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Edifice Consultants Pvt Ltd
Residence 95, J+AM Storey

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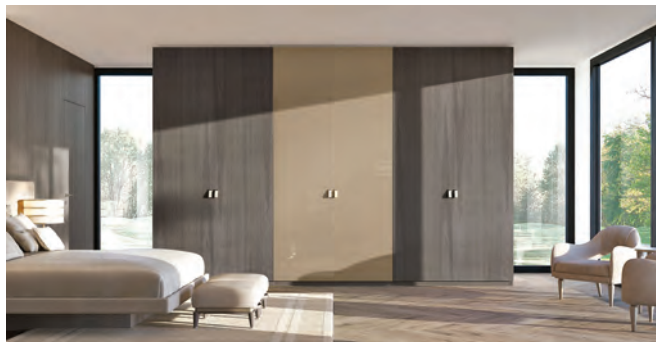


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Ottimo Launches 'Pure' Wardrobe Collection by CPRN Homood



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Ottimo brings to India a sophisticated range of contemporary wardrobes – Pure – by the Italian luxury brand CPRN Homood. Dressed in warm, inviting colours of chocolate and ivory white hues, the collection is appealing for its rich warmth and luxurious details.

CPRN Homood wardrobes are designed to offer high customization of storage space to accommodate the different personalities of an individual. The wardrobes are available with multiple configurations, such as sliding with two, three or five doors; or hinged with two, six or more doors to match your requirements. Sometimes, the wood lacquered doors alternate with back lacquered glass doors to create an interesting visual and textural contrast: Dark walnut and metal champagne or Dakota brown and ivory white stand next to each other giving the collection a unique versatility.

Sophisticated materials and fine details like Nabuk leather, lacquered surfaces and back-lacquered glass make this collection timeless and elegant. Door handles borrowed from CPRN Homood's superlative collections – Dragonfly and Cocoon – are nuanced details that combine with perfect construction to elevate the wardrobes to an ultimate luxury product.

About the Brands

CPRN Homood is a luxury offering from the house of CIAC in the Tuscany region of Italy. The company epitomizes fine interiors and offers a range of luxury lifestyle ambiances. With art and design at its centerstage, CPRN Homood creates timeless expressions of Italian craftsmanship.

Ottimo began life as an idea to showcase the best of Italian furniture in India. The brain child of Ashok Basoya, Ottimo showcases leading Italian brands in the field of interior design. ■

Website: www.ottimo.in

www.facebook.com/ottimo.in

<https://www.instagram.com/ottimointeriors>

Orientbell Tiles launches 'Zenith' - a range inspired by the planets and the stars!



Orientbell Tiles - a reputed name amongst the tile manufacturers of the country brings an exclusive range of tiles - Zenith, inspired by the surface, the color and the textures of planets and stars.

The Zenith range adds colours to your space. The vast varieties of tiles are designed uniquely to offer a cozy, spacious look to your home or workspace with their soothing colours and textures.

The new range brings together distinguishing designs that infuse freshness and choice through nine exquisite patterns and colours based on the nine planets in our solar system- Mercury White, Venus Brown, Mars Charcoal



Red, Jupiter Beige, Saturn Crema, Uranus Green, Neptune Blue and Pluto Coffee.

Bring class and style to your commercial and residential spaces with our 'Zenith' range. These tiles are also highly durable, easy to clean and maintain. They can be laid in multiple patterns or can also be clubbed or coordinated with different colors. This comes with the strength & durability of double charge vitrified tiles, where a layer design is fused with a base layer to give longer lasting



aesthetics. This versatile range of shades can bring alive creativity in your space.

"As the name suggests, 'Zenith' unfolds the possibilities of bringing alive your dream space with distinct patterns, attributing it to a different world, far far away! The tiles are suitable to be placed in bedrooms, living rooms, or high traffic areas such as restaurants & offices" - **Mr. Alok Agarwal, Chief Marketing Officer, Orientbell Tiles.** ■

The whole range can be explored at <https://www.orientbell.com/tiles/tile-collection/zenith>

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Fax: 022-2287 0502, E-mail: sales@jasubhai.com

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Cover: © Studio PKA

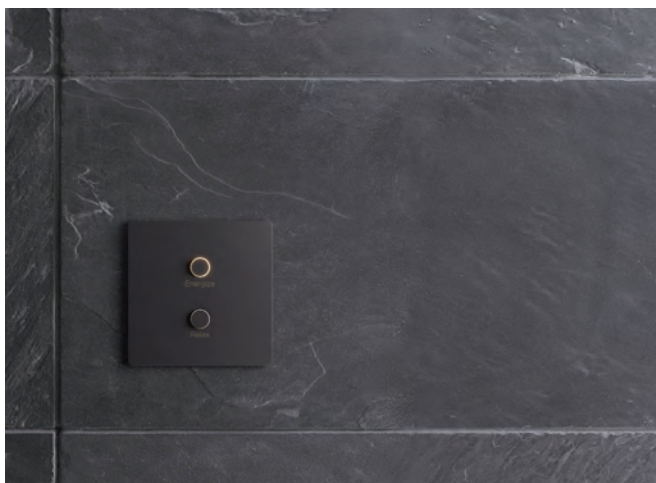


Lutron introduces Alisse wall control- the newest addition to its Home Works portfolio



Lutron Electronics, the leader in lighting controls and automated shading solutions, announces the launch of Alisse wall control within its HomeWorks whole home automation system. Lutron reimagined every detail with the Alisse wall control--starting with its thin profile, broad range of hand-crafted finishes, and subtle illumination around the buttons which can perfectly complement any décor. With its powerful, game-changing technology, a flexible personalization and ordering process, the Alisse wall control is both delightful to use, simple to specify and install.

Ripu Daman Sharma, Country Manager, Lutron's India Subcon region discusses the company's scrupulous attention to



detail and precisely balanced designs, "At the heart of the Alisse wall control, Lutron's understanding is that every detail matters while designing a home, and technology's role should be to enhance the design vision, not distract from it. The Alisse wall control's uncompromising approach to aesthetics through its craftsmanship, style, versatility, and harmonious form bring design visions to life in a beautiful way".

Personalization made flexible

The Alisse wall control offers several personalization options including custom engraving and multiple button configurations but does so in an incredibly innovative way.



Lutron has decoupled the wall plate, button configuration, and finish selection from the installation and programming process to allow the base unit to be ordered, installed, and programmed independent of the Alisse wall control plate. This easily snaps on when the button configuration, finish selection, and engraving details have been finalized. The approach allows homeowners to make both design choices and changes up until the end of the installation.

The Alisse wall control will begin shipping from July 2021 onwards. ■

Canon India Strengthens COVID-19 Relief Efforts In India; Supports With Vaccine Registration In Adopted Villages

Canon India has set up a vaccination awareness drive covering four of its adopted villages to support them in registering for vaccination



Supporting the country in the battle against COVID-19, Canon India, one of the leaders in the imaging space, is conducting a

vaccination awareness drive and setting up support camps in its adopted villages- **Maheshwari Village (Haryana), Parivali Village (Mumbai), Kalyanpur Village (Kolkata) and Annadodi Village (Bangalore)**, to help them register for vaccination. Canon India is helping the villagers with the required information on vaccination, its benefits,

after-effects, and procedures. Additionally considering the lack of access of digital resources amongst the villagers for vaccine registration, the organization is also helping them to get registered on the government portals, in case walk-in registration is not available. Keeping in mind the misinformation surrounding the vaccines especially in small villages, Canon India aims to raise awareness in rural India and debunk all myths related to COVID-19 vaccinations and encourage them to book their slot.

