



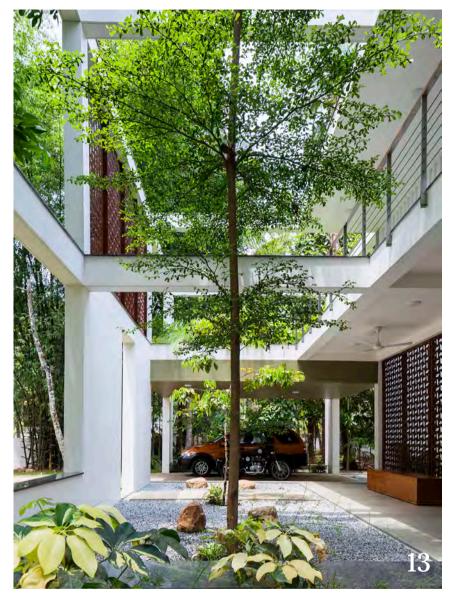
Get Set. GIOW

The Nykaa Femina Beauty Awards are back with their 7th edition!

Stay Tuned

NYKAA.com FEMINA

CONTENTS





ON THE COVER Lijo Jos and Reny Lijo Image: Praveen Mohandas

09 SPECTACLE

Transformative public interventions that alter perceptions and neighbourhoods

BUILDING CONVERSATIONS

11 SPOTLIGHT

A focus on Mitra's unique vision of a universe forming and dissolving from acts of folding

13 COVER STORY

In conversation with the powerhouse duo Lijo Jos and Reny Lijo, who dare to break away from accepted design norms and introduce new ideas

SCULPTED SPACES Residential

19 RESTRAINED ELEGANCE

A confluence of modern and traditional elements, and private and open-planned spaces forms the crux of this family home by Usine Studio

22 A PINCH OF SPICE

A spicy red bachelor pad by &t Studio in the suburbs of Coimbatore showcases a fusion of contemporarytropical moods, minimal design and an omnipresent hero colour

25 PINK CUBE HOUSE

Set amidst the concrete hard lines of Vadodara, this 3,000sqft detached house designed by Manoj Patel recreates spatial attributes that skillfully balance the cheerfulness of the indoors and outdoors

Commercial

28 A REFRESHING APPROACH

For this school in Gurugram, Studio IAAD moves beyond the traditional construct of school architecture to craft experiential and interactive learning and play spaces

30 QUIRKY NUANCES

Designer Saniya Kantawala injects the interiors of Bar Stock Exchange in Vashi, Mumbai with a vibrant visual appeal through an amalgamation of diverse patterns, textures and colours

33 THE NEO OFFICE

Mansi Tarneja Design Studio designs a nature-inspired workspace for a tech firm in Mumbai

36 RESTFUL EXTENSIONS

Intrinsic Designs' crafts their workspace to reflect their inclination for spatial minimal interventions, while training the emphasis on functionality and ergonomics

INDIA'S FIRST CURATED LUXURY LIVING SHOW IS COMING TO BENGALURU!

SEPT 23 - 24, 2022 CHAMARA VAJRA, BENGALURU



TO PARTICIPATE AND COLLABORATE IN INDIA'S BIGGEST CURATED LUXURY LIVING SHOW, DROP US AN EMAIL ON DCODE@WWM.CO.IN



RENDS

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



FOLLOW US ON Home & Design TRENDS O trendsmagind ▼ TrendsMagIndia

E-MAGS AVAILABLE ON







CHIEF EXECUTIVE OFFICER DEEPAK LAMBA

CHIEF BUSINESS OFFICER SUNITA QUADROS

> **EDITOR IN CHIEF RONITAA ITALIA**

Managing Editor Associate Editor Assistant Editor Content Producer Associate Art Director Assistant Art Director and Stylist Senior Editorial Coordinator Vice President Marketing Senior Brand Manager Chief Financial Officer Head Human Resources Corporate Strategy and Subscriptions Lead

Avril Noel D'Souza Neerja Kapadia Vanita Arora Avni Raut Shalaka Shinde Anushree Kumar Harshal Wesavkar Vidyut Patra Chandni Chopra Subramaniam S. Meghna Puthawala Ritika Masand

BRAND SOLUTIONS

SALES HEAD SHRUTISH MAHARAJ

WEST Mumbai

Vice President- Brand Solutions Gautam Chopra - 9820181757 gautam.chopra@wwm.co.in

Pune Aditi Shrivastava - 9960163182 aditi.shrivastava@wwm.co.in FAST Assistant Vice President Alka Kakar - 9830331780 alka.kakar@wwm.co.in

