"Over the years, I have come to believe that it is imperative that an architect develops a sensitivity to human nature and respect for human values. This, after all, is at the very core of his work."
FOREWORD
Dr. Anurag Kashyap
Principal, BNCA

It gives me immense pleasure to present the first book of the BNCA Publication Cell. It has been our long-standing dream to make the Cell a source of valuable and quality academic publications and with this book, we begin our journey towards that goal. We are filled with a sense of pride that our first publication is about the doyen of modern Indian architecture, Shri Achyut Kanvinde, a Guru to most in the architectural fraternity. Our pride is doubled by the fact that this book is being released by none other than Prof Balkrishna Doshi, another founder of contemporary Indian architecture.

The Kanvinde Commemoration Volume is part of the Kanvinde Memorial Lecture Series launched by BNCA from this year. It is a small gesture on the part of the Institute to pay its respects to the first Indian Master. It is intended that this lecture series mentored by Prof Arun Gagel goes on to become a renowned platform for established practitioners and thinkers as well as deserving freshers in the field of design in its largest
sense to present their works and ideas.

The Kaninde Commemoration Volume largely comprises of three sections viz. Kaninde’s biography, his works and writings and tributes paid to him by his contemporaries. We have sourced the material from various people and organizations and are deeply thankful to all of them for their contribution. It is unfortunate that the works of such a significant man have gone mostly undocumented and archived. We hope to make a beginning and at a later date to take up a documentation project of a few of his works.

I hope this book, even though a very modest attempt to capture the personality of a giant of a man is received well by its readers. Your support and readership is something the BNCA Publication Cell looks forward to.
It is always difficult to capture a complete personality with all its nuances in any medium—print or film. One can employ page after page to bring forth the qualities of a person, but one is always aware that the exact representation remains elusive. The task of encapsulating a personality in few pages of a book becomes even more difficult and challenging when one is working on a multi-faceted person like architect Achyut P Kanvinde. Many have written about him, many of his works are published and many interviewers have reported elaborate conversations with him. But still, one is left wanting to know more about this very unassuming petite old man who has a larger than life aura for connoisseurs of architecture.

The fact that he belongs to an age prior to the age of media hype and self promotion makes him even more of an enigma. For someone whose career has spanned more than six decades, the work produced speaks loud and clear. And as far as Kanvinde's work is concerned, it
is no ordinary project, but path-breaking and trend setting achievements that have dotted his entire professional course. It would be an understatement to call him a stalwart of modern architecture in India. Not only has his work transcended vagaries of styles, gimmickry of structural opportunistic adoption of any philosophy or dogmatic confirmation to any ism, but he has continuously evolved over projects not getting trapped in any self image nor laurels or titles. He has made his own path, informed by multiple sources from Gropius to the Bhagwadee and Jawaharlal Nehru to Vergese Kurian. He has imbied their sprit and found his own, only to inspire more than a generation of practitioners and students. His work has been keenly followed, though not formally documented, and has become one of the cornerstones of contemporary modern architecture in India. But still, it would be adventurous to claim that one has understood Kanwande and his work in their full sense.

Putting together this volume has been an enjoyable and satisfying experience to both of us. One cannot but realize Kanwande's intellectual rigour and his mastery as a form maker. The influence of Prof Claude Bailey in his student days through his studies in Indian classical architecture is also apparent in his work, especially in his later projects which are a fine and mature blend of his Harvard training and Indian studies. The following pages of this commemorative publication attempt to catch a glimpse of his complex personality. Through the memoirs of his contemporaries and the reflections of the current generation through his own hand-drawn sketches and excerpts of his writings, through the projects that became landmarks and the dreams that remained unrealized, this book tries to consolidate one more image of the legendary person. The lack of a single narrative binding the book, other than the fact that everything is about Kanwande, is intentional. The idea is to look at the shimmering light on the sea and plunge the brilliance of the sun.

Architectural practices though tempered by individual architects, especially its principals, should over time institutionalize themselves and last much beyond their founding fathers. It is sad to lose the knowledge and experience gained and a design culture evolved over years with the passing away of its founders. The practice of Kanwande Rai and Choudhary (KRC) continues to work today with the next generation of principals without compromising on its core values. Acknowledging this important phenomenon, we have included a few projects of the office.
post Achyut Kanvinde. The continuity and departures are for everyone to see and appreciate.

The material published herein is sourced from numerous sources, all of whom have treasured it for long. We are especially thankful to Ar Sanjay Kanvinde for sharing this treasure with us. Ar Vikram Hundekar’s contribution has also been extremely valuable. We are also thankful to all contributors to this book whose lucid partnership has added value to this compilation. And we are more than thankful to Rashmi Ramade whose design sensibilities have made communication of the book’s much effective than words. Our support group has been large and varied. Special mention must be made of our Principal Dr Anurag Kashyap, Ar Vinay Khandekar and Ar Arun Ogale. It was Prof. Ogale’s dream to commemorate Kanvinde who has been his idol throughout his career. We hope this book, along with the memorial lecture series, serve as an epitaph from him. Last, but not the least, speaking singularly for a change, I express my gratitude to my co-editor Chetan Sahasrabudhe, without whom this book would never have happened the way it is.
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BIOGRAPHY
Recently when I visited Kanvinde at his home, as I have been doing for more than thirty years, I did not realize that soon he would be eighty five. Kanvinde's presence and the timelessness of his home, built more than thirty years ago, make time stand still. On that day, the manner of his attending the door, his welcoming gestures, sprightly but slightly slow movements, gentle smile and hospitality reminded me of our first meeting in Pune almost 50 years ago. He has aged but only in appearance. His curiosity, patience to listen to others and subsequent reflections are still the same. It is no wonder that this is reflected in his work even today.

Kanvinde's house built in late 60's reflects his eternal search for innovations in space, form and light. His generous nature is reflected in his large spacious volumes, his desire to integrate life in its varied aspects. The use of materials in the house show his constantly exploring attitude and his choices push further the reinterpreted sense of purpose.
I remember that in 1951 Le Corbusier visited Kanvinde's ATIRA building, then under construction in Ahmedabad, to see how buildings in reinforced concrete were constructed using traditional skills. Corbusier was fascinated. When the ATIRA building was completed, Ahmedabad got its first modern building built by a Harvard graduate and a Walter Gropius student.

Over time, Kanvinde's architecture has evolved a great deal from the first international-style buildings to more Indian modern expressions. The evolution of his work shows how much he must have reflected on climate, light, ventilation, and how much he cares for good maintenance and for changing Indian life styles.

