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ARCHITECTS

VOLUME 55 ISSUE 2 JUNE 1990 Rs. 20

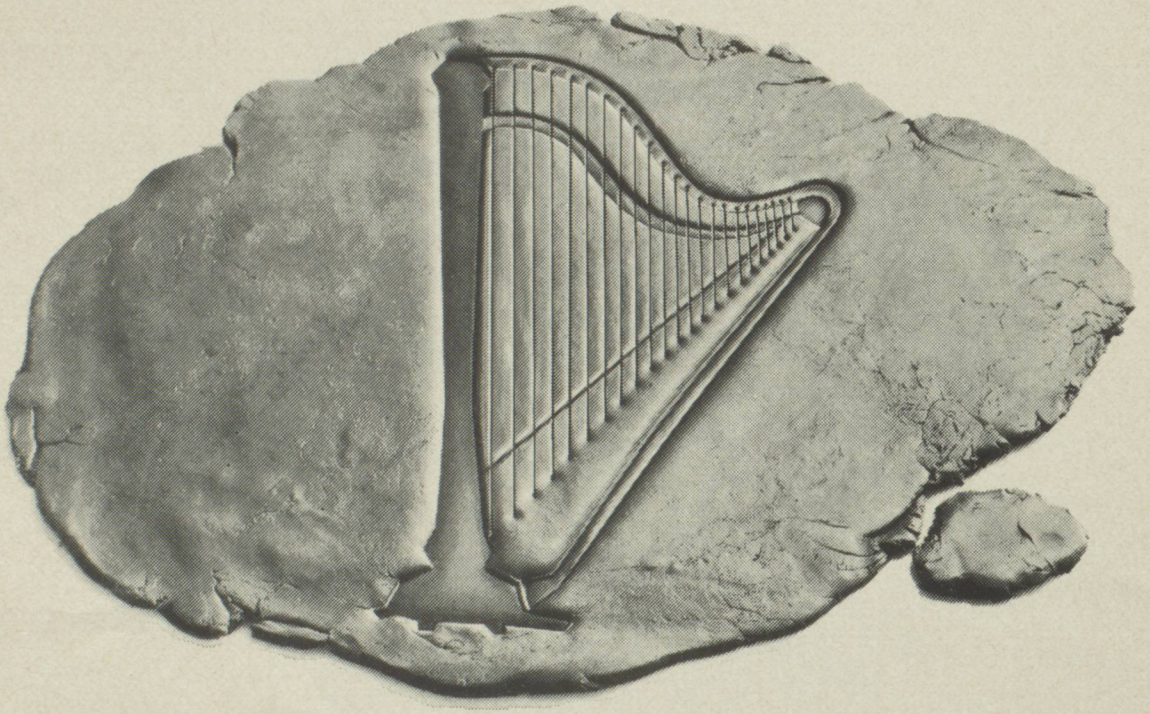
Central Institute of Educational Technology, New Delhi

Raj Rewal

RAJ REWAL

I.I.A. Baburao Mhatre Gold Medal, 1989

When everybody harps on quality and strength



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552
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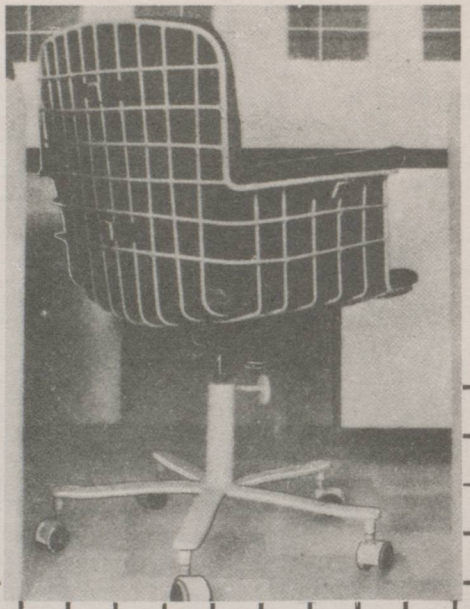

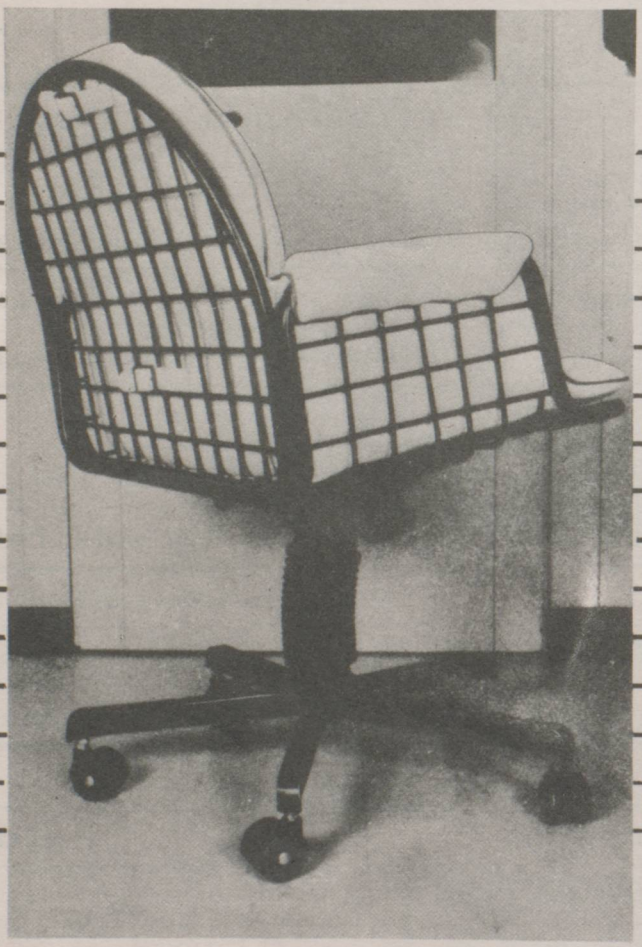

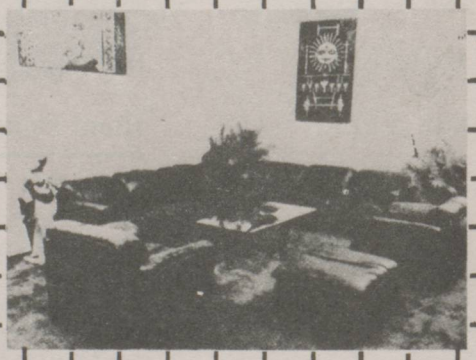

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RAJ REWAL:
An Architecture of Progress & Harmony

With Independence, India embarked on a path of planned development, under the leadership of Pandit Jawaharlal Nehru. He is remembered even today as the architect of modern India. It was his decision that brought Le Corbusier to India to design and plan the new capital city of Punjab state, Chandigarh. Nehru often said that these new projects of development were temples of new India. Chandigarh's greatest contribution to Indian architecture is that it encouraged Indian architects to experiment and innovate. It facilitated the development of contemporary Indian architecture.

Delhi was undergoing transformation from an imperial capital city to that of a democratic nation. The need for institutions and facilities provided unique opportunities to many a young architect. The Indian Institute of Architects, under the able leadership of its Presidents, particularly Mr. Jai Bhalla, had convinced the authorities to organise architectural competitions for such large projects. Raj Rewal won many of these national architectural competitions; perhaps one should check the records, for he may be a contender of a world record for winning the maximum number of architectural competitions.

The choice of construction technology and use of materials is an important issue in Rewal's architecture. He has used bricks, stones and reinforced cement concrete in an appropriate way. The Permanent Exhibition Complex at Pragati Maidan, New Delhi is one such project, where the decision to use a space-frame was in keeping with "the mainstream of modern architecture", yet the choice of R.C.C. was an appropriate innovation adapted "to labour intensive indian industry".

The other issue that has concerned Raj Rewal is the need to have roots in Indian tradition. He was involved with many a study of Indian architecture of northern India at the School of Planning and Architecture, Delhi, where he was professor of Architectural Theory and History of Architecture. These have contributed a lot to the evolution of his methodology of architectural design. His design concern is not limited to building design. He has been a keen student of Indian urban design.

In his works, Raj Rewal combines his intimate understanding of climatic consideration in built-form, urban design and settlement planning. In the Ramakrishnapuram District Centre, which won the first prize in a national competition, he used the concepts of a heirarchy of urban spaces as found in Fatehpur Sikri. This project, when compared with the civic centre of Chandigarh originally designed by Le Corbusier, shows Rewal's mastery of urban design elements and a deep understanding of climatology. The same approach has been developed much later as the design for Bhikaji Cama District Centre in New Delhi.

Raj Rewal has been a keen researcher of the typolgy of low-rise high density housing of Rajasthani cities such as Jaisalmer. He has used timeless urban design elements like gateways, narrow streets, clusters, squares, public and private inner courtyards, and terraces in his design for the Asian Games Village in New Delhi. The labyrinthine pathways linking public, semi-public and private spaces in the project recall the experience of Indian cities. "The Asian Games Village creates a new urban pattern" out of the basic values of desert settlements by a "total environmental design". This in short reflects the Raj Rewal's endeavour to take contemporary Indian architecture to its next stage of evolution.

India reached the "take-off" stage in its industrialisation in the mid-sixties. This resulted in the need for a network of institutions to manage advanced study and research in various fields of development. Raj Rewal has won prestigious commissions of some of these important institutions. If the pioneering work of Achyut Kanvinde symbolised the early post-Independence drive for modernisation, Raj Rewal's later work symbolises the blossoming of Indian strategy of development. It reflects a matured structuralism and heightened sensitivity. The National Institute of Immunology is a classic example of the enrichment of Rewal's architecture. The use of stone cladding and careful articulation of details at once expresses the Indian sensibilities inherent in his architecture.

Raj Rewal's architecture is firmly rooted in rational philosophy. Its remarkable consistency and clarity was noted by the Jury of the Commonwealth Association of Architects' Sir Robert Mathew Award for 1989 which was awarded to Raj Rewal. It was most appropriate when the Council of the Indian Institute of Architects unanimously selected Raj Rewal as the fifth laureate for the prestigious IIA Baburao Mhatre Gold Medal 1989. Truly, Raj Rewal's architecture expresses the value-premises of our times — progress and harmony.

Akhtar 90

Akhtar Chauhan
Editor

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Raj Rewal wins CAA Robert Mathew Award 1989

Kuala Lampur

The President of the Commonwealth Association of Architects, Hisham Albakri today announced the results of the 1989 Robert Mathew Award. The jury consisting of Professor Peter Johnson, Australia, Oluwole Olumuyiwa, Nigeria, and Gordon Mattey, United Kingdom recommended that the award be made to the Indian architect, Raj Rewal. A commendation was also made to the Malaysian architect, Jimmy Lim. The Award is made to an Architect or Practice making the most innovative contribution to the Architectural Development of the country or region in which the Architect or Architectural practice operates.

The work of Raj Rewal is a remarkable sequence of buildings ranging across a wide of building types in which there is evidence of a deep understanding of traditional Indian Architecture and the development of a contemporary architecture language which has strength and beauty and is both functionally satisfying and climatically appropriate.

It has a well developed theoretical base and remarkable consistency. It is a worthy recipient of the prestigious Robert Mathew which is an Award given biennially in honour of the contribution made to Architecture internationally and in the Commonwealth by Sir Robert Mathew.

The jury also commended the work of the CSL partnership, (the Kuala Lumpur Architect, Jimmy Lim) saying that the work shows a thoughtful approach to understanding the tradition of building in Malayasia especially of the traditional Malay house. This understanding was then applied sensitively to a developing new tradition which contributes to the growing cultural tradition of Malaysia. In both the award and commendation, the jury applauds the sincere search for a valid Architecture philosophy which will bring greater richness and increased human qualities to present day Architecture.

Raj Rewal awarded IIA Baburao Mhatre Gold Medal 1989

Bombay

Mr. Raj Rewal the well-known Delhi architect was awarded the prestegious IIA Baburao Mhatre Gold Medal 1989 by the Indian Institute of Architects at a special function held in Birla Krida Kendra, Bombay on Friday 15th December. 1989.

The citation of the award commended Rewal for his consistent endeavour to evolve a rational synthesis of meeting the needs of the contemporary society by using a balanced mix of technologies suited to our context. Although Rewal's architecture is inspired by the rich traditions of Indian Architecture, he has evolved a new synthesis through innovation.

Mr. Raj Rewal has designed many important landmark projects mainly in Delhi. The Hall of Nations in Pragati Maidan, Asiad Village, National Institute of Immunology and the permanent exhibition on the life of Pandit Jawaharlal Nehru. He has won numerous design competition. The earliest being the Ramakrishna Puram District centre which was inspired by the architecture of Fatehpur Sikri.

Mr. Raj Rewal has been involved with the education process since the beginning of his career. He has been a professor at the School of Planning and Architecture Delhi where he pioneered a fresh approach to the study of history of Indian Architecture and theory of design. He has delivered numerous lectures on contemporary Indian Architecture abroad. He has been the curator of Festival of India exhibition on Traditional Indian Architecture in Paris. His works are published in many international journals. A monograph on his works is also published in France.

Mr. Raj Rewal was recently honoured by the Commonwealth Association of Architects with its Robert Mathew Award 1989.

Mr. Madhav Deobhakta, the IIA President presided over the function.

Charles Correa book released in Russian

Bombay

Charles Correa, the renowned architect's book New Landscape has been translated in Russian language. The Russian edition of the book was released by Hon. Sherief of Bombay Mr. Nana Chudasama at a function held in the city.

The book is devoted to the critical issues related to human settlements in the third world. It focusses on the need to disaggregate the problem of urbanisation by developing growth centres in the hinterland. It also recommends restructuring the metropolitian centres. It highlight the need to adopt appropriate low-tech technologies and emulate the high aesthetics of vernacular architecture. The book reflects a deep concern for humanism.

Mr. Charles Correa was the Chairman of the National Commission on Urbanisation which has submitted its monumental report to the Government of India.

The function was attended by the representatives of the USSR consulate. Mr. Madhav Deobhakta, President of the Indian Institute of Architects appreciated the publication of the Russian edition of the book and called for exchange of architects, academicians and students between the two countries.

IIA Baburao Mhatre Gold Medal 1989

RAJ REWAL

The on-going evolution of Indian Architecture has been immensely enriched by the architecture of Shri Raj Rewal. The post-independence period has been marked by rapid development in all spheres of social and economic activities. The architecture of Raj Rewal reflects the ethos of progress and harmony of our times.

His architecture is a result of a consistent endeavour to evolve a rational synthesis of meeting the contemporary needs using a balanced mix of technologies. Although his architecture is inspired by the rich traditions of Indian Architecture he has been able to evolve a new synthesis through innovation. In the process his architecture has proved the relevance of modern Indian Architecture.

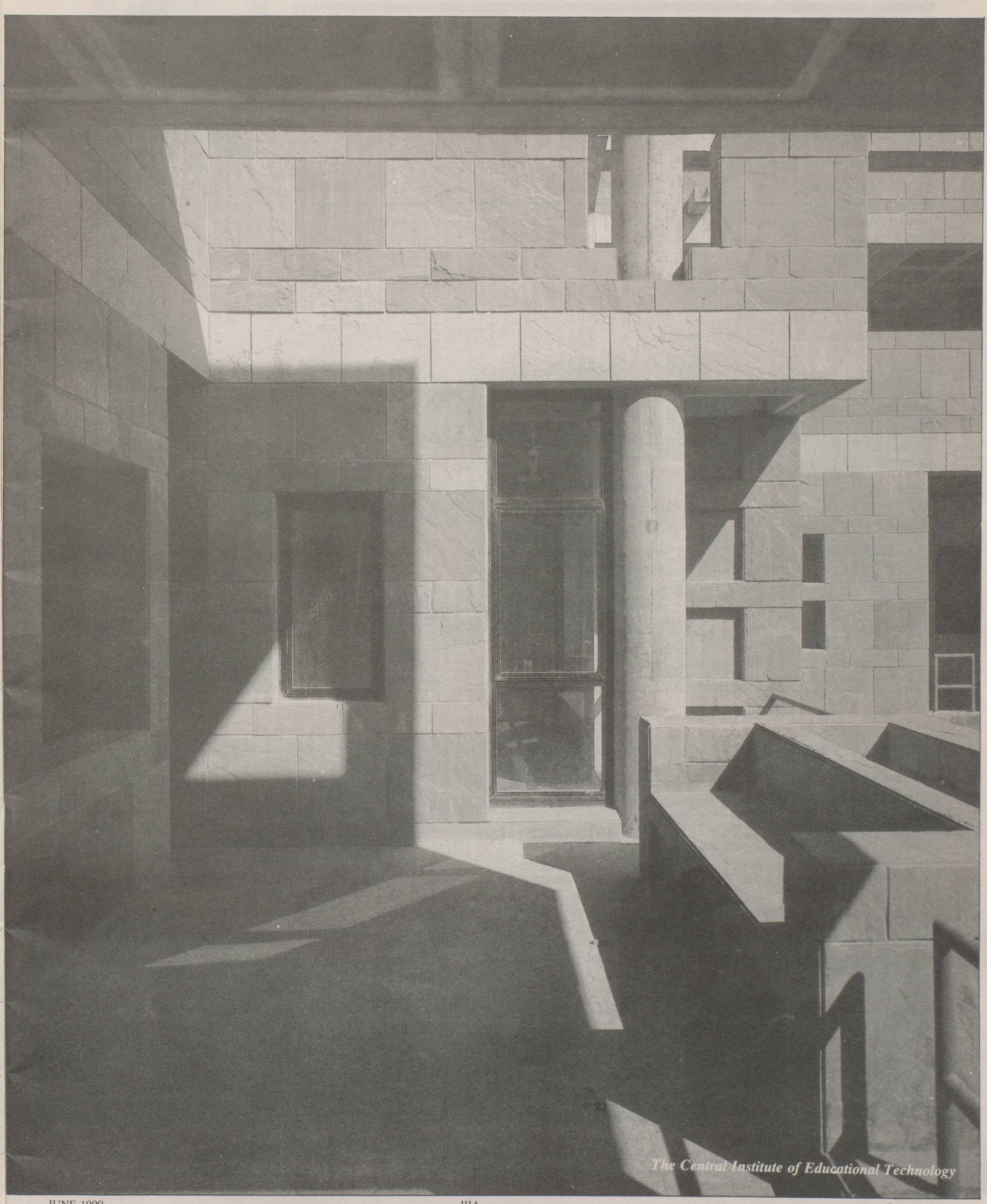
It needs to be noted that Raj Rewal has been able to develop appropriate programmes for his various projects be it a humble pavilion to house the permanent exhibition on the life of Pandit Jawaharlal Nehru or the complex requirements of National Institute of Immunology. This reflects a scientific approach to contemporary issues, a basic premise for a progressive architecture

Shri Raj Rewal has been involved with the education process since the beginning of his professional career. He has been a full time professor at School of Architecture & Planning Delhi, where he pioneered a fresh approach to the study of history of Indian Architecture and theory of design, along with his fellow colleagues. He has delivered numerous lectures on contemporary Indian Architecture in universities abroad.

He has established the Architecture Research Cell to persue an all round and in-depth inquiry into problems and issues in architecture. He has directed many a study and published articles and papers on architecture. He has co-ordinated many outstanding exhibitions on architecture in India and abroad. He has been curator of Festival of India Exhibition on Traditional Indian Architecture in Paris.

The Indian Institute of Architects is pleased to honour Shri Raj Rewal with the IIA Baburao Mhatre Gold Medal 1989 for his outstanding contribution to the profession and creative excellence in architecture today, the 15th December 1989 at Bombay.

Madhav Deobhakta,
President, The Indian Institute of Architects

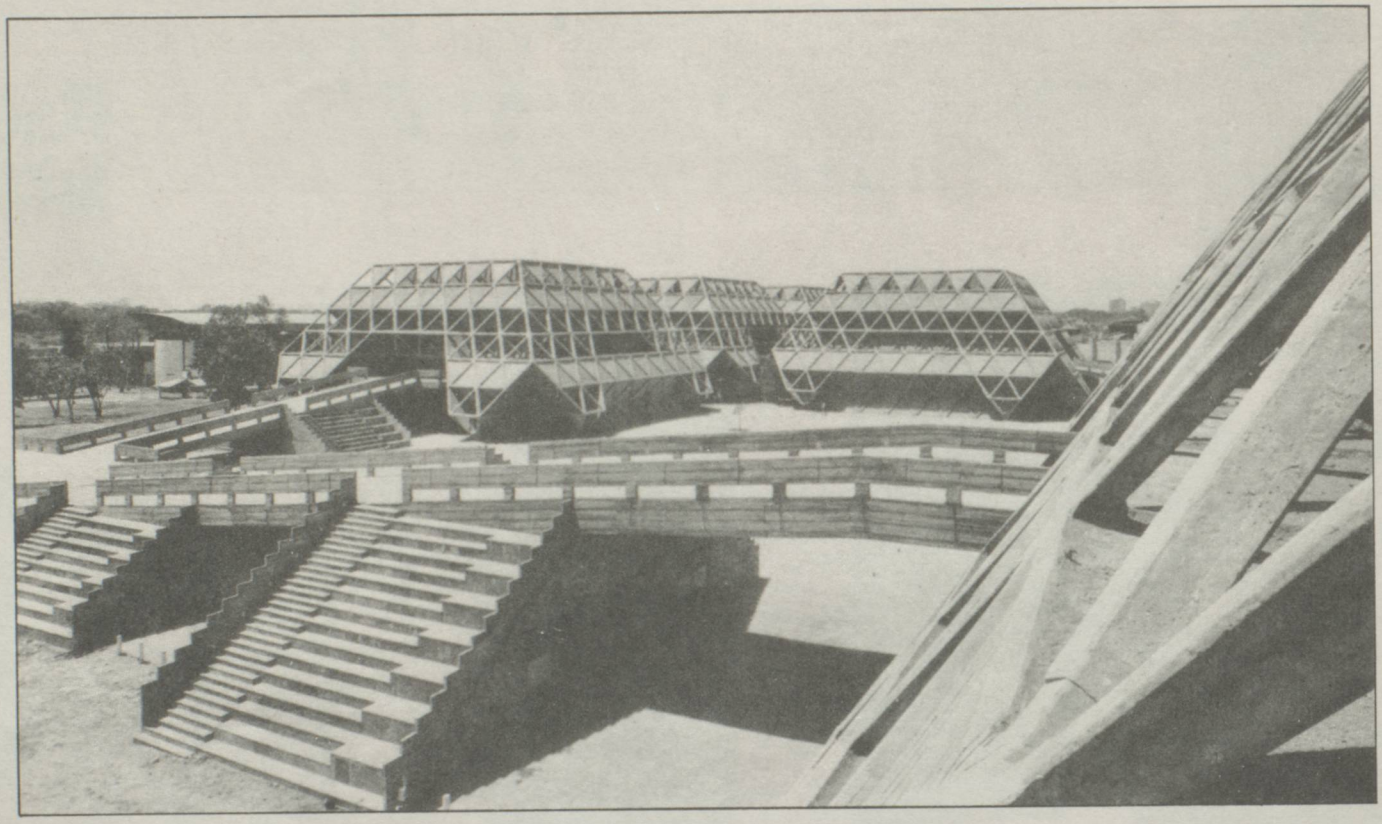


The Central Institute of Educational Technology

IIA Baburao Mhatre Gold Medal 1989

The Relevance of Tradition in Architecture Today

Raj Rewal, New Delhi A.I.I.A.



