

NO-MAD

by Valérie Barkowski

97% INDIA

THE PRESS BOOK

TABLE

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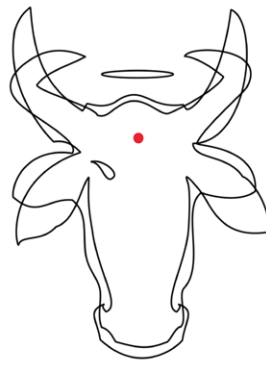
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DAYDREAM



Daydream is an inner journey. We live in a world where everything goes faster and where we need to resource ourselves. A need to be and to feel at home, surrounded by family, a pleasant and peaceful environment, furniture and objects we love. We starve for comfort in the broadest sense to live a Daydream, surroundings reminiscent of the nest, where one feels in peace and security away from the daily aggression. A spring board for “farniente” and dreams.

It is this environment that we want to create. Families of products related to this need for “nesting”. Simple but “real”, a palpable but not visible luxury. A return to sources and traditions. In India we live near the floor, we like to sit cross-legged, rest on a charpoi. Surrounded by textiles, enjoying a cup of good tea and escape to the delicious strolling areas, dreams, wellness,... We take time to live and to listen to ourselves.

THINKING

creative & conceptual

CONCEPT

mono-minded

LUXURY

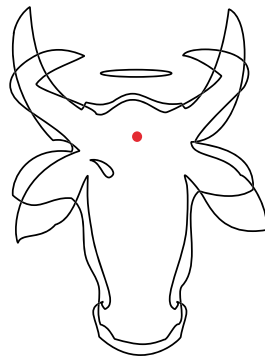
invisible but touching

PRODUCTS

durable & authentic







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A NO-MAD TABLE...

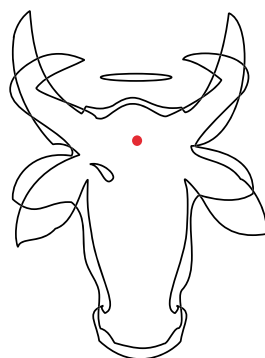


No-Mad loves new creations, inspired by India, from its everyday life, of its past and present. The brand cherishes the conviviality which comes with it and has decided to develop its range by enriching it with collections of table art.

Get swept off your feet and experiment a true art of living with No-Mad. Today the brand is more complete, closer to this concept of daily well-being linked to Indian and contemporary culture. Today, it is enriched with a new department: the art of the table. The symbol of hospitality. Henceforth, No-Mad opens a new chapter in its history by continually drawing from its philosophy and in what India inspires. Table art in India... the universe is infinite with possibilities all conceived to bring well-being, warmth and hospitality. Not only fabrics, new prints, table linen, again and again, but also accessories, vessels, tea-pots, trays and tea which will liven reality of this new creative department. A discovery inspired and inspiring, guided by the No-Mad slogan... Daydream.

PINK MOOD





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PINK MOOD

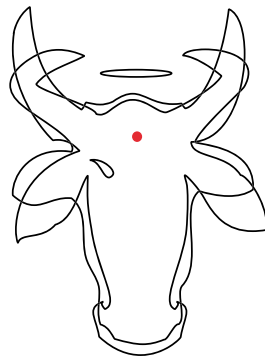


A new colour in the No-Mad range: pink. A soft, soothing and therapeutic pink. No-Mad will be steeped in a new atmosphere.

Ingenuous. Candid. A combination of red which represents divine wisdom and white which symbolises love, pink is soft and loving. Everywhere, and especially in India. Like many pastel colours, it is worn by young girls. Bright, bold colours are traditionally worn rather by married women. For a long time, pink did not have a name, was seen only as a mixture, a colour of flowers which bear its name. However, it speaks to the heart. It symbolises fidelity, pure sentiments, and sweetness. It is young, sincere, soothing. It drives away dark thoughts. It makes the atmosphere sublime. It is at the centre of the next No-Mad collection. A colour which will emerge gently but surely in the table linen as it is in Indian life.

