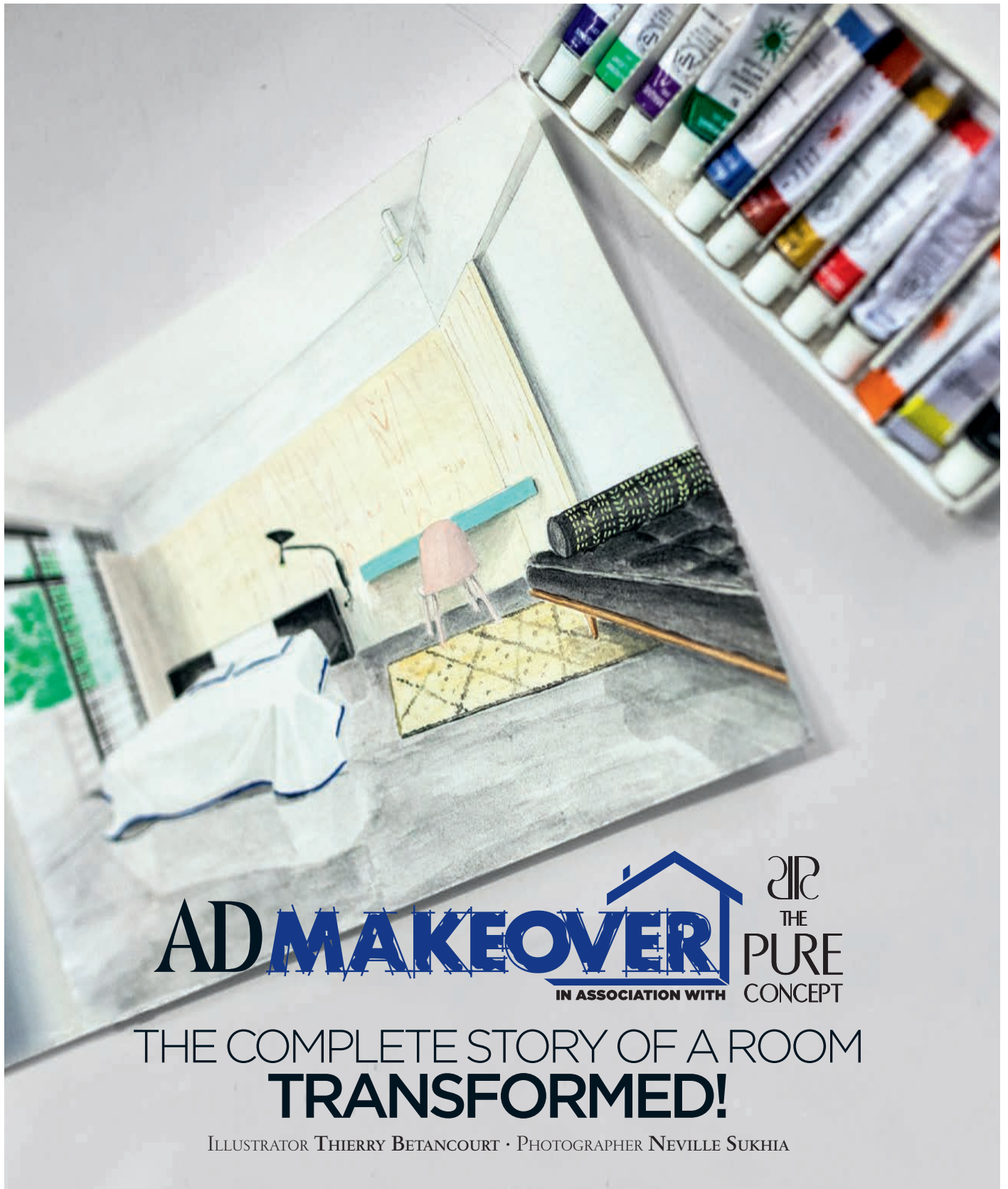


AD *inside*

EXPERT ADVICE, DECOR TIPS,
AND STYLE ESSENTIALS FOR THE
CONTEMPORARY INDIAN HOME



AD MAKEOVER  **212**
THE
PURE
CONCEPT

IN ASSOCIATION WITH

THE COMPLETE STORY OF A ROOM
TRANSFORMED!

