

HOME & DESIGN

A TIMES OF INDIA PUBLICATION

# TRENDS

VOLUME 8 NO 10

SEARCHING FOR  
EQUILIBRIUM

VEERAM  
SHAH

**SIGHTS  
ON SITES**

*FUSIONstudio  
OpenIdeas Architects  
Studio Infinity  
TN Arquitetura*

**Parametric  
Architecture  
and Design**

**SACHIN RASTOGI  
INTERPRETS  
INDIA'S NEED  
OF THE HOUR**

***ELEONORE  
CAVALLI  
ON INFUSING  
MINDFULNESS  
INTO FURNITURE  
DESIGN***

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Image: Ravi Mistry

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## EDITOR'S NOTE



**H**ave you ever practised focusing on something you really don't want to have anything to do with? But you need to because it's something you absolutely must do.

It's hard. Unpleasant too, in the beginning. Like getting yourself to swallow a bitter pill that you know is going to disintegrate in your mouth while you're trying to swallow it. And the thing about focus, just like with swallowing pills, is that it does get easier with practice. You'd think that would be the case with everything in life. I don't necessarily agree, for most things in life can be made simpler with design. Good design changes everything.

The mind continues to play its games. You still have to make it practice. And for that, you can set the stage by design. To be able to use what you have to your comfort and advantage is a gift we're all blessed with, without exception. Whoever you are, wherever you live, whatever your livelihood or circumstances, you have the innate ability to make things better within your means. It is second nature to you (us). To me, that is design.

By now, I'm sure you're all familiar with my preoccupation with the very *raison d'être* of design, what it is and why it is. For now, I'll sit with the thought that it's an involuntary flex, almost like an evolved defence mechanism.

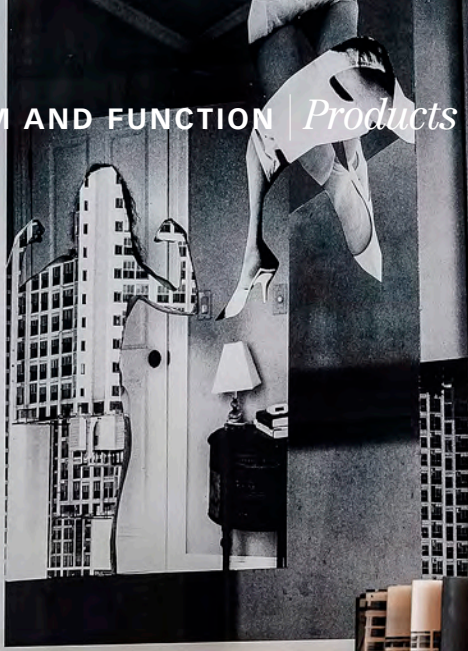
A handwritten signature in black ink, reading "Ronitaa". The signature is stylized with a long horizontal line extending from the end of the name.

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

# DESIGN IN CONTEXT

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

Text TINA THAKRAR



## FOLD IT IN

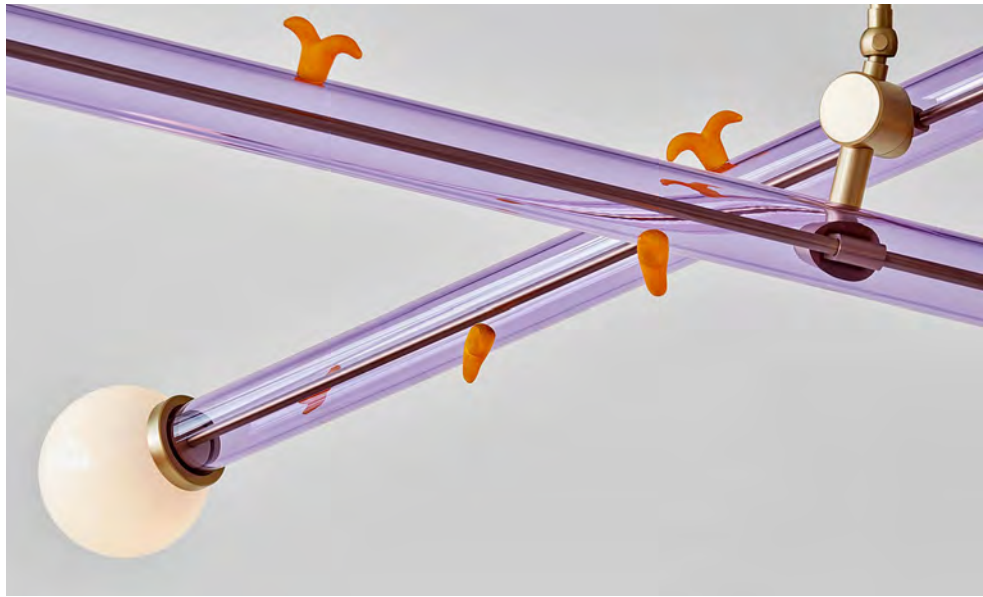
Combining the design expertise in products by Anna Lovisa Holmquist and Chandra Ahlsell of Folkform and fashion by artist Roland Hjort, *L'art plissé* was a collaborative exhibition held at Stockholm Design Week in February this year. On display were sculptural, dramatic lampshades in solids and prints, and a design technique that focused on the subtle art of pleating. Created using Hjort's own textile prints, these table lamps are inspired by pleated fashion garments. This partnership marked a first for both creatives - Folkform had never used textiles in their lighting fixtures and Hjort's garments had never been part of a domestic interior product. Infused with a delicacy that almost resembles folded paper, these lamps are meant to be strong statement pieces. ▶



### A MOMENT IN TIME

Putting colours, cultures and styles together, Howdy, Neighbor is a lighting collection that resulted from a collaboration between American designers Joshua Metersky and Aiden Bowman of Trueing and Japanese glass artist Baku Takahashi. It questions the notion of what counts as 'cute' design, and explores humour, intimacy and physical distances by way of a playful range of chandeliers, pendants, vases and a table and floor lamp. It combines the delicacy of handworked glass, and engineering of scientific glass in lighting that Takahashi and Trueing are respectively known for, while showcasing their shared love for colour. ▶

IMAGES: LAUREN COLEMAN





### COUPLE OF CONTRASTS

Even extreme contrasts can be held together intrinsically by virtue of being two opposites in constant harmony. This is the core design idea behind the Mélos armchair by Monogram. For one, it has a prism as a base and a cylindrical bolster pillow, placed diagonally across one of its corners, as the backrest. It comes in two versions; Soft has linen and cream-coloured faux-fur and Mélos Wild has bright pink/coral brocade paired with blue velvet. Both parts are connected by a tubular, stainless steel frame finished in either oxblood red or shiny chrome. This mix of styles, materials and geometries creates a harmonious ensemble that is both unbalanced and measured. ►



### ANGLED JUST RIGHT

Industrial designer Jiyoun Kim's latest collection of chairs offers an interesting look at taking a simple approach to creating a standout piece. The 52 Degree range of seating furniture is made up of only circles and lines, as well as its formative characteristic - legs angled at 52 degrees. Kim created a dining chair, bar chair, stool and bench by simply modifying the seating plate; the legs remain angled by bending a pill-shaped metal pipe in every design. Through minimal usage of metal and processing, the pieces were designed as modern additions to any space, crafted at a low manufacturing cost. ►

