



PLAN LEVEL 3

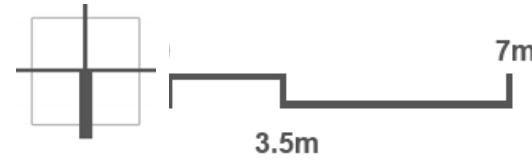
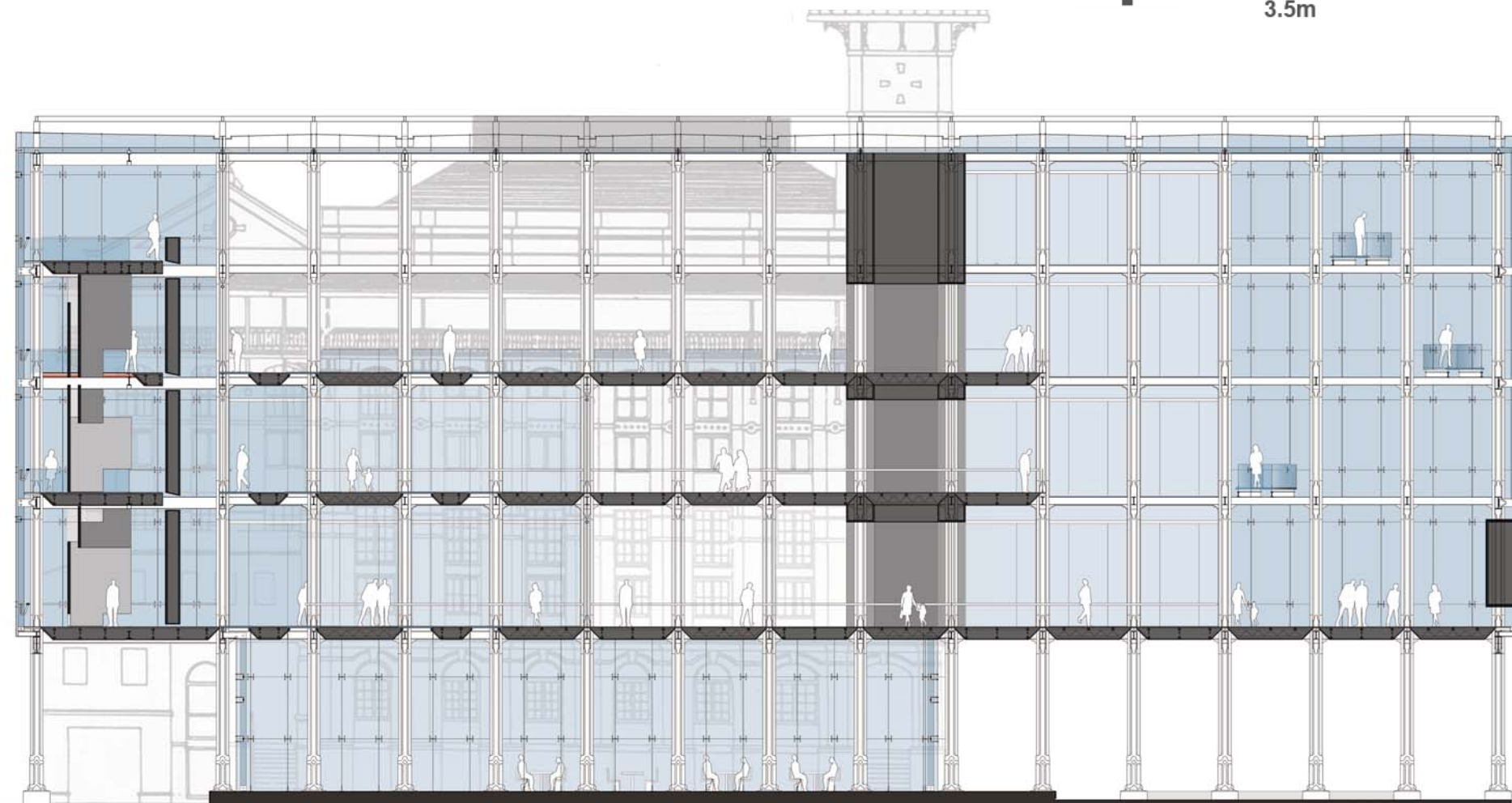


Fig. 7.1



SECTION 1-1

Fig. 7.2



NORTH SIDE ELEVATION

Fig. 7.3

THE STAIRCASE:

The main staircase which provided for vertical circulation in the original design is preserved. It now forms a sculptural element that is experienced from the inside of the building. This element is highlighted by a box, L shaped in plan that encases it. The box also houses the toilet blocks and other service areas.

The box that surrounds the staircase on the north and west sides also forms a transition zone between the second and the final condition that reveals the grid. In this zone the grid elements are concealed within the box. As one travels from the zone that contains the second condition through the staircase area, the grid disappears and then reappears as a massive four storey high frame in the area that houses the third condition.

From the outside the box provides for a visual transition between the two glass facades on either sides of it.



Fig. 8.1

THE THIRD CONDITION REVEALING THE GRID: VOLUME

In the days when the Watson's hotel was being constructed and only the cast iron grid was in place, a traveler saw it and was awed by the sight. He described the structure as a massive cast iron cage.

Right from the beginning of the design I was keen on presenting a chunk of the grid as it is without the interference of new building elements - A condition that would bring out the awe-inspiring crude nature of the five story metal grid. The third spatial condition is the climax where the grid presents itself as a whole with narrow glass walkways at each level providing an option to explore it from different heights and angles.

A crucial question about this condition was what should the program for such a space be?

The proposed program for this spatial condition is a space for installation art.

A site-specific installation art would weave people's attention to the different aspects of the grid such as its geometry, history and much more, with the experience of simply being in that space. Also different installations from time to time could present the grid in changing ways. I saw this space as an ideal situation to incorporate site specific installation art. This was because the grid by itself comes across as a massive piece of sculptural installation. Also the kind of volume that the space carries, the elements of the grid that occur at regular intervals throughout this volume and its history all make for a tremendous situation for a site specific installation.

