

HOME & DESIGN

A TIMES OF INDIA PUBLICATION

TRENDS

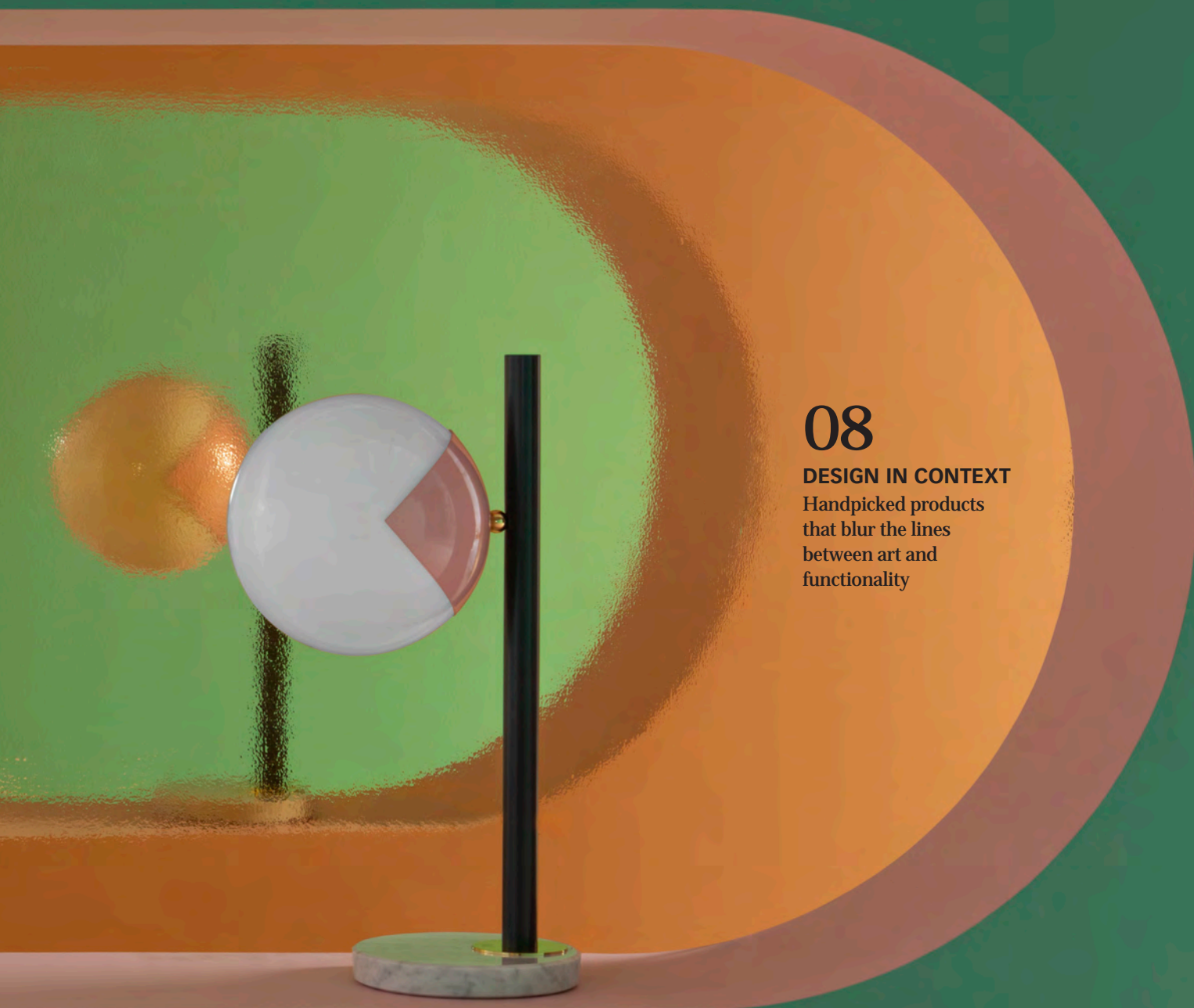
VOLUME 9 NO 4

**CONTRARY TO
CONVENTIONAL
DESIGN,
AND EACH OTHER**

ANAND MENON &
SHOBHAN KOTHARI

ALSO
FEATURING
Duilio Damilano
Hartmut Wurster
Shruti Malani
& Shivraj Patel
And more...





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Handpicked products that blur the lines between art and functionality



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Anand Menon and Shobhan Kothari
Image: Meetesh Taneja

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SALES HEAD
SUNITA QUADROS
sunita.quadros@wmm.co.in

BRAND SOLUTIONS

WEST Mumbai Vice President - Brand Solutions & Business Head - Femina Salon & Spa Gautam Chopra - 9820181757 gautam.chopra@wmm.co.in	EAST Assistant Vice President Alka Kakar - 9830331780 alka.kakar@wmm.co.in
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SOUTH Vice President South & Business Head - Femina Tamil Pravin Menon - 9840323246 pravin.menon@wmm.co.in	

SUBSCRIPTIONS

Asha Kulkarni, Manager Marketing
asha.kulkarni@wmm.co.in
Call: 18001210005 (All India toll free number)

Senior Manager, Subscription
Sakshi Kate - sakshi.kate@timesgroup.com

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

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EDITOR'S NOTE



Hi all of you!

(I felt like starting this editorial with a big hello, for a change, because these last few weeks have somehow felt like forever. And I've always been more in touch with you guys than not.)

Over the last few months, we've been working on multiple projects at the same time. In fact, a couple of these projects are not only turning out to be larger than we all expected, but we also realise we're going to be changed completely – as individuals as well as professionals – at the end of this working period. The thought of this change keeps bringing me back to the journey and the destination debate.

On a larger note, the sheer scale and magnanimity of the responsibilities and commitments in our lives, does change us as we meet them, one by one. And change is always for the better, I believe. Because change is always in the present continuous. Because every moment is an addition to the last one. One always adds to one's experience – in the sense that you can never take away something that you have already experienced. Hence, we grow. How can growth, ever, not be a good thing?

As I look forward to the growth and evolution of my fantastic team, I also looking forward to the evolution of the industry that is so dear to me.

Here's to change. To growth.

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

Ronitaa R. Italia
Editor in Chief

PS: This note, is specially written for my Associate Editor Tina Thakrar.

MEET THE JURY

TRENDS EXCELLENCE AWARDS 2021 - DECADE SPECIAL



NEESHA ALWANI
RAHUL KADRI
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ZUBIN MASTER

STAY TUNED

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TRENDS

EXCELLENCE
AWARDS 2021

FOR ARCHITECTURE & DESIGN

DECADE SPECIAL

DESIGN IN CONTEXT

Products where design blurs the lines between art and functionality

Text **TINA THAKRAR**

GOING RETRO

Turning back the clock to the hedonism of the 1970s, designer Marie-Lise Féry has introduced the third edition of her Magic Circus range of exquisite lights. These floor and table lamps have marble bases, brass stems and mouth-blown glass domes with a piece of lacquered brass in pops of pink, blue, pistachio green and lemon. Each piece has been handcrafted, and has the hallmark of being exclusive. The Lyon-based designer explores the vividness and almost showy perspective of this era while also creating elegant lines and fine details. ►



SUSTAINABLY SMART

Young Australian design company OKU Space, led by Nick Rennie and Dustin Fritsche, has announced its foray into the product design world with its maiden collection. The extensive range of tables, chair, storage units, shelving systems and even a coat stand, has been designed and manufactured in Melbourne, and positioned as high-end pieces for residential and commercial spaces. Functional, colourful and built sustainably, this first set has 11 pieces, all built from timber. In keeping with the founders' immense dedication to employing responsible production methods, the pieces have been developed with ethically-sourced materials and minimum wastage, with all woodchip waste being recycled as mulch for local community gardens. ►



CARE TO CONFIGURE

One of the most interesting aspects of public spaces is how differently people use them, depending on their needs. Across geographies, within cities, and even within smaller communities, public spaces have entirely different connotations. But Dobro Design Studio has designed one piece of furniture that can cater to this vast array of needs. What started off as a single chair has now become the Bubbles collection, designed and devised pre-pandemic as a series of metal chairs and benches with tables in galvanised steel. These hardy seating pieces have softly rounded bodies, thin frames, and come in a variety of seating configurations. This is probably their biggest strength, as they can be used in different combinations for solo users as well as small groups of people. ►



