

HOME & DESIGN

A TIMES OF INDIA PUBLICATION

TRENDS

VOLUME 8 NO 4



EVERYTHING
YOU NEED TO
KNOW ABOUT

**D/CODE
DESIGN
BIENNALE**

EXCLUSIVE

**Curator Shantanu Garg
talks about the
exhibition venue
designed entirely
in Virtual Reality**

CONTENTS

6 FOREWORD
By curator Shantanu Garg

8 ABOUT THE CURATOR

10 MEET THE DESIGNERS
IN COLLABORATION

16 ABOUT THE VENUE

CONTENTS

18 VIRTUAL INSTALLATIONS
AT D/CODE DESIGN
BIENNALE

73 POWER TALKS

78 IN THE SPOTLIGHT
Our partners and participating brands



FOR the past few months, we've been consumed by just one thought - D/code Design Biennale. We planned and plotted, deliberated and debated for months to finally make this dream a reality.

It's amazing how a thought, a figment of imagination can consume us so completely. How a simple thought can bring together an entire community to create something spectacular. And that's pretty much the story of D/code Design Biennale.

Casamia presents D/code Design Biennale, now touted as India's first curated virtual art and design festival, is our reaction to the pandemic. And we hope, with this, we've charted a new course for design festivals in India.

This issue is dedicated to the power of thought, imagination, collaborations, and of course, design.

Happy reading.

And don't forget to meet us at Casamia presents D/code Design Biennale.

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What a ride it's been! Exhausting, exhilarating and incredibly exciting (and the alliteration is totally unplanned – it was the last thing on my mind!). However, as fulfilling as the last four months have been, I'd like very much not to look back.

Let me explain that better – usually, when you've completed a long journey, you tend to look back and reminisce over the “good old days.” Thanks to the journey we've been on, and the destination we've arrived at, I'd like to make the conscious and careful decision to look forward. With all the challenges we've faced and overcome in the last few months, working on D/code Design Biennale, I'm looking forward in the truest sense of the word. Considering that teamwork, perseverance, collaboration and innovation have been the biggest lessons learnt, to look back would be to unlearn.

What began as a chat between my curator Shantanu Garg, my project head Sonal Das and me, turned into an intangible, but attainable goal as soon as I shared the idea with our digital head Nayan Patel. Multiple con-calls in the midst of a raging pandemic and a few heart-stopping discussions gave us the clarity we needed to give our dream impetus. What finally gave the idea wings was our discussions with our collaborating designers. My heroes. If any of them thought we had lost our minds, they hid it well. Every page in this issue is an ode to each one of them and the effort they've put into this initiative.

I'd like to take another moment to thank the real mcCoys of this digital dream – Vaibhav Gurjar, Aashish Agrawal, Shubh Kothari, Mukesh Koli, Shalaka Shinde...take a bow! This would not have been possible without you.

About DDB itself, I'd like to say, we've created a globally-accessible platform that will present the Indian design industry, in all its glory, to the world. It is our first...we're looking forward to our next already!

And finally, to everyone reading this, I'd like to say, in the words of my curator, don't be afraid to dream – dreams do come true!

Ronitaa R. Italia
Editor in Chief

FOREWORD



No dream is ever too big. That's my single, most important learning from D/code Design Biennale. I have always thought of myself as a messenger of the Indian design narrative, wherever in the world I may be. With DDB came the opportunity to do what I have always dreamt of – put India on the global design map.

It is a turning point in the way we will experience design. This is what I call design for the sake of design, in the absolute purist sense, untainted by the ulterior motives of physics and structural compliance. From the very first impression, you will notice how imagination and storytelling become the fundamental characteristics of the plot, where design is the central protagonist. From surrealism to magic realism, the design briefs, sketches and concept notes that our collaborating designers have put together left me nothing short of overwhelmed. I am ever so grateful to the DDB team for giving me the opportunity and the grand responsibility of translating our collective vision into this fantastical virtual reality experience. I would like to individually thank every one of my friends from the industry who believed in me enough to share a very special figment of their imagination with us here.

I would also like to applaud our sponsor and partners for supporting this creative cause that enables us to elevate the Indian design community to an unprecedented global standard.

I do hope you all enjoy this new design experience.

Shantanu Garg
Curator & Architectural Designer



ON THE COVER
Shantanu Garg
Image: Dev Jatrana and
Felipe Moreirark

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SHANTANU GARG

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In curator mode with **SHANTANU GARG**

Jaipur-based designer Shantanu Garg
embarks on his curatorial journey at D/code Design Biennale



Curated and Directed by: ENVELOP **Talent:** Grand Ballon Performing Arts Company

Photography: Dev Jatrana and Felipe Moreirark **Editing:** Kewal Chholak

Frame: Shantanu Garg, Karine Salas, Aline Villa & Juliana Mendes **Outfit:** Mitesh Lodha **Hair:** Style & Scissors

“

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

– Shantanu Garg, Principal Designer,
Shantanu Garg Design

He's travelled extensively, has put his signature stamp on spaces in almost every corner of the globe and is well versed with numerous design styles and cultures. Despite that, designer Shantanu Garg's foremost inspiration and muse remains his home country - India. Born and raised in Ajmer and now based in the heritage city of Jaipur, Shantanu is a designer who unabashedly celebrates his roots. Architecture is his medium of expression, and the resultant spaces are evidence of how he deftly transforms idiosyncratic concepts into unique compositions derived largely from customisation. He easily amalgamates international design aesthetics and functionality, whilst catering to native sensibilities.

Shantanu took on his first project when he was barely 18. It's been over a decade since, and his portfolio lists projects in Dubai, London, Milan, Paris, and of course, India. His designs, whether seen in residential, commercial or retail spaces, or even in curated exhibitions or experiential set-ups, are based on a beautiful blend of contemporary minimalism and traditional extravagance.

It is this passion to carve a distinct identity for Indian design that led to his collaboration with us for the Jaipur edition of D/code. As curator of this virtual edition (Phase I of Jaipur Design Biennale), Shantanu brought to the table radical innovation, design experimentation and a never-before-seen virtual experience.

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



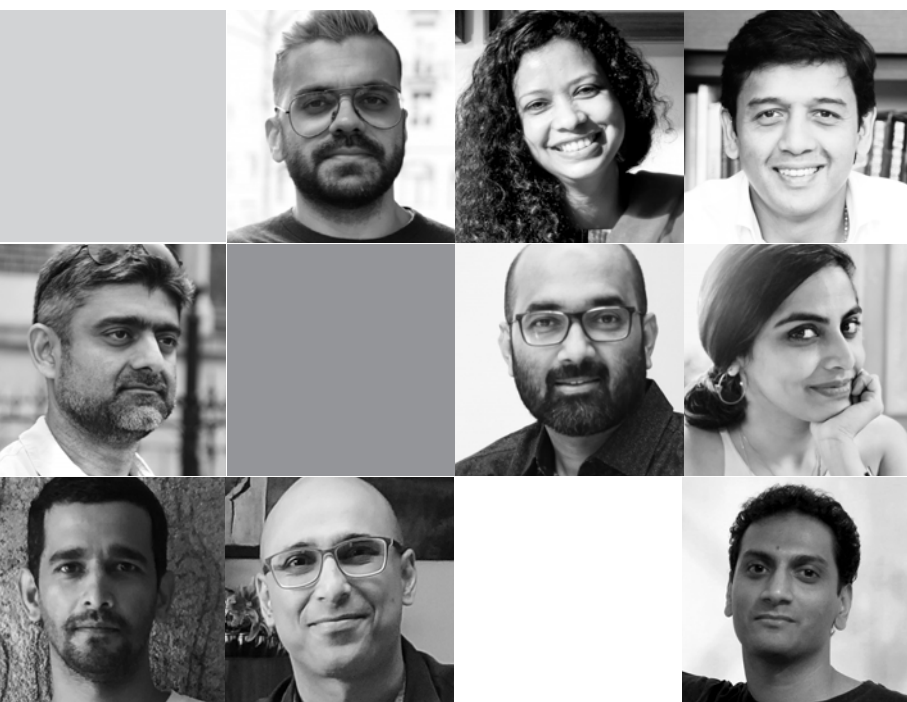
ALWAYS JUDGE A BOOK BY ITS COVER. DECLUTTER YOUR MIND. DESIGN IS EVERYTHING YOU CAN'T SEE. PURPOSE IS THE PURPOSE OF DESIGN. ALWAYS BE A MAHARAJA IN THOUGHT. MODERNITY IS THE ANCIENT PLUS A LITTLE WISDOM. GREAT DESIGN IS ROCK N ROLL, FROZEN. EVERY SINGLE HUMAN ACT IS BY DESIGN. PROPORTION IS EVERYTHING. BEAUTY IS A BY PRODUCT OF DESIGN, NEVER THE GOAL. INTERIOR DECORATE YOUR THOUGHTS.

FREDDY BIRDY

We'd like to extend our appreciation to Freddy Birdy for contributing an exclusive typographical artwork to the D/code Design Biennale.

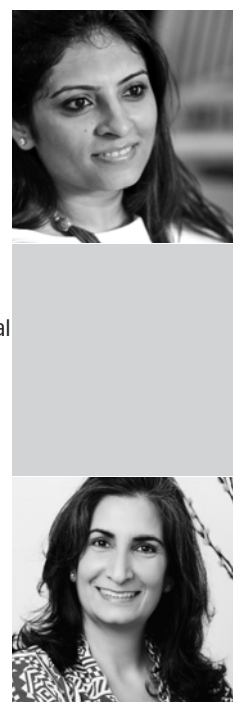


MEET THE DESIGNERS IN COLLABORATION



Aamir Sharma
Ahsan Ansari
Ajay Patil
Ali Baldiwala
Amrita Guha
Anand Menon
Anjali Mody
Ankur Khosla
Anu Chauhan
Aradhana Nagpal
Archana Baid
Ayaz Basrai
Ayush Kasliwal
Dhaval Shellugar
Ekta Parekh
Farah Ahmed
Fenny Ganatra

Freddy Birdy
Hameeda Sharma
Huzefa Rangwala
Iram Sultan
Jannat Vasi
Jasem Pirani
Jason Wadhwani
Joya Nandurdikar
Kanhai Gandhi
Kiran Gala
Khushboo Khandelwal
Kunal Khandelwal
Kunal Maniar
Malvika Vaswani
Mangesh Lungare
Muninder Chowdhry
Neesha Alwani





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

Nishita Kamdar
Noor Dasmesh Singh
Pavitra Rajaram
Piyush Mehra
Prashant Chauhan
Priyanka Khanna
Priyanka Mehra
Rajiv Parekh
Ravi Vazirani
Rohit Bhoite
Rooshad Shroff
Rudraksh Charan
Rupesh Baid
Sahil Jain
Saniya Kantawala
Sanjyt Singh
Sarah Sham

Shantanu Garg
Shernavaz Bharucha
Shobhan Kothari
Shonali Mahajan
Shresht Kashyap
Shruti Jalan
Siddhartha Das
Sonam Gosalia
Sumesh Menon
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The team at ICA Group continues to adapt and upgrade, with a vision to embody the latest trends and innovations suited to the fast evolving pace of the design and architectural industry.



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Available in five stunning colours- gold, silver, brass, tin and copper - it employs metal powder to lend the sleek look of a metal sheet.

MALTA WOOD

This effect draws from various natural textures seen in everyday life - specifically the raw, exposed concrete look. Available in 12 shades, it is sure to add character to any space.



SATIN METAL

Despite Being an attractive material, metal can be tricky to use indoors due to its stiffness and weight. ICA creates a substitute for it in liquid form. Wooden furniture can be given a variety of metal finishes such as gold, copper, bronze and lead.

An ode to JAIPUR

A virtual representation of the old walled city of Jaipur, the venue of D/code Design Biennale, designed by our curator Shantanu Garg, gives you the true experience of visiting the festival in the pink city

Images SHANTANU GARG



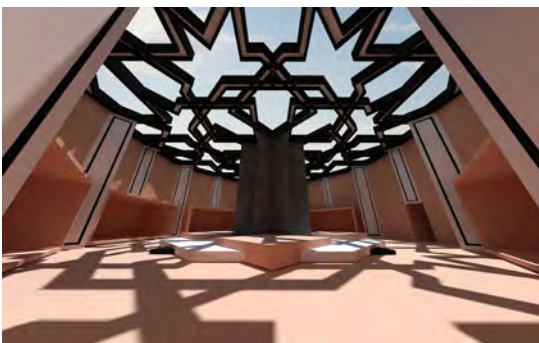
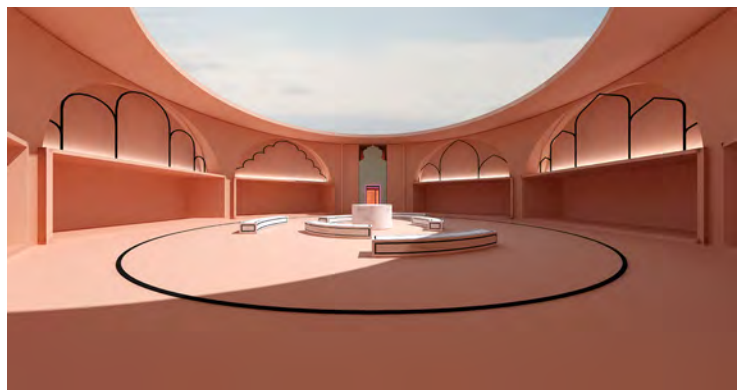
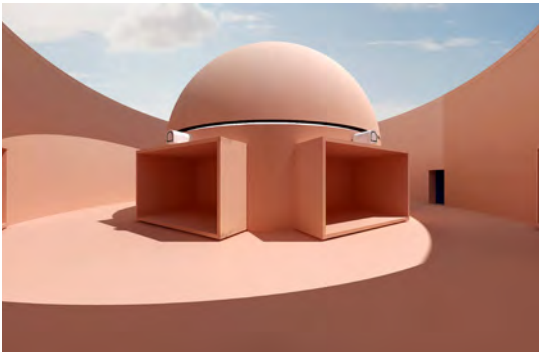
One of the earliest planned cities of modern India, Jaipur is resplendent in all its blush pink glory. Dotted with UNESCO World Heritage Sites, this famously historical city is a melting pot of Indian art, architecture, music, food and design. Over the years, the city has had

a few modern upgrades, seamlessly interspersed with traditional elements, to create an aesthetic that's characteristic to its culture. One of the city's residents and flagbearers of Indian design is our curator Shantanu Garg, who brings the city alive with a virtual representation of its layout.

(Previous page) An aerial view of the venue and layout of D/code Design Biennale

(This page) Individual pavilions dedicated to the lobby, presenting sponsor, partners and participating brands and designers

Shantanu uses the flexibility of the digital platform to play with scale, unusual material interpretations and design complexities. The venue is divided into nine blocks signifying a similar division of the city in the 1700s by Maharaja Jai Singh II. Laid out on the principles of *Vaastu*, each of the blocks is bathed in the city's primary hue - salmon pink. As you progress through the venue, you will be introduced to significant elements of the architecture of Jaipur, with a modern twist - broad avenues, grand arches, the square-shaped *baradaris* with multiple doorways for air circulation, pergolas inspired by Mughal *jaalis*, open-to-sky central courtyards, and large ceiling domes. As you would in an actual venue, you will experience the play of light and shadow, and a deeper, more insightful impression of the history and splendour of Jaipur. **H&DT**



Shubh Kothari



Vaibhav Gurjar

We'd like to credit **Shubh Kothari**, Development Lead in VR Experience for DDB, and **Vaibhav Gurjar**, Interior Designer and 3D Visualiser at Shantanu Garg Design, for bringing to life this virtual experience for you.



SHANTANU GARG,
Shantanu Garg Design

Architectural designer Shantanu Garg is synonymous with the India-modern design aesthetic, and is the curator of the D/code Design Biennale, Jaipur Edition. Through his eponymous design practice, Shantanu Garg Design, he advocates transforming design into idiosyncratic concepts, turning them into compositions derived largely from customisation. He is on a quest to create spaces that are an amalgamation of international design aesthetics and functionality, whilst catering to native sensibilities and demands.



An ode to Vicopesano by curator **Shantanu Garg**

In collaboration with **Casamia**

ABOUT THE DESIGN

The inspiration for this installation comes all the way from Italy, from the medieval village of Vicopesano fortified by Brunelleschi, between the Arno River and the slopes of Monte Pisano. The inspiration also comes from the traditional architecture of Marwar. The installation is an ode to the many travels of the modern Maharaja, and is evocative of how travel plays a definitive role in shaping one's design aesthetics.

The wood fired oven is reminiscent of the trattorias and osterias of Tuscany. It

encapsulates the flavours and colours of Tuscan cuisine, even as it embraces the nuances of the architectural style of Marwar. The Fendi Kitchen from Casamia adds a contemporary context to the entire concept. The material palette, with hints of metallics and lacquered finishes, adds a hint of modernity to the design.

The modern kitchen belongs to the strapping young modern Maharaja who loves to travel, and has an innate sense of design and style.

Ame de le Perle by curator **Shantanu Garg**

In collaboration with **Emery Studio**

ABOUT THE DESIGN

This light installation entices you like a luminescent string of pearls. It is inspired by the royalty's fascination for pearls. Each luminaire is reminiscent of the motifs and patterns found in the frescos. The installation, a series of these intricately crafted luminaires in alabaster strung together with a thin metal frame, creates a stunning play of light and shadow.



The Royal Picnic Room

by curator **Shantanu Garg**

In collaboration with **Plusch**



ABOUT THE DESIGN

There are clear references to royal picnics in the 16th century memoir of Emperor Babur. Early in the 18th century, many years before picnicking became popular in Western Europe, members of the East India Company indulged in this Mughal idea of fun. The Mughals' picnic tents were legendary... complete with all the contraptions of luxury! They came equipped with every conceivable luxury — the choicest wines, exquisite crockery, coat hangers, even carpets, and for that matter, even carpet weights.

This installation takes its cue from the picnic tents of the royals. The re-imagined Walter Knoll Chair finds a pride of place in this modern-day rendition of the picnic room. We take our inspiration from Araish — the fascinating surface finish that is not just enticing to the eyes but also evokes a sense of touch. The leather upholstery is reminiscent of the hunter's jacket.

Shalimar

by curator **Shantanu Garg**

In collaboration with **Credo**

ABOUT THE DESIGN

At Credo, every moment of life is infinitely creative. Every desire to excel regarding innovation is fulfilled through imagination, feel and look. Take this wondrous stall, a piece of art in itself. Designed by curator Shantanu Garg, it is the result of his imagination fired up by the opulence and grace of the Mughal Gardens.

Long considered an epitome of ageless beauty, it is the richness of concept apparent in these gardens that has formed the basis of this stall. The orderly and symmetrical layout has been faithfully reproduced with a dash of difference and has been honed to such perfection that it resembles a veritable utopia on earth.

This grandeur is further enhanced by the sublime look of the planters. These exquisite planters have been specifically designed to look like fountains to complete the Mughal look. They fit flawlessly into the garden theme and the stall, and co-exist in perfect harmony.





**AAMIR SHARMA AND
HAMEEDA SHARMA,
AANDH**

The dynamic designers of AANDH have been at the forefront of innovative design concepts in India, crafting spaces that are modern and eclectic, creative and playful. Their designs are renowned for being timeless and elegant, with a touch of subtle glamour that masterfully uplifts any space.

The Modern Maharaja

by **Aamir Sharma
& Hameeda Sharma**

In collaboration with **A-Class Marble**

ABOUT THE DESIGN

Our concept for the Modern Maharaja is about opulence, luxury and humour. We didn't want to showcase an ethnic form but wanted an art installation that was parametric in nature and showcases what one could do with marble, how delicately it could be used and

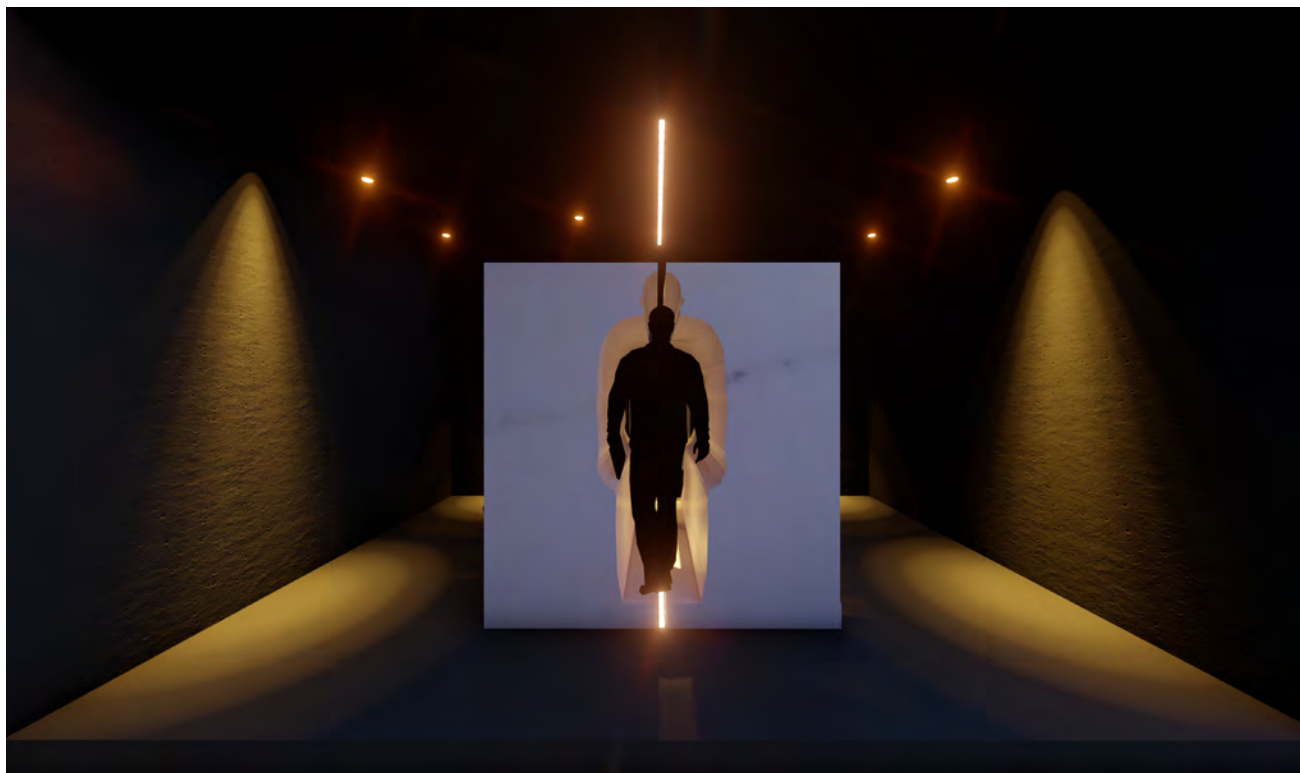
how soft to the eyes it could be. Our installation is a Modern Maharaja and we wanted to create something that would bring a smile on one's face.

