

HOME & DESIGN

A TIMES OF INDIA PUBLICATION

TRENDS

VOLUME 8 NO 2



The Designers' State of Mind

ANAND MENON
ANNKUR KHOSLA
APARNA KAUSHIK
IRAM SULTAN
MANGESH LUNGARE
ZARIR MULLAN

Future-ready products and street art in times of Covid

**Support
Advocate
Collaborate**

THE INDIA DESIGN FUND

Design Therapy
Aesthetic Durability
New Virtuality

*Before and After
Covid-19
with*

Matteo Thun

Everything you need to know about

CASAMIA
PRESENTS

D/code
A Times Group Initiative

**DESIGN
BIENNALE**

INDIA'S FIRST CURATED
VIRTUAL ART AND DESIGN FESTIVAL

JAIPUR
EDITION

CURATED BY
SHANTANU GARG

FORM AND FUNCTION

07 DESIGN IN CONTEXT

Handpicked products that blur the lines between art and functionality

14 SPECTACLE

Transformative public interventions that have altered perceptions and neighbourhoods in times of Covid-19

17 PORTFOLIO

Art comes in all shapes and sizes, and architects masquerading as artists probably epitomise this. We present their art, for projects and beyond

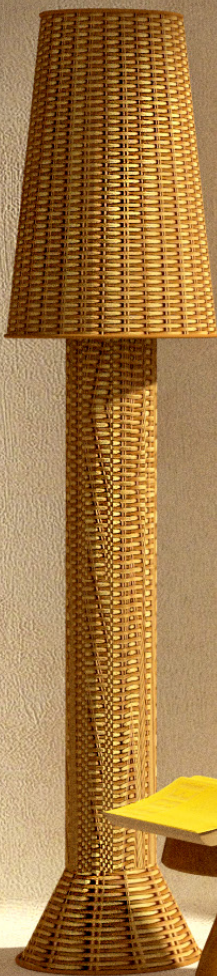
12

CONCEPT

- A fantasy getaway for a post-Covid vacation by Child Studio
- Playing safe with Martin Binder and Claudio Rimmel



ON THE COVER
Matteo Thun
Image: Nacho Alegre





BUILDING CONVERSATIONS

24 COVER STORY

Famed Italian architect Matteo Thun discusses the power of nature - its silence and strength, function and fortitude - in the context of his timeless architecture

29 D/CODE DESIGN BIENNALE

India's first curated virtual art and design festival is coming soon to your living rooms

31 DESIGN EXPRESSIONS

Answers to the questions we have and will continue to ask of ourselves and our friends in the design industry, in India and around the world

37 SPOTLIGHT

Support, advocate and collaborate - this is the singular missive for The India Design Fund (TIDF)



SCULPTED SPACES Residential

39 TURNING INWARDS

Neogenesis+Studi0261 imbibes the principles of biophilic design for this countryside home

42 A MIND FOR MINIMALISM

A sense of harmony pervades every detail in this refined apartment by We Design Studio

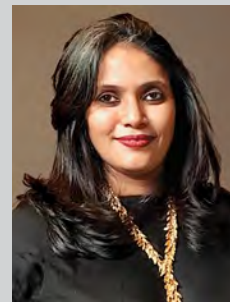
45 AN EXERCISE TO UNBOX

The Red Box House by THE GRID Architects unravels a series of contrasts that deftly balance the home's core design language

Commercial

48 ANOTHER PLACE, ANOTHER TIME

The Orange Lane designs a nature-inspired watering hole in Pune laced with figments of nostalgia



I distinctly remember architect Abha Narain Lambah's words in a panel discussion, "It's about time architects take responsibility for the world they live in. We have the power to make a difference."

Now, as we are faced with this unprecedented crisis, and we have the time to reflect, introspect and analyse the situation and the possible solutions, it's more evident than ever that design can actually make a difference. Design can help create a better, cleaner, fairer, and more sustainable world.

Architect Priyanka Mehra, in response to my question, "Can design save the world?" said, "I remember reading somewhere, the world doesn't need to be saved, it needs to be redesigned." Designer Karim Rashid once stated, "Design is all about bringing order to this world." This was way before the world went into lockdown. But these words seem as pertinent as ever.

The world over, creatives are putting their heads together to bring order to this world. The Pandemic has united the design community like never before. So this issue is all about a collective response to a collective awareness. Here's to a new world order.

Happy reading.

Seema Sreedharan
Editor

HOME & DESIGN

TRENDS

High-end Indian and International Homes, Extraordinary Architects & Designers, Best in Product Designs, Celebrated Guest Columnists, Latest Commercial Spaces, New Properties and more. Your authoritative guide to architecture and design is now on the web.



FOLLOW US ON

Home & Design TRENDS
 trendsmagind
 TrendsMagIndia

E-MAGS AVAILABLE ON



CHIEF EXECUTIVE OFFICER
DEEPAK LAMBA

EDITOR IN CHIEF
RONITAA ITALIA

Editor Seema Sreedharan
Associate Editor Avril Noel D'Souza
Senior Features Editor Tina Thakrar
Senior Digital Writer Nitija Immanuel
Deputy Art Director Shalaka Shinde
Senior Graphic Designer Anushree Kumar
Senior Editorial Coordinator Harshal Wesavkar
Chief Financial Officer Subramaniam S.
Head Human Resources Meghna Puthawala
Head - Experiential Marketing Aakash Mishra
Content Studio Vice President Vidyut Patra
Publisher Joji Varghese
Head Marketing- Priyadarshi Banerjee
Head Digital Solutions

BUSINESS DIRECTOR
SUNIL WUTHOO
sunil.wuthoo@wvm.co.in

BRAND SOLUTIONS

WEST
Mumbai
Vice President
- Brand Solutions & Business Head
- Femina Salon & Spa
Gautam Chopra - 9820181757
gautam.chopra@wvm.co.in
Pune
Ekta Dang - 9763117691
ekta.dang@wvm.co.in
Ahmedabad
Kamal Rajput - 9925044862
kamal.rajput@wvm.co.in

EAST
Assistant Vice President
Alka Kakar - 9830331780
alka.kakar@wvm.co.in
Kolkata
Bijoy Choudhury - 9830187067
bijoy.choudhury@wvm.co.in

NORTH
Vice President -
Brand Solutions & Sales Head -
Long Form Content
Anjali Rathor
anjali.rathor@wvm.co.in
Delhi / Noida
Atif Shakeb - 8860278277
atif.shakeb@wvm.co.in

SOUTH
Vice President South
& Business Head - Femina Tamil
Pravin Menon - 9840323246
pravin.menon@wvm.co.in

SUBSCRIPTIONS

Asha Kulkarni, Manager Marketing
asha.kulkarni@wvm.co.in

Call: 18001210005 (All India toll free number)

Associate General Manager (RMD Magazines)
Suparna Sheth - suparna.sheth@timesgroup.com

For subscription, visit: mags.timesgroup.com/home-trends.html

SMS: TRNDSUB to 58888

Mail: subscriptions.wvm@wvm.co.in

Call: 18001210005 (All India toll free number)



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

The publisher makes every effort to ensure that the magazine's contents are correct. However, we accept no responsibility for any errors or omissions. Unsolicited material, including photographs and transparencies, is submitted entirely at the owner's risk and the publisher accepts no responsibility for its loss or damage.

All material published in Home & Design Trends is protected by copyright and unauthorized reproduction in part or full is forbidden.

CIN: U22120MH2003PTC142239



LALIQUE



Swan Head Up & Head Down
Gold Lustre | Gold Stamped

EMERY STUDIO

☎ +91 98100 81810 / 98111 85555 / 97180 00961

EDITOR'S NOTE



IMAGE: BINISHA AIMERA LOCATION: KITCHEN GARDEN, COLABA

The Feeling of Design

A lot has already been said, written, read...about the medical crisis that continues to shake our world. A lot has also been said, written, read...about the resulting socio-economic, financial, humanitarian crises that followed. The one thing I can't help but dwell on at this point is the single most striking thing about the last 80-odd days – that we've been home through it all.

Home, here, has come through as a beautiful, hard-working metaphor for a lot of things and thought processes. Without getting into a descriptive odyssey, I'd simply like to say here that home is most importantly how we live, among other things. And the design of it – however basic – puts so much of it back in perspective for us, in terms of the choices we make for our lives and our families.

Up until now, the 24 hours of our day, and subsequently, the seven days of the week, were split into multiple objectives.

Up until now, it was idealistic to say that the time we spent at home was the time we needed to dedicate to ourselves.

Up until now, the time we spent at home was the time we spent housekeeping. Because for the rest of the time, we chose to stay out and remain preoccupied with other, seemingly more pressing matters. Like, for instance, our jobs, meeting up with friends, shopping, visiting family, and so on....

Now, thanks to the original crisis, we're home. Initially, by force, and now, as the world slowly and cautiously creeps back to its new-cast routines, by choice. Most of everything that we chose to do outside, we now categorise as home-bound. They say it takes 21 days on an average to form a habit. Or break an old one. We have had four times the amount.

