

HOME & DESIGN

A TIMES OF INDIA PUBLICATION

TRENDS

VOLUME 10 NO 1

Designs by...

Arriva Designs
Earthitects
Khushalani Associates
MVRDV
Network Of
Architecture
Purple Backyard
Robin Chhabra
Sanjyt Singh
Victor B. Ortiz |
Architecture

Decoding
The Post
Modern
Design
Age With

**JASON
WADHWANI**

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EDITOR'S NOTE



There's something about this time that has sent me back to thinking about the basics. Like especially the games we played as kids. Remember the building blocks that we stacked so easily on top of one another? And the activity books that you could drown in for hours, joining the dots and spotting the differences?? I thoroughly enjoyed all of those!

And why am I bringing it up here with all of you? Because I realise how beautifully these babies served their sub-textual purpose in keeping us distracted. To put it succinctly, they took our minds off things like school routines, petty friend-circle politics and just generally kept us out of trouble. I'm still looking for that one magical, sure-shot way to continue to keep our minds off all the things that we want to shift our attention from.

In fact, if anything has come close to playing the role of perennial distractor for me, I'd say it was design. The whole idea of it, its nuances...simply just reflecting on it. Working so closely with this industry has changed the way I look at things...and I'm a better person for it!

A handwritten signature in cursive script that reads "Ronitaa".

Ronitaa R. Italia

Editor in Chief

SPECTACLE

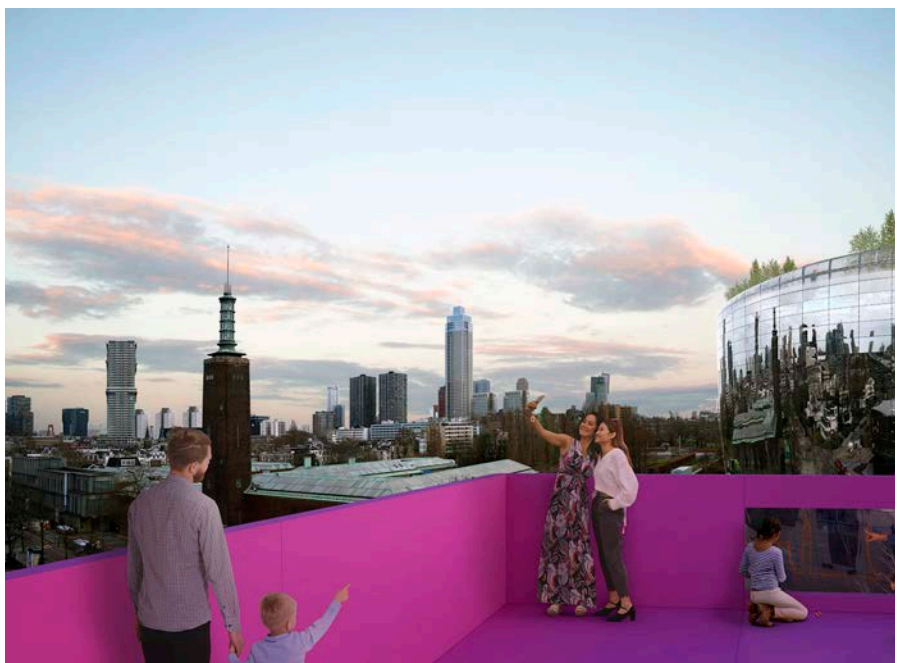
Transformative public interventions that alter perceptions and neighbourhoods

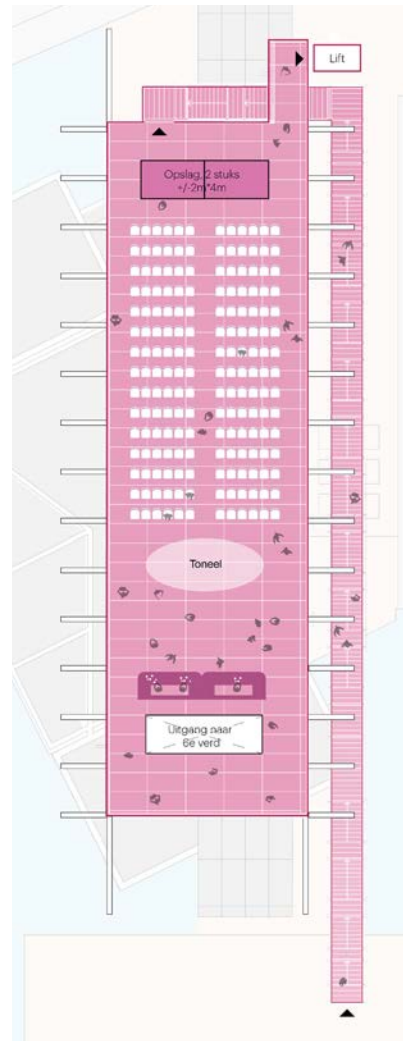
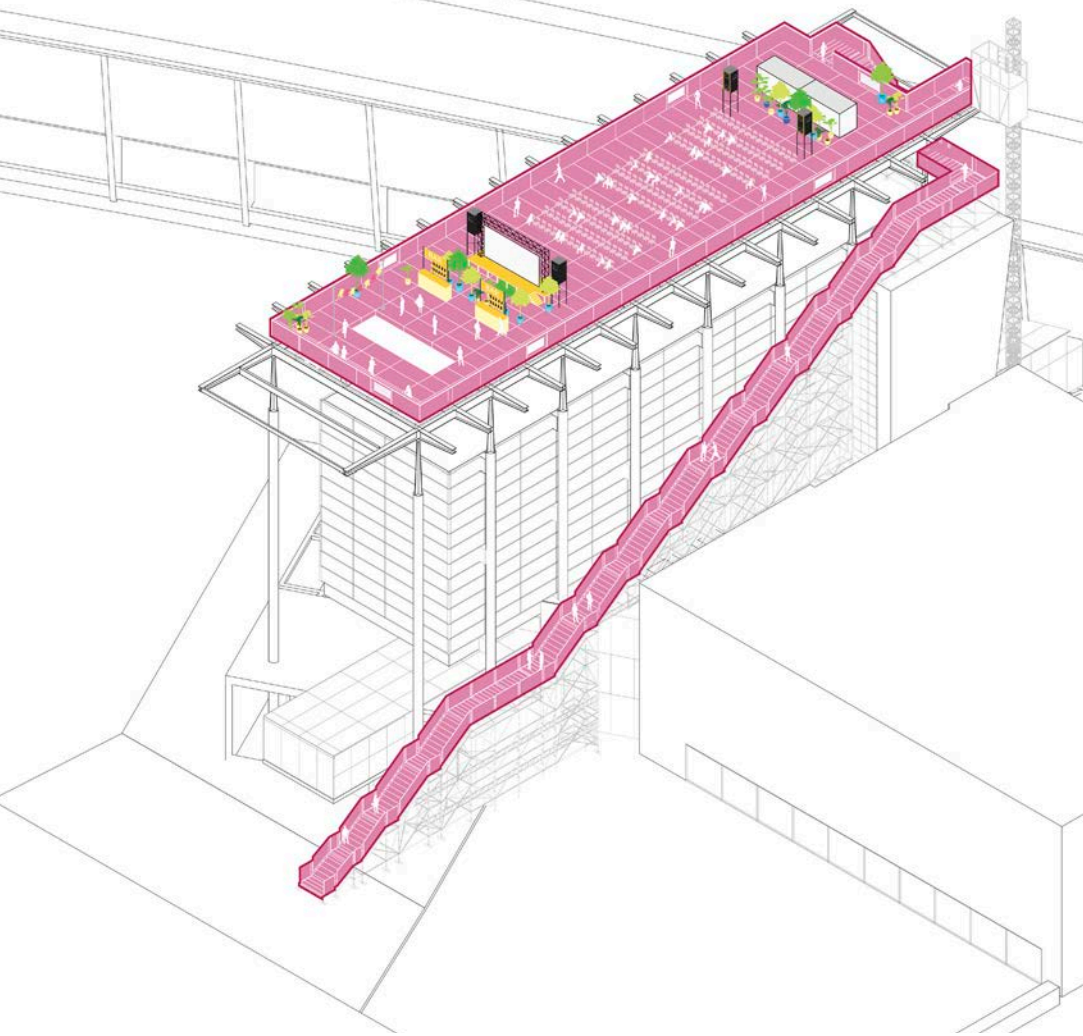
Text AVNI RAUT Images and Drawings ©MVRDV



