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THE OFFICIAL PUBLICATION OF IIID

MAY 2020 VOL. 01 ISSUE 04 ₹100



THE DESIGN OF DINING
Anshul Chodha

THE CHEF'S PERSPECTIVE

An interview of the Executive Chef of
The Bombay Canteen – Thomas Zacharias



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Eateries

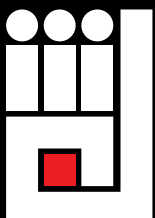


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01 June 2020
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15 June 2020
Last date for submission



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exterior

The original keeps its promise.

Primary school Sassenburg Westerbeck, Photo credit: thyssenkrupp Plastics GmbH, Architect: Augustin und Frank Architekten

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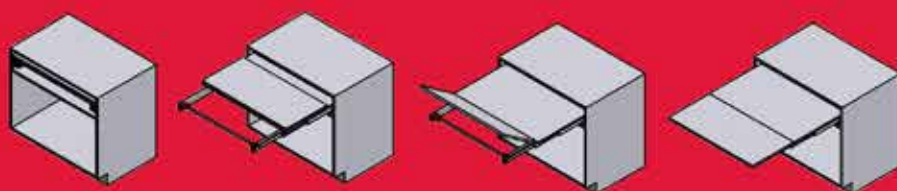
Häfele's LUNCH tabletop pull-out opens up for you as the ideal coffee table during this hour of the day and doubles back into a drawer when not in use. This space saving system consists of a pull-out tabletop fitting stored in a space normally used for a drawer. The table fitting pulls out instantly by simply opening the hinged front of the drawer space. Created to cater to the needs of functionality in compact spaces, this runner is ideal for small kitchens needing a tabletop for breakfast or evening coffees or simply as an extension of the worktop for preparing meals.



"Extendable table by Häfele"

Product Specifications:

- Material: Aluminium
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- Mechanism: Pull-out Extendable Slides
- Max. Weight Carrying Capacity: 60 Kg
- Dimensions: 450-900 (W) mm
- Cycle Testing: 40,000 Cycles





Editorial

We are back again with our fourth Collectors issue, this time on one of the most dynamic spaces of the public realm - EATERIES!

With 40 days into lockdown, the world in a state of upheaval and many lives lost, our efforts to be buoyant continue regardless, our energies undiminished, magazine preparations in overdrive and multiple webinars later, there still seems time for more exchange in our WFH settings. Two more weeks of lockdown, we will unleash more creativity and tune into some extraordinary work by the fraternity.

Our lead contributor, Anshul Chodha has made a good case in point on the act of dining-out. He talks of the rituals of dining out, the emotions that accompany this ritual and the transcending temporal transformations that Eateries have undergone over time, through the trajectory of his vast oeuvre of work. A big handshake to you Anshul!

A culinary expedition and memorable moments, The Bombay Canteen is a nostalgic journey through the *genus loci* of "Bombay in the precincts of Mumbai". Along with The BusRide Studio, the promoters and Late Michelin Chef Floyd Cardoz, and Chef Thomas Zacharias, the collaboration has been a successful all-encompassing experiment of design to platter strategies!

Rope Terrace Café by Snehal and Bhadri Suthar, Ahmedabad has a simple material palette. This "hang-out café" epitomises the brawn of raw imperfections in natural materials pitted against each other yet meticulously crafted.

FADD's design of Misu is ethereal! Its almost as if one walks through a 3d-digital wireframe. Stunning and bold, its refractions are kaleidoscopic. The fragility of these structures contributes to a spatial quality almost magical.

Tease-me Café by Wallmakers is bold as bold can be. The concrete installations are akin to luxury velvet drapes seen in aristocratic Romans settings; albeit frozen in time. One can just about imagine Julius Caesar, lounging across the dark grey seat in a perfect cinematic capture with colourful food accoutrements strewn carelessly across the tables. Illusions of histories and imagery cemented together, another time warp!

And so much more to walk through, what with the bold imagery of Khosla Associates in 101 Kitchen and Bar, of opulence, of grandeur, of a bold visual language, of meticulous detailing; and the Village Café seemingly set in natural surroundings, breezy and refreshing by young designers of Portal 92, Aanshal and Sagar.

We have a special mention "The Woo of Bamboo ", by VTN Architects, Vietnam. Noncenco Café is set amidst gushing white waters, lush hilly greens, and all it takes is a meticulously crafted bamboo edifice to frame the landscape of nature and buildings beyond. What a simple yet dynamic intervention!

Rooshad Shroff, Architect, Interior and Product Designer crafts bespoke products like handmade marble lights. He understands the deep recesses of our culture" which he interweaves into a contemporary vocabulary.

Rekha Rodwittiya the extremely affable, talented Vadodara artist with her powerful imagery recognised in her artworks..."I hold a consistent desire to examine the feminine space of survival, the spirit of endurance and the empowerment of pride and self-dignity that centuries of oral histories are infused by...."

Thank you all for your contributions!

Happy Reading!!

Shamini Shanker Jain

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 **designndetail.in**




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**Don't hold hands
Join hearts**



con tents



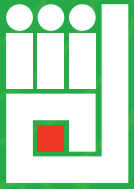
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Karona Kuch



An extraordinary thank you to an extraordinary response. 136 design ideas were received in 10 days for a IIID design initiative to battle the COVID-19 pandemic.

Lead Navigators for 2019 - 2021

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KICH
STEEL... FOR LIFE

JAIPUR RUGS

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President's message



Days of lockdown continue; but our spirits joined in IIID is beyond any confines! Go global; Be local! Let me borrow this slogan from Kerala to express how we fared through this quite different last month! **IIID is now a member of the IFI – International Federation of Interior Architects and Designers!** Well a big step towards taking up a lead role on the global arena.

Alongside this giant global leap, we also accomplished a powerful agenda; to interact and engage with IIID's local leadership as spread across 32 Chapter-Centres in India and Dubai, as well as Committees handling different portfolios. 62 Zoom meetings in 40 days with marathon sessions to address all ideas and issues big and small; way forward with actionable already set in motion. Never has IIID been this profoundly deep or progressively open than in this lock down. United we stand as a family bonded in the power of knowledge as to where we stand and where we need to go. If you have any ideas or suggestion big or small, please do write to me.

Let me also share the success of '**Karona Kuch**' with each of you, where we contributed to fight COVID in a most unique way- with Design as the tool! 130 select entries with ideas already put into use across the country through strategic disaster management department and officials.

Coming to Inscape, this issue is about '**Eateries**'. The connection between culinary and culture expressed for enhanced experiences with design as the catalyst is the norm. Post COVID-19, will eateries be the same? From intimacy to behavioural patterns will it impose distancing as an applied brief or an inbuilt fear? Will life be the same? Food for thought!

Enjoy Reading!

Jabeen L. Zacharias

Write to Inscape about your ideas on 'Eateries' in 800 words with your photo before the 25th of May. Your contribution will be acknowledged. If selected, you shall be featured in the next Issue of Inscape

Mail in your thoughts to inscape@designerpublications.com

Congratulations **Mr. Anshuman Sharma** for your insightful perspective on 'Workspaces'.

Read your article on page 96.

The design of **dining**



Anshul Chodha



Sanctuary Architects





ANSHUL CHODHA

Anshul graduated from MIT Manipal in 1996 and worked as a Senior Associate Architect with Khosla Associates, Bangalore for six years before starting Sanctuary Architects and Designers, Bangalore at the age of 30. 'Every building or structure or space has a certain purpose for which it is built'. The true challenge for me is to fulfill the same in every possible way that is tangible (functionally, aesthetically, scientifically and artistically) as well as in ways that are intangible.

The infusion of the intangible into the design gives it a quality of 'Timelessness' and that, I believe comes from tapping into and gaining an understanding of 'The Supreme Consciousness' that lies within each one of us and with the honest approach of doing every piece of work as an offering to the Divine.' My journey is to do work that can be termed 'Timeless'.

The food and beverage industry plays a major role in our cityscape today, becoming a significant part of our urban sphere - an ever-evolving domain aspiring to offer experiences akin to the structured and planned cities of the West. But this organic growth has given rise to an interesting culture that seems to exist in most Asian metropolises and quite often is synonymous when mentioning eastern cuisines and their food customs. The sight of vendors on the streets as well as small roadside eateries, what we call down south as 'Darshini's' that allow the street to extend into the shops doling out the yummy local fare, has become very much a part of our lives today. Our love for street food has promoted this uniquely exciting system that is organic yet unorganized in structure. The distinctive character and its purpose as a platform of interaction for all sections of society make it livelier and all the more appealing. However, the industry extends much beyond the scope of an active node in the public realm of urban morphology. Thus, as the creative minds that conceive such spaces, let us have a look at how I perceive 'the design of dining'.

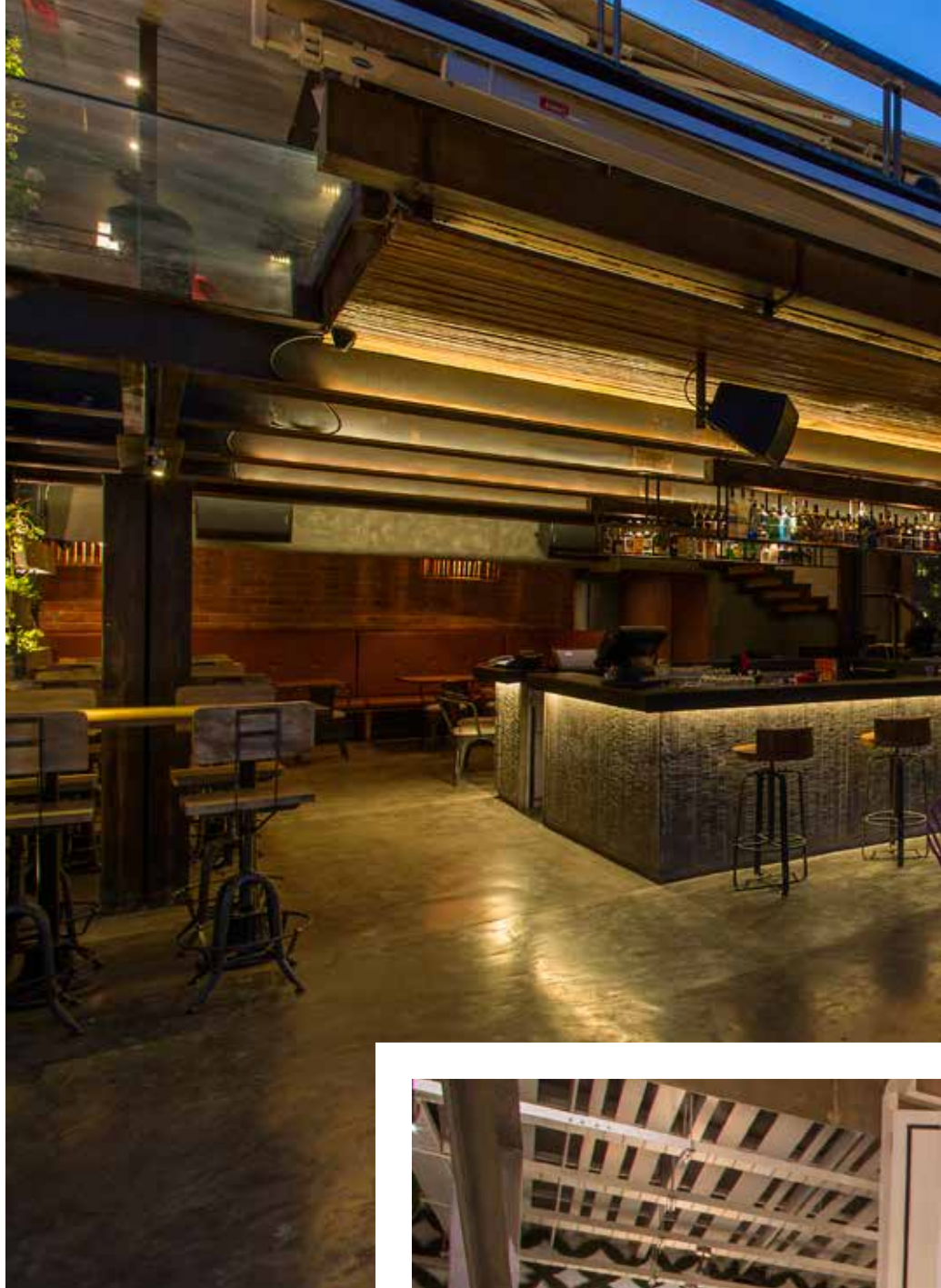
There are various layers to this industry that makes it eminently exciting - depending on what you are in the mood for, you can get a full-blown meal on the road for as low as 50 INR or pay as much as 5,000 INR for a meal in a fancy restaurant at the same address but inside a commercial building. The average per customer (APC) hence becomes an important factor in determining the target audience and gives rise to a trade that specifically caters to the different strata of society.

The number of people that's willing to spend money for an experience both in terms of food and décor has been fast growing in the last 10 to 15 years. The apparent changes in our lifestyle quite possibly would have influenced their desire to indulge extravagantly in such a sensory expedition. With a well-travelled and thus a well-informed clientele to serve, coupled with stiff market competition, it becomes very critical that one goes into the science of what appeases the senses of the target audience. As an orchestrator of space, we are challenged to come up with a design solution that is on par or even better than what they would experience on their travels around the world.

An elaborate project brief and a solid concept thus become critical. The process of developing the idea, tweaking and changing it in collaboration with the client to come up with something unique, absorbing, fun and appropriate thus becomes the job of the architect/designer. This comes with having a good knowledge of global trends, an in-depth understanding of social systems and a refined perception of human mannerisms in different social environments.

Hence, though the design of an F&B project can be very specific to its respective concept and context, there are certain general guidelines one can follow to get the design fundamentals right nevertheless.

While there are two main reasons that people come to a bar or a restaurant, it becomes imperative to first be clear on what aspect the outlet focuses on - whether it is food or beverage. It is important to make any



one of them the hero with the other plays the supporting role. Or there can be two dedicated storylines with two heroes as well. Once this is decided, it is important to know what influences the food and drink will bring in and to what extent will the same be an enchanting experience both in terms of the nosh as well as presentation.

I would strongly recommend undertaking site visits at different times before execution, to have a keen understanding of several factors such as the main approach, the orientation of the layout, sun path concerning the site (even if it is an interior project), how the site responds to its immediate environment, the relationship of the site with the surroundings (what can be borrowed –the sky, the landscape, trees),





The bar and terrace cafe at Puma Social Club

orientation where the sun sets, areas of maximum heat and time of the same, areas of maximum glare, what the site looks like at night (especially in the case of Terrace eateries), the location of various service ducts, Vaastu aspects (as most clients want the same), the constraints of the site and the surroundings, safety parameters like the fire escape, staff entry and exit points, locating the services for the kitchen, cooling and ventilation, water storage and air-conditioning of the front of house areas and so on is just a few criteria to ponder upon and begin with. This would help gradually bring in more clarity and send the ball rolling for many questions to be answered.

Making a list of the things that the outlet will be mainly known for, and the kind of memories one will carry back with them, in a fair amount of detail with reference images that visualize an experience closest to what this establishment hopes to offer, is the next best step to follow.



The design of 'the Open Box' embraces a casual character



The quirkiness in design elements stand out in the project 'Nautanki Galli'



By the time this exercise is done one should be clear on,

- 1) The hero (Food or Drink)
- 2) Target Audience Range
- 3) Average price per customer
- 4) Interactive and Social Spaces v/s the private spaces
- 5) Various Sound Zones
- 6) Open to Air spaces v/s Semi-open Spaces v/s Closed Spaces
- 7) Performance Space (if required)
- 8) Back of House Area v/s Front of house area
- 9) Interactive Cooking Areas
- 10) Size of Toilets and numbers
- 11) Staff Areas
- 12) Service Areas

After this is determined, the floor plan plays a major role in determining the circulation of staff as well as the clients, highlighting areas where the two intersect. The lesser the intersections, the easier the circulations flow. Service stations become important points for the operations to function smoothly and need to be fit into the planning at the early stages and also be well concealed for aesthetics of the space to be sound.



The appropriate serene ambience delivered at 'Sanctum'



The ingress of natural light to the interiors of 'Nautanki Galli'



Further to this, the appropriate allocation and sectioning of the various zones with varying degrees of privacy facilitate creating unique characteristics for each without deviating away from the overriding language of the interior. This clearly determines how the overall ambience will be perceived and how the diverse demographics are all rightfully catered to.

Having different types of seating possibilities to break the visual monotony is also vital in creating various zones that one can experience during different visits to the same eatery. The creation of such pockets of interest enhance the dynamism and thereby increase the life of the space. The type and style of furniture you design or choose offers a clear distinction between whether we intend to create a casual or formal setting, be it a lounge, a diner, a fine dining restaurant, a classic bar or a brewery or for that matter, even a 'Speak easy' Bar.

The same distinctions in categories can easily apply for the kind of lighting and light fixtures one chooses to have, which in my opinion plays a paramount role in determining what sort of mood the project portrays. A casual space would have more ambient lighting with lesser accents and drama while a traditional or formal restaurant, on the other hand, would have an

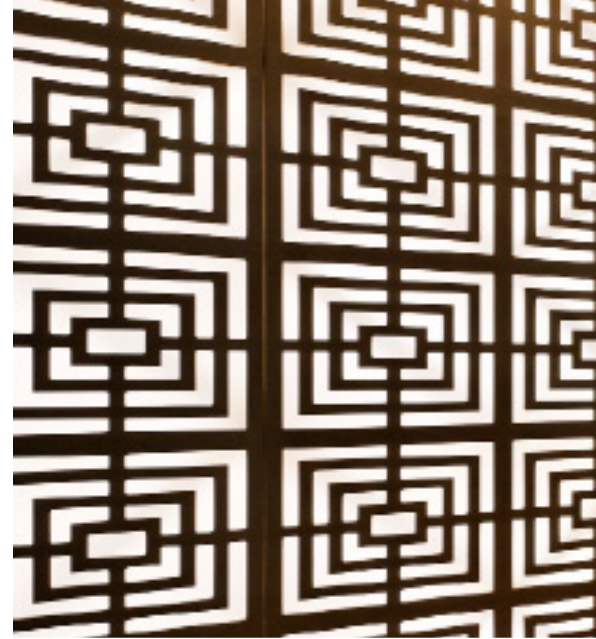
even tone of light throughout the volume and would be brighter than say a bar or brewery, which on the contrary relies on a dramatic ambience. So lighting purely depends on what the concept of the space is and it is important to have at least 3-4 different layers of lighting to get the desired effect.

Once this is being determined, in parallel one needs to get into the intricacies of the various services, to ensure that the patrons have an overall experience that is comfortable and memorable. The systems required in terms of air cooling (air-conditioning only if necessary), electrical, plumbing and so on need to be solved schematically, preferably tested and carried out with sample prototypes. One needs to be a magician of sorts as the challenge is to create an experience that will be awe-inspiring and will 'wow' the experimenter either because of its subtleness or its mystery or because of its ability to surprise you with its edgy energy or also because of its ability to be timeless and because it creates an aura of peace and tranquillity. This drama or quietude can be created through tectonics (materiality), lighting and colour (or the lack of it). Hence, it's a good practice to make samples of all details intended to be implemented, to gain a clear understanding of the joints and how one material meets another.

While everything I have mentioned in this article is a challenge, yet a very absorbing and fun-filled process, eventually the work is a testament of how materials interact with each other through light. It is about bringing together a right balance in terms of materials that are reflective, refractive, opaque, backlight, soft, hard, matt, glossy, textured, smooth, organic, structured, natural and artificial.

The more natural materials one introduces into their designs, the chances of the space being more soulful and grounded are high, while the drama can easily be created with

offsetting the natural materials and lighting that have a subtle amount of gloss or flashiness to give a grounded but rich look. Bringing greenery, the right accessories and candles can change the vibe of the space in a simple but economical way that nothing else can do. Having a sequential flow of spaces that is seamless in their transition from indoors to outdoors can add a magical touch that can be mesmerizing for the experimenter. This also helps in rendering a certain timelessness that the customers will enjoy and won't get dated for many years to come.



The ornamental colonnade at 'Tansen'



Decor reflecting the cuisine style at 'Rubaiyat'





The lighting as a symbol of invitation upon entry at 'Tansen'



Having said all this, in light of the current global scenario, it is unfortunate that COVID-19 is going to challenge the hospitality industry as much as it is going to challenge the construction industry, which will impact us architects and designers, to quite a large degree.

