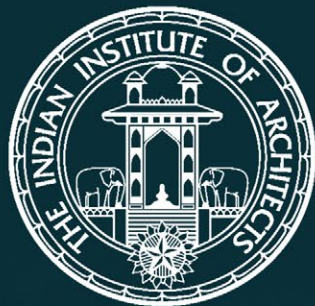




blueprint

AWARD-WINNING NEWSLETTER OF THE IIA - KARNATAKA CHAPTER
ISSUE 01 | SEP 2026

WHAT'S INSIDE

A NEW ORDER

The people shaping the year ahead.

THE VISIONARY

Our Chairman on beginnings, ambitions and the road ahead.

THE NEW VOICES

Meet the editorial collective behind this issue.

THE POWER LIST

The Office Bearers.
The Committee.
The people making it happen.

**A NEW TENURE.
NEW VOICES.
NEW PERSPECTIVES.**

THE YEAR IN ARCHITECTURE
STARTS HERE.

Latitude
EXPLORE • EXPRESS • EXPERIENCE

+ YAF Young Architects' Festival '26

Latitude gets a national stage. Here's what's coming!

**IN CONVERSATION WITH
AR. HARDIK SHAH**

Practice. Process.
Perspective.

GO SEE

Our edits of places architects should have on their radar.

AND MORE...

Because architecture is never just about buildings.

CREDITS

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The artistic and poetic dimension of architecture only exists in its experience. Real architectural quality is recreated in its experience, by anyone who encounters the work. We still think and teach too much of architecture in material and formal terms.

JUHANI PALLASMAA

Finnish Architect, Educator & Architectural Thinker



ONWARD

Ar. Mueen Haris is an architect and design professional with a strong engagement in the architectural community. As Chairman of the IIA Karnataka Chapter, he has championed platforms that foster dialogue, collaboration and recognition within the profession.



And just like that, we're back!

A new term, a stronger team, and a new edition of Blueprint.

Beginning a third consecutive term is exciting, but more than anything, it is a responsibility. The confidence placed on us once is an honour; placed on us again, it is a reminder to make it count. The previous terms gave us platforms, ideas and initiatives that became part of the Chapter. This term, we hope to build on that foundation while remaining open to new perspectives.

By bringing together fresh perspectives, experienced voices and a new Review Committee, we create more room to question, challenge and strengthen what we do. We may not always agree, and that is okay. What matters is working towards a common purpose.

We look forward to Latitude 3.0, taking a journey that began in our first term towards a larger national conversation. The Ultratech IIA-KC Latitude Design Excellence Awards will continue to recognise members whose work reaches far beyond Karnataka.

And then, there is Blueprint.

Term 2026 – 28, Ar. Nila Madhavan and Ar. Mariam Afeefa Mehkri take forward the Publications' Team, bringing Blueprint back as a space for the people, ideas and conversations shaping our fraternity. Through eBlueprint, we hope to take those stories further and make them accessible wherever you are.

But a team can only do so much on its own.

We need to hear from you.

Tell us what matters, what needs to change and what the Chapter should take up next. Our larger ambition is also to create a permanent resource for the Chapter, a space for meetings, collaborations, events and everything in between.

So, here we are, welcome to the new term and welcome back to Blueprint!

Ar. Mueen Haris

Chairman, IIA Karnataka Chapter | 2026–2028

THE DESK

Ar. Nila Madhavan and **Ar. Mariam Afeefa Mehkri** come together as Editors of *Blueprint* 2026–28, bringing different journeys and perspectives, united by a shared curiosity for architecture and the stories behind it. Together, they hope to bring fresh voices, ideas and conversations to its pages.



Welcome to a new chapter of *Blueprint*!

Taking forward a publication that has grown with the Chapter over the years is both exciting and a little daunting. As Editors, we hope to build on what has come before while bringing something of our own to its pages.

For Ar. Nila, this is her first edition of *Blueprint*. Her journey across architecture, teaching, counselling and entrepreneurship has shaped the way she looks at the profession through its people, ideas and the world they create around them.

For Ar. Mariam, the journey continues from the previous editions. Her experience in communications and public relations led to a growing interest in journalism and storytelling, particularly in the stories and processes behind the work.

Two different journeys, brought together by a shared curiosity about architecture and the people within it.

With every edition, there is also an opportunity to ask what a publication like *Blueprint* can be.

Not just a record of the Chapter's activities, but a space to pause, look closer and have conversations that may not always find a place elsewhere.

Architecture is constantly changing, and so are the conversations around it. We hope these pages make room for both, the familiar and the unexpected. There is no one way to look at the profession, and perhaps that is what makes it worth exploring. This edition is our attempt to bring some of those different voices together.

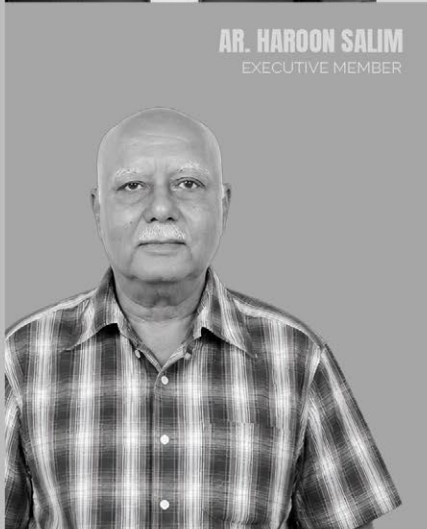
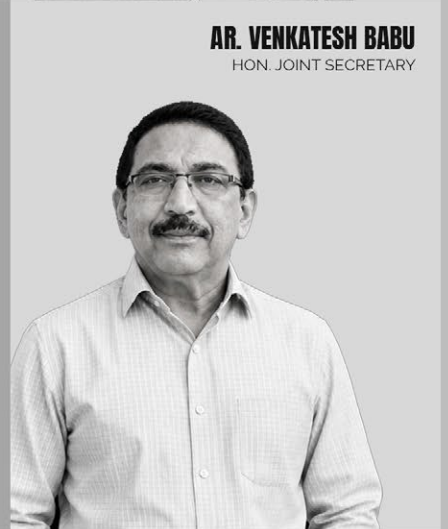
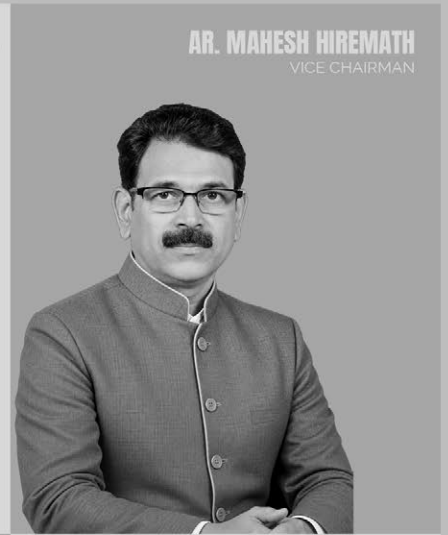
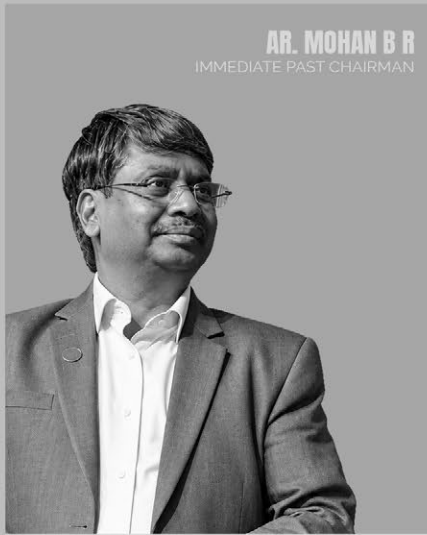
With this edition, we hope *Blueprint* goes beyond simply documenting what is happening around us, and instead becomes a space for conversations, questions and perspectives.

So, turn the pages. Tell us what you think. Question things. Contribute.

And most importantly, we hope you find something here that stays with you.

The Editorial Desk

Blueprint, IIA Karnataka Chapter



KARNATAKA CHAPTER

MEET THE TEAM

2026 - 28

AR. ISHA KAMDAR
EXECUTIVE MEMBER



AR. BALAJI K B
EXECUTIVE MEMBER



AR. PRAVITH NARAYAN
EXECUTIVE MEMBER



AR. ASHISH R DESHMUKH
EXECUTIVE MEMBER



AR. MANICKAVEL G K
EXECUTIVE MEMBER



AR. KULDEEP HANGIRGEKAR
EXECUTIVE MEMBER



AR. NILA MADHAVAN
EDITOR



AR. MARIAM AFEEFA MEHKRI
EDITOR



AR. RAKESH KODOTH
NATIONAL COUNCIL MEMBER



A collective of architects coming together to contribute their time, experience and ideas towards strengthening the professional community, encouraging meaningful engagement among members, and taking forward the chapter's initiatives over the next two years.