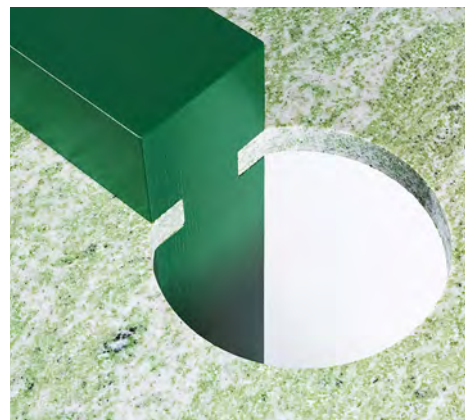




IMAGES: ISAK DE JONG

## WHAT'S IN A ROOM?

At Stockholm Design Week this year, final-year students of the Product Design program at Beckmans College of Design partnered with Swedish furniture producers Dux, Gärsnäs, Johanson Design, Kinnarps, Källemo and Storängens Design to present the Room Service exhibition. The designs have all resulted from the pandemic, which has blurred the lines between spaces for work and play. The products all touch upon the idea of redefining the meaning of a room, and how it's transformed from a private and intimate sanctuary into a semi-private, in-flux zone that fulfills multiple uses and functions. Comprising side tables, a chair, lounge, daybed and laptop table, the range displays an interesting take on traditional materials and varied shapes and proportions to fit harmoniously into any environment. **H&DT**



# A LOOP IN TIME

*Accelerating land mobility and promoting clean and safe global transit, the Virgin Hyperloop project is all set to revolutionise mass travel at supersonic speeds in the future*

Text TINA THAKRAR



The Virgin Hyperloop - a technologically-advanced, environmentally-conscious mass-scale mode of transportation for the future - is fast becoming a reality. After its recent first passenger testing and the release of its vision for the future Hyperloop experience, this innovative project is now inching towards commercialisation. The designs for global Hyperloop systems, including those in India, will accelerate land mobility, and have been touted as being safer, cleaner, easier, and faster than airlines. For this ambitious project, Virgin Hyperloop has partnered with the Bjarke Ingels Group (BIG) for the portal designs, Teague for the pod designs,

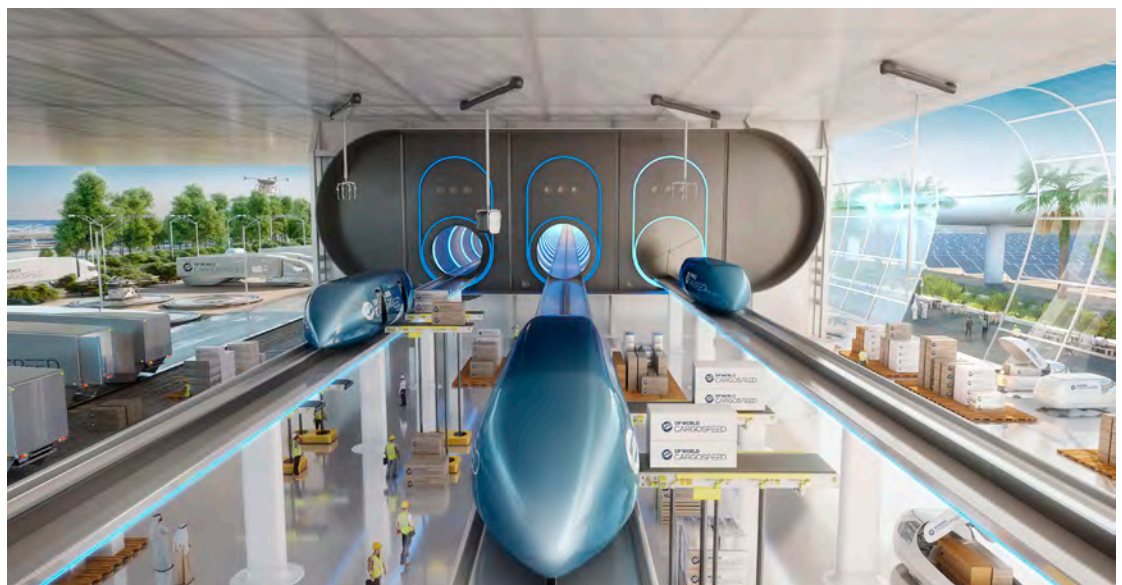
SeeThree for the video and animation, and Man Made Music for the score and sonic identity. Together, they will create an immersive, multi-sensory passenger experience that rethinks mass transit at supersonic speeds.

The Hyperloop is an advanced medium to cover long distances around the globe, and combines the best of transportation today with hospitality and eco-consciousness to create the most optimum passenger experience globally, so far. The design of the pods comes foremost, incorporating recessed seat wells, raised aisles, bands of greenery and wood textures, and dynamic and adjustable lighting in line with traveler activity and journey milestones.

A particularly advanced feature in the Hyperloop has been deemed to be the sound and sonic solutions. It invokes a sense of calm, peace, safety, and privacy, and has a huge role to play in the multi-sensory aspect of the Hyperloop, which differentiates it from other modes of transit. The sounds may not be audible at all; they are meant to be 'felt' rather than 'heard'.

To make the Hyperloop accessible to everyone, its costs will relate more to road travel rather than air travel, despite its ability to transport thousands of people through tubes within milliseconds. The project has been tentatively scheduled to launch commercial operations by 2030. **H&DT**

# FORM AND FUNCTION | *Concept*



In India, the Mumbai-Pune Hyperloop project will connect the cities in under 25 minutes with zero direct emissions. Beyond Maharashtra, Virgin Hyperloop may also propose a corridor from Bengaluru airport.



