

HOME & DESIGN

Volume 3 No 10
₹250

A Times of India publication

TRENDS®



R.N.I. MAHENG/2013/50949



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Cover The photomontage is part of the Transition series by photographer Lauren Marsolier. The image comprises scenic and architectural elements from multiple geographical locations that have been put together to create surreal landscapes.

Lauren Marsolier, Building and Tree, 2010 © Lauren Marsolier, courtesy Robert Koch Gallery, San Francisco (see page 38)



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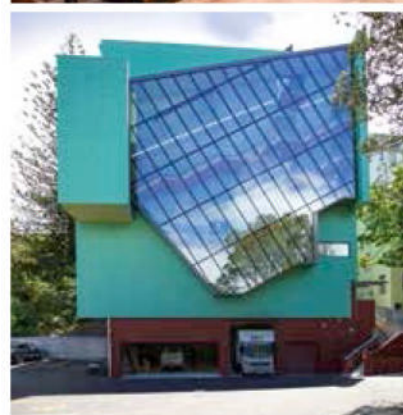
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From the editor

Isn't the space shown on the cover beautiful? You know the fascinating part? It's not a real place in time. Yet, it's quiet, strong and lucid within its context. Without a wrinkle. As all good architecture needs to be.

The more we speak to creators of extraordinary spaces, the more we realise how imperative it is that architecture be a response to its surroundings. As **Manish Gulati**, our guest columnist this month says, the purpose of architecture should be to "continuously re-mould itself to adapt itself as per the evolving human patterns". And why stop with humans, he asks. Things should grow out of that architecture; life needs to take over where one stops building. And **Christopher Charles Benninger** goes further to elucidate

another point in the interview inside. He emphasises that architecture should be structure, light, space and an envelope, a culmination of all coming together as one holistic concept.

THE MORE WE SPEAK
TO CREATORS OF
EXTRAORDINARY SPACES,
THE MORE WE REALISE
HOW IMPERATIVE IT IS
THAT ARCHITECTURE
BE A RESPONSE TO ITS
SURROUNDINGS

How inspiring is the field of design, and so much power it holds - to be able to change an inert space, to mould cities and dwellings, to create environments and ambiances where people can think, live and grow.

We also speak to **Kiran Nadar** this month, and she talks to me about her quest and journey towards building another such environment for posterity. Do read the interview on page 34.

The rest of the pages are equally fascinating. Our signature TRENDS features include homes and commercial spaces by Hiren Patel, We Design Studio amongst others. Do take a look at the newly-opened Jamie's Italian cafe in New Delhi co-designed by Studio Lotus and the art gallery in Auckland by architect Julian Mitchell.

Happy reading

Preeti Singh



Home & Design TRENDS



TRENDSMagInd



thetrendsmagazine

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STATEMENT OF OWNERSHIP

Statement about the ownership and other particulars about newspaper entitled Home & Design TRENDS as required to be published in the first issue of every year after the last day of February.

FORM IV (See Rule 8)

- Place of Publication:** The Times of India Building
Dr. D. N. Road, Fort, Mumbai 400 001
- Periodicity:** Monthly
- Printer's name:** Mr. Joji Varghese for the Proprietors,
Worldwide Media Private Limited
Nationality: Indian
Address: The Times of India Building, Dr. D. N. Road,
Fort, Mumbai 400 001
- Publisher's name:** Mr. Joji Varghese for the Proprietors,
Worldwide Media Private Limited
Nationality: Indian
Address: The Times of India Building, Dr. D. N. Road,
Fort, Mumbai 400 001
- Editor's name:** Ms. Preeti Singh
Nationality: Indian
Address: The Times of India Building, Dr. D. N. Road,
Fort, Mumbai 400 001
- Names and addresses of individuals who own the newspaper and partners or shareholders holding more than one per cent of the total capital as on February 29, 2016 in the company.

Worldwide Media Private Limited (Owner), The Times of India Building,
Dr. D. N. Road, Mumbai 400 001

Bennett, Coleman & Co. Limited (Shareholder holding more than 1% of total capital), The Times of India Building, Dr. D. N. Road, Mumbai 400 001

I, Joji Varghese, hereby declare that the particulars given above are true to the best of my knowledge and belief.

(Joji Varghese)
Signature of the Publisher
Date: March 1, 2016
Place: Mumbai



Printed and published by Joji Varghese for and on behalf of Worldwide Media Pvt. Ltd. The Times of India Building, 4th floor, Dr. D. N. Road, Mumbai 400001 and printed at Rajhans Enterprise, No. 134, 4th Main Road, Industrial Town, Rajajinagar, Bangalore 560044, India.

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CIN: U22120MH2003PTC142239

The Gallery

The latest in global design - from products to exhibitions and must-attend design events



Design in Context



Preview



Review



Concept



Public Art

TRENDS presents a selection of products where design blurs the lines between art and functionality



Up & down, right & left

Zig-Zag, a light sculpture by Toronto-based Lightmaker Studio, functions well when placed on the wall or mounted on the ceiling. Studio head Denise Murphy and her industrial designer husband Michael draw inspiration from nature and mid-century design and their work is all about redefining vintage forms in new ways. With Zig-Zag, they aim to bring in a modern touch using vintage bulbs.



Animal kingdom

Known for their signature fashion and accessories around the world, Hermès is also recognised for translating their luxury aesthetic into home ware and interiors. Recently, they launched their latest porcelain collection called **Carnets d'Equateur**, as an homage to wildlife artist and naturalist Robert Dallet. The colour palette of teal and gold defines the collection that ranges from butter to presentation plates, bowls, tea sets and vases. The meticulous detail of Dallet's sketches in charcoal, pencil, or ink wash, coloring in gauche and rendering in paint have been carefully positioned onto the porcelain surface, bringing the collection to life.



Dramatic edges

If you are a fan of James Bond, you will certainly be dazzled with this golden eye-catching piece. Called **Monocles**, it's 100% prepared to store your martini and gin bottles. Made in solid walnut wood and brass with knurled details, this striking modern furniture piece is available through Essential Home. Circles are engraved on the sides and the back is in walnut wood, while the three golden doors bring in a dash of glamour.

For the relaxed you

Otaku by Israeli designer Tal

Engel is woven from thin strips of wood veneer using a traditional Asian boat-building technique. Engel built the bathtub by weaving together strips of white ash and maple veneer to create a sheet. The material was then pressed into a form, using steam to make the wood supple enough to bend. Once dry, layers of resin were coated, adding strength and durability as well as crucially keeping the bath watertight.



TAL ENGEL



For your wellbeing

Created in 2014, **Knit** is a collection of furniture by Ethimo. Designed by Patrick Norguet, it initially consisted of tables and chairs, made using teak and woven synthetic fabric fibre. Recently, a sun lounger, a loveseat, a coffee table and a bergère-style armchair has been added to the collection. Knit is Norguet's desire to merge indoor and outdoor.

The royal touch

The Dome Armchair is a part of the Casanova Collection launched by Modenese Gastone.

Taking inspiration from the classical baroque of the XVIII century, this collection is all about handmade luxury meeting beauty and handiness. The dome armchair is a carved beech high back armchair, upholstered with imprinted flower velvet and finished by light walnut and gold.



Perfect expressions

Altai, designed by Jacob Marks for Skram consists of tables, dining, sofas, chairs and sideboards. With merging advanced machining technologies and traditional furniture making techniques, Altai represents the perfect expression of Skram's model of manufacturing.



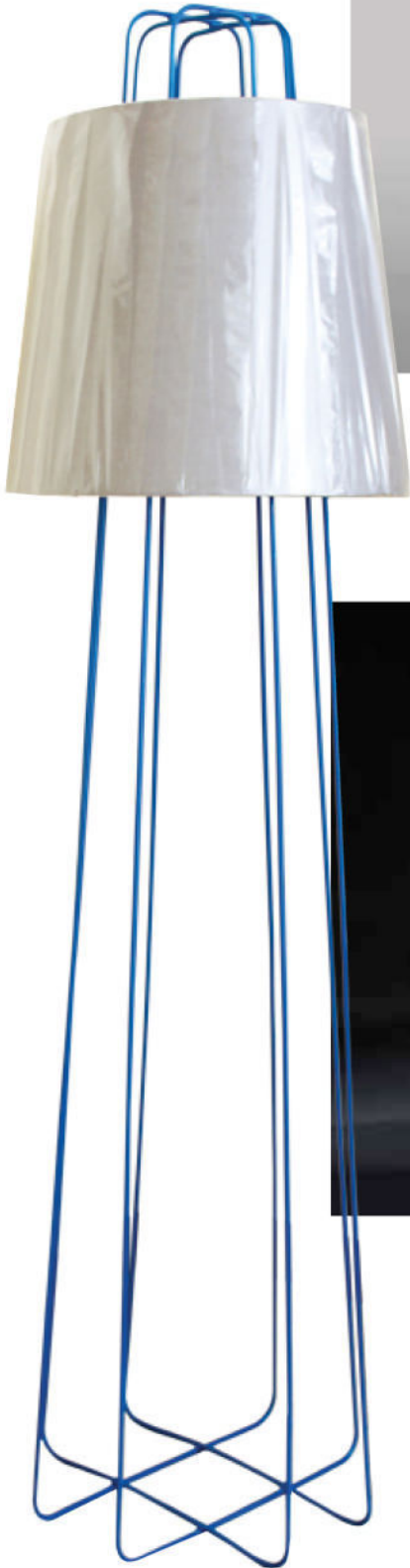
Thin lines

While the elegant upholstered exterior sits on a delicate wire frame, **Leya Bench's** interior is soft and inviting like a large cushion. In this way, designers Birgit Hoffmann and Christoph Kahleyss's chair design is the result of combining opposites. The Leya bench (available at 180cm, 200cm, 220cm or 240cm length).



Standing tall

Known for its contemporary and quirky products, **Peep Out** by New Delhi-based studio Mother Gone Mad is a simple yet striking floor lamp. Designer Ritika Nanda wanted to create an easy looking floor lamp and thus used thin tall lines to hold the lampshade, thereby giving it a very modern look. Peep Out comes with a blue metal base and the fabric shade above can be customised to one's choice.



Rock the party

London-based Buster & Punch recently collaborated with Mutt Motorcycles to design the limited edition bike called **LDN Born Mutt**. Designed to make a common man feel like a rock star, this motorcycle is a limited edition of only 50 bikes and comes with a unique racing number for each. This 125cc bike is prized at £4,500 and is surely going to kick start a race between design lovers and motorcycle collectors.



Boldly elegant

Palm wood is comparatively a difficult material to work with. However, overcoming the challenge, interior designer Nora Gabriel recently launched **First Class Furniture**, her latest range of furniture in palm wood. Inspired by the 21st century and manufactured in Germany, these furniture pieces showcase extravagant palm wood veneers merged with bold design forms. Her range was also showcased at the recent IMM Cologne 2016.



Jinhyun Jeon

Dining in style

Curator and owner of Valerie Traan Gallery, Veerle Wenes approached six leaders in the design world to create a set of cutlery for **Valerie_**

Objects, a new Antwerp based design label. Famous designers like Jinhyun Jeon, Muller Van Severen, Maarten Baas, Studio Simple, Koichi Futatsumata and Studio Wieki Somers have created the cutlery prototypes. Each prototype consists of spoons, forks and knives. The result is six totally quirky high-end luxury sets of cutlery that surprise and delight eyes, hands and mouth.



Koichi



Maarten Baas



Muller Van Severen



Studio Wieki Somers



Studio Simple

Modern conversations

Swedish brand Superfront recently launched their latest collection for bathrooms. Available in new colours and patterns, these come with special leg frames that lend a distinctive look. The new vanity units have sides, tops and fronts that can be mounted on IKEA's kitchen unit, Metod. The brand has also designed brass and copper basins and have deliberately been left them untreated to form the beautiful patina surface.



Paying homage

The **Devanagiri Series** by Nishita Design pays homage to ancient Indian scripts. The dinnerware collection features abstract typographic compositions and dramatic black and white strokes with overlaying letterforms framed in unique 24k gold make each piece an exquisite work of art.



Light sculptures

Designed by the iconic architect Zaha Hadid, **Aria** and **Avia** are two new launches by Slamp. Aria combines dramatic architectural features with the intrinsic weightlessness of the materials, creating a sculpture of light and technology. Fluid and dynamic, Avia on the other hand combines the majesty of great architecture with a lamp that is perfect for day-to-day use, thereby integrating large volumes and advanced lighting techniques and technologies.

Intricate carvings

The **Maria Theresia Drinking Set** imitates a set of baroque drinking glasses from the period of Maria Theresia, which belonged to the table service at Schönbrunn's Palace in Vienna. The art and skill of Bohemian glassmakers, cutters and engravers has been converged to create this masterpiece. The entire collection is panelled, fluted and copper wheel engraved with ornamental or figural scenes from the paintings of Watteau. For more, visit The House of Things at www.thehouseofthings.com.



Form & function

At the 2015 Stockholm furniture fair, Artek presented its first collaboration with Ronan & Erwan Bouroullec in the form of the **Kaari Collection**. The Finnish company, which is known for the simplicity of its furniture systems, worked together with the French designers to bring forth a collection of pieces that expresses practicality along with functionality. The collection comprises of work surfaces, shelving and seating objects and structural components

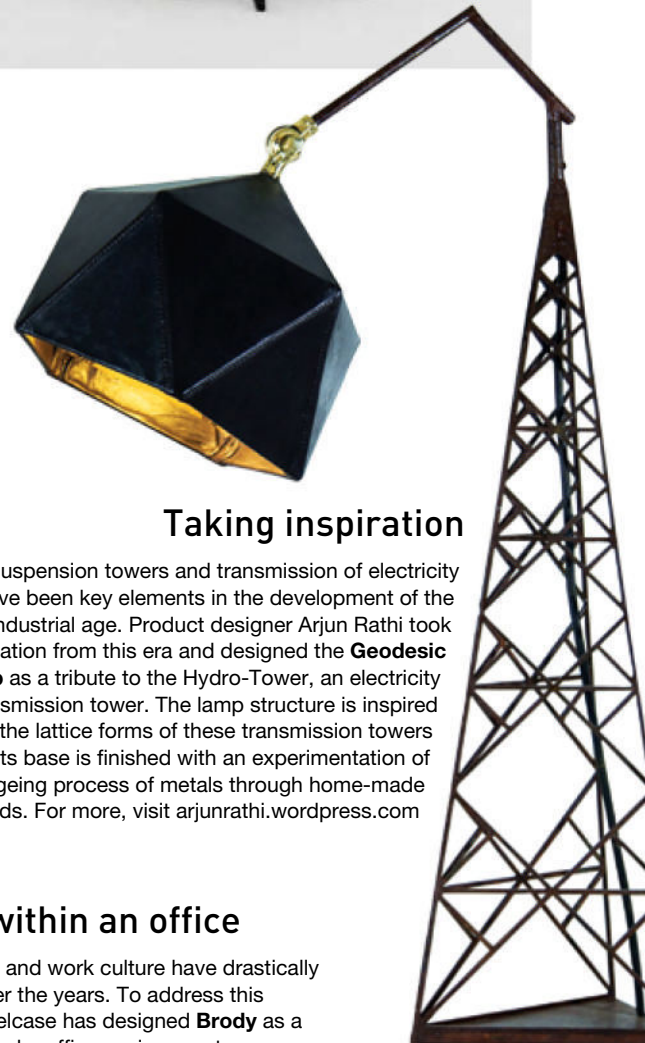


©STUDIO BOURULLEC



A dash of glamour

Following the success formula used on Ike lamps, Delightfull along with Essential Home has developed the new **Ike Center Table**. Also called the Konstantin Center Table, it features a brown glass top with a gold trim, three neat gold plated and glossy black legs, which are firmly kept in place by a set of brass tubes in a beautiful composition. The clean lines and the modern shape promises to bring in a touch of mid-century glamour to your living room.



Taking inspiration

Suspension towers and transmission of electricity have been key elements in the development of the industrial age. Product designer Arjun Rathi took inspiration from this era and designed the **Geodesic Lamp** as a tribute to the Hydro-Tower, an electricity transmission tower. The lamp structure is inspired by the lattice forms of these transmission towers and its base is finished with an experimentation of the ageing process of metals through home-made acids. For more, visit arjunrathi.wordpress.com

Office within an office

Workspaces and work culture have drastically changed over the years. To address this change, Steelcase has designed **Brody** as a solution to make office environments more conducive and distraction-free spaces. Brody is an office micro-environment designed to help cut out distractions while offering a comfortable, secure space for achieving maximum concentration.

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Volume 3 No 9
₹250

A Times of India publication

TRENDS®



R.N.I. MAHENG/2013/50949



MW88160201

The State of Architecture exhibition analyses the relevance of architecture and the evolution of the profession in India

The State of Architecture: Practices & Processes in India kicked off in January this year, offering a critical review of the architectural and design profession in the country. The exhibition looks into the importance of architecture, the growth of the profession and the process of historical transformation of India, with reference to the events of independence, emergency and liberalisation. Rahul Mehrotra, Ranjit Hoskote and Kaiwan Mehta have jointly curated the exhibition, which evolves into multiple events across museums and exhibition spaces in Mumbai. The first part of the exhibition offers a substantial research-based survey of the profession: its centres and schools, the location of practices, the gender imbalance among practitioners and the role of journals, books and other publications in sustaining the



The display area for the research-based survey



The second area tracing the history of the profession

Upcoming Events

Building Images
Sto Werkstatt
London, till March 25

A display of winning shots from the
2015 Arcad Images Architectural
Photography Awards

Closed Words
Storefront for Art and Architecture
New York, till April 18

An exhibit of 41 prototypes that link
early architecture with the production
of closed spaces

Mavericks: Breaking the Mould of
British Architecture
Royal Academy of Arts
London, till April 20

This exhibition celebrates the eccentric
work of maverick British architects



The display area run by sensory perception



A selection of projects by prominent practices



Documented evolution of architecture in India

profession's knowledge infrastructure. The second part traces the history of the profession in post-colonial India and the strategies that architects developed during this period.

Another highlight of the show is a selection of community infrastructure and institutional projects by prominent practices. The projects have been selected to represent the re-engagement of architects with public urgencies in urban and rural areas and to contextualise them within the social, cultural and economic paradigm shifts of the early 21st century. The citywide fest includes exhibitions, lectures, conferences, panel discussions, symposiums, seminars, film screenings and guided tours, all of which focus on design and architecture in India.

Indian Landscape Design: Tracing Narratives
Galerie Max Mueller
Mumbai, till May 6

An evaluation of the core and relevance of landscape design in India

Van Gogh's Bedrooms
The Art Institute of Chicago
Chicago, till May 10

A documentation of Gogh's paintings of his most famous bedrooms in the 1800s

Joseph Frank: Against Design
Austrian Museum of Applied Arts/
Contemporary Art
Vienna, till June 12

A display of Joseph Frank's most popular textile and furniture designs

How We Live by photographer Marcia Prentice is a travel journal featuring private, domestic spaces of creative thinkers from around the world



American photographer Marcia Prentice has been travelling across the globe, experiencing the real realities of living and working in diverse cities. In order to explore the world through a design perspective, Prentice has put together 18 international cities and homes in a photographic journal entitled *How We Live*.

Published by teNeues, the book features the homes of designers and artists such as Shreyas Karle & Hemali Bhuta in Mumbai, James Van Der Velden in Amsterdam, Michael Krauss in Berlin, Steve



Ra'ed Abillama in Beirut, Lebanon



Sam Buckley in Edinburgh, Scotland



Artsi Ifrach in Marrakech, Morocco



James Van Der Velden in Amsterdam, Netherlands

Jones in Los Angeles and Moses Moreno in New York, to name a few. The interior design book shows homes in the context of both the pristine, more-established design cities like Milan and Copenhagen as well as other urban locales like Guadalajara, Reykjavik, Porto and Marrakech.

Each of the featured homes shows how the atmosphere created in one's own home can be the ultimate artistic canvas for personalised interior design. Prentice aims to highlight the difference between the design aesthetic and culture of cities, besides the political, economic, and daily environment that affects how designers live and work in their city.

The **Réinventer Paris** project gives 23 architects the opportunity to transform Paris with innovative ideas



Milles Arbres, Pershing by Sou Fujimoto Architects/Manal Rachdi, Oxo Architectes/Moz Paysage/Atelier Paul Arène



In Vivo, Paris Rive Gauche by XTU Architectes

In the year 2014, one of the largest and most ambitious urban projects to transform the architecture in Paris was undertaken by the city. L'Appel à Projets Urbains et Innovants (APUI), which translates into The Call for Innovative Urban Projects launched the Réinventer Paris competition to encourage modernisation in architecture and design. The project was spread across 23 sites with very different profiles for competitors to reinvent, transform and give a second life.

The objective of the project is to prepare Paris for future expansion, to find new and collective ways of working, to add vitality to existing Parisian sites and to allow participants to showcase their ideas and talents. The purpose is not just to support pertinent innovation but also to go beyond architecture and give concrete shape to ideas.



La Ville Multi-Strate, Ternes - Villiers by Jacques Ferrier Architecture/Chartier Dalix Architectes



Le Philanthro-lab, Bucherie by Agence Perrot & Richard Architecte/Atelier Paul Arène



Ré-alimenter Masséna, L'Alimentation De La Fourche A La Fourchette, Masséna by DGT Architects

In early 2016, after multiple biddings and jury screenings, one winner was selected for each of the sites including Morland, Hôtel de Coulanges, Gare Masséna, Paris Rive Gauche, Ternes-Villiers and Triangle Eole – Gospel among others. Architects David Chipperfield, Sou Fujimoto and DGT Architects are among the winners chosen to carry out their ideas by renting or purchasing these sites.



Etoile Voltaire, Sous-Station Voltaire by Olivier Palatre Architectes/Atelier Roberta



Le Fabrique De La Danse, Gambetta by Atelier Secousses Architecte/Fabre - Speller Architecte

Public Art

Transformative art that alters perceptions & neighbourhoods

Small Lie by KAWS
Yorkshire, England, 2013

“Outdoors, with their outsize and monumental proportions, the sculptures bring to mind dystopian cartoon characters; recognisable personalities from childhood who appear to have lost their innocence. Once bright, iconic characters are rendered in disheartened, world-weary poses; imposing yet full of pathos, they point to an array of psychological narratives, suggesting compassion, surprise and despair.”



Untitled by NeverCrew
Delhi, India, 2016

“The astronaut generates an emphatic effect: everyone ‘sees himself/herself’ in the astronaut’s helmet, and at the same time everyone is looking at the place through the eyes of the astronaut, exploring what’s around him in a new way. In this case, he is witness to all the daily activities of Lodhi colony, which is home to the St+art festival by St+art Foundation and Asian Paints.”

**They Were Here by
Alexander Reichstein**

Helsinki, Finland, 2016

“The installation brings former residents of the historical city to life. I think people never truly disappear without a trace: we can still hear words, steps and even breaths taken from long ago. These translucent characters blend in with their environment, and the surroundings of the old quarters become part of the work.”



**Museo Atlantico by Jason
deCaires Taylor**

Lanzarote, Spain, 2016

“The project, drawing on the dialogue between art and nature, is designed on a conservational level to create a large scale artificial reef to aggregate local fish species and increase marine biomass whilst raising awareness of current threats facing the world’s oceans.”

By Tina Thakrar

Building Conversations

Views and insights from architects, interior designers and newsmakers that are shaping the design world



Interviews



Guest Column



My View

Portfolio

Interview

Master architect and educator **Christopher Benninger** reminisces over his decades-long affair with India and predicts what the future of design holds

In conversation with Dushyant Shekhawat



What are your views on the state of design in India?

India is an ancient society with a huge inferiority complex that likes anything alien. So, we subservient ourselves to the entire international junk that comes in. It's very sad. It's such a great culture, a great civilisation and the present generation has no sense of pride. If you look at the conferences that we do, we invite international architects to bless them. Unfortunately, I benefit from that because people think I am a foreigner. We don't like anything Indian. Everything has to be foreign. It's very interesting why India has ditched it's own culture! Not politically, but aesthetically.

In the late 60s, early 70s, you held a teaching position at Harvard. At that moment in time, did you have any premonition that you would be this involved in work in the sub-continent and South East Asia?

May be yes. Before I started teaching at Harvard I came to India on a Fulbright scholarship in the mid-60s and worked with B.V. Doshi in CEPT. It wasn't CEPT then, it was just the School of Architecture in Ahmedabad. Several people had been playing around with the idea of starting a School of Planning, but they weren't planners. They didn't have an education in planning and it became a problem. So I had made a small proposal to Doshi in 1968-69. We submitted the proposal to the Government of Gujarat, the Government of India and the Ford Foundation. Somehow in 1971, all of these groups decided that they want to do this. So in early '71 they looked around Gujarat and India for somebody to come and direct the school. Unfortunately, we had very few planners. So when finally Doshi came to America for some work, he said to me, "If you want this to happen, you have to come back." I have a degree from MIT in Urban Planning. Also, I met somebody from the Ford Foundation who said, "The school of planning is going to start and we don't have a person to start it, but if you're seriously interested write me a letter." I decided to carry it forward.

Do you wonder what would have happened if you had stayed at Harvard?

I had just been made a tenured faculty member at Harvard. Today it's very difficult to get a tenured position. And they can't fire you once they put you on tenureship. Sometimes I wonder whether I was foolish, whether I should



Forbes Marshall Business Park

have taken that, kept my foot there, come here, started the School of Planning and gone back. But when I visit Harvard now, I walk past my old house, which is walking distance from Harvard - I feel it's boring. Streets are empty compared to India; people are not that compatible as they are here. I go back and I feel lucky I left.

In the 70s, your Sites & Services housing projects in Jamnagar and Arambukum for low-income citizens blazed the trail for affordable housing. How did this come about?

When I was here in 1968 and 1969, I wanted to do low-cost housing but there was very little interest. So I was told to go to a man in Baroda called Sanat Mehta, a social worker

and also president of the ONGC Labourers Union. I went to him and he told me about the lack of interest from all quarters. I came up with a plan. But of course, there were squatters on Municipal Corporation land. And the Municipal Corporation was not letting us upgrade and build new houses on their land. Though it was a nice project, it didn't get built. It even got published but it didn't go anywhere. So I went back to Harvard to teach. I came back and started the school in June '71. I built up a faculty, a curriculum and started instruction for students. We started teaching in '72. But in 1971 there was a war in India and Praja Socialist Party (PSP) merged with the Congress. Sanat Mehta was head of PSP. Mrs. Indira Gandhi called for elections in every state, Congress came in with a

big win, and Sanatbhai became Minister of Housing in Gujarat. Same month. HUDCO was formed in Delhi, a financial institution that would help states build low-cost housing. So, here I was. I was a friend who did some free work on housing that nobody else would do and then Sanatbhai becomes Minister of Housing. What is the first thing he is going to do? Bingo, Benninger is back in India! Sanatbhai immediately gave me a project in Jamnagar. Somebody in the world heard about this project and sometime later, there was a knock on my door. It was a white-skinned guy who said he's from the World Bank and that he wanted to see the project in Jamnagar. I showed it to him, and he said, "We desperately need your help in Chennai. We gave a loan to MMDA to design concrete, sloped roof lower middle class housing. Now, these homes' owners wouldn't be in the upper 25%, they'd be in the 25% below, and we want to reach the bottom 50%." He said my design looked good and I proposed we could even go further with Site & Services because it would be cheaper. So that's how that came about. And once you have done a 1000 houses in Jamnagar and 1500 houses in Chennai you become a national expert on housing.