AR. BHARATH BHUSHAN
CENTER CHAIRPERSON

KALABURGI CENTER

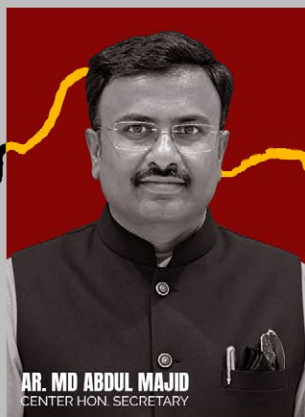
MEET THE TEAM



AR. MD ASADULLA KHAN
CENTER VICE CHAIRPERSON



AR. RAVINDRA S TEGNOOR
CENTER HON. TREASURER



AR. MD ABDUL MAJID
CENTER HON. SECRETARY



AR. BASAWARAJ D KANNI
CENTER EXECUTIVE MEMBER



AR. DEVANI M SHASHIKANT
CENTER EXECUTIVE MEMBER



AR. HARASHANAGI TEJALINGA
CENTER EXECUTIVE MEMBER



AR. KEDAR KINAGI
CENTER EXECUTIVE MEMBER



AR. MD QADEER
CENTER EXECUTIVE MEMBER

Our vision is to strengthen the architectural fraternity while showcasing the culture and identity of Kalaburgi through exchanges with IIA Centres and Chapters. We will continue the Design Tatva series with senior, award-winning and ARCASIA architects, while also working towards our own Centre building, with the CA site acquisition now in its final stages.

Ar. Bharath Bhushan
Center Chairperson, Kalaburgi
2026-28

One of our key visions for the term is to create a stronger bridge between senior and young architects through "IIA Vijayapura – Senior to Young," where experience, guidance and ideas can be shared openly. We also want our Centre to play a more meaningful role in the growth of Vijayapura. As a historic city, its future development needs sensitivity, foresight and good design thinking. We believe IIA should be part of these conversations early.

Ar. Anand Dundappa Kusun
Center Chairperson, Vijayapura
2026-28



VIJAYAPURA CENTER
**MEET
THE
TEAM**



BELAGAVI CENTER
**MEET
THE
TEAM**



AR. RUPALI D KAVILKAR
CENTER VICE CHAIRPERSON



AR. MAITREYEE S BAIDOR
CENTER HON. SECRETARY



AR. OMKARESHWAR RAJESHWAR
CENTER EXECUTIVE MEMBER



AR. ASHWINKUMAR A KALMANI
CENTER CHAIRPERSON



AR. VINAYAK M MUTGEKAR
CENTER HON. TREASURER

For the 2026–28 term, we hope to grow our IIA membership, especially among young architects, and create greater awareness about the value of being part of the Institute. We would also like the Centre to encourage stronger interaction and healthy competition within the profession. A key goal is to secure a CA site and work towards creating a permanent home for our Centre and its architectural community.

Ar. Ashwinkumar Appasaheb Kalmani
Center Chairperson, Belgaum
2026-28



AR. RADHIKA KEVAL CHIVATE
CENTER EXECUTIVE MEMBER



AR. RAHUL MAHAVEER PUDALE
CENTER EXECUTIVE MEMBER

MEET THE TEAM



Our vision for 2026–28 is to make "IIA Connect" a platform that brings together experienced and young architects, students, allied professionals, industry and craftsmen. Through mentorship, learning and collaboration, we hope to strengthen the bridge between education and practice, nurture young talent and build a stronger architectural community in Hubballi–Dharwad.

Ar. Anoopkumar A Gupta
Center Chairperson, Hubli-Dharwad
2026-28



MANGALURU -
MANIPAL CENTER

MEET THE TEAM



To promote architectural excellence and sustainable development in Mangaluru and coastal Karnataka through climate-responsive design, knowledge sharing and active participation in initiatives such as the Mangaluru Urban Dialogue and Mangaluru 2050 Vision. The Centre will foster collaboration, support young architects and students, and contribute to the region's heritage and built environment.

Ar. Suprith Alva
Center Chairperson, Mangaluru-Manipal
2026-28





AR. N SHARATH
CENTER CHAIRPERSON



AR. ANANTHA SHAYANA S
CENTER VICE CHAIRPERSON



AR. S UMA
CENTER HON. TREASURER



AR. SAPNA SRINIVASA
CENTER HON. SECRETARY



AR. KIRAN KUMAR R
CENTER EXECUTIVE MEMBER



AR. RAJENDRA C V
CENTER EXECUTIVE MEMBER



AR. SUMAN N G
CENTER EXECUTIVE MEMBER

MYSORE CENTER
**MEET
THE
TEAM**

Our vision for 2026–28 is to strengthen IIA Mysore Center by welcoming more young members and creating opportunities for learning, growth, and meaningful interaction. We also aim to build a stronger presence in Mysuru through social and architectural initiatives that contribute positively to the city and its people.

Ar. N A Sharath
Center Chairperson, Mysore
2026-28



AR. SUNIL NAYAK G
CENTER EXECUTIVE MEMBER



AR. YASHASWINI S
CENTER EXECUTIVE MEMBER

A NEW TERM BEGINS

The first National Council Meeting of The Indian Institute of Architects for the term 2026–28 was held in Mumbai on 26 September 2026, marking the formal beginning of a new leadership term for the Institute.

The meeting was led by IIA President Ar. Jitendra Mehta, who outlined the broad vision and agenda for the next two years, with emphasis on collective participation, stronger institutional engagement and a focused direction for the Council.

The proceedings also included a review of the minutes of the previous Council meeting, ensuring continuity between the outgoing and incoming terms, followed by the installation ceremony of the newly elected Council Members.

Among the new leadership, Ar. Mueen Haris, Chairman of The IIA Karnataka Chapter, stands out as the youngest Chairperson and Council Member in the 2026–28 team, reflecting the growing presence of younger leadership within the Institute.

The meeting set the tone for the term ahead, bringing together continuity, new leadership and a renewed commitment towards strengthening the Institute and the architectural fraternity across the country.





BUILDING BEYOND BOUNDARIES

The IIA Karnataka Chapter has raised ₹1.5 lakh in support of the IIA Assam Chapter towards rebuilding a school affected by the Nepal and Assam floods.

The initiative reflects the strong bond shared between IIA Chapters and their willingness to support one another in times of need. As communities continue to deal with the aftermath of the floods, the contribution from Karnataka is more than financial assistance. It is a gesture of solidarity, compassion and a shared commitment to helping those affected.

The rebuilding of a school carries a significance that goes far beyond the restoration of a physical structure. It is about bringing back a place of learning, continuity and security for children and the wider community that depends on it.

At a time when families are working towards rebuilding their lives, efforts like these make a real difference. The support extended by the Karnataka Chapter is also an example of how professional institutions can come together, irrespective of geographical boundaries, to contribute towards a common cause.

As architects, we understand the importance of the spaces we create and the role they play in people's everyday lives. A school is much more than a building. It is a place where children learn, grow and build their futures. Being able to contribute towards restoring such a space makes this initiative particularly meaningful.

Through this effort, the IIA Karnataka Chapter continues to stand alongside the Assam Chapter and the communities affected by the floods, reinforcing the spirit of unity and mutual support that brings the Institute together.



SETTING THE COURSE FOR **2026-28**



The first General Body Meeting of the IIA Karnataka Chapter for the 2026 to 2028 term was held on 2 October 2026 at the Billiards Club, Bengaluru, marking an important moment of transition for the Chapter.

The meeting opened with a presentation and discussion of the end term report, offering members an overview of the activities, initiatives and progress made during the previous term. It provided an opportunity to reflect on the work completed, review key developments and formally bring the outgoing term to a close. Following the discussions, the General Body Meeting was adjourned, setting the stage for the next phase of the Chapter's journey.