THE PODIUM BY MVRDV ROTTERDAM, THE NETHERLANDS

The Podium, a temporary structure constructed on the roof of Het Nieuwe Instituut in Rotterdam, The Netherlands, is conspicuous on the city skyline in its bold pink colour. It has been designed by Rotterdam-based architecture and urban design practice MVRDV, and is conceived as an event space, thereby activating the building's rooftop for public use. Positioned at a height of 29 metres, the 600sqm space is accessible through an exterior staircase comprising 143 steps, a temporary elevator, or via The Living Archive of a Studio which is an exhibition displayed on the top floor. Through this intervention, Het Nieuwe Instituut aims to increase public knowledge about architecture and the firm seeks to





maximise the use of flat rooftop spaces, by making them functional areas for not just public programming, but also for water storage, energy production, and more. The platform has been made on a structure of scaffolding with floor finishes that can be recycled later. It opened on June 1st and will first be used for different activities focussing on architecture, as a part of the Rotterdam Architecture Month Festival, after which it will continue to be utilised for other events until August 17th. The spacious venue will be able to host varied events, including films, lectures, meetings, rooftop dinners, and more. Commanding expansive views of the city, The Podium is set to offer visitors a rather interesting experience while also showcasing the potential use of such rooftops in the city. **H&DT**

The design team included Gijs Rikken and Michele Tavola, with Winy Maas as the founding partner in charge.



IT'S NOT ALL BLACK AND WHITE

Jason Wadhvani of the eponymous design atelier is wildly known as the monochrome man, not because he lives and breathes just those shades but because all his projects have strong nuances of this muted colour scheme. The resulting vivid, precise, and elevated narratives have catapulted him as a master in a niche design world. We go beyond the obvious to present his deeply layered perspective

Text AVRIL NOEL D'SOUZA

**Images Courtesy The Architect*



I've been in the design environment since a very young age. Beyond this early exposure, I was always drawn to creative expressions. Being a designer makes perfect sense to me.

– Jason Wadhvani, *Architect, Jason Wadhvani Design*

While most children grew up playing in the local parks and playgrounds, Jason Wadhvani grew up playing in his architect father's office. "I was so comfortable there and I had so much fun being in the presence of all that 'design'," says the award-winning architect, of the eponymous, Mumbai-based architectural practise. Picture this, a wee tiny Jason, high-fiving employees, sitting at the board room table during crucial design meetings, all while interacting and internalising the architect's tool kit, as if it were Lego's or another toy. These formative days of his childhood made it all too clear to him that this was going to be his future as well. Such a clear focus, to grow up knowing exactly what you want to do! We sit down with the designer to get to understand the genius behind the fame, and how he is revolutionising the postmodern design age.

First off, we get under Jason's skin to quell our curiosity on his passionate crusade for design. When did it start and is it everything, he imagined it to be? We ask him... "Thanks to my father, a leading architect, I've been in the design environment since a very young age. Beyond this early exposure, I was always drawn to creative expressions. Being a designer makes perfect sense to me. I love what I do, and it is everything I imagined it to be and more, the good, the bad and the ugly. But I think that's what makes you grow as a designer." In regards with the ground realities, the struggles and the challenges, Jason doesn't hold back...he reveals, "When you study design in college you have a very two-dimensional perspective about what design is. But once you start working in the field, it's so different. The reality is design and creating a space is just a part of the entire package (albeit a big one, because it counts towards the end product) but there are so many other parts to the puzzle that you learn as you grow in the profession, dealing with contractors, clients, dealing with site problems, accounts, BOQs. It all goes hand in hand. It's not always as superficial and glamorous as people make it out to be."





Through the years, the architect started playing with the simple colour spectrum of black and white. From then to now...it's converted from an obsession to carving a niche for him in the design world. I think I've always been drawn to a very muted colour scheme, whether it was clothes, design etc. which quickly evolved to a very monochromatic one. Being an avid traveller, you expose yourself to so much creativity all around you, and I think something as simple as a black and white stripe can add such a bold design punch and that's what got me immersed in everything monochromatic. Don't get me wrong, I love colour but I use it sparingly to balance out everything else. Having said that I think I use monochromatic elements now in my designs more as a feature and a catalyst than being excessive with it."

Jason started working for his father in the early 2000's, he designed smaller spaces initially... bathrooms, bar counters, etc. As she got confident in his shoes, he started designing entire homes, and from there, started spearheading design projects without his father getting involved. In 2016, Jason started working independently which led him to start his eponymous design firm, Jason Wadhvani Design. "We've always been a boutique design firm and work with a small team. At any given time, there are four-five designers on our team. Today, we take on a whole range of projects from homes to offices

to showrooms. But home interiors remain our forte and its usually something that I am passionate about because there is so much creativity involved. I usually take on a lot of residential interiors. Those are the projects that I love and find most creative. However, it's extremely important that I connect with the client and that we are on the same wavelength with regards to our design sensibilities. The project can be 500sqft or 5,000sqft, but if I feel I don't connect with the client or the work that I am supposed to do, I won't take it on. At the end of the day, it's practically 12 months that you're giving to every project, you need to have a great time doing it."

The inherent nature of the architect leans towards a calm, Zen-like vibe. In the world of design, which is ever-evolving and witnesses its fair share of highs and lows, this quality sets him apart. "Every project has its own set of adversities, from site problems to



As I've grown, I've become more aware of what I am good at and where my talents lie. Don't get me wrong, I still have a long way to go but it feels like I'm on the right track.

– Jason Wadhvani, *Architect, Jason Wadhvani Design*

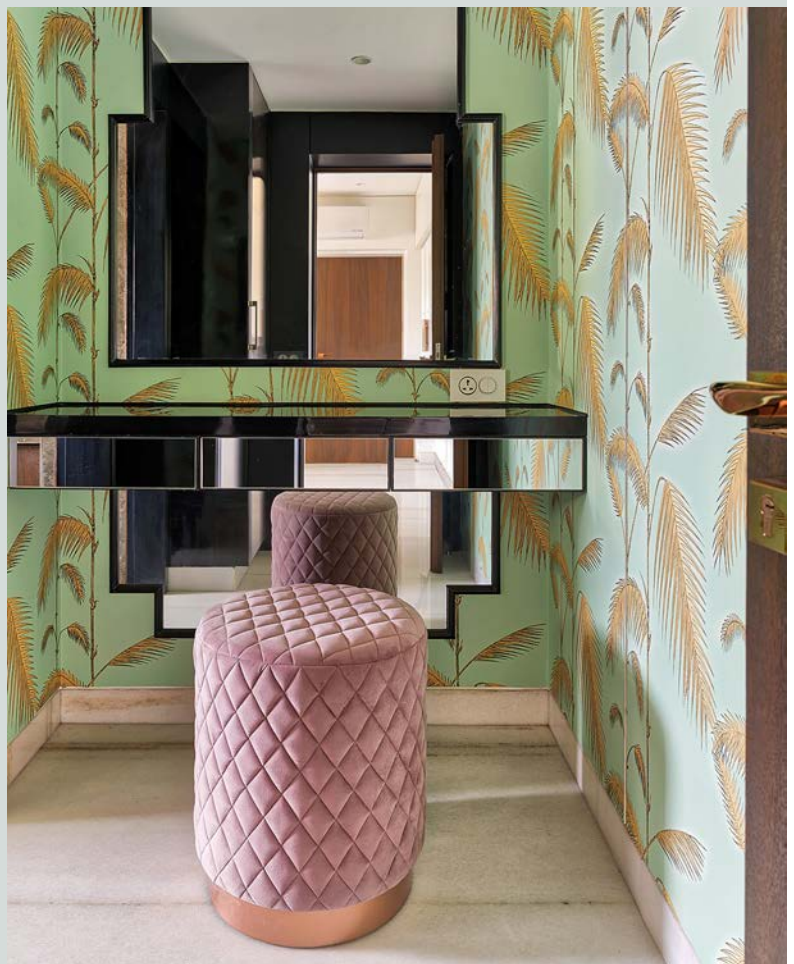
contractors messing up, to clients being indecisive to materials not reaching on time. I try and handle these situations with as cool a head as possible, and I think that somehow works in my favour.”

