

india

mondo<sup>arc</sup>

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AN INITIATIVE BY

STIR

An  
INDIAN Shrapati  
HAS TO BE  
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THE MATERIALS  
AND  
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ishu

3<sup>rd</sup>  
Anniversary  
Issue

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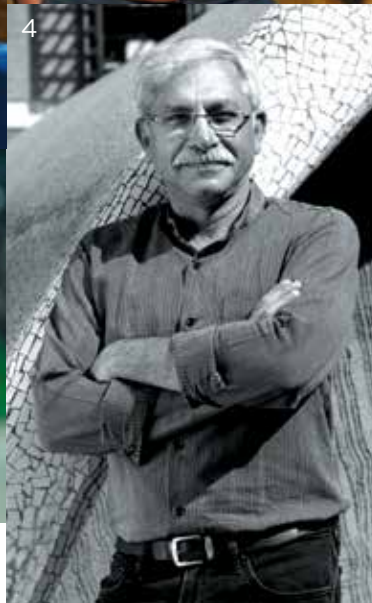
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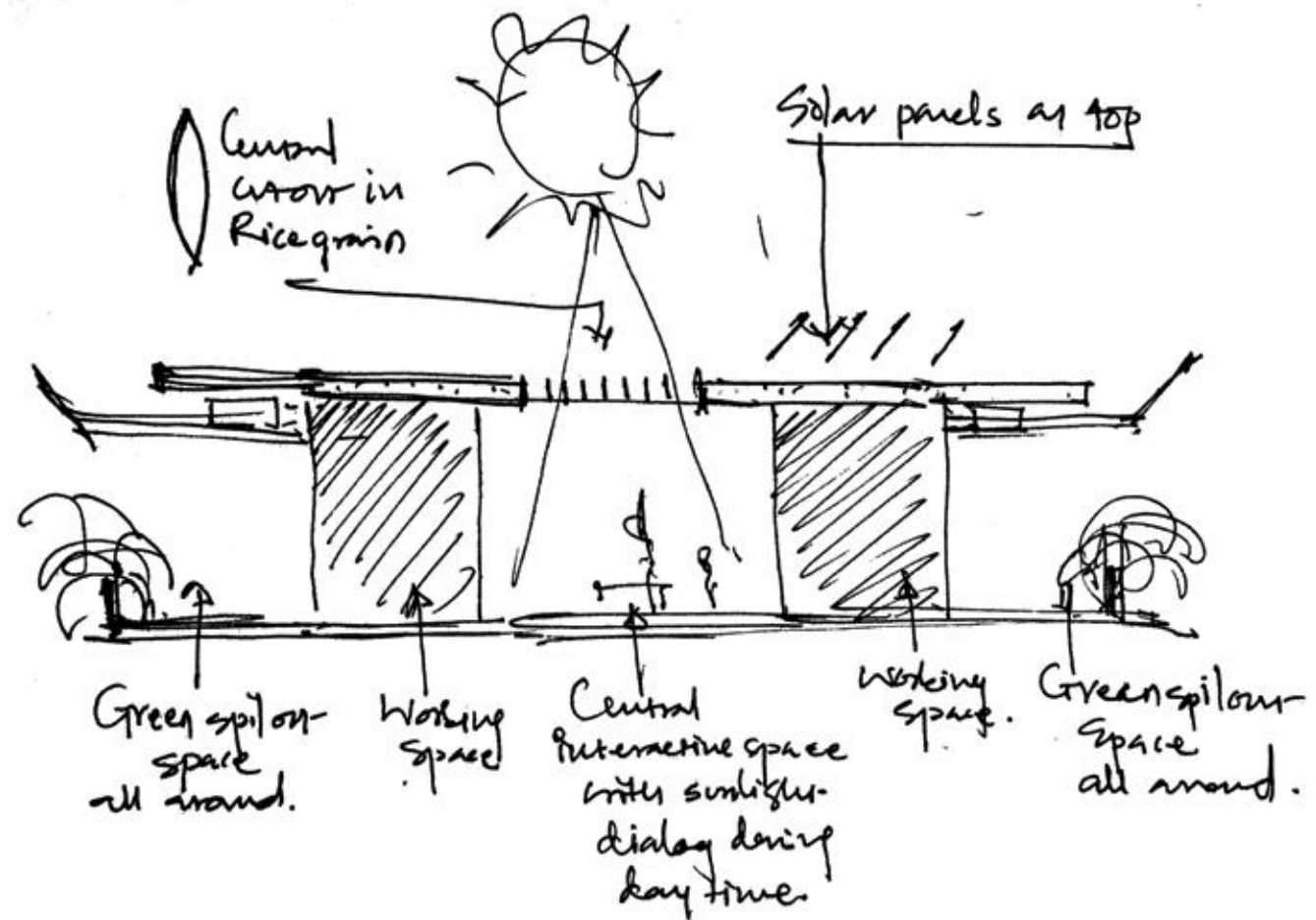
# SKETCH & THE ARCHITECT

