

Total number of pages 84

ARCHITECT and INTERIORS INDIA

Inspiration and insight for architects and interior designers

Volume 7 | Issue 9 | December 2015 | ₹50

Published by ITP Publishing India

Structural glass

Transparent notions

Samsung AC Forum

Galaxy of innovations

TWO GOOD

THE TWO-DECADE-OLD
KHOSLA ASSOCIATES,
HELMED BY FOUNDER
SANDEEP KHOSLA
AND PARTNER
AMARESH ANAND,
HAS ACHIEVED GLOBAL
RECOGNITION FOR ITS
DISTINCTIVE WORK

**Key projects by
Khosla Associates**





“SANDEEP KHOSLA'S JOURNEY FROM A STUDENT OF ART TO A PRACTITIONER OF ARCHITECTURE IS ONE THAT YOUNG ARCHITECTS CAN LEARN FROM”

IMAGINE NATION

A visit to the Taj Mahal or any other magnificent monument that is part of the architectural legacy of our country, makes us stop and stare in wonder at the free rein of imagination given by erstwhile patrons to the artists and craftsmen of yore. Invariably, those patrons were royalty – as it was the nawabs, kings and emperors who held the purse strings then. Today, it is corporate houses and developers who wield the power to evoke awestruck exclamations, if only they were not sidetracked by the lure of profit-making.

The selfless urge to nurture art, craft and architecture without expecting financial returns, is a rare one indeed. Fortunately, some architects succeed in finding patrons who allow them to exercise their imagination and fine-tune it to an art form. Our country certainly needs more such philanthropists.

Chinubhai Chimanbhai of the Ahmedabad Textile Mills Association must be acknowledged for inviting Le Corbusier (the Father of Modernism in India, to whom tributes are currently being paid by the Chandigarh College of Architecture and other organisations on his 50th death anniversary) to design the headquarters of the organisation. The edifice that resulted is typical of the Corbusier style: a concrete grid-based structure of innovative form built with engineering that was unimaginable when it was built.

The building stands out due to its bold colours contrasting against the plain concrete and its interior space awash with a gentle light. Le Corbusier's genius is also visible in two private houses in the city: Shodan Villa, which is closed to the public; and Sarabhai House (on the grounds of the Calico Museum), which can be visited by appointment – but true fans of this icon need to make a pilgrimage to Chandigarh, the city he designed.

Lest you conclude that this is a lament about the non-existence of such architectural gems, I must now draw your attention to the work of Khosla Associates. One of the lucky few who inspire complete confidence in their benefactors, founder Sandeep Khosla's journey from a student of Art to a practitioner of Architecture is one that young architects can learn from.

When you look at the key projects of Khosla Associates, you are likely to be awed by the innovative forms – and yet, you cannot escape their functional design. Khosla's tribute (on Facebook) to the late Mike Manwaring, his "friend, client, patron and coach" who passed away just as we were putting this issue to bed, speaks volumes about the role of a patron: "Thank you for believing in me, commissioning me to design your audacious projects, sharing with me your mad visions. I learnt much from you. I feel very saddened by the thought that I will never see you again, and will miss you greatly. May your soul rest in peace."

Khosla goes on to add that Manwaring's spirit will live on in the Cliff House in Kerala, perched on a precipice with a 200ft drop to an expansive grove of coconut trees, the beach and the Arabian Sea – which you can read about and visualise in our cover story this month.

If only there were many more clients of Manwarings' ilk. Imagine that!

Maria Louis, Editor
maria.louis@itp.com

ADVISORY BOARD



Dikshu C. Kakreje



Namita Singh



Mustansir Dalvi



Bo Boje Larsen



Karan Grever



Sanjay Pari



Nitin Killewala



Niranjan Hiraniandani



Manit Rastogi



Conrad Gonsalves



CN Raghavendran



Varun Kohli



Jürgen Wolf



Rezo Kabul



ART OF THE MATTER

THE SOAPBOX IS AN OPPORTUNITY FOR EACH OF OUR ADVISORY BOARD MEMBERS TO EXPRESS THEIR OPINION ON AN IMPORTANT INDUSTRY ISSUE. THIS MONTH, SANDEEP KHOSLA TELLS US WHY HE BELIEVES THAT ARCHITECTURE IS ART.

Consider any good work of architecture to be also a work of art. Architecture, for me, is a built expression that has the ability to, via a set of narrative experiences, evoke visceral emotions within us. That, for me, is architecture... and it is different from a building which may be only about zoning, byelaws and logic. Good architecture, apart from fulfilling a programme and brief, should also be poetic in its expression.

The balance between science and art is crucial to architecture and design, as form and function must co-exist. Architecture and design should have a purpose or, as Charles Eames put it, "it should solve a problem," while still being "pleasurable".

