

UNIT 3:

Nari Gandhi

Nari Gandhi (1934–1993) was an Indian architect known for his highly innovative works in [organic architecture](#). While working in India, Nari continued to work on Wright's ideology of [organic architecture](#) and further developed his own unique style with a subtle influence of local climate and culture. He ceaselessly continued to work on Wright's idea of 'flowing space'. Nari worked without an office and rarely made any drawings for any of his projects. Nari spent a lot of time on his sites and worked closely with the craftsmen and often participated in the construction process himself.

Architectural style

Nari's ideologies and works were in sharp contrast to the mainstream architectural thinking. His works display a distinctive **organic** character. They appear to have evolved as a response to the context, remaining strongly rooted to the site and being very well connected to the surroundings. Nari's works display highly skilled craftsmanship and structural ingenuity. He has stacked earthen pots to construct arches out of them and built stairs out of brick arches. Throughout his works you see extraordinary use of stone, brick, wood, glass and leather.

Nari rejected conventional ideas and paradigms and introduced his own through his work. Through his work, he started 'rethinking' about standardised practices and set up his own. When you visit any one of his houses, you will notice an evident 're-thinking' of the arrangement of various functions within the house. Each building designed by Nari is as an example of unconventional thinking in architecture.

He created built spaces that remained forever connected to their un-built surroundings allowing sunlight and wind to interact with the inside and animate the space with time. Each house is a series of dialogs between the built and the un-built.

Selected works

- Mountain Lodge for Jal Gobhai at Lonavala
- Residence for Asha Parekh at Juhu, Mumbai
- Farm house for S H Daya at Alibag
- Residence for S H Daya at Versova, Mumbai
- Residence for S H Daya at Madh island, Mumbai
- Residence for Kishore Bajaj at Karjat
- Residence for Rustom Mehta at Korlai, Alibag
- Residence for Shreya and Kishor Dalal at Awas, Alibag
- Mausoleum at Kolgaon near Ahmednagar
- Gateway to mosque at Kolgaon
- Tejani house at Lonavala
- Patel residence at Surat
- Jain house at Lonavala



Taliesin

During the five years that Nari spent at Taliesin, he would spend more time working with his hands on stone and wood rather than on the drawing board. Nari left Taliesin with an ever-lasting mark, which is known amongst fellow apprentices as *Nari's rock*. The rock remembered after him is actually a huge boulder, which Nari had pulled down from a nearby hill and which, still stands today near the entrance to the Taliesin.

Achyut Kanvinde

A living legend, of Indian Architecture, in true sense is Shri Achyut P.Kanvinde .Born in Achare village in the Konkan region of Maharashtra in 1916««He spent his childhood in a rural environment. His father was a painter, but finally joined the department of sir J.J school of art in Mumbai. He did his masters degree at Harvard in 1947.Prof. Claude Batley at the J.J school and Walter Gropius at Harvard played a decisive role in shaping young Kanvinde.

He has over 5 decades of untiring meaningful participation in the field of Indian Architecture. His total devotion has produced creative processes with observation, assimilation, self discover and commitment these are the elements of his design process which resulted in success and recognition through out his long creative life. His success so far is a worthy example for architects. His meticulous approach and commitment to the finer aspect of contemporary architecture in modern India has created a new era in Indian Architecture.

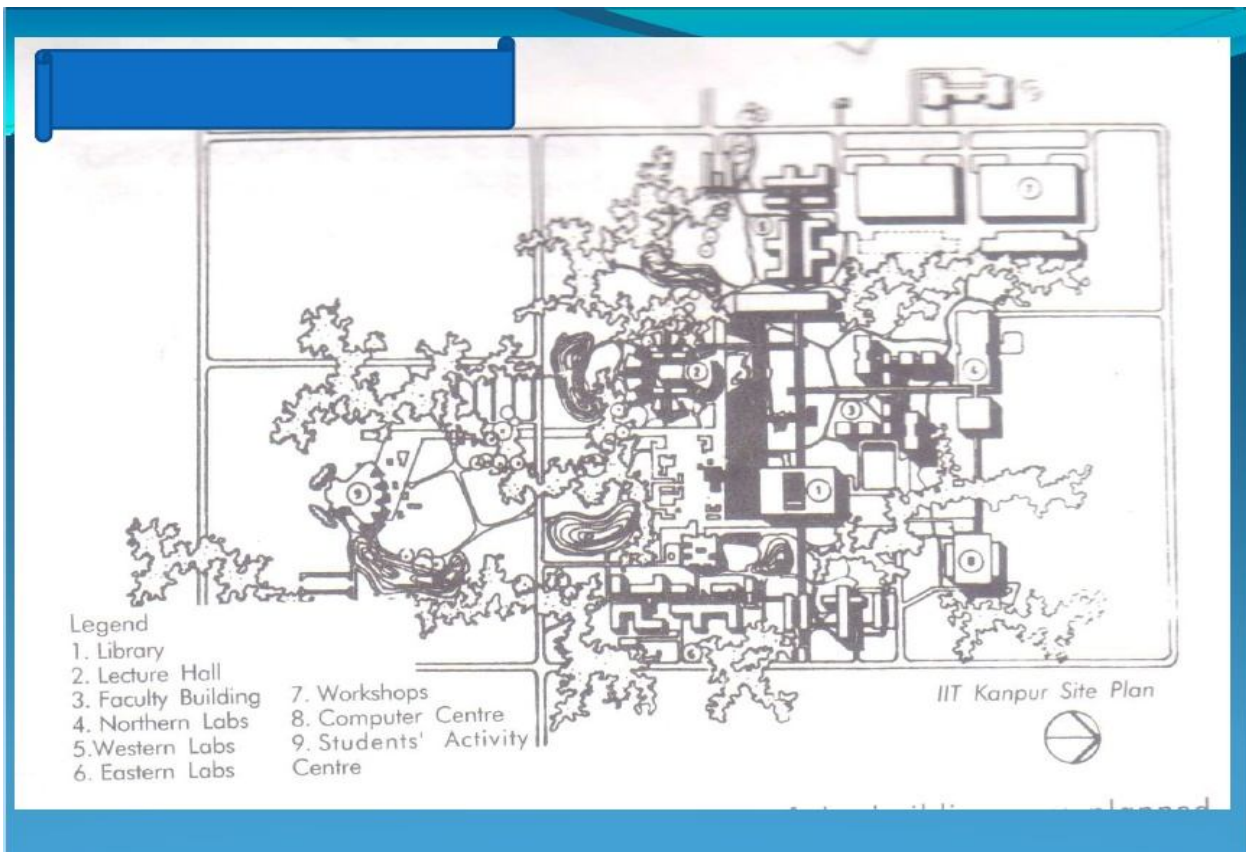
IIT-Kanpur is located on the Grand Trunk Road, 15 km west of Kanpur City and measures close to 420 hectares. This land was gifted by the Government of Uttar Pradesh in 1960 and by March 1963 the Institute had moved to its current location. The residential campus is planned and landscaped with a hope for environmental freedom. Halls of residence, faculty and staff houses and community buildings surround the central academic area to provide flexibility in movement and communication

