

# GoodHomes

INDIA

A Times of India Publication  
VOLUME 13 ISSUE 05 AUGUST 2020

GOOD DESIGN CHANGES EVERYTHING

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#GOVOCALFORLOCAL

40+

*Labels that Put  
India on the  
Design Map*

**HIGH TIME!**

CELEBRATE  
THE LEGACY  
OF CRAFT AND  
ITS MAKERS

HANDMADE  
WITH LOVE

*Enjoy the Artisanal Menu  
from their kitchens to your tables*

**EAT LIKE YOUR ANCESTORS**  
AYURVEDIC RECIPES FOR THE SOUL

*Living with  
Japandi*

A MINIMALISTIC  
HOME WITH  
MAXIMUM  
PERSONALITY



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August 2020



**W**hat is India's design identity? If you are looking for a single epithet to describe Indian design, chances are you wouldn't find one. Each state, each region, each village has a design identity. We've inherited a diverse design legacy. Over the past few decades, with the rise in new-age technology, mass-produced, machine-made products have taken cognisance, leaving very little room for handmade production. And then there's the other spectrum, where consumers consider international designs or designers as the benchmark for good design.

So this issue, we decided to shine the spotlight on homegrown brands – designers, brands and organisations that creating a niche for themselves in the contemporary context, even as they are rooted in tradition. From individuals who've made it their mission to revive the dying artforms of India, to organisations that are working towards the upliftment of artisans, to avant garde designers who are putting India on the global design map, this issue is all about decoding the design DNA of India.

So what is India's design identity?  
You tell us...

Happy Reading

Seema Sreedharan  
Editor



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STYLE SAMIR WADEKAR  
IN-HOUSE DESIGNER MANOJ CHALKE, BA



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# NEXT ISSUE

Our quest to celebrate Indian crafts people and designers is an ongoing process. Next issue, we bring you up close and personal with designers working with local materials and contextual techniques.



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PHOTOGRAPH ABHEER DHANU

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**All** this talk about developing neighbourhoods and watching out for your neighbours makes me happy. There's a beautiful sense of inclusion that has begun to take birth in our minds. Of course, there's two sides to every coin, and yes, haters will always be haters. But why dwell on the unpleasant when you can focus on the brighter side, and feel far better about it?

When the lockdowns were imposed and the outdoors took an ominous turn, as city dwellers, we found ourselves getting familiar with balcony performances and window displays of affection from videos streaming in from around the world. A world that, yet again, was far ahead of us. As the pandemic unravelled, we went through this gamut of emotions and reactions. Like a pantone shade card, there were just too many shades to find and focus on one that you felt comfortable with.

I could deal with the disbelief, the fear and frustration were debilitating, the panic and distrust just not nice, the relief was welcome, as was being able to actually help friends and neighbours when they needed it. If you had a close someone unwell and got the opportunity to step in and help them in whatever permissible way you could, you'd know how satisfying it is. To be able to do something for someone, without the expectation of a return gift, is a beautiful opportunity.

What does that have anything to do with developing a neighbourhood, you ask? Well, according to me, a neighbourhood isn't about blocks of brick and mortar. It's about the human spirit that built them, and resides in them. And it's that spirit that I'd like to raise a toast to, this issue. The spirit that binds us all and makes us feel for each other.

Here's to building more...communities and neighbourhoods.

A handwritten signature in black ink, reading 'Ronitaa Italia'.

**RONITAA ITALIA**  
**Editor in Chief**



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# August

## TERRACOTTA

ELLEMENTRY



TABLEWARE BY HUMMING TREE

FANUSTA



BARAHMASA SERIES, NO-MAD



CLAY JALI BY ARCHITECT MANOJ PATEL

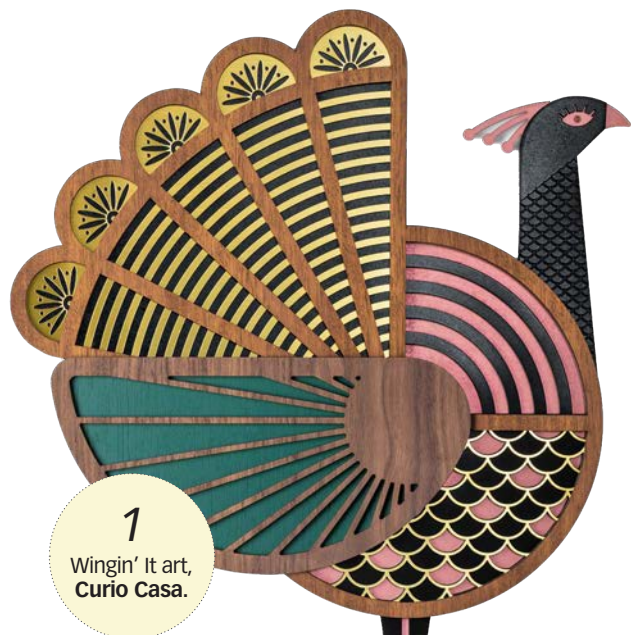
SMALL SUPPORT BY  
CHANDRASHEKAR  
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TERRACOTTA AND  
CLOTH, SHOWING AT  
ART CENTRIX SPACE

As the rain bellows on, the earth comes alive. Terracotta has always been synonymous with Indian vernacular design, but that's all changing. From the desi material for pots and roof tiles, to now the inspiration behind mainstream design and art...sustainable design has never been more in focus!

FEATURE **AVRIL NOEL D'SOUZA**

Shopping Guide on Pg 48





1  
Wingin' It art,  
Curio Casa.



6  
Ceramic vase,  
Curio Casa.



2  
Humming birds  
wall hangings,  
Bael  
Botanicals.



5  
Marble  
candlestands,  
Curio Casa.



4  
Jasmines  
panorama  
cushions,  
Gulmohar  
Lane



3  
Chair, The First  
Ferry.

# Modern Maharani

Restrained, elegant and artisanal...the New Age Queen finds the balance between opulence and delicate luxury

FEATURE **AVRIL NOEL D'SOUZA**

Shopping Guide on Pg 48





# WHEN WORKING LOOKS GOOD!

A little bit of Art Deco, a little bit of avant-garde, Sohel Contractor of Solli Concepts takes things up a notch with a work desk pairing made in heaven. Comfy and stylish, they will make you look good as you work hard!

FEATURE **AVRIL NOEL D'SOUZA**

## WORK IT OUT

A desk is a desk, a chair is a chair...but when designed by Solli Concepts, you know you can expect something special. The Corner Walnut Brass work desk is made entirely out of walnut and maple, and was constructed using traditional woodworking methods, without the use of any nails or screws. Its partner in crime, the ergonomic Lumbar Swivel chair, was shaped by hand to fit the users back like a glove. Both belong to the "Work It Out" series and together make a mighty team of form, function and style.

*Shopping Guide on Pg 48*







# THE [P] FACTOR

The boutique design studio is deeply inspired by the nuances of Portuguese architecture.

The world of design is as immersive as much liberating. The dilemma of crushing with the start point, moonlighting the journey or flirting with the finish. Whatever we take back home, you have to romance with the idea. The idea of world full of possibilities. If Comma is a pause, full stop is the doorway to the new beginning. Doors and windows have their own roles and either can lead you to whatever you have been waiting for," says Pankaj Kumar, founder of The P Factor, a small boutique design studio based in Goa. The studio was formed with a goal to create enchanting and peaceful spaces and "giving our clients a luxurious vacation experience at affordable prices."

Pankaj is not an architect by qualification, but a stylist and designer at heart. He started his career in advertising and then shifted to Film Making with NFDC. He set up India's leading medical publishing brand ARAMUC over last several years. But his passion for design led to the birth of The P Factor. I'm deeply inspired by the rich heritage of Portuguese architecture. It is almost intimidating as a learner. The blurry borders of Portuguese curves and modern lines, you never know when you have the

courage to crossover. Design is the process of learning to use geometry at its best and then unlearning to rebel against it. The space between the follower and the rebel is where we write stories," says Pankaj.

"Our first client was our own hospitality brand 'Five Am Somewhere'. It was nice to be our own masters and run wild with our imaginations. When we felt the need of parenting, we collaborated with best architects and designers across the country," enthuses Pankaj. Their latest project is Love Story – a three villa complex set alongside Baga River. These are small, sustainable villas, with a clear Portuguese accent. "Completely constructed of locally sourced materials such as laterite, authentic Mangalore tiles ideal for Goa's hot and humid climate. These 3 bedroom villas have ornate Portuguese exteriors comprising of intricate mouldings and roof corbel, dipped in hues of greys and whites with cosy lush garden spaces and an engrossing pool deck," informs Pankaj.

The design studio has several projects in the pipe line including a residential villa, a celebrity home in Socorro and a residential 10 villa project at Siolim.

Instagram: [studiopfactor](#), Email: [thepfactor@aramuc.net](#)



“

DESIGN IS THE PROCESS OF LEARNING TO USE GEOMETRY AT ITS BEST AND THEN UNLEARNING TO BE A REBEL. THE SPACE IN BETWEEN THEM IS WHERE WE WRITE STORIES.

— Pankaj Kumar, Founder, The [P] Factor, Goa





# THE ALL ROUNDERS

*From a keychain, to a residence to a boutique... the MuseLAB boys have designed it all, and then some. They have recently added furniture design to their impressive repertoire*

FEATURE **AVRIL NOEL D'SOUZA**

**T**hey are easily one of the most loved architect duos on the Indian scene of design today. Jasem Pirani and Huzefa Rangwala have the "eager beaveriness" of rookie designers, they are always up for a challenge with an effusive smile to greet and the calibre of work that comes out of their studio is easily dubbed as some of the most refreshing, distinct and impressive design narratives seen in a long while. Jasem and Huzefa have been at it since 2012. It's back then they founded MuseLAB, a Mumbai-based collaborative design hub.

It may be that they've only recently and officially launched a debut line of furniture designs, but Jasem and Huzefa have long been creating custom pieces of furniture and accessories for their commissioned projects. "We began our product design journey by designing coasters, architectural wall hooks, a modular wine rack to kids wall art and



**JASEM PIRANI &  
HUZEFA RANGWALA**

*The thought was to create the same sensorial experience one would feel upon unboxing an artisanal box of chocolates. It was essential to have pieces that worked together and stood on their own as unique.*

— Jasem Pirani, Co-Founder, MuseLAB






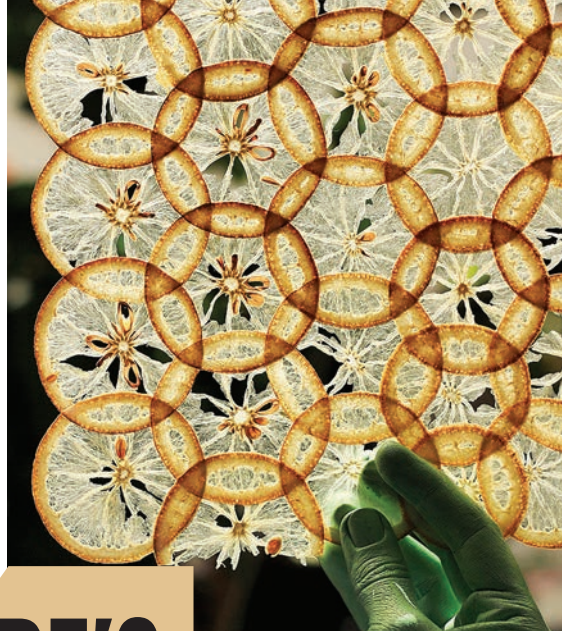
THOUGH EACH PIECE IS DIFFERENT THERE ARE SHARED DETAILS AND ELEMENTS THAT EVOLVE AS WE TRANSITION THROUGH THE VARIOUS PIECES OF THE HEDONIST COLLECTION.

tangrams, amongst others, all in Birch ply. We have also in the past explored materials such as metal and cane and created a limited product line of lamps. As almost everything we design is customised we felt it was a natural progression to shift gears and design a unified furniture line, the brief of which was created by us," says Huzefa.

