

ADITYA MANDLIK



NINE FISH
Art Gallery



DOT LINE SPACE

FACTORY 5.0

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NOW.

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NEXT..

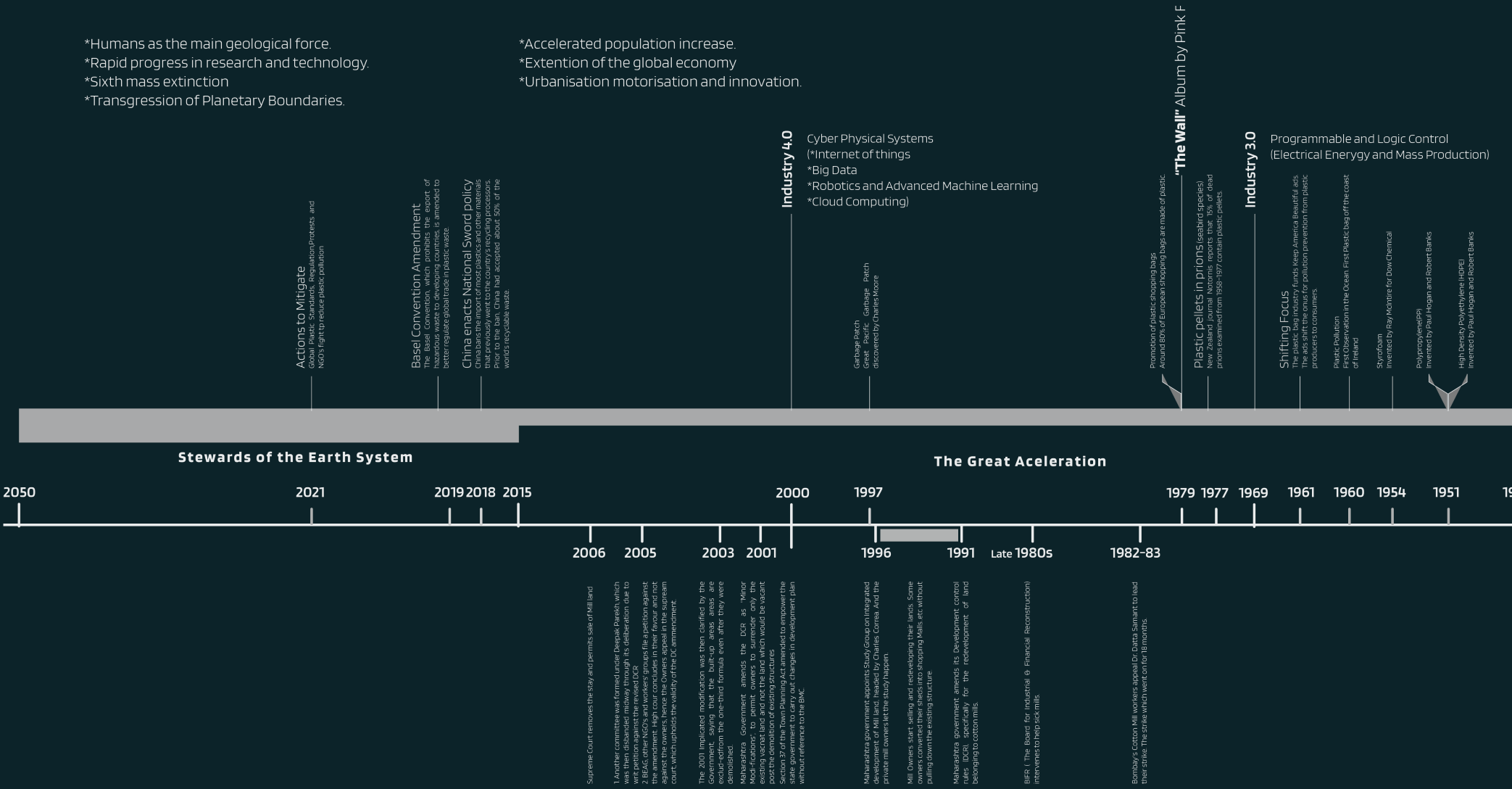
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FACTORY 5.0 : A WAY FORWARD

Many events and forces have to coalesce to a point before an architect can bring to fruition a show or an installation which can be presented within the confines – however democratic or open-ended it might pride itself to be – of an art gallery. Received narratives of history, myth, gossip, and hearsay, have to come together, entangled as they are, through various broader conscious and unconscious collectives and percolate themselves through an individual's aesthetic to be sanctioned as an 'art show'. And here inadvertently are thrown open numerous issues and questions, pivoted as we all are on a point of both progress as well as catastrophe. Here, in the gallery, Nine Fish, stands Factory 5.0, within the very space– sacred, secular, contested – that has been the historical site of almost everything that Aditya Mandlik takes on and visually puts forth. The show in many ways finds itself posited, much by intention and design no doubt, almost in-situ so to say. The gallery itself stands within an old textile mill, amongst the oldest in the city of Mumbai and fully functioning by the 1850s. Its own chequered history and the history that Factory 5.0 in many senses tries to capture are intertwined in interesting ways.

This mill, of which the gallery is a sub-entity, has gone through what can be constituted reflectively as most of the earlier phases of Factory, 1.0 to 4.0. It was at this point, somewhere in 4.0, that the real construed function of the mill – the production of textiles – stuttered to a halt. The reasons were many and varied – some the usual universal issues that conventional industries have faced globally and some more peculiar to the socio-economic conditions locally. Interestingly, what would have remained forever incomplete in this mill's trajectory, the actualization of the phase, Factory 5.0, has now come to be enacted

symbolically within its premises. Mandlik's work, the fifth phase, actually brings in a whiff of the future here! Hence, for the mill itself, this show brings to a finality and a closure, a long history of industry, industrialization, production, change, and decay. Factory 5.0 tells a tale of the future, a future that was inconceivable during the earlier phases. Yet now the urgent need to move towards it is being felt, almost compelling in its immediacy. Human intelligence, its cognitive and conscience capacities, have not been able to charter a sustainable future. A sad failure in fact stares us in the face. Factory 5.0 stems from the sterile history of construction and architecture, from the very history of human civilization itself. The course of our so called civilization has been the long journey of distancing ourselves as humans from all other consciousnesses that exist. The very act of this distancing has been the goal of civilization; the more the distance we managed to create between the human consciousness and all others the more we felt we were getting 'civilized', this allochthonous act of arrogant self-isolation, and dubious measurement, have been perhaps the paths towards destruction. Mandlik seeks to re-bridge the gap and reach back to the common shared pool of existence and the archetypal 'consciousness', perhaps into the very space of the barely recallable collective unconsciousness that might once have existed, a space from which can be sought solutions towards correction and redemption. A more 'inter-species' democratic form of existence, which can be fruitfully brought into architectural praxis. The use of worms in factory 5.0 is a powerful step towards this. Biological and physiological differences directed towards solutions might just be the way forward for future industrial and architectural progress. While holding its own as an aesthetic artwork, dynamic and inclusive, Factory 5.0 is also Mandlik's strong statement of the way forward.

