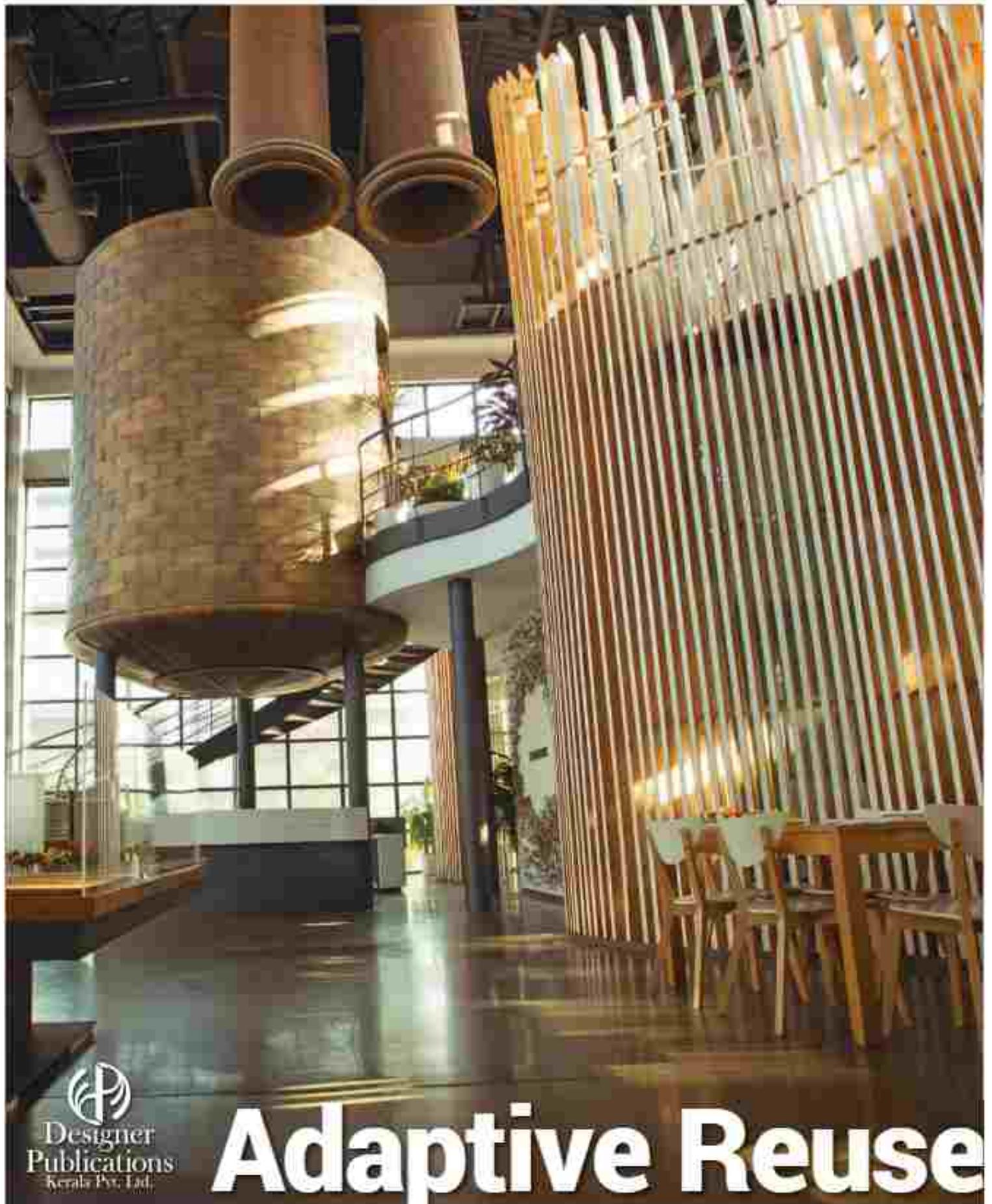


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AUG 2021 VOL. 02 ISSUE 07 P100




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Adaptive Reuse

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we shall come to you

Dear Readers, We value your health and safety and in the wake of COVID-19 pandemic, we wish you to stay safe at home. To keep you engaged and posted about the latest trends and happenings in the world of architecture and design we have decided to provide architecture enthusiasts with access to our E-edition on our website designdetail.in




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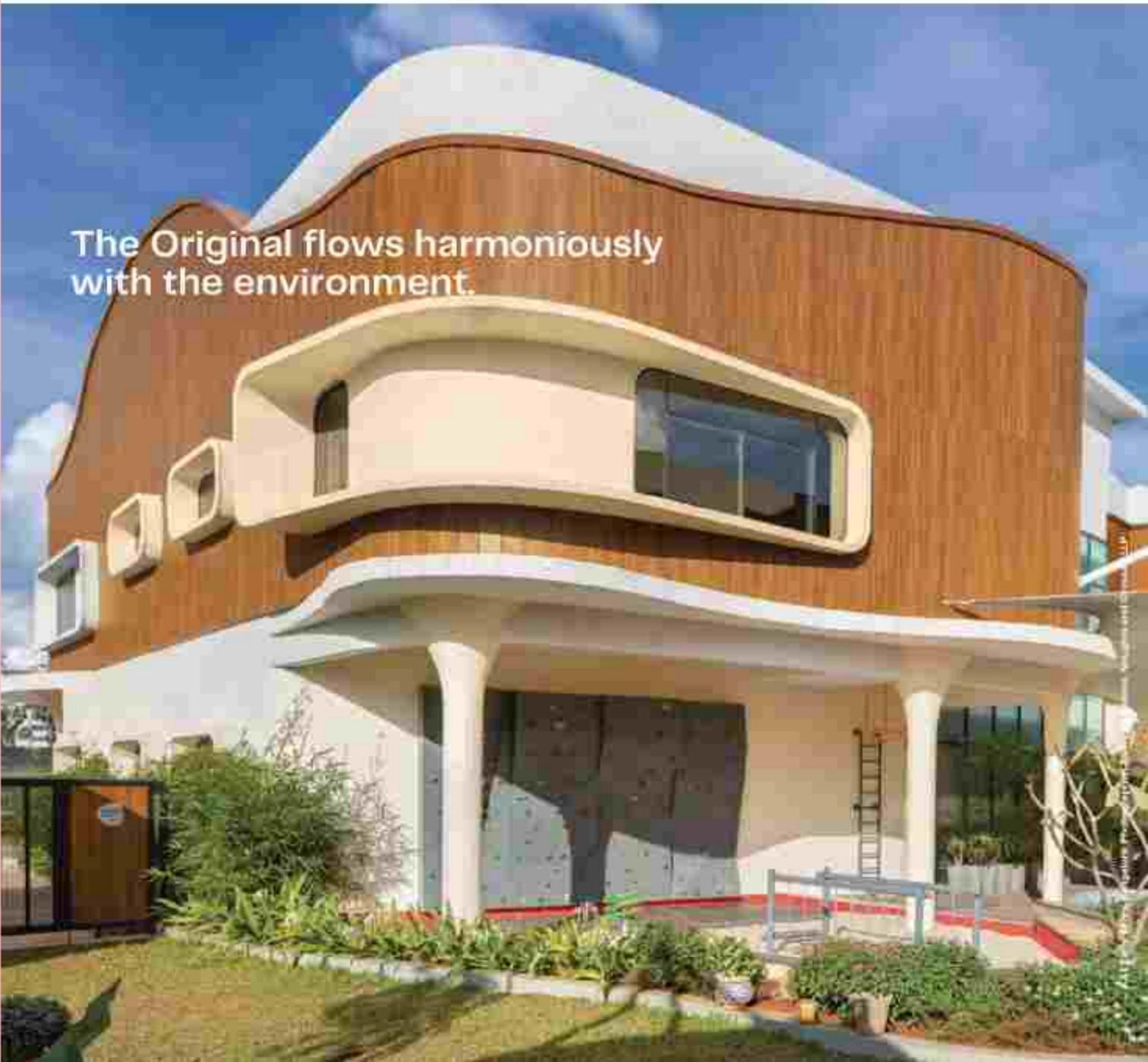
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Cover image Courtesy: Edmund Sumner, Die Bräun, Studio Lotus, IIDA, IIMDI

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Editorial

August 2021: ADAPTIVE REUSE OF SPACES. It was Graham Shirkland an Architect who once mentioned "a city without old structures is like a man without a memory". During the last 19 months of the pandemic, we are witnessing a number of structures that have transformed themselves to support new uses. AdRu, as Adaptive Reuse is popularly recognised as, has a direct impact on the surrounding area and on the economy and flavour of the city. As more abandoned and dilapidated properties are revitalized, more businesses, communities, and healthcare facilities will see the

best of the times with minimal interventions of structures and material.

Revive, Restore and Replenish is an overall introduction to understand the AdRu phenomena. Akhil Ranjan Sarkar has applied his expertise in the heritage precinct of Old Kolkata at the "Calcutta Bungalow" to create and preserve the history and spirit of its times.

Studio Lotus weaves around nature, the urban surroundings and heritage and in collaboration with GFL Vikrothi addressed The Imagine Studio as a masterpiece in industrial adaptive use. A studio, workshop and cafe were within repurposed buildings which respected the industrial architecture, recycled materials and created contexts of contrasting personal experiences.

Klembic Museum at Vadodra by Haren Grover Associates worked with history and in many ways enhanced the fabric and degeneration of the buildings as part of its aesthetics. An old chemical works factory transformed into artists studios, exhibition and multi-purpose spaces with a variety of industrial shades that were envisaged as one cohesive whole.

Raja Shamrakar Architects designed Sola, the village pub with a fair of an "inspired" artist. The 1940s warehouse owned by a trader of diverse businesses talked of a tavern Sola, which means alcoholic beverages in Konkani. The young hip industrial chic bar wore a dilapidated charm with an interior that blazes with textures and colours.

Vivek Singh Rathore of Balant Design Studio has used his deft hands in Raakute Swadhinam revitalisation, a bejewelled urban creation standing at the confluence of the old city and the new. A careful dialogue with the old existence and some new structures have been handled carefully in order to preserve the Bengal culture and embrace its heritage.

Mad bars House designed by YOD Group, Ukraine is a conglomeration of 5 bars and restaurants under one roof in a 17th century footwear workshop. Its an interesting narrative of vertical space, heightened alcoholic pleasure, respect for craft and tradition, jazz, pleasure and magic. The strength of the spirit and its concentration creates a vivid physical space that has perfectionists mad about their work and about their spirits.

Lastly, we have artist Sivanub Dutta with a curious twist to his metal creating ingenious sculptures in an exhibition series KAVI which questions myths, secret lives and identities. He talks of a non-conformist identity and bodies that do not subscribe to a particular gender. Quite revealing and provoking!

Finally, we have come to the last of our INSCAPE typology series. I do hope you have enjoyed every bit of what we have put together as much as we have enjoyed conceptualising the magazine.

Till we meet again.

Happy Reading!

Shaminl Shanker Jain

Enjoy every bit of reading

inscape



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President's message



Another beautiful read from inscape! Adaptive Reuse is the theme and I am sure we will all agree that it is the most relevant topic explored with a new vigour all over the World in the context of the covid pandemic which played havoc on our lives, our spaces and the way we correlated both. It has become imperative that we look at those millions of square feet where no feet touched these past 2 years almost. It has also become imperative that we look at those homes and houses, big and small where billions of huddled and often muddled souls connect over signals to keep

re-inventing spaces and their uses for today's times is the need for us to move on.

Adaptive

an existing space and structure for new use. Well, I will leave you to be enlightened with the many & wonderful articles which have been specially lined up for you by subject experts in the pages that follow! As the President, the thought I would like to share with you as leader by virtue of being a designer is that Adaptive Reuse is not just a terminology

tool if you think about it knowingly or unknowingly isn't this what we do everyday? In a World where change is the only constant and consistent word, we dream, we plan, and short-term and long-term goals. Yet next moment facts change-factors change. We have the option of giving up and getting lost or move ahead adapting our dreams, ideas and strategies

our purpose with God help us, an even better outcome and tomorrow. Let us as Professionals and Persons practice Adaptive Reuse every day. If we can be mindful and take conscious and conscientious steps well those would be the most steadfast pegs we nail towards our trail "Northwards" Architecture, we know is the Matrix of Civilisation, and our journey and the trail we leave behind counts!

Regards

Jabeen L. Zacharias

Write to inscape about your impressions on the edition in 300 words with your photo attached on or before the 15th of Sep. Your contribution will be acknowledged. If selected you may be featured in the next issue of inscape.

Mail in your thoughts to: ar.vishal@inscape@gmail.com

Revive, Restore & Replenish

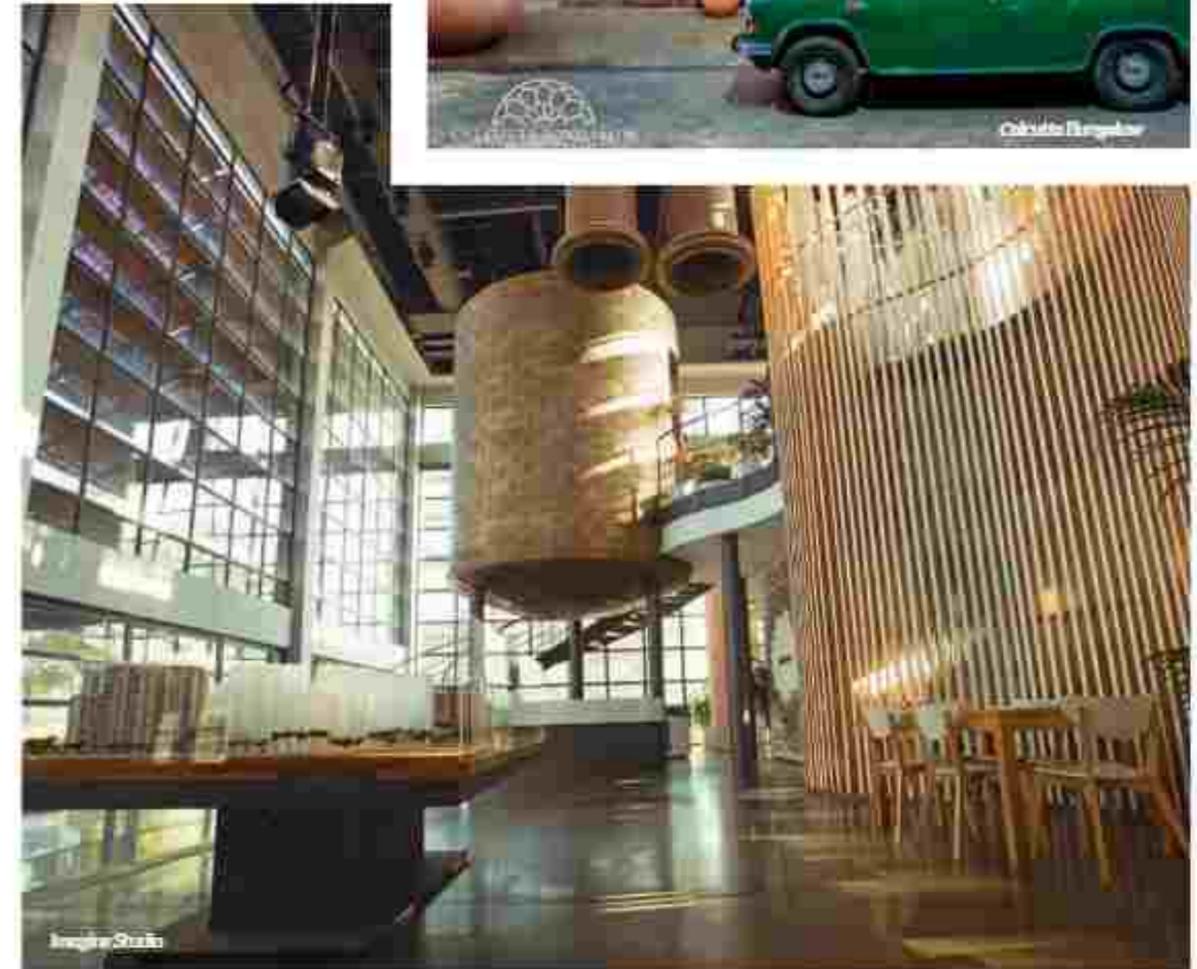
 Inscape Insider  Mamantass On Adaptive Reuse

The history of architecture weaves stories, emotions and events depicting an era long gone by. Rusted, iron-laced bricks, amboue ornamentation amongst many others infuse a sense of matured experience. Around the world, there are old buildings, some abandoned, some broken and forgotten beyond our vision— from warehouses, bungalows, factories to lighthouses. To tackle such kinds of existing structures, an innovative approach coined its way known as adaptive reuse. The field imbibes a way to transform, expose and integrate a sparkling trend, reviving the magic from the past in a contemporary revelation.



Adaptive reuse means to engender a fresh purpose to an existing structure. Imagine an old shoe store turned into a bar; an industrial factory repurposed into a museum; a dilapidated building transformed into a lush affluent bungalow. Exploration of adaptive reuse unveils a wide spectrum of influences to infuse and enrich architectural structures and their interior expressions. For the restoration of a project, financial means and construction techniques must adhere exponentially in renovating the structures to fruition.