Commenting on this initiative, **Mr. Manabu Yamazaki, President & CEO of Canon India** said, "As a socially responsible corporate entity, it is extremely imperative for us to stand united in our fight against COVID-19, especially now more than ever as we are battling the second wave of this pandemic. At Canon India, the safety and well-being of our people continue to be a top priority and this includes our employees, their families and also our extended families from our adopted villages. In line with our corporate philosophy of 'Kyosei', which is at the heart of Canon India's CSR endeavours, we consider it our responsibility to empower our adopted communities in their fight against COVID-19 in whatever ways we can. With the ongoing vaccination drive in the country, our volunteers are working round the clock to bring in a behavioral change and increase uptake of vaccine in these villages. We expect this awareness to create a ripple effect and increase to larger communities and

have more people understand the criticality of COVID-19 vaccination. I am proud to see that within a week, we have been successful in mobilizing over 1000 people through this initiative."

About Canon's corporate philosophy 'Kyosei'

Canon India's CSR endeavours are driven by their corporate philosophy of 'Kyosei', which mean the 'spirit of living and working together for the common good', which is considered foremost in the organization's way of working and day-to-day operations. However, their definition of the word is much broader and encompasses "all people regardless of their race, religion or culture, harmoniously living and working together for the common good." Moving forward with this philosophy, they believe in standing in unison when it comes to their commitment to the community and strives to make a positive impact on society and the environment. The organization is involved in various community welfare programs aligned with their 4Es CSR policy implying Education, Eye Care, Environment and Empowerment, to build progressive self-reliant communities. Along with the 'Adopt a Village' project, the organization is also associated with SOS Children's Village across the country to encourage and support the overall development of children in these villages. ■

Carpets for sustainability

To address the current global crisis of climate change, Insigne Carpets is endeavoring to shift the narrative towards sustainability while retaining premium aesthetics and designs.

Text: Aakanksha Jain

Images: Insigne Carpets

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Customized for consumers in the Indian subcontinent, these rugs highlight our heritage and culture.

Carpets have been long associated with luxury. This aspect of luxury pertained to its manufacturing as well as the materials used. But given the pandemic and the realization that resources are far and few, led to the brand making reforms towards sustainability. Insigne Carpets has always believed in minimizing impact on the environment. A product is classified

as green when it is a sustainable product designed to minimize its environmental impacts during its whole life cycle and even after it is discarded. Green products are usually identified by having two basic goals – reducing waste and maximizing resource efficiency. Asif Rahman, CEO, Insigne Carpets, through his three-decades and 14 countries operational experience articulates, “Our Primary goal was to avoid VOC (Volatile Organic Compound) emissions and supply GLP (Green Level Plus) certified product across the globe.” This birthed a range of ecofriendly and organic carpets as they joined the voluntary IAQ testing program for carpet, pad and adhesives developed by the CRI, Carpet and Rug Institute in 1990’s. The new range uses biodegradable materials like jute and wool. “We even wanted to bring back the versatile possibilities of natural fibre which are easily available in India,” explains Rahman.

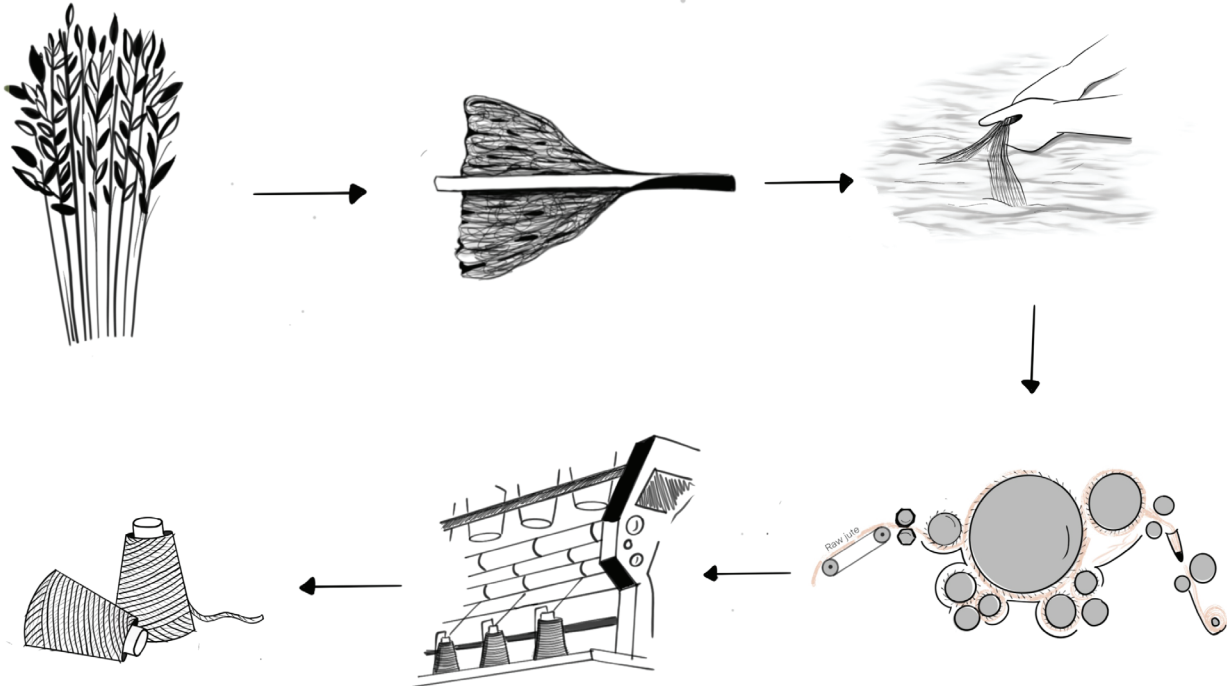
The carpets are handwoven which led to handloom equipment being added to their mills. This saves electricity and reduces the embodied energy of the carpets. The materials used are also easily recycled or reused and are 100% biodegradable. An increasing usage of undyed yarn is also part of the initiative. All these factors make the new range of rugs extremely sustainable. What’s even more intriguing is that despite the use of non-synthetic materials, the carpets are absolutely gorgeous. With introduction of plastic



Harvesting: Mature jute stalks are harvested by hands.

Retting: The process of separation of jute fiber from its stem by immersing them in stagnant water bodies is called Retting

Washing & Drying : Washing Process Extracted fibers are washed in clean water. The dark color of fibers can be removed by dipping them in tamarind water for 15 to 20 minutes and again washed in clean water. Drying Process The fibers are hung on bamboo railings for sun drying for 2-3 days.



Yarn : A long continuous length of interlocked Jute fibres is called yarn

Spinning: These combined fibers are then spun into a yarn

Carding: Carding is the heart of the whole spinning process, which causes convert the reeds of jute into a uniform supply of fibrous material which can then be drafted with a little more fiber breakage and provides further opportunity for removal of non-fibrous matter. This action occurs in jute breaker card and finisher card machine between cylinder and worker.

and other artificial materials people were quick to abandon old materials used in production. Insigne Carpets has tried to bring back the beauty of organic fibers like jute, Sisal and Hemp to these rugs.

Customized for consumers in in the Indian subcontinent, these rugs highlight our heritage and culture. Based in Gurgaon, Insigne Carpets has worked with Taj Group, Sahara-Star, Pentagon, Google, Whitehouse, LVMH amongst many.

It is imperative that even with natural materials, the end-product's aesthetic keeps up with its predecessors. Carpets are predominantly ruled by their design and color, so integration of undyed jute was a challenge. But they expertly managed to develop an entire range of rugs that celebrate the warm colors of jute and they seamlessly introduce beauty in the world of sustainability. Commissioning old methods of weaving they have successfully managed to reintroduce the



"We even wanted to bring back the versatile possibilities of natural fibre which are easily available in India," - Asif Rahman.



