

HOME & DESIGN

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THE GREEN ISSUE

TRENDS

VOLUME 8 NO 6

*“Aesthetic sustainability
is the need of the hour”*

— INTERIORS ARCHITECT JANNAT VASI

SPATIAL BODIES IN GOA

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Moon Houses
by Amita Kulkarni
and Vikrant Tike**

**STAYING
GROUNDED**

Never-before-seen spaces by

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Shanmugam Associates**

**Studio Lotus
TechnoArchitecture**

**VPA Architects
ZED Lab**

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Image: Shehzaad Lokhandwala



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Every time I read about sustainability in design or architecture, architect Martand Khosla's words come to mind. "The very nature of architecture is antithetical to sustainability," he said. "Perhaps the only way to be really sustainable is to live under a tree or in a cave. Sustainability, especially in architecture, has to be redefined as minimising environmental impact while designing." I totally agree.

This issue, we bring to you residences, institutions and commercial establishments that aim to reclaim the synergy the built should have with the unbuilt. Minimal impact on the environment, contextual architecture, locally-sourced materials; all these structures do their bit to create environments that are non-intrusive to their habitats. For all of us, collectively, it is time to take a pause and reset, reimagine the way we think, live and build.

Going green is no longer just an option. It is the only option. It is imperative!

Seema Sreedharan
Editor

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One of the first few lessons I learned on the job was to be able to distinguish style from trend. Coming from a literature and journalism background, the first few months were daunting, to say the least. I almost chickened out and decided to focus on grammar and fix copy instead of actually going out there and authoring my own features. As fate would have it, my editor planted me on the travel and decor beats because she realised my knees quaked at the sight of anything remotely “fashion”able. However, as they say, when in Rome...I not only learnt how to do as they did, I also picked up their mannerisms and began to enjoy living like the locals. A wonderful result of this process was my priceless education on everything style.

Style, fashion and design to me today are timeless. Whether we’re aware of it or not, they’re part of us, interwoven into the very fabric of our lives. In fact, I’ll go a step further and insist that they add the requisite seasoning to our lives. And just like seasoning, it tends to suit some palates, and not go down too well with some others.

Now if there’s one thing I’ve learnt from the design community in India, it’s how to enhance that seasoning, intensify the flavour and make your mouth water at just a whiff (read glimpse). This season, I’d like to take a moment to myself and raise a toast to the inherent sense of style that we’re all blessed with. Also raise one to the flavour of collaboration, as I see it becoming the essence of tomorrow’s design and style. And the nightcap, this time, is to be in the name of our common goal. What, world peace? Nope. Self and sustainability.

Here’s to a better tomorrow!

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

Ronitaa R. Italia
Editor in Chief

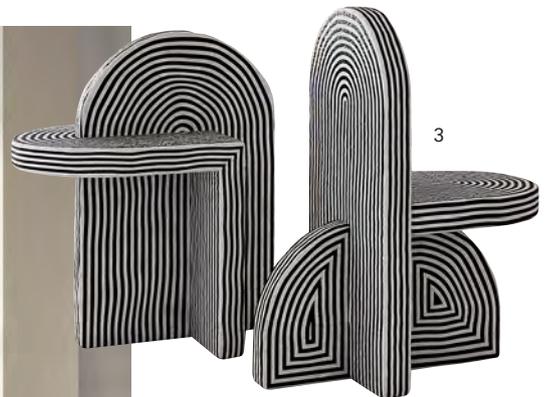
DESIGN IN CONTEXT

Products where design blurs the lines between art and functionality

Text **TINA THAKRAR**

SCULPTURE AFLOAT

Combining the functionality of a feeding tray and the shape of a spinning top, the Toupy shelf by Joan Bebronne of Mlle Jo is a sculptural piece of furniture that's designed to last. Its primary design highlight is that it makes its presence felt without taking up space, in that it's suspended from the ceiling with a metal bar, leaving the floor free. The shelf tray is available in light and dark wood, with the metal bar in either matte black or brass. The design is almost poetic and transforms a simple concept into a functional object.



LINES AND CURVES

Richard Yasmine's After Ego furniture collection is a lesson in how simple black and white stripes can create a number of dramatic products that are thoughtful, minimal and can stand the test of time. The fantastical objects are inspired from the Postmodernism and Memphis movements, along with graceful Art Deco lines in keeping with monolithic Brutalism. The range pays ode to the arch as an architectural element, and uses its curves to identify everything from a shelving system to a vase. ▶

1. and 2. Topy shelf by Joan Bebronne
3. and 4. After Ego collection by Richard Yasmine



1

ONE BLOCK, MANY USES

Danish architect and designer Bjarke Ballisager's latest launch is the size-adjustable, multi-use, modular furniture piece entitled Together and Apart. Basically comprising two halves of a block with jagged edges, this patent pending system serves to challenge the imagination and needs of its users. It's almost like a toy for adults; it's solid, sleek, and can function as a chair, coffee table, desk, bench, nightstand and much more. More than two blocks can be combined, which makes it suitable for all kinds of spaces.



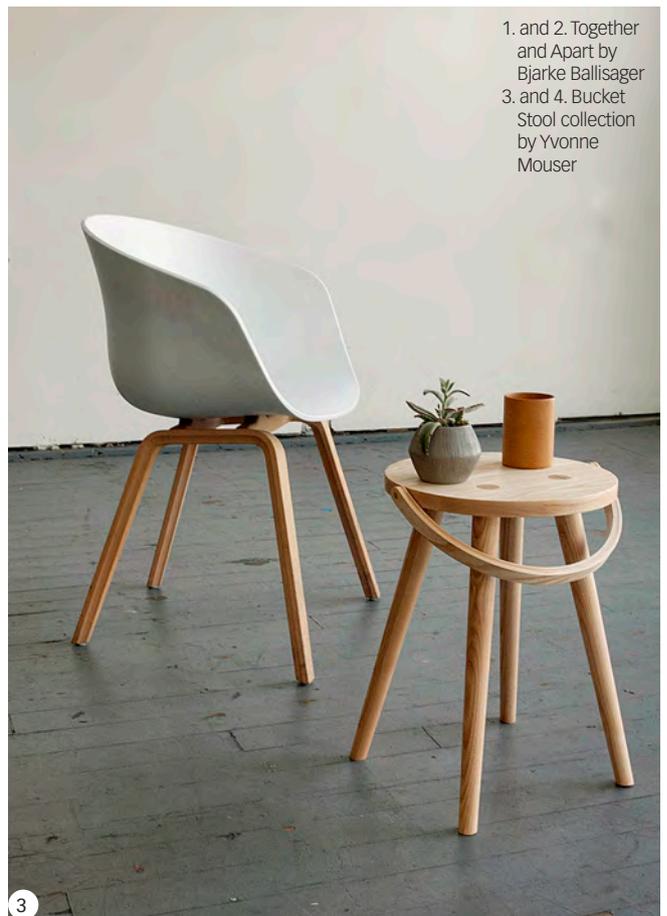
2

LIFT OFF

If you thought there was only one obvious way to move a stool, think again. Designer Yvonne Mouser has upped the versatility of the humble wooden stool with an even humbler addition - a handle. Her Bucket Stool collection features four different sizes of solid ash stools, all fitted with a bentwood handle along the contour for easy handling and lifting. These pieces are starkly simple, yet playful and eye-catching. Their flat tops also give them the added advantage of functioning as side tables. ▶



4



3

1. and 2. Together and Apart by Bjarke Ballisager
3. and 4. Bucket Stool collection by Yvonne Mouser

IMAGES COURTESY: YVONNE MOUSER

- 1. and 2. Tobi by Elena Trevisan
- 3. Space Island by Sacha Walckhoff

1 **BE TRANSPORTED**

The first, most prominent element of Rexite's Tobi sofa by Elena Trevisan is its soft curves. Look deeper into the design and you'll find that it almost floats on solid wooden legs, inviting users to sink into it. For its unique design, Trevisan was inspired by the Tobi-shi stepping stones in a Japanese garden that visitors walk over before settling down for the traditional tea ceremony. Tobi is meant to emanate the same sense of calm and other-worldliness.



3

THE WORLD ON A TABLE

Designer Sacha Walckhoff's latest project for Munich-based manufacturer edition van Treeck encapsulates a universe within itself. Space Island is a pair of nesting tables that can be used together or separately, depicting a unique rendition of shells and palm trees through serigraphs, colours and shimmering patterns. Through its unconventional design, this quirky set brings nature together with science fiction. **H&DT**



CARBON GOES VERSA-TILE

In an effort to upcycle air pollution, Carbon Craft Design has found a way to not only capture carbon emissions but also use them to create scalable, radical building solutions

Text **TINA THAKRAR**

Let's look at the humble tile - a simple geometric building material that's been around for centuries, transforming spaces, and lending an identity to walls and floors. But the process of producing the tile isn't as straightforward as its function, and Mumbai-based design and material innovation startup, Carbon Craft Design in collaboration with AIR-INK, has taken this process one step further, by capturing carbon emissions and upcycling them into a veritable not-so-humble carbon tile.

Air pollution poses one of the most insuperable health risks of our time, and the global construction industry is one of the largest generators of carbon emissions. Air quality exceeds the permissible limits in many parts of the world. In ours though, architect, biomimetic designer, researcher and founder of Carbon Craft Design, Tejas Sinal had figured out a way to capture pollution, but then spent four years dabbling in local craft to figure out how to use it as a resource in building material. That's when he devised the Carbon Tile.

Holding enough carbon to clean 30,000 litres of air, the Carbon Tile is like any other cement tile and can be used in diverse spaces with varied flooring patterns. It's handcrafted from start to finish, first by winnowing out impurities, then by mixing it with cement and natural materials. Its entire production process consumes less energy than that of a conventional tile.

Carbon Craft Design's ultimate goal is to communicate climate change issues for the world to address them together. And they've chosen the tile as their mascot. **H&DT**



SPECTACLE

Transformative public interventions that alter perceptions and neighbourhoods

Text **TINA THAKRAR**



TOGETHER APART MIDDELFART BY BEHIN HA DESIGN STUDIO MIDDELFART, DENMARK

From August to November this year, the grounds of the CLAY Museum of Ceramic Art were seemingly set alight by an installation of 396 bright orange mesh fabric ribbons. Together Apart Middelbart was commissioned for the 2020 Trekantfest as a site for public gatherings and performances. Designers Behrang Bahin and Ann Ha created this curved canopy as an artistic interpretation of the social effects of the ongoing pandemic. By making a set of visually interconnected but otherwise separated spaces, the designers touched upon the tension between the human desire to come together, and the necessity of maintaining separation.

