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THE OFFICIAL PUBLICATION OF IIID

AUG 2021 VOL. 02 ISSUE 07 ₹100




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Adaptive Reuse

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Vol. 02 | Issue 07 | Aug 2021

Inscape

THE OFFICIAL PUBLICATION OF IIID



Cover image Courtesy:
Edmund Sumner, Dilip Bhatia, Studio Lotus, GPL Vikhroli

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Have you ever imagined a home that exists in complete absence of light; where your surroundings are just a vague concoction of black contours; where a vibrant red and a radiant blue look like mere shadows of grey; and the only experiences you have are by touching things around you? Can you imagine a home without light? If not, then how can you live with similar dark corners within your kitchen drawers, or lustreless showcases that stand unnoticed in your living room, or vibrant clothes and accessories that all look grey in your un-lit wardrobe? The importance of light within furniture cannot be undermined; it has the same relevance in your day-to-day routine as regular ambient lighting in your homes.

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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 18 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 areas 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

zeitgeist of the times with minimal interventions of structure 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 GPL Vikrohli addressed The Imagine Studio as a masterpiece in industrial adaptive use. A studio, workshop and café were within repurposed buildings which respected the industrial architecture, recycled materials and created contexts of contrasting sensorial experiences.

Alembic Museum at Vadodara by Karan Grover Associates, worked with history and in many ways enhanced the flaws and degeneration of the buildings as part of its aesthetics. An old chemical works factory transformed into artists studies, exhibition and multi purpose spaces with a variety of industrial sheds that were envisaged as one cohesive whole.

Raya Shanwalker Architects designed Solo, the village pub with a flair of an "inebriated" artist. The 1940's warehouse owned by a trader of diverse businesses talked of a tavern Soro, 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 Salient Design Studio has used his deft hands in Raajkute Swabhumi 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 Swarup Dutta with a curious twist to his metal creating sensuous sculptures in an exhibition series KAW 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!

Shamini Shanker Jain

Enjoy every bit of reading

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President's message



Another beautiful read from Inscapes! '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 ruckus 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

reinventing spaces and their uses for todays 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 a 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, a leader by virtue of being a designer is that 'Adaptive Reuse' is not just a terminology

too! 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; 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

new purpose with, God help us, an even better outcome and tomorrow. Let us as Professionals and Persons practice Adaptive Reuse everyday. 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 this edition in 800 words with your photo attached, on or before the 10th of Sep. 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

Revive, Restore & Replenish

 Inscape Insider  Masterclass On Adaptive Reuse

The history of architecture weaves stories, emotions and events depicting an era long gone by. Rusty iron, aged bricks, antique ornamentation amongst many others infill 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 oozed 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.



Alembic Museum

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 era's emotions. They showcase a vision that once resonated 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 channelling to sophisticate the ancient structure to be represented as a new beacon, complimenting city planning and infrastructure development.



Imagine Studio



CALCUTTA BUNGALOW

Calcutta Bungalow



Swabhumi



MAD Bars 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. Newer 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 their age and experience. There is an innate curiosity that tweaks 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 astonishment to imagine a time when a building was something else. Stepping into that time bubble of culture, identity, tradition and experiences infatuate every one of our souls to relish and cherish the architectural expressions and dramatic perception enthralled within.



Soro Village Pub



A Colonial Revival

 Inscape Insider  Calcutta Bungalow

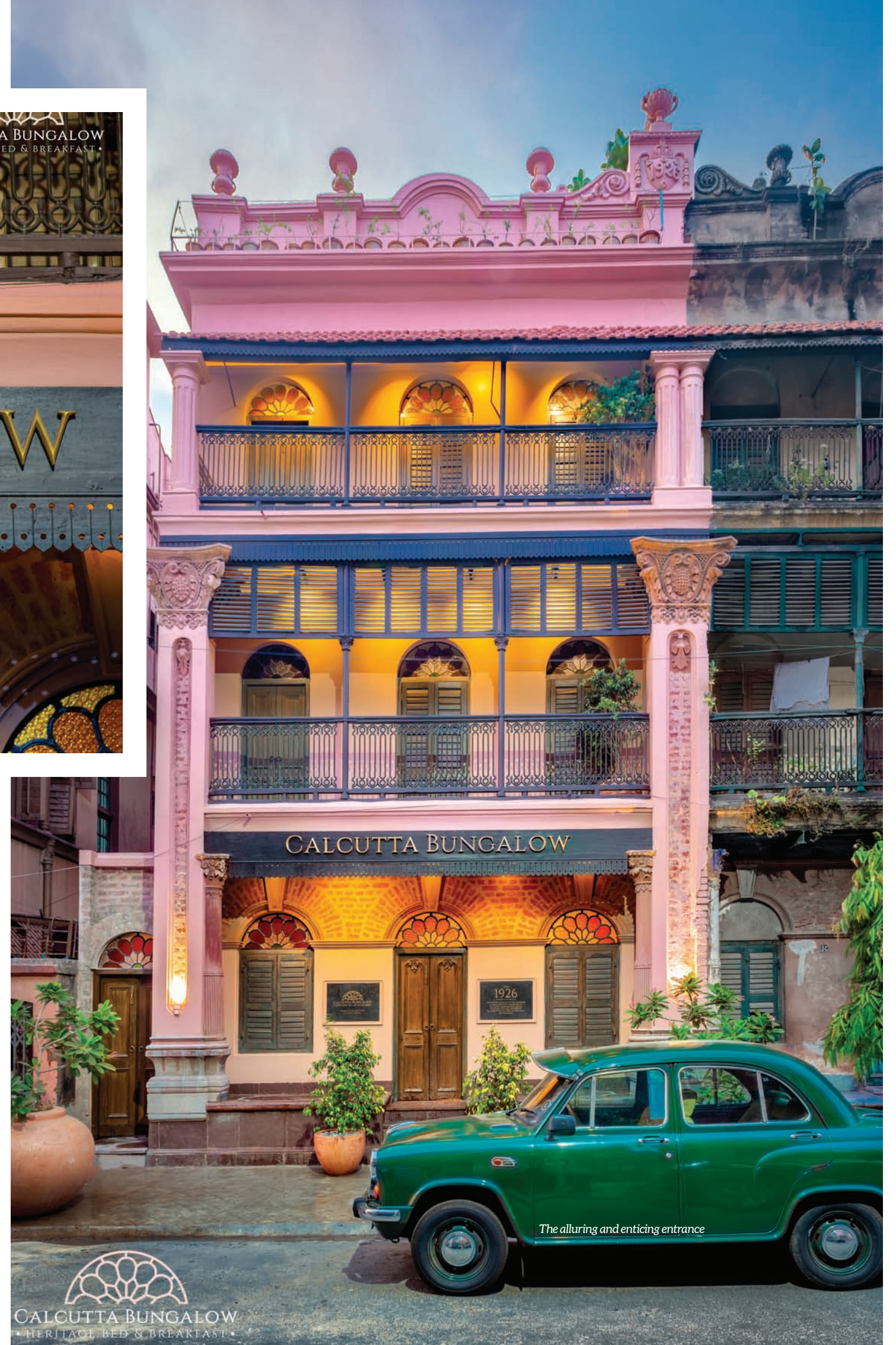
PROJECT INFO

PROJECT TITLE : CALCUTTA BUNGALOW
LOCATION : RADHAKANTA JEW STREET, KOLKATA
PRINCIPAL ARCHITECT : AKHIL RANJAN SARKAR
HERITAGE ARCHITECT : KUNAL RAKSHIT
ENVIRONMENT PLANNER : MSGUNJAN JAIN
BUILT UP AREA : 600.00+ SQ.M.(3 FLOORS)

