

HOME & DESIGN

A TIMES OF INDIA PUBLICATION

# TRENDS

VOLUME 10 NO 7

## SPACES BY

BETWEENLINES  
PROJECT 810  
SALT STUDIO  
SAMIRA RATHOD  
DESIGN STUDIO  
WORKERS OF ART



IN  
CONVERSATION  
WITH

PRODUCTS  
DESIGNER  
AANCHAL GOEL

## THE UNDISPUTED CRUSADERS OF INDIAN CRAFTS

AMRITA GUHA AND JOYA NANDURDIKAR DISCUSS THEIR PASSION FOR PUTTING EVERYTHING ARTISANAL AT THE HEART OF WHAT THEY DO



FORM AND FUNCTION



# 08

## DESIGN IN CONTEXT

Handpicked products that blur the lines between art and functionality



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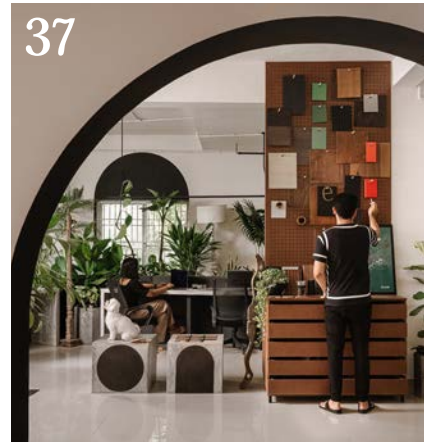
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Printed and published by Sunil Dad for and on behalf of Worldwide Media Pvt. Ltd. The Times of India Building, 4th floor, Dr. D. N. Road, Mumbai 400001 and printed at Rajhans Enterprise, No. 134, 4th Main Road, Industrial Town, Rajajinagar, Bangalore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

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CIN: U22120MH2003PTC142239



## EDITOR'S NOTE



**'TIS** the season, they say. Not just that, they keep repeating it! Every single year, year after year. (Rolling my eyes!)

One would assume we've all got it by now. Clearly not. Clearly something or someone has been giving "them" the impression that the world needs multiple annual reminders. It's a different thing that we are all guilty of playing the role of 'them'/ 'they' from time to time. And so, it's safe to assume, that like an oft-used cliché, 'tis the season' works like a popular catch phrase for this time of the year.

Having said that, I have a confession to make. As an eternal optimist, I believe all time and climes are good and therefore, 'tis the season every season! In alignment with this, as the content calendar progresses, the team and I ensure that every issue serves its own ladles of joy. Like, for example, our cover stars for this issue, Amrita Guha and Joya Nandurdikar of Untitled Design make a very special first-time entry to the HDT family with this issue.

Now with all this talk of turning points and seasonal moments, I can't not send out lots of happy season's greetings to all of you! And so, this is me wishing you all the very best for the New Year...may 2023 realise all our dreams and turn our lives around. Carpe diem, tribe!

A handwritten signature in black ink, reading "Ronitaa". The signature is stylized with a long horizontal line under the name.

**Ronitaa R. Italia**  
*Editor in Chief*



# DESIGN IN CONTEXT

*Handpicked products that blur the  
lines between art and functionality*

*Text* VANITA ARORA

## REFLECTIONS

The Marbella Stools by White Domus toe the line between fluidity in design and functionality. They are lightweight and ideal for indoors and outdoors. Their mirror-polish finish makes them appear playful yet luxurious. These eccentric pieces interact with light by reflecting it on nearby surfaces and creating painting-like reflections. ▶







### CELEBRATING EGO

The Ego collection is designed by Karim Rashid for Scarlet Splendour. What started as an unusual assignment for Karim during his time with Gaetano Pesce in 1984, has now evolved to be much more. This collection of chairs, cabinets and screens are handcrafted and polished with brass, resin and more. The Ego Screen Pearl White is a maze-like pattern of the human face and can be used as a divider or even a console. The ergonomically perfect Ego Chair in hot pink, pearl white and black has the profile of the human face designed cleverly around its back. And the black Ego Cabinet with gold trims gently outlines the human face and opens to reveal circular rotating shelves with brass details. ►



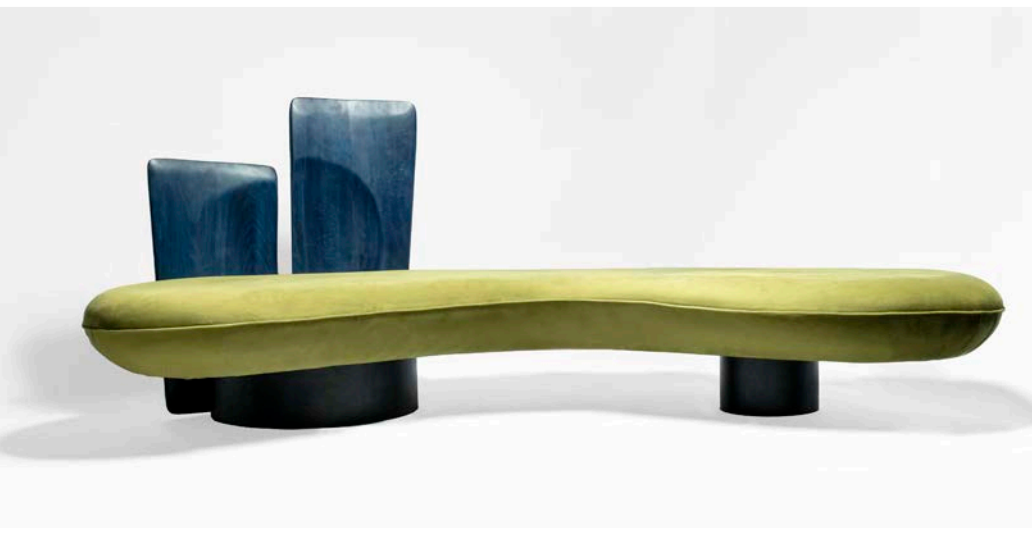
IMAGE ROHIT THINK





### **A COLOURFUL SYMPHONY**

The Galactic Collection by Renovation Factory is made of mild steel and hand-blown glass and can be used indoors or in a protected outdoor area. The Galactic Nova Pendant has a hammered glass-coloured finish in leaf green, dusty blue and cerulean green, and the Galactic Bubble Pendant is topped with a hammered glass-coloured finish in plum, celadon green, ocean blue and spinach green. In addition, the Galactic Bell Pendant is designed with hammered chilli pepper garlic, electric green, dusty blue and celadon green. ►



## A SCULPTURAL Rhapsody

Indicative of a secret garden of much beauty, the Le Jardin Collection by Escape by Creatomy is made of solid mahogany wood. The components are cut by a CNC machine and assembled and finished by hand. While the Pench Bench is a sculptural piece with sleek wooden sections anchored onto a solid marble base, the throne is painted in deep black and is inspired by the snake, Serpentine. Adding to the collection is The Conejo, meaning rabbit, which inspired the three-seater sofa. Rabbit ears fashion out of solid beech wood and stained indigo adorn the back of the seats. Boucle fabric and velvet were used to mimic the smooth and soft torsos for a tactile experience. **H&DT**







# DESIGN UNINTERRUPTED

Support, advocate, collaborate and create, this is the singular missive of products designer **Aanchal Goel**. In this no-holds-barred conversation, she discusses her reverence of materials and how she looks to Indian crafts and expert artisans for inspiration

*Text* AVRIL NOEL D'SOUZA

**F**rom the humble tea mug and pen holder to a cakestand, table or chair...Aanchal Goel is on a quest to reimagine simple forms with predestined functions. The products designer aims to elevate everyday objects into works of art so that they live long and have a distinct effect in their wake. Her chosen method to achieve this is to experiment and innovate with forms and materials. "We follow the path to create things that are new to the eye. I think the things that excite me and what I enjoy myself, I like to design for others. It's a path to create unconventional things that don't often have a nostalgic value. These usually have an added curiosity to what may immediately meet the eye," says the designer about her design philosophy.

Objectry, her design atelier, is young. Started in 2015, this detail-oriented label creates handcrafted designs that range from desk accessories and decor pieces to kitchen items and furniture designs. As the creative force behind Objectry, Aanchal is on a constant trajectory to push boundaries with what is possible with material. She works

tirelessly towards exacting evocative forms that can stand the test of time. Her passionate pursuit of wanting to work with a wide range of materials sees her travel throughout the country in search for vernacular inspirations that are culturally, climatically, and seasonally driven. Adding on to this, Aanchal says, "As a region, the Northeast part of India appeals to me personally because of the way they have chosen to live despite globalisation and modern consumerism. They practice simplicity in the way they work and the way they've choose to live their lives and function. Their actions depict care for the environment."