Architectural drawings are rarely of any interest to people without a specialized background in architecture. Yet history is brimming with artists and architects – Leonardo da Vinci, Buckminster Fuller among them – who have drawn buildings without building them; even architects like Piranesi and Carlos Scarpa whose drawings have influenced generations on how architecture is to be viewed. For the architect, whether in Europe or in India, architecture begins in the realm of ideas, and ends in a physical tangible structure. And the complex process of transformation becomes a testing ground for the imagination, for the first private perception of design, and further along, an interpretation of materials, techniques and historical associations. What the architect sees, imagines and draws is as crucial to the process as the finished building, and provides substantial clues to what is finally built. This section looks at the development of individual projects - where architects contribute sketches defining a thought process towards a specific building end.

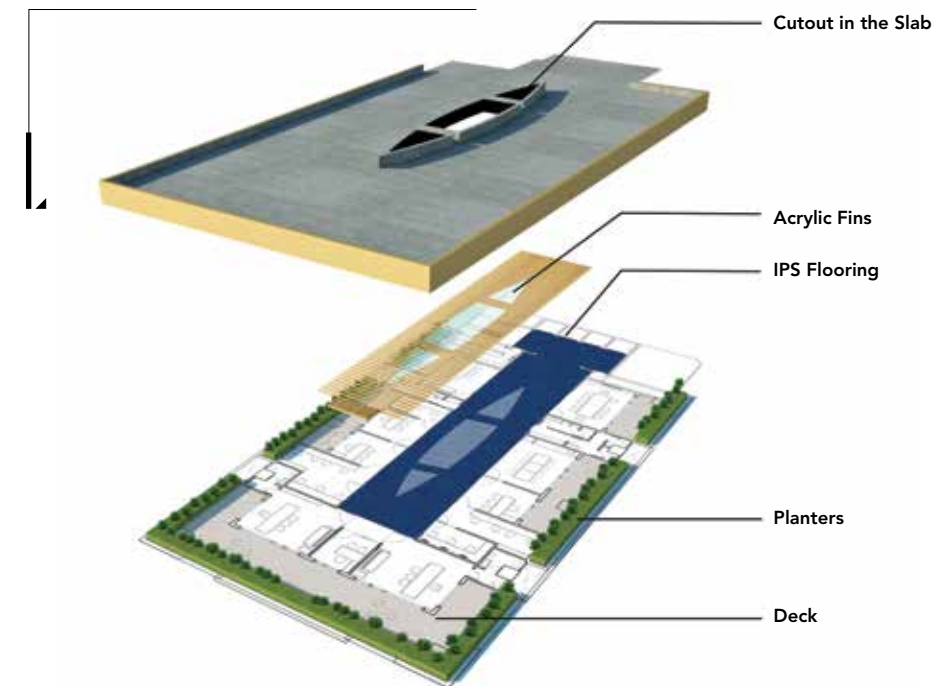
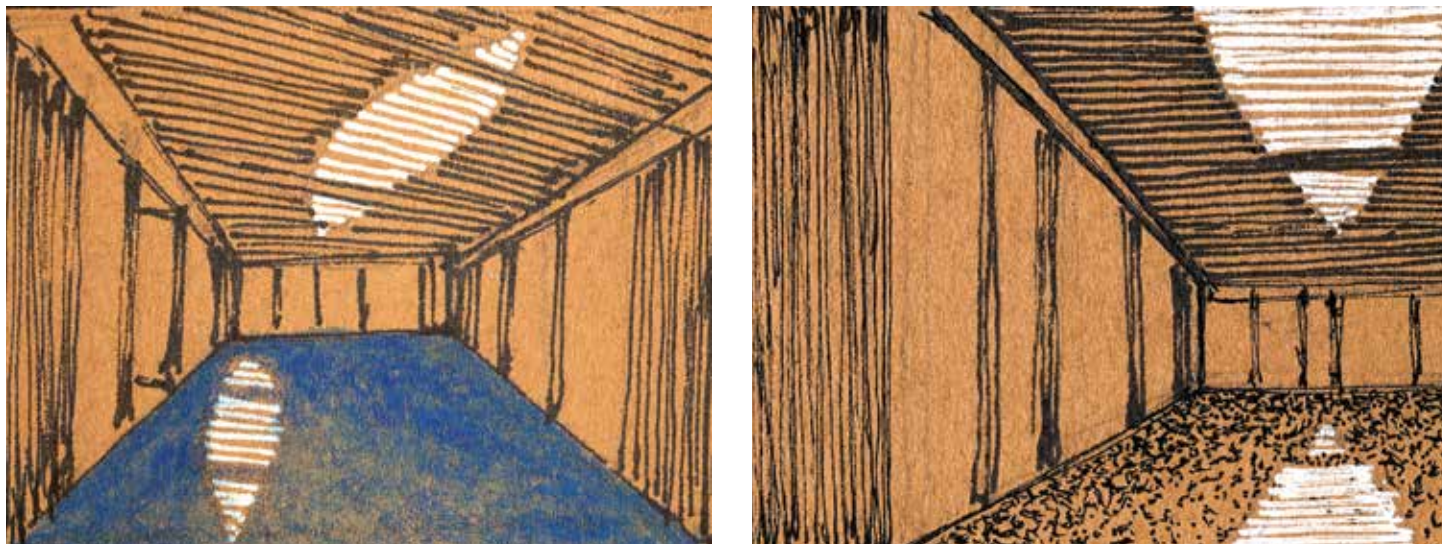
# MANGALA OFFICE

