

HOME & DESIGN

A TIMES OF INDIA PUBLICATION

TRENDS

VOLUME 9 NO 6

PROJECT HIGHLIGHTS BY

Brokis
Humbert & Poyet
Le Berre Vevaud
Lucie Koldová
Mydriaz
Diagrammar
Studio Ruh
Shiraz Jamali Architects
Space 5
Lison de Caunes



IN FOCUS

THE INDIA PAVILION,
DESIGNED BY
DIKSHU KUKREJA

TO
EXPERIMENT,
DESIGN
& CREATE

SEEKING OUT
CHALLENGES WITH
STUDIO-IN-DTALE



— PRESENTING —

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There have been a lot of talks around dreams lately. In fact, what seemed like a dream a few years ago, is our reality today. Clearly, this whole working from home business is not just a phase. It seems like our wish to be able to do it guilt-free has finally been granted.

While a lot of people are back to their office desks, we do know of some more who are still operating out of their homes. It is to the latter that I'd like to put my questions to. Are you still enjoying it as much as you thought you would? After almost two years of endlessly managing both, "house" work and "work" work simultaneously, have you been able to figure out a balance that works for you as well?

Now, for the sake of my train of thought, let's look at the maxim 'necessity is the mother of all invention' – and we cannot deny that working from our homes (while keeping our sanity and safety in mind) for the last year has definitely been a necessity. So that brings me to my next question – and believe me, I'm asking because I'm genuinely interested – what are the innovations that you've all made in your life at home? Or at work?

I, for one, have realised how important office infrastructure is. As much as I love being home, I have also come to appreciate the time I used to spend in the office with my colleagues. I miss the coffee breaks and the lunch hour chats, the noisy brainstorming sessions, the dusty corridors, the A3 printouts, my desk...oh how I miss my office desk! Thus, I dedicate this issue to the office. No, it isn't an "office special" – it's a regular issue, but I've been thinking about the workplace all through the planning and putting together of it. And clearly, I'm thinking of it even as I sign off my edit note!

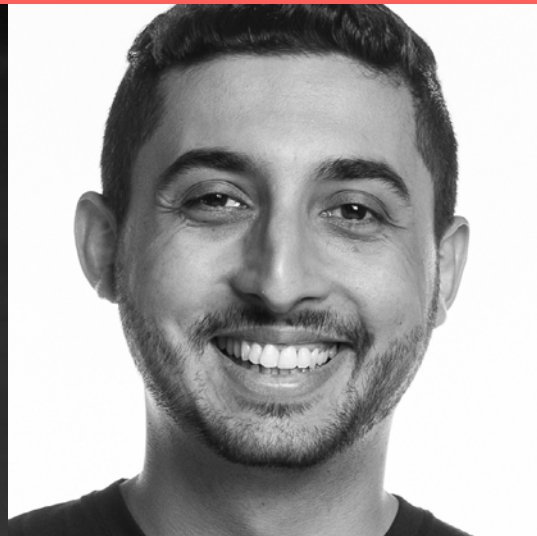
Here's to the good times we spend "at work," for a change!

A handwritten signature in cursive script, reading 'Ronitaa'.

Ronitaa R. Italia
Editor in Chief

MEET THE JURY

TRENDS EXCELLENCE AWARDS 2021 - DECADE SPECIAL



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EXCELLENCE
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FOR ARCHITECTURE & DESIGN

DECADE SPECIAL

DESIGN IN CONTEXT

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

Text AVRIL NOEL D'SOUZA

AS FLUFFY AS A CLOUD

The Fauteuil Theodore by Humbert & Poyet is a soft form furniture and embraces a generous and expansive shape. This inviting seat is upholstered in linen, wool, viscose and is made from walnut and fabric. Made in Italy, this cocoon-like design has a lovely presence and fits well in a living room space or even a private retreat like a den or library. It weighs a cool 30 kilograms. ►