The result is the Hedonist collection, a beautifully drawn out family of designs. Form, function and material tonality are the common ground between each of these unique designs. "The collection includes a colourful candy-like piece called Couverture, an emblematic piece like Medallion and a decadent mix of other pieces each with their individualistic character. This way there is a piece of furniture within the medley to appeal to everyone's sense of aesthetics.

We used our go-to design strategies, like the play of form and materiality to hold the different pieces together. The various complementary and contrasting gestures further connect the pieces as seen in the case of the Bloom coffee table that is held down by its weight floating above a glass cylinder in contrast to the visually light but weighty Disc coffee table that has a double helix like rising metal base holding a glass top. Pieces like the Stix console, BonBon I side table, BonBon II dining table and the Tarte side table are connected by materiality and their transition and joint details. Nougat I chair, Nougat II floor mirror and Couverture are related by their leg details. Biscuit chair, Cane Crush lounge and Eclair series are all connected by form, gesture and attention to detail." 





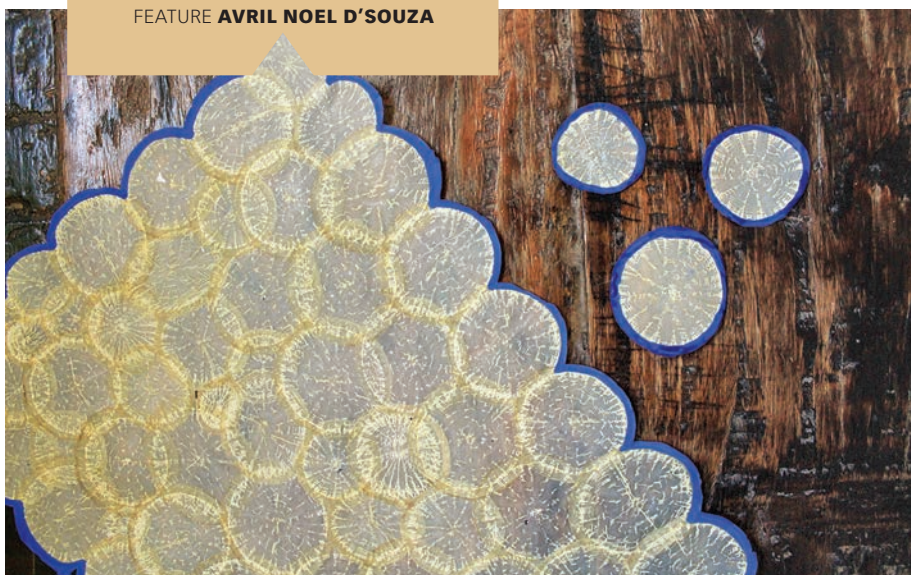
## NATURE'S CHILD

*Meet Vaidehi Lilladhar Thakkar, the fibre flat artist who makes lamps out of cabbage and other veggies and fruits. Next on her agenda is furniture! We speak on the innovation and inspiration behind her exacting craft*

FEATURE **AVRIL NOEL D'SOUZA**

Vaidehi Lilladhar Thakkar grew up in a small town in Kerala alongside nature. She remembers going on long walks along the backwaters and seashore, and spending hours exploring the family's sprawling backyard. She says, "These experiences were magical! The flowers, the insects, the seashells, even the seeds...were for me treasures hidden in plain sight." And they stayed with her long into her young adult life...she couldn't shake off the wonderful symmetry of nature's creations! "These influences left an indelible imprint and it is probably within these memories that I started to observe design in nature. But I came to think of it as a calling and a potential career choice during my higher secondary."

In course of this introspection, Vaidhei reflects on how everything happens for a reason... "my grandfather taking me to the garden every day, summer holidays spent learning embroidery from my grandmother, my mother studying interior design and my father's jute fibres' business!" Today the award-winning fibre flats artist is lauded for her craft. What are fibre flats? "They are cross-sections of fruits and veggies that are



**VAIDEHI LILLADHAR THAKKAR**

*I've always enjoyed art & craft in interiors. In 2007, I worked as docent and library assistant in America at an art museum. There I was exposed to the world of fibre art, which excited me.*

— Vaidehi Lilladhar Thakkar, Founder, Spaces Things Etcetera






MY STYLE IS  
HARMONIOUS. I  
COMBINE THE OLD  
WITH THE NEW,  
THE TRADITIONAL  
WITH THE MODERN,  
THE HANDMADE  
WITH THE MACHINE  
MADE....

dehydrated and adhered together to form a skin-like material."

Founded in 2011, Vaidehi's Spaces Things Etcetera does crazy labour-intensive work. She admits the nature of her handmade craft needs micromanaging. Currently she is working on a line of lighting and furniture that will push the boundaries on how fibre flats can be brought into spaces. "This is significant, we are excited to see how that pans out for us." As are we!

What's her process? "I mostly let the fibre flats/ papyrus do the talking. With its patterns and textures, they are a visually-engaging material. Once the application is finalised (i.e. lighting/screen/furniture, etc), we choose the type of fibre flat. With over forty types to choose from, this takes time and is a critical part of the process. Here's when the experimentation begins - using the material in multiples or in sheet form, the maximum strength can be derived from the inherent fibres for a form." It all sounds very hypnotic, and rightly so, it is! 



# In Conversation with SHANTANU GARG

Young and dynamic, architectural designer Shantanu Garg is synonymous with the India-modern design aesthetic

**S**hantanu Garg is the undisputed champion of modern Indian design. Through his eponymous design practice, Shantanu Garg Design, he advocates transforming design into idiosyncratic concepts, turning them into compositions derived largely from customisation. He is on a quest to create spaces that are an amalgamation of international design aesthetics and functionality, whilst catering to native sensibilities and demands.

Shantanu took on his first project when he was barely 18. Since then, he's worked on numerous prestigious commercial and residential projects not just in India but internationally as well. His designs, whether seen in residential, commercial or retail spaces, or even the exhibitions or experiences that he curates, are based on a beautiful blend of contemporary minimalism and traditional extravagance.

It is this passion to carve a distinct identity for Indian design that led to his collaboration with the D/code Design Biennale (DDB). As curator of the virtual edition of D/code Design Biennale, (Phase I of Jaipur Design Biennale), he brings together over 50 illustrious names in the worlds of art, design and architecture.

"Through DDB, we aim to essay the fables of rich Indian heritage, culture and traditions and narrate its architectural history. From the influence of multiple dynasties that had ruled this country to a confluence of crossover boundaries and styles in modern Indian design narratives, we wish to project India through its crafts and artisanal approach," says the designer, whose own designs are evocative of the rich cultural heritage of India. "It's about time that Indian designers get their due. It's about time that we not only provide a platform for them to showcase their designs, but also catapult them to the International design arena."

Shantanu Garg, the undisputed champion of the India-modern aesthetic, comes on board as the curator for D/code Design Biennale, Jaipur Edition.



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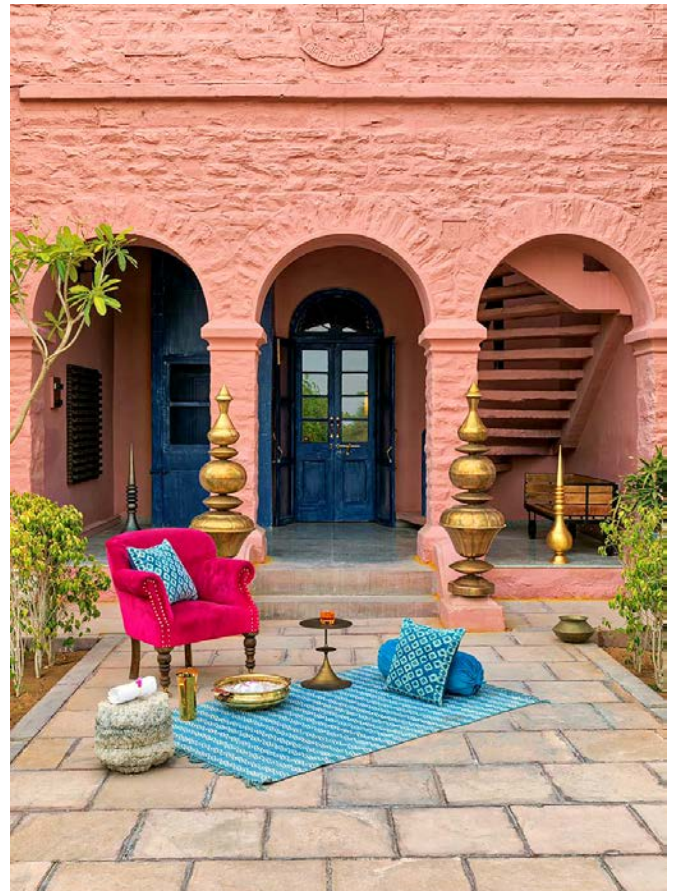
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*From the influence of multiple dynasties that had ruled this country to the confluence of crossover boundaries and styles in modern Indian design narratives, we wish to project India through its crafts and artisanal approach.*

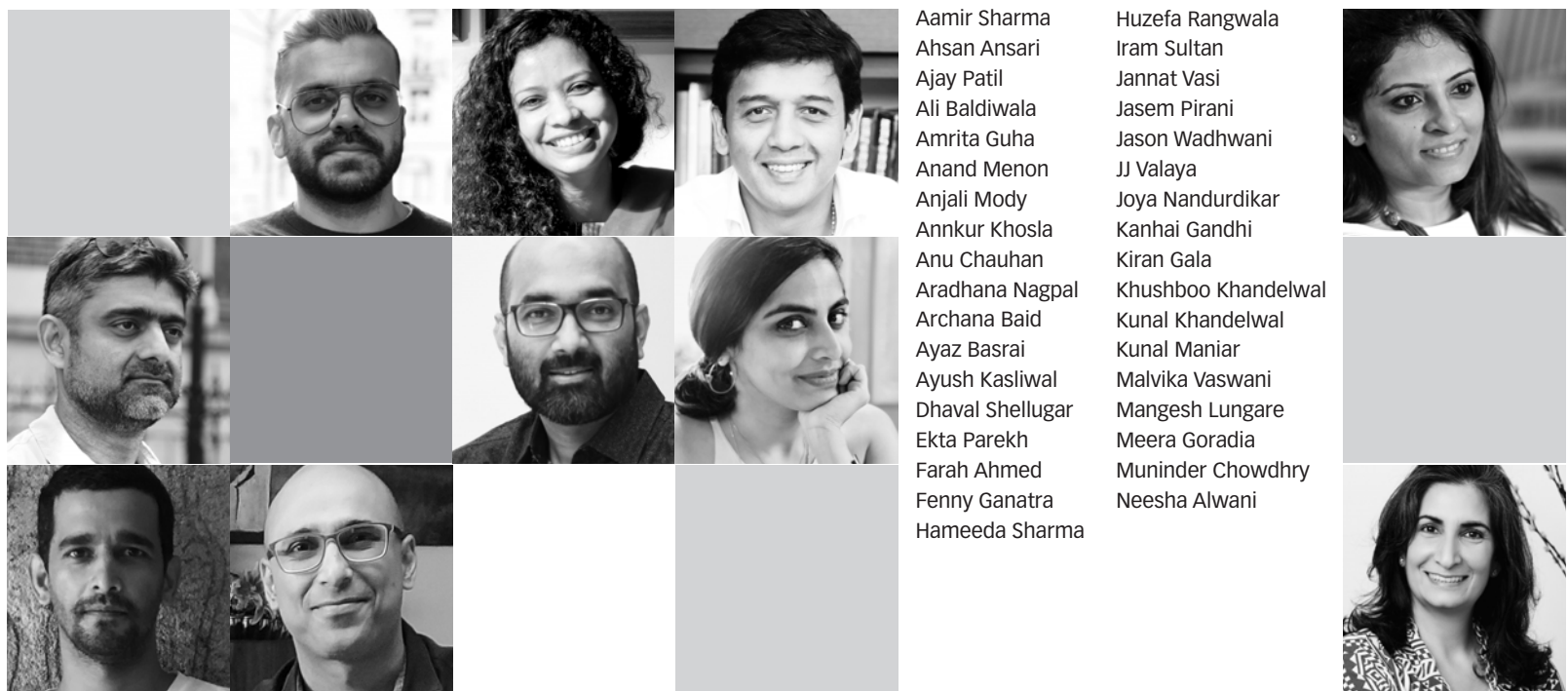
— Shantanu Garg, Interior Designer







## MEET THE DESIGNERS IN COLLABORATION







Introducing the designers in collaboration for Casamia presents D/code Design Biennale. These pioneering architects and designers are setting the stage for ground-breaking design, with installations, products and spatial experiences like you've never seen before, in virtual reality. Casamia presents D/code Design Biennale, India's first curated virtual art and design festival, curated by Shantanu Garg, is officially opening on **Friday, September 18, 2020.**