Exhibition Complex

The vast range of traditional Indian architecture can be understood in different ways. Architectural historians have divided it into periods: Hindu, Buddhist, Islamic, and Colonial. There is a secular trend in Indian architecture, too, underlying monuments, civic complexes, and vernacular buildings, although it has been largely ignored in the literature. And certain themes recur at various stages of its development, emerging in contemporary form. Architects may look to the past for inspiration, or even try to prove themselves by contradicting the older models.

Building methodology, social conditions, and climate shaped Indian architecture. Building techniques are changing quickly, and the pattern of living is in the process of evolution, but the factor of climate remains constant. The traditional elements of design based on the warm Indian climate definitely have relevance in terms of our work today.

One of my first major buildings was a permanent exhibition complex for trade fairs, built in 1972 in New Delhi. The space-frame structural system follows the mainstream of modern architecture for covering large halls, and its construction was adapted to labour-intensive Indian industry.

The plan is composed of one large hall of 256 square feet connected with four smaller halls of 144 square feet by means of ramps enclosing a central courtyard for outdoor displays and meetings. As in the tradtitional Indian pattern of public spaces, the courtyard emerges as the focal point of the scheme.

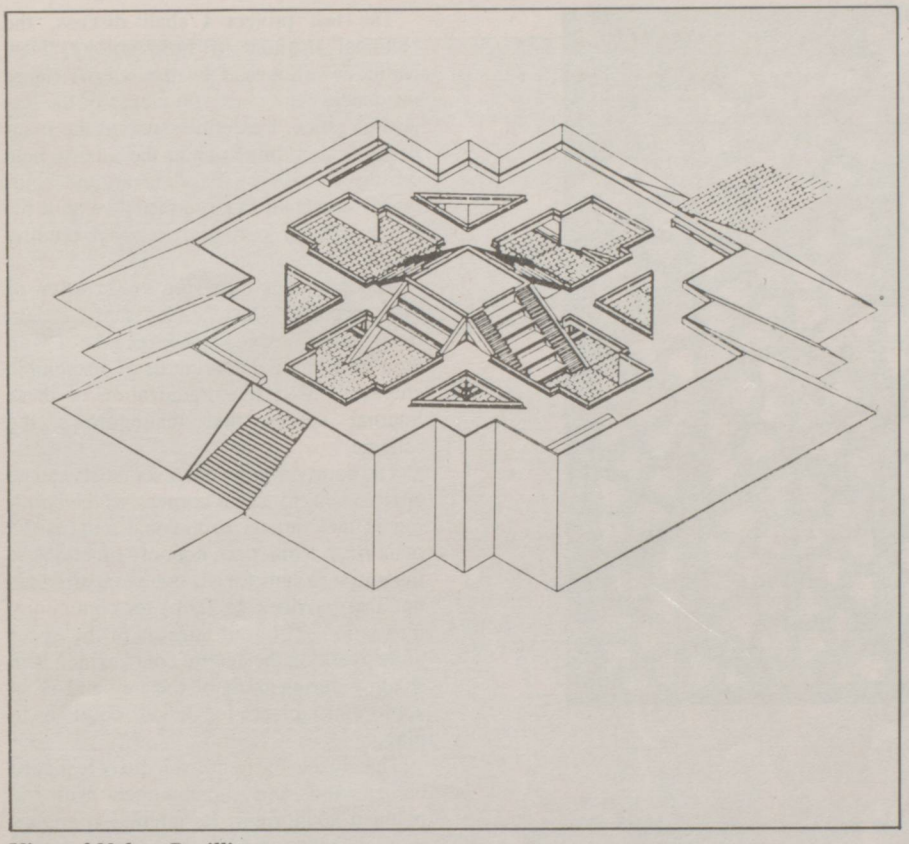
An art historian compared the spatial geometry of the plan to the Mughal structure of Humayun's Tomb. Personally I was surprised by the observation, as I had never consciously thought of that particular reference. But I realize that formal Indian structures of all periods have a certain affinity in the manner of ordering spaces or modulating enclosures, though their external appearance may be different.

The depth of the structural system of the exhibition complex was utilized as a sun breaker and conceived in terms of the traditional Indian *jālīi*, a geometrical pattern of perforations forming a major element of design on the facade that serves to obstruct direct rays of the harsh sun while permitting air circulation.

In 1972 I designed the Nehru Pavilion, a museum to exhibit objects and photographic panels on Nehru's life and times. While working on the design, I kept in mind the personality of Nehru, a sensitive intellectual and democrat who would have hated any manifestation of pomposity to honor him.

How could a pavilion allow one to symbolize Nehru's life? There were no relevant contemporary prototypes; I began to search deliberately for older models. I had seen Buddhist grass mounds in Nepal that contained relics of the Buddha. Inspired by these, I came upon the idea of grassy embankments enclosing exhibition space at two levels. The circulation system for the exhibition was based on *parikrama*, the circumambulatory movement around the central shrine of temples, and the plan began to resemble Tantric *yantras!*

But Nehru was a secular person, and I had to reinterpret these elements so as not

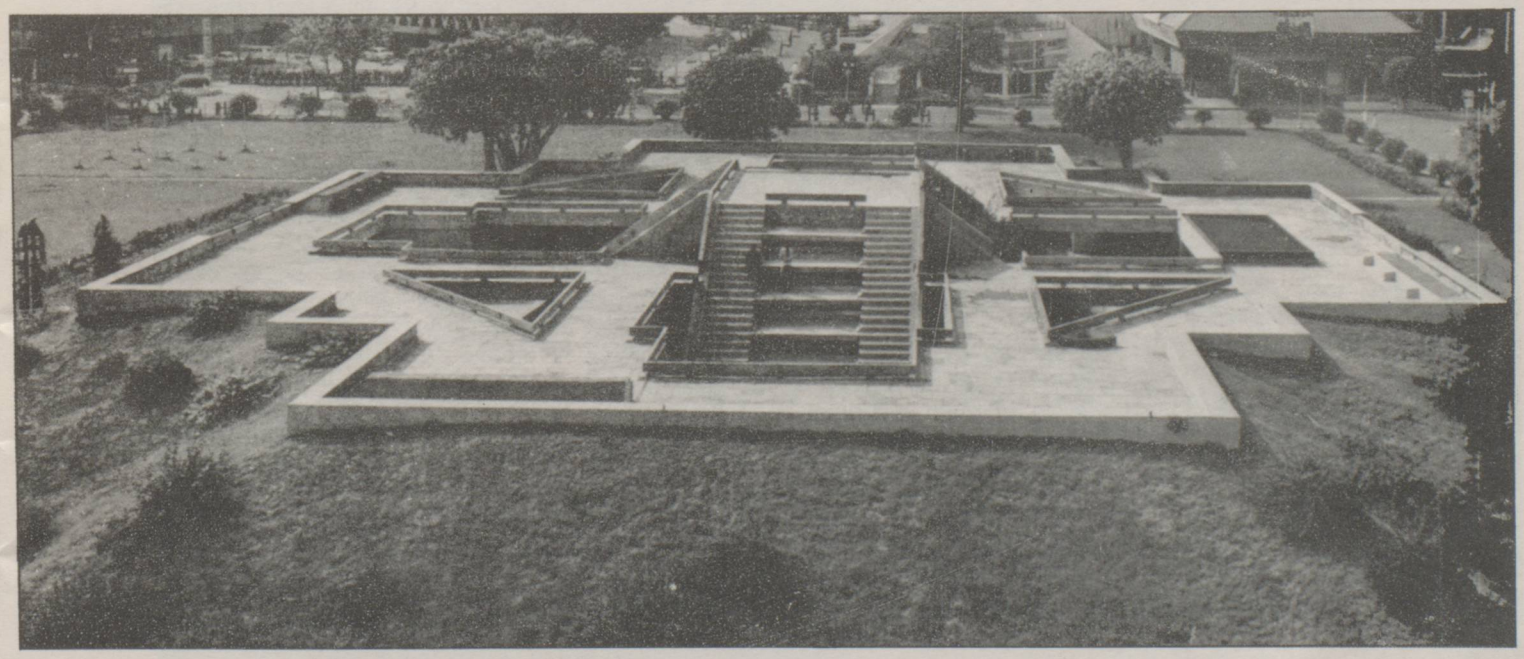


View of Nehru Pavillion.

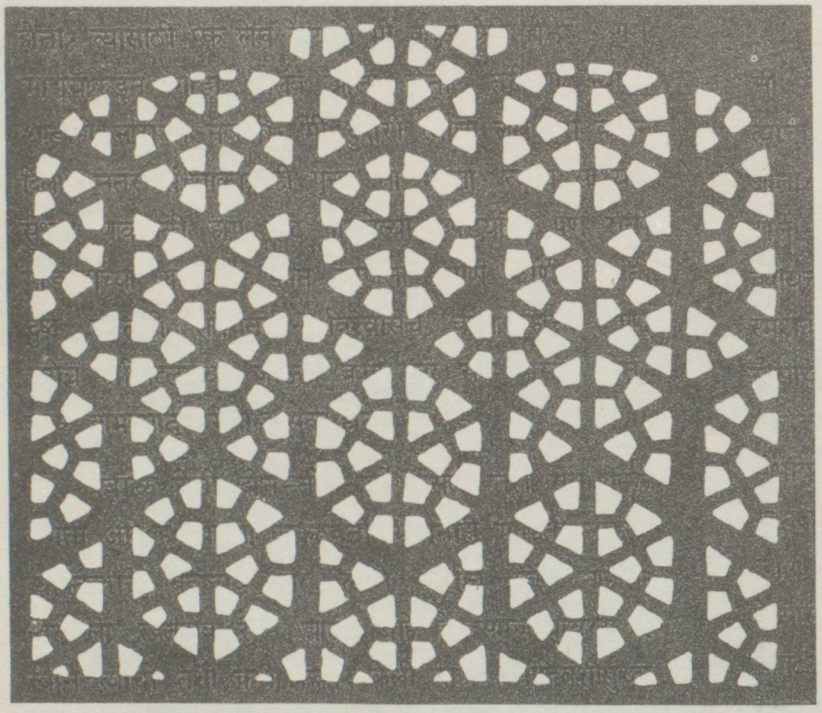
to confuse his personality with "sacred" connotations. The children of India refer to Nehru as a loving uncle, "Chacha Nehru", the grass embankments and the central steps to the roof were designed for children to run up and down, before settling down to see the exhibits on two lower floors. The search for symbolic values that fulfill contemporary aspirations but carry relevant echoes of the past assumes importance in the Nehru Pavilion.

In the realm of practical climatic considerations, the traditional morphology of Rajasthan cities has important lessons to teach for today's low-rise, high-density housing developments, and it directly influenced my design for the Asian Games Village of five hundred housing units in New Delhi (1982).

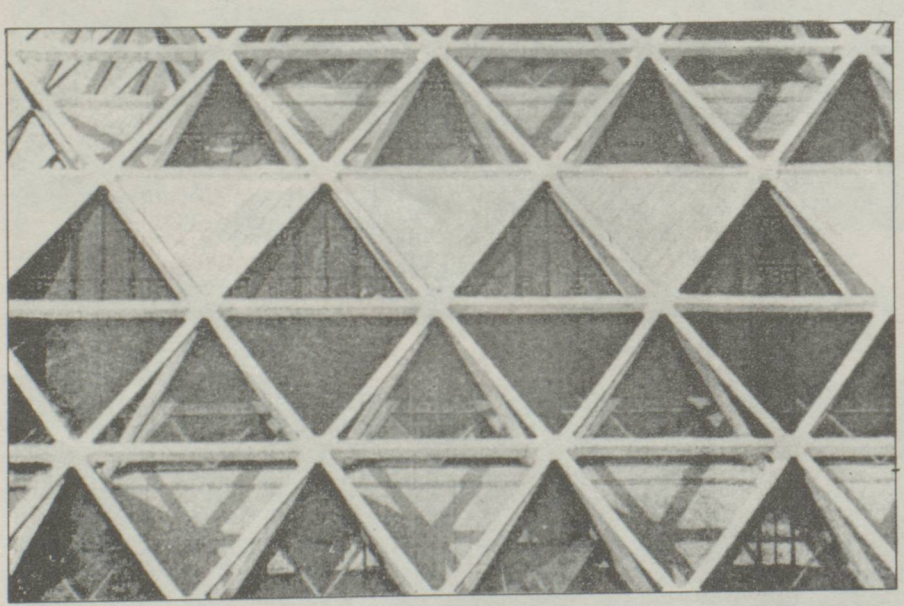
The institutional and sterile pattern of housing favoured by departmental engineers for public and municipal works, based on an endless repetition of a design, is rejected here. Instead, an attempt has been made to create urban norms from a network of pedestrian streets and squares. The peripheral road provides motor access from two ends to the parking squares, which in turn give way to pedestrian paths or to the garages of individual housing units. The village reinterprets several salient elements of vernacular design that have stood the test of time.



Nehru Pavilion



Traditional Jali



Detail, Hall of Nations, Exhibition Complex

The last project I shall discuss, the National Institute of Immunology, New Delhi, is influenced by the *havelīs* (large residences) and civic complexes of the Rajasthan cities. I carefully studied the manner in which they counter the intense heat during the day by building around courtyards and then incorporated it within the framework of current functional requirements.

The design is based on the creation of three separate clusters (for senior scientists, junior scientists, and scholars) with their own internal courtyards of discrenible character. It is the organization of these internal spaces that distinguishes the scheme.

The courtyard for senior scientists can be approached from four corners, as the building is laid out on a diagonal axis to the main road. This space not only functions as the entrance hall for all twelve apartments but also provides the focus for community interaction. The roof terraces of the upper units overlook the central court, which is in shadow during most of the day and is an appropriate place for small children to play.

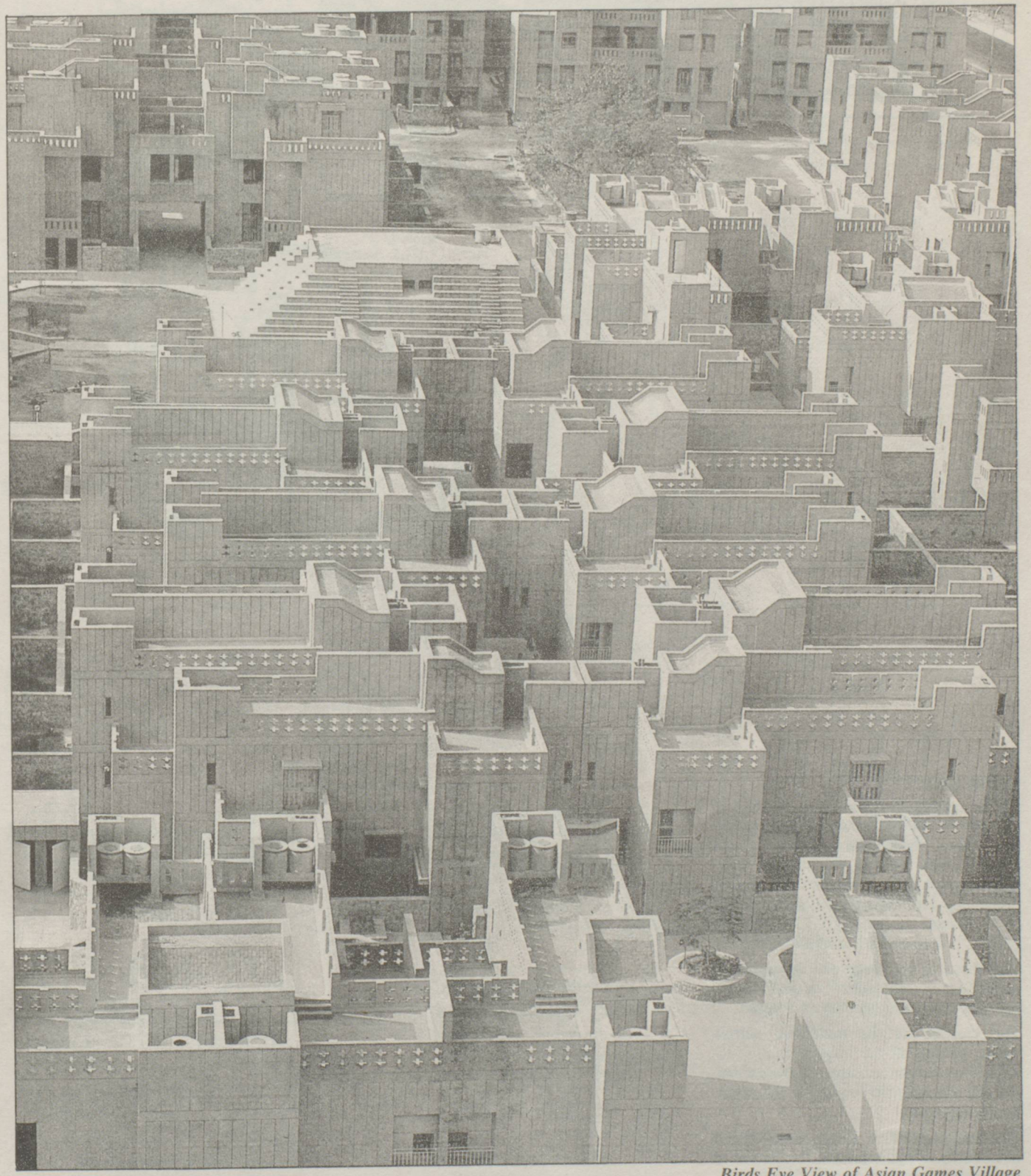
The cluster for junior scientists is placed on a central axis, in alignment with the planned auditorium. Its internal courtyard is of an intimate scale and forms a focal point for the flight of steps connecting the lower road to the upper-level ridge. The twelve apartments of approximately 70 square meters are grouped around two staircases at three levels overlooking the internal court. Each apartment has a roof terrace, and the cluster follows the form of the land in its stepped section.

The hostel for scholars consists of individual rooms around an octagonal court, built as a small amphitheater corresponding to the contours of the site. The plan is symmetrical on both axes and affords an orderly solution for providing roof terraces on successive upper stories. The one side of the octagon along the diagonal axis frames distant views of the hills.

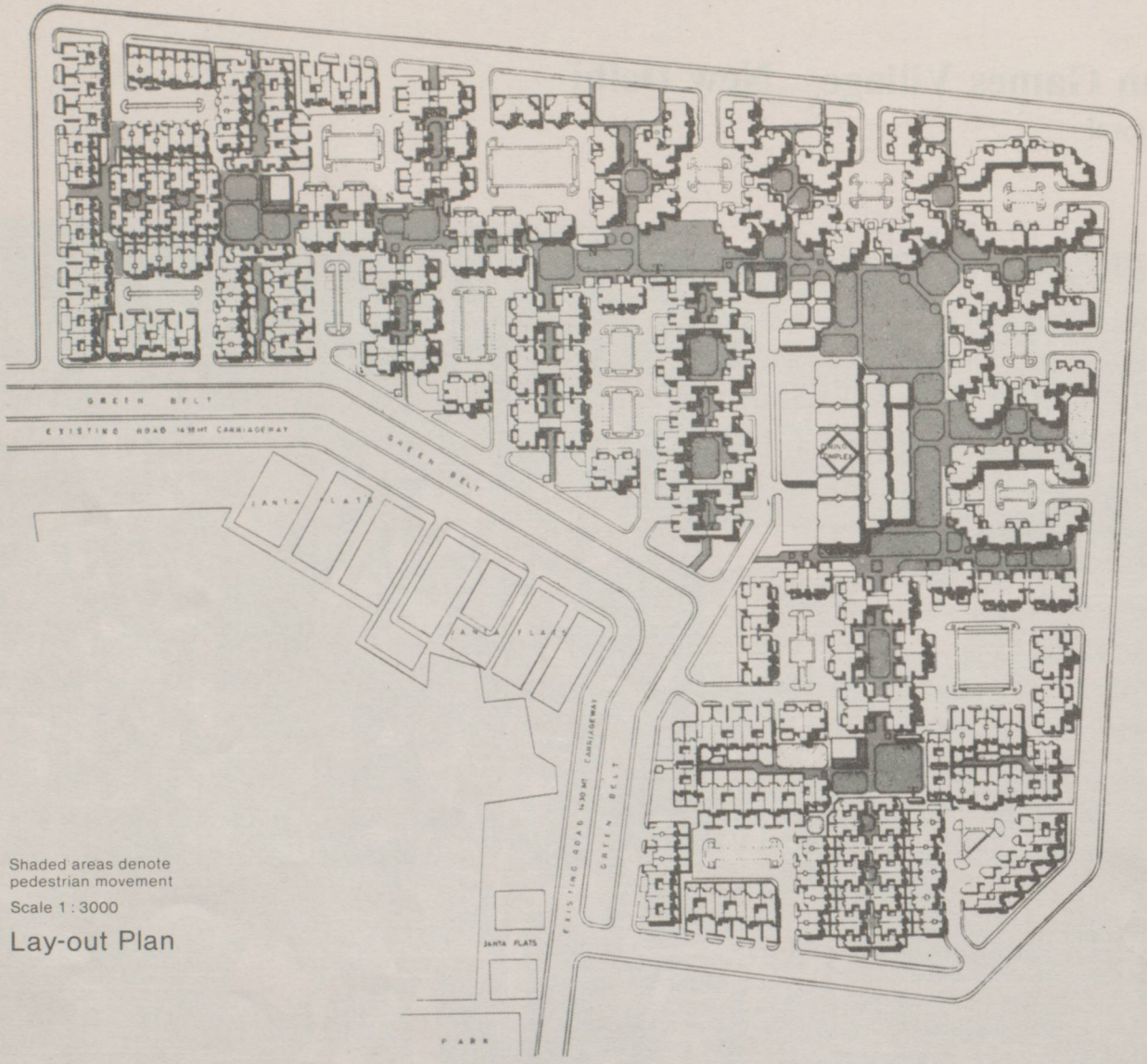
In none of these housing programs, and the earlier works I have described, has there been any effort to embellish the designs with false oriental arches, domes, or carvings. The inspiration from the past is reinterpreted in terms of rational structures, modern techniques, and new building materials, to meet practical realities.