Life has moved in mysterious ways and we believe this installation will be light and happy and will bring good luck.

The Throne

by **Ahsan Ansari**

In collaboration with **A-Class Marble**



AHSAN ANSARI,
CLAY

Architect Ahsan Ansari is the founder of Clay, a firm engaged in architecture and design work for all kinds of spaces, from urban residences to vacation retreats. The basis of his work is multi-pronged but firm no matter the project; he focuses on intuition, emotion, memories and experience.

ABOUT THE DESIGN

While the word Maharaja conjures up the image of a turbaned, bejeweled ruler, the modern Maharaja, though fabulously wealthy, has created a new persona, that of 'the boy next door'. He is no more into hunting and likes games like polo, golf, billiards or even the X-Box.

Through this interactive art, experience the lifestyle of the uber spornosexual modern Maharaja.

A tunnel in the shape of a human form is carved out of a large singular 7' x 7' x 7'3" block of honed finished Bianco Lasa white marble split in two. The strip light in the floor lights up this walkway enhancing the chiseled acid-washed texture within. At the end of this tunnel, on the peripheral

black wall, hangs a long frameless dresser mirror with a light that reflects the demeanour and unabashed prettiness of this modern prince.

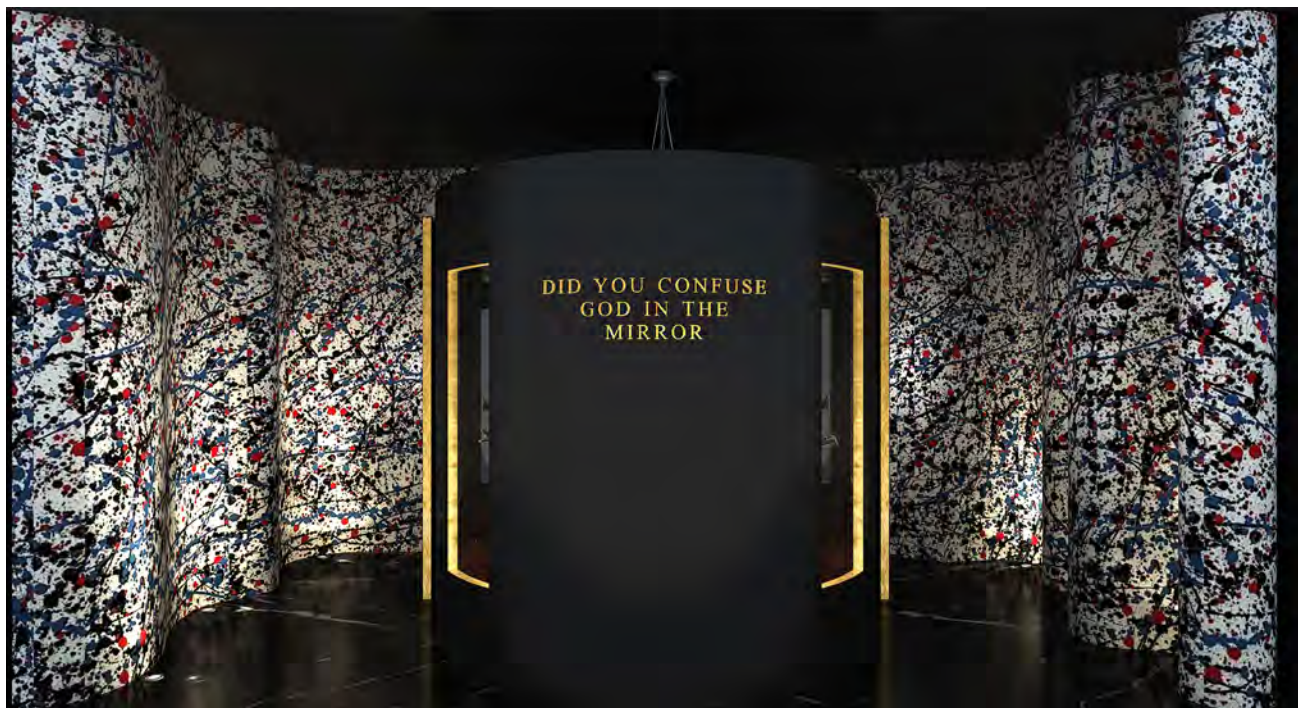
In addition to the tunnel, the left face has a modern throne carved within this very block. This is his seat, minimal and pure, stripped of any embellishment. It's a place for him to rest a while and contemplate. The opposite face of the block has a number of tapered narrow niches that adorn the mallets, golf clubs and the billiard cues which are all his prized possessions.

This entire marble installation sits in the centre of the charcoal coloured room almost reminding one of the *Kabah*.

The Modern Maharaja

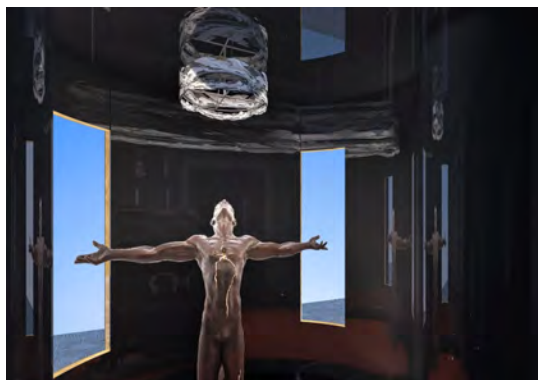
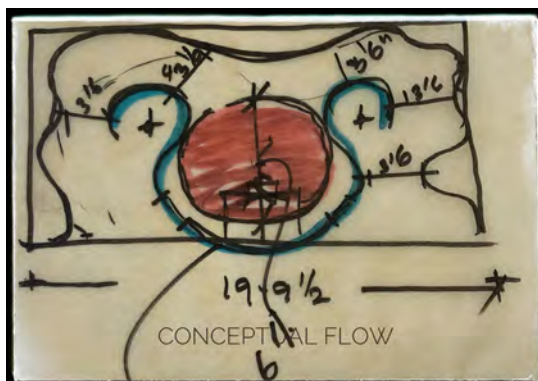
by **Ajay Patil**

In collaboration with **ICA Pidilite**



AJAY PATIL,
PRIMA FACIE

Superbly skilled at infusing luxury into a space using the tiniest detail, architect Ajay Patil believes in using natural, local materials to create long-lasting projects. He is the founder of architecture firm, Prima Facie, in Mumbai.



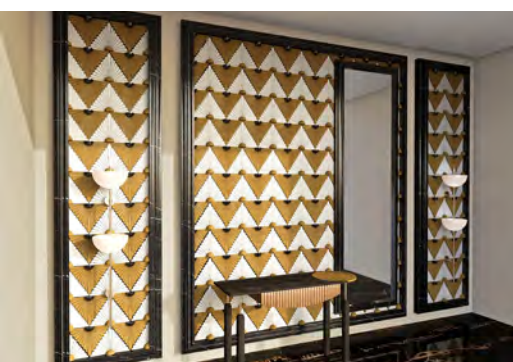
ABOUT THE DESIGN

We were born like this. We had no choice. Circumstances, however, do not dignify our existence. We do. We must give ourselves the respect and attention like that of the breath of a mother in labour.

To be truly free and at peace during these crazy times and to be able to find one's self, whether it is while falling in love, making babies, washing dishes or just going about your day, is priceless.

That moment of truth when you do find yourself and continue being so with freedom, is when you realise you are a 'Maharaja' – modern and timeless. This is my interpretation of the term.

(Above left) Conceptual flow of the Modern Maharaja
(Left) The interpretation of the installation of the Modern Maharaja



Through the Modern Maharaja's Looking Glass

by **Ali Baldiwala**

In collaboration with **Nitco**



ALI BALDIWALA, **BALDIWALA EDGE**

Under the newly minted Baldiwala Edge, designer Ali Baldiwala displays a contemporary body of work with a strong futuristic vibe. His projects encapsulate a human-centric approach to design in which planning, innovative use of space, and timelessness are key.

ABOUT THE DESIGN

A pioneering Art Deco patron and a flag bearer for the avant-garde, Yashwant Holkar II was a doe-eyed Oxford alumnus and the 14th Maharaja of Indore. Unlike other Maharajas, he had a modernistic take on design – in his time, he turned Indore into an unlikely Art Deco oasis.

With a taste for fast cars and jazz music, the dapper monarch had a well-trained eye; it is said that he transformed his Jacobean inspired bungalow 'Manik Bagh' in Indore into an avant-garde home. Trading a traditional Indian sense of style for modern, European sophistication, the Maharaja's home was adorned with geometric rugs, eclectic loungers, Europhilic furniture, fine art paintings and modern art sculptures. Tailor-made to his cutting-edge taste, they symbolised an eclectic fusion of Western and Indian aesthetics that flipped the dynamics of the typical colonial relationship.

Manik Bagh or Jewelled Garden was not a typical

traditional palace but one that combined luxury, comfort, colours and modernity, embracing the features of the Modernist movement with more than 300 commissioned objects, from Muthesius red-leather armchairs with integral reading lights to Puiforcat flatware and Bernard Boutet de Monvel oil portraits of the young Holkars. Completed in 1932, the U-shaped stucco building was ahead of its time.

Evoking his unique sense of style and taking inspiration from his larger than life outlook and lifestyle, Baldiwala Edge pays homage with a specially designed Art Deco vanity panel - Through the Modern Maharaja's Looking Glass. Put together in accordance with the design sensibilities of the era, the centre panel is encased in black marquina marble mouldings. Creating a symphony of Art Deco elements, the pattern inside is carefully inlaid with Danish beige and sevic white marble with semi circles in black marquina marble alongside brass.

Heightening the visual effect, the bevelled mirror is encased in the same black marquina marble moulding, albeit in a different size (in comparison to the outer moulding).

Not only do the two side panels mimic the centre panel, they gently guide the eyes to the focal point - a brass lamp that takes centrestage and is ensconced in the globe in sevic white marble. Further highlighting the centrepiece is a stand-alone dressing console – echoing the leitmotif Deco design – made in white ash wood top with Danish beige marble. The sleek legs are designed in a cubical shape, with brass accent rods that are functional and hold up the table, an example of modern decor. A drawer in natural fluted teakwood adds a touch of thrill.

Revisiting the Maharaja's spirit, this all-new avant-garde piece spells luxury and is designed as if it were curated for him in present times – paying tribute to one man's uniquely brilliant and modern taste.

The Liquor Cabinet by **Amrita Guha and Joya Nandurdikar**

In collaboration with **Jaipur Rugs**



AMRITA GUHA AND JOYA NANDURDIKAR, UNTITLED DESIGN

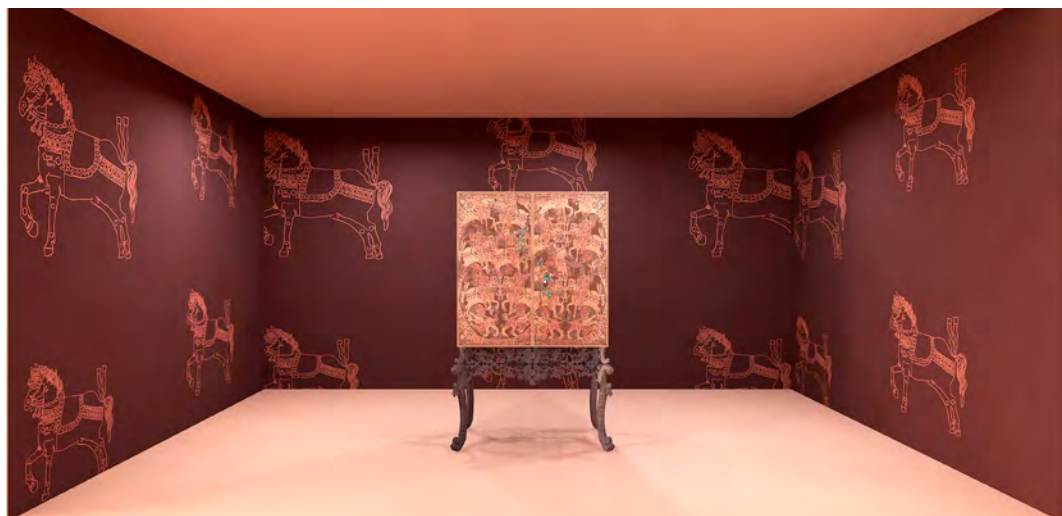
Partners at Untitled Design, this duo comes with strong experience in interior and product design, and uses minimalism and rationality as the foundation for their projects. They often dabble in new materials and sophisticated technology for their spaces, which are marked by their distinct creative streak and solution-driven approach.

ABOUT THE DESIGN

It's eclectic, majestic and edgy; the artisanal pairing of handwoven carpet with carbonised wood to create a furniture piece inspired by the bygone era.

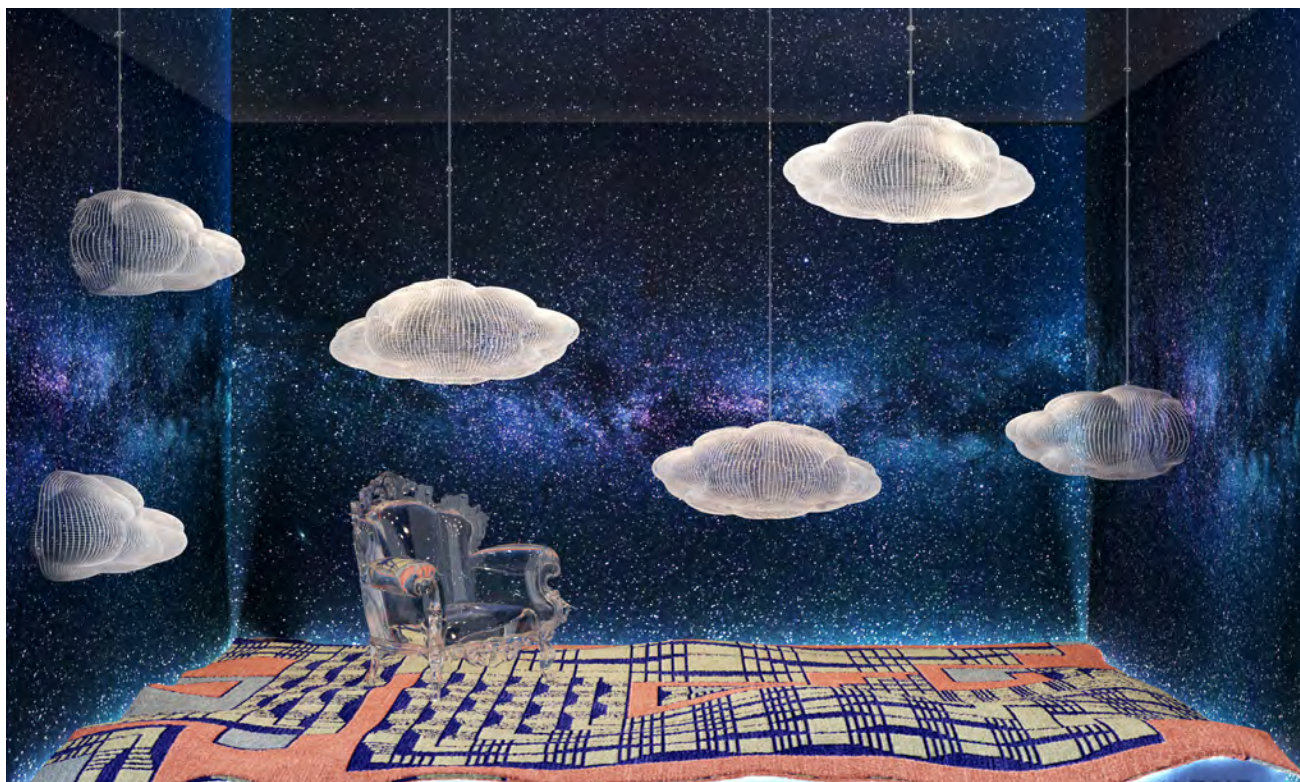
The Liquor Cabinet can be disguised as an artwork, is an ode to the rich Indian heritage and is conceptualised with the Modern Maharaja theme. The carpet clad shutters are punctuated with exquisite detailing of jewelled handles and antique brass framing all around. The baroque base has been finished in 'Shou Sugi Ban' technique with a layering of distressed gold leafing. This is an ancient Japanese technique of charring a wood surface to render it a deep charcoal black and naturally enhances the textural beauty of the grains.

The interiors replicate the opulent charm of the cabinet with the combination of leather cladding and black high gloss finish. Purely rooted in craftsmen, the authenticity of these age-old crafts is best suited with the folk enriching design.



Kalpana Kee Udaan by **Anand Menon**

In collaboration with **Jaipur Rugs**



ABOUT THE DESIGN

"The palace life was embroiled in mystery. Few secrets escaped the overwhelming walls of the fortress. One such rumour was that of the flying carpet that was in possession of the Maharaja. It was a folklore that His Royal Highness travelled the world on this carpet covertly avoiding the public glare."

Ina's voice was slowly waning on her 11-year-old daughter Kalpana who was transported in her sleep to a fantasy land. Sensing her drowning into a steady slumber, Ina leaves her side giving a quick glance at her calm, smiling appearance. Yes, Kalpana was smiling! Her subconscious had etched her mom's words and she was now

travelling this globe fearlessly on a magic carpet...with none other than the Maharaja as her escort!

The carpet swerved in the air, skirting the clouds, which reminded her of white candy floss much like her father got her at the local fair. The sights from this heavenly height were breathtaking. She saw her school friends jumping into her hometown Baori, the beautiful gardens around the world, tea plantations and several mesmerising landscapes.

Running her fingers through her daughter's voluminous curls, Ina inquires, "Did you sleep well?" Kalpana replies, "Better than you can imagine!"



ANAND MENON,
ADND

A full-time architect and part-time artist, Menon likes to explore a variety of mediums to express his creativity. He currently co-runs ADND Studio and KdnD Studio LLP, and has been responsible for creating numerous innovative residential and commercial projects across the country.

The Mad Hatter's Chamber by **Anjali Mody**



ANJALI MODY, JOSMO

Founder of boutique design studio, Josmo, designer Anjali Mody creates products and spatial solutions that are inherently Indian, but with a strong global appeal. Her work is refined, sustainable and seamless, and simply aims to help people live well.

ABOUT THE DESIGN

Much like any royal, a king is an enigma, his every move masked in the mystery of his title. His life, always torn in two, a fine balance between his duty and his passions. A part of him devoted dutifully to his kingdom and the other, led by a constant state of play.

The Mad Hatter's Chamber celebrates the life hidden behind the royal veil. One filled with shades of magic, a cornucopia of opulence. With hidden compartments and layers within layers, our fantastical chests reek of wildness. Their secret colourful chambers longing to be found by only a lucky few.

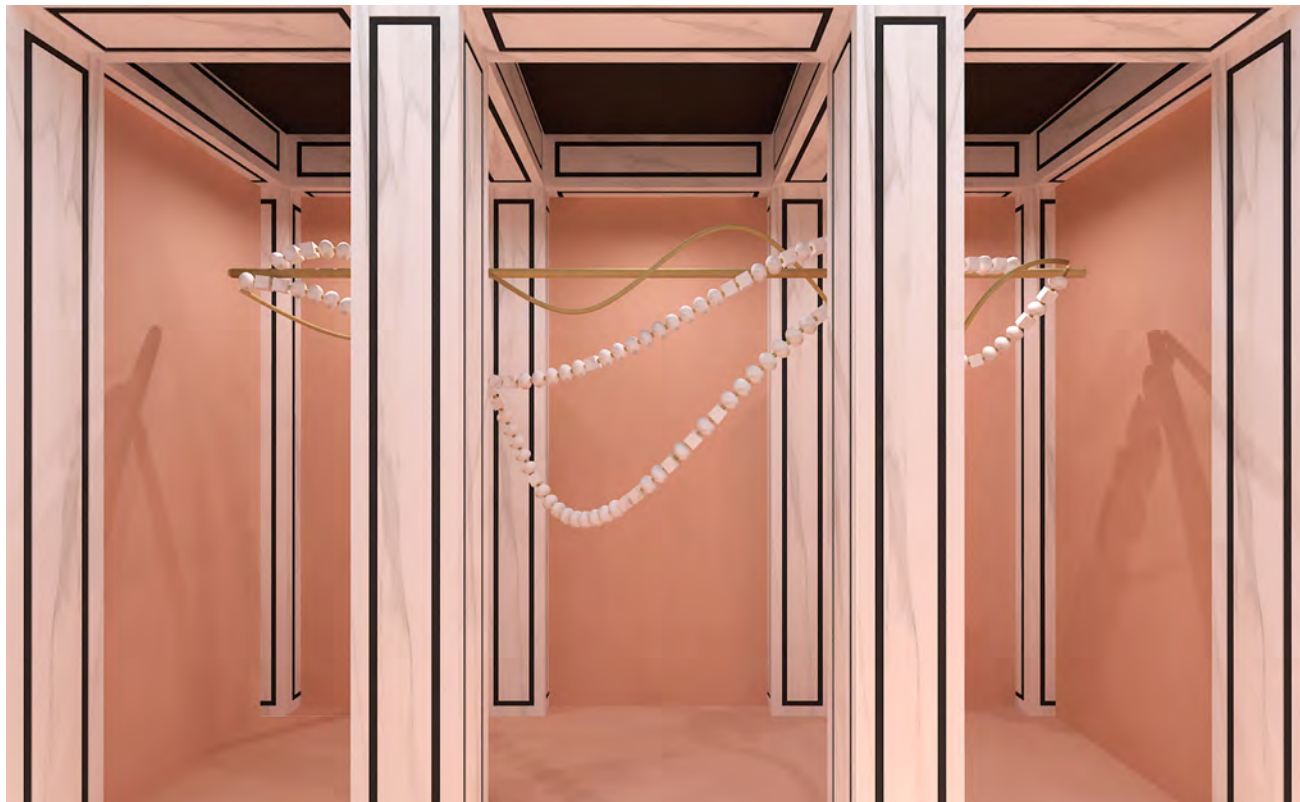
An obvious yet welcome contrast to the aged rooms of palace walls, these modern marvels draw light on the fantastical life of Modern Maharajas. After all, living is loving every aspect of life, and what better patron than a modern king, to lead the way.



(Right) Elements of The Mad Hatter's Chamber

Naskh

by **Anjali Mody and Sahil Jain**



ABOUT THE DESIGN

Naskh, an intricate Islamic calligraphy script, sheds light on the beautiful origins of the Urdu language. Much like any language, century-old learnings have been adapted in Naskh, making these scripts art-like masterpieces.