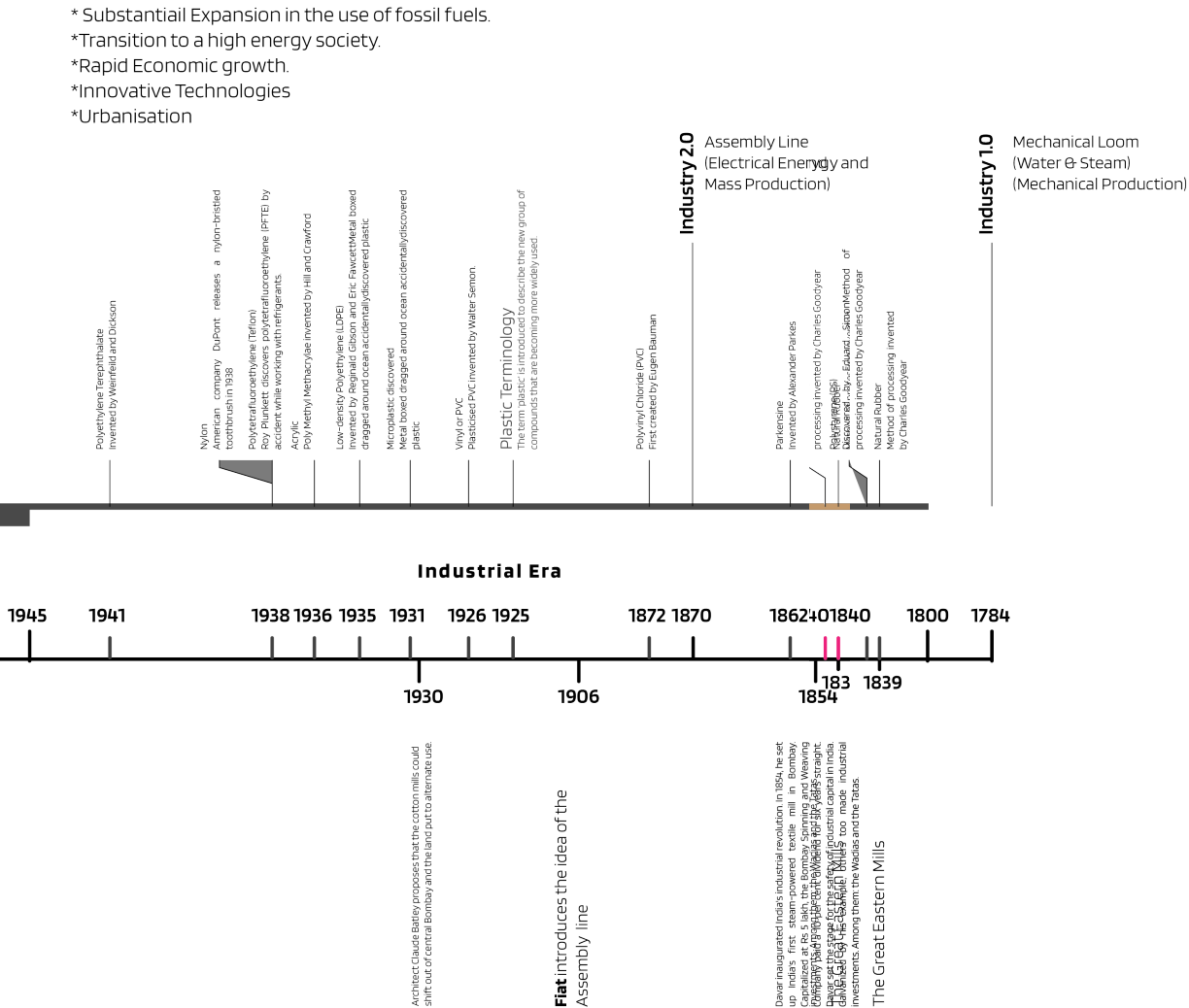


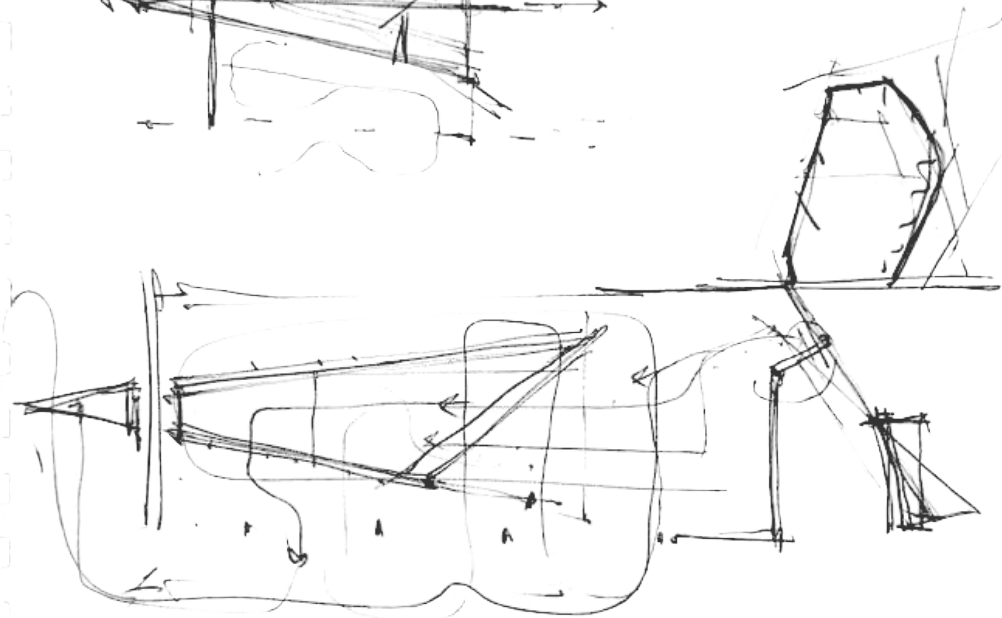
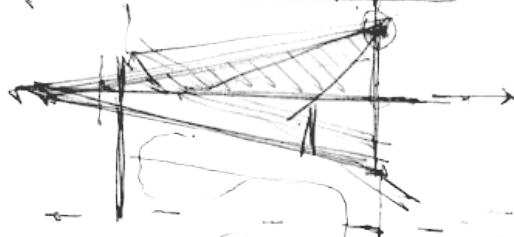
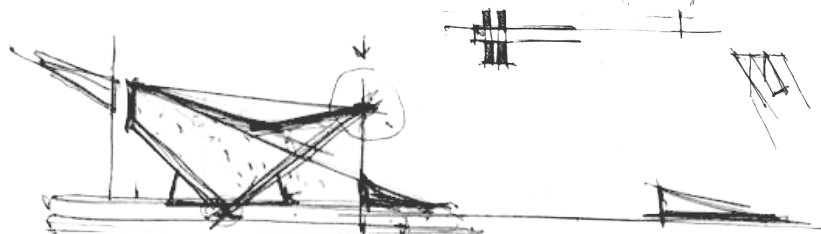
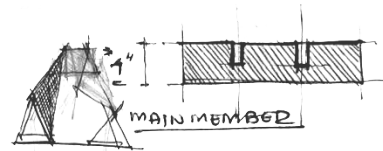
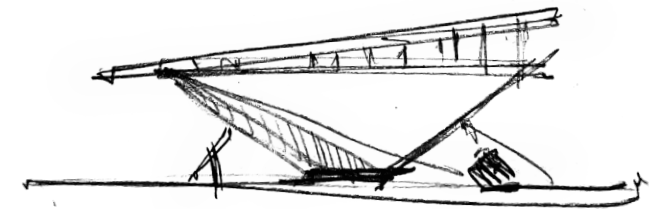
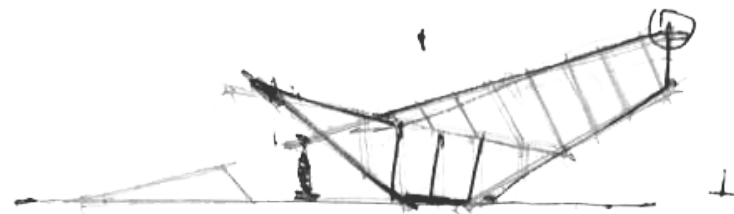
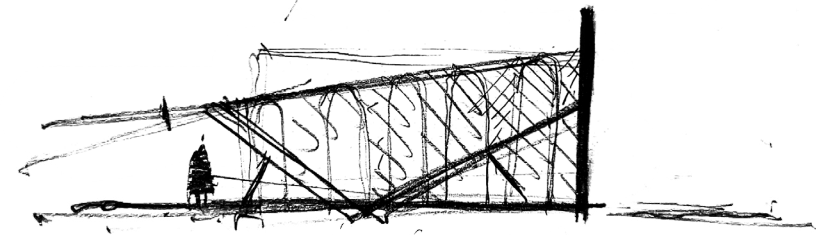
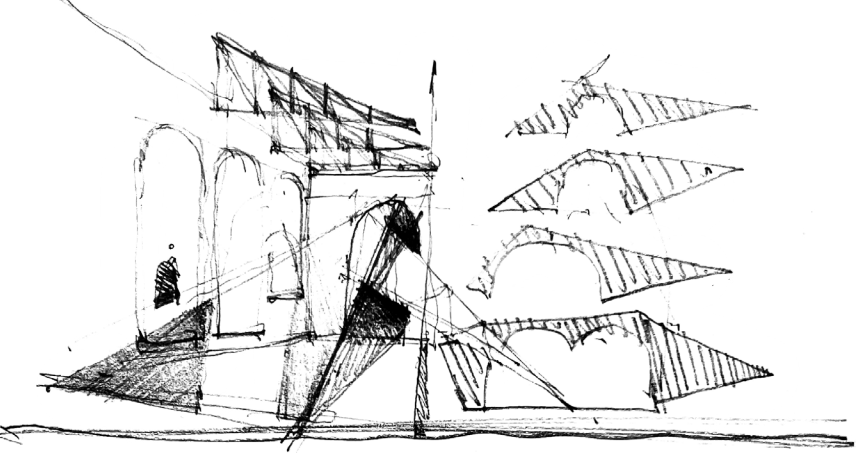
This Pavilion envisions a future where design transcends human-centered thinking, fostering deeper collaboration with nature. Composed of 546 digitally manufactured wooden elements, 210 Styrofoam plates, and 10,000 non-human collaborators enclosed in transparent acrylic containers.

The pavilion challenges contemporary urban environments. Styrofoam represents matter once believed impossible to decompose - plastic. Through this collaboration with nature, the Pavilion demonstrates how decomposition itself can become an act of creating architecture.

