

HOME & DESIGN

A TIMES OF INDIA PUBLICATION

TRENDS

VOLUME 8 NO 7

*Designers'
State
of Mind*

Akshat Bhatt
& Kanhai Gandhi

INDIA'S TOP10 SPACES 2020



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Project by: CollectiveProject
Image: Benjamin Hosking

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“The only way for architecture to remain relevant longer than its period of conception is by creating buildings that are self-reliant,” says architect Akshat Bhatt in his column this issue. This is so relevant, now more than ever. What a difference it would make if this were true of every single building that is made. And come to think of it, there shouldn't be any other way.

It's interesting how it took a pandemic to bring to fore the lacuna in the way we approach everything, including design. And I feel, our architects have the power to not just change the way the world looks, but also the way we live. I think this shift is already happening with an increasing number of architects adopting a more sustainable approach to architecture. Architect Kanhai Gandhi also touches upon how it is important for design, sustainability and innovation to go hand in hand.

This issue, we bring to you India's Top 10 homes and commercial spaces. Each project is a masterpiece in architecture, setting new benchmarks, breaking some myths and starting new trends... these are landmark spaces!

Happy Reading and Happy New Year!

Seema Sreedharan
Editor

HOME & DESIGN

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SUBSCRIPTIONS

Asha Kulkarni, Manager Marketing
asha.kulkarni@wwm.co.in
Call: 18001210005 (All India toll free number)
Associate General Manager (RMD Magazines)
Sakshi Kate - sakshi.kate@timesgroup.com

For subscription, visit: mags.timesgroup.com/home-trends.html
SMS: TRNDSUB to 58888

Mail: subscriptions.wwm@wwm.co.in
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DESIGN IN CONTEXT

*Products where design blurs the
lines between art and functionality*

Text **TINA THAKRAR**

THE GOD OF LIGHT

The SONIAH floor lamp by Yakusha Design under its product design arm, FAINA, is an embodiment of the sun. For the purposes of its design, the lead designer, Victoria Yakusha, delved into the history of the Ukrainian civilisation and found the sun to be a powerful symbol of worship. Just like most other cultures, the sun is considered to be the giver of all life. This inspired the sculptural SONIAH lamp, which has been designed using the eco-friendly 'ztista' material, which is a blend of clay, wood chips, straw, linen and recycled paper, and can decompose within just five years. ►

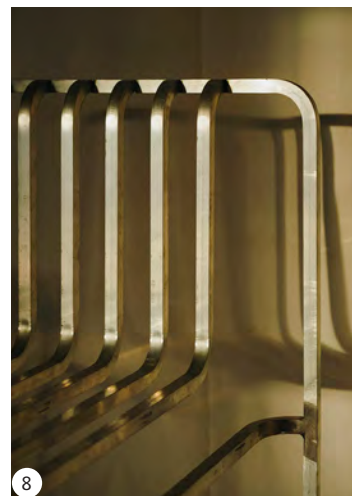


MID-FORM

Bower Studios' Melt Collection was imagined during the lockdown. As the name suggests, the entire collection seems as though its frozen in the midst of melting, with tops slightly slumped over their rigid frames. Although the products are all in their final resting place, they seem to still be pulled towards ground by the force of nature while experiencing their own magical sense of oppressive heat or laziness. The seat cushions, travertine table tops and glass mirrors all seem to share a 'melting point'; the range challenges perception, material and form.



1 to 5. Melt Collection by Bower Studios
6 to 9. The Grill Collection by MUT Design for Diabla



SUMMERS BY THE GRILL

The Grill outdoor collection by MUT Design for Diabla was inspired by the quintessential barbecue grills. The popular outdoor activity takes shape and form in this latest collection that includes lightweight chairs and tables with square aluminium tubing to represent the grills. The products are minimal, easy to handle and stackable, which ticks all the boxes for outdoor use. Their bold colours and easy functionality has opened the range up to indoor use as well, and can lend a bold, graphic edge to any interior. ►



1



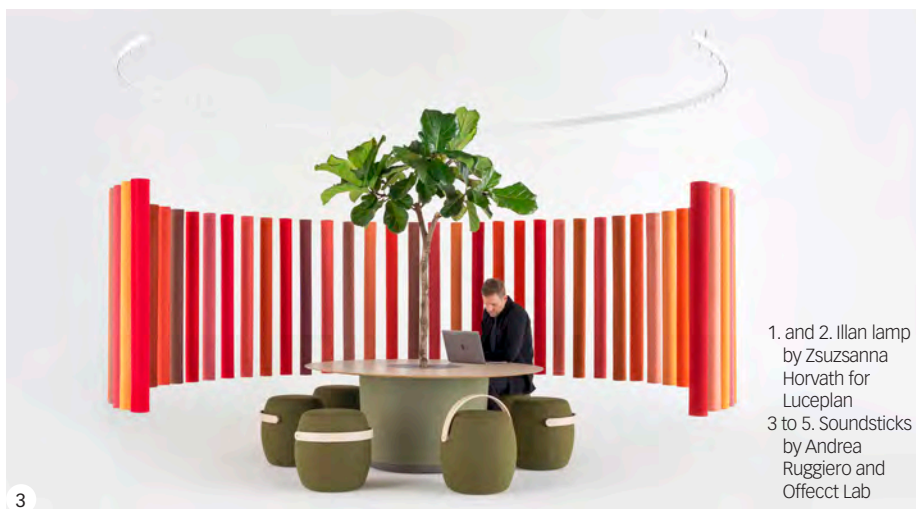
2

POETIC EXPRESSION

Experimental, intelligent and decorative - the Illan pendant lamp designed by Zsuzsanna Horvath with the technological expertise of Luceplan, is a suspended, laser-cut lamp. Free to sway with the movement of air, Illan has been created using thin, flexible plywood strips cut by laser, and then packed densely together and hung from the ceiling. From then on, gravity does its job, tugging at the lightweight lamp to give it its unique shape. In Hungarian, the term 'illan' means something temporary and fleeting that must be experienced before it slips away. Sitting firmly between art and design, the lamp comes in multiple sizes, with a suspension system that's just as light as the lamp itself. The LED light source is placed on the upper inside, dispelling a diffused light across the room.