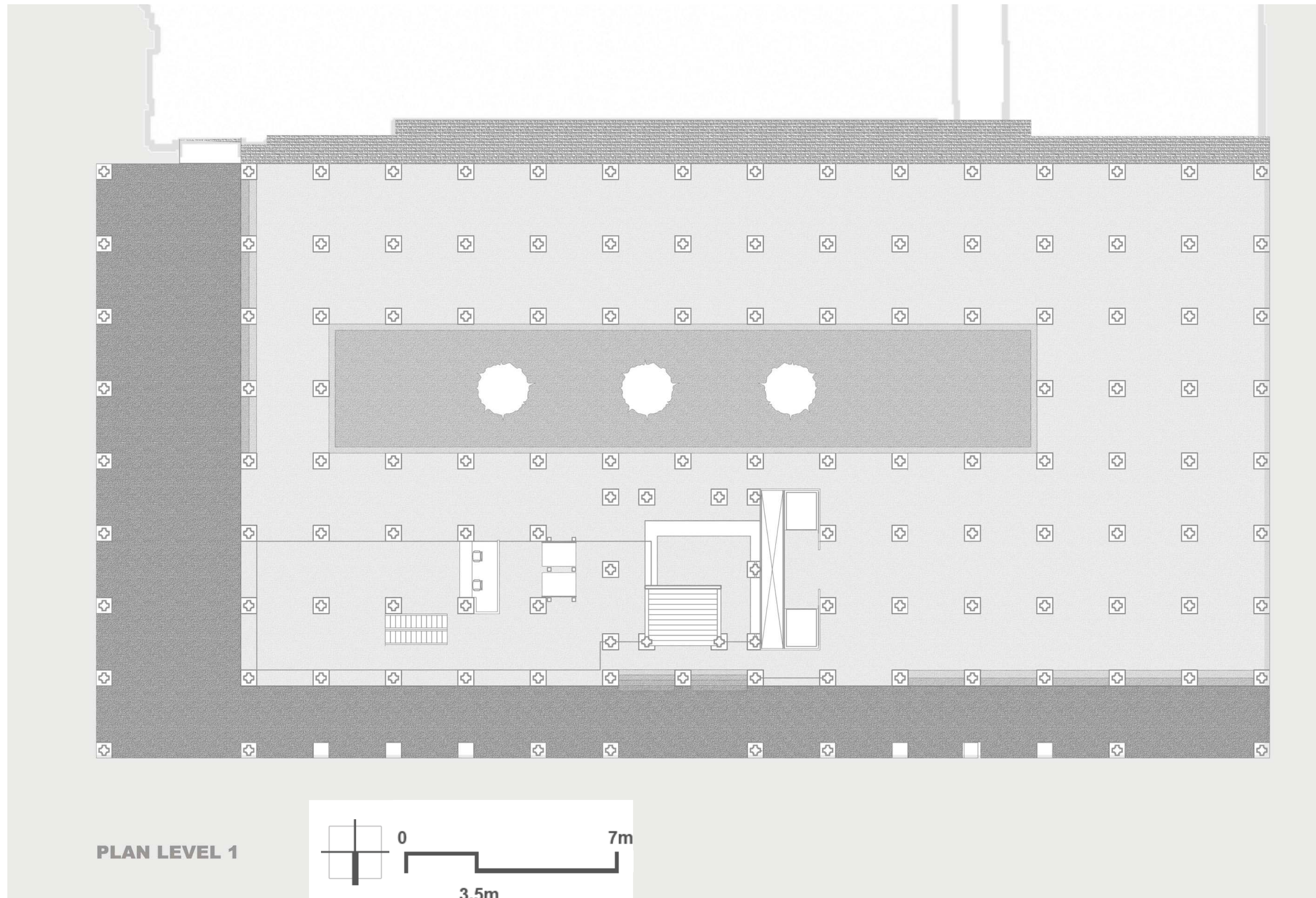


Fig. 9.1

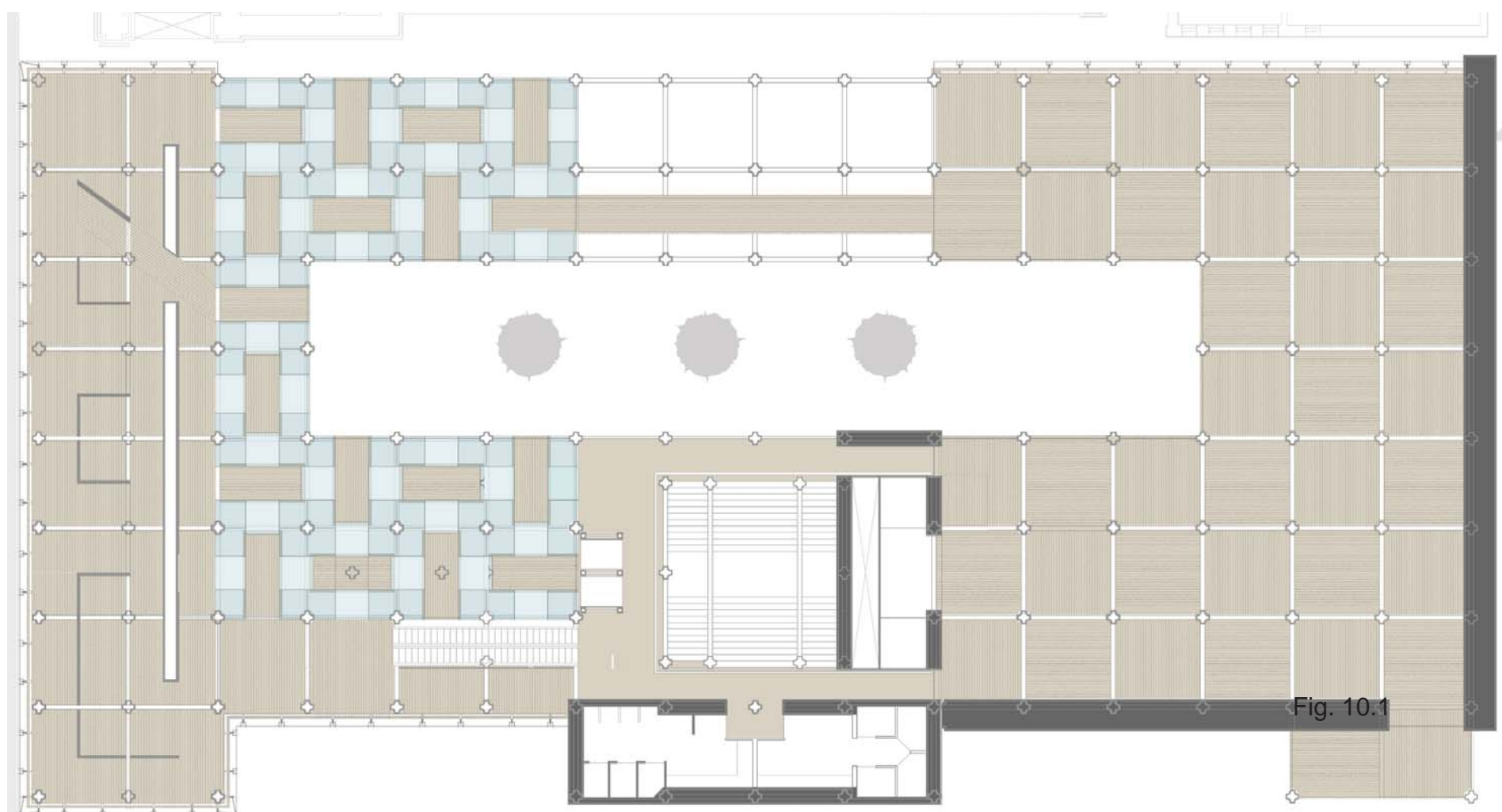
THE GROUND LEVEL

The ground level is seen as the space which belongs to the building itself as well as the area around it. While, it very much is a part of the building as the atrium and all the upper levels overlook the ground floor level, it is also seen as an extension of the surrounding urban floor into the building.

This level is designed as a plaza. The jungle of columns with their footings coming down at this level would form virtual confined spaces, while the central atrium space with steps surrounding it would be a more open one. The ground level could serve as an extension of the street events on Rampart row during the Kala Ghoda art festival and make the building a part of it.

