

INTERNATIONAL

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INTERIOR
DESIGN
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MORE



Aatma Manthan Museum





Within the base of the 270-foot-high Statue of Belief in Nathdwara, Rajasthan, India, the 18,000 sq.ft. Aatma Manthan Museum dedicated to self-reflection has been created. The museum, designed by Sanjay Puri Architects, integrates the soul (aatma), mind (mana), and body (tann) in a holistic manner. The architectural firm, led by founding partners Sanjay Puri and Nina Puri, has successfully completed projects in Australia, Spain, Montenegro, UAE, Oman, and Dallas, USA, and is engaged in projects across 36 Indian cities.





These pages: the interior of the Aatma Manthan Museum in Nathdwara, Rajasthan, India.

Architect: Sanjay Puri Architects with lead architect: Sanjay Puri. Design Team: Madhavi Belsare, Payal Raut, Subodh Amin

Consultants: Interior design Consultant - Sanjay Puri Architects, MEP consultants: Resonance Mep consultants, Lighting consultant- Ashish Thakkar, AV consultant: Mr. Avijit Samajdar, Axis Three Dee Studios Pvt. Acoustic consultant: Sonosphere Acoustic design consulting.

Suppliers: Flooring and paint by Flexstone, furniture by Flexstone & White Domus, hardware by Hafele, Dorma and lights by Plus Light Tech.

Photos: Mr. Vinay Panjwani

Aligned with the concept of the Aatma Manthan Museum, the space is divided into a series of rooms, each offering a unique experience through the depiction of natural elements in immersive settings. Visitors enter through a large foyer, intentionally designed as a fluid, sculptural volume. The walls, ceiling, structural columns, reception desk, and seating benches are uniformly coated with a thin layer of foam concrete, creating a seamless, sound-absorbing environment.

This concrete grey space serves to calm visitors, preparing them for the tranquil experience that follows in the 18 sequential zones.

From the expansive entrance, visitors are guided through a narrow, undulating corridor showcasing images of the museum's creation.

Each subsequent room presents a distinct theme through a combination of audio-visuals and immersive experiences.

The design adeptly navigates the challenges posed by an irregular floor plan with multiple structural elements, creating a coherent sequence of spaces and experiences. The use of a neutral palette throughout the museum enhances the impact of the audio-visual and immersive experiences.





mexico

no name house

HW Studio unveiled the No Name House, a very discreet and personal residential project in Morelia, Michoacán, Mexico, driven by the clients' deeply religious vocation and past experiences.

To evoke a certain religious spirit, the studio focused on forms that recalled the sacred spaces that made them feel protected and secure both, physically and spiritually.

A convent architecture provided them with an appropriate guide to fulfill the commission.



The No Name House is a very discrete and personal house in Morelia, Mexico, with high walls and no windows facing the outside for security reasons. Photos: Cesar Bejar.





These pages: the living area. HW Studio focused on forms that recalled the sacred spaces that made the owners feel protected and secure both, physically and spiritually. A convent architecture provided an appropriate guide to fulfill the commission.





These pages; the owners were looking for cold and even sterile minimalism. The sober and simple structure contrast with the complexity and eclecticism of the surrounding buildings.

The house is situated in a neighborhood that marks the location of Morelia's earliest modern constructions. Over time, each homeowner has individualized their property, creating an eclectic and diverse blend of styles that resists easy categorization.

Within this context, the white box design emerges as a starting point for future transformations. Its stark presence and openness to modification and personalization can be seen as a way to both preserve the neighborhood's tradition and embrace new opportunities for change and growth.

Throughout the design process, key decisions were shaped by a shared experience of the future inhabitants, who had been victims of a burglary while away from their home. This event left them feeling exposed and vulnerable, especially in a neighborhood witnessing a rise in crime.

Despite these challenges, their deep ties to the area and strong connection to the land prevented them from abandoning the place where they had built their lives.

Consequently, they sought a discreet, austere, and unadorned architectural design, with high walls and no outward-facing windows.

