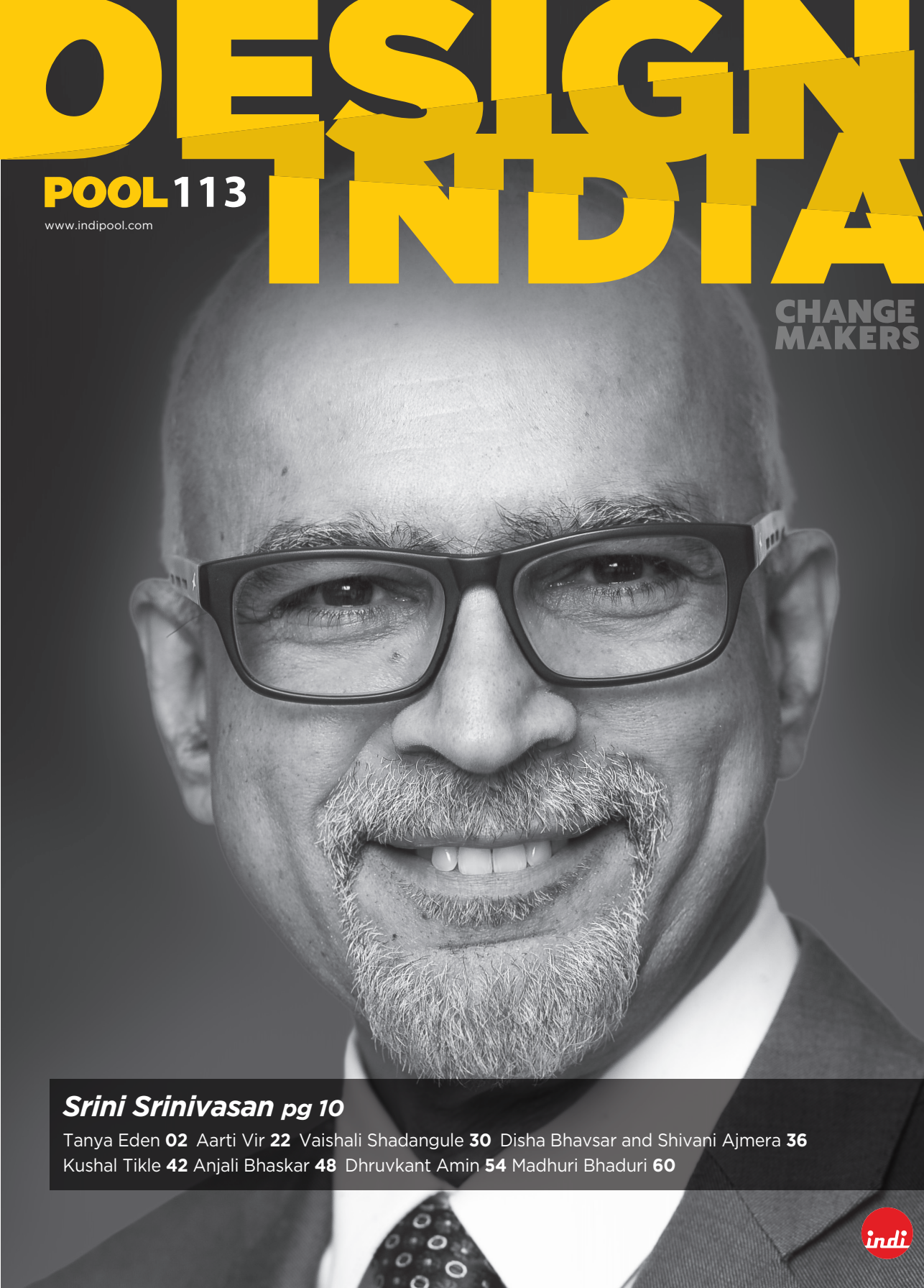
DESIGN INDIA

POOL 113
www.indipool.com

CHANGE MAKERS



Srini Srinivasan *pg 10*

Tanya Eden **02** Aarti Vir **22** Vaishali Shadangule **30** Disha Bhavsar and Shivani Ajmera **36**
Kushal Tikle **42** Anjali Bhaskar **48** Dhruvkant Amin **54** Madhuri Bhaduri **60**

indi

wishing you a



indi
EXPERIENCE

DESIGN POOL INDIA

www.indidesign.in

www.poolmagazine.in

follow us on

Editor in Chief | **sudhir@indidesign.in**



At the launch of 'Chartered Designers of India' during an India Design Council meeting in Delhi



www.indipool.com

pool@indidesign.in

@indipoolmag

DESIGN INDIA

Designindia was founded in 2002. It was started as a platform for interaction for the design community in India and abroad. Over the years it has grown into a forum spread over many social and professional networking domains, linking design professionals into an active, interactive and thought leading community.

http://in.groups.yahoo.com/group/designindia

Making ideas work

Your ideas are only as good as how well they are understood. Moreover, how well they are understood is only as good as how well you present them. Great ideas don't sell themselves.

Here are the ten key presentation factors:

Be prepared. Practice what you're going to say. Anticipate what questions, comments and objections the client may have. Dress conservatively - you want the client to focus on your ideas, not you. Show up five minutes early.

Be confident. The ideas you show don't have to be perfect; chances are they'll be modified anyway. And, although it may not be the world's best creative effort, it is most surely the best this client can get for his or her budget.

Be in charge. Try to place yourself in a 'power position' (in a conference room it's the head of the table). Take and keep the initiative – begin and close the presentation on your schedule.

Be compromising. Being confident and in charge doesn't mean arrogance. Consider ahead of time what's crucially important (central) to your ideas, and what could be modified or dropped without affecting its impact. Respond to questions and concerns in a straightforward way. Defend strongly what's crucial, but don't battle over the insignificant.

Be articulate. Always have an outline of what you're going to say. Be particularly careful not to use jargon when describing or defending your ideas - it usually has a negative effect.

Be enthusiastic. Clients expect you to be as excited about their company/product as they are. And how can you expect them to be enthusiastic about your ideas, if you aren't? Be enthusiastic about how your ideas will solve a problem, or create an opportunity.

Be focused. A strong direction and one or two ways to implement it are what most clients want to see. Too many ideas, concepts and alternatives serve only to confuse them. Besides, you can't be equally enthusiastic about several ideas.

Be businesslike. No matter how proud you may be of them, don't concentrate on the uniqueness (creativity) of your ideas. Concentrate on explaining how your ideas fulfill the client's business objectives. In any presentation of ideas, what you like isn't important.

Be attentive to details. Some clients focus on details. so take nothing for granted. Explain everything that's different from how it will appear in the final result. And don't forget client idiosyncrasies either (e.g., client hates the color black).

Be concise. The presentation should be long enough to be significant, and short enough for impact. For most ideas and concepts that's about 30 minutes. This should give you enough time to set the stage (review client objectives), romance the process (describe your procedures), dramatically unveil your thoughts or work (show and tell time), answer questions and accept input and changes.

Sudhir

Endorsed by

India Design Council

Subscribe at
www.indipool.com

Get POOL App

Download on the App Store

GET IT ON Google Play



ON THE Art MOVE

*Visual artist and illustrator **Tanya Eden** has found expression through digital art even though she enjoys the occasional experiment with traditional media*

What, in your opinion, is the way to experience art in the digital age?

TE: Art is a way of life; we habitually relate to art and experience art every day. Art has evolved tremendously and is not just to be observed as part of an exhibition. Today we have applied art to innovation technology and creating an experience with it is commendable and brilliant. Digital art helps reach out to the masses, mostly through online platforms, websites and social media.



Absolut art bar installation



How were you drawn to art?

TE: Growing up I had an obsession with reading children's story books with beautifully illustrated artworks. These visuals would feed my imagination and inspire me to build up characters in my head, which I would then scribble on paper. At an early age I would tear out art pictures from magazines and newspapers and they would inspire me to create more art. After junior college I decided to go to art school. I pursued a Bachelor of Applied Art (majoring in Illustration) degree at Sophia Polytechnic Institute of Art in Mumbai. Design school was home, a place where I truly felt accepted. I was excelling and my passion for learning about art and creating was in overdrive.



Women's day special snapchat filters

Describe your style.

TE: My style is bold, vibrant and defined, and features cool tints of blue, pink and purple. I love the traditional media and tools for sketching and daily practice. Over the years I have developed various styles digitally and find it more convenient and accessible.

What inspires you?

TE: Inspiration is everywhere; a poem can inspire you to create art, or a song you have just heard can move you to draw. I'm driven by pop culture, artsy music videos, comics and various artists on instagram on a daily basis.

Why did you decide to work as a freelancer?

TE: I worked as a graphic designer and art director with a couple of studios in Mumbai, and the work was fulfilling. However, I live in the suburbs and I had to travel for hours to get to work and it was exhausting. Working out of an office under guidance was great, but when I quit, I realized I had the freedom and time to explore and try new things with art. I didn't have any clients to start off with so I began working on personal artworks and posting them online. To my surprise people liked my style and I acquired recognition for the work I was doing and started attracting clients. This gave me the confidence to believe in my work and I took up freelancing.



Propaganda poster 'I'd rather chill' for kulture shop

What are the challenges of starting out on your own?

TE: At the beginning of my career, desperate to acquire work, I made some silly choices due to lack of experience in the field; this led to uncomfortable situations, negotiations, no payment, no contracts and no respect for my work. Learning from every experience I got more professional and since then



Nike campaign



Nike packaging

things seem to be great. Every design studio/brand I worked with came with a completely different set of guidelines and I had to be flexible yet alert to what I was getting into before agreeing to take up a project. Every project is a new challenge. Sometimes you work extra hard and don't get good feedback and it's really frustrating. It's important to tackle situations positively and not lose your cool; try to find the best solutions.

And the benefits?

TE: Freelancing is uncertain - sometimes you are working on multiple projects and sometimes it's slow. When things are slow, I get a break, allowing me to be social or work on my personal projects. What's great is you get to choose what projects you would like to take up. People hire you for your style and you don't have to seek work. The best part is that you work from home or out of anywhere – it's flexible and super convenient as all I need to carry is my MacBook and pen tablet.



'Mafia Queens of Mumbai' Poster, Audible



'Tridevi', Audible



Devika Rani - 'Like a girl' book illustration

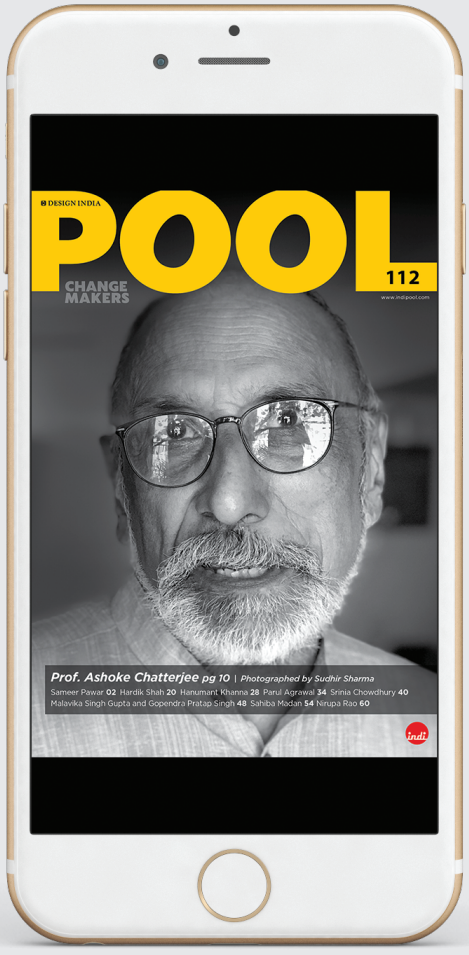
Which projects have you enjoyed the most?

TE: At art school I created a series of hand painted characters for my storybook 'Madhouse' - the characters were spooky yet funny. It was loved by all and received recognition. Another interesting project was for a recent Nike women's campaign - I created artworks, including an in-store wall mural, a stage color-in wall at the marathon, and packaging for the women's sports bra. I ran the marathon alongside women in sports bras – the idea was to lift the taboo on wearing a sports bra in public in India. It was really an honor to be a part of this empowering project.

What does it take to work with brands?

