



the indian review of  
world furniture,  
interiors and design



AR. ANOJ TEVATIA AR. ANOJ TEVATIA  
 AR. JAN GLASMEIER AR. JAN GLASMEIER  
 AR. MUEEN HARIS AR. MUEEN HARIS  
 AR. SAVAN KUMAR AR. SAVAN KUMAR  
 AR. AMIT AURORA AR. AMIT AURORA  
 AR. RAHUL BANSAL AR. RAHUL BANSAL  
 AR. NIGEL TRESISE AR. NIGEL TRESISE  
 AR. MICHELE ARMANDO MICHELE ARMANDO  
 AR. GIANMARIA QUARTA GIANMARIA QUARTA  
 AR. MANEESH KUMAR JANGID AR. MANEESH KUMAR JANGID  
 DES. RAHUL MISTRI DES. RAHUL MISTRI  
 DES. SANJYT SYNGH DES. SANJYT SYNGH  
 AR. DIKSHU C KUKREJA AR. DIKSHU C KUKREJA  
 AR. MADHAV RAMAN AR. MADHAV RAMAN  
 AR. SHRUTI DIMRI AR. SHRUTI DIMRI  
 AR. VAIBHAV DIMRI AR. VAIBHAV DIMRI  
 AR. ANUPRIYA SUBBIAN AR. ANUPRIYA SUBBIAN  
 AR. TAHAER ZOYAB AR. TAHAER ZOYAB  
 AR. DIANA KELLOGG DIANA KELLOGG  
 AR. SOURABH GUPTA AR. SOURABH GUPTA  
 AR. PETER IPPOLITO AR. PETER IPPOLITO  
 AR. GUNTER FLEITZ AR. GUNTER FLEITZ  
 AR. JOHN WILLIAMS AR. JOHN WILLIAMS  
 AR. PIERLUIGI PIU AR. PIERLUIGI PIU  
 AR. SHUNI WU AR. SHUNI WU  
 AR. EVELYN JINGJIE WONG AR. EVELYN JINGJIE WONG  
 AR. ABHIGYAN NEOGI AR. ABHIGYAN NEOGI  
 DES. SMITHA ZACHARIAH DES. SMITHA ZACHARIAH  
 AR. MANIT RASTOGI AR. MANIT RASTOGI  
 AR. SONALI RASTOGI AR. SONALI RASTOGI  
 AR. MITU MATHUR AR. MITU MATHUR  
 DES. EMMA CARTER DES. EMMA CARTER  
 AR. PRATYOOSH CHANDAN AR. PRATYOOSH CHANDAN  
 AR. ANKITA SWEETY AR. ANKITA SWEETY  
 AR. AKSHAYA MESTRY AR. AKSHAYA MESTRY  
 AR. RAYMOND HOE AR. RAYMOND HOE  
 AR. SHIMUL JAVERI KADRI AR. SHIMUL JAVERI KADRI  
 DES. SANJYT SYNGH DES. SANJYT SYNGH  
 DES. RAHUL MISTRI DES. RAHUL MISTRI  
 AR. PURAN KUMAR AR. PURAN KUMAR  
 AR. AKSHAT BHATT AR. AKSHAT BHATT  
 AR. PATRIK SCHUMACHER AR. PATRIK SCHUMACHER  
 AR. PIPPA NISSEN AR. PIPPA NISSEN  
 DES. MINNIE BHATT DES. MINNIE BHATT  
 AR. DAMITH PREMATHILAKE AR. DAMITH PREMATHILAKE  
 AR. SACHIN RASTOGI AR. SACHIN RASTOGI  
 AR. PAYAL RASTOGI AR. PAYAL RASTOGI  
 AR. DAVID ROCKWELL AR. DAVID ROCKWELL  
 DES. AMBRISH ARORA DES. AMBRISH ARORA