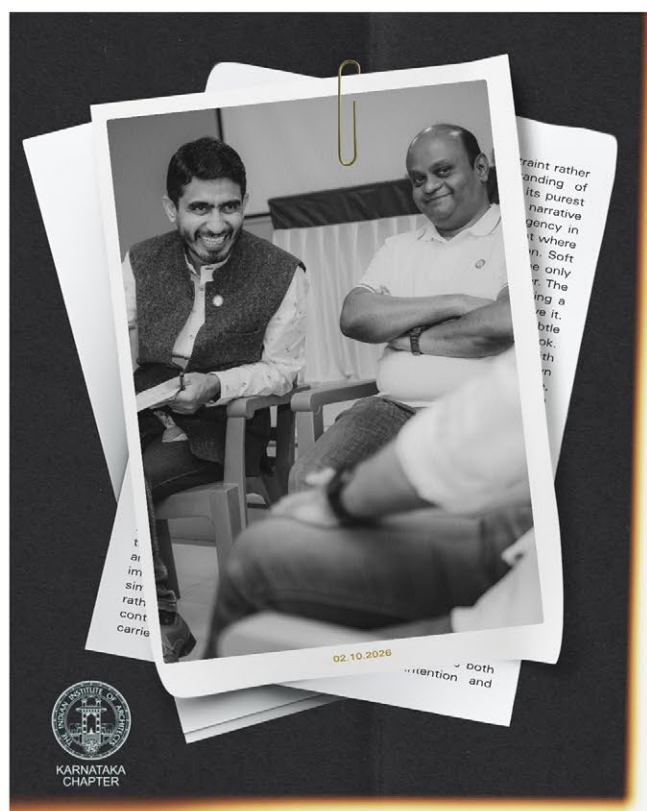
The evening then moved into the change of guard, as the newly elected Council for 2026 to 2028 assumed responsibility. The transition was not only ceremonial, but also an important moment to establish intent, define priorities and set the tone for the two years ahead.

A major focus of the discussions was the 28 day agenda, outlining the immediate actions and priorities for the new Council. The agenda was conceived as a way to build early momentum, ensure continuity and move quickly from transition into implementation.

The Council also discussed the broader vision for the term, with emphasis on strengthening member engagement, creating meaningful professional platforms, improving communication, increasing institutional visibility and expanding the Chapter's role in larger conversations around architecture, policy, urban development and the built environment.

The meeting reflected a balance between continuity and renewal. While acknowledging the work and efforts of the previous term, it also brought a renewed sense of direction and responsibility to the incoming Council.

With the new team now in place, the focus shifts towards translating the vision into action and building a term that is more connected, collaborative and impactful for the architectural fraternity across Karnataka.

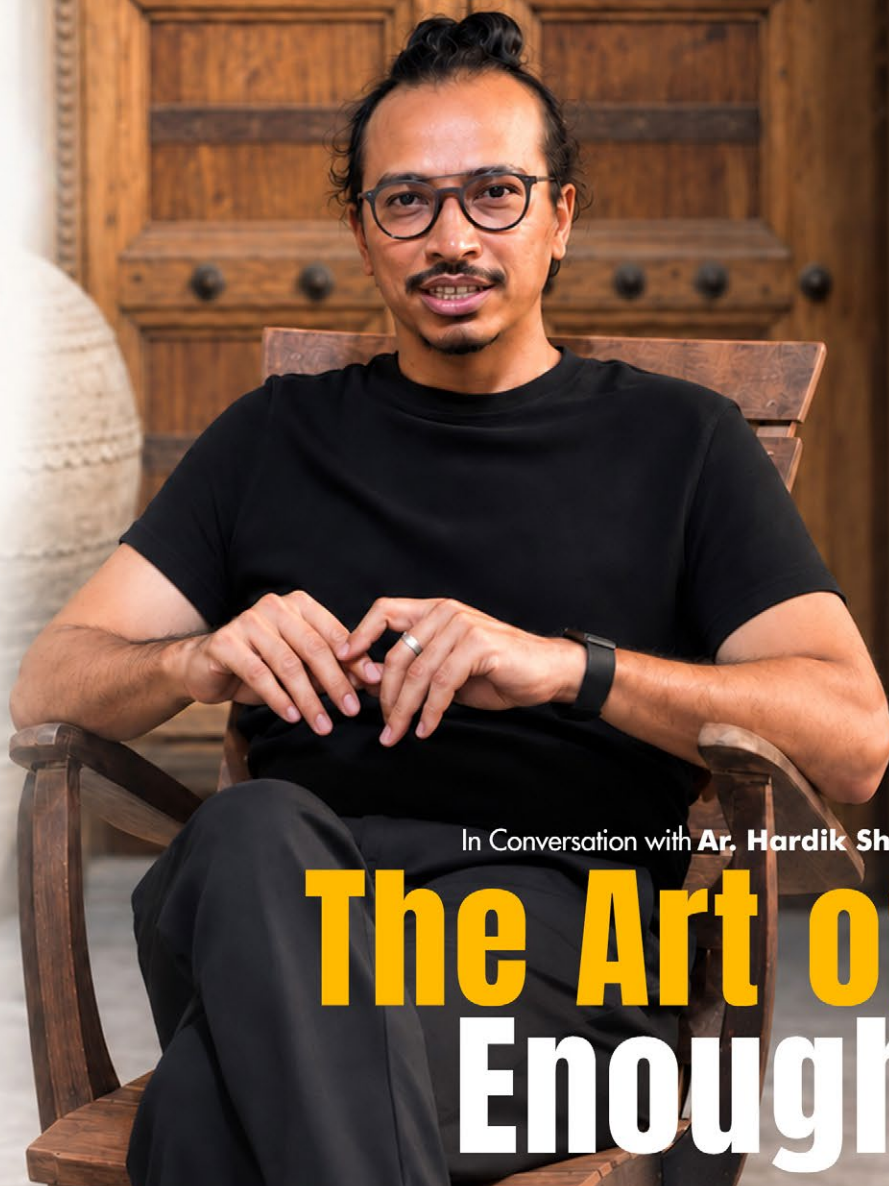








We believe design is not a singular vision, but a shared journey - one that unfolds through dialogue, intuition, and a deep understanding of people.



In Conversation with **Ar. Hardik Shah**

The Art of Enough

Architect Hardik Shah, founder of Surat-based Studio Lagom, has built his practice around the idea of balance. Established in 2011, the studio takes its name from the Swedish word lagom, often understood as "not too much, not too little, just enough." It is a simple idea, but one that closely reflects the way the studio thinks about architecture.

For Studio Lagom, balance is not only about how a building looks. It is also about how much to do, what to hold back, and what a project genuinely needs. This way of thinking shapes the studio's approach to material, climate, programme, craft and everyday use. There is a preference for clarity rather than excess, but that does not make the work cold or reduced. The spaces are often quiet, warm and carefully considered, with each element earning its place.

Studio Lagom's work is characterised by material honesty and a close reading of context. Rather than relying on a fixed visual language, his

projects respond to the specific conditions of site, climate, programme and the people who will use them.

What gives Studio Lagom its character is this measured approach. Restraint, in Shah's work, is less about removing things for the sake of simplicity and more about understanding what is necessary. It is about knowing when to intervene, when to step back and when to let material, light and use do the work.

In this conversation, Hardik Shah reflects on the evolution of Studio Lagom, the projects and experiences that have shaped his thinking, the value of restraint in an increasingly image driven profession, and what young architects might learn by looking beyond the finished building to the decisions, questions and negotiations that shape it. He also speaks about the role of patience, judgement and collaboration in practice, and how architecture is often defined as much by the choices that are not made as by those that are.

What has been occupying your mind lately, architectural or otherwise?

Lately, I have been thinking a lot about how architecture can become more connected to its context. I am interested in what happens when we strip things back and allow material, light, climate, craft and everyday life to do more of the work. I am also thinking about how we can make architecture that ages gracefully rather than constantly needing to be renewed.

How has your day been so far? Are you someone who enjoys the rhythm of a busy studio, or do you prefer quieter working days?

Our days at Studio Lagom are usually quite dynamic. There are discussions about drawings, materials, sites, consultants, details and clients, often all happening at once. I enjoy that energy, but I also value quieter moments when one can sit with a drawing or an idea without interruption. Architecture needs both - conversation and silence.

Do you usually enjoy conversations about architecture, or do you find yourself switching off from it once you leave the studio?

I think architecture is difficult to switch off from completely. Even outside the studio, conversations about spaces, materials, cities, people and the way they inhabit places naturally become part of our thinking. But over the years, I have also learned that stepping away from architecture is important. Sometimes the best architectural ideas come when you are not consciously looking for them.