Asian Games Village, New Delhi

Raj Rewal



Birds Eye View of Asian Games Village



Shaded areas denote pedestrian movement

Scale 1 : 3000

Lay-out Plan

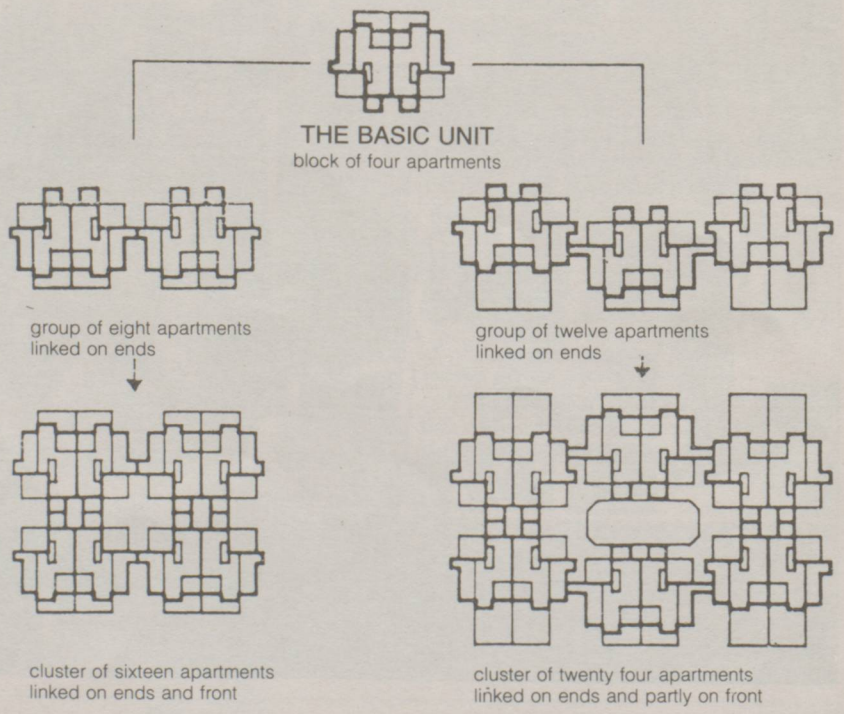
CONCEPT

The concept is based on a sequence of spaces interlinked with narrow pedestrian streets, shaded and kept alive through a careful mix with recreational and commercial areas. The streets are consciously broken up into comprehensible units and often defined by gateways, so there are pauses, points of rest, changing vistas.

The snese of enclosure and continuity of movement is maintained throughout the scheme, respecting identity of spaces.

The creation of the traditional narrow street, linking all the housing units, provides for intimate encounters between people and a sense of belonging to the neighbourhood square.

The human scale of these spaces allows inhabitants to participate in the theatre of the street rather than merely view it.




Details of Lay-out Plan
Scale 1 : 1250
PARKING SQUARE
PARKING
PEDESTRIAN SQUARE
PEDESTRIAN STREET
PARKING
PARKING
PEDESTRIAN STREET

LAY-OUT PLAN

The housing complex is built on a 35 acre site in South Delhi. The Central features of the plan is a dining hall to be ultimately converted into a commercial cum recreational complex. There are approximately 700 housing units, comprising of 200 individual town houses and 500 apartments in two to four storey development achieving a density of 28 units per acre.

The peripherial roads are connected to the cul-de-sac parking squares which in turn give way to individual garages or car porches attached to the houses or apartment blocks.

The central spine of the lay-out is reserved for pedestrain movement and anterconnects the inner pedestrian courts and streets of various clusters. About eighty per cent of the houses and apartments have access from pedestrian enclosures as well as parking squares.

Vehicular and pedestrian movement is segregated but closely interlinked for convenient movement patterns. Bicycles and Scooter garages are grouped around the entry points of clusters.

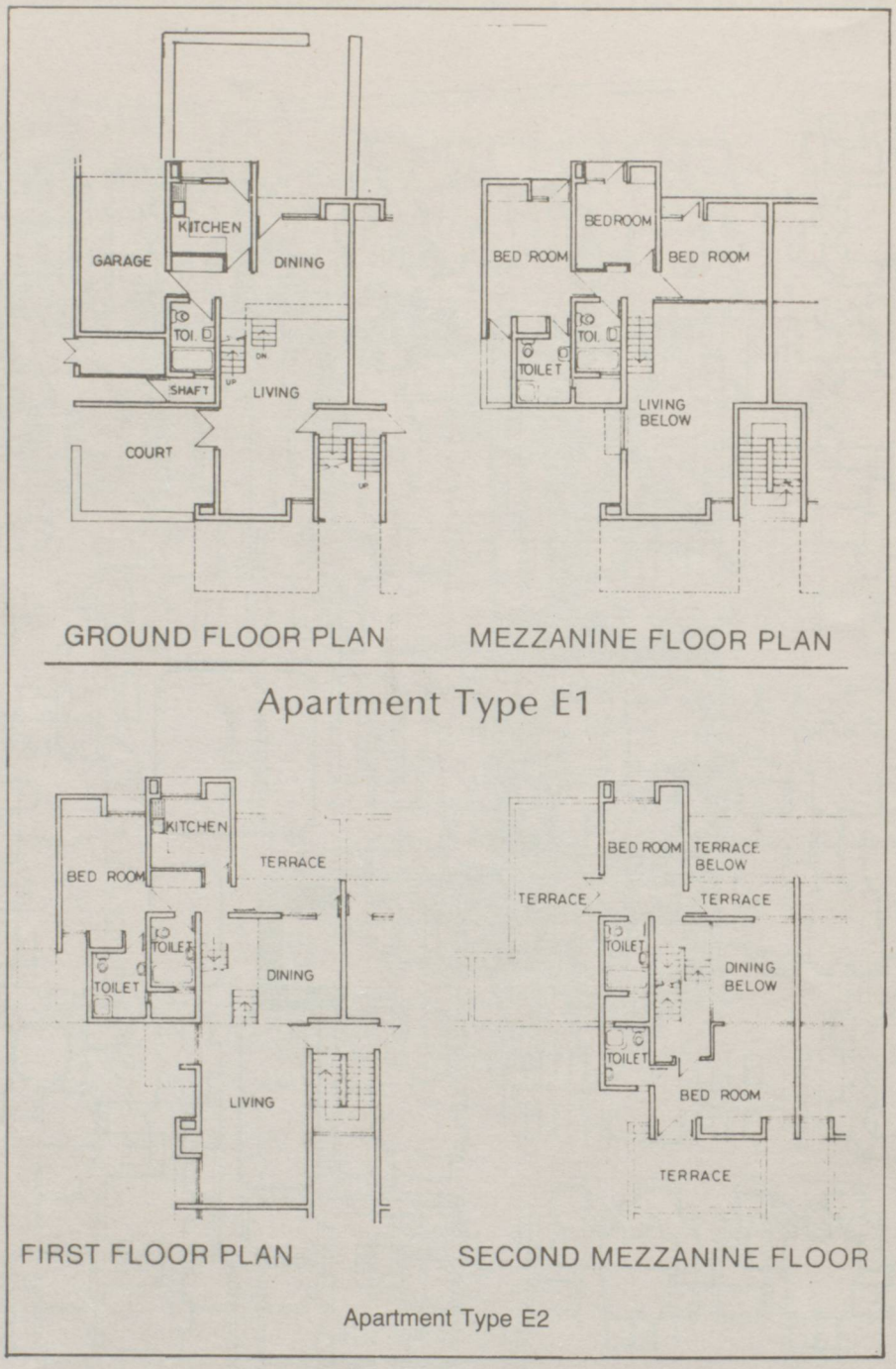
Pedestrian spine has several focal points e.g. In one segment three or four pedestrian streets culminate in a neighbourhood square dotted with shops and recreational areas.

The lay-out plan preserves a careful balance between continuity, identity and diversity by linking a variety of clusters around a unified movement pattern.

CLUSTER FORMATION

Public housing has invariably been developed in Delhi in recent years as isolated blocks of repetitive type design based on bureaucratic hierarchy. The public spaces around the blocks lack any character and the sense of community belonging is lacking.

The present design solution reflects the belief that it is possible to develop another kind of housing units which can be linked together to form a street, create squares or generate clusters. The unit of development can be either individual houses or apartments.



A typical block of dwelling units is designed so it can be linked at all ends even on the front, e.g. the front projection, a cantilever of two metres can be joined with another unit to provide a "gateway" to a central court of four, eight or sixteen housing units.

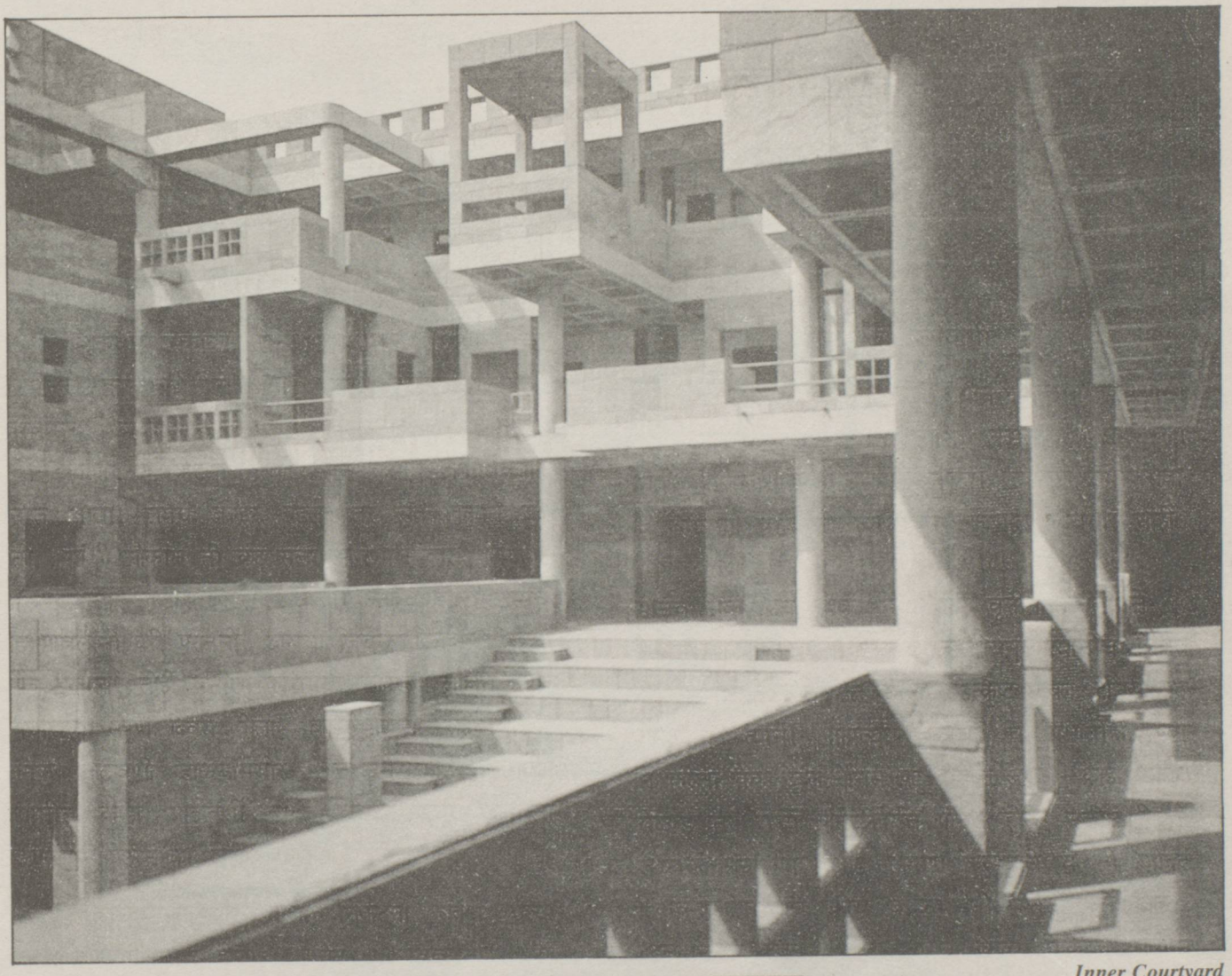
The cluster formation of these units provides for central pedestrian movement with overhead covered passages. The entrance gates punctuate the sequence of spaces around communal courtyards and define neighbourhood zones.

Architecture and surrounding space are fused together to create a gracious, cool and lively environment.

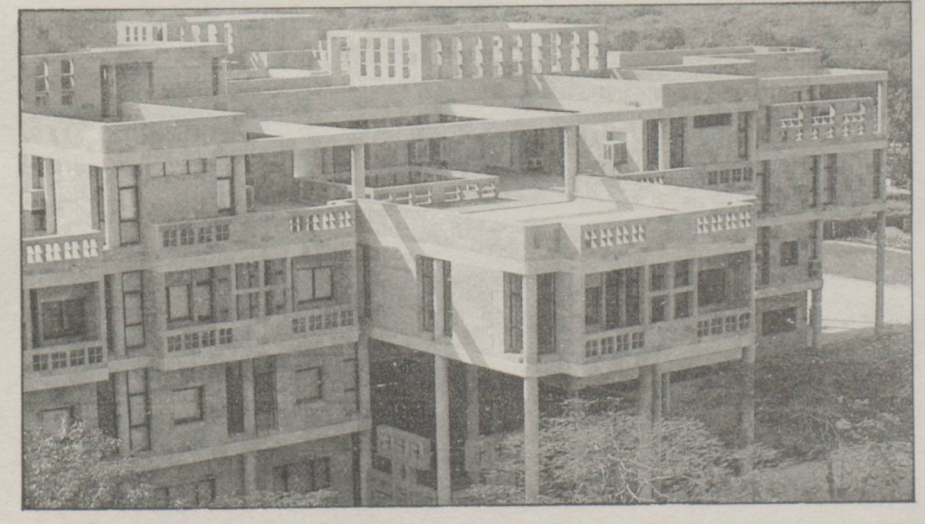
Architect	Raj Rewal
Architectural Assistants	Akshay Jain N. Seshadri Arvind Mathur Suresh Verma V.K. Jain Anita Dhar
Structual Consultants	Patel & Associates
Electrical Consultants	Kanwar Krishen Associates
Landscape Consultant	Mohamad Shaheer
Client	Delhi Development Authority
Building Supervision	Delhi Development Authority
Building Contractor	Anant Raj Agencies Jeewan Builders Bindra Builders

Central Institute of Educational Technology, New Delhi

Raj Rewal

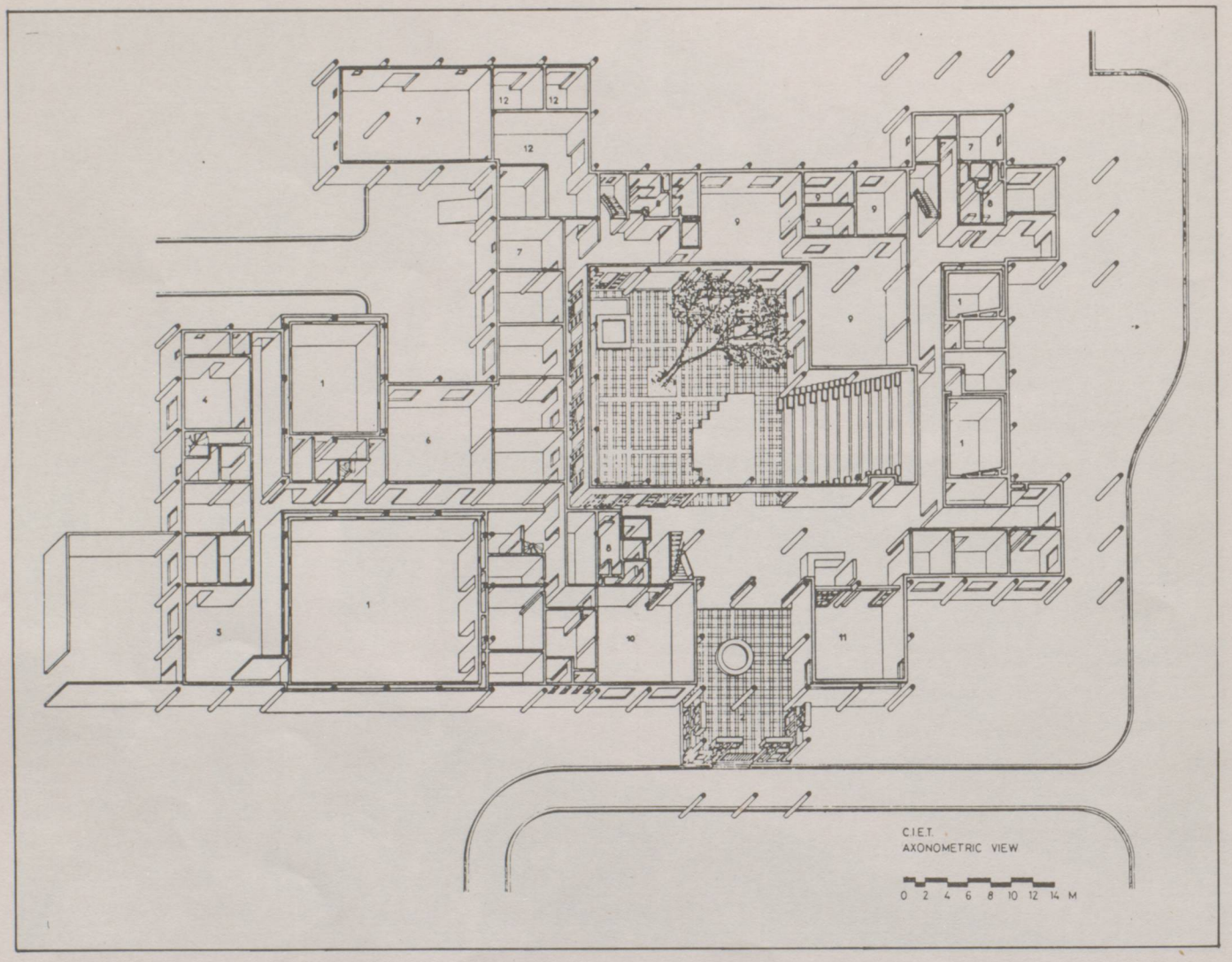


Inner Courtyard



The Central Institute of Educational Technology building comprises class - rooms, administrative offices and studios for sound and film recordings. The building houses infrastructural facilities for producing child development and educational programmes in India.

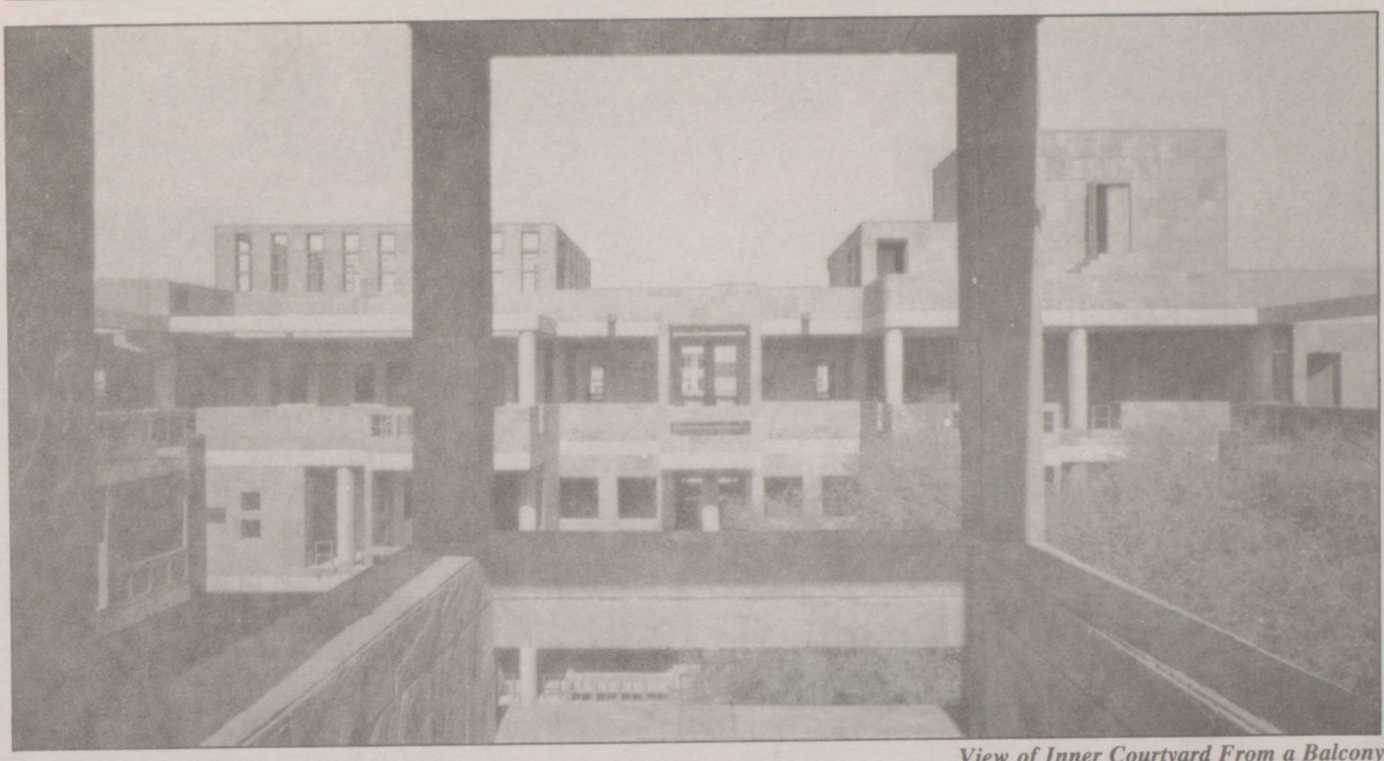
The design of the building is evocative of the traditional 'Madarsas'. A small entrance forecourt is linked to the larger central court built around an existing tree. The larger courtyard comprises an open air amphitheatre and is enveloped by the entrance hall and cafetaria. The building mass