In the design of his private houses, his focus becomes the family space with the spacially interconnected central room and its lofty heights. The terraces become the summer rooms in Ahmedabad and parasols protect the terrace as in Balkrishna Harvijibhai's House. At larger scales, his campus for Indian Institute of Technology in Kanpur is distinguished by separated vehicular and pedestrian connections running along large public courts. His recent plan for the Dornagai node took this further and
explained the low level water channels. This shows that for Kanvinde every project is site, climate and function specific.

As a pioneer of integrated modern design in India, Kanvinde always extended the domain of design and has designed excellent furniture and fixtures for private and public buildings. Thus he carried the spirit of modern design from the macro to micro scales.

In the best tradition of a great pioneer, Kanvinde has not confined himself to just practice. He has been involved with the Indian Institute of Architects as its President and taught and lectured at several foreign Universities. Thus, Kanvinde has also shown great concern for the development of the profession in India. Most recently his desire to develop new educational system in the present context led him to chair the Committee of the recently established TVB school in Delhi.

To be helpful to individuals, especially younger professionals is Kanvinde's lesser known virtue. Just as in 1950, when he gave me an introductory note so that I could meet the great avant-garde British architect Berthold Lubetkin, Kanvinde has supported many architects to set up their practice. Many architects of my generation will always be grateful for his timely and personal support.

Truly the first gentleman of the profession in India, Kanvinde is of a delicate build with gentle eyes. He is a good listener and thoughtful conversationalist. I remember his drawings and water colour renderings which are always so soft and tender as if not to hurt the paper and the instruments. A devout man, Kanvinde has never hesitated to be generous with his guidance and advice to all who have approached him.

Self effacing and media shy, he has somehow kept out of limelight. This has made him rather unknown in the public and even amongst the young professionals. Somehow he has concentrated more on his own personal discovery and expression of his architecture rather than taking pictures of his work. As a result, the amount of work done by him with his partners Shaukat Ral and Murad Chaudhary remains largely unknown. If documented properly, I am sure, their work would truly show how Indian Architecture has evolved since Independence. I remember it was a Herculean task for James Belward to collect photographs, drawings and models of this firm's work for the Architect's League exhibition held in New
York in 1997. Even so whatever was collected and presented made a great impact and Kanvinde was awarded the coveted Fellowship by American Institute of Architects in recognition of his work.

Kanvinde is a very warm human being, always concerned about his family, friends and even clients. Clients like Dr. Vikram Sarabhai, Shri Kasturbhai Lalbhai, other industrialists as well as Dr. V. J. Karan ultimately considered Kanvinde as their family member, Ahmedabad and Gujarat, thus became his second home. For me and my family this has been a boon. While in Ahmedabad, Kanvinde is always our family guest. He also participated as a member of the first Advisory Board of CEPT. He often talked to the faculty and the students of the school and kind of acted as CEPT's well wisher in Delhi.

Today, even at 85, he travels extensively to meet students, to give discourses on architecture and spends considerable time on his projects. I believe that it is time that we recognise this doyen in Indian architecture who has pioneered contemporary architecture for Independent India and guided the lives of many. To that goal, it would be fitting on this occasion that we should celebrate Indian architecture by publishing a monograph of his work so that future generation in India and abroad realize the true worth of this pithamah of architect in India. May he live a long active life.
Achyut Kanvinde occupies a unique position in the history of contemporary architecture in India. Along with Habib Rahman and P. Mody, he was one of the first three architects to return to post-independent India after studies in the United States.

Over the next five decades, Kanvinde created some of the most outstanding pieces of architecture produced in this country starting with the ATIRA laboratories in Ahmedabad, and going on to include the Indian Institute Of Technology at Kanpur, the Administrative & Research Center for Amul at Anand, and a wonderful series of houses - including the Balkrishna Hariwala houses in Ahmedabad & his own residence in South Delhi! All these are extraordinarily sensitive variations on themes of space & materials which have occupied him for half a century.

In collaboration with his invaluable partner, Shaukat Rai, Kanvinde has made a decisive contribution to the
architecture of our nation not only for the quality of the work itself, but also for the high ethical and professional standards they have brought to the practice of architecture. In a profession which is rapidly becoming more and more venal and typical, together, they have formed a partnership which has few, if any, parallels in our time.
I believe that the environment is one of the prime forces to shape a man's character, his attitudes, and his approach to deal with a situation that can be seemingly complex, rich with substantive undercurrent of any part of immediate or past historical content. In particular when such a person has a historical lineage coming from the south-western part of Konkan in Maharashtra which is a well known spawning ground for writers, poets, historians, painters and above all, the ones who have kept the tradition of music alive. Mr. A.P. Kanvinde is one such person who helped shape the architecture of independent India as a "Committed Modernist" when the Neoclassical academism had its full sway in a few metropolitan cities. The first impact of the classical Harvardian modernist approach brought on the post-independence stage in his buildings in Ahmedabad, namely - the laboratories and offices for the Ahmedabad Textile Research Centre called ATIRA, sponsored by the Ahmedabad Textile Industry. This was the landmark building which became a complete and
mature statement of the Rationalist within the Harvard University’s academic tradition, classifying the nature of forms, identifying the function and expressing them in terms of their compositional relationship creating significant external spaces and above all, the recognition to the prevailing industrial technology of the time. Obviously the message was, along with other modernist architects, that “Architecture” is truly the product of a well-organized technology devoid of any frills or handcraft, mass conceived and mass produced, releasing the overburdening stiffness of plan and spaces that would truly embark on solutions to many complex problems posed by the new socio-economic dimensions in any emerging democracy.
आधुनिक, देखन्या वास्तु-प्रकल्पांचे निर्माणे 
अच्छतर्यात कानविदे
Arun Ogale

