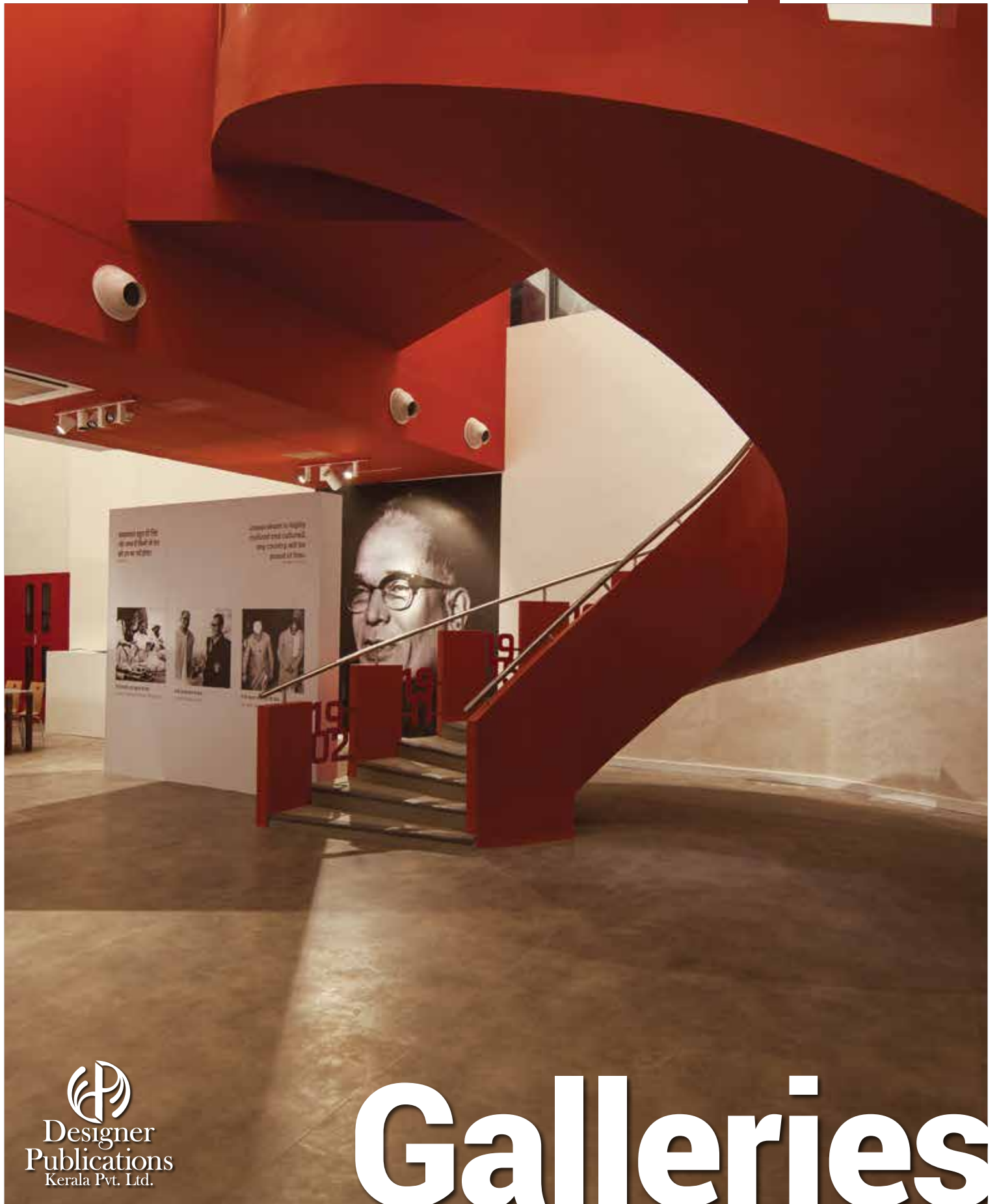


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THE OFFICIAL PUBLICATION OF IIID

APR 2021 VOL. 02 ISSUE 03 ₹100




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Galleries

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During the pandemic, Häfele is redefining the term “Customer Proximity” and is presenting a hybrid trade fair format called “Häfele Discoveries”, which will be an integral part of the interzum@home digital event. The “Häfele Discoveries” Digital Platform for Interzum will showcase what’s new and latest in product innovations from Häfele’s global assortment. In addition to this, for the very first time, Häfele will also display market-specific product innovations sold through their international subsidiaries and sales offices. This will be displayed through a “hot folder” section on the platform, giving customers an equal opportunity to see all innovations in Häfele’s global as well as market-specific local assortments.

You can also discover the Häfele innovations virtually on the Internet after **the digital event from 4th - 7th May, 2021**, and watch the live lectures recorded during the event or contact the specialist advisers via the video chat. **To register, please visit: <https://discoveries.hafele.com/>**

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con tents

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Shamini

Shamini Shanker Jain

Editorial

"Space is the medium in which ideas are visually phrased.

Installation is both presentation and commentary, documentation and presentation. Galleries are paragraphs, the walls and formal subdivision of the floors, clusters of works are clauses, and individual works, in varying degree, operate in noun, verb, adverb, adjectives and often as more than one of these functions according to context", excerpts from the book by Robert Storr on *What Makes a Great Exhibition Space*.

Gallery spaces are no longer clean, white and effective. The gallery itself presents strong imagery as if space is the installation filled with objects and memories. All it takes is a powerful idea around a dynamic framework.

The new urbanism creates more than just a gallery, context and surroundings add more meaning to the artworks and artefacts. Most exhibitions are travelling these days, so the new galleries double up as alternative humanist endeavours becoming an integral part of the social fabric of the city in an otherwise traditionally dormant public edifice. Which one is the art? Is it that the archetypal image of the new typology of the gallery of the 21st century the new art rather than the exhibits housed within?

This issue of INSCAPE brings you projects as powerful in communication and meaning as a graphic novel. The varied works in this issue are testimonies to the diverse applications a gallery space transforms into.

ARCHOMS's JP Narayan Interpretation Centre, Museum for Socialism is RICH in experience, organisation and movement. The four zones of experience: Absorption, Internalisation, Reflection and Congregation are each a brilliant rendition of space taking the visitor through many experiences, through time and histories.

HQ for the Rug Republic by Akshat Bhatt and Heena Bhargava has reclaimed the old industrial setting of an Okhla building undoing its many layers to a bare shell that presents a rugged backdrop to the many exhibitions and products of the rug industry.

MotibhuaFirodiya, Centre for Inspiration, Ahmednagar by Studio A Dvaita is a visually powerful yet humble space that serves the "uncared for of the community" and boldly connects its spaces with the social fabric of the city through its galleries and travelling exhibitions.

Raj Rewal's conspicuous project in Kartarpur is an exhibit by itself. An urban "installation" of magnanimous proportions, The Jang-e- Azadi Pilgrimage Complex for Freedom Struggle is designed as an organisation of spatial transformations that take you through a different experience of histories and memory bytes.

Bijoy Ramachandran and Sunitha Kondur's Hundred Hands designed the Bangalore International Centre. One of the core demands of the brief was to open out the building to the public realm to demonstrate that BIC believes in a democratic Institution with maximum public participation. Moving out of rectilinear purity of the BLC to the organically designed confines of Bombay Arts Society by Sanjay Puri, and the Childrens' Museum by RMA— both demonstrate a simple richness and unique playfulness of interior space carving out "awe-spaces" for children.

To top it all we have Bjarke Ingels of BIG sharing "a timeless song for the Swiss mountains" with Musee Atelier. Set amidst a community of historic watchmakers' workshops, the exhibition sequence is immensely unique. Incredible building sculpture!

An essay on Gallery -The Cultural Landmark by Ridha Fatima is worth a read. In the Artists section, we have Vishwanath Kuttum from Port Blair encapsulating in his art the mysteries of the ocean, flora, fauna and indigenous cultures.

Enjoy INSCAPE- GALLERIES, April 2021.

Enjoy every bit of reading

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President's message

April Issue of INSCAPE on GALLERIES!

Many memories come rushing of those quiet places where I have stood silent looking at an art or listening to a unique narrative... Today galleries like our world are but changing fast with many new design concepts largely made possible by technology and also don't forget our 'critical times'!

At the end of the day, Galleries are spaces for people and that too spaces to gather. Covid struck this year and many spaces were put to test. Well, Galleries-Exhibition spaces are one of the most challenged typologies. Vast and vacant spaces with proud paintings and bountiful busts, well lit and well placed; all lying in wait at some of the most exquisite of architectural addresses across the World;-Guggenheim's, Smithsonian's, MOMAs...frozen in time.

Have you ever thought of the wasted purpose, the staggering investments and the huge costs 'spent' to preserve and maintain these iconic spaces? Yes, we are concerned but it is already heard that with our undying spirits we will cope with revolutionary ideas and solutions underway. Let me wish you all the best with another informative issue of INSCAPE and with a different message to all of you dear readers.

Galleries are spaces that are basically to make people- 'see'. See carefully placed 'special subjects' and thus plant thoughts and ideas into their minds;-to make a change in their lives and thus the world. I believe as designers every single space we design is a 'Gallery'. Every line we draw, every choice we make, what we give our clients and make them see is important and with immense potential. Thus even our homes, rooms, workspaces, are all the most visited and most effective galleries of today- especially in times of this lockdown. A wall, a window, a texture, a chair, a lamp, an art, a light or a plant are all seen like never before;- doing their part to inspire hope and happiness in the eyes and hearts of people. Let us rededicate ourselves to the big and small spaces and details we design every day. It is for somebody to see, observe, experience and grow-inspired.

All the best with your 'Galleries'!

Jabeen L. Zacharias

Write to Inscape about your impressions on this edition in 800 words with your photo attached, on or before the 10th of May. Your contribution will be acknowledged. If selected, you shall be featured in the next Issue of Inscape.

Mail in your thoughts to ar.ridhafathima@gmail.com

!!! NUANCED NARRATIVE



Interior view of the exhibition space

Metaphor for History

Inscape Insider Andre Fanthome, Bharat Aggarwal

PROJECT INFO

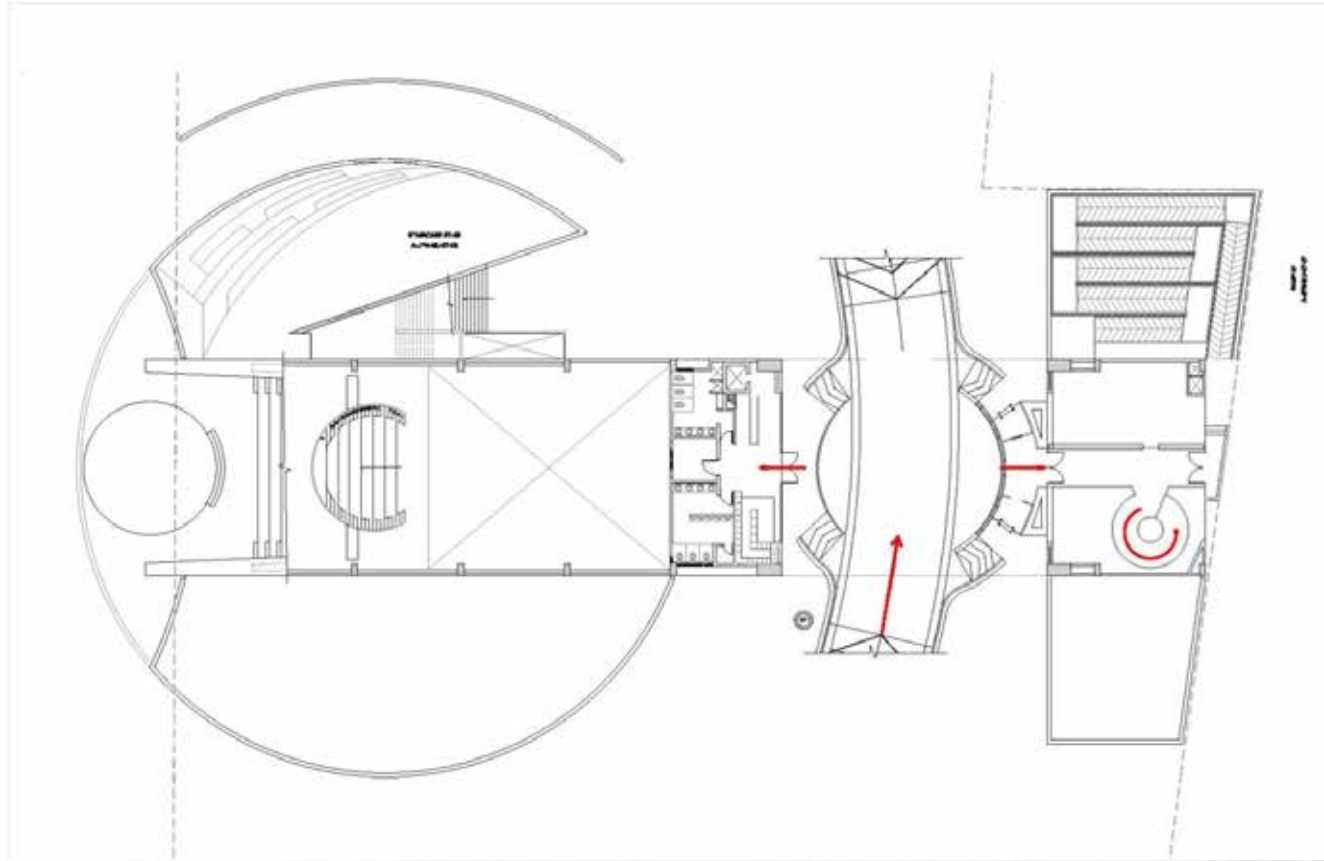
PROJECT NAME : JAYAPRAKASH NARAYAN INTERPRETATION CENTRE (MUSEUM OF SOCIALISM)
LOCATION : LUCKNOW
BUILDING TYPE : PUBLIC BUILDING
BUILT-UP AREA : 3355 SQM.
SITE AREA : 18.6 ACRES (75464 SQM)
CLIENT : LUCKNOW DEVELOPMENT AUTHORITY
ARCHITECTURAL PRACTICE : ARCHOHM
PRINCIPAL ARCHITECT : MR. SOURABH GUPTA
DESIGN TEAM : AMIT SHARMA, SANJAY RAWAT, DIPANKAR DUTTA, BHOMIKA SINGHAL, RAM SAGAR, NEHA AGGARWAL, SHAHZAD AHMAD

“

Dynamic exhibits, symbolic spatial detailing and creative storytelling achieved through directive spatial arrangement distinguish this museum by Archohm located in Lucknow

In memory of Jayaprakash Narayan (Lok Nayak), the Jayaprakash Narayan Interpretation Center / Museum of Socialism was set in Lucknow by Archohm design studio. The site also offers the people of Lucknow, multiple choices of leisure, business, recreation and sports in the International Convention Center. It becomes an important node. The concept of the entire design endows a contemporary value to past events, enabling a new-found institutional identity that reflects the polarised views of civic authorities, curator, historians and the general public. While celebrating the ideology of socialism and its greatest proponent, as a cultural the phenomenon it also reflects their zeitgeist.

Floor Plan | Ground floor



The wedge shaped museum is actually a slice of the same shape and size carved out from the mass of the International Centre building and juxtaposed with it, thus creating its own identity within the unity. The triangular shape of the facade represents, diagrammatically, the triad of tenets of JP's socialism—freedom, equality and brotherhood—imprinted in multiple languages on the terracotta panels. The 'skin' is an outer covering of custom designed terracotta tiles with perforations that allow ventilation. The dry-cladding with an air-gap between the true walls filled with rock wool, keeps the insides cool and comfortable and helps in cutting down the city noise.

Exterior view of the terracotta panel facade



The exhibits are arranged in a sequential order to emphasize the storytelling aspect



Lighting plays a huge part in establishing the hierarchy and directivity of the interior spaces

The museum is not a mere receptacle of frozen moments from the past, but an environment that guides the visitor through a journey in history. There are four zones of experience: Absorption, Internalisation, Reflection and Congregation. The zone of absorption is where information about the life journey and values of JP is imbibed. The more interactive zone of internalisation facilitates a closer look at him. The zone of reflection allows time and space for introspection on how one can take initiatives in their own life. The concluding zone of the congregation is meant to influence and inspire collective expression of the learning.

The chronological narrative of JP's journey is



The terracotta panels are infused with perforations to enable ventilation



Creative exhibits enhance the user's attention for dynamic storytelling

Interior view of the story panels

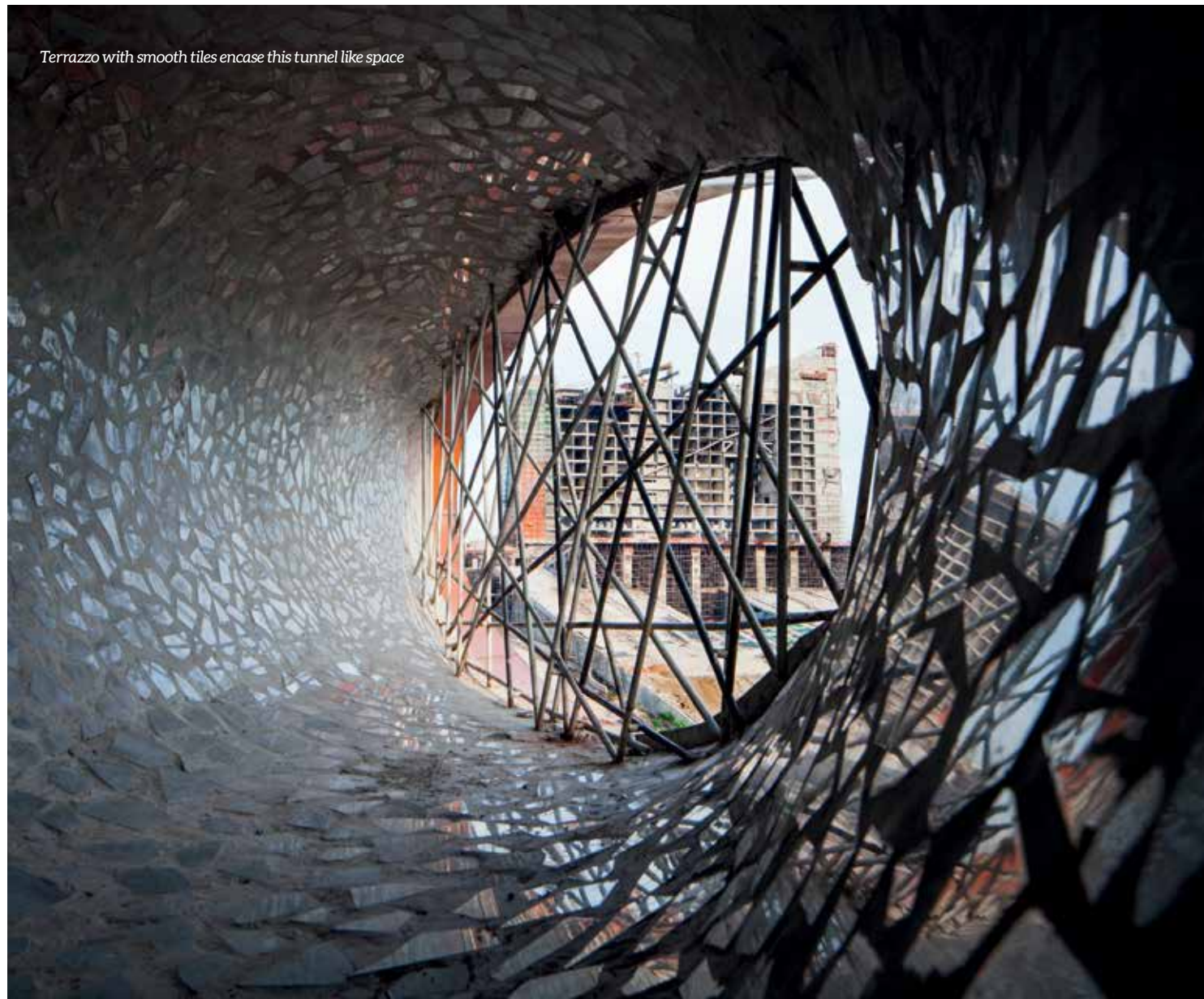




depicted in almost all mediums imaginable: not merely through a display of artefacts, but through a sequence of static, dynamic, sensorial and experiential moments that include his belongings, furniture, letters, cartoons and illustrations, poems and songs, oral archives, documentaries, infographics and many new, automated and technologically smooth user interfaces as holograms, projection mapping, kinetic installations and those that make the virtual as real as possible and appealing to wider and universal audiences. The linear journey of Lok Nayak's life is real with a parallel surreal travel which makes it interesting and alive. The ramps and a variety of steps navigating the interlocking volumes, at different levels give the analogous experience. The rhythm of climbing steps is matched by the visual rhythm of panels and displays used as metaphoric connectors to JP's life.