The carpets are handwoven which led to handloom equipment being added to their mills.



Despite the use of non-synthetic materials, the carpets are absolutely gorgeous.



They have developed an entire range of rugs that celebrate the warm colors of jute and seamlessly introduce beauty in the world of sustainability.

versatility of natural fiber that is locally available in India. This range of rugs celebrates the customs of our ancestors, their connect to mother nature and their sustainable ways of living.

A carpet on its own may not make all the difference in the world of building but is surely a contributor to buildings getting LEED certifications. If a carpet is with 76% Recycled Raw Material, 86% Reusable Raw Material and is 90% bio-degradable, it is good enough to generate LEED Points. Building construction is becoming more and more sustainable as people realize the growing ill effects of global warming. This has led to more people demanding sustainability from brands or are switching over to companies that are consciously working toward the same. As people choose sustainable lifestyles, Insigne Carpets has definitely done their part in aiding this much needed transformation. ■

A place for its people

Edifice Consultants Headquarters, Mumbai

With an earthy backdrop, the Edifice Consultants Headquarters in Mumbai takes the lesser opted route and devises a space that is devoid of colour even though the practice engages with design, colour and creativity. It chooses to highlight natural materials and create a meditative space for its people, fostering collaboration and oneness. What is also commendable is that the office was designed to accommodate an open-layout and has effectively adapted to the post-covid mandates of social distancing without compromising on its core philosophies.

Text: Shriti Das

Images & Drawings: Edifice Consultants Pvt Ltd

Photography: Purnesh Dev Nikhanj

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Reception and visitors' area, Edifice Consultants Headquarters, Mumbai.

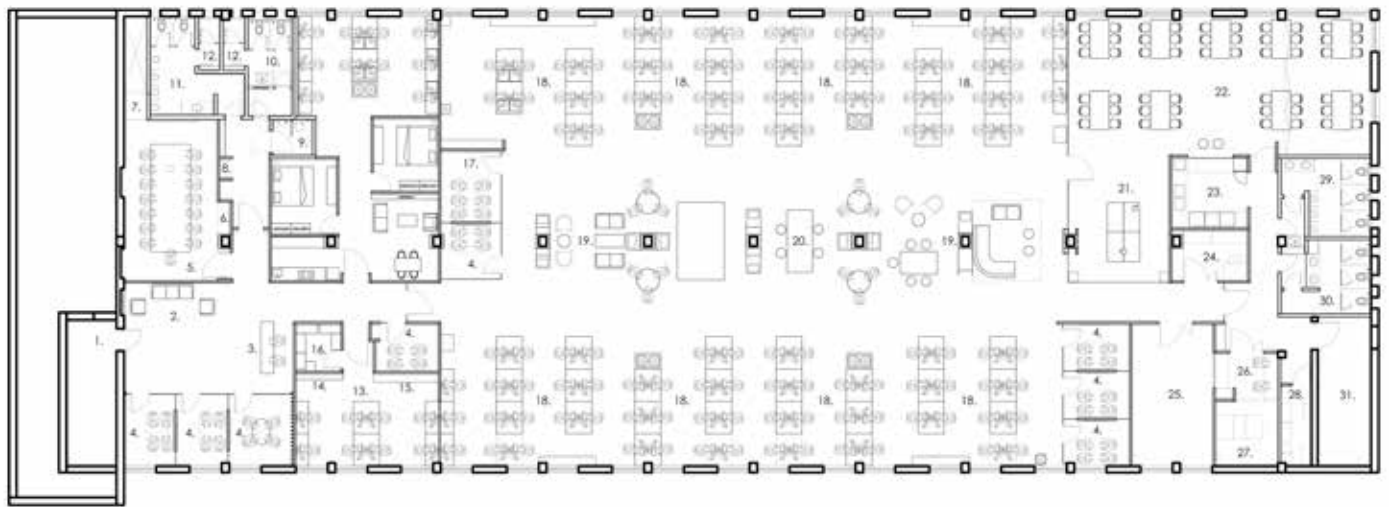


Meeting Rooms.

Located in Mumbai, the Edifice Consultants Headquarters expresses creative processes that transpire within the practice. Pushing the envelope of creativity, the office chose an earthy backdrop with the space being entirely devoid of colour. For an office that engages in building, architecture, decor and pursuits that call for colour and flair; choosing to create an office in muted shades perhaps balances out the occupants' constant design engagements with a workspace that is meditative, neutral yet energetic. The material palette uses natural Stone, unfinished MDF, Oriented Strand Board, PUF foam

insulation, and untreated metal. This material rawness makes for an extremely pleasing work space with natural light emphasizing textures owing to high ceilings and tall windows.

In the words of the architect, "Worktops are constructed in MDF treated with a scratch-resistant transparent hardener to preserve its austere appearance, which rests on a similarly-treated exposed metal framework." Gypsum Board with GI frames clad with OSB are used to create partitions. The office steers clear of false ceilings – PU foam insulation is sprayed on the ceiling slab for insulation.

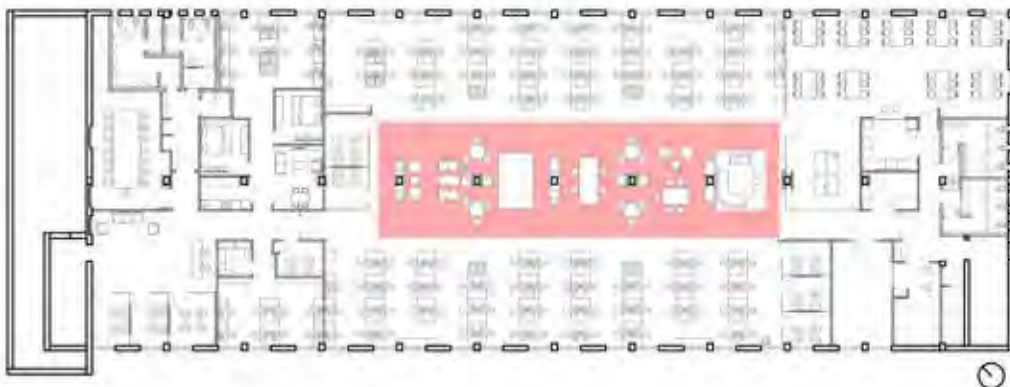


- | | | |
|-----------------------|---------------------------|-------------------|
| 1. Entrance | 13. Support space | 25. Hands on zone |
| 2. Waiting Area | 14. Lockable file storage | 26. IT |
| 3. Reception | 15. Storage | 27. Server |
| 4. Meeting room 4 pax | 16. Storage | 28. IT room |
| 5. Conference room | 17. Meeting room 8 pax | 29. Male Toilet |
| 6. Counter | 18. Workshop | 30. Female Toilet |
| 7. A.V. Stage | 19. Collaborative spaces | 31. Staircase |
| 8. Garden | 20. Kitchen | |
| 9. Handicapped toilet | 21. Reception space | |
| 10. Female Toilet | 22. Canteen | |
| 11. Male Toilet | 23. Kitchen | |
| 12. Shower | 24. Printing room | |

First Floor plan
Edifice Consultants Pvt. Ltd. Mumbai Studio



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Work cubicles.



"All the materials have been carefully selected to encourage a creative space's spontaneity rather than a hard-edged industrial ambience, exemplified by the reception table's quilted fascia made of galvanized steel greeting the visitor on entry," mention the architects. Grey Kandla stone and terrazzo panels make for a monochromatic zero-waste flooring. Feature walls in black and white animal prints complement the minimally coloured office. Contrasting the muted aesthetic are curated pieces of lounge furniture and biophilic patterned upholstery. The cafeteria in deep red is what the architects describe to be "engendering a sense of effervescence in the occupants."