GREY MOOD



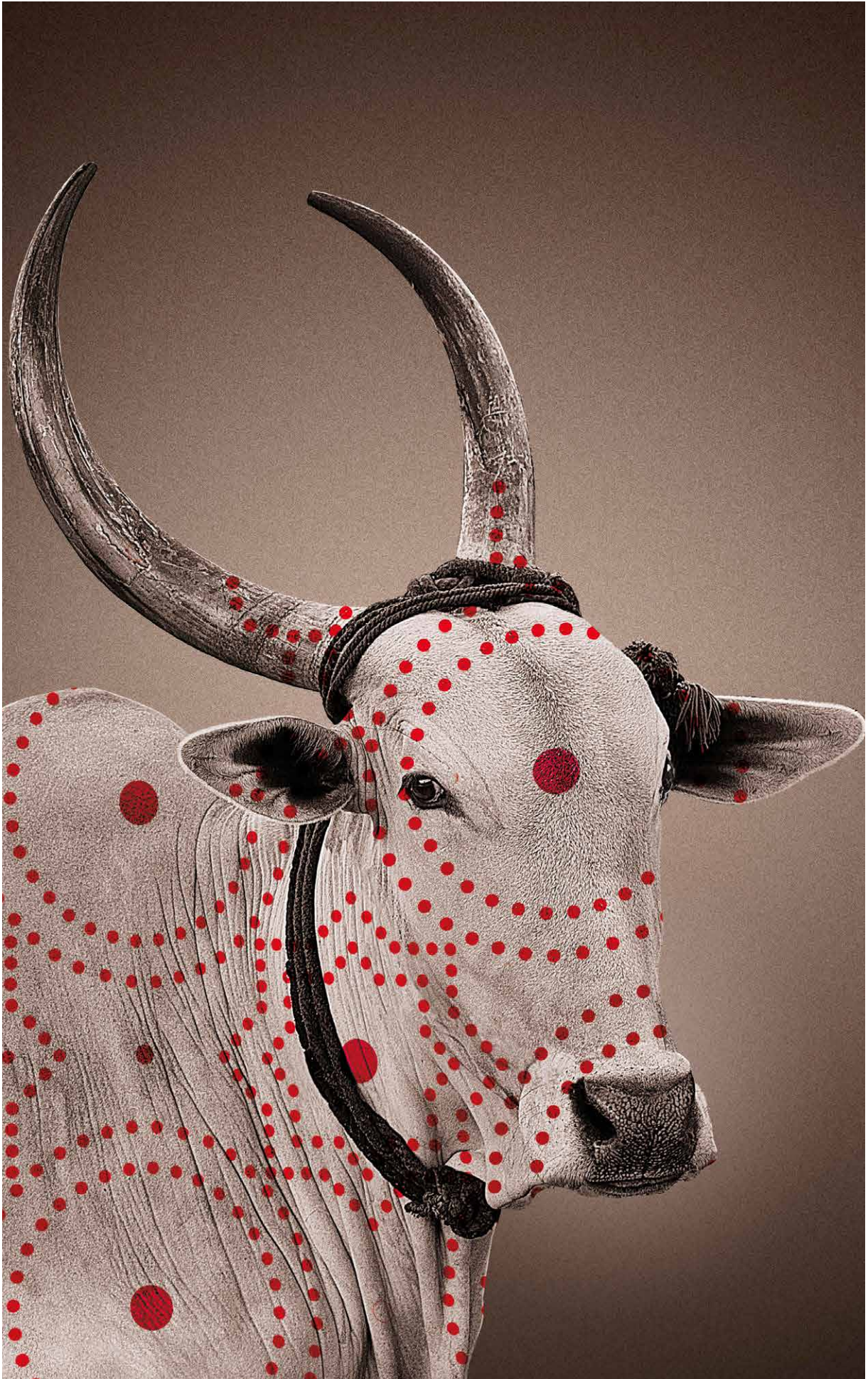


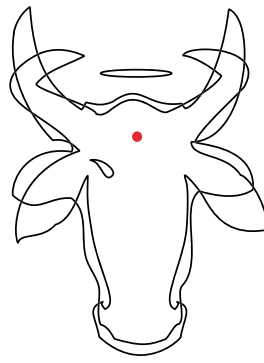
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INDIA IN SHADES OF GREY ...



Grey of sadness. Sorrow. Melancholy. A colour which is not easy, that cannot be expressed. However, grey can also be soft. Calm. Reassuring. It blends perfectly with other colours. It enhances tones, gives depth, puts into perspective. It has become modern, sober and professional. In reality, it is part of life, of the beauty of landscapes, the majesty of animals. In India, it goes unnoticed and is yet omnipresent, declined in all its tonalities, in all its natural forms. No-Mad has chosen this new colour for its next collection. The brand has always wanted to be totally inspired by India. It has swept away bright colours which are so representative of the country and get interested in greys which are everywhere, as a watermark. The result is soft, harmonious, sober and closely personal. Greys open new windows to India, new creative perspectives for No-Mad





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BINDU



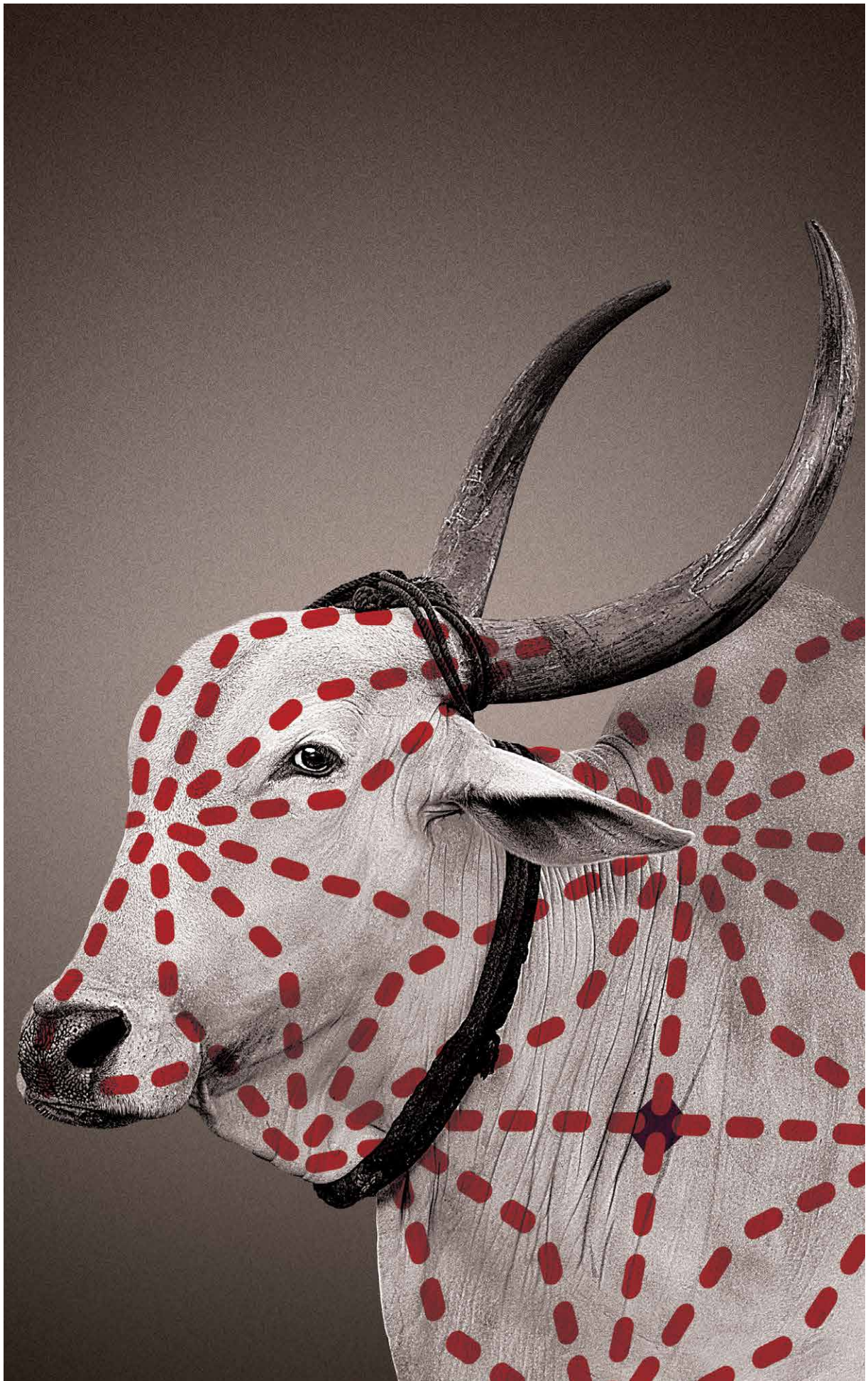
Tie and dye has once again revolutionised the European fashion scene. In India, the Bandhani technique is ancestral but is gradually becoming obsolete. No-Mad plunges once again into this know-how and reinvents it.