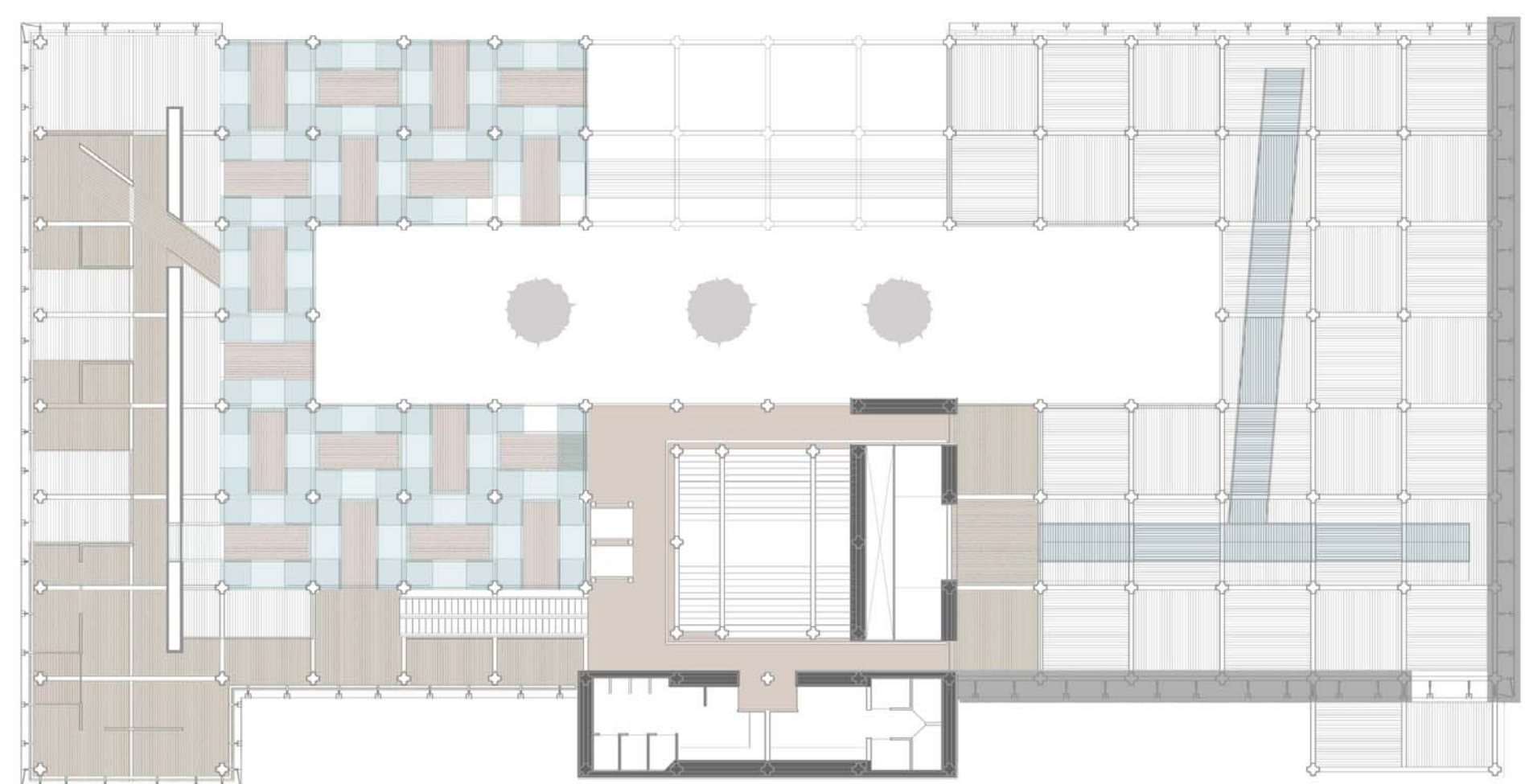
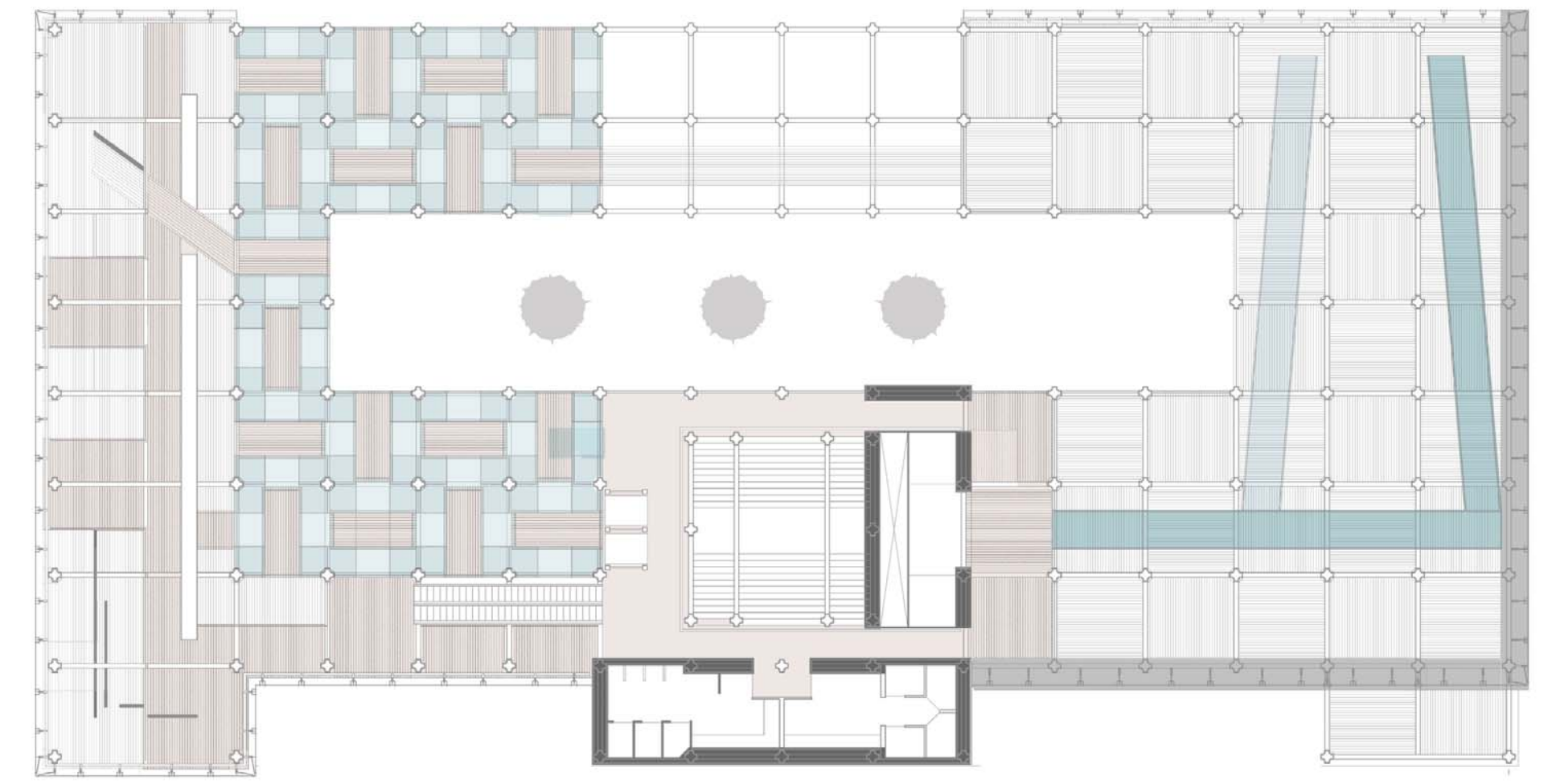
Some other design decisions at the ground level were to preserve the colonnade space as it has been a path of travel for people for years.

There are some concrete columns that form a part of the colonnade on the north side and support a mere balcony space on the first level. These columns seem to be a replacement for the original iron columns or an encasing to strengthen the weaker iron columns. In either case I propose to demolish them as they cannot be restored in their original state. The absence of the column would create a space in the colonnade that will open it out to the adjoining road. The sudden breaks in the rhythm of the colonnade intend to draw attention to the absence of something that might have been there. The footprints of the missing columns are demarcated with the use of a different stone material.

