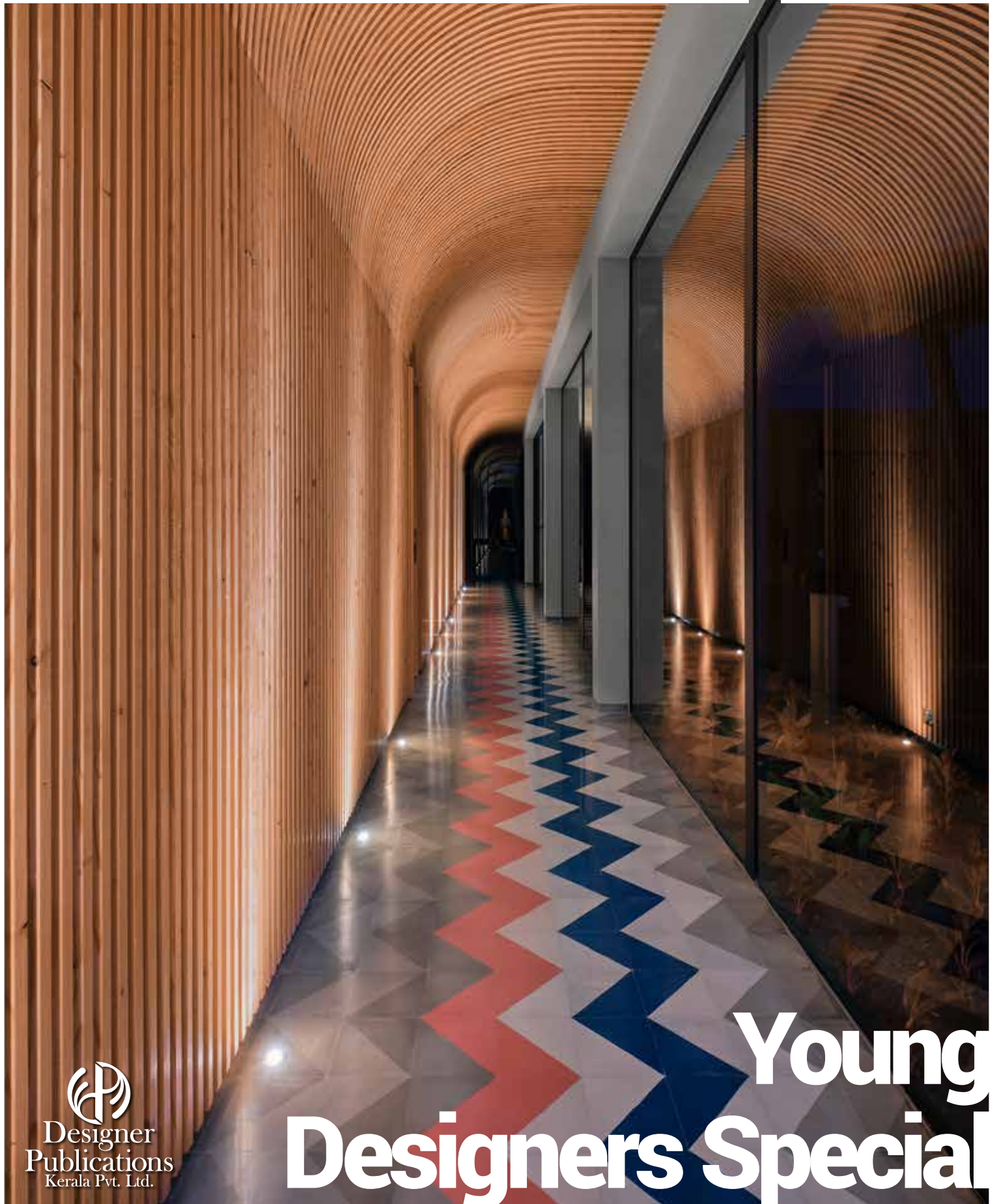


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THE OFFICIAL PUBLICATION OF IIID

JAN 2021 VOL. 01 ISSUE 12 ₹100




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Young Designers Special

Stay safe @home we shall come to you

Dear Readers, We value your health and safety and in the wake of **COVID-19** pandemic, we wish you to stay safe at home. To keep you engaged and posted about the latest trends and happenings in the world of architecture and design we have decided to provide architecture enthusiasts with access to our E-edition on our website **designdetail.in**




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Inscape

THE OFFICIAL PUBLICATION OF IIID



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Retrofit Glass Partition Clamps



Approachability and a certain sense of 'human connect' in work spaces, whether among the employees or when facing the customer has always been essential. While the importance of this element may never cease to exist, what has become even more crucial in the current situation, is the safety and hygiene of our employees and customers.

In the past year we have all made alterations to our way of operating and even made attempts to thrive. At Häfele, while we have quickly adapted to the changing times, we have also remained hopeful that one day, soon, the eventuality of this pandemic will recede and we will once again be able to get back to the pre-COVID way of life. Having said that, we also believe that the lessons we have learnt about health, safety and hygiene are here to stay. Our attention while introducing hardware in the recent times has therefore been focused on long term sustainability along with immediate utility..

To this effect, Häfele introduces its retrofit glass partition solution which as the name suggests are glass partition clamps that can be installed on existing desks and tables without the need of making any unsightly permanent alterations like drilling out holes or grooves. It can be clamped and fixed onto tabletops made of any material like wood, marble, quartz stones and even glass with a thickness of up to 45 mm. The transparency of the glass partition provides an adequate means to maintain connect within teams or with customers and at the same time restricts direct contact ensuring preventive safety. Whenever not required these clamps can be removed just as easily as they were mounted without them affecting the aesthetics of the original desk/table..

con tents



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Editorial



Shamini Shanker Jain

I often wondered if we needed to dedicate an Issue on the “Young and Restless” brigade. However, infusing the beginning of 2021 with “the forces to reckon with”, this idea gave us the impetus to put this Issue together. We are featuring a few young practices that have consistently been challenging their own ascent, each project being witness to what deep design thinking and discipline to the profession mean. Space Gods have been shaken up watching a defiance in a new kind of design order much of it you will witness as you leaf through. This time we will make you do the internal review of the work of these dynamic practices. Write to us a 500 words review.

Bhyrav and Aatira have introduced us to the world of Young Designers through an insightful journey of 1 Leaping Frog Studio, voicing a young studio's trials and tribulations, eureka moments and watching the growth of an ideology resonating in their sensitive practice.

We have an impressive list of firms that are constantly pushing boundaries, creating innovative interior spaces even across cultures.

Urban Zen by Rohit Suraj, Architecture BRIO by Shefali Bhalwani and Robert Verrijt are practices to watch out for. Minimalism is the key word, both have distinct approaches, one remains rich with opulence while the other rich with simplicity, both well executed. A practice that makes fluidity its design agenda is Myvn Architecture by Elyaraja Mayavan: every project here shows a defiance, a flexing of the muscles curated with immaculate precision.

FADD Studio with Farah Ahmed and Dhaval Shellangur, speaks of boldness and drama. Every project of theirs is a canvas for innovation. Every element of space besieges you. In contrast D6THD Design Studio by Himanshu Patel has an eco-friendly earthy practice. His project Aaranya speaks for itself.

The dynamic trio of Lijo John and Madhushita of Cochin Creative Collective runs a very new practice; bold and unaffected by external influences, they have in a short span managed to carve out a space for themselves.

Unearthing young practises that influence design thinking is an ongoing process and we at INScape will make it our endeavour to seek them out.

Happy Reading

Happy 2021.



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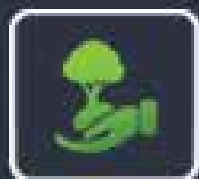
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President's message



A Very Happy New Year to all of you!

What is so exciting about every new Year, have you wondered? Is it about a hope entailing a better time or an opportunity entailing a better you? I must confess I am a little crazy about New Years. Worse, I am told that I have brutally passed this rather weird streak on to the next generation be it my daughters, students, or staff. Well, it starts on October 1st of every year- the religious routine of going through the relics of the past, particularly the retreating year – sorting every room almirah nook and corner of your house. Leafing through all your lives Diaries, journals, and the dusty books in the library; sorting and resorting with a place to everything. Sometimes In spite of 3 months start we finish it only on the 31st to take a shower at 11.50 pm to rush out fresh and hug the New year with your loved ones. No year is new until we end the past one beautifully, because a beginning can only happen from an end.

It is so true from the point of view of Inscapes our IIID Publication. Yes, I leafed through all the previous issues as part of my routine. A novel dream with a noble vision backed with neat action. A journey difficult through these times of Covid where we faced so many setbacks which never but set us back. 2020 was a good year for IIID despite the challenges; echoed and endured equally well by our official spokesperson and voice - Inscapes!

"For last year's words belong to last years language. Next Years words await another Voice. And to make an end is to make a beginning"- I dedicate these lines from T S Elliot, to our Team for the beautiful ending to start afresh with the first issue of New Year on 'Young Practices'!

Let us together usher in a happy IIID New Year!

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 February. 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

!!! CONTEMPLATIONS

The Young & The Restless

A Personal Perspective

 Aatira Zacharias

 1 Leaping Frog



Our first reaction when asked to write this article was, "Are we still considered young?!" It took us a minute to realise that though it seems like a lifetime since we began our journey in the field, we are still just the new kids on the block when seen in perspective to the stalwarts of the scene. Time, that way is a funny thing. It can make one feel old yet so young at the same time. In the realm of Design, age is just a number. We've had the opportunity to be amongst young architects so weighed down by the mundane and in the company of 70-year-olds with a twinkle in their eye when they talk about ideas, bending your imagination with a childlike sense of wonder and excitement. As long as we keep learning one can truly never be old.



BHYRAV B.R & AATIRA L. ZACHARIAS

Architects Bhyrav B.R & Aatira L. Zacharias head 1Leapingfrog Studio, Bangalore. They handle selected and exclusive Architecture and Interior projects ranging from Residential to Commercial and Hospitality all over south India. Their speciality is in crafting custom-built spaces of any scale and a deep understanding of the client and their requirements. 8 years down the line, they remain a small studio practice with some good work under their belt which has been widely published and recognised and exciting prospects lined up for the future. Still taking baby steps, they are driven largely by their curiosity and a sense of wonder that space-making has enabled them as designers.

For us, being young means sensing that restless, squirmy energy of 'what next' at all times. Our hearts beat a little faster and we never want to sit still, because there is so much to explore, so much to learn, so many funny ideas to try out, even some that are sure to fail; but then, the young are inherently not afraid of failure. At what point then do we change? When we let the mundane take over and stop having fun; when we stop taking risks to avoid the embarrassment of a failed attempt; when we stop learning - that's when we grow old.

Being Born

Fresh out of college, without the framework of assigned projects on a semester rotation, the next steps can be daunting. We often get asked, when is the right time to start your own practice - honestly, there is no universal answer. When you feel you have a voice of your own, when you feel you have the capacity to shoulder responsibility and

accountability and the resolve to follow through on ideas, then you are ready. Is it necessary to have your own practice to do these things - ofcourse not! There are plenty of firms and studios which will appreciate a young architect or designer taking the lead on things, making projects their own. You can learn, grow and contribute wherever you are.

We never had even the slightest inkling of wanting to open our own practice. We enjoyed senior, decision making roles in our respective offices for many years and were able to handle projects independently with the freedom to make decisions as necessary. But when it started getting comfortable, the restlessness set in. We were able to do our first projects well, because of the time we spent learning and understanding the nuances of design and the nuts and bolts of the profession. It gave us the freedom to push the boundaries just that little bit more and to hold our ground when others said no.



When we bought our tiny apartment just after getting married, we embarked on our first "project" together. A major revamp of a 35-year-old 800 sq.ft. apartment on a shoe-string budget, literally funded by, what we fondly refer to as, 'envelope-money' - what we received as gifts for our wedding. It was challenging, frustrating and a whole lot of fun. We felt like kids again, unsupervised (except for 'extremely inquisitive building aunties'), unbridled and free to try whatever we wanted to. What emerged was a space that was simple, flexible, minimal and 100% 'US' - in fact, in so many ways, that space defined 'us' as a couple and shaped our new life together.

The single biggest takeaway from that exercise was the fun we had crafting a unique space custom built to suit. The kids in us had made an appearance after ages and with the same air of recklessness we thought 'maybe' we could work together?! So, when someone approached us for a home and 1leapingfrog was born out of a random sketch and a Gmail prompt, we were ready to play!

First Steps

Today, there are more opportunities for young architects. Clients are well-travelled and more in tune with current trends. The advent of numerous online stores offering everything from high-end designer pieces to affordable furniture, the coming of Ikea, and the constant influx of material on social media have all played a part in more people aspiring for designed spaces. The recent pandemic and lockdown has ofcourse reinforced this need even more. Opportunities are plenty and everywhere. Whether it is at a firm conducive to giving you the reins of project, or a project enquiry that can start you off on your own independent journey, what matters is what you do with the opportunity.

When we were approached to do the interiors of an office space in Bangalore for an International Media company, we didn't dare to even think why they came to us in the first place, lest they sense our doubt. Fresh off our apartment renovation project with some hastily printed cards and an empty inbox, armed with nothing but a pure sense of excitement and absolute nervous nausea at the same time, we set out to do the CV office, and that too to match International standards. Every stage was daunting back then. From the first presentation, where we were so surprised the clients liked what we presented (!), to choosing a contractor to do the job, wondering if they would take us kids seriously, but we persevered and delivered a space the clients loved, that we were proud of, within the deadline and within



the budget. And that was our project for that year! Next year CV approached us again for their next office. That was year two. The CV offices caught a lot of attention, widespread publication and even a few awards. Nobody was more surprised than us, and then the enquiries started coming in.

We still treat every project like it is our First and could be our last! We give it everything we've got, have the most fun we can and then pray to all the Design Gods that things turn out the way we pieced it together in our heads. From the big idea of the space to the dustbin in the bathroom, we personally pick, source and put together everything and insist on doing even the cleaning ourselves. Why wouldn't we? Who else knows the nooks and crannies of the project like us? Ultimately, that sense of commitment is infectious and we find that more often than not we pass on the energy to everyone on the team.