ILLUSTRATOR THIERRY BETANCOURT • PHOTOGRAPHER NEVILLE SUKHIA



(Clockwise from top left)

TAKE TWO

The bespoke daybed is by Thierry Betancourt; the *shibori* fabric cushions are from Splendour and the carpet is by Shyam Ahuja. The 'Nerd' chair is by Muuto from Le Mill. The duvet, drapes and sheers are from The Pure Concept. The cushions are from Bandit Queen; the versatile light fitting was created by Hitesh Parmar.



(Opposite page: clockwise from top left)

TRANSFIGURATION

The framework for the wooden wall. Remodelling of the false ceiling. The storage cabinet behind the bed. The daybed being moved in. Detail shot of the curtain fabric. The neon light installation was made by Sign & Glaze. The new wardrobe with the geometric facade. Paint swatches by Asian Paints. Workers pouring out the mixture by Rocland Flooring.





AD MAKEOVER
IN ASSOCIATION WITH

PC
THE
PURE
CONCEPT

THE SPECIALISTS

The mammoth task of transformation couldn't have been pulled off smoothly without a little bit of help from these experts

WRITER SANHITA SINHA CHOWDHURY · PHOTOGRAPHER NEVILLE SUKHIA



SHYAM AHUJA

To add some character to the seamless, grey floor, Ashiesh Shah turned to his favourite collection from Shyam Ahuja—a range inspired by Kuba grass-weave patterns from Africa. After hours of browsing, he and Viraj Kapur finally settled for a tribal-patterned rug that was draped next to the room's workstation. At Shyam Ahuja, production without orders and inventories as high as a lakh are the accepted norms. The company is dedicated to the art of carpet weaving and openly declares that it is difficult to work with and does not wish to be a trader. "We will continue to live and breathe what we are good at," says director Shyam Ahuja. Employing traditional techniques, the company works with Indian artisans in India. While its practices haven't changed overtime, the designs keep varying to reflect changing tastes—from offshoots of Indo-Persian designs to reproductions of French Savonnerie carpets and William Morris' creations.



ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

FEBRUARY 2013

THE POWER OF DESIGN

SPECIAL FEATURE:
CUTTING-EDGE
ARCHITECTURE



NAMRATA

Probably North India, Circa 1900

Intricate but not overpowering, the design of this dhurrie stems from an Armenian 'blossom' carpet. The eight archaic horses stand as if sculpted and the mix of colours adds depth and subtlety to it. Every time I revisit it, I am drawn to new aspects—the details are often hidden by the design's fineness, the soft colours and the overarching pattern. This very subtlety is the hallmark of perfection for me. The design has no name: I call it Namrata, after my wife, and hope to recreate this dhurrie in the future.

PHOTO COURTESY THE HALI ARCHIVE, LONDON

JAINAMAZ

Bikaner or Jaipur Central Prison, Circa 1900

My favourite prayer dhurrie, it was presumably woven in the Bikaner Central Prison before being sent to the Jaipur Central Jail. While the mosque, with its onion-shaped dome, ochre minarets and symmetrical crescent moons is devoid of opulence, the unusual rose base adds vibrancy to the pattern. Perspective has been used to great advantage: the chequered courtyard and stairway draw the eye towards the mosque, as though inviting the viewer to be a part of the scene.

PHOTO COURTESY JAIPUR CENTRAL PRISON

EXPERT

FLOOR SHOW

ADITYA AHUJA, *who is currently shaping the design legacy of the 50-year-old carpet label Sbyam Abuja, tells AD about the antique dhurries that continue to inspire him*

YERAVDA

Belgaum Central Prison, Circa 1930

With a modified Greek key border and a repeated central motif, this dhurrie woven in the jail workshop embodies simplicity. The use of colour—specifically the navy blue—adds depth, creating an overarching design that complements the repeated motifs. The yellow square within each motif appears identical and yet, the size of the square within the darker indigo motif is slightly larger than the others. This is done to counter the effect that colour has on our perception of size; if the yellow square was the same size in each motif, the soft-blue motif would seem overpowered.

FARSHI

Probably Bikaner Central Prison, Circa 1910

This piece is an inspiration to me. Although there is a level of complexity to the stylized floral motifs, it is never overpowering. The pastel shades perfectly complement the design. I find that all designs alter one's mood in some manner; and the combination of colour and design in this dhurrie has a calming effect on me.