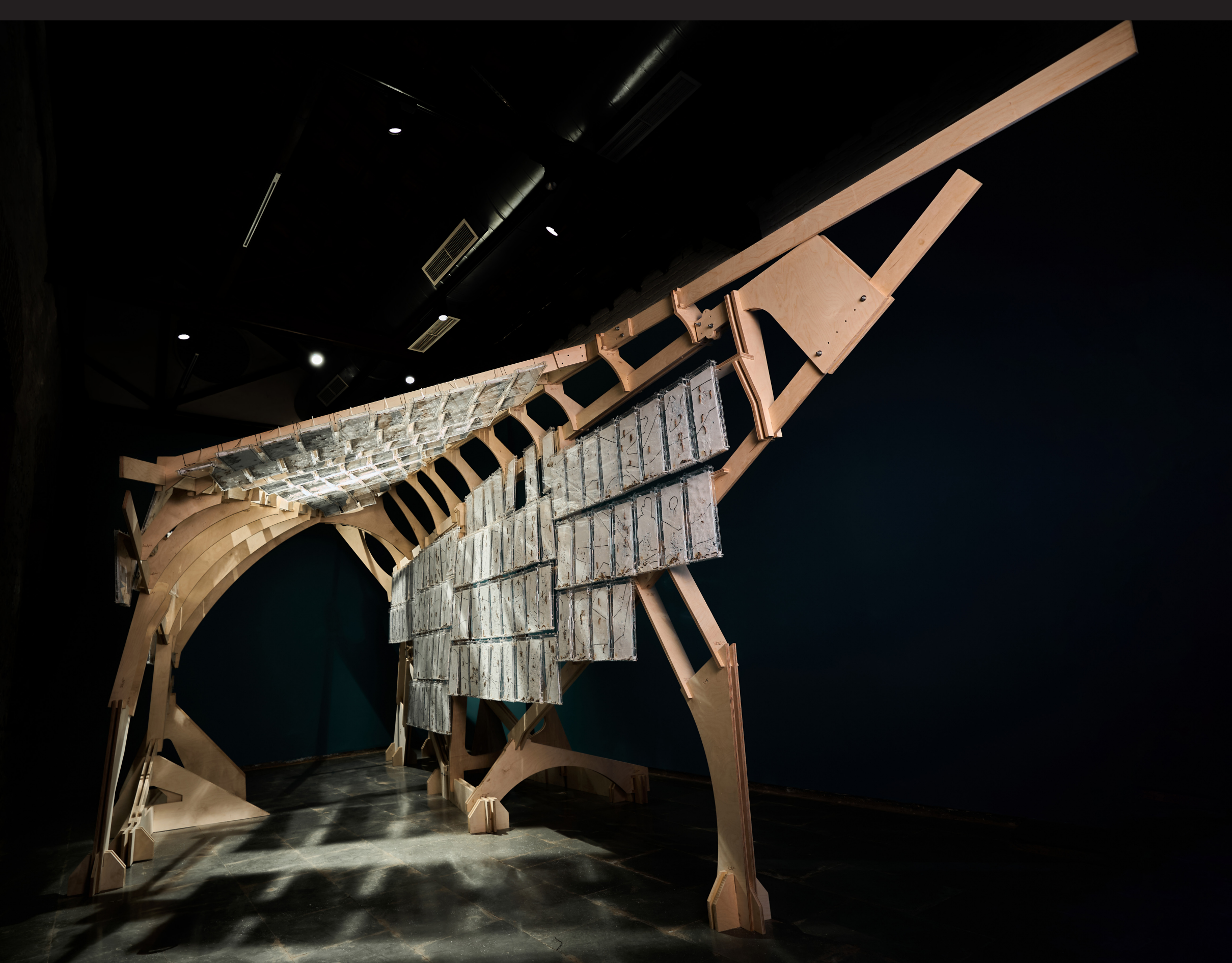
At the heart of the exhibition is the “Factory” concept, illustrating how creation can flourish through the cooperation of human innovation and natural systems. The installation embodies co-creation, where diverse approaches converge to reshape the future of our habitats. This living structure engages visitors in a dynamic experience where their movements influence light, subsequently affecting the worms’ activity, thus fostering a dialogue between nature and design, continuously reshaping itself.

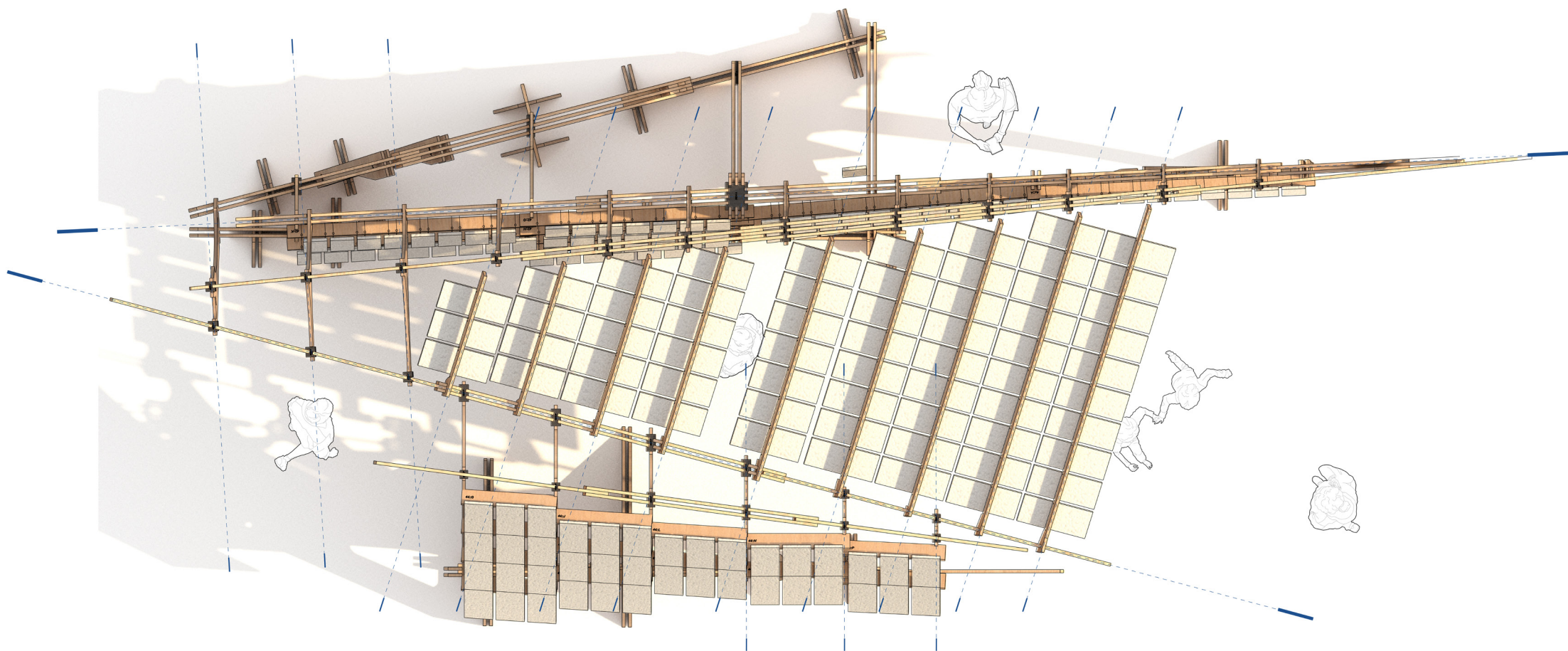
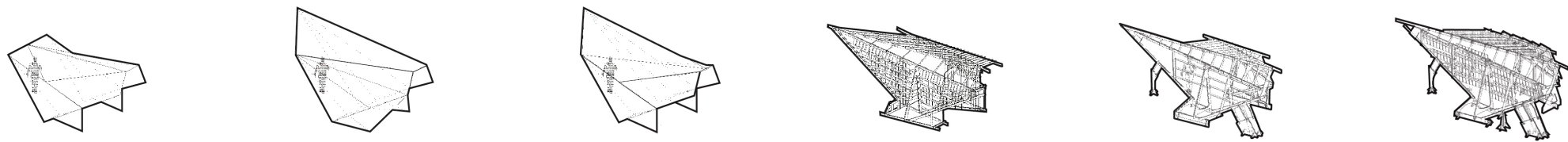
As the Pavilion undergoes a curated aging process, the plates gradually develop openings, orchestrating a dynamic interplay of light and shadow. At the conclusion of the exhibition, these plates will be frozen as 'objects of memory,' capturing the essence of time and space. Factory 5.0 redefines creation as a collaborative process, inviting reflection on the post-anthropocentric future, where human and non-human collaborators begin to coexist towards a symbiotic future.





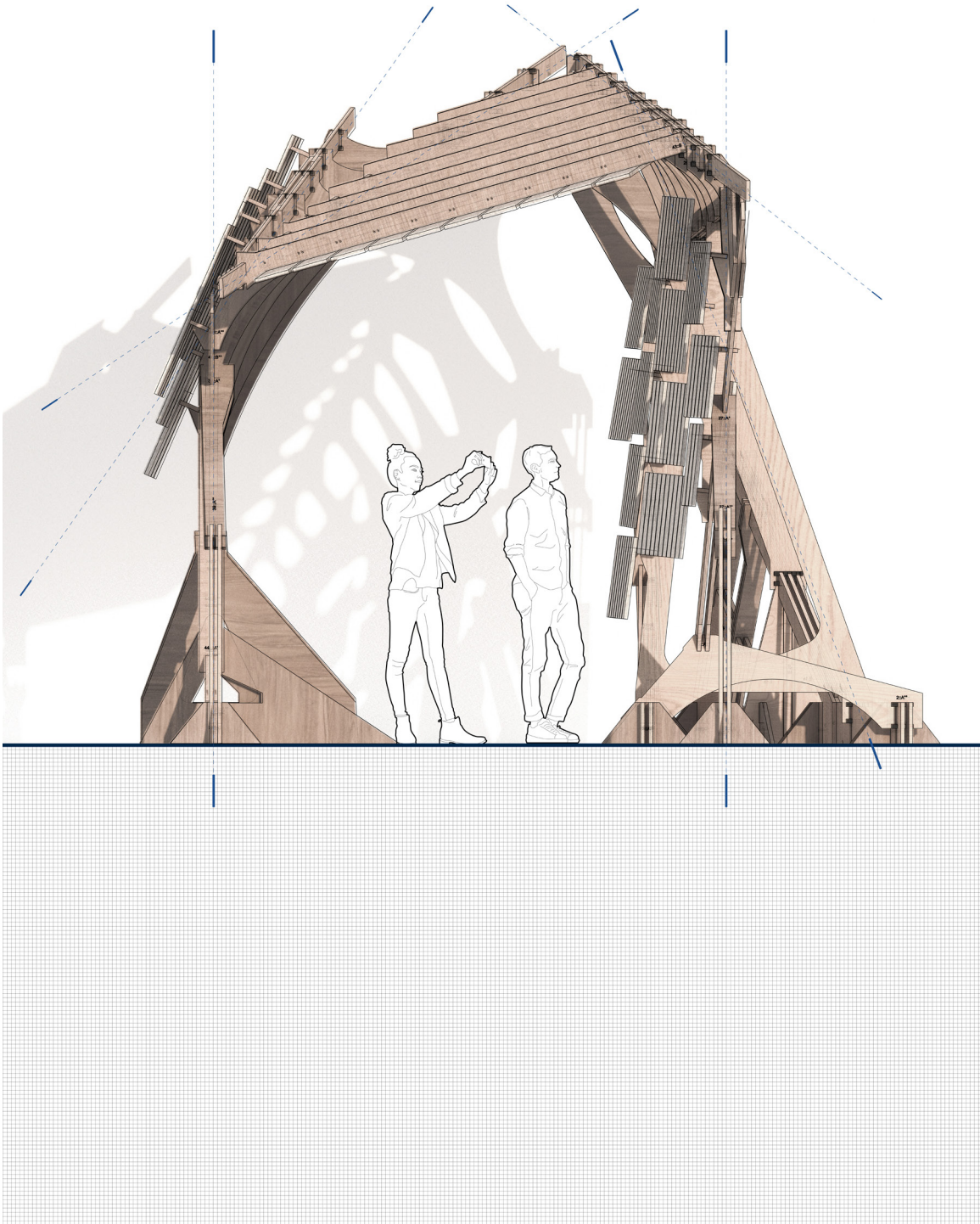
Like a vector, the pavilion's arrow-shaped form symbolizes movement, urgency, and the need for action. It urges us to rethink and restructure our territorial habitats, to embrace a future where cooperation with nature takes precedence over domination. This pavilion is not a static object—it's alive, constantly changing, responding to light, temperature, and the movements of those who inhabit its space.



