

HOME & DESIGN

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# TRENDS



## Designs Dialogues and Art by

Anuradha  
Bhaumick  
**ABM**

Chanakya School  
of Craft

**Harshita Jhamtani**  
**Designs**

IndiHaus Design

**Length Breadth Height**

Marc Fish Design

**Israel Nottes Architects**

Robert van  
Embricks

**Rollo Studio**

Sanjay Puri Architects

**Studio 415**

Studio ThusThat

**The Purple Ink Studio**

# DOUBLING THE EFFECT

Shivani Ajmera and Disha Bhavsar on navigating the Indian design scene



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**IT'S** the new year! 2023 is being touted as the year that will be the harbinger of everything new and positive that was waiting to grow roots in the previous year. That makes it a year to look forward to!

I have to say, I have always been someone who enjoyed looking back. Memories, good or bad, are a mental library that I've enjoyed revisiting time and again, whenever the mood hits me... until now. This year, I've learnt that looking back is regressive. Forward is how you want to move. Upward and onward is where progress is. Positivity and light are the gifts waiting for us at the end of every tunnel. And, for the last couple of years, the tunnel analogy somehow fits, doesn't it?

As for the light waiting for us all at the end of this tunnel, don't you think it's the ubiquitous realisation that good design changes everything? Especially the way the world lives! And that makes me so very proud. To be part of an industry that is constantly upgrading in order to upgrade the larger collective is an incredible feeling. Knowing that someone has your back, inadvertently makes you want to do the same for someone else.

With this issue of Home and Design TRENDS, we tip our hats to all you great creatives out there that make this world a better place to live in.

Here's to you and 2023!

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

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



FORM AND FUNCTION | *Products*

# DESIGN IN CONTEXT

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

Text AVNI RAUT

## ALLURING COMPOSITIONS

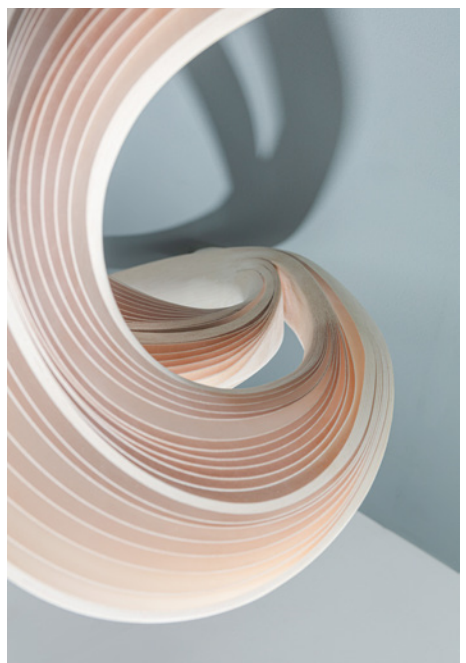
Pieces from Studio ThusThat's intriguing 'This is Copper' series evince a novel quality on account of their unconventional forms, stark material expression and make. The studio drew upon the reactive properties of slag - a byproduct resulting from the production of metals such as copper - to convert it into a geopolymer that renders up to 77% reduced carbon footprint compared to ordinary Portland cement. Both components, the slag body and the copper sheeting, are shaped by hand and connected together to create different pieces, including a coffee table, standing floor lamp, side table, console, and more. ►





### A SUBLIME EFFECT

Aptly named 'Ethereal', this series by Marc Fish Design exudes a sublime visual effect. Experimental in his approach, Marc has developed a construction method of laminating to create these pieces. For the cabinet, more than 2,000 veneer strips were used to form the back panel, to align its grain direction with the centre shelving. Giving an impression of being a sculpture adorning the wall at first glance, another piece from the collection with a fluid form reveals itself as a wall-mounted console with a flat surface for keeping items. Elevated to works of art, these primarily functional furniture pieces, which also include a lounge chair, low table and desk, are undeniably conversation starters. ►



IMAGES: SIMON ELDON





## A SLICK TRANSFORMATION

Designer Robert van Embricqs' recent addition to his 'Rising Furniture' collection is the Flow Wall Desk, a seemingly simple piece of wood with slats that elegantly transforms into a functional writing desk with one simple movement. Flexible and adaptable in nature, it serves as an ideal solution for compact spaces and renders a seamless blend of functionality and aesthetics. Strategically placed brass hinges facilitate the movement of the slats, which hold up the horizontal surface of the desk, once it's unfolded. It can thereafter be retracted, functioning as a wall hanging in its original flat form. The novel design allows the user to engage with the piece of furniture, introducing an element of intrigue. ►



IMAGES: ROBERT VAN EMBRICQS





## EXUDING ELEGANCE

The 'Lavora Suede' table lamp, part of Rollo Studio's 'Lavora Collection' embodies a graceful form, evoking the formations of desert dunes. Conceptualised using a 3D software and realised through the process of additive manufacturing, this piece is made using Bavarian quartz sand and resin. The form is thoughtfully devised to achieve the multiple curves and undulations that define it, with narrow slits effusing light and casting a soft glow. While the structure is reinforced with a natural resin binder post the printing process, it is done so without altering the original texture and colour. This piece comes together as a result of material and form explorations, leveraging technological advancements to develop and achieve complex designs. **H&DT**



IMAGES: CARLO COSTANZO AND GABRIELE DAMICO



# SCALING NEW HEIGHTS

*We take a brief look at entrepreneurs and designers Karishma Swali and Monica Shah's work, at the heart of which, is an unwavering commitment to uplift and celebrate India's rich craft heritage*

Text AVNI RAUT



## KARISHMA SWALI AND MONICA SHAH

*Co-founders, JADE, Chanakya School of Craft, Monica & Karishma Couture*

Advocates of the handmade, particularly Indian craftsmanship, the designers have consistently made new strides in the field and are a force to reckon with today. Together, they co-founded JADE in 2008, the Chanakya School of Craft in 2017, and most recently Monica & Karishma Couture in 2019.

When two creative professionals come together with a singular vision and an approach driven by sheer zeal and commitment, it's bound to spark off an inspiring journey. With strong backgrounds in design and an earnest aspiration to elevate and honour India's arts and crafts legacy, Karishma Swali and Monica Shah joined forces more than a decade ago, first launching JADE Couture and thereafter the Chanakya School of Craft, with their most recent venture being Monica & Karishma Couture.

Their fruitful career trajectories laid the foundation for their future projects together. Karishma studied fashion from the National Institute of Fashion technology and later pursued a Master's degree in Business Administration. Witnessing her parents' passion for craftsmanship and the workings at Chanakya - the global luxury textile and craft house founded by her father - piqued her interest in the field and compelled her to pursue textile designing. Her work took her to France, where she collaborated with

well-known luxury fashion houses and her stay there further shaped her work ethics while fostering a deeper appreciation for all things handmade. When she returned to India, it was with a renewed sense of purpose towards doing innovative work in the realm of traditional Indian crafts.

Monica studied at Rachana Sansad in Mumbai and at Central St. Martin's in London. She then began working as an interior designer and also has to her credit, a line of home accessories which she conceived with a conscious focus on sustainability. After getting married to Karishma's brother Nehal Vinod Shah, Monica joined Chanakya and the three of them have been instrumental in carrying forward the family-run business. The atelier has been partnering with notable fashion brands like Christian Dior, Gucci, Versace, Valentino, and more.

The core idea behind setting up the Chanakya School of Craft was to create a platform that seeks to empower women through education and skill development in master craft and hand embroidery. The underlying ethos of the institution has been to champion traditional Indian craftsmanship by employing age-old techniques and recontextualising them through contemporary narratives. Today, the school trains hundreds of women and through collaborations with well-known artists, designers and fashion houses, it has made a mark for itself globally.

"Over the years, Chanakya and CSC have fostered many cultural collaborations with celebrated artists like Judy Chicago and Eva Jospin to create artistic narratives through craft. Our partnership with esteemed award-winning Indian artists Manu and Madhvi Parekh was an ode to India's culture and artisanal legacy, and brought to life by the incredible artisans of the Chanakya ateliers and the graduated women artisans from CSC," says the duo.

When asked about their future plans, they give us a peek into what they are working towards, "Our plans for the future at Chanakya and at the CSC revolve around the preservation of exemplary Indian master crafts and hand embroidery, and to invest in their reinvention and innovation. We are therefore looking at having a textile museum where we could share embroideries and textiles for art and craft lovers across the globe."





The school worked with French artist Jeanne Varaldi whose works delve into the exploration and illustration of urban transformations through cartography. In this project, ten students used craft as a medium to depict their places of memory by embroidering silk and cotton pieces with maps. The final products were displayed at Gallery Porte B, Paris.