Nishita Kamdar  
Noor Dasmesh Singh  
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Prashant Chauhan  
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# ALCHEMISTS OF WOOD

To them, wood is more than just a material...it's a religion. Introducing the young woodmakers of India and their inspiring body of work

FEATURE **AVRIL NOEL D'SOUZA**

*It can be edgy, and just as easily, lend warmth. In its natural form, a log of wood is as beautiful as a wonderfully-sculpted piece of art. In the right hands, wood transforms. This artisanal pairing of wood and dexterity is an eternal one. We salute the revivalists who make it a point to understand the innate nature of the material and keep the amazing block of wood at the forefront of what they do. Here's introducing to you the young woodmakers of India.*



## SPECIAL FEATURE



### NISHITA KAMDAR

*Designer & Co-founder, POD*

Founded by architects Nishita Kamdar of the namesake design studio and Veeram Shah, POD (Pieces of Desire) is an avant-garde collaboration that focuses on artisanal, bespoke and handcrafted pieces of furniture. POD stands out for its exceptional wooden designs, as Nishita says, "Wood is so versatile...it's moldable, bendable and easy to craft. We use only reclaimed Valsadi Teak Wood, to ensure there is no harm to the environment from our end. Black, contrasted by the starkness of brass and the earthiness of rattan, juxtaposes materials for us."



**WHAT WE DESIGN IS NOT MERELY TO PLEASE THE EYE BUT TO EVOKE AN EMOTION, A RESPONSE TO THE SHAPES, MATERIALS, TEXTURES AND COLOURS.**

— Nishita Kamdar, Designer & Co-founder, POD



### PRITIKA SINGH

*Founder, MOHH*

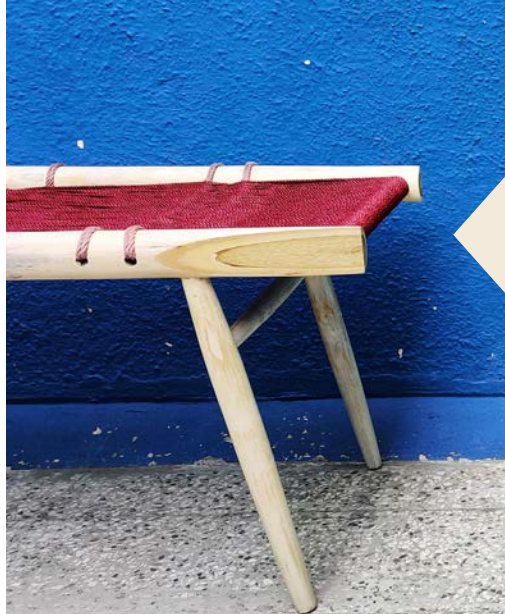
"Our approach to wood has been two-folded: To use it to create classic, minimal pieces which are adaptable to a multitude of tastes, homes and interiors. Secondly, to play around with different materials used in conjunction or on wood, adapting and complementing wood with different styles, patterns, shapes and even print so that the end result is a fresh, new design," says Pritika Singh, Founder, MOHH. She is a firm believer of the versatility of wood and that its durable nature gives furniture a timeless quality and brings an immense sense of warmth when used in your home.

**OUR PRODUCTS HAVE ZERO PLASTIC. SUSTAINABLE MATERIALS LIKE BAMBOO AND JUTE ARE USED IN SYNC WITH WOOD TO MINIMISE & REPURPOSE WASTE TO ELABORATE ON DESIGNS.**

— Pritika Singh, Founder, MOHH







## REBECCA REUBENS

Founder-Principal Designer, RHIZOME

Rebecca Reubens, Founder-Principal Designer, RHIZOME, fell in love with the versatility of bamboo almost two years back. From then to now, she's been on a quest to mainstream this humble material. "Bamboo is a lightweight material which is easily and traditionally crafted by a lot of marginalized factions - women, indigenous people, and the economically poor. Through the design of bamboo products which provide livelihoods for these people, designers can be orchestrators of social, cultural and economic sustainability alongside ecological sustainability."

**BAMBOO OFFERS DESIGNERS THE POTENTIAL TO BE THE CHANGE THEY WANT TO SEE IN SOCIETY. TO BE ABLE TO CREATE RESPONSIBLE DESIGN IS WHAT MOSTLY DREW ME TO BAMBOO.**

— Rebecca Reubens, Founder-Principal Designer, RHIZOME



## VEERAM SHAH

Architect & Founder, Design ni Dukaan

"The objective, in all projects, is to collaborate with local craftsmen, materials, processing techniques and push them to the limits and derive designs/products of impeccable quality and proudly "made in India". With wood, we can explore its versatility in terms of forms, details, sections and shapes. We choose materials that age gracefully such as brass, wood, stone, concrete, IPS etc. They do not impose nor do they subdue," says architect Veeram Shah, Founder, Design ni Dukaan, a multidisciplinary studio.



**WE ONLY USE RECLAIMED WOOD. ITS UNIQUENESS IN TERMS OF COLOURS AND GRAINS ALLOW US TO UTILISE IT & BALANCE THE VISUALS WE HOPE TO ACHIEVE.**

— Veeram Shah, Architect & Founder, Design ni Dukaan







## ROOSHAD SHROFF

Architect & Designer

Architect Rooshad Shroff is a purist, and his wood-works are nothing short of magical! "8 years ago, when I started designing furniture pieces and looking at various crafts and techniques of making, I was drawn towards wood-working as a starting point. The easy nature of wood meant it needed a relatively low set up, in turn which meant I could work with a set of carpenters in the absence of an elaborate workshop, equipment for fabrication or worry about the number game of quantity which often happens in processes like casting or metal works."



**FOR C-SERIES, AN EARLIER RANGE, EACH PIECE HAD A CANTILEVERED FORM. WOOD IS NOT ASSOCIATED WITH CANTILEVERS. THROUGH OUR PROCESS, WE PUSH THE BOUNDARIES OF MATERIAL AND CRAFT TO CREATE A NEW LOOK.**

— Rooshad Shroff, Architect & Designer



## AYUSH BAID

Founder, Ellementry

Sustainability is in Ayush Baid's DNA. As the founder of Ellementry, he comes from a legacy of well-curated design and is Gen Next when it comes to taking this responsible way of design to the next level. Says Ayush, "Handmade is the only way a product can be unique, mindful, sustainable and present an accurate preservation of cultural heritage. Purely rooted in creating everything by hand, our artists from Rajasthan have brought alive this timeless beauty of nature on wood." The brand primarily works with mango wood as it is sustainable. We love that!

**SUSTAINABLE DESIGN IS NO LONGER A THING OF THE FUTURE, IT'S REQUIRED NOW. ITS BENEFITS WILL HELP SLOW DOWN THE CONSUMPTION OF OUR FAST-DEPLETING NATURAL RESOURCES.**

— Ayush Baid, Founder, Ellementry





## RAJKUMAR JAIN

*Director, Anemos*

Rajkumar Jain, Director, Anemos, is a crusader and believer of wood's innate pliable nature. Says the conservationist and designer, "Wood is a natural material and it breathes with the changes in the atmosphere like expanding in summer and contracting in winter. Moisture will also affect wood. The challenge is to treat wood in a way that it stays within tolerance limits and perform optimally." We see his reverence in the manner he approaches the restoration of wood-based antiques, particularly fans. He regales us with history, "The first ever fan was in wood."

**WOOD REPRESENTS A CERTAIN STORYTELLING QUALITY. IT IS PHYSICALLY VERY APPEALING AND TELLS THAT TALE OF STRENGTH, NATURE AND ENDURANCE.**

— Rajkumar Jain, Director, Anemos



## ANOO KULKARNI

*Founder & Designer, A Gentle Light*

A self-taught woodworker and lamp designer, Anoo Kulkarni is influenced by the principles of Wabi-Sabi design. Her first experimented with pine, beech and rubber wood, but after her attempt with teak wood it became the material of choice for her lamps. "It is a pleasure to work with when it comes to joinery, particularly because I use hand tools." Anoo scours the timber mart for off-cuts and discarded pieces that do not pass muster on account of natural or inflicted irregularities and imperfections.



**MOST OF MY LAMPS USE PIECES RESCUED FROM THE SCRAP PILE. THESE ARE USUALLY ODD SHAPES AND SIZES, WITH VISIBLE IMPERFECTIONS. I FIND THESE BEAUTIFUL AND 'REAL'.**

— Anoo Kulkarni, Founder & Designer, A Gentle Light





## ANJALI MODY

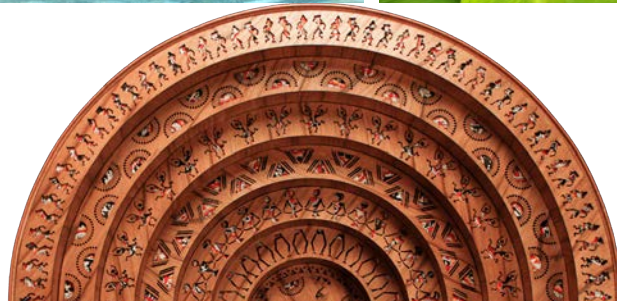
Architect & Founder, Josmo Studio

Anjali Mody, Founder and Designer, Josmo Studio, lets wood do the talking. Her studio is known to enhance the natural flaws of wood and embrace its innate qualities. She designs around its core personality. "Our mastery comes from our experimentation with wood and materials in sync with its simplicity. We use only certified wood from a forested sources and a low carbon footprint all in a bid to reduce our carbon emissions. The 1% of waste coming out of the factory goes back into the designed pieces in a meaningful way."



