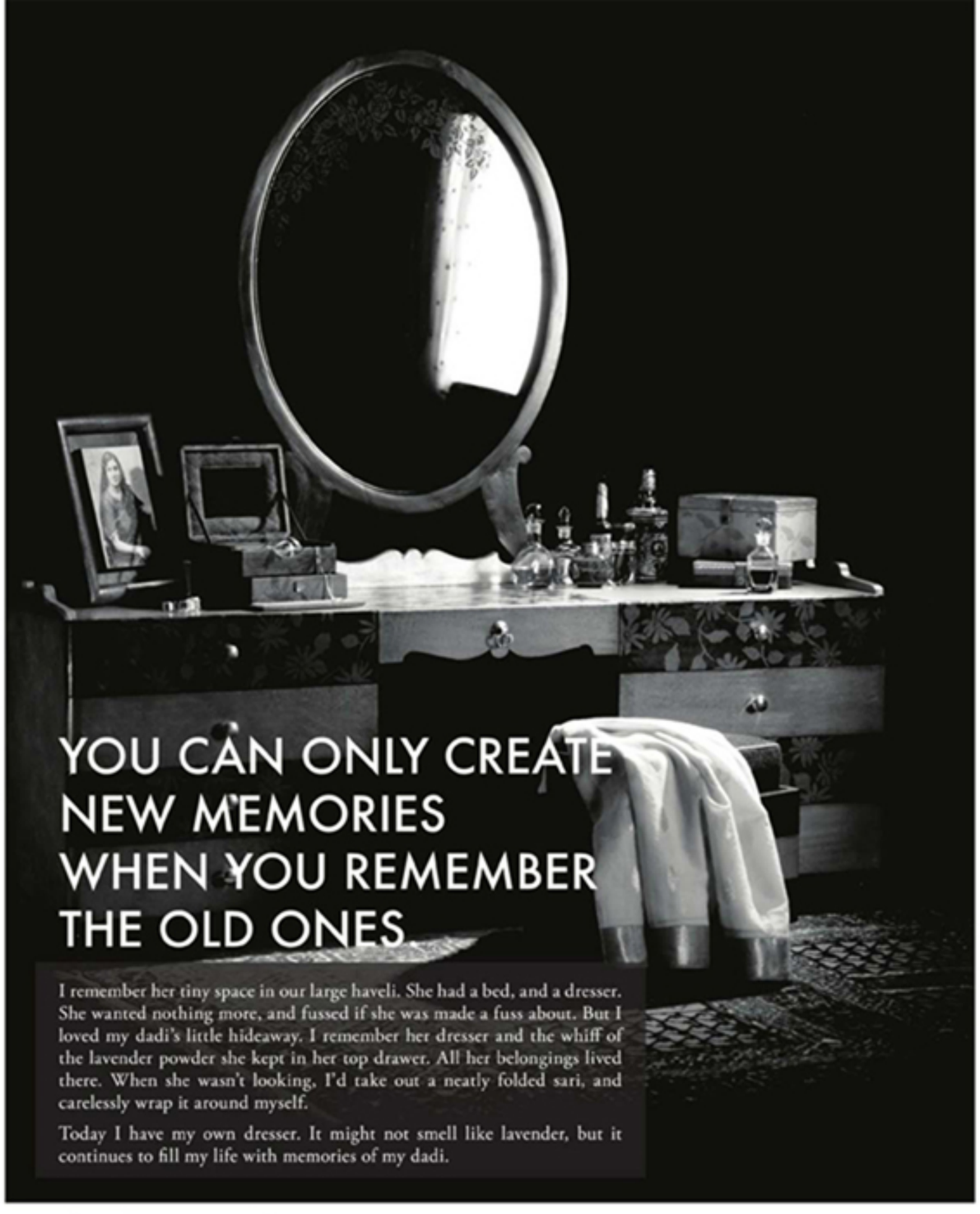
Prismma

INSPIRED HOME

May 2012

showcasing space and style



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EDITOR'S NOTE

The Inspired Home segment is all about ideas—on design and decorating. In this issue we have some interesting perspectives that you will enjoy.