Would there be a thread that binds your expansive range of projects?

It sounds like a small question but it's a huge one. I think the first project that I actually built was the Alliance Francaise building in Ahmedabad and to me, that sums up my *guru's* work – Josep Lluís Sert, the Spanish architect. It has exposed concrete, exposed brick; it has elements from Louis Kahn, Le Corbusier, Charles Correa and Doshi and it ties together three things. It has a kind of honesty about it. It has an integration of the structural system, which you can see when you look up and see the beams, and those beams hold up a skylight system, which grows out of the module of the structure. So you have light, which gives space, you have structure and you have the enclosure; it's all actually one holistic concept. If you look at Forbes Marshall Factory, it's like Alliance Francaise. I finished it last year; it won the IIA Award. I designed the structure, designed all the trusses. My structural designer vetted it, but first I did it. So again, it's the light, the space, the structure, the form, it's all one thing. Those are the themes – structure, light, space and an envelope, which should be one thing,

which unfortunately in architecture today are disaggregated into so many things.

Your thoughts on architecture today...

The trouble with architecture today is that convergence of structure, light and space doesn't happen anywhere. You have an envelope outside and the envelope is totally unrelated to the structure, totally unrelated to the space, and the space is totally unrelated to light. Light gives space. Unfortunately, most of our lighting is now artificial. So the Alliance Francaise building is kind of an important building because to me that's classic modernism. But even that's really wrong because even if you look at a Gothic cathedral it has all those things. From the 11th to the 13th century, you get Gothic buildings where the structure, glass came together for the first time in a big way with stain glass windows etc. These things all came into one concept. Now if you see what we're doing in architecture all over the place, we're not integrating these at all. The structural designer might even work without talking to you.

As a professor of architecture, has there been a change in India in the way architecture is taught over the decades and the kind of experience the students receive?

You mean not taught over the decades? We now have more than 500 schools of architecture. It's not a boom. Booms are good in an economy. We had nine schools of architecture when I came here. That was too less and each school would have taken 12 to 20 students. So you're talking about taking less than a 1000 students a year into this huge country. That was wrong, too elite. But now we have 500 schools. We have 20 schools in Pune. We don't have 20 good teachers in Pune! Every good teacher is now head of a school. They're mired down and have become administrators. They're not teachers, they're not doers. I would say there are 10 schools where I don't even know their names. 15 schools, I don't know where they are.

How does your approach vary when taking on an urban planning project versus an architectural project of a smaller scale?

They're all the same. When you first take on a project there's the client's brief. It's usually

very clear. If it's not clear, they shouldn't hire you. Unless you have a brief and know what you want, you shouldn't approach an architect because they'll take you for a ride. Unless you have a brief and a site, don't bother architects. You have to go talk to the site – the sun, the rain, the terrain, the hard edges like there might be a highway next door, a soft edge is a view, a garden. You have to study a site. So if you're designing a chair, it's the context of the chair, the brief of the chair. Same for a house, a campus or a city.

How can designers and planners respond to rising population density and urbanisation in the future?

First of all, they're not responding at all right now. They're just interested in the next beach house that may be published in a magazine. The thing is, architects aren't interested in social and economic change and problems and that's the problem with the 500 or so schools of architecture. They think that architecture is style and status; they think they are giving their client some status by creating an architectonic building. Architecture was three things, one was style and gifting status, one was technology and technological feats like the Crystal Palace and the Eiffel Tower, and then there's something called social architecture, which is housing, schools etc. That's what we should be doing. Indian schools should not be following the European and American model of doing stunts for status. We should be building schools and mass housing etc. I did it, when I was young, but I should go back to that! I'm doing Azim Premji University (APU), that's a social project. APU fits into social architecture because Azim Premji is trying to reach rural areas through primary education. He's trying to create a better person through education. It's wonderful. So, social architecture is the way forward for India. It's the way forward because if a young architect reads, they can become famous as Le Corbusier. Whoever solves the housing problem in India, or the school problem in India, they will be remembered.

As a recipient of the Great Master Architect Award, you've been included in the pantheon of some of India's finest architects like Doshi and Correa. Are there any younger architects, designers or firms in whom you see the potential to achieve similar heights?

Absolutely! We know Correa, Doshi, Kanvinde, Stein and those others because as I said, at that time there were only nine architectural schools. So the number of people was so less that there were not many landmarks in that period of people. There're a lot of people now, youngsters. If I had to name ten architects I could do that, but I won't. But the age group of 45–55 is important and we have a lot of good architects who are in that age group who are out there doing good work and speaking up. That's a good thing. Maybe Bimal Patel, Pradeep Sachdeva, Vir Mueller, these people are in that age group of late 40s to 50s. In that group we have easily ten people. And there must be a whole trail of good people coming up after them also. But they are all into style, gifting status to the client. Very few are doing social architecture as a thing.

Your theories for Sites & Services and Principles of Intelligent Urbanism are well renowned. What made you formulate them?

In my childhood, my father was setting up a school in Latin America, so I travelled there. I had a lot of exposure to issues that well-to-do American kids or even Indian kids don't see on a daily basis. So early on I got introduced to Ekistics through a person called Robert Jackson. When I went to Harvard my thesis was on self-help housing and a number of well-known thinkers about development came to my presentation like John F C Turner and Barbara Ward. I was surrounded by these people. Then, I attended the Delos Symposium. The whole thing was happening at the same time Doshi, Sanatbhai, Delos Symposium and I was working with people in MIT who worked on international development. Again my *guru* was Josep Lluís Sert. He was the president of the International Congress Of Modern Architecture and in the late '20s and '30s when all these people, including Walter Gropius and Le Corbusier set up this group they looked at social problems. They looked at housing, and cities, and how cities could absorb migrants, how we can house low-income people. Even at the Delos Symposium, Margaret Mead, the famous anthropologist, read a *Charter Of Concepts*.



Suzlon World One

If you read Frank Lloyd Wright, the book that influenced me, *The Natural House*, it begins with a credo. In Latin, credo is 'I believe'. I was 15 when somebody gave me *The Natural House*, so I had a credo there. Then I was with Sert; we had that manifesto. At Delos Symposium we had a charter. So we had credos, charters, manifestos, so obviously when the kid grows up he writes out a set of principles. I needed it because I was doing the plan for Thimpu 16 years ago. I needed it to tell people why I was doing these things.

You're an American who wrote a bestselling architectural book about your experiences in India, which has now been translated into Gujarati and Chinese, with Bengali, Marathi and Tamil editions due. What aspects of your writing and philosophy do you think give the book such a universal appeal?

Number one, it's not an expensive book like a picture book. Most architecture books are not affordable to students. They can go to the library and get a copy but they don't own them. Most books don't have any ideas, they're just pictures. This is a book of ideas. I think most young architects want to know why are we called a profession. In the prologue I say it's

because we profess certain values and these are the values. Take it or leave it. Basically I learned this from my gurus. I start the whole thing with a very Indian premise of *guru shiksha*, where there's a *gharana* operating and there are values that pass from *guru* to *shishya* and they go from generation to generation. Architecture is supposed to have values, coming back to social values. That's why it's popular, because it's accessible. If you make something that accessible and needed, it will be a success. Even I didn't know it would work.

Of all upcoming projects which would you say you're most excited about?

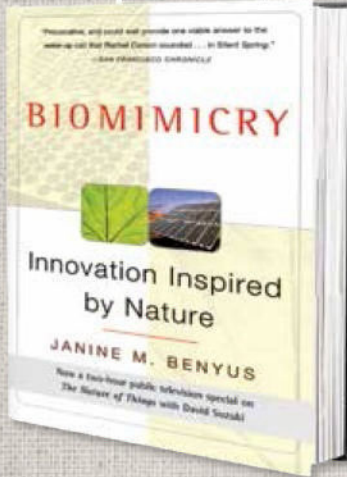
It's like asking someone with five children, which one is their favourite. I am doing four major universities. The first IIM was Kolkata. The buildings were designed by PWD so it's an institution without persona. But it's a beautiful site, there's water and everything. The land is so low if you dig one foot deep you hit water. So we had to create land by moving earth. We've done the hostels and we're doing more now. I'm doing a lot of campuses. We've also started work on an Institute of Technology for Bajaj and IIT Hyderabad. I've always been an academic person. My campuses are my most important designs.

'Great Master Architect' awardee, Professor Christopher Benninger was educated at Harvard and MIT. He is designing new campuses for Indian Institute of Technology (IIT) Hyderabad, Indian Institute of Management (IIM) Kolkata, Supreme Court of Bhutan and Azim Premji University. His widely renowned work includes Suzlon World One, Forbes Marshall Business Park, Kirloskar Institute and Mahindra United World College. His book, *Letters to a Young Architect*, is amongst the top 10 best-selling non-fiction books in India.

On: An experience, an interaction or a book that influenced my approach to design



NURU KARIM
NU.DE, Mumbai



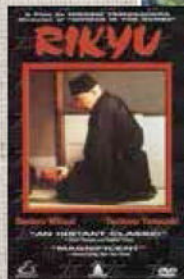
It was Janine Benyus, in her book **Biomimicry** (1997), who argued for using nature as mentor, model, and measure, "...because animals, plants and microbes are the consummate engineers. They have found out what works, what fits in and what lasts here on Earth. After 3.8 billion years of R&D, failures are fossils, and what surrounds us is the secret to survival." Adopting nature as a mentor is crucial to a designer or architect. In architecture, **Antoni Gaudi's** work has been inspirational. The total integration of structural behaviour, materials, processes and poetics belie his investigations in "natural" systems. The hyperboloids and paraboloids he borrowed from nature were easily reinforced by steel rods and allowed his designs to resemble elements from natural systems and the environment. His studies were even more profound and radical particularly in an age and time where designers did not have access to computational tools or algorithmic processes. Gaudi spent over 40 years working on studies for the design of La Sagrada Família and developing a new method of structural calculation based on a model built with cords and small sacks of lead shot.



JAYASHREE BHALLA
Se-arch, Mumbai

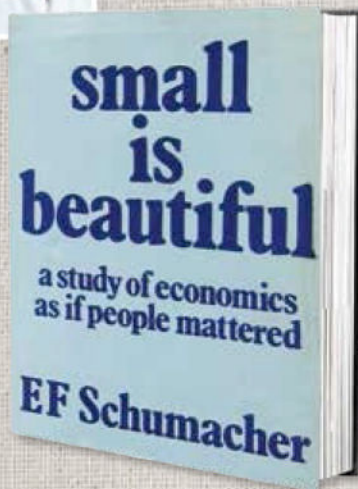


The Japanese film **Rikyu** and **Japanese garden designs** are my favourite sources of inspiration and affirmation. You find an emphasis on the multi-sensory experiences of spaces, be it a simple tea ceremony ritual or a garden, a building or even an earthen teacup. The simple ease and gentleness of a space is to me very important in achieving tranquil elegance in a design. The delicate aesthetic sense of carefully and arranging natural elements, along with the reverence for age, is what I find valuable. It is the neatness of natural things well organised. The simple raking of pebbles in a garden gives the whole space a tranquil harmonious feel that to me is inspirational. There is a huge similarity too in the traditional Indian villages where the experience is texturally rich, resourceful, tastefully restrained and crafted. Hence, I draw a lot of inspiration from Japanese philosophy of understated elegance, harmony and tranquility.

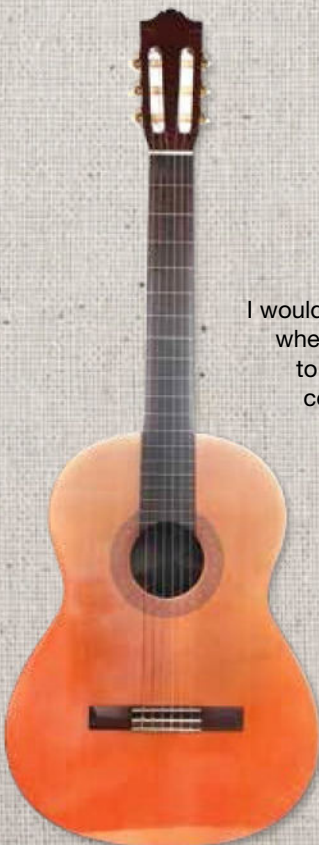




AMIT AURORA
Group DCA, New Delhi



A book by British economist E. F. Schumacher, called ***Small is Beautiful***, was suggested to me while I was doing my dissertation as an architecture student. The book highlights the unsustainable aspects of modern economies and instead proposes a philosophy that talks about 'enoughness' and 'appropriate technologies' and why we needn't consume so much. One of the lines that stuck me very early on in my life was, 'Instead of using mass produced items, we should use items produced by the masses.' Therefore, even though the book is not set particularly within the realm of design, it addresses issues of ecological and environmental impact and proposes a lifestyle shift to encouraging the usage of only what is required. 'Bigger is not Better', and there is an emphasis on the appropriateness of all activities with regards to local cultures, local craft and working with local people. In essence, this can be interpreted in design by way of working with the hand and to use craft and locally available materials and produce as much as possible. Instead of adopting western techniques of mass production, we should be going local. In today's global economies, the western world is adopting local, handcrafted approaches that result in a more equitable and sustainable lifestyles. Given the current constraints of the Indian economy, we at DCA, try and integrate this philosophy with design and allied sourcing by keeping human beings, their relationships, craft and the environment at the heart of our working methodology. Our solutions are driven by a distinct focus of delivering design excellence and innovation; rooted within a local, appropriate approach. Each project is therefore not a cookie-cutter solution, but is designed to meet specific needs and conditions that create an exclusive, yet relevant product.



SUBI SUMAN
Spacetale, Kolkata

I would say it would be my first encounter with a famous Kolkata-based singer and guitarist, where I was asked to design a **dining table set in a guitar shape**. My excitement turning to fear, I sensed the translation of the design was going to be difficult. So, I picked up a cousin's broken guitar for under-structure analysis. After working for a week I was able to find the solutions by making a balance between form and functional aspects of the design. The guitar body became the tabletop, while an extended leg of table penetrates through the extended fret board and becomes the stand light for the dining table. The guitar stand became the other two supportive legs for the tabletop. The acoustic hole was the most interesting feature of the design. I filled up the hole with an extruded hollow cylinder, but once you flip it upside down it become the organiser for table salt and pepper. Also, the guitar plectrum has inspired the backrest of the dining chair, which completes the circle of guttering. At the end of the exercise I had a really nice product. I'm often stressed while balancing form and functional aspects of a design, but after this assignment I understood that design is more functionally driven.

By Dushyant Shekhawat



Manish Gulati writes on how architecture should be treated as a living organism that changes, adapts itself and responds to every change around it

Does the architect define an architectural style or is the architect defined by their style? Does the architectural design ever confine itself into any style in the first place? These are the questions I have continuously asked myself over 15 years of my practice. In the end there is only one definite conclusion that I have been able to draw and that is that architecture is meant for the people for whom it is designed, not for the architects. It's purely contextual, both in space and time. Its purpose is not to redefine the living patterns of the people using it but to mould and continuously re-mould itself to adapt itself as per the evolving lifestyles and human patterns. I go further in saying, why stop at humans? The design needs to become more like a fluid yet super responsive void that is not only filled by the million ever-changing frames of the human living patterns. The design also provides a conducive environment for nature to grow and take over, forming that close knit bond where both co-exist in a symbiotic relationship, giving back to each other every moment and helping in a more healthy relationship of humans with their environment.

Only when the newly-built architecture has faced every season, from the burning heat to the chilling cold, drenched all over with the wind swept rains; only when it has learnt to live with every living creature, from birds to moths to dogs, cats and human beings; only then does it become architecture.

I think the best possible example of architecture is to create a building which nature accepts and thrives on. If nature grows over your building, if the tree, plants, leaves, insects, birds, animals accept your architecture, it is your first win; but if nature rejects it, then you are doing something wrong.

Manifestation of Fluid Architecture (M:OFA) is a realisation of a design theory

where architectural realms are redefined beyond the rules of regularised grids, dimensions and principles. Architecture in this context becomes a more fluid expression, continuously throbbing with vibrations of life. Here, the walls bend, column grids twist and the floors rise up and fall responding to the ever-changing energy fields created by the life forms it houses. The architectural box melts into a fluid, leaving a void to adjust the continuous paradoxes of the modern lifestyle.

If you look closer at our traditional Indian architecture, sustainability has been a way of life for us. Smart Green architecture entails zero wastage; it means that you manage three basic criteria – water, energy and waste control. When you say that you have managed your water requirements, consequently making yourself self-sustained or have monitored and controlled the energy requirements in such a way that you live off the grid thereby creating a building where your in-house waste is completely re-used and does not go out into unregulated landfills, only then you justify the term sustainability.

Manish Gulati is the joint principal architect at Manifestations of Fluid Architecture (M:OFA) along with his wife Tanushree Gulati. He graduated from CEPT Ahmedabad in 1999, and set up his architecture and interior design practice in New Delhi in 2002. A love for art and sensitivity towards nature and life characterises his approach to architecture.



The winning building design of DPCC Head Office, serves as an 'Urban Sponge'.



Design Pavilion at Design ID 2014- Public Art installation, Sustainability and Collaboration

When we designed the head office for Delhi Pollution Control Committee (DPCC), it was designed to be not only completely environment-friendly but to also help in cleaning up the pollution within the micro environment, much like a sponge. Through our multiple collaborative workshops with scientists and environmentalists, we came up with solutions like bentonite brick filters as construction material. Bentonite clay mixed with certain other additives over the wall surfaces can absorb the smog, particulate matter and can act as a filter to clean the air. So the air from the three parking lots in the office would channelise through these walls and gets filtered in the process, thereby, affecting the microclimate and air quality of that area. Further, reusing discarded shipping pallets to collecting rainwater in large tanks that run like tunnels around the basement, not only takes care of the drinking water requirement for the entire office but also helps in bringing the ambient temperatures down. We ensure that no system works in isolation; each system benefits the other and in effect benefits the entire building, the microclimate and the macroclimate. We planned to tap into the local sewerage into our sewage treatment plants and extract gas for turbines to generate power, water for running our HVAC plants and manure for all the terrace gardens.

In our other project, National Institute of Fashion Design at Kangra, Himachal Pradesh, the clues were drawn from every tree and rock on the site. The site, which lies on a hill top surrounded by Dhauladhar range, has mango and banyan trees as old as 60 -70 years. It would have been a crime not to consider their presence. Hence, our first line on paper was drawn only when every branch of every tree on site was not only documented on a survey plan but also mapped in our 3D software. Extreme care was taken while designing structures around these trees and the entire construction was a constant struggle, adapting and re-adapting the design so that the overall architecture becomes a part of the much larger and older microcosm. Its a sheer joy to experience this wonderful play of nature and architecture within multiple verandahs and terraces where the design students are able to work with nature surrounding them and the sweet tasting mangoes literally falling into their laps from the trees nearby.

Sometimes you just know that you done everything right - a design that is honest and humble that rises from the earth and merges with nature. The sharp lines of bold architecture are blurred by the soft edges of those million leaves and hundreds of flowers. The toughness of that stone masonry is softened by nature.

You are just an architect. You are just human. Mother Nature quietly and swiftly embraces your architecture, to melt it into a formless spirit filled with immense life - those innumerable butterflies, wasps and birds that claim the land more than you ever could. You just drew a few lines, the lines you thought would define the destiny of the land. The lines no longer clearly exist; nature has redesigned over your plans. Those bold lines blend into myriad shades of life, colors that you as an architect just couldn't imagine.

Under this context, can you as an architect define any particular style? I call it schizophrenic architecture, fluid, yet highly responsive. It exists in contradictions and paradoxes. What I think today for a certain context and time condition may not hold good tomorrow if any of the above two conditions change, which they will. So in that sense, architecture is more like a blank canvas with every condition getting resolved like a puzzle through multiple permutations and combinations, through juxtapositions of natural perfections to human errors. It is important that the architecture foresees these anomalies that would happen in time and make space for them to adapt and grow into a new language of design, a language that cannot be defined in words or through a set of few lines that make up architecture in today's world. ■

Interview

“Sooner or later, the contemporaries of today are going to be the moderns of tomorrow. That is the cyclic nature of art,” says **Kiran Nadar**

In conversation with Preeti Singh





Kiran Nadar Museum of Art (KNMA) is a key, prominent private art museum in India. How did it all come about?

The thought of the museum came to me because I thought I should do something meaningful with the collection that I had acquired, to not just put it into storage. I thought I should look at doing something more important with it, to expose the public to it. There is a lack of museums in India; there are only very few public, government museums that exist, and the private sector needs to do something to contribute to that. Not everyone can afford art but everyone can see it. So it should be accessible to view. Millions have seen the Mona Lisa but no one can buy it and it will be there in the Louvre for centuries to come. So one can facilitate more people to see great art.

You started small.

Yes. When I started collecting, in 1989-90, that time it was just for my home. There was no thought of building an institution or anything. This idea came to me around the year 2000. Then it took another five to six years to get the museum started. It's not an easy task. We started in 2010 and it's been six years since. It is a completely philanthropic effort, not for profit.

Are you planning to expand?

Yes, we are looking for land and it will be in Delhi.

What are your observations about the people who come to view art in India?

I find people in Kolkata and Mumbai much more interested. Delhi viewership really needs to be art motivated. They don't really have an interest in art as such. It is quite a task to get the footfalls and get people to come. But Delhi is my hometown and this is where my commitments are, so this is where the expansion of the museum will happen.

How do you think art market has evolved over the past few years in the country?

There was a period when there was a big boom and contemporary artists were in big demand. Then the crash happened (Lehman brothers time); the value of art dipped very badly. And since then the contemporary prices haven't really recovered. The moderns have appreciated and have come back to normal but that is not the trend witnessed by the contemporaries. Galleries are facing a tough time.

Isn't that good news for small collectors?

Yes, but they need to have the courage to put their money on these things. And we aren't seeing much of that. Small galleries are really struggling. I hope the self-correction happens because currently the art is really undervalued. The top contemporaries are seeing rewards but that hasn't permeated down the line. New collectors have to come in and they have to

start acquiring works of young contemporaries. Sooner or later the contemporaries of today are going to be the moderns of tomorrow. That is the cyclic nature of art.

What kind of work do you personally like?

It will have to be the moderns. But I invest in all kinds of art.

I saw Dayanita Singh's exhibit in the museum before our meeting.

Isn't it spectacular? Dayanita is a great example of top line contemporary art. And photography is a big genre in art.

How do you curate the work?

I have a team. We discuss exhibitions and schedules, sometimes almost two years prior to them happening. Then other things are decided. We concentrate quite heavily on artists that haven't received their due.

Yes, Himmat Shah.

It is an amazing show. Same with Nasreen Mohamedi. Now she is a very big name but when we had the show, two years ago, she was not as well accepted as she is today. The next show we are doing is with Jairam Patel.

What calls to you in work of art?

There has to be that unknown quality in the work that you respond to. Especially if it's abstract. Look at Jairam's work, his

terraccottas. They are absolutely stunning. And Himmat Shah. During the opening, we had some guests who had no experience of art. Like my brother-in-law was here from the United States and he had no idea about art. He was absolutely blown away; he spoke about the show for two hours non-stop to me. He was so taken up with the work, he knew everything about it – about Himmat, his prognosis on the show, when Himmat went to Jaipur etc. He had learnt everything there was to learn. People have responded very positively to this show. Especially the foreigners.

pending issues that they need to address that art doesn't really figure on the anvil. See what China has done. 500 plus museums are coming up every year. The government is giving them full support; they are helping with the land, infrastructure.

And it makes economic sense to do so.

The whole tourist attraction of Spain changed with the Guggenheim in Bilbao. Only if our government would just show the same responsiveness to art as they do to other areas... We keep trying to engage with the

finalise the land in the next couple of months, then we will have to have an architectural competition of some kind, and plan on from there. There are very few iconic buildings that have come up in independent India. Maybe Akshardham Temple or the Bahai Temple after Lutyens' Delhi but nothing much else.

What is your vision with the museum? What are the steps you have taken to ensure that that vision carries through?

Building knowledge is a very important part of having the museum and so is the dissemination of that knowledge. We do a number of programmes, courses and workshops. We are planning to do long duration courses too on art history. Knowledge dissemination should be a very important part of any museum. We have a lot of school programmes; we bring in a lot of kids from a number of schools into the museum on a regular basis.

What would be your advice to somebody who is just starting to collect?

Go and see a lot of art. Get a feel of what you like. It shouldn't be something necessarily that you think will appreciate because who knows what will appreciate in art. Though you can have a good idea through the path an artist and his/her work takes. But the most important criteria should be that you like the art and that you are able to live with it.

Looking back, what mistakes do you think you made and what do you did you get just right?

One thing I should have certainly done was that I should have been more conservative in my collection of the contemporaries. I was equally euphoric about all those works so I paid prices that were unrealistic. That was the mood of the time, you felt you had to get the work and the work was important. I should have been disciplined but I wasn't so I have regrets about that. The value of those works has gone down but I feel that I made a lot of good decisions also and my collection in terms of the moderns and the important artists has appreciated. I have built a collection that is very hard to replicate.

You must be proud.

I do feel a sense of pride in having achieved what I have. I hope we can build a museum, which will be worthy of the collection.



What is the challenge when it comes to promoting art education in the country? What would you ask the government to do?

I would like them to be much more proactive. They should encourage institutions to come up. There should be incentives. They need to make it attractive for people to want to start such endeavors, because currently when anybody takes the step, it's at their own costs and risk. For example, if they could help us find appropriate land, etc., and it's not really help in terms of cost – if the government can make it easier for us, then that would be a huge step.

These are public interest projects.

Currently, art is really not of interest with them. It's on the backburner; there are so many

government. My big battle with them was when I got the sales tax exemption, the import duty exemption for the museum. I don't pay any import duty now, which is a big thing. But the sales tax exemption we received from the Delhi government was reversed, taken back. They said we are taking it back in public interest.

What plans do you have for the expansion of KNMA?