The fabric ribbons stretch from the roof of the museum to the ground, forming an undulating line that creates cellular, porous spaces. The design is asymmetric, which creates curved ground patterns and varied spatial conditions of visual overlap, density, and transparency. The installation was wholly public, in that it was put together by a team of volunteers from the community, and is also meant to invite passers-by to interact with it. **H&DT**

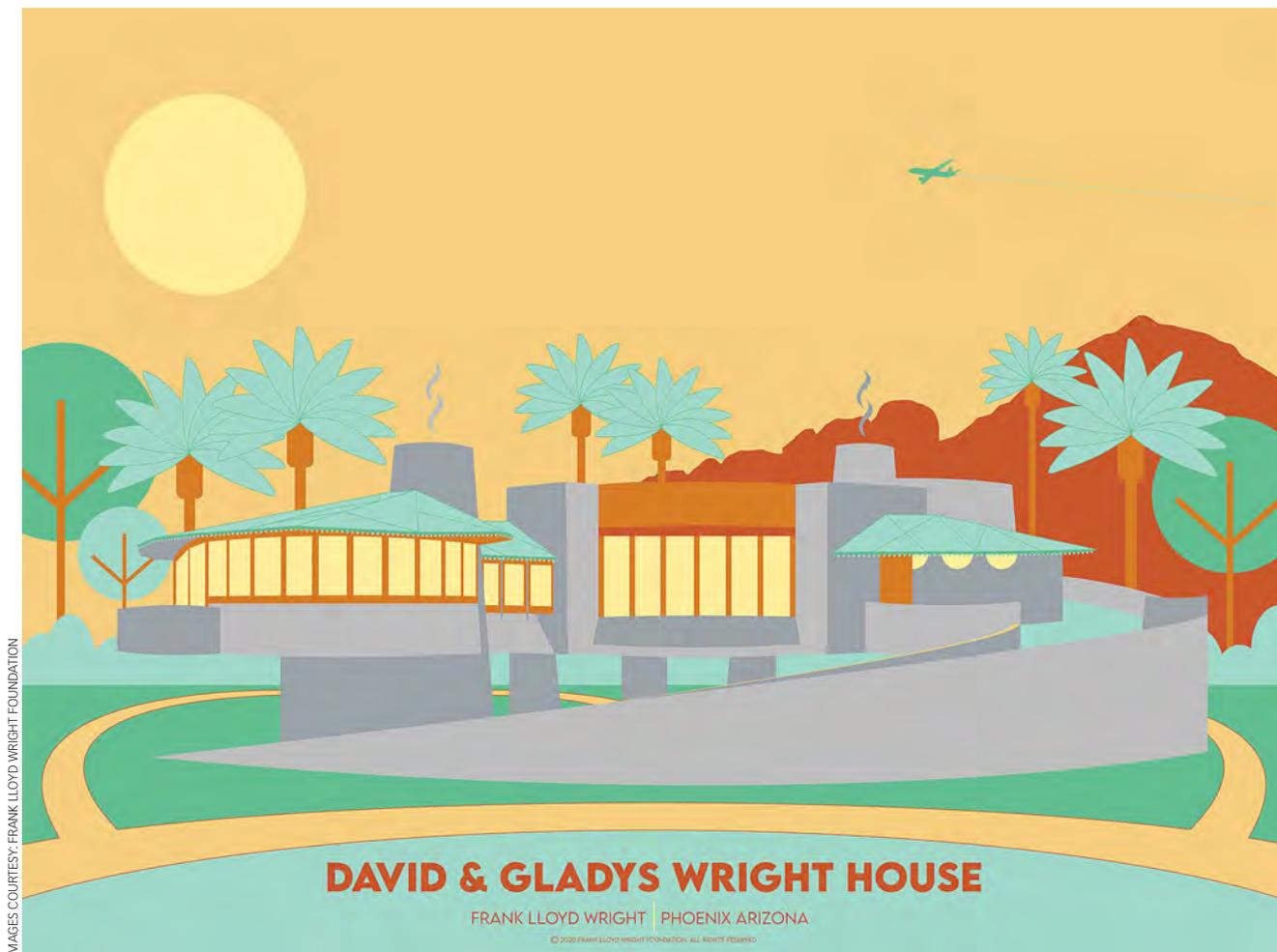


ALL IMAGES COURTESY AND JONGSMA

A LEGACY, BY ART

The 'Frank Lloyd Wright: Timeless' exhibition goes virtual to connect with the community through artistic interpretations of the architect's exemplary structures

Text TINA THAKRAR



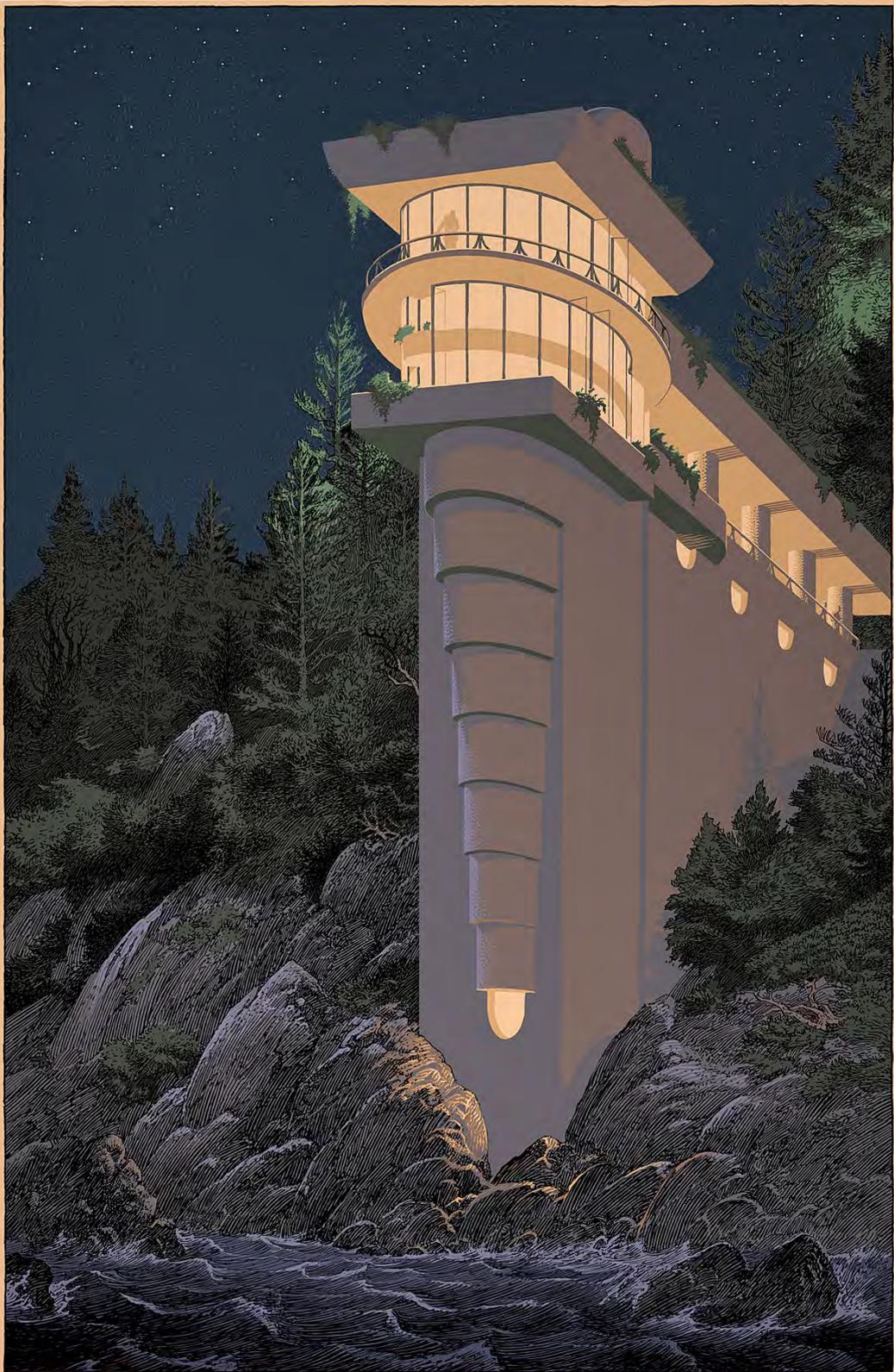
IMAGES COURTESY: FRANK LLOYD WRIGHT FOUNDATION

THE world's most iconic structures by famed architect Frank Lloyd Wright made their virtual debut in the form of illustrations in October this year for the sequel of the Frank Lloyd Wright: Timeless exhibition. An initiative by the Frank Lloyd Wright Foundation and Spoke Art Gallery, the 2019 launch featured 1930s-era

Works Progress Administration (WPA)-style travel posters depicting artistic interpretations of Wright-designed buildings like the Guggenheim Museum and Fallingwater. This year too, over a dozen international contemporary artists and illustrators have created limited-edition prints, which are available for purchase. The show will also feature live-streamed events and discussions.

The inaugural edition was held in New York, Wisconsin and Arizona, but the ongoing pandemic shifted the medium this year to online-only, which both the foundation and gallery sought as a way to inspire and connect with the global art and architecture community. The idea here was also to educate people about the Wright legacy through different artistic perspectives.