Anuradha Varma tell you how she uses family heirlooms as part of the décor in her home, while Amelia Bandlish creates a cosy family retreat in Goa.

Kids room décor always presents a great challenge particularly if one is looking for something that is enduring. Vidya Nair talks about the room she created for her daughter.

Dithi Chakrabortty walks you through the process of creating a woodcut while Vasudha Narasimhan explains the do's and don'ts of a monochromatic colour theme in the décor.

Anshuman Bhargav shares concepts illustrating the basics of space design and our gardening segment starts with the simple use of indoor plants in water.

Tania shares three of her projects from a makeover of an open space to a modern dining room and then a colourful balcony terrace renovation.

Glamorous bathrooms and cabinetry facelift in the kitchen are a part of our regular features, while Sonia Sumant shares her collection of mirrors made with simple materials and inspired by travel and childhood memories.

All in all, a treasure of inspiration for all your decorating adventures.

As we complete one year at Prismma our endeavour is to bring you more inspiration and ideas.

Enjoy !!

Rekha Nambiar

Editor-Prismma

WRITE TO US

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PRISMMA MINI-MAGS

May/June 2012

SPACES

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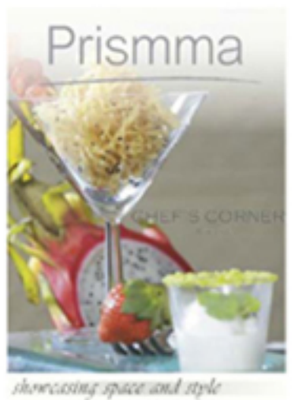
INSPIRED HOME



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Monochromatic colour schemes

Vasudha Narasimhan talks about monochromatic colour schemes.

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The DIY Mirror

Sonia Sumant creates a series of mirrors inspired by travel and life experiences.

Basics of Space Design

How can we be more joyful and energetic? How can we create a life full of purpose and meaning? How can we be more passionate and excited? Well, consider this. We feel happy when we enter a room with red, orange, and pink walls. We shrink with fear in a dark room with low ceilings and no windows. A candle-lit room overlooking a peaceful river makes us feel more romantic. The list never ends. We realise that space can affect our moods, feelings, emotions in the most dramatic way possible. So, how can we use this tool, this Swiss knife called 'Space', to increase our happiness quotient? How can we use it to carve a more meaningful life? How do we use it to change our moods in an instant?

In every craft, there are a few principles and many techniques. Like the fingers on our hand, the five principles of space design help us.

Article by **Anshuman Bhargava**, Director & Creative Head, The Blue Leaves Design Group & Interior Design Aficionado. Blue Leaves Design is a major ID firm specializing in luxury interiors for select discerning clients. An alumuni of the reputed School of Planning and Architecture, New Delhi, Anshuman has won numerous design, art and prose competitions. Besides being involved in numerous NGOs and business communities in various leadership positions, personal interests include cycling, travel and all things related to visual design – graphics, photography, architecture, fashion, films, cinematography, visual merchandising etc.

Context: For a space to provide more meaning to you, you have to provide it more meaning. To take out, put in. So, how do you provide meaning to a space? You think about what it means to you. What do you love? What do you hate? Think about the view. Think about the sun. Think about its function. Think about its past. Think about its location. Make a wish list.

As you answer these questions, you keep adding more meaning to that space. You understand it better. You peel the skin a little bit more each time. Each line is then drawn with a lot of purpose. Each chair,pot or window—is there for a reason. Every decision is made with awareness and an intention.

Concept: Think about how you want to feel in that space. Do you want to feel happy and jump with joy? Do you want it to be romantic and private? Do you want to feel energised? Do you want to move faster? Or do you want to slow down?

A space is not just a collection of rooms and furniture pieces. That is akin to saying that we are a collection of a heart, two legs, two hands, and a head. We are much more. We are thoughts. We are beliefs. We have feelings, motivations, and relationships. Similarly, a space is much more than a collection of items or an area surrounded by walls.