Today, as I watch the neighbourhood (a micro cosmic representation of the world, really) slowly get back on its feet, I can't help holding my breath – call it a pause of sorts. And I'd like to believe that it will reflect in everything. That not only I, but the world will stop to think before anything we do. Stop. To think before every choice we make.

It would be a nice new-normal. Making it a cliché I'd be proud to use. (Continued in the Cover Story on Page No. 31)

Ronitaa R. Italia
Editor in Chief

DESIGN IN CONTEXT

Products where design blurs the lines between art and functionality

Text **TINA THAKRAR**



IMAGE: CHRISTOPHE GERNIGON/STUDIO

**SAFETY
IN EATING
OUT**

POETIC DINING

While the world battles the pressures of divides and distances, French designer Christophe Gernigon has taken a more elegant route to safety with PLEX'EAT. Imagined just a few weeks ago, and now under commercial production, these protective bubbles are curved plexiglass dividers for bars and restaurants.

Unlike hard plexiglass blinders, PLEX'EAT offers diners complete freedom of movement. Clearly, they respect physical separation guidelines, but are also adaptable to all establishments, easy to disinfect, and quick to set up and take apart.

HOSPITABLE SAFETY



IMAGE: WILLEM VELTHOVEN FOR MEDIAMATIC AMSTERDAM

**MEALS
HOUSED IN
GLASS**

Dining doesn't get more intimate than this. Amsterdam's popular plant-based restaurant Mediamatic is reinventing the concept of dining out with its very own set of greenhouses to celebrate separation as well as togetherness. Serres Séparées, as they're called, are two and four-seater glass structures set along the Oosterdok waterfront. Recommended mainly for people already living together, this concept gives visitors as normal a dining experience as possible, with all the necessary safety precautions. For maximum distancing, masked and gloved waiters don't enter the greenhouses, and instead serve food on long wooden boards that are extended towards diners.

SOCIALISING IN THE SUN



THE NEW
OUTDOOR
LIFE

For many of us, the lockdown has triggered bursts of creativity, sometimes resulting in truly unique, interesting ideas. British designer Paul Cocksedge found that he wanted to create something that will help people manoeuvre uncertain social norms in a positive, playful manner. In response, he has created a design-led solution called 'Here Comes the Sun' - a blanket that helps people maintain the required 6ft of distance for all kinds of outdoor socialising. Cocksedge wants to inspire creativity as well, so he has made the design of the blanket free for download, to get people to personalise their own versions.

BACK TO WORK



**WORK
PARTNERS
IN PODS**

There is a small but vital part of the global workforce that, despite the pandemic, continues to work physically on site. They are the drivers of essential supply chains, and need to work in safe environments with enough hands on deck. For them, Egyptian architect and designer Mohamed Radwan has imagined Q.workntine, a hexagonal system of air tight pods that allow the same number of workforce as in traditional office set-ups. The pods are flexible for different office layouts, have automatic doors controlled by facial recognition, are fitted with built-in air purifiers, and are made of non-porous, hygiene-friendly materials.

CASAMIA
PRESENTS

D/code
A Times Group Initiative

DESIGN
BIENNALE

INDIA'S
FIRST

JAIPUR
EDITION

CURATED BY
SHANTANU GARG

CURATED
VIRTUAL
ART
AND
DESIGN
FESTIVAL

TO
PARTICIPATE,
COLLABORATE
AND
KNOW MORE...

DM US OR WRITE TO US AT
dcode@wvm.co.in

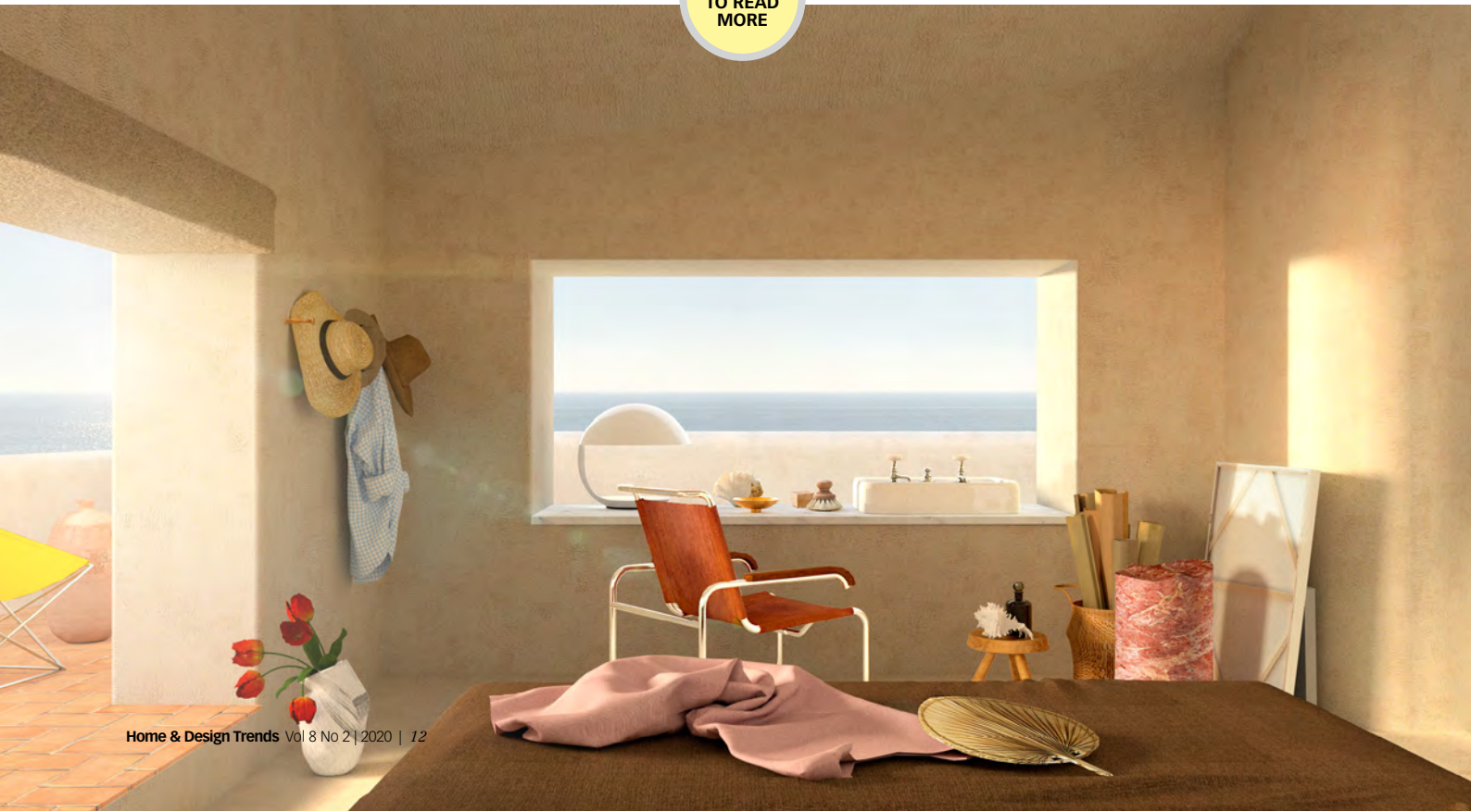
FANTASY GETAWAY

As our mental and emotional wellbeing finds comfort in dreaming about our next holiday, Child Studio imagines a hideout that has all the makings of a post-Covid vacation

Text TINA THAKRAR



[CLICK HERE TO READ MORE](#)

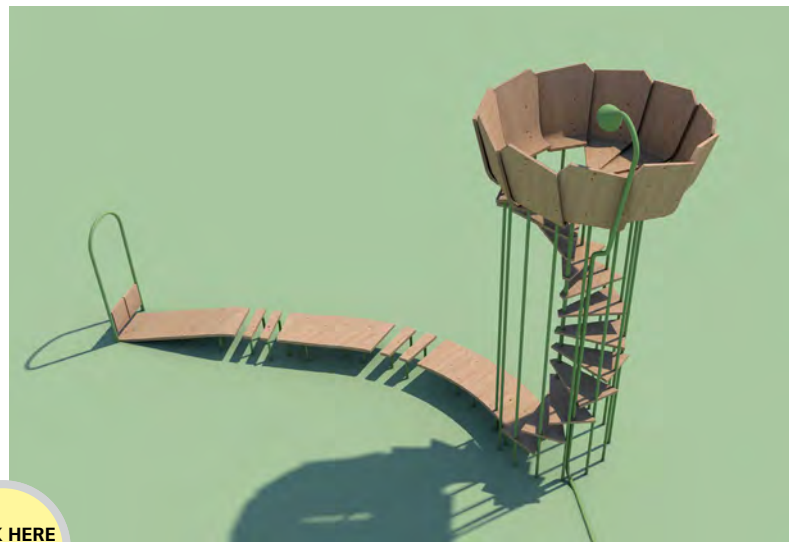
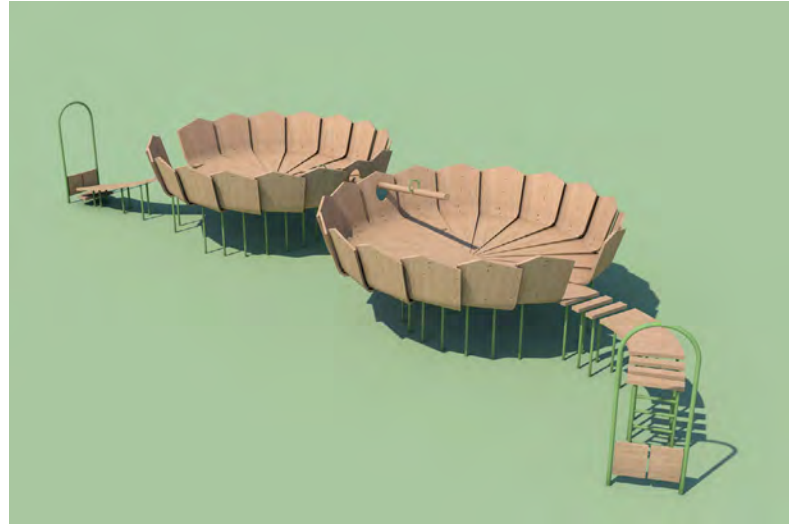
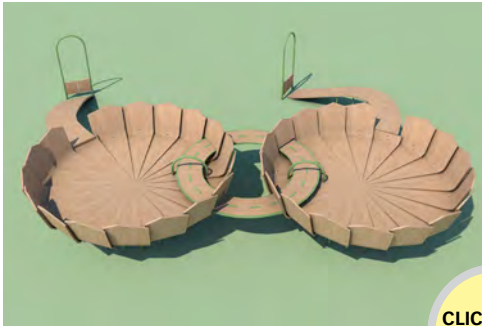