This reverence is reflected in her own work. Her designs start and end with nature. Most of the designs from this atelier are created from wood, or have an angle that ties back to nature. Just as we can spot the Fibonacci sequence as perfect symmetry in nature, Aanchal conceptualises designs that are perfect in terms of symmetry. Geometry plays a big part in the design process and the young designer likes to play with permutations and combinations to create forms that defy the expected. She clarifies though,



*“I wanted to work with Manipuri pottery the first time I saw it at Dastkar and so I did. Instead of the traditional method of combining the pottery with bamboo, our first collection consists of a mix of mugs, bowls and planters made in Manipuri pottery and wood. This enhanced the raw texture of the naturally black clay with the naturally occurring grains of wood.”*

– Aanchal Goel, Founder and Creative Director, Objectry





*“I wouldn’t necessarily call myself ambitious, so my small, hopefully achievable goal is to create a lot of furniture to soothe my design itch and maybe set up a quaint store in Mumbai soon.”*

– Aanchal Goel, *Founder and Creative Director, Objectry*



Brutalism and minimalism mix things up with the Pyramid Coffee Table design. Made, sanded and waxed by hand, the stone finish takes shape as it is suspended on a metal frame.





“While I wouldn’t limit the aesthetic to geometry, we work with structurally strong and distinctive products and furniture. This includes different materials made and sourced locally, sometimes overlaid with textures and patterns that reserve a quiet yet attractive personality.” Through the years, Aanchal has worked with different kinds of ceramics, metals, stones and more. And at the heart of it, she combines it all with wood in a manner that creates a certain newness.

As a designer, Aanchal cannot stress enough on the importance of encouraging collaborations between designers and crafts people. She believes that instead of looking outwards, there is much to observe, learn and internalise from local artisans and craft villages, the original experts of creating meaningful design. A sentimental purist by nature, this outlook hinges on the burning need to revive and sustain the country’s traditional crafts to make them relevant today.

“Being a designer in India is like being a child in candy land. When I discovered the book ‘Handmade in India’ by MP and Aditi Ranjan, my mind was blown. Each state is filled with rich crafts that are centuries old just waiting to be explored. The collaborations that exist between a designer and crafts person are quintessential as the designer becomes the craft’s chance to exist

in a modern world that’s changing rapidly. Doing this without the transferred touch of the artisan himself who has the knowledge of his ancestors is impossible. They breathe soft life into everything that we as designers imagine.”

Today, Objectry is considered as a force to reckon with. The pure honest intention to create designs that celebrate materiality while remaining true to function has acquired a legion of admirers, and rightly so. “Honestly, the most challenging part of the last seven years has been to get people acquainted with a non-traditional take on everyday products and furniture. As a brand, we work with a design sensibility that has not been explored in the lifestyle category extensively. To get people familiarised, accept and then to welcome clean crisp designs in their homes has been the most challenging part that’s taught me a lot of patience.”

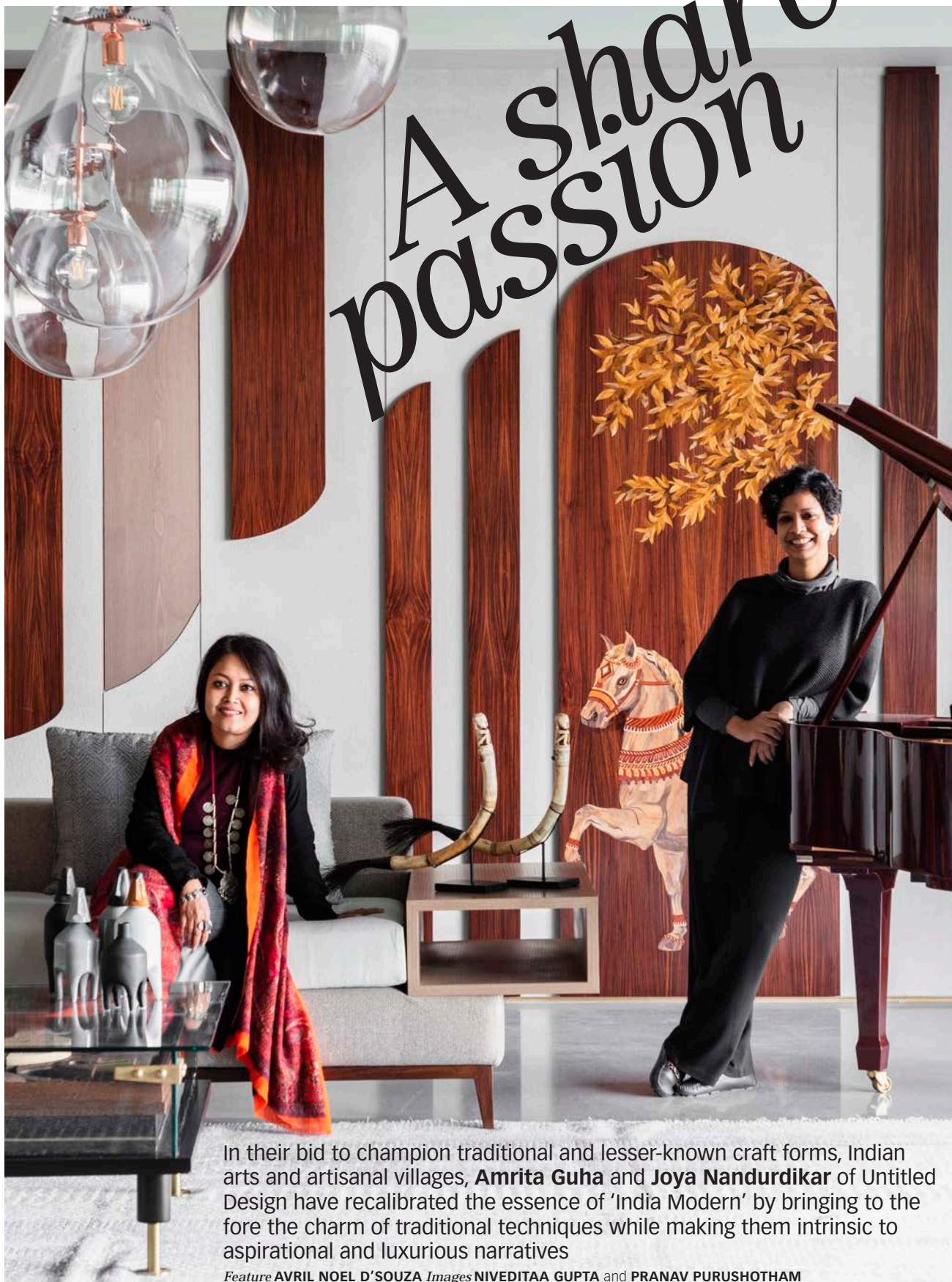
Before we wind up this exciting dialogue with Aanchal, we ask her a burning question, why the name Objectry and what does it mean. “The idea was to be open-ended but define the three-dimensional nature of things. I think for me, Objectry means a library of objects.” **H&DT**

Back in 2016, when Aanchal was focused on working with terracotta as a material, she interpreted a collection of objects one normally associates with it. It included a kulhar, matkas, barnis and a diya. Critically, the collection was well-received, however, commercially, it never took off. Aanchal is well-aware that her unorthodox approach to design is not a mainstream concept.





# A shared passion



In their bid to champion traditional and lesser-known craft forms, Indian arts and artisanal villages, **Amrita Guha** and **Joya Nandurdikar** of Untitled Design have recalibrated the essence of 'India Modern' by bringing to the fore the charm of traditional techniques while making them intrinsic to aspirational and luxurious narratives

Feature **AVRIL NOEL D'SOUZA** Images **NIVEDITAA GUPTA** and **PRANAV PURUSHOTHAM**



“ While the conceptualisation of a design, with craft at its center, starts with a vague idea, the outcome is the result of how the artisans use their skills to execute our concept. With every craft we gain tremendous knowledge about the craft itself and the techniques used for its application.

– Amrita Guha and Joya Nandurdikar, *Founders and Principal Designers, Untitled Design*

An alumni of Vastu Kala Academy in New Delhi and Rachna Sansad in Mumbai, Amrita Guha is one part of the powerhouse that makes up Untitled Design, while Joya Nandurdikar makes up the other. A former lecturer of design department in the Delhi administration, Joya is a qualified interiors designer. Together, the award-winning powerhouses have worked steadfast for the last 22 odd years to redefine the tenets of Indian luxury design. In their crusade to champion arts, crafts and the artisans that render intricate creations that steep from rich cultural references, they have elevated the prose around luxury to be inclusive, by making vernacular design visually, functionally and aesthetically, that much more appealing.

