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ARCHITECTURE

The Screen House, The Grid Architects
Outdoors Classroom, Studio Infinity

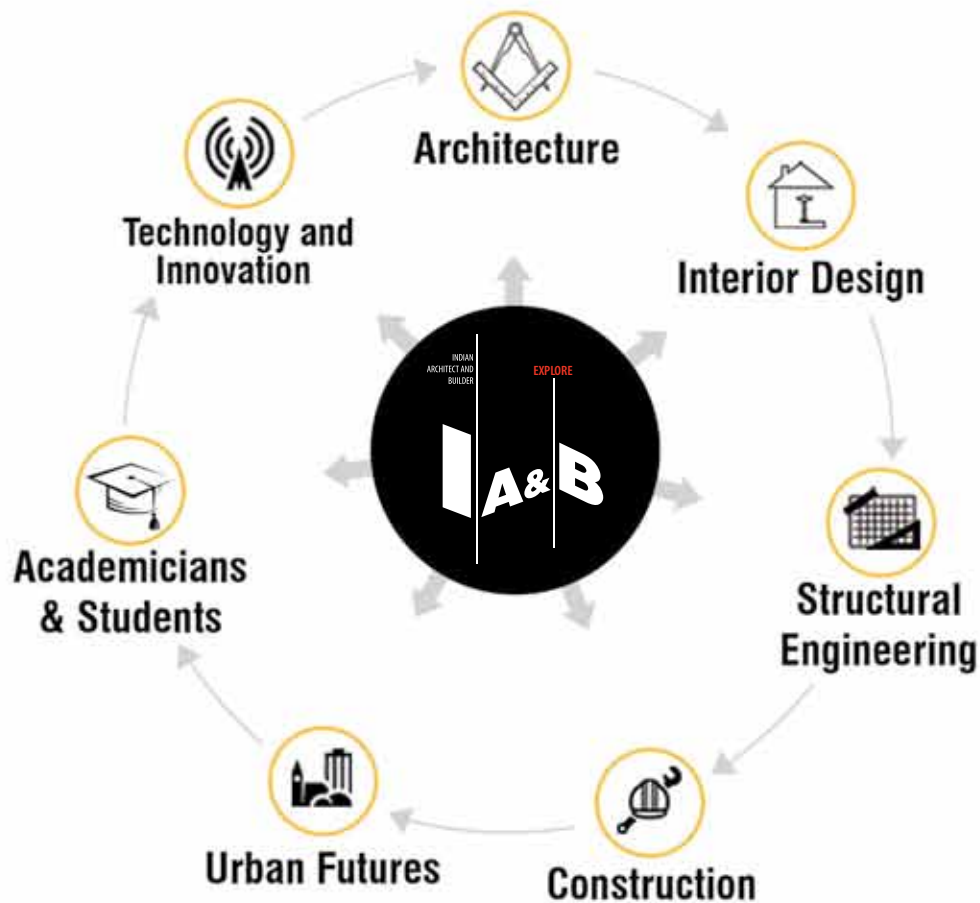
INTERIORS

Synectics, Synectics Architects
Tavisca, Transitions Design Pvt. Ltd
Bapu Ki Kutiya, H & A Consultants





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PALEKAR

ARCHITECTS



Ar. Sapan & Ar. Nikhil C. Palekar are Alumni of N.D.M.V.P.S.'S College of Architecture in Nashik of 2006 batch. Within 3 years they co-founded Palekar Architects in 2009; with a view to create design benchmark in the city of Nashik dominated by large provincial city's old quarter having some intriguing wooden architecture, interesting temples that reference the Hindu epic and some huge bathing ghats.

As Principal Architects of the firm, their focused is on giving personal touch to each of their project and over time the practice has grown significantly offering bouquet of professional design services & comprehensive consultancy in architecture, interior design and valuation. Palekar Architects maintains a diverse portfolio of completed work ranging from small-scale residential bungalows to large scale residential and commercial buildings. Firm has developed an expertise in Multi-family dwellings, Apartments, Row housing, Hospitals & Renovations; as well as residential and commercial interiors.

The philosophy of firm is that all projects benefit from a process involving the client, architect, builder and other specialists in an informative collaboration, and that successful projects are made possible through the management of all participants involved. Also encouraging the collaboration and act as a guide through the process of design and construction so that each project benefits from the participation and strengths of each team member.

The final goal is to produce detailed, design-oriented work on a variety of projects and to provide added value for our clients and collaborative partners by remaining focused on the architectural vision that makes Palekar Architects' projects both distinctive and successful.

In addition to professional practice the founder duo is passionate about education and advocacy. Ar. Sapan is involved in academics as an associate professor at B.VOC - Interior Design course and Ar. Nikhil is an active member of Indian institute of Architects, Nashik Chapter.

Rinishaa PentHouse one of the interior design project completed by Palekar Architects; is featured in this issue. ■

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'UPBEAT' modular furniture system is a fresh and youthful desk-based workplace system design for which will enable organizations to create more engaging workspaces.

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For more information, visit www.shawcontract.com ■

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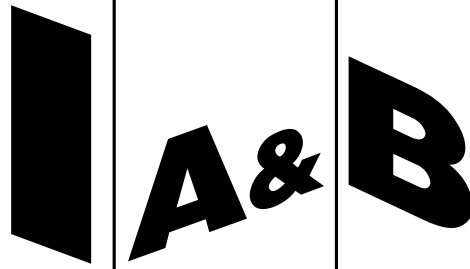
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ARCHITECTURE

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Personal havens in a shared sanctuary

The Screen House, Ahmedabad, Gujarat

A family home in Ahmedabad by The Grid Architects gets its name from the prominent design element - its screens. The Screen House comprises three separate homes connected by an outdoor living space. It allows the family members their personal space while keeping them closely connected to their extended families and to nature.

Text: Sharmila Chakravorty

Images: Photographix India

Drawings: The Grid Architects



The Screen House, Ahmedabad, Gujarat.

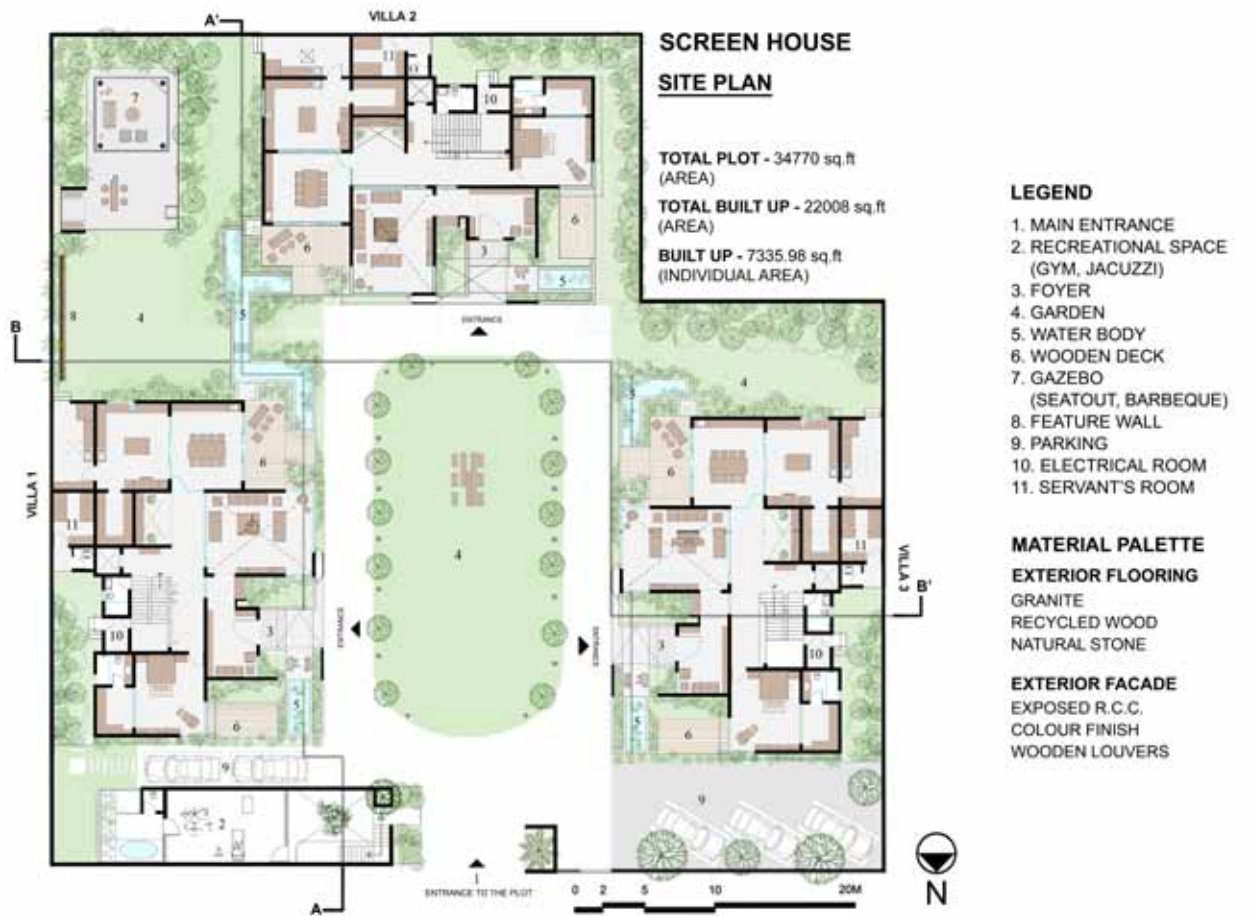
Designing multi-family homes can be a complex challenge. There are several layers of requirements that the architect needs to unearth, different tastes to cater to, and varying expectations to fulfil. The design needs to appeal to members across generations. The design also needs to account for the degree of autonomy it gives members of the family and subunits within the larger family, while also creating ample avenues for them to bond. Then, of course, there are the usual considerations of site, climate, and context along with aesthetics, functionality, and form.

Finding the right balance between the many variables is what makes a family home click. It is also what makes an architect and their design prowess stand out, validating their ability to understand the project's intricacies and translate those into a structure that checks

all the boxes. The Screen House in Ahmedabad by The Grid Architects is one such example.

The project required an integrated design that would serve as a family home. The large family comprises three separate family units. Accordingly, the architect designed the family home as three distinct spaces - one each for the three family units - that are closely connected by the design thread running through them. "The site faces north with all the other three sides abutting adjacent properties," mentions the architect. Using this to their advantage, the architect places the three home units - facing west, north, and east - in a C. "These individual homes are designed considering key criteria such as the plot size, sun path, family requirements, climate, etc.," says the architect.