I believe a few of the changes one can foresee going ahead post the lockdown is:

- Lesser number of covers in restaurants with tables being placed at a minimum of six feet away to allow for social distancing, leading to lesser sales.
- New technology for placing orders. Menus to be possibly available on phones and orders to be placed directly from customer's phones to be received in the kitchen.
- Higher sanitization of restaurants and kitchen with much stricter norms to be introduced for hygiene and safety.
- Kitchen staff to be closely monitored and inspected for any symptoms every day, though that may not help the cause as they may well be asymptomatic which is a risk. Which means lesser people will dine out affecting the food industry quite drastically.

However, I see this trend only until the COVID-19 crisis is solved through a possible vaccine that may come hopefully in not more than a year from now. Hopefully, the vaccine should bring in a boost to this industry, but a fair amount of damage has already been done.

Bad enough as it is, things were relatively slow after demonetization, the introduction of GST and RERA. On the flip side, post the lockdown the challenges ahead for us as designers, would probably be,


- To come up with innovative solutions and ways to sustain our businesses even if it means to rethink the ways revenue can be brought in through possible interesting collaborations.
- Find ways to charge our clients for the hours being spent rather than a fixed fee and hence any changes or delays could also be charged for.
- Cut down any extra costs and find ways to sustain this seemingly tough period.
- Come together as a community and working with each other's strengths to bring down costs.

In conclusion, human beings are social creatures and we need to meet people physically. However though, in the present situation, it is a necessity to stay within the boundaries of our homes, to protect us from the virus. Hopefully, once we're back on track, I believe the basic principles of designing restaurant spaces aren't going to change, though people would tend to be more careful and vigilant once they're out in public. Since this is an industry that caters to the bare fundamentals of human sustenance-food, it should undoubtedly bounce back despite the hiccups it now faces.

As architects and designers, we could use this phase to look at new ways to reinvent and redefine this landscape in ways that are more enticing than ever before and brace ourselves to work on lower budgets and still produce fabulous results. Give ourselves challenges (that we are faced with during a project) to solve beforehand, so that we become better and more efficient designers and that can offer superior services so that the value we bring in only increases but we also become an essential need for our customers more than ever before



An ode to nostalgia

 Inscape Insider

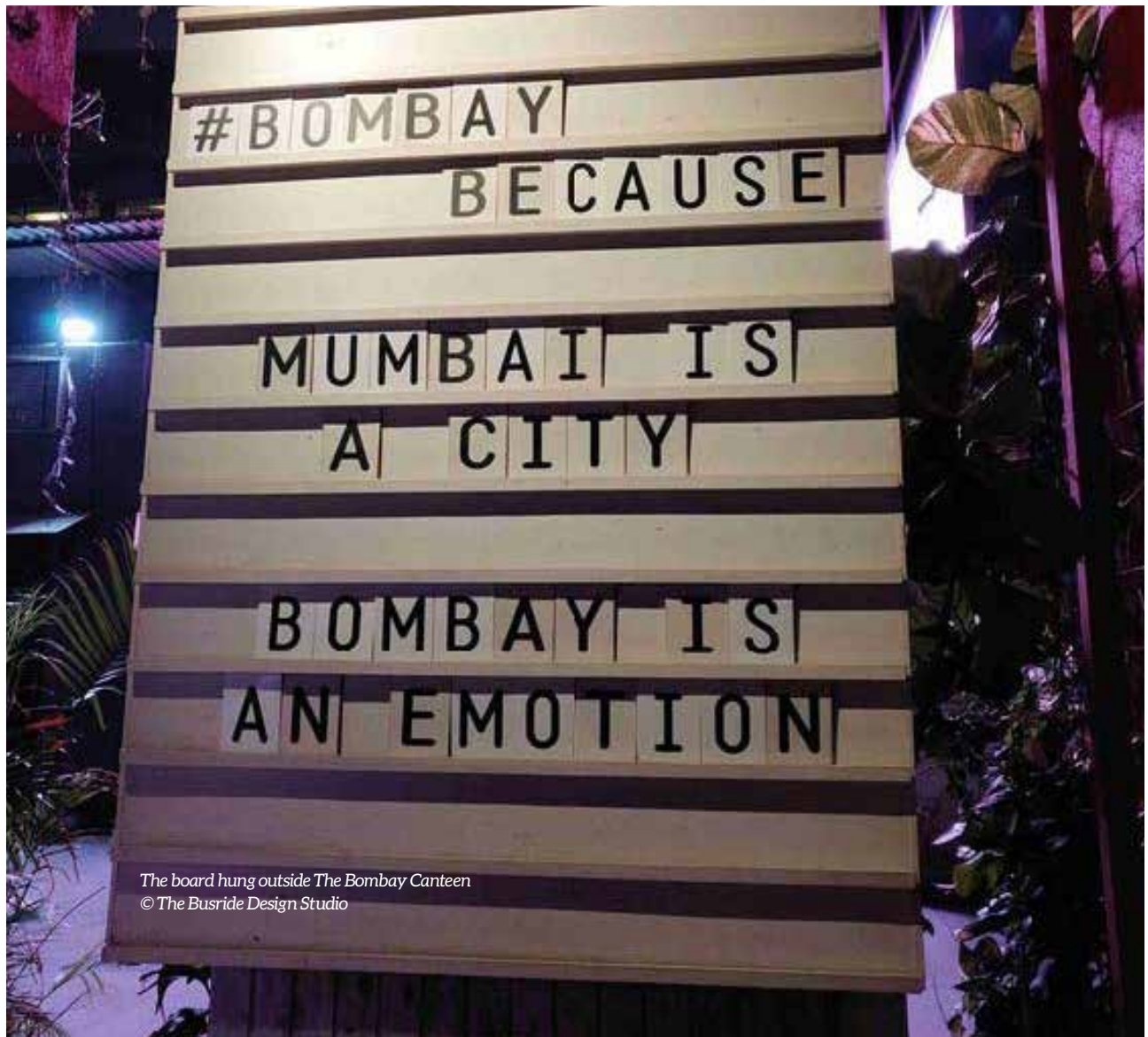
PROJECT INFO

PROJECT	: THE BOMBAY CANTEEN
LOCATION	: LOWER PAREL, MUMBAI
ARCHITECTS	: THE BUSRIDE DESIGN STUDIO
CLIENTS	: SAMEER SETH, YASH BHANAGE
STATUS	: COMPLETED

“

The Bombay Canteen is an exercise on forensics - The Busride Design Studio

Here's some food for thought, what exactly is the success mantra in the F&B industry?, is it the offering of a cherished culinary expedition or providing the dear patrons with memorable moments of a dining experience that lingers long after the taste buds run dry?...or is it a fascinating fusion of both? Well, most stakeholders in this industry would place their bets on facilitating a fair share on either aspects as evident from the plethora of eateries that have captured the likes of its clientele.

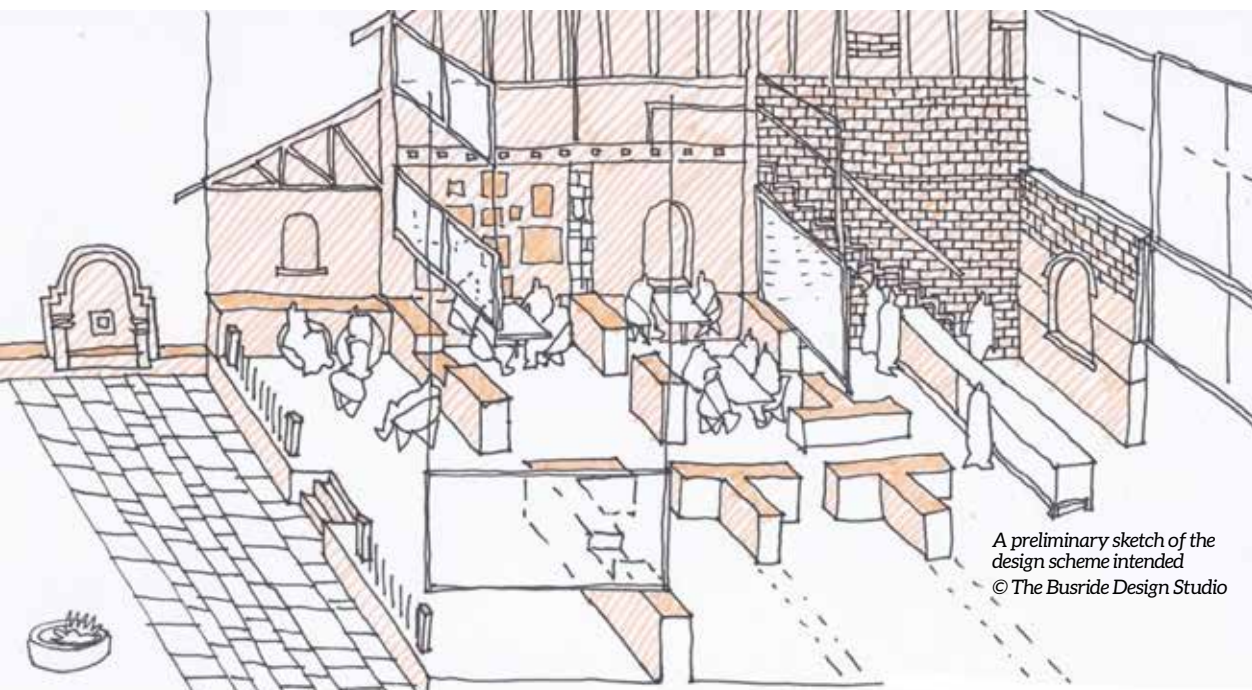
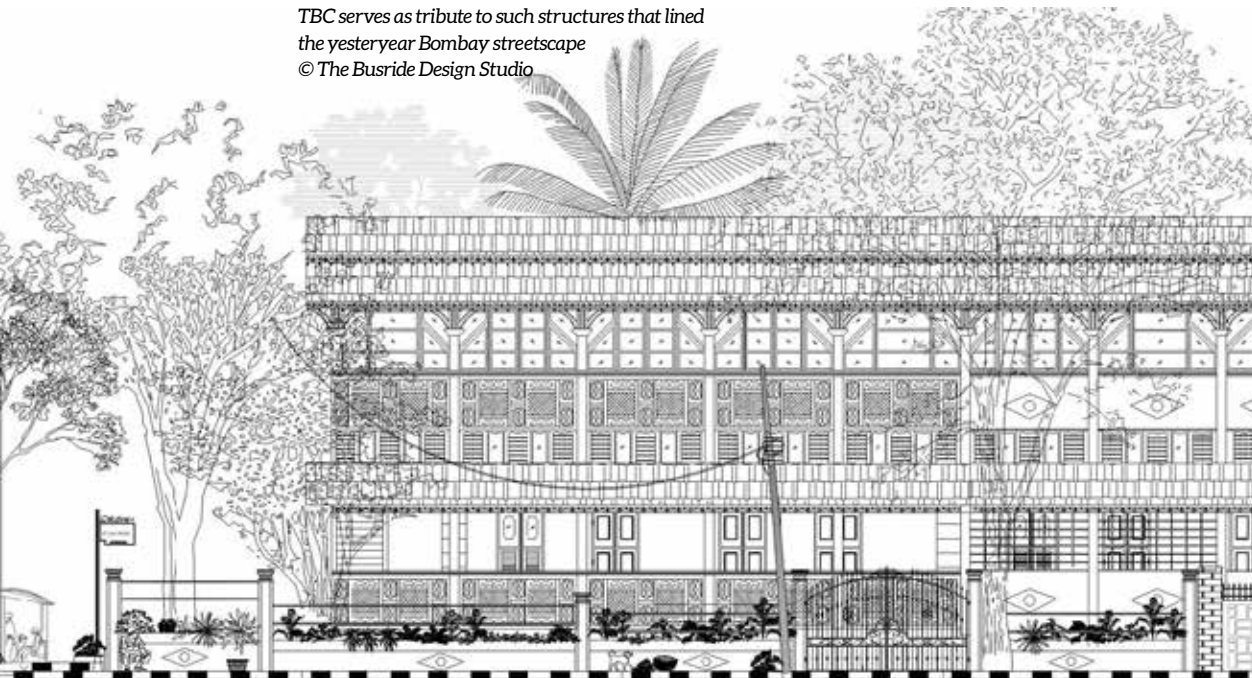


One such establishment that has vowed foodies' young and old alike, is this café situated in Lower Parel Mumbai, the city's very own crowd favourite, the Bombay Canteen. Mumbai being a mesmerizing milieu for all things fancy, let us delve into the depths to unravel what exactly makes this food joint a hot spot amongst the public.

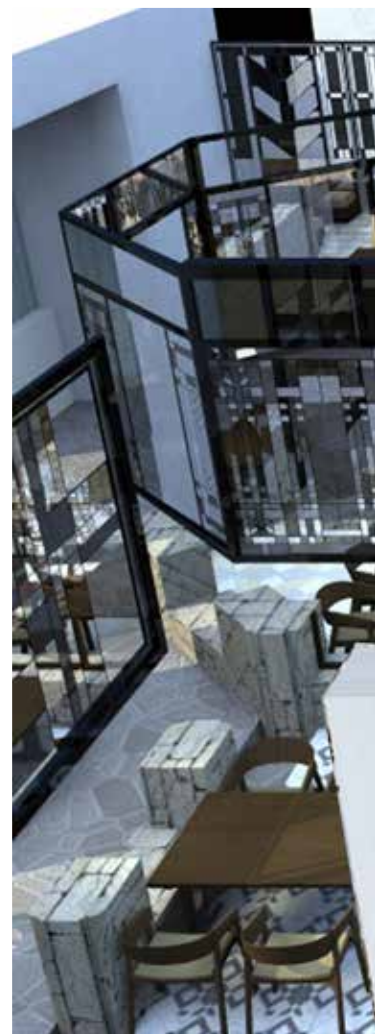
'Mumbai is a city, Bombay is an emotion!' read a signboard hung outside the Bombay Canteen, and this quite aptly sums it up. Prompted by the immense historical value and cultural sentiment that 'Bombay'

essayed, two young entrepreneurs Sameer and Yash approached The Busride studio to envision a space that showcased a rustic reminiscence of yesteryear Bombay, all the while being served with an enthralling cuisine of Indian delicacies orchestrated by the late Chef Floyd Cardoz and promising Chef Thomas Zacharias. "The clarity in food offerings, the overall city-love and the leanings towards a nostalgic nod to the 'Best of Bombay' informed the design process profoundly", says the Basrai brothers of The Busride studio, Ayaz and Zameer.

TBC serves as tribute to such structures that lined the yesteryear Bombay streetscape
© The Busride Design Studio



A preliminary sketch of the design scheme intended
© The Busride Design Studio



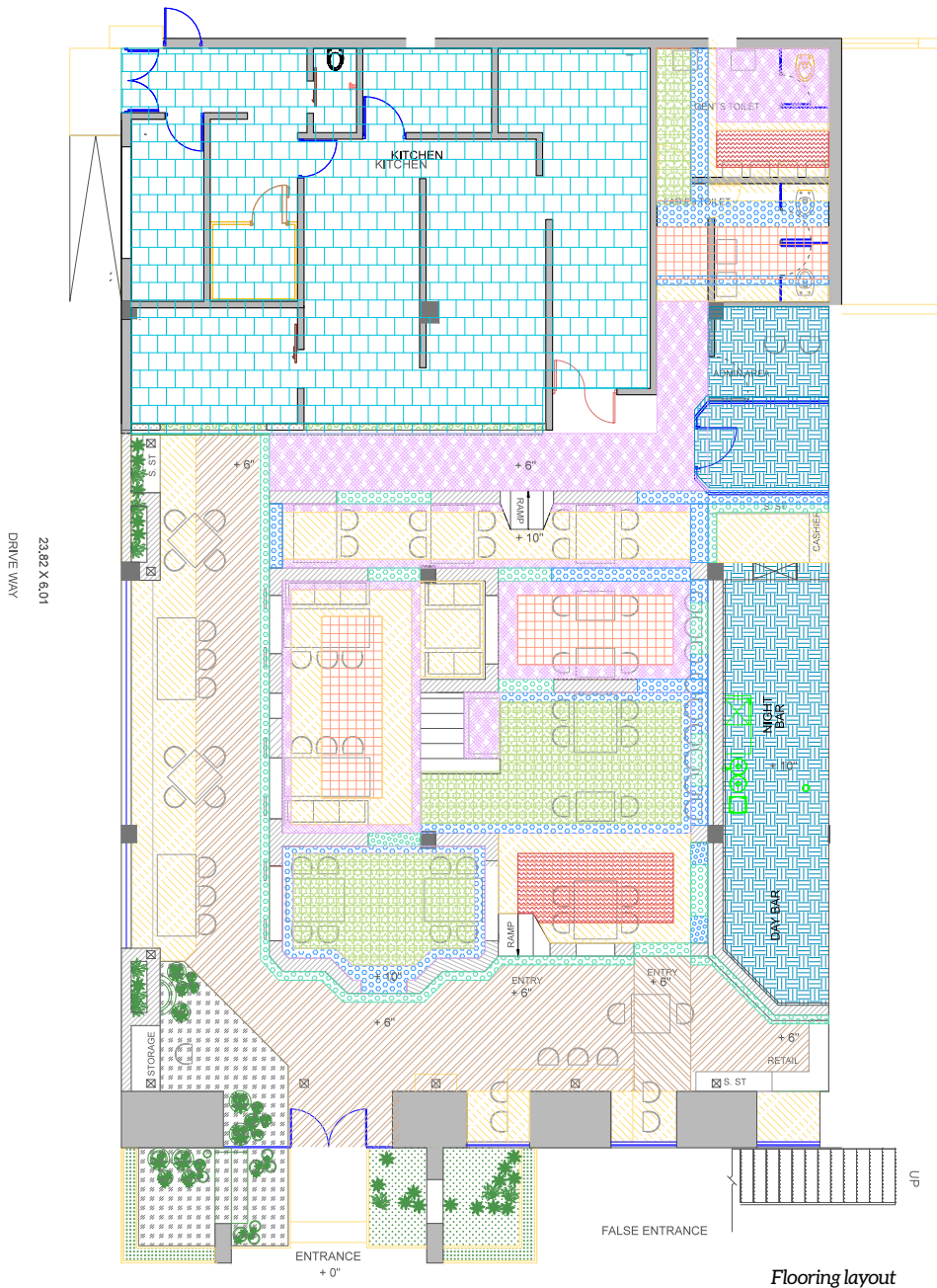




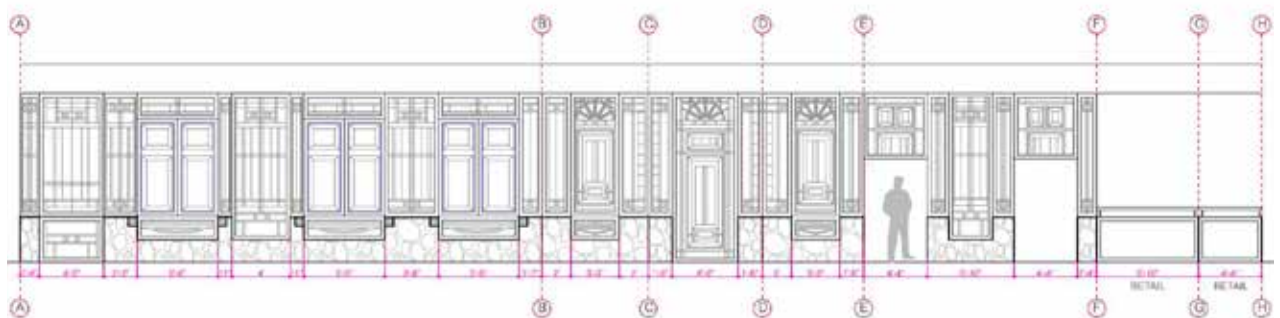
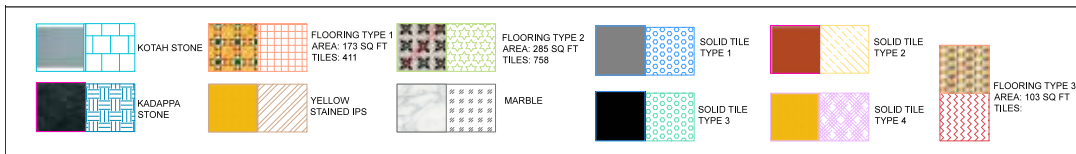
The Malad stone walls
© The Busride Design Studio