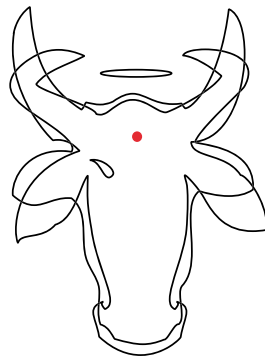
There was a time when Bandhani was popular, artisanal, punctuated with fine, very delicate motifs. Today, the know-how becomes rare and interpretations of this technique are becoming more approximate, more crude. However, Bandhani is beautiful, elegant. And No-Mad has set its eyes on it. At first with eyes and then with vigour, the brand tried to meet the craftsman capable of bringing to life the finesse of such a work. In vain.

The Bandhani image however remained meaningful. So No-mad has taken the opposite view by dismissing the codes, by mixing the genres. The appearance is identical, the technique is so different. And the motif? No-Mad always decided to remain with Indian inspirations; here the brand has chosen a 'ajrak motif'. This popular design in Gujarat is traditionally worked in block printing. When the two influences meet, a unique product is created, 200% seeped in Indian culture.

BINDU TABLE LINEN







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BHUMIT



For No-Mad, Valérie Barkowski got her inspiration not from India but from far, very far away from India. She went and procured the Japanese tradition of Sashiko, the ancestral technique of embroidery from Japan.

Sashiko. A common practice. An ancestral tradition of poor workers in Japan... till it became an art, decorative embroidery recognised for the beauty of its simplicity. Traditionally, Sashiko is a white motif embroidered on an indigo fabric made of vegetable fibres like that of a Boro. As the Japanese have always had respect for tradition, for what has been experienced, lived, for what has a history, Sashiko was first practised to mend garments, daintily sew the used parts of a jacket or a trouser. It has also been used to assemble several layers to a garment and make it warmer or even to strengthen certain seams frequently required as those at the shoulders. And the darning stitches have slowly come together to form motifs, designs inspired by nature, geometry, daily life or even religious symbols. Sashiko then becomes emblematic to such a point that certain clans share the same motif as a sign of belonging.

No-Mad is inspired from that. It draws the beauty of forms, and simplicity from this tradition. But instead of embroidery, the brand prints its own design. It then enjoys creating its own version and remaining true to its philosophy of 3% inspiration coming from elsewhere.

