

HOME & DESIGN A TIMES OF INDIA PUBLICATION

TRENDS

VOLUME 9 NO 10

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A Square Designs
DIG Architects
IndiHaus Design
Length Breadth Height
Lightbox
Muza Lab
Out Of The Shed
Studio MuktiNidhi
The Grid Architects
Wright Inspires

CANNA
PATEL
settles it

IT'S A
WOMAN'S
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EDITOR'S NOTE



Remember the humble (but generally secretive, and mostly private) diary a few of us wrote back in the day? Its more famous cousin being the one Renee Zellweger maintained as Bridget Jones... more public too. So we're all familiar with the thought and the idea of the diary – of perhaps both writing one as well as reading one that wasn't written by us.

Fast forward to 2020: Meet the 'journal', the New Age diary. A legit keeper of records, probably intended to be read and re-read, and serve as a case-study cum memoir of your life's journey, without the histrionics of its literary predecessor. Now the quintessential difference between the two, which I find most progressive, is the very *raison d'être* for both. To be discovered and then devoured, as in a good read, one purposefully written for it and the other written more as a cathartic chat directed to the counsellor within ("Dear Diary....," get the drift?)

So why am I going on and on about the two?

Naturally, I'm totally taken in by the idea of the 'journal'. Journaling – the act of keeping a journal – according to me is therapeutic, not only to the writer, but also to the reader because there are multiple lessons to be learnt from another's experience. Why, for instance would you build a wall where a window is most suited? And in my opinion when you consciously choose to learn from another experience, you're in fact saving yourself the time and trouble of going through the very same trials and errors. That, according to me, is what sets Home & Design TRENDS apart from the rest of the architecture and design magazines for me. Information, based on someone's experience, with the intention to be discovered. And that has been my point all along.

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

Ronitaa R. Italia
Editor in Chief

MEET THE JURY

TRENDS EXCELLENCE AWARDS 2021 - DECADE SPECIAL



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EXCELLENCE
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FOR ARCHITECTURE & DESIGN

DECADE SPECIAL

FORM AND FUNCTION | *Products*

DESIGN IN CONTEXT

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

Text AVRIL NOEL D'SOUZA



TRADITIONAL CHARM

Made completely by hand, the Kanso pendant lamp is a modern take on the traditionally-crafted Japanese lanterns. Luv Rohra of Length Breadth Height, an Ahmedabad-based design lab, reverts to ancient crafting techniques. Traditional materials are married with metal and different sets of handmade papers to build simple forms. Available in three different shapes and sizes, each pendant can be combined to create original compositions. ►



LIGHT BUBBLES

Bocci, a design and manufacturing studio based in Vancouver, Canada, launched 100, a light series that is a result of teamwork. 100 brings multiple glass artists together in a performative act. Molten glass bubbles are prepared by each, then smashed together to produce unpredictable interlocking glass forms. This design is available in India, at Lightbox. ▶



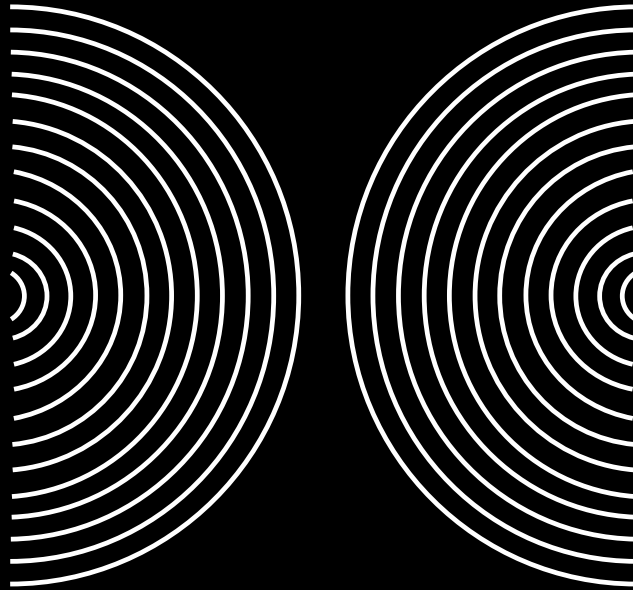
A JOYRIDE

Now you can bring the carnival home and keep it indoors as well. Carousel is a part of a bespoke design series by Out of the Shed that works on a completely wooden mechanism, except for the animal toys made from fabric. The movements are seamlessly enabled to bring us an artisanal design inspired by a childhood favourite joyride. **H&DT**



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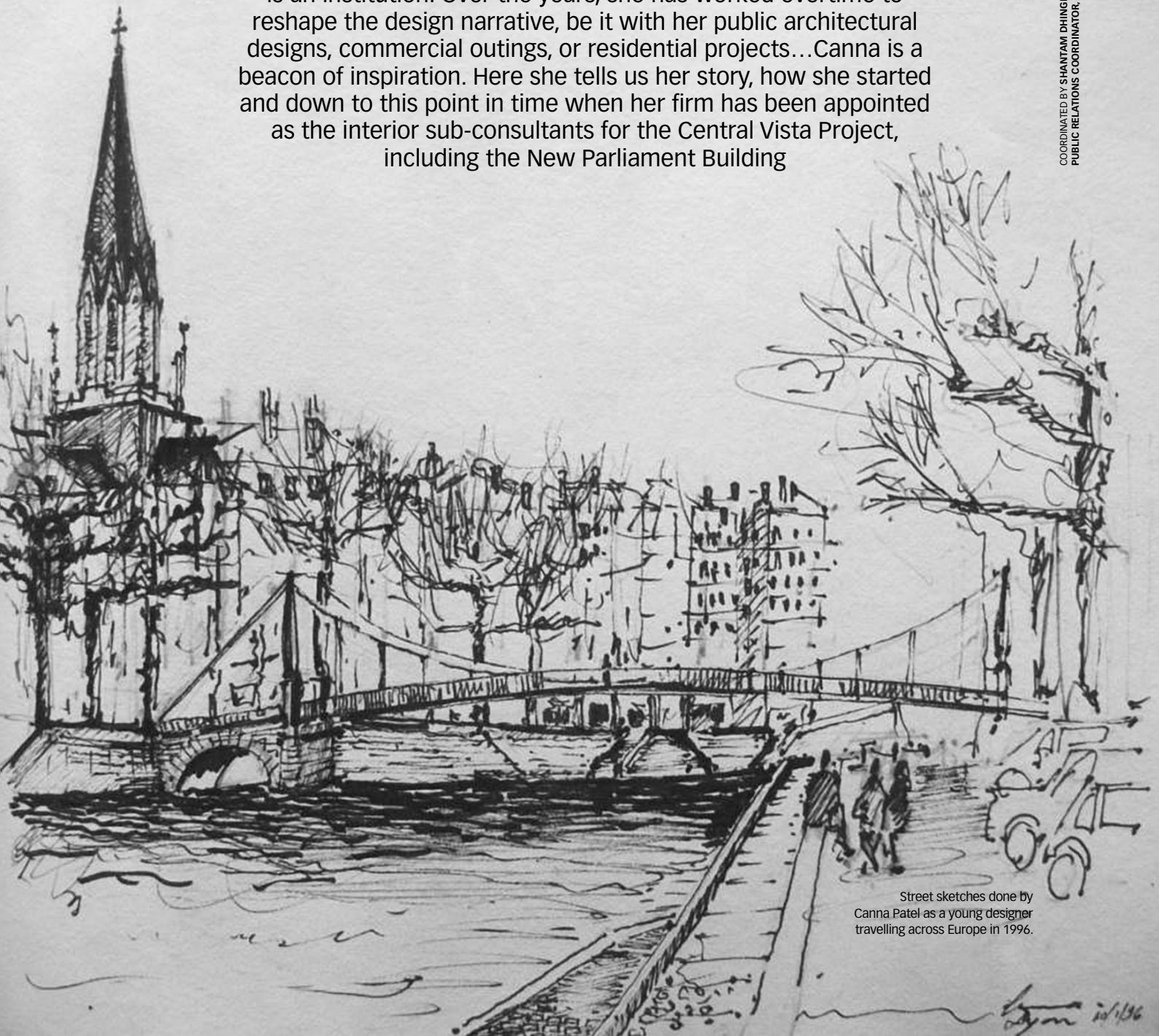
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THE STORY OF AN INDIAN LEGEND