NORTH Senior Vice President Anjali Rathor anjali.rathor@wwm.co.in

SUBSCRIPTIONS

Asha Kulkarni, Manager Marketing asha.kulkarni@wwm.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 SMS: TRNDSUB to 58888 Mail: subscriptions.wwm@wwm.co.in

Call: 18001210005 (All India toll free number)



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

The publisher makes every effort to ensure that the magazine's contents are correct. However, we accept no responsibility for any errors or omissions. Unsolicited material, including photographs and transparencies, is submitted entirely at the owner's risk and the publisher accepts no responsibility for its loss or damage. All material published in Home & Design Trends is protected by copyright and unauthorized reproduction in part or full is forbidden.

MEET THE JURY

TRENDS EXCELLENCE AWARDS - EIGHTH EDITION









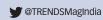


NEESHA ALWANI RAHUL KADRI ROOSHAD SHROFF SHRUTI JALAN ZUBIN MASTER

STAY TUNED

(iii) @trendsmagind







TRENDS

EXCELLENCE AWARDS

FOR ARCHITECTURE & DESIGN

EIGHTH EDITION

EDITOR'S NOTE



 $oldsymbol{I}$ have always shied away from taking sides. Taking a stand, yes, most definitely, yes. Now, that is required. I know a lot of you will point out that one is not different from the other. However, I'll stand my ground and insist that they are.

Let me succumb to semantics just this once and get into the literal definitions of both these states of mind. When you take sides, you're picking and preferring one (side could be a person, thing or point of view) over the other. It smacks of biases and, to a large extent, lack of objectivity. Also favouritism, because it's as if you have a preference and you're pandering to it. Now, on the other hand, when you take a stand, it's your point of view, regardless of an outside object of consideration. To put it succinctly, it's what you believe, as opposed to siding with what someone else is saying or doing.

And this is the single most important thing that, for me, sets Home and Design TRENDS apart from all other design brands. We don't take sides. We enjoy all the various POVs without picking one over another. And naturally, that's what we bring to our readers. I'd love to hear what you guys think of HDT, and if there's anything you'd like us to change, alter or switch around for you.

Ronitaa R. Italia Editor in Chief

SPECTACLE

Transformative public interventions that alter perceptions and neighbourhoods

Text AVNI RAUT



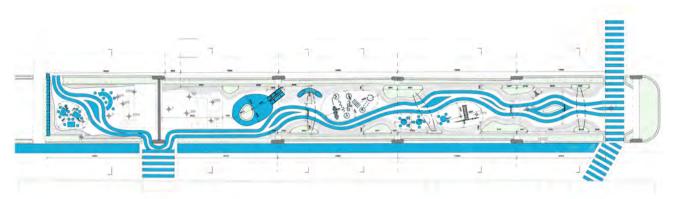
PAREL BAUG, **ONE GREEN MILE BY** STUDIOPOD AND MVRDV MUMBAI, INDIA

arel Baug, a 200-metre-long stretch below Mumbai's Senapati Bapat Marg flyover has been reimagined as a community space, putting forth the potential of derelict or underutilised public spaces and enabling the creation of stimulating urban spatial experiences for the local community. Parel Baug is part of a larger project 'One Green Mile' by Mumbai-based firm StudioPOD, the objective of which is enhancing the streetscape and transportation systems along Senapati Bapat Marg.

The design interventions activate an otherwise neglected public space by incorporating necessary amenities and enhancing mobility for pedestrians and cyclists. While StudioPOD was brought on board as the urban design and master planning lead for the entire project, Dutch architecture firm MVRDV was



form and function $|\mathit{PublicArt}|$



approached to transform this small stretch. StudioPOD conceived the initial ideas and programming, and MVRDV fleshed out a design that aligned with those ideas and crafted a visual identity. Free-flowing blue lines and graphics, and the pronounced use of this colour across different elements here visually bind the space. Different programmes have been introduced here, like a gym, lounge, shaded seating area, reading room and performance space, with greenery uninhibitedly woven into the design scheme.

"One Green Mile asks the question: what if we expected highways to give something back to the places they cut through? A flyover can provide some shade in a hot city, and creates a small area of land that can't be developed with tall buildings. It's not such a crazy idea to make that into a public space," says Stefan de Koning, Partner, MVRDV. **H&DT**





ANKON MITRA

A focus on Mitra's unique vision of a universe forming and dissolving from acts of folding

Text VANITA ARORA



it the cosmos or the beauty of mathematics as demonstrated in natural phenomena or even the Upanishads, artist Ankon Mitra's work is expressive of all these and more. A specialist in folding and pleating materials, he loves to straddle the worlds of landscape architecture, design, art, and research. "I can mix ideas and cook hybrid notions of combining projects across these disciplines. This attitude of going wide and going deep at different points in time have shaped my sensibilities and philosophy towards all that is creative and worth amalgamating," he says.