Above: David and Gladys Wright House by Aaron Stouffer



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SEACLIFF
FRANK LLOYD WRIGHT

VC Morris Seacliff by Francois Schuiten

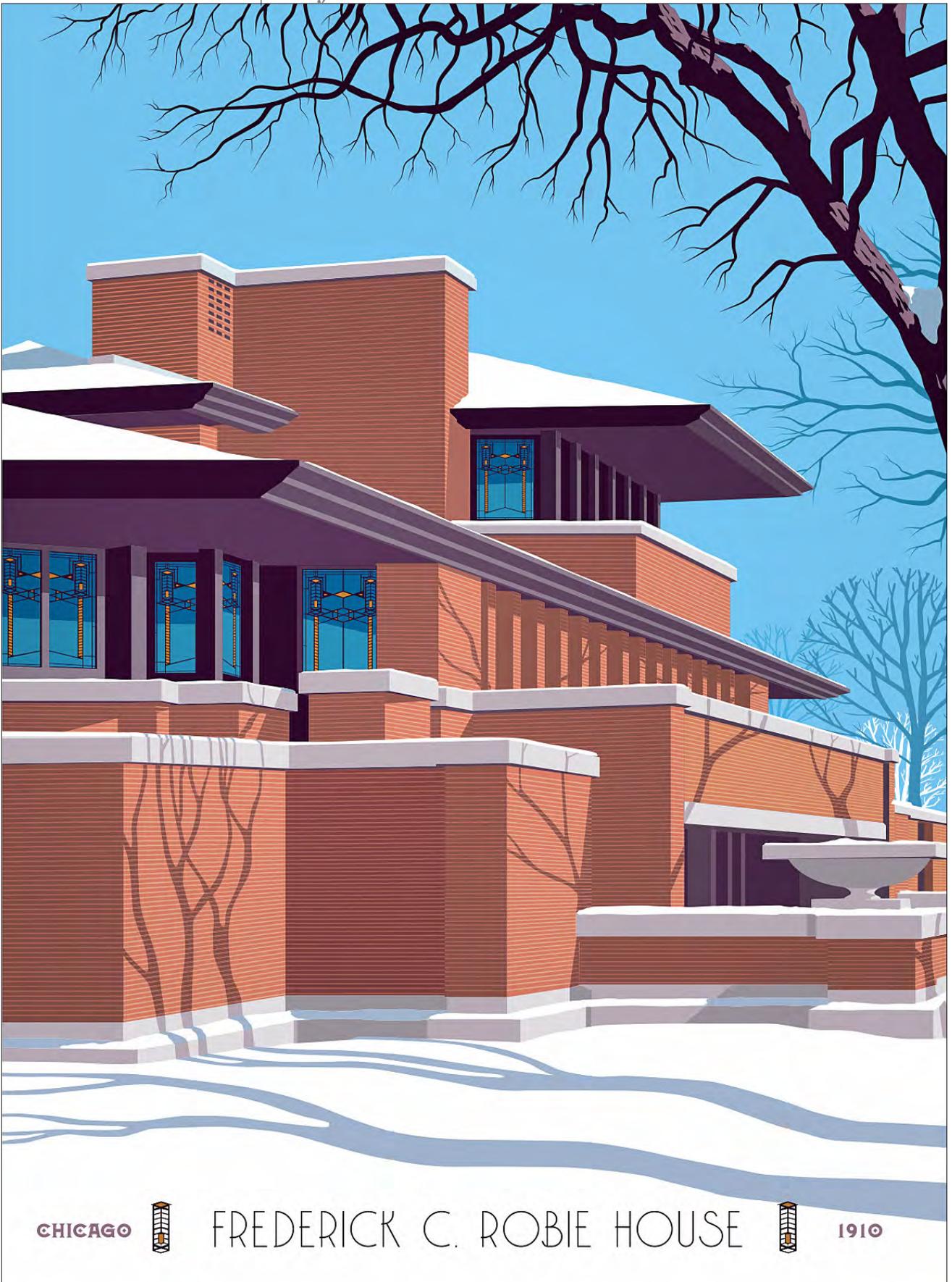


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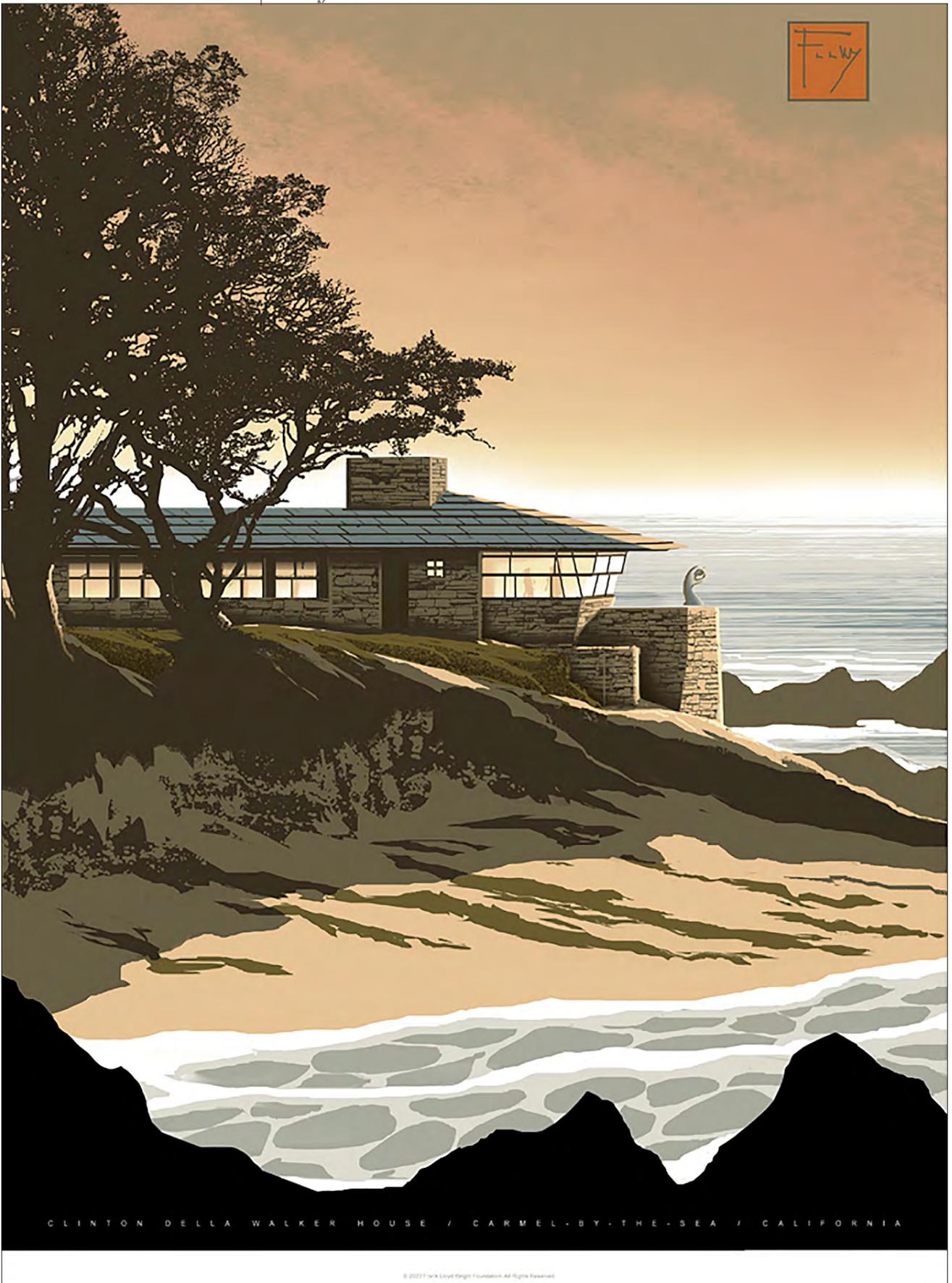
Imperial House by Dave Perillo



Top: Benjamin Adelman House by George Townley
Above: Norman Lykes House by Kim Smith



Robie House by Steve Thomas



CLINTON DELLA WALKER HOUSE / CARMEL-BY-THE-SEA / CALIFORNIA

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Clinton Walker House by JC Richard

DESIGN WITH CULTURAL CONFLUENCE

Dubai-based interior designer Pallavi Dean has covered the entire gamut — residential, commercial, institutional and hospitality spaces, all in a career spanning two decades. We join her on a retrospective ride

Text NITIJA IMMANUEL



"My design mantra is simple; design is for the everyday. It is tempting to get seduced by the instant gratification of designing a beautiful thing or space that gets thousands of likes on Instagram and wins awards. But what really matters is the experience of a person using a space you've designed on a random Tuesday afternoon, long after you're gone," says Pallavi Dean, Founder and Creative Director of Roar.

Formerly known as Pallavi Dean Interiors, the 2013-borne eponymous label was rebranded as Roar in 2018. It now features an all-female star team, which according to her, in a nutshell, is all things, "Fierce, agile and bold." She explains further, "At Roar, we say we're 50% wild, 50% tame. The wild side is the creativity, the ideas, the artistic flair, the flights of imagination and storytelling that gives spaces that spark. The tame side is the technical rigour. Think of them as funky creatives when they need to be, but grown-ups in suits when you need to get the job done."

Born in the UAE, Dean spent her formative years in Sharjah. Her passion always stayed with creating and building spaces. "Safe to say I've always been interested in design. My favourite activity as a kid was building Lego structures," she says. After a summer semester studying set design at Central Saint Martins in London, she developed an interest in small-scale structures, particularly spatial installations. "Interiors for me was a happy middle ground between the two — architecture at a macro scale and installations at a micro scale," she states.



(Above) A model of the Edelman Dubai office
(Left) Amphitheatre-like seating in the Edelman Dubai office
(Below left) ORA, Nursery of the Future, Dubai
(Below right) Dining area on the first floor of the Al Rawi Cafe Bookstore, featuring a striking Mutina tile wall

“Interiors for me was a happy middle ground between the two – architecture at a macro scale and installations at a micro scale.”

– Pallavi Dean, Founder and Creative Director, Roar





IMAGE COURTESY: OCULUS PROJECT



IMAGE COURTESY: OCULUS PROJECT



(Top Left) The breakout area at Takeda's Dubai office
(Top Right) The 'Interweave' lighting collection for Artemide
(Above) A companion wall light with Interweave for Artemide

As she talks about her passion, Dean articulates her design sensibilities that are an adaptation of her cultural identity. Born into an Indian family settled in Dubai, little did she know that her diverse ethnicity would find expression in her future projects. She's Indian, Emirati and British; the three cultures have shaped Dean as an individual and as a designer. There were moments of self-despair, admittedly, "I'm Indian but never lived in India; UAE is home but I'll never be Emirati; my family is British but at Heathrow, I still have to stand in a separate queue," Dean explains. "Thankfully, I'm coming to terms with this. It used to anger me, but I now see it in a much more positive light – I'm lucky to have this rich, vibrant, diverse background."

This comes to life in her very first furniture collection entitled Tension. She explains that cultural tension is giving way to cultural balance, which is where the final piece in the collection gets its name and inspiration. It features furniture pieces like the Svagata vertical console and Samagree light, which pay homage to the various cultures that she identifies with. Her curiosity-driven, innovative outlook also compelled her to foray into product design with Artemide, creating a lighting collection which was

featured at the Milan Design Week last year. It was a standing speech on breaking barriers, borders and building connections – the intersection of countries, cultures and creativity is a source of unique energy depicted through the installation.

Her best-known projects include the famed Edelman HQ project and ORA, Nursery of the Future, both in Dubai. They have become cultural landmarks and were the turning points in her career spanning 117 projects across eight countries since 2013. The headquarters of the global public relations firm is a collaborative "cultural villages", which include colourful office zones, phone booths, quiet meeting rooms and playful environments for downtime. Ora, on the other hand creates a learning experience that can turn innovation into a habit. Here, she's given a new spin to traditional primary colours, giant letters and strewn-down puzzles, combining technology and a modern aesthetic in a freeform environment.

It's no surprise that her designs have won over 30 awards globally. She duly credits her firm guiding design philosophy, "Form follows function, which is why I particularly enjoy what I'm doing now - designing spaces from the inside out." **H&DT**

By the Green Book

Interiors architect Jannat Vasi unravels the much-contested definition of organic design, and suggests ways to adopt it

Text TINA THAKRAR
Profile image ASHISH SAHI

IN these unprecedented yet hopeful times, the world has had time to reflect on the benefits of eco-conscious building, going green and becoming climate positive. Designers are responsible for improving sustainable practices across the industry. Change will only be possible if we commit to becoming a circular business and empowering our clients to live a healthier and more sustainable life. To make this a reality, we should responsibly source only renewable and recycled materials. Our goal can be achieved faster if we collaborate with others and nurture entrepreneurship - from suppliers, all the way to our fraternity and clients - without compromising on design, quality, functionality, price, and especially on sustainability. "Aesthetic sustainability" is the need of the hour. This concept inspires and encourages us to look at nature with respect and devotion, and translate this into organic design and ethical production.





The concept of ‘aesthetic sustainability’ inspires and encourages us to look at nature with respect and devotion, and translate this into organic design and ethical production.

– Jannat Vasi, Founder, Jannat Vasi Interior Design

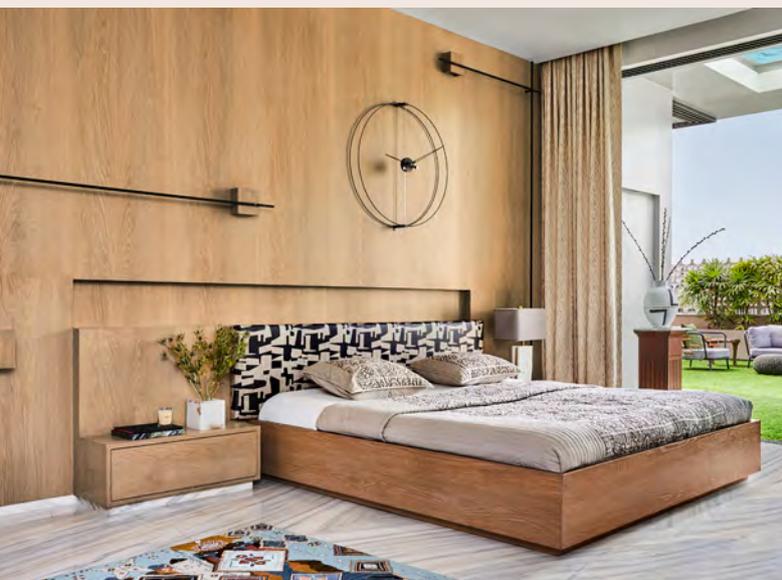
SHADE SYSTEMS

Natural daylight is key to creating a welcoming ambience in an interior space. It is healthy and has a proven positive impact on the user’s wellbeing. Working in a room with natural light boosts productivity, plus, you’ll sleep better since the light improves circadian rhythms. Creating layouts which maximize light streaming into a space is of paramount importance to us. We achieve this in our projects by creating interconnected spaces which have vast openings and outdoor views. By using pocket doors and large windows, we can connect our spaces to the outdoors. A large window not only allows more fresh air and light, but also makes a space seem visually larger while connecting one to their environment. We use intelligent automation for our curtains and light with sheers and blackouts

to allow filtered sunlight in, while maintaining a sense of openness. Our windows are treated with double glazing for an extra layer of air to prevent heat absorption. And being mindful of our tropical climate, we also suggest applying a 3M heat resistant film to our window glass.

