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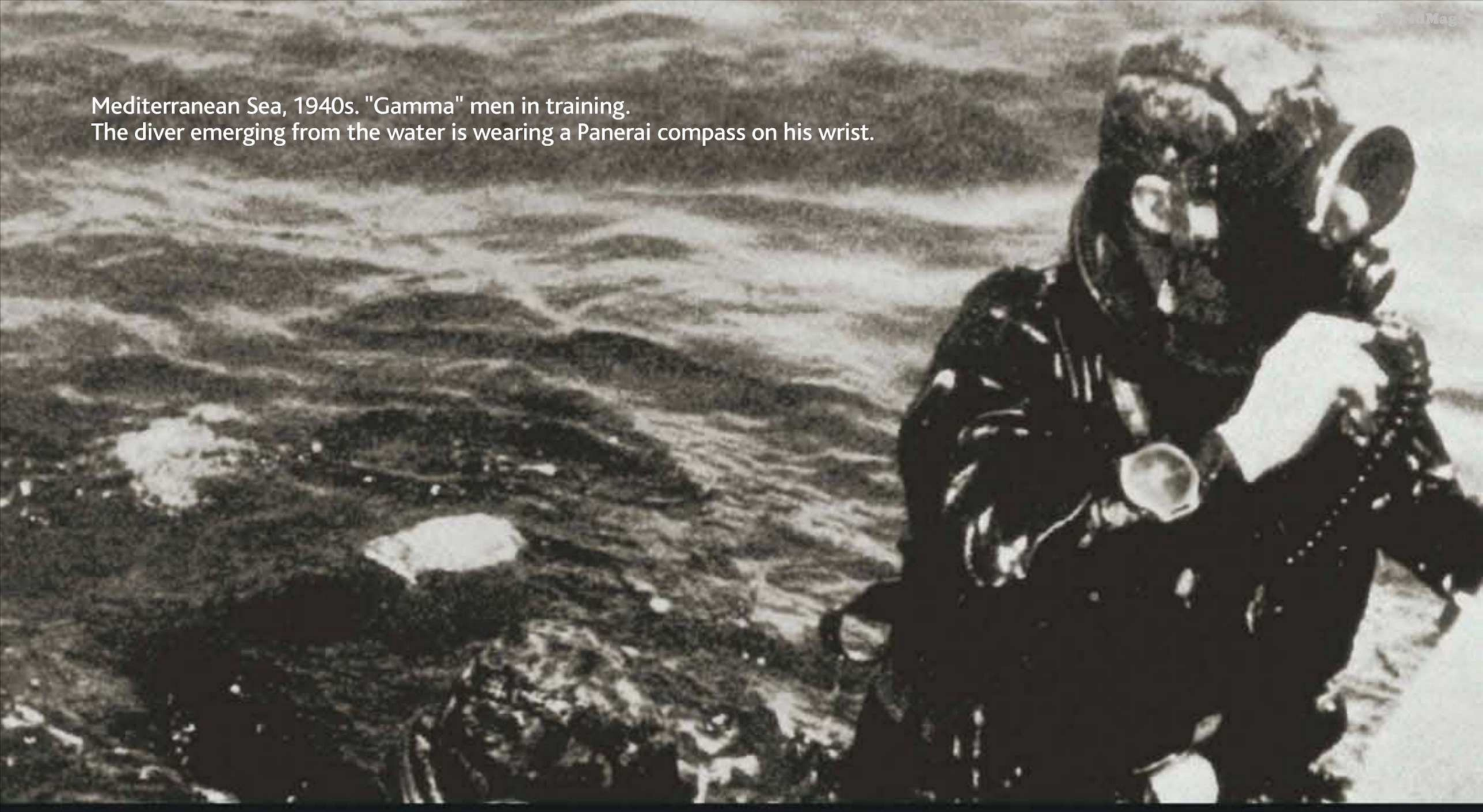
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ARCHITECTURE

080 **Curve ball**
The intriguing New Delhi home of art collector Shalini Passi

092 **Saving Chandigarh**
Le Corbusier's beautiful city may be going, going, gone

122 **Team building**
Why we took India's most respected architects and put them on a rooftop in Ahmedabad

156 **Speaking volumes**
India's hottest emerging architects

162 **Puducherry pick**
An ashram's 1930s dormitory is a sleeper hit

ART

098 **Pot idol**
Studio time with India's first international art star, Subodh Gupta

104 **Shot in the dark**
A magical mystery tour through the photography of Dayanita Singh

110 **The great pretender**
Indian contemporary art prepares to find its place on the global stage

DESIGN

118 **Shelf life**
Wooden handbags and specs; a brass vase; architecture-themed coasters; and swimwear to make a splash – Indian design at the top of our shopping list

FASHION

140 **Holi spirit**
Hitting the streets of Delhi during Holi, we added extra colour to the celebrations

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JUNE



This picture, the Assembly building in the Le Corbusier-designed city of Chandigarh, see page 092

Below, artist Subodh Gupta, the man who made internationally acclaimed art from domestic Indian objects (and our limited edition cover), see page 098

FEATURES

077 **The marriage monster**
Can the Indian wedding be tamed?

089 **The multiplex factor**
Why Bollywood no longer needs to make a song and dance of it

FOOD

072 **For all seasons**
Eat your way round India with our guide to what's seasonal and sublime

166 **Spice route**
Hot up your dinner party with Indian staples and new wallpaper

178 **Artist's palette**
Bharti Kher's banana and saffron frozen yoghurt

FRONT OF BOOK

059 **Newspaper**
Get ahead with a headdress; why your kitchen needs a puttu kutti; Mumbai's future skyline



INTERIORS

038 **The office, Mumbai**
Setting up temporary HQ in the city's Tote on the Turf restaurant

048 **The apartment, Delhi**
Our digs in South Delhi were a delightful live/work base

MEDIA

091 **Design a Wallpaper* cover**
We'll deliver it to you, gracing your copy of our August issue

117 **Fill us in**
Your chance to win the iconic 'Series 14' lamp by Bocci

TRAVEL

130 **Checking in**
Star-gazing at the Devi Ratn, Jaipur

133 **Departure info**
Urban cool in New Delhi; sleeping with Shankar's sitar in Mumbai

RESOURCES

174 **Stockists**
What you want and where to get it

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FRAM PETIT *Photographer*

We set up our Mumbai office (page 038) at Tote on the Turf, this year's Wallpaper* Design Awards best new restaurant (W*143). 'It's a very special place,' says Petit of the all-white interior. 'Serie Architects was trying to mirror the branches of the rain trees outside with the columns inside.' Mumbai-based Petit was born in Milan, but comes from a small community which originated in Persia and travelled to India around 1,500 years ago.

LEO MIRANI *Writer*

In this issue, Indian-born, London-based Mirani traces the rise of a new, more intelligent, more engaging cinema, which has been emerging from the Indian film industry over the last decade (page 089). He interviewed film-makers including director Rohan Sippy at his Mumbai home and confesses: 'We spent as much time talking about his furniture and lighting as we did about new Indian cinema.'

BHARAT SIKKA *Photographer*

This month's fashion story (page 140) takes place during the Hindu Holi Festival, or Festival of Colours. Sikka, who works in both India and Europe, shot the story at a variety of locations, from a crowded street to the Aman hotel in New Delhi. 'The images show some moments of fiction and reality in the city during the festival,' says Sikka, who also shot our Delhi apartment story (page 048) and this month's covers.

ANGELA GOKANI BRASIER *Writer*

We like to think of Brasier as our ambassador for the India issue, a walking *Who's Who* of Mumbai. As well as setting us up with top-notch contacts, she was invaluable when it came to the food and entertaining coverage. In fact, she wrote our Indian food calendar (page 072), talking to chef and restaurateur Marut Sikka, who 'told me about unique food he'd discovered on his travels, as well as tribes I'd never heard of with incredible customs'.

BANDANA TEWARI *Writer*

Nepalese by birth but raised in India, Tewari is fashion features director of *Vogue India*. Her report on the new Indian wedding (page 077) refers to a stretch of Mumbai's Marine Drive which is transformed into a mini Las Vegas during the wedding season. 'Overnight, monstrous floral installations, faux English castles, French baroque façades and OTT temple decorations are erected side by side for all of ten hours per wedding,' she says.

BHARTI KHER *Artist*

London-born Kher has lived and worked in New Delhi since 1993 and contributed this month's Artist's Recipe (page 178) of banana and saffron frozen yoghurt, as well as having a hand in our limited-edition cover, which she worked on with her husband, artist Subodh Gupta. Kher, whose work often references monsters and beasts from myths and stories, currently has a solo exhibition on at Galerie Perrotin in Paris.

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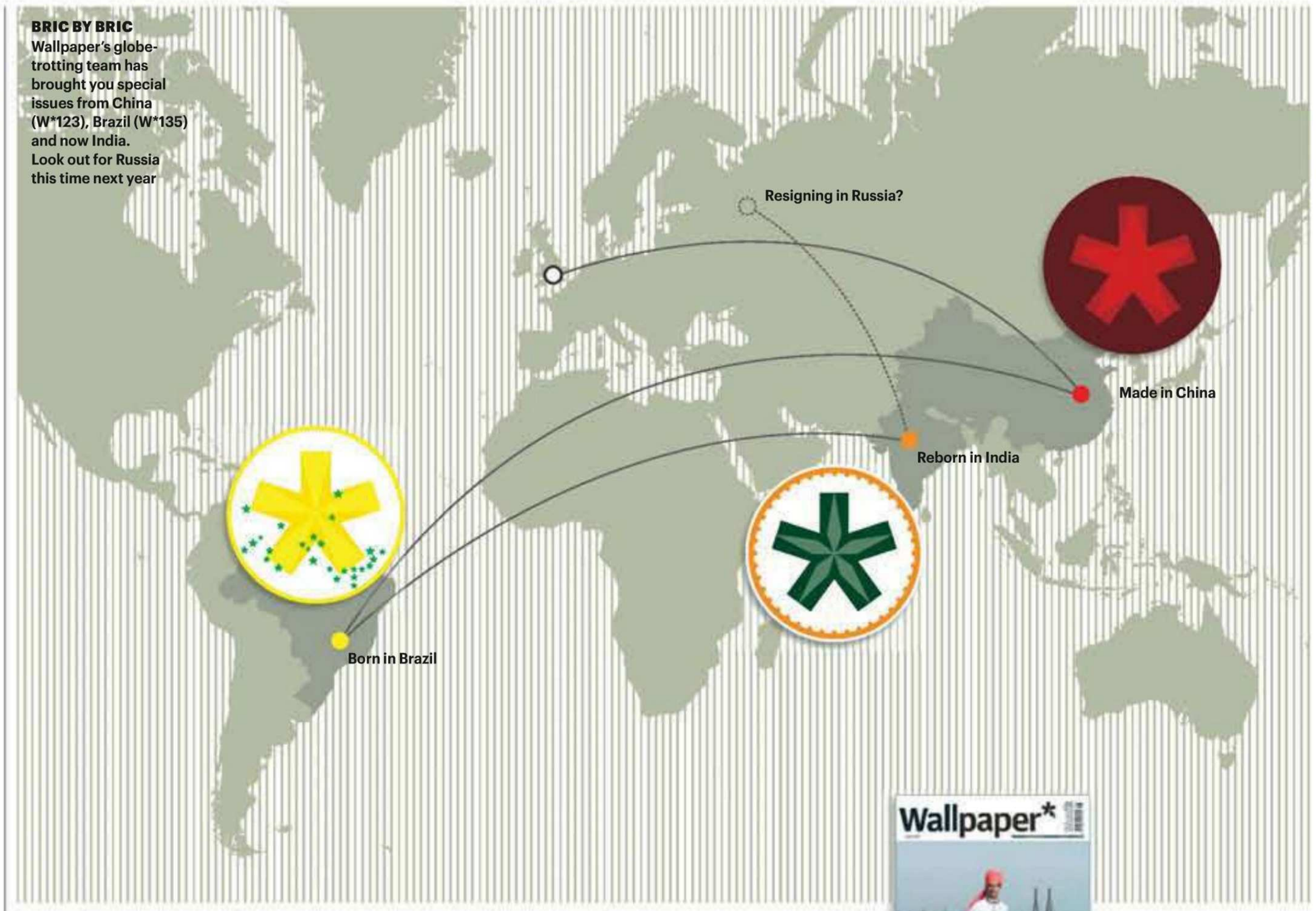
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Three down, one to go.
Two years ago we were Made in China. Last year we were Born in Brazil. And now we're just back from being Reborn in India. To be honest, this ambitious four-year BRIC nation project is the only thing keeping most of us in this God-awful job.

If it weren't for the frivolous goal of being able to say 'I was there, I did it, I've got the Beijing / São Paulo / Mumbai / Moscow medals', we'd have buggered off long ago. These annual global adventures have in some way made up for the otherwise tedious, mind-numbing day-to-day slog that's required to produce our dreary, lacklustre, tiresome title. As soon as we finish next year's Reigning in Russia issue, I'm outta here! Resigning in Russia will be more like it. I want another life!

No. No. Only kidding! It's the best magazine in the world and the best job in the world, and every issue is an absolute delight to create. But these BRIC specials are that extra bit, well, special.

As with the previous two editions, a sizeable portion of the London HQ (16 staffers joining a handful of writers, photographers and resident subcontinental stringers) decamped for the best part of a month to pop-up offices in the two major economic and cultural hubs: this time Delhi and Mumbai. From there we cast our net wide – exploring and reporting from Ahmedabad, Bengalaru, Chandigarh (none beginning with E or F), Gurgaon, Hyderabad – you get the idea – to produce as true a portrait as possible of this incredible country at an incredible moment of transition. As we spent most time in Delhi and Mumbai, it made perfect sense to produce two newsstand covers – each a tribute to these magnificent metropolises. We also have our exclusive, artist-designed, limited-edition cover for lucky subscribers. Following in the hallowed footsteps of Ai Weiwei's sunflower seeds and Vik Muniz' favela cut-out, we bring you Subodh Gupta and Bharti Kher's first ever collaborative work: *In Another Life*.

I can't imagine what I'd like to be in another life – this one's just fine.

Tony Chambers, Editor-in-Chief

Making the headlines

Specially commissioned for this Reborn in India issue is our headline typeface, by Henrik Kubel of A2/SW/HK and Geetika Alok



01 Mumbai cover
Photography: Bharat Sikka

He wears shirt, £359; trousers, £505; sandals, £179, all by Salvatore Ferragamo. Safa (turban), price on request, by Raghavendra Rathore. Necklace, INR825,000 ($18,320), by The Gem Palace

02 Delhi cover
Photography: Bharat Sikka

She wears blouse, £1,145; trousers, £635, both by Brioni. Shoes, £375, by Roger Vivier. On left arm, yellow bangle, INR6,200 ($138); red bangle, INR3,640 ($81); on right arm, yellow bangle, INR6,200 ($138); jewelled bangle, INR7,500 ($166), all by Amrapali

Fashion: Mathew Stevenson-Wright



03 Limited-edition subscribers' cover, *In Another Life*, by Subodh Gupta and Bharti Kher

For our profile of Subodh Gupta, see page 098.
Or try Bharti Kher's banana and saffron frozen yoghurt, page 178
For stockists and full credits, see Resources, page 174

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PARTY AT THE PARK
Delhi's great and good fizzed and sparkled with us at The Park hotel, courtesy of Priya Paul
Photography: Tenzing Dakpa

SHUKRIYA...

All the friends and fixers, hosts and advisors who helped us to be Reborn in India

Alok Aggarwal
The business brains at Delhi's Veda Restaurant and very groovy mover

Maithili Ahluwalia
Mistress of Bungalow Eight, Mumbai's retail queen

Rahul and Malini Akerkar
The couple behind Tote on the Turf and our office suppliers

Rohit Bal
Fashion designer, Bollywood star and Veda Restaurant curry disco king

Beenu Bawa
GoodEarth mother and swinging sister

Aniket Bhagwat
Architect and our man in Ahmedabad

Gaurav Bhatia
Moët Hennessy India, bringer of bubbles

Mort Chatterjee and Tara Lal
Mumbai gallerists and guides to the new Indian art scene

Vikram Goyal
Owner of interior design firm Viya Home who made our interiors team feel very much at home and tended to ailing staff

Shanay Jhaveri
Wallpaper intern-turned-art world star*

Nayantara Kilachand
Mumbai Boss blogger and local guide

Nikhil Mansata
The super-stylist who helped create our Mumbai cover. And quite the party animal

Peter Nagy
Nature Morte gallery director with the best contact book in Indian art

Aakanksha and Amitabh Nanda
Stylist and her man in the vintage Mercedes

Divia Patel
The V&A's lady in South East Asia and indispensable guide to Indian design

Shwetal Patel
Bringing on the Kochi-Muziris Biennale and bringing Mumbai to us

Priya Paul
The Park Hotels powerhouse and giver of great parties

Anupam Poddar
Co-founder of the Devi Art Foundation, owner of Devi Resorts and brand new friend

Gaurav Raina
The man behind the Midival Punditz and prince of Hauz Khas village

Gautam Rakha
Fashion designer and friend in deed

Manit and Sonali Rastogi
Morphogenesis partners and house sharers

Rajiv Saini
Mumbai's most in demand young architect, long-time friend of W, first port of call and invaluable support*

Serie Architects
Tote on the Turf architects, a temporary office we struggled to leave

Sangeet Sharma
Architect, helping save Chandigarh

Marut Sikka
The big-hearted king of Indian cooking and the perfect host. Twice

Anusuiya Sikka
Marut's lovely wife and force of nature

Mozez Singh
Film-maker, fixer, man-about-Mumbai

Shatrujit Singh Tikka
Our luxury goods guru and Vuitton's go-to guy in India

Abhinava Shukla and Chintan Parikh
From the Ahmedabad Mill Owners' Association Building, keepers of Le Corbusier's flame

Divya Thakur
Design Temple high priestess and hostess

Amber Tikari, Sunita Chemburkar and Shalini Spahwa
The super-producers who helped us make a home in Delhi and an office in Mumbai

Sita Wadhwani
CNNGo's go go girl

Caroline Young
Delhi grande dame and guardian angel

Jay Yousuf, Gauri Devidayal, Alex Sanchez and Vidisha Noronha
The owners, executive chef and communication queen of Mumbai's The Table restaurant, who looked after us in grand style

And thanks to Mahendra Dhoni and The Men in Blue for helping our last night in Mumbai go with a bang

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PUTTING DOWN ROOTS: BRANCHING OUT IN MUMBAI AND A LEAFY RETREAT IN DELHI

HOT DESKS AND ROOFTOP POOLS: OUR INDIAN HQ

Our India mission took us, on plane and train, across the sprawling subcontinent, from Ahmedabad to Hyderabad, Jaipur to Puducherry, and Bengaluru to Chandigarh. But we chose **Delhi** and **Mumbai** for our hubs and quarters – a grand and handsome capital and a megalopolis driven by a manic energy. We landed in numbers, keen to hit the ground running. But not before we'd unpacked and settled into a contemporary town house in leafy South Delhi (see page 048) with a palmy, balmy terrace, a grand dining table for communal dhal, rotis and homemade lassi, and a fleet of cars to whisk us – as fast as Delhi traffic allows – to rendezvous. At night we returned to debrief and hit the rooftop pool or find a calm corner for quiet contemplation. In Mumbai, meanwhile, we took a handsome suite of offices conveniently located under the hottest bar and restaurant in the city (see overleaf). Which meant we could bring the party to us, just where we like it. ►

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01 The office

As winners of a Wallpaper* Design Award (W*143), we knew that Tote on the Turf ticked all our boxes. A first-rate restaurant, a bustling bar and space enough for us to create a stunning suite of offices

Photography: Fram Petit

Interiors: Benjamin Kempton and Amy Heffernan

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POWER BASE
In background, wooden radiator covers, restaurant's own. From left, 'Sahara' lounge chair, INR32,000 ($707); 'Raindrop' glass, INR850 ($19), both by GoodEarth. 'JJ' table, INR159,000 ($3,538); 'Lion' dining chairs, INR53,600 ($1,192), all by Pinakin. On table, vintage table lamp, INR25,000 ($556), from Bungalow Eight. 'Ganges' jug, INR2,150 ($48); tumbler, INR750 ($16); tray, INR1,800 ($40), all by GoodEarth. File, INR610 ($13), by Ajay Shah Design Studio, for Rubberband, from Industrial Playground. 'Agate' bowl, price on request, by Vikram Goyal, for Viya Home. 'Miss Plump' sofa, INR80,000 ($1,780), by Red Blue & Yellow. 'Roberto' shelves, INR145,000 ($3,204), by House of Raro. On top shelf, files, as before. On bottom shelf, 'KD' vases, big, INR1,260 ($28); small, INR1,170 ($26), both by Red Blue & Yellow. Vintage lamp, INR35,000 ($786), from Bungalow Eight. Side table, INR22,700 ($505), by Pinakin. On table, vintage brass ashtray, INR1,750 ($39), from Bungalow Eight

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No city can match the clattering, steaming, honking punch of Mumbai. It is a city that demands and rewards your full attention. The terrific human flow carries you along and resistance is futile.

From the faded grandeur of Colaba in the south, home to the Gateway of India, Frederick William Stevens' astonishing indo-gothic Chhatrapati Shivaji Terminus and the Taj Mahal Palace & Tower, the traditional Bombay bolt-hole of the great and good, to the chichi-to-bling baroque Bollywood hangouts way north in Bandra and Juhu, via midtown Mumbai, Worli, Santa Cruz and the Parels, now reaching skywards at an incredible pace, Mumbai makes London feel like a quaint Cotswolds village, Manhattan a sanitised sitcom stage set.

This is India's LA and NYC, rolled into one, financial motor and film industry dream factory, an (almost) island state struggling to cope with the hundreds of thousands who pour in every year looking to make something of themselves, but alive and somehow human in the way that no other city is. A city of glass towers and crumbling art deco apartment blocks; Porsches and potholes; malls and street stalls; a Four Seasons with slum views; chaos and kindnesses.

There was no temptation, however, when plotting and positioning our Mumbai bureau, to dig ourselves a hole to shut all that out, to deny the sensory jolt of the Maharashtrian capital.

But to get to grips with Mumbai – and we were determined to get to the top and bottom of this megalopolis in the making – needs energy, drive, nerves of steel when using local taxis, and time. A lot of time. So we were after an office space that offered a degree of calm among the chaos, but let us stay rooted in Mumbai, to feel and see the city, to open the doors and hear it.

Since opening last year, Tote on the Turf has established itself as a central social club for Mumbai's very social elite (see W*143). A stunning conversion of disused buildings, including the old betting hall, at the Mahalaxmi racecourse, Tote offered just enough of an arborial cushion between us and the terrific crush around us.

Tote is the work of Serie architects, a young, thrusting operation with offices in London, Mumbai and Beijing, headed by Chris Lee and Kapil Gupta. The practice is also behind the talk-of-the-town Blue Frog music venue in a 6,000 sq ft warehouse in Mumbai (awful name, amazing building), but it was the Tote that perfectly suited our purposes.

We put in a call to Malini and Rahul Akerkar, the Tote on the Turf's »

MUMBAI BRANCH

Wallpaper* staffers and advisors at our pop-up office in Mumbai's Tote on the Turf restaurant. From left, Wallpaper.com deputy editor Malaika Byng; photography director James Reid; art editor Sarah Douglas; deputy architecture editor Ellie Stathaki; interiors editor Amy Heffernan; stylist Aakanksha Nanda; editor-in-chief Tony Chambers; writer Angela Gokani Brasier; deputy beauty & lifestyle editor Pei-Ru Keh; interiors director Benjamin Kempton; beauty & lifestyle director Emma Moore; travel editor Sara Henrichs; features director Nick Compton

Tables, restaurant's own. Grey, yellow, black and white 'Toy' chairs, INR8,500 ($190) each; red 'Window' chair, price on request, all by Ajay Shah Design Studio; green and white 'Pipe' chairs, INR6,500 ($145) each, by Alpa Jain, for Ajay Shah Design Studio, all for Industrial Playground. 'Metropolis' magazine rack, INR2,990 ($67), by Mukul Goyal, from Pallate. On tables, MacBooks, from £876 each, by Apple. 'City Series' notebooks, INR300 ($7) each; 'File Books', INR610 ($13) each, by Ajay Shah Design Studio, for Rubberband, from Industrial Playground. Calculator, INR1,250 ($28), by Addex Design, from CMYK bookstore. Bowls, INR895 ($20) each, from Bungalow Eight. Wallpaper* City Guide Delhi, £5, from Phaidon. Apple jam, from a selection, by Fabindia. Beauty products, from a selection, by Kama Ayurveda and Shiseido

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JEWEL PURPOSE

Our temporary HQ wasn't the only gem we found in Mumbai

'JJ' dining table, INR159,000 ($3,538), by Pinakin. 'Crown' bowl (left), INR2,550 ($57), by Mukul Goyal, from Pallate. Emerald, diamond and yellow gold earrings, price on request, by Roopa Vohra. 'Navratna' bracelet, price on request, by The Gem Palace. Golden rustic bowl, INR6,500 ($144), by Mukul Goyal, for Designwise India, from Pallate. 'Raindrop' glass, INR850 ($19), by GoodEarth. Small tortoiseshell dip bowl, INR375 ($8), from Bungalow Eight. Topaz and gold earrings; gold swivel ring; 'Snake' bracelet, designed for the Metropolitan Museum of Art, prices on request, all by The Gem Palace. Green tsavorite, diamond and yellow gold ring, price on request, by Roopa Vohra. Vintage postcard, INR950 ($21), by Gheebutter, from Bombay Electric

SHOOTING TO THRILL

We focused on some of the finest local design

Clockwise from left, 'Take 10' armchair, INR20,500 ($460), by Red Blue & Yellow. *Kamalini Lotus* sculpture, INR508,500 ($11,314); 'Mughal' planter, INR504,900 ($11,234); *Shama Flame* sculpture, INR143,100 ($3,184), all by Vikram Goyal, for Viya Home. 'Savoy/Cirque' trolley, INR110,000 ($2,431), by House of Raro. On table, 'Mughal' platter, INR12,150 ($270); 'Bukhara' bowl, INR16,650 ($370); 'Pichwai' banana Leaf platter, INR20,700 ($460); 'Star' thali, INR25,650 ($571), all by Vikram Goyal, for Viya Home

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STRIKING A POSE
Wallpaper* art editor Sarah Douglas casting models for a fashion shoot

'Tangram' tables, from INR65,000 ($1,446), by Shahid Datawala, for Pallate. 'Arshia' vase, INR4,800 ($107), by GoodEarth. Liza wears dress, £110, part of Fred Perry Women's Laurel Wreath Collection by Richard Nicoll. Bag, £920, by Prada. Sandals, £365, by Tod's. Receptionist wears shirt, from a selection, by Brioni. Tanya wears dress, £495, by Bally.

Ballerina pumps, £320, by Prada Made in India. Sarah wears dress, from a selection, by APC. Fiona wears jumpsuit, £125, by Paul by Paul Smith. Shoes, £150, by Veronique Branquinho and Camper Together. 'Verushka' bag, £895, by Bally

Fashion: Aakanksha Nanda

Hair & make-up: Namrata Son

Models: Liza, Fiona and Tanya at Amina

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TOP OF THE TREE
The fashion team's temporary home

From left, 'The Other Side' desk, INR35,000 ($779) by Ajay Shah Design Studio, for Industrial Playground. On desk, 'Aysel' lamp, INR9,800 ($218), by GoodEarth. Vintage paan box, INR8,500 ($189), by Gheebutter, from Bombay Electric. Red jug, INR850 ($19), by Red Blue & Yellow. 'Raindrop' glass, INR850 ($19); 'Marigold' plate, INR1,400 ($31), both by GoodEarth. Horn bowl, INR895, from Bungalow Eight. MacBook, from £876, by Apple. 'Toy' chair, INR8,500 ($189), by Ajay Shah Design Studio, for Industrial Playground. 'Apollonia' floor light, INR106,510 ($2,354), by Mauro Bertoldini, for Movelight, from Pallate. 'All Fall Down' bookshelf, INR66,700 ($1,484), by Shahid Datawala, for Pallate. On shelves, from top, 'Paint Box' notebooks, INR470 ($10) each; 'File Books', INR610 ($13) each; 'City Series' notebooks, INR300 ($7) each, all by Ajay Shah Design Studio, for Rubberband, from Industrial Playground. Orange T-shirt, £55, by J Lindeberg. Shirt, £99, by Paul Smith Jeans. Belts, from £45; 'Warren' shirt, £85, all by J Lindeberg. Red polo shirt, £350, by Brioni. 'Hanson' shirt, £90, by J Lindeberg. Sneakers, £40; 'Goldhawk' canvas shoes, £95, by Fred Perry Men's Laurel Wreath Collection. Shoes, £250, by Tod's. Hanging, from left, white trousers, £225; blue trousers, £245 each, all by Richard James. 'Grid' red seat, INR4,500 ($100), by Ajay Shah Design Studio, for Industrial Playground. 'Soame' white leather stool, INR70,000 ($1,547), by House of Raro

For stockists, see Resources, page 174

ebullient and beyond-generous owners, and the perfect pitch was ours.

Temporarily taking over the Tote's banqueting spaces – offering marble cool, floor-to-ceiling windows onto the surrounding rain trees and the remarkable branching vault that is the Tote's architectural trademark – we created an office full of light, air and a short flight of stairs up to the most dramatic, and very well-stocked, bar in the city. It was an accumulator of winners.

There was room for an open plan work space, a pop-up photography studio, an imposing but informal reception and a very elegant office for Wallpaper's editor-in-chief, a place for offering the kind of super-abundant hospitality that is the MO in these parts.

A set of 'Tangram' tables by Shahid Datawala for Palatte Design Studio worked perfectly in the reception, a fluid and dynamic space for meeting, greeting, casting and card-swapping. Our editor's office suite was a wonderful series of wood workings, including the curvy welcome of Red Blue & Yellow's 'Miss Plump' sofa and complementary additions by Pinakin Patel and Viya Home's Vikram Goyal.

The fashion department demanded – they are so very demanding – and got their own quarters (pictured above), featuring a desk by Ajay Shah, and space enough to hang their haul and enthuse wildly, as is their wont.

The rest of us, all of a flit and flutter anyway, took a more communal space that ebbed and flowed with new friends and fixers, photographers, architects, cooks, store owners, gallerists, business moguls and models-turned-all manner of things. It was a place for pit stops, recon reports and crucial conflabulations, but with large swinging doors allowing sharp exits back out into the most marvellous, maddening, mind-boggling city on earth. **Nick Compton**

www.degustibus.com; www.serie.co.uk.
To see an image gallery of Serie Architects' work, visit Wallpaper.com

Thanks to Shalina Spahwa
Mumbai producer: Sunita Chemburkar
Photographer's assistant: Anil Wankhede

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THINKING SMALL
Our Nano, India's low-emission 'people's car', raring to go outside our loaned town house in South Delhi

'Nano' car, by Tata Motors. 'Honeycomb' stool (in greenery, far left), £170, by Devi Design. 'Diya' bowl, INR78,750 ($1,752), by Vikram Goyal, for Viya Home

02
The apartment

We weighed up a number of possibilities for our Delhi digs, but when Manit and Sonali Rastogi, of award-winning architects' firm Morphogenesis, asked us to move into the family home, we knew we'd found the right place. At once utterly contemporary and a showcase for traditional Indian crafts, it proved the perfect clubhouse

Photography: Bharat Sikka

Interiors: Benjamin Kempton and Amy Heffernan

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DEHLI DIGS

This page, console, INR80,500 ($1,791), by House of Ishatvam. 'Aquamarine' vase, INR3,800 ($84), by GoodEarth. 'Neelam' table, INR260,000 ($5,777), by Gunjan Gupta, for StudioWrap. Wrought iron candle stand, INR3,600 ($80), from Apartment 9

Opposite, editor-in-chief Tony Chambers prepares to set out on a day of Delhi discovery

Tony wears 'Stiglit Cotton' jacket, €400, by Aspesi. Shirt, £155, by Richard James. Jeans, £130, by APC. 'Tenis Arpoador II Fish' trainers, $427, by Osklen. Sunglasses, £300, by Prada Private. Bespoke folder, price on request, by Smythson. Bench, price on request, by Inline Design Workshop

A showcase for local craft, the house is definitely Indian, in the wood and the handling of the wood

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All things are relative but compared to Mumbai, Delhi is a city of sylvan calm with wide grand roads and parks aplenty. Not that it lacks in drive or drama, but there is a definite air of something a bit like calm about Delhi.

As India's Washington – though Delhi is a cultural hub, commercial force, a city in the round in a way that Washington definitely is not – Delhi has grand avenues and government palaces, streets of architecturally innovate and imposing embassies. But it also has mega malls and thriving markets, in Hauz Khas village an arts and fashion ghetto in the Williamsburg/Shoreditch model, and in the exploding satellite of Gurgaon – a model of the Indian city of the future and home to the Devi Art Foundation – the finest private art gallery in the country.

The chic centre of gravity in the city is definitely shifting south, and so it was in South Delhi that we sought out suitable digs for our posting in the Indian capital.

Luckily, we have friends in all the right places, and Manit and Sonali Rastogi, of design and architecture firm Morphogenesis, opened the finely crafted doors of their very generously proportioned live/work set-up, just for us.

Established in 1996 by the Rastogis, since joined by Sanjay Bhardwaj and »



LAPPING IT UP
Above, the rooftop pool

'Airmail' chair, INR20,000 ($445), by Alex Davis, from Indi Store. Animal-print towel, price on request, by Brioni. Sandals, £25, by Havaianas

Left, deputy beauty & lifestyle editor Pei-Ru Keh deep in chair research

'Bombay Deck' chair, INR125,000 ($2,762), by Gunjan Gupta, for StudioWrap. 'Blue' table, INR30,000 ($663), by Nirmala Rudra. 'Night Set, Dark Blue' carafe, INR1,850 ($41), by GoodEarth. Glass, INR1,170 ($25), from Apartment 9

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ALL IN THE DETAIL

The South Delhi house proved a natural home to showcase our design and jewellery finds

This page, from left, 'Monaco' ebony screen, price on request, by House of Raro. Side table, INR69,500 ($1,546), by House of Ishatvam. 'Wild Grass' teacup and saucer, INR650 ($14); 'Rajah' napkin, INR1,275 ($28) for set of two with two table mats, both by GoodEarth. 'Gentlemen Tea Set', INR9,390 ($209) for set of three pots, by Episode. 'Kansa' plate, INR2,600 ($57), by GoodEarth. Black marble plate, INR3,900 ($87), from Kamala. 'Surahi' salt and pepper pots, £17 each, by Devi Design. Enamel copper bowl, INR230 ($5), by Capital Crafts, from Kamala. Horn spoon, INR400 ($9) for five-piece set, from Zaza Home. Cream cheese spreader, INR4,520 ($100), by Episode

Opposite, 'Louise' table, $5,130, by Paul Mathieu, part of The Stephanie Odegard Collection, for Odegard. Sunglasses, £300, by Prada Private. 'Grand Reverso Duo' watch in stainless steel, £6,250, by Jaeger-LeCoultre. Pearl, diamond, enamel and resin pendant; blue topaz and diamond paisley earrings; carved melon-cut ruby, mother of pearl, diamond and enamel brooch, prices on request, all by Hanut Singh

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Vijay Dahiya, Morphogenesis is one of the most innovative practices in India, bringing together architects, designers and urban planners. It has also taken a lead in the debate about where India's cities go from here (see page 122), how massive growth can be wedded to sustainability and a care for tradition.

The house, designed by the couple, is built to accommodate three generations of the Rastogi family – but offering plenty of distinct space to each familial branch – as well as offices for Morphogenesis staff and, for good measure, room to cope with the cultural events and talking shops the Rostogis are keen to cultivate. Plenty of room to squeeze us in, then.

Built in concrete, stone and wood and surrounding by lush gardens, the house is spatially complex but very easy on the eye and even easier to spend time in. The couple were determined that their home be a showcase for local crafts and materials, so while there is something of the midcentury American about the house, it is definitely Indian, in the wood and the handling of the wood

The garden proved a marvellous space for morning coffees and plotting the day's plan of attack, and for early evening cocktails before spinning off into the night's social whirl. The fresh air, watery light, internal garden and vast sofas of the family room, however, did make it hard to leave (though our fleet of teeny Tatas was always ready to ease us through the coagulate of cars, motorbikes, rickshaws and bonnet-dodging pedestrians).

The house also proved perfect for studying our design finds in the appropriate setting. It's hard to imagine Gunjan Gupta's malachite table finding a happier home. Or Nirmala Rudra's 'Blue' table set off to such effect anywhere else.

