

HOME & DESIGN

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TRENDS

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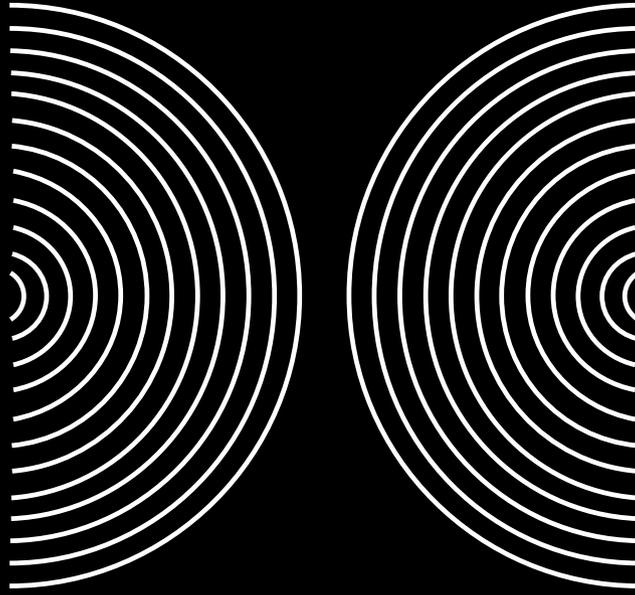
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EDITOR'S NOTE



I've been spending a lot of time with my sons – expectedly, since we've all been under lockdown – observing them, cooking for them, teaching them, playing with them...just generally being with them. And while I expect them to have absorbed some serious life lessons from me, there's so much that I have learnt from them. In fact, consistency, acceptance and resilience are, in my boss's words, my key takeaways from them.

I've seen them struggle with the whole setup of online learning. The whole point of their screen time so far had been all about gaming and 'hangouts' with their friends, not anymore. And it really bothered them that what was earlier a symbol of their fun time is now the very anchor for their study time. I've watched them come to terms with the situation and work their way around it. They have managed to plan their days and design their schedules to accommodate almost everything that was part of their pre-pandemic daily routine.

This trait of being able to accept, adapt and improvise is something I have seen, felt and experienced within our own architecture design industry as well. It's been absolutely heart-warming to see how the industry has picked itself up and made things shift and happen for the better in these last few months. Whether it's been support, sound advice or simply upping the ante on business all around, this is me tipping my hat to every single member of the art, architecture and design fraternity of our country. Life just wouldn't be the same without any of you.

A handwritten signature in black ink, reading "Ronitaa". The signature is stylized with a long horizontal line extending from the end.

Ronitaa R. Italia
Editor in Chief

DESIGN IN CONTEXT

Products where design blurs the lines between art and functionality

Text **TINA THAKRAR**



ALL TALK, MORE PLAY

At Febrik and Kvadrat's Knit project! exhibition in Copenhagen this year, designer Adam Goodrum presented a vibrant lounge chair he designed for Blå Station entitled Big Talk. The seat is made up of two circles - a thick bark-like seat at its base, and a rounded backrest with coloured textile swatches. Made out of moulded foam and covered in patches of velvet, Big Talk is an intriguing play on geometrical seating. It can be used alone, but it's even more dramatic when used in collaboration with other pieces to create a snake-like formation of seats facing opposite directions. ►

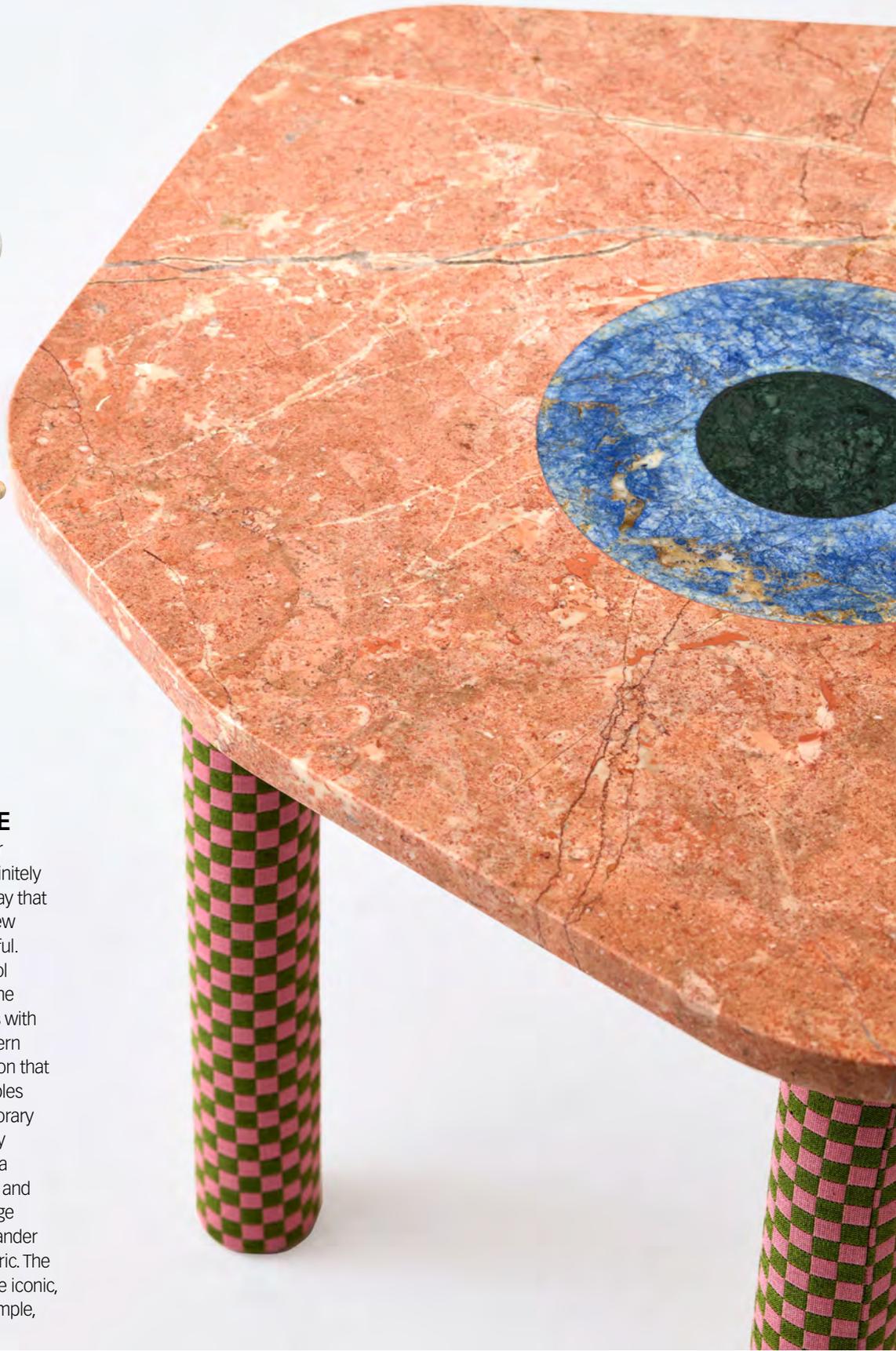




NATURAL QUIETUDE

Sometimes at work, all you need is a little visual and auditory privacy. Forestry by Claudio Bellini is an acoustic panel that fulfills both these needs, along with offering space efficiency and ease of use. Designed like a flat set of tree-like panels of different heights, Forestry can be stationed in informal lounges, around workstations, and in lobbies. It acts as a room divider that absorbs unwanted sound waves, without completely blocking out all ambient noise. Forestry is meant to be used as a set so that noise is properly filtered out, but when used in large groups, it can comfortably and aesthetically delineate smaller areas within a large office to create the ideal composition for all work scenarios. ►





FEAR NO FURNITURE

Superstition drives many of our purchases, and this should definitely be one of them. That's not to say that designer Merve Kahraman's new collection of tables isn't beautiful. Using the iconic evil eye symbol as inspiration, Merve created the Abide set of marble side tables with a bold eye at its centre. A modern symbol of the spiritual protection that many often seek, the Abide tables are also meant to be contemporary pieces of furniture with a quirky look. The marble tops come in a variety of colours - yellow, pink and dark green - with brown or beige metal legs upholstered in Alexander Girard's popular checkered fabric. The inspiration behind them may be iconic, but the tables are inherently simple, sturdy and functional. ►



STOOL FOR ALL SEASONS

Office spaces have now become open, non-territorial, even temporary. Designers Laura Jungmann and Jonathan Radetz's response to this is the Shingle stool - a solid, stackable stool that is so much more than just a seat. Like any other stool, Shingle offers mobile and active seating, but what's unique about this is that it is easy to stack in row after row until it resembles a room divider, complete with visual and acoustic insulation. It accords privacy when you need it, and lets the new-age agile office worker find his place in new-age workspace contexts. When flipped over, Shingle can be used as a carrier or container for storage. To soften its look, make it a good fit for all workspaces, and make it sustainable, Shingle has been designed out of high-density textile boards made from end-of-life textiles and cut offs from Kvadrat. ►