# SPECTACLE

*Transformative public interventions that alter perceptions and neighbourhoods*

Text **TINA THAKRAR**

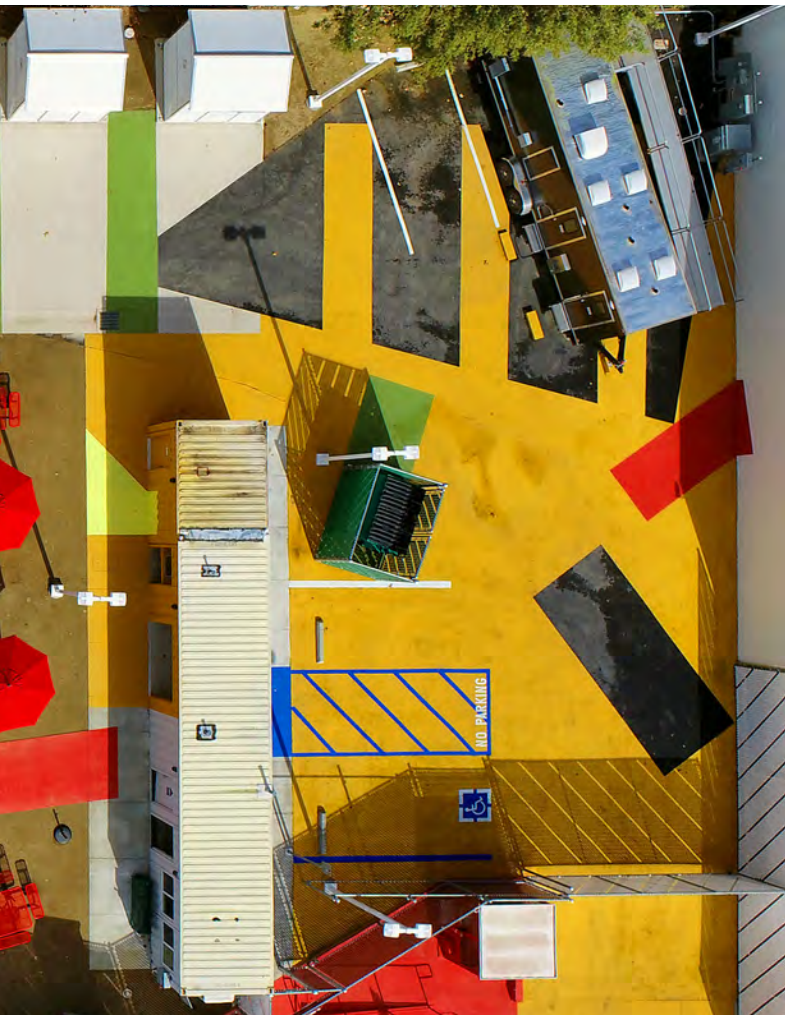


INSTALLATION VIEW OF PATRICIA URQUIOLA'S RECYCLED WOOLLEN ISLAND 2020 ON DISPLAY IN NGV TRIENNIAL 2020 FROM 19 DECEMBER 2020–18 APRIL 2021 AT NGV INTERNATIONAL, MELBOURNE  
© PATRICIA URQUIOLA STUDIO, MILAN  
IMAGE: TOM ROSS

## RECYCLED WOOLLEN ISLAND 2020 BY PATRICIA URQUIOLA MELBOURNE, VICTORIA

In the Great Hall of the National Gallery of Victoria (NGV), beneath the artwork on the ceiling by artist Leonard French, is Patricia Urquiola's first major installation in Australia - a set of soft, giant socks larger than humans, encouraging audiences to rest and play as they marvel at the colours and details of the art above them. An extension of her ongoing investigation into environmental production, recycled textile, and artisanal crafts, these large socks have been crafted from recycled wool felt. They rest on a carpet island, urging visitors to sink into their softness and revel in the warm rays of the sun. Urquiola's projects have been known to tell stories; they often come with an underlying message or meaning, and with this one, she decided to play on the concept of humour. The installation has been designed as part of the NGV Triennial this year. ▶

IMAGES: VINCENT LEROY



**CHANDLER BOULEVARD BRIDGE HOME VILLAGE BY LEHRER ARCHITECTS LA LOS ANGELES, CALIFORNIA**

In response to LA's mounting homelessness and housing crisis, Lehrer Architects has designed the city's first tiny home village shelter in an oddly-shaped infill lot that was previously overlooked. Fitted with 40 individual pallet units, the village is more like a bridge shelter that houses people temporarily until they move to permanent shelters. Built in just 13 weeks, the village has modular buildings in bright colours that can be rapidly moved and re-assembled without excavations, making them ideal for replication in other similar sites within the city. The design of the village was of utmost importance for this project, to tackle neighbourly opposition, uplift residents and instill a sense of pride in the community. **H&DT**



# GRAB THE JAB

*Hugo Suissas' Vaccine Towers photography series prompts audiences to get vaccinated and return to life as it was, pre-pandemic*

Text TINA THAKRAR



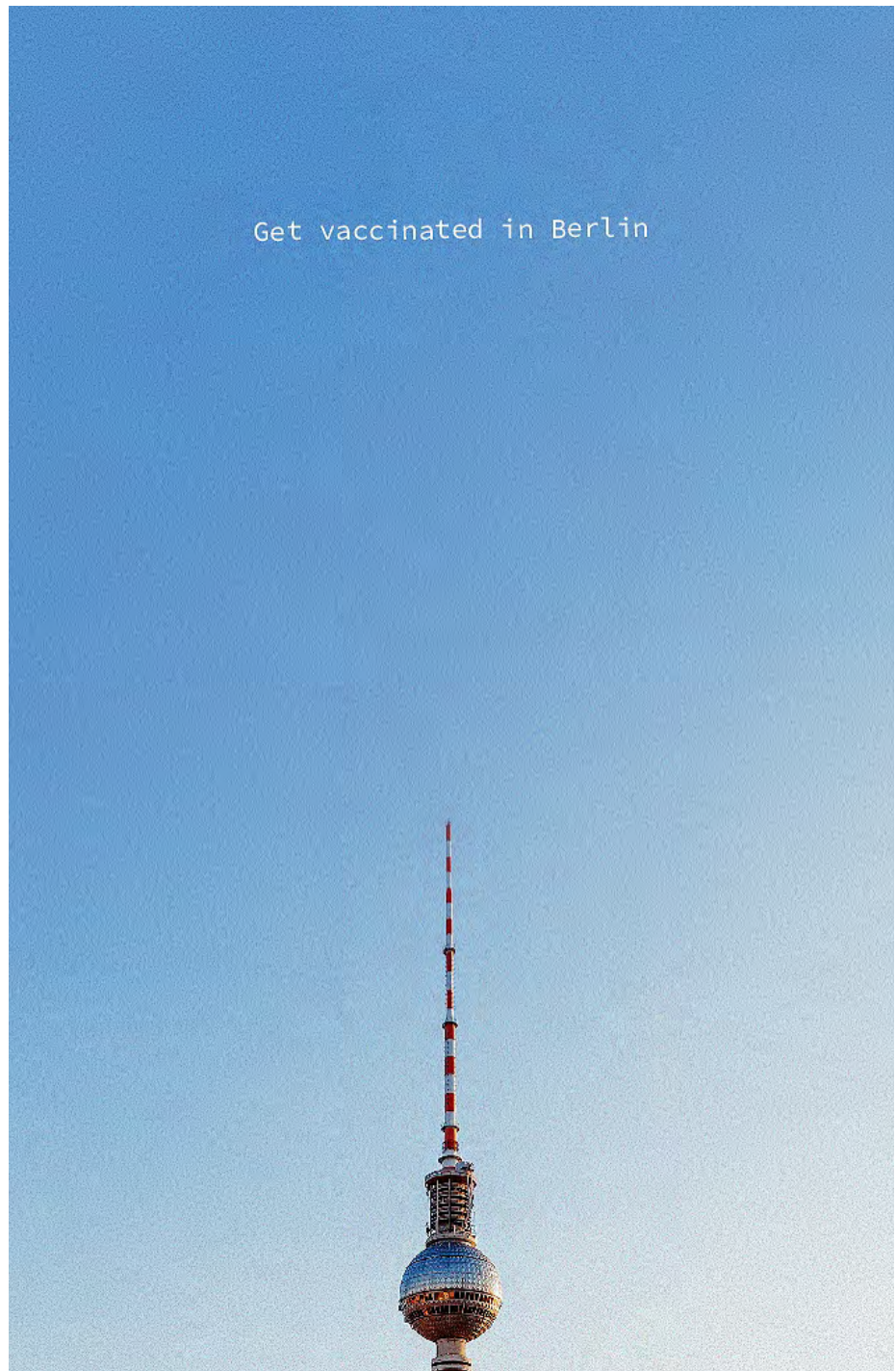
**HUGO SUISSAS**  
*Art Director & Photographer*

Hugo Suissas is an Art Director and Photographer from Portugal. He currently lives and works in Germany as an Art Director for a creative agency.