Ar. Anoj Tevatia



Des. Smitha Zachariah



Ar. Diana Kellogg



Ar. Anupriya Subbian



Ar. Jan Glasmeier



Ar. Shimul Javeri Kadri



Ar. Maneesh Kumar Jangid



Ar. Mitu Mathur



Ar. Manit Rastogi



Ar. Tahaer Zoyab



Ar. Pippa Nissen



Ar. Gianmaria Quarta



Ar. Amit Aurora



Ar. Savan Kumar



Ar. Payal Rastogi



Ar. Sonali Rastogi



Ar. Patrik Schumacher



Des. Minnie Bhatt



Ar. Michele Armando



Ar. Rahul Bansal



Ar. Mueen Haris



Ar. Sachin Rastogi



Des. Emma Carter



Ar. David Rockwell

## IFJ IS INSPIRED, THANKS TO THE INSPIRATION WITHIN



Des. Sanjyt Singh



Des. Rahul Mistri



Ar. Shuni Wu



Ar. Madhav Raman



Ar. Sourabh Gupta



Ar. Raymond Hoe



Des. Ambrish Arora



Ar. Gunter Fleitz



Ar. John Williams



Ar. Evelyn Jingjie Wong



Ar. Shruti Dimri



Ar. Dhvani Kakadiya



Ar. Ankita Sweety



Ar. Damith Premathilake



Ar. Peter Ippolito



Ar. Pierluigi Piu



Ar. Vaibhav Dimri



Ar. Hiten Kakadiya



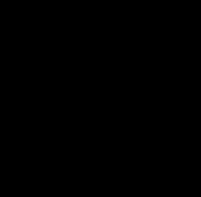
Ar. Pratyosh Chandan



Ar. Akshaya Mestry



Ar. Dikshu C Kukreja



Ar. Nigel Tresise



Ar. Puran Kumar



Ar. Abhigyan Neogi



### It's with a sense of homecoming that we enter this exciting phase of 'being back to business'.

To start with, IFJ is itself back to its beautiful large-format print version this year. Perhaps even more exciting is the fact of the tradefair industry being back on its feet with physical face-to-face conversations on business being possible again at fairs across the world.

What started with the grande dame of tradefairs for the interiors industry in June, the Salone del Mobile, Milan, now continues down the line to India and our own version of the big interiors event, Index, held at the swanky new Jio Convention Center, which bodes well for the renaissance of the event, which has been in hibernation mode, along with the others of the industry, for over two years. So, it's Springtime in the tradefair industry as the green shoots start, however slowly, to bloom.

No fair is at its biggest version. But every fair is at its best, having survived the drought and just showing up, raising its hand and being present. Best of all, despite several of the larger manufacturers staying away from the tradefair format, from the Salone to India's Index, the joyous resurgence of the SME, the backbone of the Indian 'maker' industry, is very clear with an exuberant presence at both editions of Index Fairs, at New Delhi, last July and in Mumbai, in August.

Traditionally the more robust and faster to recover, the smaller, artisan-based manufacturers of furniture and interior products have quickly woken up and gone back to business in full recovery mode. This is an energizing sign for the industry at large, being the first and the fastest to resurge and thereby start the positive ripple across the industry. Architects agree that business is doing well. Home and offices are being refurbished. Hotels and campuses are being built. All of these will soon be fitted out with the products of our furniture and fittings manufacturers and mark the restart of new business.

In this 'tradefair special' IFJ salutes the standout projects of architects across the world, in a time when remembrance and value attain new meaning.

Everything has changed. And nothing has changed. But no one is the same and while the ways of working and doing business might indeed have seen a sea change, old values have surged and the importance of the human connection is more powerful than ever.

*Aphra Khaw*

I look forward to hearing from you. Please send your thoughts to me at [edit@ifj.co.in](mailto:edit@ifj.co.in)



# STANDOUT STORIES

architects and interior designers reminisce on the tales behind standout projects

**Unique project stories** tell of particular requirements, challenges and design solutions and remind architects and interior designers why some tales, more than others, get told more often and more fondly. The milestone projects evoke special memories and go on to become icons in their own right.

