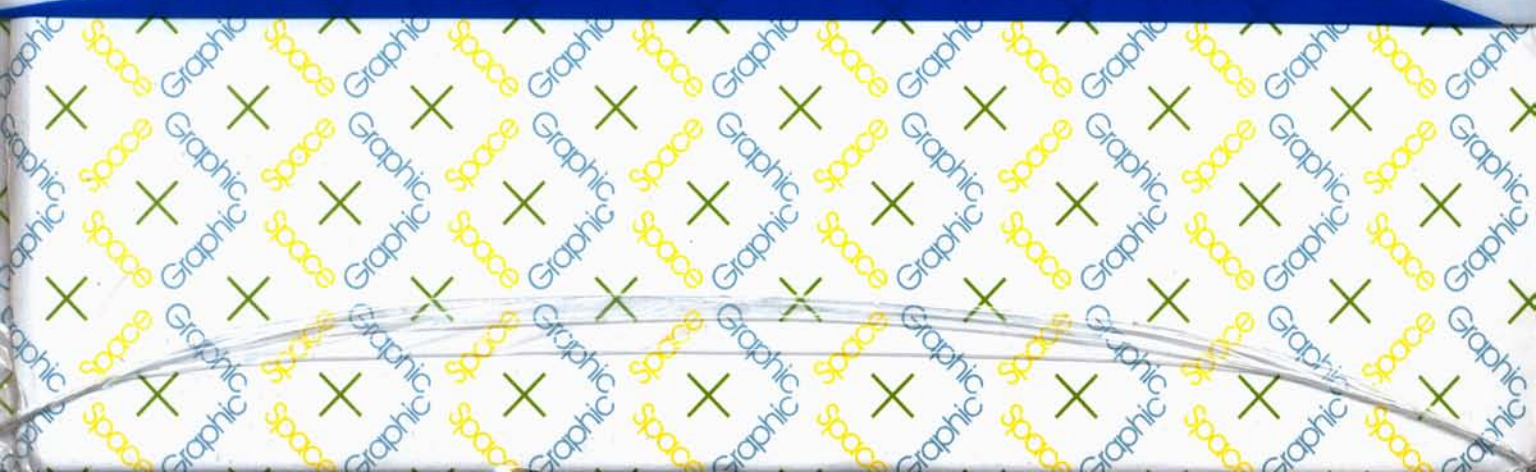


Graphic Space





HTL AIRCON

As the office for a leading air-conditioning solutions company, the space had to communicate the essential brand qualities of quality, economy and innovation. It also needed to respond to the nature of business and evoke creatively the whole aspect of 'Cool' as a metaphor laden with meaning and promise.

A faceted feature wall formed of precision joined panels leads in from the entrance. Painted white, its effect is reminiscent of carved snow banks. This wall descends into the floor revealing a frosted glass partition with transparent slits that carry the graphic quality of the conjoined wall.

The iced glass partition conceals two cabins, each with a distinct design identity. An exuberant seamless tabletop rendered in tones of blue flows right into ground, much like glacial melt....with the rest of the space staying neutral in deference. Translucent ceiling panels offer diffused light into the space.

In the main office area, a dramatic staircase enables connect with the level above. Fabricated in steel, glass and wood, this object is the centerpiece around which the whole space is oriented. Deprived of a skin, a skeletal form similar to the nearby faceted wall envelops the steel staircase rising with it to the upper level. For a fragile-looking construct, this framework of wooden members lends some solidity.

In the office space, tabletops are in glass supported on specially fabricated hardware that anchors it to pedestals below. The reception table, meeting room partition, entrance door, all are rendered in frosted glass. Quirky bits like a meeting table with a printed thermostat dial help communicate the theme.

Appropriately, on the upper level it gets warmer. Wood tones, warm colours, a richer and more varied palette. A games room with caricature wall, interesting screen created out of plastic balls, unusual serving counter in the pantry, a warped and twisted open bookcase, all contribute to the vibe. In the conference room, a shattered mirror sits below a glass top forming a table. The view to the outside is controlled through dried natural twigs.







HTL Aircon
Location:
Andheri, Mumbai.

Construction:
Aug '08 to Oct '08.

Area:
2400 sqft.

Cost of construction:
Rs.2010/sqft.

Delivery:
Design consultancy.