Having said that, Jason admits he spends a good amount of time understanding the client's design brief. “From internalising their requirements and their design sensibilities to involving them through the design process. I make it a point to involve the client. Once their layout is in place (which is key) and it's time for the design and decor and material selection process, I start off with visualising every space in white and then slowly layer up with textures, claddings, and furniture. I always create spaces for art. Art plays such an important role in punctuating the design narration. Lastly, the accessories which I usually prefer using whatever the client collected over time, which has a history and tells a story.”

With respect to Jason's primary material and colour palette, we've noticed a scheme that is elegant, contemporary and evocative in nature. Jason agrees that it's always a very muted and neutral palette. He goes on to elaborate, “Whites, greys and blacks remain a constant. These colours are always balanced with a light brown veneer. The stones I use are usually white marble or a rough concrete finish tile. The pops of colour in my projects usually appear in the art or the wallpaper.”

The architect gets poignant during our chat with him and touches on how the world of design has changed in front of his eyes. “Since I entered the world of design 10-15 years back, design was compartmentalised and there was only so much one could curate within such a tight box. Now, design has so many facets that all intermingle with each

Jason's design arsenal explores a cerebral approach to surface treatments. He plays with scale to incorporate bold dimensions that transform bare spaces into evocative and functional spaces.





From a design perspective, it's taken Jason a few years to develop his style. Although he is constantly learning, he admits, it's a good feeling when clients want to hire him because they identify with his love for all things monochrome.





other. Fashion, product design, interior design can all coexist harmoniously, blurring the lines between each. There's been a major paradigm shift and it's all so exciting right now. We're constantly learning everyday."

He goes on to add, "I started so young and naive in this profession literally knowing nothing about how to handle the many aspects of a site. I think there was a major lack of confidence and doubting myself when it came to my work. But as you grow, you become a lot more aware of what you're good at and where your talents lie. the confidence grows. You're more self-assured in your work, you develop a design sensibility, and you don't feel the need to follow trends or be a part of a never-ending rat race. You kind of find yourself in the grand scheme of things. Don't get me wrong I still have a long way to go but it feels like it's on the right track."

Today, Jason is an acclaimed designer who's steadfast on a journey of his own. From taming the bold colour spectrum of black and white to ushering in a new narrative when it comes to muted luxury...the designer is beating his drums and it's a fascinating journey to witness. "Through my years as a designer, my father has had an instrumental effect on me. He laid the foundation for my design roots. In the creative expanse of making and curating design, one is constantly learning...be it

from interactions with clients, contractors or more. Truth be told, there's a lesson to be learnt in every engagement...from even be from a bad experience as well, we all grow and adapt. Sometimes, the most random interaction with someone not even from the design world, can make you rethink the way you perceive design."

In recent years, the designer has reinvented himself, while holding on to the core that makes him so unique. From taking monochromes a step further to experimenting with layers, we do not know what to expect next! And that's the magic of Jason...he is constantly learning and, in the process, curating new design experiences. **H&DT**

Jason is his own worst critic...he admits he likes to look back at some of his older design executions and question the design choices and the manners of execution. He believes this form of critical appraisal is key to growing up and evolving.

TAPERÁ RESIDENCE

Created using the ancient indigenous
'Taperá style', **Victor B. Ortiz** designs an
awe-striking home in Rio de Janeiro, Brazil

Text NEERJA KAPADIA Images VICTOR B. ORTIZ | ARCHITECTURE



“Usually characterised by being a visually simple home with open walls and simple enclosures, this three-level residence translates the native ‘Taperá style’ to contemporaneity, using natural light and ventilation to their utmost advantage.”

– Victor B. Ortiz, *Founder, Victor B. Ortiz | Architecture*



The house is segregated into three levels, the topmost comprising the main entrance, a living room, dining area, social kitchen, service kitchen, guest bathroom and a breakfast room. The intermediate level encloses all three suites, with floor-to-ceiling windows towards the roof openings and laterals. Lastly, the bottom level houses a terrace with a home-theatre, an outdoor dining area and a glass-enclosed living room.

The openings allow natural light to penetrate into the interior, minimising the need for artificial lighting. Naturally sourced timber is used all throughout the house, not only on some of the furniture, but for the entire glazing structure as well. The sleek, thin, lightweight curved metallic roof unites all of the separate volumes while bringing vegetation to the interior of the house for a more intimate and nature-driven experience.



“Throughout the house, the furniture and architecture flow as one, creating an exciting and unified design language. The columns for example, follow the wood joinery of traditional furniture design, minimising the use of hardware and maximising the integration between architecture and mobile interior elements.”

– Victor B. Ortiz, *Founder, Victor B. Ortiz | Architecture*

LOVING THE BLUES

*Designed by Arriva Designs,
the modern design of this
Mumbai home embraces the
nautical theme*

*Text AVRIL NOEL D'SOUZA
Images NOAIDWIN STUDIO*



Taking cues from the young couple's requirement for a home that celebrates a Parisian tonality, Aniruddha Nafrey of Arriva Designs played with a combination of a simple nautical-inspired colour combination and lavish classical decor trimmings.



“We were approached to transform the bare walls of this four-BHK apartment into a home with a distinct style. To collude to the feeling of scale, we broke into one of the bedrooms to craft an expansive living space.”

— Aniruddha Nafrey, *Managing Director & Principal Architect, Arriva Designs*



SCULPTED SPACES | Residential

Upon entering the house, the front entry opens up to a grand balcony overlooking a picturesque deck that blurs the boundaries between the interiors and outdoors.





“While the design of the home is a meld of bright and pastel tones, we have ensured every room has a unique design theme reflective of the purpose and functionality of the space.”

— Aniruddha Nafrey, *Managing Director & Principal Architect, Arriva Designs*

From a five-BHK to a four-BHK, the design of this home is curated to celebrate the expanse while ensuring a visual connection with all the spaces in this home.