The atelier and the school collaborated with Maria Grazia Chiuri, Creative Director of Dior women's collections, and Olesia Trofymenko, a Ukrainian artist, for the Dior autumn-winter 2022-2023 haute couture show presentation in Paris, for which they created the embroideries of the scenography.

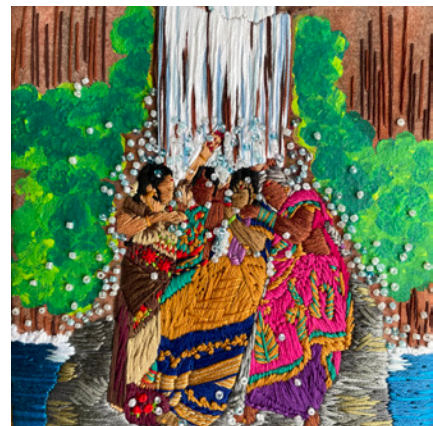


# ANURADHA BHAUMICK

A focus on The Hoopla Back Girl's passion for weaving stories with needle and thread

Text **VANITA ARORA**

Based in Bengaluru, Anuradha Bhaumick is an embroidery and textile artist whose work is a result of a combination of materials, hand embroidery, acrylics, water colours, Gouache, and glass beads. The fabrics used by her are mainly scraps and family heirlooms sent in by her clients.



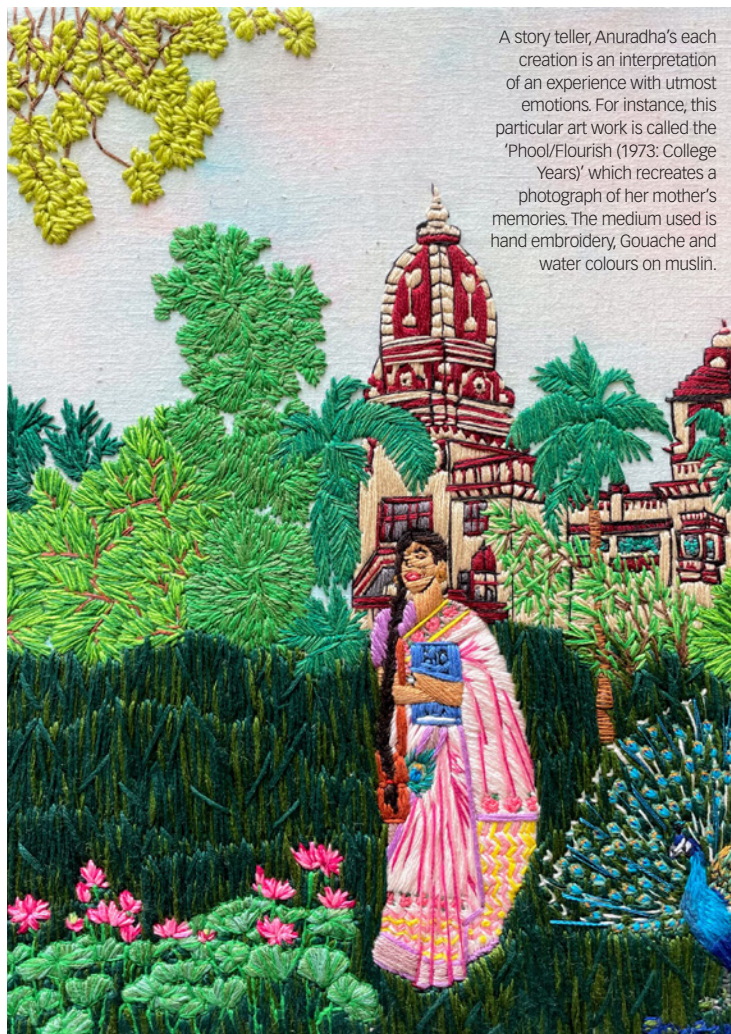
**T**hreading her way into creating a niche in embroidery art, Bengaluru-based textile and embroidery artist Anuradha Bhaumick masters the art like no other. At her creative best, she is a storyteller who hones the craft of capturing people, their relationships and surroundings, natural scenes, objects and much more. She sees herself drawn towards everything around her - flowers, leaves, the greying chin of her pug, the freckles on her skin and Bengaluru's magical orange sky.

"Art alleviates, accompanies, soothes, settles and heals. Embroidery and textile art has been around since BC times, and since the pandemic hit, the art has witnessed a revival. Although it does not require a resurgence, it is great to see people give this field of art much overdue love and appreciation," shares the artist. Graduated in design from NIFT, Bengaluru, 'The Hoopla Back Girl,' worked as a denim designer for seven years and then quit her job only to pursue her passion full-time in 2020.

"I enjoy working with forgotten fabrics and have been sent bags full of fabrics from across the globe. Some fabrics belong to people's mothers and some from their grandmothers who loved sewing. I feel ►







A story teller, Anuradha's each creation is an interpretation of an experience with utmost emotions. For instance, this particular art work is called the 'Phool/Flourish (1973: College Years)' which recreates a photograph of her mother's memories. The medium used is hand embroidery, Gouache and water colours on muslin.

eternally grateful and very blessed to have access to such a treasure trove of heirlooms and to be entrusted to use them for my art," says Anuradha.

Creating a rhapsody with colours in all her works, Anuradha says, "Colour to me is like a map of the brain and I like to work with a spectrum of colours and follow no rules to express emotions through my work. Everything I make is a mood board for me and want the viewer to have complete freedom to analyse the work at their own whim."

Applauded for her incredible work, Anuradha has won hearts across the globe. Her exemplary work, Joy (Jharna), depicting women's freedom, has been selected by the Goethe Institut, Max Mueller Bhavan, as one of their artistic selections for India's 75th Independence Day. Her recent works were also displayed in an art exhibition – Renaissance, which addressed emergence and healing in the wounded world by various artists held at Museo Camera in Gurugram. "Moving ahead, I want to create large-scale textile projects and embroidery installations and use more sustainable materials in my art," concludes Anuradha. **H&DT**





# THE START OF SOMETHING GREAT...

Honest, evocative and deeply layered, this collaboration between two young designers is charged with energy, sass and more. **Luv Rohra** of Length Breadth Height and **Harshita Jhamtani** of the eponymous label, leave behind the success of their respective acclaimed design labels to create something new.

'Not your Ordinary', is their new co-brand, and features a collection of objects that are thoughtful in execution and impressive in scale

Text **AVRIL NOEL D'SOUZA** Images **PRATHAMESH REDDY**

In terms of personality, design philosophy and a general outlook to the process of design, Luv Rohra and Harshita Jhamtani are poles apart. From the manner of execution to the materials and designs they create...the two young designers are fiercely talented in their own stead and have a unique approach which is what makes them individual successes. What unites them is their philosophy of working and respecting natural materials and thereby using the innate instincts of those materials to create handmade works of art that are distinct in form, looks, function and texture.

The birth of 'Not your Ordinary' started with a joke...both design houses, Length Breadth Height and Harshita Jhamtani Designs, have a similar set of clients. It was while discussing the similarities in their philosophy, and subsequently, the unhindered process of exchanging ideas on designs and functionalities and executions, that would see the two joking that they should join forces and create together. From a joke to reality...that's exactly where we are right now!

**What sets the two of you apart? And what are the common points that brought you together?**

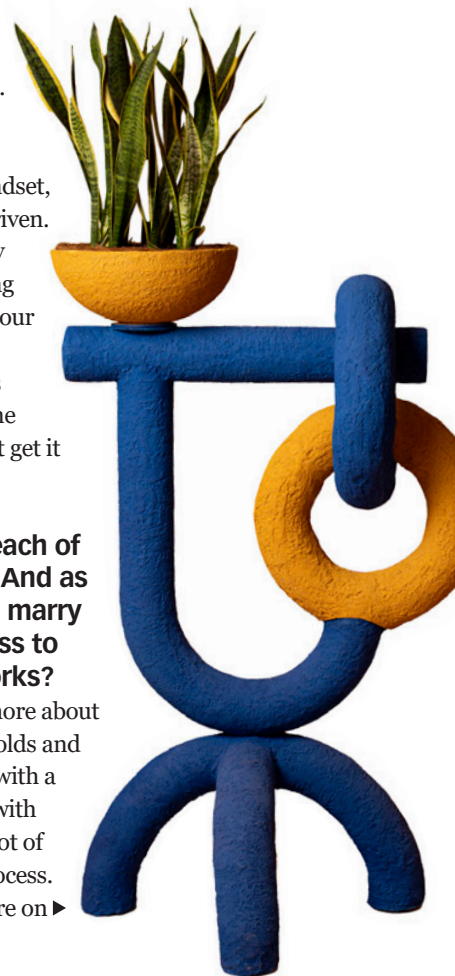
**LBH:** I believe we both have a fluid approach toward design, and we go ahead with the best idea rather

than having an attitude of wanting to be right. We can collectively move towards a vision aiming for a wholesome concept. Our personalities and temperament are different. While Harshita is calmer, composed and has a solution-driven mindset, I am stricter (disciplined) and process driven.