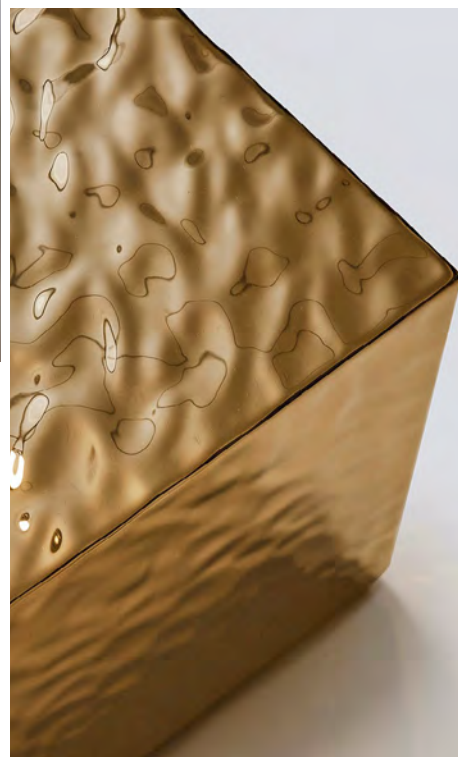




ROUNDED & SHINY

The Capsula ceiling light is made from glass and comprises five light units. Lucie Koldová designs a series of hanging lights for Brokis that capture an organic, almost modern-like narrative. The simplicity and versatility of this fixture makes it suitable for use in all kinds of settings. The expertise in glass making of the designers and the producer ensures that the tiniest of details are handcrafted with precision. ►

IMAGE: BROKIS



AN APPARITION IN GOLD

Fresh from the house of Mydriaz, Liquide is a side table that is made by hand. This unique piece of furniture looks like water is spilled onto the surface of the brass table. Made from brass and wood, Liquide comes from a long series of pieces of furniture that capture this innate nature of the surface across different forms like a table and more. The material has been hollowed out, filed, softened and polished to mimic the ripples of water on surfaces. ►



MAGIC OF RAW APPEAL

An exploration of how organic and raw materials can make a big impact, the Barth Stool Travertine, Memphis from Empreinte is an evocative design that revels in a robust narrative. Designed by Le Berre Vevaud, the Barth Stool Travertine, is made from solid walnut travertine and has a unique, sandblasted, brushed finish. These production methods, make this uniquely-crafted piece of furniture a sensorial delight...from touch to sight, the raw appeal sets this design apart from the rest. ►

IMAGE: WWW.LEBERREVEVAUD.COM



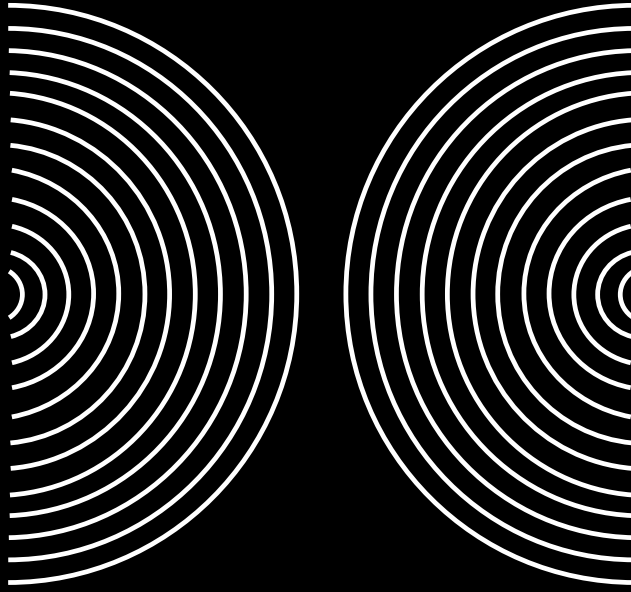
IN LOVE WITH EGGS!