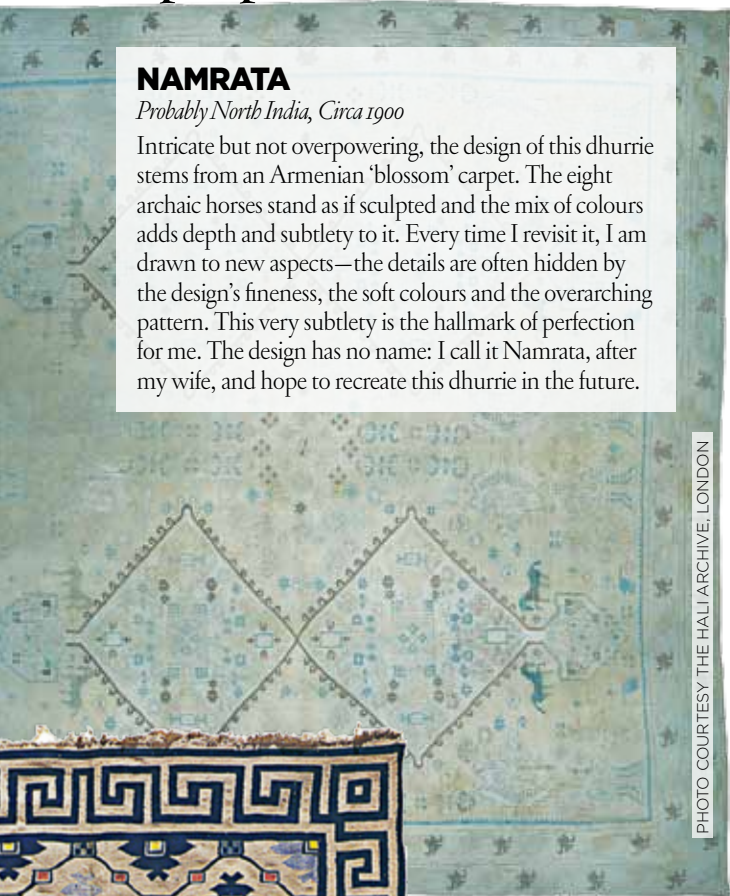


PHOTO COURTESY, J. DORIS LESLIE BLAU INC., NEW YORK



FLEUR-DE-LIS

Probably Udaipur, Circa 1920

At first glance this dhurrie has a French-inspired geometric pattern: a stylized *fleur-de-lis* motif in a lattice of diamonds bound by a zigzag border. The waviness of the lattices gives it a fluid quality. Rug patterns often adhere to rigid grids, which, to me, have a harshness that is grating. Perceived imperfections, like a wavy line, soften the design, and add uniqueness to hand-woven rugs.



PHOTO COURTESY, SOTHEBY'S LONDON

NOAH'S ARK

Abmedabad Central Prison, Circa 1910-20

Every rug has the artist's signature within the weave. Nowhere is this more apparent than in this dhurrie. While the design is beautiful, the true artistry is revealed only on closer inspection. Given that the weaver would never have heard of the *Book of Genesis*, let alone seen an African rhinoceros, the feat of reproducing creatures, from a scaled drawing to a woven dhurrie, is astonishing. The construction of the piece taught me that anything is possible with the right canvas and the right artist; while the structure of the dhurrie—divided into land, sea and sky—is a lesson in composition.