KICK BACK AND RELAX

Modern living is so much about comfort, especially so in seating. So when designers Sam Hecht and Kim Colin of Industrial Facility were commissioned by furniture brand Takt for their new Sling collection, a new typology for the home chair was the first thing that came to their mind. Thus, the Sling Lounge Chair came to be - a hammock-like chair with a linen seat slung between two oak side stands. It's a representation of how seating has evolved, and what it's become today. The chair is youthful, lower slung than a regular chair, lightweight, mobile and immensely comfortable for everything from casual conversations to afternoons spent reading. ▶



CROSSING OVER TO WHIMSY

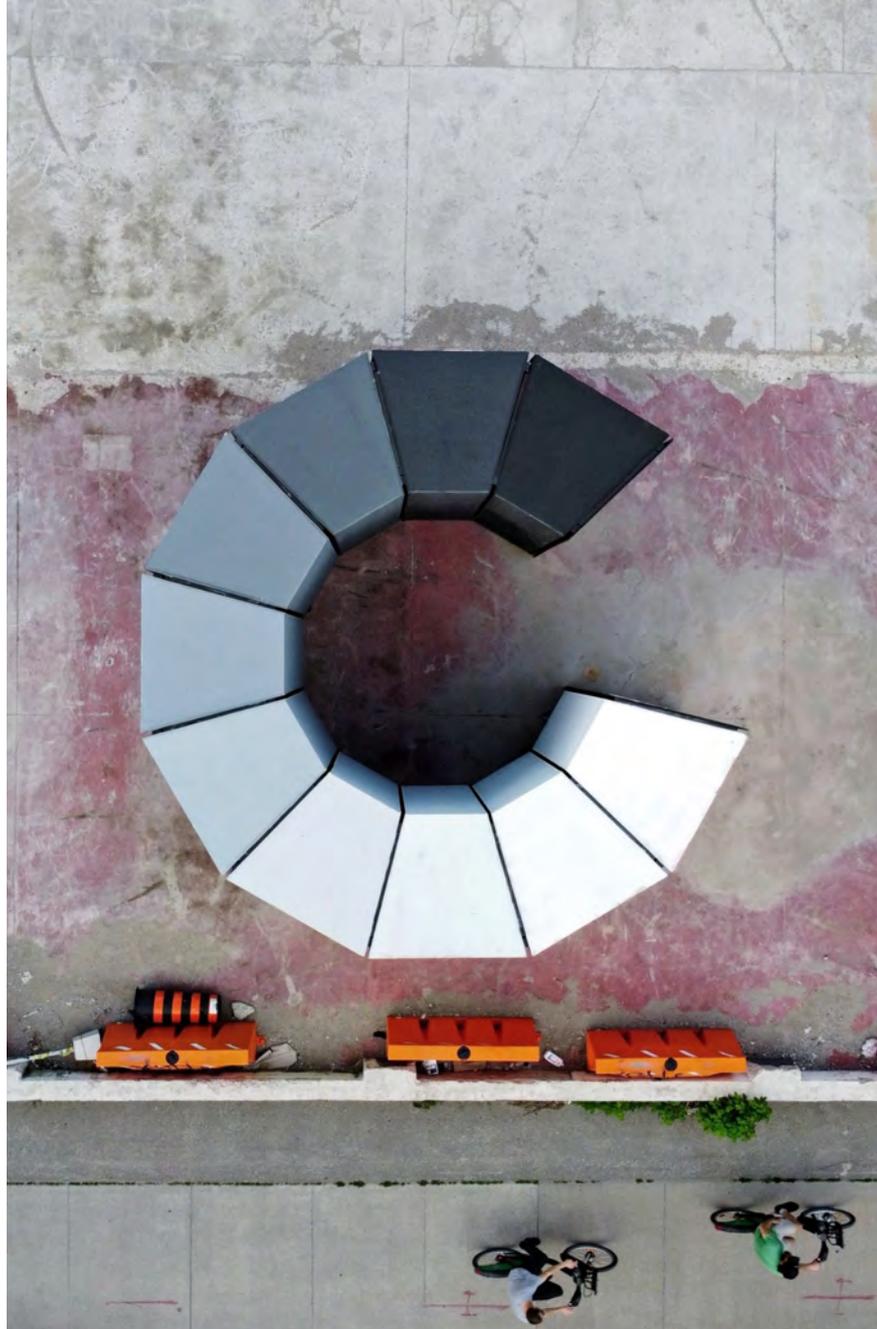
Kelly Wearstler's 2021 Transcendence collection is like southern California in a line of furniture. The extensive range has eight series of furniture, six lighting lines and a number of objects, but every single piece displays how Kelly has pushed the boundaries of every material she chose to work with. The idea began with Kelly's largely popular interior projects, where she would often design individual pieces for her clients. Transcendence is an extension of those pieces along with the addition of new ones. She explores scale and materiality in a way that the final pieces border on whimsical, forcing the user to employ an entirely different perspective when looking at and using them. **H&DT**



SPECTACLE

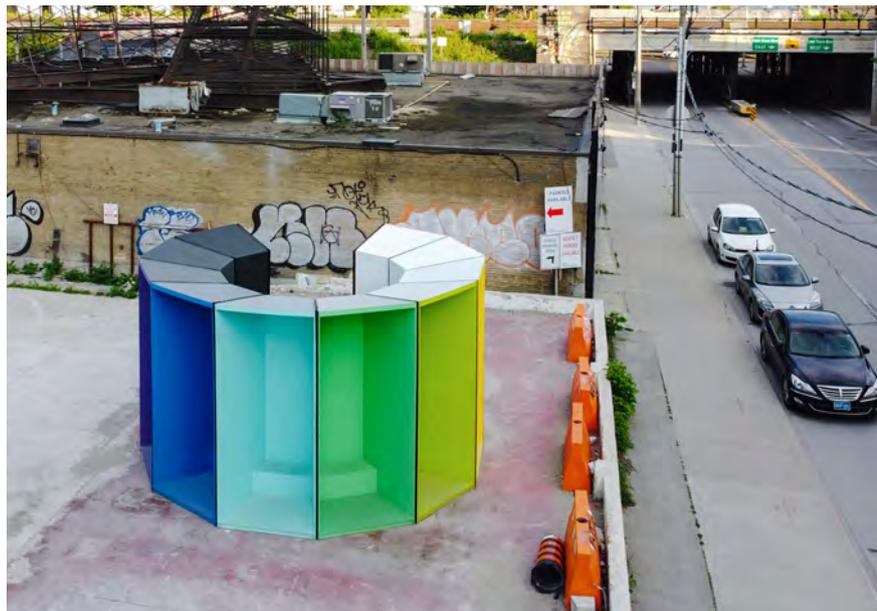
Transformative public interventions that alter perceptions and neighbourhoods

Text **TINA THAKRAR**



THROBBER BY HEIDUNDGRIESS TORONTO, CANADA

As part of the annual Winter Stations competition this year, Alexandra Grieb and Jorel Heid of Germany-based Heidundgriess revealed their work of art, Throbber. It's a place where people seek refuge, the reasons for which are innumerable. The installation has 10 trapezoidal safe rooms or shelters that people can walk into and sit in. Throbber celebrates mankind's differences and similarities; the former make us unique, and the latter connect us with the world at large. When looked at from the top, Throbber resembles the virtual logo we often see when computer programs are buffering. The artists brought this icon alive in the real world, using it to represent a moment of transition or a point in time when different perspectives, hopes and desires come together. At ground level, Throbber is made up of colourful shelters in monochrome, lined up next to each other. When looked at as one continuous stretch, each seating nook forms part of a rainbow. On the inner side however, the colours are reduced to gray. In doing so, the artists reinforce the concept of not only perceiving but also celebrating our differences and similarities. ►





HYMN TO THE BIG WHEEL BY LIZ WEST LONDON, UNITED KINGDOM

A multi-coloured octagon within an even larger one, this pavilion was commissioned by London's Canary Wharf to light artist Liz West for the Summer Lights outdoor exhibition. It's an architectural pavilion that prompts users to explore the dazzling colours and shadows they create, both near and far. The installation is large enough for people to walk through and has been constructed using coloured sheets. As you step into the set-up, the colours start to blend before your eyes. In daylight, it leaves shadows on the surrounding asphalt in a sundial effect. The colour take on a different look from every angle, intriguing viewers enough to explore the inside and outside. The striking display of jewel-like colours is meant to explore the illusion and physicality of colour and natural light in urban spaces. **H&DT**

IMAGES: SEAN POLLOCK PHOTOGRAPHY/CANARY WHARF ARTS + EVENTS

MEETINGS OF MINDS

IMAGES: FRANCESCO GALLI

Our curation of the most notable pavilions at the 17th Venice Architecture Biennale

Text TINA THAKRAR

Images COURTESY LA BIENNALE DE VENEZIA



“How will we live together?”

asks the 17th Venice Architecture Biennale. The question is pertinent, especially in light of the Coronavirus pandemic, which had architecture lovers across the globe expressing their disappointment over the cancellation of this landmark event in 2020. The return of the biennale, with a very relevant theme to boot, has brought out a renewed vigour in the exhibitors and visitors. The biennale is currently on display; the designated event dates are May 22 to November 21, 2021. This edition has been curated by architect and scholar Hashim Sarkis.

