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world furniture,
interiors and design

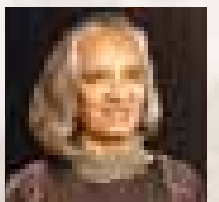
97

volume 18 . issue 02 . march - april 2021



Museums are no longer an elite box for scholars and enthusiasts,
but have now transformed into a community-based space.

AR. SHIMUL JAVERI KADRI
Principal Architect,
SJH Architects, Mumbai.



INSIDE :

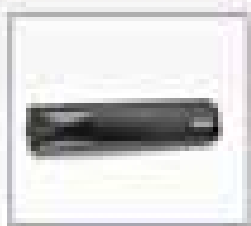
if FOCUS : MUSEUMS | if INDUSTRY FORUM : WORK FROM HOME FURNITURE | if HIGH FLIER : STUDIO OSMOSIS



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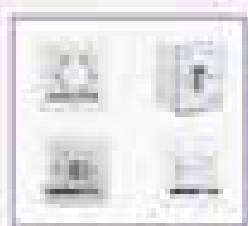
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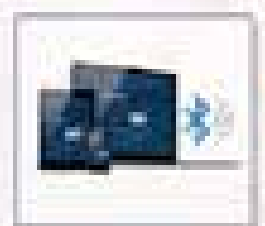
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00	GEZE
01	KAFF APPLIANCES
02	EUROTECH
03	CONTENT

AHEC	04
AHEC	05
EBCO	06
KLITE	07
HAFELE	08

09 ifj editorial

- ## 10 ifj likes!
- 10 THE MANN SCHOOL
 - 12 CASA SN
 - 14 HUBEI FOREIGN LANGUAGE BOOKSTORE
 - 16 PATIO HOUSE
 - 18 ZAMASPORT HEADQUARTERS

- ## 20 ifj transformation
- 20 CRAYONS OFFICE
 - 22 RIVERSIDE HOUSE
 - 24 STEP HOUSE
 - 26 CENTRE FOR COSMETIC & RECONSTRUCTIVE SURGERY

28 ifj focus MUSEUMS

76 ifj caught in the web

80 ifj news

86 ifj product watch

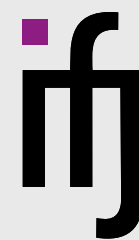
88 ifj industry forum WORK FROM HOME FURNITURE

92 ifj high flier STUDIO OSMOSIS

97	IFJ
inside backcover	CANADIAN WOOD
backcover	UMG DIGITAL



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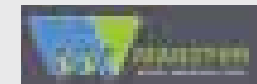
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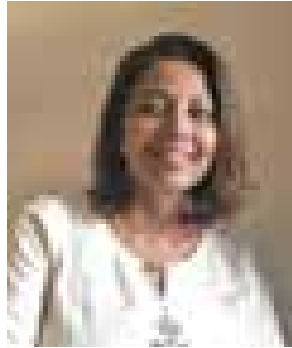
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What started as a three-week vacation from the work place,



and a sort of diffused sense of panic has blown up into the longest-running #wfh so far. While people's bodies are certainly being affected, our minds are not what they were, with the sense of uncertainty and the still unknowable nature of a fast-mutating enemy... the one that shall not be named, another more terrifying, big C.

So what keeps us grounded, rooted to our selves and to our reality, whatever that might be? A sense of continuity, a sense of who we are. Perhaps now more than ever, one needs that sense of history; where we've come from and most importantly, what we have survived or endured to get to where we are today, not just as individuals but as a community and in the broadest sense, a species.

And we have been through a lot, through the millennia. But in the process of evolving from who we were to who we are, Man has created art, artifacts, homes, clothes, tools, the definers of everyday life. It is always with a sense of wonder and sometimes, awe, that one connects to the past; to see, to understand and in a way, experience life as it was, as it so helps to define life as it is.

Entering a museum is like entering a magic box. A whisking away of the everyday realities that stress or depress, and a gaining of a connection with tradition, with history and with the stories of those who went before. While the contents of a museum are magical indeed, quite often the box itself is a place of wonder. Architects design spaces to enhance not just the displays but a sense of joy and wonderment.

IFJ offers you a wonderful array of museum projects to feast upon and wishes you all moments of inspiration and joy to help you along this strange and trying time.

We will miss friends and acquaintances who left us in these days, knowing always that their stories will live in the museums of our minds and be retold by us all.

A handwritten signature in black ink that reads "Sylvia Khan".

Sylvia Khan
Editor & Creative Head

I look forward to hearing from you.
Please send your thoughts to me at edit@ifj.co.in

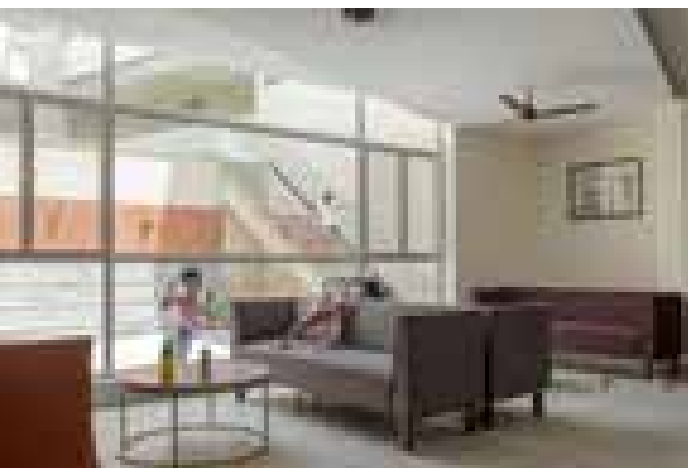
THE MANN SCHOOL

white flower hall girls's hostel, new delhi

envisage, gurugram

The design brief was to create an innovative, practical and safe hostel, while promoting learning and an all-round development. The architect's brief was to upscale the existing boarding facilities to cater to the increasing number of students and their requirements, while following the ethos of openness and continuity.





The new building is positioned between the executive block and senior academic wing, and houses dormitories for grades 1 to 12, a study hall, common recreational spaces, a computer room and a salon.

The brick façade remains a critical element so that the hostel blends with its neighboring buildings, while following the campus' existing color scheme of red and grey. A metal jaali installed on the façade, surrounding greenery, a garden and terraces makes the structure welcoming and uplifting.

Dormitories face the central courtyard with widened corridors, placed in an angular fashion to accommodate seating spaces. The building opens out at different angles on each floor, with staggered inward-looking terraces to create visual connections regardless of location and distance.

The residential facilities for grades 1 to 4 were planned on the ground floor, to ensure their safety. Their dormitories ensure optimum daylight and ventilation, with custom-designed bunk beds along the windows. The dining area, parents' lounge and recreational spaces are located on the ground floor as well. The first and second floors are dedicated to the older students, with four-bed and six-bed dormitories and study areas. The infirmary and salon on the first floor accommodate all regular facilities in one place, making the hostel self-sufficient.

Activity areas such as the common room, computer laboratory and the games room were situated in the basement around the central courtyard and sunken amphitheater. Designed as an extension to the common room, the amphitheater is a congregation spot for students and staff.

The warden's residence was also planned within the building; with the central courtyard visible from the living room. With an eye to security, entry and exit points are few, windows fitted with metal grilles and crisscross wires used between the handrails in the corridors and the ceiling for protection.

Creating an eco-sustainable environment saw several features incorporated into the building. The central courtyard is well ventilated, being aligned in the northwest-southeast direction, to catch the southwestern winds. The southern and western walls of the buildings are constructed using the rattrap bond method, where bricks are placed vertically rather than the conventional horizontal position. This creates a cavity and promotes thermal comfort. Mud phuska (compacted soil with hay) was used for thermal insulation to reduce heat by almost 70 per cent. Bricks used on-site were produced from local kilns to reduce the carbon footprint, and solar panels were installed on the terrace of the building. Low-maintenance and affordable materials and finishes were used for the project.

The excavated earth from the basement was used to create mounds in the garden, and the debris from the construction material was utilized for the roads and footpaths within the premises. The timber of old trees on-site was used for manufacturing doors, and rainwater harvested from the 650 sq. m. terrace. The harvested water drains into two pits in the ground, and is used for horticulture and flushing. ifj

CASA SN

Italy

salvatore sparano, italy



The living area is the heart of the villa, a bright white open space opening out into the garden. Neutral finishes fade away into tones of optical white and graphite grey, which contrast against the bright green vegetation. Textured coatings, concrete and reflective surfaces also depict minimalism meeting industrial aesthetics.





A long wall in white lacquered MDF is decorated with a geometric pattern which creates a continuum between the living and dining areas. The island kitchen is a compact volume accentuated by a suspended lighting piece. Moving up to the second level, the visitor will find a studio with a bookcase, designed to recreate a microenvironment of relaxation.

The third level contains the sleeping area and walk-in closet, made of walnut wood with LEDs integrated into the shelves.



HUBEI FOREIGN LANGUAGE BOOKSTORE

china

wutopia lab, china

When the firm investigated the neighborhood's impressions of the bookstore that was established 40 years ago, nobody remembered its original appearance. The bookstore had undergone several renovations over different cultural periods, but has always remained a cultural symbol for the people of Wuhan..

Perforated aluminum plates create layers of green hills on the façade, and act as the background for the streets – symbolizing new life. A light cone runs from the roof down to the first floor, which allows light and the changing weather to filter into the bookstore. There are planters of different sizes on each floor, symbolizing vitality, from the basement to the roof garden.





Spread over 10,000 sq. m., the seven-storied bookstore has a basement level with the light cone at the center. There are living rooms, 24-hour study rooms, children's libraries, reading rooms and the bookstore on the first floor. Apart from these spaces, one also finds designated zones for cuisine, technology, picture-book museums, a talent training center, teahouse, exhibition spaces, photo galleries and a miniature art gallery.

Previous expansions were removed for safety reasons, and each section of the different periods was combined into a whole. The light cone was revamped by cutting the floor into the core, which apart from cleaning up the space, increased the number of elevators and fire-fighting facilities. ifj



PATIO HOUSE

spain

nomo studio, spain

Spread over 360 sq. m., the project is located in Coves Noves, on the northeastern coast of Minorca Island, Spain. The site enjoys views of the Mediterranean. Solid and glazed walls frame undisturbed views of the sea, forest and garden while hiding the view of an adjoining hotel and isolating itself from the neighborhood. The villa's position on a hilltop renders stunning views, but exposes it to the strong northern winds.





A pentagon design handles the sun orientation, conflicting views and strong winds. A square is removed from the core to invite in more daylight and create interesting visual connections, which becomes a south-oriented patio that is protected from the wind. Three of its windows are built up by large sliding doors that connect the opposite zones of the gardens, which brings in the sea views on the ground floor.

The fourth wall of the patio was removed, which forms a north-south axis of outdoor interconnected spaces – terrace, dining, patio and a swimming pool area. Two sliding windows enclose the indoor and outdoor



dining space, which controls natural ventilation and wind protection. The patio captures the solar heat from autumn to spring, and can be covered and turned into a porch with cross-ventilation benefits.

Inspired by local fishermen's architecture, whitewashed walls and navy-blue and deep-green shutters comprise the façade. Aluminum sliders in turquoise render the composition a clear and contemporary character, and use shutters to block the harsh sun during the day and secure the house when it is closed. The grainy plaster of the outer walls creates an interesting contrast with inclined frames around the large windows. Small square

windows remind the user of a more domestic scale at the back.

Light colors and higher ceilings with changing inclinations reflect the abundant daylight, and large sliding glazing and white marble floors blend in the exterior and interior spaces. The same marble is used on the kitchen walls, stairs and bathroom cladding with turquoise elements in the kitchen furniture, stair railings and pool. Highly-insulated walls and natural cross-ventilation guarantee energy-free functioning. An energy-efficient heat exchanger and distributed AC units allow independent heating, cooling and warm water needs. ifj

ZAMASPORT HEADQUARTERS

italy

frigerio design group. italy

The firm combines well-being,

respect for the environment and technology into the Italian fashion brand's headquarters. Intended to house production and executive areas – offices, creative ateliers, test rooms and part of the production – the new extension acts as a bridge between the pre-existing buildings.

Spread over 3,700 sq. m., the area features natural lighting, greenery, acoustic comfort and pathways that contribute to a higher quality of work-life. Natural lighting and greenery remain integral parts of the project, and the building is visually connected to the garden.

The building is situated in the center of the industrial complex, with suspended gardens overlooking the offices and atelier test rooms on the first floor. The structure is prefabricated in reinforced concrete, and enhances

natural lighting through large openings such as the glass façade and micro shed covering in the fabric warehouse.

The building's volume is enclosed on three sides by prefabricated concrete structures, with thermal bricks and ventilated with self-cleaning photocatalytic concrete finishing. The shapes are inspired by fabric, and the design adds softness to the concrete. The main façade remains glazed; a shading in vertical curvilinear strips reinforce the lightweight feeling rendered by the transparency.





Offices, workshops and meeting rooms are located at the front, with the warehouse situated at the rear. Production areas, the fabric and accessories warehouse, the loading and unloading zone, the cutting department, the employee's entrance and the guest entrance are on the ground floor. A glazed connection on the west links the building to the development, sewing and tailoring departments.

The first floor overlooks the two interior suspended gardens, and is dedicated to the representative areas: meeting rooms, breakout zones, purchase department, production and general management with adjustable white lighting. Simple finishing, natural lighting and acoustics promote comfort, flexibility and low maintenance. Offices and ateliers opening outward and large windows in the façade connect with the surrounding landscape. The modular furniture, finishing and systems are dry-assembled for certified quality and low maintenance.

The firm maximized passive performance, reduced energy consumption and optimized internal sensory comfort – making it a Near Zero Energy Building (NZEB). A mixed system of static and air is used to reduce the speed of internal air fluxes and maintain optimum temperature in the interiors.

Radiant concrete screed flooring with exposed and distributed installations facilitates maintenance and future additions in the production room. Sound-absorbent metallic radiant ceilings enable static heating and cooling, combined with an integrated system of renewing air supply to prevent draughts. An internal illuminance sensor allows the use of natural light without energy wastage in the office, with adjustable white lighting in the test rooms. Mechanical and electrical installations are completely managed by the building automation system. The building is also equipped with a photovoltaic 50 kWp installation, which provides up to 50,000 kWh per year. ifj



CRAYONS OFFICE

new delhi

commission : studio iaad

An abandoned brick industrial shed in the NSIC area of Okhla, New Delhi, was retooled to become a vibrant office space for the advertising agency Crayons, redesigned as a contemporary commercial space.





BEFORE

The shed was surrounded by overgrown shrubs and trees that covered large parts of the façade and isolated it from the surrounding buildings. It was stripped of all its non-structural elements on the northern side and replaced with full length, transparent glass glazing. This allowed natural light to filter in unobstructed, while giving a clear view of the new well-manicured lawns, making the interior space appear more spacious.

The east facade was also made transparent to let in maximum

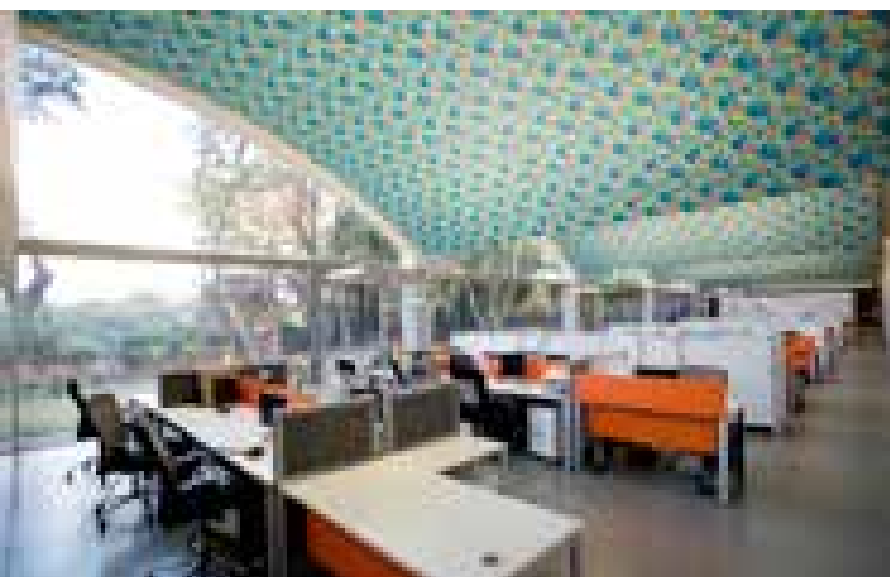
natural light and maintain connectivity with the green expanse. The west side of the structure was blocked with a complete solid mass, with a closed office below and a service floor above, to provide thermal insulation to the open office, thereby reducing the HVAC and the electrical load.