The addition of skylights in a courtyard can brighten up the entire space. We have found this to be quite effective. Moreover, with the use of extendable awnings and overhangs, the user can enjoy shade even during times of peak sunlight. We provide energy saving fans and LED lighting which uses lesser electricity and has significantly more longevity. The aim of designing consciously is to reduce artificial cooling methods and thus reduce our carbon footprint.

(Both Below) A rooftop residence in South Mumbai with a terrace garden and an overhang for shade

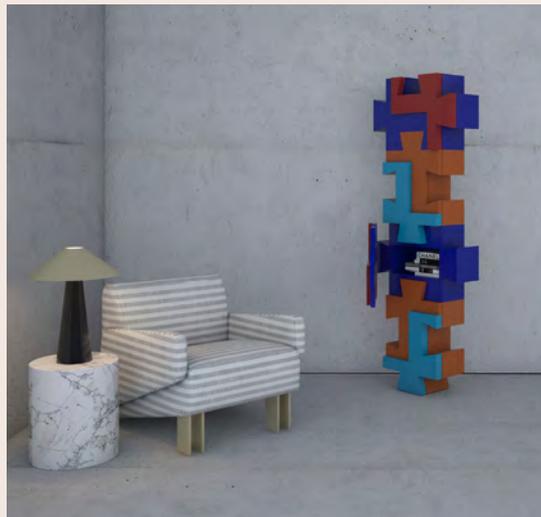


IMAGES COURTESY: ASHISH SAHNI

MULTIFUNCTIONAL AND MODULAR FURNITURE

Space saving furniture and multifunctional pieces are solution providers for the compact housing that the new generation is leaning towards. We use multifunctional furniture in almost all projects, irrespective of the scale of the space, due to the sheer usage possibilities one can derive from a single product. We ensure that we don't compromise on style to have space-saving products. Lastly, the products we source are generally portable, unlike the usual built-in carpentry which is permanently attached to the wall. Our projects include pieces like a transformable sofa with a dropdown bed attachment, extendable tables and drop-down desks, to name a few.

Another system we recently developed is the modular Jigsaw puzzle system. It is a flexible storage module which can be multiplied to a formation in accordance with the user's desired use. From a totem to a cabinet, a console to a coffee table, the possibilities are endless. Giving the customer freedom to experiment with furniture was our primary intention.



(Top and Above) A residential project using modular furniture
(All left) Jigsaw by Jannat Vasi in collaboration with Attitudes, designed for D/code Design Biennale 2020



CHOICE OF MATERIALS

Being designers, it's our responsibility to educate our clients and suggest ecological materials which are green and meet their aesthetic expectations. The industry has grown to value the use of sustainable products, which are more readily available than ever before. Striking a balance between traditional craftsmanship and technologically advanced materials is key to our selections.

We use paints which are constituted of low lead content and improve the indoor air quality. Many of the fabrics we select at our studio are made using the plastic waste found in the oceans. We love to contribute by using recycled and renewable materials into our projects. Made from renewable sources like corn, sugar beet and sugarcane instead of virgin fossil, PLA plastic is an example of a plastic which makes this possible.

FSC-certified sustainable timber (fast-growing mango fruit trees) and bamboo are important raw materials, as they're renewable and an excellent environmental choice, provided they come from responsibly managed forests. For furniture, we use adhesives that are water-based and formaldehyde free, and the surfaces are finished with a natural wax. Recycled steel, coconut fibres, textiles made using wood cellulose instead of oil-based polyesters, upcycled furniture, rammed earth, clay, lime plaster cement etc., are some of the many alternatives we can use.

(Below left) The Zip Tie Stool by Jannat Vasi
(Both Bottom)
Glimpses of a residential project using sustainable materials



IMAGES COURTESY: SULEIMAN MERCHANT

BIOPHILIC DESIGN

Biophilia, or the human tendency to seek connections with nature, can be an important component of decor and wellbeing. Nature-infused and greenery-draped architecture is the future of high-rise buildings. Edifices are now being viewed as “habitats for humans”, and facilitation of air and light permeability is now a mandate as per green building codes.

The term biophilia inherently encourages nature into our built environments and is the basis to build a lush urbanscape. For example, green plot ratios promote the replacement of natural green areas with accessible gardens in buildings, and green building rating systems encourage greenery, sufficient daylight and visual access to nature in high-rise towers. Along with sensitive design, biophilia has also become an aspect of “luxury”, which adds value to architecture beyond aesthetic and wellness benefits.

Landscaping and outdoor spaces infuse a breath of fresh air into interior spaces of a home. Gardens, balconies and terraces are an asset to any home and we design to build a visual connection with the interior living volumes through an open-plan approach. Vertical gardens have been gaining popularity as they occupy less space and are easy to maintain due to self-drainage.

Indoor plants are another way to improve air quality, give a visually relaxing feel to the space and lower stress, while a garden view is said to help people heal faster after surgery. It’s an opportunity to grow a variety of edible plants such as microgreens, herbs, fruits and vegetables, which promote healthy farm-to-table living. Whichever way you choose to introduce biophilia into design, it’s clear that many benefits await you.

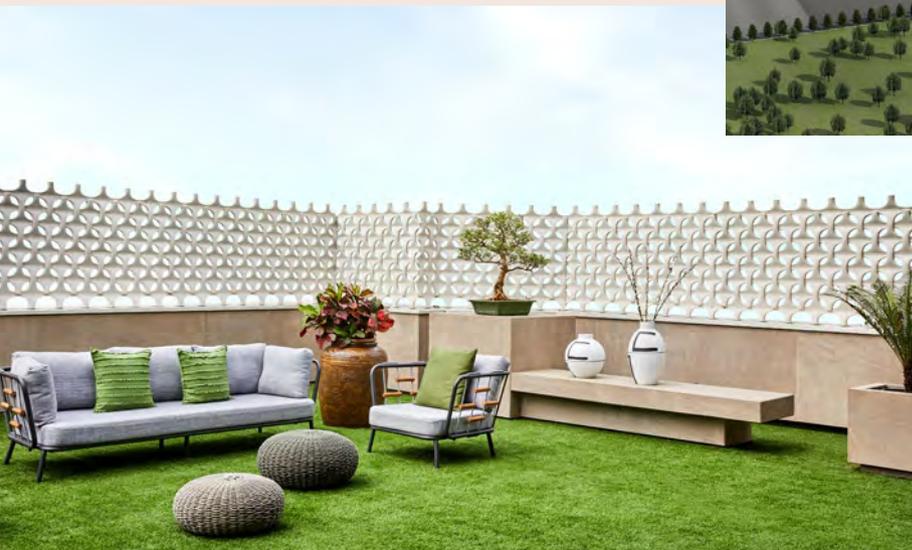
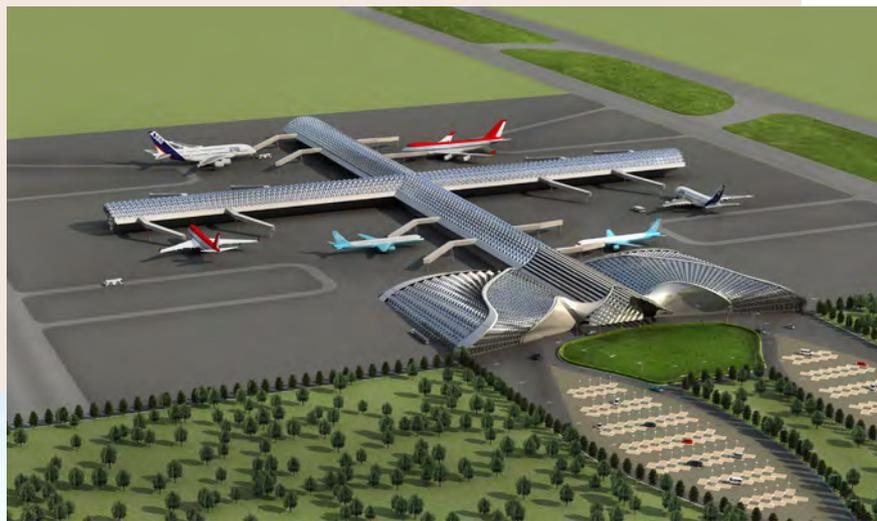
BIOMIMICRY

Biomimicry is a medium of design and innovation that copies structures and processes from nature. Deploying cutting-edge technologies based on digital and biological intelligence, biomimicry is possibly the core of future urban design, which recognizes patterns of reasoning across all collective disciplines and materiality.

An example is a design proposal for the multi-modal international cargo hub and airport at Nagpur (MIHAN) that I designed for my thesis over ten years ago. I applied traditional techniques to develop modern and unique screens that envelop the entire façade, creating a breathing skin inspired by reptile biology. To address sustainability, the skin was punctured to create skylights which allow sunlight to stream into the space, which in turn lowers electricity consumption significantly.

From an aesthetic point of view, the apertures in the design create interesting shadows and the translucent skin lends a glowing effect at night. The mountain and valley folds of the fabric alter the passage of light from different perspectives. The acoustic properties, sensory aspects and tactile nature are added benefits.

(Below and bottom right) Design proposal for MIHAN in Nagpur
(Bottom left) The terrace garden for a residential project in Mumbai



CONSCIOUS TECHNOLOGY

Smart cities and smart homes will be dominating the spectrum of design in the future, but they all need spatial and architectural re-framing to bring about beneficial societal transitions.

Park Panorama is a green oasis devised in Hi-Life mall in Santacruz, Mumbai for my university thesis. The idea was to create a value addition in our retail and commercial buildings by way of a natural environment. This sky park has a walking ramp along with seating and breakout zones. The solar panel trees are powered to produce enough energy for the entire building. The idea is to turn buildings into living batteries using attractive solar panels.

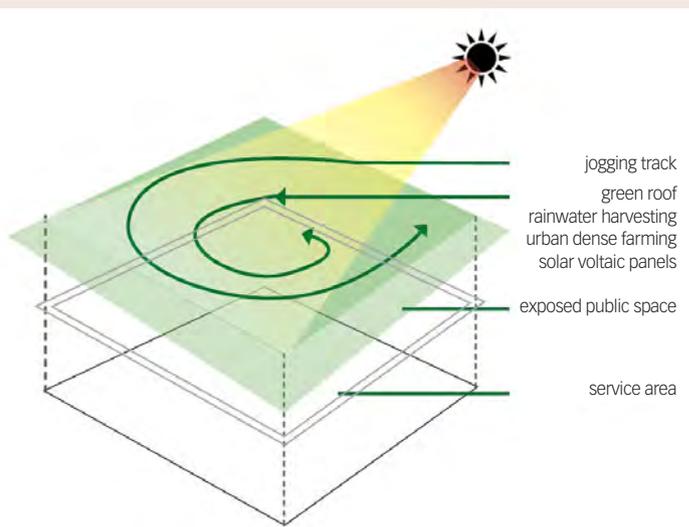
WATER CONSUMPTION

With the impact of the Covid-19 pandemic and the climate crisis, we're also thinking ahead about

how we can reduce our water consumption, use eco-friendly products and enhance the design of our spaces while simultaneously improving the overall consumption and use of our abodes. This has resulted in new developments such as efficient showers that distribute water evenly at low pressure, and smart water controls that allow users to intuitively and precisely control water, as well as pause their water supply when shampooing.