TE: Working with huge brands brings you recognition among a wider audience and helps to get more work eventually. I've worked with brands like Nike, Kulture Shop, Snapchat, Absolut and Audible. I always study a brand briefly to understand what it is that they want me to portray; this way I am

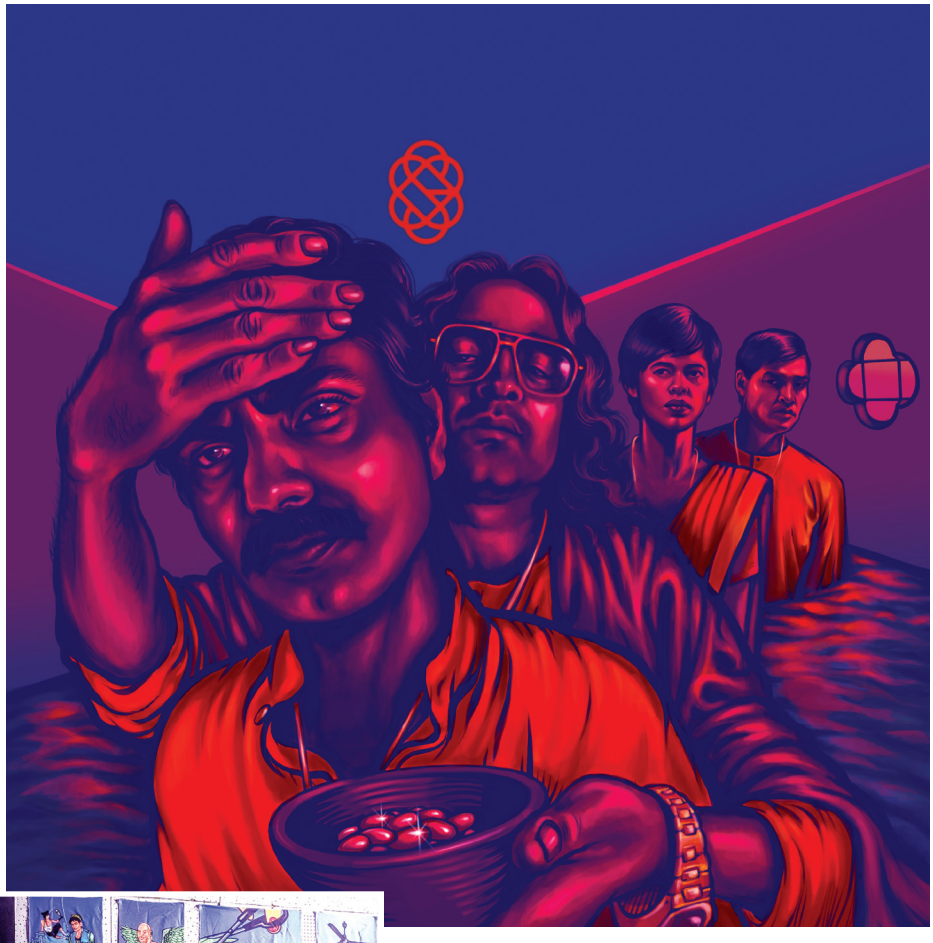
Stay inspired.



Get POOL App

Download on the App Store

GET IT ON Google Play



Sacred Games poster



Absolut art bar

not clueless and I have an idea of the purpose I am creating for. Sometimes brands are particular about their image, and I have to abide with their guidelines and expectations and then create work in my original style. I always make sure I am not underpaid for my work by a brand that can easily afford me.

What would you advise young artists in the field?

TE: Believe in your work and be the best version of you! Your art is worthy so do not underestimate your work. And, do not work for free - always commence work after you receive an advance.

What's next?

TE: A lot more traveling around the world to explore art and work on my skills. I want to help spread awareness through my art globally.

tanyaedenart92@gmail.com

Designing A BETTER WORLD



Hyderabad 31GA (2019)


HYDERABAD

How will design help to create a better world in the next 10 years?

SS: Icsid was started in 1957 to protect and promote the profession of industrial design and back then it was mostly design universities and design promotion bodies that were active. Later the corporate membership pillar was established. At the turn of the 21st century things changed dramatically in technology and the traditional industrial design boundaries started colliding with other disciplines to become seamless. User experience design and service design became very critical for businesses to succeed. As the scope of industrial design expanded to encompass other disciplines we felt the need to change the name of our organization to World Design Organization (WDO). In 2015 we adopted our basic credo of making this world a better place by embracing UN SD Goals. For creating a better world, we believe design has a very strong role as it touches upon almost all of the activities that happen around human beings, nature and environment.

In the next 10 years, I believe we will have a mixed scenario across the globe. As technology is getting better and better and reaching areas that were not known to us, a mix of digital design and physical design will influence our world. I believe the traditional apps will change dramatically and voice based systems will take over. We will also see AI based intelligent data being the central focus. While the digital influence will be predominant, physical devices will be required to deliver these experiences. Designers will thus have to be more technology savvy than they are today.

Tell us about your journey in design. How has formal design education impacted your career?

SS: I started my career in high tech product design, hardware and software technology development in the US in 1989. After a few start-ups where we built world class telecom and wireless solutions, I moved to another company where I started managing the product design business without much



ICSID 29GA, Gwangju (2015)

formal design education. During this journey I realized my passion for design and started learning about industrial design and product design more formally through community colleges in the US. I also attended the UC Berkeley Executive Education course on Advanced Product Management to enhance my knowledge. This led to me becoming more deeply involved in the design industry and understanding what we as a design agency can do for our global clients. Our knowledge of technology equipped us to better understand the challenges when it came to technology led design. We tend to get more highly complex product design work than our competition.

How did Lumium Design come about?

SS: I got the opportunity to join Innovative Design Engineering Animation Corp (IDEA) in Silicon Valley, when the venture capital company Norwest was looking for a CEO to run their portfolio design company. Subsequently, I started Lumium Design, Inc. when the VC exited IDEA, as the design



Presenting Lumium Design in Shude, China



Design Knowledge Forum panel discussions with Prof. Ken Nah and Prof. Meeta Roy, Seoul, Korea

business was not scaling to expectations. Business was difficult to get as clients in North America were not used to having the product design (ID) outsourced, so the going was rough...it still is today! I decided to add engineering skills and hired a few engineering resources to offer mechanical and electronics design services. In order to enhance the value to clients, we also set up a manufacturing shop to undertake small volume production. During this journey, I also found some backers who financed our operations. We ended up setting up a JV with one of our advisors in Japan. Lumium was getting more attention due to its multiple skills in product design, thus becoming a one-stop product design studio for clients in India and North America.



With Anupama of Araku India in Hyderabad

Which have been your most memorable projects?

SS: We have designed over 400 products in the last 13 years, including some very complex products such as a dental chair for DentalEZ in Alabama; a device to evaluate diamonds for a New York based company called Gemprint; an industrial grade paint mixer for Chicago based IDEX; a Moka coffee pot for Araku Coffee in Mumbai; a Human Safety Device called DEWI for Tata Communications in Mumbai; and a gesture activated glove for Samsung.

What was the most challenging brief you ever worked on?

SS: Product design is R&D work and the expectations of the client need to be mapped right at the very beginning to avoid problems and disappointments later on. Two project briefs were very challenging for me – for a *roti* maker and a snack bar maker. In both cases there were technical challenges and usability challenges. For the *roti* maker, we got the process nailed but the *rotis* were inconsistent due to several factors such as quality of water, type of wheat flour and time of cooking. Both the client and our teams went crazy!

For the snack bar maker, the requirement was to go to the vending machine, select various flavors and ingredients and press a button for the machine to process and drop a freshly made protein bar. Challenges were plenty right from the start - we realized there was no food grade plastic material available to make pouches to store the dry grain and sugar syrup separately until they were ready to mix. We also saw that the time taken for a bar to get processed was very high and not acceptable.

Tell us about your role as the President of WDO (World Design Organization).

SS: As the President of WDO, I have the responsibility to get the organization to work with the design community to promote our

objective to create a better world. WDO has several programs that focus on getting the design community to work together and solve Urban City issues through design; these include the World Design Capital, World Design Impact Prize, Interdesign and World Design Talks. My term is from October 2019 to October 2021. I work with cities around the world to initiate programs that help in creating economic value. I also manage the Board of Directors and the WDO Secretariat team in Montreal led by a Managing Director. The WDO President's role is a highly visible one and throughout the world, cities and design promotion agencies desire to have a WDO presence at their design events; this means a lot of travel to various cities around the globe to interact with government officials, NGOs, large corporates, and designers at large.



With Kareem Rashid at "I'm Design' in Mumbai (2019)

How would you compare the amalgamation of creative design and technology in India? What has been the change trajectory in the last 25 years?

SS: The creative design industry works more closely with the technology industries in the US when compared to India. India is rich in art and craft, and the design industry has excelled in these fields. A lot of FMCG products were designed and packaging design was also significant. India also produced excellent visual design through highly creative films in several languages as well as in advertising of products. There is a vibrant market for graphics and visual design in the country that is well captured by the creative design industry. However, product design was not seen that much as there was no attempt to create a beautiful high tech device, such as a mobile phone, camera or electronic device, that would take the world by storm. Despite a very strong automotive and television industry, there was no noticeable design that captured the nation or the global market. This is unfortunate for a country that has abundant talent in design and technology.

What is the importance of bodies such as IDSA for the growth and regulation of the design industry globally?

SS: Professional bodies play a major role in promoting the design industry, especially by helping government bodies to formulate design policies; they also bring the design community and the industry together. IDSA (a body for industrial designers in the US) has several good programs to help designers, especially small studios early in their journey. They also hold industry specific programs.



With Don Norman during an International Advisory Board meeting of Tongji University



Torino 30GA (2017)

You mentor technology start-ups as well as educational institutions. What have you learnt from this experience?

SS: I myself have been in start-ups for more than 20 years, so I have a lot of personal experience in expanding an idea into a working solution, raising investment capital, putting together a team, executing a product and marketing strategy and running the operations. This experience is what I am able to share with the next set of start-ups, when the opportunity arises. Mentoring technology start-ups has been a fun experience as I get to share my experience (good and bad). I also get to know the latest development in technology and what the market is looking for in terms of new products and solutions. I enjoy working with the brilliant and highly qualified entrepreneurs.



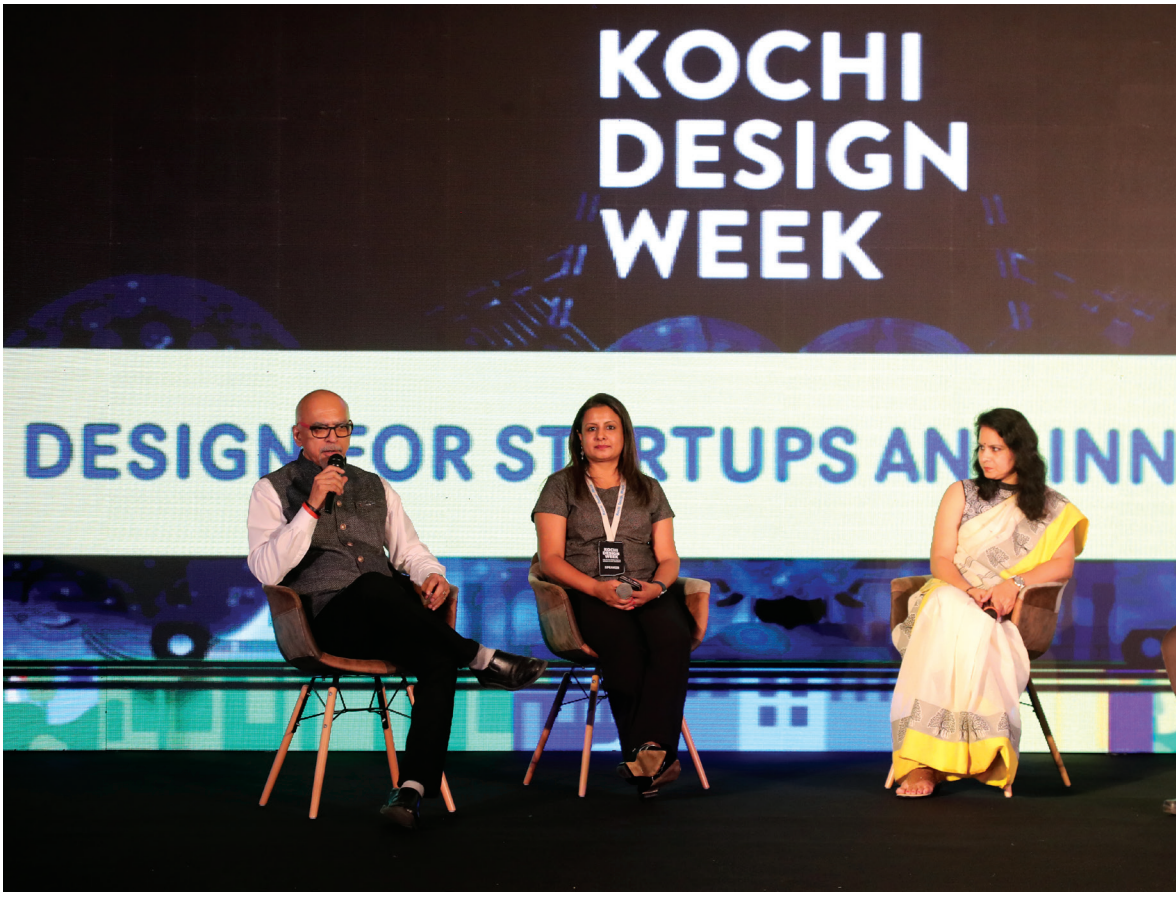


Montreal 28GA (2013)



With Resul Pookutty, Oscar winning Sound designer, at Business World Awards, Mumbai (October 2019)

In recent times, I have been advising educational institutions. I have always felt the need for universities to work closely with industry to make the quality of education more appropriate. This would be a mutual win-win scenario. I have learnt how the schools operate and the challenges they face in getting quality teachers. The newer schools also have a dilemma on what courses to offer as their main objective remains how to get their students accepted in the industry.