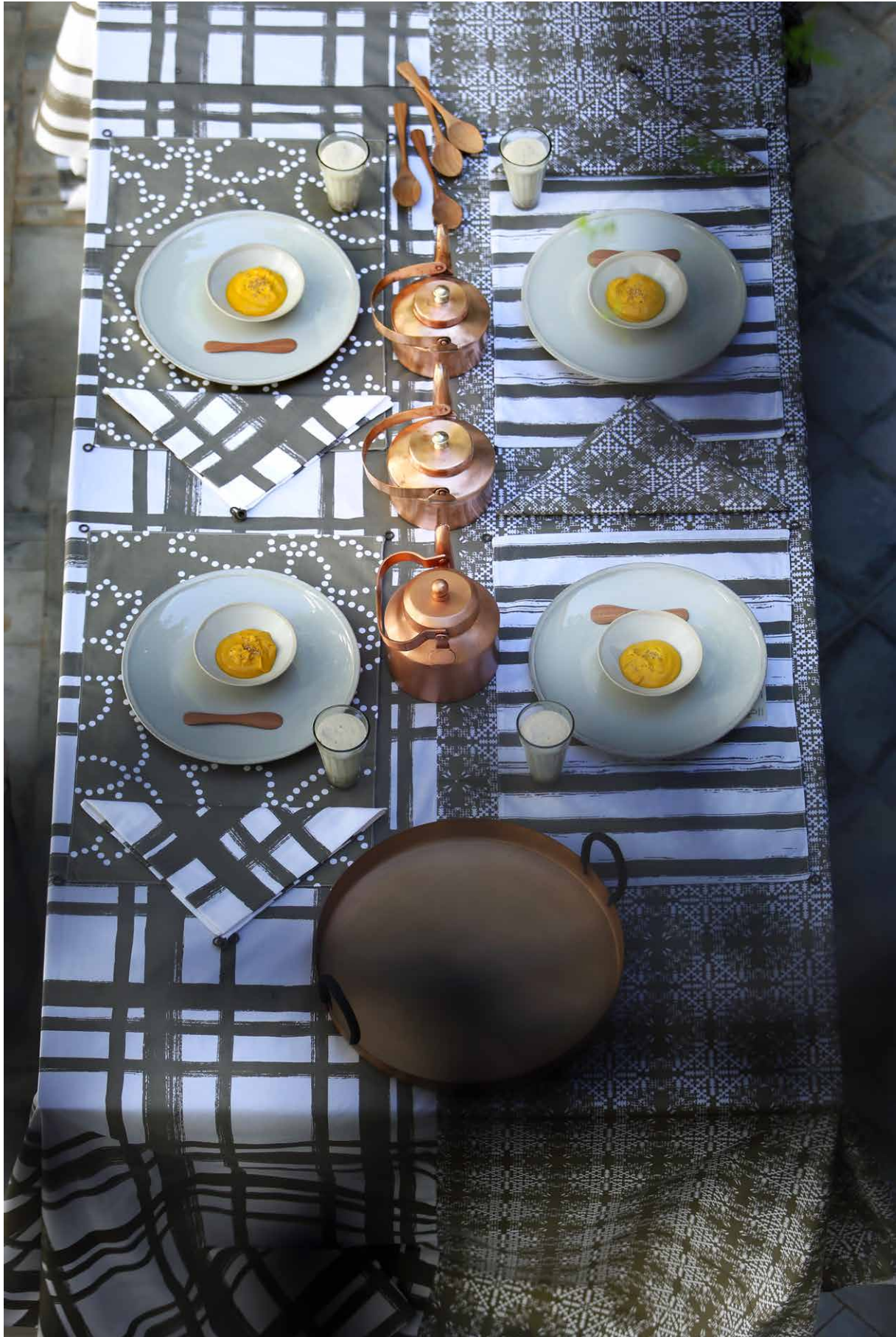
BHUMIT TABLE LINEN



CHOYU/PAJAN TABLE LINEN



CHOYU/PAJAN TABLE LINEN



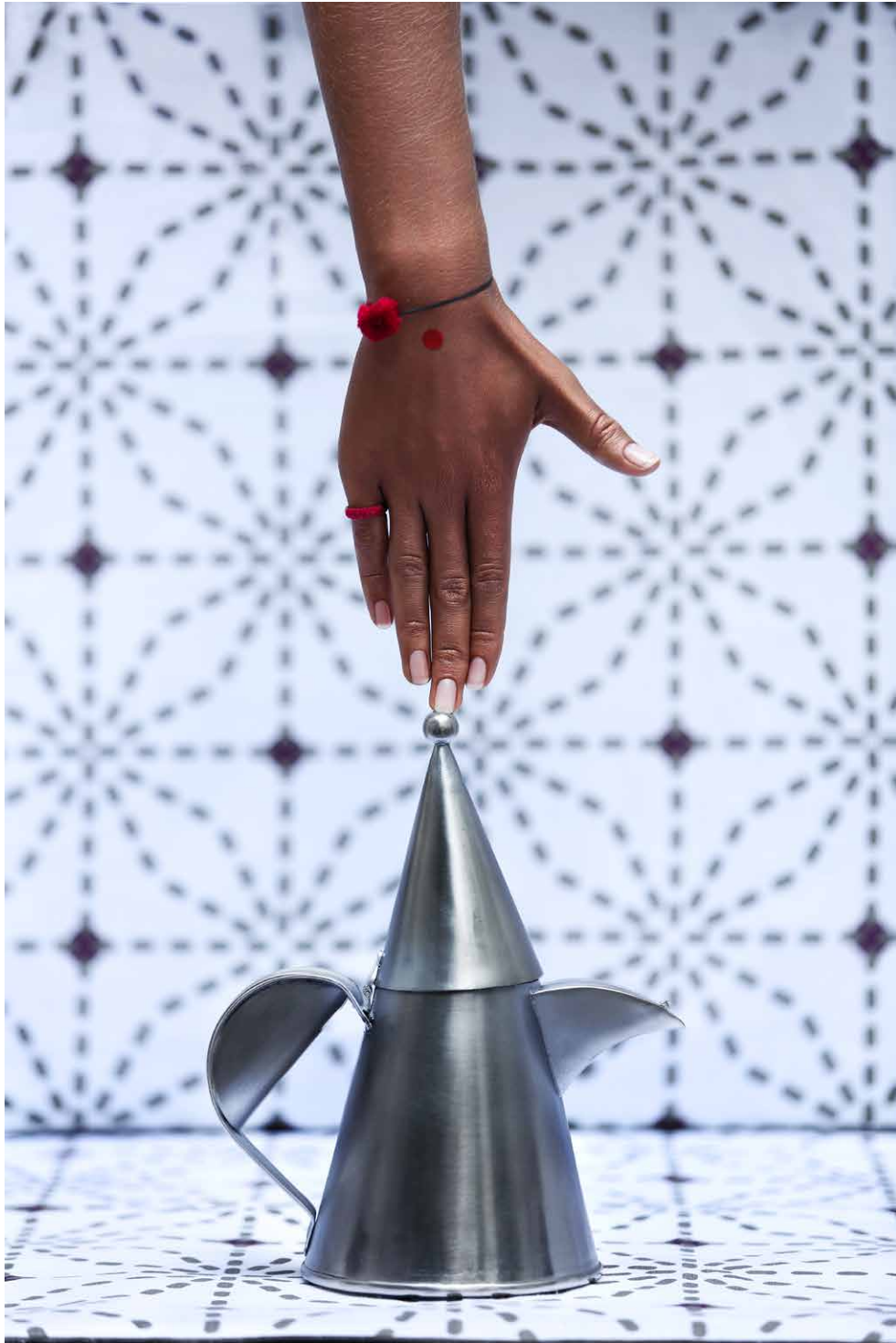
CHOYU/PAJAN TABLE LINEN



CHOYU/PAJAN TABLE LINEN



JAMBO COFFEE POT

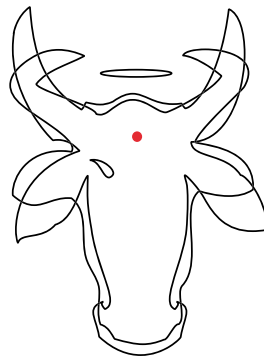


©TANIA PANOVA

Make your Morning Coffee more special with this beautifully designed JAMBO Coffee Pot, inspired by the African Lamu pot.

LOHITA TEA POT





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LOHITA TEA POT



On a burning coal or on a gas burner..... the Indian kettle is everywhere. An everyday article traditionally made of aluminium, that we do not get to see any more. The No-Mad brand has set its eyes on this kettle which is so typical of Indian life punctuated by the consumption of tea.

A little nothing which sings, which purrs. A sound which warms one's heart and body. The Indian kettle. The kettle placed here or there by a 'chaiwalla' (tea vendor), used by him to make tea on the road or in the open. This kettle is emblematic of India, you see it in different environments, with the travelling 'chaiwalla' as in family kitchens. Generally made of aluminium, it is ordinary, common-place. Does one still pay attention to it?