Straw marquetry is almost a reclusive artform...the level of intricate detailing that goes behind crafting a single piece is incredible and deserves all the accolade possible. This brings us to Lison de Caunes. Her grandfather, André Groult, would painstakingly craft objects and furniture using this technique of straw marquetry. She often worried about what would happen to these pieces if no one knew how to restore them, and since no one did, she learned the art herself. The Eggs made from resin and marble powder covered in straw marquetry is a result of her tenacious hardwork. **H&DT**



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AN EXPERIMENT IN THE MAKING

Birju Shah, Pooja Shah
and **Dhaara Shah** converge
to form Studio-in-Dtale, an
Ahmedabad-based design
atelier that crafts, creates
and pushes the boundaries
when it comes to Avant-
Garde design

Feature AVRIL NOEL D'SOUZA

Profile images RAVI MISTRY

Project IMAGES ISHITA SITWALA



“

We steer clear from conformative styles. This quest for avant garde design strategies has inadvertently become our USP.

– Birju Shah, Partner, Studio-in-Dtale

Fresh out of design school, Birju Shah, Pooja Shah and Dhaara Shah were young, restless designers who jumped into formal experimentation and “aesthetic” outcomes the moment a new project came in. Back in the day, design was understood from a very linear, problem solving, ‘create beautiful vignettes’ approach. Over the years, the trio have learned to view any problems they may face in design, as an opportunity to democratise problem solving. As Birju says, “We evaluate it through a very nuanced approach to our projects where the form indeed follows function, and program precedes vanity.”

Taking us back to what drew them together and how they formed Studio-in-Dtale, Pooja narrates, “The three of us go way back to our college days, where we were pretty much at loggerheads most of the time. Each of us had a contrasting approach and understanding towards the discipline. It was later when we realised that our differences were strengths and that we began collaborating on projects. Many successes and failures later, we consolidated our collaboration as one design firm.”



(Above) Birju Shah, Pooja Shah and Dhaara Shah.
(Left) The bedroom of a four-BHK apartment designed for working couple with a son. designed by Studio-in-Dtale.

(THIS PAGE) This residential project has a living room with a calm monochromatic style accented with matt black M.S. elements. A desaturated wood panelled open kitchen and passage connects the living room to the bedrooms. The private spaces celebrate black, white and grey.



EVER EVOLVING

When it comes to a design formula, the architects believe there is no one path to take. It is because of their eagerness and willingness to experiment that they have been able to reinvent the conversation around innovative design. “We, at Studio In D-tale, define a design narrative as a process. Over the years, our process has become more democratic than focused. We do not position ourselves to be central to the conversation, but we do find ourselves to be facilitators when it comes to manifesting our client’s vision and aspirations into spatial stories. By being committed to an honest process, we let the narrative evolve by itself. When we seek the right client and the right narrative, we can only reflect on the magic that happens, retroactively,” says Pooja.

Dhaara goes on to add, “We are each inspired and awed by the power that spatial experiences have on one’s everyday life. And the ability to create and curate these spaces that shape thought, action and behaviour is both fascinating and frightening. These experiences are not just limited to interior spaces, but also beyond the threshold: the role of architecture in shaping a city, and by extension, society. We enjoy seeking inspiration in the everyday, the mundane and the happy serendipity that occurs all around us.” Their willingness to step outside the beaten path and traverse on lesser-known routes have taken them along the exploration of some truly evocative, immersive, and experimental space designs.