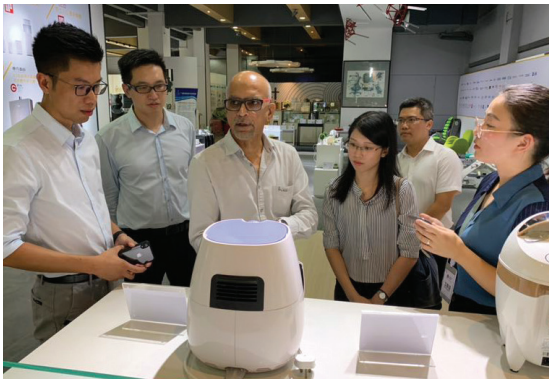
What inspires you?

SS: My inspiration largely comes from my own optimism and never-say-die attitude. I always take inspiration from global business leaders who have handled challenges that have changed their businesses for the better, and managed the odds that were against them to create value. Things have not come easy for me, so there has always been that burning passion to get what I want to achieve. Fortunately, with this passion, I am also able to inspire others to get things done.

What led you to work on a Ph.D. in Sustainable Development?

SS: For many years I have wanted to pursue a doctoral program. I did not have the opportunity to enroll in a program during my early years here as I had to work full time to support my family and myself. I tried doing a part time doctoral program only to drop out due to my business commitments. Now I have enrolled in an online program to pursue my interest in sustainable development. However, I am finding it very hard to spend time on the program as I am constantly needed elsewhere. The subject I have chosen is close to my WDO interests, so let us see how it goes.





Design review during Design Day in Shude, China (September 2019)

Please share your aspirations.

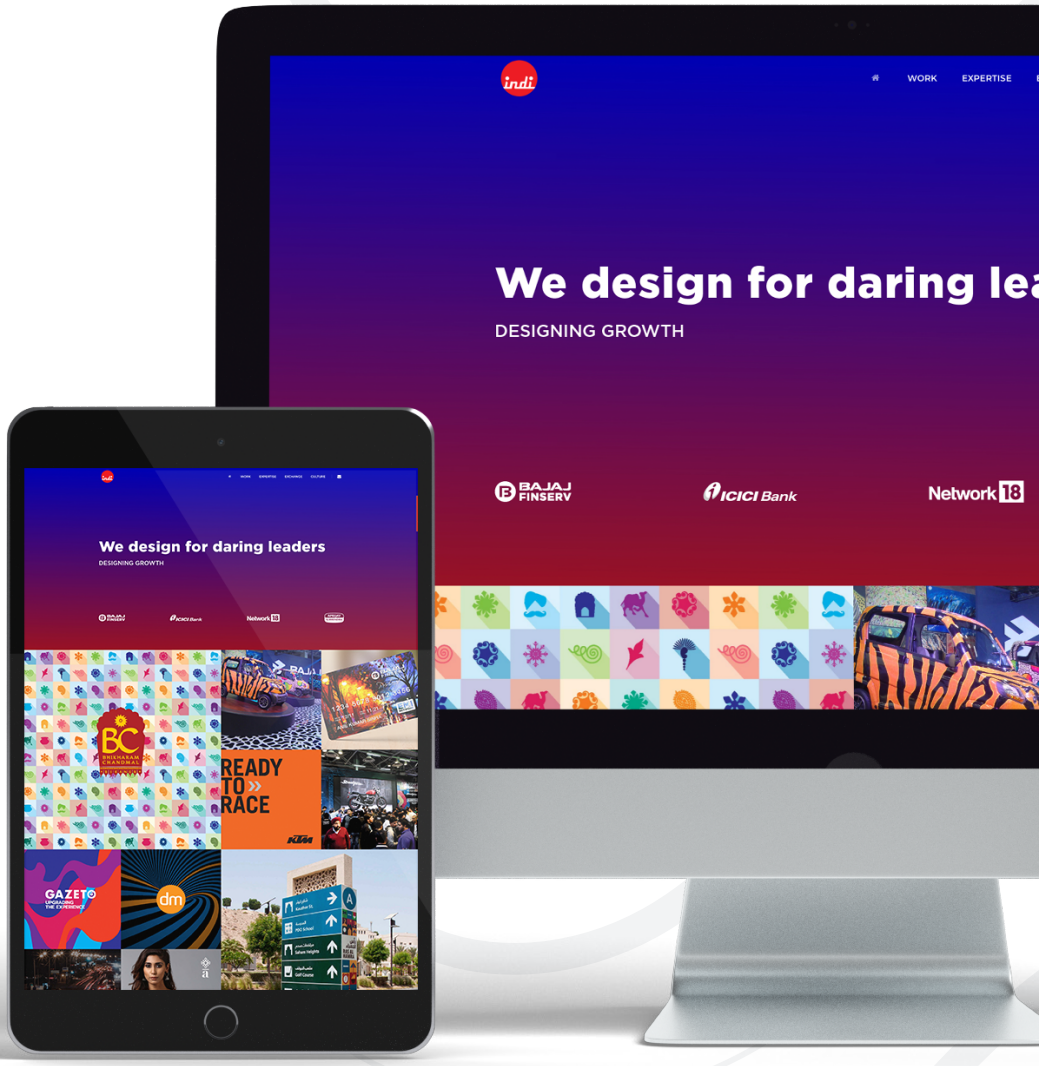
SS: I want to help as many cities as possible to embrace design to create meaningful programs that can change some of the urban challenges we go through on a daily basis. For India, I would like to have a good design policy that aims to help the design industry become globally visible and prosperous. I am not talking about increasing the number of designers coming out of universities, but to get them to build a world-class product. Even though there are several domestically designed products for local consumption, it is still a dream for Indian designers to create a product that is sought after by global markets. Another key topic for me is to celebrate those solutions that inspire communities in whatever way they can. During my term as President I would like to create a WDO that can be inspirational to its members and non-members and make our communities aware of the challenges we face to make this world a better place. I know it's an ambitious goal, but I am very optimistic!

srini@wdo.org

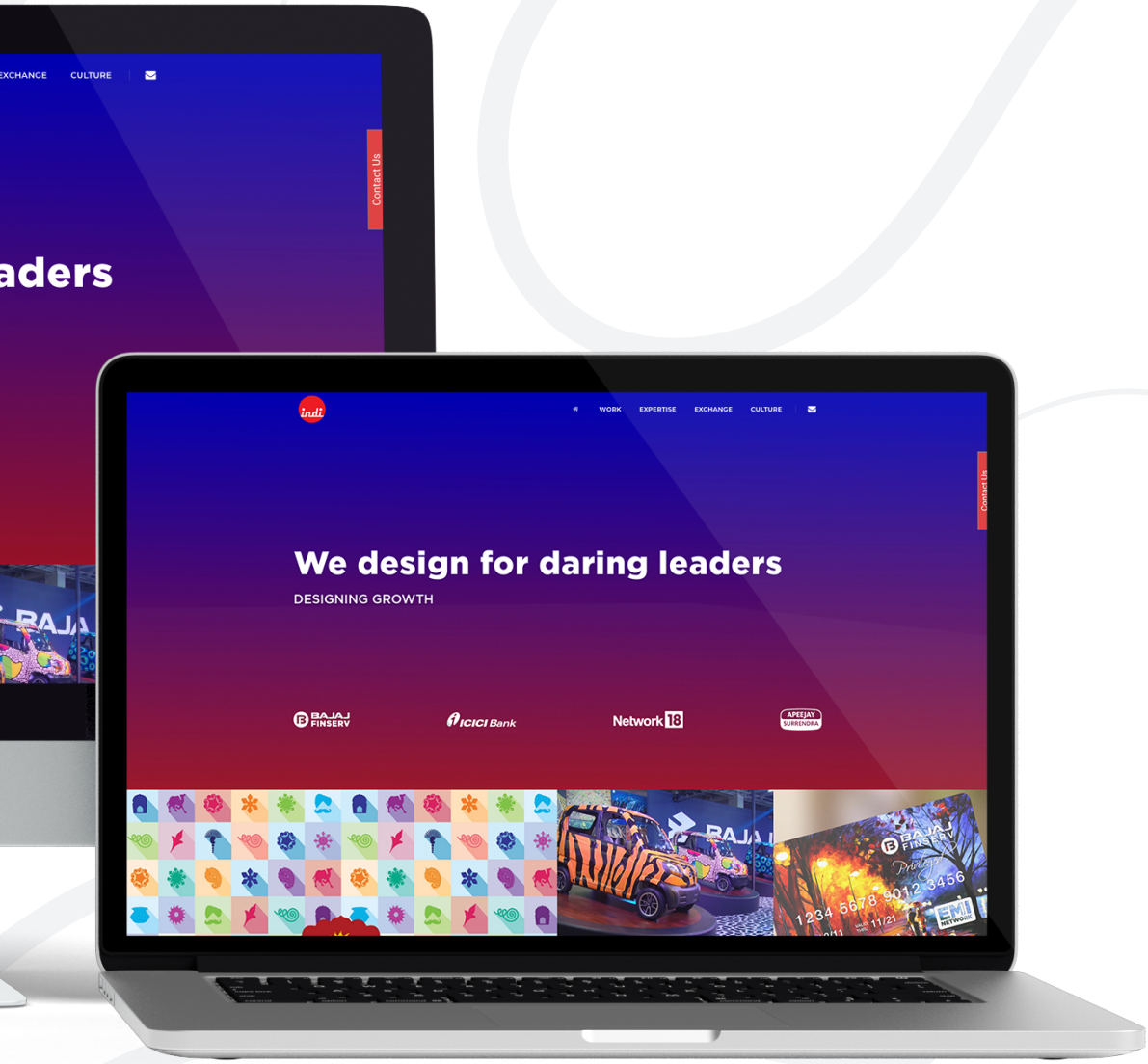


At Design Intelligence Awards ceremony in Hangzhou (2019)

our new website is live!



www.indidesign.in



'Seeking Centre' wall detail

*As **Aarti Vir's** work evolves, it speaks about the changes in her life*



communicating with clay



What draws you to clay?

AV: I love the malleability of clay. The expressiveness, the completely down to earthness of it, the entire process of making and firing engages me on multiple levels. I love the fragility of the raw work, and the transformation after it has been through the fire. I'm drawn to the elemental materiality of clay. I find all the stages as the work progresses from an idea to the raw form to being glazed and fired have their own special rhythms and energy. The uncertainty, the ultimate relinquishing of control is a bit like life.

How did your tryst with clay begin?

AV: At the time that I joined the Faculty of Fine Arts, Maharaja Sayajirao University (MSU), Vadodara, it was mandatory for every student, no matter which stream they had elected to major in, to spend one month in every department. I enjoyed my month working with clay in the Sculpture department so much that I almost changed from my elected major, which was painting, to sculpture, but was dissuaded by my painting department teachers. While I was in my second year at MSU, I heard about Golden Bridge Pottery (GBP) in Pondicherry and wrote to Ray Meeker. It was another four years before I eventually got to GBP, because there was a long waiting list, owing to the fact that there was place only for four students every year.



'Seeking Centre' (porcelain)



1



How did the time at Golden Bridge Pottery help you find your voice?

AV: My time at Golden Bridge Pottery was invaluable. Ray Meeker and Deborah Smith were both incredibly generous with sharing their knowledge and their time. Their insights and feedback continue to be important to me. The most crucial lesson I've learnt from Ray has been to not allow doubt or fear to paralyze me, and to be able to step back and critique my own work. I've learnt to accept the failures – of which there are countless when working with materials like clay and water and fire - and to be unafraid to go back to the start.

Describe your style.

AV: I think I would describe myself as a painterly ceramist. I do deliberately keep a lot of my forms simple, so that I can play around with the surface. But whether I paint on the clay or not depends not so much on form as on what I'm trying to say. Sometimes the form is quite enough on its own. Other times, I'm trying to express multiple layered thoughts, and then I draw or paint on the clay.

Wood fired and salt glazed ceramics are very much about the surface and the process. I love the involvement with the process of firing that wood fire demands.

