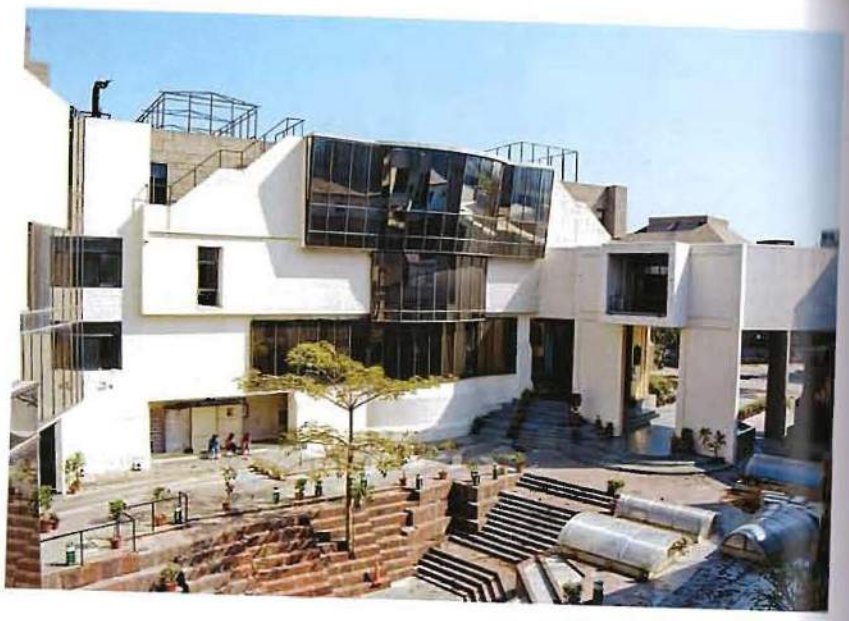
Architectural Guide
Delhi

Anupam Bansal / Malini Kochupillai

DOM
publishers



National Institute of Fashion Technology 126 B

Vastu Shilpa Consultants (1994)

Green Park

Near Gulmohar Park, Hauz Khas

The National Institute of Fashion Technology at New Delhi recreates an inwardly bazaar, livened up by designed displays and movements of students as well as visitors through the entire space. Catering for academic, administrative and residential activities, the campus reinterprets the traditional town square through its inward looking building with interactive corridors, bridges and terraces, *kund*-like steps and communicative facades. The front court, surrounded by the terraced academic block and glazed administrative wing becomes a culturally appropriate and climatically comfortable outdoor space. Animated by a series of high and low platforms, soft and hard landscaping, a water channel and a mirror-like wall backdrop, the space multiplies as entrance court, central green, display platform, informal theatre and a visual focus. Open as well as glass screened bridges separating *kund*-like court from amphitheatre court, not only remain as movement path, but also double up as the catwalk for the fashion shows which can be viewed over from the class rooms, corridors, library as well as the administrative block. Fragmentation of the built mass and facade articulation

illustrate a tenuous yet experientially rich inter-relationship between various parts of the ensemble. Formlessness and fragmentation of buildings at NIFT renders it flexible to adapt and express various form and elements of different edges, an effective response to their specific functions and context. While the common set of elements—namely court, steps and corridors-integrate these parts into a unified whole. Heightening the drama is a juxtaposed co-existence of the random stone masonry wall fragments mimicking ancient ruins along with stone grit plastered walls of yester years, and steel frame screen, clad with reflective glazing, of the present times. Serving as visual reminders of the 'time and space', they evoke a sense of belonging with their inherent contradictions and metamorphosed manifestations.