I have seen pieces of sculpture sometimes even influence a programme. My earliest recollection was Frank Lloyd Wright's Guggenheim in New York that was criticised (when it opened) for its lack of function in the central Rotunda space. However, as the shift of contemporary art moved from 2D painting on a wall to 3D installation art, the ramps became a wonderful way to view exhibits from all angles. Now, artists create works keeping in mind the space of the Rotunda and its spiralling ramps. Such is the power of design.

Wright stated, "Every architect must be a great original interpreter of his time, his day, his age." It is important for architects to address the concerns of our time – be it climate change and sustainability, a global economy in decline, shifting cultural attitudes, the age of social media and the internet, or a generation that wants instant gratification.

In relevant architectural circles, there is a growing concern about iconic buildings by 'starchitects' that are expensive to build and run, and are not environmentally sustainable. The time has come in architecture to create buildings that are truly relevant, and not just iconic. Advanced software has enabled us to create buildings in any possible shape – but that doesn't mean we have to. Concerns of buildings should be driven by the need (social, economic, cultural, environmental and local) rather than only an image. The visual outcome of architecture can be a thought-provoking result of these concerns.

In this fast-paced time, it is important for architects and designers to pause and think about the things that we are giving

up. While being cutting-edge and innovative today, I would still advocate a return to the natural, to the tactile, to the hand-made and to the hand-crafted.

I have a lot of optimism and hope in the next generation; they are ambitious and play by their own rules. The only thing that concerns me is the need for this generation to have quick results, which sometimes takes the rigour out of their design approach and thinking. But the next generation, I am sure, will respond well to their times in out-of-box ways – as they are not bogged down by a linear way of thinking.

In the past decade or so, developers have hired architects to realise their dreams; and a lot of the times, these dreams were guided by what will sell – which can result in gimmicky architecture. The game has been really about building an image and selling an aspirational dream. Hence, ideas from distant parts of the world are transported and replicated in a cut-and-paste way into our urban fabric with absolutely no sense of context.

But I do need to add that mindsets are changing fast. We have to give credit to the handful of developers in every city who are breaking the mould and commissioning good architects to produce thought-provoking and relevant architecture. Increasingly, these developers are thinking of value additions so as to give their clients a quality lifestyle and product.

Unfortunately, there is a lack of public spaces in our urban environments, creating a dire need for more civic and community spaces to be stitched into our urban fabric. Increasingly, city life is becoming insular, confined to the private realm, with comfort in our individual houses, gated communities and a shopping mall culture. Walking has become a rarity in our Indian cities, with a lack of consideration for the pedestrians and an absence of public plazas [where we can stroll].

We have recently got commissioned to do our first government project in North Karnataka, a cultural centre on a lake front. It is an ambitious project that will incorporate an open amphitheatre, cafes, retail, a landscaped park, craft workshop spaces and sporting facilities. It will also look at rejuvenation of the lake and its promenade. After all, in the end, architecture should benefit the people. ■

SANDEEP
KHOSLA
Founder and principal,
Khosla Associates



TWIST OF TASTE

LED BY SANDEEP KHOSLA AND AMARESH ANAND, KHOSLA ASSOCIATES' TASTEFUL BODY OF WORK DRAWS INSPIRATION FROM TROPICAL ARCHITECTURE – BUT GIVES IT A CONTEMPORARY TWIST

BY MARIA LOUIS

Making a definitive statement with each project may be difficult for most architects and designers, but Khosla Associates accomplishes the task with ease – thanks to the vocabulary they have developed and refined over the past two decades. Young architects could learn a lot from the professional journey of founding partner Sandeep Khosla, which began when he was studying Fine Arts (including drawing and painting) and Economics, but was also exposed to classes in Philosophy, Music and Literature at a small Liberal Arts college called Bard in upstate New York.

During his second year, he was introduced to classes in Architectural History, and that sparked off his interest in architecture. "I found the process of drawing and painting fulfilling, yet too personal and introverted," explains Khosla.

"I thought architecture could be more all-encompassing, possibly combining all the arts and reaching out to people formally as well as experientially. That prompted me to transfer into architecture school at Pratt in New York. The rest is history, I guess."

Khosla Associates has been creating history in the field of architecture in India, and a major part of the credit for that should go to the founding partner's own early influences and inspirations. His introduction to architectural discourse began during the Pratt Institute undergraduate architecture programme, when he was exposed to a variety of methodologies and complex abstract exercises in the making of a form. "The inspiring professors I had were architectural thinkers and not practitioners," observes Khosla. "Though conceptually sophisticated, the work was largely disconnected from issues of culture, context, materiality and climate."

1. Partners Amaresh Anand and Sandeep Khosla.

ABOUT KHOSLA ASSOCIATES

Khosla Associates is a leading architecture and interior design firm based in Bengaluru. The principal architect and founder, Sandeep Khosla studied architecture at the Pratt Institute, New York. He then returned to India and worked as an associate with architect Charles Correa in Mumbai before establishing Khosla Associates in 1995.

