

IMPERMANENT SPACES

PERMANENT EXPRESSIONS

Envisaging and creating exhibitions requires a lot of interdisciplinary knowledge, combining art, architecture, interior design, graphic design, visual communication, lighting design, retail design et al. To create a temporary space that captures a visitor sensorially in a short time, is a challenging task. Exhibition design is, therefore, becoming an increasingly specialised field commanding inputs from various experts to design and build pavilions, booths, stalls, shows, fairs, structures, spaces and stages that exhibit the requisite information in the best possible way.

This issue of Insite steps outside of the usual architectural structures and spaces, to throw light on this ever-expanding field of Exhibition Design. It features projects that, though temporary in existence, have left a permanent mark on the way exhibitions can be explored, created and designed.

EPHEMERAL ESSENCE OF AN URBAN UTOPIA





Rahul Mehrotra

'Does Permanence Matter?' was commissioned by Alejandro Aravena, the curator for the Architectural Biennale at Venice in 2016. The Pavilion was designed to incorporate the research on the Kumbh Mela done at Harvard University; and the subsequent research project of Ephemeral Urbanism led by Rahul Mehrotra and Felipe Vera.

TEXT: Vivek Gopinathan

PHOTOS COURTESY: RMA Architects

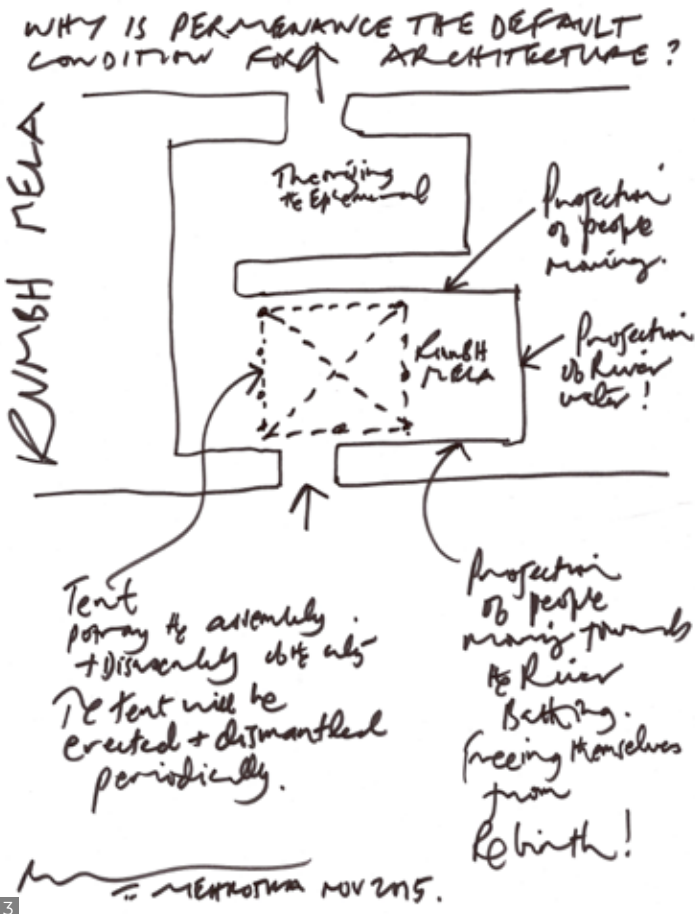
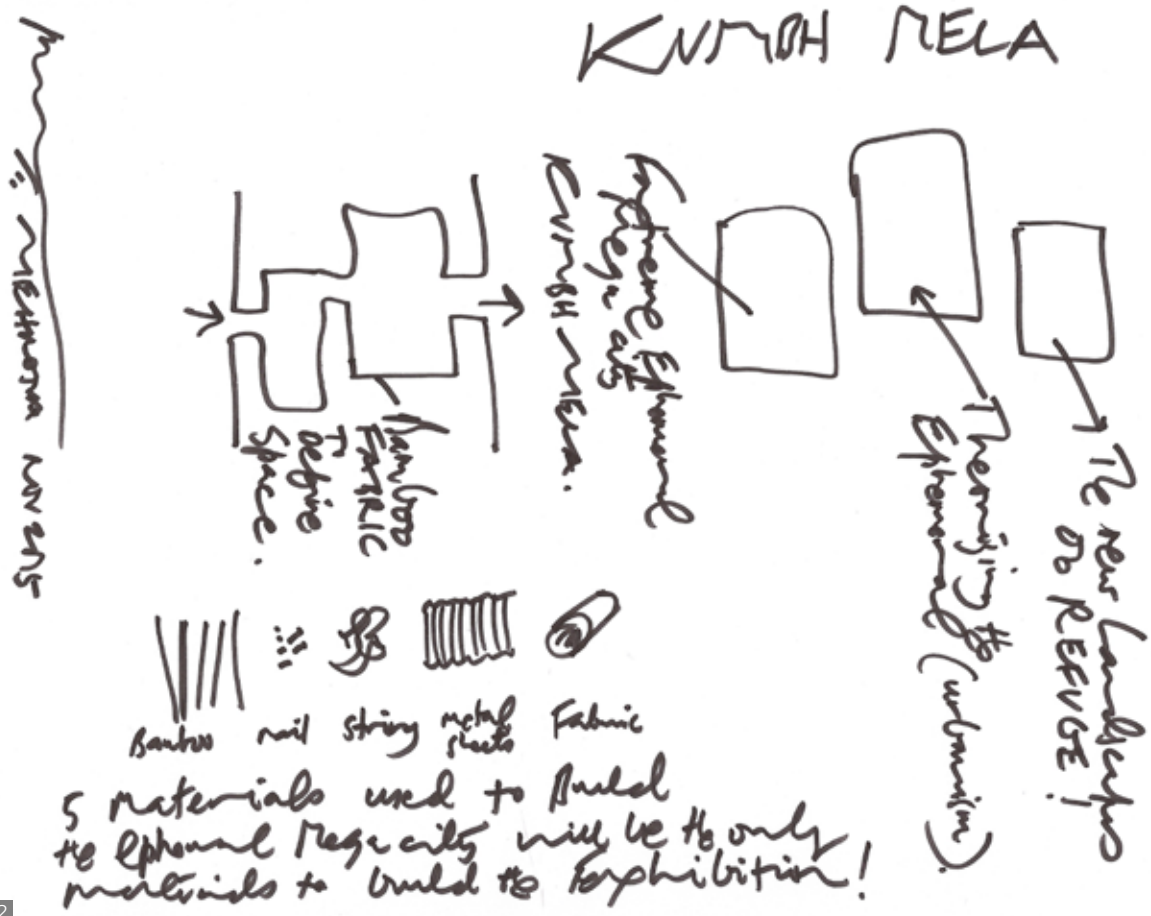