PLAYING SAFE

Rising to the “creative challenge” of the pandemic, designer Martin Binder and psychologist Claudio Rimmel set out to solve the problem of creating a space that protects its users from potential contagions while still enabling fun interactions

Text SEEMA SREEDHARAN

ILLUSTRATIONS: MARTIN BINDER ASSOCIATES



[CLICK HERE TO READ MORE](#)





SPECTACLE

Transformative public interventions that have altered perceptions and neighbourhoods in times of Covid-19

Text **TINA THAKRAR**

CORONAVIRGIN BY ERNESTO MUNIZ MADRID, SPAIN

Muniz is a Mexican artist known for his strikingly controversial designs, and his latest one is no different. It features a sacred figure wearing an oxygen mask, with a coronavirus cell in place of a heart.

SUPER NURSE BY FAKE AMSTERDAM, NETHERLANDS

Created in the culturally vibrant NDSM neighbourhood of Amsterdam, Super Nurse is an ode to healthcare professionals around the world, to encourage and appreciate their efforts.



**CANCEL
PLANS.
NOT
HUMANITY.**



CM
@CORIEMATTIE
#THEDOHENYWALL
#SAFERATHOME
#LAHOPEDEALER
#BEAUTIFYEARTH

CANCEL PLANS. NOT HUMANITY.
BY CORRIE MATTIE
WEST HOLLYWOOD,
CALIFORNIA

Drawn as part of Mattie's La Hope Dealer creative movement, this piece of art encourages people to stay at home in the hope for a brighter, safer future.

LOCKDOWN
BY THE REBEL BEAR
GLASGOW, SCOTLAND

One of many virus-related artworks created by the artist, this piece represents the feeling of carrying the weight of the virus, and how in many ways, it's holding mankind back.





**KIDS PLAYING WITH
TOILET PAPER BY BANDIT
NEW ORLEANS, LOUISIANA**

This satirical piece touches upon the heavy hoarding of toilet paper around the United States earlier this year. With this, the artist also reminisces about a time when toilet papering houses was considered a fun pastime.

**KEEP CALM AND CORONA
BY TYLER STREET ART
MUMBAI, MAHARASHTRA**

The bold Mumbai-based street artist took a godly approach to the pandemic, with an artwork of Gautam Buddha in his calm meditative pose, while wearing a mask.



MADE BY HAND

Art comes in all shapes and sizes, and architects masquerading as artists probably epitomise this. We present their art, for projects and beyond

Text TINA THAKRAR



ANAND MENON

In his early life, Menon transitioned between art and science, until finally settling on architecture. Recently, he has turned to art again, reveling in its complete freedom of expression and experimentation in subjects and mediums.



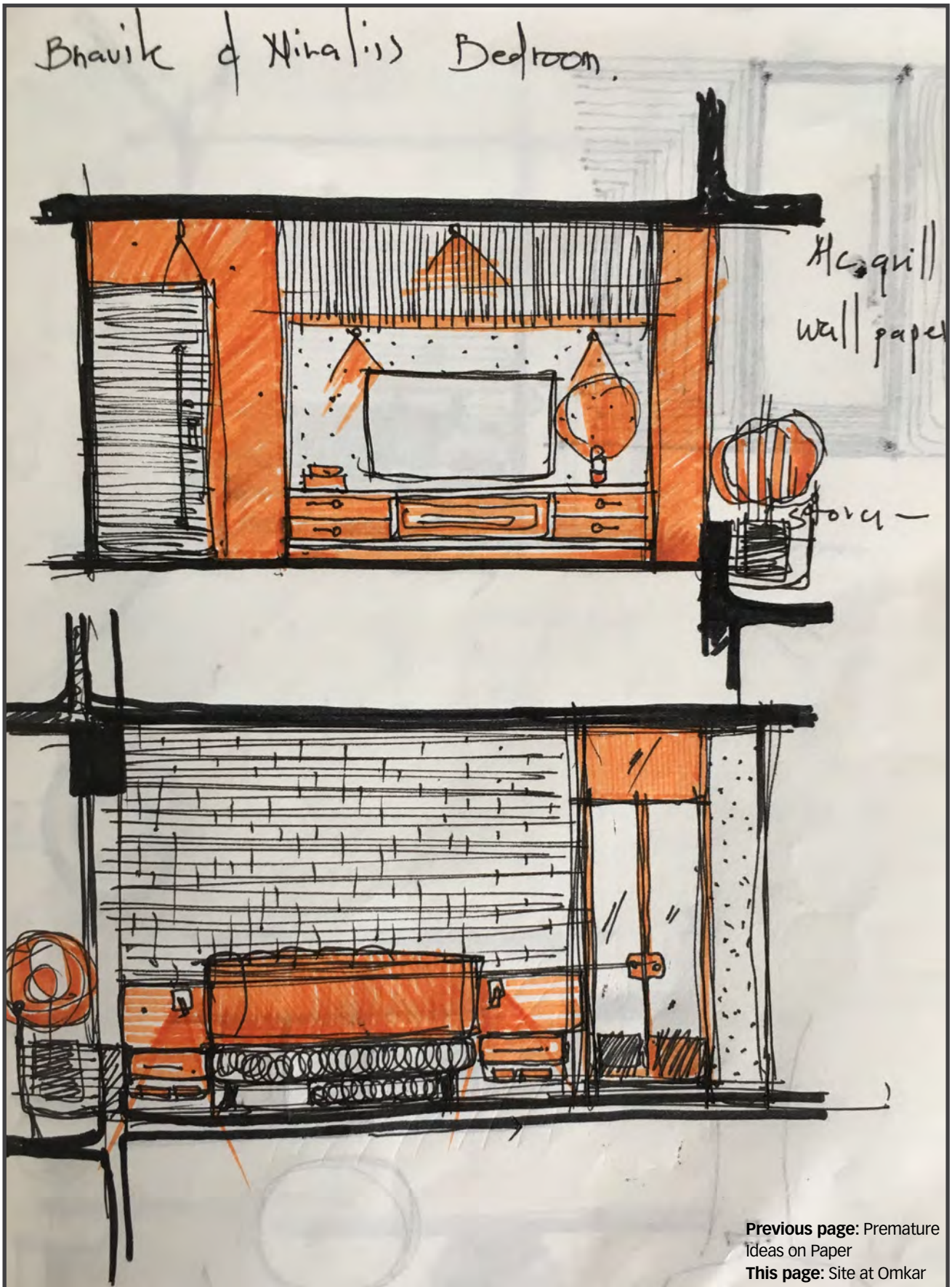


Previous page: Sweeping Blues in watercolour
This page: Bloody Martian in acrylic



MANGESH LUNGARE

Lungare's projects tell the stories of his clients, in his characteristically detailed way. These project sketches are representations of his ideas on paper, in colourful clarity.