IMPECCABLE AESTHETICS

*This Mumbai office, designed by **Khushalani Associates**,
embodies a neat, minimalistic visual expression*

Text AVNI RAUT Images ISHITA SITWALA

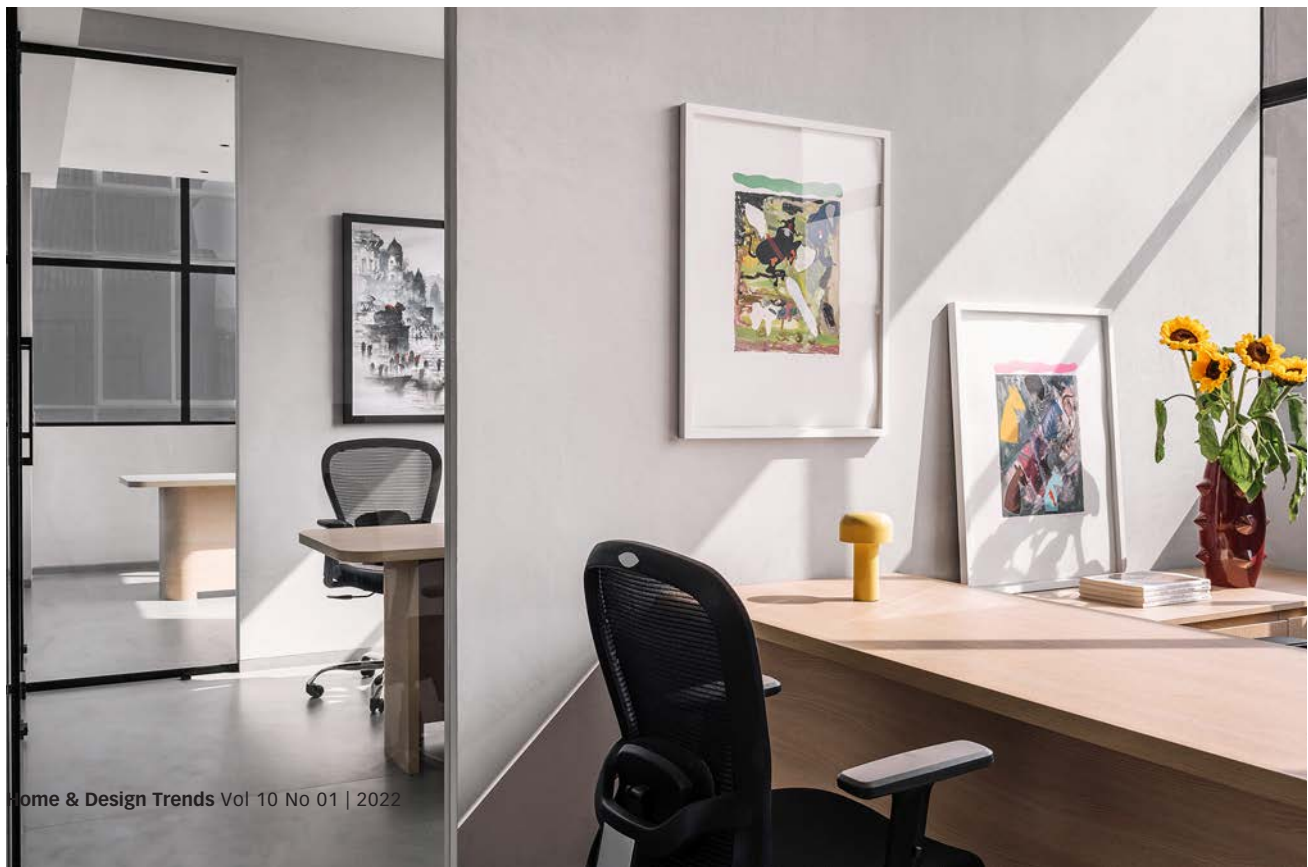
STYLE SAMIR WADEKAR



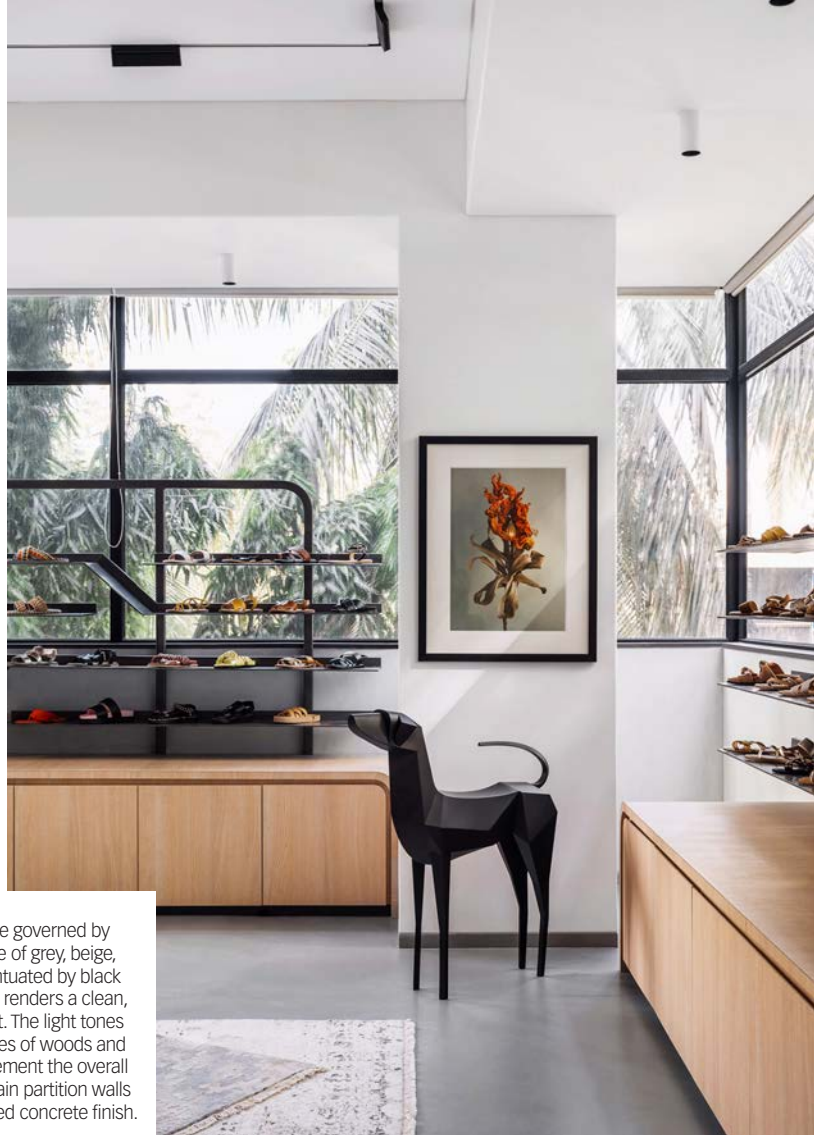
This 4,000sqft of space serves as the office of Choudhary International. The existing layout was modified to make it more streamlined, and also ensure that all the spaces receive sufficient natural light.

“The office finds inspiration in Scandinavian minimalism. It follows a crisp and clean geometry. Glass is an important element used to draw in light into the interiors and we have followed an open plan, enabling uninterrupted, visual connectivity of spaces.”

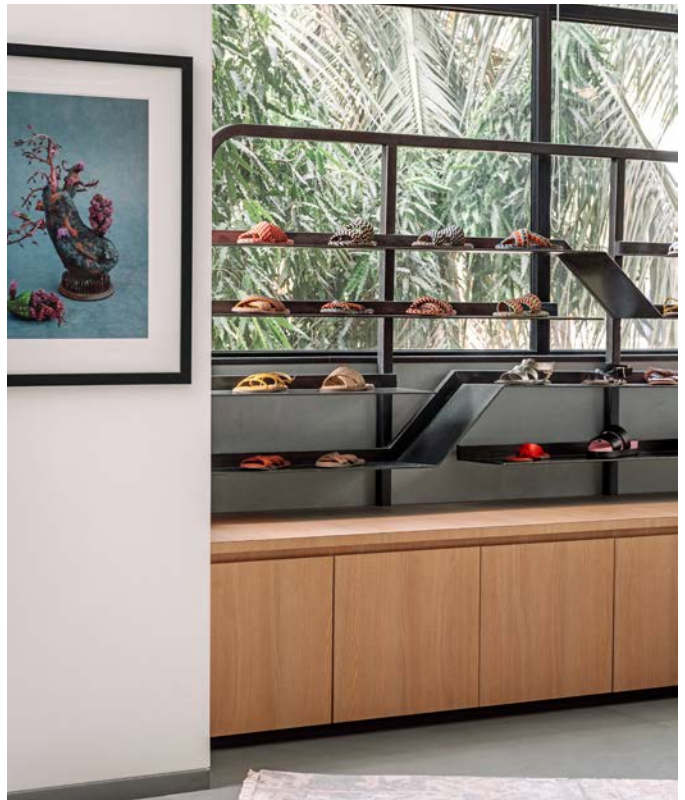
– Rajiv Khushalani, *Founder and Architect, Khushalani Associates*



SCULPTED SPACES | *Commercial*



The interiors are governed by a colour scheme of grey, beige, and white, accentuated by black edging detail that renders a clean, crisp visual effect. The light tones and subtle textures of woods and laminates complement the overall palette while certain partition walls feature a lime-based concrete finish.