Legend has it that a long, long time ago, *devas* and *asuras* had teamed up to churn out the elixir of immortality from the milky ocean. When the churning was done, chaos broke out when the *asuras* ran away with the pot full of elixir. In the process of retrieving this potion of timeless immortality back from the *asuras*, a few drops fell on four different spots on Earth. These four spots, sanctified by the elixir, are where one can go and wash away one's sins during the Kumbh Mela. The Kumbh Mela, emerging from the gift of everlasting life, ironically, is a lesson in the concept of 'Impermanence'. Architect and planner Rahul Mehrotra draws parallels from this timeless congregation to introduce the concept of Ephemeral Urbanism.

Architect Alejandro Aravena curated the Venice Biennale in 2016, and invited Rahul Mehrotra to exhibit his research at the show. The pavilion titled 'Does Permanence Matter?' incorporated the research that was done on the Kumbh Mela at Harvard University and the research on Ephemeral Urbanism by Rahul Mehrotra and Felipe Vera. The pavilion was largely built using only three materials – bamboo, rope, and cloth; reflecting the light transitionary nature of the construction during the Mela. "It was intended to be light to travel, easy to install and 100% recyclable," says Mehrotra. The pavilion involved three sections; one

Conceptually, the installation interrogates the idea of Ephemeral Urbanism posing the question: why permanence becomes the default condition for Architecture in the world today?

1. Visual of the pavilion and the video installation.



contained the Kumbh Mela research together with a film on the subject, a central section which had a video installation encapsulating locations of 300 cases of ephemeral landscapes around the world, and a third section which contained the research on the Ephemeral Urbanism.

"Conceptually, the installation interrogates the idea of Ephemeral Urbanism posing the question: why permanence becomes the default condition for Architecture in the world today?" explains Mehrotra. In the context of Indian cities, because of our large floating, migratory population (flux, as Mehrotra terms it), it becomes crucial to question the timelines of our planning policies. Not everything we plan for, needs to last forever. Similarly, our cities, and their inhabitants, often resort to an informal design of spaces outside the purview of the state. Mehrotra advocates that Ephemeral Urbanism has much potential to inform planning and design that represents



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an entire surrogate urban ecology that grows and disappears on, an often extremely tight, temporal scale. “A framing of this phenomenon under the rubric of Ephemeral Urbanism is a more inspirational category than the Informal City, for it implies the transitional rather than the absolute,” he adds.

In the Indian context, where flux and ambiguity are critical when we deal with the landscapes of our cities and the built environment, it is indeed flummoxing that permanence is the default condition, a state of being that is directly in conflict with the core ideals of our civilisation. Globally, with the spectre of conflict-driven migrations and global warming pushing people into urban congregations, the urgent need for a flexible, reversible, and adaptable approach with new protocols that are constantly re-formulated, re-adapted and re-projected in an iterative search for a temporary equilibrium that reacts to a permanent state of crises



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is the need of the day. Mehrotra says, “(Ephemeral Urbanism is a) way to learn to implement reversibility, avoiding rigid solutions and definitive decisions - an approach which allows space to be adjusted and reprogrammed with new activities not foreseen and not necessarily planned.”

2-3. Schematic sketch of the exhibition.

4-5. Visual of the pavilion and the video installation.



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6. Visual of the pavilion and the video installation.

The issues that can be approached with this concept of impermanence can go beyond architecture and planning. Mehrotra elaborates, “Issues that could be negotiated in this form of Ephemeral Urbanism are as diverse as memory, geography, infrastructure, sanitation, public health, governance and ecology. These parameters unfold their projective potential offering alternatives not only for rethinking cases within the boundaries of an Ephemeral Urbanism but also of how to embed softer but perhaps more robust systems in more permanent cities.” By using the Kumbh Mela as an example, albeit an extreme one, the exhibit draws one’s attention to the idea where both permanent and the ephemeral coexist, not only just physically, but also metaphysically, spiritually, and emotionally. Mehrotra

adds, “The case of the Kumbh Mela through its mind-boggling scale, questions permanence and stability as default conditions. Thus the question: **Does Permanence Matter?**” ■

Rahul Mehrotra is a practising architect and educator. He works in Mumbai and teaches at the Graduate School of Design at Harvard University, where he is Professor of Urban Design and Planning. His practice, RMA Architects, founded in 1990, has executed a range of projects across India. Mehrotra has written, co-authored and edited a vast repertoire of books on Mumbai, its urban history, its historic buildings, public buildings, and planning processes.

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EXHIBIT²ENTHRAL



Giving a fourth dimension to exhibition design, a young design practice, Design factory India, puts forth the evolution of exhibition design through Gateway of India show at Mumbai and the Pathfinders' exhibition at Nehru Memorial in New Delhi.

TEXT: Lena Ragade Gupta and Sourabh Gupta
PHOTOS COURTESY: Design Factory India

The last few decades have seen a perceptible transformation of a museum experience, with respect to its purpose – seeking new meanings of the content as well as exploring innovative, coherent and contextually appropriate mechanisms of dissemination of that content; ways that motivate viewers to not just absorb but reflect upon and be provoked, ways that are primarily entertaining. This has been largely in response to technological advancement as much as to social change. The virtual world of holograms, projection mapping and other forms of augmented reality now cohabits with the real world of artefacts. The three mechanisms may share common ground in being techno-savvy but operate differently and impact different contexts. Design Factory India has experimented with each of these for varied impacts, in two of its projects; one in Mumbai and the other in Delhi.