**OUR INSPIRATION COMES FROM THE EVERYDAY. WE BLEND AGE OLD ARTISTRY WITH MODERN DAY TECHNOLOGY.**

— Anjali Mody, Founder & Designer, Josmo Studio



**WOOD IS SUCH A MULTIFACETED MATERIAL - FROM CARVING, TO BENT WOOD FURNITURE TO HYDRAULICS. WE ARE NOW TRYING TO DISCOVER THE NEXT BEST THING.**

— Resheph Christian, Co-founder, KEPH



## KEYURI BHARGAVA & RESHEPH CHRISTIAN

Co-founders, KEPH

A young studio with a mindful approach to design, KEPH, founded by Keyuri Bhargava and Resheph Christian, acknowledge that wood is a material that most of us are so habitual to, that it barely stands out in our everyday life. But this dynamic duo is on a mission to change that. Says Keyuri, "We call it the magician's hat of all materials. The versatility of wood and its counter-parts, hold enormous possibilities, but it is yet unexplored to most of its potential." Their preferred variety is Teak wood, native to India, as it has much ancestral value in our culture.





**AS AN ECO-FRIENDLY AND RENEWABLE RESOURCE THAT CAN BE REUSED, WOOD IS AN EXCELLENT MATERIAL.**

— Sachin Gupta, Co-founder, Beyond Designs



## NEHA & SACHIN GUPTA

Co-founders, Beyond Designs

While this award-winning design studio is known for its contemporary designs, Neha and Sachin Gupta, Co-founders, Beyond Designs ensure that the craftsmanship behind every piece is rooted in the glorious Indian tradition of hand-crafting. Wood is their material of choice when it comes to the creation of bespoke works. Sachin says, "Wood may be an age-old material, but it offers infinite possibilities for reinterpretations – we fuse it with exclusive silk / velvet, fine leathers, glass, and also with the other ancient materials like brass."



## RITIKA DHAMIJA

Co-founder + CEO, Iqrup + Ritz

Ritika Dhamija, Co-founder & CEO, Iqrup+Ritz may have entered the world of design late, but her knowledge on wood as a subject is inspiring. She takes us back into the class room, "It's fascinating to know that veneering with rare woods was used in Ancient Egypt and the Roman Empire. We often incorporate veneers with dramatic patterns as each piece becomes unique with the natural variation in grains." Ritika reveals that as a company, the design studio is partial to using veneers as they're both luxurious and sustainable.



**WE ARE BIG ADVOCATES OF USING DIFFERENT POLISHES FOR WOOD AND HAVE DEVELOPED A LIBRARY OF OVER 35+ POLISHES.**

— Ritika Dhamija, Co-founder + CEO, Iqrup + Ritz





## ISHA GOPAL

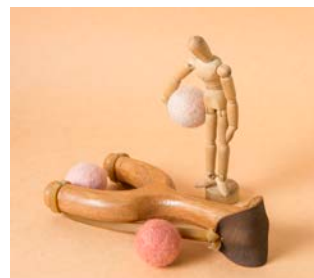
Founder, Bloon Toys

So, Bloon Toys may be for children, but as adults we love the interactive and free-thinking aspect of every design. Isha Gopal, its founder, was inspired by the teachings of Maria Montessori, Rudolf Steiner, Friedrich Fröbel, Emmi Pikler, and wanted to address the crucial and early educational stages of a child. In her quest to create something unique with no set rules, Isha brings us a wood-based designs that encourage and stoke the imagination. The balance board is more than just that, it's a desk, a slide, a jumping board...we love it!



**WE LOVE EXPLORING WOOD. PALEONTOYS, IS A NEW SERIES OF DINOSAURS WHERE EACH DINO IS CREATED IN UNIQUE WOODS.**

— Isha Gopal, Founder, Bloon Toys



**OUR PRACTICE PRODUCES HONEST DESIGNS THAT CONTRIBUTE TO SETTING THE TONE FOR THE NEW "INDIAN CONTEMPORARY".**

— Srikanth Varma, Founder, Esvee Atelier



## SRIKANTH VARMA

Founder, Esvee Atelier

Srikanth Varma, Founder, Esvee Atelier, starts off saying he likes to tame and master wood as material. And just before we can jump to calling him cheeky, he goes on to add, "... I am completely immersed in the process of discovering the depth of wood as a material and how it behaves and displays its beauty, based on how it is handled." We hear the sentiment and feel the reverence he has for wood. He presses on, "I see wood as a life source as opposed to just a material. I believe in designing products that respect and celebrate it." Srikanth is on a journey to discover wood.



## URVI SHARMA & MANAN NARANG

*Co-founders, INDO-*

At the core of things INDO-, as a design studio, deconstructs traditional Indian methods, by finding what makes its process special. Urvi Sharma and Manan Narang, channelise Indian craft to put a unique spin on a range of furniture pieces. Manan who lived all his life in New Delhi before shifting to USA says, "Living in a place where most objects were traditionally handmade and have been replaced by mass-manufactured counterparts makes you aware of what is being lost for the sake of convenience." They work primarily with solid wood.



**WE PRIDE OURSELVES ON OUR RESOURCEFUL USE OF HARDWOODS, WHICH ARE PROBABLY AMONGST THE MOST NATURAL AND SUSTAINABLE MATERIALS.**

— Manan Narang, Co-founder, INDO-



## SAURABH AILAWADI & SHWETA MEWARA

*Co-founders, Gulmohar Lane*

Wood's versatility and unmatched individuality find a worthy advisory in the form of Gulmohar Lane, one of the country's leading furniture brands. Saurabh Ailawadi and Shweta Mewara, Co-founders of this atelier are known to celebrate the beauty of natural materials and craft them into novel silhouettes. About wood, Shweta says, "Our designs are inspired by the old-world crafts and spun into purposeful comforts, augmented by modern craftsmanship." The duo work closely with expert craftsmen to curate a stunning range of designs.



**WITHIN OUR SCOPE WE HAVE ALWAYS SUPPORTED THE SUSTAINABLE FOREST MANAGEMENT REFORMS. IN SIMPLE WORDS, FOR EVERY TREE CUT THERE ARE 3 TREES WHICH ARE PLANTED.**

— Saurabh Ailawadi, Co-founder, Gulmohar Lane





# Farm to Kitchen

These homegrown food brands are putting the conscience back into eating

FEATURE **SEEMA SREEDHARAN**

*A lot has changed in the past few months. We are so much more conscious about our choices and the way they affect the world. The way we think, work, eat, shop...well, the way we live. And this, perhaps has triggered the natural shift towards homegrown brands. Over the last five years, a clutch of Indian entrepreneurs has founded brands that are changing the way we look at our health and nourishment.*



## THE SPOTTED COW FORMAGERIE

For Prateeksh Mehra, a commercial photographer in Mumbai, making cheese started out as a hobby. He already enjoyed brewing his own beer at home, and the similarity of the processes led him to experiment with making cheddar and gruyere. After his samples went down well with early testers, Prateeksh and his brother Agnay decided to turn the hobby into a business, launching The Spotted Cow Fromagerie in 2014.



**OUR CHEESES ARE MADE IN SMALL BATCHES AND AGED WITH UTMOST CARE. WE BELIEVE IN THE CONCEPT OF PURE FOOD, WHICH IS NOT MASS PRODUCED.**

— Prateeksh Mehra, Founder,  
The Spotted Cow Fromagerie

**THE OBJECTIVE AT ZAMA IS TO SOURCE THINGS THAT ARE NATIVE TO DIFFERENT CLIMATIC BELTS AND GEOGRAPHIES AND BRING THEM TO A COMMON PLATFORM.**

— **Shriya Naheta**, Founder, Zama Organics



## ZAMA ORGANICS

Fresh off the farm, straight to your kitchen, that's what Zama Organics, founded by Shriya Naheta, promises to do. Shriya identified the need to bridge the void between demand and supply for exotic organic produce in India. Today, Zama has expanded its consortium to over 350 farmers. Although her main suppliers are based in Nashik, Pune and Uttarakhand, she sources specialised products directly from their place of origin, like pink rice from Meghalaya, cashews from Coimbatore and saffron from Kashmir.



## TEABOX

Teabox, a direct to consumer tea brand boasts some 300 varieties of tea. The brainchild of entrepreneur Kaushal Dugar, Teabox takes the ritual of tea drinking seriously. "We're small and nimble, and we have no middlemen. We make sure every 100 grams of tea we send out are fresher and tastier than anything you've ever had to date," says Kaushal who quit his corporate job to follow his love for tea.



**WE WORK DIRECTLY WITH TEA GROWERS WHO KNOW HOW TO HAND-SELECT TEA LEAVES FOR THEIR TEXTURE, COLOUR, SCENT AND PURITY.**

— **Kaushal Dugar**, Founder, Teabox





## MILLIE'S VEGAN CHEESE

"Mom, if you make cheese vegan then we could so easily give up dairy!" said her daughter to the very vegan Millie Mitra. She took this up as a challenge, and a very serious one at that. Soon Millie started making soft cheeses — cashew-based or made with a mix of cashew and tofu. She uses organic cashew from Mangalore, Himalayan Pink salt, and even dries her own tomatoes. Everything is 100% organic.

**THE INITIAL EXPERIMENTS WERE VERY BASIC AND RUDIMENTARY. ALL ALONG, I WAS VERY CERTAIN THAT I DID NOT WANT TO STRAY AWAY FROM THE WFPB (WHOLE FOOD PLANT BASED) COMMITMENT.**

— Millie Mitra, Founder, Millie's Vegan Cheese



**WE BELIEVE THAT TASTY FOODS CAN BE NUTRITIOUS (TASTE AND NUTRITION ARE NOT MUTUALLY EXCLUSIVE!), AND DO NOT NEED TO HAVE ARTIFICIAL CHEMICALS / ADDITIVES TO BOOST THE TASTE PROFILE / EXTEND THE SHELF LIFE.**

— Shilpa Mogilishetty, Co-founder, Jus Amazin



## JUS AMAZIN

"As parents to a young child with food allergies (dairy, soy), we were looking for food options that not only met the nutrition requirements of a growing child, but were also tasty and 100% natural," says Shilpa Mogilishetty of Jus Amazin. But there were hardly any other options in the market. This lack of suitable options inspired them to create their own nut and seed butters.



**Click here  
TO READ MORE**

# DISH FOR YOUR DOSHAS

Two Ayurveda chefs share two unique breakfast recipes that marry the ancient Indian science to modern cooking

FEATURE **NITIJA IMMANUEL**



**Anusha Sachdeva**  
Founder, Funusha's Kitchen

It's almost hard to believe that this certified Yoga instructor was once averse to the idea of exercise. Anusha spent many of her early childhood days at her grandma's following an Ayurvedic way of life, albeit without her knowledge. These were simple practices of maintaining a fixed diet consisting of rice, fruits, dry vegetables, roti... Along with this came homemade recipes and kitchen hacks. Her life took a major detour after being a regular at The Yoga Institute where she was first introduced to sattvic meals. What was once a curious expedition has now turned into a way of life. These meals, much like all of Ayurvedic meals are curated to keep, sattva—a clear head space of truth, contentment, and stability. Straight from her kitchen she brings a delicious Berry Smoothie Bowl recipe, a pre-workout or breakfast meal for beginners..

## VERY BERRIES SMOOTHIE BOWL

Extremely high in antioxidants, berries offer a bag full of benefits including burning fat, you can have this smoothie bowl as pre-gym too, pre breakfast around 6:30-7am and then eat breakfast at 8:30am. You can also have this as a mid-day meal or an early evening snack bowl.

### DOSHA DO'S AND DON'TS:

Extremely high in antioxidants, berries offer a bag full of benefits including burning fat. Ayurvedically they blend with all 3 Prakrit Doshas Vata, Kapha, Pitta. It has an amazing cooling effect on the and is highly recommended for Pitta Dosha as all fruit smoothie bowls are very Pitta Pacifying food. Also, the frozen fruits nutrients are intact in it. However, if you have a Vata imbalance Frozen fruits and food from the fridge is best avoided. Only eat hot and freshly cooked meals to pacify Vata Dosha.