The sprawling campus is spread over an area of 4.3 km². The Institute has a number of facilities, including the National Wind Tunnel Facility. Other large research centres include the Advanced Centre for Material Science, a Bio-technology centre, the Advanced Centre for Electronic Systems, and the Samtel Centre for Display Technology, Centre for Mechatronics, Centre for Laser Technology ETC«

With such an idea, all activities are grouped around. Lecture halls, library and faculty building with laboratories and other specialized services, organized and planned as decentralized activities, are connected by the walkway system. This allows the students to walk at two levels of the building that are designed to receive a two level circulation. With the growth of the institute, corridors are expected to be diminishing in course of time

Most of the blocks are planned based on respective modules of certain dimension. In this project an effort is made to create an intimate human environment in the entire complex. Halls of residence, faculty and staff houses and community buildings surround the central academic area to provide flexibility in movement and communication. The residential campus is planned and landscaped with a hope for environmental freedom The IIT Kanpur campus reflects cultural diversity of India.



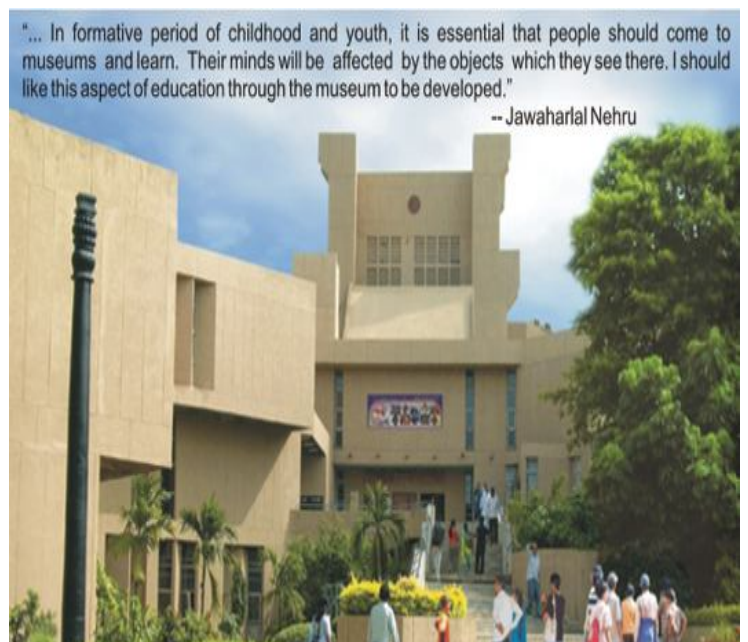


Nehru Science Centre:

Nehru Science Centre, the largest Science Centre in the country has a sprawling 8 acres of science park with varieties of plants, trees and shrubs. More than 50 hands-on and interactive science exhibits on energy, sound, kinematics, mechanics, transport, etc. are installed in the science park. The NSC building with its unique architecture houses several permanent science expositions on various themes.

The complex is worked out of a series of repetitive multidimensional modules, creating a variation of spaces with the building in a way that the units do not create monotony of space, but a quality that creates surprises and stirs the minds of visitors as they move with the complex.

From there they can take a route and visit the exhibit areas by negotiating one floor. At the lowest level, where the lecture hall, the library and the cafeteria area are located for leisure, half way through the movement from where the visitors can return back to the entrance atrium area after completing the tour.