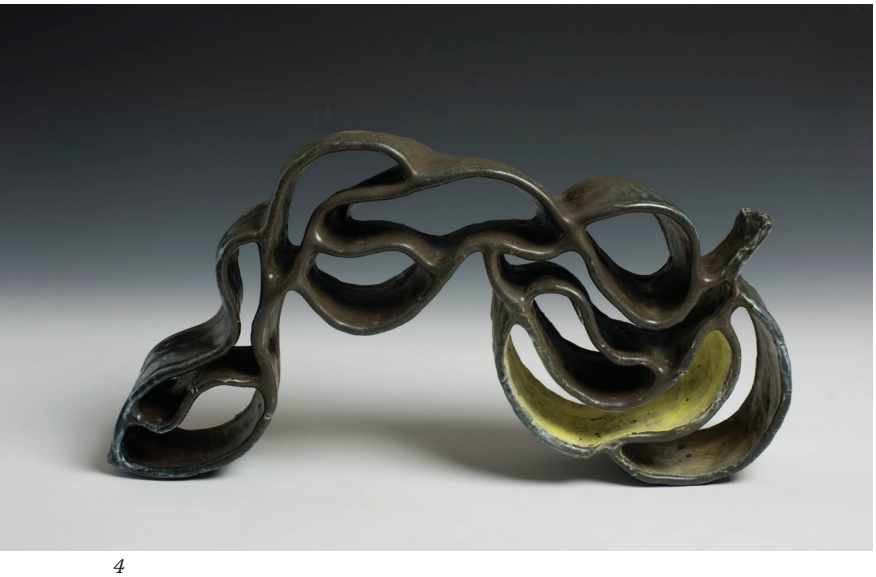
What inspires you?

AV: My inspiration has always been from my own lived experience. One comes across various thresholds in life, each with their own particular challenges and rewards, and each one is transformative as one steps across. For me, it has always been important to allow my work to flow from these spaces, to reflect those experiences, to be authentic to who I am at any given moment. That changes, and so the work changes too.





3



4

What did it take to establish your own studio?

AV: To begin with, support from my family. A ceramics studio requires space and investment that my parents very generously gave me. My brother and husband have been firing assistants countless times. It then took me a year to find sources for all the materials and test those materials. At that time there was no supplier for ready-to-use clay or glazes in Hyderabad, so I've always made my own clay bodies, slips and glazes. In recent years it has been possible to buy ready-to-use clays and I have been buying a porcelain body that comes from China.

1. 'Fleeting' (installation)
2. 'Moult' (gallery installation)
3. 'Seeking Centre' Doorways
4. 'Interconnected'

Is your approach to functional ware different from that for sculptural ceramics?

AV: When I first began working with clay, I made predominantly functional, wheel thrown work. It was a good way to learn about my materials and get confident about handling them. I felt more drawn to hand building and eventually made almost all the functional ware without the wheel. It's a much slower process; every piece is different and there's more room to experiment during the process of making. I like that. It allows me to work in series, which evolve gradually. I enjoy using ceramics to eat and drink out of, and I enjoy making ceramics for use - for food and drink and flowers and just some beauty in a home. There is, however a visceral need to communicate and express more. That's where sculptural ceramics comes in. I go through phases of making either one or the other and with both, I could spend several weeks or months or years working with one form or one idea until I feel I've arrived at some sort of resolution that I'm satisfied with. I could then move on to something entirely different in style or expression if I feel the need to.

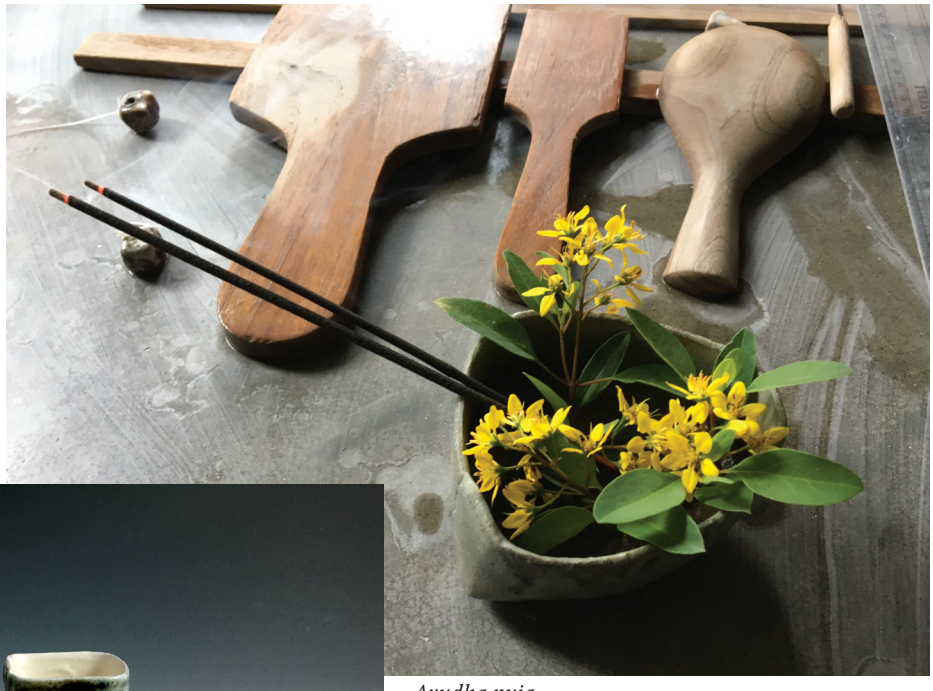


Doorway front



How do you balance creativity with the commercial side of it?

AV: Not very well! When I first set up my studio, I used to supply to a few shops in Hyderabad - it wasn't something that I enjoyed. They took the work on consignment and I had to keep chasing up on payments. Subsequently I've discovered I prefer small exhibitions, even with the functional ware. It requires a few months of intense work in the studio and it allows me



Ayudha puja



Square glasses

to meet my buyers and interact with them during the exhibition. It's a tighter feedback loop, and I feel it's a more efficient use of my time. I have a website, although I do not sell online. I'm on social media, although I only post sporadically. Word of mouth is what sustains a lot of my practice. I get by with a lot of help from my friends!

Does the Indian market respond well to handmade products?

AV: I think there's a lot more awareness, exposure and the financial flexibility to buy handmade today than there was 20 years ago when I started out. As people travel more, have some expendable income, and tire of the same-same everywhere, there's definitely more of an interest in the handmade, the customized, and the quirky.

What's next?

AV: I am currently at one major threshold in my life. I've packed up my studio of 20 years and am looking for a new space. There is uncertainty, a feeling of loss, as well as an acceptance of the change. I look forward to a new studio in the not too distant future. But before that I hope to have some new work on paper, finding a voice and expression for this current phase.