Inspired by the beautiful wave of words moving across the line of literature, the Naskh chandelier is an ode to the old into the new. Anjali Mody and Sahil Jain partner up for the very first time to collaborate on the delicate structure of this design. With a strong background in Parametrics, paired with over a decade of product design acumen, the duo has created a light source that can very well pass off as art.



ANJALI MODY,
JOSMO

Founder of boutique design studio, Josmo, designer Anjali Mody creates products and spatial solutions that are inherently Indian, but with a strong global appeal. Her work is refined, sustainable and seamless, and simply aims to help people live well.



SAHIL JAIN,
MORPHLAB

Founder of multi-disciplinary studio Morphlab, architect Sahil Jain places strong emphasis on parametric architecture and digital fabrication to create spatial programs that are relevant and contextual.

The Art of Dressing by **Annkur Khosla**

In collaboration with **Attitudes**



ANNKUR KHOSLA,
ANNKUR KHOSLA
DESIGN STUDIO

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

ABOUT THE DESIGN

The art of dressing is an act transmitted through royal heritage and one of appreciated aesthetics. Viewing oneself in entirety is a wholesome method of the art of dressing and the idea has been to capture this through a full-length mirror flanked with storage on both sides.

A chest of drawers is interpreted as a circular drawer box with a hanging rod facility. The aesthetical and functional meet in this creative environment.

Tridhatu

by **Anu Chauhan** and **Prashant Chauhan**

In collaboration with **Continental Furnitures**



**ANU CHAUHAN AND
PRASHANT CHAUHAN,
ZERO9**

Multi-faceted designers Anu and Prashant Chauhan come with combined experience in not only architecture and interior projects but also advertising, exhibition design, visual merchandising and graphic design. They can swing their style from opulence to minimalism in minutes, and their portfolio of diverse projects is evidence of this.

ABOUT THE DESIGN

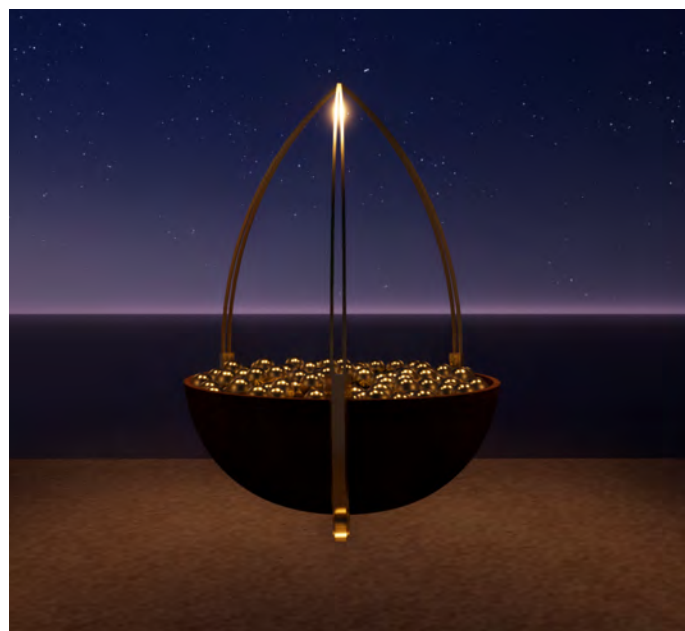
Tridhatu is a story celebrating the circle of life and human conscience - a convergence of the past, present, and the future. The words Modern Maharaja evoke a sense of time; the known 'yesterday' and unknown 'tomorrow' linked by the alterable (yet persevering) 'today'.

The past, present and the unknown but hopeful future all come together to form the circle of life. At the centre of this circle lies the human conscience which has the power to learn from the past to alter and mould the 'now' for a better future. Tridhatu attempts

to represent this idea in the form of a bathtub with a stylish and luxurious flair.

At its core, it is made up of three elements - wood, representing the old and aged, the sturdy, a catchment of all past knowledge; water, representing the fluid now which learns from its past and adapts a better approach to tomorrow; metal, a material that represents the promise of tomorrow.

These three materials echoing the time before, now, and yet to come, unite to form the TRIDHATU.



Modern Age King by Archana Baid and Rupesh Baid

In collaboration with Jaipur Rugs



ARCHANA BAID AND RUPESH BAID, AND DESIGN CO.

Partners at AND Design Co., architects Archana and Rupesh Baid design projects that forge deep connections with the clients through experiential qualities defined by colours, spaces and objects. Their deft attention to detail has resulted in some truly immersive spaces that demonstrate the right balance of functionality and luxury.

ABOUT THE DESIGN

Royal and bold as he appears, the Modern Maharaja has layers of empathy, support, and apprehension underlying his vivid appearance. He stands against the backdrop of Amer Fort, Jaipur, presenting the rich culture and history of the land, attempting to blend valour with sensitivity. He is a modern-age king, striving to define his position in the world of today, a today in the midst of a pandemic, changing

with the times yet staying true to his roots. A triumphant collaboration with Jaipur Rugs, the Modern Maharaja adopts technology as an instrument to enhance the visual impression of its magnificent craftsmanship, the art admired with ease even without the opportunity to touch and feel. Mastery of design and colour, this piece seamlessly finds comfort in traditional and minimal spaces, artistry in and of itself.

The Modern Maharaja by **Creative Dignity**

Designed by **Aradhana Nagpal, Ayaz Basrai, Ayush Kasliwal, Kunal Khandelwal
Malvika Vaswani, Siddhartha Das, Vishpala Hundekari**

ABOUT THE DESIGN

The Modern Maharaja is a patron of architecture, and commissions public monuments connecting sacred geometry and intuitive craftsmanship...performances and public spectacles, to inspire and entertain, and encourage relevant story-telling...the environment and its representations, for without that, the territory is a barren land...modern instruments to connect the past to a desirable future, for that is what a visionary does. We pay homage to the age-old traditions of royalty, a fealty to sacred geometry, a boldly maximal expression and an Indian crafts Renaissance.

Indian craft practices are a goldmine of materials, processes, deep understanding, humility, transcendental skill and a connection to the divine that our modern traditions are increasingly losing. Our pavilions are framed around a grid of our own. We engage with

- 4 Pavilions
- 4 Cardinal directions
- 4 Levels of Abstraction



The East

Inspiration - Temples of Odisha and the Sthapati (Sculptor)

*Kings perpetuated the idea of sacred kingship by:
Claiming their lineage from the gods,
Claiming their divine right to rule, and
Creating grand temples for the gods.*

The conception and the craftsmanship by the Sthaptis was meant to be heavenly. The Lingaraj Temple at Bhubaneswar was constructed by King Yayati Keshari II (1023 – 1040 AD), and Jagannatha Temple in Puri by King Chodaganga Deb (1078 – 1150 AD), and completed by King Anangabhima Deb II (1190 – 1198 AD).

The geometry combined with the profusion of opulent carving is the basis for the sacred architecture of temples. This combination has manifested in temples across centuries. Using the same techniques, an array of inspired objects and installations can be created, bringing together the elements of architecture, art, craft and design.

We used the silhouettes and profusions of carvings as inspirations to then be inspired by and complicated further using computation and digital architecture to explore how a postmodern object could be created using 1000-year-old formal languages.

The West

Inspiration - The Tazia

The incredible skyline of Jaipur has been talked about in history. It has been home to the most amazing creators, not only of buildings, but also of all varieties of crafts. The profiles of the buildings bely solidity of the materials used to build it almost as if conceived in another material altogether! The Tazia, fantastic structures of bamboo, gut, paper and mica are created by communities to commemorate the assassination of Hussain Ibn Ali, and are taken out in a procession on the night of Muharram. Shapes loosely reminiscent of architecture are lit from inside using projected images, becoming a storytelling arena, in the style of the dastangoi.

The Maharajas of yore commissioned architecture and performances as a way of establishing a new standard of luxury that others could emulate. The Tazia-making technique currently resides in the tradition and celebration of a festival. However, the possibilities of this technique are endless, particularly in the space of events, given its extremely low ecological impact. Creating iconic installations using this opens up a vast array of possibilities.

We interpret the sacred geometries of the Tazia and create fantastical structures based on the proportion of measured models, prepared by the amazing craftsmen Mr. Azimudding and his family of builders, interpreted in a new-age translation of this geometry in a new agglomeration.



The North

Inspiration - The Pine Cone as a symbol of the forests of the North combined with Sacred Geometry

We have selected the pine cone as the main glass form within which hexagons of various natural crafts have been embedded. The familiar woody pine cone is the female cone, which produces seeds and contains the reproductive structures. The hexagon, in sacred geometry, is referred to as the Fruit of Life and is a blueprint of the universe containing the basis for the design of every atom, molecular structure, life form and everything in existence.

Through this installation, the hexagonal forms within the pine cones represent the innumerable crafts born through a connection with nature and the environment. The three modules embody the most simplistic materials available in nature; grass, wood and bamboo, crafted with impeccable skill into objects of daily living.

The South

Inspiration - The temple town of Madurai

We travel to the temple town of Madurai, and immerse ourselves in its riotous colours, the profusion of senses, with its distinct maximal decoration and strong, vibrant soundscape. In studying the immaculate art of building the signature gopurams, we see the best of South Indian maximalism, where a rich abundance of symbology and craft intermingle to create a wholly transcendental experience. We aim to create an immersive experience inspired by this montage and a host of other crafts from the south.

'Antariksh Sanchar' is a transmedia experiment inspired by the Tamil Punk aesthetic, with its roots in the synaesthetic visions of Ramanujan. In a unique partnership, The Busride Lab and Antariksha Sanchar bring a vibrant contemporary digital crafts object to D/Code 2020. We use some of the exquisitely documented and digitally assets of Antariksh Sanchar to take into the virtual world and create new-age fractal formations inspired from its amazing world.



ARADHANA NAGPAL,
Dhoop

Founder of Mumbai-based design and craft store, Dhoop, Aradhana Nagpal seeks to use art and culture to relay the stories behind her products.

AYAZ BASRAI,
The Busride Design Studio

India's go-to industrial designer for human-centric spaces, Basrai is known for creating research-driven futures that blend art and design.



KUNAL KHANDELWAL,
Design Inc.

With a rich array of projects in his repertoire, architect Kunal Khandelwal relies on material exploration to create one-of-a-kind spaces.



AYUSH KASLIWAL,
AKFD Studio

This Jaipur-based furniture and spatial designer uses simple materials and honest techniques to create projects rooted in India.



SIDDHARTHA DAS,
Siddhartha Das Studio

With experience in architecture, design, arts and crafts, Siddhartha Das works on responsible design and cultural spaces around the world.



MALVIKA VASWANI

The jewellery and homeware designer is known for her timeless designs displaying a mix of materials, artisanal techniques and sustainability.



VISHPALA HUNDEKARI,
EKIBEKI INDIA

Through her global non-profit Ekibeki India, Vishpala Hundekari works towards preserving dying crafts of India and empowering local artisans.

The Royal Entourage

by Farah Ahmed Mathias and Dhaval Shellugar

In collaboration with ICA Pidilite



**FARAH AHMED MATHIAS
AND DHAVAL SHELLUGAR,**
FADD Studio

Co-founders of FADD Studio in Bengaluru, Mathias and Shellugar have put together projects that have raised the bar of interior design in the country. The firm has created award-winning residential and boutique projects recognised for their rich detail.

ABOUT THE DESIGN

When we think of royalty, especially in the Indian context, our minds are immediately transported to vivid imagery of magnificent palatial spaces, with larger-than-life architecture dotted with elegantly dressed men and women who are perfectly ornamented with bold and beautiful jewellery.

The columns that hold up the palaces are as unique, intricate and immaculate as the pieces that are worn by the people that inhabit these spaces and they stand out as statement pieces.

We bring together two concepts – the confluence of the large scale of columns with the

small scale of jewellery. When we break down jewellery-making into its simplest form, we traditionally see stones and beads decorated with metal and strung together, or stones that are held together by metal. Taking this simple analogy of using small building blocks to make a larger whole, we have strung the story of The Royal Entourage. In this we depict tall, voluptuous and larger-than-life sculptures or totem poles, made using smaller precious wholes, almost as a deconstruction of these jewellery bits into a new but huge avatar with a new purpose and new interpretation of its surfaces and forms.

They stand upright and vertical, representing abstractions of attractive human figures; contemporary and quirky, and geometric, glamorous and elegant. And so, we present a set of charismatic and motley sculptures which express the camaraderie of the Maharaja and his entourage, if you may, dressed in their finery, embellished to be the best.

Like the impression we have of royalty, these sculptures are bold and unapproachable in their largeness and opulence. They are beautiful and inspirational in their form and skin; they are enigmatic and magnetic in their vividness and radiance.

The Promiscuous Pod by **Ekta Parekh**

In collaboration with **Casamia**



EKTA PAREKH,
reD ARCHITECTS

Founding Partner at Mumbai-based architecture firm reD Architects, Ekta Parekh is an unstoppable design force bringing her inventive design approach to projects ranging from small studios to large commercial properties at her firm.

(Below - clockwise from top left)

The Taj Mahal minaret, the Ashoka Pillar, the pillar of the Sanchi Stupa, the British Colonial Column



ABOUT THE DESIGN

Taking inspiration from the age-old royal four-poster beds, each of the posts in this installation pays homage to the significant empires that ruled the Indian subcontinent – The Maurya, The Mughal, The Gupta and The British. Elements of their signature architectural styles have been used for each of the four posts – The Ashoka Pillar, The Taj Mahal Minaret, The Pillar of the Sanchi Stupa and the British Colonial Column. A tying member holds them together, symbolic of the unity across cultures that is hopefully prevalent.

The bed itself is a suspended leather woven swing, held up by velvet ties and tassels, with fur and feathers for indulgence and glamour with a hint of privacy.

The royal bedrooms have evolved through history and have always been so much more than the confines that you sleep in. The idea that it is a space for privacy was far from reality. Public life was conducted from this seemingly private space.

Royalty opened up their bedrooms to a large assortment of people - those who helped them bathe and dress, advised them on how to rule, brought their next of kin into being, and of course, those who helped them sleep or slept with them.

This installation is a tribute to this very promiscuous nature of royalty; to debauchery, decadence and all things indulgent, packaged within a realm of history!

Queen of Kings Cabinet by **Fenny Ganatra**



FENNY GANATRA,
FENNYG

Winner of the Red Dot Design Award in 2012 for her Bounce chair, industrial designer Fenny Ganatra began designing at a young age. Since then, she has been dedicated to designing products borne out of experiments with materials and processes.



ABOUT THE DESIGN

Inspired by a play by Maria Dahvana Headley, the installation is about a thrilling episode – a reimagining of the story of the most famous woman in history, Cleopatra, the queen of Egypt. This piece portrays the time she was possessed - she becomes an immortal, shape-shifting, not-quite-human manifestation

of a deity who seeks to destroy the world. Fighting to preserve something of her humanity, Cleopatra pursues Octavian back to Rome; she desires revenge, yearns for children and craves human blood.

Blending authentic historical fiction and the darkest of fantasies, Queen of Kings cabinet

is a spectacular tall unit that can be treated as bar or a crockery unit. The swivel function makes it very easy to operate the robust unit. The design is recommended to be used in a residence, hotel or commercial space. It is manufactured using plywood and metal.

(Above) Versions of the Queen of Kings Cabinet

The Epicurean Kitchen

by **Huzefa Rangwala**
and **Jasem Pirani**



**HUZEFA RANGWALA AND
JASEM PIRANI,**
MuseLAB

Breaking some serious design boundaries since they set up MuseLAB together in 2012, architects Huzefa Rangwala and Jasem Pirani adopt a process-driven approach to create experiential, striking spaces that have grown to become characteristic to their Mumbai-based studio.



ABOUT THE DESIGN

The Epicurean Kitchen is reflective of the lifestyle of a Modern Maharaja - a place to cook with a loved one, share a meal and socialize. When this object-like kitchen is placed within a living room or studio, it creates a friendly transformative space. An all-steel kitchen in a brass finish with brass accents and functional detailing is practical and indulgent. A totem-like hob with accessible storage adds a drop of luxury. With ample counter space to gather around the kitchen island and bask under the glory of its opulent canopy, this kitchen provides comfort. The kitchen is assuming a central role in our homes, so it should shine brightly more than ever.



Mezbaan and Noshdaan

by Iram Sultan

In collaboration with Orvi

ABOUT THE DESIGN

If there is any one single aspect unchanged across centuries of design, it is luxury – that is the Modern Maharaja. History is continuous and never ends. The marriage of the classic and modern aspects of luxury is what we have explored in the designs. Our inspiration is the Nawab of Lucknow Wajid Ali Shah, who was responsible for some of the greatest advents in culture, design and art.

We designed two different products, along with the space - a dining room, welcoming all those who visit. Lit entirely by candle light, you are seated on slipcovered chairs beneath a canopy of fragrant white mogra flowers. The dining table, titled *Mezbaan*, itself is the first product. Made in cast Plaster of Paris, it is modern in its texture and finish. The lines of the table are sinuous and mimic an old world draped table cloth.

The dinner set is the second set of products and is called *Noshdaan*. The name is derived from the phrase used when inviting guests to partake in a meal – “*Nosh Farmayein*”.

Ganga Jamuni is not just the syncretic cultural heritage of Lucknow but also one of the metal crafts which was used to create stunning works pieces made in silver and covered with gold in parts. Our design has taken a cue from both the metal work as well as the harmony that Lucknow's culture embodied.

The dinner set comes encased in its own case. The shape of the case is inspired by a case that housed *paans* and was used by ladies in Lucknow of yore. The case was called *paandaan*. This is a deeply personal reference as the shape I have used is inspired by a case that belonged to my great grandmother, has been passed down generations and is now with me. The Ganga Jamuni technique is referenced in the case which is crafted using two metallic tones. The body is made in oil rubbed bronze on which is inlaid a typographic pattern of “*Nosh Farmayein*” written in Hindi and Urdu in silver metal. The syncretic culture of Lucknow is reflected in the combination of the two languages.

The details on the handle are distinctly modern and are finely fluted, as is the rim of the lid and base. Inside the case is a dinner plate and 4 bowls. The design language continues in the choice of Raku fired contemporary ceramic as the material choice for the plate and bowls. The words *Tashtari* (plate), *Khana* (food) and *Swadisht* (delicious) are written in gold on the plates and bowls once again in Hindi and Urdu.

Our version of the Modern Maharaja shows an understanding of the fragility of history, if not respected, and explores a syncretic design that embraces the richness of a diverse culture and traditions, and blends seamlessly into the modern.



IRAM SULTAN,
IRAM SULTAN DESIGN STUDIO

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 design experience.

Jigsaw

by **Jannat Vasi**
In collaboration with **Attitudes**



ABOUT THE DESIGN

Modular, modern and movement were the three pillars that led to the design of the puzzle system. It is a flexible storage module which can be multiplied to a formation in accordance to the user's desired use. From a totem to a cabinet and a console to a coffee table, the possibilities are endless. Giving the customer freedom to experiment with furniture is the primary intention.

The concept was born as witness to the popularity of puzzles during the Covid-19 lockdown phase. Jigsaw puzzles can be a welcome reprieve from digitally oriented entertainments and an accessible distraction from our decidedly dystopian times. Puzzling is a form of analog entertainment, which is a cognitive activity with health benefits including perception, working memory, and reasoning.

This product offers a 'jigsaw fix' and addresses the fact that just as no two spaces are the same, our requirements for loose furniture differ as well. We relied on a typical dovetail interlocking detail for the geometry of the cabinet to ensure safety while building. Here, the users can build their own piece and get their creative juices flowing. Adding storage in this piece is a bonus, which makes it useful and exciting. The designer shows how one can display objects or then just tuck away items into the cabinet with the use of the grooved magnetic shutters.

The materiality reflects a modern interpretation of Indian spices with colours and rich textures on the surfaces that are reminiscent of Indian spices such as yellow turmeric, pink peppercorn, red chillies and green cardamom.



JANNAT VASI,
JANNAT VASI
INTERIOR DESIGN

Designer Jannat Vasi is known for her aesthetically detailed approach to interiors. Her functional designs have come to life in numerous high-end residential and commercial projects across the country.

The Pleasure Cabinet by **Jason Wadhwani**

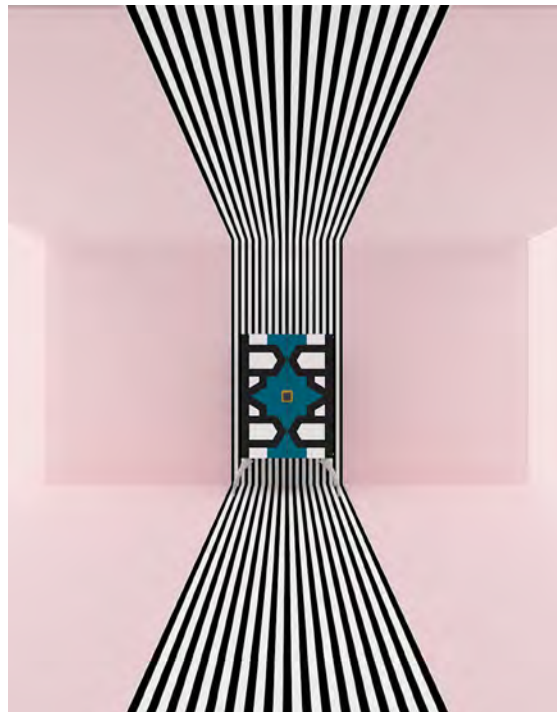
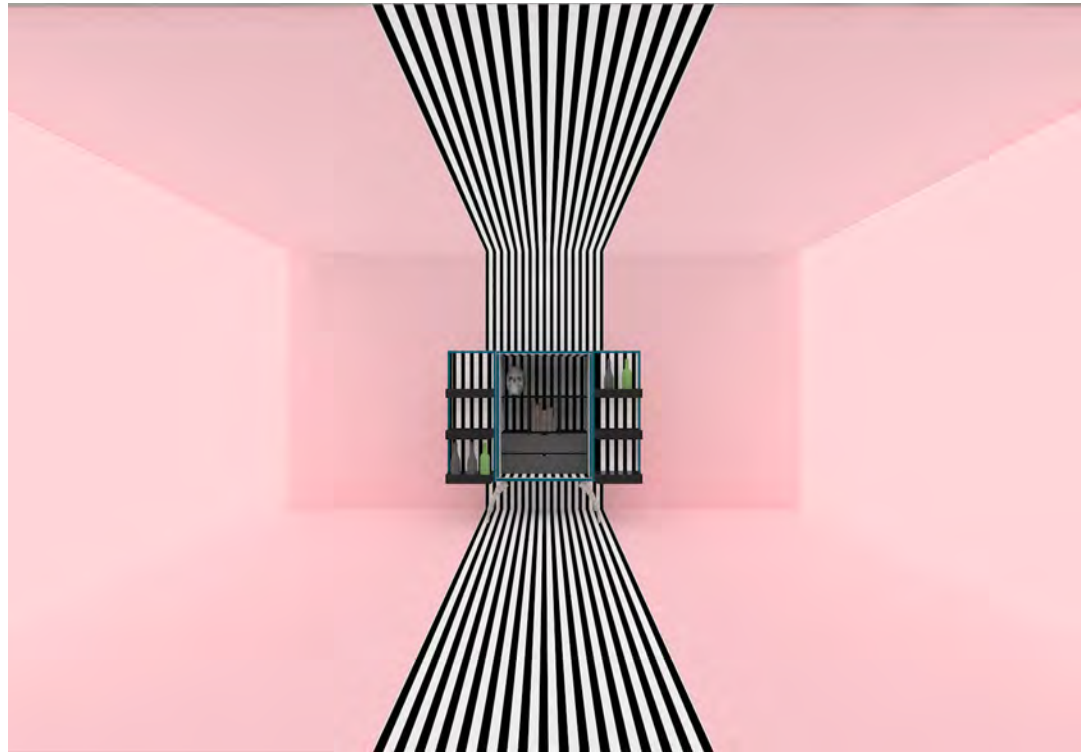
In collaboration with **ICA Pidilite**

ABOUT THE DESIGN

The Pleasure Cabinet is a treasure trove of interesting curiosities which include limited edition books, rare bottles of alcohol, ancient hunting tools and hunted souvenirs etc.