Projection Mapping at The Gateway of India, Mumbai

The avant garde mechanism of 'spatial

augmented reality' or projection mapping was carried out at the Gateway of India – Mumbai's pièce de résistance and an edifice that has become synonymous with the narrative of the city itself, witnessing enormous footfall each day of the year, year after year to celebrate the story of this great urban centre on Independence Day – 15th August 2017. "It was an interactive and engaging, exciting and thought provoking, novel, visceral experience. The static architectural features of the Gateway were wrapped in extra dimensions to bring on optical illusions with motion graphics – a notion of movement that made it dynamic," share the designers. The multimedia presentation that lasted all of twenty minutes, backed by a background score and multilingual narration created intense alchemy between objects, events and people in space and time. The artefact became the backdrop, the digital presentation the protagonist and physical space the interface for the people.

The stories included evoking community sentiments and patriotic



fervour, capturing the glamour quotient of Bollywood as much as of the spirit of the ordinary citizen seeking identity through anonymity, reliving the frenzied fever of cricket, saluting the resilience of its people and tracing the development of modes of transportation and the journey of industrialisation – the backbone of this city. How life in Mumbai evolved, was also communicated to people of all ages belonging to a variety of backgrounds, stitched together as a single experience. “The idea was to engage, entertain, inform and inspire; a touch of national integration, a sense of belonging and pride was woven into the narrative as well,” the team adds. Building a dialogical relationship, it acknowledged the fact that human communication does involve the exchange of diverse perspectives and interpretations.



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'Path finders' – Nehru Memorial Museum and Library

Set up at the Teen Murti Bhavan, New Delhi, the exhibition celebrates two of India's erstwhile Prime Ministers, Shri Atal Bihari Vajpayee and late Shri. P.V. Narasimha Rao. Augmented reality has been used to bring in a dose of playfulness into the exhibition, particularly since this memorial is much visited by school going children. One screen hosts images of either of the two personalities set against a choice of backdrops, while another green screen becomes a background for visitors to stand. Their image is transported to the former and it seems like the visitor is actually in conversation with the erstwhile Prime Minister. This experience comes closest to an actual rendezvous and is imprinted in the memory for a long time.

The formal exhibition is housed in the ballroom. An eye-catching sculpture is made of seemingly randomly placed

It was an interactive and engaging, exciting and thought provoking, novel, visceral experience. The static architectural features of the Gateway were wrapped in extra dimensions to bring on optical illusions with motion graphics – a notion of movement that made it dynamic

1. The Gateway of India becomes a canvas to enthrall the viewers.

2. A projected figurine of lord Ganesha that is very closely associated with the city and its culture.

3. The name of Mumbai city from different times and in different languages.



4. The ballroom of Teen Murti Bhavan houses the formal exhibition with panels giving an introduction to the two personalities.

5. The visitors can sit casually in front of a television and view short shows in which the two Prime Ministers separately speak.

6. The innovatively designed seats appear to be stacks of old newspapers and documents tied together with a cushion on top. A newspaper – printed panel forms the screen for videos of the two Prime Ministers to be played on with projector.



objects-each connected to a ministry under the Prime Ministers' purview. When light falls on it, the effect is a shadow sculpture; a silhouette of the two Prime Ministers facing each other. Thereafter, visitors go in for the holographic experience.

The hologram is an illusion – a near perfect image of the 'real' subject. In a set-up of a 'living room', akin to one's own house, visitors can sit casually on a couch in front of a television and view short shows in which the two Prime Ministers separately



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The effect created by the hologram is to merge the space inhabited by the visitors with that of the subject so that the experience becomes surreal. In all the mechanisms based on technology, the design process is also driven by it



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speak to an audience against the backdrop of their office. "The effect created by the hologram is to merge the space inhabited by the visitors with that of the subject so that the experience becomes surreal. In all the mechanisms based on technology, the design process is also driven by it," says the design team. But the domains are different and intended impacts are varied. ■

DesignFactoryIndia is a multidisciplinary design practice that is a part of the ecosystem of Studio Archohm and The Design Village and is a platform that executes a vast range of works both in terms of scale and nature. Their projects range from designing a city to designing a chair, and from designing strategies to sculpting graphics.

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7. Making an impression with the silhouettes of the two Prime Ministers, Shri Atal Bihari Vajpayee and late Shri. P.V. Narasimha Rao, being projected as a shadow of an eye-catching sculpture made of seemingly randomly placed objects—each connected to a ministry under the Prime Ministers' purview.

THE **LIVING DYING** EXHIBIT



Asif Rahman



Giombattista Areddia

The Shell Mycelium, an exhibit at the Kochi Muziris Biennale, explored how Mycotecture could be an alternative solution for buildings where permanence is a liability; so that someday cities would not have to bear the long term effects of hosting large scale events that leave behind their vestiges for years after.