ALL THE RIGHT NOTES

With Soundsticks™, designer Andrea Ruggiero and Offecct Lab have paved the path from waste material to functional commercial product. Soundsticks™ is a set of sound-absorbent tubes created from textile scraps, that can be hung from rails in linear or radial shapes to act as room dividers and help reduce ambient noise. The round shape of the sticks gives privacy and when arranged around a space, helps light filter in too. Sounds in the environment can also be balanced simply by adjusting the number of sticks. **H&DT**



3

1. and 2. Illan lamp by Zsuzsanna Horvath for Luceplan
3 to 5. Soundsticks by Andrea Ruggiero and Offecct Lab



5



4

FOREST TRAIL

In celebration of Japanese brand MUJI's 40th anniversary, TORAFU ARCHITECTS creates a forest of paper tubes to display its standout products

Text **TINA THAKRAR**

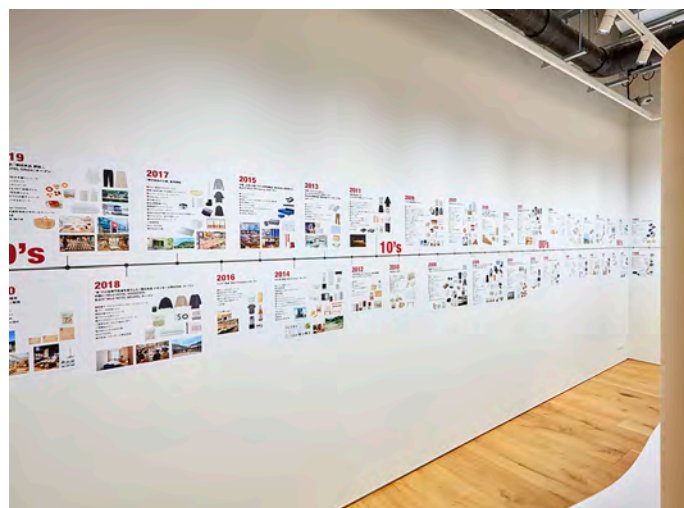
In the year 1980, Japanese consumer brand MUJI was born, treading into the unfamiliar but much-desired territory of providing simple yet functional products with a basic aesthetic that didn't pander to the traditional definition of a 'branded' product. It's been 40 years since, and the brand has grown by leaps and bounds, encompassing a whole range of products that are now being celebrated in MUJI IS, a book launched this year in celebration of its 40-year success.

Since this October, Atelier MUJI Ginza in Tokyo is hosting an exhibition entitled 'To the Forest of Verbs with "MUJI IS"', which covers the products, ideas, people and social systems that MUJI has dabbled in since its inception. Designed by TORAFU ARCHITECTS as a forest of

paper tubes, this show personifies 15 verbs identified in the book as expressing the motivation and thought process behind the product development. The idea was to enable visitors to actually experience the thought and vision invested in developing each product.

The verbs correspond to one item each, by way of 600 mm diameter paper tubes cut in various heights, with their insides exhibiting the products. The tubes have been laid proximally, and have holes carved into the trunk within which the products have been framed. The insides are finished in white sheets and lit with bright bulbs, so the products seem afloat.

Bordering this anchor is a chronological table on the back wall, displaying MUJI's history. **H&DT**



SPECTACLE

Transformative public interventions that alter perceptions and neighbourhoods

Text **TINA THAKRAR**



IMAGE COURTESY: NANA HELF, JAMA

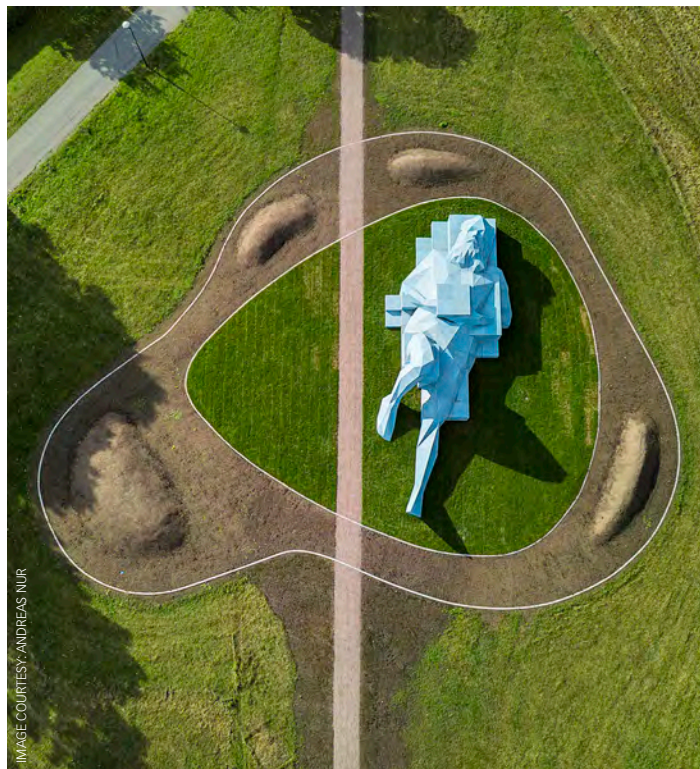


IMAGE COURTESY: ANDREAS NUR

THE VÅRBERG GIANTS BY XAVIER VEILHAN AND ALEXIS BERTRAND STOCKHOLM, SWEDEN

The largest work of art in the history of Stockholm and the winning proposal for the Vårberg Art Competition, The Vårberg Giants are a pair of mammoth structures placed in two meadows of Stockholm. Pelousen, the lying figure of a bearded giant, and Stråkparken, a female bust emerging from a slope, are made of blue concrete blocks. Open for use as a bench, table, meeting place or playground, they sit somewhere between abstraction and figuration. The two giants have been anchored as landmarks; time markers around which the world will change. They are meant to outlive their creators and significant historical and cultural movements, while celebrating their natural environment. ►



IMAGE COURTESY: ROBIN HAYES



THE ELECTRIC NEMETON BY SAM JACOB STUDIO LONDON, UK

Parked in Granary Square at Kings Cross, this installation references the origins of the Christmas tree during the Celtic period, when forest groves were used as gathering areas. Tree-like pyramids, designed using timber and colourful net panels accentuated with lighting, are held about 13ft above the ground on metal columns. Beneath this roof is an open-ended space to explore, walk through and experience. As one strolls around the structure, the colours seem to blend and fuse, as the transparency also changes. Blending architecture and nature, The Electric Nemeton also plays on traditional symbolism, with the tree representing hope and anticipation of return to public life. **H&DT**



STORIES TO SPACES

Boston-based interior architect Sashya Thind Fernandes comes with an array of experiences under her belt, all of which have found relevance and representation in her evocative projects at ID8 Design Studio

Text **TINA THAKRAR**

Often, design thinking and execution run parallelly, until they hit common ground and converge. There are a lot of factors that come into play when bringing a homeowner's dream space to life, and the responsibility lies on the shoulders of that one visionary who can see an idea through to fruition. In the case of Sashya Thind Fernandes of ID8 Design Studio in Boston, her projects have an honesty from the very beginning. Idea and execution sit together comfortably from the get go, resulting in a tactile and textural experience of a space through an intuitive, immersive process. It's this approach that has charted Sashya's career and geographical graph, from studying architecture in Mumbai to working in England, until finally setting up home base and her own design firm in Boston.