Discussion tables.



Informal seating.

Each space is designed with details that align with the ethos of the firm – a place for its people. An amicable reception is created by virtue of the Oriented Strand Board used on the walls that endows the space the warmth of a giant affable hug. Alongside the reception, the public zone at the entrances encompasses meeting rooms and support functions. The cafeteria, a training section, a comprehensive woodworking-modelling workshop and the IT facilities are located at the farther end. A central workspace divides yet visually integrates both areas, transpiring as a transition area. Concept-

brainstorming areas, a material sampling station, and presentation spaces are strategically planned within the working areas to foster collaborations. The workstations are separated by full-grown indoor trees that extend till the slab.

The workspace was designed before the pandemic but has efficiently adapted to COVID norms. Sanitizing kiosks are installed at entrances, workstations and utility areas. The layout allows for social distancing and the seating plans are reorganized to accommodate more space within them. Central air-conditioning



Common room and social spaces.

has been discontinued owing to current conditions and the office is naturally ventilated. The testimony of the design's ingenuity is in its malleability to current needs. The open-plan layout was popular in the recent past since it broke away from hierarchy metaphorically, imbibing a spirit that blurs boundaries and fosters team-spirit. Especially within creative vocations, the open-plan perhaps works better than the traditional cubicle. In the case of Edifice Consultants' office, its success lies in re-orienting to newer ways of working and collaborating and doing complete justice to its ethos. In

the words of the practice, "The resulting design reflects the collective vision of our teams – an attempt to create a cohesive environment seamlessly merging the built with the abstract. A discerning selection of materials, underscored by conscious importance attributed to natural light and plentiful flora all contribute to making the Edifice Consultants studio immensely resonant of its core ethos – a place for its people." ■



The Cafeteria with its unmissable red ceiling.

FACT FILE

Typology	: Commercial (Office Interiors)	HVAC works	: Fairair Engineers Pvt. Ltd.
Name of Project	: Edifice Consultants Head Office	Kandla Grey Sandstone & Adhunik brown granite	: Shree Ram Granite
Location	: Mumbai, Maharashtra	Vitrified Tiles	: Somany Ceramics Tiles.
Name of Client	: Edifice Consultants Pvt Ltd	Carpet	: Shaw Contract
Name of Client's Firm	: Edifice Consultants Pvt Ltd	Hera Design	: AMF (cafeteria ceiling)
Principal Architects	: Ravi Sarangan, Sanjay Srinivasan, Shaon Sikta Sengupta, Sachin Bhatt, Sanjay Nayak, Manoj Choudhury	Sanitary fixture	: Parryware
Design Team	: Mr. Sanjay Srinivasan, Ms Shrinidhi Ramakrishnan, Mr. Rupesh Chawreka, Mr. Suraj Pillai	Built-Up Area (sq ft & sq m)	: 12000 SqFt / 1115 sq. m.
Construction Team	: Mr. Sanjay Srinivasan, Ms Shrinidhi Ramakrishnan, Mr. Rupesh Chawreka, Mr. Suraj Pillai	Start Date	: May 2019
Interior works	: NARSI & Associates.	Completion Date	: December 2020
MEP consultancy	: Design Bureau Consultants Pvt Ltd.	Photographer	: Purnesh Dev Nikhanj
Modular kitchen consultancy	: Denkali		
Lighting consultation	: Vis a vis		
AV works	: ACTIS Technologies Pvt Ltd.		

Stories & storeys

Residence 95, New Delhi

"We believe that stories have the power to make a change, we build storeys that become amazing stories." - J+AM Storey

Text: Shriti Das, J+AM Storey

Images: Bharat Aggarwal

Drawings: J+AM Storey

Residence 95 is a 1500 sq. ft. 4-storied residence that was demolished and built from scratch from a monotonous multistoried apartment to its current form. The project involved re-designing the façade and the interiors with a focus on natural light and art. With a striking façade, Residence 95 uses the balconies on its frontage to create a composition with a play of massing and materials. A minimal yet striking colour palette of white and beige laminam, black powder coated mild steel and wood make their presence felt in the space. Wood in the form of louvres

frames tapered windows as double-height balcony with a vertical garden leads the line of vision to the terrace. A Champa tree in the balcony brings the space to life.

Like most good designs, the best features are not limited on the façade alone. The interiors wear calm and muted shades of blush pink, pastel blue and yellow. Rich textures of Italian grey marble and coloured white oak liven up the living room while White Statuario marble epitomises luxury in the master bedroom. Bedrooms for the children are stylish while retaining



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Residence 95 is a 1500 sq. ft. 4-storied residence that was demolished and built from scratch from its previous form.



Rich textures of Italian grey marble and coloured white oak liven up the living room.

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The interiors wear calm and muted shades of blush pink, pastel blue and yellow.



A skylight above the staircase allows natural light to enter the double-height space.



The dining area.



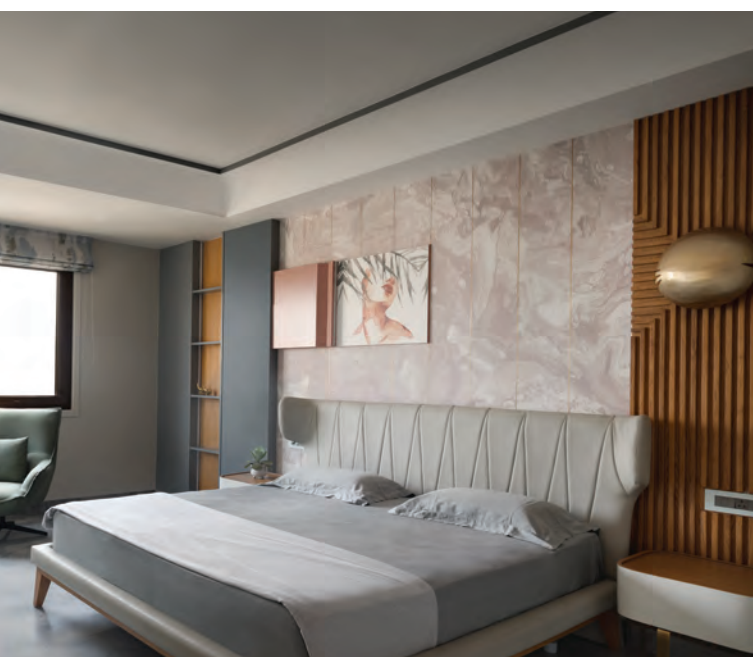
The Master bedroom.



Interesting light and shadow patterns highlighting the materials used in the stairwell.



Daughter's bedroom.



a fun and youthful vibe. Oak battens are used to create playful patterns in different areas. The daughter's room is resplendent in art with grey terrazzo tiles on the washroom floor and walls. The study uses black and white patterned tiles on the floor. The son's room is timeless in textured stone offset by concrete ceiling.

Art and details take centre stage across the residence in the form of paintings, objects and details. A standalone customized wallpaper in the living room calls attention to the seating area. Paintings are hung across the house for similar effect. But the ingenuity of the house lies in its use of light and shadow with architectural interventions that creates art within the space. A skylight above the staircase allows natural light to enter the double-heighted space and creates interesting patterns on the host of materials that are used in the stairwell. It is not the stairway that is optimised for light but the rooms are planned to maximise daylight. Sweeping windows in the living room allow immense natural light to highlight the customized circular artwork placed on the double-height wall. The spaces are accessorised with pendant lights to transform the areas as dusk approaches.



Daughter's bedroom.



Art and details take centre stage across the residence in the form of paintings, objects and details.