Since the existing building was half a century old, it required a lot of repair and carried many challenges. Complete waterproofing was carried out on the roof and new structural members were introduced to



reinforce and strengthen the structure. The rainwater drainage outlet which was initially from the roof, was changed and moved towards the west side. The existing roof did not have the capacity to take any extra load other than its own dead load and hence, the ceiling could not accommodate any services. This constraint led to the minimalist theme.

The interior was also designed such that it absorbs the context and extends its boundaries to become an 'interior-architecture' design. The modern design solution infuses a new life to the redundant industrial shed, while connecting it with the green envelope surrounding it. ifj



RIVERSIDE HOUSE uk

commission : spaceinvader

Built in the 1860s, this Grade II-listed building stood adjacent to the old railway goods yard at New Bailey in Salford and located directly alongside the River Irwell. The building had stood in ruins for a number of years, before being acquired by the English Cities Fund for redevelopment. The decision was taken by the fund to retain and repair the existing brick façade and construct a new, four-storey CAT A office for Muse, a national developer. Sustainability and waste reduction were also major aims of the project.



The intent for the new office was to allow the Muse team to move to an agile way of working, where desks were not allocated to individuals. The water outside, its movement, colours and the wildlife it attracts, particularly kingfishers, informed the colour scheme. The designers also looked to the various strata of the riverbed to create a sense of horizontal layering, using tones of red from the local sandstone bed, combined with industrial textures to ensure a unique and sophisticated finish.

Chilled beams and lighting units were moved to suit the meeting room layout and floor grilles moved to suit desk layouts. The wall linings were uplifted in a number of locations and a slatted timber finish created for the perimeter walls of the open plan floor plate. On the second and third floors, the areas that captured the best views were reserved for the most active environments, such as shared desk space, the project room and staff kitchen. An acoustic

consultant ensured all areas had the appropriate amount of acoustic finishes to control noise comfort. Upholstered seating, full height booth seating and specific acoustic wall treatments all work in tandem.

Living plants throughout the space reflect the recognised and important aspect of biophilic design within the workplace. This is not only with air-purifying qualities and reduction of potential pollutants in mind, but also because the visibility of planting openly promotes employee well-being. Additionally, eight-stand up desks are provided along with a stand-up desk in the project space, allowing colleagues to stand whilst working and move around throughout the day.

Finally, the team reached out to Manchester-based independent artists to create feature commissions within the space, and also commissioned a local art photographer to celebrate the area through a series of location-specific photographic artworks. if



STEP HOUSE london

commission : bureau de change

A conventional terraced-house

extension in North London was given an innovative addition that both celebrates and elevates the humble brick. Using bricks reclaimed from the fabric of the house, the architects exploited the rights of light diagram to create a staggered, extruded form that appears to melt away from the existing structure.





This rhythmic stepping generated by the brick is echoed throughout the interior, and is integrated in both the plan and section of the extension. Viewed from the terrace above, the form creates an attractive silhouette – a feature rare in more straightforward additions.

An entirely column-free space was created, using laser-cut, double direction, stepped beams that give the sensation that the brick addition is floating. The brick was left exposed inside and out, and celebrated in a way that respects the existing house while clearly departing from the traditional language of the historic architecture. *ifj*



The interior features a careful sequencing of spaces – transforming the expansive ground floor into a journey through carefully designed ambiances. The standard layout was flipped, with the kitchen taking its new place at the front of the house. Here, the original features of the house were retained, emphasized by dark colors and material tones. Moving onward, the spaces unfold in a sequence from dark to light – intensifying the bright, voluminous feel of the addition.

In the center, the dining room is marked by a change in floor treatment: narrow timber planks with aligned seams transition between the smooth concrete of the kitchen and the roughly grained concrete of the extension. A light-well ensures the full depth of the plan is bright, and provides a moment of pause within the interior. Here, where faceted glass meets stepped brick, the geometry of the concept is accentuated.



CENTRE FOR COSMETIC & RECONSTRUCTIVE SURGERY

thane, mumbai

commission : hallmark interiors

The client, Dr Sameer Karkhanis, wanted to design a 5,000 sq ft hospital that was going to cater to patients from Europe, Australia, north and south America. Being a hospital engaged purely in cosmetic and reconstructive surgery the ambience required was to exude positive energy to enhance the transformation experience of the patients.

Since the surgeon is a hard rock music fan, a concept was chosen to reflect his personality, appeal to patients, and make them relaxed during surgery and recovery.



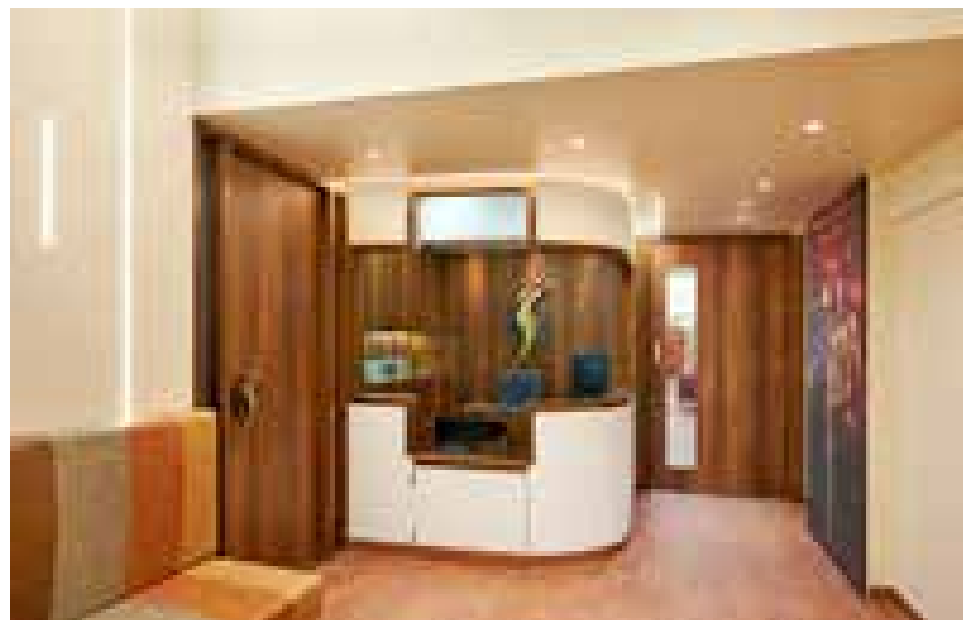


BEFORE

The design concept theme was 'The Legend - Beauty Icon of all Times' exemplified by Marilyn Monroe with her portrait hung in all the rooms and in the consulting space. The entrance door and the reception radiate a mixture of elegance and warmth. The entire space has been well-utilized with adequate and comfortable seating space without compromising the walking area. The ambient lighting on the wall and ceiling and color scheme also exudes a welcoming feel and a collage of international beauties inspires change.

The in-patient area has been designed to look exclusive but cheerful with decorative elements and good lighting. All the rooms are designed in pastels. The operation theatre adds a note of surprise with a picture of the rock band on the wall.

The doctor's personal cabin is divided into two areas, a consulting area and examination area and continues the Marilyn Monroe theme. A marble and veneer table and fish tank create a tranquil ambience. ifj



FEEDING THE MIND

museums have always delighted the eye and the mind with their contents. but architects are now ensuring that the structures housing the collections are just as noteworthy.

Museums have been regarded

as a treasure chest of history, culture and traditions throughout the centuries. As interest in museums and art galleries grows, people have started to move beyond the conventional mindset.

Ar. Sourabh Gupta, Founder, Studio Archohm, Noida, says it well, “Museums are usually built for the public, assigned by governments or non-profit organisations. Their value systems and philosophies are qualitative or quantitative, and working on museums requires a sensitive understanding of the subject, its position in society and its relevance in today’s context – philosophically, programmatically and technologically.”





photography :: elizabeth daniels and iwan bann

berkeley art museum and pacific film archive, (bampfa), california | diller scofidio + renfro, new york



bharatpur museum, bharatpur | abha narain lambah associates, mumbai

working of the 'museum' typology

Designing a museum is always an exciting challenge for an architect and encompasses an eclectic range. Ar. Abha Narain Lambah, Founder, Abha Narain Lambah Associates, Mumbai, explains, "We have designed museums ranging from archaeology, sculpture, textiles, political history, memorials and period rooms. Also, we have worked on creating interpretative narratives, amenities, signage and graphic design for these projects, usually heritage buildings. Our projects range from historical palaces converted into museums - such as the Chowmahalla Palace in Hyderabad, while other sites have been the homes of political leaders such as Mani Bhavan in Mumbai, Teen Murti Bhavan in Delhi and Anand Bhavan in Allahabad."

How has a museum changed over time, and what are the changes to be expected? Ar. Shimul Javeri Kadri, Principal Architect, SJK Architects, Mumbai, says, "Museums are no longer an elite box for scholars and enthusiasts, but have now transformed into a community-based space. Since they contain antiquities, security is a paramount aspect. Due to the climate and humidity, air-conditioning is a must to preserve the antiquities."

Speaking of museums as a place of heritage and culture, Ar. Abhishek Ray, Founder, Matrika Design Collaborative, Mumbai, says, "Our work started with a temporary exhibition centre that documented Mumbai's history at the CSMVS (formerly, the Prince of Wales Museum). Apart from that, we have worked on art galleries on miniature paintings, decorative arts, religious objects, arms and armour."

Ar. Soumitro Ghosh and Ar. Nisha Mathew Ghosh, Founders, Mathew and Ghosh Architects, Bengaluru, share the extensive possibilities in the field. "We have worked on a public urban park set in a colonial-era Central Jail, the National War & Military Museum, and the Max Mueller Bhavan Goethe Institute."

The space itself must provide more than a simple display, as Ar. Sonali Rastogi, Founding Partner, Morphogenesis, Delhi, says, "To attract tourists, we need a better mechanism where our work becomes part of the global discourse. India's culture, art and heritage need to be brought to the fore."

scheduled monument of sutton hoo, the national trust, suffolk | nissen richards studio, london





bronze gallery, ministry of culture, national museum, new delhi | matrika design collaborative, mumbai

creating the museum space

When architects design a museum, they have to grapple with how to display the artefacts, not simply as objects. Ar. Abha Narain Lambah says, “Architecture has always been a responsive medium to social, economic and cultural events along with functionality and style. They are so expressed to become the inherent character of a building being restored. We must not simply limit design to learning but also familiarising the audience with their heritage.”

A deep connection to the past is key, according to Ar. Siddharth Bathla, Creative Director and Co-founder, Design factory India, Noida, who says, “I believe that taking inspiration from local culture isn’t the only way. Our design must be original, accessible and tangible that connects us to our history.”

Ar. Maanas & Nidhi Vanwari, Founders, Vanwari Architects, Mumbai, say it's a question of balance. “We must continue to take inspiration from our historical traditions, to build architecture that learns from the past and resonates with the present.”

Ar. Pippa Nissen, Director, Nissen Richards Studio, London, prefers a collaborative approach for a culture-appropriate space. “We start projects by researching both the subject matter and the buildings to strike the right balance, and our concept stage is about finding options and variety within the approaches. We must be careful when dealing with colour, tone and light, so that we conjure a culturally-appropriate atmosphere. We must test these aspects at a 1:1 scale with mock-ups and prototypes, and also invite different user groups, collaborators and experts to comment.”



the grade 1 listed sir joseph hotung gallery of china and south asia, the british museum, london | nissen richards studio, london



museum of socialism, jayaprakash narayan interpretation centre, lucknow | archohm studio, noida



shrujan gallery, kutch | matrika design collaborative, mumbai



thinking it through

Once the architect has received the brief, how is the design executed? Ar. Narain Lambah answers, “A museum needs a visitor-centric approach, which is reflected in its design philosophy and experience. In a historical building, where the spatial layout is predetermined, the functional spaces depend on the available space for display, storytelling, interpretation and engagement. The challenge is to build a structure that blends its historical character with modern technology, respects the context and allows the art to coexist.”

Ar. Ray adds, “In a culturally-diverse country like ours, we have historical and regional influences that always render a unique influence. Our solutions involve museum graphics, appropriate lighting, media, acoustics and micro-environments.”

The museum space has evolved, according to Ar. Gupta, “Traditionally, museums were simply repositories of inanimate objects. Today, they have evolved into immersive experiences. In-depth research, extracts, programmatic inserts and design roadmaps are only some of the elements used, along with high, low and resting points along the journey. Public spaces such as shops, amphitheatres and cafeterias are also important, along with temporary galleries and versatile spaces.”



lino tagliapietra glass studio, seattle | graham baba architects, seattle

materials, design and inspiration

Before designing a museum, many Indian architects have harked back to institutions abroad for inspiration. Ar. Narain Lambah says, “One of my favourite projects would be The Musée D’Orsay, a derelict railway station converted into a cultural centre in the 1980s. The Musée du Louvre is a royal palace exhibiting the finest art in the world, and has a new grand entrance with a central lobby space.”

Ar. Ray also looked to Europe for guidance. “We were inspired by the Musée D’Orsay, MACBA Barcelona, The Porsche and Mercedes Museums in Stuttgart, the Museum of Communication at Frankfurt and the Glass Flowers gallery at the Harvard Botanical Museum.”

Ar. Gupta says, “The use of pure materials subconsciously echoes the unpretentious character of the museum, along with promoting its iconicity and timelessness. Material choices reiterate the building’s personality for its visual appeal, ease of maintenance and immutability needed for a public space. We take inspiration from Bilbao and the Guggenheim in New York, Centre Pompidou in Paris, the Chichu Museum by Tadao Ando and Kunsthhaus Bregenz by Peter Zumthor.”

the grade 1 listed sir joseph hotung gallery of china and south asia, the british museum, london | nissen richards studio, london



bharatpur museum, bharatpur | abha narain lambah associates, mumbai



the museum of modern art, new york | diller scofidio + renfro and gensler, new york



photography : : brett beyer and iwan bann



berkeley art museum and pacific film archive, (bampfa), california | diller scofidio + renfro, new york



scheduled monument of sutton hoo, the national trust, suffolk | nissen richards studio, london

Speaking of materials, “Ar. Bathla says, “Materials used for the museum depends on the user experience, functionality and purpose. Collectively the design of the museums involves the process of streamlining the content, curating experiences, evoking emotions, and keeping visitors informed. I am highly inspired by the work of Tadao Ando, especially the Museum of Wood Culture.”

Inspired by the work of the greats, Ar. Vanwari says, “We don’t hold pre-conceived notions when designing museums, as a lot depends upon the history, landscape and locally-sourced materials. We are greatly inspired by museums that reconstruct histories with local

materials, such as the Kolumba Museum by Peter Zumthor in Cologne and the Ningbo History Museum designed by Wang Shu.”