Recipient of the All-India Gold Medal for Sculpture from the Prafulla Dahanukar Foundation in 2018 and the Lexus Design Award for Craft Design in 2020, Ankon's work has been exhibited in India, Italy, France, the UK, USA, Japan, the Netherlands, Brazil and China. A member of the Indian Institute of Architects, the British Origami Society, Origami USA, and the Sculpture Network in Europe; Ankon's



Ankon Mitra is a trained architect and practices as a sculptor. A pioneer of the folding technique he has built an international reputation through his diverse projects. His sculptures and installations are part of public developments and private collections globally.

BUILDING CONVERSATIONS | Spotlight



work was even showcased at the Arte Laguna in Venice and the CODA Museum in Apeldoorn, The Netherlands, in 2021.

Ankon's third solo exhibition this year by Gallery Art Positive in New Delhi, 'A Pilgrim's Progress,' also marked the milestone of 15 years of his folding practice. "I specialise in folding and pleating materials and to commemorate this occasion, the exhibition celebrated 15 diverse materials - stoneware ceramics, glass, stone, concrete, steel, amongst hard materials and leather, textiles, paper, plastic amongst soft materials."

On exploring new materials, Ankon says, "I am excited to work at spatial scale with bending and folding bamboo soon. We have tried a few timid collaborations till now. Carbon fibre is an extremely exciting new material and even endless possibilities of glass like the dichroic glass which is rainbow coloured glass. Imagine a sheet of glass that has all the hues of the rainbow and is also pleated."

Bringing together interesting combinations,
Ankon is always keen to explore new techniques
and materials. From Lokta paper from Nepal to
Cordenon cardstock from France, hand-made
cotton rag paper from Tara Gram, Madhya Pradesh
to Fabriano paper from Italy, and washi paper
from Awagami, Japan to stone paper from the
Netherlands – he uses all kinds of paper in his works.
His current fascination is with cloth woven from
twirled paper strands (raffia) and coconut leather, a
very thick paper made from coconut industry waste.
"I define myself as folder and will keep folding till I
die. If the universe takes away my hands, I will learn
to fold with my feet," concludes Ankon.





IMAGES COURTESY; ANKON MITRA





Architecture, for us, is what you feel in a certain space. So, it's not a visual we are trying to recreate, rather, we are trying to create an experience.

- Lijo Jos, Founder and Architect, LIJO.RENY.architects

ith over two decades of experience in the field of design and architecture, architects Lijo Jos and Reny Lijo have carved out a niche for themselves and their journey has been as inspiring as it has been challenging. Where did it all start though? For Lijo, architecture wasn't really his first preference. He has always had an artistic bent of mind; he also loved making things and being hands-on. "I wanted to do something related to art," says Lijo. "But when it was time to pick a profession, I chose not to learn art professionally because I realised that certain art schools have certain philosophies. They mould students in a manner that they end up practising in similar ways. I did not want that kind of moulding to happen for me, I wanted free thinking. So, I decided to pick something creative but that had a lot of art infused into it. Architecture, I realised, had that kind of a blend." What drew Reny towards this profession was the fact that it entailed creativity and also called for technical knowledge. "Other fields which were open for me as options then were civil engineering and other technical fields which didn't inspire me as they lacked creativity. Architecture was the only profession at that point of time that I was open to which I thought would be the right mix of what I wanted," she reveals.

The duo met at an architecture studio in 2003, where they were working back then. It was during this period of time, while working on different projects together, that they realised how well they complemented each other in terms of their design sensibilities. Their wavelengths matched and they were able to work in sync while also bringing different viewpoints and skillsets to the table. This eventually led to them launching their own boutique practice in 2005, LIJO.RENY. architects, and over the course of the last 17 years,

For The Regimented House (2017), located in Malappuram, Kerala, the architects focused on creating a strong inside-outside relationship. The residence is an interesting combination of solids and voids where the openings are screened with G.I pipes and perforated corten steel that provide privacy and aid in ventilation

they have undertaken several projects and set new benchmarks. The first project they took on after incepting their firm was Lijo's brother's house. It was a significant one for them in many ways, one of the reasons being, it gave them a sense of the kind of scale they preferred to work with. As opposed to the large-scale projects they were engaged in at the previous firm, this scale intrigued them as they could focus on and flesh out the tiniest of details. From here on, residential spaces went on to become their core focus.