Designing the India Pavilion at the Dubai Expo, Ar. Dikshu C. Kukreja, Managing Principal, CP Kukreja Architects, New Delhi recalls the moment saying, "We had represented India on an international platform while maintaining sustainability, opportunity and mobility in the building's façade and interiors. It was also recognised as one of the most iconic pavilions by the American Institute of Architects."

the strata house, singapore | scott brownrigg, london



araksa tea garden, thailand | simple architecture, bangkok



barraco, shanghai | quarta and armando, shanghai  
shibui house, mumbai | purple backyard, mumbai



photography : : ishi sitwal

## conceptualisation

The architecture and interior design community look for stories that inspire them to conceptualize and design their projects. These in turn become the stories of the projects themselves. The Opplyst represents Norway's history through storytelling and Ar. Pippa Nissen, Director, Nissen Richards Studio, London says, "Our concept for the chosen thirty objects was to be 'floating' with almost-invisible showcases. Light and darkness were the major metaphors for the exhibition, following the concept of knowledge arising like a light out of the darkness."

While designing strategies, architects consider user requirements and experience over mere aesthetics. When creating a premier interaction and retail experience in a controlled indoor environment, Ar. Anoj Tevatia, Founding Partner, DFI Architects, New Delhi says, "We wanted to break away from the conventional glass and metal façade for the shopping centre, and chose a Disney-meets-Mediterranean flavour for the design, while taking care of pedestrian traffic."

Projects need not always involve complex design processes to form a story. In the post-pandemic world, the need for natural light and ventilation, quality self-care time and response to climate have increased manifold.

Ar. Raymond Hoe, Director, Scott Brownrigg, Singapore, describes the unique aspect of the client brief that permitted 'the firm to play with floor to ceiling heights in the three-storey house which is divided into two spaces to define a series of interconnected private and public spaces', rather than just maximize usage.

## material choice

Material choice, while adhering to the brief, often spans different typologies and design styles and could be new material or reclaimed material. Ar. Damith Premathilake, Principal Architect, Damith Premathilake Architects, Colombo, says, "The Timber House experiments with discarded timber palette boxes, steel and rubble, minimising unnecessary construction waste while optimising thermal comfort. Thus, sustainable design does not have to be complicated, costly, and sophisticated."

While designing projects, architects often choose a single primary material. Ar. Dikshu C. Kukreja explains, "The façade comprises mobile metallic panels that rotate and change their direction as required, while the structure itself uses steel with modular steel members. Much of the steel used for the pavilion can be repurposed, including a stair-like element inspired by the Jantar Mantar and a pergola inspired by the Ashoka Chakra."





indigo living, bengaluru | zxp designs, bengaluru

Ar. Nissen agrees, "Timber is a major part of Opplyst's material palette; the rear feature wall and the floor are made of block-end

Larch. Wood integrates the Norwegian forests, the design treatment of the two side walls and a diagonal-patterned textured finish."

A maximalist material palette has a variety of experiences to offer, as Ar. Abhigyan Neogi, Founder and Principal Architect, Chromed Design Studio, New Delhi, says, "Laburnum uses Jaisalmer stone flooring and toughened glass that withstands all weather conditions, while mirrors visually expand the space. Leather, patterned wallpaper and stone-topped metallic coffee tables are used as well."

While choosing optimum materials for the project is important, architects have to optimise client budgets as well. Many prefer local materials that save energy, time and expense. Ar. Manit Rastogi and Ar. Sonali Rastogi, Founders and Partners, Morphogenesis, New Delhi chose an affordable, low-maintenance and locally-available primary material – exposed brick, for their project. They explain, "As the region is high in clay content, exposed bricks were available within a 500 kilometres radius from our project. Matched with low wall-window ratios, the brick façade filtered out 30 percent of the outdoor light."

Following the same concept, Ar. Shimul Javeri Kadri, Founding Partner, SJK Architects, Mumbai says, "We used economical materials due to the tight budget, using Kota flooring for the inside and outside. Walls are plastered and painted in cheerful colours to appeal to children."

