
WHAT HAPPENS WHEN TOMORROW BECOMES TODAY?

STIR
presents

MATERÖLOGY

curated by: **AMIT GUPTA & PRAMITI MADHAVJI**

installations by:

- **AMRISH PATEL, DARSHAN SONI** | Apical Reform
- **ANJALI MODY** | Josmo
- **APOORVA SHROFF, EKTA PAREKH, MAITHILI RAUT, RAJIV PAREKH** | reD (research & enquiry into DESIGN)
- **ARRTI MANSINGHKA** | Blue Bicycle Design
- **MADHAV RAMAN** | Anagram Architects x Experiential Design Lab
- **MANISH GULATI, ANUJ MITTAL** | M:OFA Studios
- **PARMINDER PAL SINGH** | LOCO Design
- **SWARUP DUTTA**, Scenographer
- **TONY JOSEPH** | STAPATI

material partners:

**Artdinox • Chintan • Cuir Inde • Intersekt
MCM Unified Clay Cladding • Sarita Handa**

associate partners:
Craft Beton • Grandeur

technology partner:
Trezi by SmartVizx

culinary partner:
One Fine Meal

hospitality partner:
Anya Hotels

preview:

6:30 pm, 11 January 2019
(by invite only)

exhibition:

12 January – 25 February 2019
(daily 11 am – 7 pm, except Sundays)

venue: **STIR GALLERY**, 2 North Drive, DLF Chattarpur Farms, New Delhi
for invites, write to us at zohra@stirdesign.in

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CONCEPT NOTE

Rewind to late October...a meeting over a Kejriwal Toast at The Willingdon Club in Mumbai, between Amit Gupta (Founder & Curator, STIR) and Pramiti Madhavji (Founder, The Blue Pencil Design Company), where they get chatting about STIR-ring up the design scene with, "Let's do something different at the helm of New Year..."

The timing here was just right...it was nearly the end of the year, and like us, there are many who want to know the stories we tell. Excited one thinks, "What is 2019 going to be like for me?" Pessimistic or optimistic, the curiosity angle always gets the better of us in these matters. With this at the top of our mind, the conversation took a design route on the future and morphed into what we call today 'Materiology' - where a series of designers use variegated materials to define their abstract of what the future holds.

Creating unique installations, the designers tell their stories through their selected materials, connecting the dots of the nuances of its applied nature and what it can predict in coming times. Using fibre, texture, grains, coarseness, malleability, tactility etc, the creatives weave and narrate an expression that they, 'the stars' (our selected group of designers) foretell about what the future means to them and how others could relate to it.

These artworks convey a narrative influenced by -

- Changing ecological ecosystems
- Shifting human behaviour
- Psychological/physiological adaption of the built environment
- Socio-political environments
- Intervention of technologies like AI

Materiology intends to captivate the audience with a unique theme that transcends the boundaries of current trends and takes them to a new dimension!

The Future to us is...seeing things in a different light.

What is it to you?

What happens when tomorrow becomes today?

INSTALLATIONS ON DISPLAY

1. PREAMBLE - 2 WAYS

designers: Apoorva Shroff, Ekta Parekh, Maithili Raut, Rajiv Parekh | reD (research & enquiry into DESIGN)

concept:

Much has been said about the socio-political environment both in the country and globally. And although one is ever eager to judge the situation we are in, we at reD felt it might be a good time for some introspection.

We all studied the preamble to the Constitution back in school. It had some pretty significant and salient aspects to it, which might be beneficial to abide by. Though one doesn't need to agree in totality with what has been said, the intent can be distilled and imbibed into our interactions with people around. This hopefully can trigger off a chain reaction or even just remind us of the people we had sought out to be!!

The best way to have something etched in your memory is through repetition. Sometimes the menial act of physically writing (as seldom as it may happen) something over and over again ingrains it into our conscience and sub conscience.

Hence the preamble if written repeatedly, we hope might help us learn and imbibe its values.

However being present day practitioners of design, there is a certain ease of access to the many tools of modern living – hence a hand written note is unequivocally replaced by a gadget. Also in keeping with modern day methodology of construction, we intended to use a 3D printer to simply pour out and trace over a computer-generated template, in concrete. Each time the preamble is written, it is allowed to dry, before the entire process is repeated over it again and again, to gain the desired height – sort of like a child being made to practice pattern writing!

In order to make the experience shared and interactive, the intent is to have the machine-made platform on display and over the course of the exhibition days, have the visitors to the gallery write out the same preamble over a template, but using fast setting concrete filled cones. Each visitor will write to his or her capacity – a word, a sentence or a paragraph. Owing to various strength capacities of the individual, the amount of concrete that gets pushed out of the cone will vary and hence cause a certain organic development of the table.

This is our democratic attempt at building the Preamble platform as a group – coming together to make a difference!