I want to construct the building too in which the museum will be housed. I would like it to be an iconic building and we would like to get an international, very talented architect who has worked on such projects in the past. And we will open it up as a competition. If we can

Kiran Nadar, chairperson of Kiran Nadar Museum of Art (KNMA) is also a trustee of the Shiv Nadar Foundation. Known as one of India's most significant art collectors, she is also an acclaimed international bridge player. Recipient of multiple awards, she received the 'Hero of Philanthropy' title by Forbes Asia Magazine in 2010 for launching KNMA - India's first philanthropic private museum of modern and contemporary art.

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Volume 3 No 8
₹ 250

A Times of India publication

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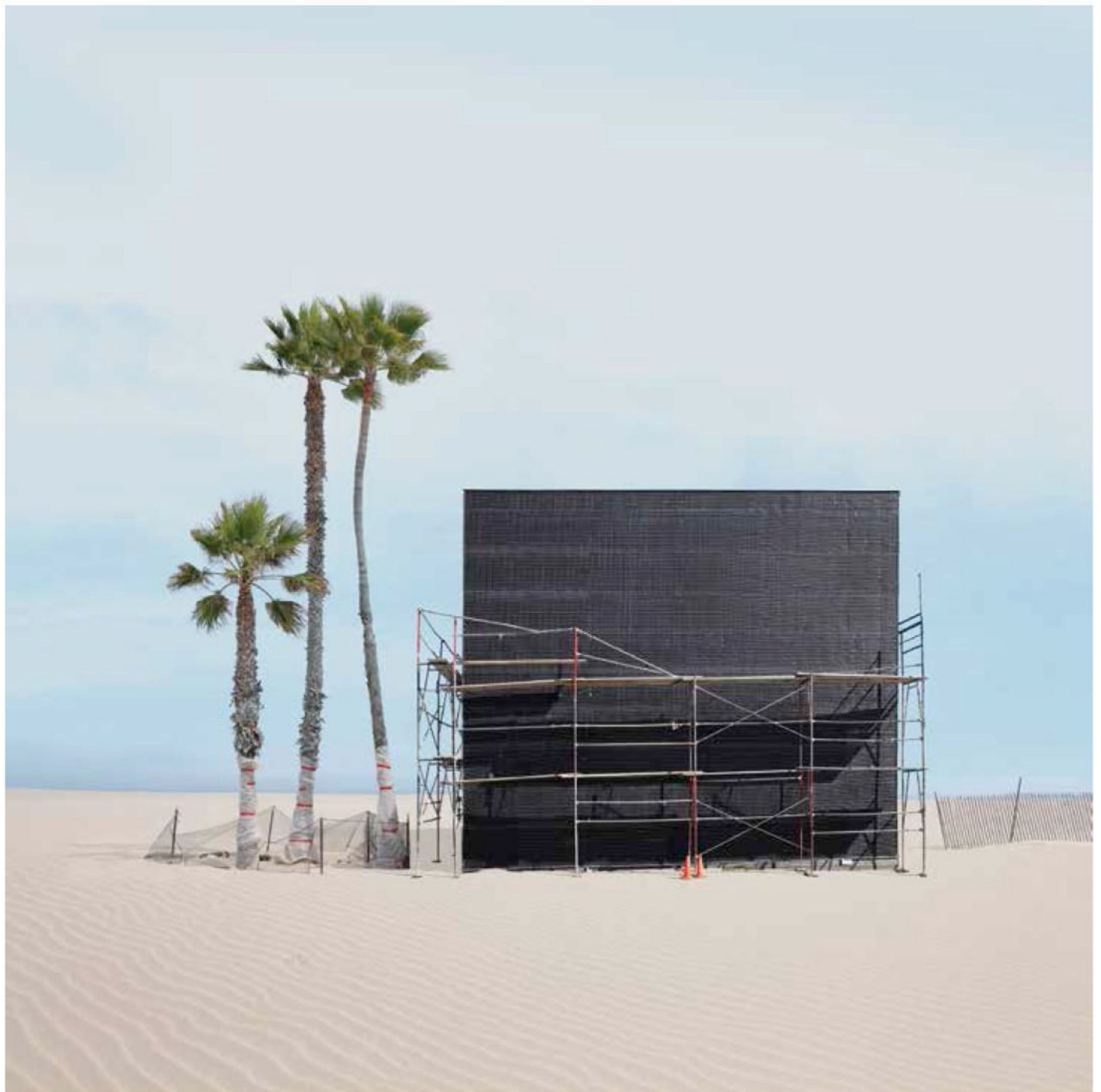


MW88160101

History of Design in 50 Products & Spaces

by Ayaz Basrai • Shabnam Gupta • Niels Schoenfelder • Ashiesh Shah

Lauren Marsolier's Transition series encapsulates photomontages of landscape and architectural elements from multiple geographic locations



COURTESY ROBERT KOCH GALLERY, SAN FRANCISCO

Black Square, 2011

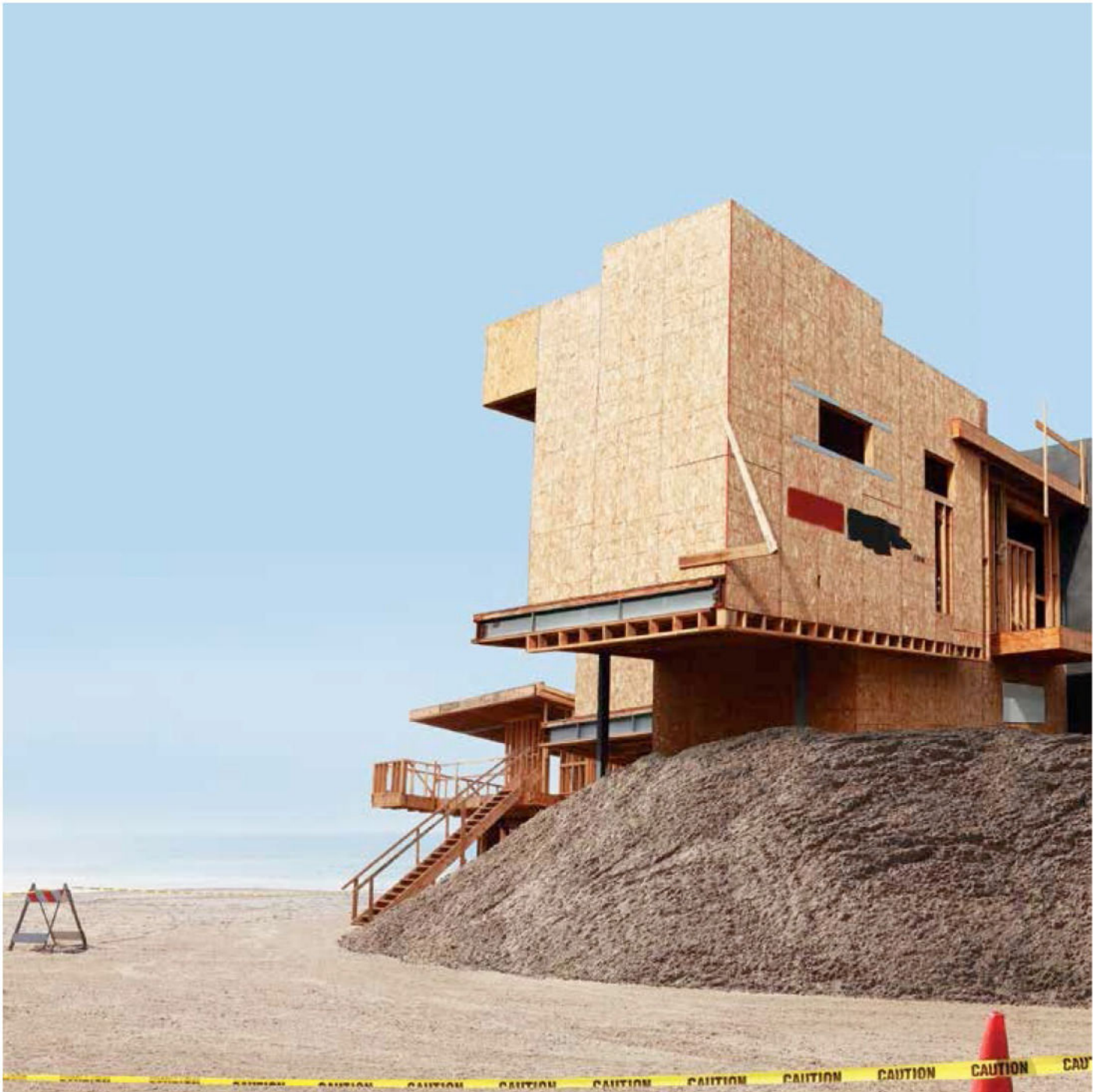
About the photographer

French-born photographer Lauren Marsolier currently lives and works in Los Angeles. Her images have been published internationally in magazines, such as the British Journal of Photography where she was featured as one of '20 Photographers to Watch in 2013'. Her work was included in the '31 Women in Art Photography' 2012 selection by the Humble Art Foundation in NYC and 'Looking at the Land' at the RISD Museum of Art.

Marsolier won the Houston Center for Photography fellowship award in 2013. That same year, she was also featured alongside Mitch Epstein, Robert Adams, Simon Norfolk, Edward Burtynsky, and others in the London exhibition 'Landmark: The Fields of Photography'. Her work is part of major collections including the Los Angeles County Museum of Art, the Center for Creative Photography and the Phoenix Art Museum. 'Transition' is her first monograph and has recently been published by Kerber Verlag.



Water Tower, 2006



Construction Site, 2012

About the photographic series

Lauren Marsolier's work is photographic but her creative process is similar to painting. The French-born photographer has been capturing elements in multiple geographic locations for the past few years and has created her new photographic series by putting together this databank of collected imagery.

The Transition series follows the approach of painters who made sketches of different locations as a reference for future paintings. Drawing from this technique, Marsolier's dream-like photographs have been collected and assembled over time and are softly lit, subtly hued and immaculately arranged.

Although the images seem like neat landscapes with elemental architectural structures at first, a closer inspection reveals the blurred distinction between the natural and the constructed. They represent a certain perception of reality and how constant changes affect us on a psychological level. The absence of any humans in the pictures creates a lonely landscape, similar to being lost in one's own mind space.

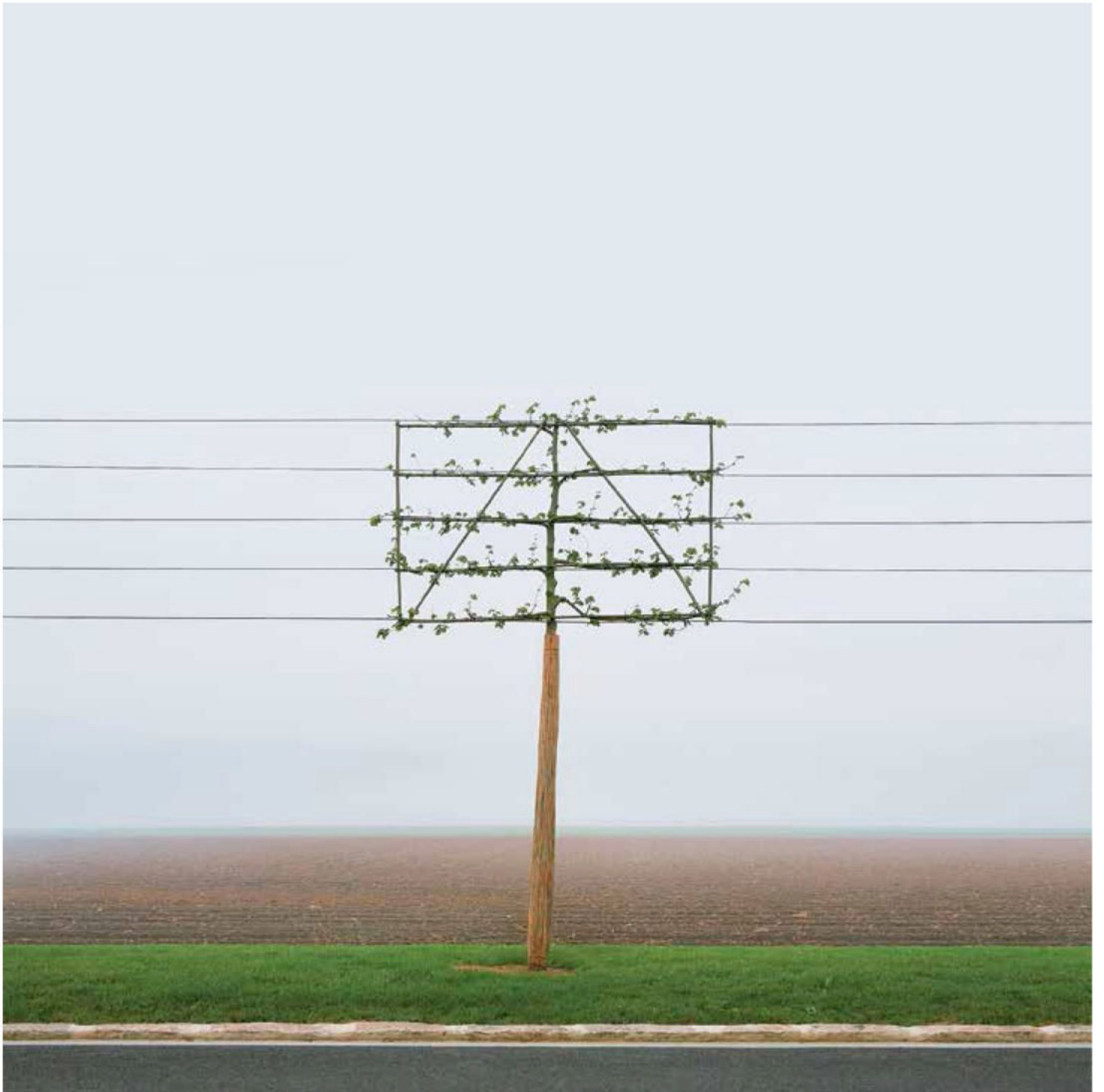


Building and Tree, 2010



(this page & facing page) Street View (diptych), 2013





Tree and Wire, 2008



Playground, 2008



Pine Against Painted Background, 2014

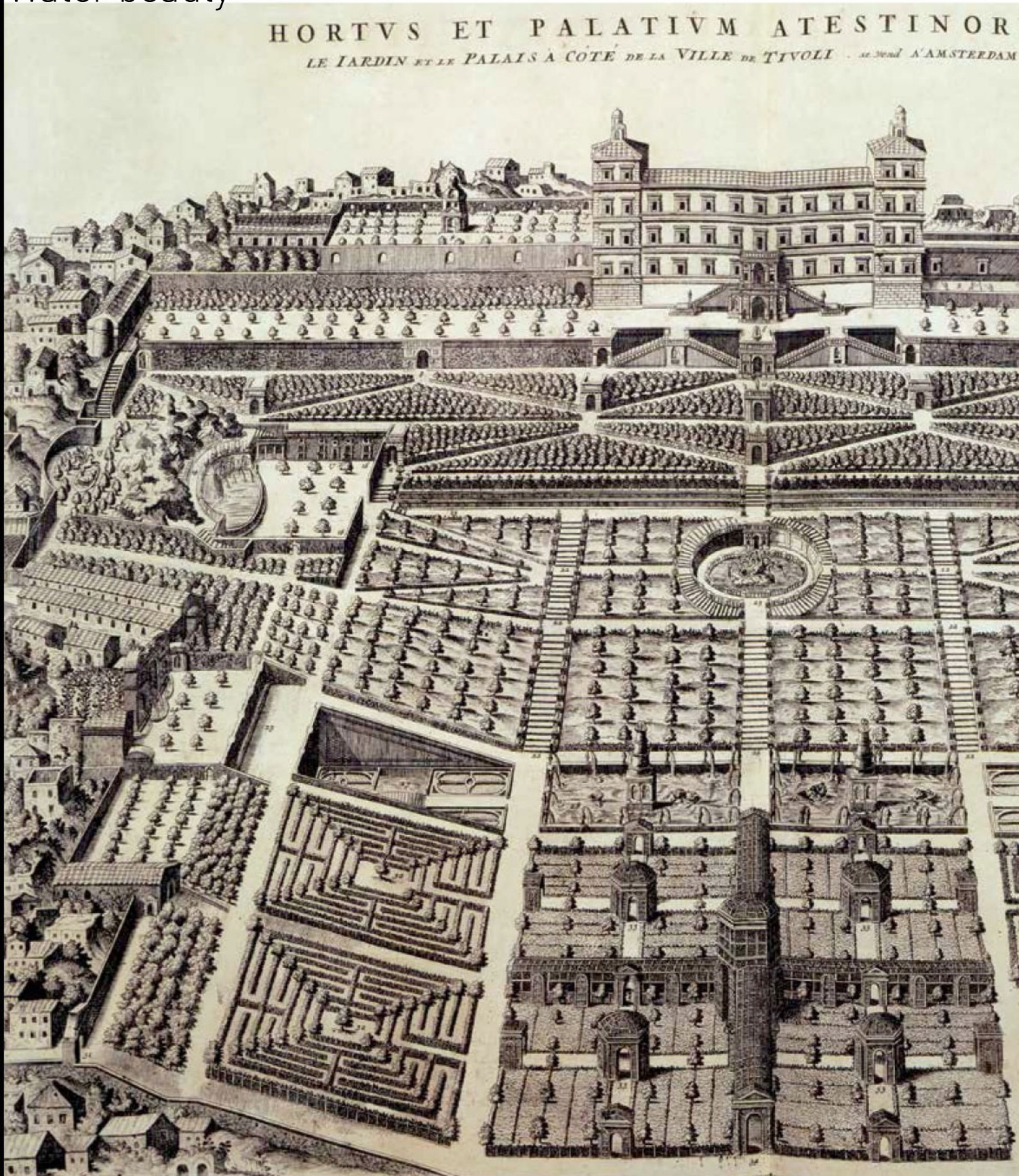


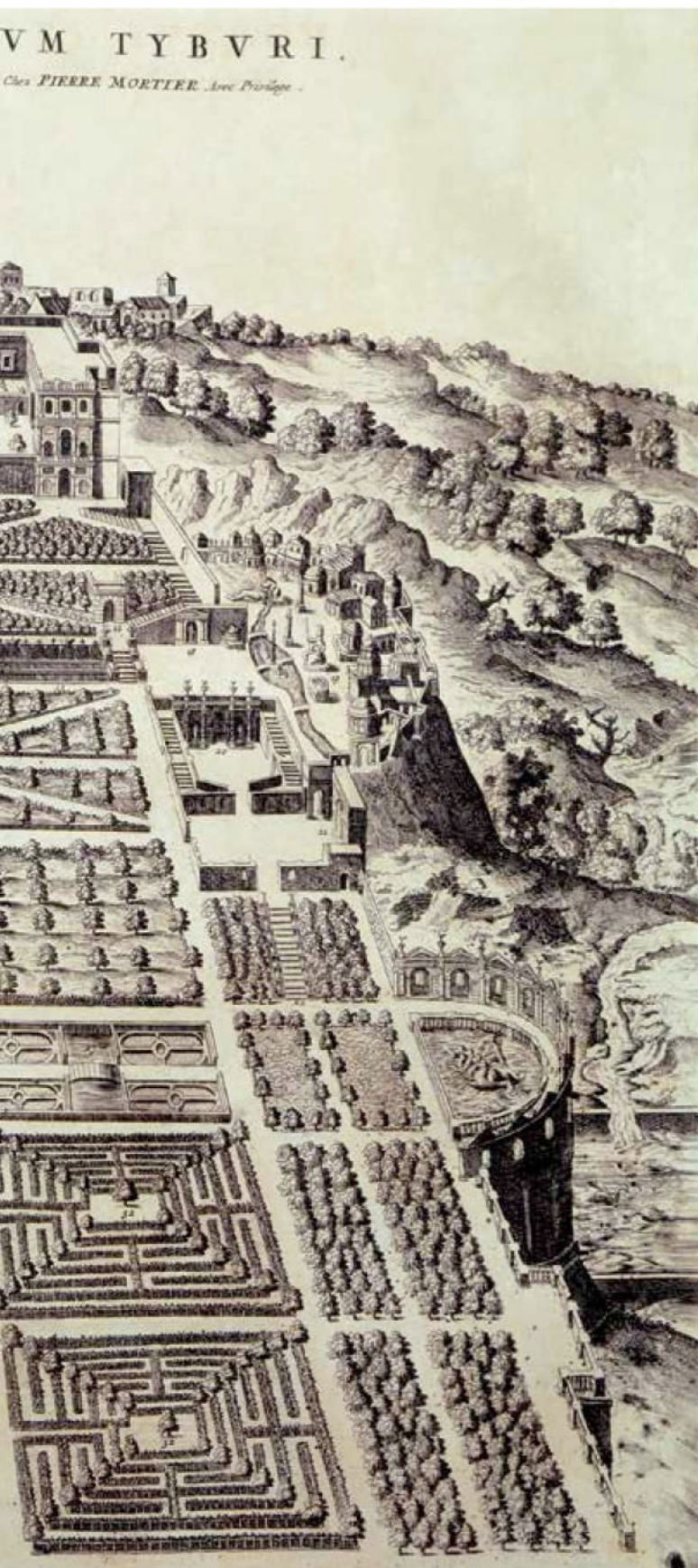
Covered Building, 2008

By Tina Thakrar

Iconic Design Villa d'Este, Tivoli, Italy

Water beauty





A few kilometers away from Rome, in a valley marked by the Aniene River, lie the extraordinary villas of Tivoli. The estate's innovative design along with the architectural components in the gardens like fountains, waterfalls, ornamental basins and grottos, make it a garden of a unique example of the 16th century Baroque style in Italy.

Conceived by architect Pirro Ligorio with construction and landscape undertaken by Alberto Galvani, the garden plan is laid out on a central axis with subsidiary cross-axes, refreshed by some 500 jets in fountains, pools and water troughs.

The essence of this garden is tied to the architectural grandeur of the 100 Fountains promenade including Fontana dell'Ovato, Fountain of the Dragons, Fountain of Neptune, Fontana dell'Organ, which are defined by terraces, staircases, and grand slopes.

Many of statues placed in the garden were excavated from ancient Roman sites. The Aniene River, which supplies water to the innumerable water bodies also supplies music to the garden by the aid of a water organ.

By Moshita Prajapati



New Homes

These recently completed residences convey the innovation and experimentation taking place today





Transparent agenda

Weatherboards and a metal roof place this new home comfortably within horse country, but minimalist volumes and expansive glazing offer a more contemporary interpretation

Preceding pages Robert M Gurney FAIA and Therese Baron Gurney ASID created this rural retreat in the Virginia countryside. The simple form of the three pavilions is a modern interpretation of traditional farmhouses.

These pages Whether inside or out, a sense of transparency and relationship to the landscape is present. The minimal exterior detailing and understated interior enhance appreciation of the views.

The architectural history of Albemarle County, Virginia stretches back over 200 years, and comprises stately homes in Charlottesville as well as plantation-style farms in the outlying rural areas.

This new home, deep in the foothills of the Blue Ridge Mountains, can be viewed as an abstracted farmhouse, rooted in the regional vernacular, but unquestionably modern.

Architect Robert M Gurney says that the relationship of the home to the landscape in which it is situated informed all aspects of the design.

“From the outside, it’s all about how the simple form of the house relates to the rolling pasture on one side, and the woodland on the other.

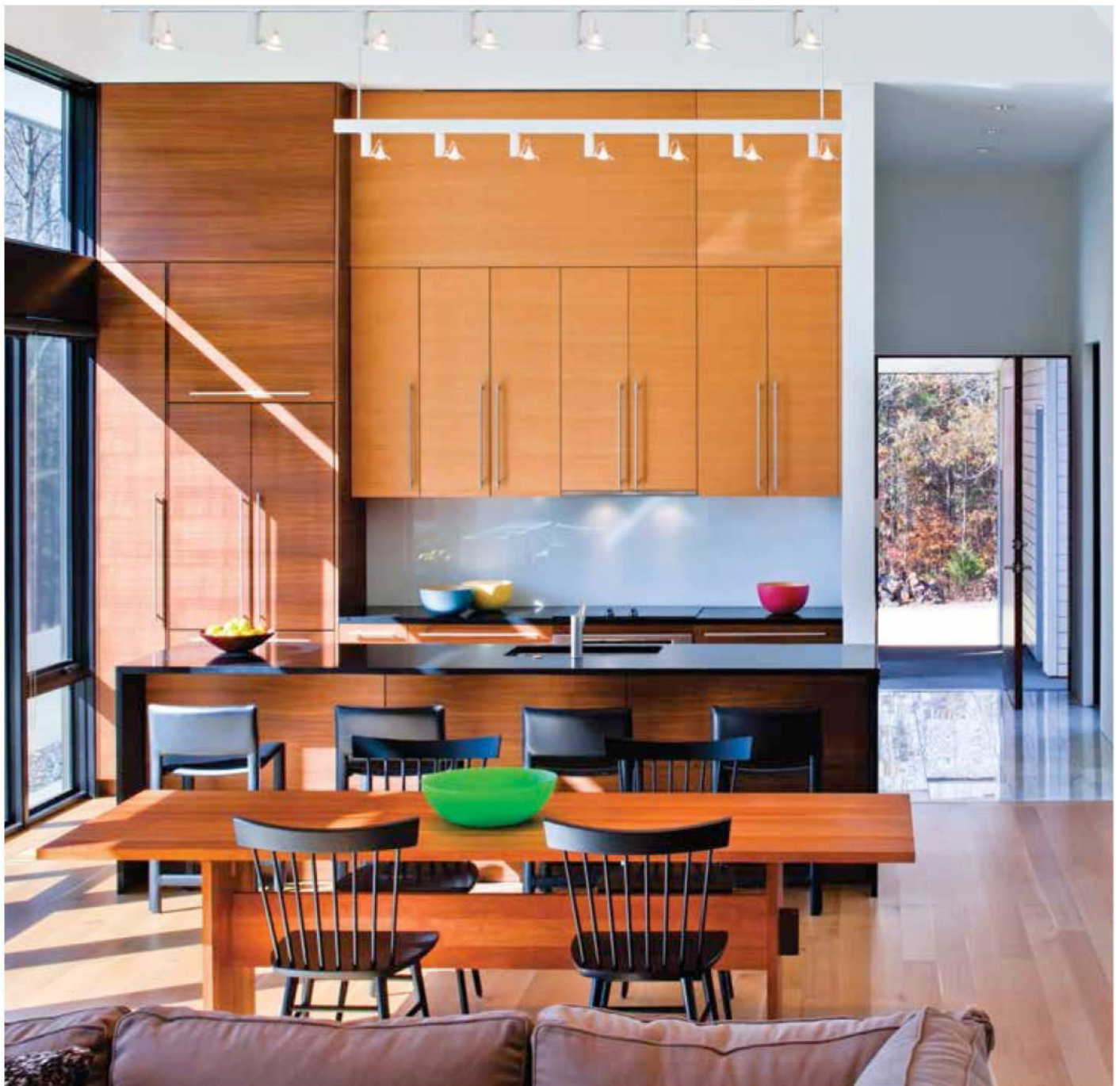
You can see right through, so there’s an unbroken visual connection to the landscape.