↑ Site section



↑ Site section



↑ Front elevation – Third villa.



↑ Side elevation – Third Villa.

Explaining the thought behind every individual home, the architects, Snehal and Bhadri say, "Everything was planned in rhythm: architecture, landscape, and interiors. Each house has a water body at the entrance porch and a personal sit out in continuum. The intent was to keep the homes warm and welcoming - a house that always remains open. The Screen House is an urban residence that embraces the community living culture, a quiet retreat amidst the bustle of the city."

The material palette is kept simple - another reason why the screens take on prominence. "The exposed concrete on the elevation is tautly balanced with the earthen colour and screens. A basic, close-to-nature basic palette of stone, wood, and concrete was selected." This simplicity extends to the interiors as well. Remarkably spacious with an artistic air, the interiors are divided into private and semi-private areas. Beyond the main entry lies the vestibule for casual visitors. A passage then leads with various rooms arranged along either side such as the prayer room, the kitchen and dining space, the patio, the guest room, the elevator, the staircase, etc. The design ensures ample natural light and ventilation within the interiors - further highlighting their spaciousness - by using skylights, large fenestrations and openings, as well as vertical glazed louvers on the south wall.

The space the C-shaped layout creates in between becomes the common, connecting space for the three families to come together as one. Thus, the architect extends the indoors to the outside - making the central green courtyard an open-air living room. This also gives the architect the opportunity to integrate green spaces into the design, blurring the distinction between indoors and outdoors, and creating a constant - either visual or physical - connection with nature. The built-living spaces merge with the garden, almost becoming a part of it.

This integration of nature within the design continues throughout the project. Explaining this in detail, the architect explains, "The connectivity between the three homes is articulated by water bodies, semi-open spaces, and vegetation. Sightlines have been maintained by selecting plants and trees - especially those of the central court - which are not too dense or will not become too tall." In essence, nature becomes an important aspect of the design itself, with the architect paying as much attention to natural elements as the built structures. "The architecture explores the interplay of alliances between plant life, water, sky, built-form, and humans."



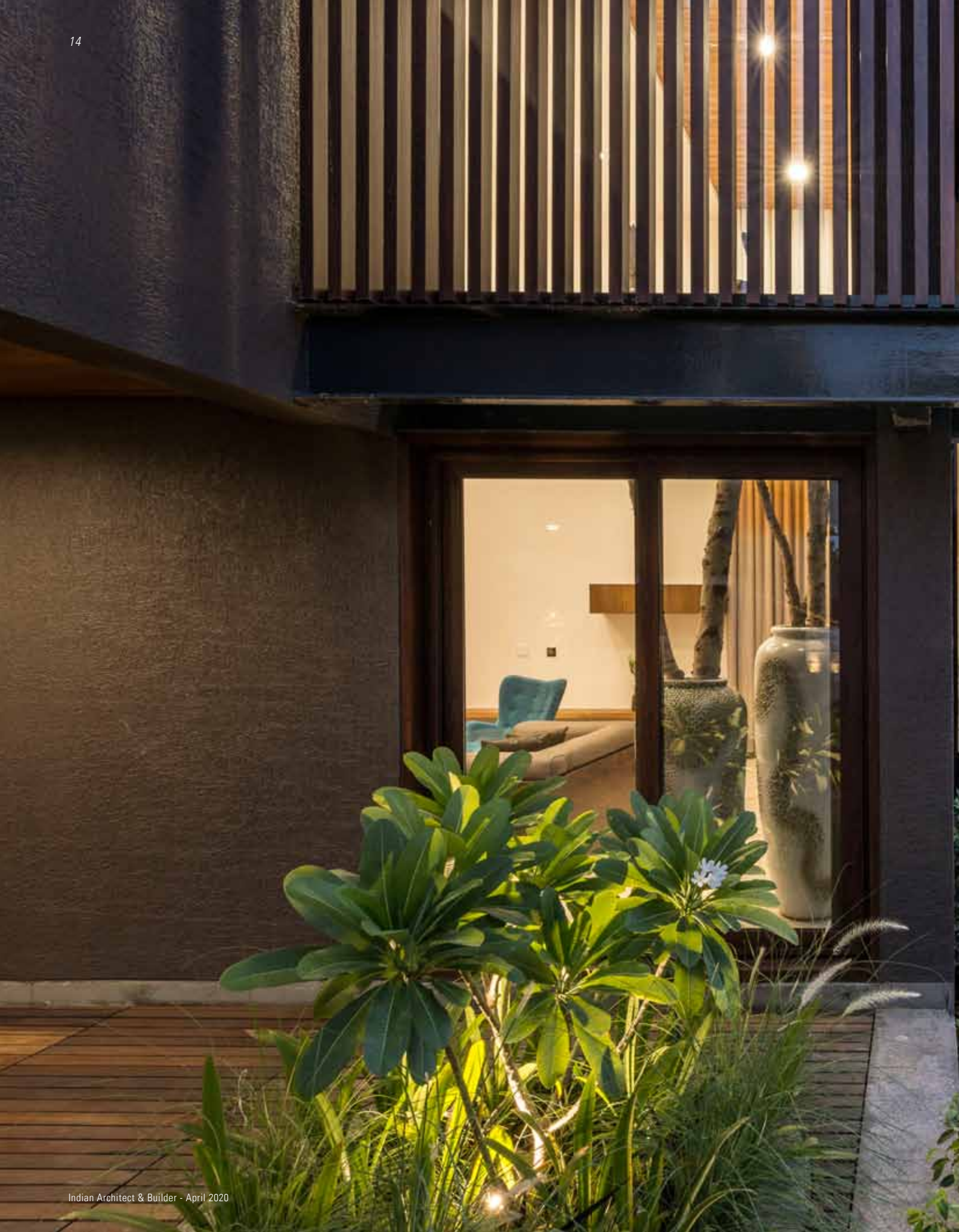
↑ The project required an integrated design that would serve as a family home. The large family comprises three separate family units.



↑ Explaining the thought behind every individual home, the architects say, "Everything was planned in rhythm: architecture, landscape, and interiors. Each house has a water body at the entrance porch and a personal sit out in continuum"



↑ The landscaping features a number of water bodies, interspersed around the site. It cools down the immediate surroundings via passive evaporation-based cooling methods, creating a pleasant atmosphere despite Ahmedabad's heat.







↑ Remarkably spacious with an artistic air, the interiors are divided into private and semi-private areas.



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↑ The Screen House, Ahmedabad, Gujarat.



↑ Instead of taking the typical route of creating a massive home where everyone resides as a single unit, the architect carves individual spaces for each family.



↑ The dining area.

The landscaping features a number of water bodies, interspersed around the site. For the architect, water plays a symbolic role. "It changes our relationship to space," he says. "It creates a reflection and adds an element of sensuality. Water symbolizes life." It is also an excellent tool to cool down the immediate surroundings via passive evaporation-based cooling methods, creating a pleasant atmosphere despite Ahmedabad's heat.

Perhaps the most prominent feature of the design is the brise soleil used in the form of screens, which also gives the project its name. The timber screens - horizontal and vertical - respond to the climatic conditions of the site, protecting the façade and the main living areas from the harsh sun and heat of the climate of Ahmedabad during the day. They also ensure privacy by visually shielding the homes. "But at night, with the rooms illuminated within, the screens have an effect akin to a magical lantern." Thus, the striking screens have a functional and an aesthetic role in the design, giving the homes a very distinctive, striking personality.

On the whole, the design excels in creating separate havens for the three families that, at the same time, are closely connected. The design translates this duality very well into spaces that cater to the family sub-unit, while also being perfect for the larger family. Thus, at both the macro and micro levels, the design stands out. Instead of taking the typical route of creating a massive home where everyone resides as a single unit, the architect carves individual spaces for each family. And yet this approach doesn't detach them from the larger family; the design provides ample spaces for connection, bonding, and family gatherings. Every element used in the design has an equal



↑ *"The architecture explores the interplay of alliances between plant life, water, sky, built-form, and humans."*



↑ *"The design excels in creating separate havens for the three families that, at the same time, are closely connected."*



↑ From the entrance looking towards the central congregational space.



contribution to functionality as well as aesthetics. While they give the home its characteristic charm and personality, they almost always serve a functional purpose - as we have seen with the screens and the water bodies. Nature too plays an important role in the design, making everyday life pleasant and relaxing. The architects takes on a complex requirement, breaks it down to the very basics, and create a simple yet effective space where every design element has a role to play. In effect, these elements are also like the family they are meant to serve - strong alone, stronger together. ■

FACT FILE:

Project name	:	The Screen House
Type of project	:	Multi-dwelling villas
Architect's Firm	:	The Grid Architects
Project Location	:	Ahmedabad, Gujarat, India
Completion Year	:	2018
Plot Area	:	34,770 square foot
Total built area	:	22,008 square foot
Individual unit-built area	:	7335.98 square foot
Principal designers	:	Snehal Suthar & Bhadri Suthar
Photo credits	:	Photographix India



↑ *The Outdoor Classroom by Studio Infinity.*

Proficiency and play

Outdoors Classroom, Pune, Maharashtra

The Outdoors Classroom by Studio Infinity is designed for the youngest demographic of the society with equal emphasis on playing and schooling. Designed to accommodate activity and engagement based learning ethos, the project's treatment of spatial qualities and aesthetics is a harmonious amalgam of inside-outside, colour and neutrals, play and learn; illustrating that the qualities can co-exist and complement one another.