Canna Patel, Founder and Chairperson, HCP Interior Design, is an institution. Over the years, she has worked overtime to reshape the design narrative, be it with her public architectural designs, commercial outings, or residential projects...Canna is a beacon of inspiration. Here she tells us her story, how she started and down to this point in time when her firm has been appointed as the interior sub-consultants for the Central Vista Project, including the New Parliament Building

COORDINATED BY SHANTAM DHINGRA, ARCHITECT AND
PUBLIC RELATIONS COORDINATOR, HCP INTERIOR DESIGN



Street sketches done by Canna Patel as a young designer travelling across Europe in 1996.

Shantam Dhingra 20/1/16

“ *The deep-rooted ideologies of a patriarchal society had their influences in our field too. It was difficult starting out as a woman. It was in these trying times I realised only a woman has the strength to overcome such obstacles and still achieve her dreams.* ”

– Canna Patel, Founder and Chairperson, HCP Interior Design

In a country like India, design goes beyond just the mere aesthetics that meets the eye. I feel it is more about acknowledging our deep-rooted history, different socio-cultural aspects, our way of life, our limitations, and opportunities - and bringing them all together in a cohesive manner to transform a space. I, as a designer, try to bridge the gap between my field of profession and society at large. It is to educate the layman about the need for and importance of design and help create a change across the different levels of society.

The beauty of being a designer is that it takes you beyond everything you might have imagined to be, and yet you can never say there is nothing left to reach out for. So, I continue reaching out for more; as it is more about the journey, rather than the destination.

LIFE BEFORE BECOMING A DESIGNER

I have trained and performed as a classical dancer for 17 years. For the first 12 years, I learned Bharatnatyam from Radha Menon. Later my guru, Kumudini Lakhia, trained me as a Kathak dancer and taught me the intricacies of the art form. This experience of unlearning an art form and learning a new style of performance helped me later in life too.

People often rightly talk about notions of a particular art being carried forward into design, but the most important thing I learned during those years of training was how discipline and persistence help you excel in your field.

I carry forward this learning even today as a successful designer and try to instil the same notion in my students and young designers whom I have worked with.

A young Canna poses before her *arangetram* performance in Bharatnatyam.

TAKING THE LEAP, AND HOW

My start was as unique as my journey in the field of design. After completing my Masters in Architecture from UC Berkley in 1989, I moved to the US in the early 90s. The country was going through an economic recession at that time, making me realise how architecture – as a profession – relies largely on the economy. It was in 1993, while living in Milan, Italy, that my focus first shifted to the world of Interiors. The city provided a different



IMAGE BY LATE SHRI. SHAILESH RAWAL

Canna Patel,
Founder and Chairperson,
HCP Interior Design.



exposure allowing me to visit myriad furniture showrooms. Quietly observing and sketching various details, I self-learned the intricacies and aesthetics of furniture design.

I started working with my father's firm in India – HCP – where I was leading the interiors for a residential project. Being situated in a foreign land, my only tool of communication with my team (comprising an engineer and two draughtsmen), was a fax machine. I still remember sketching detailed drawings for furniture and fit-out works and sending them across to my team in India who would interpret and draw them up. I was introduced to working from home in 1993 from Milan! Came in handy over the pandemics.

Later I moved back to India to join HCP as a Design Director, completely immersing myself in the field of interiors. This was in the mid-'90s, and I soon realised that rather than making a place for myself in this field – I need to make a place for this field as a profession in society. People often overlooked this key aspect of design as an afterthought and there were no standard market practices being followed. I dedicated several years of my journey to setting up these standards – educating my clients and contractors/vendors. From developing an in-house material library to creating endless checklists that ensured smooth working and quality output, there was a lot I had to put in place before I finally started with my own practice in 2006.

I started HCP Interior Design with a modest team, mostly comprised of young designers. We have had young designers from different countries



Lakhtarwala Jewels in Ahmedabad was completed in 2019. The cool teal blue colour used in the jewelry showroom provides a striking contrast to the gold, which enhances each piece of the ornamental assemblages. Indian jewelry is traditional, but the showroom need not be. Indianness lies in colours and contrast in space, something most designers refrain from using.

IMAGE BY UMANG SHAH



IMAGE BY UMANG SHAH



IMAGE BY UMANG SHAH

who have worked in our studio, bringing in different perspectives of how they see India. It was never the number of team members that gave our studio its strength – it was rather the innate quality everyone brought with them. As their leader, I took it upon myself to provide them with an environment where these qualities could be explored and improved upon.

Currently, our office strength has grown as we are working on large-scale projects of national importance. The studio comprises a very young and dedicated set of architects and interior designers. These young and energetic individuals bring in a completely different set of qualities – always looking for smarter and unique ways to tackle problems. I teach them what I have learned through my years and help them grow but I also never miss an opportunity to learn a few things from them, allowing me to constantly evolve and keep up with this generation.

WOMEN IN DESIGN

In the late 80s or early 90s, women seldom took up professional careers. I, on the other hand, came from a family of strong women who had excelled in their own professional fields. My mother instilled similar qualities in me as a child, and today as I look back, I realise what an important role she played in shaping my journey.

Glade One Weekend Homes in Sanand was completed in 2019. The creation of outdoor shaded areas in a tropical region was not just a response to the harsh weather conditions offered by it, but it also promoted the idea of spending quality time with your family, something that is deeply rooted in Indian culture.