At evening's end we could climb to the rooftop, dip our feet in the pool and scan the great city stretched out and still very much alive around us. **Nick Compton**

www.morphogenesis.org. For an image gallery of Morphogenesis' work, visit Wallpaper.com

SHELF OBSESSION

Shelving unit and some ornaments, owners' own. Books throughout, from a selection, from CMYK bookstore. On lower left shelf, 'Palm Leaf Bowl', INR2,200 ($43), by Devi Design. 'Petal Bowl', INR4,200 ($95), by GoodEarth. Centre top, 'Globe', vases, INR5,000 ($113), from Klove. Centre bottom, black bottles, INR1,200 ($27), by AKFD Studio, from Kamala. Right of centre, top, 'Darya Ribbed Vase', INR4,200 ($95), by GoodEarth. Bottom, 'Spike Bowl', INR1,960 ($38), by Devi Design. Right, middle shelf, 'Brass Pipes' vase, INR1,600 ($36), by Devi Design. 'Elixir Decanter' with Plexiglas support, INR3,400 ($77), from FCML. Bottom, ceramic vase, INR6,030 ($136), by Apartment 9. 'Lacquer' sofa-bed, INR125,000 ($2,781), by Alex Davis, from Indi Store. 'Navratna Teapoys' stools, INR195,000 ($4,310) for set of three, by Gunjan Gupta, from StudioWrap

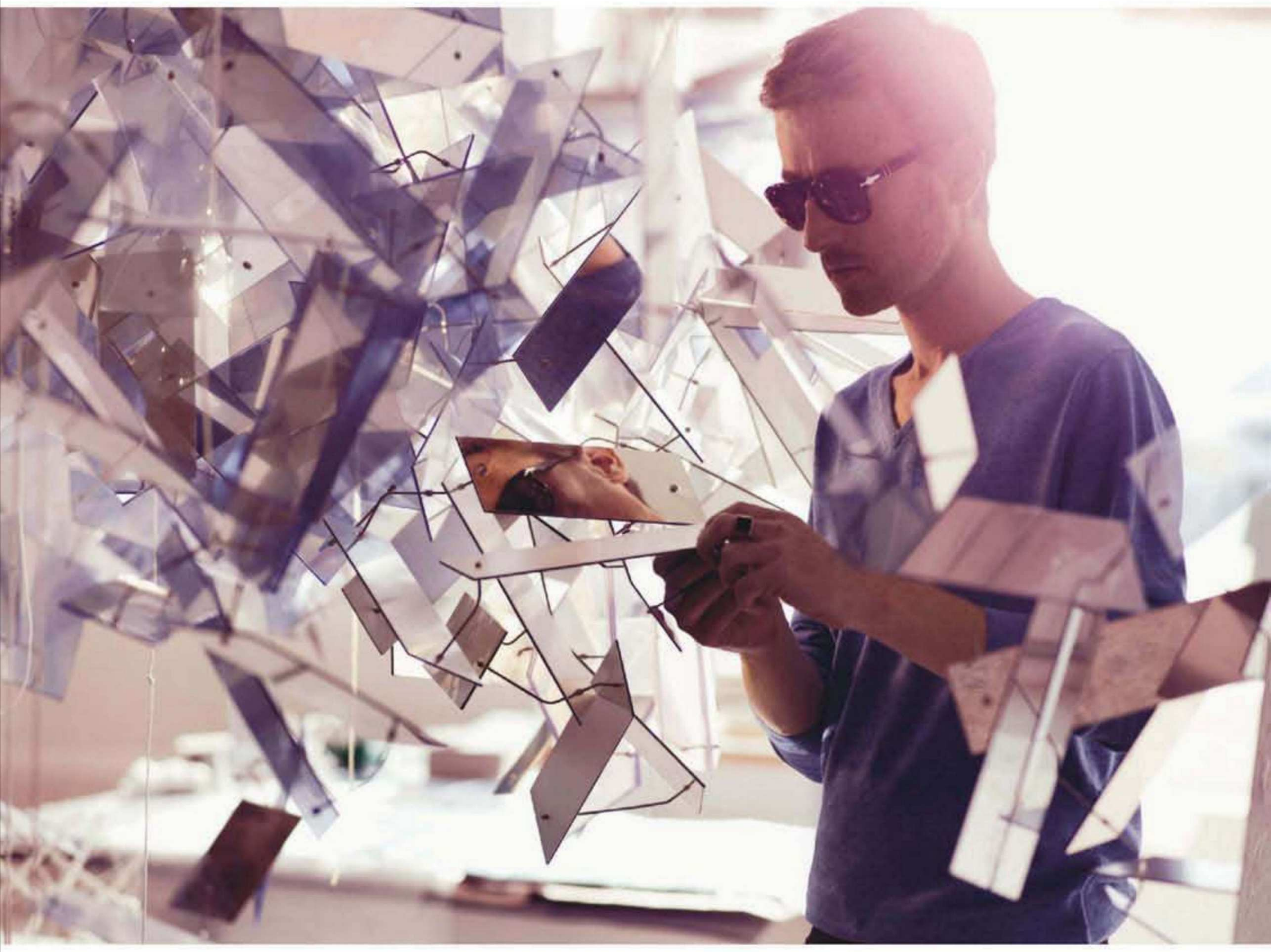
For stockists, see Resources, page 174

Thanks to Shalina Spahwa

Delhi producer: Amber Tikari

Photographer's assistant: Tenzing Dakpa

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NEWSPAPER

Wallpaper's hot pick of India's brightest and boldest goings-on

FASHION



CROWN JEWEL
A model dons Little Shilpa's headdress created for our Reborn in India issue

Tulle body, €730, by Mal-Aimée, www.mal-aimee.com

Fashion: Ursula Geisselmann

Hair: Craig Marsden at Carol Hayes

Make-up: Megumi Matsuno at Carol Hayes

Model: Ashika Pratt at FM

Head girl

Hats off to mad milliner Little Shilpa and her crowning glories

PHOTOGRAPHY: RAM SHERGILL
WRITER: KAVITA RAYIRATH

When Little Shilpa, aka Shilpa Chavan, stormed the Indian fashion world with her quirky headgear, she raised more than just eyebrows. Trained with master milliner Philip Treacy, her sculptural fashion installations have upped the ante through collaborations with the likes of Manish Arora, Boudicca, and Lady Gaga, while fashion writer Colin McDowell remarked, 'Her work should be in galleries not on catwalks.' The inspiration for this custom headdress for Wallpaper* was her awe of Indian gods.
www.littleshilpa.com

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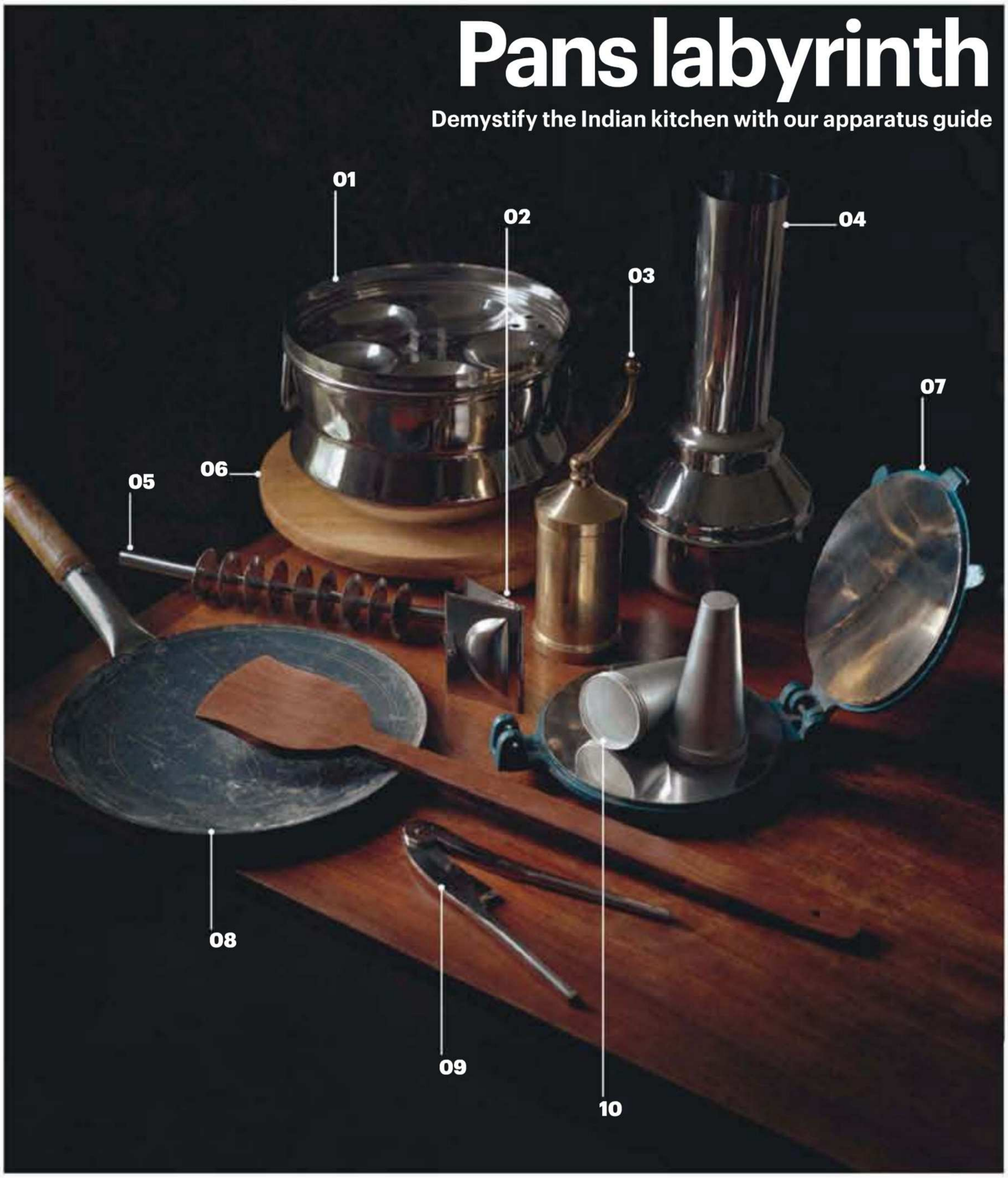
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Pans labyrinth

Demystify the Indian kitchen with our apparatus guide



01. IDLI STEAMER
A layered pan, used for steaming idli, the south Indian savoury cakes made from fermented lentils and rice.

02. PASTRY MOULD
A metal mould used to make a multiplicity of treats, savoury and sweet – from samosas to Diwali sweets.

03. PUTTU KUTTI
A steamer for cooking puttu, a cylindrical savoury cake made from coconut and rice flour.

04. SEV MACHINE
Used for piping sweet and savoury doughs into different shapes which are then fried to make snacks, such as sev, gathia and chakri.

05. PASTRY CUTTER
Used to cut doughs, sweet and savoury, into diamond shapes.

06. PATLA
This stand, found in all Indian kitchens, is used for rolling out rotis, parathas and the like.

07. PURI PRESS
A device for pressing the dough for puris into a thin, flat shape. The dough circles are placed in hot oil, which causes them to inflate and form crisp, air-filled puris.

08. TAWA
A flat pan for cooking flatbreads, from rotis to chapattis. The wooden spatula has a thin edge for turning.

09. SULI
For slicing nuts, particularly betel nut.

10. KULFI MOULDS
The tower-shaped mould used to make the popular dessert, kulfi – a milk-based, eggless ice cream.

GRAPE EXPECTATIONS

Delving into the Indian wine cellar has been a game of pot luck, but things are changing. What began 30 years ago with experimental fermentations made from table grapes, has grown into a mammoth industry today. International cuttings from reputed suppliers fill the fields of Maharashtra between Pune and Nashik and on the slopes of the Nilgiris in Karnataka. Wine styles lean towards the New World and are best consumed young; only recently have oak barrels become a part of the maturing process. An absence of a governing body has meant a lack of quality control but has encouraged experimentation. A growing awareness of the local consumer means mediocrity is no longer an option.



Our top five winemaking houses:

SULA
A bright and fruity label that leads the market with a wide portfolio, including a lovely riesling. *www.sulawines.com*

GROVER
Makes the best red in India, in consultation with leading winemaker Michel Rolland. *www.groverwines.com*

FRATELLI
Just in its second year, Fratelli is beginning to introduce some impressive wines. *www.fratelliwines.in*

YORK
A relatively new entrant, restrained yet elegant. *www.yorkwinery.com*

REVEILO
Made a big impact a few years ago with its Reserve range. *www.reveilo.com*

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FASHION

PHOTOGRAPHY: RAM SHERGILL WRITER: KAVITA RAYIRATH

Bright futures

We showcase three Indian fashion designers who are showing their true colours



01



03

01. RAHUL REDDY

Rahul Reddy's S/S 2011 collection is a concoction of pristine whites and popsicle colours – cheerful, with unfinished hemlines, hooded stoles and stitching details that stop the range from being merely 'pretty'. The Delhi-based NIFT graduate trained with the talented Rajesh Pratap Singh and launched his own label in 2006. His upcoming A/W collection explores darker themes; it's inspired by those who conquer death and come back as heroes.
www.rahulreddy.in

02. PRASHANT VERMA

Prashant Verma (NIFT 2005) is drawn to the theatrical. He did, after all, train under Alexander McQueen, John Galliano and Manish Arora, and looks to cinematic storytelling and traditional ancient tales for inspiration. He has called this collection 'The Bhagavad'. Crafted out of duchess satin and weightless chiffon, the digital imagery is inspired by his readings of the *Bhagavad Gita* – Lord Krishna's words to the warrior Arjuna, in particular – and in silhouette invokes the greatness of Ashoka and Alexander.
www.prashantverma.co.in



02

03. KARISHMA SHAHANI

There's nothing understated about Karishma Shahani's collection (awarded 'Best Surface Textiles 2010' at the London College of Fashion's BA graduate show). 'Yatra, The Pilgrimage' is a blast of colour and craft, featuring dip-dyed garments, glass globules rescued from old chandeliers, and hand-painted sneakers with stilettos, all audaciously advocating 'Jugaad' (making-do), an essential Indian strategy, where materials (and their functions) are constantly reincarnated, creating heirlooms over time.

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PHOTOGRAPHY: JOSS MCKINLEY, FRAM PETIT WRITERS: KAVITA RAYIRATH, APPHIA MICHAEL, ANGELA SAINI

FASHION

Stepping out

These block-printed shoes really shine

Everything from teapots to totes in India have film icons on them, so when Rohan Arora stepped in with a 'filmi' footwear line, the reaction was predictably enthusiastic. The Kolkata-based designer's A/W 2010 collection was hand-crafted in hand-painted Khadi fabric with images created by old film poster artists. 'Filmi' images aside, we think it was the elegant use of fabric, block print and leather which eventually got him a foot in the door. And these very elements are key to his S/S 2011 line. Inspired by inflation, it tackles riches (high heels) and rags (flats) in one shapely stride.
Shoes, INR4,500 ($101), from www.studiorudraksh.com



TOP 5 INDIAN APPS

We tap into the apps that help ensure a good trip

1 **MELODY MAKER / £0.99**
Turn your iPhone into Tabla, traditional Indian drums, or, if strings are your thing, opt for the pocket sitar app.

2 **IT'S A WRAP / £0.99**
A step-by-step guide to tying a sari. Because you never know when you'll need to.

3 **DRIVING FORCE / £0.99**
Channel your road rage with this addictive game in which you dodge oncoming vehicles and animals in a rickshaw.

4 **MAKE A DATE / £0.99**
India's ancient calendar system, the Panchang lists all the country's important events and holy festivals, of which there are more than 340 to avoid or hunt down.

5 **TIME TRAVEL / £0.99**
India Clock displays the time in Devanagari digits. Even if you can't read it, it looks cool.

All apps available from iTunes

TECHNOLOGY

THE BIG CHILL

Stick your hand behind a fridge and you'll notice it's warm back there, which is the principle behind artificial cooling: you boil water into steam, quickly expand it and it gives off a chill. In a kitchen, this is done using electricity, but on the terrace of Mumbai's Chhatrapati Shivaji Maharaj Hospital, they're doing it by harvesting heat from the sun using 90 mirrored dishes. One of the largest solar-powered air-conditioning systems in the world, it could be the Holy Grail of energy saving. The brainchild of amateur scientist and professional businessman, Suresh Kapadia, the system – which is already cooling eight operating theatres and an intensive care unit – is being closely watched by the Indian government's National Solar Mission, which has plans to roll out the idea to other institutions.



HIT THE ROOF
Soaking up the sun on the roof of a Mumbai hospital, 90 solar dishes are powering an air-conditioning system that could revolutionise temperature control in tropical climates

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DESIGN

Local hero

How bamboo design is reaching out to rural India





BAMBOOZLERS
Clockwise from main picture, 'The Tree' bookcase, INR49,000 ($1,101), by Sandeep Sangaru, for Sangaru Design Studio, www.sangaru.com; 'Branch' hatstand, INR1,100 ($25), by Rhizome, from Bamboo Canopy, www.rhizome.co.in; stool, price on request, by Manali Beri, from the National Institute of Design, www.nid.edu

For more products, see Wallpaper.com *

One of the most inspiring stories emerging in Indian design is that of bamboo. This is not simply a tale of designers creating cutting-edge, aesthetically driven products from eco-friendly material; this is also about a holistic approach to sustainable design that is empowering artisans in rural India to become self-sufficient. In Tripura, a state in the north-east where bamboo is cultivated, young designers are coming up with simple products that minimise the use of hardware, are sourced locally and develop local skills. Rebecca Reubens, who runs social design firm Rhizome, which works with the Kotwalia community of Gujarat, has taken the project one step further by opening her own retail outlet, Bamboo Canopy, to provide a vital link to the urban markets these communities are so removed from. The drive is supported by design programmes at Ahmedabad's NIFT, which has produced a raft of designers in recent years, including Sandeep Sangaru, Andrea Noronha and Manali Beri, who are all innovating new techniques for working with bamboo. *www.rhizome.co.in*

DESIGN



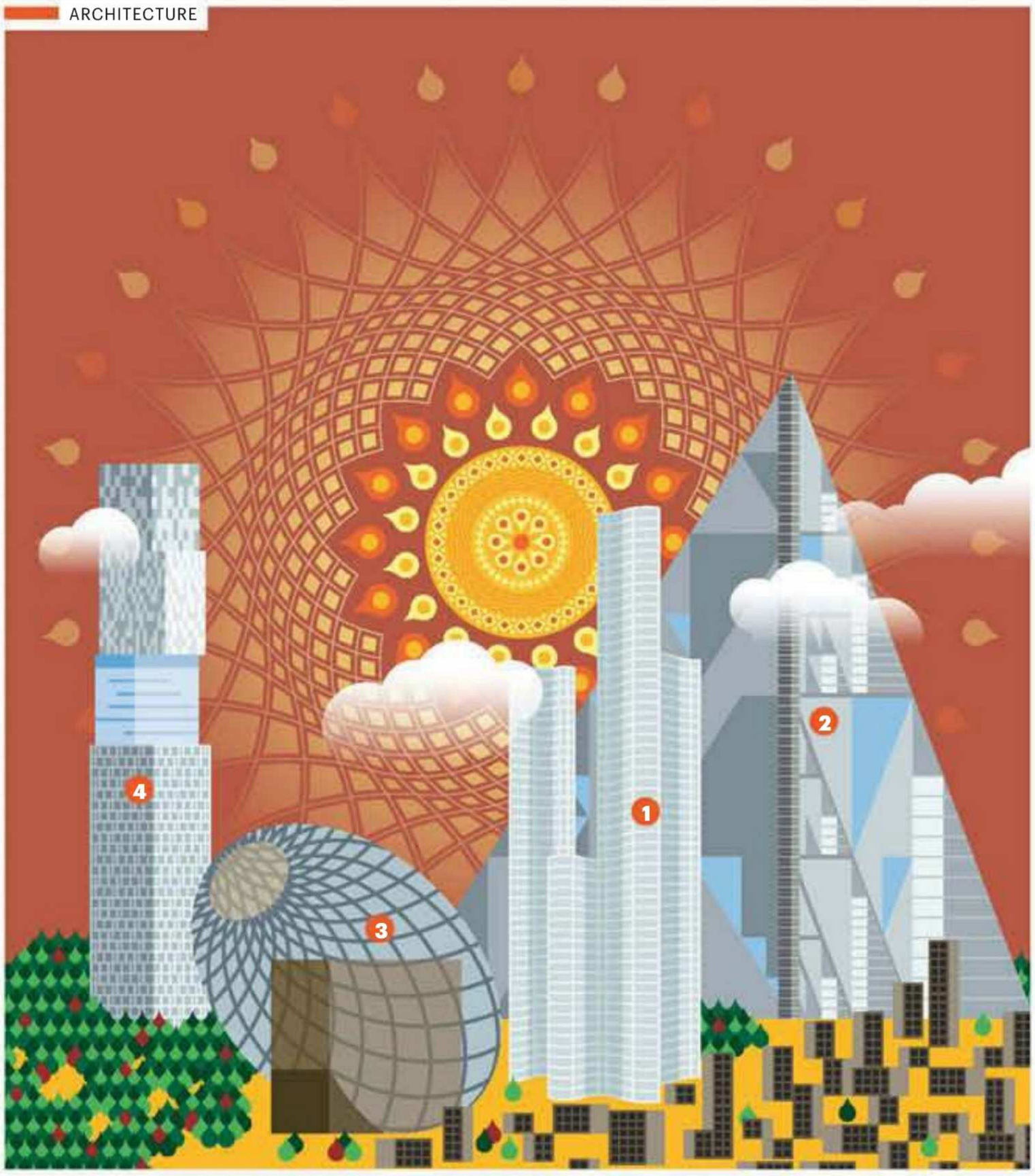
TO DYE FOR

It's not often we get to rave about a 17-year-old. Khatri Khalid Amin is a native of Ajrakhpur village, the guardians of the 4,000-year-old Ajrakh natural dye printing tradition in Gujarat. Bored at school and dissatisfied with jobs he took on, Amin enrolled at Kala Raksha Vidhyalaya (the institution for the preservation of traditional arts) to revive the fortunes of his family and their craft. His graduate collection of stoles caught the eye of Priya Kishore (founder and creative director of hip fashion concept store Bombay Electric), who was drawn to his 'graphic minimalism, expressive style and natural voice'. No surprise to us that the stoles are flying off the shelves. *www.bombayelectric.in, www.kala-raksha.org/vidhyalaya.htm*

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ILLUSTRATOR: STUART DALY PHOTOGRAPHY: LUKE KIRWAN WRITERS: JONATHAN BELL, KAVITA RAYIRATH, EMMA MOORE

ARCHITECTURE



Sky high

A clutch of quirky concepts that will reshape Mumbai's skyline

While Mumbai plays host to the world's tallest (and most expensive) private residence, Antilia (W*143), its skyline is otherwise notably short of showstoppers. That is set to change if new concepts make it into real structures. First up is World One **(1)**, a fully serviced 'supertall' on Lodha Place. Overseen by Pei Cobb Freed, the 117-storey tower is topped by two-floor maisonettes for Mumbai's mega-rich, and is due for completion in 2014. PoroCity, a 'Rehabilitation for Mumbai' **(2)**, is a monumental pyramid by Khushalani Associates, intended as an aerial replacement for the Dharavi slums. In a similar spirit is James Law Cybertecture International's metal-framed earthbound Zeppelin **(3)** that's intended to create an instant iconic presence. In comparison, structures like FXFowle Architects' proposed India Tower **(4)**, deemed India's greenest skyscraper, the twin towers at Orchid Heights (nearing completion) and the Indiabulls Sky Forest, are the model of decorum, if not eye-catching design. Whether or not the new skyline will resemble the renders remains to be seen, but the ambition is certainly up in the clouds.



BEAUTY

INDIA'S CURE-ALL

The Indian neem tree, an ancient Ayurvedic life-saver, has uses that range from the miraculous to the mundane. Neem oil repels mosquitoes, heals minor cuts and burns, treats dandruff, protects plants from pests, and acts as an astringent. The leaves protect skin from infection, combat acne, are used as an eyewash for conjunctivitis, a foot soak for fungus, and to keep silk and woollen clothes safe. The twigs, chewed, help keep teeth and gums disease free. The bark treats cough, fever, loss of appetite, and vomiting. Neem solutions are also being studied for their effect on stress, cancer, diabetes, heart disease and AIDS. As homes morph into high-rises, this once-free backyard pharmacy has found commercial success on shop shelves, as Indians reach for products like Himalaya toothpaste, Forest Essentials soaps and Kama Ayurveda cleansers to get their trusted Neem fix. *www.neemfoundation.org. For all product details and stockists, see Resources, page 174*



BORN AGAIN

1970 2011

Silver tea set

When Dashrath Patel passed away last December he left a significant body of uncatalogued art and design. One of the founders of Ahmedebad's National Institute of Design, he worked in painting, ceramics, photography and design, and collaborated with Charles Eames, Louis Kahn and Henri Cartier-Bresson. His friend, architect and design entrepreneur Pinakin Patel, based in Alibag, near Mumbai, built a museum for his works adjacent to his home, and the artist moved in, turning it into a creative hub for others. Shortly before he died, he gave the nod to Pinakin to reproduce his 1970 silver tea set, and Pinakin designed a tray to go with it. *From INR50,000 ($1,125) for a one-person set to INR70,000 ($1,575), www.pinakin.in*

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Flat design Mario Ruiz

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photo Andrea Ferrari

ROAD sofa_design Rodolfo Dordoni

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Natural bent

Mumbai design bears fruit with a banana leaf-inspired table

TOP BANANA
'Banana Leaf' table, to order, by Divya Thakur for Design Temple. Large plate, INR975 ($22); small plates, INR750 ($17) each; small black bowl, INR575 ($13); horn spoons, INR695 ($16) for three; black-lacquered gourd dishes, from INR375 ($9), all from Bungalow Eight, www.bungaloweight.com. Brass jug, cups and bowl, all vintage. Tandoori chicken and saffron rice lunch, by Moveable Feast, www.moveablefeast.net

Left, polo, £90; shorts, £110, both by Fred Perry, www.fredperry.com. Boat shoes, £250, by Tod's, www.tods.com. Right, 'Hanson' shirt, £90, by J Lindeberg, www.jlindeberg.com

Divya Thakur founded multidisciplinary design agency Design Temple in 1999 and made it her mission to create a modern visual vocabulary for Indian design. The aesthetics and culture that surround her in her native Mumbai have become woven into the agency's work. This year it added furniture to its portfolio of small everyday products, with the Vita Urbana collection. The 'Holy Book Shelf' reinterprets the form of a stand for large holy books into a home for multiple books, and the 'Bed of Roses' translates the tradition of strewing roses over wedding beds with two stainless steel rose stems growing from the bedposts. Our favourite piece is the 'Banana Leaf' table, inspired by the Indian practice of dining off banana leaves. The form of the leaf is transformed into a carbon fibre table, with the stem arching to create a cantilevered support. While in Mumbai, we road-tested it with a light lunch for two.
Design Temple, tel: 91.22 2282 1001 (India), www.designtemple.com



Grooming: Ity. Models: Shekhar Singh and Himanshu Bhasin at Karma

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DINNER DATES

Eat your way around India – and know your chikoo kulfi from your elbow – with our guide to local dishes that are seasonal and sublime. Here's where to go and what to eat when

JANUARY

Dish: Mallaiyo

Area: Varanasi, Uttar Pradesh

This dessert is made from milk and malai (cream), thickened and left outside over cold winter nights, for the dew drops to work their magic. The foam is collected in the morning and mixed with powdered nuts and jaggery (unrefined sugar) and sold in earthen bowls.

FEBRUARY

Dish: Surti undhiyu

Area: Surat, Gujarat

A superlative vegetarian dish. The best Surti undhiyus have up to 93 seasonal ingredients, including fenugreek leaf muthiya (fried dumplings).

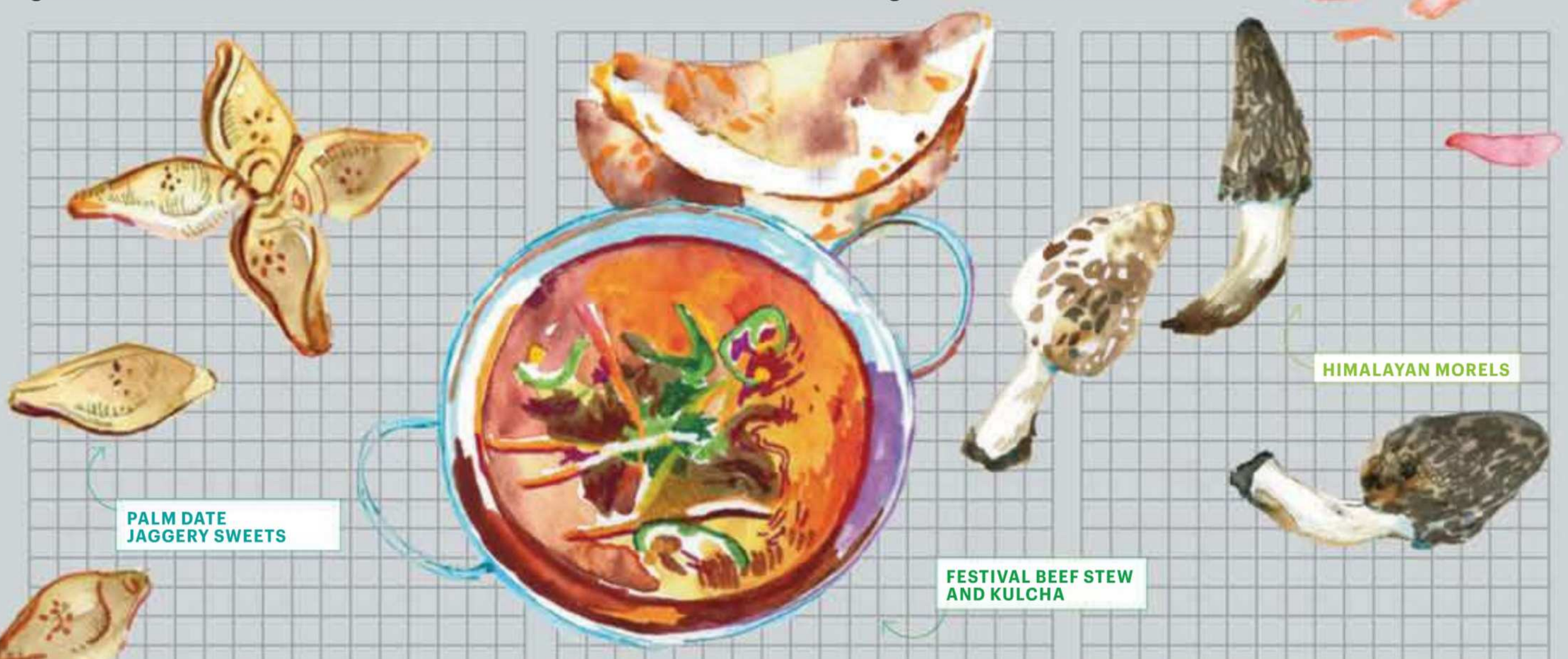
MARCH

Dish: Gulab paak

Area: Bhuj, Kutch

Created by a family of sweet makers in Bhuj, this is a sweet (mithai) made from pure rose petals, nuts and milk solids. According to Ayurveda, the roses have cooling properties, perfect for rebalancing your body when the mercury is rising.





DECEMBER

Dish: Noleen gur sandesh

Area: Bhubaneshwar, Orissa

The Oriyas and their neighbouring Bengalis eagerly await the arrival of noleen gur (palm date jaggery). Its singular sweetness is what makes this sandesh (a soft paneer-based dessert) so special.

NOVEMBER

Dish: Nihari

Area: Lucknow, Uttar Pradesh

This incredibly rich beef stew of golden aromatic broth and chunks of meat is cooked overnight, to be eaten with a layered kulcha (flatbread) in the morning – often before sunrise. You eat it with the expectation that a big nap will follow breakfast.

OCTOBER

Dish: Guchhi madra

Area: Kalpa, Himachal Pradesh

So rare and valuable are guchhi (morels), found only in the Kinnaur part of Himachal Pradesh, that in season people pay crazy amounts – INR5,000 ($112) per kilo – for them to make a fresh sabzi (curry). One recipe cooks the guchhi with paneer, the Indian soft cheese.

Wallpaper* WRITER: ANGELA GOKANI BRASIER ILLUSTRATOR: AGNÈS DECOURCHELLE

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APRIL

Dish: Bevu bella

Area: Mysore, Karnataka

Bevu bella is philosophy in a bowl. Made on New Year's Day in the Deccan regions, its six ingredients: neem flowers, tamarind juice, chillies, jaggery, raw mangoes and salt are apparently combined to remind people that life is made up of many different experiences.

MAY

Dish: Alphonso mangoes

Area: Ganapatipule, Maharashtra

Calling them the king of fruits is not doing them justice. If you are in India for alphonso mango season, you are blessed. They are used simply sliced, made into burfis (mithai), milkshakes, ice cream, shrikhand (a yoghurt dessert), or pulped and eaten with puris (fried flatbread).

JUNE

Dish: Echorer dalna

Area: Darjeeling, West Bengal

Jackfruit has been cultivated in India for 6,000 years, so it is perhaps not surprising that Indians have found more than a few ways to eat this fruit. In Bengal, this dalna (curry) is made while the jackfruit is young, and not yet sweet.



SEPTEMBER

Dish: Chikoo kulfi

Area: New Delhi

Mughal chefs invented this frozen dessert. Kulfi is now found in most Indian restaurants, but a taste of freshly made chikoo kulfi in Delhi at this time of year is a stand-out experience. The chikoo fruit lends a grainy texture and caramel flavour to the kulfi.

AUGUST

Dish: Chocha ni chutney

Area: Rajkot, Gujarat

Delicate tamarind flowers are pounded with a pestle and mortar to make a chutney, flavoured with just three simple spices so you can taste the mild sourness of the flowers. Saurashtrian villagers eat this seasonal chutney with gluten-free millet rotla (flatbread).

JULY

Dish: Hilsa

Area: Kolkata, West Bengal

Hilsa (or ilish) fish instigates the deepest of food joys in Bengali people. In season during monsoon, the arrival of the fish at market is cause for celebration. Shorshe ilish (hilsa cooked in mustard paste) is one of countless ways Bengalis prepare this fish.

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The seasons, geography, Ayurveda and religious festivals of India have always dictated how and what its people eat. Indians love food, they love to eat and they also love to feed others. Food is a celebration in itself; the sheer variety of flavours, tastes and textures – often all happening at once – is staggering.

For India, it is not a new trend to eat what is in season and has been grown locally, it is simply the norm. The local markets sell *only* what is in season, and what is local. Meals are prepared according to Ayurveda, which has recommendations on which foods and spices are to be eaten to balance a person's *doshas* in each season. Ayurveda's influences are inherent in Indian food; spices and ingredients are not combined haphazardly in a dish, they each have a reason to be there.

Things, as they inevitably do, are changing. The more travelled India's middle classes become, and the more globalisation hits India, the more removed from the seasons and Ayurvedic principles food habits have become. One man who is passionate about keeping the Indian traditions of food alive is Marut Sikka, a chef and restaurateur from New Delhi who runs some of the best restaurants in town. Sikka has travelled widely, sampling the whole gamut of food from the high-end restaurant to nondescript, hole-in-the-wall outlets.

Although Indian food is distinct in all the states, the thread that ties it all together, Sikka explains, is the spices, or masala. Different combinations of the myriad spices the subcontinent grows make the food taste distinctly different from Bengaluru to Guwahati. The type of oil used to temper the spices is also crucial to the regional flavour. Mustard oils, local to the north and north-west, are stronger in flavour than the coconut and peanut oils that are preferred in the southern and western states of India.

You can tell where you are in the country by the flatbreads (chapattis/naans/parathas), which are eaten at virtually every meal. In the colder northern states, they are thick, wheat-based and laden with ghee. The further south you go, the thinner these chapattis get, and in the tropical southern states, the wheat gives way to rice. Here, you will find the wonderful fermented rice and lentil-based crêpe-like dosas. India leads the world in production of different types of millet, so typically you eat many different grains through a week, depending on what part of the country you find yourself in. Finger millet is grown and consumed in the lush southern states, sorghum in the middle of the country, and pearl millet in the drier states. These grains – made into a flatbread and served warm with ghee, and used to scoop up local curries and chutneys – are not just delicious but nutritious too.