Design Team:
Kalhan Mattoo, Santha Gour Mattoo,
Prashanta Kumar. Ghosh, kingshuk Datta

Photographer:
Mrigank Sharma, India Sutra



Mochamojo

A well-known chain of coffee shops distinguished by a distinct, eclectic kind of interiors wanted to up-end the experience for its patrons at one of the outlets. A brand and space quality perception study conducted by their studio involving patrons, management and employees provided interesting pointers to the way forward. Chor bazaar chic seemed to work well only up to a point and beyond that the cognitive dissonance of reconciling second-hand furniture with quality experience was testing customer approval.

They understood that at its essence, the experience hinged on period evocation. By reorienting the entire concept towards the exuberant, visually exciting and easily recognizable 70s, they drew from retro references and interpreted them in a contemporary context. By researching art, graphics, colour palettes, finishes, furniture, wall treatments, tiles, window dressings, interior styles, lighting and more, they created a library of sorts to be mined for inspiration.

Except for an interesting ceiling in one section of the existing restaurant, everything else was stripped bare. Within this empty shell, they added a retro inspired bar counter and backdrop in signal red with frosted acrylic cutouts and faint backlighting. A collage of Roy Lichtenstein pop art clad on adjacent walls defined the access to a faux fur lined alcove that exuded excess and decadence of the age. Sofas, seats and even a floor rug took the crimson hue. A high recognition pattern was specially recreated and printed on plain wallpaper to create a striking backdrop for an iconic object of the age....an Ambassador car. They used the trunk to accommodate a seat and ensured the tail lights worked. Plastic moulded seats, the iconic lip sofa, chrome edged & Formica topped diner tables, flower power ottomans, white couches with quilted covers, neo-retro table with a lamp for a leg, high gloss jigsaw puzzle tables, a Rubik's cube for a corner table, a large table shaped as a telephone dial, a multi-colour sofa, a whole seating that spelt 'Make Love Not War' and colourful garden benches that hugged a live tree...all were created and assembled to achieve the intended vibe. An authentic cement floor from the time and an exciting 3D tile patterned floor outside were polished and left basically intact. Shag pile carpets added colour in intense patches. Accessoried with LOVE laser cut in mirror, lava lamps and up to door handles fashioned out of telephone parts, this space was crafted with attention to detail. From retro washroom tiles to cladding laminate on the outdoor fascia, the intensity of the design quality is maintained consistent.

This project is unabashedly over the top and revels in sheer excess. They helped create a unique spatial experience for the patrons who will hopefully take in multiple cultural references and a design vibe to be transported to another age and time. Forever retro!

Mochamojo

Location
Bandra, India.

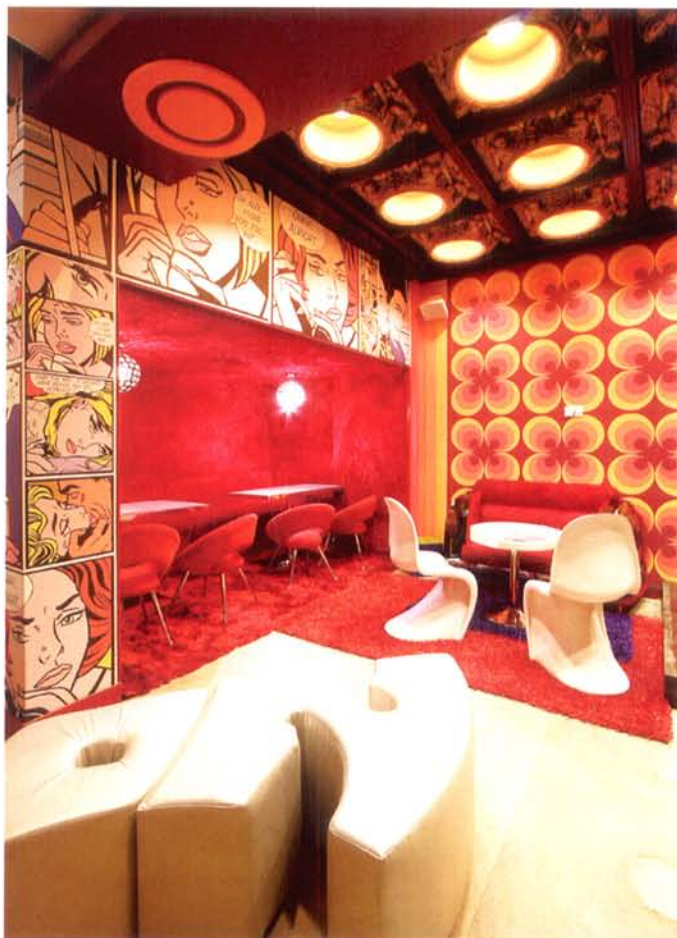
Construction
June '08 to Oct '08.