Text: Shriti Das

Images: Atul Kanetkar

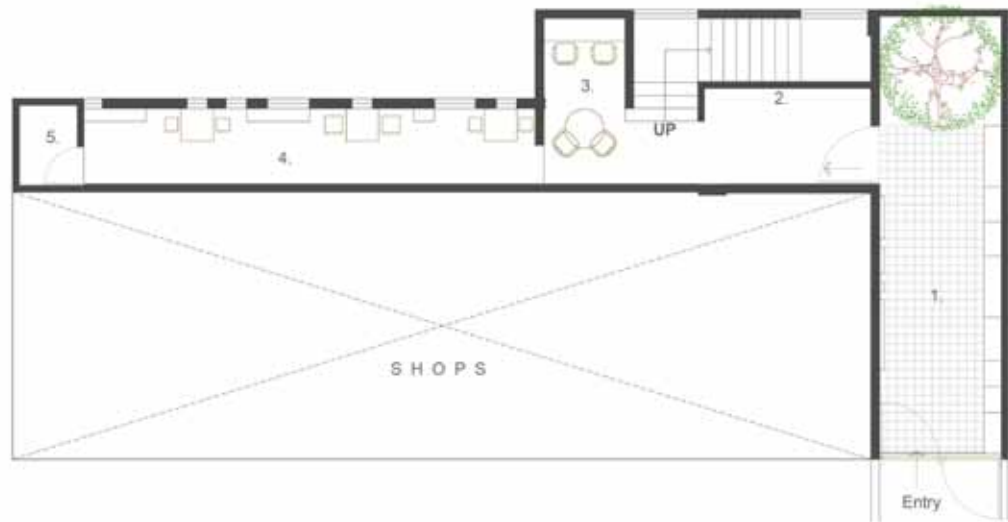
Drawings: Studio Infinity

Playschools or pre-primary schools have long evolved from boxed rooms to spaces that are designed for education, activity and engagement. Learning is no longer confined to curriculums nor contained in classrooms. Moreover, curriculums and classrooms are only a component to education. It is nature, built environments, tangible and intangible occurrences that shape young minds. Playschools should ideally tread a fine balance

between 'play' and 'school' wherein neither take precedence over the other. However, over the years, a textbook style of playschool aesthetic has emerged. It is largely derived from bright colours, bold graphics and shrunken proportions; to the effect of a fairy-tale or a fictional fantasy world. These visuals surely appeal to children and often deviating from this conventional manner of design may seem futile.

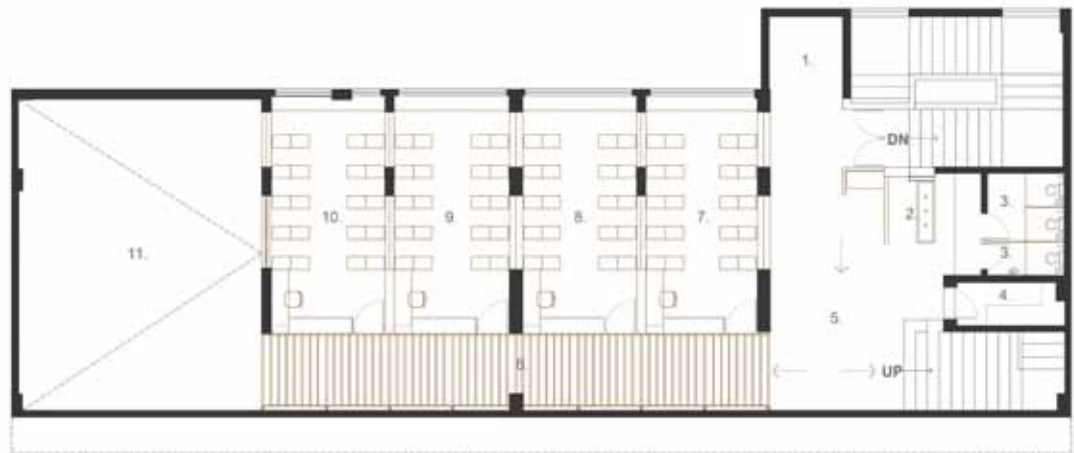
1. Covered Walkway
2. Play House below Stairs
3. Staff Area
4. Library
5. Staff Toilet

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GROUND FLOOR
LAYOUT PLAN



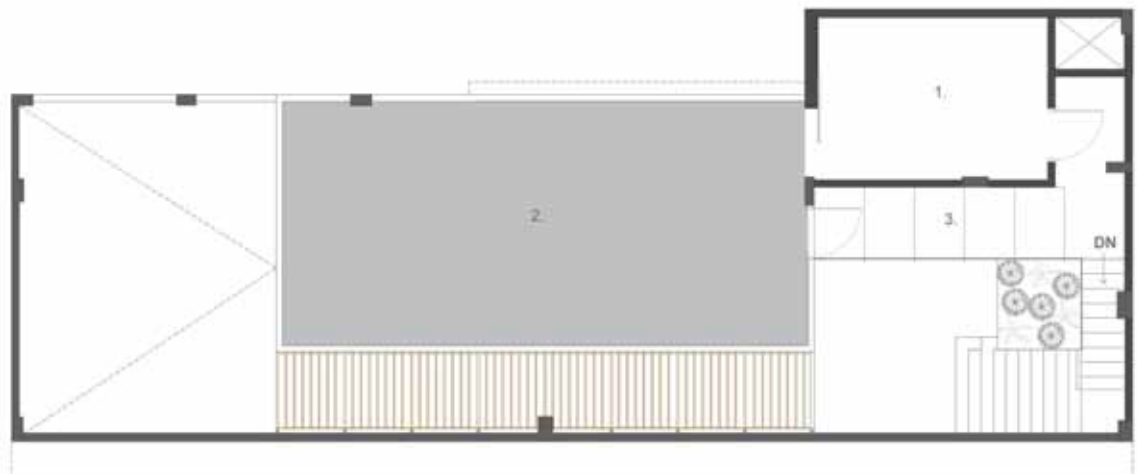
1. Doll House
2. Hand Wash Trough
3. Toilet
4. Pantry
5. Double Height Court
6. Passage
7. Nursery Classroom
8. Junior KG Classroom
9. Senior KG Classroom
10. Playgroup Classroom
11. Common Activity Area

N
FIRST FLOOR
LAYOUT PLAN



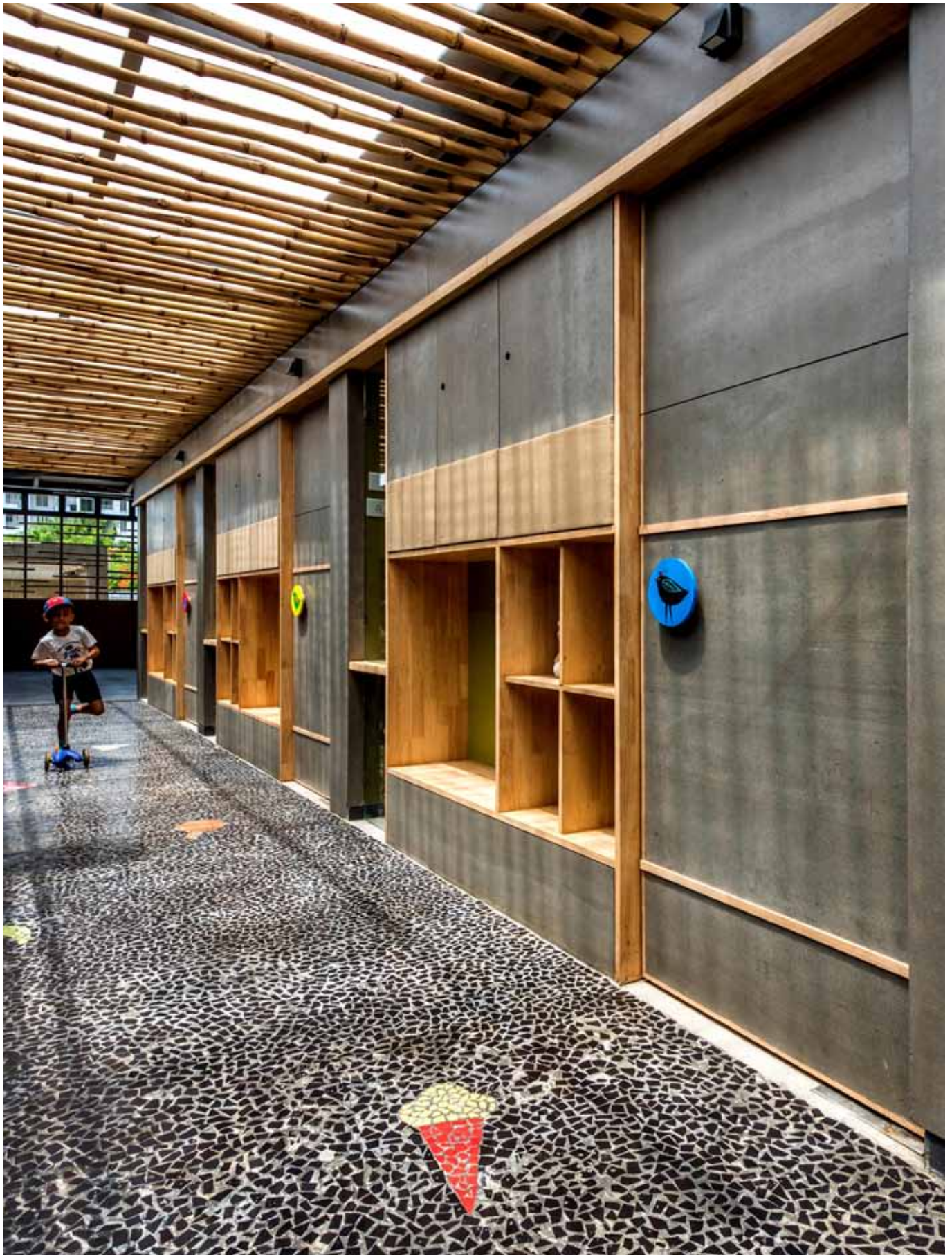
1. Montasery Lab
2. Outdoor Play Area
3. Connecting Bridge