Sustainability remains an essential goal when finding the right material and construction methodology as well. Ar. Nissen says, “We are often drawn to materials that have a quality, which in some way, adds a dimension to the material itself, such as appearing different in different lighting conditions, or a quality that shifts as you move around the space. We also enjoy using materials that are made out of unusual and sustainable materials such as compressed paper, or recycled plastics.”

bruce museum, connecticut | eskew+dumezripple, new orleans





the museum of modern art, new york | diller scofidio + renfro and gensler, new york

technology blends the past, present and future

All of us remember the signboard ‘Don’t Touch’ whenever we visited a museum or art gallery, but does it still remain so? Ar. Narain Lambah says, “Art is no longer a unidimensional experience, and new technology allows visitors to interact with the exhibits. There are almost 55,000 museums where visitors go to be challenged and commemorate important historical moments, and we strive to deepen diversity, shift authority and create digital experiences.”

hof van busleyden, belgium | dmva architects and hlcr architects, belgium



Ar. Bathla agrees, “When thinking of museums and art galleries, we imagine a solemn space with the artefacts neatly set out in a row. With strategic structures and complex reflections, museums provide tangible experiences about the museum’s political order, social structure and thought process. Virtual reality and augmented reality have transformed the segment as well.”

“Modern thematic museums follow a non-linear path of storytelling where visitors can piece together the narrative as they move along.

shrujan gallery, kutch | matrika design collaborative, mumbai



Instead of simply creating an iconic structure, we need something that automatically belongs to visitors. Today, we focus more on immersive spaces, resting areas and longer viewing spots for them,” says Ar. Vanwari.

Stressing the aspect of inclusiveness and accessibility, Ar Soumitro Ghosh says, “A museum must be physically accessible for all - which is why we must be responsible with designing the structure. The primary goal is its structure, language and narrative embedded in its immediate context, city and the world of art.”

Technology is the great leveller, adding accessibility and ease of use. Ar. Nissen describes this: “Up to now, technology has been sometimes an add on. However now the price has decreased, and technology has also got smaller, I feel that augmented reality tours can be feasible. We always need to think carefully about

how different audiences interact with and access information within our museums. Catering for someone who may not have English as their first language is important. So is thinking about how you might access information visually without words, effectively 'feeling' an idea or a space or appreciating in a more subliminal way via graphic symbols that are more universal. We consider, for example, information heights and readability, as well as stairs, lifts and ramps to make sure they work together with lighting and materials to create a wonderful experience.”

Ar. Sonali Rastogi says, “I think museums and art galleries can be small spaces today because art galleries carry much rotational work. I think the ability to expand oneself with the content outside of the gallery's physical confines is the hallmark of the modern art gallery today.”

museum of socialism, jayaprakash narayan interpretation centre, lucknow | archohm studio, noida



the museum of european and mediterranean civilisations, france | rudy ricciotti architecte, france



scheduled monument of sutton hoo, the national trust, suffolk | nissen richards studio, london



the challenges

What are the challenges encountered when designing a museum? Ar. Narain Lambah says, “Museum institutions are facing challenges such as deepening diversity among audiences, shifting authority and keeping pace with the creation of a digital offering to be provided in the new shared economy.”

Sometimes the challenges are more central to the context. Ar. Ray says, “The biggest challenges encountered in the design of museums in India has been the very idea of reinventing the museum in the local context. The sanctity of the museum needs to be maintained by creating an effective balance between educational experiences and fun learning. One cannot cross the line into making something that is a gimmick on the actual purpose.”

The spiritual is a part of the process according to Ar. Bathla, “Designing a museum is a meditative process, more than dividing a story at some fathomable square feet but a process of providing fathomless experience and emotions. The spaces are meant to spiritually guide, uplift, and be accessible to all and not just be the realm of the elite.”

bharatpur museum, bharatpur | abha narain lambah associates, mumbai





the grade 1 listed sir joseph hotung gallery of china and south asia, the british museum, london
| nissen richards studio, london

what the future holds

What would be the future of museums and art galleries? Abha Narain Lambah says, “Embracing digital technology can take many forms. Some museums, for example, decide to digitise their existing collections of artwork. Bringing the museums to the less privileged sections of society or the upcoming generation is a great idea which has recently been done by the CSMVS with “Museum on Wheels”.

Ar. Javeri Kadri says, “In the Koba Jain Museum, while the architect interpreted the design, the BMCA had planned it. In the future, we see a focus on the equality of

religion, an interactive experience and a change in mentality itself. There will be plenty of public spaces, with seating and water bodies.”

Ar. Ray said, “In hindsight, I enjoyed visiting the science museum more than the historical one. The science museum offered many instances where visitors could interact with the exhibit. To relate to younger generations, we need to make it more engaging and interactive.”

Ar. Ray sums up, “For millennials, we need to rethink museums in ways that have not been thought about before. We love the generation of a memory which can be quickly exhibited over social media. As an example, museums in the West have tried to meme-ify their historical characters to entertain younger visitors. The key would be to have millennials participate alongside experts in planning events at the museum.” ifj

bronze gallery, ministry of culture, national museum, new delhi | matrika design collaborative, mumbai





BERKELEY ART MUSEUM AND PACIFIC FILM ARCHIVE, (BAMPFA), CALIFORNIA

Diller Scofidio + Renfro, New York

Design brief and aim

To expand and integrate the University of California at the Berkeley Press Building for two institutions.

How this was accomplished

The design capitalizes the existing historic building spread over 4,800 sq. m., which was repurposed to house galleries, a small theatre, an art-making laboratory and other amenities. The structure has an extension spread over 3,500 sq. m., including a film theatre, library, study center and café. Nicknamed the 'Cipher', the addition creates a new public space that organizes the building.

The lateral structure features a stainless-steel form along a long diagonal, which rises to provide a glimpse of the inside on its long façade. Next, it



photography : : elizabeth daniels and iwan bann



extends across to the café at the entrance in a cantilevered fashion – also doubling as a marquee. At the other end, the volume ends as an outdoor viewing screen or an indoor theatre for the public. The sculptural form of the theatre volume reinterprets the 1930s Art Deco style of the press building, now given a contemporary form with ruled surfaces and precision-formed stainless steel.

Existing fenestrations in the original press building at the ground level were expanded and retrofitted, which enabled the galleries to be on full display. Also, the sidewalk and street activity permeate

the interiors. Renowned wood joinery craftsman Paul Discoe designed several of the key interior elements, such as the admission desk and store shelving, using wood from the Canary Island Pines that were removed from the site prior to construction.

Windows along the Centre Street façade of the former printing press building were enlarged, allowing passers-by to see the Art Wall, a 60x25-ft. interior surface overlooking the multi-level performance space. BAMPFA plans to commission global artists to create temporary murals on the wall twice a year.





BHARATPUR MUSEUM, BHARATPUR

Abha Narain Lambah Associates, Mumbai

Design brief and aim

To refurbish one of the earliest public museums built in pre-independence India.

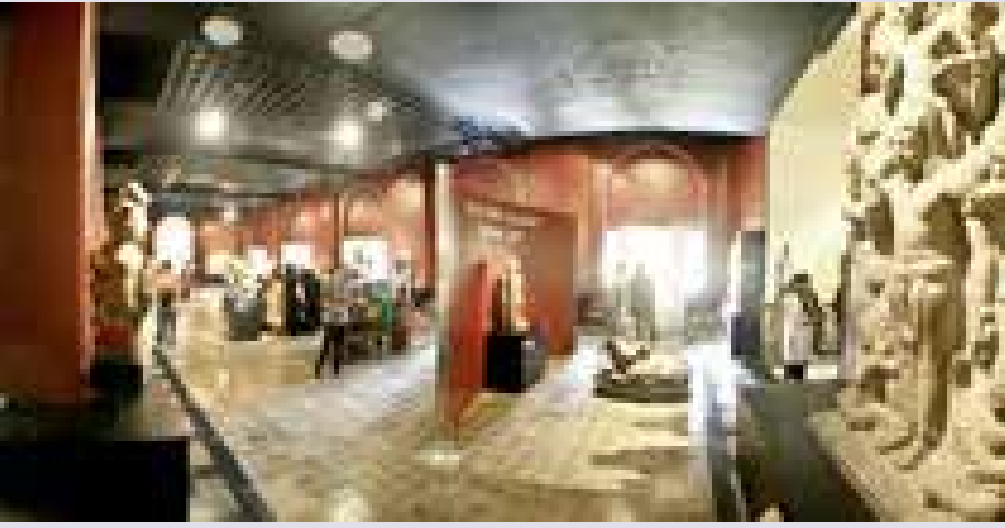
How this was accomplished

The Bharatpur Museum was originally constructed by the local Maharaja, who converted the royal palace into a public museum. It is located in the Mahal Khas campus, comprising the Kamra Khaas (private wing for the royal family), the Kacheri Dalan (darbar hall) and the hammam that became part of the museum in 1944.

By the time of renovation, the museum had suffered structural distress to the stone pavilions and roofing, damage to the painted frescos in the hammams and deterioration to the landscape and period rooms. The displays, inventory, museum services and conservation of historical objects all needed revamping as well.

The project was completed in phases: first, the civil and structural work, then museum inventories and narrative preparation, spatial design and upgradation, and last, lighting and landscape restoration. The first phase included stone cleaning, restoring the stone *chhajjas* (weather shades) and reconstructing the *baradari* and *chhatris* (pavilions). Local craftsmen were hired to reinforce the authenticity of material and





construction techniques. Blocked fenestration and ad hoc brick walls were broken to reveal the original structure, and old fountains were restored and integrated into the design.

The durbar hall and arcaded galleries (double-height spaces that were used to hold court ceremonies) are designed in the local architectural vocabulary, such as carved stone foliate columns, high stone ceilings, multi-foil *jharokas* and arches and pierced stone balusters. Though its architectural fabric was restored, the space was redesigned as a period gallery. Rows of arches overlooking the central hall were treated as the *zenana* gallery, when mannequins dressed in traditional costumes recreate the idea of women's viewing balconies.

The Kamra Khaas is one of the most ornamented rooms, with decorative ceilings, intricate carved timber doors, *chhatris* and *baradaris*. Along with the upper rooms, it exhibits a European influence through pediment motifs, plasterwork and mirrored glass doors. Wood and cloth *punkhas* (fans) and candle-lit chandeliers hang from the ceiling.

Ten layers of paint were peeled off the walls to reveal the original color, and the walls were repainted. After scraping off the paint, the walls were revealed to be made of *arash* plaster indigenous to Rajasthani design and performed by specialized craftsmen. Period rooms were recreated by selected furniture pieces closely matching with ones seen in archival photographs or in historical settings.

BRONZE GALLERY, MINISTRY OF CULTURE, NATIONAL MUSEUM, NEW DELHI

Matrika Design Collaborative, Mumbai



Design brief and aim

To renovate the existing Bronze Gallery, as part of a plan by the National Museum and the Ministry of Culture.

How this was accomplished

The existing gallery was to be developed around 100 bronze pieces curated by the experts at the National Museum, Dr J E Dawson, Curator (Archaeology) and the late Shri Sadashiv Gorakshkar, Tagore Fellow. The design was conceived on the foundation that each region of India had contributed to the bronze collection, and a cardinal concept created zones for the Chola bronzes from South India and the Himalayan bronzes from Nepal and Tibet. The gallery was planned around a pathway illuminated with direct lighting and showcases to display the collection.





Each bronze piece was tested against micro-lighting fixtures to determine the angle of incidence of illumination. This accentuated the drama through highlights, shadows and silhouettes of the bronze forms. The firm achieved noise cancellation by using sound-absorbing panels across the space to contain ambient noise and maintain a relaxing ambience for visitors.





BRUCE MUSEUM, CONNECTICUT

EskewDumezRipple, New Orleans

Design brief and aim

To renovate and expand the first phase of a community-based institution highlighting art, science and natural history with exhibit galleries and support spaces.

How this was accomplished

The reimaged project would more than double the size of the original museum, from 30,000 sq. ft. to 70,000 sq. ft. It would include education and community spaces, and expand spaces for permanent and temporary installations of art, science and natural history. A three-story addition integrated with the current structure connects the project to its adjacent park setting, which would then be the centerpiece.

Drawing inspiration from the stone quarries found along the Connecticut coast, the design features a delicately-striated cast stone and glass façade that changes appearance with the changing light. The entrance will face Bruce Park, connecting the project to the community while drawing in the landscape to create a light court in the center of the museum.



The museum recently launched the public phase of a transformative USD 60 million capital campaign of the multi-phase expansion and renovation project. The first phase will involve the renovation of the existing structure, which includes a private residence built in 1853 and deeded by Robert Moffat Bruce to the Town of Greenwich for use as a 'natural history, historical and art museum project for the use and benefit of the public'.

The second phase entails a 40,000 sq. ft. addition, to provide expanded collection storage, permanent and changing art gallery space, a public entrance lobby, café and lecture hall for museum and community use.



DAG, DELHI AND MUMBAI

Morphogenesis, Mumbai

Design brief and aim

To renovate a high-end retail paradigm and gallery for Indian contemporary art.

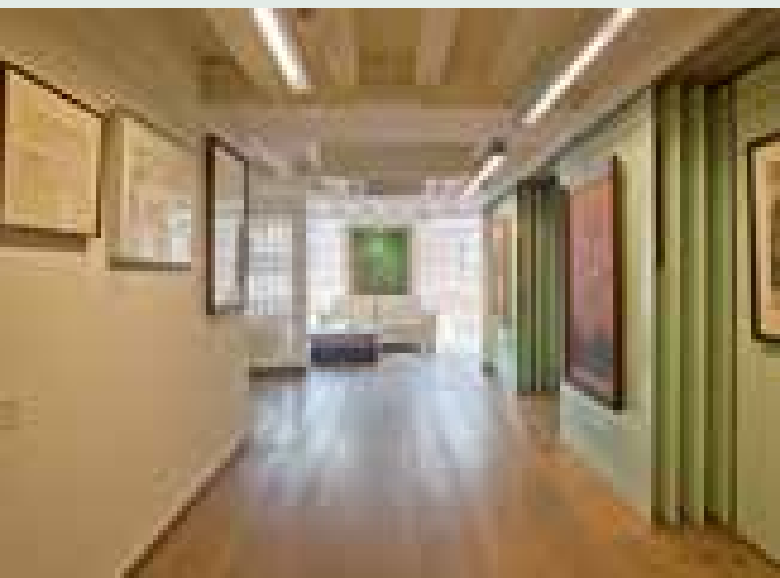
How this was accomplished

DAG Mumbai is built within a century-old four-storied structure, which is currently undergoing a strong cultural revival. Decades of neglect had damaged the cramped former warehouse, which was transformed into an impressive retrofit and adaptive reuse of colonial architecture. After extensive renovation, the design retained the local colonial heritage motifs in metal and wood, including the façade's wrought-iron and stucco features.





The site features multi-functional and multi-dimensional areas, which include a library, an art gallery, display, storage and offices. Spread over 7,000 sq. ft., the galleries hold one of the world's largest collections of Indian Modernist art – around 30,000 paintings divided between Mumbai and Delhi.



A calm and introspective design, the spatial compositions were structured into a series of reconfigurable rooms with sliding panes and moveable fretted screens for maximum exposure and circulation of artwork. The sliding panel system enables the works to be stacked and mounted to the wall in different arrangements, allowing the gallerist to maximize storage. Handcrafted metal *jaalis* with trelliswork render a quintessential Indian identity, and the design enables an event space that elegantly displays art.

DAG Delhi features a full wall-sized multimedia projection screen at the entrance façade, maximizing the interface between the gallery and visitors.





DHAROHAR GALLERY, MAZAGAON DOCK SHIPBUILDERS LTD. MARITIME HISTORY GALLERY, MUMBAI

Matrika Design Collaborative, Mumbai

Design brief and aim

To develop the first museum gallery at the Mumbai docks.

How this was accomplished

In Mumbai, the Mazagaon Docks have experienced 400 years of shipbuilding activity that has shaped the city's prominence in colonial and post-independence times. The gallery is divided into different zones that highlight period elements, with furniture design ranging from the classical to Art Deco. It displays ship models, banners and ship's bells, with the information graphics largely designed around researched content and document collections from the MDL archives.