**HJD:** For me, it felt like working with my design twin. We both know we were going to end up with the same results, but had our own paths to get there. I have personally learned a lot from Luv. I know the places I lack; he sort of makes up for it and in the process, I have figured out why I couldn't get it right in the first place.

**As individual practices, how do each of you view the process of design? And as a collaborative unit, how did you marry elements of your personal process to create a process system that works?**

**HJD:** As an individual practice, we are more about going with the flow. We work without molds and a lot with our hands, so we often just sit with a broader design idea and a rough sketch with dimensions and see what comes of it. A lot of the credit goes to our kaarigars in the process. As a collaborative unit, we were a lot more on ►





*"With 'Not your Ordinary', we both were sure that we didn't want to stick to what we knew. We wanted to go crazy with forms and colours, and really explore designs that we were scared to do alone for our own brands."*

— Harshita Jhamtiani,  
Co-founder, Not your Ordinary

The duo's exploration of materials was the main motivation for this collection. Handmade leather paper, stoneware clay with chalk finish/marbling effect and hand laid cement paste on an understructure are the hero materials of this evocative series of objects.







paper at first. Organising things beforehand to make sure both studios agree with the final output and then go ahead with production. Also, it was super fun to literally copy-paste our existing designs together. It was like a puzzle that was never meant to be a puzzle. For example, the first time we placed the base of our floor lamp Kasa with the top as LBH's pendant light, it fit perfectly together.

### What were the challenges of working with another creative mind?

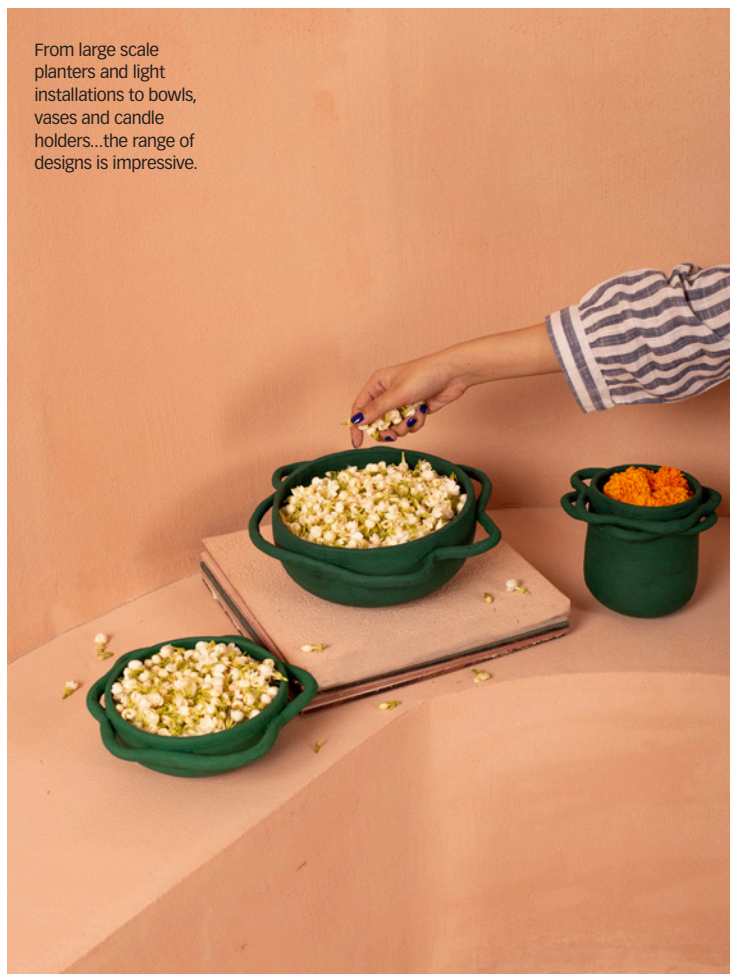
**LBH:** Designing wasn't the challenge nor was making the products...the end goal was what mattered rather than where the idea came from, which is what kept us on the same page throughout. The challenges are more around where we are today...that is our finances, selling the collection online, marketing, and strategies to run it as a separate entity potentially. Design is always the easy part for both of us.

**HJD:** I think it's the clash of the working styles! I am more laid back and free-flowing. I start work at 12 noon, work out of cafes when I want, and am discussing work even at 11 pm on some days. Luv is more organised, disciplined and very punctual.

### What is that one singular thought that gave birth to this collection?

**LBH:** We literally have the same clients and so we thought it would be so different for two 'equal' studios to come together and try something different ►

From large scale planters and light installations to bowls, vases and candle holders...the range of designs is impressive.







*On the day of the photoshoot, we got to see the entire collection together for the first time. For six months, it was in parts, just split between us across all manufacturers. It was surreal to see everything together from render to reality.*

– Luv Rohra, Co-founder, Not your Ordinary

since our overall language is similar, but our styles are different.

**HJD:** I give Luv the credit for making this possible. After all our conversations, which we never took seriously, he came up with a very serious idea and that's how it started. Our designs have been in the same space way too many times... a collection was inevitable.

**Tell us about this collection and about the conceptualising, crafting and finessing stages.**

**HJD:** I can say this on behalf of both of us...this entire experience has been one of the most fun team design processes we have experienced. Both LBH and HJD work with natural materials and capture handmade, timeless pieces that focus on craftsmanship with designs that are simpler in form.

Over the last few years, we have both developed our styles and identities through our products but when we decided to work together, we wanted a banner under which we could break free from the identity of our existing brands and go crazy while still highlighting our design styles. 'Not your Ordinary' is a collection that is a collaboration...not just of two minds but also the craftsmanship of our teams that we have perfected for years. Coming together kind of gave us that confidence to really experiment and take a risk. The name - Not your ordinary comes from questioning the everyday objects around us. What should an ordinary planter look like? We really had to unlearn the image of an ordinary planter and redefine and reinvent it for ourselves. Similarly, we questioned an ordinary vase, an ordinary table lamp, etc. This collection has challenged our natural instincts throughout the process. **H&DT**

Each piece you see across these pages are unique since they've been made by hand.



# UNCONVENTIONALLY MINIMAL

Meet Shivani Ajmera and Disha Bhavsar, the dynamic co-founding duo of Quirk Studio, who have forayed their way into the world of interior design with their quirky and unconventional ideas...inspiring many young designers to follow in their footsteps

Feature **NEERJA KAPADIA**

Profile images **MEETESH TANEJA**

Project images **ISHITA SITWALA**

ON DISHA: DRESS - ZARA, SHOES - ALDO ACCESSORIES - RADHIKA AGGARWAL, VIARI, ZARIN  
ON SHIVANI: SUIT - LITTLE THINGS STUDIO, ACCESSORIES - AYANA, RADHIKA AGGARWAL



“

*Quirk Studio was conceived on the landing of a staircase, where Disha and I, having been colleagues for a couple of years, had a chance conversation about our passion, love for design, and a shared vision to start a design practice of our own. Our perspectives resonated, dreams collided and we kickstarted the studio with determination and vigour.*

– Shivani Ajmera, Principal designer and Co-founder, Quirk Studio

**M**eet Disha Bhavsar and Shivani Ajmera from Quirk Studio, a boutique design studio based out of Mumbai, which over the last decade, has designed many people-centric spaces across major cities in India as well as the UK. The dynamic powerhouses that lead the show, started their entrepreneurial journey off Disha's dining table. Reminiscing those days and their journey, the duo recalls the triumphs, the milestones, the struggles and the abundant learnings....

“We were young women with a dream of owning a design studio that had a distinctive style and aesthetic that resonates with who we are. We were sure of our long-term goal...to create spaces that inspire. As first-generation design entrepreneurs, we were on our own, with no mentors, no legacy, but a consolidated experience of seven years each, and the sheer determination to do it all ourselves. So, when we started Quirk Studio in 2013, we went guns blazing to spread the word. We left no stone unturned, reaching out to family and friends, networking amongst peers and making rounds to get the exclusive fraternity door to open slightly for us.

As first-generation designers, we took everything that came our way, working round the clock to build a solid portfolio of work that would lay the foundation of what Quirk Studio is today. Initially, we had different verticals including ►





interior styling...a transitional phase that eventually transformed into full-fledged interior design practice. A decade later, our design ethos is still the same.