When designing schools, architects must be careful to balance imagination and practicality. Ar. Ankita Sweety and Ar. Pratyooch Chandran, Founders and Partners,



beeah headquarters, sharjah | zaha hadid architects and patrik schumacher, london



offices for foxley kingham, luton | align, birmingham



fashion forward, new delhi | sanjyt syngh, new delhi

An-V-Thot, New Delhi, say "We used brick, mild steel, concrete and Indian stone in the project. Colourful mild steel pergolas above the entrance staircase make the school inviting, while triangular window fins resemble pennant flags."

Architects use lighter materials when working on heritage structures, and complement them with cost-effective modern-day materials. Ar. Puran Kumar, Principal Architect, Studio PKA, Mumbai, adds, "Cement blocks and boards, wood, hollow metal sections and stone complement the heritage aspect of the space. On the other hand, glass brings in visual transparency and depth to the stark and unkempt site."

## sustainability

Architects must be ecologically-conscious when designing their projects as it increases the project's value while reducing the footprint. Thus, there is a need for functional and sustainable design with context to climatology and site orientation. Des. Kumpal Vaid, Founder and Design Principal, Purple Backyard, Mumbai, remembers, "Designed during the lockdown of 2020, the Shibui House incorporates conscious living through organic fabric, textures and finishes. Organic materials such as terracotta, terrazzo, raw concrete, cane and linen are used."

When incorporating sustainable design, architects turn to Indian architecture for inspiration. Ar. Manit Rastogi and Ar. Sonali Rastogi say, "We used fenestrations by reinventing the tradition of the jaali (lattice screen) and jharokha (oriel window) to reduce mechanical energy

dependence and optimise resource consumption. Rainwater harvesting and collective wells supplement freshwater requirements, reducing water consumption by 30 percent per year."

Ar. Ankita Sweety and Ar. Pratyooch Chandran say, "The school's clay brick façade reduces heat intake, and the central corridor has jaali (trellis) on both ends to bring in fresh air. About 22mm-thick kota stone flooring and sunshades on windows further cut heat gain."

Architects and designers work with their clients to achieve net-zero energy design, use local materials and passive design strategies and work with local labour. Emma Carter, Associate Creative Director, Phoenix Wharf, Bristol, says, "The lighting feature above the café booth contains 18 different upcycled light fittings sourced at vintage fairs and online." This decision was easier as she says, "The client, Yeo Valley, itself follows British organic farming along with environmental practices."

It's often a matter of dialectic, a conversation with the client and as Des. Minnie Bhatt, Founder and Design Director, Minnie Bhatt Design, Mumbai, says, 'about constantly improving themselves to fulfill client requirements.'

photography :: franklin + franklin

photography :: harsh bhavsar

kamala cafe, ahmedabad | studio praxis, ahmedabad





# OFFICES FOR FOXLEY KINGHAM, LUTON

Align, Birmingham

**Once upon a time : Design brief and aim**

To expand a workspace for an accountancy and business advisory firm.

**Happily ever after and how this was accomplished**

The client wanted to incorporate better facilities, expansive spaces and increased parking areas for the staff. The purpose-built and self-contained offices on the Butterfield Industrial Estate, on the outskirts of Luton, were chosen as the site. The standalone building built in the early 2000s offered a two-storey footprint, which allowed the company to double in size from its current 60-strong headcount.



photography :: franklin + franklin



Space planning was an important part of the redesign, which included in-built flexibility for potential growth and archive storage space. The new plan for the building spread over 12,500 sq. ft. includes a new façade and reception, five small meeting rooms, individual offices for the partners, a tea-point, a post-room and open desks on the ground floor. On the first floor, one sees a large kitchen and breakout space, the main boardroom, a training room and furniture store, further partner offices and open-plan desks.







Due to the need for a contemporary, bare and elegant design, the firm chose exposed services, untreated concrete columns, back-painted glass and an angular black aluminium framework. A soothing palette of blacks, whites and greys is selected with putty and olive green highlights. Flooring is a mixture of timber-effect vinyl and dark grey carpeting, with patterned feature carpets for meeting and board rooms. The lighting features pendant lights and LED linear strips to illuminate the new and vintage furniture, while accentuating the clean lines. Nature-inspired wallpaper featuring birds, flowers and trees is used in the meeting spaces.