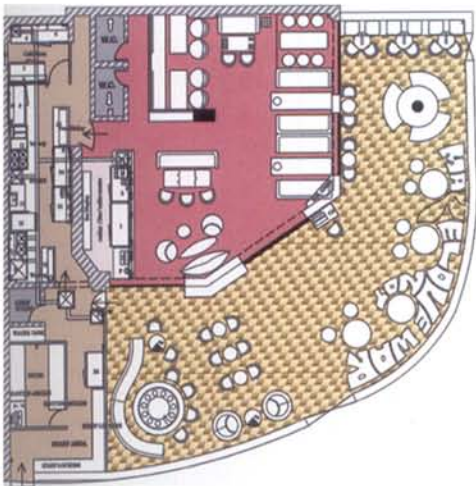
Area
2550 sqft.

Delivery
Design Consultancy.

Design Team
Kalhan Mattoo,
Santha Gour Mattoo,
Dimple Toraskar,
Mansee Jain.

Photographer:
Mrigank Sharma, India
Sutra







Vidyalankar Annex

Taking forward the progressive education agenda of the institute, this significant new addition to a larger engineering college campus is an adaptive reuse through interiors of a pre-existing industrial structure that has been retrofitted into a very unusual learning facility. Enthused by the success of their earlier designed building, the educators and the students unanimously elected to have them design this additional 35,000 sq ft space.

The program dictated multiple learning spaces and labs that would develop into an independent bio-technology and life-sciences centre. Located across an internal campus street, this structure directly faces the larger institute but defers in scale and significance. A post occupancy study of the earlier building provided insights into what was appreciated and accepted by the end users. They decided to push the envelope further with more design interventions that challenged accepted notions of educational facility design. In a sense, this building is an intellectual and physical extension of the earlier facility. As before, the focus remained on the needs, wants and aspirations of the students and educators who were to inhabit and accept it as their own.

Gutted of its core, the bare shell received a mezzanine floor supported on an independent steel structure. Partitions and elements of lightweight interior materials bend, twist and turn to become large student work displays, graffiti strips, light sources, whimsical lotus petal cladding over a learning centre, colourful organic patterned laminate skins, ventilators as signage letters, a couple of Peepul trees with a hammock to hang in between, large leaf-like partitions, cellular screens and more. The design borrows heavily from the language and forms of nature and the graphic quality of most constructs reiterates its intended use. A staircase with a railing evoking frayed, dried wheat stalk rendered in wood and steel, a meeting room with a twist, game board near the entrance and strategically punctured roof with skylights illuminating the interior corridors, outsized letters that write café and define separation between canteen and passageway, all reiterate the unique nature of this facility. While some elements are directly resonant of intended use like leaf and cellular partitions, others, like the lotus centre allude more obliquely to latent Indian symbolism...seat of learning and lotus is one such AHA! association that they expect the end users to discover on their own.

They added a building skin that evokes the sway of tall grass stalks up-close in strong wind. This skin wraps over an external patio that serves as a partially shaded public space. The intention was to ease the transition between inside and outside and continue the interior public space energy to the building exterior. With street furniture, service from canteen and WI-FI facility, they expect it to be another space that students will accept as their own. At night, the colored glass punctures opening from the canteen and reflective skin surface will add a bit of drama and turn this into a really exciting college to learn and hang out in.

They hope that this project will go on to establish the fact that building typologies have to evolve to keep pace with changing needs and design can truly contribute towards communicating and establishing progressive ideas. There is after all no better proof of intention than the built form.

Vidyalankar Annex - Phase II

Location:
Wadala, Mumbai.

Planning (Facade):
Dec '07 to Feb'08

Planning (Interiors):
Sept '08 to Nov'08

Construction (Facade):
May'08 to Oct'08

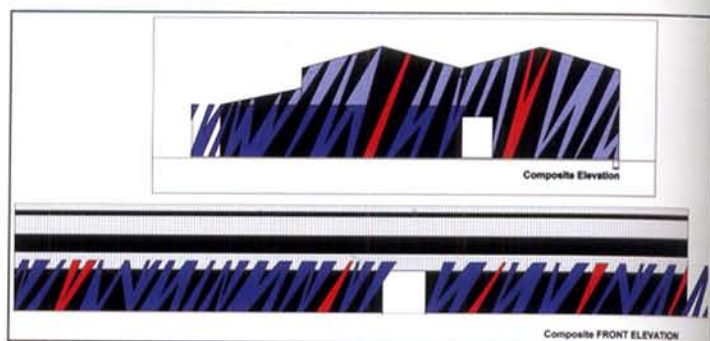
Construction (Interiors):
Dec'08 to Feb'09

Area:
35,500 sqft.