स्वतंत्रतामंत्रया गंधर्वक मेनील अधिकारित 
वास्तुकलेंमुळे मार्गारता आधुनिक वास्तुकलेचे पातू सुर हाते.
याच सुसारसो वा नव्या शासनाच्या पातळीत देशातील रिक्षण 
संस्कृत काही तरुण मंडळी भारतात वसली होती, त्यानं 
आकर्षण उच्च शिक्षण वैद्यक नवनवा ध्रुवनात राहिल्या 
चुनाव केली. अशा परिश्रमात व्या विषयात वास्तुकलांगी 
मार्गार आधुनिक वास्तुकलाची बौद्ध परती व विविध प्रकारांचे 
विश्वसनीय भारतात वातावरण पुन्नवार धेतला वाचक दिलीलो नाती 
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नामांतर आहेत.
अमरिकन छाप 
बिपार वास्तुकल्यावा व्यास ते आमरिकेतील झुक्या विचारावत
दीनीयो स्थापनाओं का व्यापक अमेरिका नागरिक ज्ञान में ऐतिहासिक महत्व है। इन कारणों के लिए उन्नत स्तर पर राज्य स्तर पर स्थापनाओं का निर्माण किया गया है। इसके अलावा, इन कारणों के लिए उन्नत स्तर पर स्थापनाओं का निर्माण किया गया है। इसके अलावा, इन कारणों के लिए उन्नत स्तर पर स्थापनाओं का निर्माण किया गया है।
प्रथम नीचे सोम गा अगला उत्तराखंड बालिका अनेक स्थानों व तलहारी प्रकाशन में अंतरा के स्कूल के कक्षा आईं। पश्चातप, इलाहाबाद, बैंगलोर व दिल्ली विश्वविद्यालय, भारत विद्यालय प्रकाशन, आदि अनेक संस्थाओं का सहायता में कृतम है। स्कूल में विभिन्न तरह के कार्यक्रम आयोजित किये जाते हैं।
दिलो के संबंध महानाथ मिश्र विभागात श्री. कार्यालयः बंगाली महानाथ मिश्र। अनुस्मरण व ऋचण रचनाओं के संबंध में अन्तर्भूत हैं। इससे कोई संदिग्धता नहीं है। किंतु विभागात काम के भाग भरे हैं। मार्गमाला, रणिकार्यात तथा संबंधित गांव स्वयं स्वयं विभागात राखे हैं। आज्ञा नेत्रांशियों चेकिस्ट करने का अर्थ ही नहीं है। कार्य के लिए, पूर्णतः कार्यात लगाए गए स्वयं के नियम विभाग के भाग भरे हैं। कार्यात लगाए गए पूर्णतः कार्यात लगाए गए स्वयं के नियम विभाग के भाग भरे हैं। विभागात लगाए गए स्वयं के नियम विभाग के भाग भरे हैं।
सत्य, वासुदेव
अमेरिकी सेक्टर प्रसिद्ध वासुदेव जीमा मिलकर यांच्या सहकार्याने श्री. कार्यालय सांगीतिक विधाण ठिकाने नवाच ेक महत्वपूर्ण व मार्गदर्शन मूलक निहाले अनुभु वाखिवाय वासुदेव यांच्या संबंधित विषयांवर विश्वासवाच रिव्हांण त्यांनी केले आहे. भारतातील व राष्ट्रीय अनेक विधानसभेत ते बेंजील विजेता महान वेल्डी राजकीय काम करतात.
श्री. व सी. काल्पनिक मुलाय युनियन व मुख्य संकाय असा धोडू रोखाव आहे, पर्यावरण वातावरण मराठीत, विवाह गुप्तराहणारे असे संस्कार आहेत. आज येथील 57 वर्षांच्या सुविधेच्या उत्साहातील अविश्वसनीय कारणांनुसार आपल्या अभ्यासातुळ व नैसार्यक एकत्रितीय स्त्री अध्यक्षांच्या वासुदेवाची राजकीय काम करण्याची आपल्याकडून सभापतीत जाते. आपल्या मालवा विनम्रतेने वार्षिक विराट रचनाकाळ त्यांनी रस वासुदेव तसाही तीकृत मिळतात आहे.
DESIGN NEEDS A CENTRAL IDEA
Ram Paradkar

"Design always requires a central idea." That was what Shri Kanvinde said when we met at his house in Dharmapuri in '94. Since then, we met several times, both, at Delhi and at Pune. Most of our dialogue is taped on audio cassette and I still possess it. It is a valuable treasure now.

He further continued saying, "This central idea carries a lot of weight in architectural design. It gives meaning to the design. Such an idea can only be created in three ways. It can emerge from humanistic approach, or through technology or may be through a philosophical approach. Sometimes it can emerge even from the available site conditions or from climatic considerations."

"Only conceiving a central idea; aso is not enough, but a designer should be capable enough to transform it into a meaningful built form. That is the toughest job.
If one can do it effortlessly, he can safely be called a good architect." He further elaborated this idea, stating some of his own examples.

"How should you be remembered?" I once asked.
"My buildings are my best memory. No other memory is required."
answered this soft-spoken and humble man. His voice had a satwik (spiritual) quality, and to hear him speak was always a treat. I can still hear him on the cassettes, which I do sometimes.

His buildings are going to inspire us and stay for a long long time to come, and so is his memory.
SELECTED PROJECTS

Balkrishna Harivallabhdas House, Ahmedabad
Indian Institute of Technology, Kanpur
Dudhsagar Dairy Complex, Mehsana
National Dairy Development Board Office, New Delhi
National Science Centre, New Delhi
National Institute of Bank Management, Pune
ISKCON Parthasarthy Temple, New Delhi
Unbuilt Works

Post Kaiwada Projects
IIT Kanpur Extension
Dudhsagar Dairy, Mehsana
FLOOR PLANS
1. ENTRANCE HALL
2. LIVING ROOM
3. DINING ROOM
4. GUEST ROOM
5. KITCHEN
6. PANTRY STORE
7. TOILET DRYING
8. BEDROOM
9. TERRACE
10. UTILITY
11. A/C PLANT ROOM
12. PLAYROOM
13. POOL
14. FIRST FLOOR
15. GROUND FLOOR
16. BASEMENT
Balkrishna Harivallabhdas House, Ahmedabad

Client: Balkrishna Harivallabhdas
Year of Completion: 1964
Area: 600 sqm

This house is amongst the early examples of modern dwelling designs in India following in the footsteps of Le Corbusier's Shodhan House, but demonstrating its own understanding of its context. It is an ensemble of boxes slotted in a frame of concrete columns and beams and containing rooms with terraces above. A single but punctured roof hovers above this assembly. The plan clarity separates the served and servant areas and puts the core family areas in the centre of the house.

The configuration of the masses responds well to Ahmedabad's hot and dry climate providing shaded outdoor spaces and is oriented to the windward side. The pool brings in the much needed humidity.

The grey elements of exposed concrete break the white walls to give the structure a domestic scale. The house sits in the centre of a large plot of around two and a half acres.
Indian Institute of Technology, Kanpur

Client: IIT
Year of Completion: 1966
Area: 41821 sqm

One of India's premier institutional campuses and an early example of modern campus design, IIT Kanpur demonstrates aspects of campus planning and architecture dealt by Kanvinde in his book on campus design in India. The campus has grown through the years under the same architect, never losing the cohesiveness of its architectural vocabulary.