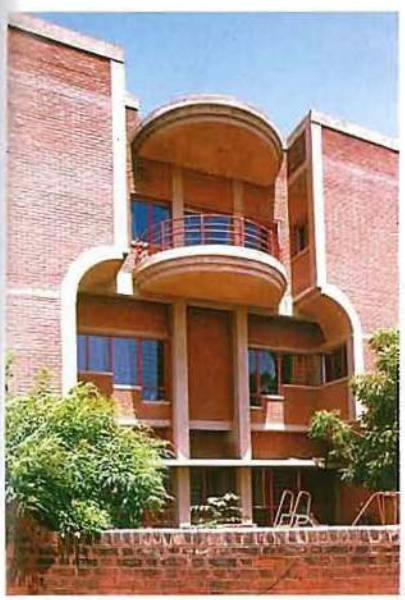
School for Spastic Children 127 B

Romi Khosla Design Studio (1995)

Green Park

Balbir Saxena Marg, Hauz Khas

The School for Spastic Children was the first custom-designed school for physically challenged children, and was initiated by funds made available from the British government to support a local NGO. The school was designed for 500 handicapped children and provides not only specialized facilities and training, but also courses for parents of children with special needs. The school also acts as a centre for fieldwork to be carried out in rural areas in North India. Romi Khosla's design of the building with its use of abstract forms is regarded as a foremost example of post-modern architecture in India. The building uses

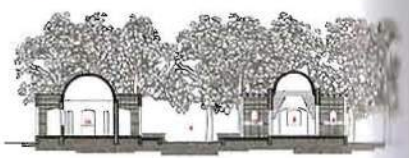


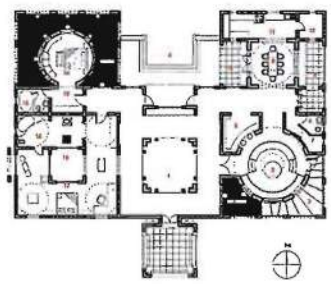
exaggerated iconic forms and reflects a psychological concept so that there is also a narrative to it. The idea was to create a protective womb, almost as an abstraction of the rock-cut cave temples at places such as Ajanta. The architect deliberately did not set aside any spaces for a specific function and sought a building where movement was easy and space expansive. The building provides a sheltered environment with a courtyard open to the sky. To ease movement for the pupils, ramps and wide openings have been provided and there are no high plinths. Attention was also paid to the students' conveniences with every two classrooms having an adjacent toilet. With specially designed ramps and natural light penetrating into the building, the architect not only provided for a comfort zone for the children but also expressed his love of iconography in a poetic manner. Tall and deep recesses evenly spaced along the facade run from ground to roof. They include balconies that alternate in shape—squares and semi-circles. The forms of the tiers of windows with their sloped profiles are echoed in the low outer wall. This building is an outstanding example of the Post-Modernist style popular in the 1990s.

Bartholomew Farmhouse 178 J

Neeraj Manchanda Architects (2008)

HUDA City Centre
Junoon, Village Bidwas, Tavuru, Sohna Gurgaon, Haryana





Located roughly 65 kilometres from central Delhi, the Bartholomew Farmhouse is conceived as a retreat for a busy globe-trotting professional. Keeping in view the requirements of its single occupant, the house uses the outdoors in two ways. While the house is planned so as to allow unhindered visual and physical connectivity with the well landscaped external spaces, the internal courtyard allows it to have an 'outdoor' space inside. A central courtyard separates the private and public wings of the house. The private wing contains two distinct areas. The master space uses the geometry of nine squares in order to organize its sleeping, study and relaxation facilities around its central square, which is a small ornamental court that provides visual reference and relief to spaces in all other squares. In this manner, the master space becomes a complete unit, with its own piece of sky, and offers a high level of privacy and self-sufficiency to its occupant. The second area of the private wing is a circular bedroom suite with a dome above and framed planters all around. A circular living and lounge space and a dining area, both domed above, along with a kitchen-cum-pantry, a bar area and facilities together comprise the public wing of the house. The entire house employs the vocabulary of compressive structure both in order to reflect its location and to conserve cost. Arches, corbels and domes of different types, together with brick walls, provide the farmhouse with a unique visual and experiential character that refers to history but has a contemporary spatial character. Rugged rough plasters used in the house complement the design vocabulary and reinforce an Indian countryside experience.