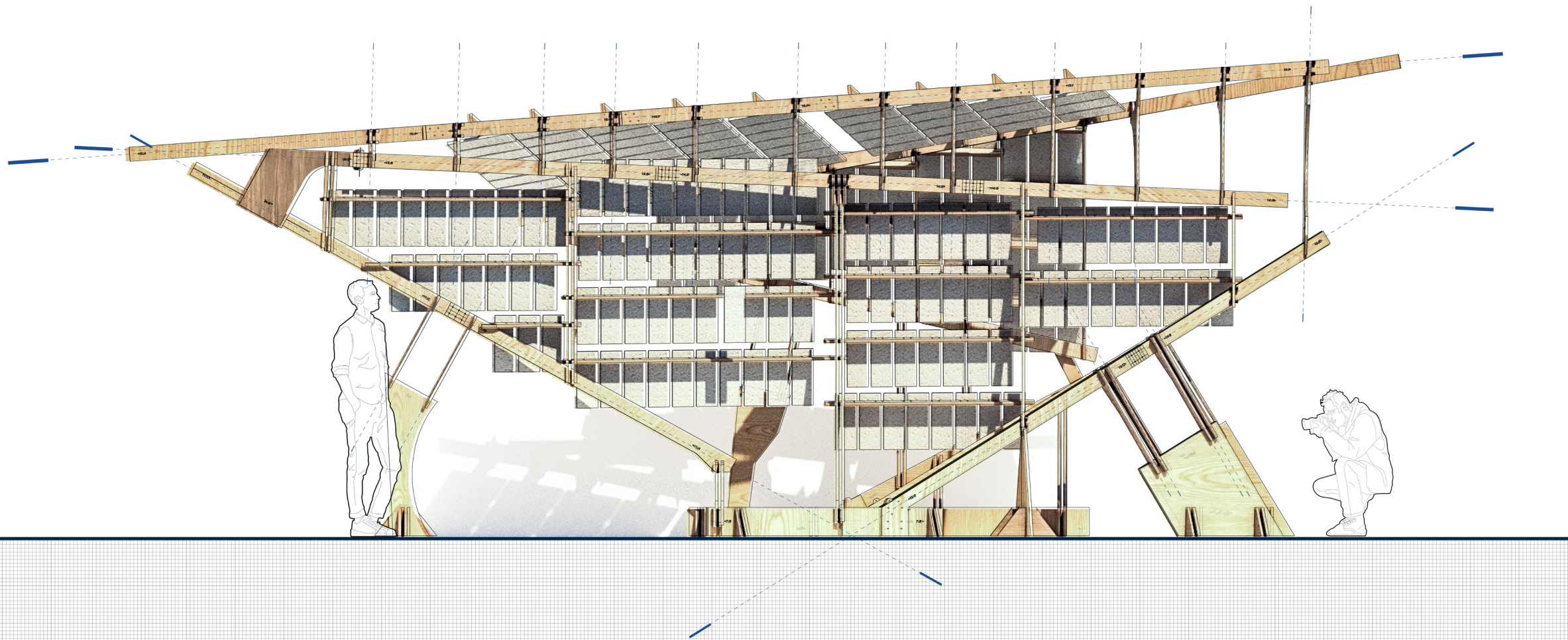


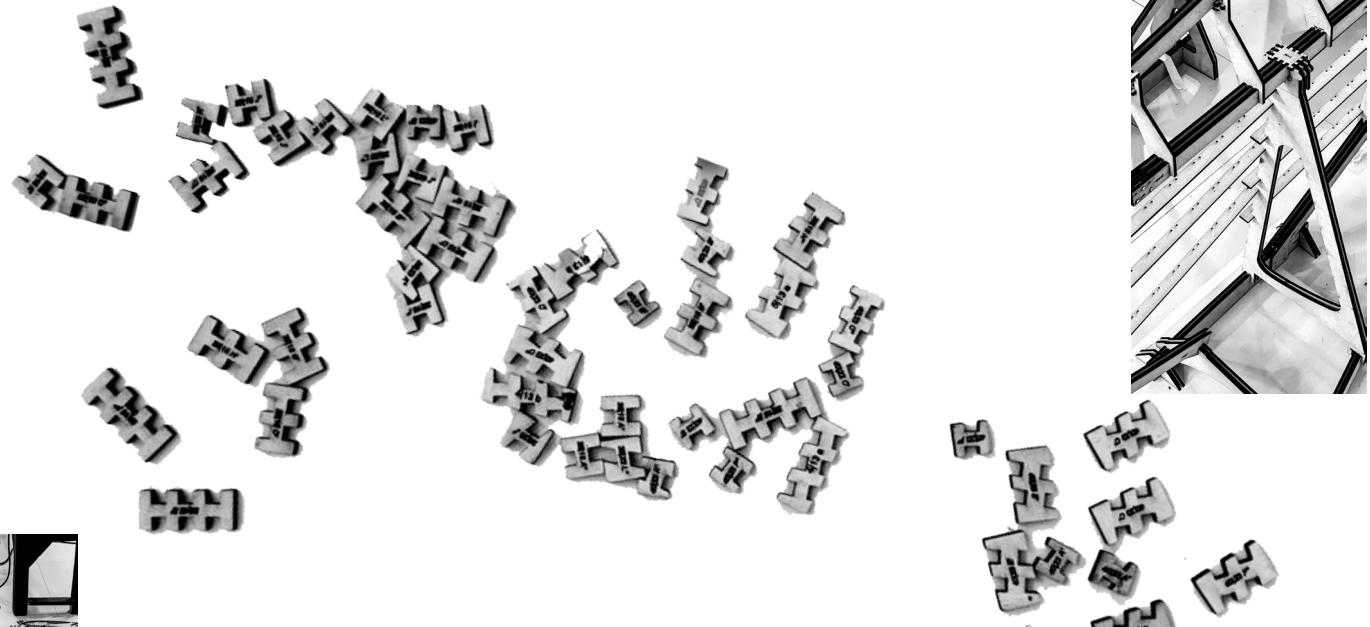


"Construction in Progress"

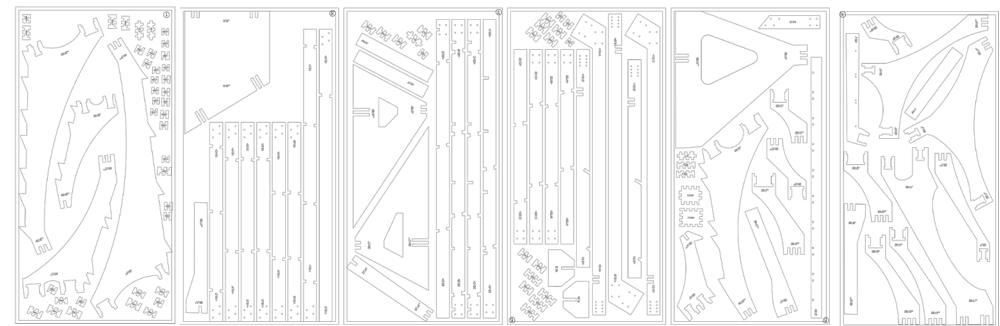
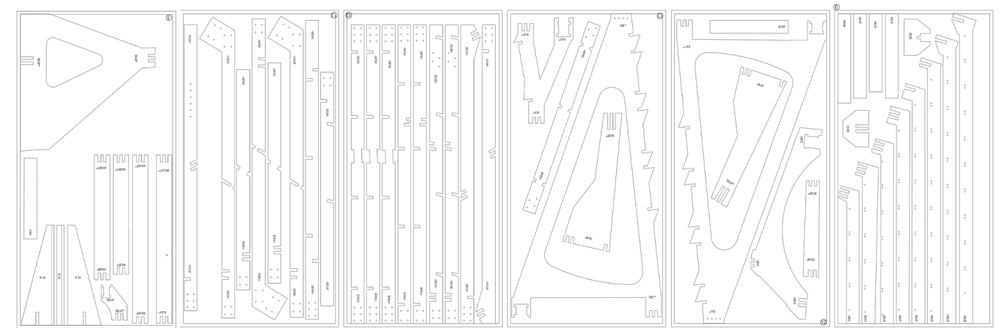
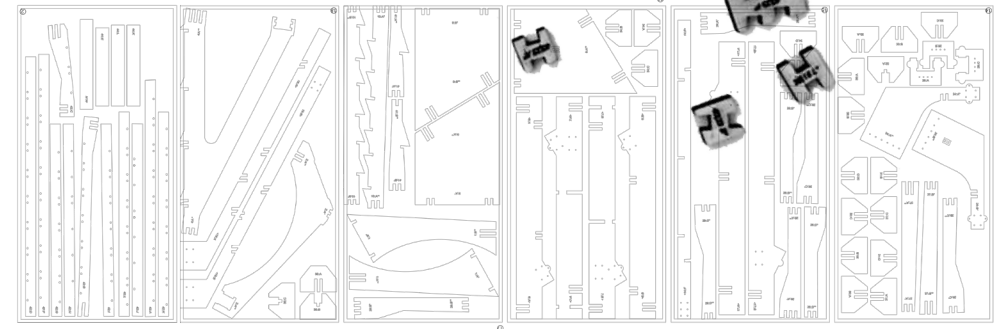