Home is where the heart is, and the heart of this home radiates joy, light and playfulness. With a striking entrance with an artistically composed façade, the home strikes a stunning balance between art and function. ■



FACT FILE

Project	: Residence 95
Location	: New Delhi
Month and year of completion	: December 2020
Plot area	: 1500 sqft
Total built up	: 6000 sqft.
Architecture firm	: J+AM Storey
Architects	: Jaanshi Bhatia and Amit Bhatia
Client	: Mrs Shashi Yadav
Photography	: Bharat Aggarwal
Website	: www.jamstorey.com
Inta handle	: jamstorey
Brands	: stonex, Jaquar, sternhagen, art4you, daikin, changi lights, asian paints, white teak

Catalyst for creative exchange

The Shell, Alibaug

From star-gazing to conducting material research and experimentation to hosting parties, The Shell by Studio PKA is creative expression manifested at its pinnacle. An idea that took seed at the time of executing The Mango House in its vicinity, The Shell is space that hosts multiple possibilities for creative collaboration and a canvas that illustrates the power of good design.

Text: Shriti Das

Images: Sameer Chawda

Drawings: Studio PKA

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The Shell by Studio PKA in Alibag is creative expression manifested at its pinnacle.

The Shell is the metaphorical extension to Studio PKA's practice whilst sharing space with The Mango House. In many ways, it is the literal yet symbolic transition space that lies between The Loft, that is home to Studio PKA's practice in Mumbai and The Mango House in Alibag. It would be grave injustice to compartmentalise The Shell into a typology or attribute it any utility. Its intent supersedes brackets of form and function. While The Loft plays host to creative process of design and making, the Mango House is one of its landmark projects.

The Shell is Studio PKA's vision that took shape in a span of 5 years. The Shell's shell is an RCC-framed structure with exposed brick walls. A Mangalore tile sloping roof is punctured with skylights that caps the structure with expansive windows. It encompasses a closed area with a lab and pantry followed by a semi-open gallery in the veranda that is flanked by foliage on all sides. But the structure evolved from the outdoors to the indoors. The Shell at the time of constructing The Mango House and for a short duration after the latter's completion, was a plinth. The columns



The spaces flow beautifully through a series of transition spaces – A covered roof makes way for skylights that add a play of light and shadows as the glass roof brings in the skies – embraced by the trees in the vicinity.





emerged next followed by a service block and concluded with the doors, windows and walls.

The Mango House has hosted architectural walks and witnessed its guests assemble and use the plinth informally. As Puran Kumar, Principal Architect, Studio PKA mentions, "There was no plan, only evolution. The idea was a dream, a seed

that I wanted to sow. I envisaged a fluid idea of a space beyond consumption; be it the residential, occupational or anything utilitarian; but a place with multiple possibilities. There are local artisans, craftsmen and artists in the neighbouring areas. And the city (Mumbai) hardly allows any creative outlets that is nestled in nature. The city dweller and the traditional craftsmen could engage and learn from one another through workshops and collaborations."

The plinth stayed for 2-3 years followed by RCC columns that converted the area into an open 'shed' from an informal gathering space. The columns allowed exhibitions, parties and workshops. Which led to the architects at Studio PKA consider an experimental pursuit with it. An idea that would bring together creatives, facilitate exchange of ideas and even emerge as an art residency in the future. "The Shell has evolved through these ideas and transitions and has come to a place where it's now ready with its interior-exterior spaces as a potential catalyst for creative exchange and engagements", says Puran.

Beyond the gatherings, The Shell has functioned as a lab for material experimentation from its table being crafted from wood and metal scrap to the built-form being constructed in RCC, plastered concrete, exposed brick with a roof that shifts from a completely



A bamboo workshop at The Shell.



An Architectural Exhibition, & an interactive Dialogue / conversation session at The Shell



An architectural design pin-up in the space before it evolved into The Shell.

covered shelter to a semi-open one with skylights to a glass-roof in the veranda. This sequential quality is evident in details like the movement of rough concrete to exposed brick to glass on the doors and windows. The openings are deployed strategically as light shifts and teases the indoors with shadows and reflections as the sun traverses. Use of glass brings in the trees in the vicinity and the black Kadapa adds drama. Old Burma Teakwood is used for doors & windows, & and the four antique wooden columns are restored from old bungalows. The spill-over spaces were unplanned, but materialised with



Old Burma Teakwood is used for doors & windows, & and the four antique wooden columns are restored from old bungalows.

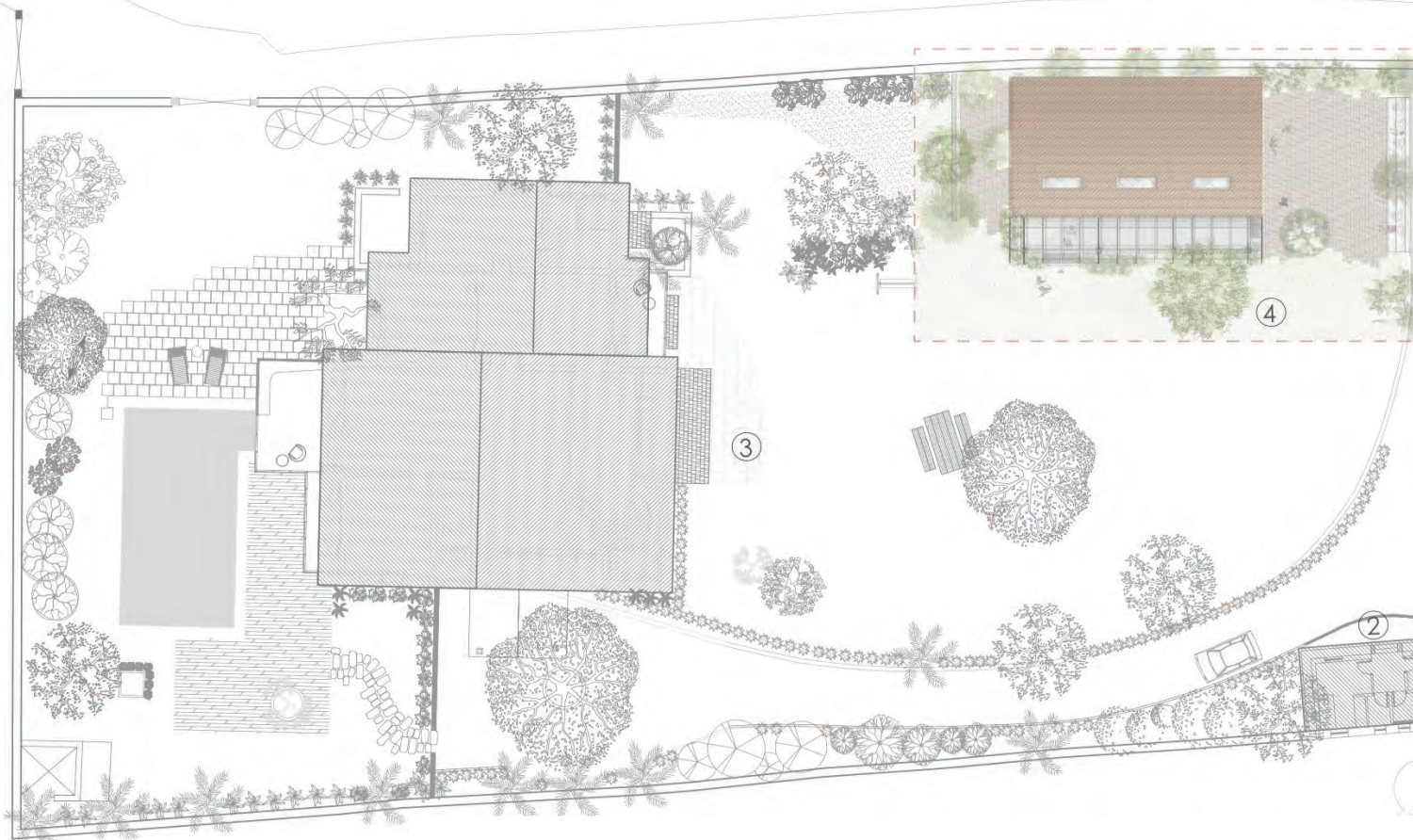
time with the stepped seating lending itself to multiple uses.

