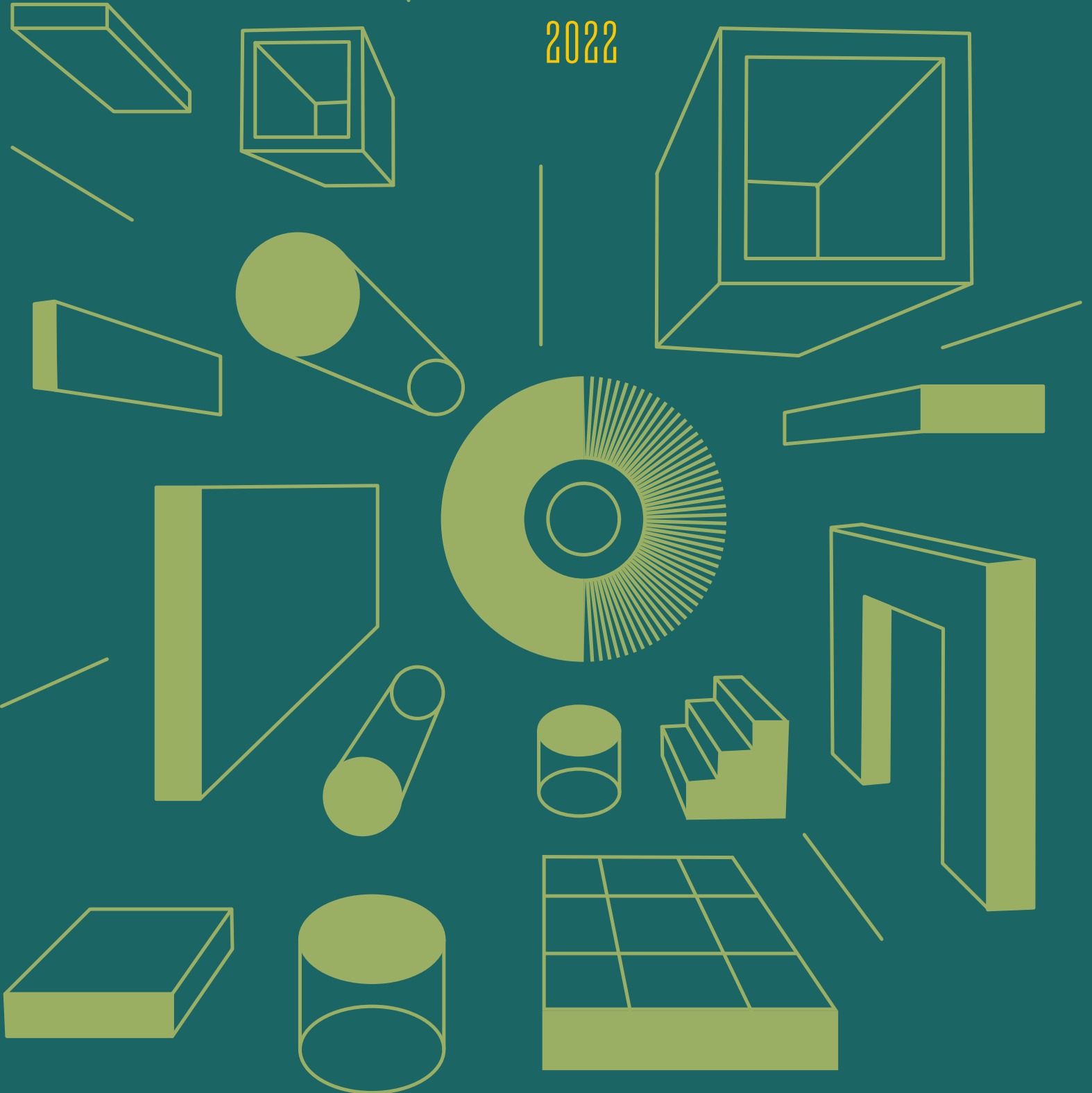


ANTARYA

Regional Awards

2022



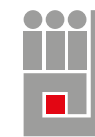
ANTARYA

Regional Awards

2022



IIID BANGALORE REGIONAL CHAPTER



INSTITUTE
OF INDIAN
INTERIOR
DESIGNERS

Bangalore Regional Chapter



MANAGING EDITOR
Dinesh Verma

CONTENT EDITOR
Nandhini Sundar

EDITORIAL BOARD
Kavita Sastry, Gunjan Das, Mahesh Chadaga

DESIGN
Deval Maniar
www.devalmaniar.work | deval.work@gmail.com

PRINT
Gaptech Press, Bangalore
www.daxgap.com | girish@daxgap.com

PUBLISHER
IIID BANGALORE REGIONAL CHAPTER
K S DESIGNS
16th Main, 4-B Block,
Koramangala, Bangalore 560034
E: iiidbrc@gmail.com

COPYRIGHT
This book contains the award winning architecture & Interior design projects of Antarya Regional Awards 2022. The copyright of all the images and drawings are held by the respective designers and IIID BRC has permission from the concerned designers to publish the same. The copyright of the book as a whole is held by IIID BRC.

All rights are reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the written permission of the publisher, nor be otherwise circulated in any form of binding or cover other than that in which it is published, and without a similar condition being imposed on the subsequent purchaser.

Celebrating 29 years of BRC

Having started the journey in 1994, IIID Bangalore Regional Chapter has completed 29 glorious years. Year 2021 saw Chairperson Architect Kavita Sastry taking up the mantle for IIID BRC with the focus resting firmly on three planks—Social, Local, Sustainable.

In keeping with this intent, BRC has marched ahead over the last two years to leave a strong statement by hosting events that tuned in with the stated objectives as well as spearheading social projects that have made a difference at the grass roots.

Given the humongous local talent in design prevailing, BRC made the choice of hosting nationally acclaimed architects for the Master Series events, where award winning architects Anupama Kundoo, Brinda Somaya, Sameep Padora, George Seemon made spell binding presentations of their works to the Chapter members.

Incidentally the architects hosted, including Srilankan Architect Palinda, ruled high on sustainable approach to design and construction, in keeping with the Sustainability objective of BRC.

Besides the Master Series, Designuru also saw Architect Nisha Mathew Gosh's national exhibit, 'Small is Beautiful - A Billion Stories' being showcased and applauded.

Designuru also celebrated the works of yet another Master Architecture Practice from Karnataka, the Kanade brothers, screening the film capturing their astounding works. BRC did not stop there, taking the entire MC on a road trip to Sakleshpur where Bengaluru based Architect Senthil Kumar Doss had come up with his mindboggling Timbrel vault structure that had received national and international acclaim in the form of multiple awards.

If Sustainability is a key mantra chanted by BRC, reaching out to the needy through socially relevant projects and interventions has been an equally passionate endeavour with the Code Studio taking the lead to make structural interventions in 10 government schools in collaboration with NGOs and Trade Partners.

The restoration of the historic Murphy Town government school building and the ensuing awards and recognition is a case in point. Supporting Architect Kavita Sastry in her Code Studio works have been other Bengaluru based architects, Smaran Mallesh, Swapnil Valvatkar, Sahana Shetty, Andre Camara, Shravya Shetty, Senthil Doss, Rusheel, Elay Mayavan, Vivek Vashist. Code Studio's latest venture is a Secondary government school where 14 classrooms along with a dining area and washrooms are to be added to turn the school into a High School. BRC has also been proactive in connecting the student fraternity to civic awareness, arranging a visit by students and faculty to witness the civic intervention done by Architect Naresh Narasimhan to address the city's notorious drains.

Nurturing local talent, caring for the artisan, promoting and conserving heritage has been a strong commitment of BRC. In keeping with this, the calendars for the two years of the term fused in craftsmanship, one pertaining to the famous Channapatna toys of Karnataka and the other being the 500 year old block prints of Rajasthan. Designuru also witnessed the active participation of local artisans and crafts organisations in the form of displays and workshops.

With the thought process of doing it differently, yet be inclusive and collaborative, Designuru saw yet another novel initiative where, in the place of trade stalls, interactive design installations were put up through collaboration between Architecture Practices and Inner Circle Trade Partners. Leading institutions such as the IIA, INTACH, IUDI, Assocham GEM Karnataka Chapter, collaborated with BRC to host the week long Designuru which witnessed massive participation not only from the designer fraternity but also the public at large.

The Antarya Regional Awards serves as the culmination of these endeavours and marks a new chapter in the annals of BRC.



KAVITA SASTRY

Chairperson Speaks

The Antarya Regional Awards 2022 marks the Golden Jubilee of IIID.

Aimed to celebrate and hero local talent, the awards saw an overwhelming response, with the jury lauding the quality of the projects submitted.

Resonating Team Uru's mantra of Local, Social and Sustainable, the 20 winning Design Practices were felicitated at the Designuru 3.5 finale.

Going forward the team looks to host widespread participation from Design Practices across Karnataka.

KAVITA SASTRY
Chairperson IIID BRC, 2021-23
kavisastry@gmail.com



DINESH VERMA

From the Managing Editor's Desk

Antarya Regional Awards recognises the outstanding designs of Architects and Interior designers, duly rewarding their differential works with recognition.

The awards aim at gaining appreciation and respect among the peers. They also help to develop deeper relationships with clients, partners and the media.

At Antarya we believe that such recognition helps Architects & Designers see that their professional passion is valued and their contributions towards the success of themselves and their team are highlighted.

The overwhelming response received for the maiden awards encourages us to make the Antarya Regional Awards a regular feature. In the forthcoming years, we look forward to having a larger reach and increase the participation from various parts of Karnataka.

We acknowledge with gratitude the help given by the jury and participants to make Antarya Regional Awards a grand success.

DINESH VERMA
verma@acegrouparchitects.com

Commemorating twin milestones

Antarya, as a design magazine, began its journey close to the end of 2012, the maiden issue reaching the readers in January 2013, carrying as its theme, Wood in Interiors. Incidentally the maiden theme was also chosen with an eye on the sustainable quotient, keeping in perspective the key intent and message that Antarya proposed to propagate in the coming years.

The last decade has witnessed the feature of a range of works by master architects as well as emerging practices in Antarya, celebrating not only design but also recording the sustainable modes of design and construction.

The projects featured were consciously chosen to reflect a differential concept and address to focus on a range of possible out of the box solutions in construction and design while keeping the sustainability quotient intact.

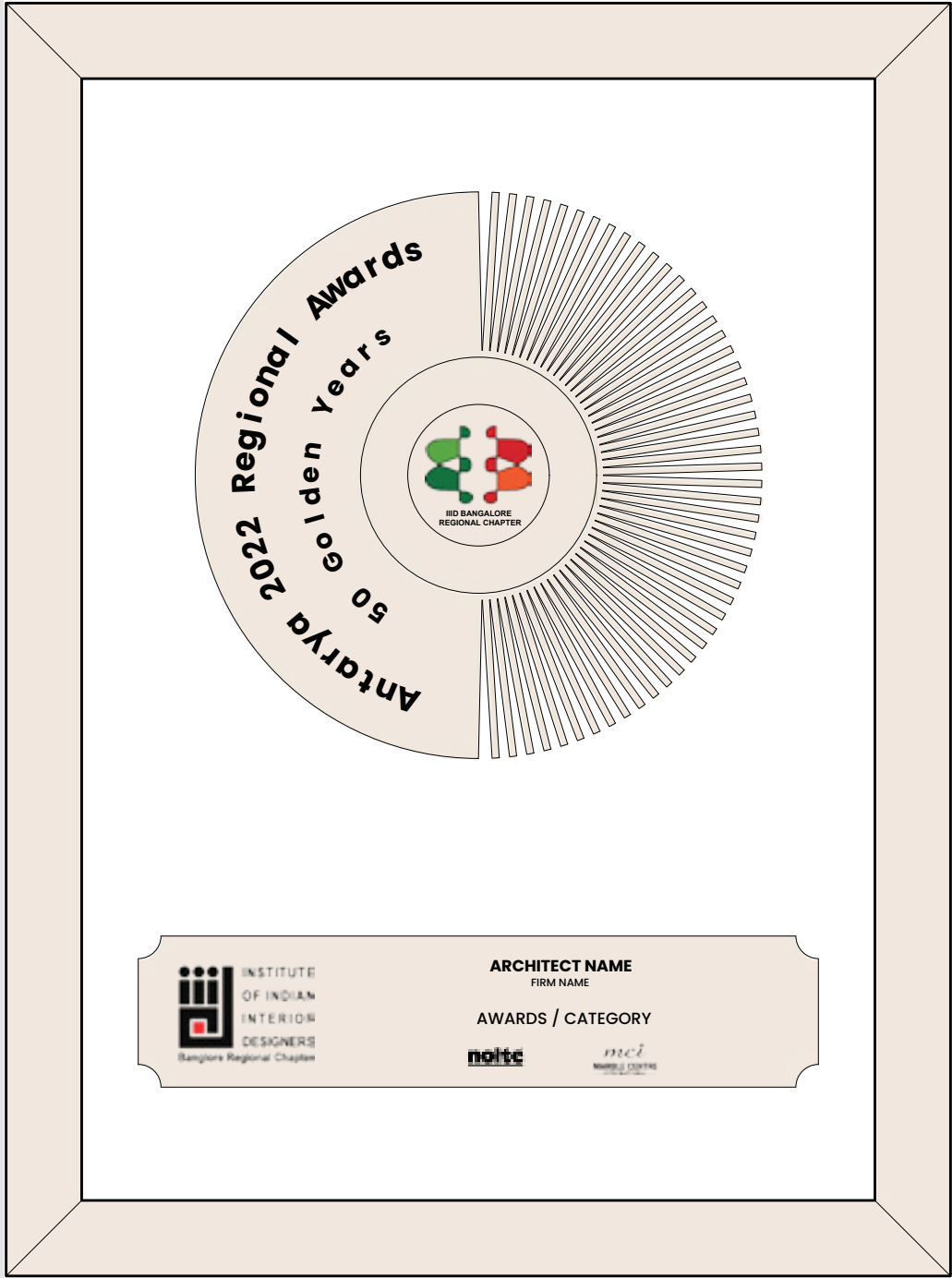
In tune with these strong leanings of Antarya, the **Antarya Regional Awards**, expressly initiated by IIID BRC in December 2022 along with Designuru to celebrate the Golden Jubilee of IIID and the 10th year of the design magazine, lays strong emphasis on sustainability and differential address of spaces by architects and interior designers.