DIPEN GADA AND ASSOCIATES

**LOCATION** VADODARA, GUJARAT, INDIA  
**CLIENT** MANGALA DEVELOPERS  
**ARCHITECT** DIPEN GADA AND ASSOCIATES  
**DESIGN TEAM** **PRINCIPAL DESIGNER** DIPEN GADA  
 ARPIT JAIN, MANAV PATEL  
**BUILT AREA** 8150 SQFT.  
**IDEATION** 9 MONTHS  
**COMPLETION** 6 MONTHS



Exploration of ideas  
 Sketches / Drawings: Dipen Gada, Parthi Kotak, Kajol Bhatia



*"The moment we think of a developer's office, we think of cubicles, lots of computers, cabins, tables, chairs, papers, documents and what not! Here we wanted to break the conventional boundaries for a working space to create the experience where work becomes fun." – Dipen Gada*



Designing an office space for a developer on the top floor of a building designed by the architect for the said developer had its own advantages - to begin with, an open hand to experiment with architectural elements of the building.

Wanting to steer away from the conventional understanding of an office environment, the architects aspired for fun, where the working mind is exposed to interactive spaces for a quantum of productive work. This gave rise to the idea of developing outdoor areas concurrent to each workspace. Therefore, the spatial planning sorted itself with an open central zone available for interactions and a multitude of common activities, while the cabins were pushed towards the periphery and allotted a balcony each for further spill out.

Two critical features emerged from within the central void - a profile of a large eucalyptus leaf was traced and cut out from the slab overhead, exposing the volume to an influx of harsh sunlight; and the highly activated central court needed to be acoustically buffered from the working zone. The pergola emerged as a design element to address both concerns as well as add aesthetic value to the space.

Made of aluminium sections laminated in a wooden finish, the skylight was fitted with a series of these slats and sealed with an acrylic sheet. However, to control the reflected light further, the expanse of the floor was rendered in indigo oxide, giving it a seamless notion of fluidity. Thus, the pergola above casts varied patterns not only on the ceiling but a dynamic of light and shadow across the cool and calming floor, changing constantly through the day and the year as well.

[www.dipengada.com](http://www.dipengada.com)



Pics: Tejas Shah Photography