The factor of adaptive reuse enriches culture and traditions. Historical preservation safeguards an area's emotions. They showcase a vision that once resinated within its walls. At some places, it even takes control over the Urban sprawl, ensuring a thoughtful approach to environmental actions and reconfiguring cities to work with keeping its heritage intact. Thus channeling to sophisticate the ancient structure to be represented as a new season, complimenting city planning and infrastructure development.





Siddhant



MAD Bar House

A restoration approach cuts down costs even though it uses more labour than acquiring building materials. The best feature of the restoration approach enables to cut out demolition charges, which are turning out expensive these days. Never additions and construction take only a little time and money compared to erecting a new building. Some structures are even habitable after only minimal refurbishment.

Architects and interior designers have triggered creative methods to dress adaptive reuse projects to become a popular option among communities, as people enjoy walking into a structure beyond mere age and experience. There is an innate curiosity that piques our minds to explore the heritage environments and ponder their existence and the way they used the spaces.

Adaptive reuse architecture plays a fascinating role in our lives, bringing a sense of wonder and attachment to imagine a time when a building was something else. Stepping into that time bubble of culture, identity, tradition and experiences infuse every one of our souls to relish and cherish the architectural expressions and dramatic perception enthralled within. 





A Colonial Revival

@trape Insider @Calcutta Bungalow

PROJECT INFO	
PROJECT TITLE	CALCUTTA BUNGALOW
LOCATION	RAJSHAKANTA JEW STREET, KOLKATA
PRINCIPAL ARCHITECT	AKHIL RANJANSARKAR
HERITAGE ARCHITECT	KUNAL BAKSHI
ENVIRONMENT PLANNER	MUSLIHAN JAIN
BUILT UP AREA	60000 + SQ.M (3 FLOORS)

LL

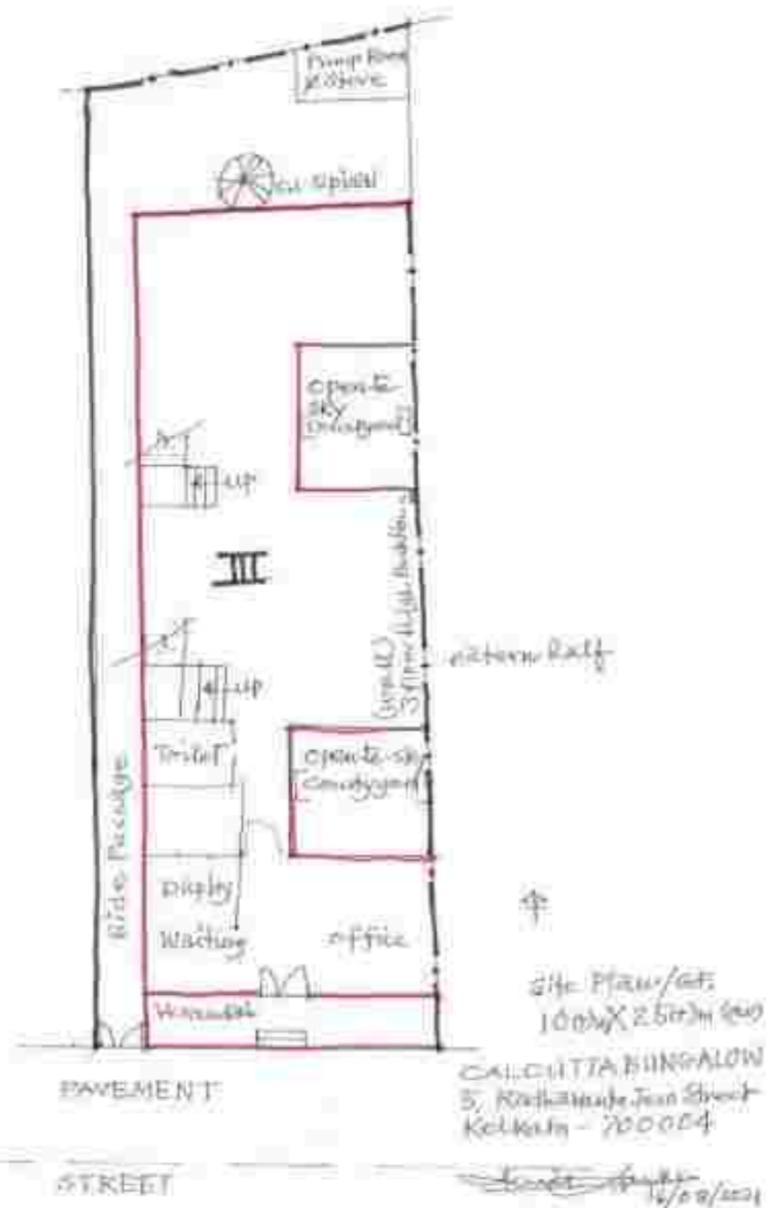
As you approach the front facade with pinkish tones, dark blue railings and horizontal frames, reveling in a warm luminescence captures your heart to dwell, making you fall in love at first sight.

Colonial heritage elements induce an old-world charm for a native town attributed to its embellishments and details. Calcutta Bungalow echoes 300 years of organic growth in Shyambazar locality with 'Bed & Breakfast' and essential contemporary facilities. Now restored with minimal interventions, the bungalow sparks awe, masterly composed under the command of seasoned architect Anil Ranjan Sarkar.

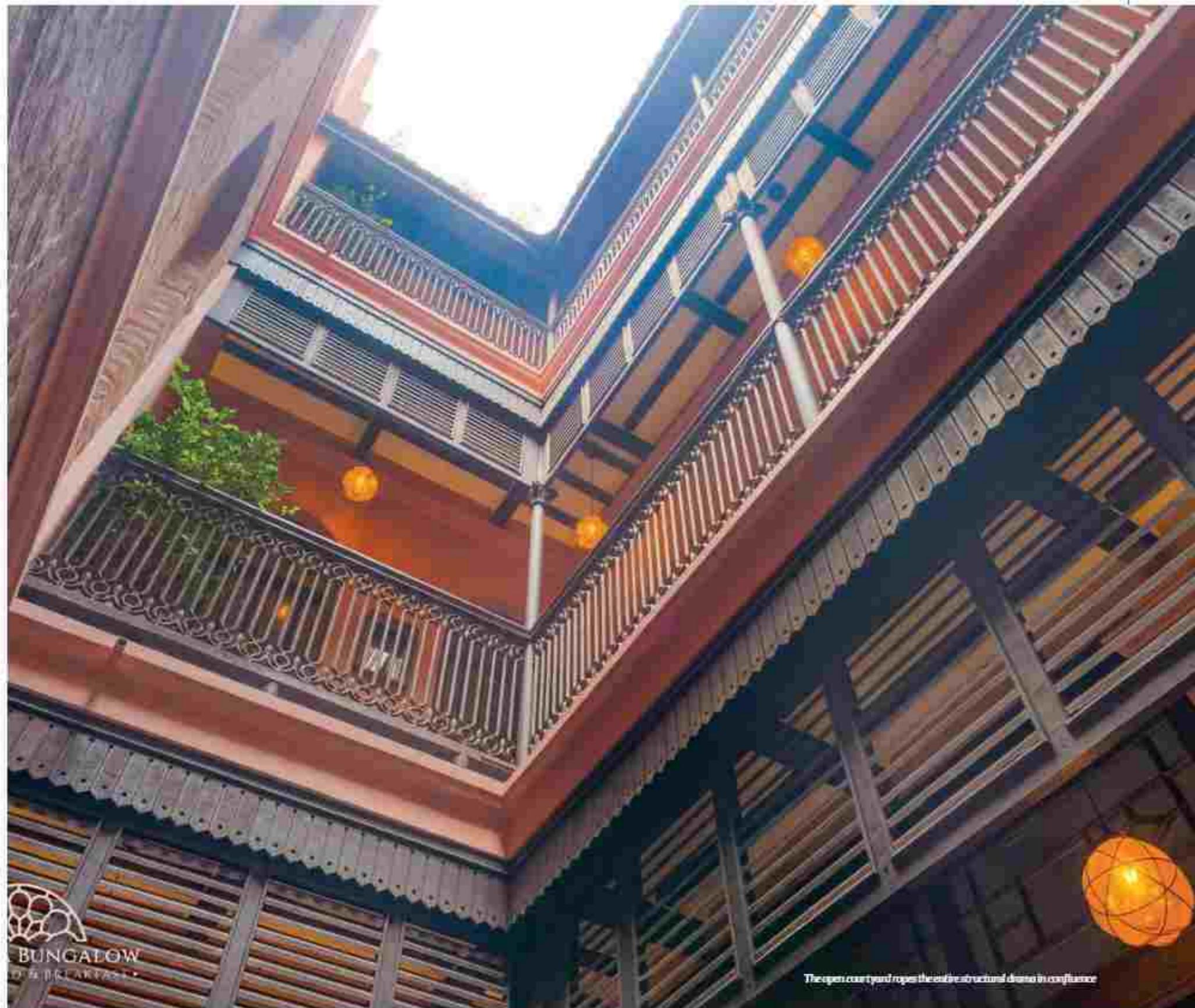


The offering and enticing entrance





Two open to sky courtyards allow guests to relax and engage with natural elements while sipping a cup of tea with seclusion. They were raised to 16 inches, integrating seamless unimpeded movement. The two open, intimate open courtyards offer natural light and ventilation to stream into the corridors; also engage visual connectivity across floor levels. The roof level opens to gaze at the azure blue sky, sauntering clouds and twinkling nights as every season splashes a diverse mood and setting. A carry sub duty incorporates the terrace fed by a cast-iron spiral stair starting from the ground.



BUNGALOW
OF R. DEBARATI

The open courtyard opens the cast-iron structural design in confidence

The building before its beautiful transformation





The courtyard before renovation

Cracked arches were stroked and glazed with semi-circular openings over doors and windows were attended with a dye strengthening of walls using grouting or injecting suitable chemicals. The aids in shedding the wall surfaces of common areas with its textural rustic look, also exposing the weathered of old beam (after roof strations). Artist Svarup Dutta conceived the arrangement and selection of furniture and furnishings with ethnic symbolism and glam.



Warm interiors capture every demand with grace and luxury for ever



Old wooden doors stand in their classic charm


CALCUTTA BUNGALOW
 LUXURY HOMES & BREAKFAST


CALCUTTA BUNGALOW
 LUXURY HOMES & BREAKFAST

As you approach, the front facade with ornate tones, dark blue railings and horizontal frames, revealing in a warm luminance captures your heart to dwell, making you fall in love at first sight. The architect envisioned six guest rooms following some typical local paras (neighbourhoods) of Calcutta like Bolpore/Muchipore/Isadpore/Shahpore/Chopra/ Patuapore, derived from various activities and professions of inhabitants. A palette of old-world ambience, infused with the fashion of multiple stories apartment residences of Calcutta, every space savours and evokes the past in a living contemporary fashion.

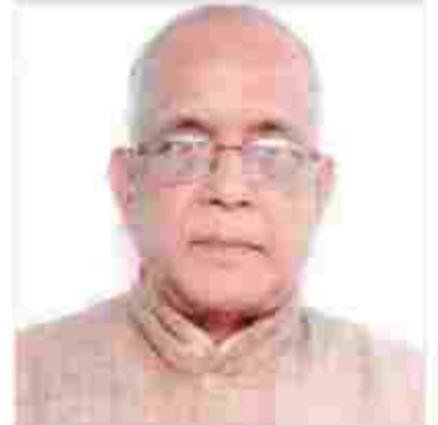


The room stands as a bright canvas to any visitor's face

The project initially struck A.R. Sarkar's interest as a heritage architect 'to make it dear to the ancestors of these wonderful residences in Northern Calcutta. The avenues of converting these inadequately attended 'built forms' from a joint family ' liability to an asset' by adaptive re-use and basking in the glory of the bygone days and carrying the sense of pride with anecdotes.

The story is a combined effort of Mr. Rakar Ahsan (fr) with the matching support of his two friends to restore this old house for guests to explore this part of the city. To A.R. Sarkar it is heartening and professionally satisfying when guests and travellers share their experiential reviews of their stay in the rejuvenated Calcutta Bungalow.

A guest from Albuquerque writes "what a wonderful place in an interesting neighbourhood, the building has been beautifully restored and decorated, even the rooms are comfortable and charming!"

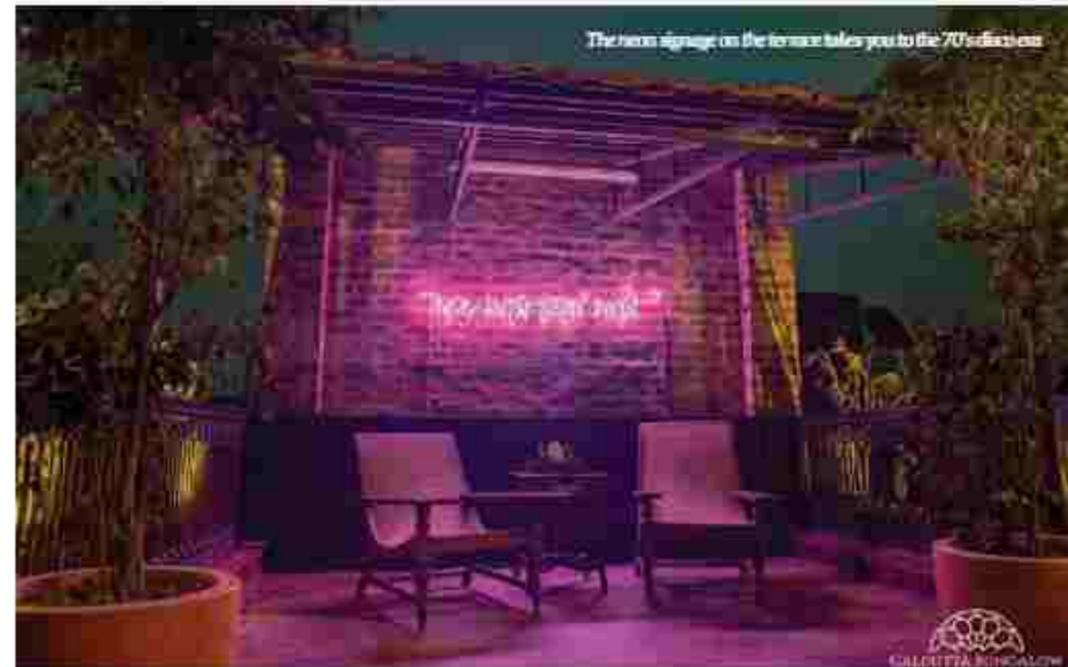


AKHIL RANJAN SARKAR

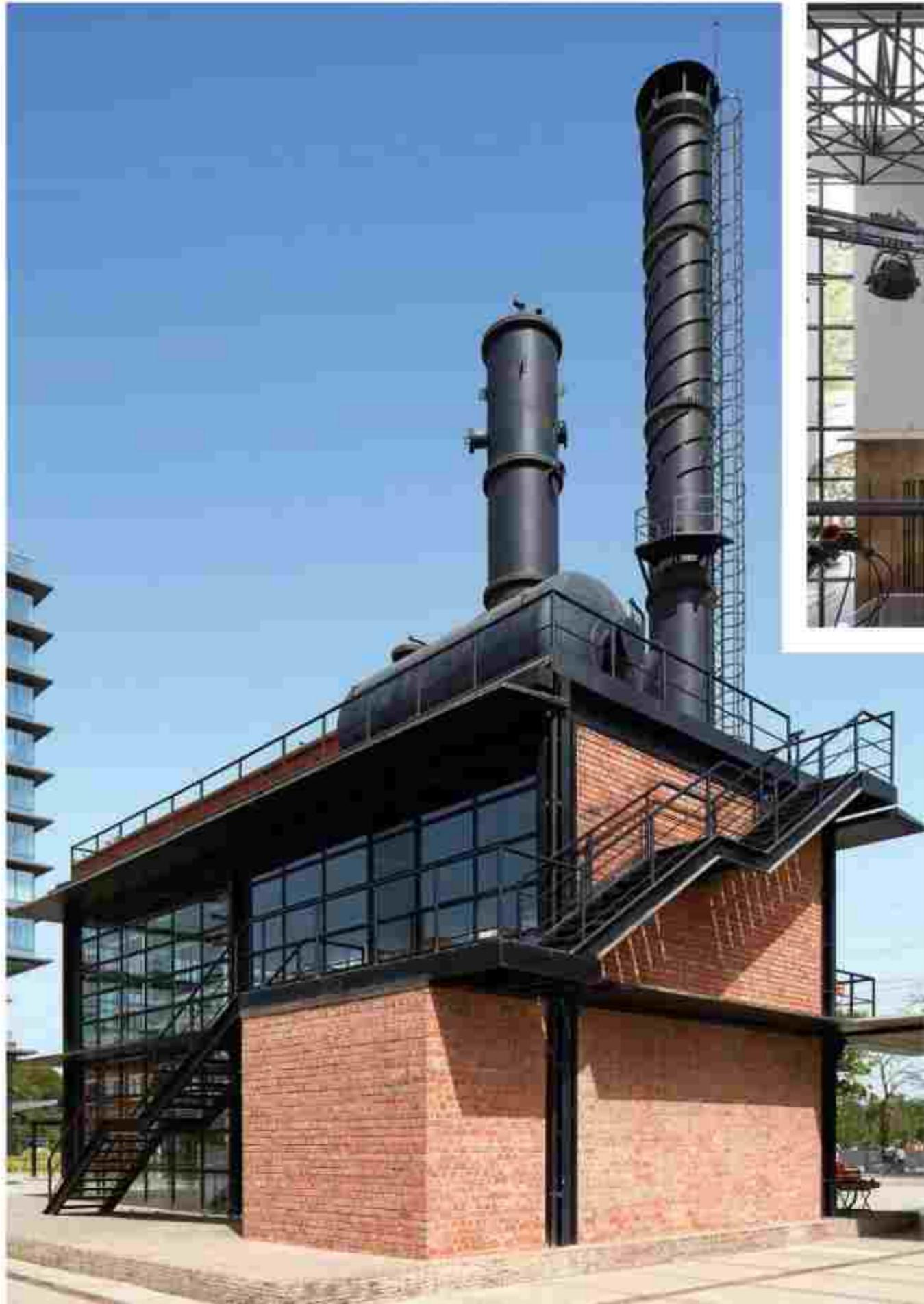
AKHIL RANJAN SARKAR

After discontinuing B.Sc. (Physics) from B. E. College, Shripur in the year 1963, Akhil Ranjan Sarkar graduated in B.Arch. from B. E. College, Shripur in the year 1965. Later worked in numerous architectural firms and finally completing Master of City Planning from U. T. Kharagpur in 1969. He was the joint Architect with J.A. Stein & Associates, New Delhi on a O.S.R. Laboratory Complex. Founded that pioneered intricate concrete units and finishes. Subsequently went on to serve as Freelance Architect in Kolkata, New Delhi and Chandigarh. Since 1995, A.R. Sarkar participated in heritage architecture and heritage walks with CRUTA Foundation in Ahmedabad and Kolkata Area and still continues as an Eminent Heritage Architect (KMC).