“It may indeed be a coincidence that the theme was proposed a few months before the pandemic. However, many reasons initially led us to ask this question – the intensifying climate crisis,

massive population displacements, political instabilities around the world, and growing racial, social, and economic inequalities, among others. As politics continue to divide and isolate, we can offer alternative ways of living together through architecture,” says Sarkis.

As with every year, the highlight of the event are the national pavilions. There are 61 national participations this year, every one of them showcasing their interpretations of the theme, and melding it with history, geography, global trends, culture and communities.

In this annual curation, we’ve picked some of the standout pavilions that dig deep into the meaning of architecture, and its relevance and potential to offer solutions to some of our most pressing global issues. These pavilions also have a common striking quality of celebrating the indomitable human spirit and ability to live sustainably and conscientiously. ▶

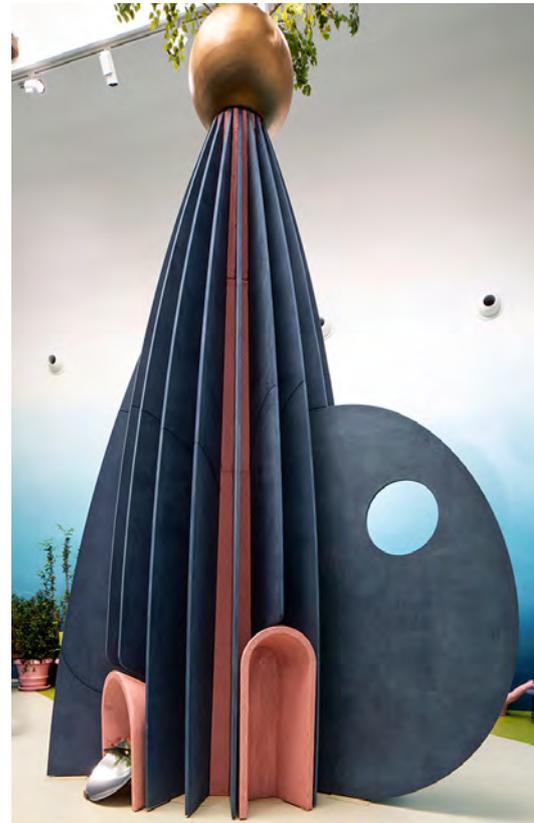


IMAGES: FRANCESCO GALLI

CON-NECT-ED-NESS BY DENMARK

In Denmark's display, water collected from the roof of the pavilion flows through the exhibit, signifying how it travels through spaces. However, where the water existed before and where it will go after remains a mystery, as it does everywhere on the planet. This dynamic cycle of one of our most precious resources is the basis of this pavilion. In the larger scheme of things, it looks into how water ties together not just our past, present and future, but also bodies, countries and centuries. ►

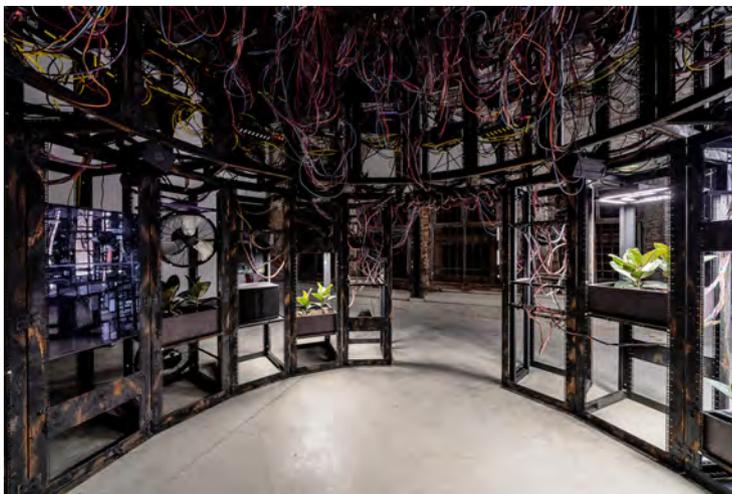




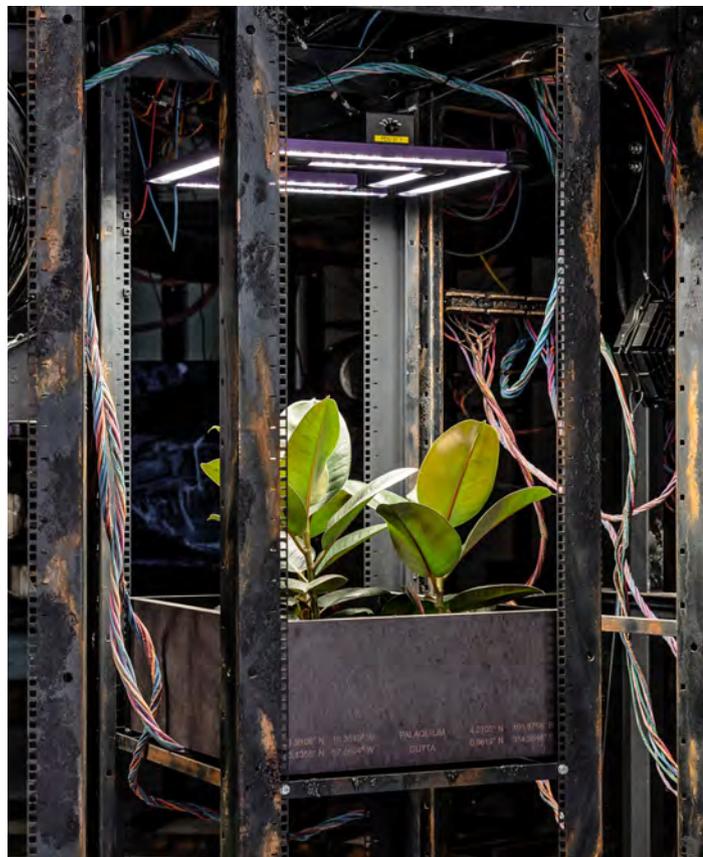
THE GARDEN OF PRIVATISED DELIGHTS BY GREAT BRITAIN

Inspired by Hieronymus Bosch's painting, 'The Garden of Earthly Delights', the Great Britain pavilion explores the privatisation of public spaces. It looks at the demarcation between private and public spaces as a division between society, and instead explores how members of the general public can be involved in making better use and access of public spaces. ►

IMAGES: FRANCESCO GALLI



IMAGES: ANDREA AVEZZU



ENTANGLEMENT BY IRELAND

The proliferation of data centres, fibre optic cable networks, and energy infrastructures across Ireland over time has culminated in the creation of Entanglement - a mammoth bonfire-like installation with screens, loose cables, small electric devices, lights and plants. The constant flow of data ignites the structure, representing how global data networks and transfers have reached unprecedented levels in the last few years. ►

FORM AND FUNCTION

Portfolio

CO-OWNERSHIP OF ACTION: TRAJECTORIES OF ELEMENTS BY JAPAN

The simple messaging behind the Japan pavilion is that architecture is, at its core, a collaboration between multiple creative minds and ideas. The installation is a wooden Japanese house, not in its original form, but in a deconstructed version with its materials splayed out. The configuration on-site is different though, as architects and artists have added old and new materials to the process. Every piece on display marks one of many contributions made to the finished product. ▶



IMAGES- FRANCESCO GALLI



IMAGES: FRANCESCO GALLI



FUTURE SCHOOL BY REPUBLIC OF KOREA

The Korean pavilion is a place to learn, unlearn, and relearn. Devised as an educational institution where visitors can attend workshops, lectures, performances and seminars, Future School is a place for thinkers, leaders and engaged citizens to focus