What does a typical day at Studio Lagom look like for you now? Has that changed a lot from when you first started the practice?

A typical day now is much less about sitting alone and designing and much more about conversations. There are site visits, team discussions, reviewing drawings, material explorations and constantly questioning decisions. When I started the practice, I was involved in everything myself. As the studio has grown, my role has become more about guiding, questioning and creating a culture of thinking together.

Do you still get the same excitement from beginning a new project as you did in the early years?

Yes, absolutely. The excitement has changed rather than disappeared. Today, it is more about discovering what is unique about each project - its site, its people, its memories and its possibilities. That process of understanding and uncovering what truly belongs to a place is what keeps the work engaging. Every new project still brings a sense of curiosity.

When you look back at Studio Lagom's journey since 2011, does it feel like something you consciously built step by step, or did the practice find its own direction along the way?

Looking back at Studio Lagom since 2011, I think it has been a combination of conscious decisions and unexpected discoveries. We knew we wanted to work with simplicity, material honesty and clarity, but the practice itself taught us what those ideas really meant. Each project challenged the previous one, and gradually a language emerged through the work rather than being imposed on it.

Was there a particular project that made you feel the studio had found its footing, where you began to recognise your own way of practising architecture?

I don't think there was one particular project where we suddenly felt that the studio had found its footing. Our way of practising architecture has evolved gradually, project by project, through constant questioning, learning and exploration.

That said, Skewed House to House of Memories was an important project in that journey. It brought together many things we had been thinking about - material honesty, reuse, memory, climate, courtyards, landscape, the relationship between old and new and most important collaborations. It also allowed us to work with a client's personal history rather than treating the house simply as a new object.

What was different about that project for you? Did it change the way you approached the projects that followed?

What made it different was the depth of its relationship with the family and the existing memories of the place.

We reused old doors, windows, timber and furniture, and retained the existing well as part of the new narrative. It reinforced our belief that architecture doesn't always need to erase what existed before it. Sometimes the most meaningful intervention is to listen carefully to what is already there.

The idea of Lagom, "just enough", feels very clear when one looks at the studio today. Was that clarity always there, or did the meaning of the name become stronger through the work itself?

When we named the practice Studio Lagom, the idea of "just enough" was already important to us. But I think the work has made the meaning much deeper over time. With every project, we began to understand that balance is never fixed; it changes with context, people and purpose. Lagom isn't minimalism for the sake of minimalism. It is about finding the right balance - knowing what is necessary, what can be removed and what deserves to remain.

When you begin designing, do you usually start with what the project needs, or with what it can afford to leave out?

I usually begin with what the project needs, but very quickly I start asking what it doesn't need. The absence of something can be as powerful as its presence. We often question whether a material, a wall, a finish or even a room is genuinely contributing to the experience. That process of editing helps us arrive at what feels essential.

Some of your projects bring very different parts of life together, work, home, privacy, interaction. How do you approach a project where these boundaries cannot simply be separated?

When different aspects of life have to coexist, I don't necessarily try to separate them completely. Instead, I look for gradients - thresholds, changes in light, levels of privacy, courtyards, passages and material transitions. Architecture can create degrees of connection rather than simply dividing everything into isolated rooms.

Do you find that constraints like a narrow site, limited frontage, privacy or neighbouring buildings often make a project more interesting rather than more difficult?

Absolutely. Constraints are interesting, it often become the starting point for a stronger idea. A narrow site or difficult neighbouring condition forces you to think more carefully about light, ventilation, privacy and movement. When there are too many possibilities, it can actually be harder to make a meaningful decision. Constraints give you something to respond to.

In such situations, what usually unlocks the plan for you - circulation, light, a courtyard, a threshold, or simply understanding how the client lives?

There isn't one fixed answer. Sometimes it is circulation, sometimes light, sometimes a courtyard, and sometimes simply understanding the client's daily rituals. But usually the key is understanding the relationships between these things.

Do you think the spaces between rooms - courts, passages, pauses and transitions - sometimes carry more architectural value than the rooms themselves?

Very much so. The spaces between rooms can create the emotional experience of a building. A courtyard, a shaded passage, a threshold or a moment where you pause before entering a room can be more memorable than the room itself. They give the building a sense of rhythm and pause. Those transitions create anticipation and allow architecture to unfold gradually.

Your work often uses a restrained material palette. How do you know when a material is strong enough to be left alone?

I think a material is ready to be left alone when you can see its inherent character without needing to decorate it. Brick should be allowed to look like brick; stone should show its texture and variation; wood should be allowed to age. Material honesty is about trusting what the material already has to offer.

How much does the site change the design? Have you had moments where construction forced you to rethink something you were certain about on paper?

The site changes almost everything. Drawings give you an understanding of a project, but the site gives you reality - light, sound, wind, trees, soil, neighbouring buildings and the way people actually move. Construction has definitely forced us to rethink things. Sometimes what initially feels like a problem becomes an opportunity once you experience it physically.

Is there a detail from one of your projects that might go unnoticed by most people, but means a lot to you as an architect?

In House of Memories, the way old timber and doors were reused is particularly meaningful to me. There is a certain window collage and several pieces of old wood that could easily have been discarded. They are not necessarily the most spectacular details, but they carry memory. For me, that is where architecture becomes more than just construction.

After all these years in practice, what has become more important to you in architecture than it was when you were younger?

With experience, I think listening has become more important. Listening to the site, the client, the material, the craftsmen and even the unexpected things that happen during construction. When you are younger, you are often eager to prove an idea. With time, you become more comfortable allowing the project to teach you something.

And is there something you believed strongly in as a young architect that you no longer hold onto?

Earlier, I probably believed more strongly that a good architectural idea could solve almost everything. Today, I understand that architecture is much more collaborative, layered and unpredictable. That shift has made the process more grounded, patient and open. The final building is shaped by many people and many circumstances. You can have a strong intention, but you also have to remain open to the things you cannot control.

When you meet young architects or look at student work, what tells you that someone is genuinely thinking about architecture and not just making attractive drawings?

I look for curiosity. Attractive drawings can be produced with technique, but genuine architectural thinking usually comes through in the questions someone is asking. Why is this wall here? Why this material? Why this proportion? What happens to the space at different times of the day? When someone is genuinely questioning rather than simply composing an image, it becomes visible.

'Beyond the Built' implies looking at a building's entire lifecycle. How does your design philosophy address a building's environmental footprint long after construction ends?

For us, sustainability is not something that begins by adding technology at the end of a project. It begins with the fundamental decisions - orientation, planning, daylight, ventilation, material selection, longevity and adaptability.

We think about how a building will age, what can be repaired, what can be reused and how much energy and material it will consume throughout its life. A sustainable building should ideally become more beautiful and meaningful with time, not obsolete.

What is one architectural detail or concept that looked flawless on paper (the blueprint), but completely redefined perspective once it was built and inhabited?

One of the clearest examples is the relationship between the courtyard, the well and the everyday movement through House of Memories. On paper, these were planning elements. Once inhabited, they became much more emotional. The well became connected to family rituals and memory, while the courtyard became a constantly changing space of light, weather, sound and interaction. Living in the architecture revealed relationships that drawings could never completely communicate.

If you could change one thing about the way architecture students are taught today, what would it be?

As architecture becomes increasingly digital, I feel we are slowly losing the value of hand sketches and hand drawings. Drawing by hand is not just a way of representing an idea; it is a way of thinking, observing and discovering. There is a certain freedom in putting a pencil on paper that allows ideas to emerge without being restricted by software. I would therefore encourage a compulsory balance between the manual and the digital - hand sketches, physical models, drawings and material explorations alongside

digital modelling, visualisation and documentation. The two should complement each other. Technology can help us refine and communicate an idea, but the process of making, drawing and physically exploring should remain an essential part of how young architects learn to think.

Architecture can easily take over your entire life. Outside the studio, have you managed to find your own version of lagom?

I am still trying to find my own version of lagom. Architecture can easily become all-consuming because there is always another drawing, another site, another idea to pursue. For me, lagom is less about having a perfectly balanced schedule and more about learning when enough is enough - in work, in ambition and even in life.

Sometimes stepping away, travelling, observing, or simply spending time with people you care about gives you the distance to return to architecture with a clearer mind.

SEPTEMBER 2026 ■

A Studio Lagom Project

HOUSE OF MEMORIES

The House of Memories is birthed from the desire to move ahead with the times and satisfy dynamic requirements, while enshrining familial memories and celebrating its roots. It is located on a 165' x 55' plot in Valsad, a city filled with beautiful farm land and lotus ponds that make a beautiful inclusion in this narrative too, celebrating the context.