He served as Chairman S.K.H.M.A.T. H.O.D.D. Building Centre Fellow, I.A. Fellow, ITRI and Member, ICOMOS, Life Member, IITACH & RES. He even associated with activities of some NGOs and CSOs in Kolkata.



The neon signage on the terrace takes you to the '70s dimension



The workshop interior with large glazing

Re-invoking The Industrial Age

Imscape Insider Edmund Sumner, Dilip Bhasia, Studio Lotus, GFL, Vidrohi

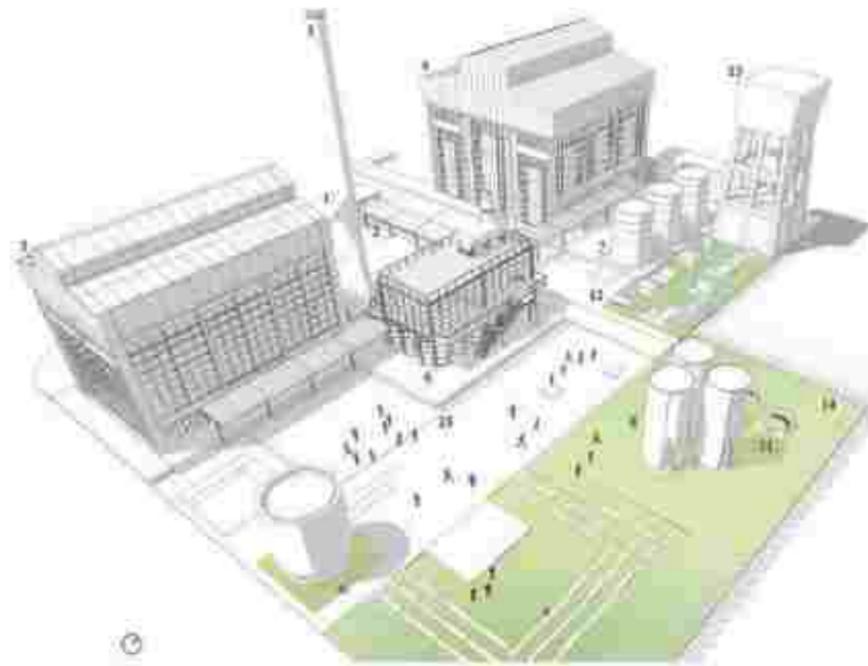
PROJECT INFO	
PROJECT TITLE	IMAGINE STUDIO AT THE TREES
LOCATION	VIGDEH EAST MUMBAI
PRACTICE	STUDIO LOTUS + GFL, VIDROHI
CLIENT	GOOREE PROPERTIES LTD
DESIGN LEAD	FROM STUDIO LOTUS: ANKUSH DORSI & PANG-ERH GOEL, FROM GFL: VIDROHI ANKUSHAW GUPTA, MAMRATA MISHRA
SITE TEAM	AMIT SHARMA, SHIBIR KULKARNI, NINAD KODHAREKAR, SANTOSH DEPTE
SITE AREA	1.3 ACRE
COVERED AREA	10,000 SQFT

“The designers visioned to illustrate and revitalise the public realm as a microcosm of the master plan, deriving to protect the site’s industrial heritage and imbuing an echoing elegance.”

The industrial age evokes a bold and bustling emotion in our minds. An intriguing adaptation explores the Imagine Studio At The Trees was conceived and visualized by Studio Lotus in collaboration with GFL Design Studio. The adaptive re-use project in Mumbai weaves nature, heritage and urbanism revealed in an interesting narrative of developing contexts.

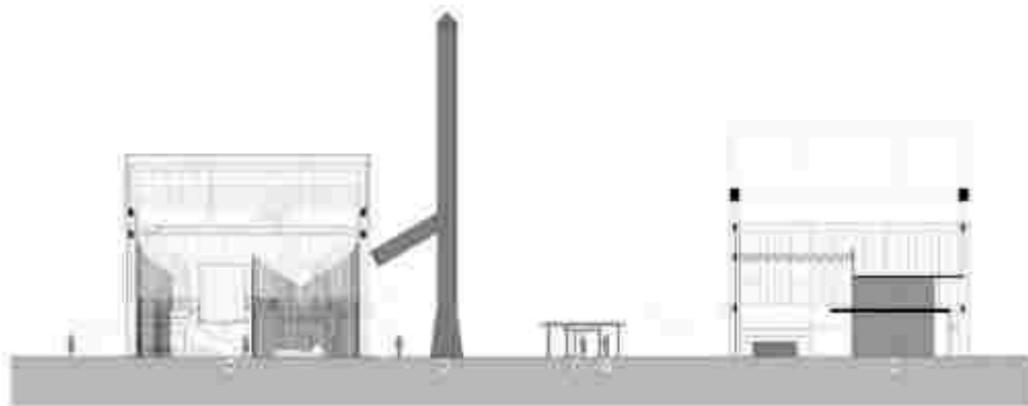
The designers visioned to illustrate and revitalize the public realm as a microcosm of the master plan, delving into protecting the state industrial heritage and imbuing an echoing elegance. The existing structures and building elements were recycled, ascribing their relevance from the past era,

also augmenting seasonal punctuations in the design narrative. Studio Lotus and G.P. Vikhori addressed the Imagine Studio as an attempt to evoke the customer journey for 'The Treas'. The grounded-storyline proliferated with an authentic grandeur vision for the city, incorporating timeless ethics.



1. Entry Plaza
 2. Covered Walkway
 3. Studio
 4. Workshop
 5. Dining
 6. Boiler Cafe
 7. Market Sides
 8. Legacy Sides
 9. Amphitheater
 10. Escape Side
 11. Side Benches
 12. Urban Farm
 13. Water Tank
 14. Scaffoldings
 15. Center Side
- area: 2000 sqm covered
area: 1000 sqm

IMAGINE STUDIO | BIRD'S EYE VIEW



1. Workshop structural elevation
2. Entry
3. Covered walkway
4. Dining
5. Studio structural elevation

IMAGINE STUDIO | KEY SECTION



Source of legacy should know the brand history and vision



The industrial forms of the repurposed boiler and chimney detailing

Stretched over an acre campus, two former power co-generation plants and a boiler plant were repurposed in a glorified fashion to accommodate new functions as a Studio, Workshop and Cafe, respectively. The timeless architectural forms derived from the dilapidated industrial sheds and the materiality of concrete, corner steel, brass and timber work on the principle of 'Wabi-Sabi' allowing the buildings to age beautifully.

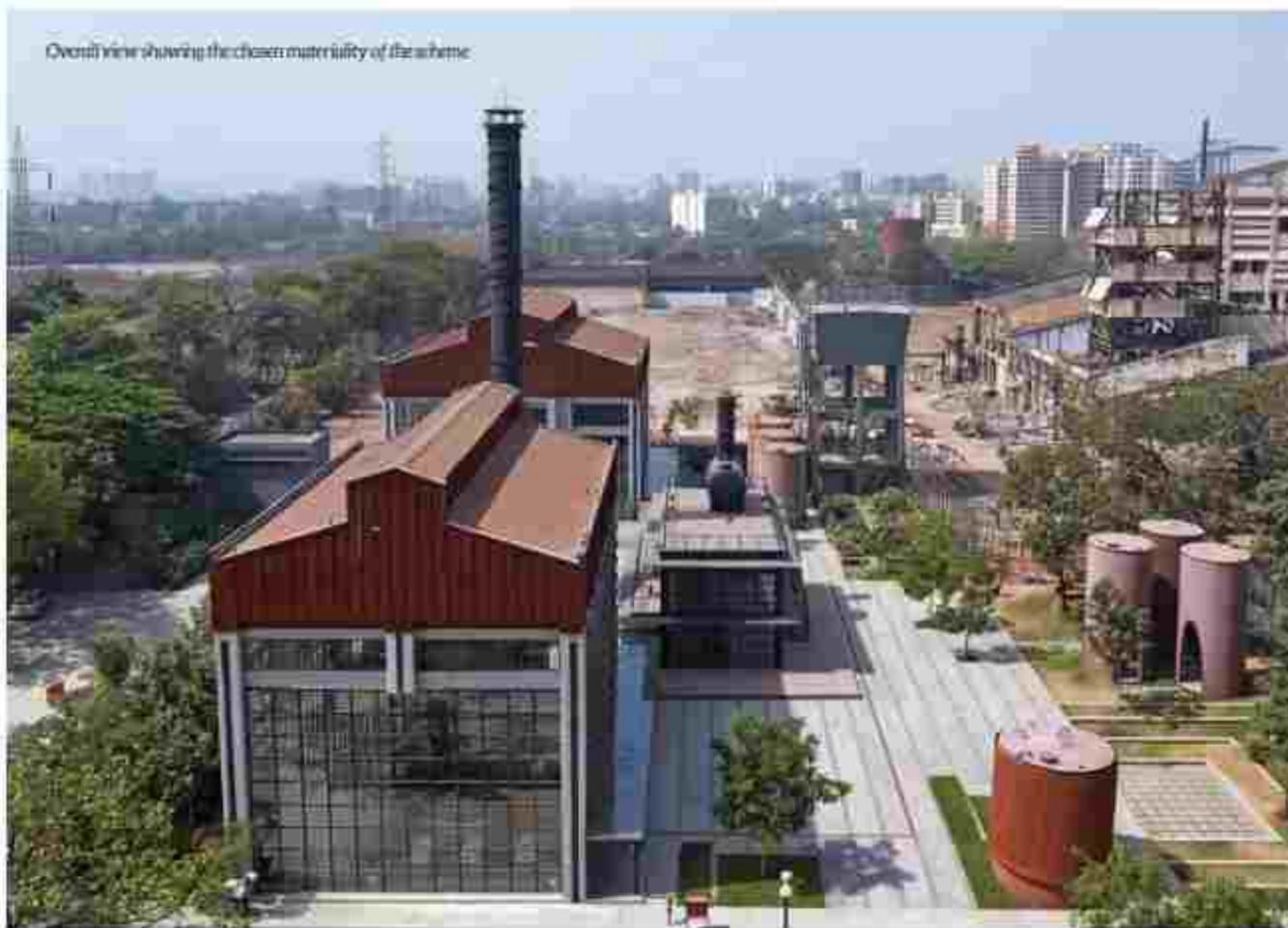
The old louvers of the primary plant, now the Studio, were repurposed in corten steel and perforated with fishy patterns. The newly designed interiors spring inspiration from the 'memory' of the metal silos: cylindrical volumes vertically sliced at the site. The silhouette of these forms triggers a subtle contrast to the rigid geometry of the building, engaging in a spirited sculptural colloquy. The silo and chimney suspended within the space root it as a relic of the industrial process and internal cyclorama.

View of the Studio, Boiler Cafe and the Workshop with the Beacon Silo and Legacy Silo in the foreground





Initial phase of construction



Overall view showing the clean materiality of the scheme



The corten steel strip guides the experiential narrative



The workshop and its covered walkway

The existing boiler house envisaged into an all-day café by retaining the structural framework and a boiler tank pivoted atop as a memory of its original purpose. A tall chimney, redolent of the bygone industrial aesthetic, reveals as a graphic memorial, defined as an iconic silhouette streaking the skyline. The boiler café, workshop and studio weave the edges of a vibrant public space that shows the core philosophies of 'The Trees' and breathe through events: a market street, an urban farm, an amphitheatre and areas for public art installations. The interiors seamlessly blend the outdoor and indoor thus expanding the area's activities and driving the dynamic landscape and public domain.