The Shell continues the architectural narrative of The Mango House with its distressed visual language and demeanour. It is no surprise that the project is a canvas as well as a mirror to the Studio's ethos. If one studies the studio's trajectory to understand their core-philosophies, one sees that Studio PKA has conceptualized and executed significant projects like Tianu – The Revival Project, 5 Element House, Mountania to name a few. And every

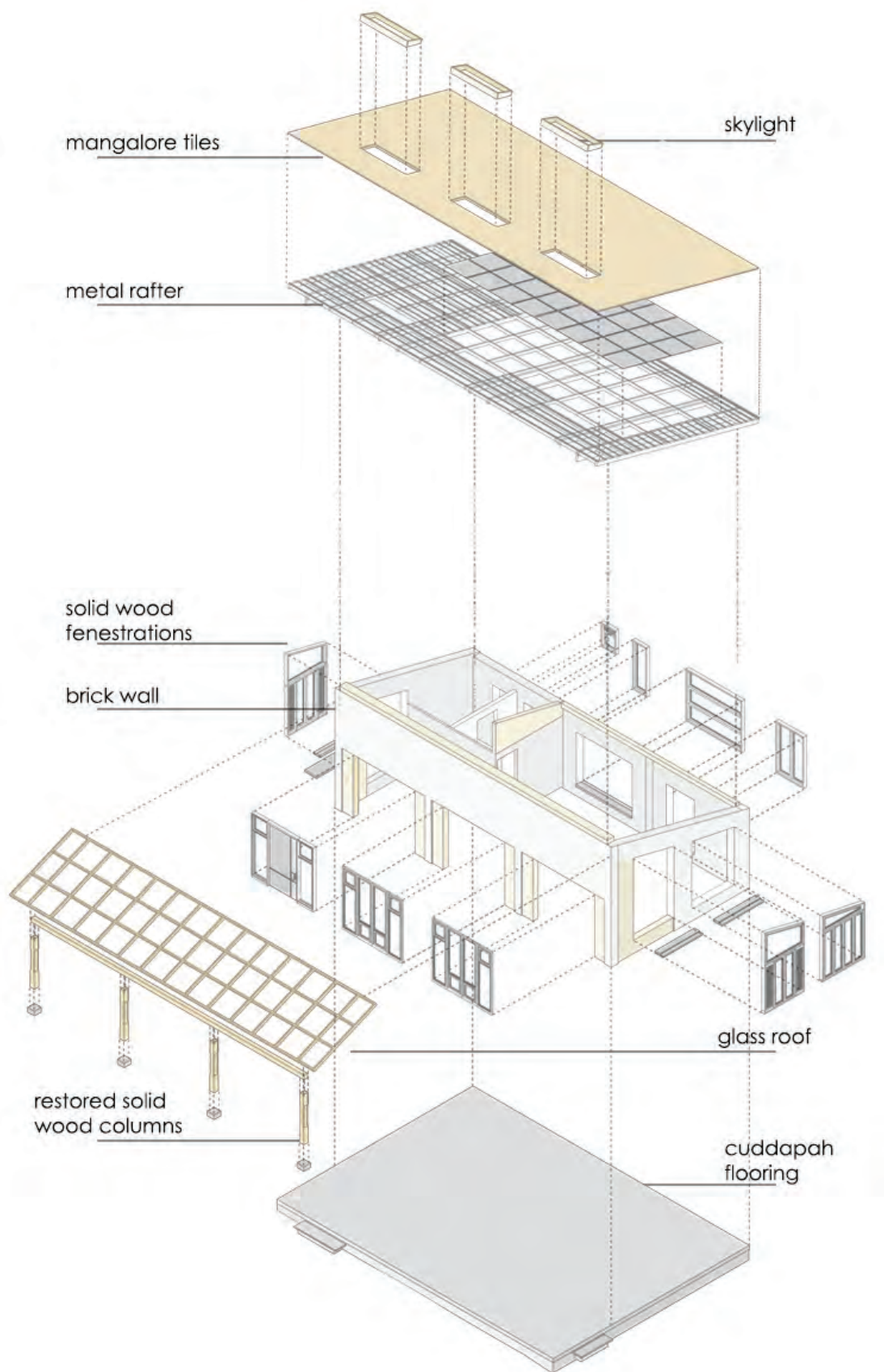
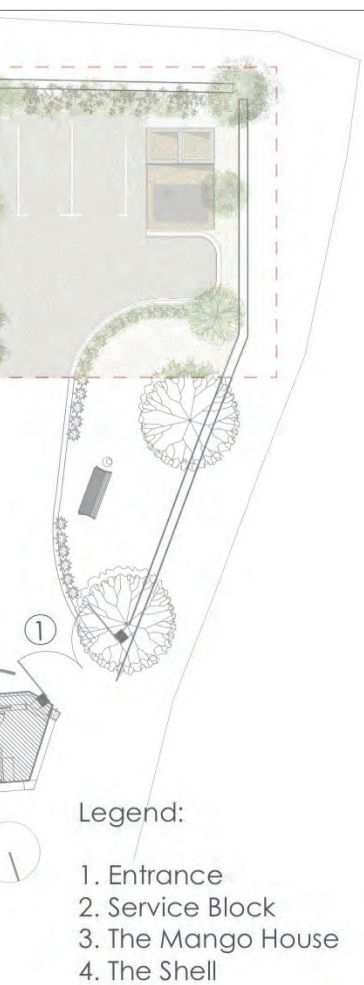


Layout Plan.

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Site Plan.



Structure.



Front Elevation



Side Elevation



Sectional Elevation AA



Sectional Elevation BB

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The built-form is constructed in RCC, plastered concrete, exposed brick with a roof that shifts from a completely covered shelter to a semi-open one with skylights to a glass-roof in the veranda.



The Workspace



A puncture in the skylight welcomes the branches of the existing tree on site.



Workzone



The design of 'The Shell' exists as intangibly as the idea itself.

project encapsulates the aforementioned ethos. While it should be acknowledged that these projects allow budgets and resources for them to be executed with the flair and panache that they display. But it would be unfair to label attribute their design ingenuity to buying power or privilege of acquiring a certain scale of work.

Their work illustrates not only love for good design and aesthetics but also furthering betterment of communities and creative

processes through their work. Even though their high-end luxury projects may not demand or necessitate sustainability, craft and cultural-contribution, the practice is conscious of their role and the responsibility that privilege bequeaths them. Or conversely, it would be safe to say, that the practice has carved a way to continuously deploy their projects as holistic channels for betterment and The Shell is a manifestation of the same. Puran speaks on behalf of the studio when he



says, "It is important to accept that we can undertake such projects because we have the ability and resources to do so – to not think about monetary returns but follow these quirks and passion. And even before we talk about community and societal development, I'm aware that these projects also aid personal growth for the studio." Having said that, The Shell should perhaps never be assessed for the success of its design alone but the vision and benchmark that it has set. . ■

FACT FILE

Project name	: The Shell
Architect's Firm	: Studio PKA
Principal Architect	: Puran Kumar
Project location	: Alibaug, Maharashtra, India
Completion Year	: 2020
Project Team	: Noel Woodward, Niharika Sunil
Photo credits	: Sameer Chawda
Photographer's website	: www.sameerchawda.com

