

AD

*Land
of the
High Passes*

**STOK PALACE
LADAKH**



States of Matter

Made of marble yet reminiscent of water, the Interference table by Splendour captures a moment between movement and stillness.

TEXT: VAISHNAVI NAYEL TALAWADEKAR. PHOTO: COURTESY OF SPLENDOUR.



THE INTERFERENCE TABLE, CRAFTED IN WHITE MARBLE, IS BROUGHT TO LIFE BY A TEAM OF ENGINEERS AND ARTISANS. MADE IN EQUAL MEASURE BY MAN AND MACHINE, NO TWO INTERFERENCE TABLES ARE ALIKE.

There is no element in the world that can exist at once as two states of matter—liquid yet solid, moving yet still. Aimed as an exception, perhaps, is a sleight of hand by Splendour in the way of a monolithic marble table that exemplifies, in equal measure, the stillness of stone and the fluidity of water. Christened “Interference”, and part of a larger series that goes by the same name, the sculpture’s surface is characterized by two formidable ripples, one larger than the other, representing fallen raindrops frozen in motion.

Sharan Parekh, the studio’s managing director, hadn’t always set out to produce a table of such inconceivable proportions. Since taking over the company from his father in 1991, he grew it into a design house with a portfolio spanning furniture, rugs, turnkey projects and more in India and beyond. Yet Interference, perhaps the

brand’s most innovative work yet, was the result of sheer serendipity, conceived by chance during a larger project.

Per Thierry Betancourt, the company’s creative director, the table—launched this summer—sits at the intersection of art, design, craft, and technology. “It is born through machines and sophisticated technology, yet shaped by human touch,” he notes. “Each curve and contour is expertly polished and perfected.” Made of solid marble sourced from Rajasthan, each table, from design to sourcing to carving to finishing, has a gestation of several months with an outcome slightly different each time.

For Parekh and Betancourt, the Interference table is emblematic of the passage of time, a fusion of the past and present, of man and material. “It is a testament to the harmonious dance between nature and the human spirit,” Betancourt finishes. ▲