*Prep time: 5mins*

*Making time: 3mins*

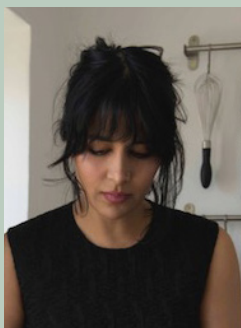
### INGREDIENTS

- 1 cup frozen ripe banana
- 1 cup frozen mixed berries or your favorite single berries
- 2 spoons of your favorite plant-based protein powder
- 3-5 ice cubes and 1 cup chilled water
- Your favourite nuts for Garnish

### INSTRUCTIONS

- Blend all the above ingredients until you get a smooth sorbet texture
- Garnish it with slivered almonds, pecan and flaxseed powder.
- There's no need for sugar or artificial sweetener as banana will add the sweetness.





### Nira Kehar

*Ayurveda Practitioner & Restaurateur, Chez Nini*

Growing up in Montreal Canada, Nira Kehar often found herself gravitating towards Ayurveda. From studying engineering to finally ended up in culinary school, she traced her footprints back to her homeland. After moving out of India, Nira wrote 'Ojas: Modern Recipes and Ancient Knowledge for Everyday Ayurveda', which was released in March 2018. A few weeks after the release of her book, she was diagnosed with breast cancer which catapulted her life into a new direction, "Ayurveda was an incredible grounding and empowering tool which helped me through my illness. Today, I am strong and full of life-force (known as Ojas in Ayurveda)."

# SPRING KHICHDI

*Serves 4-6*

This recipe is a great way to use all the beautiful young vegetables arriving at the farmers' market and will restore vitality after a long winter of heartier root vegetables.

## DOSHA DO'S AND DON'TS

Vata types can replace the kale with spinach if they find kale difficult to digest, and they can use black chickpeas, as the white ones can cause bloating to a sensitive Vata. Pitta types can replace the sesame oil and seeds, which are warming, with sunflower oil and seeds, as they're more cooling and help balance the Pitta tendency toward excess heat in the body.

## INGREDIENTS

- 3/4 cup dry chickpeas (you can also use black chickpeas)
- 2 teaspoons asafoetida powder
- 3/4 cup brown rice
- 1 tablespoon any vinegar or lemon juice (optional)
- 1 cup tightly packed parsley leaves
- 2 cups water
- 2 tablespoons plus
- 1 1/2 teaspoons sesame oil
- 2 medium shallots, thinly sliced
- 5 garlic cloves, thinly sliced
- 1 leek, white and light green parts only, halved, rinsed, and thinly sliced
- 1 portion bitter spice mix, finely ground
- 4 cups vegetable stock or water
- 2 teaspoons fine Himalayan salt
- 1/3 cup chopped dill, plus some intact
- 1/4 pound asparagus, tough ends trimmed, sliced
- 1 cup fresh or frozen peas

## TOPPINGS

- 1/4 cup finely sliced chives
- 3 scallions, trimmed and sliced
- 2 tablespoons toasted sesame seeds 1 lime, cut into six wedges

## TO PREPARE

- In a medium heavy-bottomed saucepan, cover the chickpeas with water, add 1 teaspoon of asafoetida, and bring to a boil; boil for 2 minutes. Turn off the heat, cover the pot, and let the chickpeas soak for 60 minutes (preferably overnight). Presoaking the chickpeas makes them easier to digest; it also helps them cook more evenly and become tender all the way through.
- It's also good to soak the rice, which makes it easier to digest. Cover the rice with 2 cups of water and add the vinegar; soak for

as long as possible, preferably overnight.

- After soaking the chickpeas and rice, drain and wash thoroughly with cold water.
- If you don't have time for any soaking, you can cook the dish directly from the dry ingredients, but it will take additional time to achieve the tenderness desired for a khichdi.
- Meanwhile, place the parsley in a blender with the water. Blend until the mixture turns an even bright green, then pour it through a fine-mesh sieve into a small pot. Cook over low heat, stirring constantly, until you see green particles rising to the surface. Let the mixture cool, then
- pour it through a cheesecloth-lined sieve. Be careful not to push the mixture through; just let it strain on its own. Set the strained liquid aside to add to the khichdi when serving, or drink it as a healthy chlorophyll-rich shot.
- Scrape as much of the green paste off the cheesecloth as possible and put it in a bowl in the refrigerator, covered, until it's time to use it in the khichdi (you should have about 2 tablespoons of paste).

## FOR THE KHICHDI

- In a heavy-bottomed saucepan, heat the oil, then add the shallots, garlic, leek, and spice mix. Cook until the vegetables are translucent. Add the chickpeas, rice, the remaining teaspoon of asafoetida, and the stock, and bring to a boil. Reduce the mixture to a simmer and cook for about 1 hour, making sure there is always enough liquid in the pot. Simmering the chickpeas gently helps them cook evenly until tender, retain their shape without losing their texture (getting mushy) too quickly, and keep their skins intact. The best time to add the salt is about 45 minutes into cooking, when they are tender enough, but still partly firm.
- After an hour, taste the khichdi, and, if the chickpeas and rice are not very tender, then continue cooking for up to 30 minutes longer. Maintain a loose risotto-like texture by either adding more liquid or allowing the excess liquid to evaporate. • Once the khichdi is cooked, remove it from the heat and stir in the chlorophyll paste, and chopped dill, mix well, and cover for a few minutes.
- Meanwhile, place the asparagus and peas in a steaming basket, and steam them for 5 to 10 minutes

## TO FINISH

Serve 2 large spoons of khichdi into each serving dish. Top with the hot steamed greens, then with dill fronds, chives, scallions, and sesame seeds. Drizzle each portion with a squeeze of lime juice and serve.

# Reviving the India Design Story

Reinventing and celebrating the glory of  
craft and its makers in India

FEATURE **SEEMA SREEDHARAN**

*The 'go vocal for local' chant has seen a sudden resurgence. We say resurgence because we always were aware of the wealth of craft that we have inherited. But there were only a handful who actually made this their doctrine. For some reason, the pandemic has shifted our attention back to the wealth of Indian crafts and traditional artforms. Indian designers, brands and organisations have taken the onus to reimagine and retell the India design story. We are here to share their inspiring stories.*



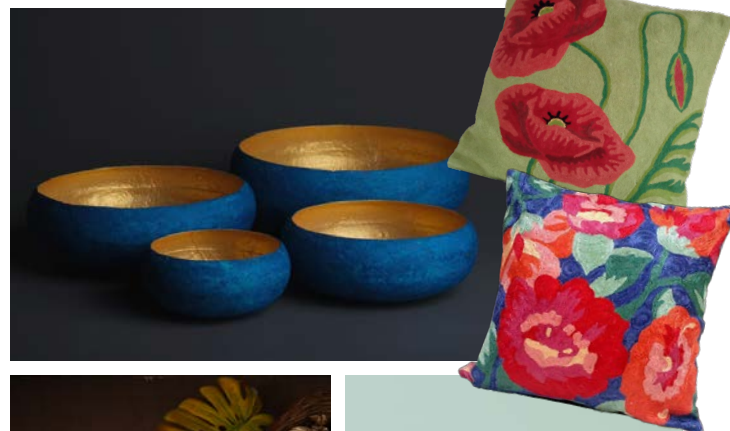


I BELIEVE THE INCLUSION OF TRADITIONAL CRAFTS IN CONTEMPORARY DESIGN IS A LONG AND ARDUOUS JOURNEY.

— **Sibanand Bhol**, Founder and Design Head, Collective Crafts

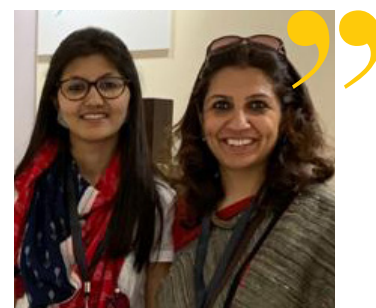
### Collective Craft

Sibanand Bhol's Collective Craft is a haven for artisans in Odisha. The co-working space, as Sibinand prefers to call it, engages them with contemporary projects and treats them with the dignity they deserve. "I always wanted to bring traditional artisans practicing different crafts together in a coworking studio where they could share and learn from artists, designers and architects," says Sibinand. He spent several years in Odisha, travelling, working and living in many remote areas. "A small group of these artisans encouraged me to set up a coworking studio which could help them work and find buyers. And Collective Craft was born in a little abandoned cowshed in a little village in Odisha."



### Commitment to Kashmir

Conceived and founded by activist and economist L C Jain, CtoK aims to provide a sense of purpose and sustainable livelihoods to people in the Kashmir Valley by enabling positive transformation in the handicrafts linked economy of the state. "Our main motive is the revival of craft by aiding the creation and development of small businesses, owned and operated by artisans engaged in the production of traditional Kashmiri crafts. The Idea is also to empower craft leaders with the required skills and resources to meet changing market needs," informs Shruti J Mittal of CtoK.

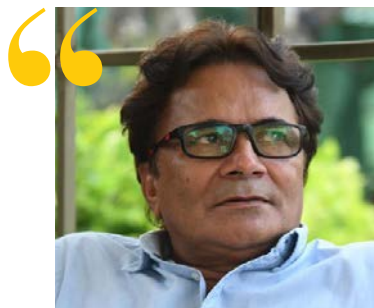


CTOK INTENDS TO ENSURE THAT THE TRADITIONAL WEAVERS REMAIN COMMITTED TO THEIR CRAFT AND THE ORGANISATIONS OBJECTIVE IS TO HELP THEM TO THAT BY PROVIDING THEM WITH THE RIGHT MENTORSHIP

— **Shruti J Mittal**, Marketing Expert and Business Manager, CtoK







HASTKALA DESIGNS ARE THE WORK OF 250 SKILLED LOCAL ARTISANS FROM SIRSI VILLAGE (RAJASTHAN) AND HAVE ADORNED HOMES OVER 50 COUNTRIES WORLDWIDE.

— Jaswant Meel, Founder, Hastkala

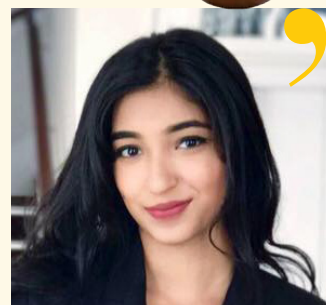
## Hastkala

Hastkala is a homegrown furniture brand born in the outskirts of Jaipur, Rajasthan. Hastkala is an expression of joy towards handmade! "We aspire to bring a balance between innovation, design and timeless craftsmanship while establishing a sustainable work cycle. Each product is carefully crafted making considerate and responsible material choices, with design that beautifully combines historic and contemporary aesthetics carrying with it a legacy of wood art," says Jaswant Meel, Founder, Hastkala. called Akoda near Jaipur, Rajasthan.



## Gunava Design

Gunava Design, translates to 'Goodness in Design' and is derived from the Sanskrit word 'gunavatta'. The brand works largely with local craftsmen who create almost entirely by hand. "We believe beautiful and functional products should be combined with efforts to save and preserve local traditions," says Vaishnovi Reddy, Founder, Gunava Designs. Talking about her inclination towards Indian crafts and working with local artisans she says, "My mother used to run a clothing brand, and around the time I came back from University she introduced me to her skilled artisans. It organically began from there, I would work them, we would experiment with different materials and even work on narration through embroidery."



FOR ME, FURNITURE IS ART, A MEDIUM OF EXPRESSION. THROUGH IT, I'VE SPOKEN ABOUT SEXUAL HARASSMENT, POLLUTION AND OTHER GLOBAL ISSUES THAT I FEEL STRONGLY ABOUT.