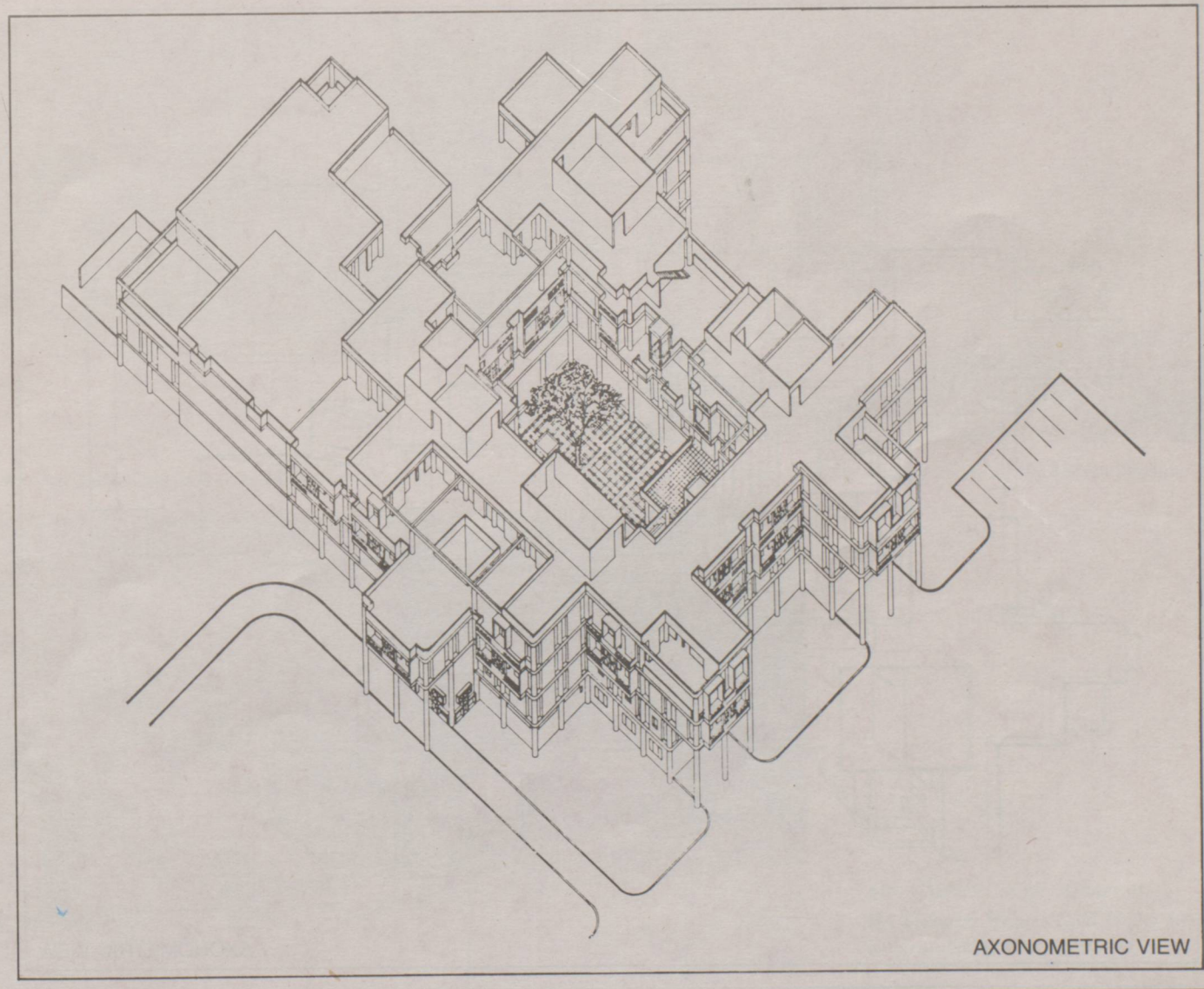
AXONOMETRIC VIEW

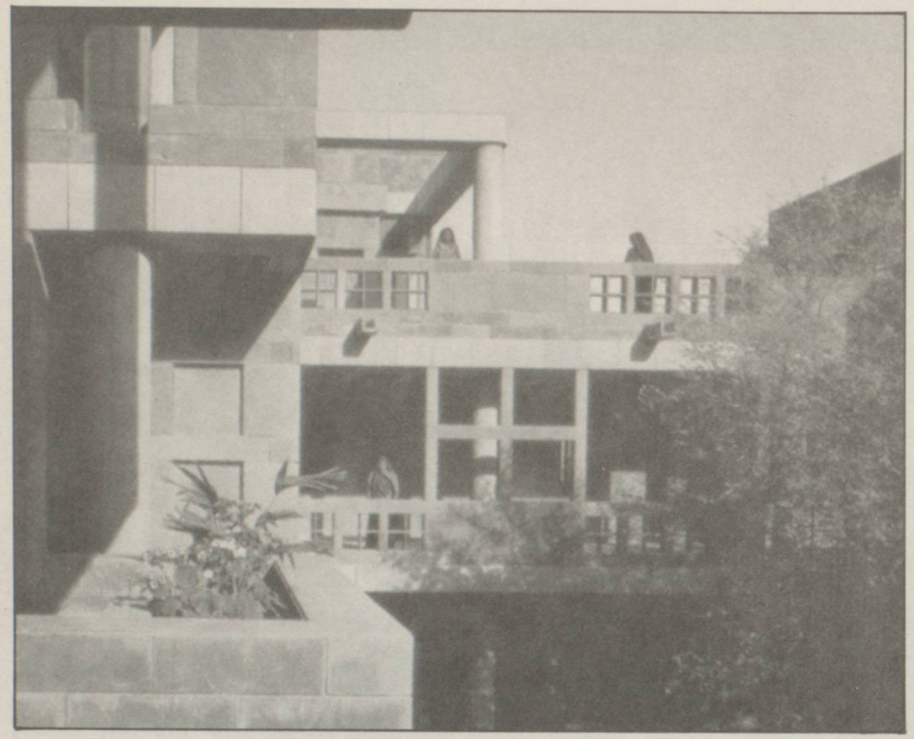
1. STUDIO
2. ENTRANCE PORTICO
3. COURTYARD
4. ENGINEERING DEPARTMENT
5. SET CONSTRUCTION
6. GRAPHICS
7. A.H.U.
8. TOILETS
9. CANTEEN & KITCHEN
10. REHEARSAL
11. DISPLAY AREA
12. ELECTRIC SERVICES

around the courtyard decreases at the upper floor levels. The courtyard opens up into terraces and the building masses are pushed towards the outer edge. The introduction of pavilions and balconies along the preiphery of the courtyard reinforces its public character.



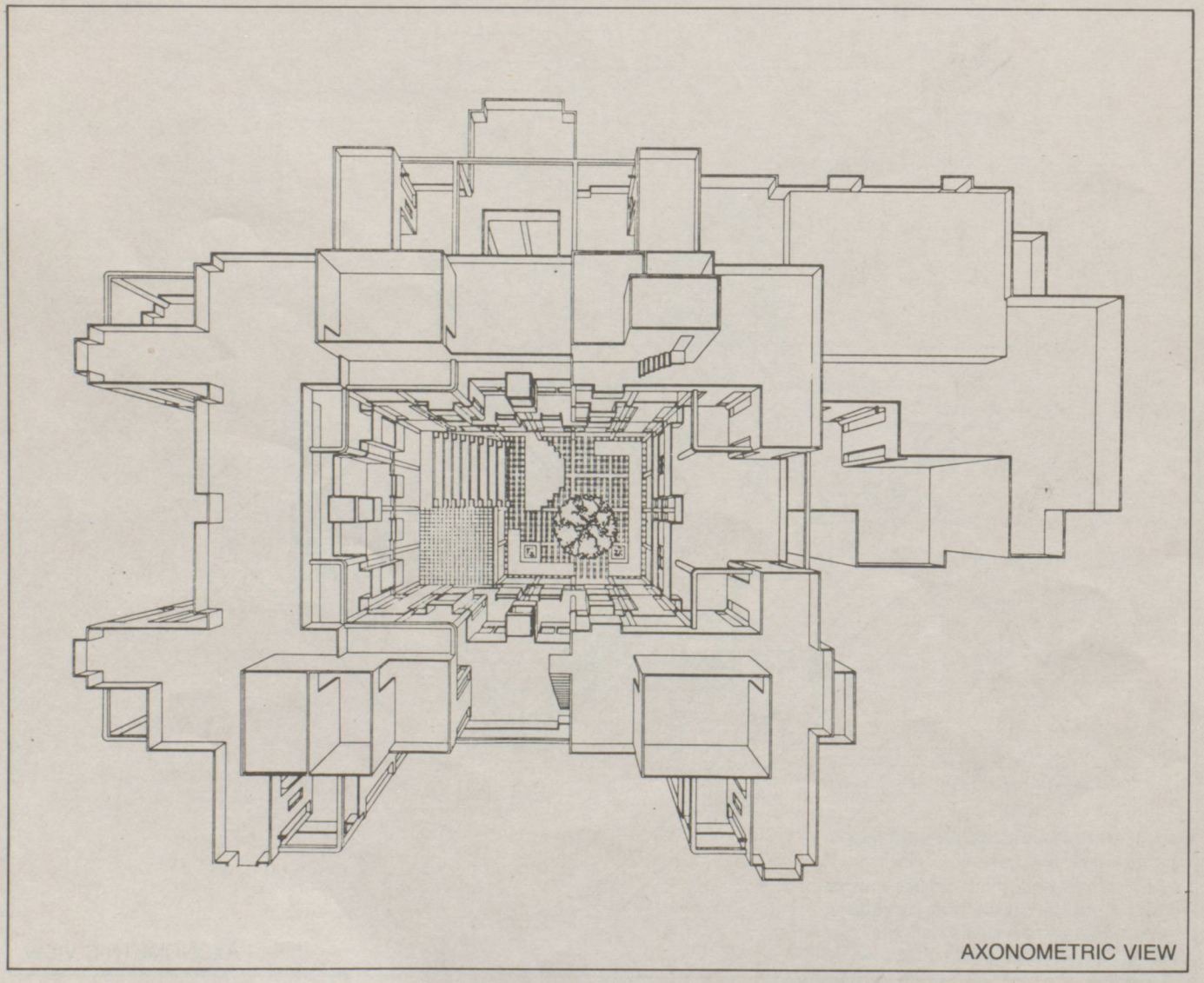
View of Inner Courtyard From a Balcony





The axial link between the courts is also emphasised at the upper levels through the passages. Balconies and parasols on terraces modulate light, providing viewing platforms to establish a relationship with the surrounding greenery reinforce this axis. The spatial configuration within the building re-affirms the poetic qualities of the performing arts and media with which the building is associated.

The building structure is based on a diagrid of waffle slabs, supported by circular concrete columns. The infill is clad with red sandstone. The essence of the building appears on the modulation of its scale interpreted at various levels. A basic modular order has been generated to allow flexibility in the functional planning and variations in the facade to suit the climatic conditions.



AXONOMETRIC VIEW

Raj Rewal Awarded

IIA Baburao Mhatre Gold Medal 1989. Bombay, 15th December 1989

President Mr. Madhav Deobhakta presenting the IIA Baburao Mhatre Gold Medal 1989 to Mr. Raj Rewal of New Delhi.

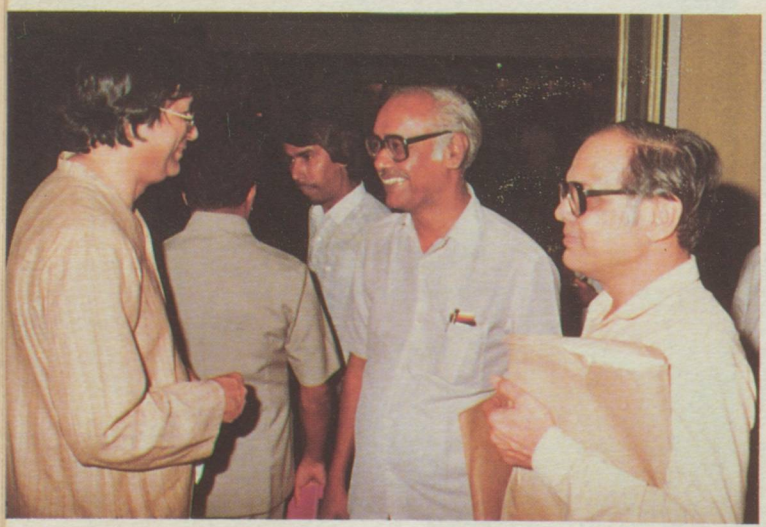
Mr. Raj Rewal with the highest award of the Indian Institute of Architects.

Mr. Raj Rewal responding to the presentation of the Gold Medal.

Mr. Charles Correa, winner of IIA Baburao Mhatre Gold Medal 1987 congratulating Mr. Raj Rewal.

Mr. Madhav Deobhakta, President IIA congratulating Mr. Charles Correa after releasing the Russian edition of 'New Landscape'' written by Mr. Correa.

Mr. Nana Chudasama, the popular Sherif of Bombay addressing the gathering.



Mr. Raj Rewal with Mr. Arun Ogale & Mr. K. Rajagopalan of Tamil Nadu Chapter.

Mr. Raj Rewal with Mr. Arun Ogale, Mr. Akhtar Chauhan & Mr. Anil Nagrath members of the editorial board of the JIIA.

Mr. Madhav Deobhakta, President IIA along with dignitaries, distinguished guest, office bearers and members of the IIA listening to Raj Rewal's talk on his works.

HOMI DALLAS HONOURED

With IIA Madhav Achwal Gold Medal 1989 for Architectural Education.

President Mr. Madhav Deobhakta, Past President Mr. J.B. Aga Hon. Treasurer Mr. Datta Malik and others with Mr. Homi Dallas at his residence before the award presentation.

Mr. Madhav Deobhakta, IIA President presenting the IIA Madhav Achwal Gold Medal 1989 to Mr. Homi Dallas.

Mr. Homi Dallas with the highest IIA Award for contribution to architectural education.

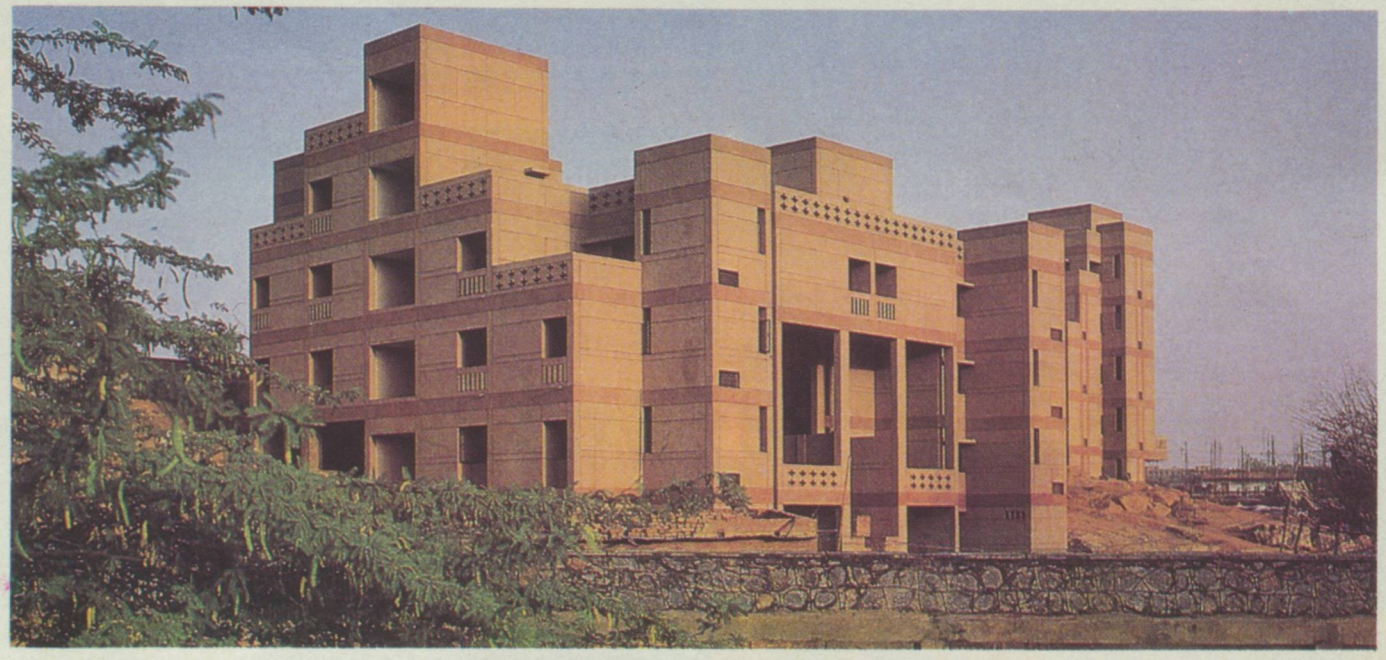
Mr. Rusi Khambatta immediate Past President IIA recalling the good old days.

Principal C.K. Gumaste of Academy of Architecture and Chairman of IIA Examination Board greeting Mr. Homi Dallas.

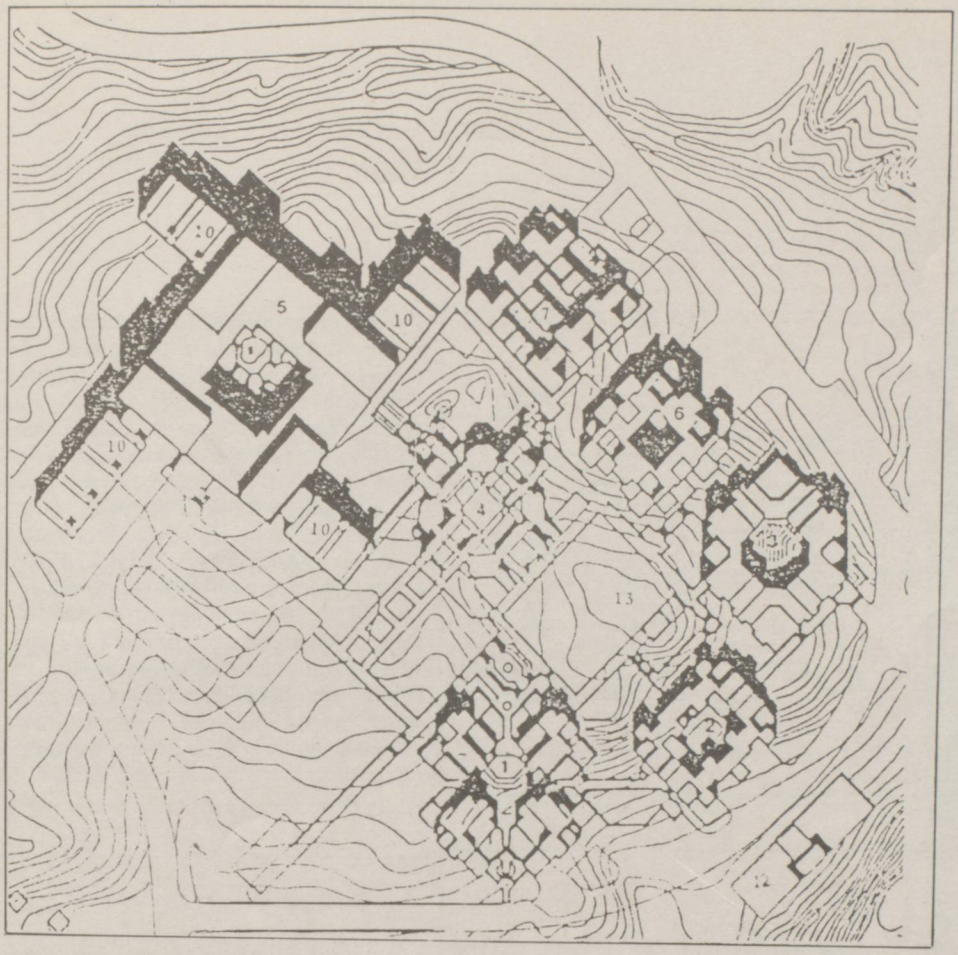
National Institute of Immunology, New Delhi

Raj Rewal

National Institute of Immunology Lecture theatre



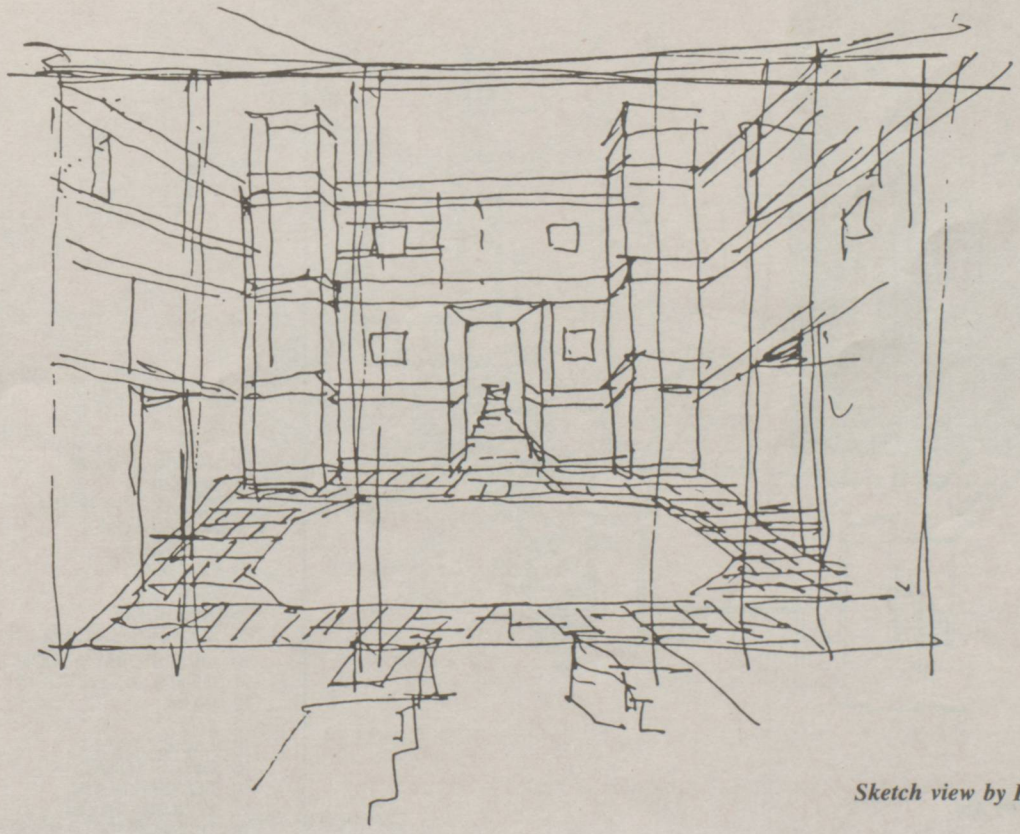
Junior staff housing cluster.