M.F. Husain Art Gallery 179 C

Romi Khosla Design Studio (2008)

Jasola-Apollo
Jamia Millia Islamia,
Jamia Nagar

The university of Jamia was established in the 1930s. As the university evolved, it introduced a wide range of contemporary academic disciplines such as media studies and central Asian studies. Jamia University is popularly regarded as a progressive avant-garde campus. In 2008, the Vice-Chancellor proposed a new cultural hub for the university that would have as its core a contemporary students' canteen, a unique art gallery and landscaped lawns. The architects chose white marble in the canteen and white metal louvers in the art gallery to express this contemporary identity. The art gallery has become a community space for gathering alternative expressions of culture and identity. This role signalled the canteen and the art gallery as iconic models of architectural expression in contemporary Indian academic institutions. The art gallery has three main parts to it. The first space is the front gallery. It is naturally lit and primarily designed for the display of popular art and student exhibitions. The second space is the main internal gallery, which is lit by controlled light and can be divided into two smaller galleries with the help of a centrally pivoted wall. This gallery is designed for the universitiy's art collection, as well as for external artists who want to exhibit their work here. The third exhibition space is the open-air sculpture court at the rear of the building. The art gallery also has two artist's studios adjacent to the sculpture court, which are designed for visiting artists to use over short periods.

Dental College 183 C

Romi Khosla Design Studio (2009)

Jasola-Apollo

Jamia Milia Islamia University, Jamia Nagar

Teaching hospitals are particularly complex buildings compared to other institutions. The Dental College of Jamia had these characteristics. It serves to provide dental care to the people in surrounding areas and is also one of the primary teaching centres of dentistry in India. So at one end the users are the general public and at the other end the users are the dental students. The College was therefore a place where three users interacted with each other: the general public, the dentists who treated and taught and thirdly the students who learned and practised. The programme was therefore conceived as a series of capsules which were designed to act as nodes for the three users. The site given for the building was a neglected and overgrown part of the campus. It had two levels , both of which provided access to the building for the public and students. To fulfil the requirements of its varied users, the building was to house a substantial reference library, staff facilities, seminar facilities, wards, operation theatres, pathology laboratories and a mortuary as well as X-ray rooms and a museum. These facilities have been arranged in a rectilinear plan form that encloses two large courtyards and has a certain formality to it. It was a design judgement to simplify the formal layout of the building in order to contain the enormous volumes of spaces in a simple form that would be easily readable by all three categories of users. A dental college is a very complex institution in which the users have to keep moving from one part to another. In order to reduce energy consumption, the treatment clinics have been provided with full 80% north-side glazing that allows ample daylight to flood the clinics. This helps treatment during power cuts and naturally well lit spaces ensure a higher level of cleanliness. The materials used for the structure of the building are reinforced concrete frames, structural steel staircases, corridors and brick walls. Stone is used for cladding wall surfaces, structural glass for the north light window facades, and aluminium sheeting for cladding the brick walls. Each facade of the building is treated as a canvas for artistic composition. The fenestration has been designed to have twin functions. On the north faces of the building, where the clinics have been located, the structural curtain wall glazing provides abundant daylight for dental treatment. On the south side, the glazing has been confined to narrow slits which run horizontally and protect the south of the building in the clinic areas from heat gain. These staggered fenestrations also break the scale and the thin strips of windows help in exaggerating the horizontality of the structure. The building was conceived by the architects to be a contemporary building without references to the historical burden of architecture from which much of the buildings on the Jamia campus suffer. Like their Castro Cafeteria and M. F. Husain Art Gallery on the Jamia University Campus, the architects have sought to provide the campus with modern, state-of-the-art buildings.