Our way was not short of prejudices, judgements and struggle. Getting past the notion that we are just two girls with a passion project was frustrating, but it gave us the drive to prove ourselves even more. Apart from these external tribulations, we juggled between designing sites, logistics of running a business, client contracts, paying rent, maintaining accounts, and more...

We did it all by ourselves in the formative years...be it figuring out how to register a company, getting our first client, our first site visit, or even paying taxes. Looking back, in hindsight, if we had the chance, we would still do this all over again. Through our journey, we have embraced each of our failures and celebrated every win together... which has been the most fulfilling part of the journey.

Distinctly difficult, but now a fond memory, the real challenge was to get our clients to believe in us and our ability to translate their vision. Starting out by ourselves, it took us a couple of years to have our clients give us an open hand to work with. They played a larger role in our trajectory by helping us navigate the route to our goal, decipher the types of projects we wanted to work on, and the kind of clients we wanted to work with.

It took us couple of years to get there. We knew what we wanted to achieve, and hence, each step strategically led us to where we are today. Every move through the years matters today...be it pivoting when the time calls, entering the world of social media to make our work accessible to the fraternity and fellow design entrepreneurs, or collaborating with like-minded individuals along the way. Our dream was wholesome...a facet of which was to build ►

Apartment 303 vouches for a design aesthetic that sustains functionality while being classic in its appearance. Styling – Samir Wadekar





a safe space for the people who work with us. We set out to offer a healthy work culture and bring about a sense of belonging, which would incubate learning and joy.

As we grew, we became a team that learns from each other, has a strong work ethic and loves design. Each member who works with us leaves their mark on what Quirk Studio is, be it our interns, designers or administrative staff. In our field, things seldom go according to plan, and one needs to be an all-rounder to deal with alarming situations and trials in the office and on-site. Our team feeds our vision, fuelling our zest and hence, for us, finding the right people is extremely important.

Despite being part of a male dominated industry, we are in the 21st century with a foot on Mars... so there is absolutely nothing women cannot do. Both men and women are equals... however, what impacts our growth sometimes, is the inadequate facilities and support infrastructure that is available to women on sites, such as basic sanitation and toilets. That being said, our team of girls are fierce and has executed some of the most notable Quirk Studio projects. The Mill Project in the outskirts of Coimbatore, Tamil Nadu, is a commercial office amalgamating rustic and luxury. Being a pandemic project, the conditions were adverse, and there was a stark language barrier. An all-girl four-member team led the project from Quirk Studio, and each of us rose to the challenge, successfully accomplishing our vision with a flare.

Realistically, we have always maintained a certain standard for ourselves, vouching for a ►



“

*We had clarity on what we wanted to achieve from day one, and that direction helped us get where we are today. We have put blood, sweat and tears into building Quirk Studio, which was only a two-person show for the first couple of years.*

– Disha Bhavsar, Principal designer and Co-founder, Quirk Studio.





Having found its place under the sun with several projects, Quirk Studio paved its way for what is today their signature style...meaningful and minimalistic... as can be seen in the Melange home.

design aesthetic that sustains functionality while being classic in its appearance. Hence, while our approach is client-centric, the process drives us to learn and unlearn with every commission, resulting in an ever-growing and evolving practice. What, however, remains unchanged, is our determination to prioritise quality over quantity. We have never aspired to be a commercial practice or a factory. We have always wanted to be a boutique firm that designs people-centric spaces.

Another platform that helped us become popular was the prevailing influence of social media and the digital world. We joined Instagram when it launched. We have continued to put our work out there and make it accessible to our

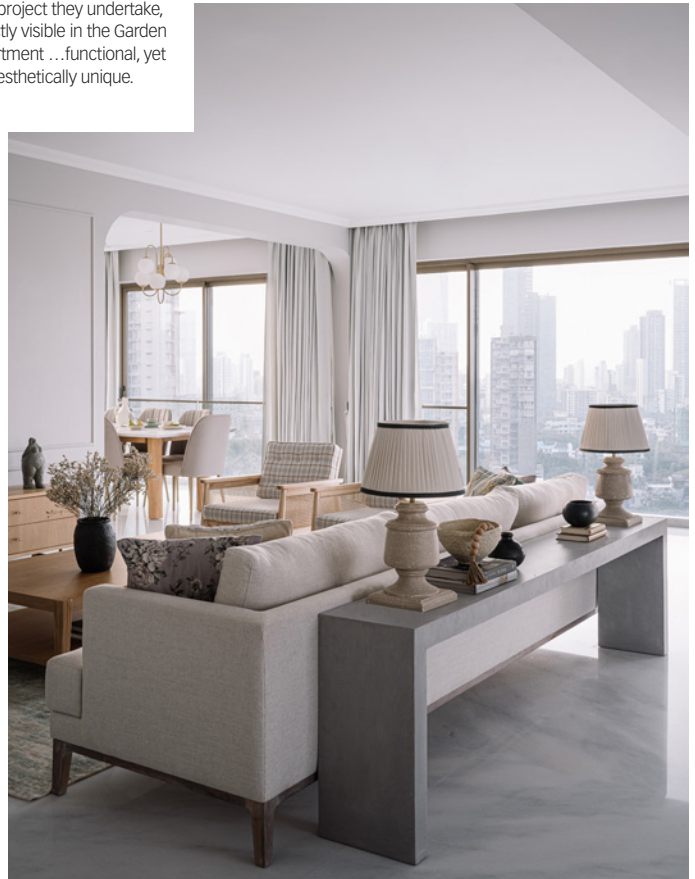
audience, while giving them an insight into our process, offering sneak peeks to our inspirations and successfully creating a community that loves design as much as we do. It has never really been about the number of followers or likes, but always about sharing knowledge and information. We are grateful to have been rewarded with appreciation, thanks to social media.

While designing writer-comedian Rohan Joshi's home in Mumbai in 2017, he documented and shared the complete experience with his Instagram followers...the selections, site visits and the final turn around. A couple of years later, we experienced a similar phenomenon while designing a home for celebrity couple Anushka and Aditya Seal, which was widely acclaimed on ►





Quirk Studio's distinct process of brainstorming and driving a design ideation is different in each project they undertake, distinctly visible in the Garden 6 Apartment ...functional, yet aesthetically unique.







the leading publications, digital platforms and social media.

We often talk about the importance of pivoting, and our own perspectives saw a marginal shift during the pandemic. Disha and I started our individual journeys during the burn-out time, where creative productivity was directly proportional to the time spent behind it. This led to an all-work and no life balance. During the lockdown, we realised the importance of quality over quantity in our personal lives, and since then, we have been striving to achieve that balance for us and our team. Each of us pursues what we love...for Shivani, it is her music, and for me, it is my travels or spending time with my dog. We promote hobbies and passions at our studio, which has made our team more invested in us, also allowing us to connect at levels that extend beyond what we do every day.

During the first decade, we were all about building a solid foundation, and today, our vision continues. Our next decade is dedicated to being a practice with a purpose. We want to use the voice we have worked hard to get and make an impact...be it through sustainable projects, meaningful collaboration, giving back to the fraternity, steering the correct balance for our teams or expanding to two-tier and three-tier cities.

What makes it work? - we're often asked. It is the partnership, the collaboration, the shared desire to continue learning and growing, the willingness to put ourselves out there with every single project and our unending love for design. We have come a long way and yet have miles to go. Slow and steady does win the race, after all." **H&DT**

ON DISHA: DRESS - LITTLE THINGS STUDIO, ACCESSORIES - RADHIKA AGGARWAL, AVANA, VIARI  
ON SHIVANI: TRENCH-BE TRUE, SHOES - CHARLES & KEITH, ACCESSORIES - AVANA





# THE POWER OF SIMPLE

*With great clarity and singleness of thought, this apartment by **IndiHaus Design** delivers an artistic new expression of minimalism*

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





The overall spatial arrangement observes clever layering, where glass partitions are used to close off zones while offering views into the rest of the home. Seen throughout, surface applications feature wall panelling and interesting arches that introduce depth and contours.



**“The idea behind the creation of this home was to make the apartment look open and spacious. The use of glass windows/doors creating views into other rooms make the floor plan look bigger.**

– Nikita Jain, *Founder, IndiHaus Design*





In response to her young client's temperament, requirements and personal style, Nikita concocted a design road map that is distinct and reflective of its occupants. The architect believes in deriving inspiration from what the needs are, as opposed to hinging the design on trending themes.