Khosla was joined by Amaresh Anand as an associate in the year 2000. Amaresh is a graduate of Bengaluru's BMSCE College, and is currently a principal and partner at Khosla Associates.

The firm headed by Sandeep Khosla and Amaresh Anand consists of highly-driven design professionals who create a versatile body of work ranging from architecture and interiors of residences and corporate offices to retail and hospitality spaces to institutional buildings. During the past 15 years of practice, Khosla Associates has won 14 national awards. They received their first major international award in 2013 when their DPS Kindergarten School in Bengaluru, was declared winner in the Inside Awards Education Category at the World Architecture Festival, Singapore.

Khosla Associates' distinct style of tropical residential architecture uses local materials and concepts, but re-interprets them with an innovative and contemporary design sensibility. The firm's interest in global/local trends in fashion, lifestyle and design is reflected in their varied palette of interior projects such as MTV, Nike, Touch, Raxy, Shiro, Carbon and Loft 38, among others.

Khosla Associates' Arts and Media Centre at the Doon School and the Cliff House in Kerala were on the shortlist at the World Architecture Festival at Barcelona in 2011. The Cliff House was one of the few projects from India to be included in 'The Atlas of World Architecture' (2012, Braun).

Khosla was part of a select group of designers invited by the Institute of Contemporary Arts, London, in 2004 to show the firm's work. Wallpaper magazine (UK) listed Khosla Associates in 2011 as one of India's 10 most innovative architectural practices.

Khosla has been a guest speaker at important design conferences as well as a jury member at architecture schools. Select talks given by him include presentations at the Institute of Contemporary Arts, London, 2004; Kyoorius Design Yatra, Goa, 2011; 361 Degrees 'Architecture of Purpose', Mumbai, 2013; India Design ID, New Delhi, 2013; and World Architecture Festival, Singapore, 2014.

That lacuna was soon filled when he returned to India and worked as an associate with Charles Correa in Mumbai (see box on the next page), besides visiting other masters in the subcontinent – such as Geoffrey Bawa in Sri Lanka. Citing both Correa and Bawa as his role models, Khosla recalls, "I was fortunate enough to meet Bawa before he passed away. His work inspired me hugely, and I visited almost all his projects in Sri Lanka. His office and home in Colombo (at Bagatelle Road) as well as the Gardens at Lunuganga shaped the way I think about space."

Some of the other iconic structures that have inspired Khosla (internationally) are Ronchamp by Le Corbusier, Guggenheim Bilbao by Frank Gehry, Therme Vals by Herzog and de Meuron; and (in India) Sangath by BV Doshi and Kanchenjunga Apartments by Correa.

Among the current crop of architects and designers whose work Khosla follows and admires today are Vo Trong Nghia from Vietnam ("his affordable, environment-friendly approach to design is fascinating"), Shigeru Ban ("who works deftly with recyclable materials"), Dutch designer Marcel Wanders ("who challenges the notion of bland modernism and brings in an element of surprise in his work") and pro-



PROFILE KHOSLA ASSOCIATES

lific Spanish-born Italian designer Patricia Urquiola ("who uses notions of memory and nostalgia in her work").

His stint with Correa chartered a way forward for Khosla, pointing him in the direction of the kind of architecture/design he wanted to practise – "one that was respectful of tradition, history, climate and context, yet was innovative and contemporary," he discloses.

When he started practising independently 20 years ago, setting up his firm in 1995, interior design (or even furniture and product design) were relatively nascent professions in India. "I had been exposed by my parents from a very young age to a refined sense of aesthetics and style, so I guess I had developed an innate flair for it," he acknowledges.

Khosla's first project, which taught him lessons for life, is best described in his own words: "It was a small 800sq-ft showroom for my brother, fashion designer Manoviraj Khosla. I learnt so much from that project, as I did everything myself – from concept, drafting all the details, making the bill of quantities, prototyping each and every component, placing all the orders, and being responsible for its completion within a certain time frame. All these areas are now handled by different people in the office, but it was a great learning experience to delve into all aspects of the project – from ideation to completion. Of course, I had no staff at that time, as I couldn't afford it and had only one project!"

While Khosla did not have any formal training in interior design ("I studied architecture and just stumbled into the world of interiors," he confesses), very early in his career he got the opportunity to work on some hospitality interior design projects that led to further interior work, which he found that he was beginning to enjoy.

Another area that he has become sensitised to, is landscape design. "Although we work with landscape designers and consultants, we look closely at the choice of each and every plant and tree in our projects and the crucial relationship the landscape has to the built form," maintains Khosla.