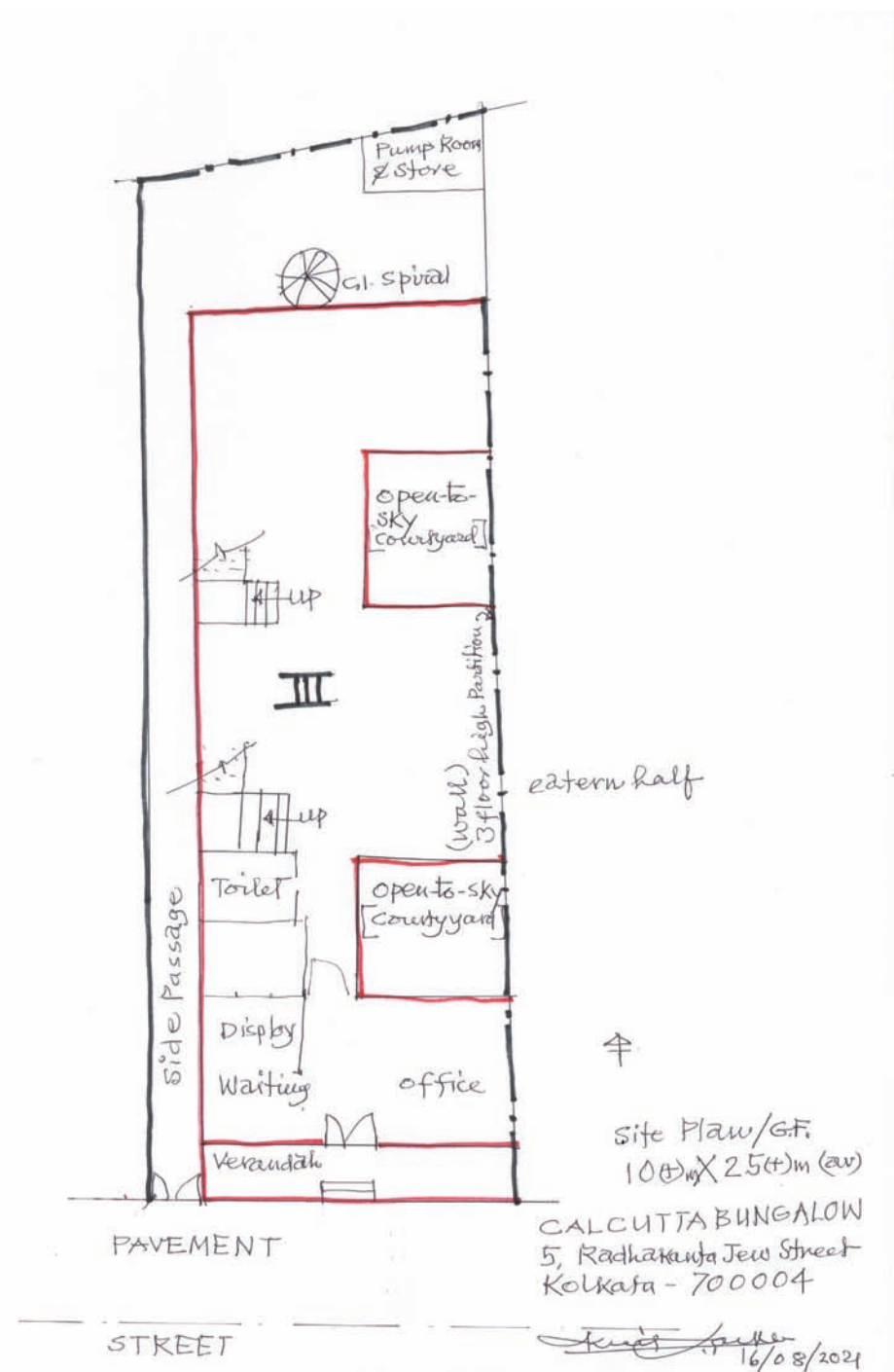
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As you approach, the front facade with pinkish tones, dark blue railings and horizontal frames reveling in a warm luminance captures your heart to dwell, making you fall in love at first sight.

Colonial heritage elements induce an old-world charm for a native town attributed to its embellishments and dazzles. Calcutta Bungalow echoes 330 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 Akhil Ranjan Sarkar.



The alluring and enticing entrance



Two open to sky courtyards delve guests to relish and engross within natural elements while sipping a cup of tea with savouries. They were raised to 16 inches, integrating seamless unhindered movement. The two open, intimate open courtyards offer natural light and ventilation to stream into the corridors, also engender 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 pantry sub dully incorporates the terrace fed by a cast-iron spiral stair starting from the ground.



The open courtyard ropes the entire structural drama in confluence

The building before its beautiful transformation





The courtyard before restoration

Cracked arches were stitched and glazed with semi-circular openings over doors, and windows were attended with a due strengthening of walls using grouting or injecting suitable chemicals. This aids in shedding the wall surfaces of common areas with a textural rustic look, also exposing the aesthetic of old beam rafter roof striations. Artist Swarup Dutta conceived the arrangement and selection of furniture and furnishings with ethnic symbolism and glam.



Warm interiors capture every element with spice and tangy fervour


CALCUTTA BUNGALOW
• HERITAGE BED & BREAKFAST •

As you approach, the front facade with pinkish tones, dark blue railings and horizontal frames revelling in a warm luminance captures your heart to dwell, making you fall in love at first sight. The architect christened six guest rooms following some typical local paras (neighbourhoods) of Calcutta like Boipara/Muchipara/Yatrapara/Shahibpara/Darjipara/ Patuapara, derived from various activities and professions of inhabitants. A galore of old-world ambience, infused with the fashion of multiple stories apartment residences of Calcutta, every space savours and vibes the past in alluring contemporary fashion.

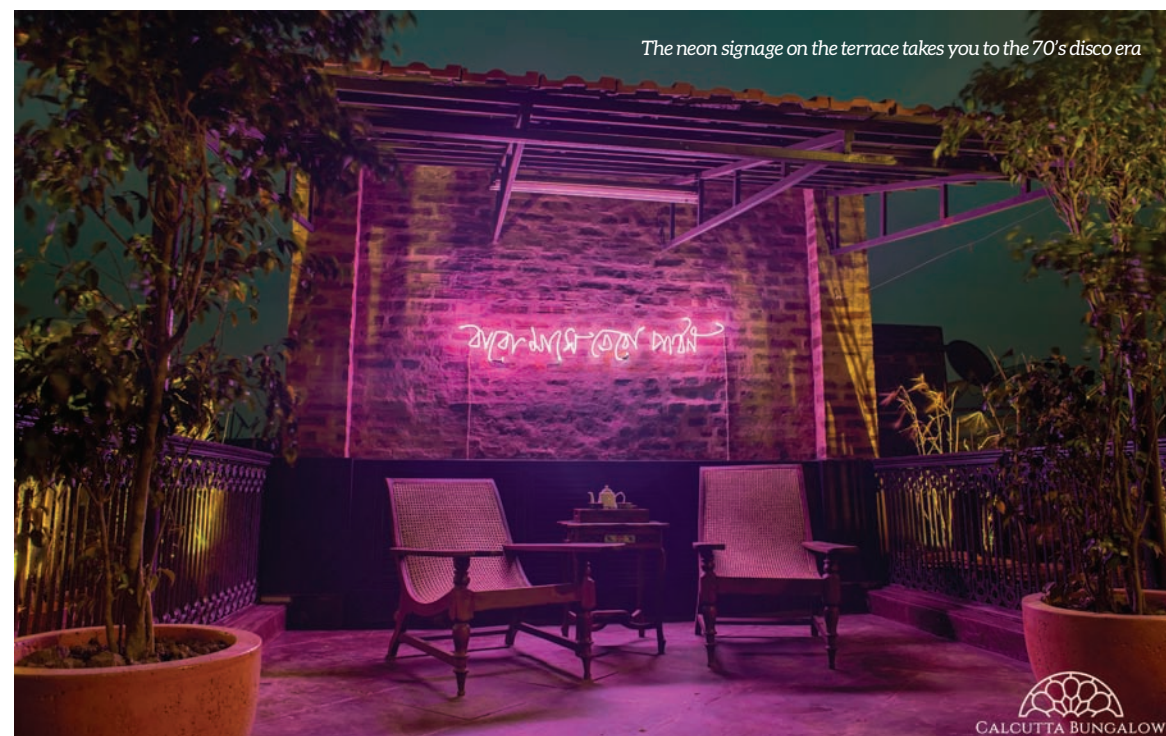


Old wooden doors instill their classic charm


CALCUTTA BUNGALOW
• HERITAGE BED & BREAKFAST •



The room invokes a bright smile to any visitor's face



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

The project initially struck A.R Sarkar's interest as a 'heritage architect' to make it clear 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 Iftekhar Ahsan (Ify) 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 reawakened 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 -Hons.) Akhil Ranjan Sarkar graduated in B.Arch from B. E. College, Shibpur in the year 1963. Later worked in numerous architectural firms and finally completing Master of City Planning from I. I. T., Kharagpur in 1969. He was the Joint Architect with J.A.Stein & Associates, New Delhi on a C.S.I.R. Laboratory Complex, Faridabad 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 Enlisted Heritage Architect /KMC.

He served as Chairman, S.A.H.M.A.T, HUDCO Building Centre Fellow, IIA/Fellow, ITPI and Member, ICOMOS, Life Member, INTACH & RES. He even associated with activities of some NGOs and CBOs in Kolkata.