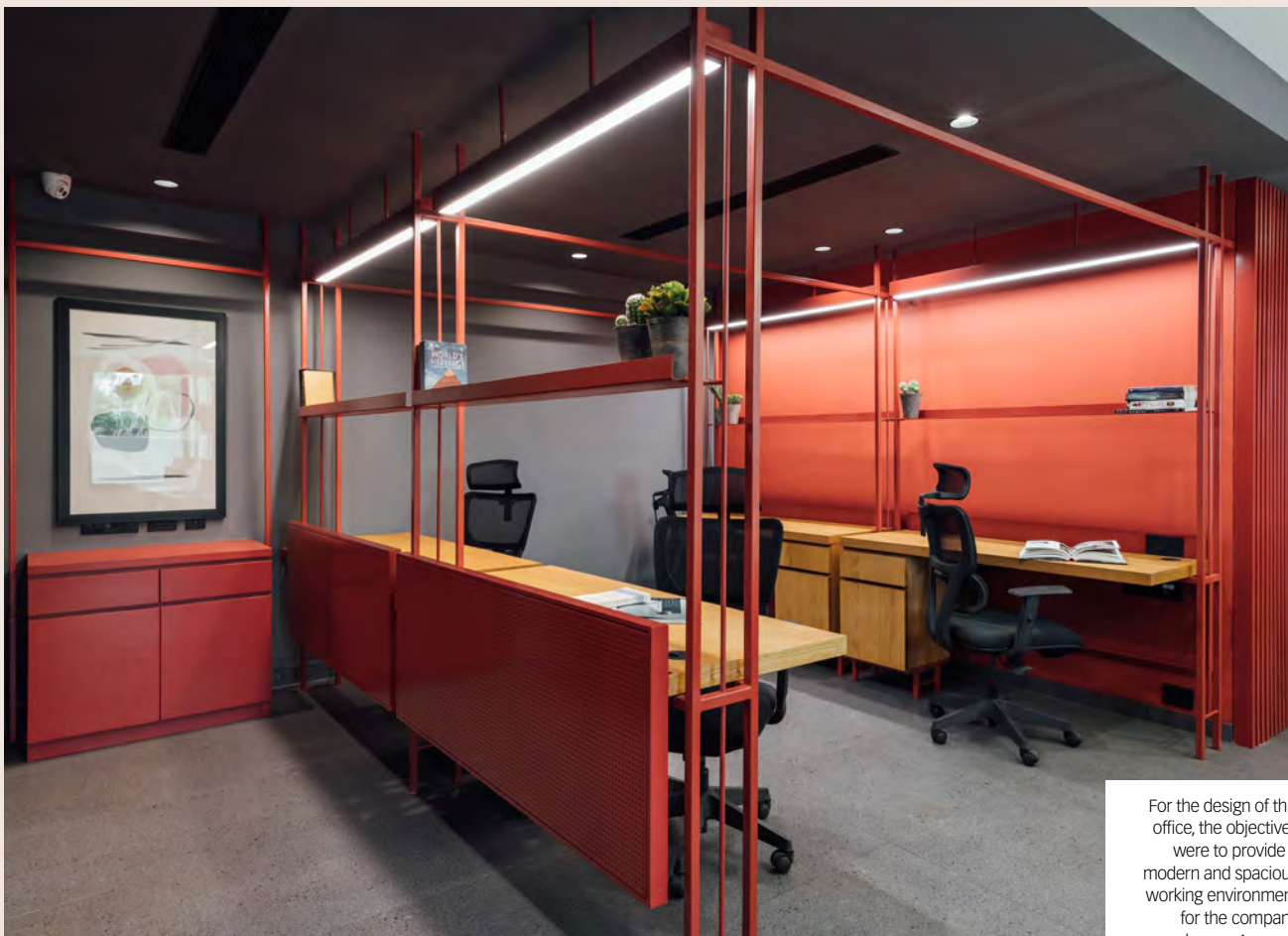
(THIS PAGE) This 1,500sqft office space is designed to feel interconnected with the aim of promoting employee interaction across the small space. MS pivoted partitions open up making the meeting rooms multifunctional.





We are sticklers for metal. Thank god for the iron age, as metals never cease to amaze us. We are awed by simple, unassuming metals and alloys such as mild steel, brass and copper. We do enjoy using our projects as an excuse to indulge in material experiments with metal!