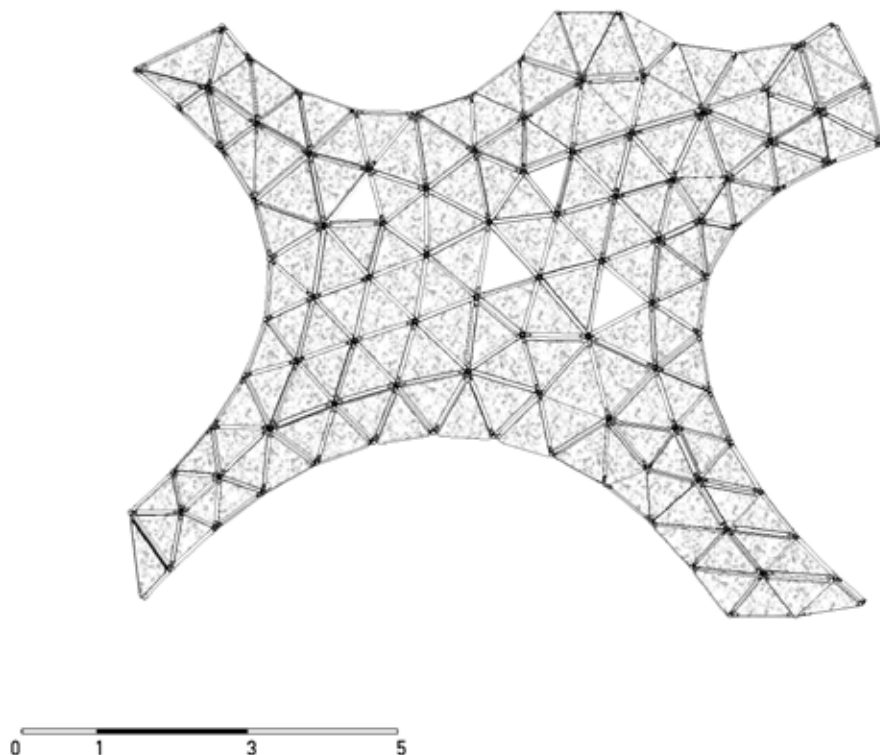
TEXT: Vivek Gopinathan

PHOTOS COURTESY: Asif Rahman and Giombattista Areddia

Existence, by its very nature, is evanescent. Entropy ensures that even the tightest system in place comes apart and eventually ends up at zero. In physics, time itself is deteriorating and falling apart. In contrast, humans

try to defy this with permanence. The very nature of our activities is to go against this order. We have created structures and art that have lasted for thousands of years, but this doesn't mean that everything we do needs to





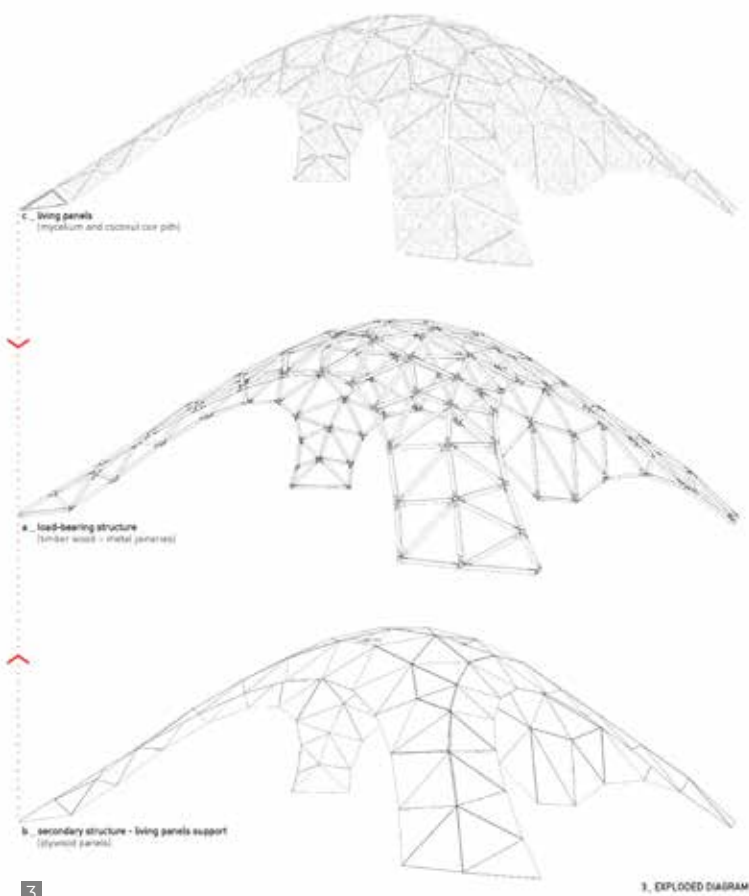
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1. The final look of the Shell Mycelium Pavilion at the Kochi-Muziris Biennale.

2-3. Parametric modelling of the Pavilion.

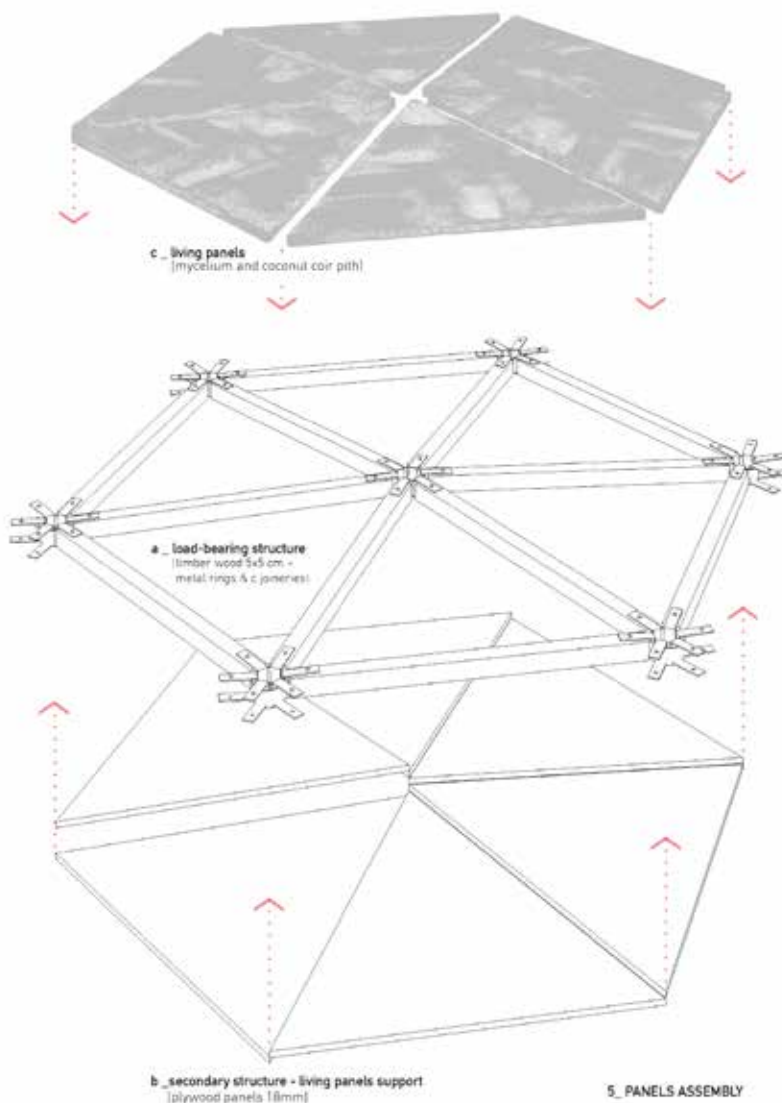
last until time itself. When the utility of our creation ends very often it either deteriorates into a rubble or needs to be recycled.