## WHILE

the Coronavirus pandemic is still raging in almost every part of the world, mass inoculations have begun simultaneously. So far, we haven't been able to go back to life as usual, but Hugo Suissas' new photographic series suggests that the one way to do this is to be open to vaccinations.

Vaccine Towers - Get Vaccinated and Return to the World is a series of images that capture the pointy ends of monumental buildings from around the world. The zoomed-in tips represent syringes, directly implying the importance of getting vaccinated to tackle Covid-19 on a global scale. "We're reaching the peak of the vaccine drive against Coronavirus. From New York to Berlin, this project reminds people that we can only rise once again, if they're up for getting vaccinated," says Suissas of his artistic awareness project. **H&DT**





Get vaccinated in Dubai



Get vaccinated in Frankfurt



Get vaccinated in Istanbul



Get vaccinated in Lisbon



Get vaccinated in NYC



Get vaccinated in Paris



Get vaccinated in Shanghai



Get vaccinated in Tokyo



Get vaccinated in Toronto



# THE NEW AGE PURIST

With everything **Veeram Shah** does, he aims to find equilibrium between luxury and earthiness. From architecture to fashion to product and landscape design, his prowess is impressive and innovative. We meet up with one of the future torchbearers of Indian design

*Text* AVRIL NOEL D'SOUZA  
*Profile images* RAVI MISTRY





I do not define design by scale. There are basic principles one develops with age. Modernism and exploring modernists has created a base for my work, be it architecture, interior design, furniture design or product design.

– Veeram Shah, Architect, Designer and Founder, Design Ni Dukaan

**V**eeram Shah is the reluctant designer. If you try and peg him down as an architect or product designer, he immediately shrugs off these titles. “I am not sure if I ever wanted to be a designer or if I would call myself one. I am in this constantly evolving state. It stems from my rebellious phase in college where I started questioning how the world was generally perceived. I wanted to be a filmmaker when I finished architecture school and I still want to be one.” Push him for a term, and he settles for, creator. “I would like to be called a “creator”. For me, there is no greater joy in life other than “creating”, whether it’s a building, furniture, products, bikes, a musical composition, growing food, contemplating my thoughts or for that matter, expanding and resolving my circle of life.” It is this pure and unadulterated quest to build that has navigated him through his design journey.

While he harbours dreams of becoming a filmmaker, in the interim, he is busy creating. Design Ni Dukaan is the eco-system in which he nurtures a constant dialogue between context and aesthetic. With everything he builds, the need or function is studied from every conceivable, and then not so obvious, angle. Veeram and his team of highly-talented creative minds are a rare breed of curators of design and his Design Ni Dukaan is a think-tank of sorts. From just a backyard project where a bunch of likeminded creatives from different backgrounds converged to create pieces of furniture, over the years, this idea of a cultivating a community of creatives has evolved into a haven where aspiring designers and students can gather, bounce off ideas and create. Veeram calls it a finishing school. And every school needs a mentor, but he doesn’t see himself that way. Rather, he stands as a colleague, a brother in arms, creating and curating with fellow designers. “I am learning. But I insist and implore the younger lot to build a very strong base that their art can stem from. I always look beyond just design; cinema, art, literature, and music are great catalysts for this.”



For Veeram, every space is born out of its context; the current social situation and the ones that have transgressed. He says, “I do not believe in creating “moodboards”. My design principles come from a deeper understanding of every project I take on.”





For the architect, interior designer and product designer, wood and brass remain his favourite materials to work with, owing mainly to their timeless quality.



Veeram was introduced to architecture by architect Girish Doshi of Navkar Architects who worked with stalwart B.V. Doshi in his growing years. To say he has a solid foundation is an understatement. Coupled with his thirst to evolve with every project he undertakes, this new age purist is not afraid to transform a chair into a functional piece of restrained art. Such a tight rope he walks on

In his formative college years, a visit to Chandigarh shaped his thinking. He reveals that traversing spaces in the Capitol Complex left him speechless. “The sheer scale of the volumes, and yet the eye for detail in every handle and window pane made me realise that scale is of no consequence. If you are a good designer, you will put your truth into all that you design.” But it’s the memory of seeing the 30ft assembly door with Corbusier’s painting of his Vision for Chandigarh that dug him deep. “So even if you were given a city to design, you must make sure that you do not forget to design of the handles for the doors.”

We ask Veeram about the future, and he says, “I have no plans to expand my office from the current capacity as I want to maintain a studio where I can have a dialogue with everyone. I strive towards growth that helps expand my understanding.”

## THE TERRACOTTA HOUSE

It has taken Veeram three years to complete...but before that, he worked for three months on various layout plans of the Terracotta House to prove their worth to the homeowners. Once he gained them over with his vision, Veeram worked closely with the family. He studied how they function, what they prioritise, and how they go about their day. This lesson culminated into a design that was Avant-garde in structural design, with top focus on a style that adapts as per one’s needs.

The main level (on the 5<sup>th</sup> floor of the building) is planned as a formal area with a living room, dining and the kitchen. This also houses a guest room, study and the parents’ bedroom. The level above is designed as a private alcove. Here, Veeram planned the homeowners’ master suite, and the son’s and daughter’s room. The original four bedrooms were converted into two master suites, the kitchen, and the remaining room was converted into the daughter’s room. The central space was designed as a large family lounge with a small hidden pantry.

“As a design studio, it was an experiment to understand how the anatomy of a shape can affect the complete volume in terms of an interior-architectural space.” Veeram and team have created some dynamic installations here, some that will go on to inspire many designers across the country.



(Above) Veeram's latest design is the Terracotta House. It took three years to complete. He had to convert two floors of 9,000 sqft and 10-BHK, into three master suites, a study, a guest room, a large family lounge and other subsidiary areas.

Particularly in focus are the mandir and the staircase. Considered to be a private affair, the mandir is camouflaged behind a stunning, curved door that swings in to reveal the delicate abode for the effigies. The staircase is a dramatic design and extremely bold. The red hues reminiscent of terracotta take over this entire designscape. “We did various iterations for the staircase. The intent was to create a choreography between the different elements. The relation between the mandir and the staircase continues as a transition between the space and the change in levels. The spatial composition was derived from the natural curves determined from every step. This helped us avoid any perfect curve or an “intention” to create a form from anything other than the function.”

Another principle feature was the chandelier and mural designed as an insert for the void in the staircase and the wall adjoining it. “We designed them as one entity; free-flowing forms with imperfect curves that would crawl on the wall and eventually fill up the staircase’s central volume. We took inspiration from various iterations of Burle Marx’s art. The mandir, the staircase and the chandelier together created a strong narrative bringing the whole space together.”