Previous page: Premature Ideas on Paper

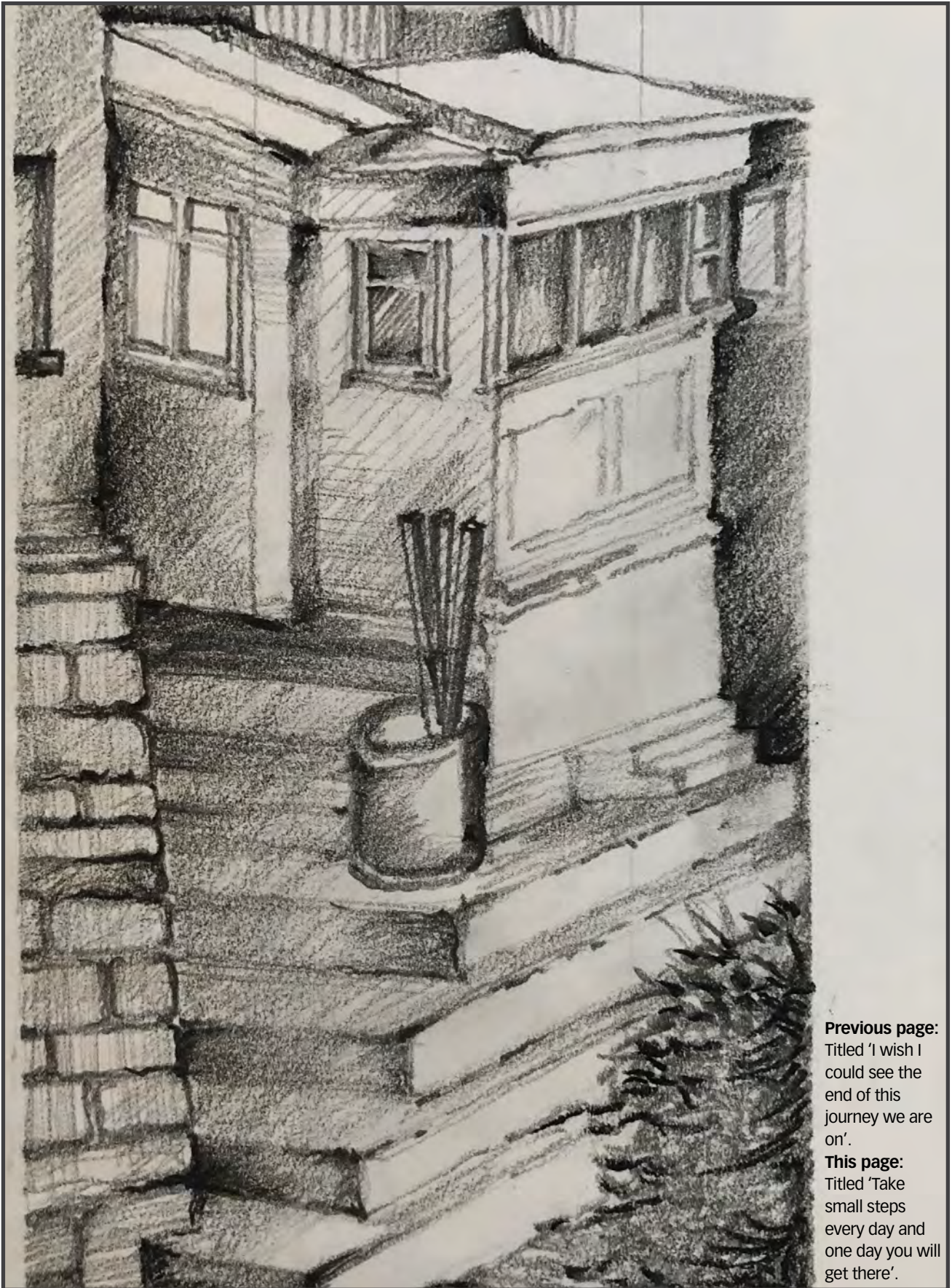
This page: Site at Omkar



ZARIR MULLAN

A common touch in most of the projects Mullan undertakes with partner Seema Puri, is a strong indoor-outdoor connection. This also comes through in his perspective-driven sketches.





Previous page:
Titled 'I wish I could see the end of this journey we are on'.

This page:
Titled 'Take small steps every day and one day you will get there'.



IN CONVERSATION WITH **MANVI VAKHARIA**

MANVI VAKHARIA'S "OUT OF THE BOX" DESIGN APPROACH LEADS TO SPACES THAT CREATE LASTING IMPRESSIONS ON THE USER

“Design, I think, was ingrained in me,” says architect Manvi Vakharia. “I grew up in a very creative family, which has played a huge role in nurturing my love for design,” says Manvi, who has distinct memories of decorating corners of her home with interesting DIYs. “Even back then, the ambience of the room was very important to me.” Manvi followed her passion for design and pursued architecture at the Rachna Sansad Academy of Architecture, Mumbai.

Manvi took up her first project when she was just 22. In 2017, she set up her eponymous MV Design Studio. In a short span, MV Design Studio has a rather enviable and impressive repertoire of clients including residential, commercial and retail projects. The impetus behind



“
EVERY GREAT DESIGN
BEGINS WITH AN EVEN
BETTER STORY

—Lorinda Mamo

this journey stems from Manvi's passion for designing spaces that allows her to experiment and explore materiality to synthesize unique spaces. “Channelled through my innate sense of style, each project reflects the client's personality and vibe, resulting in a space that is truly personal and distinct. My job is to help clarify and capture the client's vision while staying true to their environment and lifestyle,” says Manvi.

Ask her what inspires her, and she says, “I believe inspiration is all around us. My travels, my experiences, observations, everything reflects in my work. There's so much to learn from...there's so many interesting spaces and concepts to create.”

Manvi is a self-proclaimed maximalist. “I'm not a believer of 'less is more'. More often than not, maximalism is the side we subconsciously lean towards.” But that doesn't mean that her designs are loud and overbearing. There's a certain sense of restraint in her design syntax. “My designs will certainly command your attention. I like adding in that element of wow in all our projects.”

“I believe designing is all about how you experience spaces. It is a powerful part of our daily lives and affect how we work, play and even heal — that's interior design at work,” says Manvi as she signs off.

A portrait of architect Matteo Thun, smiling and wearing glasses and a white shirt. The background is plain white.

Legendary by nature

Famed Italian architect Matteo Thun discusses the power of nature - its silence and strength, function and fortitude - in the context of his timeless architecture

Text TINA THAKRAR



As creatives, we have to make things better in terms of durability and innovation and of course, find ways to save energy. We have to stop expansion and consuming land. We have to re-compact.

– Matteo Thun

IN the early 1900s, Milanese architect Ernesto Nathan Rogers used the phrase ‘From the spoon to the city’ to describe the holistic approach of Italian architects towards designing small and big projects. From one legend to another – the quote has stuck with Italian architect Matteo Thun, whom we spoke to while he was on a train ride in the midst of the Covid-19 pandemic. Things have changed for every single person across the world, and of course, at the most humane level, Thun is no different. But what we do discover is that the way he works, the way he designs his projects, and even the way his offices function, hasn’t changed in many years. What’s even more interesting is that going forward, they probably won’t need to either, since the approach has always been one that’s sensitive to nature, its benefits, simplicity and freshness, and its power to restore and enhance physical and mental wellbeing. The behaviours that many of us may be looking to adopt for the future, have been the basis of Thun’s iconic work since the very beginning of his career in the 1980s. ▶



(Top) Laguna collecton for Jaquar
(Above) Antonio Rodriguez and Matteo Thun, Partners, Matteo Thun & Partners
(Left) Tubino lighting collection for Panzeri
(Far left) Nudes CH seating collection for Manus Factor



IMAGE: MARCO BERTOLINI

“

Our hospitality and healthcare projects want to be the result of the symbiosis between healthcare and tourism. The strength of simplistic design and a tangible, preventive hospitality vision in which nature plays a significant role, is of utmost importance.

– Matteo Thun



IMAGE: ANDREA GARUJI



IMAGE: MARCO BERTOLINI



IMAGE: JENS WEBER



(Above) Private Alpine chalet in Austria
(Above right) Waldhotel Health & Medical Excellence in Burgenstock, Switzerland
(Right) The Golden Gallery lounge in the multi-sensorial Design Therapy exhibition in Milan
(Far right) Power Station Schilling in Schwendi, Germany

“

Matteo and I are very keen to create aesthetic durability, which is why we do simple things. We believe that a product should not be designed to correspond to the zeitgeist but to be timeless and iconic.

– Antonio Rodriguez, Partner, Matteo Thun & Partners

D1 faucet collection for Duravit



Vigilius Mountain Resort in Meran, Italy

Thun comes from a noble Italian family engaged in the ceramics industry in the city of Bolzano. As a boy, Thun went from wanting to be a heart surgeon to studying architecture under Oscar Kokoschka and Emilio Vedova at the Salzburg Academy, later procuring his architecture degree from the University of Florence. He moved to Milan, the nexus of design in Italy, soon after.

In the year 1981, the design world was introduced to the bold and unapologetic Memphis Group, an architecture and design group headed by Ettore Sottsass and co-founded by Thun, with some other prominent partners. The focus of the group was on post-modern furniture and objects, with quite a radical take on colour and abstraction. It challenged minimalism, the status-quo, with unpredictability, asymmetry and boundary-less design thought. Although the group lasted only a few short years,

it has come to influence a real sense of free and abstract thinking today.

There was one drawback though. The Memphis Group wasn't interested in pure function but a sensorial, which Thun believes was not a long-lasting idea. "At Memphis we pushed the sense of reality to the limits, and functionality was not our starting point. Any good revolution is normally for a very short period. So Memphis, the real Memphis was just about three years. Everything afterwards (until it was disbanded in 1988) was just nostalgic interpretations of the revolution."