N
SECOND FLOOR
LAYOUT PLAN

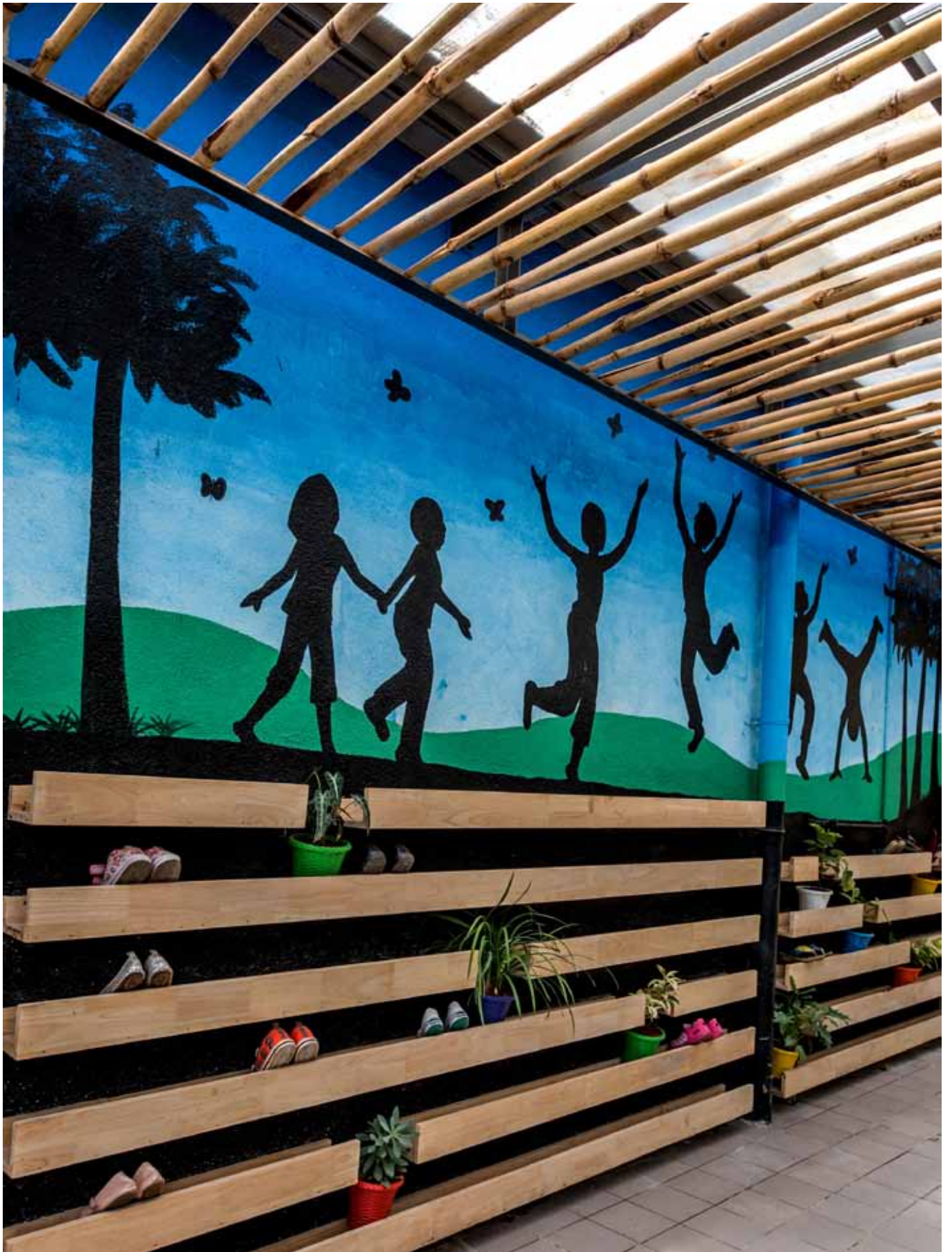




↑ The playschool wears a natural and earthen aesthetic; almost 'grown-up' in its treatment of spaces designed for children between the ages of 2-5 years old.



↑ The space is resplendent with colours, textures, a sense of play and curiosity and in the words of the designers, "It is a space that offers opportunities to learn and grow, not only in confined classes but also outside."



↑ Entrance walkway with the shoe-rack.



↑ The classroom passage unit.



↑ The classrooms are defined by a respective colour and segregated with glass-partitions for visual connect. This creates an illusion of a large space in a tight area.

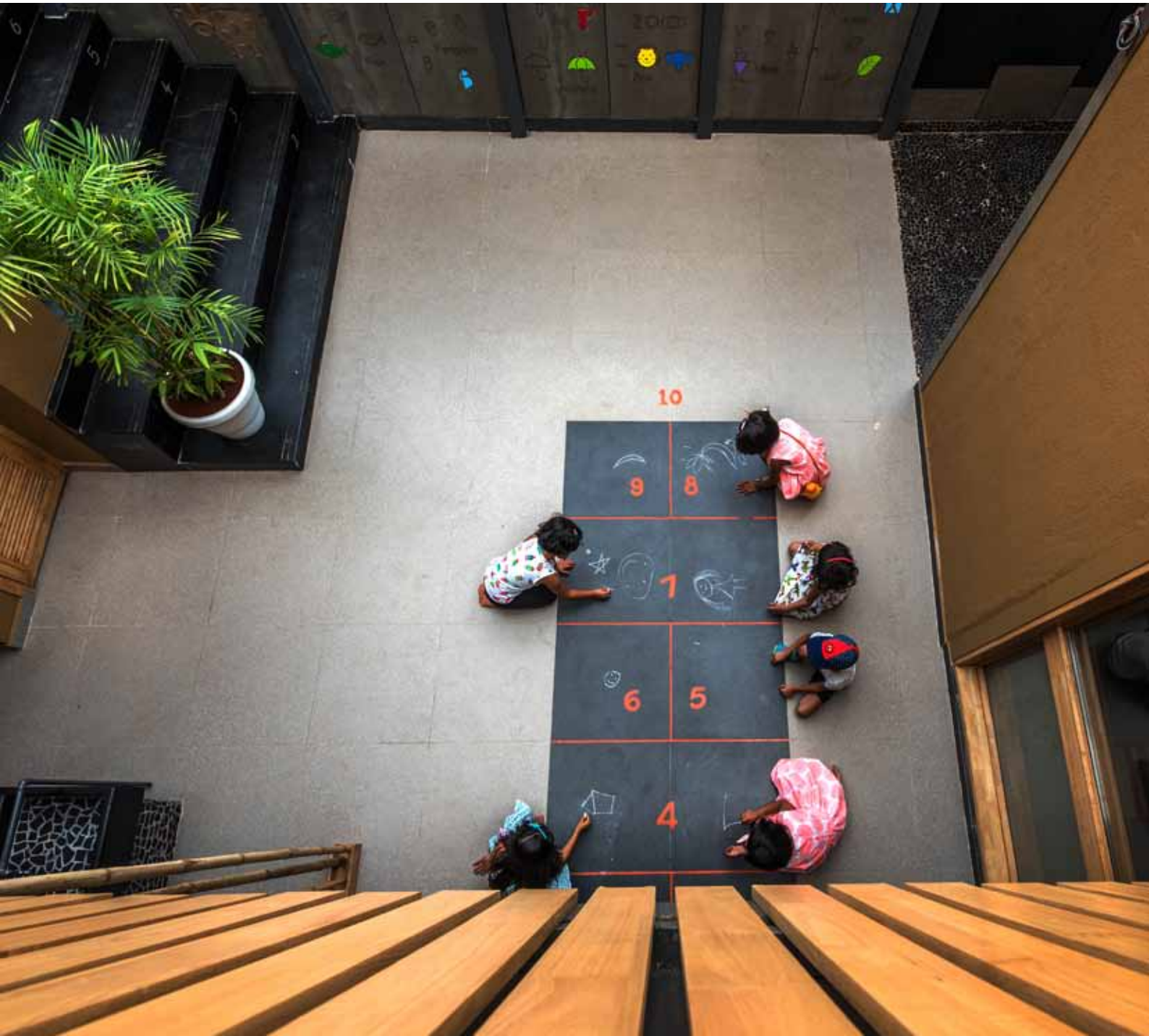


↑ The hand-wash is customized for children and is segregated by a bamboo screen.





↑ Double-height play area: The semi-covered roof with bamboo sections creates a central court with a pattern of 'tipri-paani' game on the floor.



↑ Overlooking the play area from the bridge above.

On the other hand, for the playschool 'The Outdoor Classroom' in Pune, Studio Infinity deploys a non-conformist design strategy. The playschool wears a natural and earthen aesthetic; almost 'grown-up' in its treatment of spaces designed for children between the ages of 2-5 years old. The palette is defined by 'Kavdi' flooring, agro-wood and bamboo against a predominantly grey backdrop owing to cement boards. Colour is used extensively but in a controlled fashion. Cement sheets are cladded on walls that are embedded with colourful hand-painted graphics with adjoining texts engraved on them. The flooring, largely mosaic is yet again interspersed with colourful imagery. These graphics are of objects

and entities that are 'schooled' to toddlers in their early years. These not only keep the child engaged but do so with flair and sophistication. The space has a sense of decorum owing to its neutral colour palette. While the key clientele here is the child; the design works in tandem to generate an amicable but composed working ambience for adults like teachers and school employees. While critiquing or studying spaces designed for children, the perspective or experience of adults who occupy the space is perhaps overlooked. This is not to claim that designers omit or neglect the seemingly small user-group. But it is interesting to note that Outdoor Classroom is equal parts fun and formal.



↑ The staircase leading to the second floor encloses an amphitheater that hosts group activities and small events pertaining to storytelling and poetry recitals.



↑ Cement sheets are cladded on walls that are embedded with colourful hand-painted graphics with adjoining texts engraved on them.

The space is resplendent with colours, textures, a sense of play and curiosity and in the words of the designers, "It is a space that offers opportunities to learn and grow, not only in confined classes but also outside." The entrance on the ground floor is a semi-covered walkway from the bus-drop to the main-door. This entrance path is flanked by a shoe-rack on one side and a seated waiting area for students on the other. The entrance leads to a staircase that houses a play-house in the area below the staircase which is commonly deemed unusable. The library too is unconventional in its design wherein the furniture is an innovative hybrid of a bookshelf with inbuilt seating for children and a reading space for teachers. Punctures on the external wall enable light to permeate the library as the day proceeds. The staircase room on the upper floor has pin-up boards that wear the works of students and motivates them to create and share art and ideas. This area is a transition space and is accessed as the students traverse the floors. The first floor is labeled as the 'heart of the premise' by the designers with its double-height volume. Its semi-covered roof with bamboo sections creates a central court with an interesting pattern of 'tipri-paani' game much that is loved by children. The walls are cladded with cement boards with the engraved hand-painted graphics. These features enable an environment that facilitates passive learning through observing and exploring as it beautifully balances the open and enclosed spaces.