PATTERNS OF POSITIVITY

Tradition and religion balance out a strong sense of modernity in this Nagpur residence by **Ferroart Interiors Pvt. Ltd.**



Sagar Bhadbhade M.D Ferroart Interiors Pvt. Ltd



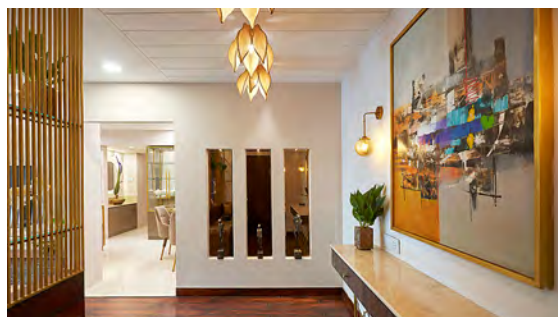
In the upscale Dhantoli area of Nagpur city is a 2,200 sqft residence that's truly one-of-a-kind. Every nook speaks of the home's traditional-meets-modern design style, and its rich material and colour palette. Also in this mix is a heavy dose of art, which only adds to its multi-layered appeal.

The home has been designed by Ferroart Interiors Pvt. Ltd., one of the city's leading design firms.

"The clients are devotees of Shreenathji, so the basic approach was to create a beautiful space that has a modern appeal as well as traditional roots. Infusing this aesthetic with a spiritual touch was quite a challenge, but we managed to pull it off by bringing serenity and positivity into the space," says Sagar Bhadbhade, Managing Director, Ferroart Interiors Pvt. Ltd. Every room boasts its own highlight – a painting of Shreenathji in the living room, pichwai art symbols on the dining room walls, a rustic backsplash in the kitchen, bespoke gold-finished cage lamps in the connecting passage, a hand painted backsplash of a peacock in the common wash area, relaxed canopy seating in the balcony, and ultimate privacy and comfort in the bedrooms.

A striking material palette ties the home together, linking all these independent rooms with one common thread. Brushed gold metal, Italian marble, mirrors, potted greens, and carefully chosen fabrics create the artistic foundation. The rest comes from the design-driven, detail-oriented approach of Ferroart Interiors.

What's interesting about this space is the balance of contrasts. The high-tech comfort of Alexa-controlled lights and blinds combines effortlessly with customised artefacts and wall art.



Ferroart Interiors Pvt. Ltd.

D 27 Central MIDC, Nagpur 440016

Webiste: www.ferroart.net

email: ferro_art@yahoo.com



DO YOU SEE YOUR SEAT?

Quite literally drawn from the idea of letting your furniture 'blend in', TakeHomeDesign has created an entire collection of furniture entitled the G Collection. This one-of-a-kind, industrial-style range uses glass as its primary material, in combination with wood and wooden-head knots. The transparency of glass, especially in the legs, helps the pieces merge with their surroundings, and also creates a strong and sturdy structure that is eye-catching, functional and long-lasting. In addition, the pieces have been designed as flat-pack furniture, which is easy to self-assemble. Essentially, the G Collection has been designed for the home, as a way to add a statement piece that challenges everything we know about conventional product design. ►

PLYING PLYWOOD

In their first-ever collaboration, furniture brand Isokon Plus and renowned designer Jasper Morrison have launched the Iso-lounge - an engineered plywood chair that pushes the boundaries of the material. The cantilevered piece was designed and built over 18 months, during which, Morrison tested out the strength and technical performance of plywood. Essentially, plywood is made of a number of thin veneer sheets glued together for stability. In the Iso-lounge, Morrison reduced the layers in areas where the chair needed to be flexible, and increased them where it needed strength. The resultant piece is a slim and elegant silhouette that works in every space. ►

IMAGE: NICOLA TREE



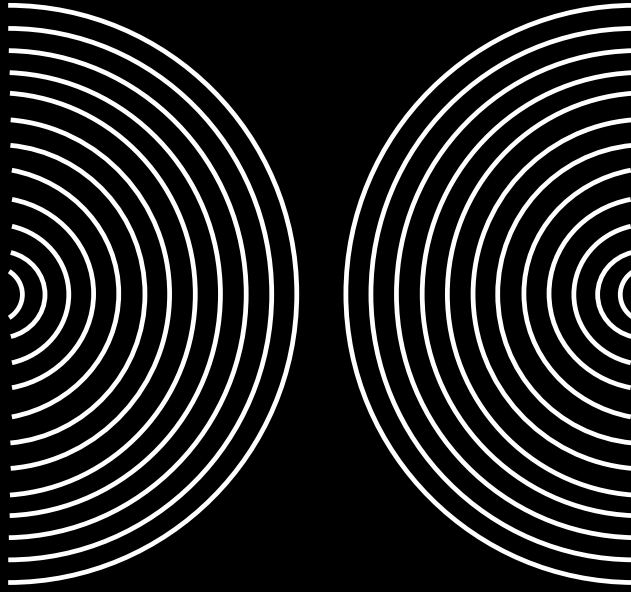
WOODEN WONDERS

Subtle, minimal, and yet intriguing, designer Samuel Burns' latest products echo the design philosophy of his firm, Sabu Studio. Case in point - the Arc bench and Onu floor light. Crafted from wood, they may have simple designs, but make a strong impact. The Arc bench can be used in a variety of social settings and spatial connotations. It has wooden seating discs that can be shifted or even removed to initiate dialogue and create dynamism. The Onu floor light, on the other hand, is a sleek lighting fixture that's almost imperceptible. It resembles one of many trees in a forest, which lets light slip through its branches. Designed for contemporary spaces, these pieces are as minimal as they come, owing to their ultimate agenda of putting functionality first. ►



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THE WAY HOME

South Africa-based TheUrbanative began working on the Homecoming collection in the middle of the pandemic. As with every one of their projects, this furniture tells African stories, albeit in a much deeper sense. The inspiration for this extensive range came from almost everywhere - the rounded architectural forms of Africa to its heady scents, from its popular fabric patterns to its local crafts people. It is meant to drive home the feeling of community and country, and celebrate the indigenous arts and crafts from different corners of Africa. The idea is to tell the story of home, wherever that may be. **H&DT**



ROYAL HERITAGE

Dwar Architecture and Interiors redevelops a heritage site in Rajasthan, transforming it into a resplendent hotel



Dwar Architecture and Interiors in Bikaner is a leading firm with immense experience in designing residential, commercial hospitality and even educational projects. "Our motto is to transform the customer's dreams into reality consistently, efficiently, and in a trustworthy manner," says founder Bhawani Shankar Chhimpia.



Built in 1912, Hari Bhawan is heritage property located in the city centre of Bikaner, Rajasthan. Over the last century, it has quietly stowed away bits of history. Recently, however, the old property was revived as a 3-star hotel by Dwar Architecture and Interiors, a multi-disciplinary practice operating in the fields of architecture, interior design and *vaastu*. Through its design, lead architect Bhawani Shankar Chhimpia aimed to preserve the heritage value of the property, and portray a rich local culture, grounding it in context.