The seating provided at TBC
© Sanjay Ramchandran



Flooring layout



This design direction inspired the brothers to ponder on how such a setting could be effectively re-created and more importantly, what stories would an old building from the past want to whisper to us?. The team was able to deduce that there existed an inherent trait among Indians to sit closer to walls, thus guiding the design thought of providing every customer this feeling. Inspection of ruins and other dilapidated structures revealed the extensive use of Malad stone and stained glass panels that were used to dictate vertical partitions. An idea was thus formulated to invoke the feeling of dining inside an old bungalow, except the walls of this one were left standing only three feet off the ground. Resonating this setting is carefully curated elements such as dusty outlines of old portraits, a staircase that ends mid-flight, holes in walls, all of which relish the passage of time. The underlying objective being that one is to be able to piece the remnants of the bungalow through a collective of clues embedded all around, left by the structure's staged yet untimely demise. As stated by the Basrai brothers, "The Bombay Canteen is an exercise on forensics". The possibility of working backwards in time hence enabled the team to impart a characteristic soul in an otherwise mundane setting. Drawing

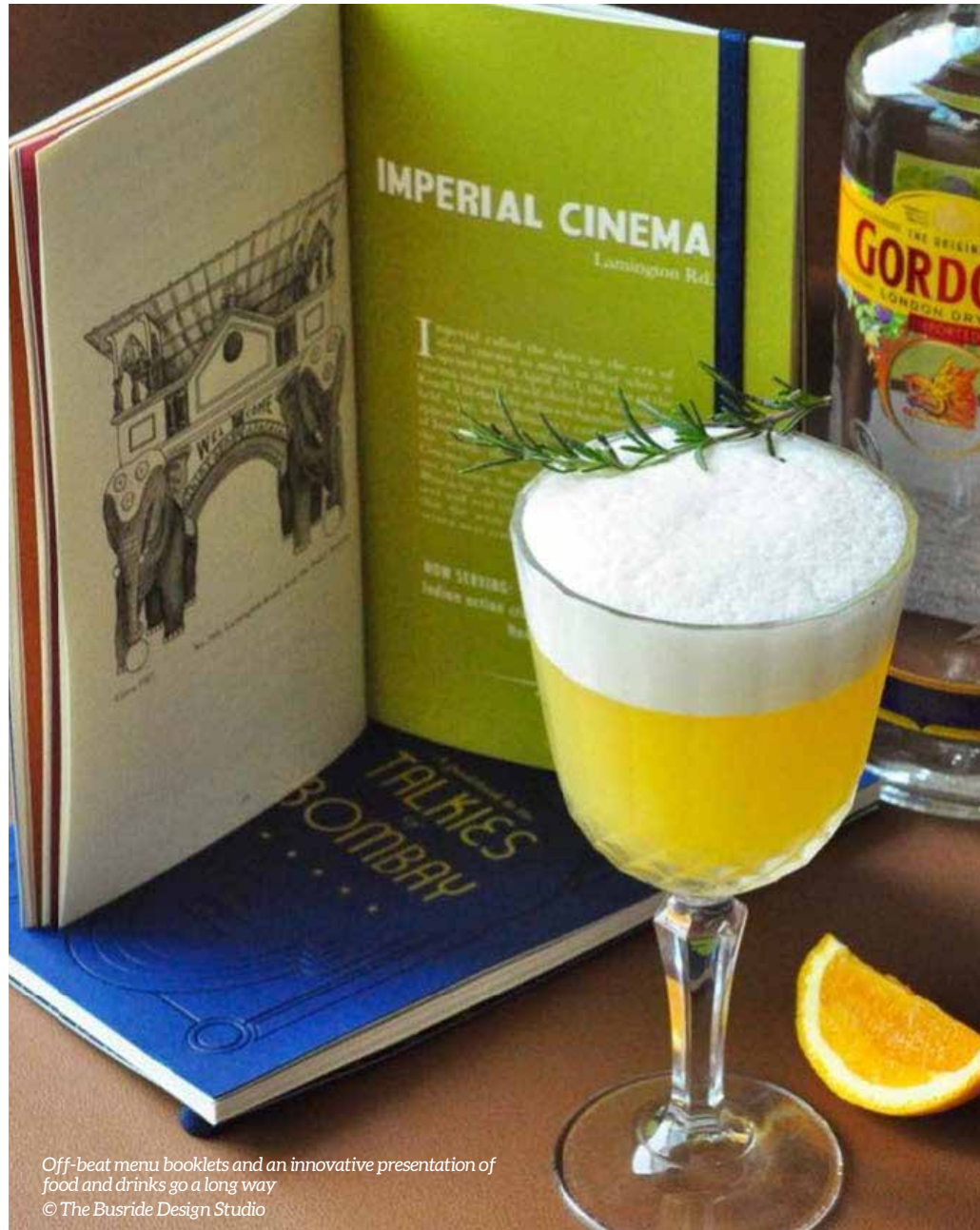


AYAZ & ZAMEER BASRAI

THE BUSRIDE DESIGN STUDIO

The Busride is an independent design studio founded by brother Ayaz and Zameer Basrai. Based out of Mumbai, the studio dabbles in architecture, interior design, hospitality, art galleries, hotels, institutions, exhibitions and production design.

They also have a dedicated research lab called The Busride Lab in Goa that works with speculative fiction, design research, futures research and heritage conservation. Through a polyvalent practice, they strive to create an active connection between theory and practice, at the intersection of design, art, architecture and technology



Off-beat menu booklets and an innovative presentation of food and drinks go a long way
© The Busride Design Studio



The lopsided shelves of the Bar at TBC
© The Busride Design Studio



Happy customers at TBC
© cdn.dnaindia.comtudio

inspiration from the umpteen demolitions of landmarks that have altered the cityscape, the project can also be seen as a tribute to the built memories that these architectural masterpieces inevitably leave behind.

The Bar at TBC is one of the most happening spaces within the structure and the amount of thought on the design front right unto the minute details amuse even the layman as they gradually complete the jigsaw. To ensure that the old school charm is retained, lopsided shelves were provided with a mix up of displays ranging from props, ready-use artefacts, frames and books apart from the ravishing rows of liquor. It is this amusing

narrative on the design front that engages the patrons while the culinary team can weave magic with the drinks and delicacies. The Bombay Canteen can thus be applauded to offer a wholesome experience where its overall appeal is much greater than the sum of its parts.

Coupled up with out-of-the-box presentation and pleasing hospitality, The Bombay Canteen offers a platter filled with options for an all-inclusive sensory escapade. Thus we've unraveled the truth behind the success of the project with regards to its spatial experience and how it serves as a perfect ode to nostalgia. Now, considering the food

front which is equally as important or more often so, a tad more crucial when it comes to hitting the right chords, the immense popularity amongst critics and customers' speak volumes.

However, we decided to take it up a notch. We've had the opportunity to have an interview with the Executive Chef of The Bombay Canteen to gather deeper insights on the outlook of a professional that predominantly spends time behind the visual front, actively participating in his 'Back-of-House' territory to offer us nothing but the best. Read on to have an understanding of 'The Chef's perspective'.



The team of TBC
© The Busride Design Studio

The Chef's Perspective

Architect Shamini Shanker Jain, the Editor of **INSCAPE**, engages in a short and lively tête-à-tête with the Executive Chef of The Bombay Canteen – **Thomas Zacharias**



THOMAS ZACHARIAS

Chef and Partner Thomas Zacharias brings to The Bombay Canteen a variety of experiences from working at different kitchens across the globe. Having always been passionate about cooking, Chef Thomas's culinary journey started at a very young age, inspired by his Grandmother's home-cooked food. Keen to explore this passion further, in 2003, Chef Thomas enrolled at the Welcomgroup Graduate School of Hotel Administration in Manipal, Karnataka. After graduating with top honours, Chef Thomas moved to study further at the prestigious Culinary Institute of America (CIA), Hyde Park, New York in 2007. During his course at CIA, Thomas was also Editor-in-chief of the campus newspaper, *La Papillote*, a role that gave him the opportunity to explore his other passion - writing. Upon graduating with high honors from the CIA, he worked at the celebrated three-star Michelin restaurant La Bernardin in New York City under Chef Eric Ripert. Chef Thomas returned to India in 2011 and helmed the kitchen at Olive Bar and Kitchen, Bandra, Mumbai, under the guidance of fellow CIA Alumnus, Chef Manu Chandra.

Prior to joining The Bombay Canteen as Executive Chef in 2014, Chef Thomas travelled extensively across 18 states of India to entrench himself in the different elements of Indian home cooking. Inspirations from diverse flavours of India, the bounty of Mumbai's markets, and his early beginnings in his Grandmother's kitchen, all reflects in the constantly changing menu at The Bombay Canteen. He was awarded "Chef of the Year" at the Condé Nast Traveller Top Restaurant Awards 2018. Creating a positive work environment built on nurturing and mentoring is what drives him as a team leader. As a chef, his food philosophy involves showcasing regional Indian cuisine in a new and contemporary avatar, celebrating local and seasonal Indian ingredients, and creating memorable food experiences around Indian cuisine. His fun and curiosity-driven approach to food and hospitality, and his passion to constantly push boundaries of what Indian food is perceived as are what drives the team at The Bombay Canteen.

LL

In terms of the Bombay experience, the emotions, the nostalgia, the significance of location, it was best left to the designers to interpret and they went far ahead and involved themselves to the minutest detail. Overall we are very happy with the restaurant which today serves 300-400 guests daily

SSJ: Chef Thomas, what is your food philosophy?

Our food philosophy revolves around indigenous, local seasonal produce and locally available ingredients. We believe in unearthing what's local, traditional and the forgotten cuisines of our diverse culture.

SSJ: How do you design your meals? Apart from a combination of flavours, are there a collection of colours and elements that come together on a plate? I assume presentation of your meals is important for an overall guest experience?

Yes of course! However, we believe in being unpretentious about our food. We do work with a menu that reflects a particular cuisine of a particular region, while, the ultimate dish is open to experimentation with produce and flavours. So you finally do get colour and texture together. A chef will always find ways to stimulate the palate. Besides, it is all about well researched cuisines and the guest experience is really the whole brand at The Bombay Canteen.

SSJ: If you were to expand Brand Bombay Canteen anywhere outside Mumbai, would there be an ideal location you would scout for and replicate the Bombay experience as a memory?

Well, Bombay Canteen is a bar and restaurant in Mumbai and it is the nostalgia and emotions of a historic city called Bombay, in this case the grandeur of the art - deco buildings and the influence of the old bungalows,, which has been the main influence in the interior aesthetics designed brilliantly by The Busride Studio. Their ideas about seating, lighting, the overall ambience was left to them entirely as our partners in TBC believe that the "rest (we know only about food !!)is left to the best". So in terms of the Bombay experience, the emotions, the nostalgia, the significance of location, was best left to the designers to interpret and they went far ahead and involved themselves to the minutest detail. Overall we are very happy with the restaurant which today serves 300-400 guests daily.

SSJ: How would you go about choosing designers of your choice and other service providers for your restaurant?

As I said, our partners look for the best in the respective areas of expertise. We believe that if we go for the best, we don't have to worry about what we are not good at, while we concentrate on the food, which is what we have focused upon!!

SSJ:How would you define your food "style" in one word.....or maybe in a nutshell

Casual... modern, no fuss!!

SSJ:So when you called this The Bombay Canteen, were you thinking of canteen style atmosphere/seating in the conventional sense or a more modern rendition of canteens?

We have all combinations of seating. Again that was left to the designers and there are a variety of styles: community seating, sofa seating, cafe style seating and they all work very well. Don't forget we have the bar, so seating for leisure is important. I don't get involved in the design though, however the details around are intriguing and the whole guest experience is "the sum total of the brand".

SSJ:Is there anything specific in the kitchen design that caters for your kind of cuisine? Who assists you here?

As I said, we choose the best amongst Kitchen Consultants. Our partners assist us in the selection. There is nothing really extraordinary in the kitchen that we work in as long as all our requirements are met and we are compliant in all respects of food safety, health and hygiene and as I said my partners always go to the best. The kitchen allows us to go about our daily activities without anything being force fitted.

.....
Being a busy man as he is, Chef Thomas Zacharias had to bid adieu after this light-hearted conversation, off to spread smiles to his dear patrons with his culinary magic.
Thank you Chef Thomas!

The Bombay Canteen being awarded the Condé Nast Traveller & Himalayan Sparkling Top Restaurant Awards 2018 © cntraveller.in





Woven Web of Warmth



Inscape Insider



Sebastian + Ira

PROJECT INFO

PROJECT TITLE : ROPE TERRACE CAFE
LOCATION : AHMEDABAD, INDIA
PRACTICE : THEGRID ARCHITECTS
PRINCIPAL ARCHITECTS : SNEHAL SUTHAR, BHADRI SUTHAR
GRAPHICS & CREATIVES : IN HOUSE
AREA : 4,200 SQ. FT.
DESIGN TEAM : THE GRID

“

The aesthetic idea bloomed with an inclination towards natural materials.

Youngsters have a certain zeal that transforms the spaces where they surround themselves in. Two young spirits passionate about the food set forth to prove themselves by establishing a terrace café on a prime location surrounded by institutes and campuses. Driving the young crowd to an upbeat, effervescent and spirited space to hang out, a café with a unique story came to life with an open, stress-free and energetic environment.



A cohesive identity of the space arose responding to the unique use of the indigenous material

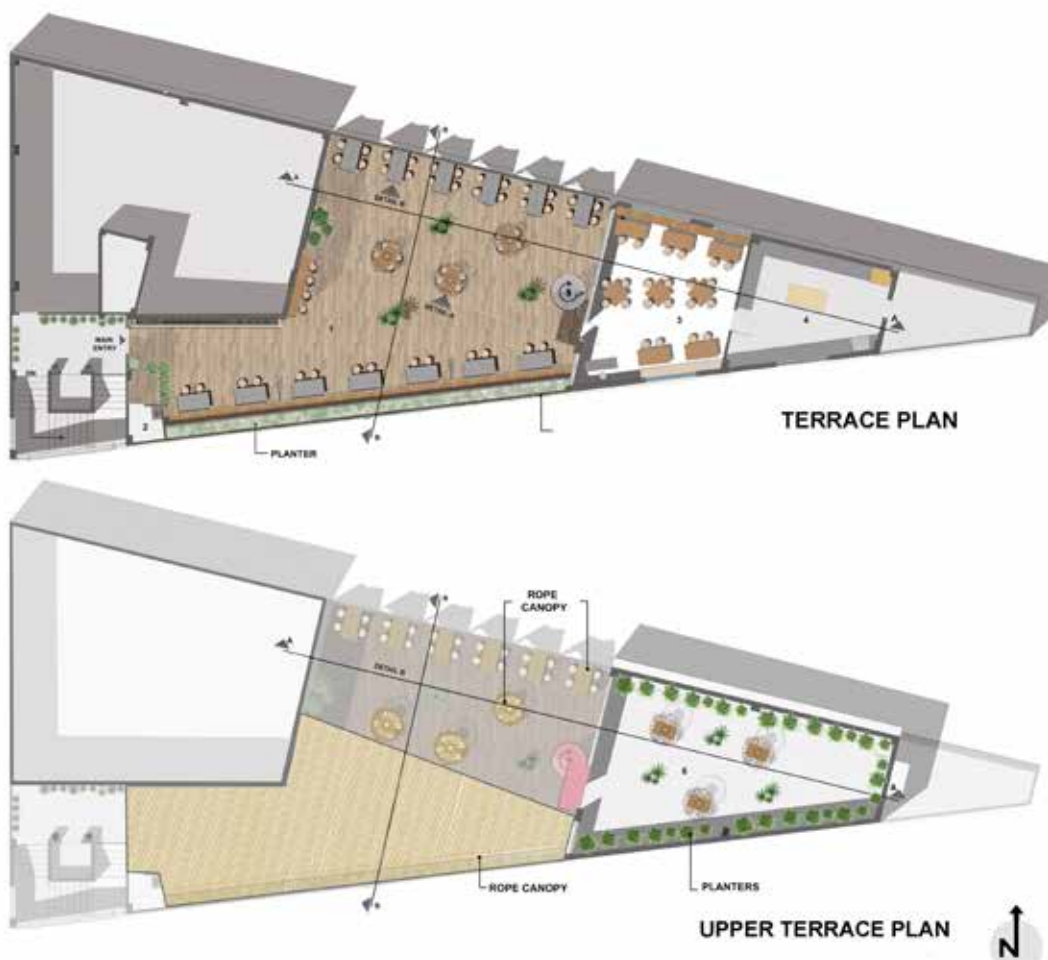
Dynamic shape created by sharp angles of canopy





The charmingly designed luminaire instill a play of light and shadow

Rope Terrace Café set in Ahmedabad invoked a youthful decoration with its enticing setting. The GRID architects tackled the design process by challenging them with a strict budget and short time frame while creatively running, unfettered by preconceived ideas. The aesthetic idea bloomed with an inclination towards natural materials. A green design philosophy that explored and examined a colour palette which could be recycled, reused and was easily available, something that is locally sourced and crafted. One such indigenous material, the jute rope was chosen to lay the framework for envisioning the cohesive identity of this unique space. This chiselled to entice the young crowd with a vibrant nest that is sustainable and eco-friendly. Harnessing the daylight brought in a warm animation making the patrons feel healthy and inspired. Wood was then integrated into the weave to create comfort and bring warmth. During the searing summers, watered jute keeps the space cool. This material was ably supported by the



ROPE (TERRACE CAFE)

BUILT UP AREA - 4200 SQ.FT

LEGEND

- 1 OUTDOOR SEATING AREA (TERRACE)
- 2 TOILET
- 3 COVERED SEATING AREA
- 4 KITCHEN AREA
- 5 STAIRCASE
- 6 OUTDOOR SEATING AREA (UPPER TERRACE)

MATERIAL PALETTE

- 1 ROPE
- 2 RECLAIMED MS
- 3 RECYCLED GUM ARABIC WOOD (TABLE TOP & FLOORING)
- 4 ECO FRIENDLY PAINT
- 5 NATURAL STONE (TABLE TOP)
- 6 CORRUGATED SHEETS





The open layout with striking use of materials and simplicity in form, emerged in reinforcing the purpose of the human centric design



ROPE (TERRACE CAFE)

The open layout with striking use of materials, simplicity in form, emerged in reinforcing the purpose of the human centric design.



beautiful imperfections of raw wood and the profusion of colours, textures and patterns amalgamated, balanced and supported by sciagraphy. The open layout planning and the striking use of materials and simplicity of form emerged from reinforcing the purpose of the human-centric design. Building by-laws precluded the possibility of any kind of permanent or semi-permanent structure.

The designers then chose the traditional charpoy as the inspiration for developing space-modulating partitions and canopies that would define individual seating islands. The rope canopy was created with the help of jute ropes, looped around pipes with specific angles such that the part canopy imbibed a shadow for the rest of the terrace. Upon entering the terrace, one is welcomed by

happy energising colours and the blueness of the sky. The entrance wall is adorned by a mural depicting the logo of the café which has been transformed into a selfie zone. Jute rope, recycled babool wooden tabletops and flooring add to the ambience and help with the acoustics. The concoction of all the distinctive elements surrounded by green plants makes up the complete aura of the



SNEHAL SUTHAR & BHADRI SUTHAR

THE GRID ARCHITECTS

The GRID is an architecture firm based established 15 years back in the bustling city of Ahmedabad, India. They are a multidisciplinary design firm which incorporates an array of design combinations and experiences, qualification and skills deeply committed to excellence. The co-founders of the firm, Snehal Suthar and Bhadri Suthar have set a mandate for a contextual design that is timeless and grand. Their designs are founded in simplicity and clarity, creating structures that are closely connected to the earth. While the team strive towards compelling and dynamic spaces by combining thoughtful innovation; endeavouring to achieve the delicate balance of order and invention followed by integrity.