The concept behind the pleasure cabinet is based on the lavish lifestyles of the Maharajas. The term Maharajas usually conjures an image of an extremely wealthy and powerful, bejewelled ruler. A collector of all things beautiful, rare and coveted. The Pleasure Cabinet evokes this sentiment and more. The contents can be interesting, rare or even kinky!

The grid design on the doors of the cabinet is inspired by the pleasure gardens of the Maharaja's palace, which are sunken interlocking hexagonal green beds, laid out with narrow channels and lined with marble around a star-shaped pool with a fountain at the centre. We've taken that visual and contemporised it in a strong monochrome graphic on the doors of the cabinet. The wooden legs coated in an antique brass metallic finish are inspired by gazelle antlers, which were occasionally hunted by Indian royalty on their hunting expeditions.



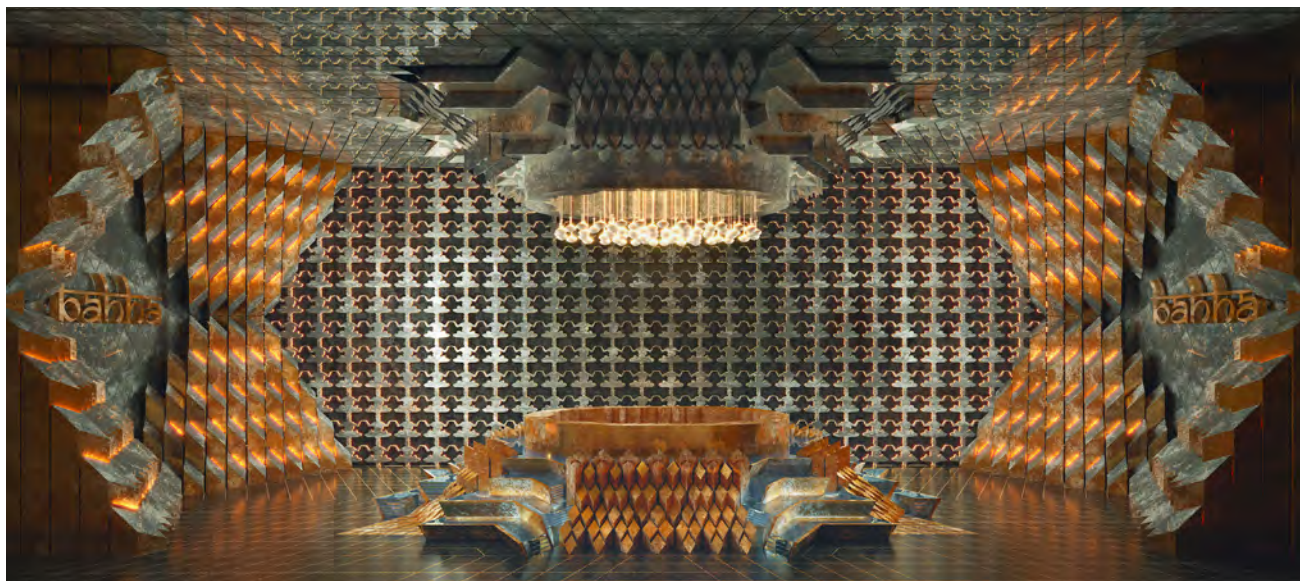
JASON WADHWANI,
JASON WADHWANI DESIGN

With a strong affinity for residential interior design, Mumbai-based Wadhwani has a host of high-end projects to his name. A self-confessed lover of all things monochrome, Wadhwani draws inspiration from his frequent travels and in some way, attempts to bring these global elements into his work.

Bahha

by Kanhai Gandhi

In collaboration with Casamia



ABOUT THE DESIGN

Bahha or The Modern Bathtub is inspired from the traditional idea of bathing in a private area for the royalty. The design tries to create a visual and mental impact for an individual while experiencing the space. The form of the bathtub is inspired from a blossoming bud. The petal is interpreted as a pattern, which is developed into a design that is delicate yet intricate.

There is a strong sense of symmetry in the form.

To enhance it further, it is horizontally mirrored forming a beautiful chandelier for the bathing area. The shower that is used, hanging from within the chandelier, adds to the visual impact of the design. The idea of dew drops on the petals is romanticised as water falling from the shower onto each pattern of the Bahha.

The *jaali*, another element of the design, is inspired from the carvings and paintings from

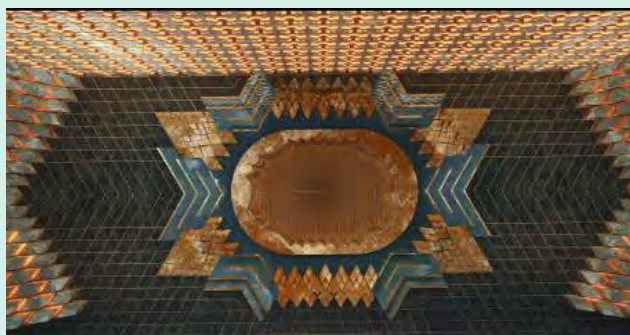
these historic *mahals*. The layering of the *jaali* brings in indirect light creating a soothing aura for the space. Materials like brass, oxidised mirror and beaten metal have been used. The idea behind using the mirror was to reflect the light within, when a candle is lit. It would create an alluring environment while one is within the bathtub or getting a massage. With the mirror in the ceiling and side walls, the light would be amplified creating a delightful experience.

(Below) Top view of the Bahha



KANHAI GANDHI, KNS ARCHITECTS

Partner and co-founder of KNS Architects, Kanhai Gandhi has worked on a gamut of prestigious projects and clients across India and is recognised for his innate ability to create transformative spaces.





KIRAN GALA AND SONAM GALA GOSALIA,
KIRAN GALA & ASSOCIATES

Known for creating tasteful spaces that tailor lifestyles, architect Kiran Gala strives to innovate with materials and technology in every new space he designs. Now joined by his daughter Sonam Gala Gosalia, this duo creates detail-driven and intricately crafted projects that bring a variety of materials together to speak one design language.

Art Deco dresser inspired by Stefan Norblin by **Kiran Gala and Sonam Gala Gosalia**

In collaboration with **Attitudes**



ABOUT THE DESIGN

The idea was to create an Art Deco dresser inspired by Polish painter and graphic designer Stefan Norblin, who had created a series of paintings for the royals in Rajasthan depicting scenes from Mahabharata and Ramayana. He spent several fascinating years in India and created stunning pieces and interior designs which combined European Art Deco and traditional Hindu motifs.

Born into a family of factory owners, Stefan Norblin (1892-1952) was also a descendant of the noted artist Jan Piotr Norblin, who created genre paintings in 18th century Poland. In 1941, he and his wife arrived in Bombay

where it wasn't long before Norblin met Lakhdirji Waghdji, a Maharaja with a dream of living in an Art Deco palace. After learning that the Polish artist was an Art Deco admirer as well, the nobleman hired him to decorate the luxurious residence he was having built in Morvi in the state of Gujarat.

The Maharaja's wish was to obtain paintings in the said Western style, popular at the time the world over, but for Norblin to give it a local touch. It was the beginning of a path that led Norblin to create all sorts of stunning pieces blending European Art Deco and Indian motifs. Over approximately three years in Jodhpur, Norblin created

an abundance of various paintings and designs.

Amongst the paintings, Norblin presented the turning points of Ramayana depicting 'the divine couple Rama and Sita' as the happy couple in Ayodhya. We have selected this particular artwork which shows the intimacy of the couple in a beautiful setting. The colours are extremely muted and lend a peaceful ambience to the space. Given the notable European Art Deco feel, it fits well within the theme of Modern Maharaja. The amalgamation of the Hindu culture and European Art Deco style is well suited to this dressing room.



**KHUSHBOO KHADELWAL
AND KUNAL KHADELWAL,
DESIGN INC.**

Armed with a rich array of projects in their repertoire, architects Khushboo and Kunal Khandelwal rely on material exploration and a flexible design process to create one-of-a-kind spaces. They use the simplest techniques to bring the most complex ideas to life.

The Royal Hamper by **Khushboo Khandelwal** and **Kunal Khandelwal**

In collaboration with **Plusch**



ABOUT THE DESIGN

The Modern Maharaja symbolises a new sentiment, a new ideology, and a new wave of thought for Indian royalty. He is one who holds great regard for his traditions and values, respects his ancestral origins, his heritage and the luxuries that come with it, but embraces modernism in his own quiet way. He is a progressive thinker, passionate about the arts, has a flair for style and design and likes to live life to the fullest. His idea of luxury is one of understated elegance and practicality, he values his privacy and wears his independence on his sleeve.

He is a lover of sport and game, and of the outdoors whether it is a trek or a picnic, is passionate about cooking and loves hosting intimate gatherings for his family

and friends in his many royal residences across the world.

The Royal Hamper is a symbolic of all these passions, and a lifestyle that reflects the modern Maharaja's sentiments and values. It is a modernist mobile unit equipped with the modern trappings of all things that would embody a traditional picnic basket; practical and functional, elegant and luxurious; one that stands as a symbol of personal luxury for the modern Maharaja.

We like to believe that The Royal Hamper is not just a unit. It is an extension of the personality and ideology of the modern Maharaja, one that travels with him to his residence in the UK, his cabin by the lake, a picnic in the forest, his villa in the French countryside, his chalet in the Alps,

a tent in the Rajasthan desert; moving with him wherever he chooses to go without the trappings of the royal entourage, respecting his privacy, passions and elegance all as one.

The Royal Hamper comes equipped with a wine chiller, a barbecue grill, a refrigerator, a food warmer, a humidifier, a sink, a pull-up spice rack, a cutlery drawer, a stemware cabinet, a cookware cabinet, a drawer for a carpet, a *chattri*, a fold-out counter and a pull-out counter, all designed in collaboration with Plüsch Kitchens.

Designed as a mobile unit on wheels, the picnic hamper can be attached to a vehicle or transported as a stand-alone unit. It is finished in brass, with a charcoal top.

Bespoke Planters by **Kunal Maniar**

In collaboration with **Credo**

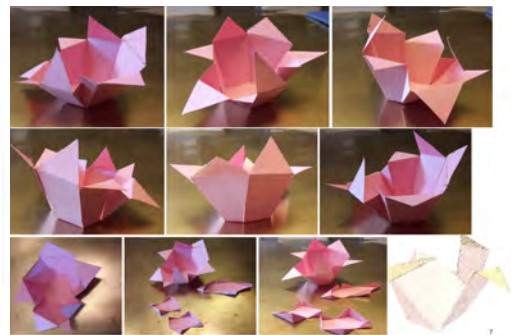
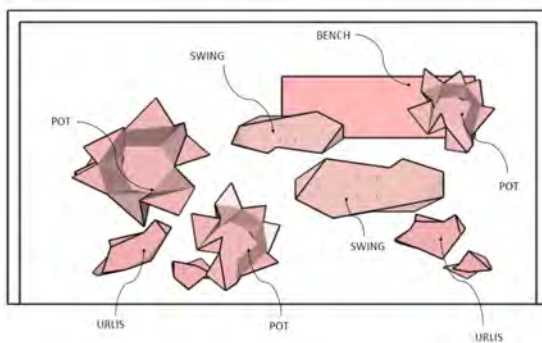
ABOUT THE DESIGN

As we celebrate modern India whilst basking in the rich textures and colours of Indian heritage, the thing that comes close to our hearts is the lotus flower. Apart from being our national flower, it has always held a special place in the royal palaces of India, contained within marbled water bodies in the palace gardens.

Using the flower as a point source of inspiration in ways of form and shape, we give way to our series of planters. Using the Japanese technique of Origami, we have tried to modulate the flower (lotus) into a planter.

Borrowing from the traditional Indian *urli* (flat urns), we derive the crux as the lotus buds and house them with moss to soften the form. Accentuating this further is the element of colour - salmon pink, true to the shades of lotus as well as paying tribute to the city of Jaipur.

Keeping the tradition alive in the form of memories is the *jhoola* (swing) which holds an integral place in the palace gardens. And so, we incorporate a pair of *jhoola* planters, completing the last leg of our installation.



(Above all)
Depictions,
sketches and
models of the
bespoke planters

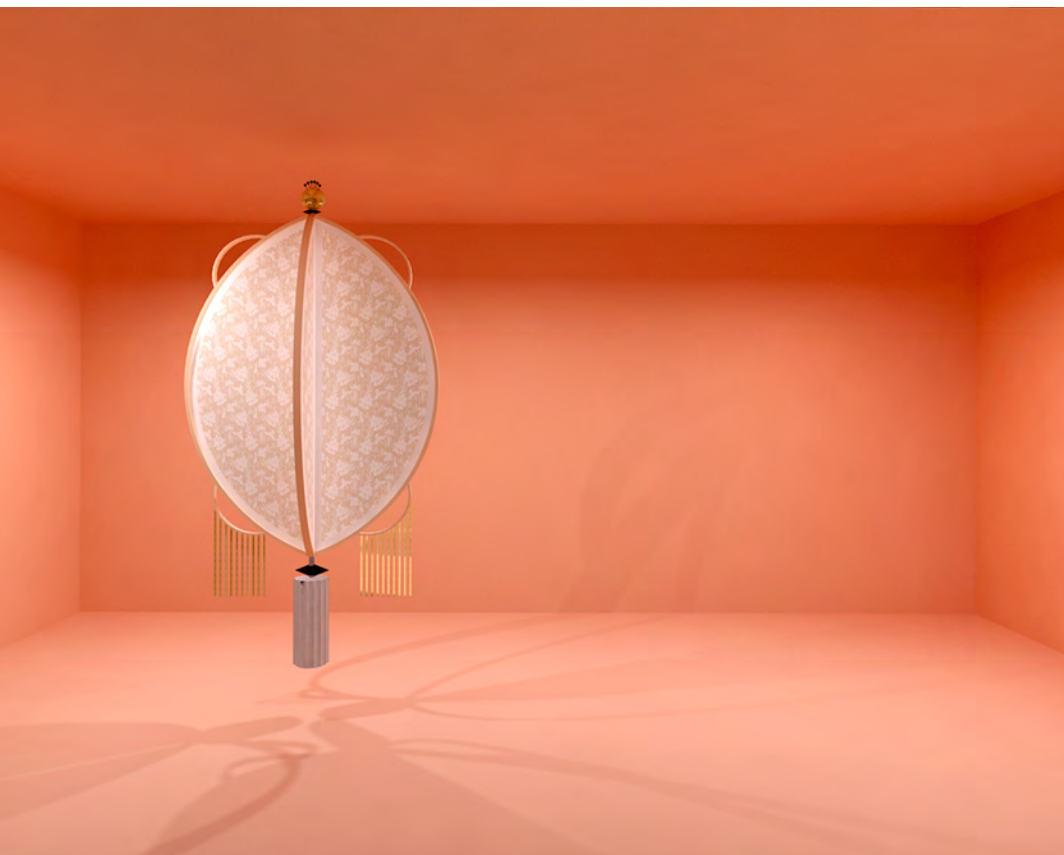


KUNAL MANIAR,
KUNAL MANIAR &
ASSOCIATES

India's foremost landscape architect, Kunal Maniar is renowned for transforming everything from small to expansive gardens and green spaces around the country into minimal, pristine landscapes.

Screen

by **Mangesh Lungare**



ABOUT THE DESIGN

The screen melds like a crafted chariot with a touch of cold metal – a stretch of bamboos on either side, adds to the form, their resemblance as a bow ready to take off. The fabric is dressed as a veil, romancing the space. A blend of detail touches extends to a wardrobe canvassed for a member of the royal family.



MANGESH LUNGARE, MANGESH LUNGARE ARCHITECTURE & INTERIOR DESIGN

Founder of his namesake boutique architecture and interior design firm, Mangesh Lungare approaches his projects as stories of their inhabitants, with a unique expression of details. Every project is the result of continuous dialogue and collaboration with his clients, about their style, character, aspirations and the philosophical and practical aspects of their lifestyle. This gives every one of his spaces a distinct identity, with the connecting link being his own aesthetic language.



S.ALT

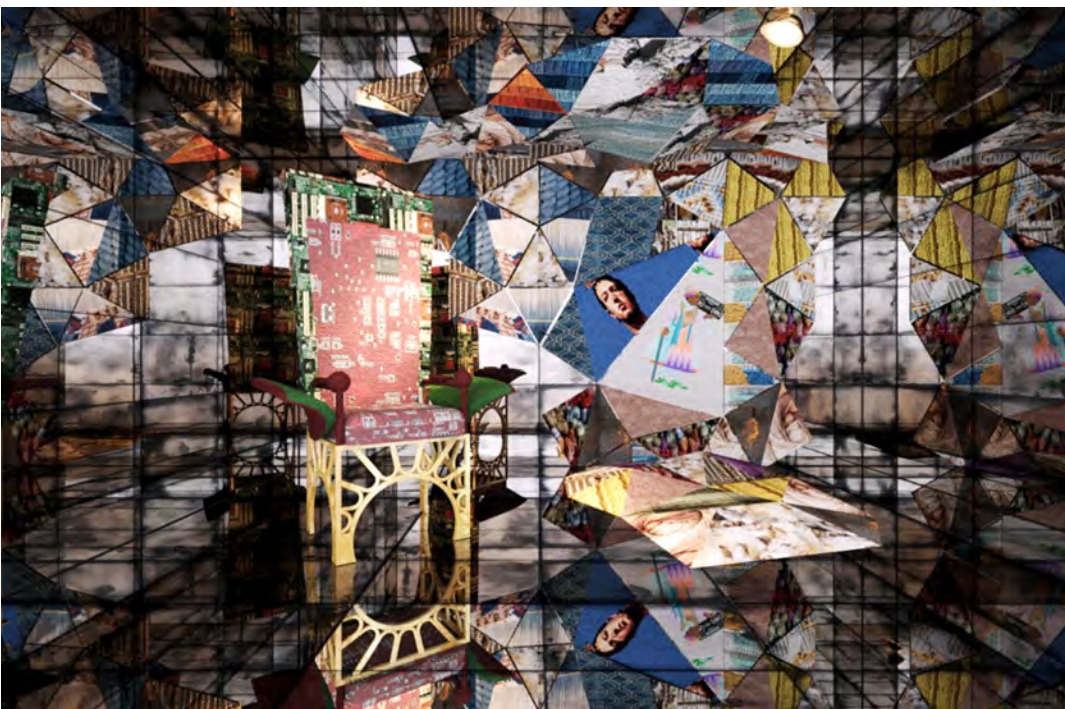
by Vishakha Dholakia and Muninder Chowdhry

In collaboration with Jaipur Rugs



**VISHAKHA DHOLAKIA AND
MUNINDER CHOWDHRY,**
SiCiDi

Partners at SiCiDi Architecture, the duo's portfolio covers a long list of prestigious spaces and clients around the world, and is recognised for applying a grounded approach to architecture and design across a range of diverse projects.



ABOUT THE DESIGN

Nothing exemplifies royalty clearer than a diamond. The Kohinoor adorned our crowns and now sits on the Queen of England's crown, arguably the most visible form of royalty in our times.

This forms the starting of our installation: A diamond is forever. We are looking at a space that is informed by and represents, conceptually, visually and literally, aspects of our contemporary conditions that speak to the idea of the Modern Maharaja. Suspend disbelief, if you will, and join us on this beautiful journey through our design process.

The diamond, exploded and expanded, spreads itself over the surfaces that envelope our enclosures. It retains part of its shape, adapts the surfaces to the inner logic of its form and gives us a very contemporary take on a very royal object. This is now object, light, background, floor, wall and ceiling, all in one flowing surface that we can see, and we can occupy.

Enter Jaipur Rugs, masters of rug making and emblematic of royal residences. We are engaging with their process, informing their vocabulary with collage, rugs as story teller, rugs as royal, rugs as

surface walls and ceilings, telling a story both of this incredibly beautiful craft and of what we see as the Modern Maharaja - Tech. The titans of tech today enjoy popularity, evoke resistance, control our lives, have power over the political system, rule from their Silicon Thrones, and have absolute monopolistic power.

The throne occupies the foreground, it is reimagined in a contemporary vocabulary reminiscent of objects of the royal heritage and made of the technological present, part chair, part car, part rug, part iPad, and yes, you can sit on it.

The Royal Welcome

by Neesha Alwani and Shruti Jalan

In collaboration with Orvi

ABOUT THE DESIGN

We were involved with the design and styling of a grand fort which was to be converted into a boutique property. Through the course of the project, we had the pleasure of interacting with His Royal Highness (HRH) Maharaja Jai Singhji. Over high-tea and dinner, his tales from his past would fill us with awe and delight. This is our tribute to him.

The floral motif inspired the form of a flower within the mural. The motif is gracefully scattered across a grid which resembles flowers strewn across a path when visitors are greeted on their arrival into the royal palaces and forts. Elements like the rose-water sprinkler, processions of elephants, grand arches and courtyards and elaborate floor patterns make up the composition of the mural. For this, we sought out materials that are indigenous to Rajasthan, such as Udaipur green marble, Jaisalmer stone, Mint Green stone and semi-precious stones.