— Vaishnovi Reddy, Founder, Gunava Designs





MORE THAN 500 WOMEN HAVE BEEN PART OF THIS CRAFTS JOURNEY SO FAR AND THIS TRIBE ONLY KEEPS GROWING BIGGER WITH TIME.

— **Shama Pawar**, Founder Trustee and Managing Director, The Kishkinda Trust

## The Kishkinda Trust

Shama Pawar moved to Hampi in 1995 as a young artist inspired by the beautiful landscape. Very soon, her efforts to work with the local communities to conserve the rich heritage and natural environs of the World Heritage Site led to a beautiful experiment when she attempted to make a rope with banana fibre for her friend's Jam business. Thus, began the journey of The Kishkinda Crafts – inspired by the idea of creating beautiful and sustainable handicraft solutions using a locally available natural resource. The trust strives towards supporting the history of Hampi and livelihood of local communities through a series of activities and volunteering opportunities.



## Leah Singh

Upon graduating from the Parsons School of Design with a degree in product design, Leah Singh came back to India to start a line of environmentally sustainable jewellery. "While I was working on this collection, I visited a lot of craft exhibits and markets and was drawn to the various traditional textiles of India. These textiles are handcrafted by artisans from different regions of India, and each region has its own unique style, technique, and combination of materials. I felt that these age-old textiles could be transformed into modern objects that resonate with the current times," says Leah.



I CONNECTED WITH ARTISANS WHO USED TECHNIQUES THAT WOULD ALLOW ME TO USE GEOMETRIC PATTERNS AND LOTS OF COLOUR, STAYING TRUE TO MY AESTHETIC.

— **Leah Singh**, Designer





OUR DESIGN PHILOSOPHY REFLECTS TIMELESSNESS. OUR PRODUCTS ARE UNIQUE BECAUSE THE NEWER DESIGNS ARE A MODERN RETAKE OF TRADITIONAL ONES. OUR FURNITURE IS THOUGHTFULLY DESIGNED, REVIVING PAST TRADITIONS AND ART FORMS WITH MODERN TECHNOLOGY AND LOCAL ARTISANS.

— **Amitha Madan**,  
Co-founder, Magari

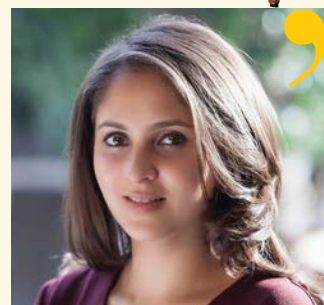
## Magari

Established in 2016, Magari is the brainchild of three friends – Karun Mathew, Vishal Wadhwa, and Amitha Madan. People wanted custom-built designer pieces that is aspirational and would make a statement. Magari was established to address this void. “Our design philosophy is timelessness.. The extensive range of thoughtfully designed pieces revives past traditions and art forms, integrating them with modern technology and local artisans,” says co-founder Karun Mathew. “Our products are handcrafted, keeping the craft alive and benefitting the craftsman. Our artisans come from across the country, bringing with them craftsmanship that has been passed on from one generation to the other.”



## Project 810

In Founder Vritima Wadhwa's words, Project 810 is a holistic design practice dedicated to creating memorable spatial experiences. “From crafting smaller pieces of furniture to building expansive interiors, we seek perfection in our ardent love for details, we do not look at space and furniture design as two separate pursuits. Objects allow for the human tactile experience.” adds the designer. Born out of an appreciation for the yesteryear, the handcrafted pieces are a manifestation of the elegance of earthy materials. Between austere and playful, the furniture embodies a whole spectrum of emotions. Vritima works closely with the artisan community to infuse her designs with traditional Indian aesthetics, but in a modern context.



WE BELIEVE IN USING LOCAL RESOURCES COMPLEMENTED WITH SENSIBILITIES OF QUALITY CRAFTSMANSHIP, TO CREATE DISTINCT EXPERIENCES.

— **Vritima Wadhwa**,  
Founder, Project 810





# DAYS OF LIVING IN ZEN

The Mysiga Homu, as designer Ali Baldiwala calls it, is inspired by the philosophy of Japandi. It marries the calm of a Japanese lifestyle, with Nordic sensibilities!

FEATURE **AVRIL NOEL D'SOUZA**  
PHOTOGRAPHS **TALIB CHITALWALA**

## ALI BALDIWALA

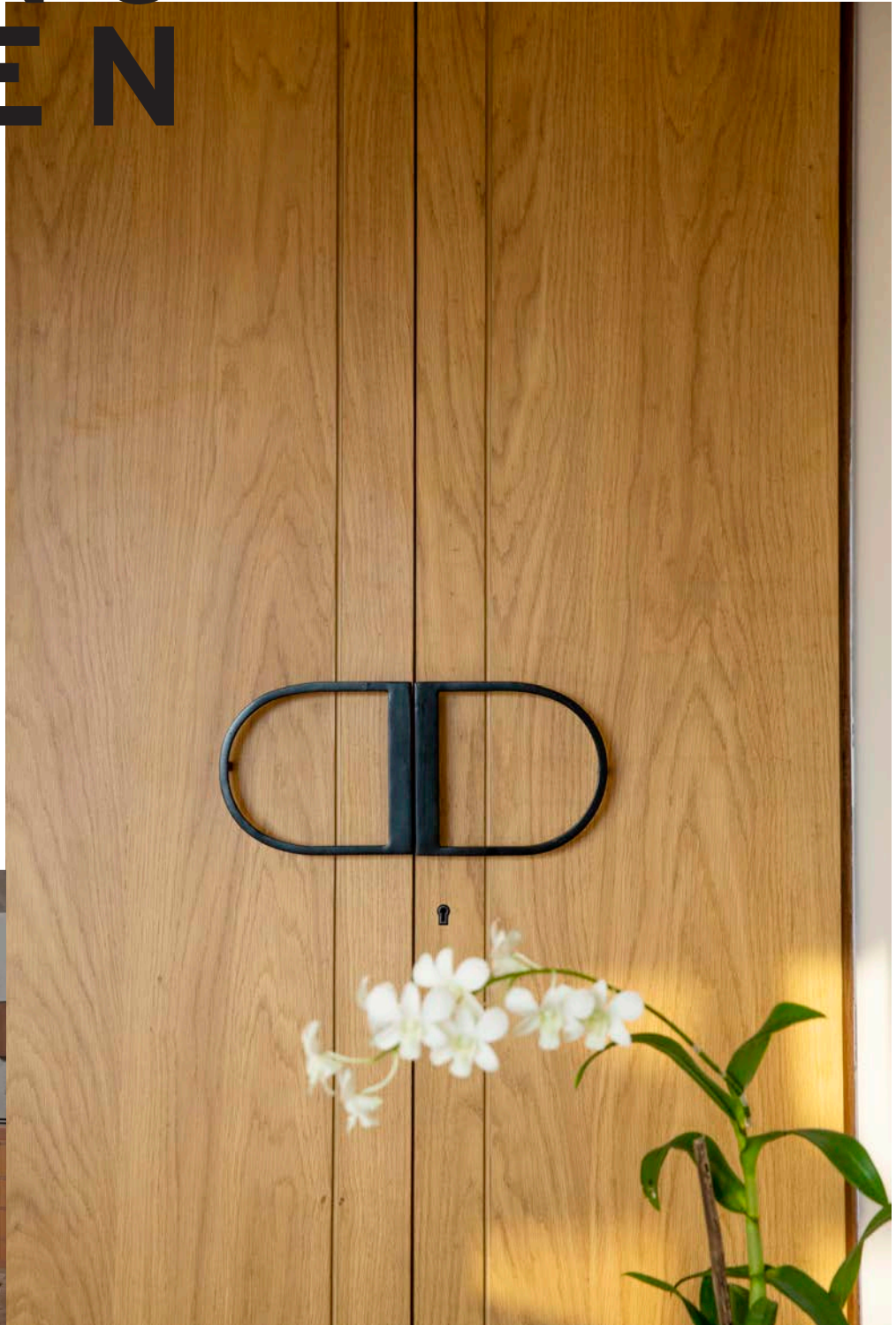
### Partner, Baldiwala Edge

A partner at Baldiwala Edge, Ali's naturalised approach to creating spaces with soul has our hearts! Being a hobbyist actor has taught Ali to infuse drama in his palette of various materials to script a pleasant living. The designer feels it's the human element in the approach that ultimately produces designs that improve the quality of life around us.



Spread across 1,000sqft area, this home reflects the serenity Japandi brings to living spaces. Ali Baldiwala of Baldiwala Edge, was inspired by his client's brief for a clutter-free and simple living.

The result is a restrained aesthetic that plays on breezy colours, cool tones of wood, and textures that are there for a purpose. There are no extras in this home....