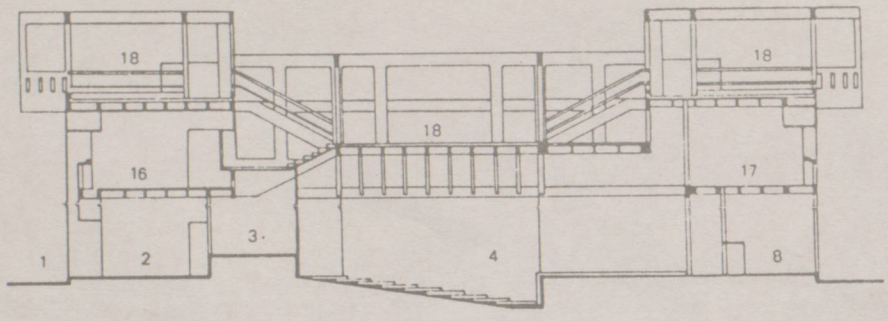
Located within the rocky ridge area of the South Delhi institutional zone, the National Institute of Immunology comprises Academic, Laboratory and Research buildings complex. The complex also consists of residential clusters for professors, scholars and staff, besides an auditorium, cafetaria and recreational facilities.

LAYOUT PLAN

1. SENIOR STAFF HOUSING
2. JUNIOR STAFF HOUSING
3. RESEARCH SCHOLAR HOSTEL
4. LECTURE HALL COMPLEX
5. INSTITUTE BUILDING
6. HOUSING
7. ESSENTIAL STAFF HOUSING
8. DIRECTOR'S RESIDENCE
9. PRIMATES BUILDING
10. EXTENSION WING
11. ANIMAL HOUSE
12. WATER TANK
13. MAIN SQUARE

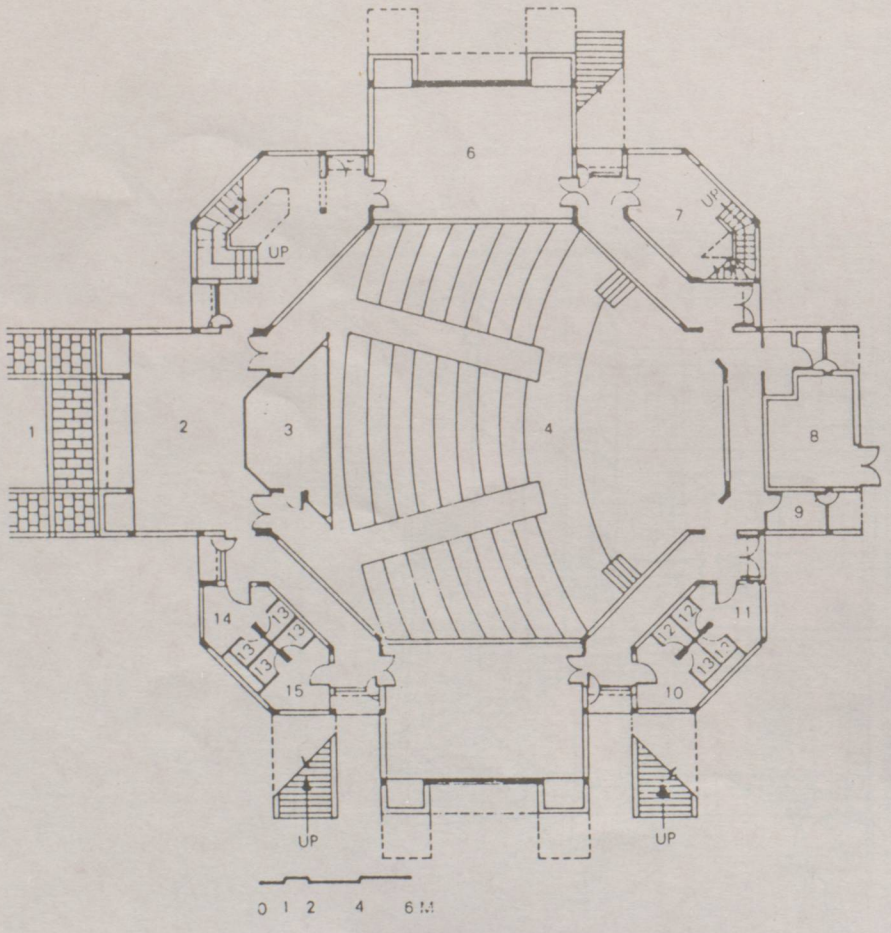


Sketch view by Raj Rewal.



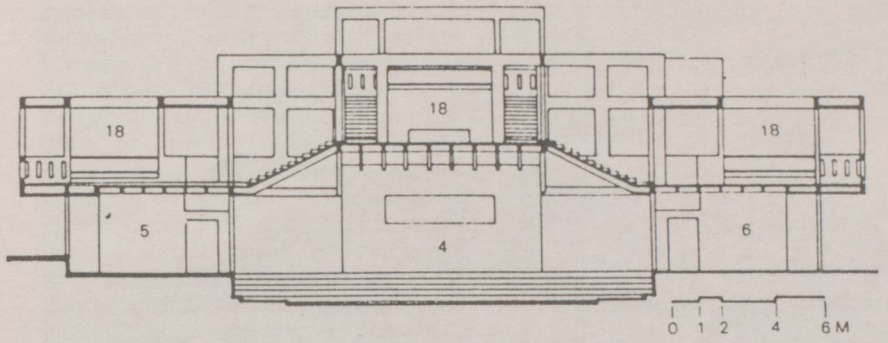
SECTION 1-1

The concept is based on a dialogue between the relationship of the parts and the collective ensemble. Individual buildings and clusters are organised around courtyards which vary in scale, function and articulation. Groups of buildings define quadrangles and are linked to each other through gateways and shaded paths, across enclosures. The organisation offers distant vistas and shifting axes through framed views that create an element of surprise and discovery. The buildings sited along the slopes exploit the contours and are connected through pedestrian passages at various levels. A circular peripheral road connects various buildings along the landscaped contours at the base of the undulating terrain.

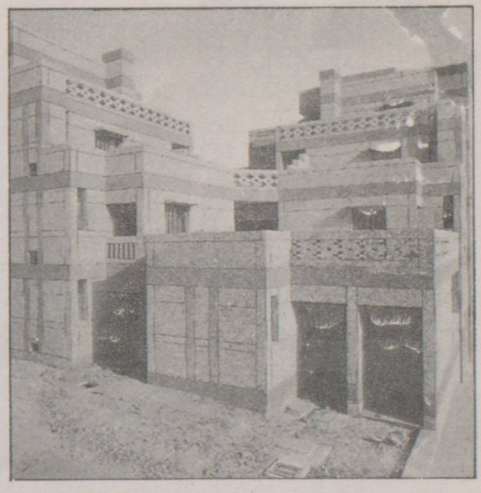


GROUND FLOOR PLAN

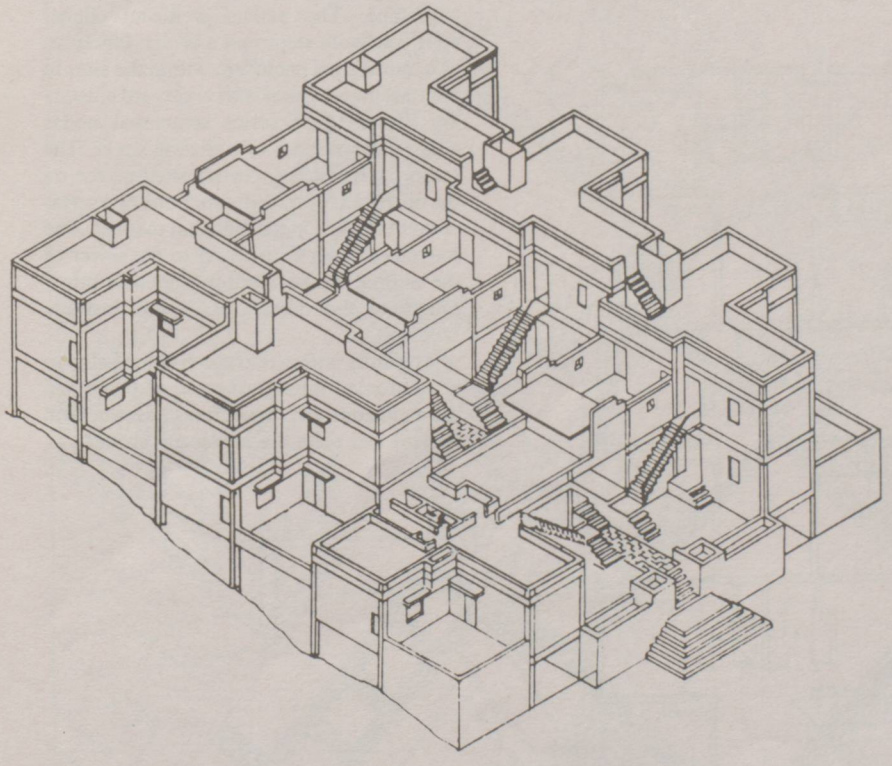
1. MAIN ENTRANCE
2. FOYER
3. PROJECTION ROOM
4. AUDITORIUM
5. LOUNGE
6. CANTEEN
7. KITCHEN
8. AHU ROOM
9. ELECTRICAL ROOM
10. LADIES' GREEN ROOM
11. GENTS' GREEN ROOM
12. BATH
13. W.C.
14. LADIES' TOILET
15. GENTS' TOILET
16. SEMINAR ROOM
17. BANQUET ROOM
18. TERRACE



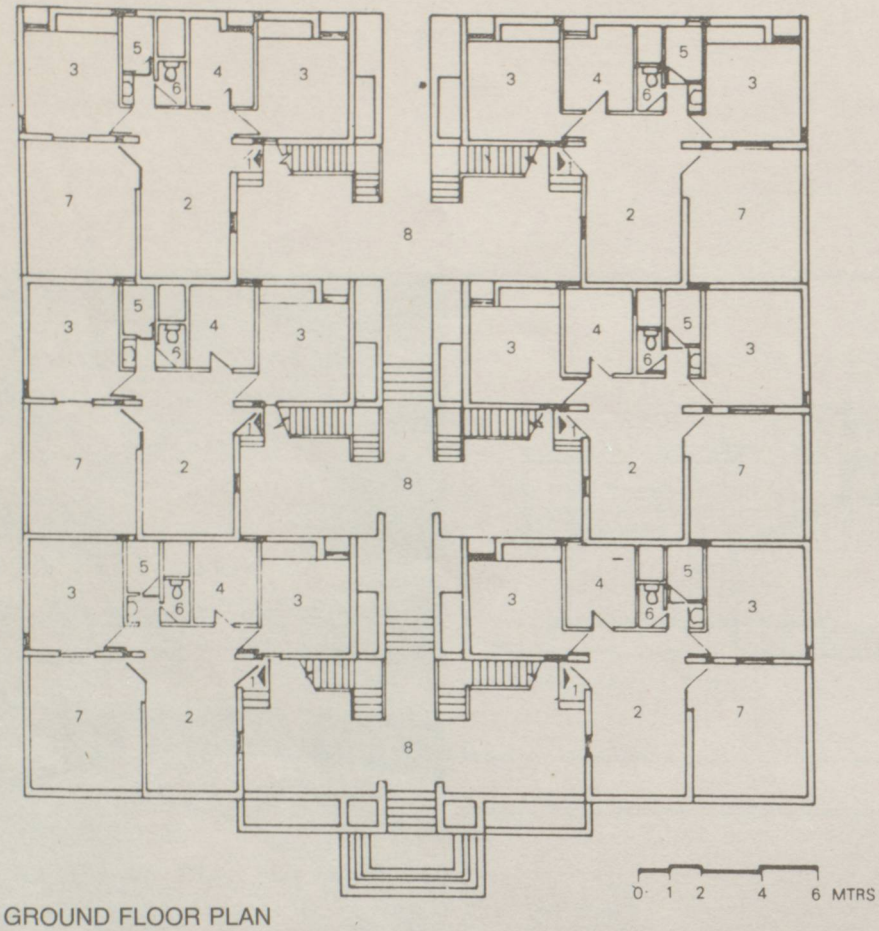
SECTION2-2



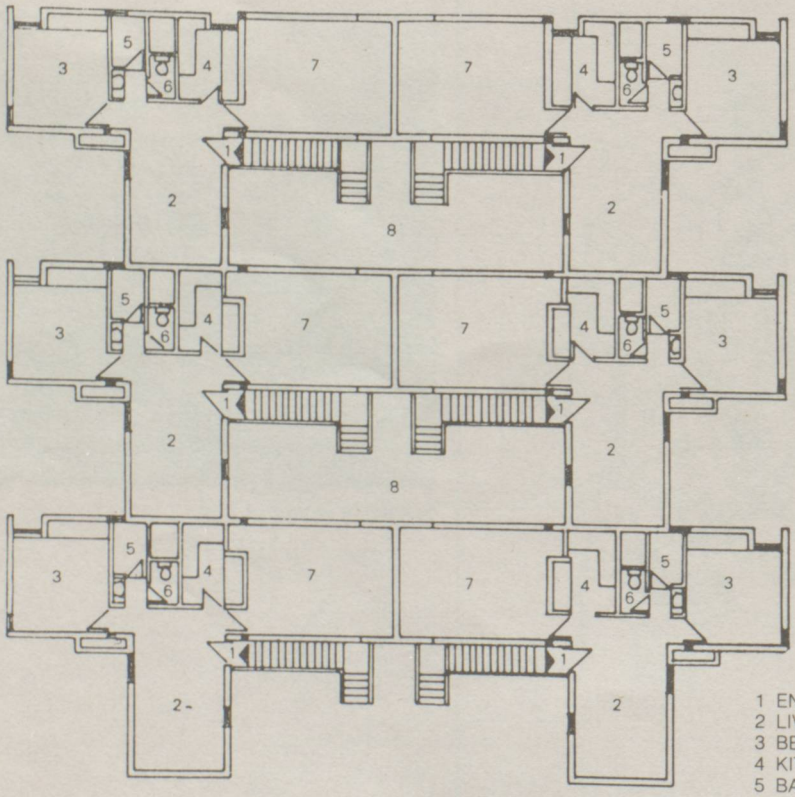
Scholar's Home



ISOMETRIC VIEW: ESSENTIAL STAFF HOUSING



GROUND FLOOR PLAN

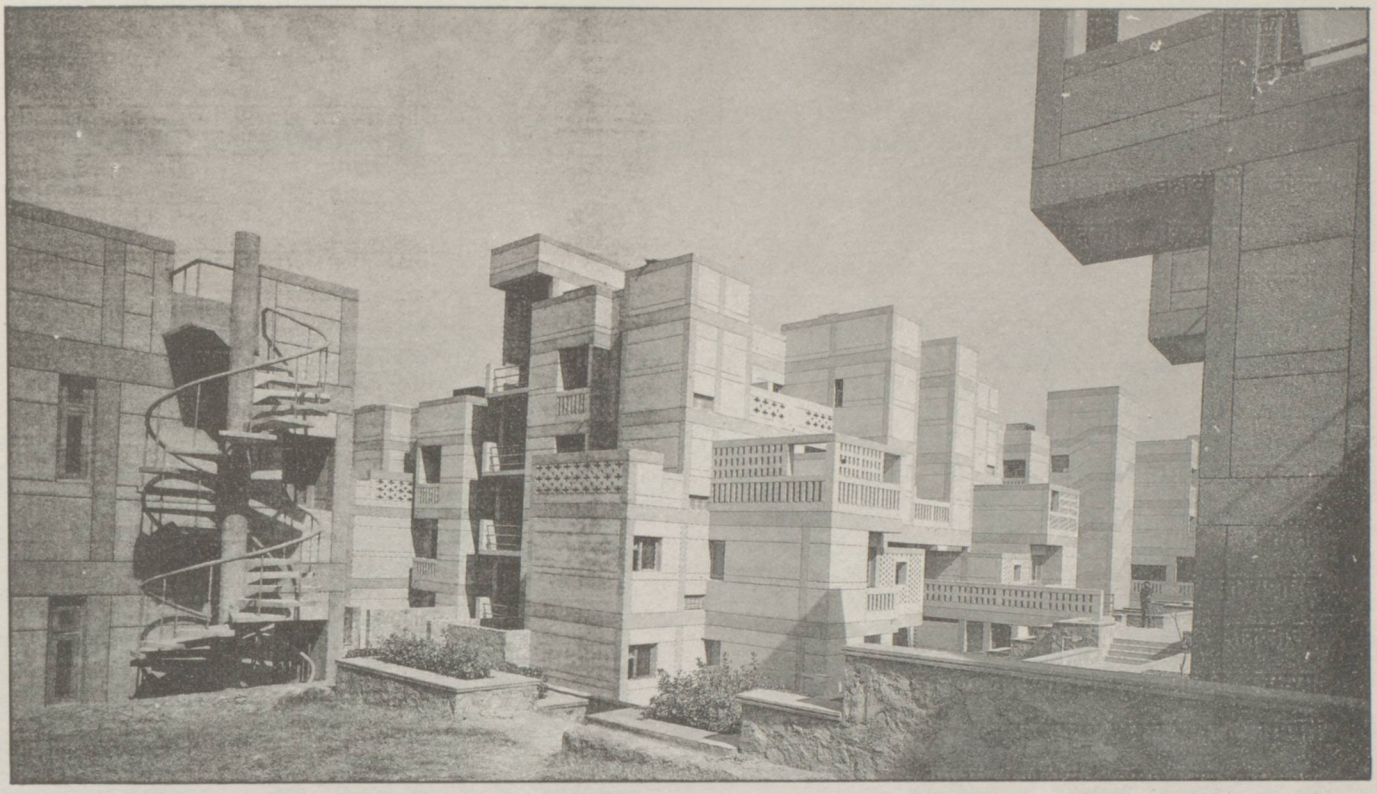


ESSENTIAL STAFF HOUSING
FIRST FLOOR PLAN

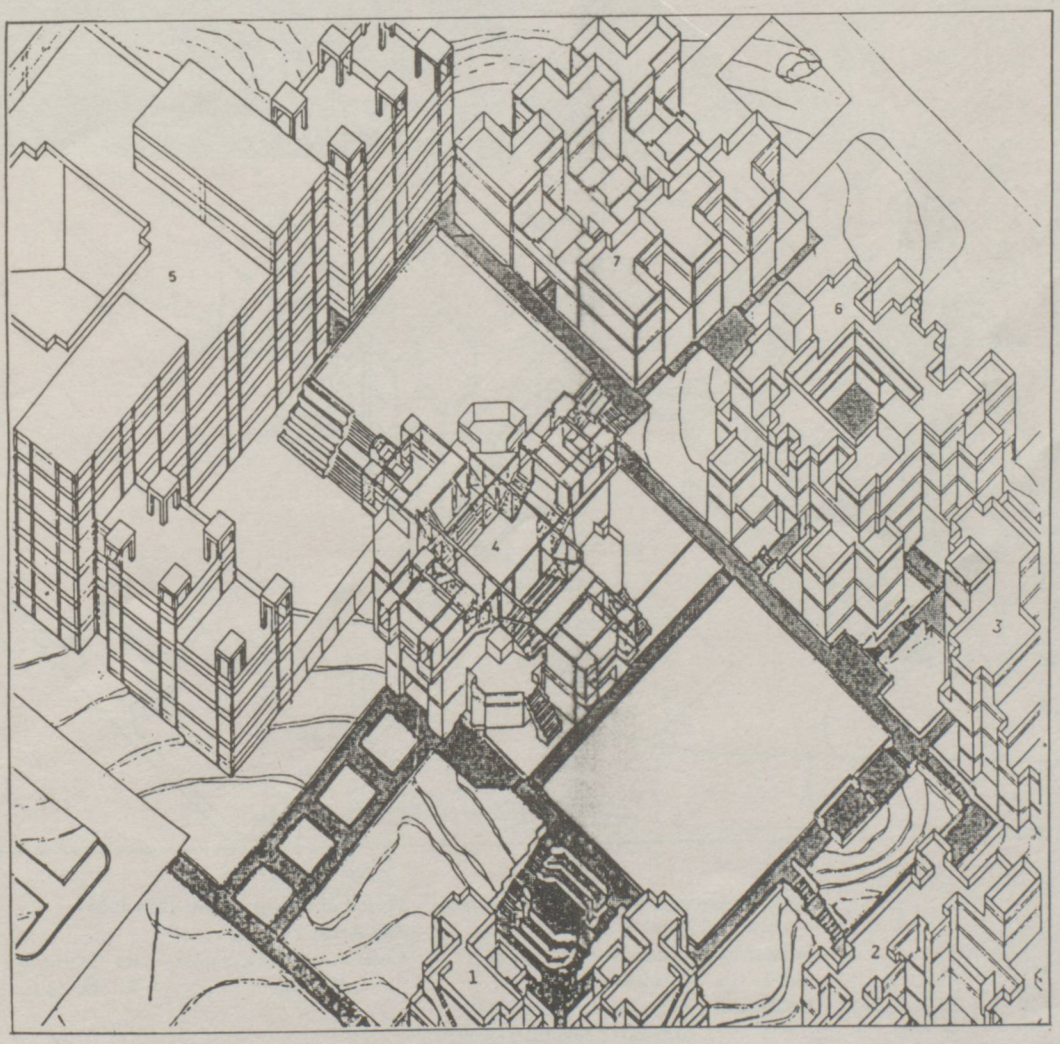
1 ENTRY
2 LIVING ROOM
3 BED ROOM
4 KITCHEN
5 BATH
6 W.C.
7 TERRACE
8 COURTYARD

Each cluster maintains its own distinct identity as an architectural form and spatial expression. A typical housing cluster is formed around a central communal space into which the private open spaces overlook and from which the individual dwelling units can be approached.The internal courtyard of the senior scientists is accessible from the four corners of the cluster, as the building is laid on a diagonal axis to the main road. The movement to the court of Assistant Professors cluster is axial through the centres of the sides. The Lecture Hall Complex is sited as the focal point of the movement experience through this cluster. Appearing as an element of surprise, through the framed views defined by the gateway, upon manoevering different levels through steps. It forms an interface between the institutional and housing scales. The research scholar hostel is formed around an amphitheatre which accommodates the natural rocks of the site. The building form steps down to terraces at its either ends to office framed views to the surrounding landscape. The extension hostel cluster courtyard with steps and a bridge functions as a transitional enclosure within the site. In contrast the essential staff courtyard clusters are formed as a series sequential nodes along the two sides of a shaded street. The senior staff housing cluster sited across on the other side of the hill functions as a series of courts linked in the diagonal manner. The movement path focuses on to the tower of the animal house, defining another quadrangle at the other end of the Institute building.

The unity within the organisation is further reinforced through the use of beige and red sandstone grit that defines the structural system and echo the landscape around.