Setting up Camp

When we started 1Leapingfrog, we subscribed to the idea of a home studio, a small practice that handled a few projects at a time through collaboration with young architects. Our studio is a simple space with a big table around which we all sit. We invested in a simple space with a big table around which we all sit rather than a swanky office; boot-strapped a website and understood the relevance of harnessing the power of social media. We have over the years been amazed at the potential and capacity of young architects who join us as student interns or freshers and take our role in mentoring them very seriously. Giving them opportunities to handle projects independently also mean that they then bring their youth, new ideas, the unique perspective and nervous energy into the mix. We get to pick up some cool lingo and stay up to date with the latest tick-tock crazes in return :)

As a young practice, there is a constant need to define one's USP, we keep getting asked what our design philosophy or 'style' is. Ours has always been to resist any personal agenda and instead to focus on bringing forth the Client's aspirations and character to the fore-front within a contemporary framework. This ideology has helped us steer clear of 'trends'. We like working with the additional challenges clients throw at us, forcing us to think out of the box and still deliver tasteful spaces that we are proud of. This simple philosophy keeps us on our toes as we travel between super minimal to the ornate and opulent to the quirky and eccentric in a day's site visits. The more we are challenged out of what we "know" how to do, curiosity and childlike wonder have a chance at play.





Growing Pains

We don't know if a Young Practice necessarily faces more challenges than a more established firm, but it is safe to say the challenges are probably a little different.

Staying relevant seems like the biggest challenge of the day. Social media has worked wonders to get new work- from our work. While it gives you the power to put out your work and acts as a platform for clients and collaborators to reach out to you; it's also leading to the "I've seen this before" syndrome. Our work is a reflection of our collective consciousness and influences and it is easy to fall into the trap of the familiar. To fight that-requires a lot more imagination and the constant reminder that you are designing something for a unique client.

Despite the growing social media network, we are also going into more of a cocoon with respect to discussion and criticism of work. It is important to not design in isolation but to be more vulnerable in our working methods and allowing ourselves the luxury of a sounding board to bounce ideas off of. Whether it be a partner, a mentor or even just your team, discussion is the key to unlocking facets of an idea you may not have even realised were lurking under the surface.

Designing with integrity and building without compromise is another challenge. Like any industry, ours too has its share of dirty laundry and the young are particularly susceptible to it, this can only change by example. Our practice believes in the value a designer or architect brings to the table and the remuneration it deserves. But that's all we deserve. No kickbacks, no commissions, no parcels of our soul up for sale. Unless we as a community make this change, there will always be some who undercharge, some who overcharge and the majority in the middle, just grasping at straws.



Don't be disheartened by the Unbuilt Projects Folder. As a young practice there maybe many a time when things simply don't work out. Whatever the reasons may be, it's important to take things in your stride and learn from the past, and remember 'Practice makes Perfect'.

Finally, the biggest challenge has to be Staying Young. The excitement, energy and

learning apart; being young has enabled us to be extremely flexible with absolutely no boundaries. Whether we get a chance to build in a remote village in Andhra Pradesh, in the bustling center of Bangalore or along the coast in Chennai; we embrace the travel and the new experiences it brings. And once in a while when we feel "old" and tired, well we'll look back on this article and snap out of it!





The way forward

As architects and designers, being 'Young' is as important as being relevant. We have to keep learning, innovating, understanding the need of the hour and reacting to the same. While we may be servicing the requirements of particular clients, nothing is without context and it is possible to make small differences if one is aware and wants to.

As the pool of the 'young' grow, those in the middle and at the other end of the spectrum have a bigger responsibility to lead and innovate, igniting young minds and sparking the flames of curiosity. We have had the privilege to stand on the shoulders of some Giants of the industry, and that we could turn to them in moments of doubt for intellectual and moral support has been an invaluable asset. We hope to inspire and pass on what we know to the ones that follow. 📅



URBAN ZEN





Dancing with Nature



Inscape Insider



Monika Sathe Photography

PROJECT INFO

PROJECT NAME : DANCING WITH NATURE
DESIGNER : ROHIT SURAJ
LOCATION : JUBILEE HILLS,
HYDERABAD
AREA (SQ. FT) : 12,500 SQ. FT

Dancing with Nature is a special project, both in terms of its brief and in terms of its final design. In seeking inspiration, the lay of the land screams for a certain justification that couldn't be ignored. The gently sloping contours, the opening on two sides to the access roads, and the general calm in the surroundings demanded a structure that was in touch with nature whilst drawing attention to itself. The answer lay in a design that 'cradled' the landscape within a pristine built environment. Organic architecture embraces the keywords 'unified' and 'interrelated' specifically in

“

The gently sloping contours, the opening on two sides to the access roads, and the general calm in the surroundings demanded a structure that was in touch with nature whilst drawing attention to itself



1. Family Lounge
2. Master Bedroom
3. Daughter's Room
4. Son's Room
5. Toilets
6. Dress
7. Laundry
8. Open Terrace
9. Lift
10. Jacuzzi

its composition and as the first step, we created the 'cradle.' Seeking inspiration from 'dancers' in an intimate embrace we started by developing the union between 'building' and 'surroundings' within the plan. By organizing the landscape in accordance with the aesthetic principles of 'artistic vanguard' especially 'cubism,' 'modernism' and 'abstractionism,' we created a new and modern grammar with the structure.

The palette – grey, lightwood, bianco beige marble, and brass – repeats itself over the home, in unique and interesting patterns. The interior feels light and airy and is regularly punctuated by a lush green; either indoor palms or outdoor trees. Ceilings are white, only accented by subtle cove lighting

in some spaces or statement pendant lighting. The entire ground floor of the house is connected by a spacious vestibule and different spaces are set in from this passage. The route from the innermost family living space through to the dining area and the covered sit-out towards the Puja room and the Formal drawing room provides an experience that is both delightful and engaging to the visitor and residents. The lift wall cladding is a Bianco marble stone wrap with a minimalistic control panel. As the core is centrally located, the subtle onyx lighting and combination of light and dark stone make an elegant setting. The puja room door has been inspired by the natural phenomenon of light filtered through foliage. The puja room is located adjacent to the









formal drawing room and hence this design is an apt portal that takes you from the realm of everyday living to a spiritual space.

The orientation of the home and its landscaped parcels have been carefully designed around a climate study where we mapped, modeled, and animated both wind and sun paths. Thus, all outdoor spaces

are shielded and usable both in the rains and in the summer when the weather isn't as co-operative as the comfortable winters of Hyderabad. Instead, the house is both boundless and bound, infinite and finite, stone and liquid. It remains continually captivating and as the name suggests 'Dances with Nature'.





House of Tropics



Inscape Insider



Monika Sathe Photography

PROJECT INFO

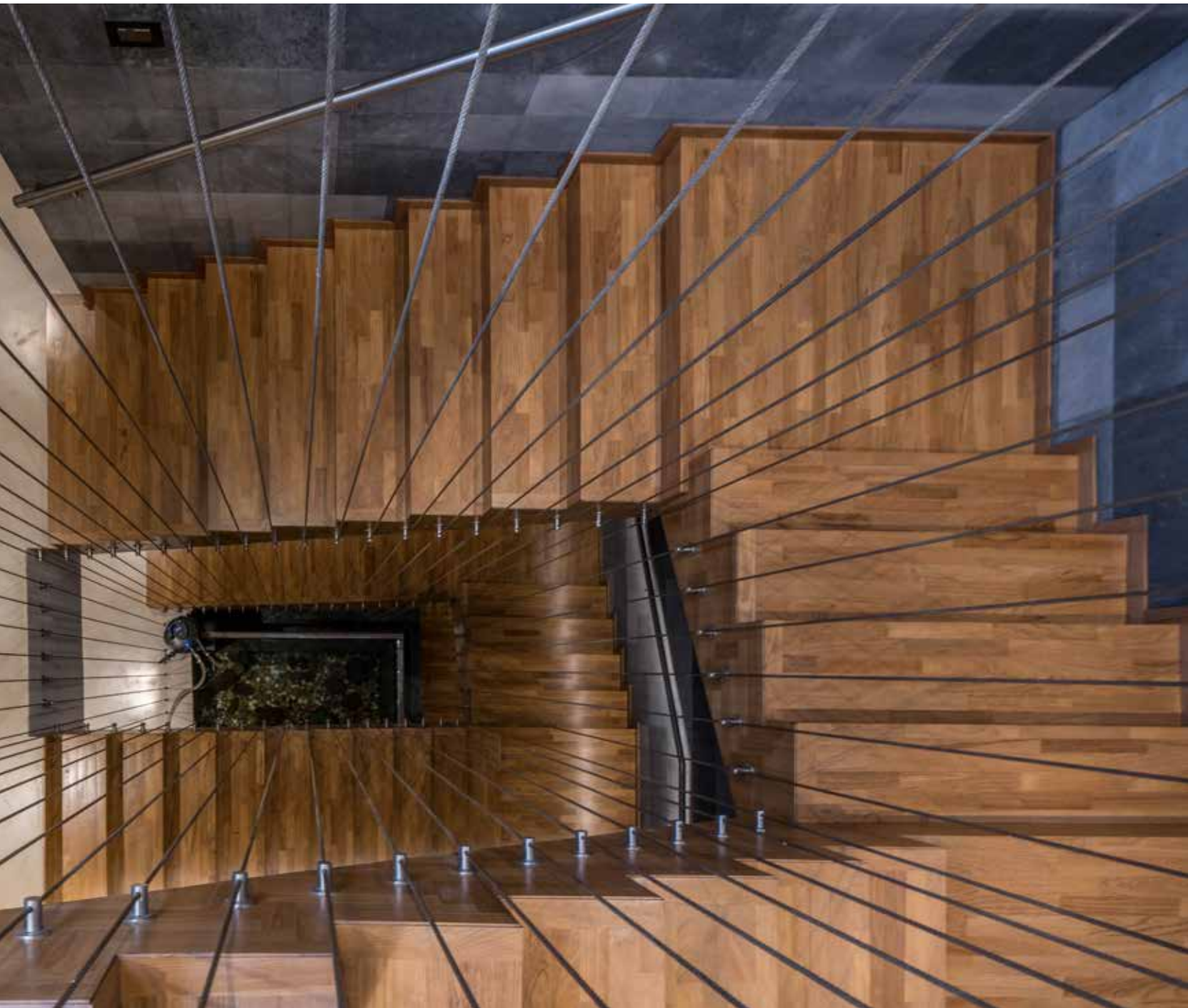
PROJECT NAME : HOUSE OF TROPICS
LOCATION : ROAD NO 72, JUBILEE HILLS, HYDERABAD
AREA : 13,000 SQFT
DESIGNER : ROHIT SURAJ

Designer Rohit Suraj describes this project as 'House of the Tropics' and here is his explanation for the terminology. "This classic design inspired by nature in the tropics is a warm and inviting home, reminiscent of a farmhouse where the interiors interact cohesively with the exteriors. It is designed in respect with straight lines and open spaces, showcasing an elegant décor." And to think, this home is in the heart of Jubilee Hills, a densely populated, prime estate address in Hyderabad.

“

This classic design inspired by nature in the tropics is a warm and inviting home, reminiscent of a farmhouse where the interiors interact cohesively with the exteriors. It is designed in respect with straight lines and open spaces, showcasing an elegant décor







With garden spaces all around, the ground level of the house is lifted from the street level enabling a good flow of light into the while giving it ample 'breathing space' in the living area. As we move further indoors, the double-height dining area aided with a concoction of indoors and outdoors is visible through the glazed framing overlooking the trees in the podium garden. Shifting to the outdoors, the species of plants chosen for the front garden are also inspired by the interior theme. The space on one side of the entrance gate frame is designed with knotted wooden planks so that it blends in with the garden on the inside. The serenity of Mother Nature is framed perfectly with the sculpture, landscape, and greenery all blending together in harmony. Thus, it is a design that sets this home apart amongst all the others in the neighborhood in a distinctive manner. 🏡



Overlapping Volumes



Inscape Insider



Ricken Desai

PROJECT INFO

NAME OF THE PROJECT	: OVERLAPPING VOLUMES
PRINCIPAL DESIGNER	: ROHIT SURAJ
LOCATION	: BANJARA HILLS, HYDERABAD
AREA (SQ.FT)	: 22,000 SQ.FT.

Magnum Opus!

If one could define this state-of-the-art project by Urban Zen, 'Magnum Opus' is the only definition for it.

Sprawling over 22,000 sq. ft., this home built for a very special client who is just 32, is a celebration of his astounding success. It is a culmination of his accomplishments and a well-deserved ode to his triumph against all odds.

“

The architecture of this house is built from a series of overlapping volumes. Rising tall on a fairly narrow plot the horizontal extensions deliberately give the structure a sense of proportion





The client dreamt of a home that was the epitome of luxury. It was essential for the design to convey a larger-than life demeanour. For him, it was the zenith of success, wealth and fame that he had achieved at a relatively young age. Therefore, the design of the house was supposed to be big, bold and captivating in all the aspects, including, architecture, interiors and landscape, which eventually accounted for the central theme. The finish palette was true in form, honest in approach and dramatic when displayed.

1. Front Porch
2. Formal Living (double height)
3. Puja Room
4. Dry Kitchen
5. Wet Kitchen
6. Dining Room
7. Sit Out
8. Drawing Room
9. Powder Toilet
10. Lift
12. Lawn





Staying true to each material, wood, stone, leather and metal have been used with meticulous planning and attention to detail. Perhaps the greatest challenge faced was to keep the design grounded in a manner that it still reflected the essence of a home rather than just being an unlivable showcase of sorts!

The architecture of this house is built from a series of overlapping volumes. Rising tall on a fairly narrow plot the horizontal

extensions deliberately give the structure a sense of proportion. Standing out from the crowd, this home speaks of real 'magnificence', real 'difference' and real 'courage.'