I want to reinvent how we perceive design, but yet be rooted in simple, staple materials. Instead of imitating the West, I want to create objects that are the face of modern India.

– Veeram Shah, Architect, Designer and Founder, Design Ni Dukaan

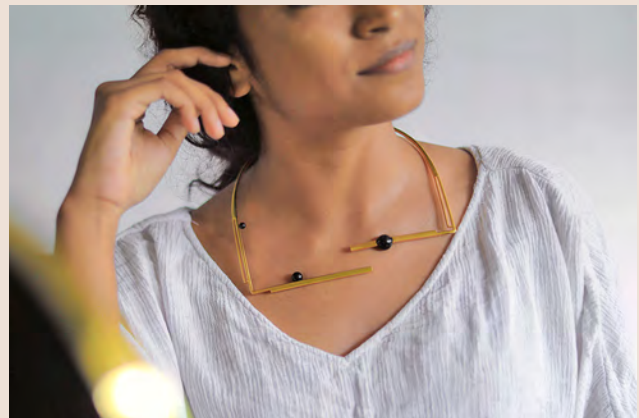
### THE COLLABORATIONS

Over the years, Design Ni Dukaan has focused on the concept of “part to whole and whole to part” whether it’s assimilating the details of one object or a whole project. We see a similar train of thought in the Terracotta House and the collaborations Veeram works on.

Apart from architectural and interiors projects, Veeram is passionate about collaborating with the young designer community of India. He does this, intending to nurture a kinship that enjoys dialogues over art and design. He and designer Nishita Kamdar have founded P.O.D. (Pieces of Desire), an award-winning furniture design label. Parallely, he and Saloni Mehta have founded Dotto Objects, a highly-acclaimed fashion accessories venture. There are other plans in motion which he will reveal soon. And then there’s the bike fabricated from scratch with J D Custom Co. There’s a certain rockstar quality with everything Veeram does, and he even has the bike to prove it! **H&DT**



(Above) The handmade bike was fabricated in collaboration with J D Custom Co.  
(Far left) The Nest by P.O.D., a collaboration between Veeram and architect Nishita Kamdar  
(Left) Rocker by P.O.D.  
(Both below) Manah bag and Sabya jewellery by DOTTO, a collaboration between Saloni Mehta and Veeram





# THE FEELING *of Design*

**BRINGING YOU ANSWERS TO THE  
QUESTIONS WE HAVE AND ASK OF  
OURSELVES AND OUR FRIENDS IN  
THE DESIGN INDUSTRY, IN INDIA AND  
AROUND THE WORLD**

*Compiled by* **TINA THAKRAR**





**SACHIN RASTOGI**  
*Design Principal & Director, ZED Lab*

Passionate about propagating solutions for energy efficiency in architecture, architect Sachin Rastogi is the co-founder of Zero Energy Design Lab. His award-winning projects are the result of deep research into new and innovative architecture techniques, and building to suit context and climate. He holds a Bachelor's Degree in Architecture from the School of Planning and Architecture, New Delhi, and a Masters in Science and Sustainable Environmental Design from Architectural Association School of Architecture, London.

**How can architects use parametric design to address the issues, meet the needs, and respond to the climate and context of Indian architecture today?**

For centuries now, mathematical and scientific tools have enabled architects to create distinct architectural vocabularies, balancing sacred geometry with engineering logic to engender both aesthetics and functionality within our built environment. Today, it is critical to revisit the past, and apply new methods and ways of thinking and to derive forms that respond to the increasing complexity and dynamism of modern societies. The tools at our disposal now allow us to reinterpret old methods and learn new ones to plan and design better buildings. Parametric design (also referred to as computational design) and modern software, while still relatively untapped, have opened up new horizons for architects and designers. How can we realise the true potential of parametric design to improve building performance? Can such tools be employed beyond form-finding experiments, to address complex issues in the AEC industry? How can parametric design be integrated with the Indian vernacular and respond to climatic and contextual concerns?

**The Rise of Parametricism**

The term 'parametricism', introduced in 2008 by Patrick Schumacher, refers to a design approach derived from parametric equations. This includes the use of certain input factors or codes that can be modulated to alter the result of an

equation and conceive an architectural design solution. The tangible nature of the output assumes critical relevance and is capable of impacting the built environment and the society at large. In this regard, parametricism is a new approach or design methodology that is generative in nature; it lays the foundation for a different way of thinking and learning — a new kind of intelligence.

From a broader perspective, while parametric design continues to be explored, its merit lies in its ability to exist as a problem-solving tool. Conventional design processes call for addressing a multitude of determinants or considerations, and arriving at a solution by applying the human mind. The challenges of such a process lie in addressing a host of constraints efficiently within the required time.

Parametric tools can be harnessed in the AEC industry to address varied perspectives and provide innovative architectural solutions — from 3D modelling and iterative design development to space syntax, structural design and environmental analysis. These tools can be employed, for instance, to understand the growth cycle of a tree and consequently, aid in biomimicry to derive a building structure that adopts the same cell pattern. Hence, the ability to manipulate and encode the design intent to create a design response constitutes operational flexibility, saves process time and helps in refinement of the solution.



IMAGES: STUDIO NOUGHTS AND CROSSES

### Zero Energy Design

At ZED Lab, we leverage the power of parametricism as an environmental analysis tool to design sustainable buildings. Through preliminary studies and analyses, energy requirements for a building, including loads such as the heat and electrical loads, etc., are calculated. The building is then designed to minimise its environmental impact by factoring in observations and inferences from studies backed by computational analyses; the inputs or parameters are encoded and modulated to dictate the form, orientation, space layout and façade.

Further, the design, size and orientation of openings, including window shading devices, and maintaining effective wall-to-window-ratios, are arrived at through solar radiation studies. Thus, the use of parametric design serves as an apparatus in providing flexibility and efficiency to achieve an appropriate architectural design solution.

Rhino, Grasshopper and Ladybug (parametric design

softwares based on algorithmic inputs that define design rules) aid in analysing areas, fenestration designs, thermal mass, solar radiation and other such considerations. We explored this process in the design for the dynamic brick façade at the Boys' Hostel Block within St. Andrews Institute of Technology and Management in Gurugram, Haryana. To develop the façade, the radiation value of each grid cell of the vertical surface became the input for rotation angles of the brick in front of it. This reduces direct and diffused radiations by a significant amount on the principal façade and further prevents heat gain beyond the brick screen within the interiors.

In recent times, the parametric approach is slowly gaining ground in the Indian landscape and has begun echoing the theme of the country's architectural language.

### Towards the Architecture of a Modern India

To design for the India of today, we must understand what constitutes

this 'Indian-ness' within the built environment. For several decades now, the identity of Indian architecture has gotten misplaced due to an inclination towards western ideals of Modernism. Thus, there is an imminent need to redefine what is 'Indian' to us, which is undeniably subjective from one practitioner to the other, and must originate from what was Indian.

If we think about it, our country's architecture has for centuries, employed design mechanisms for energy efficiency. The vernacular constitutes the local or regional architecture, incorporating indigenous traditions, construction techniques and materials in response to the region's climatic conditions.