**"The blueprint of 'Apartment 94' was leveraged to establish a heightened sense of spatial volume, ingenious connections amid spaces, and a homogeneous look and feel that would weave the residence together."**

– Nikita Jain, Founder, IndiHaus Design







A sense of harmony pervades every detail in this four-BHK, 2,600sqft apartment, located in a gated community in Gurugram's plush residential nucleus. Architect and interiors designer, Nikita Jain of IndiHaus Design is known for her architecturally evocative creations that are responsive and reflective of its occupants. In a refreshing departure from current trends and popular styles, she formulates design identities that derive inspiration from the preferences of its owners. In keeping with this nuanced approach, this apartment is minimal yet detail oriented and rife with visual elements that are personal to its young owners.

Taking us through the blueprint, Nikita explains, "As one moves through the home, you encounter hints of vibrant hues, eclectic pattern play, and morphing visuals steeped in repose. The communal and intimate zones display an unconscious cadence and keeps one's gaze engaged as spaces unveil themselves." Well-articulated prose for a well-articulated home.

Nikita focuses on a material board that features monochromes, saturated wood tones, and warm hues...all adding to the chromatic play. This mastery with colour, pattern, empty spaces and texture establishes a silent rhythm that grounds the senses. **H&DT**







# CONVERSING THROUGH ART

*A confluence of modern and traditional elements, along with private and open-planned spaces, forms the crux of this fuss-free family apartment by **Sanjay Puri Architects***

*Text* AVRIL NOEL D'SOUZA *Images* KUBER SHAH *Style* SAM WADEKAR





**“The vision for the ‘Eclectic home’ was to bring about an amalgamation of playful forms, clean geometry, Indian art, experimental surface treatments and organic shapes that all come together to create a colourful and diverse home.”**

– Nina Puri and Ayesha Puri, *Architects, Sanjay Puri Architects*







Under Nina's excellent leadership, Ayesha basically executed the design of this home to perfection. She took a conscious decision to stay clear of a specific theme. Instead, she responded to each space to curate a design that colluded with the strengths of the place.

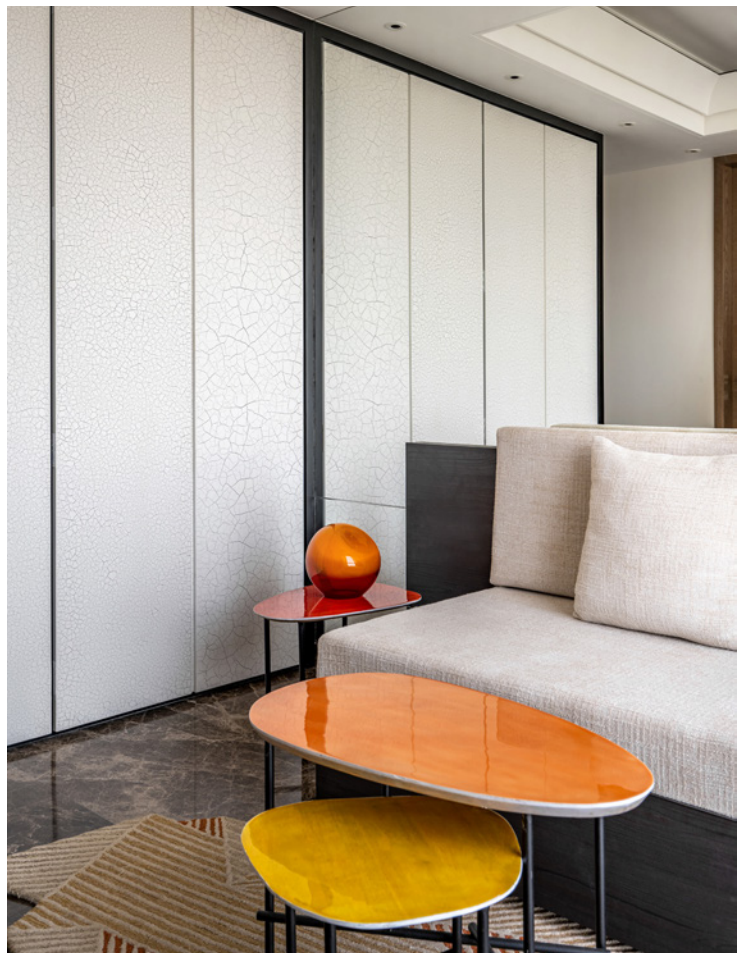






**Perched** high up on the 60th floor, this 2,700sqft apartment boasts of epic views. Architects Nina Puri, Ayesha Puri and Sarika Kadam of Sanjay Puri Architects helmed the evocative design of this home. While Nina mentored Ayesha through the design process, the young architect stepped out from her parent's iconic shadows to craft a lexicon in design that hinges on curating spaces that are warm, elegant, statuesque and contemporary. This coming-of-age style signals Ayesha's individualistic and bold approach to expressive design. "This home was visualised as a timeless, spatial experience, which not only fulfils its most basic function, but also has an artistic and inviting appeal. Our approach was to initiate singular spaces that would come together through evocative art, seamless space planning, and clever partitions," explains Ayesha.

As you progress inwards, the curation of art includes works by Indian masters Krishen Khanna, Bose Krishnamachari, and contemporary artists like Smita Mandlik, Klove, Kausha Ghelani, etc. These vibrant pieces collude with statement pieces of furniture to disrupt any monotony. Elaborating on the materiality, Ayesha says, "Metal shelves, cast glass tables, recycled pipe lights, a 3D temple wall mural, stained oak coffee tables, ribbed wood panelling and hand-painted murals are just some of the numerous materials that we have worked with in this project." **H&DT**





# THE OPEN HOUSE

Architect **Israel Nottes** designs his family home in Ra'anana, Israel, as a confluence of modern design, open-planned spaces and the family's choices

Text **VANITA ARORA** Images OMRI AMSALEM





**"The inspiration for the interiors colour palette is based on the basic tones of a very elegant bird in Israel named Siksak, which has beautiful shades of black, white, and brown. These shades represent the basic materials I prefer to use in my projects... concrete, metal and wood."**

– Israel Nottes, *Founder and Principal Architect, Israel Nottes Architects*







**"The opening of the house in a strategic location has accentuated the look and feel of the space, and that too when there is a garden. A lush view during the day, and reflections of shadow and light during the night upgrades the space."**

– Israel Nottes, *Founder and Principal Architect, Israel Nottes Architects*







**When** architect Israel Nottes planned to design his family home in Ra'anana, Israel, he and his wife were clear to create a perfect living space for their three boys to enjoy. “Built by my father and designed by my uncle who was an architect, it is the house I grew up in. So, while designing the space, we focused on adding openings to allow maximum daylight and used natural materials while trying to connect the house with its surroundings. We also worked on rebuilding the outside garden, which meant excavating it, as there were 50 years old trees with roots everywhere that prevented any sort of planting in the garden soil,” explains Israel.

The front door and all the window frames of the house are done with anodised black aluminium. The kitchen has aluminium champagne tall doors with various tones that change with the light they are exposed to. To match the wood parquet floor, the lower cabinets are made using wood veneer. The kitchen worktop is left white with light powder clouds of texture, and the bar stool chairs are caramel in colour. “The key to smart planning of the house is to position all functions in a way that there is maximum flux between them. In our case, the kitchen sits on the same axes as the living room and is an extension of it, followed by the dining table beside them and so, fluidity is maintained throughout the house,” sums up Israel. **H&DT**





SCULPTED SPACES | *Residential*

# A WINTRY WONDER

*Located along the picturesque valleys of Nasik, this consciously revived two-acre estate by **Studio 415** offers respite from sultry summers*

*Text NEERJA KAPADIA Images GAUTAM PALAV*







**"The brief called for reviving the house while maintaining its original essence. We were given a trustworthy leeway to play with materials, and we explored this freedom to ornate the rooms in distinctive styles."**

– Tejas Yelve, Krishnaa Gabhawala, Gautam Palav, *Co-founders, Studio 415*



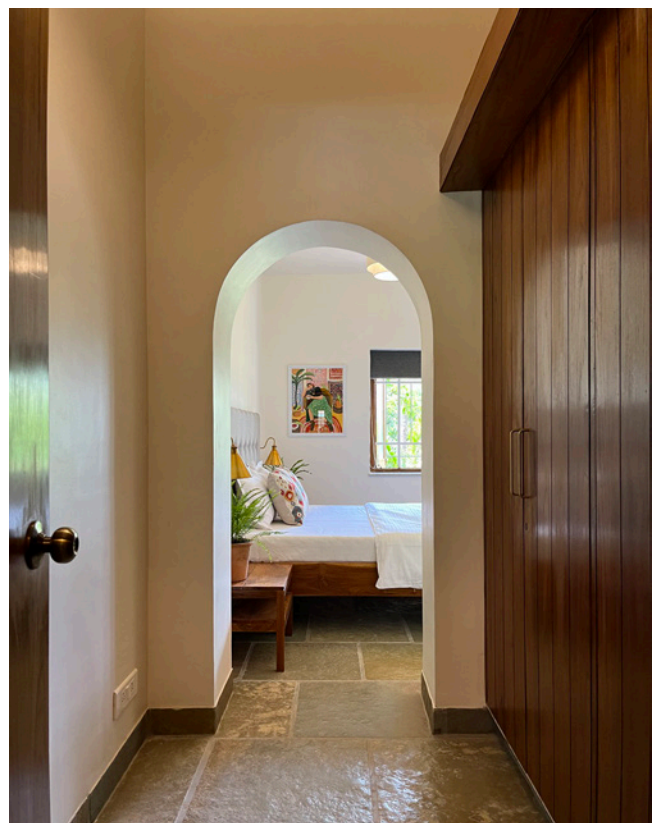
Mainly driven by wood, the living and dining area sees copious amounts of natural light, along with colour pops in the soft furnishings. Farm-styled openable windows frame the surrounding vistas.