The main narrative remained chronological, starting with the history of the small fishing villages in Mumbai to the large shipbuilding ports under Portuguese and British rule. An entire wall is dedicated to the Wadia shipbuilders from Gujarat, who migrated to Mumbai and started a shipbuilding business at Mazagaon. A parallel aisle on the evolution of shipbuilding technology is added, which exhibits everything from the wood used for construction to the gas turbine engines used in naval ships. The aisle is a point of interest for both history enthusiasts and the technical naval staff who visit the museum.

Anecdotal information creates breaks, such as the influence of 'sailing' terms that have influenced the modern-day English vocabulary. The exhibit covers the social impact of shipbuilding on Mazagaon and Mumbai, and documents the lives of the Chinese and Pathans who migrated to India at the peak of the shipbuilding activity. The gallery features paintings, models and other memorabilia helpful to naval cadets, ex-servicemen and history aficionados.



HOF VAN BUSLEYDEN, BELGIUM

dmvA architects and HLCr architects, Belgium

Design brief and aim

To transform a building into a city museum after it was badly damaged during World War I.

How this was accomplished

The site was said to be one of the most beautiful buildings in Mechelen, Belgium, with its delicate brickwork and sandstone facade. Built for Hiëronymus van Busleyden, member of the Great Council of the Netherlands, the building became a city museum in 1938 after World War I and was renovated in two phases.

The first phase comprises a new underground extension nine meters below the palace's central courtyard. Upon entering the museum, visitors walk through the large reception desk featuring plain white walls and door frames contrasting with the building's original features such as brickwork, old floor beams in the ceilings and a wooden herringbone floor. An American white oak staircase leads down to the museum's underground extension, while the underside and banisters are fitted in oak paneling. The second



photography : : frederik vercruyse



flight of stairs that leads visitors underground to the new extension is fitted in American white oak including the floors and ceilings of the stair landing, creating a warm, peaceful environment. The central white metal handrail is flanked by white side handrails cut out inside the wall paneling to keep the wood surfaces uncluttered.

American white oak woodwork around the staircase is constructed using CAD drawings and CNC machinery, treated with a fire-resistant natural wax finish. The signposting on each level is gouged into the wood paneling and painted in white. No skirt boards make the surface look seamless, but a small gap between the edge of the oak steps and oak wall cladding increase the volume of the staircase.

At the bottom of the staircase, the visitor discovers an underground exhibition hall with 6 m high ceilings, featuring plain concrete walls and floors. The HVAC and lighting system is hidden behind thick concrete walls for noise cancellation and compliance with strict fire regulation requirements. Ceiling lights are integrated into wave-shaped air extraction ducts, and white lines on the concrete floor refer to the Renaissance when the notions of perspective drawing were first discovered.





JAMIAT ULAMA-I-HIND MUSEUM, (JUH), NEW DELHI

Design Factory India, Gurugram



Design brief and aim

To visualize a museum that commemorates the mission, values and struggles connected to the Indian independence movement, secularism, anti-terrorism and humanity through installations, immersive experiences, digital interactions and informative panels.

How this was accomplished

The JUH was instrumental in the struggle for India's liberation, and visitors begin the journey with a documentary that details the JUH's evolution over a century. They enter the library with its book and record collection that explains Islam and the role of the JUH leaders in the Freedom Struggle. The sitting spaces on the floors illuminated with natural daylight filtering through a glass wall, epitomizes enlightenment and the true meaning of Islam.

Called the Octagon, this space celebrates the organization's commitment to the nation through vinyl infographic panels, green carpet flooring and a muted color palette. Historical documents, written records and stamps released in the name of the leaders are displayed in glass boxes, which creates an emotional connection between the visitor and the context. Handcuffs suspended from the ceiling remind the visitor of the thousands of arrests made during the freedom struggle.

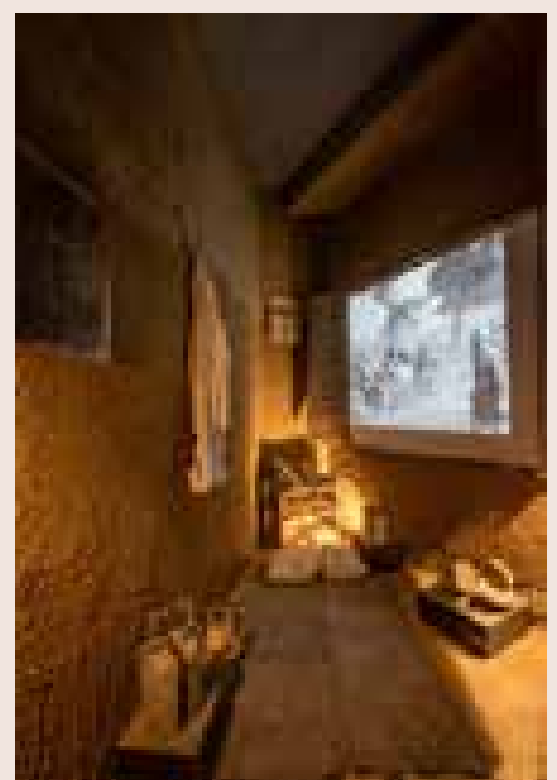


A symbolic representation of the 1947 Partition is created, with a line that resembles the India-Pakistan border. Black and white flags block the way before the experience zone, which represents the JU's opposition to Partition and desire for an undivided India. The eventual Partition is visualized by a small house with mud-textured walls (depicting life during Partition) representing the pain of leaving behind the homeland. Common articles from the period, such as pillows, furniture, utensils, mirrors, calendars, etc., are separated into two halves – adding to the emotion. An audio-visual projection displaying footage from pre-Partition India gives insight into the times left behind.

Moving to the third zone, a sculpture is adorned with ceremonial and ritualistic objects belonging to different religions – Christianity, Sikhism, Islam and Hinduism. The sculpture casts a shadow resembling the map of India, which signifies its unity and strength in diversity and pluralism.

Next, a kaleidoscopic double-height Infinity Room features an immersive experience by creating the illusion of an infinite space. Backlit sandblasted crescent moons are cut out on the hexagonal mirrored walls to represent religion. The lights change into the Tricolor, which represents the national spirit. An installation represents the JUH's struggle against anti-terrorism and promotes, nation, community and humanity. Visitors can vent their anti-terrorist sentiments by smashing the terror attacks carved in laser-cut 3D acrylic words.

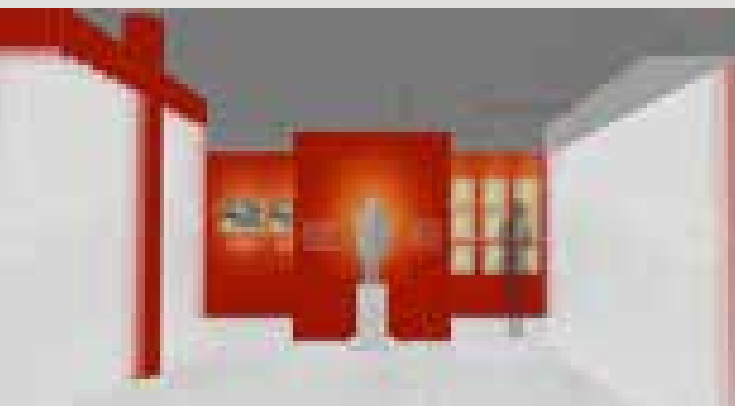
A multipurpose glass box at the center serves as a conference room or a temporary exhibition space, with just a table in the center and a projection device. The box is partially covered with frosted vinyl in black and white strips representing the JUH flag, where each stripe contains information on the leaders of JUH. A thought bar encourages visitors to add their opinions and suggestions about the museum or the organization, along with political topics such as triple talaq, madrasa education, fatwas and more.





KOBA JAIN MUSEUM, SAMRAT SAMPRATI VASTU SANGHRALAYA, KOBA

SJK Architects, Mumbai



Design brief and aim

To carefully preserve, catalogue and display Jain antiquities in a museum. The museum also connects the *derasar* (Jain temple) to the *dharamshala* (hostels) and *bhojanalaya* (dining halls).

How this was accomplished

A learned and respected Jain Archarya, Padmasagarsuriji, upon his travels to the villages of India, learnt that collections pertaining to Jain history were being discarded. He requested people to give him the objects instead, which include manuscripts, coins, statues, ivory toys and long paintings called *patts*. Over time, the collection has grown to be a repository of Jain history at the SMJK trust premises at Koba, Ahmedabad.



Spread over 8,800 sq m, the museum is designed to be a community space, to be accessed by devotees, scholars, tourists and school children alike. It draws from the concentric square plan of a mandala and the austere whiteness that underlies the religion. The structure is a building that stands on stilts with a shallow water body in the center, within which existing Neem trees exist. The ground level becomes an open public area with a water body, stone sculpture gallery and a temporary exhibition space. A ramp by the water leads slowly up to the exhibition galleries, which has been designed as a *parikrama* in a Jain temple.



LINO TAGLIAPIETRA GLASS STUDIO, SEATTLE

Graham Baba Architects, Seattle



Design brief and aim

To present a quiet art gallery to Lino Tagliapietra's iconic glass art.

How this was accomplished

Once a home to an auction company, the studio occupies a 1917 one-story, masonry and heavy timber-framed warehouse building. The large wood-and-steel door acts as an entrance with an illuminated cut-steel sign board announcing the venue. The entry opens onto a sloping interior ramp that parallels the studio itself, which is a large space spread over 6,100 sq. ft.

Matte grey brick interiors contrast with the floors in bleached white oak, lit with daylight streaming in from a 16-ft. wide and 45-ft. long light monitor and





translucent clerestory glazing. The underside of the monitor has a curved soffit that softly shapes the daylight filling up the space. The light-filled space created by the monitor, referred to as 'the cube', is an illuminated volume to handle large collections of glass pieces or feature tall works, while indirect lighting inset into the monitor provides dramatic lighting for the evening.

Minimalistic detailing serves as a quiet counterpart to the art and elemental materials inherent to the building. Support spaces, such as a glass-fronted office, conference room, kitchenette, storage and restrooms are located on the first floor. Custom-designed Europly furniture, cabinetry and hot-rolled steel, fit out the spaces. The conference table is built from fir beams reclaimed from building construction, and elemental steel display stands of various heights, steel wall and ceiling support the art.





MO GALLERY LOUNGE, SHANGHAI

Quarta & Armando Architecture Design Research, China

Design brief and aim

To create an art gallery and lounge hybrid for a Chinese couple.

How this was accomplished

Built over 249 sq. m., the double-height space symbolizes the owner's love for art and whiskey. The lower level is designed as a flexible open space, with gray-blue resin flooring that is reminiscent of a calm sea. The minimalist art gallery has partitions that seamlessly adjust to enable multiple exhibitions



photography : : dirk weible





throughout the year. An ochre-yellow metal staircase is conceived as a functional cube which leads to the upper floor, hiding two storage units and a small working area for the gallerists.

The staircase houses aged whiskey bottles from the owner's collection. Old techniques such as *boiserie* on the ceiling complete the retro design and woven rattan partitions add warmth. The bar top is made of green Indian marble with black-and-white tables reminiscent of a colonial café, along with mirrored walls and metal finishes expanding the space. Custom-made wallpaper and mirrored glass on the walls comprise the design palette. Taking advantage of the full height of the space, a third secret floor can be accessed through a hidden entrance in the wall. The floor is reached by customers to view private events.



MUSEUM OF ART AND PHOTOGRAPHY (MAP), BENGALURU

Mathew and Ghosh Architects, Bengaluru

Design brief and aim

To design a museum that displays art, photography, textiles and design collections from the Indian subcontinent.

How this was accomplished

The structure has a small footprint with an enlarged area for the upper levels. It is built in reinforced concrete with mild steel framing above the basements; the structure is designed as a box that creates column-free spaces for the galleries. The surface reiterates the idea of the shell and increases the structure's shell as compared to traditional columns and cantilevered slabs at each level.

The transparency of the public spaces at the ground level and their attached outdoor sculpture courtyard and lobbies visually open up the spaces. The public areas on the lower levels comprise the entrance, interactive screens, experience centers, public outreach classrooms, art gallery, museum shop and a café with an open-to-sky courtyard. The curated screen gallery, the visual gallery and the auditorium are situated on the first floor.

The second floor features the conservation laboratory open to the public, the double-height library and the MAP team workspace – all divided by lobbies to break the monotony.





The third and fourth floors have a connected passage gallery, which can be converted into a large gallery. The terrace has a quiet room and an alfresco dining area that overlooks Cubbon park and UB City.

In the main gallery, opaque stainless-steel-clad enclosures embossed with a cross protect the artefacts and artwork from being exposed to ultraviolet light. The cross sign is a structural sign for stiffening the cladding, which reduces the thickness of the stainless-steel panel sheet—traditionally associated with post-industrial metal panel water tanks.



MUSEUM OF SOCIALISM, JAYAPRAKASH NARAYAN INTERPRETATION CENTRE, LUCKNOW

Archohm Studio, Noida

Design brief and aim

To galvanize broader civic and cultural exchange through public architecture, and offer a choice of business, leisure, recreation and sports.

How this was accomplished

The monolithic form iterates monumental architecture from the past, but reinvented as an ascetic archetype exemplifying empowerment. The wedge-shaped museum is a slice of the International Centre Building, revealing its identity while owing allegiance to the related vocabulary. The gateway as a void is the entrance to the interpretation center, while the grand arches push the limits of structural design. The museum is divided into four zones: absorption, internalization, reflection and congregation.





These factors enable the retention of information that motivates curiosity, contemplation and assimilation in the given sequence. The linear and chronologically-led journey is made complex and layered with the use of the third dimension, such as ramps and a variety of stairways that help physically navigate and merge the interlocking volumes. The rhythm of the climbing steps is matched by the panels and displays used as metaphoric connectors to the parent structure.



Bespoke backdrops make for a thematically-designed experience. Multiple volumes add layers to the experience, and interlock simultaneously to create a 'collective' concept. Natural light is valued, as blank walls comprise the façade while sunken courtyards, light wells and large slits along the entire stretch bring in diffused light. The pavilion sits in a body of water in the sunken courtyard.

The building is sculpted in concrete, which denotes larger-than-life strength that permits flexibility to the schema housed within. Though the institution commands a contemporary reading, the terracotta cladding exemplifies an indigenous, warm and earthy texture. The triangular façade is derived from the wedge carved out of the JPN International Centre, and graphically represents the tenets of JP's socialism – freedom, equality and brotherhood celebrated in multiple languages on the terracotta panels.

Custom-designed terracotta tiles with perforations comprise the skin, which allows airflow and ventilation. Dry-cladding with an air gap between the true wall filled with rock wool keeps the interiors cool, reduces the cacophony of the city and enables an immersive experience.





SCHEDULED MONUMENT OF SUTTON HOO, THE NATIONAL TRUST, SUFFOLK

Nissen Richards Studio, London



Design brief and aims

To design one of Europe's most significant archaeological sites with major exhibition displays, a High Hall, replanned shop and café, former storage building and a 17-m. high viewing tower overlooking the burial site.

How this was accomplished

The Anglo-Saxon royal burial site dates from around 590-650 AD, located on a 'hoo' (meaning 'hill') with a valley to either side on the River Deben. Visitors first see a large-scale helmet sculpture by the Visitor Welcome Building, accessed by a patinated steel portal revealing a full-height red and gold graphic on the wall. The graphic diagram, based on archaeological plans, depicts the 17 burial mounds on the site. Visitor greeting pods at the entrance lead to pay stations, while new partitions allow for backend office space.

The visitors now enter The Courtyard area, with additional low-level seating portals. A 27m-long sheet-steel model of the ribs of the 'Great Ship Burial', along with the steelwork contractor Shaun Hodgson Engineering (SHE), takes center stage. A concrete plinth shows the etched layout of the burial chamber, discovered in 1939.