“We oriented the house to the southwest, which means that sunlight comes into the main living pavilion any time of the year.

“Inside the house, the transparency – especially in that main volume – means you are visually engaged with the surrounding environment at all times.”

The interior scheme further enhances this engagement. Therese Baron Gurney says,





These pages Flanked by two smaller volumes – one houses the garage and a screened porch, the other contains the master suite – the large central pavilion has walls of glass on both sides. Viewed from outside, this uninterrupted sightline fully integrates the built and the natural elements. Inside, Therese Baron Gurney selected furnishings that were understated, versatile and comfortable to reinforce the underlying agenda of relaxation and appreciation of the rural setting.

“This is, first and foremost, a family home. My intention inside was to continue the easy-going design that Bob created on the exterior. The finishes and furnishings were selected with this in mind.”

Inside the main volume, walnut kitchen cabinets on one end are echoed by the panels cladding the opposite wall.

The space between is filled with comfortable furniture in simple lines

and a warm, muted colour palette.

“As a holiday home, the interior elements must be versatile, yet very cohesive; that means things can be moved around and still look unified,” she says.

The black stools at the kitchen island and chairs at the dining table can be placed wherever extra seating is required.

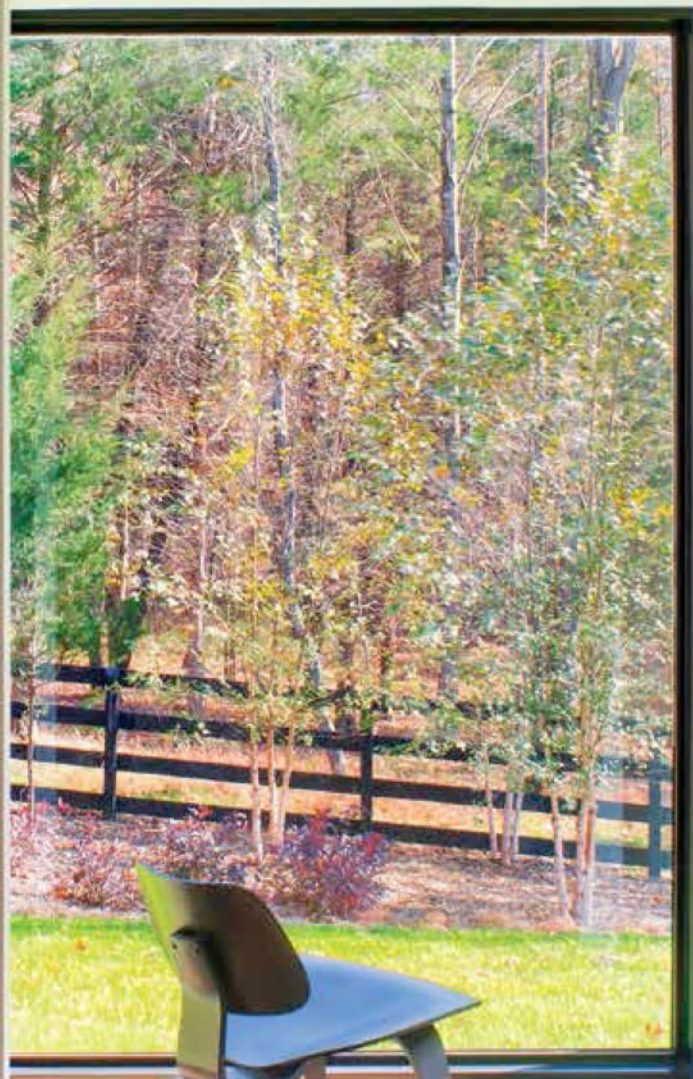
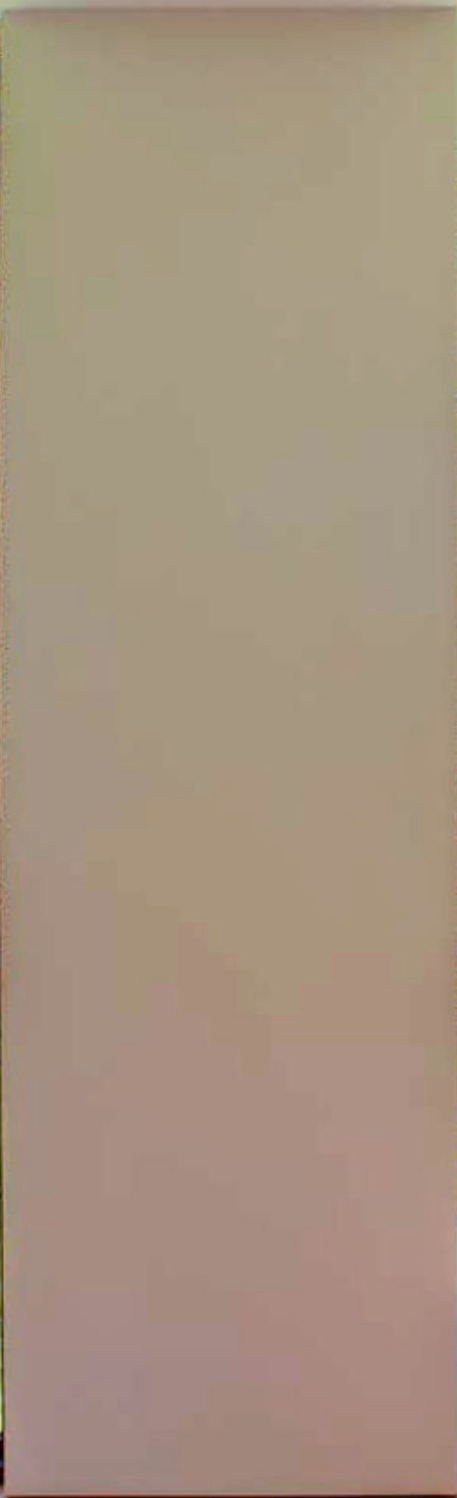
Similarly, any of the tables and chairs can be moved onto the ter-

race for outdoor entertaining.

“All our firm’s projects start with the site,” Gurney says.

“Our houses facilitate a relationship between the occupants and the landscape, which is a very critical aspect during designing. As much as this is a place where the family gathers and plays, it’s also where they can simply and quietly enjoy the surrounding beauty,” adds Gurney. ■







Architect Robert M. Gurney FAIA, Robert M. Gurney Architect (Washington DC)
Project architect Claire L. Andreas
Construction Shelter Associates Ltd
Landscape architect Kevin Campion, Campion Hruby Landscape Architects
Engineer D. Anthony Beale LLC
Interior designer Therese Baron Gurney ASID, Baron Gurney Interiors

Story by Kathleen Kinney
Photography by Maxwell MacKenzie

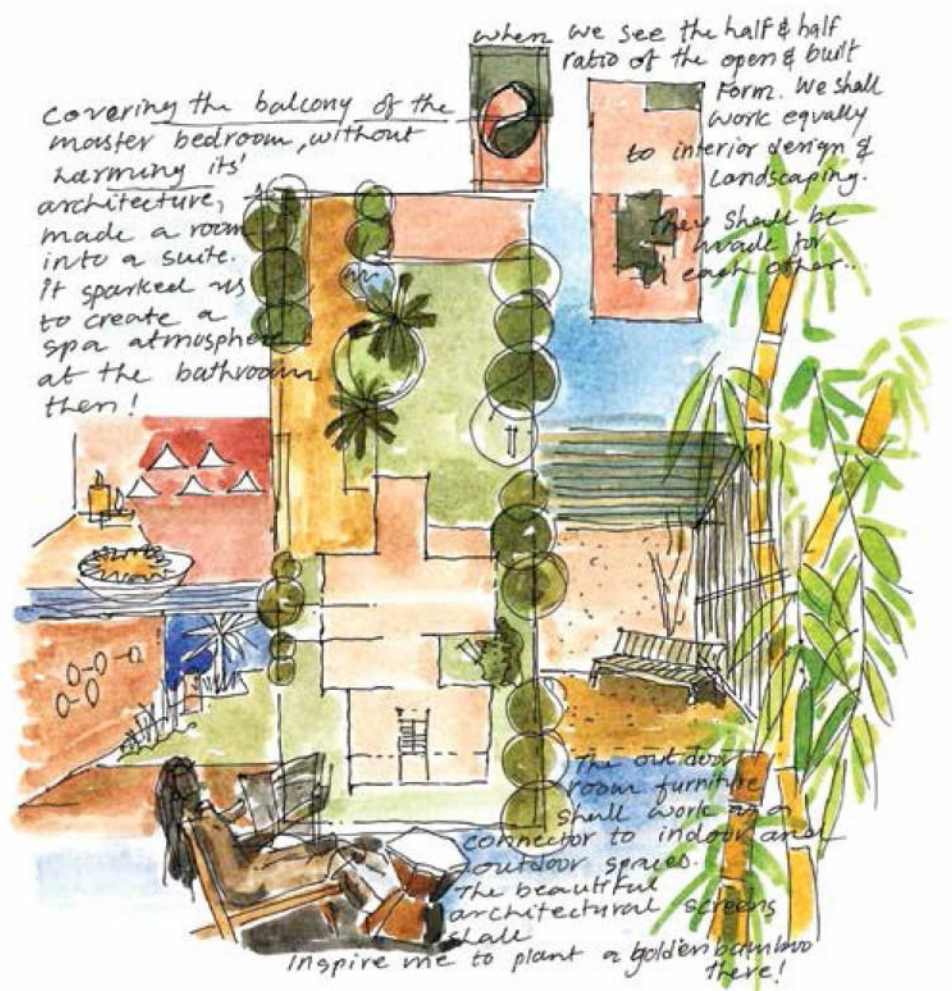
Facing page Quarter-sawn white oak floors bring warmth to the public spaces of the interior, and reinforce the connection to the surrounding woodland. Rather than skirting boards, a 6mm reveal is the only detail between the walls and the floors.

Left The master bathroom is partially comprised of a glass-walled extrusion. The orientation of the house ensures that this private space cannot be seen from the driveway.



A balanced style

By using soft colours and classic materials, architect Hiren Patel fashions a timeless interior for this Ahmedabad home



“Most of the time clients are looking for interiors that are of the current trend. However, right from the beginning the owners of this house were clear that they wanted a residence where the interiors would be relevant even 10 years down the line,” says Hiren Patel, principal architect of Hiren Patel Architects, Ahmedabad.

Situated in Ahmedabad, this approximately 7000 sq ft home is part of a gated community of bungalows. Gated communities have certain norms where the architecture cannot be altered or changed and thus Patel could not modify the



Above and left Keeping the timeless design factor in mind, Ahmedabad-based architect Hiren Patel designed this living room in an understated manner. Using grey sofas against white walls, Patel created a modern yet classic interior that is elevated with the use of bright artworks in the room. Spread over 7000 sq ft, this residence exhibits an extensive use of natural classic materials.

Following pages The verandah acts as an extension of the dining room, which follows a similar colour theme of grey like the living room. A vertical colourful artwork here breaks the dark monotony and brings in an additional character to the space.







Above The verandah was designed to be a private green sanctuary for the owners. To maintain the privacy and the security of the area, a vertical garden has been designed and a glass roof was added.

Right The seating on the first floor is comparatively informal as opposed to the living room on the ground floor. Patel has used light shades for the furniture here and a vibrant blue painting brings in the colourful element.

exteriors. However, for the interiors he was given a free hand to work with materials and colours.

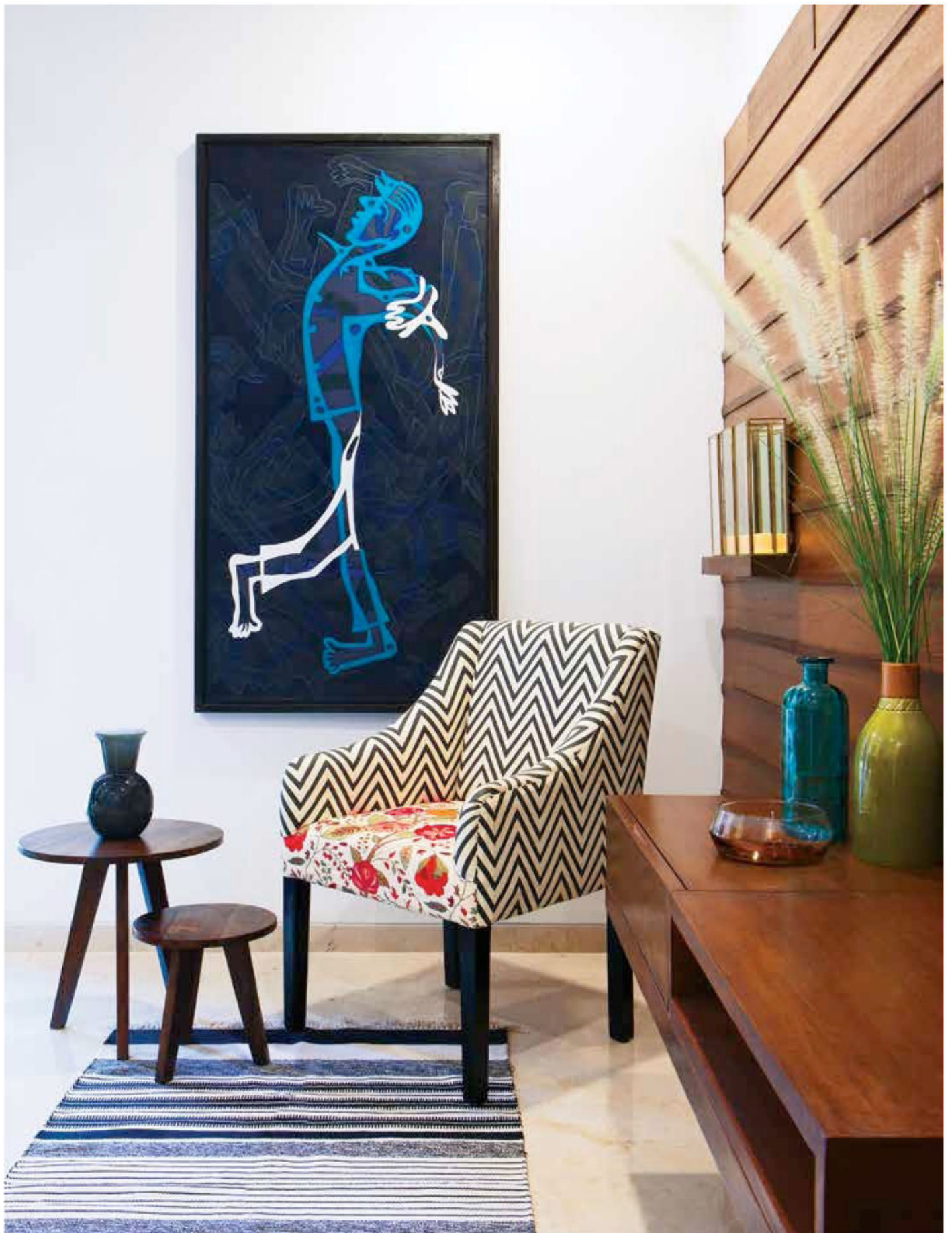
The living, dining, kitchen, prayer room and a bedroom are located on the ground floor and the remaining three bedrooms occupy the first floor. The highlight of the interiors is the use of classic materials like wood, marble, glass etc.

The living room is a compact area with additional outdoor seating and a verandah view. Though the basic colour theme of this room is white and grey, strategically placed artworks inject bursts of colour.

Patel adds, "Even for the furniture and the accessories, the owners were keen to have traditional yet modern elements. They didn't want anything glamorous or over embellished. They were clear that they didn't want to do the usual abroad trips to pick up pieces."

The dining is a spacious area with an adjacent verandah. Patel adds, "I wanted the verandah to be an extension of the dining and thus I visually connected it with sliding doors that can be left open through the day."

Landscaping was another important factor







for Patel in this project. The plot, with its linear shape, posed a slight challenge for the architect. In order to combat the linearity, Patel created dense foliage closer to the residence while the rest of the garden was left comparatively clearer and sparse. Water features further elevate the landscape.

He adds, "I didn't want to just create the landscape and leave it at that. I wanted to create an experience that would be enhanced when one is in the house rather than being outside. Thus, it has been designed in an inside-out manner

rather than outside-inside."

The master bedroom on the first floor is a luxurious space that has been designed to be a reminiscent of a boutique hotel master suite. Initially, this room had an adjoining balcony but to bring in more space into the bedroom, Patel pulled in the balcony without making any major structural change. This area is now a designed as a seating space. Patel adds, "To further elevate the ambience and the feel of the room, we designed the bathroom in a spa-like fashion with sauna and steam facilities."

Left The master bedroom is a spacious area that comes with a separate seating. The seating area has been carved out of the balcony, which was pulled in by the architect.

Above The USP of this bedroom is its adjacent verandah view. The architect wanted the greens to take precedence and hence did not crowd the bedroom with accessories and kept the overall look understated.





Architect & designer Hiren Patel; Hiren Patel Architects

Associations Indian institute of Interior Designers (IIID), Indian Institute of Architects (IIA), USGBC, IGBC

Builder Sarthav Group

Kitchen manufacturer Waylin

Cladding Bundi

Paints Asian Paints

Lighting ABBS

Furniture Fabindia, Waylin

Basin Kohler

Taps Kohler

Fittings Hansgrohe

Tiles Piccolo

Toilet Kohler

Bed Linen Good Earth

Mirrors Saint Gobain

Landscaping Hiren Patel Architects

Outdoor Lighting ABBA

Story by Kamna Malik

Photography by Photographix India

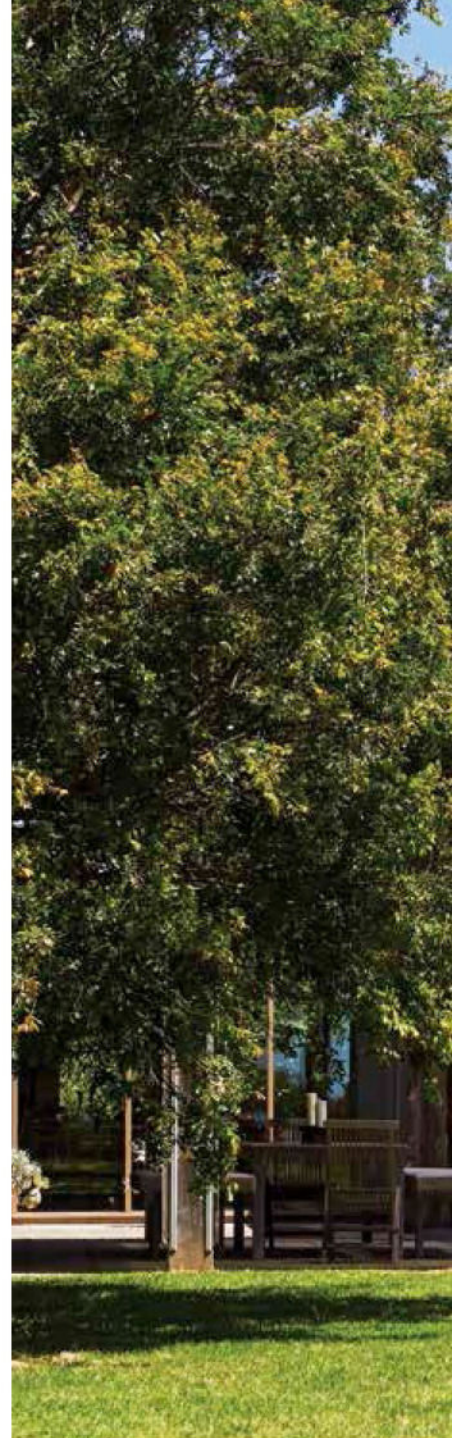
Left The master bathroom has been designed to function like a mini spa. Patel utilised the large space to create a separate basin counter, steam and sauna facilities and a shower stall. Triangular niches within the wall have in-built lighting that gives the space a dramatic appeal.

Indoor-Outdoor Connections

In forming close bonds with the surrounding landscapes, these homes unite brick and mortar with leaf and grass







What lies beyond

It may have an unassuming entry, but this country house is all about the big picture – sweeping views and close links with the great outdoors

Rural architecture that takes its cue from nature is most often at one with the landscape.

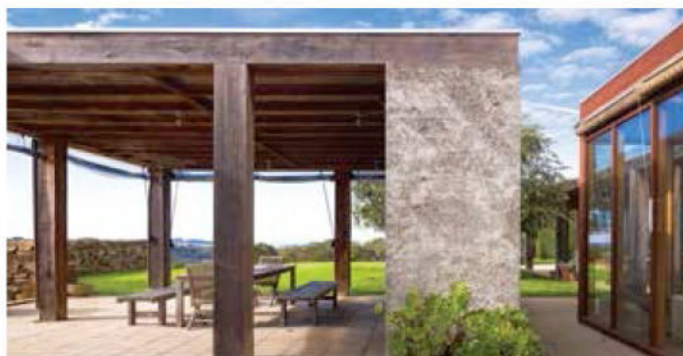
That was the approach taken for the design of this house, where the weathered cedar exterior matches the silvery bark of the gum trees, and a drystone wall seems part of the hillside.

Architect Andrew Piva of BE Architecture says the crest of a hill provided an ideal place



to position the house, which is reached via a long driveway that meanders through native trees and shrubs.

"It's an unassuming entry – you don't get a sense of the dramatic views until you actually reach the house and walk inside," he says. "The owners liked the idea of a quiet entry where not everything is revealed at once. So we set out to create a sense of surprise,



Preceding pages, above and left Designed as a series of linked pavilions, this house incorporates a massive drystone wall that anchors the home to the landscape.

Facing page BE Architecture created an unobtrusive entry, so the spectacular views could be revealed gradually. The low, horizontal form of the house is a counterpoint to the slender trunks of the gum trees, which are a similar shade to the weathered cedar exterior.



whereby the building gradually unfolds and provides these special moments as it opens up to the rolling hills and the ocean beyond."

To enhance the effect, the design team created an understated entry to the house itself, with a door almost concealed within the cedar. The low horizontal design of the building, and the absence of large windows on

the side facing the driveway also serve to heighten a feeling of anticipation.

"The material palette was important. We liked the idea of a silvery weathered timber exterior that would not be ostentatious. Rather, we chose to celebrate the honesty of the craftsmanship, by detailing the cedar with shiplap and V-groove boards."

The design team also took a



lead from traditional rural properties, which often feature a cluster of buildings.

"The site lent itself to the idea of a series of connected pavilions, one of which would provide guest quarters, and another the master suite. This allowed us to break up the building and introduce pergola walkways as linking elements. The pavilions minimise the mass, downplaying the scale of the five-

bedroom house."

There is also another defining characteristic of the architecture on the more exposed side of the property – a massive drystone wall that runs the full length of the house. The wall is cut into the earth, simultaneously anchoring the house and countering the exposure of the site.

"This was a conscious intervention," says Piva. "We knew we

had to deal with a fall in the land, so decided to make it a clean drop, excavating to provide a lower building platform for the pool. It also means there is an element of surprise to the pool – it is an unexpected part of the view from the living area."

Stone steps lead down to the pool, with a 90° turn set within the wall.

"The turn around allows you

Above left and top The minimal material palette continues on the interior where polished stained concrete floors are teamed with blackbutt timber cabinets in the kitchen. Painted V-groove boards feature on walls and ceilings.

Above The master bedroom occupies a separate pavilion. Traditional radiators are a feature of the interior.

Far left Throughout the house there are direct sightlines to the view.



to experience the texture of the stone, and gives the wall a larger-than-life quality.”

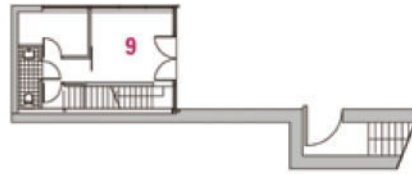
The link with the landscape continues on the interior, where all the rooms and walkways have clear sightlines to the views – glazing is aligned and clerestory windows and cutouts provide glimpses of the tree canopy and the sky. “There’s a little bit of a hierarchy to the interior,” says

the architect. “The roof above the living area is raised to enhance the sense of space, and conversely the ceiling above the kitchen drops down to contain this more intimate area.”

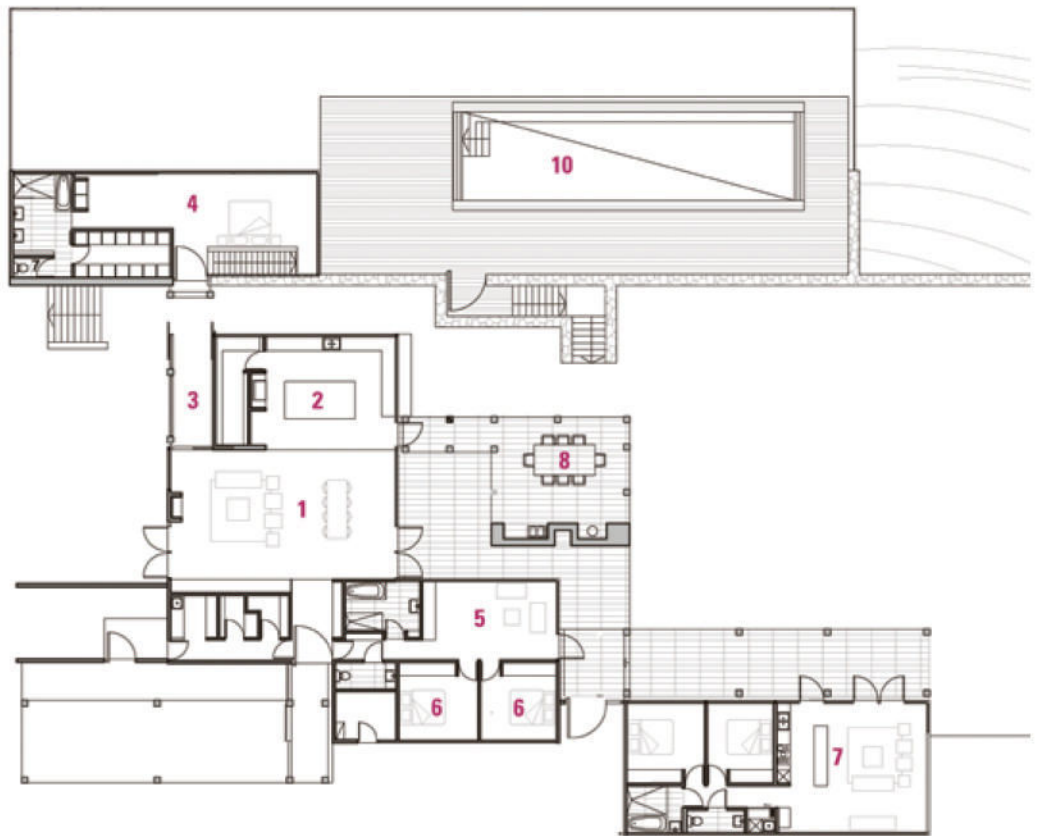
The material palette is a more refined version of the exterior – the V-groove timber wall lining is painted, the kitchen features solid blackbutt timber, and the flooring is polished stained concrete.