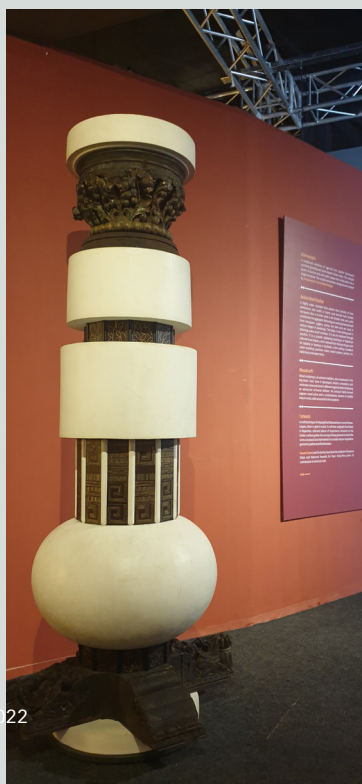
These inspiring purveyors of Indian artisanal design focus on curating vignettes that traverse the obvious to build on the nascent idea of what a craft is and thereby making it scaled up, well-nuanced additions to a space. For the high-end residences, boutique resorts, hospitality spaces and commercial

hubs, they create, the duo are constantly on the lookout for inspiration, an idea and the means and ways to transform it into living art.

While we know that everything the duo do harks back to perpetuating traditional techniques in contemporary narratives, we wonder how the duo came together and joined forces with this common goal in sight. Joya goes down memory lane and reveals, “Before venturing out together as Untitled Design, we first gained experience with established names in the field. We were working together in a studio, ‘The Inside Story’, with Jyoti Punj when we both recognised our design compatibility in designing. One of the most pertinent common factors was that we shared the same sensibilities on how the world for designers has indeed undergone vast changes. Untitled Designs was born and ever since, it’s been a roller coaster. We are constantly pushing to do something new, and extensively working towards it.”

While Amrita and Joya skilfully integrate a wide range of craft forms into the interiors they curate through uniquely rendered pieces, the

Seen below, a few succinct examples of the prominence Indian crafts plays to the underlying ethos of the design atelier. (L-R) A Gond art installation, (that depicts the form of co-existence in nature), acts as a room divider. Next, at this year’s Serendipity Art Festival, the team worked closely with artisans to create an evocative exhibit that includes totems, wood marquetry, and more. We honour the hands that has made each piece so painstakingly.





spatial planning is equally evocative. From scale to dimension, the execution is precise in addressing requirements and imbues soul into every corner, passage and expanse.

Amrita adds, “Today, our design practice makes sure to integrate our client’s everyday belongings, as well as heirlooms and antique items into the very fibre of a space. We not only strive to incorporate art and crafts into our design, but also to work with the artists across the country in a collaboration to produce the bespoke designs.” The great extents that entail the making of an Untitled Design project involves in-depth research, visits to artisanal villages, extensive collaborative meetings with the artists, material sourcing, furniture design planning, and whatnot. Nothing about this arduous process is pre-determined nor is there that one mould that fits all. Every project is built from the ground up and is a bespoke creation at the best.

**COLLABORATIONS:  
THEIR GLORY MODEL**

Their most recent collaboration sees them travel to Goa for the Serendipity Art festival. For this festival, they have developed various interesting products involving wall techniques, fresco work and wood-work techniques. This entailed the duo working closely with craftspeople from different regions to reinterpret popular forms, materiality and colour gradients. The process of collaboration is not simply a one-meeting prospect. It involves deep and guided discussions to unravel nuances, meaning, functionality and to give birth to something contemporary in its wake whilst upholding the rooted expressions each piece aims to emote.

For their latest residential project in ‘The Camellias’, a high-end residential society in Gurugram, Haryana, the designers have perfected the making of unexpected vignettes. This home is a sensorial experience that highlights everything



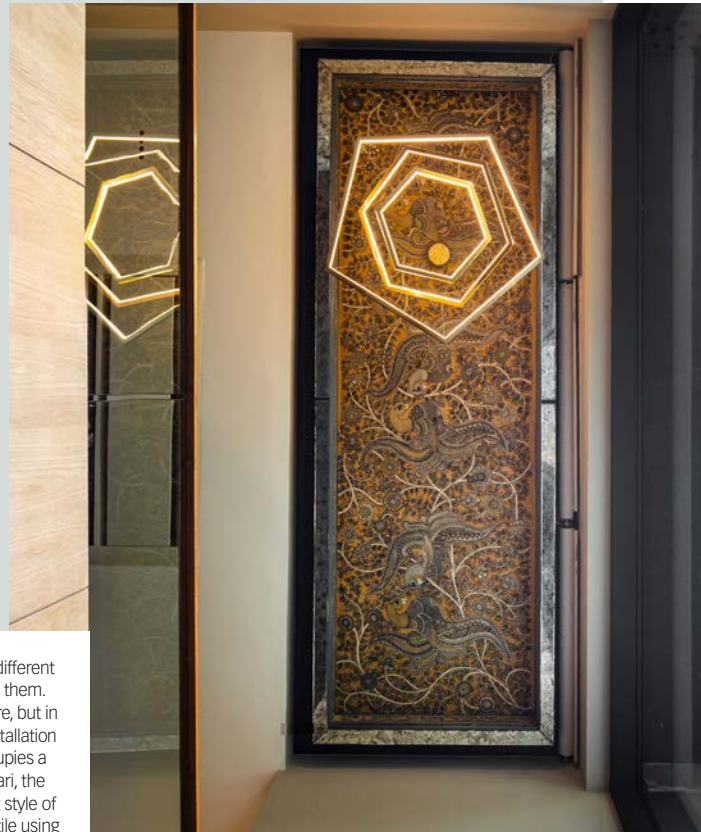
(Top) The exhibit created by Untitled Design at Serendipity Art Festival.

At the entrance, the shutters are inspired by traditional marquetry techniques. They are an exquisite arrangement of the colored solid wood pieces set in together with Tarkashi art. Inside, large scale totems act as sculptural renditions of age-old Indian wall-based paint techniques, art techniques and wood based Indian craft. Girish Malayamma, an artist skilled in Kerala mural art; Mohan Kumar Prajapati, an artist skilled in sekhawati art; and Nemi Chandra Shakya, a tarkashi wood carving artist (Top - Bottom), are few of the artisans that Amrita and Joya work closely with.

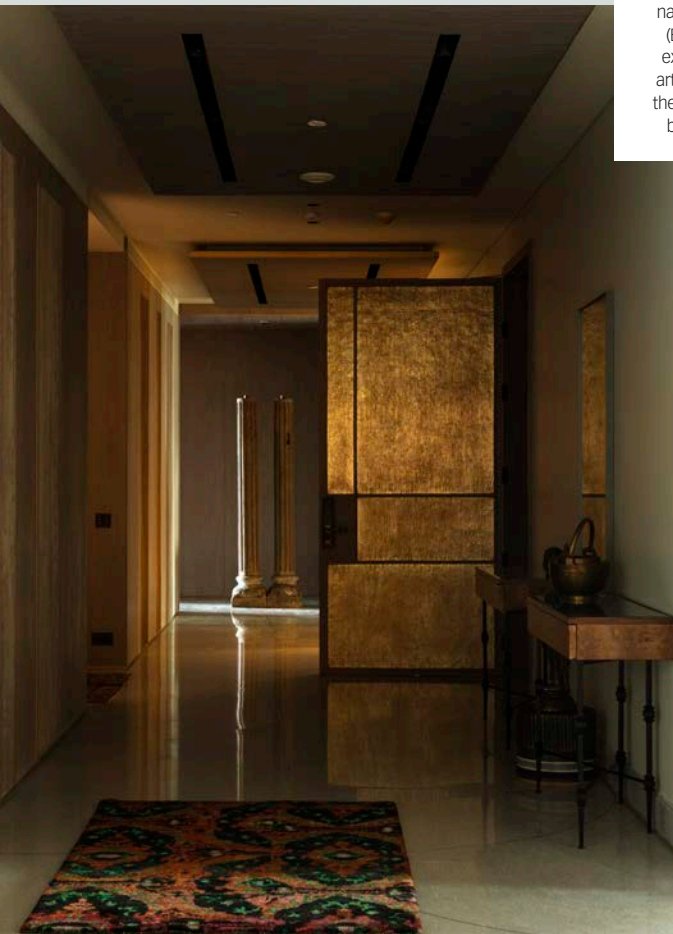
“With every product we create we try to push the boundaries of the craft, application techniques and its obvious function. Our projects explore various forms with the underlying attempt of contemporising traditional crafts. The details that set each craft apart; from their natural colours, origin, cultural significance, etc, is knowledge we acquire only with the hands-on experience with our collaborations.

