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The sun, wind, water
and earth influence the way we
design and work, as do our history
and traditional knowledge systems.

PROF. CHARANJIT S. SHAH
Creative Group



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the PHOTO ESSAY : SANJYT SYNGH | the GENNEXT : AR. SANCHIT ARORA

design approach

Dining out has become an agenda in itself and the restaurant, or the stage upon which the food is served, has moved from playing the role of a character artist to playing the lead. Big Brother has a permanent seat at the table with the gaze of the social media being much sought-after.

Interior Designer Shabnam Gupta says the change in the consumer is driving change in the restaurant industry, "What has changed is the end customer who is now more aware. So, the attention to detail and the kind of visuals we need to create are far stronger, in terms of design."

Ar. Ashiesh Shah, Ashiesh Shah Architecture + Design talks about the multi-sensory experience of eating out. He says, "Consumers have always been the focus. However, user experience is being stressed upon in the past five years. Taste, an obvious part, finds a voice with sight, sound, touch and smell."

Consumer engagement too is higher. Designers Tatjana von Stein and Gayle Noonan, Sella Concept say, "It does seem like there is a slow movement away from the relaxed cafe culture to something that places more emphasis on the culinary experience and spatial design. It seems that design



the geometrication, gurugram | renesa architecture design interiors,

is something consumers are aware of and are consciously opting into. There is a huge amount of consumer engagement which is fantastic news for us of course, as we get to push our creativity to its limits!"

This has inspired renewed focus on the use of textured materials, table tops ideal for food photos and an abundance of Instagrammable backdrops. Ar. Abhigyan Neogi, Chromed Design Studio, says, "People want the restaurants they visit to be social media-worthy. So they may choose a particular restaurant due to the atmosphere it provides with the colors of furniture, wall art, centerpiece décor and visual and physical segregation of spaces etc."

Ar. Ishvinder Kaur and Ar. Vikas Sabharwal, ivpartners add that the revolution in hospitality design has been transformative. They say, "Online reviews, delivery apps and competitive brands have caused a modulation in approach towards restaurant design. There are better designed waiting areas, seating with effortless accessibility of charging points, dining areas including quick service options and lounge seating or private dining pods and zones, branding walls and displays for social media play out, and an 'Instagrammable' ambience encompassing camera-ready food presentation on glamorous tables and backgrounds, dedicated service counters and assembly lines for food service apps."

the zodiac room, new york | avroko, new york

misu 2.0, bengaluru | fadd studio, bengaluru



photography : : eric laignel

MISU 2.0, BENGALURU

Fadd Studio, Bengaluru



Design brief and aim

To design a space inspired by nature and its elements: water, wind, fire and earth.

How this was accomplished

Earthy colors expressed in contemporary materiality anchor the optics of Misu, which means a water ripple. The design interpretation evokes the experience of being in a chapel with metal columns and arches defining the visual vocabulary. Stained glass and hand-painted murals complete the effect.

Indirect lighting illuminates the meshwork and hand-painted walls

create an intimate atmosphere at night. The deconstructed, almost cubist portrait of a girl's face recalls the Japanese flavor of the restaurant while acting as a central point which the arches lead up to. During the day, the abstract stained glass mural at the back of the bar becomes the focal point for a fresh and hip ambience.

Happily ever after

The contemporary and edgy interpretation evokes a fine dining experience suited to the Asian menu offered by Misu 2.0.





SO TALLY TOBER 2, BENGALURU

Fadd Studio, Bengaluru

Design brief and aim

To design a space with a single idea cohesively applied throughout the walls which invites diners in for a closer look.

How this was accomplished

A chain of bars, SoTo outlets despite having a singular theme, do not have a repetition of visual design, they have a reiteration of the concept. While the first SoTo took inspiration from Jackson Pollock, SoTo 2 was stirred and shaken by the written word.

colored walls with standout illustrations claim an industrial feel for the space. However, a closer look belies these optics with a delicacy of details. Thus, the walls are decoupage'd with pages from vintage dictionaries. Simple wooden furniture and woven bistro chairs adhere to the interior programming which is fairly monochromatic with the black wire mesh and cream pages with old stains, distressed wooden furniture, brick walls and white lights.

The flooring is a combination of patterned tiles and wood tiles. The bar, almost an island, separates the indoors from the outdoors and stands in the center with its bold, black, metal framework.

Happily ever after

The restrained color palette distinguishes SoTo from other spaces in this category.