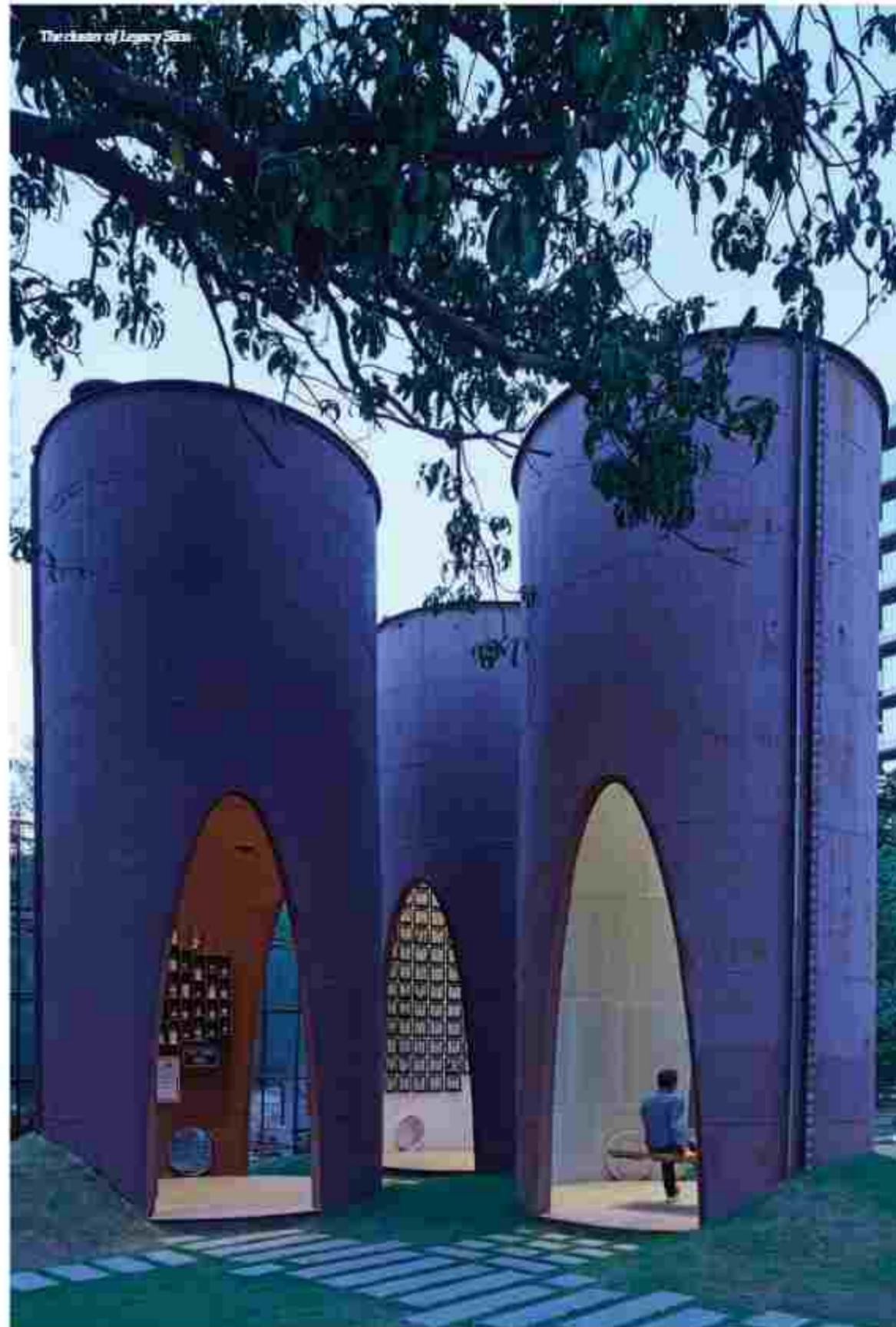
ANKUR CHOKSI



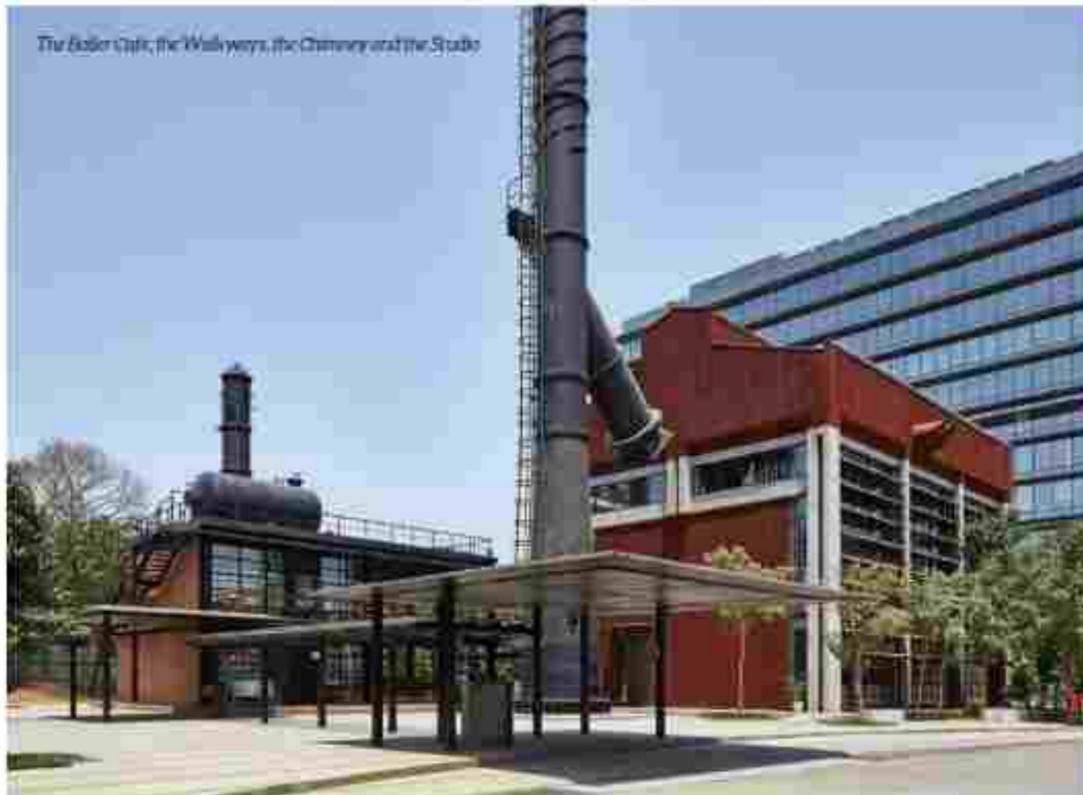
PANKHURI GOEL

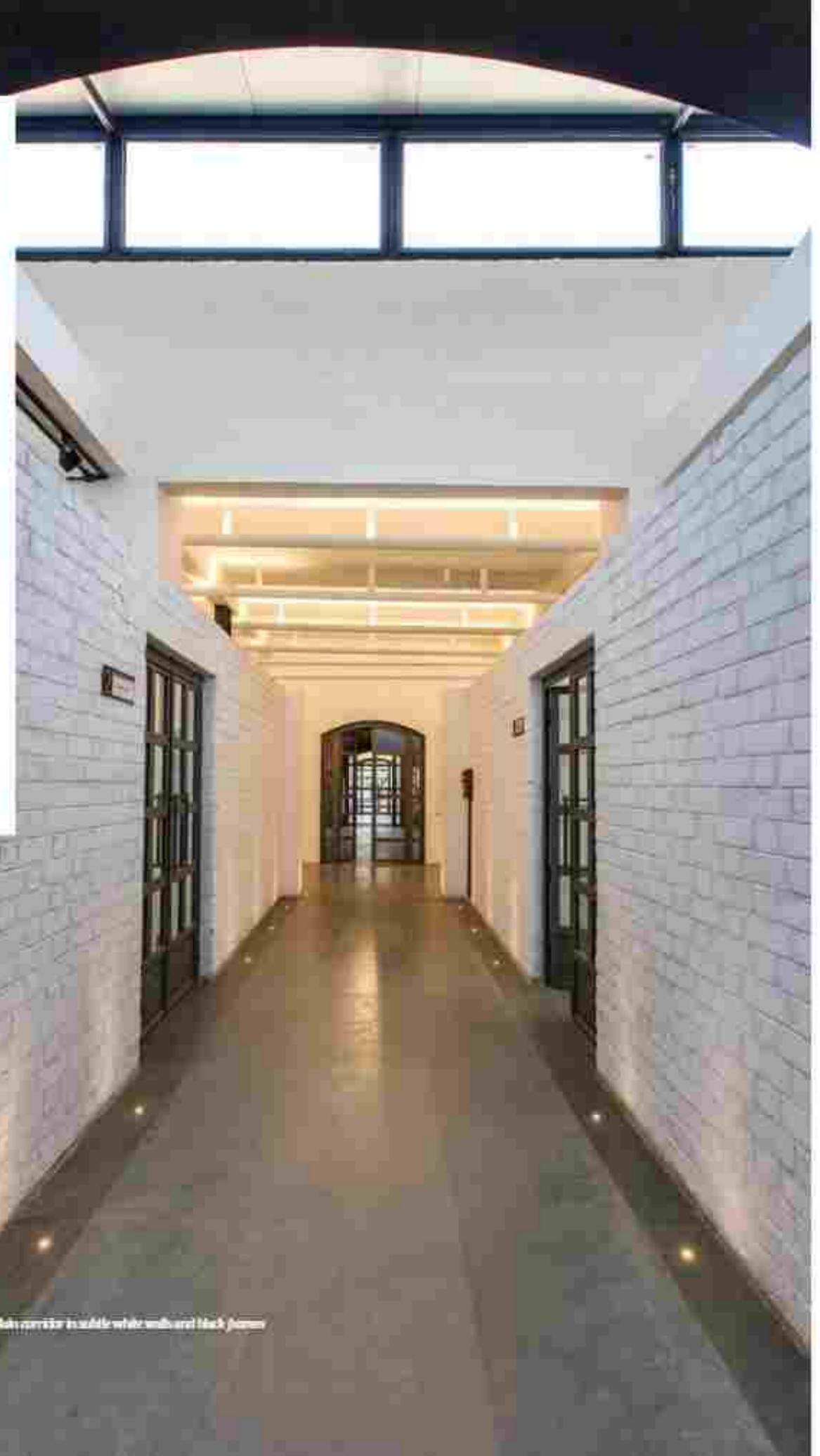
STUDIO LOTUS

Studio Lotus is a multidisciplinary design practice founded in 2002 – 19 years later it is one of the most cash-pricing architectural firms in India. With Amanah Akora, Ankur Choksi, Siharina Talwar, Pankhuri Goel and Kaha Sarin at the helm as Principals, fostered with a culture of learning and entrepreneurship, the work of the practice is grounded on the principles of Conscious Design, an approach that celebrates local resources, cultural influences, an inclusive process and a keen attention to detail.



Reimagining and integrating industrial scrap with the plants, the landscape induces them as a storytelling device. A casted steel strip runs along with the layout, acting as a guiding pathway that subtly shows the key experiences of the entire marketing journey. The designers newly defined the quadrings of Imagine Studio as the memories of an industrial past, its contemporary form equipped to inspire novel thoughts within its body and surroundings. These sit sculpturally stacked into the landscape which with its spaces for public engagement and participation, evolving and exploring new ideas for the future.





Rooted In Context & Culture

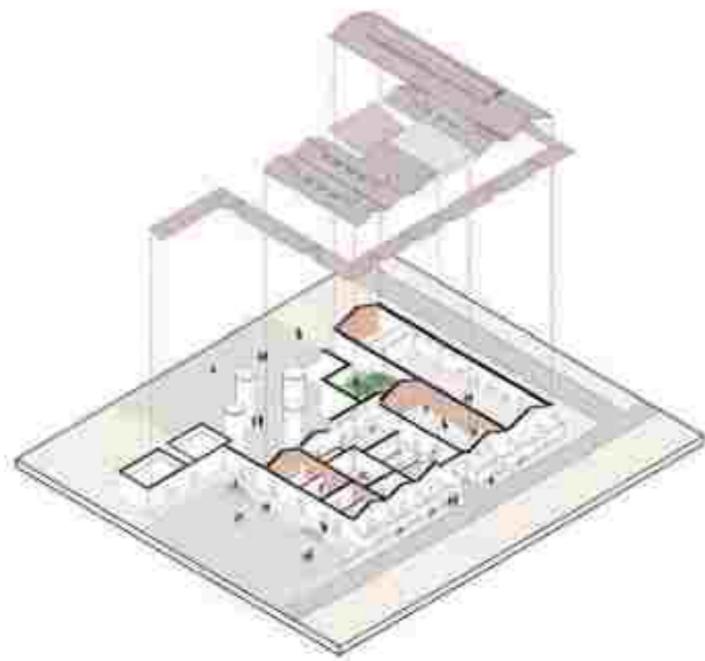
Instagram: @inscope.insider | Instagram: @Ms Disha Didiart

PROJECT INFO	
PROJECT TITLE	ALERMO MUSEUM AT ALERMO CITY ART DISTRICT
LOCATION	VALICENNA, CALABRIA, ITALY
PRACTICE	KARAN GROVER & ASSOCIATES
PRINCIPAL ARCHITECT	AR. SHAN GROVER, IIDA
MEP	ARTCH ENGINEERING SOLUTIONS
STRUCTURE	MILASHUTOSI DESAI
SITE AREA	1.2 ACRES
BUILT UP AREA	1200 SQUARE METERS

“The architectural drive tweaked the designer’s vision to approach it as a sculptural element, also embracing beauty in its flaws, from half broken walls to rusted steel embedded in floors.”

Courtyards and sloping roofs recreate their magic even after leaving the ruins. Broken walls, discoloured bricks and aged steel embellish a peculiar charm when subtly reinstated. Such aroma, created by Karan Grover & Associates arises in the Alermo Museum at Alermo City Art District.

Maki corridor is white with black frames



Alambic Pharmaceuticals first started in 1927, originally conceived as the Alambic Chemical Works Company Limited. They first started manufacturing medicines and alcohol in the very factory building that needed transformation a century later.

Mr Udit Amin, Alambic Operations President, gave Karan Grover the responsibility of transforming five separate factory buildings

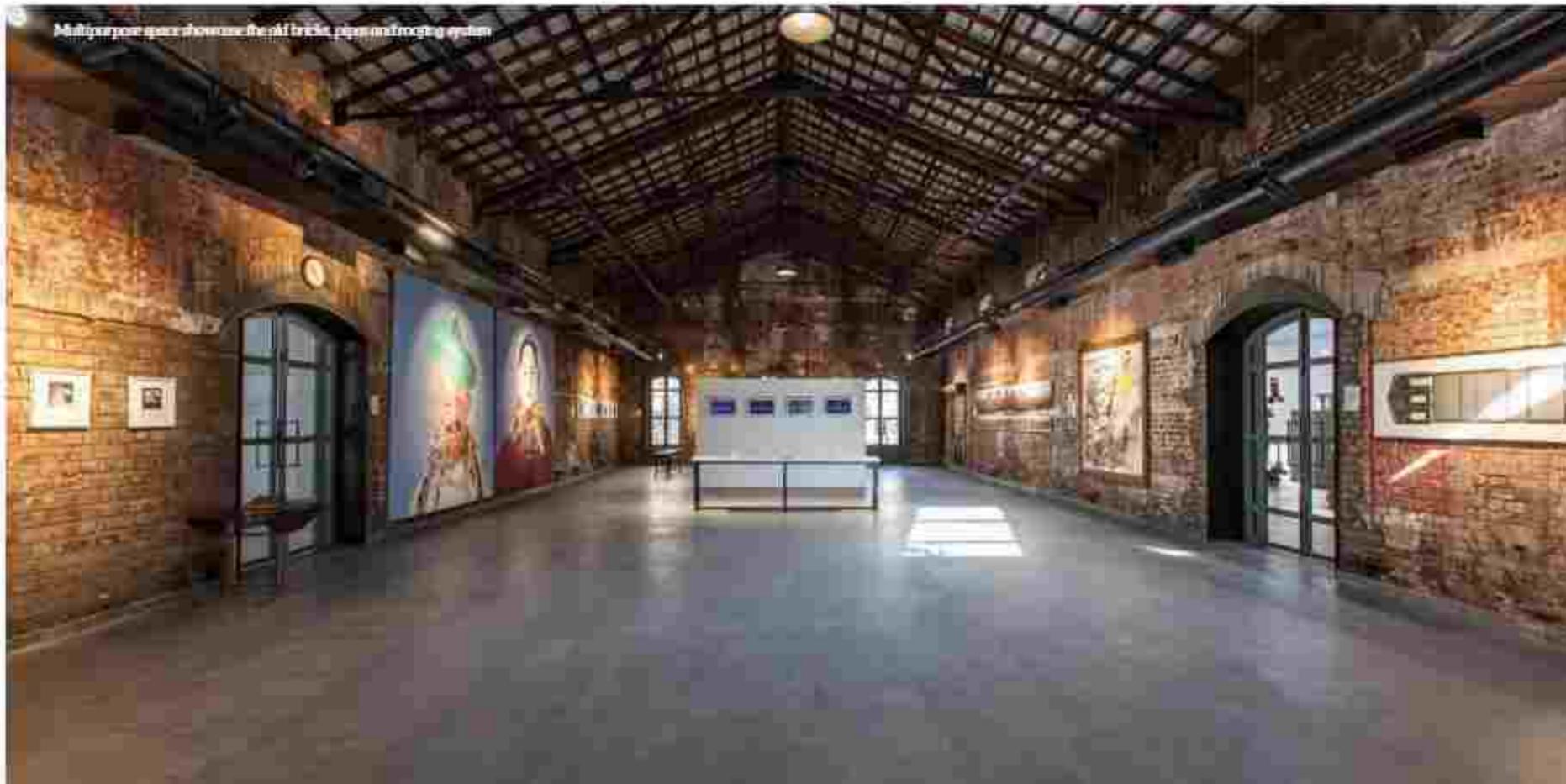
into one cohesive unit, enticed with complex programs within. The designers have left many old industrial areas and various elements manufactured within the walls to their indelible imprint. Today the campus embraces artists' studios, an exhibition space, multipurpose space and the Alambic Museum, also known as phase 1 of the master-plan.



Studio reveals mature brick in collage with new elements



The display area is embedded in white

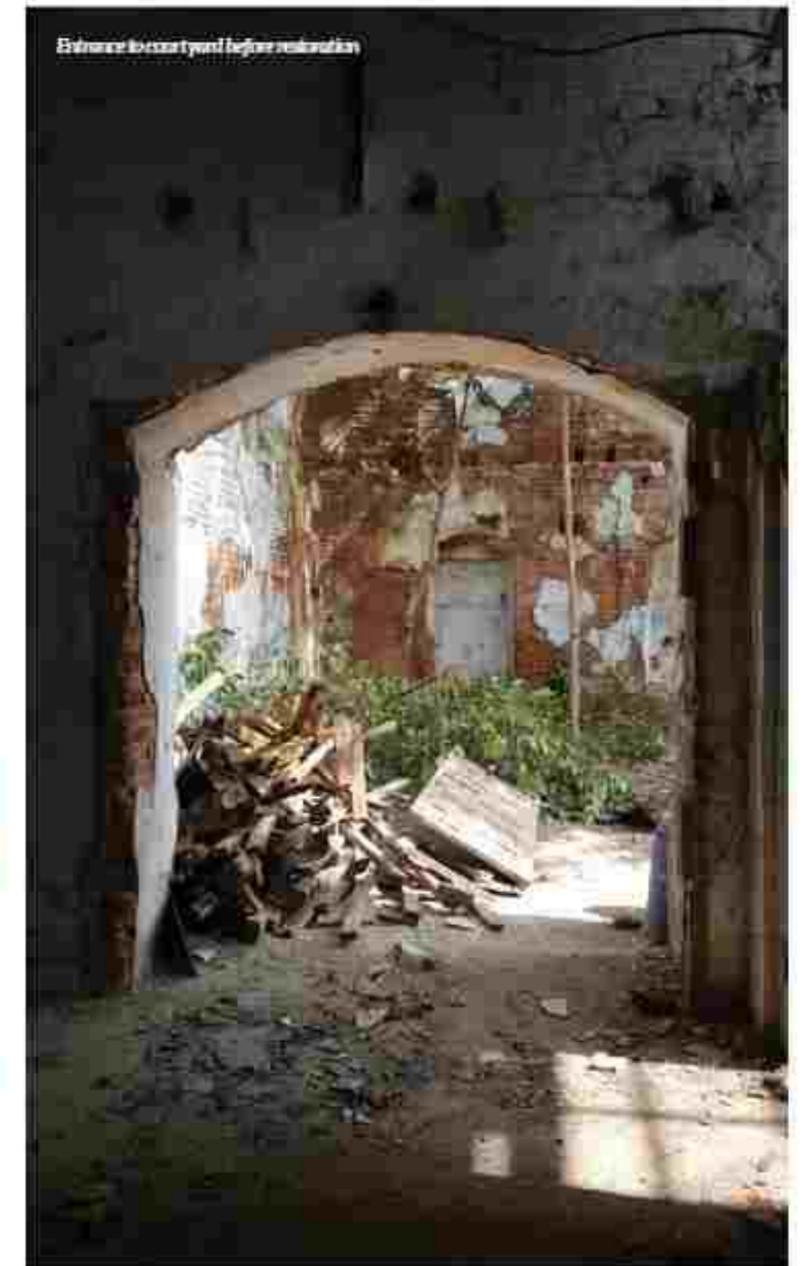


Multi-purpose space shows the old bricks, pipes and factory system

The architectural drive revealed the designer's vision to approach it as a sculptural element, and entertaining beauty in its fabric, from half broken walls to rusted steel embedded in floors. Eventually pressing upon the crucial factors and maintaining the genuine spirit of the building in materials and the physical quality of the space.