Silver steel balls hang from the ceiling



Terrazzo with smooth tiles encase this tunnel like space



ARCHOHM SOURABH GUPTA

STUDIO ARCHOHM

Archohm, a reputed architecture and design studio based in Noida (India), was founded by Ar. Sourabh Gupta in 2000. He graduated from CEPT university at Ahmedabad and the insight provided by the best guides in the realm of architecture, coupled with a stint in urban design from Bouwkunde, the acclaimed school of architecture at tu delft (The Netherlands) laid the foundation of his career as an architect. Being a multidisciplinary team of motivated, committed and aligned designers with versatile academic and professional profiles and experience, the studio is constantly seeking directions in contemporary Indian architecture that could perceptibly be India-centric but with a global insight.

With the philosophy of cross-cultural dialogues, the studio is privileged to have collaborated with iconic international architects for selected projects. True to the vision of design discovery and exposure, it has various activities such as the 'Archoforum' - the platform for cross-cultural dialogue, 'Archotour' or the annual expedition to design destinations around the world and the monthly in-house newsletter called the 'Archometer'; it endeavours to promote a culture of living life through design. Archohm has its own design research wing—a young subset initiative called 'Design Factory India'. They have also started a design education initiative called the 'Design Village', a bespoke and award-winning furniture and lifestyle studio called 'Zolijns' and a product design label called 'Gomaads'.



Lively conceptual exhibits ensure user participation



Theatre is splashed in red, symbolic of socialism

Internally, volumes interlock smoothly to create the sense of a 'collective', reverberating concept in the institution. Natural light is harnessed to produce spaces of value. Introverted in character, the facades are blank walls. Sunken courtyards, light wells and large slits along the entire stretch of the steps of the congregation bring in light that has been stripped of its intensity and harshness. A pavilion sits in a body of water in the sunken courtyard, seeming to float amidst the mass. Water is employed as a medium of reflection or retrospection and as a landscape element.

The solemn expression by materials implies the honest and unpretentious character of JP, while the bold form intends to question the fundamentals and put across the brave pursuit of change. The indigenous earthy and deep texture of the terracotta cladding, combined with the contemporary style, communicates tradition and modernity and the timelessness of plurality in Indian architecture and culture.



Interior view of the office space

Reclaiming the industrial aesthetic

Inscape Insider | Jeetin Sharma

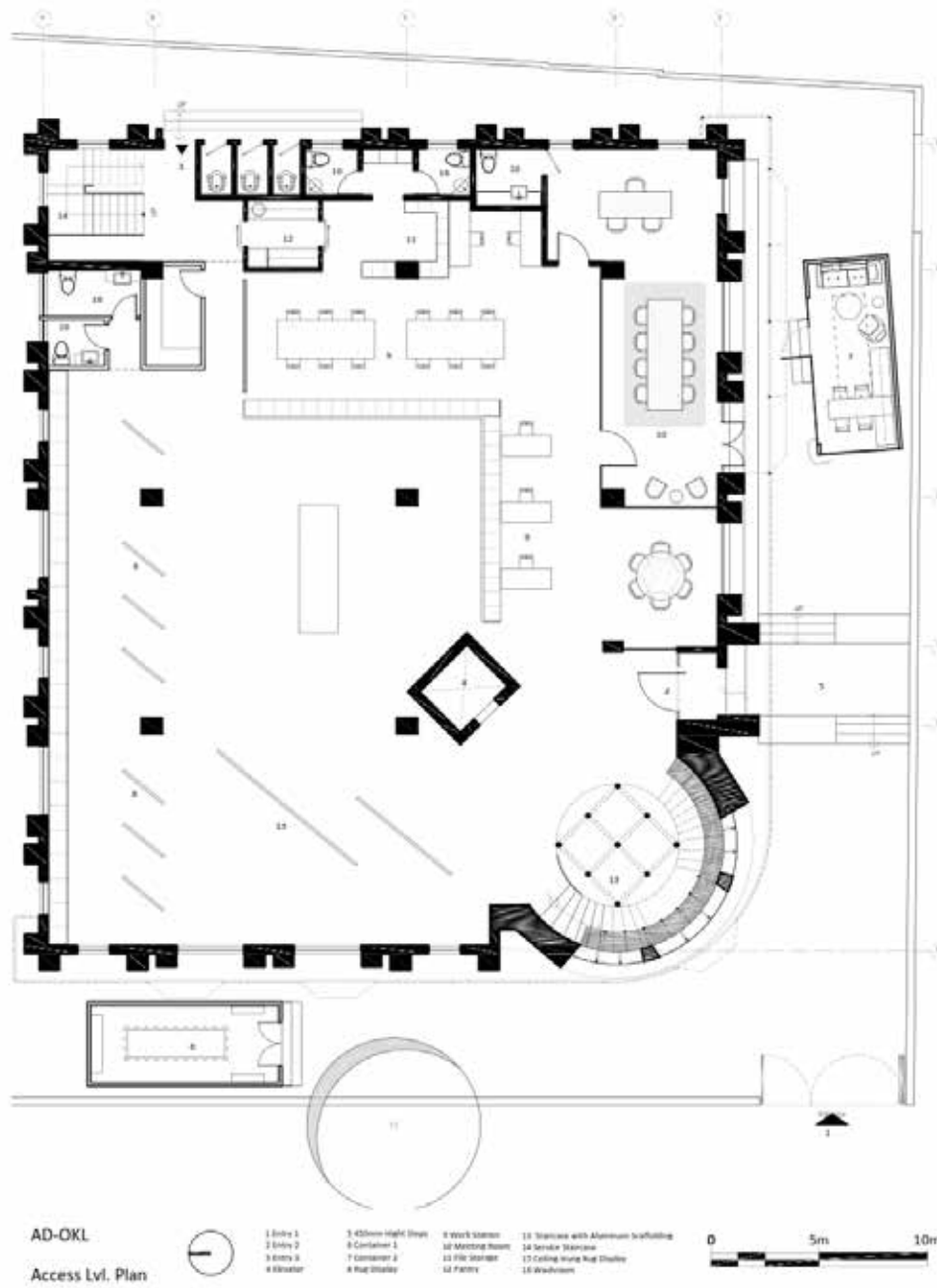
PROJECT INFO

PROJECT NAME : HEADQUARTERS FOR RUG REPUBLIC
 LOCATION : OKHLA, NEW DELHI, INDIA
 DESIGN FIRM : ARCHITECTURE DISCIPLINE
 DESIGN TEAM : AKSHAT BHATT AND HEENA BHARGAVA
 COMPLETION : 2020
 AREA : 1375 SQ. M

“

The corporate headquarters for a Rug Republic, prominent rug exporter in Delhi features an elaborate exhibition space with a rugged post industrial aesthetic.

It's fascinating to take something forgotten and to give it new life: This is the century of recuperation. There is no space, no forests, no water anymore for continuous production of new things. So, take something old and make it special.' - Akshat Bhatt, Principal Architect.



Emerging from this thought, the design of the Rug Republic headquarters in Okhla, in the heart of New Delhi is a reaction to its industrial setting: an indictment of what we have brought our cities to. The brief presented by the client was to make the existing dilapidated building usable again, within a limited budget and with minimal interventions. Hence, a great emphasis has been placed on reclaiming the usable spaces, by undoing ad-hoc alterations in the building's spatial layout and removing layers of the flooring that was done by its previous occupants.

The design, a weeping transformer, is a reinterpretation of an expression of

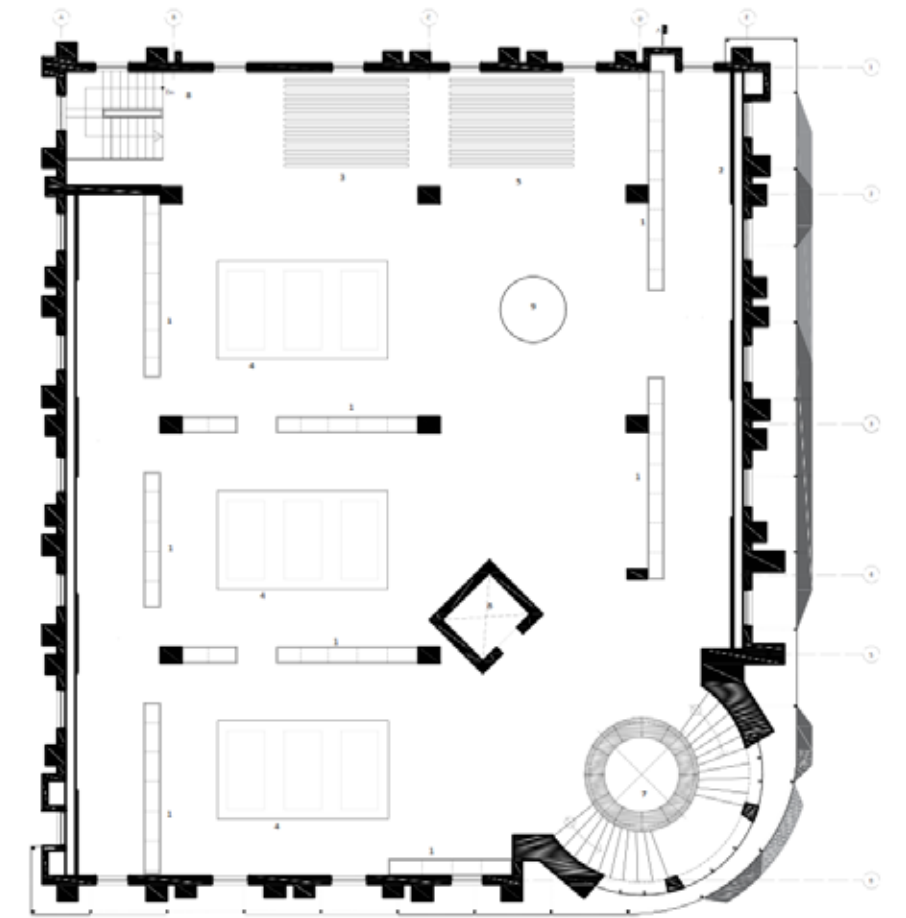
warehouses that emerge out of the architect's understanding of the physical context and the challenges it posed. By equating Okhla to a war zone, a metal shell has been enveloped around the structure to protect the interiors from the hostile and acrid environment. An inward-looking building, therefore, finds its justification in the site's industrial skyline that offers nothing of visual interest at eye levels. Furthermore, acrid air quality and ruckus created by the monkeys in the neighbourhood demanded a deviation from the conventional glass architecture and prevented large openings on the facade.



the project is the adaptive reuse of an existing warehouse.



All interior spaces are protected from the stray monkeys that break havoc upon any accessible space



AD-OKL
First Floor Plan

- 1 Rug Display 1
- 2 Rug Display 2
- 3 Rug Display 3
- 4 120-high Rug Display 4
- 5 Sliding folding Rug Display
- 6 Elevator
- 7 Staircase with aluminum railing
- 8 Service Staircase
- 9 Discussion area

0 5m 10m



The rugged quality of the existing building juxtaposed with the texture of the rugs produce a unique ambiance in the interiors

Within the building, the movement is centred around a helical staircase, thereby a curved aperture creates a sharp contrast against the rectilinear ceiling and establishes the visual connection between all floors. The curved form is further reflected on the exterior facade and helps draw the eye towards it.

There is a well-defined hierarchy in the spatial organisation. Frequently used spaces such as offices and temporary exhibitions are housed on the ground floor, while permanent exhibitions and private office cubicles are accommodated on the upper levels. Two container areas have been designed as a spillover space during the

work breaks and a small terrace on the top provides views of the distant greens.

Since the building has been designed for one of the largest international exporters of rugs and soft furniture, the idea was to create a bare shell that generates a non-intrusive backdrop to celebrate their exquisite work. This has been enabled using bare black interiors, rebar cage and other inexpensive interventions for the exhibition that offer unfinished aesthetics to the space. Furthermore, the use of temporary interventions add to a degree of flexibility to the internal layout. The floors are lined using fire bricks to allow ease of removal for re-working in the future.

All additions to the building, like this staircase are in congruence with the post industrial theme of the interiors





AKSHAT BHATT

ARCHITECTURE DISCIPLINE

Founded by Akshat Bhatt in 2007, Architecture Discipline is a multi-disciplinary architecture practice-based in New Delhi, India. Its work, spanning varied typologies from residential and retail interiors to large-scale public and commercial assignments and spread across the length and breadth of India, highlights the emergence of an architectural expression that is contemporary, yet rooted in a critical understanding of regionalism. The outcome of every commission is determined by a series of design processes, from full-scale mock-ups to long-term material investigations, which strive to develop programmatic & technical flexibility. As a result, all buildings are integrated—from the conceptual framework to the tactile experience.



View of the meeting room



The lighting complements the rugged textures



Perspective view of the exhibition space



On the exterior facade, a visual connection to the outside has been maintained using controlled apertures crafted in corten steel. The jaali allows minimal daylight to penetrate within and prevent monkeys from entering the premises. However, on the lower floor near the entrance, split face granite stones have been used for their ease of maintenance and rigidity. To achieve functional efficiency and ease of maintenance, the services have been planned on the outside.

The building is a reflection of the current time and creates a strong impression with the onlooker. With carefully engineered design interventions, a new life has been leased to the structure and made it pertinent for years to come.



The visitor's center exhibit the work and history of the organization

A testament for a better future

 Inscape Insider  Studio Advaita

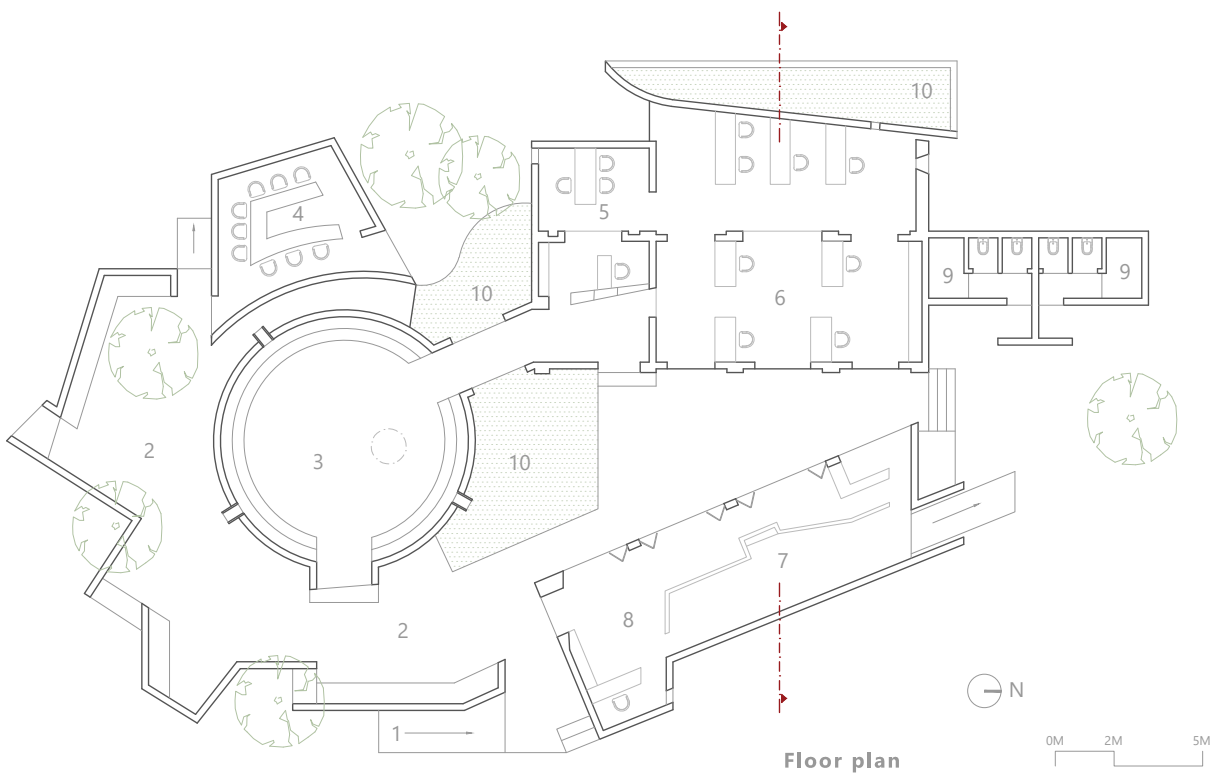
PROJECT INFO

PROJECT TITLE	: MOTIBHAU FIRODIYA CENTER FOR INSPIRATION
CLIENT	: SNEHALAYA
LOCATION	: AHMEDNAGAR, MAHARASHTRA, INDIA
PRINCIPAL ARCHITECTS	: RASIKA AND PRASAD BADAVE
DESIGN TEAM	: RAJIV GUJAR, SANJAY GUGLE, ANIL GAVANDE, ASHOK AKOLKAR
BUILT UP AREA	: 3500 SQ FT
YEAR	: 2016

“

The visitor's center for Motibhau Firodiya Centre for Integration boats a unique exhibition space to showcase the continuous work of the organization for reintegration of excluded minorities.

Motibhau firodiya center for inspiration (MFCI) is the visitor's centre designed for Snehalaya organization in Ahmednagar, Maharashtra, India. This organization primarily serves people who are uncared for. They support women, children and members of the LGBT community to find a safe exit from poverty, the commercial sex industry, AIDS, human trafficking, rape and violence, and illiteracy by creating awareness and providing education, healthcare and livelihood opportunities.



Legend:

- 1. Entrance Ramp
- 2. Outdoor Exhibition Area
- 3. Dome - Discussion Area
- 4. Meeting Room
- 5. Cabin
- 6. Administration Area
- 7. Indoor Gallery
- 8. Souvenir Shop
- 9. Toilet
- 10. Landscape

It's a center where visitors could drop by without disturbing victims or making them feel awkward. This was made possible by incorporating an audio-visual gallery, setting up a workstation for the organization team in addition to a small library and a souvenir shop, all of which were shielded visually and acoustically from the surrounding industrial environment.

The building design for the Firodiya centre for inspiration (MFCI), a project by the organization Snehalaya in Ahmednagar is

a wonderful example of architecture that connects with people, or is designed with people very evidently as the central focus of design. Yet, the building stands out bold and strong, architecturally explorative, and aesthetically playful. The building design is a classic case of basic design where a simple articulation of walls and the ground plane has resulted in the production of a variety of spaces, to serve various functions and uses with the dome forming a spatial as well as the visual fulcrum for the building as well as the users.