They believed that architecture could help restore the sense of security they had lost. These understandable requests were further enriched by a profound religious vocation, which emerged during the design process.

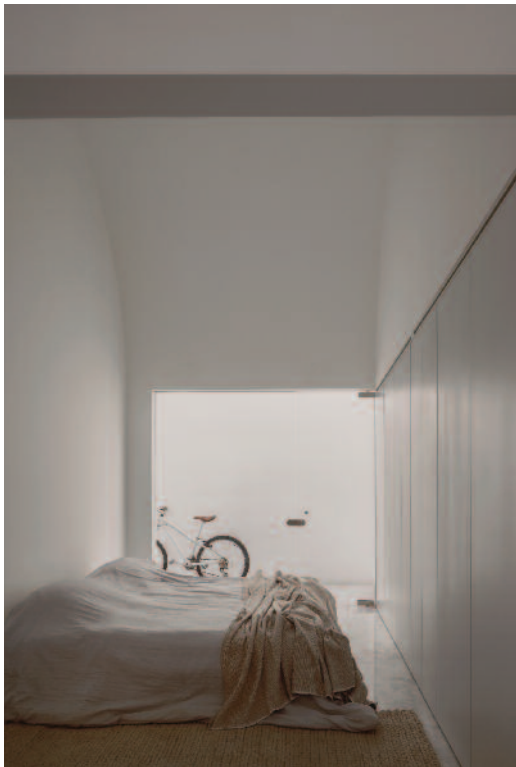
HW Studio recalls, "When we visited their current house, we were surprised to find an abundance of crucifixes, virgins, angels, religious artifacts, and baroque elements that





These pages: the No Name House resembles a convent and is organized around a series of courtyards, each accompanied by a space covered by a barrel vault.





These pages: simplicity and clarity of the No Name House are not limitations but rather an invitation to creativity and experimentation.

filled the space with warmth. Unexpectedly, they were looking for something entirely different: a cold, even sterile, minimalism, which was at times difficult for us to digest."

The new home, resembling a convent, is organized around a series of courtyards, each accompanied by a space covered by a barrel vault. This design softens the light, blurs the boundaries of the roof, and pays homage to the city's many baroque churches.

In this way, the architecture responds to the unsettling event the inhabitants experienced, supported by their deep faith, which is reinforced through legible forms, light, and space. The result is a sober and simple structure that contrasts with the complexity and eclecticism of the surrounding buildings.

However, this contrast is neither incidental nor meant to dominate its surroundings. Instead, the house presents itself as a blank canvas, an open space for the owners to appropriate and personalize.

Its simplicity and clarity are not limitations but rather an invitation to creativity and experimentation. This design calls for the continuation of the appropriation process that has long characterized the neighborhood. It is a home that seeks to uphold the tradition of customizing and continuously transforming the houses of Chapultepec.

Though visually distinct, this house acts as a catalyst for future transformations, as its simplicity invites individual expression and creativity.









**Photos: Maryse Béland,
Maxime Brouillet**





Studio Jean Verville architectes

cabinet de curiosités

Dividing his time between practice and teaching at the School of Architecture of Laval University in Quebec City, architect Jean Verville, inspired by the significant brutalist architecture punctuating the national capital, established his creative laboratory in a residential tower designed in the 1970s by architect Marcel Bilodeau.

This tower stands out as a monumental sculpture facing the Plains of Abraham Park.

Jean Verville stated: "The rehabilitation of a compact 79m2 unit is deployed in an architectural experiment orchestrating a space with a graphic dimension. Like an observation post offering breathtaking views of the Laurentian Mountains, the urban landscape and the St Lawrence River, the interior comes alive with an immutable body-to-body relationship between transparency and reflection, while transforming realities through distancing and multiplication."

The project Bruj began with a complete clearing out to facilitate necessary upgrades. Freed from all construction systems and obsolete equipment, the unit revealed a monolith of raw concrete, pierced with openings to the north and south.