His partner, Amaresh Anand, is also an architect – so, their approach to interiors is primarily that of spatial planning, looking at the "architectonics of the space" rather than decoration. "The application of texture, surface material and colour has always been secondary to our design process," insists Khosla. "Over the years, and literally on the job, we have honed our skills in interior detailing, furniture and accessory design as well as lighting." The process of working on both architecture and interior design simultane-

2. For Khosla, designing the Arts and Media Centre for the Doon School was an opportunity to thank his alma mater for the art exposure it had provided him at a young age.



ously has been exciting for both partners, who feel that both disciplines feed off each other. "We now look at all projects holistically, as we believe that the boundaries between architecture and interior design are quite blurred," adds Khosla.

The one structure that he could keep going back to for inspiration, is Frank Lloyd Wright's Fallingwater (built between 1936-39). Qualifying it as a piece of architecture and interior design that he still enjoys, he recalls that it left him speechless when he first visited it as a first-year student of architecture. "I was struck by the audacity and boldness of his vision at the time it was created," recalls the architect. "The relationship of the house cantilevering over a waterfall and the symbiotic relationship with the natural wooded environment is very special, as was Wright's holistic vision – where every detail, from the overall structure to the doors and windows, lamps and accessories, were customised to perfection."

Khosla Associates has tried to develop their own vision of an 'India Modern' sensibility. "I have had a strong and rewarding 15-year working relationship with my partner, Amaresh," declares Khosla. "Together, we head a relatively small boutique outfit of 15 architects and interior designers, and have a very collaborative approach to our work."

While both partners head the designing and ideating process, concept design emerges from Khosla's desk and they sit together on design development before the work goes to a team (under their supervision) for construction drawings and details. "Both of us get involved in a hands-on way in the construction phase, working closely to customise solutions with the contractors, masons, stone workers and carpenters," discloses Khosla. "The process of making is sometimes as rewarding as the process of conceiving."

One of the firm's earliest projects, which Khosla cites as a turning point in his career, was a hospitality project called 180 Proof. Located in a prominent 100-year-old colonial building, it was one of the first examples of adaptive re-use of a heritage building in 1996-97, and its success spurred the firm into getting several more hospitality commissions.

"A second turning point would be the Manwaring House," recalls the architect. "It was designed for a couple residing in England, but with roots in Bengaluru. They wanted a contemporary home with an Indian soul, and we shared a similar empathy towards local materials as well as

3. The Cliff House is one of the few projects from India to be included in 'The Atlas of World Architecture'.

THE CHARLES CORREA EFFECT

Founder and partner of Khosla Associates, Sandeep Khosla recalls: "I worked with Charles Correa and learned how an intelligent practice has drawn inspiration from our history and tradition, and has developed a strong contemporary design language. I understood the importance of permeable spaces, voids and open-to-sky spaces such as courtyards and verandahs in our tropical environment. Also, the important relationship and the blurring of boundaries between our built form and natural environment."

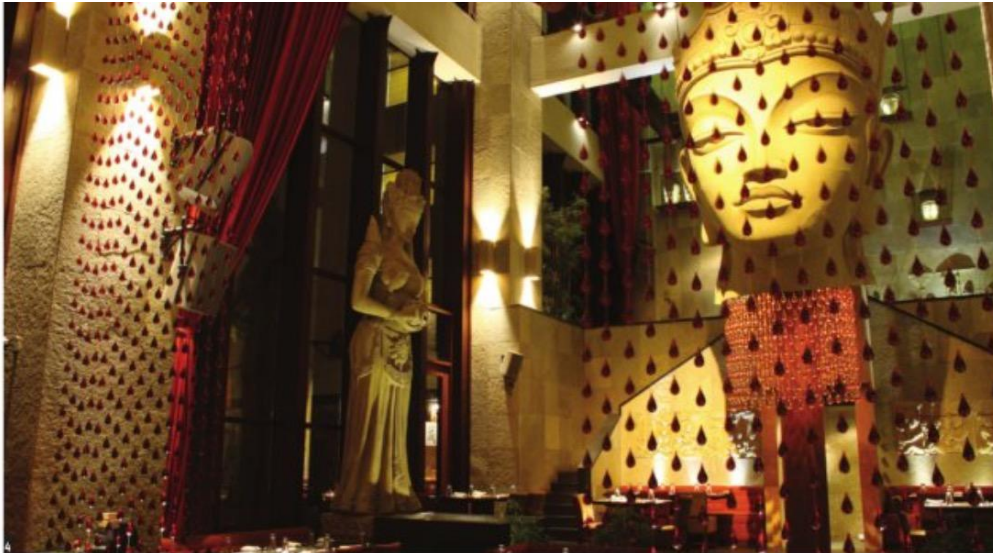
"To be honest, it was a difficult time at Charles' office, as he was a very tough taskmaster and a perfectionist, but my learning curve was very steep. I had just returned from the USA with a largely conceptual architectural education, and I was flung into the world of building practices in our country – issues of context, climate, culture and materiality."