Cost of construction:
Rs.2 crore
Delivery:
Design Consultancy with Project
Management Consultancy

Design Team:
Kalhan Mattoo, Santha Gour
Mattoo, Rashmi Pachgade, Aditi
Gautam, Sunita Sutar, Biswarup
Deb Roy, Kanwaldeep Kapoor

Photographer:
Mrigank Sharma, India Sutra











Planet 3 Studios Architecture Pvt.Ltd India

Planet 3 Studios, a young, internationally award winning practice represents the vanguard of future-forward design in India. The essence of their way is to address the fundamentals through intense programming, offer solutions that balance wit and wisdom, keep it fresh and never lose the visual appeal. The focus is always on the context, the constraints and the opportunity that a project presents. They like to create designs that maximise the positive impact of design on the environment, use appropriate technologies & materials and source labour locally.

The studio has evolved as a multidisciplinary practice with a rapidly growing eclectic portfolio of projects comprising institutional buildings, mixed-use developments, adaptive-reuse projects, housing complexes, educational facilities, corporate offices, banks, malls, retail outlets, resorts, spas, hotels, restaurants, lounges, nightclubs, and even product design.

Website: www.planet3studios.com

E-mail: info@planet3studios.com

Tony Dnaike Russia

Tony Dnaike, 28 years old Russia designer. He is into design more than 12 years. He started interior design 2 years ago. It's not a profession for him, but expression of his numerous ideas, and he doesn't feel comfortable when he can't realize some of his ideas. He is interested in different areas of design.

Website: www.dnaike.com

E-mail: ilovednaike@gmail.com



ROW Studio Mexico

ROW Studio is an architecture and design firm founded by Álvaro Hernández Felix and Alfonso Maldonado Ochoa in 2005. Its name derives from the term used in economy to refer to global phenomena (ROW: Rest of the World), as a critical standpoint against the clichés of Mexican architecture and the need to generate an international discourse both in processes and proposals departing from a multidisciplinary approach. At the same time addresses the need of expanding the field study and influence from architecture to other disciplines such as sociology, psychology, economy, marketing, etc.

Website: www.rowarch.com

E-mail: info@rowarch.com



Ippolito Fleitz Group Germany

Ippolito Fleitz Group is a multidisciplinary, internationally operating design studio based in Stuttgart. They are identity architects. They work in unison with their clients to develop architecture, products and communication that are part of a whole and yet distinctive in their own right. This is how they define identity.

With meticulous analysis before they begin.

With animated examination in the conceptional phase.

With a clarity of argument in the act of persuasion.

With a love of accuracy in the realisation.

With a serious goal and a lot of fun along the way.

Working together with their clients.

As architects of identity, they conceive and construct buildings, interiors and landscapes; they develop products and communication measures. They do not think in disciplines. They think in solutions. Solutions that help you become a purposeful part of a whole and yet distinctive in their own right.

They architect your identity.

Website: www.ifgroup.org

E-mail: info@ifgroup.org



Pandarosa Chile

Pandarosa, or the PANDAS as they are often referred to, are the brainchild behind Ariel Aguilera & Andrea Benyi.

Originally hailing from Chile and Hungary, they joined forces in Melbourne & are currently based in Berlin.

One of them was born on the 30th December, which unfortunately means receiving the usual 'two in one' present & both enjoy riding their bikes while looking up, which isn't always safe.

Their work expands a wide range of approaches, including figurative illustration, abstract dreamscapes, bold iconic designs, detailed hand-drawn lines, nature inspired organic forms & pattern based imagery.

The duo's large-scale murals adorn the walls of Copenhagen's Hotel Fox & their 3D installation pieces have been featured at the Salon International de la Lingerie, Paris. They've decorated the pages of Frame, Icon, (inside) and Poster with their illustrations & have been utilised by various galleries, theatre & dance companies for their cultural graphics.

Clients such as Volkswagen, Domestic, Hecker Phelan Guthrie, Lee Jeans, Adidas & Julia DeVille have commissioned the pair & their studio featured in titles such as Grafik, Tokion, Artichoke & Design 360 as well as many other book publications.

The group exhibits regularly & has been involved in numerous exhibitions across Melbourne, Hamburg, Madrid, Berlin, Barcelona, Tokyo & Los Angeles.

Pandarosa have a commitment towards developing their own