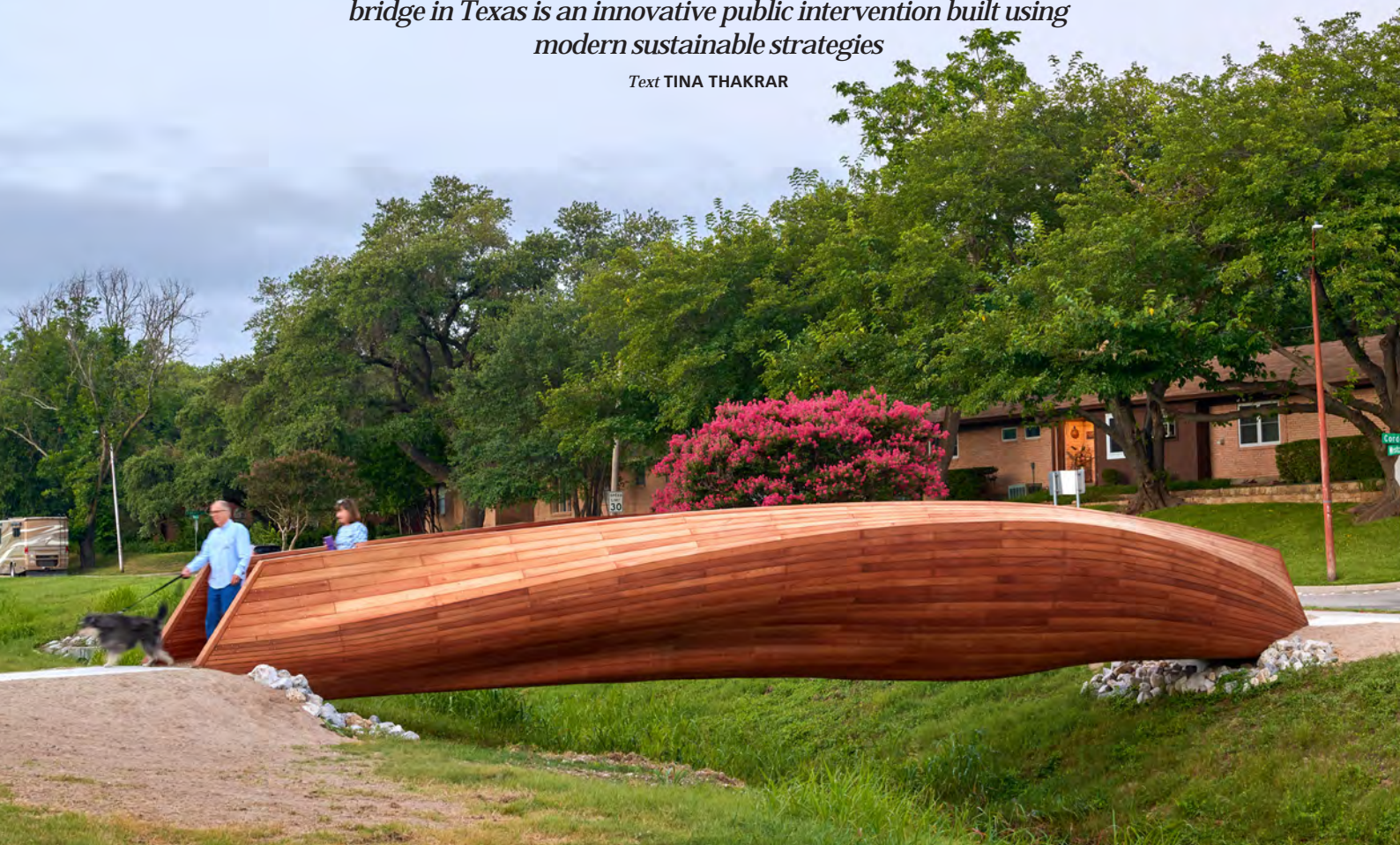
Gloriously luxurious, and offering a glimpse of its rich past, the hotel has a range of family rooms and suites to cover the requirements of guests hailing from different parts of the country. The idea was to ensure that visitors have the most leisurely experience during their stay at the property. They also created a large banquet hall for conferences and events, as well as a royal bar, which has become quite the highlight. A garden restaurant is perfect for enjoying winters in Bikaner.

Elevating the most exquisite art forms of India, Hari Bhawan features statement paintings in the Naqqashi Bikaner art form known as Usta Kala. These striking paintings are all made by hand, and have proven to be a real focal point for all guests. The art was created using metallic paint to maximize its beauty and shelf life, along with textured paint from the Momento Dzin range by Nippon Paints India to make a big impact in terms of aesthetics. Satin Glo+ from Nippon Paints helped elevating the royal heritage feel of the walls with its satin-like sheen finish.

CROSS OVER TO THE GREENER SIDE

Inspired by the principles of shipbuilding, the Drift pedestrian bridge in Texas is an innovative public intervention built using modern sustainable strategies

Text TINA THAKRAR



Spanning an 80ft-wide creek in the South Hills neighbourhood of Fort Worth, Texas, is a new 62ft-long, laboriously carved wooden bridge that almost resembles the hull of a ship. It 'arrived' here in the summer of 2021, with every little timber and steel piece fitted, and was dropped into place and installed in just a few hours.

Commissioned by the City of Fort Worth's Public Art Program to designer Volkan Alkanoglu, the bridge serves as an innovative example of the concept of plug-and-play urbanism that is slowly starting to garner attention as a way to create

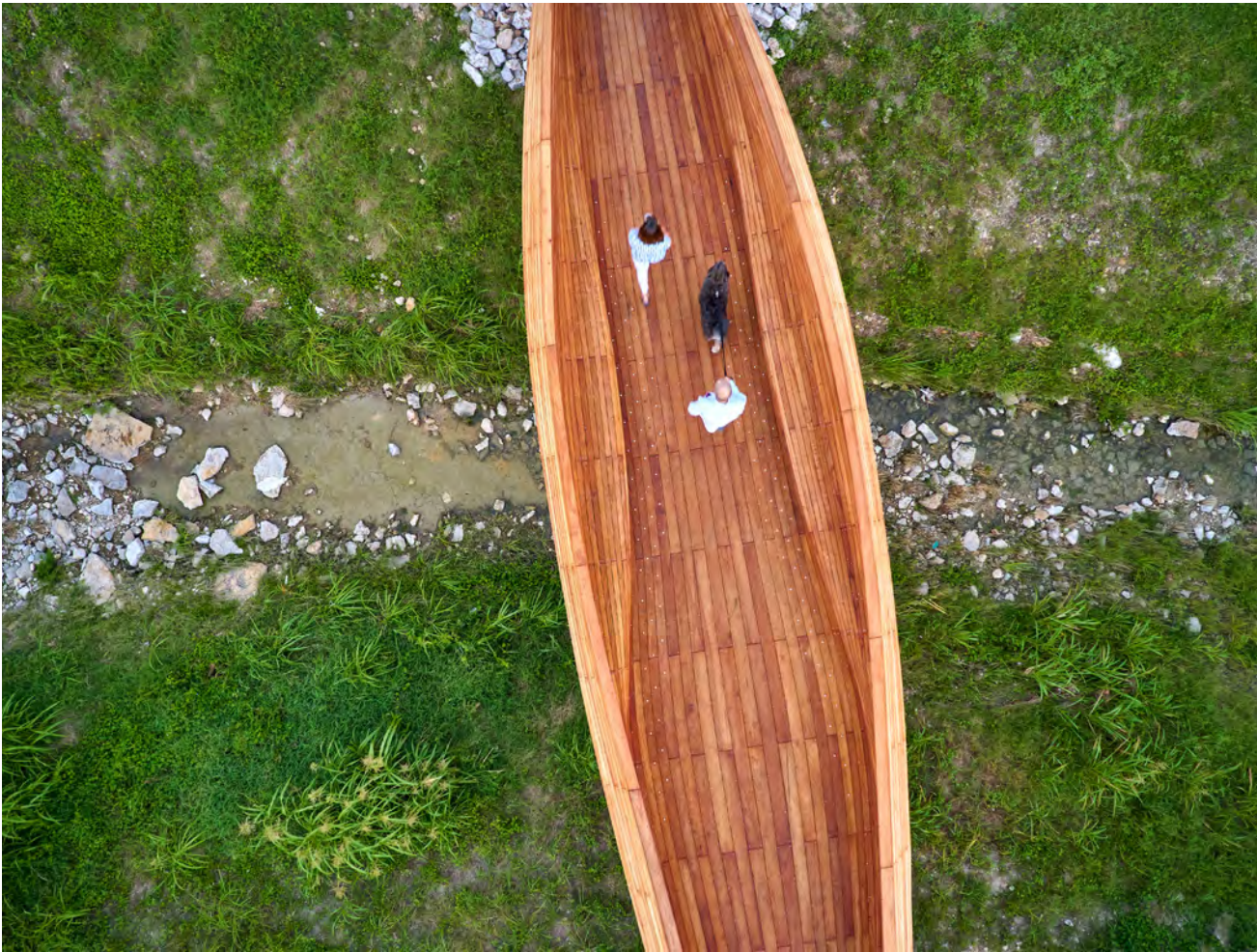
sustainable, budget-friendly architecture. The bridge has been named Drift, after its build, which mimics a curved branch of driftwood or a bowed bentwood splint. It has irregular undulations, some concave and some convex. The pathway, railings and benches have been incorporated into the build, for seating, support and to make Drift a place for communing.