"I used to marvel at the sheer volume and quality of design output coming out of a small office of under 15 architects!"

climate-sensitive architecture. This marked a certain direction forward in our residential work."

The bold and beautiful Shiro, their hospitality project in Mumbai, drew a lot of attention and honours. This Asian lounge bar set in a defunct textile mill is a surreal fantasy with inspiration drawn from travels across South Asia. Then, there were projects that earned the firm international recognition – such as the Cliff House in Kerala, perched at 200ft on a cliff, with commanding views of the Arabian Sea. "It was an emotive gesture that lunged out to the surrounding views while allowing the sea breeze in," describes Khosla.

Recently, with DPS Kindergarten School in Bengaluru, the duo and their team created a successful typology for high-volume schools that could be replicated across South India. Calling this project in the education space their most relevant work, Khosla admits that it was extremely challenging because the first block of 25,000sq-ft had to be completed within a tight deadline of six months and a stringent budget of Rs1,200/sq-ft. "As a firm used to working in the luxury segment, this posed a unique challenge; but we arrived at an out-of-the-box design template that fulfilled all the criteria,"



he says, adding that this design won them their first major international award at the WAF 2013 in Singapore.

Another project in this realm is the Arts and Media Centre that Khosla Associates designed for the Doon School, India's all-boys premier boarding school in Dehradun. Over the past five years, it has brought a rapid resurgence in art education at the school. "As an alumnus of the school myself, there was a great feeling of giving back to the institution that first nurtured my interest in the arts," explains Khosla. "The project was challenging, as the contemporary building had to weave in the topography and natural environment of the school, had to be sensitive to the brick architecture of the historic campus, and had to interface successfully with other English Renaissance-inspired buildings."

Over the past 20 years, Khosla's firm has produced a varied spectrum of work, ranging from architecture and interiors of residences and corporate offices to retail and hospitality spaces to institutional buildings. They have won over 30 national and international awards during this time, and the reason for this probably lies in this comment by the founding partner: "From the day I founded the firm, there has been a tendency to have fun, think out of the box and innovate with each project. The approach has also been cross-disciplinary, and we have collaborated often with other design disciplines – most notably, the graphic designers at 'tsk design', my wife's design firm."

The partners call themselves "contextualists" who believe that architecture should be rooted in one's environment and to a particular site. Elaborates Khosla: "While we work with an international style, we draw inspiration from traditional concepts, craft and local material; and interpret them with an innovative and contemporary design approach."

Many young architects and designers have passed through the portals of Khosla Associates over the past two decades. Khosla embraces them into "the larger Khosla Associates family" comprising collaborators and past employees. "I would like to believe that I am always there to give advice and guide them at any stage," says the architect who has interacted with students at college design juries and talks – no doubt inspiring them by his journey.

Even a fleeting glance at some of the key projects of Khosla Associates indicates a preference for steel for structures ("due to its adaptability and speed of construction"), porce-

MAJOR PROJECTS EXECUTED BY KHOSLA ASSOCIATES

Hospitality (hotels): Jumeriah Maldives; **(bars/restaurants):** Shiro (Mumbai and Bengaluru), Loft 38, Hard Rock Cafés across India
Houses: Cliff House (Kerala), Library House (Bengaluru)
Retail: Goodearth Flagship Store (Bengaluru), Atmosphere (Colaba)
Institutional: DPS Kindergarten School (Bengaluru), Arts and Media Centre at the Doon School

lain tiles for interiors ("they come in a plethora of finishes to suit every taste") and earthy materials for the flooring. "I am partial towards Kota stone, both green and brown, sourced from Rajasthan – and we use this in abundance," admits Khosla. "Kota is beautiful, whether mirror polished, rough or river finished; and I love its tone and seamless quality."

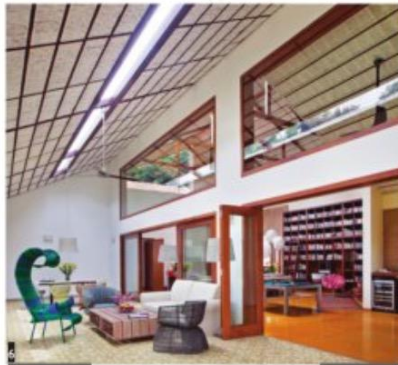
The firm's architecture is experiential and attempts to modulate space to create beautiful, peaceful or dramatic spaces. There is a certain romanticism, a narrative quality that leads the viewer into varied experiences. "We enjoy creating work that references the old, has a hint of nostalgia while being contemporary and innovative," declares Khosla. "Living in a tropical environment, our architecture is climate sensitive and blurs the boundaries between indoors and outdoors, making spaces permeable. The dialogue between built form and the external environment is important."