– Pooja Shah, Partner, Studio-in-Dtale



For the design of this office, the objectives were to provide a modern and spacious working environment for the company employees. An open plan design was opted as the main narrative.

The architects work with a varied material palette for different projects...it could be a meld of metals, glass, teakwood, and concrete marble, or then anything under the sun. What sets this design atelier apart, is their earnest quest to explore material and discover them to their fullest potential, in the given context. Constant challenges and experiments mean that Birju, Pooja and Dhaara uncover new versatilities and methods to manipulate materials and extract finishes and applications that stand out.

OFF THE CHART APPROACHES

Dhaara says, “We tend to steer clear from a very confirmative style or design language across our projects. Hence, it has inadvertently become our USP that clients seek us because we tend to seek Avant-Garde design strategies, whilst keeping the needs of the user central. Moreover, we do like to push the boundaries on what is acceptable, and it can be challenging to show the client what they don’t see yet. On most occasions we put the client first and find a middle ground, but sometimes if we feel too passionately about a certain idea, we find our way through.”





Perched up on the 17th floor of an unassuming commercial building in Ahmedabad, the Loft is a double height canvas reimagined and experimented on by Studio In D-tale. Ironically, this is the office for an architecture/developer firm (with limited panache for Interior Design). They approached Studio in D-tale to interpret the volume for their office.



MOVING FORWARD

It is no secret that collaborations are the future of experimental design. When it comes to the Studio-in-Dtale, the practice is a result of sustained collaborations with each other. Birju agrees and adds, “The future lies in a healthy symbiosis with other disciplines. We have collaborated with established architects based in Ahmedabad, where we have been involved with the architectural planning since the beginning, such that the interiors do not seem like an afterthought. We also really enjoy collaborating with artists and craftsmen into our projects, as we believe Indian craft techniques are an understated asset to society. We like to offer our projects as a canvas to them to make functional yet aesthetic craft products and systems.”

For Birju, Pooja and Dhaaran, the natural next step is in blurring the lines between art, interior, architecture, and urban planning. They are currently working on a very exciting project to develop a riverfront for a religious convention centre in Gujarat. “Each of us brings something unique to the table through the lens of our own experiences and scale. We are also involved in the master planning of a private township on the outskirts of Ahmedabad. I think the future for us is in continuing our craft of interior design, but also expanding our opportunities for larger and more complex spatial situations,” says Pooja as we navigate through their exciting body of work that comprises of residential, commercial, town planning and more. Keep your eyes poised here, to read more about their future endeavours. **H&DT**



While Huber & Holly suggests a fun ‘ice cream shop’ environment, the team decided to go the other way. They used raw, edgy materials such as corten steel, polished IPS, and exposed services, against which colorful ice cream tubs were displayed.



INDIA ON THE WORLD MAP

The India Pavilion at the ongoing Expo 2020 Dubai has been designed by **CP Kukreja Architects** keeping the country's glorious evolution in mind

Text AVRIL NOEL D'SOUZA



With an overarching theme of 'Connecting Minds, Creating the Future', Expo 2020 Dubai is witnessing a tremendous display of design. The expo has various pavilions that are reflective of individual countries. Suffice to say, everyone is putting their best foot forward, and we are proud to note, the India Pavilion is a vibrant, bustling stage that mirrors the country's immense potential and growth. Leading architectural firm, CP Kukreja Architects was selected to head the design of the India Pavilion at Expo 2020 Dubai, and it is safe to say, the world is taking notice.