Born in Mumbai and raised all over the world, Sashya was exposed to architecture early on. Her mother and grandmother are both practicing architects, who have worked on some of the most high-profile projects in Mumbai in the 1980s. ►



IMAGE COURTESY: JARED KUZIA

(This image and right)
A contemporary home in
Weston, Massachusetts
(Below left) A deck house in
Wellesley, Massachusetts
(Below right)
A penthouse in Boston,
Massachusetts



IMAGE COURTESY: JARED KUZIA

“Inspiration to me comes from observing...people, places, nature, movies, music and the arts. I love to be able to read people and help elevate their experience.”

– Sashya Thind Fernandes, Founder and Principal Designer, ID8 Design Studio



IMAGE COURTESY: TAMARA FLANAGAN



IMAGE COURTESY: MICHAEL J LEE

IMAGES COURTESY: JOYELLE WEST



(Both Above) A kitchen and dining space for a home in Jamaica Plain, Massachusetts

"My father's work as an airline pilot took us to exotic destinations like Madagascar and the Middle East. Moving was challenging at the time, but the exposure to architecture and travel has a lot to do with how I see the world today. My Indian heritage and love for natural materials is an essential component of my philosophy, as is the eternal quest of engaging with natural light as much as possible!"

Although she studied and worked in architecture and urban planning for many years, in both India and England, it was interior design that held her interest. It allowed her to be intimate with the space, while her architectural background helped her with structural elements. So in 2007, after she moved to Boston with her husband, Sashya worked with a small boutique firm specialising in interior design. This triggered her lifelong goal of setting up her own design studio, and a few years later, ID8 Design Studio came to be.

"It was on a Thursday in 2012 that I had decided to launch ID8, and I had my first project in hand that Saturday! It was a lobby and reception for a boutique hotel," reveals Sashya, who has, in the last eight years, developed a steady aesthetic that she defines as 'warm minimalism'.

A lot of this warmth comes from Sashya's love for natural materials. "I am partial to natural stone and wood. I can get lost in a stone or lumber yard for hours! I love the imperfect and unpredictable qualities of natural materials." This has been a fixture in all her projects, including the custom pieces of furniture that she likes to bring into every project.

Her never-ending love for nature reflects in her own mid-century abode as well; a hilltop home surrounded by trees, that has also been serving as her office for the past few months. Running a design business can be challenging, and equally gratifying. "With so much access to visual imagery, it can be challenging to nudge clients towards a focused path. It's gratifying when they trust you enough to get on that path and stay on it, till we arrive at a place that is a true reflection of them."

For now, Sashya is keeping busy with an impending product collection and three projects - one each in the mountains, on a waterfront and in the city. "They are pretty diverse but equally inspiring in their locations, and all three clients are interested in investing in sustainable materials and artisanal products and pieces that tell a story. It's incredible to work with clients who get it." **H&DT**

THE FEELING *of Design*

BRINGING YOU ANSWERS TO THE
QUESTIONS WE HAVE AND ASK OF
OURSELVES AND OUR FRIENDS IN
THE DESIGN INDUSTRY, IN INDIA AND
AROUND THE WORLD

Compiled by SEEMA SREEDHARAN



AKSHAT BHATT



KANHAI GANDHI



AKSHAT BHATT
*Principal Architect,
Architecture Discipline*

Akshat Bhatt is the Principal Architect at Architecture Discipline, a New Delhi-based multi-disciplinary design practice he founded in 2007. His work highlights the emergence of an architectural expression that is contemporary, yet rooted in a critical understanding of regionalism. Bhatt's notable projects include the hotel Mana (Ranapur, 2013), the Discovery Centre town hall at Bhartiya City (Bengaluru, 2014), the India Pavilion at Hannover Messe (Hanover, 2015), and the Corporate Headquarters for The Oberoi Group, Gurugram (2019).

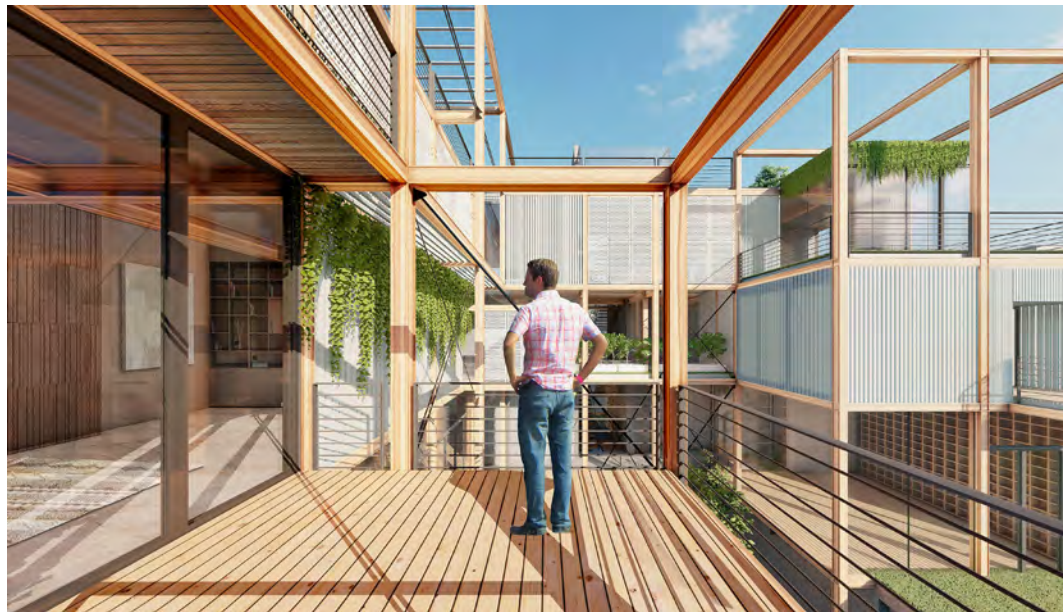
The pandemic has raised several pertinent questions — about the way we think, live and consume. Do you think it will bring about a shift in the way we design our spaces? Do we need to re-think and re-evaluate our design sensibilities?