Since Khosla Associates' palette of projects is varied, ranging from tropical climate-sensitive residential, resort and institutional architecture to the interiors of hotels, bars, clubs, restaurants and offices, the duo has to wear different hats while designing these spaces. But they straddle both disciplines, of architecture and interior design, with ease. And the fact that they enjoy this variety is evident in our handpicked selection of their key projects.

Khosla's dream project is to design an art gallery or a museum, as the typology interests him. "As a user, I have been to several such spaces around the world," points out the one-time student of Fine Arts, who hopes to be remembered as someone who was true to his beliefs and his discipline.

From what we can see of his firm's oeuvre (check out the projects featured in the following pages), he certainly is!

4. Shiro, an Asian lounge bar in Mumbai, shows the firm's remarkable hold on hospitality design.



PROJECT DETAILS

Architects: Khosla Associates
Location: Bengaluru, Karnataka, India
Principal designers: Sandeep Khosla, Amaresh Anand
Design team: Sandeep Khosla, Amaresh Anand and Priyanka Sams
Project year: 2014
Photographs: Shamaanth Patil J
Civil contractor: JJ Constructions Pvt Ltd
Structural engineer: S&S Associates
Landscape: Dewa Kusuma, Bali
Client: Nikhil Kumar & Lavanya Sankaram
Area: 12,500sq-ft

5. The Library House is a fusion of design elements from old South Indian homes with contemporary aspirations.

6. The 750sq-ft library room caters to different activities, from reading and lounging to entertaining.

LIBRARY HOUSE

Seeking a peaceful retreat from the stresses of life, the home owners wanted an oasis where they would have space to breathe, a verandah to watch the rainfall and a garden where they could potter about. They were looking for an ecologically-sensitive house, contemporary yet nostalgic about old Bengaluru; since they were avid readers, a space to accommodate their ever-growing collection of books.

The Library House juxtaposes different moods within its plan, modulating scale and creating an element of surprise as you enter, and a process of discovery as you move along. There is a layering of space and a continuing bricolage of old and new, global and Indian, that extends through all the spaces. From the road, a modest colonnaded Mangalore-tiled walkway with wooden columns traverses a tropical courtyard, and one enters the home via a light-filled foyer.

Of course, the library is given importance as a central space as it combines various activities for the family and provides an anchor to the house. The 750sq-ft area has a 25ft-high gabled roof with wooden trusses and a bookshelf spanning over 30ft. It is a casual space where the family congregates – where carefully demarcated areas for lounging, studying, listening to music, playing the piano and entertaining are carved out in an open plan layout.

The generosity of space gently spills out via large sliding doors into an ample verandah, pool deck and garden. The interconnectedness of these areas allows for a grand and seamless living space. Comfortable clusters of seating in the verandah and deck interact with the library as well as the garden.

The house achieves a great degree of efficiency in generating most of its own electricity via photovoltaic solar panels, and stores excess rainwater in a large underground sump.



BHUWALKA HOUSE

This house in Bengaluru was conceived for a young couple and their teen daughter, and the requirements from this 9,600sq-ft plot were a basement for car parking, four bedrooms, a home theatre, gym and public spaces such as living, dining and kitchen interacting with a large garden.

Set in the upmarket Koramangala neighbourhood, the site has a number of mature trees as part of the surrounding streetscape. The west-facing frontage of the plot has a beautiful tree straddling the compound wall, and the architects were keen to establish a dialogue between house and tree. Khosla Associates' choice on the spatial flow was dictated by the views to the street as well as to the open area and the low-slung house sitting on the adjacent plot to its north.

The anchor of the house is a dramatic double-height living area that culminates vertically in a sweeping butterfly-shaped roof, orienting west and east towards the street as well as the garden. Walkways on the upper level lead to bedrooms and interact with the double-height volumes of the staircase shaft on one side and the living area on the other.

Copious amounts of natural light bathe this area via a series of skylights, while louvered operable blinds allow for controlled light and views via large expanses of glass on the east and west elevations.

The house is richly layered and textured with a judicious mix of materials, which extends into the choice of furniture, furnishings and artwork. The expanses of yellow Jaisalmer sandstone are juxtaposed with the warmth of timber on the sloping roofs, polished cement and exposed concrete on wall and ceiling surfaces, with a linear wall painted ink blue.