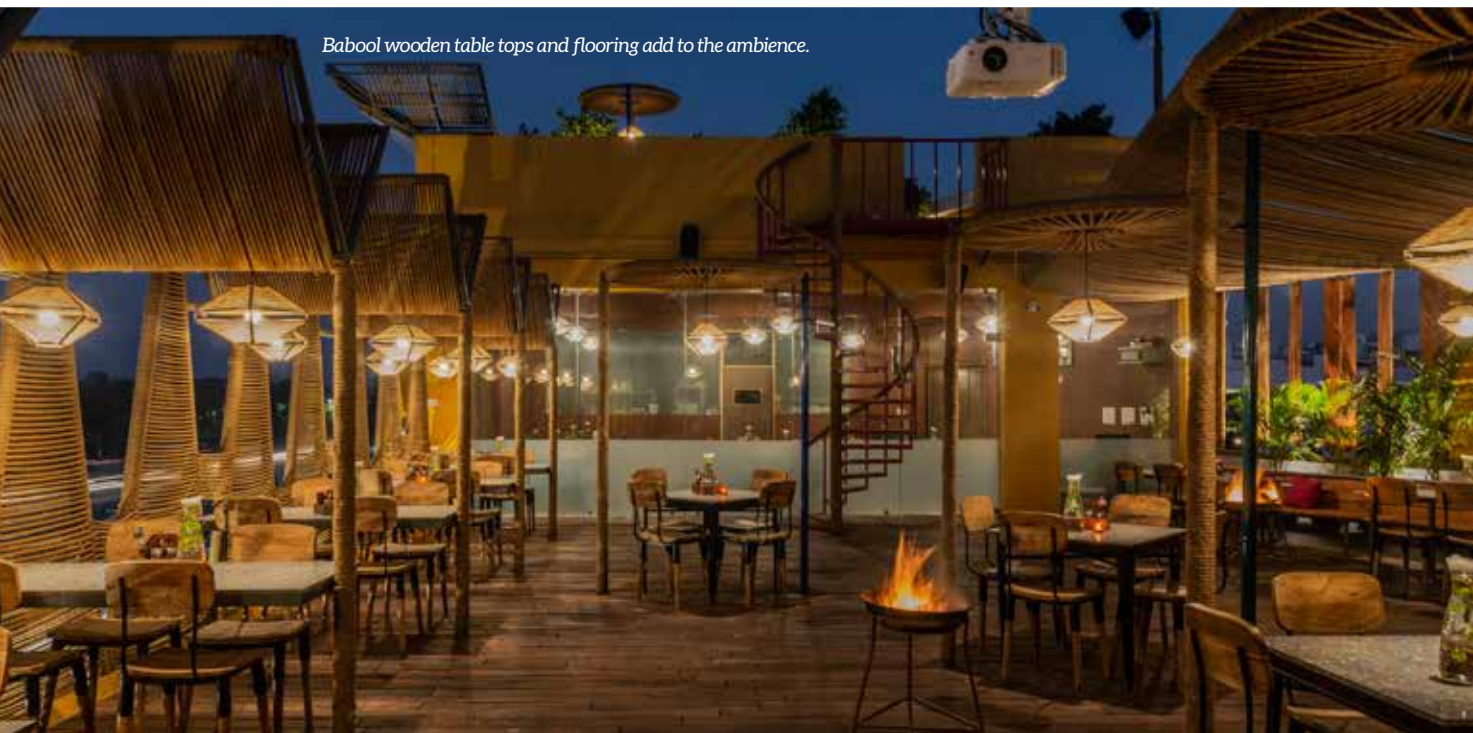
The team's mission has always been to satisfy the environmental and meaningful aesthetic needs simultaneously. Being versatile in their portfolio from architecture to landscape to interior to specialized furniture design, all incorporated by sustainable and environmentally friendly designs. The firm's endeavour for compelling and dynamic spaces has been validated by the recognition garnered by their work.

space. An enclosed area with AC has also been incorporated as a refuge from the city's harsh weather. The secluded terrace lends an experiential quality retaining scale within this volume. The south-west façade was recycled with a corrugated sheet to protect from the harsh sunlight. Angular wooden planks were installed to navigate the wind to flow through the plants, thereby helping to maintain the moisture in the air and keeping the environment cool. The flooring is slashed with recycled babool wood sourced from the forest department for very low cost and modules using aluminium frame have been erected so that the water flows easily below it. The wood was not directly screwed on the floors to not damage the waterproofing layer for the offices below. This then leads to a pink spiral staircase which guides you to the upper terrace, a smoking zone, and a private zone for special celebrations. The services are planned strategically. The artistically designed sit-outs offer a versatile way to create compositions that are easily adapted to their own spaces and have been specially designed keeping in mind the crowd the cafe would attract. The charmingly designed pendants, rendered in jute rope, have been designed to create an enchanting play of light and shadow. Each table has an individual/personal canopy weaved with the rope which gave a feel of intimate space. The spaces were designed to promote and create an environment that is warm and welcoming, connecting people.

The Rope Terrace Cafe is all about living in a pure zone where modernism blends with nature's charm; dovetailing craft, material, method and design to reassure that natural material and design is an inclusive way of life.

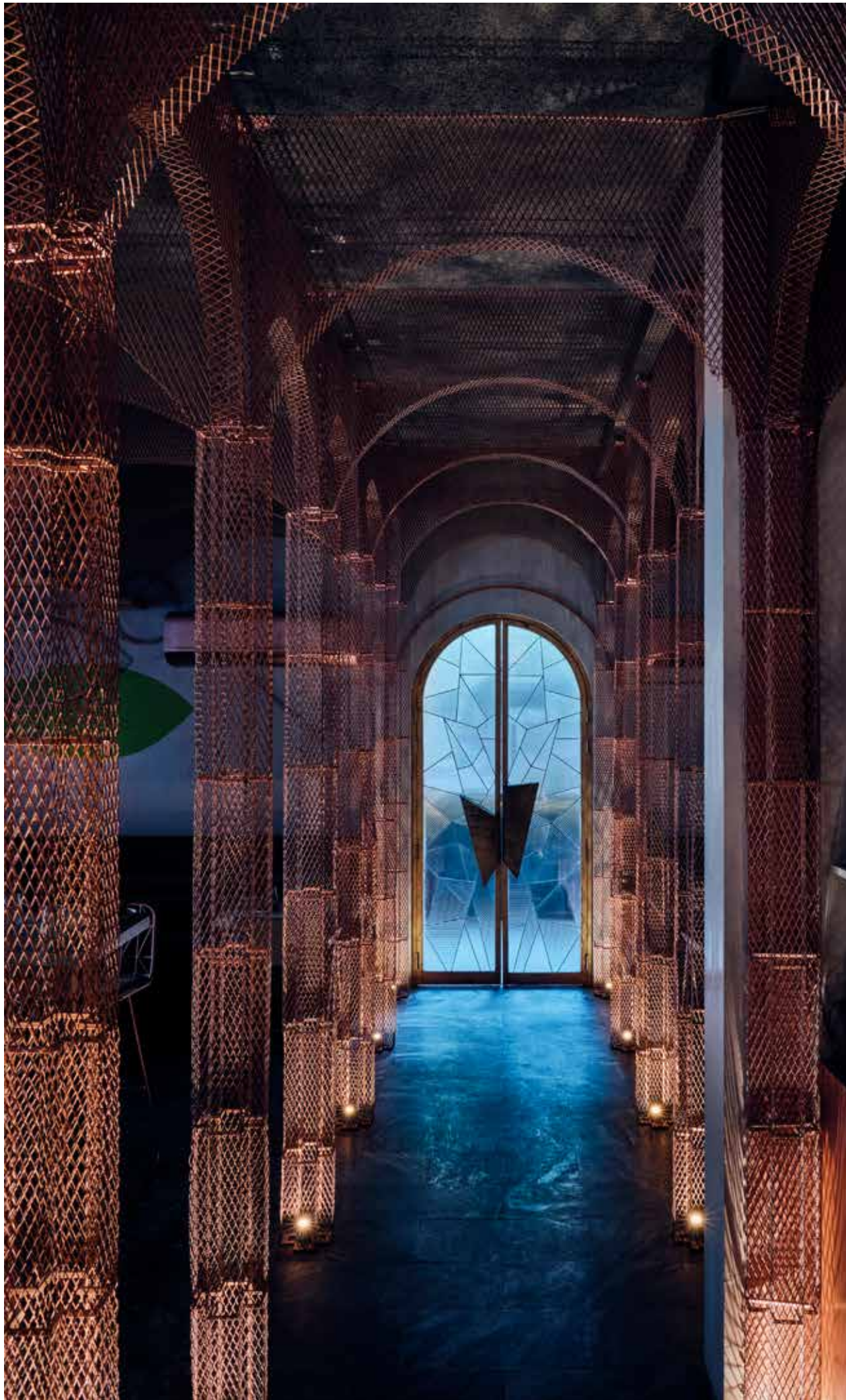


Babool wooden table tops and flooring add to the ambience.



The beautiful skyline created by the canopy visible from the road generating curiosity and attracting visitors.







An invigorating ambience resonate under these frames

Blooming Brilliance

Inscape Insider Gokul Rao Kadam

PROJECT INFO

PROJECT TITLE : MISU
LOCATION : BANGALORE, INDIA
PRACTICE : FADD STUDIO
DESIGN TEAM : SHRUTHY BOTHRA,
RISHIKA,
DHAVAL SHELLUGAR &
FARAH AHMED
CLIENTS : AA HOSPITALITY
METAL
FABRICATION : A.S. ENGINEERING
WORKS
INTERIOR
CONTRACTOR : CANDOR
(TURNKEY SOLUTIONS)
TYPOLOGY : F&B
GROSS BUILT AREA: 145 SQ.M

“

*Misu 2.0 does chant a poem of
an iconic era, revoked through its
brilliant use of materials and space.*

Imagine an Asian restaurant integrated into a construction site of a chapel, where you walk down the central isle spectating the altar in the making as you cherish and imbibe the support of the metal columns and arches alongside and above. A series of stained glass reflect vibes of secluded sentence on the sides streaming in the sunlight and hand-painted murals radiating bare emotions on the walls.

It's a trend for Asian restaurants to keep to the usual Asian elements, symbolism and typography of larger than life. The designers wanted to break away from that we have seen. Walk into Misu, conceived by FADD Studio



Mesh patterned archways frame the dining experience



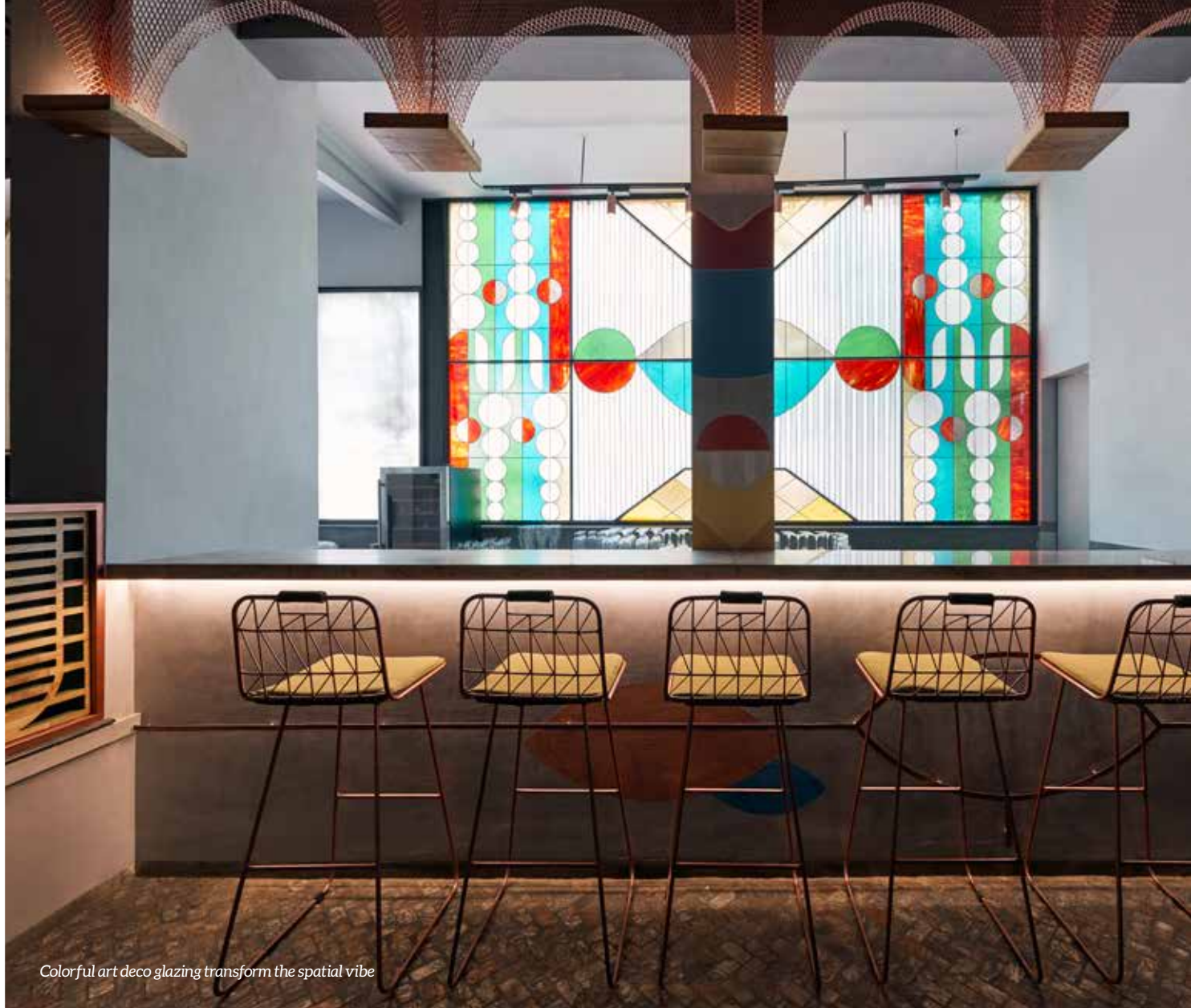
conceptualized as a contemporary interpretation of a restaurant bloomed inside a church, having the Midas touch of classical and colonial western elements. The minimalistic style of Japanese lines and curves can be glimpsed in this beautiful and mesmerising confluence of glamour and grunge. Indirect lighting softly illuminates the mesh arches and hand painted walls channelling an intimate atmosphere by dusk. The deconstructed cubist portrait of girls face acts as the central focus from which the arches lead up to form the spectacle. During the day the abstract stained glass at the back of the bar overpowers the area becoming the focal point for a fresh and hip ambience. Because of its intentional unfinished and work-in-progress sensibility, patrons feel the need to come back to see the progress, thus envisioning Misu 2.0 as a fusion of concept and materials; a wonderful evolution from its predecessor.

SECTIONAL ELEVATION 01



SECTIONAL ELEVATION 02







The interior decor complements the overall composition



**FARAH AHMED &
DHAVAL SHELLUGAR**

FADD STUDIO

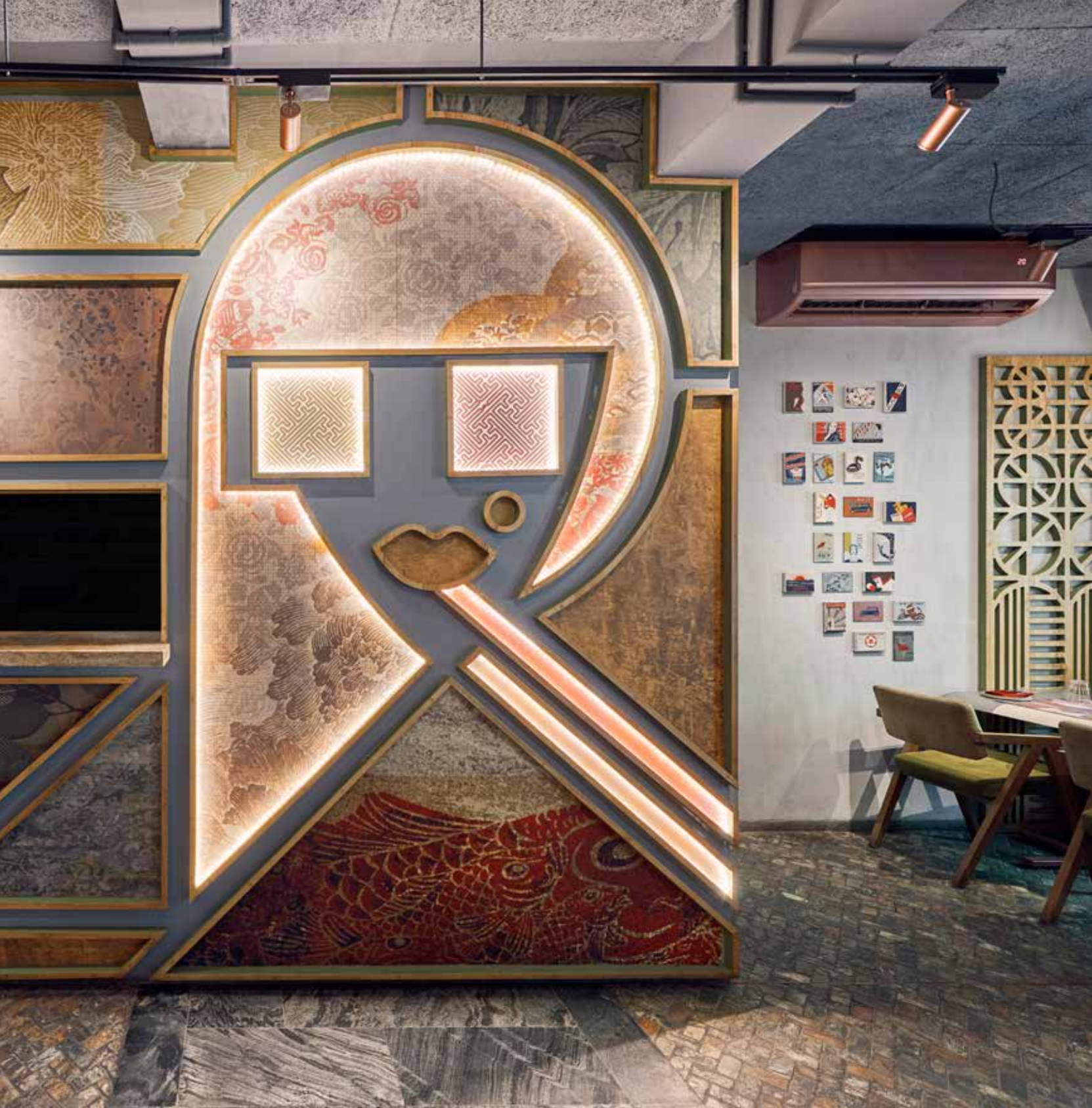
FADD Studio was founded in 2012 in Bangalore by Farah Ahmed, who studied at Istituto Marangoni in Milan and Dhaval Shellugar who studied at Rachana Sasand's Academy of Architecture in Bombay. FADD is an acronym for Farah and Dhaval Design, it is also a play on the word 'fad'. The world of design is in a constant state of flux; exploring and evolving into and out of new ideas, concept, trends and fads. They follow a philosophy of revisiting older trends that were set decades ago and reinterpreting them in a fresh and contemporary way. They embrace new concepts and techniques but also create fads with stubborn sensibility and desire to be original, where they aspire not to create a style unique to them but to give a design identity that is exclusive to their clients and spaces whether it is a home, restaurant or store. The firm's projects range from residences to offices and retail spaces to hospitality. Currently, the studio is designing a clubhouse of an exclusive gated community; luxury villas in the outskirts of Bangalore and a holiday home in the heart of Bangalore.



The portrait art adds to the emotional drama of the setting



The colonnaded walkway directs our vision towards the art piece.



The site presented the remains of an old building with arches, the designers knew at once to take some of the structural remnants and compose a soulful scene, while resurrecting the second Misu by also keeping a bit of familiarity for brand recall. The drama of the setting beings at the dazzling stained glass entrance doorway. The space opens into a wireframe design of columns and arches illuminated with warm lights reflecting through its intricacies, exhilarating our sense of time

and wonder. Also some arches end in the capital of column done in wood, instilling the unfinished look. The walls were initially laid as a blank canvas, where the new scheme brought all the deep colours of blue, green, mustard and crimson back into life and even used copper to lay out the finishing touch. The space planning followed segregating along the central passage matching the old layout. Afterwards it rises to a fairly large step up visualizing the area in low ceiling height. The palette of textures and grains

even wraps the interior décor scintillating ancient vibes. An abstract art of a face is presented on one wall as a deconstructed, almost cubist portrait that acts as the central point which the arches lead up to.