The notable features of the campus are the red brick buildings interspersed by proportionate open plazas and connected by a two-level walkway doubling up as a service duct. The essentially pedestrian campus tries to bring together various departments through its built connections and offers cultural and social spaces along the way. The grounds under its stilted buildings are envisioned as fertile spaces for social, cultural and academic exchanges. The faculty and academic block as well as the library block form the core of all activities.

The buildings follow a planning module that also finds expression in the mass of major buildings. Visually light weight concrete columns framing exposed red brick walls forms the material palette of the entire campus imparting it an austere and timeless quality.
Dudhsagar Dairy Complex, Mehsana

Client: Co-operative Milk Producers' Union
Year of Completion: 1973
Area: 6000 sqm

The building is an example of not only integrating functional requirements of an industrial unit with the considerations of good form, but also of using architectural techniques to better industrial processes.

The tall volume required for the spray drying process, the need to dissipate heat and odour generated during production, inefficient mechanical systems and exploiting the available sloping site seem to be the main design determinants.

The ventilating shafts ordering the mass visually bound by the external finish serve as the functional and expressional idiom. The robust yet playful design lends an unusual and unique character to an industrial program.
National Dairy Development Board Office, New Delhi

Client: National Dairy Development Board
Year of Completion: 1983
Area: 2700 sqm

Built for the NIDDB, his long time clients, this building breaks away from all conventional forms of office buildings. The architect has found opportunity in the constraints posed by the site and evolved a vocabulary of reflecting terrace gardens making a valuable gesture to the climate and the streetscape. The form also best responds to the hierarchical organization of the office with public areas on the lower floors and private offices of the directors, conference rooms, etc on the upper. All services are gathered at the rear of the building and expressed as shafts.

Kamlaresh is one of the early architects to experiment with and extensively use grit plaster. This building uses chips of a subtle white marble for its external finish that also complements the light green stone of its interior flooring. The overall appearance is of a restrained and classic building scaled down to a domestic level.
National Science Centre, New Delhi

Client: Council of Scientific and Industrial Research
Year of Completion: 1990
Area: 14000 sqm

Designed for a varied array of requirements on a tight urban site, this building cleverly uses functional requirements to generate a controlled form. Devices like a higher level entry, a descending sequence of exhibition galleries, an irregular atrium space connecting multiple levels, terraces as relieving spaces on higher floors and creating a public space at the plaza level make the journey through this building a leisurely and enjoyable experience. The large mass of the building is divided and scaled down by the ventilation and service shafts of varying heights. The building makes an inviting street gesture by lowering itself towards the road side and extending out an inviting flight of steps from within.
National Institute of Bank Management, Pune

Client: Reserve Bank of India
Year of Completion: 1985
Area: 25000sqm

This campus the institutional hub of India is notable for its controlled and intimate scale, refined expression in basalt stone and concrete, and the delightful use of modular geometry to create an apparently organic form. The library building reiterates Kevindas mastery over creating complex symmetrical forms from simple geometric configurations.

The campus comprises of an academic zone and a large residential zone separated by a natural stream running through the site. The hostel blocks take advantage of the topography of the site and remain removed from the staff residences as well as the academic buildings.

The doubly loaded corridors of the faculty blocks form a continuous spine holding together all office modules. These offer pleasant glimpses of the landscape outside when they turn between modules endowing a filtered light. Light is also brought inside the library in a controlled but poetic manner.
**ISKCON Temple**

**Client:** ISKCON  
**Year of Completion:** 1998  
**Area:** not available

The building is a fine example of modern architecture—finding expression in a Hindu temple traditionally identified by a fixed set of elements and laden with overt and hidden symbolism. The architect has evolved a vocabulary that is almost post-modern. The journey of a devotee from the site entrance to the temple core is through a series of ascending terraces, evoking the traditional symbolism and at the same time redefining the experience.

The temple is contained within an enclosure of institutional buildings, evoking the cloistered courts of traditional temples. Kenvond has unusually enlarged his palettes of finishes to lend the campus a festive feel.
Unfinished Works

If built projects reveal the efficiency of design and control on detail, unrealized projects bring forth the concepts and ideas that a designer toys with during his/her design process. Beyond considerations of the nitty-gritty of execution and sometimes even beyond compulsions of many a kind, these ideas through doodles, sketches or study models offer us insights into the creative mind of the designer at his/her leisure. Sometimes these ideas go through the rigorous of refinement and take concrete shape only to be abandoned at the last step of getting built. Such unrealized dreams have no less reason to be published than their built counterparts. Presents here are a few such projects, perhaps getting published for the very first time, but nonetheless, bearing the hallmark of their accomplished creator.
IIT Kanpur, New Development

Client: IIT, Kanpur
Year of Completion: 2003-2009
Combined Area: 14000 sqm

Kanwade's office, post Kanwade's demise, continues to work on new projects, commendably also working for their old clients. Kanwade's son Sanjay and daughter-in-law Tanuja have ably continued steering the reputed practice.

Though there is a lot of continuity in the earlier and the new works, there are some major points of departure, perhaps intentional, from Kanwade's personal style. As exemplified in the new buildings at IIT Kanpur, while brick is still retained as a visual material, it becomes an accent rather than the main body. New materials of the time are introduced forming a different dialect in the overall vocabulary of the campus. The geometries have been more relaxed, allowing for curved forms, surfaces and layouts. The design lays emphasis on generating planes rather than mass modules as dominant elements of the overall composition.