Public architecture for all practical reasons must last as long as they can due to their often democratic nature. That is if they are built to cater to the needs of its citizens. Kochi based architect Asif Rahman of Beetles 3.3 (B3.3), Italian architect Giombattista Arredia, and Lebanese architect Mohamad Yassin of Yassin Arredia Design (YAD) explored the other side of this story for their installation at the Kochi Muziris Biennale. "Architecture is a permanent sign in any territory. During major events like the Olympic games, expos, FIFA world cups, multiple structures are constructed. At the end of the event, after the entire world has danced and celebrated, the city remains a scarred body, devoid of life. We criticize these unconscious political choices, with living buildings that arise from nature and return to



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3. EXPLODED DIAGRAM



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nature, as though they never existed,” explain the designers.

The triomet in Barcelona while pursuing their master's programme, where they were introduced to Mycotecture by inventor-artist Philip Ross. This is where the ‘Degradation Movement Manifesto’ took root. Their installation at the Biennale became a way of expressing their ideals which they summarise as- ‘The degradation movement in architecture upholds the bio-logic, the logic for a degradable need.’ That is, after these event-specific buildings have lived their lives they should return back to nature so that another more utilitarian and functional architecture can take over to tackle the needs of the society; a biodegradable solution to the persistence of architecture.

The word mycotecture literally means building with mushrooms. And that is exactly how the team went about with the installation. Keeping in touch with the local context, local milky mushrooms were selected after some research with local farms and were grown from a coir pith base, a material that is omnipresent in Kerala. A shell form was explored virtually which was then translated into a pine frame with plywood panels over which the mushrooms were allowed to grow.



*The degradation movement
in architecture upholds
the bio-logic, the logic for a
degradable need*

While initially the shell was protected from sunlight with coconut fronds, once the mushrooms had grown sufficiently, the protection was removed, exposing them to sunlight.

Over time, the living cover dies due to the exposure, protecting the structure underneath. And in tune with their beliefs, over three months, as the Biennale came to a close, the shell had slowly started to disintegrate in front of the visitors- very much like a performance artist. The designers elaborate, "The shell pavilion is a pavilion made of spores and the wooden structure forms the growing ground. The mycelium eat it, merge with it, transform it and grow through it. The pavilion will be a building which, after it is born, will grow along with its visitors, and die once its purpose is fulfilled. The only remains left behind are the experiences under it." ■



Asif Rahman, a Cochin based Architect, established the Studio, Beetles 3.3 Architecture, with his partner Nikhil Mani.

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Giombattista Areddia is an Italian Architect who co-founded YAD -YASSIN AREDDIA DESIGNS in Florence with his university colleague Mohamad Yassin.

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Installation Website:

www.degradationmovemet.org

4. Birds-eye view of the Shell Mycelium pavilion.

5. Parametric modelling of the pavilion.

6. The Pavilion, work in progress, when the fungi was shaded from the sunlight using coconut fronds.

7. View of the pavilion from the inside.

CREATING NEWSYMBOLS FOR CONTEMPORARY INDIA



Akshat Bhatt

India is an amalgamation of diverse culture and arts. The 'Make in India' Pavilion at Hannover Messe 2015, designed by the multi disciplinary design studio - Architecture Discipline, evokes the rich Indian heritage by reinterpreting known idioms that represent and denote cultures from various parts of the nation.

TEXT: Marilyn Madathil

PHOTOS COURTESY: O. Vosschage

Exhibition design can be defined as a process of visual storytelling. Describing the firm's design approach for the pavilion, Ar. Akshat Bhatt, the firm's founder, says, "The focus of the design was based on two keywords – Memory, to evoke the senses to draw inferences from the known symbols of Indian culture; and History, which is evidently narrated through the principles of the planning of the pavilion itself."

The Pavilion's Geometry

Navgriha and *Vaastu* principles, representing India's profound tradition of peaceful progress were juxtaposed with the *Chakra* or the flower, which seamlessly translated into the layout,

creating intimate spaces scaled to optimize the exhibition experience and visual information. "There was a play of form and material, where the formal qualities of the known form were conserved and translated through contemporary material and process, like the backdrop of the exhibition spaces, which was a wall constructed to recreate the formal qualities of a jaali through new materials and construction techniques. Each of these idioms and materials was selected and used contrastingly within the pavilion to enhance the spatial as well as the tactile experience of the viewer," adds the design team.

The design centered on the contrast

1. Pavilion model.
2. Pavilion visit by Hon. Prime Minister Shri Narendra Modi.



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between the materials - earthiness of wood and the threadwork versus glass and steel; technology for the futures against the skills of the craftsman; the design of the ground versus the dynamics of the sky. The floor and the roof, both, used authentic Indian patterns consolidated with contemporary forms translated from the *chakra*, which was also a contrast in material quality. The floor was given the feel of ikat through a patterned carpet, while the ceiling conjured traditional weaves through its texture, also reminding us of the Indian weavers and their age-old techniques.