With deference to the approach adopted by IIID BRC of promoting local and sustainable, the award too is limited to Karnataka, with the accent on recognising and promoting Architectural Practices based in Karnataka, where the talent base in the Tier I and Tier II cities of the State are duly identified and celebrated. The primary aim of the awards is to foster participation more than competition, celebrate the unique, different philosophies and thought process.

AWARD CATEGORIES

The **bi-annual Antarya Regional Awards** spans over multiple categories to ensure a wide spectrum of projects is addressed, including recognising and awarding the works of Young Practices. A special category for Sustainable Architecture Design resonates with the Green Sense feature carried in Antarya. Landscape architecture is a segment often missed when categories for recognition and commendation are drawn. With the firm belief that exteriors are an important component of the main structure as well as the interiors, a special category for Landscape Architecture has been accorded.

A befitting trophy



The trophy chosen for the Antarya Regional Awards not only commemorates the golden Jubilee of IIID but also serves as a personalised memento, being customised for each of the winners. The trophy is designed as a disc where the circle represents infinite collaboration and the 50 spokes featuring on one side of the circular formation portrays 50 years of IIID.

About the Jury



ARCHITECT GOPAKUMAR, PRAXIS INC

Architect Gopakumar graduated from BMS College of Engineering, Bangalore in 1991 with a Bachelor's degree in Architecture. He honed his craft working with reputed Bangalore practices through his student years. He worked as an Associate Architect with Mistry Architects for 7 years before moving to Dubai to work in Exhibition Design. Upon his return to Bangalore in 2001, he re-united with old friends Ajit Jain and Rajiv Majumdar to form Praxis. His core strength lies in the design of private homes and home interiors.

Gopa and Praxis have been the recipient of numerous awards and accolades over the years. Praxis has been featured in the Architectural Digest's 'Most Influential Design Firm's' list numerous times. They have also been awarded the Institute of Indian Interior Designer's Excellence prize on multiple occasions. RAAS HAVELI, Jodhpur that was designed by them was awarded the 'Best Holiday Building of The Year' at the World Architectural Festival at Barcelona in 2011.



ARCHITECT LEENA KUMAR, KUMAR CONSULTANTS

Architect Leena Kumar is a graduate of Architecture from the Bangalore University and set up her Architecture Practice in 1990. The firm has worked through several projects of Hospitality, Residential, Institutional, Educational, Industrial, Commercial and Health Care. After years of exposure to high-end and costly solutions, low- cost designs and simple solutions, designs born from community and traditional strategies, she has concluded on the infinite and endless joy of built spaces that continue as a thread from history.

She comes from a family background of professionals and nationalists and community service is in her DNA. She has been involved with the larger fraternity of Architects and Interior Designers since 2008. She was on the core Technical Committee of the Indian Green Building Council (IGBC) for formulating the rating system of green interiors which was launched in November 2015 at the Green Building Congress, Gandhinagar. She convened the first conference on Green Interiors by the IBGC in 2014

Her design was one of the nine shortlisted entries from a total of 427 entries received from all over the globe for the Global Design Competition for the National War Memorial proposed along the Rajpath Marg, New Delhi, called for by the Ministry of Defence, Government of India in December 2016. She has addressed students and architects, made presentations at several schools of Architecture and architectural events, has served as a jury member for architectural competitions and to evaluate student's works at various Universities. She is presently the Jt. Hon. Secretary of the IIA National Council and the Chairperson of Assocham Gem, Karnataka Chapter.



ARCHITECT AMARESH ANAND, KHOSLA ASSOCIATES

Architect Amaresh Anand is Partner and Principal at Khosla Associates, Bengaluru. The firm is widely known for its versatile body of work ranging from residences, corporate offices, retail and hospitality services. The two and a half decade Practice has left a strong footprint in the field of architecture, winning over 30 national and international awards. Amaresh's keen eye for design detail and his expertise in construction technologies has led to several innovations in their design legacy. Besides his professional life as an architect, Amaresh also harbours a lifelong passion for music, trying his hand as an amateur DJ when time permits.



ARCHITECT RAJA WATWE, RAJA WATWE AND ASSOCIATES

Architect Raia Watwe started his practice in Mumbai in 1980. Year 1985 saw him opening a branch in our Bangalore and since then he has been making his mark in the Architecture and Interior Design spaces. He is particularly renowned for Jewellery Stores and High End Villas. He is also the Founder Member of IIDD Bangalore Regional Chapter.



ARCHITECT APARNA, NARASIMHAN, VENKATRAMANAN ASSOCIATES

Architect Aparna Narasimhan comes with over 24 years of experience as Design Director at Venkataramanan Associates a leading Architectural Practice. In her position, Aparna guides the firm's design process and critical review sessions. A keen artist and proponent of art appreciation she maintains a strong emphasis on drawing by hand as a design tool.

As co-founder of Kadambari - an organization that is involved in the promotion of performing arts and fine arts of India, Aparna has organized several exhibitions on traditional Indian textiles, arts and crafts. Her allied interests in art and craft have had her designing sets for theatre productions and conducting workshops on art appreciation.

She believes in reciprocating knowledge and sustains a healthy interaction with students through teaching, talks and workshops. Her award-winning works continue to garner national and international attention. Some of the honours include:

- 1. Art Village - The Valley School, Bangalore Winner, AYA (Architect of the year Award) 2012 by JK cement (IAA)
- 2. St. Joseph's Arts & Science College, Bangalore A+D Spectrum Special Mention Award for Best Institutional Building for the year 2003
- 3. Science Centre - The Valley School, Bangalore Winner, A+D Spectrum Architecture Awards for Best Institutional Building for the year 2002
- 4. Chitra Kumar Residence, Bangalore Winner, Award for Best Private Residence by JK cement (IAA)

Observations of the Jury

The maiden Antarya Regional Awards received over 70 entries from Architects practicing in Bengaluru and rest of Karnataka. The enthusiastic submissions from architect fraternity were judged by an eminent five member jury who met in Kabini and pored over the designs in a setting of thick greens and thriving wildlife. "The setting was a perfect fit, resonating with the strong sustainable plank on which Antarya rests and propounds on architecture", commented Architect Kavita Sastry, Chairperson, IIID BRC. The Kabini Jury Session was hosted by Trade Partners, Marble Centre International (MCI) and Nolte India.

Here is what the five member jury had to say about the entries received:

Architect Gopakumar, Praxis Inc

"It was my absolute pleasure to serve on the Antarya Regional Awards jury with my most amazing peers. A jury ideally looks at award shortlists from varying points of view, critically to help set better benchmarks. And this happened to the fullest at the Kabini Jury Session. What started as a session with a three hour deadline went on for six hours! I enjoyed every minute of it."

Architect Raja Watwe, Raja Watwe and Associates

"The whole jury experience was very good. It was organised very well. I felt the entries were fairly good but real creativity was lacking. Perhaps next time it will be better."

Architect Leena Kumar, Kumar Consultants

"The Antarya Regional Awards conducted this year was well received considering its maiden launch. With many young entries, it has succeeded in providing a platform for Gen X to showcase itself and forecast the trend of interiors in our State. As a Jury member, it was an interesting learning and wonderful interaction with other members of the Jury and the Steering Committee of the Awards."

Architect Amaresh Anand, Khosla Associates

"It was encouraging to see entries from so many emerging Practices across the State. Most of the designs were nicely articulated. Antarya Regional Awards is a great platform for young designers to showcase their work and make a mark. It was very well organised and it was an honour to be part of the Jury. "

Architect Aparna Narasimhan, Venkatramanan Associates

"The event, which lasted for two days, used time very efficiently. Nudged by the organisers, timelines were followed both by participants and jurors, ensuring the whole event went as per schedule. The shortlisted entries were competent with a reasonable level of complexity. The event was organised and scheduled perfectly with great precision."

"Architecture should speak of its time and place, but yearn for timelessness."

Frank Ghery

A spellbinding experience in stone



It is one thing to physically view a piece of natural stone, feel the textures, feast on the colours and the locked in patterns and gradients, marvel at the natural composition evolving over thousands of years. And yet another to actually walk through and experience the use of the stone in a space, visually hold its presence as part of the structure, as part of the interior elements, literally breathe the stone in its myriad compositions within a building.

It is exactly this experience, this involuntary fusion of the spirit with the exotic stone extravaganza that is purported to be evoked by creating a stony experience inside an Experience Centre. And that is what the stunning MCI Experience Centre, the flagship store of Marble Centre International successfully brings forth for the visitor, be it an architect, designer or simply a connoisseur of natural stone.

Captivating entry

The stone and glass façade speaks it all, right at the entry, the design almost akin to twin sets of eyes that appear to suggest a pair of eyes are not enough to take in the grandeur in stone waiting inside to unfold. Crossing over this Travertine stone and glass facade takes the visitor into a triple volume lobby embellished in exotic Statuario marble and Travertine. The lobby literally appears to have been carved out of a block of stone, the monumental structural encompass of a three storeyed sculptural stairwell featuring as an artistic backdrop to the large geometrical reception table fashioned from Blue Zamia, a fabulous quartzite.

The massive stone stairwell, conceptualised in captivating Diamond Fall which is a black granite stone, magically floats over a waterbody, the stair treads cantilevered to the mammoth central column made from the same stone. This humongous expanse of black granite as a central column and stairwell proves to be the gravitating focal point in the sky lit reception lobby. Vertical and horizontal expansive punctures feature on the walls and ceiling in the form of sky lights, vents, sheer glass openings. These punctures ensure a seamless connect to the exterior greens across the three levels of the structure, blending in the inevitable component of greenery that co-exists with natural stone.

"The objective was to showcase a lifestyle and aspiration, the kind of spaces that could be built. Thus all the natural materials such as wood, fabric, metal find their place along with natural stone in the Centre", states Rahul Maheshwari, Director, MCI. The ground floor fuses in a massive display section of natural stones, each handpicked and processed in units across the world where the quarries exist.

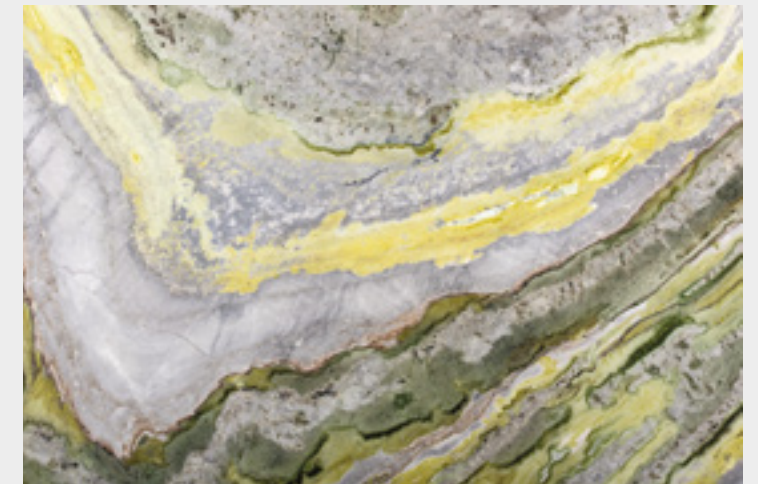
"The personal selection of each individual piece ensures the quality is unmatched and remains the same in every piece retailed. Given the sourcing as well as processing having been done from some of the most reputed quarries and processing units across the world, the end product boasts of the highest standards", Rahul elaborates. An equally large, yet separate display section stocks the totally exotic varieties, some of which are a very rare collection with the distinction of being the sole source of retail in the country.



Three levels of stone extravaganza

While the ground level hosts the display areas, central lobby and office spaces, the first floor hosts the corporate office. The second level features multiple experience zones set in a free flowing apartment unit that hosts the living, dining, bedroom and bath spaces, all of which are fashioned tastefully in exotic stone, teaming artistically with the interior furnishings that have again been custom designed in stone, be it the light fittings, table tops, counters, artistic back drop for the master bed. The kitchen space serves as a live example of how natural stone can be used not just on the counter and as back splash but as a sink, on the cabinet shutters. Likewise, the natural stone walls exist not only as replacement for tiling in the bath spaces, but also cover the walls of the living, dining and bedrooms.

"The use for natural stone in an interior is limited only by design ideas and preferences. The Experience Centre attempts to showcase the endless possibilities of using natural stone to make a unique statement that can be captivating without being overwhelming", sums up Rahul on the design intent of the MCI Experience Centre.



Unmatched culinary experience with Nolteneo



Acknowledged as one of the largest manufacturers of modular kitchens in the world and winner of the Most Popular Kitchen Brand in Germany for the fourth consecutive time, Nolte is almost a household name when it comes to quality kitchen solutions. The exclusive designs combined with fascinating details, colours and material use add to its appeal, creating a harmonious dialogue that balances the chosen theme with functionality.