Bharti Airtel 184 J

Hafeez Contractor (2009)

Guru Dronacharya

Airtel Centre, Plot no 16, Udyog Vihar, Phase IV, Gurgaon

Located on NH8, the Bharti Airtel building is unmistakably visible due to its multi-coloured facade which is visible from afar both during the day and night. It fulfils its purpose of creating a hi-tech image and being a loudly noticeable corporate office building for India's premier mobile telecommunications service provider. The futuristic headquarters of Bharti Airtel Limited portrays the company's modern-day ideology. The building is designed to meet the requisites of the corporate world and ensure a controlled work environment. Modern amenities such as a health club, day care and a cafeteria in the courtyard with a skylight are a welcome addition to the complex. The plan of this 8-storey building is simple and functional. A circular courtyard with its water fountain forms the epicentre of the surrounding hub. The office blocks encircle the courtyard, providing daylight and an external view for their occupants. The landscape, cut to geometric patterns, further highlights the profile of this distinct structure. Its external multi-coloured facade is made of high-performance glazing. The facade has integrated lighting provision which highlights the hi-tech digital Airtel logo in its trademark red and white colours.

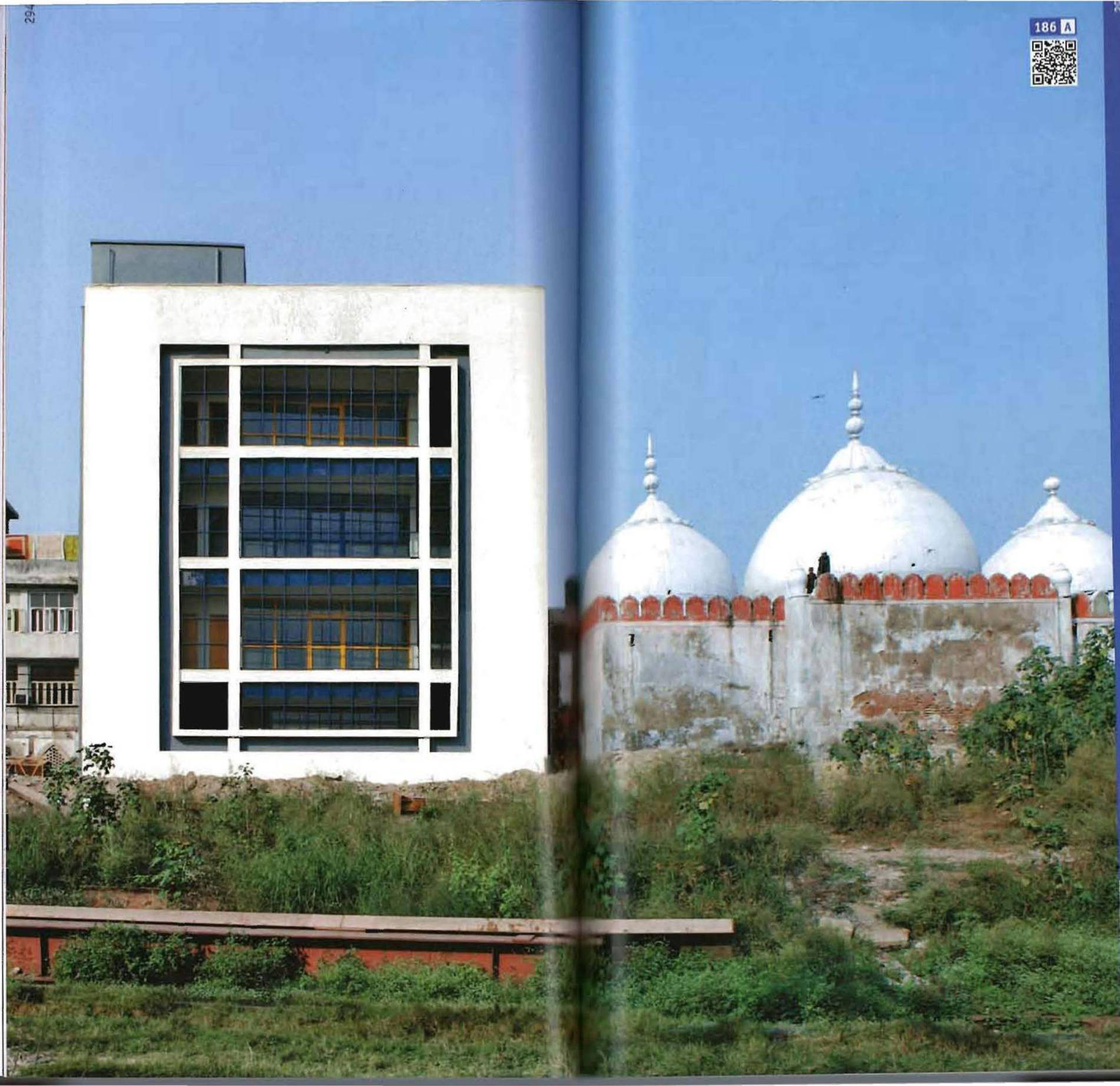
District Centre » 185 B
Kuldip Singh (2009)
Malviya Nagar
Press Enclave Road