Our endeavour to go green will only create an impact on our environment if we work together as a collective to adopt an eco-consciousness approach to building. The fundamentals of sustainability must originate from our very core; they must be ingrained in our approach to design. I'm sure that if we put our creative minds to task, we can innovate and incorporate methods to use alternatives which protect and preserve our planet while enhancing the beauty of a space. **H&DT**

(Both below left)
Proposal for Park
Panorama in
Santacruz
(Below) The marble-
clad powder room in
a residence in South
Mumbai





CROWNING GLORY

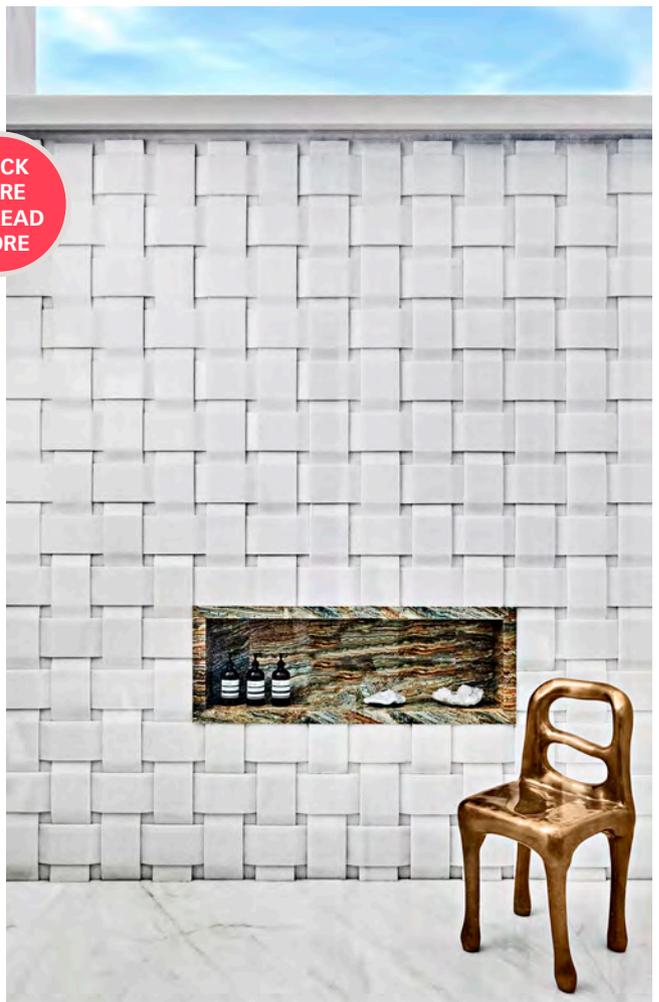
An expansive terrace, high ceilings and an unhindered view of the Mumbai skyline makes this rooftop home by Jannat Vasi a sight to behold

Text TINA THAKRAR *Images* ASHISH SAHI



"I was given an empty terrace floor plate and the opportunity to be flexible with space planning, so I decided to optimise the daylight streaming into the interior spaces with an interesting layout."

– Jannat Vasi, Founder, Jannat Vasi Interior Design



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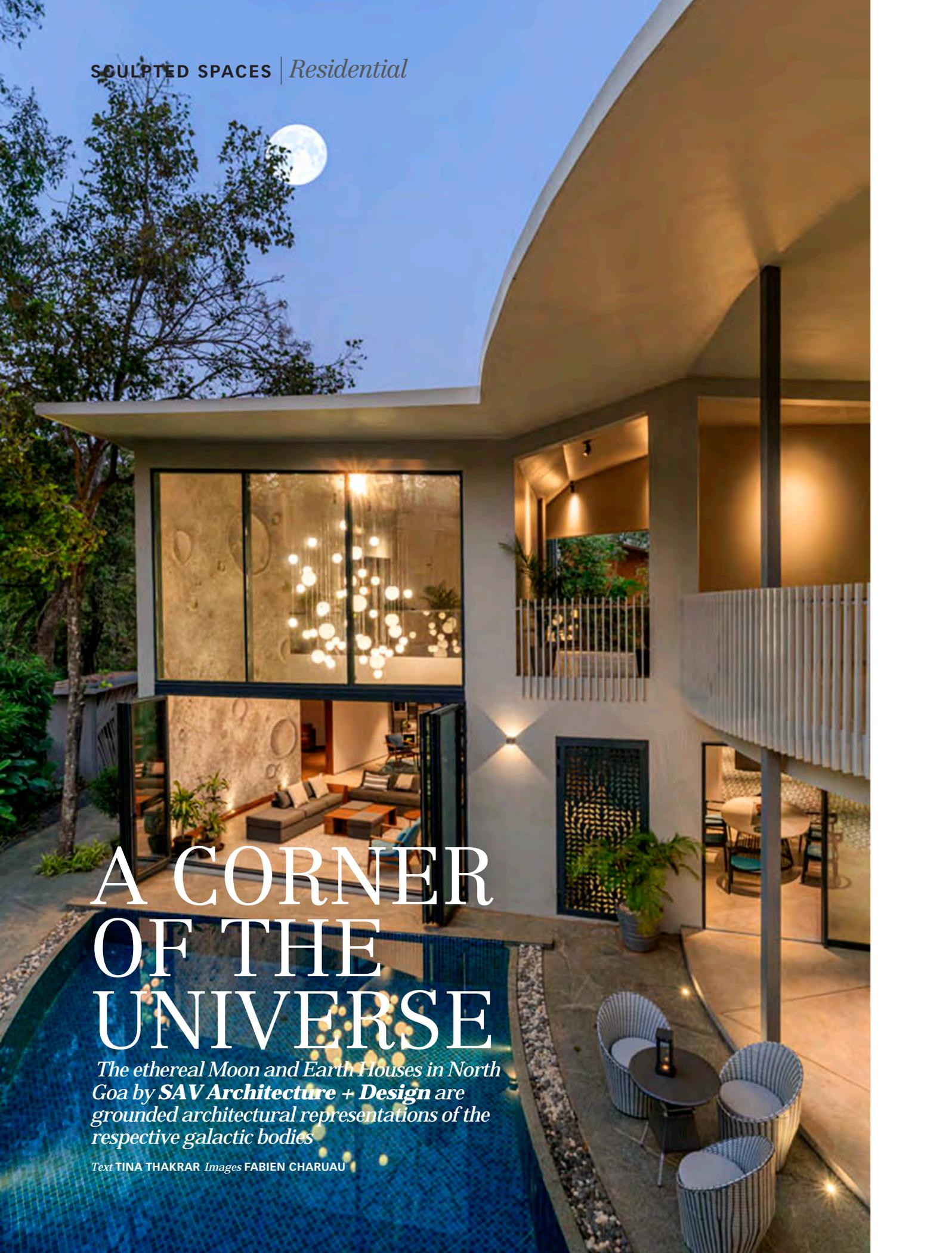


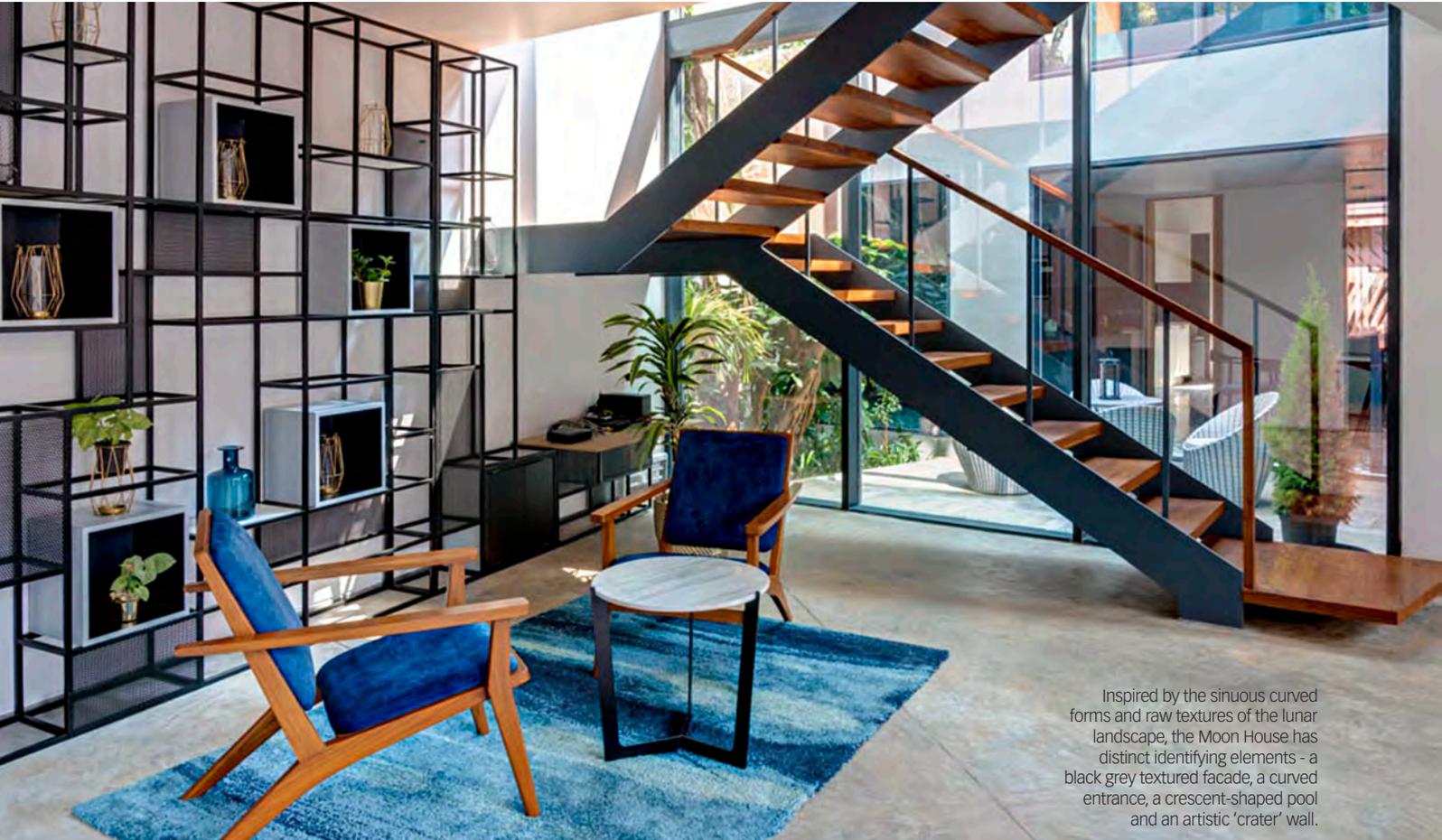
While the terrace has been designed as a vast wrap-around garden, the interiors have a flexible layout. They take on a sense of glamour with bold colours and textures, and small opulent accents that stand out.

A CORNER OF THE UNIVERSE

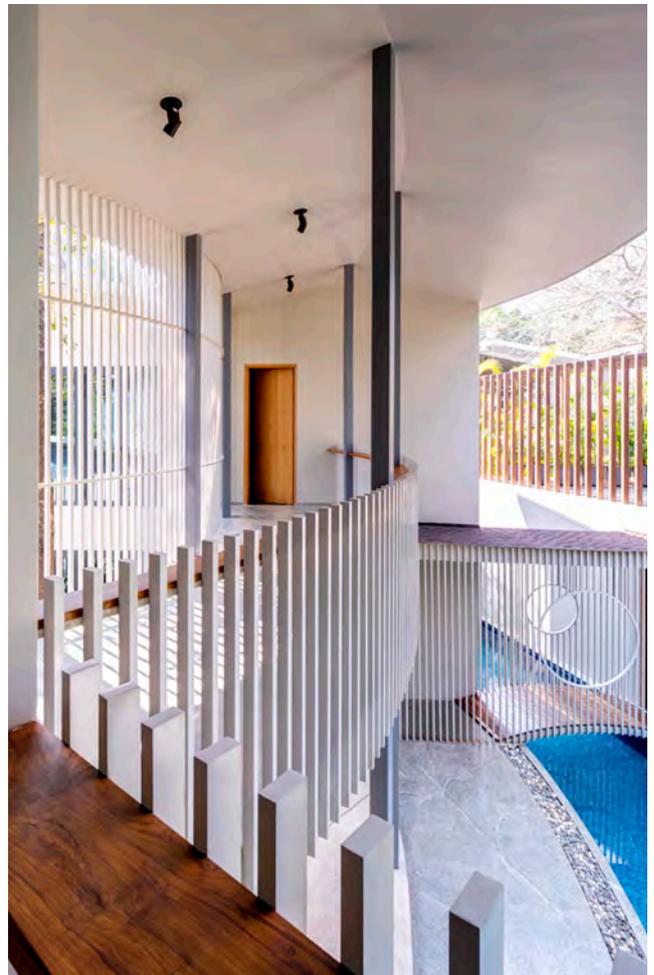
*The ethereal Moon and Earth Houses in North Goa by **SAV Architecture + Design** are grounded architectural representations of the respective galactic bodies*

Text TINA THAKRAR Images FABIEN CHARUAU





Inspired by the sinuous curved forms and raw textures of the lunar landscape, the Moon House has distinct identifying elements - a black grey textured facade, a curved entrance, a crescent-shaped pool and an artistic 'crater' wall.