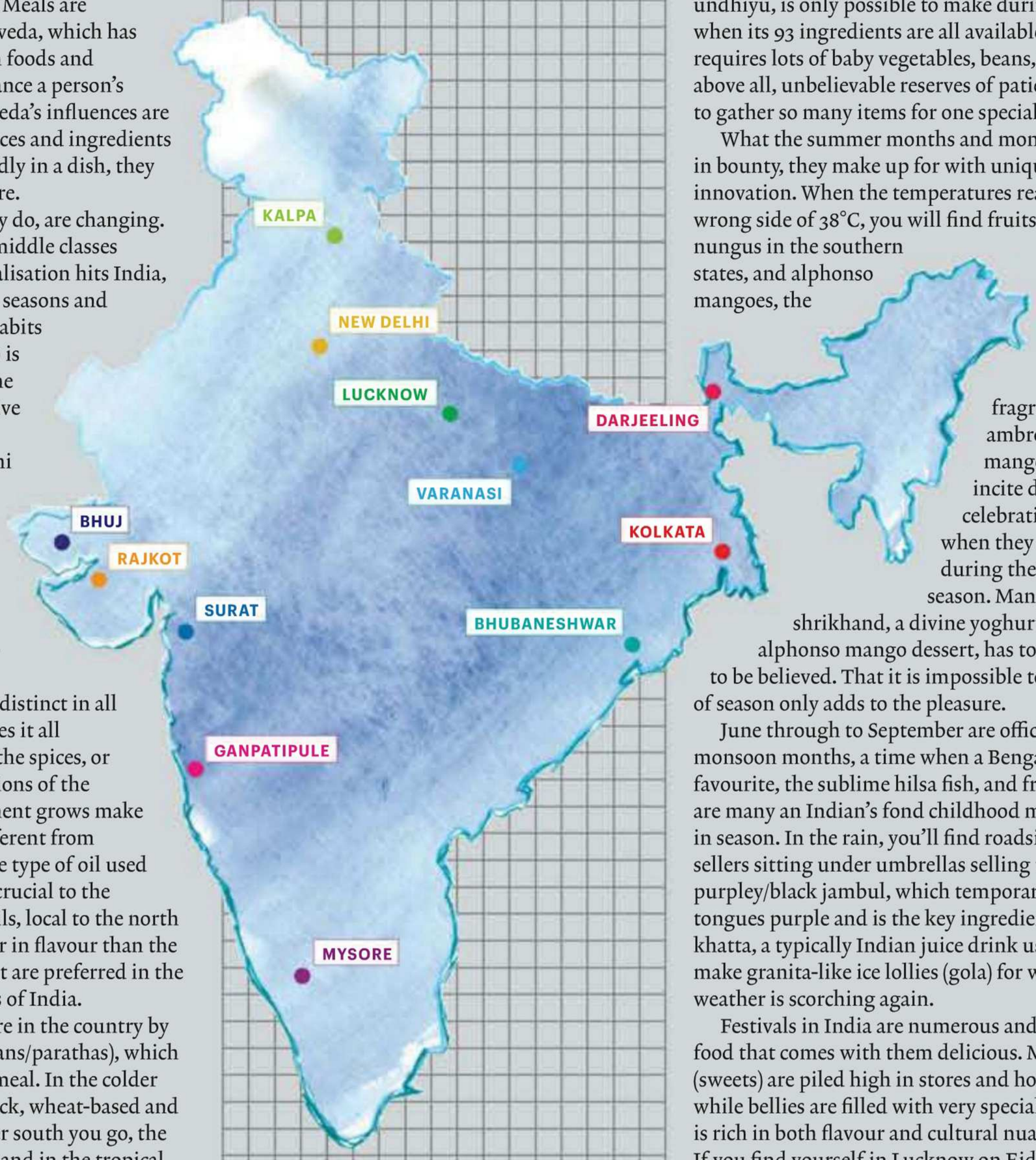
Winter is bountiful; the richness of seasonal ingredients makes it an especially good time to be in India. In the northern Mughal-influenced states, tender meats are cooked in sauces made from nuts and cream. Ayurveda dictates that spices like pepper, cloves, saffron and ginger warm the body, so these are used freely. One of the tastiest vegetarian dishes from Gujarat, undhiyu, is only possible to make during winter when its 93 ingredients are all available – it requires lots of baby vegetables, beans, herbs and, above all, unbelievable reserves of patience to gather so many items for one special meal.

What the summer months and monsoon lack in bounty, they make up for with uniqueness and innovation. When the temperatures reach the wrong side of 38°C, you will find fruits like taati nungus in the southern states, and alphonso mangoes, the fragrant, ambrosial mangoes that incite domestic celebration when they arrive during their short season. Mango shrikhand, a divine yoghurt and alphonso mango dessert, has to be tried to be believed. That it is impossible to get out of season only adds to the pleasure.

June through to September are officially the monsoon months, a time when a Bengali favourite, the sublime hilsa fish, and fruits that are many an Indian's fond childhood memory are in season. In the rain, you'll find roadside fruit sellers sitting under umbrellas selling the purpley/black jambul, which temporarily dyes tongues purple and is the key ingredient to kala khatta, a typically Indian juice drink used to make granita-like ice lollies (gola) for when the weather is scorching again.

Festivals in India are numerous and the food that comes with them delicious. Mithai (sweets) are piled high in stores and homes, while bellies are filled with very special food that is rich in both flavour and cultural nuance. If you find yourself in Lucknow on Eid al-Adha, sniff out the aromatic nihari that is cooked all night, to be eaten for breakfast. The spring festival of Makar Sankranti is when kites colour the skies in Maharashtra and Gujarat; tilgud chikki and other jaggery nut chikkis give kite fanatics the energy to duel from sunrise till sunset.

Eating in India is an exploration. And the beauty of Indian food is that, wherever in India you find yourself, and in whatever season, there might not be one recognisable curry in sight. ✱



MEAL TICKET
Hit Darjeeling in June and Varanasi in January (see dishes on previous page) – 12 month's worth of culinary stopovers (map boundaries are for guidance only)

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Vow wow wow

The era of the big fat Indian wedding, now a byword for excess, may soon be over

In 1995, when Mr V N Sudhakaran married Miss Sathyalakshmi, 150,000 guests – a stretch beyond close friends and family – attended the wedding banquet. In a manner all too familiar in Indian political life, Jayalalitha Jayaram, a movie star and former chief minister of the southern Indian state of Tamil Nadu, had mobilised pretty much the entire state machinery to cater to her foster son's wedding. It created a media outrage. But the outrage went nowhere. Indeed, the wedding set quite a precedent. And stupendous pomp, casts of thousands and blockbuster budgets became the norm when the Indian super-rich joined in holy matrimony.

In 2004, Subrata Roy, chairman of the massive Sahara Group, spent between £30-50m on a double wedding for his two sons. Some 10,000 guests were flown to Lucknow, in northern India, aboard 26 planes, while 2,000 Mercedes and 400 golf carts were used to ferry guests around during the celebrations. The stories of sheer extravagance and bacchanalian revelry spiced up high-heeled party banter in Mumbai and Delhi for a couple of seasons.

Of course, these are high profile weddings between families whose businesses have to be married to each other, as much as their offspring. But marriage, and the wedding ceremony, is central to Indian social relations at all levels. The manner in which your children marry is more than proof of status and wealth, of power and influence, it is your one great self-defining act, a great existential shout out to the rest of society. Parents, rich or poor, will save their whole lives to splurge on this one day. And, after all, who doesn't love a party, whether it's in a posh Malabar Hill high-rise or a Dharavi slum?

On Marine Drive – the Mumbai promenade sprinkled with decrepit art deco buildings, battered by the Indian monsoon – there are wide cricket fields that host assembly-line wedding jamborees, each with a 'unique' theme, every night – French baroque, Mughal, Las Vegas, you name it. They are created overnight and dismantled just as quickly, day in, day out for several months. Make no mistake; in India, there is no business like the wedding business. This Rs 1.25 lakh crore (around $25bn) industry is a monster and said to be growing at 25 per cent per annum. Weddings can involve five days of events, and the great Indian hotels have grand rooms to cater to proud parents' every whim. The Indian fashion industry is heavily focused on providing the outfits that this constant partying demands. Some days in the 'wedding season' (October to February) are so auspicious (moons and planets must align in a country that celebrates more than 367 religious festivals a year) that you can expect more than 17,000 weddings to take place in a city like New Delhi (the true heartland of the big fat Indian wedding) in one day. For the particularly well connected of Delhi, Mumbai and beyond, managing the numerous invites to these events and turning up at all of them (and thus avoiding giving great offence) »

RING THE CHANGES
According to Indian wedding traditions, the nose ring (*nath*) is a very auspicious and important part of the bride's ceremonial dress

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takes time-management skills of the highest order. The pressure then to up the ceremonial ante is enormous, especially if you are an old moneyed industrialist or globe-trotting entrepreneur with businesses and homes all over the world.

Another level of nuptial indulgence was set in 2004 with the $60m marriage of the daughter of steel billionaire Lakshmi Mittal. Vanisha Mittal married at the 17th-century Parisian chateau, Vaux le Vicomte. Kylie Minogue provided the entertainment. The groom, Amit Bhatia, a Delhi-born investment banker, rode through Paris in a jewelled chariot. Over 1,000 guests were invited to the engagement ceremony at the Palace de Versailles and the entertainment at the Jardin des Tuileries. During the party, the bride, groom and proud parents played themselves in an hour-long drama produced by the cream of Bollywood. The Mittals had invented the 'destination wedding'. (In truth, the family actually spend much of their time in Europe, but it was a distinction lost on or ignored by the Indian super-rich who would soon hit Europe's most glamorous cities with all the ceremonial pomp and circumstance they could muster.)

In March this year, the Monaco wedding of Gaurav Assomull, the CEO of Marigold Fine Art gallery (who once earned the headline 'Famed European perverts come to Mumbai' for bringing a rather tame Picasso exhibition to the city), and Kajal Fabiani was of such cartoon excess, it left locals slack-jawed for weeks.

In an unprecedented move by the local authority, Casino Square was closed off for the Indian *baraat* (wedding procession). 'It was surreal,' says Suneet Varma, creative director of luxury accessories company Judith Leiber, and on official duty to accessorise the wedding party. 'Imagine an Indian prince on a horse with painted elephants around him, an Anish Kapoor sculpture to add to the décor, and hundreds of guests in colourful turbans, women in rustling South Indian silks and Swarowskied chiffons with million dollar necklaces, in Monaco,' says Varma.

At the *sangeet*, a night dedicated to dancing with the bride and groom, hip-hop star Akon was the surprise act with Cirque du Soleil the support. All the venues for this four-day extravaganza were iconic city landmarks – Salle Garnier of the Opéra de Monte-Carlo, Casino Square and Salle des Etoiles, each decorated by the best wedding planners. The city-state's top hotels were filled to capacity by the Indian guests. The generosity of the hosts was seemingly boundless, says Varma. 'On the day of the wedding, a gift arrived at my door – it was a limited-edition Bulgari watch.'

UPPER HAND
The application of elaborate henna patterns (*mehndi*) to the bride is an important part of the Indian wedding ceremony

Varma is now busy preparing for a slew of high-profile weddings: one in London for the family that owns Radisson Edwardian Hotels, another in Monte Carlo, and an out-and-out extravaganza in Venice, where the shenanigans will be held in all the locations of the Angelina Jolie/Johnny Depp movie *The Tourist*.

Not all grand Indian weddings, at home or abroad, are exercises in Bollywood-influenced excess. There are those who can do finery and spectacle without involving painted elephants. But the scale of ceremonial spending is now starting to provoke a real backlash. This March's wedding of Lalit Tanwar to Yogita Jaunapuria was, in many ways, typical of the Delhi society marriage. Both fathers are powerful politicians in the city. The wedding ceremony took place at the groom's family 'farmhouse', which is what rich Delhiites call their large country estates. But the groom wore a garland of banknotes and one of his gifts was a £4m Bell 429 helicopter (he later suggested he would use it for humanitarian purposes). The wedding is estimated to have cost somewhere close to £15m.

But if the Indian government has its way, it may be the last of its kind. It has decided it wants to curb some of these excesses, particularly the number of guests and the amount of food that is served. Food Minister K V Thomas has said that 30 per cent of the food served at these weddings is wasted, which doesn't go down well in a country home to 42 per cent of the world's undernourished children. Many suggest the law is unenforceable (though a similar law does work in Pakistan) and an act of blatant populism, but it's a measure of how much current unease there is about the beyond-bling Indian wedding that such curbs are being considered.

In the end, though, it won't be government legislation that curbs the high-kitsch, high-cost wedding, but taste and fashion. And already, among the more radical of the super-sophisticates of Delhi and Mumbai, discretion is the new order of ceremony. The week-long circus of parties is being slimmed down. And while the guest list remains a social minefield in Indian life, many couples are using the idea of the 'destination wedding' to at least edit the number of invitees. The dress code is also veering more towards calm and contemporary rather than Bollywood baroque.

At the moment, it remains a small resistance movement, and it's hard to see the wedding ceremony losing its central role in Indian social life any time soon. But it might just be a smaller, more discreet version of what it once was. ✱

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CURVE BALL

Art collector Shalini Passi's New Delhi home leads visitors a merry dance

PHOTOGRAPHY: LEIGH JOHNSON WRITER: CAROLINE YOUNG



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HEAD SPACE
Opposite, Passi, in a tunic, skirt and belt, all by Fendi, and enamel beaded necklace from her personal collection, next to an untitled piece by Ravinder Reddy, 2006

This page, Passi on the lawn in a silver sequinned dress by Abu Jani Sandeep Khosla and an uncut diamond and emerald necklace from her personal collection

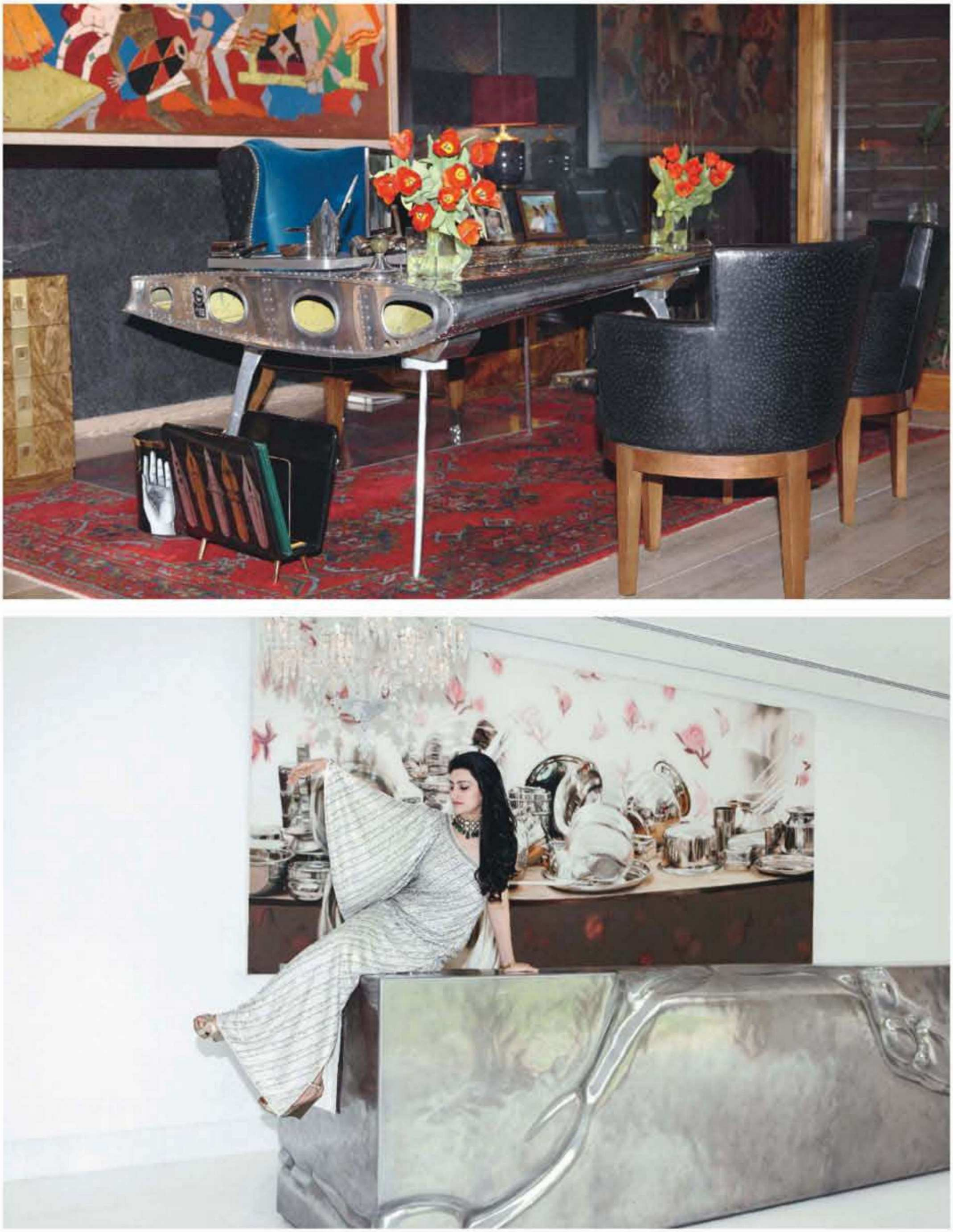
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PUPPY LOVE
Top, in the main entrance, in front of Jitish Kallat's *Rickshawpolis*, 2008, sit five porcelain *Puppy* vases, 1998, by Jeff Koons, which Passi fills with fresh flowers flown in from Holland every Friday

Above, on the upper landing is a 1970s 'Cityscape' cabinet by Paul Evans in maple burl veneer and brass, beneath *There is No Explosive in This*, 2007, digital print on canvas, by Shilpa Gupta

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BEST BAR NONE

Top, in the study is a unique table by Marc Newson and a 'Pennini' magazine rack and 'Mani' waste paper basket, both by Fornasetti, while on the wall hangs a painting by MF Husain

Above, Passi sits on the 5m 'Yamuna' bar, commissioned from Based Upon, which faces the garden. A privately commissioned Subodh Gupta oil painting is lit by a Baccarat crystal chandelier

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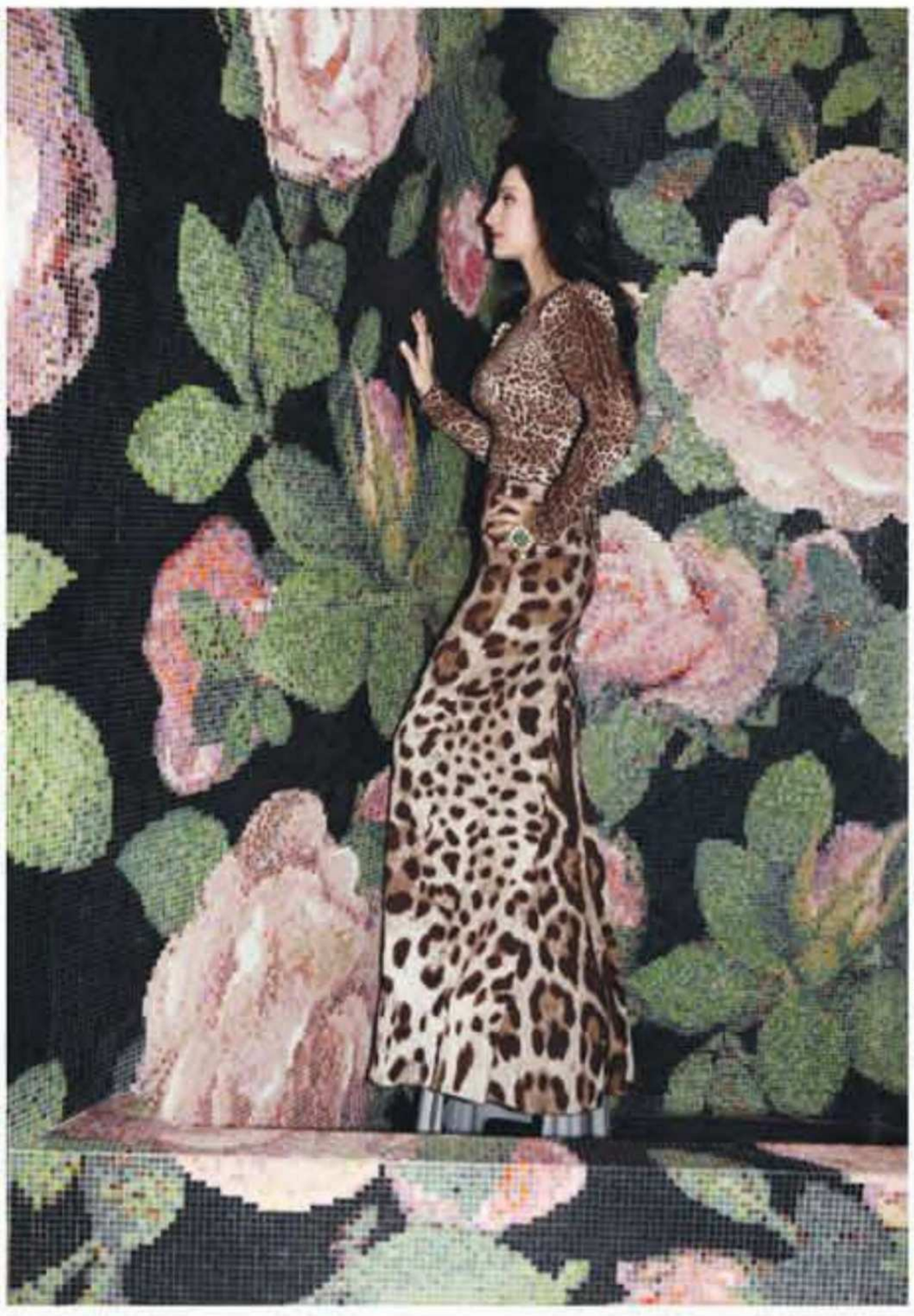


If you want to see the way the Indian elite might one day live, the collector Shalini Passi's New Delhi home is a good place to start. For more than a decade, Passi has conducted a brilliantly curated, global tour of self-education: commissioning and collecting works of art, objets and furniture from auction houses, artists and fairs on four continents. And she has housed her collection in a remarkable space that is so much more than the sum of its parts.

The entrance to the house is understated to the point of anonymity, and its curvature makes it slow to reveal cathedral-like proportions of glass, wood and Italian travertine. The house then snakes around a neat lawn that connects a decked sitting area with a separate pool area, flanked by waterfalls.

This is an architectural work of considerable sophistication, and although Passi, who has no formal architectural training, worked with a Delhi practice on early versions of the design, the house is emphatically her vision. She commissioned most of the contemporary Indian art on display specifically for what is very much a domestic space. It made the commissioning process much harder. Most of the walls are curved, for instance, and all the pieces have to work both in natural daylight and artificial evening lighting. In addition to paintings by MF Husain and FN Souza, part of India's Progressive Artists movement of the 1950s and 1960s, Passi has a broad range of the young guns starting to make a splash internationally.

The main entrance is dominated by a colossal Jitish Kallat piece, suspended over a display of five white *Puppy* vases by Jeff Koons, which Passi likes to fill with brightly coloured dahlias. This »



SWEEPING SUCCESS
Above, the curved sweep of the house, with some of Passi's collection clearly visible through the glass, leads to an upper and lower lounge area with pool

Left, Passi, in a leopard print dress by Dolce & Gabbana and pearl, ruby and emerald brooch from her personal collection, in the rose-motif mosaic-tiled bathroom

Take a full visual tour of Shalini Passi's amazing house and design & art collection at Wallpaper.com

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leads into a corridor housing a series of Bharti Kher black, red and white bindi panels, as well as a sculpture of recycled wood, paint and iron with interwoven calligraphy of Persian script by the artist Riyas Komu. Opposite this hypnotic piece is the more recognisable work of Ravinder Reddy, which almost seems to float in a pool of water.

The house's meandering labyrinth of corridors and open and closed spaces make a stunning backdrop to video installations interspersed with Sheba Chhachhi's *Winged Pilgrims: A Chronicle from Asia* – eight moving-image light boxes that create a languid journey of visual surprise.

Upstairs, there is a clever juxtaposition of her collection of European, American and Japanese furniture and lighting: the selection darts from 19th-century French lanterns and Italian miniature portrait paintings through to an array of 1970s cabinets and tables (by Paul Evans among others), while on a landing sits a newly designed Hervé Van der Straeten side table.

In the master bedroom, an LED screen is flanked by two magnificent 17th-century Flemish flower paintings, while in the main drawing, at certain angles, a 19th-century Italian mirror reflects a stencil-and-silicon on canvas work by A Balasubramaniam. At the flick of a switch, a huge oil painting by Subodh Gupta, depicting his iconic pots and pans, can be bathed at ceiling level by a diffusion of purple and pink light shadows from a Baccarat crystal chandelier.

The whole collection can be experienced to a soundtrack imagined by Passi. And while one might expect to hear Philip Glass or Brian Eno's ambient music come floating out of the speakers, visitors are more likely to catch Adam Ant or 1970s disco. Passi likes to break the rules, but she does so unapologetically and quite brilliantly. ✱

Wallpaper*



TOP TABLE

Above, 1960s Belgian low table in highly polished brass and bronze with agate

Left, Passi, in a blue satin jersey halterneck dress with snake choker by Roberto Cavalli, in the dining room beneath a cluster of copper pendant lights by Tom Dixon

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BOLLYWOOD'S NEW PLAYERS

India's multiplex explosion has opened the doors to a new generation of remodelled movie moguls

When Vikas Bahl took up his position as executive producer for niche production house UTV Spotboy in 2007, his mission was to 'experiment with new genres and new ways of story-telling'. In his three years there, the studio produced films such as *No One Killed Jessica*, the true story of a model who was shot for refusing to serve a drink; *Udaan*, a young man's struggle to get away from his abusive father; and *Dev D*, a sexy urban romance. Critics and audiences were unanimous in their praise, firmly establishing UTV Spotboy as a studio to be taken seriously.

Spotboy's methods and hits are part of a larger trend. Made on tight budgets and released on a limited number of screens, the new films emerging from Bollywood explore previously ignored themes (rural poverty, small-town sexuality, terrorism) while remaining entertaining.

Ironically, it is the spread of the much-maligned multiplex – killer of 'characterful' single-screen cinemas – that has allowed this flowering of new Indian cinema. 'Infrastructure has to be the starting point,' says Bahl. 'You can't have material lying there which has no way of getting to people. Multiplexes brought in the huge infrastructure that our movies needed.'

The first multiplex in India opened with four screens in New Delhi in June 1997. According to consultancy group KPMG, India now has an estimated 1,000 multiplex screens. 'The rule of thumb is that 60 per cent of revenues for most films come from multiplexes. But we're still an under-screened country, with only 12,000 screens in total,' says Neeraj Goswamy, director of distribution at Viacom 18, a studio jointly owned by US-group Viacom and Indian conglomerate Network 18.

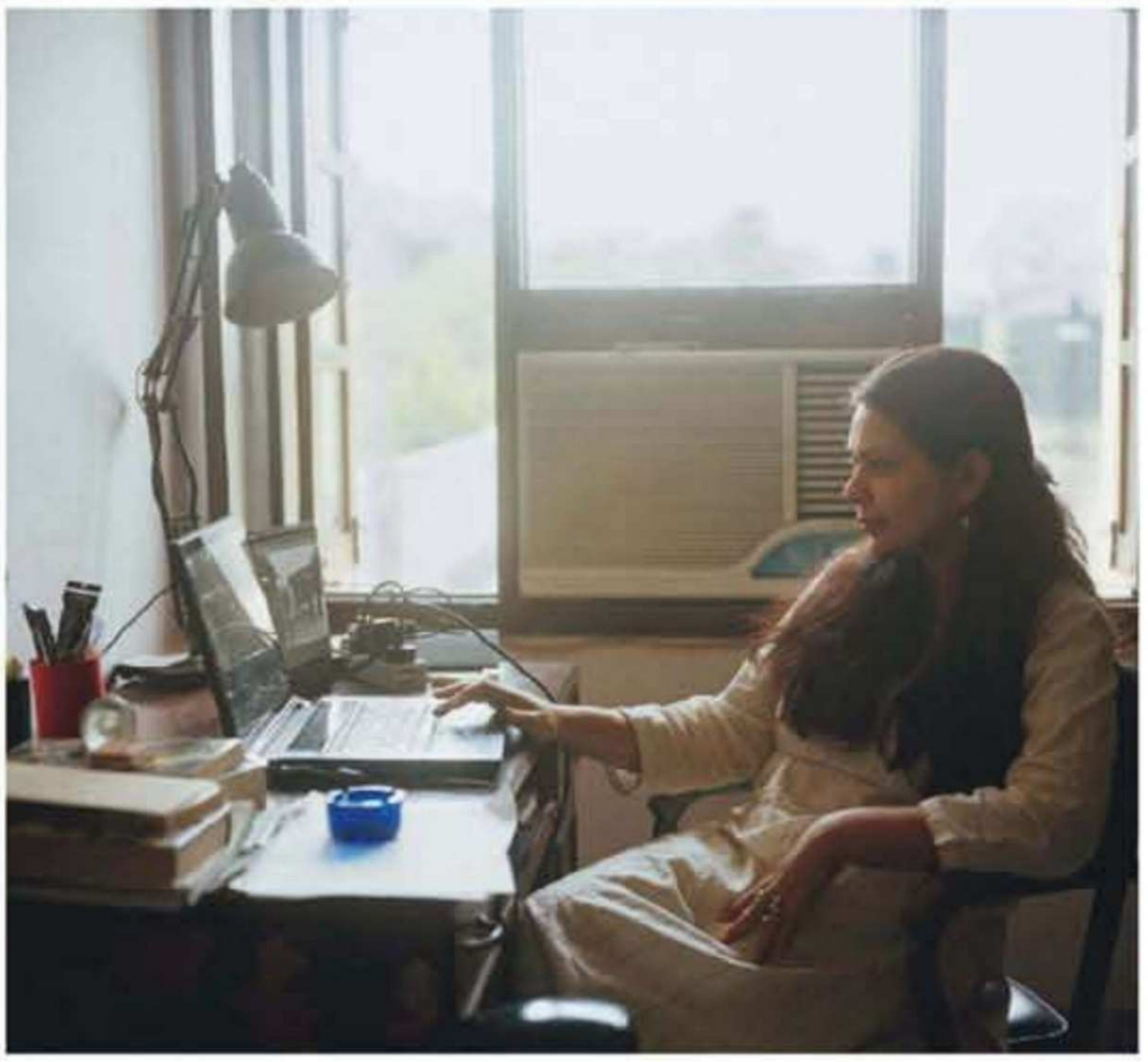
Multiplex tickets in Mumbai generally start at INR200 ($4.50) as compared to INR50 ($1.10) at single-screen cinemas. These skewed returns from multiplexes have made it financially viable to make movies for smaller audiences. Firms like Pritish Nandy Communications, set up in 1993 as a TV production company, have now shifted focus to take advantage of the new market for medium-sized films. Boutique production houses such as Ritesh Sidhwani's Excel Entertainment are known both for their offbeat films and traditional star-driven hits. Many major studios are starting their own niche wings: the 41-year-old firm Yash Raj Films recently launched a new division, Y-Films, while TV giant Balaji Telefilms set up Alt Entertainment. Its first offering, the deeply disturbing *Love, Sex aur Dhokha*, used camcorders and CCTV footage. Even actors are getting into the act. Bollywood's most bankable star, Aamir Khan, set up his own firm in 2001 to make the Oscar-nominated *Lagaan*, and last year released the surprise hit *Peepli Live*, a biting satire on the farmer suicides phenomenon.

IN ON THE ACTION
Multiplexes' scope for smaller audiences has offered a boost to niche film-makers like Vikas Bahl, pictured in his Mumbai garden. Bahl made his name working for production house UTV Spotboy – behind the recently launched children's film *Chillar Party* – and has just launched his own production firm

Multiplexes don't just offer film-makers smaller screens and higher ticket rates, they also make screenings easier. Single-screen cinemas had to be hired the way you would a banquet hall, whereas multiplexes work on a commission basis, taking a percentage of the revenue. 'They support films that would not otherwise be released,' says Goswamy. Earlier, the mark of success for a film was its longevity; big hits often ran for 50 weeks. Today, movies make most of their money on the opening weekend and big-budget, big-star films have seen takings explode. 'Business has quadrupled for blockbusters,' Goswamy says. According to KPMG, 2010's hit *3 Idiots* made more money in its first »

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Anusha Rizvi portrait: Gauri Gill

week than the biggest hit of 1995, *Dilwale Dulhania Le Jayenge*, made in 14 years.

Multiplexes have helped other film industries too. Hollywood discovered that there is a lot of money to be made in India. And films in minority Indian languages, which previously rarely transcended state boundaries, have been given a boost as multiplexes use them to pad out lean months, such as Ramadan and exam periods.

Earlier this year, Bahl quit Spotboy to start his own production house. His new office is a cottage in a seaside Mumbai suburb where young men slump on beanbags, typing away at their iMacs. The scene is in sharp contrast to that of a typical production just over a decade ago, when scripts were routinely written on set, actors arrived hours late and astrologers decided when filming could start. The stereotype of the overweight producer who occasionally showed up on set with a briefcase full of cash said a lot about how the business was run.

Until the late 1990s, Bollywood was a loosely organised cottage industry. The audience came to watch the star of the film, so the only way to turn a profit was to cater to his – and it was always his – every whim and fancy. The producer was merely the guy who put in the money, which came from diamond merchants, builders and gangsters attracted by the industry's glamour rather than handsome returns, which were rarely forthcoming – four out of five films lost money. Things began to get out of hand in the 1990s, when high-profile producers Rakesh Roshan and Rajiv Rai were targeted by the mob; the industry received a wake-up call when producer Gulshan Kumar was gunned down in broad daylight in 1997.

Things were no better on the other side of the screen. Until the 1980s, films came in all shapes and sizes, attracting a pan-Indian audience. Stories on injustice and corruption filled the cheap seats; art films by the likes of Satyajit Ray had dedicated followers. But as home video gave rise to piracy, the middle classes abandoned cinema halls for their living rooms. The Indian new wave died away, as did any attempt at subtlety or intelligence. Low attendance meant theatres became decrepit: the facilities, and the sound and picture quality, were atrocious. Cinemas were shutting at such an alarming rate, the government had to make it illegal to sell them unless a new screen came up on site. The industry was in a shambles.

Then came Sooraj Barjatya's mega-hit family drama *Hum Aapke Hain Koun...!* Before its release, in 1994, his company sent people to every cinema to clean them up and make their toilets usable. Rohan Sippy, a third-generation director and producer, says it was this film that first reintroduced the family audience to the big screen. 'Suddenly, a whole generation who had only watched films at home realised it's great to go out to the cinema.'

Encouraged by the success of *Hum Aapke Hain Koun...!*, film-makers started making sugary romances and brainless comedies to appeal to the still-doubtful middle class audience. It was not until the Millennium that they started to experiment with films such as *Dil Chahta Hai*, an unlikely story about the coming of age of three young Mumbaikars, which was released in August 2001, just months before Mumbai's first multiplex opened.

The government played a large role in steering the industry back towards sustainability. In 1998, it recognised Bollywood as a legitimate industry, and in 2001, authorities started to encourage developers to build multiplexes by giving them massive tax breaks. By 2005, the multiplex boom was well and truly underway. 'Never at any time in Indian cinema history has there been such a huge influx of money,' says Sippy.

Today, many of the major American studios – Viacom, Fox, Warner Bros – are vying for a piece of Bollywood through co-productions and funding. KPMG put the value of the Indian film industry at £1.15bn in 2010, projected to hit £1.8bn by 2015. Around 74 per cent of the revenue still comes from cinema takings, which means there is a huge market for pay-per-view and merchandising to be exploited.

