

2008

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70 PROFILE NO GRAIN, NO CHAFF

Architect-design critic Roopa Sabnis Pinge provides an analysis of architect Nitin Killawala's work, via three striking projects – his own home Research Centre, and a Corporate Office.

Text: Roopa Sabnis Pinge

Photographs: Prashant Bhat & Dinesh Mehta

98 INDIANS ABROAD CONSERVING HISTORY

Ardent collectors, Priya Rath and Vishrut Jain's year-old shophouse in Singapore, has been ingeniously designed by architect and designer, Chia, to act as the perfect foil for their spectacular collection of art and textiles.

Text: Anita Sarwal

Photographs: Courtesy Edgeline Planners Pte Ltd, Singapore

114 INTERNATIONAL HOME A MOTIONLESS JOURNEY

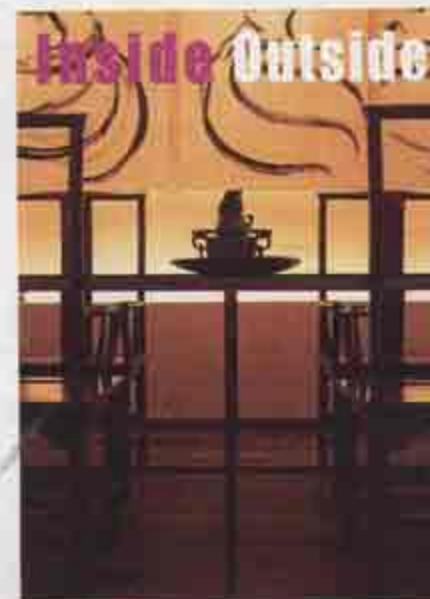
Standing atop a cliff, overlooking the Mediterranean Sea, is the house that architect Andre Roche and his wife Mireille built. The interior and exterior of the house merge into one, providing a wonderful sense of openness.

Text: Catherine Daniel Photographs: Florent Joliet

128 COLLECTORS CORNER AN EYE FOR DESIGN

Sonali Pingale has channelled her love for art and collectibles into an unusual shopping experience at Sanskriti Lifestyle, her store in Pune. She allows us a glimpse of her charmingly put-together home.

Text: Brinda Gill Photographs: Prashant Bhat



Photograph: Edgeline Planners Pte Ltd



clayful drama

TEXT: BAYA AGARWAL
PHOTOGRAPHS: COURTESY THE ARTIST

Starting with M seal and clay at an early age Dhimant Vyas translated his imagination into creating beautiful clay objects. Though he was sure, he wanted a career in the world of art what he did not realise, as a child was that he would make a living by making those images move. It was only after completing an advanced diploma in animation film design from NID Ahmedabad that he journeyed into the field of stop motion to make a career.

For Dhimant, clay animation is an art with a human touch and tactile quality, which cannot be achieved through computer-generated animation. He prefers to refer to his art as 'Embossed Clay

Illustration' and clarifies that it is different from typical clay animation as the clay figures do not stand upright but are laid out flat on a smooth surface.

Dhimant has to his credit several TV animation series across the globe but he feels that his art got noticed in India only after his work in Bollywood film 'Taare Zameen Par'. 'I was told to depict the child's imagination through my work and therefore I used only bright animal characters.' He adds, 'It is very challenging to depict animal behaviour and a lot of research is required before creating anything.' This clearly explains why Dhimant spends hours staring at the idiot box and flipping

between Animal Planet, National Geographic, discovery, etc.

Dhimant stresses that the most important thing in animation is accurate timing. Each element has a different speed and a unique style of motion. 'Sometimes, one shot has 20 to 25 items moving and in that case we have to make sure that the movement is in a flow. Basically right action at the right time and the right place is what makes a successful series,' he explains.

Dhimant feels that clay animation art has finally arrived in India. And to make it a big success in his home country Dhimant is trying his best to strike a balance between reality and his imagination. **ib**