For the make-up, Alkanoglu was inspired by the creek - the way it swells when full and reveals lone pieces of driftwood when empty - as well as the mid-century modern ranch-style homes on either side.

For the construction, Alkanoglu devised a steel frame, and then laminated it with custom-cut, flip-milled timber planks to create the final swirling form. Its build and concept are based on three basic principles - using sustainable materials to reduce environmental impact, lowering project cost through improved logistics, and creating a sense of place and connecting the community. Through this, Drift presents a great example of how one public intervention is able to straddle public art, civic design, architecture and infrastructure. **H&DT**



Drift was fabricated off site, transported to the location, and then put in place with a crane, consequently reducing installation time and disruptions to the site and its natural vegetation.



SPECTACLE

Transformative public interventions that alter perceptions and neighbourhoods

Text **TINA THAKRAR**

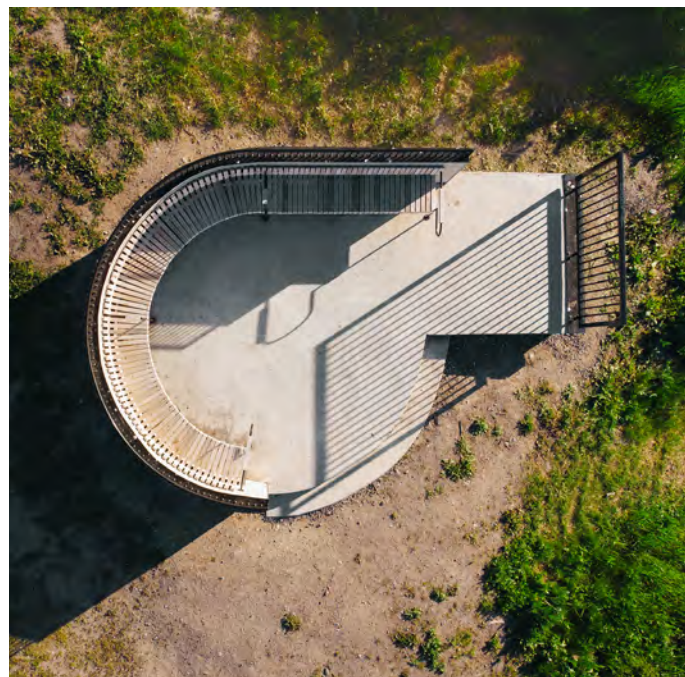


VÅRBERGSTOPPEN PLAYGROUND SPHERES BY ANDRÉNFOGELSTRÖM STOCKHOLM, SWEDEN

In the southern suburbs of Stockholm is a manmade hill, created in the 1960s using masses from the construction of the new subway lines. Now, almost 60 years later, it is the site for Swedish design firm AndrénFogelström's latest public interventions. As surrounding suburbs have started to densify, the Swedish government has transformed the landscape into a public park, complete with a playground for children of all ages. Here, the design team created a total of four spheres - a perforated metal one on the steep slope of the hill, and three wooden ones in the sandbox at the base. The large orange metal ball at the top appears to have stopped rolling midway, and is more of an architectural landmark for kids to start their sledding races. At night, it emits a soft inner glow. The three wooden spheres are where the fun is. Coated in linseed oil and paint, these spheres have extensions like a slide or a bench to keep kids occupied. The project was made in collaboration with Land Arkitektur, who handled the landscape architecture of the playground. ►

IMAGES: CLÉMENT MORIN





VÅRBERGSTOPPEN VIEWING PLATFORMS BY ANDRÉNFOGELSTRÖM STOCKHOLM, SWEDEN

When AndrénFogelström took over the revival of the landscape of Vårbergstoppen, they didn't just stop at the playground. The park is one of the most used community sites in the locality, and is frequented by people of all ages. One prominent group is that of bird watchers and nature lovers. For them, the firm created a pair of viewing platforms, one each on the higher northern peak and the lower southern peak. The former is a low shelter with a rounded bench facing the view over lake Mälaren, with a compass rose embedded in the ground. The latter offers 360-degree views over the south of Stockholm as well as the lake and islands. Tying the two together are some common geometric elements that have inspired their designs. Industrial-looking and rustic, the platforms have been made from concrete, poured on site, as well as steel and wood, offering an interesting contrast to the surrounding greenery. The project is made in collaboration with Tyréns, who handled the overall landscape architecture of the park. **H&DT**

IMAGES: CLÉMENT MORIN

COUPLE *of* CONTRASTS

The artist, **Anand Menon**, and the thinker, **Shobhan Kothari**, are two very distinctive peas in a pod. Their work, their thoughts and most of all, their collaboration is complex, but it works. They tell us how.

Text ANAND MENON & SHOBHAN KOTHARI *Images* MEETESH TANEJA



(Right) Anand Menon and Shobhan Kothari are co-founders of Mumbai-based Atelier Design N Domain (ADND)

The syzygy amidst everlasting and opposing forces in nature conjures the world as we know it. The Sun and Moon, each celebrated and serenaded for their unique celestial lights, seldom meet across the canvas of the sky. Yet, they each take turns tugging the strings of time, manifesting into what the eyes behold as day and night.

From the inception of our coalition, we have been well acquainted with how diametrically polar our personas were. What echoes resoundingly true even beyond our spectrum of dissimilitude is our shared penchant for the discipline of design — a binding denominator that created our kaleidoscopic vision in the fraternity, now transcending its two-decade mark as the design atelier 'ADND'.

Putting the traditional adages of 'Yin and Yang' and 'chalk and cheese' to rest, we've fondly embraced a gastronomical aphorism — we're a delectable duo of 'dosa and *dhokla*', each distinct in its palette, yet equally revered in spirit. ADND as a design consortium has found its roots embedded in the recognition of our dichotomy as architects, distilling a portfolio of versatile projects that challenge scale and genre.



Our design consortium has found its roots embedded in the recognition of our dichotomy as architects, distilling a portfolio of versatile projects that challenge scale and genre.

— Anand Menon, *Partner, ADND*



We work on independent projects, wherein we visualise each other as the overarching 'conscience-keepers' of design, ensuring that the trademark of ADND principles and ethos is upheld.

