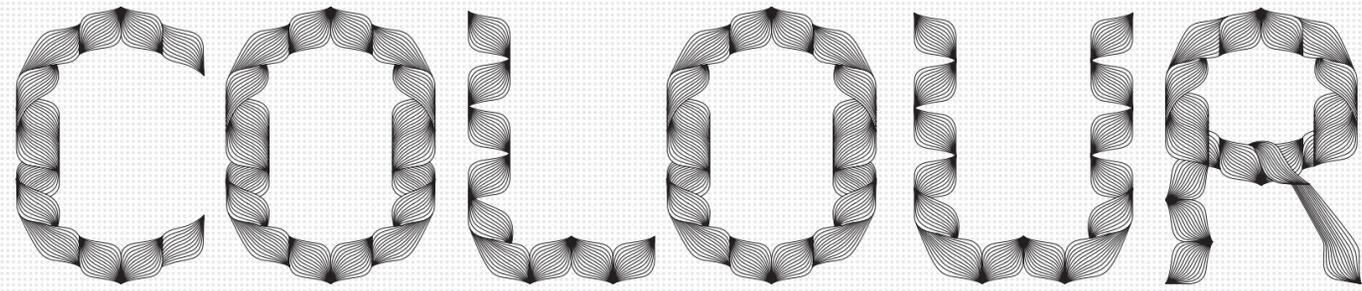


Living

The PARK Magazine

8



LIVING is a barometer for global drifts, glimpsed through the unique lens of The Park Hotels. Traversing the landscape of contemporary lifestyles in the 21st century, it reflects on inventive thinking in design, cuisine, technology, business, media and more.

Colour is the cornerstone of the visual experience. This issue of LIVING enters the spectrum in all its physical and aesthetic, tangible and emotional fronts: as design, as a cultural construct and branding device.

contents

- 2 Wavelengths**
- 16 Colour Coding for Success
Peter Knapp, Landor**
- 20 The Park Explorer: Goa**
- 24 In Memory
Prabuddha Dasgupta**
- 28 Raw Mango
In Conversation with Sanjay Garg**
- 32 The Park Spotlight**
- 36 A Slice of The Park**
- 38 The Park Scoop**
- 40 Art at The Park**



WAVELENGTHS

*The Colours
of The Park*

What lies between black and white? If you answer 'shades of grey', you'd be thought to be a philosopher. In physics, as in real life, that proverbial divide is festooned with a myriad of colours that make human existence vibrant. In combination with other hues, or by absencing, alternating, saturating it, colour can actually influence us deeply, in a sensory as well as psychological way. In 1666, Sir Isaac Newton discovered that visible colours have a wavelength of their own. But colour has been a part of human existence for much longer. Who has not felt the Zen of a white room calm their stress, or a canopy of green trees soothe their soul? Which of us has not been tempted by a hot, orange curry or basked in the warmth of golden sunlight under a pleasing azure sky? Our moods are a stormy grey, our health a shade of pink. Blues music makes us swing and yellow is the colour of courage (or the lack of it). Money can be black, and the economy in the red.

Colours describe every aspect of our lives: culture, hipness, appetite, musical tastes, even sexual preferences. Nowhere are the messages colour sends out more effective than in the world of design, where often, CMYK is the password to success. In fashion and interiors, colour can create experiences as varied as the people for whom they are created. And ultimately, although for each user the engagement is personal and unique, certain trends can be spotted by those in the know, anticipating the colours (and ideas and materials) consumers will be attracted to in the near future. In fact, a whole industry has been spawned from this: colour forecasters predict trends based on consumer behaviour, economic conditions and socio-cultural phenomena that are incorporated into creations by designers of apparel, accessories, products and spaces the world over.