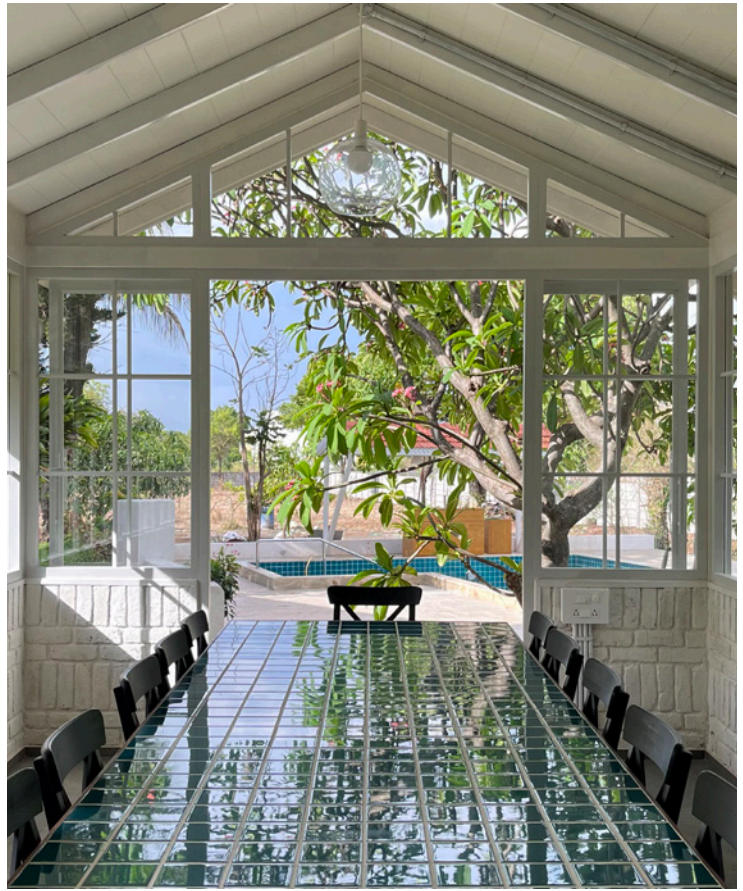


**"Simple interventions moulded with natural materials and earthy colours added a unique character to the bedrooms and several other spaces in the property, making them drip with distinctive characteristics and cultural nuances."**

– Tejas Yelve, Krishnaa Gabhawala, Gautam Palav, *Co-founders, Studio 415*







**Consciously** crafted, this estate comprises of cleverly planned spaces, tall arches and comfortable rooms that overlook endless views the property offers. Located in the valleys of Nasik which has an ideal temperature throughout the year, but is especially pleasant in the winters, Studio 415 planned the renovation of this house with utmost skill.

Nestled in the core of a town called Gangapur, this estate is close to popular sites such as Sula vineyards and the Nasik Lake. An extensive mango orchard yields a surplus harvest annually, while on the other side, seasonal lemon trees embrace the vistas.

Initially slated to be a basic repair and refurbishment, the space saw an extensive makeover. While it is a winter wonderland of sorts, its potential to be enjoyed during the summers didn't go unnoticed, and so, the designers added a swimming pool with an alfresco toilet surrounded with Frangipani trees. Built-in furniture such as cement benches and stone ledges were added to make the most of the existing alcoves and negative spaces.

"The property houses a villa designed and built in the 1980s' and we ensured that the original intentions when refurbishing the space were kept intact," concluded Tejas. **H&DT**