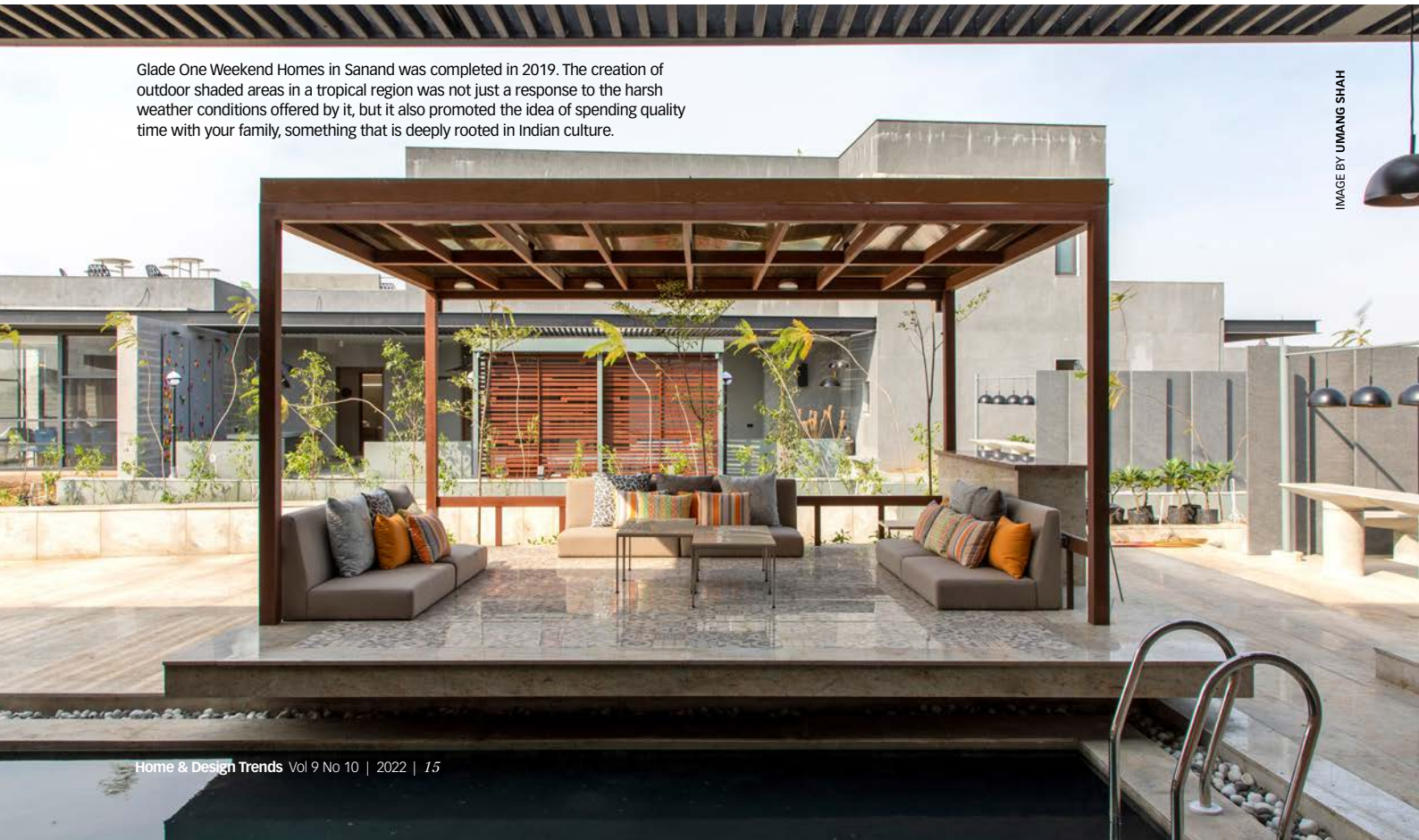


IMAGE BY UMANG SHAH

The deep-rooted ideologies of a patriarchal society had their influences in our field too. As a result, it was difficult starting out as a woman who was trying to convince clients to spend on something that they didn't consider as important. It was difficult to bargain with a contractor or to persuade the mistry to work in a particular manner. It was in these trying times I realised only a woman has the strength to overcome such obstacles and still achieve her dreams. With continuous efforts and persistence things changed, the perspective of people around me changed.

I won't say that society has completely transformed today and that women are treated equally across different fields. But I believe women have grown stronger, and thus we see an unprecedented number of young women taking up professional careers that could have never been thought of in my times. I feel happy and to be honest, proud, as I like to believe somehow I, and many other women like me, have played our role in inspiring these young individuals.

WORK & PHILOSOPHIES

At HCP Interior Design we don't like to work on projects where the outcome is already perceived by the clients before they come to us. The joy of designing is in exploration, where the client takes us through the experiences he likes and we, in turn, try to bring them out in our design – in the form of a bold statement that stands out but does not



IMAGE BY UMANG SHAH

Seventy Residence in Ahmedabad, Gujarat, was completed in 2020. Handwash in the dining area, an ergonomic requirement, was seamlessly knitted into the overall design language - giving it a bold and elegant look while responding to the functional needs of the space through the informed choice of materials.



IMAGE BY UMANG SHAH

“ *In the mid-’90s, when I moved back to India and joined HCP as the Design Director, I soon realised that rather than making a place for myself in this field – I need to make a place for this field as a profession in society.* ”

– Canna Patel, *Founder and Chairperson, HCP Interior Design*

Sachivalay in Gandhinagar, Gujarat, was completed in 2013. The office of the highest political seat of the State of Gujarat celebrated and displayed many aspects of the economy, wildlife resources, art and culture. The local craft was an integral part of the project. Walking down the corridor, people can spot various crafts from their own villages, framed, and displayed in the Vidhan Sabha Complex. This instinctively imprints a notion of ownership and pride for their local communities’ design decisions.

IMAGE BY DINESH MEHTA



intimidate the space. We have worked on several residential and hospitality projects where we have got an opportunity to explore such ideas.

On the other hand, it is also interesting to take upon projects that come with a set of constraints, often seen in corporate and government projects. I feel such opportunities make a designer more aware of the notions of the real world, something a designer often tends to forget while being immersed in his own world of imagination.

OVERCOMING DESIGN-BASED ADVERSITIES

You can stand in front of a closed door, trying to get through it. You use your force, you hurt yourself,

but still can't get through. I would say you take a few steps back, not to run into the door you see, but to broaden your vision and find other doors that might already be open.

Constantly trying to solve a problem and not being able to, creates the design adversities. In such situations, it is important to take a step back, give yourself a break, and then look at the problem with a fresh eye. You will notice you see different perspectives to the same problem now, and in some cases, you may come to realise the problem did not even exist in the first place.

Having said that, it is also important to do thorough research when faced with such problems.

Even after three decades of working in this field, I keep learning new things every day through such small research exercises. When faced with such adversities, my go-to tools are pen and paper. Sketch it out, put your thoughts on paper and you will see more clearly.

THE EVOLUTION OF DESIGN

The world, its people and their perceptions have changed over the years, especially India.

As I started out in this field in 1993, a time when interior design was way behind as a profession in India, not only did Ahmedabad have no upholstery showroom, it lacked the latest in hardware and light fixtures too. Limited means and awareness meant interiors were often considered as an afterthought or a gimmick for the super-rich. The influence was limited, and designs were more original and suited for the people they were being designed for. Technology didn't interfere much in space making, and it was the natural elements and spatial arrangements that brought out a space.

Today the world has changed, it is more connected than ever before. India has emerged as an economic power with the biggest workforce in the world. The advent of social media has had repercussions in every field and design is no exception. The amount of design awareness it has created is unprecedented, but it has also allowed everyone into believing that they are designers too. All of this has considerably changed the world of design, as I knew it.

Influences are aplenty, and it often tends to the development of more generic designs - a design that can't be associated with the people who are using it or the place it is built at. Technology has overpowered the design sensibilities, with an artificial solution readily available for each aspect of design.

While it is important to move ahead with the world, I strongly believe it is also important to hold onto your roots and this is the advice I would like to give to all the young designers out there - evolve from what you inherited, make it more suitable to today's environment; but don't give up on your roots entirely.

HIGHLIGHTS OF HER JOURNEY

I started out as a pioneer in the field of interior design in our country. In my journey that has spanned over the last three decades, I have tried to take up a different role in each of those decades to make a place for myself and contribute to the profession.

The first decade was largely contributed towards setting up standard market practices, uplifting the entire trade industry along with my practice. It also involved changing the perception of my clients when it came to Interiors – not letting them be an afterthought anymore.

The second decade was majorly focussed on setting up my own practice, which not only allowed me to create my own statement as a designer but also helped me learn the economics behind this profession and how both need to run hand in hand in order to establish a successful practice.