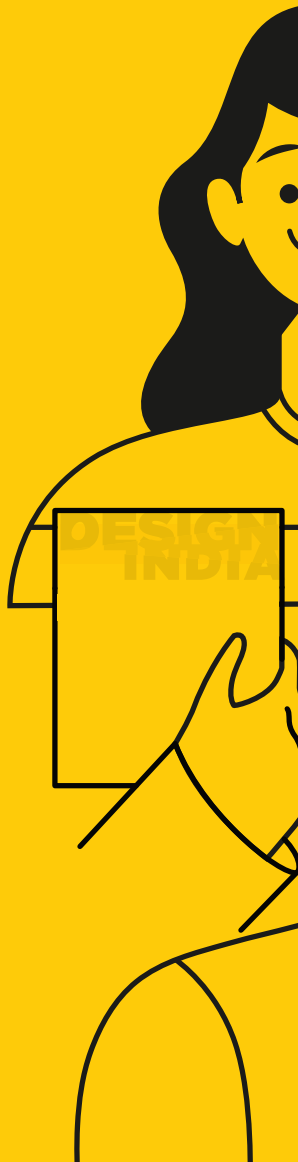
aarti@aartivirceramics.com

Join the inspired ones

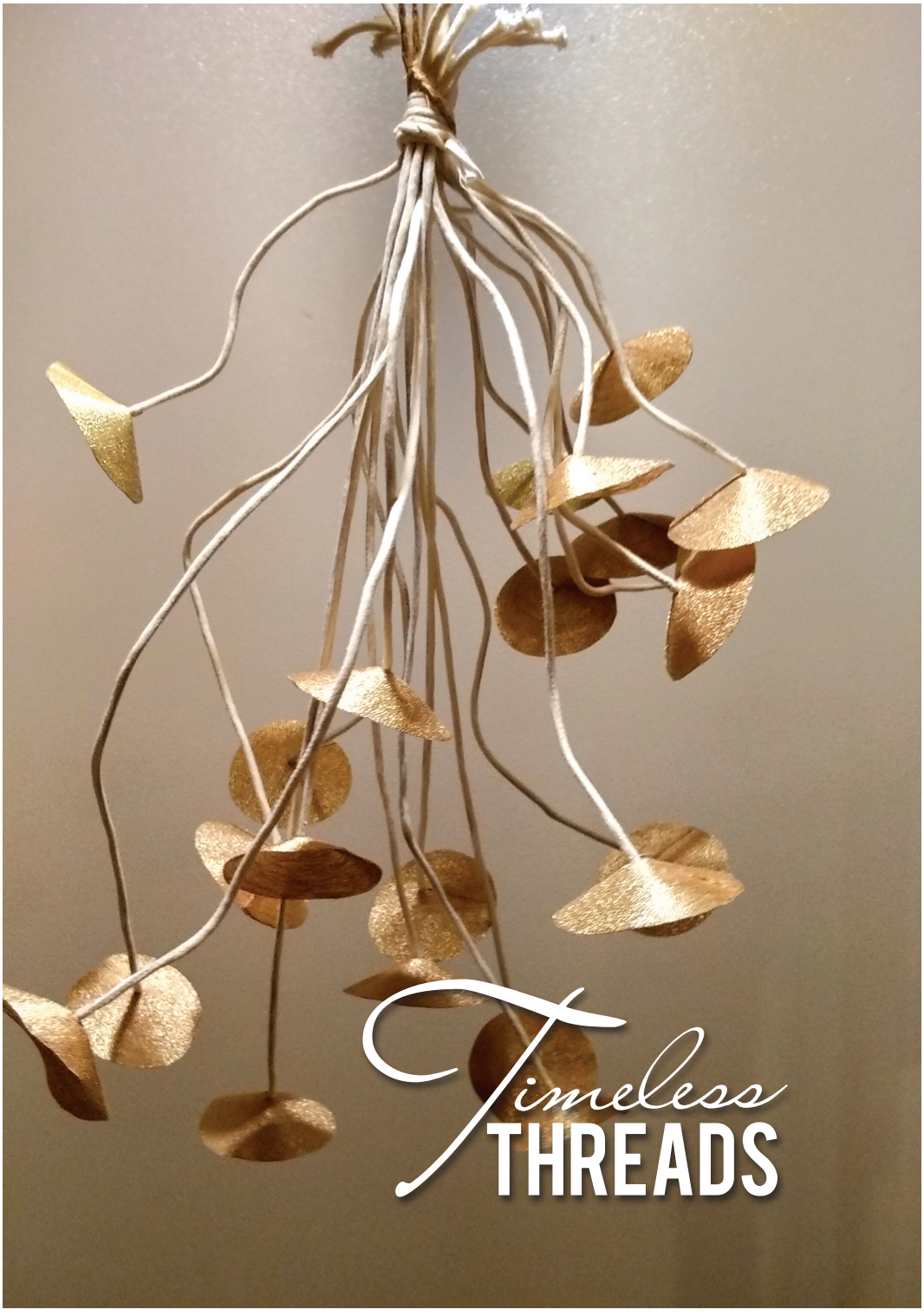
Subscribe to

DESIGNINDIA

www.indipool.com

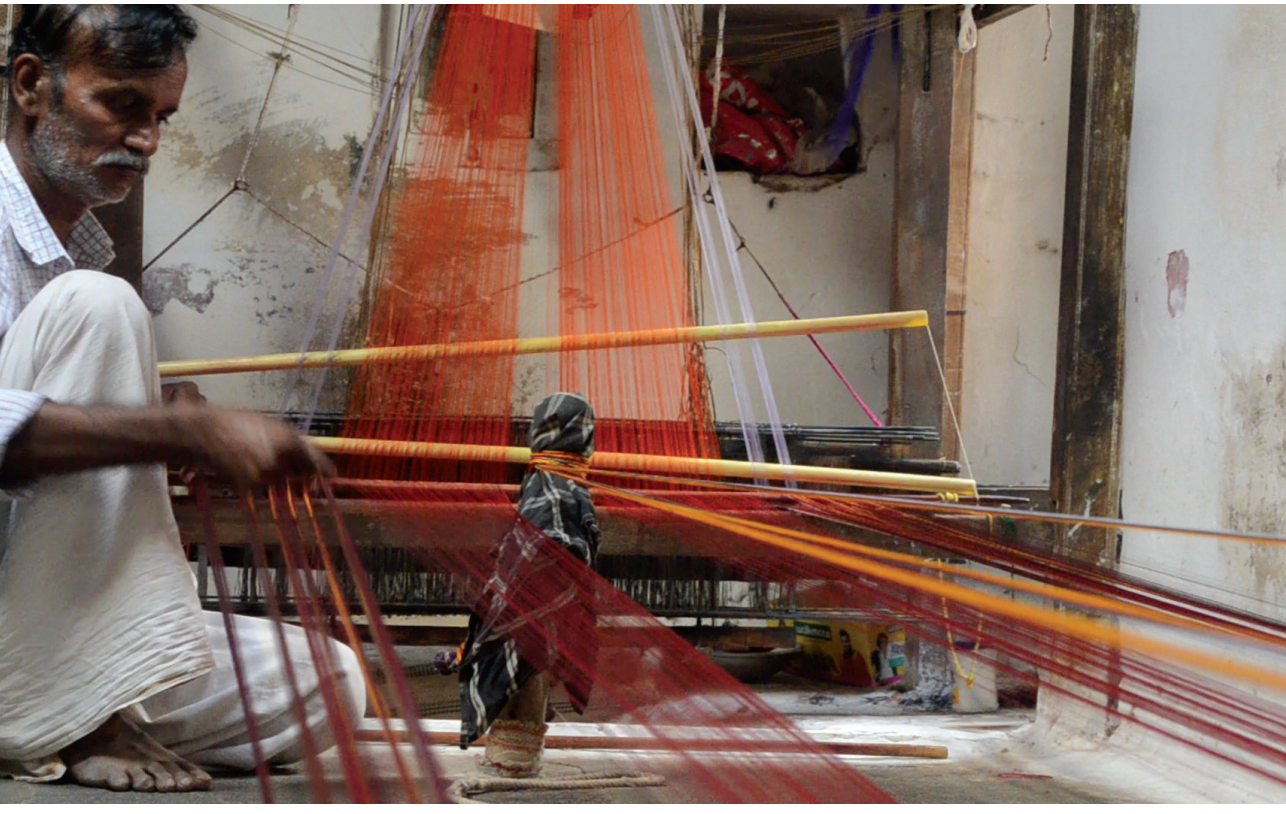



DESIGN
INDIA



Timeless THREADS







Indian textile revivalist ***Vaishali Shadangule*** *is dedicated to bringing traditional Indian weaves into the urban mainstream*

How did your tryst with textiles begin?

VS: It happened long before I was introduced to the word 'textile'. As a child, I use to notice only hand-woven textiles around me whether it was my mother's saris, curtains or any other fabric used in daily life. So, associating warmth with textiles came from the surroundings I grew up in. Because Chanderi village was near where I lived (Vidisha in Madhya Pradesh), I was drawn to explore the interesting world of handloom. I wondered how many villages like Chanderi across the country were dedicated to creating such fine fabrics and crafts. That is how I started exploring various crafts and villages throughout India. My wish to pursue my calling led me to leave my birth place. It all happened very organically and not as a planned journey.

What is the story behind your own label?

VS: I had a brief introduction to fashion through a small course in Madhya Pradesh, but I hadn't thought of it as a possible profession. But soon, while engaged in doing something else I would suggest clothing patterns to people around me. A close friend suggested that I start my own boutique and helped with finances. That's how I opened my own label, Vaishali S, in Mumbai in March 2011.

How do you design a collection?

VS: I prefer to create every collection with a different textile. Sometimes, the textile becomes the inspiration and sometimes an idea motivates me to decide the textile. My sole focus and inspiration starts with the fabric and the village I explore. I work around their esthetics and develop designs with the weavers. My designs strongly suggest organic and natural inspirations reflecting deep thought and feelings about life and creation.

Tell us about your foray into home decor.

VS: I have always felt handmade fabric is precious as so many man-hours are invested in making even a small piece. When I saw all the fabric left over from making apparel, I couldn't let it go to waste. That's how I started working on interior products and accessories. I showcased lamp and textile installations at ID satellite and started expanding gradually. I could see immense potential for that in domestic and international markets. It also helped me to reach markets other than fashion to take Indian handloom textiles to the global platform it deserves.

Share your experience of working with weavers across the country.

VS: Since inception, the brand has been committed to handloom weavers. We have worked with more than 900 weavers (most of them women) and explored 14 different techniques of weaving from various Indian states. Every time I visit a weavers' village or work with them, it's a completely different and overwhelming experience. Not just textile and its creation process but their lifestyle also inspires and teaches a lot about coexistence with harmony. It is a unique experience, learning their sustainable way of life. In the simplest of things, their way of living is so inspiring. The weaving process is a learning in itself - hours and hours of manual work, which reflects skill and patience that is not easy to achieve in today's time. I cross-check quality at every stage,



especially while developing the textile. I visit the weaving cluster a few times to determine the precision of the progress, quality of the dye, raw materials, and help expand in practical ways.

What does it take to revive dying handloom weaves?

VS: The most important thing is the concern and value one identifies in the textile. Motivating weavers to become a part of the initiative is important because their contribution and your inspiration need to be synchronized. Developing a delivery structure considering the manufacturing time and coordination is important. Providing weavers sufficient advances, confirming orders, and offering future assurance to sustain their survival is very essential. It is a challenge to inspire the new generation to come back to handloom and their ancestral traditions. On the other hand, giving a new look and connection to the fabric, a story and its

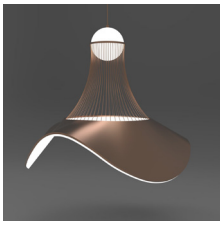








IF WORLD DESIGN GUIDE

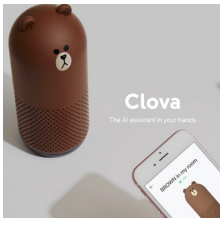













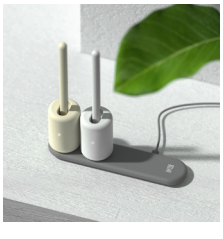











Create your own profile and be part of a global design community

www.ifworlddesignguide.com

essence is also important. My focus is on reviving the fabric by modernizing it and giving it a new platform by bringing it into the urban lifestyle.

Tell us about your collaboration with 'Save the Weave'.

VS: Isha Foundation is doing very good work for the revival of traditional textiles and has launched very good initiatives. This kind of work is needed to take our textiles to a global level, demanding individuals, organizations and the government to come together. My understanding and philosophy are similar to what Isha Foundation is working on and that led to my collaboration with their team. It's a new venture, an opportunity to revive Indian textiles on a bigger platform with combined efforts.

'Save the Weave' is one of their initiatives. I have collaborated with them to work alongside weavers and create products with the aim of preserving and encouraging growth in the handloom sector. We have worked extensively to revive 'Khunn', a handwoven fabric from Karnataka.

How does the Indian market respond to handloom products today?

VS: The Indian market is mostly driven by price points and bringing handloom





to cost-effectiveness will take time since the volume of production is limited and cost-effectiveness is suitable for exclusive segments like couture and decor. That is one of the reasons I am focusing on creating stability and increase in demand in these segments.

How do you market and distribute your products?

VS: I showcase my collections through various Indian and international shows and other platforms. I have a flagship store in Mumbai and supply to many multi-designer stores.

How do you plan to expand your brand?

VS: I am working on various collaborations and creating models that can function independently keeping the same goal in mind. My intention and efforts have always been for the handloom community to grow, expand and flourish. Even though it's a gradual process and a very challenging one, I believe continuous efforts by everyone will turn the wheels in our favor as we strive for a growing weaving community.

vaishali@vaishali-s.com



Left & Right: House No. 12





*Interior designers **Disha Bhavsar and Shivani Ajmera** believe in introducing simplicity into the concept of luxury*

Tell us about your formal design education.

DB: I moved from Muscat to Mumbai to study Interior Design; this was a huge change and it took me a long time to get accustomed to India and its ways. Studying at Nirmala Niketan was anything but a cake walk. It was an extremely demanding course involving plenty of assignments. I went on to do an MA in Design Management at Winchenster School of Arts, University of Southampton. Studying in the UK was a very different experience. It was all about trying, and how far you wanted to push the boundaries. My course allowed me to meet a lot of people from different design fields; the conversations, mentorship, experience, art school, and libraries were all extremely inspiring and added to my overall experience.

SA: I chose to pursue a Diploma in Interior Design in Florence, Italy. It was a treat to study in a place so rich in art and history and home to some of the best art and design schools. I had an extremely enriching and fulfilling experience there. The city is one of my favorites and I go back as often as possible to feel inspired.

How did the Quirk Studio come about?

DB: Shivani and I both worked at *Elle Décor* magazine for a while. After getting to know each other we realized we had a similar passion and drive for interior design. We soon quit our jobs and decided to venture out together and thus Quirk Studio was born in Mumbai in 2013. There has been no looking back. Our design philosophy is finding simplicity in clutter and to create in order to inspire.





Left: Fancy Pants Store; Above: House No. 12

How was your journey from designing for luxury to designing for comfort and self-expression?

DB: We are a boutique design studio that aims to depart from conventional ideas of luxury to cater to modern, novel notions of comfort and self-expression. This was the journey we set out on from the beginning. We wanted to break away from the conventional ideas of luxury and bring a new meaning to luxury instead. We want to show that luxury doesn't always necessarily have to mean



OTT, it can also be understated. We try to focus on contemporary designs that focus on a play of materials, textures and colors.

Which have been some of your most memorable projects?

DB: It's extremely hard to pick one. From our first project to our most recent one, every project holds a special place. It has its own back story that only we are privy to. It's all extremely special - the mistakes and learnings that come with each, the growth that we see, the design evolution. But since firsts are always special, we have to admit to unprecedented excitement for our first residential project, first office project, first retail store, first holiday home, etc.

What is trending in interiors today? How do you see this changing in the next five years?

DB: Organic/natural materials such as rattan, jute, hemp, and terracotta continue to be 'in'. The Wabi Sabi trend, from the Japanese philosophy that focuses on understated elegance, will only gain further momentum and keep inspiring people.

In time we will see a mixing of metals - playing around with brass, copper, black metal, etc. We will see people experimenting with these metals and pairing them in furniture pieces or in a room. The timelessness of marble will continue, but we will see marble being used in more innovative ways, and in deeper and more colorful tones. Texture and 3D wall coverings will make their way back. We will be seeing a lot of fun patterns and textures on the walls in 2020.

How do you handle clients?

DB: Every client is very different. Some clients are a breeze to work with while some can be very challenging. We always try to be open and upfront with our clients, whether it's in terms of our design opinions, timelines, or anything else. The key is to maintain a professional, respectful and honest relationship with your client.

What are your inspirations?

DB: We obviously follow the work of all our peers and contemporaries in our thriving design industry, along with the work of legends - this is constantly inspiring for us. Shivani and I both love traveling, which is

quality



VINAYAK
ARTS

printing

Vinayak Arts
986, Sadashiv Peth
Dnyan Prabodhini Road
Pune 411030

(+91 20) 2447 7253
(+91 98) 2275 7538
info.vinayakarts@yahoo.in

www.indidesign.in

BRAND DESIGNED BY indi



House No. 12



Quirk Studio Office with a view

a huge source of inspiration for us. Travel opens up our minds to different cultures, traditions, art and design. Just recently we individually traveled to Copenhagen and Japan and both came back utterly moved and hugely inspired.

Which challenges have you faced so far? How do you tackle them?

DB: We face challenges on a regular basis, from dealing with contractors, carpenters, external vendors and difficult clients to coping with timelines, finishes, and payments, and ensuring quality. In India, the biggest challenge we face is commitment to timelines and lack of professionalism. We try to work with organized schedules but with external factors, there are always delays in some form or the other. The only way to tackle this is to always add buffers before making any commitments to a client.

What's next?

DB: We feel like we have just started and we have a very long way to go. The dream is to grow and expand while remaining a boutique design firm that keeps doing unique projects. We want to always have the freedom to experiment further and be known for pushing boundaries in design.

info@quirkstudio.in



The GAME'S AFOOT!

*While concept artist **Kushal Tikle** works on video games in Singapore, he dreams of making a splash in Bollywood!*

Skull & Bones

Tell us about your journey from interior architecture to concept art.

KT: As a kid I was always inspired by the comic art medium. I used to try to draw and copy the comic books for practice. I wanted to be a comic book artist but back then there weren't any colleges or institutes in India that taught something like that, except NID which had the animation course. I tried to get into NID twice, but couldn't even pass the first test.