The workshop interiors with large glazing

Re-invoking The Industrial Age

Inscape Insider Edmund Sumner, Dilip Bhatia, Studio Lotus, GPL Vikhroli

PROJECT INFO

PROJECT TITLE : IMAGINE STUDIO AT THE TREES
LOCATION : VIKHROLI EAST, MUMBAI,
PRACTICE : STUDIO LOTUS + GPL VIKHROLI
CLIENT : GODREJ PROPERTIES LTD.
DESIGN LEAD : FROM STUDIO LOTUS, ANKUR CHOKSI & PANKHURI GOEL, FROM GPL VIKHROLI, ANUBHAV GUPTA, NAMRATA MEHRA
SITE TEAM : AMIT SHARMA, SHIRISH KULKARNI, NINAD KOCHAREKAR, SANTOSH GUPTA
SITE AREA : 1 ACRE
COVERED AREA : 10,000 SQ.FT

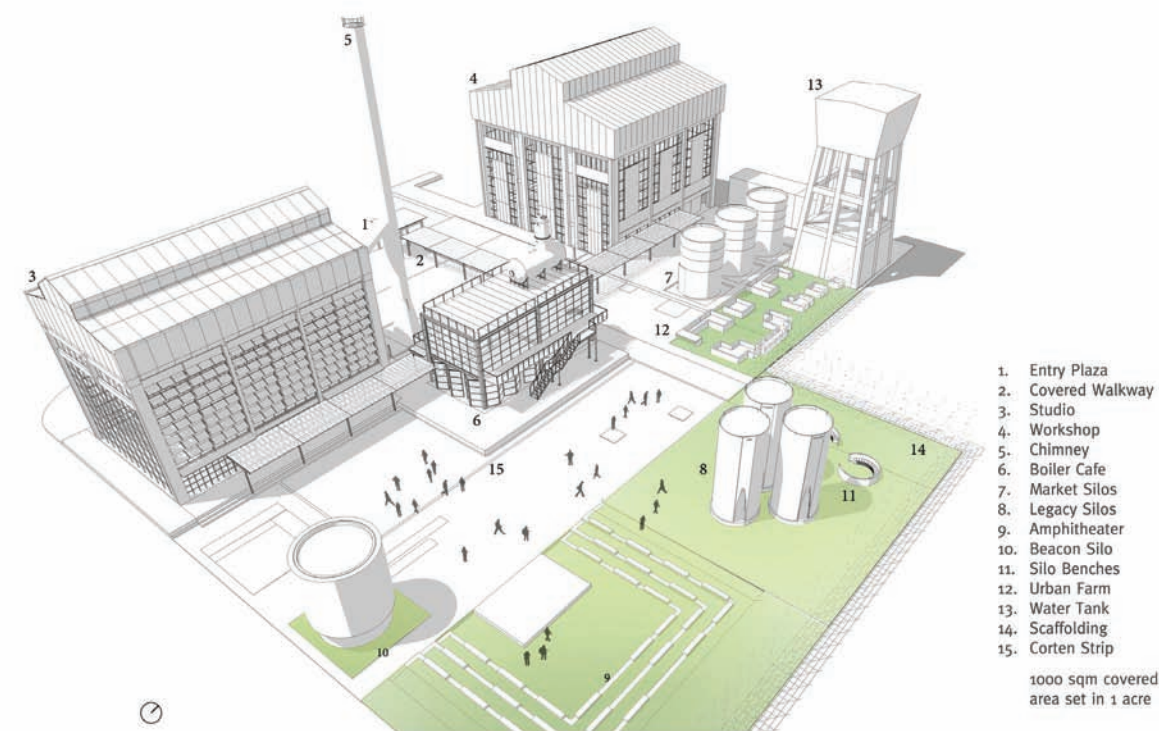
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The designers visioned to illustrate and revitalize the public realm as a microcosm of the master plan, delving to protect the site's industrial heritage and imbuing an echoing elegance.

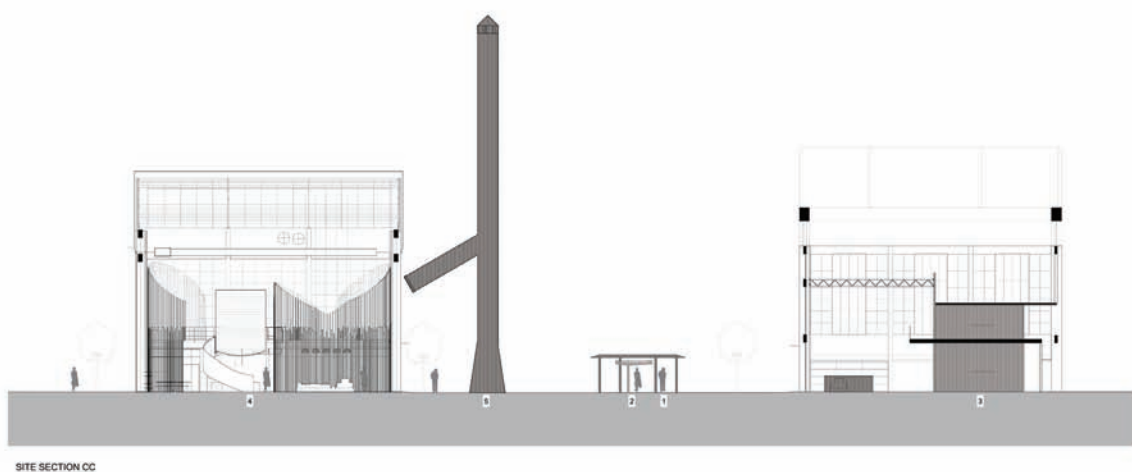
The industrial age evokes a bold and austere emotion in our minds. An intriguing adaptation explores the Imagine Studio At The Trees was conceived and visualized by Studio Lotus in collaboration with GPL Design Studio. The adaptive re-use project in Mumbai weaves nature, heritage and urbanism revelled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

The designers visioned to illustrate and revitalise the public realm as a microcosm of the master plan, delving into protecting the site's industrial heritage and imbuing an echoing elegance. The existing structures and building elements were recycled, savouring their relevance from the past eras,

also augmenting sensorial punctuations in the design narrative. Studio Lotus and GPL Vikhroli redressed the Imagine Studio as an attempt to evoke the customer journey for 'The Trees'. The grounded storyline proliferated with an authentic grander vision for the city, incorporating timeless ethics.



IMAGINE STUDIO | BIRD'S EYE VIEW



SITE SECTION CC

3. Workshop sectional elevation
1. Entry
2. Covered walkway
5. Chimney
4. Studio sectional elevation

IMAGINE STUDIO | KEY SECTION



Interior of legacy silos showcase the brand history and vision



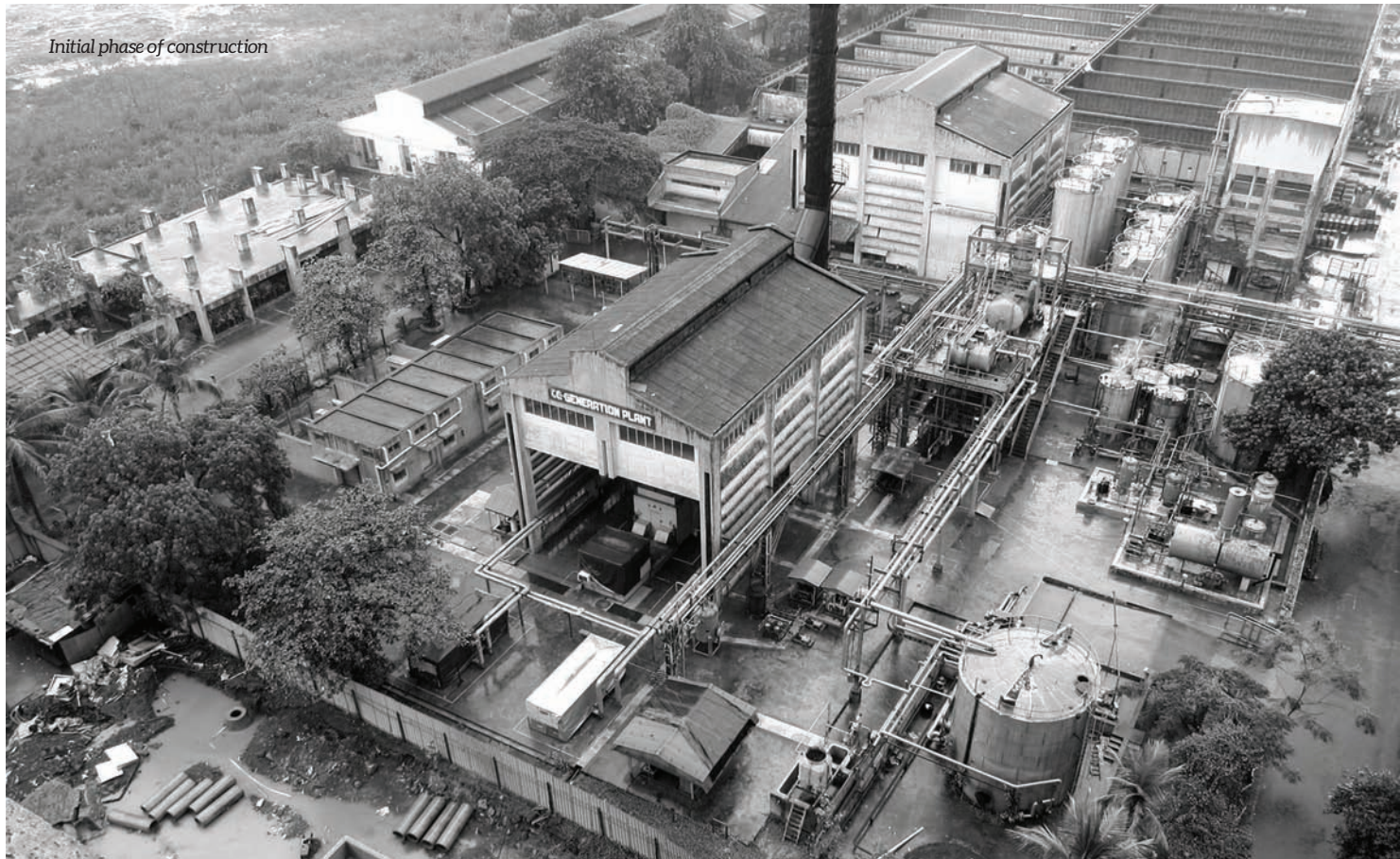
The studio interiors showing corten steel, brass and timber detailing