This is only the beginning. Where the first few films reflected the Westernised concerns of urban affluents, more recent films are grittier and deal with issues of the Indian heartlands – where the new multiplexes are opening and where many of the new film-makers come from. In a country where even large, film-crazy cities like Hyderabad and Chennai have only six screens per million people (the US has 117 per million), this can only mean a wealth of new cinema for the audience. ✱

A CUT ABOVE

Above left, third-generation director and producer Rohan Sippy outside his Mumbai office. His latest film, *Dum Maaro Dum*, tells the story of six Indians who get involved in the drug mafia in Goa

Above right, former journalist Anusha Rizvi directed the surprise hit *Peepli Live*, a satire about the current wave of Indian farmers' suicides that was produced by Bollywood megastar Aamir Khan

BOX OFFICE CLEVER

Five hits that would never have been made before multiplexes

Page 3 **(2005) A cutting commentary on newspapers' celeb party coverage. Director: Madhur Bhandarkar**

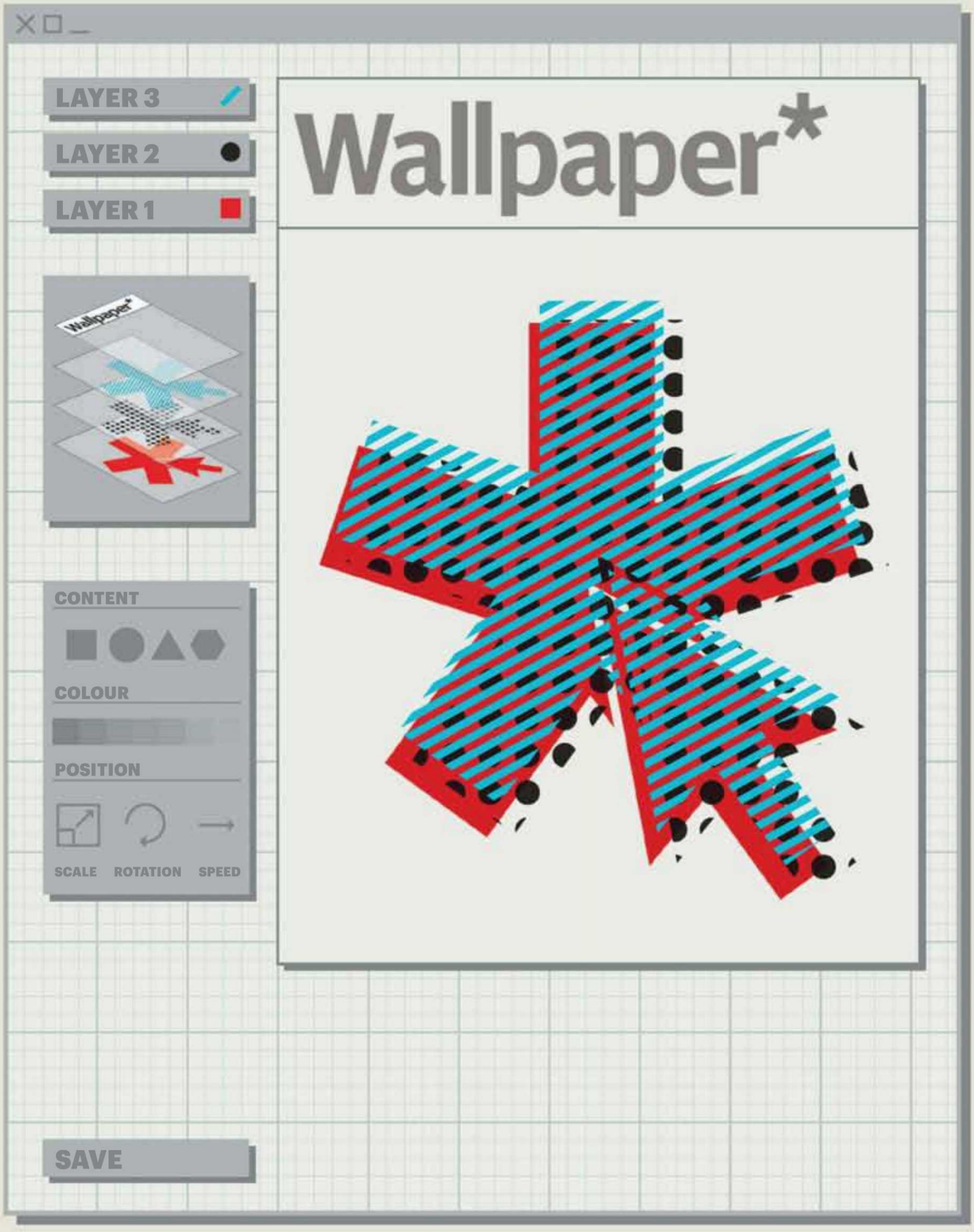
Iqbal **(2005) A deaf-mute village boy dreams of joining the Indian cricket team. Director: Nagesh Kukunoor**

Khosla Ka Ghosla **(2006) A patriarch, his plot of land and thuggish squatters. Director: Dibakar Banerjee**

Bheja Fry **(2007) Adapted from French farce *Le Dîner de Cons*, and with no big names. Director: Sagar Ballary**

Rock On!! **(2008) Four middle-aged, would-be rock stars take up corporate jobs. Director: Abhishek Kapoor**

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It worked a wonder last year, so once again we're placing the cover of Wallpaper's August issue in your trusty hands. We've teamed up with our partner Rolex and the tech whizzes at design studio Kin to create a new, improved Custom Covers application at Wallpaper.com, complete with a whole new palette of graphics, shapes, colours and photography, for you to use anyway you like. But that's not all. New to the online app this year is a selection of eye-boggling animated designs to add to your cover, which, once saved, will be added to our gallery of custom covers at Wallpaper.com. At the same time, your design will front your copy of Wallpaper's Handmade 2011 issue, where we've once again pushed the boundaries of bespoke design, bringing together designers, craftsmen and manufacturers to produce a unique collection of remarkable things. Through the wonders of state-of-the-art digital printing (and military-precision planning), your custom-designed copy of the magazine will be delivered to your door when the August issue goes on sale. To receive your custom issue and add your creation to our online gallery, design your cover before 31 May.

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HANDS OFF
This page, Le Corbusier's Open Hand monument, signifying peace and unity, has become the symbol of Chandigarh in the Punjab, a city the Swiss architect called his 'crowning work'

Opposite, Manmohan Nath Sharma at his home in Chandigarh. Le Corbusier's first assistant and later chief architect of Chandigarh, Sharma is lobbying the Indian authorities to save the city, which is not only falling into disrepair but also being sold off piece by piece around the world

Photography:
Jonathan de Villiers



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SAVING CHANDIGARH

As chunks of the Le Corbusier-designed Punjab state capital show up at international auction houses, design critic Alice Rawsthorn joins the 87-year-old architect Manmohan Nath Sharma in his battle to preserve The City Beautiful

PHOTOGRAPHY: TENZING DAKPA

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It's a manhole cover, one of those cast iron slabs that seal off entrances to sewers. You can see them on most streets, but probably don't notice them. Except that someone bought this one at an auction in Paris last November for the very noticeable sum of €17,851.

There is a reason why it sold for quite so much at a posh Parisian auction house, Artcurial, rather than being dumped in a local scrapyard. This particular chunk of cast iron once covered up a sewer in the Indian city of Chandigarh, and like most of the buildings there, as well as the furniture, lighting and much of the other stuff that goes with them, it was designed in the 1950s by Le Corbusier and his cousin Pierre Jeanneret.

As the value of their work has rocketed, design dealers have descended on Chandigarh to load up trucks with chairs, carvings, chunks of buildings and anything else they can flip. Most have done so legally, by buying their loot from local officials, though doubtless not for tens of thousands of euro. Le Corbusier's architectural vision for the city he once described as his 'crowning work' is in danger of being damaged irreparably as Chandigarh is literally 'stripped for parts', as a recent headline in Britain's *Guardian* newspaper put it.

Anyone lucky enough to have visited Chandigarh knows how tragic this would be. Like all architecture nuts, I had longed to go for years, and finally went in 1998 to write a feature on the city for an early issue of Wallpaper*. I'd expected to be entranced by the grand civic buildings, such as the High Court and Legislative Assembly, which are regarded as being among Le Corbusier's masterpieces, and so I was. But I wasn't prepared for the beauty of the rest of the city, and how beguilingly the meticulously detailed smaller buildings – the shopping parades, private villas and my personal favourite, the sailing club – are enlivened by the greenery of parks, gardens, forests and wide open spaces, like the graceful artificial lake for which Jeanneret designed the pedal boats.



That's because he and Le Corbusier were able to plan and build the entire city from scratch. Le Corbusier was 62 in 1950 when the government of the Punjab invited him to discuss the design of a new regional capital to house up to 500,000 people on a vast plateau 180 miles north of Delhi. The original master planners were the American architects Albert Mayer and Matthew Nowicki, but the Punjabis sought a replacement after the latter died in a plane crash. Le Corbusier jumped at the chance, »

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MADE IN INDIA

Architecture snaps from Sharma's archive, including early shots of Chandigarh, such as the interiors of the Legislative Assembly (top left); shots of the Secretariat (left and below); and the Sector 17 shopping area (bottom)

Inset, the Chandigarh manhole cover that sold for €17,851 at an auction in Paris last November. Photograph courtesy of Artcurial

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having failed to realise similarly ambitious urban plans in Algiers, Stockholm, Bogota and Paris. The Punjabis wanted their new city planner to live in India for three years. Le Corbusier refused, but persuaded Jeanneret to do so instead.

They worked on Chandigarh until their deaths (Le Corbusier's in 1965 and Jeanneret's in 1967), when the team of architects who'd worked under them took over. The project was fraught with problems, not least because the city really did have to be built from nothing. The documentary *Une Ville à Chandigarh*, made by Alain Tanner and John Berger in 1966, shows how heroic an endeavour it was, with tens of thousands of workers using traditional artisanal methods to make bricks, concrete, scaffolding and everything else they needed in the baking Punjabi heat and torrential monsoon rains.

Yet the result is spectacular. Chandigarh was designed around the lake in a rationalist grid of 46 rectangular sectors, numbered from 1 to 47 (but skipping unlucky 13), each housing up to 25,000 people. The combination of Le Corbusier's rigour with the natural beauty of the trees, water and foliage strikes such a beguiling contrast to the fetid frenzy of other Indian cities that its citizens call it 'The City Beautiful'.

Even so, Chandigarh has its shortcomings. Concrete doesn't suit the extremes of the Punjabi climate, and many of the buildings have fallen into disrepair. The city is haunted by its location on the political fault line of the border between India and Pakistan. And Chandigarh is also a victim of success. Some 120,000 people lived there in 1966 when Tanner and Berger were filming and the city was still under construction, but the population has since soared to around a million. One of the biggest problems for local officials has been how to expand Le Corbusier's masterfully planned grid to accommodate them all.



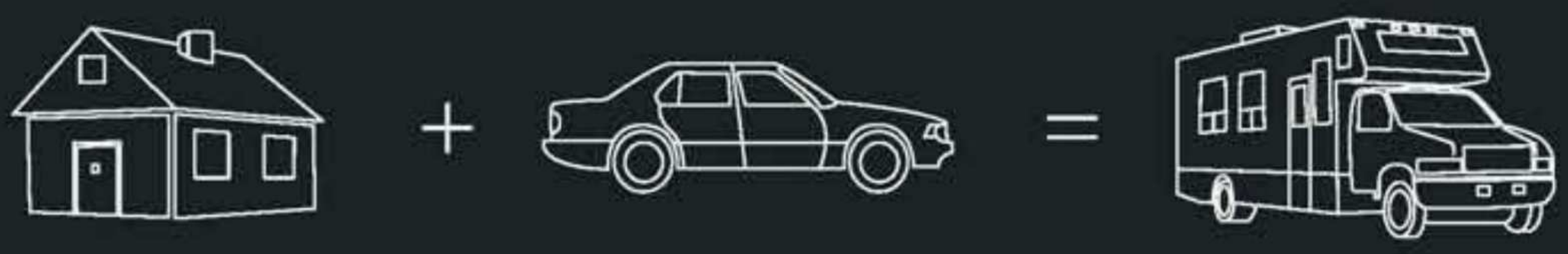
MODERN LIFE
Sharma's 1969 house in Chandigarh, which he designed himself, is filled with prints and paintings given to him by Le Corbusier, among others

Now they have another challenge – how to preserve his work there. Chandigarh has long suffered from neglect, but its deterioration has accelerated since the dealers descended. No one knows how much of it has been lost irretrievably, and the new imperative is to nurture what's left. A group of local architects and academics led by Manmohan Nath Sharma, now 87, who was Le Corbusier's first assistant and later chief architect of Chandigarh, is lobbying the Indian authorities to push for the city to receive the Unesco World Heritage Site status, and to crack down on the removal of more architectural artefacts.

When I heard about their efforts, I contacted Sharma to see if I could help, and started an online petition to muster international support for their campaign. More than 2,000 people signed it in a fortnight, including the designers Jasper Morrison, Konstantin Grcic, Marc Newson and Yves Béhar and the art world titans Nicholas Serota and Hans Ulrich Obrist. Even so, it could take years for Unesco to act, and the outcome is uncertain. But the outcry has at least prompted the Indian authorities to tighten the controls on the removal of public property from Chandigarh. It may also make collectors think twice before splurging quite so many euro on something that really belongs on an Indian sewer. ✱

Sign the Save Le Corbusier's Chandigarh petition on www.gopetition.com/petition/43893.html

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POT IDOL

The man who wowed the West by turning humdrum steel cooking kit into blockbusting sculpture, Subodh Gupta is Indian contemporary art's biggest star. At his new Gurgaon studio, he's now taking on Koons and Duchamp

PHOTOGRAPHY: BHARAT SIKKA
WRITER: SHANAY JHAVERI

When Subodh Gupta first came to international attention, in 1997, it was with an installation called *My Mother and Me*. He burnt bricks of bovine dung to make ash and plastered it on the inside of a hut constructed from dried bricks of the selfsame shit. It brought him to the attention of the Fukuoka Trienniale in Japan and launched Gupta's career outside the subcontinent. It took a lot longer for India to embrace him. The piece didn't find a buyer for ten years.

Today, as we pull up at Gupta's workspace under a grey sky, threatening pellets of rain, it is immediately clear that his domestic fortunes have changed substantially since then. His studio was designed by Indian architect Rajiv Saini, and stretches over 500 sq m (Gupta has recently acquired a neighbouring plot, and is in the process of planning a substantial expansion, also with Saini). It is located in a residential area of Gurgaon, a satellite town south of New Delhi. The place has become the face of booming India, home to call centres, gated communities, corporate clusters and – uniquely for an Indian city – mains electricity throughout. Gupta himself now lives within walking distance; his wife, the artist Bharti Kher, has a studio nearby, and their children's schools are also in the vicinity.

Based around a simple cube coated in rugged and raw concrete, the façade is the only attention-grabbing aspect of the building. Stressed and distorted, almost peeling off in one corner, it forms a skin-like outer layer that makes a clever contrast with the interior, which by comparison seems almost soothing in its simplicity. The space is dominated by one double-height, open-plan workspace, illuminated by skylights. There is also »

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PAN GLOBAL
Gupta in his new studio, which includes a private enclave as well as work space. Pictured are some of his untitled works in production

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a mezzanine, a basement and a second-floor apartment space (all in a rigorously neutral palette, with only the two sets of staircases differing) originally intended for visitors, but which is now Gupta's private enclave. It is where he serves us – in stainless-steel utensils, of course – a home-cooked lunch of okra and lentils.

In fact these casual, domestic, mass-produced objects familiar to every Indian home, and central to his practice, are scattered all over the studio. They double as waste-paper bins, and even receptacles for minor monsoonal leakages – something no Indian building, no matter however well fashioned, escapes.

What the studio doesn't stock these days is cow dung. His few forays using the material after *My Mother and Me* included *Pure* (1999), a nine-minute video in which Gupta, lathered in a thick layer of the stuff, is hosed down before stepping into a lift. The work suggested, he now says, that his own identity was in transition, and marked the principal turning point in his art. The migratory experience away from the domestic dwelling of the *aam aadmi* (the 'Common Man', a denomination by which Gupta has been known for some time in India, and the title for his first solo show at Hauser & Wirth in 2009), neatly timed with the upswing of the Indian middle classes and became the focus of his mature work, something that he has playfully reinterpreted for the cover he and his wife created for this issue of Wallpaper*.

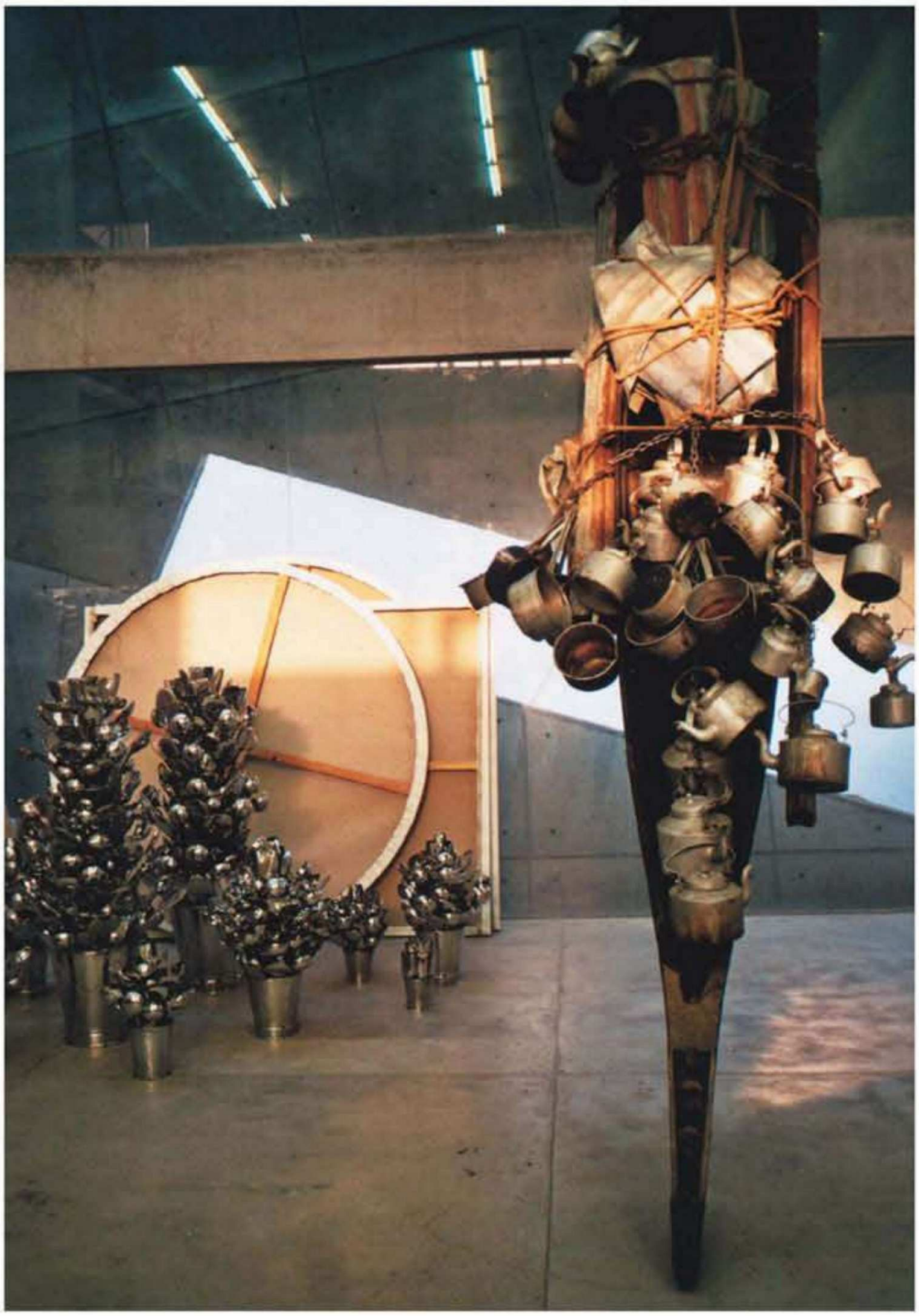


MODEL MAN
Above, left and right, models for Gupta's *Gandhi's Three Monkeys* (2007-8). Above centre, a model for *Out of Nothing* (2010)

Left, Gupta and his wife, artist Bharti Kher, feature in their limited-edition cover for this issue (available to subscribers, see Wallpaper.com). The photograph was taken especially for Wallpaper* in a studio in Hyderabad on 5 April

'Saat Sumundar Par' (Across the Seven Seas), a solo exhibition in 2003, was the first real sign of this change of direction. A series of observations of the comings and goings that take place at an airport, the series featured, along with large-scale oil paintings, airport trolleys cast in aluminum and a sculpture depicting packages hoisted on the luggage rack of a taxi. All were charged elements in themselves, but they were also envisaged in relation to the figure of the émigré Indian, connoting an array of emotions, from fear and trepidation to materialism and national pride. Such conditions were further explored at his 2004 exhibition 'I Go Home Every Single Day' at The Showroom, London. Both the title of the show and the exhibits literally took Gupta back to Khagaul, his village in Bihar. Peter Nagy, Gupta's long-term Indian art dealer, has written that 'the artist's overall project ricochets off sentimentality', the imaginary desire to drive back home, to the kitchen, to sustenance. »

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TOP OF THE POTS
Above, these as yet untitled works in production are among Gupta's many pieces that raise rural Indian domestic objects to works of art

Left, the concrete façade of Gupta's studio in Gurgaon, designed by Indian architect Rajiv Saini, appears to peel away at the corner

What would then follow is the work best known in the West, the bric-a-brac assemblages of various implements, tiffin boxes, and other cooking instruments that coalesce into unusual forms; the host of ordinary objects cast in bronze, or chrome, elevating them from their humble origins. The works draw attention to economies of commodification, placing him in conversation with a post-pop generation of artists in the West. Gupta's fame reached an apotheosis when collector François Pinault paraded his theatrical, thousand-kilo human skull of aluminum pots and pans, *Very Hungry God* (2006), on Venice's Grand Canal.

Gupta's studio is unique in India in terms of its scale and ambition, reflecting a degree of success that was previously unknown for an Indian artist, as well as the growing relevance of a 'new' art market that overheated and then cooled rapidly after the recession.

However, his unit is no sprawling industrial facility – the large sculptures are manufactured in foundries all over the world, from Switzerland to Korea. Gupta operates largely within an expanded studio model, in which the fabricating of maquettes and prototypes is done in-house, while the engineering and actual rendering is outsourced. This allows him to employ only four or five assistants on the ground, who all specialise in fibreglass and painting. Local production still remains part of the repertory, and the smaller and more intimate works are fabricated and finished here in Gurgaon, as in the case of *Aam Aadmi* (2009) a wooden crate of bronze mangoes on hay. (Its name is a play on words, *aam* meaning 'common' but also 'mango' in Hindi.)

From where he is now, after all the exposure and participation in the global art circus, Gupta can no longer claim provinciality. He and his work have been flung far and wide, and newer works with titles like *Jeff the Koons* and *Et tu, Duchamp?* (both created in 2009), bear witness to Gupta nodding to the icons of Western art and the Surrealists' use of the found object. He has begun to look beyond the India he knew as the son of a railway worker. *Jeff the Koons* is a stacked sculpture of 50 painted aluminum versions of the cardboard box that held Koons' 1998 iconic multiple, *Puppy*.

It was not the actual Koons sculpture that intrigued Gupta, but the box in which it made its journey. His gesture to monumentalise it is clearly and quietly telling. For this is the direction his work is taking now, and it offers a glimpse into his artistic future. But, as this month's original limited-edition cover shows, for Gupta, getting there will always involve at least a sly nod to his past. ✱

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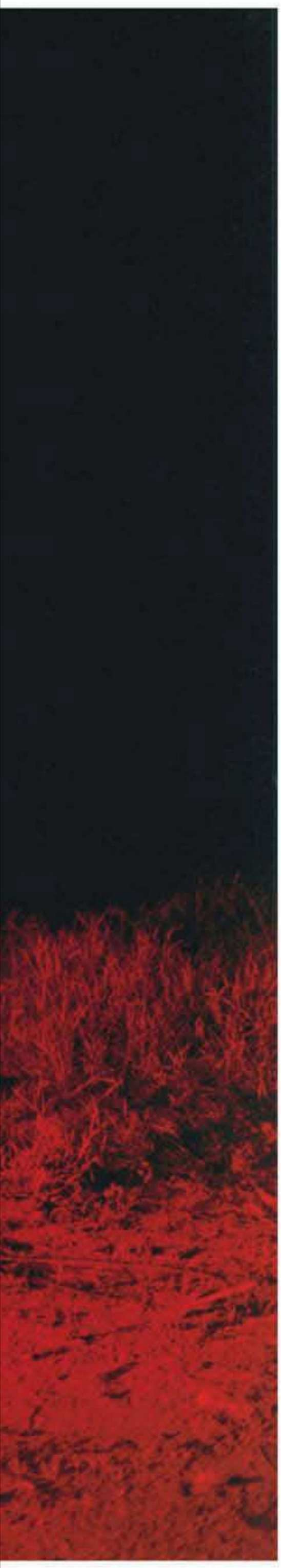
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NIGHT VISION
Right, a self-portrait of Dayanita Singh

Left, *Dream Villa 44*, from Singh's *Dream Villa* series, in which she explores the mysteriousness of ordinary spaces obscured by darkness



SHOT IN THE DARK

Geoff Dyer finds it tricky shedding light on the mesmerising work of Delhi-born photographer Dayanita Singh

I wanted to write about this photograph [*Dream Villa 44*, pictured left] even though the key thing to say about it is that there's nothing to say about it. If I've always found it relatively easy to write about photographs – relative, say, to writing about music – that is probably because there is often a lot of raw data or information in them. Compressed into the split-second of the photo's duration is usually a hint of what was going on either side of the moment depicted: maybe just a couple of seconds, sometimes a decade or more. So it's possible to coax a latent narrative out of the stuff – people, cars, roads, buildings, animals, women with no clothes on – in the image.

Indian photography has tended to be pretty stuff-intensive or busy in this regard: loads of people, lots going on. Dayanita Singh's pictures were *never* busy in the style of Raghu Rai's or Raghubir Singh's street photographs, but the drift of her work has been away from things to states of mind, from the documentary to the oneiric. The move was already under way by the time of the black-and-white work in the *Go Away Closer* series, but the sudden lurch into colour (as if it were possible to move *gradually* from black-and-white to colour!) has accentuated and facilitated this tendency.

If there are actual places like the *Dream Villa* (and there must be; photography's indexical relationship to the world is not easily broken), we're not sure where they are. We guess that it and the other places from the series are in India, but this could be wrong and 'India', anyway, is hardly a precise location. Still, if we stumbled on the *Dream Villa* we would at least recognise it ('Look, it's the house in that photograph!'), but the place in this photograph is not even a *place*. Or at least the only thing that makes it a place is the tree that is scarcely a tree, that is more twig than tree. Were it not for the tree, there would be *nothing* here.

Another way of putting this might be to say that the recent photographs, particularly this one, are less obviously *about* something and more obviously *by* Dayanita Singh. So I wasn't being »

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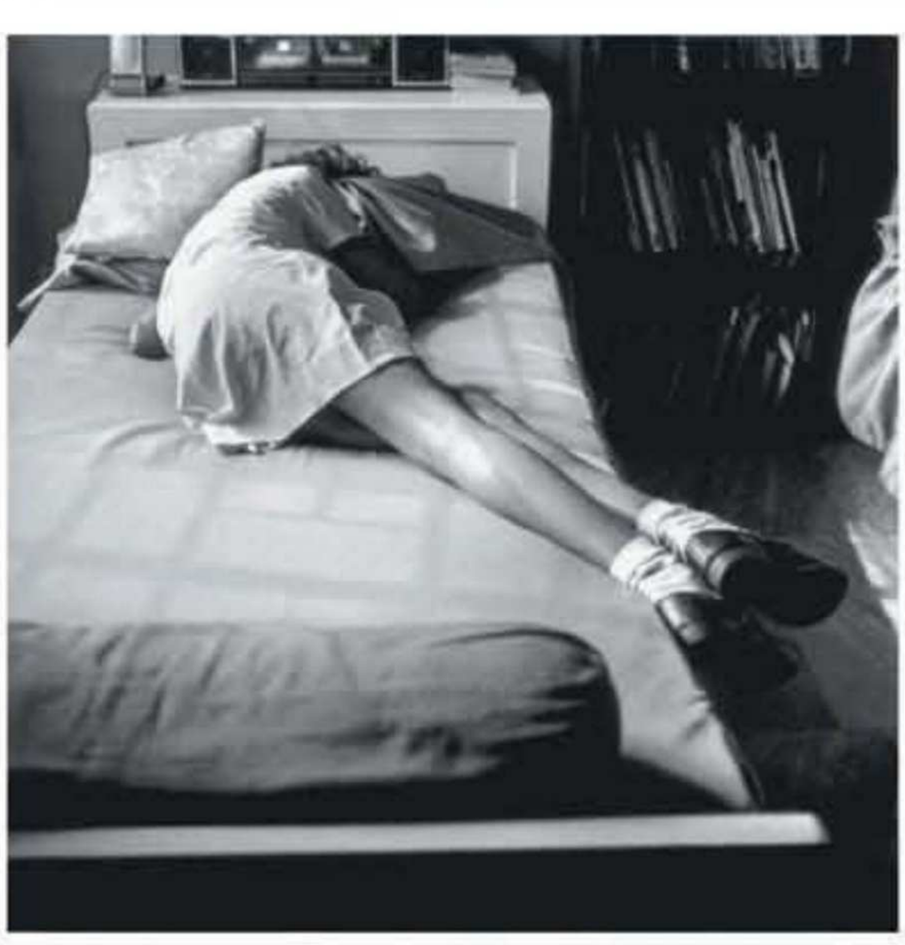
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entirely facetious when I said that the picture's defining quality might be how little there was to say about it.

There are precedents for this diminution of *aboutness*, the evaporation of subject matter in the interest of the intensification of meaning. In a letter of 1852, Gustave Flaubert announced his desire to write 'a book about nothing, a book dependent on nothing external, which would be held together by the internal strength of its style, just as the earth, suspended in the void, depends on nothing external for its support; a book which would have almost no subject, or at least in which the subject would be almost invisible, if such a thing is possible'. Easy enough – actually extremely difficult – to do in a novel, but infinitely more difficult, of course, to create a photograph in which the subject would be 'almost invisible'.

Michael Ackerman's first book of photographs, *End Time City*, was very obviously about an actual place: Benares. In his next book, *Fiction*, Ackerman decided he 'no longer wanted to see any information in [his] pictures'. That's what we have here [*Dream Villa 44*]: a picture in which there is almost no information. Just night, red light and trees. No before and no after, and therefore no narrative. The opposite, in a way, of an Edward Hopper work. Wim Wenders said that Hopper paintings always prompt us to construct little stories or movies, before-and-after scenarios: 'A car will drive up to a filling station, and the driver will have a bullet in his belly.' It's not just that Dayanita's pictures do not provoke a response of this kind; they make it seem entirely inappropriate. The red is presumably from a car's tail or brake lights, but there's no story. It does not make us curious about what the car is doing there, though it does suggest that the way to understand this picture is by reversing into it, as it were, by the *opposite* of story-telling; that our curiosity will not be satisfied in narrative terms. There's not even the potential mystery of the crime that may or may not be illusory in the photographs in the film *Blow-Up* (although the red glow of the ground is reminiscent of the safety light in David Hemmings' dark room), a mystery that will be revealed if we scrutinise the picture closely enough. If there is intrigue here it is in the incidental cluster of lights in the distance and over to the right: *what's going on over there?* There is mystery in the foreground – there is nothing *but* mystery – but not the kind that seeks an answer beyond itself. This is mysteriousness not as a goad to solving and thereby bringing the mystery to an end, but mystery as a condition in which to reside (another reason for the lack of narrative, for the lack of desire to *move on*). So it's not just stylistic clumsiness on my part that has led to this infestation of 'nots'; what we see here is a demonstration of photography's ability to document a state of negative capability.





CLOSER ENCOUNTERS
Sundarba gloves (top) and *Poppy*, 2006 (above), from *Go Away Closer*, which is concerned with a series of opposites in Singh's India. Singh studied at the International Center of Photography in New York in the late 1980s and has since exhibited all over the world. Her work *Dream Villa Slide Show*, along with a series of 50 new photographs, will be part of the 'Illuminations' exhibition at this year's Venice Biennale (4 June-27 November). Singh is represented by the Frith Street Gallery in London and Nature Morte in New Delhi

The red light makes the earth, or this little patch of it at any rate, seem as mysterious as Mars at night. It's a red that may be the next step, technologically, in the development of night vision, a red that might make the shimmer-threat of green a thing of the past. There's nothing threatening here, no murders of the kind Wenders saw lurking in Hopper, just the light that dyes the tree – the necessary leafless tree – and the corpseless, deathless ground red.

So you look at this picture without any irritable straining after truth, content in the permanence of the fleeting mystery depicted. And when you do this you realise that there *is* something there, in the middle of the picture. The ghost of a figure of some kind? Another tree? A mini-tornado touching harmlessly down? Just a trace of something, no more substantial than a smudge of smoke.

So perhaps that mention of the dark room in *Blow-Up* was not as parenthetical as it seemed. What we share here is the essential mystery – in danger of post-digital extinction – and excitement of the photographer watching an image emerge in the red glow of the dark room. A different kind of negative capability: one that might even be a synonym for photography itself. ✱

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FACE OFF
Each one-off design retains the 'Pontos Décentrique GMT's characteristic dual time zone display

Left, 'Caldera' in sandblasted stainless steel with three asymmetric 'craters', by Patricia Urquiola

Centre, 'Rough Conviction' with stainless steel detailing and a black gold dial, by Kris Van Assche

Far right, 'Stainless' in polished rhodium and glass, by Rodolfo Dordoni

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QUALITY TIME

Go face to face with three unique reinterpretations of a Maurice Lacroix icon

PHOTOGRAPHY: THOMAS BROWN
INTERIORS: LIGHTNING & KINGLYFACE
WRITER: DAVEN WU

Maurice Lacroix approached Wallpaper* last year with the idea of a collaboration — a reinterpretation of the brand's iconic 'Pontos Décentrique GMT' watch by influential international designers. In this ambitious 2011 edition of the project, Maurice Lacroix and Wallpaper* asked a powerhouse trio — Spanish furniture designer Patricia Urquiola, Italian architect Rodolfo Dordoni, and Belgian fashion designer Kris Van Assche — to reimagine the Swiss watchmaker's Red Dot award-winning timepiece with their own one-off design. When the three designs were launched at the Baselworld watch fair in March, watch aficionados applauded the fact that each designer had stayed true to the DNA of the original while injecting clear traces of their personality. While we've had to fend off querulous buyers waving chequebooks, the good news is that from 1 to 22 June, the watches will be auctioned online at www.antiquorum.com. The proceeds will be donated to a charity close to each designer's heart. Urquiola has nominated Global Diversity Foundation (www.globaldiversity.org.uk); Dordoni, the European Oncological Institute (www.ieo.it); and Van Assche, the French AIDS charity, Sidaction (www.sidaction.org).

www.mauricelacroix.com.

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THE GREAT PRETENDER

Contemporary Indian art has suffered from both global great expectations and local suspicion. But are collectors, gallerists and artists finally ready to take flight?

WRITER: DEEPANJANA PAL PHOTOGRAPHY: EDMUND SUMNER

Standing outside Gallery Maskara, in the belly of Mumbai's art district in Colaba, you'd never guess you're looking at one of India's most avant-garde galleries. Since 2008, the Colaba gallery has had inflatable babies, dust sculptures and other odd objects that can only belong in an art exhibition. One of the most memorable shows at the gallery was Shine Shivan's solo debut in 2009. Titled 'Sperm Weaver', it made Gallery Maskara's previous exhibitions look tame. Shivan's gender-bending works looked at sexuality with a dark mischief and brutal frankness that is rare in Indian contemporary art. One installation was titled *Used Dicks* and was made of empty nests of weaver birds and Shivan's mother's hair. *Psycho Phallus* was a site-specific installation comprising two 11ft towers made of grass, wood and cow dung patties. It created quite a buzz, literally. Along with viewers, the cow dung attracted a swarm of flies.

But 'Sperm Weaver' established Shivan as one of the most promising young artists in India today. His work used elements that were intrinsically Indian, like the cow dung patties that can be seen all over rural India, but Shivan's concerns and practice were not limited by his nationality. Of course, the question that hovered in most visitors' minds was: who would buy something like *Psycho Phallus*?

Exhibiting shows of unsaleable work has been the MO of most Indian galleries of repute. The artists who receive critical acclaim are rarely the ones who are popular among Indian buyers, much to the frustration of gallerists. While bland landscapes and paintings of doe-eyed women, Buddhas and Ganeshas have a steady market, only a few collectors are willing to put their money into the innovative contemporary art that respected galleries showcase. 'India-based commercial galleries, especially those based in Mumbai, are the driving force for the Indian contemporary scene,' says Mortimer Chatterjee, who runs the Mumbai gallery Chatterjee & Lal with his wife Tara Lal. 'But we are waiting for a new generation of collectors to emerge.'