Misu 2.0 does chant a poem of an iconic era, revoked through its brilliant use of materials and space. The input of abstract lines and shapes, roman church elements like stain glass, wall painting and central isle with columns rising invoke an aura that is counterintuitive for an Asian restaurant. 📖

!!! ECCENTRIC ESSENCE



A captivating **cloth-crete** creation



Inscape Insider



Prasanth Mohan

PROJECT INFO

PROJECT NAME : TEASE ME CAFE
LOCATION : KOTTAYAM, KERALA
ARCHITECTS : WALLMAKERS
DESIGN TEAM : VINU DANIEL,
PINAK BHAPKAR,
PUSHKAR SHARMA,
SAGAR KUDTARKAR,
APOORVA GOUTHAM,
DHAWAL DASARI,
SRIVARSHINI J.M.,
OSHIN VARUGHESE

OXIDE
CONTRACTOR : ANTONY T.A AND TEAM
FABRICATION : KUNJUMON JAMES
- J. K STEELS

COMPLETION YEAR: AUGUST 2019
GROSS BUILT AREA : 695 SQ.FT

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The concept of using cloth as an incongruous partition arose off the passion to experiment beyond convention. The design scheme was thus devised to impart a visual of fabric drapes drooping down from above, culminating as a comfortable comfy seaters.

Good food and a pleasing ambience is widely known to be one of the basic success mantras in the F&B industry. The aspect of presenting a memorable dining experience through a unique spatial perspective poses a challenge for architects and designers alike. This quest to ensure that the patrons have an imagery of the space fresh in their minds, even long after the taste of the food leaves their tongue, has inspired the grey cells of the creative heads to devise and innovate upon a plethora of options. Furniture, lighting, décor, upholstery, cutlery, the array of subjects that have undergone permutations and combinations to bring out that idiosyncratic signature is simply mind boggling. This small little café situated in the quaint town of Kottayam in Kerala narrates a story synonymous with this exploration.



The seating provided with the open kitchen seen beyond

The cloth-crete seater and partition





Meticulous craftsmanship is the reason behind the success of this innovative idea © Wallmakers

Rightly so, an out-of-the-box design is often the brainchild of a quirky designer, and who better than architect Vinu Daniel himself who has a penchant for unorthodox creations. Wallmakers, the design firm headed by Vinu, fresh off after handing over the residence to the client were entrusted with the design of this café.

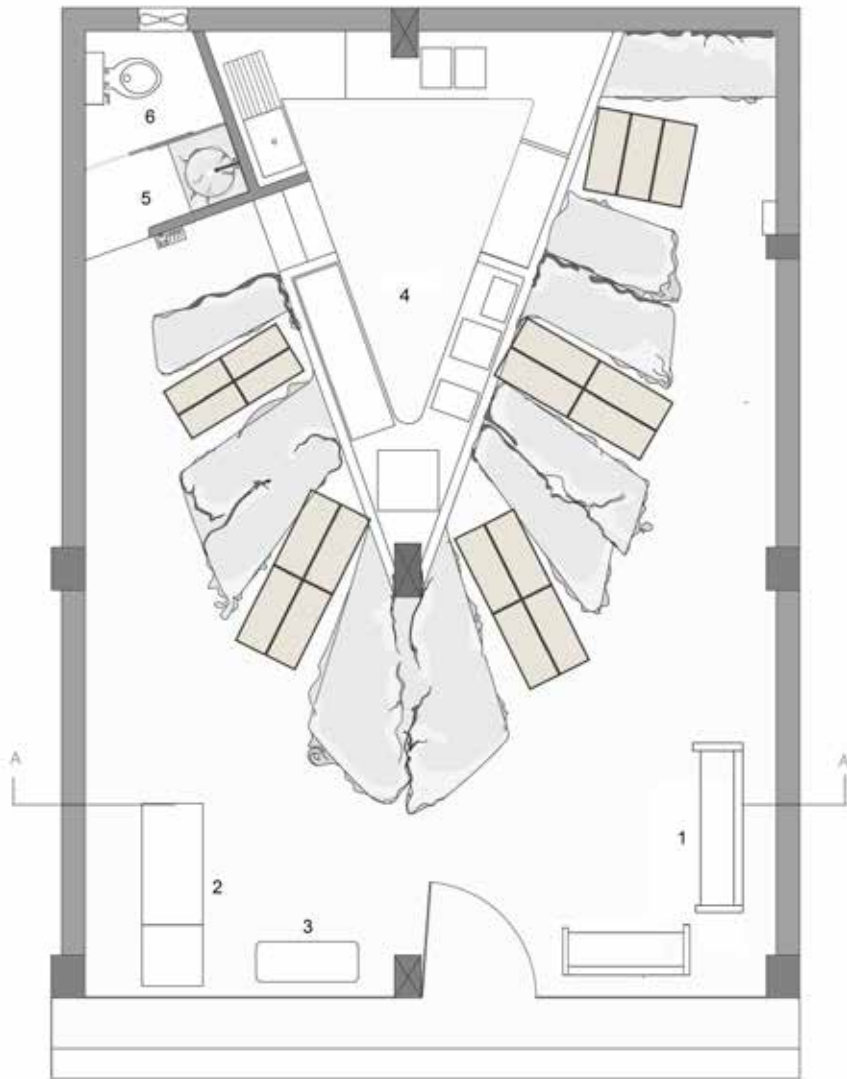
A dual shutter godown in the heart of the town, flanked by shops on either side, a rectangular volume of roughly 700 sq.ft. Having been presented with a cramped and area deficient space, the team decided to employ an idea to use a wafer-thin material for partitions in order to facilitate optimum space utilization. The concept of using cloth as an incongruous partition arose off the passion to experiment beyond convention. The design scheme was thus devised to impart a visual of fabric drapes drooping down from above, culminating as a comfortable comfy seaters.



Repeated experimentation of Kora cloth (waste cloth) finished with a layer of ferrocement and then grey oxide, with further waxing and polishing led to the making of the CLOTHCRETE partitions that were only an inch thick but still retained all the undulations and beautiful folds of falling drapes.

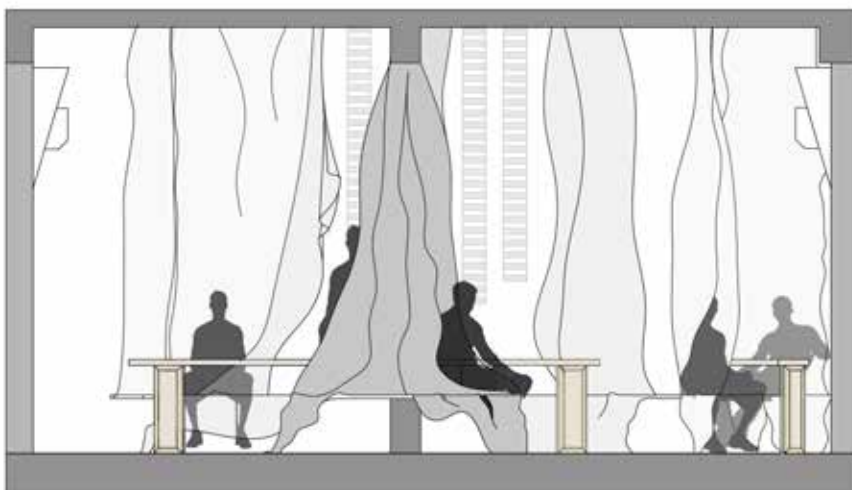


The café is a poetic expression of the beauty of free-falling cloth manipulated cleverly to be of use, with an added sculptural quality to it.



PLAN

- 1. WAITING AREA
- 2. CASHIER'S DESK
- 3. DISPLAY COUNTER



SECTION AA'



The folds of the underlying cloth was accentuated by the oxide layer on top





Lighting further enhances drama that the design delivers

Kora cloth or waste cloth was thus finalized upon to realize this attempt. The cloth was then let hanging off hooks to attain a natural flow of folds. These folds were then carefully laid over with a layer of Ferro cement and then finally finished in grey oxide. The undulations and creases of the underlying cloth was further accentuated by skillful waxing and polishing of the top most oxide layer. Thus these 'Clothcrete' partitions being just an inch thick, served the initial hurdle of space constraints. The end result is nothing short of an alluring artwork in itself, an eye-teasing array of tousled drapes tumbling down to transform into organic seats for the diners.



The technique was implemented even for the washrooms



Aluminum ducts doubling up as exhaust vents and lighting fixtures



Inspired by the Japanese Sushi bar layout, an open kitchen was designed to diverge from a central column, with the seating clusters encompassing it. This scheme thus established a direct interaction with the chef, enabling a free-flowing system of serving and healthy conversations. The transparency in the process of food preparation further enhanced the trust in food quality. The appetizing aroma of fresh food wafting over while you watch the concoction live, is a scintillating muse of senses.

Lighting is an integral part of every art showcase. Thus this extraordinary piece of art too, required a sensitive yet subtle solution. A system that would augment the aesthetic appeal, complement the overall design language and also serve the functional factor of luminosity. Being an open kitchen, an exhaust system to drain the excess smoke and fumes was necessary, this desideratum along with the need for an inconspicuous lighting design paved way for another ingenious derivative. Aluminum ducts that double up as exhaust vents and spot lighting fixtures – one material, two solutions.

Re-use of materials aren't limited to the waste cloth being reinterpreted as seaters, partitions and wash basins but also extend onto other furniture as well - old press panel boxes and discarded wooden windows adroitly forming the tables that stay in stark contrast to the grey toned 'clothcrete' partitions. Wallmakers being a team that preaches sustainability with an innovative twist, this project is a true manifestation of its core ideologies. This café is thus a poetic expression of the beauty of free-falling cloth manipulated cleverly to be of use, with an added sculptural quality to it.



VINU DANIEL

WALLMAKERS

Vinu Daniel completed his B. Arch in 2005 from The College of Engineering, Trivandrum, following which he worked with Auroville Earth Institute for the UNDP (United Nations Development Programme) Post-Tsunami construction. On returning from Pondicherry in 2007 he started 'Wallmakers' which was christened thus by others, as the first project was just a compound wall. By 2008 he had received an award for a low cost, eco-friendly house from the 'Save Periyar' Pollution Control Committee for the house which was constructed for a cancer patient. Many such eye-openers in the course of his practice prompted him to resolve to devote his energies towards the cause of sustainable and cost-effective architecture.

The free flow openly interactive nature between the chef and customers





One Quintessential Opulence



Inscape Insider



Shamanth Patil J.

PROJECT INFO

PROJECT TITLE	: 1Q1 KITCHEN AND BAR
LOCATION	: BANGALORE, INDIA
PRACTICE	: KHOSLA ASSOCIATES
PRINCIPAL DESIGNERS	: SANDEEP KHOSLA AND AMARESH ANAND
DESIGN TEAM	: SANDEEP KHOSLA, AMARESH ANAND, ANUSHA Y.S (TEAM LEAD), DIVYA DEVATHA, TULSI PHADKE
AREA	: 8200 SQFT
STRUCTURAL ENGINEER	: S & S ASSOCIATES

“

The various elements within the space make for a heady cocktail of influences. One that can transform from a light-filled and casual eatery during the day to a potent, high-energy experience at night.

What lies in the name of a restaurant that indulges you with good food and ambience? It's the purity of understanding the location in complementing the essence of its space, nature and the existing architectural image. One such spirited experience, setting sweet and savouring aromas to arise is envisioned as the 1Q1 Kitchen and Bar in the heart of Bangalore city on 1 Queens Road, Bangalore 1, which distinguishes its identity to this heartthrob place.



Architectural elements blur the indoor outdoor experience



Articulating the path with horizontal and vertical lines





Distinctly scooped out voids capture the restaurant drama

Shades of brown, green and grey present an inviting atmosphere



Toroid shaped chandelier





The building was originally designed as 1930s art deco style, where the architects wanted to enhance the deco character of the building by integrating a prominent arched colonnade into the existing fenestrations on the street level. The colonnade, washed in a deep red oxide colour, exude and revokes the visual language of the high court of Karnataka in the same precinct. The conceptual design infused a mix of imagined contemporary interpretation of a grand by-gone era with contextual influences. The site presented a skewed plot with an approach through a hardscaped entrance courtyard peppered with palm trees welcoming the patrons. Upon inside you are confronted with two symmetrical curved mid-century timber and brass screens that creates an intimacy and a sense of serenity. A volume of 20ft high ceilings was treated with a series of rhythmic vaulted arches, framing a character rendered in a red oxide finish. The accent walls were cast in corrugated cement with a green oxide pigment. The flooring design echoed in a fusion of bold and alternating linear pattern of local grey sadharhalli granite and black cuduppah stone striking vehemently with the whole décor. The columns were clad in a

sheet of mild steel later lacquered to reflect its glamour. On either side is a section of two bays segregating the restaurant seating that are spread out invitingly. Perpendicular to the entrance axis and foyer is a linear bay with a large island bar slashed along one end and a stage for live music performances on the other. The space between is interspersed with high seating on the ground level and low lounge seating on a raised wooden platform. A distinctive feature is introduced into the interior space with a series of lofty freestanding cement arches, positioned between the existing grids, creating visual movement and fluidity in the space while reinforcing its construction vocabulary. The arches have LED light integrated within them, capturing and framing the energy encompassed within. Other highlights in the space are the imposing custom-designed chandeliers that sparkle in the entrance as well as over the bar counter. The chandeliers were inspired by the branches of trees bearing fruit and are handcrafted with mild steel pipes with ends fabricated in rings of amber coloured resin. Large frieze artworks on each of the restaurant walls reimburse the zigzag and ziggurat pattern influences of

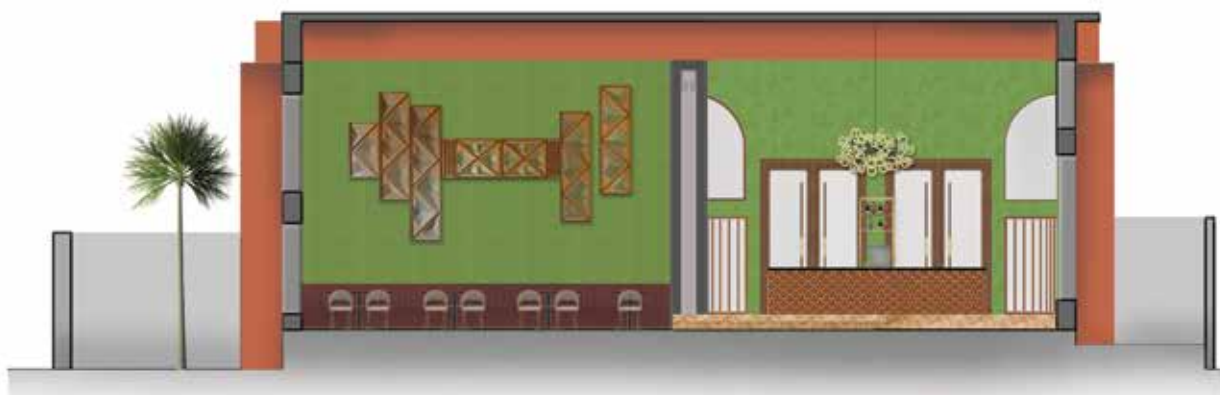


Double height entrance archway



1Q1 KITCHEN & BAR, BANGALORE

SECTION A-A



1Q1 KITCHEN & BAR, BANGALORE

SECTION B-B



SANDEEP KHOSLA & AMARESH ANAND

KHOSLA ASSOCIATES

Khosla Associates is a leading Architecture and Interior Design firm based in Bangalore India, established by Sandeep Khosla in 1995. The firm is spearheaded by Sandeep Khosla and Amaresh Anand, who strives to create a versatile body of work ranging from architecture and interiors of residences and corporate offices to retail and hospitality spaces. They have in the past 23 years of practice won over 30 National and International Awards and many more. The team's distinct style of tropical residential architecture uses local materials and concepts but reinterprets them with a unique and contemporary design sensibility. The firm's interest in global/local trends in fashion, lifestyle and design is reflected in their varied palette of bar, restaurant and hotel projects across India. Their clients range from individual homeowners to companies such as Biocon, Westbridge Capital, The Park hotels, Nike, MTV and Hard Rock Café to educational institutions like Delhi Public School and the Doon School.

the art deco era that also inspired to evince linear light scones tied in brass and fluted glass to emphasize the verticality of the interior. The furniture is a mix of fixed booth style seating, low and high restaurant tables and low sofas for lounging maximizing the comfort. The colour scheme of a deep red, peacock green, blue and olive complement the green and red oxides of the shell.

The various elements within the space make for a heady cocktail of influences. Deco-inspired interiors, Japanese and Peruvian influenced food, eclectic cocktails and live music spanning different genres create a unique vibe. One that can transform from a light-filled and casual eatery during the day to a potent, high-energy experience at night.





21 KITCHEN & BAR, BANGALORE

SECTION C-C

!!! NUANCED NARRATIVE



A **tribute** to the old times

 Inscape Insider  Niveditaa Gupta



Nature and architecture exude an illuminating harmony

PROJECT INFO

PROJECT NAME	: THE VILLAGE CAFE
LOCATION	: MORADABAD, UTTAR PRADESH, INDIA
ARCHITECTURE PRACTICE	: PORTAL 92
LEAD ARCHITECTS	: AANCHAL SAWHNEY, SAGAR GOYAL
DESIGN TEAM	: AANCHAL SAWHNEY, SAGAR GOYAL, PRANEET SINGH, VARSHA RATH, ASTHA VERMA
CLIENT	: PRATEEK AHUJA
GROSS BUILT AREA	: 600.0 M2
YEAR OF COMPLETION	: 2019

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The raw texture palette, volume and contrasting materials used in the construction pay tribute to the diversity and traditional elements of rural settlements.

Villages are a significant part of Indian society. It is not only an area for habitation, but village squares act as platforms for social engagements and togetherness. Moreover, the beauty of traditional architecture and craft are also still kept alive in the villages. So when the clients approached the architects of Portal 92 to design a cafe and bar in Moradabad, Uttar Pradesh, the designers took the concept of a village space to create a place that resonates the traditional values of a rural area.

Flooring is composed using broken slabs of rough black Kadappa stone



LEGEND



- 01 Entrance
- 02 Outdoor Seating Area
- 03 Bar
- 04 Indoor Seating Area
- 05 Washroom
- 06 Store
- 07 Service Area



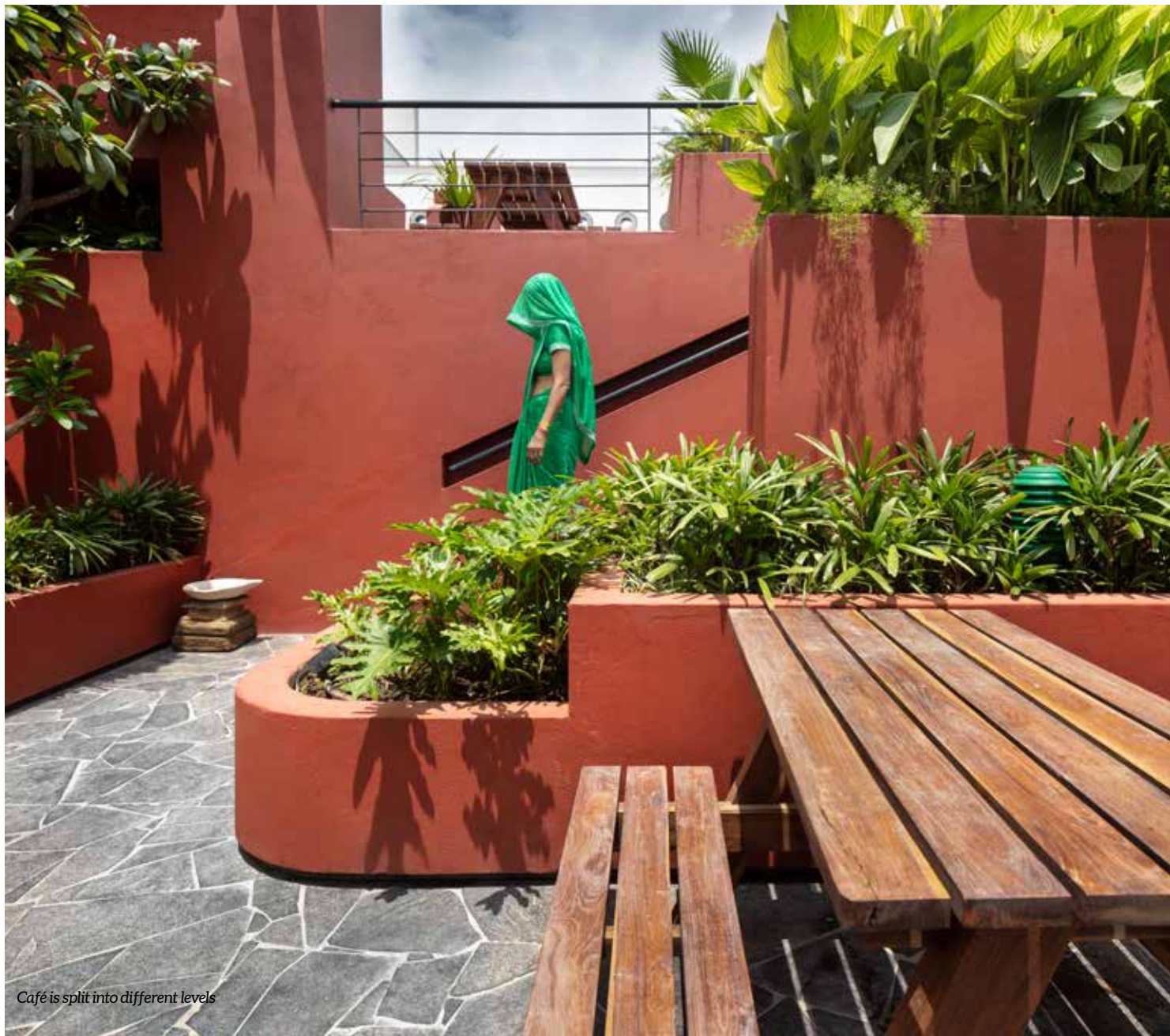
Geometric composition is evident in every detail of the cafe

The raw texture palette, volume and contrasting materials used in the construction pay tribute to the diversity and traditional elements of rural settlements. Use of locally sourced materials along with elements taken from Moradabad's famous brass handicraft industry is the highlights of the cafe.