Lower ground floor



Ground floor



Living areas flow to an outdoor room within an open pavilion supported by large solid cedar columns and concrete. The ceilings of this pavilion and the pergola walkways feature cane screens beneath clear roof sheeting.

“The delicate cane creates a lovely soft play of light,” Piva says. “As with the house itself all the materials have been left to weather naturally.” ■

Architect Andrew Piva, Broderick Ely, Jonathon Boucher, BE Architecture

Builder Good Constructions

Kitchen manufacturer Creative Design Cabinets

Cladding, window and door joinery Western red cedar

Flooring Polished concrete with Keims Stain

Paints Dulux China White

Lighting Masson For Light

Pool The Pool Group

Outdoor fire Corten

Cabinetry Solid blackbutt; lacquered

Benchtops Blackbutt timber

Splashback Glass

Range Smeg

Ventilation Qasair

Refrigerator Fisher & Paykel

Dishwasher Bosch

Story by Colleen Hawkes

Exterior photography, entry and kitchen image by Peter Clarke; **other interior photography by** Trevor Mein

Above left and far left The massive stone wall reinforces the strong visual links with the landscape.

Legend to plans 1 main living area, 2 kitchen, 3 glazed walkway, 4 master bedroom, 5 second living area, 6 bedrooms, 7 guest house, 8 outdoor living area, 9 gymnasium, 10 pool.





Natural embrace

This lakeside bungalow by Design Workshop sits lightly on a sloping site, melding with nature

“The act of creation should not be the act of destruction,” says Shabbir Unwala, principal architect at Design Workshop. In this 8000 sq ft holiday home on the shores of Pawana Lake near Pune, the same adage rings true as the bungalow sits effortlessly in the land, in harmony with the surrounding landscapes.

Unwala explains, “We wanted to fit the house to the land. The two main landscape features are Pawana Lake, 400 ft below, and the Lohgarh fort, 300 ft above.”

Inspiration for the cantilevered triangular roof over the balcony came from the proximity of the lake, with the bungalow’s pointed profile designed to resemble a ship’s hull.

“Apart from the roof, there aren’t many structural highlights. We took a pretty straightforward approach, mainly concerning ourselves with creating beautiful spaces, framing the views, ensuring cross ventilation so the house breathes and not chopping and filling the land,” says Unwala.

The acre-and-a-half large site was left unspoiled during the course of the project. “I hate cutting and filling the land,” says Unwala, “So wherever we found level ground, that’s where we built,” he adds. Apart from respecting the contours of the land, even a small stream gushing through the property was retained in its original condition.

This delicate approach to the landscaping gave rise to an interesting layout. The house follows a linear plan but part of the house is at a lower level.

“This was because we kept the slopes at the site as they were. As the land was dropping, we were able to tuck the spaces in there,” Unwala explains.

The bungalow’s entry leads to a green courtyard, illuminated by a large glass skylight above. A

Left The dramatic triangular cantilevered roof of this 8000 sq ft bungalow by Design Workshop takes its inspiration from nautical design, mimicking the form of ships. The theme ties the home to the surrounding landscape as it is perched on a hillside above a lake.



Above The bungalow sits on a sloping site and shapes its form to the contours of the land. The dip towards the entry allowed Unwala to create a home theatre in the partial lower level.

Right The large balcony invites the house's inhabitants to soak up the beauty of the natural surroundings on both sides.



tree and potted plants lend an arboreal sensibility, continuing the tryst with nature even within the walls of the house.

Walking straight through this green courtyard leads one into the living room. This large space has an expansive bay window that allows for stunning views of Pawana Lake below. The furniture closely echoes the aesthetic around the house, in that the materials are organic, natural and quietly stylish.

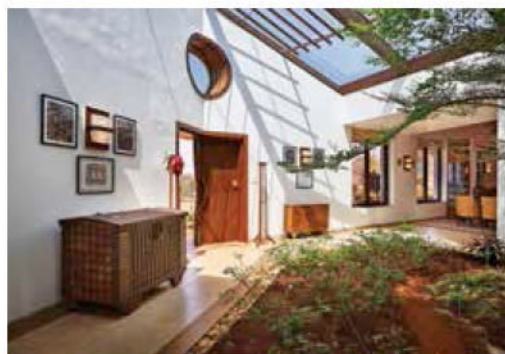
To the right of living room are the bedrooms and to its left are the dining, kitchen and children's room. The placement of windows on two, and



sometimes three walls of the bedrooms ensure that the rooms are thoroughly well-ventilated, capitalising on the westerly breezes that blow across the face of the mountain.

The master bedrooms both feature large four-poster beds. Elaborating on this idea, Unwala says, "While creating architecture, you're creating space. The house is a big box; within the box are smaller boxes. When you go in, I want the furniture to be an even smaller box, creating independent space. It frames a space so you're not distracted."

At the tip of the triangular structure is the large



Left Visitors to the house step in to a courtyard under a large skylight. The courtyard also contains an indoor garden with lots of greenery, furthering the connection with nature.





Left The living room is a large, relaxed space that invites residents to spend hours taking in the breathtaking views through the large, sliding glass windows.



Above and right For the bedrooms, Unwala followed a fusion decor theme - a mix of classical and modern. Burma teak has been used for the bed and the rooms were designed to be bright, airy and well-ventilated. Unwala ensured at least two sides of the rooms had large windows to let in light and breeze.



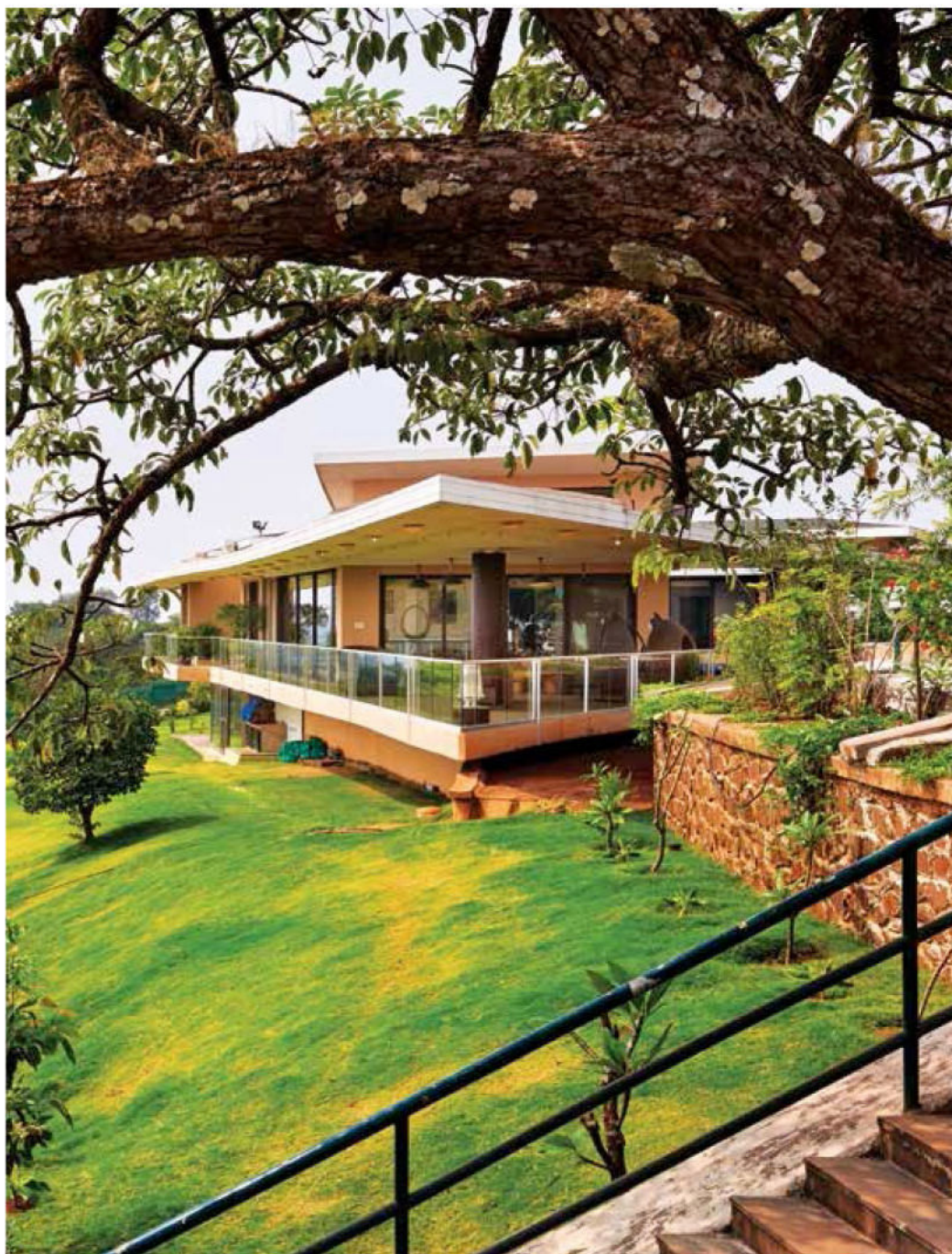


balcony, which is also a viewing gallery and lounge area for the house's residents. The balcony, with its panoramic and breath-taking views, is at the centre of the dialogue between the outdoor landscape and interior design. Comfortable lounge furniture, made from rattan cane and Burma teak, provide a comfortable and fitting ambience.

Speaking about the furniture, Unwala says, "Modern furniture would have looked out of place in this house. The idea then was to have comfortable furniture that goes with the look and feel. The materials are rustic but the styling is contemporary." Most

Above The soothing blue tones of the bathroom give the space a calm atmosphere. Unwala used travertine tiles in different colours for each bathroom in the bungalow.





Architect Shabbir Unwala; Design Workshop
Associate Architect Gauri S. Gorakhindi
Junior Architect Rijju Thomas
Structural Engineer Agharkar Consultants Engineers Pvt. Ltd.
Landscape Swati Aringle

Story by Dushyant Shekhawat
Photography by Hemant Patil

of the bungalow's furniture was purchased during shopping trips to Thailand.

A low-key interior style was always the intention. "Our aim is not create statements. We don't want people to be distracted from the abundance of natural beauty by forcing anything on the landscape," says Unwala.

The honest and simple approach is also visible in the material palette, which is a fairly straightforward mix. The bungalow is an RCC frame structure with brick walls and a plastered surface, the flooring is matte finish non-skid vitrified tiles throughout the

house, except the bathrooms, where Italian marble was used.

"What we are doing is evolving a complete typology of building on a mountain slope. Unfortunately, all architects are trained for urban spaces. We carry the sensibility of an architect from the city. However, my perspective is that nature should be preserved," Unwala states.

Unwala elaborates on this further, "Architecture is incidental. The whole idea is let nature speak and just give humans a shelter to appreciate the nature around them. ■

Facing page and above Nature and the scenery play a key role in the house's design. This sentiment continues in the bathroom (facing page) as the views provide a stunning backdrop. The space planning is done in such a way that the interiors connect with the outside at all sides.



Apartments

These city apartments with their modern and contemporary interiors provide a welcome break from the breakneck speed of urban life





Distinctly unified

By structurally altering this sample apartment in Raipur, Rajesh Pipaliya of Pipaliya In Design creates an unhindered space that embodies modernity

Preceding pages This sample flat in Raipur, designed by Rajesh Pipaliya of Pipaliya In Design is part of a residential complex by Onyx Vertica. The 2700 sq ft space makes space for living, dining and kitchen and four bedrooms.

Above The living room, designed in a grey colour scheme, is visually set apart from the dining area by a screen of metal chains. To counterbalance this, cove lighting in the ceiling extends across the dining area. An obstructing beam on the ceiling is camouflaged with the help of mirrors.

Facing page The dining area is surrounded by an informal lounge, balcony seating and the kitchen. A neutral colour palette and see-through curtains create an airy space that is adorned with bright lights.

Rajesh Pipaliya of Pipaliya In Design describes his latest project, a sample flat in Raipur, as a modern and functional space.

Spread across 2700 sq ft with four bedrooms, the apartment is situated on the second floor of an upcoming residential project by Onyx Vertica. Along with associate architect Meera Modi, Pipaliya has designed the house to suit the conventional lifestyle of the residents of Raipur while giving it a contemporary twist.

The fact that the project was a sample flat gave Pipaliya and his team the freedom to

design with no specific instructions, except to create an impactful house with a luxurious appeal.

"The design is simple, colours are soft and the style is elegant. Raipur is not used to subtle homes like this, so it's a great way to introduce people to a more international and contemporary form of design," says Modi.

From the original box-like structure to the current free-flowing space, the flat went through a series of structural changes that largely involved breaking down walls in almost every room.







“The flat was a closed, narrow one with hardly any natural light. So we decided to break down walls, get some light inside and bring about a sense of wholesomeness,” explains Pipaliya.

The public spaces, comprising the formal living room, prayer room, dining, kitchen and informal TV lounge, stand at the centre of the apartment with four surrounding bedrooms. All rooms look into the bright dining area, the highlight of which is the illuminated kitchen counter made out of onyx marble. With three large balconies, natural light is now abundant in

this residence.

One of the biggest challenges for the design team was to convince the builder to permit them to break down walls between rooms. To compensate for this, Pipaliya opted for understated visual obstructions that would set areas apart. Thin metal chains hang between the formal living room and dining area, while a glass panel cordons the kitchen from the dining area.

The design team decided to go for more concentrated artificial light to bring the carefully selected accessories into focus. Integrated

Facing page The highlight of the home is the gleaming L-shaped kitchen counter that is made out of onyx marble and illuminated from below. Glass barriers break the unrestricted continuity, provide seclusion in the kitchen, and ensure that the visual connectivity remains unhindered.

Above The minimalism in the rest of the house is replicated in the kitchen as well. White and grey cabinets and drawers stand on a tiled floor, throwing light onto the latter.



Above Blue walls, a quirky bed and colourful upholstery adds a sense of exuberance to the children's bedroom. Mirrors and sleek surfaces make the space look more spacious, while limited accessories and corner lighting draws attention to every corner of the room.

Facing page Marbled bathrooms have been designed either within or outside each of the bedrooms, reflecting the most optimum use of materials. This bathroom has been done up in grey, with white fittings and a glass shower area.

cove lighting across the living and dining room ties these spaces together, while clustered lamps in the rooms throw soft light into the nooks and corners.

To break the monotony of muted hues, Pipaliya has opted for more playful colours in the bedrooms. Each room has a definite colour palette that not only differentiates them, but also echoes the potential tastes of its residents

Lightweight and requisite furniture dots the house, adorned with complementary upholstery. The use of glass, mirrors and sleek units

creates the illusion of larger spaces throughout the apartment.

"You may give a house a certain form, but function has to follow. Originally, there was no adequate space utilisation and integration in the house but we have tried to bring in oneness with our material and colour schemes," says Pipaliya.

The absence of even a single white wall reiterates Pipaliya's vision to create distinct areas within the home, while his well-balanced design approach smoothly integrates all the areas together. ■





Above The master bedroom uses tints of nude, beige and faun. The feature wall has interwoven fabric panels adorned with an oxidised metal jaali which serves as a grill and also provides natural light during the day.

Right One of the key bedrooms in the house, this room has been given a brown and black tone, which is showcased in the printed feature wall, the bed, and the accessories.

Facing page In this bathroom, imprinted marble adds drama to an otherwise simple space. A large mirror reflects the features of the bathroom, making it seem more spacious.

Story by Tina Thakrar
Photography by Ravindra Kanade



Interior designer Rajesh Pipaliya; Pipaliya In Design
Builder Onyx Vertica
Tiling Kajaria
Wallcoverings Shreeji Innova, Pure Concepts
Paints ICI, Asian Paints
Lighting Hybec, Floss
Heating Mitsubishi
Furniture Natuzzi, Dickson
Window Geeta Aluminium
Bath Kohler
Basin Kohler, Toto
Taps Jaquar, Kohler
Shower Jaquar
Bed Linen D'Décor





A perfect fit

By merging two apartments, designers Saahil Parikh and Nupur Shah give this residence a distinctive design stamp that is not overt yet leaves a lasting impression on the senses

Situated in Mumbai and spread over 1300 sq ft, this residence, by interior designers Saahil Parikh and Nupur Shah of We Design Studio, is an amalgamation of two adjacent apartments.

Parikh adds, "Initially, there was a two bedroom apartment and a one bedroom apartment. We broke down the wall in between and merged the two to give shape to this residence, which now has a living room, dining, kitchen and three bedrooms."

The merging of living rooms of both the



apartments finally led to a L-shape living room that posed a challenge for Parikh and Shah. The new living room has multiple columns and beams, which couldn't be broken down. Also, the space became more rectangular and linear.

"We couldn't do anything about the beams or the shape of the area, so we used it to our advantage. We designed the seating around these beams and gave the clients a divided seating system on both ends. A long sofa has been designed on one side, while along the

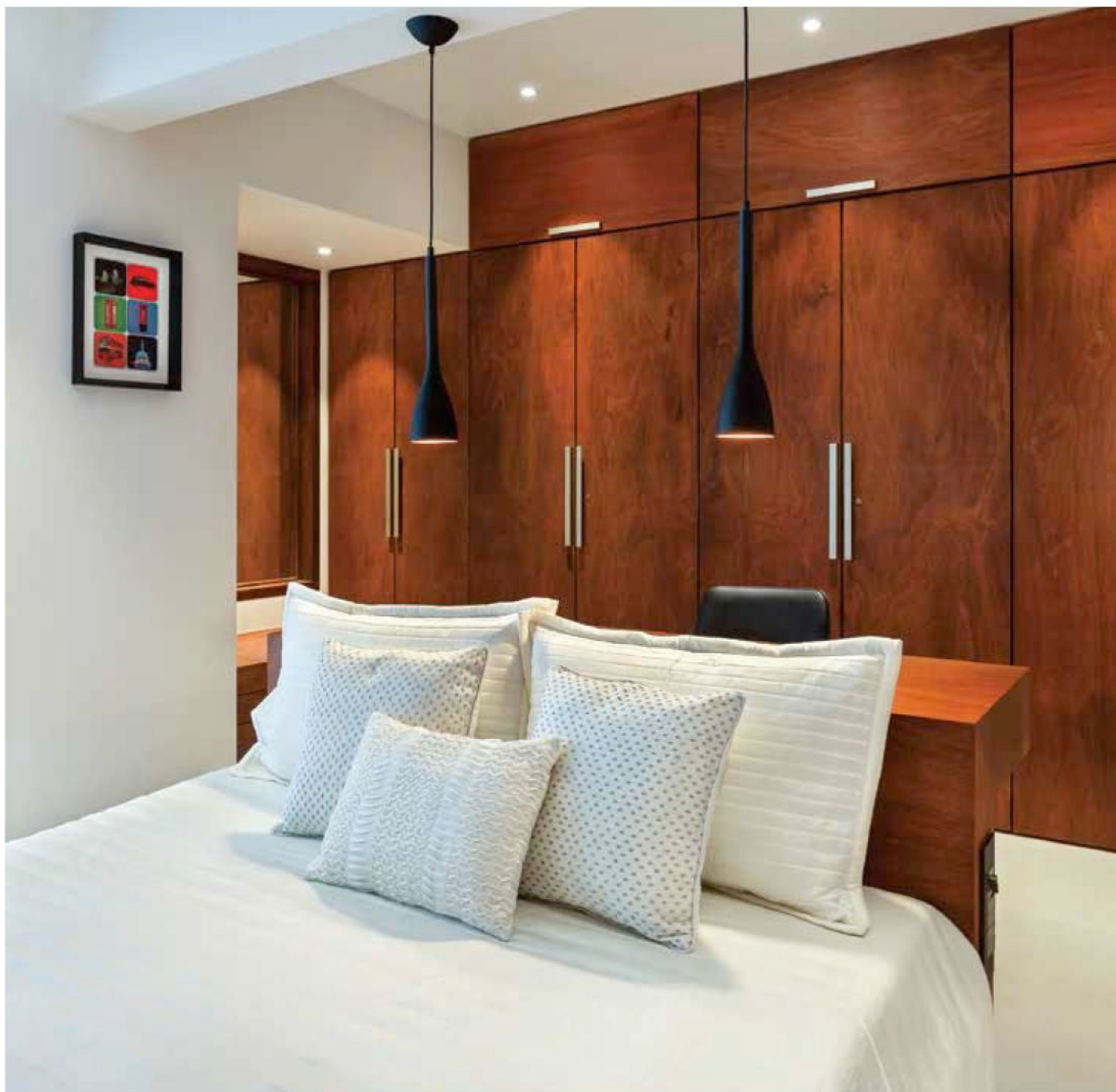
window, we used the ledge to create another seating space," adds Parikh.

Generally, in living rooms, the seating is designed to look inwards, however, the designers choose to give the seating areas an outward look.

Parikh adds, "Though the house doesn't have a great outside view, we still placed the furniture in such a way that looks outward. We created long open windows and used green elements on them to give it an enhanced appearance."

Above The living room of this 1300 sq ft apartment is a linear space that allows for multiple seating options. Saahil Parikh and Nupur Shah of We Design Studio created dual seating, both looking outwards to combat the challenge of the beams and the columns. The sofa is from Red, Blue & Yellow, whereas the seating on the window has been custom-made by the designers. The cycle, mounted on one of the walls, belongs to the owners is the one that they rode while they were staying in London.





The owners of the house have recently moved from London and when they contacted Parikh and Shah to design their house, they were clear that they wanted a comfortable and clean design that would be low on maintenance but would still be relevant and in tune with their aesthetic sense.

Parikh adds, "We like to design in a very controlled manner and do not like to give over-the-top interiors. Even for this apartment, we have kept a very neutral look and have added colour in spurts through accessories

or artworks." He also says, "We have used very simple materials like plywood and teak to bring in a timeless appeal to the space."

The dining, on the other side of the living room is again an open area that further leads to the three bedrooms. We Design Studio specially customised the table and chairs for this area.

"Over the years, the owners have collected art and we have used the same to bring in more character as well as colour into the areas," adds Parikh.

Facing page The dining is located on the other end of the living room. The table, customised by We Design Studio, is in teak wood that has been polished using linseed oil. The windows are also in teak wood. The owners, through their travels, have collected art and seen here are three caricatures of Picasso prints, while the black, red and white painting is done by a Kolkata-based artist.

Above In order to avoid the overhead beam, the bed has been placed in the centre of the master suite while the dressing area has been designed behind it.





The design of the master suite was yet another challenging part for the designers.

They combined the bedroom and the kitchen of the one bedroom apartment to give shape to the master suite. Though this gave them a lot of space, the columns again posed a problem.

“Through the master suite, we have created a private sanctuary for the owners,” says Parikh.

The bedroom is a spacious area with a mini library, study and a dressing area. The bed

has been placed in the centre of the room to avoid the overhead beam while the adjacent window ledge has been extended to make way for a mini library. The headboard of the bed gets extended behind and becomes the study area for the owners. The dressing has been designed behind the study, which also leads to the bathroom. ■

Story by Kamna Maliik
Photography by Kunal Bhatia - Studio KB

Facing page As the kitchen and the room of the one-bedroom apartment were combined, Parikh and Shah got additional space in the master suite. Seen here is the study that has been created as an extension of the headboard.

Above The master bathroom follows the same colour theme as the bedroom and to maintain a sense of continuity, similar pendant lamps have been used in the bedroom as well as the bathroom.



Bathroom & Kitchens

Proving even the small things matter, these bathrooms and kitchens elevate the standard of living of homes





Makeover magic

Keeping an exposed brick chimney intact not only melded the traditional with the modern in this renovation, it also helped meet heritage requirements

Preceding pages The original double-sided fireplace in this renovated villa has been retained and is now a feature of the master suite.

This page and facing page above A bank of modern cabinets lines one entire wall of the bedroom. Futura plywood with an exposed endgrain defines the edges of the cantilevered vanity. The woodgrain has a subtle warmth that complements the exposed brick.

Traditional villa-style homes in older areas where there is a conservation overlay can make renovations challenging.

But heritage requirements can also turn potential negatives into positives as this project demonstrates.

Architect Chris Holmes of CAAHT Studio Architects says the master suite was probably a bedroom or living area in the

original house – it has a double-sided fireplace on an internal wall.

“At some stage in the 1980s the fireplace was exposed and painted white. Because the local heritage requirements demand that the top of the chimney remains unaltered on the outside of the house, it was easier to keep the fireplace, than rebuild a new structure within the roof to support the bit on top.”

Holmes says the space was

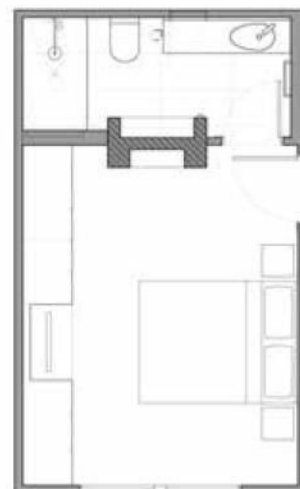
gutted and the white paint soda-blasted off the bricks.

“The bricks have a visual warmth and a rough texture that introduce a rustic feel. This contrasts the sleek, contemporary look of the bank of cabinets that line one entire wall of the bedroom. The owners, who worked closely with our team on the design, enjoy the juxtaposition and the sense of history provided



Architect Chris Holmes, CAAHT Studio Architects (Auckland)
Builder Watt Building
Cabinetmaker Haute Design
Vanity top Plytech Futura HPL Plywood
Basin Victoria + Albert Napoli vessel basin from Robertson
Taps Hansa Hansastela
Shower stall Haynes Glass
Shower fittings Grohe
Toilet Parisi Envy from Robertsons
Heated towel rail Vega
Mirror Haynes Glass
Towel hooks and toilet roll holder Emco Loft
Tiles Heritage Tiles
Lighting LightPlan
Bathroom ventilation Rinnai I-Heat and Simx Extracts
Hot water system Rinnai
Blinds Kresta Blinds
Drapes Linen by seamstress Mei Huang
Bedroom fan Big Ass Fans

Story by Colleen Hawkes
Photography by Jamie Cobel



by the fireplace.”