PROJECT DETAILS

Architects: Khosla Associates

Location: Bengaluru, Karnataka, India

Principal designers: Sandeep Khosla and Amaresh Anand

Design team: Sandeep Khosla, Amaresh Anand, Akanksha Chajjer and Moiz Faizulla

Project year: 2014

Photographs: Shamenath Patil J

Civil contractors: Dam Constructions Pvt Ltd

Structural engineer: S&S Associates

Client: Harsh & Nidhi Bhuwalka

Area: 10,200sq-ft

7. The double-height living area culminates vertically in a butterfly-shaped roof.

8. The design brief necessitated that all social spaces interact with the outdoors.





PROJECT DETAILS

Architects: Khosla Associates
Location: Bengaluru, Karnataka, India
Architects-in-charge: Sandeep Khosla and Amaresh Anand
Design team: Sandeep Khosla, Amaresh Anand, Dammen Thomas and Priyanka Sams
Photographers: Shamanth Patil J
Civil contractors: Hi Tech Constructions Pvt Ltd
Structural engineer: S&S Associates
Client: Karik Kannan & Roopashree Gopalaswamy

takes into account a deliberate segregation of public and private spaces. The ground floor houses a guest room, study, puja room and two kitchens – other than the living and dining areas, while the first floor has a master bedroom, child's bedroom, yoga room and family area.

The living room's verticality is emphasised by large floor-to-ceiling windows with sheer blinds that provide filtered light from the harsh afternoon western sun and open up to welcome the morning sun from the east. The living areas open seamlessly to a wooden deck and garden.

Two sloping roofs articulate the importance of the living room and the master bedroom, simultaneously lunging out into views of the garden from either end of the 'L-Plan'. A third roof over the yoga room slopes outward on to the street corner. These roofs have a curious detail, as they are wedged within bold vertical fins and connected with a skylight-spacer on either end – the resultant effect making them seemingly float within their respective volumes.

The surfaces of the facade are a mix of white stucco and polished cement juxtaposed with timber cladding on the underside of the roofs. The flooring has large swathes of polished Indian grey Kota stone.

The furniture is peppered with mid-century classics such as Wegner Shell chairs, Jacobsen Swan chairs and a Saarinen Womb chair, juxtaposed with light fixtures by Louis Poulsen, Foscarini and Tom Dixon. The art on the walls is by young contemporary Indian artists, while the rugs are colourful woven flat-weave dhurries from Jaipur.

L-PLAN HOUSE

Khosla Associates intentionally thought of building an inward-looking house for a young couple who wanted privacy from the street and views into their garden. The configuration of choice was an L-shaped plan that would straddle two sides of the corner site and allow openness into the garden.

Conceptually, the house has two opposing faces: an introverted exterior facing the street on the east and south, and an extroverted interior elevation facing west and north. The street-facing massing is more opaque, while the garden-facing elevations provide transparency and views.

Entry to the house is from the east through a rectilinear portal that frames a shallow water feature via a large picture window, thus establishing an immediate visual connection from the street to the garden. In the perpendicular direction, the foyer opens up to a double-height living room and then notches into an equally capacious dining area with an open kitchen. The family room on the upper level interacts with the double volume of the dining and living areas below.

The organisation of the various functions of the home

9. The extroverted interior elevation, facing west and north, provides transparency and views to the garden.

10. The large windows with sheer blinds allow filtered light from the harsh afternoon western sun and open up to welcome the morning sun from the east.



GOODEARTH SOUTH INDIA FLAGSHIP STORE

Taking a cue from Goodearth's vision of 'Sustainable Luxury', Khosla Associates' design for the South India flagship store emerged from making responsible choices both in the spatial flow as well as the use of materials.

The primary objective while displaying the extensive range of the lifestyle store's home décor, dining and barware, home textiles and apparel was to create a feeling of lightness within the space and to reiterate the elements that the brand stands for – natural, organic, handcrafted and sustainable.

The site, located in Bengaluru's most fashionable shopping district, features an open-to-sky courtyard at its entrance. The architects' intervention was to insert a covered pavilion and a verandah at its two ends; while one accommodates an organic juice and salad bar/café, the other acts as a generous entry to the store and a connector between its two levels.

One of the challenges of the existing space with several disconnected small rooms was to visually free the space for a more meaningful retail experience. On the ground floor, the architects created three successive linear bays running north-south, effortlessly connected to enable a seamless spatial flow. The bay facing the courtyard features visual merchandise. The central voluminous bay contains home décor, dining and tableware, while the bay at the rear showcases home textiles.

The upper floor is an airy space on two split-levels, focusing on apparel and accessories. One of the highlights of the space is a screen of vertical jute that gently demarcates both levels.

At the far end is the display of spa products set against a white brick wall and bathed gently with natural light via a skylight.

The materials used are natural and recycled. The undersides of the roofs are in recycled crate wood, and the internal walls are rendered in polished cement. Certain highlight walls are punctuated in white painted brick, while the display fixtures are crafted in exposed steel and recycled timber. The flooring is an intentional patchwork of the existing terrazzo, restored with areas of cement.

It was important for the clients to weave the aspect of 'story telling' into the space – hence two areas of projection were created within the store, where films run on a loop to evoke the process of handcrafting of their products.