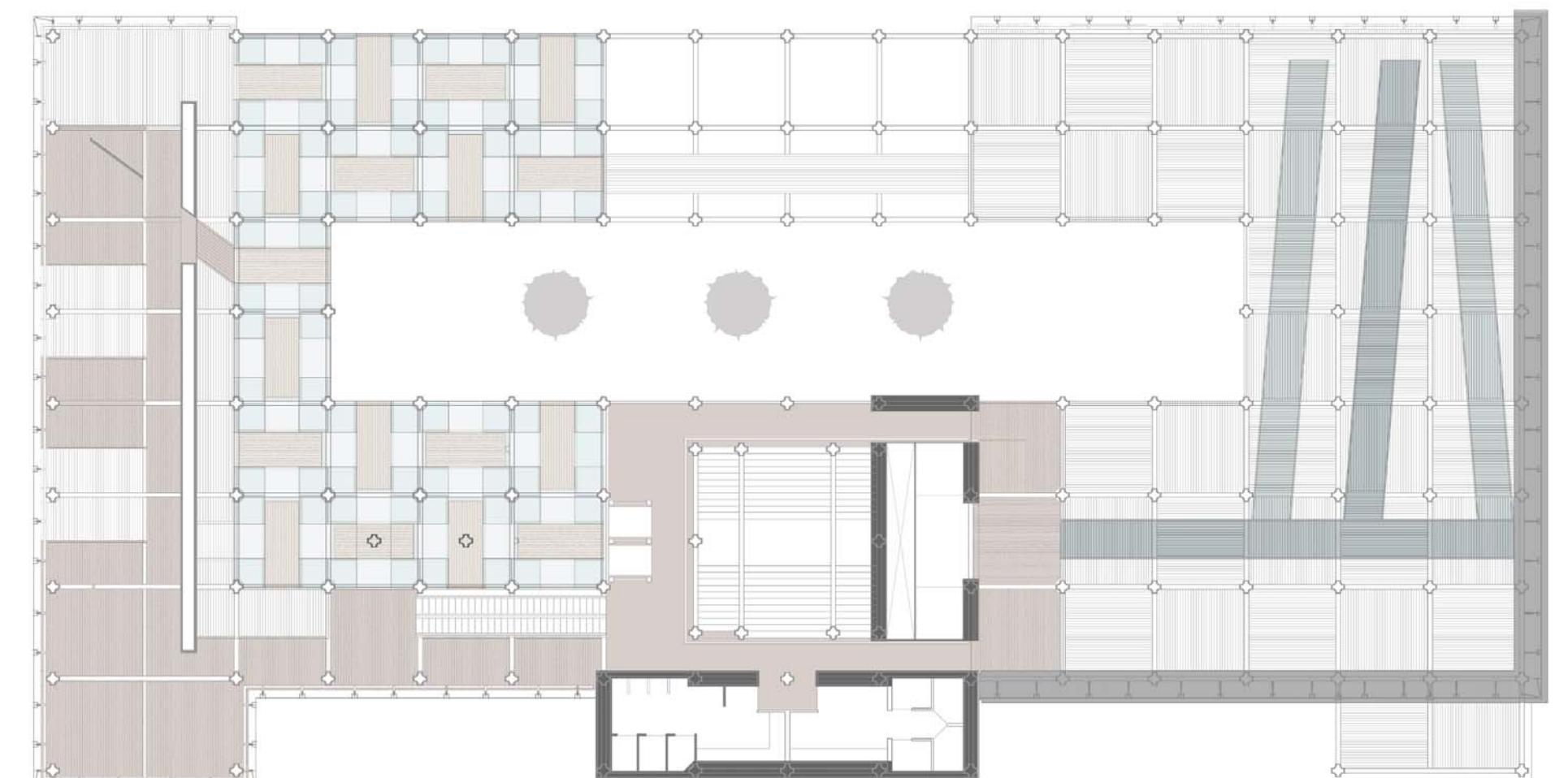


PLAN LEVEL 2

Fig. 10.1



PLAN LEVEL 3



PLAN LEVEL 5

