Despite having a strong arts and crafts tradition spanning millennia, Indian design is only just coming alive and discovering a space of its own. Part of the reason for this is that we lack the kind of financial a manufacturing support designers enjoy overseas, with both manufa and institutions preferring to invest in something less ephemeral an perhaps, easier to comprehend.

India's big event for the interiors industry, Index Fairs, has created a for design, investing to create a platform for architects and designers to show their talent, while offering the visitor to a trade event, the opportunity to broaden their conceptual horizons.

vibhor sogani
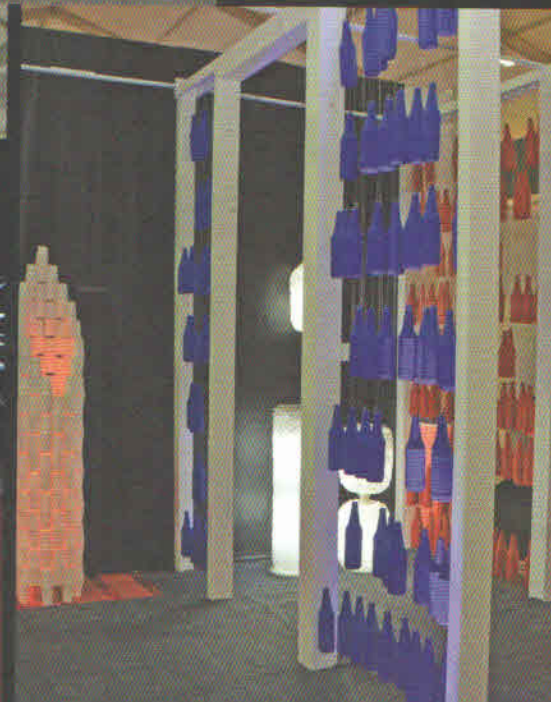
kanika bawa

The event was established with the stunning Index Design Boulevard in 2008 and 2009 and re established in 2012 with awe-inspiring concept design from some of the country's most dynamic and creative designers. The impressive chart of architects and designers unleashed their creative genie with concept installations depicting the elements [Elemental Design : 2012, Fire & Ice 2013 and concept Spaces 2008 / 9]
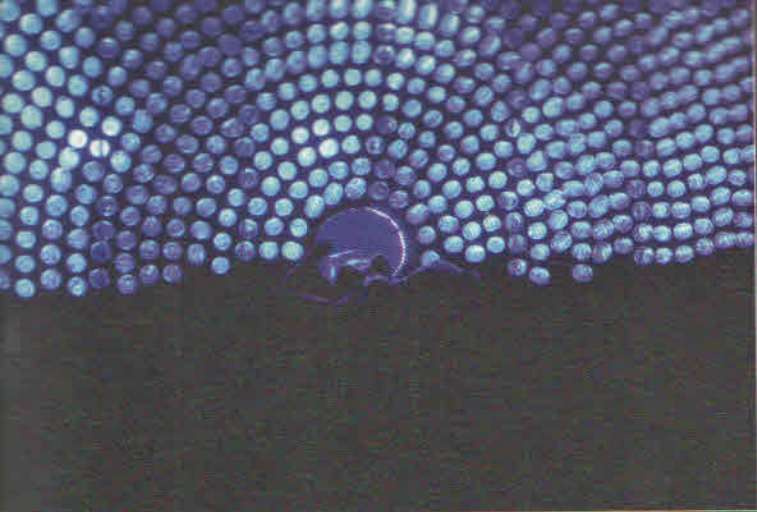
kapil surlakar : WATER

dilip chhabria : EARTH

2012 'elemental' design

INDEX DESIGN
BOULEVARD
Design & Context

Design at Index :
a brief tribute
& timeline

the gold leafing studio : homage to vintage FIAT

2008

ar. alessandro mendini

planet 3 studio

PLANET 3 STUDIO

architects kalhan mattoo and santha gour mattoo discuss the design process and the hope of a design centric future

Planet 3 Studios, a multi-disciplinary practice

headed by contemporary architects Kalhan Mattoo and Santha Gour Mattoo, has evolved a creative process over the past fifteen years, in which risk-taking has played an important role. "Risk is what we play with!" says Ar. Kalhan Mattoo, "If there is no risk in the design process then it is not truly creative." Believing that a process where the answers are known and the output predictable, lacks creativity. Trying to stay clear of that trap, they often explore different innovative approaches of generating an output. "Going out of context to the project typology is also an experiment. That in itself creates a whole new concept," adds Ar. Santha Mattoo.