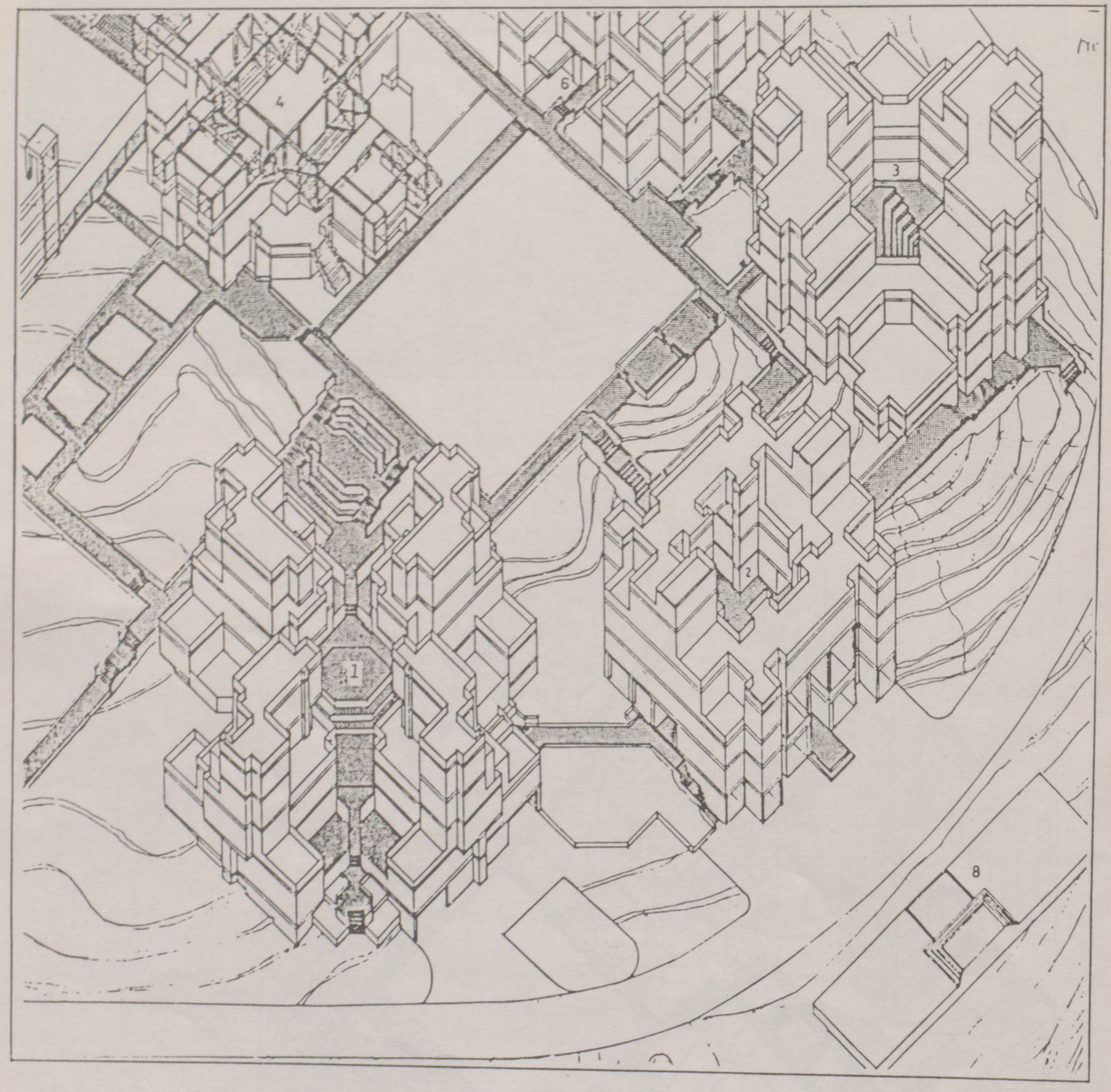


Staff housing cluster.



AXONOMETRIC VIEW

1. SENIOR STAFF HOUSING
2. JUNIOR STAFF HOUSING
3. RESEARCH SCHOLAR HOSTEL
4. LECTURE HALL COMPLEX
5. INSTITUTE BUILDING
6. HOUSING
7. ESSENTIAL STAFF HOUSING



AXONOMETRIC VIEW

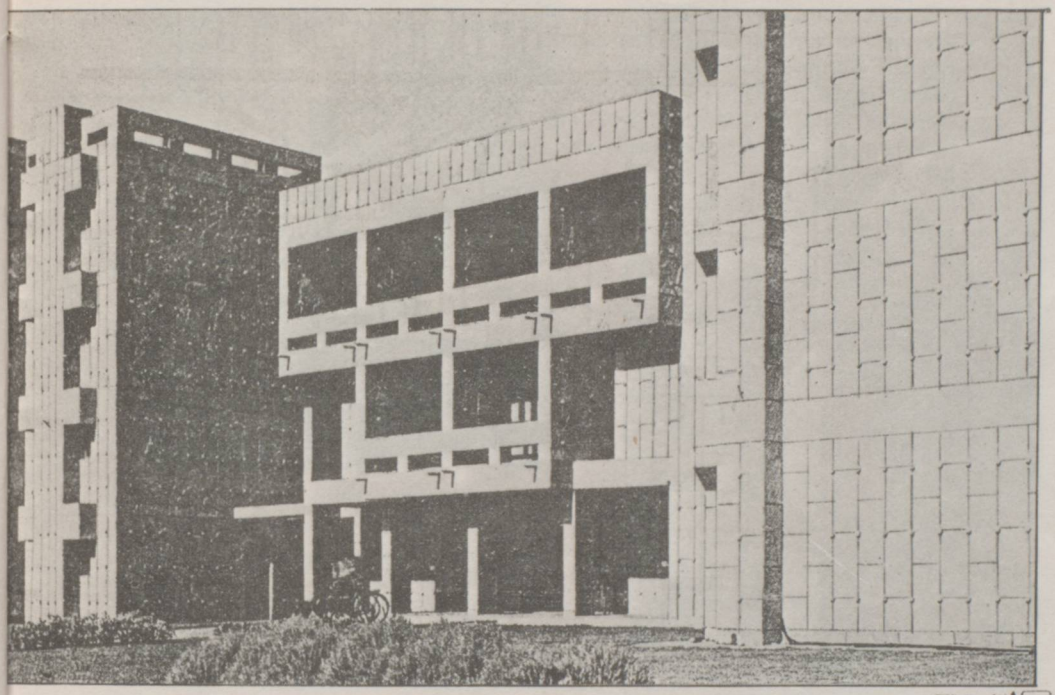
1. SENIOR STAFF HOUSING
2. JUNIOR STAFF HOUSING
3. RESEARCH SCHOLAR HOSTEL
4. LECTURE HALL COMPLEX
5. INSTITUTE BUILDING
6. HOUSING

Owners: National Institute of Immunology
Architect: Raj Rewal
Structural Consultact: Vijay Rewal
Landscape Consultant: M. Shaheer
Contractor: Ahluwalia Contracts, Delhi.
Chawla Techno Co., Delhi.

Period of Construction: 1984-1988
Site Area: 18 acres
Cost: Academic Complex — Rs. 285/sq.ft.
Housing — Rs. 185/sq.ft.

National Institute of Public Finance & Policy, New Delhi.

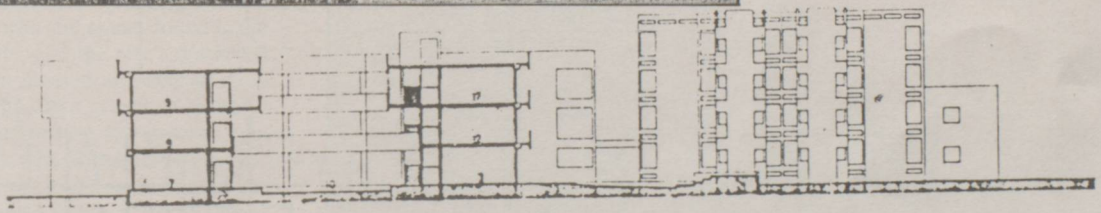
Raj Rewal

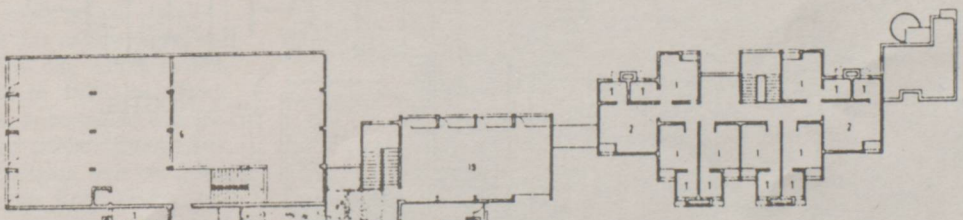


The National Institute of Public Finance & Policy building complex comprises facilities for research and training in the field of Public Finance and Fiscal Policy.

The design concept is based on the siting of the 3 major components of the complex namely academic, hostel and residential in an integrated manner, forming a heirarchy of internal and external space enclosures.

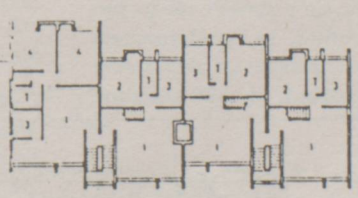
The academic block comprising the library, auditorium, cafetaria, classrooms and offices at the ground level encloses a square courtyard which transforms into an octagonal shape at the upper levels. The public facilities are tied together through a circulation path around the courtyard and overlook green areas around. The cafetaria and auditorium blocks are hinged to one end of the square and link to the hostel and residential blocks sited at the periphery of the site with a common green enclosure in between.



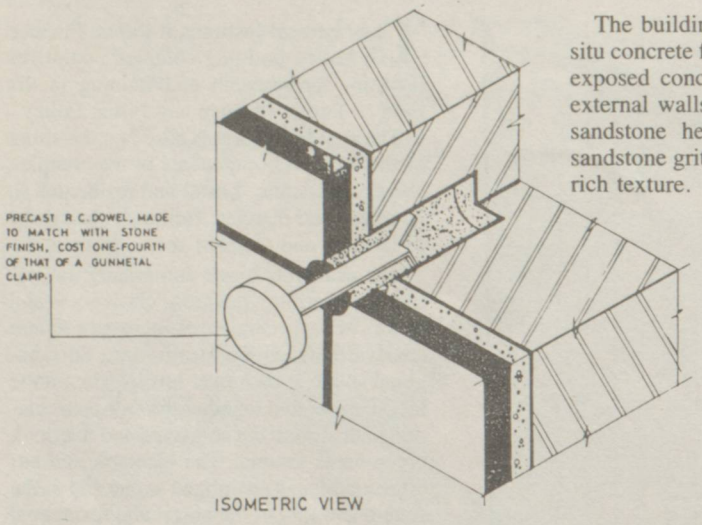


HOSTEL

ACADEMIC

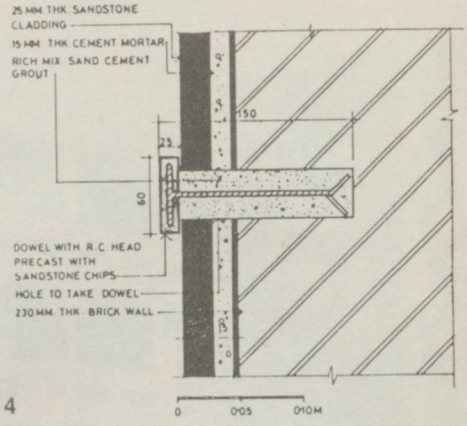


RESIDENTIAL



ISOMETRIC VIEW

The buildings are constructed on an in-situ concrete frame structure, with a natural exposed concrete roof ceiling finish. The external walls are clad with buff coloured sandstone held by concrete knobs with sandstone grit, articulating the walls with a rich texture.



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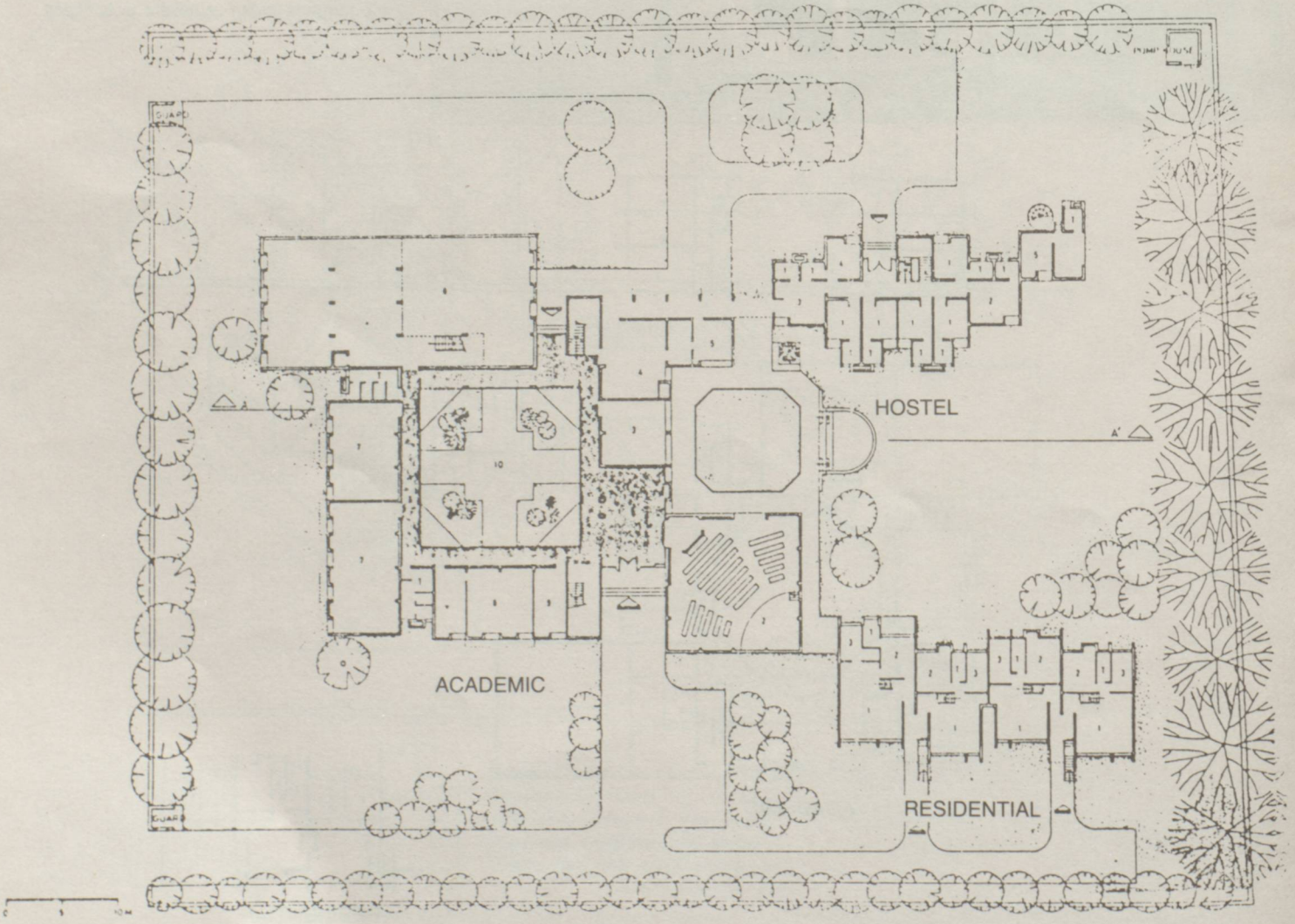
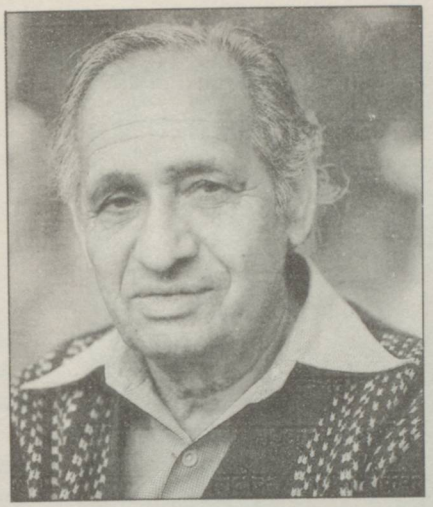


Rock Garden, Chandigarh

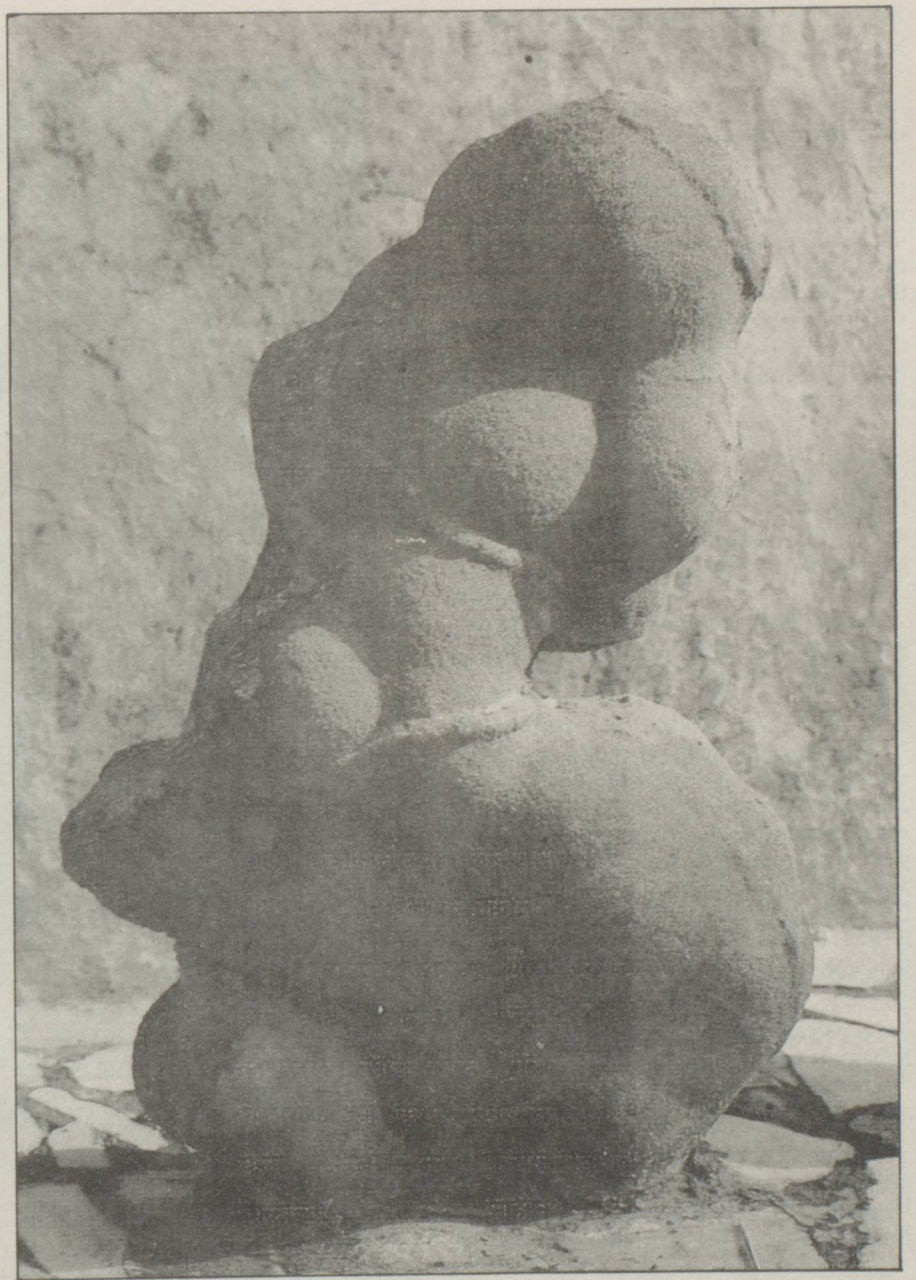
A Fantasy by Nek Chand



NEK CHAND - *The untutored genius who created the world-famous Rock Garden in Chandigarh.*

In an obscure corner of the city, Shri Nek Chand Saini, a humble, lowly placed employee of the Department of Public Works, began in the mid-sixties a creative dialogue with rocks and stones found in the Shivalik foothills, and the city's discarded junk and broken disused artefacts of daily use, to create his own world of fantasy. The fantasy kept growing and slowly a new kingdom of Nek Chand's dream emerged. For many years the kingdom remained unknown to the world at large. In the seventies, as more and more people stumbled upon it, word about this unique enchanted kingdom spread. The city administration woke up to it and in 1976 the "Rock Garden", as it came to be called was formally opened to the public. Though Nek Chand, the creative genius, was not given formal recognition, his Rock Garden became a part of the cityscape. The word spread slowly but steadily throughout the world and soon Nek Chand became known as internationally as a great creative genius. The Rock Garden also grew and continues to grow as a constant reminder of the fact that there are no limits to creativity.

As a symbolic gesture towards his greatness, the Rock Garden has been dedicated by Shri S.S.Ray, Governor of Punjab, on behalf of the people of India, to the spirit of creativity embodied in this fantasy garden, at a special reception held in honour of its creator, Shri Nek Chand, on 7th July, 1988. This tribute is to mark this milestone in the history of the garden.



Nek Chand Saini was born on December 15, 1924, at Berian Kalan village, Tehsil Shakargarh, Now in Pakistan. He was educated up to Matriculation in the G.M. Mangri High School, Mangri (Shakargarh). After partition of the country in 1947, he migrated to India with his family.

He joined the Chandigarh Capital Project on October 10, 1950, and has been working in this city ever since. He retired from government service on December 31,

NATURAL ROCKFORM: ***Nek Chand's collection of natural rockforms is estimated at 20,000 pieces or so. This is one of the objects d'art sculpted by the uncanny forces of nature. It has a remarkable resemblance with some of the sculpture done by Rodin.***

1982. He was given an extension of two years.

Since 1984 he has worked, first, as honorary Superintendent of and, then as a Consultant for the Rock Garden. During this period, he has extended the nature, magnitude and scope of his creative work manifold, besides looking after the maintenance of the existing garden. He has now been designated (with proper status) as Creator-Director of the Garden. "Rock Garden – A Fantasy by Nek Chand" is a timeless dedication to the Universal Spirit of Creativity.

Many documentary films have been made on Nek Chand's work, including one by Ulli Beier and Paul Cox. His garden has also been exploited for location-shooting by some Indian film-makers.

A postal stamp on the Rock Garden was released by the Indian Post and Telegraph Service in Chandigarh on October 23, 1983.

Nek Chand was invited to Paris to set up an exhibition of his work entitled *"Bhoul-Bhoulaiyan"* at the Museum of Modern Art where it remained on view for one full year. A unique honour for an Indian artist. The highest award of the city of Paris "LA GRANDE MEDAILLE DE LA VILLE DE PARIS (ECHELON VERMEIL)" was conferred on him on February 20, 1984.

On March 24, 1984, the President of India conferred on Nek Chand the title of "PadmaShri", a prestigious national award.

William Donald Schaefer, Mayor of the city of Baltimore, issued a Certificate of Honorary Citizenship to Nek Chand on July 4, 1985.