The Trammer House, the original residential property, is an Edwardian structure built by architect Ar. Jon Coder in 1910. Furniture chosen by The National Trust sits alongside new bespoke joinery pieces that tell the discovery story through integrated audio-visual technology developed together by Elbow Studios. Original letters from Edith Perry, the owner of Sutton Hoo in the 1930s, are important resources as her excavation changed the understanding of Anglo-Saxon history altogether.



Visitors now see the first real object from the excavation – the ship’s rivets from the burial ship, accompanied by footage of the former estate gardener and local archaeologist Basil Brown. They move on to see an elaborate display housing images of the king’s helmet; other rooms include the dining room, where projections feature photography capturing the 1939 discovery in an audio-visual experience.

They move out to the landscape through the woodlands, leading to the Great Ship Burial mound and The Viewing Tower, which is located on the Top hat Wood to give visitors a bird’s eye view over the burial ground for the first time. The tower is a slender steel structure clad in charred Larch timber, surrounded by a mix of evergreen and deciduous trees. The stairway is formed with a steel projection on every other landing, so that visitors can stand and enjoy the ascending view to the side. A triple-section cantilevered ramp at the entrance is primarily made from timber with steel elements.

After walking through the Royal Burial Ground, visitors arrive at the High Hall, the main exhibition space. Historical characters and individual stories are portrayed through audio and visual presentations using costumes and backlighting. New polished concrete flooring is used in the main areas, while a slightly rougher finish is



used in the trader/audio sections. An almost-circular display, timber-lined on the inside and externally-clad in dark grey-black material, is the main feature area at the back. The display reminds visitors that all the knowledge portrayed in the High Hall has been learnt from the landscape, i.e., the Royal Burial Ground. A top skylight in the 7m-high space is blacked out, which creates a theatrical backdrop for the presentation.

An ultra-high-quality replica of the helmet is at the heart of the display, which had originally corroded and broken into more than a hundred fragments after the burial chamber collapsed at some time. The British Museum conservation team took

several years to reconstruct the original helmet, which is today the face of the Anglo-Saxon period. The replica features exquisite craftsmanship and detailing in its quality, while the outline of the king in the new display is recreated with chain mail, sword and spectra.

A temporary exhibition space beyond this is upgraded for future use, while visitors end their journey at a freestanding café built in 2003. The new design predicts an increased retail replacing the former ticketing area, while part of the new café occupies the former shop space. A new graphic is introduced, which matches the welcoming building and displays a diagram displaying the Royal Burial Ground.



SCIENCE GALLERY, BENGALURU

Mathew and Ghosh Architects, Bengaluru

Design brief and aim

To conceptualize a science gallery.

How this was accomplished

Spread over 27,425 sq. m., two grades of public space are dedicated to The Science Museum. The upper Science Plateau is an elevated zone of larger scientific art installations that are visible from the highway and surroundings, while the lower-ground entrance and lobby are named The Science Festival Plaza. The two levels are connected by escalators, elevators and stairways. Flexibility remains a priority as the galleries, studios and theatres are seamlessly delineated.



The Upper Science Plateau holds the studios and administration areas, with space for future expansion. Minimal cuts through the center of the building resemble the universe, creating viewing positions from the lobby to view specific constellations on certain days and times. The skeletal structure for future vertical expansion contains the frame, which is usable for event branding at the museum.

The Urban Plaza on the lower ground is used for science festivals conducted by schools, colleges and technical institutes. The ground uses natural colors to create a visual and spatial engagement. The overhanging plateau tilts to one side, which creates a larger presence from the highway by its receding edge.



SHRUJAN GALLERY, KUTCH

Matrika Design Collaborative, Mumbai

Design brief and aim

To develop the first textile gallery and museum for the Living and Learning Design Centre in Bhuj.

How this was accomplished

The design narrative wove together the life and works of 10 embroidering communities from Kutch, ranging from the Ahirs to the Halepotras. The firm spent six months observing the work of Shrujan and the community, studying the surrounding villages, embroidery clusters and craftswomen to formulate design concepts for the museum and continue their traditions.

Out of the three layers of visual narratives, the main display features a collection of embroidered panels and garments.



The uppermost comprises a photo-documentation of the craftspeople hailing from a particular community, while the third layer is a more interactive segment where people learn more about the embroidery style and choose samples. The exhibition also has a display of crafts, *lippan kaam* (local mud art), household goods and other goods.

The spatial design renders a brutalist feel with metal structures that hold the entire exhibition space together, and the exposed raceways in the ceilings colored in a Mondrian grid. Metal screens made of local embroidery form motifs creating partitions along the first exhibit of the gallery. The Shrujan Gallery comprises embroidery from several communities: the Ahir collection shows an extensive use of red, yellow and orange while the Rabaris use black, grey and silver. Muted colors bring out the richness of these collections.

The display design resembles portrait photography, where the main subject is highlighted by creating complementing environments. The crafts section uses blue to differentiate the photomontage produced by the craftspeople from the rest of the space. Textured art intrinsic to the community, such as *lippan kaam* is used while Ajrakh prints are used to render a part of the Kutch map at the entrance of the gallery.





THE GRADE 1 LISTED SIR JOSEPH MOTUNG GALLERY OF CHINA AND SOUTH ASIA, THE BRITISH MUSEUM, LONDON

Nissen Richards Studio, London

Design brief and aim

To refurbish the longest gallery in the British Museum, which displays a collection of Chinese and South Asian antiquities.

How this was accomplished

At 115 m. long, the gallery contains over 5,000 antiquities and the firm was commissioned to renovate and upgrade the existing space to meet its environmental needs in the 21st century. As a result, the project was transformed into a reimagined narrative-led exhibition space of imagery and color.

Burgundy painted columns mark Chinese history and culture, while a bright peacock blue represents South Asian life. Each of the 31 bays of the gallery





is demarcated by a title fin and provides a backdrop for an era, culture or theme. A new bespoke pendant lighting fixture in patinated brass and quartz welcomes the audience into each bay, which emphasizes the repetitive rhythm of the architecture.

Patinated brass is repeatedly used to highlight key interpretational devices: gallery introductions, prized antiquities and audio-visual interactives. A green patina developed with a local specialist marks the gateway into the refurbished Selwyn and Ellie Allyne Gallery of Jade, which was also a part of the project.



THE MUSEUM OF EUROPEAN AND MEDITERRANEAN CIVILISATIONS, FRANCE

Rudy Ricciotti Architecte, France

Design brief and aim

To design a flagship museum.

How this was accomplished

Located on Marseilles' seafront next to the 17th-century Fort St. Jean, the site is built upon the Greek and Roman vestiges of the antique city-state and includes a chapel dating back to the 12th Century.

Built around a perfect square, each side of the building is around 72 m. An inner square of 52 m. per side forms the heart of the museum, and comprises the exhibition and conference halls. Composed of steel and glass, the inner structure is covered with an ornamental skin of filigreed concrete. The same material is used to create 308 tree-shaped pillars that stand at over eight

meters high and form the building's vertical structure. The patterned concrete skin opens up the building to natural light, the sea view and a marine atmosphere and creates intricate shadow patterns that resemble an irregular sea bed.

The museum is organized on three levels with exhibition spaces, auditoriums and a bookstore. The rooftop offers panoramic views of the sea and harbor, with a night lighting scheme designed by Yann Kersalé in shades of blue and turquoise while the rooftop is made from heat-treated American ash. The heavy-duty top deck sits along the pedestrian route through the museum's seafront, which always sees a constant flow of people. The wood used absorbs moisture, remains stable and doesn't decay due to a thermal modification treatment.





photography : : kilian o'sullivan

The rooftop terrace stabilizes the concrete pergola above it through a system of stainless-steel cables, with a veil of filigreed concrete that covers the sides of the building. It rests on 15m-wide cantilevered concrete beams that carry the weight of the external ramps. These ramps lead up to the terrace through long stainless-steel braces that span the building's entire height. Stainless steel cables have been fixed from the wooden deck to the cantilevered beams, which overhang above the terrace to stabilize the entire canopy.

The rooftop terrace has an inclined 115 m. walkway of bridges that travels out from the roof and crosses the harbor basin. The walkway links the museum to Fort St. Jean, which hosts the main restaurant managed by celebrity chef Gérald Passadat. The fort plans to house 15,000 sq. m. of exhibition space, while the surrounding public spaces are redesigned to display Mediterranean plants along a landscaped promenade. A second footbridge leads visitors to le Panier, the oldest and most traditional neighborhood in Marseilles.



THE MUSEUM OF MODERN ART, NEW YORK

Diller Scofidio + Renfro and Gensler, New York

Design brief and aim

To expand museum, increase gallery space by 30 per cent, and render a welcoming experience for visitors.

How this was accomplished

The overall expansion yielded an additional 165,000 sq. ft., which allowed the museum to exhibit more artwork. A minimalist use of materials that correlates with the existing fabric depicts twentieth-century modernism, purity of material, abstraction of space and thinness.

The Studio and the Daylight Gallery share a frameless suspended glass with a black dot frit outer space to bring in light and reflection. The Studio is an additional interior glass wall and a metal mesh interlayer as the inner wall of the box-in-box, which filters daylight, views and outside migration. The public spaces – the lobby, the suspended blade stair, the Street Level

gallery and the retail space below – employs frameless glass panes clamped to function as glass beams to maximize visibility of the street.

One enters through a customized entry canopy that opens up the main lobby into a light-filled double-height space that offers the views of West 53rd and 54th Streets. The canopy consists of steel plates and concealed ribs, suspended on steel rods cantilevering beyond the build's façade out to the sidewalk.

The flagship museum store was lowered by one level. Spread over 5,950 sq. ft., it was moved to the cellar level open to the lobby above. The 3,900 sq. ft. street-level galleries are free and open to all on the expanded ground floor. The double-height Projects Gallery has integrated roll-up shades for projections and blackout shades to control lighting.



photography : : brett beyer and iwan bann



The 1,600 sq. ft. Crown Creativity Lab, designed by Gensler, is an experimental space programmed by the Educated Department on the second floor. The new western expansion is dedicated to art displays, as more than 40,000 sq. ft. of galleries was added to enable the museum to display more of its collections through fluid and interconnected narratives of contemporary art across all mediums.

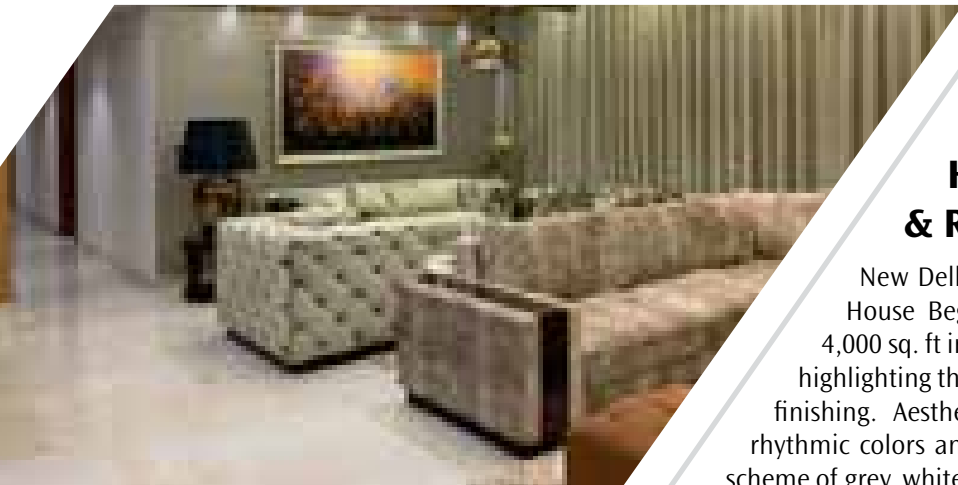
The 30 per cent increase in gallery space includes the Jerry Speyer and Katherine Farley Building, a stack of vertically interlocking galleries of varying heights. These new galleries accommodate over double the expected load capacity of the existing galleries. The 4-in-wide wooden plank flooring was increased to eight inches, along with the addition of blackened steel portals inspired by the Taniguchi-designed stainless-steel portals.

The 2,000-sq.-ft Marie and Josée and Henry Kravis Studio is a dedicated space for dance and music performances and sound work connected to contemporary art centrally integrated within the galleries of a museum.

A 3,600-sq.-ft. café provides for casual refreshments and dining, and an opportunity for site-specific art installation on the museum's highest floor. Completed during Phase I, the Bauhaus staircases were extended to the ground level to restore access to the second and third-floor galleries. The blackened stainless-steel staircase provides direct access to the flagship museum store. Glass balustrades on the seven-ft.-wide risers are cantilevered and held in place with pins to express the intersection of two materials, which echoes the renovated Bauhaus staircase embedded into the terrazzo.

Warm color palette for Kolkata home

Kolkata-based Arredatore Design Studio has designed the Hestia, a 4BHK residence on the 40th floor of an NRI residential complex spread over 2,250 sq. ft. The south-facing apartment has a 25-ft. wide sliding window that overlooks the elevated cityscape, and brings in natural sunlight and air. A warm taupe color palette for the space lends a minimalistic look, with mahogany and oak veneer for the furniture. The living areas accommodate neutral-colored furniture, drapery and artwork from Italy and Spain. In the dining room, an eight-seater dining table is set against white walls, a handcrafted wooden cabinet and a glass sliding room. Natural marble and stone make the project functional, sustainable yet aesthetic. White chandeliers and decorative lighting illuminate the space.



Luxe neutral detailing for Hyderabad retail and diner Counter & Refrigeration: Climaire Inc.

New Delhi-based I'm D'sign Studio has designed the Almond House Begumpet, an Indian-based restaurant spread over 4,000 sq. ft in Hyderabad. The interior color palette is neutral, highlighting the luxe metallic textures reflected by the surface finishing. Aesthetic signage denotes a fluid spatial flow, rhythmic colors and subtle charm. The contemporary color scheme of grey, white and black tones give way to luxury with champagne gold detailing and wooden panels.

The design escorts the diner from the luxury retail zone to the signature dining space featuring marble-clad displays, light wood, rustic terrazzo walls and pristine white flooring.

Textures such as the patterned tiles and terrazzo complement the asymmetrical metal stripes that run across the walls and counters. Statement lighting illuminates the space, including chandeliers and queued spotlights, to create focus zones. Classical details such as arched partitions, vintage-inspired tiling and wooden profiles lend an old-world charm. Contemporary designs include waffle-like panels on the walls and food-inspired patterns on the counters.