These past few months, as we've been forced to stay indoors under lockdown, our homes have re-emerged as sanctuaries — places of safe and 'socially-distanced' work, leisure, and engagement — and our verandahs, balconies, and terraces as thresholds from which we've stayed connected with the world at large.

The fundamental way we live, how we interact with our families or move within our homes, hasn't changed much (apart from re-purposing rooms for quarantine or creating a dedicated quiet zone for work) and I don't believe it will. I do hope, however, that this pandemic and the current human condition become markers in our collective history as the forerunners of change — of a push towards minimal resource consumption and sustainable living.

Our value systems and design sensibilities need an urgent re-evaluation. Architecture has the power of affecting and controlling the behaviour of people who engage with it. This must start with an understanding of what is essential for sustenance and how our homes connect to the outside world for delivery of these products or public services. Where does our food, water, and power come from? Where does our waste go? What if our homes could be completely off this grid?

For the COVID-19 age, I envision low-rise residential developments that would be three to four storeys tall and navigable by foot. When compared to high-rises with high densities and large numbers of elevator banks and common spaces, this scheme would allow for easier and more efficient isolation, and as a result, control the spread of the contagion. ►



Each dwelling unit (or a sector with 3-4 dwelling units) would have independent administrative control and access points serviced by small, autonomous public travel capsules, which would ply frequently with flexible routes right to the traveller's destination, limiting physical interaction with others. These vehicles would also reduce our current dependence on the high-density public transport model, providing a more efficient transit solution while ensuring social distancing.

Zooming in, the architecture of the units would be based on modularity and create open-ended frameworks for flexible dwelling systems. An adaptable framework with well-serviced and well-lit spaces that can be used for multiple activities in the short term also offers the possibility of longer life span for a building, and a variety of long-term uses. As work, leisure and domestic activities become increasingly interchangeable, these buildings will act like evolving landscapes. Open-plan studio apartments with collapsible partition walls and roofs, and flexible storage systems will allow residents to reconfigure their homes, enclosing and combining spaces or lending them to the greens, as needed. Within the unit, distinct zones would be created based on the degree of sterility — from community spaces such as arrival courtyards, foyers, and formal living rooms to host guests, to spaces for the family to engage, to private rooms for individual inhabitants — which could be easily sealed off with movable partitions when needed. Isolation wards could be housed in the basement with direct access to the outdoors via sunken green courtyards for fresh air and light.

The only way for architecture to remain relevant longer than its period of conception is by creating buildings that are self-reliant — buildings that can function with minimum resource consumption. Hence, these homes would be entirely self-sufficient and off the grid. They will rely on groundwater to meet their potable water needs and generate their own power with solar panels or PV arrays. Thermal massing will reduce heat gain and light wells will



double up as wind tunnels and enhance passive cooling; the reduced mechanical cooling requirements could be met with geothermal energy through earth air tunnels and displacement ventilation (conditioned air supply with diffusers near the floor and exhaust from ceiling height level to reduce mixing as opposed to conventional ACs that supply air from the side).

Individual pockets of greens and open spaces on multiple levels will not just aid ingress of natural light and fresh air but also house grow-rooms for farming food through techniques such as hydroponics and aeroponics. All dry and wet waste generated will be treated on site with the compost being utilised as feed for farming, while all outgoing waste to the grid will be taxed to incentivise responsible resource consumption. **H&DT**

For the post-Covid world, Bhatt envisions low-rise residential developments navigable by foot. When compared to high-rise apartment buildings with high densities and large numbers of elevator banks and common spaces, this scheme would allow for easier and more efficient isolation and curb the contagion.





KANHAI GANDHI
Co-founder, KNS Architects

Architect Kanhai Gandhi's repertoire covers a gamut of projects from residential, recreational and hospitality to retail. The diversity of projects has honed his wide range of skills from optimum utilisation of space to implementation of design, bearing in mind the interest and needs of the client. Gandhi's philosophy is to remain focused on good design practices from inception to completion in all aspects such as design development, detailing and on-site execution.

A sustainable approach to design is the need of the hour. There's a need to arrive at innovative building methods, but there's also a lot to derive from vernacular architecture. How would you strike a balance between design innovation and sustainability?

Our way of living derives all its energy from the planet and nature. The need is ever-growing; the need of the hour is to sustain it and even more significantly, to regenerate the same. Sustainable architecture and environmental issues are now an integral part of the agenda for nations, corporate businesses, as well as local and international design communities worldwide. Designing sustainable architecture means taking a few fundamental elements into consideration: orientation, shading and sunlight, natural ventilation, materials etc. Solutions like Ambient Assisted Living or demotics and renewable energy systems are all created and incorporated with materials studied specifically to interact with the environment and its characteristics.

While designing buildings with sustainability in mind, an assortment of strategies can be implemented. They can range from basic orientation of the construction to cut down heat to other technologically advanced concepts that reduce energy consumption.

Use of material: It's important that the choice of building materials doesn't have a negative impact on the environment. The possibilities of exploiting local environmental resources are critical to consider when carrying out initial site inspections. Recycled materials such as reclaimed lumber can help to reduce the energy consumption that goes into manufacturing new materials. When older buildings are demolished, useable

wood is usually reclaimed and renewed, allowing these materials to be retrofit and serve a new purpose, together with old doors, windows, mantels and hardware. Materials such as dirt, clay, hay, wood and tires filled with dirt can be used as load-bearing walls, whilst cans or bottles are used for non-load bearing walls. These not only help reduce waste, but also keep the house cool. Materials that can be rapidly renewed such as bamboo or compressed cork are also good alternatives to timber.

Orientation of building: Proper building placement is vital in minimizing its energy consumption, creating a design that works with its natural surroundings, rather than against them. Proper orientation of a building, placement of windows, and sizes of the windows in relation to size of the rooms are all examples of ensuring energy efficiency. A well-insulated building will require less heat generating or dissipating power, provided it has the capacity to ventilate and expel polluted indoor air.

For instance, a courtyard can act as a central space in the building around which the main rooms are located. While larger spaces have rooms all around the courtyard, smaller ones may have rooms only on two or three sides of the courtyard. Shallow pools and planters are often found in courtyards, as they help keep temperatures low. Courtyards are usually narrow enough to maintain a shaded area during the day in summers, but wide enough to receive solar radiation in winters. ►



Use of solar panels: Solar panels can be added to any roof to generate electricity for the home. Roofs can be angled towards the sun to enable photovoltaic panels to capture energy efficiently. Solar water heaters are a cost-effective way of generating hot water for the household, while air-source heat pumps can be used to remove unwanted heat from the interiors. Small-scale wind turbines can also be employed to generate electricity, with their effectiveness determined by the wind conditions at the site.