The project combines both local and global elements with all elements sourced from sustainably harvested resources. This home in many ways sets out to confidently conquer people with its presence and certainly exceeds their expectations. 🏡



ROHIT SURAJ

URBAN ZEN

Rohit Suraj, founding principal and design director at Urban Zen

Instilling fascination, elevating the human spirit, and initiating conversation are the cornerstones of Urban Zen's design story. A passionate proponent of independent thinking and creative change, Rohit Suraj, Urban Zen's Founder and CEO, is a TedX Speaker and has been awarded as one of the Top 50 Architects and Interior designers of 2020. Apart from several national and international awards over the years, Rohit has designed and executed a vast spectrum of projects of varying scales and profiles. Starting from multi-million-dollar international mega ports to masterplan developments, mid-rise buildings, niche villas, and boutiques, Rohit has lived true to his belief that no challenge is too big or too small, engaging in the design process with equal enthusiasm. His level of attention and detail has been quickly noticed in the design fraternity and Urban Zen has come to be known for dramatically different designs that deliver a strong message. Adding yet another feather to his illustrious cap, he is now a founding member and the lead vocalist of the band SIRIUS. Sirius is a bunch of like-minded folks with a passion for good music and for sharing it with others. Urban Zen and its founder stay committed, now and always, to designing and delivering living environments that are timeless, experiential, and on the leading edge of design innovation.



ARCHITECTURE BRIO



Architecture BRIO



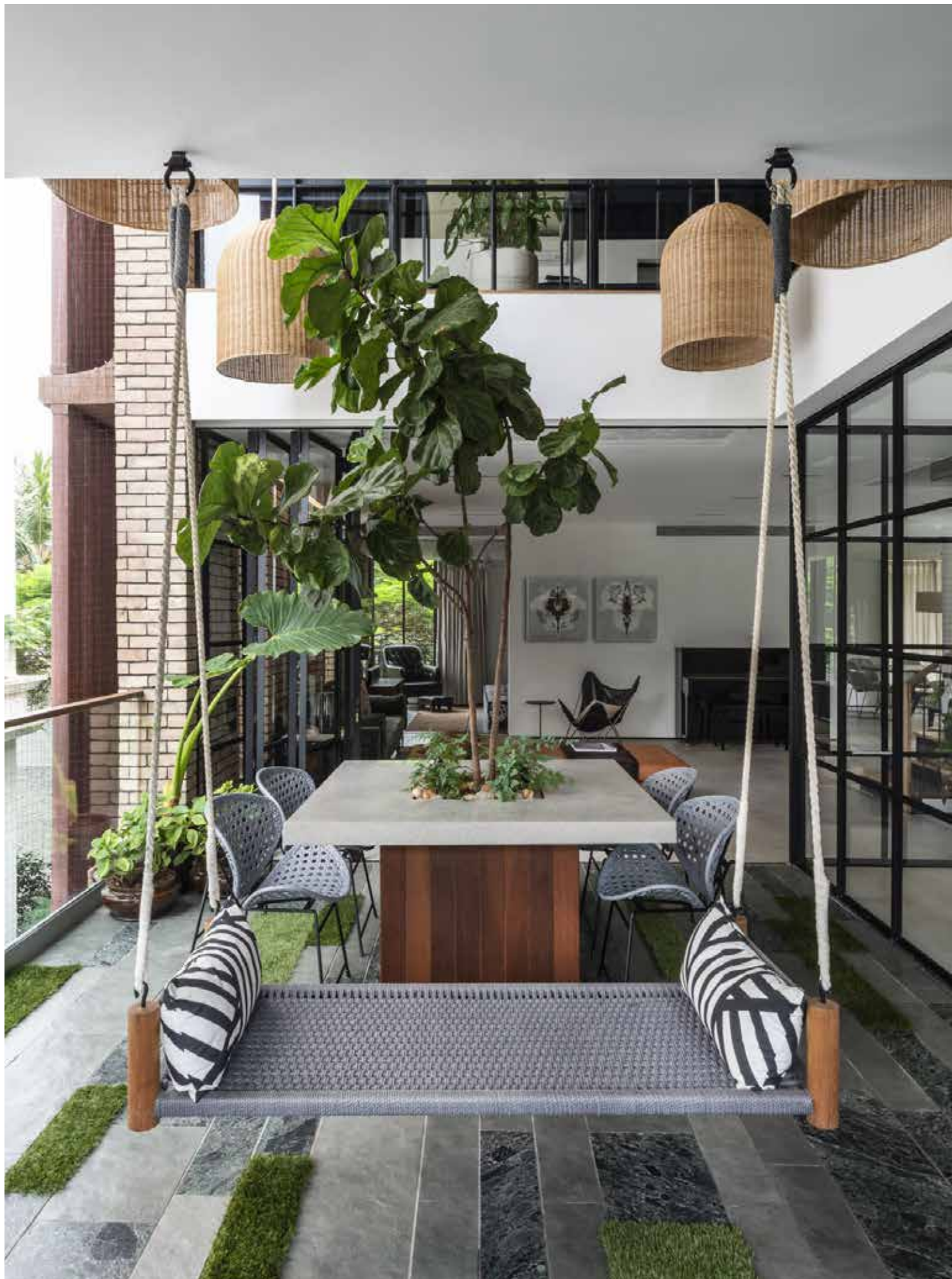
Architecture BRIO

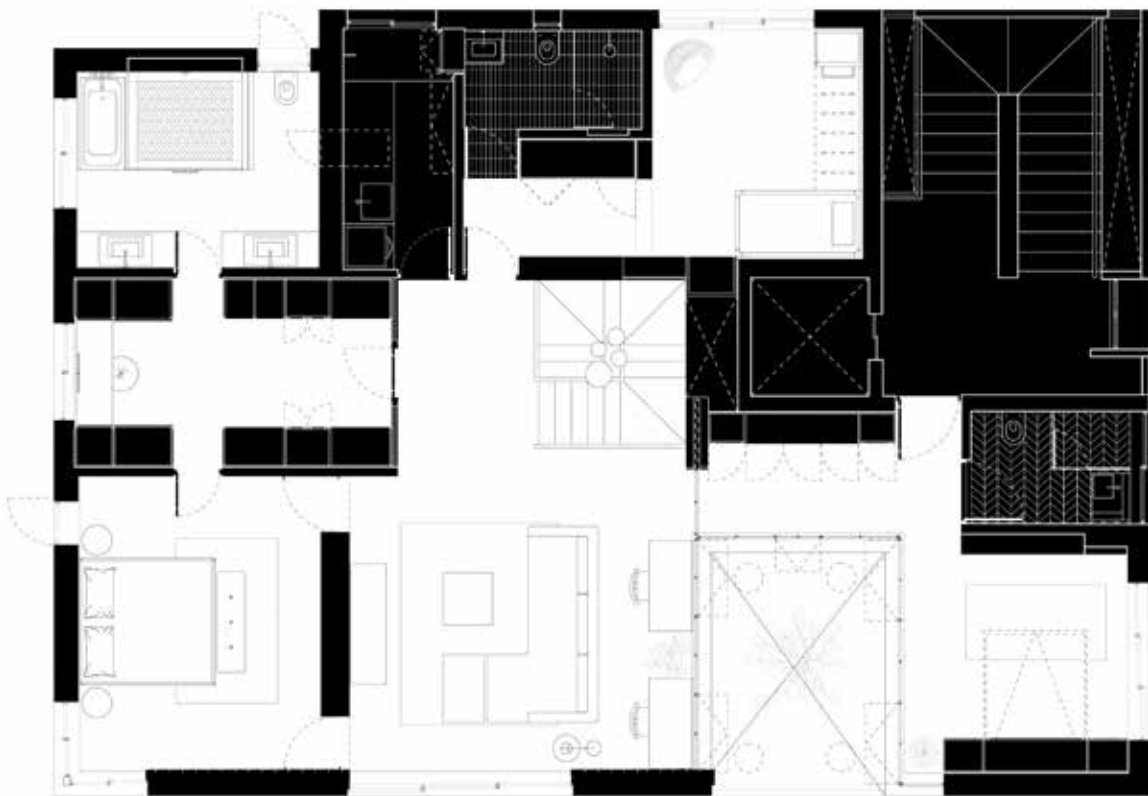
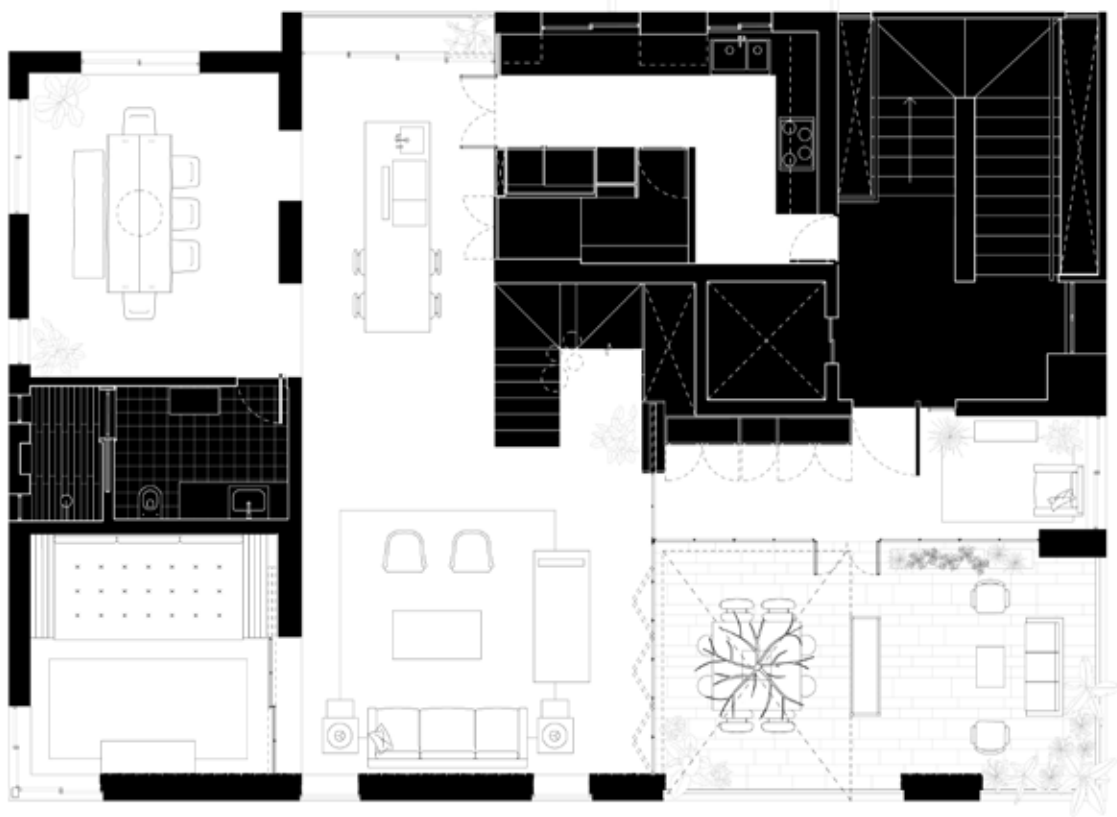
PROJECT INFO	
PROJECT NAME	: URBAN GREEN HOME
LOCATION	: JUHU, MUMBAI, INDIA
DESIGN TEAM	: ARCHITECTURE BRIO, AISHWARYA SHANKAR, KAMAKSHI SHAH
SIZE	: 290 SQ.M.
PROGRAM	: INTERIOR OF DUPLEX APARTMENT

“

By arranging the floor plan in such a manner that there is never a full overview of the apartment, it creates a sense of curiosity of what lays beyond

The Urban Green Home is located on the 3rd and 4th floor of a newly developed apartment building in a dense urban neighbourhood of Mumbai. This part of the city has seen many bungalows transforming into narrow apartment buildings. These building seem to almost hug each other shoulder to shoulder.







The earlier suburban quality of bungalows surrounded by green has mostly been lost in this transformation. Therefore, a large part of the process of designing the apartment was about redefining the relation of the interior spaces with the outdoors. Along with the architects of the building we decided to include a courtyard in the centre of the duplex apartment.

Urban Courtyard

The client could have easily chosen to maximise the floor area but declined to do so. Instead they agreed to opt to dedicate a large portion of their home to an outdoor space. In a city where new apartment buildings are designed mostly as glass towers, without balconies and limited possibilities of opening windows, this was a wise decision.

So, the courtyard became the central element of the house. It wasn't an actual courtyard in its true sense. Because by definition, a courtyard is a space that is surrounded by rooms but that is open to the sky. Obviously in the middle of an apartment building you are not able to accommodate an open to sky courtyard. But we wanted to find a way to re-create the sense of a courtyard and its qualities. Introduce light, ventilation, a social interactive space and visual transparency and connectivity across the house. Therefore, we asked ourselves how we could redefine a courtyard within an apartment building in a dense urban neighbourhood.

An Anchor in the House

So, after we established this, most of the dialogue was around this one space. How would it act as an anchor to the house? Instead of placing a double height outdoor space on the side, facing the street, (what is usually done), here we placed the courtyard in the centre of the plan.

The double height courtyard greets you when you enter the Urban Green Home. The variations in shades, textures and tones of the stone floor washes this space in greenness. Grasses intersperse along with a tall fiddle leaf fig plant in the central space. Since the apartment is located on the third and fourth storey of the building, it also benefits from being at the level of treetops. The courtyard and verandah space therefore extend the green visual element beyond to the tree.









Four hanging lamps in natural cane and cotton rope, placed symmetrically around the tree, further dramatise the double height space. A terrazzo island surrounding the fiddle leaf fig tree is centred to the double height space. A spatial sequence that starts at the lower height verandah, increases height at the double height and the opens via the living room culminates in the lounge with a dense Gulmohar tree as its backdrop. Hence the green in the space extends from end to end and beyond the confines of the walls of the house. Floor to ceiling industrial steel windows enclose the courtyard. These slide and fold to become one with the living room and slide into a pocket to further open into the tv room. The tv room is an informal space with a large built in day bed for the kids to watch tv while parents enjoy the outdoor space.