AN INSIGHTFUL APPROACH

Dextrus, a co-working space in Lower Parel, reveals thoughtfully conceptualised spaces, coupled with abundant natural light and greenery that imbue the interiors with a pleasant and refreshing ambience

Text AVNI RAUT Images BIZOU



“The entire space is generously dotted by a large number of interior plants and even includes a tree. Plants and ample natural light bring in a great sense of vibrance, freshness and a rejuvenating vibe to the entire space.”

– Robin Chhabra, *Architect, CEO and Founder*, and Renu Gupta, *Architect and Director of Design*, Dextrus



The 20,000sqft space comprises private offices, conference and meeting rooms, fixed and flexible desks, and more, interspersed with breakout spaces, a cafeteria, an event space and lounges. The layout is conceived in a way that diverse work styles can be catered to, and spaces can be adapted to suit the different needs and requirements of individuals and companies.

“An aesthetically designed space replete with state-of-the-art infrastructure and end to end services and utilities, Dextrus, Lower Parel, helps create an environment where individuals and teams can focus on work and productivity.”

– Robin Chhabra, *Architect, CEO and Founder*, and Renu Gupta, *Architect and Director of Design*, Dextrus





“Mumbai is said to have about 130 textile mills which flourished from the 1800s to about the 1980s. Taking inspiration from this prolific period, the interiors see a subtle use of textiles, from curated fabric artwork and the light green chevron ceiling fabric panels to the colourful furniture upholstery.”

– Robin Chhabra, Architect, CEO and Founder, and Renu Gupta, Architect and Director of Design, Dextrus



A TASTEFUL TRANSFORMATION

noa network of architecture sensitively updates the interiors of what was originally an ancient barrel-vaulted workshop, in Bolzano, Italy, to create a bistro that fuses old-world charm with a contemporary appeal*

Text AVNI RAUT Images ALEX FILZ

BOGEN

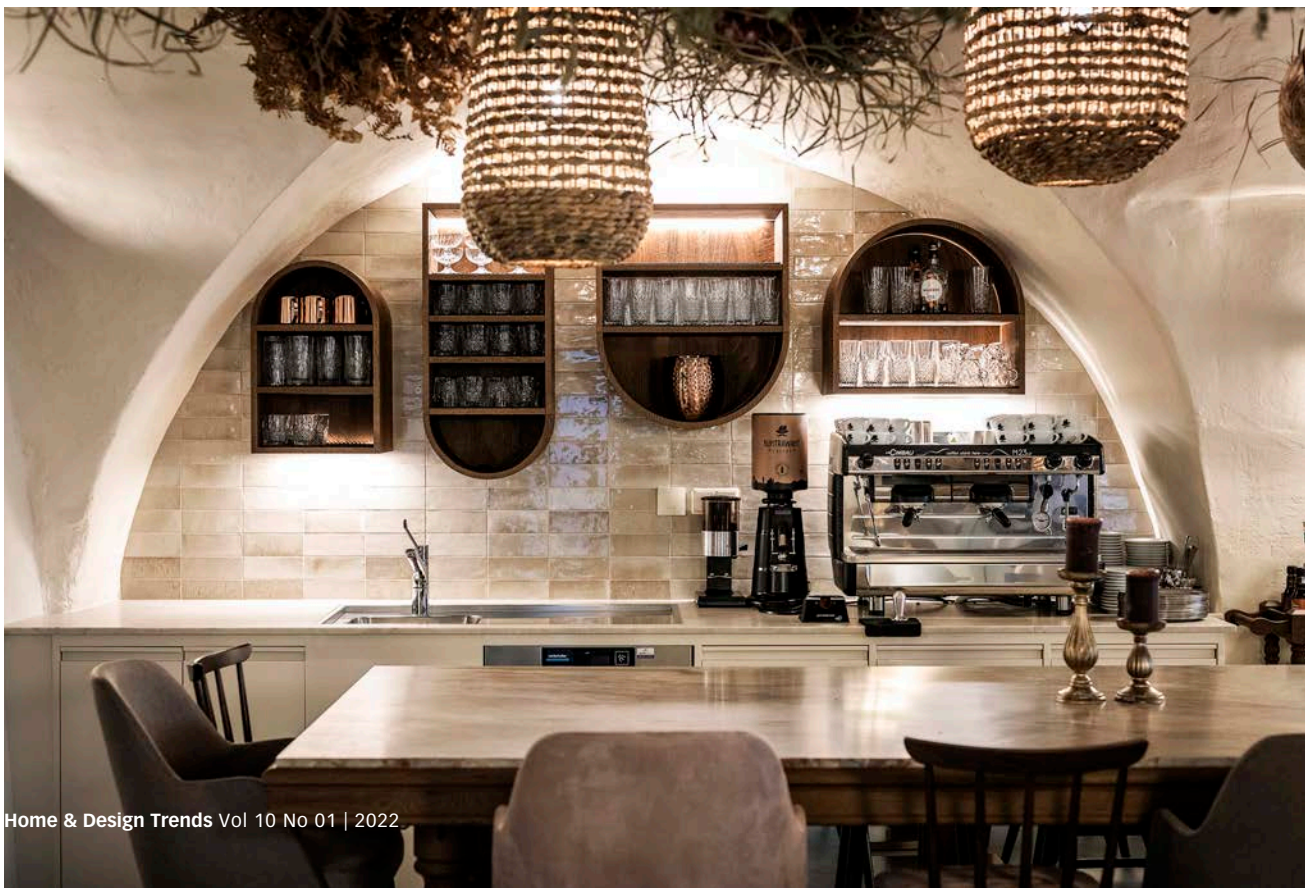


Inside, an oak platform is incorporated at the entrance while the rest of the floor is rendered in grey-beige polished screed. Certain walls are covered in fabric featuring floral prints, adding a charming touch to the interiors.



“The place was already a restaurant, but the clients wanted to spice it up and give it a makeover. We wanted to maintain the antique and unique style of the place but at the same time give it a contemporary touch.”