Use of energy efficient lighting: Keeping the interiors bright and functional is important for any piece of architecture. However, all that artificial light can quickly run up your electricity bill – not to mention negatively impact the environment. Use of LED lighting to great effect will benefit in aspects such as more energy efficiency, longer life span, non-toxicity and more.

Apart from artificial lighting, incorporating huge windows, skylights, and open spaces such as courtyards are another way to minimize the requirement of light consumption. Courtyards and skylights are a vertical shaft connecting to the open sky, pouring light into inner rooms. So all the spaces of the house remain well-lit, not depending on artificial lights during the day.

Use of advanced technology glass: Glass is a useful material that offers advantages such as transparency, natural day-lighting, permitting a sky view and acoustic control, depending on the glazing solution used. Glass is a wholly recyclable material. One can use high-performance double-glazed glass, which is laminated or coated, to moderate interior temperatures by controlling heat loss and gain, which is of great advantage in tropical climates.

Solar control glass can be an eye-catching characteristic of a building and at the same time avoid the use of air conditioners, reducing running costs of the building and saving energy.



Microclimates: Small scale patterns of climate resulting from the influence of topography, urban forms, water bodies, vegetation, etc., are known as Microclimates. Industrialisation, deficiencies in urban design and building regulations have adverse consequences on the urban climate and environmental efficiency of buildings

Due to consequences of heat imbalance, air temperatures in densely built spaces are usually higher than the temperatures of the surroundings, forming a heat island. The resolution to this is the use of vegetation, planned ventilation, wide open central spaces, light shafts and funnels and water bodies for cooling purposes. **H&DT**

(Previous page and this page top)
Abhyudaya Villa,
Ahmedabad
(Above left) Oriana,
Thane
(Above right)
Karnavati University,
Gandhinagar

INDIA'S
**TOP 10
SPACES**
2020



LASTING FOOTPRINT

by LIJO.RENY.architects



"This project was almost eight years in the making, which meant that our plan had to be changed quite often. So we decided to go for a simple palette that would remain timeless."

– Lijo Jos, Co-founder and Principal Architect, LIJO.RENY.architects

An 8,700sqft family home in Kerala that went through a tedious building phase, The House Within the Grid by architects Lijo Jos and Reny Lijo has a flexible modular grid, with opportunities to exploit various spatial possibilities. The plan is spread out, but the structure has a rigorous yet serene geometry.



The distinction in the public and private zones is evident from the use of colour, besides their position in different bays. The public zones are more neutral, with a basic palette of white and brown.

[CLICK HERE TO READ MORE](#)



SITE EMERGENCE

by CollectiveProject



IMAGES: BENJAMIN HOSKING



"There is an interesting contradiction between what is perceived as a heavy stone-clad volume and the way it hovers above ground."

— Eliza Higgins, Co-founder and Principal Architect, CollectiveProject

Site sensitive and unapologetically oriented towards raw city views, The Lakehouse by Eliza Higgins and Cyrus Patell is a celebration of the dry, natural landscape of Hyderabad, and the granite boulders on site. Balancing its weight with ease, the house seems to have emerged from its rocky site. It resembles a heavy fortress on the outside, but once inside, the experience lightens dramatically.



IMAGES: PRAVEEN MOHANDAS



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TO READ
MORE](#)

When viewed from the lakeside, the home appears to have three separate stone volumes. In actuality, the fluid spaces overlap with one another, with teak clad portals strategically framing unique views.



TURNING INWARDS

by Neogenesis+Studi0261



IMAGES: ISHITA SITWALA



"The masses on the façade, which are vivid in nature yet co-exist ideally, articulate the function of the house by forming a volumetric elevation."

– Chinmay Laiwala, Co-founder and Principal Architect,
Neogenesis+Studi0261

To create this countryside home in Gujarat, architects Chinmay Laiwala and Jigar Asarawala incorporated the principles of biophilic design into the approach. The urban, introverted residence has been designed for an agriculturist and his family. Devoid of opulence, it stays true to its inhabitants, their lifestyle and profession, with abundant greenery and an open-plan layout.



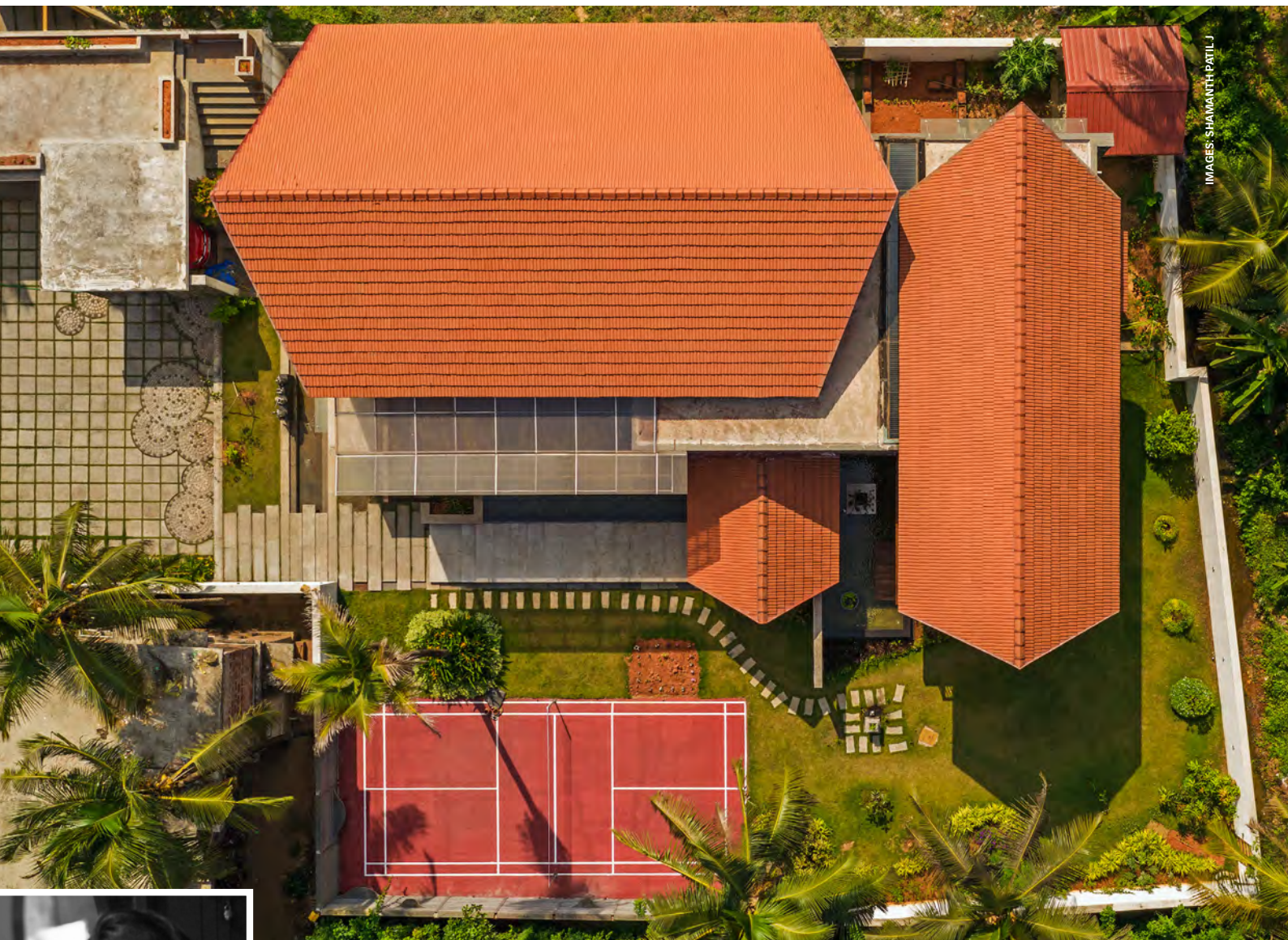
Opening up to views of an uncommon surrounding, with an open pasture on one side, cowshed on the other, and traditional neighbouring houses, the home breaks the norms of ideal urban living.