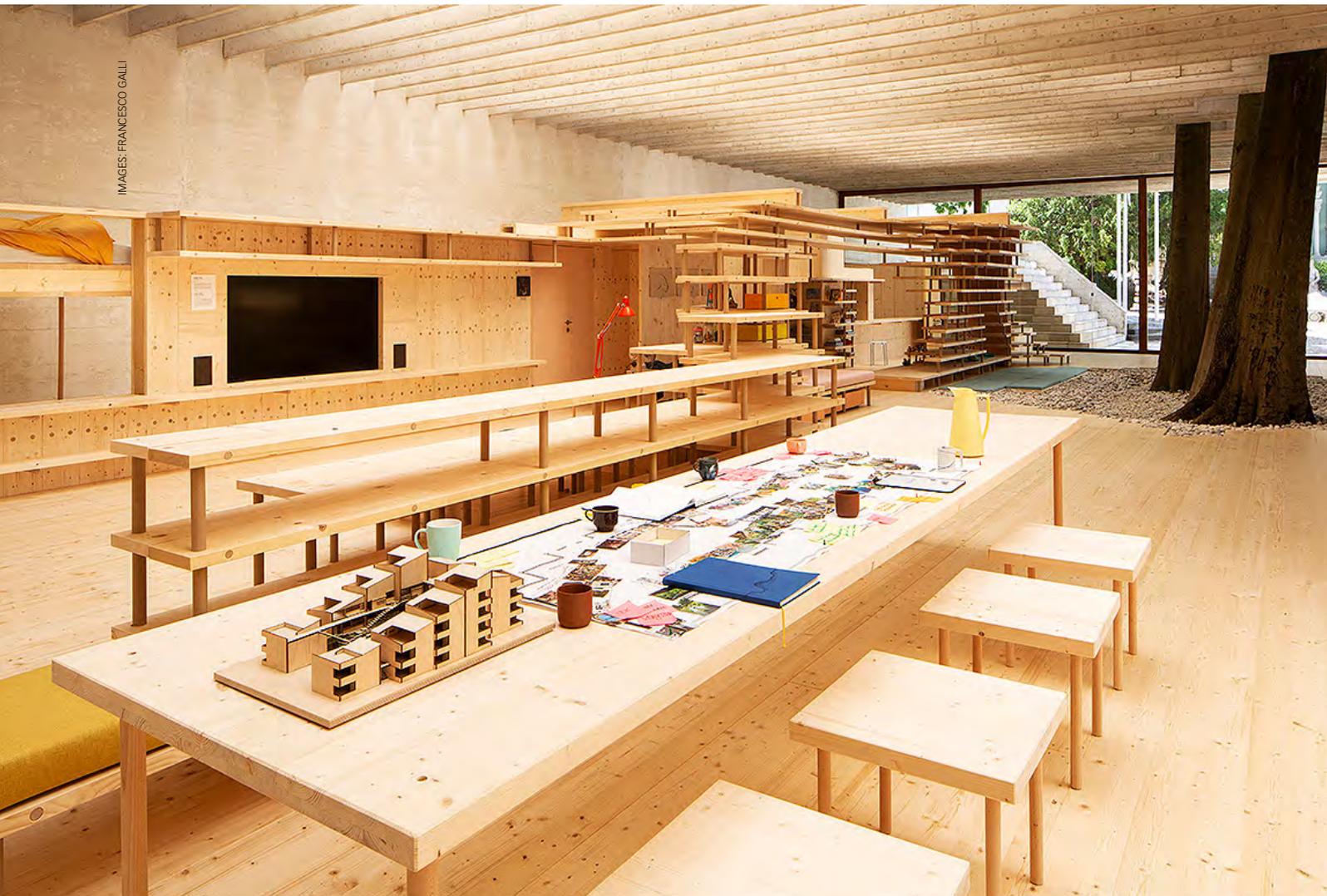
on three currently relevant subjects - diaspora, climate crisis and innovation. Think of it as an incubator for radical thinking, connections, meetings and exchanges that can help combat imminent global challenges. ►

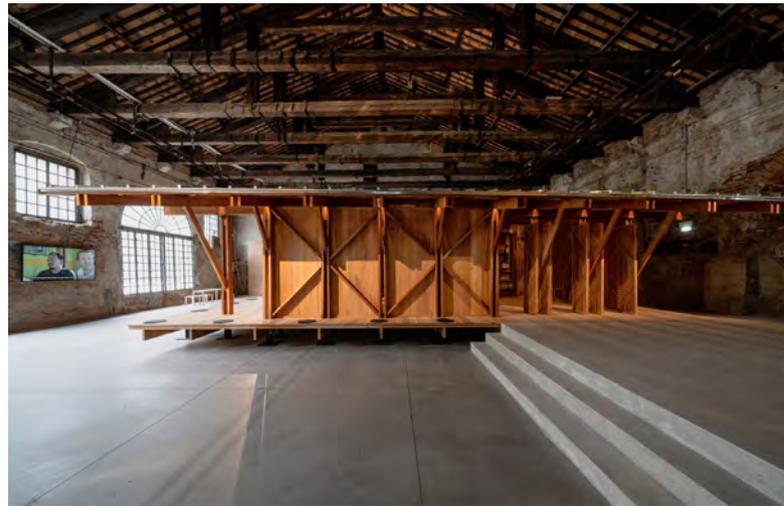


WHAT WE SHARE. A MODEL FOR COHOUSING BY NORDIC COUNTRIES (NORWAY, SWEDEN, FINLAND)

A prospective cohousing project, the Nordic pavilion taps into the potential of shared spaces to build community spirit. Pieces of residents' private lives dot the spaces, denoting how sharing a part of our lives is inevitable and even accepted and encouraged in such spaces. The entire set-up has been built using a sustainable open-source solid-timber construction system. ▶

IMAGES: FRANCESCO GALLI





STRUCTURES OF MUTUAL SUPPORT BY PHILIPPINES

Can we really talk about human evolution without mentioning the mutual support that people offer each other? Taking a structural approach to this, the Philippines pavilion taps into specific expressions of mutual support systems. It touches upon how communities have survived armed conflict, climate and natural disasters, changing seasons and unforeseen adversities through resilience and by showing care and empathy towards each other. It also tells stories of support extended through architecture and resistant, powerful structures. ►

IMAGES: ANDREA AVEZU



TO GATHER: THE ARCHITECTURE OF RELATIONSHIPS BY SINGAPORE

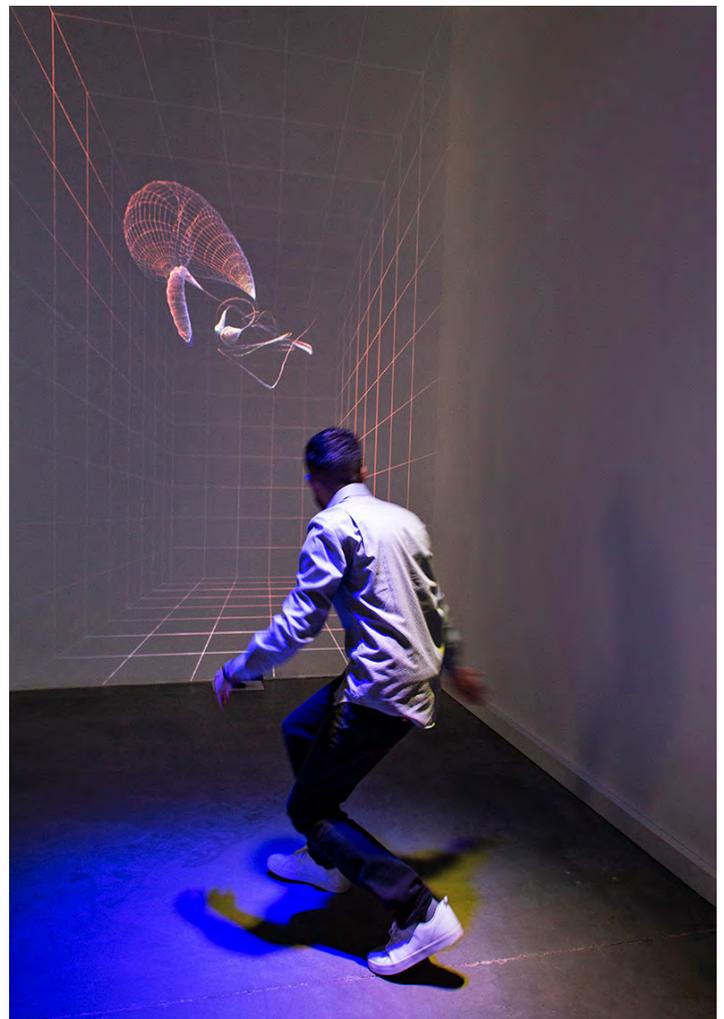
A melting pot of cultures, Singapore has several cross-sections of society. Their pavilion this year is a mini-hawker centre - a daily feature in the life of most Singaporeans, where they can grab hot meals in a convivial, inclusive dining room offering a variety of cuisines. The pavilion has 16 separate projects that examine the role of both citizens and architects in living together and leaving the door of opportunity open to experience other cultures. ►