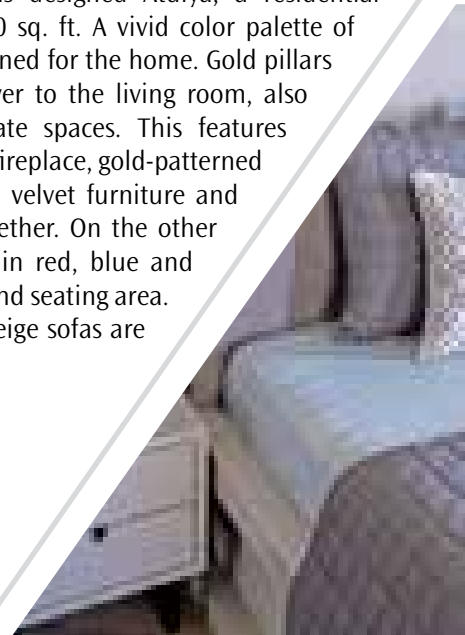
photography ::
arredatore design studio

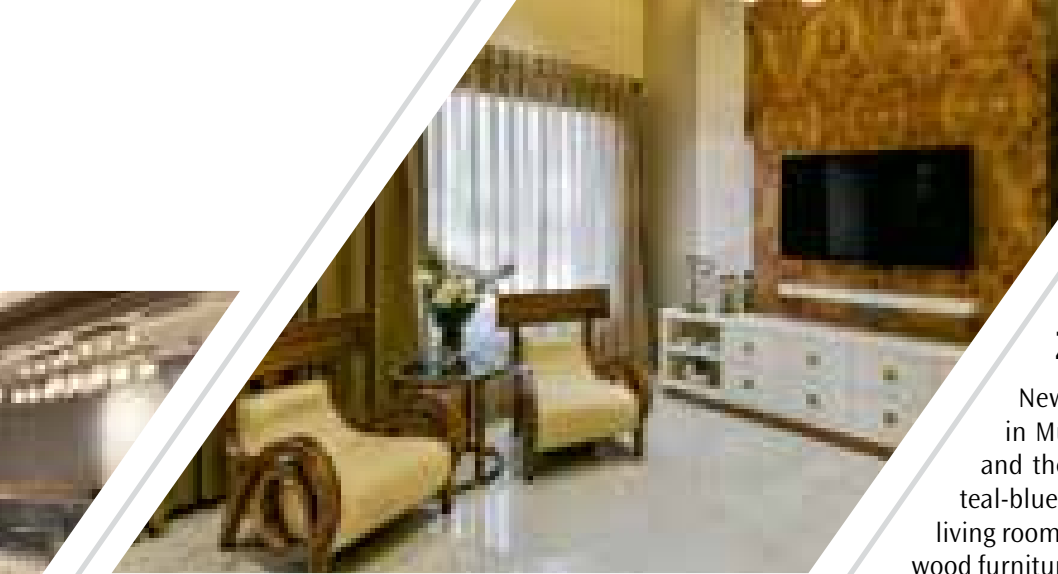


Traditional design for Raigarh bungalow

Raigarh-based Creations has designed Atulya, a residential bungalow spread over 10,000 sq. ft. A vivid color palette of gold, royal blue and red is designed for the home. Gold pillars welcome the visitor from the foyer to the living room, also demarcating the public and private spaces. This features marble flooring, an intricately-carved fireplace, gold-patterned wallpaper and a chandelier. Royal-blue velvet furniture and high-back teal chairs bring the room together. On the other side, a mural of Lord Krishan and Radha in red, blue and green is designed, which is connected to a second seating area. Onyx coffee tables, patterned blue chairs and beige sofas are illuminated with cove lighting.

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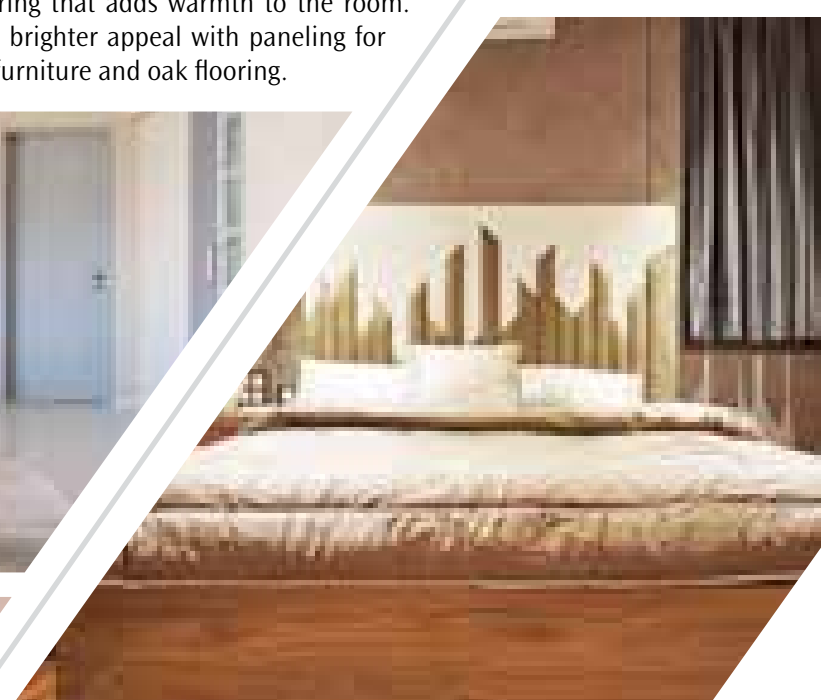


photography :: prashant bhat

Zen-like aesthetic for Mumbai home

New Delhi-based Quirk Studio has designed The Jardin Home in Mumbai, a getaway residence for a Gujarat-based family and their bachelor son. A grey sofa, an abstract rug and a teal-blue armchair are the major furniture pieces in the living room, bringing in a Zen-like quality. Metal, marble and wood furniture create texture. The chandelier decorated with aqua and golden-colored leaves remains the focal point of the dining room, and the floral wall art of botanical prints and a customized sideboard adds charm to the area.

Two rooms have been merged together to create an expansive master suite with clutter-free interiors. The walls have a lime plaster finish, a hidden walk-in closet within the paneling and diagonal oak flooring that adds warmth to the room. The parents' room has a brighter appeal with paneling for the bed wall, white rattan furniture and oak flooring.



Strategic façade openings for Bengaluru apartment

Bengaluru-based AJ Architects has designed the Modish Hue, an apartment spread over 1,600 sq. ft. in a bustling neighborhood that's known for its street food. Strategic openings in the façade allow daylight to enter and allow for experimentation with darker colors. The bold palette is neutralized with basic colors, which promote a harmonious unity as well.

An intricately-carved main door opens into the foyer that has a peach pencil-ribbed storage unit with golden accents. The dark-grey false ceiling attracts them into the living room, which has wooden-textured laminate panels and three-dimensional semi-elliptical panels made of Plaster of Paris.



photography :: kuber shah

if caught in the web

photography : : kuber shah



Spring theme for Bengaluru home

Bengaluru-based Boketo Interior Concepts has designed the Spring Home, which is a 4BHK apartment spread over 4,000 sq. ft. Arches in the foyer feature Armani fern-leaf wallpaper and a customized ceiling with gold leafing. An accent wall with classic veneer paneling, brass strips, sculptural light, salmon and cream upholstery and ottomans in cow-printed fabric comprise the living and dining area.

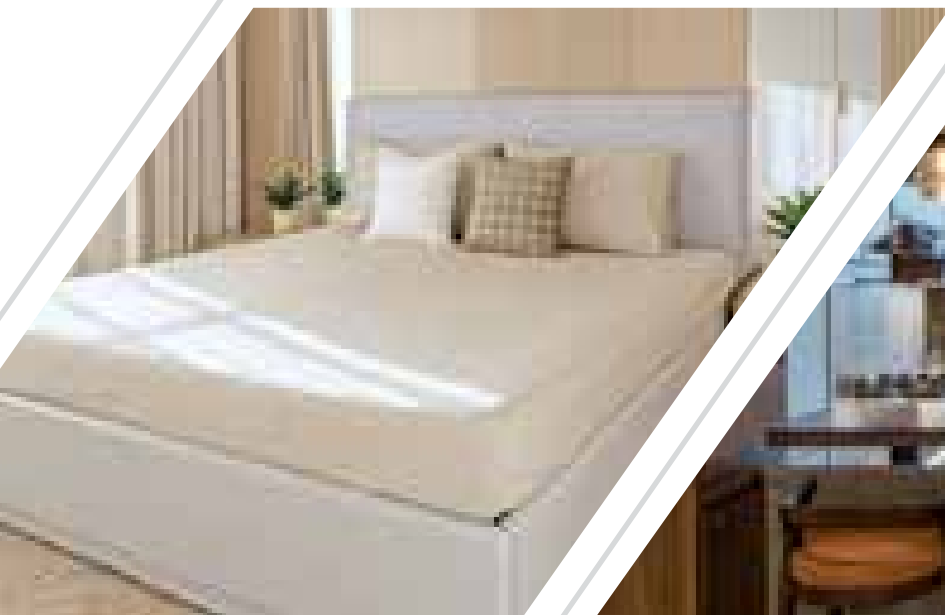
The private zones are airy and light-filled spaces with metal-accented lighting fixtures. Botanical-themed wallpaper brings a tropical ambience into the daughter's room, while fluted veneer paneling and blue tinted glass with brass inlays is used for the accent wall in the son's bedroom.



Bright accents for Mumbai residence

Mumbai-based Quirk Studio has designed The Fluid Home, a residential project spread over 1,500 sq. ft for a nuclear family. Opening into the foyer, grey walls synchronize with the wooden false ceiling in the living room. A green sofa and blue rug add drama to the neutral palette, while brass lighting fixtures in a modern industrial style light up the room.

A minimalist grey bed is set against the salmon-pink interiors of the master bedroom, illuminated with brass pendant lighting. The guest room features baby-pink tiles and light grey flooring.



Sliding doors bring in natural daylight to Mumbai home

Mumbai-based Studio PKA designed The Stack, a residential project conceptualized by joining two flats on the 27th and 28th floors with a built-up area of 45,000 sq. ft. The public spaces are aligned along the east-west axis, which allows the residents to experience the different stages of sunrise and sunset. Sliding doors extend the day areas, while retaining their identity when separated.

Cream and beige furniture comprise the living room with a wooden center table. An activity zone on the other side has beige and grey furniture, with ample space for relaxation. The dining room is simple with a wooden table, pendant lighting, and a window that overlooks the city. The home office features cream walls, wooden furniture and pendant lighting.

photography : : deepshikha jain

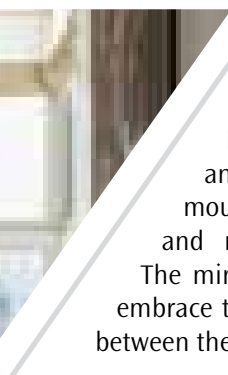


Bespoke rejuvenation for Himalayan resort

Solan-based Gayatri and Harsh Baja have conceptualized the Niraamaya Wellness Retreats, a resort in the background of the Himalayan slopes. Spread over 15 acres, the Niraamaya Retreat Suryavilas consists of 18 luxury glamping cottages and 36 rooms.

Designed with a fusion of classical, colonial, contemporary and Art Deco architecture, guests enjoy the breath-taking mountain views from all the rooms. Handcrafted teakwood and rattan furniture complement the wood paneling.

The minimally-designed rooms open up to open decks to embrace the surrounding pine forests, yet maintain privacy between the units.

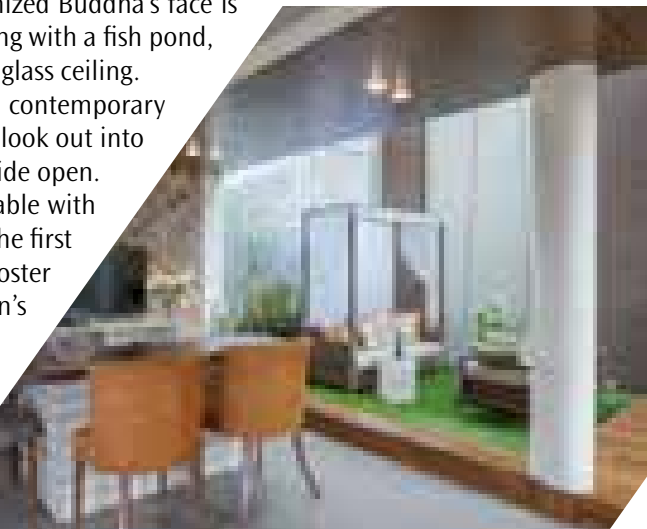


Minimalistic layout for Bengaluru holiday home

Bengaluru-based Cane Boutique has designed the Holiday Home in Bengaluru. A minimalistic and clean-lined design comprises the house's exterior, with large windows, step-out decks and large windows. A customized Buddha's face is sculptured on the double-height wall, along with a fish pond, a frangipani tree and natural light from the glass ceiling.

The living room on the ground floor features contemporary seating. There is a billiards table and a bar that look out into the garden from the large glass windows, which slide open.

The dining area has a brick wall, a 14-in. logwood table with French paneling and a sideboard. The family area on the first floor is simple and low-maintenance, along with a four-poster bed in the master bedroom, two single beds in the children's room, large dressing areas and attached bathrooms. ifj



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Ar. I. M. Kadri Honoured with Lifetime Achievement Award by CIDC

Ar. Iftikhar M. Kadri, I.M. Kadri Architects (now IMK Architects), Mumbai, was awarded the Sir Mokshagundam Visvesvaraya Trophy for lifetime achievement at the 13th CIDC Vishwakarma Awards at the India Habitat Centre, New Delhi. He had received a standing ovation at the ceremony, as he was honoured for his contribution to the Indian architecture and construction industry. The jury was chaired by Shri Pradip Bhargava (I.A.S. [Retd.], Former Addl. Chief Secretary, Government of Madhya Pradesh), included Shri. Divakar Garg (Former Director General, Central Public Works Department) and Shri. K. M. Singh (Ex. Chairman & Managing Director, NHPC Ltd.) among others.

Over the decades, Ar. Kadri's work has created landmarks such as the Shivsagar Estate and Nehru Centre, Mumbai, Kowloon Mosque, Hong Kong, Lake Palace Hotel, Udaipur, Kashmir University Projects in Srinagar, The Oberoi, Bengaluru and the National Judicial Academy in Bhopal. With his wife, Vipula Kadri, he has set up charity and volunteer projects such as the Save The Children India and The Pride India. In recognition of his extensive social work, he was appointed as the Sheriff of Bombay in 1994 by the Government of Maharashtra.



Ar. Amala Sheth

"Every design is an answer to the aspirations of human beings embodied holistically with creativity and logic alike."

- Ar. Amala Sheth

Ar. Amala Sheth, Pune who designed several award winning spaces breathed her last recently in Pune. Born in 1961 in Mumbai and an exponent of music, dance and theatre right from her childhood and then architecture, she carved out her own niche in interior and architectural design.

After completing the B. Arch. degree from the Sir J. J. College of Architecture in 1985, she had a short stint with Ar. Hafeez Contractor in Mumbai, followed by Chandavarkar and Thacker in Bangalore. Amala moved from Mumbai to Pune, in 1989, to start her own practice as an independent architect and founded Metaphors, with partner Anand Bhagat.

Her body of works includes projects in IT sector, industrial, commercial Infrastructure, SEZs, institutional, healthcare campuses, hospitality and many more. She felt, the ever changing dynamics of each sector provided a constant challenge and despite delivering the design of millions of square feet of architectural and interior spaces her conviction towards bringing sustainability and culture into the very basics of building design remained unfazed. In her own words, "Metaphors has been our contribution to defining architecture. Every project has been a journey to create something beautiful, to celebrate and engage. We constantly question ourselves, push our boundaries and build on the foundation of a rich experience. Our philosophy has always been defined, and has become a reflection of us. We have found our countenance in being honest to this conviction."

Some of her well known projects include The Corinthians Club, Hotel Cypress, Ambrosia Resort, Residency Club, Pune ; NYX Club, Goa; Offices of Wipro, Syntel, Gigaspace, Oracle, JCI; D Y Patil Ayurveda College, Radiance Hospital, Phoenix Mall, Pune, Lucknow and Bangalore.

Editor's Addendum.

Amala cannot be reduced to a few words, least of all in an obit. She was a bright, witty, irreverent, jazz-loving, passionate aficionado of design and architecture, who lived life on her own terms, which I respected and admired. We met more often on our travels to Europe than we did living as we did, I in Mumbai and she in Pune. Those were memorable, not because we discussed matters of huge import, but simply because we laughed and spoke and enjoyed some moments of warmth. We remember Amala with fondest respect.

Sylvia Khan.



M N Ashish Ganju A thinker & architect

By
Narendra Dengle

In the death of M N Ashish Ganju, the fraternity of architecture has lost a serious thinker, who was passionate about life and exploring its eternal connection with architecture. For him building the human habitat or part thereof was inconceivable if devoid of the attention to holistic life processes. He returned to India after his studies at the AA, in 1967. He had worked with Norman Foster but his spirit was restless witnessing the rampant and blind following of Modernism in the developed world. Exposed to a wide variety of good teachers like Peter Cook and Buckminster Fuller, whom he admired, it did not stop him from thinking about how architecture could be relevant for the common man. Sustainability, was not a fashionable word in those days, nevertheless the core principles behind it were never lost to Ganju. A good design had to connect with society ethically, functionally, and philosophically; only from their deep considerations can beauty really emerge in architecture.