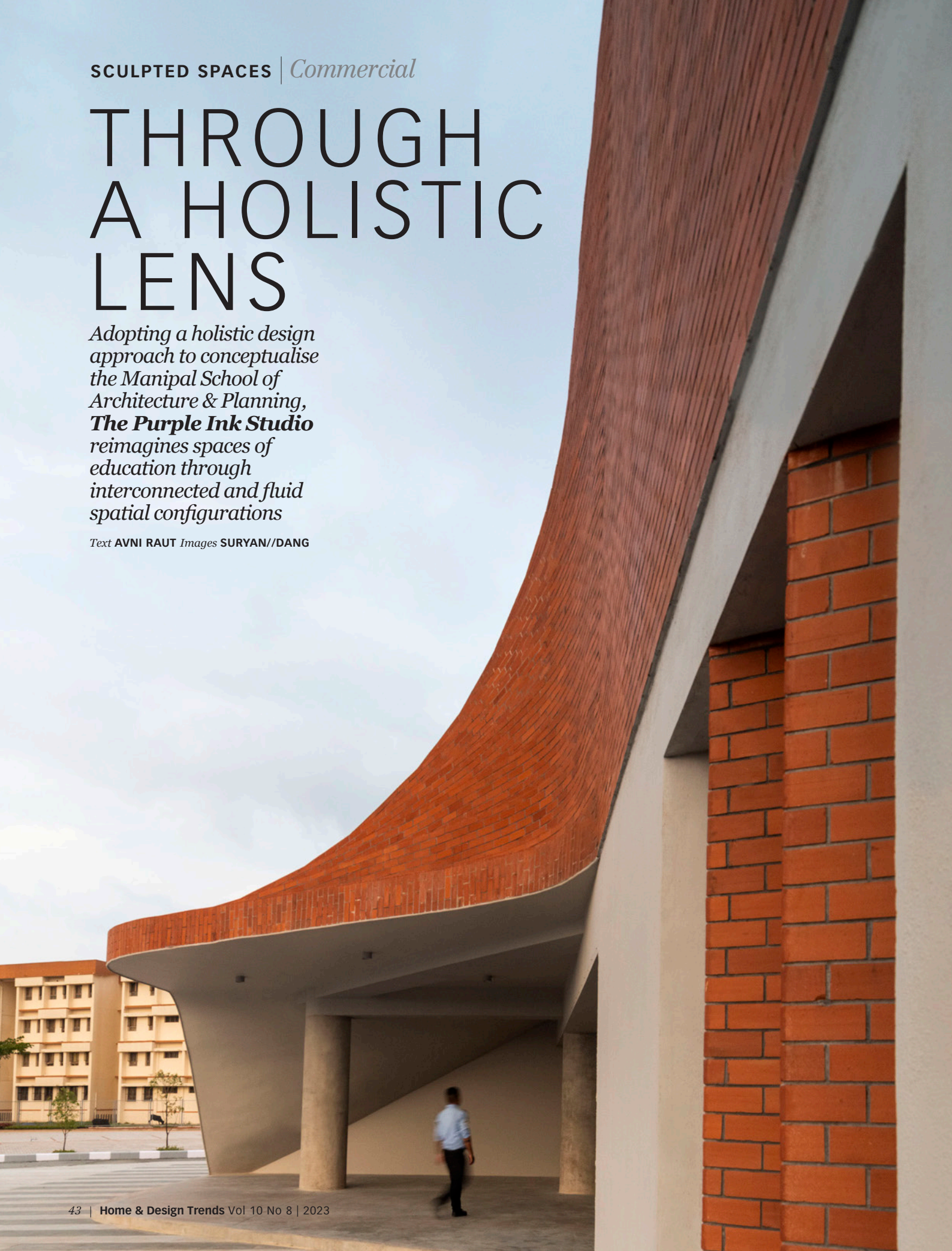


SCULPTED SPACES | *Commercial*

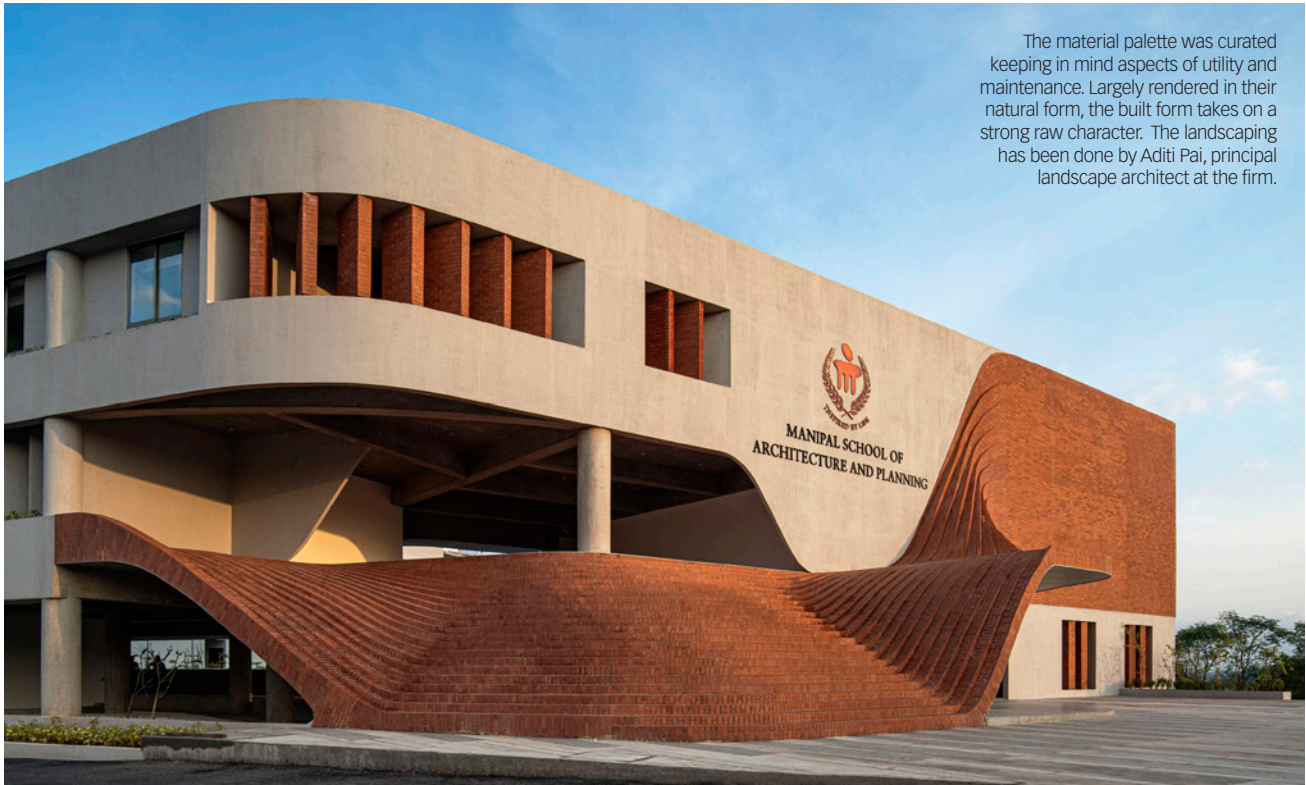
# THROUGH A HOLISTIC LENS

*Adopting a holistic design approach to conceptualise the Manipal School of Architecture & Planning, **The Purple Ink Studio** reimagines spaces of education through interconnected and fluid spatial configurations*

*Text* AVNI RAUT *Images* SURYAN//DANG







The material palette was curated keeping in mind aspects of utility and maintenance. Largely rendered in their natural form, the built form takes on a strong raw character. The landscaping has been done by Aditi Pai, principal landscape architect at the firm.

**"The inherent characteristics of the educational spaces need to reflect the ideological framework and be rooted in the context. The design program went through a lot of reinterpretations to understand the true essence of an institute of design learning."**

– Nishita Bhatia and Akshay Heranjali, *Principal Architects, The Purple Ink Studio*



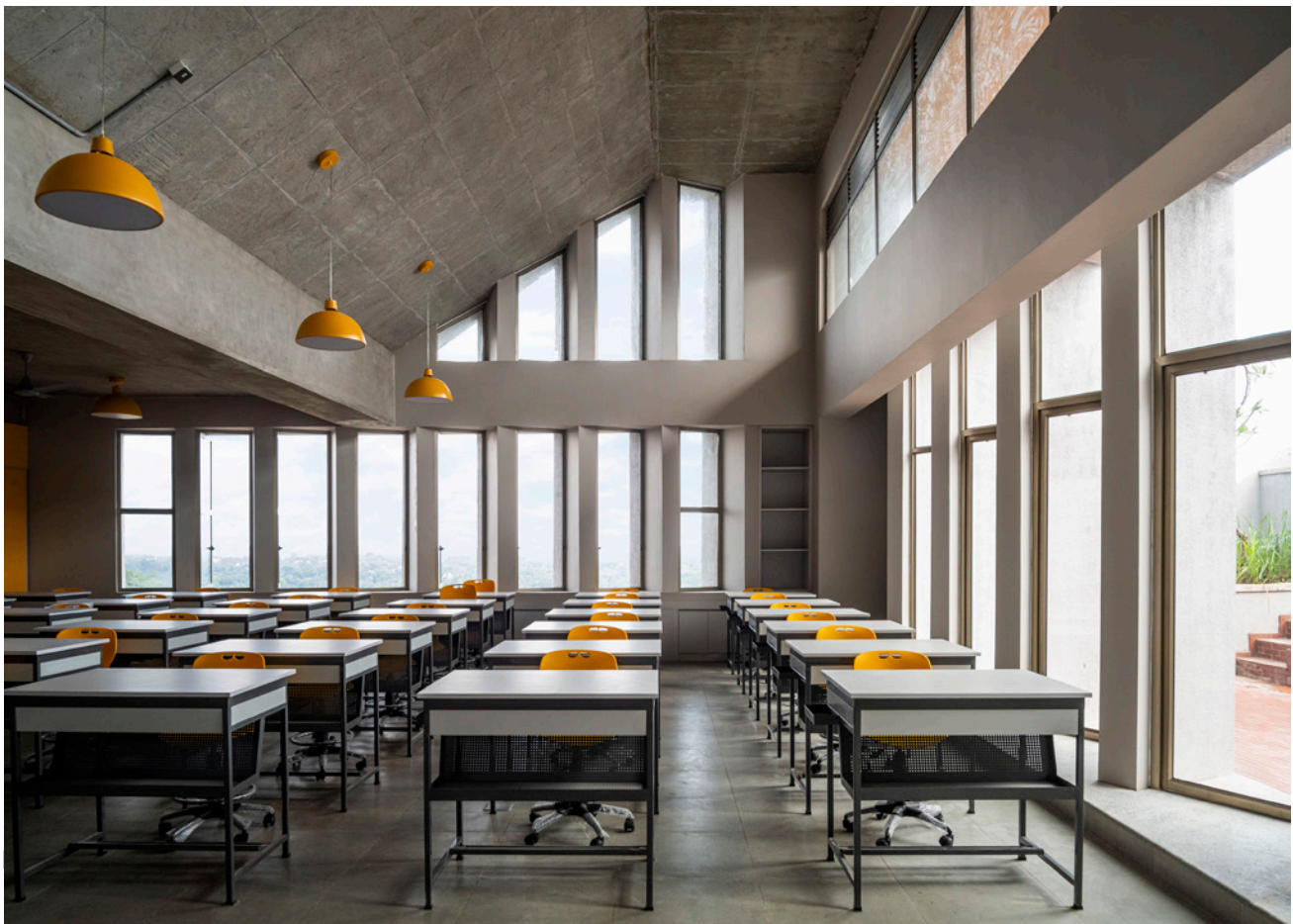




In order to optimise natural light and channel wind effectively to facilitate ventilation, the team has integrated elements like light shelves, sawtooth windows, mechanical louvres, aerodynamic jaalis, and more into the design of the structure.

**"As one moves through the spaces, a new experience unfolds with the proportioned harmony of forms bounded around nature, encouraging a dialogue between the two. The design philology is centered on ways to discover, experiment, to move forward...to think the unthinkable and create the unimaginable."**

– Nishita Bhatia and Akshay Heranjal, *Principal Architects, The Purple Ink Studio*





**Spread** across 3.9 acres, the 1,45,000sqft campus of Manipal School of Architecture & Planning in Karnataka, designed by The Purple Ink Studio, explores how architecture can lend itself to the programs that are to be housed within. The team reinterpreted programs pertaining to fashion design, interior design and architecture, carving out fluid, open-ended learning spaces that seek to foster collaborative learning, offer increased interaction opportunities and nurture creative thinking.