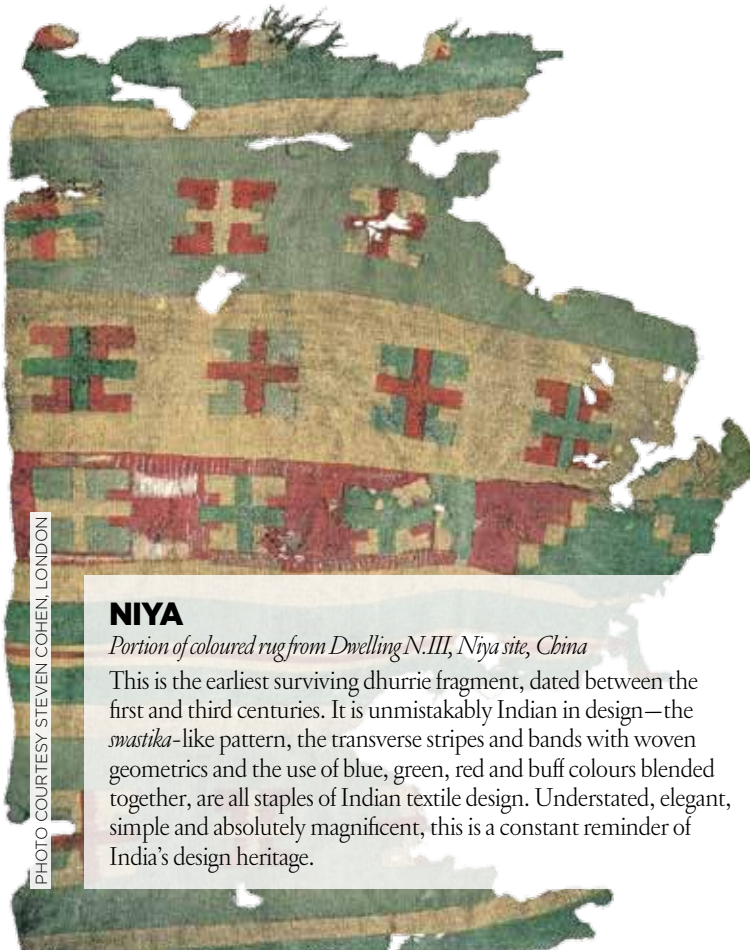


PHOTO COURTESY, STEVEN COHEN, LONDON

NIYA

Portion of coloured rug from Dwelling N.III, Niya site, China

This is the earliest surviving dhurrie fragment, dated between the first and third centuries. It is unmistakably Indian in design—the *swastika*-like pattern, the transverse stripes and bands with woven geometrics and the use of blue, green, red and buff colours blended together, are all staples of Indian textile design. Understated, elegant, simple and absolutely magnificent, this is a constant reminder of India's design heritage.

PEACOCK

North India, Probably early 20th century

This is a one-of-a-kind rug. The peacock motif, a favoured element of Indian art and the strongly symbolic 'tree of life' have been woven with great delicacy. Within its mirror repeat, the artist has added a whimsical touch—a cobra emerging from a peacock's mouth. The vibrant tones never clash and the finer intricacies have been woven in a soft, understated palette.



ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

FEBRUARY 2014

AD VISITS

JULIANNA MARGULIES

AT HOME WITH
THE AWARD-
WINNING
ACTRESS

THE
WORLD'S
BOLDEST
NEW
BUILDINGS

ZAHA HADID,
NORMAN FOSTER,
HERZOG &
DE MEURON,
TADAO ANDO,
AND MORE





Manolo YLLERA

PHOTOGRAPHER

Spain-based Manolo Yllera, a frequent *AD* India contributor, has become the quintessential globetrotter, capturing in his lens, stunning interior spaces from around the world.

In This Issue: This assignment was very close to home—literally, with Yllera's 'Boho Chic' (Pg XX) home in Madrid, decorated by him, the subject. The occasion had *AD* Spain's deputy director, Enric Pastor, don the avatar of art director. According to Yllera, Pastor "change many things, which was a kind of shock, but then I began to like it."



Aditya AHUJA

WRITER

Ably carrying forward the legacy of his illustrious grandfather, Shyam Ahuja, Aditya Ahuja creates rugs, fabrics and home accessories from his New York boutique.

In This Issue: In 'Floor Show' (Pg XX), Ahuja introspects on the source of his inspiration, finding that "the core tenet of [his] design philosophy, understated elegance, has been shaped by antique Indian designs that reflect the beauty of simplicity."

Ian PHILLIPS

WRITER

Britain-born, Paris-based Ian Phillips has a historic connect to India: His maternal grandmother was born in Ranikhet. Phillips who was editor-at-large for *AD* Germany for 12 years, regularly contributes to the French, American and Russian *AD* editions. Also an author, his latest, *Interiors Now!* Vol. 3, was published in 2013.

In This Issue: For 'French Kiss' (Pg XX), Phillips took a memorable trip into splendid luxury to interview the Qureshis in their sprawling home in Delhi. It turned out to be "one of the most amazing stories I've ever had the honour to work on." The house was "just mind-blowing. It's like being in a mini Versailles."



Shazia MIRZA

WRITER

Award-winning comedienne and columnist, Shazia Mirza has appeared on *60 Minutes* and *Last Comic Standing* and performed all over the world. Her latest show *Cuckooland* was also sold out.

In This Issue: Till 'The Ladies' Room' (Pg XX), Mirza had not "thought so deeply about my relationship with my bathroom. But now it's out in the open I feel a huge sense of relief—it's been like squeezing that spot that you've been looking at for weeks."