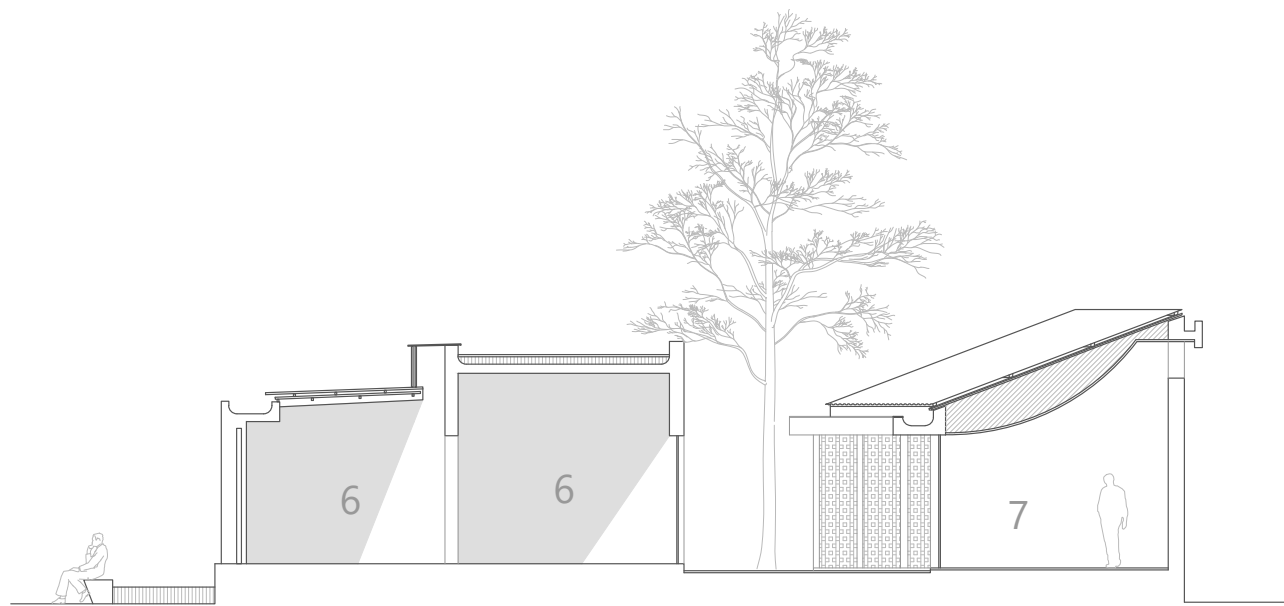




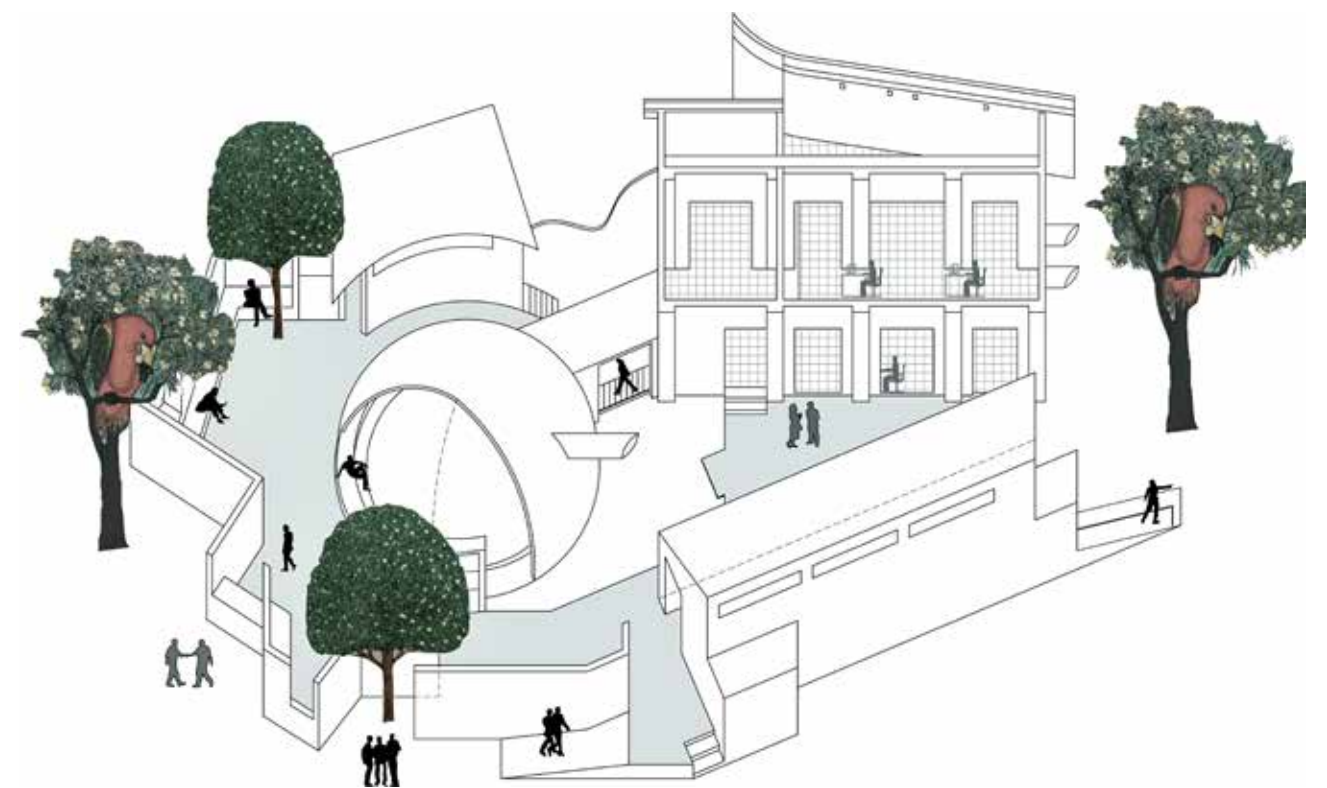
The massing of the volumes create intrigue within the user

MOTIBHAU FIRODIYA
CENTER FOR INSPIRATION

The project keeps its construction simple but also brings the technology of the geodesic dome to the forefront. The building is humble yet marks a presence and gives a sense of being to its users and visitors. The walls as elements do not only define and articulate spaces, but also constantly become seating arrangements as they meet the ground, producing a broader sense of publicness in the entire project. As one moves within the interior spaces are very consciously crafted sections to allow for light modulation and the articulation of various spaces and corners by the way light enters, stays and moves.



Section





View of the interior exhibition space



The volumes are defined by crisp straight lines



PRASAD



RASIKA

STUDIO A DVAITA

Studio A dvaita led by architects Rasika and Prasad Badave, was set up in 2013 in Mumbai and Pune. After completing her bachelor's in architecture, Rasika trained briefly under Krishnarao Jaisim, principal architect of Fountainhead in Bengaluru and worked as senior architect with Sen Kapadia from 2008 to 2013 on various institutional and housing projects. Prasad trained under B V Doshi in Ahmedabad, and later worked with professor K T Ravindran in Delhi on institutional projects and the Rashtrapati Bhavan Museum. With a mutual interest in conservation, heritage, research and publication, Prasad and Rasika both have worked with INTACH and are involved in teaching as visiting professors to various colleges in Mumbai and Pune. Presently the studio is actively engaged in various design projects with NGOs throughout India including work on rural development in remote parts of the country.

We have often, in history, discussed national aspirations through institutional projects that occupy many acres and hectares of land or house institutions of high qualification and professionals – and maybe rightly so. However, it is projects such as the MFCI that genuinely touch people and places they are located in. When architecture is lost in the exuberance and fetishization of architectural detailing – and most begin to think that a few rich residences are about architectural experimentation and understanding of issues such as localness but only as experts of specific sites where farmhouses and vacation homes are located. A project like the MFCI, not situated within the popular metropolitan cities, and articulating architecture as an institutional gesture towards people and social equity, stands as a testament towards architecture being a catalyst for the upliftment of the society. The MFCI is a celebration of where architecture meets life.



This exposed brick wall is in contrast with the texture of the other surfaces



Honouring the fallen heroes

 Inscape Insider  Ferrante Ferranti, Architectural research cell

PROJECT INFO

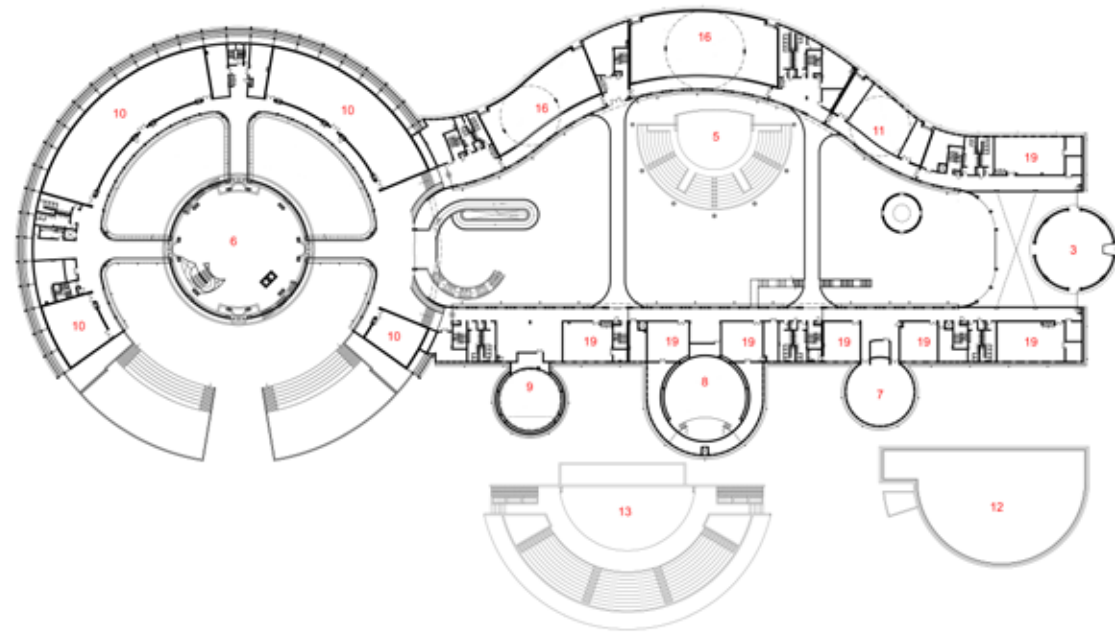
PROJECT TITLE : JANG-E-AZADI PILGRIMAGE COMPLEX FOR FREEDOM STRUGGLE
LOCATION : KARTARPUR, PUNJAB, INDIA
PRACTICE : RAJ REWAL ASSOCIATES
TYPOLOGY : PUBLIC BUILDING COMPLEX
AREA : 31,205 SQM
YEAR : 2018
DESIGN TEAM : RAJ REWAL(LEAD), ANKIT BANSAL, AISHWARYA TRIPATHI, AMRITA HALDER, K.R KRISHNAN, ABDUL RAZZAQ, JAIKESHAV MISHRA, SANJEET BOSE, RAM AVTAR

“

Architect Raj Rewal has materialised the memory of our glorious freedom fighters in this expansive museum dedicated to their honour in Katarpur, Punjab.

The Jang-e-Azadi pilgrimage complex for freedom struggle, designed by eminent architect Raj Rewal is located in Kartarpur, Punjab. The complex memorialises the struggle against the colonial rule which was a milestone in world history. The objective for the architect was to translate into forms and spaces the memory of events that happened during the illustrious period in our history.

The focal centre of the spatial arrangement is the circular edifice which is inspired by precedents like Sanchi Stupa, Mughal memorials and Pantheon at Rome.



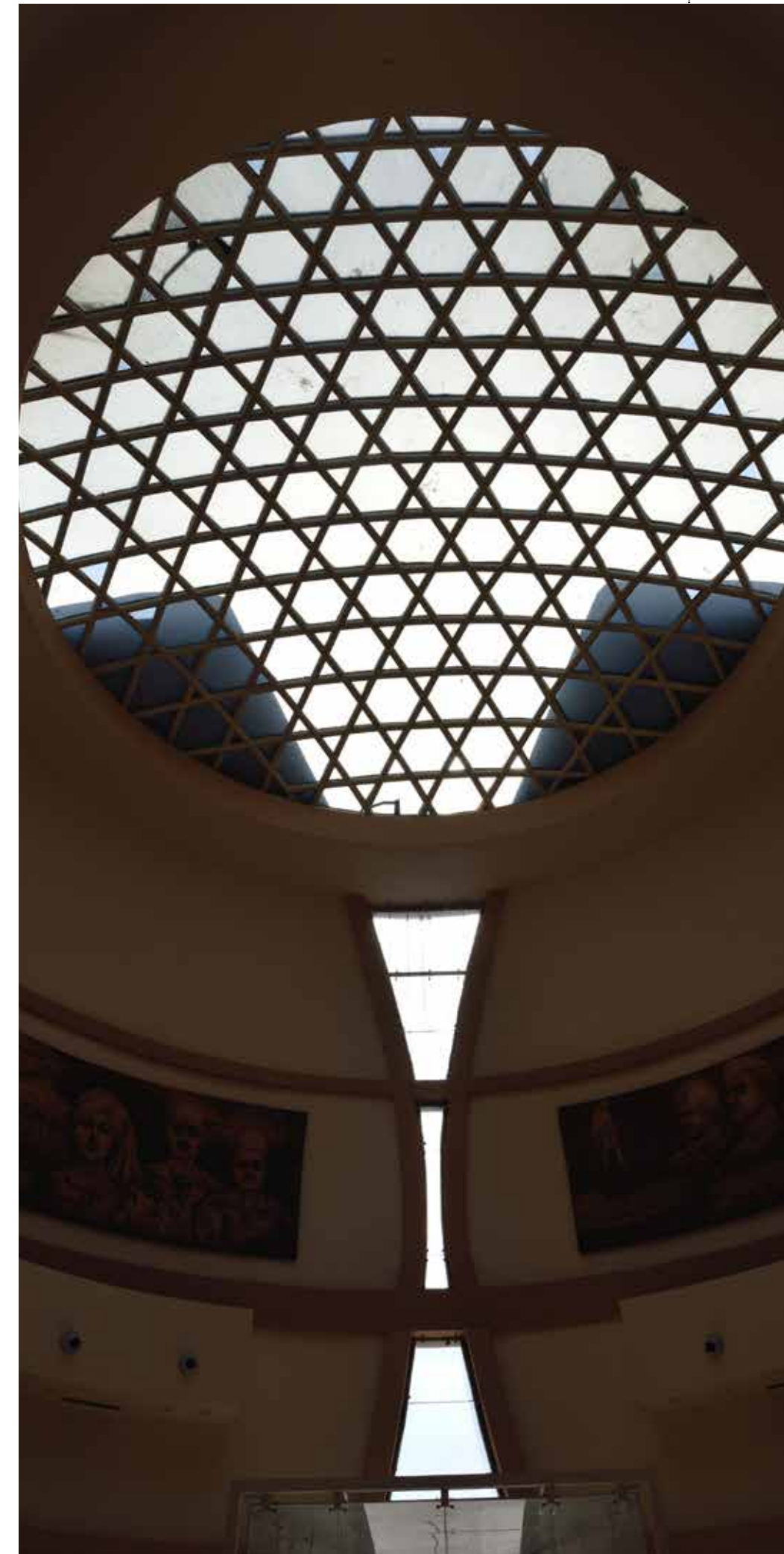
LEGENDS

- | | |
|----------------------|--------------------------|
| 3. ENTRANCE HALL | 10. DISPLAY GALLERY |
| 4. MINARET | 11. LIBRARY AND RESEARCH |
| 5. AMPHITHEATRE | 12. FOOD COURT |
| 6. MARTYR'S MEMORIAL | 13. LASER SHOW |
| 7. SEMINAR HALL | 19. ADMINISTRATION |
| 8. AUDITORIUM | |
| 9. MOVIE HALL | |



The project brief presented before the architect included a wide variety of spaces like; Martyr's memorial, Galleries to depict the different phases of the event, Temporary exhibition gallery, a Minar as an homage to unknown freedom fighters, large entrance hall, Amphitheatre, Outdoor seating for hosting laser show, Administration & research centre, Auditorium, Library, Seminar Hall, Cafeteria, Food courts, Souvenir Shops etc. The design aimed to create a lively pilgrimage complex designed as a sequence of spaces around three inter-connected courtyards, culminating at the martyr's memorial with the statues of freedom fighters surrounded by exhibition galleries.

The focal centre of the spatial arrangement is the circular edifice which is inspired by precedents like Sanchi Stupa, Mughal memorials and Pantheon at Rome.

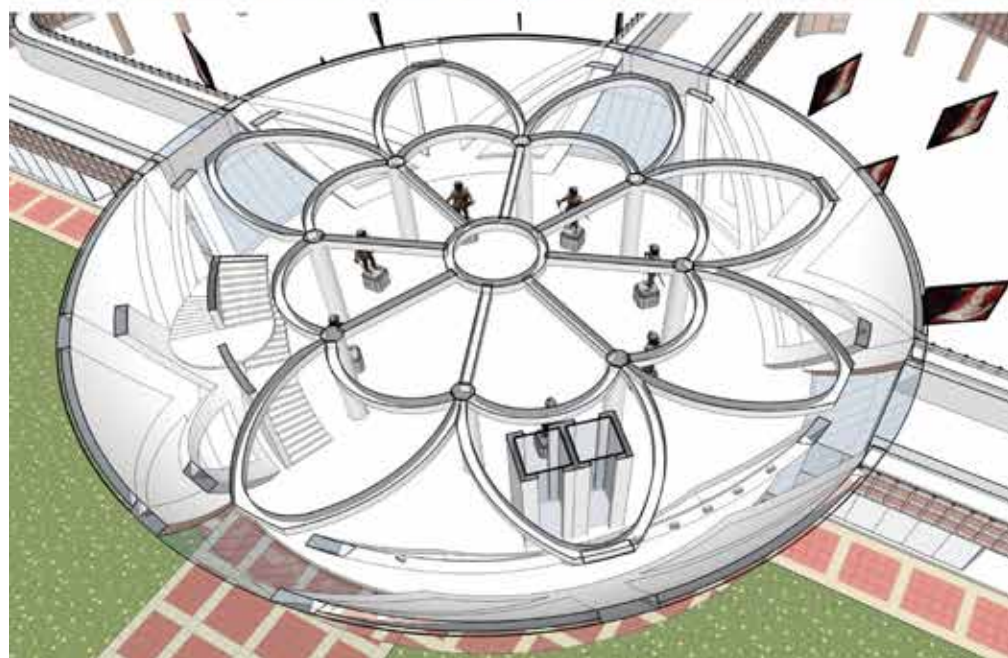
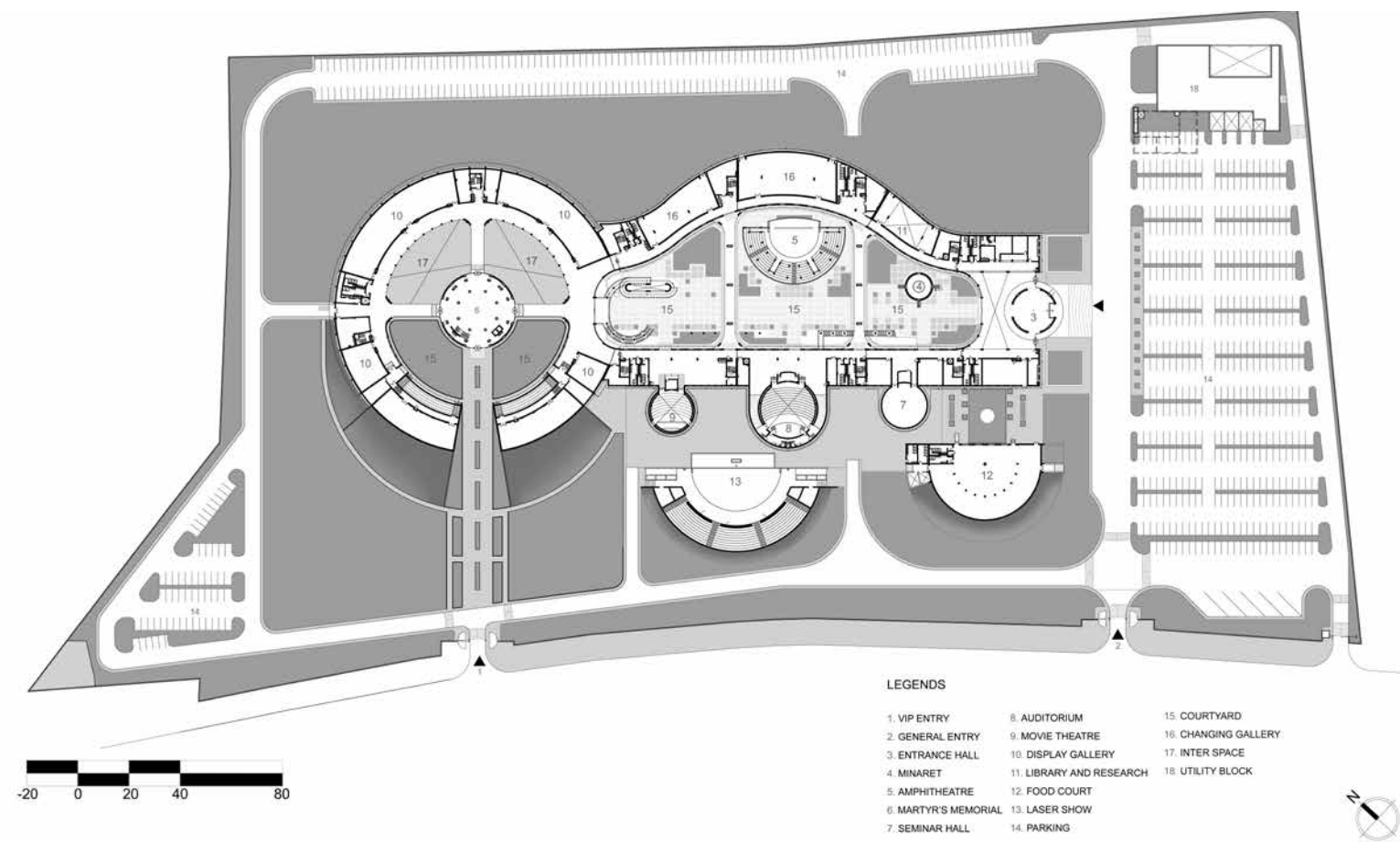