A serial composition of sliding glass walls was then introduced, allowing fluid reconfigurations and altering perceptions of space.

The strategic positioning of domestic equipment maintained constant physical and visual permeability, neutralizing the unit's compactness.

The spaces were modularly organized, dividing the volumetric entity by structuring mobile boundaries



Above: architect Jean Verville at the entrance of the rehabilitated compact 79m2 unit in a residential tower, designed in the 1970's by architect Marcel Bilodeau. Below that: the iconic It is standing out as a monumental sculpture facing the Plains of Abraham Park in Quebec City, Canada. Right-hand page: during the renovation Verville formed of a serial composition of sliding glass walls, allows fluid reconfigurations, while thwarting perceptions of size.







These pages: the spaces were modular organized system and are divides the volumetric entity by structuring mobile boundaries associated with the interchangeability of equipment, while maintaining visual porosity.

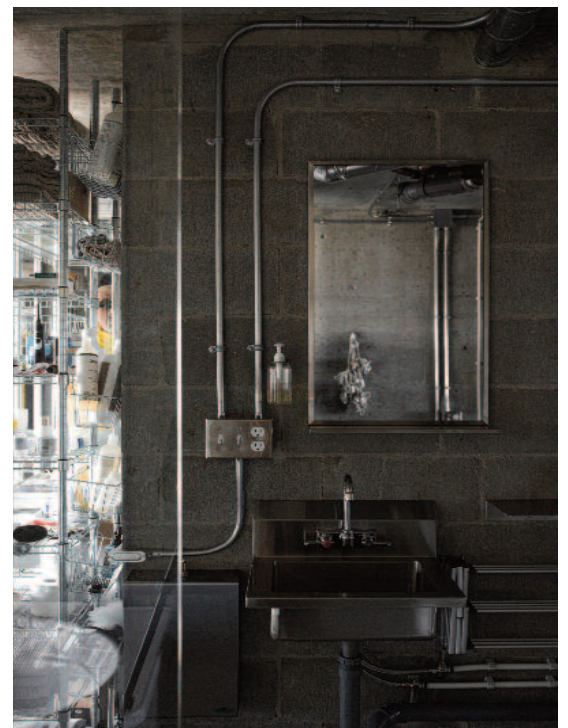
associated with interchangeable equipment while maintaining visual porosity.

The project emphasized a reasoned use of materials and components to limit resources, interventions and costs. To reduce the carbon footprint associated with heating and air conditioning, the project leveraged the thermal inertia of the concrete shell, absorbing both the heat of winter solar radiation and the coolness of summer nights, and then redistributing them gently.

Jean Verville elaborated: "Interacting with reflective, transparent, and metallic surfaces, the multiple reverberations of light create kinetic lighting animating the entire space with plays of light and shadow."

"Industrial elements, such as unloading dock lamps or commercial restaurant furniture, come together in an eclectic ensemble evoking the alchemist's laboratory, transforming reality into fiction. Glass vials of all kinds, models and various explorations, utilitarian objects and plants rub shoulders on the shelves, revisiting the spirit of the cabinet of curiosities in a playful presentation of everyday life."

These pages: the interior of the Brui project in Quebec City, Canada came alive by an immutable body-to-body relationship between transparency and reflection, while transforming realities through distancing and multiplication.







PASEO SAN JUAN

BARCELONA





These and previous pages: the 19th century apartment building on the central Paseo San Juan in Barcelona, Spain, renovated by YLAB Architects. The Australian owner in love with city, wanted to renovate the property to establish their residence in Europe. The old flat, in a very poor state of conservation was transformed into a comfortable space with contemporary program of uses in a protected home with historical-artistic value, where the structure and the most valuable elements such as the Nolla mosaic flooring and the ceilings had to be maintained.
 Photos: Santiago Garcés e YLAB Arquitectos



The project involved the renovation of a modernist home situated within a 19th-century apartment building on Paseo San Juan, a central location in Barcelona, Spain. The project was executed by Ylab Arquitectos.