Lion Sculpture

The sculptured lion is an artistic rendition of India's immense industrial capabilities. Its compartments represent the twenty-five core industry sectors of



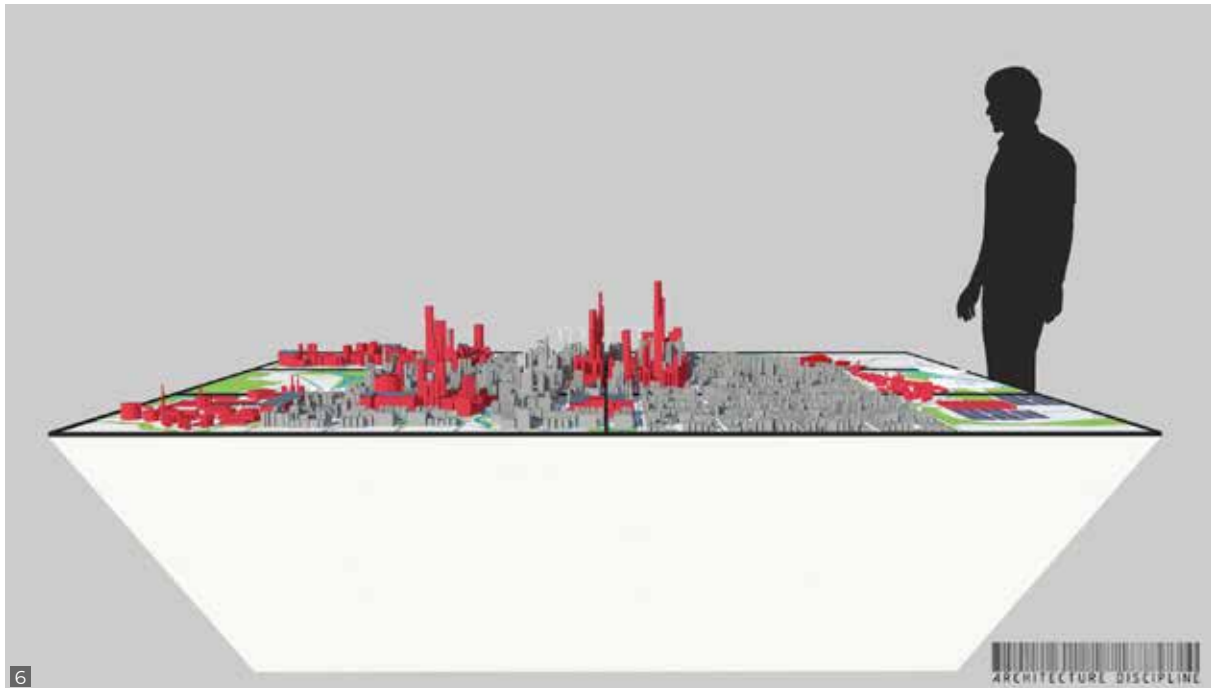
The Make in India Pavilion at Hannover Messe 2015 evokes a rich heritage by reinterpreting known idioms that represent and denote cultures from various parts of the nation

3. The floor and the roof, both, used authentic Indian patterns consolidated with contemporary forms.

4. The Lion stands for strength, courage, tenacity and wisdom.

5. Translated and re-scaled elements to form new design tectonics for contemporary India.





6. Renderings of the smart city immersive models.

7. Smart city infrastructure sculpture.

the Indian economy.

Smart City Immersive Model

A Smart City made of glass and light, portrayed the government's integrated approach to improve the efficiency of operations across 100 chosen cities. An inclusive view of Dholera Special Investment Region (SIR), Gujarat, portrays an integrated approach to improve the efficiency of city operations.

100 Smart Cities Vision

This wall focuses on India's biggest planned urbanization in recent

There was a play of form and material, where the formal qualities of the known form were conserved and translated through contemporary material and process

times and a major expansion of India's manufacturing infrastructure. The focus of these smart cities is on smart governance, local economies, transportation, sustainability, recycling, water and waste management. ■

Architecture Discipline is a multi-disciplinary design studio established in 2007. The studio explores architecture through the scales of Urban Design, Architecture, Public Art/ Installations, Furniture and Product Design. The practice is process guided & strives for programmatic & technical flexibility for the resulting construction. The firm believes that true advances in regional expression can only be achieved through critical intimacy with the subject.

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CRAFTING **NARRATIVE** **EXPERIENCES** THROUGH COMMUNICATIONS: **KAHANI DESIGNWORKS**



Ruchita Madhok & Aditya Palsule

Crafting a narrative experience, the design practice of Kahani Designworks is all about story-narration to portray the culture in which we live today. Exclusively based on the art of story-telling for starting conversations, sharing ideas and building meaningful values, Ruchita Madhok and Aditya Palsule, the co-founders of Kahani Designworks, have created their own niche in contributing to the creative landscape in the city of Mumbai.

TEXT: Namrata Toraskar

PHOTOS COURTESY: Joy Manavath, Aditya Palsule, Arjun Dogra

In Hindustani ‘*kahani*’ means a ‘story’. Being true to its name, the design practice of Kahani Designworks endeavours to bring the stories of businesses and arts organisations to life in multifaceted forms like visual identity, publications and brand experiences. In the course of developing these communications, exhibition design has become a natural extension of the audience-facing work that they create.

With her training in exhibition design and scenography and wide-ranging work with corporate organisations, arts institutions in India, the UK and UAE,

Madhok reminisces the progress of Kahani Designworks, “While Kahani’s initial projects were primarily in the graphic design space, exhibitions were never too far from our wish-list.” The extensive experience of Palsule in graphics for spatial application synchronises with Madhok’s passion about the power of design to influence the creative landscape of emerging India; and together, they bring an international perspective to their practice.

Primarily drawing their design inspirations from the subject, its history,



material and narrative typology, Palsule says, “Exhibition design is a collaborative and a demanding process. The curators and researchers that we work with usually share a curatorial note that forms the basis for all display within a show.” Citing the examples of the exhibitions *Nature to Culture: Crafts of India* and *Likeness without Reference: Cultures of Forgery*, Palsule says that the idea of the exhibition's story is often fueled by many conversations as well as an exchange of research materials.

According to Madhok, the development of their ambitious project



1. Exhibition title and introduction. Nature to Culture, Crafts of India at Piramal Museum of Art, Mumbai. 2017

2. Entry to the exhibition.

Exhibition design is a collaborative and a demanding process. The curators and researchers that we work with usually share a curatorial note that forms the basis for all display within a show

The State of Architecture: Practices and Process in India since 1947 involved a two and half year intense design process. Describing it, Madhok says, “The exhibition-making process was an iterative journey. The ideas around representation and display began as quite complex systems until they were refined and honed over a period of time.” The resulting design of the exhibition was thus, minimal and precise, with every floor of NGMA, Mumbai having a distinct story to tell



3. Main entry to the exhibition space. Likeness Without Reference, Cultures of Forgery at Piramal Museum of Art, Mumbai. 2017.