“The architecture of the Moon House is constantly shifting and shaping between nature and space, allowing it to blend seamlessly with its surroundings.”

– Amita Kulkarni, Co-founder and Principal Architect, SAV Architecture + Design



The terrace has a ‘moon observatory’, with louvres that offer shade during the day and create an animated play of moonlight and stars at night.

“The lines and forms of the Earth House are designed to connect with its outdoors, melding nature and all its coconut palm-filled views in a modern, fluid manner.”

– Vikrant Tike, *Co-founder and Principal Designer, SAV Architecture + Design*





SECTION BB

“This house is designed with earthy textures, shaded courtyards around existing trees and a large water pool amidst palms, reflecting the gentle and rooted nature of the Earth.”

– Amita Kulkarni, Co-founder and Principal Architect, SAV Architecture + Design

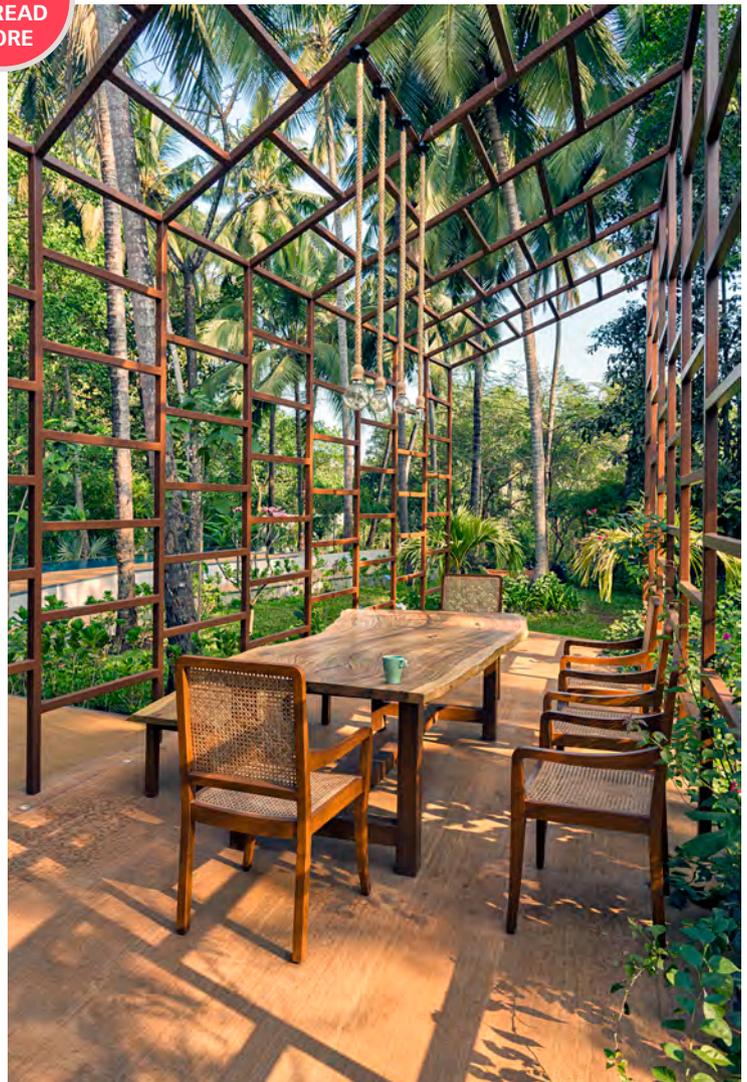


SCULPTED SPACES | *Residential*

The tropical vibe of Goa works in favour of the organic design of the Earth House, and its natural materials and textures.



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STATE OF CALM

Amoeba Design Studio refurbishes a 30-year-old row house in Pune, bringing in elements that represent the solitude of its past

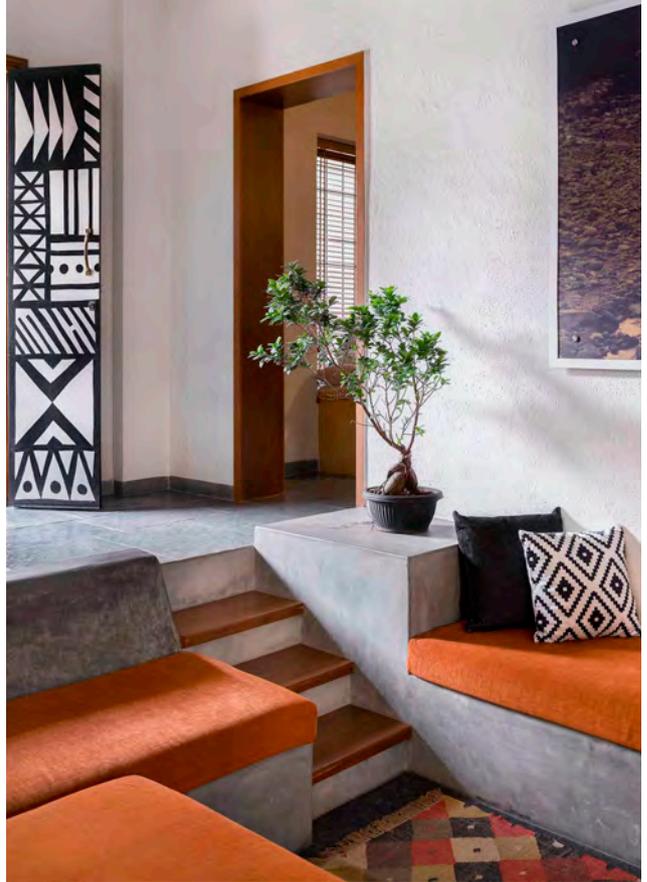
Text TINA THAKRAR Images KUNAL KHADSE, ROHAN JOSHI, PARTH JOSHI



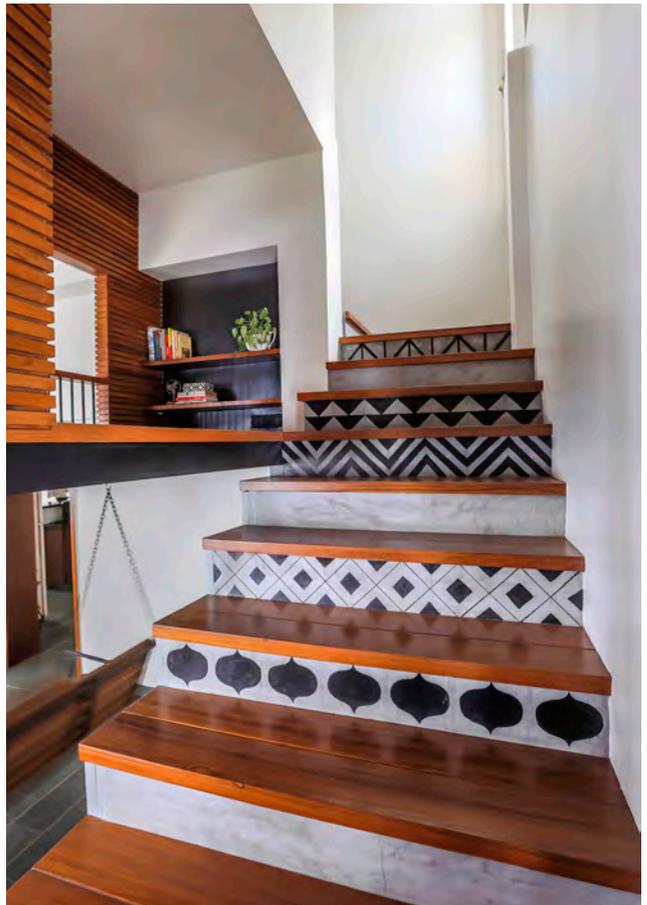
“The house represents the dynamics of the client’s close-knit family and helps them re-live memories of staying in a quiet house where they could use the terrace to its full potential.”

– Pashmin Shah, *Partner, Amoeba Design Studio*

SCULPTED SPACES | Residential



The house is divided into two levels - the bottom is communal and the top private. The terrace, where the family spends a lot of time, has been redesigned as a private oasis in a busy urban environment.



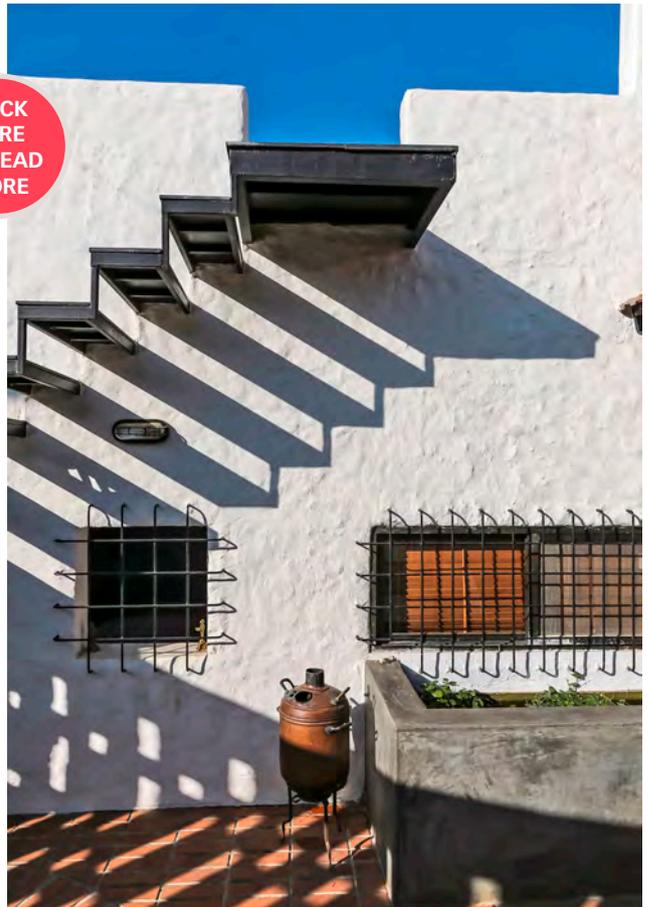


“The design process started with the primary thought of creating a calm, meditative space amidst chaos. This became the germ of the house.”