The Wall of Portraits

Maharajas and the members of their royal families are synonymous with opulence and an exaggerated lifestyle. Artists, patronised by *rajas* and *nawabs*, focused on the splendour of the courts, royal portraits, and historical scenes. The results were ornate, highly stylised and, often, larger-than-life depictions of courtly life.

Walking through the halls of the royal palaces, one can't help but notice the larger than life self portraits and paintings of



the Maharajas and members of the royal family that adorn their walls. Every corner of a palace stands testimony to the history of its inhabitants. These paintings are often surrounded by large, bold and ornate frames that form a composition on the ginormous walls that make up their palaces. Our avant-garde approach to the composition of frames touches upon their fascination for art and self portraits – thus The Wall of Portraits.

Seen here is a geometrical pattern formed by referencing a collage of frames. In collaboration with the Orvi team, we have introduced a play of materials offering a vast array of options in multiple scenarios. This allows the pattern to be versatile and expressive through different mediums. A combination of relief work in marble and inlay work using marble, semi-precious stones and metal creates an interesting texture on the floor and wall surfaces.



NEESHA ALWANI AND SHRUTI JALAN,
ns*a

Architects Neesha Alwani and Shruti Jalan of ns*a Architecture & Interiors have been practicing for over two decades now, and bring with them a deep understanding of contemporary living needs. Their work displays a balanced mix of function, form and flexibility.

The Rocker

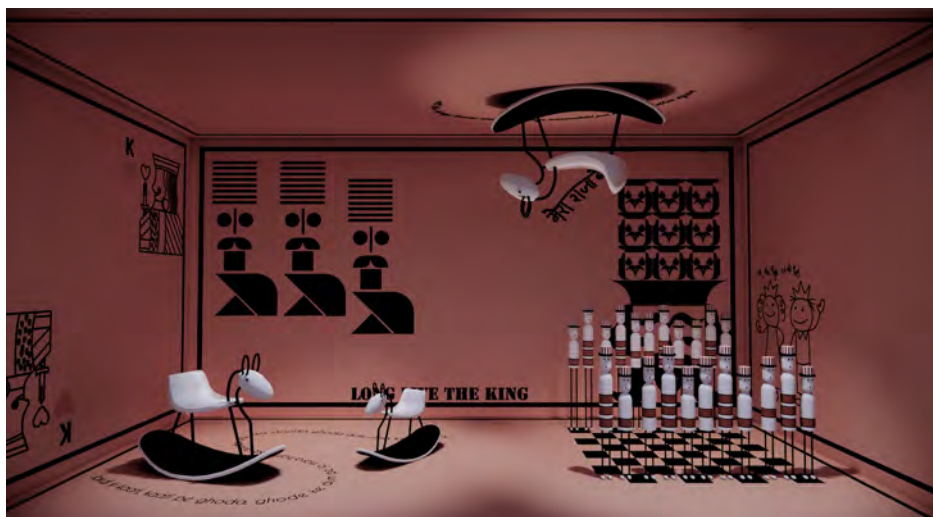
by Nishita Kamdar

In collaboration with ICA Pidilite



NISHITA KAMDAR, STUDIO NISHITA KAMDAR

This multi award-winning, Mumbai-based designer is known to give her designs strong meaning and context. She is also credited for building multi-functional, high-utility, sensitive spaces, as well as an array of innovative furniture and accessories.



ABOUT THE DESIGN

From every bedtime story starting with “*ek the raja ek thi rani*” to every play fight with a buddy starting with “*har har mahadev*”, from mommy lovingly calling you “*mera raja beta*” to “The Lion King”, our association with the king begins from childhood itself. Every young boy must have grown up acting like a king, wearing a faux crown, holding a toy sword running towards his namesake enemy, or riding his toy rocker loudly screaming “I’m coming for you”.

The child in you always imagines the king as a supreme power and thus the king becomes a mystical character for the child. The Rocker is an ode to the child king, who wants to ride a horse and conquer the world someday. The analogy of the child rocking on The Rocker to the king riding his horse is intriguing.

Of course, if there is a king, there are soldiers too. The supporting toy-like tall spindly figurines become the soldiers of the child king, toys he can play

with. These are specifically placed in a chessboard pattern to show the child’s (king’s) control over them — quite similar to the game itself. The child is thus free to weave a new story of the powerful king, while rocking away on his own horse.

The horse is imagined in lightweight bent plywood, with a high gloss PU polish. The MS framework and legs hold all the components together. The surfboard-like smooth base supports the entire structure.

The Modern Maharaja

by **Noor Dasmesh Singh**



NOOR DASMESH SINGH,
NOOR ARCHITECTS
CONSULTANTS

Founder of award-winning cross-disciplinary design firm Noor Architects Consultants in Chandigarh, Noor Dasmesh Singh has worked on an eclectic mix of projects, from large scale infrastructure to product design, and even consulting for museums and government buildings.

ABOUT THE DESIGN

Luxury is a way of life. It is not limited to material goods or just the opulence quotient but is the evolution of an individual, his or her sensibilities and the values one imbibes over time. A modern Maharaja would encapsulate all this and stand for refinement of crafts, techniques and built form. Our concept attempts to culminate the above thoughts into an eclectic ensemble.

The concrete wall planes placed at angles filter light through their planer apertures, deeply inspired from the likes of Le Corbusier and Toyo Ito's modernist design. They also represent my personal influences from Chandigarh – the city I belong to.

The resulting apertures are glazed in exotic see-through glasses of rich ambers, emerald, lapis colours that also somewhere connect with the basic modernist colour palette. The door opening is a square 10' x 10' pivot assembly which is adorned in the most exquisite bone inlay works on Indian teakwood that is reminiscent of the Sikh raj of 18th Century Northern India.

Both the individualistic elements from diverse eras are personal representations of my own belief system and design sensibility. The beauty of the inlay door revealed from an outer exposed concrete planer vocabulary is aspired to be a treat for the eyes.

Nizara

by Pavitra Rajaram

In collaboration with Orvi



PAVITRA RAJARAM,
PAVITRA RAJARAM DESIGN

A multi award-winning interior designer, visual merchandiser, brand strategist and decor consultant, Pavitra Rajaram is one of the leading propagators of art, design and culture in India.



(Below) The moving panels in Nizara



ABOUT THE DESIGN

The concept of Nizara is inspired by a traditional Mughal *baradari*, sprawled amid the lush greens of a cypress garden. It deconstructs the tent-like Mughal viewing pavilion to a series of moving panels that can fan out to create a backdrop or come together to form a tent like shape.

In collaboration with Orvi, we achieved the interplay of the colours, textures and materials in Nizara, inspired by the way in which Indian craftsmen used their mastery over their art form to create a confluence of materials. The artisans at Orvi have helped in bringing together, in the contemporary context, glass, wood and limestone with metal inlay, interweaving them to stunning effect.

Our fresh interpretation of *jaalis*, filigree, marble carvings and stained glass windows creates a unique new design vocabulary made for the Modern Maharaja.

The flooring of brass and copper cypress trees inlaid in limestone recreates the ornate inlay which cover the floors of the Mughal palaces and their innate love of carpets underfoot. The play of light and shadow on glass by the cove of flickering fragrant candles and tall lanterns filled with freshly scented *gulaab* create a sensorial experience of a Palace of Glass as well as a Palace of Flowers. This is the perfect heady atmosphere; a coming together of material, pattern and natural elements for sensorial delights fit for an emperor and his queen.

The Modern Maharaja

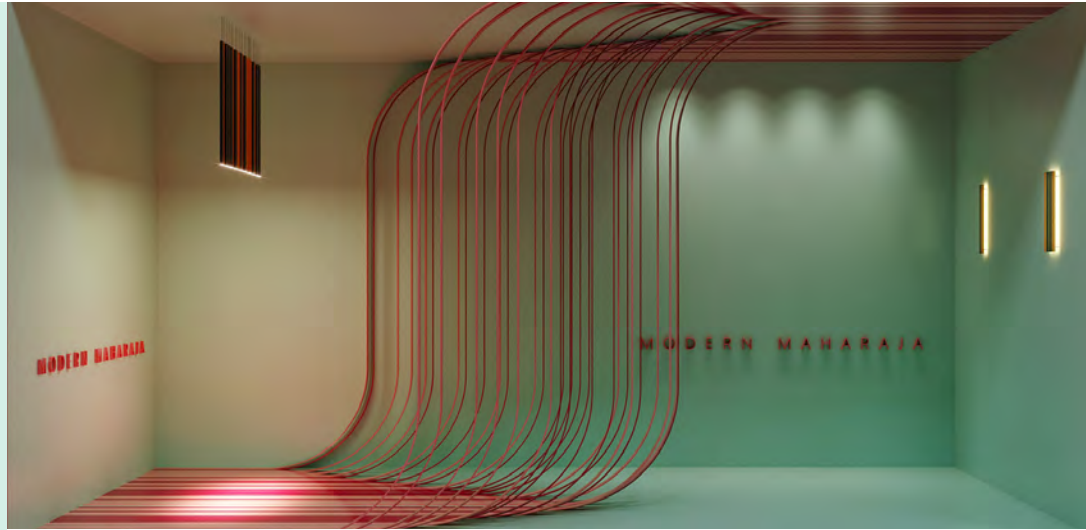
by **Priyanka Mehra and Piyush Mehra**

In collaboration with **ICA Pidilite**



PRIYANKA MEHRA AND PIYUSH MEHRA, PS DESIGN

The work of architects Priyanka and Piyush Mehra is original and bold, practical and timeless, and shapes the way people live and communicate. The co-founders of Mumbai-based PS Design balance classic and contemporary with ease, with the addition of unique emotive elements in their spaces.



ABOUT THE DESIGN

Matter and antimatter are elemental to our existence. Dark and light. Night and day. Dashes and dots. An entropic system of these two elemental dimensions creates our reality. Disorder creates order.

We present the Modern Maharaja as an elemental creature. The installation uses the entropy of the Morse code of 'MODERN MAHARAJA' and personifies it into an art installation. The pavilion is divided into two zones – convergent and divergent. This division is brought into effect in the Morse-order of Modern Maharaja. The Morse code is spelt out using two lines of different lengths for the dashes and dots. Dashes are longer in length and dots are shorter.

The Morse code is spelt in a linear progressive curve with a small gap between each

letter. The two words Modern and Maharaja are used to create a 'V' which divides the pavilion into two parts – convergent and divergent. The 'V' profile is extended into the ceiling and both edges of the pavilion (left to right). The finishes on these extruded profiles are glossy enough to reflect light.

The convergent space signifies the femininity of the modern Maharaja in today's time, which extends beyond the conventional definition. The divergent space signifies masculinity.

On the convergent side, when you look across, you see your own reflection on the Morse coded wall – You are the Modern Maharaja. On the divergent setup, when you look up, you see yourself again in the Morse coded profile of Modern Maharaja, signifying that the God you seek so dearly in masculinity is within you.

Zenith

by Rudraksh Charan and Priyanka Khanna

In collaboration with **Emery Studio**



RUDRAKSH CHARAN AND PRIYANKA KHANNA, 42MM ARCHITECTURE

Co-founders of 42mm Architecture, architects Rudraksh Charan and Priyanka Khanna bind the natural and built environment in response to individual context, for every project. Their core design values of excellence, innovation and sustainability have come to define their many multi-disciplinary, research-based projects.



ABOUT THE DESIGN

With this installation we want to celebrate the flamboyance of the Maharaja's life, which itself has a flair of design that is conditional to its rich culture and heritage. This installation collides the flamboyance and outrageous existence of luxury with a cutting-edge form.

We have achieved this by identifying a product that signifies luxury and has been subjected to a design operation. This installation is an abstraction of the essence of a chandelier called 'Zenith by Baccarat' which is an iconic example of superb craftsmanship, elegance and timelessness.

The process to achieve this magnificent installation involved first identifying the object that is the famous chandelier 'Zenith' and then deducing the silhouette. After this, the silhouette was abstracted and re-interpreted. Then, the profiles from the silhouette were introduced and digitally arrayed in a formal fashion to finally achieve the new, re-interpreted exuberant form.

When light falls on the edges of the glass profile, the whole installation comes alive. Through its seamless design, this installation portrays luxury and grandeur.

The Modern Maharaja by **Rajiv Parekh**

In collaboration with **A-Class Marble**



RAJIV PAREKH,
reD ARCHITECTS

One of the founding partners of Mumbai-based reD Architects, Rajiv Parekh brings with him 15+ years of rich experience in designing everything from minimal residential spaces to heritage restoration projects.



ABOUT THE DESIGN

Modern = more recent = newer
= currently relevant

Maharaja = king = man

But why only man? If this is about a modern version of a ruler, then I say it could be male/female/transgender/non-binary genders

In the olden days, rulers in India had their own religious social biases and often projected certain traits to inspire fear, respect, loyalty and acceptance of their subjects.

Today, we are a 'democratic country with no rulers' but with elected representatives of the people. The modern ruler among humankind (and not mankind) would be a person who inspires respect, loyalty and acceptance among the community that he/she lives and interacts in.

The values that come to mind immediately for me and I feel strongly about are:

1. The values written in the preamble of the Constitution of India. At reD, we have always tried to draw attention to these values and their need in our society. Reiterating these values time and again helps keep them fresh in our subconscious.
2. The idea of reducing the impact of our existence on the environment. To recycle and upcycle are becoming critical aspects of any person's lifestyle for them to deserve the respect of fellow inhabitants of earth.

Keeping these key aspects in mind, we designed a canopy for shade from the elements, a console vs. a dais, a circular dining table vs. a long dining table, and a centre table that is a kit of parts, differently-sized tables coming together. The idea is to balance waste from different types of marble from

various quarries and sites, which is also a reflection of our society and its diversity. Only if brought together in a fine balance, can this serve the purpose of upholding the inscribed values.

Recycled marble waste is delicately balanced to create supports for the canopy. The act of delicately balancing the 'found' objects in marble is also meditative and an act of trial and error and tremendous patience. The canopy is inscribed with some of the key words of the Preamble of our Constitution and the shadows cast by the cutouts of these words are the light that we play in, in any space.

Drawing inspiration from the theme, what came to my mind was the fact that to be considered a Maharaja/Maharani among humankind, an individual needs to have key attributes, which I wanted to convey through my installation.

The Escape Room

by **Vaishali Kamdar** and **Ravi Vazirani**

In collaboration with **Hands**

ABOUT THE DESIGN

The installation is a collaboration between two design studios with overlapping yet individual aesthetics. The inspiration for the Maharani's retreat came from the life of the self-proclaimed royal family of Oudh; the statuesque erstwhile Queen Wilayat and her children, Prince Cyrus and Princess Sakina.

A derelict structure that holds a fantasy within, more real and relevant given the current new-normal pandemic-stricken world we live in, we imagined this space as a haven from the chaos of everyday mundaneness. A place to retreat into, to hide in and escape, but with all the creative comforts suited for the Maharani. A secret escape; this is our vision of the escape room 2020.



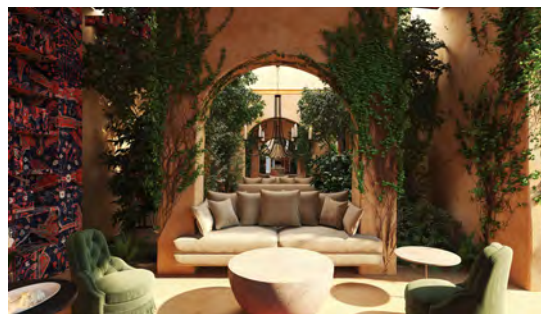
RAVI VAZIRANI,
RAVI VAZIRANI
DESIGN STUDIO

With a vast portfolio of renowned projects and clients, designer Ravi Vazirani designs intrinsically, drawing from inspirations around him to create projects with a strong practical edge.



VAISHALI KAMDAR,
VAISHALI KAMDAR
ASSOCIATES

The name behind some of the most high-end residences, restaurants and showrooms around the country, designer Vaishali Kamdar has a keen eye for detail and a distinct eclectic aesthetic.



Osmali

by **Rohit Bhoite**



ABOUT THE DESIGN

Osmali is an elegant ottoman with intricate detailing to keep the royal, luxurious feel intact while having a whole modern outlook that keeps it more in style with today's trends. It is a throne for the bedroom of the modern Maharaja.

Osmali was thought of as a supreme luxurious piece of furniture which has been ignored for a while now. As an item of furniture, an ottoman should receive the same kind of

importance as the bed it's placed in front of. Taking the basic form of the piece, we made a solid organic shaped marble ottoman and carved the seat to suit human ergonomics.

To enhance the aspect of luxury, we inlaid the sacred geometric patterns in the leg with a combination of brass and wood. Thus, this highly handcrafted piece of furniture defines the fine detailing required when the design calls for enhanced luxury.

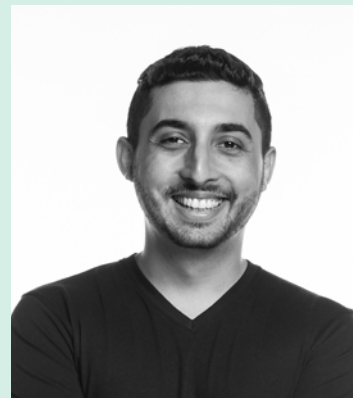


ROHIT BHOITE,
ROHIT BHOITE DESIGN

With an upbringing that was strongly rooted in design, Rohit Bhoite believes in using the art to shape the way people live, work and play. His work covers residences, commercial projects, public spaces and products.

Checkmate

by **Rooshad Shroff**



ROOSHAD SHROFF,
ROOSHAD SHROFF
ARCHITECTURE + DESIGN

Architect, interior designer and product designer Rooshad Shroff is one of India's most prolific designers. Shroff believes deeply in the art of handcrafting, and his multi-award-winning projects are evidence of an aesthetic that is deeply rooted in India.

ABOUT THE DESIGN

The attacking elephantry advances steadily. The elephants have already broken the defense line. The king tries to retreat the enemy cavalry flanks in from the river. An escape is impossible at this point. But this isn't the real world. It's a game of chess played in every home in the era of self-isolation. As we spend more time indoors with our families, board games seem to tie the family together. Making the most of the downtime, we designed a series of three games that have originated from India.

The first in the series is a chess board. For the design process, we started with the formal exploration and a process of reduction within each of the pieces. Each piece begins with a simple cuboid within the septic ellipsoids being removed from it.

The pawn is the purest of forms with added complexity in each of the following pieces. In spite of the lockdown, we were lucky to come across an independent 3D printing company with machines at home; so each piece was printed to help

us understand the form better and further enhance the geometry.

As a design practice, we focus on the handmade art with numerous crafts of India. For the chess board as well, we wanted to take our love for marble forward. The chess pieces too are an explanation in miniature stone carving. Working with artisans in Jaipur, each of the pieces would be hand carved using local stones such as Makrana white marble and Bheslana black.

Checkmate!

Throne by Sahil Jain

In collaboration with **Lutron**



SAHIL JAIN,
MORPHLAB

Founder of multi-disciplinary studio Morphlab, architect Sahil Jain places strong emphasis on parametric architecture and digital fabrication to create spatial programs that are relevant and contextual.

ABOUT THE DESIGN

Rows of towering pillars symmetrically flank the perspective that ended in a highly ornamented throne, where our Maharajas sat in all their glory doing what they did - ruling their kingdoms.

And it is now, our modern Maharajas run their empire from their comforting abode. For hours of watching Netflix, reading books or hosting parties, we are giving them a throne that they deserve.

No one 'made' this throne but it seems to grow organically from the floor. The backrest blooms and mushrooms over with ellipsoidal shapes in fabric, somehow arranging themselves into a silhouette of a throne, minus the glorifying details and adornments. A touch of wood provides a natural connect and adds elegance to the piece. Foot rests and hand rests find the body syncing quite ergonomically. You don't just sit here, you rise above!



The Diaphanous Bloom

by **Saniya Kantawala**

ABOUT THE DESIGN

Chandeliers don't need to be over the top.

Stirring up an idea that kept bringing me back to the time of opulence in India, wanting a transitory or a re-definition of what opulence can mean, I decided to sketch a diaphanous structure. Taking inspiration from Van Herpens clothing to the peacocks of India, I ended up creating a translucent leaflet chandelier that can transform into any module for lighting.



SANIYA KANTAWALA,
SANIYA KANTAWALA DESIGN

This promising young designer has already amassed a wide range of projects to boast of, with hospitality design being her biggest strengths. She doesn't limit her style, and has crafted spaces that sway from intricately detailed to subtle and restrained.



Modern Throne

by **Sanjyt Singh**

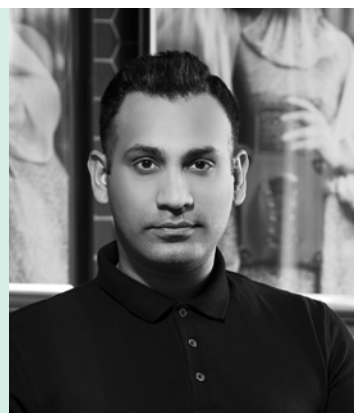
In collaboration with **Lutron**



ABOUT THE DESIGN

Keeping a multi-layered design approach, our attempt was to create a stimulating object that would merge Shantanu's and our sensibilities. Through an exploration of material, colour, shape and quirk, we have tried to marry natural materials and primitive techniques, like inlay in new-age graphic form. You can see an interplay between material and pattern.

The idea was to use this piece in a pared down space to evoke conversation. We love the dynamics that arise when juxtaposing materials, eras, textures and the present in an object.



SANJYT SINGH,
SANJYT SINGH DESIGN
STUDIO

A name synonymous with luxury, Delhi-based designer Sanjyt Singh is known for curating some of the country's most opulent residences, where visual delight and functionality play equal roles.

Chhatri

by Sarah Sham

In collaboration with ICA Pidilite

ABOUT THE DESIGN

Originating in Rajasthan, *chhatris* are elevated, dome-shaped pavilions and visible elements of Rajasthani architecture. The word *chhatri* is also used to refer to the small pavilions that mark the corners and roof of the entrance of a major building.

Since *chhatris* are positioned at the entrance of a major building and are also symbols of pride and honour, the living room is a well-suited space for our Chhatri – chandelier. The inside of the semi-dome is rendered in a metallic gold finish to give a royal touch to the installation.

We chose the colour blue - it is one of the most universally appealing colours on the spectrum. It is a versatile colour that, in its various shades, can indicate a wide range of emotions or feelings. Many people find blue to be a calming or soothing colour, some feel that it inspires creativity, others feel that it helps to indicate trust.

Inspired by the *jaali* patterns, our main concept is to explore how an installation can be designed where light can create an impact by casting shadows, creating interesting patterns in a cube. A *jaali* is the term for a perforated stone or latticed screen. It usually has an ornamental pattern constructed through the use of calligraphy and geometry. We created our own geometric language which is modern and vernacular and visualized the evolution of a pattern to see how a 2D pattern communicates with a 3D form.