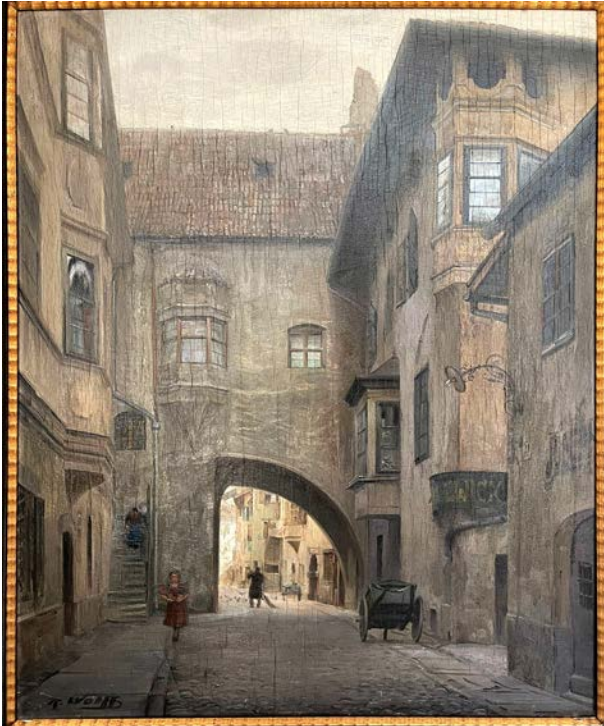
– Silvia Marzani, Interior Designer, noa* network of architecture



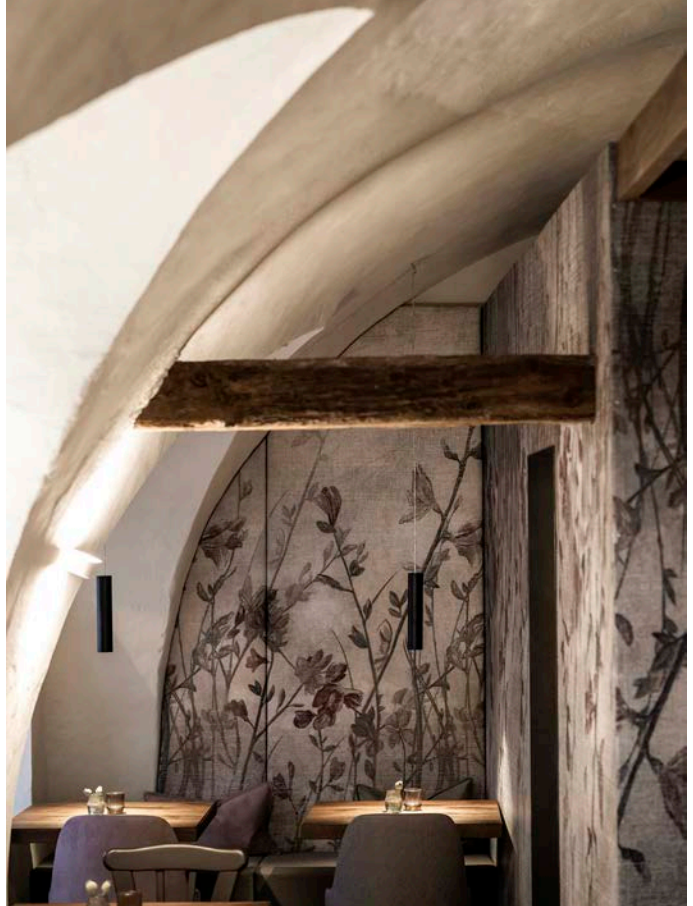


The focal element is the seven-metre-long bar counter cum working station. Crowning it is a composition comprising hanging rattan lamps and upturned baskets filled with dried flowers. The floral motif also reflects on the fabric-clad walls, and the perforated metal panels of the restroom box.



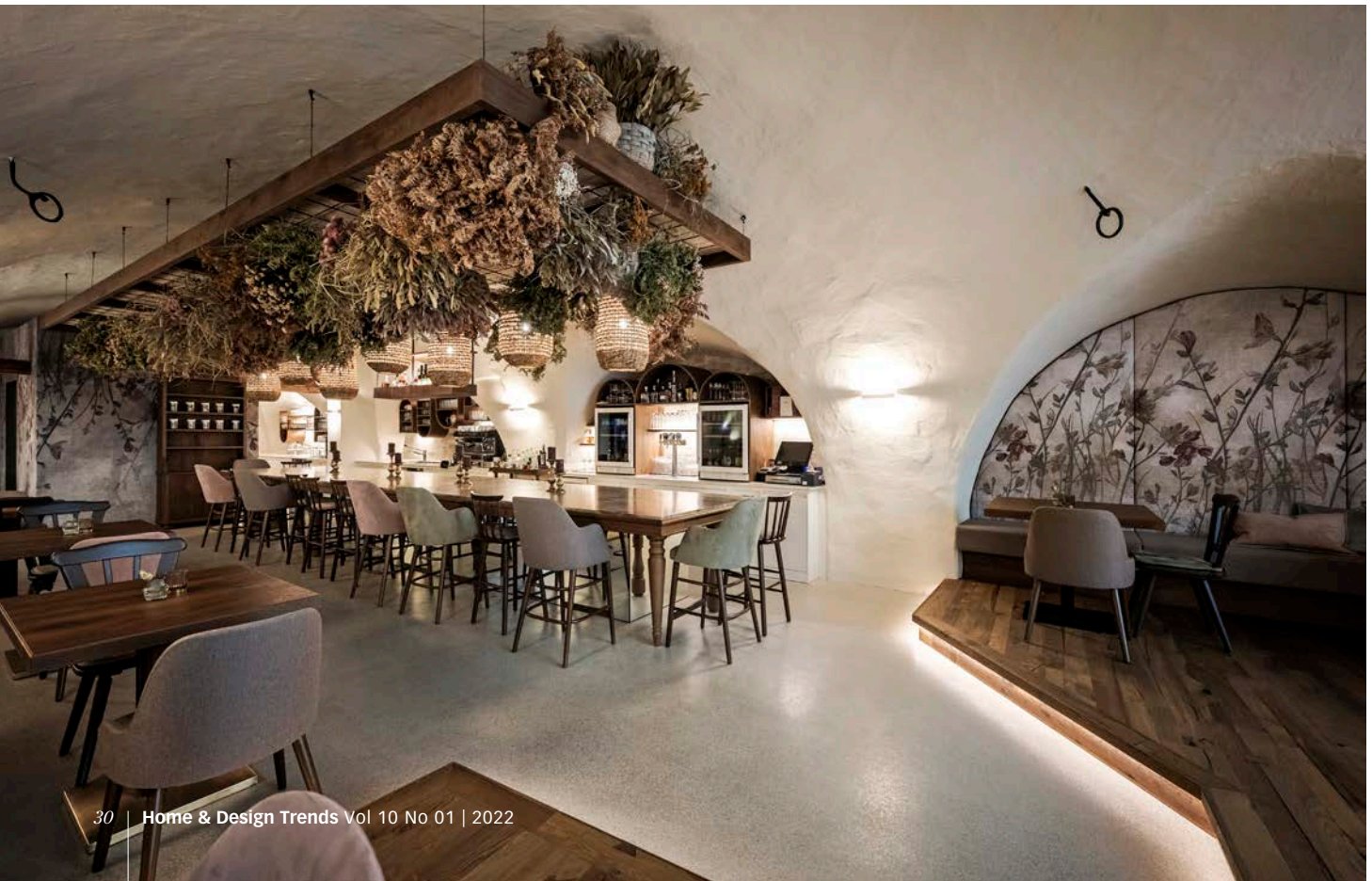


PAINTING BY RICHARD WOLFF



“The colours are light, earthy, and delicate, accented by the main motif, that of flowers, while the hanging rattan lamps, placed among the flowers, recall the basket motif. The lights here gently emphasise the curves of the arches.”

– Silvia Marzani, Interior Designer, noa* network of architecture



REDEFINING THE OFFICE EXPERIENCE

*Taking a new turn in workspace design, **Earthitects** creates an extraordinary office in Bangalore that perfectly aligns with their brand values of sustainability and environmental care*

Text NEERJA KAPADIA *Images* ARJUN KRISHNA



“Inspiring a new experience, an open and organic workspace promotes efficiency and engagement. Crafted from natural materials and keeping the environment in mind, every detail in the workspace is customised for the user.”