The four buildings presented here are all part of the IIT, Kanpur.
Dudhmansagar Dairy, Manesar

Client: Mansani Milk Producers Union
Year of Completion: 2009
Area: 15480 sq m

The Dairy is another of Karmel’s much worked out building type. The new dairy makes dramatic use of glass in its public area, a material unexplored hitherto by the office earlier. Here, the iconic functional relationship of the industrial process is respected by using a structural system comprising of flat slabs and folded plates, creating skylights that provide natural light to the process hall.
INTERPRETING KANVINDE
Since independence, the pace of urban development in this country has altered the face of Indian cities and villages. Of course, the process had begun even before when the Central Public Works Department was formed under the British colonial rule. Government was the biggest agency to realise architectural projects and the beginning of what might be urban design strategies. The CPWD work had a strange stamp of convenience with little contextual relevance whether the projects were in the hills, coastal regions, or the deserts of Rajasthan. On the other hand, cities like Bombay, Delhi, Madras, and Calcutta were being developed by engineers and architects who were in private practice. Today some draconian government policies are threatening to widen the schism between the urban and rural temperaments in the country. Rapid urbanization is made to look like the only solution for development in India. Obsession of comparing with the Chinese GNP has led us to overlook agriculture, not only as a resource, but also as a treasure of empirical knowledge.
of flora-found and traditional communities. In the process, one witnesses a tremendous tension in rural areas which fear a total extinction. Indian modernism, based essentially on the ideas borrowed from the west, even before any industrial revolution really shook this country, had very little to do with its own history, people, and physical context. It pursued a sense of newness based on rationalism resulting from the exposure to another civilization with its own visions of progress and development. The Government thought it necessary to bring the various unconnected provinces and states together, subdivide on the basis of linguistic divisions, usher in the era of industrialisation, push for newer ways of education based on science and technology, create health facilities with modern medicine in view at the cost of the traditional medicinal practices, and create English as the most important language of communication within the country. For India, this together generally represented the notion of modernism. As far as architecture was concerned, it had swayed between diluted versions of colonial buildings and British experiments in form making based on the inspiration they derived from Europe especially Italy. This was the backdrop for some of the most sensible of Indian architects who had begun to struggle to find a different expression for the context. For such architects the problem was not so much to study history: they were very much part of it—leave alone repeating it for its craft; but, to discover a new expression that embodied the context and creative aspirations. Modernism had proved to be an intellectually and visually attractive magnetic force. Inevitably traditions took a back seat albeit for the time being. Many others, of course, preferred to run their practices as successful businesses, as it continues today.

The issue before the modernists in India was finding a theme that would bring its populace together. It endorsed National-socialism. Gandhian austerity and self-reliance without ignoring the Indian village. But as far as the artists and architects were concerned modernism was thought to be
the harbinger of new form. It depended on those individuals like Kanvinde, Baweja, Nari Gandhi, Doshi and Correa to give a creative bend to the
architecture in the country. Kanvinde must be considered right at the top
as the first architect who had the capacity and capability to execute his
vision.

Achyut Kanvinde with his humble roots in the villages of Konkan, had
ideas of his own. When he returned from his short course at Harvard
under Walter Gropius, Kanvinde confessed that he did not understand
much that was going on out there-not explicitly at least. He however had
to derive his version of Modernism after returning to India through his
own work and studies from the newsletters he received from Harvard. He was
an extraordinarily observant person. He saw technology as a tool and was
quick to select newer material to try-out. His stint with the department of
science and technology in the government of India must have been useful
to clarify issues connected to science and technology. Interacting with
peers even beyond ones discipline is most useful to break new ground.
He easily made friends with scientists, industrialists and administrators of eminence. Of course there are those who believe that breaking new
grounds is a crime and repeating the tradition and engagement with the
same craft is the only revolutionary way of architecture. But that was not
how Kanvinde's mind worked. The first significance therefore is how and
what one learns from ones works and clients and what quality of
interaction holds the architect and the client together. In a way,
Michelangelo's interaction with Pope Julius II is exemplary in arriving at the
ideas and visions for the painting of the ceiling of Sistine Chapel at the
Vatican, not to ignore the contribution of other stalwarts like Botticelli,
Perugino and Raphael. Even in the times of the high-renaissance,
Michelangelo had to go through the process of interaction with its inherent
difficulties in egotistic relationships between powerful clients and
reclusive creative minds. That Kanvinde was a great learner can be seen
from the enthusiastic discussion he had with young architectural students
even when he was in his mid eighties. I believe that there was a time
when some commercial firms would poach and (grab) whoever worked for
Kanvinde from his employment. The joke that went around all the time was
that those firms would even poach and employ a poon in Kanvinde's office
and give him design work in their offices! But it speaks volumes of the
wisdom and quality that Kanvinde had instilled and inspired in his office
through his presence, speech, professional and strict ethical approach,
and his personal character among his disciples and staff. No wonder that
he would become a role model for many young architects who looked upon him as their mentor and guru.

Kamal Nag had realized very early in his professional career the importance of making three-dimensional models that explained his vision. He had to have very good wooden models that showed his conception of form-space relationship rather than the appearances of materials and finishes. His passion for and conviction in his works was apparent in the way he presented his projects to his clients. He was never shy of expressing his ideas boldly because of the fact that he was deeply convinced about them in his own mind. However, this did not stop him from listening to criticism from others. His office building at Barakhamba road in New Delhi was thought to be 'heavy' and he pondered on it when told to him, saying 'it had never occurred' to him that way. I admired his sense of proportion and delicacy of detailing, which was seldom found in other architects' works. This obviously means that he understood his structures well and knew exactly what to get out of his structural engineers. It was impossible to expect Kamal Nag to simply accept whatever came from the structural engineers' office as the final word. He would debate and argue on the scale of structural members with his engineers and was a hard core follower of structuralism until much later in his works when he began designing temples. His approach reflected in the manner in which he resolved his thumbnail sketches into workable designs. He had built a good team of architects, engineers and draftsmen in his office that was capable of looking at the project holistically within the office. He also made room for Daniels and Pathak, the structural engineers, who worked for some time from the same office and I also know for sure that even services engineers like plumbing expert Deodhar paved much room for making their respective disciplines emerge and shape in this country. To recognize the talent and need for a coordinated approach that looked at architectural priorities, rather than business, became the hallmark of the office of Kamal Nag, Rattan & Chaudhry.