WORKING TOGETHER

When two creative minds come together to ideate, expect it to be an interesting dialogue, one with its fair share of agreements and debates. Lijo and Reny are quick to acknowledge that, they too, often find themselves with opposing views and differences of opinion. However, it is these disagreements that lead to healthy discussions, enabling them to see the other person's perspective, challenge their own thinking, explore new routes and come up with out-of-the-box solutions.

While their overall design intent and objectives are often in consonance, Lijo channels his artistic sensibilities and conceptual thinking into a design, and Reny brings a more practical outlook, helping them strike an ideal balance. To streamline things, both have set in place a process that works well for them. They join forces to conceptualise the design, develop the concept and the layout, but once the project reaches the execution phase, one of them takes charge and sees it through to its completion.

THE DESIGN APPROACH

Rather than binding themselves with a certain design philosophy or a particular design style, the duo chooses to keep it open-ended. "We don't try to follow a strict design philosophy as such because each project that comes our way has got its own personality in terms of the client's requirements, the site requirements, social context, and various other factors that need to be addressed," says Reny.







Lijo and Reny developed the design for The Breathing Wall Residence (2015) as a prototype for narrow plots. The house, located in Thrissur, Kerala, features two bays with a central landscaped skylit atrium. The 'Breathing Wall', a perforated corten steel wall, was erected to enclose the North and South side. It is robust, provides resistance to harsh tropical weather and the perforations help facilitate ventilation.

"When you follow a particular design philosophy, what happens is you get stagnant as a practice and as a designer." Lijo continues, saying, "We try to keep it open, and that openness helps us bring in such ideas that the space requires. The moment you carve out a design philosophy, we believe we are limiting ourselves." They keep themselves abreast of the happenings in the art world and various other fields related to architecture, drawing inspiration from myriad sources, and infusing an essence of that into architecture. This is something that enables them to gain a fresh perspective and craft eloquent spaces with rich, compelling narratives.

Each of their designs is contextual, wherein they address the site's tangible and intangible factors, designing in response to the wind direction, being mindful of how natural light filters inside, designing holistically to integrate the client's preferences and more. As a result of this, unique and different design solutions emerge for each site. "It is not a particular object for us in the space, for example, it is not a sofa that is important to us. It is the breeze that comes in through the window while you are sitting on the sofa that is important to us. The breeze or the quality of light, the experience inside the space, while you are on the sofa, is more



important to us than the brand of the sofa," says Lijo. Reny goes on to add, "Since we mostly handle residential projects, we try to put the life of the client and their way of life in the front seat of our design. The way they live, their day-to-day life affairs, even the nuances of it... that is what we try to address through our design. So, the object isn't the focus, experience is paramount."

Their emphasis also remains on choreographing a seamless spatial flow and carving out volumes that enable visual connectivity. Rejecting the trend of simply replicating a certain design vocabulary visually, they believe in crafting spaces that render stimulating spatial experiences. "Architecture, for us, is what you feel in a certain space. Even if you close your eyes, the quality of sound there, the breeze, the temperature, all of this is going to affect you. So, it's not a visual we are trying to recreate, rather, we are trying to create an experience," he explains.

Winston Churchill's quote - "We shape our buildings; thereafter they shape us", is one that resonates with the architect duo. "We believe that every single line in architecture is going to make a permanent impact on the people who are going to live inside. Placing a window in the wrong position will leave a permanent impact on the person living in that house for the rest of their life. There is so much responsibility on an architect, every small act of ours is going to impact the end-user," says Lijo.

INTRODUCING NEW IDEAS

Ambitious in their approach and unafraid to tread unexplored paths, Lijo and Reny wanted to steer clear of the pseudo-traditional architecture that was being practiced in the state around the time they set up their firm and looked at devising a different design language in Kerala, one that would suit today's fast-paced lifestyle in an urban context. "Kerala was going through a phase called





The Walls and Vaults House (2015) in Kanjirapilly, Kerala, was conceptualised keeping in mind the contrasting climatic situations of the location as well as the gentle slope of the site. The layout integrates open-to-sky landscaped courts and the thoughtfully articulated material palette with lush vegetation around renders the built form a quiet and muted presence on the site.



We try to put the life of the client and their way of life in the front seat of our design. The way they live, their dayto-day life affairs, even the nuances of it... that is what we try to address through our design. So, the object isn't the focus, experience is paramount.