The third decade has been more of an eye-opener for me as with the help of the projects I was/have been working on, I was able to dwell deeper into our cultural roots and bring them out through our designs - something I may have overlooked during my initial years of practice.

All these roles that I have taken upon in my journey, have enabled me to reach where I am today as a successful interior designer with a practice that is highly regarded as a reputed and professionally managed firm. Today we are proud to be Interior sub-consultants for the prestigious Central Vista Project, including the New Parliament Building.

THE PEOPLE WHO'VE HELPED SHAPE THIS LEGACY

People and experiences in your life end up shaping you as a person, and in turn help you build your legacy – something for which you will be remembered long after you are gone.

My parents especially my mother played a key role in developing me as an inquisitive child. Being a daughter of one of India's most notable architects, people often tend to presume I have learned my trade from him. Today when I look back upon my childhood, I feel there is a

Immersive with its surroundings and innovative in terms of its structural form, the Suramya weekend home has an arresting facade and equally evocative interiors. Executed to perfection by HCP Interior Design, this weekend home marries comfort with ergonomics.



significant contribution of my mother in helping me understand the ways of life – the society and its people, something that has really helped me prevail in this profession as a woman.

My husband, who is not an architect and has been born and brought up in a foreign land has influenced my way of looking at my own country in a way I had never seen before. This has immensely reflected in my work, especially in recent years – allowing me to rediscover Indian-ness in a new light through my projects.

My brother, who has himself excelled in the field of Architecture has been a big support in my journey. I have often looked up to him as a professional and have tried to grasp and pick from his qualities as an individual. I believe we both have contributed to the growth of each other's practices, creating a very good amalgamation of architecture and interiors.

I have also never missed an opportunity to learn from my peers, especially women, some of them who have highly inspired me by excelling in their own professional fields. They not only help you become a better professional but also motivate you to maintain a better work-life balance.

My colleagues – associates, studio heads, project managers, contractors and vendors, have also highly contributed to my professional career. You learn from their lives and experiences, which will be different from yours and that is the beauty about it.

People often presume that our lives, our careers, our legacy are only shaped by instrumental people we look up to as successful individuals. It is not true. I learned more from the less educated. I believe it was my ability to be humble enough to learn from people from different walks of life, my peers, even the ones working under me, that has helped me reach where I am today.

TAKING FAILURE WITH A PINCH OF SALT

As a young designer, I obviously felt bad when a project I've toiled over did not receive the critical acclaim I felt it deserved. Having put your heart into something, it is disheartening when your work is not appreciated for what it stands for.

As I gained more experience in this field, I understood it was not my lacking as a designer but perhaps the ways of showcasing my work through different media. A few pictures and a small write-up can never justify the soul of your work, it is about what it exudes as an experience. At times I also realised that it was due to lack of intent shown from the publication house or the jury members in doing justice to their services – coming up with a generic set of comments for your work rather than dwelling

Examples of moodboards curated by HCP Interior Design that in turn inspire colour and material pairings.



into your design process and critically analysing your work. I was not disheartened for not being appreciated, but I expected a more critical review of my work at times.

More recently, I have also understood that a lot goes on behind gaining that critical applause or appreciation than your designing skills and the work you must show for it. As a naïve designer, I feel I was fighting for design in a world of favours, something I did unknowingly but I am truly proud about.

I believe you yourself are your most honest critic - appreciating your good work and pointing out the shortcomings as well. I believe the day you learn to evaluate yourself and don't feel the constant need of applause or support from others to help you move forward, is the day you truly dwell into your work for what it is and be successful at it.

PARTING WORDS

Keep exploring and never let go of your instincts, your design reflects yourself. Take inspirations from others' works but always be original in your interpretations when you try to bring out similar experiences in your spaces. **H&DT**



A REFINED NARRATIVE

*This Raipur apartment, crafted by **DIG Architects**, evinces a contemporary appeal and is defined by a pronounced design language of curves*

Text AVNI RAUT *Images* SEBASTIAN ZACHARIAH | PHX INDIA

A simple gesture of curving - or filleting - certain surfaces and smaller interior elements, forms a distinct design language for the apartment, one that smoothens the spatial flow and softens the visual narrative.



“The articulation of Fillet Haus lies at the intersection of an endeavour for an immersive environment, a reimagining of contemporary interior architecture in the Indian apartment genre, and a habitat tailored perfectly to a certain lifestyle.”

— Amit Khanolkar, *Principal Architect and Co-Founder, DIG Architects*



A muted colour palette of greys and white largely dominates the interiors, punctuated with warm tones of wood, and tactful infusions of blue shades in varying degrees to evoke visual interest.

“Given that the site was a nondescript, 4-BHK apartment in equally nondescript surroundings, the home was retailored to be inward-looking.”

— Amit Khanolkar, *Principal Architect and Co-Founder, DIG Architects*





“The palette was kept minimal, but it still makes the interiors feel cosy and homely. Ultimately the apartment is thought of as a sculptural entity that reveals persistent fillets from different perspectives.”

— Advait Potnis, *Principal Architect and Co-Founder, DIG Architects*



SCULPTED SPACES | *Residential*

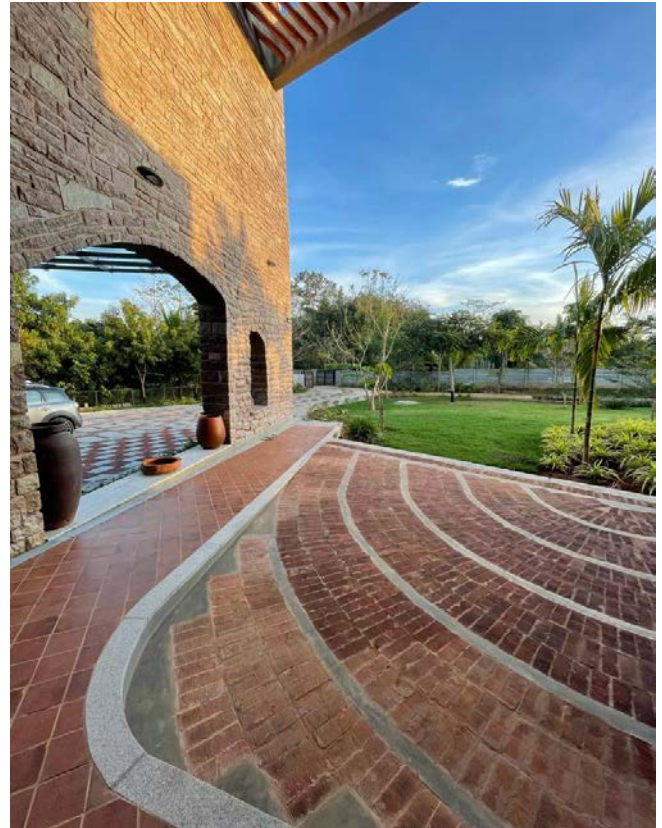
A COMPELLING DESIGN

Wright Inspires adopts a conscious design approach to craft this eco-responsive home in Hosur, Tamil Nadu, that is imbued with a strong sense of materiality

Text AVNI RAUT

Images YASH R JAIN AND MAHESH CHADAGA





“Primarily, the construction material for the walls and the roof fillers are made from the earth itself. The use of Kota stone, earthy soil cement blocks and reclaimed wood in and around the house makes it not only eco-friendly but also eco-responsive.”