11. A covered pavilion and open-to-sky courtyard marks the entrance to the store.

12. The natural and recycled materials are accentuated by the polished cement walls.

PROJECT DETAILS

Architects: Khosla Associates
Location: Bengaluru, Karnataka, India
Principal designers: Sandeep Khosla and Amaresh Anand
Design team: Sandeep Khosla and Amaresh Anand
Photographs: Shomant Patil J
Civil contractors: JJ Constructions Pvt Ltd
Structural engineer: S&S Associates
Client: Anita Lal
Area: 7,955sq-ft



13



14

13. Various levels within a larger volume interact seamlessly with one another.

14. A strikingly patterned terrazzo highlights the floor.

LOFT 38

This project offered an opportunity to conceive a different entertainment hub on one of Bengaluru's prime high streets. Not only did Khosla Associates design the architecture of the building and its interiors, they also advised their clients on its positioning as a high-energy venue for music lovers – where a variety of deejays would perform on a weekly basis.

The form of the structure draws inspiration from traditional barn architecture with its voluminous interior shell and overriding gable roof. The architects chose to contemporise this typology for the possibilities it offered as a theatrical space. Various levels (or lofts) within a larger volume inter-

PROJECT DETAILS

Architects: Khosla Associates
Location: Bengaluru, Karnataka, India
Principal designers: Sandeep Khosla, Amaresh Anand
Project year: 2013
Photographs: Shamath Patil J
Design team: Sandeep Khosla, Amaresh Anand and Priyanka Sams
Brand identity: TSK Design
Structural engineer: S&S Associates
Interior contractor: Ashish Interbuild Pvt Ltd
Lighting: Cono Lighting Solutions Pvt Ltd
Acoustic consultant: Soundscapes of India
Sound engineering: Audio Latus
Furniture design: Khosla Associates, SFA Works
Client: GK Corporation
Area: 7,400sq-ft

act seamlessly with one another, while freeing sight lines from the stage at one end and the DJ booth on the other.

The 38ft-high roof envelopes a space that is articulated by a bar and dance floor on the ground, with lounge and restaurant spaces on the successive two levels flanking either side of a dramatic atrium, looking down on to the busy dance floor. The rear stage wall is clad entirely with rustic wooden logs stacked one atop the other, referencing the firewood stacked in barns.

The architects chose to highlight the dance floor and the ceiling, viewed from various vantage points within the space. A strikingly-patterned terrazzo floor clads the dance floor, and steel girders that divide the space longitudinally soar upwards towards trusses that support the warm perforated plywood roof.

The furniture design, light fixtures and other details are an eclectic mix intended for casual dining as well as lounging.

The dramatic interior volume is offset by a calm and intimate open-to-sky courtyard with its own bar and seating, for those seeking respite from the internal audio levels.



15



16

DPS KINDERGARTEN SCHOOL, WHITEFIELD

The brief called for the design of a franchise for one of the largest North Indian school chains, Delhi Public School. Since the high volume model was to be potentially replicated across several schools in South India, Khosla Associates were asked to create a simple and cost-effective language that could be adapted easily to different site conditions and slightly varying programmes.

The primary challenge was to formulate and construct a 35,000sq-ft kindergarten block (part of an overall school masterplan) catering to 1,000 children, within six months and at an efficient cost of Rs1,200 per sq-ft. The architects adopted a basic 35x20ft classroom module, stacked it horizontally and vertically like building blocks, with a repetitive exposed concrete structure to which they added layers of intervention. Classrooms flank an 8ft wide, single-loaded corridor that holds durable corrugated sheets painted in bright colours.

The building's key features include a rich colour palette inspired by regional architecture and textiles; terracotta *jalis* as a perforated external building skin that facilitates adequate cross-ventilation and cuts down the harsh western sun; and the passageway that draws you to a central, linear open-to-sky courtyard – which is the soul of the space and takes education 'out of the box'.

In an age of air-conditioned schools becoming increasingly popular in India, Khosla Associates' design attempted a climate-sensitive, energy-efficient and cost-effective approach that utilises minimal electrical load during the day due to effective harnessing of breezes as well as adequate use of natural light.

The architects hope to take this simple yet effective typology further to other franchises in the region. ■

PROJECT DETAILS

Architects: Khosla Associates
Location: Bengaluru, Karnataka, India
Principal designers: Sandeep Khosla and Amaresh Anand
Design team: Sandeep Khosla, Amaresh Anand and Bijeta Bachaspati
Project year: 2013
Photographs: Shamaanth Patil J
Structural engineers: S&S Associates
Civil contractors: Gomini Constructions Pvt Ltd
Project management: Kris Cooper Pvt Ltd
Landscape: Garden World Pvt Ltd
Area: 35,000sq-ft

15. Classrooms flank an 8ft wide, single-loaded corridor that holds durable, brightly-painted corrugated sheets.

16. The design has a climate-sensitive and cost-effective approach, harnessing natural ventilation and daylight.