– George E. Ramapuram, *Principal Architect and MD, Earthitects*



SCULPTED SPACES | *Commercial*

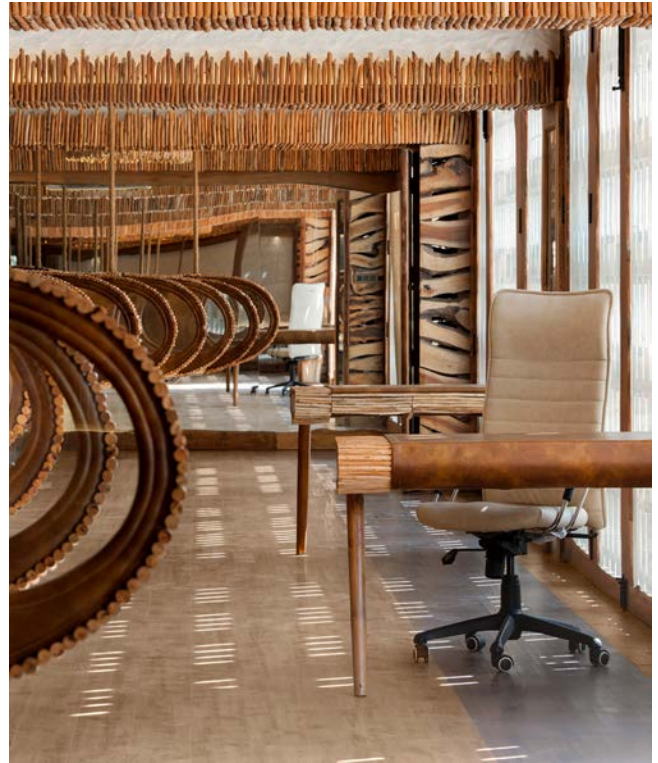


There is attention to detail in every design element – right from the meet and greet space that houses a hanging table, to the organic architecture of the lights made from eucalyptus poles, along with minute concentration on hardware such as the tumbler switch on live edge wooden joinery and the upcycled wooden door handle.



“With a focus on user engagement, the open workstations encourage collaboration and team spirit while the floor is mostly kept free of furniture, allowing the staff to stretch their feet when seated at their workstations.”

– George E. Ramapuram, Principal Architect and MD, Earthitects



The reception and seating with the architect's signature Bole centre table, the cafeteria inspired by a cow dung flooring pattern and the manager's faux leather clad table overlooking the suspended 'concentration pods' make for an extremely unique design expertise.



BOLD AND BEAUTIFUL

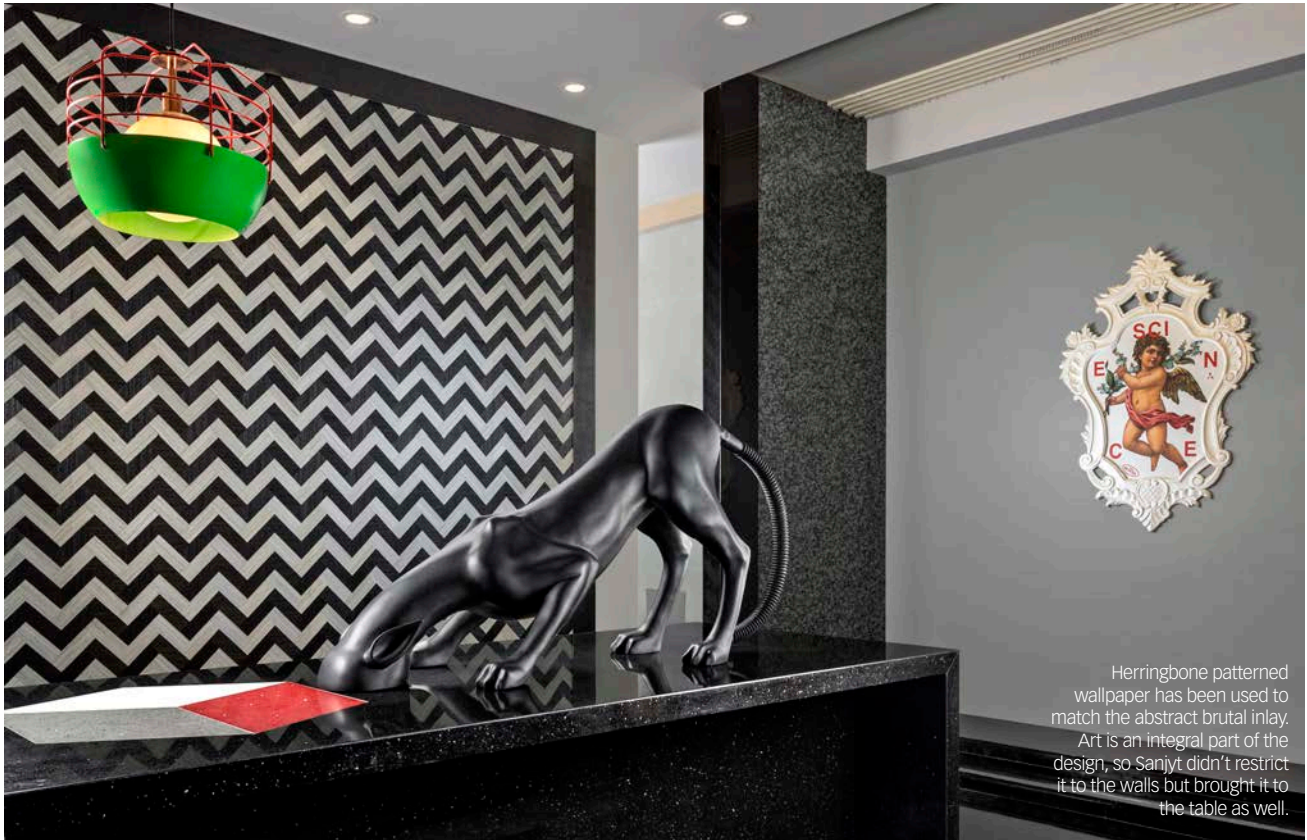
Sanjyt Singh creates an interesting interplay of material, texture and pattern in this lifestyle store in New Delhi

Text VANITA ARORA Images ATUL PRATAP CHAUHAN



“Spread over 2,400sqft, we have given a monolithic feel to the store. A detailed custom cabinetry in varied sizes was designed to fit multiple objects and all the functional tables and storage units are done in pea white granite.”