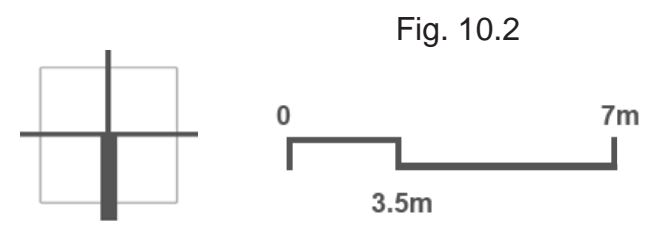


Fig. 10.2

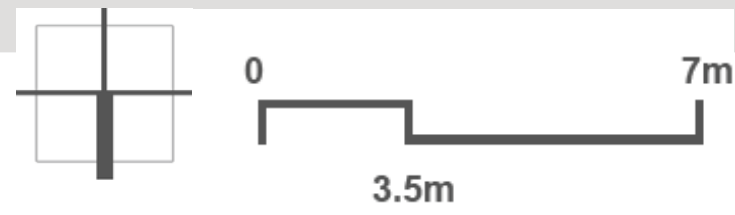
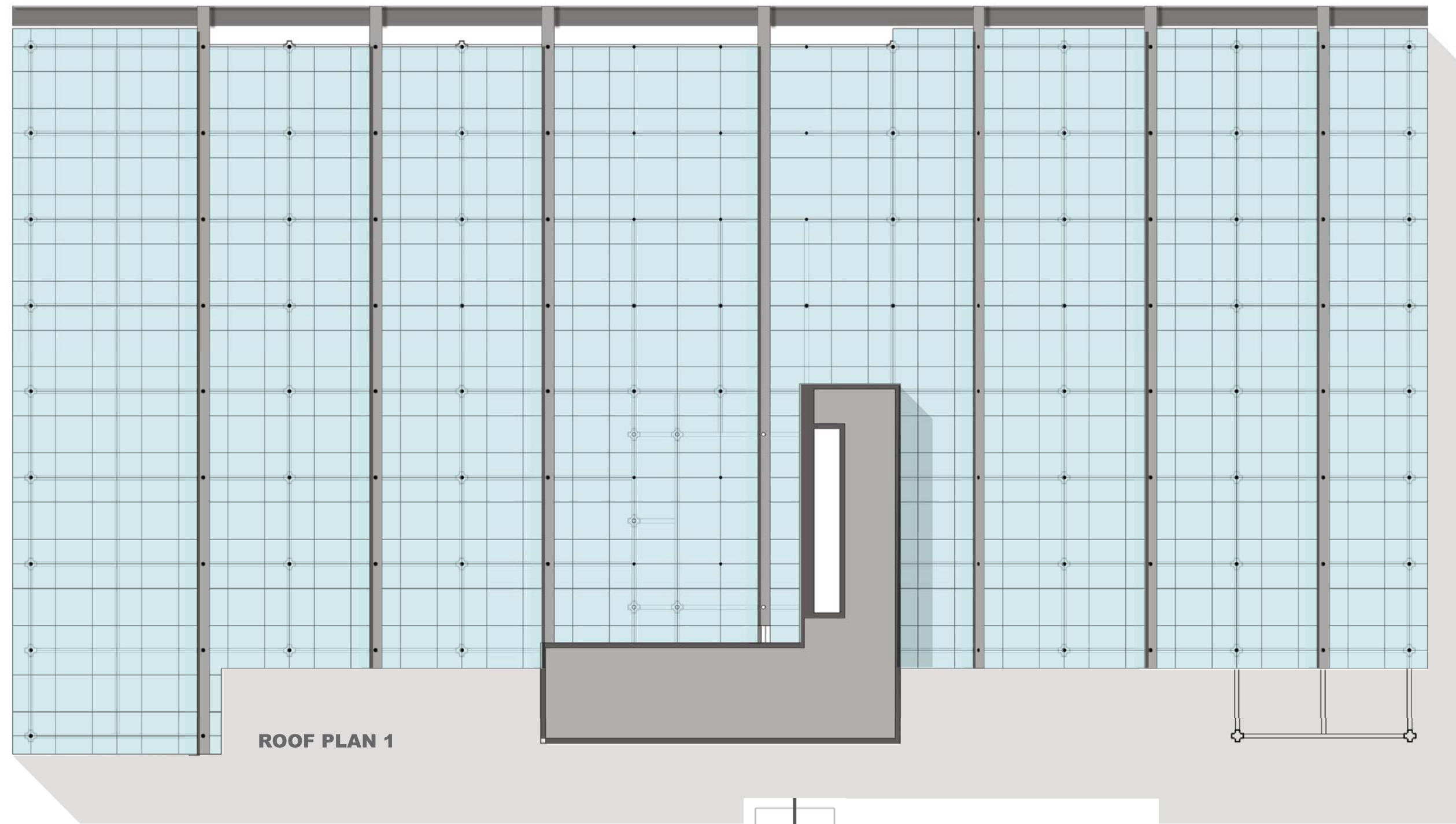