In his personal life he kept in touch with his immediate and distant family and relatives. Although extremely design conscious he was very simple in personal life. He looked at the art as a means to travel - nothing more, nothing less. He was religious in the ritualistic sense, which I found, at the time, contradictory to his rational approach to work. Recently someone told me of a German philosopher who was a total atheist all his life but before his death he wrote in his will to bring his body into a particular
church before performing the burial without any other rites! The rational—
and the esoteric both have a point of meeting now and then, assuming
different forms as needed, as it were. One may for instance ridicule the
traditional architectural elements and features as 'decorative and
excessively ornate' and negate entry of such elements in ones scheme of
things. And on the other hand one may accept the seemingly
unfashionable rhymes and rites and perform the havans at home on
various occasions and not find it contradictory at all. Spirituality and
religion are unavoidable and would crop up in thinking and architecture
time and again. I had the occasion to go into the Vithoba temple at
Pandharapur with Kanvinde. His faith and devotion were unquestionable.
The same was seen in Kanvinde's temple architecture. I do not know of
any contemporary colleges of architecture that talk of cultural studies and
theories, recognising this fact and giving temple design as a design
problem in the studio! How then do we expect a contemporary architect to
be armed with the knowledge, which has filtered the traditional edifice,
formally and metaphorically, in favour of a contemporary vision? Leave
alone having a courageous dialogue on ones architecture, architects
would simply go ahead with whatever they have resolved in terms of a
building and call it architecture! A very successful architect practicing in
Dharwad once took Kanvinde to his newly built house with some pride but
Kanvinde bluntly told him that he had missed the opportunity to do
something new!
Kanvinde's book on Campus Design for India may be considered as an attempt to go into the study of traditional principles of campus design, as well as to form his own vocabulary and strategy for campus design in India. He explained that architects must use history to take a direction from it rather than getting into it like historians. Historians and archaeologists had a different duty than architects, he would insist. He was never tired of examining ways and means of creating good ventilation tracks in his works. He evolved techniques of lighting and ventilation using natural energy and he articulated these gestures in his works so as to strengthen the form of his architecture. It became his imprint of a sort. He retained his sense of curiosity until his last and was fond of technology, even gadgets in day to day life. From pen-knives to soap holders, from designing folding chairs to appropriate window specimen, he uniquely and patiently looked into design issues and ably resolved them with a fine sense of detailing. His interests extended to city planning, which he articulated as member of the Delhi Urban Arts Commission, as well as, through his several contributions as advisor to various state governments. He made changes to his drawings until the drawings satisfied him. In those days the drawings were made on gateway tracing papers in pencil and erasing the pencil lines would leave deep grooves on the paper until eventually they tore and light came through them on the other side! But he insisted that one should be willing to make as many changes as one felt necessary because it was still cheaper to do so than to make changes in the actual building. He abhorred exhibitionism in architecture and insisted that architecture is not a museum of building materials.

We Indians have little regard for history or documenting archival material. We will talk rhetoric stuff better than actually treasuring history for further interpretation. Today, one finds that in Europe architects market themselves rather well. They start their archival office even before putting up a building worth the significance! The other extreme is the tragedy that even today we do not have a book on Achyut Kanvinde. We seem satisfied with small articles that glorify persons and personalities like him. We would rather conduct a ceremony by hiring auditoriums, fallotilling some non entities, but are a zero when it comes to documenting with a sense of purpose. Kanvinde always said to throw the old stuff out, just like the body that would be discarded at death without any attachment to it. There would always be something new and the unknown.
ACHYUT KANVINDE: MODERN ARCHITECT OF TRADITIONAL NATION AND NOTIONS
Yatin Pandya.

"...The crux of the matter is that we observe and assimilate and in the process we discover ourselves. What we try to achieve or pursue in terms of aesthetics is a changing process. The aesthetics is essentially a conduct. Aesthetics and ethics are the products of the same thing..."

Architect Achyut Kanvinde's own quote summarises a lot about his persona, his works as well as his philosophy. While analysing or interpreting some one's work we tend to slot them in the convenient niches and cast within the mould we have created through our own premeditated construct. How wrong we tend to be when the products as such are the influences of the many overlapping dimensions of one's own life processes: the constant alchemy of person within the matrix of the given time and place. Kanvinde is most certainly one such example where he as a person, student, architect, teacher or mentor could not be isolated from one another. How much of him is a village
boy from Achara-Konkan with a modest middle class family background, how much of him is a prodigy of the colonial rendition of the Sir JJ College of Architecture (1935) and its master then Claude Batail? How much is he the reverberence of Walter Gropius, Bauhaus and international modernism along with the design sophistication of Harvard (1945)? How much is he the modernist of independent nation, how much of him is the socialist shadow of Vanghe. Kurien or the Scientist's rational of Dr. Vikram Sarabhai? Above all, how much of him is a devout Indian at the stroke of independence?

Well, thing to admire about Mr. Karwande and learn from which is that he was all of it and yet none of them in particular. He had the ability to discern. He had his conviction to stand by, moral ethics to uphold and adhere to the chosen path. He had the faith in the institution of man. He knew to absorb what best suited his vision of place and ethos of life and yet leave out the banality of style or escaped the slavery of forms and personalities, which in his circumstances was so easy to fall a trap off. It was one of the most challenging times for the architect to be in if we consider what Mr. Karwande was in. A village boy with Harvard education, at the risk of independence was asked to build, literally, a young aspiring nation. As head of CSIR (1947), as close confidence of Dr. Vikram Sarabhai's scientific technological missions and as consistent feature of Dr. Kurien's socialist, co-operative and rural development movements he had all the power and possibilities to define the path and mould the nation and young minds. He could have turned to his rural upbringing and reminiscence the vernacular; he could have been ego centric and arrogant to scratch on the traditional soil alphabets of western modern- which although alien may have perhaps been viewed and passed as progressive. He could have been the convert to Gropius, and international masters to plaster the land with brutal concrete rendition and esoteric aesthetics, or been loyal to the colonial master and carried on with monumental edifices.

Thankfully, he chose to remain regionally authentic yet modern rationalist. He chose the social responsiveness, optimism and progressiveness of Modernism Humanly universal. He is one of the few architects who consciously attempted an application of the values of early modernism remaining unperturbed by passing mists of faddish evolutions of time. He combined his exposure to technology and of avant-garde vision of
development with the rural upbringing in moral values and rootedness to its place and people. And this neither was a chance, pragmatism or compulsion. It perhaps was the conscious choice. These concerns are well echoed in his statement during the Lalit Kala Academy seminar that he himself organised soon after the realisation of Chandigarh and the debates spurred on Indian identity. He quipped, "Our architectural expression is in a most confused state as there is neither clear thinking nor definite ideology...the architects who are confronted with problems peculiar to modern functional design have to, at the same time, create an architectural expression that would reflect the present-day culture of India."

So he did. Refraining from the heroics as well as the rhetoric of international style he remained Functional Modernist. He combined the flair of designer with the rational of the scientist. He integrated advances of the technology but integrated hand sawn craftsmanship along with Prefabricated concrete in NIDC buildings, their modularity and expressions of concrete as un-plastered frames like outline of artist's
Scheck was pragmatically integrated with brick masonry wall infill as subtle representation of the local and handmade. He used his design skills to sculpt three-dimensional forms but rather than esoteric abstractions, more as familiar and associational deductions. For examples the dairy buildings or even institutional campuses got humanised through breaking of masses into associative cubes with terraces. Perceptible geometry with fathomable scale. Functional built mass interspersed with accessible open space. In the same syntax he pronounced the service nodes to balance the otherwise prominent master spaces. Stair mass and circulation core of a small residence like Harvelathdas house in Ahmedabad (1968); or detached framed path with pergola as parallel structure at PML (1963); or pronouncement of utility cores as pinacles in Mehsana dairy building (1971-74) all personify the concerns for functional clarity, humanising the scale as well as aesthetic rigour.