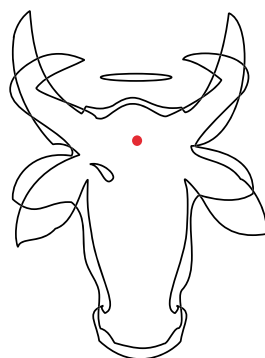
No-Mad has set its eyes and its interest on it, on this object of daily life which goes almost unnoticed today. Its shape is the same, its details are the same but No-Mad has decided to divert its use a bit and make a tea-pot of it. A tea-pot of copper Everything depends on usage and habits. Provided of course that one uses it with the awareness of the tradition it carries.

SAHAJ CERAMIC COLLECTION



SAHAJ CERAMIC COLLECTION





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SAHAJ CERAMIC COLLECTION

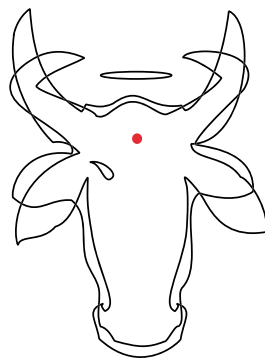


If we do not pay heed, certain traditions gradually disappear. Through sheer facility, practicality. Such could be the case for Kulhars, these terracotta bowls that vendors distribute with tea at street corners. No-Mad created its own version of Kulhar to continue to keep the custom alive.

On the road, at the station, at the corner shop, Indian Kulhars are distributed in thousands each day. A Kulhar, is this little terracotta bowl in which one traditionally serves tea, yoghurt or desserts. One takes it in hand quickly stopping for a few moments in the course of the day. A Kulhar is not painted nor varnished. Actually, it is to be thrown after use ensuring hygiene for each consumer. Its crude appearance and its rustic manufacture even give an earthly taste to the tea that one pours in it. Today, the Kulhar tradition is waning. One still finds these bowls but earthenware bowls tend to make room for plastic glasses, which are lighter, simpler and less expensive. Very keen not to see them disappear, No-Mad has created its own range of Kulhars, traditionally, in order to make these ephemeral bowls albeit several thousand years old last forever, in order to remember, to continue to keep them alive.

THALI TRAY





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TRADITION WITH A TWIST

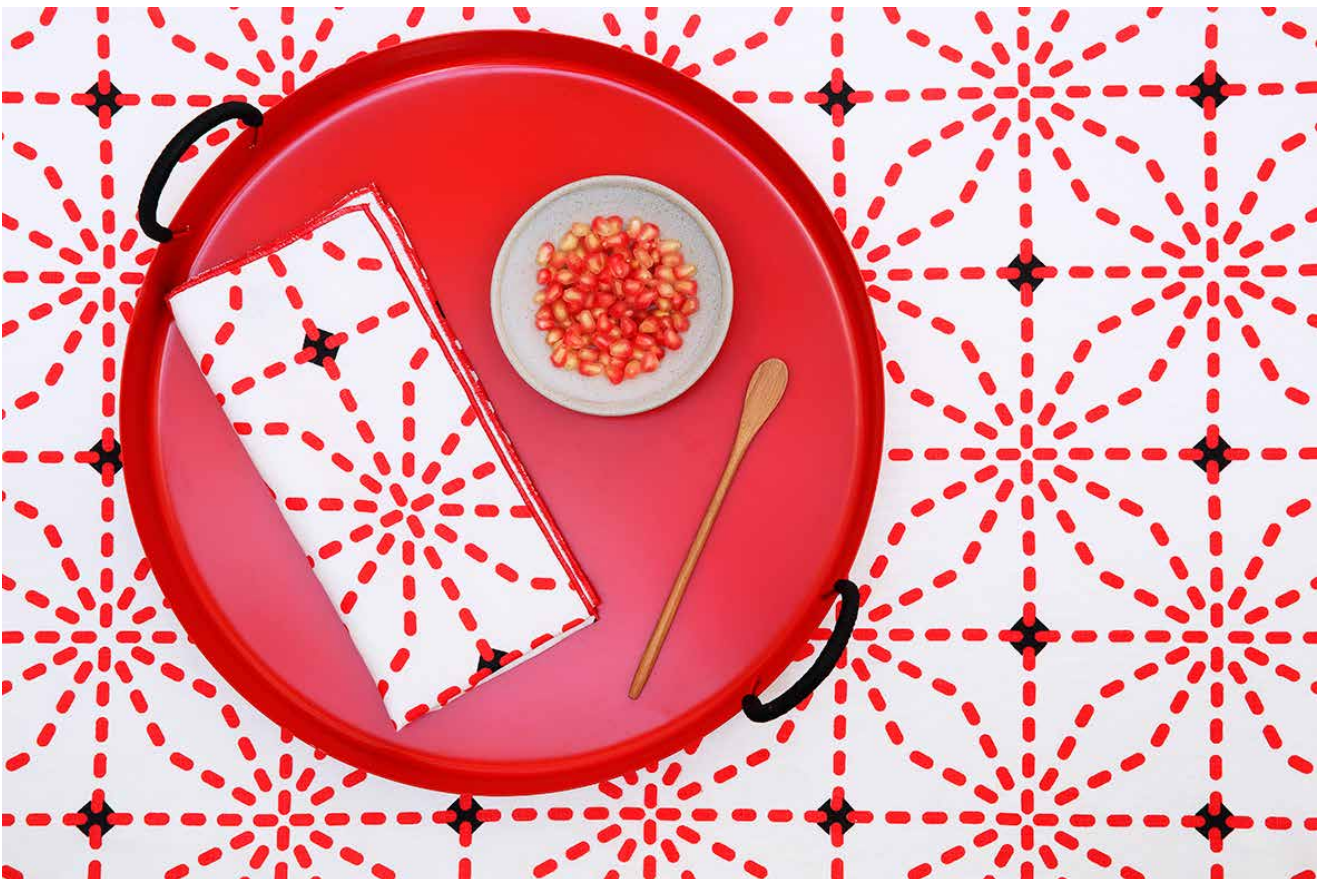


The thali... this tray which invites abundance is revisited by No-Mad. Redesigned in the colours of the brand, it comes in five sizes to easily blend with life and tradition.

A set of small dishes. All laid out on a bigger one. A Thali. A kind of a small dish or would it rather be a tray or a plate? A tray which contains one of the most popular meals of India: the thali. Yes, the names overlap... This traditional dish is actually a menu entirely comprised of several vegetarian or non-vegetarian preparations. With rice and chapatis, one digs into one bowl, then into another... One serves everything together, so that the savoury and sweet tastes get mingled.