The cafe layout is a combination of both semi-shielded outdoor space and indoor seating areas. The cafe is set at different levels from the road. Like exploring a serene village settlement the patrons are welcomed by the maze-like paths which leads to various seating areas. The privacy to the outdoor seating areas on the terrace is through the intelligent use of various locally found planters and partition walls.



Exposed concrete rings create a visual connection



Café is split into different levels

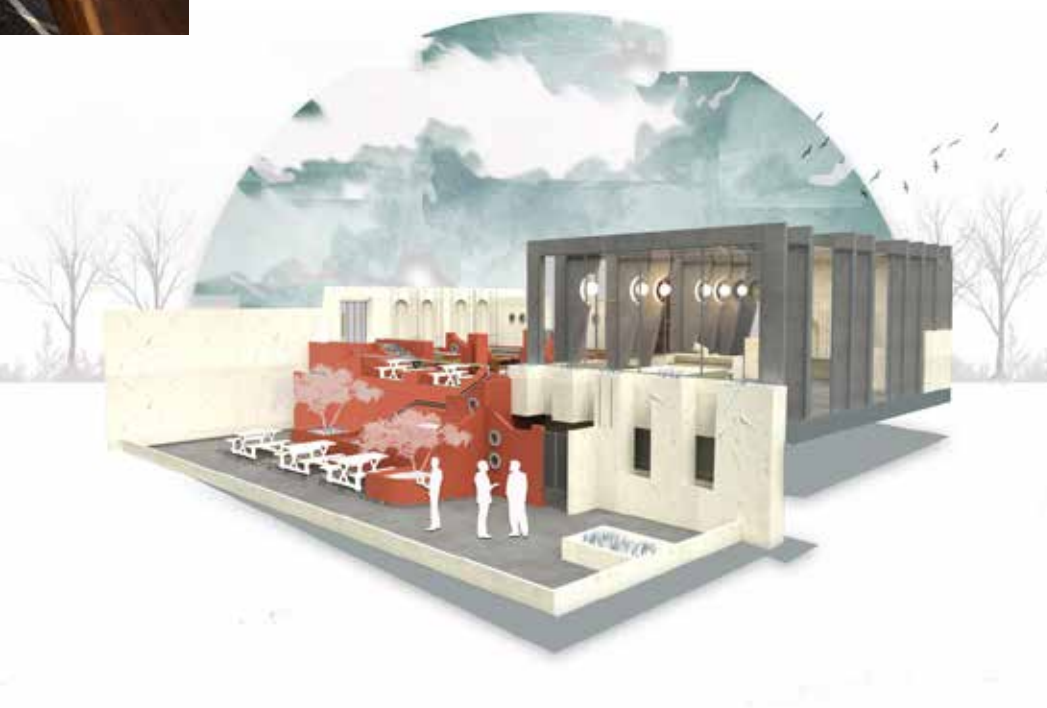




Planters are used to provide privacy to the patrons



The terrace area is one of the highlights of the design. The walls in the terracotta finish in different heights and volumes not only provide a feeling of warmth but also give the space a village settlement vibe. The possibility of various movement patterns, give the illusion of an intimate organic settlement. The exposed concrete rings cast in iron sheets puncture the terracotta walls exposing glimpses across. These punctures also act as the minimal decor element to space. A canopied bar area completes the terrace layout.





Customised lights with carved wooden posts is a nod to the village theme





The vibrancy of the terrace area is juxtaposed with the stark volume of the indoor sitting area in contrasting texture of exposed white concrete and glazed facade. Even though space is finished in contrasting materials the connection between the indoor and outdoor areas has been maintained through hanging lamps that resonates the concrete punctures on the terrace walls. The customised lamps with carved wooden posts will remind one of the traditional cots used by villagers. The flooring of the central court is composed using broken slabs of rough black Kadappa stone used in vernacular architecture.

The designers have let the village theme to be the highlight of the space rather than the heavy decor. Since the cafe is set in Moradabad also known as the 'brass city', the designers have incorporated many handcrafted brass vessels, lamps and carvings in various sizes into the design. Thus space represents a lucid memory of a village in an urban setting.



Outdoor sitting area is reminiscent of the village life



AANCHAL SAWHNEY & SAGAR GOYAL

PORTAL92

Portal92 is a young and experimental Architecture and Design Studio based out of Delhi-NCR. It was conceived by a group of 90's kids turned architects to comprehend various space-time and interdimensional possibilities in design. They provide spatial solutions for various design requirements and typologies. Sustained by a convoluted comprehension of the significance of architecture and socio-cultural vs socio-economic forces, P92 persists to reinvent diversity and assist in nation-building through sensitive design in the globalised community. With a young and dynamic outlook, P92 desires to create works to defy categorisation. A barefoot adventure to explore, create and express.



The woo of **Bamboo**



Inscape Insider



Trieu Chien

PROJECT INFO

PROJECT	: NOCENCO CAFE
LOCATION	: VINH CITY, NGHEAN, VIETNAM
ARCHITECTS	: VTN ARCHITECTS (VO TRONG NGHIA ARCHITECTS)
PROJECT AREA	: 687 SQ.M.
STATUS	: COMPLETED
YEAR	: 2018

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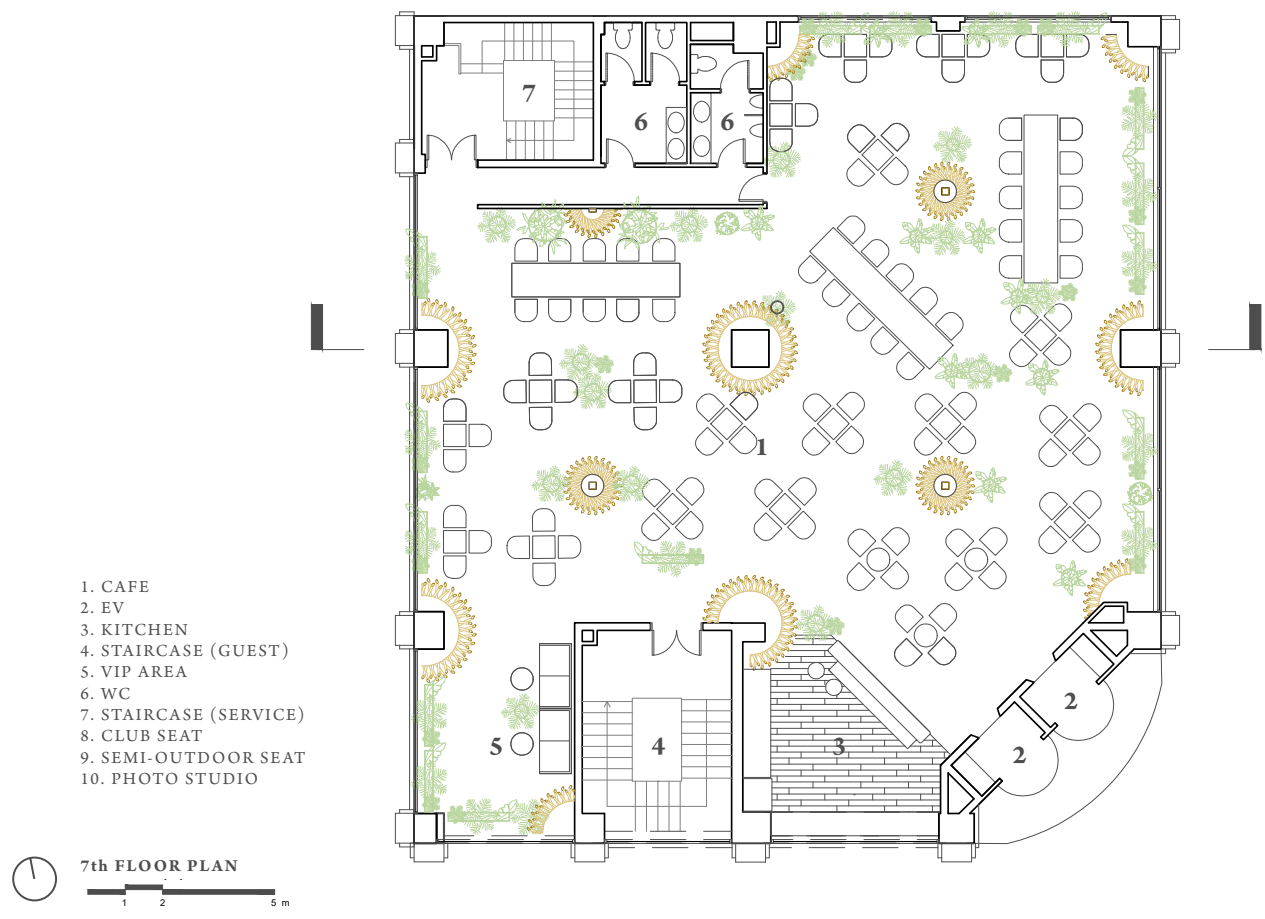
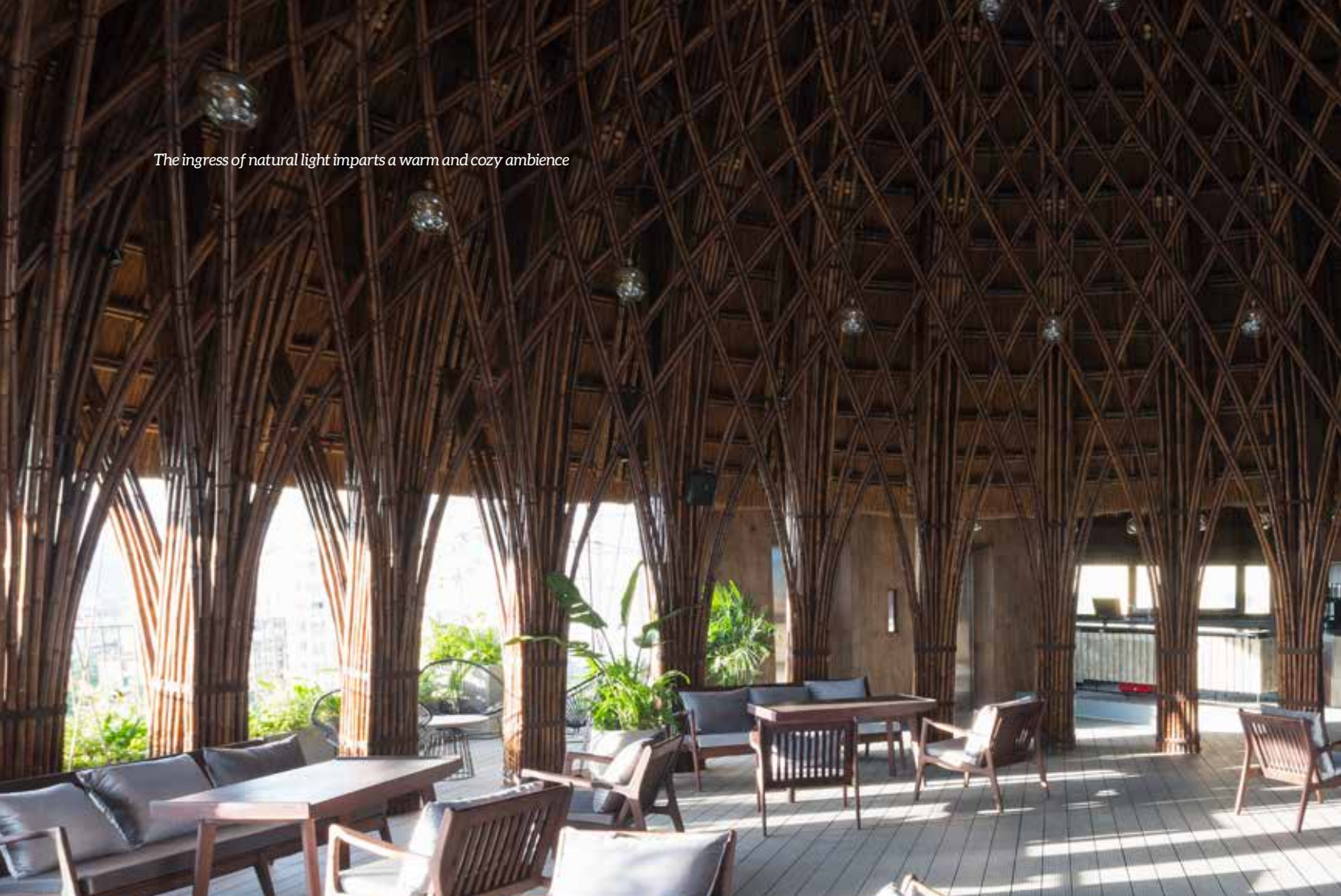
In a sea of out-of-context European designs, the client wanted a subtle yet unique addition to the cityscape, thereby transforming the bland building into an icon of the city.

The Vietnam based VTN architects is a practice world renowned for its impeccably innovative designs celebrating bamboo. Their prowess and experiences with the intricacies associated with this wonder material is second to none. So when approached to renovate a café on the upper floors of a seven storey commercial building, it was interesting to see whether they resort to their flagship material, or devise a solution with an alternative material.



The oculus over the 'Club Seat' rooftop

The ingress of natural light imparts a warm and cozy ambience





Located in the city centre of Vinh city in northern Vietnam, the establishment had a breathtaking panoramic view overlooking the adjacent low-rise houses, set against the backdrop of the green mountains and the ravishing white waters. A majority of the buildings in the locality were damaged during the Vietnam War and were subsequently renovated in the colonial façade styles inspired from European designs. In a sea of out-of-context European designs, the client wanted a subtle yet unique addition to the cityscape, thereby transforming the bland building into an icon of the city.

Being indigenous of the tropical climate, bamboo with its surreal structural and aesthetic quality proved to be the go-to material for the construction, ensuring a reduced period and cost of construction. Lightweight and sturdy, bamboo facilitated the installation without any additional

1. CAFE
2. EV
3. KITCHEN
4. STAIRCASE (GUEST)
5. VIP AREA
6. WC
7. STAIRCASE (SERVICE)
8. CLUB SEAT
9. SEMI-OUTDOOR SEAT
10. PHOTO STUDIO

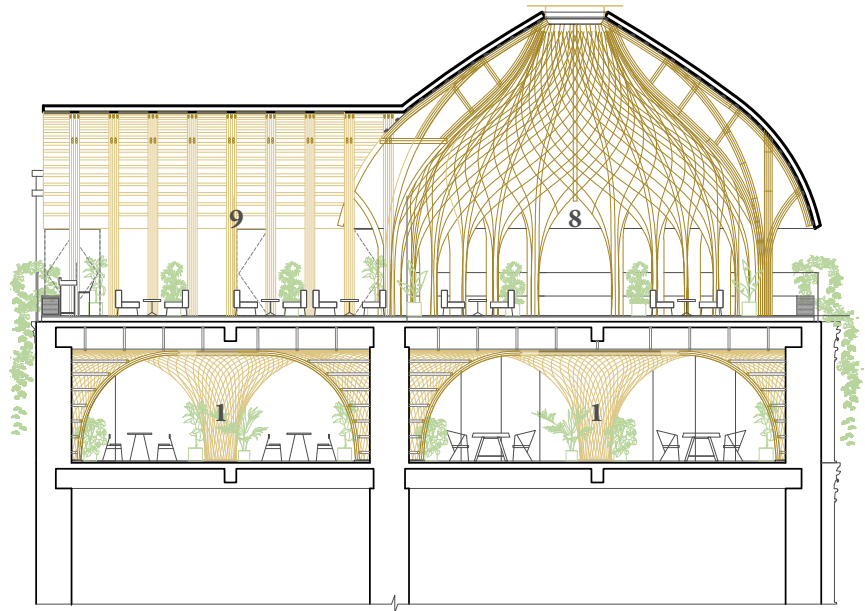


ROOF TOP FLOOR PLAN
1 2 5 m



The intricate spiraling weave patterns of bamboo

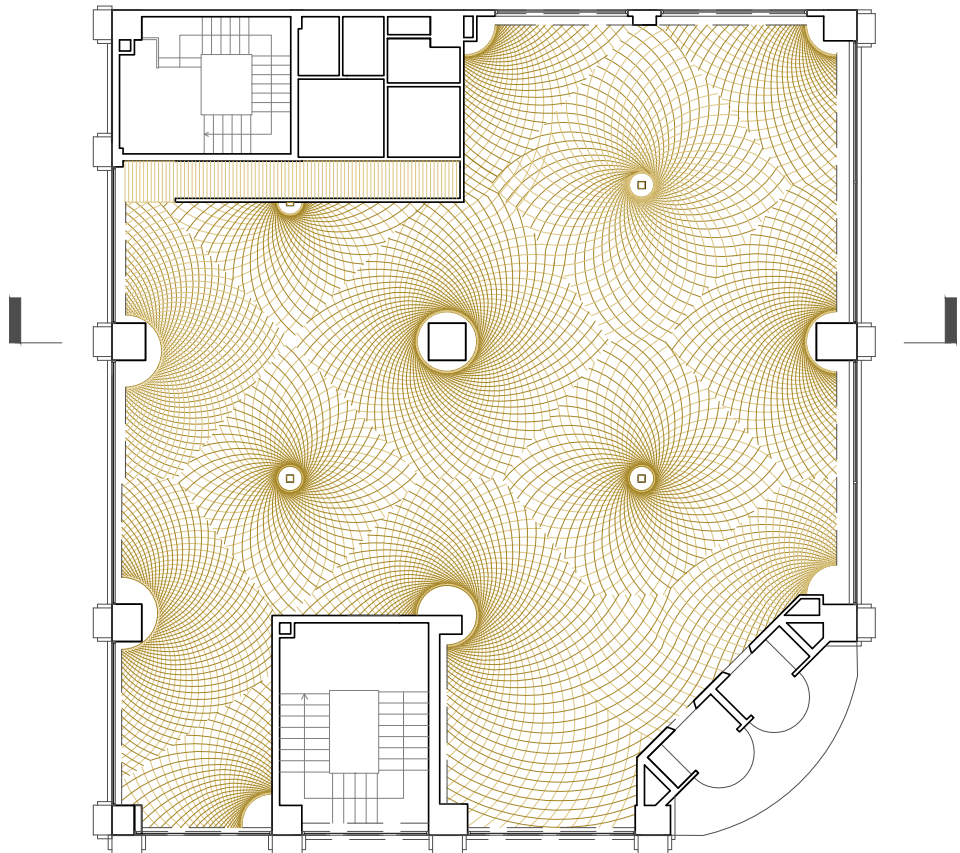




SECTION AA



- | | |
|----------------------|------------------------|
| 1. CAFE | 6. WC |
| 2. EV | 7. STAIRCASE (SERVICE) |
| 3. KITCHEN | 8. CLUB SEAT |
| 4. STAIRCASE (GUEST) | 9. SEMI-OUTDOOR SEAT |
| 5. VIP AREA | 10. PHOTO STUDIO |