Thun took a step back from the Memphis Group in 1984 to set up his own office, and then Matteo Thun & Partners in 2001 with partner Antonio Rodriguez. The two work out of offices in Milan and Shanghai, which is home to many of their projects, from urban design to products. ►

However, the firm’s mainstay has grown to become its nature-inspired, aesthetically timeless hospitality projects. “Matteo and I are very keen to create aesthetic durability, which is why we do simple things. We believe that a product should not be designed to correspond to the zeitgeist but to be timeless and iconic,” explains Rodriguez.

Some of the world’s best architectural landmarks, like the Vigilius Mountain Resort in South Tyrol, Italy, which can only be accessed by cable car; Waldhotel Health & Medical Excellence in Switzerland, the JW Marriott Venice Resort+Spa; and signature product collections for brands like Bulgari, Campari, Artemide, Duravit and Jaquar; all have Thun’s signature stamp. These are designs that start and end with nature, with physical and mental wellbeing at their core.

As Thun says, “Nature, guests and humanness are the protagonists. We aim to merge the aesthetics of hospitality and hospitals by influencing the relationship between physical space and wellbeing. Evidentially, a natural surrounding generates neurological and physiological benefits. Our hospitality and healthcare projects want to be the result of the symbiosis between healthcare and tourism. We think that the strength of simplistic design and a tangible, preventive hospitality vision in which the power of nature plays a significant role, is of most importance.”

In every project and every role (including that of a creative director for Swatch and professor of design and ceramics at the University of Applied Arts in Vienna) over the years, Thun has attempted, and succeeded, in using design for the greater good. “As creatives, we have to make things better in terms of durability and innovation and of course, find ways to save energy. We have to stop expansion and consuming land. We have to create a new density in our cities. We have to re-compact.”

“Our work at the office is about aesthetic, technological and structural consistency. The concept of the 3 Zeros identifies what we do. Zero kilometres: nearness of construction materials and local skills. Zero CO2: energy management and lower emissions. Zero waste: lifecycle-management in the building process and reuse of building materials. We care about the future lifespan of our buildings and products, meaning that a building should still look good after 50 years or more.”

People and organisations around the world have identified with Thun’s sensibilities and approach, resulting in most of his projects winning multiple awards. He himself has been recognised with an induction into the Interior Hall of Fame in New York and a valuable membership with the Royal



IMAGE: MARCO BERTOLINI



Institute of British Architects (RIBA). But to Thun, who likes to travel the world, visit art exhibitions and watch movies, these recognitions are merely background noise when he immerses himself in his true inspiration, nature. His idea is to be sensitive to natural elements, to never overpower, to never control, but to let the building develop lasting durability and timeless form. **H&DT**

(Top) The Active Body gym in the multi-sensorial Design Therapy exhibition in Milan
(Above) Bar Campari in Vienna

CASAMIA
PRESENTS

D/code
A Times Group Initiative

DESIGN
BIENNALE

INDIA'S FIRST CURATED
VIRTUAL ART AND DESIGN FESTIVAL

JAIPUR
EDITION

CURATED BY
SHANTANU GARG

An initiative by Home & Design Trends magazine, D/code is all about the business of design. It's where art, design, architecture and craft comes together in a celebration of culture, history and heritage. Stemming from D/code this year is the D/code Design Biennale - Jaipur Edition, India's first curated virtual art and design festival, presented by Casa Mia. Taking into consideration the current scenario, the virtual edition of D/code Design Biennale will chart a new course in the history of art and design shows in India.

Focusing on the strength of collaboration, D/code Design Biennale will witness the congregation of the most renowned names in the worlds of art, design and architecture on a virtual platform, to be exhibited right where you are, in your living rooms. This first chapter of D/code Design Biennale will be anchored in Jaipur - a hub for design in India, and home to curator, designer Shantanu Garg. He is one of the India's most eloquent designers and the city's leading advocate of modern Indian design with a native influence.

D/code Design Biennale endeavours to bring together the culture and commerce of our industry, and explore how it can adapt and respond to extraordinary circumstances. We're currently in the midst of a massive trade shift towards India, and it is the right time to unleash the strength, power and language of design that is celebrated as part of India's rich design heritage. The biennale will focus on Indian designers, indigenous as well as international brands and the glory their collaborations can render. The intent is not only to provide a platform to showcase immense talent, but also to catapult Indian design to be visible to a global audience.

DESIGN EXPERIENCE



A beautiful reflection of our tumultuous times, D/code Design Biennale will bring together some of the most prolific names in the worlds of art, design and architecture. In the pure spirit of D/code, we're looking forward to bringing the industry together once again on a platform that promises to reach out to a larger, more diverse global audience.

—Ronitaa Italia, *Editor in Chief, Home & Design Trends*



THE CURATOR **SHANTANU GARG**

The undisputed young champion of modern Indian design, Shantanu Garg is a dynamic interior designer and architect. His design practice, Shantanu Garg Design, advocates transforming design into concepts that are idiosyncratic, 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 the native demands.

THE THEME **MODERN MAHARAJA**

Indian royals and their passion towards luxury, objects of curiosity, lifestyle, cars, jewellery and bespoke elements is well documented by global brands. Indian Maharajas have always had a flair for design that's idiosyncratic and reflects their very own culture, travel influences and context.

The adaptive approach of our country lends flexibility to the idea of blending styles along with culture and context to truly define Indian modernism. The biennale aims to become one of the platforms for the genesis of fresh design content.

With D/code Design Biennale, we celebrate the spirit of the royal Indian heritage with the MODERN MAHARAJA. The Modern Maharaja respects culture, context, traditions, and heritage while being modern. He can be an artist, architect, influencer, fashion designer, author and so much more.

PARTICIPANTS

The D/code Design Biennale will cover various mediums of design expression in the online world, with digital walkthroughs, product displays, art installations, live chats and webinars. The highlight of the show are our guest curators, some of the most creative minds in the country, who will be creating products and artworks in collaboration with a set of prominent global design brands. Our participants this year include architects and designers like Iram Sultan, Rajiv Parekh, Vaishali Kamdar, Matteo Cibic, Zubin Master, Anand Menon, Shobhan Kothari, Amrita Guha, Aamir & Hameeda Sharma, Ahsan Ansari, Kanhai Gandhi and many more.

(Cont'd from Page No. 06)

THE FEELING *of Design*

**HOW THINGS
HAVE CHANGED,
AND HOPEFULLY,
WILL CONTINUE
TO CHANGE**

Text EDITOR IN CHIEF, RONITAA ITALIA

Compiled by TINA THAKRAR

The beginning of 2020 for us at TRENDS was earmarked by D/code, which we hosted on March 07 and 08. I received the email about the revised dates for Salone in Milan around the same time as we were finalising our Power Talks panellists for D/code. There was a marked sense of relief that we were going to wait for the crisis to pass – up until then, it was still “someone else’s” problem.

During D/code, every one that I’d have ever wanted to meet from the design community was there. Off record, there were discussions of what “they” were going through in Italy, and how “things” were getting out of hand. Of course, soon after, we got news of the deference of the Salone dates until 2021. We barely had time to react before our own PMO announced the lockdown in India. Did that stop us? In a lot of ways, yes – we all had to take the pause. And in a lot of ways, no – we stayed in touch, we continued to think, we evaluated our choices, and most importantly, we came together.

I’ve been in touch with friends from the industry – after 21 years, almost everyone here is a friend – and what I found most heartening is the unshakable sense of brotherhood. As businesses suffered and uncertainty staged its own curtain calls, the design industry chose to stay watchful, hopeful and woke to the responsibility that is now upon us to bring about the very changes that we talked about.

Starting with this issue, we have decided to bring you answers to the questions we have and will continue to ask of ourselves and our friends in the design industry, in India and around the world.



IRAM SULTAN
Interior Designer

Designer Iram Sultan is synonymous with luxurious residential and hospitality spaces. Merging the traditional with the contemporary and giving it her own modern-day twist, she brings with her almost two decades of experience in the field, and a strongly refined aesthetic.

The pandemic has brought about a sudden shift in our approach and perspectives as a community. How can we capitalise on and prep for the challenges we're poised to inevitably face?

For the last quarter, the one word that has dominated the world news is Covid. The design world has not been immune to its impact either and we have heard various theories being posited on what it can do to us. The reason for the multiple theories is simple – no one could have imagined this scenario being a reality. This was the stuff of movies. But now that it is here to stay, what is our response?

The truth is that we are all discovering the path ahead. There are no hard and fast rules as such. In my journey along the same path these are some of the thoughts that make the most sense to me. Firstly, be prepared to be flexible in all aspects of your design life. Multiple dates have passed when I have debated whether it is the right moment to open the studio. What I learnt was that a flexible system of working from home instead has kept us chugging along. Also be flexible in your approach to the spaces you are designing and the people you are designing them for. Requirements will tend to change as everyone else is also adjusting to this new world, just like you.

One of the biggest changes that we have undergone is that life has slowed down and we have been given the gift of time. Personally we have used it to our advantage. We have streamlined our systems and processes, spent time researching new materials and local designs while improving our

communication with companies that we partner with outside the country. There is also a lot to be said for slow, thoughtful design. Designing with care is something we have always practiced and this period has reinforced the need for it.

Collaborations, exchange of ideas and a sense of bonhomie and friendships within our fraternity have been the mainstays that have kept me going through this time. Despite the physical distance, we have all come together to form these bonds that I hope continue to grow. It has been a period of immense enrichment and learning.