Striking forth an exclusive design statement

The recently launched series, Nolteneo kitchens certainly prove to be an exclusive design statement in kitchens, the design expressions ushering in new dimensions in individualisation. Each design packs in a comprehensive range of special elements to address maximum individuality that gives ample room for creative freedom. The customer is thus offered the privilege of enjoying its exclusive features while exercising complete freedom in design, matched by optimum price and performance ratio.

Nolteneo comes with the full Nolte Kitchen product spectrum to choose from while incorporating the desired alternate design elements. Some of the key design elements that set Nolteneo apart include,

- The underfloor drawer and pull-out system neoBOX which permits individual design elements to be brought into the cabinet
- The pull-out corner and larder units that come in matching colours and style to complete the exclusive look

A wide range to upgrade and individualise

Nolteneo also offers an abundance of other design elements to upgrade and individualise the kitchen further, catering to the unique needs of the discerning customer. Thus, if it amounts to confining to the neoBOX with the optional lighting and shunning all other features, it takes only a few alterations to take home a Manhattan from Nolte series as Nolteneo. Alternatively if an aluminium plinth

frame in black is desired, the same is integrated into the plan effortlessly. Or if a special plan with a shadow joint and an exclusive neoSLATE front in real stone is the need of the hour, this too is fused in with Nolteneo.

In short, the possibilities of fusion, customisation, individuality, creativity is immense, letting the final design emerge to look totally high-end and exclusive or even down to earth and elegant if the theme and personal inclinations dictate so. Be it a stone veneer or adding in an exclusive material or finish to create the exquisitely unique front to visually entice, Nolteneo has it all, leaving the playing field large to explore, conceptualise and execute.

Floating to appeal

The exclusive design elements are not confined to merely incorporating into the kitchen alone. For instance, the plinth frame in anodised black aluminium can be used in both living room as well as a kitchen, where the stylish accents of the plinth frame can be brought in to create a light feel in the ambience. Coming in a maximum width of 4400mm and offered in two different lengths of 170mm and 300mm, the frames permit a wide range of designs to be executed. The plinth frame is fitted with concealed adjustable legs that allow the height to be adjusted up to 10mm. An integrated anti-tipping device is included in the delivery as a standard fitting.



nolte**neo.**

01

RESIDENTIAL
ARCHITECTURE

PROJECTS	Pg	PROJECTS	Pg	PROJECTS	Pg
RUNNER UP I Language of timelessness	22	COMMENDATION I A Traditional speak	36	RUNNER UP Sunning in to energise	46
RUNNER UP II An energetic contrast	26	COMMENDATION II Minimalism on a traditional fabric	40	COMMENDATION A language of open communication	50
COMMENDATION An Urban Courtyard	30				

02

RESIDENTIAL
INTERIORS

03

OFFICE SPACE
INTERIORS

07

LANDSCAPE
ARCHITECTURE

08

SUSTAINABLE
ARCHITECTURE

09

YOUNG PRACTICE
ARCHITECTURE

PROJECTS	Pg	PROJECTS	Pg	PROJECTS	Pg
RUNNER UP Greened for the growing years	90	WINNER A Structural tribute to abounding nature	96	WINNER Repurposed to fine dine	110
		COMMENDATION I Breathing in nature	100	RUNNER UP Culinary treat in a classical street	114
		COMMENDATION II A language of mud, local, sustainable	104		

04

RETAIL
INTERIORS

PROJECTS	Pg	PROJECTS	Pg	PROJECTS	Pg
WINNER Neutral and Timeless	56	WINNER Massed to shield	70	WINNER A cuppa in a steel nook	80
RUNNER UP I Crafted for the Kisan	60	COMMENDATION Open interactive space for learning	74	RUNNER UP Sensorial in a pre-fab structure	84
RUNNER UP II Visually distinctive	64				

05

INSTITUTIONS
ARCHITECTURE

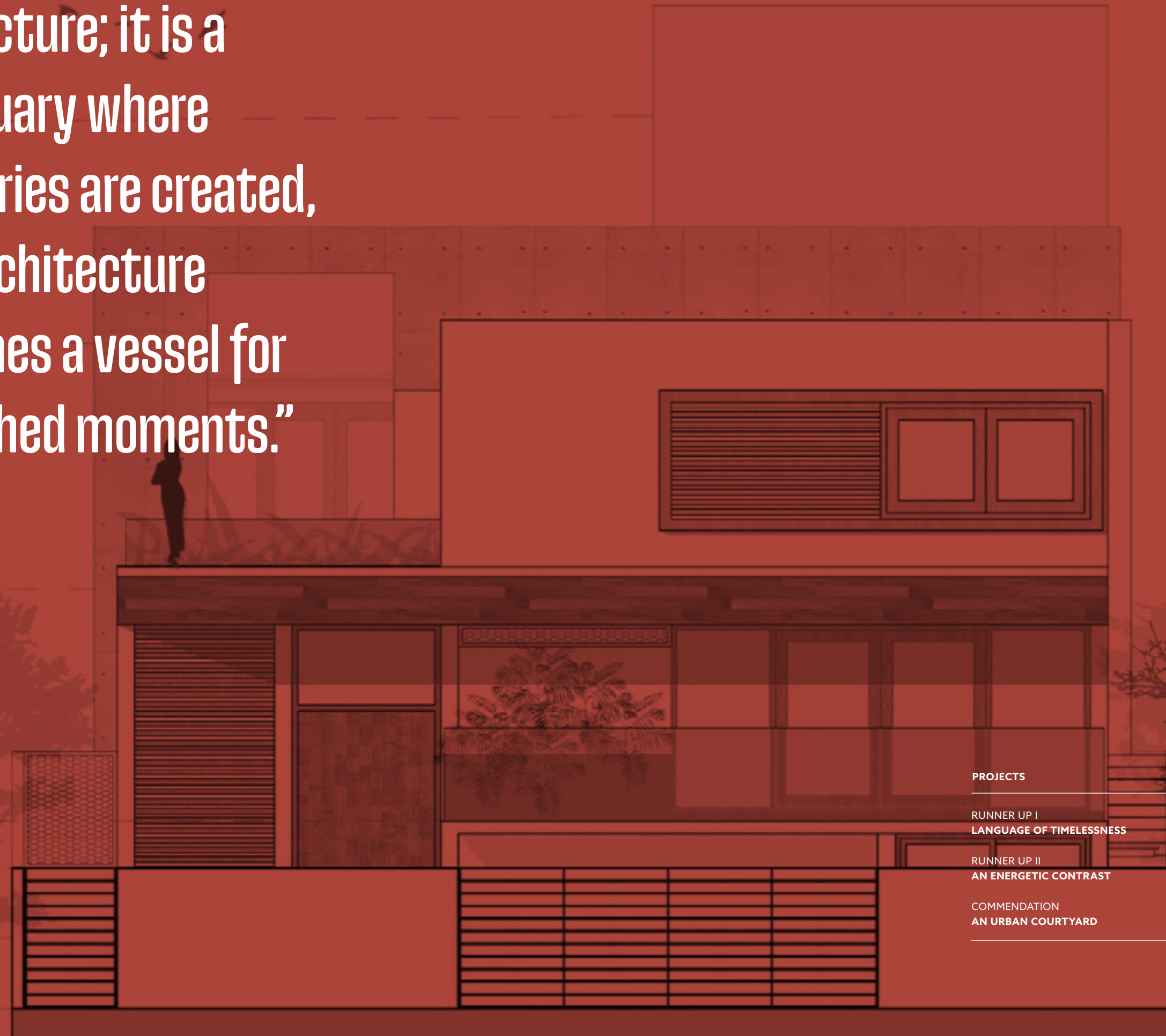
06

HOSPITALITY
LEISURE INTERIORS



“A house is not merely
a structure; it is a
sanctuary where
memories are created,
and architecture
becomes a vessel for
cherished moments.”

Residential Architecture



PROJECTS

RUNNER UP I
LANGUAGE OF TIMELESSNESS

RUNNER UP II
AN ENERGETIC CONTRAST

COMMENDATION
AN URBAN COURTYARD

01

RUNNER UP I	ARCHITECT FIRM COLLAGE ARCHITECTURE STUDIO , BENGALURU	PROJECT NAME AAYI	LOCATION GOA
	DESIGN ARCHITECT SWAPNIL VALVATKAR	PROJECT HEAD ARCHITECT ROHIT MOHITE	

Language of timelessness

The objective was to come up with a residence that spoke a language of timelessness. The structure embodies both contemporary and minimalist leanings while being in harmony with the countryside context of the site. The corner plot is flanked by a village road on one side, a busy road on the other while the third offers a burst of greenery in the form of a bunch of coconut trees.



RESIDENTIAL ARCHITECTURE

The site as well as the residence being South-west facing, the structure is adorned with sprawling overhung verandas including interjecting pockets of landscape that bring in spaces to breathe, the breeze cutting the heat ingress in the interiors. The two storeyed structure speaks a blend of traditional inclines with contemporary leanings. Three internal sky lit courts address the

micro-climate of the residence while maintaining privacy in the tightly fitted neighbourhood. One of these courts becomes the central node, sitting on two perpendicular axes that run through the entire space laterally. This creates a sense of fluidity and interconnectedness within the

comes with a connecting bridge that overlooks the living area below and is flanked by the family lounge on one side and a covered terrace entertainment zone on the other. Self-rotating exhaust turbines on the roof create a stack effect, permitting the exit of hot air to keep the interiors cool. The rooms too reveal the presence of louvers over the French windows to facilitate natural ventilation.

The clean spatial design with its passive-cooling techniques, also accommodates acrylic tubes on the roof to allow perforated intermittence of light, reminiscent of stars. The pastel interiors blend finely with the warm wood furnishings, the whites and greys contrasting the rich greens to create a visual sense of completeness.



interiors while merging with the exteriors. While one axis is bound by courts, the other begins at the double height central court where it thence connects to the double height living area, opening on to an outdoor deck that connects to the landscape. A traditional *Tulasi* court marks the entrance which leads to a double height central court with a connecting bridge on the upper level. The third court connects with nature and waterbody, leading to the private spaces of the residence. The three courts run along a single axis to represent a transitivity of spaces through the residence, opening up at the centre and narrowing at the ends. The double height living space with the central court forms the heart of the residence, connecting to the rest of the spaces. The upper level with the private spaces



RUNNER UP II	ARCHITECT FIRM SDEG, BENGALURU	PROJECT NAME SOL	LOCATION BENGALURU
	DESIGN ARCHITECT SUJIT NAIR	PROJECT HEAD ARCHITECT SHABARISH S	

An energetic contrast

The small site squeezed into a dense upscale neighbourhood called for a differential address to fit in the expected requirements as well as serve as a sunny space to reside in. The structure thus comes up as a large solid volume with all the programs stacked vertically into this compact plot. Designed for a family of four, the building comes with ground level parking and utilities, three floors of living and private spaces, capped above with a rooftop patio and entertainment zone.

The structural grid adapts to a compact three dimensional program stack where the functions are stacked at the rear and sides. This deconstruction into smaller, lighter volumes that spring off a solid base towards the rear, permits the hollowing out of the centre and front portions to create double heights and unhindered air circulation. The steel grid system is drawn outwards from this solid rear structure where it pierces through this open volume to reach out to the street, framing small green pockets and views from inside the residence.

The grid metamorphoses to play on the massing as built vs unbuilt, solid vs void. Likewise on the structure as RCC vs steel and on



RESIDENTIAL ARCHITECTURE

the materiality as masonry vs glass, matte vs gloss. The individual segments and intersections are left exposed like a scaffold with horizontal and vertical infills to form an assemblage of elements—concrete, steel, glass, with contrasting gloss and matt finishes. A golden paint scheme is adopted to highlight the metal structure as well as accentuate these contrasting elements that make up the residence.

The common areas of the residence, placed by the street, are visually connected across the multi-levels, being transparent to each other as well as the street. In contrast, the private zones feature at the rear. Tall glazing featuring on the front edge draws natural light deep into the house, negating or minimising the need for windows on either side of the structure where it is flanked tightly by the neighbouring buildings.



The ground level also accommodates an office and staff quarters. While the entry level is on the first floor beside the double height living space, a cantilevered staircase serves as the link between the multi-levels. Interestingly, the use of the staircase prompts walking towards the front of the building, permitting a glimpse of the street while winding back along a bridge to reach the private spaces.

COMMENDATION	ARCHITECT FIRM SUDAIVA STUDIO, BENGALURU	PROJECT NAME UNNATI : THE URBAN COURTYARD HOME	LOCATION BENGALURU
	DESIGN ARCHITECT VINAY MAVINAKERE	PROJECT HEAD ARCHITECT VINAY MAVINAKERE ARCHITECT GEET GOPINATH	

An Urban Courtyard

The plan was to have only 60 per cent of the 4000 Sqft site as built area, leaving the rest for a generous courtyard and larger than usual setbacks. Taking a leaf out of the traditional Indian courtyard house pattern which comes with a central courtyard, the residence comes with a courtyard that is not centred, but is surrounded by rooms at varying levels. This play of levels brings in an assembly of carefully proportioned volumes that enriches the experiential sequence.