In the south of India, these food items are at times served on a banana leaf. But traditionally, they are laid out on this famous tray, on this "thali which is at times made of stainless steel, brass or even silver. No-Mad prefers it in metal, simple, fine. Off white, black, red, plum, apple green, with a cord stringing on the handles, a set of 5 different sizes. And why not use the traditional Thali as a tray and serve tea? No-Mad likes to tweak traditions... Write new stories that fit in our contemporary lifestyle.

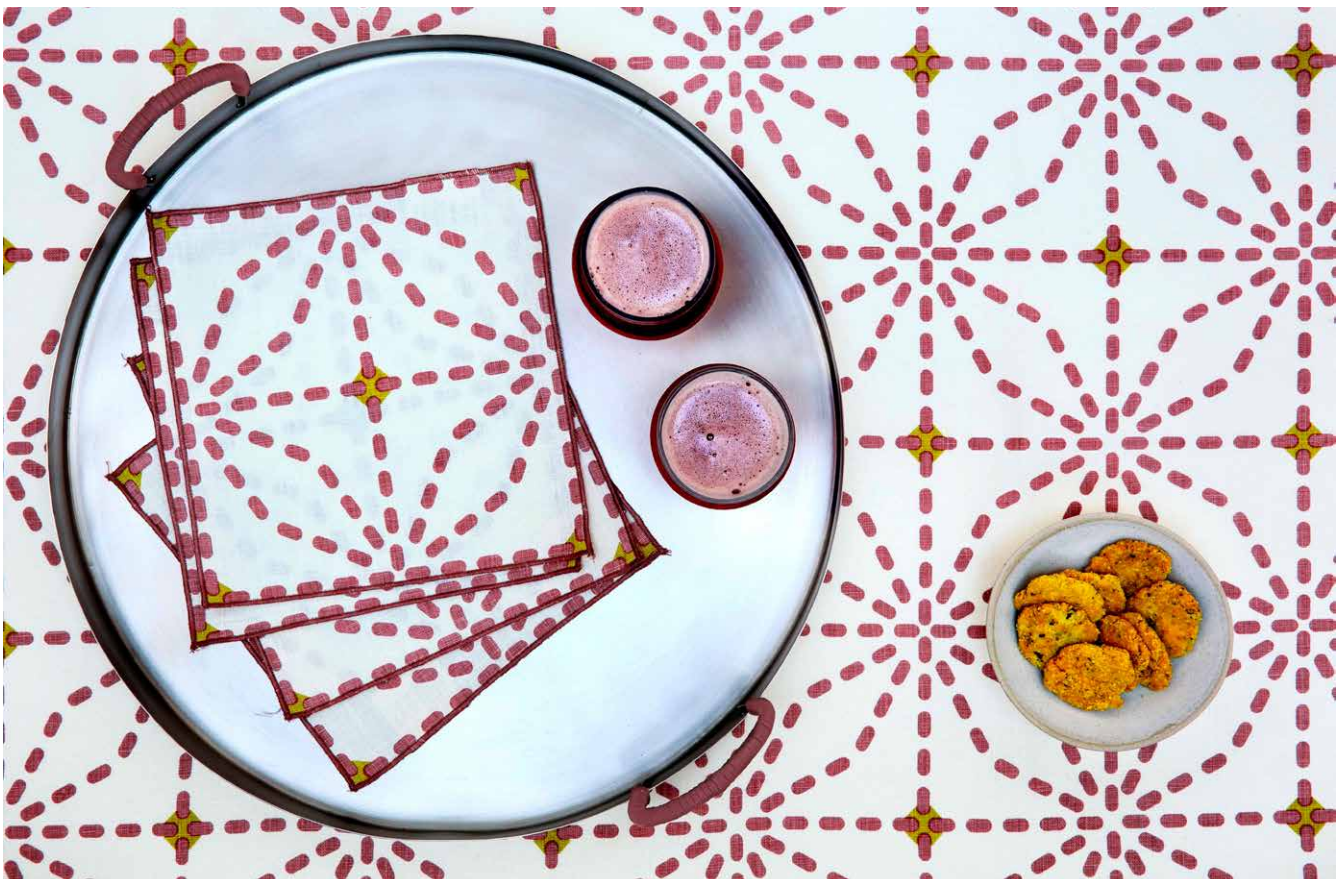
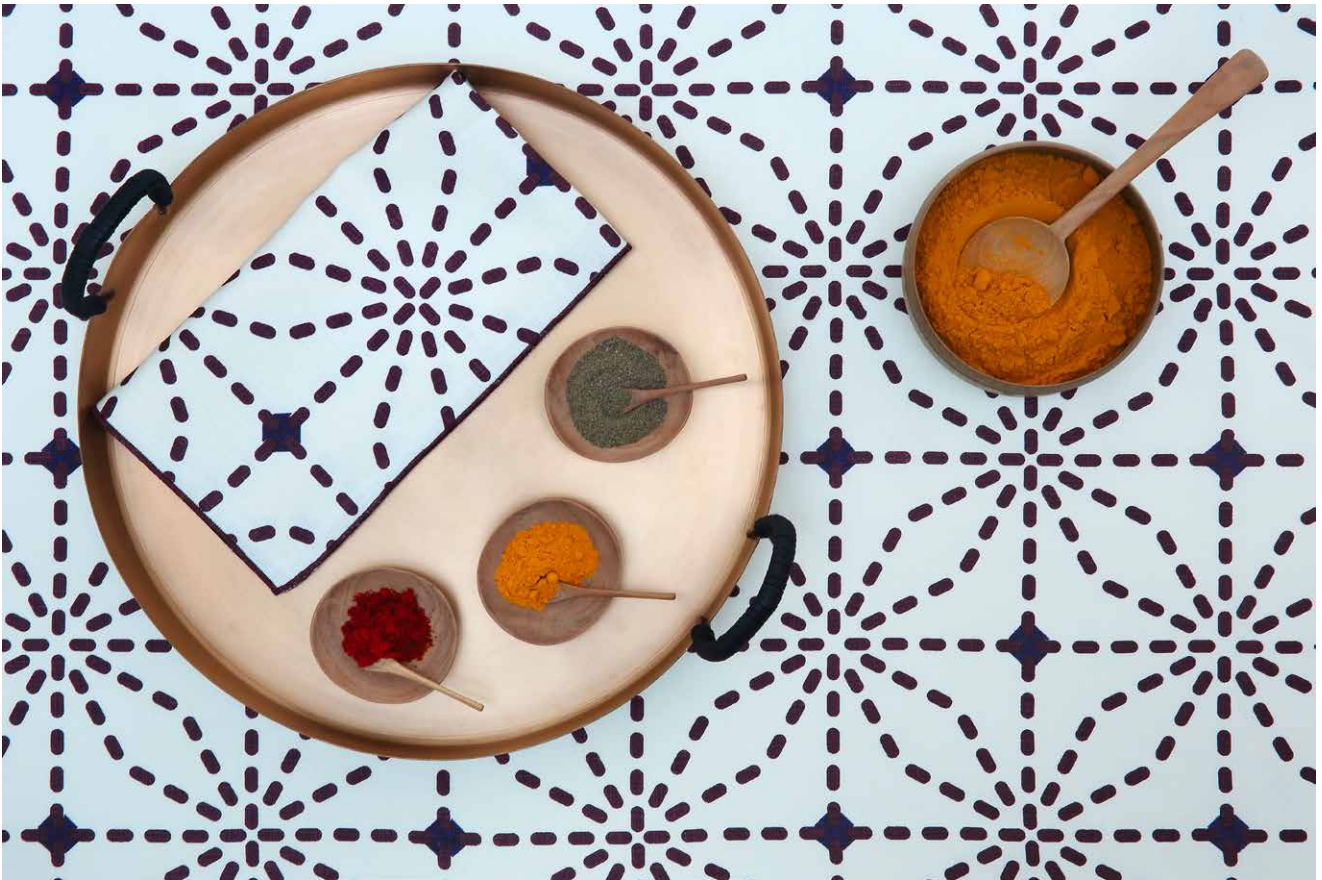
THALI TRAY