[CLICK HERE TO READ MORE](#)



A PIECE OF BALI, IN MANGALORE

by RGP Architects



IMAGES: SHAMANTH PATIL J



"This tropical home is set in a lush coconut plantation. It is reminiscent of a traditional Guthu Mane, but with a modern twist. This was key for me while developing the floor plan for the home."

— Rachana Maroli, Founder, RGP Architects

For this 5,600sqft home, architect Rachana Maroli revisited the traditional architectural features of the quintessential Mangalorean Guthu Mane structure. With its tropical, almost Baliesque vibe, this large structure is identified primarily by its high-pitched, suspended Mangalore tiled roofs.

COVER STORY | *India's Top 10 Spaces*



The house is endowed with bright, voluminous and airy spaces with well-designed outdoor landscaping. The materials, such as Karkala stone and Mangalore tiles, are all locally-sourced and help regulate indoor temperatures.

[CLICK HERE TO READ MORE](#)



A CORNER OF THE UNIVERSE

by SAV Architecture + Design



IMAGES: FABIEN CHARUAU



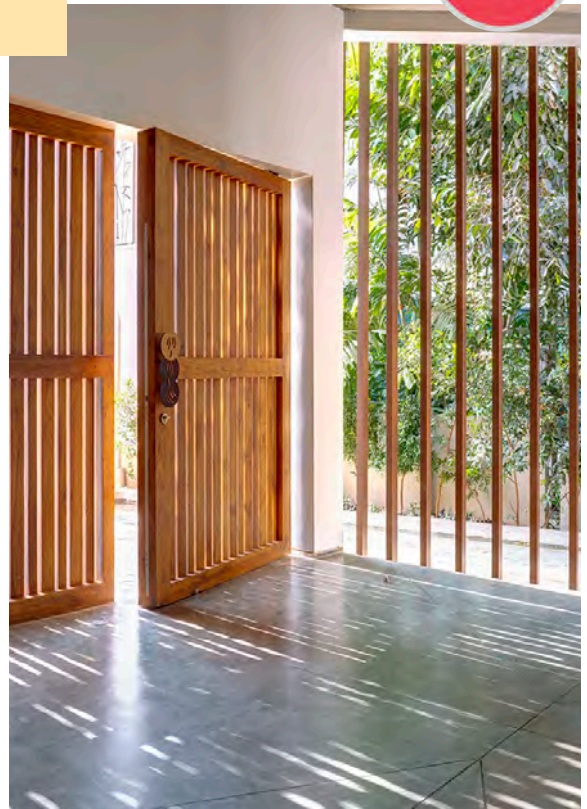
The ethereal Moon and Earth Houses in North Goa by Amita Kulkarni and Vikrant Tike are grounded representations of the respective spatial bodies. Encased in palm trees, serenity and the tropical ambience of India's sunshine state, these holiday homes have distinct architectural identities that echo their galactic inspirations.

COVER STORY | *India's Top 10 Spaces*



These houses form part of a trilogy - Sun, Earth and Moon House - designed by the architects. The homes have been built in the quaint inland village of Siolim, and celebrate their shrouded, bucolic location.

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DOCKED AT PORT MUZIRIS

by **Studio HBA**



Port Muziris, a Tribute Portfolio Hotel by Marriott International in Kochi, has a fictional heroine named Lila. Abhishek Mathur of Studio HBA, who oversaw everything from the theme to the build, cleverly used the invisible touch of Lila to give the hotel a personable, warm, and inviting glow. Bathed in shades of mustard and indigo and materials like rough plaster and treated oakwood, the hotel uses Lila's character traits to forge its own identity - strongly rooted in tradition and local culture but modern in outlook, with a passion for art and graphics.

"It was a conscious decision to retain some of the quirks and charms of the original structure, and layer it with meaning in its present context."

— Abhishek Mathur,
Director, Studio HBA



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It was originally planned as a business hotel, but the immense potential of the site resulted in a more design-driven space. It has 51 rooms, three suites, two dining areas, a rooftop pool, and a landscaped court.



THE STUDIO OF A THOUSAND BRICKS

by **Renesa Architecture Design Interiors Studio**



Bricks and cement, red and grey, champion the material and colour palette in the Rustickona decor store in Amritsar. TerraMater (as the firm refers to it), was all about research on the availability of indigenous, earthy materials in the country. It is made up of a 1,000 red terracotta bricks, bringing to life an organic and gritty space, with an extremely tactile undertone.

“Experimenting with the idea of space, the showroom describes a new typology for display. The first impression is impactful owing to the terracotta bricks that uplift the space instantly.”