The introverted theme of the residence is brought out strongly by the connection established between the private spaces and the internal courtyard, balancing with ease the presence of balconies and decks that connect with the street life and lush green landscape. The interior volumes dictate the formal expression of the residence, the varied levels evident from the exteriors, where the 14 feet high door sits comfortably with the 8 feet high street-facing deck. The interior spaces uniformly come with a refreshing landscape view, infusing silently the serene ambience that was typical of the erstwhile courtyard houses, simultaneously being sensitive and accommodative to contemporary lifestyle needs.

A north facing deck sits over the parking space, accessed from the living area through a discreet set of steps skilfully integrated into the sofa design. The front façade reveals a recycled natural teak wood clad inclined RCC slab, drawing attention to and emphasising the horizontal form. This form is highlighted further by the presence of horizontal wooden slats that have been included in the composition.



The presence of perforated metal sheets at strategic junctions in the façade serves as counterpoint to balance the warmth and solidity of the wood elements. Concrete surfaces feature on sections of the exteriors which are echoed in the interior spaces too to offer a rugged contrast to the plush white plastered walls, Italian marble floors and natural wood. The play of natural light through the fenestrations and filtering in through the lush green foliage, accentuate the contrasting emotive play of the varied materiality in the spaces.

"Residential interior design is the art of transforming houses into homes, where every element is thoughtfully curated to create a sanctuary that embraces the essence, desires, and dreams of its inhabitants."

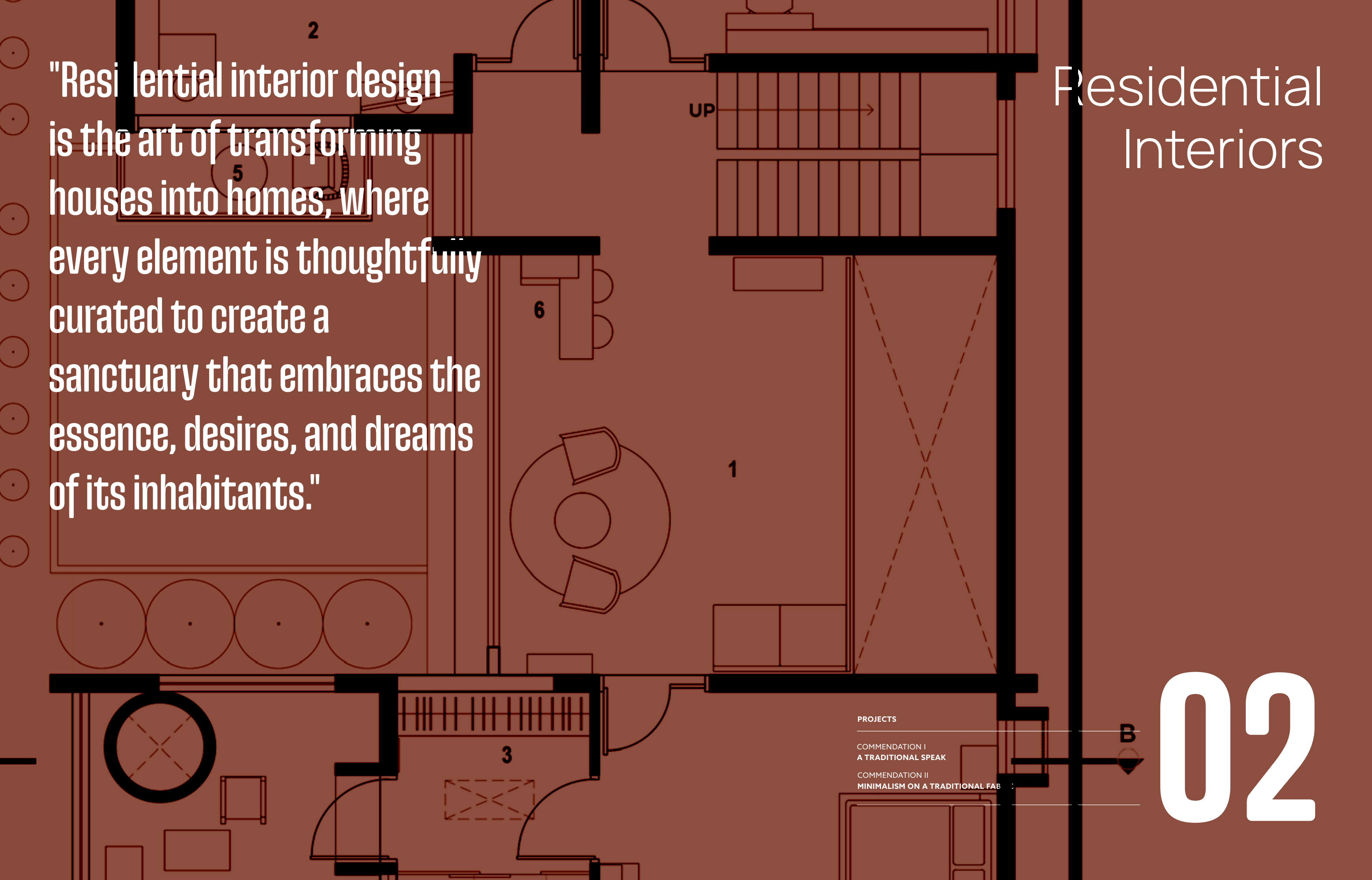
Residential Interiors

02

PROJECTS

COMMENDATION I
A TRADITIONAL SPEAK

COMMENDATION II
MINIMALISM ON A TRADITIONAL FAB



COMMENDATION I	ARCHITECT FIRM VRIKSH, MANIPAL	PROJECT NAME VANAJA	LOCATION MANIPAL
	DESIGN SONAL SHETTY RAO	PROJECT HEAD SONAL SHETTY RAO	

A Traditional speak

The design intent was clearly revisiting and connecting to the roots. The structure with its strong Southern vibes is a courtyard house, the small courtyard featuring at the centre and becoming the starting point of the design intervention. The design that ensued was one that celebrates Indian architecture, materials and art. The palette speaks of all natural materials with locally available laterite cladding the exterior walls and random rubble stone sourced from quarries structuring the boundary walls.



Handcrafted pillars sculpted from the local Karkala granite flank the courtyard, setting the tone for the strong traditional leanings in the interiors. While Jaisalmer stone flooring complements the language of laterite and grey Karkala granite, recycled timber clad the ceiling, miming the original traditional Mangalore residences. The furniture in the living, dining, bedrooms too are custom made using recycled timber and natural veneers on marine ply, the designs resonating with the traditional roots, the handcrafted pieces celebrating the Indian local and small craftsmanship.

A handcrafted brass Ganesha studded with semi-precious stones greets the entrance foyer, enhanced by the presence of handcrafted windows on either side, sourced from Jodhpur. A

stunning feature wall overlooks this, designed with handcrafted doors and windows of the erstwhile Havelis of Rajasthan. A set of wood and brass seating besides this feature wall completes the dramatic entrance. Marking this woody entry further is the traditional false ceiling built totally from recycled timber. The focal point of the interiors, the open to sky courtyard also serves as a fine connect with nature, letting in the copious Mangalore rains, the brass chains within it permitting a gentle flow of the rain water into the court. A traditional wood and brass swing features besides the courtyard, reminiscing the past lifestyle of relaxation besides the internal courtyards. Traditional balustrades and railings crafted from recycled timber further complement the dining seating with its crafted timber, handmade ceramic tile inlays.



COMMENDATION II	ARCHITECT FIRM STUDIO WHITESCAPE, BENGALURU	PROJECT NAME TRANSIENT NEST	LOCATION BENGALURU
	DESIGN ARCHITECT MANJUNATH CN	PROJECT HEAD ARCHITECT MANJUNATH CN	

Minimalism on a traditional fabric

The brief for the residence to be built on a 2400 Sqft site in a quiet residential neighbourhood was simple and straightforward. The ensuing structure was to adhere to minimalist leanings with a contemporary theme that drew inspiration from traditional Indian homes. The end objective was to come up with a space that afforded the best exterior views that left one both interested and intrigued while keeping intact the comforting ambience of a warm residence.





Bent MS sheet profiles serve as supports for the staircase, where the treads are MS sheets wrapped in timber. The structure also incorporates plenty of openings in the walls that create a stunning play of light and shadow besides framing the views around the residence.

The minimalist interiors display an abundant use of white, wood and greys, the exteriors following suit. The façade too speaks of minimalism, coming in a combination of different materials and finishes. Frames and cubes made with stark white and lush wood, teamed with glass railings, dominate the façade. In short, the lay of the façade gives a peek into the austere interiors that lies within. Large windows, while framing the views and facilitating ample ventilation, are strategically placed so as not to compromise privacy.

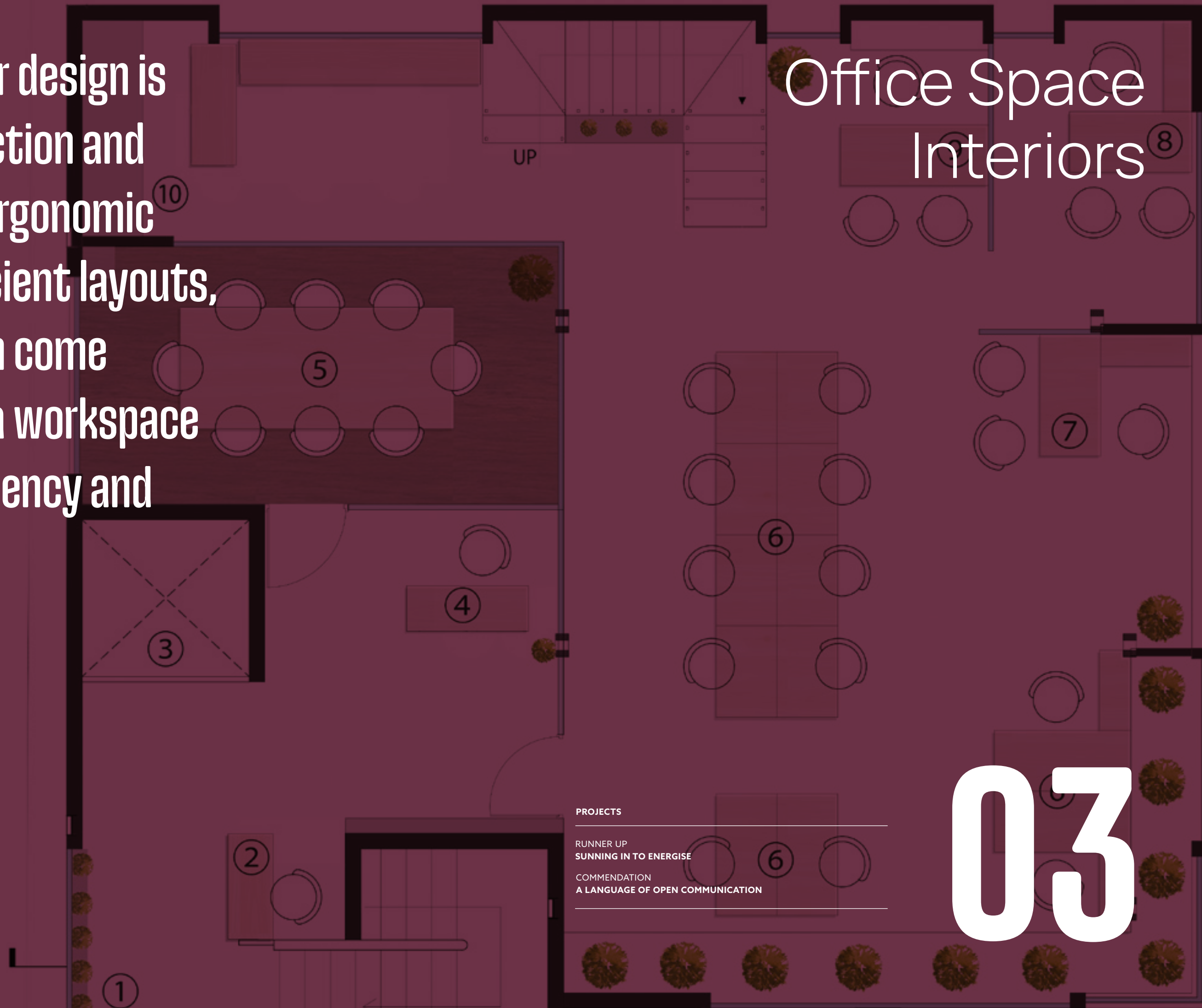


In accordance, dry and green courts were integrated into the overall plan to create pockets to unwind, relax and bond. The open plan permits the individual spaces to flow into each other seamlessly, the exterior landscape deftly integrated into the living spaces. The minimalist dining space visually blends into this living space while physically separated by a level difference. The dining, fused as it is with the open kitchen, extends into a dry court which retains an existing large tree.

The highlight of the space is a winding spiral staircase placed in a stair-court which is a niche carved out in the midst of the residence to serve as an arresting feature that aesthetically connects the house visually. The staircase, ethereally spiralling upwards, sits on a marble platform with an MS ring. The void from which it emerges is filled with pebbles to lend a complementary texture to the space and creates a sense of continuity amongst the various pockets of the residence.

"Office space interior design is the harmony of function and aesthetics, where ergonomic considerations, efficient layouts, and beautiful design come together to create a workspace that promotes efficiency and inspires success."

Office Space Interiors



PROJECTS

RUNNER UP
SUNNING IN TO ENERGISE

COMMENDATION
A LANGUAGE OF OPEN COMMUNICATION

03

RUNNER UP	ARCHITECT FIRM CENTRIX INTERIORS, BENGALURU	PROJECT NAME TASL	LOCATION BENGALURU
	DESIGN PRAJWAL MN	PROJECT HEAD RINU	

Sunning in to energise

The layout of the office space was specifically designed to connect to each zone fluidly, the social hub forming the core dividing and connecting section. The cabins and meeting spaces are deliberately stacked in the periphery to usher in copious natural light as well as to connect visually to the exterior greens. A central band of workstations defines a focused, agile, hybrid work culture.