We see the use of elements such as *jaalis* (latticed screens), *chajjas* (sloping eaves and canopies) and *jharokhas* (overhanging balconies), particularly in India's northern regions that addressed needs for lighting and ventilation while protecting occupants from harsh sunlight.



Previous and this page: Girls' Hostel Block at St. Andrews Institute of Technology and Management, Gurugram

*Aangansor* courtyards have always been a defining feature of Indian architecture, facilitating air circulation and bringing light into the interior spaces. Similarly, thick walls were constructed to act as thermal buffers and reduce heat gain through the building envelope. These features remind us that we need only look to our past to create design frameworks for our present and future needs.

While the vernacular will continue to echo the identity of Indian architecture, adapting such techniques alone may not be able to deliver efficient long-lasting and resilient solutions to suit the diverse needs of the present and the future. Thus, reinterpreting principles from the vernacular to guide design, through modern and

innovative tools such as parametric design, holds the key for creating environmentally-compatible and economically-viable buildings — an approach deeply rooted in and native to the Indian context.

The modern vernacular can be explored through computational tools across diverse scales and typologies within the built environment. For the Girls' Hostel Block at St. Andrews, we developed a pigmented hollow block façade modified from the previously developed façade that spanned the adjacent boys' hostel within the institute. The efficiency of the previously built façade was analysed in terms of thermal mass, solar radiations etc., through computational software, which then guided the rotational angles of the

blocks for the new proposed façade. In this sense, parametric tools not only helped in developing a new design but also illustrated earlier shortcomings.

As we move towards a heterogenic future that demands adaptability and flexibility in prioritising each user's needs, we must design in a way that powers such dynamism and yet upholds the culture and identity of its corresponding context. The modern vernacular through the lens of parametric architecture must not be mistaken for an architectural style that will bring about an overhaul, but instead, exist as an interdisciplinary approach to design, as a valuable resource with endless prospects for the future of design and construction. **H&DT**



Boys' Hostel Block at St. Andrews Institute of Technology and Management, Gurugram



**ELEONORE CAVALLI**  
*Art Director, Visionnaire*

As Art Director of luxury Italian interior design and furniture brand Visionnaire, Eleonore Cavalli has her work cut out for her. One of the most creative minds in her field, Cavalli also manages global communication and projects for the brand. She holds degrees in architecture and design from Domus Academy and the University of Architecture in Florence, besides an MBA. She's been at the forefront of bringing the strength and craftsmanship of Italian design through Visionnaire to India.

**As a global housing brand, how is Visionnaire modifying its approach to cater to the homeowner's new needs for health and safety? How do sustainability and eco-consciousness feature in this transformation?**

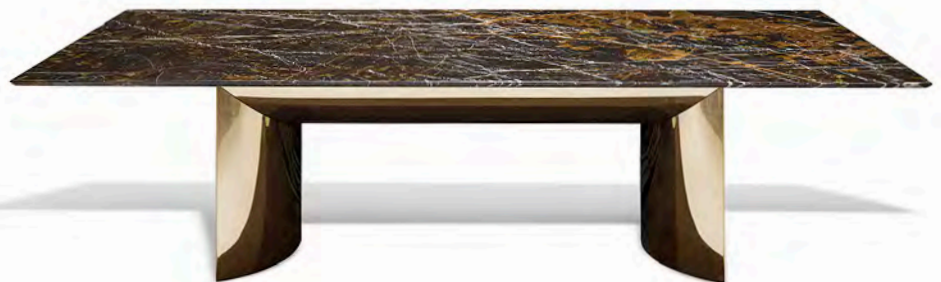
**W**e are at the dawn of an era in which an invisible enemy forces us to totally rethink our lifestyle habits. This metaphorical escape from the city requires respect and responsibility towards the natural heritage and environment from which we tend to benefit. The research that Visionnaire has been carrying on for years, on the vital relationship between man and nature and the domestic dimension and green spaces being a necessity, appears prophetic today. Our company is entrenched in the luxury sector where it is not easy to define itself as "sustainable". However, we have a commitment towards controlling and reducing environmental impact through production processes. From the selection of certified raw materials to the final manufacturing processes, our choices represent a continuous objective towards sustainability.

We began to address the theme of sustainability with the Greenery Collection in 2017. For several years, we asked ourselves, what does luxury

mean today? The most common answer amongst lovers of design and architecture like us is often being able to enjoy a green heart in any space. So we decided to propose not only a collection of interior designs but also an architectural structure that includes a corner symbolising an interior version of a forest that can be replicated anywhere in the world.

We began with products that come in close contact with people, such as sofas and beds. We developed projects aimed at creating increasingly natural, healthy spaces that embody principles of respect for the environment and animals. We provide a selection of products made with lower impact procedures, breaking conventional production practices. In 2019, we have set our sights on certifications that would allow us to choose wood from controlled, legal origins, orienting the market towards responsible forestry management.

In terms of experimentation, this year Visionnaire formed an exclusive collaboration with Antolini for its revolutionary Azerocare process.



The patented process is unique, durable and guarantees permanent protection - with a polished finish - to marble, onyx and soft quartzites from stains and corrosion caused by acid-based foods and organic substances, without altering the colours, tactile perception and specific properties of natural stone. Great emphasis is laid on improving the quality of materials, also considering the environmental impact and production processes. The Azerocare process does not release any emissions into the atmosphere, nor does it generate processing waste.

Wellness and sustainability also translate into innovative performing fabrics. Iris is our new outdoor and indoor textile product made with polyester threads obtained from discarded plastic bottles. The product comes full circle - it is 100% recycled and 100% recyclable. Entirely produced in Italy, Iris reduces CO2 emissions, water wastage and energy consumption by over 60% compared to normal production processes.

Our Assam fabrics, obtained through a combination of synthetic and natural fibers, show cutting-edge performance and is processed without toxic chemicals. This fabric helps in lowering body heat and

decreases sweating and the heart rate of a seated person. Consequently, it reduces the use of air conditioning.

We also reuse leather that would otherwise be discarded as a by-product, in other manufacturing processes. The skin re-enters the cycle for further productive applications, such as the new eco-skin leather. These fabrics with high performance characteristics are being used in a selected range of seats.

Even before this extraordinary period of the global pandemic, Visionnaire had questioned the meaning of luxury. Contemporary luxury is not strictly linked to the preciousness of the product, but to its ability to express values and create an empathic relationship with those who use it. We believe in the wealth of meaningful content - the luxury we love is the result of its virtuous harmony with our other values, because there is no material more precious than the respect for nature, culture and the legacy of know-how expressed in our work.

Looking back over the past few months, we can say with certainty that housing has always been the core of our lives. People have never had the opportunity to deeply experience home life, live with their

families and enjoy the intimacy and comfort of their homes. Everyone gradually favours certain corners and discovers or rediscovers their connection with these corners. Based on this, I believe that all residential projects will be re-examined; human experience of nature has become more essential and extremely important during this period of isolation. So it is necessary to constantly seek a balance between architecture and the natural environment in a project. We have been conducting research in this area for many years and will strive to continue to work on this as new situations emerge.