His practice grew in Delhi and one of its most eloquent early works was the Press Enclave cooperative group housing project in South Delhi. Technologically a simple load bearing structure strengthened to go up three stories it was meant for middle income families, designed in clusters around landscaped courts. The participatory process, interacting with the community of journalists and writers, which led to the design of this housing, was central to the process for Ganju. Dolma Ring Nunnery that he designed and built over some twenty years shows deep understanding of not only the rich physical context of Dharamshala but also his insight into the Tibetan Buddhist community and their spiritual practices.

We knew each other since the mid-seventies in Delhi, when we taught together at the SPA for some time but our closer association began much later, when we decided to discuss what architecture meant to us. It began by 'clearing the ground' for a theory to emerge. This led to the publication of a small book entitled "The Discovery of Architecture: ancient values and indigenous reality" in 2013. Our conversations went on for a year and every month we met either in Delhi or Pune for a two days. The content of the book was discussed in workshops at several forums in Ahmedabad, New Delhi, Bhopal and Mumbai. The proceedings of one such workshop in 2015 were published by the SPA Bhopal, containing papers by academics and practitioners from history, political science, social anthropology and architecture. The book had some good response from abroad and led to our being invited to join the Building Beauty program based on Christopher Alexander's 'the Nature of Order', started in Sorrento, Italy, in 2017.

With moving into Ayanagar, a huge, informal settlement in New Delhi, where Ganju built his home and studio, he began his closer communication with the 'real' people, who had built the entire settlement on the fringes of New Delhi, without municipal approvals. There was never an 'urban design' plan for such settlements. He patiently met the panchayat and through GRIHA prepared a completely sustainable plan for the handling of soil and surface water drainage, lacking in Ayanagar.

He was concerned that "The ability to create well-being in our habitat, a promise inherent in our knowledge base of architecture is no longer taken for granted. How can this situation be turned around for public benefit?"



DS+R and Stefano Boeri Architetti receive COIMA SGR Award Diller Scofidio + Renfro And Stefano Boeri Architetti have received the COIMA SGR Award for the regeneration of Pirelli 39, which is the first Italian redevelopment project aligned with ESG impact objectives and Next Generation EU Guidelines to be planned in a post-Covid situation. The acquisition and development of Pirelli 39 represents more than €300 million of investment, and has been designed to meet high-impact investment criteria and sustainability standards.

Located in the centre of the Porta Nuova Gioia area in Italy, the Pirelli 39 was decommissioned by the Municipality of Milan in 2015. The site lacks sustainability certifications, is not compliant with anti-seismic standards, has structural problems and causes environmental degradation. The winners have envisaged a mixed model of public-residential-tertiary spaces by recovering the existing tower, the bridge building over Melchiorre Gioia and the construction of a new tower.



Go Greek with the Doric Series
Nuance Studio’s new range brings back the glory of ancient Greece

Nuance Studio, a pioneer in opulent concrete products, has launched the Doric Series, inspired from classical Greek design language. This reflects a new phase of design - where classicism meets minimalism - and these panels pay homage to the unique characteristics of the shaft from the Doric order.

The Doric Series gives an edge to the designer to create an aesthetic appeal of concrete in all kinds of indoor and outdoor spaces as Doric pillars are known for their massive size and sturdiness, Nuance Studio mimics the massive proportions of the pillars by manufacturing the panels in 900x2700mm. The entire assortment can be seen at the Nuance Studio Flagship Studio in Bangalore and also on www.thenuancestudio.com.

Price: On Request

Availability: Nuance Studio Flagship Studio, Bangalore and all major cities across India through dealers

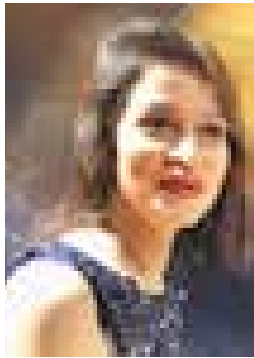
Greenply launches the E-0 product range Greenply Industries Limited, Kolkata, has launched a brand campaign that highlights the risk of formaldehyde emissions from plywood through the Zero Emission (E-0) product range. The TVC campaign that features Boman Irani, and assures that the plywood emits negligible formaldehyde and that its manufacturing facility has an on-site testing mechanism to monitor quality.

Mr. Sanidhya Mittal, Joint Managing Director, Greenply Industries Ltd says, “With increasing awareness about the harmful consequences of air pollution on human health, consumers today are extremely concerned not only about their external environment but also about the indoor air quality where they live.”



See the Light

Achieving new milestones under dynamic new Director, Sharmila Kumbhat.



Sharmila Kumbhat, Director, K-Lite Industries, Chennai started her professional career at the early age of 16 at a grill manufacturing unit 'Metal Craft', supporting her father, industry veteran Dilip Kumbhat.

The young professional had many accolades under her belt, including the 'Best Female Entrepreneur' Award, presented to her by the Chief minister of Tamil Nadu at the age

of 19. Later, she studied in the USA, at the Parsons School of Design, New York.

In the United States, Ms Kumbhat started and ran two very successful export-oriented companies, but the desire to return home to India, and raise her children in her homeland was strong and sparked her decision to join K-lite in 2011. Within a short span of time, she was appointed Director of New Business Development, and began taking the company to new heights.

Under her leadership, K-lite has broken into international markets, and seen its turnover increase by over 400 per cent. The company has also won many awards, such as the 'Asia One-World's Greatest Brands' for K-lite's architectural lighting & poles, in 2017-2018.

K-lite has continued a long journey of innovation in lighting products, from its inception in 1977. Today, the firm offers a whole range of new products under various portfolios: energy saving, environment friendly lighting, retail lighting, office lighting, consumer luminaires, architectural lighting, in-ground luminaire, billboard lighting, vertical light bars, wall washers, area lighting poles and, their well-known street lighting with sleek polar lighting solutions.

K-Lite products can be seen at various locations across the country, from the street lighting at the Golden Temple Complex, Amritsar, Varanasi, Chandigarh-Mohali Highway etc. The company has been closely associated with Indian Railways, from the start, catering to their wide range of luminaire requirements, providing solutions for the Rajdhani Express, Shatabdi Express, Palace on Wheels EMUs, Jaipur Metro, Delhi Metro, Bangalore Metro and the latest Kolkata Metro and Sri Lankan Metro coaches.



Indian furniture brand Royaloak wins the FLA and IDA International awards

India-based Royaloak Furniture was chosen as one of the twenty-two winners in the Singapore-based International Furniture Leadership Awards (FLA International) and International Interior Design Awards (IDA International), which is an annual ceremony to celebrate excellence in furniture craftsmanship. It has received the FLA International Brand Excellence Award, and has more than 100+ stores across multiple Indian cities, along with wholesale distribution, retail, franchising and online sales verticals.

The Awards programmes are open to furniture manufacturers, retailers, traders, machinery and material suppliers, fair organisers and industry associations. Organised by FurnitureAndFurnishing.com, Asia's leading business furniture import-export media, the ceremony is endorsed by the International Alliance of Furnishing Publications, a global association of 18 top furniture trade publications. The winners come from wholesale, interior fit-out, trade associations, interior design, manufacturing and retail backgrounds – representing 16 countries from the Middle East, North America, Europe and the Asia Pacific.



Meble Polska is open for business !

The MEBLE POLSKA Furniture Fair Special Edition is now open to participants, with all scheduled meetings and lectures to be held between May 24 to 28. Well-known furniture market brands such as Meble Wójcik, Gala Collezione, Befame, Taranko, Calitan, FDM, Halmar, MC Akcent and Grupa Poldem will be present. Companies from Belarus, Romania, Ukraine and Turkey are also presenting their offerings, in addition to other Polish manufacturers, and international brands Ashley and Wayfair, other furniture manufacturers and companies offering home furnishings, lighting and fabrics.

"Every day, there are new companies joining in as exhibitors. This is possible because in contrast to traditional trade fairs, online meetings do not require time-consuming stand construction and exhibition planning in exhibition halls. However, we encourage all companies willing to participate to make their decisions as early as possible, as this has a great impact on the final results," says Józef Szyszka, Director of MEBLE POLSKA Special Edition.

For more information and to purchase tickets please visit www.meblepolska.pl



REIMAGINE DESIGN INITIATIVE

Five of India's leading architects are challenged to reimagine the swing seat in American hardwoods

Annkur Khosla, Naresh V Narasimhan, Prem Nath, Sanjay Puri and Sonali & Manit Rastogi look to update the traditional jhoola in a collaboration with AHEC and THINK! Design

The American Hardwood Export Council (AHEC), the leading international trade association for the American hardwood industry, and THINK! Design present REIMAGINE, AHEC's biggest and most ambitious design collaboration in India to date. The project challenges five of India's leading architects to recreate that quintessentially Indian piece of furniture: the swing seat (jhoola). The invited architects are Annkur Khosla, Naresh V Narasimhan, Prem Nath, Sanjay Puri and Sonali & Manit Rastogi.

Jhoolas, which were a common sight in most Indian households, seem to have fallen out of favour in recent times. Nonetheless, they continue to have an allure on account of the memories they carry. For REIMAGINE, the architects are being asked to draw on their childhood memories of playfulness, their teenage years of angst and to temper these with 'grown-up' elegance in a furniture piece for a contemporary context; a limited edition, legacy piece made out of American hardwoods.

Commenting on her involvement with the project, Annkur Khosla, Founder & Principal at Annkur Khosla Design Studio, said: "Creative endeavors are one way to create rejuvenation in society. To me 'REIMAGINE' attends to my spirit to contribute through the field of design. This exposure and the ability to design and transform American hardwoods is an exciting opportunity." "The initiative by AHEC is an interesting,

forward thinking engagement, with focus on material being the common thread tying together the creation of several diverse designs as an outcome. But perhaps the most compelling component of this exercise, is the ability to work with new sustainable materials and 'update' the design of an element that is quintessential to a lot of Indian homes, and festivals," said Naresh V Narasimhan, Architect & Managing Partner, Venkataraman Associates.

AHEC is asking each architect to select from six species (a single species or a combination), which include American cherry, hickory, hard maple, red oak, white oak and tulipwood. Together, these six species account for more than 50 percent of the eastern hardwood forests of the USA, one of the largest and most sustainable hardwood resources in the world. All five of the pieces will be manufactured by Bram Woodcrafting Studio (BWS) in Mysore.



"Propelled by THINK! Design and AHEC, I am now in 'swing-imagine mode' to re-imagine the Indian swing seat. I am very excited to reimagine and create something beautiful," added Prem Nath, Principal Architect, Prem Nath and Associates.

"The love of working with wood began in school whilst taking wood carving lessons followed by carpentry workshops and continued with increased fervor after becoming an architect and experimenting with forms crafted from this extremely versatile eco-friendly material. I look forward to this collaboration to evolve a new furniture product with American hardwood," added Sanjay Puri, Principal Architect, Sanjay Puri Architects.

A first for AHEC in India, REIMAGINE will help demonstrate the true environmental credentials of American hardwoods. For this project, BWS will record all data concerning



materials, energy usage, transport and wastage during manufacturing. Factoring in the United States' proven and documented record of sustainability in hardwood production and incorporating AHEC's Life Cycle Assessment (LCA) research and the data collected, AHEC will develop detailed environmental profiles for each of the finished pieces.

"Thank you for inviting Morphogenesis to participate in this initiative. We are looking forward to this opportunity not only for the creative input from Morphogenesis but also for the vision with which the practice was set up 25 years ago, which was to put contemporary Indian design onto a global platform. We believe that AHEC and THINK! Design will serve as a catalyst in helping us showcase our work to a global audience. We look forward to working with American hardwoods and experience how the materiality of it will contribute towards creating a bespoke product," said Sonali Rastogi, Founding Partner, Morphogenesis.

According to AHEC, when designing for this project, consideration must be given to both environmental impact and human health and well-being. While non-wood materials will



need to be used, such as metal for framing and fixtures, glues, resins and coatings, AHEC is encouraging the designers to consider the environmental impact of these materials in the overall design. American hardwoods have an extremely low environmental impact and they act as a carbon store. The more wood used in each design, the more carbon is kept out of the atmosphere and the lower the overall environmental impact of the finished piece.

"We're incredibly excited at the possibilities this project offers and are grateful not only to the architects involved but also to Bram Woodcrafting Studio who have accepted the challenge of bringing the designs to life, and to THINK! Design who helped conceptualize this project. REIMAGINE will help throw the spotlight on a somewhat forgotten but very important piece of furniture - the jhoola. Through this collaboration, we hope the architects and manufacturer will learn a lot about a beautiful and sustainable material whilst also demonstrating the beauty of widely-available, yet under-utilized American hardwood species," concluded Roderick Wiles, AHEC Regional Director. ifj



ifj product watch

avocado marble: **classic marble company**

These marble slabs feature a variety of shades in green and are ideal for flooring and wall cladding.

Website: www.classicmarble.com



'brewed' wallpaper: **artisan india**

These wallpapers offer a variety of combinations to suit all living spaces without compromising on the warm, organic feel of nature or the user experience.

Website: www.artisanindia.com

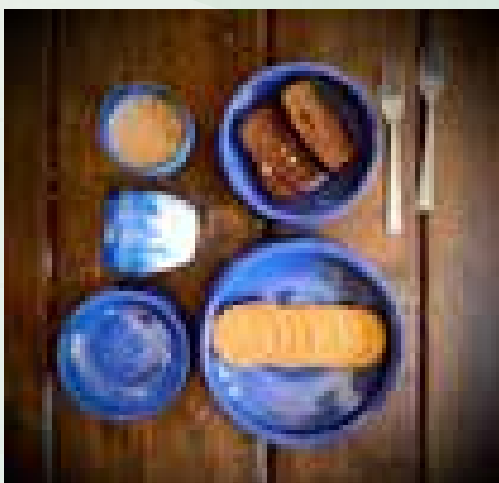


pillows: **rug republic**

These floral-themed home décor accessories add a touch spring to any home.

Website: www.therugrepublic.in

IFJ BRINGS YOU



clay and ceramic pottery: **pottery den**

Bursting with color, these artisanal objects bridge the gap between beauty and utility.

Website: www.potteryden.com

'viktor & viktor plus' fans: **gourav luminaries**

These are available in an array of colors and promise superior air delivery.

Website: www.gouravroshni.com





chandelier: **obliq**

Unique lighting fashioned from acrylic and stainless steel by designer Deval Ambani.

Website: www.obliqdesigns.com



monochrome accessories:

ochre at home

This Kolkata-based firm's new collection features architectural forms and shapes in ceramic, fiberglass and metal.

Website: www.ochreathome.com

new
the best **^** design
products from
across the world.

barware collection:

ellementry

The new collection – Fryst – includes a wine cooler, ice bucket with glass sleeve and nut bowls.

Website: www.ellementry.com



ocean pearl coasters: **baaya design**

These copper enamel coasters are inspired from the depths and textures of the aquatic world. This Persian art form is a painstaking process and a true test of the dexterity of the artisans.

Website: www.baayadesign.com



grohe ceramics: **grohe**

Grohe Ceramics have everything you need for a fun and functional bathroom that can be enjoyed by every member of the family, from washbasins of different sizes to a range of toilets and comes bundled with the most advanced technology.

Website: grohe.co.in

HOMES AS OFFICES

as the lockdown period extends in india, with the second wave of covid 19, the work from home trend continues to generate demand for furniture that has turned homes into offices.

The disruption by Covid 19

pandemic in the year 2020 transformed the way we live and work. Work-from-home (WFH) has become a norm and is expected to continue till the foreseeable future due to social distancing norms, making it stressful for working professionals used to comfortable office furniture. A recent survey by Knight Frank indicates that over 70 percent of companies surveyed are likely to continue with the WFH policy for the next six months to maintain social distancing and for business continuity.