THALI TRAY

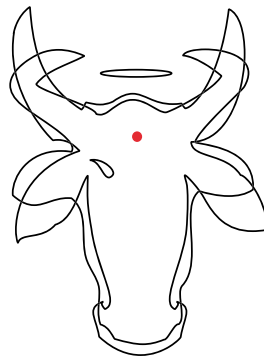


THALI TRAY



KUNDA MONK BOWLS





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TEN IN ONE



During a full day of humility, Jains monks, dressed in white, are wont to travel simply barefoot with their bowl ... a unique piece born from à fabulous craft.

Each bowl is unique and brother of another smaller or bigger than him ... In the region of Rajasthan, the Jain monks have renounced their worldly possessions. Only exceptions, are the wooden bowls they use to collect food donations. The beauty of the bowls is in its origin ... they were born in the same section of a tree, the rohida. From this piece of Wood emerge ten separate bowls, each cut into the heart of the former. The loss of material is thin, the sense is tremendous.

Today, only thirty local families still practice this craft ... a technique No-Mad is sensitive to. Inspired by the soul and traditions of India, the brand likes to incorporate handmade products whose quality is matched only by its beauty and authenticity.

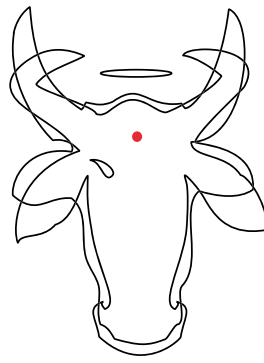
KUNDA MONK BOWLS



10 Bowls ranging from 8 cm to 20 cm (approx)
Made from Rohida Wood
Handcrafted in India

DHATUKA GLASS JARS



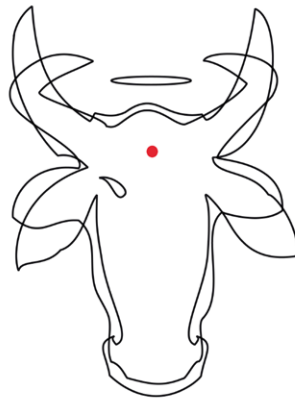


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DHATUKA GLASS JARS



They are placed in the kitchen. Nonchalantly. By habit. But we see the most is watching when crossed in the bazaar . Before , these glass jars were sealed with a stainless lid Today , it is often made of plastic . They fit every day without one pays attention . They escape the eyes but not to that of No- Mad . The brand returns to the original , always. She revisits , reinvents interpreter with respect and a genuine desire for authenticity. In No- Mad , these Indian glass jars are returned to the spotlight. But not in their original form as completely covers are now made of copper. An alliance of transparency with the heat of the metal. A desire to reconnect with the beauty of tradition , simplicity of everyday life and rich culture .



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THE NO-MAD CV



Born and brought up in Mumbai, in a Modern yet traditional Marwari Home, Anuj Kothari is an engineer with a creative bent of mind. A young well travelled Indian but very proud of his Indian Roots.

What started initially as an idea for a cutting edge “Made in India” concept store, was over time modified into a brand whose heart beats for India. An avid net surfer, he chanced upon Valerie Barkowski’s body of work accidentally. Was blown away by what he saw and intuitively felt that she would be the right person to develop the idea he had in mind. What followed was a series of meetings in Mumbai and Paris and in a few months, the NO-MAD Journey began...

Hailing from a family in the business of Real Estate, NO-MAD was a huge risk for Anuj. With no prior experience in the Décor industry, it has been quiet an uphill task to put team together, source products and manage vendors. However his passion for his idea kept him going and today he is ready to share NO-MAD with everyone. NO-MAD for Anuj is the beginning of a journey, a journey full of passion and ideas towards building a SLOW Lifestyle brand across diverse product categories.