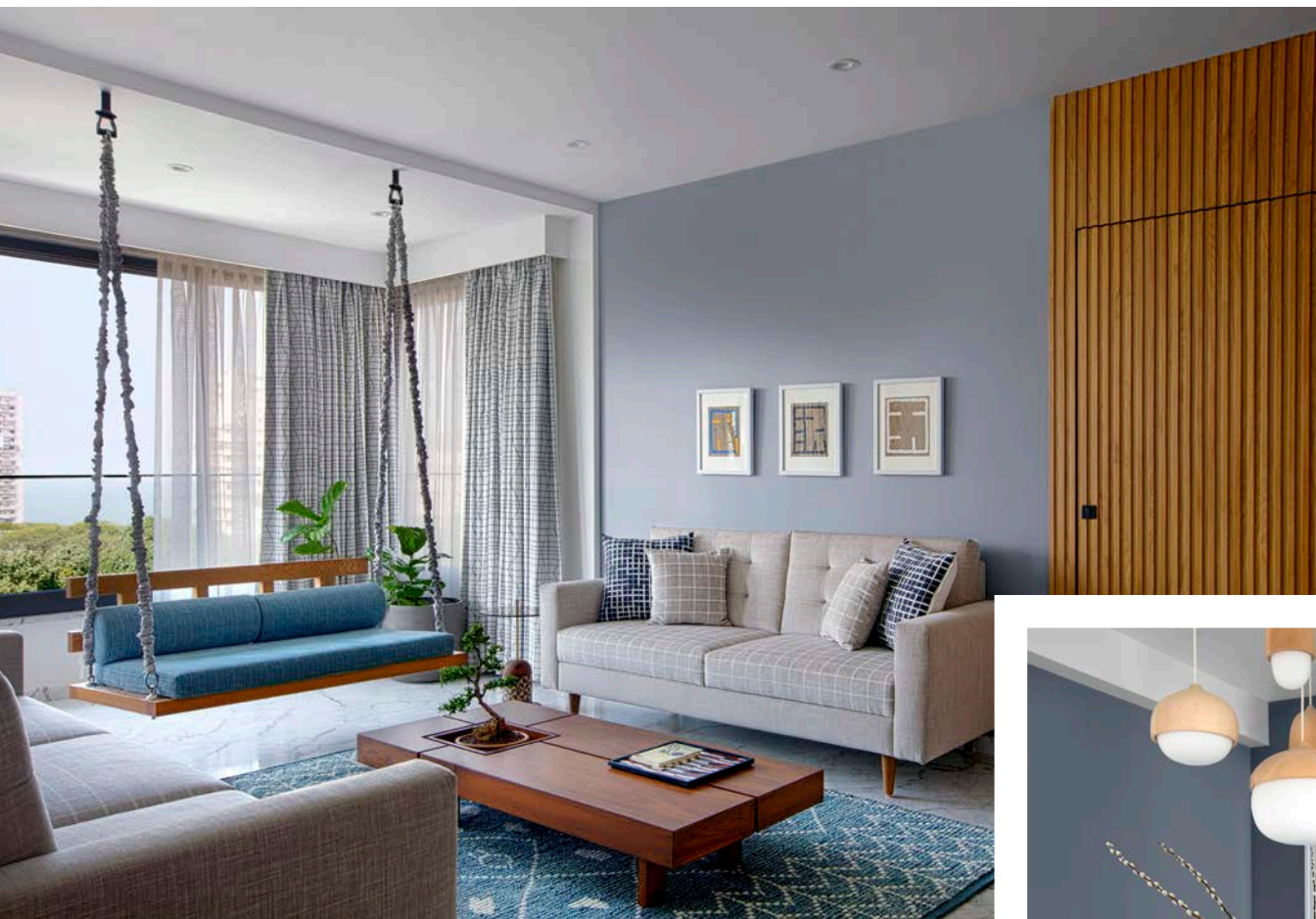
STYLE **SAMIR WADEKAR**, IN-HOUSE DESIGNER **MANOJ CHALKE**



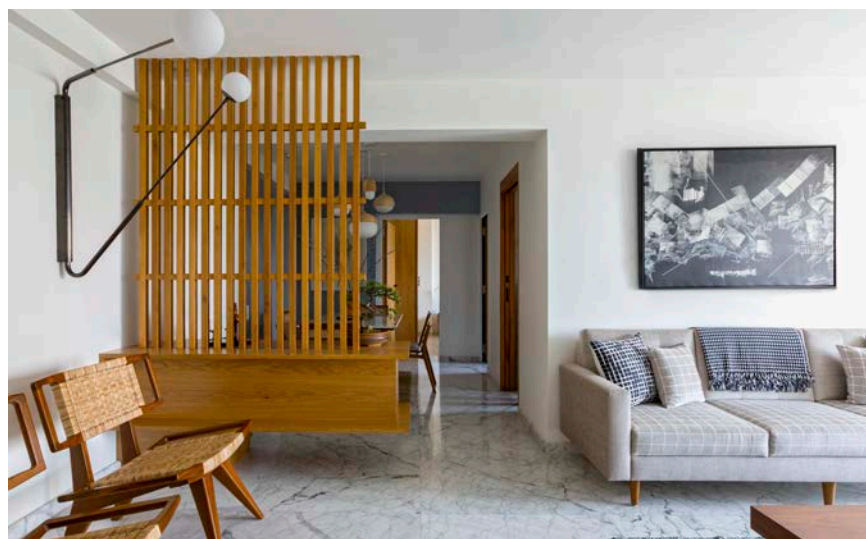
“

WITH ITS MARRIAGE OF WABI-SABI AND HYGGE, THIS HOME BOLDLY REVELS IN ITS SIMPLICITY. SOMETIMES, TWO SIMILARLY DISSIMILAR STYLES ARE BETTER THAN ONE.

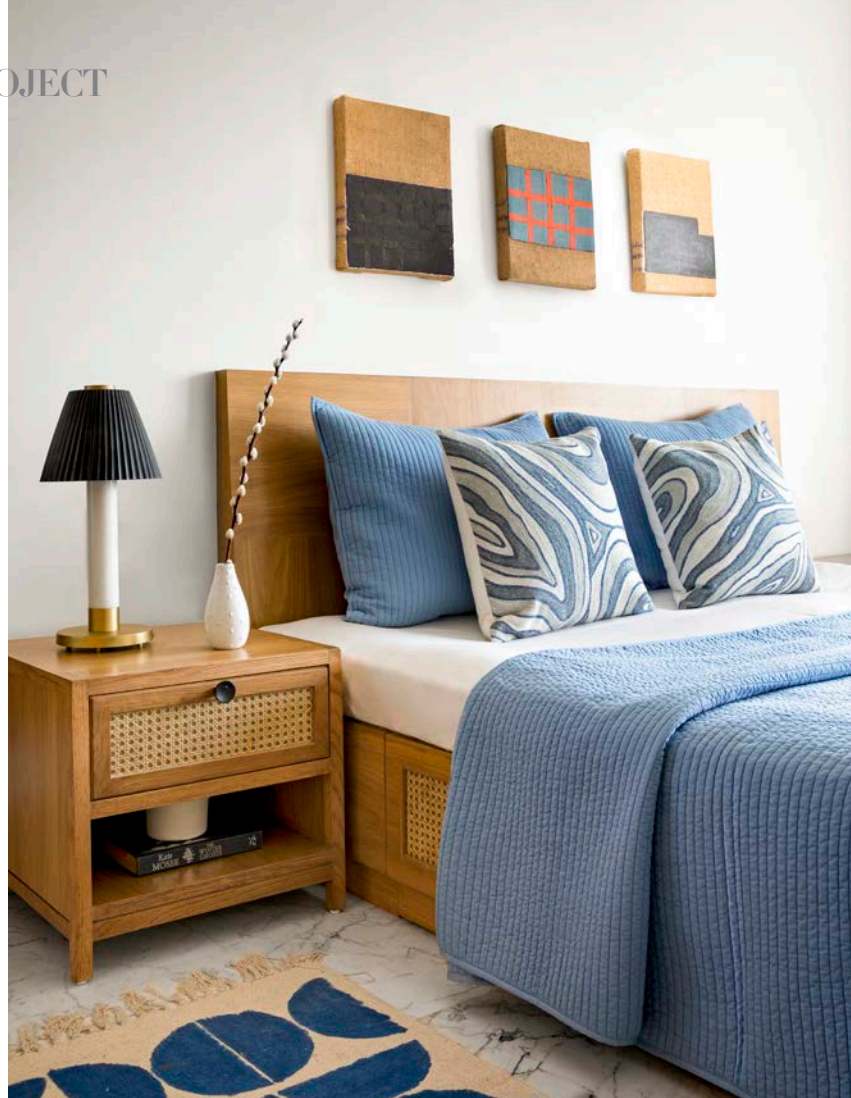
— Ali Baldiwala, Principle Designer, Baldiwala Edge



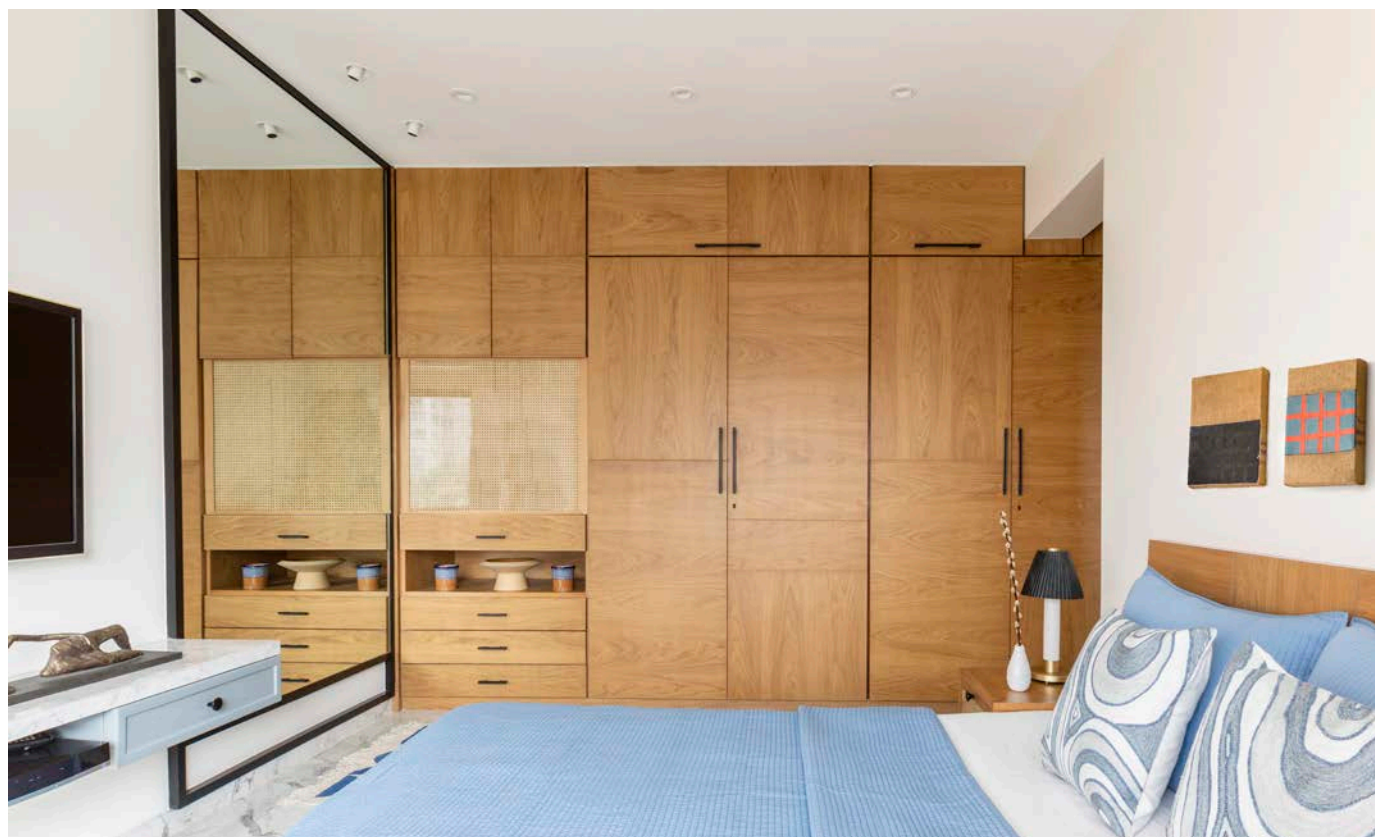
The paintings above the sofa are by Arvind Sundar, Space 118 Studios, while the black and white one near the dining table is from Studio 3. The Wabi-sabi perch side table is by Ashiesh Shah (Splendour Living), while the wood and cane armchair by Vincent Roy, Wood'n Design, pays homage to Paul Laszlo. The Flutter wall light is by Nikhil Paul, Paul Matter.