– Amrita Guha and Joya Nandurdikar, *Founders and Principal Designers, Untitled Design*





Four vignettes, four dynamically different artworks. Let's take you through them. (Top L-R) Nail art may sound severe, but in this residence it is soulful. This installation depicts elements of air and occupies a 16-foot-wide wall. Next, Kalamkari, the art form that refers to the ancient style of hand painting done on cotton textile using natural colors adorns this passageway. (Bottom L-R) Thathera art graces the expanse of this doorway, while Sanjhi art, the traditional art of stenciling from the city of Mathura, is seen sandwiched between two glass panels of a door.







the duo have shared with us, thus far. Home to three generations, this large-scale residence is a formidable collaboration between skilled artisans and us. “We have worked with lot of artists for the realisation of this home. Indigenous crafts like shola, origami, thathera and wood marquetry work take centerstage, while we have also explored a wide gamut of traditional techniques,” says Joya.

As you get a glimpse of this home in our pages, you will notice exceptional work by skilled artisans that celebrates the overall, ‘India Modern’ sensibility. Take for instance, the spectacular metal inlays in terrazzo and stones, interesting flooring pattern, concrete walls that passes off as arresting artworks, and exposed concrete sections. Other crafts that find place of pride here are origami as wall art, kalamkari, longpi pottery, koftgiri, bidri, dhokra, tarkashi, and more. The rich confluence of crafts is breath-taking and the discreet manner of how they are woven into the fabric of design is a testimony to the strong forces Amrita and Joya are. As we sit back, observe and admire, we realise just as quickly, they all coincide harmoniously. Everything is at peace.

When it comes to planning, the designers were clear from the get-go that this home had to thread along a sustainable road map. During the conceptualisation stage, sustainability was the main

intent. As a result, this home proudly showcases terrazzo and variety of sustainable materials like cane and wood is visible in the core material palette of different areas.

Furthermore, the orientation of this home encourages dialogue and flow. It was planned so that it looks outwards to amazing Golf course views. All the formal areas are well segregated but in the larger scale of things, once the slider door is open, all zones seem to meander together to form one large expanse...even as they seamlessly meld into one another. The private and formal areas are secluded to provide utmost privacy. While there is boundless expanse and quite corners, the respectful manner of space division further renders this home its prolific presence. Joya summarises the design as she says, “The beauty of the home is the art, subtle and impactful, at the same time. Each element, be it the interior design, lighting, furniture, or the decor, rest perfectly under each other’s shadow.”

#### **PHILOSOPHY, PEOPLE THEY ADMIRE AND THE CHALLENGES FACED**

Without a doubt, the underlying philosophy at Untitled Design rests on celebrating Indian art, crafts and culture. Every project act as a canvas to their tactile narrative. Although 22-plus years in the design industry, the duo are just an enthusiastic

Vignettes from older residential projects. (L-R) A contemporary take on a daybed sits proud, while an artwork with a trompe l’oeil effect frames this piece of furniture to create a dynamic vignette. The ‘Face’ sculpture is hand-painted in Gond art and rests near a monolith Indian stone that artistically composes an angular window opening.

and shiny eyed today, as they were back in the day when conceptualising this labour of love. Over the years, through their experimental yet ever evolving approach towards design, we have had the privilege of experiencing personalised design scapes that are vivid with meaning and soulful in style.

Says Amrita, “The creative art of marrying form with function and the commitment it takes to curate great design are the two core thoughts that go to prove that creativity pervades the everyday life of our design team. Our commitment to design quality and spaces that work is matched by our design integrity, culture and attention to details. Our bespoke interior, furniture and products are about how people experience spaces and how spaces affect them.”

With each project, the overarching aim is to create a solution to a pressing requirement. Joya elaborates, “We work toward achieving ‘newness’ through our research and collaborations. This could be in the manner of us scouting for new artists and nurturing their talent or, promoting and reviving a lost craft through our product designs. We’ve also conceptualised a construction technique like rammed earth that is great in the making of metropolitan cities. Each project has a breakthrough aspect, and we are proud of everything we have been able to achieve.” This united front has guided them through their exploits

of uncovering vernacular design methods that are relevant and pose many benefits to the urban world.

Talking about united, when we quiz the duo on contemporaries that inspire them, they do not think twice with their praises. “In the craft industry we believe Rajeev Sethi has pioneered the application of local Indian crafts in a modern context. We look forward to exploring as many craft techniques and put them forth as he has done. In architecture, work by Bijoy Jain, Matra Architects by Sunita Kandhari and Verendra Wakhloo, Abhimanya Dalal and Stuio Lotus, have inspired us. Someone who has handheld and initiated the process of our thought in the direction of crafts is definitely, Anjana Somany, of ‘Craft Stories Under The Mango Tree’. She introduced us to the dying world of Indian crafts and enlightened us on how craft-based practices can flourish and draw inspiring from traditional knowledge.” This readiness to share their spotlight with their fellow designers is refreshing.

Now, in the midst of all this good, there are uphill tasks, and the designers mince no words. “One challenging aspect of heading a design practice is the coordination between multiple teams involved. We want to get the best out of every member we work with, and at the end of the day, we want a successful output. There is a give-and-take of guidance between us and the various vendors and their expertise, however it is sometimes difficult to

Here are two exciting crafts techniques that require a great amount of skill. (L-R) The console gets its statement edge courtesy the veneer printing, basically digital printing of an artwork on veneer. The other, Pattachitra style of painting, one of the oldest and most popular art forms of Odisha, is seen dotting the expanse of this home with its natural dyes and intricate creations.







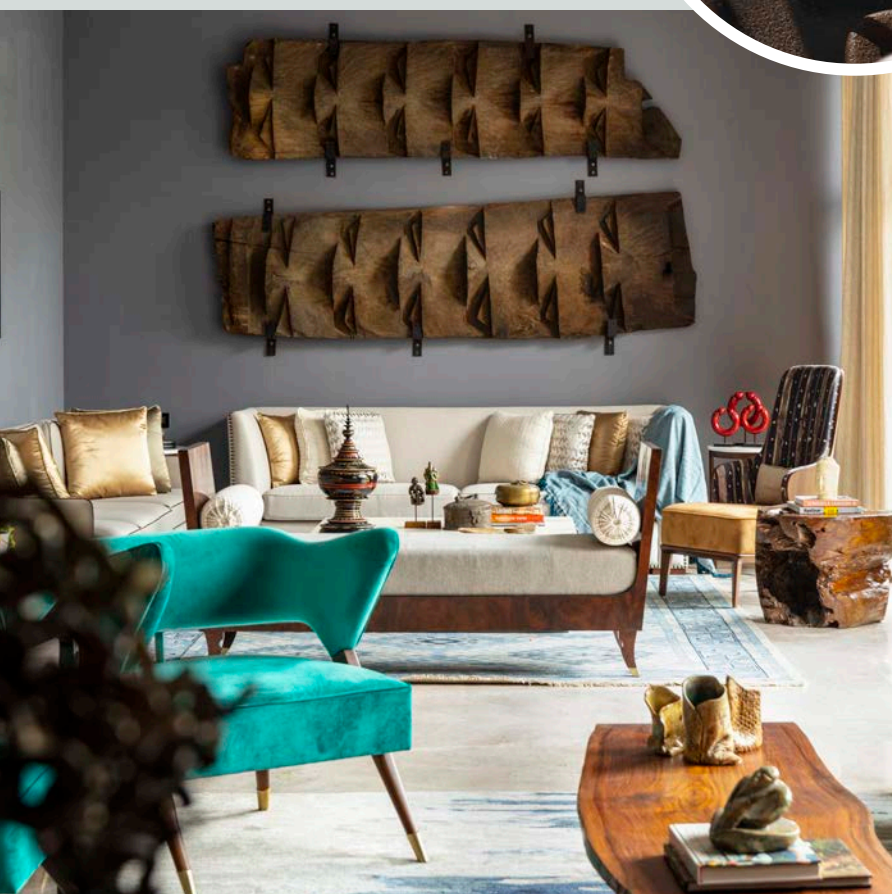
This page is dedicated to the extensive range of product design that Untitled Design has curated. (Top L-R) The sholapith craft of West Bengal is cleverly integrated into a bench design, while the traditional art of Sanjhi stenciling from Mathura is delicately framed and adorns the walls transforming a passage area into a memorable corner. (Middle L-R) Teracotta jaali cutting, a craft from Uttar Pradesh graces the walls of a space, while Pietra Dura, a process of inlaying cut pieces of coloured stone on a similar surface to create an intricate pattern transforms a dining table. (R) Gond a form of folk and tribal art, practiced by one of the largest tribes in India, the Gond graces the walls of this bedroom.



get the desired results in tried and tested ways, so we are always evolving together to get something new every time.” In the face of limitations, the duo work with what is presented to them and evolve the brief accordingly. A lesson learnt, a lesson worth sharing!