- Reny Lijo, Founder and Architect, LIJO.RENY.architects

pseudo-traditional architecture, where people were mimicking the past with methods and materials not suitable for the same. Mimicking the past is quite an easy task but we tried to come out of our comfort zone and create something different. That was really challenging for us. We wanted to test the waters here through our work and see what could survive here," says Lijo. "With our first project... that was a language which was quite new to Kerala," informs Reny. "It was certainly not the first contemporary architecture piece in Kerala but it was one of the first to be recognised by the media and the commoners, and one that was accepted by the fraternity as such. In that way, we were trying to push boundaries of accepted norms in design here and we were lucky enough to be recognised initially itself." They also admit to having made mistakes along the way but took those as learning experiences, and this has helped them grow as designers.

Both are strong advocates for biophilic design in Kerala's context. A lot of the residences designed by them see the integration of green courtyards within the spatial layout, albeit the decision to introduce these green pockets emerges because of the site conditions and requirements of the project. These courtyards help facilitate and enhance light and ventilation within homes, particularly those set on compact plots with closely placed buildings on all sides. "In an urban context where the plot is small, and the lifestyle is packed into small spaces... how do you address that? Biophilic design brings a lot of answers to that kind of question," says Lijo.

Lijo and Reny, along with a big group of designers from Kerala, have been instrumental in driving forward discourse on architecture and design through various events, talks and workshops, and the two have also been part of exhibitions. "It's quite heartening when youngsters come up to us and say that they were really encouraged by the kind of work we do and that it gives them the strength to do that. When we started our practice, that is what we were looking at. We wanted to create an ecosystem here where everybody could practice completely liberating architecture rather than be limited by Kerala's traditional architecture. We wanted to liberate ourselves and everybody else, and it makes us happy that we were quite successful in that," they conclude. H&DT

House That Rains Light (2020), in Ernakulam, Kerala, captivates with its spatial layout that sees landscaped pockets interspersed with living spaces, creating open, light-filled, well-ventilated and dynamic interiors







SCULPTED SPACES | Residential



"Our vision hinged on amalgamating ornate elements with a contemporary design sense. Furthermore, we played to the strength of the generous green landscape of the site and planned a structure that blurred the boundaries between indoors and outdoors."

- Jiten Tosar and Yatin Kavaiya, Founders and Principal Designers, Usine Studio



SCULPTED SPACES | Residential





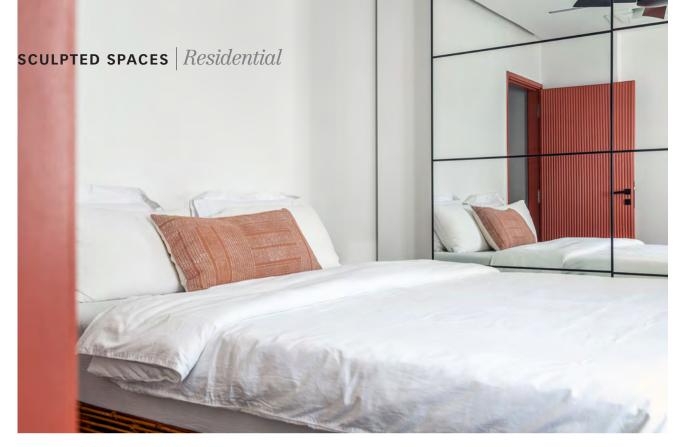
The build of the villa was planned in a manner that exacted the best inflow of light ventilation throughout the house and drew in the endless views of the 50,000sqft land into the heart of the home.

While the clients wanted an ornate expanse for their home, Jiten Tosar and Yatin Kavaiya of Usine Studio were enthused by the lush surroundings of the 50,000sqft property and wanted to craft a contemporary design. In one of their most challenging projects yet, the designers compiled a style narrative that married rich finishes and materials with an understated and contemporary spatial plan. This 13,000sqft home is an interesting play of volumes as the designers wanted to draw into the home, the microenvironment of the property. To achieve this, large openings and scaled-up heights allow the occupants to feel at one with nature, whilst in the privacy and comfort of their living spaces.