Charles Correa:

An Indian architect, planner, activist, and theoretician

Studied architecture at the Massachusetts Institute of Technology (MIT) and the University of Michigan

Taught and lectured at several universities in India, UK, and USA

Known for the wide range of his architectural work in India and on urbanization and low-cost shelter in the Third World

His architectural designs have been internationally acclaimed and he has received many awards including the following

Royal Institute of British Architects Gold Medal in 1984

The Indian Institute of Architects Gold Medal in 1987

The International Union of Architects Gold Medal in 1990

The Praemium Imperiale for Architecture from the Japan Art Association in 1994.

His projects:

The first important order of Correa is the memorial place for Mahatma Gandhi in Sangrahalaya with Ahmedabad (1958-63), an accumulation of buildings, grouped loosely around a central water yard, which integrate Gandhi's house. • Meeting buildings (1951-58) in Chandigarh. • Administration building (1958-60) and the philosophical faculty (1959-60) the Vallabh Vidyanagar university in Anand.

Twin houses in Bhavangar (1959) • The Hindustan Lever Pavillion (1961) on the exhibition sites of Delhi reveals all constructional possibilities of the concrete building method • Tube house in Ahmadabad (1962) • Cablenger township in Kota (1967) • Patwardhan houses in Pune (1967)

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KANCHANJANGA APARTMENT:

Kanchanjunga project which consists of 32 three to four bedroom luxury apartments.

This 28-story tower, with its concrete construction and large areas of white panel, bears a strong resemblance to modern buildings in West. However, the garden terraces used are actually a modern interpretation of a feature of the traditional bungalow 有 the verandah.

In a bungalow, verandah wraps the main living area to protect it from the hot sun and monsoon rains.

Correa provided each of his apartments with a deep, two story-high garden terrace that is oriented away from the sun in order to protect them from sun

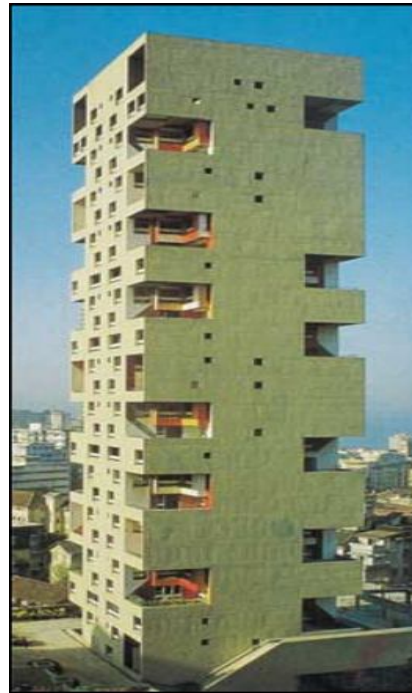
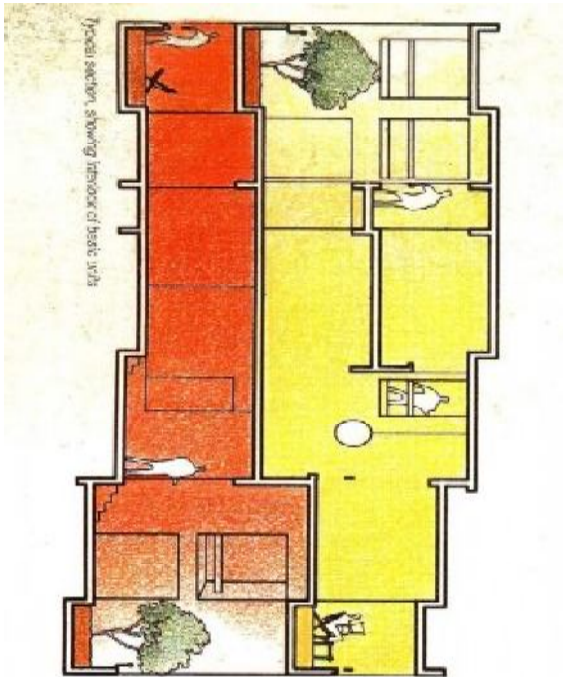
The purpose of all floors is residential

In Bombay a building has to be oriented east-west to catch the prevailing sea-breezes and to open up the best views in the city, the Arabian Sea on one side and the harbor on the other side. Unfortunately, these are also the directions of the hot sun and the heavy monsoon rains.

The old bungalows solved this problem by wrapping a protective layer of verandahs around the main living areas, thus providing the occupants with two lines of defense against the elements.

The whole structure is made of reinforced concrete. It is a 32-storey reinforced concrete structure with 6.3 m cantilevered open terraces. The central core of 7.8 m x 6.9 m houses lifts and other services and also provides the main structural element for resisting lateral loads.

Solid-Void relationship by removing cubes from the initial form and using certain corner spaces and different levels as terraces, structure holds voids within a solid outline.



MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

Charles Correa has completed his first major project in the United States on the campus of the Massachusetts Institute of Technology, working in collaboration with the Boston firm of [Goody Clancy](#). The building reflects Correa's modern formalism and his interest in playing solids against voids, not only on the outside, but also in an interior courtyard. Correa's work is noted for its planar quality, which is very strong in the new MIT building.