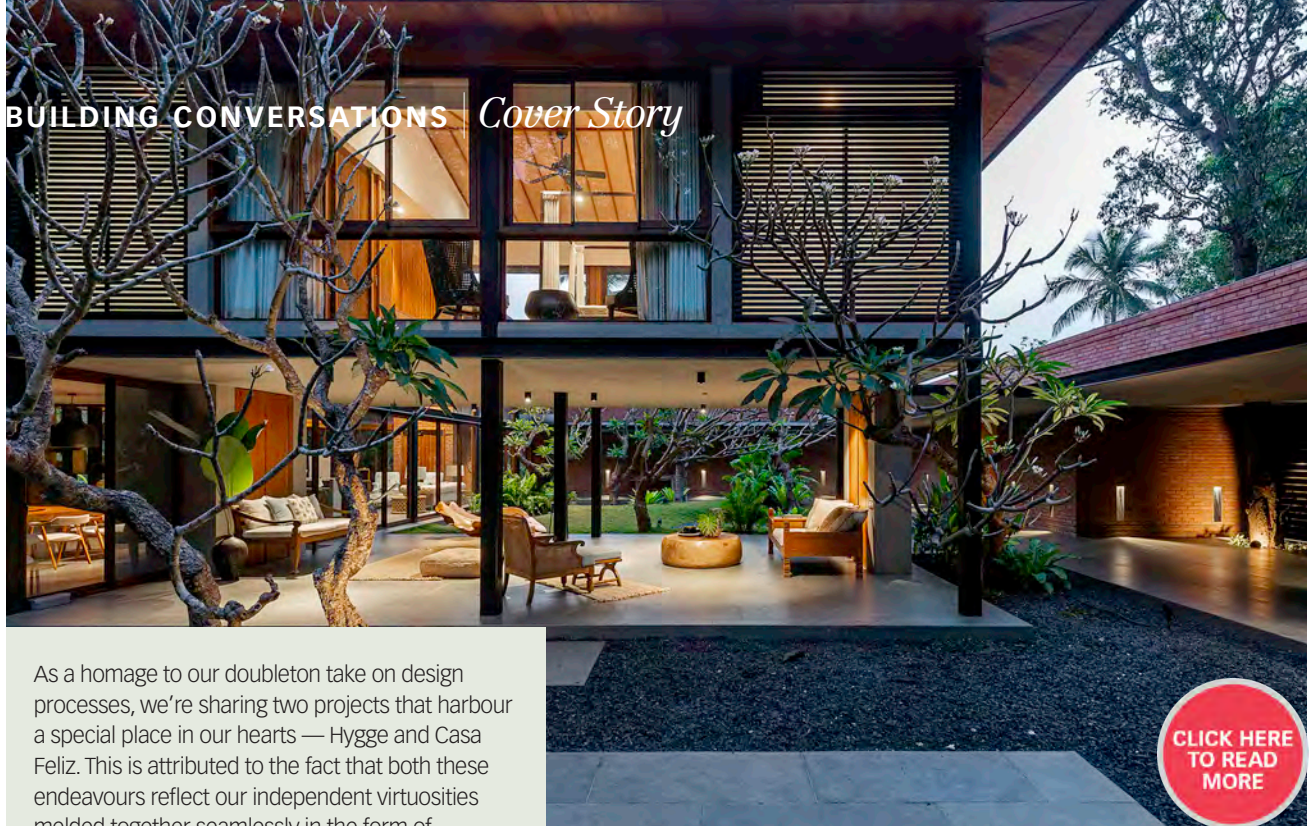
– Shobhan Kothari, *Partner, ADND*

The seeds of this partnership were sown in our overlapping tenure at Killawala & Associates, where numerous design collaborations left little or no doubt regarding the prospects of us joining forces in the foreseeable future. Hit the fast forward button, and we find ourselves in a novel partnership two decades later, helming a practice that presents the antithesis of the conventional avowed design paradigms.

We envision ourselves as the two contrasting yet complementary hemispheres of the same mind. Shobhan is a stickler for detail, discipline, and an organised process that reigns over his design approach — a true-blue left-brain personality!

Anand is an artist with every inch of his being, his flair for mediums of fine art and myriad creative avocations fuelling his vision towards design, making him the undisputed right-brain.

A fact less known to most of our peers in the industry and fellow design enthusiasts is that we never collaborate on a singular project, an atypical directive that we swear by, which contrasts with the operational model adopted by a plethora of design partnership studios. We work on independent projects, wherein we visualise each other as the overarching 'conscience-keepers' of design at the firm, ensuring that the trademark of ADND principles and ethos is upheld.



**CLICK HERE
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MORE**

As a homage to our doubleton take on design processes, we're sharing two projects that harbour a special place in our hearts — Hygge and Casa Feliz. This is attributed to the fact that both these endeavours reflect our independent virtuositities melded together seamlessly in the form of conceived spaces and creative visions.

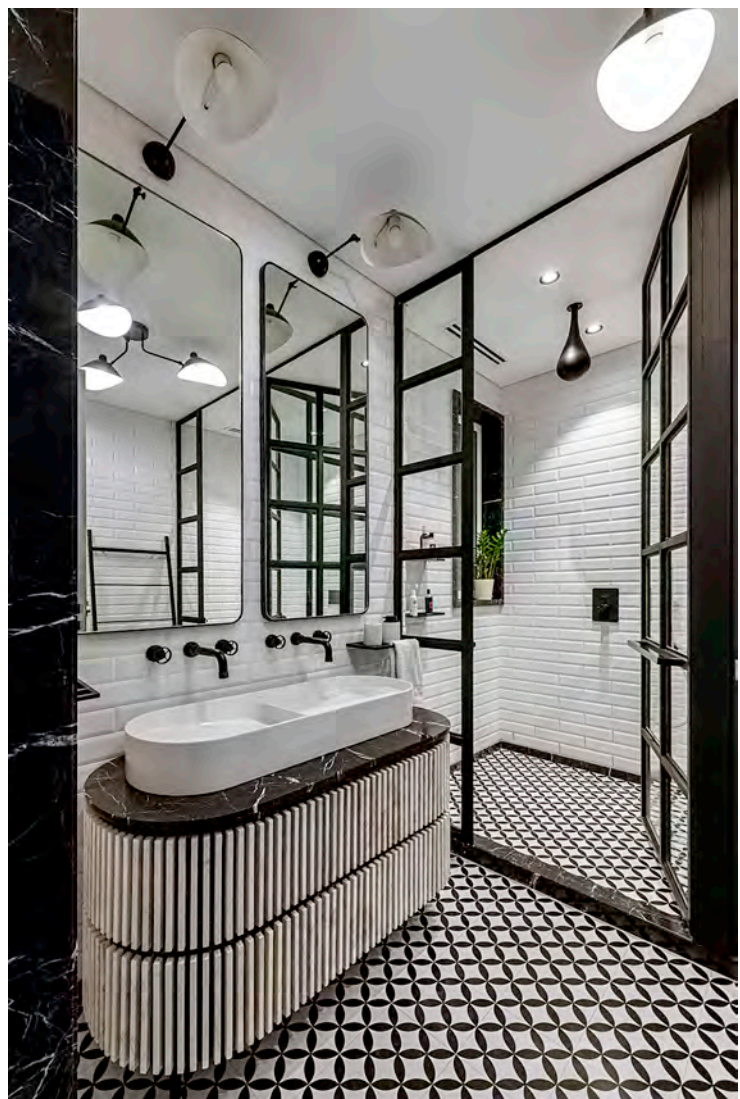
HYGGE

We live in a world that is fast evolving. A home needs to be a space where one can buffer oneself from the maddening pace of metropolis life. The idea of embracing the hygge concept of slow living was conceived as a starting point for this home.

The signature elements that have come to define this style are minimalist grey concrete walls, wooden floors, and modern furniture. The haptics in design are offered through texture and material contrasts; softer hues to create a sleek, modern feel. The colours are limited to neutrals and monochromes. Biophilic design is embraced with the use of plants and other botanicals to brighten up and breathe life into rooms. Art and the accessories further enhance the mood and ambience of the hygge lifestyle.