I got into interior design due to my sister who is a professional interior designer based in Ahmedabad. When I was schooling in Malaysia, I used to come back to Ahmedabad for my Christmas vacation and see my sister and her batch mates preparing for their submissions to CEPT University. Since I had nothing much to do, I helped my sister as much as I could. I think watching the process of creating and working to bring an idea to life sort of inspired me to get into the art and design industry.





I went on to pursue a Bachelor's in Interior Architecture at CEPT University. Concept art did not exist as a discipline back then, so this was the closest I got to art. On graduating from CEPT, I decided to pursue my passion for comic art in Bangalore. I worked in a startup for a few months, but not really happy with how it was going, I decided to apply to Feng Zhu Design (FZD) in Singapore (FZD) for a Diploma in Industrial Design. It was a tough decision to make but my friend and a great artist, Abhishek Singh, helped me make it - he introduced me to concept art, and since then I have just been at it.



What role has a formal design education played in your career?

KT: Design has made me far more observant and aware of things around me from macro to micro. Be it basic fundamentals like composition, light, volume, material, function or communicating ideas through visuals, it has taught me a lot. Of course, this takes time, a lot of design exercises and projects. I am still learning and will always be a student of art and design. For what I am currently doing, these design fundamentals play a major role. Concept art, as it is, is based on these principles.

What is the most challenging part of your role as Associate Lead Concept Artist at Ubisoft?

KT: I started out as a Junior Concept Artist with Ubisoft (video game developers) in Singapore five years ago. As Associate Lead Concept Artist, there are a lot of

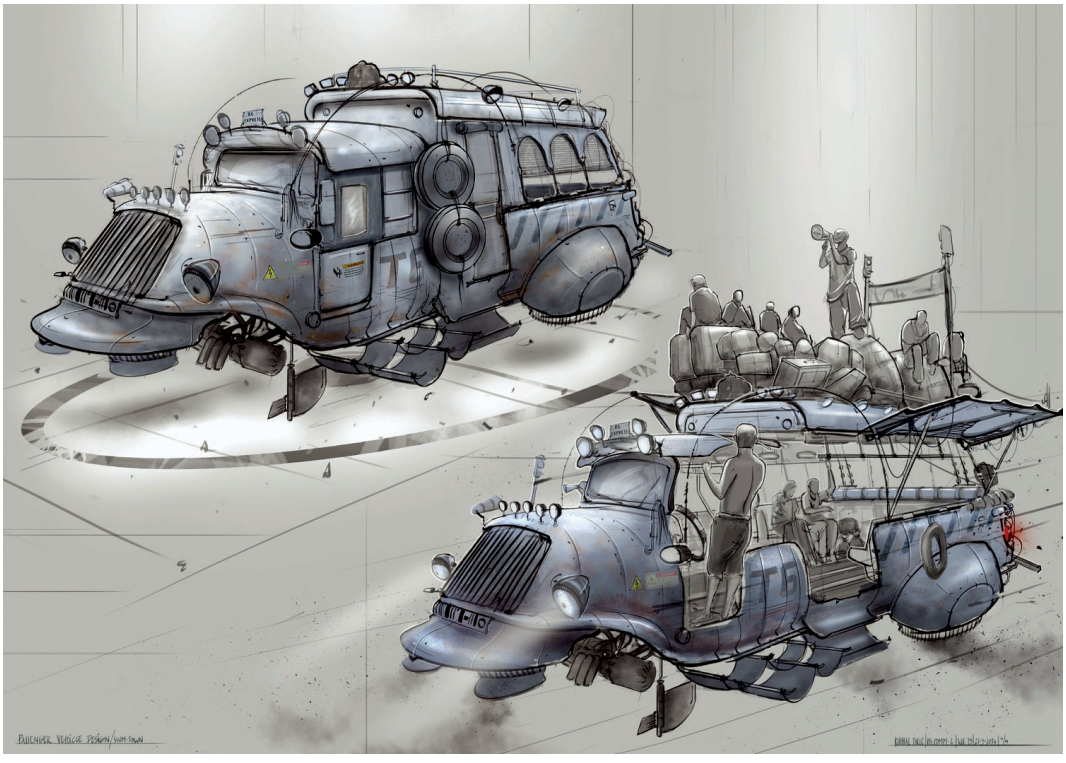
responsibilities as I am managing a team. We have deadlines and deliverables and I must maintain a high standard of task quality and timing. As a lead, you need to take decisions that will affect the pace of the project, work with different teams, and collaborate to bring the best possible output. The most challenging part is to do all that and complete your given tasks as well. There's people management, collaboration and your own tasks at hand.

What does it take to design a Triple A game like Skull & Bones?

KT: Skull & Bones is a Triple A (AAA) game by Ubisoft Singapore based in the Indian Ocean during the 17th-18th century. As the first AAA game led by a studio in the Southeast Asia region, it's one of our most exciting projects. It can take four years or more for a brand-new AAA game, but it also depends on what is being achieved. It's quite a process. Due to its massive scale, we all work on our part of the project so at times even I am still learning how things come together, step by step, in the game. In short and at a high level, producers, directors, writers, programmers, artists, riggers, animators, level artists, technical artists, live producers, and many more departments are involved in making a Triple A game.

I am part of developing the content of the game, which is the art and the assets, whereas the programmers, 3D artists, and animators will bring this art to life and integrate it into the game engine. This engine is the software that any game runs on. The amount of







knowledge to gain can feel endless. I feel like the more you know, the more you're yet to know!

How does the design scene in Singapore compare with ours?

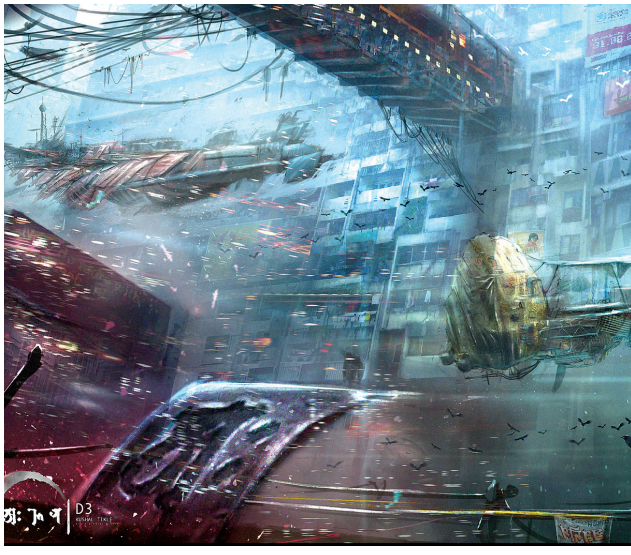
KT: It's difficult to fairly compare Singapore's design scene to India's as there are many layers of complexity. After getting into the concept art industry, my focus on art and design has taken a new tangent, but the scene in Singapore always reminds me of going back to my roots.

I have been to a few design festivals and workshops, which have been quite interesting and experiential. They are a good source of inspiration for students and professionals. There are a few art and design colleges here, such as La Salle and NAFA; and museums such as Art Science and the Red Dot Design museum, which I frequent often. They often hold world-class exhibitions, such as the Disney exhibition which showcased the artworks of Disney films from the 1940s.

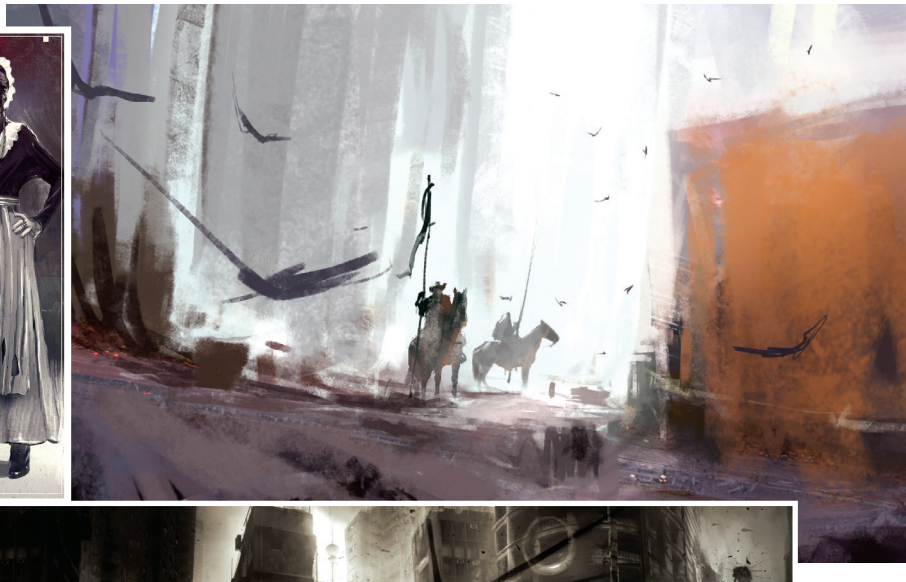
What inspires you to create?

KT: As an artist, inspiration is all around us! To be more specific, I draw inspiration from other artists in my industry – classical painters, such as John Singer Sargent, Rembrandt, Monet and many more are especially inspirational to me. Modern digital painters such as Craig Mullins, John Park, Jaime Jones, and Feng Zhu also play an influential role.

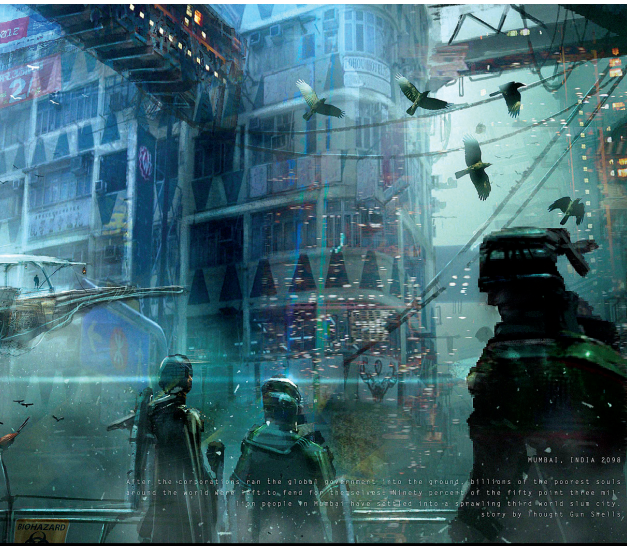
My super skilled team here inspires me a lot too. Learning from each other keeps us motivated. Keeping oneself busy doing art is also a kind of inspiration. I try to keep myself busy on other things, such as street photography and sports.















Which projects have had the most impact on you?

KT: I really enjoyed working on the Mumbai 2098 project. It was part of my school assignment. I had just figured out how to paint digitally and about the photo bash technique. We were given seven weeks for this and I managed to make nine artworks for this project. The story was written by a group of artists - ThoughtGunShells - from the US and with their permission I took the liberty to tweak the story a bit. It is basically a survival story of three orphans in the city of Mumbai in the year 2098, when mega-corporations have set up their base and are ruling over the masses. It's a dream to finish the project and bring it back to life again, in the form of a movie or a game.

What are the challenges in your field?

KT: The biggest challenge is to be grounded and patient with yourself and your medium. Technology is getting increasingly complicated and new features and techniques are popping up everywhere. It's important to stay grounded and not get carried away. Stay focused on what you know and get better at doing it, but also stay updated with the industry.

What role do awards play in a designer's career?

KT: Awards add value to your work. While you get recognition it also means you have more responsibility towards how your work is perceived externally. It's always important to stay grounded, stable minded and continue doing what you do.

Share your aspirations.

KT: I would love to art direct for Bollywood films if ever I get a chance. Lately, there have been few movies requiring quite a lot of concept design work. I'm also keen to develop my skills, learn 3D, and get more familiar with game development.

kushaltikle@gmail.com


Balancing
the OLD and the NEW





Attention to detail is the hallmark of Samatvam by ***Anjali Bhaskar,*** *a label that focuses on subtlety to make an impact*

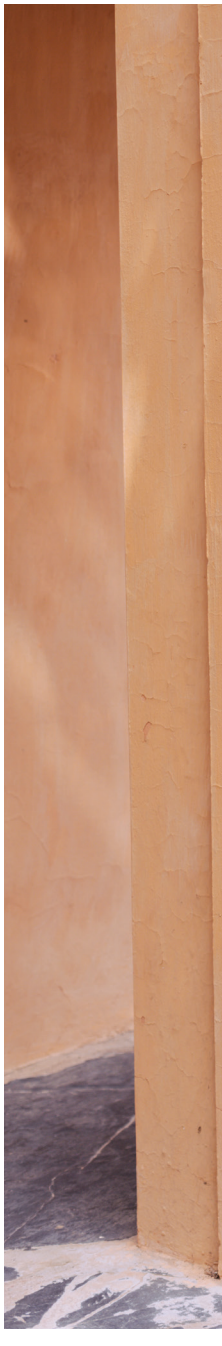
How did Samatvam come about?