Left: View of the beach from
Peace Restaurant at The Park
on Holiday Beach, Goa



*At The Park Hotels, the use of colour is deliberate and effective. Many factors feed into the way colour is employed: branding, location, context, trends... playing with materiality and light/shade to give people the most desirable environments, food and hospitality. The boldly painted balconies of The Park, Bangalore display colour intelligently and confidently (each floor is a different hue), drawing swathes of attention, and transforming an otherwise non-descript building into a city landmark. Even as the urban landscape around mushrooms with swanky glass malls, this building continues to hold its own. Similarly, at The Park, Hyderabad, lights change tones behind a beautiful *jali* facade, making a contemporary architectural statement about the multifaceted nature of the city, its past and present intertwining.*



The Park on Holiday Beach, Goa has a spread of cool white spaces that relax jangled city nerves, echoing the breeziness and the pale sands of Candolim beach. In the rooms, peering cheekily from behind flowing white drapes or perched atop funky white tables, are quirky pink and purple hippos that amuse one, reflecting the psychedelia and eclectic vibe of Goa. A whimsical chandelier of sorts inserts tendrils of electric shades, while contemporary artworks appropriate the eye-brilliant hints of hues amidst the bleached canvas of the property. If location is key to the use of colour, then the overexposed white of the Goa hotel contrasts fiercely with the clamour of the nightclub Kismet at the Hyderabad hotel, with its mirrored walls and golden ambience, indirectly invoking the city's royal past in a completely new way. Colour can thus be a mirror to culture itself!

Creatively designed lighting helps enhance the mood of a space and brings it to life.

Strips of neon/UV lights at the Peace Bar bathe guests in an incandescent glow mingling with the fabulous sky streaks of a Goan sunset. Signature cocktails reveal their inner fire when placed on white-lit tables. At Carbon in the Hyderabad hotel, slivers of changing LED lights cause the dark champagne and bronze tones of the lounge to vibrate, as if one is in the heart of a black diamond.





Flirting with the absence of colour as a design thread, the Chennai hotel's lobby is of neutral tones, perhaps a tribute to the understated culture of the South. Yet, the loud pigments of the film posters that line the hallways reveal a glimpse of a whole other aspect of the personality of the region. The new rooms at the Chennai hotel sparkle with unexpected, fluorescent flourishes: furniture and accents that make one think of the brightly painted houses and jewel-toned silk sarees Tamil Nadu is famous for.



Colour can alter perception in subtle, yet powerful ways.

The Aura Spa in the different properties offers a blissful, healing environment, yet in each city it has a distinctive character, defined by the colours used. In Chennai, the nine jewel-toned sanctuaries of Aura inspired by the Navaratna gems awaken the senses, while in Hyderabad, Aura is a meditative space – pure white bathed in a soft lilac light.

At The Park Hotels, we breathe design.
And through colour, we tinge interactions
with guests in simple ways, leaving them
with an indelible impression.



Food and dining experiences are often enhanced by colour – adhering to the principles of chromotherapy. At the Delhi hotel, elemental colours play out the overall theme in the restaurants. At The Pod in Chennai, design devices in warm tones ranging from gentle gold to flaming red cocoon one in urban luxury, a perfect setting for a delicious meal. At all The Park Hotels, specially selected crockery sets off the natural colours of the cuisine which are carefully preserved and creatively presented, whether it's leafy vegetables juxtaposed with a creamy fillet of fish and dashes of fuchsia sauces; or the robust redness of a butter chicken teamed with a golden *naan* to set mouths watering.

Stunning artwork from The Park Hotels' collection adds visually delightful touches of colour. In Navi Mumbai, the blues of Aqua are brought into relief by the dramatic orange fibre glass hand in *chinn mudra* by Prafful Singh. And in Peace Bar at the Goa hotel, Anil Kumar's figure of an enormous woman splayed on the sand, sans coyness in neon pink, startles the viewer, breaking his or her gaze with a shout of iridescent colour.

From the time of the ancient Egyptians it has been known that colour has a powerful effect upon the human psyche, swaying our senses, and sometimes even our emotions. A life in monochrome would be simpler, but infinitely more boring. Colour adds meaning; it gets a reaction; it is the stuff of memories – we now know that we even dream in Technicolour! Imagine Avatar without blue, Coke without red; the pride we feel in the flags of our countries; or, ultimately, the universal humanness of the spectacle of greeny-blue earth as seen from space.

Left: The Park POD, Chennai



COLOUR CODING FOR SUCCESS

*Peter Knapp
Landor*

Peter Knapp is brand consulting firm Landor Associates' Global Creative Officer. He has been at Landor for more than 19 years, and is currently working with its global management team to establish a new creative era for the Company. Peter specialises in programs where graphic, three-dimensional, digital and engagement design platforms are fused together for consumers. He has accumulated a broad range of branding experience across markets, geographies and disciplines, including his unparalleled expertise in airline branding. He is also a proud Londoner, a suffering West Ham United supporter and a real design geek.