Materials

The seamless extensions of the living room open to a lower height dining room. Additionally, it opens to an open kitchen island with a hob and grill. These ancillary spaces have their own openings outside and therefore keep these spaces flooded with light. A black stone counter in Dekton stone and oak wood makes up the central island of the kitchen. Both the lower and upper floor have the south facing wall in exposed brick. This together with the industrial metal windows and concrete floor give the apartment the feel of a modern day loft apartment. Warm concrete flooring seamlessly connects all rooms on the lower.

A minimal folded MS plate staircase with solid with oak timber treads and a cascading light fitting takes you to the floor above where a family room greets you. On the other side a monotone guest room in a warm olive green can be approached with a sliding metal door. A passage with storage cupboards and a countertop displaying family photos leads you to the guest bedroom space. The guest room is in a monotone green. It continues in the ceiling through the courtyard ceiling and into the family room ceiling. Here, a Murphy bed tucked away into the wall allows you to use the floor space for yoga when the space is not used by guests. The master bedroom has a wainscoting detail with the lower and upper halves painted in two different colours. The dark oak wardrobes lead you to a white marble master bathroom with matt brass bathroom fixtures. The marble is book matched at the corners to create appealing patterns. The bathroom comprises of his and hers vanities, a dual shower and a built in bathtub. The sons room is made entirely in birch plywood finished in a natural polish







SHEFALI BALWANI ROBERT VERRIJT

ARCHITECTURE BRIO

Over ten years later, Architecture BRIO's work field spans the vast variety of cultures, climates and landscapes across the Indian Subcontinent and South East Asia. Each project is seen as a challenge and opportunity to uncover the unique characteristics of these specific conditions, investigating which intervention has a potential for positive change and impact in the way we deal with our natural and built world. Simultaneously the studio believes that architecture should remain a back-drop to life rather than taking centre stage. In order for Architecture to have a long lasting sensory impact it needs to evoke the urge to be discovered. The firm has since then won several awards such as the JKC Architect of the Year Awards, the AD-50 Awards and IIID-Awards.

Open Plan

We envisioned the common areas of the lower level of the urban green home as a more fluid space. Spaces extend into each other visually. However it is not a complete "open plan" layout. Instead we wanted to avoid revealing each space completely at first glance. By arranging the floor plan in such a manner that there is never a full overview of the apartment, it creates a sense of curiosity of what lays beyond.

The upper level contains a series of rooms that open up to a central family room, which in turn overlooks the double height courtyard. Therefore the courtyard really anchors the house. Steel framed windows surround the courtyard. They make the two levels speak to each other and appear the house as one cohesive unit.





!!! ECCENTRIC ESSENCE



MYVN





700Ft Long



Inscape Insider



Jeyadra Vijayselvan, Sujan Suresh

PROJECT INFO

TYPE	: OFFICE SPACE
LOCATION	: BANGALORE, INDIA
YEAR	: 2016
AREA	: 1860 SQ.M

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In essence, the design of the space responds and compliments to the user needs and services as one

GO-JEK, an Indonesian hyperlocal transport, logistics and payments start-up intended to set up their product development team in Bangalore, India.

The design of the workspace was driven by the informal working style of the company and their tendencies to work in teams. This led to breaking away from the regular setup of the workstation cubicles. Furthermore Go-Jek was founded mainly as a transportation company using bikes (Ojek). The non-linear movement pattern of bikes became a cue for the circulation within the workstation





CONCEPTUAL FLOOR PLAN



SECTION AA

setup. Five set of programmes namely workstations, gathering rooms, recreational area, dining and the welcome reception comprised the design space. Fluidity in movement is carried out within every space through all floor, wall and ceiling surfaces.

A linear reception expresses a glimpse of the design intent through the curvilinear ceiling that recesses as an emphasis to reveal the custom made light fixture. A huddle room for visitors is also attached to it. This then leads to the open main workspace.

The ceiling was exposed with a conscious expression of the service lines as a response to the low ceiling height of 3.2 meters and to perceive the space larger. The green carpet flooring and dark grey ceiling becomes a backdrop for the workstation tables and lighting.

As a design response to the user's informal work culture, 10 workstation tables with varying sizes and a non-linear circulation pattern between them becomes the epicentre of the design with other spaces surrounding it. The tables are fabricated at site using plywood / mdf, painted in white and finished with poly urethane coating to produce a seamless surface. Planned in such a manner around the existing circular columns, every team has access to glass writing boards housed within metal framework around the columns. The workstations are liberated from being regularly arranged cubicles to more dynamic in usage. Though designed for 120 workstations, the design gives the flexibility for increasing or decreasing the number of users.





The workstation lights seamlessly reflect the profile of the tables. The 700 ft. long light fixtures are made with plywood and painted in white in contrast to the dark grey ceiling which is perceived as floating over the workstations. This apart from providing adequate lighting for the work station also acts as a visual guide for the circulation within the workspace.

Towards the terrace a series of break out work area (coder's caves) with varying seating positions are made for informal meetings, video calls and working when there is some level of privacy required by the users. The coder's caves are built in exposed birch ply and finished with cushions in bright red fabric to add colour to the space along with the green carpet flooring. On the other edge towards the north an informal seating is designed along the curved glazing overlooking the city.

A series of bright coloured meeting rooms are organized on the periphery of the work area. The the south bringdining space is placed towards ing in ample daylight during the afternoons and evenings. The extensive use of glass between the meeting, dining and the work area adds a layer of transparency and reflectivity to the space.

Similar to the reception, the recreational area carries forward the design intent through the ceiling that is computationally generated, fabricated and assembled at site. The projections and depressions are a direct translation and utilization of the space available between the services that run on the ceiling. In essence, the design of the space responds and compliments to the user needs and services as one.



Code Mancers

 Inscape Insider  MYVN Architecture

PROJECT INFO

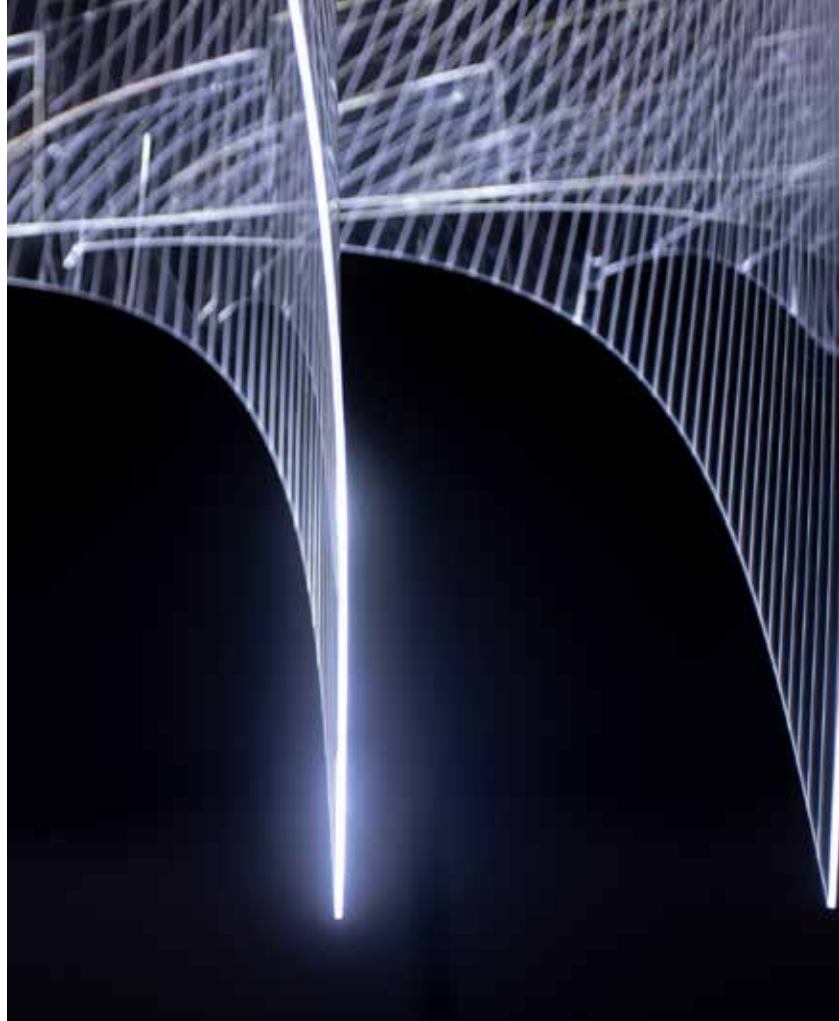
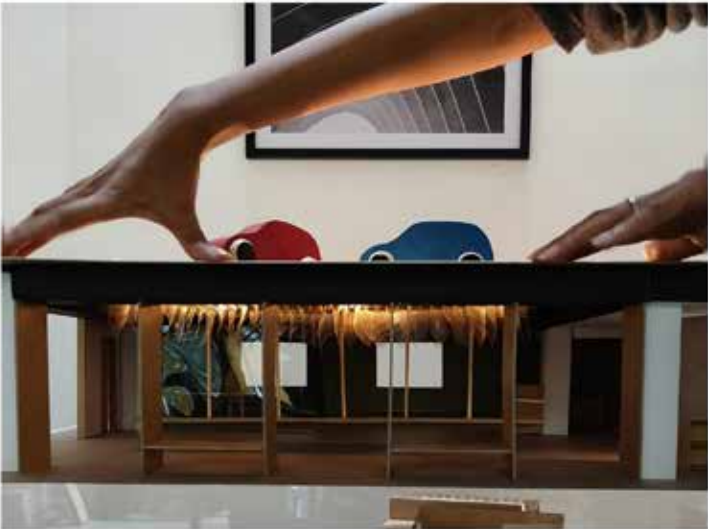
PROJECT	: LINES & MOTION
ARCHITECTS	: MYVN ARCHITECTURE
LOCATION	: BANGALORE, INDIA
AREA	: 1260 SQFT
YEAR	: 2018
TEAM	: ELAYARAJA MAYAVAN, VARTIKA JANGID & SHANDEEP SURESH
INTERIOR CONTRACTOR	: INTERIOR ESPANIA
LIGHTING	: ACHU P ENTERPRISES

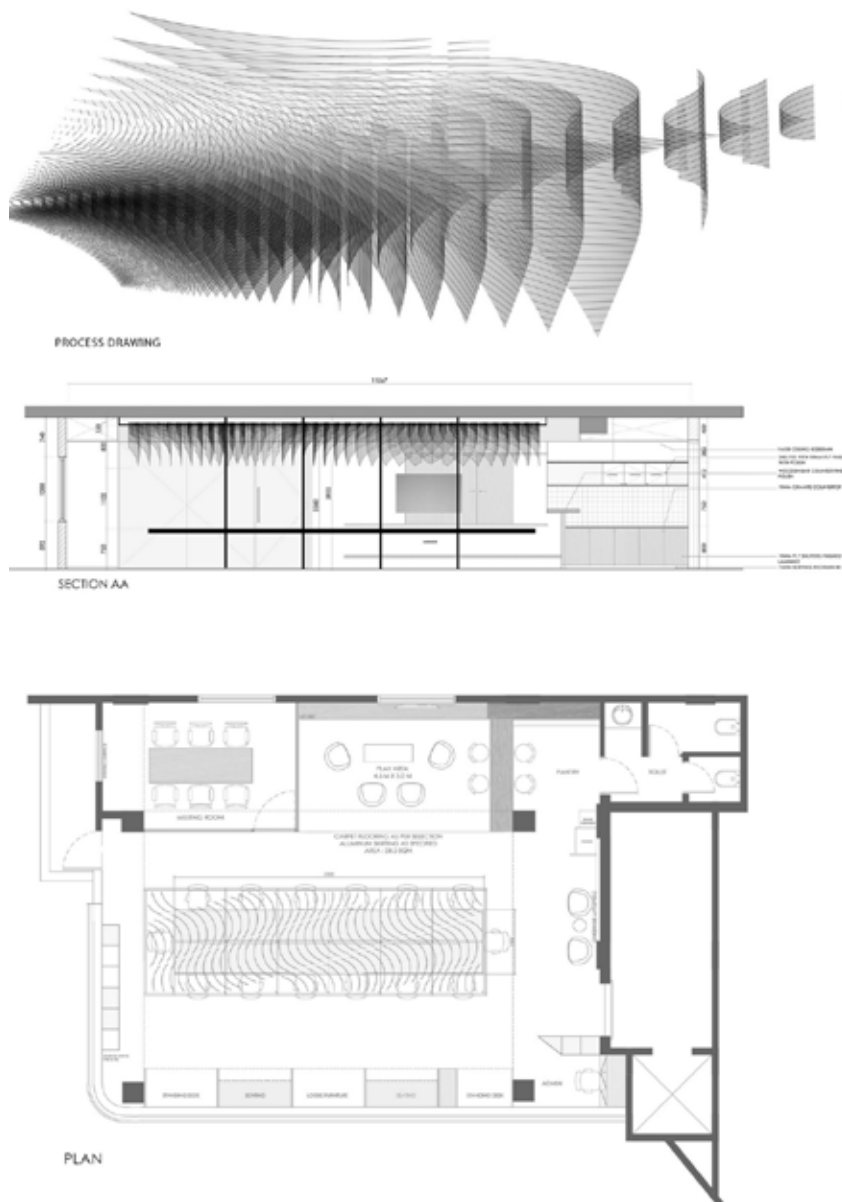
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Creating a volume which wouldn't overpower yet have a stark dominant character initiated the explorations on acrylic

Project LINES & MOTION is a take on designing an office workspace with an approach of total contrast to the conventional workspaces. Envisioning an interactive and futuristic workspace, the client approached us for designing a 1260sqft office space with a stringent budget. The simplified clean floor plan intrigued the team with the idea of a single sleek long table for the whole workspace. The massive scale of the table was to be reflected on the ceiling as a single volume. Which took a form of a light installation. Intune with the client's ideology of bringing a futuristic programmable light







form which reflected their work of complex and precise coding, the idea of creating a play with lines came into the notion.