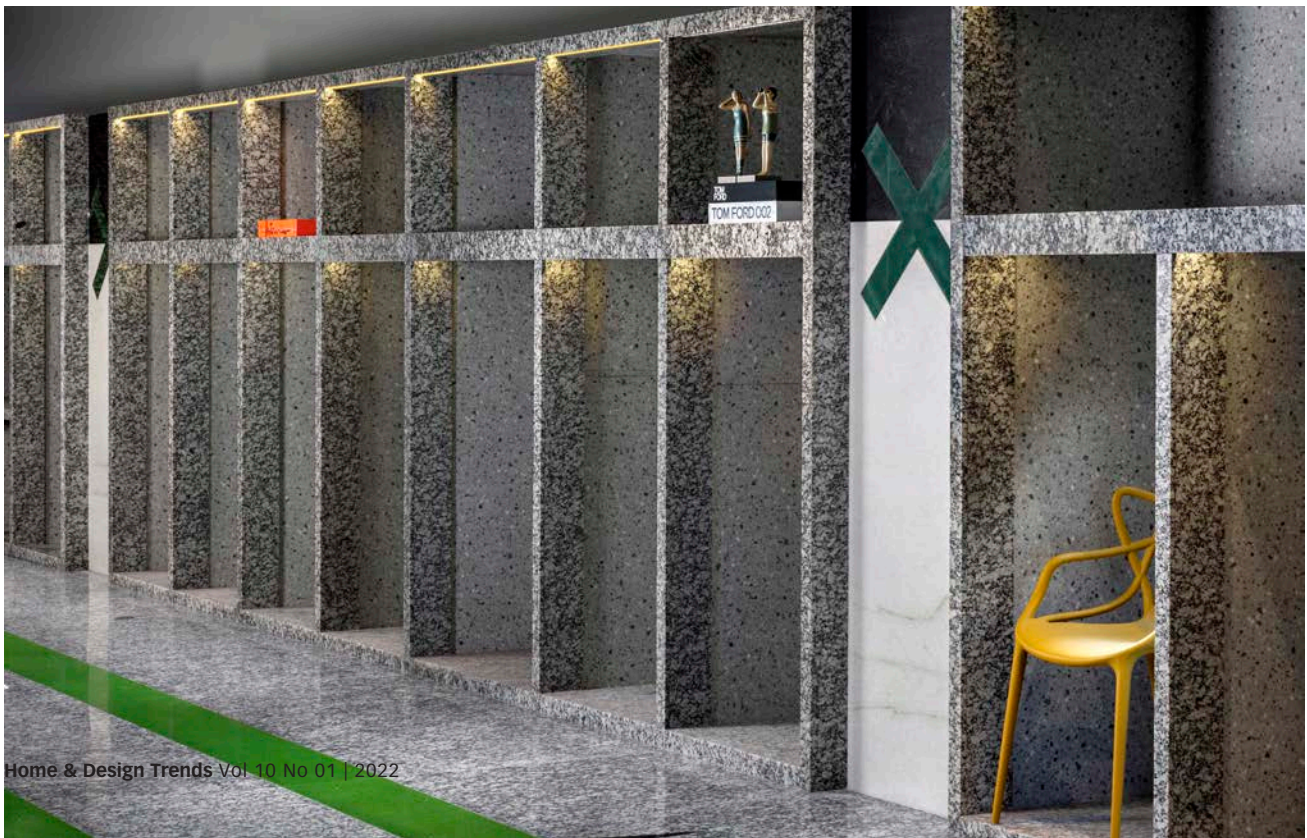
– Sanjyt Singh, *Interior Designer*

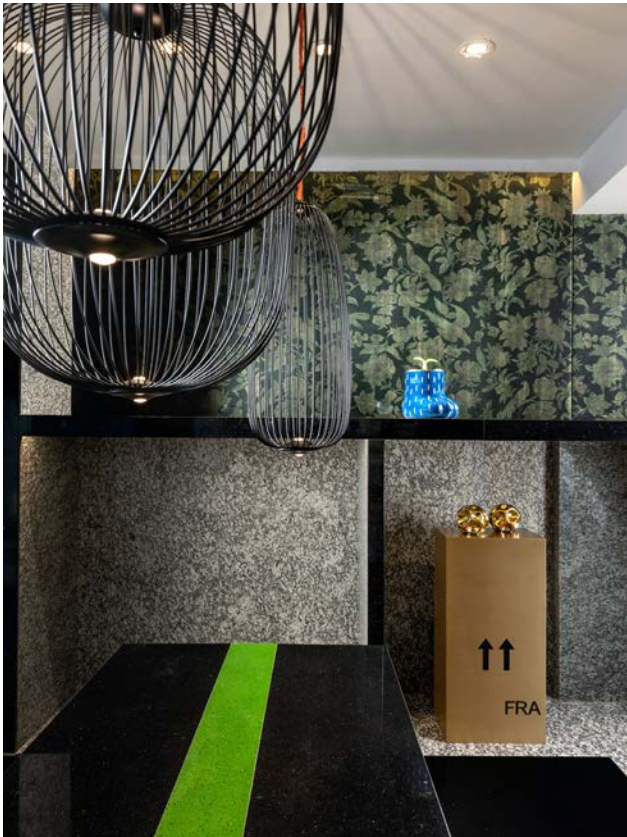


Herringbone patterned wallpaper has been used to match the abstract brutal inlay. Art is an integral part of the design, so Sanjyt didn't restrict it to the walls but brought it to the table as well.

“As the product range offered by the store is vast and almost oxymoronic, we decided to mix a blend of materials and sensibilities. To add glamour, the walls are treated with wallpaper from Arte.”

– Sanjyt Singh, *Interior Designer*







“We have used an inlay of black crystal granite and apple green quartz on the floor. This inlay goes along the floor following the geometry of the space, mimicking the reception table, climbs the counters and then disappears into a solid mass of stone.”

– Sanjyt Singh, *Interior Designer*



DELICATE AND MINIMAL

*Purple Backyard transforms a 300sqft
expanse into a Nordic-inspired workspace*

Text AVRIL NOEL D'SOUZA Images KUBER SHAH

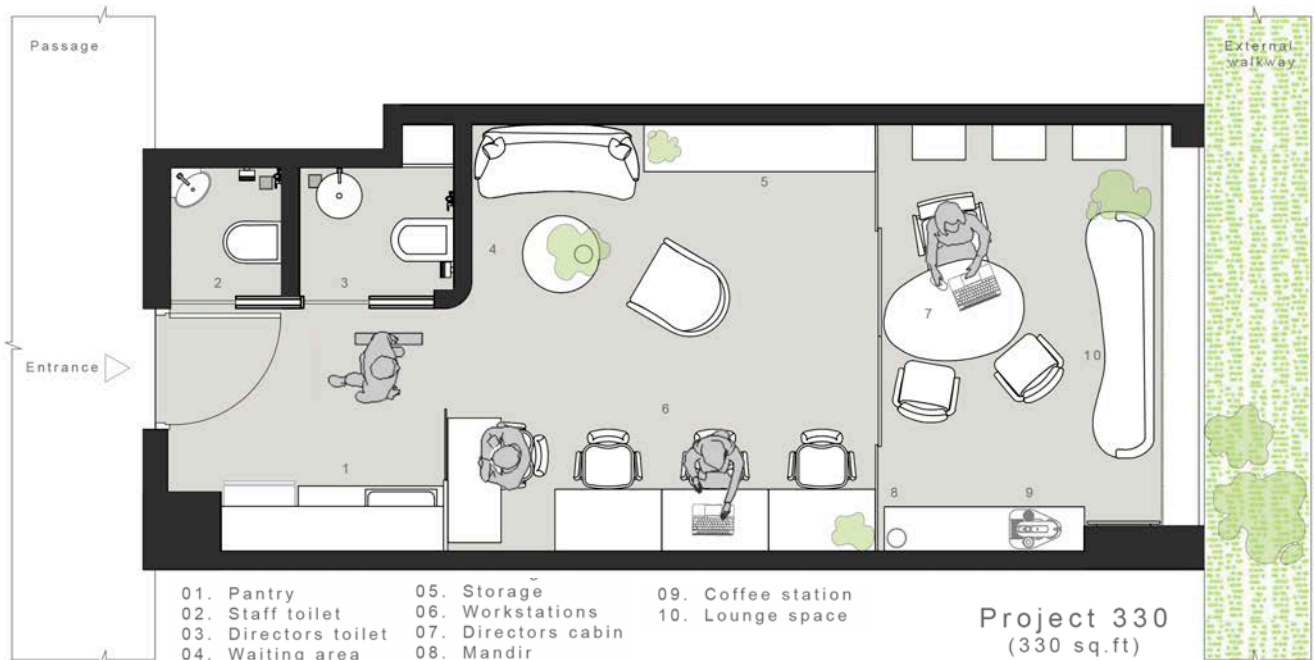


SCULPTED SPACES | *Commercial*



Created as an extension of a home, this 300sqft office features a delicate herringbone wooden floor which is accented by bold prints via soft furnishings, and evocative furniture forms.





“This space aimed to create an intimate atmosphere. We have combined natural tones, mood lighting and personal touches. For the entrance, a typical Hygge material-white washed bricks, as the warm colour and rough texture of the brickwork gives a feeling of reliability and security, true to Hygge style.

– Kumpal Vaid, *Founder, Purple Backyard*





In keeping with the Hygge narrative, natural light plays a pivotal role in curating the look and feel of this office. While a minimal glass shutter divides spaces, statement lighting dresses up the space, while floor-to-ceiling windows provide lots of natural light throughout.



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