3D visualisation

The complex is planned with dynamic open spaces



The complex is planned with dynamic open spaces which fuse all the diverse requirements of the pilgrimage complex. The focal centre of the spatial arrangement is the circular edifice which is inspired by precedents like Sanchi Stupa, Mughal memorials and Pantheon at Rome. However, the construction of the memorial is rooted in contemporary technology and modern techniques of display and exhibition. The galleries articulated at two levels that are arranged in a circular formation around the memorial which can also be approached independently from a secondary entrance. The structural forms are defined by spherical concrete shells, reinforced by diagonal ribs echoing the forms of flower petals, to honour the valiant freedom fighters.





View of the ramp against the building facade

The entrance hall with the ticket counter leads to the first courtyard surrounded by shops, administration and a few seminar rooms. The entrance is linked to the food court, a cafeteria and library. It is possible to visit the restaurants without buying tickets for the museum galleries and shops. The second courtyard is enclosed by an auditorium for 300 persons on one end and a temporary gallery, with changing exhibits. The central feature of this courtyard is the open-air amphitheatre/people's forum. On festival days the amphitheatre would be utilised for dance performances, poetry recitals and lectures.



Perspective of the amphitheatre



View from elevated level

The spaces create a sense of being in the midst of something larger than the present





RAJ REWAL

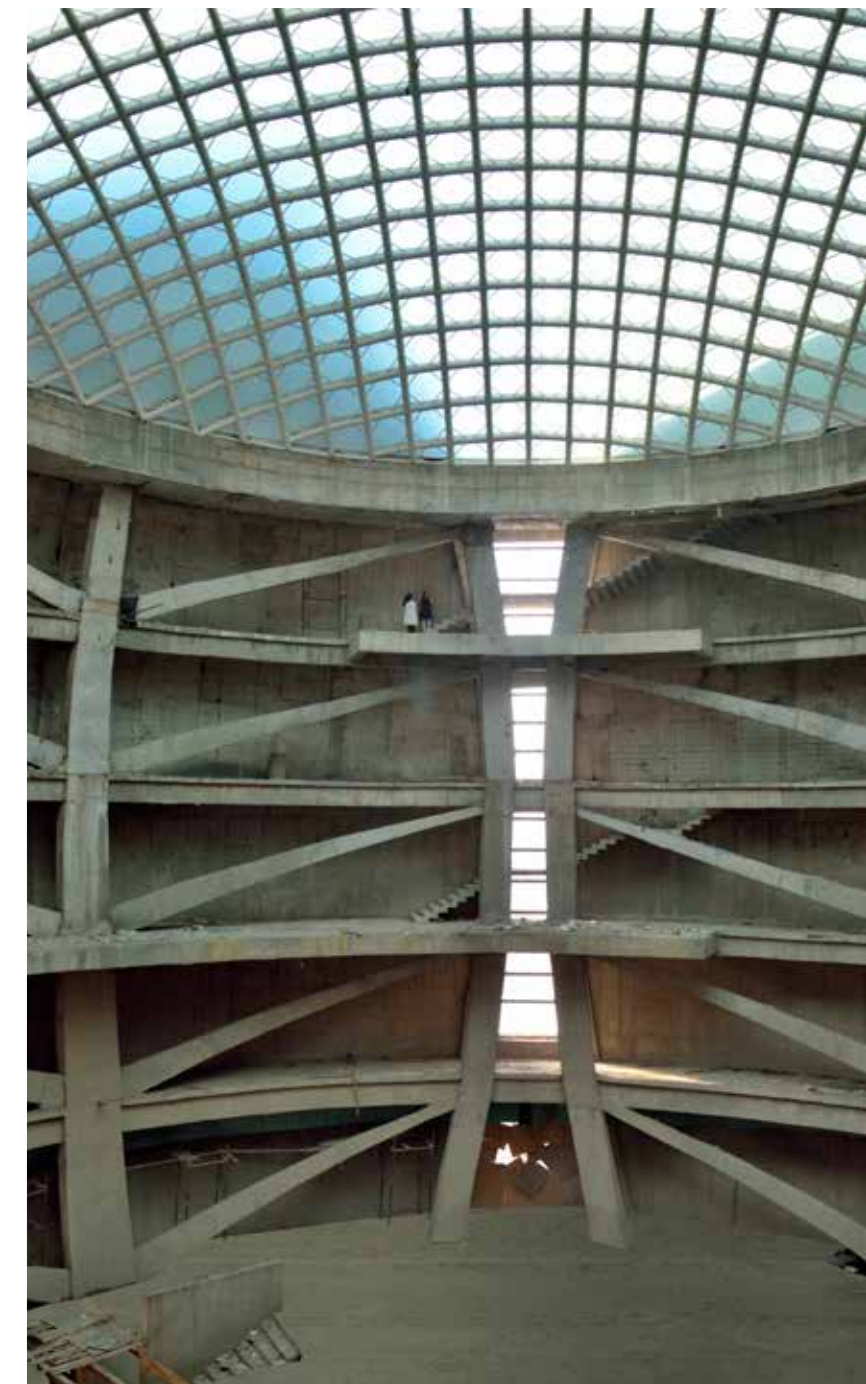
RAJ REWAL ASSOCIATES

One of the India's best-known architects, Raj Rewal is recognized internationally for buildings that respond sensitively to the complex demands of rapid urbanization, climate and culture. Educated in Delhi and London, Rewal worked in Michel Ecochards's office in Paris before starting his practice in New Delhi. He has received among many other honours, the Gold Medal from Indian Institute of Architects and the Robert Mathew Award from the Commonwealth Associations of Architects.

Raj Rewal Associates is based in Delhi and has been in practice for the last 35 years. The architectural firm has been acclaimed for its housing projects and urban design and public buildings. The organization has normally fourteen to eighteen architects and the general strength of the office varies from twenty two to twenty six persons, which includes engineers, technicians, model makers and administrators. The diverse design portfolio of the firm includes a plethora of national and internationally acclaimed projects.

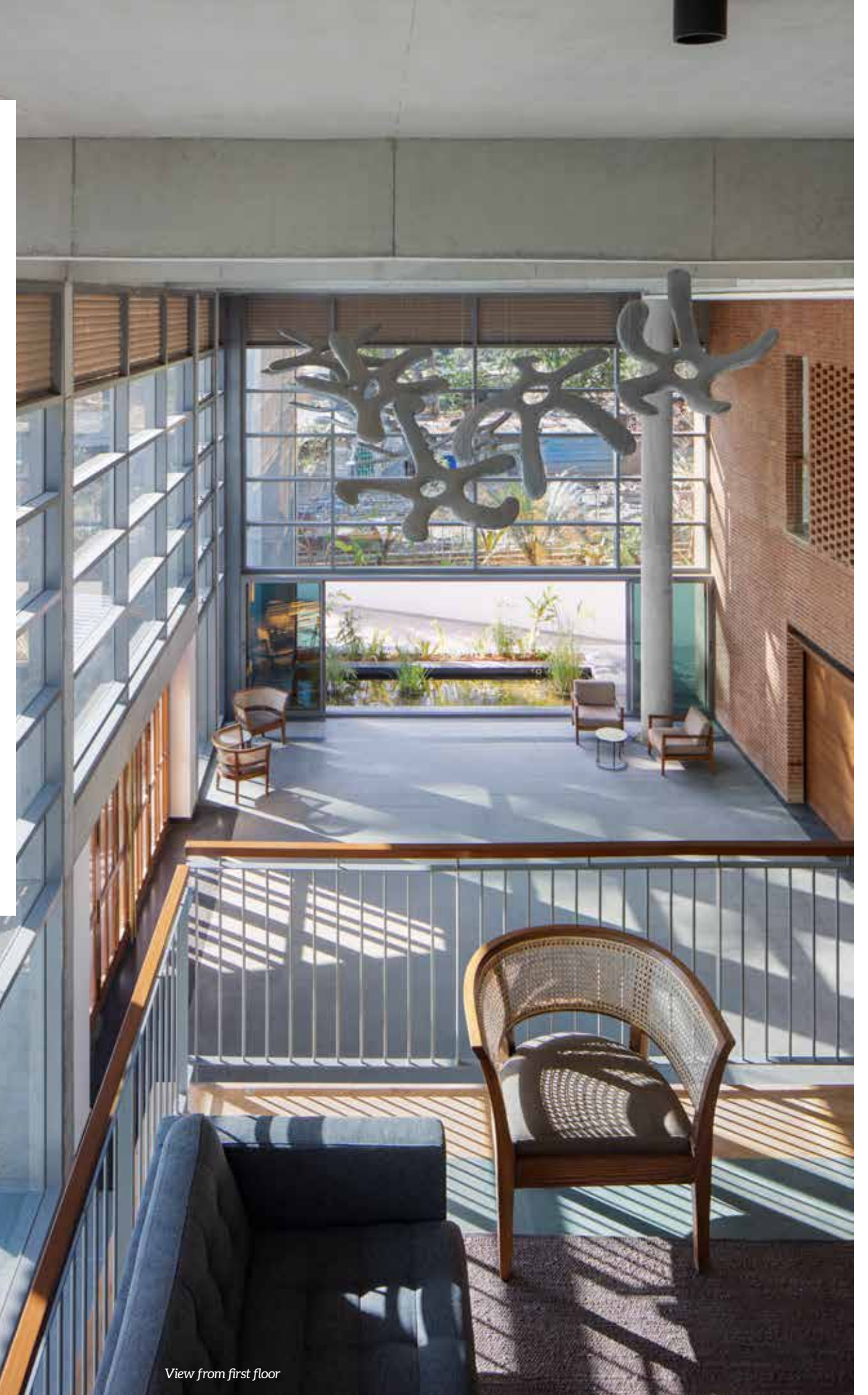


View of the amphitheatre



The third courtyard forms an introduction to the main circular enclosure. It has a movie hall for 150 persons, which shows films and an exhibition hall. The sinuous form of the complex with its fluid spatial organization is interspersed with three overhead links which tie up the upper floors to the administration wing. The courtyards are based on subtle spatial enclosures which diffuse the harsh sun light to help user comfort.

The pilgrimage complex helps the user to have a transcending experience, reliving the heroic lives of the freedom fighters who laid down their lives for the future of our nation. The large sinuous volumes help the user to understand that we are all part of this legacy, a link in the chain.



A celebration of public collaboration

Inscape Insider A.J. Fanthome, Nandan Nagarad

PROJECT INFO

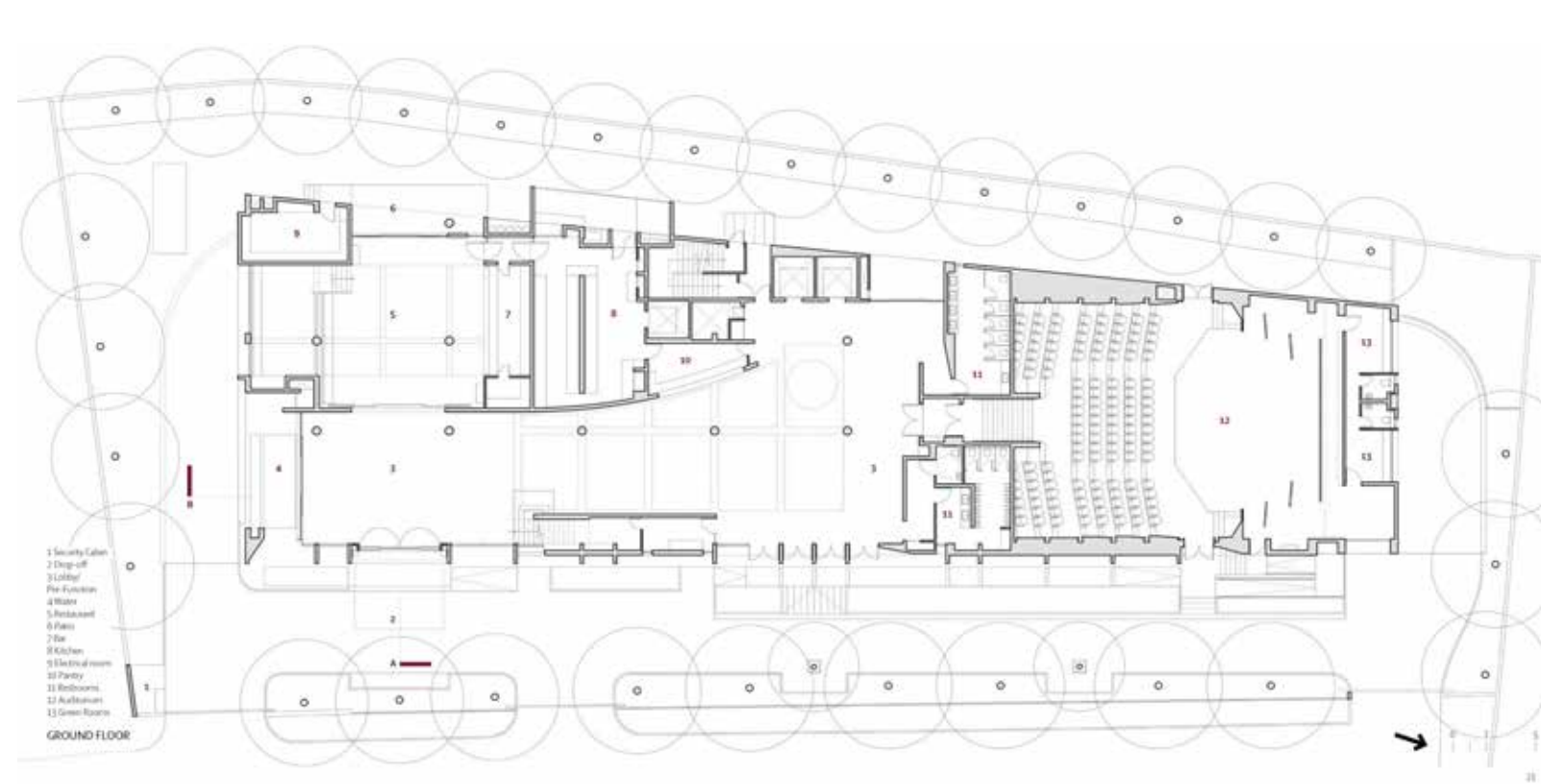
PROJECT TITLE : BANGALORE INTERNATIONAL CENTRE
PROJECT TYPE : MIXED USE PUBLIC FACILITY (185 SEAT AUDITORIUM, 150 SEAT SEMINAR ROOM, LIBRARY, GALLERY & RESTAURANT)
DESIGN TEAM : HARSHITH NAYAK, KIRAN KUMAR, NIA PULIYEL, RAJENDRA HEGDE, HARRIET WALTON, TANNAY BOTHARA, ANNA ROSE, ROHAN PATANKAR, SUNITHA KONDUR & BHOJ RAMACHANDRAN
STRUCTURAL CONSULTANT : MANJUNATH & CO.
LANDSCAPE ARCHITECT : VSLA
BUILT AREA : 5,000 SQM
SITE AREA : 0.5 ACRES
YEAR : 2019

“The space serves as both a spill out/pre-function for an auditorium, two seminar rooms, an art gallery, a library, and a restaurant.”

In 2012, the BIC invited proposals through an open competition for its new facility on a 2,000 sq. m civic amenities site in Domlur, in the heart of Bangalore. Hundredhands' proposal was adjudged as the winner from a pool of 90 entries.

Central to Hundredhands' scheme was a public space elevated to the second floor and visible from the street. The extension and elevation of this public space announced the agenda of BIC to be a democratic institution, where public participation was its core concern.