The central court divides the first floor into 2 parts – the classrooms on one side and washrooms and pantry on the other. The hand-wash is customized for children and is segregated by a bamboo screen. An old fabricated staircase that led to the upper floor is redesigned to also enclose an amphitheater that hosts group activities and small events pertaining to storytelling and poetry recitals. The classrooms on the other end of the central court are accessed through a corridor. Its wall has a black-board finish where the students can scribble, doodle, write as they pass the corridor with a bamboo pergola that underlines the peppy space. The blackboard wall is detailed to provide space for chalks and dusters. While the space is largely childlike, the bamboo pergolas impart a natural and grounded vibe to the space. ■

FACT FILE:

Project	:	Outdoors Classroom
Location	:	Pune, Maharashtra
Architect	:	Studio Infinity
Project Head	:	Mahesh Talekar
Execution Head	:	Kishor Maga
Design Team	:	Ar. Tushar Kothawade & Chiranjivi Lunkad
Client	:	GG High School
Project Area	:	3000 Sq. Ft.
Completion of project	:	2017
Photography	:	Atul Kanetkar

SYNECTICS

ARCHITECTS

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Synectics: Their own office in Nashik translated into an exercise in creativity, a celebration of architectural inspiration, and reinterpreting building materials in a completely new light.



↑ Synectics pays homage to the beauty of rustic materials, highlighting them in unusual ways.

Design as expression

Synectics Architects, Nashik, Maharashtra

The office for Nashik based Synectics Architects explores the duality between a functional workspace and the manifestation of a designer's dream space, creating a studio that takes on a unique character owing to the unusual interpretation and expression of ordinary design elements and materials.

Text: Sharmila Chakravorty

Images:

Drawings: Synectics Architects

Architects tasked with designing an architectural studio - for their own practice, in fact - can be quite a challenge. While they are expected to showcase their design prowess so that every visitor gets a real-time taste of the architects' capabilities, the studio must also be a functional office for employees to be able to work without distractions. Also, the various showcase elements must complement each other without clashing - avoiding a classic

case of too much of anything is a bad idea. Thus, striking a balance while also flexing their creative muscles, the architects must decide when to practice restraint for an office space that represents their own design studio. For Nashik-based Synectics Architects, this turned out to be an exercise in creativity, a celebration of architectural inspiration, and reinterpreting building materials in a completely new light.



↑ Bricks are used to create textured brick walls, which not only act as insulation material but also reinforce the sense of creative freedom that the studio wants to convey.



↑ The material palette - though simple with abundant use of wood, glass, bricks, and tiles - is innovative in the interpretation and expression of the materials.



↑ Glass is sparingly used in functional-cum-aesthetic ways as illustrated by the leaf-motif toughened glass that covered the waiting and dining space as well as the stained glass on the main door.

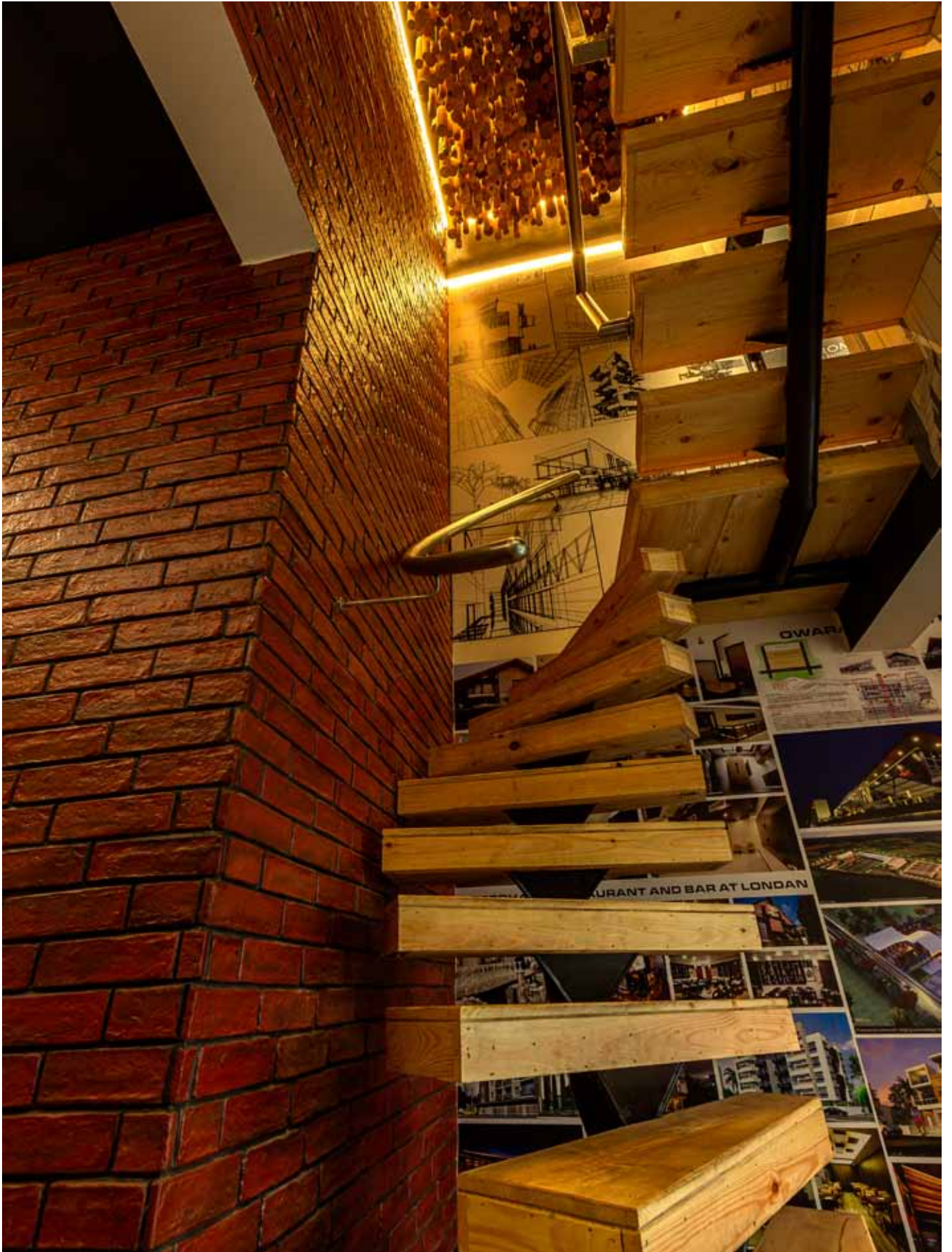


↑ The studio has all the necessary programmatic elements required for a fully functional office. The entrance leads to an informal waiting area with a dedicated section that acts as a breakout space for employees and outdoor space for casual discussions and dining.



↑ Outdoor seating.









Of course, the studio has all the necessary programmatic elements required for a fully functional office. The entrance leads to an informal waiting area with a dedicated section that acts as a breakout space for employees and outdoor space for casual discussions and dining. The stained-glass-paneled door leads to the interior space that is divided into the reception area and the main cabin for meetings and collaborative work. The reception features rustic flooring, a wooden staircase leading to the workstations and conference room on the upper floor, and a stunning brick wall. This space also houses the pantry and toilet.

The architects explain their approach saying, "The studio has been designed in an existing duplex residential flat and is a reflection of a designer's dream space juxtaposing all elements in a dramatic sequence." Staying true to this thought process, throughout the space, there are seemingly ordinary design ideas that have been translated into striking design elements. The mannequin at the entrance, for instance, is a representational element not only adding a touch of drama to the space but also indicating an openness in design thought, and out-of-the-box creativity. Then, the pathway leading to the informal sit out and waiting area has several architecture-oriented terms used as innovative banners, announcing clearly the activities of the space within. One could also interpret this element as a festive, carnival-like celebration of architecture and design.

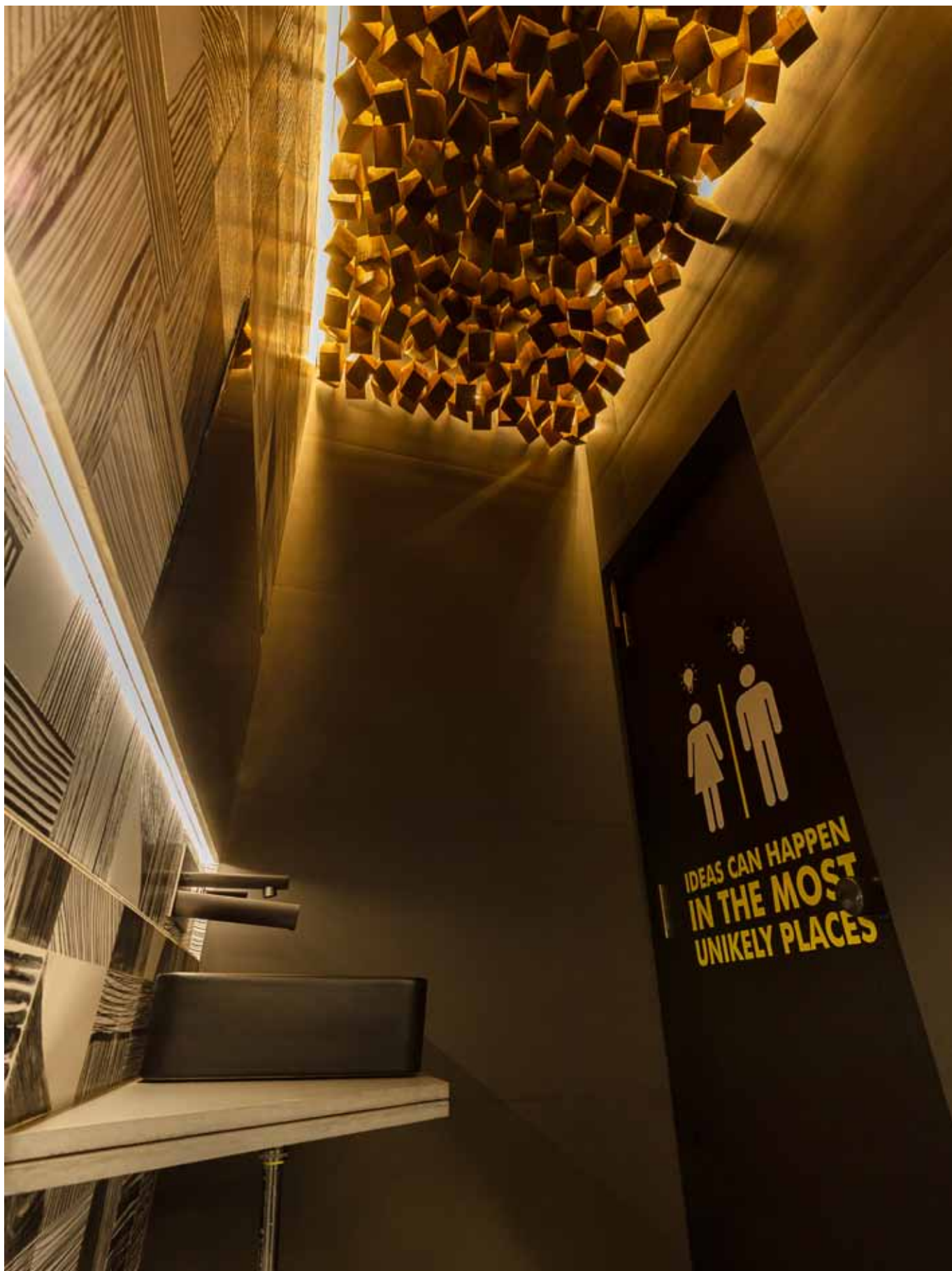
The material palette - though simple with abundant use of wood, glass, bricks, and tiles - is innovative in the interpretation and expression of the materials. Bricks are used to create textured brick walls, which not only act as insulation material but also reinforce the sense of creative freedom that the studio wants to convey. It also plays well as the backdrop for other materials to be used innovatively, again stressing on the fact that the most simple materials can be used as highlight elements if they are interpreted and executed creatively.