The primary challenge for the designers was to integrate a contemporary functional program, offering a high level of comfort, while preserving the historical and artistic value of the protected home. Key structural elements, including the Nolla mosaic flooring and ornate ceilings, were to be retained.

The design divided the space into two main areas on either side of the entrance hall: a social and guest area occupying the larger portion of the home, and a private area functioning as a self-contained apartment on the smaller side.

Both areas were reconfigured, with new spaces created to meet the owners' needs and ensure their privacy.

The design concept drew inspiration from the chromatic diversity of the mosaic flooring. Larger rooms were treated with Bauwerk lime paint in various desaturated tones that harmonized with the flooring. Custom furniture was finished in semi-satin lacquer in matching hues. A unifying element was the use of a deep dark brown color, which runs throughout the space.

The end result was a harmonious blend of preserved original elements and contemporary design, creating a tranquil, sober, and elegant environment.

The original exterior windows were replaced with high-performance Roi wood carpentry to achieve the desired levels of acoustic and thermal insulation. Ylab Arquitectos designed the rest of the custom carpentry, which was executed by Valles Carpintería.

A central entrance vestibule, featuring a restored original stained glass window, divided the space into two sections. This area was furnished with a wine-colored chest of drawers, a wool rug from Cumellas, a leather armchair from Bolia, and a painting by Carsten Beck from the Victor Lope gallery.

The private area includes a corridor leading to a dressing room and bathroom, with both spaces fully clad in custom carpentry finished in semi-satin dark brown lacquer. The main bathroom features cabinets with mirrored fronts and a double sink in Calacatta-type Michelangelo Soft porcelain by Laminam. Black taps from Cristina's TV series, a dark steel and fluted glass divider for the shower area, and a Duravit toilet completed the space.



These: the en-suite bedroom with a lacquered bed and nightstand made to measure by Besform. On one of the side tables, two alabaster lamps from Carpyen. In the adjacent space is the study, separated from the bedroom by a glass partition.





The en-suite bedroom boasts a large headboard upholstered in velvety fabric with indirect lighting. The lacquered bed and nightstands were custom-made by Besform fitted with Bticino mechanisms.

Adjacent to the bedroom is the study, separated by a glass partition. The study is equipped with a blue lacquer cabinet with double retractable doors, concealing a small kitchen finished in red oak veneer and Calacatta countertops. The desk is set against a backdrop of a Cumellas rug and Jo Hummel's artwork from the Victor Lope gallery.

On the opposite side of the vestibule is the living area and balcony, which overlooks a spacious courtyard. The main kitchen and living room share an open-plan layout, highlighted by a sculpture by Alberto de Udaeta from Pigment Gallery positioned above the kitchen island.

The adjoining butler's kitchen is finished in dark lacquer and includes a glass cabinet for crockery. The living area is furnished with two sofas facing

each other, several side tables, a brass floor lamp from Bolia, and a marble table lamp from Carpyen. The gallery, located on the façade side and serving as a dining room, features new exterior carpentry by Valles Carpintería, and is adjacent to the balcony, which has a colorful mosaic pavement that continues from the interior Nolla mosaic.

The two guest bedrooms are fitted with bespoke lacquered furniture, including wardrobes, desks, and a double bunk bed.

The home was also equipped with modern amenities such as air conditioning. Existing gaps in the original doors, as well as the free space above the false ceilings in hallways and smaller rooms, were utilized for this purpose. The new ceilings were fitted with ultra-thin Madel linear diffusers, complemented by new moldings to maintain the home's original character.

The electrical system was upgraded with Bticino Livinglight Air mechanisms.

HIGH IN THE ANDES MOUNTAINS

The Selva Alegre Residence project was conceived as a modern version of the historic Spanish hacienda in the mountainous landscapes from Columbia to Peru.

The design took its inspiration from the surroundings, the Andes Mountains in Ecuador.

The traditional hacienda in Ecuador was meant to bring families and friends together in a lodge like setting.