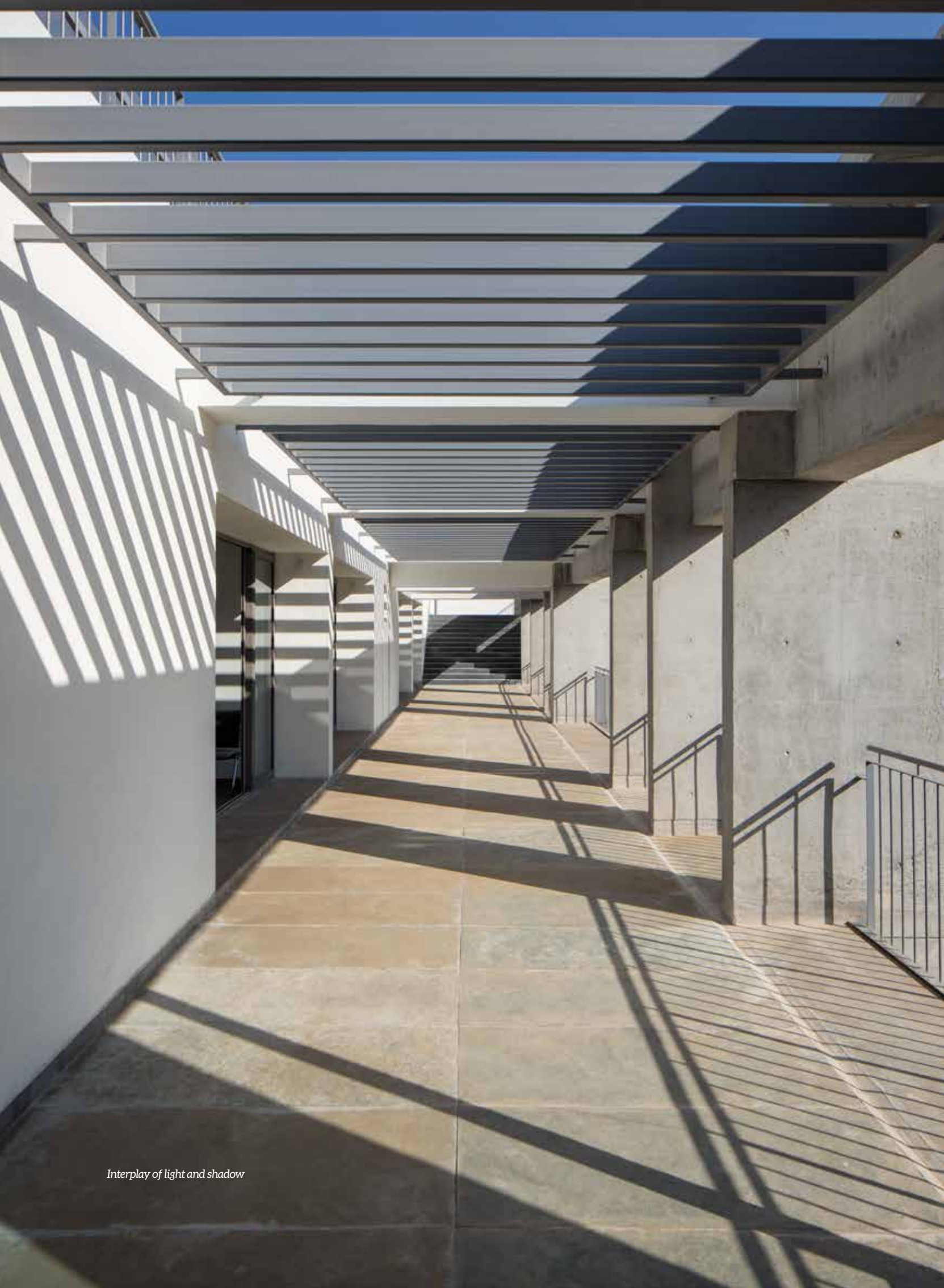
View from first floor



The wide opening on the south brings in prevailing breezes across a water body and through the cascading north south section.

The project went through numerous changes over a seven-year period, including a dramatic reduction in the depth of the site (which required a fundamental overhaul of the scheme.

Just as the team was preparing the sanction drawings they realised that the site documents the client had did not match the competition site. Situated on the same civic amenities site, the actual BIC holding was narrower than originally thought. This led to a major redesign of the scheme. To accommodate all the program and the large width required for the auditorium the team removed a floor from the building to help reduce setbacks. They lost the second-floor public room and amphitheatre - both central ideas in their competition design concept. The scheme now revolved around the ideas of distinct program components stacked within a large porous metal frame. The primary entrance to the building continued to be in the middle of the plan.



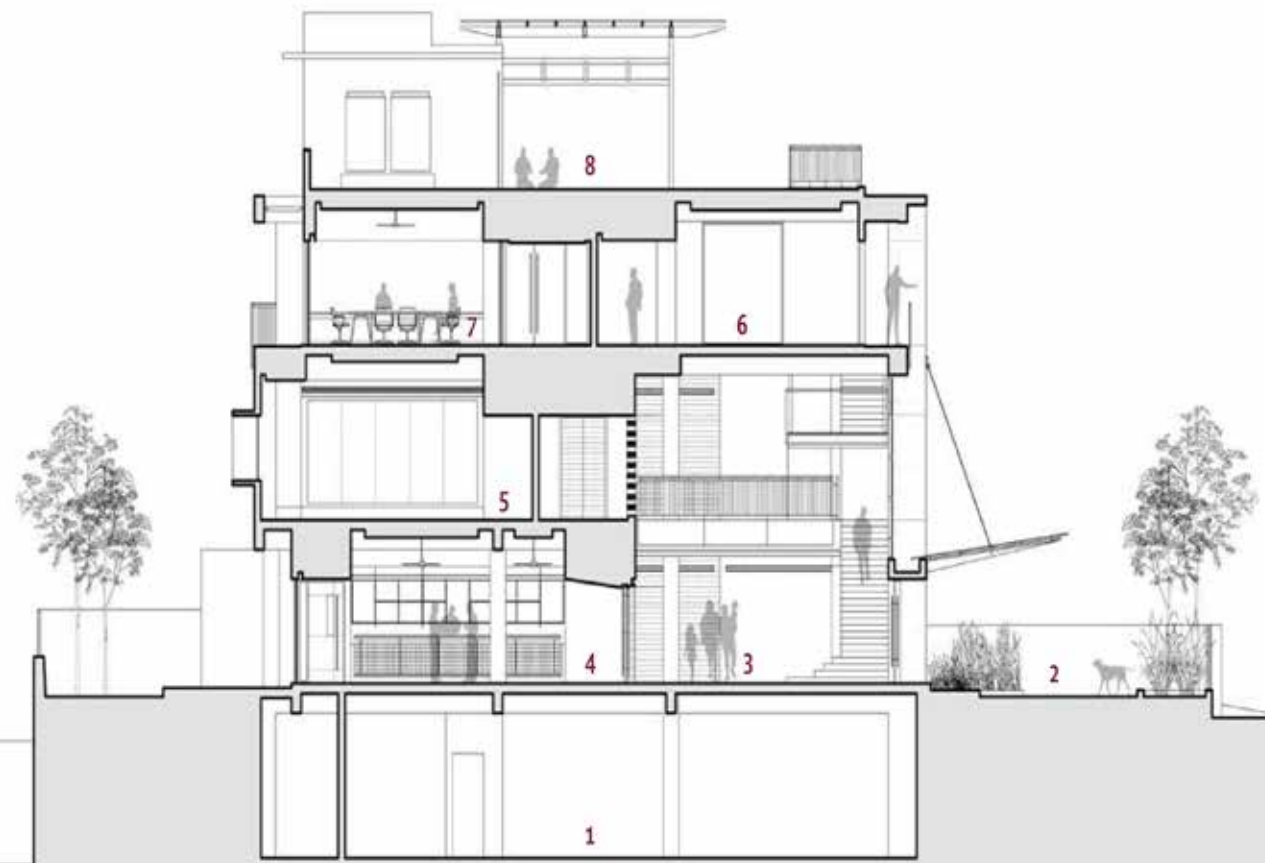
Interplay of light and shadow

The major change in the plan was the shifting of the primary entrance to the south-east corner. This opened up a long promenade within the building accessing all of the program components. This happens on multiple levels and is a trace of that the original idea of a prominent public space finding architectural expression (now on multiple levels) visually connected and revealed to the outside through three-storey high concrete portals replacing the metal frame.

Despite this, they were able to keep the idea of a generous, flexible public space as an organising principle of the scheme. The plans went through 18 iterations leading to the one that was built. Though incredibly demanding, in hindsight this process has led to a building that accommodates the clients' vision, satisfies our design ambitions and pushed the contractors to produce a highly crafted building within a tight budget.



The richly articulated brick wall seemingly floating over the entry to the restaurant



- 1 Basement (parking & services)
- 2 Drop-off
- 3 Lobby/Pre-function
- 4 Restaurant
- 5 Seminar Room
- 6 Gallery
- 7 Board Room
- 8 Roof-top & Amphitheatre

SECTION A



Interior view of the theatre



Exterior perspective view



BIJOY RAMACHANDRAN SUNITHA KONDUR

HUNDREDHANDS

Hundredhands was founded in November 2003. We currently have ten architects and are working on a mix of urban design, architectural and interior design projects.

The studio's approach is grounded in the search for contextually appropriate solutions. Special emphasis is given to the response to climate, the existing scale and character of the context, appropriate use of materials and construction techniques, and the development of the project aesthetic as a result of these specific conditions.

We believe that this recognition of what exists leads to a more sensitive speculation of what can be. The work seeks to identify appropriate metaphors for the particular exigencies of a project and our larger identity as a people - a search for 'the beautiful idea'.



Gathering spaces at the terrace

The key challenge was working with a committee. BIC is a body that has all the illustrious intellectuals of the city as members. Decisions took longer as a lot of their work was peer-reviewed. For instance, they had key inputs on the auditorium from Girish Karnad, Arundhati Nag, M.S. Sathyu and Anmol Vellani. Structural design was wetted by Ashok Rao and HVAC by Selvarasu (LEAD Consultants). The biggest satisfaction is the synthesis of all of these various ambitions that have come from such disparate groups of people. We've been able to, with the client, come to a place where it is all seamlessly integrated into a building of a certain character and rigour. ▣



The organic form evokes a clay sculpture



Interior view of the gallery space

The organic contours of art

Inscape Insider Vinesh Gandhi

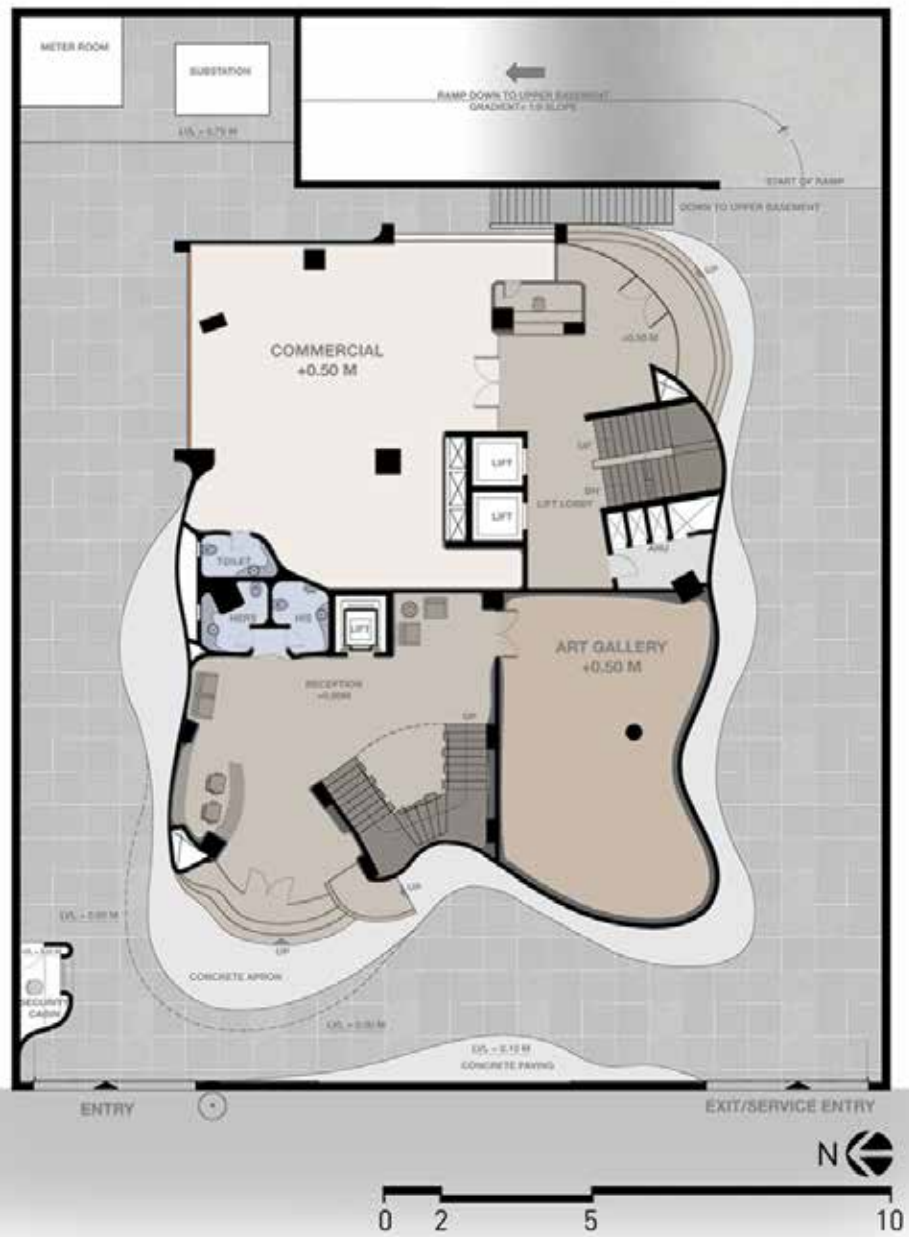
PROJECT INFO

PROJECT NAME : BOMBAY ARTS SOCIETY
 LOCATION : BANDRA, MUMBAI
 PRINCIPAL ARCHITECT : SANJAY PURI
 STRUCTURAL : DR. KELKAR DESIGNS PVT. LTD.
 MEP, HVAC : RUMI H BHARUCHA CONSULTANTS PVT. LTD.
 INTERIOR CONTRACTOR : ASHISH INTERBUILD PVT. LTD.
 BUILT UP AREA : 2165 SQ.M
 SITE AREA : 1300 SQ.M
 YEAR OF COMPLETION : APRIL 2013

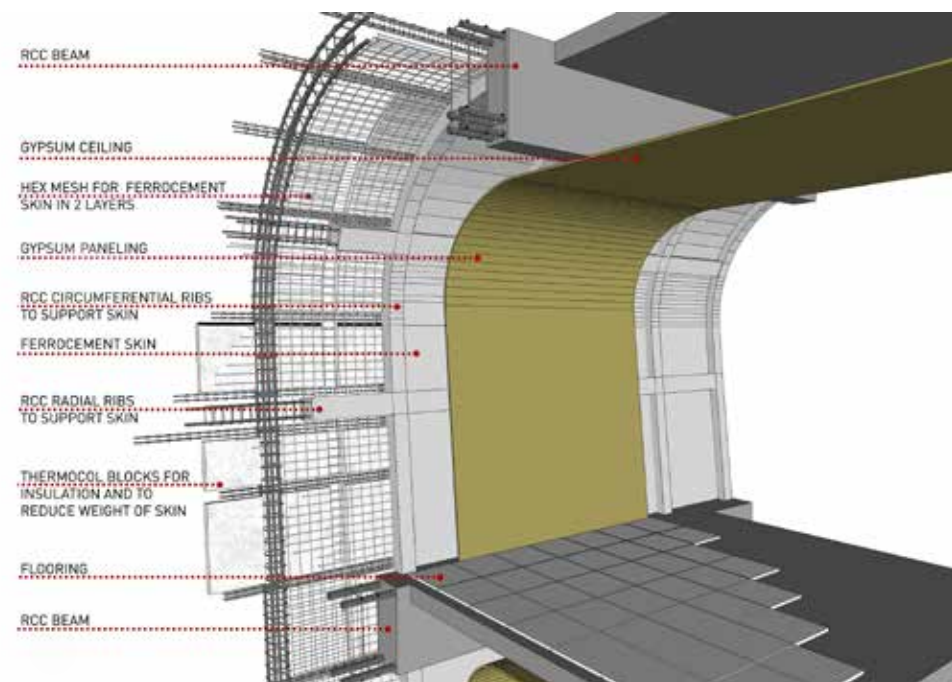
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The requirement was two distinctly separate series of spaces to fulfill the objectives of the organisation

The building for the Bombay Arts Society is located in Bandra, Mumbai. The Society is a non-profit art organization based out of Mumbai. It was founded in 1888 for encouraging and promoting art. Most of the renowned artists on India's art scene have been associated with the Bombay Art Society in some way or form.



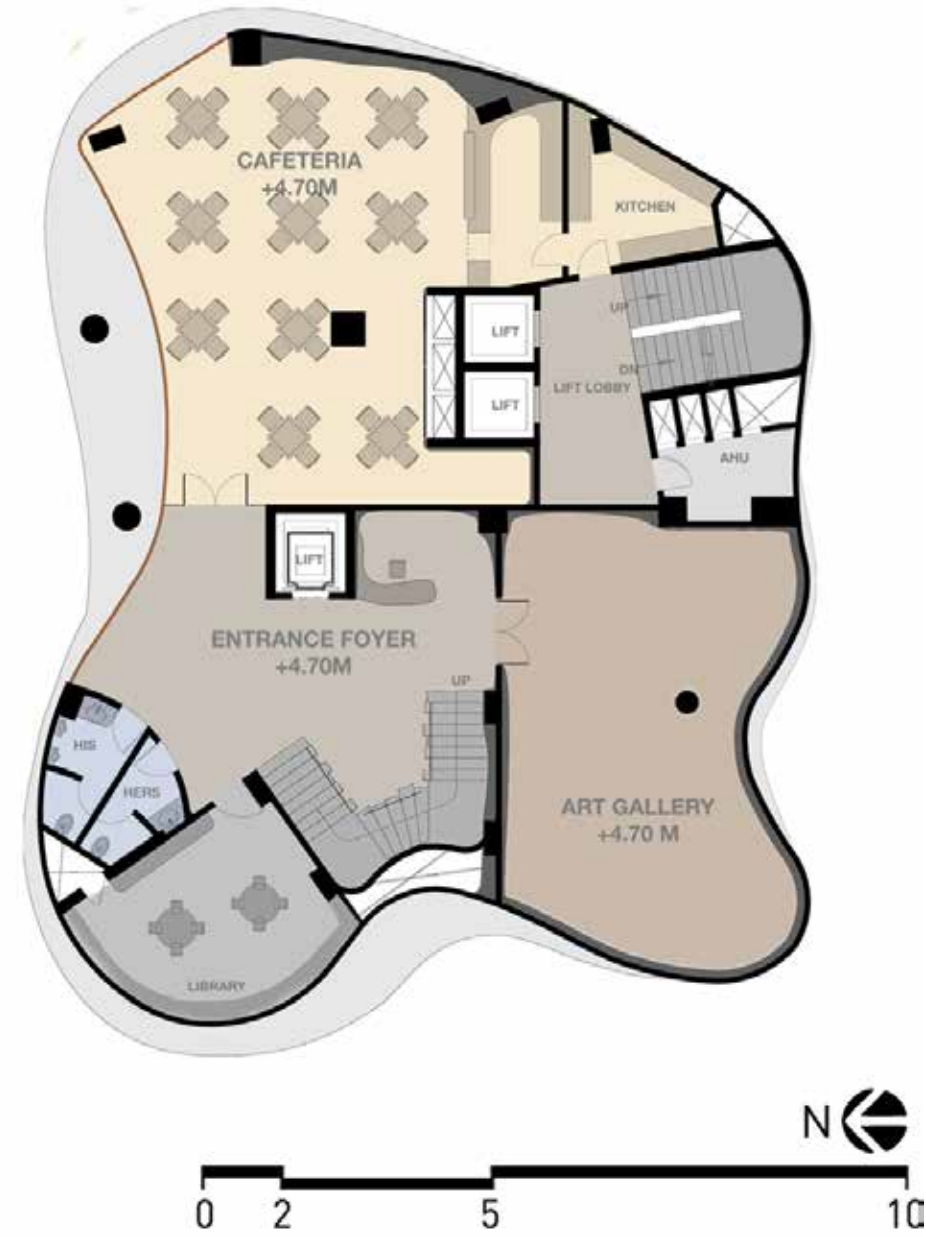
GROUND FLOOR PLAN



Interior view of the staircase



The external form brings intrigue to the passersby



FIRST FLOOR PLAN

The clients for this project approached Sanjay Puri with the requirement of two distinctly separate series of spaces to fulfill the objectives of the organisation. The primary objective was to create art galleries and allied spaces to promote arts. To minimize the cost of the art exhibitions to emerging artists, the clients required office spaces with a separate entrance that would be leased out to generate income. All of this was required to be created in a small 1300 sqm plot. After leaving the required setbacks from each side, the resultant plinth area is only 450 sq. m. Within this limited plinth, separate circulation cores for the art spaces and the offices have to be provided. The resultant usable space, therefore, is very limited. This necessitated the distribution of the art facilities across the 3 lower levels above which the office spaces are located, also in three levels.