Wood too has been put to use imaginatively. From expected applications such as doors, staircase, and small cabinet-like spaces on walls, wood is also used as a textural element to create intricate ceiling patterns. It is nothing short of brilliance to use cylindrical wood blocks in staggered levels to create a rustic yet striking chandelier across the ceiling space. Similarly, the main cabin wall has a collage of wooden blocks chamfered at an angle, creating an interesting texture.

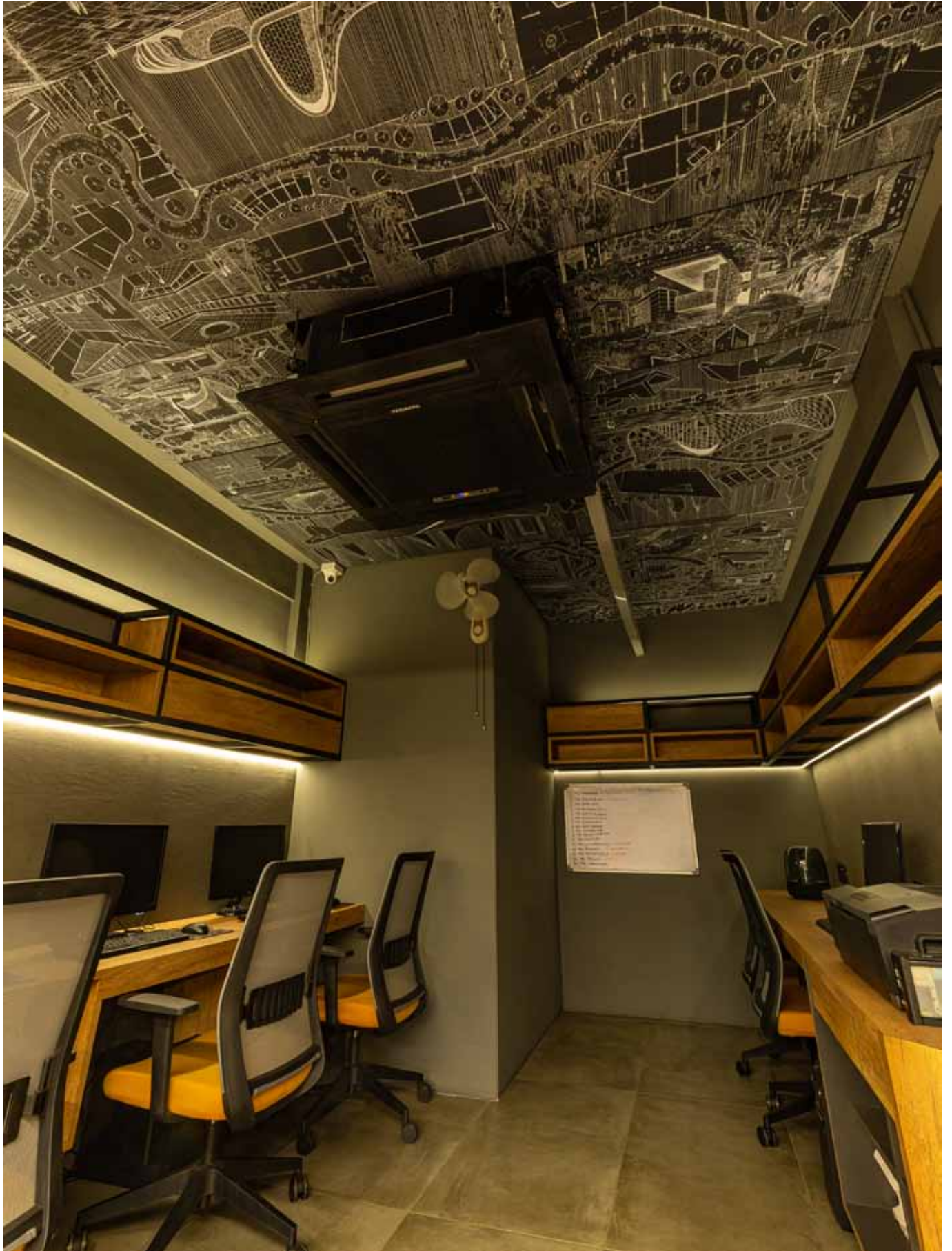
The design has consciously, and thankfully, stayed away from the traditional application of glass for the office typology - much like the glass-and-metal boxes that were once the hallmark of modern design. Instead, glass is sparingly used in functional-cum-aesthetic ways as illustrated by the leaf-motif toughened glass that covered the waiting and dining space as well as the stained glass on the main door. While the former recreates the feeling of sitting under a tree, the latter creates a dramatic play of light during the day as well as the night. Thus, ordinary materials are used in extraordinary ways as a hat tip to creative expression and out-of-the-box design thinking.

The ceiling above the workstations is clad with black canvas, with famous sketches done by world-renowned architects. Symbolically perhaps, this ceiling serves as the tree of knowledge from where architects can draw inspiration in the case of designers' block! This is a unique take - most architectural offices focus solely on their





↑ The lighting endows the space an edgy and creative vibe.



↑ Workstations: The ceiling above the workstations is clad with black canvas, with famous sketches done by world-renowned architects.



† Cylindrical wood blocks staggered levels create a rustic yet striking chandelier across the ceiling space.

own work and shy away from this kind of 'mood board of famous architectural works' approach to inspiration. This indicates a strong desire not only for creativity but also for constant learning from others within the field of architecture and design.

Overall, the design pays homage to the beauty of rustic materials, highlighting them in unusual ways. While the design makes adequate arrangements for all functional spaces and requirements, its success is perhaps in the unusual execution and expression of design elements and materials. Though the material palette is rather minimalistic, with only basic materials, the execution is a celebration of textures and applications that make the studio a celebration of design expression. Even the light design - though simple and functional - gives the space an unusual character both during the day and at night. The architects succeeded in creating a space that checks all the boxes for an office they envisioned, for a space that they feel has the "practicality of office space design, with the flexibility of the architect that not only inspires creativity

but also fosters the client's vision into the subconscious of the inhabitants – whether semi-permanent such as the employees or transitional or temporary such as the clients who visit." ■

FACT FILE:

Project	:	Synectics Architects
Location	:	Nashik
Architect	:	Synectics Architects
Design team	:	
Principal Architects	:	
Design Team	:	
Client	:	
Project Area	:	
Structural Engineer	:	
Civil contractors	:	
Electrical contractors	:	
Project Estimate	:	
Initiation of Project	:	
Completion of project	:	
Photography	:	



↑ Bapu ki Kutia by H & A Consultants.

The making of an ideal backdrop

Bapu ki Kutia, Bhopal, Madhya Pradesh

A restaurant in Bhopal, Naveen's Bapu ki Kutia, designed by H & A Consultants reinterprets traditional design elements and motifs into a contemporary space that is modern yet contextual, simple yet striking.

Text: Sharmila Chakravorty

Images:

Drawings: H & A Consultants

It goes without saying that good food - presentation, taste, quality, etc. - is why most restaurants and cafes succeed. But thanks to social media, the decor of eateries has become just as important, if not more. Of course, even before social media, a restaurant's interior design had to be impressive, but being average on that front was okay. Today, people are more aware of how design impacts

the ambiance and the mood of a space, and expect impeccable, innovative interiors in addition to great food. In fact, Instagramable interiors are a must. It is an important part of the overall dining experience, one that must be striking enough to pique customers' attention, yet subtle enough to set the stage and retreat to the background.



↑ There's an abundance of whites and greys, with a dash of vibrant blue, yellow, red, and green. The restaurant is located in the city of Bhopal, and the design, in the architects' words, "blends elements of traditional and contemporary themes together making the space unique, balanced and natural. Everything is designed in a way that it seems perfectly placed and poised."



↑ The colour scheme invokes a sense of calm with bursts of contrast and vibrance.



↑ Traditional materials like brick and wood, as well as features such as jali work and motifs, are interpreted in a modern, chic manner.



↑ The space has a relaxed, cafe-like vibe that isn't too restrictive as most fine-dine ventures are perceived to be. It exudes warmth that makes it perfect for a fun family dine-out event.