Creating a volume which wouldn't overpower yet have a stark dominant character initiated the explorations on acrylic. The shortcomings of the material defined its vertical placement as panels. The single longitudinal volume was fragmented by creating vertical panels. With the concept of layering, etching was done on the panels which created a complex web-work and mesh of lines. The flexibility of the acrylic brings in a fluid movement in the installation. The curvilinear grooves hold the panel with the light source running on top. The motion in lines brings out the dynamic character of the ceiling wherein one can experience a new form from different angles. The woven web of lines is an outcome of a design process where we hit a balance of graphics in an interior space through recreating from virtual to reality, the effect of a simple design element – line. Instead of being an object of beautification, the installation lives in the space reacting to the user through the medium of his vision.

Keeping the light installation and the table as a predominant central design element in the space, verticals facing the cityscape were introduced towards the glazing. These verticals act as spill out zones with standing desks and loose seating. The pantry and play area have been enveloped in a subtle yet contrasting shade of green. The meeting room wrapped in black is a cosy space with dim warm lights, for one to explore and work in solace. At the end of the table, towards the glazing a grid has been introduced which brings a fresh vibe by connecting with lush green which peeps out from its voids. 



Infinity Court



Inscape Insider



MYVN Architecture

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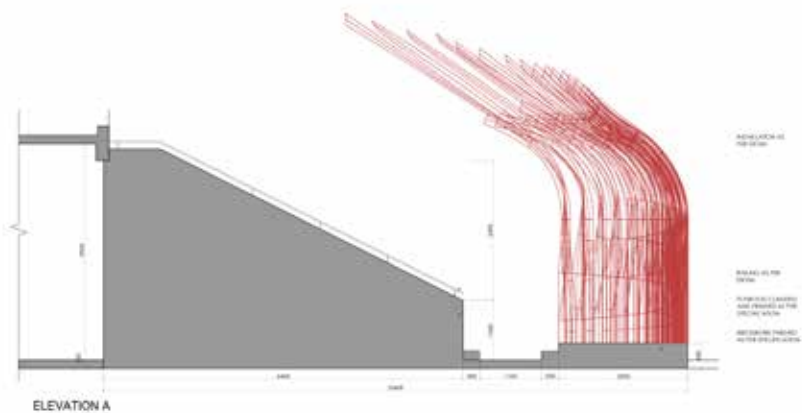
The installation was envisioned to be a backdrop having its own form like a sculpture. Following the language of the project, the design is an evolution of parallel lines

PROJECT INFO

PROJECT NAME : THE FALL
 ARCHITECTURE FIRM : MYVN ARCHITECTURE
 WEBSITE : [HTTPS://WWW.MYVN.IN/](https://www.myvn.in/)
 FIRM LOCATION : BANGALORE, INDIA
 COMPLETION YEAR : 2020
 PROJECT LOCATION : BANGALORE, INDIA
 LEAD ARCHITECTS: ELAYARAJA MAYAVAN

In order to satisfy the requirement of a common platform for the outsiders and users of the co working space, THE FALL is an amphitheatre designed in between a large courtyard of the premises. The installation was envisioned to be a backdrop having its own form like a sculpture. Following the language of the project, the design is an evolution of parallel lines. Bending as of a hand, each vertical plate consistently carried the elegance of the structure. It also manifests the concept of co-working, multiple vertical members portraying multiple hands. As the courtyard also encompasses a working arena and







café within a garden, the installation fulfils the need to act as a visual barrier for the Amphitheatre. The notion does justice with the need of a multifunctional space; a leisure space for working days as well as a stage for events. The origami sculpture sits in a corner of the courtyard with the maximum visibility from the entrance. The platform is raised one foot to define the stage. It is purposely zoned near the training area; to accommodate more people.

The fact that the large courtyard was sitting in a basement made it challenging to come up with a feasible material. Acknowledging the proportion of the installation followed up by certain trial and error of ideas led to the development of origami form with metal plates. The white colored metal plates folded in origami fashion seem like a paper folded model from distance. Thin metal plates played a significant role in giving a subtle and natural mold to the installation. "It was challenging to bring origami shape with the fall of hanging metal elements. The design was perfectly engineered by the structural engineer who made the concept look so natural with its free fall. We followed a process for execution followed by making prototypes, mock and final fabrication, most of the design was worked out with CNC cutting at the workshop while the rest was incorporated by welding at the site", claimed the contractors.

Understanding the necessary strength for the desired design, metal braces in the floor were installed to support the vertical members while the connected arches could fall freely. "A heavy material falling freely seems unusual like something against gravity. Such creations should provoke people to think and not just please their eyes", as remarked by the structural engineer Manjunath BL. The other part of the Amphitheatre is finished with polish wood; the void beneath the steps is used as storage space. Spotlights are used for illuminating the Amphitheatre.

MYVN have always believed in collaborations between different fields to create something unique and this project is a pure integration of work in between the structural engineer, who was allowed to design on his own terms and the contractors, specialized in metal work.

The white and wooden skin of the amphitheatre with its inherent design plays a pivotal role in the large courtyard. Furthermore, greens will be added to enhance and add up in the picture. 🌿



The Obvious



Inscape Insider



Gopikrishnan Vijikumar & Kavin Prasanth

PROJECT INFO

ARCHITECTS	: MYVN ARCHITECTURE
DESIGN TEAM	: ELAYARAJA MAYAVAN & HIMANSHU LAMBA
CLIENT	: OBVIOUS
LOCATION	: BANGALORE, INDIA
PROJECT TYPE	: OFFICE INTERIOR
AREA	: 6500 SQ. FT.
YEAR	: 2019
CONTRACTOR	: RAHUL ASSOCIATES, & GALORE CONSTRUCTIONS
LIGHTING	: ACHUP & IKEA
FURNITURE	: SANGARU, SPIN & IKEA

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Discussions and proposals led to the concept driven by minimalism, followed by the soft colour palette which eventually fixated the scheme to be only white, grey with a complementing texture of birch ply and a little green to complement the whites

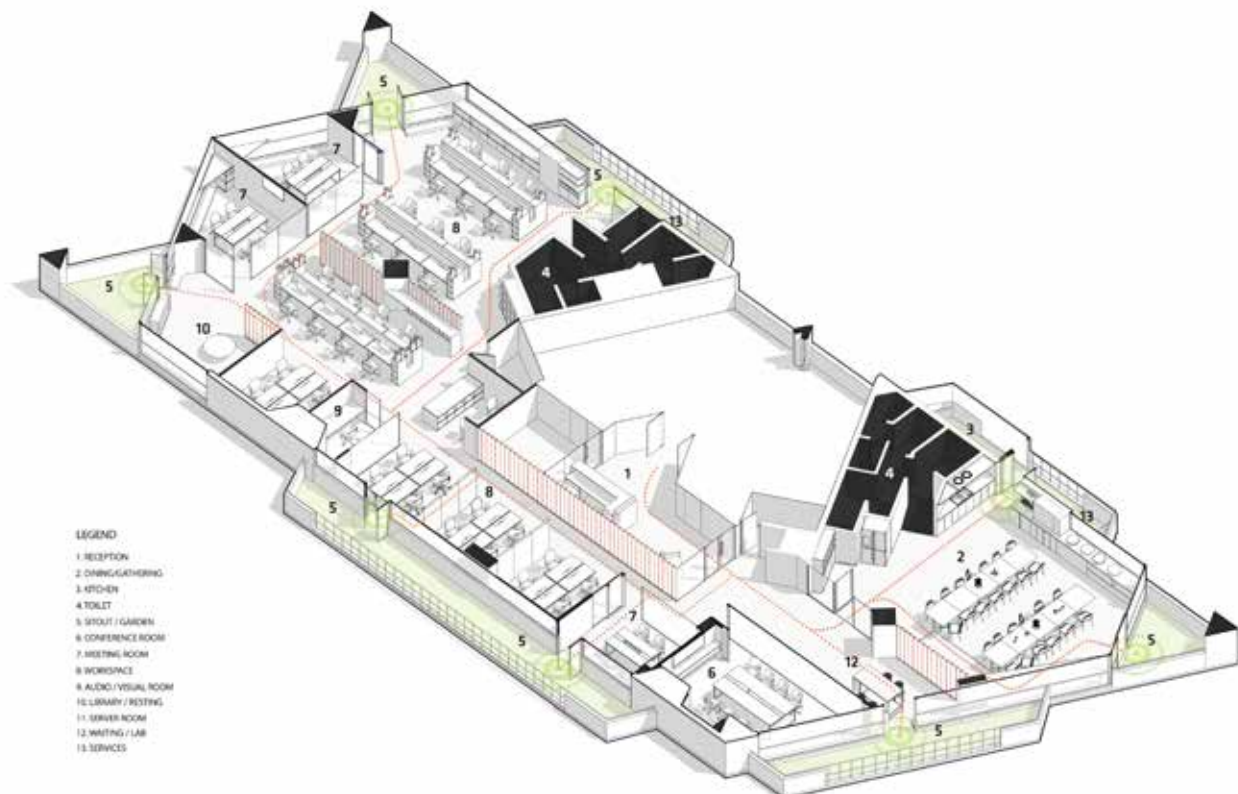
The Obvious started off as any other project, the client approached to brief about their third workspace in a row as they grew in a bigger team. As a designer they work with a set of principles and unique sense of choice which made them play a major role in developing the design from the very start. Further discussions and proposals led to the concept driven by minimalism, followed by the soft colour palette which eventually fixated the scheme to be only white, grey with a complementing texture of birch ply and a little green to complement the whites.



The existing site had low ceiling which made it challenging to keep up with the notion of comfortable space, as a solution an aisle was designed opening up to the glazed façades in order to infuse maximum natural light which eventually illuminated the whole office even the small workspaces.

Unlike other offices in Bangalore with sufficient area to accommodate the strength, client believed in openness and enough space for everyone and that is the reason they opted to work on a floor plate of 6500 sq. ft; double the required room for 25 people. Though the plan is divided into parts, it follows the order and feels vast.

The functioning zones follow Deep work zone, Transition zone and Community zone. Starting with Community zone, the entrance is designed with mere thought of privacy while using the sunlight from the opposite façade in the best way. The intent to provide privacy as well as giving a blur insight to the office encouraged the use of wide fluted glass which made huge impact on the project, be it the shimmering shadows of people crossing by or the sunlight filtering through the translucent screen, the material creates a unique experience. The material partition is used for segregating the plan with three layers, one is at the entrance, second one is creating barrier between the dining and the workshop space and lastly creating a partition by joining two columns to part different workspaces for the engineers and designers respectively.





Moving further in the Community zone, the workshop space is purposely designed for hands-on, a pocket for the team to interact and create better. Whilst supporting the crafts work of local artists and adding up to the character of the space, an original Ring sofa designed by Sandeep Sangaru and some minimalist furniture from Spin was brought. On the other side of the glass is the dining area which is designed for 40 people to have a meal or to have a workshop sort of setup with projector and shuffled furniture. The layer of fluted glass adds up to the framework acting as a backdrop.

The aisle follows the transition zone consisting of one of the three pockets of workspaces, designed with sliding folding system which has white boards installed. This workspace is developed as a discussion area. The conference room is kept at the entrance to present the glimpse of the work context and office culture.

The deep work zone involves the predominant workspace where the group crafts their work and motives. This includes the second workspace with the long table near the column partition designed for the engineers and the third being the one with high planter boxes for the designers, although the team believes in comfort while working and shuffles according to the needs. The requirement included a library within the workspace based on one of their principle of designing. The zone also includes two meeting rooms side by side.

While all the other parts of the office are designed with the purity of white, the washrooms are all black and represent a complementing vibe of a dark zone. The space is dark, intimate and lit enough to relax while all you can focus on is yourself.

The most relaxing feature of the space is every part of the office has balconies all around, which are flushed with green diligently. One can stroll around or attend a phone call while being surrounded by strings of green. The facades are fully glazed, which encloses the office as an entity and after stepping out in the balcony one can feel the city. The balconies are kind of a buffer zone creating a soothing filter; refining one's vision while looking over the polluted city. The front side balconies are used for flushed green around the office whereas the rear side balconies fulfilled the purpose of utility area.

The plan is flooded with natural light which enhanced the idea of minimalism, artificial light would have not made such impact. Even the grey cement epoxy goes well with the concept whereas adding green complemented the palette and completed the picture as a whole.





Project GO



Inscape Insider



Sujan Suresh.

PROJECT INFO

PROJECT NAME : PROJECT GO.
PROJECT PERIOD : 45 DAYS
LOCATION : BANGALORE, INDIA.
CLIENT : GOJEK SINDIA.
TYPE : OFFICE SPACE.
AREA : 18000 SQ. FT.
PRINCIPAL ARCHITECT : ELAYARAJA MAYAVAN
CONTRACTORS : INTERIOR ESPANIA & ACHU P ENTERPRISES

“

Taking inspiration from the active and lively work culture of the company, bright yellow and green lanes have been introduced as skin for the workspace

With a crisp and clear brief of creating a temporary 18000 sq ft workspace for a year, a fun and frolic hyper local transport company -Go-Jek approached us. With a short term execution of 45 days and budget constraints, this project came with its own restrictions. The site was in a pre-existing building; hence the services were left untouched. “The utter mess” was the first glance and the notion that geared up the design process. Introduction of bright colours to overpower the cluttered exposed ceiling became the concept of the project. The white envelope of ceiling and workstations blending with colours make a refreshing working environment.







Taking inspiration from the active and lively work culture of the company, bright yellow and green lanes have been introduced as skin for the workspace. The colours bring in a sharp contrast to the area with the serene white workstations. To create a seamless enclosure of the colour, the built-in elements i.e. the columns have been painted. The perfectly proportioned colour palette creates a striking illusion of mirrored image. The yellow lane is a spill out space with casually placed ottomans adding an informal character to it.

Retaining the maximum, the west facing cabins were converted into meeting rooms. The telephone booths with glass partitions have been introduced in the north which allows one to enjoy the splendid skyline of Bangalore while talking over phone in a space of their own. The coder caves, are clad in polished plywood and paired with grey fabric. Having worked with the client earlier gave us a better understanding of their programme and enabled us to analyse their needs.