4. Entry to the display of artwork.



5. The ground floor level of the exhibition, The State of Architecture, Practices and Processes in India at NGMA, Mumbai. 2015.



6. Introduction to Section 2 of the exhibition

and the entire gallery space being held together by a strong visual identity.

While designing an exhibition, Madhok and Palsule believe not just in showcasing the cultural artefacts and concepts, but also in communicating the stories of those artefacts to a diverse audience. Talking about this design ideology, Palsule adds, "The exhibition thus functions as a medium of exchange between an institution and an audience. In this way it becomes valuable to consider the exhibition as a space of discovery and dialogue."

What sets apart the works of Kahani Designworks is their keen interest to use colour and type to set the tone for this dialogue. According to Madhok, colour creates strong emotional responses but it also carries cultural meaning, which may challenge or provoke



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stereotypes. “For the recent exhibition Mutable: Ceramics and Clay Art in India since 1947 we used a combination of stone blue and celadon green wall colours to contrast with the warm tones of ceramic artworks on display. It proved to be a fortuitous experiment with many visitors commenting on the calm, soothing harmony of tones,” says Madhok. Talking about the importance of typography and the typographic identity that they develop for an exhibition, Palsule adds, “The appearance of type on all promotional material of the exhibition creates an expectation for a potential visitor. Within the exhibition space, language comes alive with the judicious use of type.”

With such unique aspects of creating exhibitions for museums and institutions, Kahani Designworks harmoniously develops the graphic and spatial design strategies which help create an engaging and inspiring experience for all visitors. ■

Kahani Designworks is an award-winning design studio from Mumbai



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that works with businesses and arts organisations in the areas of Exhibition Design, Visual Identity, Brand Expression, Communication Strategy, Environmental Graphics and Packaging & Publication Design. Their endeavour is to develop context-driven design solutions to engage the audiences with thoughtfully crafted communication.

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7. A panoramic view of the exhibition. Mutable: Ceramic and Clay Art in India since 1947 at Piramal Museum of Art, Mumbai. 2017-2018.

8. A view of the section titled “utility”.

INDIA'S ENERGY STORY



Binu Nanu

The India Pavilion at the International Exhibition EXPO - 2017, Astana, Kazakhstan, was designed and executed by Meroform India Pvt. Ltd. to promote the theme of future energy. The prime focus here was to portray India's commitment towards adopting the best practices in the use of energy and encouraging carbon-efficient lifestyles to meet its avowed goals that are subscribed as a signatory to the Paris Declaration.

TEXT: Marilyn Madathil

PHOTOS COURTESY: Litmus Meroform



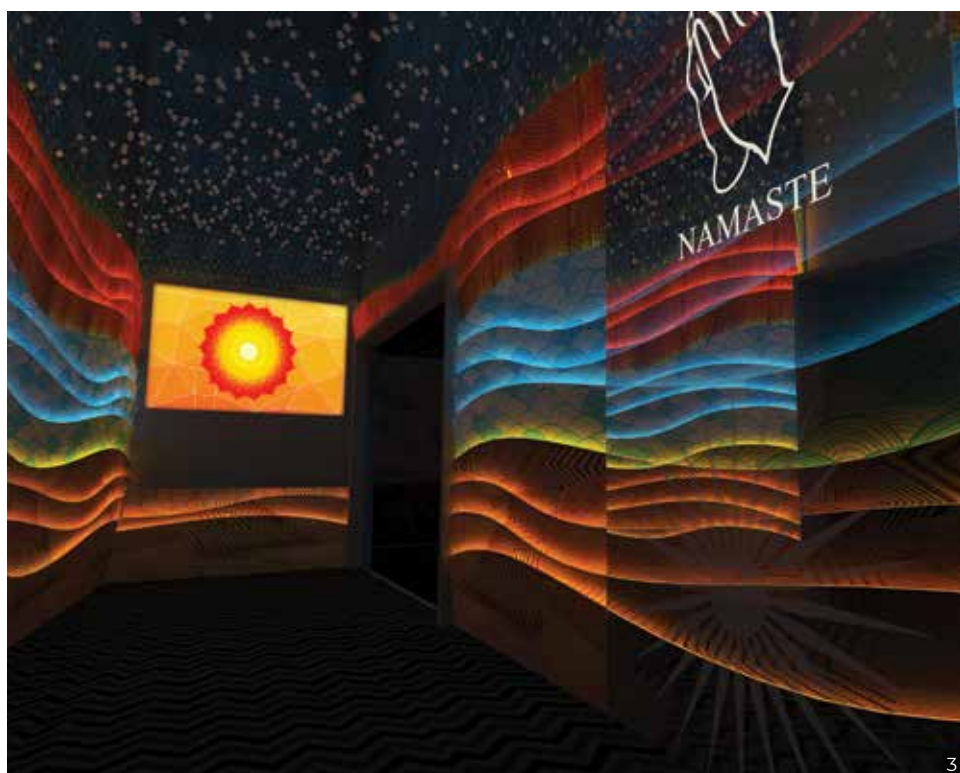
Solar Energy can play a major role as an alternate source of energy. Inspired by this reason, Litmus Meroform adopted 'sun' as the main theme and 'wind' as a sub-theme. "The idea revolved around each person bearing the responsibility and personally taking part in the development and implementation of a sustainable plan for the production, distribution and use of future energy," explains the execution team.

The façade of the pavilion portrays the sun surrounded by multicoloured pinwheels. The orange and red pinwheels form a pattern of marigold strings, depicting an auspicious symbol in India. The dynamic pinwheels rotating in the breeze and the vibrant colours attracted the visitors towards the pavilion.