Respecting the architecture of the ancient, the team developed measured drawings

on the entire existing Mazaarplan. These drawings revealed geometric patterns and seamlessly connected networks woven into the fabric. For instance, the plan of 1200 sq metres arranged between five buildings, each divided by the load-bearing walls, inspired the designer's first step to create a logical circulation. Striated paths running along X and Y axis, scooped by arched corridors, created the spatial zones and volumes.



Entrance to courtyard before restoration

Clayton invites an exciting charm of the new and old.





Transparent roof that bring in natural light



The old building's frame is preserved, characterizing the multipurpose hall

Eight studio spaces succumb to the artist studios, each offered with (int) height partition walls, painted in white without plaster, embodying an unfinished look. Further, the existing building was characterized in arches by strategically coating curved passages, keeping in mind the stability of the structure. They made the alterations possible as the main load-bearing walls were given a thickness of 0.45m and in addition, provided the interior with excellent thermal insulation, helping a cool interior ambience.

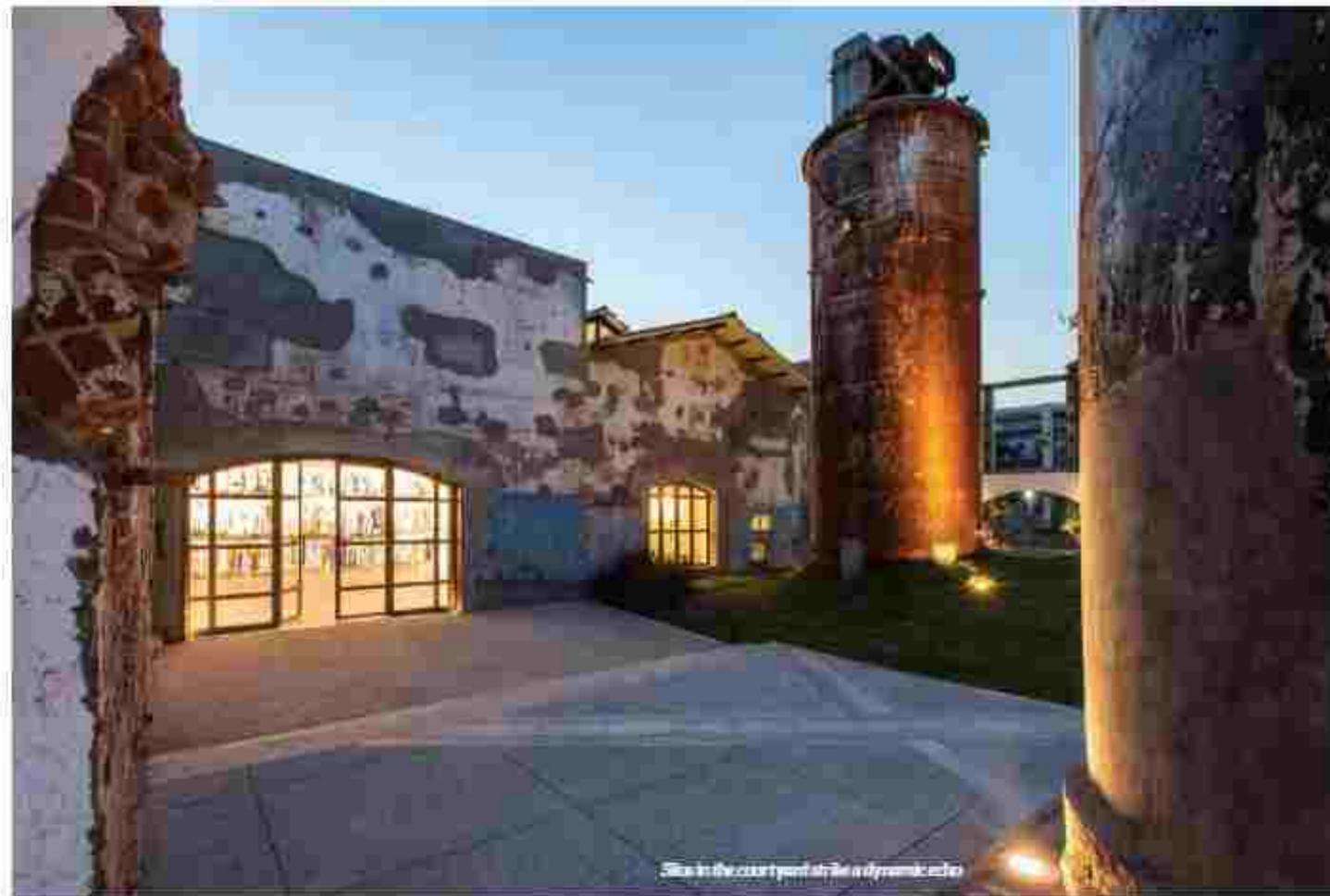
The primary space and the multipurpose room was left intact with exposed brick and cropped off the plaster. For preserving the aged, the team cleaned some of the plaster with a high-pressure water jet and then applied silicon coating for protection.



The simplicity in studio space around the over dramatic structure space



Corridor blends the old and new in eclectic charm



Sits in the courtyard like a dynamic actor



White and warm glow in this space

Another major architectural element is the roof design. As you enter a few structural details sparkle our eyes, with riveted trusses as opposed to welded. The detail of the riveted trusses is riveting, says Grover. The truss structure fortunately remained in great condition. Only a handful required tweaking and strengthening. Mangalore tiles grace the exterior slopes with an authentic and traditional aura. They installed the new tiles with insulation above the top chord of the truss. The architect wanted to expose the joints and rafters, as they assure the quality of the structure that survives.

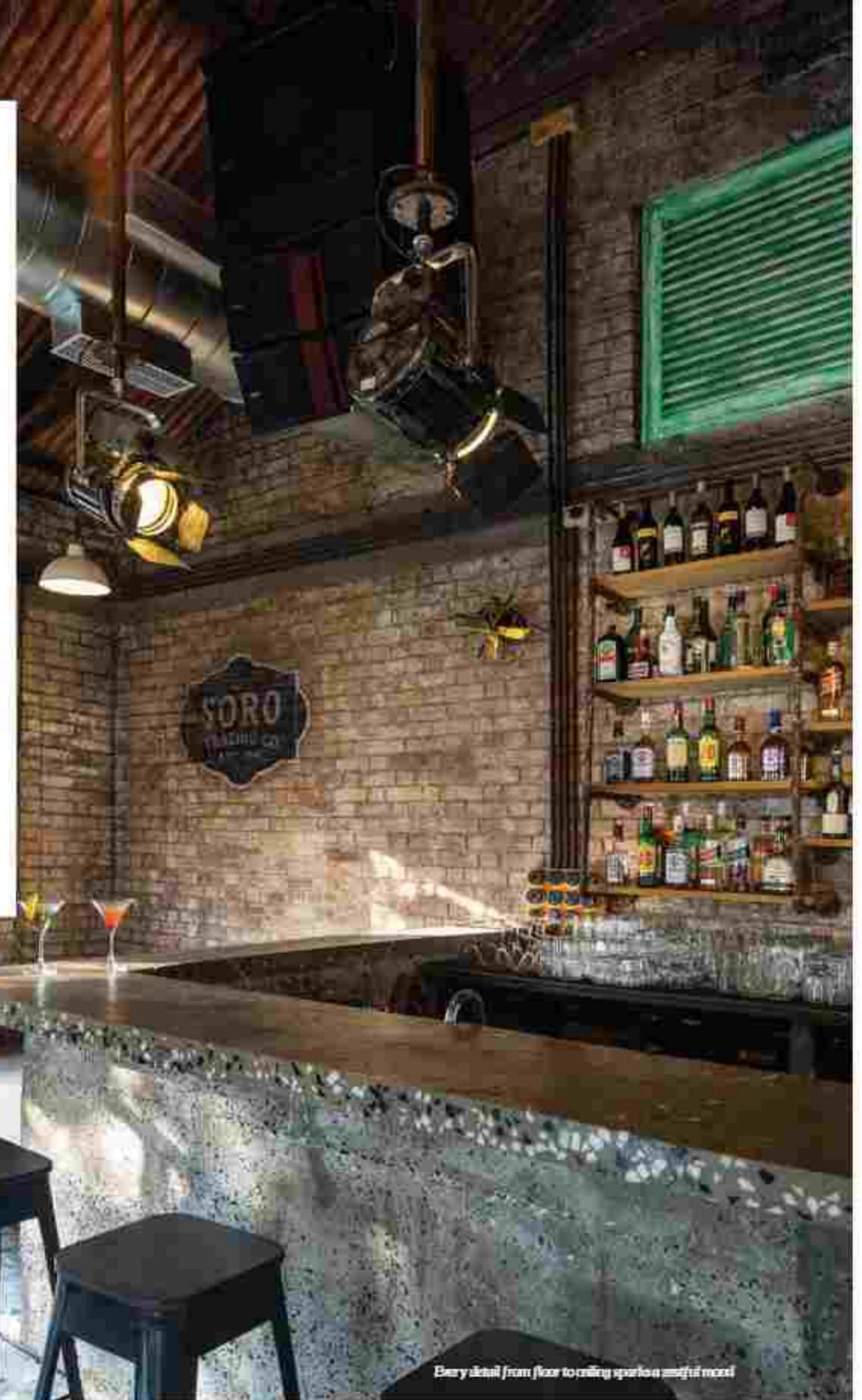
The Alembic factory, charmingly sits in the middle of the city and, along the main railway line of Baroda city, presents the first step to re-developing the industrial site. The people of the city hope to witness major future interventions in other parts of the campus.



AR. ISHAI GROVER

KARAN GROVER & ASSOCIATES

Karan Grover & Associates, based in Baroda, Gujarat, began their architectural journey in 1999. With a keen interest and passion in India's non-traditional practices of building and construction, they have become the pioneers in sustainable design. Karan Grover and Associates is a team of young and dynamic architects, engineers and drafting technicians with a vision of enhancing future sustainable goals. KGA recognizes the challenges of an ever-changing field of architecture and design with including BIM, VR and other efficient design processes that enable a seamless workflow. The firm's architecture is deeply rooted in celebrating the past with the help of contemporary technologies. Their architecture responds to its site and its people, eventually resulting in enriching people's lives. Ar. Grover won accolades in India and internationally. One of the actual and upcoming recognition of his works was being appointed Permanent Honorary Fellow of the National Academy of Environment at the hands of former President Dr. APJ Abdul Kalam. He single-handedly, after a 22-year-old campaign won India the nomination for UNESCO's World Heritage Site status for Champaner.



Spirited Awakening

Instagram: @inscapeinterior | Facebook: Harshan Thomas

PROJECT INFO

PROJECT TITLE	: SORO THE VILLAGE PUB
LOCATION	: ASSAGAO, GOA
PRACTICE	: EAYA SHANKWALKER ARCHITECTS
DESIGN LEAD	: EAYA SHANKWALKER
DESIGN TEAM	: ANI EBAN, HIMALWANKAR, TEJAS PAI
CONSTRUCTION TEAM	: ADVAIJALIKAR CONSTRUCTIONS PVT LTD.
TILING	: BHASAT FLOORING
LIGHTING	: FOUND PIECES FROM VARIOUS AGENCIES
FURNITURE	: SONU HANDICRAFTS
HVAC	: DAIKIN DIVINE AIR
HORTICULTURE	: KRISHNA PWAR
FLOOT AREA	: 280 SQM

“Soro, meaning alcoholic beverage in Konkani is a tavern conceptualized within the ruins of an old corner store. The corner store itself becomes the protagonist in the story of this bar.”

A bobby environment, brewed with age, maturity and intensity, blends a bold character into every drop of the spirit. Soro, The Village Pub, inspires a vintage allure defined by Raja Shankwalker Architects.

Every detail from floor to ceiling sparks a magical mood



0 1 2 3 m

GROUND FLOOR PLAN 01

'Soro', meaning 'storied' beverage in Konkani, is a tavern conceptualized within the ruins of an old corner store. The corner store itself becomes the protagonist in the story of this bar. The design revolves around the central concept of a 1940s warehouse owned by a local trade dealer of diverse merchandise, transforming and transpiring the liquor realm.



The corner store that now got its way into the past



The exterior subtly blends into the surrounding greenery.



Mixed patterned chairs and dining, exposed pipes and hanging light fixtures provide an industrial chic atmosphere.

Raja Shankar and his team created a fresh atmosphere, retaining as much of the original structure. The three walls stand at the junction of roads edging the site, which the designers left largely untouched, as they enhance the aged identity. The dislocated beam reveals the perfect opportunity to score an understated entrance into the young, hip, industrial-chic bar that unfolds within.



The hidden edges upon arrival impacts on everyone's heart to how down in the building's lifetime



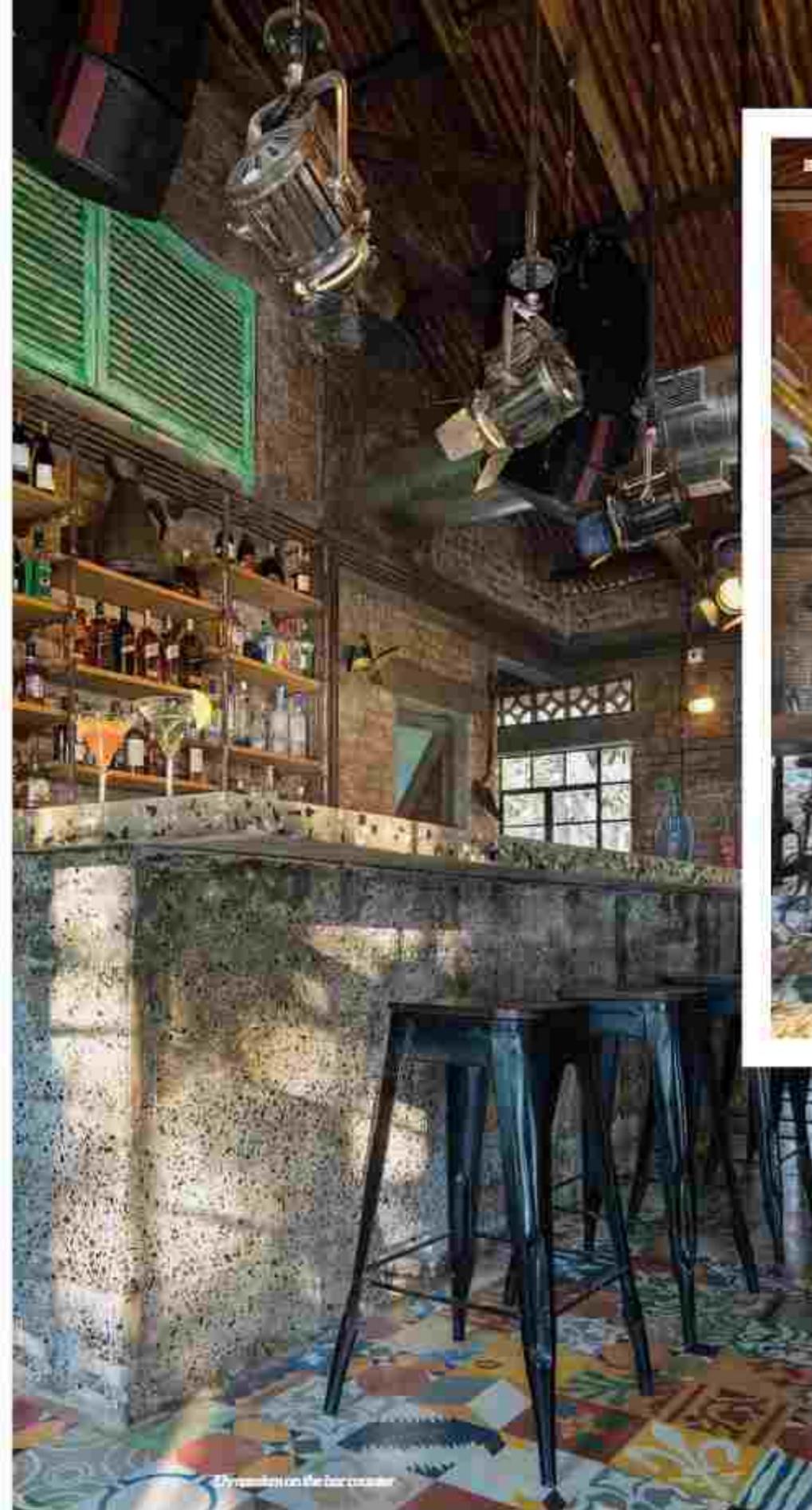
Pravay experiments displayed on the artwork



RAVA SHANKWALKER

RAYA SHANKWALKER ARCHITECTS

Raya Shankwalker Architects is an architectural practice based in Goa that has a comprehensive approach to architectural, interior and landscape design. The design team provides a high level of personalised design service, adhering to their core beliefs. Every project presents a new possibility of original expression and rather than being shackled to a singular style, the team research the specific forces at play for each individual project so that it has a truly unique solution. The firm believes that cultural, social and environmental sensitivity is paramount to their design process. They even limit environmental impact by using principles of passive solar design and recycled building materials. Architecture must not only create wonderful spaces to live, work and play, but it must be a key participant in the shaping of the built environment and the sustainability of our planet.