An overall neutral but bright look is signaled by the clever use of clean materials like Italian Marble and wooden furniture. Ornate design elements break the monotony, while fusion pieces of furniture, exposed brickwork, metal flooring and bold colours further pepper the home with dynamic flair. Undoubtedly, the selection of materials is a result of the convergence of two styles...ornate and contemporary. Further perpetuating this, while the architecture of this home has a clean, contemporary style, the interiors celebrate classical nuances... making this villa, the best of two worlds. HRDT

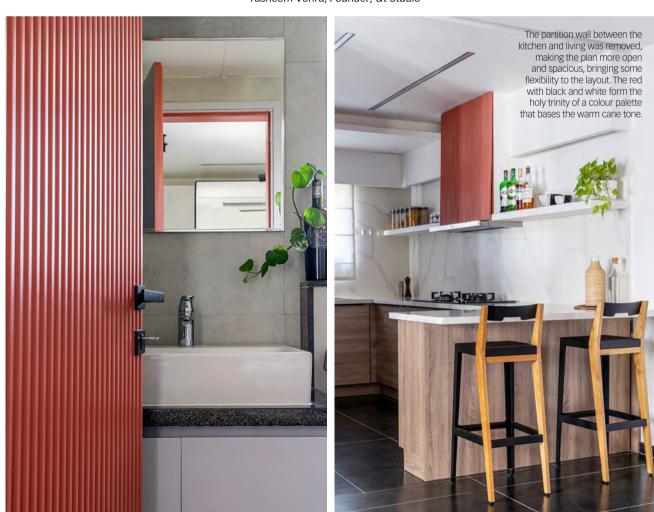






"The 75-year-old retired bachelor who has spent a larger part of his life in Europe, came to me with an eclectic design brief, an old cane furniture set and a love for plants."

- Tasneem Vohra, Founder, &t Studio

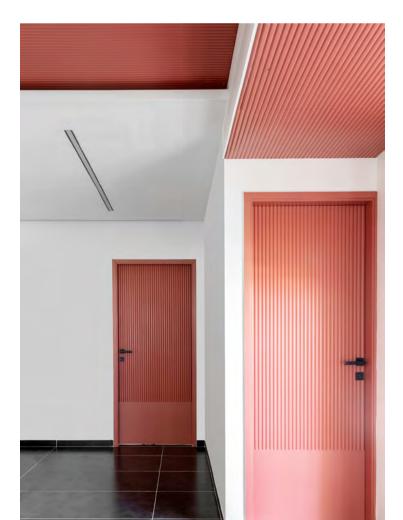




"The bottom one-third of the beautifully spice red painted door is flat while the top two-thirds of it is fluted to imitate the cane furniture. This similarity in form and colour creates a visual language between the shell and what fills it."

– Tasneem Vohra, Founder, &t Studio

ideal amalgamation of the client brief and An the designer's whim, this home in the suburbs of Coimbatore displays an expert design narrative, blending a contemporary aesthetic with a black, white, and red centric minimal design. The occupant's love for plants and his furniture set the foundation on how the design of the home was to be implemented. Upon entering, the tile and the red recessed ceiling immediately direct one's eyes to the balcony which has a beautiful view of the mountains outside. An adjacent visual corridor leads to the partially modular open kitchen with a breakfast counter, perfect for hosting evening soirees. Orchestrated with cane furniture and IKEA wardrobes, the master bedroom is kept simple while the guest bedroom hones a floor placed thick mattress with a bedside lamp and choice of plant for the month. This room also doubles up as a study, plush with storage. The bathrooms are kept minimal with black, white and grey tiles partnered with pink epoxy. This evolving layout, along with the colour palette helps achieve the intended brief with a different aesthetic every time. The design aims to bring about a minimal and low-maintenance home with a quirky flair on a constrained budget, a feat that Tasneem Vora has executed effortlessly. HEDT





The introduction of thoughtful volumes integrates the landscape into the interiors of this three-storey family home. The common area opens up to nature through a long peripheral garden and an alternately placed slit allows the residents both - visual openness and privacy.

PINK CUBE HOUSE

Set amidst the concrete hard lines of Vadodara, this 3,000sqft detached house designed by **Manoj Patel** recreates spatial attributes that skillfully balance the cheerfulness of the indoors and outdoors.

Text NEERJA KAPADIA Images UMANG SHAH



"The sun's trajectory allows diffused light to penetrate, creating an interesting shade of play through large openings, and the combination of bricks and crafted wood helms the narrative of this distinctive dwelling."

– Manoj Patel, Founder, Manoj Patel Design Studio





SCULPTED SPACES | Residential



named 'Pink Cube House', this home showcases a fascinating play of colours, natural materials, shapes, textures, light and clever designing. Blending the outdoors and indoors by carving out balconies and voids from which growing plants at different layers are sown, Manoj Patel has introduced an out-of-the-box design language for this introverted home. A series of horizontal layers on the ground floor break the subtle approach of the paved parking space. Large openings at the entryway facilitate a seamless transition between the exterior and interior.