The home occupies the place of the family's earlier abode, a rambling 22-room structure, which also functioned as their office, standing next to a small well. The client had purchased it from a Parsi gentleman, complete with beautiful wooden furniture. While the rooms were numerous, there were tiny, and the spatial orchestration was not at all user-friendly.

Plus with ageing family members, particularly one who is physically challenged as well, the need to shift to a modern home with an inclusive, barrier-free design became crucial and pressing.

PROJECT FACTFILE

Location: Valsad, Gujarat
Plot Area: 9000 sq ft
Built-up Area: 12000 sq ft
Architecture & design firm: Studio Lagom
Design Team: Hardik Shah, Krishna Kapadia, Madhavi Gumasana, Sweta Doriwala
Structure: Rathi consortium
Landscape Architect: Studio Roots & Hemali Landscape Studio
Interior Decoration: Samir Wadekar
Contractor: Desai Construction
Plumbing: Burhanali Shaikh
Electrical: Nitin Patel
Carpenter: Vishwakarma Furniture
Flooring: Mortar Construction
Color: Bhupendra Thakur (Surat Painter)
Fabrication: Sai Shyam Engineering
Photographs: The Fishy Project & Talib Chitalwala
Videography: Sohaib Ilyas Films

MATERIAL PALETTE

Flooring: Kota and Reclaimed Teak wood
Walls: Exposed Brick and Concrete
Ceiling: Exposed Concrete
Windows: Reclaimed Teak wood and Metal



Photograph by Ishita Sitwala

Studio Lagom was presented this assignment when the plinth for a frame structure had been already constructed. The architects envisioned this home very differently, and with the well-travelled clients indicating a preference for an exposed brick edifice, decided the way forward as a load-bearing structure.

They crafted a narrative that revolved around the well, celebrating it as a positive element. As earlier, the building would include a residential section and an adjacent workspace.

The architectural presence of the structure is emphatic, yet rooted to the context. The workspace block engages more actively with the streetscape, partially hidden behind a main gate inspired shutters of a tambour desk.

The main elevation of the office is formalised as a concrete-bordered box with teak slats, its lines and edges softened through strategic green plantations that cascade from the top and spill out through the wooden strips. The entrance to the office is discreet, located within a narrower block next to the larger one.

Adjacent to this is the entrance to the residential section, recessed within a hollow concrete box, and marked by a large, carved *dela* door.

Step past its artisanal beauty, go along a path bordered by greenery and a few Burmese pots

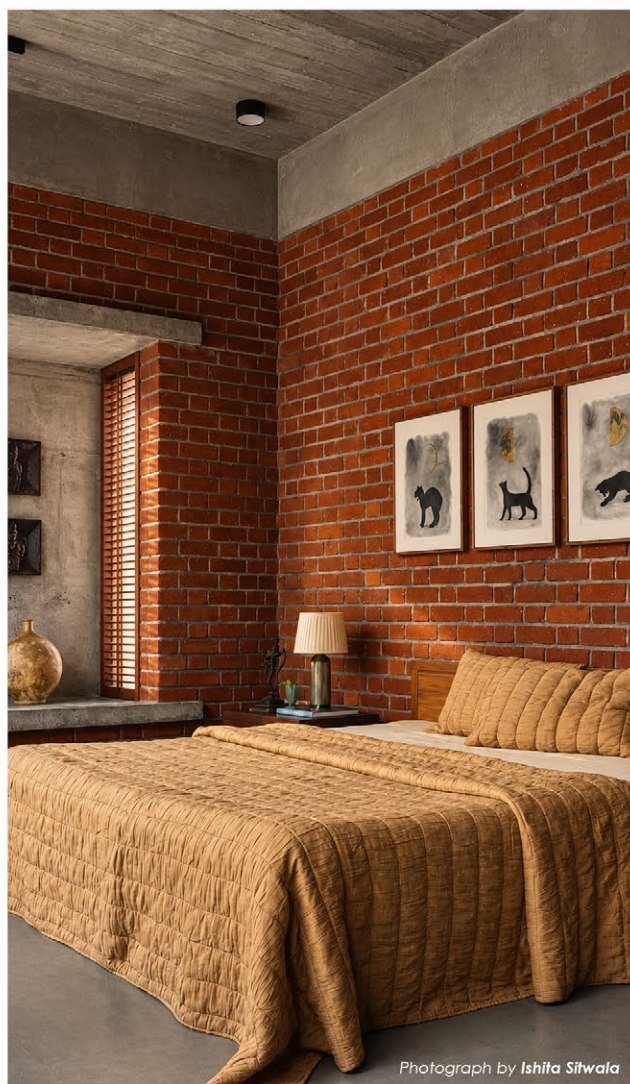
(part of the clients' collection), and you come to the house proper, its programme arranged in a C, with rooms opening into and bordering a verdant courtyard with a lotus pond and the well to one side.

The ground floor accommodates a living room, a temple set within a water court, the dining area, kitchen and two bedrooms. The upper level houses two expansive primary bedrooms (the master bedroom and the son's room overlooking), a family room and guest room. The two levels are connected via a staircase, which unfurls without any vertical connections.

The design lays emphasis on an inside-outside feel, with large and small louver-shuttered windows, small punctures and skylights crafting an immersive environment that benefits from both, sunlight and greenery. Every room spills into the outdoors - either the garden or a lush terrace - or is connected to slivers of plantations, drawing attention to the biophilic nature of the space-planning. Notably, the master bedroom segues into a private terrace which indulges the occupant's fondness for entertaining and the culinary arts. Similarly, the study of the son's room overlooks the mature, rounded canopy of a frangipani near the well and the rest of the courtyard. In the private domains belonging to the senior citizens - the client's parents and his uncle - bamboos growing on site are framed as backdrops to their living quarters.



Photograph by Ishita Sitwala



Photograph by Ishita Sitwala

Smaller, thoughtful gestures, such as the floor-level, L-shaped, glass-inset slit in the living room, are part of this strategy as well. In this particular case, it helps maintain the line of sight when seated, allowing the eye to travel to the lily pond beyond.

The sense of being outdoors is served in degrees - through enclosed areas attended by al fresco spaces, semiopen areas and open pockets - giving users the option to savour their home at their own pace and in their own way.

This is clearly manifested in the dining area, sandwiched between a skylit landscaped court on one side and the lily pond and the central courtyard on the other. A series of louvered, sliding-folding windows which form a boundary between the enclosed and the al fresco, can control this connection in varying intensities.

Materiality is honest, weaving the intrinsic integrity of elements into a powerful, nuanced narrative. The client-mandated scheme of exposed brick, Kota and wood was augmented with concrete (in plain and terrazzo avatars) to add a contemporariness to the narrative. The wooden elements used in this project are either salvaged from the earlier house - as shutters, cabinets and

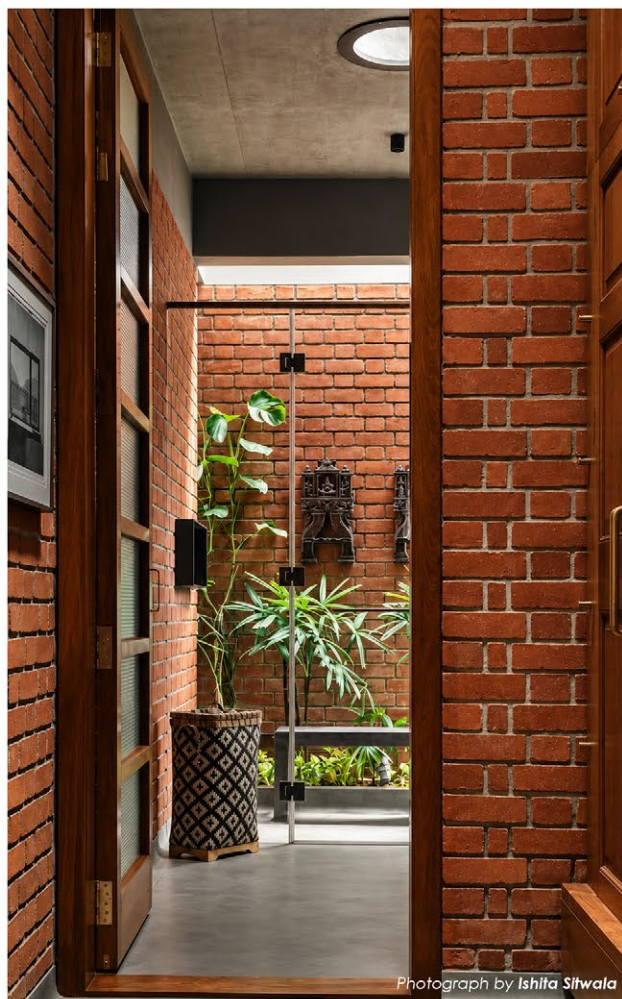
timber - or procured as reclaimed wood from elsewhere.