— Sanchit Arora,
Studio Head Architect,
Renesa Architecture Design
Interiors Studio

IMAGES: NIVEDITAA GUPTA



To use sustainable materials, fit the construction budget and timelines, and instill a unique aesthetic into the project, the design team chose a combination of cost-effective terracotta bricks and raw concrete.



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BREAKING BOUNDARIES

by **SAV Architecture + Design**



IMAGES: SULEIMAN MERCHANT



“The concept was to create a series of overlapping programs with fuzzy boundaries of what one presupposes as ‘working’, alternating between living, working and landscape spaces.”

– Amita Kulkarni, Co-founder and Principal Architect, SAV Architecture + Design

An open-plan office for a communications agency, this project by Amita Kulkarni and Vikrant Tike has multiple ‘fuzzy spaces’ that have all been prepped for future growth. Here, functional spaces overlap; the central space combines the library, amphitheatre, workspaces, and private cabins, all bordered by a green perimeter.



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The main double-height workspaces include modular desks, conference rooms, a long cabinet wall flush with storage and a gradient of colours across doors.



DINING DRAMA

by **Maia Design Studio**



Rika (a play on the word 'paprika'), is a modern Asian restaurant and bar at Park Hyatt Hyderabad, designed by Shruti Jaipuria. Playing on the unique concept of adding theatre to the simple act of dining, the restobar has the easy and fluid format of casual dining establishments combined with the chic ambience of a formal setting.

"We have created an ambience that is energetic. The restaurant is designed to be a buzzing hotspot over the weekend, and a trendy diner on weekdays."

— Shruti Jaipuria, Founder,
Maia Design Studio

IMAGES: GOKUL RAO KADAM



The site was long and linear, prompting the design team to divide it into multiple sections. The overall aesthetic, however, remains trendy, global, chic and approachable.

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IN PUBLIC INTEREST

by **Studio Lotus**



Originally planned as a purely administrative space for Government of Odisha's Department of Agriculture and Farmers' Empowerment, Krushi Bhawan was completely re-imagined by Studio Lotus, setting a new benchmark for government facilities. It is now a space that re-imagines the relationship between the state and its people through a design aesthetic that facilitates community building.

"The distinct visual identity of Krushi Bhawan has been derived from regional materials and vernacular narratives, expressed in a manner that is responsive to the local climate."

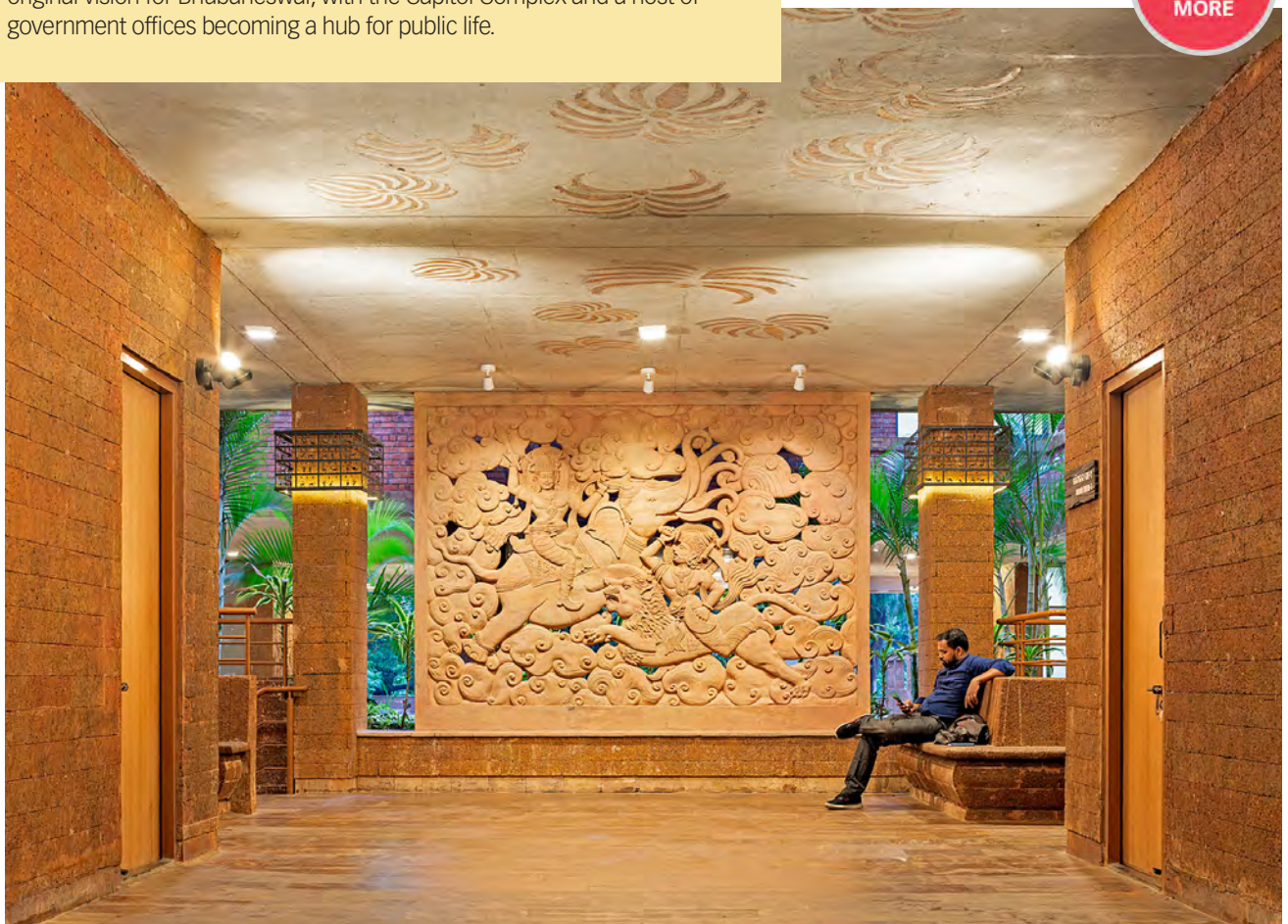
– Sidhartha Talwar, Principal,
Studio Lotus

IMAGES: SERGIO GHETTI, ANDRÉ FANTHOMÉ



The designers took a cue from German architect Otto Königsberger's original vision for Bhubaneswar, with the Capitol Complex and a host of government offices becoming a hub for public life.

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THE ITALIAN JOB

The smallest design details and rich Italian aesthetic enliven this duplex apartment in Malta by
DAAA Haus

Text TINA THAKRAR *Images* BRIAN GRECH





Furnished with top-notch Italian furniture and lighting, this duplex apartment has lavish interiors, topped with a terrace pool overlooking the sea.