To retain the proportions of the room visually, the cabinets stop short of the ceiling and there is LED uplighting above.

“The eye reads the room as being the size of the original space,” says Holmes. “This means the symmetry is maintained in respect of the centred positions of both the fireplace and the bay window.”

In the ensuite bathroom, the other side of the fireplace incorporates glass shelving, which offers another juxtaposition of light versus heavy and modern versus traditional.”

Here both light and space have been maximised. A low ceiling compresses the entry, containing the area around the vanity. But a new shaft that extends up to a skylight on the gabled roof

explodes the rest of the space visually, creating a light-filled void above the shower.

“The skylight relieves an otherwise very tight space,” Holmes says. “This end of the room is bathed in natural light by day, and by night you can see the stars. It is further defined by a change in the wall tiles. Subway tiles signal the shower as a wet room and reinforce the verticality.” ■

Above The plan of the suite shows the centred positions of the fireplace and window.





Laid-back living

Wrapped in yellow birch ply, the master suite on the first floor of this new house continues the relaxed, finely crafted look of the rest of the interior

Just as a holiday home will often reflect its location, so was this new house designed to maximise a beachside setting.

Architect Pat de Pont of Strachan Group Architects (SGA), who worked on the project with architect-owner Rachael Rush, says the use of simple, pared-back materials enhances the beach aesthetic.

"The walls throughout the

house are lined with yellow birch ply that has been very finely crafted" he says. "Similarly, the built-in furniture is in birch."

To capture the best views, the master suite is positioned on the first floor, beneath a high gabled roof.

"The suite was based on the concept of a pavilion – a single soaring ceiling floats above the entire suite, and the bedroom

and bathroom are fitted out like pieces of furniture that sit within this space. To maintain this sense of a pavilion, the wall that separates the bedroom from the bathroom has a large triangle of glazing at the top, so the ceiling plane runs right through."

In the bathroom, the ply on the walls is contrasted by dark basalt floors, a matching vanity

Facing page and above This new house near the beach is designed to open up to the outdoors. In addition to the full-height pivot doors on the ground floor, there is a large Shugg window on the upper level that turns the master suite into a verandah. The house is fully lined with yellow birch plywood, and features built-in birch cabinetry.





Architect Strachan Group Architects (SGA) with Rachael Rush; project team – Dave Strachan, Pat de Pont, Jessica Knight, Rachael Rush

Builder Bonham Builders & Management
Vanity cabinetry Birch Elite ply by Wackrows Joinery

Hardware Blum hinges; Madinoz handles

Vanity tops Black basalt slab from Artedomus

Bathtub Victoria + Albert Barcelona

Basins Apaier Globe Vessel in Starry Night

Taps Gessi freestanding bath mixer; Dornbracht Meta on basins

Shower stall Custom by SGA with black anodised aluminium and slatted duckboard over aluminium tray

Shower fittings Hansgrohe Axor Stack

Toilets Duravit Darling New with Tropea cisterns

Flooring Honed black basalt

Lighting Inlite

Story by Colleen Hawkes

Photography by Patrick Reynolds

top and white fixtures, which include a freestanding bath.

“The handbasins are also individual elements. Each basin is literally a bowl on a bench – a vessel placed within the space.”

“Glazed doors in front of the louvres can be opened, effectively creating an outdoor bathroom. In the bedroom also, there is a large Shugg window. The top of the window drops

down to form a balustrade, so the bedroom becomes a verandah. Here, the exterior louvres are placed at 90° so they control the sun but don’t block the view to the sea.”

The family bathroom has its own direct connection with the outdoors – it opens to a courtyard. Even the timber decking-style flooring blurs the line between inside and out.

Exposed concrete walls and a slatted timber bench for the handbasin reinforce the seaside home aesthetic.

“This bathroom is designed so the family can come straight in from the beach and shower off the salt and sand before entering the rest of the house,” says the architect. “There is also an outdoor shower that serves a similar purpose.” ■

Left Operable louvres provide filtered sunlight and privacy for the master bathroom.

Above A family bathroom on the ground floor opens to a courtyard, and is positioned so the family can come straight in from the beach to shower. In keeping with the seaside home aesthetic, the room features exposed concrete block walls and a slatted timber bench for the vanity. As with the master bathroom, the mirror and cabinets are recessed into the walls.





From the inside out

Part of a modern extension to an Edwardian cottage, this kitchen opens up to the outdoors with large doors and awning windows

Updating an older home to suit modern living can require a ruthless approach. And most often, it's the earlier add-ons and renovations that need to go. That's exactly what was needed for this project, says architect Julie Firkin, who designed a two-storey extension to an Edwardian cottage.

"There was a lean-to added in the 1970s that needed to be demolished," she says. "It took up too much of the small site and was in bad shape – and the living areas were very cramped."

Firkin says the kitchen needed to be central to the design. The owners, who are very keen cooks, wanted to be able to keep an eye on their children playing, both inside and out, while they were working in the kitchen.

"They also wanted a sustainable design, so we teamed natural timbers from a renewable resource with concrete. Other passive design features, including a cantilevered upper level, help to ensure the space is warmed by the sun in winter, yet shaded in summer."

Because the addition has two levels, the

Facing page Solid silvertop ash features throughout the interior of this new addition to an older home, designed by architect Julie Firkin. The timber is teamed with concrete floors, a concrete breakfast bar, and copper light pendants.

Above Designed for a family with three children – soon to be four – the kitchen is command central. The owners can keep an eye on the family from the kitchen, no matter whether they are playing inside or out.





Architect Julie Firkin, Julie Firkin Architects
Builder Overend Constructions
Cabinetry Solid silvertop ash wood; Laminex Ash White; coloured glass from Axxess Glass
Benchtops Solid honed black granite from Parthenon
Splashback Dechirer Hexagon Moasia Decor from Urban Edge Ceramics
Sink Abey Lago from Rogerseller
Taps Fantini from Rogerseller
Flooring Mentone Mini Mix concrete topping in Snowstone with Quartz, with hydronic heating
Lighting Rastaf recessed LED downlights from Artemide; Mr Copper pendants by Kate Stokes from Tongue & Groove
Oven, cooktop and ventilation Smeg
Refrigeration and dishwasher Miele

Story by Colleen Hawkes
Photography by Christine Francis

overall footprint could be minimised, creating space for a deck and grass. The kitchen, tucked beneath the cantilever, has large awning windows with gas struts that open up to this outdoor living area.

"The indoor-outdoor connection is great for entertaining," says the architect. "The counter has already been used as a soup kitchen and an ice-cream bar."

In keeping with the exterior of the addition, the kitchen cabinetry is crisp and contemporary, rather than rustic and busy.

"The solid silvertop ash joinery has a clarity that makes it simple and soothing, yet is also warm and natural," says Firkin. "We teamed with this honed black granite benchtops and an expressed concrete breakfast bar and floor." A timber-wrapped box-like element accommodates the refrigerator and pantry. The low cabinetry is in white laminate.

Other features include colourful green and blue glass cabinets in front of the windows, which cast an inviting glow throughout the space. ■

Left Large awning windows with hydraulic gas struts open up the kitchen to the outdoors – food can be served directly from the counter. The overhead cabinets in front of the windows feature blue and green glass.

Above The contemporary extension includes a cantilevered element and a large overhang that shade the kitchen and dining area in the summer. In winter the space can be warmed by the sun, which is lower in the sky. The renovations included the addition of a modern bay window to the living room within the old part of the house, which is on the left in this image. Handpainted glass windows on the upper level were created by the sculptor brother of one of the owners.



Modern Commercial Properties

Take a look at how intelligent design
is electrifying commercial spaces



From ship to shore

The new Clyde Quay Wharf development pays homage to the site's maritime heritage, while maximising the spectacular location



Preceding pages and below The new Clyde Quay Wharf development, developed by Willis Bond & Co and designed by Athfield Architects, has a form reminiscent of a large ship. The design references the original Overseas Passenger Terminal that occupied the wharf site for several decades.



Waterfront regeneration in Wellington has taken a huge leap forward with the completion of the Clyde Quay Wharf development. And it's not just that the development provides the missing link on Wellington's waterfront promenade – it's also about the creation of a vibrant, mixed-use urban precinct and a landmark building on a heritage site.

Clyde Quay Wharf, developed by Willis Bond & Co and designed by Athfield Architects, replaces the former Overseas Passenger Terminal, which had been a Wellington Harbour landmark for many decades.

Mark McGuinness, Willis Bond & Co managing director, says the company's underlying objective for all its inner-city, mixed-use developments is to build "vibrant and sustainable communities that will stand the test of time".

"The prominence of this site and its proximity to the water made the design and quality of paramount importance," he says. "We also had to consider the public nature of the wharf area together with the premium residential environment – these two elements needed to co-exist in an appropriate and positive manner."

Director Ian Dickson says the former terminal had become something of a white elephant, no longer suited to the large cruiseliners that come into the port over the summer.

"The building did not have a heritage rating and it had slowly deteriorated over the years," Dickson says. "It was used for industrial storage, with a function centre on the upper level."

"But because it had been such a significant part of the waterfront, the resource consent required the new building to acknowledge and respond to the heritage wharf and the original building. This meant the height and scale of the new structure needed to echo the distinctive long, low proportions of the former passenger terminal."

Dickson says the brief also called for a design that would celebrate the prominent site with an integrated building-landscape response.

"We had to provide a robust, commercially viable amenity that respected the parent structure, while supporting and complementing the public use and enjoyment of the precinct."



The design solution consequently presents a new building founded on the existing wharf structure, which was extensively repiled. The building provides 76 high-end apartments on the upper levels with a mix of retail and food businesses and maritime amenities at the wharf level. A new carpark was developed beneath the wharf – the work was combined with the wharf strengthening and repiling.

“In keeping with the local requirements, the design accentuates and strengthens the gestures established by the existing Overseas Passenger Terminal, creating strong gateways to the harbour and city,” says Dickson. “The wharf level remains a public space with pedestrian access, and is integrated with other parts of the wharfscape and into the wider Wellington promenade.”

The contemporary architecture is informed by various historical and nautical references. The building incorporates the form of a ship’s hull, structural ribs and decks. At the front, the ship’s “prow” is as bold as the prow on the original building, while the “stern” is reminiscent of the

superstructure of a large ship.

“There were height restrictions for the entire building, however the elevated south end gives it a slightly different feel – it’s an anchoring point that enhances the overall look of the structure,” says Dickson.

Freestanding white shade canopies in the public areas have a distinctive aerodynamic form that is also fitting for the location. They are designed to deflect the strong wind off the harbour while providing privacy, both for people on the wharf and for residents in the apartments above.

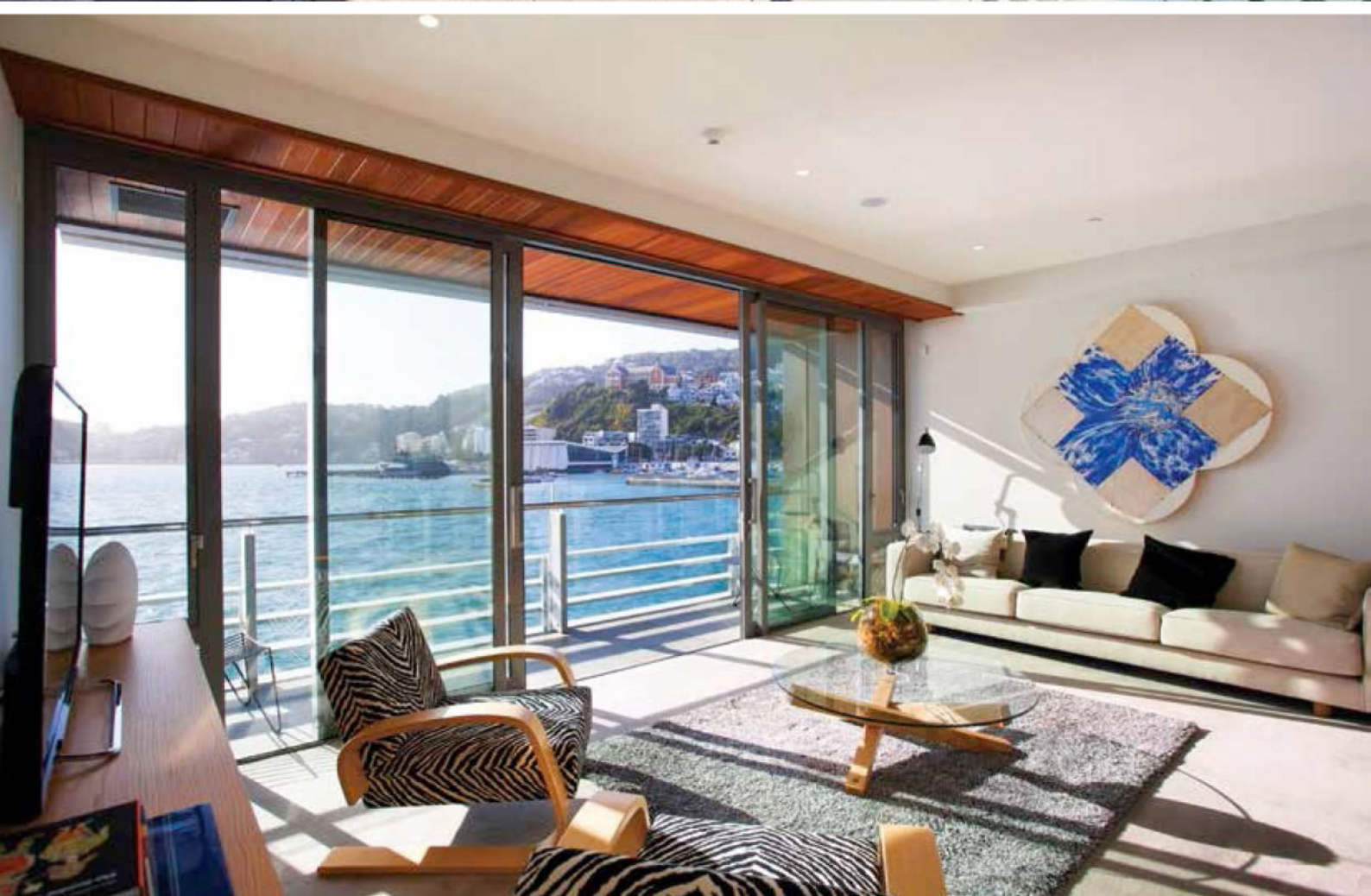
The salt-laden winds were a key factor in the design and choice of materials throughout the development. Materials and colours were also selected to highlight the forms along the building’s length – providing variation and articulation while still allowing it to read as a cohesive structure.

“The white colour of the prow at the north end of the wharf allows this element to appear light and floating, while materials in the central hull accentuate modulation through the body, and the south

Above The white “prow” of the building and the shade canopies below are designed to deflect the wind on the exposed northern end of the building.

Right Because there is public pedestrian access right around the wharf, privacy concerns have been addressed in several ways. The shade canopies provide privacy from above and below for both visitors and residents. There are also fixed louvres on the side walls of the end apartments for added privacy.





Left Cedar-lined soffits bring a natural warm look to the apartments. In some places, the cedar extends through to the interior. All the materials used on the exterior – from the cladding to the handrails and bolts – were chosen to resist the long-term effects of the salt-laden winds.

Below left Space has been maximised in all the apartments, with services concealed within bulkheads where required.

Below Clyde Quay Wharf incorporates a number of shared amenities for residents, including this luxury theatre.

end reads quite separately,” says Dickson.

Pre-weathered zinc clads the large fin-like elements on the side of the building – it was chosen for its durability and consistency of finish. Natural aluminium was also used for the roofing. Concrete edge beams were left exposed where possible, and the team also specified aluminium window systems with a white, powdercoated, extra heavy-duty coating system, stainless steel handrails, and cedar wood soffits.

Wherever possible, items were salvaged from the old building and wharf, including the original spire, which has been conserved and mounted on the centre of the new building. Several large mosaic artworks and a long-forgotten world clock have also found a new home in the building. And hardwood timber from some of the old piles now features in the fishing jetty at the end of the wharf.

The interior architecture was influenced by both the location and the need to keep to height restrictions. Dickson says Athfield Architects worked closely with other consultants during the design phase to co-ordinate the building form, apartment layouts, structure and services to ensure floor areas

and ceiling heights within the apartments and tenancies were maximised.

“We also created eight separate lift and stair cores down the length of the building, which enabled many apartments to run the full width, with exposure to views in both the east and west.”

Colours and materials on the interior reference the views out to the sea, shoreline and sky. The carpets in the shared spaces, designed by Dilana and Custom Carpets NZ, reflect marine and coastal elements. A sense of warmth was also created by extending the cedar timber soffits through into the apartment interiors – this is another detail carried over from the original building.

Athfield Architects says the success can be attributed to a great team effort, notably the close collaboration between all parties, including Willis Bond & Co, the main contractor LT McGuinness and other consultants.

Mark McGuinness also says the completed building has succeeded on every level, creating a vibrant and exciting urban precinct where residents and visitors alike can enjoy the very best that Wellington has to offer. ■



Project Clyde Quay Wharf, Wellington
Developer Willis Bond & Co
Architect Athfield Architects Limited
Services engineer Beca
Structural engineer Dunning Thornton Consulting
Fire engineer Holmes Fire & Safety
Acoustics consultant Marshall Day
Planning consultant Urban Perspectives
Surveyor Spencer Holmes
Facade peer review Aurecon
Traffic consultant Aurecon
Heritage architect Archifact
Main contractor LT McGuinness
Glazing, balustrade Viridian
Glazing, aluminium window, shop front and roof light systems

Wight Aluminium
Zinc cladding VM Zinc Pigmento Brown zinc from Wakefield Metals, fabricated and installed by Aquaheat Classic Metal
Precast concrete Stresscrete
Lifts Otis Elevator Company
Louvres Insol
Roller doors and shutters Metalbilt Doors
Doors Hallmark
Proprietary hardware Sopers MacIndoe
Interior timber flooring Ekowood
Appliances Miele
Floor coverings Christie Flooring

Story by Colleen Hawkes
Photography by Jamie Cobel

Mamma mia

Jamie's Italian in New Delhi is a delightful mix of colour, materials and warmth reflecting the celebrated chef's personality



With over 40 restaurants worldwide, the Jamie's Italian brand is synonymous with serving popular Italian food in a warm and accessible environment. Its latest restaurant in New Delhi stays true to its roots by carrying forward the ethos of the international brand.

The design and build of the restaurant was a close collaboration between UK-based architects Stiff & Trevillion, multi-disciplinary design practice Studio Lotus from India and the international design team from the Jamie Oliver Restaurant Group.

Located in the Ambience Mall, Vasant Kunj, this 3500 sq ft place was originally a retail shop. While major structural changes were not carried out, the original L-shaped layout with its narrow frontage was kept and used adroitly; minor and necessary interventions were made to address the new intent for the space. Zones were marked out within the area to create different pockets of seating, which would be active during different times of the day.

Beginning with the entrance, the brand's iconic signage has been imprinted on reclaimed timber







"PAPPARDELLE PESTO" £4.95
HOMEMADE WIGGLY PAPPARDELLE TOSSED
WITH FRESH BASIL PESTO, COURGETTE, GREEN
BEANS & FINISHED WITH VEG. PARMESAN.
X
"ITALIAN PAVLOVA" £5.50
GOOEY MERINGUE WITH ZESTY MASCARPONE
TOPPED WITH FRESH SWEET STRAWBERRIES &
MINT //

DRINKING MENU FROM
Gin & Tonic £5.50
Vodka & Tonic £5.50
Liquor (Vodka, Gin, Rum, Whisky)
£6.50
Long, Long Strawberry &
Orange Juice

Preceding pages The flagship restaurant of Jamie's Italian, designed by UK-based architects Stiff & Trevillion, Studio Lotus from India and the design team of Jamie Oliver Restaurant Group recently opened its doors in New Delhi.

Facing page and below Hand cast cement tiles and white Indian marble, furniture pieces and different textured walls, fluidly blend and divide the seating areas in the restaurant along with furniture pieces. A criss-cross ceiling trellis partially hides the exposed utility services in the ceiling.

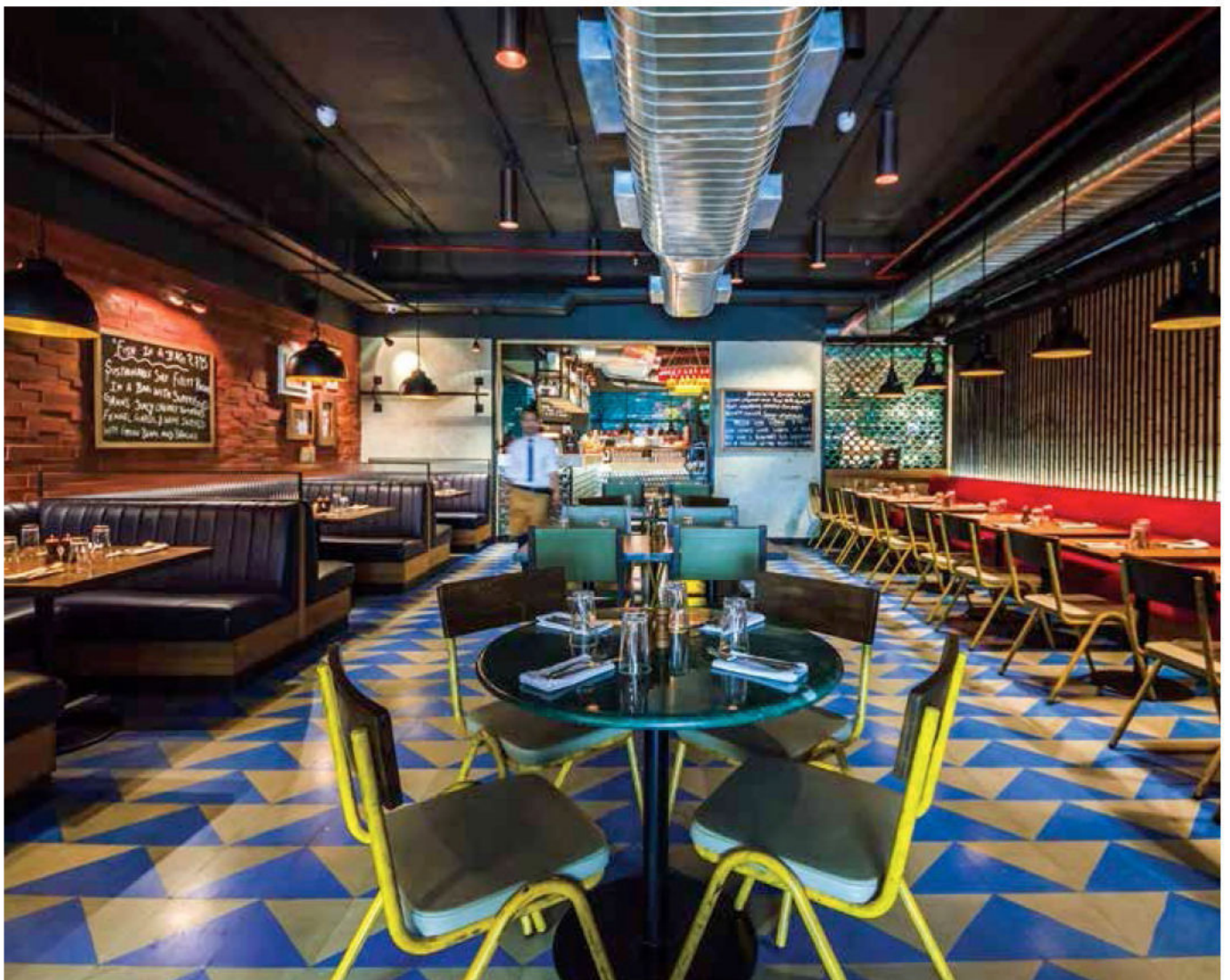
using a metal stencil and blowtorch. The frontage utilises the narrow expanse of the original structure to its advantage and slides open the vibrant interior to draw in the passing crowd. Next to it, menus have been in framed and hung in antique brass.

In keeping with the character of Jamie's Italian, the kitchens in the restaurant are open to the diner. Each zone in this 135-cover restaurant is anchored by a part of the kitchen, which heightens the diner's experience. At the right of the entrance is a pasta prep station, where the chef makes fresh pasta everyday; the bar and the anti pasti counter extend the kitchen experience into the heart of the space, where the pizza oven and the full cook-line are on display.

For those diners who would prefer to dine in private away from the bustle of the kitchens, an enclosed space has been created and tucked away

in the far end of the restaurant. The multiple seating pockets created in the restaurant fluidly flow into each other, but are distinguishable by their colour palette and furniture pieces. The material palette for the restaurant is vibrant and highly tactile. All the materials were sourced locally and a key point of focus was to use only natural materials that age well.

A rich diversity of colours was brought into the space by utilising just the quality and textures of different materials. Hand-cast patterned cement tiles have been laid on half the floor and a heringbone in white Indian marble on the other half of the flooring become a graphic canvas and a spatial divider. The wall finishes transition from reclaimed timber to lime plaster to hand glazed ceramic tiles and red terracotta wall tiles – each finish adding its own colour and texture to the space. These





Left A lattice framework made from reclaimed timber serves a dual purpose, concealing the ventilation ducts and anchoring the light fixtures.

Below left An assortment of photographs and a blackboard displaying the specials of the day adds comfort and charm to the space.

This page The material palette of the restaurant is vibrant and highly tactile. The hand glazed ceramic blue tiles juxtaposed against a grey wall along with the reclaimed pieces of furniture are integrated seamlessly into the working kitchen and are used as display for the fresh local produce.

rustic materials sitting against the backdrop of the exposed ceiling and industrial details of all the mild steel shelving bring a strong visual contrast in the space.

The assortment of furniture in the restaurant was all custom designed using Indian leather, wood and metal. The quilting techniques on the booths and banquettes bring in some classical details to the space while the bold colours bring in an element of fun. Hardwood and Indian marble tabletops bring warmth to the dining experience.

Pieces of reclaimed furniture from old ware-

houses found across the city dot the restaurant. All the shelves are dressed with Jamie Oliver merchandise and food produce that is used by the chefs. Inclusions such as a blackboard displaying the daily menu and specials add that final touch of charm to the space.

The lighting in the restaurant is done entirely through a variety of industrial craft lamps that create pools of light to highlight specific features of the space. The restaurant also holds two feature chandeliers made using cylinders of glass bangles in warm colours. ■







Left Custom-made 3D patterned stone tiles clad the front of the bar and anti pasti counter. One of the two customised chandeliers in the space, created using glass bangles in warm tones of red and yellow.