Overall, the house demonstrates a delicate balance of creativity and functionality when it comes to weaving objects from the old house into this one. Most walk-in wardrobes, for instance, feature door shutters from the old home, installed in a rhythmic fashion and completed by adding wooden expanses as and where needed.

Similarly, the present staircase uses wooden treads of the old one, embedded in larger concrete blocks for added width; and cabinet doors and carcasses have been transformed into standalone storage units, now poised on brass legs. A prudent approach can be seen in the way leftover material has been used to line terraces.

The reuse and recycling of old elements and the unplastered brick walls also aligns with the clients' and architects' strive towards creating a sustainable home. The use of solar energy and the harvesting of rainwater are other endeavours that come under this ambit.

The inclusion of objects from the clients' old home and blending them with a curated collection of purchased pieces makes each space unique and high on storytelling.



Photograph by Ishita Sitwala



An old four-poster bed, a wooden wardrobe gifted at the wedding of the senior couple, old time-pieces, antique objects, vintage seating and an old charpoy, among many others are teamed with South Indian pillars with decorative capitals, ornate boat ends and objets d'art roughly hewn out of wood sourced from across India. This approach not only adds character to individual rooms but also contributes to the dynamism of the overall narrative. Various genres of original art - abstract, figurative, Indian folk, contemporary - painstakingly curated from across India adds its own charisma to the home.



A long brick wall deployed parallel to the public zone behind a linear watercourt segregates the workspace from the home. Christened the 'dancing brick wall' by the architects, this load-bearing element features bricks laid in varying angles and different degrees of protrusion from the base plane, creating a perforated textural expanse whose three-dimensional beauty is further amplified by the sunlight that flows in from the skylight above.



This was a strategic move, designed to facilitate ventilation between the work and home blocks without sacrificing privacy for the home. On its other side, lies a linear landscaped court brimming with greenery, another buffer zone to further separate the two areas.

A sculptural concrete staircase rises through the double-height volume, framed by slender metal railings and a series of suspended white fabric installations that soften the architecture and draw the eye upward.



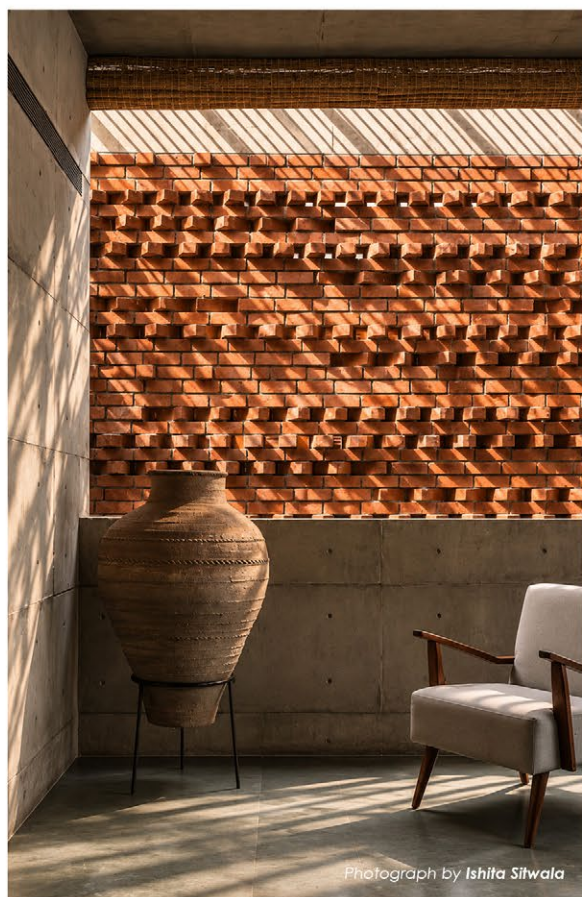
Photograph by Ishita Siltwala



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In the workspace, a spiral staircase creates striking statement near the entrance. It lies sandwiched between a glass partition that compartmentalises the home from the office and a lattice-like display screen that shields the work area from direct view. Seven windows, legacy of the old house again, seem to float in the transparent face of the latter, a move, again to shield the home from the curious gaze of people visiting the office.



Rather than just being a house, The House of Memories is a living, breathing entity, a system that is not only beautiful but also functional, and resonant with the occupants' lifestyle, past and present.

LATITUDE



THE PURSUIT OF **EXCELLENCE**

IIA Karnataka Chapter's highest recognition in Architecture is back!

REGISTRATIONS ARE NOW OPEN!

Head to our website www.iiakarnataka.com

The IIA-KC Latitude Awards return for their second edition with a renewed ambition to recognise some of the finest architectural work emerging from Karnataka. Conceived as the highest recognition conferred by the Indian Institute of Architects, Karnataka Chapter, the awards celebrate projects and practices that reflect originality, clarity of thought, sensitivity to context and a strong commitment to architectural quality.

The IIA-KC Latitude Awards was created to give meaningful architecture the attention it deserves. Much of the profession's best work is shaped through careful decisions that are not always visible at first glance. It can be found in the way a building responds to climate, the intelligence of a plan, the restraint of a material palette, the treatment of light, or the ability to resolve a complex brief with clarity. The awards bring such work into focus and place it within a wider professional conversation.

The second edition builds on the momentum of the inaugural awards while strengthening Latitude's identity within the architectural community. Karnataka has a rich and evolving design culture, shaped by metropolitan growth, regional character, craft traditions, technological change and a wide variety of building types. From residences and institutions to public buildings, hospitality, interiors and adaptive reuse, the state continues to produce work of remarkable diversity. Latitude offers a common platform where this range can be viewed, discussed and recognised.

The inaugural edition established an important benchmark. The IIA-KC Latitude Awards 2025 Edition recognised ***BetweenSpaces for Outstanding Public Building, Studio Motley for Outstanding Individual Residence, and Parallax Architects for Outstanding Public Building in Hospitality. Architecture Dialogue and Biome Environmental Solutions were recognised for Outstanding Educational Projects, while Mistry Architects received the award for Outstanding Interiors*** in the Non Residential category. ***Sthaan*** was recognised under ***Beyond Architecture*** for Architectural Drawing as an Art Form. Together, these winners reflected the breadth of practice and design thinking that the awards seek to celebrate.

At the centre of this recognition is the Latitude Trophy, a symbol of distinction within the Karnataka Chapter. More than a ceremonial object, it represents the discipline, persistence and creative commitment that meaningful architecture demands. Behind every recognised project is a long process of drawing, coordination, negotiation, experimentation and construction. The trophy becomes a marker of that journey as much as the final outcome.

This also acknowledges that architecture is never the work of one person alone. Every completed project is shaped by architects, engineers, consultants, contractors, craftspeople, clients and many others whose contributions make the work possible. In this sense, each award also recognises the collaborative spirit that lies at the heart of architectural practice.

With each edition, The IIA-KC Latitude Awards has the potential to build a valuable record of contemporary architecture in Karnataka. The projects submitted and recognised offer a snapshot of how the profession is responding to changing cities, environmental concerns, evolving lifestyles, new technologies and shifting expectations from the built environment. Over time, that body of work can become an important archive of the state's architectural journey.

The awards are equally significant for the conversations they create. They offer architects an opportunity to encounter work beyond their immediate circles, allow younger practices to gain visibility, and encourage a culture in which projects are not simply completed and photographed, but critically observed and discussed. That exchange strengthens the profession as a whole.

As the second edition takes shape, the Indian Institute of Architects, Karnataka Chapter invites architects and practices from across the state to register their work under the various award categories of the Latitude Awards. This is an opportunity to present projects that best represent the values, ideas and aspirations of your practice and to place them within a respected professional platform.

As Latitude enters its second edition, its purpose remains clear: to recognise architecture of consequence, to celebrate the evolving design culture of Karnataka and to create a stronger space for excellence to be seen and acknowledged.

We urge the architectural fraternity across Karnataka to register, participate and submit their finest work across the various categories of the IIA KC Latitude Awards.