↑ *"We used wooden baffles with profile lights and suspended hanging lights to create a subtle effect, which complements the rough grey texture on the walls," the architects add.*

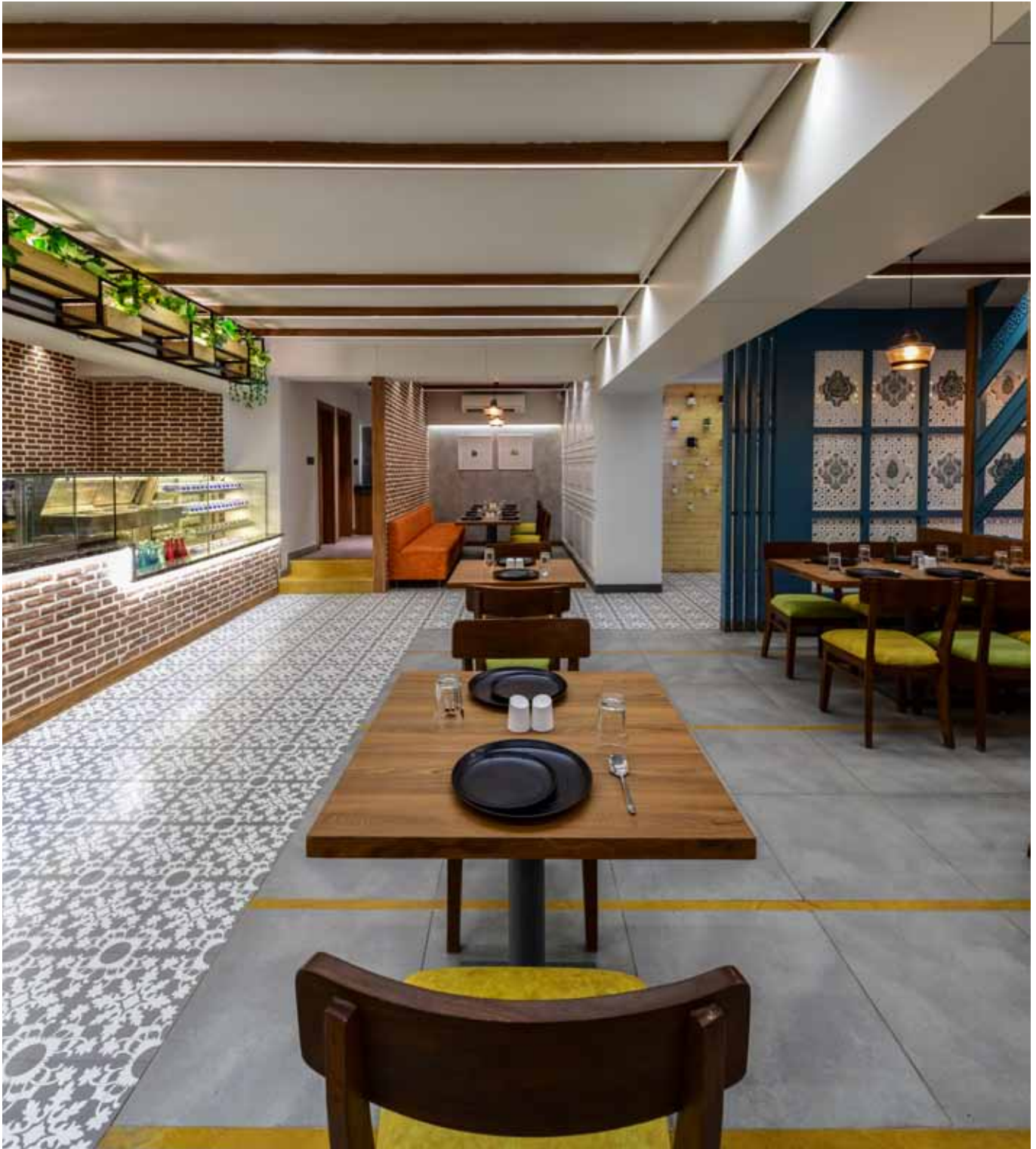


↑ *There are a lot of contrasting elements used here. Individually, every element is a strong, striking component. And yet, they come together in perfect harmony to form a holistic space that is bright, vibrant, open and appealing.*



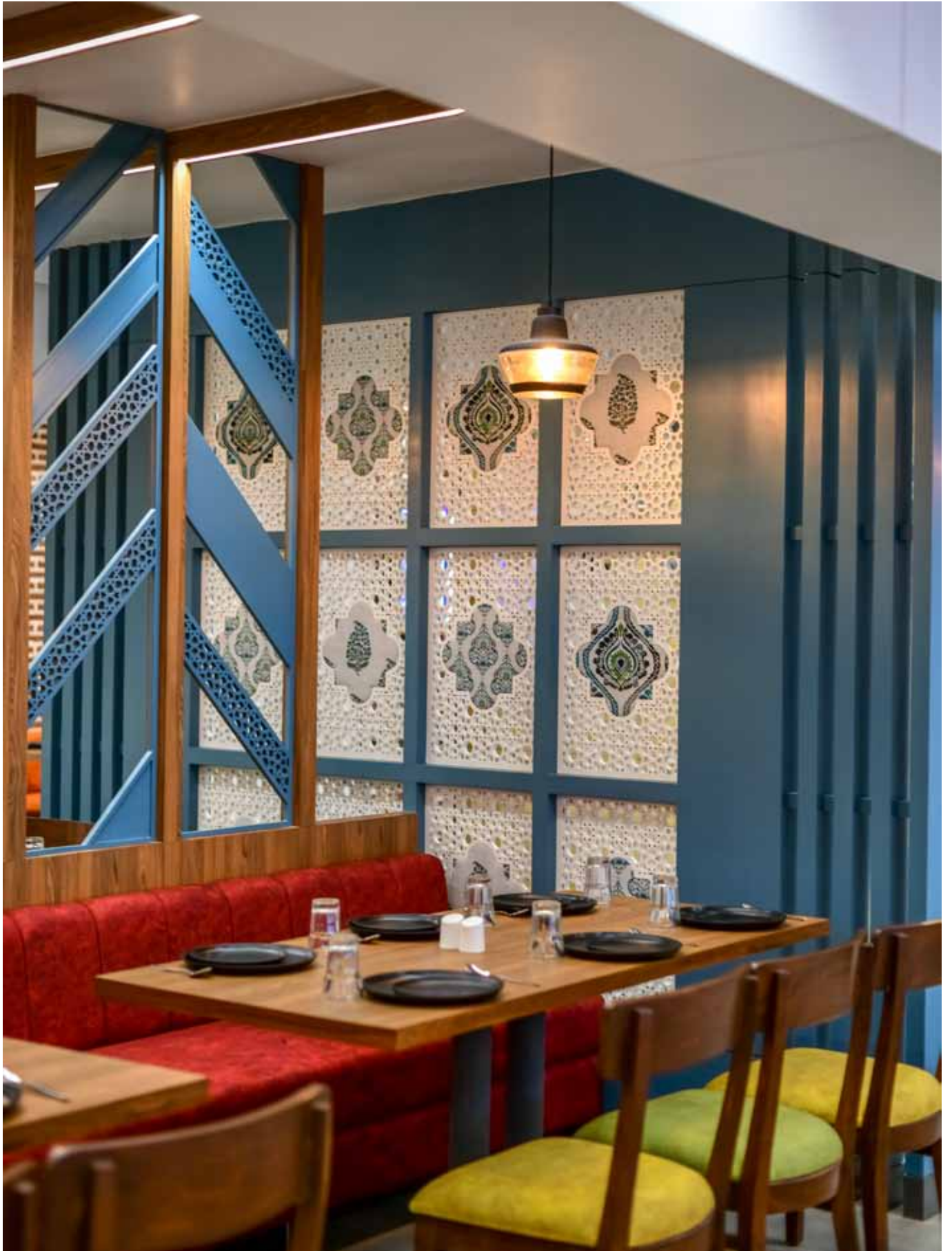
† Adding a touch of nature into the design is the use of indoor plants. Not only does it soften the otherwise geometricity and sharp lines of the interior design, but it also becomes a visual element adding to the overall design scheme.





But with every restaurant following this trend, how does one draw a distinction in terms of the decor? Perhaps by keeping it simple. By sticking to a design that is universally appealing, rooted in its context, and cheerful in its personality. This was perhaps the ideology with which H & A Consultants approached the design of Naveen's Bapu ki Kutia. The restaurant is located in the city of Bhopal, and the design, in the architects' words, "blends elements of traditional and contemporary themes together making the space unique, balanced and natural. Everything is designed in a way that it seems perfectly placed and poised."

On entering the space, the first thing one would notice is the brightness - unlike most restaurants that opt for a dimly lit space, the architects have given Bapu ki Kutia a light, outdoorsy cafe aesthetic. There are multiple textures and materials at play, such as exposed brick walls, wooden panels, metal frames and structural elements, indoor plants, as well as geometric patterns on tiles and glass. In addition, there is jali work with different motifs as well as handmade tiles. The architects explain, "Each of these elements is designed to catch the customers' eye."





The colour scheme invokes a sense of calm with bursts of contrast and vibrance. There's an abundance of whites and greys, with a dash of vibrant blue, yellow, red, and green. The ceiling is kept exposed to retain the height of the space, making the interior more open and spacious. "We used wooden baffles with profile lights and suspended hanging lights to create a subtle effect, which complements the rough grey texture on the walls," the architects add. The furniture too matches this aesthetic, "making the place more dramatic."

There are a lot of contrasting elements used here. Individually, every element is a strong, striking component. And yet, they come together in perfect harmony to form a holistic space that is bright, vibrant, open and appealing. Traditional materials like brick and wood, as well as features such as jali work and motifs, are interpreted in a modern, chic manner. This treatment makes the restaurant a contemporary marvel that is relatable to its customers. Adding a touch of nature into the design is the use of indoor plants. Not only does it soften the otherwise geometricity and sharp lines of the interior design, but it also becomes a visual element adding to the overall design scheme. Not to mention, the space seems like it would look great for selfies and group pictures for social media!

The space has a relaxed, cafe-like vibe that isn't too restrictive as most fine-dine ventures are perceived to be. It exudes warmth that makes it perfect for a fun family dine-out, bustling with conversations and of course, good food. Here, the interior design becomes the setting - the stage - that facilitates family bonding. In fact, one could even go as far as thinking of the space as an active member of the restaurant. It becomes the backdrop that welcomes customers when they first arrive and comforts them into relaxing and having a good time - much like an actual host would! ■

FACT FILE:

Principal Architect	:	Ar. Akshay Selukar
Location	:	Bhopal
Project Name	:	Bapu ki Kutia
Design Firm	:	H & A Consultants
Design Team	:	H & A Team
Year of Completion	:	2019



↑ Tavisca by Transitions Design Pvt. Ltd.

Architecture and identity

Tavisca, Pune, Maharashtra

The office for Tavisca, a travel technology solutions company in Pune, by Transitions Design Pvt. Ltd reflects its identity - as a brand as well as the city it belongs to. The space is designed to be collaborative and productive while not overlooking aspects of fun and employee wellbeing, responding to diverse requirements with a thoughtful plan.

Text: Sharmila Chakravorty

Images: Prashant Bhat

Drawings: Transitions Design Pvt. Ltd

Modern-day workspaces have to live up to demanding expectations. A sizeable number of them being technology-based businesses - and considering the pace at which technology is changing today - office spaces need to be able to accommodate this momentum. The design is expected to communicate this urgency, without intimidating those working at the organization or those visiting the organization with the

intention to be a part of it. It's a delicate balance that the architects must strike. And as much as it is important to convey velocity through the design, it is also necessary to highlight spaces for moments of pause; burnout in today's fast-paced corporate culture is more common than ever, and architecture - the way the office makes the employees 'feel' - is important in promoting employee wellbeing and combating burnouts.