The location in the Andes created an experience unlike any other, with a dramatic play of light and shadow.





The Selva Alegre residence radiates transparency even at night. The pool was made of local marble while the laminated wood beams were sourced at a sustainable forest industry in Northern Europe, Right: modern version of a traditional Andes Mountain cottage in Ecuador designed by Leppanen Anker Arquitectura.

The principal objective of Selva Alegre Residence project was to enjoy the experience of these centuries old weekend escapes. The team of Leppanen Anker Arquitectura and the interior designers of Insólito, Veronica Burbano and Camila Burbano, found a way to express these classic values in a modern house.

The overall design concept emphasized the return to the roots of the hacienda in terms of form and material: to bring back the use of wood, stone and clay but with in a contemporary way.

to utilize the chimney effect and allow for natural airflow throughout the entire house. By reducing the extensive use of concrete and cement they could build more sustainable specifically in regards to CO2 emissions. The extensive use of CO2 sequestering timber also helped.

The original intent was to source the wood locally, but the lack of a sustainable forest industry in the region produced alternative searches. This led the architects to northern Europe where prefabricated timber systems proved to be the answer. Initially received as



Compared to the coldness of the existing hacienda experience the new structure should feel light and airy.

It allowed the architects to use a wood structure roofline. They felt this was the perfect opportunity for modernizing the hacienda from a formal perspective.

From a quality of living perspective, the open-air roofline created another opportunity

an excessive process it became a source of inspiration and a learning opportunity amongst the forest industry and trade professionals and academics.

To help achieve 360-degree views three 20 - 24 meter sin curve beams move fluidly and create expansive views. These laminated wood beams not only allow for views, but also for efficiency. One 6 meter radius mold was used for the 6 individual pieces of the beam structures.



These pages: the main house of the Selva Alegre Residence is roughly 450 square meters in a hexagon like shape. The profile is approx. 20 meters x 20 meters with the center of hexagon approximately 24 meters wide. Heights range from 3.5 to 6.5 meters tall. The wall and roof structures were made from European Spruce.

The exterior materials consist of local white and beige stone and laminated glass.

The interior ceiling was tongue and groove European Spruce. The roof covering was locally made 10 cm by 10 cm clay tiles.

The interior bedroom floors are made from eucalyptus. The rest of the interior floors are of white micro stone and inlaid eucalyptus. The pool is local marble. All of the interior and exterior walls were insulated with rockwool. Kitchen, bathroom and bedroom furniture were made by local manufacturers. Window mullions are custom metal frames.

Bottom left: the architects of the project, Aaron Leppanen and Gabriela Anker of Leppanen Anker Arquitectura.



Project team

Architectural Design: Leppanen Anker
Arquitectura (Aaron Leppanen,
Gabriela Anker, Sofía Chávez, Ana Belén
Acurio, Carolina Rodríguez, Janina
Sánchez, Kevin Aragón, Gabriela Valdez,
Caroline Dieden)

Interior Design: Insólito (Veronica Bur-
bano, Camila Burbano)

Structural Design: EDIMCA - Rubechi
Wood Technology

Construction & Engineering: Miguel
Ángel Salazar, Francisco Vélez, Fabian
Miño, Milton Perugachi, Rodrigo
Lalaguaña, Alberto Dionicio

Landscape: Mònica Bodenhorst

Lightning: Highlights

Photography: Bicubik, JAG Studio.



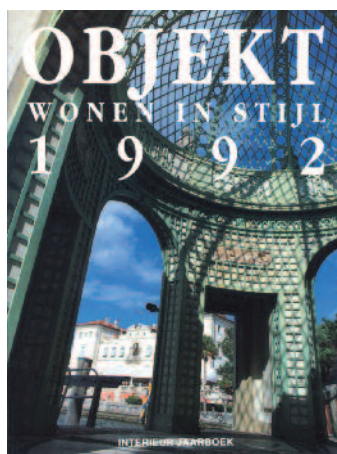




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