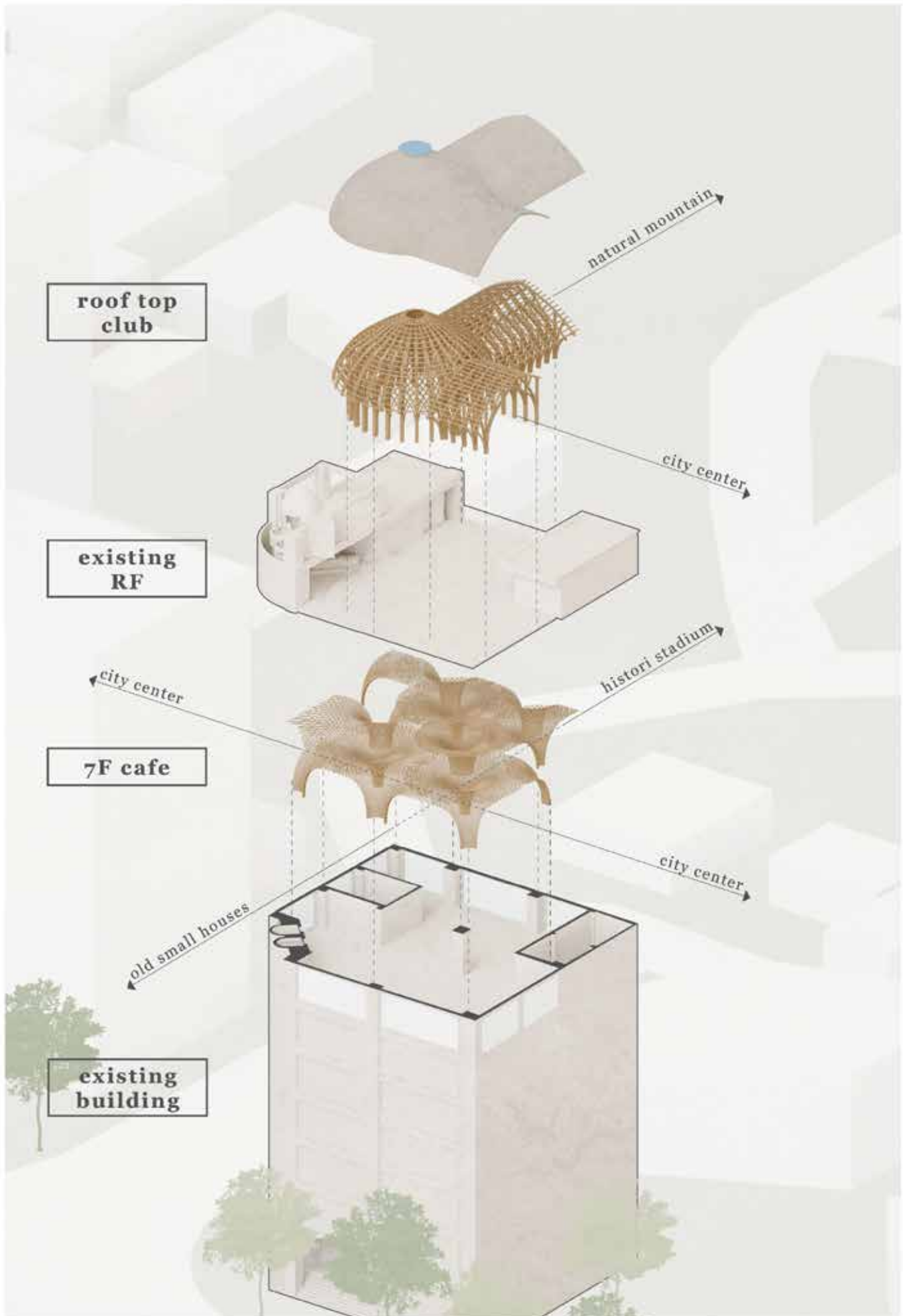
7th CEILING PLAN



The 'woo of Bamboo' as viewed from the streets below







supports. The design was worked out in a way that the bamboo wrapped around the existing concrete columns and flowed out across the ceiling as well. The signature bamboo weave patterns were thus strikingly noticeable from the roads below. The bamboo wrapped columns imparted an earthy ambience while functionally segregating the various spaces. The scaled down ceiling offers a very humanistic proportion to the space, accentuated as they open up to the unobstructed views of the cityscape and the distant mountains.

The rooftop café takes the brilliance in bamboo up a notch. Set over the existing L-shaped space, it is envisioned as an ideal gathering space for the inhabitants of Vinh city. A circular dome flanked by two perpendicular bamboo vaulted structure, all of them in Bamboo!. The club seat and the semi outdoor seating on the roof top are set apart from the design of the café below with respect to the scale of the spaces. The double heightened dome above the club seating integrates a circular skylight in its apex that renders a dynamic play of light and shadow as it passes through the complex bamboo work. The vaulted semi outdoor spaces also offer framed views of the historic stadium and the delightful cityscape.

The Nocenco café, with its rich ambience and natural design palette has thus effectively rejuvenated the predominantly colonial architecture inspired cityscape of Vinh city, Vietnam.



VO TRONG NGHIA

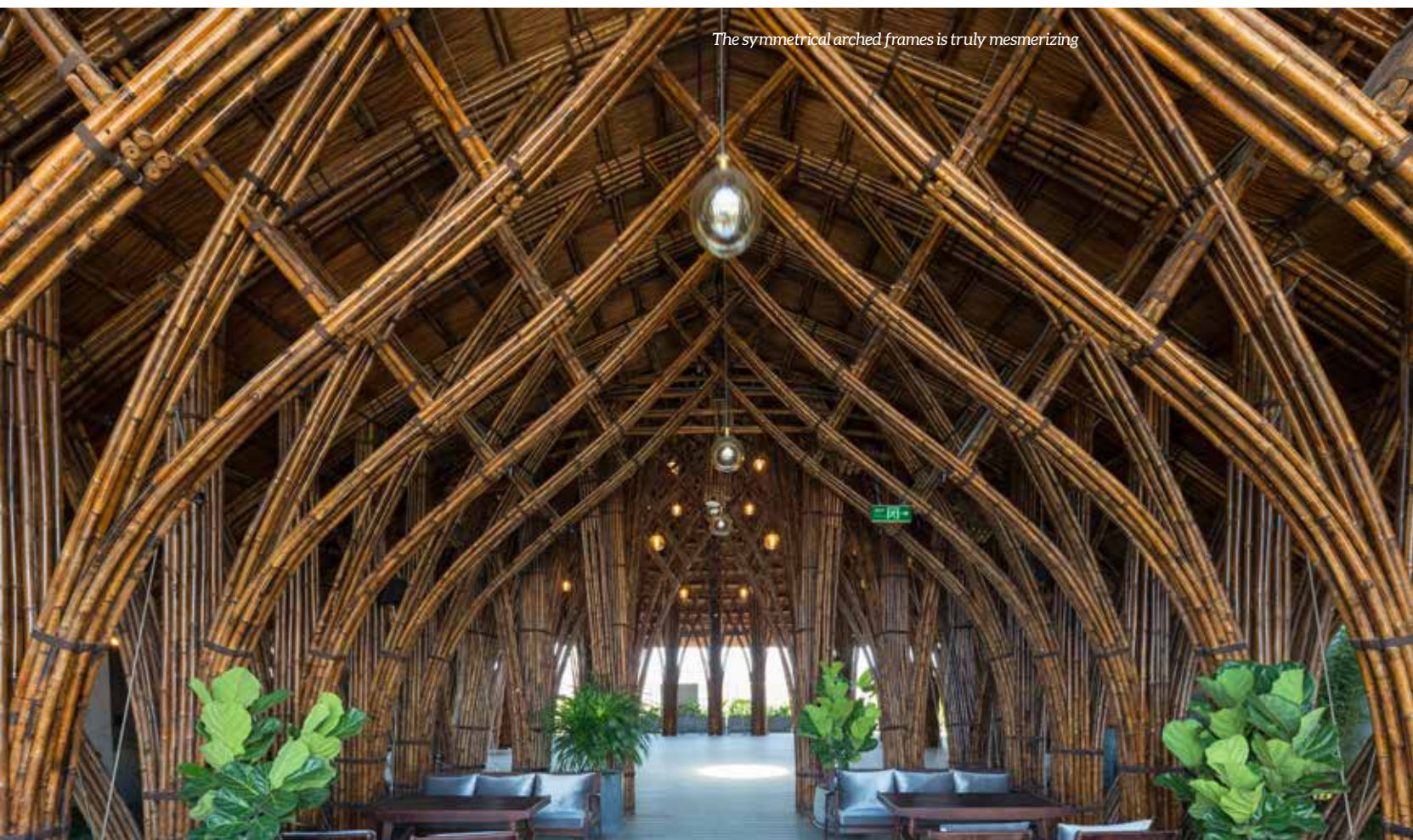
NGUYEN TAT DAT

VO TRONG NGHIA ARCHITECTS

Founded in 2006, VTN Architects (Vo Trong Nghia Architects) is a leading architectural practice in Vietnam with offices in Ho Chi Minh City and Hanoi. The team led by Vo Trong Nghia and Nguyen Tat Dat, have more than 60 international architects, engineers and staff who work closely on cultural, residential and commercial projects worldwide. The practice strives to explore innovative green architecture by employing a contemporary design vocabulary whilst maintaining the true essence of Asian architectural expression.

By experimenting with light, wind and water, and by using natural and local materials, VTN Architects employ a contemporary design vocabulary to explore new ways to create green architecture for the 21st century, whilst maintaining the essence of Asian architectural expression.

VTN Architects are in strong collaboration with Wind and Water House JSC, a construction company specializing in green buildings construction, to realize designs of high quality in Vietnam.



The symmetrical arched frames is truly mesmerizing





MARBLE LIGHTS

by

ROOSHAD SHROFF

Carving the
Illumination

 Inscape Insider  Vinaj Pajwani



*Prices may vary as per shade selected



A rare set of design skills that intent to kindle the fire between art, craft and culture through intuitive techniques flavour the Mumbai based architect, interior and product designer Rooshad Shroff. A milestone of collaborations bonding with a great many visionaries in the field of design has truly made him an exceptional craftsman. Shroff delved deep into combining the contemporary design and traditional craft, inventing the artist or the craft in a bright new manner, turning the tables in juxtapose.

"A conceptual rigour and an investigation in terms of material and techniques of making" is the motto followed by the designer.

Marble Bulbs



Desk Light



Dimensions | 2" x 16" & 2" x 26"
Material | Marble and brass
Marble Finish | Carved or Plain
Year | 2019



Marble Lights are a fine collection of handcrafted lights, intricately designed to exude a timeless charm and elegance. His use of traditional Indian techniques made it a point of honour to re-actualize the handmade that became a reference within the design world for highly sophisticated pieces. This work was conceptualized co-working with artisans in Jaipur, India, where each piece is handcrafted from a singular block of white 'Makrana' marble. They are then carefully hollowed out into a tube or bulb of 6mm thickness that allows for the light to pass through. Each piece then takes on a different carving pattern that allows for different light patterns once illuminated. The delicate approach used in crafting these lights is imbuing a holistic aura transforming the glow it generates. The illumination exposes an emotive feeling with it that captivates and excites everything that's happening around. The various shapes such as the pure geometric cylinder and spherical marbles are capped with brass in multifarious ways. These marbles are chiselled to create a distinct mesh and floral patterns with a tantalizing vibe. There are a variety of designs such as the suspended light, 2 point suspended light, wall mount, wall mount-2 point, table lamp, desk light, the swivel, the bendy, triple bulb standy and tabletop bulbs which portray a distinct character of form and illumination.

This ace designer does influence the current trend rousing a flamboyant personality in every craft he creates, be it in interior, furniture, lighting or conceptual design. Shroff's translation of understanding craft goes to the roots that lie in deep recesses of our culture. Where he chose to explore those dimensions and integrate into his thoughts to open a new vocabulary of design.

ROOSHAD SHROFF

ROOSHAD SHROFF is a multi-disciplinary design and research studio. Founded in June 2011 in Mumbai by Rooshad Shroff, the architectural practice predominantly dedicated to the realization of spaces soon developed its design department, operating at Nano- scales crafting bespoke furniture, products and materials. The practice, albeit only 5 years, has garnered acclaim, being the recipient of the EDIDA, NDTV, IIID and GoodHome Awards, as well as making the AD 50 list for two consecutive years. Also, the work of the RSAD has been exhibited at the ID Fair in Delhi, the India Art Fair and most recently at 'Design – the India Story' at the Prince of Wales Museum in Mumbai. Rooshad Shroff received his undergraduate degree in Architecture at Cornell University where he was awarded the Edward Palmer York Memorial Prize for Outstanding performance in Design, as well as the Michael Rapuano Memorial Distinction in Design Award. His graduating thesis was later exhibited as part of the Emerging Talents, Emerging Technologies Exhibit at the Beijing Architecture Biennial in 2006.

Whilst pursuing his Masters in Architecture at the Graduate School of Design at Harvard University, Rooshad served as a Teaching Assistant to renowned Spanish architect Inaki Abalos. His work produced at the GSD has been exhibited at the 2010 Venice Architecture Biennial as well as the 2010 Shanghai Expo within the Spanish Pavilion. Before founding RSAD, Rooshad Shroff worked at the offices of internationally acclaimed architects such as Zaha Hadid in London and OMA/REX in NYC.



Celebrating womanhood

 Rekha Rodwittiya



The tropes of identity are often bestowed upon us by the dictates of others - but perhaps ones real identity comes from our skin that is stained by the pigments of past legacies, polished bright by the desires of our wandering thoughts. I have worn the crown of a female ancestry from my early childhood; yet always knowing that the image reflecting back at me was one to be tailored to fit the armour of steeled determination, meant to withstand the assaults of an overriding patriarchy that grew like poisonous weeds outside my personal playground.



Transient worlds of belonging- Watercolour & digital autobiographic imagery on paper-55 X 75 inches-2018 © Sakshi Gallery



Transient worlds of belonging- Watercolour & digital autobiographic imagery on paper-55 X 75 inches-2018 © Sakshi Gallery



Transient worlds of belonging- Watercolour & digital autobiographic imagery on paper-55 X 75 inches-2018 © Sakshi Gallery



REKHA RODWITTIYA

Rekha Rodwittiya is an artist both of national and international significance and repute. She is an alumnus of the M.S University of Baroda with a B.F.A in painting, from the Faculty of Fine Arts in 1981. She was the first recipient of the prestigious Inlaks Fine Arts Scholarship awarded to study painting in the M.A program at the Royal College of Art in London, from 1982 to 1984. She has held thirty-seven solo exhibitions and is widely travelled as a professional, with her work being shown extensively in India and abroad. She has undertaken numerous residency projects and site-specific works, and has contributed as an artist of significance to the post-independence cultural history of India.

She has been actively involved in art teaching through alternative non-institutionalised methods, as well as being a guest faculty at art colleges in the UK, France, Italy, Sweden, Australia, Japan and India; and is the founder and CEO of The Collective Studio at Baroda. She has been on various educational boards, and is involved in the planning of policies on art education and funding for the arts. She lectures on contemporary Indian art both in India and abroad, as well as writes on gender-politics, issues of identity, curatorial methods and other subjects of concern within an Indian/Global context of art practice. She is highly regarded within the space of feminist discourse and a champion of women's empowerment and equal rights. She is an independent curator and currently maintains a blog space.

Six decades have passed and the insistence remains loud and clear with unfailing clarity and haunting persistent, to hear my own voice echo to me the anthem of female empowerment. In the solitude of my studio I am surrounded by the opinions of faithful friends from all corners of the world, centuries old sometimes, who test and challenge me. Images crowd my space till I am edged out to look in and see them as though I am too the outsider. From the tip of a brush a form takes shape through the belief infused that defines its structures; and like a full-term child nurtured in a womb, the umbilical chord gets severed even whilst I still lie haemorrhaging.

I have often described the territory of my ideas as being like a small garden patch, much loved and faithfully nurtured. This is because I hold a consistent desire to examine the feminine space of survival, the spirit of endurance and the empowerment of pride and self dignity that centuries of feminist oral histories are infused by; and which cast their shadows for me to find my resting space within.



My art celebrates the ideals of womanhood and explores the multiple avatars that a positioned stance of female empowerment embraces. The privilege of birth and the gift of education impacted itself upon me from a very young age. There are hundreds of stories that each of us carry with us. These

stories are often matters of the heart, which are an amalgamation of truths and desires, memories and histories that in turn are fed each day by the pulse of our lives as we live it. As an artist it is from this ever-evolving framework of energies that my ideas are born.



The Secretary speaks

Dear Friends,

I hope and pray that each and everyone of you is safe and sound and following the government guidelines on the lockdown. As responsible citizens it is our duty to not only follow safety instructions but also to contribute towards the better future of our nation by doing what we do best, DESIGN SOLUTIONS to this pandemic. Towards this, IIID had invited Design Entries under KARONA KUCH which could help the authorities or corporates to come up with quick fix solutions with respect to setting up of various types of furniture required in hospitals or isolation units, effective solutions for setting up social distancing in markets, re-design & re-use of public transport such as buses as point of sale kiosks for essential commodities, amongst 130+ entries received towards this endeavour. The extent of participation was a source of satisfaction to all of us and it reinforced the belief that we can be in the forefront of any movement whenever required.

Another wonderful news is that IIID has been accepted as Professional Member of the International Federation of Interior Architects/Designers, IFI. IFI connects the international community to further the impact, influence and application of the design of interiors, promote global social responsibility and raise the status of the profession worldwide and represents close to a quarter-million designers, educators and industry stakeholders in the international design community in all continents. I believe that IIID will benefit from this collaboration through exchange and development of knowledge and experience in worldwide education, research and practice.

We have also taken this opportunity of Stay @ Home, to connect with all Managing Committee Members of all 32 Chapters and Centres of IIID and it has been an eye opener. The genuine concerns and the passion with which the entire committees are involved in taking their Chapters ahead, talks well for the future of IIID.

We are proud to announce that IIID has forayed into the world of active journalism by supporting the IIID -Roots Journalism Fellowship for young Architects/Designers.

Another feather in our cap is the launch of Mangalore Centre, the 33rd Centre of IIID. On behalf of all the members of IIID, I welcome our newest and the youngest centre and wish them a very bright future.

Jignesh Modi

National Honorary Secretary, IIID



In & Happening

IIID CHAPTER NEWS



Ahmedabad: Lockdown Learnings

Often, when a crisis hits, we are tempted to forgo joy and focus our attention only on dealing with the problem at hand. We rely on grit and tenacity to help us push through the challenges posed. But, does joy needs to stop in tough moments? In fact, we're usually better off if we allow a little joy into our struggle. Keeping this in mind, we at IIID Ahmedabad decided to have a series of lockdown learnings; a platform where members could share their moments of joys in these days. During this pandemic time, all of us have spent lot of time at home doing things we wished to have done before... so we invited our members to share their creativity in terms of a sketch, a poem, singing or performing in social media. The response was truly overwhelming!



Ahmed Nagar: Online Drawing competition 03/04/2020

Due to Covid-19 Pandemic , everyone is spending 'lockdown' at Home! So we decided to undertake an online drawing competition for IIID members and their children



NITCO
DESIGN MARBLE MOSAICO

Bangalore

Bangalore Regional Chapter Karonakuch: The New Normal

Life has not been the same since the advent of COVID-19. During this complex scenario of the past month, IIID BRC members and committee alike have taken this up as a challenge to create both humanitarian contribution and design dialogues, keeping the spirit of the chapter alive.

On the humanitarian front Members of BRC saw our heroes emerging. Service, courage and contribution were observed, be it food supply or PPE for various hospitals (to name a few).

Tarak Shah, entrepreneur and proprietor of The Parquet Company, started out by distributing 700 food packets by forming five teams to spread out to various locations, distributing 2000 to 2500 packets of food and water every day to migrants, labourers and the needy.