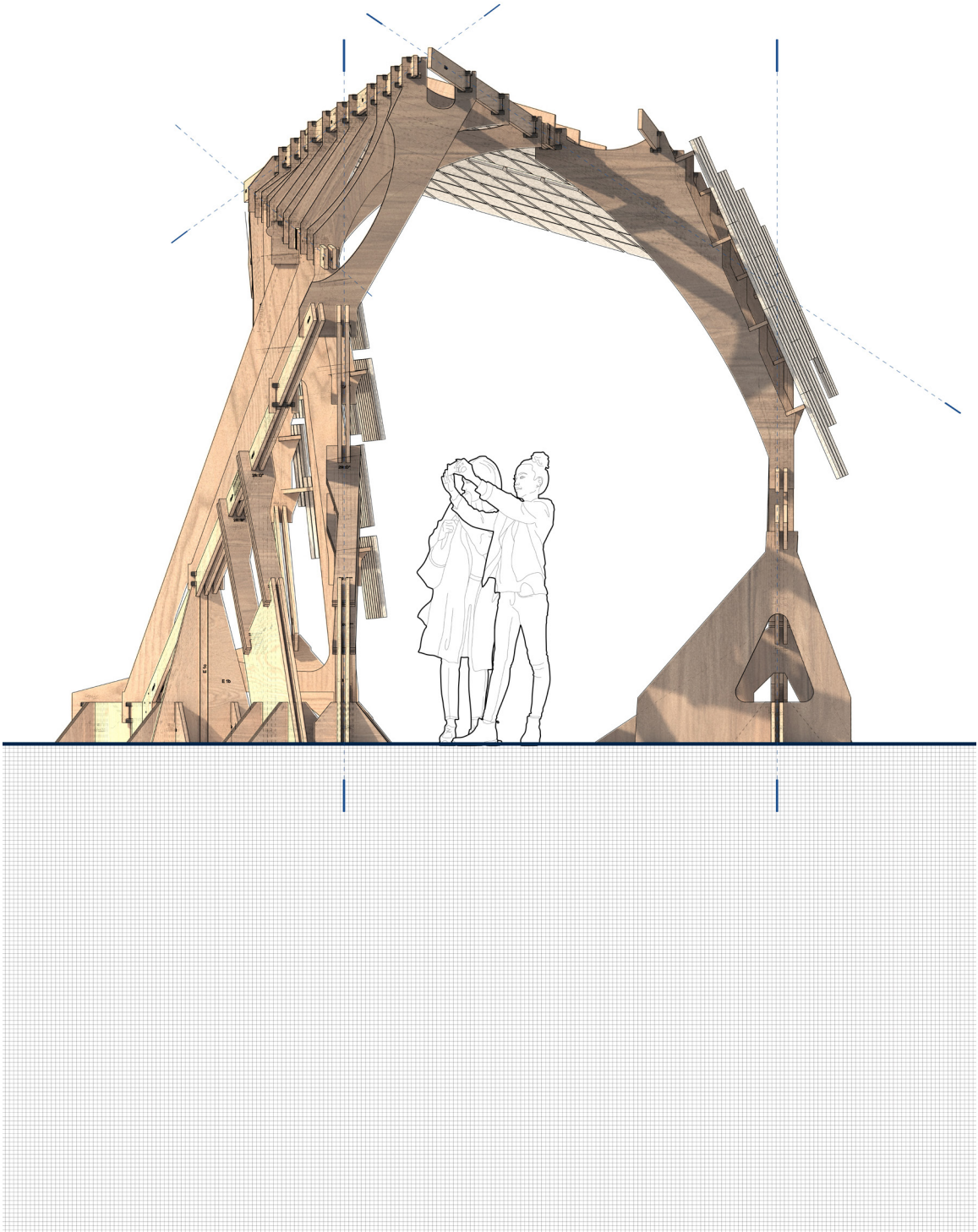




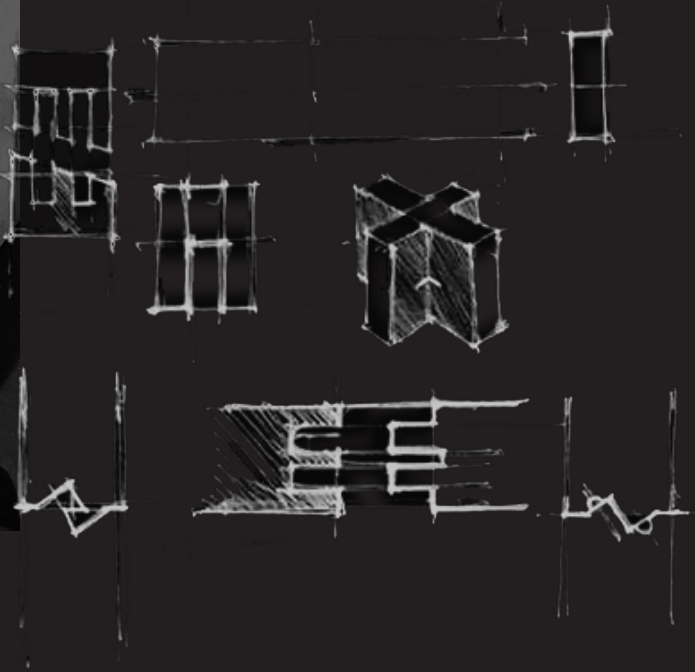
Designed for disassembly, the pavilion emphasizes sustainability and adaptability, with its components repurposed after the exhibition. This feature aligns with the broader theme of regenerative design, where the structure not only transforms throughout the exhibition but also continues its life cycle beyond it.



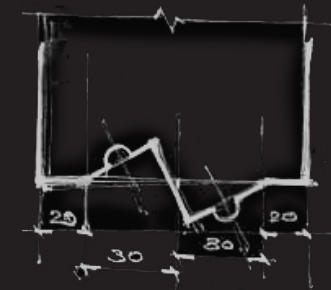
"Construction in Progress"







Model scale → 1:4
 Outside → 3mm dia screws
 → M2 2mm dia screws



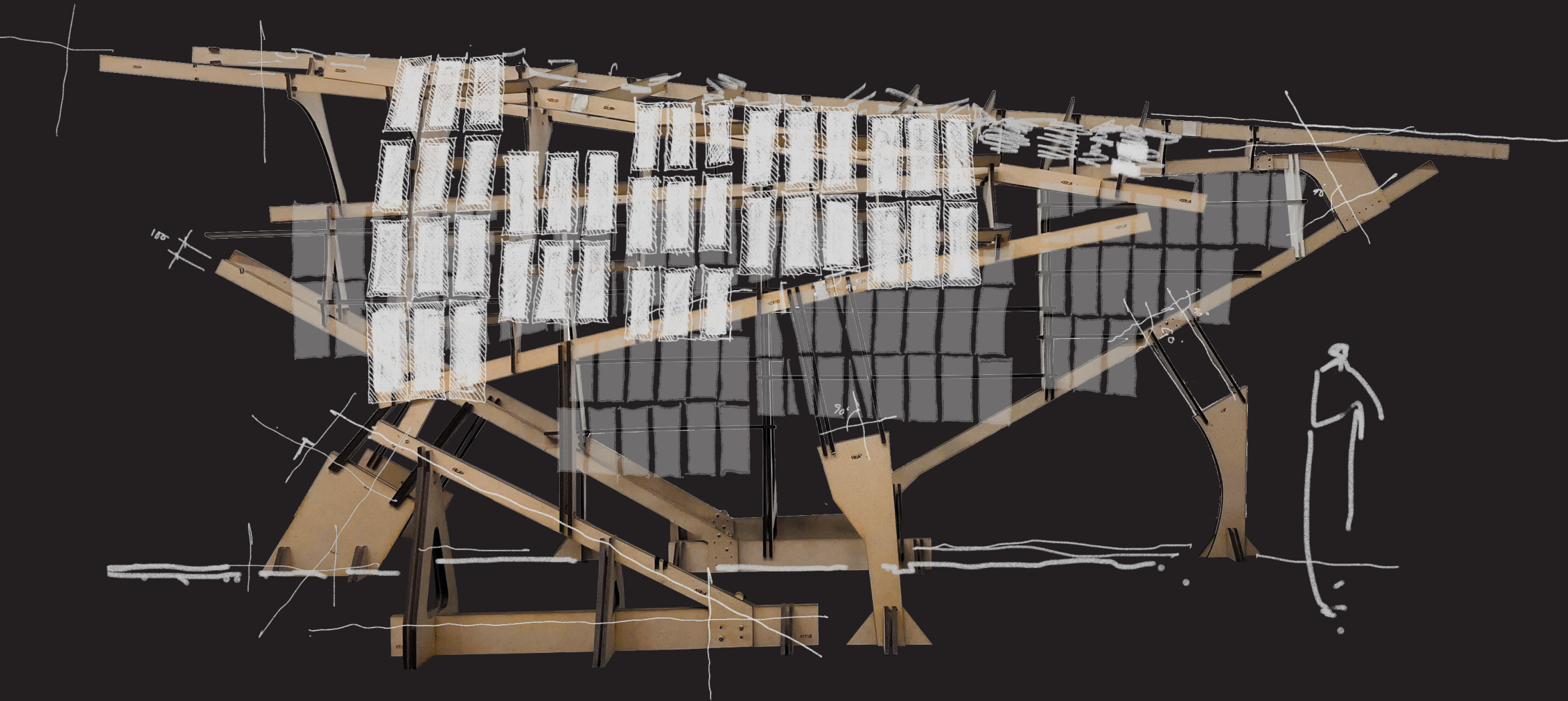
Nomenclature
 ← D (D) → W
 Normal (D) → TOP
 Normal (D) → Bottom