My perspective throughout has remained one of realistic positivity. While this is an incredibly difficult period, we cannot ignore the time it has given nature to heal, for air to become clean and birds that had long disappeared to return. So what changes as we move ahead?

All of us in the design world have learnt that homes are even more significant than we thought they were. Homes offer shelter and comfort and my personal effort has always been to make them joyous, now more than ever. Homes that offer multi-purpose spaces will be important too. The biggest take away for us has been that we need to invest in our studios, our processes and the spaces we design. If that is a journey filled with joy and brings laughter and comfort to our clients, then I believe it will be our greatest achievement. ►



ANKUR KHOSLA
Architect

With an aim to sculpt humanistic spaces, Mumbai-based architect Ankur Khosla creates spatial experiences in the projects she undertakes. Her eponymous design studio is known for its soulful and meaningful residential and hospitality spaces.

The world's been thrown a surprise curveball this year. In this situation, what is the best way to add meaning to our life, present and future, through design?

One of the cornerstones of my life is the Buddhist philosophy of 'Nam Myoho Renge Kyo', which is rooted in imparting hope and courage, and spreading happiness in our own lives as well as those of others. For the longest time, I wondered if it was possible to evoke these emotions in people through spaces, furniture, and interiors. I wondered about meaningful design.

History is proof that the most critical times trigger new innovations, new thought, new ways of living. These transformations become a medium for the prevailing generation to pave the way for the future. If we were to follow that spirit with just one change in thought, this pandemic can add meaning to our lives and we can emerge from it completely transformed. This is the time to reflect, to introspect and allocate some thought to that one change amidst our perpetually busy lives. That is the meaningfulness we will take back from this.

In design, we strive to translate our design philosophy into our projects, and that forms the basis of our discussions with clients, staff, contractors and everyone involved with a project. If we can transform our thought, and then apply it to our work in a way that it radiates to our circle of influence, that could be enough of a starting point to see it magnifying in the future.

All designers, upcoming and experienced, in big firms and start-ups, are battling economical stresses. Will there be enough work for everyone in the industry in the near future? Will we have to change what we have learnt, what we know to fit into the new normal? Will new design ideas see the light of day?

While we're languishing with these thoughts, our present and future clients are starting to understand the value of their homes. The pandemic has awakened them to the concept of 'home is heaven'. Everything begins at home – work, play, relaxation, family time and solitude. Homes will now have to adapt to this new normal with tweaks, remodelling, additions and deletions, and the smaller nuances of daily life. So in fact, there should be more work for all of us!

India has a beautiful cultural history and identity. When designing spaces in urban areas, it becomes important to draw a connect with the past, and contemporise it for today. We must value and take pride in our history, but we have to take cognizance of the fact that we live in a new world and have modern needs. As designers we have a responsibility to understand that our designs rub off on our clients – their lives, personalities and thoughts. So its vital to produce a design that is 'meaningful' to the lives of the inhabitants.

That's not to say that we shouldn't reinvent ourselves. With connectivity growing rapidly, decentralisation will be the norm, as more and more people flee to larger homes away from bustling cities to enjoy the quietude of private gardens and courtyards. Consequently, their needs will change. The onus then lies on us to develop path breaking designs.

We have to be patient and resilient though, and we may not see a complete transformation in this generation. We've managed to adapt to a digital revolution, but now it may be time for a human revolution to experience that historical turning point in our lives. ►

DISCLAIMER: This essay has been transcribed and edited from the live chat on our Instagram handle between architect Ankur Khosla and Home & Design TRENDS Editor in Chief Ronitaa Italia. You can watch the live from the #teamupwithtrends series here.



What, according to you, will be the key elements of post-Covid architecture, and how do you think architects can adapt their approach to meet design needs and build sustainably in the new world?

APARNA KAUSHIK
Architect

New-Delhi based architect Aparna Kaushik's work spans the board - she has handled architecture, interior, product, light and landscape design for residences, commercial spaces, retail stores and leisure spaces. Her affinity for art and architecture history has a direct impact on her projects, which have her distinct classic-contemporary style, down to the last detail.

We are entering a changed world, where we need to alter the way we live and work. And as architects, we need to exercise our control over the built environment in a dutiful manner to safeguard our environment. Architecture needs to become more responsible and holistic.

It's important for architects to have an in-depth understanding of how sustainable design can be achieved. Everything from space planning to material selection calls for careful consideration and sensitivity. We will also see a shift in the work culture, where our natural resources will be used more judiciously. That will be the new psychological make-up of society.

Eco-friendly Layouts

Before electricity was introduced, the central courtyards of homes were the medium for natural light and ventilation across all spaces. You didn't even need an architect to build such a house, just a local contractor who understood the climate and how to make the most of the natural resources. It is time for us to go back to that open-plan layout wherever possible.

Henceforth, how we deal with natural resources will be our new status symbol. Our environment consciousness and eco-friendliness will define who we are. This will be the new norm.

Recyclable Materials

Architects need to pay attention to the building materials they use, including paints and polishes. We can strive to stay sustainable by using recyclable and reusable materials like wood and stone, and avoiding plastic and steel.

Natural Interiors

India's tropical climate makes natural materials and fabrics ideal for use in the interiors. Linen and cotton are excellent for furnishings and upholstery, as are jute carpets and cotton dhurries to dress up your floors. It is important to choose paints, finishes and polishes that use less chemicals and are non-toxic.

Teaching Sustainability

Architecture colleges can take the lead in creating awareness about the impact of environmental degradation and how it can be controlled and reduced by following good practices. Students should also be trained to educate their future clients regarding good eco-friendly practices.

The big change, however, is possible only when every person involved in a project feels a sense of responsibility towards their natural surroundings.

While there are many traditional architectural techniques still available, they can't be applied in urban areas where cities are growing vertically. But we can minimize the wastage of resources by putting in place water conservation systems, rain water harvesting, use of solar energy, and other smaller measures that go a long way in keeping the project environment-friendly.

Sustainable architecture is still a nascent concept, so further research and inquiry is essential to make it more practical and robust. For instance, solar lights and equipment still do not function optimally, and good after-sales-service is also in short supply. But the post-Covid world will push us to check all these bottlenecks and make these sustainable measures functionally and commercially viable. ►



All spaces, from homes and offices to leisure and hospitality spaces, will see a seismic shift in how they're designed. What does the future of hospitality look like now?

MATTEO THUN
Architect

One of Italy's most prolific architects, Thun is the founder of Matteo Thun & Partners, a multi-disciplinary architecture firm with a heavy focus on hospitality projects. Co-founder of The Memphis Group in 1981 with Ettore Sottsass, Thun took a step back and set out on his own a few years later. Today, he's known for infusing his projects with elements of nature, while designing them to be aesthetically durable and timeless.

One of the biggest projects we have been working on, which was to be completed by May 2020 is the Waldkrankenhaus in Germany. It is the largest University Orthopedic Centre in Europe. We are building the campus including a rehab centre as an amalgamation of the design language of hospitals and hotels that we call "hospitecture". We believe that over the next 10 years, hospitals will become closer in identity and image to hotels – in comfort, design and consideration.

For now, the opening of Waldkrankenhaus has been postponed to Fall. But generally speaking, in particular for hospital projects, stringent hygiene and generous space will be a top priority for interior design. Cleanliness and rigorous hygiene will be, parallel to health, fitness and longevity, ruling the facilities. Besides private treatment rooms, the layout of high traffic social spaces will be revisited in terms of proportions that grant social distancing and an intuitive access to sanitizers and wash basins throughout the design.

Let me also point out some important issues when it comes to hospitality projects:

- The size, location and ventilation of spaces will become critical considerations in keeping guests safe and healthy.
- Immune boosting features will become a focal point.
- We will see the introduction of innovative treatments and super foods in F&B packages in hotels.

- State-of-the-art air purifiers will be integrated and hidden within the architecture.

Overall, the increasing stresses of everyday life, longer work hours, inability to disconnect from technology and the advent of the coronavirus will trigger a shift towards spaces that evoke mindfulness through solitude and self-contemplation. Virtuality will direct our lives – we will use technology to do most things we used to do in person. This is how we have worked in the last few weeks – within our team and with our clients.

We must now bring in safety conscious procedures that will involve modifying layouts to include personal distancing and the need for modularity and flexibility resulting from it, with thermo scanners, touch-free doors and surfaces, sanitized air conditioning units, more indoor greenery, sealed flooring, walls and ceilings, and so much more.

We think that innovation needs time, and innovative new products must add something to what already exists. Salone del Mobile, for example, should be about showing a new approach to design and creation and above all, should present new, original technologies.

In the current and future scenario, the focus on one's inner self will be of high importance in order to nurture and stimulate inner peace rather than social interactions. A warm and humane atmosphere will and can be easily conveyed through natural materials, lush indoor air purifying greenery and of course, timelessness. **H&DT**

POWER OF PERFECTION

Renowned for bringing German aesthetics to India, Plüsch has redefined clean and functional living with its unmatched portfolio of modern interior solutions



Plüsch offers a host of high-end brands to its customers - Schmalenbach, Draenert, Walter Knoll, Yomei and COR for wardrobes and furniture, and Poggenpohl, Eggersmann and Beckermann for kitchens, along with brands for appliances and accessories.