2. OK COMPUTER

designers: Madhav Raman | Anagram Architects x Experiential Design Lab

concept:

OK COMPUTER is an installation conceived by Anagram Architects in collaboration with Experiential Design Laboratory (xdlab India). The title is taken from Radiohead's 1997 album 'OK Computer', itself derived from Douglas Adam's 1978 BBC radio series, The Hitchhiker's Guide to the Galaxy, in which the character Zaphod Beeblebrox says, "Ok computer, I want full manual control now."

Technology has always materialised as objects: tools, devices and gadgets. More and more, its materiality, like that of these objects, is defined by minimal forms, hardened plastics, cold screens and shiny metallics. Its methods have become increasingly inscrutable, icily analytical and callously calculative. Its manner seems intrusive, apathetic and simulated.

From servers to fitbits, the computer, the ultimate technological object, has formed a world where space and object stand apart, where communication is minimal, where experience exists distinct from emotion. We are caught in the sharp glow of the screen and all we do is stare, point, touch or swipe.

OK COMPUTER is our speculation on the materiality, method and manner of technology in a cyber-physical future of blurred, tenuous, soft edges between the physical, digital and human. It is a space where light, sound and movement communicate more than object, form, image and text.

Will you dance with me? Your moves are like music!

Does the music get you going? Or do you get the music going?

3. ROOM OF ILLUSIONS

designer: Manish Gulati, Anuj Mittal | M:OFA Studios

material partner: Intersekt

concept:

Are you ready to radically change your view of the world? Do you have any idea where fun and wonder never end? Can you imagine where that kind of place is? In the room of illusions, 'nothing is what it seems', and why should it be?!

Imagine a room with more than just 3 dimensions. Imagine entering a room that transforms while you walk through, and view it from various points within the room while objects appear in space creating

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different stories for the visitors to follow through; clues that appear in the space.

This exhibit plays with a sense of space. This installation is an attempt to inspire curiosity and wonder in the numbness of everyday life. Each step is a mystery to be solved. Easter eggs are scattered around the space for you to find things that are there and not there.

We rely on our vision a lot and the aim of this exhibition is to see how we react when one of our senses plays a game with us.

Designed to be enjoyed by all age groups, the museum allows the visitors to become a part of the exhibit and click lots of photographs. The interactive exhibit is entertaining and educational as it pushes one to discover the science behind it.

Try and enjoy the experience before you whip out the phone to try and capture the experience.

We guarantee that each experience will be unique and we hope that the exhibition inspires curiosity, giving visitors an experience to remember.

4. THE TIME BOX

designer: Anjali Mody | Josmo

material partner: MCM

concept:

Step into the Time Box and the future is anywhere. The cylindrical column placed at the center of the box creates a kinetic energy to catapult a passenger to whatever period they imagine - wherever they desire.

Fashioned out of wood and mirror, the dual materials of the Time Box represent the past and the future. Wood, nature's bounty, embodies the earthy now - warm and memorable. Mirror, impermanent and adaptive, signifies the endless possibilities of the future - always changing, yet always reflecting.

The Time Box is modeled after a home, to give the passenger the comfort of something familiar before embarking into the unknown.

Each wooden slat of the box represents a year into the future, allowing the traveler to gauge where their future self might want to wander. Simple, yet timeless, this structure can be placed anywhere, in any time, and still find a place in its surroundings.

Just one step in, and the possibilities are endless...

5. AUGUR

designer: Parminder Pal Singh | LOCO Design

material partner: Cuir Inde

concept:

Look into a possible future with Augur. Travel the board and discover a message for a time that is yet come.

Each player chooses a significant date related to the message that is asked for. For example, a personal date of birth is chosen to reveal a personal message, a child's date of birth links to a message relating to the child, and so on. The date reveals a playing number which denotes the number of rolls of the dice.

Moving along the board, forwards and/or backwards, the player arrives at a message - turn over the square to reveal the future.

6. ARMOUR OF WEAKNESSES

designer: Swarup Dutta, Scenographer

concept:

“In stepping into a costume, you commit yourself to being something other than the character you play each day. It is a transformation capable of changing the mannerisms of the wearer, granting them access to an entirely different life.” - Greg French

Our social identity is a construct that is built quietly over our growing years defining our gender, bodies, clothing, hairstyle, behaviour and disposition - defined by unsaid norms that we live by or are compelled to. They go unchallenged. Society is not kind to the rebels. They become the outcast, the irregular, the mutinous, the outsider. We 'become' as 'being' is simply not enough. We don masks and armours. We struggle to slip in and out of these sexual, political, religious identities that we keep up and keep at.

We designed a series of bamboo armours/cages, originally for a scenography project - executed by the bamboo craftspeople in Kolkata, who construct Puja Pandals and large structural sculptures. The artisans always add a skin of cloth or paper to the structure, but we wanted to expose the inner architecture to show its structure.

It later occurred to the artist that these armours could act as costumes in tandem with the human body. 'Armour of Weaknesses' shows bodies forcing themselves painfully in and out of expertly crafted bamboo structures almost like slipping in and out of real and assumed realities and identities. The bodies are androgynous and never sexually obvious; they are various and non-conformist to

type, shape and size. Delicately poised on high heels, the dancing body contorts to accommodate various parts of his/her body. The artist-photographer is relentless and rapidly captures this struggle on camera.