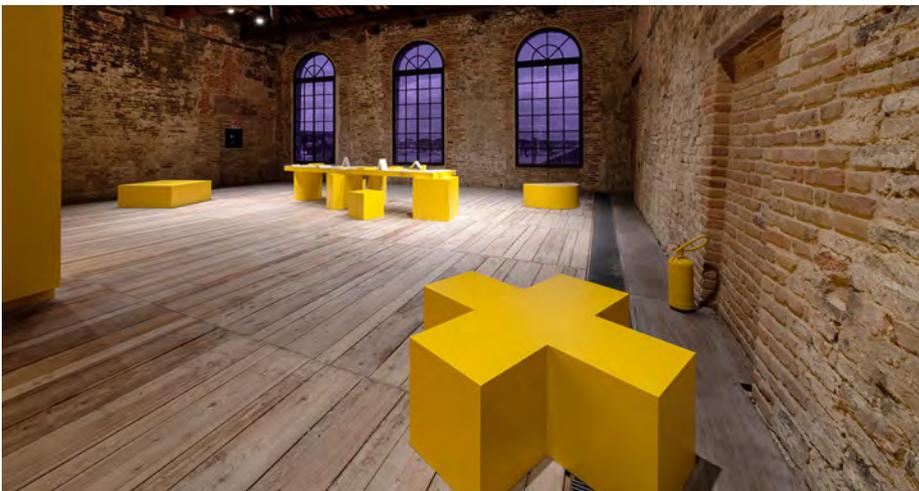


UNCERTAINTY BY SPAIN

In a direct reference to the theme of the biennale this year, the Spain pavilion looks at uncertainty as a positive thing. It is a solution to complex problems that we don't know how to solve, allows us to act freely, and prompts us to look for newer opportunities in the most unexpected places. The exhibit also commemorates the architects who like to push the boundaries of design and look for innovative ways to improve life and create more meaningful social impact. ▶



IMAGES: FRANCESCO GALLI



ARCHITECTURE AS MEASURE BY TURKEY

The Turkey pavilion turns architecture into an agent of change, rather than a respondent. It considers architecture as a measure to solve one of our most pressing problems today, which is climate change. The approach to this issue is to use architecture to reimagine material extraction, maintenance and supply chains in Turkey to make processes more sustainable and imaginative. ▶

IMAGES: ANDREA AVEZZÙ



IMAGES: FRANCESCO GALU



AMERICAN FRAMING BY UNITED STATES OF AMERICA

America's ubiquitous wood-framed houses have made it to the biennale in mini as well as enlarged versions. Softwood construction has been prevalent in the country since 1832, and has only grown over time. The benefits are numerous - the wood is easily available, easy to construct even by unskilled workers, and economical. The pavilion tells the story of a material that changed the approach to architecture in the US, tilting more towards free, untechnical design. ►



IMAGES: ANDREA AVEZZO

MAHALLA: URBAN RURAL LIVING BY REPUBLIC OF UZBEKISTAN

In many parts of Asia, living in a 'mahalla' or community is about strengthening familial and local ties. The Uzbekistan pavilion dives into its own historical representation of this form of living, highlighting how intimate it can be. It also questions whether this largely rural concept can be applied to the urban context, as a sustainable and ecological solution to our burgeoning megacities. **H&DT**



Unboxed and unbounded

What does it take to be distinct in design? Farah Ahmed and Dhaval Shellugar of FADD Studio throw light on how they work their way around their 'style-free style'

Text FARAH AHMED AND DHAVAL SHELLUGAR

Profile images GOKUL RAO KADAM



“

It would be easy to slip unknowingly into a style that becomes our firm's identity. But we fight it. The easy way.

– Farah Ahmed, Co-founder, FADD Studio

“**T**hink outside the box” is a cliché we’ve all come to know over the years. As designers, we’ve all used it, and as students, we’ve all been advised it. However, at our studio, we’ve come to believe and design with the notion that there is no box!

Whether it’s a client or a journalist, the first question we’re always asked is, “What is your style?”. Our reply is always, “We don’t have one!”. We do not work in just one direction, or with just one set of materials, or only with a certain colour palette, or design a singular style. It would be easy though, to do so; to cut and paste a certain set of rules from one project to the other. It would be easy to slip unknowingly into a style that becomes our firm’s identity. It would be easy to stagnate. But we do not. We fight it. The easy way. And now it’s become our nature, and it’s almost effortless. We take our direction from the client’s preferences because its ultimately something that they will live with or experience day in and day out. From there, with our stubborn sensibility, desire to be authentically original, and reluctance to repeat, we curate a design aesthetic that is singular and bespoke for them. We’ve strived to do this from the very first day we decided to create FADD Studio.

When two unconventional, stubborn and self-confident people come together – Farah, with her

blatant disregard for standards, who accidentally but confidently wore two different flip flops to a design meeting with a fashion brand; and Dhaval, who despite his traditional family and childhood, carried on his penchant for pink shirts – and realise their common ground is a rejection of stereotypes, passion for design and appreciation of hard work, the consequence can only be a bold and audacious studio. Two unconventional people cannot create a conventional practice! We butt heads a lot, but that’s a story for another time!

Our personalities and philosophies are the function of our upbringings and experiences. “I was born in a conservative Muslim community where most women are married off to a relative at about 14-16 years of age, but my parents always paid great importance to education. I was probably one of the first Muslim girls in my community to leave the country, let alone the city, to go the U.S. for my under-graduation. My being a rebel made their parenting much harder, but they encouraged me to be myself, follow my dreams, streak my hair red and scandalise my community, even if it meant being shelved by many Muslim suitors! They fuelled my fire, often at their own peril, of wanting to be different in more ways than one. And I believe very much that the same confidence is reflected in the unusual design decisions I make,” reveals Farah.

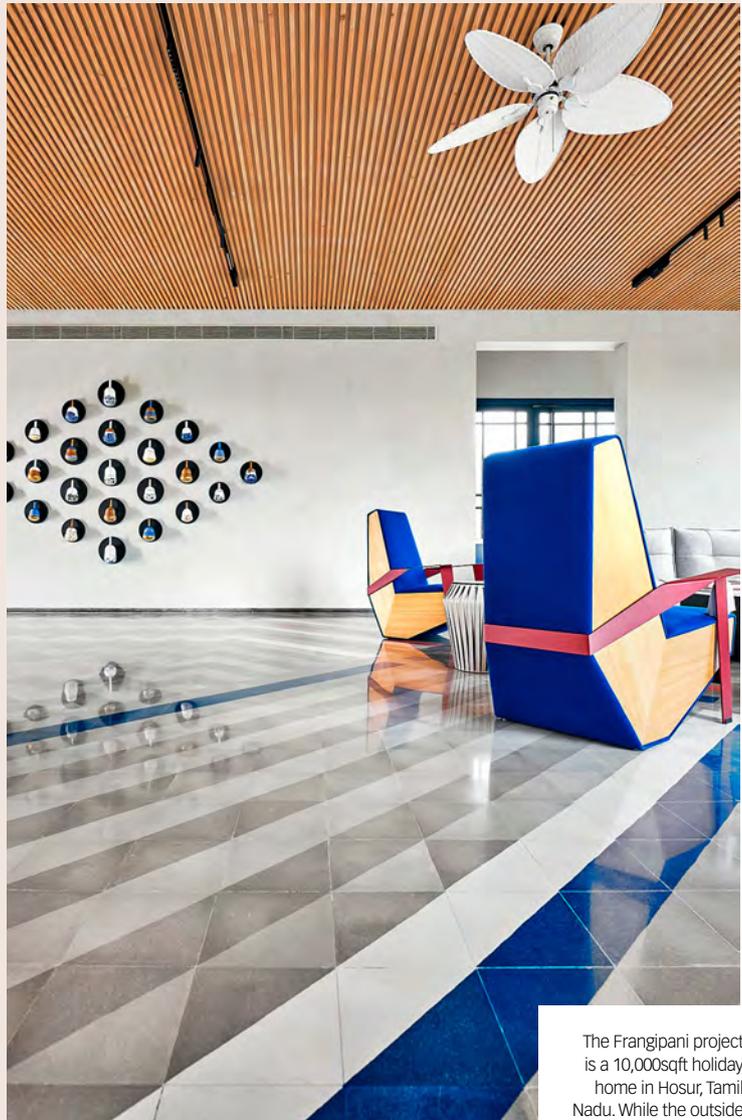


(Left) Farah Ahmed and Dhaval Shellugar, Co-founders of Bengaluru-based FADD Studio

Dhaval ponders over how he has come to be this way. “Architecture and design is not just for the elite but also for the deserving. Coming from a humble background and still dreaming to do big in this industry for the love of the subject has always pushed me to achieve my goals. With hard work and dedication, one can actually make a career and run a successful practice. This same fearless approach trickles into the designing and thinking while breaking shackles with every project.”

Despite coming from two different cities and worlds, our paths and thoughts collided and here we are. No rules. No standards. No shape. No boundary. No definition. Most certainly not in design. And why so? We don’t just think differently, that’s not enough. We think big to see things from afar, when thinking big is needed. But we don’t ignore the small. We think small too. The devil is in the details. Here are just some spaces where we’ve tried to create with uniqueness and exclusivity, whether it’s by using material interestingly or using form in an unconventional way.

For the Frangipani project, the client showed us a desire for geometric motifs. We looked at a lot of tiles and terrazzo concepts we could use. However, we zeroed in on Bharat Flooring. But instead of using them the way they were meant to be used, i.e., using a set of four from one family to create a continuous and repeating pattern; we took 5-6 different tile designs that matched at either the centre point or at the one-third point, deconstructed the whole concept of repetition and created a pattern unique to only that floor plan. Its twists and turns from one space to another are almost like a cubist artwork.