RESEARCH CENTRE:

At 411,000 square feet, MIT's Brain & Cognitive Center is the largest neuroscience research center in the world. And it's not your father's lab space. Designed by Charles Correa (with research spaces by Goody, Clancy & Associates), the Center has a breathtaking 90-foot tall, sunlit atrium, which provides natural light and a sense of openness to facilitate chance encounters between scientists, ideally prompting inspiration and collaboration.



OLIVERS HOUSE:

Located at 40 Roberts Street, this "Industrial Victorian" home is energy efficient and low maintenance with all the charm of a historic home.

**This house features: *2 bedrooms/ 2 bathrooms*Antique building materials
*Hardwood interior walls*Radiant heat throughout *Custom kitchen cabinets*2 x 6 construction for added strength and insulation.**

- ***Acid-washed concrete floor and hardwood floors*Corrugated poured-concrete foundation with distressed finish.**

- ***Pebble dash stucco exterior walls (durable, historic style, attractive!) *Corrugated metal roof (long-lasting, recyclable) *Highly energy-efficient Pella windows *Round tower with artistic details 2-story front porch with sunset view *Edible Landscaping*Access to community garden, hot tub and courtyard.**



ANANT RAJE:

Born: Mumbai India / 1929

Education

: 1954 –Graduate in architecture- Sir J.J.School of Architecture Mumbai

1955 –Appointed associate member of Indian Institute of Architects

1956 –Appointed associate member of Royal Institute of British Architects

1979 –Member of Council of Architects , New Delhi

PHILOSOPHY:

Strongly feels that post independence architecture in India was triggered by architects like Louis Khan & LE Corbusier who were not architects and thus do not refer our traditional values.

Prefers more open spaces as most activities in the country are performed in courtyards , streets or open spaces .

Very much concerned to issues like economy, climate , traditional aspects etc.

Working in hot dry climate he realized that open planning not only achieves economy in space utilization , economy in structure design , economy in overall building expenditure but a meaningful solution to building in such a climate—He thus preferred open planning.

"An architect possesses a strong conviction of theory and design.

ATTITUDE TOWARDS ELEVATION:

USED OF MORE VAULTED OPENINGS AND ROOFS.

USED EXPOSED BRICK WALL, STONEWALL, GRID PANEL FINISH.

UNPLASTERED CONCRETE WORK.

USES RECESSES IN WINDOWS WHICH ARE USEFUL IN CLIMATES LIKE HOT & DRY (IN WHICH HE DID MAXIMUM WORK).

ALL HEIGHTS OF BUILDINGS ARE DECIDED BY NOS OF BRICK COURSES FROM TOP TO BOTTOM.

Project: Indian Institute of Forest Management

Place: Bhopal

Year: 1989

Client: I. I. F. M.

Area: 650000 S.q. meters

Concept :

The design of the institute was inspired by the concept of continuity. Institutions are self-contained entities whose growth is nurtured by a process of self-renewal through various stages of their development. The plan attempts to create a sea of community without contradicting the students' feeling of being independent.

Planning :

Academic Complex : Court surrounded by classrooms, a library, an auditorium, a seminar room. Library building being four storeyed serves as the focal point of the academic complex.

Living Zone :

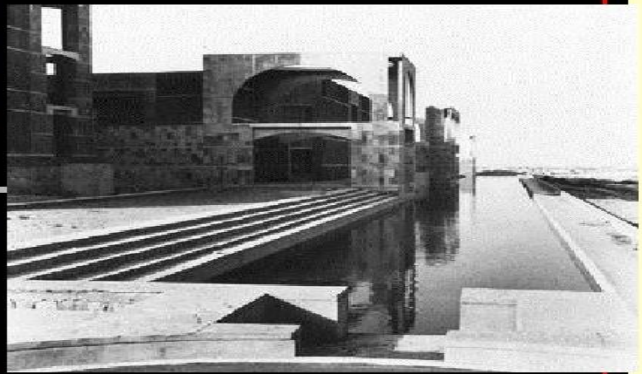
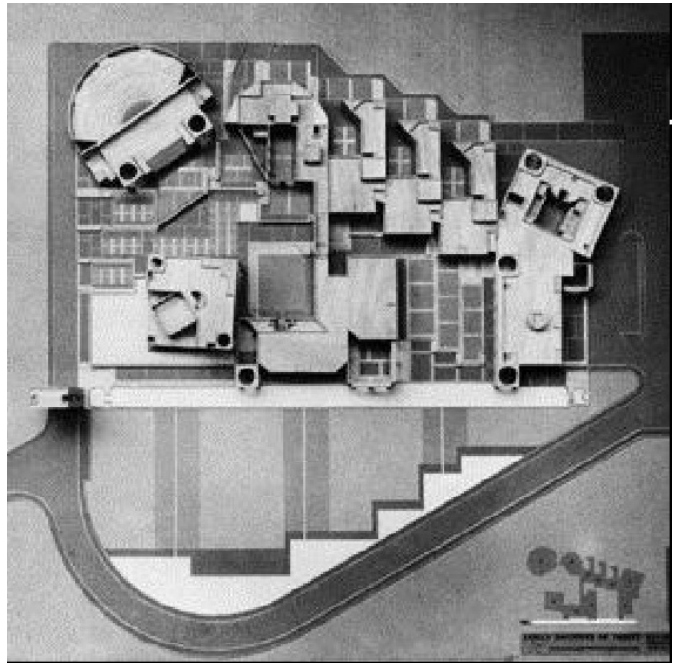
Consists of student's dormitories, a kitchen, dining areas and a space for meetings. Dormitories face lake and are located at the southern tip of the complex.