The pavilion was divided into segments of Holding area, Theme area, Future Energy, Energy Corridor,



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- 1.** The facade of the pavilion portrays the sun surrounded by multicoloured pinwheels.
- 2.** The dynamic pinwheels rotating in the breeze and the vibrant colours attracted the visitors towards the pavilion.
- 3.** Welcoming visitors with Indian Gesture- Namaste

4. Arches depicting Indian Architecture.

5. The Vertical Green wall with natural plants. This area is a reminder that with renewable energy the future can really be green.

6. The projection on the sun begins with the Gayathri Mantra – a prayer to the sun.

Cultural and Shopping areas, and an Indian restaurant.

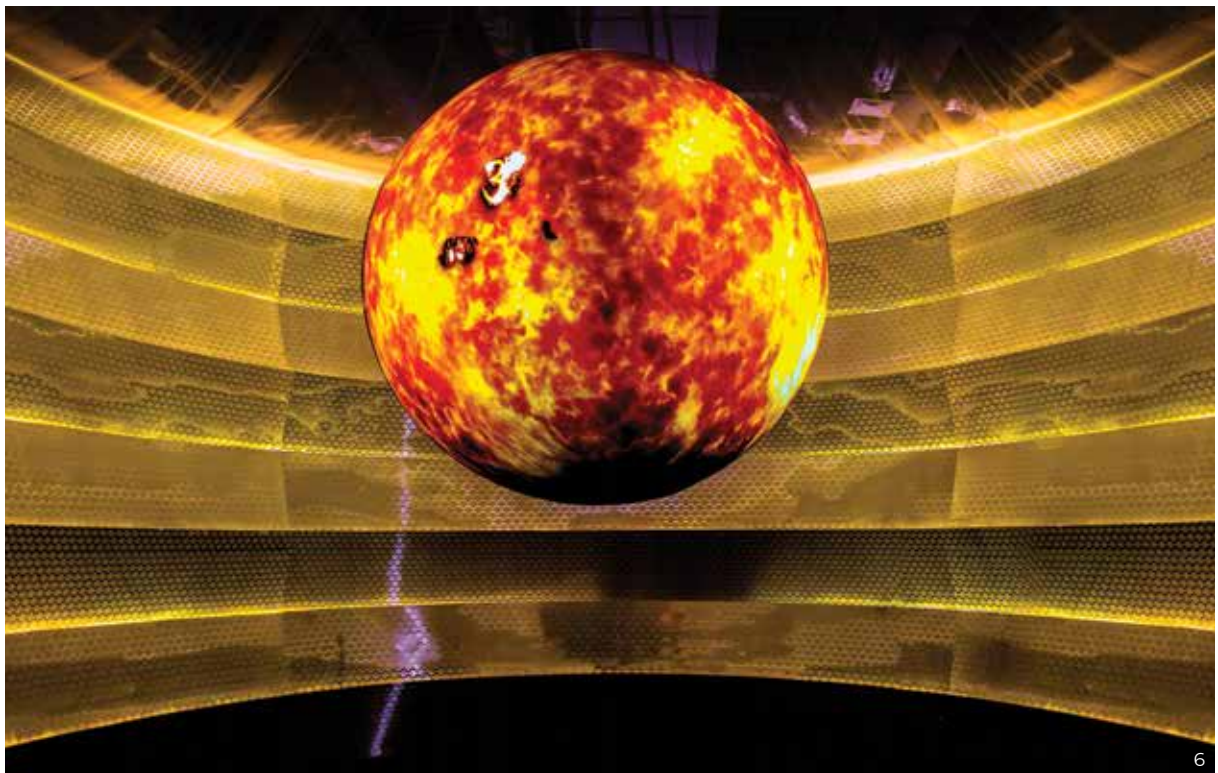
The Holding area represented man's quest for energy starting with the five elements – sky, fire, air, water and earth. The representation was graphic, colourful and vibrant. Elaborating the fine details, the designers add, "We had to tell the story of energy – the primordial, the current scenario and the search for future energy. The story was told through a technologically

riveting projection mapping on a sun shaped central sphere. The projection on the sun begins with the *Gayathri Mantra* – a prayer to the sun, followed by a depiction of the India story, with narration in English and Russian."

The Future Energy area demonstrated the exciting display of models on India's commitment to 'Future of Energy' set against the backdrop of Indian dyed fabrics integrated with screens set in fabric frames. The fascinating displays

The idea revolved around each person bearing the responsibility and personally taking part in the development and implementation of a sustainable plan for the production, distribution and use of future energy







7. The visitor takes a journey of India's commitment to new energy ideas through technology.

by Ministry of New and Renewable Energy showcased the Micro solar dome – *Surya Jyoti*, the two-stage bio gasify developed by TERI, solar inverter and solar seawater desalination plant. These products resulted in commercial enquiries from many countries. The visitor then reaches the Vertical Green wall with natural plants. "This area is a reminder that with renewable energy the future can really be green," further adds the design team.

The walkthrough then continues to the 'Energy in Life Corridor' designed with arches depicting Indian architecture. Through this corridor, the visitor takes a journey of India's commitment to new energy ideas through technology. One gets an experience of India's Smart cities, a showcase of transport run on CNG, a model of Cochin airport which is world's first green airport run hundred percent on solar energy, and the ambitious redevelopment project at Pragati Maidan Exhibition complex. This area also had an augmented reality area which became one of the prime attractions for the visitor. This corridor further leadsto Tourism, Yoga, Ayurveda

and Haat Area with traditional Indian handicrafts, handmade products, Indian tea and other souvenirs on sale. Haat Area connects with the Performance area and one can get a glimpse of traditional dance and music. The visitors were allowed to enjoy singing and dancing along in this space.

India Pavilion won the Bronze Award in Theme development category. India's participation in the event was organised by ITPO (India Trade Promotion Organisation) and Litmus Meroform executed this pavilion resonating with India's efforts towards Future Energy. ■

Litmus Meroform is a dynamic creative hub focused on delivering superior user experience through its capabilities in ideation, design, production and new media adoption. With the power of storytelling, design excellence, lateral thinking and the latest in technology, empowered by a team of trained manpower – this hub offers customer delight at every touch point.

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