Mr. Manish Rungta took up service as his contribution and has been deputed as an officer on duty during this pandemic under the DMA 2015 Act.

Architect Zubair provided essential protective gear to the police force.

Dr. Prashanth Reddy, Vice Chairman IIID BRC & MD of Fundermax has provided PPE Kits to Guardian of Dreams. Similarly, Sandeep Suri of Twigg Furniture and Gautham Dinesh of South India Agencies have donated PPE's to St. Martha's Hospital.

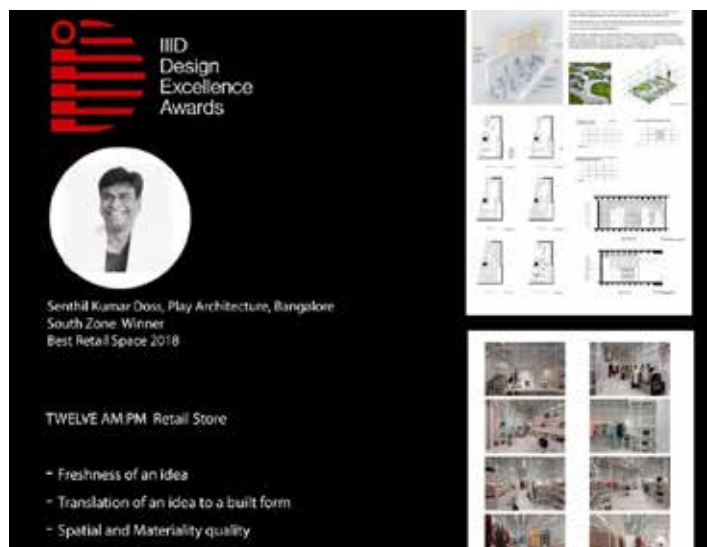


Poster Promo for IIID Awards

To encourage participation for IIID National & International Awards Team BRC initiated a Poster Campaign on Social Media. Each poster contains valuable tips for prospective participants.

Online Learning

In order to maintain the momentum of events and learning during lockdown the Managing Committee of BRChas come up with interesting ideas to curate webinars. These will be in line with the events and talks which were being hosted otherwise at various venues, encouraging designers and students alike to join in conversation and make the best use of the resources available





Amravati: Sons of soil 14/03/2020

The event was about celebrating design and honouring design achievers of native Telugu states. The Chief Guest of the event was Hon. Member of parliament- Shri Rajamahendravaram. Mr. Margani Bharat Ram addressed the gathering on the recent projects of the district and also appreciated IIID Amaravati centre for its initiation of such an event in Godavari district. Then two keynote speakers, Ar. Sridhar Gopiseti and Ar. K. Srinivas Rao took the members through their exceptional award winning works in their architectural career. The keynote sessions addressed various challenges in designing, followed by a panel discussion. The discussion unveiled various perceptions on the challenges of designing and planning for a new state. It gave an insight to several opinions that justified what kind of architectural solutions could meet the design challenges.



Bharuch: Expand Your Horizon

13/03/2020

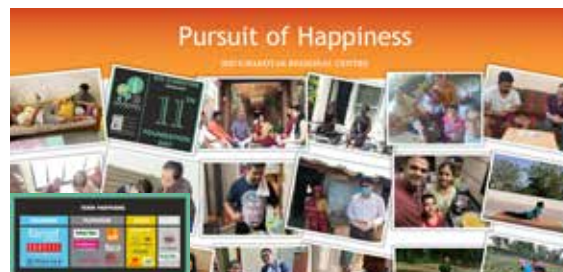
"When U learn, teach; when u get, give." Truly an event conceptualised by the IIID Bharuch Chapter Chairman Ar Chirag Vadgama & very well received by more than 70 young & veteran designers alike of our small city of Bharuch. The evening began with the presentation by Ar Tejal Rajput & Ar Ashvin Modi representing the firm Ashvin Modi & Associates presenting the corporate office designed with highest sustainable standards. They were followed by Ar Kalapi Buch & Ar Maitri Buch of firm Sfuma Designs presenting rather with an academic approach exploring how, what, why of an 'award' & eventually their experience with the 4 awards that they have received in IIID till now. Lastly Id. Pratik Siddhpura & Id. Devang Patel of the firm P&D Associates presented a gym project done on a tight budget mainly focusing on how to make impactful presentation panels & also stressing the importance of photography of a project. All in all the evening was an elevating experience for the attendees & presenters, vowing the committee to keep organising such events & enlightening one and all in future.



Bhopal: Post Covid 19 - The Way Forward

21/04/2020

Institute of Indian Interior Designers (IIID) Bhopal Centre held a webinar with Associate and Trade members on 'Post Covid19 - The Way Forward'. ID Ravisha Merchant in conversation with Ar. Manoj Choubey and Ar. Kamalroop Singh set the context of the discussion on opportunities to propel trade, businesses and the nation on a faster growth path towards social and economic prosperity. What steps should governments, companies, and institutions take to convert these opportunities? Members interacted on the challenges in architecture and interior design practice and it's solutions post lockdown. Chairperson Manoj Choubey appealed to all participants and manufacturers that in order to face the situation and post pandemic challenges, interior and architecture products should be proliferated in India itself - maintaining high quality and should be sold at fair prices in the market. "The future of design will be - embracing new technology, being aware of our cultural practice, making radical changes in our designs and materials towards sustainable living and social responsibility" said Ms Merchant. "Time, cost & innovation will play a crucial role in planning & executing projects in the near future" emphasised Ar. Kamalroop Singh. Trade members put forth their views on working out ways to resume business following safety guidelines and client comfort.



Charotar: Pursuit of Happiness

11/04/2020

It was as if our life had reached a halt, humanity at large was at stake. We at Charotar were in constant contact with each other over the phone. Finding goodness and expression in one common factor - Happiness. Because human species is always hungry for happiness. An idea floated by Gopal Patel was readily accepted by Nirav Vaghela -Chairman IIID Charotar, and subsequently involved active participation from our members and family. The idea resulted in a fine film created by Kamal Patel aptly named 'PURSUIT OF HAPPINESS'. The film is not a treasure hunt but a natural profoundness of joy with family at home. Time well spent to cherish forever with freshness and a bright smile on each one's face. In the time of global distress, this lockdown has taught us that if we wish, we can find time for the loved ones and engage ourselves with a myriad of activities at home. A lesson realised off this pandemic is that happiness is inborn, it is an emotion within and cannot be bought by money or power.

Dubai



IFI is the single global federation of national associations for the Interior Architecture/ Design discipline/ profession. At the world level, IFI's responsibilities include strengthening professional knowledge, quality of work and integrity of practice; promoting the value of quality design and advancing its positive impacts; and unifying the Interior Architecture/Design community in shared experience and understanding.

IFI was founded in Denmark in 1963 to unite and provide discussions of interior design issues within a handful of European countries. Today IFI represents 70 member associations, institutions and schools in 60 countries on every continent. The IFI collectively represents over 65,000 practicing interior designers worldwide.

The IFI holds the International Congress once in two years in different cities of the world. In 2020 APID hosted the IFI 2020 Conference in Dubai at Park Hyatt & the same year the IFI Global Awards Program (IFI GAP) was a lavish affair at Zabeel Saray music Hall.

The event was well attended by Architects, Designers & Trade Members from all over the world & IIID had a contingent of seven people. The NEC members led by Ar. Jabeen Zacharias (National President), Mr. N. Rajeev (Vice-President Trade), Mr. Manish Kumat (Treasurer), Mr. Jignesh Modi (Hon. Secretary) made an impact in the event & the Global Assembly.

Incidentally IIID has a chapter in Dubai & Mr. N. Rajeev (Vice-President) is also a Managing Committee member of APID Dubai & was also in the organizing board of the IFI Dubai event. His services were appreciated by the President of APID – Ar. Farida Kamber AlAwadhi who is the first lady Architect of UAE & also by Ms. Shashi Caan-CEO IFI

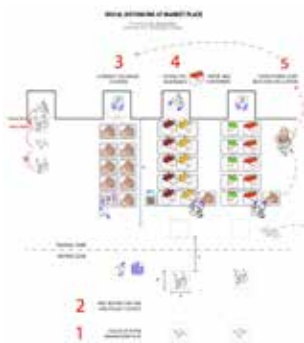




Coimbatore: Karonakuch

28/03/2020

Distribution + Organization system for trade at Market place In light of social distancing and Corona outbreak



IIID SHOWCASE insider X 2020

5, 6 & 7 JUNE 2020 | HITEX, HYDERABAD

Hyderabad : Zoom meeting with the Sponsors and Exhibitors of IIID Showcase Insider X 2020 13/04/2020

Managing Committee members had a Zoom meeting on 13th April 2020 with the sponsors and exhibitors of IIID Showcase Insider X 2020 to inform about the postponement of Showcase event which was to be held on 5th, 6th, and 7th of June 2020 to the next year due to the ongoing crisis arising out of COVID-19 and the Government across India having imposed Lock-down.



Indore: An initiative by the IIID Indore Chapter towards the COVID – 19- 11/04/2020

As we are all aware of today's scenario, as an association we needed to do something about this critical condition. We decided to contribute to the police force who have been helping us get through this pandemic. Most of our members responded very quickly to this social cause and donated 200-litre of Sanitizer and 2000 masks to the Police Department. We are also planning on giving them a sanitizing chamber and for that, we are in touch with the administration. As a design fraternity of Indore, we salute all doctors, nurses, garbage collectors, and everyone who is still working so that we sit home comfortably, they are our superheroes. The collection of ideas we received from the IIID HO in a form of a booklet called "KARONA KUCH", compiled with a lot of hard work by our President Ar. Jabeen Zacharias and her executive committee members, was duly shared with The Indore Administration. We've also undertaken extensive site analysis for future scheduled construction and have come up with stages and control of labour-management and feasibility so that there is no community spread.



Jaipur : IIID National Education Council Visit 13/3/2020

Official visit to 5 out of 6 IIID Affiliated Institutes was made on 13th & 14th March 2020 by immediate Past President, Pratap Jadhav who represented the IIID National Education Council. Members of the Managing Committee of IIID Jaipur Chapter accompanied Pratap Jadhav on all of these visits.



Kerala

IIID KRC at various zonal levels deeply invested efforts to partake in the 'Karona Kuch' efforts and initiatives. The members were highly inspired to bring in their talents and their opportunities to come up with highly innovative social intervention projects and ideas towards this cause. The IIID Focus fight Covid campaign, IIID Harmony live sized sanitisation tunnel prototype were key interventions in this direction amongst many such ideations and solutions mooted by IIID. The Focus fight covid campaign presented an online initiative to offer a tribute to the dedicated heroes, motivate to consume less & share to be a helping hand to the needy fellow beings. The sanitisation tunnel prototype was executed in Thrissur town market in collaboration with health department and Thrissur municipality.



Marthwada: 1st Charter Day 12/04/2020

It is such a surreal feeling to celebrate the very 1st Charter Day of IIID Marathwada Center! The excitement level has no limits as it feels like such an achievement. We sure had a fantastic day planned for the occasion but due to the current scenario happening worldwide we have postponed the event indefinitely and we shall have it when there is a reason in this world again to celebrate! Each day came in as a learning experience for all of us here in the team as there was no guideline to follow or traditions to carry forward. It is all for the best though as we get to pave our own path in a way we want without any set rules. We sure accomplished a lot of different type of activities in this span of 12 months and have a lot of great things planned for the future as well. People in the city now know what IIID is and what it really stands for and that makes our job a bit more easier for taking forth the flag of IIID! As the Chairperson I remember the Charter Day so vividly as if it was just yesterday, the overwhelming feeling and the sudden sense of responsibility sure made me feel like I can conquer everything now on! The love I got from all the fellow IIIDians was so welcoming and made me feel a part of this gigantic family so quickly!



Mumbai: Korona Kuch Initiative By Iiid Mumbai Chapter -27/04/2020

The journey of a letter started from office of Chief Minister Mr. Uddhav Thackeray & Mr. Aditya Thackeray, Minister of Tourism & Environment, Maharashtra. It reached to the final destination, table top of Health Minister Mr. Rajesh Tope. This could happen due to a humble initiative & persistent follow up by Ar. Leena Nimbalkar, Chairperson- Institute of Indian Interior Designers Mumbai Regional Chapter. It was a nice gesture from honourable Health Minister to share a special invitation to visit his office at Jaitvan, Malabar Hill, Mumbai on 27th April noon, during strict lock down conditions in Mumbai. Besides his busy schedule in current pandemic situations; after giving a good ear & appreciating the KORONA KUCH Initiative by IIID, with great curiosity & interest he browsed through soft copy of the DESIGN SOLUTIONS, keeping an eye on special few. A thankful promise & assurance from him to take a positive note of the same was highly appreciated. We couldn't miss a respectful smile on his face after learning the mission & objectives of IIID.



Nashik: Karona Kuch 06/04/2020

People show their real character during tough times. And these are tough times for humanity. New heroes have emerged during these times. They are our Healthcare and Public Administration Department. The Managing Committee of the Nashik Chapter of Indian Institute of Interior Design (IIID) have risen up to such occasion to show exemplary character, compassion and sensitivity towards the issue. IIID Nashik has been backed by the support of MakerAdda for making and distribution of Face Shields. IIID (Nashik Chapter) Managing Committee donated 1500 Face Shields by self-funding, to the Paramedics and Police Department. Healthcare workers' faces have been reported to be the body part most commonly contaminated by splashes, sprays and spatter of body fluids. The face shields were designed using a 3mm Acrylic sheet with a 175GSM OHP sheet and a cotton elastic rubber band. IIID Managing Committee members also demonstrated at the COMMISSIONER OFFICE the use of the mask with all the possible hygiene factors.



Saurashtra: KarnaKuch

08/04/2020

AIM : As our IIID president Jabeenji started a great initiative of "KarnaKuch" against the calamity of "COVID-19", with this point IIID Saurashtra chapter planned a competition about the designing of a low cost affordable interior for 2bhk to get some good designs and support our society by our fraternity. Members who had taken part, needed to submit all detailed drawings with approximate budget with their innovations and ideas. We received drawings and results will be declared on 25th. Prices and certificates will be given to participants.

CONCLUSION : By this, we will able to help lower and middle class who never expected to have designed home and reserved funds will be used for charity.



Surat : 6th March Charter Day IIID SRC

06/03/2020

The institute of Indian interior designers, Surat Regional Chapter recently celebrated its 21st CHARTERDAY on 6th March 2020. In this event all Past Chairmen were honoured by 'KHES' and also acknowledged by their virtue and offered floral plant representing the quality of each one of them. Recently retired two eminent citizens, Ar. Jivan Patel (Chief Town Planner) & Er. Bharat Dalal (City engineer) was also felicitated for their service towards the city of Surat. The event also included Ar Anand Patel (Anand Patel & Associates); practicing Architect in India and Europe presented his work over 20 years of his experience very innovatively.



Vadodara: Presentation and Protocols to be maintained by Traders while approaching Designer Firms -19/04/2020

What are first few steps a trader should know specifically , regarding taking appointment as well as what preparation a trader needs to do so that his meeting with the designer firm is more fruitful. Thereby enabling him to convert the meeting into a business opportunity.



Vizag: IiD Visakhapatnam : Current & Future Practices In Interior Design

18th April : The popular internet meme " Modern Problems require Modern Solutions " seems to be more relevant now than ever before. While the country was in complete lockdown and social distancing became the new norm, webinars and zoom meetings paved way to bring people closer virtually .

A webinar series " Vizag wants to know " was initiated by the centre , the first webinar CURRENT & FUTURE PRACTICES IN INTERIOR DESIGN was presented by Ar.Aditya Khambatta and was moderated by Ar.Sri Harsha K . The webinar was attended by members from the centre and also by people across the country. Q&A session accompanied the webinar where participants put across their queries and were ably answered by the presenter.

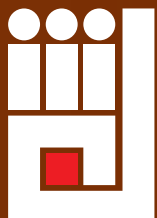




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INSIGHT INTO 'WORKSPACES'

Unlike most others, to me workspace is not a definitive area. For me it is my studio, more than my own glass cabin, it is my work sites where I see the labor working and giving shape to our dreams, it is those vendor showrooms where I spend uncountable hours, mostly with the clients and sometimes in solitude to educate myself and as they say – To be in sync with the industry.

I do not wish to elaborate on how one should design workspaces, instead I would delve into how workspaces should be. Any quantum of money or plethora of finishes may still not make your workspace 'work' because I believe it's the people, their heart and soul which actually pumps life into any workspace. Happy people they say make the spaces breathe. I have actually tried it at my own studio which is devoid of natural light as it is in the basement of the building. I tried to play with colors considering that flat wooden textures would further ruin the space and hence I played with a spectrum of vivacious colors to throw some life into the otherwise dull space. It worked and it also made me realize the importance of colors in a Designer's life and how effectively it feeds or maybe the right word is 'nurtures' our brains.

This was however temporary and it had me thinking again – What More? As the owner of the practice the onus was on me and I kept thinking hard as to where is the missing link. Soon the thoughts eroded, well partially faded as I got lost into the deadlines of various projects, the cacophony of sites, the rebounding issues of staff members and of course the important yet very legitimate desires of my own family. Ok, I'll add my own selfish ones here too.

Cometh March, cometh COVID 19!

The human race is made to believe that it's time for some introspection. All the technology, research and claims that we are the smartest & supreme creation of god almighty are wilted to its knees. Within no time humans are locked up in their self created silos and the flora and fauna finally stake their claim over what was always 'theirs'.

Undoubtedly this pandemic has had its effects and will continue to test us. It has, however, taught me a lesson that it is important to be compassionate not only towards your near and dear ones but also towards all living beings and consider yourself as only a part of this chain and not as its king.



Anshuman Sharma
Chairman, IIID - JRC

I may have finally found the 'Missing Link! It was my smile and the warmth which people around me were searching for, something which I always had but just got blanketed in the various folds of my ego, my passion, my desires and maybe my humility. According to me, these are traits which every human being possesses but just veils it.

For sure my workspaces will truly exhibit all these essentials and when we resume work at the studio, at sites and with other business partners, they will always be treated with 'Smile, Warmth & Compassion – The quintessentials of any Workspace'!

.....
*Thank you **Radhika Jhamaria, Haresh Parsana, Oscar & Ponni, Shweta Balasubramoni, Sharwari Deshpande, Mitali Agarwal, Apoorva Kulshrestha and Sathya Pai** for your intriguing contributions on the theme of workspaces.*

Keep up the spirits. Anticipating even more enthusiasm in the issues ahead.

Mail us your thoughts to inscape@designerpublications.com
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On the brink of a paradigm shift?

The world is changing; so are our ways of living. World History now stands forever etched as a distinctive 'pre & post-COVID era'. In this altered scenario, we can expect resonating implications in our built environment. It is naturally so, since we tend to shape each of our milieu according to our lifestyles. Most of the renovations and restructuring is probably going to be undertaken with a public-centric approach focusing on our common social spaces.

The eateries we have included in this issue may be marked as of BC -Before COVID era, since the gripping fear this pandemic has cast on our minds will keep haunting us for long in such a way that the importance of social distancing and cleanliness is deeply imprinted on our psyche. Criteria would soon emerge dictating constructions of the AC era - After COVID era. The Hospitality industry will be subjected to profound changes because each project is developed keeping in mind the inflow of visitors from various parts of the world. Restaurants, dining spaces and kitchens surely will have to be designed ensuring privacy, with no compromise on cleanliness and giving prominence to such details. Elements of sanitation and tidiness may play a more vital role than the decorative elements in ensuring the ambience of a restaurant.

In these times when returning to one's roots has become ever more relevant in every field, design cannot be an exception. This phase of self-realisation and discovery could thus cause an eventual increase in the embracing of sustainable building materials and methods of construction – a shift is imminent. This would thereby revive our often neglected traditional crafts, that was an inherent part of our culture. Hopefully, this redefined perspective would help us tide over the anticipated dark period of economic recession in the days to come.

May be COVID 19 has come to serve as an eye opener to help us refocus on the worthwhile. Let's look forward to the refined tomorrow we are going to live in!

Dr. Rema S Kartha

Co-Editor

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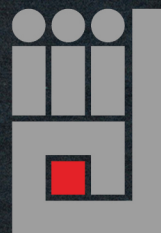
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