### THE FUTURE WAS YESTERDAY

The body of work that Untitled Design undertakes pushes the envelope when it comes to the overall sensibility of crafts in India. What this design atelier is doing with and for Indian crafts and art is unparalleled and takes up an exceptional amount of passion and devotion. Talking about what next, the duo tells us, “In the past 20-22 years Untitled Design has handled all the various things we do under one umbrella, including architecture, interior designing, graphics, product designing and art curation. We are now planning to segregate our multiple services by launching smaller ventures. For example, a few months ago, we launched a smaller venture which handles all our product and furniture designs. We plan to expand to other endeavours, to help craftsmen with new collaborations and customers to identify such services in isolation, servicing other designers as well to spread awareness and visibility to the crafts and products.” **H&DT**



(Top) From their latest project in 'The Camellias', art takes place of pride on this table. The top is made with layered segments of ceramic, malachite, wood and brass that go on to form an intricate pattern.

(L-R) Outsourced from Nagaland, a wooden sculpture injects rugged drama into this living space. A 18' wide Madhubani painting, is beautifully composed alongside a bespoke Indian rosewood headboard that's further complimented with an antique ikat chest.



# VIGOROUSLY VIRTUOUS

**Salt Studio** designs an expansive 3,600sqft home in Morbi, Gujarat, to be reflective of a stated design sensibility

Text NEERJA KAPADIA Images : DEPICTIONS BY PRACHI KHASGIWALA



**“The highlight of the home is the bespoke wooden ceiling in the living room...spectacularly unique, delicate, eye-catching, and yet, perfectly coalescing into the echoed white ceiling, giving the space a subtly international aura.”**

– Hinesh Kakadiya, Founder, Salt Studio

STYLING - UPLIFTING DEPICTIONS





An artistically bodacious wooden dining table gives off rooted vibes while a Moroccan backsplash in the modern kitchen extends an angelic touch to the connected areas.

**“With simplicity and grandiose associated in the design narrative of this home in equal measures, an old-world charm is recreated in the design language of this home, without cluttering it up with gaudy belongings.”**

– Hinesh Kakadiya, Founder, Salt Studio







**“The clients gave us complete creative liberty, a delight for any architect, which allowed me to ideate and execute freely, resulting in this innovative, yet cosy haven for them.”**

– Hinesh Kakadiya, *Founder, Salt Studio*

The sleeping chambers hone a diverse pastel palette, with wood being the main and common material throughout. Subtle and bold in equal measure, an interplay of textures and colours on different furniture and surfaces radiates an intricately fragile aesthetic.





**Hinesh** Kakadiya has successfully envisaged and created this luxurious home in Morbi, Gujarat, that stands apart from the rest. “This home is designed to be aesthetically appealing with keen attention to functionality...something that its residents can enjoy both, visually as well as anthropometrically,” said Henish when asked about the design.

One of the elements that influenced the design narration is its location. Open on all four sides, this home enjoys an abundance of natural light and good ventilation. All interior solutions were in coherence with these advantages.

Resembling an old-world charm, the name plate at the entrance welcomes visitors to a grand living room, where accented wooden sofas partnered with a textured rug and unique center pieces helm the space. An open dining and kitchen sprinkles traditional features in a modern lifestyle home, while the bedrooms showcase a pastel palette partnered with the ever so versatile wood...the end result is a masterpiece, one that reflects Hinesh’s immense fecundity in the minutest of details that coalesce together. **H&DT**





One of the courtyards has trees on the first floor and hints of these trees can be seen from the internal windows of this immersive residence.

# DESIGN THAT RESPONDS

*In Bharuch, Gujarat, **Samira Rathod Design Atelier** designs the facade and interiors of this home with a monolithic presence in a way that it thoughtfully addresses the harsh climatic conditions of the land*

*Text* AVRIL NOEL D'SOUZA *Images* NIVEDITAA GUPTA



**“Designed like a track with rooms on either side, the house is punctured vertically making two courtyards on either side of the central track like a corridor. One half is painted black and the other is very tactile using small siporex bricks. These semantics make the logic of a track corridor and volumes on either side very evident.**

– Samira Rathod, *Founder and Principal Architect, Samira Rathod Design Atelier*





Inspired by the fact that this home was to be created in a colony of row houses, Samira elevates this context by creating a home that feels like two row houses are in extreme proximity. We love this contemporary spatial execution.



**“Although inward looking there is a constant choreography of inside and outside movement within the house where you encounter the courtyards and can step out to them from the central track.”**

– Samira Rathod, *Founder and Principal Architect, Samira Rathod Design Atelier*



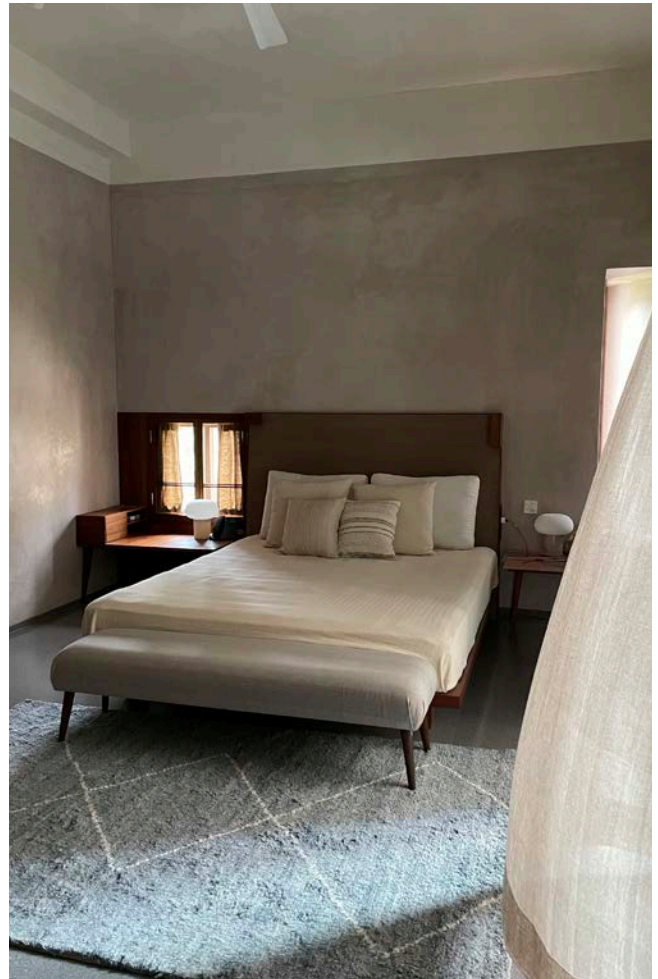




**“To help beat the harsh climatic conditions, the house is planned with thick external walls, while the interiors are done in a cool and soothing lime “chuno” that helps cool the rooms from within.”**

– Samira Rathod, *Founder and Principal Architect, Samira Rathod Design Atelier*

Completed in the year 2022 by Samira and her team, consisting of Jay Shah the project architect, this 10,500sqft residence is a result of an idea that before creating a home of visual dynamics, practicality and comfort should be foremost. As a result, the materiality and planning of the exteriors and interiors all coalesce with this belief.