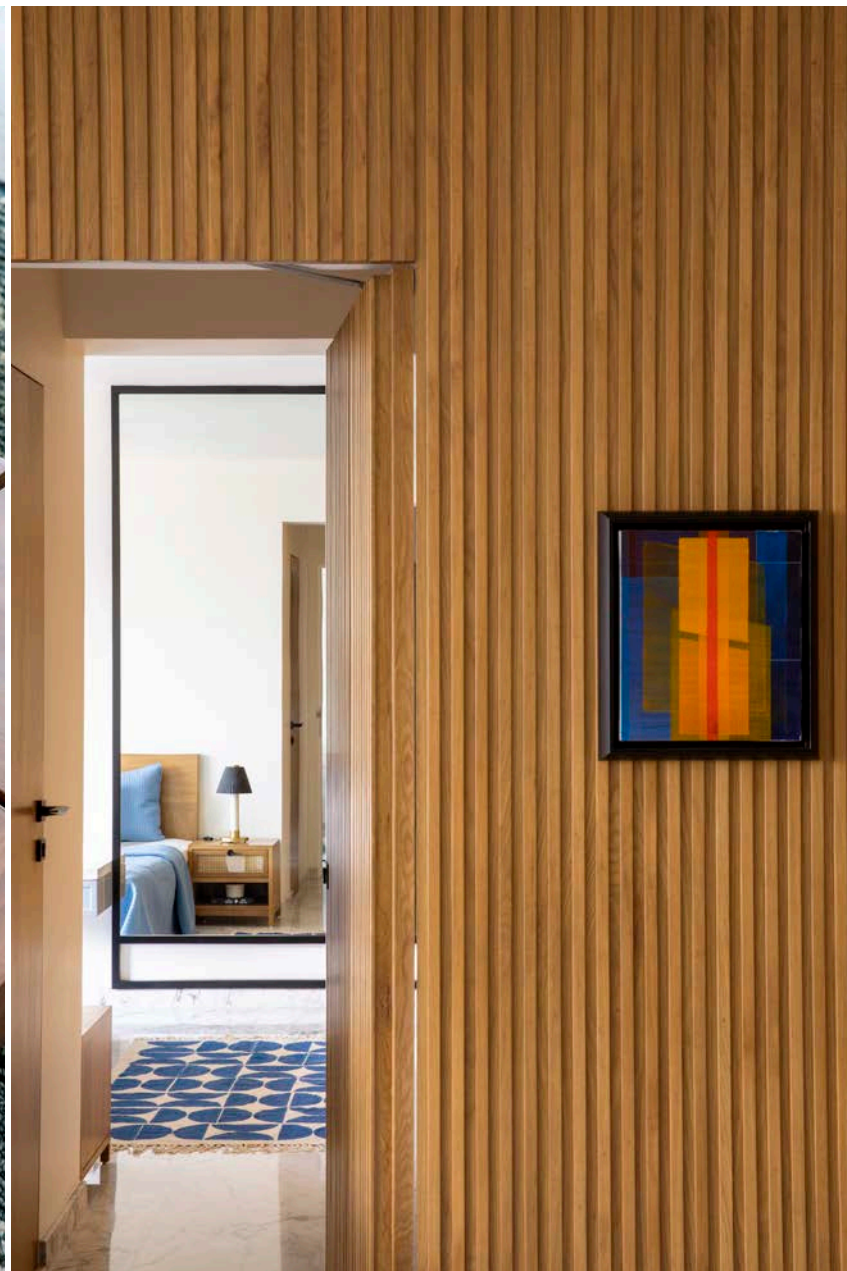
In his efforts to celebrate a naturalised living aesthetic throughout this home, Ali works with cane for the master bedroom. We spotted the Marble lamp by Rooshad Shroff on the side table.







(RIGHT) The Saarinen Knoll Womb Chair creates a strong pause. (LEFT) The stairwell, likely 150-years-old, is the only original part of this house that's retained. The house, mirroring the designer, is a canvas of emotions — joy, light, vibrations



“

THIS HOUSE IS COCOONED IN SLEEK SILHOUETTES AND WELL-CRAFTED PIECES THAT ARE HANDMADE FROM NATURAL MATERIALS BY ARTISANAL HANDS.

— Ali Baldiwala, Principle Designer, Baldiwala Edge



# INSPIRED BY A FLOWER

Yes, you read right...Huzefa Rangwala and Jasem Pirani of MuseLAB researched the ombre tones of the hibiscus mutabilis and infused its joie de vivre into the living spaces of this home. A maximalist's dream come true!

FEATURE **AVRIL NOEL D'SOUZA** PHOTOGRAPHS **SAMEER TAWDE**



The hibiscus flower is famous for its dramatic colour changes in a day. Starting from the vanilla white living room, the colours transition and deepen as you move from the public to the private spaces.

— Huzefa Rangwala, Co-founder, MuseLAB

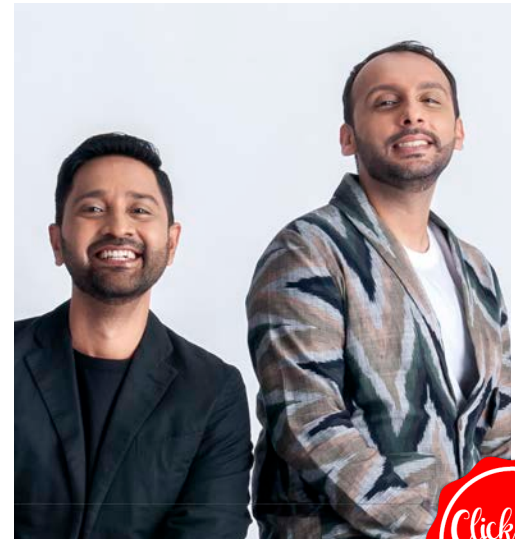




The layout is interesting. The lift leads you to the main foyer, which divides the home into private and public areas in respective sides. The living room, on each floor, is connected to a pool and deck. The large bedrooms have amazing ceiling height and plenty of natural light.







## HUZEFA RANGWALA & JASEM PIRANI

Co-founders, MuseLAB

Running strong on creative fumes, MuseLAB is the coming together of enthusiastic minds open and eager to experiment. One of India's youngest architectural firms, they are determined to revolutionise the way urban living is approached. Architects Huzefa Rangwala and Jasem Pirani, form the core.



We had the creative freedom to prepare the look book and material palette as long as the clients functional requirements were met with.

— Jasem Pirani, Co-founder, MuseLAB

This 7,000sqft apartment in Pune took Huzefa and Jasem over two and a half years to complete. The amount of detail and intricacy that has gone into the making of this stunning home is high on tactile and colour drama.





PROJECT

# CHANNELING THE POWER OF QUIET

Vritima Wadhwa perfects the language of restraint  
in this contemporary New Delhi apartment

FEATURE **SEEMA SREEDHARAN**





## VRITIMA WADHWA

Founder, Project 810

She wanted to be a designer from the time she remembers. Coming from a family of creatives, it became easier for her follow her calling. She went on to study furniture and product design at NID, Ahmedabad. "Being in Ahmedabad, a cultural city with inspirations from the likes of Charles and Ray Eames, Le Corbusier and other such great minds uplifted and channelised my sensibilities towards design," says Vritima Wadhwa.



Simple, subtle, and balanced... that's pretty much how we would describe this home. It feels stable and aesthetically pleasing. Everything works and fits together. The individual parts contribute to their sum but don't try to become the sum. Vritima Wadhwa, Founder, Project 810, designed this apartment for a young couple. It is the visual definition of balance in design.

“

CURATION HAS PLAYED AN IMPORTANT ASPECT IN SHAPING THIS SPACE. THE APARTMENT DOESN'T HAVE A SINGULAR AESTHETIC AND HAS BEEN LAYERED OVER TIME

— Vritima Wadhwa, Founder, Project 810





# SHOPPING GUIDE

## ABCD

**Art Centrix Space** [www.art-centrix.com](http://www.art-centrix.com)  
Jain Farm, 2, Near The Heritage School,  
Behind Sector D, Vasant Kunj, New Delhi,  
Delhi 110070, 98110 40289

**Bael Botanicals**

[www.instagram.com/baelbotanicals](http://www.instagram.com/baelbotanicals)

**Beyond Design** [www.beyonddesign.in](http://www.beyonddesign.in)  
**Curators of Clay**

[www.instagram.com/curatorsofclay](http://www.instagram.com/curatorsofclay)

**Curiocasa** [www.curiocasa.com](http://www.curiocasa.com)

166/1, 1st Floor, RCC EDIFICE, 5th Cross Rd,  
Chamrajpet, Bengaluru,  
Karnataka 560018, 98458 25077

## EFGH

**Ellementry** [www.ellementry.com](http://www.ellementry.com)

Shop LG 08, Infiniti Mall, New Link Rd,  
Malad West, Mumbai,  
Maharashtra 400064, 91166 12813

**Fanusta** [www.fanusta.com](http://www.fanusta.com)

96, Sirsi Rd, R.F.C. Colony, Hanuman Nagar  
Extension, Officers Campus Colony, Vaishali  
Nagar, Jaipur, Rajasthan 302021

**Fendi Casa** [www.fendi.com](http://www.fendi.com)

**Glas Italia** [www.glasitalia.com](http://www.glasitalia.com)

**Gulmohar Lane** [www.gulmohar.com](http://www.gulmohar.com)  
H-1267-1268, Phase 3, Behind Bombay  
Hospital, Sitapura Industrial Area, Sitapura,  
Jaipur, Rajasthan 302022, 88240 40096

**Humming Tree** [www.hummingtree.in](http://www.hummingtree.in)

Near Malabar Hospital, Erannhippalam,  
Erannhippalam, Kozhikode,  
Kerala 673020, 4534 924 368

## IJKL

**IDUS** [www.idus.in](http://www.idus.in)

**IOTA Furniture** [www.iotafurniture.com](http://www.iotafurniture.com)  
1/45 WHS, Block 1, Kirti Nagar, New Delhi,  
Delhi 110015, 99584 92212

**Iqrup+Ritz** [www.iqrupandritz.com](http://www.iqrupandritz.com)  
392, Electronic City, Phase IV, Udyog Vihar,  
Sector 18, Gurugram,  
Haryana 122015, 95991 10672

**Izhaar by Core Design** [www.izhaar.co.in](http://www.izhaar.co.in)

Zainab Villa, 187 First Floor, Turner Rd,  
Bandra West, Mumbai,  
Maharashtra 400050, 98110 51941

**JBL in.jbl.com**

**Josmo Studio** [www.josmostudio.com](http://www.josmostudio.com)

Sobo Brand Factory Mall, 114, Bayside Mall,  
1st, Tardeo Rd, Haji Ali, Mumbai,  
Maharashtra 400034

**Jus Amazin** [www.jusamazin.com](http://www.jusamazin.com)

No. 60/1, First Floor, Coles Rd, opposite ICICI  
Bank, Pulikeshi Nagar, Bengaluru,  
Karnataka 560005

## MNOP

**Millie's Vegan Cheese**

[www.facebook.com/milliesvegancheese](http://www.facebook.com/milliesvegancheese)

**MuseLab** [www.muselab.in](http://www.muselab.in)

Gala No 24, Unique Industrial Estate,  
Twin Tower Lane, Off, SVS Rd, P, Mumbai,  
Maharashtra 400025, 22 24364924

**NOMAD** [www.no-mad.in](http://www.no-mad.in)

## QRST

**Solli Concepts** [www.solliconcepts.com](http://www.solliconcepts.com)

**Sources Unlimited**

[www.sourcesunlimited.co.in](http://www.sourcesunlimited.co.in)

B-805 Hubtown Solaris, N.S. Phadke Road,  
Opp. Telli Gully, Andheri East, Mumbai,  
Maharashtra 400069, 22 6210 1700

**Spaces Things Etcetra**

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

**Teabox** [www.teabox.com](http://www.teabox.com)

**The First Ferry** [www.thefirstferry.com](http://www.thefirstferry.com)

**The Macrame Man**

[www.themacrameman.com.au](http://www.themacrameman.com.au)

**The Spotted Cow Fromagerie**

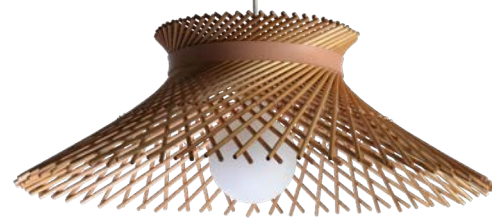
[www.thespottedcow.in](http://www.thespottedcow.in)

Harish compound Penkarpada Rd, next to  
Atmaram Nagar, Rajiv Gandhi Nagar, Mira  
Road, Mira Bhayandar, Maharashtra 401104

## UVWXYZ

**Zama Organics** [www.zamaorganics.com](http://www.zamaorganics.com)

G4, Laxmi Woollen Mills, Off Dr E Moses  
Road, In Shakti Mills Lane, Mahalaxmi,  
Mumbai, Maharashtra 400011





**GoodHomes**<sup>INDIA</sup>