– Satyajeeet Patwardhan, Partner, Amoeba Design Studio



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A GREEN UTOPIA

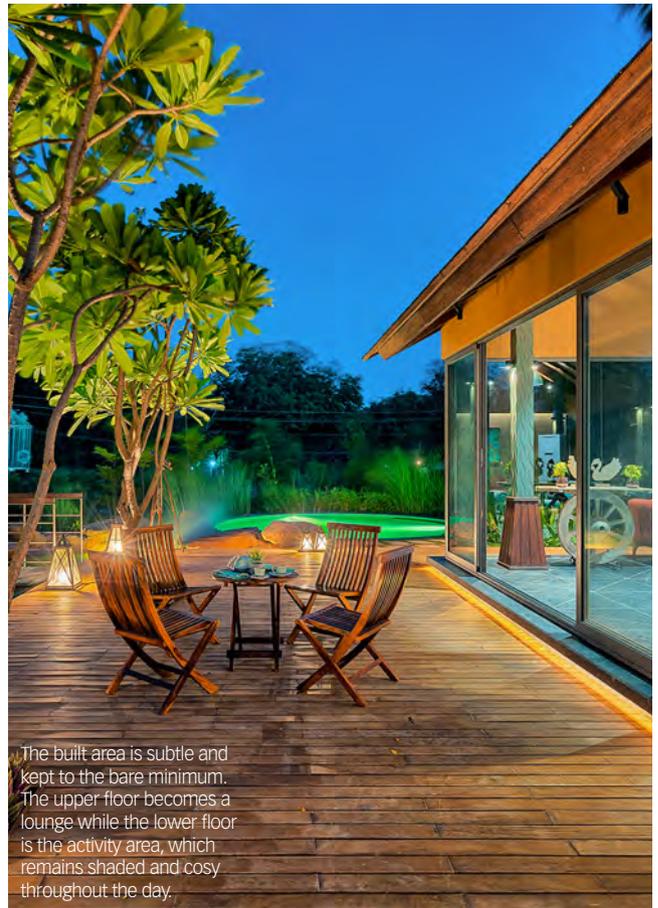
*With its tiered landscape, magical waterscapes and a thriving avian population, Kalrav Farm by **VPA Architects** is a fitting ode to nature*

Text SEEMA SREEDHARAN Images MAULIK PATEL/INCLINED STUDIO



“The aim was to create a raw and organic environment for our clients to relax and be close to nature. We planted around 250 trees to widen the green cover. Walking trails and cable bridges allow users to explore and experience the space completely.”

– Ronak Patel, Lead Architect, VPA Architects



The built area is subtle and kept to the bare minimum. The upper floor becomes a lounge while the lower floor is the activity area, which remains shaded and cosy throughout the day.



“When we reached the site, we were welcomed by birds with their chirpy incantations. That’s how the place got its name; ‘Kalrav’ means chirping of the birds.”

– Jinal Patel, *Landscape Architect, VPA Architects*

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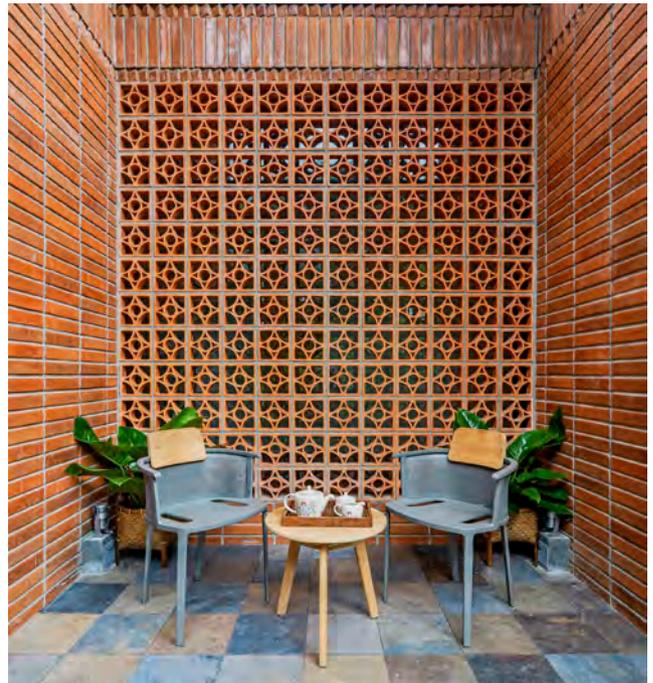
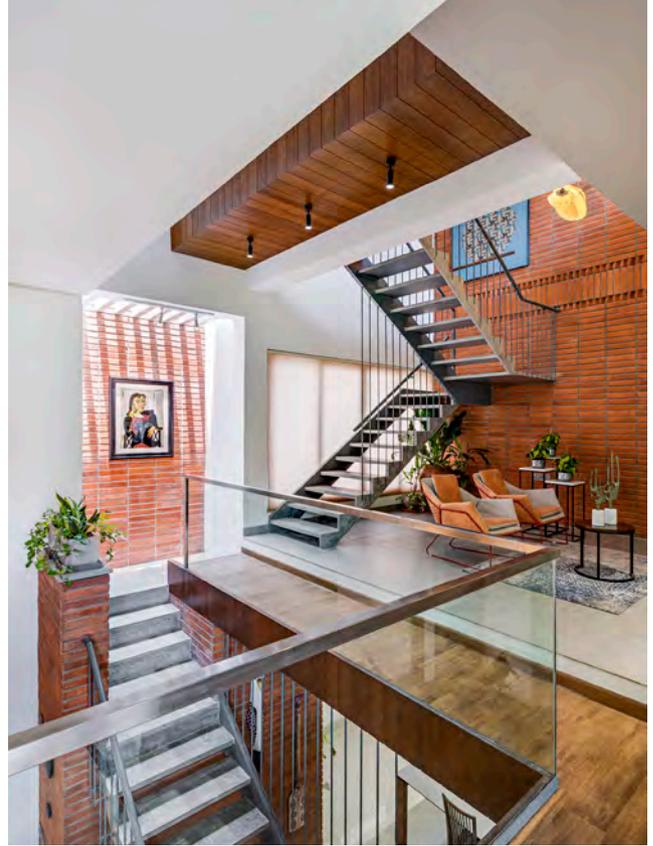
SCULPTED SPACES | *Residential*

BUILDING BLOCKS

TechnoArchitecture designs a Bengaluru dwelling where
the internal and external spaces seem to merge into one

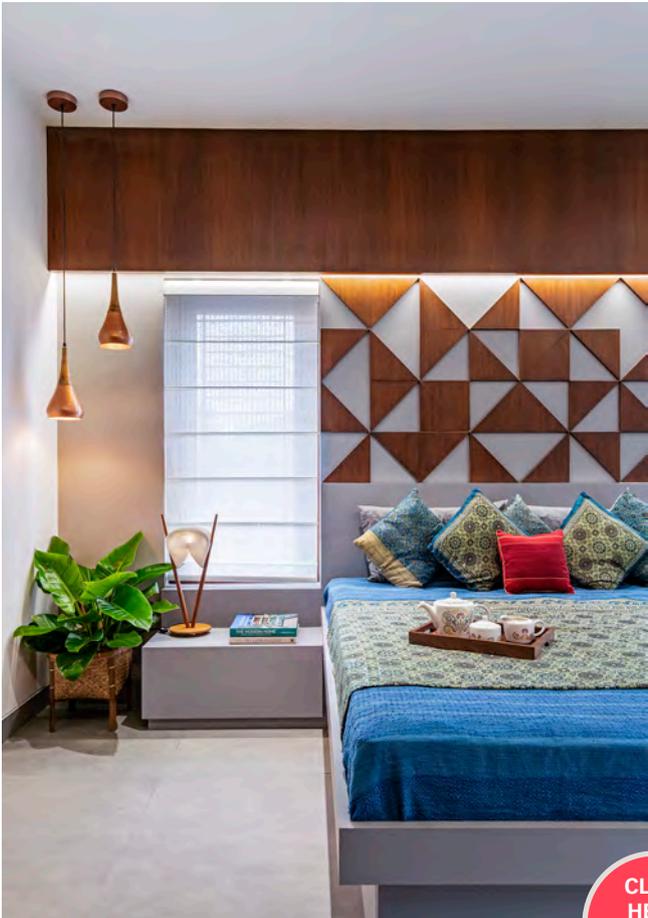
Text NITIJA IMMANUEL Images SHAMANTH PATIL J



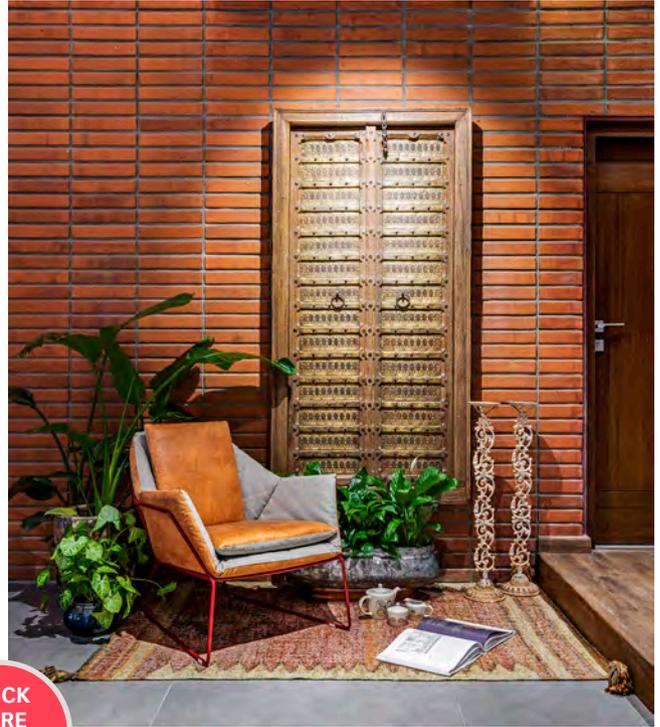


“The home features the right mix of materials - we worked with warm, earthy materials such as natural clay bricks, clay jaalis, stone floors and wood fenestrations to blend in effortlessly with its surroundings.”

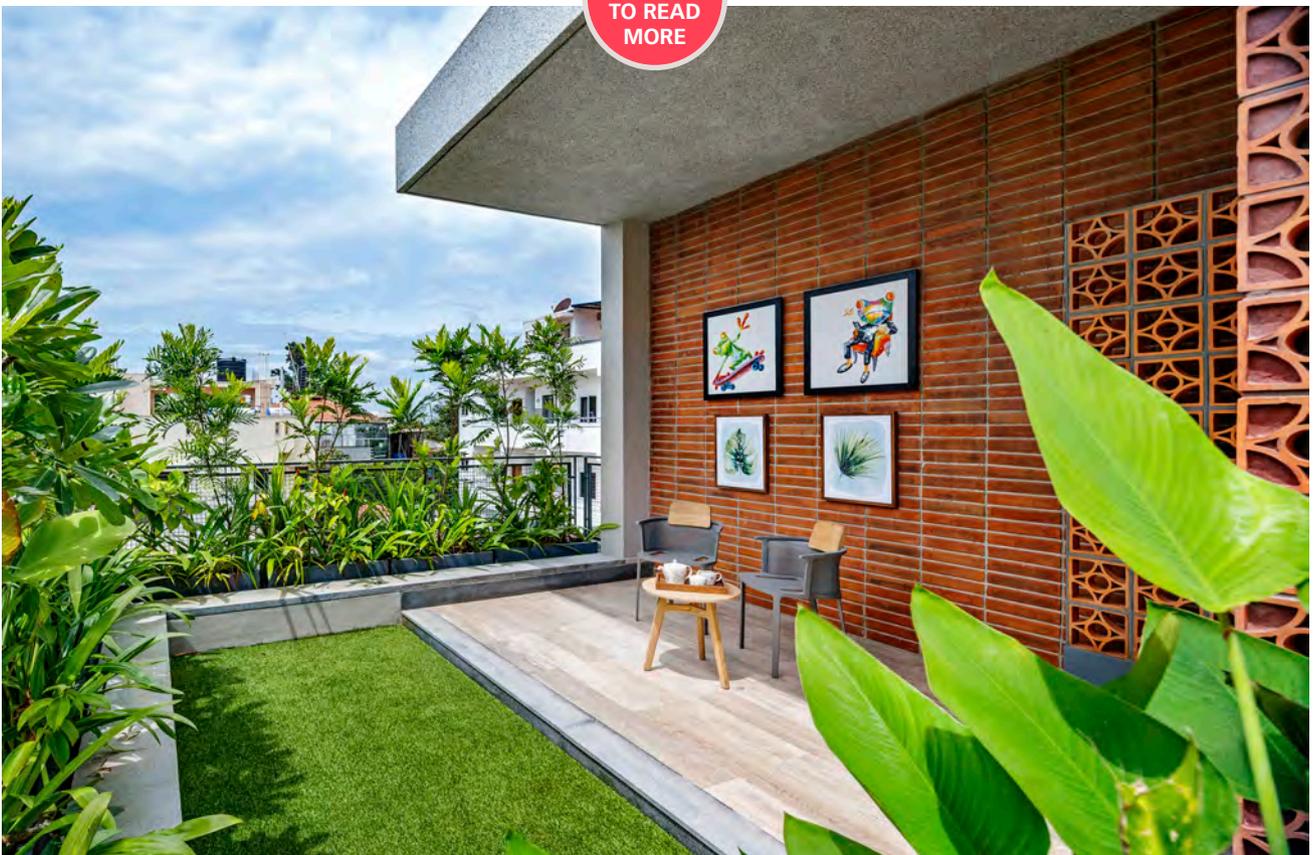
– Rajesh Shivaram, Principal Architect, TechnoArchitecture



The interior colour scheme and material palette is kept neutral, with just the right amount of quirky furniture and lighting, which complement the exposed bricks perfectly.