Landor Associates is currently remodelling The Park Hotel brand.

There are some accepted codes within the colour world that have largely remained unchanged for years, whether they be culturally or commercially orientated. Typically, fire engines are red, London taxis are black, hospitals and pharmacies are green, traditional institutions err to somber, dull colour

palettes, and corporations usually tended to present themselves in tried and tested reds or blues.

But somewhere things changed. The bright new digital word with its new adventurous customer demographic challenged how some of these colour

Images courtesy Landor

This approach to actively using colour in a highly energetic way isn't the answer to everything, far from it, but what has happened is that the 'permissions' and 'codes' of colour have been challenged and redefined.

codes were going to be used. Confident new companies derived from the Silicon Valley gene pool redefined the colour palettes of commercial identities in a vivid and vibrant way, and their success ensured that this was no passing fad but a new age of colour confidence.

Vivid, bold colours that years ago would have been thought of as 'branding heresy' are now central to attracting new, young customers who have an *avant garde* view of brands; and they positively eschew the traditional codes of the past.

When Apple introduced a range of brightly coloured Macs, a tutti-frutti rainbow range of products that previously had always been defined by the dull grey and black of the sterile technology industry, the world took notice. When the traditional world of the auction house was revolutionised by eBay's bouncing, bright colours the digital waves rocked the analogue institution. Google became everyone's new best friend with its happy-go-lucky looking (but incredibly effective) directory service. EasyJet also showed that national and corporate colours mean little to an audience that wants cheap and cheerful travel delivered via a splash of orange, a colour that had been until now invisible in the airline world.

A great example of using colour to connect with a new audience and drive new perceptions is S7, a Russian airline (formerly Siberian Airlines). Landor re-branded the airline with a vivid new colour scheme to herald the end of grey institutional travel associations and welcome in a new age of aspirational and colourful travel opportunities. It is an airline that feels more like a fashion brand when compared to its dull counterparts. The new 'can do' attitude of the airline is consummately represented in its category-defying conventions... perfectly suiting its young and brand savvy customers who are seeking new travel adventures.

This new attitude to colour empowerment is shaking up even the most traditional of institutional markets. In the education sector, one that is typified by a conservative and studious image, Landor redefined the idea of education as an energetic activity full of possibilities and opportunities. The dynamic colour palette deployed in a kaleidoscope fashion re-frames the Vlerick Business School as a catalytic, future-facing brand.

This approach to actively using colour in a highly energetic way isn't the answer to everything – far from it, but what has happened is that the 'permissions' and

'codes' of colour have been challenged and redefined. It gives designers a far greater range of solutions when seeking the most accurate answer to express a brand's position and personality. For example, some brands will still need to look traditional and statusful, others might seek a more scientific expression and, as discussed, some may go for an energetic burst of vivid and bright tones that burst with positivity.

But more than ever, there is now a broader range of colour codes available to deploy, which means that the intent of the brand can be more accurately focused with a laser-like precision.



Top: Examples from the new **Vlerick Business School** by Landor

Below: Landor's comprehensive re-branding of the **Russian airline S7**

Why do thousands of people from every corner of the world throng Goa every year? Perhaps it's the golden beaches that sway to Bob Marley, or the vibrant carnivals and flea markets. Or maybe it's the fragrant *vindaloo*, *sorpotel* and butter garlic squid. Or is it the fun parties and the *susegad* countryside? Maybe they come for a whiff of a quaint Portuguese heritage or a glimpse of the hippie trail... India's smallest state has more than a few tricks up its sleeve for every traveller. Here are a few of our favourite things:

THE PARK EXPLORE GOA

Food

Packed with sun-baked tourists from all over the world, this former Portuguese colony is dotted with restaurants as multicultural as its people. Start your day with freshly baked *croissants* and homemade *pâté* at the quaint Lila's Café. Enjoy an authentic *moussaka* at Thalassa, a laid-back slice of Greece. For a scrumptious high tea of scones, home-made bread and decadent desserts, soak in the evening sun at Cafe Chocolatti. Or nibble on French food while you listen to jazz buffeted by the sea breeze at the stylish beach shack, La Plage.