Fig. 10.5



Fig. 10.6

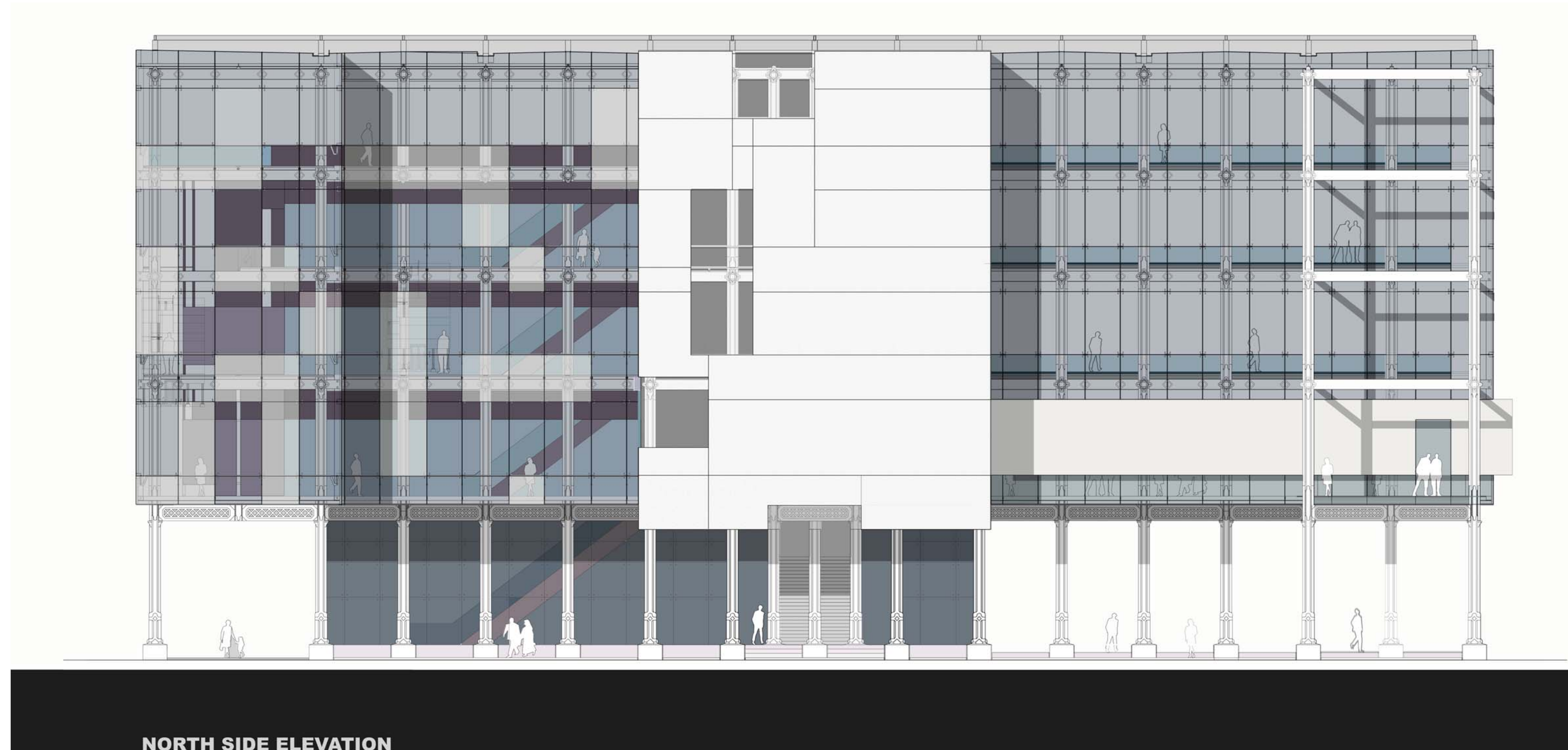


Fig. 11.1

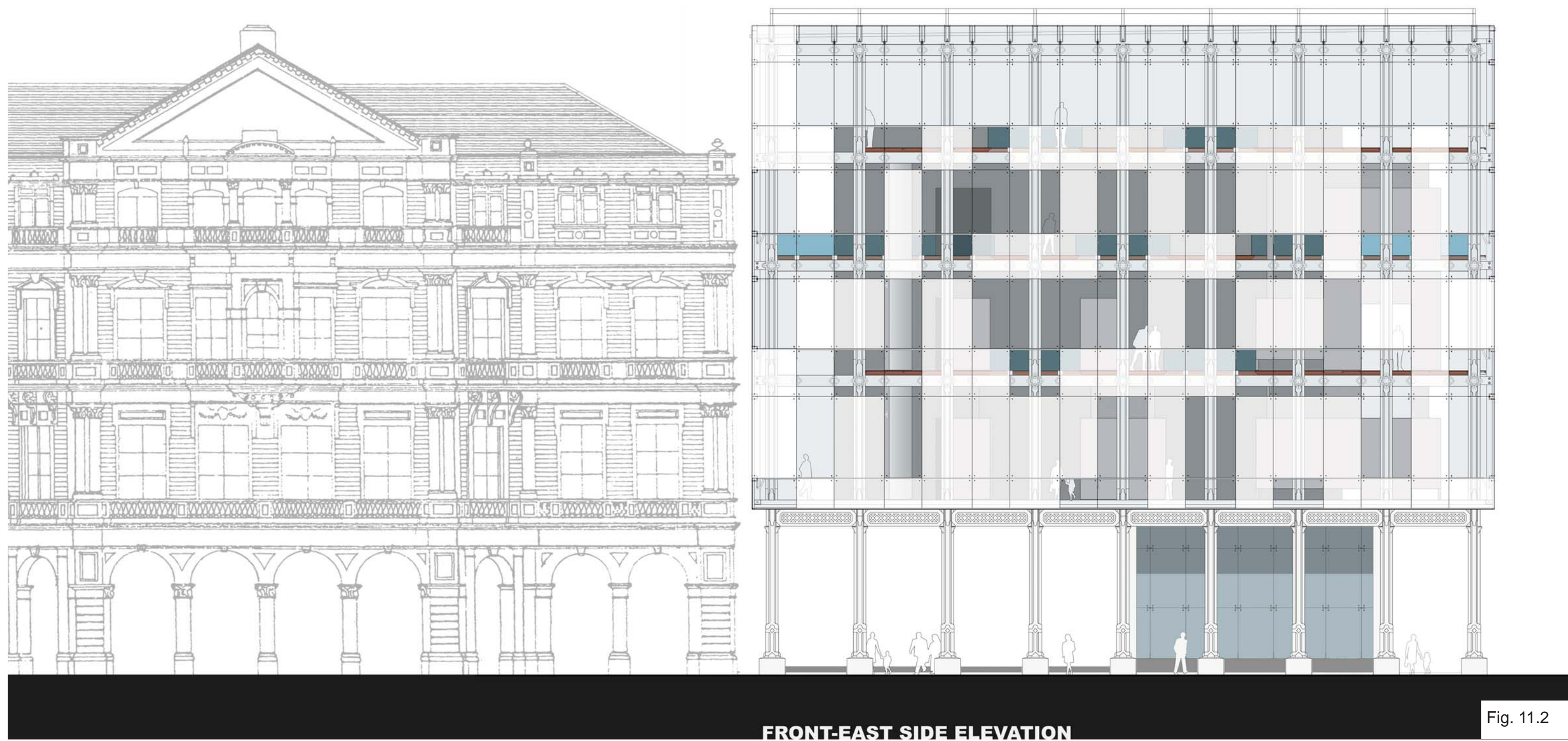


Fig. 11.2

A CELEBRATION OF THE CAST IRON FRAME
THROUGH MATERIAL, LIGHT AND GEOMETRY

The design has been an attempt to preserve this historical building, a beacon during its time, giving back its lost identity. It has been another phase in the evolution of the life of this building bringing to prominence its essential nature, the cast iron frame.

The building will no more be a blacked out spot on the event map of the Kala Ghoda art festival, rather it will stand tall along with the other heritage buildings that give the area its rich character.

It is an exploration of the different qualities of the cast iron frame through juxtaposition with the new building elements, an attempt to celebrate the cast iron frame through material, light and geometry.

Why tear down something old and beautiful in order to build something new and beautiful?' - Tony Tung