CASA FELIZ

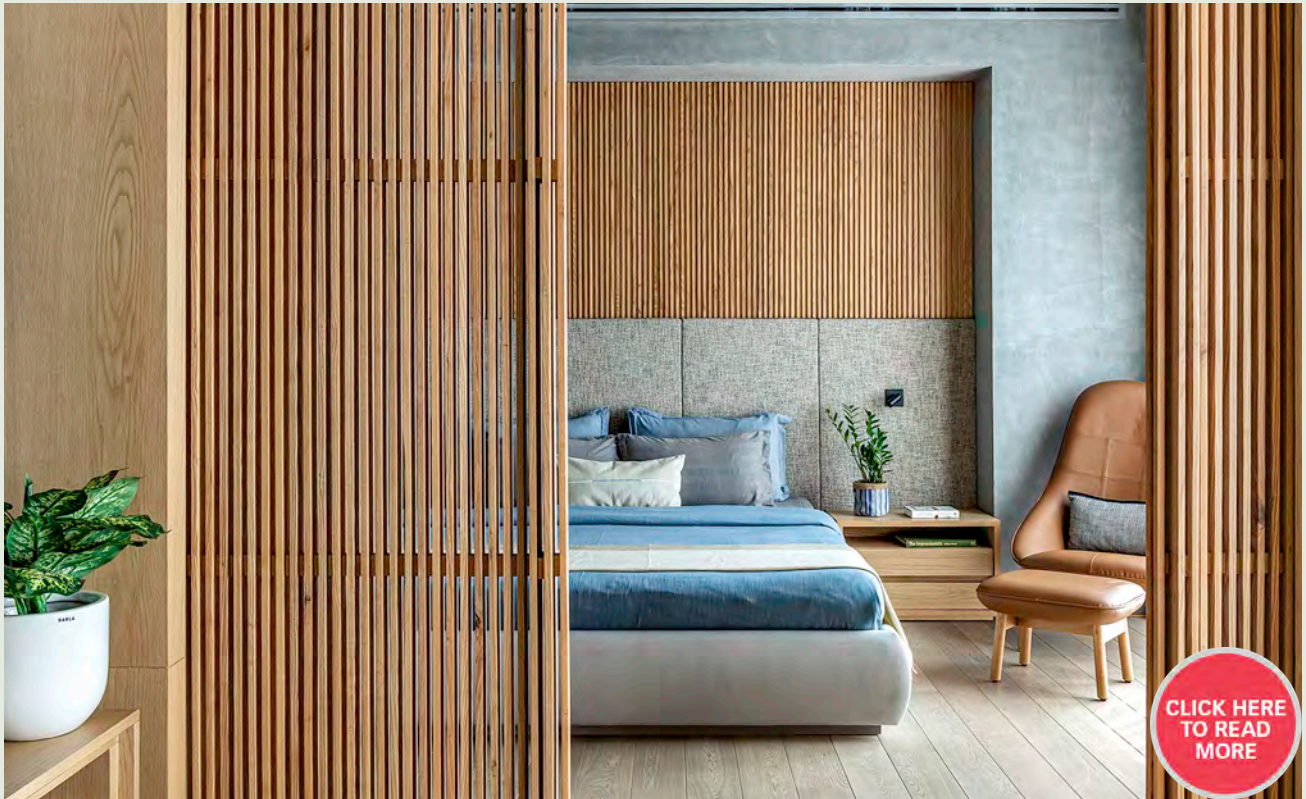
A strong need for connection, change and unlearning called for the creation of this threshold in the built form. Accessed through a meandering driveway clustered with trees, the brick home in Alibaug celebrates the sheer location of the site, the coast, the weather, the dense landscape, the smell of greens, the pleasant visuals of perennial blooms, and a wholly tropical lifestyle. At 10,000sqft, it covers two acres and is defined by two L-shaped building blocks, one solid and one permeable. The house concentrates on encompassing nature all around, hence blurring the boundaries of the inside and outside.





There is a method to the madness, and there is an inherent madness in our methods; this is where the duality in our demeanours is brought to the forefront.

– Anand Menon, *Partner, ADND*



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MORE

Our processes of superintending design projects have allowed us to lend ourselves as unabashed and empathetic sounding boards to each other as partners. We pose as untainted mirrors, offering one another candid advice when called upon — stimulating a healthy conversation peppered with critical appraisals of each other's vision at various milestones of a project.

The principal architect overseeing the project has an intrinsic approach to the spaces at hand. The partner steps in to offer an objective macro-vantage point of view, which further hones the prowess of the spatial narrative. The aspiration is to elevate the benchmark of the project, keeping the bigger picture as the nucleus of all our actions.

Our obverse ideologies have allowed us to lean on each other's skill sets with abandon. We have consciously allowed our strengths to assume centre stage while our weaknesses don the garb of opportunities for us to recalibrate our capabilities

as a studio. Even in the process of zeroing in on the selection of a certain project, we're guided by the evaluation of what the space brings to the studio's ever-morphing repertoire of work sans the impediments of scale, genre, or overruling design grammar. We steer clear of repetitive briefs, engaging in an honest dialogue that views our body of work from a telescopic perspective, emphasizing what we can do ingeniously as architects. There is a method to the madness, and there is an inherent madness in our methods; this is where the duality in our demeanours is brought to the forefront.

Our driving impetus is to engage with briefs that let us flex on design, enabling us to extract the creative ether, teeming with potential. While Shobhan likes to dive headfirst into the project, Anand likes to take his time to really imbibe a brief, allowing it to permeate deep into the trenches of his mind.

(Previous page, top and following page)
The 10,000sqft Casa
Feliz in Alibaug
(Previous page,
bottom and this
page) The 2,700sqft
Hygge apartment in
Mumbai

Tabula Rasa is the way to go — the act of starting afresh at ground zero, shunning all that one believes they have garnered as preconceived notions in over 20 years; delving into each space wherein a childlike sense of awe becomes the conceivable protagonist. Design under neither of our purviews follows a linear trajectory — we allow the ideas to ebb and flow, creating a sinuous yet assured framework that is representative of the timelessness we endorse at ADND.

Spatial creations can be moulded around a blessed natural context, where the architectural intervention is a humble extension of its surroundings. The converse also may be true. As architects, we may have to sport the filmmaker's hat, conceptualising a saga that untethers from the mundane, heightening the predominance of the intangible while tapping into the tapestry of memory. The resultant space is an ensemble that is put out into the world for each observer to interpret in a manner sacred to their vision.

The confab through every project's lifecycle is ever so often pivoted around the intangible; the sensorial and immersive value of a space versus the superfluous absolutes for us. The convergence of our intentions is to synergize the idyllic narrative, one that allows the end-user to experience the alchemy of both our expertise.

Although designs in their native form often experience complete overhauls through our exchange of thoughts, it is always viewed in the right light — allowing the project's best interest to navigate the conversation. With over two decades of our history as collaborators, we've established that there is no room for ego under our roof. We've partnered on countless shared goals by now and room for pretence is forlorn. We have found an unsaid shared mental space which allows each of us to grow individually while keeping the other far removed from the notion of complacency.

We like to think of ourselves as a duo consisting of a dreamer and a realist. We have created an



environment within which our contrasting forces of push and pull keep the equilibrium in check. Occasionally, one of us will set out to explore unfamiliar terrains, and should it be needed, the other becomes their harness of assurance. Shobhan's critical thinking often soars liberating heights because of Anand's presence by his side, while Anand's unconventionality receives a sense of rootedness when they come together.

While our growth is tangential in different arenas of design, we remain grounded in our shared vision of crafting the 'ADND Life'; a set of philosophies that have allowed us to imbue our practice with a two-point perspective wherein our difference in approach has been the strongest asset in our arsenal. **H&DT**

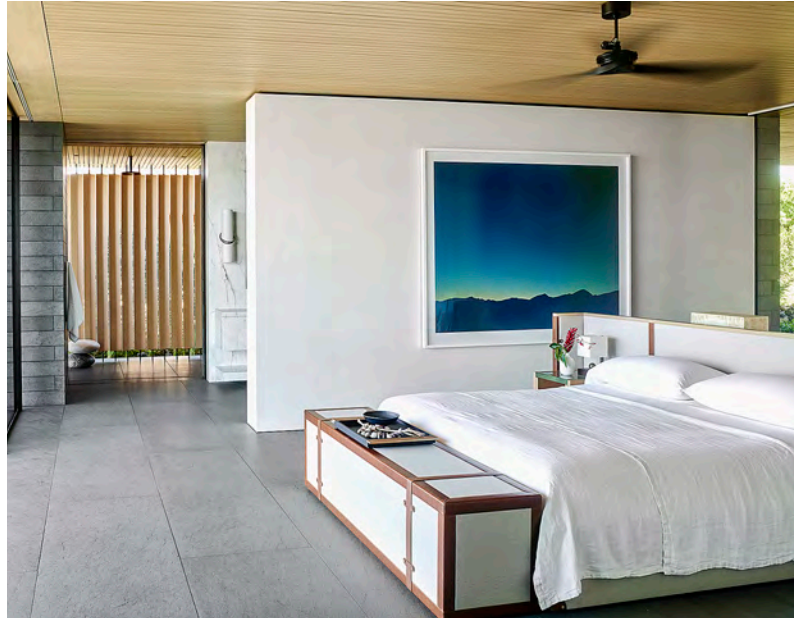
SCULPTED SPACES | *Residential*

LAVA FORMATIONS

The dramatic Hawaiian topography serves as the perfect backdrop and inspiration for this family retreat by
Walker Warner Architects and NICOLEHOLLIS

Text EVITA ROCHE *Images* DOUGLAS FRIEDMAN

Perched along a rugged stretch of coastline in Kona, Hawaii, this home encapsulates views of the mountainside and ocean. It embraces the spirit of Mauna Maikai — the symbolic flow of lava from mountain to sea.