La Plage
Ashwem Beach, Morjim
T +91 98221 21712

Thalassa
Mariketty's Place, Greek Taverna
Ozran (Little Vagator), Anjuna
T +91 98500 33537

Lila's Café
Near Baga River, Arpora-Baga, Bardez
T +91 832 227 9843

Culture

If you can tear yourself away from the beach for a day, explore a different side of Goa, steeped in a vibrant colonial past. Pack lunch, hire a bike and discover the churches of Old Goa. Marvel at the stained glass paintings of the Candolim Church or the frescos of the Church of St Cajetan, built in 1661. Ride up to the lighthouse at the 17th Century Fort Aguada and spend the afternoon watching ships sail across the Arabian Sea. You can even catch up on some holiday reading at the well-stocked Oxford Bookstore in Calangute. Every winter, watch homes and streets around the charming neighbourhood of Fontainhas (Panjim) turn into art galleries during the week-long Fontainhas Festival of Arts. And in February, don't miss the exuberant Goa Carnival. Complete with a parade of floats, the four-day celebration sees the streets of Goa burst into song, dance and a riot of colour.

Oxford Bookstore
Resort Park Avenue, Ummta Vaddo, Baga Road
Calangute - Bardez
T +91 766 690 3228

Music And Nightlife

Possibly the only place in India with a genre of electronic dance music named after it (Goa Trance, for the uninitiated), this seaside nugget parties all year round. Spin to the beats of international DJs at the Twilight by The Park club tour in October. Make your way to Candolim for Sunburn, Asia's biggest dance music festival in December followed by Goa's legendary New Year's Eve gigs. On a calmer note, check out Peace Bar at The Park on Holiday Beach or Shanti Bar in Ashwem - excellent food, chill out music and a healthy dose of *shanti* guaranteed!

Shanti Bar
Aswem-Mandrem Beach Road, Pernem
T +91 982 264 2624

Peace Bar
The Park on Holiday Beach, Gaurawaddo, Calangute
T +91 832 226 7600

Shopping

Get gorgeous and beach-ready with Malini Ramani's eclectic bikinis, Turquoise and Gold's tropically delicious sarongs or slip into kaftan-esque dresses by Wendell

Rodricks. Pick up knick knacks for your home at Barefoot, tucked away in a little back lane in Panjim. Wrap up your day with some nocturnal shopping at the buzzing flea markets of Anjuna (Wednesdays) and Ingo (Saturdays) as you bob to the beat of the DJ *du jour*. Shopaholic or not, you'll find yourself toting a bagful of goodies by the end of your holiday with everything from designer threads to neon jewellery!

Wendell Rodricks
158, Luis Gomes Garden, Campal, Panjim
T +91 832 242 0604, 242 9165

Malini Ramani
156, Opp. St Anthony's Chapel, Calangute
T +91 976 400 8225

Turquoise and Gold
Hotel Dona Terezinha, Block A-2, Shop No.1&2, Gaura Vaddo, Calangute, Bardez
T +91 982 215 8536

Barefoot
31st January Road, Panaji, Goa
T +91 832 243 6815

For more information or bookings please contact:
The Park on Holiday Beach, Holiday Street (lane opposite Calangute Mall) Calangute, Goa 403 516, T +91 832 2267600



The vibrant **Goan Carnival** takes place in February and packs the streets of Panjim, attracting both local & international revellers.
Photo credit: **Anoop Negi Photography**
www.flickr.com/photos/ezee123



IN

Prabuddha Dasgupta 1956-2012

MEMORY

Prabuddha Dasgupta was one of the first Indian photographers whose work blurred the lines between commercial and art imagery. He was controversial, self-taught and brilliant. His first venture, a book of nudes of urban women, defined his provocative path and displayed his startling talent. From the early advertisements that shook the media's complacent stereotypes to stunning fashion shoots, to the dreamy surrealism of his later works, he was iconic all the way. Best known for his black and white photos, he traversed a variety of subjects: Catholic Goa; portraits of Ladakh; and variegated studies of the human form. The Park Hotels are fortunate to have had him capture the spirit of our hotels through his unique lens in our early days. Prabuddha's untimely death has deprived Indian photography of its most adventurous and remarkable proponent.