The Pavilion is conceptualised to celebrate and commemorate India's 75 years of Independence and exhibit the substantial growth the country has witnessed through the years post freedom. Dikshu Kukreja, a Harvard graduate and the Managing Principal of CP Kukreja Architects, has crafted a stage that incredibly showcases India to be a land of limitless opportunities even for international



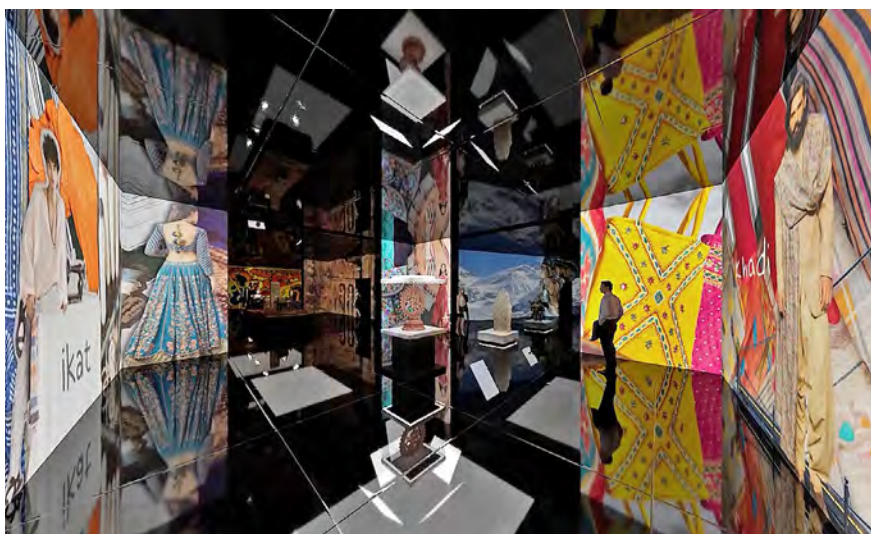
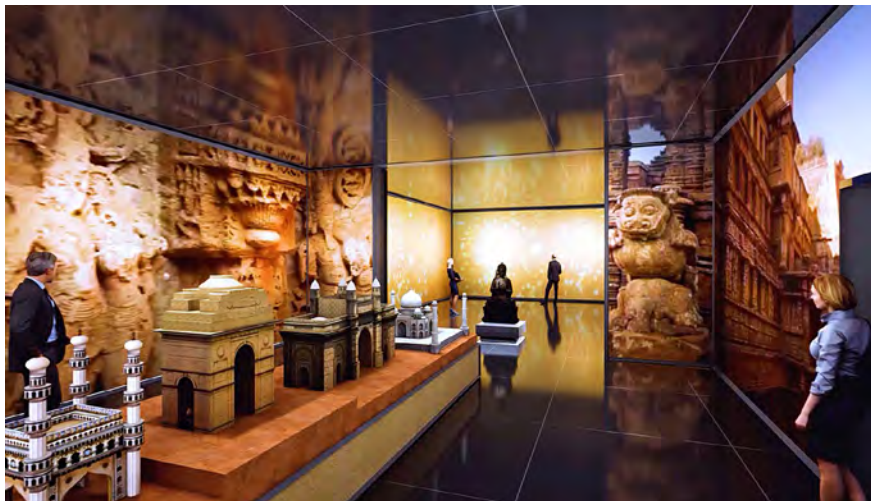
For the India Pavilion, Dikshu Kukreja and team used 600 individual blocks to create the façade that uses kinetic architecture.

“Architecture is an amalgamation of creativity and engineering. For me, representing India on an international platform meant developing a design that creates a meaningful dialogue between the tangible and intangible aspects of the built form.”

—Dikshu Kukreja, Managing Principal, CP Kukreja Architects

investors. For the prestigious project, Dikshu and his team have focused on creating a sensorial effect...by merging the ethos of the country’s mobility with technology, the India Pavilion elicits awe and draws visitors into its shell. Adding to this observation, Dikshu says, “By weaving technology and craftsmanship together, we were able to bring forth a concept which befittingly capsules the diverse cultures of our country whilst captivating the visitors through enthralling storytelling.”