On October 5, 1985, Mayor Marion Barry, opened a permanent fantasy garden at the Children's Museum in Washington, D.C., the U.S. Capital. This is Nek Chand's first fantasy garden abroad, where children also created murals with his encouragement.

The Mayor of the District of Columbia proclaimed Saturday, October 5, 1985 as "NEK CHAND SAINI DAY" in the district of Columbia. The Washington Building Congress awarded a Certificate of Performance for Exceptional Craftsmanship to Nek Chand on February 7, 1986.

The latest among the national and international honours conferred on him is the award of Emeritus Fellowship for two years by the Ministry of Human Resource Development, Department of Culture, Government of India.

FACSIMILE OF THE ROCK GARDEN STAMP: ***The postal stamp was released by the Indian Post and Telegraph Service in Chandigarh on October 23, 1983.***

Honorary Fellowship of The Indian Institute of Architects

Padmashri
Nek Chand Saini

Padmashree Nek Chand Saini, Creator of the Fantasy World—the "Rock Garden" in Chandigarh— is a maestro in the field of contemporary art.

Shri Nek Chand's self-motivated creative endeavour has run concurrent with the growth of Chandigarh. The seed of his genius, implanted in a waste-land corner of Chandigarh's womb, started throbbing with life sometime in 1958, then unseen and unheard by anyone. His grand pursuit involved collecting the waste material of modern-day technological society; and using it for an organic growth into wonderous objects of sculpture and soul-stirring spaces inhabited by his dream world of gods, goddesses and ordinary mortals frozen into timeless forms.

Nek Chand Saini was born on December 15, 1924, at Berian Kalan Village, Tehsil Shakargarh, now in Pakistan. He was educated up to matriculation in the G. M. Mangri High School, Mangri (Shakargarh). After partition of the country in 1947, he migrated to India with his family.

He joined the Chandigarh Capital Project on October 10, 1950, and had been working in this city ever since. He retired from government service on December 31, 1982, owing to his exceptional merit he was given an extension of two years.

His wanderings into the foothills, crevices and nallahs of the Shivalik range, bordering Chandigarh's fringes, resulted in a vast and beautiful collection of some twenty thousand pieces of nature's sculptures. The enormity of Shri Nek Chand's genius can only be compared to life itself taking shape as it did from an egg to an embryo in the utmost secrecy of nature's womb. This amazing creation, while still in its embryonic stage, was accidentally "discovered" only in 1973.

Since its inauguration in January 1974, the "Rock Garden" has been seen and admired by masses, as well as high priests of the creative arts. Shri Nek Chand's genius has been recognised and honoured in India and abroad. This master builder's work encompasses a complete cycle of creativity, where architecture, sculpture and horticulture are strung together in an exhilerating balance, evocative of ecological dynamism. His creativity has elevated urban waste to the level of an art cult.

Since 1984 he has worked, first, as honorary Superintendent of and, then, as a Consultant for the "Rock Garden". During this period, he has extended the nature, magnitude and scope of his creative work manifold, besides looking after the maintenance of the existing garden. He has now been designated (with proper status) as Creator-director of the Garden.

"Rock Garden—A Fantasy by Nek Chand" is a timeless dedication to the Universal Spirit of Creativity.

The significance of Shri Nek Chand's work to architects of this and other countries is truly unique. His creative genius transcends the boundaries of architecture as is commonly understood. It is "Total Architecture", in which he innovates as he goes along envisioning and shaping dramatic and exquisite spaces. His creative genius is without the restraining influence of schooled impulses, and the freedom from the shackles of academic tutelage is transparent throughout his work.

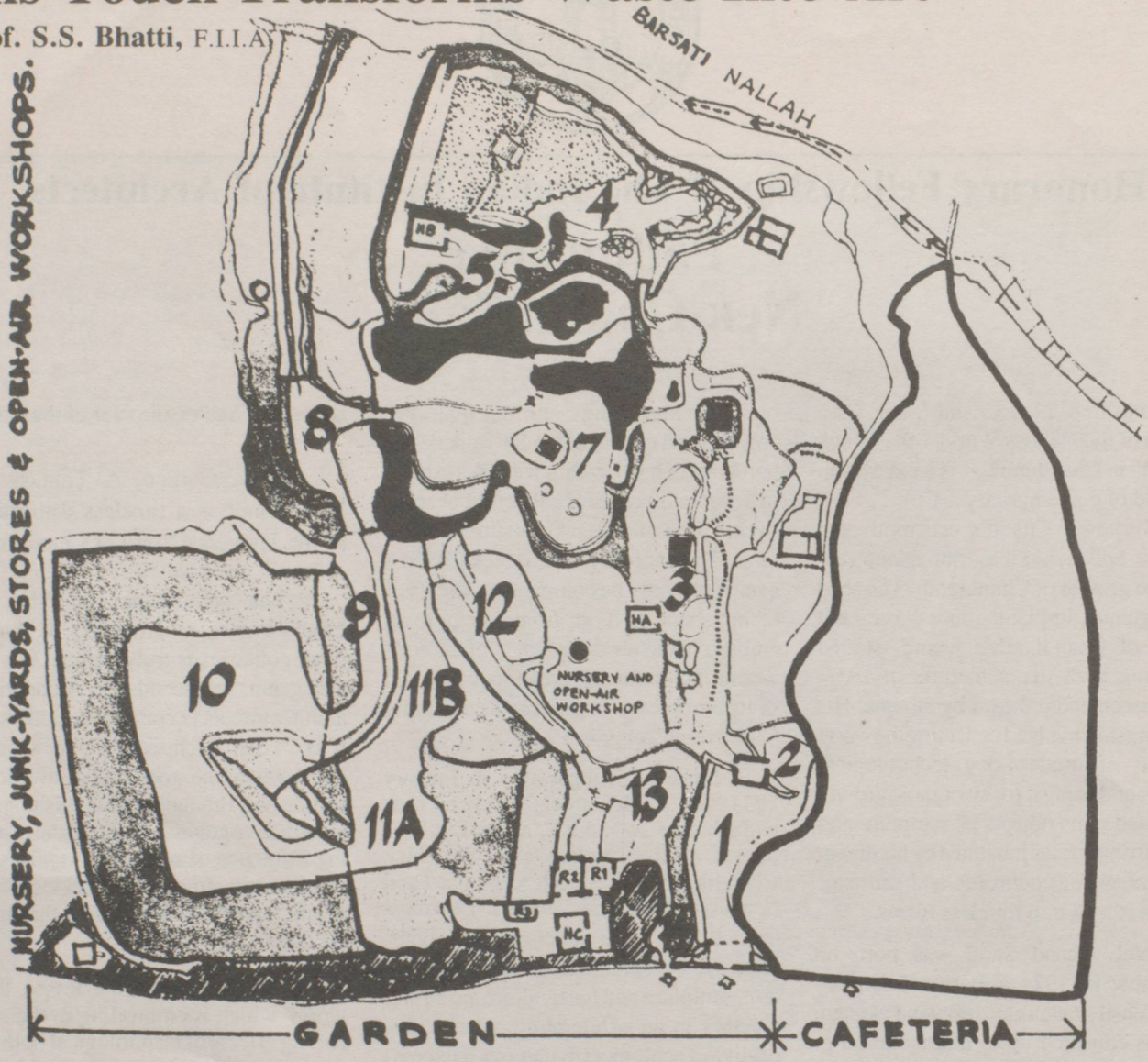
Here is one man's lesson to the world, which is embroiling in the snowballing effects of technological pollution, where natural resources are getting depleted at an alarming speed, and unmanageable mountains of waste are threatening to bury modern civilisation under them. In recognition of his unique creations in Chandigarh and elsewhere, the Indian Institute of Architects is proud to include this illustrious son of India in the fraternity of its members and awards him its Honorary Fellowship at the IIA National Convention being held at Calcutta on 3rd February 1989.

M. G. Deobhakta

Madhav Deobhakta
President
The Indian Institute of Architects.

His Touch Transforms Waste Into Art

Prof. S.S. Bhatti, F.I.I.A.



Legend: R1, R2 and R3 are rooms being mainly used for storing antiques, etc. HA, HB, HC are huts. HA and HB displays curious and antiques. HC is store for these and rest room for Nek Chand.

PLAN OF THE ROCK GARDEN (Existing): ***It shows the multi-farious activities of Nek Chand's "Enchanted Kingdom" zoned and laid out in 14 different chambers.***

India is a land of many fascinating contrasts. Different religions, sects, cultures, social and ethnic idiosyncrasies peacefully exist side by side. Although modernity has made serious inroads into the world of tradition, the latter still exists in the larger part of the country in a state of peculiar nonchalance. On the one side, the urbanite is frantic about building 5-star hotels, airports, etc. On the other, the peasant is busy ploughing his fields still using bullock or camel power.

A major experiment of how these two states of mind can co-exist has been done in Chandigarh. This is the creation of a Rock Garden by Nek Chand. The following article, which is based on the author's three-year-long research, is published in the hope that it will provide enough food for thought and reflection to professional architects, teachers of architecture, and more specifically the architects of tomorrow. The creation of the Rock Garden compels notice and provokes one to view modernity in the context of tradition. The author strongly believes that creativity is generated when modernity and tradition meet in a live contact.

On February 24, 1973, this garden was accidentally discovered by S. K. Sharma who headed an anti-malaria party during a vector reconnaissance duty in the forest in which the garden is located. According to Sharma, Nek Chand had a dream – "Once upon a king and a queen lived and loved here, dined and danced, fought and triumphed... and then their kingdom collapsed at the zenith of their power." The dream was too moving to suppress. The conception and the creation of the present Rock Garden was inspired by this dream. According to Sharma, after a visit to the garden in early 1973 and "very much impressed to see such an unknown art treasure", Dr. M. S.Randhawa placed a note before the Chan-

digarh Landscape Advisory Commitee, as its Chairman, at a meeting held on June 23, 1973, suggesting that this garden of rocks, stones and scrap was the most unusual he had ever seen – and should be preserved in its present form, free from the interference of architects and town planners.

A Symbolic 'Kingdom'

Nek Chand conceived of building a rock garden with the use of natural rockforms, discarded materials, urban and industrial waste. This creation would be his symbolic 'Kingdom' inhabited by gods and goddesses. He started his project as a love affair with nature and kept it a closely-guarded secret for several years. The rock garden is carved out of the tributaries of a seasonal stream which used to flow during the monsoon deep inside a forest towards the south-east of Le Corbusier's monumental Capitol Complex in Sector 1 of the 'City Beautiful'.

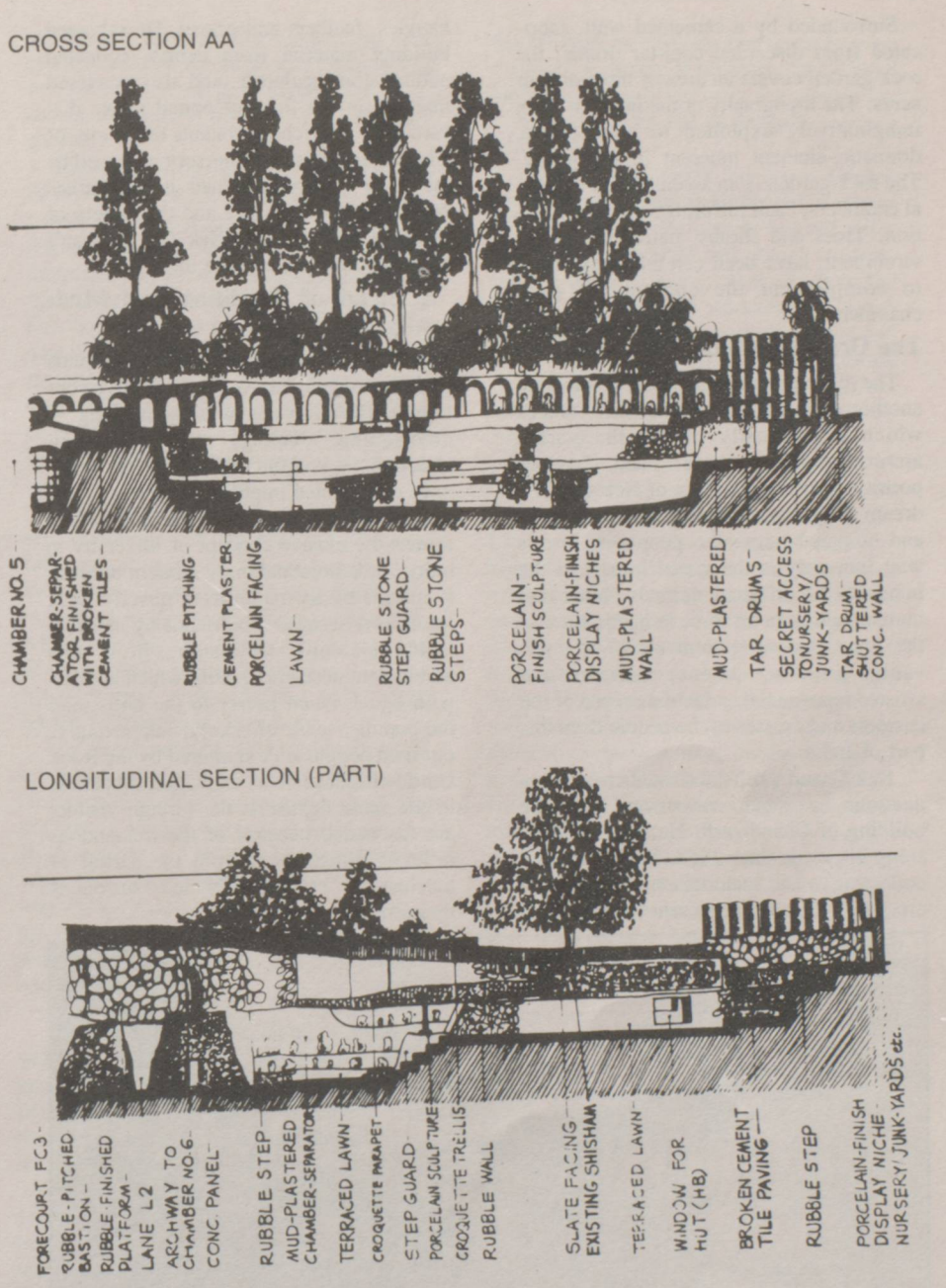
An Idyllic Setting

With its sharp ups and downs, humps and hollows, the site suggested to him an exciting creative possibility. Because of its idyllic setting it was most suitable for the work that Nek Chand wanted to do in privacy.

Nek Chand roamed the Shivalik hills, towards the north-east of Chandigarh, and picked up stones of bird-, animal-, human- and abstract-forms. He brought these rock forms on his bicycle to the hut which he had built for his working. The hut was located by the side of the stream to provide water which was required for construction and other purposes. He stored this water in improvised tanks. His collection of stones of different shapes, sizes, colours and textures runs into an estimated 20,000. This treasure of natural sculpture testifies to his aesthetic sense which is the basis of his creation.

The Creative Act

Nek Chand would sit by his hut, under the star-spangled Chandigarh sky, in the acrid smoke of burning cycle- and auto-tyres to provide him spotlight, his eyes profusely watering while he patiently shaped, stone by stone, the kingdom of his dreams, amid an aura of hovering fear that a predator might any moment sweep down to destroy it all. Yet, the work went on night after night, unknown to anybody but himself, and a few of his fellow-workers who were not wiser as to what was going on.



TWO SECTIONS OF CHAMBER NO.4 (Diwan-I-Khas): ***These measured drawings (by S.S.Bhatti), show how imaginatively Nek Chand has exploited the natural landforms and topography of the existing site. Display of objects d'art, circulation, drainage, construction, landscape, etc., have all been designed with extraordinary sensitivity and skill.***

Surrounded by a cemented wall, fabricated from discarded coal-tar drums, the rock garden covers an area of three or four acres. The topography of the land has been imaginatively exploited to enhance the dramatic element inherent in the locale. The rock garden is an assemblage of several chambers, each fulfilling a specific function. Trees and shrubs, native to the environment, have been carefully positioned to complement the contents of each chamber.

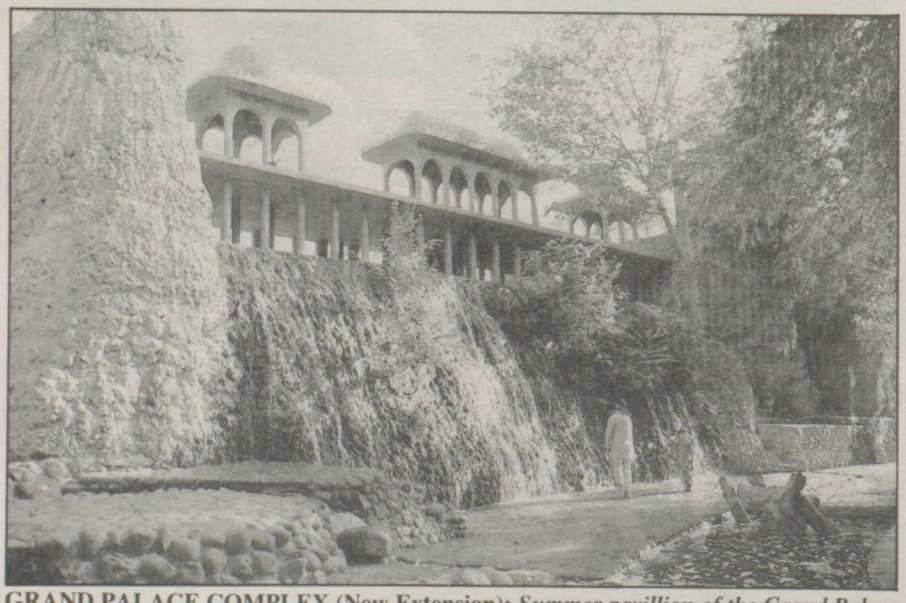
The Drama Unfolds

The different chambers open into one another through a series of low arches which dramatically unfold the varied architectural experience. Each chamber portrays a different aspect of Nek Chand's dream kingdom, featuring animals, birds and human beings who people it. In this way, not only is the visual impact of the hundreds of different animals, birds and human beings an art force in itself, but also the dress and accoutrements of the servants, grooms, queens, warriors and artistes represented, a factual record of the customs and dresses of the people from this part of India.

Nek Chand's self-motivated creative endeavour has been concurrent with the building of Chandigarh. He has been pursuing his work since 1958. He first started collecting waste materials such as broken crockery, fused fluorescent tubes, glass bangles, feathers and gravel. He salvaged building material from debris, collected natural stone sculpture, and also recovered material in the form of potted plants discarded by the rich inhabitants of the city of Chandigarh. His plant-nursery may well be the envy of accomplished horticulturists both in terms of its size and the variety of plants it houses. And Nek Chand hasn't spent a penny on any one of them.

A Blend of Tradition and Modernity

Nek Chand's art delightfully blends tradition and modernity into a creative continuity. He innovates as he goes along – envisioning, shaping, structuring, constructing – without the restraining influence of schooled impulses. The Rock Garden is a vast, open-air museum which arrests the elusive concept of 'diversity in unity'. It is breathtakingly *modern* because it entralls by its magnificent novelty. It is *traditional* because it befriends by its irresistible chummy familiarity. It is this ambivalent aesthetic quality which appeals with equal visual power to the elitist and the populist sense of beauty. Interestingly, our own people are enraptured by the Rock Garden because of its exuberant folksiness to the same degree as the foreign visitors are fascinated because of the tremendous relief it brings them from the surfeit of mechanical craftiness which surrounds them in their own countries.



GRAND PALACE COMPLEX (New Extension): ***Summer pavillion of the Grand Palace has a trough that runs along its entire length. This is used as a water cascade. Structure atop the terrace is reminiscent of baradaris which were so frequently seen in Mughal and Rajput palaces.***

A Creative Transformation

A world baffled by the rapid depletion of natural resources may well take a lesson from Nek Chand's fascinating experiment of re-using waste and discarded material for a deeper fulfilment of man's creative aspirations. Intuition, imagination, sustained passion, and sound commonsense can, indeed, create something out of nothing and transform it into a valuable object of art. If 'utility' is the most cherished value of modern man which he has added, under the compulsions of present day living, to the conventional trio – truth, beauty, goodness – Nek Chand's grand experiment accomplishes it in an extraordinary way. Not only does his creation elevate urban waste to the level of an art cult but also authentically demonstrates how a project realised with discarded material can become self-sufficient. Even at a nominal entry fee of twenty-five paise its annual earnings are over two lakh rupees.

Fourth Phase

The new extension is the fourth phase of the Rock Garden. It consists of the Grand Palace complex, minars, waterfalls, 'river', open-air theatre, a village, mountains, a valley, bridges, over-bridges, pavilions, and areas for 'kingly' pleasures. It covers an area of over two hectares which will be further extended.

An important component of the new extension is an open-air theatre that can seat over 700 persons.

The water channel is the 'symbolic river' of the valley of gods and goddesses. It runs through the entire stretch of the new extension. Water in the channel has been dammed about half a kilometre away, and stored in a large well connected to the pumphouse. The dammed water is pumped back to a network of water-tanks and reservoirs located a strategic points atop the artificial mountains to create artificial waterfalls and cascades to conjure up a make-believe world of enchanting natural beauty.

The Grand Palace complex is contiguous to the 'court of private audience' or *Diwan-i-Khas* which lies towards the south-eastern end of the existing garden

Adjoining the Grand Palace is a village symbolising the habitation for the king's subjects. The village is situated atop the hills from where *Jharnas* (springs) gush down and add to the visitors' aesthetic experience.

Plantation and the human anatomy are

the basis of Nek Chand's new sculptures. His tree-and-root sculptures create a powerful counter-point against the existing vegetation.

Human skeletons are among Nek Chand's extremely evocative sculptures. These fossils have been used to underscore the quality of antiquity which is the chief characteristic of the new extension. Symbolic *thakur-dwaras* (temples) perform a similar function. Behind these sculptures are cave-like spaces which may be used by 'adventurous' visitors for graffiti.

Nek Chand has highlighted the quality of mystery by creating 'seeping' mountains at certain places. Perches and potholes in the artificial mountains have already turned the new garden into a fascinating bird sanctuary. Nek Chand plans to start fish-farming in the new extension. Besides, because the existing forest has been retained, squirrels and hares and jackals will continue to haunt the place.

Mystifying Creativity

With the Rock Garden's new extension, Nek Chand's creative activity has come full circle. It began with his love for Mother Nature, resulting in a vast collection of natural rockforms. It has travelled through driftwood and industrial waste forms to sculpture in concrete, rag dolls, and thence to the man-made, 'natural' sculpture of mountains, valleys, bridges and waterfalls.

The extended garden is much more than a reaffirmation of Nek Chand's faith in the bounty and beauty of nature. It is an aesthetic communion with her. The element of antiquity to express Nature's placid timelessness is thus the *raison d'etre* of his new creation.