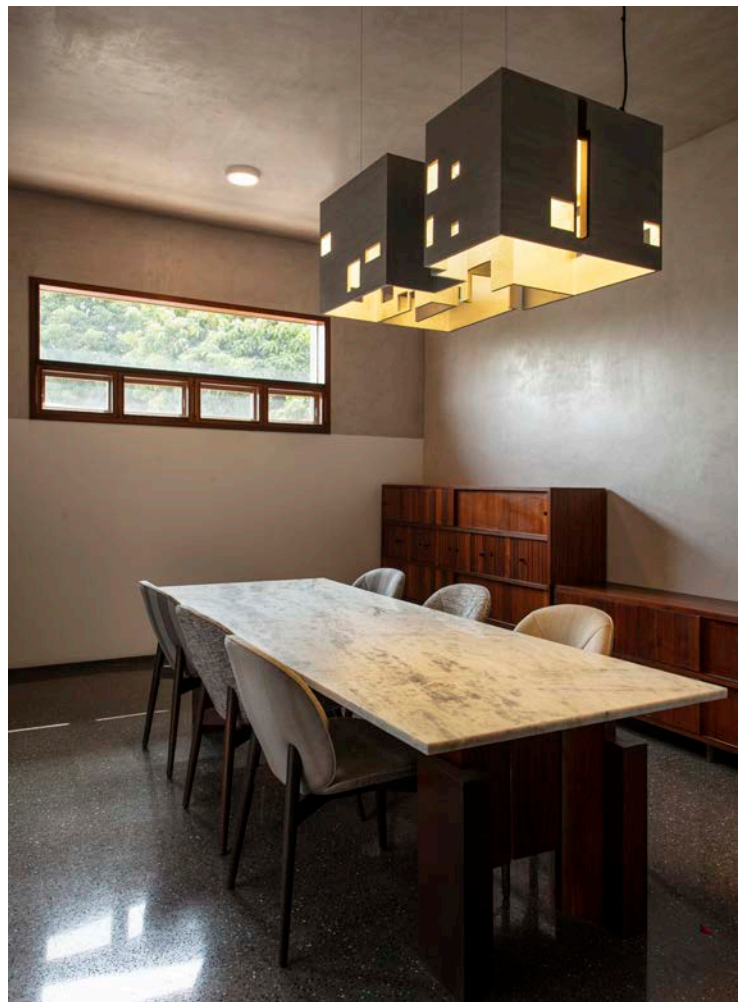




**IN** keeping with her innate approach to crafting contextual spaces, as opposed to purely aesthetic delights, Samira Rathod of the eponymous design atelier brings us a thinking design with a well-executed, small carbon footprint. The architect conceptualised the structure and interiors of this residence in Bharuch, Gujarat, based on a well-researched cognisance of the surrounding land, climatic conditions and lifestyle of the home's occupants. "This house is an example of contemporary architecture that relies on our innate knowledge of the climate and correspondingly materials that work in harsh climate. The name 'Cool House' came about as it offers respite from the heat throughout. The structure works like a funnel that channels all of Bharuch's wind into the house, making it a comfortable haven."

Designed like a box, the home looks inward. Windows are strategically positioned to bring in cool breeze and diffuse sharp light. Before entering the house, there's a courtyard with a shallow waterbody that cools the air that's about to enter the house. *Jalis* channel the wind and direct cool breeze inside.

Samira employs the wisdom of vernacular building methods but crafts a contemporary, monolithic structure that's an impressive sight. **H&DT**





# CHANNELING AN EARTHY AURA

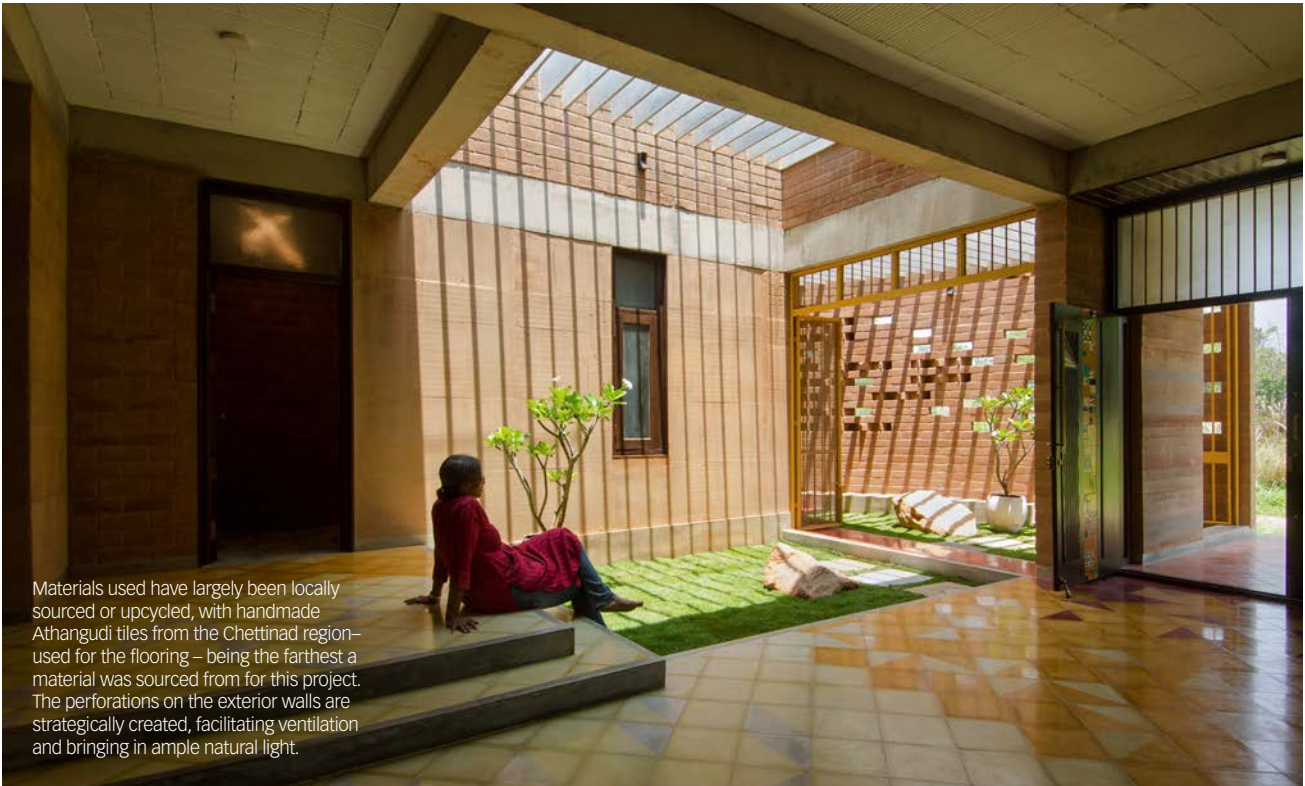


*This award-winning residence in Kaggalipura, Karnataka, by **BETWEENLINES**, acquires a charming rustic character by virtue of its exposed materiality, marking a humble presence within its natural context*

*Text AVNI RAUT  
Images RAJI SUNDERKRISHNAN*



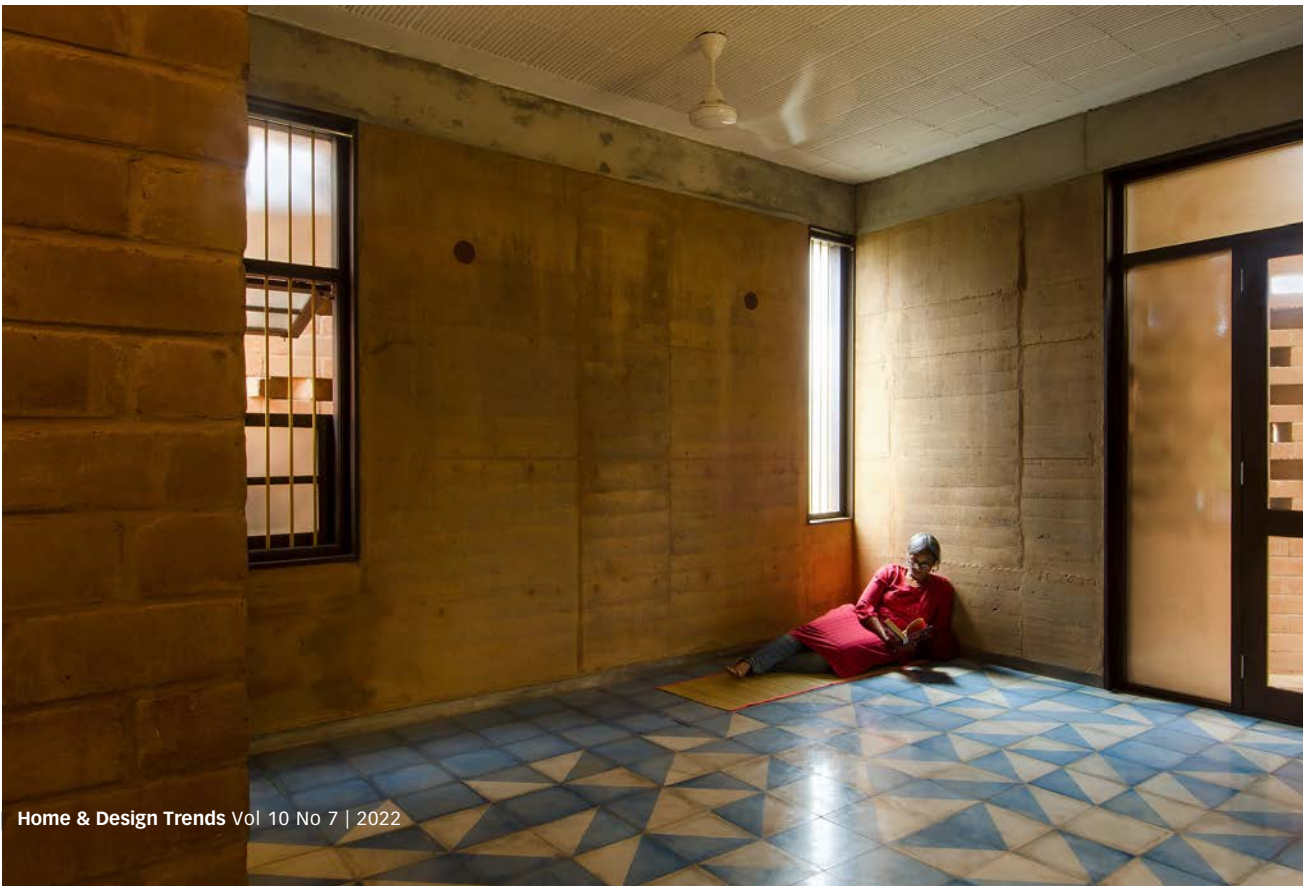




Materials used have largely been locally sourced or upcycled, with handmade Athangudi tiles from the Chettinad region—used for the flooring—being the farthest a material was sourced from for this project. The perforations on the exterior walls are strategically created, facilitating ventilation and bringing in ample natural light.