The Pavilion employs the use of latest cutting-edge innovative technologies, making the journey through the landscape of the country inclusive and interactive for the visitors. Muse International designed the interiors. The digitised interiors make the experience all the more memorable and are able to transport the visitor to the vibrant heritages of the country. The visitors will get to witness both physical exhibits as well as immersive digital content which would showcase various sectors in the thriving Indian economy. Programmes such as Make in India, Digital India, Skill India and Start-Up India campaigns would be featured as the key highlights, displaying the country’s capabilities on an international level. The trapezoidal form of the site enables in the creation of a visual memorabilia. The vastness brought forth by India’s culture and cityscape is condensed within the site. The different design elements such as the radiant sun-dial and the elaborate Amphitheatre are seamlessly tied into a single harmonious unit. **H&DT**



In the evening, the façade will turn into a vibrant show with sound, light and projections, almost as if hosting a festival. Through the Pavilion, the architects pay a homage to the same, also fostering the idea of India as a pool of opportunities for investment and collaboration.

PLAYFUL FORMS AND COLOURS

*A confluence of modern and traditional elements, and private and open-planned spaces forms the crux of this fuss-free family home by **Space 5***

Text AVRIL NOEL D'SOUZA *Images* PURNESH DEV NIKHANJ



"The drama begins at the lobby area which is bordered by an indoor waterfall, a glass-clad fireplace and colourful furnishings. The double-height dining area enjoys natural light from the skylight above, while the waterbody sets a soothing tone."

– Harkaran Boparai, Co-Founder, Space 5



"We wanted to infuse architectural elements that were prosaic in traditional Indian context, and deconstructed it in various ways."

– Simran Boparai, Co-Founder, *Space 5*



Simran and Harkaran Boparai, are a sister-brother, architect-duo and the co-founders of Space 5. For the design of this home, they wanted to create a narrative without an obvious style or inclination.



The living spaces all flow seamlessly into each other, with provisions for privacy when needed. This fluidity comes through not only in the layout but also in the use of material and colour, and how they maintain continuity from floor to ceiling.

"We were tasked with creating a dynamic, urban space with a touch of traditionalism. This home offers intimate pauses of solitude in a comfortable space, where you can shut yourself off after a hectic day."

– Simran Boparai, Co-Founder, Space 5

Each room and space is meticulous in its own sense. From indigos for the pooja room to the dark blacks and white bricks for the washroom spaces, the drama of contemporary and rooted remains open-ended and endless.



INSPIRED BY THE PAST

*In response to creating a modern home for the changing lifestyles of a family of three generations, **Diagrammar** crafts an impressive expanse*

Text AVRIL NOEL D'SOUZA *Images* BRS SREENAG, SREENAG PICTURES

A family of three generations approached Kalpana Balaji to redesign their home that stood on the same plot of their previous house. While the earlier bungalow, was structurally out-dated, it had a great deal of emotional value for them. Kalpana creates a new home that was reminiscent of their past.

"We created a home that reflected the evolution of the family while retaining aspects of sentimental value. The owners wanted a central and open kitchen with a visual connect to all parts of the house."

– Kalpana Balaji, Founder, Diagrammar





“Our design was conceived as the dining and kitchen being at the intersection of two bays that flow through the house into the open garden.”

— Kalpana Balaji, Founder, Diagrammar

The material palette is kept restrained. A single exposed brick wall highlights the axis from the street gate to the rear garden as this visual axis from the old house was deliberately retained in its precise location.

SCULPTED SPACES | *Residential*



A BLUE BLUEPRINT

*A focal water body court by **Studio Ruh** moulds the identity of this home and gives it its distinctive soothing vibe*

Text AVRIL NOEL D'SOUZA *Images* ISHITA SITWALA



"The design intent remained steadfast; the home posed as a backdrop against which the juxtaposition of the classical and modern elements seasoned with a keen eye for details unfurled."

– Kavya Seth, Founder, Studio Ruh



"A concoction of soaring internal volumes, a play of natural light streaming in through skylights and pergolas, and most essentially the water court, become the nucleus of the blueprint."