— Prathima Seethur, *Founder and Chief Architect, Wright Inspires Architects and Interior Designers*

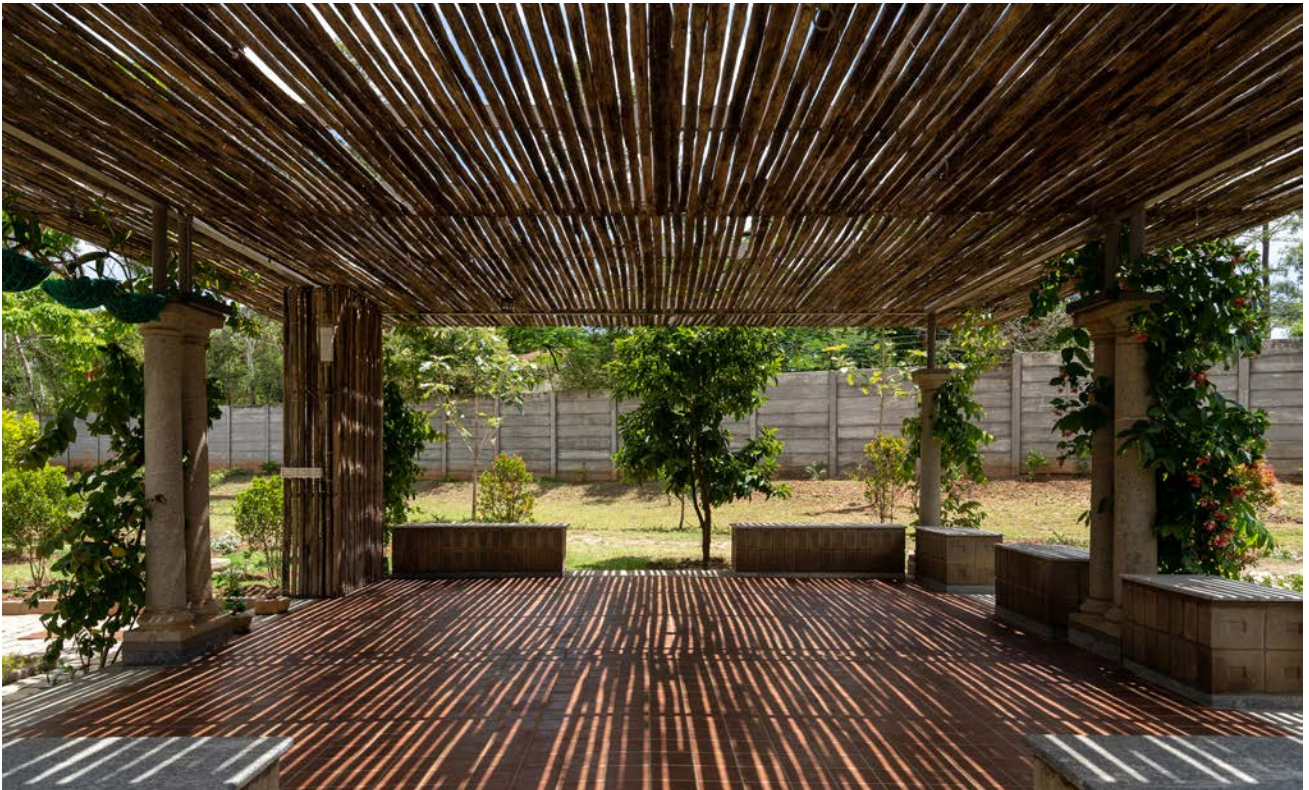


The house sits on a site measuring 43,560sqft, and has been designed largely using natural materials. Left exposed, these lend a strong textural character to the structure and a raw, earthy vibe sweeps across the spaces.

SCULPTED SPACES | Residential

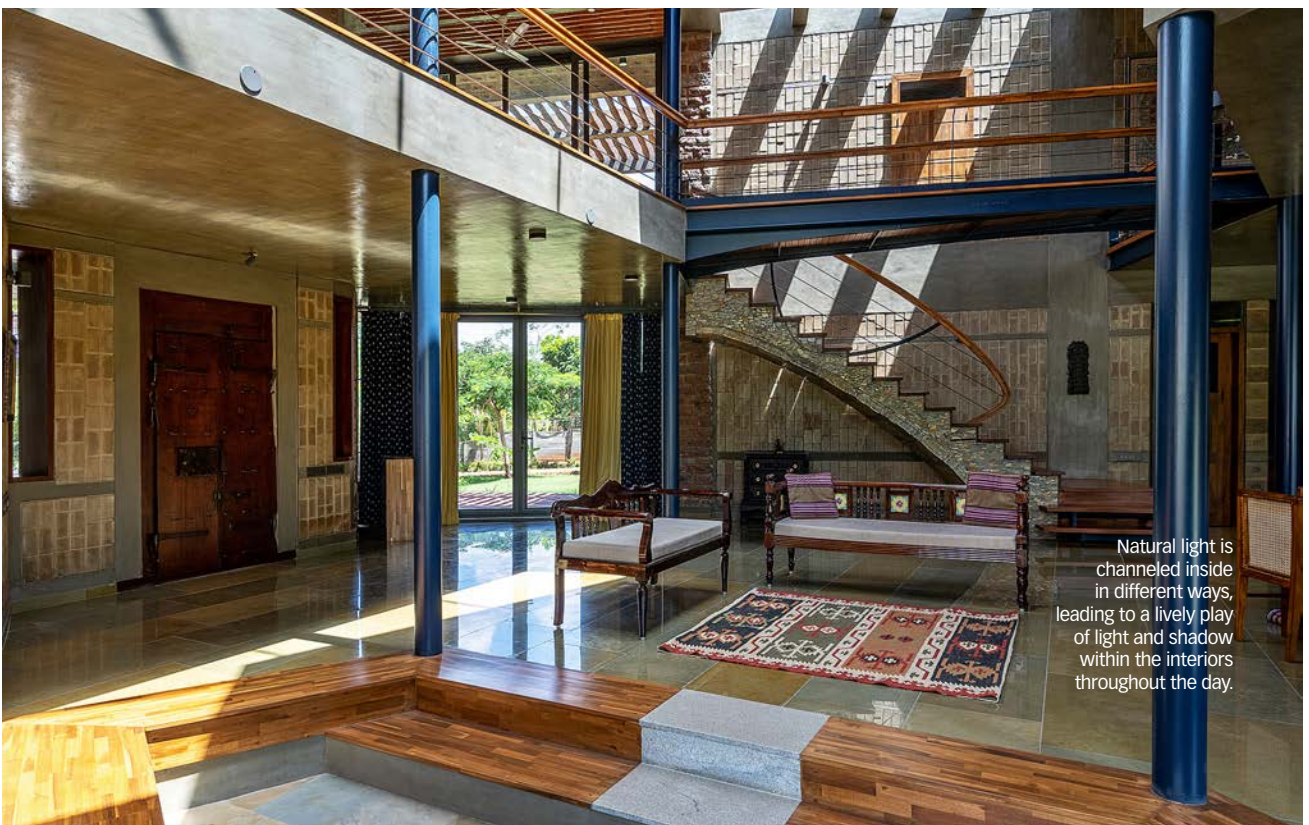


The house reveals an interesting spatial choreography, through free-flowing spaces and volumetric variations. The sky-lit sunken lounge is a thoughtfully conceptualised area that serves as an ideal spot for the family to gather in and spend time together. This space renders a sense of intimacy and privacy despite being open and extending seamlessly into the adjoining spaces.



“The interiors have been planned in a way to blend with the outdoor garden areas, and the angled walls have been utilised to divide the spaces in a sequential manner. The plans were stretched and faceted to increase the surfaces to interact with the outside and to break the regular geometry.”