WFH environment

While several space planners, especially those involved in designing office projects and office furniture manufacturers began to foresee post-pandemic environments and invested in research and development of new ranges of products; they also focused on the current need to create an office-like environment at home. The inevitability of staying indoors, in protected surroundings has compelled them to create innovative solutions which could motivate people to work from home. Ar. Hardik Pandit, Director, Apices Studio Pvt. Ltd., Thane, says, "The trend of work from home is likely to continue at least for another year or

so and even after that some employers might continue with the system, if the productivity of employees is not affected, because several overheads could be avoided. Factors like flexible work schedule, freedom from stressful commute to the offices, independence of location and less load on the office infrastructure have prompted several industries, especially services and education sectors to welcome this new trend."

Endorsing a similar view Chitralkha Patil, Managing Director, PNP Education Trust and Owner, Nagesh Publications Pvt. Ltd., Mumbai, who manages a workforce of over 500 employees in Mumbai and Alibaug, says, "For us, work from home has



resulted in fewer interruptions, absence of office politics, no noise environment and less physical but more efficient online meetings. Those traveling from remote places have more time and no distractions. This has increased their productivity." However, she also feels the home environment has to be conducive for employees in order to give their best.

According to Hardik Pandit, work from home cannot be easy as there is a need for privacy and personalised space within the house while working. "One needs to make several adjustments and reorganize spaces, primarily keeping in mind the nature of work. This demands creating an aesthetic and tidy area in the house for work, especially for video calls. The space created must provide an uninterrupted and peaceful work experience." he says. Working from home environment can make work seem like a mundane task. Along with the stress of work, the feeling of being locked up at home can have a major impact on productivity.

Raghav Gupta, Director, E-Commerce, The Rug Republic, New Delhi, feels, changing the look of the 'work from home space' can increase productivity because what we see and interact with around us, directly influences our well-being. He says, "A home office that inspires creativity is easy to design. It is also a great way to utilize quarantine time. Some basic points to be kept in mind while creating interesting and productive spaces at home are, use of bright colours as they help to stay awake and keep the lethargy away; getting comfortable, light furniture and soothing furnishings that can be changed periodically."

appropriate furniture

As everyone gets used to the work from home culture, the need for a more comfortable and functional genre of 'work from home furniture' has grown in demand. In terms of products demanded by those working from home include, study tables, chairs, sofas, beanbags, pouffes, ottomans, storage, recliners and others. These products have to be ergonomic, comfortable, and with an appealing design. With the rise in the WFH trend, many big corporate companies have provided their employees an allowance to buy furniture to set up a workstation at home. "Comfort and style are crucial to be more presentable while attending official meetings and this has pushed the demand for home desks, convertible desks, and chairs in a big way," says, Deepak Lulla, Proprietor, Advent International, Mumbai and Honorary Secretary, Association of Furniture Manufacturers and Traders (India). Ancillary furniture pieces which have multiple usages have also been high in demand during the pandemic as many who opt to work from home for long hours prefer such furniture, often due to the constraint of space.

"Work from home furniture has to be easy to clean and disinfect regularly", says, Ar. Krishnan V., Principal Architect, Krishnan Parvez Architects, Mumbai, engaged in designing furniture for a U S based company. He adds, "Easy to clean surfaces are bound to be in high demand due to the fear of infection. Disinfection has to be embedded in our daily lives. People often eat or drink [at their desks] while working from home, due to which easy-to-clean and scratch-free surfaces are gaining importance while designing the furniture. In terms of material, wood, plastics, metal and glass are most preferred, though other new surface materials are slowly making inroads."



WFH furniture market



The Indian work-from-home (WFH) furniture market is forecast to grow from an estimated \$ 2.22 billion in FY 2021 to \$ 3.49 billion by FY 2026, majorly on account of a rising number of companies providing an option of doing work from home to their employees coupled with growing number of IT companies adopting cloud based solutions. [Source: techsciresearch.com]

Also, consumer preference for good and premium quality products, increasing urban population, growing internet connectivity and rising disposable income, changing lifestyle of consumers, especially due to COVID-19 lockdown, are some other major drivers of WFH furniture market in India, according to the report.

The pandemic has also compelled buyers to depend more on furniture sold online. The 'study table and other tables' segment emerged as the largest shareholder in the Indian WFH furniture market in FY 2020, followed by chairs. Both these segments are likely to dominate the market during the forecast period. In terms of materials, the wood segment grabbed the majority market share, followed by metal and plastic segments.

The distribution channel for WFH furniture market includes exclusive showrooms, supermarkets/ hypermarkets, online and other furniture retail outlets. Furniture retail outlets account for more than 70 per cent of the market share. However, it is bound to decline due to prolonged periods of lockdown and online sales are expected to get a further boost. Major players in WFH furniture market in India include Godrej & Boyce Manufacturing Company Limited, Nilkamal Limited, IKEA India Private Limited, Haworth India Private Limited, Durian Industries Limited, among others. Online stores like Pepperfry, Urbanladder, Evok, Hometown etc. have significantly increased their bandwidth and sale of WFH furniture during the pandemic period.

On the flip side, Amiet Barot, Managing Director, Krini Furniture, Mumbai, says, "Due to the pandemic, we cannot get raw material and labour. We have written to the Finance Minister for benefits. Apart from regular WFH centre tables and smart furniture, we also manufacture medical beds and deliver them pan-India. Once the vaccination drive is underway, we hope to see an improvement in business." 卍



A MILESTONE TO REMEMBER

architects shilpa and sameer balvally of studio osmosis celebrate a decade of designing and building together

Sameer and Shilpa Balvally

find a wealth of personal and professional memories as they celebrate the 10th anniversary of Studio Osmosis, the consultancy they founded together. Ar. Sameer Balvally, speaks warmly of his early influences, a cousin who planted the thought of a career in architecture and his mother. "Once I decided to work towards this goal, my mother was a constant pillar by my side, always supporting and inspiring me."

On the other hand, Ar. Shilpa says she "grew into the profession", saying her exhaustive travel proved an inspiration. "My childhood was a learning experience, [travel] exposed me to different cultures, emotions, spaces etc. Architecture and design for me was an ongoing process of initiation rather than a passionate drive from day one."

The architects had variant influences. Ar. Shilpa Balvally cites the haveli homes of Jaisalmer and Farnsworth House by Mies Van Der Rohe, while Ar. Sameer Balvally describes seeing Frank Lloyd's Wright's Fallingwater as "a dream come true". Additionally, living and working in the US, being part of a passionate academic and work environment and peers from different cultures with a wide range of ideas, led the duo to understand that the most important part of architecture was the ability to absorb, assimilate and extrapolate information and ideas. "Thus was born the idea of Studio Osmosis, true to the genesis of the word," they explain.

The partnership was in itself, an anchor. Sameer Balvally says, "Knowing each other for the past two decades we have been a source of relentless support for each other, constantly understanding our strengths and weaknesses better and complementing and balancing both personally as well as professionally, thus evolving together." Concurring, Ar. Shilpa Balvally adds, "We started in 2010 against all odds; a slow economy and virtually no contacts or leads. It was obviously challenging as there is so much more at stake. But we were lucky to bag some very good work and especially repeat clients which are always an honor."

Ar. Sameer Balvally explains, "It was also a good learning experience to work on small projects from 400 sq ft upwards. We slowly realized each of those ended up being important milestones and learning experiences. These became the building blocks to a very strong foundation at Studio Osmosis."

They say what makes Studio Osmosis stand out is collaboration and their team being involved in every detail of the project and understanding the requirement of each space and client, resulting in a unique solution without following any specific trend or style. Ar. Shilpa Balvally adds, "There is always new learning while trying to balance the creative and the business aspects of design, yet always feeling content with the final outcomes. The idea of growth, in this case, is to keep outdoing yourself while building relationships with people and spaces."

They fondly recall certain projects, from a 3 BHK apartment in The Lodha World Towers, Mumbai, designed for an NRI couple, to Thane Social, and a duplex residence at the Godrej Trees complex. Looking to the future, they say, "Over the years, the ever-evolving learning about materials has always been inspiring. Raw and base materials have remained the same for years, but new variations, applications and technologies are launched every year and with that designers have a challenge as well as an opportunity to use them. We do not follow a set palette or believe in current trends; rather we like to play with new materials and applications and it needs to be intuitive and problem." Speaking of the need to redefine the way they design, Balvally says "One important aspect for future projects is that homes will need to have flexible spaces for the work environment as well as collaborative and family time and space for mental peace in the same house, whether it is 500 sqft or 5,000 sqft." Ar. Shilpa Balvally adds, "Architecture and interior design is one of the few professions which touches the life of people. I expect the profession to change in a positive way; it will be much more collaborative, pluralistic and inclusive. Also, as designers we need to plan efficient spaces, and while we build more, a part of it should go back to rebuilding our planet. Every project designed and built should impart knowledge to its inhabitants about conscious conservation."

The duo sign off, "We believe if we start this endeavor at home it will go to building a better city, state and country."





Thane Social

Location:

Thane, Greater Mumbai

Each branch of the Social chain has a unique identity as a space where culture, creativity, and community collide and it is everything that a hyper creative and entrepreneurial community needs - an all-day cafe with excellent and affordable food and drinks, a creatively charged workspace that's primed for collaboration, and a high-energy bar post sundown.

Thane Social dons a distinct design identity that's synonymous with the 'city of lakes'. A historic trip to the past, the outpost depicts how traditional places to chill are experienced. It's a true embodiment of the Thane maxim: it's not just a place, but a vibe.

Housed inside Viviana Mall, local homes and small businesses feature in the interiors in unique ways. Drawing inspiration from the *makaan-dukaan* concept, Social's now iconic booths have been stacked on top of each other - made to look like a home above and a shop below - reminiscent of the busy streetscapes of Ram Maruti Road in Thane. The concept is also very much a part of the restaurant's new take on space design in the post Covid era of social distancing.

A section of the outpost also recreates the iconic Shri Gadkari Natya Griha, representing Thane's deep engagement with the performing arts. Through furniture and light installations, one enters a quintessential Thane household, with continuous bench seating along the walls, representing a typical *katta* where communities came together to spend quality time together. The *katta* represents everything Social is to a community: a space that encourages people to come together to eat, drink, work, play and collaborate with each other. The smoking area-home-pan-shop setup is reminiscent of an old traditional home with appropriate memorabilia.

Finally, Thane Social is a representation of the neighborhood it resides in, from the pin code to the people. It's a second home, workplace, and hangout, wrapped up in one experience.



Happy Office

Location:

Lower Parel, Mumbai

This new-age finance company in India Bulls One bustles with enthusiasm and ideas, so their brief was simple: "I don't want to see typical work desks – it's got to be unique and a happy space". Based on this, the architects envisioned an office that was functional, stimulating, appealing and efficient. The Happy office incorporates break-out spaces, greenery, private nooks and corners, multipurpose spaces, and formal work stations that do not restrict employee inspiration and creativity.

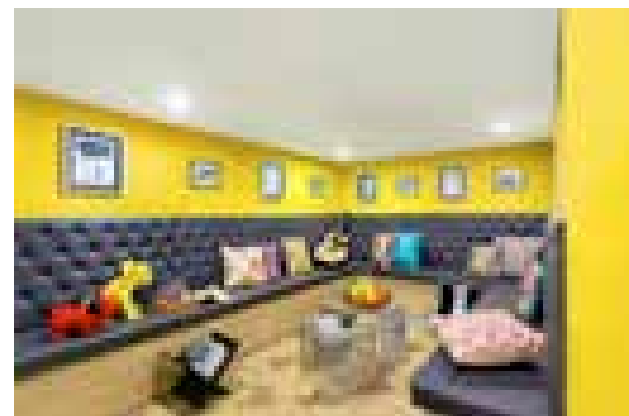
The central space was designed as a multi-functional zone where employees can work, hang out, eat, have fun, attend conferences and seminars, etc. A performance stage and a ramp in this area make it the focal zone of the entire office, and artificial turf flooring on all sides gives it a relaxed vibe. The volume of the space is accentuated by the ceiling lights above the ramp. Situated around this

is the casual eating island counter, discussion rooms, and workstations on the mezzanine floor.

At the end of this central space is a feature wall with faux arches that span its length. Similarly, an exposed concrete column in this space with stepped seating on either side features doodle graffiti art, which was a collaboration between the employees and the architect.

Natural light has been optimized, leading to great views of the city from the executive cabins and green elements like vertical self-watering planter walls, areca palms and potted plants are interspersed generously throughout. The introduction of greenery is a comforting factor for the high-stress environment of a financial services firm.

The design of the office stays true to the philosophy of the company – of making their clients happy by providing loans to make their dreams come true, as well as employee well-being.





Lodha World Towers apartment

Location:
Lower Parel, Mumbai

The project, a 2 BHK apartment of 2,100 sq ft, was created for clients from the Middle East who wanted to remodel their home to a luxurious two-bedroom, with an open kitchen which merged with the living space and an elaborate foyer space.

To achieve this, the entrance door was shifted from its initial location by knocking off the servant's room and toilet. The wall between the living room and kitchen was also razed to create the interactive kitchen and a breakfast island. The bedroom makeover resulted in a larger master bedroom with a walk in closet and an elaborate bathroom.

Understated luxury was the driving concept of the home, exemplifying sophistication with rich materials and bold patterns composed with a sense of proportion, balance

and minimalist elegance. Marble was extensively used for the flooring, high gloss polyester finishes were applied on the veneer, which is balanced with softer fabric wall cladding. Patterns are the high point of the design element and wall to wall carpeting in the bedrooms makes them plush and warm.

The house is located on the fortieth floor, providing a view of the Mumbai skyline and gorgeous sea views. The continuous glass façade lets in the hues of the sunlight through the day, transforming the mood and ambience of the house.

The design ethos behind this space was to create this space to be lavish and luxurious, as well as comfortable and warm. The home was intended to exemplify the grandeur of Lodha World Towers, yet balance it and create a serenity and calmness within the space.



photography : : ishita sitwala



BKC Residence

Location:

Bandra-Kurla Complex, Mumbai

The architects were approached to design this four-bedroom apartment in BKC, having worked with the client on his private studio. Selected on the basis of the alignment of the cardinal directions with Vastu requirements, the 9th floor apartment has large windows on the North-west and South-west façade. The residence came with Botticino marble flooring and well-designed bathrooms, so furniture, color and upholstery were the ambit of the architects. The client's brief was two-fold: to be Vastu-compliant and be minimal and contemporary yet classy.

The apartment is laid out with a large living room with two bedrooms on either side. The entrance is in the east direction with a minimal lobby. The entrance and living room belong to the space realm as per Vastu principles and hence earthy colors with strong textures were used. A floor metal lamp by At-tin (Aziz Kachwala) creates an interesting starry semblance on the wall while the archi concrete texture on the faceted wall panel symbolizes the textures of planets.

The highlight of the living room is the kinetic art wall sculpture, which was a collaboration with Zarwan Elavia, with discs and cog wheels that brings a sense of vacuum and timelessness to the space. The living room opens onto a prominent balcony, and flows into the dining room.

The master bedroom belongs to the earth or stone realm and hence warranted dark grey colors which aligned with the clients taste. A dominant four poster bed stands tall amongst grey panelled walls and a leather carpet. An intricate artwork by Kailash Rane symbolizes the metals of the earth along with an abstract by Sunil Kale.

The young adult- room belongs to the moving water realm making blue the natural color of choice for the bed back and soft furnishings. Paper mache art by Shruti Jhaveri symbolising ripples in water on the Bed Back is a highlight of the room.

The media room was kept minimal with dark acoustic wallpaper, yellow ochre sofa and bar unit. The guest room features a custom designed bed with triangular bed back and custom bed lights. ifj

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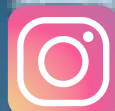
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