"On the mountain side of the property, dark lava formations create a dramatic backdrop. On the ocean side, the immediate adjacency to the turquoise oceanfront makes you feel as if you are standing on the edge of the earth."

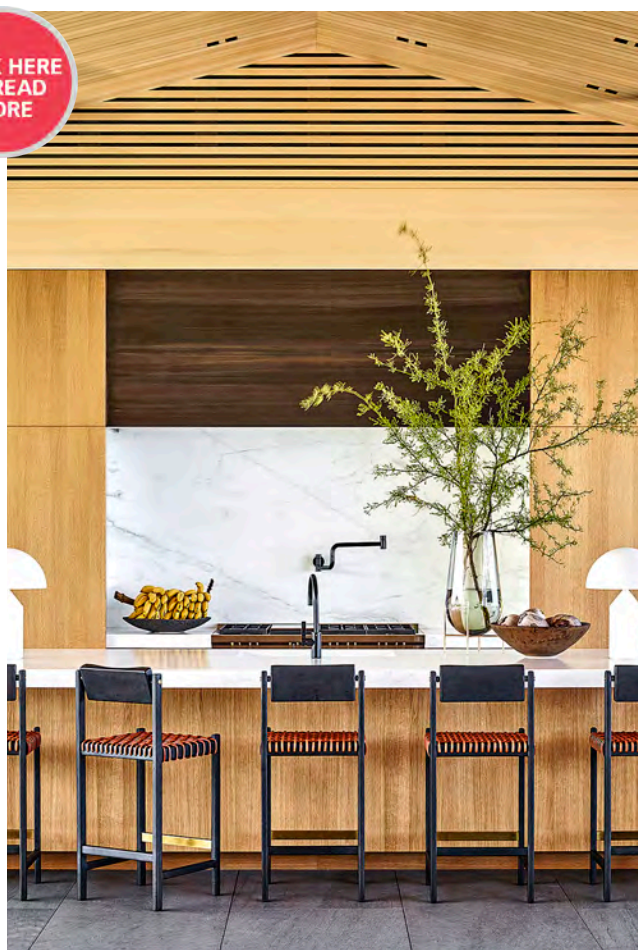
— Greg Warner, Principal Architect, Walker Warner Architects



SCULPTED SPACES | *Residential*



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The material palette is minimal, with only basalt, Alaska yellow cedar and steel tailored and used for the interior and exterior. Inside, the furniture is casual, with light-coloured sofas and chairs, which create an interesting contrast with the dark lava and basalt.

CREATE YOUR OWN CALM

*Cancelling the effects of rushed daily life, this villa in Italy by **Damilanostudio Architects** embraces a sense of serenity*

Text TINA THAKRAR *Images* ANDREA MARTIRADONNA



"The inspiration comes from a trip to the East. Affected by the feeling of calm inside Japanese temples and houses, our goal was to convey the same emotions in this villa."

– Duilio Damilano, *Project Leader and Founder, Damilanostudio Architects*

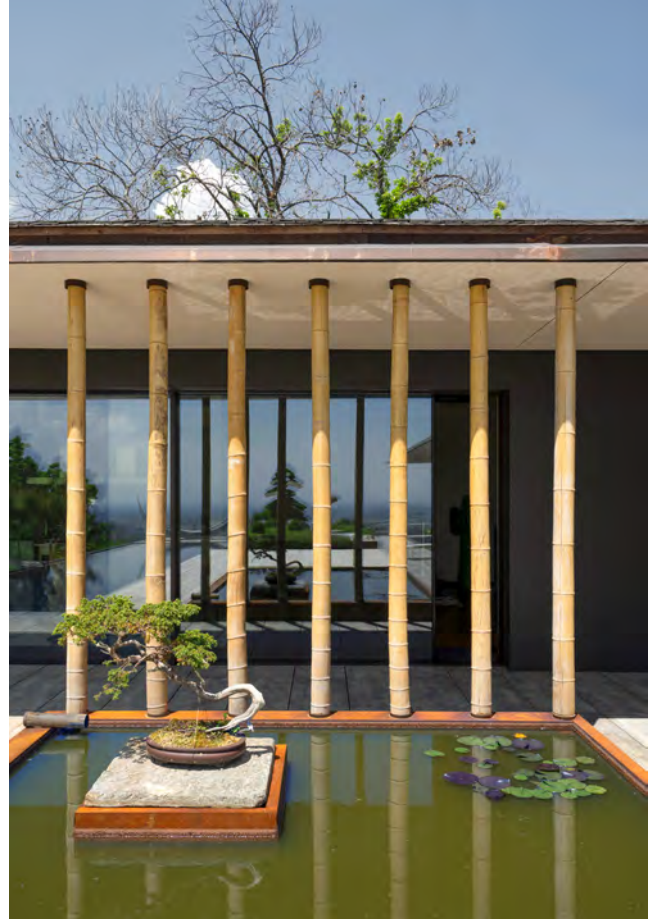


Occupying about 5,000sqft on the grassy hills of Piedmont, Italy, IE Villa stands organic and proud. Unhindered views of the Alpine slopes and the plains below elevate the project, whereas luxurious, calming interiors ground it.



"The request was for an extremely contemporary design. So, we tried to design an environment that changes over time and varies in colour, persuading the homeowner to absorb his surroundings."

– Duilio Damilano, *Project Leader and Founder, Damilanostudio Architects*



Openness was important, not just for the views, but also for the peaceful outdoor spaces created around the house. There's a teak terrace, a long swimming pool towards the south, two Japanese-style pond gardens, and re-purposed local rocks.



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"The whole building is self-sufficient and energy efficient, owing to sunshades and roof projections that limit indoor heat absorption."

– Duilio Damilano, *Project Leader and Founder, Damilanostudio Architects*

ONE BY TWO

*A fashion studio and
accounting office occupy
equal place of pride in this
Ahmedabad project by
Intrinsic Designs*

Text TINA THAKRAR
Images ISHITA SITWALA



SCULPTED SPACES *Commercial*



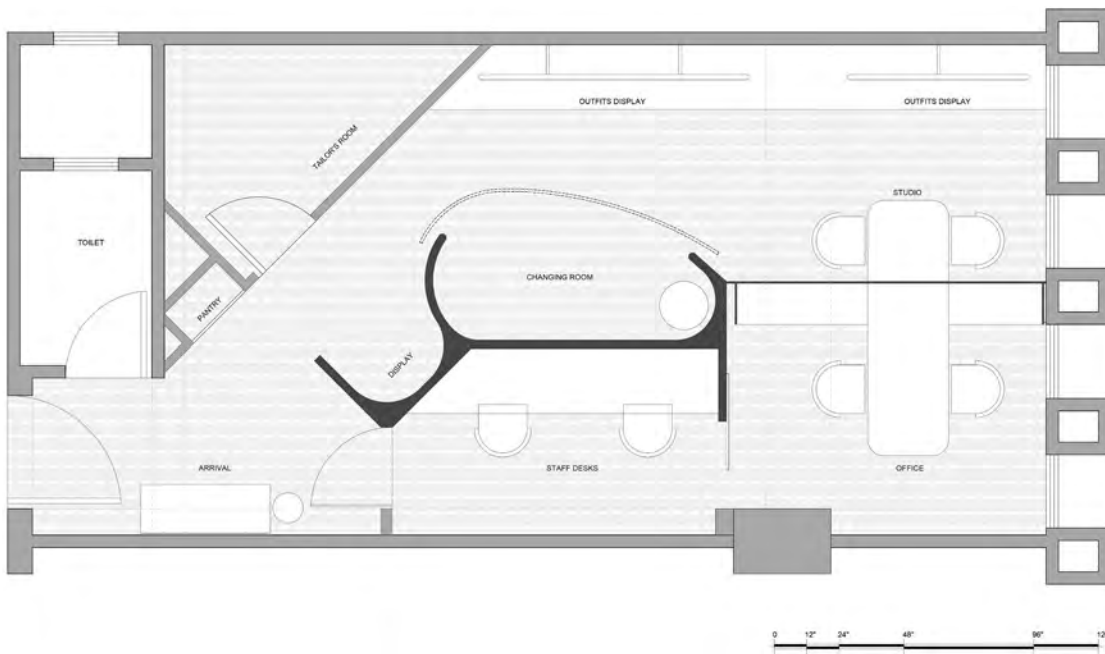
Designed for a young couple, one a fashion designer and the other a chartered accountant, the space allows their individual identities to be at the forefront, followed closely by function and utility.