↑ The design steers clear of the conventional 'corner-office' approach, choosing a more 'collaborative-space' route in function and aesthetic.



↑ To create this lively, enthusiastic office space the architect employs a rich palette of colors and material textures. Everything from plush carpeting in vibrant colors, exposed brick and concrete walls, a ship's prow in the cafe, to swings on faux grass masts fits together in the overall scheme perfectly. Indian Architect & Builder - April 2020



The office space for Tavisca, a travel technology solutions company in Pune, by Transitions Design Pvt. Ltd reflects this philosophy. In essence, the office needed a modern vibe that would boost productivity while clearly communicating the brand's identity and ethos, packed together in an employee-friendly design. Introducing the office space and its program, architect Kapil Sedani says, "It is located in Weikfield IT Info City Park, Viman Nagar. The office covers the entire first floor that is a total of 33,300 sq. ft. Besides traditional functions such as the reception area, meeting room, conference room, cabins, workstations, hot desks, and training rooms, the design for the Tavisca office also incorporates new programmatic sections such as an amphitheater, collaboration areas, dry pantry, breakout area, etc."

The design steers clear of the conventional 'corner-office' approach, choosing a more 'collaborative-space' route in function and aesthetic. This perhaps stems from the fact that Tavisca promotes an open and free culture, encouraging creativity and focusing on employee-centricity - in turn, employees are known to take pride in their association with the brand. This makes the office space very personal to the employees, as they have a certain degree of emotional investment in their workplace. To give these factors a tangible expression, the architect opted for a "lively office space with a reflection of travel enthusiasm in it."

To create this lively, enthusiastic office space the architect employs a rich palette of colors and material textures. Everything from plush carpeting in vibrant colors, exposed brick and concrete walls, a ship's

pro in the cafe, to swings on faux grass masts fits together in the overall scheme perfectly. Walls, especially, are bright and captivating. This includes the green wall that brings a touch of nature indoors, a bright red wall with employee photos, the one at the reception with a vibrant world map, brick and rough tile walls, etc. Speaking of other colorful highlights, the architect says, "A yellow flooring patch leads to the hot desking area, while a curved vertical green patterned wall hemming the passage adds a touch of interest and breaks the sense of formality. A rope partition is kept as it goes along with the red wall of fame." These elements are, in essence, kitschy but never clash or disharmonize the design. They act as stunning stand-alone components and yet complement each other in the design scheme when seen as a whole.

A focal feature in the office is the emphasis put on Pune's upcoming MahaMetro project. For a travel-based company, the metro project is a significant imagery. However, translating an infrastructure element into an interesting design element for a modern office space requires a great deal of imagination. The architect deftly weaves in elements from the MahaMetro into the office design, drawing upon the immediate, unmistakable association with Pune, tying back to the geographical and cultural context and setting. There is a MahaMetro meeting room, shaped - as the name suggests - like coaches of a metro train! It is a fun take on collaborative spaces, where aesthetics and functionality come together to create a space of visual interest. This meeting room also segregates workstations, taking on yet another functional role.





↑ The office is a reflection of the brand, its employees, and their aspirations. It exudes a fun, casual vibe.



↑ The elements are kitschy but but cohesively bind the office into a complete whole.





↑ The meeting room: The architect deftly weaves in elements from the MahaMetro into the office design, drawing upon the immediate, unmistakable association with Pune, tying back to the geographical and cultural context and setting.





↑ The elements never clash or disharmonize the design. They act as stunning stand-alone components and yet complement each other in the design scheme cohesively.



↑ The design communicates a healthy work-life balance, a vibe that clearly says - work hard when working, enjoy and relax when taking a break.



↑ The office encompasses a modern vibe that boosts productivity while clearly communicating the brand's identity and ethos, packed together in an employee-friendly design.

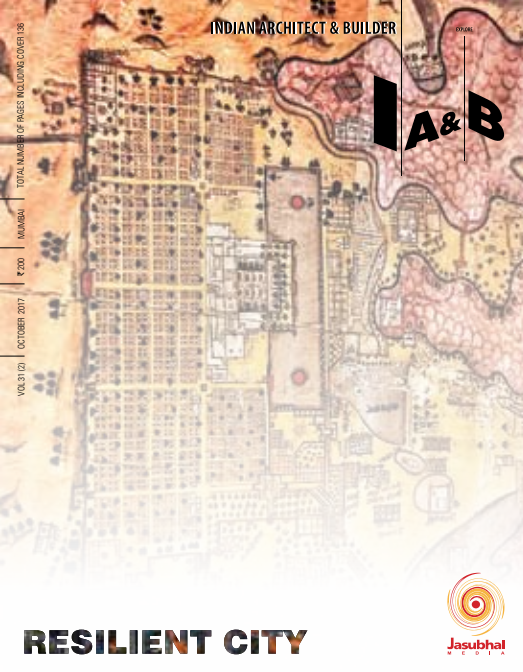
While there are several thoughtful attempts to make the office warm, welcoming, and fun for its employees, the architect doesn't lose sight of the most important aspect of office design - the workspaces. The overall arrangement follows a public-to-private logic. The more public areas of the office - like the reception, waiting areas, breakout spaces, cafe, and pantry - are arranged closer to the entrance. The transition from these public spaces to more private areas happens via the large open-plan section that houses work desks. Meeting rooms and collaborative working areas arranged in this section to optimize available space and encourage employee interaction. In comparison to the more public areas of the office, the workspaces are muted and carry subtle tones of grey. There is very little design distraction in this part, with ergonomics and functionality being played up. Lighting design too is straightforward. All this brings the focus back to work and productivity, while in no way being drab or boring. The scope for collaborative work or a quick break is just a few steps away, always.

Overall, the office is a reflection of the brand, its employees, and their aspirations. It exudes a fun, casual vibe but also draws

attention - in the work desk area - on what's important, and what's primary. It communicates a healthy work-life balance, a vibe that clearly says - work hard when working, enjoy and relax when taking a break. ■

FACT FILE:

Project	:	Tavisca Solutions Pvt Ltd.
Location	:	Wakefield IT park ; Vimannagar Pune
Architect	:	Transitions Designs Pvt Ltd.
Principal Architects	:	Arch. Kapil Sedani
Design / Project Team	:	Nilesh Pansare / Ms. Jayshree Patel
Project Area	:	34,000 Sqft Approx
Civil contractors	:	Mahto Enterprises
Electrical contractors	:	TechSol Services Pvt Ltd.
HVAC Contractors	:	Maharashtra Refrigeration.
Project Estimate	:	Approx Rs. 570 Lakhs
Initiation of Project	:	15th Jan 2019
Completion of project	:	20th April 2019
Photography	:	Mr. Prashant Bhat



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Lighting of the Lamp by Guest of Honour - Ar I M Kadri, Special Guest - Gyan Madhani, Martha Thorne, P.V. Somasundaram, YPS Suri, Maulik Jasubhai, Hemant Shetty



Welcome Address by Maulik Jasubhai, Chairman Jasubhai Group & ChemTech Foundation



Opening Address by P.V. Somasundaram, Executive Director, Armstrong World Industries Pvt Ltd



Pinkish Shah, S+PS Architects, India



Prashant Dhawan, Biomimicry, India

"Thank so much for organizing the very interesting and insightful conference. I know that we will keep in touch in the future and it has created a network of professionals that is very relevant and necessary"

- Martha Thorne, Executive Director, Pritzker Prize



V.Vishwanath, Vishwanath Associates, India



Alireza Taghaboni, nextoffice, Iran



Olga Chepelianskaia, UNICITI, France



Rohan Shivkumar



Naresh Duble, Armstrong



Peter Bradfield, Forestry Innovation Consulting India Pvt Ltd

"Thank you for having us here. It has been a pleasure sharing our works and thoughts with the audience."

- Enrico Dini, Dini Engineering, Italy



Devendra Pandey, UltraTech Cements



V.Murali, Tata Structura



Panel Discussion- Designing for the Future



Paolo Carboni, Italy



Manish Siripurapu, Ant Studio, India



Ayaz Basrai, The Burside Studio, India



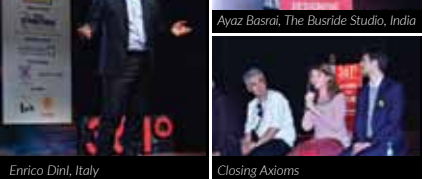
Enrico Dini, Italy



Closing Axioms



Closing Axioms



Closing Axioms

"Thank you for your invitation to take part in the 361 Degree Conference. It was a great event and a huge success"

- Michael Green, Michael Green Architects, Canada

"Thanks so much for wonderful two days. I do hope I could contribute to the overall discourse."

- Shubhra Raje, Built Environments, Ahmedabad



Panel Discussion- Designing for the Future



Michael Green, Michael Green Architects, Canada



Gurjit Singh Matharoo, Matharoo Associates, India



Closing Axioms

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- Percy Pithawala, Vadodra

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ICON LECTURERS OVER THE YEARS



Dr B V Doshi,
Pritzker Laureates, 2018
India

"India is diverse economically, socially, culturally and climatically. We need to stop talking about buildings and talk about a sense of community. That is what identity stems from."



Richard Meier,
USA
Pritzker 1984 Laureate

"I think, any work of architecture that has, with it, some discussion, and some polemic, is good. It shows that people are interested and people are involved."



Fumihiko Maki,
Japan
Pritzker 1993 Laureate

"Time was able to give us the ability to reflect on what we had done and became the mediator between the city and its architecture."



Late Charles Correa,
India
Padma Vibhushan, Padmashri,
RIBA Gold Medal

"Place represents that part of truth that belongs to architecture."



Massimiliano Fuksas,
Italy
Crystal Globe IAA Grand Prix 2015

"Architecture is probably the easiest and simplest interpretation of art and culture."



Peter Rich,
South Africa
Building of the Year award at WAF

"You cannot reinvent the wheel with architecture; it has all been done before."



Toyoo Ito,
Japan
Pritzker 2013 Laureate

"Asian Architecture and cities have inherited the culture of integrating with nature and are opened to nature."



Sir Peter Cook,
UK
Royal Gold Medal of the RIBA

"History of architecture seems to be preoccupied by the form of the window, the decoration of the window, the acknowledgement of the window."