One is mystified when one experiences the garden and wonders 'how a creation which took barely three years to complete (early 1981 to October, 1983) and is oven-fresh from its creator's hands, can look so ancient and timeless. Nek Chand's versatility can be matched by few artists. It has revealed several dimensions of his creative genius. His creativity is as truly magnificent as it is mystifying.

Evaluation

The creative merit and significance of the work of Nek Chand cannot be evaluated in terms of a balance-sheet of its good and bad points. It ultimately lies in what it does to the visitor in a palpable yet inexplicable way. Like its creator, the Rock Garden compels the visitor to see the sense of mystery in every day human life. This work is kindled by its creator's clairvoyant and resourceful spirit. With the intensity of its creative dazzle, it blurs the eye of objectivity.

The merit of the Rock Garden as a work of art lies in the fact that Nek Chand was guided but not tyrannised by necessity. He did not let the dust of pampered sentimentality settle on his poetic vision. Its appeal derives from the images and symbols he has drawn from a life which holds nostalgic significance for an overwhelming majority of people. Nek Chand's Rock Garden is a re-creation of a setting which embodies that nostalgic significance and helps people hear the echoes of the haunting glory of life that was.

Here is history re-written in vivid imagery, deploying the breathtaking power of folk artistic genius. There is something inescapably down-to-earth and tantalisingly utopian in this work. There is something which sustains the spirit of man with unabashed bodily urges of such intensity that his yearnings seem fulfilled in a single breath of belief and disbelief.

For the enactment of his characteristic emphasis on absolute creative freedom, a setting no less than the habitat of gods and goddesses would have been appropriate. His creations are the artistic correlates of what Nek Chand had heard and learnt by way of fairy tales in his childhood. These are the points everyone seems to identify with, in his own life, – a life of fantasy and romance.

Nek Chand's work validates man's yearning for a place of permanence in an ephemeral world – a yearning which impels him on to a ceaseless creative endeavour whereby he can inscribe his signature on the pages of human history.

His concern for the expedient and the snappy is a befitting tribute to modern man's peevish urge for the terseness of mechanical efficiency. Yet, the creative dimension he has revealed even in instant improvisation in his garden compels one to stop and gasp, atingle with delight. His entire work is done with such savage spontaneity that the magnitude of his personality is immediately, and palpably felt. The power of his work derives from Nek Chand's creative innocence which is still unbruised by civilisation and is free from the shackles of academic tutelage.

Every man has dreams. But it is given to a few to realise them – and to fewer still to shape them into a reality which transcends the confines of a private fantasy to become everyone's source of pleasure. Nek Chand has breathed into his work the vibrant joy of his own dream and its delightful contact with God.

This is what makes his Rock Garden spring into the many-splendoured beauty of life for everyone to identify himself with, in his own individual and private manner. Here is a dream which takes off from the earthy immediacy of workaday existence for a flight into the realm of the unseen and the fantastic. Through his credulous romancing, Nek Chand compels us to believe in the richness and beauty of this life – here and now.

Many artists work for love, for money or ego. What interested Nek Chand was listening to the mute lyrics of natural rockforms and, in a state of musical intoxication, to persuade them to sing them for everyone else. He continued deriving his own creative power from this timeless music of the Shivalik hills until he could think and feel his way into the memories, myths, legends and stories of his people – and make them live again in the waste material of modern man! But he refused to give until he stood tall on the summit of creative urge where dream and quest called him. Thus, despite suffering many a chilling despair, Nek Chand could still write in the powerful symbols of his work – a book of life with several volumes – his hopes, his dreams, his joys, his memories, his faith and his pride.

Nek Chand continues to unite the depth and mystery of the human soul with the slapstick of daily living. His work is marked by a naive representational style which rejoices itself on a kaleidoscopic juxtaposition of images and symbols. He combines art, mythology and religion in a febrile realisation of the intrinsic beauty of the human soul. His intense, compelling vision seems to touch us all.

Rock Garden is a monumental act of faith. As a green grasp of the forest, it conjures up the lush grandeur of the spirit of man and the beauty of nature. It possesses a power incomparably its own – an immortality compounded of stone, silence and solitude.

With his peculiar exuberance and spontaneity, Nek Chand combines the traditional with the experimental and the modern. His work seethes with creative excitement. It is shaped by the vitality, virtuosity and unwavering drive of a man caught in the stupor of an inebriate fantasy. His informal

FUNLOVERS' PARTY: ***This is part of the Funlovers' Grand Feast (Chamber No.10) depicting musicians and dancers, singing and dancing in gay abandon.***

style has a fresh and an innocent charm. His work is a step towards the ideal of art for Everyman. He believes in giving people what they want, without sacrificing his own artistic freedom. Implicit in his Rock Garden is an impish challenge to the artistic establishment – his audacity to portray simple, everyday scenes from populist life, to capture the casualness and intimacy of ordinary people.

Behind his simple goodness, humility, and intense, lovable nature, there is restless energy which overflows so copiously into his many-sided creativity. He deploys this energy for a vigorous and swift shaping of waste material to counteract the soul-destroying effect of mechanical and repetitive labour – which has deprived modern man of the human prerogative to exercise God-given skills of hand and eye.

Creation of the Rock Garden bears testimony to the statement of anthropologists that the human mind is not so much a cognitive instrument as a cultural artifact. The mind is itself an art object. In this light, despite the fact that it is conscious and deliberate, in contrast to the anonymous folk tradition from which it has grown, the work of Nek Chand has yet a quality of timelessness. It glows with the iridescence of an evolution of creative endeavour which began with the appearance of man on this planet.

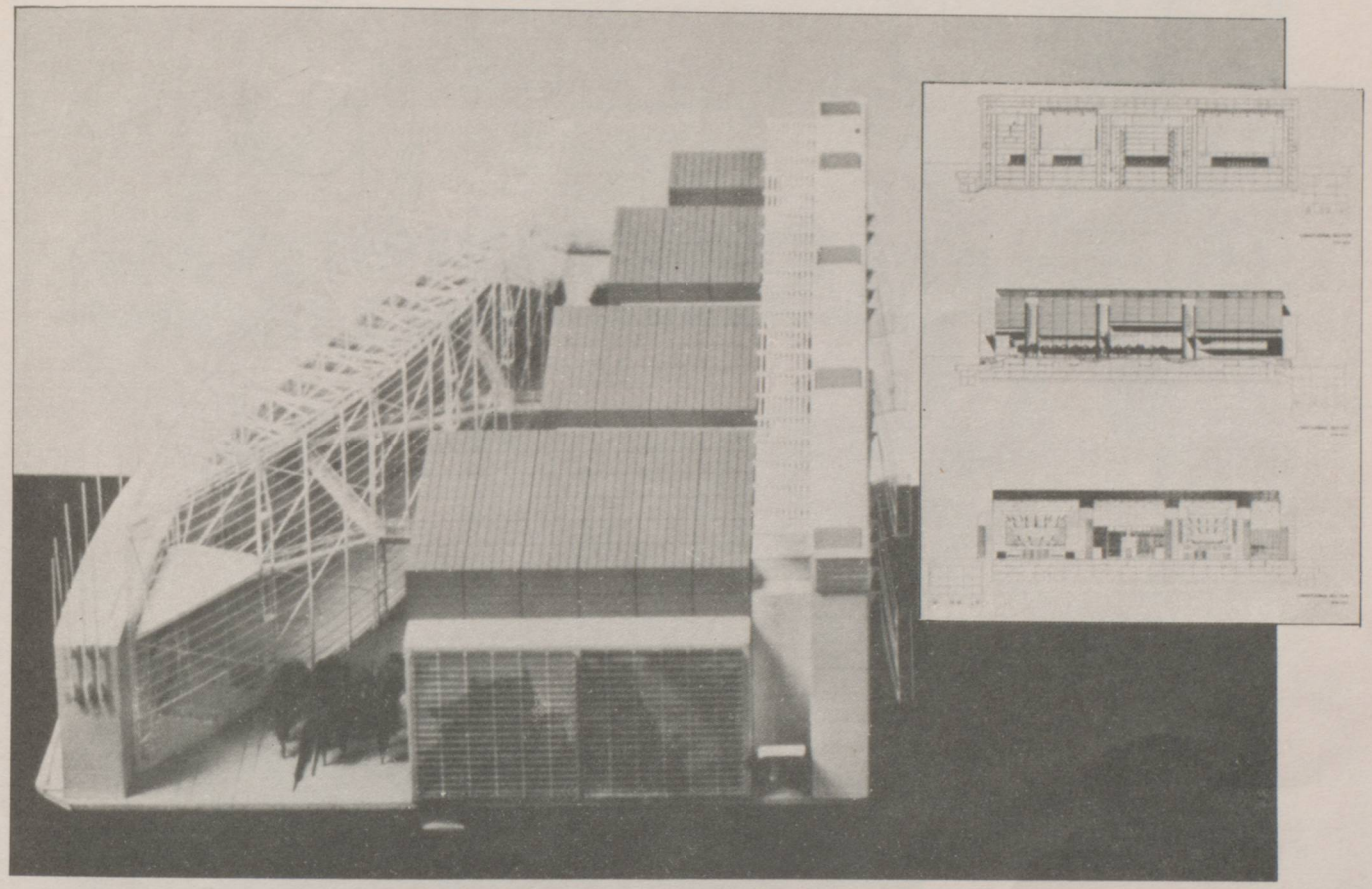
Summing up

With its cultural moorings in the soil of India, the Rock Garden is yet a product of the planned new city of Chandigarh. It is extremely difficult to imagine that this garden could have been conceived and built anywhere else but in this city. No other town could have provided the opportunity or the stimulation necessary to motivate anyone to venture a creative project of this kind because nothing new of experimental on such an exciting scale was being done at the time of its inception anywhere but in Chandigarh. No other town could have generated such colossal amounts of varied urban and industrial waste as was required for the construction of a project of this magnitude. No other town could have provided such a large and unique site required for an imaginative project of this nature because almost all towns were more or less fully developed, with every inch of space already accounted for, leaving nothing for any illegal occupation and/or creative exploitation.

Verily, Le Corbusier's gift to the people of India is Chandigarh. But Chandigarh's gift to the people of the world is Nek Chand and his Rock Garden.

The Tokyo International Forum

International Architectural Competition, 1989



Winning design by Rafael Vinoly,

In January of this year the authorities of the Metropolitan Government of Tokyo launched an international architectural competition for the construction of a vast complex: the Tokyo International Forum. The program for the project, covering an area of 1,35,000 m2, included a conference center, an exhibition and activities area and cultural information center. The complex was to be designed to host the widest range of cultural and artistic activities, to be a place of exchange rather than an international city, to provide an urban space open to the population of Tokyo and visitors from throughout the world, and to symbolize the image of the Japanese capital.

Two thousand two hundred eighty-four architects from throughout the world registered for this international competition, the first in Japan to receive UIA approval. Three hundred ninety-five of these (from fifty different countries) submitted a design for the competition.

Composition of the jury

The international jury, chaired by Kenzo Tange (Japan), included leoh Ming Pei (U.S.A., vice president of the jury), Manfred Dietrich Busche (FRG), Arthur Erickson (Canada), Vittorio Gregotti, UIA representative (Italy), Jean Maheu (France), Fumihiko Maki (Japan), Masakichi Mita (Japan), Shinichi Nomura (Japan), Gerard Benoit (France) and Seizo Sakata (Japan), attended the deliberations as deputy jury members.

Jury meeting

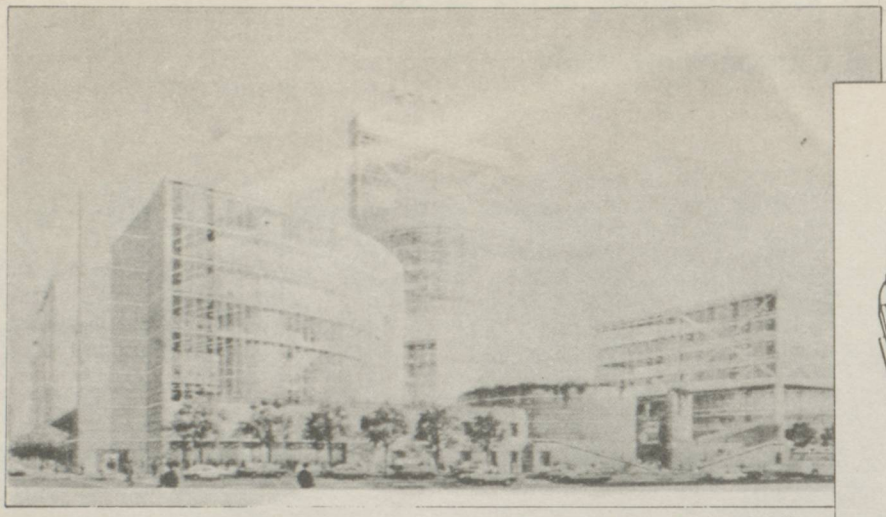
The jury met in Tokyo from 31 October through 2 November 1989, where it examined all the designs after learning the opinions of the technical commission.

The wide variety of solutions offered in the projects submitted, showing the current trend toward a growing number of pluralist architectural approaches was particularly noticed by the jury. In general, the designs were not characterised by strong stylistic trends, but tended to show a concern for technological solutions and contextual responses. However, few projects succeeded in finding architectural solutions to the demands of the program and the urban context. This is undoubtedly due to the undeniable complexity of the problem posed.

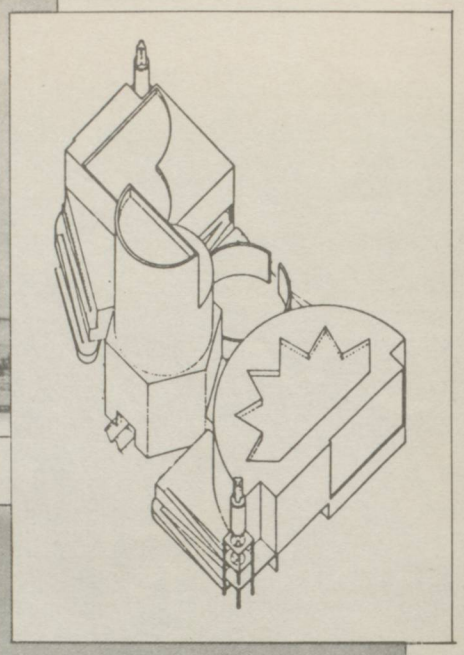
Awards

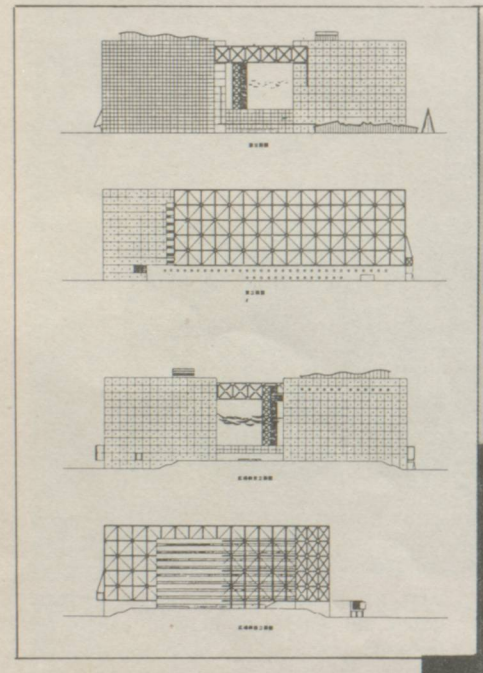
In accordance with the competition regulations, the jury awarded a first prize of 30 million yen, three second prizes of 10 million yen each and twelve special mentions of 5 million yen each.

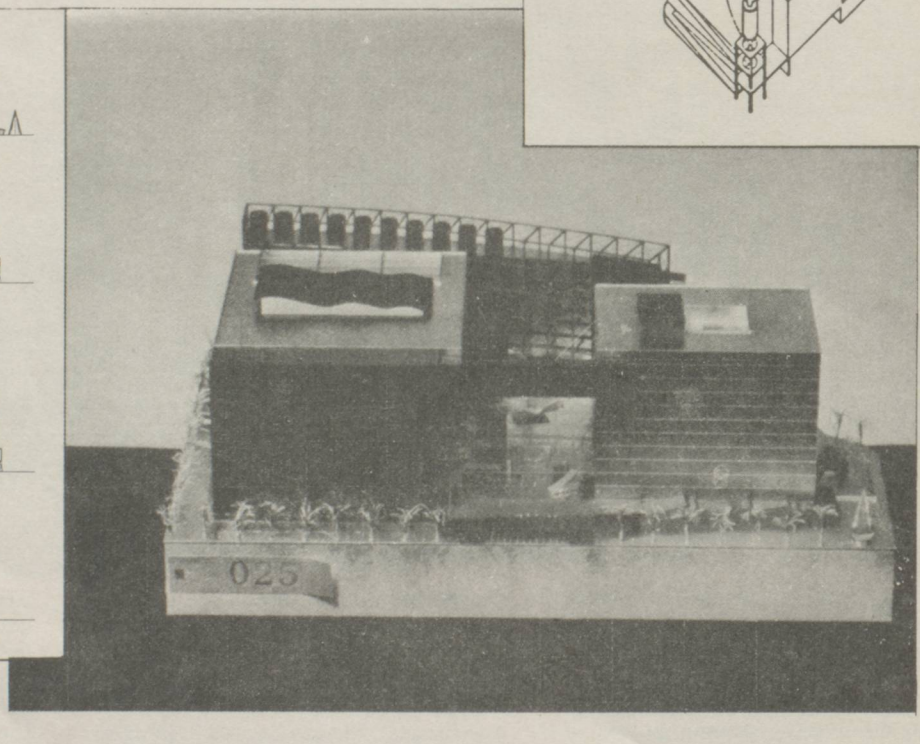
First Prize:
Rafael Vinoly (USA) with Jackie Welsh, Jim Conti, Scott Devere, Patti Dickerson, Jim Dudley, John Flynn, Ben Frombgen, Chris Frombgen, Bill Griffin, Julio George, Suenn Ho, Erin Shih, Paula Vaughn, Joel Villalon, Marcella Villaneuva, David McAdams.



Second Prize : James Stirling







Second Prize : Shuei Hashimoto

Second Prize (tie):

. Tomohisa Yuri (Japan)
. Shuei Hashimoto (Japan)
. James Stirling (United Kingdom)

Special Mentions:

. Reiichiro Kitadai (Japan)
. Itsuo Kamiya (Japan)
. Hidetaka Oka (Japan)
. Kyuzaburo Ishihara (Japan)
. Fabrizio Frigerio (Italy)
. Hayaki Kita (Japan)
. Jessica Elkaim (France)
. Akira Takeuchi (Japan)
. Tomio Otaki (Japan)
. Fumiyuri Senobu (Japan)
. Richard Keating (USA)
. Neil M. Denari (USA)

According to the jury, the winning design "is a well balanced reply to the demands of the brief and proposes an extremely clear functional organization. Of all the entries it is the one best suited to the site. The project offers a large variety of public spaces, well adapted to the complexities of the program, and particularly a vast open area linking the new station on the Keiko Line and Yurakucho station to deal with the anticipated pedestrian flow. This is, generally, a very finished work."

The author of the winning design, Rafael Vinoli, will be entrusted with the realization of the project, whose construction cost is an estimated 96 billion yen. Of Argentine origin, Vinoly, 45, teaches at the Colombia University Faculty of Architecture and has won a number of prizes in the United States.

Project Exhibition

The promoters held a public exhibition of all projects submitted 9-17 November 1989 at the Nihonbashi Plaza Building, 2-3-4 Nihombashi-Chuo-Ku.

The prize winning projects and those having received special mention were exhibited from 21 November through 1 December 1989 in the administrative buildings of the city of Tokyo.

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Roof and Terrace Waterproofing

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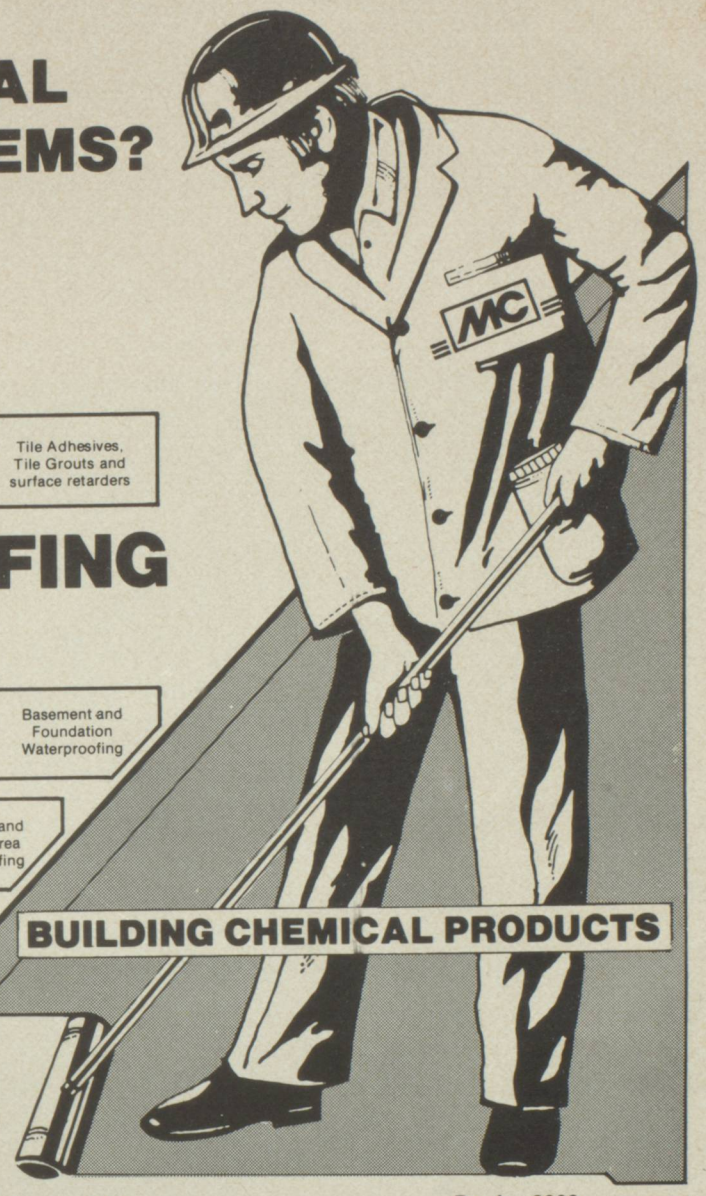
Waterproofing Grouts

Waterproofing Membranes

Waterproofing Mortars



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RAJ REWAL

STUDY

Nek Chand's Rock Garden

Rock Garden, Chandigarh — Nek Chand

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