With each zone designed to receive maximum daylight, the entire floor space is energetic and equally workable. The maximum free space features by the eastern glass façade where there is minimum heat gain and maximum natural light. The verdant greens in the exteriors visually sweep into this section and further into the central social hub, energising the space.

Enclosed spaces encompass the western section where they successfully serve as a buffer and shield the interior spaces from the harsh afternoon sun.

A radiant voluminous spherical space, with copious natural light, features over the central social hub, making this section the focal

point in the office. This is more so as the social hub is both visible and accessible from every nook and corner of the floor. A raised amphitheatre and the circular space within it further accentuate the central hub.

Elements of aircraft and airport are fused into the design to let an industrial tone to the space. Linear lines on the carpet evoke the runway in an airport. The circular light fixtures are sculpted from high-end metal innards of aircrafts. High grade steel from aircraft bodies have been used to create the vertical partition elements dividing the informal meeting spaces. Display elements in the collaborating spaces comprise of propeller blades of aircraft.



OFFICE SPACE INTERIORS

The material palette reveals cement finish, wood textures and metal fixtures, where the language speaks of the industry the client specialises in. The colour palette and overall ambience ties in with the 100 year legacy and ethos of the company. The design executed strikes a delicate balance between being symbolic of an Indian company that has a global outreach while being strongly rooted in the local economy. In short, the design speaks of a strong sense of individuality and broad identity that speaks for itself.

Multiple workstations prevail to lend a diverse and interesting work ambience. Novel elements like a cycling workstation are part of this varied design statement. The large variety executed in the design elements in each workstation further accords a unique personality to each workspace, aiding to improve productivity. Thoughtful usage of green foliage to complement the workspaces ushers in the presence of nature, presenting a holistic, integrated design language besides enlivening the work atmosphere.



COMMENDATION	ARCHITECT FIRM INT-HAB ARCHITECTURE & DESIGN STUDIO, BENGALURU	PROJECT NAME INTUITIVE WORKSPACE	LOCATION BENGALURU
	DESIGN ARCHITECT SACHIN SHETTY	PROJECT HEAD ARCHITECT SACHIN SHETTY	

A language of open communication

It is a design studio that speaks of openness in communication, be it with the exteriors, with nature or internal work interaction where the organic lay of the spaces affords a visual connect that is seamless and inclusive. The clean, simple design of the lay of the spaces as well as the elements incorporated ensure what emerges out of the final design print is a clutter free working space.



The advantage of overlooking a lush green public park was capitalised, the porous collaborative workspaces with their large openings connecting seamlessly with the greens. The open language of the structure and the interiors brings in ample natural light, the copious greenery filtering in to create an energetic agile working ambience. The exposed grey industrial ceiling contrasts

with the bright white walls while lending an informality to stress free environment evoked in the language.

The open fluid workspaces encourage easy communication, bringing in organic interaction and engagement amongst the employees. While the connect with greens is omnipresent

OFFICE SPACE INTERIORS

throughout the studio, the individual workspaces speak of simple yet spacious design layout, the customised workstations displaying the contrasting presence of metal and pinewood.

The terrace houses the cafeteria along with a breakout zone for employees to take a break, taste a change of scenery, interact over

lunch, connect for team interactions. A suspended staircase transports one from the office to the terrace, serving in the process also as a highlight element in the studio. Besides serving as an architectural display feature, it also fulfils the functional need for a display zone, thus providing a clean airy space for display.



"Through retail interior design, spaces become a stage, where brands can tell their stories, evoke emotions, and create moments of delight that foster lasting relationships with customers."

Retail Interiors



BASE



BACKING

PROJECTS

WINNER
NEUTRAL AND TIMELESS

RUNNER UP I
CRAFTED FOR THE KISAN

RUNNER UP II
VISUALLY DISTINCTIVE

04

OR NOI CE

WINNER	ARCHITECT FIRM TREELIGHT DESIGN, BENGALURU	PROJECT NAME MAGARI	LOCATION HYDERABAD
	PROJECT HEAD ARCHITECTS AMITA MADAN	DESIGN ARCHITECT AMITHA MADAN	

Neutral & Timeless

The objective was to come up with a design that was timeless, with the tone of the décor neutral so as to accommodate a varied range of displays. In short, the décor had to be one that was not tuned to specific leanings but was broad in perspective to be all inclusive to encompass within its fold a varied range that could alter over time.

Space optimisation was a key plank, prompting a design that would ensure optimum utilisation of the existing structure. While the product display could be multiple and varied, a connect needs to be established to bring in harmony. Thus, cohesiveness between different levels was a key element that was meticulously addressed while coming up with the design.

If space usage is to be maximised, it is important to address the usage of the volume both visually and spatially. While the design meets this requirement amply, spatial flexibility too was brought in to adapt to the varied range as well as usage of individual spaces.

This approach and execution ties in perfectly with the ethos of the furniture brand of the outlet, which is timelessness in material used, its texture as well as design. While ensuring the presence of a unified approach and keeping the elements cohesive, an ambience to accentuate the display of hand crafted furniture was also specifically created.





The retail space was to come up in an existing steel structure that prevailed in a prime location. The vantage location also served as a primary trigger to be innovative and serve as a fine platform to showcase the innovation. The result was repurposing the existing steel structure after exploring new possibilities while respecting the existing skeleton.

The entire exercise began with a simple sheet of paper that was folded to create a sense of depth and void. What then ensued was the emergence of forms, textures, materials and colours that together showcase the detailed simplicity of the space and the items displayed within.

A language of exposed concrete, neutral tones mingle with wood in the open, visually connected building through its multiple levels. The specs of exposed utilities add an industrial touch against the warm tones of wood and pastel shades to speak a language of elegance and style.



RUNNER UP I	ARCHITECT FIRM FOUR DIMENSIONS, BENGALURU	PROJECT NAME KISANKRAFT	LOCATION NELLORE
	DESIGN ARCHITECTS SHYAM SUNDER K, NAGARAJA R	PROJECT HEAD 4D TEAM	

Crafted for the Kisan

Founded in August 2005, KisanKraft was explicitly designed to meet the needs of small and marginal farmers in terms of farming implements. Driven and nurtured with passion, the business had grown to become one of the leading farming implements suppliers, prompting the need for an Experience Centre.

The language of the Experience Centre was to rest strongly on the plank of their main service mission of reaching and serving the target segment through research and development, manufacturing, good products yielding value for money and advisory service through a large dealer network. The Experience Centre was also expected to augment their brand equity and showcase the extensive portfolio so as to influence the expansion of the dealer network.

In keeping with these expectations and perspectives, the 5500 Sqft space was taken up at the factory premises in Nellore to come up with the experience centre. The design was tuned to showcase their key brand KisanKraft offering affordable complete agri-mechanised solutions, the economy range of Farmboy, as well as power tools portfolio in Aryantra.

In keeping with this, the design initiates the experience of an 'organised gallery of engineered solutions' that engages the visitor with empathetic, consultative advice through service, product presentation and engagement. The journey takes customer through meaningful zones that permit exploration of the brand's credentials and service, evaluation of the brand's product solutions portfolio and enablement of business conversion and partnership.





The design concept follows a modern take on the palette inspired by agriculture. Thus earthy materials, bio phillia, metal, wood serve as highlight for the brands across the store. The palette, interpreted in the architecture, in the fixtures, in the route and communication, brings about an aspirational environment.

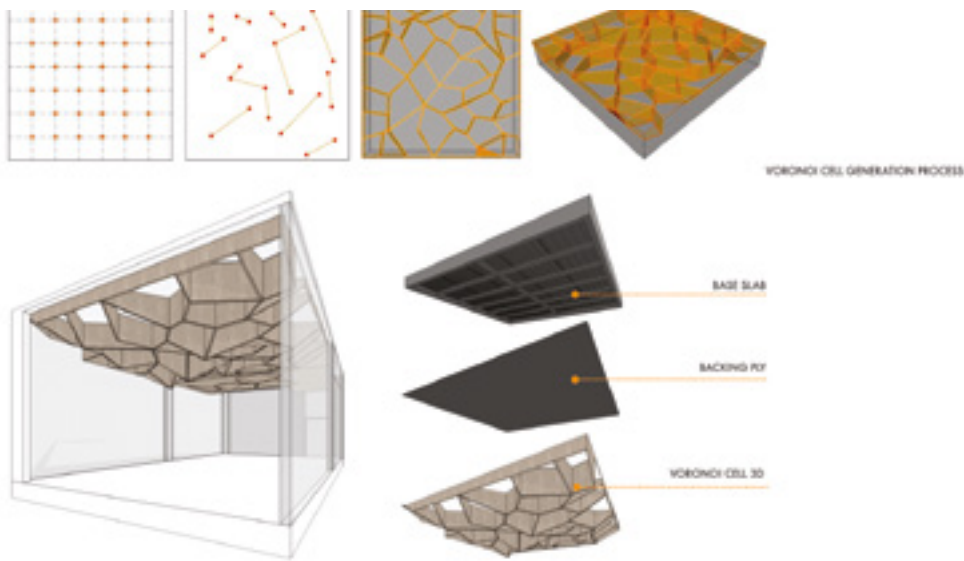
A 300 Sqft dealership model outlet serves as the main experiential feature for potential business partners. Visual merchandising combined with lighting elements further aid in building brand aspiration, convenience and consultative engagement in the background of unique brand experience.



RUNNER UP II	ARCHITECT FIRM DOT(CO)DE, BENGALURU	PROJECT NAME FLAVA	LOCATION BENGALURU
	DESIGN ARCHITECT SILAMBARASAN G	PROJECT HEAD ARCHITECT SILAMBARASAN G	

Visually distinctive

Located in the midst of an industrial hub catering specifically to timber and plywood products, the intent was to come up with a design where the spaces would be visually different to prompt a visit from where the differential experience that would ensue will take over to translate the visit to a tangible outcome. In short, the objective was to come up with a design where the plywood and veneer showroom would stand out in the vicinity for its assertive architectural presence.



Voronoi cell generation process

What ensued from the design desk was an elegant, flexible space with clean lines that came with a distinctive visual identity across the two levels of the showroom. The design permits maximum utilisation of the flexible spaces for display at any given point of time while simultaneously ensuring the core product of the retail unit (Birch Plywood) gets ample visibility.

The 3500 Sqft showroom spreads across two stacked floors besides a stockyard that features in the rear. The floor plan follows a language mix of segregation and connectivity in the spaces. While the open floor plan is kept intact, the feature elements are strategically planned to create a series of discussion pockets. The design pattern follows fractal behaviour that explores the concept of sequencing the space that is both immersive and sculptural.



RETAIL INTERIORS

The ceiling reveals 'Fractal Voronoi', imagined as a system that divides the space into sub-spaces in an organic manner. Thus the ceiling engages a tessellated dynamic geometry that spreads along the main space at the lower level, going up thence to other areas near the reception and upper level. An integrated lighting system is craftily concealed in this tessellated ceiling, accentuating the unexpected experience.

The interconnected level one leads to a lounge where a sculptural wall installation features as a backdrop, becoming the focal point of the space. The dramatic sculptural installation made with Birch plywood with its simplified version of fractal pattern, combined with

a wooden lattice ceiling above, ensures the prevalence of a physical as well as a tactile connect for the customers.

The material palette used in the interior is limited to Birch plywood for the wall and ceiling, grey epoxy for the flooring in the entire retail space. Thus the entire interior is sculpted in a monochromatic canvas, meticulously varying only in form and surfaces, simultaneously dissolving the boundaries between all the surfaces, be it the wall, floor or ceiling.

The lay of the space with its stunning features, promotes a strong sense of design, yet permits an unhindered, impactful stage for each individual product display.



“Institutions find their strength
in architecture, as buildings
become the embodiment
of their legacy, culture, and
commitment to excellence.”