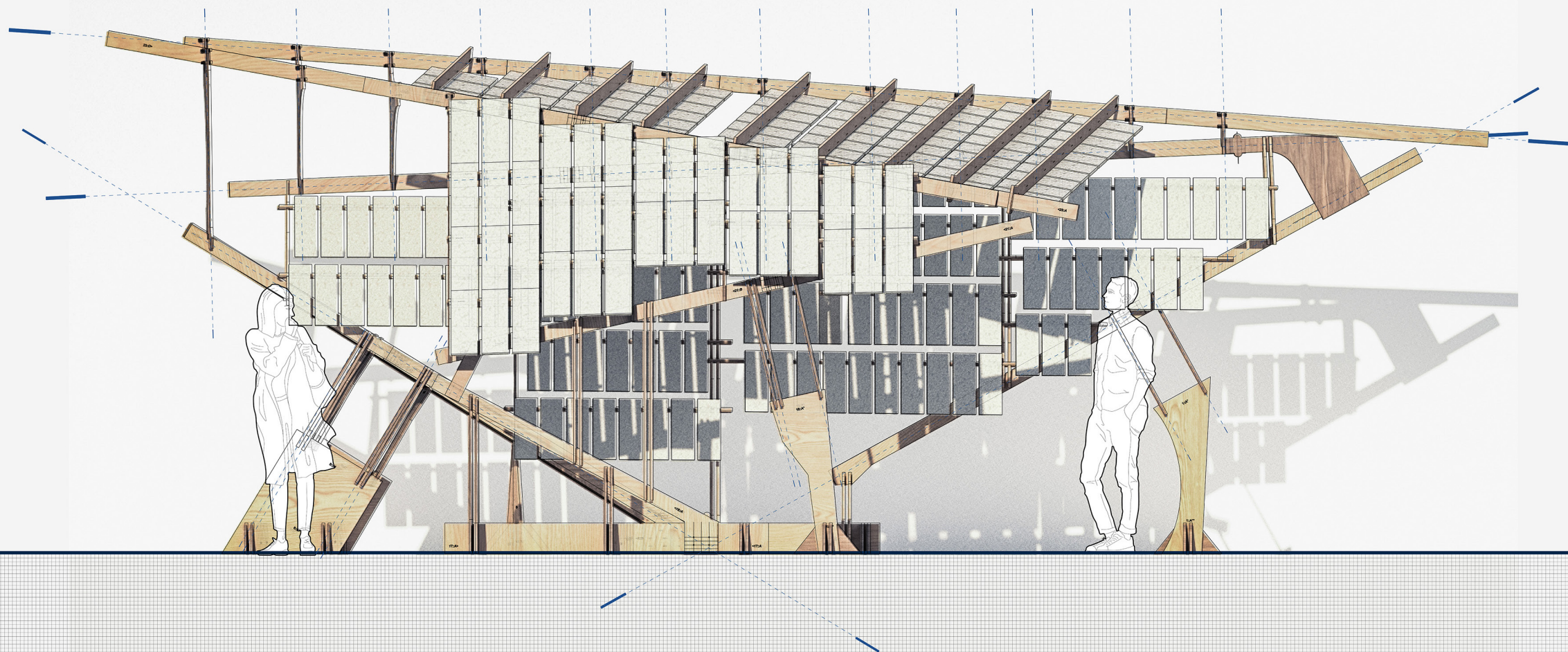
Horizontal member

Vertical members



Physical Model at 1:5







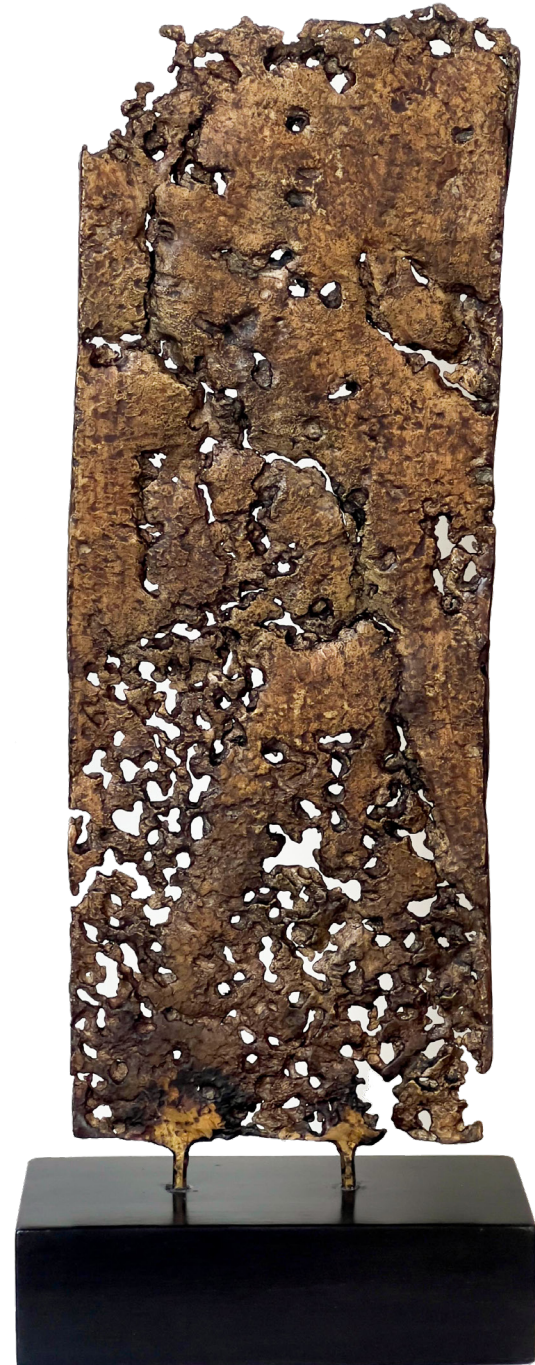






P 01

MED: Brass Plate on Wooden Base
DIM: 16" X 6"



P 02

MED: Brass Plate on Wooden Base
DIM: 16" X 6"