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

The old louvres of the primary plant, now the Studio, were repurposed in corten steel and perforated with frisky patterns. The newly designed interiors spring inspiration from the "memory" of the metal silos- cylindrical volumes vertically slashed at the site. The silhouette of these forms triggers a supple 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 recall of the industrial process and internal cyclorama.

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





Initial phase of construction



Overall view showing the chosen materiality of the scheme



The corten steel strip guides the experiential narrative



The workshop and the covered walkway

The existing boiler, now envisaged into an all-day café by retaining the structural framework and a boiler tank pinnacle atop as a memory of its original expose. A tall chimney, redolent of the bygone industrial aesthetic revels 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 path-breaking architectural firms in India, with Amrish Arora, Ankur Choksi, Sidhartha Talwar, Pankhuri Goel and Asha Sairam at the helm as Principals. Fostered with a culture of learning and intrapreneurship, 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.



Detailed door in the Workshop



The cluster of Legacy Silos

Amalgamating and integrating industrial scrap with the plants, the landscape induces them as a storytelling device. A corten 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 buildings 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 places for public engagement and participation, evolving and exploring new ideas for the future.



The Boiler Cafe, the Walkways, the Chimney and the Studio



Rooted In Context & Culture

 Inscape Insider  Ms Esha Daftari

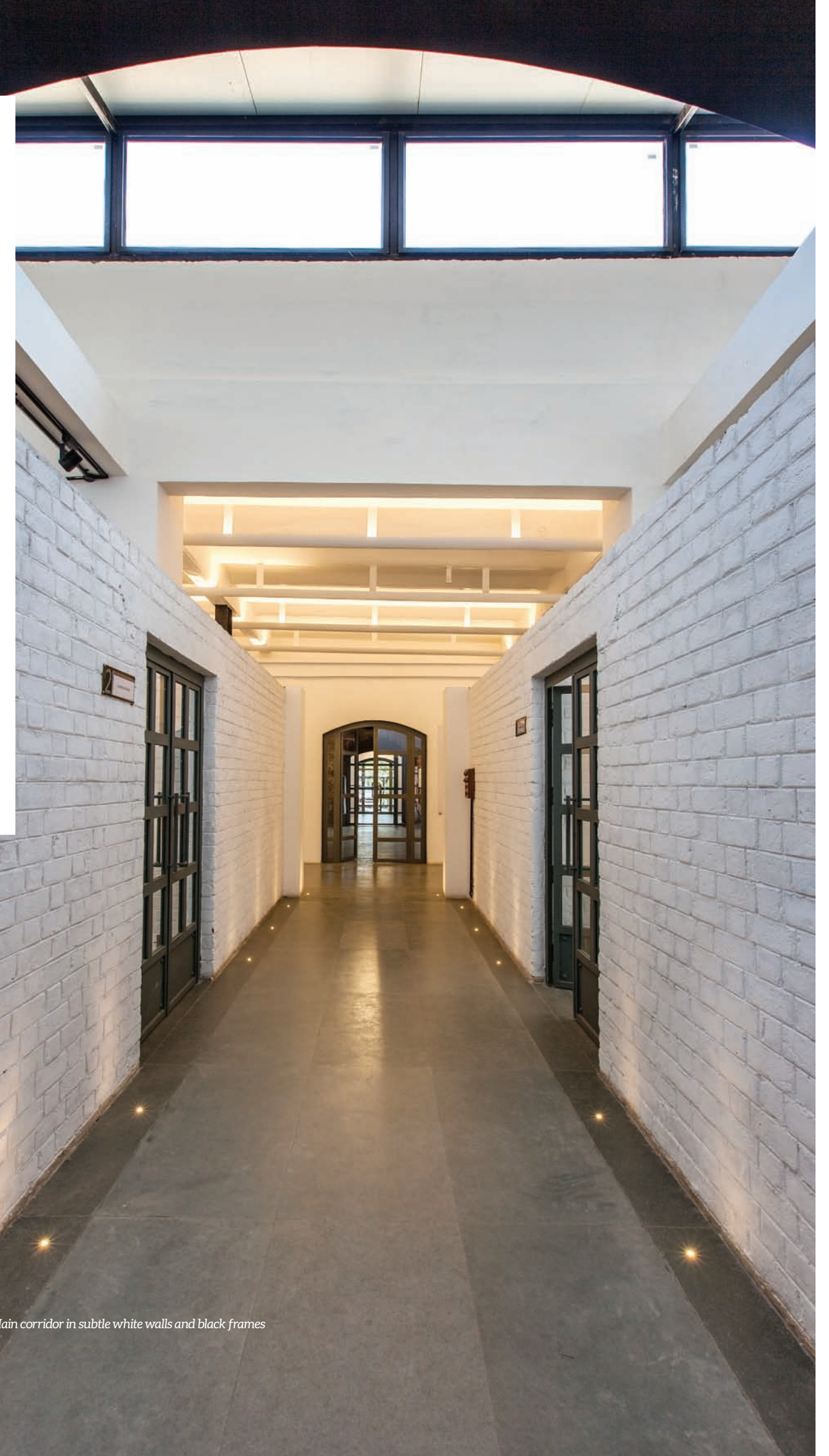
PROJECT INFO

PROJECT TITLE	: ALEMBIC MUSEUM AT ALEMBIC CITY ART DISTRICT
LOCATION	: VADODARA, GUJARAT, INDIA
PRACTICE	: KARAN GROVER & ASSOCIATES
PRINCIPAL ARCHITECT	: AR. ISHAN GROVER, KGA
MEPF	: ARTECH ENGINEERING SOLUTIONS
STRUCTURE	: MR. ASHUTOSH DESAI
SITE AREA	: 2 ACRES
BUILT UP AREA	: 1200 SQUARE METERS