Openings :

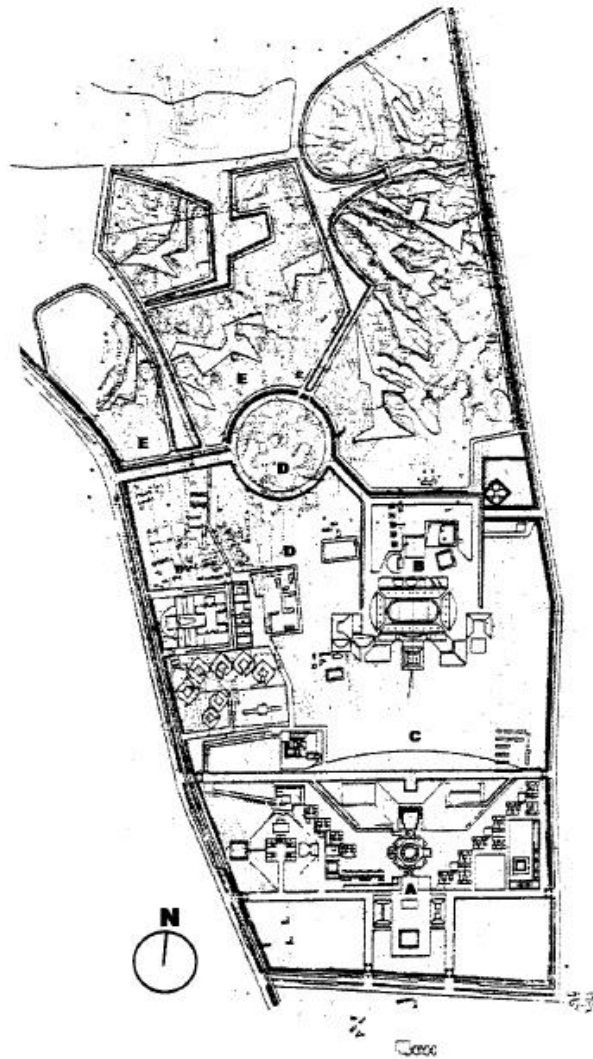
Openings are recessed into shadow pockets which become the dominant feature controlling and directing scale and proportion throughout the building.

MATERIAL & TECHNOLOGY:

Entire campus is of brick masonry. RCC is used for internal structure. Lintels are standardized and are left with exposed concrete surfaces. Areas around openings are in rough Kota stone and slate of bluish green and purple hues. Remaining part of external masonry retaining walls are used with stone washed grit.



FROM THE LEGISLATIVE ASSEMBLY BUILDING WITHIN THE GOVERNMENT CENTER IN DHAKA-BANGLADESH TO THE INDIAN INSTITUTE OF MANAGEMENT AHMEDABAD INDIA. (1962-1976)



- LEGEND**
A Citadel of the assembly
B Citadel of the institutions
C Public park
D Institutional estates
E Residential estates

SITE PLAN REACHING DEFINITIVE STAGE OF THE TWO CITADELS, THE ASSEMBLY BUILDING AND THE HOSTELS FOR THE MEMBERS OF THE ASSEMBLY

The assembly building is a part of a large program. The supreme court, hostels, schools, a stadium, the diplomatic enclave, the residential sectors and market all to be placed on a thousand acres of flat land subject to flood in Dhaka, a part of the delta country caused by the great rivers coming down from the Himalayas to the bay of Bengal. The entire plan of the government center has come out of a belief that the motivations of religious thoughts are communicable and that men came to assemble to touch the spirit of commonness. Kahn also thought by observing the way of religion in the life of the people in Dhaka, that a mosque woven into the space fabric of the assembly would have an effect on the transcendental nature of assembly. In keeping with the belief Kahn brought together the assembly building the mosque, the supreme court and the hostels for members of the assembly creating an ensemble with an independent value within the entire group calling it the 'citadel of the institutions', and the 'citadel of the assembly' and their interrelated nature suggest a completeness causing other buildings to take their distance. The two citadels were arranged on a common axis. The related buildings of the assembly as an intellectual entity are placed on the axis facing the 'citadel of the institutions' other than the assembly.