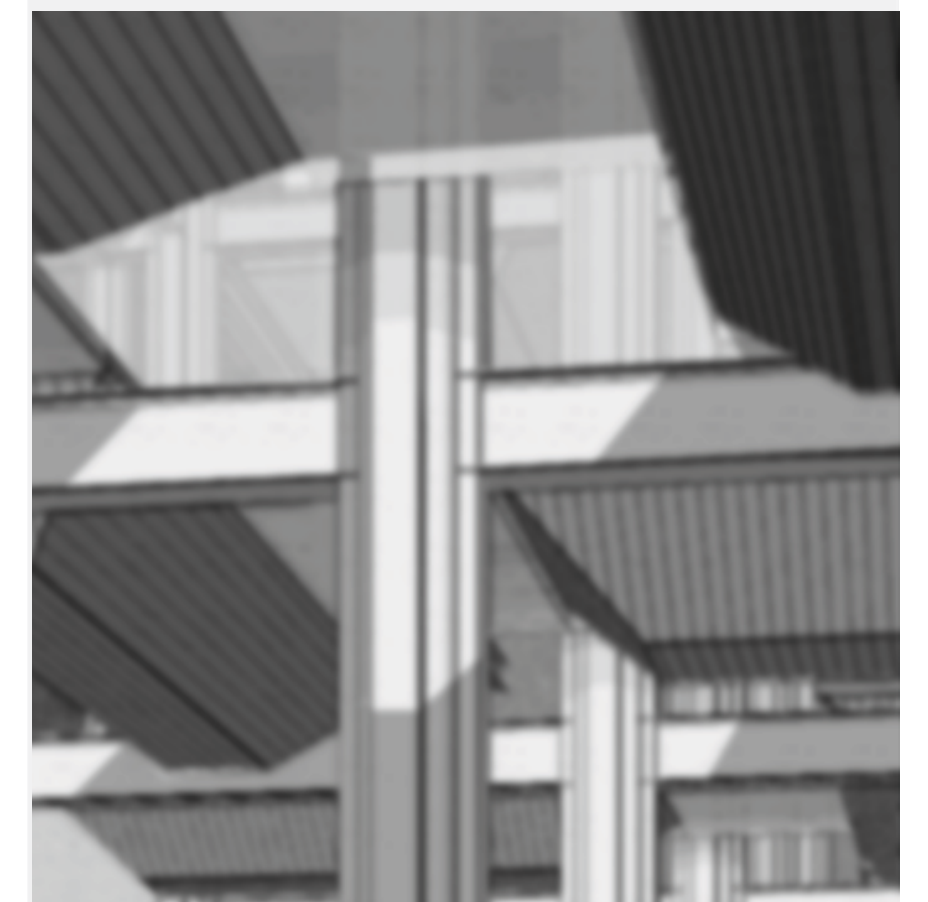


Fig. 12.1

BIBLIOGRAPHY

Carlo Scarpa : architecture and design / edited by Guido Beltramini, Italo Zannier ; photographs by Gianantonio Battistella, Václav Šedý ; texts by Kurt W. Forster, Ilaria Abbondandolo, Laura Orsini.
New York : Rizzoli, 2007.

On continuity / editors, Rosamund Diamond, Wilfried Wang. Cambridge, Mass. : 9H Publications ; New York, NY : Distributed by Princeton Architectural Press, c1995.

Installation art in the new millennium : the empire of the senses / Nicolas de Oliveira, Nicola Oxley, Michael Petry ; texts by Nicolas de Oliveira.
London ; New York : Thames & Hudson, 2003.

Understanding installation art : from Duchamp to Holzer / Mark Rosenthal. Munich ; London : Prestel, 2003.

Installation art : a critical history / Claire Bishop.
New York : Routledge, 2005.

The grid : form and process in architectural design / by Richard Scherr. New York : USA Books/Universal Publishers, 2001.

PHOTO CREDITS

All images are by the author unless noted otherwise.

“For all Photographs and images contained in the ETD either permission for use has been obtained or they have been evaluated, according to the four ‘fair use factors’ for copyrighted materials and deemed to be fair”

Fig. 1.1
'Mumbai's map' - hi5roshan
Page created - 07/24/2007, page retrieved - 12/15/2007
<http://www.flickr.com/photos/8370601@N04/884249258/>

Fig. 1.2
'Mumbai under attack' - Dharmesh
Page created - 07/11/2006, page retrieved - 12/15/2007
<http://www.flickr.com/photos/dharmesh84/187306626/>

Fig. 1.3
earth.google.com

Fig. 2.7
Section showing the heritage buildings in Kala Ghoda, Buildings of the Kala Ghoda Art District. Urban Design Research Institute, India Max Mueller Bhavan (Bombay, Marg Publications. Published 2000, Mumbai, pg 5

Fig. 2.9
'Kala Ghoda Art Fest '07 entrance' - Kaushal Karkhanis
Page created - 02/03/2007, page retrieved - 01/20/2008
<http://www.flickr.com/photos/kaushal/378632366/sizes/o/>

Fig. 2.10
'Something relevant rock band, The times of India Kala Ghoda Festival, Mumbai - India' - Humayunn N A Peerzaada
Page created - 02/10/2008, page retrieved - 02/20/2008
<http://www.flickr.com/photos/>

Fig. 2.11
'The Kala Ghoda Art Festival' - Mariamd
Page created - 02/10/2008, page retrieved - 02/20/2008
<http://www.flickr.com/photos/mariamd/2254676259/>

Fig. 2.12
'Kala Ghoda Art Festival '07 Kickoff - Kaushal Karkhanis
Page created - 02/03/2007, page retrieved - 01/20/2008
<http://www.flickr.com/photos/kaushal/378632833/sizes/o/>

Fig. 3.1
Plan of Watson's Hotel,
Buildings of the Kala Ghoda Art District. Urban Design
Research Institute, India Max Mueller Bhavan (Bombay,
Marg Publications0. Published 2000, Mumbai, pg 34.

Fig. 3.2
Photograph of Watson's hotel
Buildings of the Kala Ghoda Art District. Urban Design
Research Institute, India Max Mueller Bhavan (Bombay,
Marg Publications0. Published 2000, Mumbai, pg 35

Fig. 3.3
Elevation of Watson's hotel,
Buildings of the Kala Ghoda Art District. Urban Design
Research Institute, India Max Mueller Bhavan (Bombay,
Marg Publications0. Published 2000, Mumbai, pg 35.

Fig. 5.3
Elevation of Watson's hotel,
Buildings of the Kala Ghoda Art District. Urban Design
Research Institute, India Max Mueller Bhavan (Bombay,
Marg Publications0. Published 2000, Mumbai, pg 35.

Fig. 5.14
Robert Irwin, Black Line Volume, Museum of Contempo-
rary Art, Chicago, 1975. Installation Art : A critical history
/ Claire Bishop. New York : Routledge, 2005, Pg 58.

VITA

Nishant Shah

Master of Architecture
Virginia Polytechnic Institute and State University
Blacksburg, VA

Bachelor of Architecture
Sir J. J. College of Architecture
Mumbai University
Mumbai, India

1st Runner up in the 'The Best Student in Architecture in Mumbai University' competition, by PEATA (Practicing Engineers Architects and Town planners Association).

Commonwealth Scholarship 2006 for Graduate studies in Architecture by the Canadian Board of International Education.

SEM VIII (B Arch) Design of a Water Terminal exhibited and presented at National Center for Performing Arts (N.C.P.A), India.

SEM VII (B Arch) design of an International Convention Center nominated for the Claude Batley Memorial Award competition.