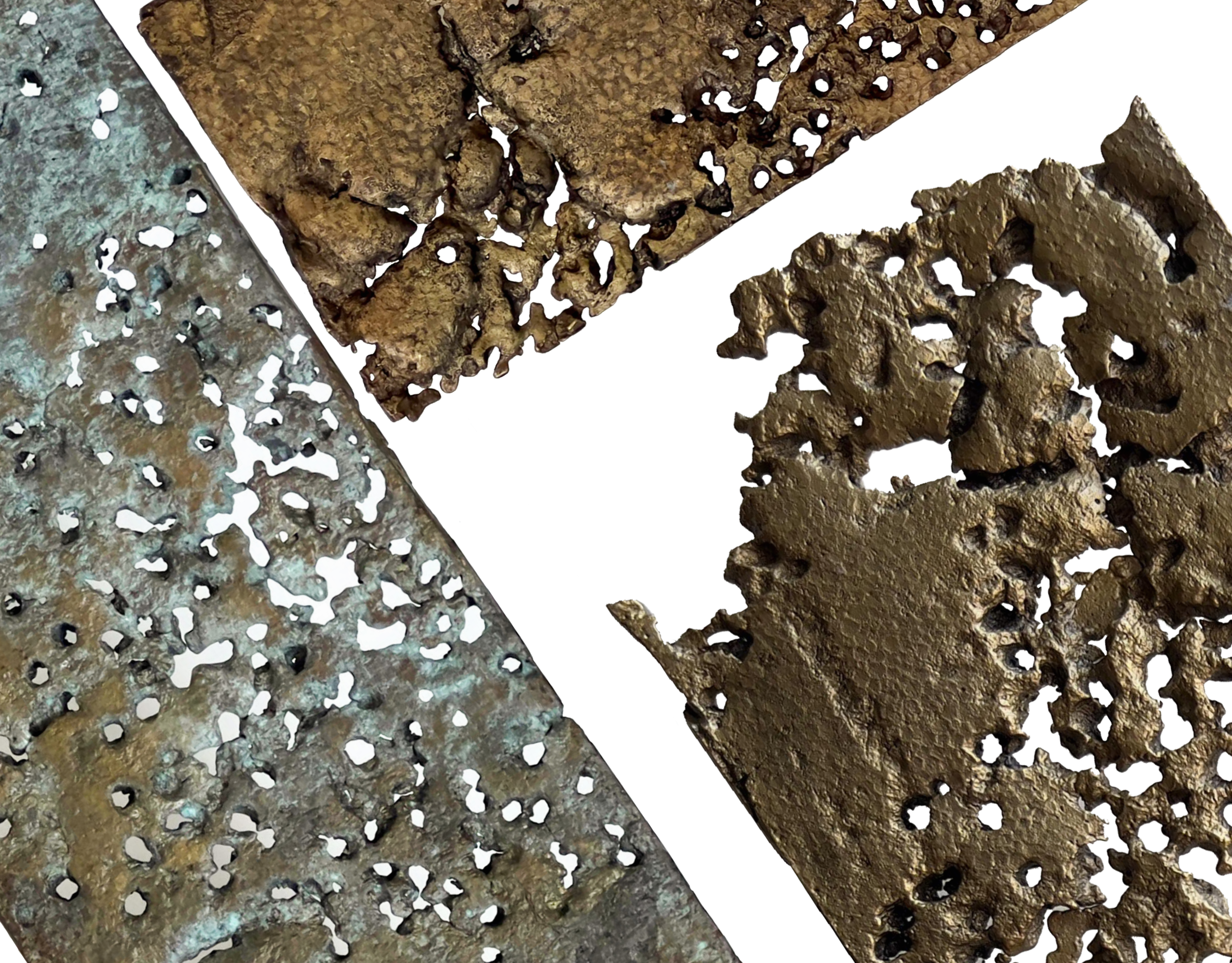
P 03

MED: Brass Plate on Wooden Base
DIM: 16" X 6"

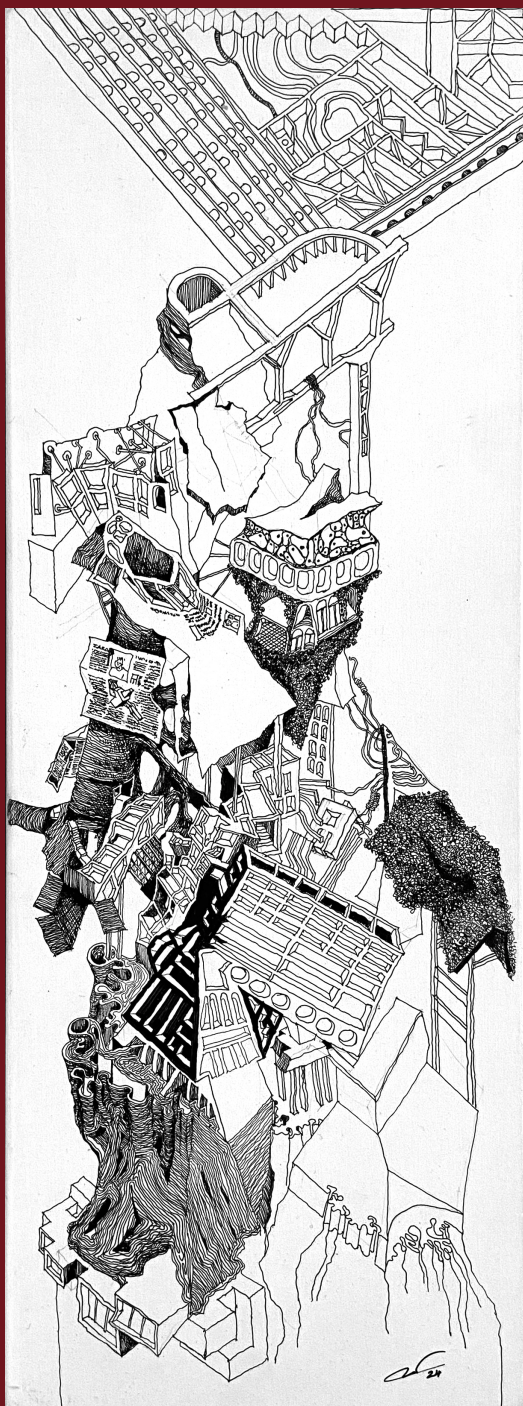


P 04

MED: Brass Plate on Wooden Base
DIM: 16" X 6"



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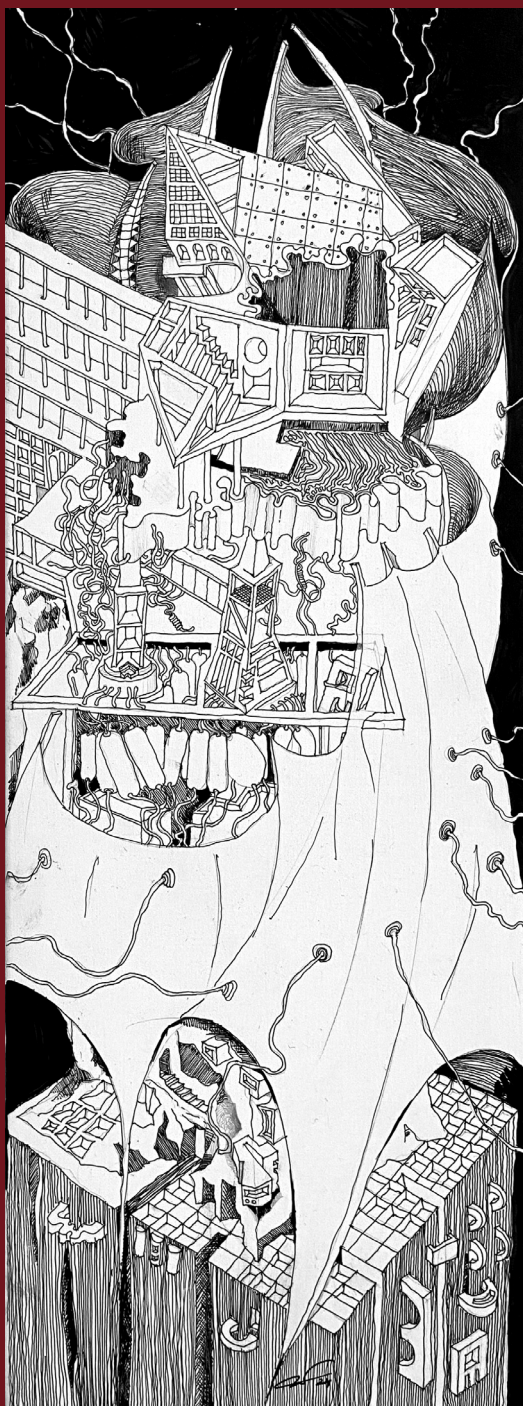
D 01