The sliding writing partitions being the central design element bind the whole space together. Connecting the columns, these partitions provide privacy by enclosing the space. The movable workstations have been customised with central support of MS legs and writable laminate on top. The power supply for the workstations have been taken from the ceiling without chipping off the flooring. The sliding partitions and the movable workstations were designed with the intent to provide greater flexibility in the spatial layout. The light fixtures above the workstations have been customised to provide a diffused light that doesn't reflect on the monitor screens.





The Pitch

 Inscape Insider  Elayaraja Mayavan

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A variety of dedicated workspaces, hot desks, cabins have been carefully introduced in the layout by breaking the monotony of corridors

PROJECT INFO

ARCHITECTS	: MYVN ARCHITECTURE
CLIENT	: THE HIVE - VR MALL
PRINCIPAL ARCHITECT	: ELAYARAJA MAYAVAN
DESIGN TEAM	: GURU PRAKASH, AASHAY THAKKAR & PALAK ARORA
CONTRACTOR	: CAUVERYBUILDTech

The vibrant and rich culture, the colourful palette and the strong character that Chennai holds is what initiated the design concept of The Hive, Chennai.

Hive, is a co-working space designed at the newly opened VR mall in Chennai. This co-work space has a linear plan with the apt proportion of enclosures and break out spaces. A wide corridor runs throughout the layout with the common areas spilling out from the linearity. A variety of dedicated workspaces, hot desks, cabins have been carefully introduced in the layout by breaking the monotony of corridors. A home away



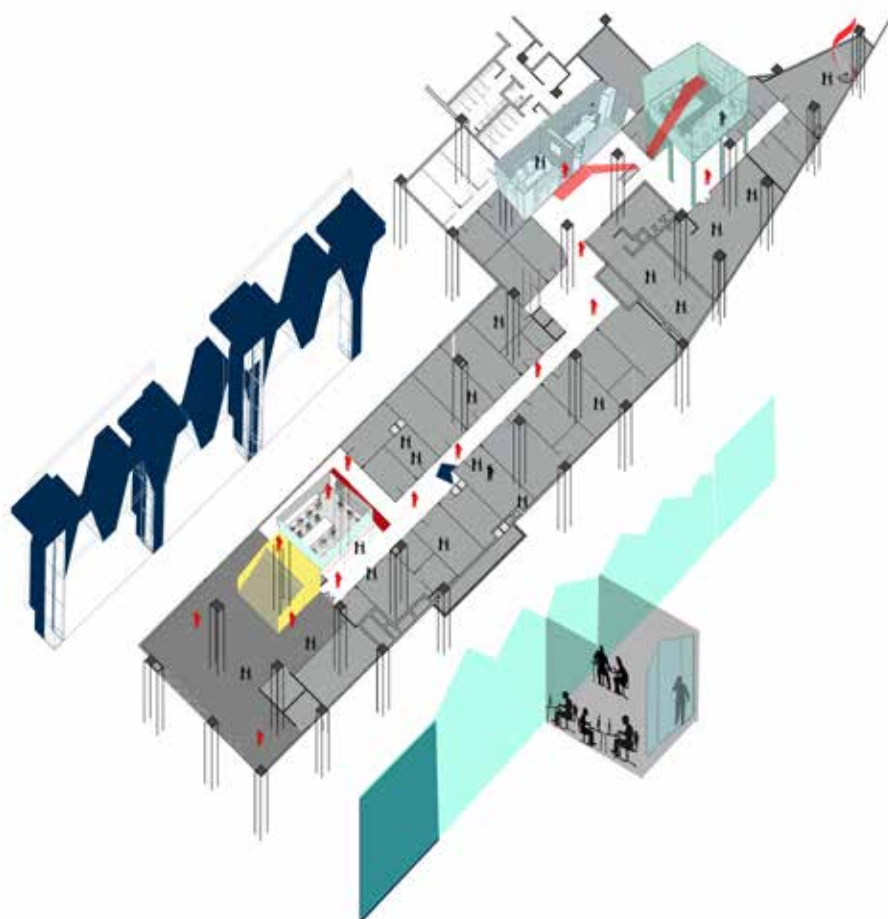


from home, the cabins have a sloped roof which is a derivation and depiction of the Chettinad houses. With the rich colour palette of Indian colours paired with the contrast of black, these spaces have been designed to give a cosy yet active working environment. The transparency through the glass partitions of the cabins allows an open and free working environment. The amount of light filtering into these cabins is proportionate according to its seating capacity.

The majestic height of the mall has been utilised by creating mezzanines. Each mezzanine serves a different function – meeting room, open meeting nooks and cabins. The long cement corridor blends with the Athangudi tiles which are used under each mezzanine. Wooden flooring runs through the cabins adding to the homely character of the space. The height creates an amusing play of vision through the double height effect which shows the massive scale yet the sunken areas which has a low height. The low height, cosy play area under the mezzanine leads you to the



cafeteria which faces the beautiful view of newly constructed Chennai metro. The vertical volume in the café has been used by creating light installations. The 6m high glass façade of the mall has been used to bring the light throughout the space. The reception has been designed with a warm palette paired with low seating and minimal lights. The amphitheatre at the entrance serves as a public domain by collaborating with the hotel lobby in the front. The mixed use of this space allows the public to catch a glimpse of the hive community. Hive is a fresh take on co working space with a contemporary mix on the tradition.



ELAYARAJA MAYAVAN

MYVN

MYVN Architecture is a Bangalore based multi-disciplinary architectural firm, formed by creative and innovative architects, focuses on architecture and design with a strong belief in fundamentals of design philosophies and design processes. At the same time exploring the contemporary tools and techniques through constant research and computational methods of design and building that helps bring new perspectives to the fundamentals. The firm currently works on multi scaled architectural, interior and urban design projects across India.

A graduate from NIT(REC), Trichy Ar. Elayaraja Mayavan been practicing since 2007, With a passion for architecture and a quest for challenges has founded MYVN Architecture in 2015. Holding a strong belief in the reasoning behind every design decision, Elay has produced a variety of projects ranging from residential developments, commercial spaces, urban master plans, educational buildings and interiors. With every design project, he enjoys experimenting and exploring with new methodologies and ideas. He follows the idea of respecting the client context and responsibility towards the site. With his dedication and eye for precision he has brought a new character to every project. He has been actively participating in numerous competitions around the globe to explore the diversified field and to experiment with the new aspects of design. A mix of culture, diversity is always appreciated in his team which has resulted in achieving a wider perspective towards every design.



FADD STUDIO





Alenteho

Inscape Insider FADD Studio

PROJECT INFO

PROJECT : VILLA ALENTEHO
LOCATION : GOA, INDIA
SQUAREFOOTAGE : 3000 SQ.FT
YEAR OF COMPLETION : MARCH 2019
CONCEPT : ETERNAL, ELEGANT & ECLECTIC

In Alenteho, the design is a beautiful confluence of old-world charm with fresh straight-lined geometry. The rich green used in the rafter ceiling and on the metals, grillwork are reminiscent old British glory and colonialism. This is paired with a salmon pink pastel to bring in softness and warmth. The bottle green rafter ceiling embodies masculinity and peaches embody feminine passion. The botanical feel with the lush green plants compliments the bold and geometric pattern floors of the rooms and imparts crispness and freshness to the home.

“

The bottle green rafter ceiling embodies masculinity and peaches embody feminine passion





GROUND FLOOR



Even from the outside the doors and windows are salmon in colour. They are not only a striking feature from an aesthetic point of view, but also give the villa its own unique identity and exclusivity.

Aqua accents inside the home anchor the green with the peach. Neutral grey-beiges and creams fill in the most of the other walls. For most of the floor, they used Bharat Flooring. Large geometric patterns, solid colours and straight lines are the main themes for the floor. The main floor is a neutral grey with a peach inset border. In the ground floor guestroom, have revered this where most of the floor is peach and pair of grey stripes flanks the entrance. The master bedroom above has diagonal stripes in white, green, grey and aqua. One guest room upstairs is plaid with grey, white and aqua and the other is what appears to look like a concentric 'x' shape in grey and white. In contrast to the ridged floors, the beds are sensual and soft.

Material Palette

Art and artefacts have been carefully sourced from vintage and antique stores. Restored prints are used in some places and in others, we have carved mirrors. The whole space is scattered with plants to enhance the feeling on oneness with nature. These add a burst of life into the space and elevate the freshness already brought in by the colour palette.





Ash Abode

FADD Studio

Gokul Rao Kadam

The apartment is located in Gurgaon in an apartment complex in a residential area. It is within a gated community and is duplex. The central living area has a lovely double height giving volume to the whole space. There are four bedrooms, a study and a plush living/dining space. Unfortunately the apartment came with a very common marble floor and needed to be uplifted or else the beautiful space would be brought down by its conventionality.

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This home exudes a peaceful and understated vibe, representing the client's personality in just the right way

PROJECT INFO

PROJECT : ASH ABODE
LOCATION : GURGAON
AREA : 5000 SQ.FT





FIRST FLOOR PLAN



GROUND FLOOR PLAN





Brief

The apartment was for a family of four - a couple and their two daughters. The couple travel a lot and wanted a space, which would require little maintenance. Because they were already designing a holiday home with tropical Indian colours in Bangalore, they wanted this house to be modern minimalistic look and feel. The idea was for them to design two different design sensibilities.


Response

During the time, were deeply inspired by Le Corbusier and Pierre Jeanneret - their deep sienna passage of the Villa La Roche, their Chandigarh series and the general polychromatic feel of some of their work. The purist canvases of Corbusier led to a path of sombre colours for the shell. We wanted cement finishes for the whole home and surprisingly the clients were very open to the direction we chose. The marble floor needed covering so poured cement was not only a cost effective solution but also one that gave a large palette of colours to choose from. Grey would be too common, so we researched several colour combinations. We decided to go with a deep, unsaturated rust/sienna colour for the floor and would bring in cool grey/green in other areas to off set it warm. This was a unique choice in colour for the floor but were confident that our vision to pair it with grey and green would make it a big success.

The unusual palette of the cement finished grey, sienna and sage set the stage for a sophisticated and refined shell, which also had a Zen like calmness and stillness to it. We wanted the materiality of the walls, the ceiling and the floor to be harmoniously matt, only to differ in colour. In the grey shell with the rust floor, we made the connecting passage a refreshing leaf green to create a colour block akin to Villa La Roche. To preserve this serene and sober experience, intentionally decided to have natural browns and greens in terms of fabrics. These would complement the woven mid-century modern furniture spread across the house. The bedrooms have a more intimate feel especially the daughters. For one daughter used different colours in putty finish and created a geometric background to be the backdrop for a soft lilac bed. In the other daughter's room, had local artist hand paint

a floral abstraction. The master has an elegant grid done in grooved putty too. The furniture is a mix of imported brands and locally customised. The natural colours and materials of the furniture pieces stand out vibrantly against the textured grey walls of the house giving the otherwise serious shell a dash of drama.

To accent and highlight the space used metal elements - the main door that is copper, a copper border on bedroom doors and a few bedroom lights.

Because the space is essentially an unfussy matt shell with a putty/cement texture, wanted to bring in bold silhouettes and some glossy texture to enhance and contrast the background respectively. So, without disturbing the understated look of the home, used a minimalist approach while deciding the style of the central chandelier. Needed something large but something that didn't distract from the overall textural quality of the double height space. The choice was easy with the larger than life wire frame chandelier. The clients loved its simplicity because it not only filled the volume of the double height, but its simple construction of the elegant black outline also showed off at the grey that it is set against. A similar approach was taken for the dining room light. A black wire begins at the wall, hinges on to the ceiling and drops a simple black shade to softly illuminate the table. Less is more and it was all that was needed with this set up. For the bedrooms, to attain more personal and intimate lighting, we decided to go with materials that create some drama and shadows. Went with wooden slated shades in the guest room to work with the stripes of the bed fabric; metal and paper lights in the two daughters rooms to contrast the solid bed upholstery; stone and paper lights in the master to contrast the cane headboard. In the study brought in some colour with the hanging light in the corner. The family room has lovely floor lamps made out of cane. These add softness to area that is styled with blues and browns. At the entrance created a simple disc in wood to emulate an eclipse just above the Chandigarh bench. This completed the Zen-meets-mid-century modern look and gave the foyer a burst of life. In all, this home exudes a peaceful and understated vibe, representing the client's personality in just the right way. 



Frangipani 14

FADD Studio

Gokul Rao Kadam

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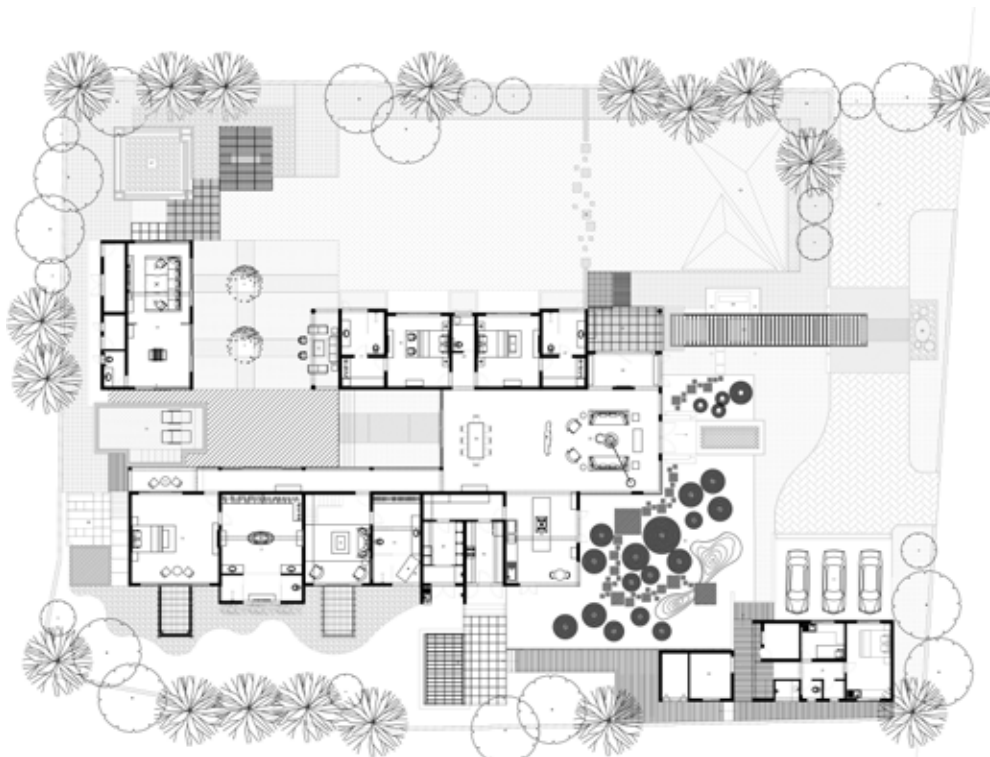
This house truly marries the desire of a luxurious home in the midst of nothingness with creature comforts and design gratification

The 10,000 sq.ft home is built on 27,000 sq.ft of land that has been landscaped using Zen and tropical elements. The clients bought this as a holiday home. They are well travelled so they wanted international sensibility paired with quirkiness and a place that provided a canvas for experimentation.