The placing and form of the glass openings mimic a terrazzo pattern

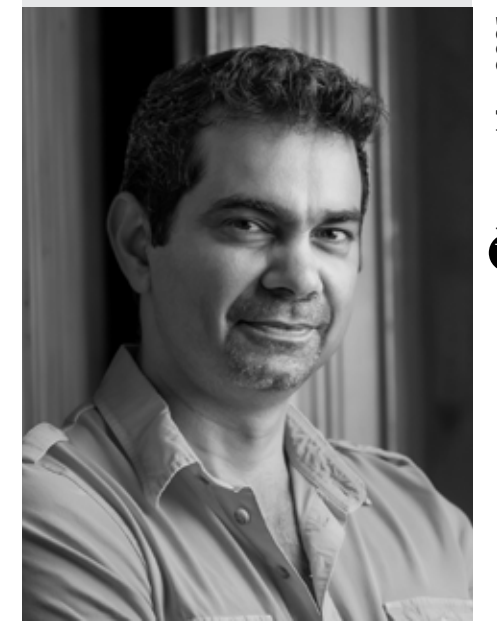
Interior view of the gallery during exhibition



View from the parking lot



View of the side



SANJAY PURI

SANJAY PURI ARCHITECTS

Sanjay Puri Architects are listed in the top 100 architects worldwide by Archdaily. Architizer, New York includes Sanjay Puri Architects in their list of the top 136 design firms worldwide.

The firm tops the list of WA Community award winners across the world.

winning the World Architecture Festival's Best Housing Project of the Year 2018 in Amsterdam and the World's Best Residential building in the LEAF Awards, London, the firm has won over 250 awards including 160 international awards and over 100 National awards. With a diverse portfolio of townships, schools, hotels, retail and office buildings, they continue their quest for creating innovative design solutions that are sustainable on a large scale.

To allow the internal spaces to be perceived as larger, curvilinear walls fluidly define spaces at each level in plan and across the 3 levels in sections within the art gallery spaces. This language is perceptible externally too with undulating curved walls across both, the horizontal as well as the vertical planes. Minimally punctuated sculptural curves enclose the art spaces below and a small 3 level punctuated volume housing the offices emerges at the upper levels. The external form of the building is reminiscent of an art sculpture. The fluid form undulates and envelops to form a volume that immediately brings intrigue to the eye.



A modern retrofit for the heritage landscape

Inscape Insider Tina Nandi, Rajesh Vora

PROJECT INFO

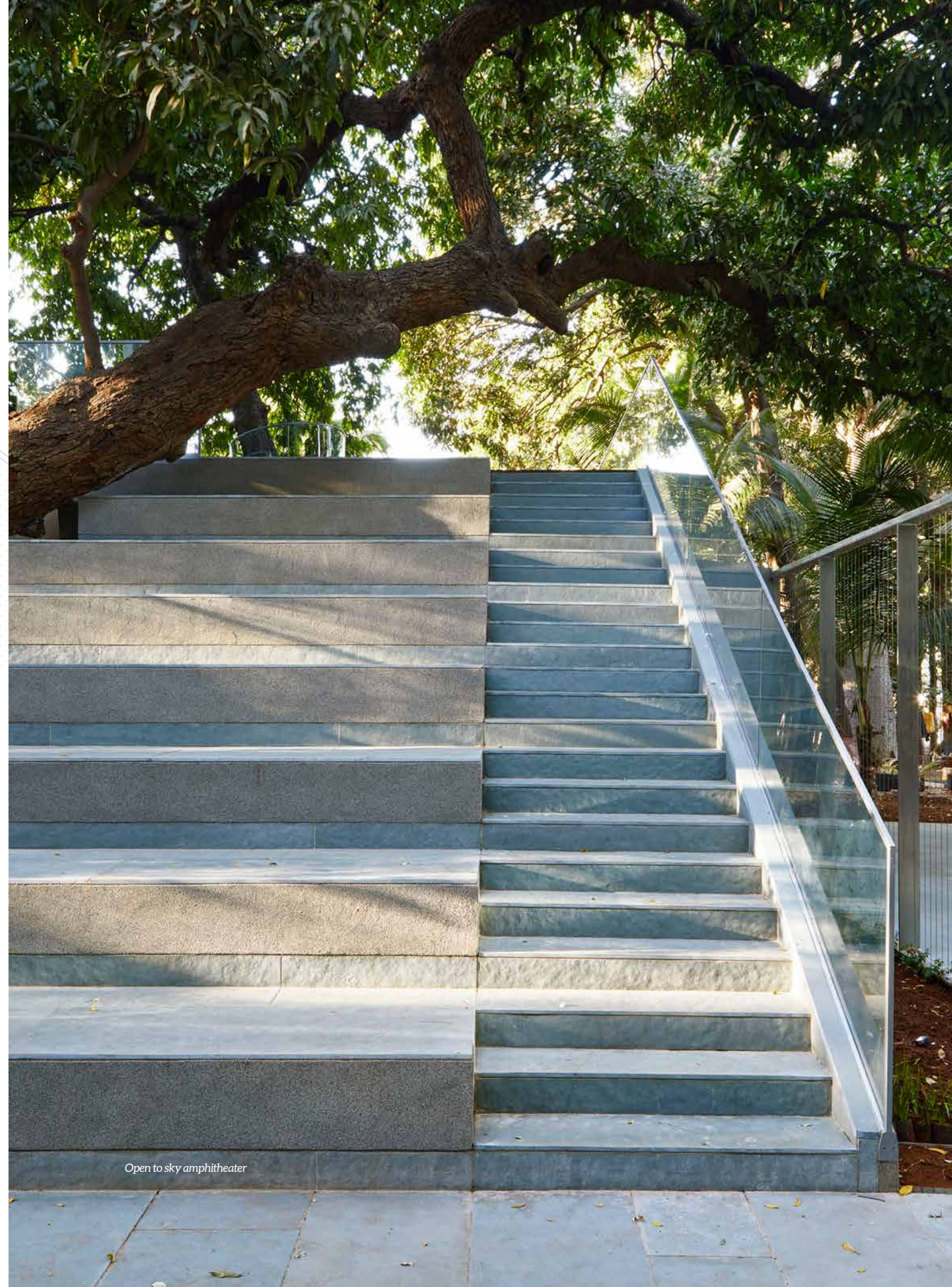
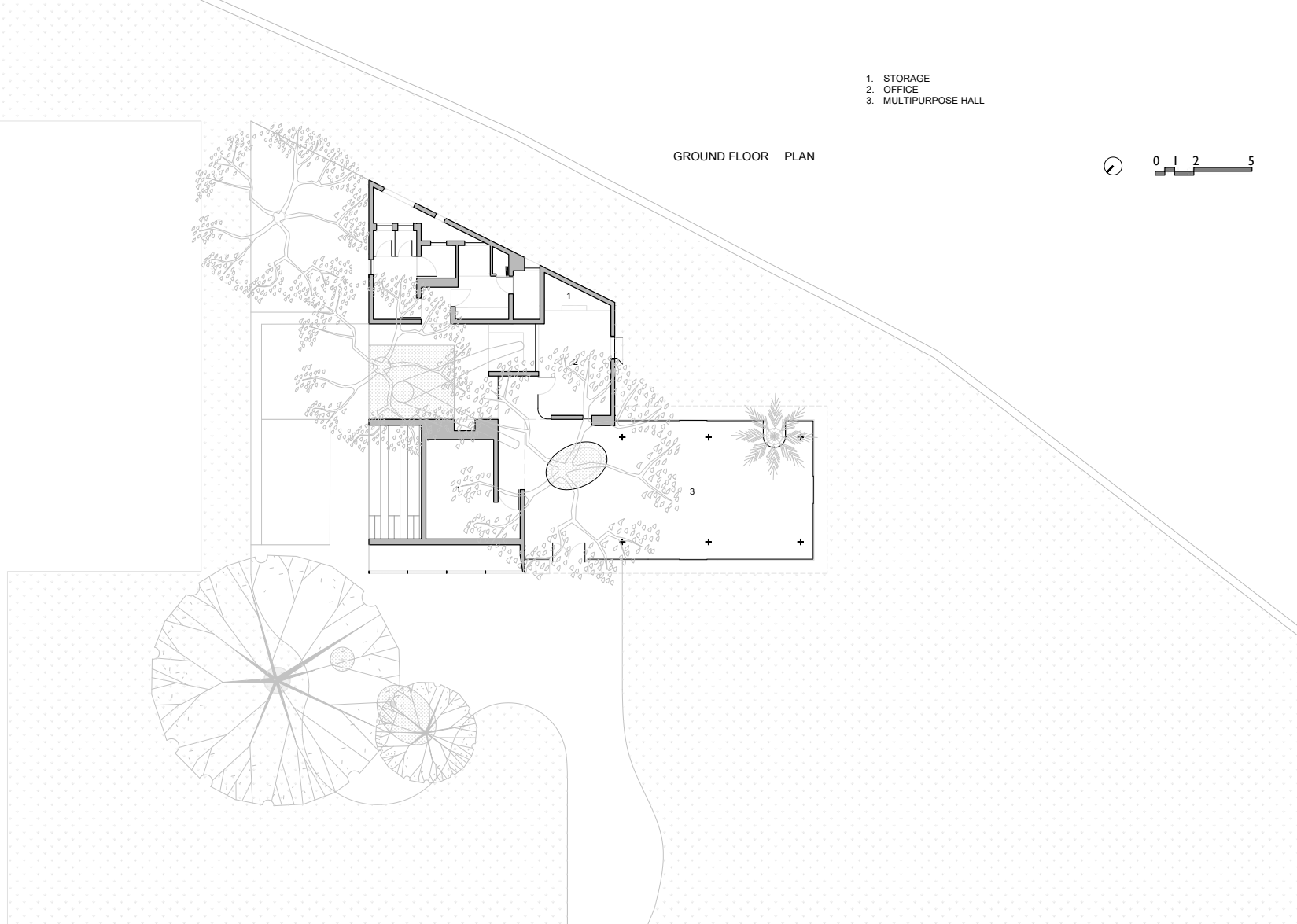
DATE : 2018
 AREA : 3500 SQ. FT.
 PRINCIPAL DESIGNERS : RAHUL MEHROTRA, ROBERT STEPHENS
 DESIGN TEAM : SHIVANI SHAH, ZENIA VANDREWALA
 STRUCTURAL CONSULTANTS : VIJAY PATIL & ASSOCIATES
 SERVICES CONSULTANTS : DESIGN BUREAU
 LIASONING CONSULTANTS : NBDHARMADHIKARI
 LANDSCAPE CONSULTANTS : URMILA RAJADHYAKSHA
 CONTRACTOR : IMPEX ENGINEERS

“RMA architects has designed this Children’s Museum in Mumbai which compliments and contrasts the historic landscape it is situated in.”

Located within the historic Fort precinct in Mumbai, the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), formerly the Prince of Wales Museum, is a Grade I heritage building as per the Heritage Regulations of Greater Bombay, 1995. Designed by George Wittet, the architectural vocabulary of the structure comprises grey basalt and Kurla stone, and is strongly representative of the Indo-Saracenic style.

For over two decades, starting in the mid-1990’s, RMA Architects has been continuously engaged as consultants with the CSMVS. The project for the Children’s

The spaces are designed to allow a lot of natural light



Toilets are designed with variable heights for various facilities within the bathrooms

Museum and its scope, in some ways, stems from, or is inspired by the initial mappings of the Fort area of Mumbai and the political advocacy for its conservation – of which the Museum was an integral part. The first stage in this project was to prepare a conservation masterplan for the historic building of the CSMVS, which involved painstakingly creating measured drawings, mapping of defects, laying out an inventory of conservation tasks, and suggesting contemporary interventions to supplement the programmatic projections for the museum in the future. Interestingly, this otherwise conservation-centric process of preparing a master plan also surfaced the idea of three contemporary architectural interventions in this Grade 1 heritage campus: The Museum Annex, the Visitors' Center, and the New Children's Museum. The first of these interventions, completed in 2000, was an addition in the Museum Annex to make this wing more accessible and, by extension, more usable. The second of the contemporary architectural interventions, completed in 2011, was the Visitors' Center located at the entrance of the Museum.

Open to sky amphitheater

The Reading corner



The most recent intervention on the CSMVS campus is the New Children's Museum. Located in the eastern quadrant of the crescent, it is nestled amongst a grove of existing trees, including a rare baobab tree. The verdant atmosphere creates an ideal setting for the introduction of a new cultural space for children and adults alike. An asymmetrical footprint was established by existing setbacks from the street and the adjacent Natural History Society building, resulting in an oddly-shaped site that was further constrained by existing large trees that were within the available footprint. Given these limitations, the centre is conceived as a light pavilion in a verdant setting. With the extensive use of steel and glass, this minimal structure frames the existing trees and surrounding landscape. In addition, the low-key nature of the intervention responds to the scale of the child, and is positioned in a way that frames the Museum from a distance. The salient features of the New Children's Museum include a 1200-square-foot air-conditioned multipurpose hall with blackout and projection facilities, picture rails



RMA PRINCIPALS

RMA ARCHITECTS

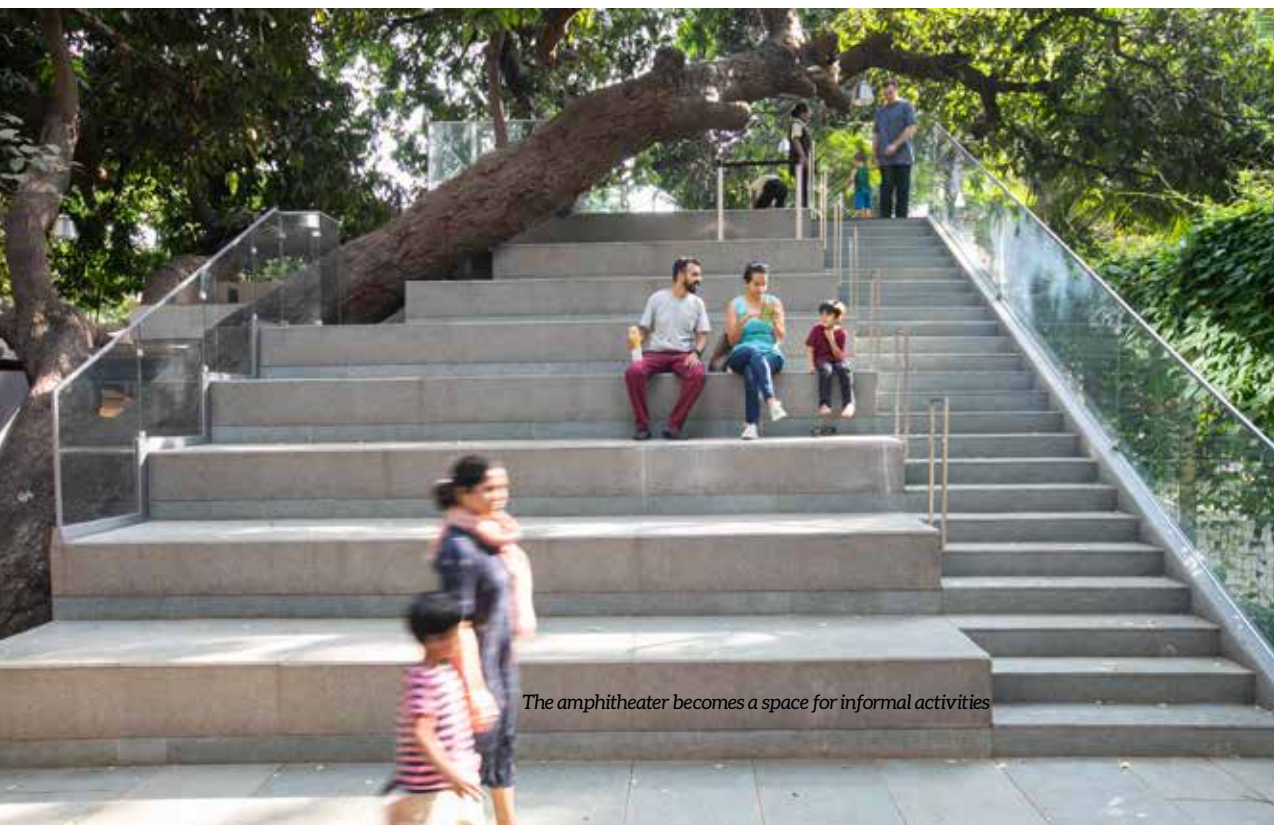
RMA Architects is an architectural practice with studios in Mumbai and Boston. From a studio established in Mumbai by Rahul Mehrotra in 1990, the practice was re-formed as RMA Architects in 2010.

The practice is simultaneously engaged with a diverse range of clients, including governmental and non-governmental agencies, corporate and private clients, and institutions. RMA Architects has completed projects ranging from single-family residences to larger scale buildings and urban designs proposals. Project types include residential, office, institutional, art galleries and retail, as well as conservation of historic structures.

Led by four Principal Architects and a core group of Design Associates, the studio works actively with local craftspeople and contractors to develop and refine construction details and methods of building that are relevant, sustainable, and founded on local knowledge. By working with varied constituencies, and through a multiplicity of modes of engagement with practice, RMA Architects endeavours to develop and evolve culturally specific design solutions for each unique context.



An asymmetrical building footprint was established according to existing trees on site



The amphitheater becomes a space for informal activities

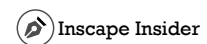
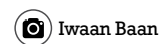


A minimal structure frames the surrounding greenery and landscape

for hanging art, and adjustable track lighting. The hall is framed by a glass facade on three sides, with sliding glass panels for cross ventilation as and when required. Adjacent is a store, as well as a Reading Corner which can accommodate more than 500 books. Centrally located is an administrative office with seating for ten, storage facilities, and a common meeting area. Toilets are designed with variable heights for various facilities within the bathrooms. An open-to-sky amphitheatre and adjacent plaza activates external spaces, creating opportunities for outdoor activities in a safe environment. Accessed via the amphitheatre staircase, a 750-square-foot terrace deck functions like a treehouse, welcoming children and adults alike into the canopy of more than a dozen trees.



A timeless song for the Swiss mountains

 Inscape Insider  Iwaan Baan

PROJECT INFO

NAME : MUSÉE ATELIER AUDEMARS PIGUET
 LOCATION : LE BRASSUS, SWITZERLAND
 COLLABORATORS : BIG IDEAS, ATELIER BRUCKNER, HG MERZ, LUCHINGER UND MEYER, MULLER ILLIEN
 AREA : 2373 SQ.M
 DATE : APRIL 2020

“

Lucidity and motion converge within the spaces of this watch museum located in the scenic Swiss mountains designed by the team at the acclaimed practice - BIG.

The Musée Atelier Audemars Piguet is a museum built in proximity to Audemars Piguet, the legendary watchmaking company. The museum immerses the visitors in the Swiss manufacturer's cultural universe - past, present and future. A space of live craft where the people can witness watches being handmade and experience other encounters entwining contemporary architecture, pioneering scenography and traditional savoir-faire. Thus the Musée Atelier Audemars Piguet embodies the manufacturer's free spirit and devotion to the perpetuation of Haute Horlogerie in the Vallée de Joux and beyond.