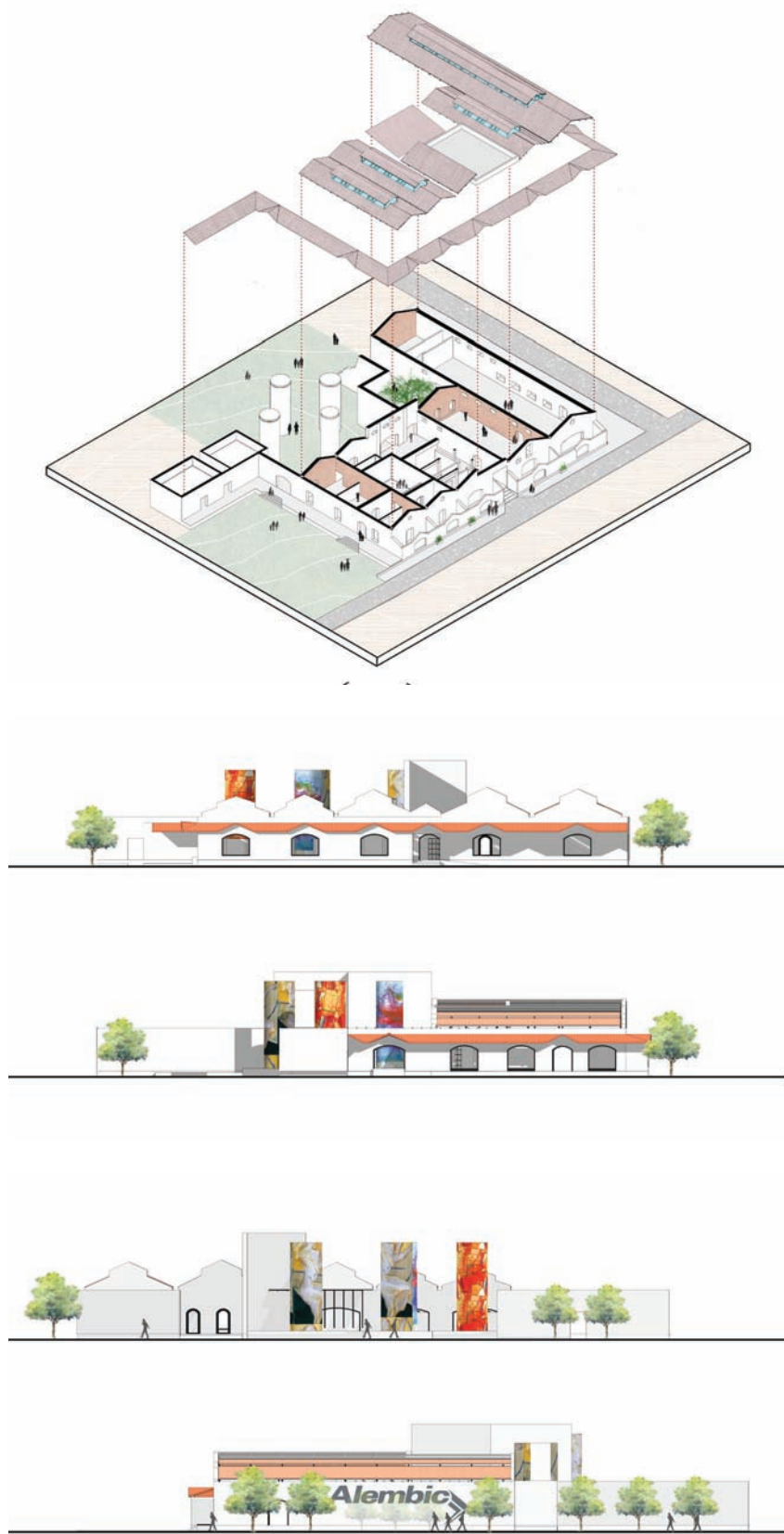
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The architectural drive tweaked the designer's vision to approach it as a sculptural element, also entertaining beauty in its flaws, from half broken walls to rusted steel embedded in floors

Courtyards and sloping roofs recreate their magic even after reviving the ruined. Broken walls, discoloured bricks and aged steel embellish a peculiar charm when acutely reinstated. Such aroma instilled by Karan Grover & Associates arises in the Alembic Museum at Alembic City Art District.



Main corridor in subtle white walls and black frames



Alembic Pharmaceuticals first started in 1907, originally conceived as the Alembic Chemical Works Company Limited. They first started manufacturing tinctures and alcohol in the very factory building that needed transformation a century later.

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

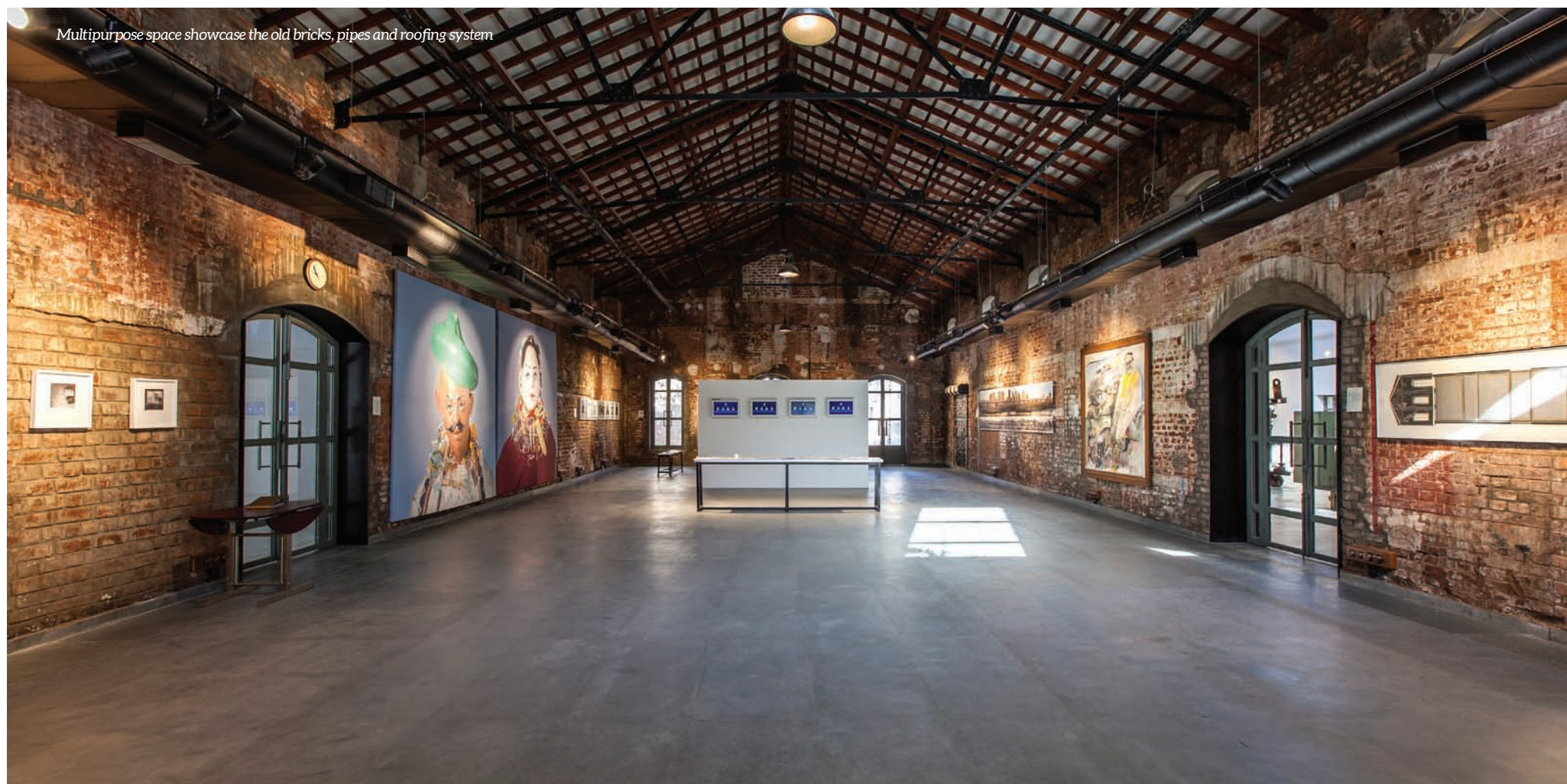
into one cohesive unit entwined with complex programs within. The designers have left many old industrial sheds and various elements manufactured within the walls to their indelible imprint. Today, the campus embraces artists' studios, an exhibition space, multipurpose space and the Alembic Museum, also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



Studio reveals mature brick in colloquy with new elements



The display interior embellished in white



Multipurpose space showcase the old bricks, pipes and roofing system

The architectural drive tweaked the designer's vision to approach it as a sculptural element, also entertaining beauty in its flaws, from half broken walls to rusted steel embedded in floors. Eventually stressing 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 Masterplan. 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 designers' first step to weave a logical circulation. Striated paths run along X and Y axis, scooped by arched corridors, created the spatial zones and volumes.



Entrance to courtyard before restoration

Courtyard invokes an exciting charm of the new and old





Transparent roof tiles bring in natural light



The old elements bring a dramatic character to the multipurpose hall



The simplicity in studio spaces contrast the ever dramatic showcase spaces

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

The primary space and the multipurpose room, was left intact with exposed brick and chipped 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.



Corridor blends the old and new in eclectic charm



Silos in the courtyard strike a dynamic echo



White and warm glow in studio spaces

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 ascribe 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 purlins and rafters, as they astound the quality of the structure that it once was.

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 area. The people of the city hope to witness major future interventions in other parts of the campus.



AR. ISHAN GROVER

KARAN GROVER & ASSOCIATES

Karan Grover & Associates based in Baroda, Gujarat, began their architectural journey in 1985. With a keen interest and passion in India's rich 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 show-stopping 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

Inscape Insider Harshan Thomson

PROJECT INFO

PROJECT TITLE : SORO THE VILLAGE PUB
LOCATION : ASSAGAO, GOA
PRACTICE : RAYA SHANKWALKER ARCHITECTS
DESIGN LEAD : RAYA SHANKWALKER
DESIGN TEAM : ABHIMAN BHALAVANIKAR, TEJAS PAI
CONSTRUCTION TEAM : ADWALPALKAR CONSTRUCTIONS PVT.LTD.
TILING : BHARAT FLOORING
LIGHTING : FOUND PIECES FROM VARIOUS AGENCIES
FURNITURE : SONU HANDICRAFTS
HVAC : DAIKIN, DIVINE AIR
HORTICULTURIST : KRISHNA PAWAR
PLOT AREA : 280 SQ.M

“

'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 boozy environment brewed with age, maturity and intensity, blends a bold character into every drop of the spirit. Soro, The Village Pub inebriate a vintage allure defined by Raya Shankwalker Architects.