PROJECT INFO

PROJECT	: FRANGIPANI 14
LOCATION	: HOSUR, TAMILNADU
COMPLETION YEAR	: JUNE 2019
GROSS BUILT AREA	: 930 SQ.M, PLOT AREA: 2500 SQ.M
PROJECT LOCATION	: HOSUR, TAMILNADU
SQUARE FOOTAGE	: PLOT AREA - 27,000 SQ.FT, BUILT UP - 10,000 SQ.FT
CONCEPT	: CONTEMPORARY, CHIC & WHIMSICAL





- LEGEND**
- 01 Entrance
 - 02 Foyer
 - 03 Living area
 - 04 Dining area
 - 05 Dry kitchen
 - 06 Wet kitchen
 - 07 Guest bath 1
 - 08 Guest bedroom
 - 09 Powder room
 - 10 Guest bedroom 2
 - 11 Guest bath 2
 - 12 Outdoor deck
 - 13 Swimming pool
 - 14 Entertainment room
 - 15 Sit out area
 - 16 Master bedroom
 - 17 Master bath
 - 18 Bedroom 3
 - 19 Bath 3
 - 20 Laundry
 - 21 Servant quarter
 - 22 Electrical room

- LANDSCAPE LEGEND**
- 01 Driveway
 - 02 Pebble bed
 - 03 Paved area
 - 04 Step/platform
 - 05 Mounds
 - 06 Stepping stones
 - 07 Bonfire corner
 - 08 Kitchen garden
 - 09 Covered outdoor kitchen
 - 10 Zen garden
 - 11 Covered car parking






Set inside a tropical and lush gated community, this holiday home is unassuming with its grey exterior and Prussian blue columns. In contrast to the understated exterior, the inside of the home is a burst of boldness and drama. A meticulously detailed geometry of vibrant blue, soft peach and muted grey Bharat Floor tiles imparts a chic and rhythmic energy to the space. The geometry continues into the ceiling that is composed of thin slatted pinewood and it curves at the passage leading to the far side of the house. Doors are concealed, only seen by the handle to give an uninterrupted feel to the passage.

In the living room, a fascinating lamp composed of an umbrella perched above a chandelier and balanced by a boxing bag – designed by Philip Stark quizzically anchors the main living set up. The open kitchen and dining are in shades of greys and blues. The openness of the whole space is perfect for viewing the piece de resistance, a ceramic installation by Vinod Dharoz.

In the guest bedrooms the palettes are soft and wintry; the master is grand yet minimal with brass highlights and the sons is blue and black. All bathrooms are lavish and the master especially, is fit for royalty.


The beauty of this house is that every room opens into greenery. Needless to say, this house truly marries the desire of a luxurious home in the midst of nothingness with creature comforts and design gratification. 





Ventura

 FADD Studio

 Gokul Rao Kadam

The new Ventura showroom is not just a space that sells high-end furniture. In its design and in turn in its philosophy, it represents a statement that even in the luxury market, there is something for everyone. It stands to be an aspirational space where clients can be convinced and excited to try new ideas and take risks with color palettes and combination they would otherwise feel too intimidated to try in their own home. "Safe and neutrals" are re-defined in this showroom where have charcoal ceilings and wine, indigo, emerald as the wall colours.

“

The idea behind this design was to have a complete vision of the store, not just its floor and walls in order for a client to have an experience tailored by FADD Studio for the 14 zones created









Fluted textures sit above a plain wainscot in the same colour making the walls more interesting for the products. Sliding panels with different backgrounds such as brick, wooden slats, cement, marble, etc not only make the showroom dynamic, but also give the client a taste of what their sofa or any other furniture piece may look like in their home with these common wall treatments. Wispy white linen curtains with light seeping through, create mystery and drama as you move from one setting to another. The voluptuous arch element in the walls, show-windows and floor is a revival of the classic trend bringing in quaintness to the space. But the space still remains provocative with its dim lighting, use of colours and sensual mood. Finally, an abundance of plants was essential to complete for a fresh and green feel.

Believe that architects, builders, store owners of furniture and furnishing, designers fashion, interiors and products are the ones who can change the way people perceive things and their tastes by showing them things they haven't seen before. They are the people to change the landscape of any country. So as interiors designers, we are here to change the way people see things and show them new ways of doing them. Most people find comfort in beige and brown, and we're not here to tell them not to do beige and brown but we're here to show them how to make beige and brown exciting, perhaps with complimentary rug that will make their beige alive! And for the ones with a little dare in them, we'll do away with their fear of colours and show them how different shades can be used together to create a unique setting in their own home. The showroom design, bold and risqué maybe, does this exactly and we promise there is something for everyone!

Because we were doing the whole showroom, the client requested to curate all the products right from the setting to the actual furniture item, from the colour of the upholstery to the finish of the legs, from the combination of things to the numbering of areas. The idea behind this was to have a complete vision of the store, not just its floor and walls in order for a client to have an experience tailored by FADD Studio for the 14 zones created.



FARAH, DHAVAL

FADD STUDIO

The world of design is in a constant state of flux; exploring and evolving into and out of new ideas, concept, trends and fads. It is also about revisiting older trends that were set decades ago and reinterpreting them in a fresh and contemporary way. So is the philosophy of FADD Studio. While FADD is an acronym for Farah and Dhaval Design, it is also a play on the word 'fad'.

It is easy to stagnate into a style that becomes a firm's identity. And we believe that having a singular style defies the purpose of design, which is to push beyond what we know, achieve something novel and unique in every project, and be constantly propelled out of our comfort zone into a world where we not only embrace new concepts and techniques but also create fads of our own. With this stubborn sensibility and desire to be original, we aspire not to create a style unique to us but to give you a design identity that is exclusive to you and your space whether it's a home, restaurant or store.

FADD Studio was founded in 2012 in Bangalore by Farah Ahmed, who studied at Instituto Marangoni in Milan and Dhaval Shellugar who studied at Rachana Sasand's Academy of Architecture and Design in Bombay. Both met while working at Khosla Associates under Sandeep Khosla and Amaresh Anand.



D6THD





"Aaranya" an agriculture farm stay



Inscape Insider



Inclined Studio

PROJECT INFO

ARCHITECT:	HIMANSHU PATEL
DESIGN FIRM	: D6THD DESIGN STUDIO, AHMEDABAD
LOCATION	: BHOJDE VILLAGE, GIR LION SANCTUARY, GUJARAT, INDIA
CLIENT	: NISHANT, DHANAJI
CONSTRUCTION TEAM	: JAGDISH, MANSUKH, JITU, RAMNIK, NANJL, NITIN
COMPLETION	: DECEMBER 2019
SITE AREA	: 6070 SQ. MT
BUILT-UP AREA	: 502 SQ. MT

“

Rather than spending millions on the best technologies to create the greenest of green buildings, when very few Indians can associate with them and even fewer can afford them, this project is an honest effort of practicing vernacular architecture

“

Aaranya" - an agriculture farm stay is located in rural settings at the edge of Sasan Gir Lion Sanctuary, Gujarat, with the overt principle of vernacular architecture in mind.

Mother Earth has enough for everyone's needs, but not everyone's greed. This simple statement remains the greatest insight into the ecology of this planet. The concern for the climate as well as economical and cultural aspects has been an integral part of designing, without which sustainability may not work in the Indian context. Rather than spending millions on the best technologies





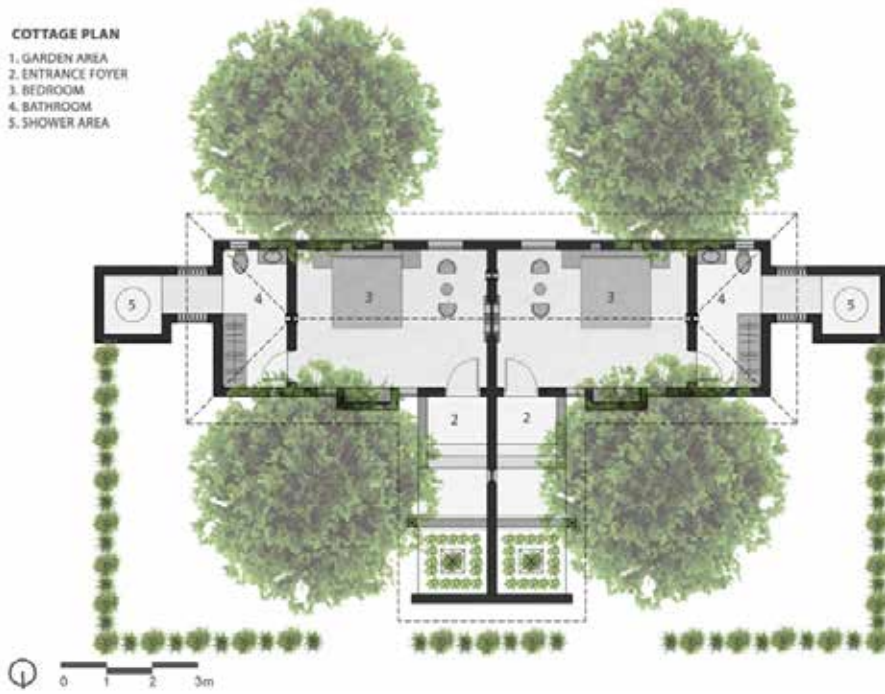
to create the greenest of green buildings, when very few Indians can associate with them and even fewer can afford them, this project is an honest effort of practicing vernacular architecture.

"The roof is made from terracotta, a material associated with the memory of many family generations has become representative of the image of almost half a million Indian villages and so, the whole design evokes one strong element of Indian architecture i.e. Terracotta tiled roof."