Left: Dona Georgina in her residence, Loutolim (2019)
© Estate of Prabuddha Dasgupta

RAW MANGO

*In Conversation with
Sanjay Garg*

Talking with Sanjay Garg, designer and founder of Raw Mango, one dives into the world of colour and sees how deeply it is threaded into the fabric of cultures. Spectacular experiments with colour on textiles, mainly sarees, have won him a devoted following in India. His thinking about colour is original and indigenous, yet his outlook is global and contemporary. Sanjay spoke to us one autumn afternoon at his studio in Delhi. He was in a dark khaki shirt – with one lime green button.

Eskimos are fabled to have the ability to distinguish between 25 shades of snow. In Mongolia, there are 300 words for the colours of horses. And in India, Raw Mango has made lime green the colour of minimalism.

You have an interesting point of view about international colour templates...

When I started my studio, I bought a Pantone chips palette. It has been locked away for the last 4 years because it just doesn't give me the intensity, the saturation that I want. You'll never get the real parrot green – the *totaiyi* rang, at

the right saturation. You'll get a bright red or vermilion, but not *sindoori*. There is this colour, *phalsa ka rang*, which we used to get in Rajasthan, where I am from. *Phalsa* is such a beautiful colour! I know Pantone has aubergine, but we could never get the exact shade of *phalsa*. There is a certain bright pink in it and yet there is a layer of purple...





Take *sharbati* – what a fantastic name! This was a colour I didn't know, but for the people in my village it was clear – it's a mix of orange and *rani* pink...

When you say '*phalsa*', I can picture that colour immediately. Exactly! There is a reference point; a connection. When I say *rani* pink to you, you get it. I don't have to explain the shade to you. Your *dadi* or your *nani* would have passed the knowledge on to you. You know it consciously and unconsciously. Take *sharbati* – what a fantastic name! This was a colour I didn't know, but for the people in my village or my weavers it was clear – it's a mix of orange and *rani* pink. I can see you know what I'm talking about.

Yes. It's a cultural thing, isn't it? Because when you're talking to me about *sindoori*, I'm thinking of the smudge of the vermilion powder on a woman's forehead. It's completely cultural. I was with Martand Singh the other day and I asked what the significance of a white saree with a red border was. He told me it represented semen and blood! Or take *haldi* – because it is a medicine in Ayurveda, you always have a positive memory of it. After a baby was born, the mother would wear a saree dyed yellow with *haldi*, because of its medicinal properties. Yes, there are taboos: no black, white and blue at weddings, for example. Younger people might break the boundaries; maybe even wear a charcoal saree with a hint of pink. Colours ultimately are a representation of the person's self.

How does this cross connection between colour, culture and fashion reflect in your work?

I am very attracted to folk culture. That is my influence so it reflects in everything. Like my Ramkali saree story. Ramkali grew up in a village, wearing bright colours. She was an affluent *zamindar's* daughter. Now she is married into a family in the city who have been educated abroad, and are very urban. She has to go to a cocktail party... how would she dress? So I've made a saree that Ramkali would wear to a party. It's lime with a fuchsia border reflecting her personality: very sophisticated, but flamboyant. I've always questioned trends: why does sophisticated mean greys and browns? Why can't lime green be sophisticated? It has nothing to do with the colour, really – it's about how you wear it, what you wear it with.

Is minimalism an alien concept in India?

Design in the West has gotten more and more minimalistic, less layered, to balance the hectic pace of life. But unlike the West, we very often get stuck in our complex craft patterns of old times, ending up with kitsch, causing an imbalance. So to me, minimalism is the need of the hour. Look at Japan. Their old designs were very intricate. Today their style is very simple – but it's still Japanese! They have burgundy, maroon, black; in Scandinavia it's grey, white,

beige... but it's all minimalism. But in India, it's as if we don't own it or have a right to our own version of minimalism.

So what is Indian minimalism?

We have a great, neutral skin tone, which takes bright colours very well. So a *rani* pink saree with a little green edge – that is Indian minimalism. You can wear *sindoor* in your *maang*; or a white saree and a white blouse and a *maang tikka*: that is minimalistic. But Indian women tend to overdo adornment. When Bollywood actresses dress Western, they wear no jewellery. But in Indian clothes they don't have a reference point for minimalism. They don't know how to wear Indian and look very simple. I think I have been able to convince people about this now.

Do you experiment and create your own shades?