Every detail from floor to ceiling sparks a zestful mood



0 1 2 3 5m

GROUND FLOOR PLAN

'Soro', meaning alcoholic beverage in Konkani is a tavern conceptualised 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 merchandises, transforming and transpiring the liquor tavern.



The antique paintings transports every one to the past



The exterior subtly blends into the interior corridors



Metal framed chair and dining, exposed pipeline and hanging light bulbs presented on a mixed tile composition

Raya Shankwalker and his team brewed a fresh stimulant, retaining as much of the pivotal original structure. The three walls stand at the junction of roads abutting the site, which the designers left largely untouched, as they enchant the aged identity. The dilapidated charm weaves the perfect opportunity to score an understated entrance into the young, hip, industrial-chic bar that unfolds within.



The broken edges upon arrival impacts on everyone's heart to bow down to the building's lifetime



Frenzy expressions displayed on the artwork



RAYA SHANKHWALKER

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 researches 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



Illuminated and embracing

As you walk in, the interior walls ablaze in vivid life, splashed by the vintage graffiti daubed and oozed into the brick layout. Shankwalker induced bold graphic elements in the design of the Soro Village Pub, elevating the tavern experience. An eclectic array of cement tiles riddles the floor in a tailored pattern, exuding 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 loop of ducting and electrical piping exposed, carrying forward the theme of the industrial warehouse.

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



Room patio

Discovering the Joyous Heritage

Inscape Insider Ms Esha Daftari

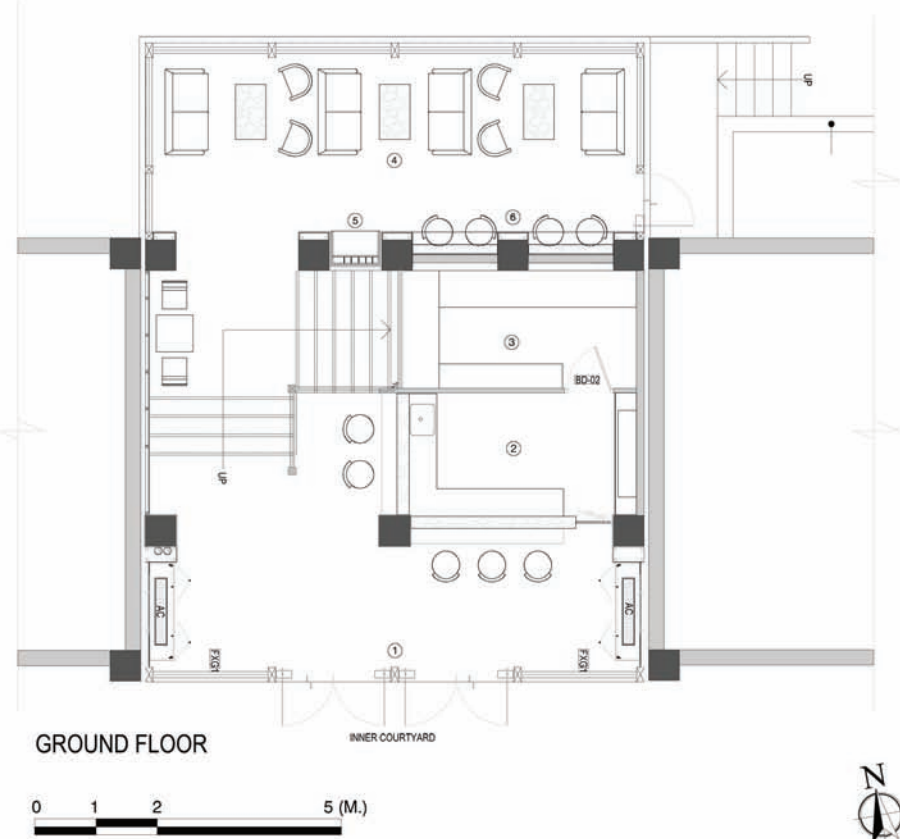
PROJECT INFO

PROJECT TITLE : RAAJKUTIR, SWABHUMI REVITALIZATION
LOCATION : KOLKATA, INDIA
PRACTICE : SALIENT DESIGN STUDIO
PRINCIPAL ARCHITECT : AR. VIVEK SINGH RATHORE
DESIGN TEAM : AR. ANURADHA PURI RATHORE, AR. KUMARJIT GOSWAMI, AR. MOUMITA CHANDRA, SK.TAWSIF HOSSAIN
STRUCTURE : SREERAM BUILDERS
LANDSCAPE : MAYA ENTERPRISE
SITE AREA : 13 ACRES

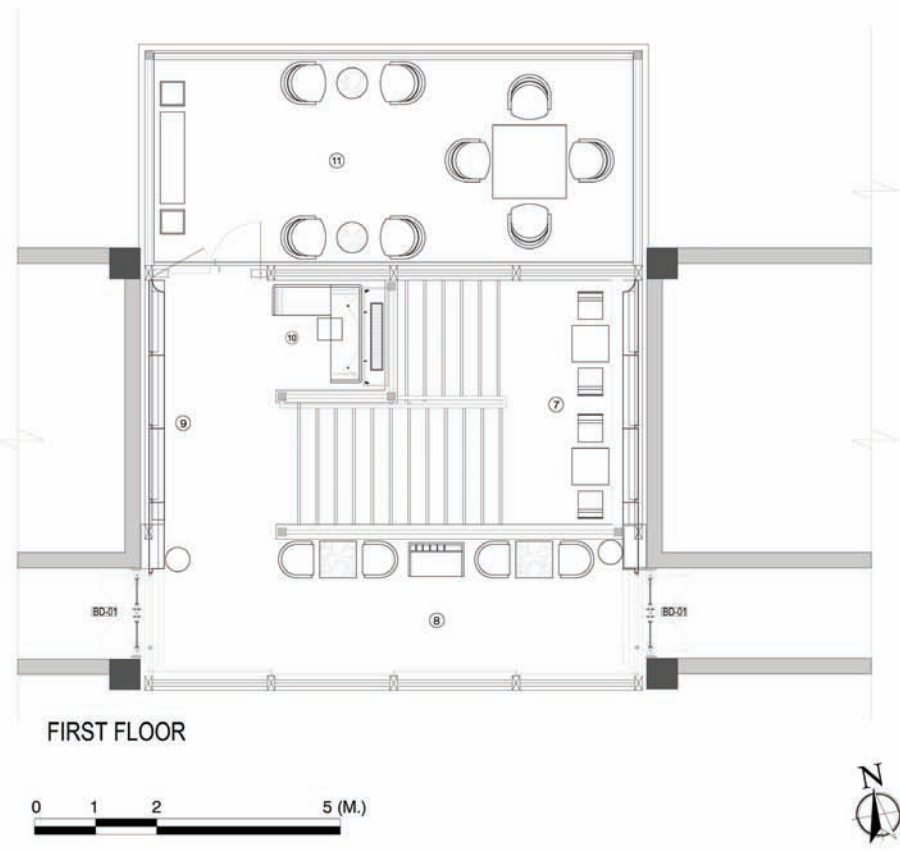
“

Raaj Bari, the once privileged fashioned a new identity as Swabhumi, providing sustainable solution revitalising the cultural extent and opening arms to welcome anyone into its serenity.

Kolkata, the city of joy, has many jewels waiting to be shined. One such pruned expression is the Swabhumi, revitalized by Salient Design Studio. Humbly abiding at 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



- LEGEND**
- ⑦ HALF LANDING SEATING
 - ⑧ CORRIDOR SEATING
 - ⑨ BOTTLE RACKS ON WALL
 - ⑩ BENCH SEATING
 - ⑪ OUTDOOR SEATING



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 suffering 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 enchant the city a place to embrace their heritage. The palatial city lacked a place to celebrate the inspirational legacy, which was awakened in the charm of Old Zamindaar Bari. Raaj Bari, the once privileged fashioned a new identity as Swabhumi, providing sustainable solution revitalising the cultural extent and opening arms to welcome anyone into its serenity.



Staircase faced to a mirror

Wellness Spa in tranquility





Raaj Kutir Courtyard



Rang Manch luxurious hall

Preserving 60 % of the built fabric, the new 40% enshrines the spirit of "Bengal craftsmanship" and layered with existing to render and revitalize. Essentially incorporating bold design elements such as cast-iron balconies, patios, crests, brackets and structures. This crafted a texture of passion and sensuality, bringing life into adapted architecture. The timeless essence of bringing the cherished in grandeur to be loved again laid the foundation of Swabhumi.