The District Centre is situated on a site of 21.8 hectares, with a total built-up area of 245,000 square metres. Access to the site is through an underpass system, with a view to segregating the local and through streams of traffic as well as providing an uninterrupted flow of pedestrians between the bus stands and major nodes of activity. The District Centre has a shopping-cum-residential complex of 123,297 square metres, an office complex of 95,693 square metres, a cultural complex of 10,750 square metres, a 5-star hotel of 14,757 square metres and other service facilities. The buildings have a maximum height of 36 metres. The District Centre was conceived as the heart of the community in South Delhi. It has been subdivided into essentially five distinct areas: a five-star hotel plot on one side; a huge chain of three-storeyed shopping malls all interconnected, interspersed with serviced apartment blocks at regular intervals; two complexes comprising offices, institutions and multiplexes, the latter connected to the malls at two levels; and a cultural centre at the front. The shopping area has been designed to form a partial ring around a large green area, integrated with the masterplan green belt across the main road. Below the green area, very generous parking space has been provided over 3 levels. A major service road connects the plots at the rear. This is intended to provide service facilities and access to long-stay car parks reserved for shop-keepers and employees. Visitors parking have been completely segregated into separate car parks in the vicinity of major shopping areas. Practically all car parking is multi-level and hidden with generous landscape provision. The entire development is subject to controls given in drawings, which specify facade dimensional controls, materials to be used (two specific types of granite cladding slabs used with dry cladding), basements, heights and building form. The location of service structures like cooling towers and lift machine rooms, has also been planned in such a way that no service structure is visible from outside. There have been some violations by the developers, but they have, by and large, adhered to these controls. Despite these carefully formulated controls, the developers have been given ample freedom to plan their spaces in a manner most suited to their requirements. This project has proved to be one of the best urban design projects of such a scale ever executed. Its vast popularity with residents living in south Delhi and other parts of the city testify to what a well planned District Centre can do to enhance their commercial, cultural, and social activities.

Polyclinic for the Destitute » 186 A
Romi Khosla Design Studio (2009–2010)
Chandni Chowk
Lahori Gate, Old Delhi

In the heart of the old city of Delhi, on the edge of the railway line, sandwiched between a *masjid* and the remains of a burnt-out slum, is a modern Polyclinic. It was built to provide medical treatment and rehabilitation for the poor, drug addicts and HIV patients who live on the pavements of Lahori Gate. The Polyclinic also functions as a day care referral medical relief centre. This simple, elegant building is four floors high and is equipped with a hospital lift. A large area in the basement provides ample space for a modern pathological laboratory. The ground floor houses reception as well as the Out Patient Department cubicles for daytime doctors and consultants. Built in metal and glass, the new Polyclinic is a beautiful contemporary intervention in an otherwise historical part of Delhi. Each floor has a surface area of 200 square metres where laboratories, reception, consultation rooms, daytime wards, doctors and nurse stations are situated. The fully glazed front facade provides a transparent view into the building, which invites the poor to enter within. A lift designed for carrying stretcher patients has also been installed for emergency treatment. The choice of primary colours that combine the yellow and blue louvered facade and brightly ventilated areas seem radical for this forgotten area of Delhi. The building is a rare example of a contemporary architectural addition in the old part of the city. While the facade on the entry side presents a colourful and welcoming front, the opposite facade with its white plastered surface surrounding windows on all floors resembles an 'urban window' itself. The contrast of the old and new is striking. The hallmark of the project is the infusion of vibrance and colour to an otherwise mundane programme.