It takes a keen eye to understand perfection, and even more so with interior solutions. In 1998, Hamendra and Rati Sharma exercised this skill and introduced Poggenpohl kitchens to India under their company, SIS Imports. It's been over 20 years since and their evolution has been noteworthy - the company has been rebranded as Plüsch, its roster has prominent luxury German brands in all forms of interior solutions, and the duo's daughter Sukriti has

taken the business to new heights. Plüsch caters to the discerning Indian customers, fulfilling their need for ergonomic and functional design, and clean aesthetics. The company has widened its umbrella, bringing home not only the best global products but also top-notch design detailing and impeccable after-sales-service. It is this unwavering dedication to their customers that has made Plüsch one of the leading names in exclusive pan-India tie-ups.

NEED OF THE HOUR

Support, advocate and collaborate - this is the singular missive for **The India Design Fund (TIDF)**

Text **AVRIL NOEL D'SOUZA**



The Panelists for TIDF (L-R)
Top row: Architect Shimul Javeri Kadri, architect Ashiesh Shah, designer Iram Sultan, designer Pavitra Rajaram
Bottom row: Entrepreneur Pareina Thapar, industrialist Tarini Jindal Handa and designer Vinita Chaitanya

Not all superheroes wear capes. The India Design Fund (TIDF) unites the Indian design community to support those working for various COVID-19-specific relief work. Here's everything you need to know about the initiative.

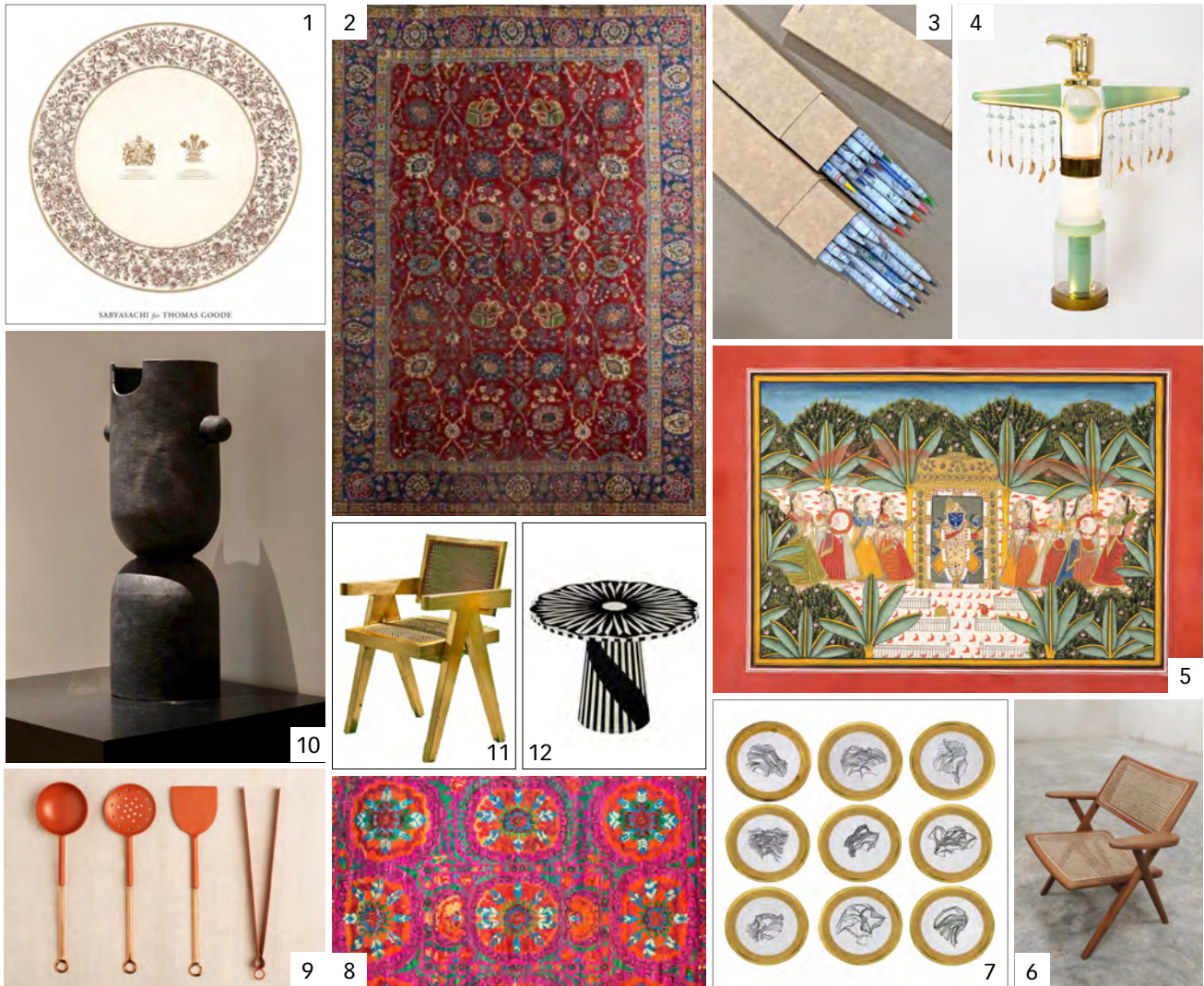
The idea is to unite and bring together voices from the Indian design industry and work steadfastly towards the transformation of lives and livelihood design. The focus of this group remains the rehabilitation of the backbone of the design, construction and craft industries. So, labourers, carpenters, electricians, artisans, masons...everyone who makes design possible.

The founding members and panellists feature eminent collaborators from the design fraternity, including architect Shimul Javeri Kadri, designer Vinita Chaitanya, industrialist Tarini Jindal Handa, designer Pavitra Rajaram, designer Iram Sultan, entrepreneur Pareina Thapar and architect Ashiesh Shah. Each a titan in their own realm, their coming together spells for a brighter future for the marginalised sections of our society.

“The Fund brings together the construction, design and craft industries to help migrant workers and labourers that are directly associated with the fraternity. These artisans, carpenters, electricians and painters are backbones of

a constantly evolving industry and find themselves helpless in the prevailing pandemic,” says founding member and architect Ashiesh Shah.

To start things off along this noble route, TIDF organised a sale that brought together a cross section of 65+ leading design minds and practices from across India. The sale titled ‘OTLO’ was curated by Shah and organised in association with StoryLtd by Saffronart on the former’s website. All proceeds from the fundraiser sale and patron donations were directed towards charities working on-ground with the communities that have been severely impacted by COVID-19 health crisis.



Some of the works sold at OTLO

1. East of Calcutta dinner plate (back) - Sabyasachi x Thomas Goode
2. A rug by Jaipur Rugs
3. Stationery by Dia Mehta Bhupal
4. Eagle totem by Klove Design Studio
5. Art by Pichvai Tradition & Beyond
6. Armchair by Phantom Hands
7. Ceramic plates by Dashrath Patel
8. Cava carpet by Mishcat & Co
9. Chamcha series by Ikkis
10. Moonshadow N°1 by Atelier Ashiesh Shah
11. Jeanerret Chair by Mahendra Doshi
12. The Circus table by Scarlet Splendour

Now that the abovementioned sale is done, we ask Iram Sultan about the next steps. “The fund has been set up with a vision for a long-term future. Our first goal was to address dire needs, which we did through the fundraiser. To be ready to face the bigger challenges of having a basic set of necessities taken care of at construction sites is a need of the hour. Each city, each region has a different set of challenges - as an industry it is on us to find the solutions from best practices and see how we can scale them.”

Shimul Javeri Kadri goes on to add, “Through The India Design Fund, we aim to bolster existing NGOs who have experience, a good track record and are deep

rooted in craft and construction communities of India. We advocate to be a strong voice for fair and equitable practices and craft-based production.”

When Shah first approached Vinita Chaitanya to participate, she was moved by the idea behind it. “I found it to be a wonderful (and quite emotional) window for me to give back to the design community. As a designer, ‘Made in India’ has been my lifelong belief, which I have inculcated in my practice of design.”

Designer Pavitra Rajaram adds, “The COVID crisis has alerted us about the vulnerability of human lives that are an integral part of the construction and design industry in India. It also

raises huge awareness for the post-COVID scenario and allows us an opportunity to address gaps that exist in the current framework of our industry.”

And finally, Tarini Jindal Handa, the Managing Director of JSW Realty, sums things up on this note, “The India Design Fund can play an instrumental role for creating a manifesto on fair practices that enables a flourishing eco-system within the design industry in a post-COVID world. To become self-sufficient and sustainable, we need to protect both our karigars and workers. By being an enabler to outline the guidelines through TIDF, we hope we can create a meaningful impact.” **TIDF**

SCULPTED SPACES | *Residential*

TURNING INWARDS

*Neogenesis+Studi0261 imbibes
the principles of biophilic design
for this countryside home*

Text NITIJA IMMANUEL Images ISHITA SITWALA





“These 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+Studio261*



[CLICK HERE TO READ MORE](#)

This urban, introverted residence was designed for an agriculturist and his family. Devoid of opulence, the home stays true to its inhabitants, their lifestyle and profession, with abundant greenery and an open-plan layout.