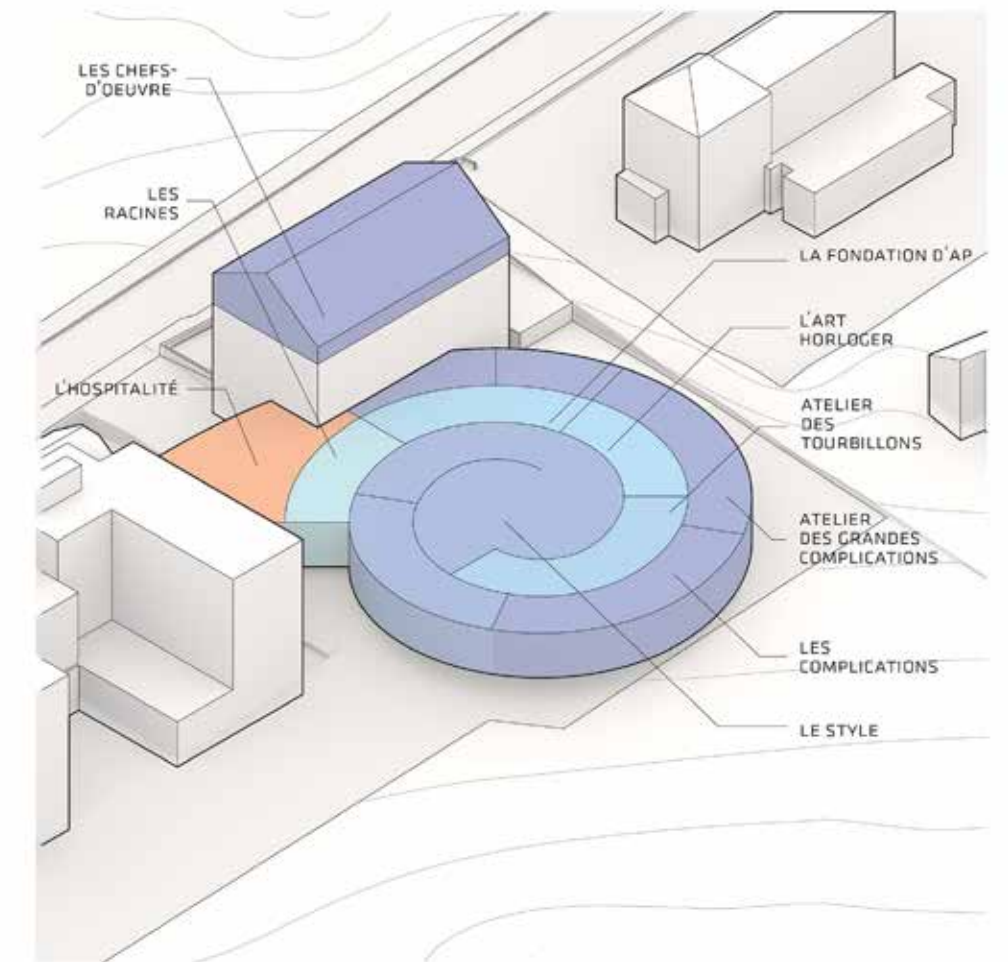


The spaces transform throughout the motion of the user



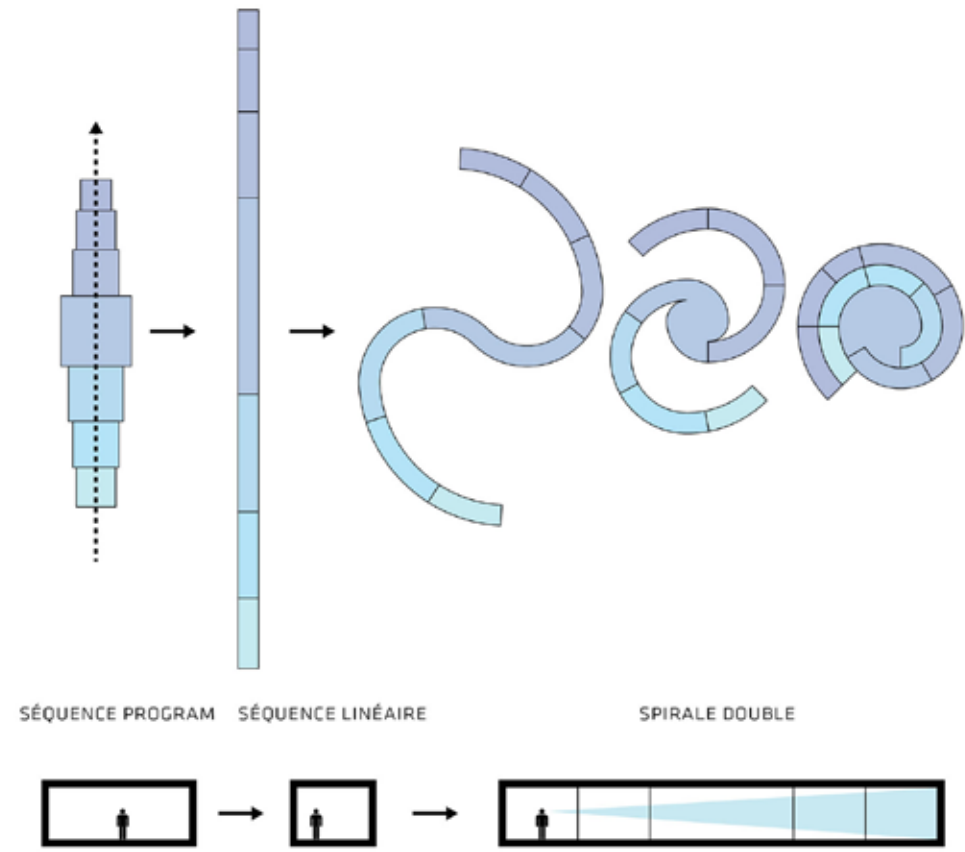
The spaces are arranged linearly and coiled within a helix

Musée Atelier Audemars Piguet is located among the historical complex of workshops and factories in Le Brassus in the heart of La Vallée de Joux. The valley has been chronicled to be the birthplace of many acclaimed Swiss watchmakers. The winters, that made people cooped up in their homes, presented an opportunity to pursue the nimble art of watchmaking



EXHIBITION SEQUENCE

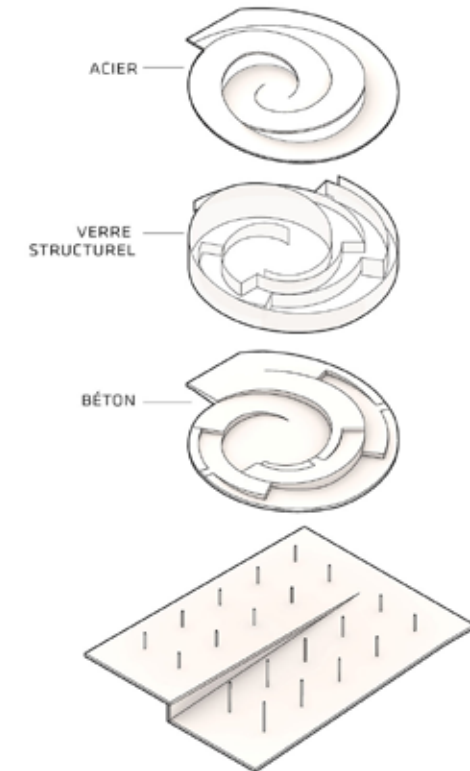
The existing museum building with its original workshops is connected to the exhibition sequence through an entrance hall positioned at the front.



SPIRAL

The exhibition sequence is stretched into a linear spatial experience, then bends to form a continuous spiral.

The brief laid out to the architects were as follows; the organization and architecture of the museum will embody the core values of Audemars Piguet. It must be characterized by the independent spirit of the family-owned company that has retained autonomy over the years, making it a game-changing innovator in a field governed by rules and traditions. It must be rooted in the heritage of watchmaking in La Vallée de Joux, which goes back centuries and is nested in the nature and culture of the place and the people of the valley. And finally, it must incorporate the inner tension that characterizes Audemars Piguet and resonates throughout the brand, the craft and the designs as captured in the motto: to break the rules you must first master them. Musée Atelier Audemars Piguet is conceived as an oxymoron. Striking yet subtle. Contemporary yet timeless. Functional yet sculptural. Floating yet rooted. Local presence with a global resonance. A striking landmark that is seamlessly integrated in the local landscape. A contemporary yet timeless architecture that blends with the historical buildings to create an intuitive sequence of spaces – old and new. A pavilion for the art and science of watchmaking that is conceived as a storyline for the visitors – every element is governed by the functional requirements of the exhibition, while appearing as a striking sculpture conceived in a single gesture.



STRUCTURAL CONCEPT

A lightweight steel structure rests on structural glazing.

The glass curtain walls are protected by a mesh facade



The users are also able to enjoy the scenic views of the Swiss mountains



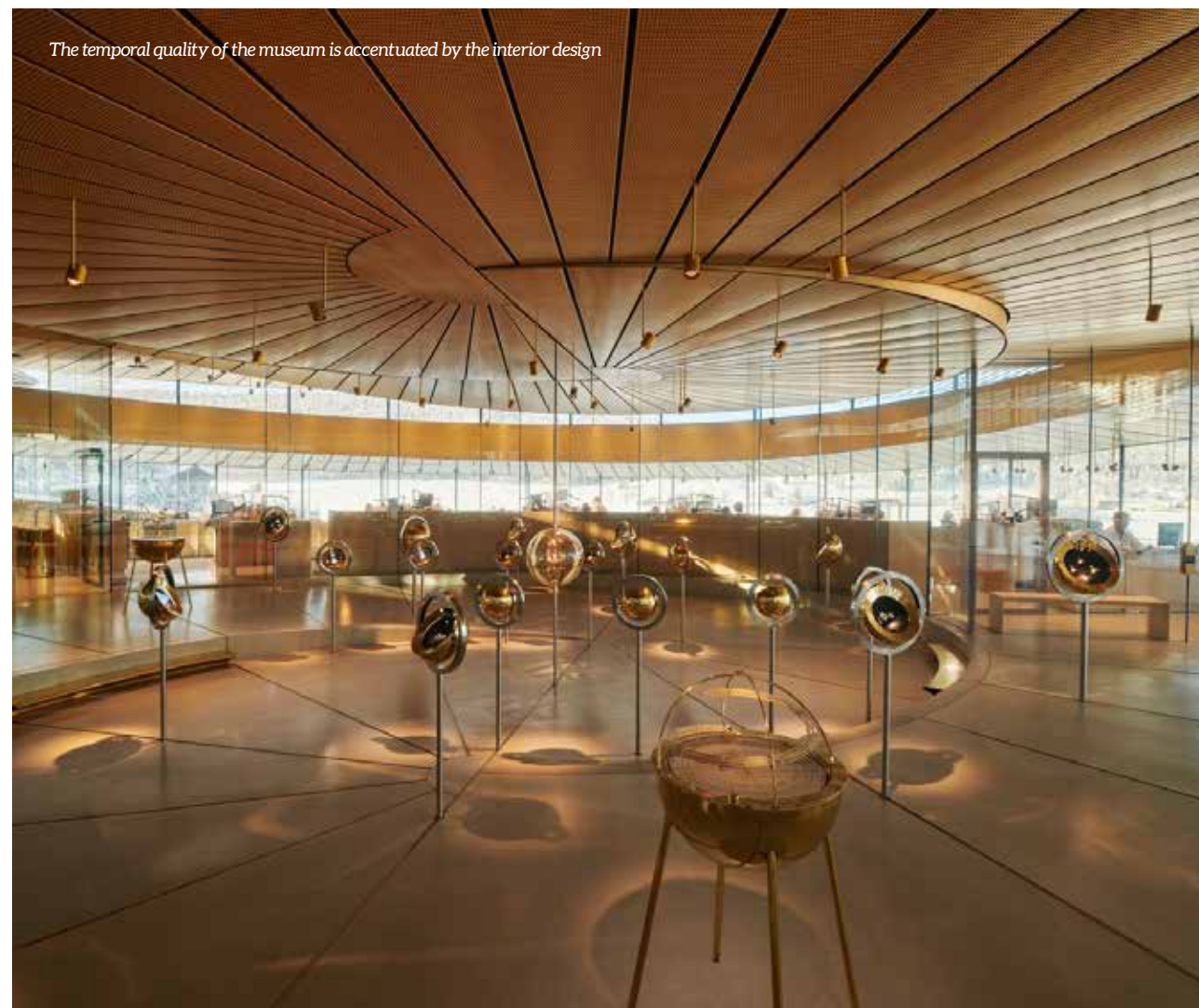


The upward and downward arrangement of the helix helps to provide views even in the interiors of the coil.

The building contrasts and compliments with the surrounding landscape



The temporal quality of the museum is accentuated by the interior design



The exhibits appear to float within the glass chamber



BJARKEINGELS

BIG/BJARKE INGELS GROUP

BIG is a Copenhagen, New York, London and Barcelona based group of architects, designers, urbanists, landscape professionals, interior and product designers, researchers and inventors. The office is currently involved in a large number of projects throughout Europe, North America, Asia and the Middle East. BIG's architecture emerges out of a careful analysis of how contemporary life constantly evolves and changes. Not least due to the influence of multicultural exchange, global economic flows and communication technologies that all together require new ways of architectural and urban organization. They believe that to deal with today's challenges, architecture can profitably move into a field that has been largely unexplored. A pragmatic utopian architecture that steers clear of the petrifying pragmatism of boring boxes and the naïve utopian ideas of digital formalism.

The exhibition space itself was envisaged by the architects as a sequence of spaces. They then sought to coil this sequence of spaces within a spiral, which will neatly contain the linear progression within itself. The winding spiral was then elevated and depressed within the terrain to accommodate for natural light, ventilation and views into the spectacular Swiss mountainscape.

Gallery

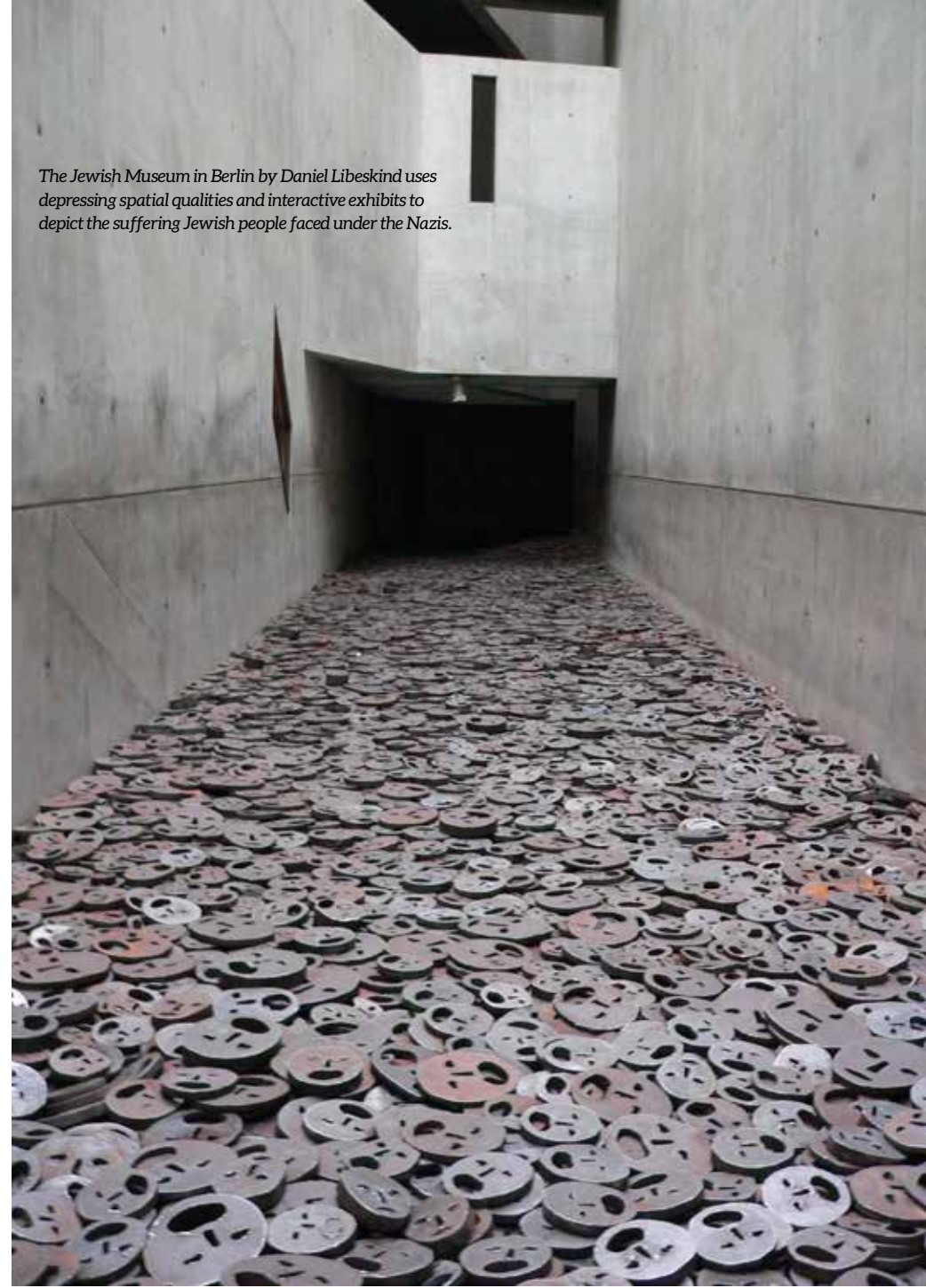
The cultural landmark

YOUNG WRITERS SERIES  Ar. Ridha Fathima

The gallery is a confluence of art, culture, time and space. While spaces of the exhibition may look simple for a layman, it is a reckoning for a designer to showcase his skills, because galleries, maybe more than any other typology in architecture- is about storytelling. The user starts his experience from the entrance and by the time he reaches the exit, he should have grasped a story from the experience.



The groundbreaking form of the Qatar National museum is complimented by engaging interiors



The Jewish Museum in Berlin by Daniel Libeskind uses depressing spatial qualities and interactive exhibits to depict the suffering Jewish people faced under the Nazis.

Galleries come in many forms, from the humble private art galleries to museums of national importance. The success of a gallery is dependent on the architect to integrate and balance creativity with storytelling. If the spaces are not engaging, there will be less footfall, which is detrimental to the business of the gallery - if it is a private gallery, the art pieces will not get sold, and if it is a public one, it will tarnish the tourism opportunities of the state.

Many galleries are designed with a linear progression of the user in mind so that the exhibits progress in a complimentary manner to give the user an engaging experience. The Qatar National Museum, designed by Jean Nouvel is an apt case study in storytelling. While the widely celebrated form of the building has generated pride

for the Qatar state, the interiors incorporate an engaging user experience, that brings colour to an otherwise dreary and at times even depressing history of the state. The user progresses from the earliest history to the most recent. While history could be very drab, especially for the children, the designers have added amenities for fun and games within the theme of the chapter in history that is being told at that particular space.

The progression of the user experience within the space must be well laid out. A defining aspect that influences this aspect is lighting, the purpose of the gallery is display, a primarily visual experience. So it is imperative to set the ambience using appropriate lighting. Most galleries incorporate flexible lighting arrangements



The clean minimalistic interiors of Sao Paulo Museum of Art by Lina Bo Bardi gives centre stage to the art exhibits and offers flexibility to showcase a large variety in exhibits

that can support a wide variety of exhibits. Natural lighting may not always be the right choice here as it is varying and inconsistent. Designers often employ clever lighting complemented by materials like glass to emphasise exhibits and downplay the in between spaces.

A gallery often is built for a long future so designers have to give the spaces an amount of flexibility so that it can accommodate a range of exhibits. Often the architect's vision for the spaces supersedes the practicality and even the acclaimed designer Frank Lloyd Wright is not exempt from this, as is evident from Historian Lewis Mumford who wrote the following about his iconic Solomon R. Guggenheim Museum when many artists refused to display their work in the museum before its opening.

"Wright has allotted the paintings and sculptures on view only as much space as would not infringe upon his abstract composition. ... [He] created a shell whose form has no relation to its function and offered no possibility of future departure from his rigid preconceptions. [The promenade] has, for a museum, a low ceiling - nine feet eight inches [295 cm] [limiting painting size. The wall] slanted outward, following the outward slant of the exterior wall, and paintings were not supposed to be hung vertically or shown in their true plane but were to be tilted back against it. ... Nor

[can a visitor] escape the light shining in his eyes from the narrow slots in the wall."