Dynamism on the bar counter



Revisited and embracing

As you walk in, the interior walls blaze in vivid life, splashed by the vintage graffiti daubed and coded into the brick layout. Shankwalker included bold graphic elements in the design of the Soro Village Pub, elevating the tavern experience. An eclectic array of cement tiles rattles the floor in a tailored pattern, evoking a play of colours and emotional vibes. The design team constructed the bar in terrazzo and incorporated select interior doors made from old corrugated metal sheets. They left every foot of dusting and electrical piping exposed, carrying forward the theme of the industrial warehouse.

Hanging halogen bulbs lightens a warm bloom, tweaking a dynamic interior mood. Heavy studio lights vertically hang, ramming with an audacious fan. Every element in the Soro Village Pub demands a flash of the camera to their antique star presence and attractive affair.



Roam patio



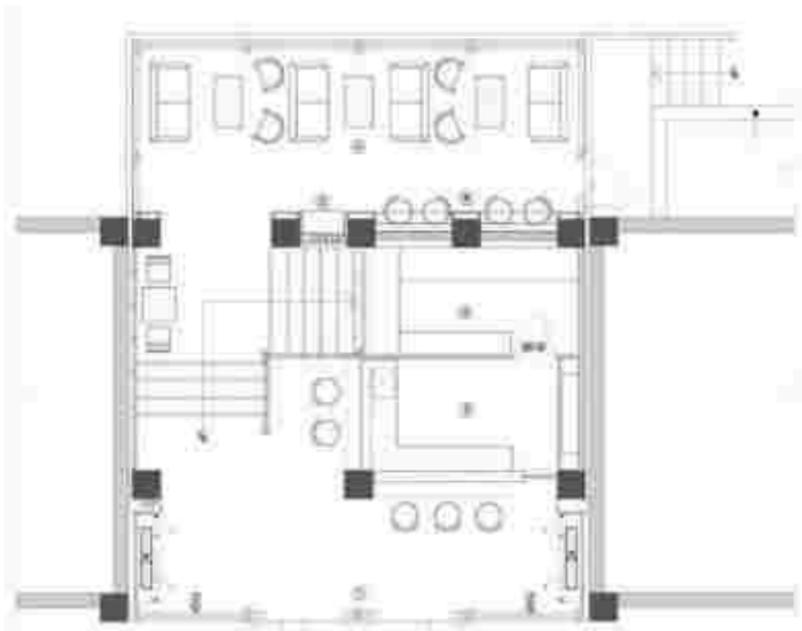
Discovering the Joyous Heritage

[@Inception Inside](#) [@Ms Baha Delfari](#)

PROJECT INFO	
PROJECT TITLE	BAKULTA SWANSOME REVITALIZATION
LOCATION	KOLKATA, INDIA
PRACTICE	SALENT DESIGN STUDIO
PRINCIPAL ARCHITECT	AR. VIVEK SINGH RATHORE
DESIGN TEAM	AR. ANURADHA PURI RATHORE, AR. IDHARJIT GOENKA, AR. MOUMITA CHANDRA, SKYRISH HOSSAIN
STRUCTURE	SIRENAM BUILDERS
LANDSCAPE	MAYA ENTERPRISE
SITE AREA	13 ACRES

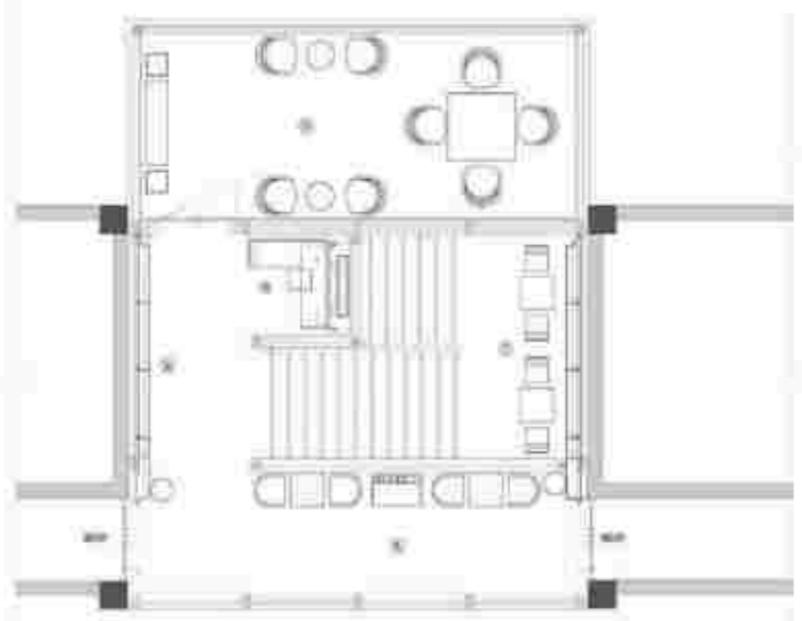
LL
*Ray Bar, the once privileged
 fashioned a new identity as
 Swasth care, providing sustainable
 solutions revitalize the cultural
 extent and opening arms to
 welcome anyone into its serenity.*

Kolkata, the city of joy, has many jewels waiting to be mined. One such prized expression is the Bakhula, revitalized by Salent Design Studio. Humbly adding as an important junction of the city that culture and geography weave the old city and the upcoming Salt Lake City. This cultural centre came into existence in the late 90s as a PPP project that vowed to celebrate the cultural heritage of Bengal through performance, food and heritage. The microcosm of Kolkata fabric promised the space to become a new cultural hub in the cultural capital of India.



- LEGEND**
- ① ENTRY AREA
 - ② BAR
 - ③ PANTRY
 - ④ LOUNGE AREA
 - ⑤ SERVICE STATION
 - ⑥ HIGH COUNTER SEATING

GROUND FLOOR



- LEGEND**
- ① HALF LANDING SEATING
 - ② CORRIDOR SEATING
 - ③ BOTTLE RACKS ON WALL
 - ④ BENCH SEATING
 - ⑤ OUTDOOR SEATING

FIRST FLOOR



State Room Lounge



State Room Restaurant

However, intertwined functions, with their position and overall experience did not sync with the potential offered by the place both geographically and functionally. Brewed along with a pluralistic and often confusing architectural expression, except for the colonial-styled urban court, dashes the essence of timelessness and excitement, contrived by the space buffering for its alien expression as it failed to connect to the mass.

East India Restaurant Overlooking Courtyard



The design renewal executed three parameters such as adaptive reuse, classical and historical revelations with infrastructure upgrades on modern amenities and facilities. The design brief evolved to enhance the city's place to embrace their heritage. The destination served a place to celebrate the inspirational legacy which was awakened in the dream of Old Zamindar Bari, Raj Bari, the once privileged, fashioned a new identity as Siroshumi, providing sustainable solution retaining the cultural extent and opening arms to welcome anyone into its serenity.

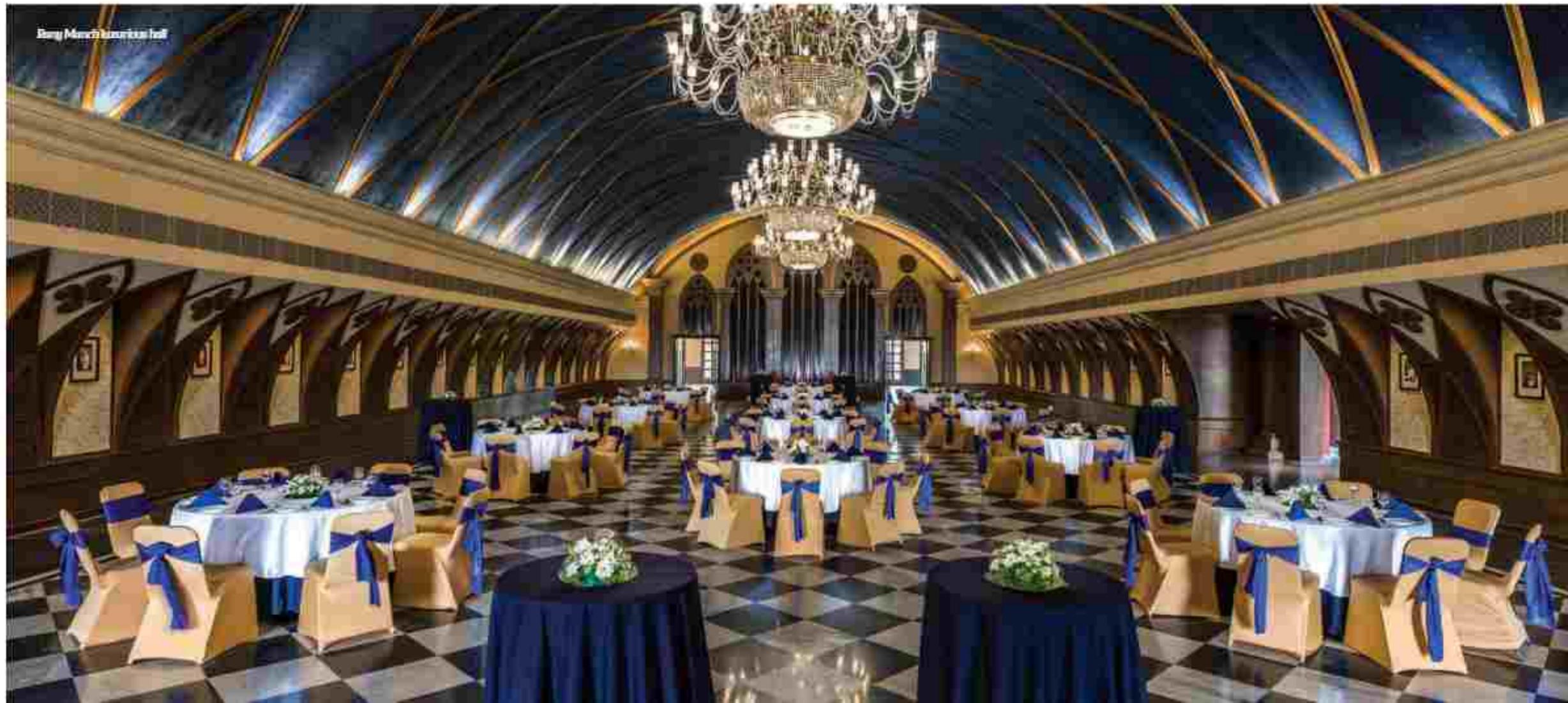


Wellness Spa in tranquility





Raj Mahal Courtyard



Raj Mahal Banquet Hall

Preserving 60% of the built fabric, the new 40% embraces the spirit of 'Bengali craftsmanship' and layered with existing to 'render and revitalize'. Essentially incorporating bold design elements such as cast-iron balconies, cast-iron brackets and structures. This crafted a texture of passion and serenity, bringing life into adored architecture. The timeless essence of bringing the cherished in grandeur to be loved again laid the foundation of S.W.A.S.H.U.M.I.



Enriching details



VIVEK SINGH RATHORE

SALIENT DESIGN STUDIO

Salient, a multidisciplinary design studio founded in 2005 by Vivek Singh Rathore, seeks to evolve the heritage value system in Indian design environment. Partner supports the team and landscape principle Anuradha Rathore & associates and over a 40 members comprising architects, planners, environmentalists, artists, interior designers, product designers, landscape architects, engineers, carpenters and economists. Design is 'Discovery' and 'Creation' is nothing but a modification of our relationship" drives the entire ethos of the organization. A rich research based approach is their key design philosophy. The inclination to environment, spirituality, Indian culture, remote studio, imagination and engineer's inspirations. The team conferred the studio with over 80 design awards till today including 15 international mentions. In every design they aim to achieve green building certification, optimise costs, cost-minimise operational costs, evaluate and evolve new operational modules, reinstate local landscape and biodiversity.



Adapted room



Living space looking into outdoor garden

A careful sense of dialogue forays between the buildings, the old and the new, their entries, fenestration, balconies, overlooking vistas, weaving a web of shimmering experiences throughout the campus. The designers abutely considered sustainability in designing the architecture and interiors. Material reuse, vintage sourcing, daylight harvesting, natural ventilation of spaces were essential to this campus.

The design invested advanced technology for structural revival. The team employed RCC jacking and carbon fibre wrapping in many locations about the structure while familiarizing it to architectural requirements. Sonic mapping of the foundation at places exposed many intricacies that needed improvement. Methane release pits cradle the design around the campus, moving the bearing capacity of the soil and foundation. (D)



The shared horizontal light makes one the bar, stool and chair walls

MAD Maze

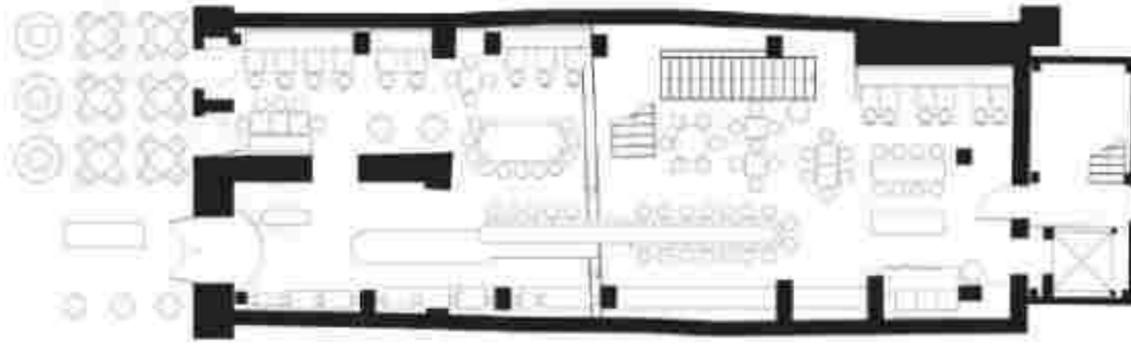
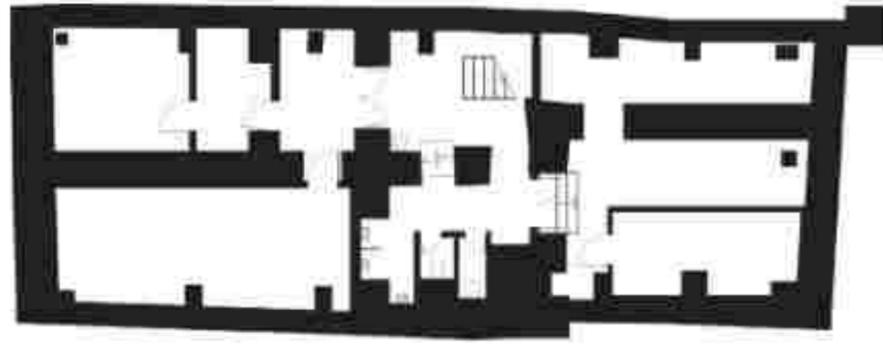
© At Jayakrishnan Banji | © Yevhenii Stramenski

PROJECT INFO	
PROJECT TITLE	MAD BARS HOUSE
LOCATION	LVIV, UKRAINE
PRACTICE	YOO GROUP
AREA	1295.54' / 32001.11"

“Illuminated in dark and light sepia tones, every element in the interior platter engages in telling the story of the bygone era. Every landing of the metal-framed staircase imbues an eye-catching mosaic, pixel art displaying the alcohol percentage inherent to a particular floor.”