A MIND FOR MINIMALISM

*A sense of harmony pervades every detail in this refined
apartment by **We Design Studio***

Text TINA THAKRAR *Images* KUNAL BHATIA



**“We wanted to achieve a minimal global
aesthetic using finishes sourced from all over
the world, to create harmonious spaces that
looked and felt timeless.”**

– Saahil Parikh, *Co-founder and Principal Architect, We Design Studio*

SCULPTED SPACES | Residential



SCULPTED SPACES | Residential

Overlooking the Mahalaxmi Race Course in Mumbai, this fluid, open apartment has a smattering of vintage charm. Architects Saahil Parikh and Nupur Shah blended the old and the new with the use of just a few classic materials in contemporary ways.



CLICK HERE TO READ MORE





AN EXERCISE TO UNBOX

*The Red Box House by **THE gRID Architects** unravels a series of contrasts that deftly balance the home's core design language*

Text TINA THAKRAR Images PHOTOGRAPHIX INDIA





“This project was driven by a series of contrasts. We strived to minimise the shortcomings, using them to create positives.”

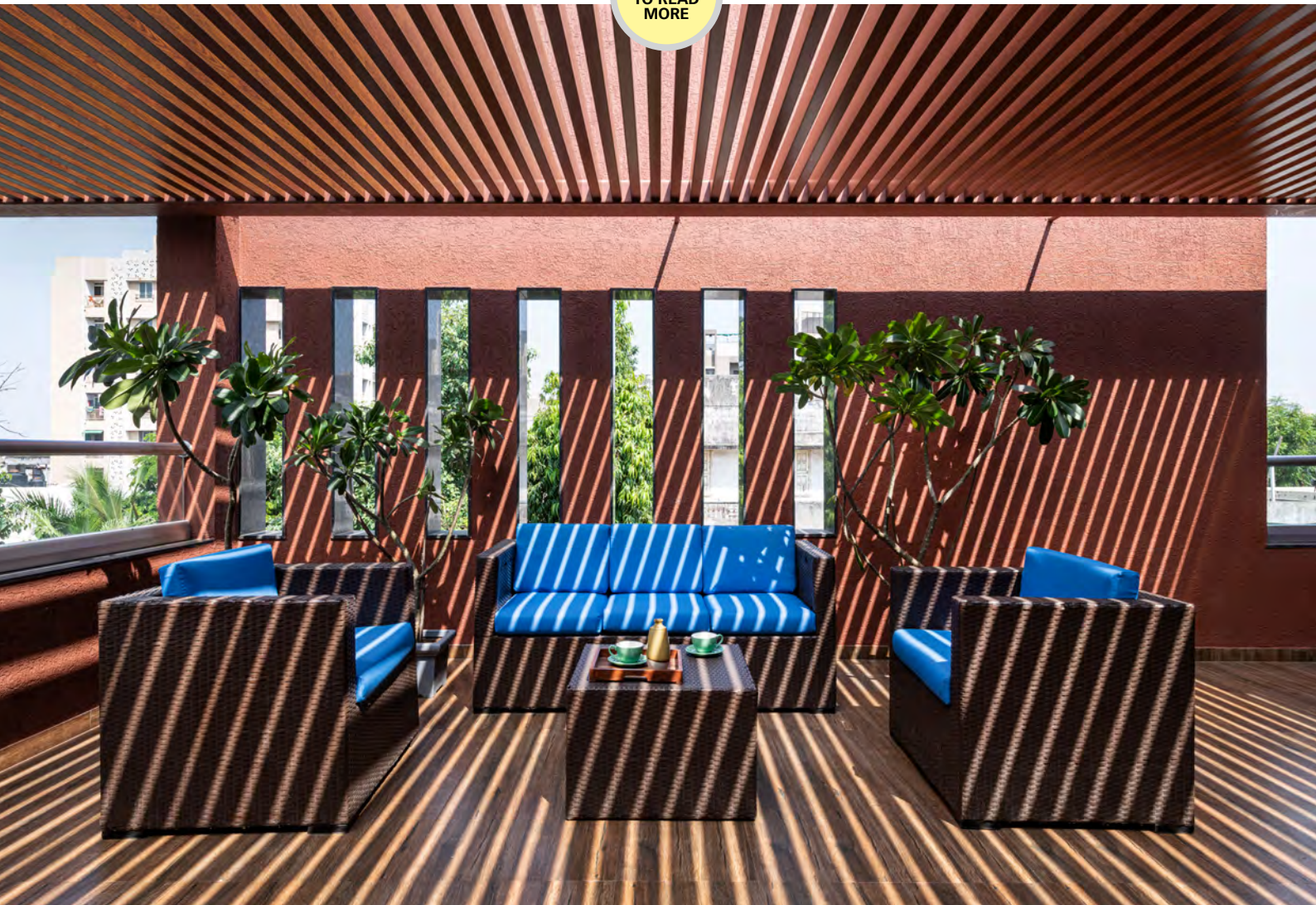
– Bhadri Suthar, Co-founder and Principal Architect, *the gRID Architects*

SCULPTED SPACES | Residential

Crafted in red sandstone, this three-level home in Ahmedabad is sensitive to the inside and the outside. It's an urban habitat within a densely built environment, but celebrates a naturality of its own.



[CLICK HERE TO READ MORE](#)



ANOTHER PLACE, ANOTHER TIME

The Orange Lane designs a nature-inspired watering hole in Pune laced with figments of nostalgia

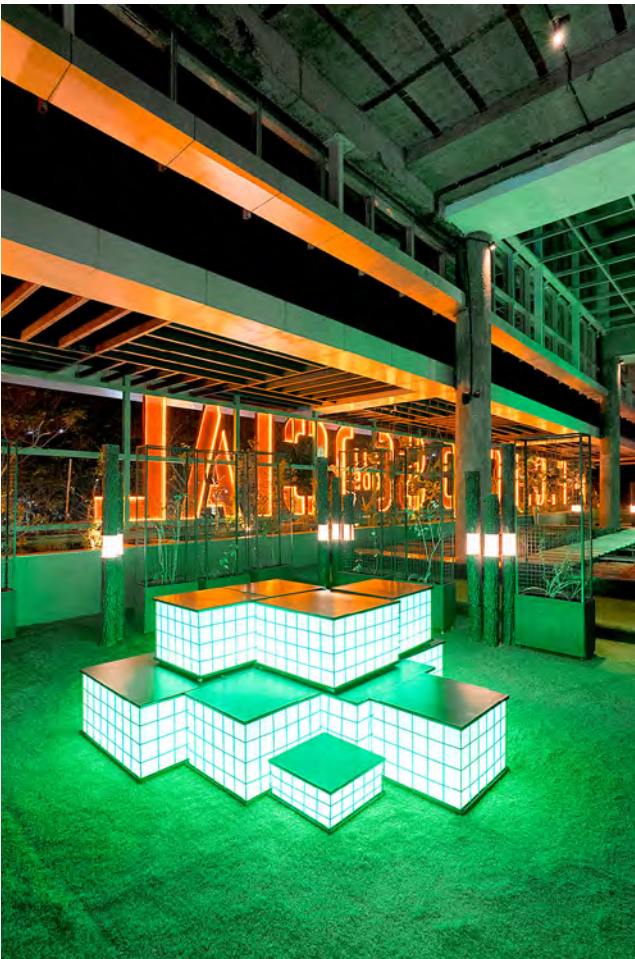
Text TINA THAKRAR Images AMAN DESHMUKH



“We humans are innately drawn to nature, and this was key to our design. It has been manifested in each of the spaces in diverse and interesting ways.”

– Shabnam Gupta, *Founder and Principal Designer, The Orange Lane*

SCULPTED SPACES | *Commercial*

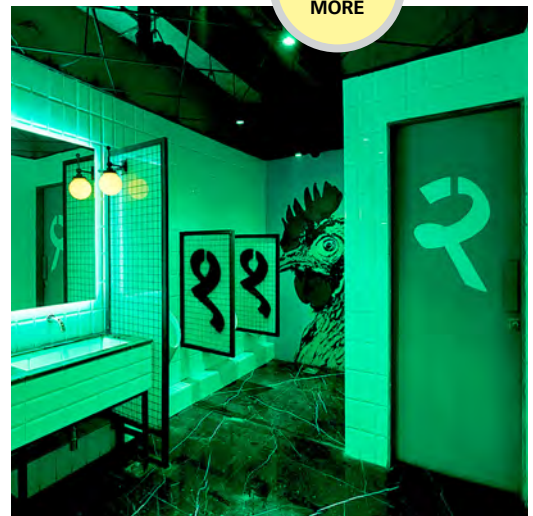


SCULPTED SPACES | Commercial



Visiting the FC Road Social, Pune is akin to taking a modern-day walk down memory lane, perhaps in a field of green. Barrier-free and blessed with a double height, the eatery and bar builds on a strong indoor-outdoor connection in every space.

[CLICK HERE TO READ MORE](#)



HOME & DESIGN

TRENDS