THE WORLD COMES TO



Bengaluru is set to host Latitude 2026 on 20 and 21 November 2026, bringing together architects from across the world for two days of conversations, presentations and exchange under the IIA Karnataka Chapter.

The idea behind Latitude is rooted in its name. It is about bringing people from different latitudes, cultures and architectural contexts to one place. The intention has always been to create a forum where contrasting experiences can sit side by side, allowing architecture to be understood through many different ways of working, thinking and responding to place.

That idea has evolved through each edition. The first Latitude in 2022 was held alongside the **Southern Regional Conference**, giving the event a wider regional dimension. In 2025, Latitude expanded further with the introduction of the **IIA-KC Design Awards**, adding recognition of architectural work to the programme and strengthening its role within the professional community.

The 2026 edition marks another important step by being held alongside the **Young Architects' Festival**. For the Karnataka Chapter, hosting a national event of this scale together with Latitude is a significant honour. More importantly, the collaboration creates a stronger space for younger architects to participate, present their work, exchange ideas and build relationships with peers and practitioners from different parts of the country and the world.

This year's speaker line up reflects the international character of the event, with voices from India, Finland, Australia, France, Brazil, Bangladesh and Paraguay, while many more to add onto our list. The programme includes Sergei Jermolieff, Selina Anttinen, Angelo Bucci, Saija Iqbal Meghna, Peter Stutchbury, Samira Rathod, Fabien Charuau, Keith Zawistowski and Marie Zawistowski, each bringing a distinct perspective shaped by their own geography, practice and experience.

For young architects in particular, this setting offers something valuable beyond formal presentations. It creates opportunities to engage directly with different approaches to practice, to reflect on their own work, to discover new references and to form connections that can continue beyond the event itself.

Across its three editions, Latitude has gradually developed from a gathering of speakers into a broader platform for architectural exchange. Each year has added a new layer to its identity, while staying true to the original idea of bringing diverse voices together in one place.

Latitude 2026 now carries that journey forward in Bengaluru, with the Young Architects' Festival adding a new national dimension to an event built around dialogue, discovery and the future of architectural practice.

WHAT'S BREWING FOR YOUNG ARCHITECTS FESTIVAL '26

Join us for the
two - day National event.

20 | 21
NOVEMBER
'26

More speakers to follow, stay tuned.
www.iikarnataka.com

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Voices across
Latitudes



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SELINA ANTINEN
Finland

SAIQA IQBAL MEGHNA
Bangladesh

PETER STUTCHBURY
Australia

SAMIRA RATHOD
India

ANGELO BUCCI
Brazil

KEITH ZAWISTOWSKI
MARIE ZAWISTOWSKI
France

FABIEN CHARUAU
France

THE WORLD
COMES TO
BENGALURU

SEPTEMBER 2026

AFTER HOURS

PLACES TO VISIT / BOOKS TO READ

Ideas for a richer off the clock life, from inspiring places worth wandering through to brilliant books worth disappearing into. A curated mix of destinations, stories and discoveries for curious minds looking to step away from the desk, slow down, look around and find something new wherever the day takes them.

PLACES TO VISIT

Curated destinations for fresh perspectives - the lesser known escapes.



01 SUBTERRANEAN RUINS

A hidden architectural retreat tucked into the landscape, Subterranean Ruins unfolds through raw brick, shaded courts and cave like spaces. A must visit for anyone who enjoys discovering architecture slowly, through light, texture and nature.

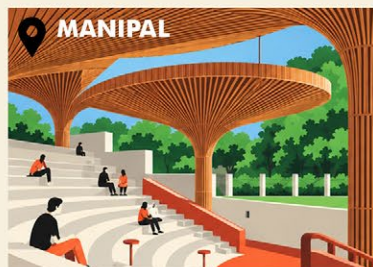


05 JAGANNATHA CENTRE FOR ART AND CULTURE

A vibrant cultural hub designed for performances, exhibitions and exchange, bringing art, architecture and community together in one engaging setting.

02 CENTRE FOR INCLUSIVE GROWTH AND COMPETITIVENESS FOR TAPMI

A contemporary learning environment where architecture, landscape and community come together. Open, porous and deeply connected to its setting, the TAPMI Centre is worth visiting for its fresh take on how academic spaces can encourage interaction and shared learning.



03 FIGURED GROUND

An indoor sports arena shaped as much by the ground as by the building, creating a striking connection between campus, city and movement.

HOVER SPACE 04

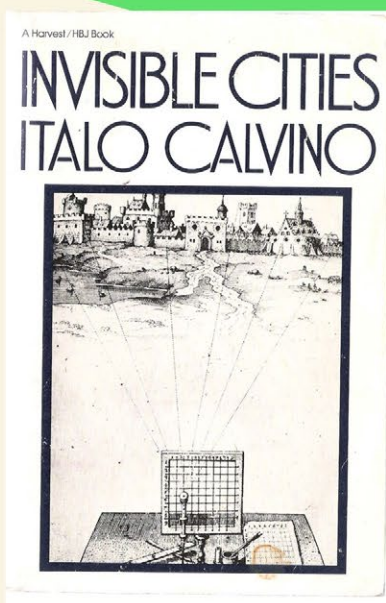
A new open plan workspace is lifted above the existing building. Worth visiting for the way it floats over the old structure, frames the campus and turns circulation, verandahs and structure into part of the experience.





BOOKS TO READ

Books to spark new ideas, shift your perspective or simply take you somewhere else for a while.

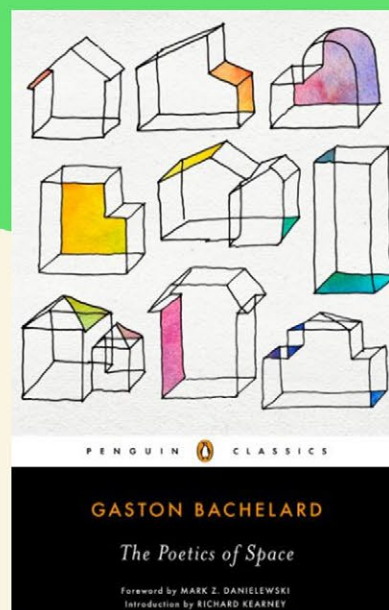


Invisible Cities by Italo Calvino

A dreamlike journey through imagined cities, exploring memory, desire, identity and the many ways we understand the places we inhabit.

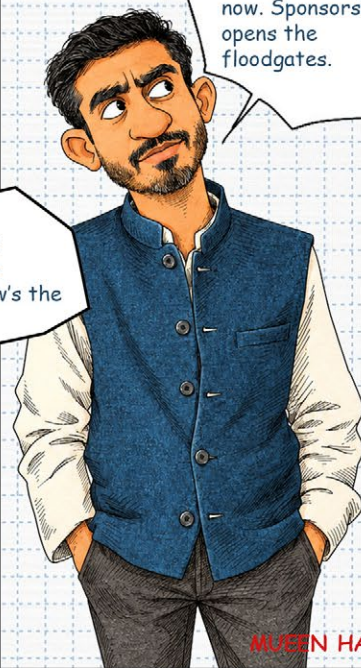
The Poetics of Space by Gaston Bachelard

A quiet, deeply evocative exploration of how rooms, houses, corners and memories shape the way we experience space.



LATITUDE 3.0
x YOUNG
ARCHITECTS'
FESTIVAL

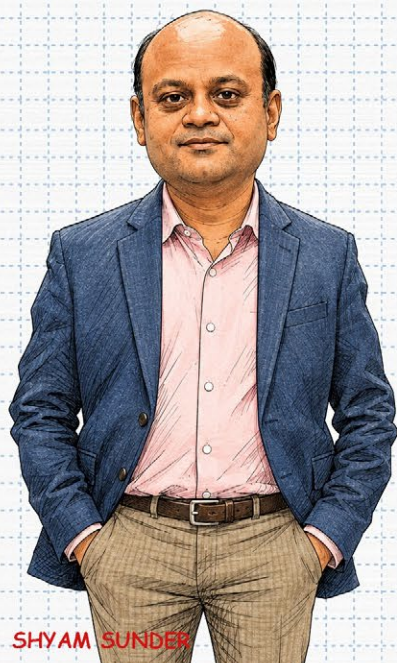
The Working Committee



All bottled up for now. Sponsorship opens the floodgates.