Location New Delhi

Owners Dolomite Restaurants Pvt Ltd

Design concept Stiff + Trevillion (UK)

Local design team Studio Lotus (India)

Design team Mike Stiff (S+T), Richard Blandy (S+T), Joe Nunn (S+T), James Hogan (S+T), Asha Sairam (Studio Lotus), Kristel Sequeria (Studio Lotus), Yunus Maniyar (Studio Lotus), Jack De Wet (JII), Oisin Cleary (JII)

Interior fitout DNB Contractors

Loose furniture Khurana Steels

MEP consultants Abid Hussain Consultants

Story by Moshita Prajapati

Photography by Nivedita Gupta

Trick of the light

The composition of this new contemporary art gallery is reminiscent of a 3-D jigsaw puzzle – it springs from the need to let in natural light while protecting the artworks



Below Te Uru Waitakere is a new art gallery adjoining Lopdell House, a heritage-listed building in Titirangi, Auckland. The front facade of the new gallery is pulled back from the street to lead people into the main entry, and to bring natural light into teaching spaces on the lower levels. The stair bridge on the upper level crosses to the rooftop terrace on the old building.

Planning an extension to a landmark heritage building in the 21st century is all about respect, not replication. But the design of the new contemporary art gallery to be built alongside historic Lopdell House in Titirangi, Auckland also presented other challenges, says architect Julian Mitchell of Mitchell & Stout Architects.

“Clearly, the modern building needed to sit comfortably beside the heritage structure, while presenting a new architectural expression,” Mitchell says. “But we also had to work with a very steep site that has a three-storey drop-off from front to back, and a relatively tight footprint.

“There was also the challenge of the light. Modern architecture is all about the way a space

responds to natural light – as architects we are always looking for ways to open up an interior to the light. Art curators, however, request closed-box gallery spaces that they can light artificially. This was one of the key reasons that Lopdell House, with its abundant large windows, was unsuited to provide the required gallery spaces.”

All these factors helped to determine the design solution. This was aided by the architects’ earlier involvement with the restoration and earthquake strengthening of Lopdell House, which is owned by Auckland Council and administered by the Lopdell House Development Trust.

Mitchell equates the building to a 3-D jigsaw puzzle of interlocking forms, with deep fissures and



skylights designed to bring natural light deep down into the interior.

"It's a fairly square site, and subsequently a square building, but one of the walls on the front elevation is pushed back from the street to allow natural light to penetrate the teaching spaces on the lower levels," the architect says. "The wall on the opposite side of the entry curves around towards the door, so it feeds visitors into the building. Pulling the facade back from the street, and introducing the curved wall was also a way to give the building a sculptural form."

The gallery is the same height as the heritage building, and features a similar band across the top of the flat-roofed street elevation.

Mitchell says the choice of cladding was long debated, and resource consent was gained for the use of green, pre-patinated copper, which has a lifespan of 200 years.

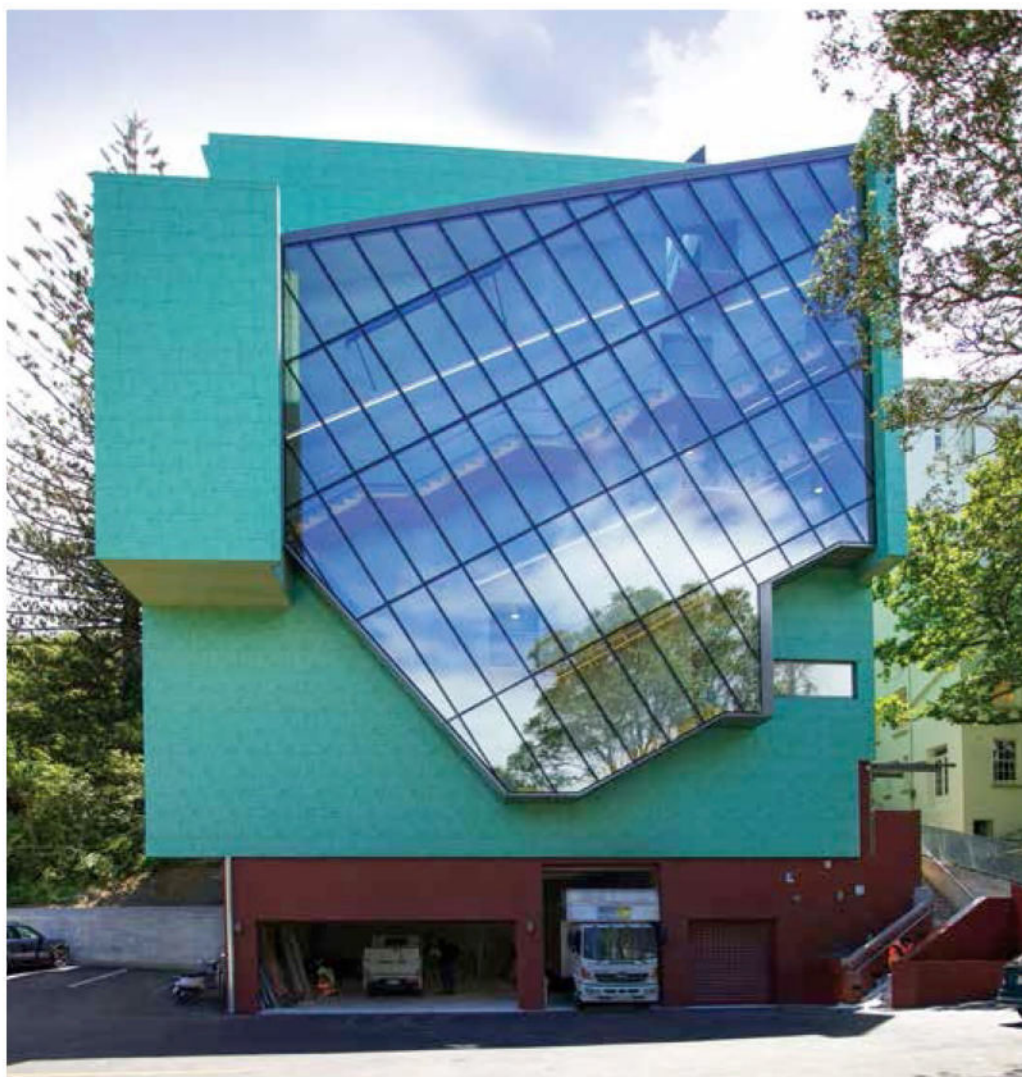
"However, cost considerations, and a potential problem with guarantees for the aluminium joinery that would have abutted the copper meant we needed to look for a different, but similar alternative. We chose pre-painted aluminium folded in the traditional European manner. It has a tile-like look with a stippled, textural finish. This was never intended to resemble faux copper – it is a totally different material with its own character. But with the resource consent already provided, it made sense to retain the soft green palette."

The south facade of the building features a large, fully glazed commercial curtainwall positioned on a 45° angle. The curtainwall encloses a secondary stairwell, and is separated from the gallery spaces by an internal wall.

"Putting this diagrid element on an angle gives it visual energy," says Mitchell. "The glazing also allows people using the stairs inside to appreciate

Below left and right A glazed curtainwall on the southern elevation is angled to provide a sense of drama. The wall encloses a staff staircase.

Below Floorplans of the upper three levels highlight the varying sizes of the gallery spaces.





the magnificent bush and harbour views, and the people travelling through this circulation area help to animate the exterior.”

Similarly, the long slot windows in the building, which bring light into the main spiral staircase and landings, are enlivened by the foot traffic inside.

The architect says the form of the building was also influenced by the need to provide a variety of gallery spaces of different sizes. “This modulation meant we could utilise the idea of tension and release – visitors move from the bright, light and airy circulation areas with their expansive views, to the compressed, internal gallery spaces.

A dramatic spiral staircase links all the main floors, with LED cove lighting accentuating its sculptural form. On the top level the stairs open to a stair bridge across to the rooftop terrace on the old building. Another bridge, used by staff, links the two buildings at a lower level.

Openings between the gallery spaces and circulation areas bring indirect natural light into the galleries while avoiding damaging UV rays.

“They also provide a peep into the exhibition spaces beyond, so they have a curiosity value,” says Mitchell. “People can look across voids to another gallery, and they can see a little of the artwork on show.”

The large gallery on the top level reflects a more unusual approach to light control – the design team created a large, lantern-like light diffuser that sits directly beneath a central skylight.

“When light is reflected off a surface, the UV rays are reduced by 50%,” the architect says. “If they then bounce off another surface they are reduced by an additional 50%. We applied this principle here. The direct light is initially mitigated by a series of fixed louvres on the skylight, which are set at different angles to avoid direct sunlight. The light reflects off these louvres first, then it bounces off the diffuser, back up to the curved walls that form the ceiling, before being reflected back down. The UV levels are reduced with each reflection.

“It is a simple construction – essentially it is a large piece of fabric stretched between two concentric steel rings, one large and one small. But it does have a quality that is a little reminiscent of the work of sculptor Anish Kapoor.”

Mitchell says the design team was aware of the need to ensure the architecture would speak for itself and not detract from the art.

“In designing a gallery there is always a fine balance between architectural expression and providing a great exhibition space. A successful gallery will always do both.” ■

Below The gallery entry takes the form of a solid portal that opens into a light-filled reception area and gift shop.

Right The building provides a variety of different-sized gallery spaces with openings that overlook voids and provide glimpses of other exhibition spaces.

Following pages A sculptural staircase winds up one side of the building. Windows in this key circulation area provide expansive views of the surrounding bush and sea. These bright, open spaces contrast the darker, more compressed nature of the galleries.











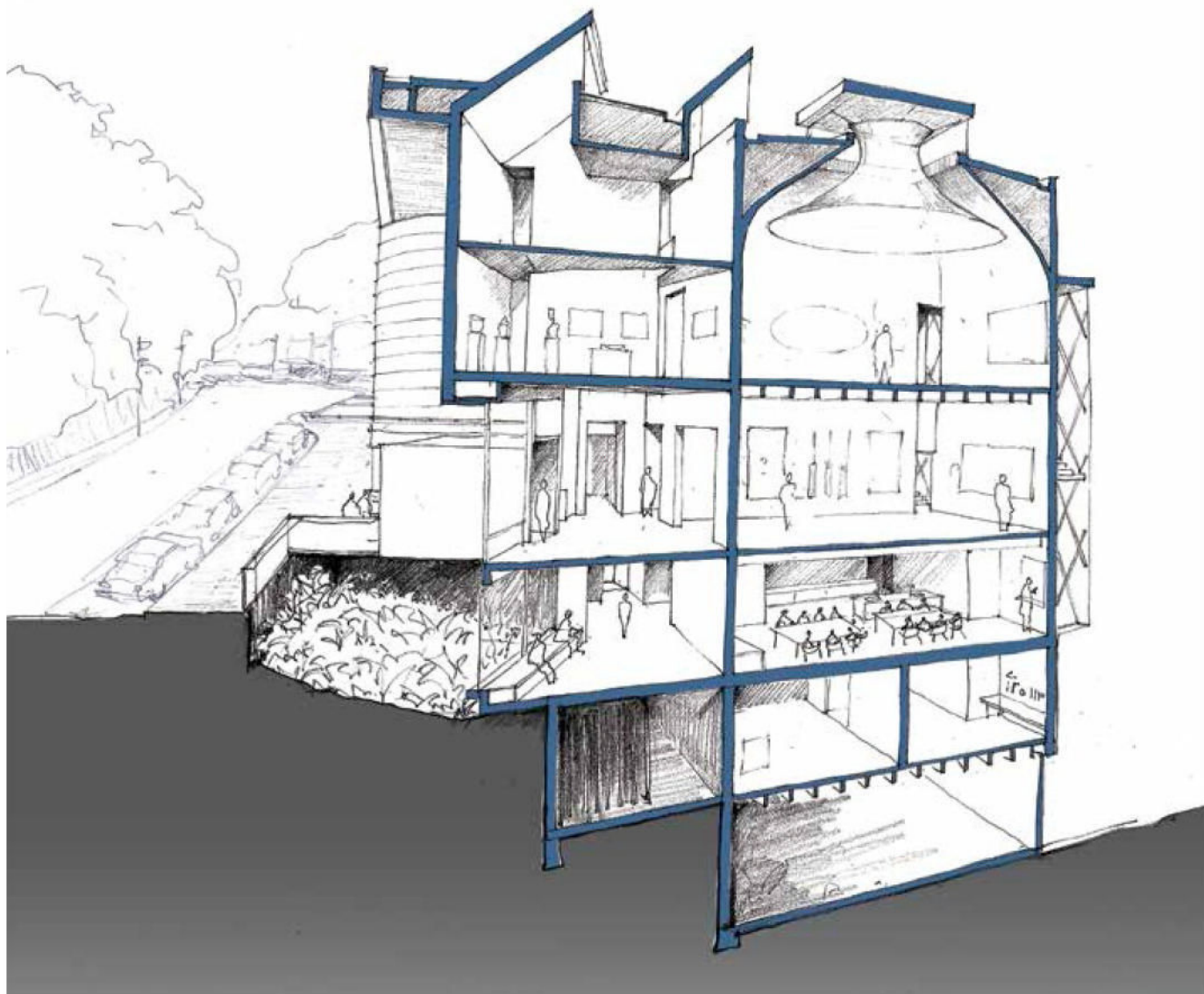
Left A large light diffuser beneath a central skylight in the largest gallery brings natural light into the space while cutting back UV rays. The diffuser features a Barrisol fabric stretched between two concentric rings. It can be lowered for maintenance purposes.

Below right This cross section of the gallery highlights gallery spaces on the upper floors, with teaching and storage and work areas on the lower levels.

Story by Colleen Hawkes
Photography by Jamie Cobel

Project Te Uru Waitakere Contemporary Gallery, Lopdell House, Auckland
Client Lopdell House Development Trust and Auckland Council
Architect Mitchell & Stout Architects – Julie Stout, David Mitchell, Julian Mitchell, Ginny Pedlow, Claire Natusch, Chia Lin Sara Lee
Project manager Evan Fenwick, Aecom
Construction company NZ Strong Construction
Civil engineer Thorne Dwyer Structures
Mechanical engineer Thurston Consulting
Electrical engineer Telco Asset Management
Quantity surveyor Rider Levett Bucknall
Landscaping Nick Rae, Transurban
Fire consultant Fire Consultants Ltd
Drainage Environmental Context
Cladding Prefa precoated aluminium

Roofing Colorsteel by Nuraply
Facade design and construction Prefa and aluminium curtain wall system on rear facade
Door, window joinery and skylights Miller Design
Door and window hardware Sopers Macindoe
Handrails Bespoke timber and steel
Wall tiles Tileworks
Flooring Sunset Gold Marmoleum by Forbo; vinyl by Forbo
Interior walls Fibrous plaster on plywood in gallery spaces
Light box in Gallery 1 Barrisol stretched fabric system
Gallery lighting Erco Dali dimmable
Reception counter Corian in Architects' White
Signage Alt Group
Lift Schindler
Lantern in Gallery 2 Balloon Blitz



Offices

These workspace designs take the uniformity of an office and replace it with dynamic character

WE SHAPE OUR
BUILDINGS,
THEREAFTER
THEY SHAPE US

—Winston Churchill—

THINK
OUTSIDE
THE
BOX

HARDWORK Beats
talent,
when
TALENT doesn't
work hard

MISTAKES ARE PROOF
THAT YOU ARE TRYING

SUCCESS IS NOT THE
KEY 2 HAPPINESS. HAPPINESS
IS THE KEY 2 SUCCESS. I AM
HAPPY ABOUT WHAT I DO AND AM
SUCCESSFUL. AND I ENJOY IT.

The true secret of
HAPPINESS lies in
taking genuine interest
in all the details of
daily life.
—William Morris—





An eye for detail

Architect Kalpak Bhandari of Veekas Studio typifies minimalism in his new office with an open layout to represent the firm's transparent work ethic

Veekas Studio's new office in Pune reflects the firm's design philosophy in terms of materials, style and planning principles. The 4200 sq ft office is situated on the ground floor of Eco Tower, which is a larger commercial building designed by the studio. Vikas and Kalpak Bhandari, the principal architects of Veekas Studio, shifted their office to this new location to accommodate their growing workforce and to give the team more space to work.

The shift from a 900 sq ft, multi-leveled space to a horizontally spread office took about 10 months, including the design and execution. One of the biggest perks of the new space is its 14 ft high ceiling, which Bhandari claims is rare for offices in

Pune. The open layout of the office represents the transparency within the organisation and its intricately planned design signifies the firm's attention to detail.

"As a firm, we prefer to communicate openly and verbally. We have translated this in the office design with a bare ceiling and exposed services, limited cabins, an open studio, minimal decor accessories and the absence of concealed areas. There is a good mix of simple and sophisticated finished materials," explains Bhandari.

The entry to the office is a towering Corten steel door, which stands at 12 ft. Primarily designed in black and brown, the reception area has the opti-

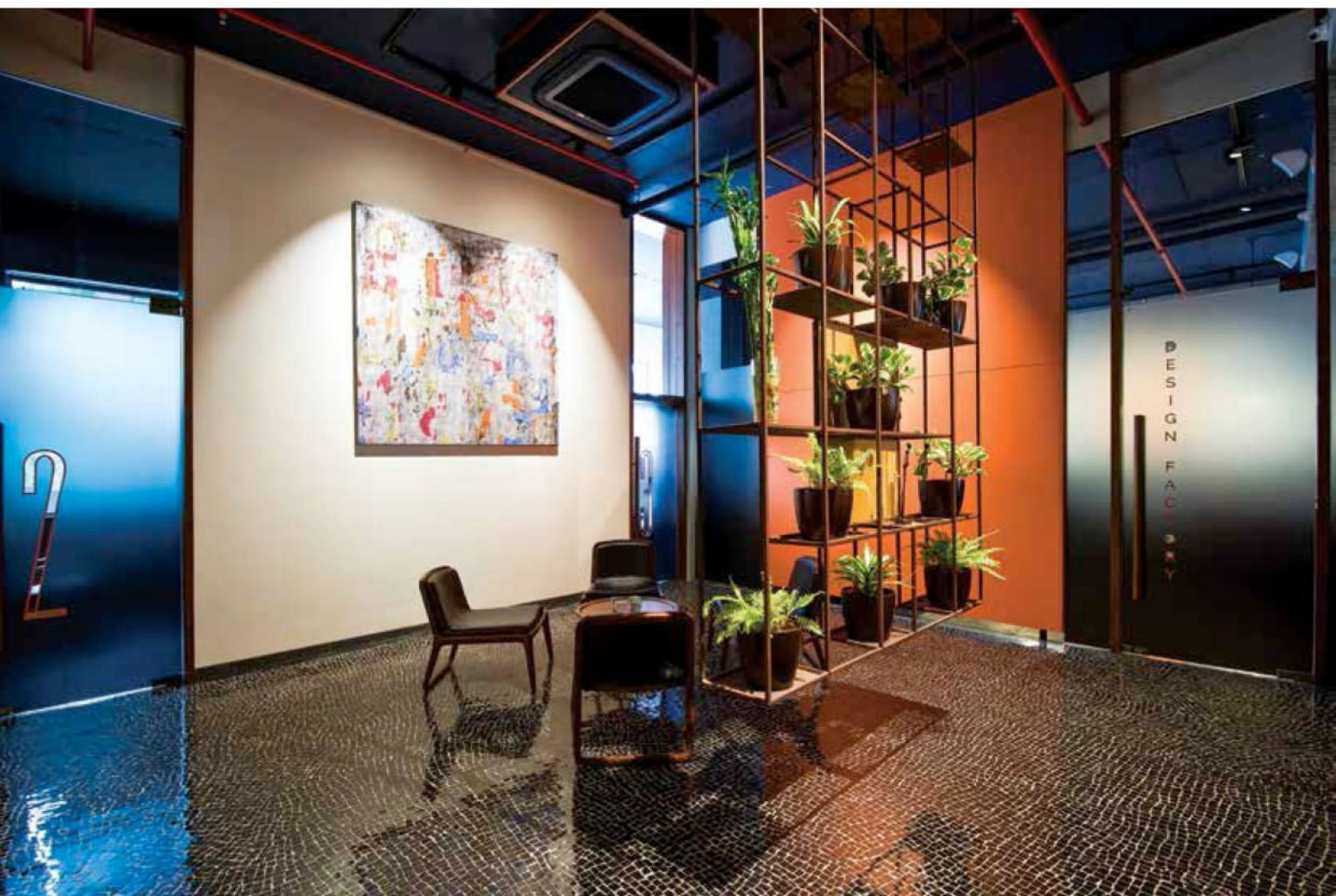
Preceding pages Architect Kalpak Bhandari of Veekas Studio designed his new 4200 sq ft office in Pune along the lines of the firm's design principles. The open area in the centre of the office acts as the seating space for the staff. A small seating area has also been designed for informal gatherings.

Below The lobby and reception have been done in brown and black, with clean lines and minimal furnishings.

Facing page The reception has a Thinker's statue, which adds an element of surprise for visitors.







Facing page The reception has been barricaded from the main office by a suspended green shelf, behind which stands a small executive lounge. This space leads to three main cabins, a conference room and the studio.

Below A towering orange wall in the studio area adds a pop of colour to an otherwise understated room. Blue library units serve as both pin up boards and acoustic panels.

mum amount of furniture and accessories.

“The highlight in the waiting area is a Thinker’s statue seated on one of the chairs, which brings an element of surprise for new visitors. We change its position quite often, which leaves repeat visitors bewildered too,” adds Bhandari.

The lobby is partially screened from the executive lounge by a hanging metal framework dotted with planters. Since the shelf is suspended, its presence does not break the continuity of the flooring, which is done up in Kadappa stone and a ceramic black tile mosaic. Behind this frame is the lounge that leads to three cabins, a large conference room and the work studio for the staff.

“Our old office had very few windows and no

privacy on the ground level, resulting in a dearth of natural light. So in this new space, we have accommodated for wide windows, good ventilation and green potted plants, making it look bright and airy. We have even added a small water body in a green patch outside the office windows for a refreshing view,” states Bhandari.

In an office that’s largely done up in muted tones, Bhandari has introduced bursts of colour with rich walls in grey, magenta, dark blue and white, topped with vibrant wall art.

“We want to do our bit to promote art, so we allow painters and sculptors to display their work at our office. The idea is to promote interchangeability by retailing moderately priced and lightweight





These pages A sliding door can be opened to provide employees access to the conference room. The only round-table conference room in the office, it has a white and an orange writing board for large meetings. Floor-to-ceiling windows spill natural light into the rooms.

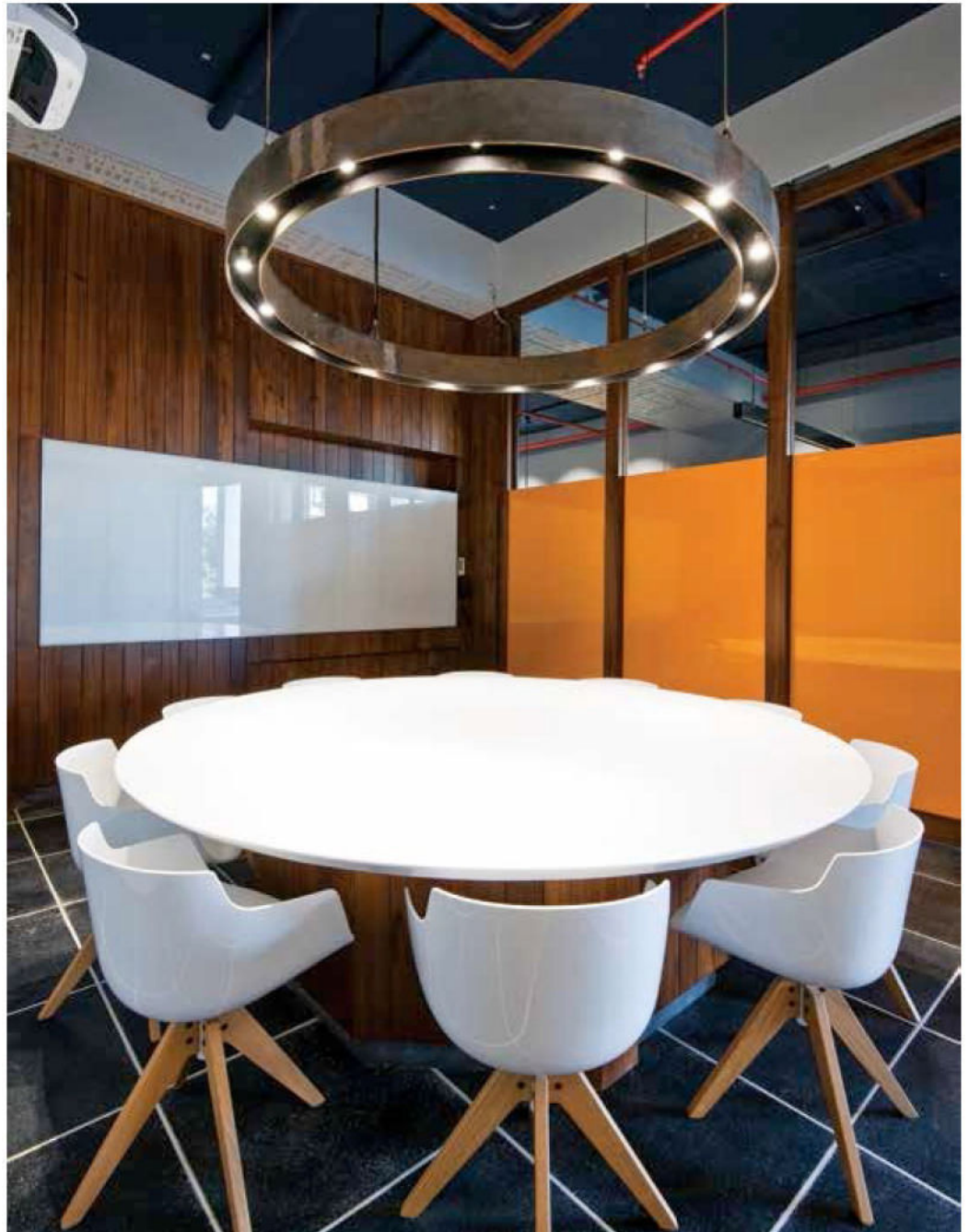
artworks through our workspace,” says Bhandari.

The studio section features a bright orange wall with motivational quotes pegged onto it. Beside the wall, dark blue vertical library units serve as sliding doors, pin up boards and acoustic panels.

Although the staff area is large enough to accommodate double the number of present employees, the design team has provided for an alternative to expand the space further. The large round-table conference room can be doubled in size by opening

up its sliding doors, giving the studio employees access to the room. For visitors, the room can be accessed through a separate door from the executive lounge on the outside.