**“The client wanted an interior court and a garden. This was achieved by a sweeping wall, that enveloped the spaces around, washing them with natural light and becoming the key element of the house.”**

— Deepa Suriyaprakash and Guruprasanna C, *Founders and Architects, BETWEENLINES*





**“The house is majorly made from earth and upcycled materials from the vicinity, unlike conventional buildings. The final product turned out to be a systemic design and the house aesthetics driven by it, and not a predictable earth house.”**

– Deepa Suriyaprakash and Guruprasanna C, *Architects and Founders, BETWEENLINES*



The encaustic cement tiles with their bold patterns render a welcome contrast to the muted palette that governs the raw interior aesthetic while certain surfaces, like the kitchen countertop, feature imprints of local leaves, adding to the tactile character of the spaces.





**Crafted** by Deepa Suriyaprakash and Guruprasanna C, founders of BETWEENLINES, this 2,400sqft residence in Kaggalipura, Karnataka, has been conceived with an aim to achieve maximum energy efficiency through a thoughtful design. The Vastu-compliant house anchors itself on a quarter of the 8,000sqft site, with the rest of the land converted into a lush outdoor zone, for which the firm collaborated with the Foundation for Revitalisation of Local Health Traditions and landscape architect Smruthi Balvalli, Founder of Nature Narratives. Overlooking the hills of Bannerghatta, the interiors command serene views of its natural surroundings.

The firm adopted conscious construction techniques and mindfully procured the materials for building this house. “It strives to be made as locally as possible,” says the duo. “Walls were moulded out of soil from the site itself; the foundation reused waste tyres; timber was upcycled from old windows and doors; and landscape is designed to harvest rainwater and create an abode for local flora and fauna, rendering a house that is energy efficient and a thriving landscape fit for a bird enthusiast.”

The rooms are configured around a courtyard and spaces are designed keeping in mind the site’s terrain. Owing to its materiality, the resulting built form yields an unpretentious architectural expression and an inherently earthy appeal. **H&DT**





The lobby showcases a glimpse of prototypes from their latest experiments on furniture and details.

# BLURRING BOUNDARIES

*Workers of Art* design their studio, aptly called 'The Second Home', to be reflective of their work style, which is collaborative, open, and driven by love for good design

*Text* VANITA ARORA *Images* ISHITA SITWALA

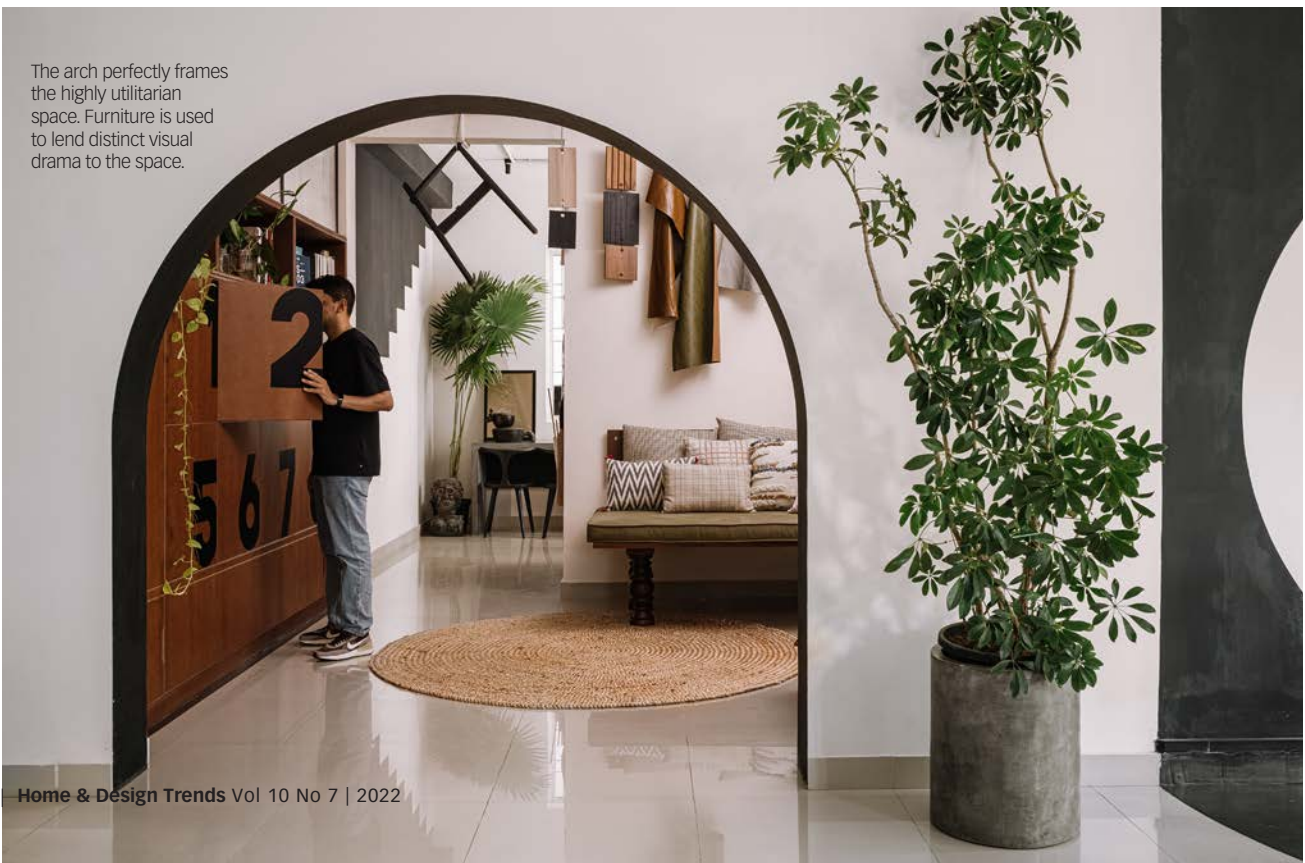




**“To us art, architecture and design are completely intertwined and we continually work towards blurring the boundaries between them by adopting ideas and strengths from each field of art. ”**

– Priya Rose and Rahul Mathew, *Founders and Principal Architects, Workers of Art*

The arch perfectly frames the highly utilitarian space. Furniture is used to lend distinct visual drama to the space.