In comparison to the art markets of America and Europe, the subcontinent is a still a tiny cog in the global art machine. The habit of buying art is a new one in India and most contemporary art galleries complain that those who buy art are mostly speculators, not collectors. Rather than judge a work for its aesthetic value, the question that is regularly asked is will the financial value appreciate. 'The market is still very conservative and fixated on painting,' says Peter Nagy, who came to India as an American tourist in the early 1990s and became so fascinated with the country that he returned to stay, opening the gallery Nature Morte in Delhi in 1997. Today it's one of the leading contemporary art galleries in India, with a branch in Berlin and a tie-up with Bose Pacia in New York. Nagy's list of artists include superstars like Subodh Gupta, Anita Dube and Raqs Media Collective, all known for making the kind of avant-garde art that few would consider suitable for the living room wall above the sofa.

'If you take someone like Subodh Gupta, Indian collectors are more likely to pay the amounts his works are worth for a painting,' says Nagy. 'But he is primarily a sculptor and the international market is interested in his sculptural work.'

While many Indian contemporary art galleries are heavily dependent upon foreign collectors and institutional buyers, there is a select set of Indian collectors who are more interested in the present than the past. The hotelier and co-founder of the Devi Art Foundation, Anupam Poddar, for example, is one of the most respected collectors of Indian art precisely because of his strong emphasis upon the contemporary. The Poddar collection was begun in the 1980s by his mother, Lekha, who put together noteworthy Indian art, mostly paintings, from the early 20th century. Anupam broadened the scope when he began buying unconventional works in the 1990s, when today's stars of Indian contemporary art, like Subodh Gupta and Anita Dube, were young upstarts.

Shivan's cow dung created quite a buzz, attracting viewers and a swarm of flies

'My love for Indian contemporary art developed through my deep friendships with artists who were making courageous works when I started collecting,' says Poddar. 'But it's also about a desire to possess those objects, images, moving images that affect you at a gut level, and how they grow on you over time in living spaces.' His collection today includes every Indian contemporary artist of note and some of the most bizarre pieces that have been shown in India, including Sudarshan Shetty's large-scale sculpture *Love*, which shows a metallic dinosaur skeleton simulating sex with a sports car. The Devi Art Foundation, opened in 2008 in Gurgaon, near Delhi, is the first attempt at a private museum for contemporary art in India. It shows exhibitions of work pulled from the growing Poddar collection.

For Rajshree Pathy, an entrepreneur who bought her first painting at 17 (it was by MF Husain and set her back INR17,000 ($377) – peanuts compared to what any Husain painting is valued at today), the works of contemporary Indian artists resonate in a way that art from other periods and countries cannot. 'I only collect Indian contemporary,' she says. 'I visit international museums and major art fairs, but I've decided to focus on »



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Shine Shivan

Faridabad-based artist Shine Shivan, in front of a mural by Brazilian artist Nina Pandolfo at Mumbai's Gallery Maskara, where he debuted in 2009 and is now exhibiting 'Suck Pit', a show featuring cock feathers, deer faeces and chirchita seeds

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ROYAL WELCOME

With its palatial architecture, plethora of antiques and plush public spaces, The Leela Palace is fit for a king

PHOTOGRAPHY: PHILIP SINDEN WRITER: KOMAL PATWARI

STAYING POWER
Mughal-inspired decorative arches lead into the hotel's sweeping gardens

A palace might seem an unlikely find in the middle of a bustling, hi-tech city like Bengaluru (formerly Bangalore), but that's exactly what guests will find when checking in to The Leela Palace Bangalore. While the country is no stranger to palaces, with many former royal homes now serving as windows into India's royal past in their new role as hotels, The Leela is unique in that it was built to accommodate its guests, not royalty. Although when you pull up to the grand lobby, with its Mughal-inspired arches offering glimpses of the lush, sweeping gardens beyond, you'd never guess it. The architecture was inspired by the palaces of the erstwhile Vijaynagara empire, with the property's intricately-carved stone pillars, wooden doors and statuettes reminiscent of the Palace of Mysore, 85 miles south west of Bengaluru. Examples of traditional Indian craftsmanship fill the hotel much as they did in royal homes, making it a living museum of sorts. Antique Tanjore paintings inlaid with gold adorn the walls alongside tapestries and artefacts sourced from palaces all across India, while jamavar shawls from Kashmir serve as the inspiration for the property's signature Indian restaurant. *www.theleela.com*

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what we have here. I collect any medium. Whatever is strong, edgy and perhaps controversial. Contemporary art is nothing but a visual expression of the issues that confront society today, so it's a bit ugly, a bit macabre and not so pleasant!'

Pathy's complete commitment to Indian contemporary art, though, is rare. Most collectors choose to include art from other periods or countries in their collections. 'When you collect across a wide range, you're creating a dialogue between the various artists that is interesting,' says businessman Anurag Khanna, who lives in a small town in Gujarat and has over the past nine years amassed an impressive collection, with an emphasis on video pieces. Khanna is not interested in artists born before 1960 and while he has a few paintings in his collection, he doesn't care much for the conventional canvas. 'Paintings around our house to me are like clothes in a cupboard,' he says. 'You stop noticing them; you don't really stand in front of them and think about it. Video art requires you to make an effort. Putting on the DVD, the darkened room, it all pushes you to watch and think.'

Like most collectors in India, Khanna travels within the country and abroad, to keep abreast of what is happening in the art world. This wider perspective has led to him turning increasingly to buying works by foreign artists. He feels video in particular is handled ineptly by South Asian artists, whereas the same medium in the hands of international artists, such as Keren Cytter and Jane and Louise Wilson, can give a viewer goosebumps. 'Indian contemporary art is not exciting right now,' he says bluntly. 'I find it expensive; Indian artists are not pushing boundaries and prices are still absurd. To me, if I have 40 lakhs ($88,880), there's enough I can do with it internationally. I don't have to spend it on Indian art that isn't of that high a standard.'

Khanna's sentiment is echoed by Poddar, who has an acute sense of where the market is moving. And no small influence in moving it that way. Poddar admits that Indian contemporary art isn't as exciting as it once was, or logic suggests it should be. He says he is now looking at art from 'regions like Central Asia and Iran, which are more exciting for me at the moment'. His criteria are demanding: 'I respond to those works which are original, honest and, more importantly, courageous. There is no one particular medium that I exclusively collect, but I am drawn towards those works that challenge mediatic conventions.'

His waning interest in Indian art suggests he isn't seeing these qualities in the works of most upcoming local artists. While there are Indian artists that he is 'curiously following', Poddar feels that Indian art has not developed a distinctive character. 'Although Indian artists have been trying to play out Indianness through culturally specific content, it is too early to say if Indian contemporary art has a distinct character,' he says. 'For example, Pakistani contemporary art is deriving a lot from miniature painting traditions and even while abandoning that mode of representation towards more inter-media works, their practice is still animated by rigorous traditional training. That kind of a national identity is lacking in Indian contemporary art.'

The question of whether Indian art has a national identity is one that irks many gallerists. 'Indian contemporary art is marked by its very diversity,' says Chatterjee. 'Unlike the Chinese contemporary art scene, India has never been afflicted by identikit artists.'

As far as Nagy is concerned, the question is irrelevant. 'I don't know why there is a demand that Indian art have a distinctive character,' he says. 'Do we do this with American art or French art? I think it's a bit of a disservice.'

Whether or not Indian contemporary art is distinctive becomes relevant as galleries and artists from the subcontinent step on to the international stage. Artists such as Subodh Gupta, Jitish Kallat and Shilpa Gupta (no relation to Subodh), with their innovative practices, have foreign galleries representing them (Hauser & Wirth, Haunch of Venison and Yvon Lambert respectively) and this has helped generate more international interest in Indian art.

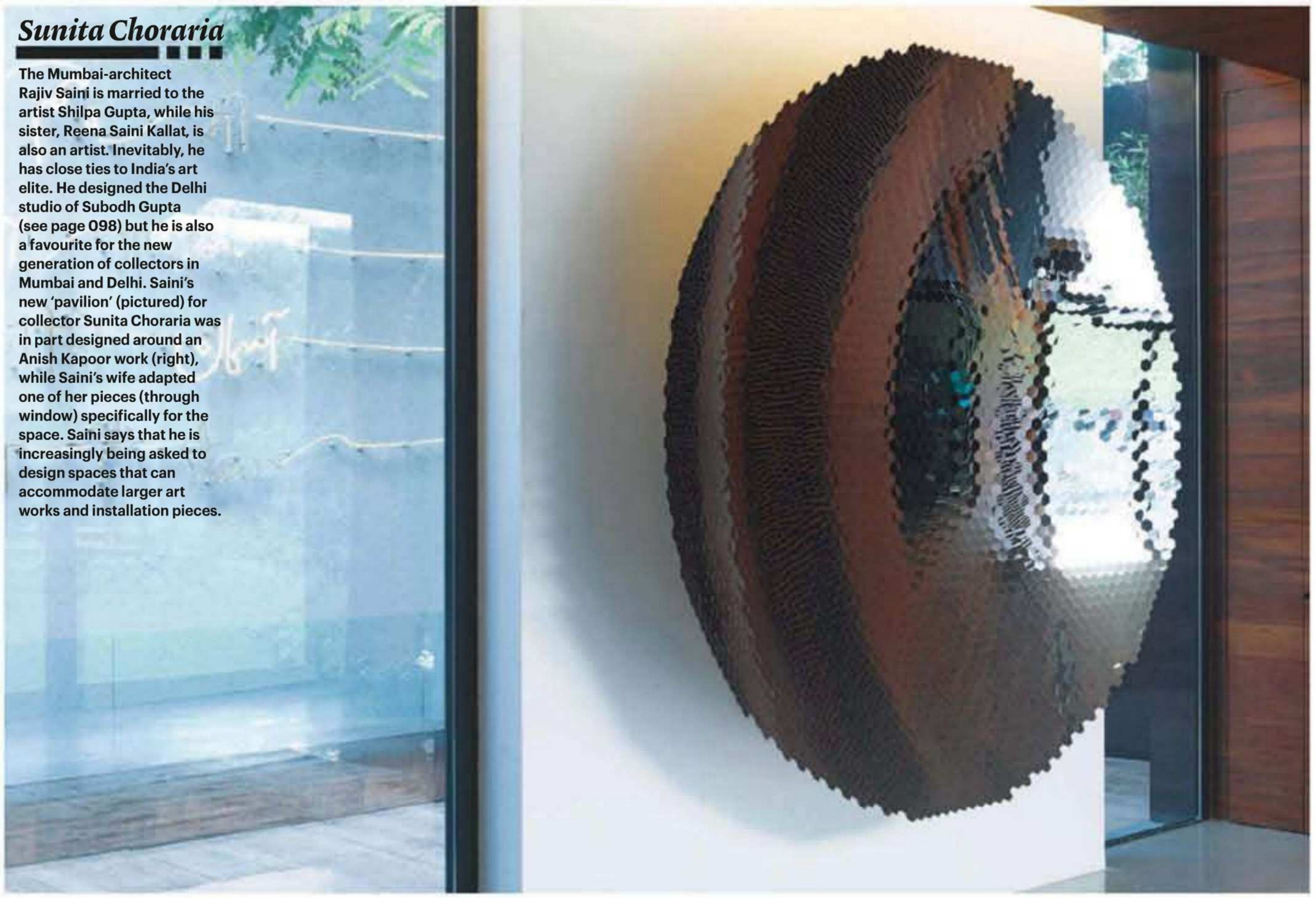
Over the past five years, an increasing number of Indian galleries have been participating in art fairs. They have showcased the talent in their stables alongside the best galleries of Western Europe and America at Basel, Hong Kong, Dubai and elsewhere. There has been greater access to foreign buyers, private and institutional. Also, the participating Indian galleries have been able to rub shoulders with and gain sight from their peers in other parts of the world. 'What »



Anurag Khanna

Contemporary art collector Anurag Khanna, who runs a coal business in Gandhidham, Gujarat, pictured in front of *Untitled* by Zakkir Hussain. Khanna has a predilection for video art and new media, although he has increasingly looked abroad to find works that appeal to him

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Sunita Choraria

The Mumbai-architect Rajiv Saini is married to the artist Shilpa Gupta, while his sister, Reena Saini Kallat, is also an artist. Inevitably, he has close ties to India's art elite. He designed the Delhi studio of Subodh Gupta (see page 098) but he is also a favourite for the new generation of collectors in Mumbai and Delhi. Saini's new 'pavilion' (pictured) for collector Sunita Choraria was in part designed around an Anish Kapoor work (right), while Saini's wife adapted one of her pieces (through window) specifically for the space. Saini says that he is increasingly being asked to design spaces that can accommodate larger art works and installation pieces.

I enjoy is meeting gallerists, collectors, curators, artists from all over,' says Sunitha Kumar Emmart, who runs Gallery SKE in Bengaluru. 'It's also a space where one can initiate collaborations.' Art fairs have removed what gallerist Prateek Raja, who runs Experimenter in Kolkata, describes as a sense of 'geographical alienation'. The question is, can Indian artists hold their own and stand out next to their global peers, or are they remarkable only within the South Asian niche?

The gallerists are confident their artists can deliver. The diversity in Indian art today is its greatest strength, they argue. 'The most exciting thing about Indian contemporary art is its ability to capture this mega-nation's multiplicity and to do this through media that are challenging and at the same time representative of the times,' says Raja. Galleries such as Chatterjee & Lal, Experimenter, Gallery SKE, Project 88, Photoink and Gallery Maskara should know. Over the last few years, they have consistently showcased new talent whose works have not succumbed to predictable tropes and have received critical acclaim. Some of their artists have won over even doubting collectors like Poddar and Khanna.
For all his reservations about new Indian art, Poddar sees artists such as Sakshi Gupta, Shreyas Karle, Baptist Coelho, Minam Apang, Kiran Subbaiah and Susanta Mandal as genuine contenders. Khanna's list has many of the same names, plus Pakistani artist Bani Abidi and Bangladeshi artist Naeem Mohaiemen. All were discovered and are represented by the galleries just listed.



Chatterjee & Lal

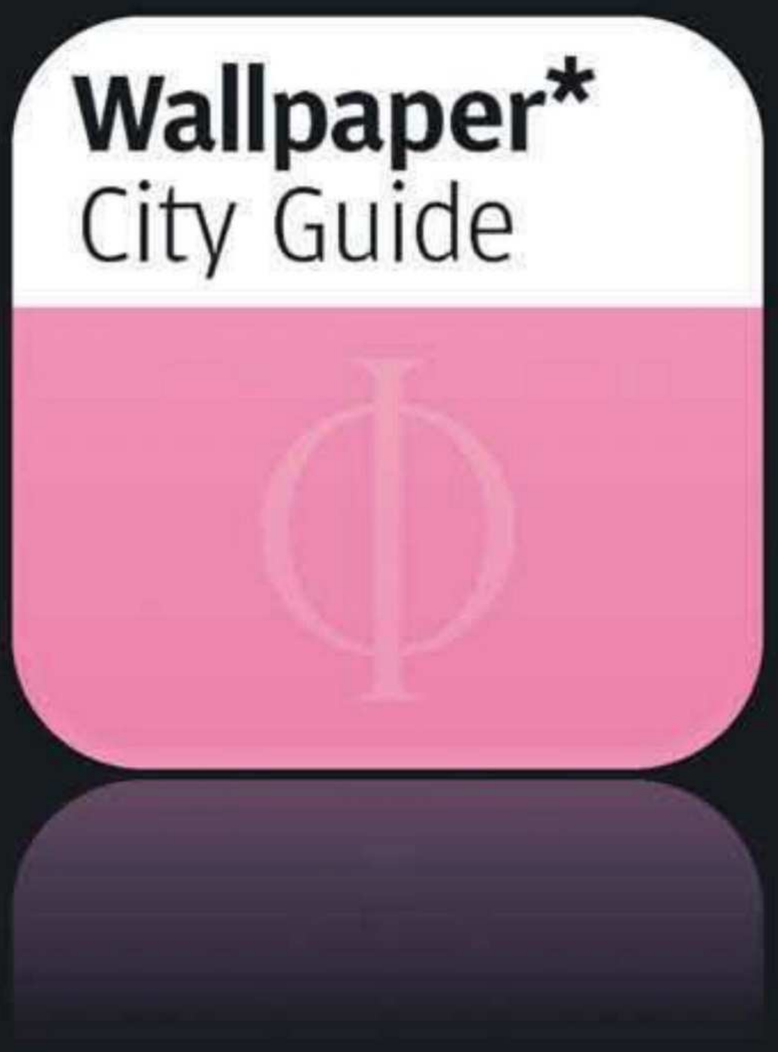
Mortimer Chatterjee and his wife Tara Lal, pictured at their Mumbai gallery with wooden sculptures by Sudarshan Shetty and line drawings by Amit Khumbar. Based in Colaba, Chatterjee & Jal represents rising stars of Indian contemporary art such as Minam Apang and Kiran Subbaiah

'The missing link in India is the legitimising institutions,' says Nagy, 'Abroad, all big institutions, such as Tate Modern in London or the Museum of Modern Art in New York, have a small gallery that focuses upon experimental contemporary art. They play the role of validating a selection of the contemporary artists. That, in turn, makes the collectors more confident about this type of work. We have nothing like that in India.'

It has fallen upon galleries and collectors to fill the space created by the absence of museums, and they have. Today Poddar doesn't simply collect for himself but for the Devi Art Foundation. Collector Kiran Nadar opened up her personal collection to the public in 2010 when she set up the Kiran Nadar Museum of Art in a Delhi suburban mall. The galleries that have been championing contemporary art continue to do so, even as they struggle to find a balance between earning enough from the business of art and continuing to nurture art practices that have a limited market within India. Despite the absence of infrastructure, there is a determined confidence that Indian contemporary art isn't a bubble but rather a nascent scene. 'There wasn't a market for Richard Serra in the New York and London of the 1970s,' Nagy pointed out. 'He didn't have a market until the 1980s and 1990s, so why complain about India and its market today?' ✱

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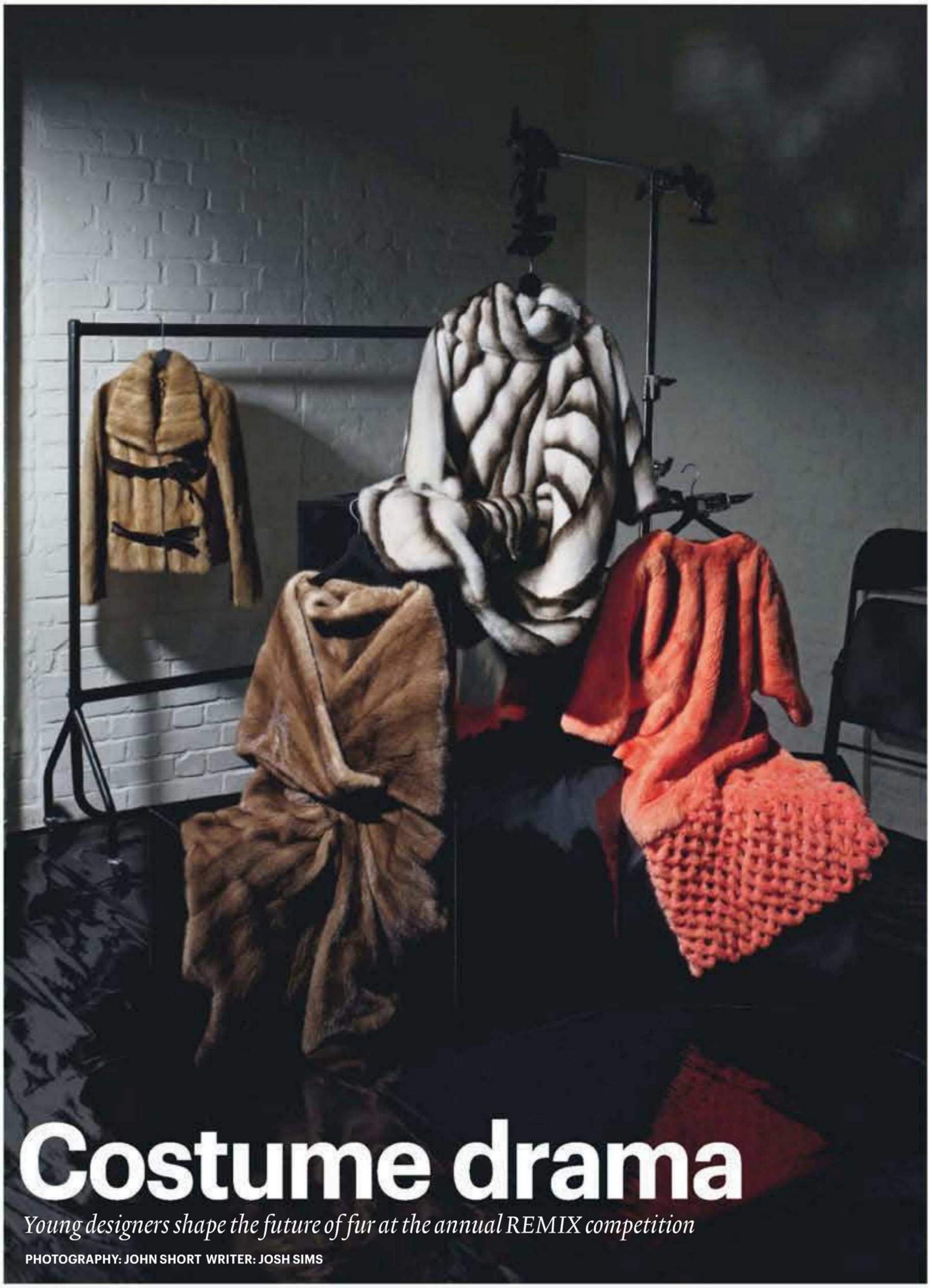
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Costume drama

Young designers shape the future of fur at the annual REMIX competition

PHOTOGRAPHY: JOHN SHORT WRITER: JOSH SIMS

SARAH LAM WOON HEI
The competition's overall winner, in her final year at the Hong Kong Design Institute, created this ombred mink coat (centre)

ANNIKA HEIKINHEIMO
A voluminous, partially latticed orange dress (far right) gained Finnish designer Heikinheimo the silver and OA™ awards

YUYA ITOH
Japanese student Itoh cited ink paintings by 15th-century artist Sesshu as the inspiration behind this draped mink dress with crossover shrug (front left), which gained him the bronze award

THOM OLSON
US student Olson reworked a full-length vintage fur coat (back left) to win the REMIX awards' new 'Pimp My Coat' category

Cutting up, restitching and refixing in customised/DIY style has become a theme as much in fashion design as in furniture. So when the International Fur Trade Federation introduced 'Pimp My Coat' as a new category for its International Fur Design competition, REMIX, it was bound to generate some impressive entries. The category was launched as a way to demonstrate one route to sustainability for fur, and it was Chicago-based designer Thom Olson who best rose to the challenge by reworking a vintage fur piece.

However, Olson was not alone in his inventiveness. The main REMIX competition saw 38 entrants, each of whom had already won a national fur design prize. This year, bronze went to Nagoya Fashion College student Yuya Itoh, for a draped mink dress and shrug, while silver went to Finnish designer Annika Heikinheimo, whose striking creation, a bright orange fur dress, combines a voluminous top half and lattice-work skirting. The winner of the gold award and a $3,000 prize was Hong Kong design student Sarah Lam Woon Hei, whose 1960s-inspired fur dress used clever application of dye to create a bold pattern of light and shade.

The competition, now in its eighth year, has seen some 360 designers from 21 countries take part and create dramatic and contemporary styles using this natural design material. *www.iftf.com*

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One winner will receive a '14 Series' lamp worth £960. Designed to be clustered, the lamp consists of a low voltage bulb cast in a frosted cylindrical void

FILL US IN

If you tick our boxes, we'll light up your life

It's not often that we give others the chance to tell us what to do, but this time we're after your feedback. Because we value you and your opinion, and we'd like to give you more of what you're looking for within our pages, we've compiled an online reader survey that we'd love you to complete. And to say thank you for taking the time to complete our questionnaire, we're offering one lucky respondent something special by one of our favourite luxury brands, Bocci. Up for grabs is a three-pendant canopy of the '14 Series' pendant light, designed by Bocci's creative director Omer Arbel and declared an instant design classic when it was launched in 2008. But there can only be one winner, who will be drawn at random on 1 August. So don't delay – visit Wallpaper.com/survey2011

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TOUCH WOOD

India proved a great place to indulge our soft spot for the hard stuff, with wooden handbags and spectacles among our diverse and diverting shopping finds

PHOTOGRAPHY: JOHN SHORT WRITER: PEI-RU KEH



01. SPLASHING OUT
New Delhi-based duo Shrivan Narresh's avant-garde swimwear label offers colour-blocked pieces crafted from fine Italian fabrics and boasting daring silhouettes. The forward-thinking collection also includes cover-ups, jewellery and accessories.
www.shrivannarresh.com

02. RECIPE FOR SUCCESS
On the promise of being 'the only book on Indian food you'll ever need', we tucked into Pushpesh Pant's *India* cookbook with high expectations. And, with its clean design, enticing photography and arsenal of recipes, this definitive tome doesn't disappoint.
www.phaidon.com

03. KING OF THE MILL
Spacious Mumbai concept store Le Mill stocks clothing, furniture, tableware and jewellery made in India but previously unavailable to buy in India – such as this cushion by occasional Hermès collaborator Rachna Joshi Nair – as well as items of its own design.
www.lemill.in

04. FLOUR POWER
Ayesha Grewal is at the forefront of the organic movement in India. The Delhi native runs The Altitude Store, an organic deli that's just opened its second location in Mehr Chand market, bringing urbanites a wide range of local products, including 17 different flours.
www.thealtitudestore.com

05. DASH PACK
Working with materials like lava stone and neon thread, Meenakshi Dash's jewellery collection is filled with unique pieces. Each bold, handmade necklace is a seamless amalgam of texture and colour – qualities that have secured Dash legions of discerning supporters.
www.meenakshidash.com

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06. EIGHT WATCHER
Bungalow Eight is a three-floor retail haven in Mumbai's Colaba district. Homeware accessories, such as this ceramic dip bowl, take up two floors, but those who trek up to the top floor will be rewarded with the in-house womenswear label and newly expanded men's collection.
www.bungaloweight.com

07. CAPSULE COLLECTION
We couldn't resist filling our medicine cabinets with a traditional Indian remedy or two. Our acquisitions included Monkey Brand black tooth powder, and Hawaban Harde tablets to relieve gas and bloating.
Available from a selection of pharmacies around India

08. ARTS AND CRAFTS
For the last five years, AKFD has flown the flag for Indian design. The Jaipur-based studio works with the region's craftsmen to produce furniture and tabletop accessories with a contemporary aesthetic. One look at this sculptural lamp and we were sold.
www.akfdstudio.com

09. JUNGLEE BOOKS
Designwallas, a stationery collection by the excellent CMYK book stores, pays homage to India's favourite animals – including tigers, buffalo and deer – with its 'Junglee' notebook series. Each handpainted design is inspired by folk art and printed on eco-friendly paper.
www.designwallas.com

10. CARD SHARP
For architecture enthusiasts, a pilgrimage to Le Corbusier's Mill Owners' Association Building in Ahmedabad is a must (see page 122). The association's souvenir collection includes these charming cards and coasters, and proceeds go towards the building's upkeep.
www.atmaahd.com

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11. PHOTO FINISH
Kala Ghoda has been pioneering modern café culture in Mumbai with a moreish menu of hearty sandwiches, home-baked breads and cakes, and its own blend of coffee. Run by photographer Farhad Bomanjee, it's no surprise the café also doubles as a gallery.
www.kgcafe.in

12. SPECS APPEAL
Design studio Obataimu's first concept, a guerrilla shop at the back of Mumbai's Kala Ghoda café (see above), is filled with eccentric curios, including fish scale-covered whisky flasks and a bold range of wooden spectacles, which are fitted and assembled in-store.
www.obataimu.com

13. ENCHANTED TALES
Based in Chennai, publishing house Tara Books has charmed its way into the hearts of young and old since 1994. Its artisanal approach, visually stunning catalogue and attention to detail is down to the dedicated collective of writers, illustrators and designers behind it.
www.tarabooks.com

14. HEAVEN AND EARTH
Design store GoodEarth has unveiled a line of exquisite beauty products under its spa label Amritam. Packed with essential oils and other plant-based ingredients, its Jasmin line combats dry skin with an exotic trio of jasmine oils – mogra, chameli and juhi.
www.goodearth.in

15. STREET SMART
There's no mistaking Play Clan's graphic style. The lifestyle label primarily gleans inspiration from the streets of India for its T-shirts, notebooks and coasters. Newly added are these intricate plates depicting familiar scenes of traditional regional folk dances.
www.theplayclan.com

SET CREDITS
'Abaco' shelving, by IS, for Officinanove. Background paint, by Farrow & Ball. Easels, from Green & Stone. Paper clip, from Present & Correct. For full credits, prices and stockists of everything featured here, see page 174

Interiors: Emma Moore

Set build: Rida, www.ridauk.com

Additional writing: Ellie Stathaki



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16. BAGS OF CHARACTER
Our predilection for all things wooden received a boost after discovering Rachana Reddy's line of handbags. Unveiled last year, the Bengaluru-based designer has a knack for incorporating graphic silk or leather details into each wooden, perfectly formed clutch.
www.rachanareddy.com

17. LOVE STORY
We know a thing or two about guidebooks so thought it appropriate to give props to the insightful, Indian-centric Love Travel Guides series. Each book is beautifully printed and teeming with tips that could only be gleaned from local knowledge.
www.lovetravelguides.com

18. THREE OF A KIND
We're smitten with the illustrative style of Delhi design trio Infonauts. On a recent visit to their studio in the edgy Hauz Khas complex, we got a preview of a new line of painted wooden animals, and spotted this poster, which embodies the trio's playful ethos.
www.infonauts.in

19. BETTER THE DEVI
As India's first private museum of contemporary art, the Devi Art Foundation, in Gurgaon, is at the forefront of the Delhi art scene. To match, the collection has a swanky new home designed by respected Ahmedabad-based architect Aniket Bhagwat.
www.deviartfoundation.org

20. ZAZA ZOOM
Tucked away in Delhi's GK1 neighbourhood, Zaza Home is an understated three-storey interiors boutique. Among the ikat carpets, embroidered cushions and printed blankets, we found these woven cotton bath sheets by Yamini in a range of cheerful prints.
Available from Zaza Home

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TEAM BUILDING

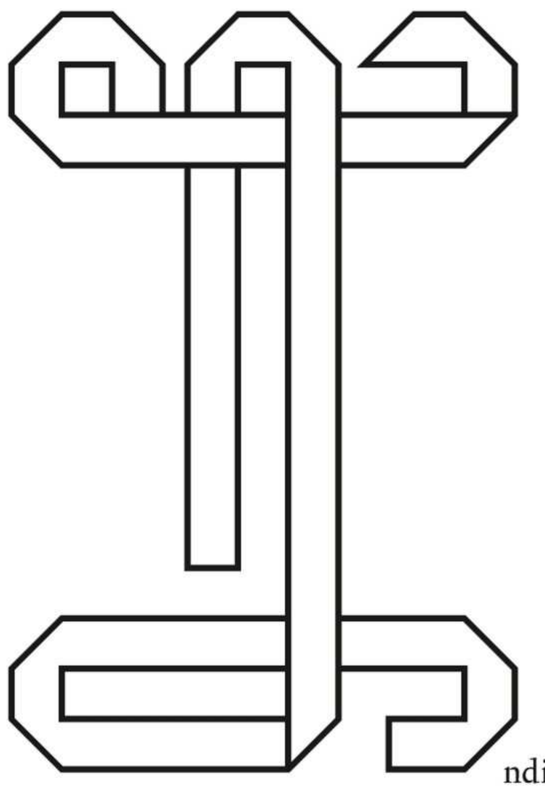
A strong craft tradition, the Le Corbusier legacy, a super-charged economy, infrastructural chaos – India's architects have a lot to think about. So we brought together some of the country's leading practices to let us in on their plans

PHOTOGRAPHY: GAURI GILL WRITER: ELLIE STATHAKI



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HIGH POINT
We assembled some of India's best architects, young and established, on the roof terrace of Le Corbusier's Mill Owners' Association Building in Ahmedabad. Top row: Iype Chacko and Rajesh Renganathan from Flying Elephant; Gurjit Matharoo of Matharoo Associates; Aniket Bhagwat from Prabhakhar Bhagwat. Middle row: Samira Rathod; Pradeep Sachdeva; Rajeev Kathpalia of Vastu-Shilpa; Manit Rastogi, Sonali Rastogi and Sanjay Bhardwaj of Morphogenesis; Martand Khosla; Kapil Gupta of Serie. Bottom row: Rajiv Saini; Bimal Patel of HCP; Meghal and Vijay Arya of Arya; Sameep Padora



ndia is a land of rich architectural contrasts. Centuries old temples sit next to brand new, state-of-the-art towns. Shiny gated developments spring from a society firmly defined by family values and a strong social identity. Luxury towers for the super-rich overlook slums. Impeccable craftsmanship and attention to detail coexist with impersonal, sprawling suburbs, corporate offices and a frequently chaotic urban environment. A wealth of informal architecture feels right at home next to grand palaces and Chandigarh's calculated monuments of modernity.

Getting to grips with contemporary Indian architecture means mastering the country's complexity. It also means realising its vast potential. With a rising middle class and a fast-growing economy – it is, after all, the world's largest democracy – the opportunities are there for the taking, but this doesn't mean there isn't much that still needs improving, especially in architectural terms. From urban planning issues to the defining role of craft, society and a strong modernist legacy, shaped regionally by legends such as BV Doshi (see page 154) and Charles Correa, Indian architects seem to have their work cut out for them.

In our mission to explore and understand the different levels of contemporary Indian architecture, we brought together some of the country's finest architects for a shoot and a spot of conversation. Their practices' work may be varied, but all these architects play a key role in shaping India's urban environment. There are the respected representatives of long-established influential firms, such as Hasmukh and Bimal Patel of HCP, Pradeep Sachdeva, Prabhakhar Bhagwat's Aniket Bhagwat, Rajeev Kathpalia of Vastu-Shilpa, and Romi and Martand Khosla. Younger but equally vital players are represented, such as Serie Architects, Bengaluru's Flying Elephant, and Sameep Padora. We've invited architects that work in different scales, from building surveys to furniture, like Samira Rathod. There are specialists in craft-based, high-end residential interiors, such as Rajiv Saini. Also on board are thought-provoking representatives of the thriving Ahmedabad scene, such as Matharoo Associates and Arya Architects, as well as larger, multi-tasking practices such as Delhi's Morphogenesis. They're all here. And what better backdrop for such an auspicious architectural gathering than a building that is an ongoing inspiration for architects worldwide, Le Corbusier's iconic Mill Owners' Association Building in Ahmedabad.