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



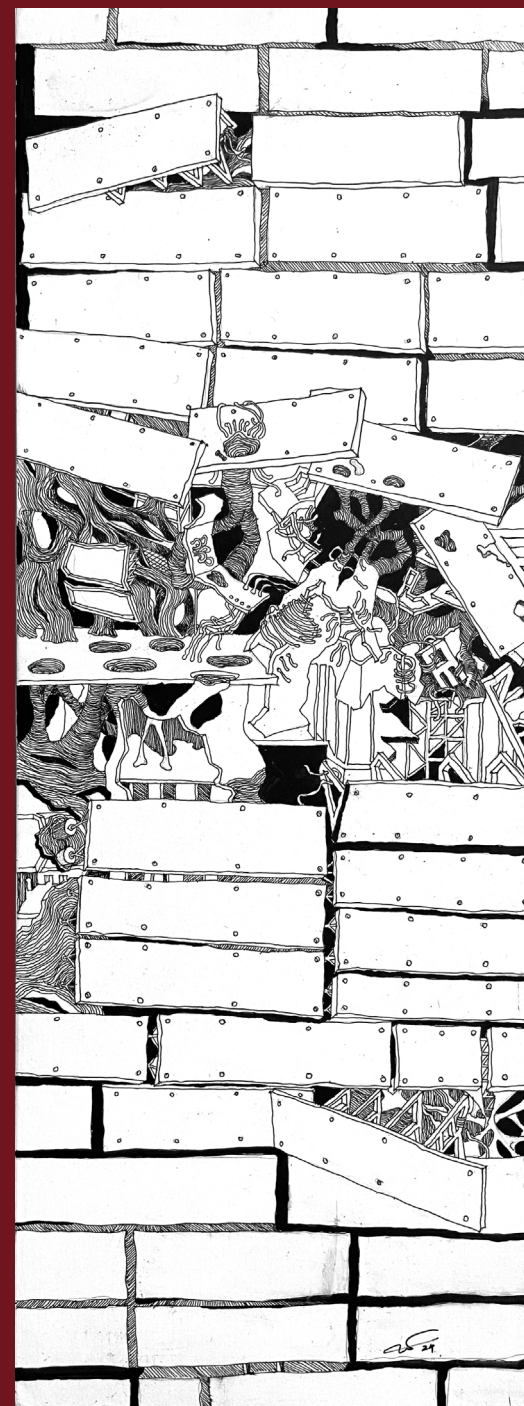
D 02

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



D 03

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



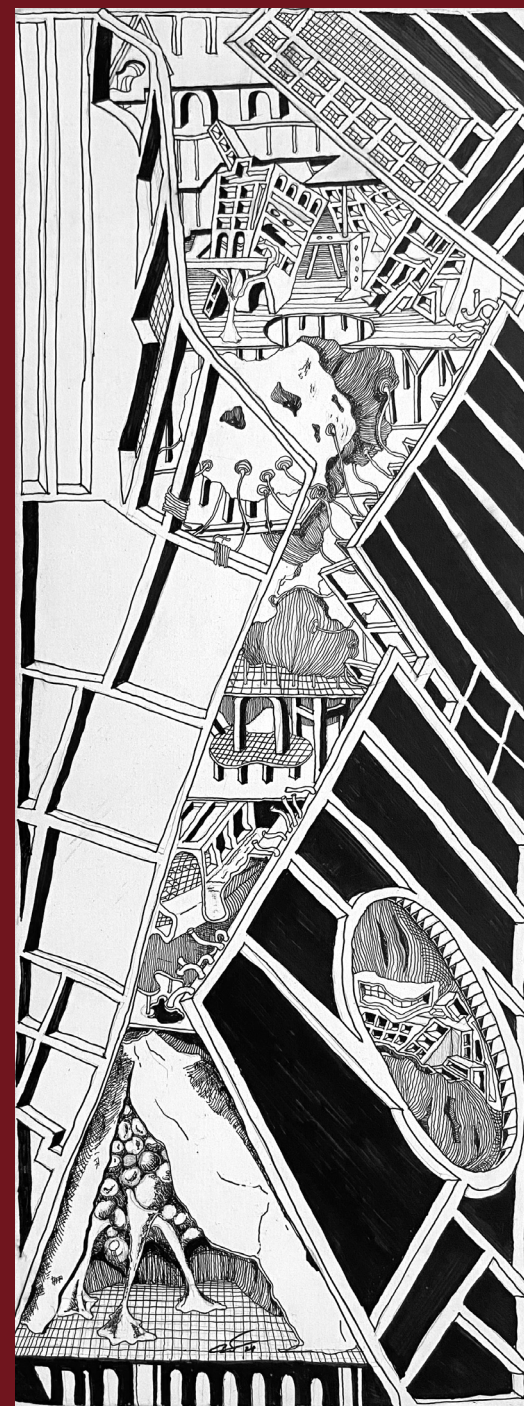
D 04

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



D 05

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



D 06

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"

D 07

MED: ACRYLIC AND INK ON WOODEN BOARD
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D 08

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



D 09

MED: ACRYLIC AND INK ON WOODEN BOARD

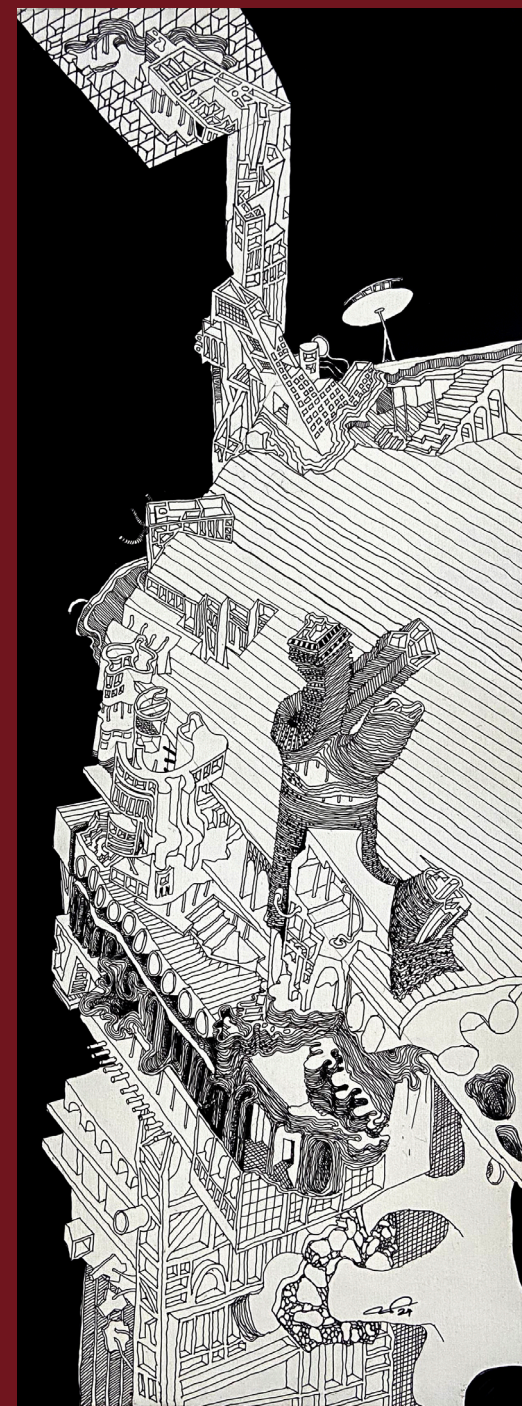
DIM: 48" X 6" (EACH) - TRAIID





D 10

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



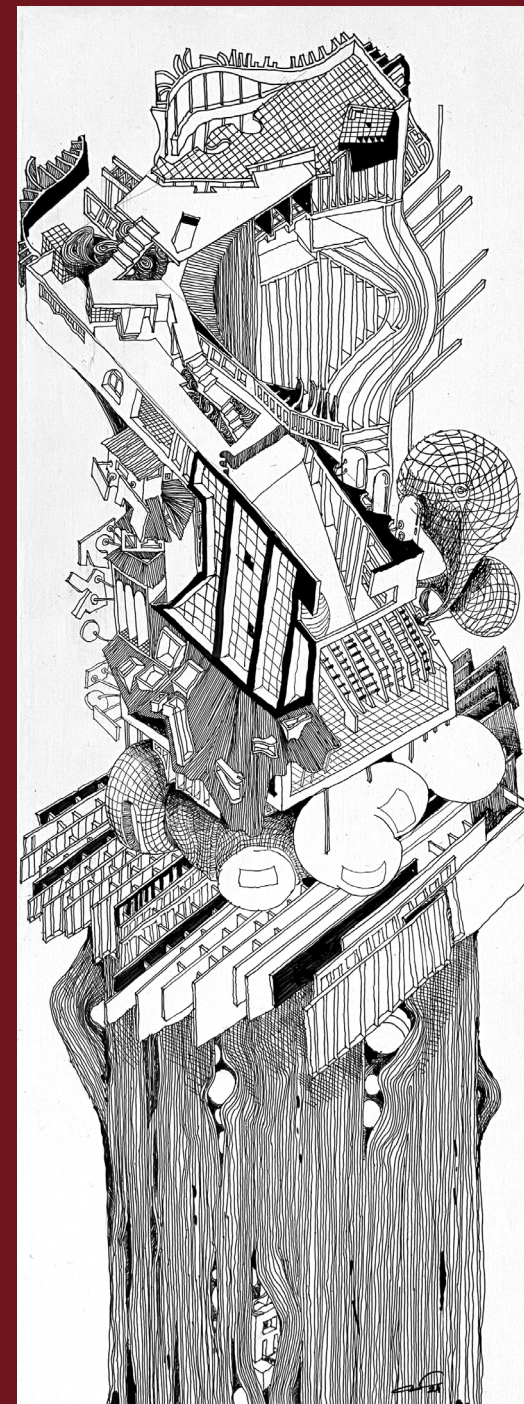
D 11

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



D 12

MED: ACRYLIC AND INK ON WOODEN BOARD
 DIM: 16" X 6"



D 13

MED: ACRYLIC AND INK ON WOODEN BOARD
 DIM: 16" X 6"



D 14

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"

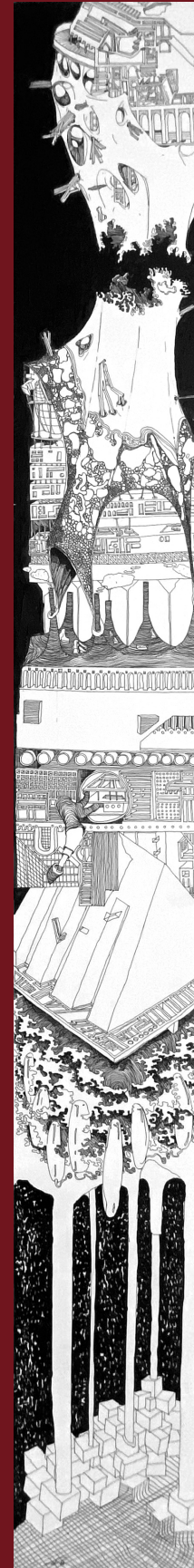


D 15

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"

D 16

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



D 17

MED: ACRYLIC AND INK ON WOODEN BOARD
DIM: 16" X 6"



D 18

MED: ACRYLIC AND INK ON WOODEN BOARD

DIM: 48" X 6" (EACH) - TRAIID





ADITYA MANDLIK

Aditya Mandlik is an architect based in Mumbai, with a research-driven practice SAM, operates at the intersection of architecture, art, and urbanism. He holds a master's from the Institute for Advanced Architecture of Catalonia (IAAC) and a bachelor's from Rachana Sansad's Academy of Architecture in Mumbai. Aditya has worked with leading firms like Moon Hoon in Seoul and Mias Arquitectes in Barcelona, contributing to projects such as the Korean Pavilion at Expo 2020 and designing exhibitions, including the one at the Centre Pompidou in Paris. He is currently a visiting faculty member at NMIMS Balwant Sheth School of Architecture and UMEA University in Sweden.

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