

RELEVANCE _ ALWAYS

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How do we perceive the manifestation of interior design in an intellectual realm?

If architecture allows an experiential perception of space, as it melds one volume to another . the design of its interior must emulate the same within a single space. Whilst function and comfort to perform the ritual of living, day to day , is primary to its formulation ; to allow a higher plane for its engagement , these must be taken as a given. The experience of interior design , is to then push these boundaries, of primary evaluation , into an intellectual realm where the object of use, allows engagement beyond its function .

Hence every designed object , may be seen as space making , in its rendition with , a physical position , form , and experience . it could become an object of art or sculpture to communicate an idea or experience that stimulates engagement and thinking , even when not in use .

It begins to talk, speak, and listen

Craft is mostly and conventionally seen as the immediate savior, in this debate . craft, when is plastered on surfaces like a paste on a face for immediate relief from blemishes , is only a temporary appeal . this should be desisted . If this crafty and clever skin is peeled away , what then does the interior design leave to the user for engagement ? Craft, needs redefinition .If craft , then is integrated into the making of the design as a means to methodology , so that , peeling it off, would dismantle the design , the value and significance of this craft would be indispensable to the timelessness of the design ; where timelessness maybe perceived as a perpetuating order to stimulation and engagement . a sense of the new , even in the very old.

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