A careful study of the site conditions, sun path and wind direction informed the design of the structure and the orientation of the blocks on the site. The resulting form loops around to create a central court, along the periphery of which is the circulation zone. A sweeping design gesture defines the entrance where a portion of the façade clad in brick gracefully twists downwards to extend into a series of steps that mark an entry point to the auditorium and administrative spaces. This formal gesture evinces a sense of fluidity, a quality that also reflects in the spatial planning. For instance, spaces weave effortless indoor-outdoor connections, studio spaces on the upper level spill out onto stepped terraces to create informal pockets for interaction and contemplation, and corridor widths are extended to enable these primarily circulatory zones to double up as spaces to display and critique student work. **H&DT**





SCULPTED SPACES | *Commercial*

# A SOFTER SIDE TO STEEL

*While the architecture of this iconic office was conceptualised by Morphogenesis, **ABM** was asked to augment the aesthetics of the exteriors and design the interior office spaces*

*Text AVRIL NOEL D'SOUZA Images SURYAN//DANG*



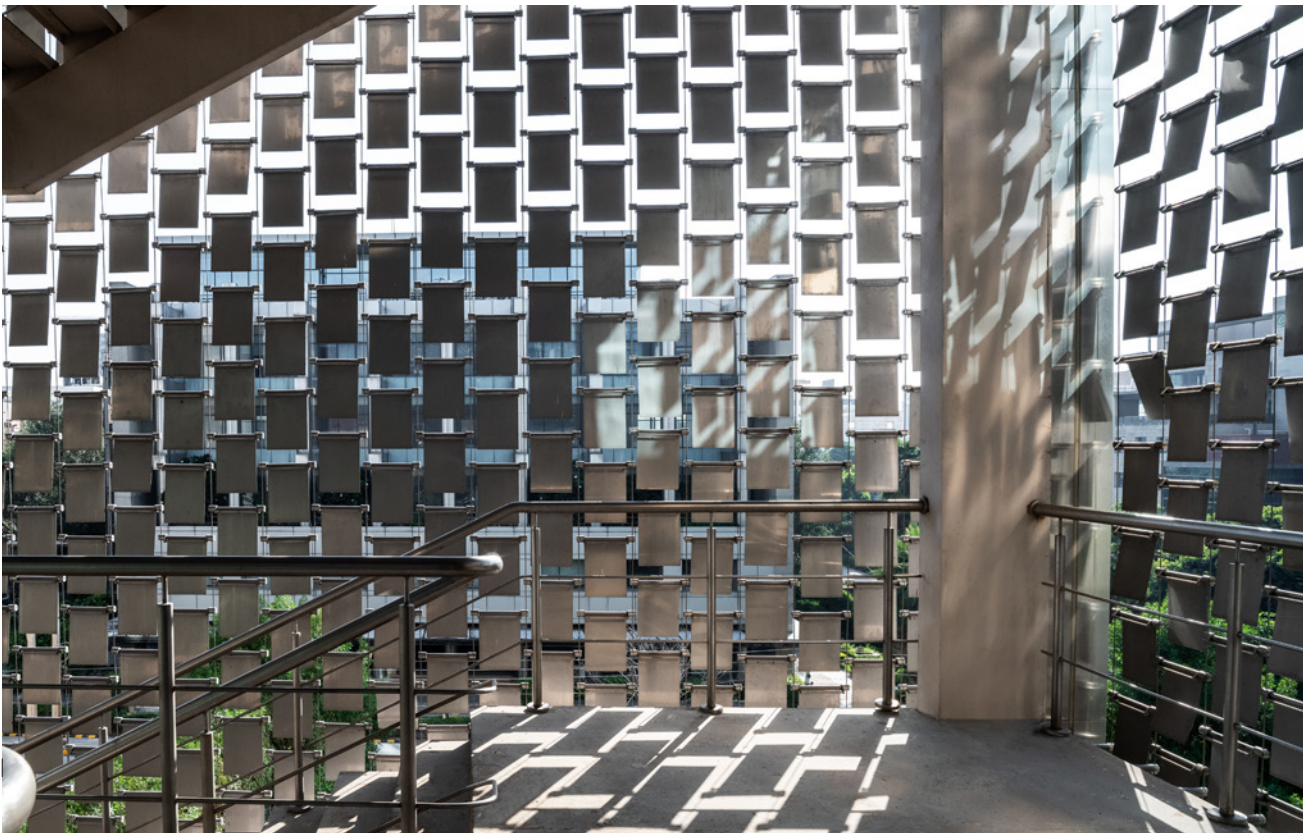
As part of the design process, ABM enhanced the façade elements of the Jindal Stainless Limited (JSL) and Arttdi'nox building in Gurugram with steel to eulogise what the company stands for.





**“We developed a radical intervention on the entrance columns by cladding them with stainless steel in a faceted form. This adds a wow! factor and introduces the key material, stainless-steel, as part of the exterior.**

– Alfaz Miller and Aahana Miller, *Principal Architects, ABM*

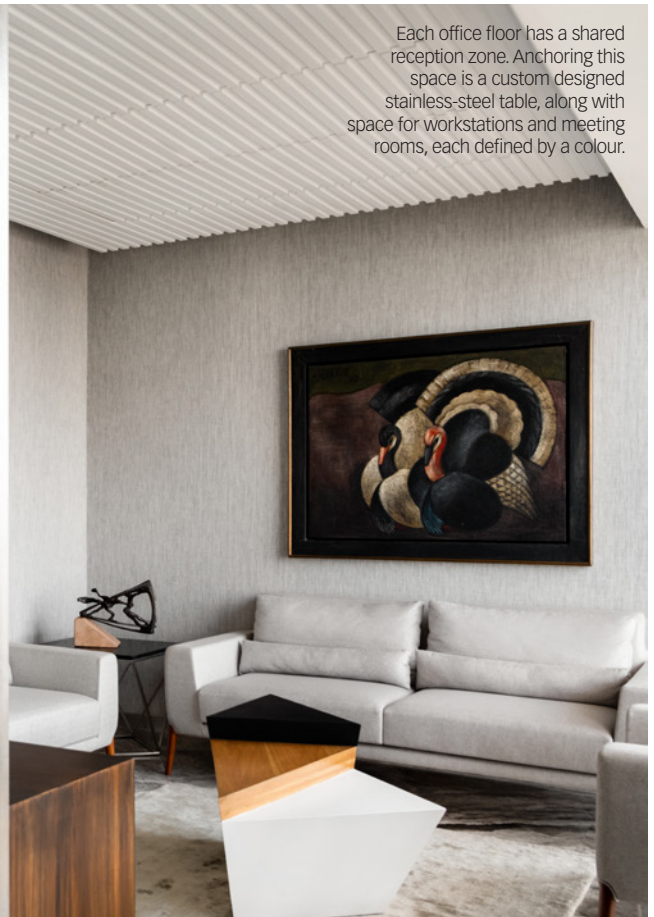






**"This scale and complexity of all the stainless-steel fabrication was a first for JSL and for us at ABM. Speaking specifically about the interiors spaces, we designed the inner expanses to be efficient while maximising seating options."**

– Alfaz Miller and Aahana Miller, *Principal Architects, ABM*



Each office floor has a shared reception zone. Anchoring this space is a custom designed stainless-steel table, along with space for workstations and meeting rooms, each defined by a colour.



In response to their client's need for a revamp of the building's facade and its interiors, architects Alfaz Miller, along with Aahana Miller of ABM, took on a massive challenge by playing with the volume, scale and fabrication of the material steel to render more dynamics to the original glass building.

Jindal Steel Limited (JSL) desired the new design of their office that spans across a 40,000sqft plot to incorporate steel fabrications as a way to showcase the company's expertise in steel manufacturing. Alfaz and Aahana's interpretation of this ask was so revolutionary that in the neighbourhood the building is now referred to as the "stainless steel office". Matter of fact, the ambitious design proposed by the architects was the most consuming project the steel manufacturing company has ever taken on.

Some highlights include an installation made up of axonometric of the letters J, S, L, and angular-lit stainless steel patterns...these artistic renderings celebrate the company's core belief that pivots on an elevated approach of living big with steel. Intelligently capturing its product into design, the columns in the courtyard, leading to the office entrance are clad with stainless steel in a faceted form, illuminating the conventional glass building, while also introducing the key material "stainless steel" as part of the exterior. **H&DT**





HOME & DESIGN

**TRENDS**