AB: Designing has always been my passion but I have no formal training in fashion. I chose the uncommon path of learning on the job, journeying through every minor detail and its process. I gained experience in the fashion industry for more than 14 years, working with well known designers like Shantanu & Nikhil and Suneet Verma. Only after I got in-depth knowledge of the business aspect of fashion, designing, production, and administration did I step out on my own. I launched Samatvam (which means balance and equanimity) in Delhi in 2012 when my Guru suggested that I start my own label; with his blessings, everything fell into place and the brand was born.

How do you blend age-old craftsmanship and modern sensibilities?

AB: The blend of old craftsmanship and modern silhouettes is a very natural process. We have trained *karigars* who translate my conceptualizations and designs into gorgeous embroideries and the silhouettes are blended into the same to suit the concept of the outfit.





What inspires you?

AB: I draw inspiration from simple thing in life. It can be anything, from a good song to intricate architecture, a beautiful painting or furniture or from my travels. For me inspiration is everywhere. However true inspiration comes from within, when your mind and heart are in equilibrium – or *samatvam*.



How do you come up with a collection?

AB: I usually try to visualize in advance what we expect from the next collection and we then start from scratch - first the colors and then the embroideries and silhouettes.

The best collections are designed and executed when your creative thinking and execution work in tandem.

Have you faced many entrepreneurial challenges so far?

AB: Challenges arise in every aspect of business from team management, deliveries, and client interaction to finance and sometimes even designing. I have dedicated teams for various departments and usually they are the ones solving every challenge. I usually come into the picture only when absolutely needed. My team is skilled and solves every problem very tactfully. I believe all problems can be tackled and solved with common sense and sincerity.

Tell us about your experience of working with top Bollywood celebrities.

AB: Dressing celebrities or doing clothes for a movie are the result of constant creation and



PRODUCT OF INDIA

BC
BHIKHARAM CHANDMAL
BIKANER

खाओ खिलाओ रिश्ते बनाओ

FROM THE PIONEERS OF
BIKANERI BHUJIA
FOR OVER 200 YEARS

www.bhikharamchandmal.in

indi
EXPERIENCE

hard work and appreciation via press and stylists. It's a combination of having the right styles along with visibility of your work. It requires a lot of hard work and perseverance. One needs to keep evolving.

How did you get to work on 'Veere Di Wedding'?

AB: It was indeed a dream come true. We reached out to co-producer Rhea Kapoor and her team and shared our collection; we told them we were ready to make something special for the lead cast. They liked what they saw and next thing we knew we were on board. It was a surreal moment when they decided to go ahead with us. Rhea is such a fashionista and we knew this project was absolutely right for us.







How do you market and distribute your products?

AB: We market our collections through social media platforms like Instagram and Facebook. These online spaces are very effective tools of marketing and distributing. We also follow offline models, and have a small boutique in Delhi. We also stock on various fashion websites like Pernia's Pop-Up Shop, and AZA online, and some brick and mortar stores.

How do you plan to expand your brand?

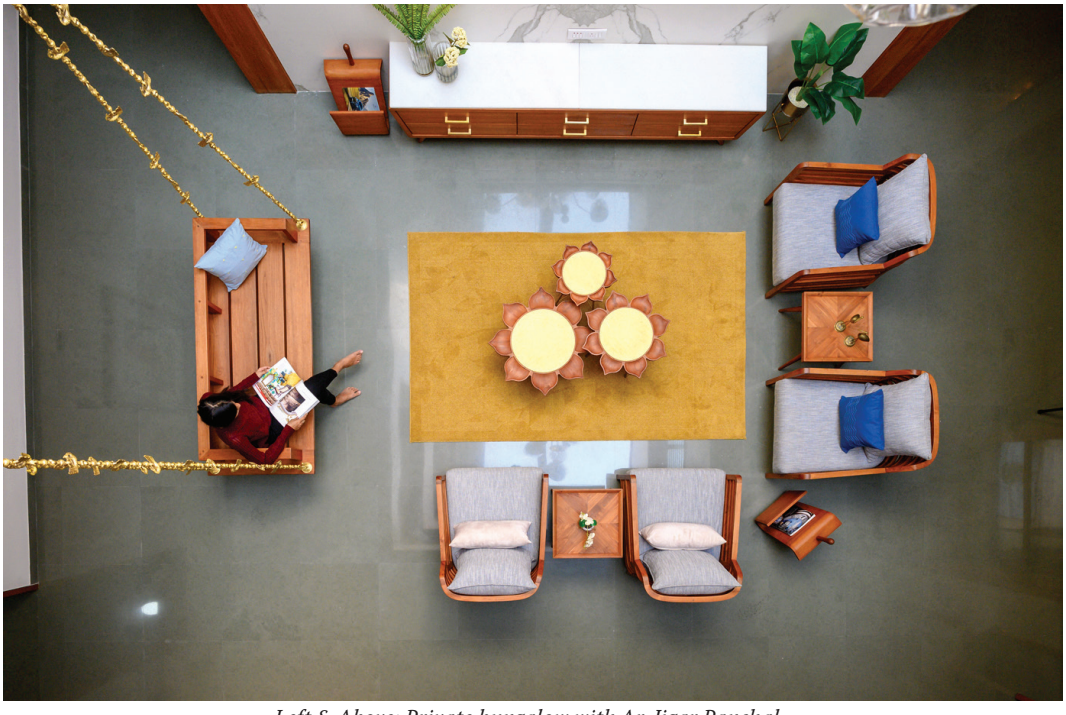
AB: We have some exciting things in the pipeline for the year 2020. We are planning to launch a new menswear vertical. We are also in the process of expanding our presence and offering the Samatvam experience to more cities in India and other countries.

ab@samatvambyanjalibhaskar.com



Creating lasting Memories

***Dhruvkant Amin** aspires to create pieces of furniture that go on to become treasured family heirlooms*



Left & Above: Private bungalow with Ar. Jigar Panchal



What role has a formal design education played in your career?

DA: I pursued a PG in Furniture Design at NID Ahmedabad. Formal design education under mentors like Gujanand Upadhyay, M P Ranjan and many more has helped me understand and master the skill of working with various materials to design and make furniture. The fact that I won the USHA Lexus award for best furniture design in the student category while I was a student at NID reflects my passion for designing furniture from the very beginning.

After working in industry for over a decade, why did you decide to branch out on your own?

DA: I was doing space designing but had a lingering passion to start a furniture brand of my own. Opportunity struck when IIT, Gandhinagar was in need of furniture for their institute in the year 2013. A setup was created to fulfill their demand and the rest followed. Tectona Grandis Furniture was formed in Ahmedabad in February 2014.

What does it take to create a piece of timeless furniture?

DA: The most complicated skill is to be simple and significant and that is what we at Tectona Grandis Furniture try to achieve. The sketch that is alluring on a piece of paper may not necessarily be the best design when crafted as a product. Thus, working with the knowledge of the properties of the wood that we use, as well as the experience of our skilled craftsmen, after making a few versions, we finally come up with a form that is timeless.

When designing a product I keep three things in mind:
- To make it simple but significant;
- The details are not the details, they make the design;
- Beauty is the harmony of purpose and form.

We design with our free will, but also work according to the demands of current trends. We try and develop a range that complements the two when clubbed together in a single space.

Why do you enjoy working with reclaimed teak wood?

DA: We believe in conserving the environment. Tectona Grandis has specialized in making furniture out of reclaimed teak wood, with a concept of giving handcrafted sustainable design. The contemporary designs redefine the functionality of teak wood furniture,





Left & Above: Private bungalow with Ar. Bhaskar Nirula

making furniture that ensures total comfort and flexibility. Reclaimed wood also comes with an added advantage of being seasoned, thus it is sturdier.

Which have been your most memorable projects?

DA: The Navjivan Trust, a publishing house of great repute founded by Mahatma Gandhi, is housed in a historic building in Ahmedabad. It was being revamped and the idea was to retain the essence and heritage associated with the Navjivan Trust. Tectona Grandis Furniture was successful in doing this by designing furniture for its display and cafe. The chair we designed for the Karma Café @ the Navjivan Trust is one of our unique designs. The stackable chair is ideal for a space like a cafe. The Karma Chair has been named after the cafe, and more than 200 pieces have been sold till date.



Private bungalow with PVDRS Architects

What did it take to open your own experience center and flagship store?

DA: The idea to have a visual space had been running in my mind over a long period of time, but I thought it was a challenge to have a warehouse display studio (which we set up in 2017) as well as carefully manage the design and manufacture of products. With patience and experience we finally came up with our first experience center in Ahmedabad in March 2019 and a flagship store in Surat in May 2019.

What challenges have you faced along the way?

DA: One of the biggest challenges we face today is that a person comes up with an image from the internet and expects us to replicate the design. Instead of understanding and accepting the designers and their skills and knowledge of designing furniture, customers expect designers to contribute as carpenters who have skilled labor and high-end machinery in their facility.

The other challenge is that expensive customization is expected here, but the lack of understanding about the difference between mass production and unique customization is vast. Another challenge is expectation of fast delivery of customized goods. All the products are hand crafted to the specific customization of a particular client in our own facility; each product has to go through a certain process, and expectations of fast delivery often cannot be fulfilled.

Kawaii

explore your true style

www.kawaiinow.com



Above & Below: Experience Centre

How is designer furniture placed in the Indian market today?

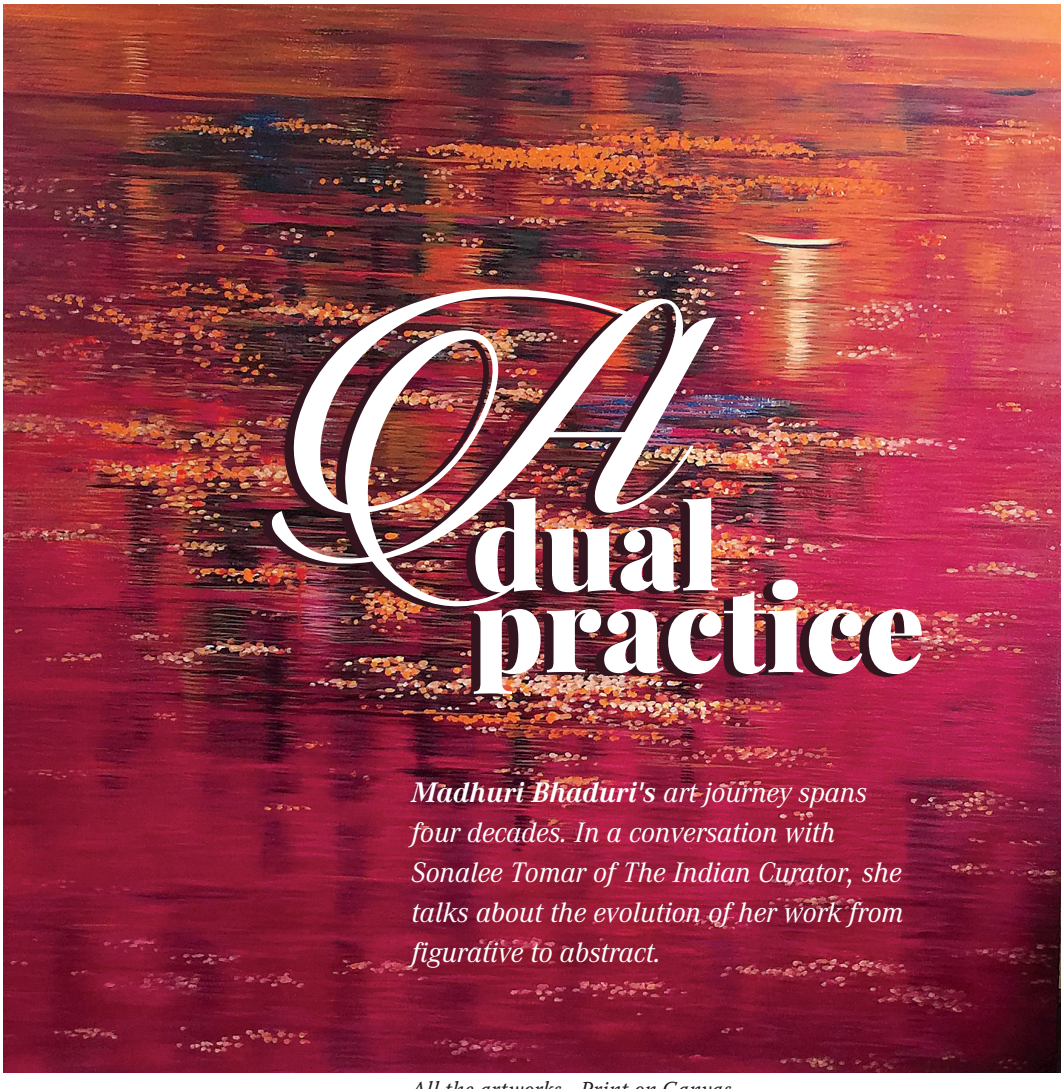
DA: Designer furniture is very well perceived in the Indian market. Various design shows in major cities are giving a good platform to showcase the talent of the designers. Many Indian designers are coming up with their brands of furniture, which is helping to develop a market for designer furniture. The market is expected to change in the coming few years: architects, interior designers and consumers will opt for Indian furniture design houses for furniture solutions for their projects.