Dramatic steps enveloped by a long airy corridor extend visual connectivity. The main door at the internal foyer displays grandeur, accomplished via protruding shapes, adding a modern touch. Making up the core, the living room is set against the backdrop of large sliding doors while brown Italian marble shaded tiles juxtaposed into patterned forms, flow on the floor. Wavy brick art on the backdrop of the living and dining makes an eyecatchy element in the social spaces while a play of lights adds to the ambience. The dining and kitchen overlook serene views while adjacent dividers are artistically punctured by organic shaped openings. A soothing colour theme of coral pink with mint green pleasantly contrasts tones of wood. The bedrooms have been designed with distinctive design elements, all reflective of their occupants' personalities, each with minimal, decorative and a playful interplay of the interiors and exteriors, a theme that is followed throughout the home. HEDT





A REFRESHING APPROACH

For this school in Gurugram, Studio IAAD moves beyond the traditional construct of school architecture to craft experiential and interactive learning and play spaces

Text AVNI RAUT Images ANDRE J. FANTHOME | STUDIO NOUGHTS AND CROSSES LLP



"Play-based learning is at the nucleus of the design vocabulary of this school. Every little detail resonates with the concept of interactive learning. We wanted to conjure a learning environment that replaces traditional intimidating institutional architecture."

- Rachna Agarwal, Founder and Design Ideator, Studio IAAD





 $Studio \ {\rm IAAD\ was\ tasked\ with\ revamping\ Gurugram's}$ Heritage Xperiential Learning School, and the firm sought to create spaces that would allow for flexibility and enable the creation of a stimulating learning environment. "The school weaves itself onto the existing building fabric of three adjacent plots, wherein the existing facades have been stripped," says Rachna. "The intent was to unify the structures into a single ensemble and revamp them to form a unified whole of interconnected building blocks with varied functions."

Through the spatial articulation and the design language, down to every last detail, the interventions address the aspects of functionality while encouraging experiential learning. Incorporating sliding glass doors within classrooms imparts spatial flexibility and fosters interactions. Other spaces like the Maker's studio - a hands-on laboratory, the custom-made light studio, fun play spaces such as a 'wet zone' and a series of arches below the staircase that form mini tunnels, were all conceptualised with the concept of interactive learning. Speaking about the visual language, the interiors draw upon the Nordic design style, and reveal warm, clutter-free spaces with a palette of wooden tones and gentle hues that visually elevate this neutral scheme. HEDT

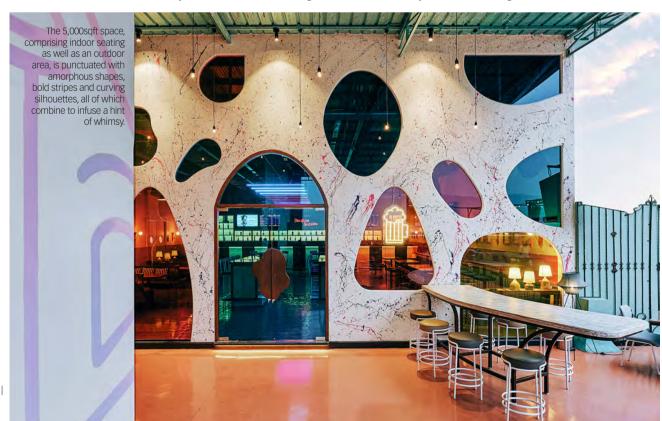


SCULPTED SPACES | Commercial



"The theme of BSE Vashi is a conversation between materials and palettes inspired by the varied people coming to the space for a recreational experience. Hence, the interplay of the elements and light was to be fun. This became our jump-off point, inspiring the rest of the design."

- Saniya Kantawala, Interior Designer and Founder, Saniya Kantawala Design







After the success of BSE Belapur, designer Saniya Kantawala was approached to work with the chain again in Vashi, Mumbai with a brief of a "vibrant, colour-filled space". The design team, in line with the client's requirements, envisaged a space rich in colour, patterns and textures, the combinations of which find a balanced application in the interiors as well as the exterior space of this 5,000sqft establishment.

The quirky installation at the entrance by ZA Works is a fun element. The façade features multiple ovoid glazed openings through which one can catch glimpses of the interiors. "The glazed openings have a layer of coloured film, evoking traditional stained-glass windows," adds Saniya. Muted tones of brown and beige contrast with black and white, the pops of red accentuating the palette. The furniture constitutes custom-made tables in teak wood and rattan, with the highchairs composed of metal and vegan leather cushioning.