The architects retain energy and foster creativity by engaging not just their teams, but people on the outside as well. "You never know what someone will contribute to a design," says Ar. Kalhan Mattoo. He adds that the years of experience in the industry has not made the path entirely foreseeable, it has just made them 'less blind', teaching them what is possible and what is not. For Planet 3 Studios, each

project has had a strong point, some more significant than others. While certain projects made a big difference to their firm, others were important from the key learning aspect.

Contextual with their design process and philosophy, the architects agree that every project, even the smallest, has taught them things that they improvise, tweak and apply in their next project. They feel that for a firm to have one signature running through their designs and projects, 'is terribly boring'. Ar. Kalhan Mattoo says, "If you ask whether we subscribe to a modernistic kind of thought, or a particular style, or a philosophical line – then no, we don't have that baggage." Ar. Kalhan and Ar. Santha Mattoo see their signature in their design process, which they describe as a multi-variable equation. "The output of the equation being the final design, the variables could be anything from regulation, budget and changing economic situations to the availability of materials and man power. And this is just at our end. When it comes to the client you have to understand their behavioral and cognitive psychology, their identity and culture, as well as their articulated and non-articulated needs," says Ar. Kalhan Mattoo. Handling multiple profiles of psychiatrists, brand managers and business strategizers, the duo goes beyond the brief into deconstructing the requirements and rationalization and analyzing the reasons behind them. This process then churns up points of inspiration for the concept. Though projects act as the platform that

showcases the creativity and innovativeness of a studio, i essential to keep the client i mind, as the focal point, as space is being designed for

Speaking of the value of des in India, Ar. Santha points o that clients have yet to acqu the mind set that accepts investment in their living spa She says, "People are willing to purchase an outfit worth a lakh which they will wear on in their entire life. However, they will think ten times befo investing the same amount o dining table which will be us daily for the next five years."

Several spaces create a wow factor simply by the sheer quality of finish and material used and while the interiors of a space are subject to the owners of the space, Ar. Kalha Mattoo says that in a city like Mumbai, the exterior form of space does not follow functio it follows regulation. He says, "We need to refine the regulat and arbitrary norms to the country's advantage. We are ir an ecosystem of development and awareness, but with the government patronizing proje A lot needs to be done if we want to see a skyline that we can be proud of." India lacks the culture of appreciation of art, architecture and design, which is ingrained in other countries. Design investment i secondary in a country where there is not that awareness or acknowledgement. "We need t give design a significant part in our cultural existence. It is ther that India has a massive scale of opportunity," concludes Ar. Kalhan Mattoo.

...AHAL

: Mumbai

Area : 2,129 sq. ft.
Area : 4,629 sq. ft.
a : 2,768 sq. ft.

...tment of RPG Group's headquarters located
...i, Mumbai demanded three distinct design
...d requirements for three distinct spaces.

...nts :
...Area
...rts of the space are left open and empty to
...art
...enforced concrete is used for jails, motifs,
...s, balustrade
...Area
...an interpretation of Mykonos and Santorini
...ture
...elements include various stone floor
...s and distinct blue of the woodwork
...s added include table tennis, carom,
... chess, music stations, reading alcoves,
...nooks, beverage dispensers, juice bar and
...s
...ment list was drawn up from the
...tion gathered by an in-house poll with RPG
...es
...Area
...n the basement, glass partitions visually
...the entire space
...hite along with back painted glass and
...h a steel grey colored carpet enhance the

VIDYALAKAR INSTITUTE OF TECHNOLOGY
INSTITUTIONAL

Location : Mumbai

Area : 195,000 sq. ft.

Concept :

The structure had to convey the aspiration of Vidyalakar to enable progress, to build a campus that best embodied its cherished values. The brief was to accommodate four distinct engineering faculties within the same building and to establish network access to shared amenities. The institution needed flexibility within context and constraint while demonstrating environmental sensitivity. The concept emerged from the idea of an educational village built within an industrial container, grouping similar requirements in clearly definable structures with a main street as the central organizing device.