(Above) Chhatri is inspired by the dome-shaped pavilions seen in traditional Rajasthani architecture



SARAH SHAM,
ESSAJEES ATELIER

The boutique extension of Mumbai's renowned antique furniture store Essajees, Essajees Atelier was founded by Sarah Sham in 2014. She's worked on a gamut of award-winning spaces across India, setting them up from scratch with her keen eye for detail and nuanced style.



SHERNAVAZ BHARUCHA,
SHERNAVAZ INTERIORS

In her three-decade-long career, Shernavaz Bharucha has grown to become one of Bengaluru's most popular interior designers. She is especially renowned for masterfully infusing a distinct blend of classic-meets-contemporary in every project.

ABOUT THE DESIGN

The Royals are revered and envied, admired and detested, worshipped and feared; theirs is a life of paradoxes. Even now, in this age and time, they invoke a sense of curiosity and awe, mystery and secrecy. It is this sense of awe that inspired this collection of bespoke pieces. We take inspiration from the iconography, allegories and symbolisms intrinsic to the royals of Mysore. Each motif a symbol of power, abundance and divinity.

Ganda Berunda – The Two Headed Bird

Symbolic of power, divinity and magical powers, the two-headed mythical creature, Ganda Berunda sits at the heart of Karnataka's emblem. The Ganda Berunda Table takes its inspiration from this mythical being. The symmetry and equilibrium in its form, the obvious distinction of regality, the textural complexity, and the lightness in being, everything comes together in this modern rendition.

The Ganda Berunda Lamp, crafted in coloured and frosted

A Collection of Bespoke Jewels by **Shernavaz Bharucha**

In collaboration with **Orvi**



glass captures the magnificence and beauty of this twin-headed bird in its entirety. It assumes an almost sculptural aura, elevating it from being just a functional object to an intricate work of art.

The Game of Ganjifa

Ganjifa, an ancient Indian card game, was historically believed to have been brought to India and popularized during the Mughal period. Mysore Ganjifa was extensively patronised by the Mysore Royal Family – The Wadiyar Kings. What elevates it into an artform is the intricate detailing in its storytelling.

The Ganjifa Table captures the intricacies and the essence of this regal game of cards. Inspired by the Navagraha Ganjifa, this table crafted in metal and marble, brings the exclusivity of the royal game of cards to you in the form of a bespoke design.

The Purna Gatha – The Pot of Abundance

Considered to be a symbol of

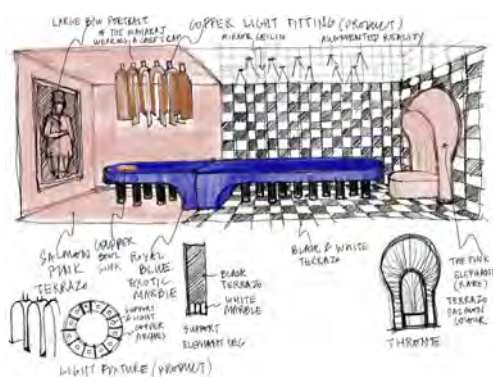
abundance, fertility and an overflowing life force, the Purna Gatha or Kalasha is integral to Hindu rituals. The seemingly simple arrangement of a pot, layered with coconut, leaves and flowers, comes with many religious or rather philosophical connotations. This sacred symbol inspires the Purna Gatha Table. The forms are inspired by the elements of the Purna Gatha, the colours by the four basic elements of nature – Earth, Water, Fire and Air. The tabletop takes its form from the sacred flowers of mallipu and waterlily, and is crafted in marble, semi-precious stone and beaten metal.

The Family Tree Wall Panel

Designed as a large lotus bud, this wall panel, inspired by the Family Lineage Tree of the Royals of Mysore, stands testimony to the royal legacy. The motifs from the Ganjifa cards – motifs that symbolize power, supremacy, divinity – take prominence in this panel.

Tapestry in Taste by **Shobhan Kothari**

In collaboration with **Casamia**



ABOUT THE DESIGN

Once upon a time, His Royal Highness (HRH) indulged in culinary skills. He intended to regale his guests with a meal prepared by him. He poured his heart into his signature dish, the *Khayali Pulao* (Imaginary Casserole) such that it was close to perfection! He creates it in his *Rasoiyo* (The Creation Room - Kitchen) and delightfully presents it to guests in the *Swapna Mahal* (Dream Palace - Dining Chambers).

As he stirs the pot with his heirloom ladle embellished with kingship, he asks his *Mantri* (minister) to get him the finest chef's hat in Rose Gold to shine light on his persona and his creation equally.

When the festivities commence, drum rolls announce the *Mehamaanon* (Guests) filtering

into the dining chambers tutored on the pleasantries of royalty. The seating arrangements of the guests were strategic, like a chessboard. This allowed direct line of sight for the Maharaja.

"I do want to see the reactions of the *Mehamaanon* as they revel in my food!" the Maharaja had stressed to the *Mantri*. With every spoon the *Mehamaanon* ate, they sighed as if they had experienced nirvana. The Maharaja ecstatically looked at his vanity captured in the ceiling mirror. One thing became clear that night. In pursuit of aspirations of life, humanity is always tested. It is a state of mind...the Maharaja was envious of his *Mehamaanon's* freedom and they of his stature.

Each believing the other was the real Maharaja!



SHOBHAN KOTHARI,
ADND

Partner at ADND and KdnD Studio LLP, architect Shobhan Kothari has a knack for creating visually striking spaces. In his two-decade run, he's worked on projects across the board, with a strong focus on process and pragmatics.

The Modern Maharaja

by **Shonali Mahajan**

In collaboration with **Nitco**



SHONALI MAHAJAN, STUDIO WODEHOUSE

Founder of boutique design firm Studio Wodehouse in Mumbai, Shonali Mahajan seamlessly blends international standards of design with Indian craftsmanship to create truly exclusive spaces and products.

ABOUT THE DESIGN

Modern Maharaja is a story of lineage, heritage, culture and folklore - our installation tells a family tale of Studio Wodehouse Founder, Shonali Mahajan's great great maternal grandfather.

Shri Dhanna Lal Kasliwal was born in 1844. He lived in style and was known for his fashion choices. It was believed that even Sawai Ram Singh, then Maharaja of Jaipur, emulated this sartorial persona by using the same tailor. However, Shri Dhanna Lal Kasliwal's sphere of influence extended further - it is said that it was under his purview that the city of Jaipur earned its title, 'The Pink City', when he was commissioned to plan the logistics for the visit of Prince Edwards in 1876. Inspired by his home, 'Laal Haveli', Dhanna Lal ji ordered the team to paint all the houses along the royal path to the palace in pink, symbolic of a red carpet welcome for the royal monarch. Prince Edward, upon seeing this, exclaimed, "what a beautiful pink city," and the name was set.

Inspired by this beautiful city, its incredible history and with pride in Shonali's own ancestral tale, is this design collaboration, born with Nitco - a modern expression of an age-old symbol using the Udaipur pink sandstone, local to the region.

The design for this installation takes inspiration from elements of historic architecture that currently exist along the same path that the Prince took during his visit. Design elements known as *jharokas* are layered upon each other, much like the layering of time, history and generations, twisted by their own individual narrative and contributing to our shared history - a sentiment that is at the heart of our collaborative creation.

Note: We are grateful to product designer Parth Gada for collaborating with us to execute a vision that is extremely dear to us.



I Noor by Shresht Kashyap

In collaboration with **Attitudes**



SHRESHT KASHYAP,
KNS ARCHITECTS

Co-founder of KNS Architects, architect Shresht Kashyap has dabbled in all forms of large and small architecture and interior projects. He follows a process of collaboration that combines ideas and functionality to create economical designs.



ABOUT THE DESIGN

The Modern Maharaja entails a combination of modern elements that are a perfect blend of royalty, elegance and artistry.

The 'i noor' is a modern wardrobe that exudes elegance and luxury while being minimal. The name 'i noor' is derived from the word 'noor' that means diamond and 'i' is the new generation symbol globally. A diamond strongly relates to royalty, much like the Kohinoor. 'i noor' is designed to grace and showcase exclusive merchandise, create a focal point and exude indulgence within the wardrobe space.

The same concept and form can carry through to design the other components of the space like wardrobes, dressers, islands, autonomous unit and safes.

Concept

Minimalism is about designs expressing only the most essential elements of a product or by getting rid of any excessive features. Our design justifies the concept of minimalism within a framework of luxurious elegance. It is today's interpretation of yesterday's royalty.

Design Inspiration

The royal bird, the peacock, is a majestic, charming, graceful bird. It has a strong association with royalty. The peacock motif has graced several forms of art and architecture and has been a matter of pride and prestige of royals for centuries. A derivation of the form is reflected in arches, flooring, walls and ceiling patterns, thrones and various

other elements of royalty, including attires.

Derivation of Design

'i noor' is designed keeping in mind the exclusiveness of showcasing merchandise. Working further, forms are developed using various elements of the peacock such as the t-feather, eye-feather, the train (fan), free-flowing structure, colour, and the charm and beauty. An entire series for all the products can be designed in line with the concept.

The shell has been treated in the royal blue colour of the peacock to accentuate the displayed piece. Crystal, glass and brass are used as the main materials to create the desired design intent.

Bar on Wheels by **Sumessh Menon**

In collaboration with **Emery Studio**



SUMESSH MENON,
SUMESSH MENON
ASSOCIATES

Mumbai-based architect and interior designer Sumessh Menon has been at the forefront of high-end hospitality design for over a decade now, taking raw spaces and transforming them into an experience for guests.

ABOUT THE DESIGN

Taking inspiration from local Indian crafts and architecture, Bar on Wheels has a customised retrofit light installation fashioned within an intricately crafted parasol made of scalloped marble inlay detailing that replicates the Meenakari craft of Jaipur. The ethereal light installation is a compilation of several glass beads interwoven to create an abstract floral head replicating a dainty luminous bloom.

The bright blue bar cart, in its contemporary rounded form, is drawn from the traditional Jaipur cobalt blue pottery craft and gives it an exquisitely luxurious as well as contemporary look, complete with an iPad fitted to its parasol frame. The shape itself is a modern take on the arched canopy forms of Jaipur's well known Hawa Mahal and the floral brass inlaid wheels add a touch of glamour to its conveyance capacity.



Queen is the King by **Supraja Rao**

In collaboration with **Casamia**



ABOUT THE DESIGN

The year 2020 has been surreal for each of us and has led us to imagine how a Maharaja would unwind. Surrealism in the digital era gives us the added advantage to move beyond conventional definitions of luxury and get intimate with the Maharaja. No one is dressing up in the age of Zoom, we are only dressing down and how!

The value, beauty and importance of material in architecture and the home has been felt more closely with all of us spending an unprecedented amount of time at home. My installation gives you access into the playful bath of an imagined Maharaja, the into the depths of the chaos that each one of us has

been experiencing in these self-isolated times.

One always talks about the collective gatherings that we once celebrated, but no one mentions or shares the chaotic bizarre thoughts and activities occupying our cerebrum. Each one of us at every instance has been battling or enjoying the mystic activities of our brain, but did any of us take a step to put it forth in the public?

Surreal 2020 let me unwind. The installation tries to set forth the expression of self peace in mental chaos. The David takes the metamorphic stand for the physical me, lost in the affair of peace, surrounded and bombarded with the otherworldly defined chaos of my cerebrum.



SUPRAJA RAO,
DESIGN HOUSE

Supraja Rao is an award-winning Hyderabad-based designer, who wields a flexible design approach to creating projects where function and aesthetics hold equal ground.

The Ste(e)p Illusion

by **Vivek Gupta**

In collaboration with **Casamia**



VIVEK GUPTA,
AVA ARCHITECTS

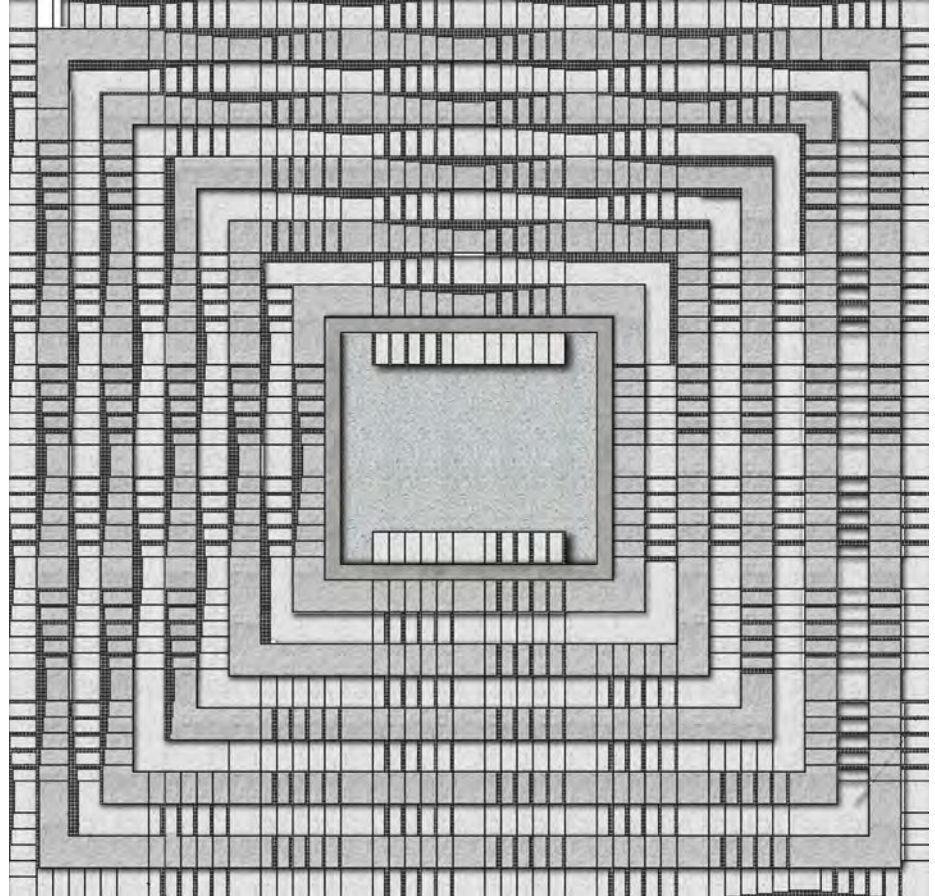
Veteran architect Vivek Gupta has worked on interiors, architecture and urban planning projects under self-founded firm AVA Design Studio, and is recognised for creating dynamic works that are open to interpretation.

ABOUT THE DESIGN

Originating from the Indian subcontinent, stepwells are ponds or water holes which are astonishingly complex feats of engineering and stunning works of art, built under the patronage of aristocratic families, as an exclusive bathing pond for members of the royal family.

Our concept for the biennale installation is to recreate the *baoli*, to commemorate these rather fascinating and intricately designed waterholes with a modern twist while keeping the original concept at heart.

What makes the stepwell so fascinating? To reinterpret them, we must first understand the elements that differentiate it from an artificial pond or well. Stepwells consist of the ground tank, the intricately carved passages and stepped



corridors that one uses for movement. The construction of stepwell architecture provides a framework for ornamentation and has a precise geometrical pattern, that is difficult to replicate even digitally. We have developed our installation around the steps that form a magical maze with consequent play of light and shadow as the sun moves. The light treads and details structure a certain sense of depth and captivate the imagination of the onlooker from above.

As one descends, the cavernous *baoli* narrows towards the bottom, criss-crossed with double

flights of steps on three sides to reach the water surface down below, which creates an imposing effect. We have tried to replicate this impact in our project, creating an illusion of depth, with a play of shadows that can be perceived almost as standing at the edge of a real stepwell and looking down into it. This pattern can be made with different materials for various surfaces from a carpet to mosaic floor pattern, from tiles to wall coverings.

The Serai

by **Vritima Wadhwa**



ABOUT THE DESIGN

An evening mist settles into the cracks of the dense forest, as the glinting *jugnus* dance to the chirps of a distant *jhingoor*. The young Maharaja returns from his first *shikaar*. Amidst the drapes of his tent, he finds restful silence on the poised *serāi* bench.

Nested in sifted moonlight, its sleek lines rise from the ground to form a stoic silhouette. Like a vine populates a trellis, the earthy texture of rattan weaves onto the steel structure. With its muted, natural tones, the *serāi* is silently alive. It's often said that not a single *musafir* has passed this marvel without feeling humbled by its effortless posture and classic frame. Some say it's the compelling craftsmanship, and others are drawn to all the stories that it holds in its bones.

With the chaotic harmony of the jungle woven into its fabric, the *Serāi* Bench is an ode to the life that surrounds it.



VRITIMA WADHWA,
Project 810

A graduate of interior and furniture design from NID, Ahmedabad, designer Vritima Wadhwa's work is deeply rooted in the Indian context. Her design practice, Project 810 is dedicated to creating memorable spatial experiences.

The Turban Table and the Minar

by **Zaki Shaikh**

In collaboration with **A-Class Marble**



ABOUT THE DESIGN

The turban or *pagri* has significant associations with the concepts of respect and honour. Speaking about Maharajas and their traditions, styles, lifestyle etc., a turban is a type of apparel which has been synonymous with royalty for centuries. All significant occasions involve a headdress (turban) as an epitome of elegance and royalty.

Our interpretation of this ancient turban is to make it into a modern table with a bright green gemstone top, enhanced with an abstract gold inlay, a sleek modern marble and gold stand and white marble swirls all around, representing a turban in a modern yet practical way having the usability as a side/end/coffee table. The same table can be used for a series of similar

applications like centre table, dining tables and wash basins.

The Minar or Minaret is a tower-like structure found in various religious monuments, and is usually a focal point in any architectural edifice. Inspired by its scale and visual appeal is a storage unit representing a colossal piece with intricacy that the Maharajas have their likings for. This is a tall unit with a white marble base, ribbed gold/blue metal stand, hand-painted shutters showcasing Indian prints and traditions embossed with a few Mother of Pearl flowers and gold metal edging for finesse.

This unit is in two sizes and called Minar and Mini-Minar and can have various uses as a *puja* place, display unit or even a bar.



ZAKI SHAIKH,
PARTHENON ARCHITECTS

Founder of Mumbai-based Parthenon Architects, Shaikh has invested his meticulous organisational and creative ability in all forms of architectural projects, covering development proposals, master planning, environmental impact statements, and facilities programming for large institutions.

Majestatum – The Throne

by **Zubin Master**

In collaboration with **Casamia**



ZUBIN MASTER, DESIGN MATRIX

Design Matrix director Zubin Master has dabbled in all kinds of residential and commercial projects in his own quiet, driven manner. He ventured into the industry almost 30 years ago, and has strived for perfection with every project he has undertaken, which has made him a design icon in his own right.

ABOUT THE DESIGN

The Majestatem Throne is inspired by brutalism relating to a stark style of functionalist architecture. It also proclaims to be majestic - displaying a seat of power, greatness, dignity and honour befitting a great ruler, or just simply superior to everyday stuff. The marble characterises using exaggeration and distortion to create its effect of massiveness and power.

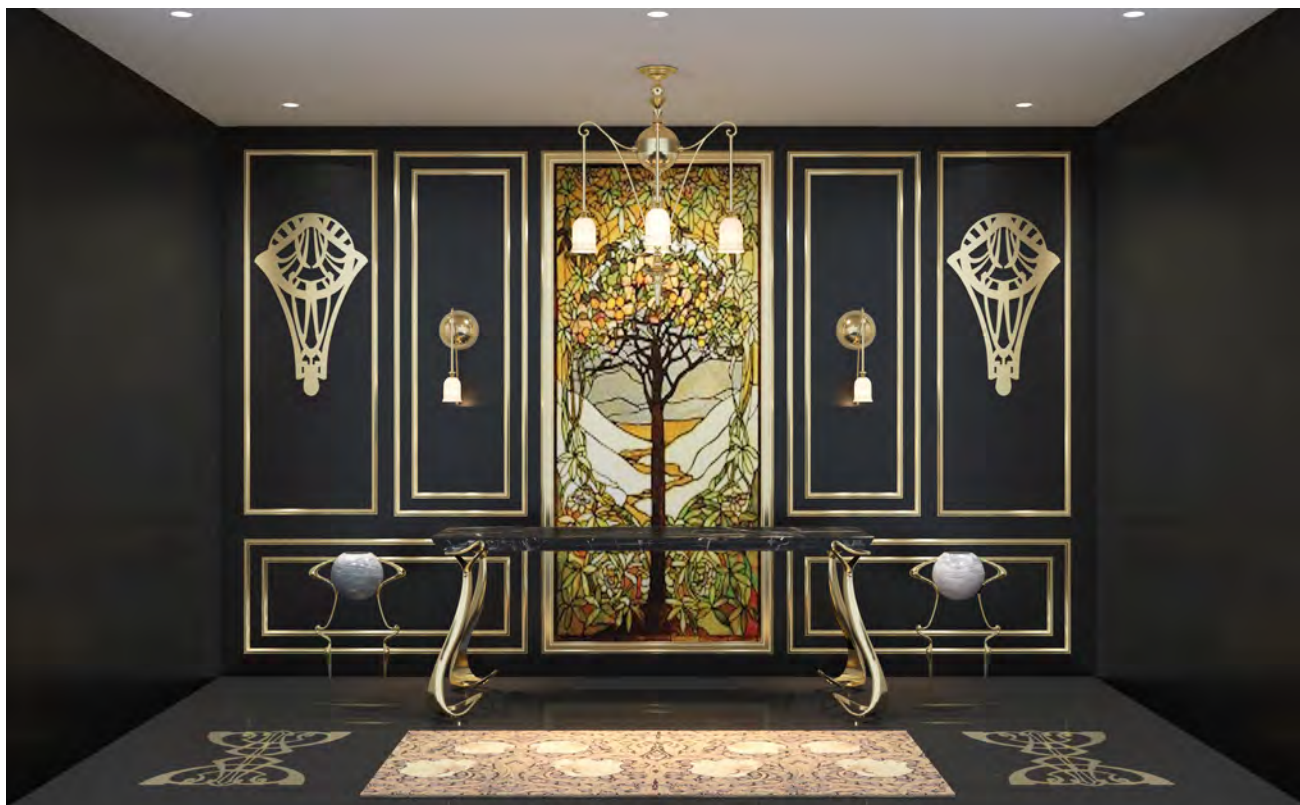
The Modern Maharaja by **Emery Studio**



ABOUT THE DESIGN

At the very heart of it this installation is the culmination of 600 years of tradition handed down from father to son through changing times and fashions: a collection of chandeliers rich in history, detail and emotion. It is comprised of four chandeliers and a wall light, all featuring a recurring motif, 'rostrato', a technique invented by Ercole Barovier almost a century ago. Made in crystal, it is available in four soft colours, with polished chrome finishing.