"This project is a search for lightness and efficiency in design, uncompromising on the values of stripping away the inessential, and arriving at the truth of materials and forms."

– Shivraj Patel, Co-founder & Principal Designer, Intrinsic Designs





Since the space combines an office and a studio, the industrial had to meet the creative through design. What works for the space though, is that the colourful fashion garments receive the perfect clutterless backdrop, and the office receives its fair share of informality.

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“Pursuing a fluid yet formal design language, fabricated elliptical curves and gently curved edges are carved out to enhance the narrow space, and allow for maximum possible utility.”

– Shruti Malani, Co-founder & Principal Designer, Intrinsic Designs

THE DESIGN PEDAGOGY

*This kindergarten in Ahmedabad by **Blocher Partners**
India looks to architecture as a source of education*

Text TINA THAKRAR *Images* UMANG SHAH

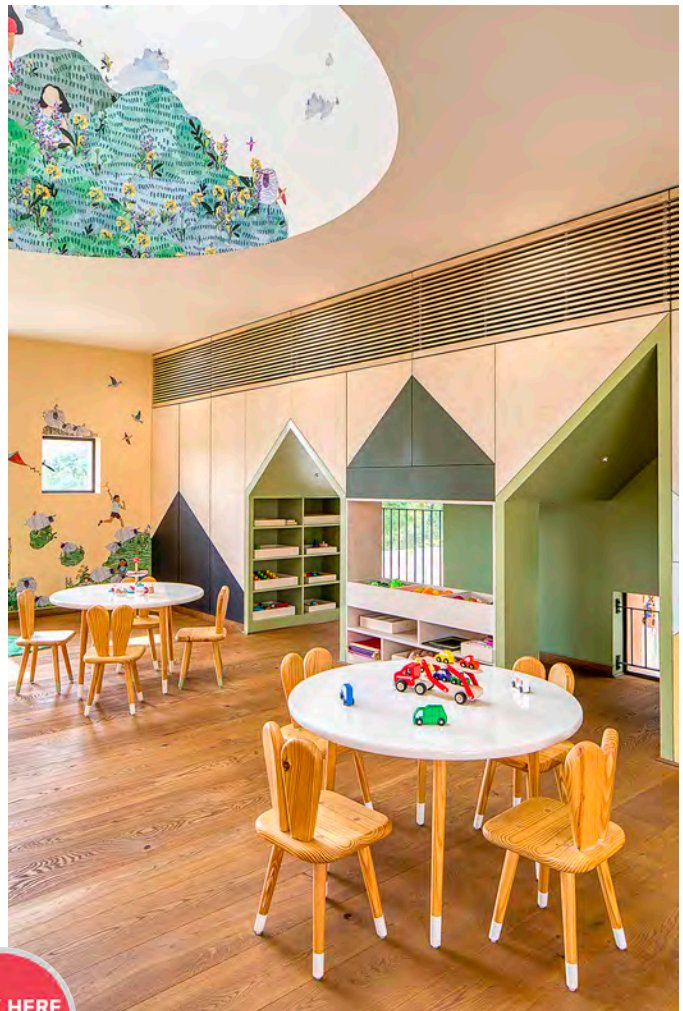


"The design is based on the alternative educational concept of 'Reggio Emilia'. The environment itself – both architecture and nature – represents a third educator alongside parents and teachers."

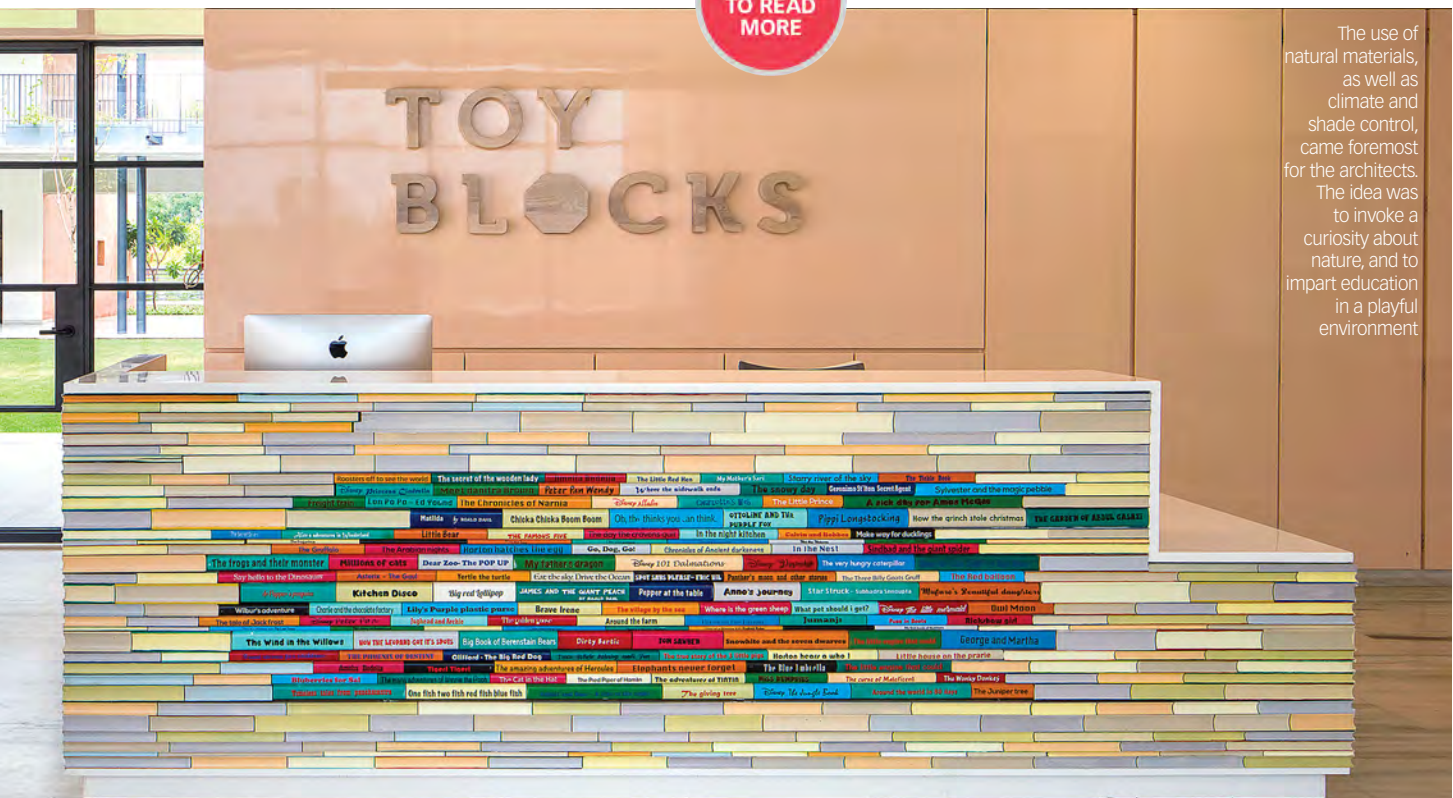
– Hartmut Wurster, *Managing Director, Blocher Partners India*



Challenging conventional architectural languages and even educational concepts, Toy Blocks Ahmedabad is a building to behold. It has an island-like design, well-ventilated outdoor areas, courtyards and ample greenery.



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The use of natural materials, as well as climate and shade control, came foremost for the architects. The idea was to invoke a curiosity about nature, and to impart education in a playful environment

HOME & DESIGN

TRENDS