– Kavya Seth, Founder, Studio Ruh





Tuscan grey marble and walnut-hued veneer surfaces of the passageway set the visual tone that presides over the home's entirety. The marble-clad flooring traverses onto the wall in the form of veneer-clad panelling.

“Reflective of the nature of the family that calls this space their home, the residence expresses itself through the language of minimalistic design. Linear silhouettes, curated accents, and a subdued palette of colours and materials play their dutiful part in breathing life into the soul of the home.”

– Vasundhara Shiva Kumar, Architect & Senior Interior Designer, Studio Ruh



Translucent glass and brass wall sconces dot alternate wall panels, illuminating the passage in an alluring light. Off the main circulation passage, a petit handwash section clad homogeneously in mirrors with grooved detailing leads into the powder bathroom.

EASY TRANSITION

*Designed by Shiraz
Jamali Architects, this
restaurant displays a
strong sense of materiality*

Text AVRIL NOEL DSOUZA

Images ISHITA SITWALA

Interpretations of 'Wabi Sabi' and 'Kintsugi', can be seen in various design details. An example is the broken tile at the entrance to the dining area which has been filled with golden coloured grout that emphasises its faults and damage.



“The Japanese philosophy of ‘Wabi Sabi’ and ‘Kintsugi’ inspired the design of this restaurant. The clients wanted a space that would create a soothing ambience, any time of the day.”

– Shiraz Jamali, Founder, Shiraz Jamali Architects



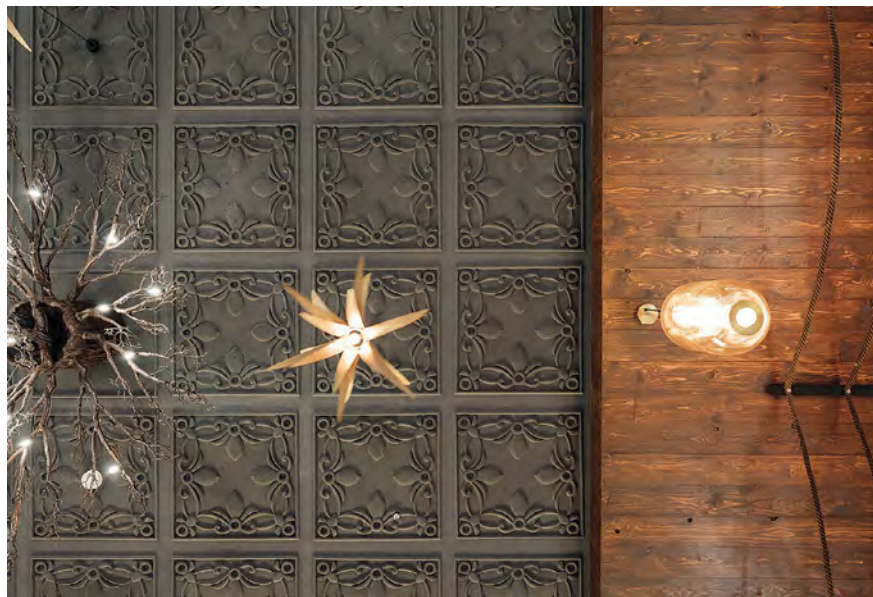
Entering Zen Mai you are first greeted at the reception kiosk located in the outdoor dining section. A large and airy space enveloped by creepers and palms with a majestic statue of Buddha overlooking the space.

“The abrupt ending of inlay borders in the flooring, old chipped pottery displayed on shelves emboldened by silhouettes, dramatises colour and light in this space.”

– Shiraz Jamali, Founder, Shiraz Jamali Architects



SCULPTED SPACES | *Commercial*



The intricate detailing of the ceiling with dark grey heavily ornamented moldings is further highlighted by the hanging ropes and custom-made lighting fittings. A mural stretches across the length of the room, thereby introducing bright warm colours that blend art and design.

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