As with the materials and design, state-of-the-art technology has been used in this room. “Besides the white board, there is an orange glass on the inside of the sliding doors and a chalkboard on the outside, both of which can be written on. An interactive projector with an inbuilt camera also allows



us to write on the white wall with our bare fingers. The camera records our hand movements and then captures the projected image which can then be circulated throughout the office and shared with clients,” explains Bhandari.

Simple design elements and textured materials have been complemented with customised furniture pieces. The absence of visible wires and any external handles throughout the office reinforces the firm’s meticulous design plan. ■

Interior designer Kalpak Bhandari; Veekas Studio

Hardware GEZE, Hettich, Enox

Plumbing Astral

Electrical Legrand

Paints Dulux

Flooring Kadappa Stone, Foglie D’Oro

Lighting XAL, Demajo, Flos, Hoffmeister

Toilets Duravit, Keuco, Kohler, Toto

Story by Tina Thakrar

Photography by Atul Kanetkar

Below Each of the cabins has been designed differently. Bhandari’s own cabin depicts maximum use of wood, both in the furniture and accessories. Wall art breaks the colour monotony in the room. The third cabin has been done up in magenta walls with a roped ceiling which filters the light coming in from the windows on top.



Know Your Architect: Kalpak Bhandari; Veekas Studio

In 1975, Vikas Bhandari set up his architectural practice in Pune and was joined by his son, Kalpak Bhandari in 1998. In 2015, the two named their practice Veekas Studio with a diverse portfolio of residential, commercial, institutional and hospitality projects under its belt. The studio provides innovative and creative solutions that influence the way spaces are experienced by the users. The firm has worked on projects across India for prominent companies like Tata Housing, Bajaj Housing and New India Industries, consequently winning awards like the Builders Association of India Award, AESA Award and the Ambience Award by the Times of India Group.



Why did you become an architect?

I guess it was some sort of an instinct that I followed. The idea of being involved in a creative field and to work on different projects every day appealed to me more than doing one thing over and over again.

Which works of yours are you most proud of?

I am most proud of a project I did nine years ago for a young developer on a very small plot. Although it was probably the smallest footprint I had ever worked on, it really challenged my capabilities. I am also fond of Paradise Premises for Vascon Engineers, a low-rise residential development with a very interesting design.

Name an interior design style that you are partial to.

I prefer a sort of fusion over any one particular style or character to create a space that is interesting, has elements of surprise, is dynamic, allows the users to be comfortable and has longevity.

For you, which is the best city in terms of architecture and why?

I particularly like London for the planning principles they have adopted to design and develop the city, the foresight and long term vision with which the city is planned, the homogeneity in architectural character and the ability to promote, welcome, accept and support radical architecture.

Name an architecture or design trend that you would like to end.

There should be a set of standards that define a minimum quality of projects for aesthetics, planning principles, structural safety and contribution to the community. Architecture should essentially address issues relevant to the betterment of quality of life by way of design. Energy hungry projects should be restrained and designers should be conscious of the amount of resources they use.

Name one iconic architect designer that inspires you the most and mention why.

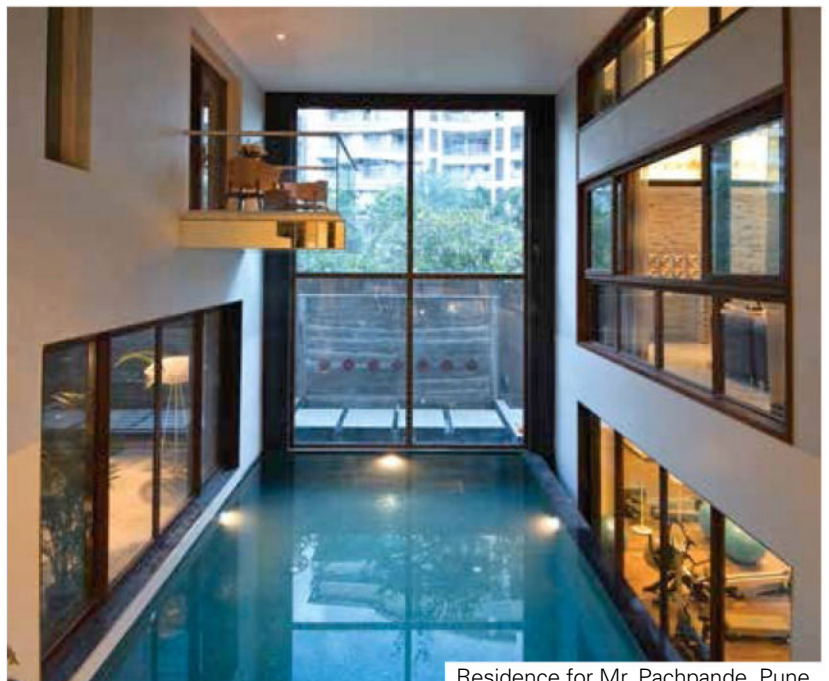
I like Tadao Ando's work because it focuses on the experience of the user within architecture rather than the outward appearance. I also admire the work of Frank Lloyd Wright, Richard Rogers, Ricardo Legoretta, and Santiago Calatrava.

What according to you is good design?

Good design is one that allows the end user to be the person he or she is within the space. The space needs to perform, fulfil its purpose, address the needs of the end user perfectly, fulfil its intended function and appeal to the users' senses in the long term. Sustainability should be an inherent parameter.



Office for Espre Realtors, Pune



Residence for Mr. Pachpande, Pune

Young and honest

Raw materials, exposed services, and a touch of shabby chic living room panache ensure staff and clients at this design and production company feel relaxed and at home

The location is ideal and the space perfect, but sometimes the fit-out leaves a lot to be desired. Turning a bland decor into a positive expression of company culture can be as much about time and forethought as it is about money.

When design and production company EightyOne secured its heart-of-the-city premises, the creative team loved the setting but not the decor. Interiors team Inside Design was asked to strip out the white ceilings, neutral carpet and compartmentalised interiors and create something open, honest, and approachable in their place. Lead designer on the project Seb Bernhardt says inspiration for the new look grew in part from EightyOne's own concept of introducing a central, freestanding feature wall in recycled timber.

"Together, the newly exposed ceiling plant and levelled and honed concrete floor set the scene

for a semi-industrial aesthetic, and a rustic timber wall in the centre of the office was a good fit with this approach," says Bernhardt. "The idea was for the wall to capture peoples' attention instantly, upon arrival. Sourced by EightyOne, the distressed Canadian Oregon timber was recycled from Christchurch, post-earthquake."

Complete with small side wings, one of which houses reference libraries, the wall conceals office utilities from the entry and reception area. It also offers a degree of privacy for the in-house photo studio in the open-plan space.

The use of raw timber here inspired a similar material emphasis in other areas. A meeting space to the left of the entry is clad in macrocarpa. With three sides of this room finished in the same wood, it takes on a playful box-like quality, almost like a packing case, when viewed from outside.

Below left A glass entry door, untreated wood surfaces and exposed services are all part of the bold, honest fit-out for the design team at EightyOne.

Right The meeting room, beside the entry, is finished in macrocarpa for a light, industrial feel. Touches of whimsy, such as a lamb and a bus stop sign, appear throughout the premises.

Below right The informal visitor reception area is presided over by a wooden moose head. The kitchen, finished in the same wood as the meeting room, is beyond.

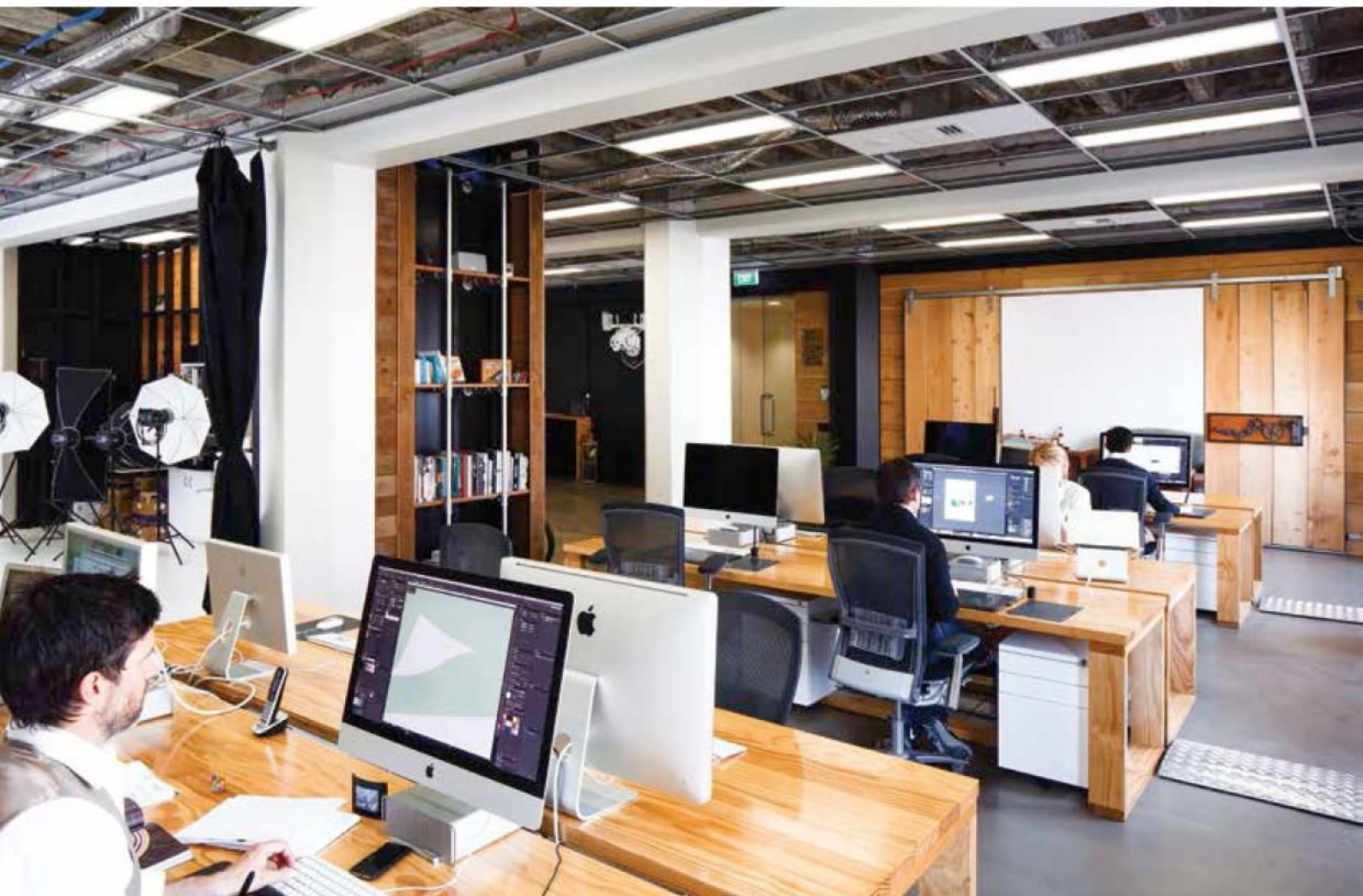




Below Comfortable sofas, a guitar and a rocking horse create a relaxing home-like feel for the EightyOne meeting room.







Left The wood and stainless steel kitchen and adjacent bar area continue the relaxed, informal ambience.

Lower left One end of the recycled timber wall includes space for a reference library. Pine benches serve as workstations, and metal floor plates conceal computer cabling.

Legend to plan 1 entry, 2 informal reception, 3 kitchen and recreation, 4 casual desk space, 5 timber feature wall and photo studio, 6 office desks, 7 enclosed meeting room

Story by Charles Moxham
Photography by Jason Mann

One wall of the 'box' extends back out into the entry corridor, offering an early glimpse of this rather unexpected rough-and-ready material. This helps to draw people forward.

The meeting room doors extend the look. These are made from vertical wood planks. Set on sliders, the barn-style doors feature an antique operable latch with cogs, sourced by Inside Design. The rotated cogs indicate whether the room is vacant or in use. Exposed metal bracing on the doors is visible from within the space.

An informal reception area beside the entry overlooks a kitchen unit with a similar box-like, timber treatment. The wood theme continues in this area, with a casual leaner table comprised of chunky industrial-look Kee Klamp components and a macrocarpa top.

"To match these treatments we commissioned simple pine benches as workstations," Bernhardt says. "These pared-back desks were produced by Kerry Hart. However, this desking solution left nowhere to conceal computer cabling, so we introduced metal floor tread plates at the side of each desk – again, in line with the semi-industrial look."

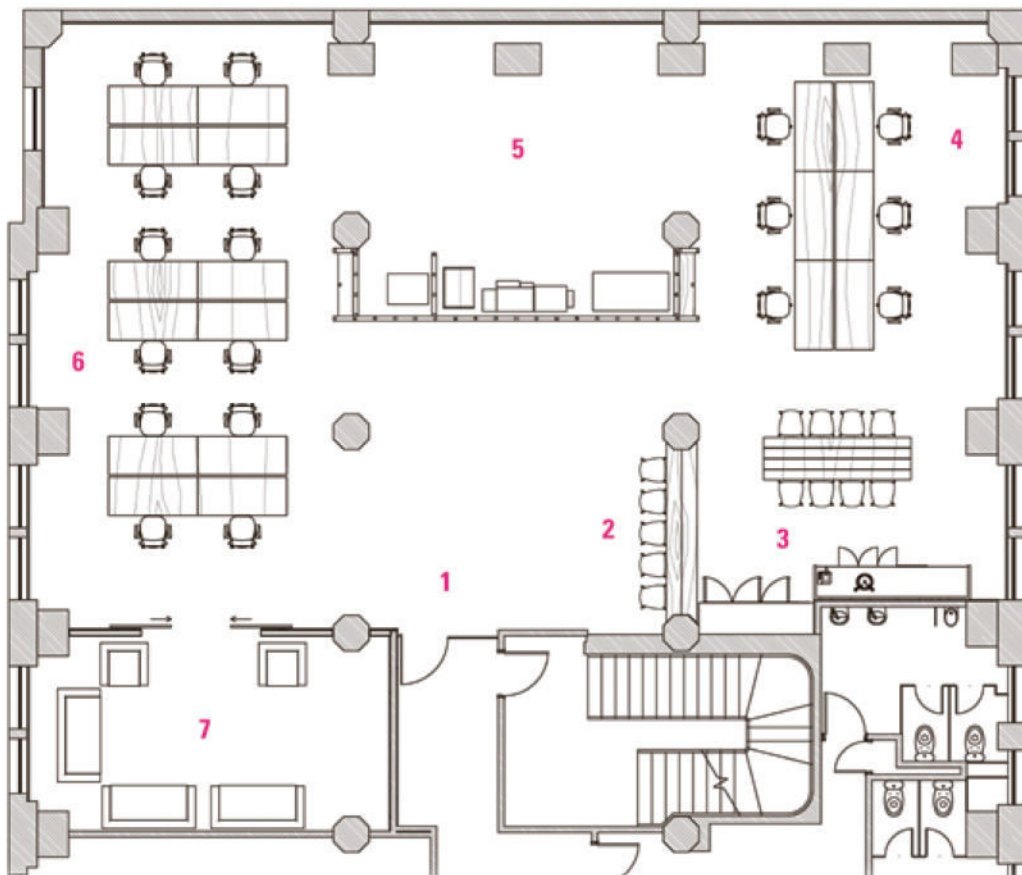
Another informal desk area housing data analytics company Dot Loves Data and photographer Richard Bran has a similar aesthetic.

However, if much of the fit-out has a raw, untreated appearance, a contrast awaits clients inside the meeting room.

This was another area where the EightyOne staff had a significant input. They wanted to create a refined, but homely, contrasting environment in this room, the only enclosable space in the design.

Co-owners and directors of EightyOne, Carlos Constable and Matt West, say their team sourced the pre-loved furniture pieces for the shabby chic environment that resembles a lounge in a home. Besides being cosy, the wickerwork settee, rolled-arm sofa, classic coffee table and traditional open fireplace are in juxtaposition with the exposed timber on one wall and the braced barn doors.

From the reception space, complete with pinball machine, moose head, large wall blackboard and well-stocked bar, to the comfortable and casual feel of the meeting room, EightyOne's interior is designed to exude a youthful dynamic, and to put clients immediately at ease. ■



Time for a break

Lively colours and a relaxed aesthetic across its two distinct halves defines this Mumbai office by Aum Architects

Tasked with creating a laidback, youthful office for a tech company, Aum Architects created a warm, vibrant workspace at this 2816 sq ft site in Mumbai. The Chillr office achieves its unconventional, casual look by splitting the open floor into two clear halves – a workspace and a recreational lounge, modelled like a cafe.

“The highlight of the office is the double-height space and the glass facade wrapping around two

sides that further boosts the volume,” says Sonali Pandit, senior interior designer at Aum Architects. “The client wanted to retain the open and voluminous nature of the site, yet create a minimal yet dynamic workspace,” she adds.

Entry to the office is achieved via an informal reception; a seating area created against a vibrant, multi-hued pixelated backdrop. The reception leads to the workspace, where the day-to-day functioning

These pages Aum Architects created an informal reception by creating a seating area close to the entry for this office spread over 2816 sq ft. The furniture and lights were sourced while the bright backdrop was designed in-house.







Facing page The staff workstations are contained on one side of the office and integrate the two brightly coloured columns into the table design. The column coverings were also designed in-house.

Below right A laid back, relaxed ambience characterises the lounge. The lit sign and art deco floor covering echo the retro American coffee shops.

of the office takes place.

Explaining the design of this half of the office, Pandit says, "The workstations were created using 12-seater and eight seater tables, while the two medium-sized meeting rooms are divided by a folding wall, which allows them to be merged into one large conference room."

The client's brief called for an open plan to promote employee interaction, so the cabins and meeting rooms are walled off with glass, also com-

plementing the facade. The open plan is brightened up by the two brightly coloured columns.

"We created the designs in-house, and had the wallpaper custom-made for the office," says Manish Dikshit, principal architect of Aum Architects. The nature of the open floor plan sees the workspace flow into the lounge area. The lounge space benefits from the voluminous double-height space that lends itself better to social functions. "For the lounge, we've kept the approach





Facing page The double height lounge exploits the glass facade of the building, creating a strong connection with the outdoor urbanscape.

Below right and bottom The meeting rooms for the office are separated by a sliding wooden divider, allowing them to be used separately or as a single conference room. The glass dividers further the visual continuity of the office.

minimal yet very lively,” says Pandit.

A pastiche of different furniture pieces lend the space a more personal feel as opposed to the more office-like atmosphere at the workstations. A mix of leather and upholstered couches and armchairs create a relaxed ambience. The neon sign, custom-designed and placed on the wall above adds to the cafe atmosphere.

The office’s seamless integration of the site’s structural elements into its eccentric design means that the Chillr office is a one-of-a-kind space.

“We always want the clients to enjoy the final design, so we take a unique approach to each project. The fact that it was a young office and open to ideas influenced the form this project took,” concludes Dikshit. ■

Owner MobME Wireless Solutions
Interior designer Manish Dikshit; Aum Architects
Contractor Ami Constructions
Hardware Hafele
Tiling Ami Constructions
Plumbing Ami Constructions
Electrical Ami Constructions
Paints Asian Paints
Flooring Maimoon Décor
Ceiling India Gypsum Pvt Ltd
Veneers Greenlam Laminates
Lighting Teknolite
Furniture Wood of Arts, Plan It Furniture
Toilets Jaquar
Wallcoverings Maimoon Décor

Story by Dushyant Shekhawat
Photography by Prashant Bhatt



Properties on the block

TRENDS selects premium properties making the rounds today

Lodha Belmondo



Price: ₹47 lakh onwards

Developer: Lodha Group

Location: Mumbai-Pune Expressway

Status of the project: Possession in phases starting 2016

Area of project: 108 acres

Residential type: Golf suites, 2-BHK, 2-BHK Luxe, 3-BHK, 3-BHK Luxe, 4-BHK, 4-BHK Luxe sky duplexes and golf villas

Residential area: 702 - 6012 sq ft

Architect: Christopher Charles Benninger Architects (CCBA)

Interior Designers: Hirsch Bedner Associates (HBA)

Landscaping: Prabhakar B. Bhagwat

Special features: Evason Spa & Club, Greg Norman Golf Course, river promenade with boating facilities, organic farm, sheltered cabanas and sit-outs, jogging track, reflexology paths, helipad, housekeeping and concierge services



Myst



Price: ₹ 4.5 – 14 crore onwards



Developer: Tata Housing and Impact Projects

Location: Kasauli

Status of the project: Under construction

Area of project: 24 acres

Residential type: 2, 3, 4 and 5-BHK residential villas

Residential area: 2525 - 5020 sq ft

Architect: Llewelyn Davies Yeang

Special features: Gallery for bird watching, painting and other activities, waterwall and temple complex, rock climbing, three staging ponds with seating pergolas, moonlight night garden, gym, squash court, butterfly garden and biodiversity garden, full-sized swimming pool, green living roofs



The latest in decor and kitchen accessories



Indian inspirations by No-Mad

When Anuj Kothari and Valerie Barkowski set up No-Mad, a lifestyle design company in India, their idea was to create an Indian brand with a strong Indian identity to suit the lifestyle of the Indian audience. However, the inspiration for designs comes from across the globe. No-Mad reinterprets the mundane, everyday objects of Indian life in an elegant and original manner to allow India to discover its own treasures through design.

This year, the brand has launched its new Table collection, featuring table linens and prints besides accessories like kettles, trays, teapots and ceramic ware. With this latest launch, No-Mad has experimented with traditional textile styles like Bandhani and Sashiko from India and Japan respectively. Besides this, the brand has also ventured into ceramic materials, the form and shape of which is derived from handcrafted 'Kulhars' used to serve tea in roadside stalls. Despite their contemporary twist, the products can easily fit into everyday Indian lifestyle.

Following this, No-Mad plans to extend its retail footprint with not only a physical presence but also an extended online presence. By April 2016, the company will be launching a new website, making its products available globally and placing the products in the right stores in key cities worldwide. This move is an amalgamation of Anuj's passions for design, e-commerce and handmade products in India.

For each of its products, the brand follows the concept of creating timeless designs that may be handmade in India but can find a place anywhere from a beach house in Alibaug to a home in the South of France. For more information, email info@no-mad.in or call +91-9820361687



Godrej Interio's premium modular kitchens

Godrej Interio has entered the Indian kitchen market with Cuisine Regale, a modern modular kitchen gallery brand. Keeping the Indian user in mind, this new line is built on anthropometrics, ergonomics and consumers' cooking styles. The maiden gallery launched in Bangalore and Hyderabad is the first of six more that have been planned pan-India this year. The new 2000 sq ft spaces have interesting consumer touch points, turnkey kitchen and building solutions, appliances and expert designer guidance. For more information, email interio@godrej.com or call +91-80-25423575



Roche Bobois unveils its second Mumbai store

The Indiabulls Finance Center in Mumbai is now home to the new store of Roche Bobois, the French luxury furniture brand. The retail outlet is the second in the city and is entirely dedicated to the Nouveaux Classics collection of furniture in elegant designs. Spread across 4000 sq ft, the store displays the collection through living room, dining room and bedroom settings with luxurious sofas, elegant armchairs, chaise lounges and beds, detailed and hand carved in solid walnut and oak and upholstered in rich fabrics and the finest leather. The collection also includes

sophisticated centre tables, dining tables, cabinets, bookshelves and interior objects including mirrors, decor accessories, rugs and lighting. For more information, call +91-22-61062233/2244





Outdoor furnishing fabrics by Nya Nordiska

To spruce up your balcony and garden, Nya Nordiska has unveiled its first outdoor collection of furnishing fabrics. The international textile company has introduced its new line of upholstery and decorative fabrics that are colour-fast and light-fast, durable, washable and weather-resistant in plain, striped, checked and braided designs. Collections like Rimini, Nizza-Check, Nizza-Stripe, Positano and Portofino are available in soft colours across all leading furnishing and Maishaa stores in India. For more information, email info@maishaa.com or call +91-11-27353747/3566



Warisan's hospitality furniture comes to India

Established in 1989, Warisan is a Bali-based manufacturer of high-end hospitality furniture with several offices and showrooms across the globe. Warisan has now launched in India with a Warisan Experience Center in Asiad Village, New Delhi, presenting contemporary, primitive and outdoor collections in solid teak and mahogany. Specifically targeted at retail and hospitality consumers, the display introduces customers to three different styles of Indonesian craftsmanship and global trends tweaked to suit the Indian palette. The furniture is available in neo-colonial, minimal, contemporary and custom-made designs. For more information, call +91-11-49053666

Paul Matter debuts first collection

New Delhi-based contemporary lighting studio, Paul Matter has debuted its new collection, Tango, featuring a playful experimentation with vintage lighting components. Set up in 2015, the studio's original and custom lamps are finely crafted using a rich material palette of aged brass, copper, stone, leather and mouth blown glass. Each of the intricately designed pieces pairs historical elements with contemporary forms and very fine detailing. With low hanging elbows, brass shades and custom configurations, the fixtures can be artfully arranged and reconfigured. For more information, email info@paulmatter.com





Nostos opens its doors in Mumbai

Mumbai's newest furniture, lighting and accessories retail store, Nostos features a mix of contemporary design and functionality by merging global design aesthetics with an informed view on Indian requirements. It retails a range of products such as sofas, sectionals, armchairs, dining chairs, dining tables and coffee tables, and also offers services like executing large-scale turnkey projects, styling requirements, manufacturing, sourcing and customisation to the last detail. For more information, email nostosmumbai@gmail.com or call +91-22-24456310

Art-inspired fabrics by RR Decor

A premier textile design company in India, RR Decor is known for its original designs that are always in tune with fashion and design trends. Its latest Torres collection combines classic ombre damask, multicoloured textured stripes with a coordinating embroidered sheer. The collection also incorporates vibrant decorative fabrics with patterns and stripes in decorative weaves and floral digital patterns in a vivid colour palette ranging from plum, lilac and lime to beiges. For more information, email admin@rrdecor.com or call +91-11-41731107/08



C. Tribhovandas & Co. brings 'Pop' tiles to India

The latest collection of tiles brought to India by C. Tribhovandas & Co. is reminiscent of pop art culture, albeit with a new dimension. The POP collection includes colourful tiles by Imola Ceramica from Italy, featuring rich story lines and comic art to add a sense of colour and fun to any bathroom or kitchen. The wall tiles are available in both flat and textured glossy finishes in bright primary colours with facial close-ups, cult symbols and exclamations. For more information, email sales@ctribhovandas.com or call +91-22-26399996/9997

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