We are observing an interesting phenomenon with our customers, who are paying far more attention to the health factor in their homes. The pandemic has transformed the concept of healthcare and people want to feel safer in their residences rather than having to resort to medical facilities. In such a special time, all our choices are less instinctive and more meditative. What we now offer to our clients should have a more special meaning than its mere physical presence, and that is to tell a story and create empathy. **H&DT**



Previous page: Kylo stool upholstered with special recycled and recyclable Iris and Assam fabrics, and the no-waste Kerwan Dining Table with patented Azerocare treatment on its marble surface  
 This page: Douglas Living Room with a modular sofa made of regenerated eco-skin leather



# EVOLVED AND CURATED LIVING

*This contemporary and expansive home by **OpenIdeas Architects** redefines the rules of open living by crafting luxurious pockets that focus on form, texture and comfort*

*Text* AVRIL NOEL D' SOUZA *Images* ISHITA SITWALA





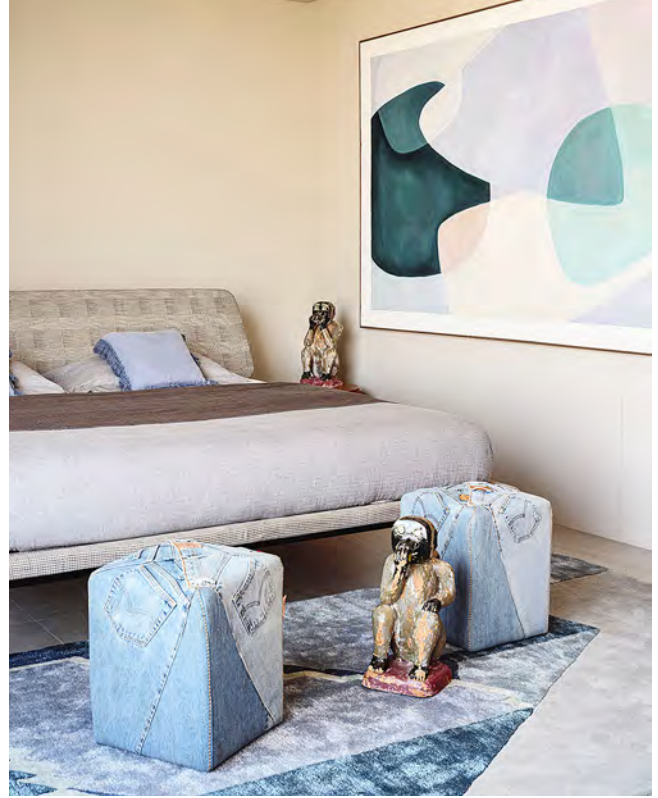
**“The vision for this home was curated over a period of time. Our client would plan the making of his home over business trips with us. Inspirations were taken note of, while thoughts and imagery were pinned for future reference.”**

– Monarch Champaneri, Co-founder, *OpenIdeas Architects*



SCULPTED SPACES | Residential

For this home, Monarch created a shell with pale and gentle shades. Drama is infused through the statement pieces.



**“While Statuario marble makes its luminescent presence felt in the public areas, the private areas are clad in tiles that mimic its look. Most walls are lined in painted MDF panels.”**

– Monarch Champaneri, Co-founder, OpenIdeas Architects



# AU-SOLEIL

*TN Arquitetura* works with a vocabulary of sunny pigments and textures for a harmonious and cosy Brazilian loft

Text NITIJA IMMANUEL Images EDUARDO MACARIOS





In the circulation area, the yellow stairs integrate all environments with the help of the sunny hue that repeats itself throughout the home. An illuminated box with plants behind opaque glass consorts with its tropical and biophilic atmosphere.



**“For the living room, we commissioned a painting that connects all the spaces and contrasts with the mural on the opposite wall.”**

– Talita Nogueira, *Founder and Creative Director, TN Arquitetura*



SCULPTED SPACES | *Residential*



**“The project is rich in details like colour and art, and plays with light in an otherwise minimal and unexpected space.”**

– Talita Nogueira, *Founder and Creative Director, TN Arquitetura*

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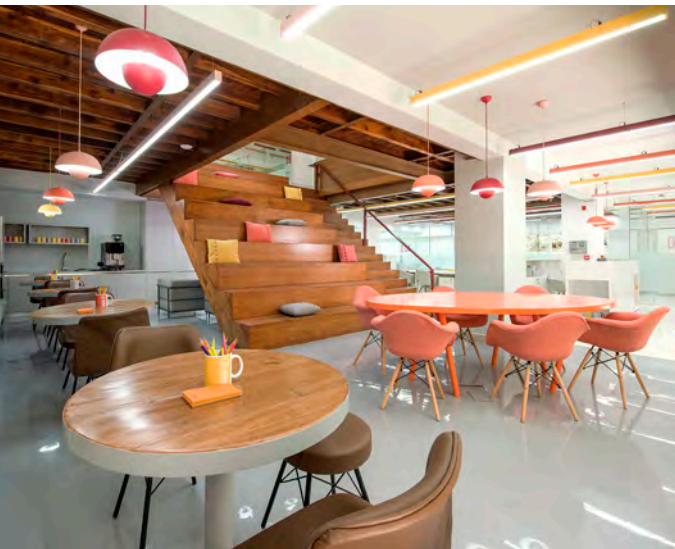




# CORE-WORKING

*A folding wooden staircase and amphitheatre tie this clean and minimal co-working space by **FUSIONstudio** together*