Kanvinde was one of the first, and perhaps the only architect then, to create what can be true definitions as well as demonstrations of campus architecture. While IIT Kanpur campus, in 1957, was his first rendezvous with large educational campus and urban design with explorations in order and pragmatism, his later campuses for dairy development board-IRMA at Anand in 1976 were true development of campus prototype as functionally efficient yet aesthetically pleasant, dignified yet humane. International yet local, formally ordered yet full of spirituality and pragmatism and so on... Perhaps programme and patron came closest to his rural roots and he felt at home with heart. ISKCON temple complex perhaps personified how he managed to combine modernity and tradition. Not by forms but by sequence of spaces and movement. By scaling and positioning of un built space that provide for serenity, dignity as well as vitality. Even today, nearly after half a century in some cases, his buildings have retained their freshness and relevance. They are as contemporary, progressive and yet accessible and associative. Modesty and humility- hallmarks of his persona is equally echoed in his building which are not loud and arrogant by form and scale but rather timeless in their spirit and experience.

Kanvinde has been a 'Modern Indian' architect, in fact preceding the international Masters like Corbusier and Kahn in India. As such as per the anecdote described by Balkrishna Doshi, Le Corbusier visited AITRA (1952) building of Kanvinde in Ahmedabad, which already was getting built in reinforced concrete frame and pilotties. Corbusier, although having
zoned in on exposed concrete construction for his architectural edifices in India, was bit sceptic of its quality and outcome knowing it was still hand poured. Apparently quality and forms that he saw at ATRA gave him the sense of conviction and confidence about his decision of using concrete taken from - his land marks of his in Ahmedabad.

As often quoted, "Kanwoda has built not only buildings but the builders of the buildings as well". Addressing the Indian architectural educators, he suggested, "The role which the schools have to play is to expose students to various situations and train them to cultivate and appreciate values so that they can experience and sharpen their senses through observation and practice", in other words, internalising the world around us.

Architecture is a journey to be traversed and explored personally. In a country like ours with innumerable overlays time and expressions, the challenge lies in picking from the palimpsest a set of hieroglyphics or say the footprints and by selectively connecting them to chart our path. Dots of the graphs are only the references; the picture emerges only from how one connects those points. And that is the choice we all need to make, the responsibility we all have to measure up to in building our notions for shaping our very own nation.

SMA, Anand
ACHYUT KANVINDE
REVISITED
Kiran Kalamdani

"Architecture is the synthesis of one's understanding and interpretation. It's a personal effort, backed by the cultivation, development and conviction of the person. Architecture of quality is one that stands the test of time." A P Kanvinde during his visit to Pune.

The Kanvindean Rhetoric:
At a point in time in this world where spirit of the place has come to sideline ideas about spirit of the age, do we stand to gain from an assessment of the work of a former twentieth century icon of Indian Architecture? Is there a lesson or two not only about how we make architecture but also how we live and carry our self around in this world that is becoming increasingly selfish, materialistic and intolerant? Can we gain fresh perspectives from how Achyut Kanvinde could achieve a subtle balance between the regional and the universal values to offer dignified expression to his buildings that speak of timelessness? In the architectural world that is growing vocal and
is there still a voice from the recent past that is so powerful in its silence? The muted, understated and dignified persona of the late Architect Achyut Kanvinde is an all time example for those who would care to take notice and perhaps imitate. Humility and resilience are acclaimed hallmarks of his persona, which is one of the reasons his works have not been as widely known as they could be. Internationally acclaimed architect Charles Correa, while describing Kanvinde's work said that “he was one of the few young architects, to return to post-independent India after studies abroad. Moreover, besides making a decisive contribution to the architecture of the nation, not only for the quality of work itself, but also for the high ethical and professional standards brought to the practice of architecture.”

His Buildings Speak
Buildings that serve a cause and lay the foundations for a noble idea are a recurring feature of the practice over the long term. “Harvard educated, he designed and planned many institutional buildings for the Government. IIT Kanpur, Universities of Agricultural Sciences in Bangalore and Rahuri (Maharashtra), Science Centres in Bombay and Delhi are only a few of his creations. Gujarat, Rajasthan and Kashmir were also blessed with his buildings.”

The NIBM (National Institute of Bank Management completed 1985 by the RBI) and NIA (National Insurance Academy completed 1991) are two institutes located to the Southeast and Northwest of Pune City that were born out of the ideas to take the banking and insurance sectors to the
rural areas and training officials for it. It would not be incorrect to say that he managed to work closely with the cause of the establishment giving it a suitable architectural form, meaning and purposefulness.

Context of Pune and its Implications on Design
Since 1820 the city of Pune was seen by the British to be more conducive to locate institutions and starting with the Deccan College, College of Engineering, College of Agriculture and the like. There have been a large number of institutions that have been set up. Most of these colonial institutions were built in dressed local basalt stone on the exterior and plastered brickwork on the insides. The nineteenth century buildings are a reflection of the confusion of architectural styles ranging from Palaeo Neo-Classicism to Gothic Revival to Romanesque revival. While Kanwade’s buildings use their large campuses for the various academic and residential functions, they share the spaciousness of the older campuses without resorting to monument making or emulating details or fragments of earlier architecture. The use of a geometric grid for the structure and the use of the local basalt stone either for composite stone & brick masonry or as grit finish plaster is the extent to which the buildings express its region. While many other architects and critics of the time were hankering for an ‘Indian identity’ Kanwade acknowledged the “Universal”, remained neutral and espoused the functional, climatic and humane values in his architecture, a difficult but confident stand considering the fact that many in the profession would be swayed by the fashions, critics and popular aims to be counted amongst the avant-garde.
The Intellectual Context

"Despite the gradual weakening of social idealism and the fleeting stature of modernism, Kanwade and Islam (Architect Mazarul Islam of Bangladesh) have remained more or less steadfast in their commitment to a rationalist rigor and a modernist vocabulary. They have continued to define modernism not only as a formal creation but in its ethical and existential dimensions, to articulate the exigency of time but often to counter the tyranny of tradition."³

His teaching exploits included stints at School of Planning and Architecture, University of California, Berkely, Washington and Illinois. Addressing the Indian architectural educators, he suggested, "The role which the schools have to play is to expose students to various situations and train them to cultivate and appreciate values so that they can experience and sharpen their senses through observation and practice."