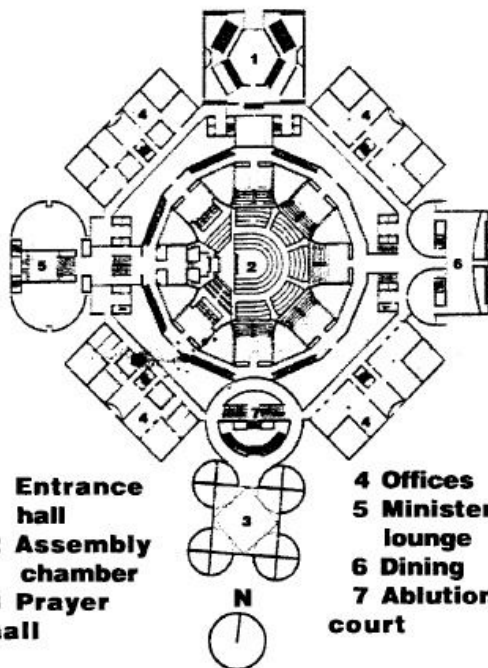
The core of the assembly building is of course the octagonal assembly chamber with the light shafts bringing the natural light down. The shafts are pulled up framing an important skyline with the circular openings almost 'cyclopean' in proportion. Indirect light from over the structural roof above the



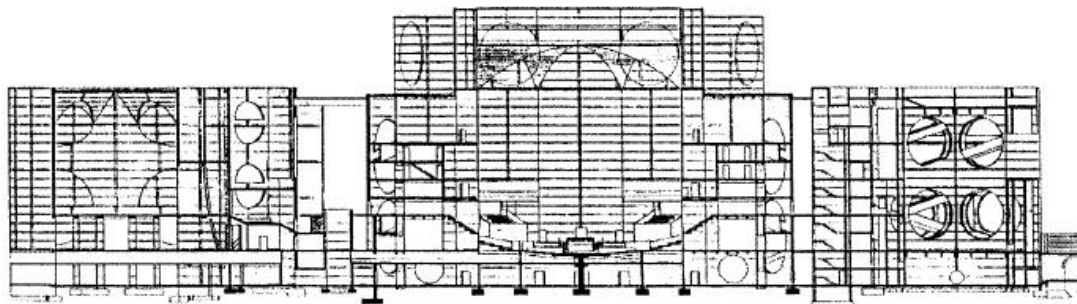
THE ARIEL VIEW OF THE ASSEMBLY BUILDING WITH THE HOSTELS.

assembly in the form of cross vaults in concrete place the entire assembly chamber in light. The assembly chamber is then the innermost building with circulation by the way of ramps and stairs around it separate it from the rest of the segments on the periphery by way of deep high gorge lit from above give the assembly chamber as a building within a building. The outer periphery is made up of offices, dining halls, conference rooms, meeting rooms, elevator and stair lobbies all within the nine to ten storey building volume. The vertically stacked office blocks are lit through high porches at the corners. In Kahn's works the porches are offering to the sun to cut the glare of harsh sunlight.

The prayer hall on the southern side is approached by huge ramp. The main entrance to the assembly is located in front of the presidential square which rests on the heavy brick walls, arches and pilasters, all bringing in the echoes of ancient roman construction of Hadrian villa and the baths of Caracalla. A complex circulation plan underneath the assembly building approached through porches made for vehicles under the podiums sorts out entrances to the various spaces provided above.



PLAN OF THE ASSEMBLY BUILDING AT ENTRANCE LEVEL INDICATING THE TILT OF THE MOSQUE TOWARDS THE RELIGIOUS AXIS



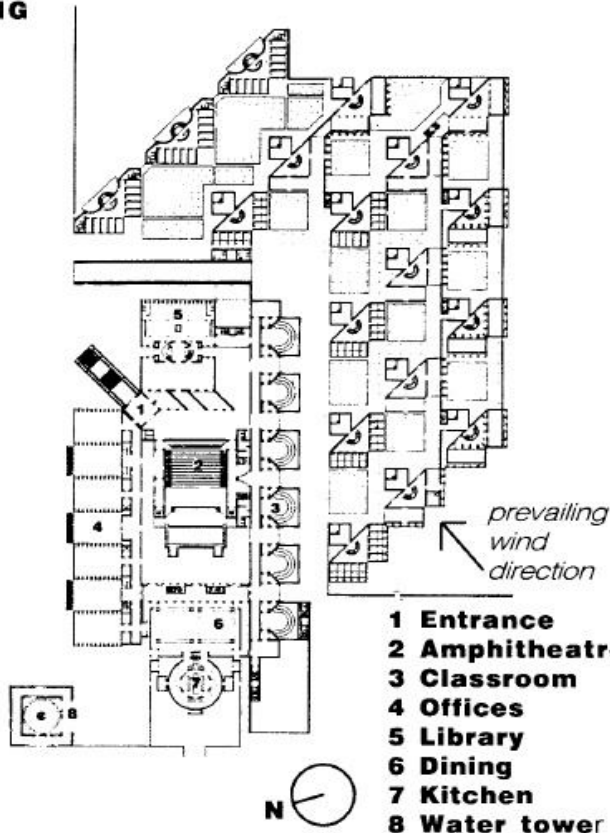
SECTION THROUGH THE ASSEMBLY BUILDING WITH THE PRAYER HALL ON THE LEFT AND THE ENTRANCE ON THE RIGHT. CROSS VAULT ROOF OVER THE ASSEMBLY CHAMBER IS VISIBLE.