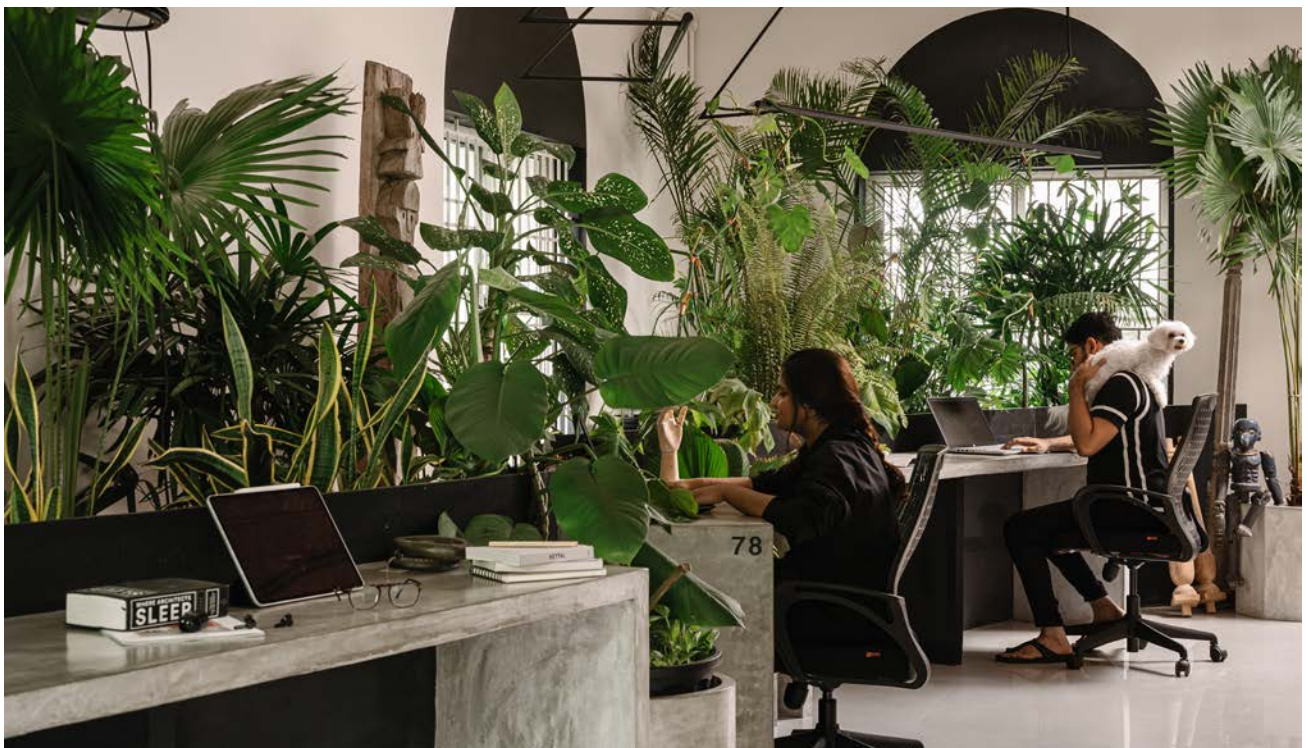






**“The studio space is planned inwards...workstations have views of cascading foliage, and this remains uninterrupted. Over a 100 potted tropical local species of plants have been installed along the eastern side of the office.”**

– Priya Rose and Rahul Mathew, *Principal Architects and Founders, Workers of Art*







**Tucked** away in a quiet side street in Kochi, Kerala is Workers of Art design studio, The Second Home. Designed by Priya Rose and Rahul Mathew the founders of this architectural practice, the space evokes “tropical low-key” brutalism. It embraces an open plan with structured yet organically placed workstations that promotes interaction in harmony with the studio’s philosophy.

“The team agreed to build the studio as its namesake, a “second home” where they spent most of their time working, sharing, collaborating, and growing. The limited material palette in the overall design consists of cement, concrete, high-density fibreboard and matte PVD-coated mild steel rods which were all chosen for their versatility,” the duo explains.

Occupying the backdrop of the atelier space, the pegboard wall is a dynamic surface showcasing new works undertaken by the studio and is a constant as the studio evolves. An ideal microclimate within the studio has been leveraged with techniques to enable cross-ventilation and air circulation, resulting in a cool temperature. The space also consists of experimental lighting for light testing, grow lights as supplementary light for indoor plants, as well as architectural task lighting that doubles up as supports for the plant vines. Another great addition to the space is the blackout curtain in the breakout space that lets the area to be converted into a lighting experimentation room and allows enough privacy for lounging. **H&DT**



# IN FAVOUR OF HUSHED DRAMA

*Delicate and well-executed details render the spatial arrangement of this fashion store in Mumbai, by **Project 810**, an impact that revels in subtle elegance*

*Text AVRIL NOEL D'SOUZA Images REUBEN SINGH*

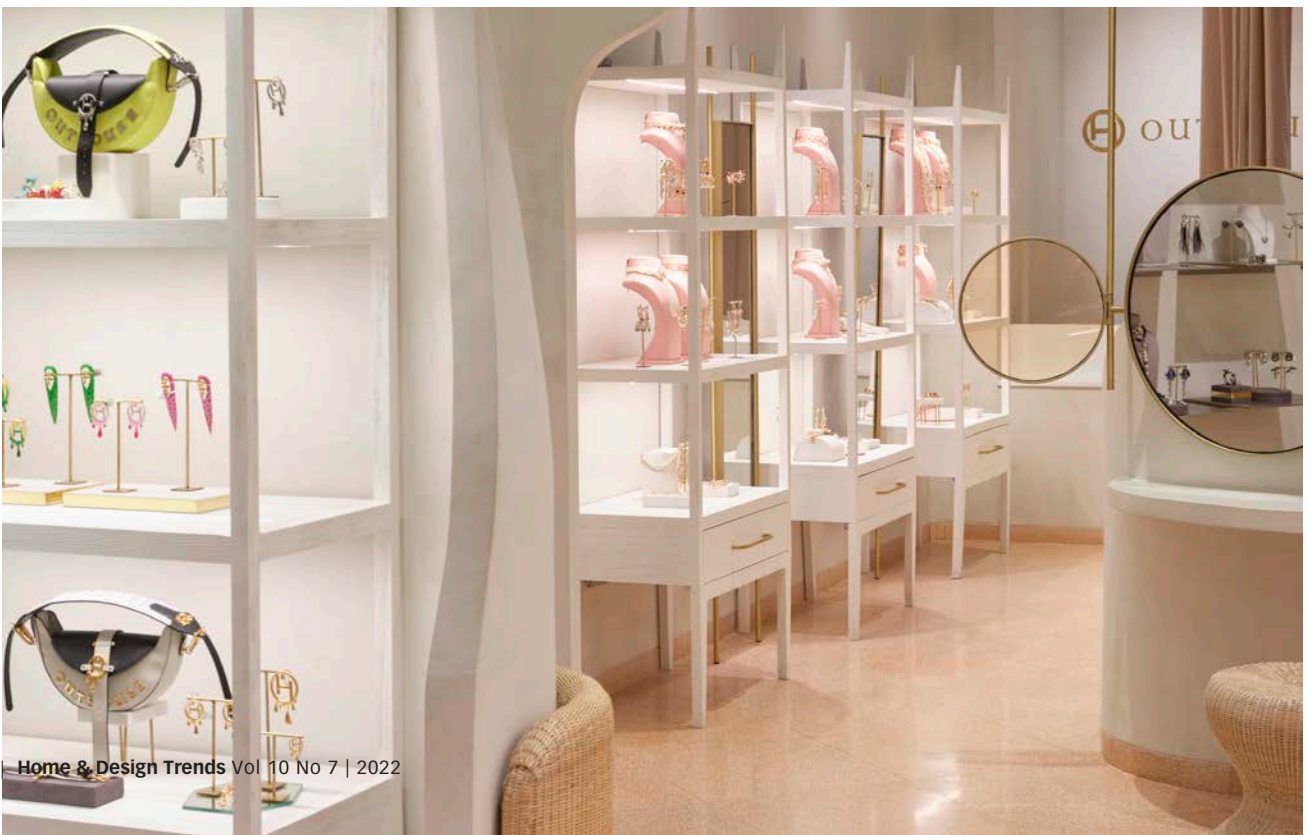






**“Detail oriented, Outhouse is a home-grown brand that is confident and has an unapologetic spirit. Set in a high-end shopping mall in Mumbai, we designed the space in a way that recognises these bold values while opting for a natural and clean design route.”**

– Vritima Wadhwa Singh, *Founder and Principal Design, Project 810*





**Balanced** and simple glamour... that's pretty much how we would describe this fashion outlet in Mumbai. When Sasha and Kaabia Grewal of the Outhouse first approached Vritima Wadhwa, it helps that the interiors and product designer was well-versed with the jewellery brand. Known for their bold and Avant-garde design lexicon, Vritima wanted these signature attributes of the brand to be at the centre of the design of their 550sqft new outlet in Mumbai. While the expanse is open and dotted with delicate storage units that act as display counters, it's the material and colour palette that imbues this space with its delicate yet dynamic style tonality. Vritima agrees. She adds, "Lightly punned walls and white ash wood furniture add calm and serenity to the space and juxtapose the brand colours, pink and gold. The flooring features a salmon pink terrazzo with white chips and this lends a classic design touch to the space." Furthermore, the use of wicker introduces layered warmth. Take for instance the wicker bench that gently wraps itself along one of the partitions. Vritima dips in the softest colour on the palette and brings in pink drapes that meld well with the overall scheme of design. "Statement forms and natural finishes come together to celebrate the fearless nature of this jewellery brand," concludes Vritima. **H&DT**





HOME & DESIGN

# TRENDS