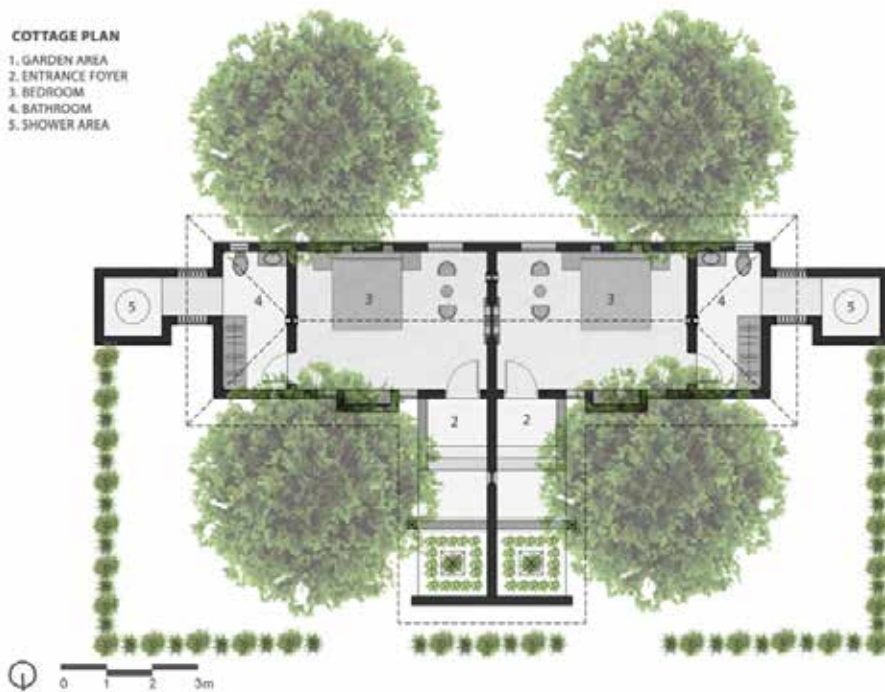
COTTAGE PLAN

1. GARDEN AREA
2. ENTRANCE FOYER
3. BEDROOM
4. BATHROOM
5. SHOWER AREA



COTTAGE PLAN

1. GARDEN AREA
2. ENTRANCE FOYER
3. BEDROOM
4. BATHROOM
5. SHOWER AREA



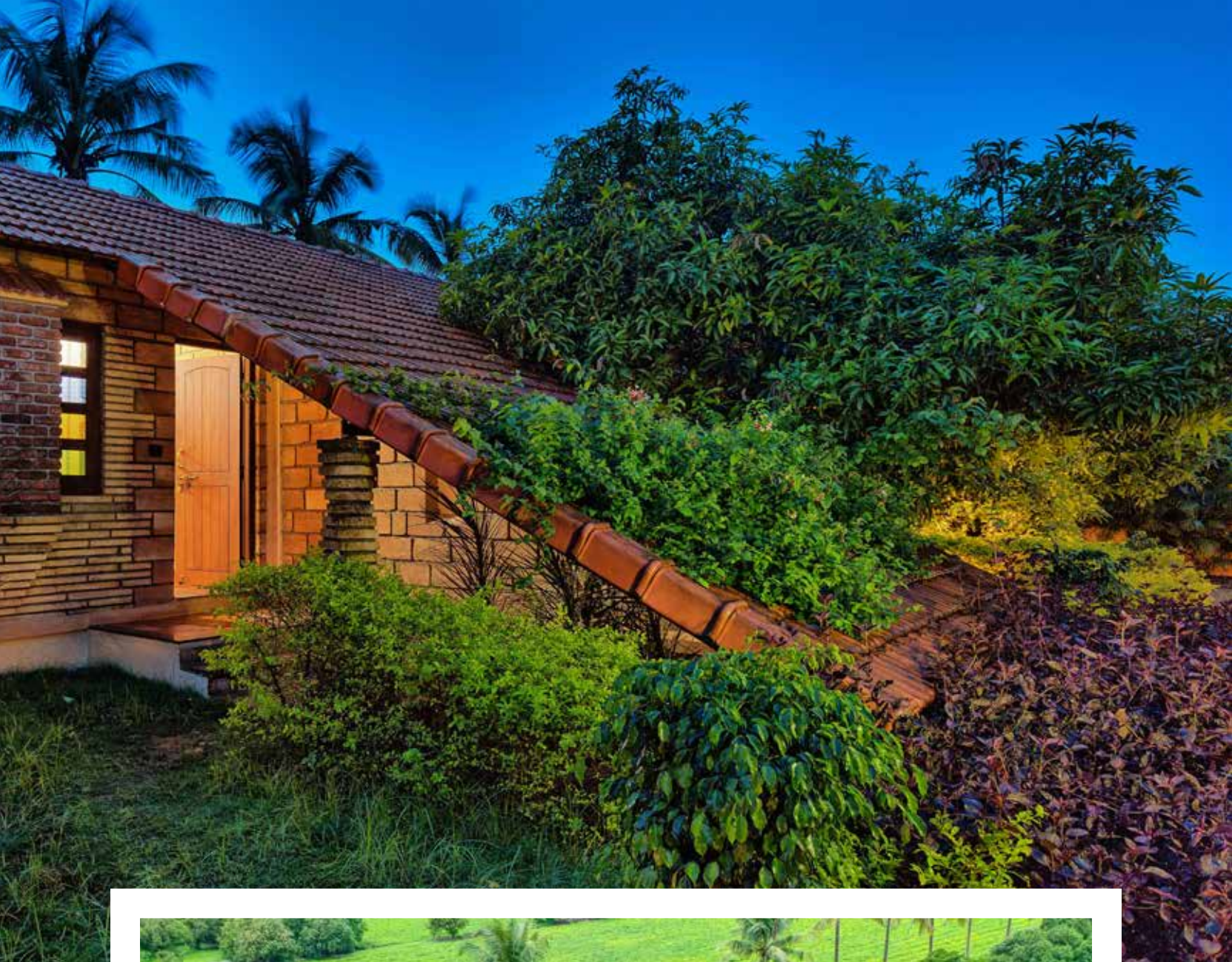
COTTAGE SECTION

1. SITTING SPACE
2. ENTRANCE FOYER
3. BEDROOM



Longer surfaces of cottages are facing the north-south direction to minimize heat gain and maximize cross-ventilation from adjoining agricultural fields. To minimize its visual impact and response to its earthquake-prone area, the scale of the building has been kept grounded. Twin cottage plan with hip roof intends to help offset the heavy rainfall in monsoon and heat in summer, native to this region.

At a glance from the front, the sloping roof looks like it unites the earth and sky. Externally, the elongated tiled roof forms a distinctive presence yet blended into the landscape, while internally; it shelters the entrance foyer and secures the visual privacy of the bedroom. In near future, the entire roof will be covered in creeping plants emerging from the punctured roof and spread over the tiled roof. When the roof will be fully vegetated, the building will virtually disappear. One feels a psychological transformation in one's inner space as soon as one experiences chirping birds and the smell of the flowers in this space.









HIMANSHU PATEL

D6THD DESIGN STUDIO

d6thD means The 6th dimension to “feel good”

Designing spaces to let you feel good. The 6th dimension is not restricted to measure the physical world but to explore the Feel Good Spaces. Any object or space can be measured in 3-dimension but to feel good about it, is the 6th dimension.

d6thD promotes the use of locally available materials, traditional building techniques, culturally and climatically relevant building design. The firm is passionate about design but driven by ideas rather than personalities. We are interested in exploring the ways in which spaces can create experiential happiness.


d6thD visualizes the practice as a sheltered and collaborative place for reflection, where a community (including clients and other collaborators) can reflect on how to make life happy and feel good through architecture.





The biggest challenge of preserving the existing mango trees on the site has been converted into an opportunity by utilizing the spaces in between them for designing cottages. The front yard has a mango tree defined with the natural bio-fences constructed of shrubbery, acting as a transition space between the private cottage bedroom and the open farm area. Building form allows one to instinctively experience the psychological assurance of security on the one hand and the exhilaration of exposure and proximity to nature on the other.

The bathroom has a dry and wet area separated with a small buffer space having stained colored glass panel on one side and a waste glass bottle wall on the other. The natural skylight from the dome above illuminates the shower space which makes the bathing experience more refreshing.

The old construction techniques of rubble stone packed foundation, load-bearing exposed natural sandstone walls, a brick dome with china mosaic on top, and clay tiled roof have been incorporated, which are not only cost-effective and time tested but a way to create a job for local villagers as a beginning step towards social sustainability and shared happiness. 



CCC





An Alluring Sparkle



Inscape Insider



Syam Sreesylam

“

The jewellery intricately placed on sleek geometric display units stand out from the mono-material background

A refurbishment of an existing building, a unit in the middle-income housing sector in Panampilly Nagar, Kochi formed the exquisite base store. The project's programme was a flagship store on handcrafted jewellery for the brand Pure Allure, which specialises in precious handcrafted jewellery from Jaipur, Rajasthan. The designers received the brief to be executed with a shoestring budget in a small 650 sq ft area. The programme was indeed very new for the young design team. Hurling challenges and being cautious of the materials and display of architecture

PROJECT INFO

PROJECT NAME	: PURE ALLURE
CATEGORY	: RETAIL INTERIORS
CLIENT	: MRUDULA MURALI MANGALASSERI
ARCHITECTURE FIRM	: COCHIN CREATIVE COLLECTIVE
PRINCIPAL ARCHITECTS	: AR. LIJO JOHN MATHEW & AR. MADHUSHITHA C A
ARCHITECTURE TEAM	: AR. SIDHARTHAN SALLY PAUL, AR. C.KANNAN
AREA	: 650 (SQ.FT)
LOCATION	: PANAMPILLY NAGAR, KOCHI, KERALA.
PROJECT CONTRACTORS	: EASOPPEN, JACOB, SUJI JAPSEMTAX, ANTO, SIBY









could conflict with the intricate and ostentatious collection of stone and material on the handmade Rajasthani jewellery.

To tackle the problems presented, the team chose to place the jewellery on display stands/objects occupying an understated mono-material space analogous to the stone stepped wells of Rajasthan. The mono-material splayed across the floors and walls of the converted space is that of









LIJO JOHN MATHEW



MADHUSHITHA CA

COCHIN CREATIVE COLLECTIVE

Cochin Creative Collective is a young design practice hailing from Kochi. Founded in 2016 by Lijo John Mathew and Madhushitha CA who both share similar academic backgrounds from TKMCE, Kollam (B.Arch) and Politecnico Di Milano, Italy (M.Sc – Architecture)

The firm focuses on providing creative design solutions, informed by theory, at all scales and types of the built environment. The firm has so far extensively worked on numerous renovation projects panning across Kerala. They have worked on various scales of residential projects, schools, religious structures, cafes and urban design proposals. For the past two years, both Lijo and Madhu are visiting faculties at SCMS school of Architecture, combining academics and practice experiences.

The young practice has won numerous awards including the IIA National Award for Excellence in Architecture. CCC was also selected for Design X Design's 20 young emerging practices from India held at Alliance Française, Delhi in 2019.

Design Philosophy

CCC is an Architecture & Design practice, having its groundwork informed by theory, accompanied by an inductive process to approach architecture. The practice aims to produce projects that are direct and reduced to its essence. They employ a framework based on geometric order acting as a container to nurture forms and references. From the nuances, the complexities of life unfold.

cement. The jewellery intricately placed on sleek geometric display units stand out from the mono-material background. The display shelves shared the mono-material language devising the customer with a clear view of the jewellery irrespective of the level at which its placed. Also, it achieves the requirement to accommodate the extensive collection of handcrafted jewellery offered.



Masterstroke for Students

IIID MRC's vision plan 2019-21 does include efficient contribution in educational segment. The Educational Field Visit at L.S. Raheja College of Architecture & Interiors, happened as one of the activities in November.

Let us start with a favorite quote- 'We need to bring learning to people rather than people to learning' by Elloit Massie. 1st Episode was presented by ID Rajesh Narkar, a Visual Merchandiser, Interior Designer and Artist. The topic was 'Creativity takes Courage'- 'Nobody is Perfect'. Here, we learned in an interesting way, how everyone makes blunders but some blunders can teach you better innovations and can make you better designer.

Well said by Henry Mattise, 'Creativity takes Courage'. A Limca book awardee ID Kanika Bawa, Interior Designer and Artist was our special invitee of the evening. She enlightened the audience about the 'Installation Art Design'. There was fun and excitement to learn 'do it yourself Installation designs with paper & brush-pens'. Please stay tuned with us for some interesting episodes..

Together We Can & We Will Make a Difference.

Dr. Leena Nimbalkar
Chairperson, IED NRC



Dr. Mahesh Ramdarshi
Hon. Secretary, IED NRC



Dr. Abhishek Vengalwar
Series Editor, IED NRC



Master Stroke

Episode-03

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Creativity
TAKES COURAGE



ID. KANIKA BAWA

(Interior Designer & Artist)

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BANGALORE

Designnuru Weekend - Mapping Journeys 18/12/2020

Designnuru 2.5 also referred to as Mini-Designnuru was conceived as an 'Unlock' event by IIID BRC to get the community of Architects, Designers, Artists, Trade Members and general public to interact in person while maintaining wellness protocols. The event was rich with mix of curated exhibitions, award winning works on physical display, interactive sessions and installations. The community responded enthusiastically engaging in every bit of it including exciting new products on display. This event served as a great connect for the fraternity that was otherwise under phased lockdowns. Watch out for a more detailed coverage in the next issue for a complete event news.



GOA

Launch of magazine "The Designer" 12/12/2020

"The Designer" magazine launched by IIID Goa

The annual magazine of the IIID Goa centre "the Designer" was launched on 12th December 2020 at the Goa Marriott Resort, Miramar at the hands of Ms. Archana Deshpande. A closed group event was held with Ms Archana, founder of Pottery Den as the guest speaker. She spoke on Pottery as a very interesting and fundamental art that takes life from Earth, Water, and Fire.

Welcoming the gathering, Chairman Arch Siddharth Naik informed about the various initiatives undertaken by the Goa centre during these testing times. He congratulated the members for staying together while paying tribute to MC member Keyur Desai who succumbed to Covid.

Speaking at the occasion, editor of "the Designer" Arch Siddha Sardessai highlighted the various features that were brought about to change the face of the magazine and bring the standard at par with any design magazine around the world. The magazine features the projects of 25 designers in Goa, 5 trade members and the events held in the year.

Chairman elect Arch Krishna Phaladesai gave the vote of thanks. Arch Rajesh Kenkre and Nishita Magalhaes compered the event. Duclo Bhubo and Nexion were the sponsors of this event.



HYDERABAD

Launch of Silver Anniversary Issue of Insider Quarterly Newsletter (Print Copy) 22/12/2020

'SILVER ANNIVERSARY ISSUE OF INSIDER QUARTERLY NEWS LETTER'

To commemorate the Foundation Day of the Institute of Indian Interior Designers, the Hyderabad Regional Chapter launched print version of Silver Anniversary issue of Insider Quarterly Newsletter with the Hyderabad Chapter Past Chairpersons on 22nd December 2020 at Marigold Hotel. The Magazine contains series of events cover stories and an additional interesting feature the concise form of the Continuous Education Programme (CEP). All IIID Hyderabad Regional Chapter Past Chairpersons congratulated MC Members for their works in bringing the Silver Anniversary Issue of Insider Quarterly Newsletter Magazine. And then meet together to know updates what's happening virtually and to watch our team IIID Hyderabad Regional Chapter do some glorious Quizzing in IIID IDK Quiz. IIID Hyderabad Regional Chapter Past Chairpersons shared few points about the Institute of Indian Interior Designers Foundation Day and how it celebrates IIID's history, values and principles with the present Managing Committee Members.



JAIPUR

Meeting of the Managing Committee 15/12/2020

Special online meeting of the Managing Committee of JRC.



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Compass

Salute Young Turks

This is an era where the saying 'Catch them young and watch them grow' has become extremely relevant. It is a time when the older generation attaches great significance to the words and actions of the youth. The emergence of new materials and the fast development of information technology has brought about a strong presence of the young generation in every field. It is with great hopes that the elderly are watching their progress; and also encouraging them. The self styled new creations of the young designers, even when inspired by the veteran designers and their works, explore every possibility today's time offers. There are many designers among them who have charted their own path and make new creations rooting firmly in tradition and the comforting shade of old models. This issue discusses the works of a few young designers who have been acclaimed in the design world as future promises through their commendable creations.

As Ar. Athira Zacharias says in the lead article, 'Today, there are more opportunities for young architects. Clients are well travelled and more in tune with current trends. The advent of numerous online stores offering everything from high end designer pieces to affordable furniture, the coming of Ikea, and the constant influx of material on social media have all played a part in more people aspiring for designed spaces. The recent pandemic and lockdown has ofcourse reinforced this need even more. Opportunities are plenty and everywhere. Whether it is at a firm conducive to giving you the reins of project, or a project enquiry that can start you off on your own independent journey, what matters is what you do with the opportunity.'

We can see the sparkle of unique talent in the works of these young designers. There is no doubt in the fact that this will shine even brighter with the passing of time and that these youngsters will carve a niche for themselves amongst the stalwart designers.

May brilliant creations come forth from even those young talents who could not be included in this issue for want of space and time and also those who are yet to appear in the design world!

Dr. Rema S Kartha

Co-Editor

E-mail: remaskartha@designerpublications.com



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