Embellishing chandeliers



VIVEK SINGH RATHORE

SALIENT DESIGN STUDIO

Salient, a multidisciplinary design studio founded in 2005 by Vivek Singh Rathore, sees to evolve the new age value system in Indian design environment. Partner supports the team and landscape principal Anuradha Rathore, 8 associates and over a 40 members comprising architects, planners, environmentalists, artists, interior designers, graphic designers, landscape architects, engineers, carpenters and economists. Design is "Discovery" and "Creation" is nothing but a modification of our relationships" drives the entire ethos of the organisation. A rich research based approach is their key design philosophy. The inclination to environment, spirituality, Indian culture remodels studio's imagination and engines its 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 capital cost, minimise operational costs, evaluate and evolve new operational modules, reinstate local landscape and biodiversity.



An elegant 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 acutely 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 rework. The team employed RCC jacketing 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 improving the bearing capacity of the soil and foundation. ☐



The illumed horizontal light washes over the timber, steel and old walls

MAD Maze

Ar. Jayakrishnan Ranjit Yevhenii Avramenko

PROJECT INFO

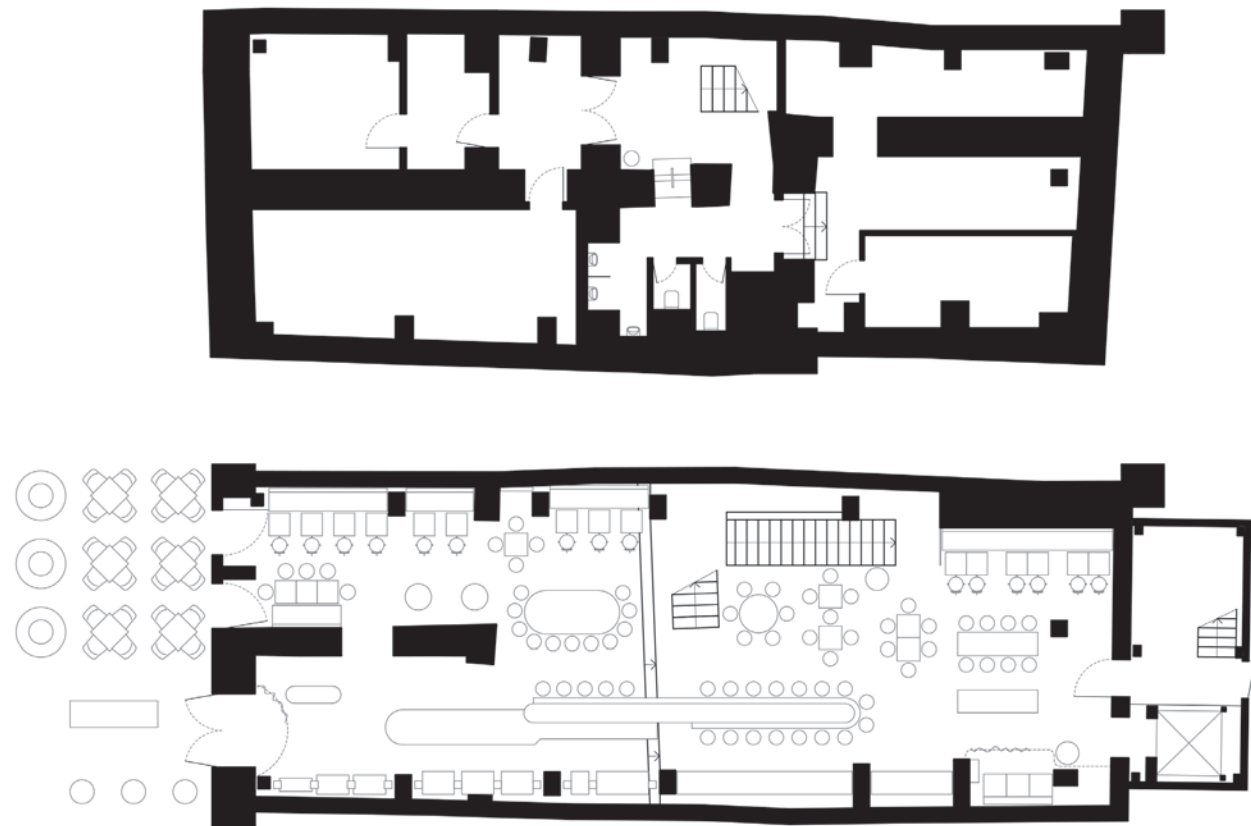
PROJECT TITLE : MAD BARS HOUSE
LOCATION : LVIV, UKRAINE
PRACTICE : YOD GROUP
AREA : 1295 M² / 13939 FT²

“

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 spellbinding puzzles blends to infuse a bar house with a punchy cocktail. Stacked in six storeys with electrifying interiors, MAD Bars House designed by the exclusive YOD 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 cosiness, liquors, jazz, pleasures, and magic.



Every floor of the venue allocates to different bars and restaurants, yet all lace 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 brazenly surviving and standing through centuries with reworks and additions, the designers paid tribute to the footwear workshop that had been located a century ago. Cleverly knitting shoulders from wooden shoes last and wrapping all the bannisters with leather.

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. As you climb up and up, the spirit's strength and concentration. You can start your blitz from a pub on the first floor, then gather your spirits of wine and savouring meals and get to a cosy bar to sit with a rousing signature cocktail and daze in local liquors under the roof. Or you can jump in an elevator to get to your requisite desire.



The bar counter brews a tranquil aroma

The bottle rack pours a spirited vibe



Enigmatic structural pieces evoke a sense of wonder and curiosity

Volodymyr Nepiyvoda, the co-founder of YOD Group and MAD Bars House, said with great eloquence that their vision has exposed a novel format to a bar and restaurant themed approach, tweaking 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, top-grade and uncompromisingly the best!

Varvar Pub, on the first floor, serves crafted beer, cyder, and nitro cold brew coffee. A mesmerising 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. Besides regular beer taps operated by barmen, self-service ones are provided for a client to pour some beer and pay for it themselves. They have integrated a secret stacked under one tabletop; a piece of eclectic anti-griddle equipment for making ice cream from liquors.

The wooden composition blends to compose a soulful aura





The imprints and hanging glass light spills an emotional reminiscence

Every detail has an emotion



Win Bar on the second floor is the branch 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 moulds punctuates the bar of décor engagement. It was selected and brought from a local glassmaker's workshop along with custom-made decanters delighting the restaurant spaces. A pendant chandelier fashioned from vine shoots dangles above the round table in a mystifying elegance. Arc domes cased in glass bellows a warm radiance as a tribute to architectural elements.

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

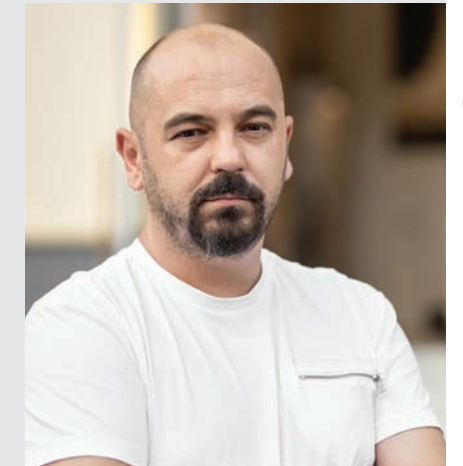


Elemental play of drama and dialogue

Every graffiti sustain a salubrious harmony



DMYTRO BONESKO



VOLODYMYR NEPYIVODA

YOD GROUP

YOD Group, founded in 2004 by Volodymyr Nepyivoda and art director Dmytro Bonesko, brought together talented architects and designers to cherish and envisage the art of design. The team works predominantly in the sphere of commercial design and weaves projects in the hospitality sector: hotels, restaurants, cafes and bars. Their designs channel the client's vision from inception to execution. The team crafts 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 hoteliers, capturing fame through magazines and prestigious accolades.

Interior spaces bring variety of configurations



Buzz Bar, on the fifth floor, is a classical American bar, embroidered in pinkish-red hues, with a black square counter in the middle of the hall. The floor also invites a stage and a DJ space, thumping with pomp and aplomb. Abstract black and white graffiti with artistic patterns on the floor and walls enchant a contemporary relic themed aura. The carpet and rich illumination reflect on the relief steel sloping ceiling in shades of grey.