Jaipur Saaja by **Continental Furnitures**



ABOUT THE DESIGN

*Born in a timeline afar,
With simmering and a suave star!
Toddling through brass and wood,
Shining with nature as it should!
Gushing through whiplash lines,
With fidgeting corners and matching splines!
We present to you our Jaipuri Saaja,
Wrapped in Art Nouveau, our take on Modern Maharaja!*
- Abhi Gupta

The definition of Modern Maharaja takes its inspiration from Art Nouveau. With the paradox of maximalism and minimalism merged as one and materials taken in their utmost form, we give to you our very own Nouveau collection.

The hero or aptly the Maharaja of our collection is a 6ft-long island console, adorned with Black Nero Portoro marble and whiplashed twisted brass casted legs. It is inspired by the Tassel House by Victor Horta. It is beauty beyond grandeur and luxury. Our hero is supported by the beautiful stained glass window by Louis Comfort Tiffany, sided with oak wood moulding, a mirror brass planet chandelier, glass and brass wall lights and our very own whipped and lashed vases made of raku stoneware and lost wax casted brass legs.

With a background of gold leafed moulding and Polycoated black walls, we give you the perfect setting for an Art Nouveau lobby.

POWER TALKS

At the biennale, for the first time ever, our panel discussions go virtual. And with these engaging interactions, the exchange of groundbreaking ideas is inevitable

WELCOME NOTE BY KRUPA ZUBIN - TRAJECTORY OF LUXURY IN INDIA

Our curator for D/code - Mumbai, and co-founder of ZZ Architects takes you on the journey of her firm with partner Zubin Zainuddin, as well as life in the design world now, and in the future.



NUANCES OF THE MODERN MAHARAJA

Curator Shantanu Garg traces the history of the Indian Maharaja, his lifestyle and design choices, and their New Age interpretations.

(L-R) Curator Shantanu Garg and Ronitaa Italia, Editor in Chief, Home & Design TRENDS and GoodHomes



THE SCOPE OF ART IN DESIGN

Architect and art aficionado Ashiesh Shah touches upon making art and handmade design part of our local and national identity.

(L-R) Ashiesh Shah, Ashiesh Shah Architecture + Design, and Ronitaa Italia, Editor in Chief, Home & Design TRENDS and GoodHomes



MAGIC REALISM AND THE LIFE OF ROYALTY

Co-founders of Wolf Jaipur, Ritu and Surya Singh talk about their journey in pursuit of beauty, finding it sometimes in design and sometimes in stories that make it art.

(L-R) Ritu and Surya Singh, Wolf Jaipur





DECODING THE INDIA MODERN AESTHETIC - POWERED BY CASAMIA

Architects from around the globe join this panel to define the modern Indian design aesthetic, from a local and global perspective. They break down the needs of the Indian homeowner and chart the evolution of India's design identity.

(Clockwise from top left) Fouad Qebrawi, QebrawiBrooks; Kayzad Shroff, SHROFFLEON; Kader Mithani, Founder and CEO, Casamia; Alan Abraham, Abraham John Architects; Padmini Bajaj, Director, Casamia India; Reza Kabul; ARK Reza Kabul Architects; Rohit Suraj, Urban Zen



MARBLE - REBORN AS THE NEW AGE SURFACE - POWERED BY A-CLASS MARBLE

In the last decade, post-modern materials took centre stage, but the focus has now shifted back to marble. Our panellists discuss the versatility of this material and its use as an element of luxury.

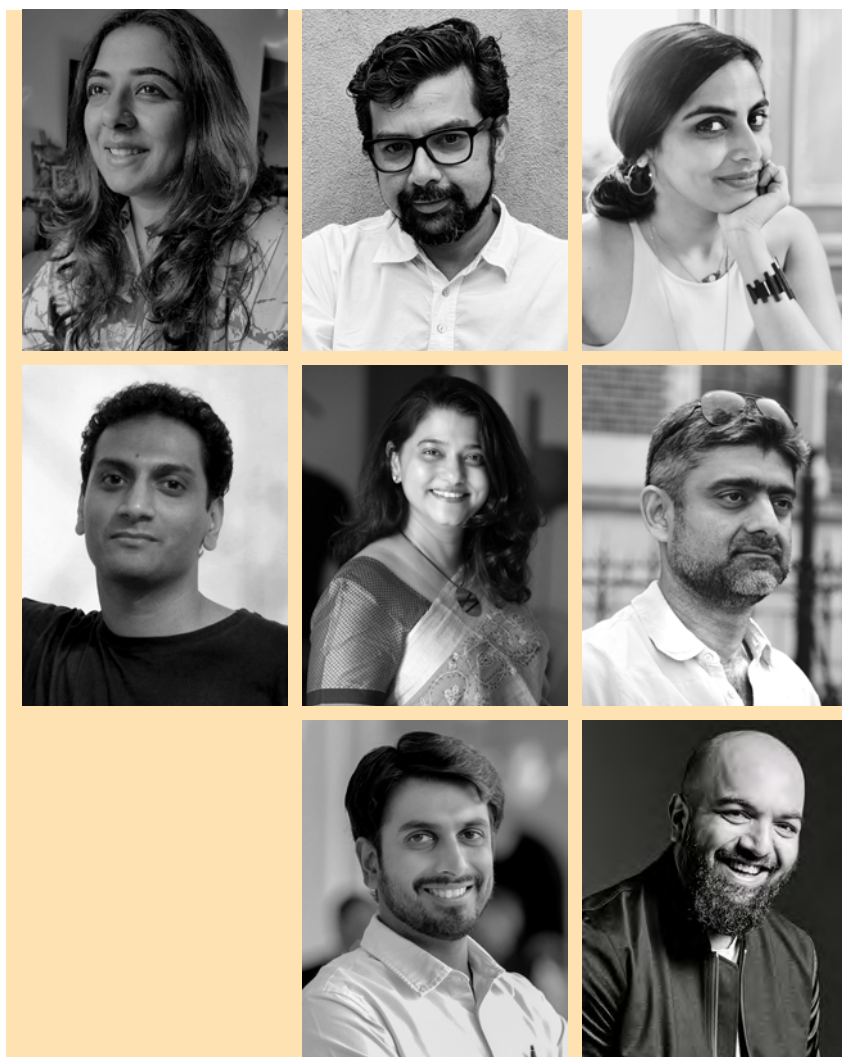
(Clockwise from top left) Architect Aparna Kaushik; Hardesh Chawla, Essentia Environments; Ramesh Bhandari, Director, A-Class Marble; Seema Sreedharan, Home & Design TRENDS and GoodHomes; Rudraksh Charan, 42mm Architecture



**ATTENTION TO DETAIL -
POWERED BY ATTITUDES**

These speakers delve into how detailing ties the thread of an entire design idea together, and point out the core design details that make a functional space.

(Clockwise from top left) Rakhi M, Studio Rakhi M; Rashi Bothra, Azure Interiors; Ruchi Geheni, Azure Interiors; Avril D'Souza, Home & Design TRENDS and GoodHomes; Devanshi Shah, Head Designer, Attitudes; Saniya Kantawala, Saniya Kantawala Design



**DESIGN SENSIBILITIES OF
THE LOCAL ARTISANS -
POWERED BY JAIPUR RUGS**

With India seeing a massive trade shift, the focus is now, more than ever, on the local artisans. These panellists explore how this part of our design identity can be woven into the modern design narrative by highlighting the work of our artisans in the most conscientious way.

(Clockwise from top left) Aradhana Nagpal, Dhoop; Ayush Kasliwal, Ayush Kasliwal Design; jewellery designer Malvika Vaswani; Kunal Khandelwal, Design Inc.; Ayaz Basrai, The Busride Design Studio; Yogesh Chaudhary, Director, Jaipur Rugs; Siddhartha Das, Siddhartha Das Studio; Vishpala Hundekari, Ekibeki India



COLOUR - THE NEW FACE OF LUXURY - POWERED BY ICA PIDILITE

Our speakers explore the use of colour as a design feature in contemporary Indian design, and how it's now considered an element of luxury in line with the larger elements that make up a space.



(Clockwise from top left) Minnie Bhatt, Minnie Bhatt Design; Pooja Ashley, The Ashleys; Rakhee Bedi, Rakhee Shobhit Design Associates; Seema Sreedharan, Home & Design TRENDS and GoodHomes; Himanshu Vijayavargiya, Head of Marketing, ICA Pidilite; Shabnam Gupta, The Orange Lane



THE EVOLUTION OF LUXURY - POWERED BY EMERY STUDIO

With luxury now transitioning from being a status symbol to being about personal choices, we look into the corresponding transformations in the definition and perception of luxury.



(Clockwise from top left) Shalini Passi, Shalini Passi Art Foundation and MASH; Seema Puri, SEZA; Ronitaa Italia, Editor in Chief, Home & Design TRENDS and GoodHomes; Saket Sethi, Archilogics



MAXIMALISM VS MINIMALISM

With the steady transition of India's design philosophy from maximal to minimal, our speakers identify some prominent elements that have come to define both these styles in modern-day design.

(L-R) Peter D'Ascoli, Talianna Studio and Samuel Barclay, Case Design



THE FUTURE OF THE HOME - POWERED BY LUTRON

By using intelligent design as their core idea, our speakers explore the features that make a smart home, and the best way to weave simple design elements with technological innovations.

(Clockwise from top left) Ankur Choksi, Studio Lotus; Kush Arora, Sales Manager - North India, Lutron; Seema Sreedharan, Home & Design TRENDS and GoodHomes; Sidhartha Talwar, Studio Lotus



HAPPINESS BY DESIGN

In this panel, we look into the correlation between well-designed spaces and lives, and using the power of design to evoke emotions and bring meaningfulness to life.

(Clockwise from top left) Karan Desai, Karan Desai Architecture + Design; Malika Budhiraj, Baarique; Surkhi Matharu, Baarique; Avril D'Souza, Home & Design TRENDS and GoodHomes; Priyanka Mehra, PS Design; Sameer Balvally, Studio Osmosis; Shilpa Balvally, Studio Osmosis

CASAMIA

The luxury lifestyle brand presents the Jaipur edition of the D/code Design Biennale - India's first curated virtual art and design festival, curated by Shantanu Garg



Casamia, founded by Abdul Kader Mithani, has a growing presence across the UAE & India. The brand was founded with a vision to not only offer an expansive variety in quality building materials but also to build lasting relations with designers and customers alike, garnering a brand reputation as the ultimate building materials hub. The vision of the brand is to help contribute to the works of architects, designers and builders alike. With its strong commitment and vision for the architecture and design sector, the brand aims to encourage industry dialogues and catapult Indian designers to a global platform through the D/code Design Biennale.

Casamia's unmatched products and collections have been curated with the vision to create a mesmerizing experience, one that thrills visitors and customers, and is every designer's dream.

Great attention to detail and selective curation of products has been key at Casamia, building towards an experience that is equal to none.

Casamia has supplied to leading projects, amassing a widening footprint across the globe, with key projects to its name in the region and beyond. Its expansive portfolio spans various sectors including infrastructure projects, hotels, hospitals, high-end residences, commercial, retail and office space development, with a vast product range extending to tiles, bathrooms, wallpapers and wooden flooring.

A force to reckon with in India's vast design landscape, Casamia brings with it an innate affiliation for design that can transform lifestyles and lives. Similar to D/code, the brand is all about advocating good and meaningful design.

ICA PIDILITE

Offering premium Italian wood finishes, ICA Pidilite leverages future-forward technology to transform surfaces and spaces



The ICA Group, based in the central Italian city of Civitanova Marche, is one of the leading brands in the world to manufacture and market special wood coatings. For several decades, ICA has endeavoured to serve its clients by producing a range of highly reliable, top-quality coatings by supporting and investing in quality research and development.

Pidilite has been pioneering products for small and large applications, which have forged strong bonds with people from all walks of life. Pidilite's biggest bond is through the Fevicol family of products, India's most trusted brand of adhesives. A robust and growing network backed with innovation makes Pidilite's

products accessible across demographics and geographies.

ICA Group formed a 50-50 JV with Pidilite Industries Ltd. in November 2016. ICA's technological expertise combined with Pidilite's sales and marketing offers the best quality wood finishes across the country. ICA Pidilite has set up its state-of-the-art manufacturing facility at Jambusar, Gujarat, leveraging Italian technology while bolstering the 'Make in India' narrative to provide top quality premium Italian wood finishes. This joint venture is the perfect blend of Italian design and the customer-first approach of an Indian MNC, making it possible for customers to – Imagine Wood with ICA.

Innovation at ICA keeps performance and aesthetics at the highest level. They were the first European coating company to launch a water-based product range having a low VOC component. ICA's efficiency in production, coupled with state-of-the-art R&D, has allowed them to create coatings made of vegetable/bio waste, which help reduce carbon dioxide emissions.

In line with the deep-rooted concept of safeguarding the planet as well as the health of those who apply and live with its products, the ICA Lab has also designed the Aseptica range of anti-bacterial coatings. These coatings make surfaces microbiologically clean, while protecting the environment.

A-CLASS MARBLE

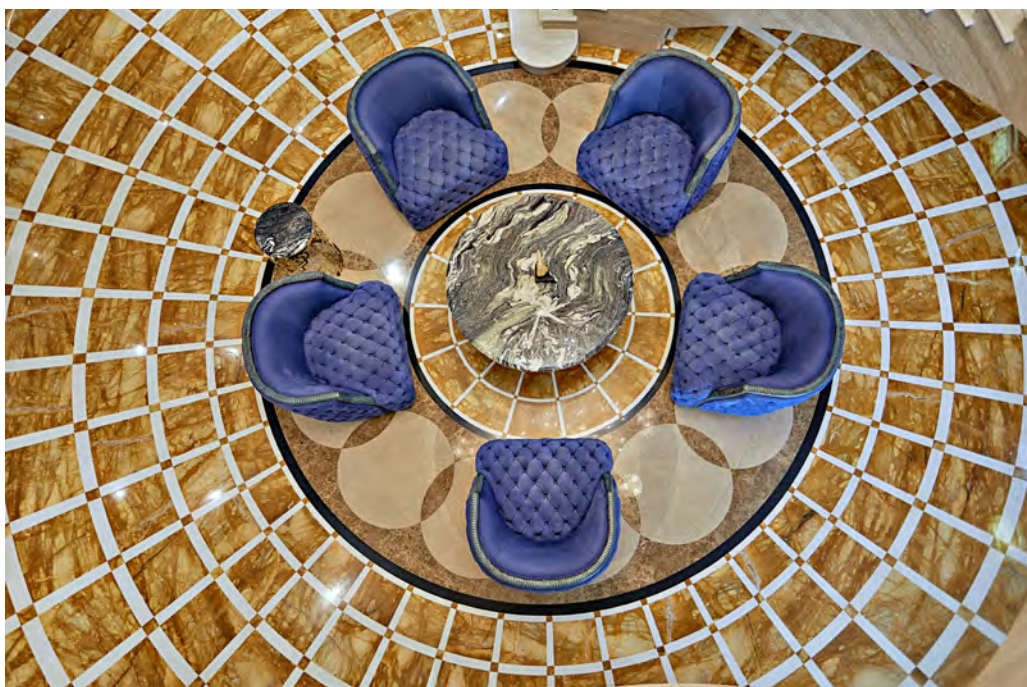
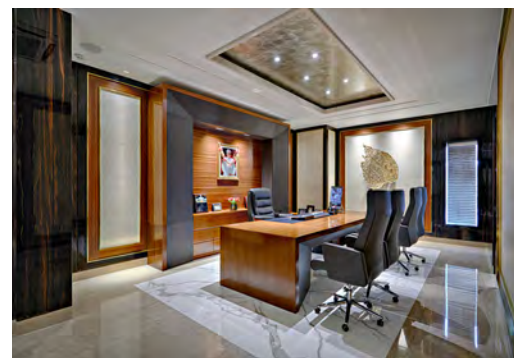
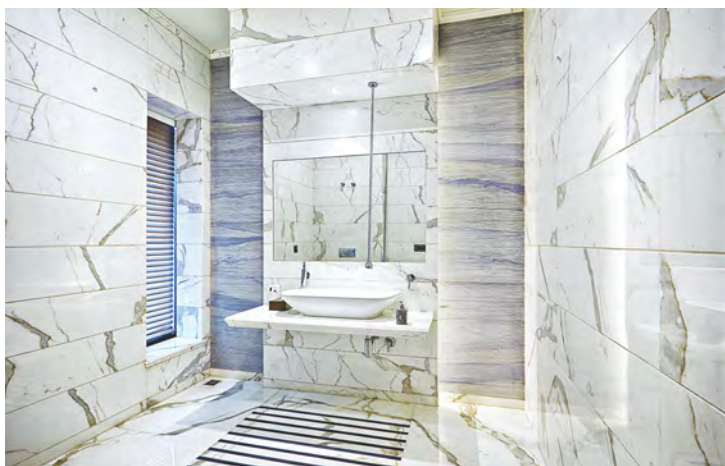
With 50 years of expertise in the marble industry, A-Class Marble is one of the largest Indian importers of marble and rare stones from every corner of the globe

Incepted in 2005 with a legacy that dates back to 1971, A-Class Marble is today one of the leading importers of magnificent marble, stones and architectural surfaces to India. Celebrating its 50-year legacy this year, A-Class Marble is testament to reinstating India's glory through excellence in stone.

A-Class Marble offers one of the largest arrays of rare stones and more than 450 varieties of architectural surfaces, handpicked from quarries and brands from geographies across the globe. Today, the company owns state-of-the-art production units and showrooms across Kishangarh, Ahmedabad and New Delhi.

With a long list of distinguished clients, celebrities, designers, and architects globally, A-Class Marble is acclaimed for its diversified and premium product range, unwavering patronage, and accomplishing perfection in marble and stones by amalgamating technologies, innovation, sustainable techniques and avant-garde ideas that find use in a wide spectrum of building typologies like residences, hotels, corporate offices and showrooms.

The infrastructure and technology offered by A-Class Marble is truly a class apart. The group has successfully established its first-one-of-its-kind smart showroom, A-Class Atelier, in Ahmedabad, Gujarat. Recently, the company also ventured into unprecedented territories to introduce new-age material ranges under A-Class Surfaces International. Unravelling the strength and beauty of natural stone and new-age materials, the brand aims to transform the landscape of luxury interiors and architecture in India by widening the scope of material technology.





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ORVI SURFACES

ORVI's stunning surfaces and global artisanal techniques have the unique ability to transform walls and floors into works of art

Orvi blends creativity with craftsmanship, technology with tradition, western aesthetics with artisanal techniques from Asia and beyond. Their mission is to create innovative and uniquely beautiful surfaces for all parts of the building envelope, interior and exterior, by adopting the best craft traditions from the past and integrating them with hardware and modern design sensibilities. Their technologies and comprehensive product research and development enables designers to also explore the use and integration of a wide range of materials in interiors such as furniture, doors, screens and panelling. They are enchanted by the qualities

of natural stone, wood, metal, ceramics and glass, and inspired by traditional techniques in the way they work and shape these exquisite materials. Above all, they are driven by a vision that infuses the world's finest crafts with the verve and vibrancy of contemporary design. Combining the skills of the past with the technology of today, this dynamic approach results in high-end surfaces with timeless elegance.

Orvi's portfolio of collections presents a diverse menu of distinctive styles and concepts. Moreover, when the goal is to devise something truly original, they have the experience and expertise to work with clients in exploring and developing their own bespoke designs.





Truly original surfaces created with an eclectic mix of traditional techniques
and materials from around the world and across history.



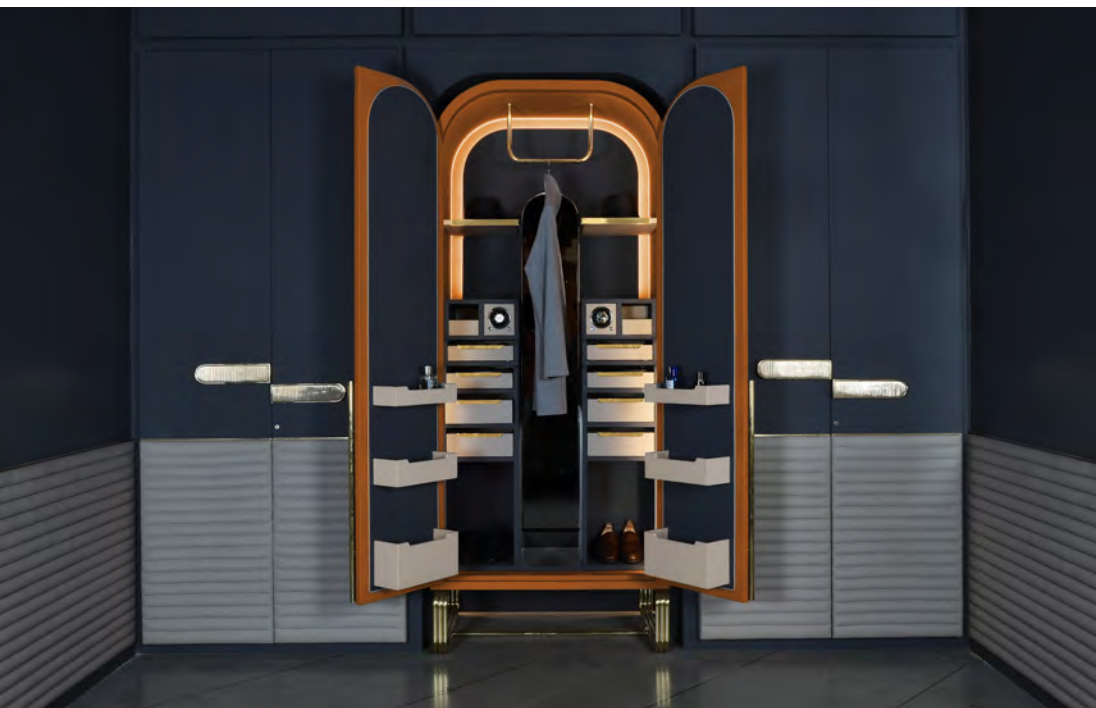
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ATTITUDES

Dressing up can become a smooth affair with Attitudes' unique dressers and wardrobes, all designed with a meld of Art Deco and Indian aesthetics

A unique design language reinterpreting Art Deco spirit with a modern ethos - Attitudes brings alive the diversity and dynamism of 1920s forms and patterns, with a dash of Indian aesthetics, blended to create a novel concoction of unique furniture and objects. Attitudes designs experiential dressing rooms exploring every aspect of dressing up. It creates an immersive environment, weaving Art Deco forms and patterns through modern lines, thus creating innovative and distinctive dressers, islands, safes, wardrobes and autonomous units.

