Intramurals of
ARK
This is a story of creation, un-creation and recreation.

An artful journey between chaos and peace.
Neither can be mastered, but both can be influenced.
CONTENTS

• Preface
• Reading of the Monograph
• Prologue–Vadodara
• The Building
  Art And Architecture
  The Interior Design of the Office Space
• The Story Of Interior Elements
  Avataran
  Concrete Lamps
  Gond Art
  Applique Lamps
  Bridge
  Copper Story
  Metal Story
  Lacquer Tables
  Wood Works
• The Art Walk
• Acknowledgments
• Credits
In the city of Vadodara, which is spread over an area of 225 sq.km., sits Ark – an office building. This monograph looks at the manner in which the interior design of the fourth floor – the offices for Rubamin Limited – has been approached. It integrates different art forms that make up the interiors of the office. The outcome is proof of the love for art that the patron has developed.

This discourse is an attempt to understand the processes that have brought these art forms together, and created an office space. Rather than focusing on the space, and its composition, it hopes to understand the process of interior design. As far as typologies for office design in the country go, this building offers a perspective, and allows for a conversation.
Travelogues are a traditional method of communication. These narratives allow one culture to familiarize itself with another. India is not unfamiliar with being represented in this format – be it that of the Chinese Traveller – Hieun Tsiang who visited India through the Silk Route between 627–643 A.D., or the travels documented by Ibn Battuta – 1330 or 1332, the famous Moroccan traveller. Travelogues become stand-ins for the culture they represent. These accounts created intrigue; they created an image of the culture. Travelogues satisfy different purposes depending on the background and intent of the traveller in question. Ibn Battuta was a well-educated upper-class man who travelled within the familiar Muslim culture even in unfamiliar territories. His travelogues focused on himself, the people he met, and the import of his positions. Marco Polo, a trader and merchant, was not formally trained, and travelled to strange, unfamiliar cultures. He saw everything in a new light, and hence reported accurately on aspects of dressing, speaking, and behaviour. Because of the differences in their background, aspects that they chose to focus on differed; this impacted their reporting.

As in a travelogue, this monograph talks about how art forms from different parts of the country have come together. A narrative that is simple, and has navigated across time and culture – Noah’s Ark binds them; the significance of this has been explained later. It explores the ideas and narratives being expressed through the interior design of the building, the evolving ideas of art, and the significance that art and architecture hold in the times that we live in. Just as there is no set or rigid path through which one views a city, this monograph allows the reader to dip in and out of scenes, and ideas as they choose.

Star Wars, created by George Lucas, tells of the adventures of characters in a Galaxy far, far away. It is the story of perceptions; of the greys in between. It may be viewed as a travelogue; a travelogue for space exploration. As James Campbell’s theory states – it follows the path of the Monomyth, the Hero’s journey. Campbell explains that all stories follow a certain path or trajectory. While the details of the stories may change, the premise follows the same steps. The interior design, with art forms varying in their process and details, tells a single story.
‘Uncomposed Objects In Space’ by Paul Klee (1929).
The Atrium.
Chaos creates beauty.
Chaos creates calm.

When the Gods got angry
and made the oceans churn,
There was chaos.

He brought two of each kind -
Plants, Animals and Birds.

Each pair found a place,
The ark bore them all.

It began to rain.

And it rained, and rained.
The floods were coming,  
Putting the world at threat.

A man built an Ark.

Made of wood,  
the Ark was a three-decked ship,  
A deck for each kind.

With a pitched roof and skylight,  
For Despair to look up,  
For Hope to shine in.

And as the water receded,  
The ark found itself on top of a mountain.  
A higher ground. A sacred place.

A three decked ship,  
Like the three worlds -  
Heaven, Earth and, the Underworld.

*Graphics by Arya Menon.*
Design elements of the space.
Section showing Avataran.
Concrete lamp: Reception.
Concrete lamp: Waiting area.
Kaushal, a Gond Artist.
Cabin box of Gond art.
Fabric sample for applique lamps.
Horse inspired applique lamp: Managing Director’s Cabin.
Applique & concrete lamp: Director’s Cabin.
Design process for the bridge inspired from Noah's Ark.
The bridge: Fourth floor.
Wire mesh bench; Fourth floor.
The lacquer leg table in the reception.
The wood work in waiting area; Ground floor.
Wood inlay work.
Art walk: Fourth floor.
ACKNOWLEDGMENTS

- **Design team:** M/s. Prabhakar B. Bhagwat
  Smruti Bhagwat, Prachi Patel, Kamna Vyas, Urmi Vyas, Riya Choksi, Vandini Pathak, Arya Menon
- **Site Coordination:**
  Apeksha Ghia, Chandresh Movalia, Pratik Vaishnav
- **Avataran:**
  Artist: Mrugen Rathod
  Email: mrugen2340@gmail.com; Phone: +91 98258 85158
- **Copper story:**
  Artisan: Junas Ismail Luhar
  Email: metalart41@gmail.com; Phone: +91 96013 24323
- **Lacquer story:**
  Artisan: Bhiaa Bacheya Vadha
- **Wood work:**
  Carpenters: KP Interiors – Bansilal Pawar & Kishor Pawar
  Email: kbpinteriorprojects@gmail.com; Phone: +91 98980 61683, +91 98980 87683
- **Gond art story:**
  Artist: Kaushal Prasad Tekam
  Phone: +91 84628 41176, +91 98932 46720
- **Applique Lamps:**
  Makers: Anekaanka – Rajesh Sharma
  Email: anektaanka@gmail.com; Phone: +91 9099 886317
  Maker: Mehr Seth
  Email: mehr.seth@gmail.com; Phone: +91 99250 10414
- **Concrete Lamps:**
  Makers: Aarya Precast Pvt Ltd – Nikunj Dave
  Email: nikunj@aaryaprecast.com; Phone: +91 98240 50974