A space can make you feel. You experience a space. Design can change the level of that experience. The basics always take care of themselves. If you have to fit ten people into a room, you will fit ten people into the room because you have to. That is mathematics. But will the room be joyful or sad? Excellent or average? That is for you to decide. What is the experience? What is the feeling?

How can achieve the concept? We play with scale and texture.

Scale: Suppose you are in a large hall and you see a tiny table. How would you feel about the table? The table would seem out of place. Similarly, if you were in a small room with a huge table, how would you feel about the table? Again, the table would seem inappropriate. Why? Ideally, its size should relate to the size of the room. Like a perfectly fitted shoe.

So like the table, the room should relate to our size too. Our body is the tool by which we measure scale.Scale is a tool to realise your concept. For example, large chairs in a large room make the room more intimate. A small pot in a small room makes the room more imposing. A large painting in a small room can make the room appear larger. We associate the size of the room by the size of the painting. A small vase placed next to a large vase makes the large vase appear larger.

Therefore, scale and its manipulation, play a huge part in conveying an image and a concept. It can add personality and drama to a space. Try to use it.

Context: In this home theatre lounge facing a lawn, the client wanted to have a relaxed, laidback and luxurious décor. Hence the dark colour scheme, mood lighting with dimmers, leather panelling, and furniture pieces that also served a function for sound and light absorption. The outdoor ceiling fan and wooden ceiling at the back serve as a reference to the immediate green outdoors.

Room Concept: Warmth—Solidity—Exhibitionist. In this project marketing office, the developer wanted to convey a sense of strength—as a reference to their standing in the country. Hence, the use of dominating black laminated glass wall paneling. A model of the huge project was placed on a customised wooden and stone table under a glass box suspended from the ceiling.

This unique free floating feature with its vertical dimension and structure, enhanced the importance of the model as the prime element, and again conveyed a sense of solidity. Light natural wood panelling was used to convey a sense of warmth to the space, contrast with the black panelling and a cue to the hilly location of the office.

Texture: They say variety is the spice of life. Similarly, texture is important to vitality and liveliness. Texture takes on immediate significance – since it's the first thing we feel, sense and touch when we experience a space. It affects both light and colour. Texture needs to be functional no doubt. A rough texture in a dusty location would not work.

But what happens when you place a smooth texture next to a rough one? There is tension. There is play. Where there is play there is energy. Opposites attract.

Juxtaposition and/or contradiction of textures create tension—play in a space. It breathes life into a space. It brings colours to life. It gives depth to light. Visualise light falling on an orange textured wall. The space becomes active. It starts developing energy. It starts developing a feeling – the essence of a concept. Any space is a canvas. You paint it with textures to create tactile compositions.

Textural contrast is apparent in the use of exposed concrete wall panels next to glass shop fronts in the mall interior. The raw aspect of the concrete wall panels is contrasted with the use of wooden handrails on top of the glass corridor railing on the upper floors. Strong vertical elements play off against the long atrium of the mall.

Symmetry and order across the length of this conference room were essential. The acrylic panels on the left were used to balance the glass partition wall on the right—besides conveying the story of the iconic multinational firm. The floor carpet tiles were offset to balance the rigid structural grid pattern on the ceiling.

Balance: Context, concept, scale, texture – our four fingers of design basics – need the thumb to function at their best. The thumb is 'Balance'.

We need balance to function efficiently as human beings. We mix sleep with activity. We have night and day. We have yin and then we have yang. Similarly, we should consciously strive for balance within our space.

Balance does not mean boring. Symmetrical should be balanced with the asymmetrical. The positive should be balanced with the negative. Volume, colour, and form—all need balance to be complete. You cannot appreciate a straight line unless we place a curved line next to it. Balanced spaces are good spaces. They calm us down. They bring peace and order to our chaos. When all is said and done, check for balance.

When we define context, give it a concept, think about scale and texture and then check for balance. This way, we sculpt a space that is purposeful, energised, appropriate, textured and composed. It is a well thought out place. When you are in it, you feel connected. The space passes its energy to you. You want to be in it. You want to stay in it. You want to maintain it. It makes you feel good.