Amending chaos with coherence and compassion

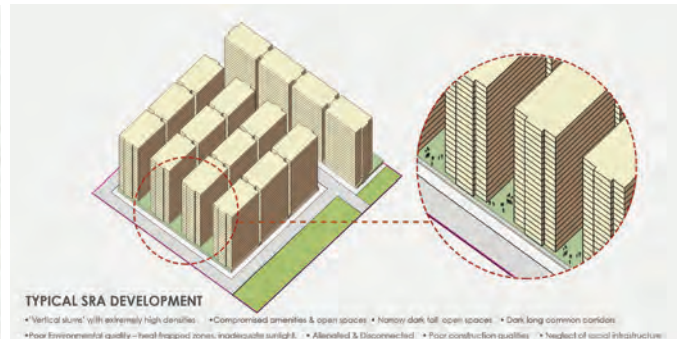
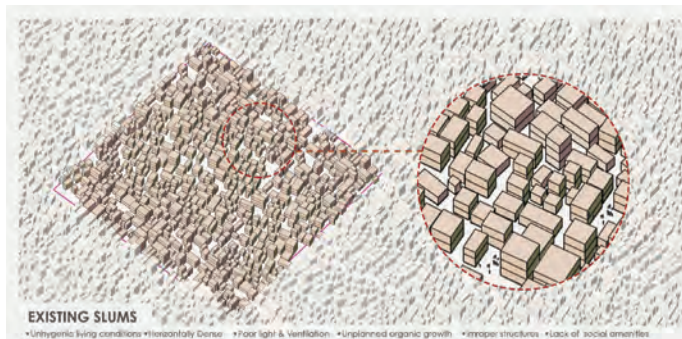
"Mumbai's vision of a Slum Free city calls for a drastic shift from a developer driven to a community led redevelopment process. IMK proposes a model to help the slum community lay claim to their right of living as dignified residents of the city, through a self-focussed and community-oriented approach."

- Rahul Kadri, Partner and Principal Architect

Text: Shriti Das

Drawings: IMK Architects

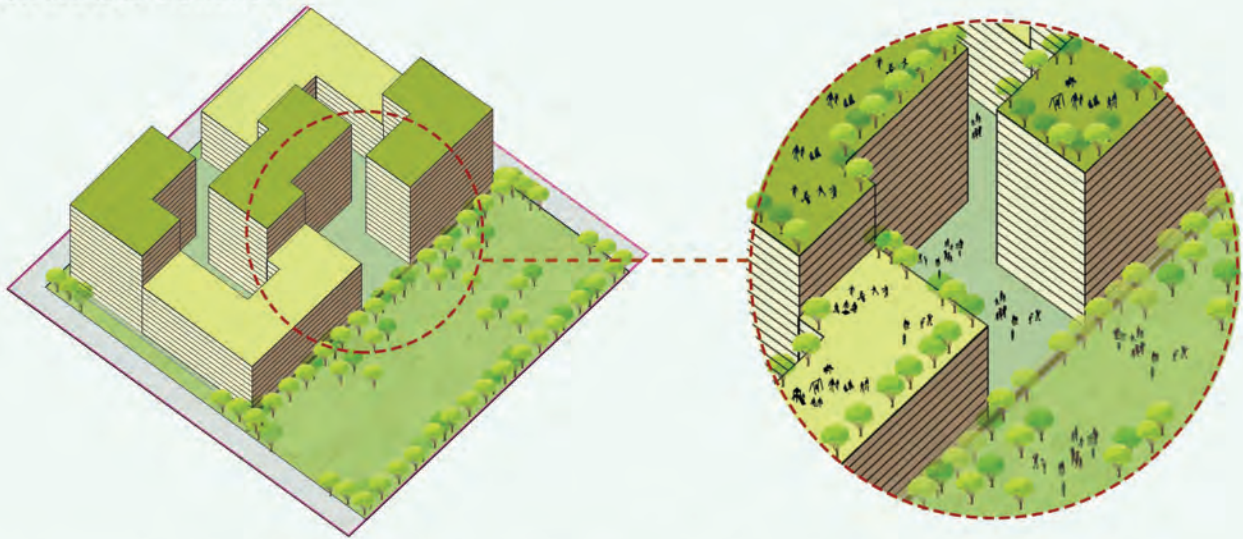
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IMK Architects is set to present their vision for an alternative to the Slum Redevelopment Authority's (SRA) development plans at the London Design Biennale in June 2021. But executing social betterment through architectural interventions is driven by many parameters beyond the eminence of the said design proposal. And these parameters do not lie within the purview of an architectural practice alone. What lies in the architect's

purview is ideation, solving spatial, social and cultural challenges and creating a vision for democratic design. Umpteen proposals in the past have offered architectural interventions to the less privileged and slum dwellers. But they have not seen light of day owing to roadblocks like bureaucracy, government protocols, policies and even entities like financial viability and business models. These processes currently operate in

SUSTAINABLE COMMUNITY



- Sustainable architecture - in terms of materials, energy use & long term adaptability.
- Controlled Densities & heights - Set a higher limit.
- Good ventilation & light
- Lower operating and maintenance costs & creating sufficient corpus for maintenance
- Designs that allows to retain community feel prevalent in existing slums.
- Diversity of space makes a place enjoyable to live
- Allow variety in building heights.
- Adequate open spaces
- Appropriate social amenities
- Recreational indoor/outdoor spaces
- Designs that promote social interaction
- Thus allowing the community to flourish



ROOF TOP USABLE TERRACES



BALWADIS OPENING ONTO GREENS/OPEN SPACES



INTERACTIVE PUBLIC STREET

isolation from architecture. While each have an intention, a goal and a problem that they are attempting to solve, none can materialise successfully unless aligned with one another.

Community Led Development of Slums is an undertaking by IMK Architects that addresses the design of the processes in place for low-cost mass housing in India alongside factors that determine

its realisation. Rahul Kadri, Partner and Principal Architect at IMK Architects advocates a system that borrows from the self-redevelopment model which has been adopted by many housing societies in Mumbai. The redevelopment of buildings over 30 years old is undertaken by the society as they secure loans, employ an architect, a contractor, a chartered accountant and other agencies. They give inputs on design leading to a democratic



process of building which is unique to their cultural, social and equivalent context. Since the redevelopment is undertaken sans a builder, the focus is on the quality of built-environment and not about saleability of flats.

If the self-redevelopment model is adopted for SRA schemes, the intent shifts from generating profits for the builder to involving the slum-dwellers in decision-

making. Rahul says, "From a builder's perspective, he needs to accommodate the entire population in 1/3rd of the land and optimise the FSI to sell maximum flats for profits." Rahul feels that the problem lies in the design of the process. Irrespective of the ingenuity and ease of design, it is difficult to navigate the process.

To which, Rahul proposes a retrofit instead

of erasing existing systems, “We want the self-redevelopment method to coexist with existing systems. There are areas in the city where the density is low and the land value is high and the traditional system of developing land by a builder may accrue profits.” He also points out, that the key lies in empowering slum-dwellers with knowledge and choices. They should be able to loan capital at reasonable rates and let the intention not be making profits, but offering sound and hygienic habitation. While the intent of SRA schemes is low-cost mass-housing, there is no reason why good design and holistic living should not be a fundamental right. The current state of SRA buildings illustrates that the scheme has not been successful. Rahul explains, “Every SRA project is a negative for the city. The buildings offer little fresh air and light. There is no scope for social gatherings. They cause health problems. It is not solving, but adding to the problems of the city.” The next step to empower slum-dwellers is communicating that a high-rise is not even a viable solution, let alone be the ‘only’ one. The practice is identifying slum communities and looking to discuss alternate designs with them once the pandemic subsides or as the near future allows.