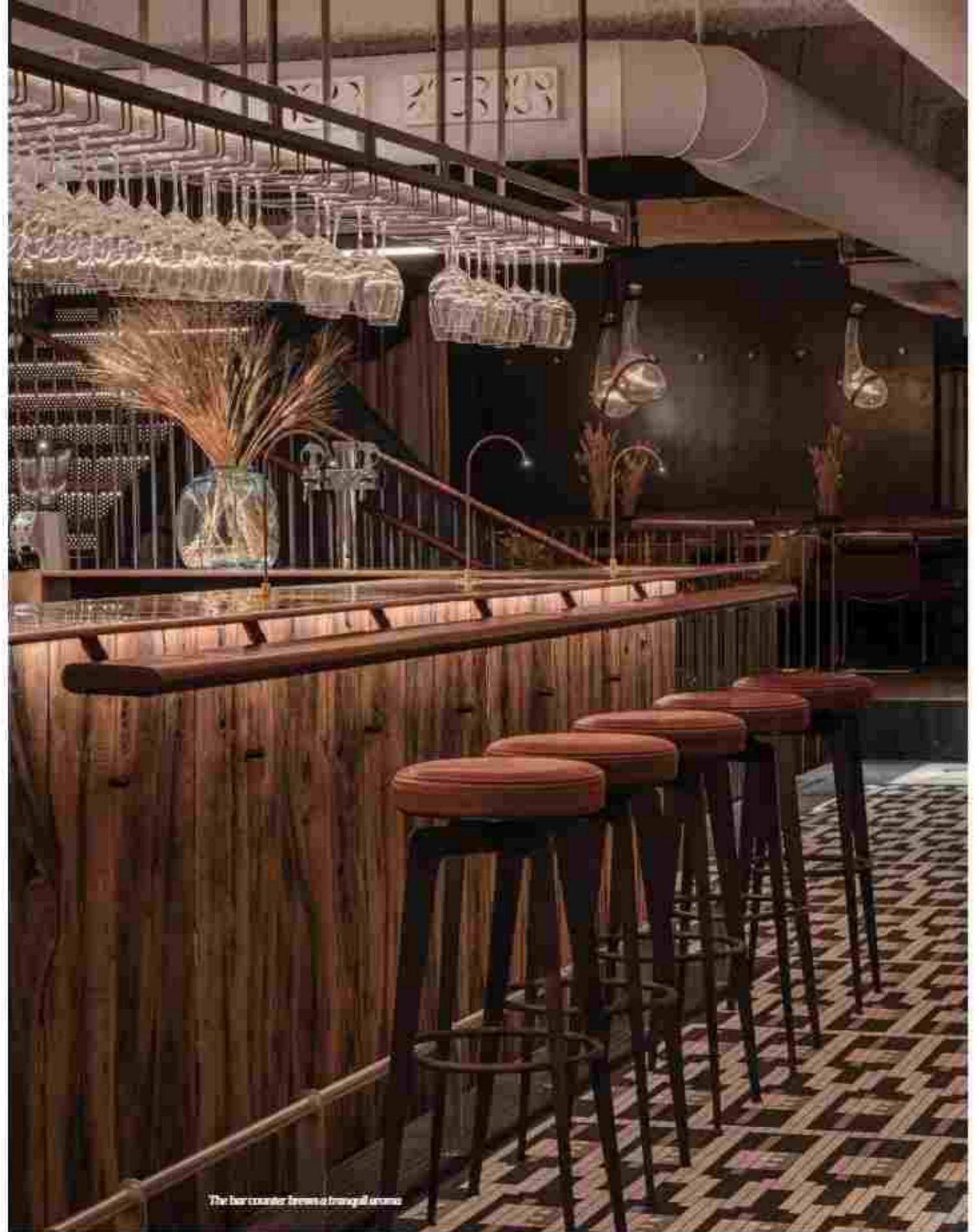
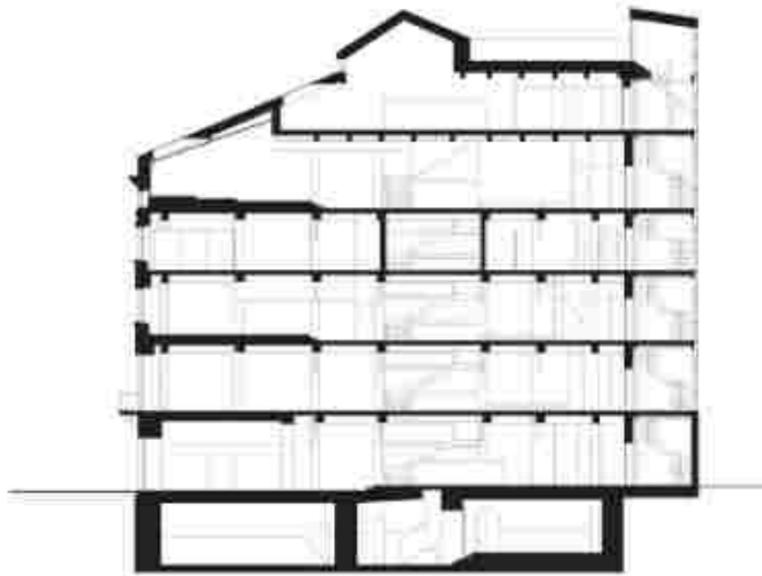
A buzzing beehive of spirited colloquy and socializing, puzzle blends to infuse a bar house with a boudoir cocktail. Stacked in an storeys with electrifying interiors, MAD Bars House designed by the exclusive YOO Group congregates five bars and restaurants under one roof.

A historical building erected in the late 17th century was transformed into this bar house with every floor increasing the alcohol percentage in their beverages served. On a pedestrian street in Lviv, the interior of MAD House evinces respect for local culture and craft traditions, weaving a story about coziness, liquor, jazz, pleasures, and magic.



Every floor of the venue allocates to different bars and restaurants, yet all face a themed colour palette and stylistic textures. The designers left some brick walls partly exposed to focus on the craftsmanship of golden-age construction. The building structure orderly surviving and standing through centuries with reworks and additions, the designers paid tribute to the footstep workshop that had been located a century ago. Deviously knitting shoulders from wooden shoes, lats and wrapping all the banisters with leather.

Illuminated in dark and light separations, every element in the interior platter engages in telling the story of the bygone era. Every winding of the metal-framed staircase introduces an eye-catching mosaic piece art displaying the alcohol pedigree inherent to a particular floor. As you climb up and up, the spirits strength and concentration. You can start your sizz from a pub on the first floor, then gather your spirits of wine and savouring meals and get to a lobby bar to sit with a fusing signature cocktails and dine in local liquors under the roof. Or you can jump in an elevator to get to your requisite desire.



The bar counter from a long side view.

The bottle rack grants a spirit and vibe



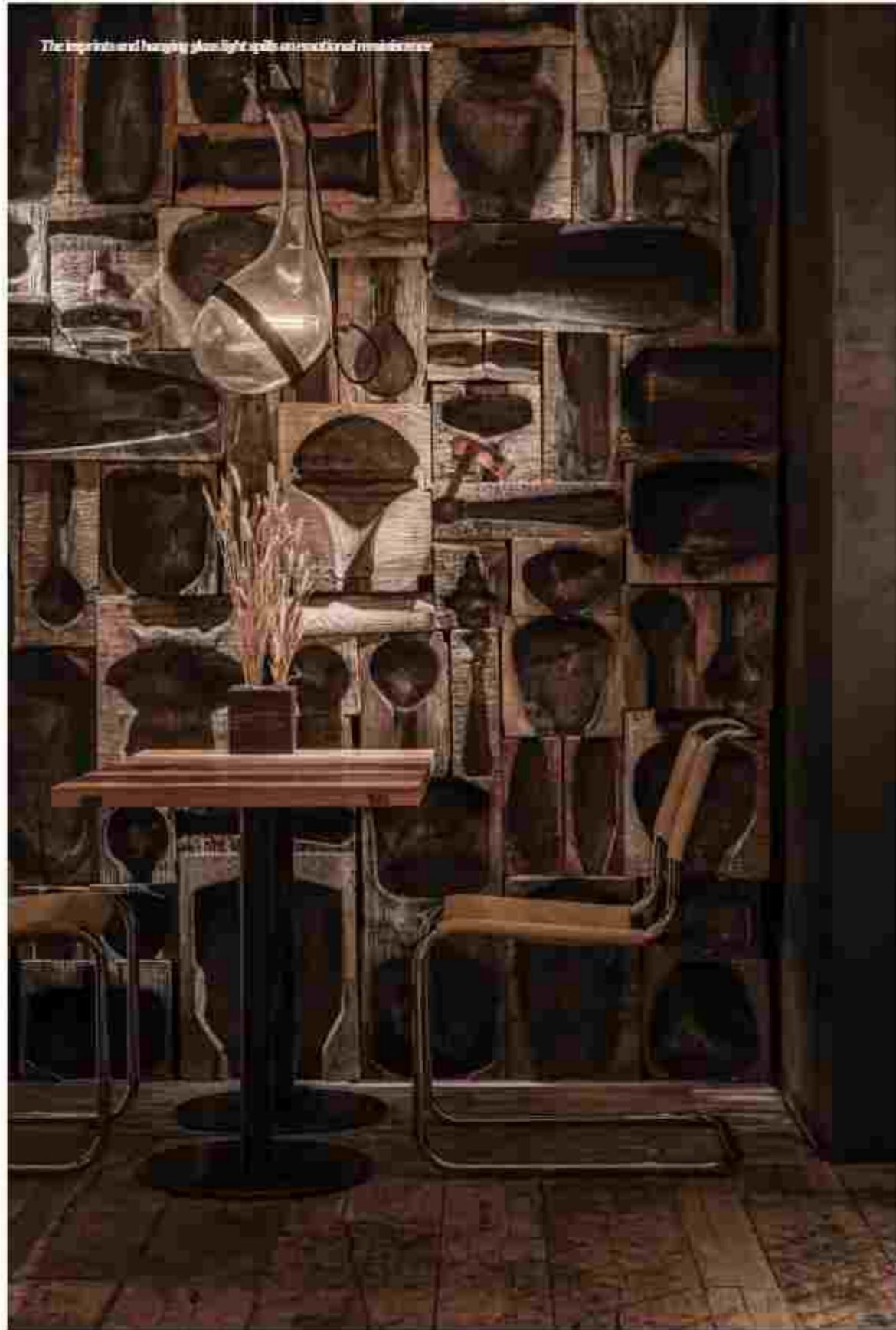
Ethnic structural pieces evoke a sense of wonder and curiosity

Vladimir Veselovsky, the co-founder of YOO Group and MAD Bars House, adds with great eloquence that their vision has exposed a novel format to a bar and restaurant-themed approach, breaking to different scales, regions, and cultural features. A place where bar perfectionists are mad about their work, gathered to fascinate and celebrate. MAD Bars House is local, appropriate, and uncompromisingly the best.

Vanya Pub, on the first floor, serves crafted beer, cider, and nitro-cold brew coffee. A mesmerizing atmosphere elated by an oak-wooden long counter bar in the sheer glory reminisces 150-year-old timber joists. Digital screens broadcast sports, soaring the feisty vibe of watching an enthralling game. Serves regular beer taps operated by barman, self-service ones are provided for a client to pour some beer and pay for themselves. They have integrated a secret stacked under one tabletop, a piece of eclectic anti-gravity equipment for making ice cream from liquors.

The wooden compositions blend to compose a soulful space





The trophies and hanging glass light adds an emotional reminiscence

Every detail has an emotion



Win Bar on the second floor is the craton of the self-titled bar in Kyiv. Customized glass lamps, vintage Bauhaus chairs, and tall shelves with sizzling wine bottles from all over the world. One wall embellished in wooden casting molds punctuates the bar of floor engagement. It was selected and brought from a local glassmaker's workshop along with custom-made seatiners delighting the restaurant spaces. A pendant chandelier fashioned from vine broods dangles above the round table in a mystifying elegance. An iconic piece in glass below a warm radiance as a tribute to architectural elements.

Wine restaurant on the third floor chooses an open kitchen staging gastronomic shows within arm's reach of a patron. The interiors on the floor meadow to a pure and clear background, coupled with light wood, white tiles, and ambient lights at play.



Detailed play of textures and colors

Every graffiti is a subtle kan bar story



DMYTRO BONESKO



VOLODYMYR NEPIYIVODA

YOD GROUP

YOD Group, founded in 2004 by Volodymyr Nepiyivoda and an director Dmytro Bonesko, brought together talented architects and designers to cherish and embrace the art of design. The team works predominantly in the sphere of commercial design and creates projects in the hospitality sector: hotels, restaurants, cafes and bars. Their designs channel the client's vision from inception to execution. The team drafts product design of individual furniture, lighting and décor, even implements experimental solutions, graphic design, naming and dishes serving. YOD Group's portfolio covers an extensive range of restaurants and hotels, capturing fame through magazines and prestigious accolades.

Interior space bringing variety of craftsmanship



Buzz Bar on the fifth floor is a classical American bar, embroidered in pink-lit hues, with a black square counter in the middle of the hall. The floor also invites a stage and a DJ space, humming with pomp and splendor. Abstract black and white graffiti with artistic patterns on the floor and walls anchor a contemporary retro-themed aura. The carpet and rich illumination reflect on the relief steel-sloping ceiling in shades of gray.

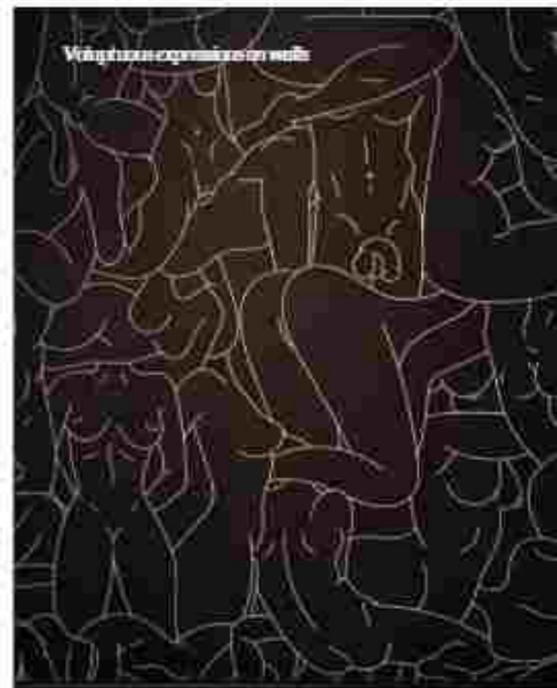
Molter Bar on the sixth floor takes refreshing outlook based on Ukrainian bar mythology, where ingredients sieve and assort in its laboratory from local herbs and plants. The interior explores some dark glass bottles, deep lounge chairs, an open fireplace, fun shadows, fragrances, a chemoevilla

atmosphere, and exotic patterns layered on the bathroom walls. The sloping roof with clerestory windows draw in the natural sun to lift the décor and furnishings.

The fourth floor is where the balconies are arranged, prepared, and cooked. They segregated the entire space as an enormous kitchen serving the needs of skilled chefs to compose, sautéing dishes for all menus and delivering to different floors.

Every plot of MAD venue brings like a puzzle interlocked in even smaller puzzles, drafting and intrigue to its visitors. The refurbished design and details induce drama on the human scale and magically roll a unique experience. Vibrant and vivacious sure transcends floor by floor, bursting a mad high buzz.