Institutions
Architecture

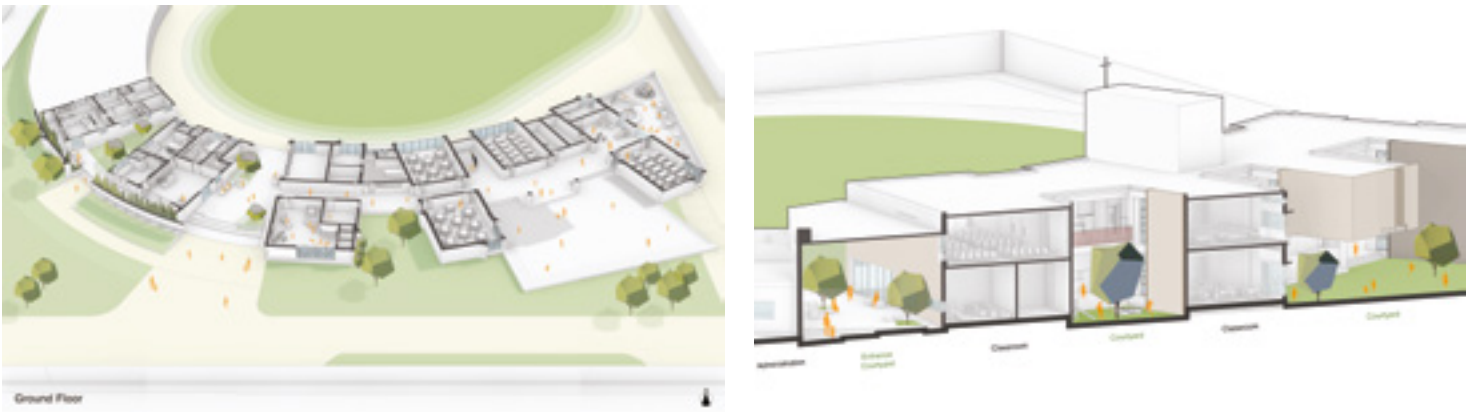
PROJECTS

WINNER
MASSSED TO SHIELD

COMMENDATION
OPEN INTERACTIVE SPACE FOR LEARNING

05

WINNER	ARCHITECT FIRM KAMAT & ROZARIO ARCHITECTURE, BENGALURU	PROJECT NAME ST MARTHA BETHANY VIDYALAYA	LOCATION PUNJAB
	PROJECT HEAD ARCHITECT MRIGANK ROY CHAUDHURY	DESIGN ARCHITECT LESTER ROZARIO	



Massed to shield

The location was in the State of Punjab, a land of extreme weather conditions, the summers seeing temperatures soaring up to 50 degrees while the winters witness temperatures dipping to zero. The topography is equally challenging, the settlements clustered together densely, so as to occupy the least of the fertile cultivable land. Being one of the highest grain yielding regions in the country, one is greeted with flat land across miles, sans any hills or undulations. This permits the unhindered sweep of hostile winds and coming together with it are mounds of dust.



INSTITUTIONS ARCHITECTURE

The location of the school was amidst these dense clusters between the fields, affording scenic views of the landscape while cool winds swept through the less warm months, thanks to the standing rice crops. Yet, come harvest season and the dust storms would be the rule of the day, made worse by stubble burning that brought along considerable ash with the winds.

The design selected for the school was based on the above premise and locational conditions, the massing of the structure explicitly done to address this ground reality. The arc shaped built mass hence towers up on the North West, shielding the rest of the structure from dusty winds in the winter while opening up in a guarded way to the South East to receive the moist winds from the drenched paddy fields.



The arc shape of the built mass successfully deflects the north westerly winds to make it flow smoothly through the pockets created within. This section of the built mass is also more elevated than the rest of the blocks with the intent to shade the inner spaces from dusty winds as well as expand the quantum of shading.

Complementing the arc shaped built mass are the large screen walls which expressly shield the building from the strong glare of the South. Interestingly, a large segment of this wall is lifted off the ground to permit easy flow of moist winds from beneath. Further, the blank walls are coloured in taupe to tie in seamlessly with the colour of the surrounding soil. This also aids in camouflaging the weathering that they endure which is inevitable.

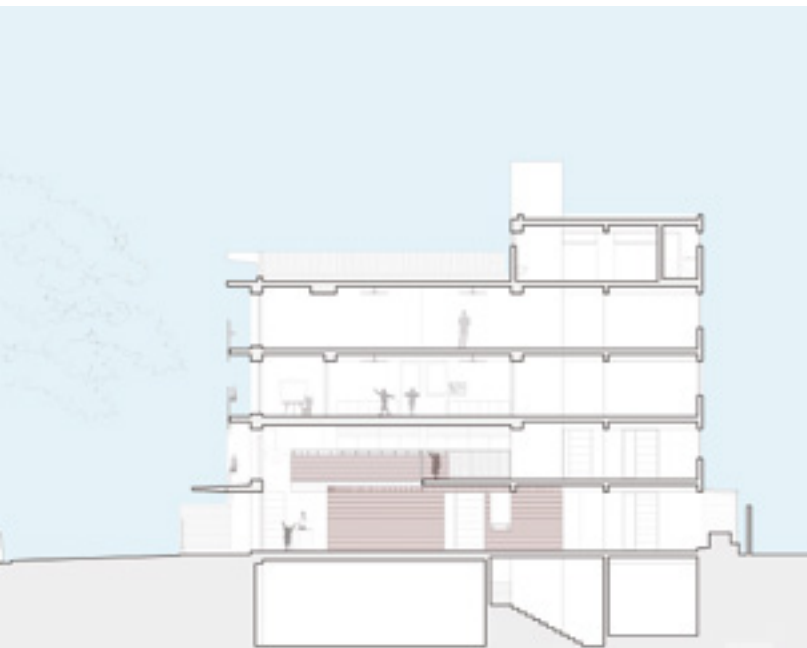
A vibrant note is brought in spots of bright colour in the bridge elements that encompass the breaks in the walls. Most of the openings in the structure are oriented towards small courts created by the finger like massing adopted in the built form. Very few openings find themselves facing the direction of the incident winds. The fort-like blank walls work to deflect and channel the winds through open air pockets of the built mass.

The habitable spaces further open into smaller courtyards, thus successfully minimising the openings on this façade and diluting the effect of the dusty south western winds. The smaller courtyards, which essentially work as controlled breakout spaces for toddlers, were conceptualised to also shade themselves while serving as smaller intimate spaces. Some of these smaller courtyards also open up to larger open spaces.

Colour is vital in a kindergarten space and this is effectively addressed by the Mondrian scheme of colour which breaks the monotony of the existing walls while keeping the cost low.



COMMENDATION	ARCHITECT FIRM HUNDREDHANDS, BENGALURU	PROJECT NAME PRAYAG MONTESSORI	LOCATION BENGALURU
	DESIGN ARCHITECT BIJOY RAMACHANDRAN	PROJECT HEAD ARCHITECT DIVYANG SHARMA	



Open interactive space for learning

When cities get congested, the places of learning also follow suit, leaving little space for natural interaction or connecting with nature in a constrained site. Since site specifications cannot be altered, how does one create an open interactive space within the assigned area, yet keep the functionality unhindered? How can design step in and build institutions, especially schools that permit a generous environment, with verdant spaces that offer multiple possibilities of chance encounters and interactions?



INSTITUTIONS ARCHITECTURE

These and other relevant questions were aptly answered in the design of this institution. The location of the site was in a dense residential locality, the site having been acquired on a long term lease. This implied coming up with a design that served both interests, of the building meeting commercial requirements after the expiry of the lease, yet meeting the specific expectations of the current user.

The structure is created as a simple envelope that is built out to the maximum permissible extent based on local regulations of height and setbacks. The interior spaces housed within articulate varying volumes and wide prospect, with a porosity that connects to the exterior greens.

A three foot extension to the floor plates permits the creation of lush green terraces that extend from the individual classrooms, successfully merging visually with the surrounding large rain trees.



The walls reflect a strong leaning towards sustainable methods of construction, built as they are with Compressed Stabilised Earth Blocks (CSEB), the earth used having been sourced from the excavation for the basement.

Built using RCC framed structure, the interiors come with a large uninterrupted plate which can be easily subdivided into two rentable office spaces on the expiry of the current lease, the staircase and lift area explicitly positioned to facilitate this simple future bifurcation.



“In the world of hospitality,
architecture is the silent host,
embracing guests with its
design and whispering stories
of comfort and luxury.”

Hospitality Leisure Interiors

PELMET DETAIL
PELMET DETAIL
BETWEEN WALLS AND
THE ROOF STRUCTURE.
PELMET HOUSING TO HOUSE
THE CURTAIN RODS
FROM THE BOTTOM
OF THE THATCH ROOF
UNDERLAY ADDING
MOOD LIGHTING
THE ROOM NEEDS.

POOL EDGE DETAIL
A GRANITE COPING SLOPED
OUTWARDS HELP TRANSITION
THE WPC DECK FLOORING
WHILST PROVIDING A DRIP
MOULD AND DRAIN LEVEL
FOR THE WATER THAT
OVERFLOWS FROM
THE DECK.

PLINTH EDGE
NATURALLY SO
RANDOM RUBB
MASONRY IN B
GRANITE IS USE
CLADDING AL
PLINTH TO ADD
RAW RUSTIC EL
THE AESTHETICS
VILLA THRIVES C

- PROJECTS
- WINNER
A CUPPA IN A STEEL NOOK ,BENGALURU
- RUNNER UP
SENSORIAL IN A PRE-FAB STRUCTURE

WINNER	ARCHITECT FIRM INT-HAB ARCHITECTURE & DESIGN STUDIO, BENGALURU	PROJECT NAME CHA ANGADI	LOCATION BENGALURU
	DESIGN ARCHITECT SACHIN SHETTY	PROJECT HEAD ARCHITECT SACHIN SHETTY	

A cuppa in a steel nook

The design is tailored to symbolise the brand, where it evokes an easy recall and brand connect. Representing a chain of outlets offering a variety of tea brews, the Cha Angadi design veers around sustainability, with a quirky twist that serves to be visually bright and arresting as to capture the attention and draw the pedestrians in for a cuppa. Coming up as a stand-alone structure on the street in mild steel, it permits easy dismantling and reinstalling. When not in use, the structure permits itself to be fully closed to appear as a container.





In keeping with the intent to be eye catching in design and form on a busy street, the choice of colours was made, the visual elements conceptualised on the principles of contrast, rhythm, repetition, blending in finely to create a sleek, innovative outlet. Attention has been paid to minute details to ensure the end result is trendy, complete. The custom designed kettle lights add to this fun element and differential address of the space.

The area of the outlet is incidentally only 15 Sqm, the available space judiciously zoned to strike a balance between public, semi-private and private spaces. This zoning also brings about a seamless connect between the various steps involved in the process of making the beverage and snacks.

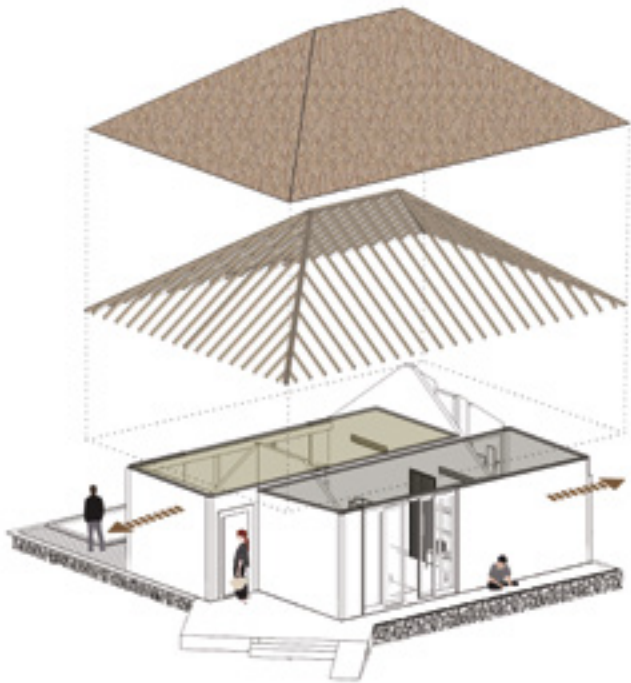
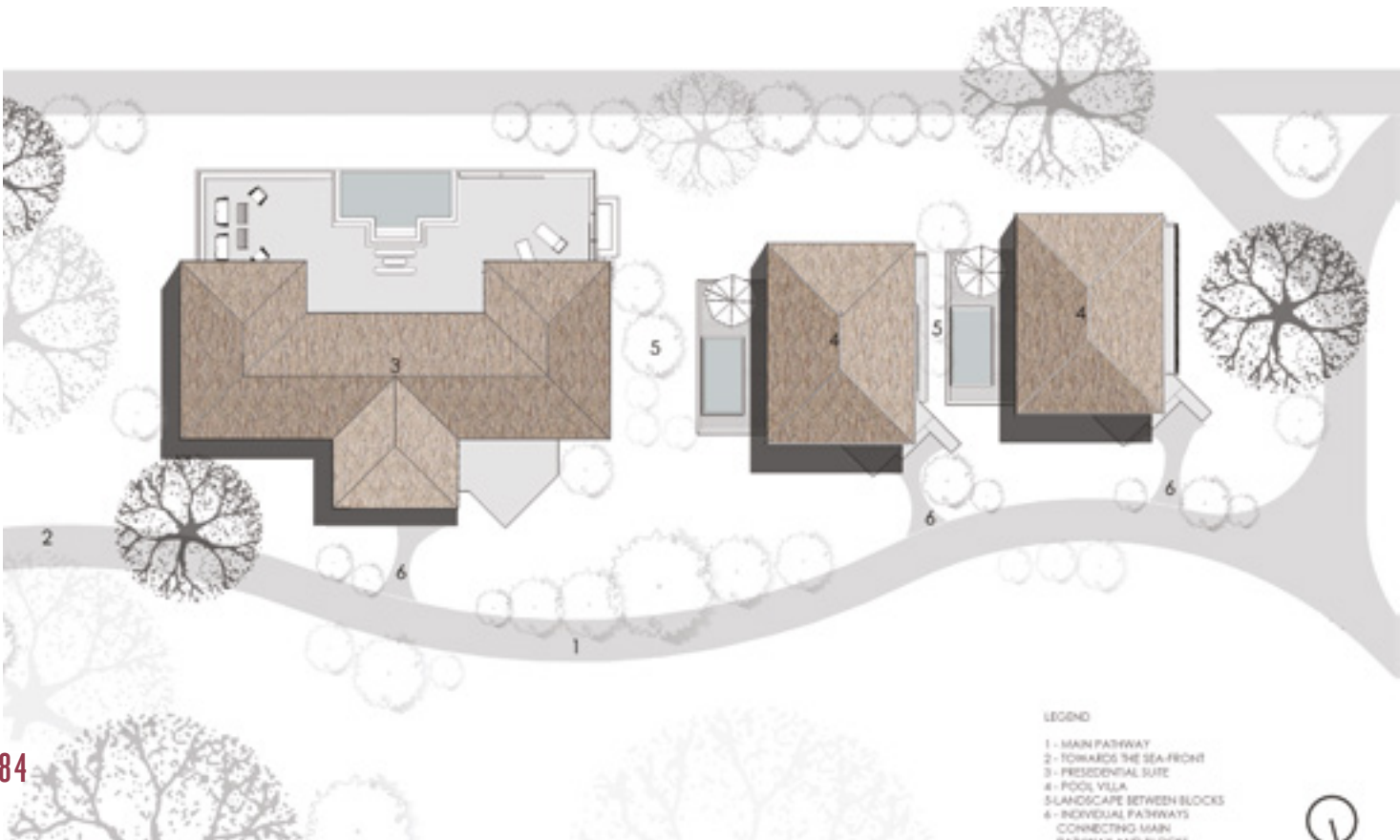
A skylight featuring in the public space of the outlet ensures ample natural light filtration. Yellow niches created for storage, featuring against the teal blue panelling, serve as a highlight and a captivating contrast. The contrast of the yellow against the teal blue turns this element into a characteristic feature to be replicated in the subsequent outlets.