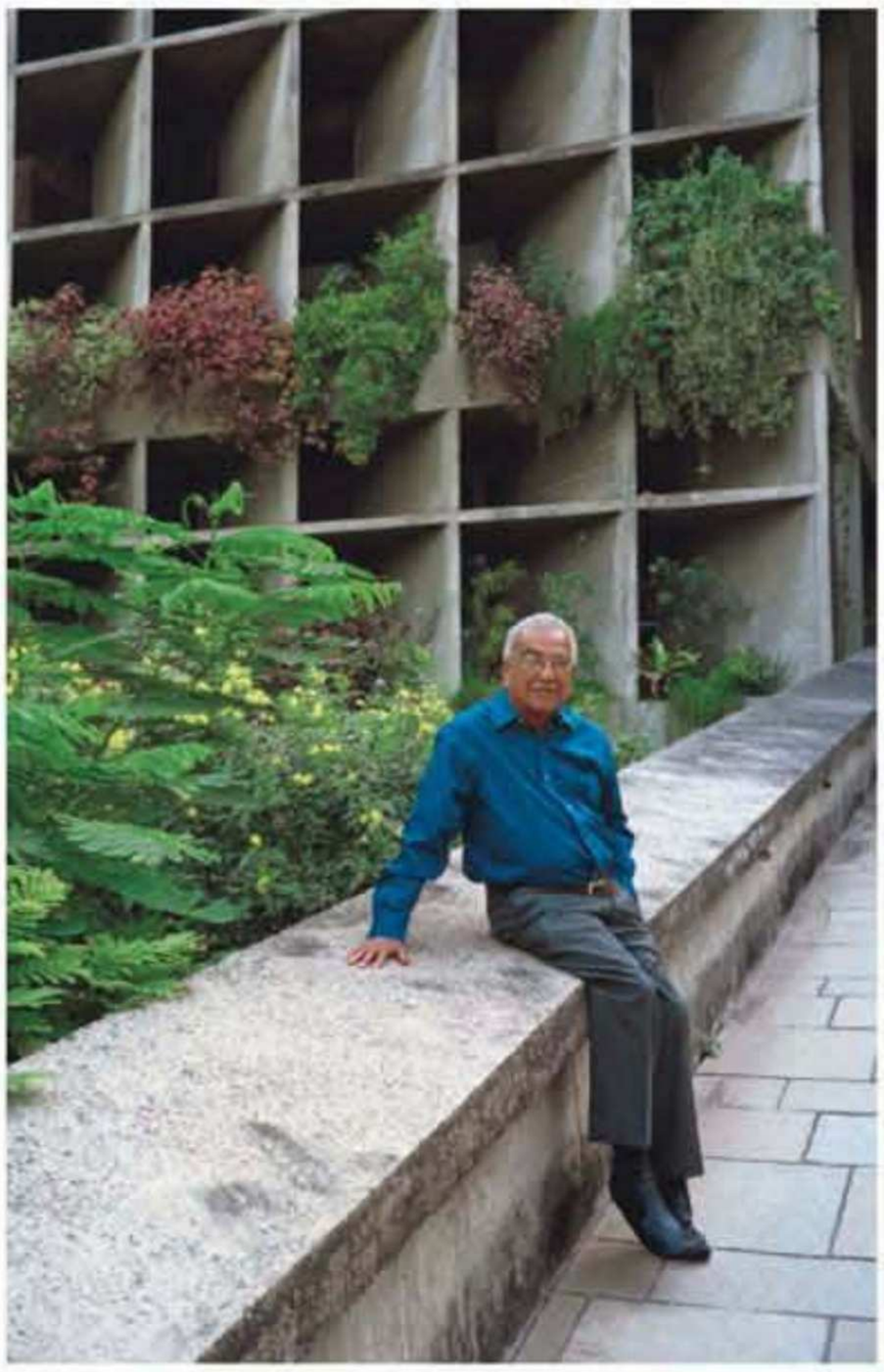
While India's architectural inheritance goes back centuries, its modern chapter was really kick-started by independence in 1947, swiftly followed by the arrival of the Swiss master. Invited to design Chandigarh, a new capital for the Punjab state after Lahore became part of Pakistan, the architect set up office in India in 1951. It was a major event in his career, for in India Le Corbusier had the chance to try his hand at almost everything. From private houses and civic buildings right through to urban planning, his legacy in India is unparalleled, not only for the work he left behind, but also for the traces of his Indian experiments that left a mark on his later work, such as the church in Firminy, France, and the Carpenter Center for the Visual Arts at Harvard University.

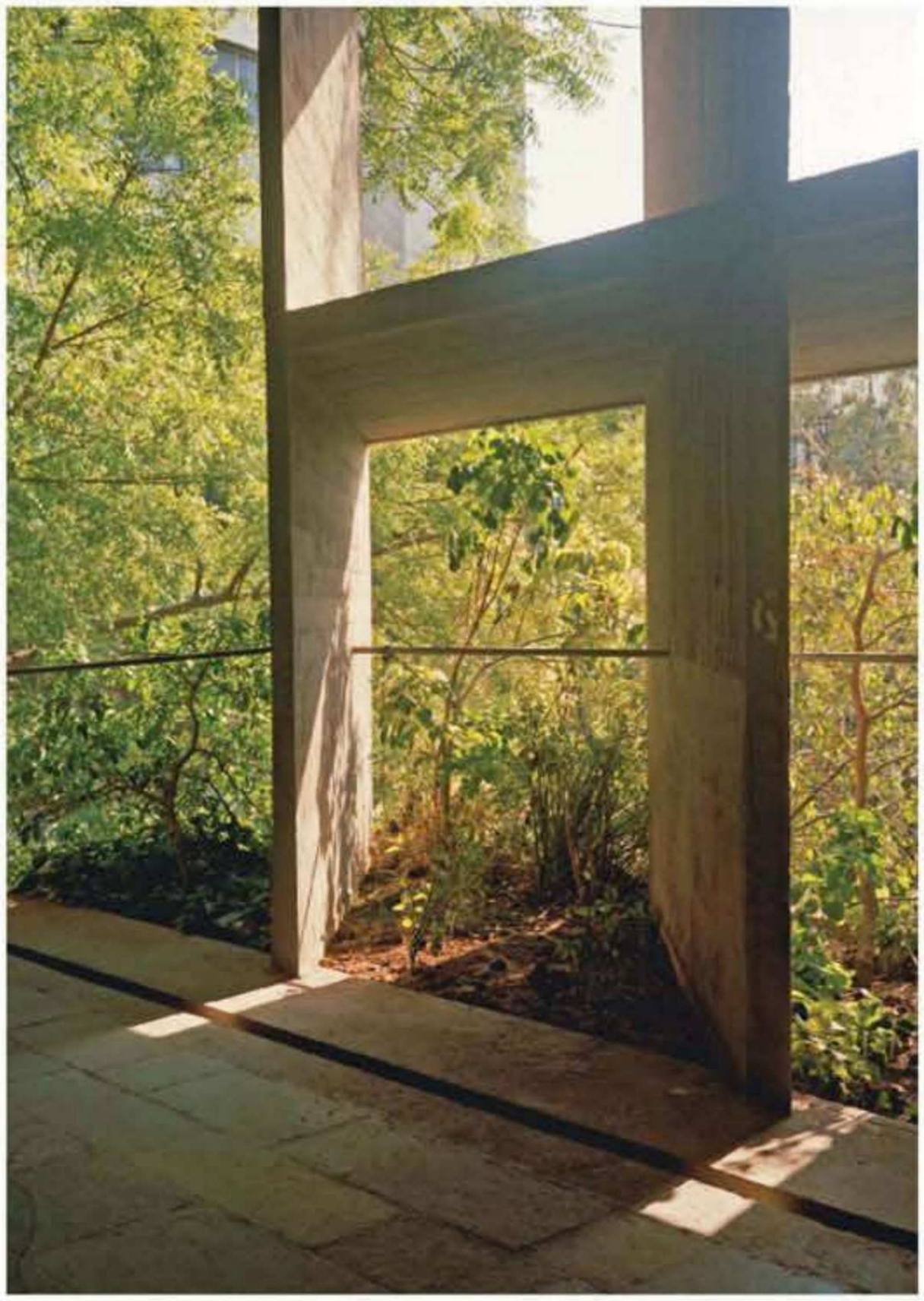
Built in 1956, the Mill Owners' Association Building is evidence of the influence of the textile industry in the city. Responsible for bringing Le Corbusier to Ahmedabad, the textile mill owners such as the Sarabhais and the Shodhans played a key role in the city's well-being and growth. 'These people did a lot of work for Ahmedabad. They were among its mayors, while every small philanthropic activity started flowing from the organisation, be it health, education or research. It was a hub of activity,' says current Mill Owners' Association secretary-general Abhinava Shukla, who admits that recently, with the Mill Owners' Association shrinking over the past decade due to mill closures, the building was in urgent need of care. 'When I first walked in, it was a shambles. People didn't care about it, they didn't understand its value. Things have changed and I am trying to make it self-sufficient, even though I am not 100 per cent satisfied yet.' Shukla's dedication is as admirable as it is indispensable in helping to keep this architectural »

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SUN KING
A long ramp leads up to the entrance of the main office floor. Le Corbusier orientated the brise-soleils on the east and west façades according to the prevailing winds and the course of the sun

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landmark in shape. The building itself is evidence of a wonderful synergy of industry, architecture and craft.

One could make a case that it is this tradition of creativity and craft that India will have to draw on to move forward. The level of quality in manufacturing and skill, for the money, as well as India's abundance of local materials, is an advantage that few countries in the world can match. 'It is a reality in India that handmade buildings are cheaper and, therefore, they collectively have a common format, with small local variations,' say Romi and Martand Khosla, without, of course, dismissing the advantages of mass production. The elegant, skilful work of architects like Studio Mumbai, Rajiv Saini and Samira Rathod reinforce the argument, showcasing a perfect marriage of local techniques and materials with thoroughly contemporary forms of a distinctive Indian identity.

On the other hand, when zooming out, the landscape changes. Many of the architects point out that a large issue with Indian design is that it has for too long concentrated on the individual project rather than the public realm. 'This has led to brilliant yet insular and sometimes completely out-of-context developments.

MILL POWER

Above left, among our gathered architects was Hasmukh Patel, who co-founded his practice HCP in 1960. It now employs 150 people and has 800 built projects across India

Above right, a closer view of the Mill Owners' Association Building's rear façade. Efforts are being made to preserve the structure, which had recently begun to fall into disrepair

As Indian cities continue to grow rapidly, and given the environmental challenges, new solutions need to emerge,' says Delhi-based architect Pradeep Sachdeva.

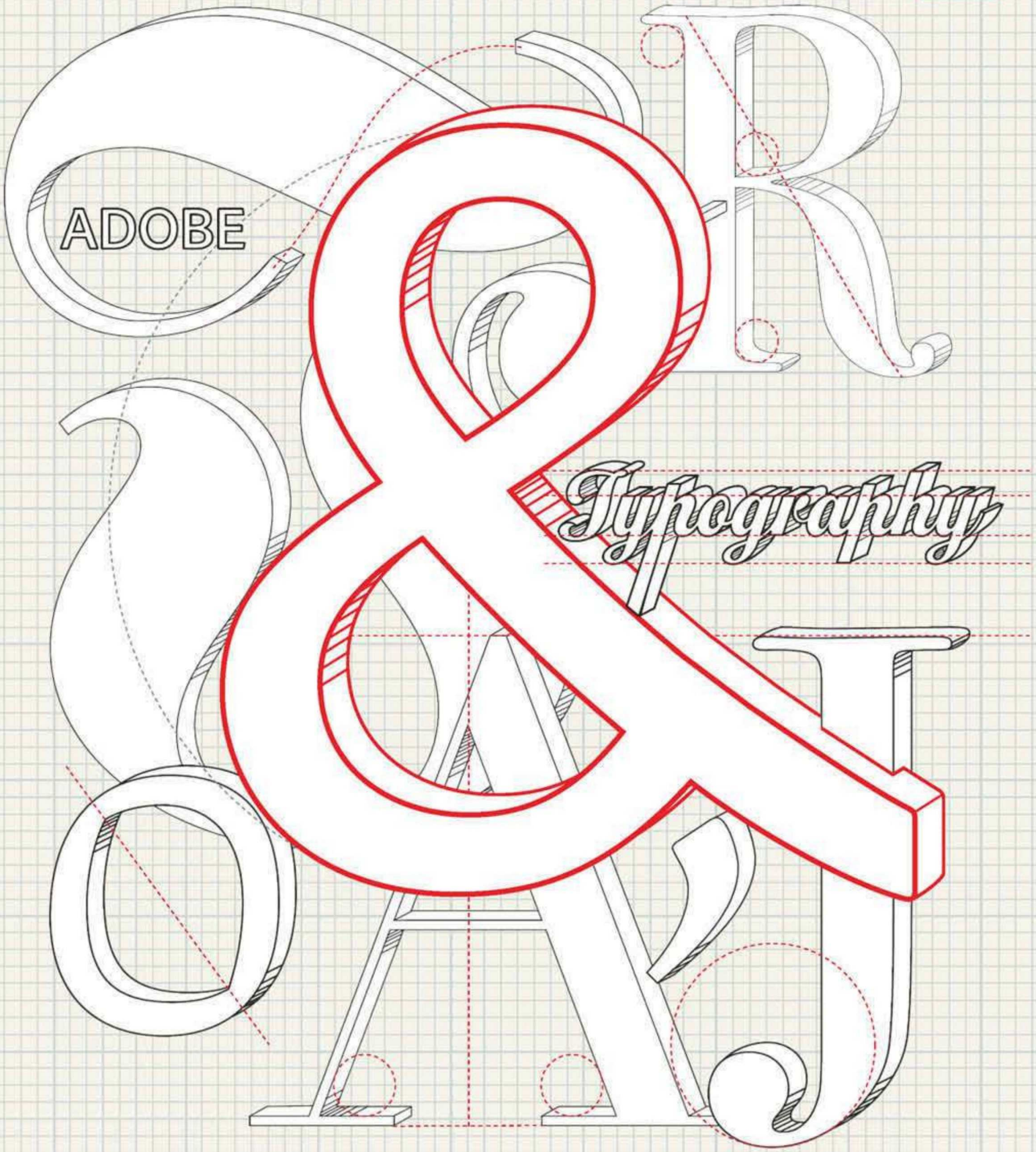
In a country with as rich a cultural heritage as India, contextual and historically influenced solutions on all scales seem to be a straightforward way to go, especially in the use of public space. A firm concentrating largely on the public realm's past and future, the Ahmedabad-based Arya agrees: 'Indian urbanism historically has been an inclusive realm, whereas, in recent times, public spaces are getting to be more exclusive. Few architects have been working with the idea of bringing back this domain through their architecture.'

It is an argument that most will agree with. Many of India's problems appear to be in the urban domain, a complex sector that needs a boost not just from the country's dynamic architectural resources, but also through some essential government support. 'The nature of urbanity, as we all know, is primarily the result of an economic policy, political status, the cultural and ecological cauldron, the history of that country or city and its evolution. To answer these issues we need everyone to be involved – politicians, non-governmental organisations, citizen groups, entrepreneurs, landscape planners, ecologists and architects. There needs to be a good policy framework within which an architect can make a valuable contribution,' says Ahmedabad-based architect Aniket Bhagwat.

Public and private body coordination is essential and the rich diversity inherent in Indian cultural history and identity is a resource waiting to be exploited. Yet, in a way, steps are already being made. 'That India has urbanistic issues is not untrue. On the other hand, isolated private projects, seen as a microcosm, also clearly offer opportunities to address larger concerns: relations of built form and landscape, climate responsive architecture, as well as urbanity; setting valuable precedents for the larger context,' Bengaluru practice Flying Elephant suggests optimistically. With such a growing, engaged scene full of architectural energy, there's no doubt that for India this is just the beginning. ✱

For more about each of the practices featured, visit Wallpaper.com. Visit www.atmaahd.com for more on the Mill Owners' Association Building, or contact Abhinava Shukla, secretary-general, Ahmedabad Textile Mills' Association, Ashram Road, Ahmedabad, India; e-mail: shukla@atmaahd.com

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NEW ANGLES

With hi-tech construction and plenty of spectacle, the Park Hotel group's new opening in Hyderabad is a contemporary lakeside palace

PHOTOGRAPHY: ROBERT POLIDORI WRITER: JONATHAN BELL

The Park Hotel Hyderabad is the result of a riotous infusion of influences, from classical Indian architecture to high-end, big-style 1960s kitsch, all carefully balanced by renowned US architects Skidmore Owings & Merrill. Perched on the edge of the Hussain Sagar, The Park Hyderabad is raised up on a podium, its rhomboid structure clad in ribbons of finely jewel-patterned metal mesh – evoking traditional jali screens – and reflected in the 125ft infinity pool. The architects have pushed façade design to the limits, using computer modelling to determine the precise angles and opacity of the shimmering walls, ensuring a finely tuned mix between privacy, personality and dazzling spectacle. Inside, the 270-room hotel is exceptionally well serviced with spas and restaurants, with every surface swathed in materials that combine India's magnificent craft tradition with the very latest technology. Artworks and installations fuse with the public spaces, from the richly decorated Ruby Lounge to the outdoor Verandah Restaurant and the Sicca Bar, all of which blur the distinction between indoor and out. Jewel motifs are cleverly worked into both surface and structure, with the rooms featuring rich drapery, pattern and curved walls that transform them into cases for riches. Arriving with a clutch of awards for environmental performance and style, The Park Hyderabad – the 40-year-old Park Group's ninth hotel – is a hi-tech palace of rich design and seamless hospitality. *www.theparkhotels.com/hyderabad/hyderabad.html*

JEWEL PURPOSE

Left, designed by US architects Skidmore Owings & Merrill, The Park Hyderabad features a shimmering façade – inspired by Hyderabad's historic jewel collection – and a 125ft infinity pool

Right, the Carbon bar features a striking, geometric design, intended to evoke the facets of a gem

For a gallery of images, plus news of The Park Hyderabad's new Aish restaurant, see Wallpaper.com *

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A STAR IS BORN

With eyes to the sky and astral planes, the Devi Ratn hotel in Jaipur looks set to be Rajasthan's new jewel in the crown

PHOTOGRAPHY: PHILIP SINDEN WRITER: SARA HENRICHS

There's no shortage of luxury hotels set in sprawling maharajah palaces in India, but visitors in search of contemporary lines and minimalist rooms have – until now – had very few sleek hotel options outside of Delhi and Mumbai. Enter Devi Ratn, the latest project by mother-and-son team Lekha and Anupam Poddar.

The pair, whose family's fortune was made in the paper industry, are best known for their vast art collection and the Devi Art Foundation, a contemporary art museum opened in 2008 in Gurgaon, 30km south of Delhi. Originally from Rajasthan, where they already own the Devi Garh, a luxury resort in a restored 18th-century palace near Udaipur, the Poddards decided to open their second property near Jaipur, the state's capital. Designed by Ahmedabad-based architect Prabhakar B Bhagwat, Devi Ratn's minimalist lines were inspired by one of the Pink City's most famous sights, the Jantar Mantar, a collection of astronomical instruments with striking geometric shapes built by Maharaja Jai Singh II in the 18th century.

Named after the Navn Ratn, a talisman made of nine pure gemstones (Jaipur is famous throughout Asia for its precious stones industry), Devi Ratn features tall red sandstone walls with diamond-shaped openings that let rays of sunshine and light breezes waft into the spacious halls and domed public spaces. Each of its 63 suites, designed by Mumbai's Urban Studio, is decorated in ruby reds, emerald greens or sapphire blues, with mirrored surfaces, black-and-white zigzag terrazzo floors and traditional bay windows overlooking the Aravalli Hills. All come with private rooftop terraces or gardens.

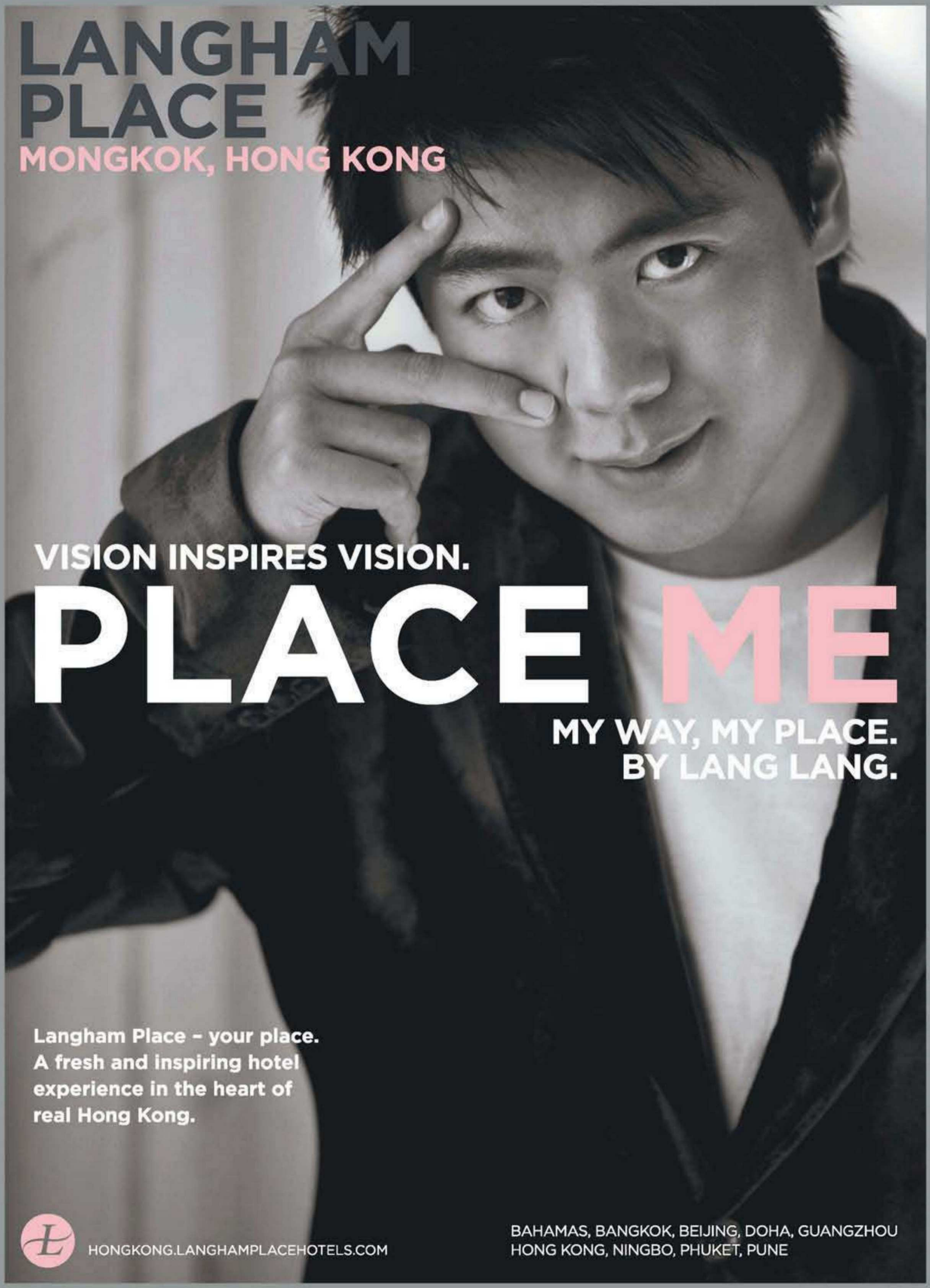
Facilities include a spa by L'Occitane, the Vazra restaurant – which offers diners the choice between an all-white dining room with vaulted ceilings or a stunning rooftop terrace – and our favourite spot, the Chakra bar (right), a circular space decked out in slate. ✱

Jamdoli, Agra Road, Tehsil Ballupura, Jaipur, Rajasthan, www.deviresorts.in.
Rates: from INR12,000 ($269)

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LOOKING UP
Devi Ratn's circular Chakra bar features a large light well to showcase the Rajasthani night sky

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1. URBAN OASIS
Aman New Delhi

Located just next to New Delhi's golf course and the beautiful Mughal-era Humayun's Tomb, Aman New Delhi is wrapped around a peaceful internal courtyard pool lined with monumental grey stone columns. Inside, Khareda stone floors, jali screens and handmade rugs bring a local touch to the 60 rooms and suites. Decked out with dark timber panels, discreet lighting and elegant cream furnishings, the rooms all come with spacious living areas and a 15 sq m private outdoor plunge pool. The Aman Spa features eight treatment rooms, two traditional hammam steam baths and a bamboo garden, while The Aman restaurant serves Indian and Thai dishes, along with a French-Japanese fusion menu. A rotating art exhibition curated by local gallerist and dealer Sharan Apparao is taking over the hotel, featuring sculptures and installations by leading Indian artists such as Ravinder Reddy. **Sara Henrichs**
Lodhi Road, New Delhi, tel: 91.11 4363 3333, www.amanresorts.com. Rates: from $550





Photography: Edmund Sumner

2. TOP TABLE
The Table, Mumbai

This new Colaba restaurant boasts chic Hotel Costes-meets-Andrée Putman interiors, by New York and Mumbai-based Currimbhoy & Co architects, and a globally inspired menu. The ground floor space is great for a pre-dinner drink or a bar snack at the long teak table; in the upstairs dining room, the American chef serves up dishes including spicy calamari and creamy crab bisque. **Caroline Young**
Kalash Peshi building, Chattrapati Shivaji Maharishi Marg, Apollo Bunder, tel: 91.22 2282 5000

3. CAPITAL TREAT
Kainoosh, Delhi

One of the few leading Indian chefs to actually cook Indian food, Marut Sikka has excelled himself with his new restaurant Kainoosh. The menu includes dishes such as succulent lamb spare ribs, delicately flavoured chicken with gold leaf, and a trio of milk kulfi, mango and fig desserts. The décor by Lotus studio is of the same high standard, with Tom Dixon lights and a vibrant screen installation by fashion designer Rajesh Pratap Singh. **CY**
DLF Promenade Mall, Vasant Kunj, www.keya-kainoosh.com

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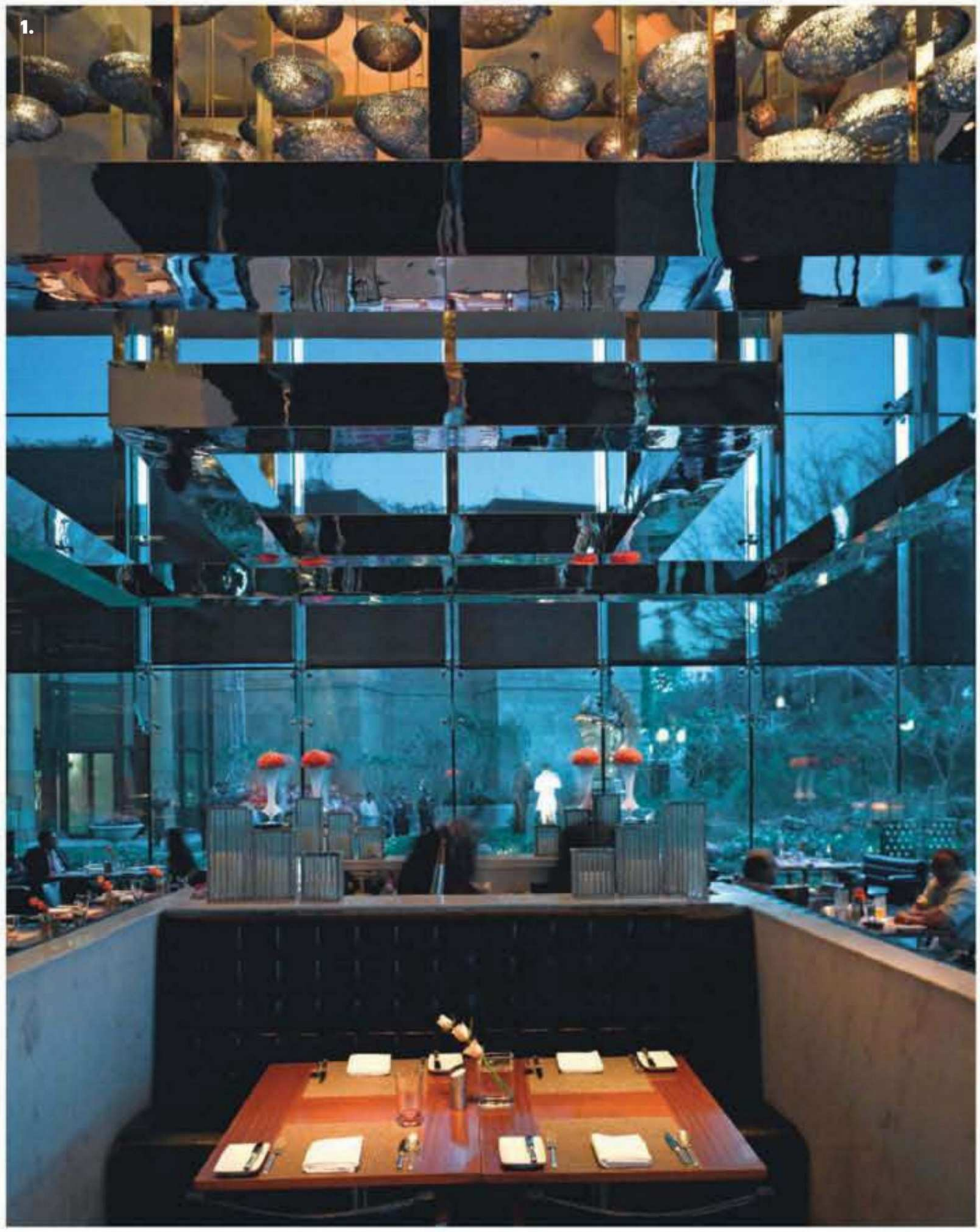
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1. GOURMET STOP
The Leela Palace Kempinski, New Delhi

Located in the diplomatic hub of leafy New Delhi, the 260-room Leela Palace has all the luxury facilities one could wish for, including a rooftop pool and an Espa spa with steam rooms and Ayurvedic treatments. But the real highlight is its restaurants: The Qube (pictured) serves local and international fare in a garden setting; Jamavar offers authentic north-west Indian cuisine; Megu focuses on Japanese dishes such as handmade tofu and organic edamame; and Le Cirque serves an Italian menu. Look out for the group's new properties opening soon in Chennai, Hyderabad, Agra and Ashtamudi, Kerala. **SH**
Chanakyapuri, Diplomatic Enclave, www.theleela.com. Rates: from INR11,000 ($245)



Photography: Edmund Sumner, Philip Sinden

2. GOING SOUTH
Alila, Bengaluru

Until recently, Bengaluru's hotels have veered towards the pedestrian, marbled foyer variety, but the opening of the Alila group's second Indian property in the city's business district is a promising fix. Aimed firmly at the business traveller, it was designed by UK outfit Allies and Morrison and Bengaluru studio Hundredhands with the full dose of meeting rooms and WiFi facilities in all of its 122 rooms and suites. But that's not to say the hotel lacks soft touches: rooms feature private balconies and thick, billowy drapes alongside graceful pieces by local sculptor Dimpy Menon. And between cocktails at the pool bar and a spa session, the Tiffin Grill serves tasty seafood and steaks. **Daven Wu**
100/6, HAL-Varthur Road, www.alilahotels.com. Rates: from £90



3. BOX OF TRICKS
Rasa, Jaipur

Nestled in the green Aravalli Hills, a stone's throw from Jaipur's Amber Fort, Rasa's 40 cube-shaped, tent-inspired concrete suites are the work of Pronit Nath of Mumbai's Urban Studio for Rajasthani hotel group Devi (see Jaipur's Devi Ratn hotel, page 130). Each high-ceilinged, 500 sq ft 'tent' features walls painted with gold stripes, geometric furniture and has access to a small garden with its own outdoor pavilion. The bathrooms feature red marble, copper tiles and sunken tubs with views onto private patios. The camp boasts a black marble pool, an Indian fusion restaurant and an amphitheatre seating 400 guests. **SH**
Kunda, Tehsil Amer, tel: 91.124 4888 011, www.rasaresorts.in Rates: from INR15,500 ($342)

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1.



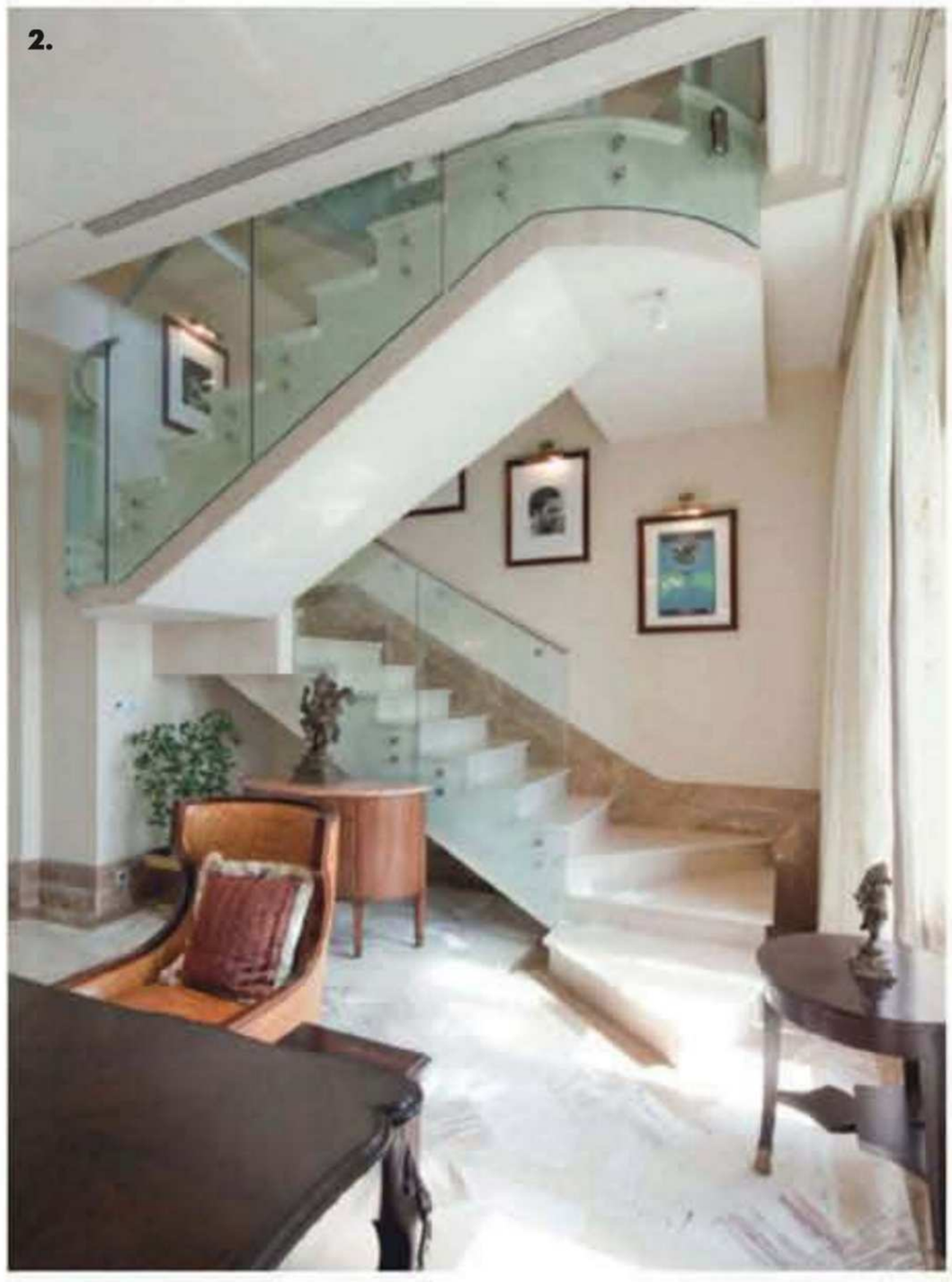
Photography: Fram Petit, Edmund Sumner

1. FINE CHOICE
The Oberoi, Gurgaon

This newly built hotel is located in Gurgaon, Delhi's booming business and commercial satellite city. The work of Singapore-based RSP Architects, the massive glass and steel structure is set in nine acres of gardens, water features and forest. First impressions couldn't be more dramatic: guests drive up a winding, elevated drive towards the hotel lobby, located on the fifth floor of the building and overlooking a 36,000 sq ft reflection pool. The pool divides the residential area – 202 rooms, starting at a spacious 620 sq ft, all with large windows and garden views – and a luxury retail arcade, which comprises two glazed retail pavilions with 13 premium boutiques including an international salon and a contemporary Indian art gallery. With facilities including a 24-hour spa, an Olympic-sized heated outdoor pool (select suites have private heated pools), two restaurants, a bar, a deli and a cigar lounge to choose from, guests at the new Oberoi won't lack for recreation during their stay. **SH**

443 Udyog Vihar, tel: 91.124 245 1234, www.oberoihotels.com. Rates: from INR14,000 ($311)

2.



2. SUITE DREAMS
Taj Mahal Palace, Mumbai

Still strumming at 91, Ravi Shankar is India's most celebrated exponent of the sitar and it's somewhat fitting that his name (and one of his sitars) headlines the newest suite in Mumbai's equally celebrated Taj Mahal Palace, which has welcomed endless numbers of maharajas and presidents since 1903. Furnished by Singapore-based designers James Park Associates with rich fabrics, gold trim and thick piles of Oriental rugs, the duplex suite overlooks the Arabian Sea – a gilded homage both to Shankar and to the hotel's roll-call of blue-chip guests. One of those guests was George Harrison, who stayed here while studying the sitar with Shankar in 1965 and no doubt enjoyed a drink at the art deco Harbour Bar, which has been playing host to visiting and homegrown movers and shakers since 1933. Dining options include India's first authentic Sichuan restaurant, the Golden Dragon, which opened in 1973, Middle Eastern eaterie Souk and Masala Kraft, where traditional Indian food is on the menu. **Daven Wu**

Apollo Bunder, www.tajhotels.com. Rates: from INR170,000 ($3,840)

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JOIN THE CLUB

Prestige Golfshire offers luxury residences, hotel service and a Troon-managed golf course, all just outside the business hub of Bengaluru

WRITER: KOMAL PATWARI

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SWING BY
A bedroom at one of Prestige Golfshire's residences, with walnut flooring and panoramic windows

Nestling at the foot of the Nandi hills, in the green belt that surrounds Bengaluru (formerly Bangalore), a short drive from the international airport, Prestige Golfshire is the only residential development for miles. Set in its 275 acres, each of its homes, ranging from 6,500 to 10,000 sq ft, offers unbroken views of the development's golf greens and features a private pool with Jacuzzi, a gym area and sundecks. There are eight residence designs, all with panoramic windows and roof gardens. Designer wardrobes and fitted kitchens complete the picture of understated luxury.