— Prathima Seethur, *Founder and Chief Architect, Wright Inspires Architects and Interior Designers*



Natural light is channeled inside in different ways, leading to a lively play of light and shadow within the interiors throughout the day.

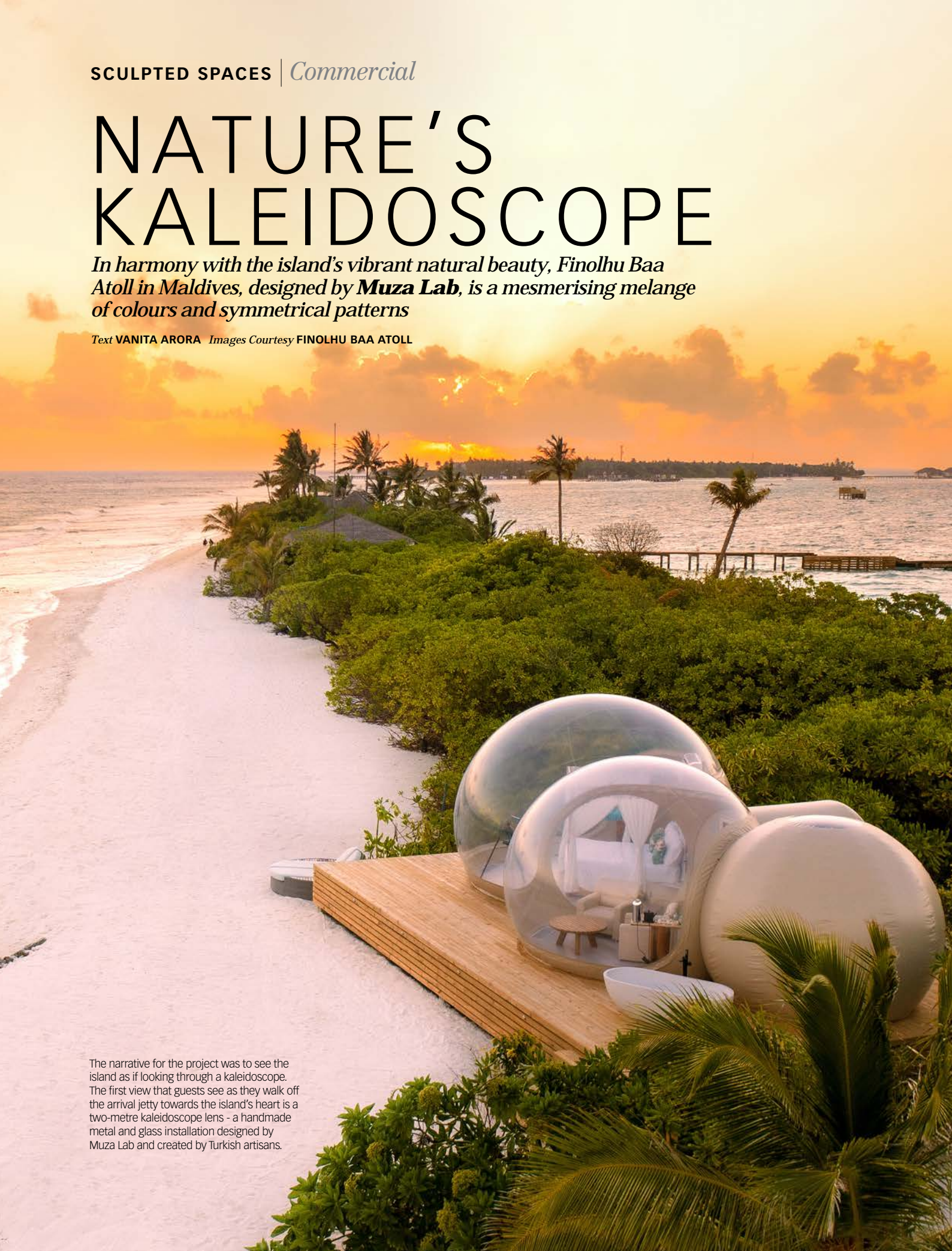
SCULPTED SPACES | *Commercial*

NATURE'S KALEIDOSCOPE

*In harmony with the island's vibrant natural beauty, Finolhu Baa Atoll in Maldives, designed by **Muza Lab**, is a mesmerising melange of colours and symmetrical patterns*

Text VANITA ARORA Images Courtesy FINOLHU BAA ATOLL

The narrative for the project was to see the island as if looking through a kaleidoscope. The first view that guests see as they walk off the arrival jetty towards the island's heart is a two-metre kaleidoscope lens - a handmade metal and glass installation designed by Muza Lab and created by Turkish artisans.



The rustic textures of woven textiles, basketwork, lanterns and origami, invite moments of discovery, wonder and delight, while handmade tiles and handblown coloured glass from Turkey, chandeliers and basketwork from South Africa, and timber artwork from Java add artisanal uniqueness.



“In each area, we carefully considered how we could bring out the vibrant colours and bold patterns of the design in a playful way.”