We experiment with combining warps and wefts to produce new shades. So every year, before we start working, we create a colour blanket... one red warp with different shades of wefts maybe; or combining silk and cotton threads of the same or different colours. Each attempt looks beautiful and unique. You know, everyone asks me, how are you so good with your colour? I say I'm not good, I just pick up inspiration from reference points. Those reference points are cultural. And they are all around us.

THE PARK SPOT LIGHT

*A Bird's Eye View of
The Monarchs of Style*

Akram Khan

It was his excellent moonwalk to Thriller that got this shy teenager noticed in school in London. At 38, Akram Khan made the world sit up and take notice of him: his choreography for Danny Boyle's Isles of Wonder at the opening ceremony of the London 2012 Olympic Games got spell-bound audiences to contemplate an artistic vision of their world's future. Born in London to Bangladeshi parents, Khan grew up with various influences ranging from Kathak to Michael Jackson, which he weaves into an eclectic narrative of

movement that explores cross-boundary connections and the meaning of being human. Khan is the artistic director of The Akram Khan Company, presenting ensemble works of striking resonance and skill.

Akram Khan and his company have performed at The Park's New Festival, 2012

01





02

100%

Sameer Kulavoor is the founder of Bombay Duck Designs and amongst that rare breed of illustrators who still draw by hand. We have always liked his work but when he decided to partner with fellow designer Lokesh Karekar to bring out 100%, a spanking new design/art magazine, our love for him shot up – well – a hundred percent! The quarterly is India's first visual arts magazine that invites and prints breakthrough works by contemporary designers, illustrators and visual artists. Each issue of 100% is devoted to a single theme: the first issue was 100% SOUND while the next, 100% UNSEEN, shines a light on unexplored artists. 28-year-old Kulavoor, who is an alumnus of the J. J. School of Art, is also well known for his graphic publication, The Ghoda Cycle Project.

hundredpercentzine.tumblr.com

03



Shankar Tucker

It all started with a YouTube video – a mash-up of Adele's *Rolling in the Deep*, Rahat Fateh Ali Khan's *O Re Piya* and a 24-year-old Massachusetts-born clarinetist with a name that, like his music, hollers fusion. Eight million views later, Shankar Tucker and his project, The Shrutibox have become much more than an overnight YouTube phenomenon. Tucker conceived of The Shrutibox, a series of covers and originals that he has composed, recorded, performed (with other young talent) and directed, while he was training under Hariprasad Chaurasia. Notes from varied musical experiences, from the New England Conservatory to Indian classical and film music, in Tamil, Hindi and English, are delicately layered for a sound that's unmistakably original. Shankar has also played with Zakir Hussain and made forays into Bollywood.

shankartucker.com
Shankar Tucker has performed at The Park's New Festival, 2012



04

Plantation House

A reluctant engineering graduate, Shalini Subramanian found her signature aesthetic at the National Institute of Design. The result was Plantation House, a deceptively simple, un-structured, 'effort-less' clothing line (each pattern drawn and cut by her personally) of raw, earthy textures: hand-spun cotton, khadi and silk, in warm and sometimes jewel-like tones. Her elegant garments – tunics that flow like water along the lines of the body, comfortable pants, and cascading dresses – all use local handmade fabrics, and yet have an international, contemporary appeal. Subramanian's flagship store in Bangalore is a unique space, designed to complement the nature of the clothes it houses, and is often used for curated musical evenings and art exhibitions. She is inspired by the kimono, Yohji Yamamoto, Commes Des Garcon, Ella Fitzgerald and long Sunday afternoons – and if you wear her clothes, you'll feel them all.

plantationhouse.in



05

D'Lo

While some people might still be trying to find a box to put D'Lo into, tags and labels make no difference to the queer Tamil Sri Lankan-American performance artiste. As he roams the world, using theatre, music, powerful spoken word and more as weapons of protest and self-expression, demanding transgender justice, D'Lo grabs eyeballs and perks up ears wherever he goes. He conducts performance and writing workshops in the US, Canada, UK, Germany, Sri Lanka and India with his series 'Coming Out, Coming Home'. His writing is part of several anthologies and he contributes to many journals in the queer space. Most of his solo shows explore the struggles faced by transgendered immigrants growing up in America, packed with his personal experiences and laced with his own brand of humour, negotiating issues of identity, sexuality and political art.

dlcokid.com
D'Lo has performed at The Park's New Festival, 2012

A SLICE OF THE PARK

from *The Park Hotels'*
Creators of Cuisine

Chef Mandaar Sukhtankar, Executive Chef at The Park, Hyderabad, explains how colours and flavours combine to impact the food experience, appetite and satisfaction of diners at The Park Hotels.