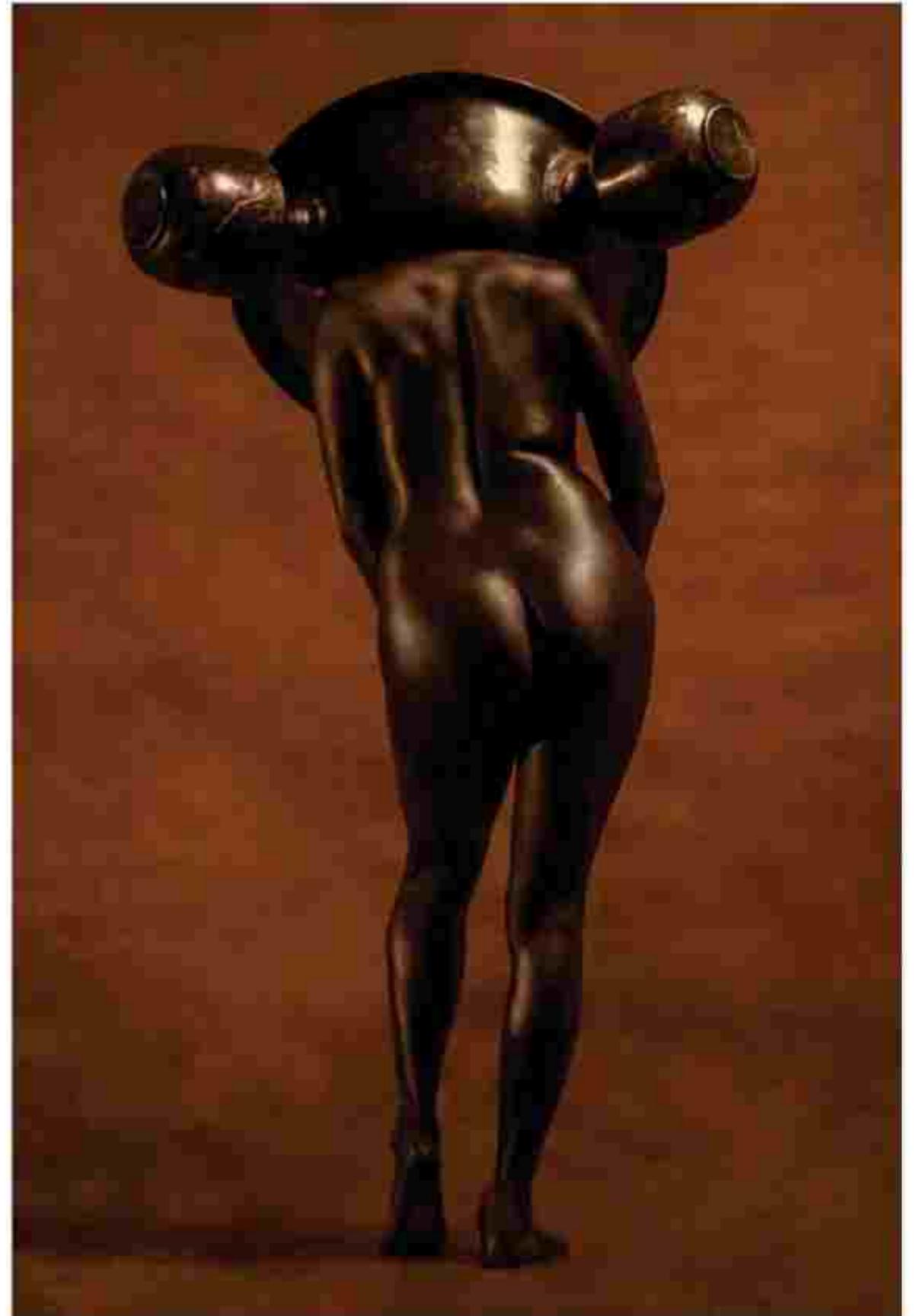
Vintage graffiti on wall



A Labyrinth of Interrogations

[inscape Insider](#) [Sivrup Dutta](#)

Artist Sivrup Dutta finds it more than a curious and amusing coincidence that all the interrogative questioning words in Bengali start with the letter 'Kai' the first Bengali consonant.
Kai (What), Kai (Who), Keno (Why), Kakhon (When), Kothay (Where) and Ki
prace (How).





SWARUP DUTTA

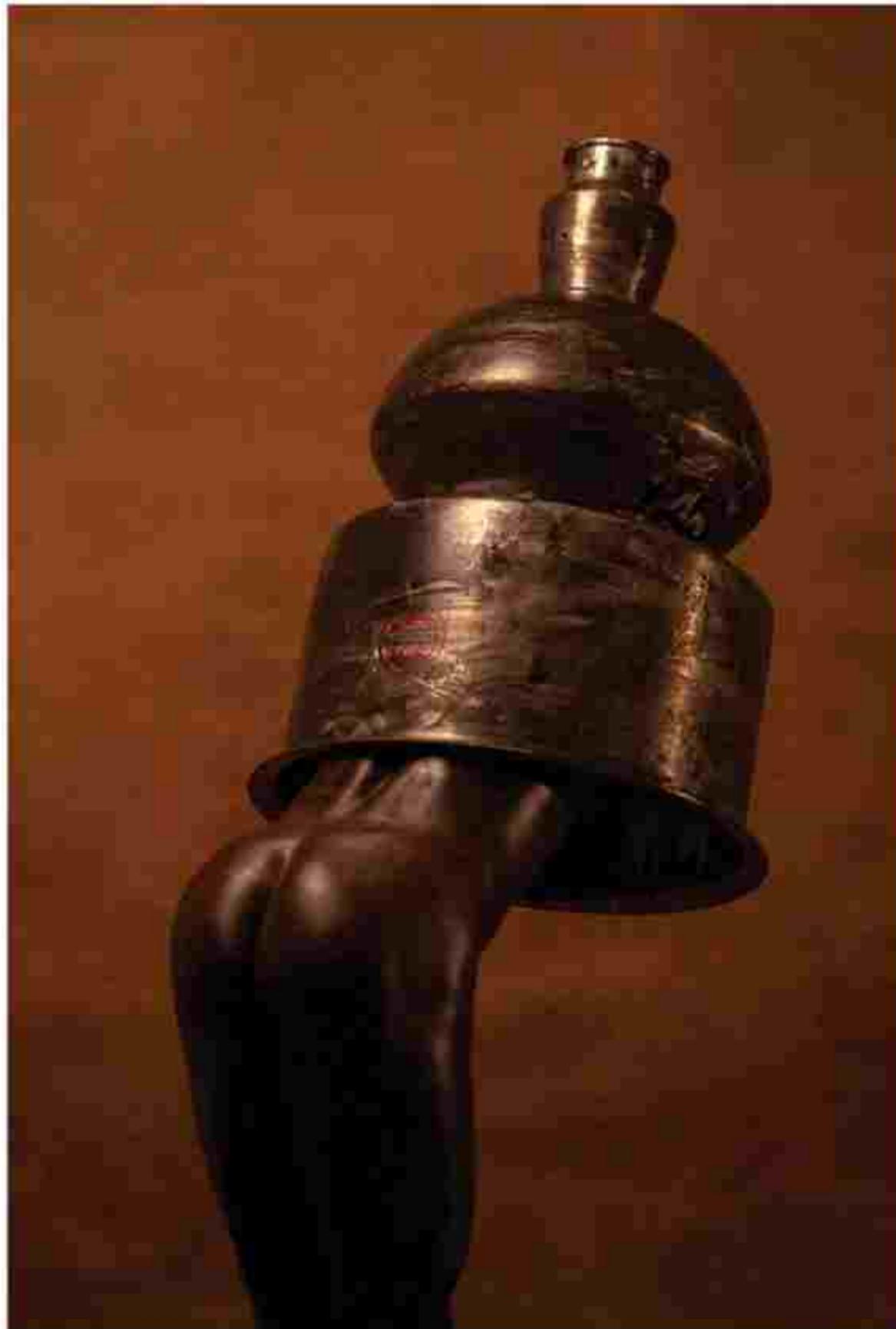
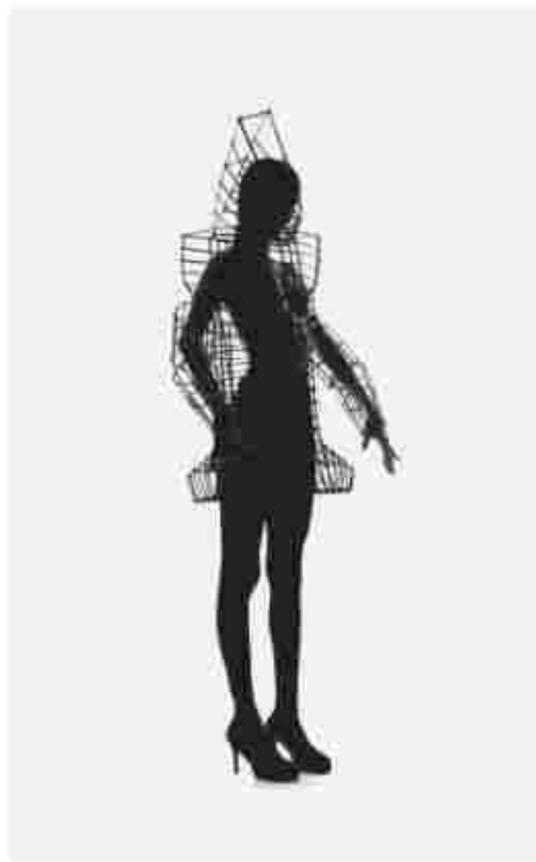
Our practice as artists is not far away from the lives we lead and the art we admire. Swarup started his questioning early. As a student of fashion, passionate about photography, experiments in imagery came early to him. As a photographer-scenographer-artist-designer, his practice every day engulfs visual imagery of forms, lines, shapes and silhouettes on one hand and pursuing their meaning on the other. The body is a reservoir of memories. We subject it to gaze, to presumption, to judgement, to biases, becoming a bed of politics and layers of subjects. Swarup's practice as an artist visualises and actualises images to question the why and what/what of this process of subjectation that the body undergoes and explores if in some realm of artistic suspension of disbelief the body can be free, free of every trope of identity construction that traditionally dictates what it should be and what it cannot or should not.

Swarup weaves in this labyrinth of interrogations about our identities and how we manifest them in our displayed and secret lives; how our identities are constructed and how they gradually dismantle. Swarup Dutta's solo show *KAWI* is an enquiry into these myths about our identity, who we are and how we become.

KAWI is a series of three bodies of work—*Khinabadi*, *Armour of Masculinities*, and *Otherworldly*, progressing thematically from a space of androgyny to the periphery of struggle to the eventual evolution of the mutant, ambiguous in both gender and

identity. The three bodies of work raise questions about a few dominant ideas: First being 'play'. This theme becomes a juxtaposition of on-the-like indulgence, unfettered dalliance to play-acting in a performative sense. His bodies play with each other with themselves, with an odd collection of kitchen props which placed out of the usual kitchen context become weapons, sex organs, costumes and many more things.

There is a play of cover and there is a play of light. Androgyny is another theme that runs through all three series. Swarup





comments "It would be great if everyone is both male and female". Shrivastav's bodies are androgynous and never sexually obvious. They are various and non-conformist to type, shape and size. Issues of identity plague us. Everyone seems to have theirs, which is leading to conflicts worldwide. The artist wants to address these questions of identity and the problems surrounding it, be it sexual, social, political or religious to name a few.

'Armour of Weaknesses' shows the struggle

that the bodies undergo to assume other identities, to become other than what they are. The slipping in and out of painfully and expertly crafted bamboo structures is almost like slipping in and out of real and assumed realities and identities.

'Otherworldly' takes it to the other end of the spectrum, where all lines blur and become hazy. What it may not be, it might as well be something else or something in between. The artist veers the social construct of identities behind to step into a world of phantasmagoria.

In discussing fashion's association with the otherworldly, he further says: "The individual, the outsider, the pioneer and the mutant these are the characters who so frequently lead that music."

'Kalki' also addresses our encounter with nudity in India. We usually stumble before we engage with this volatile pretension. What does nudity mean in the Indian context? Is it always in erotica that we may discuss nudity? What other ways are there? Playfully nude? Seriously nude? Impoverished nude?

Can anything be innocently nude? Are we ready to embrace it? When a Jain monk takes his clothes off or a sadhu does the same, why are they any different? Or is it that in all this a subject of sexual gaze is omnipresent?

'Kalki' is a personal journey, questioning who we are. The formats we follow without questioning. And the mythologies we live in and the mythologies we invent every day. To survive! 

IIID MUMBAI - DESIGN CONFLUENCE AND BRANDING

We can consider Design Confluence as a perfect blend of events to bring professionals, trade and public together on design. We performed on the similar concepts at Mumbai in the initial years and definitely would like to go back to our roots to rejuvenate the same soon.

There are several giant performers exist nowadays in Mumbai conducting the same show of exhibitions and conferences. This took our thought process in a different direction. We got the information that one of the top brands, ACOTEDH is coming out with their limited edition on February 27, at Goregaon Exhibition Centre.

It is under the able guidance and leadership of the Chairperson An Leena Nimbalkar, Mumbai chapter took a decision to stand beside our trade fraternity in this tough global pandemic scenario. Instead of standing alone. This was a motivational call, well supported by her dream team of managing committee members. We made sure that this becomes our step towards better tomorrow.

We started a movement to promote self-nominated IIID members widely via social media to make sure brand IIID happens along with the participation in exhibition. The architects and designers from IIID, who pre-qualified themselves via a reply to mail, could take part as esteemed jurors in the exhibition. This was a wonderful vision and right connection of the leader at IIID MRC could help us get together and even a common member had time to play a vital role in IIID branding. The agreement also included key members i.e., chairperson and committee members to be part of the inauguration ceremony along with Cabinet Minister of tourism and environment of Maharashtra, Mr. Anuja Thackeray, Mumbai mayor Mrs. Kalpana Patil and political leader Mr. Sachin Ahir. The attendees took care of their individual safety and security as per the prevailing pandemic norms.

Thus, this event became a landmark event for IIID MRC, laying an unique foundation stone for branding and membership growth.

TOGETHER WE CAN & WE WILL MAKE A DIFFERENCE



IIID MUMBAI DESIGN CAMPS ON

LIFESTYLE DESIGN WITH NATURAL LIVING

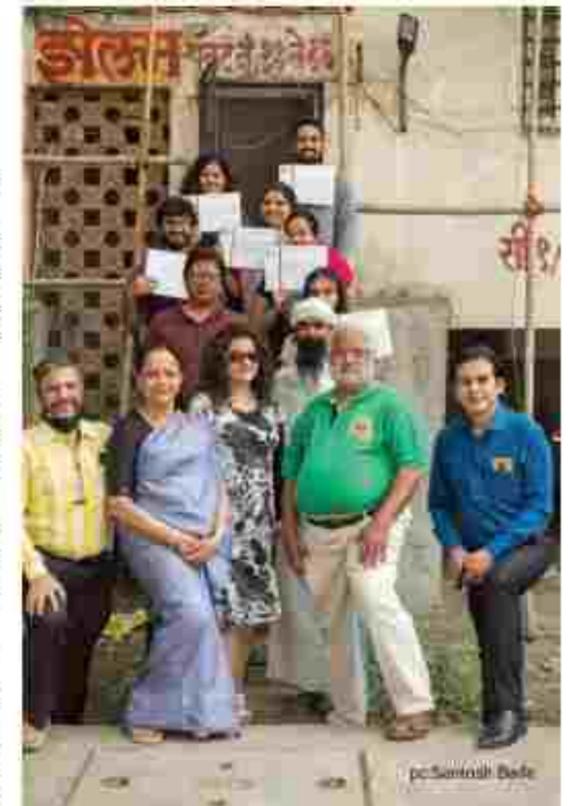
CONCEPT Design camp is a one-day workshop concept, it is about the larger concept of design democracy being useful to communities or people who don't have the access to even primary benefits of design. Here designers or experts address basic questions, interacting on daily lives design necessities, giving some tips and holding hands. Chairperson An Leena Nimbalkar curated the camps at Mumbai, with her self-proven formula supported by managing committee and dream team. They were particularly region sensitive to our Mumbai life.

REGION SENSITIVE The city life of Mumbai also materialized that average person's life revolves around livelihood earning needs. Everybody forgets the fundamentals of lifestyle design, which are actually so easy to follow if we get to understand some of the basic principles.

THOUGHT PROCESS The thought process behind this design camp is to inspire people by sharing our knowledge, experience and learnings of Holistic Lifestyle Design. Here is an opportunity to tread the path of Natural Living & Transform the Way We Eat, Live and Design.

1st DESIGN CAMP IIID MRC was happy to announce a day workshop on "Natural Living and Right Cooking". Shrihari, facilitated this from Hyperbaed, who has been inspiring people by sharing his learnings of healing through right cooking. They conducted this full day workshop on 19th February 2021, at Dirty Hands Learning Studio, Thane. Treasurer Id. Pritesh Mathan was given a lead. Thane Chapter also supported it with limited participation because of covid-19 situation.

2nd DESIGN CAMP A day workshop on "Natural Living with Natural Paints" was scheduled on February 2021, postponed because of strict lockdown in Mumbai and rescheduled for July 2021. This was a humble attempt to take design to common citizens. These types of camps will bring a social connection and make a shift because "Design" can also be learned as "Hands-On-Experience". They have already welcomed Vivekanand Education Society's College of Architecture, VESCOA Chembur, as the IIID Institutional Member.



INSTITUTE OF INDIAN INTERIOR DESIGNERS
MUMBAI REGIONAL CHAPTER
+
VIVEKANAND EDUCATION SOCIETY'S
COLLEGE OF ARCHITECTURE
DESIGN CAMP 26TH JULY 2021



They were ready to volunteer with one will for this initiative. This place is at Chembur, Mumbai. An Anushree Tendolkar, an expert in the field has given the demonstration on site. Special invitee Id. Rajesh Modak was given a lead. Since the attendance was limited and also limitations on travel because of the current pandemic, the ordinary men/women from the administrative staff, who are easily approachable and available, have been engaged in this activity. Because of covid-19 situation, they have taken utmost care on the front of limited participation, gathering of people, social distancing, wearing of masks and sanitization.

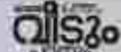
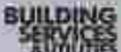
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Re-use is regeneration

Active reuse is an idea that is very relevant during these times of the

are lying locked down without being able to function. That they may not be used in the post Covid period too for the very purpose they were built also cannot be ruled out. The Covid gifted uncertainty is going to maximum affect

the cities and the surrounding areas are lying close down for the last one and half years. When they reopen and start functioning many renovations will be required. That will be the occasion to make use of the possibilities of passive re-use.

As a method to save construction material, money and energy, passive re-use

of recession. If we can make use of the existing structures and spaces without wasting or demolishing that will be a historical achievement too. The grand ancestral homes and their unique, interiors, which otherwise would have been mired into history and lost in oblivion, can become great models of heritage preservation when they are made use of in another way and level. You will be able to see a few such commendable and worthy projects in this issue. Explore and see how re-use is regeneration.

Remekatha

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