The entire structure having been erected using mild steel, a box section of 50x50mm and plate of 6mm thickness, there is complete absence of wet masonry. Given the intent to multiply the number of individual outlets with similar design and strong brand recall, the design has been kept simple and easily replicable within a short duration.

RUNNER UP	ARCHITECT FIRM STUDIO CAMARADA, BENGALURU	PROJECT NAME VILLAS BY THE SEA, SHERATON GRAND	LOCATION CHENNAI
	DESIGN ARCHITECT ANDRE CAMARA	PROJECT HEAD ARCHITECT SHRAVYA SHETTY	

Sensorial in a pre-fab structure

The requirement was an addition of three villas in an existing 15000 Sq feet site beach resort in Chennai, the villas to be built by the pool side, as 'Pool Villas'. The three new villas, two single dwelling and one double occupancy Presidential Suite, were to have a view of the coastline while offering privacy within from the adjacent pathway leading to the beach. Constructing a new structure amidst an already existing, functioning resort can pose many challenges. Add to this the limited time frame allotted which prompted looking at an alternate way of achieving the raised requirement. The need was successfully met by opting for a prefabricated structure where the boxes were made offsite in Bengaluru and transported to the location.





Situated amidst a dense man-made landscape, the villas are introverted, with the decks at the front entrance angled to permit an unobstructed view of beach lying ahead. While the placement and orientation affords a strong sensory appeal, the cottages had to be ensured with total privacy given their proximity to the main pathway connecting to the sea.

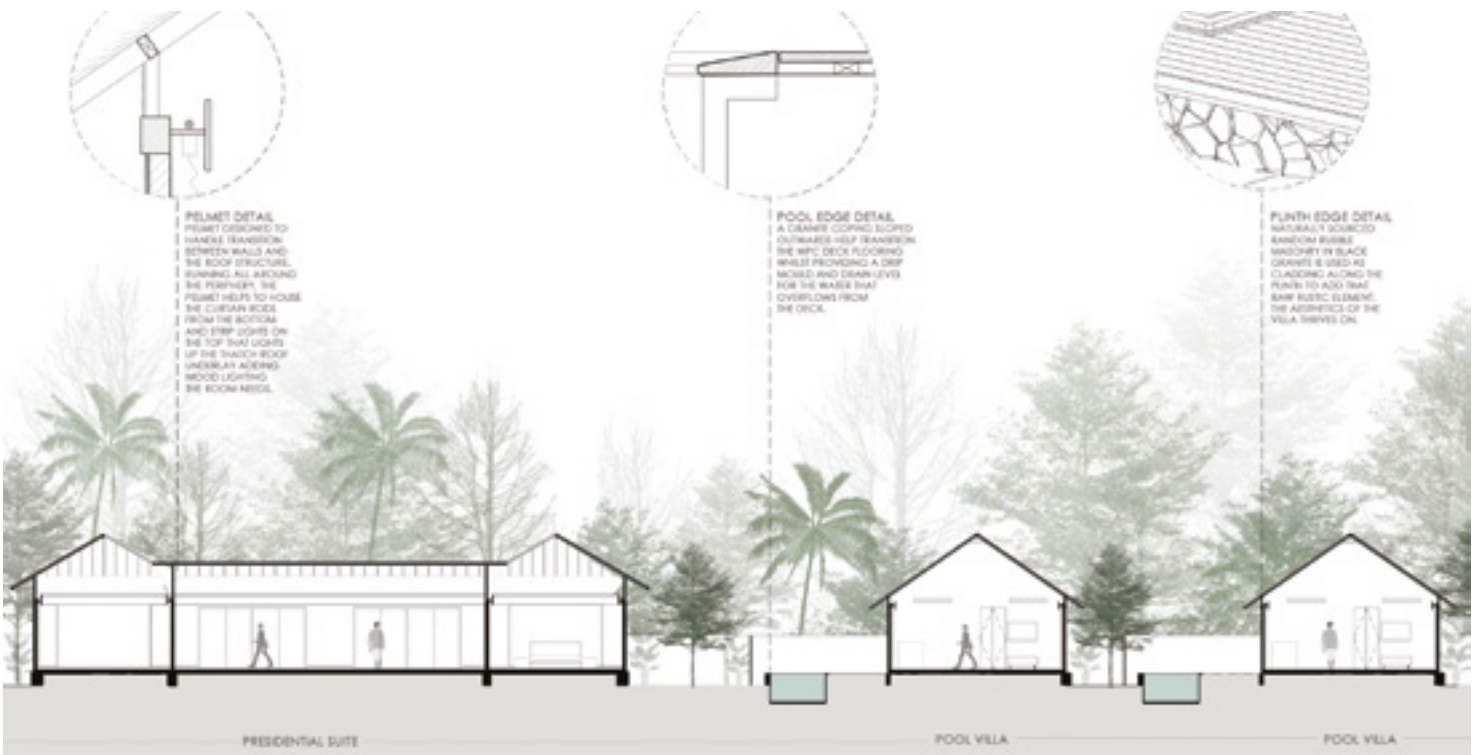
The pools are deftly tucked away within a thick fence of greens, with decks connecting the main structure to the pools. The orientation of the pool is also towards the service corridor, thus effectively providing 100 per cent screening. The pool too is a pre-fabricated structure, installed in a pre-determined pit created on the site. The deck flooring and edge coping was done after the installation.

Once the prefabricated boxes were placed on site, a metal fabricated framework was created for the roof, over which a synthetic thatch roof from 'Palmex' was placed as roofing material. Wrapped around the framework is jute fabric to take care of the interior aesthetic.

Given the intent to create a strong sensory appeal and a sense of grandeur, the vast expanse of the sloped roof encompasses the entire living area in the Presidential Suite. The natural finish of the underside of the thatch roof is left exposed to blend into the interiors, creating a raw natural ambience.

The large living area of the Suite steps out to a large deck that faces dense foliage with the backdrop of a canopy of thick trees against which the pre-fabricated pool is structured into. The pool is thus encapsulated in a shroud of greenery, connecting to the individual villas through the decks. The rustic tones of the interiors are finely blended into this outdoor green woody setting.

The interiors were fitted with wooden floors, wall paper applications. The rest of the interior applications such as door and window fittings, installation of bathroom fittings, too occurred on site. The inspiration for the interiors was the raw, natural ambience of the site location, these successfully reflected by the presence of warm wood, stone and neutral greys of the interiors.



“Landscape architecture
is the poetry of the earth,
where gardens, parks, and
outdoor spaces become
verses that invite us to
immerse ourselves in the
beauty and serenity of
the outdoors.”

Landscape Architecture

PROJECTS

RUNNER UP
GREENED FOR THE GROWING YEARS

07

RUNNER UP	ARCHITECT FIRM RR ARCHITECTS & ASSOCIATES, BENGALURU	PROJECT NAME DISABLE FRIENDLY PARK	LOCATION BENGALURU
	DESIGN ARCHITECT ROOPAKALA D S	PROJECT HEAD ARCHITECT ROOPAKALA D S	

Greened for the growing years

The objective was to come up with a green space for young children where their requirements are viewed and addressed holistically, in totality. Resting on the theme of a Tortoise from which the abstract functionality and intent of steady progress is derived and applied, the zoning of the individual spaces replicates its body.

The design was formulated keeping in perspective the key intent of encouraging the steady progress in learning and socialising of the young children frequenting the park. Chief objective to be addressed first was the safety of the children accessing the park. In tune with this was ensuring the durability of the structures brought in.

Any movement can be easy only if the circulation paths are organically designed and facilitate this movement to occur at ease. The circulation paths were thus designed to bring in ease of movement and connectivity.

For a park to captivate and draw in the user, the senses needed to be kindled. The prevailing flora will hence need to be both vibrant as well as stimulating on the senses. The greenery opted was in keeping with this strong objective.



LANDSCAPE ARCHITECTURE

Introducing a spiral path can prolong the sequence of approach and also emphasise and enhance the central mound as one wades through the perimeter to enter into this nucleus. The spiral path executed is in keeping with this central objective.

Facilitating differentially abled access is integral to any park so as to be sensitive to the needs of a cross section of users. Eliminating 90° turnings across the pathways of the park ensures ease of passage for wheelchair.

Subtle segregation of multiple usage of the park is vital to accentuate the positive experience of the user. Thus, based on individual user activities and needs, equipment is zoned in the park.

Visual connectivity yet again enhances user experience. This is achieved by organising space within spaces to usher in both visual connectivity as well as spatial continuity between two spaces.

Nature needs to be preserved as it is and the integral plank on which this intent needs to rest is the preservation of the existing trees. No trees were cut or transplanted while developing the park. Thus the existing tall, mature trees were retained to not only give shelter to those frequenting the park but also to the winged visitors, their chirping sounds connecting the young users of the park more strongly with nature.



"In the realm of sustainable design architecture, creativity and sustainability dance hand in hand, weaving a tapestry of buildings that not only shelter, but also nurture our planet for generations to come."

Sustainable Architecture



08

legend:

WINNER	ARCHITECT FIRM PLAY ARCHITECTURE, BENGALURU	PROJECT NAME DINING SPACE @ DEVA DHARE	LOCATION SAKLESHPUR
	DESIGN ARCHITECT SENTHIL KUMAR DOSS	PROJECT HEAD PERIYASAMY P S	

A Structural tribute to abounding nature

It was a serene lake fed by incessant rains, flowing thence as a stream to snuggle silently into the deep valley. Spellbinding dense flora teamed with the local fauna surround the lake, transforming the site into a mesmerising location that befits poetic address in the design of any structure that may come to be housed. The question that loomed large was, how can a proposed structure be merged into this almost utopian context.

The design intervention that ensued involved three modes of learning, pertaining to the process of the project, the body, and the soul of the project. Observing the ephemeral space created in the location with the magical natural light seeping in through the thick greens, it was surmised that the exercise in design would be to observe, assimilate, be non-judgemental, seeing things as they are while being acutely sensitive to the immediate physical environment.

In short, the idea was to build like the birds and the bees, in a sensible form that conformed to the context in both material use and structural form. This then called for meticulous and deep understanding of form, rigorous practice, technique as well as spontaneity.





The structure does not involve any software, structural engineer or analysis, being executed by understanding geometry. The project offered an opportunity to demonstrate 5 to 6 years of intense research done on doubly curved varying catenary based structure and apply the Timbrel vaulting technique in a live project.

The stability through geometry with hands on experience was achieved through means of multiple design built workshops. The perfected technique is also possible to be taken to the masses to offer creative, cost effective alternate solutions. It also throws up opportunities to train local masons and artisans with new skills, enhance their financial status as well as personal confidence.

Many challenges came about in the execution of the structure, given the extreme rainfall the valley is noted for. This entailed meticulous planning to avail the three to four dry months to execute the critical part of the Timbrel vault. It was also the first time a span of 16 to 17m was to be executed in the Timbrel vault.

The choice of materials too had to be appropriate and specific as it cannot be totally temporary nor totally permanent but somewhere in between.

The idea is to ensure the ecosystem is totally respected while keeping in perspective the available local skills as well as the construction possibilities. The project too was on a budget in keeping with the intent of being cost effective, within 50,000 pounds for the entire structure as well as the interiors. This further meant that the resources used would need to be understood in totality and applied sensibly, sensitively.

This meant that the Architect as well as the entire team would require to reside in the forest environs to build the structure, given that it involved a hands-on technique. This entailed getting acclimatised to the region, the terrain, the flora and fauna within, not to mention the protocols of Covid as the structure came up during this period.



The process followed was more bottom up than top down. Thus, nature and environment, such as topography, flora and fauna, geology, take precedence to determine the architectural form. Likewise construction materials and process such as local sourcing, ease of construction, temporary versus permanent, take precedence to determine the architectural form. The Catenary based structure is the outcome of forces taking precedence, where gravity serves as the hidden geometry, the flow of water indicating the direction of forces and the ensuing form in accordance to this, the final scale and proportion dictated by the operating forces.