The Frangipani project is a 10,000sqft holiday home in Hosur, Tamil Nadu. While the outside is understated, the inside is bold and dramatic. A definite highlight is the meld of blue, peach and grey flooring tiles.





In the Ash Abode, which has no white walls, we brought in a very serene palette of colours and threw in Mid-century furniture which took the project into a visual blend of Corbusier meets Zen. The whole look is curious and unusual yet extremely pleasing.

The Courtyard House – while it belongs to the same owner as the Ash Abode – is completely different in its concept. The home consists of a central living room and has about a dozen columns that a conventional courtyard house would have. As columns are often considered structural, most

would clad these with a neutral material and have them disappear into the background. However, when we saw the layout, we immediately knew that the columns would be our stars. We wanted to hand paint them with delicate and bright motifs; not just one motif for all but 12 different motifs! Looking back, it was the best decision for the home, as the columns now sparkle happily against an equally happy mustard wall.

For Alenteho, the brief given to us was to have the house be colonial and then “go crazy”. Most references we saw used a palette of blues, browns and yellows. What is lesser known, but we see all the time, is the gorgeous colonial green that is all over British buildings in Bangalore. We were inspired by the school opposite our studio which has green grills and gates, and used the green in our ceiling with rafters. We then paired it with a wonderful peach that appears on all doors, making it a fairly rare colour palette that resulted in a fresh and cozy space.

1522 The Pub is as unexpected in its location as it is in its design. The floor was inspired by stacked and overlapping carpets that one sees in the Grand Bazaar. Initially, we were stumped by how to convince the client to use rugs in an F&B space. But we thought through it and decided to customize artwork using real rug images and graphically overlap them emulating stacked rugs; and printed this on tiles. Unless you touched the floor, you couldn't tell if it was real.

(Top left) Alenteho in Goa has a confluence of old-world charm and straight-lined geometry
(Below) Moroccan and Spanish motifs come together with traditional Indian elements in The Courtyard House in Hosur, Tamil Nadu





PHOTOGRAPHY: FABIEN CHARAU



We think big to see things from afar, when thinking big is needed. But we don't ignore the small. We think small too. The devil is in the details.

– Dhaval Shellugar, Co-founder, FADD Studio

In the same project, the entrance is portrayed in such a way that it appears as if a central wall between two distinct sensibilities was broken down and the designs of both preserved. A singular stain glass door amalgamates the brick curvature with the moulded architrave to create a motley yet arresting aesthetic. Again, a very bold move that would only be validated after it would be finished. But we took a chance, and it was a wonderful one!

For the Sky Garden apartment, we had a client who calls himself a glorified cobbler (he exports luxury footwear) and his wife loves to collect art. In our mind, it was simple. Shoes meet art. Eureka! Sculpture time! So in the middle of the house is a

bar, which is supported by two giant boot sculptures that were commissioned to an artist who works with molten tar, coal, metal elements like nuts, bolts, washers, wires etc. The mould was broken to show the hollow sculpture that is, to this couple!

Another great example is the avant-garde house that belongs to two architects who came to us for our bold design. Instead of normal veneer doors, this home is laden with doors that are inspired by the deep red English phone booth design. In the same house, where form followed function, we designed two life size tribal pits that appeared to be holing up the ceiling to conceal a column! And this became the pièce de résistance of the home.

(Top left)
1522 The Pub in Bengaluru almost resembles a brick-clad medieval castle
(Top right)
The 'bootlegged' bar in the Sky Garden apartment

“

Having a style is also one way of being. And we believe there are several ways of being. No one way is the right way. That is the basis of our philosophy.

– Farah Ahmed, Co-founder, FADD Studio

In Villa 009, we were really inspired by Marion Dons rug at the Claridge’s Hotel in London. We knew there would be a marble inlay at the entrance, but unlike most inlays that are often medallions contained or in the centre of a space, we broke out of the shape and continued our inlay till we could, and then, reflected this motif three-dimensionally onto the ceiling with an entirely different material. Needless to say, the visual created is dramatic.

Finally, for Misu, as Asian restaurant, instead of taking current Asian Pop cultural references, we began to visualise the restaurant in the midst of a construction site of a chapel. We were inspired by the existing arched openings of the building. We have stained glass, a central alter, with a central element, and murals on the walls! The contemporary and edgy interpretation of a restaurant inside a church with classical and colonial western elements as well as fine and minimal Japanese shapes is a mesmerising confluence of glamour and grunge.

Having said all this, we don’t think it’s a bad thing to have a defined style. Because having a style is also one way of being. And we believe there are several ways of being. No one way is the right way. That is the basis of our philosophy. In fact, we admire a lot of designers and architects who do have a signature style. But for ourselves, we acknowledge that having a singular style is a two-edged knife.

It’s wonderful to see something and immediately know who has done it. The designer becomes recognized not only for a particular style but also for doing that style well. And that is an advantage, because conviction in the concept, and the freedom to design it is a given. So, while one is known for something, it also indicates a loyalty to that style and a resistance to deviate from it. But for now, we’re having too much fun. For now, we don’t want to be boxed. **H&D**



PHOTOGRAPH: FABIEN CHARUAU

(Top) Contemporary meets classic in this Claridge’s-inspired villa
(Bottom) The interiors of Misu have earthy colours and are inspired by the four elements of nature - earth, fire, wind, water



CALM AND CLEAN-CUT

Even minimalism has its versions. This penthouse is Studio Yamini's understated take on how best to craft a simple home for contemporary living

Text TINA THAKRAR *Images* ISHITA SITWALA



“Our goal when we designed The Penthouse, which is located in Vadodara and is surrounded by a beautiful green belt, was to create a home that is not banal, but comfortable and easy to live in.”

– Mitul Shah, Co-founder, Studio Yamini

SCULPTED SPACES *Residential*



“The unique combination of colours, textures and architectural elements helps reconfigure the spaces to suit a contemporary lifestyle.”

– Mehul Shah, Co-founder, Studio Yamini

Covering two floors and comprising multiple semi-private and private spaces, this penthouse is located in a prime neighbourhood in Vadodara city. It was designed along the direction laid out by the client, to achieve a minimal, fuss-free and comfortable home.



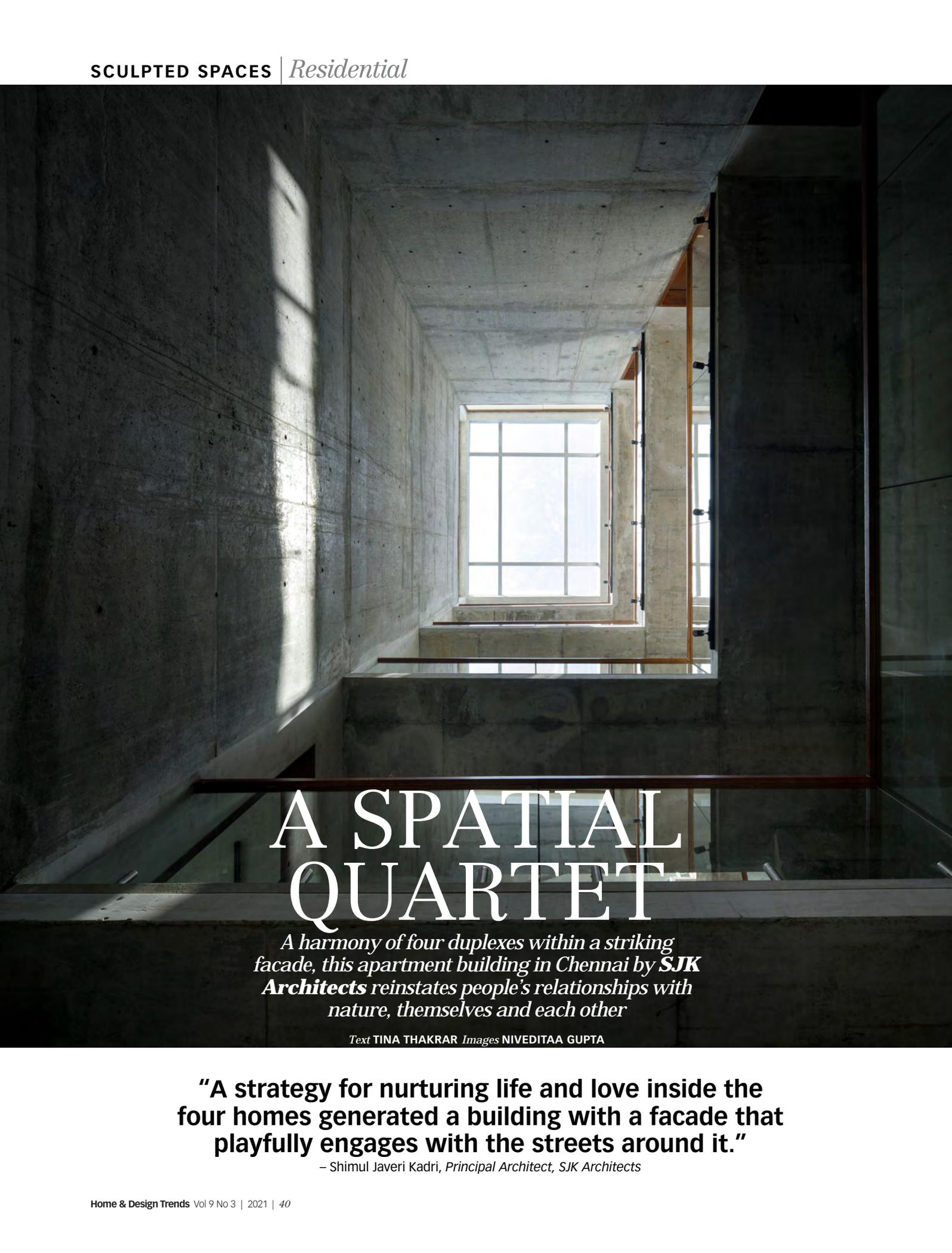
SCULPTED SPACES | Residential



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The home is oriented in the east-west direction, which drives in quite a bit of natural light. The spaces were designed to accentuate and be accentuated by the different temperatures of light wafting in throughout the day.