Gastrochrome

The vibrancy of a dish – its instant appeal – is almost always first seen by the eyes. The ideology is simple: what pleases the eye is almost certain to please the tongue. The colours of a cuisine are determined by the richness of the ingredients and the diversity of culinary techniques used. To put a case in point, cuisines that use stir frying techniques are more likely to present fresh hues on the plate than cuisines that are dominated by stewing and prolonged cooking – which bring out the warm colours of spices used. Colour to me signifies the vivacity of food and nature.

A Feast for the Eyes

For chefs, colour brings out the beauty and aesthetics of a dish. Think of an *au gratin* that has not been under the grill. The beauty of the *gratin* is when the cheese on top has melted and turned a beautiful golden brown. Indian curries and gravies often ask for the onions to be browned, to develop the light caramel sweetness in the dish. Browning of bones leads to a wonderful amber in the final stock. *Roux* can be kept blonde or browned depending on what colour of *veloute* we need.

Shades of Experience

Reds, greens and yellows are the most appetising of colours, though personally I feel even beige, browns and 'roast' or 'bake' colours are terrific. Lettuce would belie its freshness to the diner if there were dark creases in the leaves. Broccoli is enjoyed when it is deep and dark green as opposed to yellow, but on the other hand one would want a banana skin to be beautifully yellow in anticipation of its sweet fruitiness. We also use colour as an indicator of cooking. Meat can be cooked red, pink or light brown, largely depending on how rare or well cooked the guest likes it.

The Art of Temptation

We always keep the natural colours of food in mind as these are more inviting, and desist from using food colours in the kitchen. But in the bakery, we take special care to use cocoa and food colours to create a culinary palette. For example, although blue is a much despised colour in food, (as it is rarely seen in nature), it still holds a wondrous appeal for children. Think cupcake with sky blue icing – kids love it!

The Park Palette

Our signature salad, which also epitomises the Hotels' eco-friendly focus, 'Go Green', has a verdant mix of broccoli, baby fennugreek, asparagus, spinach, peas and lettuce, all coming together to sing this ditty. The handmade saffron tagliatelle with lamb *ragu* is a beautiful play of saffron coloured pasta against an earthy red *ragu*, evoking shades of Tuscany. The seared Atlantic salmon with butternut *purée* and *haricot vert* (seen left) is carefully orchestrated to visually and gastronomically tempt the viewer with its orange, brown and gold splashes spiked with the freshness of green beans. Who could resist that?