A palette of pastel greens and blues takes over the outdoor seating area, where the back of the bar has been articulated as an ornate garden fence. "Together as a team we painted the facade of the bar to create an interesting design in a cost-effective manner. This allowed us to enjoy a fun team building, hands-on design exercise," says Saniya. H&DT





"I used materials like concrete, rain wood, stripes, and a lot of colours to replicate nature in the office. Cane lights, rope chairs and bird paintings dominate the cafe. The code glass film is customised and derived from the complexity of the tech world."

– Mansi Tarneja, Principal Designer, Mansi Tarneja Design Studio.



SCULPTED SPACES | Commercial



Dominated by its façade, the layout of the Neo office in Lower Parel, Mumbai, stands true to its

brief - an ingenious space with a Silicon Valley twist. The new age financial service company designed by Mansi Tarneja of Mansi Tarneja Design Studio is an enormous office space with a glass facade that extends to a beautiful garden facing it.

"As no hierarchical system was followed in the office, we started with an open desking system making it more organic by using huge rain wood tables and an open ceiling concept. Using concrete tiles as the base was a step to emulating the ground," explains Mansi. All the rooms towards the façade were converted into meeting rooms, a lounge, a trading area, and a board room. Inspired by nature, the entrance area has a green panelled wall. The café and lounge are designed to give a vacation at work vibe. The wallpaper in the lounge provides a tropical tile look, and the ceiling is made to look like industrial tin. The café materials were delicately selected, for instance, the cane lights, which were crafted by a west Bengal tribe. The paintings dominate circular framed birds, and chair fabric is done in a way that it appears like a rope. Inspired by the tech world - pixels, code art, NFTs, and bitcoin dominate the unique artwork and wallpapers around the space. HEDT

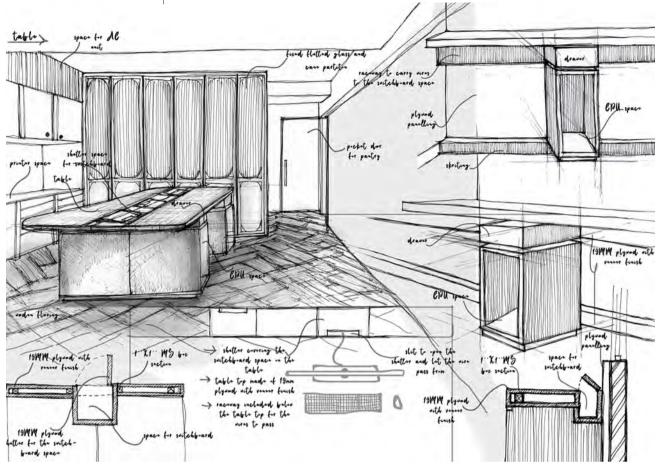


RESTFUL EXTENSIONS

Intrinsic Designs' crafts their workspace to reflect their inclination for spatial minimal interventions, while training the emphasis on functionality and ergonomics

Text AVRIL NOEL D'SOUZA Images ISHITA SITWALA

Intrinsic Designs' new 2,000sqft studio space is perched on the north east corner of a high-rise office building, overlooking Ahmedabad's growing cityscape.



"The layout is clean. It is split over two bays by a glass "curtain". The studio's reception foyer and employee workspace is on one side, while a common conference table, concealed service area and our cabin is on the other."

- Shivraj Patel and Shruti Malani, Founders and Principal Architects, Intrinsic Designs'



SCULPTED SPACES | Commercial





Visualised as a timeless, spatial experience, Intrinsic Designs' crafts their new studio in Ahmedabad as an extension of their personal design philosophy. Less is more and restrained speaks volumes. Shivraj Patel and Shruti Malani, the founders and principal architects of the firm wanted to realise a singular space that would come together through soothing textures and seamless partitions. In keeping with this intention, the architect duo focused on a material board that would emanate warmth while ensuring a minimal design sensibility.

Style aside, ergonomics and functionality was core to the build. Behind the scenic cane and glass screen, employees occupy one bay. To facilitate the dynamics required to nurture creative discourses, one part of the studio space enables making, discussing, and storing architectural drawings and models. Embedded storage and soft surfaces to pin up drawings, along with central work desks and storage shelves crafted in natural polished oak wood and veneer, are cast across an entire wall. In response to the atelier's exploration for minimal intervention, even the drawers and shutters reflect this philosophy...they are rid of external handles, with holes acting as an opening grip. HEDT



HOME & DESIGN TRENDS