Key elements :

- the façade is a porous polycarbonate skin engineered to ease glare, yet allowing the building to be naturally aerated
- thermal reduction coating on multi-wall polycarbonate panels ensure abundant natural light minus the corresponding heat load
- oversized sunroof for natural lighting while shielding against inclement weather
- overhanging structures defy gravity, challenging preset notions of structural stability
- voluptuous curves and a continuum of mutating spaces form a self-guiding promenade
- use of materials in raw form intensify the sense of space

X - BLOCK
INSTITUTIONAL

Location : Mumbai

Area : 35,500 sq. ft.

Concept :

The new addition to a larger campus of the Vidyalankar Institute of Technology is an adaptive-reuse of a pre-existing industrial structure. The brief dictated multiple learning spaces and labs that would develop into an independent bio-technology and life-sciences centre. The design borrows heavily from the language and forms of nature, and the graphic quality of most constructs reiterates its intended use. Planet 3 Studios simulated design interventions that challenged accepted notions of educational facility design, establishing that building typologies have to evolve to keep pace with changing needs and that design can truly contribute towards communicating and establishing progressive ideas.

Key elements :
- building skin wraps over an external patio, serving as a partially shaded public space
- the bare shell hosts a mezzanine floor supported on an independent steel structure
- outsized titling defines separation between canteen and passageway
- the staircase railing evokes frayed, dried wheat stalks rendered in wood and steel
- partitions and elements of lightweight interior materials bend, twist and turn to become large student work displays, graffiti strips and light sources
- strategically punctured skylights illuminate the interior corridors
- other design elements include lotus petal cladding over a learning centre, ventilators as signage letters, *peepul** trees with hammocks and large leaf-like partitions
* ficus religiosa or sacred fig
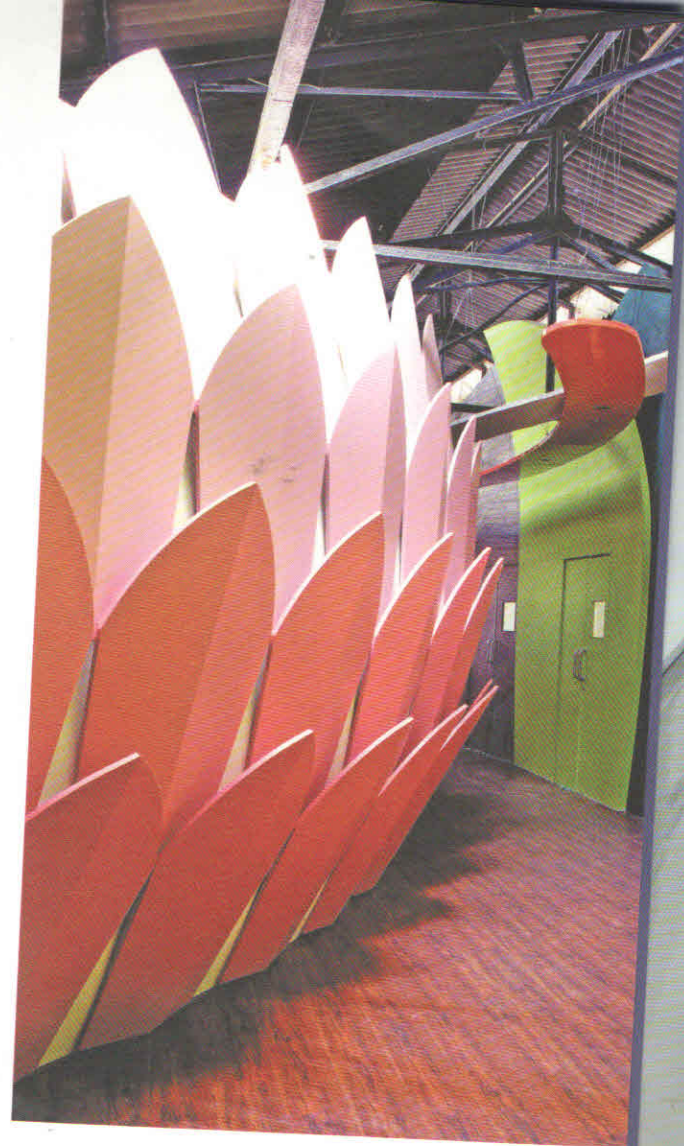
TWIN TOWERS, SILVER SPRINGS
UPCOMING PROJECT

Location : Indore

Concept :
The twisting, sculptural design of the Twin Towers for Silver Realty aims to create an iconic landmark in the city of Indore. The façade articulation is linked to lavish decks, leaving each apartment with a unique outdoor space. The groundbreaking for this development is expected in early 2015.