It is interesting to note that most renowned practices are known for milestone projects that aid cultural contributions. IMK Architects have been one of the pivotal

firms that have shaped the architectural identity of Mumbai. But the intent of design is not limited to landmarks and badges of aesthetic skylines. Problem-solving often lies at the core of design and its undertakings. Good design not only navigates function but also takes into account challenges that it will face. Else, the design is reduced to an aspiration and perhaps an inspiration to the next generation. IMK Architects has devised a team of senior architects to bring synergy to the energies. They are currently understanding business models, banker psychologies and stakeholders to offer to the people a home that they love and one that enhances their lives.

Having said that, it is also imperative to also address the fact that no single body can be held responsible for a good social project not being realised. While social betterment is in everyone’s best interest, it is nobody’s responsibility apart from those governing our cities and nations. But on a positive note, Rahul reassures, “Politicians have been forthcoming and welcoming of new ideas. We are talking to political party members about conducting workshops once normalcy resumes. Creating awareness and sensitising people, is important.” ■

Rite of Passage

Hinduism ascribes demise as 'dehanta', [Deh – body, ant – end] the end of body. While the body perishes, the soul is reborn or exists in alternate realms according to the faith. Udan, by d6thD design studio, is a crematorium and a public space attempts to capture the notion in built-form that caters to the needs of the grieving yet disengage the fear and discomfort associated with death.

Text: Shriti Das

Images: Inclined Studio

Drawings: d6thD design studio



Udan by d6thD design studio is a crematorium for people of Hindu faith that is adapted into a valuable public space in Amalsad, Gujarat.

The crematorium is a complex typology. A space that harbours people at their most vulnerable should be ideally designed to imbibe peace, solitude and moments of reflection. Hence, perhaps, the idea of ornamentation or creative expression in a crematorium is a matter of taboo. And rightfully so, for it is a place that must respect and uphold the

mourner's right to anger, heartache, sorrow and pain. But, at the same time it is unfair to allow them to become apathetic and cold spaces, especially in urban areas. Udan, designed by d6thD design studio is a crematorium for people of Hindu faith that is adapted into a valuable public space in Amalsad, Gujarat.





Before.



Aerial view of the site.



The cremation functions are hidden in the lower level of the site whereas the upper-level is developed as a landscaped area that is open to the public.

The cremation functions are hidden in the lower level of the site whereas the upper-level is developed as a landscaped area that is open to the public. The 2-acre site is contoured with the slope traversing north-southwest with a 5-meter difference. The level difference was strategically used to create 2 levels using the cut-fill. A ramp connects both levels. The user arrives at the entrance plaza and is faced with a curved building. The curved building obstructs the line of vision but offers a glance of the chimney and a 'Trishul'. The plaza

bifurcates into 3 zones: a road leading to the parking, a ramp (Muktimarg) leading to the crematorium and a pedestrian entry to the landscaped areas.

The crematorium is accessed on foot from the Muktimarg, the ramp that is carved from the upper-level landscaped area, dividing the site and proceeding towards the lower-level to the cremation space retaining walls flank the Muktimarg creating a shaft-effect. These walls also hold murals of iconic structures and places,



Section 'A'



Section 'B'



Section 'C'



Section 'D'

SECTIONS



The Muktimarg from the upper landscaped area onto the crematorium space.



One of the crematoriums.



spiritual quotes in the town like schools, colleges, markets, deities, railway station and so on. This invokes familiarity and nostalgia as places are intrinsically linked with memories and spiritual quotes pacify restless and confused minds. The ramp terminates with a magnanimous statue of Lord Shiva in meditation. In the words of the architect, "According to Hinduism, Meditating Shiva in a crematorium speaks of aloofness from materialism and the constant understanding that one has to die and be reduced to ashes. It recognizes the world and encapsulates it in the philosophy of creation, sustenance and destruction- symbolized by Trishula."

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There are 2 hexagonal cremation pyres on either side of Lord Shiva's statue. Being arranged on opposite sides, it allows 2 cremations to take place with privacy from one another. On the opposite side of the Shiva statue and cremation pyres, lie the admin office, prayer hall and wood storage building. Their roof-slab is an extension of the landscaped areas on the upper level that serve as gardens in the vicinity. The gardens Nandivan and Sitavan are located on the lower west while the Vrindavan is on upper east side of the plaza. A children's play area is



The crematorium overlooking the meditating Shiva Statue.



"Within the Indian context, societies evolve around religion and not just as a place of devotion."

also designed but this may not have been done to imbibe merriment or play but to segregate areas occupied for leisure from the gardens that are created for those mourning. By incorporating a kids' area, the other spaces remain available for those who may desire a moment in solitude. The gardens do not attempt to recreate

the antithesis of grief or impose toxic positivity but simply offers a shelter in nature to comfort those in need.

Given the various landscaped areas, the term 'garden' is perhaps an inadequate representation of what the architect has attempted to create. In his words, "Within the Indian context, societies evolve



and such spaces often become more

"Meditating Shiva in a crematorium speaks of aloofness from materialism and the constant understanding that one has to die and be reduced to ashes. It recognizes the world and encapsulates it in the philosophy of creation, sustenance and destruction- symbolized by Trishula."

around religion and such spaces often become more than a place of devotion. Less conventionally, these spaces cater to all ages, genders and religion; regardless of the part of crematorium complex." One may perceive it as public space for socio-cultural engagement while for another it could offer momentary solace during

moments of grief.

The concept that a space designated to last-rites rituals be combined with everyday use is not novel but a practice that exists in many cultures in accordance with their beliefs on life and death. Hindu cremations were traditionally conducted outdoors, preferably on river banks. But urban



The admin office, prayer hall and wood storage building on the opposite side of the crematorium and Shiva Statue.



The intent and the architecture of Udan encapsulate the philosophy of creation, sustenance and destruction as per Hinduism.

and developing towns cannot afford such sites even though the said property has a small river adjacent to it. With time, cremations were conducted indoors in electrical chambers. Hence, it is all the more imperative that these built-spaces imbibe the spirit and metaphors associated with cultural and religious beliefs of death.

The intent and the architecture of Udan encapsulate the philosophy of creation, sustenance and destruction as per Hinduism. It respects the departed and the vulnerabilities of their mourners and extends the crematorium to acknowledge their emotional needs. And it is beautiful that the same space also fosters life and community through its public space. It illustrates that one can respect the deceased and allow life to transpire alongside because Hinduism ascribes demise as 'dehanta', (Deh – body, ant – end) the end of body but not the end of the soul. And as the architect summarises, "The project encourages visitors to explore the different spaces and interpret its purpose through their own experiences and needs. By realizing death as a motivating element to focus on the meaning of life on personal and social level; this unique crematorium-

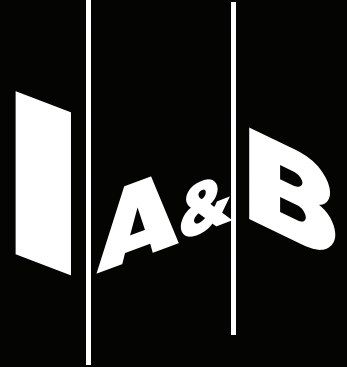
"Udan" becomes an important public space for the town as well as the surrounding villages."

Note: The structure was designed in 2018 and completed in January 2020. It is currently closed to the public owing to the COVID-19 pandemic. ■

FACT FILE

Principal Architect	: Himanshu Patel
Design Firm	: d6thD design studio, Ahmedabad
Design Team	: Nitin, Viraj, Amruta, Setu, Sriram, Athulya
Location	: Amalsad Town, Gujarat, India
Client	: Saribujrang Nirvandham Trust
Pmc	: Phoonyx Consulting Engineers
Photography	: Inclined Studio
Site area	: 2 acres
Built up area	: 1000 sq.mt
Completion	: January 2020

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