A SPATIAL QUARTET

*A harmony of four duplexes within a striking facade, this apartment building in Chennai by **SJK Architects** reinstates people's relationships with nature, themselves and each other*

Text TINA THAKRAR Images NIVEDITAA GUPTA

"A strategy for nurturing life and love inside the four homes generated a building with a facade that playfully engages with the streets around it."

– Shimul Javeri Kadri, Principal Architect, SJK Architects

SCULPTED SPACES | *Residential*

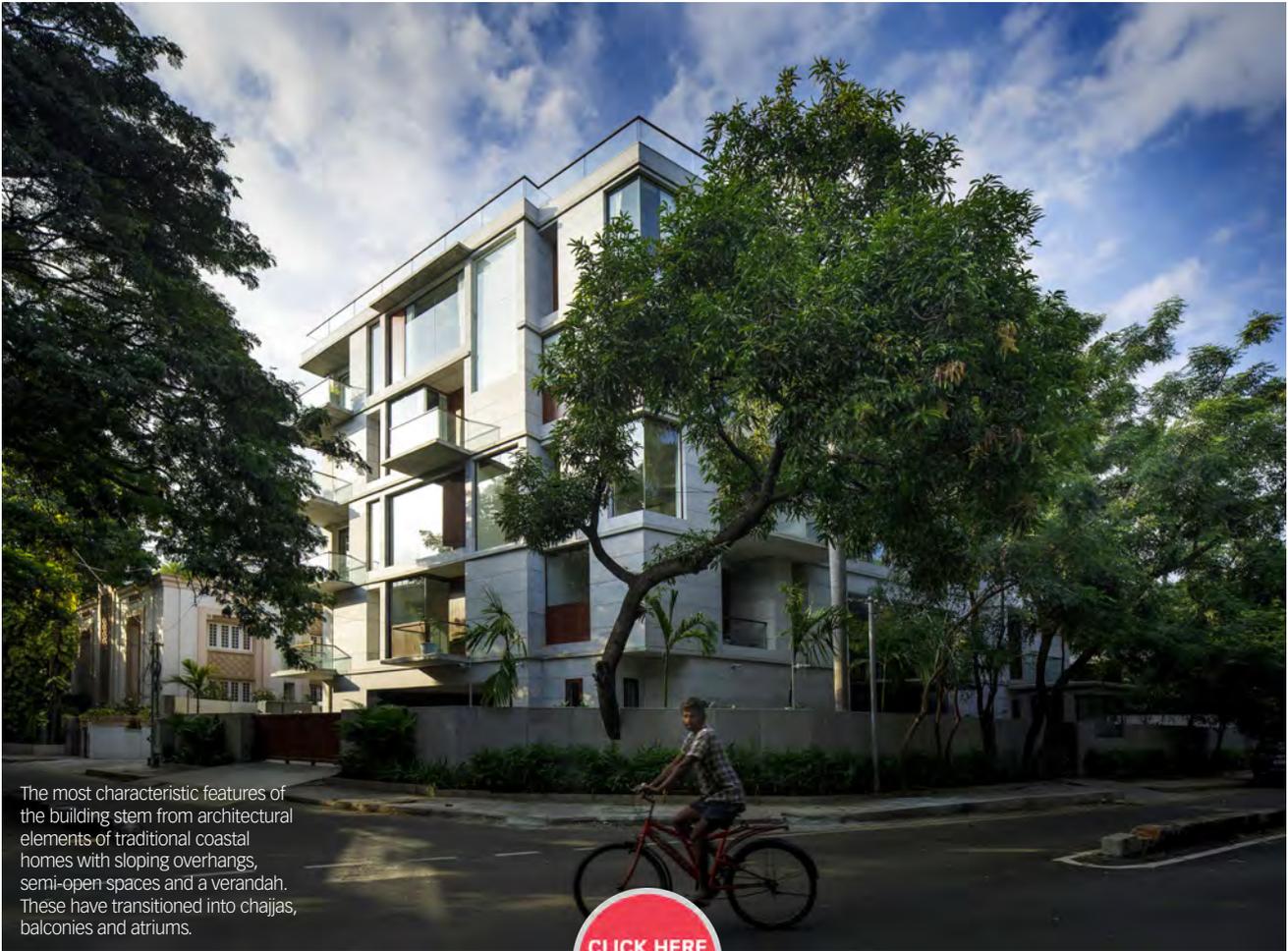


With approximately 23,600sqft of built area, Boat Club Apartments comprises four luxurious 'villas in the sky'. The brief from the client was to bring the urbanisation of the posh neighbourhood into the design, while leaving out the heat and dust of the buzzing city.

“To create these homes in the sky, the central connecting core is a sun-filled atrium with a staircase – to exercise the knees, commune with neighbours and enjoy the light.”

– Shimul Javeri Kadri, *Principal Architect, SJK Architects*





The most characteristic features of the building stem from architectural elements of traditional coastal homes with sloping overhangs, semi-open spaces and a verandah. These have transitioned into chajjas, balconies and atriums.

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“Raintrees and coastal winds still wash this lush neighbourhood. To connect with these, we wanted windows that would open in all rooms, but with large overhangs to protect them.”

– Sarika Shetty, *Design Director, SJK Architects*

INTERLINKED

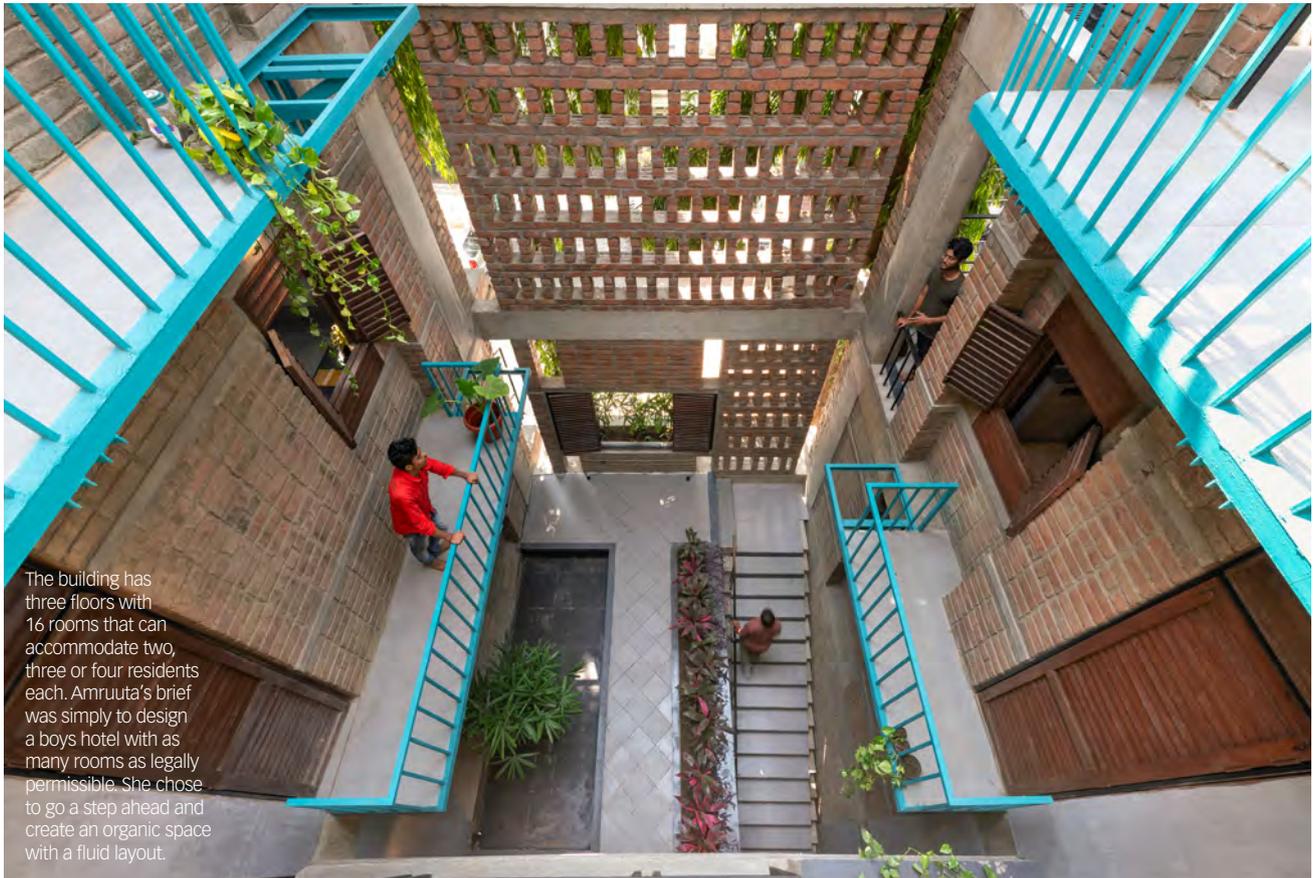
*Connectivity, with the inside and outside, forms the core of this boys hostel in Ahmedabad, designed by **Amruuta Daulatabaddkar***