'Simply put, this is the best golf development in India,' says Bob Hunt, master architect of Prestige Golfshire and courses around the world. Hunt credits the developers for sparing no expense in the design of both the homes and the course, resulting in 'every golfer's ideal — a course that looks more difficult than it plays', he says. Critics seem to agree; Golfshire, its greens managed by Troon, the world's largest golf course operator, was awarded the CNBC award for best golf development in the country.

Prestige Golfshire is also home to the 300-room five-star Marriott Resort Hotel & Convention Centre and the Quan Luxury Spa, while the Falcon Greens Clubhouse offers a health club, library and coffee shop. The option of having the Marriott service your home, along with membership to Troon's 200 courses around the world and the proximity to Bengaluru, makes Prestige Golfshire a tempting prospect. Would Hunt own a home here? 'In a heartbeat.'

For information, call 91.98454 36666 (India), www.prestigeconstructions.com/golfshire

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Holi spirit

As Delhi locals celebrated the Hindu festival of Holi with the usual mix of ebullience and coloured powder this year, we threw in a few bold looks of our own

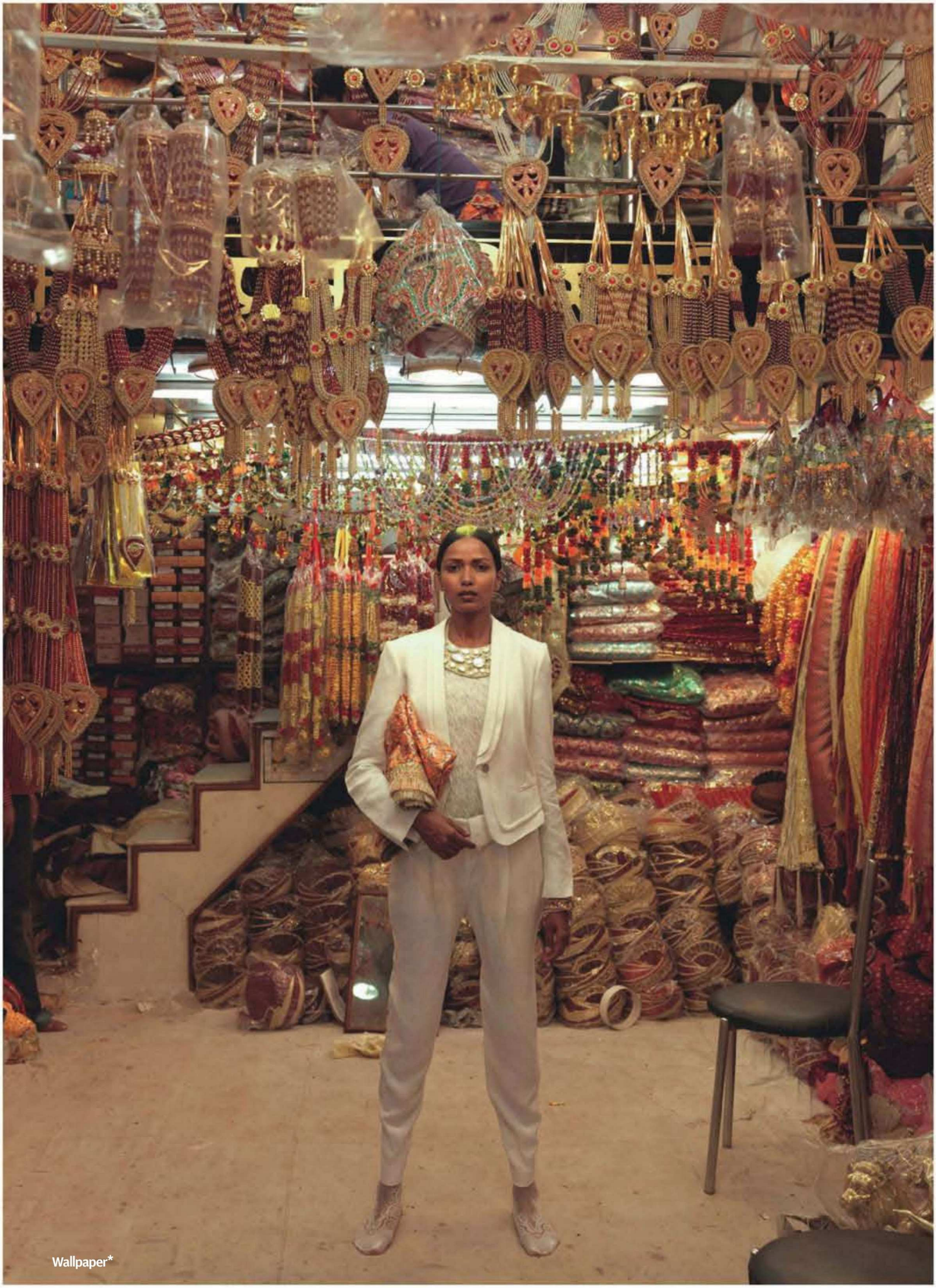
Photography Bharat Sikka Fashion Mathew Stevenson-Wright

Wallpaper*

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Jacket, £745; shorts, £450, both by **Vivienne Westwood**. 'Aella' shoes, £530, by **Sergio Rossi**. On right arm, cuff, INR6,000 ($134); bracelet, INR10,000 ($223), both by **Vipul Arts**. On left arm, bangle, INR2,200 ($49), by **Curio Cottage**. Cuff, INR6,000 ($134), by **Vipul Arts**
Photographed in a private garden near Connaught Place, New Delhi

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This page, jacket, £4,540, by **Bottega Veneta**. Shorts, £2,420, by **Hermès**. 'Chiara' shoes, £395, by **Christian Louboutin**. 'Telia Rumal' scarf, price on request, by **Aneeth Arora**, for **Péro**. Gloves, £79, by **Pickett**. Earrings, £132, by **Chanel**. Necklace, £1,090, by **Chanel**. Tights, £23, by **Fogal**

Photographed at Jantar Mantar observatory, New Delhi

Opposite, jacket, £329; trousers, £165, both by **Boss Black**. Top, £210, by **MaxMara**. 'Aneesha 1.9' necklace, INR12,500 ($279), by **Sush and Shish**. Necklace (worn as bracelet), £200, by **MoutonCollet**. Socks, £10, by **Emilio Cavallini**

Photographed at a wedding shop in Kinari Bazaar, Old Delhi

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This page, dress, £1,950, by **Paule Ka**. 'Pigalle' shoes, £375, by **Christian Louboutin**. Earrings, INR2,600 ($58), by **Aquamarine**. On left arm, slim bangle, INR2,200 ($49), by **Curio Cottage**. On left and right arms, medium bangles, INR1,750 ($39) each, by **Amrapali**

Photographed in a private garden near Connaught Place

Opposite, jacket, £1,790, by **Louis Vuitton**. Playsuit, £570, by **Paul Smith**. Necklace, INR4,500 ($100), by **Sonali Dalwani**

Photographed at the Aman New Delhi hotel, in one of its fleet of Ambassador cars

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Jacket, £895; trousers, £399, both by **Salvatore Ferragamo**. Shoes, £550, by **Cesare Paciotti**. Bangle, INR1,500 ($34), by **Aquamarine**. Ring, INR3,000 ($68), by **Vipul Arts**

Photographed on a rooftop in front of the Amba Deep building in New Delhi, designed for the Ansal Group by CP Kukreja Associates

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This page, jumper, £185, by **Ralph Lauren Blue Label**. Shirt, INR4,800 ($107), by **NorBlack NorWhite**. Skirt, £595, by **Prada**. 'Pigalle' shoes, £375, by **Christian Louboutin**. Bag, £378, by **Marni**. Earrings, INR2,500 ($56), by **Amrapali**. Necklace, INR15,500 ($346), by **Rajesh Pratap Singh**. On right arm, bangle, INR2,400 ($53); on left arm, bangle, INR2,200 ($49), both by **Curio Cottage**

Photographed at the Aman New Delhi hotel

Opposite, jacket, £1,245, by **Emilio Pucci**. Shorts, £229; shoes, £379, both by **Emporio Armani**. Bag, £1,064, by **Chanel**. Gloves, €154, by **Causse Gantier**. Earrings, £260, by **MoutonCollet**. Necklace, £1,190, by **Lanvin**. Bangle, INR6,000 ($134), by **Vipul Arts**

Photographed at a food vendor's in Kinari Bazaar

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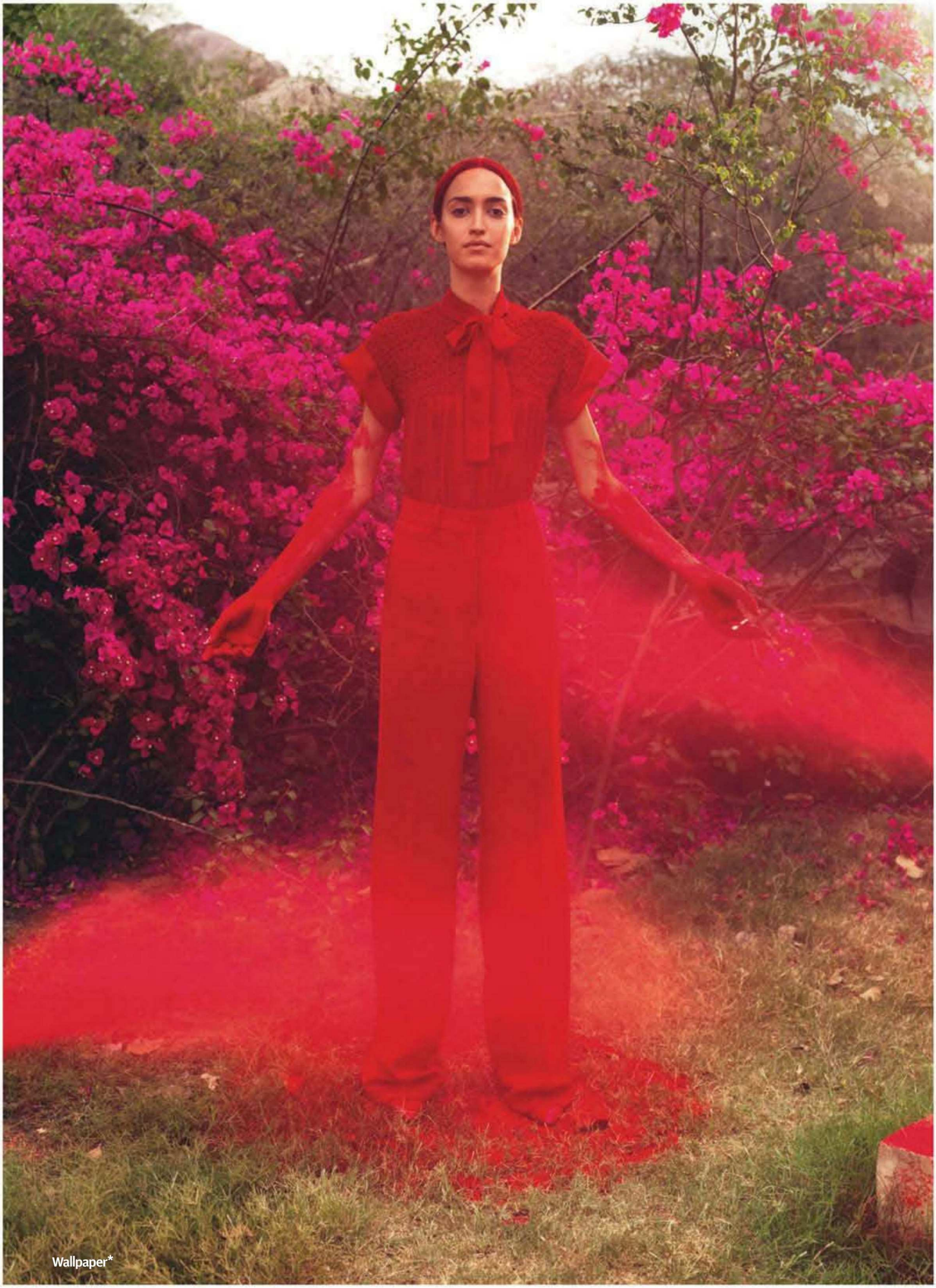
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Top, £15,700; skirt, £15,700, both by **Manish Arora**. Shirt, £700, by **Hermès**. Jacket (in hand), INR18,000 ($402), by **Vizyon**. Shoes, £340, by **Jil Sander**. Gloves, £180, by **Paule Ka**. Earrings, INR1,500 ($34), by **Curio Cottage**. Necklace, £302, by **Marni**

Photographed at Jantar Mantar observatory in New Delhi

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This page, jacket, £1,320, by **Gucci**. Dress, £1,595; blouse, £1,500, both by **Yves Saint Laurent**. 'Tango' shoes, £590; bag, £830, both by **Prada**. Earrings, £132, by **Chanel**. Bracelet, INR10,000 ($223), by **Vipul Arts**

Photographed in a jewellery shop in Kinari Bazaar

Opposite, blouse, £1,145; trousers, £635, both by **Brioni**. Shoes, £375, by **Roger Vivier**. Ring, INR3,200 ($71), by **Curio Cottage**

Photographed at the Garden of Five Senses

For stockists, see Resources, page 174

Special thanks to Little Shilpa

Photographer's assistant: Tenzin Dakpa

Fashion assistants: Nikhil Mansata, Aditya Sikand

Production: Manoj Adhikari and Sanjay Adhikari of www.stanceindia.com

Make-up: Deepa Verma

Hair: Cyril Laloue at Jed Root

Models: Tamara Moss at IMG, Garima at Karma, Fiona Thomas at Anima



MASTER PLAN

The father of Indian modernism, BV Doshi maps out his vision of the country's architectural future
Photographer Gauri Gill Writer Ellie Stathaki

It only takes a glance at the dates to see that BV Doshi's career and modern Indian architecture grew side by side. A student at the JJ School of Art in Mumbai when India celebrated its independence in 1947, the architect's career runs alongside the creation of some of the country's most iconic contemporary architecture. From his involvement in the Chandigarh project and India's famous Le Corbusier and Louis Kahn heritage, through to its finest architecture education institution – he designed and founded the School of Architecture and Planning in Ahmedabad in 1962 – Dr Balkrishna Vithaldas Doshi is an omnipresent figure for a remarkable period of India's built environment.

Having personally had a hand in forming what many people see as modern Indian architecture, Doshi's views about how the country's architecture has shaped and will shape its identity carry weight. His position is very much about the bigger picture. 'Social identity is Indian identity; we are gregarious people,' he says. 'Porosity, change and transformation form the Indian identity. And there is no single aesthetic, as stylistic identity is not a real identity. India is not about a production line, it is not about doing things in a certain way.'

Doshi is adamant about addressing the architectural concerns of contemporary India – from the country's painful inequalities to its infrastructure and sustainability issues. It is all about linking great work, especially on an urban level, to India's wider context. 'How can we place our work on a larger canvas? I think this is our problem; the profession is not addressing issues on a larger scale,' he says. 'This doesn't mean we need to eliminate the individual, but architectural work must make some references to the concerns of the people.'

His practice Vastu-Shilpa, which he founded in 1956 (a research institute and foundation of the same name followed in 1962), certainly reflects this. Set up as a partnership firm, where each partner also has their own projects under the Vastu-Shilpa umbrella, the firm has a dynamic research and urban planning leg that works towards translating cultural and climatic characteristics into appropriate architectural forms from the smaller to the larger scale.

Born in Pune in 1927, Doshi is now well into his eighties, but shows no signs of slowing down. 'I still go to the office every day,' he says, when, that is, he isn't travelling the world attending lectures and conferences. Internationally respected by his peers, Doshi has made his mark as a prolific thinker and teacher, perfecting the application of Le Corbusier's modernist teachings – absorbed during a long stint at the master's Indian office in the 1950s – within the Indian context.

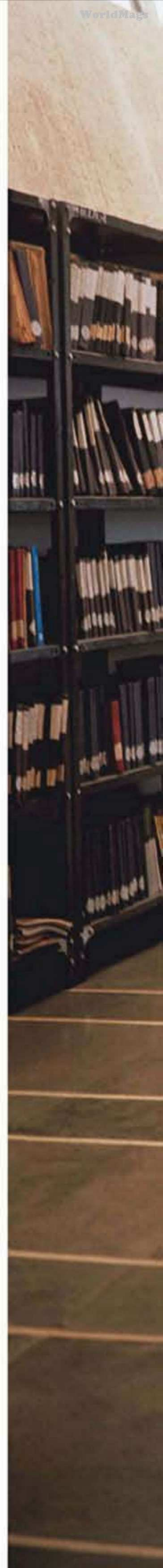
His sense of community in relation to architecture is equally strong. 'I began my career talking about low-cost housing and housing for the poor. This is how one has to work, at the lowest level. Because there is a lot more to learn there. The poor are the ones who are ingenious, frugal, simple, but their socioeconomic ties are fantastic,' says Doshi. 'And this is the role of architecture; to be a catalyst for change.'

So where does Indian architecture stand today in relation to the rest of the world? There is no doubt that there is plenty of potential in the country. 'There are opportunities for work here both for the iconic, as well as the barefoot architect,' says Doshi. 'The question is how do these really work in the context of the quality that India stands for.'

Globalisation is a further opportunity that India should be well placed to handle, having itself been born from a melange of cultures, people and traditions over centuries. 'In the past, people were working towards absorbing and finding solutions that were appropriate to the place. That concept should be even more relevant now.'

Perhaps, unsurprisingly, it all comes down to the eternal dilemma of sustainability at all levels. 'It really is the fundamental question that needs to be asked when looking for any local identity. All cultures have talked about this,' says Doshi. 'Our culture is like blotting paper; you don't know which layer has happened when. I think that culture is our strength. Despite diverse languages, diverse climates, diverse traditions, we thrive on our interaction with one another.' ✱

www.sangath.org, www.vastushilpa.org



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NATIONAL TRUST
This page and opposite, BV Doshi at the Institute of Indology in Ahmedabad, which he built in 1962 to house thousands of rare Indian books, manuscripts and art

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SPEAKING VOLUMES

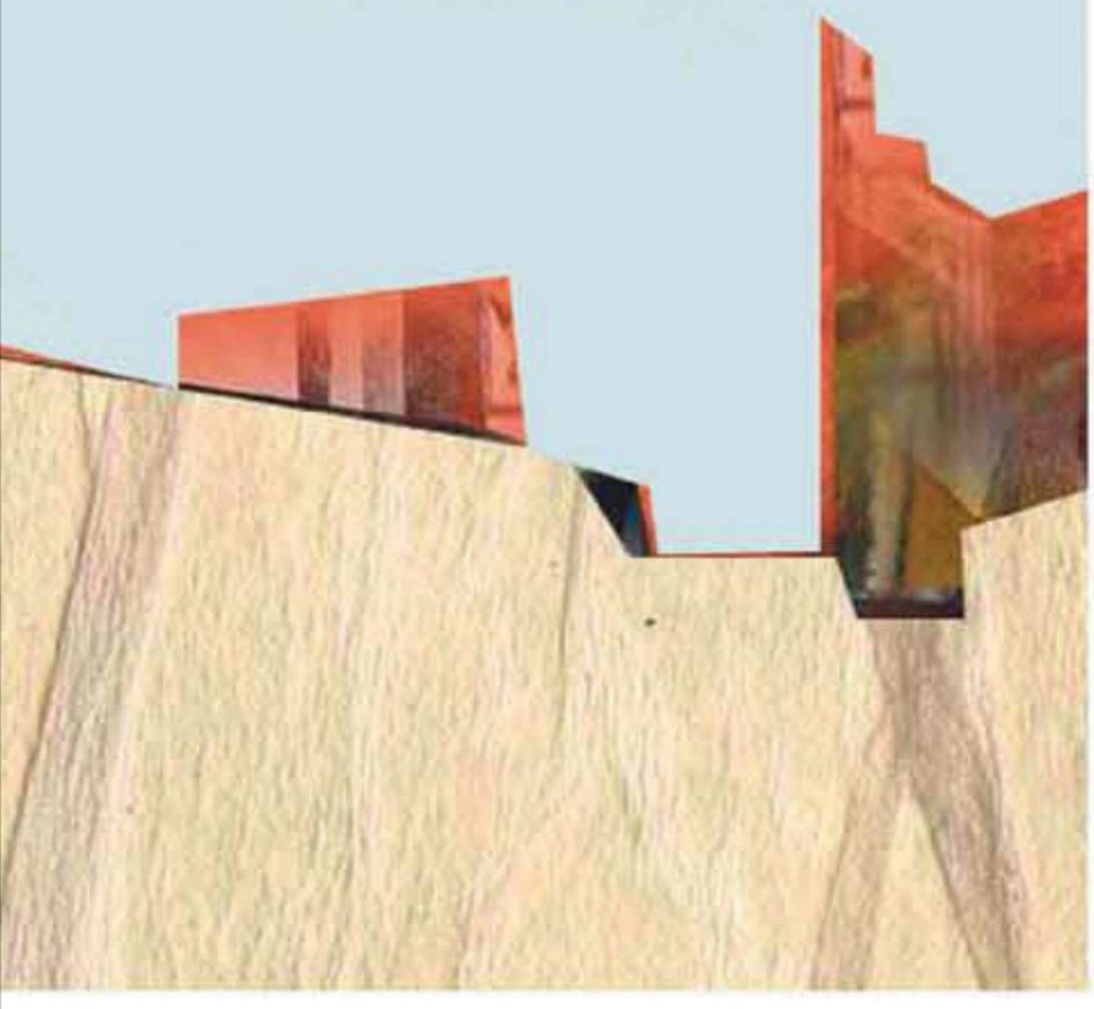
Indian architecture is racing to keep pace with the country's economic growth, thrusting skywards and drawing upon a unique history, from the millennia-long story of traditional subcontinental architecture, through to the Raj's adoption of gothic style, to the concrete modernity that shaped the newly independent country in the 1950s and 1960s. While big foreign practices are often brought in for their prestige value, leaving local firms to execute, a new generation of architects is emerging, backed up by pan-global educations and experience. Here, we've selected ten practices – some utterly fresh, others dynastic and still evolving – that illustrate the country's design diversity and architectural ambition

Artist Samit Das/Nature Morte
Writers Jonathan Bell and Ellie Stathaki



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MATHEW & GHOSH ARCHITECTS

Bengaluru www.mathewghosh.com

Nisha Mathew and Soumitro Ghosh have been working together since 1995, when they set up their studio in Bengaluru following studies at Ahmedabad's School of Architecture (where they were taught by Kurula Varkey) and experience gained at RJ Vasavada and BV Doshi (see page 154). 'Le Corbusier has been a constant fascination,' they say, 'and so has the early hybrid modernism of Doshi and Charles Correa.' The duo take an evolutionary approach: 'We'd like our work to be thought of as a practice of ideas, rather than simply a physical and spatial palette,' they explain, stressing the way they explore concepts before starting to design buildings. Recent works include the residential 'Mein Haus' (pictured) in Bengaluru, a powerful synthesis of modernist rigour and Indian rhythm. They are also designing a proposal for the National Martyrs' Memorial for the city.

CADENCE

Bengaluru www.cadence.in

Set up in 2005 by Smaran Mallesh, Vikram Rajashekar and Narendra Pirgal (all 31), Cadence is a small office of 15 people with an average age of around 25. All three partners studied at Bengaluru's RVCE before going on to work in larger local firms. After Mallesh studied at Ohio's Knowlton School of Architecture, they set up on their own with the aim of creating spaces that are both effective and affective. 'We are interested in how architecture can spawn emotional reactions, as well as the poetry of surfaces and patterns,' says Mallesh. They describe their work as keeping the 'essence' of Indian culture while having a 'meaningful conversation' with the international scene. This is evident in their project for a commercial complex in Bengaluru (pictured), potentially for a jeweller, and so with a faceted façade made out of ferro-concrete.

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FABIAN OSTNER ARCHITECTURE

Tamil Nadu www.fabian-ostner.com

German architect Fabian Ostner studied in Bremen and Berlin before heading out to work in Mumbai and South India at the turn of the century. His early experiences were at Roger Anger's influential Auroville Building Centre, before he eventually set up on his own in 2004. As well as managing his own practice, Ostner works as a consultant for Hyderabad's Fountainhead Design. Ostner is a sole practitioner. 'This allows me the freedom to travel and work from anywhere at any time,' he says. 'I have a flexible, almost guerrilla-like set-up.' The local scene provides the back-up of a network of professionals, ensuring that Ostner can spread his wings and work on everything from residential projects – such as Bobby's House (pictured) in Auroville, a steel and aluminium structure that can easily be dismantled and rebuilt somewhere else depending on its owner's needs – and commercial spaces through to much larger developments. 'Working in India is a constant mediation between extremes; it's a country with so many different cultures,' says Ostner, who is currently working on a new private house in Auroville and a fashion boutique in Bengaluru, as well as designing a school in rural Rajasthan and planning an eco-resort in the Western Ghats, among other projects.



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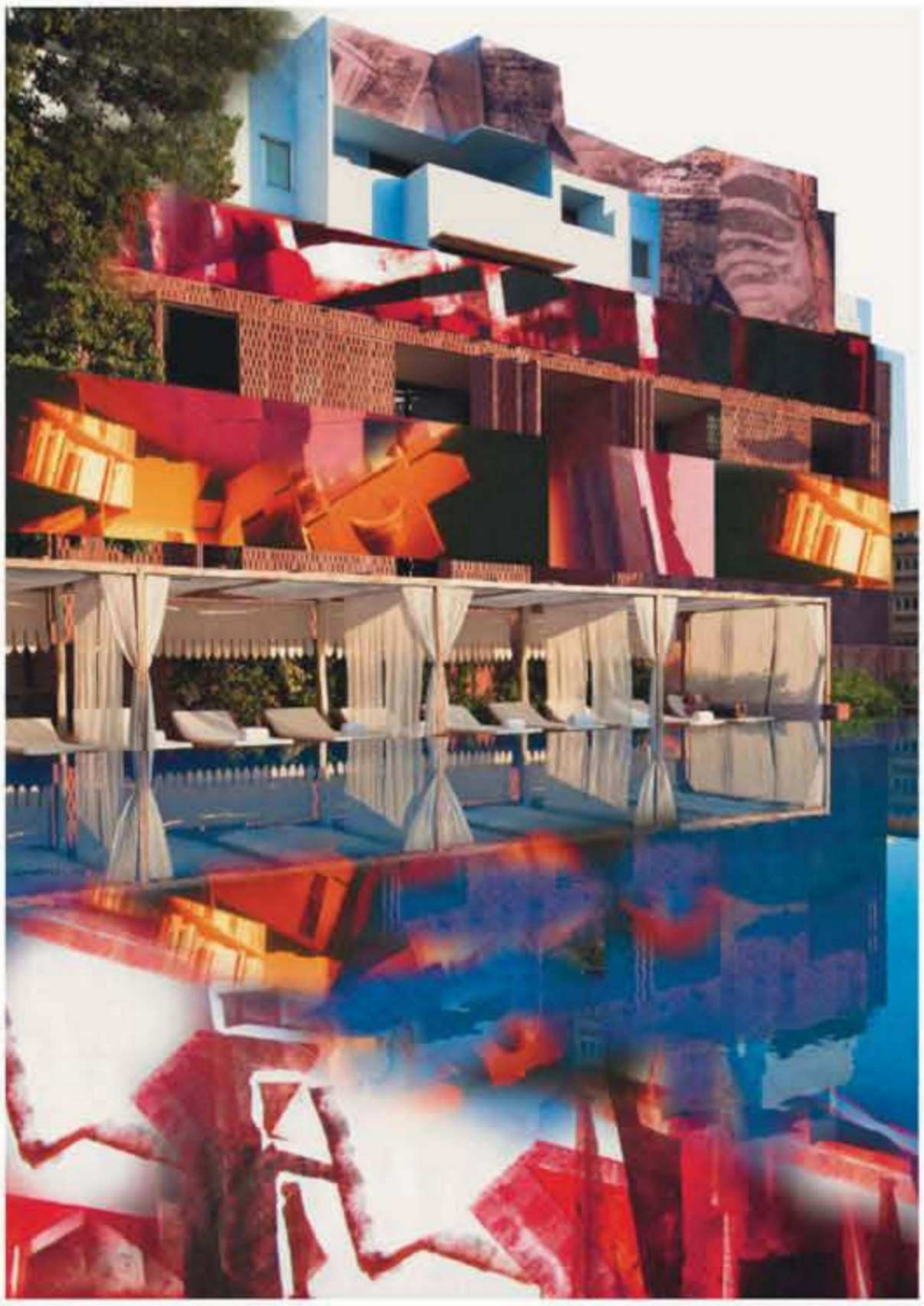


KHOSLA ASSOCIATES

Bengaluru www.khoslaassociates.com

Award-winning firm Khosla Associates was set up in 1995 by Sandeep Khosla, a New York Pratt Institute graduate and former associate at Charles Correa's Mumbai office, who was later joined by co-director Amaresh Anand. Despite its portfolio that ranges from private homes to big office developments, Khosla describes the studio as 'niche'. 'We are contextualists,' says Khosla. 'We believe that architecture should be rooted to a particular site.' The tropical location allows for the convincing blurring of inside/outside space, and the integration of natural forms, local materials and planting into the buildings. 'We enjoy creating work which has a hint of nostalgia while still being innovative,' says Khosla, who cites BV Doshi, Raj Rewal, Correa and Sri Lanka's Geoffrey Bawa as influences. Overlooking the ocean in Kerala, the striking Cliff House (pictured) is typical of the firm's generous residential style, enhancing modernist shapes with a more exuberant structural language.





LOTUS

Delhi www.lotuslink.in

Set up in Delhi in 2003 by Ambrish Arora, Sidhartha Talwar and Ankur Choksi, Lotus grew out of a meeting at Design Habit studio, a scenography design firm set up by Arora. Eventually, the work evolved into interiors and architecture, and the three partners have now been joined by a new associate, Arun Kullu, and are today overseeing a 30-strong multidisciplinary studio. 'Inspiration comes in anywhere, be it a spatial gesture, or the manner in which light hits a wall,' says Arora. This keeps the work formally fresh, while ensuring that experiences are complex and layered for the visitor. 'The beauty of India is in the fact that the past and the present co-exist in harmony,' says Arora. 'We have a very large base of traditions, crafts and techniques that are as relevant today as they were in the past.' Lotus' definition of Indian modern architecture comes directly from responding to these long-standing traditions. Its design for Raas (pictured), a boutique hotel in Jodhpur, was formed from a fusion of an existing structure and a new build. It uses perforated stone screens to shield a glistening sub-structure. Lotus is now working on artists' studios for Subodh Gupta and Bharti Kher (for more about the artists, see page 098), and a major revamp of Correa's Delhi Craft Museum.

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SAMEEP PADORA, SP+A

Mumbai www.sp-arc.net

Sameep Padora, 36, first set up his studio in 2002 before regrouping and starting afresh in 2006. A student of Mumbai's Academy of Architecture, Padora then went on to Sci-ARC in Los Angeles and Harvard. He set up his own practice after a brief spell at Cook + Fox in New York. Padora describes the current Indian scene as a 'simultaneity of the disparate', a land of hybrid modernism. The studio's work emerges out of 'myriad influences of skill, craft, context, attitude and also what we call an adjusted perfection'. Important peers include Anish Shah, Kapil Gupta of Serie, and Bijoy Jain of Studio Mumbai. 'We are interested in tension, contradiction or anything that appears to stymie the image of format stability,' says Padora, adding that ultimately their work is about balancing these opposing forces. Recent works include the Shiv Temple in Pune and the Indigo Deli in Mumbai, two very different spaces that serve to illustrate the hybrid approach. Also ongoing is a large private bungalow, Roddam House, in Hyderabad (pictured).





SPA DESIGN

Delhi www.spadesign.co.in

This Indo-French practice was set up by Stéphane Paumier, 40, who studied in Paris under the Peruvian architect Henri Ciriani. Paumier came to India in 1996 as a civil servant, eventually working first for ABRD Architects and then setting up SPA in 2005. His partners, Anupam Bansal and Krishnachandran Balakrishnan, are both graduates of Delhi's School of Planning and Architecture and did their masters' in the US. Drawing inspiration from everything from traditional step wells and geometric patterns to the works of Louis Kahn and Le Corbusier, Paumier first trained as an industrial designer, and considers the cutting-edge detailing of his projects – including this faculty housing for Jindal University – to be one of the studio's core strengths.

ARYA ARCHITECTS

Ahmedabad www.aryaarchitects.com

Meghal and Vijay Arya set up their firm in 1999 after studying in Ahmedabad (where they are now professors), and finishing their postgraduate studies in the US and Finland. 'We are searching for an architecture that incorporates basic ideas from modernist traditions and local culture,' they say of their work, which often takes inspiration from Alvar Aalto, Renzo Piano and Finnish architect Juhani Pallasmaa. The pair prefer to work in the public domain, designing structures such as this memorial to a 16th-century Rajput king for the Mewar Complex in Udaipur.



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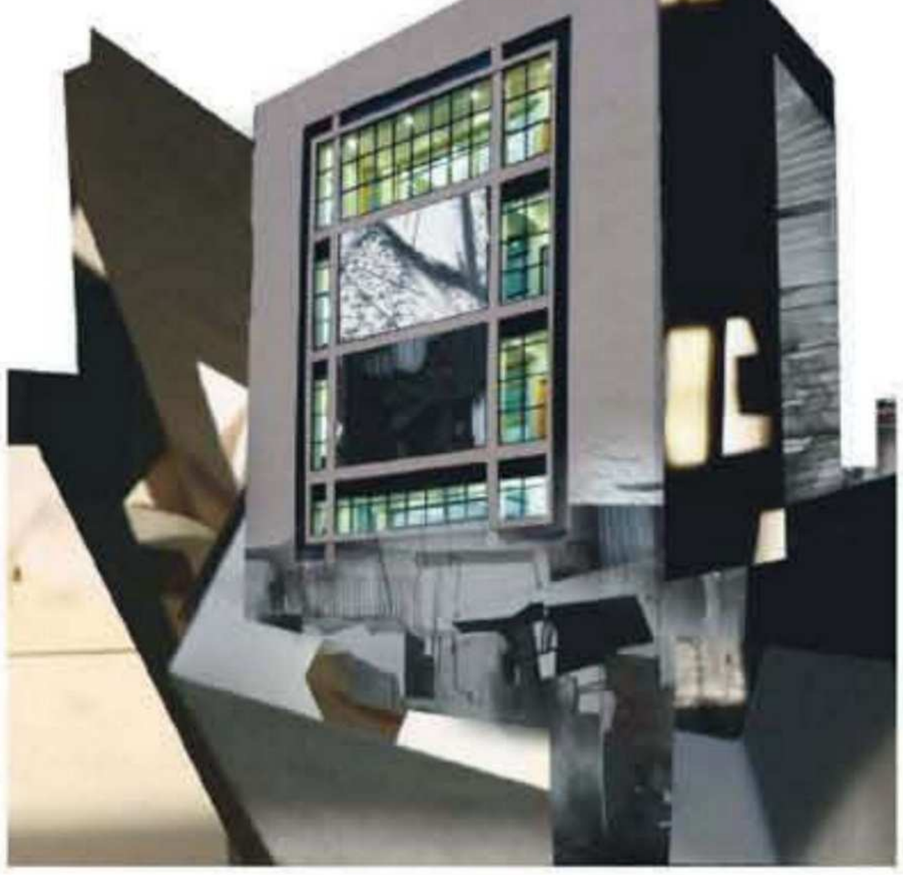
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VIR MUELLER

Delhi www.virmueller.com

This practice began life in Boston, US, in 2003, when Christine Mueller and Pankaj Vir Gupta set up together after gaining masters' at Yale and experience at Office dA in Boston and Will Bruder. In 2006, the studio relocated to Delhi. Describing their work as 'an assembly of material and craft', the practice has evolved through the exploration of culture, place and construction. New work includes corporate HQs, such as the 40,000 sq ft Wolkem office building in Udaipur (pictured), as well as a Kahn-esque Vasant Vihar residence in Delhi.



ROMI KHOSLA DESIGN STUDIO

Delhi www.rk-ds.com

Headed up by Romi Khosla and his son Martand, this studio can draw on broad experience. Khosla senior studied in Cambridge and at London's AA, before working as a UN consultant and running his own firm from the 1970s to the 1990s; his son Martand also studied at the AA. Since 2001, the practice has undertaken a varied range of domestic, educational and commercial projects, including the Jamia Art Gallery and Dental College in New Delhi, and this elegant Polyclinic for the Destitute, located near Lahore Gate in Old Delhi.