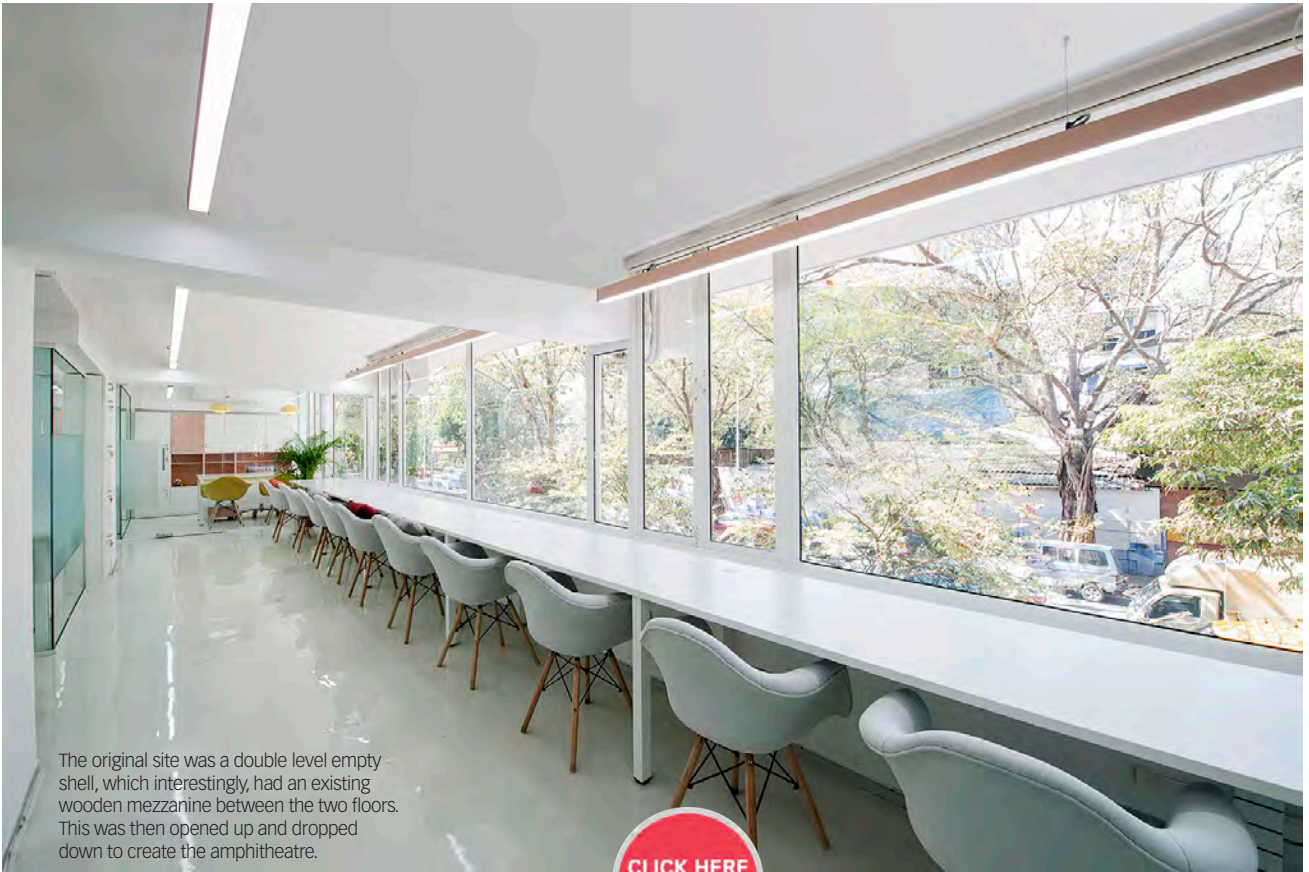
*Text TINA THAKRAR Images BAJIRAO PAWAR*





**“The wooden amphitheatre steps create a unique landscape for creativity, communication and co-working, and the double-height space opens up visual connections between all areas.”**

– Nicola Gerber, *Principal Architect, FUSIONstudio*



The original site was a double level empty shell, which interestingly, had an existing wooden mezzanine between the two floors. This was then opened up and dropped down to create the amphitheatre.

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**“A family of four colours — yellow, pink, coral and dark red — connect all zones of the interior in a playful way through lighting, chairs, soft furnishings and graphics.”**

– Tiran Driver, *Principal Architect, FUSIONstudio*



# WORLD OF BOOKS

*Studio Infinity transforms an old parking lot into a multi-functional library that invokes a love for books, well-lit spaces and eco-friendliness*

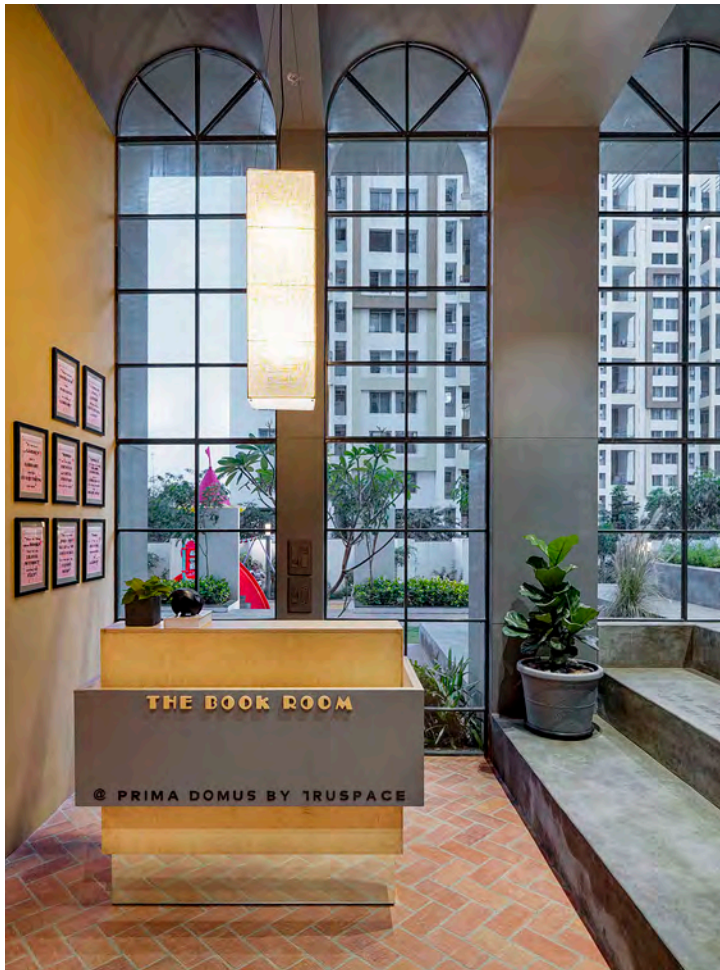
*Text TINA THAKRAR Images HEMANT PATIL*



**“The idea of promoting reading and sharing knowledge was seen as an integral aspect of our design thinking. Efforts were taken to optimise expenses and create a multi-utility learning space for adults and kids.”**

*– Tushar Kothawade, Principal Designer, Studio Infinity*





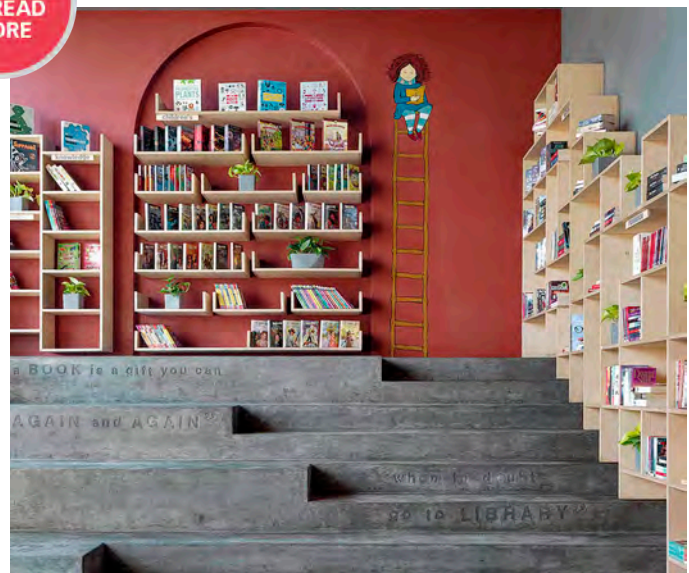
The library replaced an old parking lot and has become a hub for readers and book lovers. The space uses low energy, has been made from eco-friendly materials, and is dotted with plants, both indoors and outdoors.





To encourage interactions and knowledge-sharing, and promote reading, the designers created informal amphitheatre-like seating and a community reading table on opposite ends.

CLICK HERE TO READ MORE



**“A vaulted ceiling and arched external façade helped us define the volumetric modifications. Only one side gets natural light, but the full-height glass ensures that it floods the entire space.”**

– Chiranjivi Lunkad, *Principal Designer, Studio Infinity*



**HOME & DESIGN**

# **TRENDS**