– Muza Lab

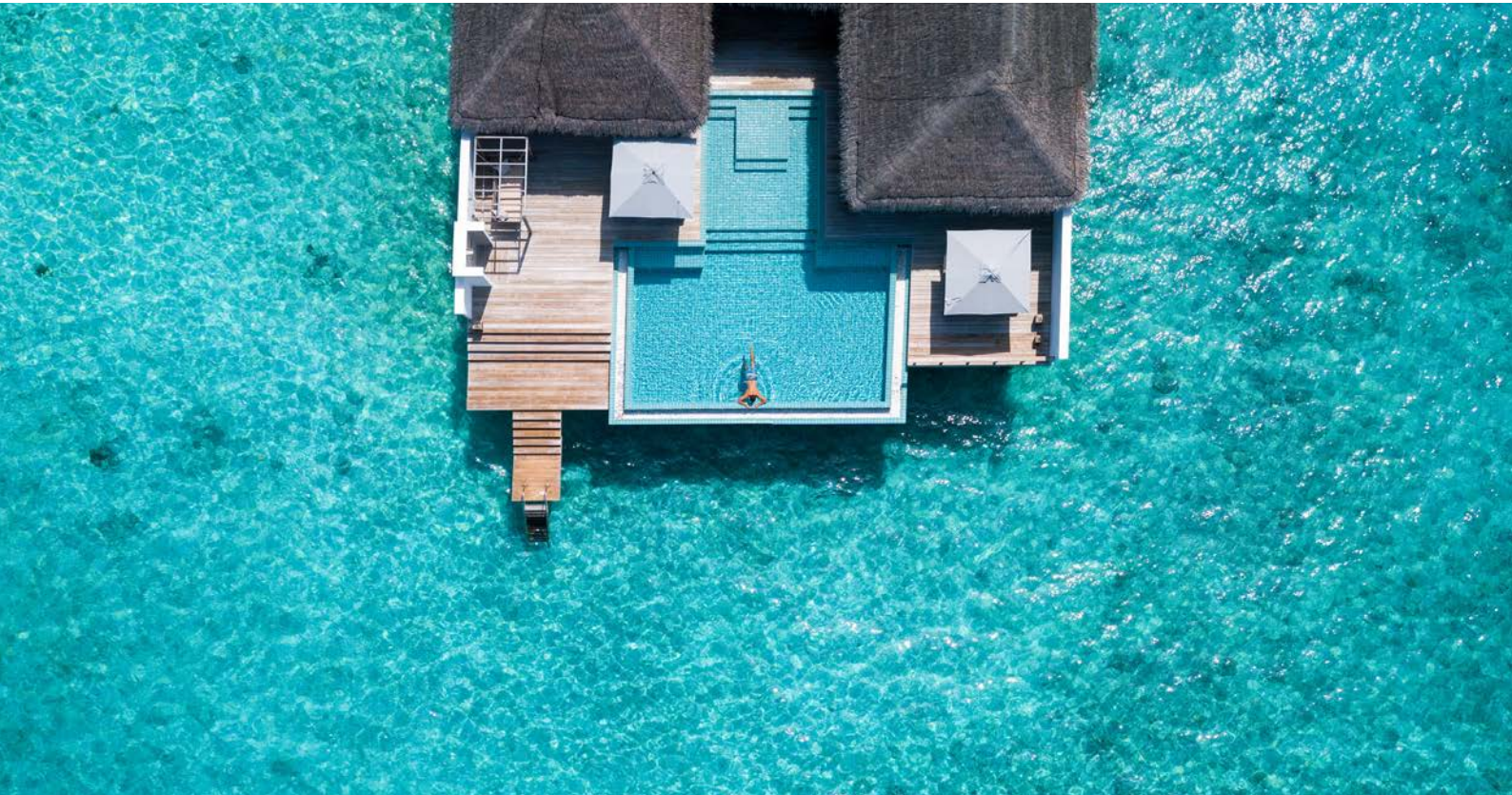


SCULPTED SPACES | *Commercial*



“We wanted all items to be handmade, eco-friendly and sustainable. We used rustic materials like timber, natural rope, and glass, and worked closely with a selected team of global artisans guided by the same environmental ethos in their design and creation processes.”

– Muza Lab



SCULPTED SPACES | *Commercial*



The colourful melange continues throughout the resort. For instance, in the Beach Club, an amazing mosaic design is visible on the bar stools and tops while the bar front showcases kaleidoscopic patterns. The ceramic tables feature playful colours, and the curated selection of furniture embodies relaxation and barefoot luxury.

GOING ABOUT IN CIRCLES

***THE gRID Architects** collaborates with natural light to craft a work site that is a departure from the conventional notions of how a commercial space should look or function*

Text AVRIL NOEL D'SOUZA Images VINAY PANJWANI



"This is not a superficial façade treatment but a meaningful architectural element. It serves as a functional element for the interiors. The purity of the structure in conversation with sunlight highlights the ethos of the design philosophy."

– Bhadri Suthar, Co-Founder, *THE gRID Architects*

SCULPTED SPACES | *Commercial*



The perforated pattern in the concrete structure allows light to pour inside to create patterns that transition throughout the day. This design is immersive and ever-changing!



As if the red terracotta concrete of each work quarter were not dynamic enough, the circles or cut-outs in the facade of this work site emulate a perforated pattern to further elevate the dramatic visual here.



“The idea was manifested as an L-shaped form with a perforated skin which acts as a sun-breaker while creating a dramatic play of light and shadow inside. The circles welcome sunlight in and create patterns through the day.”

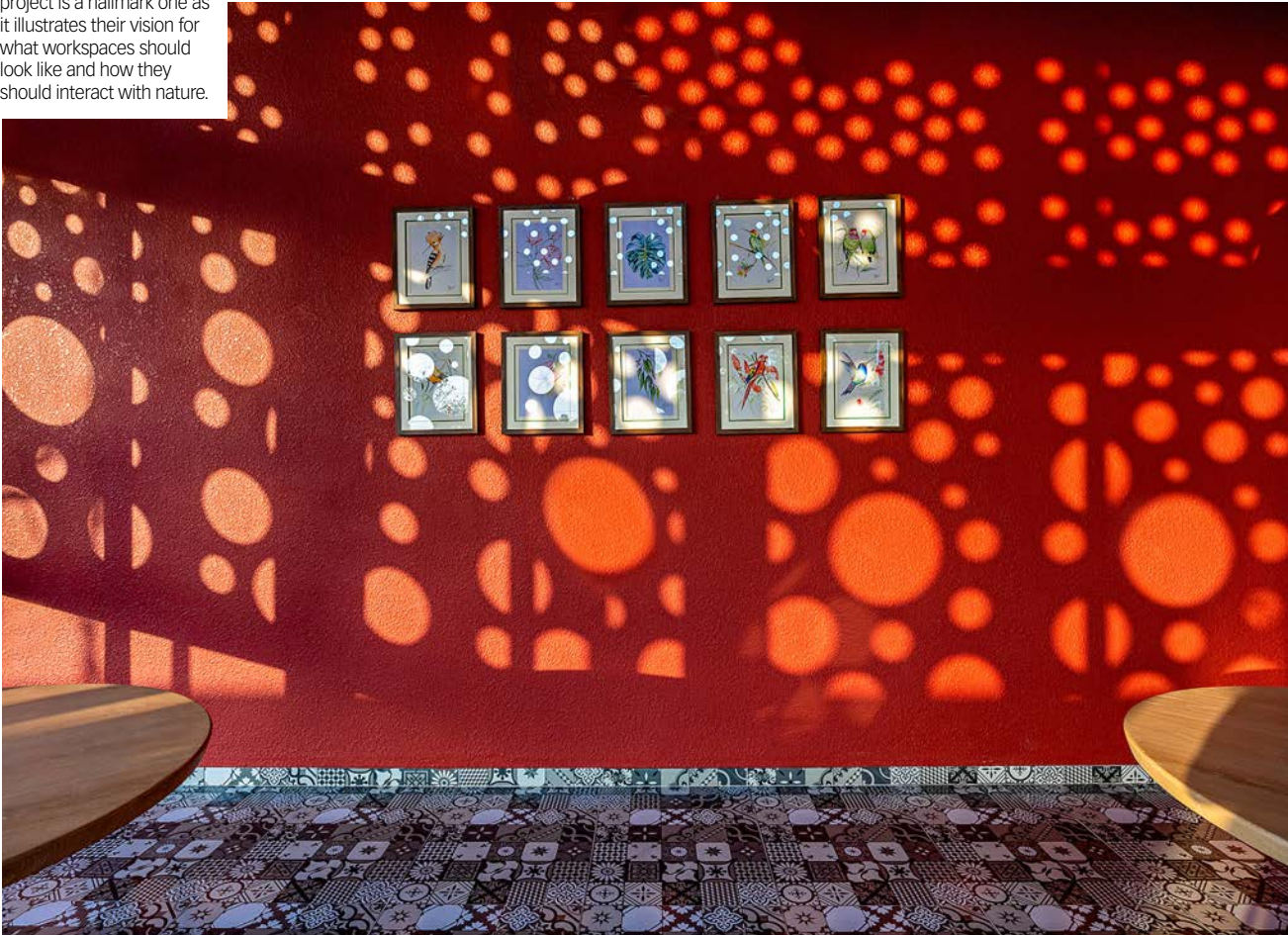
– Snehal Suthar, Co-Founder, *THE GRID Architects*



SCULPTED SPACES | Commercial



The simple interiors are articulated in MS, wood and ceramic patterned tiles. For Bhadri and Snehal, this project is a hallmark one as it illustrates their vision for what workspaces should look like and how they should interact with nature.



WORK MODE IN STYLE

A Square Designs moves away from the expected to create a luxurious and deeply-layered office space in Kolkata

Text AVRIL NOEL DSOUZA Images ATUL PRATAP CHAUHAN



“Carefully curated art is at the heart of the interiors of this office. This astute collection has contributed to challenging the expected presumption that office spaces should be stiff or plain. We broke away from the norm to craft a space employees would love to come to.”

