

# Three Sixty-Three, Oberoi Grand

Hospitality

Kolkata, India



ARCHITECTURE DISCIPLINE



LOCATION: Kolkata, India

PRINCIPAL ARCHITECT: Akshat Bhatt,

DESIGN TEAM: Heena Bhargava, Chitrang Jha, Yashvardhan Khemka, Debbyoti Dey

BUILT AREA: 6500 sq. ft

COMPLETION OF PROJECT: March 2017

ELECTRICAL CONTRACTORS: Lirio Lopez

STRUCTURAL ENGINEER: Isha Consultants Pvt. Ltd.

PHOTOGRAPHY: Jeetin Sharma

The project was a fast-paced intervention to add modern energy into a building that dates to the 1800's.

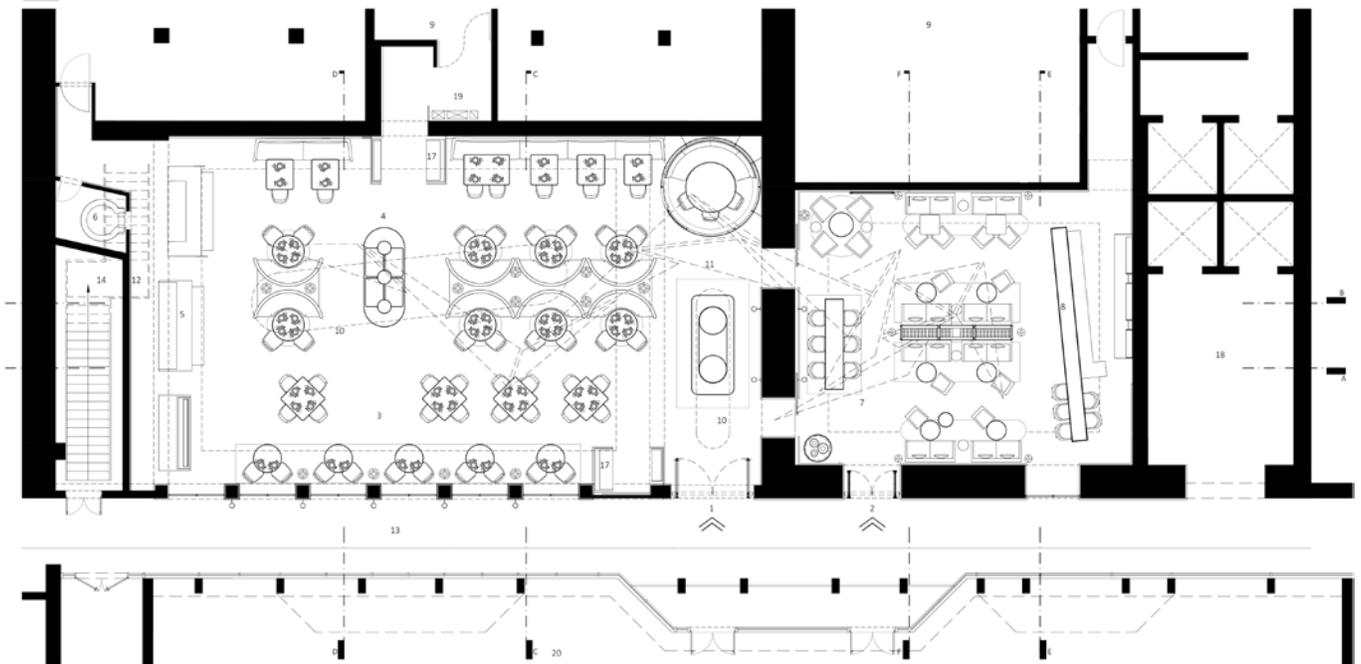
Clear glass panels, outlined in laser cut brass and black painted steel (a take on Georgian windows) present an inviting view of the 4,800 square foot interior. The space is adorned with historic art, from the company school, reprints given by The Swaraj Art Archive, one of the largest private not for profit collections of art for The Bengal Schools.

The chevron patterned floor is hand made solid oak wood, with brass accents, again to a rhythm derived from the structural grid of the building, this forms the base for more exciting objects – the furniture most prominent of which are the large round banquettes with large turned tables holds prime space under the skylight, the others are derived pieces from the same family, composed in slightly different colors and proportions to make everything seem instantly comfortable yet unseen.





Plan



In an age where most interior design improvises with found objects or attempts cold minimalism, Three Sixty-Three Degrees, tips a hat to the roots of its space and remains progressive, pristine & timeless. The design transforms a dull indoor space into a bright happy almost alfresco one.

The bar is a seven-meter-long block of aged brass, with laser cut vertical lines, and a traditional screen at one end, marked with a bright blue on top, it announces its presence not only in volume but also in detail. Guests are encouraged to sit on either side

of the bar. Behind the liquor cabinet / display bar is framed with a rich gold frame.

India Ink has been used to stain the tables in the bar, these tables have been turned using different lathe patterns, again exaggerated, and a reference to traditional furniture making. Derived from the proportioning systems used elsewhere in the hotel, these have been exaggerated and constructed using wood composite panels on a cnc machine. This is the first of a series of synthesized proportioning systems and the third layer of a polyrhythmic composition.



Several other technical complexities were encountered, which included the altering of the services in a building that was intervened into fifty years ago, and was at that time degenerating. Also, insufficient historic documentation of the structure and its services proved a hindrance in the planning and design of the space. The structural interventions that were made during the initial construction stages followed a reinforced brick-concrete construction with a terracotta slab and steel reinforcement members.

Considering the time period, the steel was corroding and needed to be restored. The aim was to retain the existing traditional components as much as possible

and not replace them completely.

Taking into consideration all the restraints, modern tooling techniques were used to redo the restaurant entirely, but with an approach that helped conserve the traditional construction technologies and expressions. This resulted in two exercises that were taking place parallelly— first, was the restoration and strengthening of the structural system and services and the second was to establish an architectural connectivity between the two spaces—the dining area and the bar. The connectivity was established via two large openings disguised as pocketed doors, that were painted black and opened towards the bar.





For the interiors of the space, all modular components /details were manufactured in and around Delhi and shipped to Kolkata to be assembled and installed. To recreate the traditional filigree and various expressions, inspiration was taken from the prevailing drawings, images and sketches of the hotel. Exaggerated details were employed to make the guests aware of the scale of the space. Derived from the proportioning systems used previously in the hotel, the wainscot details have been exaggerated and constructed using wood composite panels on a CNC machine.



All the furniture pieces are inspired from Indo-Saracenic elements, vaguely familiar but marked different.

The design language is carefully curated so it is not consistent but subtly beckons the eye. Three sixty three Degrees, tips a hat to the roots of its space and remains progressive, pristine & timeless. The design transforms a dull indoor space into a bright happy almost alfresco one.