Text TINA THAKRAR Images PHOTOGRAPHIX INDIA



“We have attempted to bring people together through interactive spaces. Instead of the outside context, we focused on making the building inward-looking, with a happy, content atmosphere within.”

– Amruuta Daulatabaddkar, Principal Architect, Amruuta Daulatabaddkar Architects

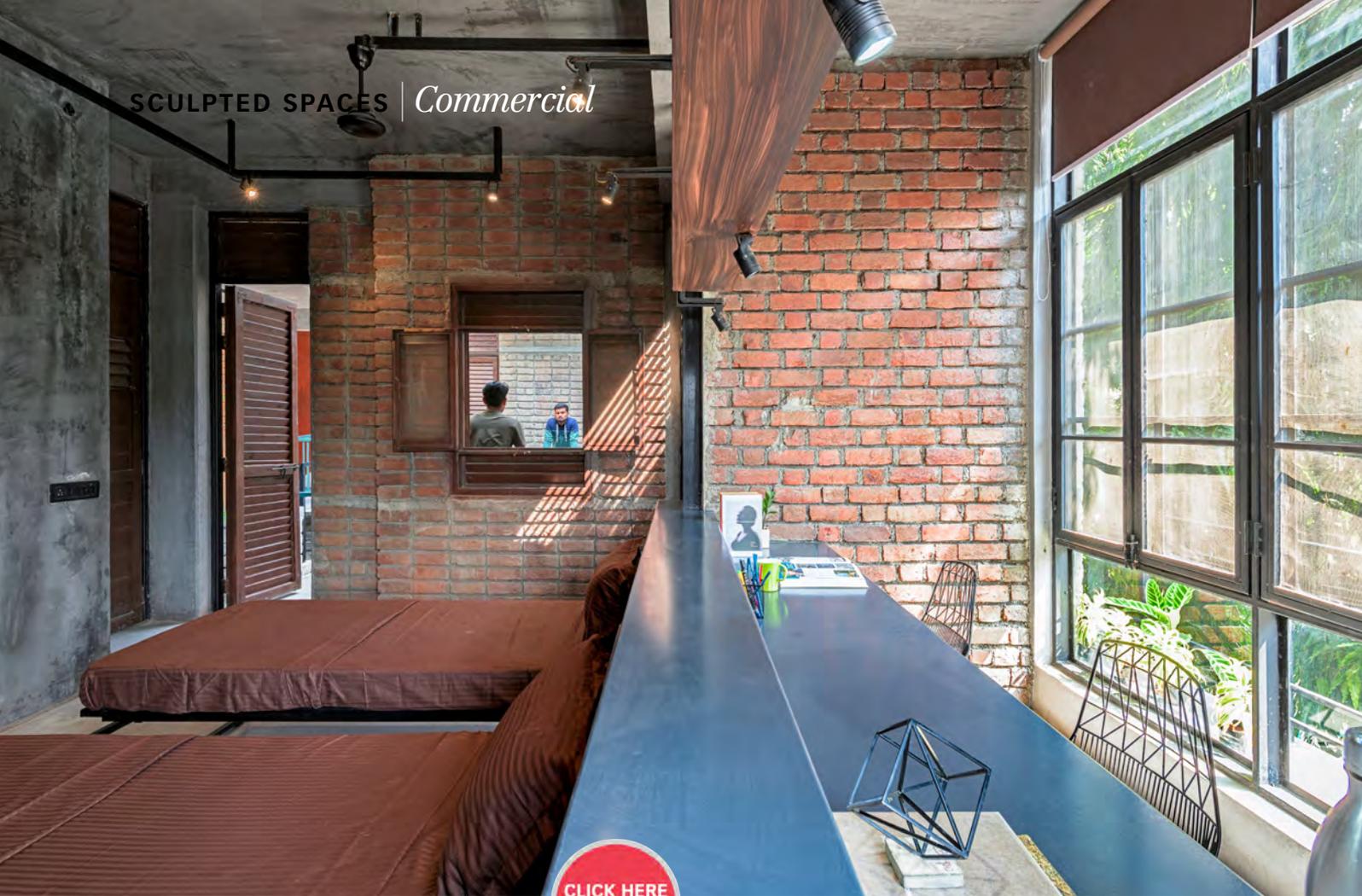


The building has three floors with 16 rooms that can accommodate two, three or four residents each. Amruuta's brief was simply to design a boys hotel with as many rooms as legally permissible. She chose to go a step ahead and create an organic space with a fluid layout.

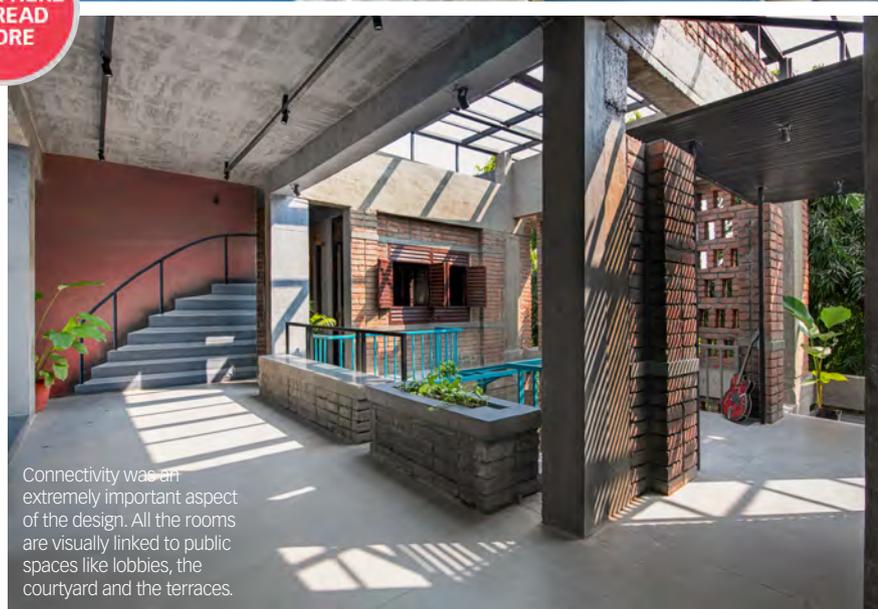


“We have used only local materials and labour. I wanted the project to develop organically, to let it take shape at the hands of the craftsmen.”

– Amruuta Daulatabaddkar, *Principal Architect*,
Amruuta Daulatabaddkar Architects



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Connectivity was an extremely important aspect of the design. All the rooms are visually linked to public spaces like lobbies, the courtyard and the terraces.

“Hostel designs can be quick and easy, and room modules can be replicated. But I wanted something atypical, so I designed each room with a different layout.”

– Amruuta Daulatabaddkar, *Principal Architect,*
Amruuta Daulatabaddkar Architects

THE FUN IN FUNCTION

PS Design enlivens the office of a manufacturing firm with a palette that can only be described as 'unconventionally industrial'

Text TINA THAKRAR Images ISHITA SITWALA



SCULPTED SPACES

Commercial

Built for Gen Next of a 30-year-old agrochemical manufacturing company, this office is situated in the commercial hub of Nehru Palace in New Delhi. The move from their previous office in old Delhi called for a change of identity that would break through the traditional corporate style.



“The office is divided into two sections connected through a common corridor. The large windows enable the natural flow of light to every nook.”

– Piyush Mehra, *Principal Architect, PS Design*

SCULPTED SPACES | Commercial

Green is a prominent colour in the office, to represent the agro in agrochemical. This is balanced with grey, in the epoxy floors, walls and ceiling.



“We wanted the workspace to embody the brand’s ethos of having a healthy work environment. The space is active, dynamic, and personifies the clean and fluid approach of the company.”

– Priyanka Mehra, *Principal Architect, PS Design*



HOME & DESIGN

TRENDS