Holding both floors together is a sunlit inner courtyard with a floating modern staircase.



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"Minimalism is perceived as something empty. However, with the right textures and tones, you can achieve a sense of warmth and cosiness in the space too. Repetitions and continuity help achieve this."

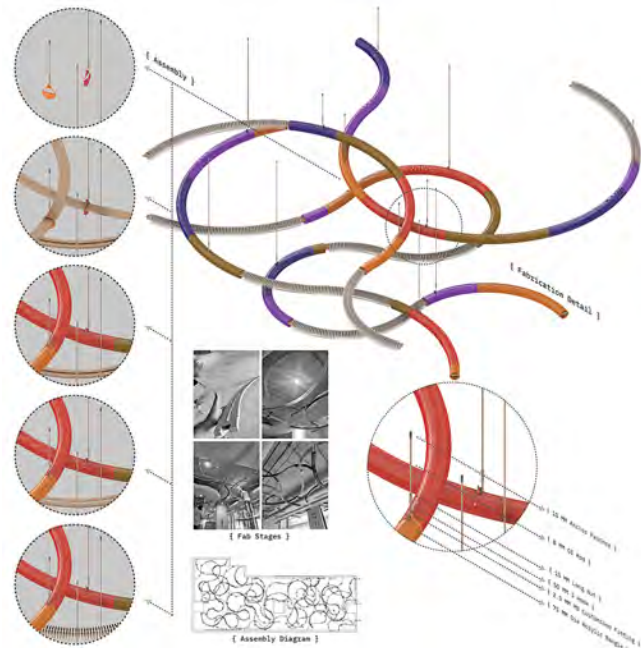
– Keith Pillow, Founder & Managing Creative Director, DAAA Haus



ODE TO PUNJAB

*With a dramatic ceiling installation as its anchor, this restaurant by **Saniya Kantawala Design** displays an interesting mix of tradition and modernity*

Text TINA THAKRAR *Images* DARSHAN SAVLA

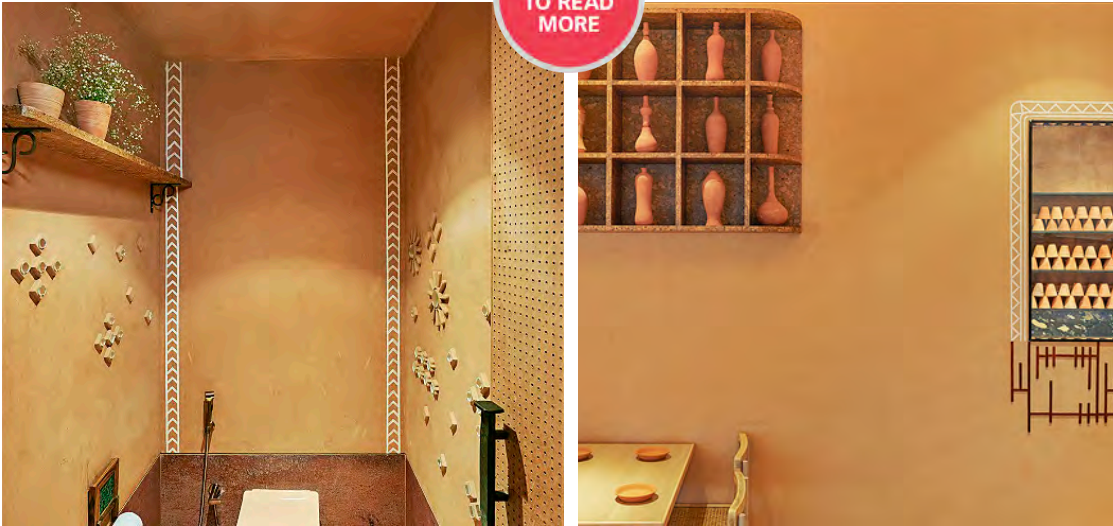


“Modern-day Punjab is colourful. But go back in time and you’ll find simple mud homes with white murals. That simplicity is what we wanted to incorporate into this project.”

– Saniya Kantawala, *Founder, Saniya Kantawala Design*



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Created by bonding 40,000 bangles together, the ceiling installation is the highlight of the project. The rest of the space is subdued, with calm colours and traditional materials like oak, cane and jute.

CALM IN CHAOS

*Holding its own on a busy market street in Vadodara, this workspace by **TRAANSPACE** derives its entire palette from elements of Indian culture*

Text TINA THAKRAR Images TEJAS SHAH



SCULPTED SPACES | *Commercial*

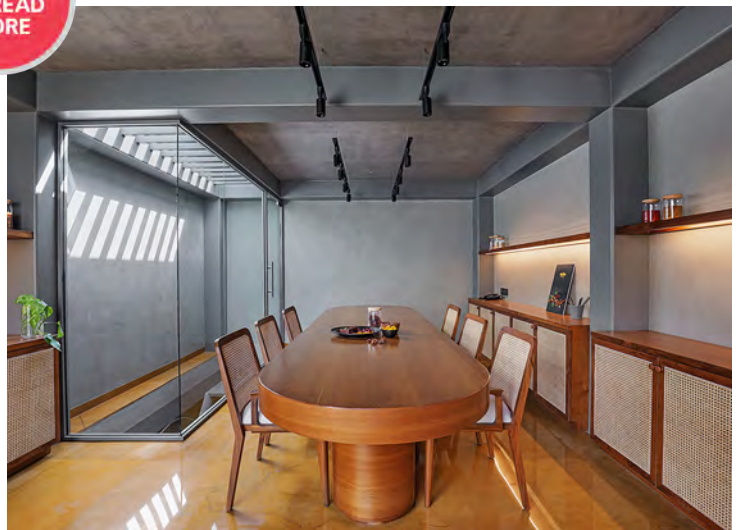


Built on a tight plot in a busy grocery market, this space demanded a vertical design concept to meet its parameters of light, spaciousness and functionality.



"The selection, blend and use of materials, and the openings for natural light are derived from Indian culture, also justifying the client's spice business."

– Urvi Shah, Principal Architect, TRAANSPEACE



“As seen in the facade’s arches and the Jaisalmer flooring, the yellow hue is inspired by turmeric. It also presents a beautiful carpet for the handcrafted furniture in wicker and wood.”

– Urvi Shah, *Principal Architect, TRAANSPLACE*

HOME & DESIGN

TRENDS