A VIEW OF THE CROSS VAULTS PLACED OVER THE ASSEMBLY BUILDING



A NIGHT VIEW OF THE ASSEMBLY BUILDING



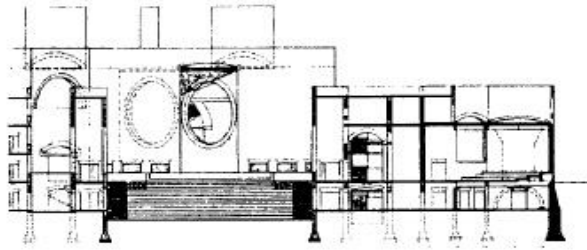
DEFINITIVE PLAN OF THE SCHOOL AND DORMITORIES . AMPHITHEATRE IS DELETED IN THE FINAL CONSTRUCTION AND THE DINING HALLS SHIFTED TOWARDS RIGHT IN FRONT OF THE DORMITORIES TO KEEP THE LOUIS KAHN PLAZA OPEN

A lake dug up facing the citadel of institutions bringing the hostels at its edge help mark the positions of the institution buildings and takes their distances from the assembly building.

The presidential plaza facing the lake is a major civic element and with the gardens around has become a meeting place for the people. The entire assembly building is made in poured in place fair face concrete with inlay of white marble strips on the inner and outer surfaces to mark the joint between the lift of formwork. The joint has become an ornament. The gray concrete with white marble strips has brought about a haze softening the building mass and its outline, from a distance on the flat horizons, reminiscent of the ethereal quality of the Taj Mahal in Agra - India - both images have a touch of eternity.

The Indian institute of management at Ahmedabad- India is spread on a flat site of 66 acres. The program called for a campus comprising of school building, library, faculty research offices, administrative areas, student dormitories, faculty and support staff housing with sport facilities, dining halls. In all 500 students, 70 faculty members and around 400 supports staff with their families form a neighborhood with bank and post office facilities.

The dormitories and the school building are grouped as one forming a citadel with a dug up lake in an 'L' shape to separate the school and dormitories, from the faculty residences, creating a psychologi-



CROSS SECTION THROUGH CLASS-ROOMS, PLAZA AND A PART OF FAC-ULTY RESEARCH OFFICES LOOKING TO-WARDS THE LIBRARY ENTRANCE

cal distance between the two. A loop road off the main street gave access to faculty residences and the other one brought the visitors traffic to the school entry.

It is a way of life as it was, had a far reaching significance of common acceptance no matter how humble, but the way of living asked for the right of privacy.

As in Dhaka assembly in the gov-ernment center, the "brise soleil" at IIMA buildings became porches in ar-chitectural terms. Porches are consid-ered as rooms. The porches as screens



LONGITUDINAL SECTION THROUGH THE LIBRARY, PLAZA AND THE EARLIER PRO-POSAL FOR THE STUDENTS DINING HALL

became exterior walls, which protect the interior building from sun and rain.

The architectural design order is consistent throughout by using brick masonry bearing walls and concrete as a restraining member containing the thrust thrown by the arches used over openings. The restraining mem-ber keeps the arch from pushing out and brings it back into the wall. Kahn calls this a composite order. Brick was used for walls and support and since there is no beam, because there is no column the arch became the means to have openings in the wall. The porch as said above also is an interface between the classroom and the living. This as stated by Kahn is a transitional space where living and the learning meet. Each student's room opens directly on to the porch avoid-ing the need to have the corridors. A meeting with tea is how students de-scribe the porches.



A VIEW OF THE CORRIDOR OUTSIDE THE CLASSROOMS.



A VIEW ACROSS THE LAKE TOWARD THE DORMITORIES.

The dormitories and the other resi-dences are turned towards the pre-vailling wind direction assuring cross ventilation throughout the year. In hot



A VIEW OF THE 'LOUIS KAHN PLAZA'

and dry climate of the north part of the sub-continent. The inner core of the building is a court inseparable from the various spaces and has become a social meeting place. This court on a large scale is a central meeting place of the school building. A place of convocation and that of free expressions occurring by the way of events for the entire campus community. The school court named the "Louis Kahn Plaza" is an enormous room open to the sky with ambulatories forming an edge to it all around encouraging social and community participation in events throughout the year. This is the important room on the campus, the absence of which would leave the inspiration of other buildings on the campus unexpressed

Both in Dhaka and Ahmedabad, which is a major architectural event, expressed through the presence of these buildings, the memory of which has gone into history, just as the memory of Chandigarh. This to a great extent has contributed to the heritage of the country, as did the mughal and the Hindu Temples and palaces before. The new buildings may not be as elaborate and exuberant in their architectural scales and details but has certainly helped in establishing an example of not making isolated statements but making an important Historical connection where the present has brought in the inspiration of the past without any imitations.

Simply stated Kahn regarded Architecture as a model of the underlying principles that govern the universe-The forces that give it order.

This order in regulating design-

Whether humble or noble proportion

Whether a house or an auditorium

Whether a tiny opening or a great arch

Whether brick or concrete,

Underneath all this lies a simple observation:

-That a very close and compact plan not only ensures economy in space utilization, economy in structural design, economy in over all building expenditure, but a meaningful solution to building in a hot and dry climate.

Joseph Allen Stein

Joseph Stein, (April 10, 1912 – October 14, 2001) was an American [architect](#). And a major figure in the establishment of a regional modern architecture in the San Francisco Bay area in the 1940s and 1950s during the early days of the environmental design movement, he is noted for designing several important buildings in [India](#), most notably in Lodhi Estate in [Central Delhi](#), nicknamed “Steinabad” after him, and where today the 'Joseph Stein Lane', is the only road in Delhi named after an architect.