As the identities of the performers are concealed through embalming and face concealment, different realities other than their everyday self emerge!

The artist facilitates the process of readjustments in finding new identities and roles.

7. TEXTILE WASTE

designer: Arrti Mansinghka | Blue Bicycle Design

material partner: Sarita Handa

concept:

For me, using textile waste is a way of defining a wide range of conversations on the 'discarded' and 'disregarded'. Textile waste is an aspect of the global waste crisis that is rarely discussed. This presents an opportunity to rethink how we can reduce and reuse this waste more intelligently than ever by creating value.

This work is an attempt to use textile waste meaningfully and re-embrace it back into the circle of creativity; to look at things with a new perspective and find sustainable solutions through creativity and invention.

The collaboration with Sarita Handa is manifested as an exciting new canvas for our vision to take the sustainability drive forward together by cherishing and repurposing scraps from the company's archives and breathing a new life in them.

8. TORNADO

designers: Amrish Patel, Darshan Soni | Apical Reform

concept:

The 'Tornado' kinetic sculpture has a distinct and impactful movement created through the geometric positioning of circular metal rings. Mimicking the power and rhythmic rise and fall of one of nature's most beautiful natural phenomena, the fluidity of a whirlpool is

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brought to life through precise design and engineering, where axially linked discs are set into action, creating a seemingly endless current. A metaphor for time-cyclic and yet ever moving, the work of kinetic art is the centrepiece of the first collaboration between Apical Reform and MB&F M.A.D Gallery. The collection of these limited edition pieces were first launched during the Dubai Design Week.

9. PHOENIX

designer: Tony Joseph | STAPATI

material partner: Chintan

concept:

Today the world is grappling with the menace of plastic, which has grown to unimaginable proportions. Yet, when it was discovered, it was a material with endless possibilities, a material which found almost unlimited applications in a wide range of areas. One could almost argue that the story of plastic is a story of technological advances, of increased social mobility and consumerism, which defines the human race presently. However, today, we find ourselves at crossroads. Uninhibited use of plastic has caused it to be one of the most important causes of environmental pollution – right from our landmasses to our rivers, oceans and water bodies. Plastic waste is clogging up the earth at an unprecedented scale. The possibility of a sustainable solution is inevitable. It is only a matter of time before human ingenuity comes up with ways in which plastic can be effectively accumulated through efficient collection mechanisms, legal frameworks and protocols, to open up endless possibilities of reusing in a positive manner.

This installation is thus an ode to the future, to a time when plastic emerges from the polluted morass it finds itself in, like the prodigal son, to revive itself as a sustainable material with infinite possibilities which will form a positive part of our future.

ABOUT THE CURATORS

AMIT GUPTA

Curator & Director | STIR

Amit Gupta is the founder and curator of STIR (See. Think. Inspire. Reflect). With over 20 years of experience in curating architecture, design and art initiatives, Amit has developed and spearheaded unique opportunities to propagate design related dialogue and discourse through exhibitions, conferences, workshops, and the highly acclaimed journal, mondo*arc india. STIR is now poised to go global with its upcoming digital platform www.stirworld.com enabling collaboration, networking and knowledge dissemination through curated content from across the world.

PRAMITI MADHAVJI

Creative Brand Consultant | The Blue Pencil Design Company

Pramiti Madhavji started her own creative consultancy, The Blue Pencil Design Company in May 2018. Having been the Founding Editor/Editor-in-Chief of ELLE DECOR India, Founding Member of India Design ID and curator of Dinner with Friends as Editorial Director of Ogaan, she has over 20 years of experience in publishing and events. Her knowledge also extends from client servicing to graphic design due to her initial stint in advertising.

ABOUT STIR

Instituted in 2014, STIR was founded to promote, propagate and foster creativity and innovation in the fields of design, architecture and interactive art in India and across the world. Over the years, STIR has manifested through varying media to facilitate the exchange of ideas, enable collaborations, showcase trends and technology, and create a collective of enthusiasts from different streams of the creative realm.

In 2015, STIR launched its first initiative - mondo*arc india, a content-led and perspective-driven publication that soon became the country's fastest-growing design journal. It garnered popular acclaim as 'the well-read design magazine' and enjoyed an unmatched reputation among professionals, students and enthusiasts alike. Stepping into 2019 and seeing the tide turn from hard-copy media towards a digital revolution and increasing demand for easy and convenient content consumption, STIR has decided to shift attention from the print publication to a digital platform - and thus announces www.stirworld.com

This new avatar would be an extension of what STIR has always taken pride in doing - offering exclusively curated, carefully analysed and meticulously presented content, now consolidated in an online publication, along with arenas for cross-disciplinary collaborations, industry connects and community building through online and offline activities in order to reach out to a much larger audience of design enthusiasts, consumers, next-generation creators and thinkers. Through these initiatives, STIR aims to become the bridge for local and global creative expertise and explorations.

STIR

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