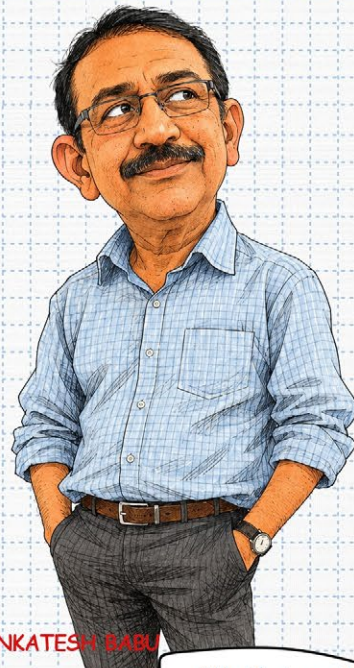
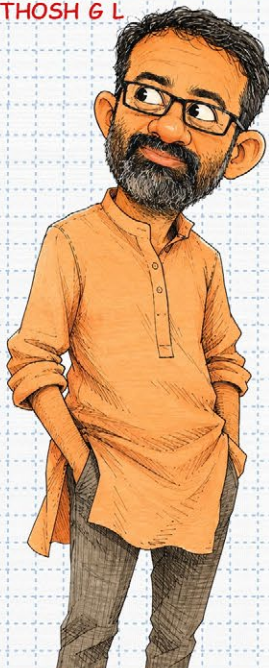
Latitude is around the corner, how's the josh?

MUNEEN HARIS



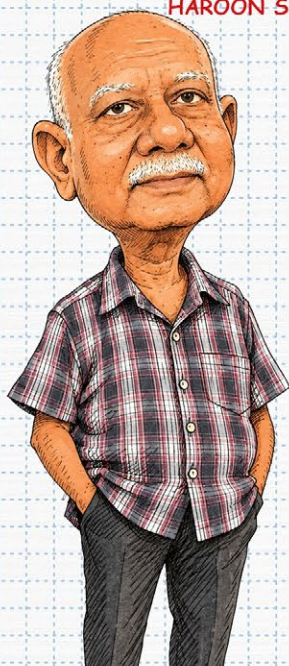
SHYAM SUNDER

SANTHOSH G L

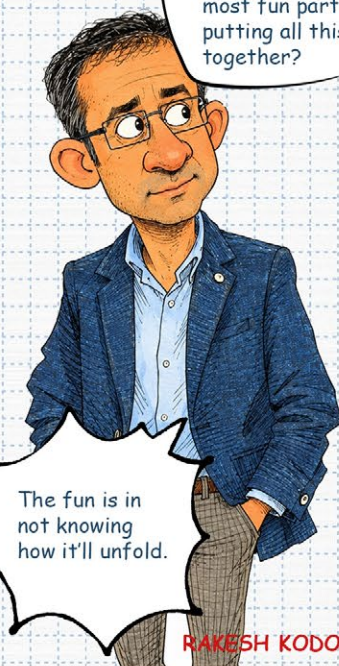


VENKATESH BABU

HAROON SALIM



ROOPA L B



What's been the most fun part of putting all this together?

The fun is in not knowing how it'll unfold.

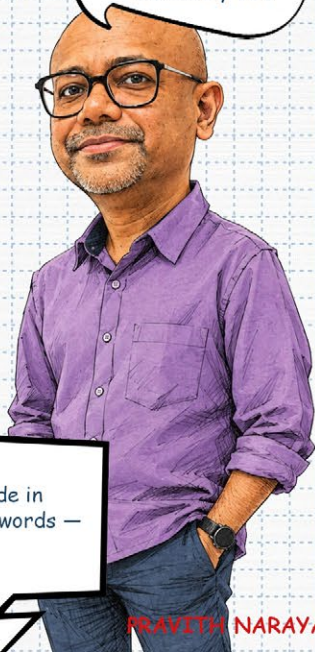
RAKESH KODOTH

The **Latitude Working Committee** has been working tirelessly behind the scenes to bring Latitude 3.0 together at an ambitious scale of nearly ₹3 crore. From sponsorships and speaker coordination to programming, logistics, outreach and on ground execution, every aspect of the event is being shaped through constant planning and collaboration.

What audiences will eventually experience over two days is the result of months of sustained effort by a committed team working across multiple fronts. Their goal is not simply to deliver an event, but to make **Latitude 3.0 × Young Architects Festival** a memorable national platform for architecture, exchange and meaningful connections.

Grand,
informative,
definitely fun!

Latitude in
three words —
go!



PRAVITH NARAYAN

MARIAM AFEEFA MEHKRI



RAYAAN RAHEEL



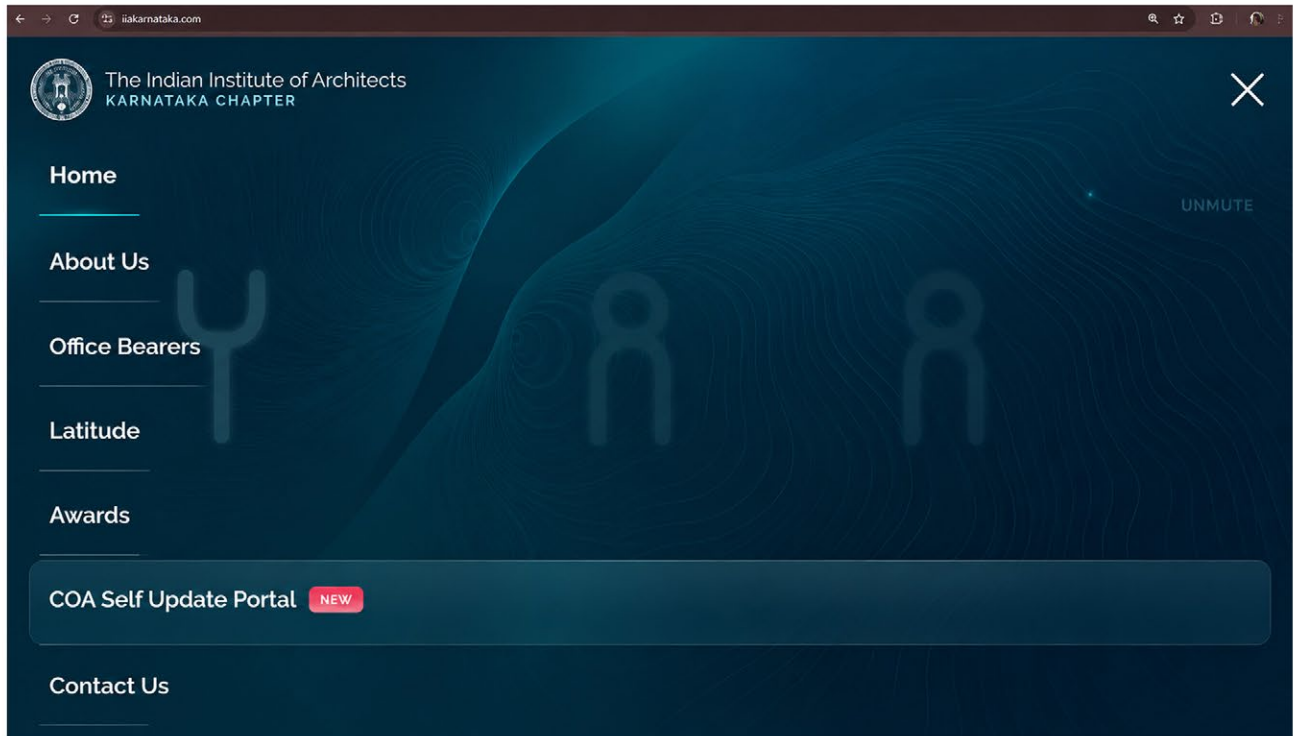
BALAJI K P

MANICKAVEL



ISHA KAMDAR

Have You Updated Your **Profile** Yet?



Launched on **10 July 2026**, the Self Update Portal is an initiative of The Indian Institute of Architects, Karnataka Chapter, created to make it easier for members to review and update their professional information in one place.

The portal is an important step towards maintaining a more accurate and current member database, while also improving communication within the Chapter. By keeping contact information, professional details and membership records updated, members can ensure that they continue to receive relevant information, announcements and opportunities.

The initiative also reflects the Karnataka Chapter's larger effort to strengthen connectivity within its professional community. A well maintained database helps the Chapter engage with members more effectively and support future programmes, events and professional initiatives.

Members are encouraged to take a few minutes to visit the portal, review their details and make any necessary updates.

If you have not updated your profile yet, now is a good time to do so and stay connected with IIA Karnataka Chapter!



An initiative of
The Indian Institute of Architects, Karnataka Chapter

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