Selected projects

- 1940: "One Family Defense House" (with [Gregory Ain](#)), unbuilt^[6]
- 1940: "Low-Cost House", unbuilt^[7]
- 1947: Ladera Cooperative (with John Funk; landscape architect: [Garrett Eckbo](#)), Palo Alto, CA
- 1968: Indian Express Tower, [Nariman Point](#), [Mumbai](#),^[8] relandscaping of [Lodhi Gardens](#), along with [Garrett Eckbo](#).^[9]
- Several buildings in Lodi Estate, [New Delhi](#), including the headquarters of the [Ford Foundation](#), [Unicef](#) and the [World Wide Fund for Nature](#), a conference center called the [India International Center](#) (1959–62), and the [India Habitat Center](#) for housing and environmental studies.
- [Indian Institute of Management Kozhikode](#) campus, [Kerala](#).
- [Triveni Kala Sangam](#) Arts center, New Delhi
- Several factories with roofs inspired by the domes used in traditional Indian architecture
- Kashmir Conference Center
- General Education Centre and Kennedy Auditorium, [Aligarh Muslim University](#), [India](#)

▪ India Habitat Centre

The **India Habitat Centre**, located in [New Delhi](#), [India](#), was conceived to be a catalyst relationship between individuals and institutions (e.g. [NGO's](#)) working in [habitat](#) related areas to increase their effectiveness. The architect who designed the building complex was [Joseph Allen Stein](#).

It is the centre of contemporary cultural economic, business and social events. The concern for the habitat and its environment works as the functional backbone of the complex. It not only provides an improved working environment to its employee but will also contribute to the urban level functions that a living city requires.

Habitat Centre should be conceived as an ideal physical environment with a range of facilities that maximize the effectiveness of the individuals and institutions, in their holistic support of the habitat. The principal resolve of the centre –“ to restore at every level – environment and ecological – a balanced, harmonious and improved way of life”, is to be reflected in its concept and design.

List of organisations

- 10. Consultancy Development Centre
- 11. Council for Advancement of People's Action & Rural Technology
- 12. Council of Architecture
- 13. Delhi Management Association
- 14. Delhi Policy Group
- 15. Delhi Urban Art Commission etc.,

▪ Lodi Gardens

- **Lodi Gardens** is a park in [Delhi](#), [India](#). Spread over 90 acres (360,000 m²),^[1] it contains, Mohammed Shah's Tomb, [Sikander Lodi's Tomb](#), Sheesh Gumbad and Bara Gumbad, [architectural](#) works of the 15th



century [Sayyid](#) and [Lodis](#), a [Pashtun dynasty](#) which ruled much of [Northern India](#) during the 16th century, and the site is now protected by the [Archeological Survey of India \(ASI\)](#).^[1]

- The gardens are situated between [Khan Market](#) and [Safdarjung's Tomb](#) on [Lodi Road](#). It is beautiful and serene, and is a hotspot for morning walks for the Delhiites.



Uttam C Jain:

There are the 3 'P's of architecture, namely, the personality of the architect, the product and the place. These have to be in synergy.

Uttam C Jain's creations stand out for their clean structure, form and colour

Landmark creation:

Indira Gandhi Institute of Development Research, RBI, Mumbai and the Jodhpur University

Contemporary architect

main interest is public buildings

.built five schools and five railway stations

Project Data

Client	Silver Group, Mumbai
Location	Andheri Kurla Road, Off the Western Express Highway, Mumbai
Architect	Uttam C Jain Architect & Planner
Associate Architect	Kirit Jani, Mumbai

Mukesh Mehta wanted the right architect to realize his dream of building a space for corporate use for "premium Fortune 500 companies". Wanted it to be a landmark project. First and foremost requirement of the client was to erect a structure that looked like a 21st century building.

two towers with six floors each. One office on every floor measuring 15000 square feet had to have individual AC fittings and other amenities. To

obtain clear, unobstructed office space, service towers containing the stair well and the AHUs were wrapped out. For the futuristic look UC Jain proposed to structurally glaze the two towers in classic blue reflective glass and complement it with red granite cladding of both the towers. However,

due to the non-availability of uniform colour and texture of granite Jain opted for aluminium composite panels instead.

Materials:

The basic idea was to use materials like glass and metal those are maintenance free. The aluminium railings, windows, granite flooring and staircase, tile clad lobby and vitrified tiles on the compound wall have been used.

The glass structural glazing would reduce the noise and traffic pollution but the view of the building seemed to getting eclipsed by the emerging flyover terracotta red for the Aluminium panels.

"I chose red as it was the only shade that contrasted brightly with the gray, smoky and dusty backdrop. I wanted a building that made a statement, it had to stand out amongst other buildings in the neighbourhood.

Structure:

the architect has provided clear space uncluttered by too many columns. Four large circular columns have been provided to bear the weight of the building in addition to the RCC structural frame.

A flat slab was devised to get an even finish. "Solid, geometrical forms is the basic tenet of building design, it enhances the utility of available space and provides visual symmetry as well," relates Jain.



RAJ REWAL:

Read in [scribd.com](https://www.scribd.com)