If we approach private galleries, we come upon the sheer variety in purpose and execution of the design brief. There are corporate galleries for displaying products, private art galleries to sell paintings and other art pieces, and so on. In private exhibition spaces, we get closer to the retail aspect of the gallery and another challenge presents itself to the designer, the spaces should impress and engage the user as well as potentially help sell the pieces to interested clients.

Galleries also present a tantalising opportunity for adaptive reuse - giving a new lease of life to historically important buildings that are facing dilapidation. The Kochi Muziris Biennale conducted in the historical precincts of Fort Kochi has helped to revive not only the art scene of Kerala but also the old buildings of the place. The Kala Ghoda district in Mumbai evolved as an art district once the historical buildings of the place were converted into art galleries and museums.



Galleries are a necessity for a place to preserve its cultural imprint for the future generations. They are also a showcase for outsiders to experience a slice of the identity of the place. The architect's responsibility in delivering to this promise through their design is no small feat.



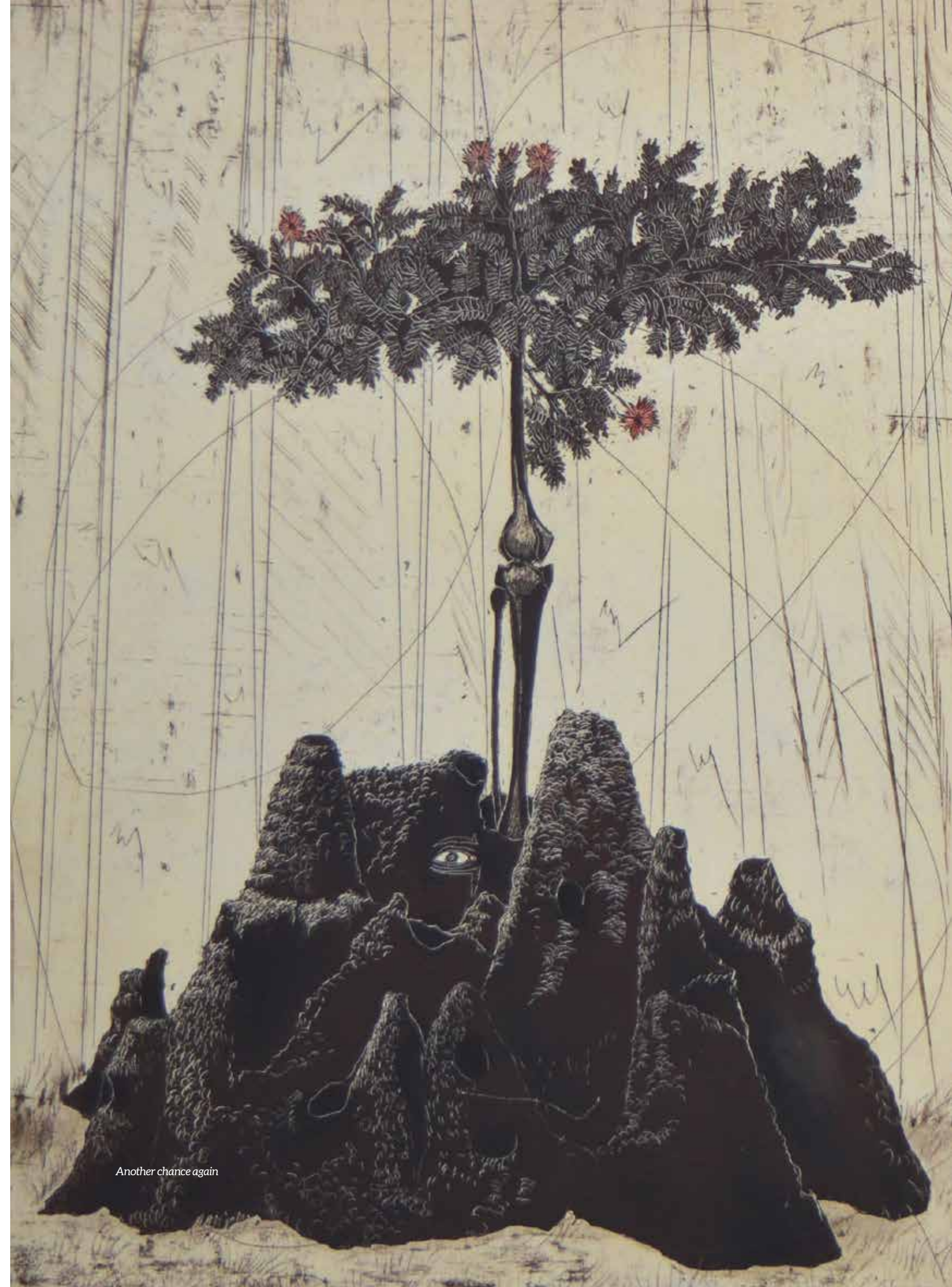
Solomon Guggenheim museum by Frank Lloyd Wright received a lot of backlash before it's opening



Creativity unbound

 Ridha Fathima  The artist

Viswanath Kuttum hails from Port Blair, Andaman. He completed his Bachelor of Fine Arts in 2013 from Gwalior, Madhya Pradesh and Master of Fine Arts in 2018 from College of Art, Delhi. He spent his childhood and youth in the relatively untouched landscapes of Andaman and Nicobar Islands where he was exposed to the enigmatic mystery of the ocean, exotic flora and fauna, and the unique indigenous culture. The island has a sublime warm and cool climate, and the ocean presents long swathes of emptiness that present a glorious backdrop for the dynamic colours of the sky.



Another chance again



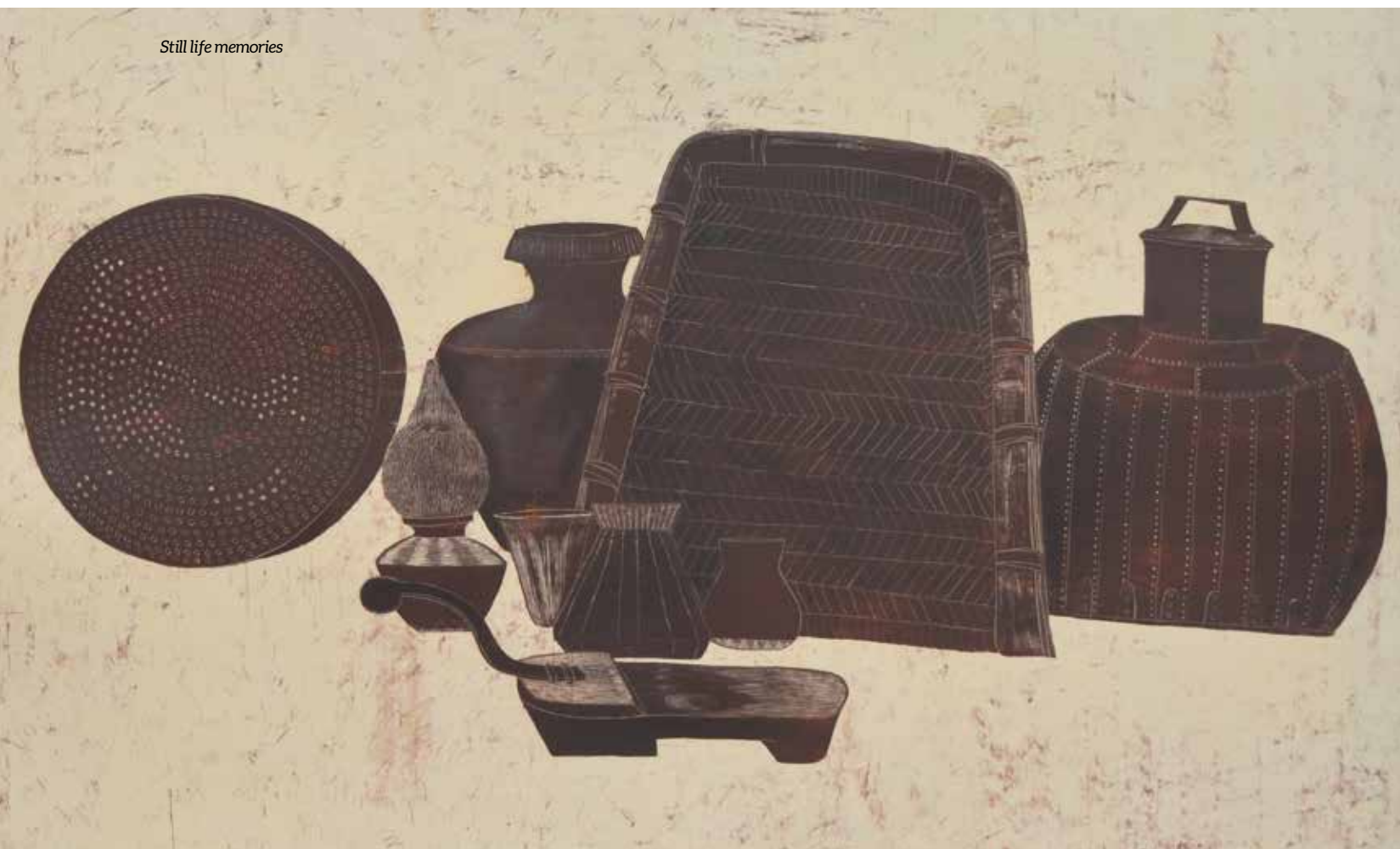
A moment of after praying



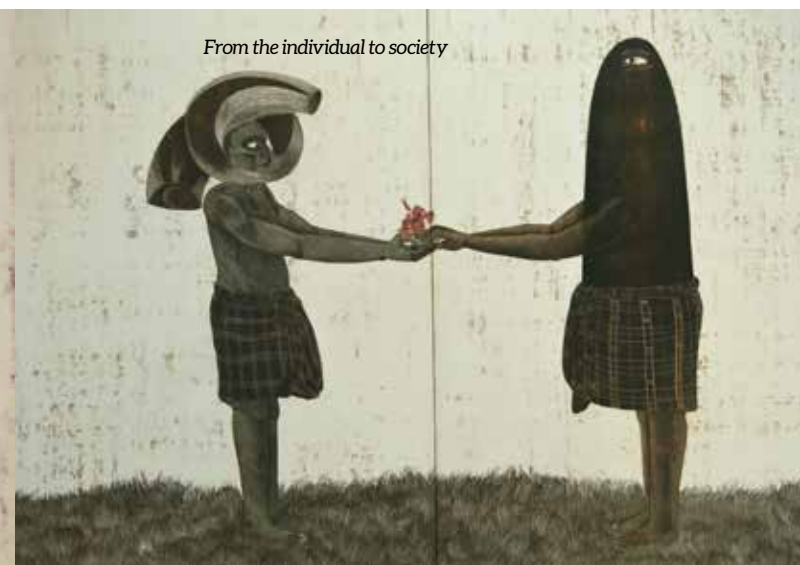
VISWANATH KUTTUM

The artists' father was a daily wage labourer, but supported his artistic aspirations with all the amenities within their disposition. The artist himself became self-reliant at the age of fifteen, and devised a vision for his future in art without any financial support from his family, by working full time for two years after high school. Viswanath, armed with tutelage in art from his maternal uncle, joined Fine arts school with a clean slate. The lack of financial aid in several stages of the artists' life inspired him to innovate in terms of his inventory of tools and materials. The artist has worked with materials such as candles, furniture, linseed oil, wood varnish, wood polish pigment on MDF board or paper board and prepares his mediums in-house. He lives and works out of Delhi.

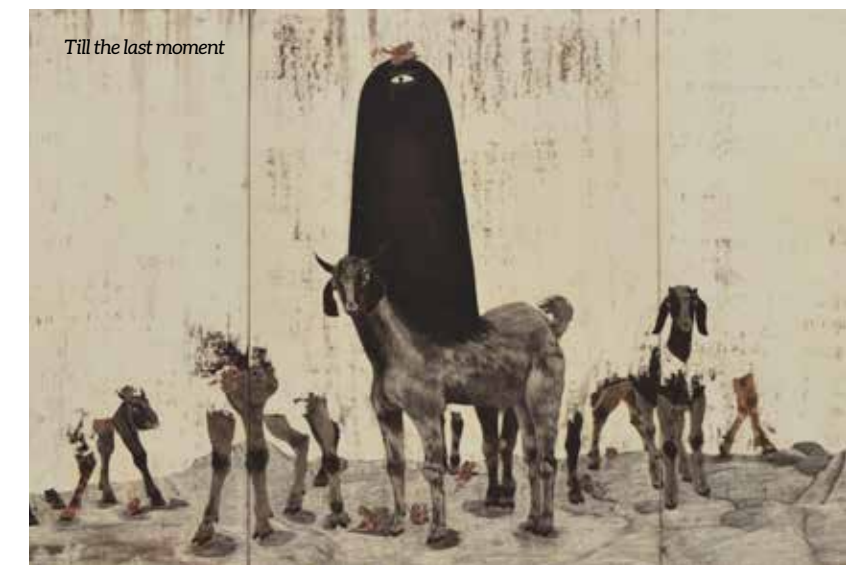
His paintings showcase recurring motifs like goats, stones (with contours like Shiv-ling), ritual flowers, plants, clay pots, skeletons, sometimes using the human form when the concept demands, and uses expansive empty backgrounds inspired by the Andaman atmosphere. His paintings represent the contrast between society and individuality, and delves into the philosophical and spiritual manifestations of the connections between society and the individual.



Still life memories



From the individual to society



Till the last moment



Till the last moment

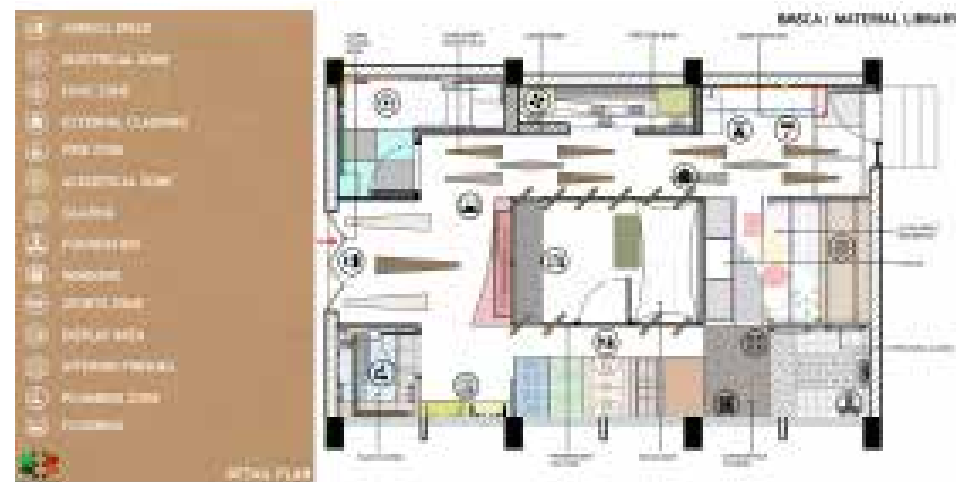
BANGALORE

MATERIAL LIBRARY AT BMS COLLEGE OF ARCHITECTURE

As part of BRC's Institutional engagement program spearheaded by Ar. V. Vishwanath, MC Member IIID BRC, a 600 Sft. Material Library has been proposed within BMS College of Architecture premises inside their exhibition hall at Basavanagudi Campus, Bangalore.

Carefully designed for a wholesome experiential learning of products and materials by students, the design team at Vishwanath Associates has put together a touch and feel experience of Electrical, Plumbing, HVAC, Exterior & Interior Products, Fenestration, and flooring zones.

Scheduled to get commissioned for use shortly, this initiative was powered by sourcing of Product and Material samples through engagement with trade community by each member of the committee in a category wise manner.



HYDERABAD 03-2-2021

IIID Hyderabad Regional Chapter hosted Reading Master Practices by the students of HAMSTECH, Hyderabad on Wednesday, 3rd February 2021 at 6 PM on Zoom App which is initiated by the IIID Jaipur Regional Chapter. This conceptualized program focuses on students and it provides an opportunity for them to not only study award winning projects of the leading Architects/Designers of India but also to present it live in front of a panel of distinguished Architects/ Designers from across the country. The panelists will not only witness the presentation prepared by the students but it also interacts with them. This Webinar is Moderated by Ar. Sanjiv Thakur, Chairman of Thane Chapter and the panelists are Ar. Jeypandian Chairman of Chennai Chapter, Ar. Siddharth Naik Chairman of Goa Chapter, Ar. Sandeep Saraswat Chairman of Lucknow Chapter, Ar. Rupal Bagrecha Chairman of Raipur Chapter and Ar. Kamal Periwal Chairman of Kolkata Chapter. Students team of HAMSTECH, Ms. Aachal Kothari, Ms. Vishva Radia, Ms. Rochelle Perry, Ms. Simran Shah and Ms. Anagha Ramesh presented the works of featured Master Practice: TAO Architecture - Ar. Manish Banker.



MUMBAI CHAPTER

INSCAPE IIID MRC

27th FEB 2021

IIID MRC STUDY TOUR - TOUCH THE BRICK

WITTY INTERNATIONAL SCHOOL, BORIVALI (W), IN COLLABORATION WITH PEATA, SUPPORTED BY IIID TRC.

Newly elected as an EC member on board of Practicing Engineers, Architects and Town Planners Association, IIID MRC chairperson Ar. Leena Nimbalkar took a step forward towards introductory collaborative efforts with PEATA, to visit the hi-tech WITTY international school, Borivali(W), under the study tour programme "Touch the Brick". Many thanks to PEATA president Ar. Samir Hingoo and team lead Past President Ar. Shirish Sukhatme, Ar. Ratan Bhalwankar and Er. Tarun Motta sir. Jt. secretary iiid mrc Id. Rajiv Harsora was assigned to lead. Her dream team IIID MRC and Ar. Sanjiv Thakur's team from IIID TRC supported the event. This was our North Zone activity. It was an open invite from the school, however recent hike in covid cases and strict government norms forced us to curb the overall attendance.

We would like to share the experience like this - As soon as you enter the simple elegant rectangular structure, you are welcomed by a grand lobby meant for the assemblies in school. This is where the journey begins to explore variety of spaces thoughtfully crafted to fulfill the different functions of the school's day to day activities. Every space has unique interiors which is nothing less than an inspiration for the students. Carefully selected materials, decor, false ceiling designs, furniture and accessories creates the ambience which speaks for the function of the room it is designed for. It is an immersive environment for students by 'well thought over' detailing for different functions such as art room, recording studio, music room, science labs, classrooms, assembly areas, cafeterias and especially the library.

Indeed an international look and feel of the spaces enjoyed amidst the hustle bustle of Mumbai city.

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Musings of the galleries

Museums and galleries are the impressions of history.

They speak the stories of several periods and anecdotes of the past. So that the visitors to the museums and galleries traverse through those times and sagas, and feel one with them, a suitable ambience has to be ensured. Vast and deep spaces become imperative for a gallery because every exhibit there too has to share many facts which are profound and extensive. A nation, its history, its battles, its wonders, its art and architecture - all these and many more can be found in the galleries. This is exactly what makes a gallery designer's task a formidable one. After getting an insight into the very purpose of the gallery, one should be able to make a time travel through the era depicted and make arrangements that would do justice to that period. We all know that in a well-directed movie it is the characters that hog the limelight.

Many world-famous museums and galleries - old and new ones - are known to us. As each today becomes yesterday, new ones keep on taking shape - conforming to the new criteria and perspective. The advancements made in the fields of acoustics and lighting have immensely helped the designers in enhancing the ambience of the galleries and presenting them in an awe-inspiring manner.

This issue of Inscape - about galleries - is no doubt a gallery in itself. With the hope, this will serve as a feast to your eyes, heart and mind.

Dr. Rema S Kartha

Co-Editor

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