186 A



DLF Cyber City 195 J

Hafeez Contractor (2010)

Sikandarpur

DLF Cyber City, Phase II, Gurgaon

DLF Cyber City is part of development phase II and III of the DLF City masterplan. Around ten major commercial buildings so far have been designed by architect Hafeez Contractor in this approximately 100-acre development. The DLF metro rail line also passes through Cyber City and the firm has been actively involved in its route planning, placement and elevation features within this commercial park. Most buildings are road facing, so employees will have easy, walkable access from the metro stations. Major IT players like Ericsson, Google, IBM, along with financial institutions like RBS, Standard Chartered and SBI have bought or leased offices in this city, which partly falls under the Special Economic Zone. All buildings in Cyber City have steel, glass, metal and ACP facades. All blocks are of varied, irregular shapes, making each and every one a statement piece and giving the area a very futuristic feel. Each building offers an intelligent workplace to new-age professionals within the IT/ITES Special Economic Zone. The office blocks are designed to ensure a dynamic interplay of open and enclosed spaces. The overall development has a campus feel, with buildings and landscape visually integrated into one complete environment. The program of most buildings called for added features like a gym, swimming pool, health club, and cafeteria as well as business centres. Most buildings also have a covered pedestrian plaza protecting its occupants from the harsh summer sun and providing its young employees with places for rejuvenation.

Building 8

Building 8 is spread across an area of approximately 1.4 million square feet and is divided in to three blocks with a range of six to 15 floors. The building was designed and constructed in three stages. The design of this complex is contemporary with a mixture of glass, ACP and granite used for its facade. The front elevation has an interesting geometric pattern with vertical, horizontal and diagonal lines dividing the facade into sections. The three wings of the complex are connected by two atriums which act as buffer space in this otherwise dense uninterrupted office space.

Castro Café 196 C

Romi Khosla Design Studio (2010)

Jasola-Apollo

Jamia Milia Islamia University, Jamia Nagar

The Cafeteria in the Jamia Milia Islamia university is located near the auditorium, cultural centre and the mass communication block, and was expected to become a hub of all social activities on Campus. Most student canteens in India are not air-conditioned, and are often poorly ventilated, making them very hot and oppressive in the summer and very cold in the winters. Due to the extreme climatic conditions of New Delhi, where the summer sees temperatures of above 45 degrees centigrade, and the winters often see temperatures below 5 degree centigrade, this canteen was proposed as a 'Semi-open-air Café'. This allowed it to have an ambient temperature for most of the year along with good ventilation, and a variety of degrees of shade from the climate. The building has a kitchen block to the east, which is a fully enclosed space for cooking and serving food. As one walks along the length of the building westwards, initially the eating enclosure is defined by two walls and a roof. Further down, the sense of interior is defined by one wall and the roof from where the space progresses to be articulated by only one wall. Finally there is only the floor, which ends to demarcate the edge of the canteen space. Throughout this changing sense of interior and exterior, the eating surface and the seating surfaces continue, almost acting like stitches that tie the entire space together. The idea was to try to blur the boundaries between inside and outside, where these undefined boundaries act as a negotiator between the user and the climate of Delhi. All the elements of the building are defined distinctly and independently from each other. The walls don't touch the floor and the roof does not touch the walls. This was the first steel building built at the university campus.