With its unique design language, Attitudes brings alive a diversified and dynamic concoction of furniture and objects.





DRESSING SUITES

ATTITUDES designs experiential dressing rooms exploring each and every aspect of dressing up and creating immersive environment, weaving art deco forms and patterns through modern lines thus creating distinctive Wardrobes, Dressers, Islands, Autonomous units and Safes.

www.attitudesdeco.com



JAIPUR RUGS

India's most ethical producer of handmade carpets offers the largest stock of ready-to-ship internationally awarded rugs in all shapes, colours and sizes

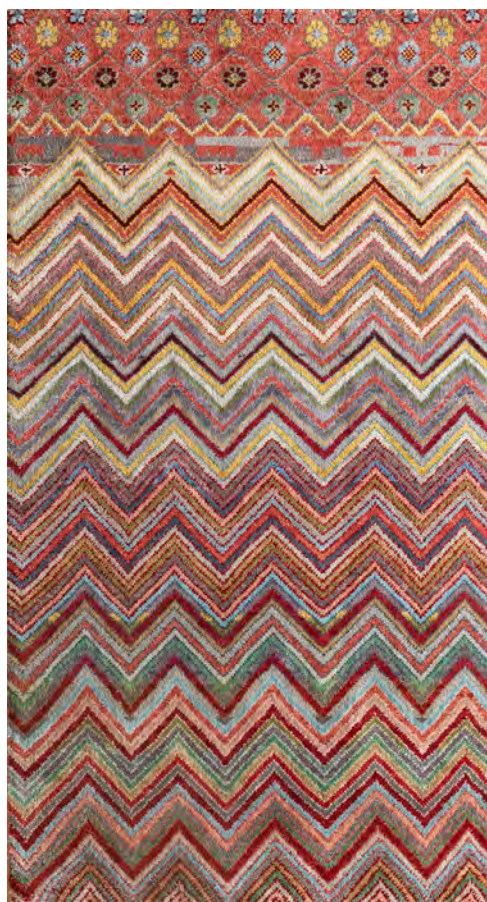
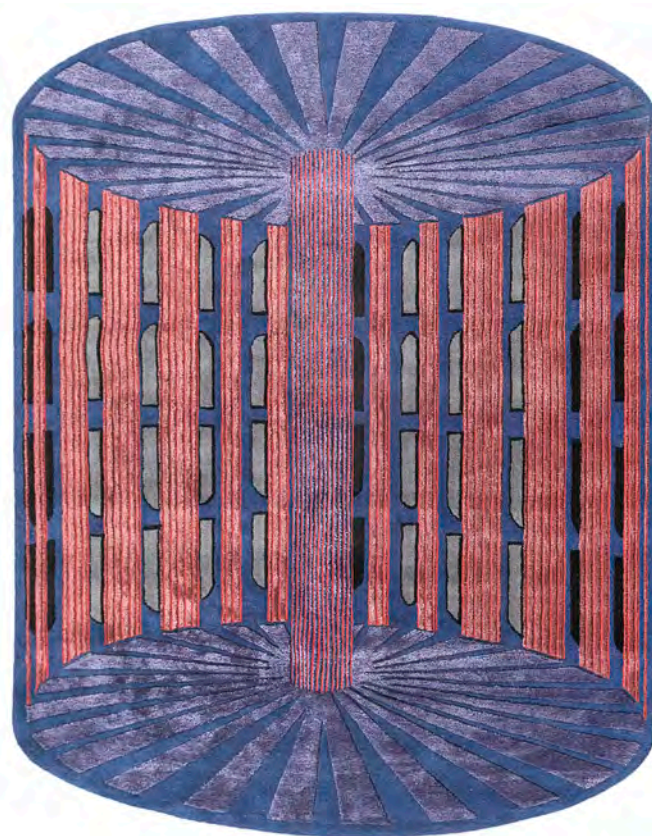
Jaipur Rugs is a family business strengthened by the purpose of protecting ancestral know-how and connecting rural craftsmanship with global consumers. By placing the human aspect at its core, the company has grown to become the largest network of artisans in India.

It uses the age-old art form of handmade carpets as a tool to bring prosperity into the homes of 40,000 rural artisans of which 80% are women. It works in over 600 villages spread across five states in India, providing families with sustainable livelihood at their doorsteps.

Jaipur Rugs has a factory-less supply chain, which means the weaver's home becomes a small production unit. It has an end-to-end business model, which means from the sourcing of wool till exporting a finished handmade rug, it is all done in-house.

It retails a curated line-up of contemporary to traditional designs in customizable sizes. Offers the largest stock of ready to ship inventory making it a go to name for designers and architects.

It is the brand that rises from the traditions and crafts of Indian hinterland. Founded in 1978 by Nand Kishore Chaudhary with just two looms, it now has over 7000 looms and sells in over 60 countries. Today, the company creates contemporary works of art by collaborating with creative talents capable of showcasing this ancestral craft with a new vision.



**Four decades of craftsmanship,
40,000 artisans, countless stories,
one Jaipur Rugs.**

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JAIPUR RUGS

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EMERY STUDIO

Housing iconic French lighting, tableware and home decor brands, Emery Studio is the one-stop-shop for luxury decoration brands in India



Emery Studio specializes in bespoke decorative lighting, tableware and home decoration solutions for interior designers and architects and exclusively represents some of the finest international designer lighting, tableware and home decoration brands in India. Brands under the Emery umbrella, like Saint-Louis, Barovier&Toso, Windfall Lighting, Daum, Lalique, Christofle and L'Objet, are the ultimate symbols of French luxury and are handcrafted with the finest materials and techniques.

Saint-Louis traces its roots back to 1586, when Münzthal Glassworks was founded in France. After it was given a royal seal of approval by King Louis XV in 1767, Saint-Louis crystal has become a permanent fixture in elite dining rooms, imperial palaces and presidential banquets around the world.

Bringing a legendary luxury lighting tradition into the new world, Barovier&Toso has its roots in Venice. Working with innovators and traditionalists alike, this lighting brand dates back to 1295, and is known for creating some of the most iconic chandeliers the world over.

Makers of elegant crystal chandeliers, Windfall focuses on the contemporary re-invention of these classic lighting creations. Set up in 2004 by interior decorator Clarissa Dorn and chandelier designer Roel Haagmans, Windfall makes handmade, bespoke lighting solutions with an unconventional touch.

Since 1878, legendary glassmaker Daum has kept alive a relationship with the greatest artists of its time. Daum has infused a magical rendezvous of artistic creations and modern savoir-faire, which has renewed the alliance of art with craft.

French glassmaking atelier Lalique was founded in 1888 by glassmaker and jeweller René Lalique. Today, the brand is known for its array of luxury products including jewellery, lighting fixtures, furniture, perfumes and objets d'art intricately crafted in glass.

For nearly two centuries, Paris-based Christofle has manufactured fine silver flatware and home accessories such as silver picture frames, crystal vases and glassware, porcelain dinnerware, and silver jewellery and hollowware.

Blending old-world craftsmanship with modern sensibilities, L'Objet creates objects inspired by the natural world. Incorporating distinctive precious materials, L'Objet combines unexpected elements and textures to create expressive, luxurious tableware and elegant home decor.

EMERY STUDIO



WINDFALL



Barovier&Toso
VENEZIA 1295




 LALIQUE



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LUTRON

An industry pioneer in its segment, Lutron expertly offers lighting control and shades solutions for luxury residences, commercial and hospitality segments

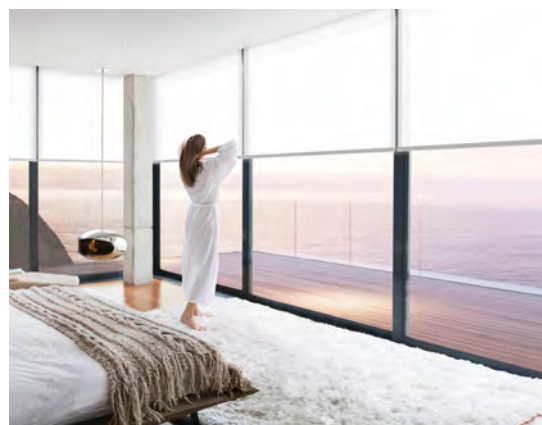


Founded in 1961, Lutron Electronics is headquartered in Coopersburg, Pennsylvania, USA. Over the past 60 years, Lutron has invented hundreds of lighting control and automated shading systems, and expanded its product offerings from two to over 17,000 products now sold in more than 100 countries around the world. The company has the most advanced lighting control technology, while maintaining the top market position by focusing on exceptional quality, design and services.

Lutron has been serving the Indian market for more than 20 years, from hotels, restaurants and public buildings to luxury residences. Headquartered in Gurgaon, Lutron has a network of

hundreds of distributors with over 500 points of sales throughout the country. Lutron holds over 2,700 worldwide patents and remains the only company to design and produce lighting controls and automated window shades that provide integrated control of electric light and daylight seamlessly.

Globally, Lutron control systems are used in some of the most prestigious buildings and landmarks like the Statue of Liberty in New York, St. Paul's Cathedral in London, Bank of China in Beijing, Oberoi Udai Vilas in Udaipur and the Plaza lounges at IGI Airport Delhi. Today, Lutron is the preferred name in lighting control and is the first choice of architects and designers worldwide.



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whole home lighting control made SIMPLE. RELIABLE. AFFORDABLE

Easy app setup

Automated system configuration

Connect up to 100 devices
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PLÜSCH

Plüsch embodies new energy in the domain of luxury living encompassing kitchens, wardrobes, upholstered furniture and lifestyle products

Studio Poggenpohl, founded by Hamendra and Rati Sharma in 1998 was rebranded to Plüsch in 2015. Plüsch embodies a new energy and a compelling promise in the domain of luxury living encompassing not only kitchens but also wardrobes, upholstered furniture and lifestyle products.

The brand was a pioneer in bringing the best German luxury brands to India; beginning with Poggenpohl – the first German kitchen to enter India, complimented by Gaggenau for appliances and Interluebke for wardrobes. Over time, it has diversified and expanded its product portfolio to represent many other prestigious and luxurious brands such as Schmalenbach, Draenert, Walter Knoll, Yomei and COR for wardrobes and furniture, Eggersmann and Beckermann for kitchens, along with brands for appliances and accessories.

The driving factor behind the intentional association with all German companies has been the shared sensibility and a professional work ethic that rests on an unrelenting quest for perfection and client satisfaction. The transition from Poggenpohl to Plüsch has been steady and well thought-out.

While the parent company SIS IMPORTS remains the same, Plüsch offers the much-needed strong, iconic brand name to assemble the wide product portfolio under one umbrella. Representing the world's leading brands in exclusive pan-India tie ups, Plüsch has carved out a genuine, unshakeable reputation



through an honest approach, dedication, immaculate execution and after sales.

German for 'plush, luxurious and refined', as well as warm, soft and enveloping, Plüsch exemplifies a modern, engaging experience. The name Plüsch also draws out the German association succinctly and reflects the promise of luxury and elegance which is characteristically minimalist and sophisticated. Today, Plüsch has the showrooms in Mumbai, Delhi, Bangalore, Hyderabad and Kochi.





Clear structures, sensible space. +SEGMENTO Y

plüsch

Display Centres

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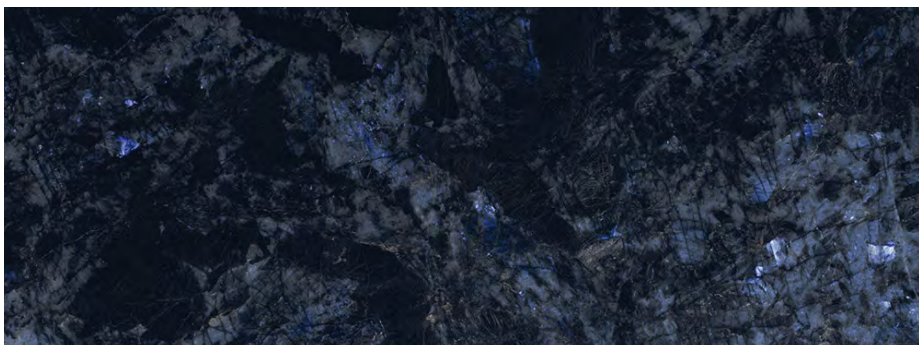
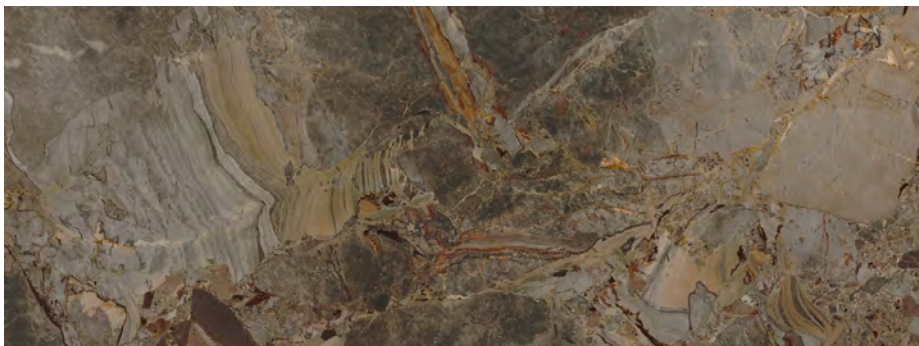
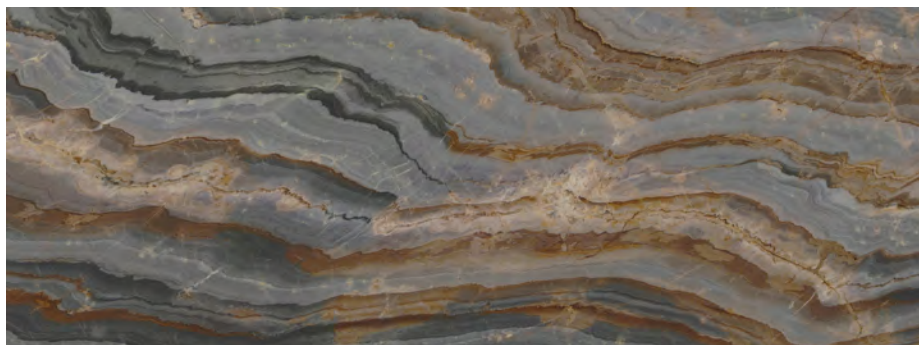
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**poggen
pohl**

NITCO

India's premium tile, marble & mosaic brand since 1953, Nitco prides itself on state-of-the-art surfaces and nature-inspired tiles for all kinds of spaces



NITCO is India's premium tile, marble & mosaic brand since 1953, and the preferred choice for architects in the country. Their premium surfaces are meant to make users feel closer to nature. The brand is also one of the largest importers and suppliers of natural and engineered marble. Headquartered in Mumbai, they have a pan-India presence through a wide distribution network.

NITCO's state-of-the-art facility in Silvassa is one of only five such plants in the world and the only one in Asia using the most modern Italian technology (Breton) to process natural marble. With 5,000 retail outlets across the country and a sizeable client base around the world, NITCO deploys world-class manufacturing technology with fully-automated production lines enabling the delivery of globally-benchmarked products. Their entire manufacturing process is non-polluting.

NITCO

SURFACE IDEAS

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CONTINENTAL FURNITURES

A three-decade-old furniture brand with a strong identity to match, Continental Furnitures creates furniture pieces that make an unforgettable statement



Continental Furnitures was conceived in 1989 by Mrs. Sneh Gupta, who was driven by the idea of Revivalist furniture pieces adorning and complimenting interior spaces. Today, Continental Furnitures has completed over 14,000 residential, hospitality and office projects with an expertise to comprehend and execute durable and design products.

The idea of machine-precision mixed with skilled craftsmanship is the very vision of Continental Furnitures, with latest technology at hand such as PU finishes, metal finishes amalgamated with art-based and utility-based furniture pieces.

Over a period of time, the name Continental Furnitures has been associated with renowned brands across the world, garnering goodwill and establishing an identity that is reliable and long lasting. Continental Furnitures is known to create signature pieces inspired by art movements and modernism. For them, luxury is not related to affordability but to aspiration.





LUXURY

As Aspiration

CONTINENTAL FURNITURES



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CREDO

Credo's eye-catching planters are perfect for your plants and can transform your home into a vision of loveliness

Kinny Fibreglass was established approximately 30 years ago in Ajmer, India, as a manufacturer of desert coolers with fibreglass and metal playgrounds. The impeccable quality of products gave the company a trusted name in the market, leading to the formation of two subsidiary companies. Thus, Credo was born, with an aim to turn people's mechanical lives into a vision of loveliness.

Credo has been creating stunning, timeless designs for garden planters, which can now be found in diverse interiors. Their planters are stylish and sumptuous in design to enhance physical and emotional well-being

by providing comfort and visual harmony. With an addition of a planter in an office cubicle or in one's home, the dullness of being surrounded by machines is replaced by something beautiful and refreshing, and this is what Credo stands for.

The name is derived from the 'credibility' of the products manufactured. Their planters showcase excellence in craftsmanship, and are sustainable pieces full of character, moulded with high quality fibreglass. They do not corrode, are naturally shockproof, are good insulators, are strong under impact and need low maintenance.



Pristine Finishes. Impeccable design.
An unending quest to achieve perfection.
An unwavering promise to create excellence.
Every Credo Planter strives to marry the
unforgiving boundaries of function with
the limitless possibilities of imagination.



HANDS

One of the finest rug and carpet makers in India since 1881, Hands has a rich back story and an even richer collection of some of the most exquisite products in the world

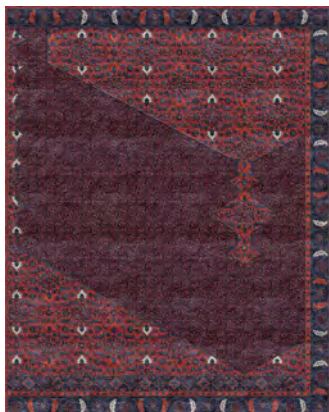
In 1881, A. Tellery & Sons pioneered the Indian handmade carpet industry to mark the country's 'carpet city' – Bhadohi in Uttar Pradesh. A hundred years later, the Patodia family took over the reins at A. Tellery & Sons. With his deep fascination and passion for the 'craft of the carpet', Ravi Patodia scaled the company to new heights over the next 45 years.

Today, Hands brings with it hundred years of craftsmanship in a variety of world-class carpets and rugs that adorn the palaces, luxury hotels and residences

around the world. Blending art and technology, these sought-after products honour designers, dyers, weavers, and finishers from the villages of India and give them position of pride.

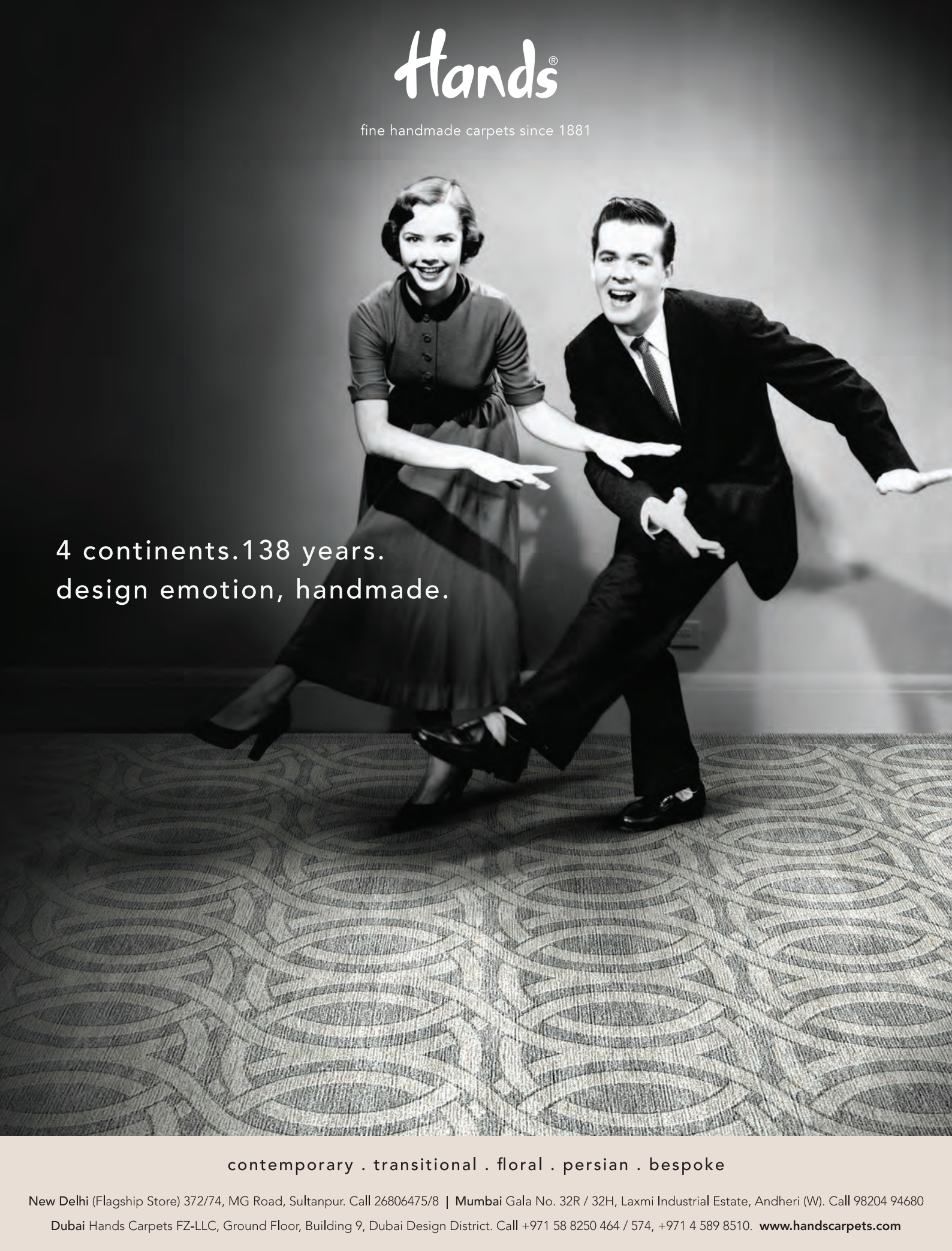
Today, Hands has showrooms in Delhi, Mumbai and Dubai, providing hand-tufted and hand-knotted rugs. It also boasts the tag of having crafted one of the world's finest hand knotted carpets - with an incredible 4900 knots per square inch.

Apart from retailing at its showrooms, Hands also ships its products worldwide.



Hands®

fine handmade carpets since 1881



4 continents. 138 years.
design emotion, handmade.

contemporary . transitional . floral . persian . bespoke

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HOME & DESIGN

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