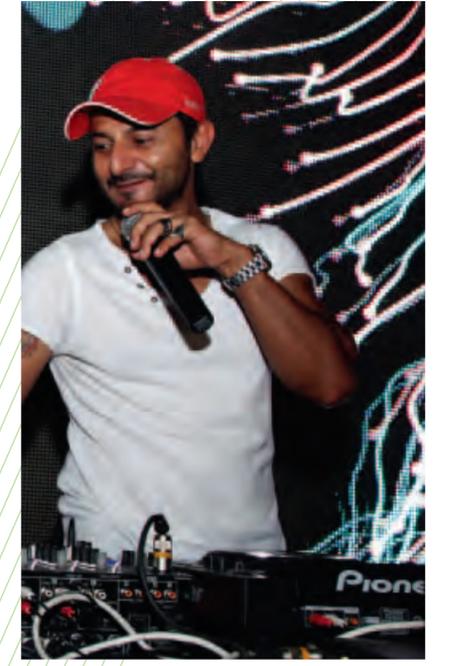


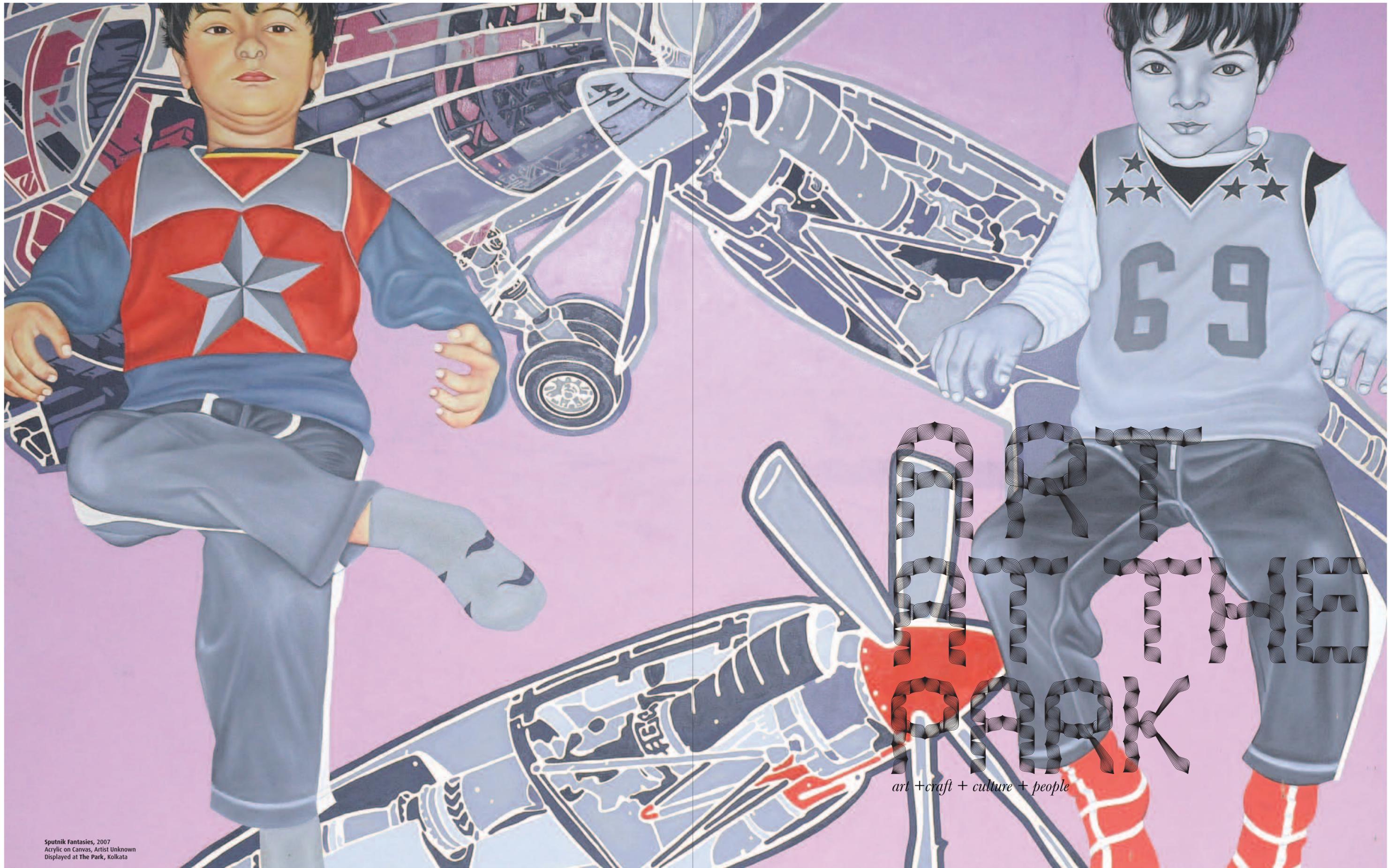
THE PARK SCOOP

Twilight by The Park

The Park Hotels are ever at the cutting edge of popular culture, bringing the best of music, dance and art to the cities where they are located.

Twilight by The Park showcases the extraordinary energy of the EDM scene in India. Featuring world renowned DJs who play Electronica and House like Nikhil Chinapa, Pearl, Blank and Ma Faiza, the festival takes this foot stomping evening of performance and high octane partying to pulsing spaces at The Park Hotels in Chennai, Kolkata, Goa, New Delhi, Bangalore and Hyderabad. The festival, which includes pre-parties by local DJs as well, creates a frenetic and fun environment, with splashes of fashion, fortune tellers, fabulous cocktails, flea markets and tattoo artists.





Sputnik Fantasies, 2007
Acrylic on Canvas, Artist Unknown
Displayed at The Park, Kolkata

art + craft + culture + people

THE PARK

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