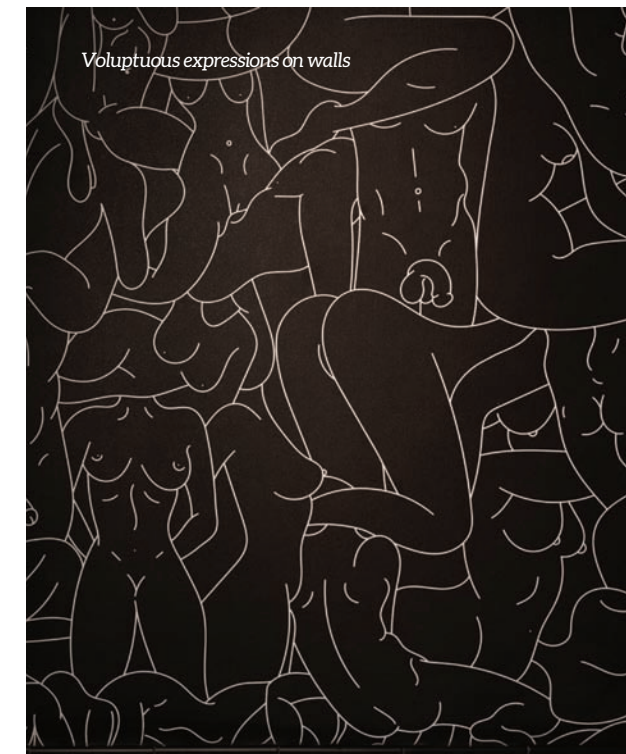
Molfar Bar on the sixth floor, take a refreshing outlook based on Ukrainian bar mixology, where ingredients sieve and assort in its laboratory from local herbs and plants. The interior explores some dark glass bottles, deep lounge chairs, an open fireplace, fur, shadows, fragrances, a chamber-like

atmosphere, and erotic patterns laved on the bathroom walls. The sloping roof with clerestory windows draw in the natural sun to kiss the décor and furnishings.

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

Every gist of MAD venue brews like a puzzle interlocked in even smaller puzzles, crafting avid intrigue to its visitors. The refurbished design and details induce drama on the human scale and magically roll a unique experience. Vibrant and vivacious aura transcends floor by floor, curating a mad high buzz.

Voluptuous expressions on walls



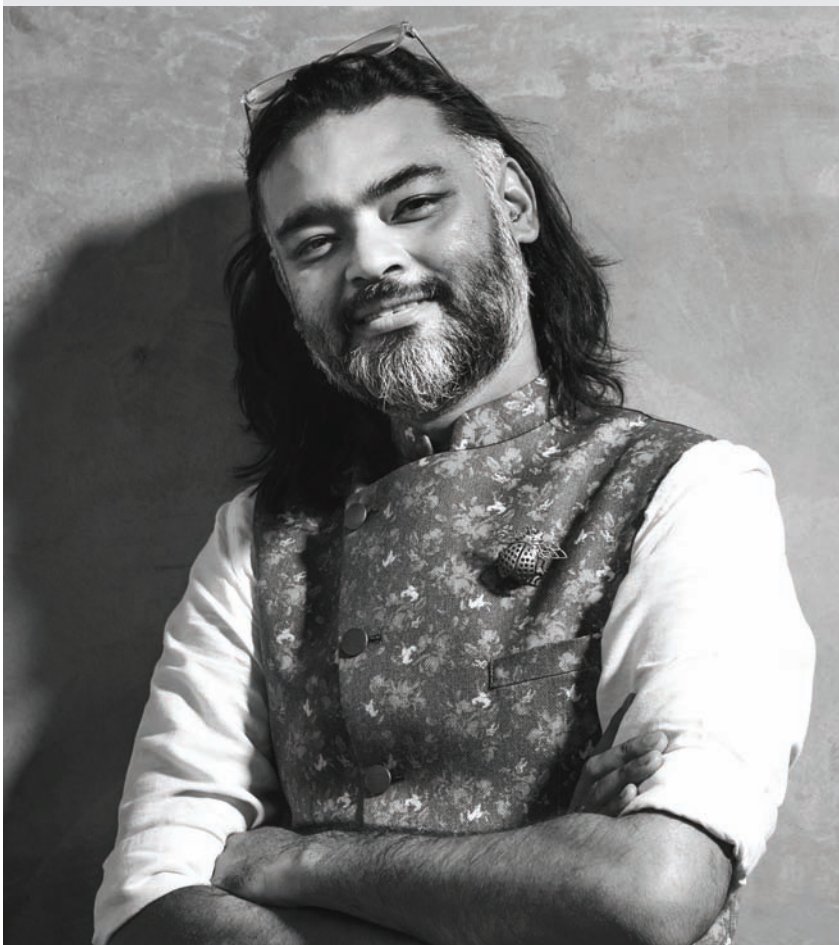
A Labyrinth of Interrogations

Inscape Insider

Swarup Dutta

Artist Swarup Dutta finds it more than a curious and amusing coincidence that all the interrogative questioning words in Bengali start with the letter 'Kaw'—the first Bengali consonant.
Ki? (What), Key? (Who?), Keno? (Why), Kokhon?(When?), Kothay?(Where?) and Ki bhabey?(How?).





SWARUP DUTTA

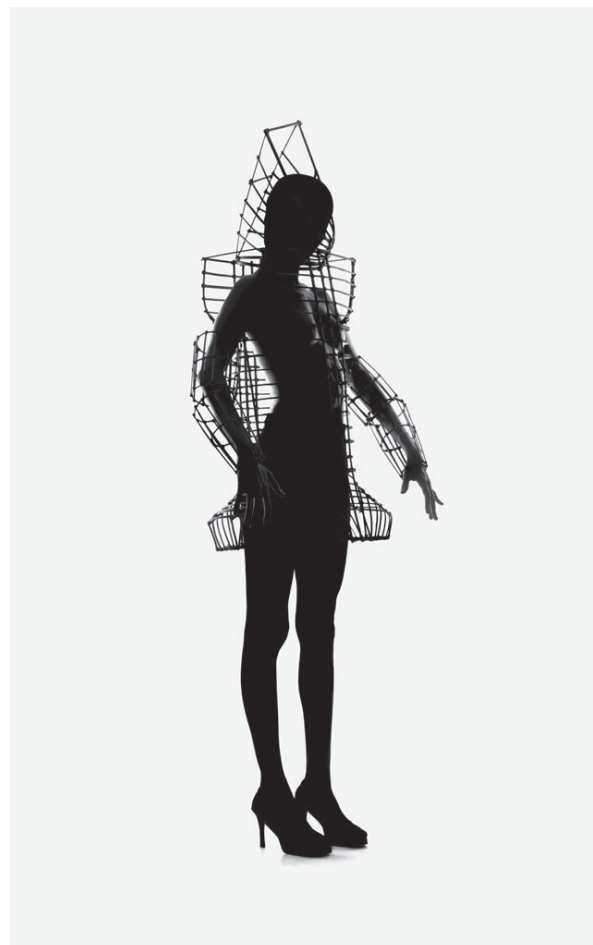
Our practice as artists is not far away from the lives we lead and the art we admire. Swarup started his questioning early. As a student of fashion, passionate about photography, experiments in imagery came early to him. As a photographer-scenographer-artist-designer, his practice every day engulfs visual 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 subtexts. Swarup's practice as an artist visualises and actualises images to question the why and wherewithal of this process of subjection 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 KAW is an enquiry into these myths about our identity, who we are and how we become.

'KAW' is a series of three bodies of work, – Khelna-bati, Armour of Weaknesses, 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 child-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 power, 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". Swarup'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 save 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 kept 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 mutiny."

'KAW' also explores 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 subtext of sexual gaze is omnipresent?

KAW 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, ACETECH is coming out with their limited edition on February 21, at Goregaon Exhibition Centre.

It is under the able guidance and leadership of the Chairperson Ar. 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 member's videos via social media to make sure brand IIID happens along with the participation in exhibition. The architects and designers from IIID, who pre-nominated themselves via a reply to mail, could take part as esteemed juries in the exhibition. This way a wonderful vision and right connection of the leader at IIID MRC could help us get royalty 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. Aditya Thackeray, Mumbai mayor Mrs. Kishori Pednekar 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 hallmark 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 Ar. Leena Nimbalkar curated the camps at Mumbai, with her self-trieved proven formulas supported by managing committee and dream team. They were particularly region sensitive to our Mumbai life.

REGION SENSITIVE: The city life of Mumbai is so materialistic that an 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 learning's 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'. Shailenderji facilitated this from Hyderabad, who has been inspiring people by sharing his learning's of healing through right cooking. They conducted this full day workshop on 19th February 2021, at Dhirty Hands Learning Studio, Thane. Treasurer Id. Pritesh Mesheiri 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 a new IIID Institutional Member.

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+
VIVEKANAND EDUCATION SOCIETY'S
COLLEGE OF ARCHITECTURE
DESIGN CAMP 26TH JULY 2021**



pc:Santosh Bade



They were ready to volunteer with one wall for this initiative. This place is at Chembur, Mumbai. Ar. 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 sanitisation.

'TOGETHER WE CAN & WE WILL MAKE A DIFFERENCE'.

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Re-use is regeneration

Adaptive 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 adaptive re-use.

As a method to save construction material, money and energy, adaptive 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 citadels, ancestral homes and their unique heirlooms, which otherwise would have been mortgaged 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 emulation worthy projects in this issue. Explore and see how re-use is regeneration.

Rema Kartha

Dr. Rema S Kartha

Co-Editor

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