COMMENDATION I	ARCHITECT FIRM BETWEENLINES, BENGALURU	PROJECT NAME BREATHE	LOCATION BENGALURU
	DESIGN ARCHITECT GURU PRASANNA C	PROJECT HEAD ARCHITECT DEEPA SURIYAPRAKASH	

Breathing in nature

The objective was to come up with a structure that would bring about maximum energy efficiency, with a thriving landscape that befits a bird enthusiast. The structure occupies a footprint of quarter of the site, the remaining housing a landscape that is explicitly crafted to support the local micro-climate and the built space. In the surrounding rain garden, native species of plants abound, creating a lush green habitat for small animals and their winged friends. While the native species of flora support the rain garden, the prevailing swales, through natural drainage, culminate in a bio retention pond where rainwater gathers and recharges the groundwater.





The accent being strongly laid on the intent of use and reuse of existing materials, the structure features random rubble foundation, locally made bricks and random earth walls with lime plaster in the interiors. The variety of local materials used tie in with the specific functional requirement of the building such as CSEB supporting heavier services like electrical conduits, the *jaalis* aiding ventilation and natural light. Curved outer walls visually let in the greens through carefully placed structured openings and perforations.

The strategically placed perforations and vents ensure ample natural ventilation, the breathing outer skin of the building letting in sunlight in dynamic patterns that alter through the day, with winged friends tempted to nest in. Pergolas over courtyards usher in similar drama of shadow and light



through the day while the feature wall, built with rammed earth and fabricated panels of mild steel, replicates an abstraction of a bird in flight. Handmade Athangudi tiles, laid in a gradient, add to the natural, sustainable flavour and artistic statement.

Recycled and upcycled wood feature in the staircase and window frames. Likewise the tiles in the bathroom is reused, in keeping with the motto of upcycling, reusing. The abounding nature in the exteriors is gently taken into the interiors in the form of decorative imprint of local leaves on the concrete surface of the kitchen countertop.

COMMENDATION II	ARCHITECT FIRM STUDIO MOTLEY, BENGALURU	PROJECT NAME HOUSE OF EARTH AND STONE	LOCATION BENGALURU
	DESIGN ARCHITECTS KAJAL GUPTA, ANAND K R	PROJECT HEAD ARCHITECT ANAND K R	

A language of mud, local, sustainable

Located in the suburbs, flanked by eucalyptus groves in the south and low lying tree cover on the other sides, the residence was conceptualised as a refuge from the urban melee. In sync with traditional construction methodologies as in the use of materials, cost, skilled labour, local climate, the building is an attempt to be sensible and sensitive to context and nature, while engaging with all the senses.

The program revolves around two rectangular volumes, with one housing the primary living spaces and the other engaging the service areas. The volumes are staggered to permit verandas, entrances and courts in between. Earth sourced from the site is used for the mud walls and mud plaster, the thickness of the walls sheltering the interiors from heat ingress and dispensing with air-conditioning.



The main living spaces come in modest sizes, enabling generous verandas to wrap around the house which also facilitate large gatherings. The expansive open verandas also serve as a fertile area for an energetic engagement with the exteriors, merging with the lush greens.

Three layers prevail in the Red Cedar timber roof. The timber is incidentally finished with linseed oil instead of polish. The ceiling comes with cement fibre sheets, with a layer of corrugated cement sheets forming the middle layer. The exposed outer layer of the roof comes in handmade country tiles. The presence of the three layers brings about excellent insulation of the interiors, leaving the heat ingress through the roof minimal.

The entire roof further sits on a continuous strip of ventilators that connect with the roof and the rest of the structure. A portion of the panels in these ventilators have only the insect screen and the absence of the glass enables the rising hot air in the interiors to naturally ease out of the building through these vents. Grey oxide



flooring in the interiors accentuate the natural, local material palette opted in the residence. Locally quarried stone slabs cover the verandas, with brass used for staircase railing and hardware.

The orientation is sensitively addressed with the building facing north and south on the lengthier portion, thus limiting the harsh direct sunlight from the west. Ample shading covers all the openings to ensure, while there is copious entry of natural light, the quality of this light is not harsh and heat ingress is controlled.

The building features on the northern end of the site which also happens to be the lower end of a gently sloping topography. The natural slope and drainage pattern of the site has been retained. An open tank at this northern end, placed between the house and the farm, receives the storm water runoff from the entire site. The tank is the source of water for the extensive vegetation in the landscape. Any excess rainwater in the open tank is directed to a nearby bore well, thus ensuring efficient conservation and use of rainwater in the site.



"Young architects are
the dream weavers of
tomorrow, shaping the
world with their vision,
passion, and fearless
pursuit of innovation."

Young Practices Architecture

PROJECTS

WINNER
REPURPOSED TO FINE DINE

RUNNER UP
CULINARY TREAT IN A CLASSICAL STREET

09

WINNER	ARCHITECT FIRM MAZE CONCEPT DESIGN STUDIO , BENGALURU	PROJECT NAME SANTE SPA AND CUISINE	LOCATION BENGALURU
	DESIGN ARCHITECTS PRIYANKA MC, KousHIK RAMESH	PROJECT HEAD ARCHITECTS PRIYANKA MC, KousHIK RAMESH	

Repurposed to fine dine

Located in the traditional South Bengaluru, the old east facing villa inspired by colonial architecture was to be repurposed and upgraded to cater to fine dining. The building was flanked by high rises on the north and south, with another residence in the west. The vegetarian restaurant that was to be housed within, envisioned a space that would offer a menu with fresh ingredients sourced, serving the diner a cuisine that would feel akin to a spa for the inner body.



The project design began from this plank and core source of inspiration. In keeping with this, shades of green feature in the different elements used, with natural materials such as cane, jute, wood, textured clay sheets, limestone, dried flowers and leaves, banana leaf fabrics coming into play in the execution of the design.

Cultural influence is displayed by elements used from Buddhism, the theme taken across over the murals and usage pattern of materials. This ushers in a sense of serenity to the space. This refreshing calm ambience is accentuated by the extensive presence of indoor and outdoor plants. The abounding greenery also serves the double purpose of reducing heat ingress into the interiors, minimising the use of air-conditioning.

Terrarium tables were created, with Sal wood used extensively for the wooden frames of doors and windows. The wood finish across the project for furniture as well as openings is distressed to bring in a raw natural flavour. Dried natural flowers and leaves sandwiched between the glass panels of the entrance door set the tone for this natural tone in the interiors. A natural dried banana leaf fabric decorates the false ceiling, teaming with the extensive use of rattan weaves in the interiors.





The strong language of the interiors is sustainability, spoken loudly through the use of natural materials that are repurposed, green hues of paint featuring across the various components, cultural elements in the form of chakras from Buddhism, wall murals of yoga asanas. A copper rainwater chain, instead of a pipe, marks the entrance, fusing into this serene ambience. Dim lighting with low wattage and warm colour enhance the cosy vibe of the space in the evenings.



Given the request for Vaastu compliance, the existing services of lighting, electricals, plumbing had to be reworked. The existing flooring was retained, with the interiors designed around it. The service, kitchen and the seating area were carefully segregated with the setback space used to create a service pathway. Different entries were created for the staff moving in and out of the kitchen to ensure seamless, unhindered movement.



RUNNER UP	ARCHITECT FIRM STUDIO CAMARADA, BENGALURU	PROJECT NAME STREET 1522	LOCATION BENGALURU
	DESIGN ARCHITECTS ANDRE CAMARA, SHRAVYA SHETTY	PROJECT HEAD ARCHITECT SHRAVYA SHETTY	

Culinary treat in a classical street

The concept to be executed was a food street combined with a pub in a quintessential setting that was reminiscent of the classical streets of yore. The location was in the heart of Bengaluru, the urban milieu catering to an IT hub that was in close proximity, besides the many high rise apartments in the vicinity. Spanning over 35000 Sqft of built space on a 60x400 feet land parcel, the planned food street was to house a set of curated popular food counters catering to varied cuisines along with two bar counters.



Ushering in this food street concept required creating a 'street experience' in the outdoor setting as well as the lay of the structure. After studying a varied range of such food and entertainment streets, the concept was arrived at where the objective was to create a vibrant, lively, eclectic environment with pockets of activity, the elements deftly tied together to evoke an organic, seamless experience.

The structural framework that was executed came in steel and deck slabs, with the walls built in exposed brick work, keeping a tab on

the costs while ushering in the language of warm aesthetics. The main façade was finished in stamped concrete, housing larger-than-life arches, the elevation divided into multiple portions to lend the notion of stacked levels that are a common feature in buildings lining busy streets.

The character of a street was further brought in through other striking features such as fusing in varied building facades with balconies opening on to a central courtyard, the detailing miming classical architectural styles. Street lamps, customised man-

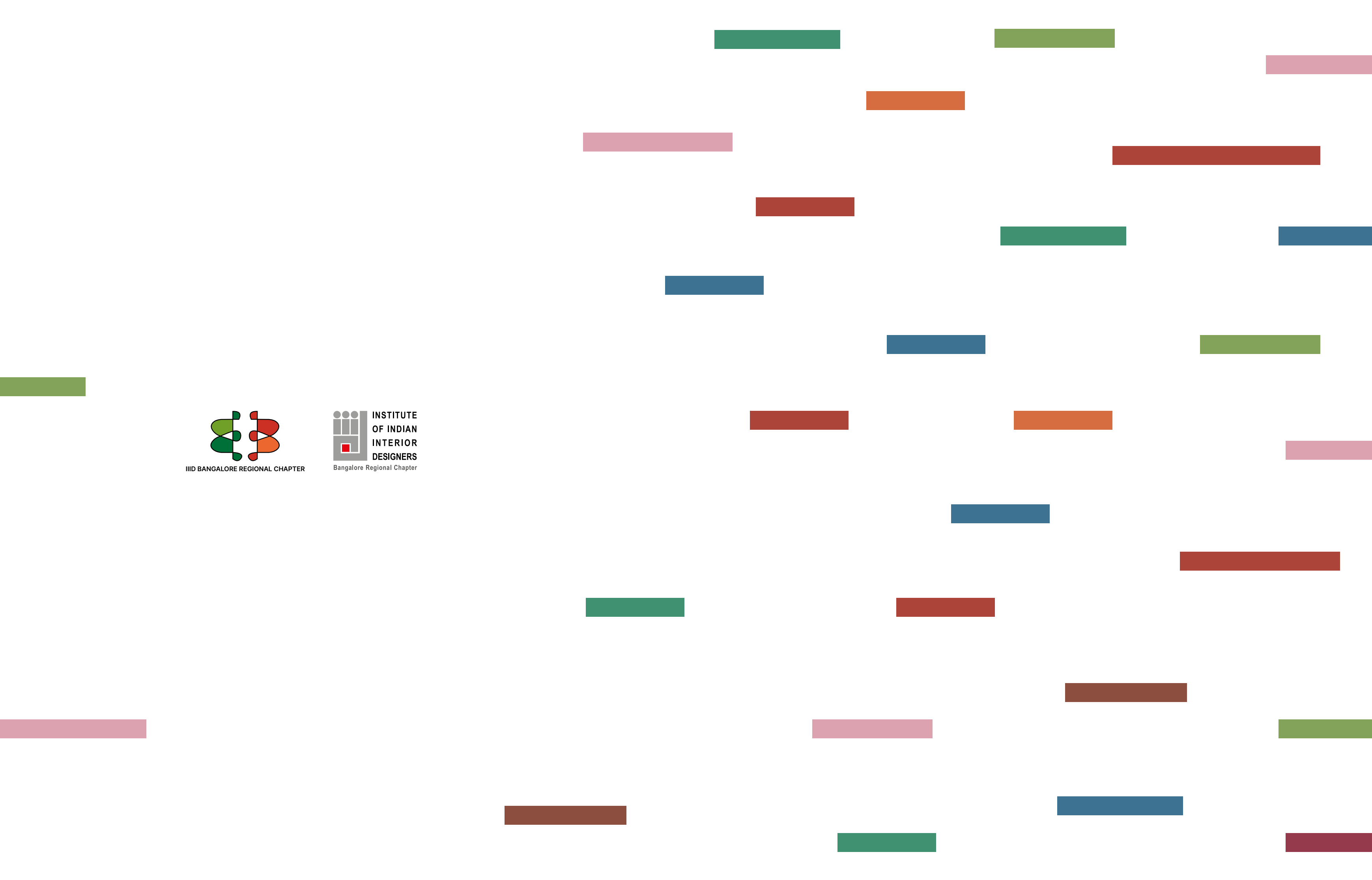


hole covers, street signage, central clock tower, add to enhance this thematic representation.

While the structural encompass successfully evokes the desired ambience, the materials chosen accentuates the characterisation of the individual spaces. Thus, brick and cobble stone floors combined with stained glass windows and cast iron metal work bring in the strong flavours of a past that seems almost lost, forgotten.

Waterbodies, signature sculptures, the fine detailing of the meandering paths combined with dense tropical greens that include two large trees in the central courtyard, add to this old world charm, taking the visitors on an experiential journey that steps beyond food and beverage.





Antarya Regional Awards was initiated by IIID BRC in December 2022 along with Designuru to celebrate the Golden Jubilee of IIID and the 10th year of the design magazine Antarya. The awards have as their focus, a strong emphasis on sustainability and differential address of spaces by architects and interior designers.

Given the primary objective of IIID BRC to promote Social, Local and Sustainable, the award is limited to Karnataka, with the accent placed on recognising and promoting Design Practices based in Karnataka, where the talent base in the Tier I and Tier II cities of the State are duly identified and celebrated. The aim of the awards is to foster participation more than competition, celebrate the unique, different philosophies and thought process.

SUPPORTED BY :