Q & A with Anuj Kothari, Founder, No-Mad 97% India

MIND: A closer look at the beginning

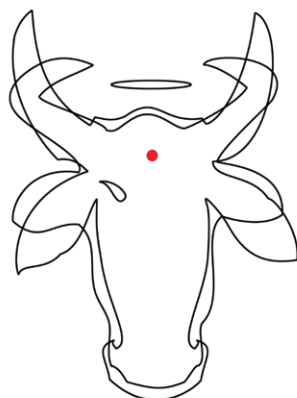
1. *Educational background:* Bachelor of Engineering
2. *Specialization:* Electronics
3. *First internship/apprenticeship:* Real Estate Brokerage firm...
4. *A subject you wished you'd studied:* Architecture
5. *Your most ambitious school/college project and its outcome:* Honestly my most ambitious college project was to complete my engineering and get done with it. Halfway through it I knew that was not my calling...but I did not want to quit...

MATTER: Your design output

1. *Projects in the pipeline:* While my creative team is gearing up for the launch of new product category/s in the next months, I am fully focused on taking the No-Mad brand international... So the next 18 months look very busy as we enter new markets and also establish a stronger retail foot print in India...To this effect we will be presenting No-Mad at NY Now in New York in August 2016 and at Tent London in September 2016.
2. *Your dream project:* Being a creative entrepreneur, I simply follow my dreams and my dreams keep evolving with time...a few years back I would have said No-Mad as that was an idea playing on my mind then...I have another idea of what my next project will be... It combines my passion for Real Estate and Indian Lifestyle. Still in the conceptual stage though....
3. *What designers have influenced you the most?*
Amongst Indian Designers, though unrelated to the home décor field, I think my biggest influence has been Sabyasachi Mukherjee. Internationally, I really admire Tom Dixon Paola Navone, Muccia Prada.
4. *When you start a project, what are the top things on your to do list:* To have a strong concept and philosophy and a like minded team.
5. *Your dream project:* Being a creative entrepreneur, I simply follow my dreams and my dreams keep evolving with time...a few years back I would have said No-Mad as that was an idea playing on my mind then...I have another idea of what my next project will be... It combines my passion for Real Estate and Indian Lifestyle. Still in the conceptual stage though....

MIND OVER MATTER: Everything else there is

1. *Childhood ambition:* Was to get into Business as soon as possible...
2. *Design ideals/principles that you stand by:* Simplicity is the ultimate sophistication.
3. *Failure to you is:* the only way to succeed....
4. *Success to you is:* At a certain level success gives you freedom to follow your heart but at another level I also feel it is very transient...
5. *Describe your style in five adjectives:* Simple, timeless, classic, refined, rooted
6. *What are you most materialistic about?* My books and art.....
7. *Fame or fundamentals?* Fundamentals ...
8. *Black or white?* White...
9. *How much of your work reflects your personality:* My work reflects my personality to the T. Modern yet traditional. Indian yet global.
10. *Art reflects life or life reflects art:* Art reflects life...and life reflects art!!!



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THE NO-MAD PICTURE BY VB



NO-MAD is before anything else meeting, but it is also a step in the personal evolution and on the creative route of Valerie Barkowski. NO-MAD is also a challenge and especially a brand of heart. Belgian roots. Russian, Moroccan, Indian by adoption. Multicultural. Valerie Barkowski is here and elsewhere. But what is sure is that she drops her suitcases always where her heart dictates to do so. An instinctive approach, is one of the leitmotifs that drives her creative life ... and NO-MAD is no exception.

NO-MAD is a fulfilled project. To assign the concept and philosophy of an Indian brand for Indians to a Belgian... That was a challenge that Anuj Kothari took on and immediately gave "carte blanche" to Valerie Barkowski, while looking to her background and openness. And she was not totally new to the Indian universe. Foremost tourist, she returned, for years, with an armful of traditional crafts from the bazaars to the amusement of the Indians. Products that she liked the simplicity, refinement, tradition. Gradually India has crept into her everyday life..

Love of beauty, quality and tradition, Valerie Barkowski has always loved to enhance the know-how of several handcrafts both in India and outside its borders. Her external look also, sometimes, pulls out common objects which are forgotten, neglected, or drowned in the mundane everyday life. With NO-MAD, she has the ambition to put them again in the spotlight and to revisit them for better appreciation. Not having Europe but the Indian market as a priority. The underlying idea is to bring the Indian public to take another look on the beauty, the richness of its culture, to perform an act committed to the preservation of heritage and craftsmanship.

Of course, the creation of Valerie Barkowski is at her image ... objects hit her sensitivity and emotions, may they come from India or elsewhere. NO-MAD then mixes cultures and sometimes give rise to items with a crisp direction, untouched quality and usefulness always in line with the Indian way of life.

Q & A with Valerie Barkowski, Designer & Creative Director, No-Mad 97% India

MIND: A closer look at the beginning.

1. *Educational background:* Art/Design
2. *Specialization:* Interior design but I didn't finish my studies
3. *First internship/apprenticeship:* A pottery in Morocco
4. *A subject you wished you'd studied:* Photography
5. *Your most ambitious school/college project, and its outcome:* find a way to leave school, I did not enjoy education, I felt it was too narrow and not interesting. My project was to travel and that is what I did.

MATTER: Your design output

1. *Your first design:* a collection of one of a kind hand painted ceramic large plates.
2. *A piece of work you wish you'd designed:* A painting of Cy Twombly
3. *Your best design:* I have no idea
4. *Your worst design:* A seasonal product
5. *Your most challenging design:* The embroidered Ambassador,
6. *Projects in the pipeline:* In India a new collection concept for No-Mad

MIND OVER MATTER: Everything else there is

1. *Childhood ambition:* wanted to be a photographer
2. *Design ideals/principles that you stand:* Humility – Quality – Sustainability – Respect – Integrity
3. *Failure to you is:* stop something halfway, not accomplish something you are committed to
4. *Success to you is:* get recognition for your work to gain freedom
5. *Describe your style in five adjectives:* – timeless – elegance with a twist, recognizable, refined and luminous.
6. *Fame or fundamental?* fundamental
7. *Black or white?* white
8. *How much of your work reflects your personality:* A lot I think but the expression is probably different in every project.
9. *When you start a project, what are the five things that top your to-do list:* Difficult to answer as these 5 points vary depending on the kind of project I am working on. But number 1 on my list is to always make sure that between my client and myself there is a mutual understanding and respect. Without that no job is possible for me.
10. *A color you would love to live with throughout your life VB:* white



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