What's next?

DA: I would like Tectona Grandis to be India's most promising furniture design brand. I would like my company to be recognized as a one stop solution for design and customization of furniture.

info@tectonagrandis.in





A dual practice

***Madhuri Bhaduri's** art journey spans four decades. In a conversation with Sonalee Tomar of The Indian Curator, she talks about the evolution of her work from figurative to abstract.*



All the artworks - Print on Canvas

Take us to the beginning of your story.

MB: My mom was a classical singer and dad was a national-level sportsperson. He wanted me to sing too, but I was born with a badminton racket in my hand! Following in his footsteps, I played Badminton Nationals quite early in life. Then I played squash. I was studying Economics when I first turned my attention to art in 1978. Unfortunately, my mother gave away my cups and medals to the *kabadiwala,* so no real record of my sports achievements exists. This was back in the day before all the technological innovations in media and documentation.

Tell us about the evolution of your practice over the years.

MB: The inspiration and subject of my work was nature related till the '90s. In 1991, I had a solo show at the Jahangir Art Gallery. This was mostly figurative work. I did Indian figuratives, fashion, nudes, clowns and architectural paintings till the 2000s. A visit to an abandoned fishing village and boatyard in Harne led to a series of paintings featuring fisherwomen.

I built my first studio in 1999, and thanks to a new double-height studio wall, I started thinking in 3D. My tryst with sculpture began in 2000 - it was a scrap metal piece, made in collaboration with the late Vijay Shinde. Furniture and fabrics followed later. I began doing fiber glass and scrap metal work 20 years ago. My career has spanned over 40 years and the most interesting bits are yet to come.



What led to your commitment to abstraction?

MB: The first abstract show in 2002 was pivotal for me. It was the evolution of my figurative work. It has been a long abstract journey since the first show as my work remains grounded in the same inspirations of nature. Figurative art is the surface level story. And once I got into the core of the subject, it led to me making abstract reflections of the same topics I did before in figurative style.

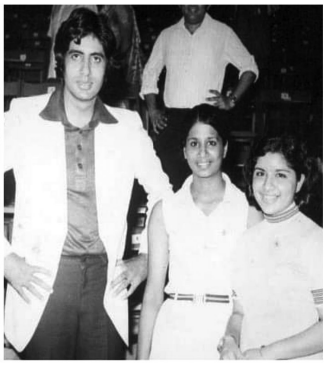
What inspires your process?

MB: I am inspired by the likes of Paul Klee and Van Gogh, but I am self-motivated, committed to my work and the medium of oil. My work is about vivacious colors... play of light...the interwoven factor of colors when they turn into texture...blue and yellow. My early life as a sportsperson gave me the grounding that forms the foundation of my core. Everything I've done has made me who I am today; my education gave me the skills, which I have constantly upgraded. I am probably one of the few artists with a complete record of all work ever made, shown and sold; this is the discipline that I imbibed from sports.

How would you describe your work and art?

MB: There is an interesting duality in my work, such that I am always working on contradictory and separate elements in the 2D and 3D works. It is like the opposite blacks



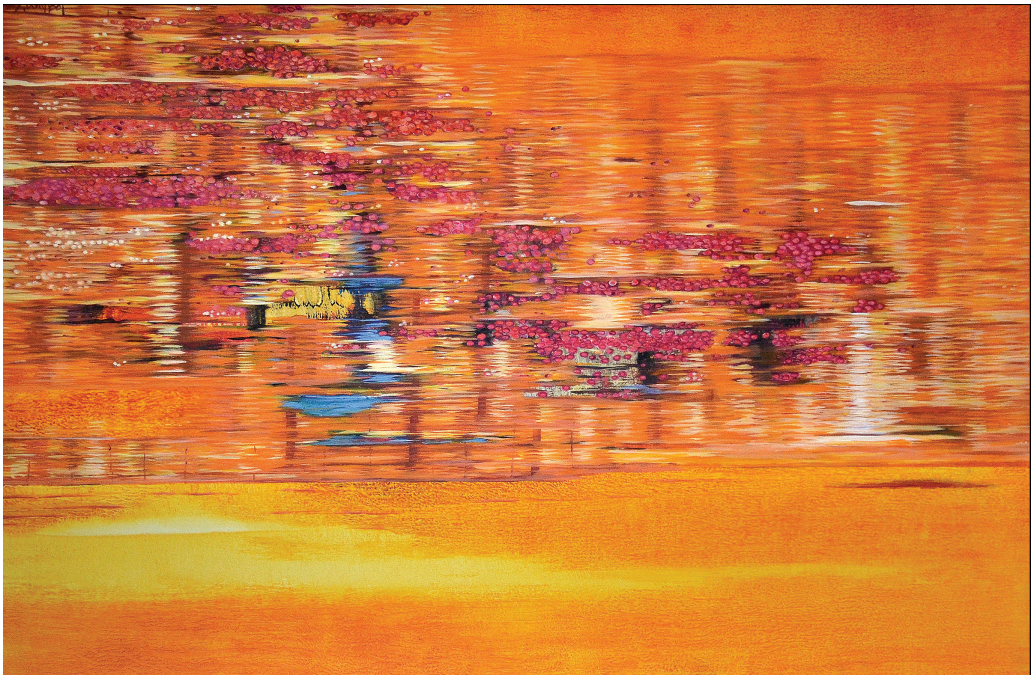


and whites of a Gemini mind. Everything moves ahead in twos. My works in sculpture are figurative, but my 2D paintings are increasingly abstract. I love analyzing the mind, and applying my education in economics and psychology.

How do you deal with the conceptual difficulty and uncertainty of creating a new show?

MB: My mind is childlike. One after another I seek newer experiences and ways of seeing things around me. This translates into my art. My personality and the functionality of doing my work are intrinsically linked. I feel like I may end up feeling worthless if I don't do something with myself. In my paintings, I tend to work from memory. I never need reference images. The nature, texture and treatment changes according to the subject. From my first show to now, the subjects of my initial figurative art have remained the same, but my treatment and style increasingly turned visually abstract and finely tuned to light.











How does your audience interact and react to the work you put out into the world?

MB: Once it is done, it's just a memory. Once a piece is finished, I lose interest. I don't mean to call my completed work an afterthought, because I do retain the joy of a maker, but at the same time I feel detached from it. The audience has spoken through their actions. I once sold 45 works out of 60 works displayed over three days. The exact reactions are hazy to me because I'm not dwelling in the past. I'm driven by what's around the corner, towards the future, what I work on next. I feel positively about commissions as long as the only constraint is size.

You've spent a lot of time amongst artists in flow. What have you observed?

MB: The old masters, like Raza and Hussain, made art for the joy of it. Just like them, engaging in the process of creating my work gives me purpose.

What are you currently working on?

MB: A solo show focusing on the New Moon series; it is scheduled to be held in February next year.

theindiancurator@gmail.com



(Sonalee Tomar studied at NID and worked as the Editorial Director of Pool Magazine before founding 'The Indian Curator', a platform to support creative outliers with liberating resources)

www.indipool.com

facebook.com/indipoolmag *twitter.com/indipoolmag*

CHANGE MAKERS

Subscribing Institutions

Publisher
INDI Design Pvt Ltd
www.indidesign.in

Contact us
INDI Design Pvt Ltd
18 High Street,
Pashan - Baner Link Road,
Pune - 411 045, INDIA
Phone: 020 2729 3552

All sponsorship enquiries to
tarun@indidesign.in

All content related enquiries to
pool@indidesign.in

Printing & Binding
Vinayak Arts, Pune

Editor in Chief
Sudhir Sharma
sudhir@indidesign.in

Editorial Team
Marianna Sharma
Lakshmi Shewale

Copy Editor
Ashvina Vakil

Art & Design
Nilesh Kamble
Gautham Dutt

Finance
Deepak Gautam

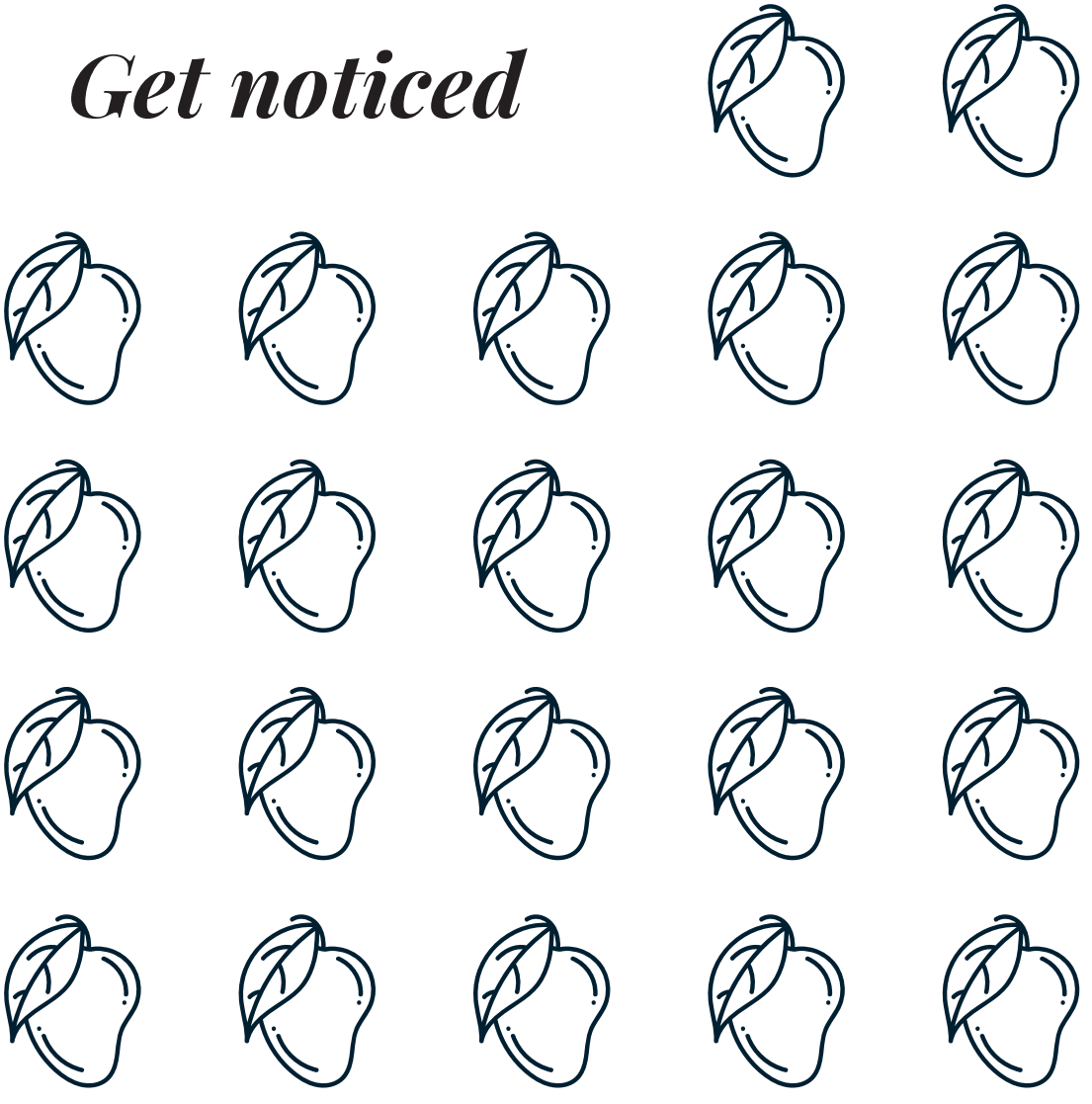
Layout & Production
Pradeep Arora
Satyajit Harpude
Sagar Sadekar

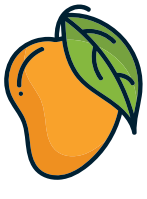
Assistants
Yamanappa Dodamani
Pranil Gaikwad
Rafik G Shaikh

Subscription & Logistics
sub@poolmagazine.in

Marketing
Tarun Thakkar
tarun@indidesign.in

Get noticed





Advertise in DESIGNINDIA

tarun@indidesign.in


POOL
IS NOW
DESIGN
INDIA
www.poolmagazine.in