– Ajay Arya,
Founder, A Square Designs



Aside from the rich materiality of this project, natural light plays an integral role in enhancing the grandeur of this space. Ajay has cleverly planned reflective surfaces closer to openings.





“A rich material and textural play dominate the interiors of this office space. Accent colours, luxurious Italian marbles, solid wood wall panellings, wooden flooring, exclusive wallpapers, and customised furniture enhance the spaces.”

– Ajay Arya, Founder, A Square Designs



The reception area has Italian marble flooring with inlay pattern and a large counter made of white Caesar stone. The backdrop wall, painted in sage, comes alive with a decorative piece made of white opal plates.



The office comprises five chambers for the five members of the family holding executive posts with the company, each designed to reflect their personalities. The director's room is done up with classic solid wood wall panelling and wooden parquet flooring.

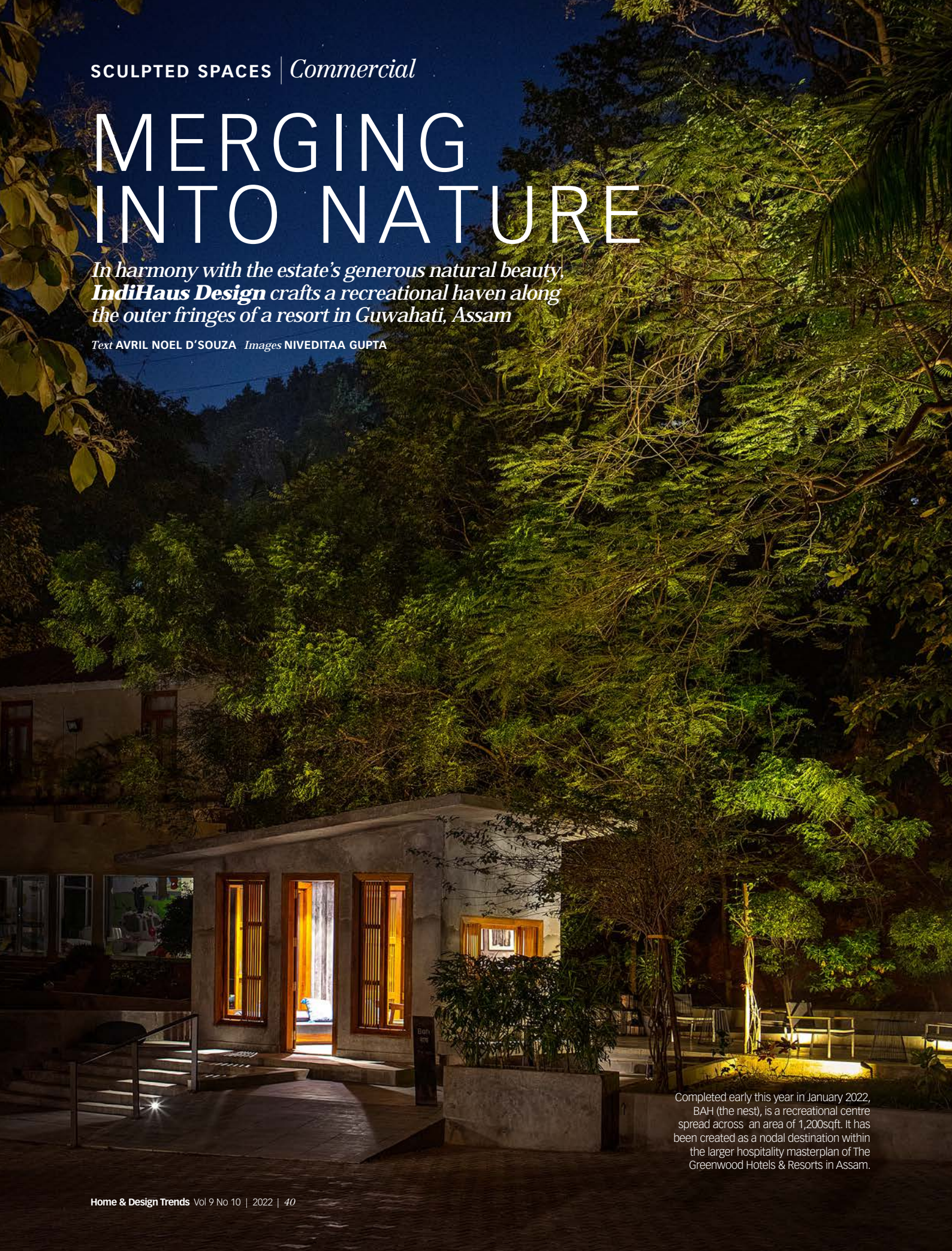


SCULPTED SPACES | *Commercial*

MERGING INTO NATURE

*In harmony with the estate's generous natural beauty, **IndiHaus Design** crafts a recreational haven along the outer fringes of a resort in Guwahati, Assam*

Text AVRIL NOEL D'SOUZA Images NIVEDITAA GUPTA



Completed early this year in January 2022, BAH (the nest), is a recreational centre spread across an area of 1,200sqft. It has been created as a nodal destination within the larger hospitality masterplan of The Greenwood Hotels & Resorts in Assam.



The intricate latticed art of this shelter gives way to an arresting sciography where the interplay of light and shadow pairs well with the humble and robust materiality of this structure.

About the simple design, Nikita says, "Influenced from late modern period architecture and the omnipresence of wood and local stone, BAH steers clear of superfluous ornamentation and pays a neoteric homage to the vernacular of the city."



"The brief at hand and the driving catalyst for BAH stemmed from reflecting upon the raw potential of the site. The aspiration was to build in resonance with the challenging boulder-strewn topography and make the contours a part of the spatial blueprint."

– Nikita Jain S, Architect, Designer and Founder, IndiHaus Design

SCULPTED SPACES | *Commercial*



The clients visualised this space as a recreational centre that offered its volume to patrons for an array of versatile functions. The floor plan hosts spaces to unwind, converse, contemplate, and work — creating a layered ambience that easily juxtaposes solitude and socialisation with nature.



ZAVAANA- "THE SILHOUETTE"

*A cosy, alluring and lavish art gallery-like fashion boutique
beautifully masterminded by **Studio MuktiNidhi***

Text NEERJA KAPADIA Images SAMEER TAWDE



"The customised see-through handmade bricks segregate the exclusive and unique wedding collection, distinguished with a raised podium. The focal point remains a standalone maharaja style structure complete in black and white wallpaper which is actually a functional changing room."

– Mukti Rathi and Nidhi Chaudhary, Founders, Studio MuktiNidhi



The most creative zone where all the designs originate and come to life is the owner's cabin. It reflects her grace through innovative hand-drawn art which flows down to the furniture.



“The highlight of the whole space is a handcrafted larger-than-life chandelier, crafted in collaboration with the fashion designer. That is where our bond reflects and transitions to an amazing piece of art. The personal touch says it all.”

– Mukti Rathi and Nidhi Chaudhary, *Founders, Studio MuktiNidhi*





The bathroom in the boutique also has a similar character flowing through it with the use of old-style tiles and cane framed mirrors which give it a rustic look. This flow is maintained with the same curves on the ceiling, with a touch of pastel tones – a just extension to the overall design.



“Considering their personal nature as well as the nature of their business, the whole space was kept subtle with a monochromatic, earthy palette. Every design piece breaks stereotypes, focussing on natural elements.”

– Mukti Rathi and Nidhi Chaudhary, *Founders, Studio MuktiNidhi*



HOME & DESIGN

TRENDS