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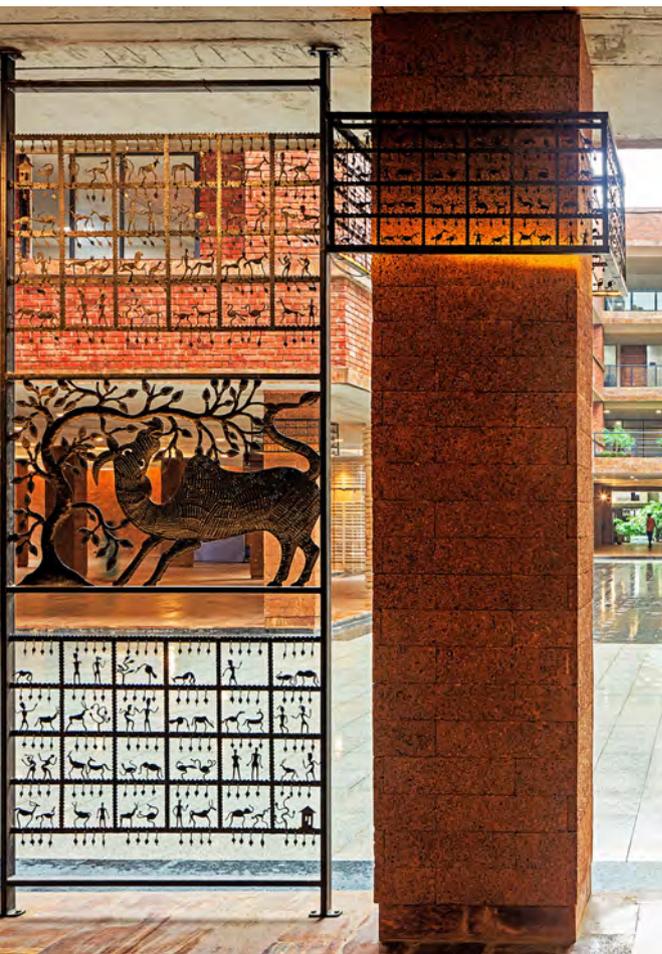
IN PUBLIC INTEREST

*Krushi Bhawan by **Studio Lotus** is a government facility that re-imagines the relationship between the state and its people*

Text SEEMA SREEDHARAN

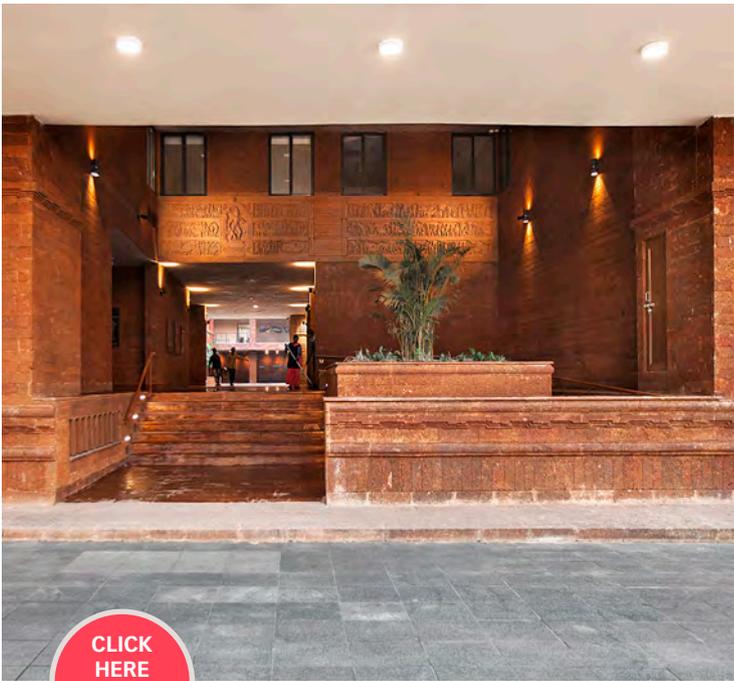
Images SERGIO GHETTI, ANDRE FANTHOME





“The distinct visual identity of Krushi Bhawan has been derived from regional materials and vernacular narratives, expressed in a manner that is responsive to the local climate.”

– Sidhartha Talwar, *Principal, Studio Lotus*



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The design house took a cue from German architect Otto Königsberger's original vision for Bhubaneswar, where he envisioned the Capitol Complex with a host of government offices, becoming "a lively point of public life".



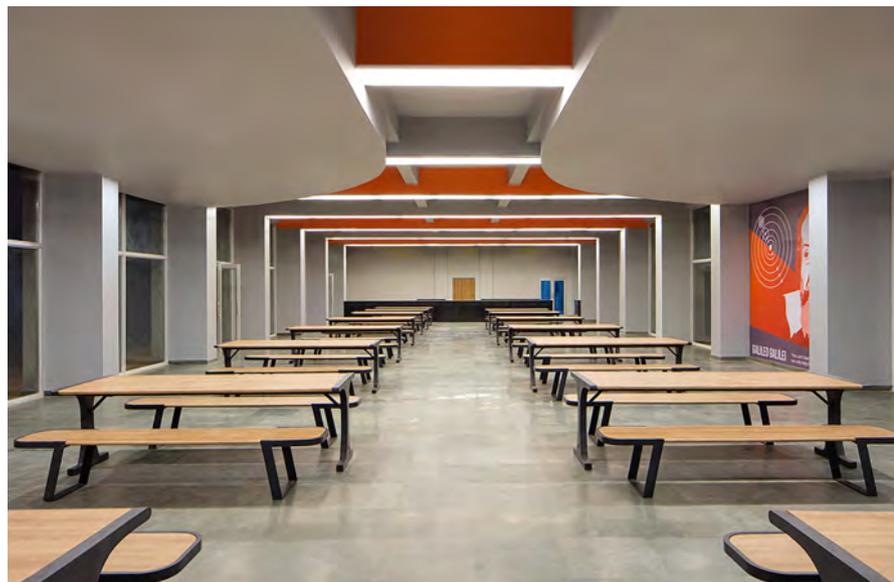
SCULPTED SPACES | *Commercial*

ARCHITECTURE IN CONTEXT

*The St. Andrews Boys Hostel designed by **ZED Lab** in New Delhi
reinterprets vernacular Indian architecture in a modern context*

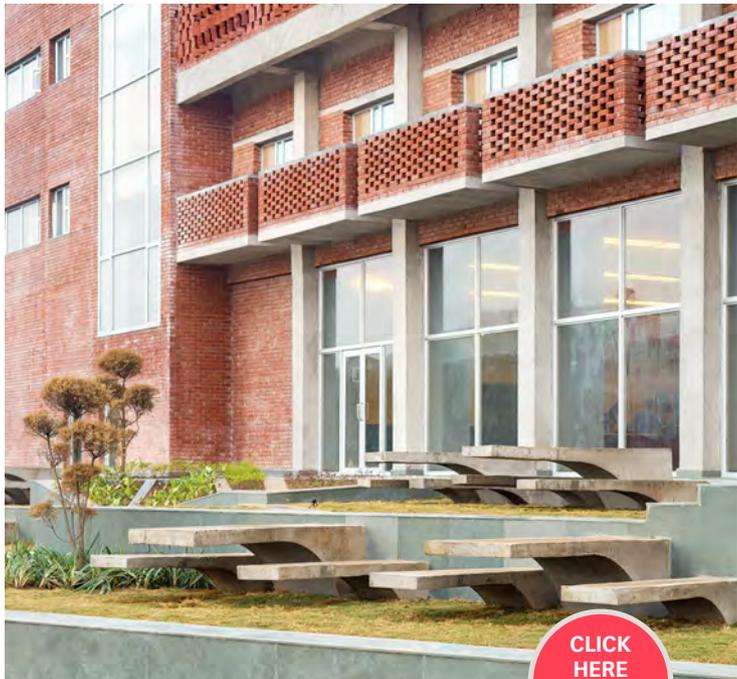
Text SEEMA SREEDHARAN Images ANDRE FANTHOMÉ





“Factors such as orientation of the building, materiality and creation of spaces in the hostel block derive existence through comprehensive research, based on climatic conditions, sun path analysis and air movement.”

– Sachin Rastogi, *Principal Architect, ZED Lab*



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The indoors are an extension of the expansive exteriors. The design – a fluid sequence of socially functional and sustainable spaces – creates a sense of community.

LEARNING WITH NATURE

*The Northstar School by **Shanmugam Associates**
draws heavily from the basic tenets of local architecture*

Text SEEMA SREEDHARAN Images ISHITA SITWALA



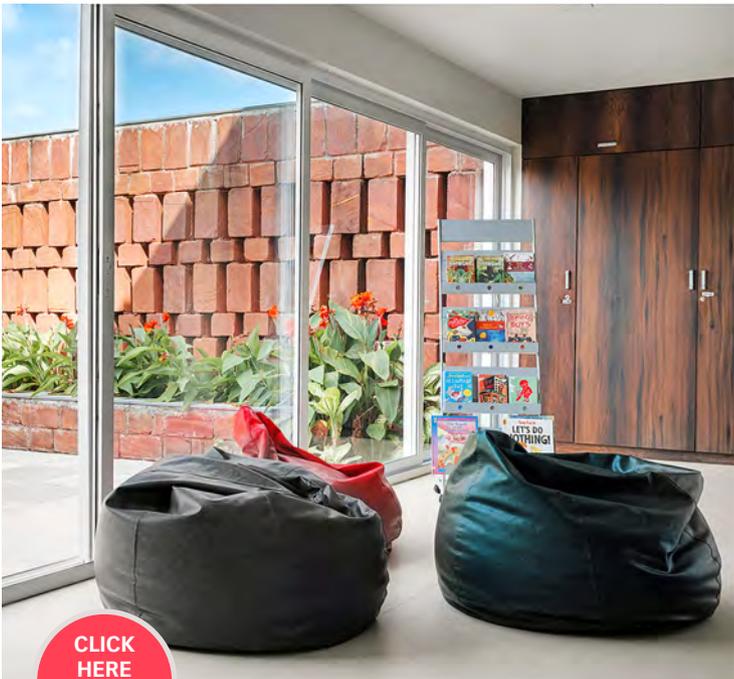
“The design foundations at Northstar rely on ideologies of exploring contemporary design with local material, using regional references to define built form and finding simplistic solutions for complex design problems.”

– Raja Krishnan, Lead Architect, Shanmugam Associates



“The primary intent was to find ways to learn with nature. All classrooms are designed keeping cross ventilation in mind, with their own private garden and an open-to-sky jaali courtyard.”

– Santhosh Shanmugam, *Lead Architect, Shanmugam Associates*



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The architecture has been planned such that as the building ages, the landscape adds more life to the space, facilitating coexistence with nature.

HOME & DESIGN

TRENDS