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SPIRITUAL HOME

This page, dormitory rooms, with polished stone floors and crushed seashell walls, offer a simple environment for spiritual pursuits

Opposite, corridors feature sliding teak panels for privacy, while concrete louvres ensure air circulation



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PUDUCHERRY PICK

Designed by Antonin Raymond in the 1930s as a dormitory for a local ashram, Golconde is a pioneering example of Indian modernism

Photography Philip Sinden Writer Pankaj Vir Gupta

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One hundred years ago, Aurobindo Ghosh, a prominent Indian freedom activist, renounced his pursuit of India's political independence from the British. Instead, he established a spiritual community in the French settlement of Pondicherry (now Puducherry), devoting himself entirely to the practice of yoga. Assisted by his spiritual companion Mirra – a French citizen who would come to be known simply as 'The Mother', he developed an ashram with a focus on meditative existence devoid of dogma. The charisma of the founders and the appeal of their teachings attracted an eclectic and international following that continues to this day.

Architecture and the arts were not left out of Sri Aurobindo's teachings, as this extract from his journal shows: 'Architecture, sculpture and painting, because they are the three great arts which appeal to the spirit through the eye, are those too in which the sensible and the invisible meet with the strongest emphasis on themselves and yet the greatest necessity of each other. The form with its insistent masses, proportions, lines, colours can here only justify them by their service for the something intangible it has to express; the spirit needs all the possible help of the material body to interpret itself to itself through the eye, yet asks of it that it shall be as transparent a veil as possible of its own greater significance.'

Sri Aurobindo's followers had initially acquired buildings in the French section of the city. Alarmed by this rapid growth in their midst, the French government suggested that the Sri Aurobindo Ashram refrain from occupying any more buildings in the colonial enclave. The ashram purchased a plot in the local Tamil neighbourhood, and sought a suitable architect to build anew. A French engineer and ashram devotee, Philippe B St Hilaire, had befriended Antonin Raymond in Japan and recommended his architectural services to The Mother. Raymond had arrived in Japan in 1919, working as an architect on Frank Lloyd Wright's Imperial Hotel in Tokyo. Having established his own office in 1921, Raymond was regarded as an innovative modern architect, incorporating traditional Japanese aesthetics, and pioneering the use of exposed reinforced concrete.

In 1935, Raymond received a commission for the design of a new residential dormitory building for the ashram. Funds for construction were donated by Sir Akbar Hydari, Prime Minister of the prosperous state of Hyderabad, renowned for its Golconda diamond mines.

The task of making a preliminary site visit had been assigned to George Nakashima, a young Japanese-American architect working in Raymond's Tokyo office. The schematic design for the dormitory project was completed in early 1936, and construction supervision of the building was entrusted to Nakashima and François Sammer, a Czech architect who had worked for Le Corbusier in Russia before joining Raymond's staff. Nakashima spent two years at the ashram. He became a devotee and adopted the Indian name Sundarananda, which means 'one who delights in beauty'.

Sri Aurobindo wanted to protect the tranquillity of the ashram environment from the din associated with a commercial construction project. He and The Mother requested that the workforce be comprised of members of the ashram, working under the supervision of the project architects.

By 1937, the imminent threat of war had forced Raymond to close his Tokyo office and leave Japan. Arriving with his family in Pondicherry, Raymond spent a few months at the ashram before returning to the United States: 'Our eight months at the ashram were extremely fruitful and instructive. Not only was the life in this Indian monastery the revelation of another way of life, but the conditions under which the work of the building was done were so remarkable when compared to those we had known in this materially bewildered world, that we lived as in a dream. No time, no money, were stipulated in the contract. There was no contract. Here indeed was an ideal state of existence in which the purpose of all activity was clearly a spiritual one. The purpose, as a matter of fact, of the dormitory was not primarily the housing of the disciples – it was creating an activity, the materialisation of an idea, by which the disciples might learn, might experience, might develop, through contact with the erection of a fine building.'

The ingenuity of Raymond's design, and the absence of skilled contractors, posed a particular dilemma for the construction of the building. The political unrest in Asia and Europe had adversely affected the transport and availability of construction materials. Many of the materials and much hardware stipulated in the initial building specifications could no longer be imported, necessitating the development of alternative solutions. Nakashima and Sammer improvised many of the construction methods and details in situ. In order to test the feasibility of the design, the team constructed a full-scale mock-up in a temple compound adjacent to the site, and this experimental 'model house' served as the laboratory for refining many of the details.

Nakashima left India at the end of 1939 having completed most of the concrete work for the structure. Udar Pinto, an Indian aeronautical engineer, and his British wife Mona had joined the ashram in 1937. After Nakashima's departure, Pinto assumed the task of supervising the construction, while Sammer continued to work on completion of the drawings and the design of the furniture. Like Nakashima, Pinto consulted with The Mother on all decisions pertaining to the design.

Completed in 1942 and named Golconde in honour of the donor, the building predates the more renowned modernist buildings by Le Corbusier in Chandigarh (1951–64) and Ahmedabad (1952–56), and pioneers the use of reinforced concrete construction in India.

Golconde employs a sparse material palette, simply expressing its reinforced concrete structure, bowed concrete shell roof, and polished Cuddapah stone floors. From the exterior, the ashram has a surreal, abstract quality. The building's presence on the street is anomalous – an exposed concrete wall with a polished teak wood door that leads into a garden foyer – and the entry is devoid of ornamentation except for a small lotus on the door, The Mother's chosen flower. The façades are modulated with operable cement louvres set in custom-made brass hardware. The metal for making the hardware was cast in the ashram foundry, sourced from the recycling of simple old vessels and plates.

The ground floor accommodates all the utilitarian functions, including the kitchen, dining areas, laundry facilities and storage areas, while on the upper floors are devotees' private rooms, overlooking the lotus pools and gardens and undisturbed by the routine arrivals and departures of visitors. Sliding teak wood lattice screens separate the interior rooms from the main corridors. Walls plastered with crushed sea shells and polished stone floors in each room provide a luminous canvas for the melange of breeze and light entering through the louvres and sliders. A central core, containing the main stairway, as well as the bathroom units, services the building. Golconde skillfully integrates architecture with its landscape; here, shifts in scale from structure to detail, and transitions between exterior and interior, occur with grace and precision.

The most astonishing aspect of Golconde is its thriving existence as a living testament of the original modernist credo – architecture as the manifest union of technology, aesthetics and social reform. Within the unique Indo-French cultural setting of Puducherry, Golconde remains a rare and robust ecological paradigm, and continues to serve as a dormitory for devotees in the Sri Aurobindo Ashram. ✱

Pankaj Vir Gupta is an architect and co-author of Golconde: The Introduction of Modernism in India (Urban Crayon Press), www.virmueller.com

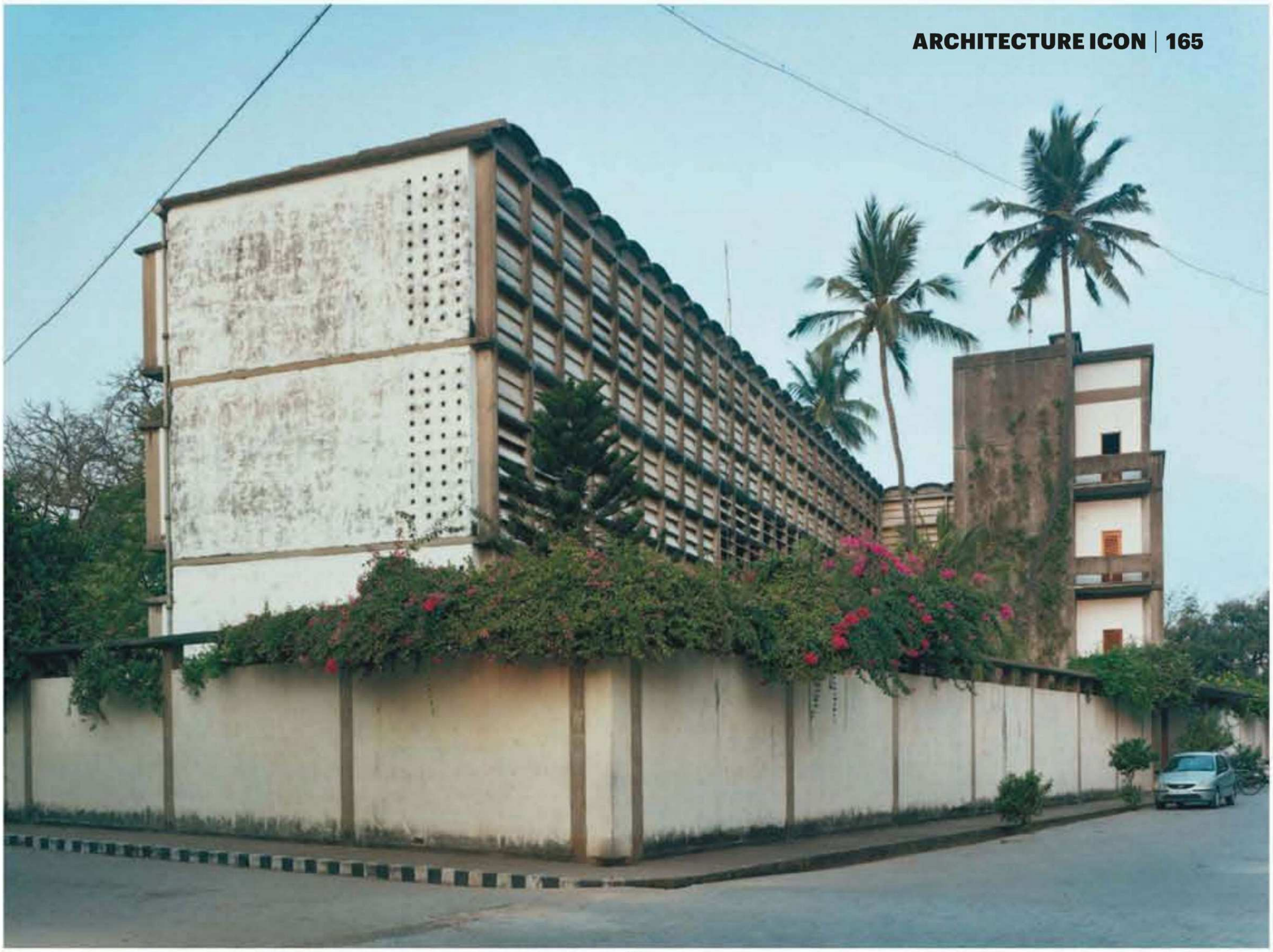
DORM FOLLOWS FUNCTION

Opposite, top, Golconde's north elevation, showing the operable concrete louvres and the concrete roof tiles, offset to create a zone of thermal insulation

Opposite, bottom left, the laundry terrace

Opposite, bottom right, the pantry, with polished teak chairs and cabinets by George Nakashima and cast-in-place concrete tables that were made on site

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GREEN CHILLI FRITTERS AND TOMATO CHUTNEY

From left, 'Lion and Monkey' ashtray, £4,000, by **Patrick Mavros**. 'Royal Scroll' dinner plate, £869, by **Royal Crown Derby**; 'Otto' beer glass, £174, by **Gottfried Palatin**, for **Theresienthal**, both from **Thomas Goode**. 'Egg and Dart' candlestick, £514, by **Ted Muehling**, for **ER Butler**; 'Tango' bowl, £125, both from **Willer**. 'Class No 8' cigar, £14.50, by **Zino Classics**, from **Selfridges**. Napkin, £25, from **Willer**. 'Dara' fabric, £258 per m, by **Stark Fabric**, from **Brunschwig & Fils**. 'Faille Antoinette' pink silk fabric, £172 per m, by **Tissus d'Hélène**

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SPICE ROUTE

A choice selection of Indian staples, and eye-popping wallpaper, go a long way
Photography Henry Bourne Entertaining director Melina Keays Interiors Nicola Yeoman

KASHMIRI SEEKH KEBABS

Antique Shiva head, £4,200; Indian mask, £2,600, both from Guinevere. 'Avington' plate in 'Peking Orange', £209, by William Yeoward Crystal, from Harrods. Skewers, £7 for set of eight, from Taj Stores. 'Talc' bottle, £390, by Caren Hartley, from Mint. Ikat fabric, £132 per m, by Brunschwig & Fils

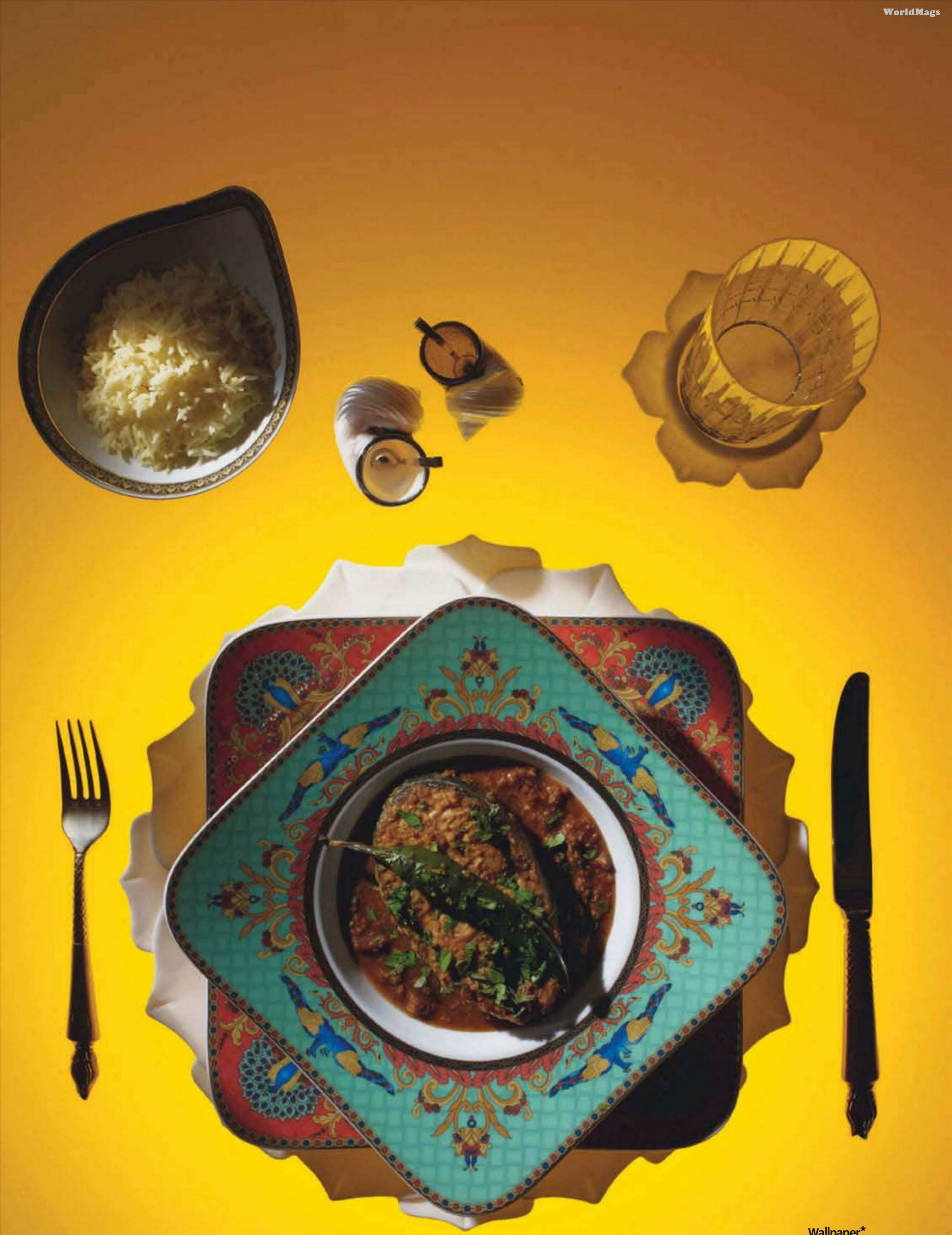
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THALI SIDES
This page, from left, agate bowl, INR2,885 ($65), by **AKFD Studio**. 'Dinner Stack' thali, £800 for nine-piece set, by **Gunjan Gupta**, for **Studio Wrap**. Gold elephant, £279, by **Villari**, from **Harrods**. 'Rocks VII' water jug, £100, by **Vittorio Locatelli**, for **Driade Kosmo**; 'Manhattan' tumbler, £145, by **Theresienthal**, both from **Mint**. 'Palladium' linen and cotton fabric, £92 per m, by **Kirk Brummel**, for **Brunschwig & Fils**. Thali elements, clockwise from left, coconut chutney, coriander chutney, rice, channa dahl, paratha

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TAMARIND FISH CURRY
Opposite, clockwise from top left, 'Medusa Red' bowl, £60, by **Versace by Rosenthal**, from **Harrods**. Shell salt dishes, £80 each; 'New York' glass, £96, both by **Thomas Goode**. 'Lotus' marble coaster, INR650 ($15), by **AKFD Studio**. 'Element Fire' knife, £156; fork, £123, both by **Clive Christian**, from **Harrods**. 'Lotus' marble charger, INR3,250 ($73), by **AKFD Studio**. 'Marco Polo' dinner plate, £85; soup plate, £78, both by **Versace by Rosenthal**, from **Harrods**. 'Faille Antoinette' yellow silk, £172 per m, by **Tissus d'Hélène**

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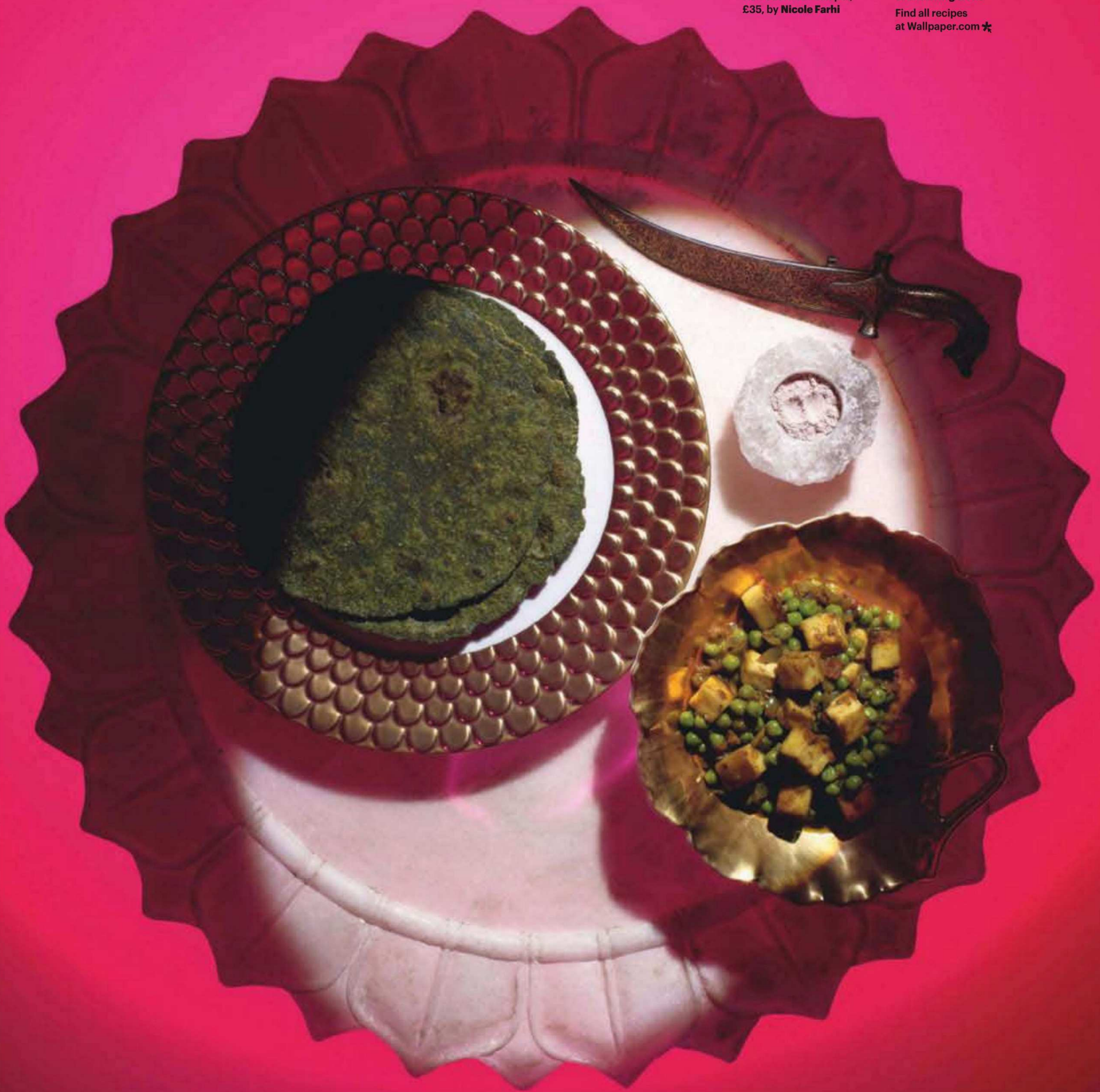
PANEER CURRY & SPINACH PARATHA

This page, marble Indian platter, £325, from **Few and Far**. 'Agean' plate, £165, by **L'Objet**, from **Thomas Goode**. Mogul dagger and sheath, £2,800, from **Dave Lloyd**. Gold leaf bowl, £160, by **William Yeoward Crystal**, from **Harrods**. Rock salt pot, £35, by **Nicole Farhi**

MANGO AND NAMKEEN LASSIS

Opposite, 'Hexagonal' table, £350, by **Emma Deacon**, from **Liberty**. Glasses, £65 for set of four, by **Paul Smith**. Glass parrot, £2,300, by **Formia**, from **Harrods**. 'Avvoltoio' fabric, £660 per m, by **Stark Fabric**, from **Brunschwig & Fils**

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FALOODA
Opposite, tiled table, £3,700, by **Lee Broom**, from **The Shop at Bluebird**. Elephant toothpick holders with salt dish, £125 each, by **Claire Guest**, from **Thomas Goode**. Sweets (in salt dish and on surface), from **Prashad Sweets**. Water carafe, part of a set with copper cup, INR3,500 ($79), by **AKFD Studio**. Victorian parrot, £225, from **London Taxidermy**. 'Jeanne' gold dinner plate, £660, by **Puiforcat**, from **Willer**. 'Marlene' wine goblets, £70 each, by **Theresienthal**, from **Mint**. 'Mala Mala' fabric, £234 per m, by **Kazumi Yoshida**, for **Clarence House**, from **Turnell & Gigon**

SAFFRON KULFI
This page, clockwise from below left, antique bone-inlaid coffee table, £1,950, from **Guinevere**. Balsa wood Taj Mahal, £46, from **Sangeeta**. Pink napkin, £15, from **Willer**. Antique blue opaline box, £1,350, from **Guinevere**. Glass, £1,700 for set of six, by **Moser**, from **Harrods**. 'Gold Aves' petal dish, £78, by **Royal Crown Derby**, from **Thomas Goode**. Coffee spoons, £50 each, by **Patrick Mavros**. 'Taste' plates, £55 each, by **Paola Navone**, for Reichenbach, from **Few and Far**

For stockists, see Resources, page 174

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RESOURCES

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Neem basil & honey soap, INR275 ($6); Kashmiri saffron & neem facial cleanser, INR875 ($19), both by Forest Essentials. Neem Tulsi skin toner, INR150 ($); Neem aloe vera cleansing bar, INR65 ($1.50), both from FabIndia. Tulsi Neem herbal face pack powder, INR55 ($1.20), by from Khadi & Village Industries. Soap-free body cleanser, €32 for 120g; soap-free face cleanser, €17.50 for 40g, both by Kama Ayurveda. Neem active toothpaste, £2.05; Ancient Formulae Neem enriched herbal hair oil, £2.65, by Hesh Herbal, both from Spices of India. Neem capsules, £4, by Hesh, from Health by Nature

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SHELF LIFE
PAGE 118

Off-shoulder swimsuit, INR9,773 ($220), by Shrivan Narresh. 'India' cookbook, £30, by Pushpesh Pant, from Phaidon. Vase, INR3,500 ($79); card, INR90 ($2); cushion, INR10,600 ($239), by Rachna Joshi Nair, for Simbl, all from Le Mill. Mustard oil, INR110 ($2.50); Madua flour, INR30 (70c); Seven millet flour, INR40 (90c); Jowar flour, INR40 (90c); Red rice flour, INR55 ($1.25); Moong besan, INR124 ($2.80), all prices for 500ml/500g, from The Altitude Store. Jewellery, by Meenakshi Dash. Ceramic dip bowl, INR525 ($12), from Bungalow Eight. 'Ball' lamp, INR18,455 ($415), by AKFD Studio. 'Junglee' notebook, INR150 ($3.40), by Designwallas

PAGE 120

Coffee beans, INR350 ($8) for 250g; organic half-loaf, INR 90($2), both from Kala Ghoda Café. Wooden spectacles, INR12,500 ($282), by Obataimu, 'Matchbook', INR650 ($14), by Shahid Datawala; 'In the Land of Punctuation' by Christian Morgenstern, Rathna Ramanathan and Sirish Rao, INR280 ($6), both from Tara Books. Plate sets, INR735 ($16.50) for two, by The Play Clan. 'Brocade' bag, INR7,200 ($162); 'Striped' bag, INR7,600 ($171); 'Rangoli' bag, INR7,000 ($158); 'Disco Diamond' bag, INR5,600 ($126), all by Rachana Reddy. Towels, from INR315 ($7), by Yamini, from Zaza Home. 'Love Bengaluru', INR1,200 ($27), by Fiona Caulfield, from Love Travel Guides. 'Abaco' shelving, from €816 for single panel compositions, by IS, for Officinanove. Easels, from Green & Stone. Paper clip, from Present & Correct. Strong White Estate Emulsion, £30 for 2.5 litres, by Farrow & Ball

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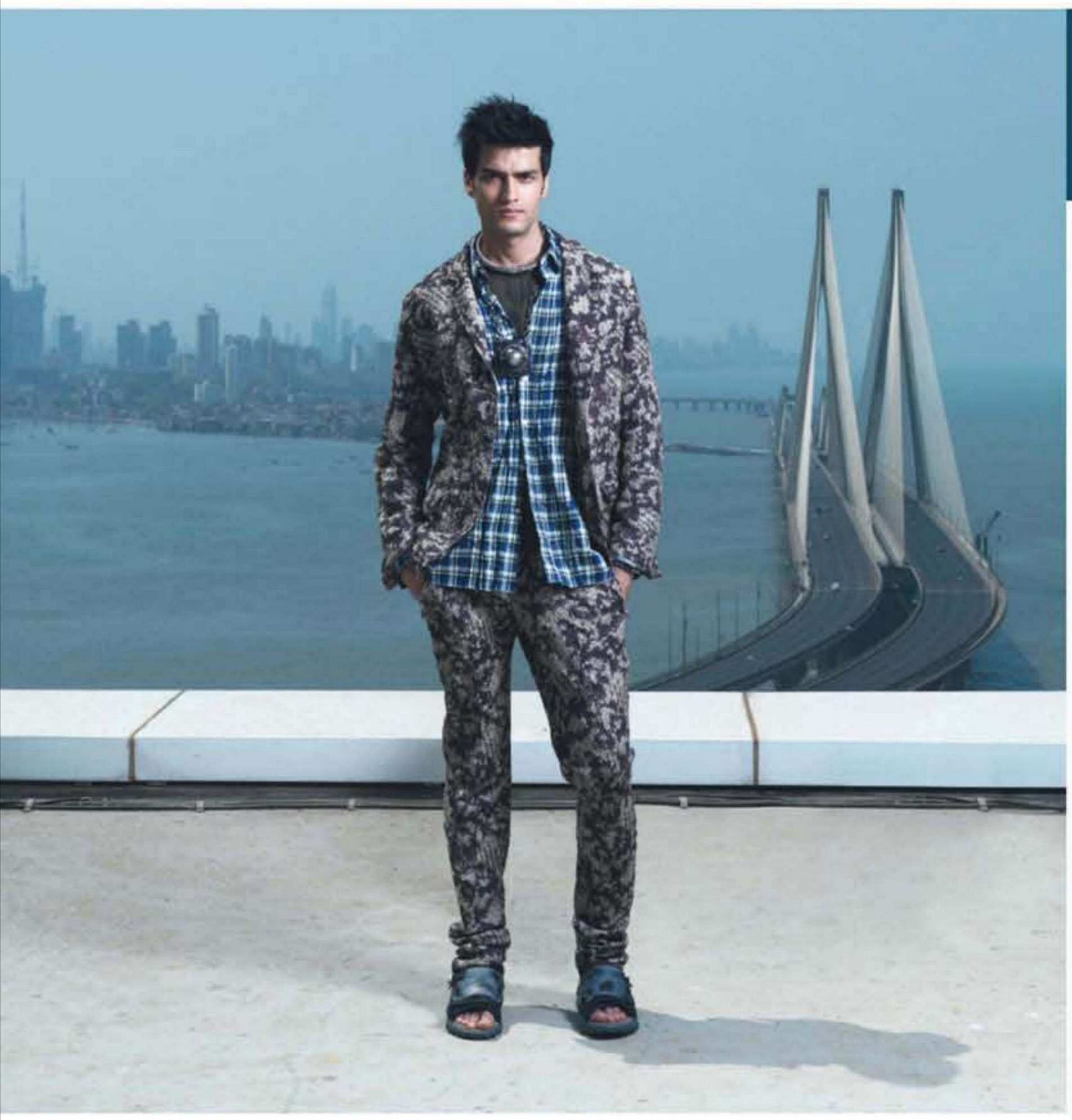
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Jacket, £1,305; trousers, £655; check shirt, £325; T-shirt, £240; pendant necklace, £325; sandals, £425, all by Lanvin. Necklace, INR825,000 ($18,320), by The Gem Palace. For stockists and full credits, see Newsstand Covers, opposite

Patrick Mavros
Tel: 44.20 7052 0001 (UK)
www.patrickmavros.com

Paul Smith
Tel: 44.20 7493 4565 (UK)
www.paulsmith.co.uk

Prashad Sweets
Tel: 44.20 8795 1734 (UK)
99 Ealing Road, London

Sangeeta
Tel: 44.20 7247 5941 (UK)
22 Brick Lane, London

Selfridges
Tel: 44.800 123 400 (UK)
www.selfridges.com

The Shop at Bluebird
Tel: 44.20 7351 3873 (UK)
www.theshopatbluebird.com

Studio Wrap
Tel: 91.11 2650 2199 (India)
www.wrap.co.in

Taj Stores
Tel: 44.20 7377 0061 (UK)
www.tajstores.co.uk

Thomas Goode
Tel: 44.20 7499 2823 (UK)
www.thomasgoode.com

Tissus d'Hélène
Tel: 44.20 7352 9977 (UK)
www.tissusdhelene.co.uk

Turnell & Gigon
Tel: 44.20 7259 7280 (UK)
www.turnellandgigongroup.com

Willer
Tel: 44.20 7937 3518 (UK)
www.willer.co.uk

TRAVEL

The Wallpaper* team stayed at:

Aman New Delhi
Tel: 91.11 4363 3333 (India)
www.amanresorts.com
Rates: from $550

Four Seasons Mumbai
Tel: 91.22 2481 8060 (India)
www.fourseasons.com/mumbai
Rates: from INR16,500 ($366)

The Leela Hotel
Tel: 91.11 3933 1234 (India)
www.theleela.com
Rates: from INR13,000 ($289)

Lutyens Bungalow
Tel: 91.11 24 611341 (India)
www.lutyensbungalow.co.in
Rates from: INR4,500 ($100)

The Park New Delhi
Tel: 91.11 2374 3000 (India)
www.theparkhotels.com
Rates: from INR5,833 ($130)

And flew with:

British Airways
Tel: 44.844 493 0 787 (UK)
www.britishairways.com

Kingfisher Airlines
Tel: 44.800 047 0810 (UK)
www.flykingfisher.com

CLARIFICATION

In issue 146, page 060, the Kohinoor Devanagari font used for the Hindi translation of our 'Reborn in India' graphic was designed by Satya Rajpurohit

Crimzon Accessories
Tel: 91.22 2368 5013 (India)
crimzonaccessories.com

Curio Cottage
Tel: 91.22 2202 2607 (India)
curiocottageindia.com

Dior
Tel: 44.20 7172 0172 (UK)
www.dior.com

Emilio Cavallini
www.emiliocavallini.com

Emilio Pucci
Tel: 44.20 7201 8171 (UK)
www.emiliopucci.com

Emporio Armani
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www.jilsander.com

Lanvin
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www.lanvin.com

Louis Vuitton
Tel: 44.20 7399 4050 (UK)
www.louisvuitton.com

Marni
www.marni.com

MaxMara
Tel: 44.20 7518 8010 (UK)
www.maxmara.com

MoutonCollet
Tel: 33.6 17 53 04 49 (France)
www.moutoncollet.com

NorBlack NorWhite
www.norblacknorwhite.com

Paule Ka
www.pauleka.com

Paul Smith
Tel: 44.800 023 4006 (UK)
www.paulsmith.co.uk

Péro by Aneeth Arora
www.pero.co.in

Pickett
Tel: 44.20 7493 8939 (UK)
www.pickett.co.uk

Prada
Tel: 44.20 7647 5000 (UK)
www.prada.com

Rajesh Pratap Singh
www.pratap.ws

Ralph Lauren Blue Label
Tel: 44.20 7535 4600 (UK)
www.ralphlauren.co.uk

Roger Vivier
Tel: 44.20 7245 8270 (UK)
www.rogervivier.com

Salvatore Ferragamo
Tel: 44.20 7629 5007 (UK)
www.ferragamo.com

Sergio Rossi
Tel: 44.20 7511 8980 (UK)
www.sergiorossi.com

Sush and Shrish
Tel: 91.98 2056 2697 (India)
Jivan Kiran, Bandra, Mumbai

Vipul Arts
Tel: 91.22 2287 5397 (India)
www.vipularts.com

Vivienne Westwood
Tel: 44.20 7287 7108 (UK)
www.viviennewestwood.co.uk

Vizyon
23A Ballygunge Place, Kolkata

Yves Saint Laurent
Tel: 44.20 7493 1800 (UK)
www.ysl.com

SPICE ROUTE
PAGE 166

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Dave Lloyd
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www.fewandfar.net

Guinevere
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Harrods
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Liberty
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www.liberty.co.uk

London Taxidermy
www.londontaxidermy.com

Mint
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www.mintshop.co.uk

Nicole Farhi
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PHOTOGRAPHY: ZACHARY ZAVISLAK INTERIORS: LINDA KEIL WRITER: PAUL MCCANN

#24

Bharti Kher's Banana & saffron frozen yoghurt

ROUND TABLE
'Planet' table, $3,950, by **Dune**, www.dune-ny.com. Clockwise from top, red coral placemat, $58, by **Kim Seybert**; white charger, $40, both from **Bloomingdales**, www.bloomingdales.com. Blue dinner plate, $50, from **ABC Home**, www.abchome.com. 'Dot' bowl (medium), $79, by **Paul Smith** for **Stelton**, from **Bloomingdales**, as before. 'Miix' spoon, $24 for set of five, by **Lee Chi Wing**, for **Loveramics**; 'Totem' coaster, $30 for set of four, by **Eric Janssen** for **MoMA**, both from **MoMA Store**, www.momastore.com. Light blue dinner plate, $22, by **Sophie Conran** for **Portmeirion**, from **The Conran Shop**, www.conranusa.com. Brown leather placemat, $34, from **The Conran Shop**, as before. 'Dot' bowl (large), $99, as before. Black leather placemat, $34, from **The Conran Shop**, as before. Pink salad plate, $40, from **ABC Home**, as before. 'Dot' bowl (small), $59, as before

London-born Bharti Kher has become one of India's leading contemporary artists by tumbling together the modern and traditional of subcontinental culture in a range of sculptural forms (often hybridised animal-human and covered in bindis) and bright bindi paintings. Adoring critics list her influences as ranging from Swiss surrealist Méret Oppenheim to Bosch, Goya and Blake. Mix in gender issues, as represented by the Indian male moustache, along with wider ethnographic explorations – and more bindis – and you have a feisty, international art phenomenon. And mix frozen yoghurt with bananas, saffron and rather a lot of sugar and turn into an ice-cream maker, as Kher suggests, and you have a blend of modern and traditional India perfect for cleansing the palate after spicy food.

For Bharti Kher's recipe, visit www.wallpaper.com



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