



NO-MAD
by Valérie Barkowski
97% INDIA

TAABIR, VAYU

The NO-MAD Bedcover

Developing a brand means accepting to go slowly. Step by step. At the beginning, one must be rational, coherent. From the beginning, NO-MAD has focussed on textiles. Initially small pieces (cushions, ottomans, table linen). The evolution ought to be serene, logical and rational. Today, NO-MAD continues to go a little further ahead. The brand continues its textile research, to develop its concepts more in depth. Naturally, NO-MAD decided to develop a bed cover.



The bedcover, a universal Everyone sleeps in his own way. And the habits and customs of some differ from those of others. In India, one simply sleeps with a sheet or a Razai, this bedspread in cotton voile often padded, more or less thick according to latitude. Elsewhere, the bedspread can be simply decorative or serve as a light cover in summer. It is used everywhere, in various regions of the world.

The NO-MAD bedcover NO-MAD launches a new range of prints. A new collection that includes bed covers with these new motifs. To shake Indian traditions, we chose to make them in linen. A noble and light material that is distinguished by prints inspired from here and elsewhere. An item that meets the desires from here and elsewhere.

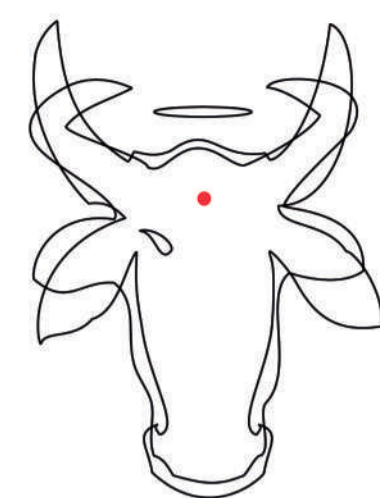
Portrait



THE NO-MAD FOUNDER, ANUJ KOTHARI
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. Hailing from a family in the business of Real Estate, NO-MAD was a huge risk for Anuj but 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 design led lifestyle brand inspired by everyday Indian life.
anuj@no-mad.in



THE NO-MAD PICTURE BY VB
NO-MAD is before anything else a meeting, but it is also a step forward in the personal evolution and creative route of Valérie Barkowski. NO-MAD is a challenge and especially a brand of heart. Belgian roots. Russian, Moroccan, Indian by adoption. Multi cultural. Valérie 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.
valerie@no-mad.in



NO-MAD
by Valérie Barkowski
97% INDIA

NO-MAD *times*

#8 Edition / Mumbai / www.no-mad.in





NO-MAD
by Valérie Barkowski
97% INDIA

PANKTI, DHITI, AAFREEN

Inspired by Morocco

NO-MAD is inspired by Moroccan life and culture. The souks, we walk them so often... also, inevitably, we are inspired by this universe. The details, the colors, the smells, the carpets. Overlooked, Moroccan-inspired carpets are now found everywhere. Their black and white geometric Berber version is copied in India and China to be broadcast by major brands. In Morocco, the carpet tradition is everywhere and varies according to the region.

Each piece is a picture, representative of the codes and traditions of a tribe, a community. Perhaps the most fascinating is the carpets 'Azilal'. Each carpet is akin to an abstract, modern work. Incredible for a century-old art born in the Moroccan mountains.

This art of the Moroccan carpet made us want to transcribe certain textile graphics. Our designer Valérie Barkowski developed this idea. At first without a definite goal, simply animated by the pleasure of doing the exercise, to let go of her imagination. Then came the day when a new collection had to be imagined for NO-MAD. Naturally, she resumed her drawings. The collection PANKTI, DHITI AND AAFREEN was born.



LIHAAZ

The Jain Cosmography



In Jainism, no line of time is straight, motionless. Everything is perceived in circularity. Time is a circle composed of a period of splendor and decline. An irremediable dynamic. The wheel of life which dispenses its joys and its sorrows. This way of perceiving the world has for centuries been immortalized by an incredible cosmography. Rich drawings depicting the strata of life made up of demonic beings, humans and enlightened beings the sages who have come to nirvana. Supports to the Jain religion born ten centuries before our era, always real and embodied today.

It is in the very philosophy of NO-MAD to tap into its Indian roots, to draw inspiration from the foundations. For the new collection, we turned to the essence ... the perception of the time that passes - or should we say, that circulates in the vital spiral. From this Jain vision, world maps are absolutely fabulous and rich in teaching. Symbols and meanings that attract us, intrigue us and allow us to touch a nurturing part of Indian culture.



NO-MAD
by Valérie Barkowski
97% INDIA

LEHEZA, KATHAI, TAABIR,

The Tattooed World

The tattoo has existed forever ... The pigment is impregnated in the skin, forever. Since prehistory, men pigmented their skin. Why? For pride. To humiliate. To embellish. Every region of the world has its own way of interpreting the tattoo. Some motifs are similar to real works of art, others to signs, animals expressing a particular culture.

The tattoo marks criminals, prostitutes sometimes. It humiliates, stigmatizes, prints forever. This is the case in Japan in the fifth century; among the ancient Greeks it binds the slaves a little more to their master. In ancient Rome it distinguishes the soldiers of the army designated by an eagle or the name of their general. The tattoo heals for some, as in Egypt. In the Cairo valley, the cross on the forehead or the tattooed bird on the outer edge of the eye is a cure for headaches and weakness of the mind. The tattoo has a magical, spiritual character. In Egypt, but also in North Africa, in the Indian tribes of America, in Europe ... The priests and the wise use it. But the tattoo often has, and above all, an initiating, aesthetic, seductive function.. In New Zealand, it is the young girl who adorns ancestral motives. The tattoo is everywhere. Interpreted, varied, different. It crosses the ages, is discreet or imposing.

For NO-MAD, we followed this inspiration which took us on almost archaeological paths. The tattoo, we wanted to work for a long time ... This notion of time inseparable from tattoo, we wanted to anchor it in this new collection. NO-MAD tattoos look like texts in Hindi, flirt with Thai tattoos. They gave birth to abstract alphabets, three interpretations of the same idea... They are printed (LEHAZA) or embroidered (KATHAI) according to the size of the writing; some seem to fade (TAABIR). They plunged NO-MAD into a millennial trend.