Recognition in India and Oblivion Outside

In 1947 Kanwade got his Masters degree in architecture from Harvard University. He came back to be appointed as the Chief Architect of CSIR (Council for Scientific and Industrial Research). After a prolific period of eight years when he built a host of works, mostly new industrial laboratories, he resigned in 1955 to form Kanwade Rai Chaudhary, one of the most influential and productive architectural practices of India. In 1976 he became the President of the Indian Institute of Architects and won the Gold Medal of the Indian Institute of Architects. In 1985, Kanwade was awarded the Padmashri by the Govt. of India but he remains relatively lesser known outside India despite his prolific work. On his part there was never this narcissistic craving to project and examine oneself among his contemporaries across the world (perhaps a trait of his modest beginnings and the cultural influences in formative stages of his character). The International press continues to ignore his work and wherever his name is mentioned it is often overshadowed by those of his contemporaries. But for some who care to examine his case and even emulate it, the realization of his humble genius is very evident.

Problems of Materials and Modern Architecture

As the effects of experimentation with new materials by modern architects are now becoming increasingly evident, the problems of modern architecture and the loss of traditional wisdom with materials and techniques are being investigated. There is a rapid deterioration of
Cement based structures and repairs are being conducted too often and at a heavy price. Conservation of works of Frank Lloyd Wright, Le Corbusier at Chandigarh are areas of major challenge, and these will soon be seen with buildings by Indian architects. Cement as a primary bonding material with buildings of the past century poses enormous problems. Within a few years time, Karvindes buildings will need to be assessed in a similar light. The criteria for excellence in Modern Architecture may not be how long or well the buildings last but how well they served the people and time for which they were built. This in turn will focus on the production of contemporary buildings, the materials and technology used and Karvindes own quote about 'quality is the one that stands the test of time' will be tested.

1 devayant@indiamail.com Devayant Sharan in The Times of India
2 Ropa, Etch'N's NOS, A Releam, southerncom, February 2003
3 Kazi Khayyam Ashar & James Babu in Crossing boundaries by Geroi Sen, Orient Blackswan
The following pages contain an analysis of the plan geometry as seen in Achyut Kanvinde's Architecture. The method is not new. It was first used by Hermann Thies in his analysis of European Baroque churches (Thies, Hermann. 'Analysis and Reconstruction: The Residences and Church in Würzburg and the "Temple of Jews" in Worms.' Historic Cities and Sacred Spaces: Cultural Roots for Urban Futures, ed. Iscah Serage-Abu, Ephraim Shugart, Joan Martin-Brow. The International Bank for Reconstruction and Development / The World Bank, 2001). It was subsequently used by Klaus-Peter Glatt in his analysis of the works of Louis Kahn and Le Corbusier. It consists entirely of geometrical analysis of the architectural plan or the 'horizontal dimension' of an architect's work. The analysis is presented as starting from a simple figure like a square or a rectangle and ending with an architectural plan. It is essentially a linear process, even though we are aware that any good design is almost always a product of a non-linear process. It is important therefore that such an analysis...
is not confused with a representation of the design process undergone by the Architect. Rather the process would somewhere lie between formulation of a design idea and its final translation into a working plan. So what we get is a viewpoint for looking at an Architect's work without really forcing any qualitative judgement on to the reader. Klaus Peter has also been criticized for the use of this approach (Foran, Steven, and Michael J. Ostwald. "Review of Le Corbusier: Paris-Chandigarh", Nexus Network Journal, vol. 3, no. 2 Spring 2007) the main objection being lack of dimensional evidence in the form of working drawings which is true for the present analysis also.

What use then is such an analysis for understanding the work of Architect Kanvinde? Firstly Kanvinde's reputation as a disciplined designer makes his work ideal for just such an analysis. Secondly it highlights the rigorous process of form development that he may have gone through for his projects and finally it demonstrates some of the gambits, to use the term employed by Lawson, and deployed by this Master Architect.

In case of Kanvinde's designs the analysis does not come through as independent of thinking about structure, function and the climate. He manages to ingeniously weave his concerns for clarity in structure, distribution of functions and response to climate into his plans without compromising the geometrical clarity or rather to highlight the geometrical anchors. Though always recognized as a staunch modernist, Kanvinde comes through as an architect who used a number of form making tools from history. From his early and recurrent use of Alberti's 2:3 rectangle (IIT Kanpur Library), to his use of the irregular octagon plan (used widely by Mughals both in isolation and in combination) and the interesting use of the Vastu Purusa Mandala (ISKCON Temple at New Delhi) Kanvinde builds in subtle cultural codes into his plans with increasing rigour.
Nehru Science Centre, Mumbai

The entire plan is based on a module derived from a rectangle of proportion 2:3.
Further iterations of this module give smaller modules that are used at various locations within the plan.

Two modules placed near to each other and separated by a quarter module, give the planning unit. The junctions of these become the structural pivots which double as ventilation shafts. An arrangement of four such units on the site completes the built footprint.

These modules are sculpted by the iterative form generated from the parent module. The resultant configuration is further detailed using the modular grid laid on the plan.

1. ENTRANCE
2. ENTRANCE HALL
3. DISPLAY AREA
4. AUDITORIUM
5. LIBRARY

GROUND FLOOR PLAN
Library, IIT, Kanpur

The entire plan is in the ratio of 2:3, a proportion used extensively by the Renaissance Architect Alberti.

The plan is organized as two blocks connected by an atrium. Even with such a composition, Kanvi’s attempts to retain the identity of the original square by aligning the edge of the courtyard to the implied square.
1. JOURNALS AND PERIODICALS
2. READING AREA
3. SUMMER GARDEN BELOW

FIRST FLOOR PLAN
The plan begins with five irregular octagons arranged in a square of size 10 modules by 10 modules. The formal organization gives five served spaces and four servant areas. The plan at this stage bears a strong resemblance with the plan of Humayun's Tomb near Nizamuddin village at Delhi.

The next transformation rotates the four peripheral octagons around the central octagon in an anticlockwise direction by one module each. This gesture brings in a lot of movement in the static Mughal composition. The result is also an increase in the servant areas without losing the spatial organization. Extension of one side of each octagon latter slices in articulating the plan on upper levels.
GROUND FLOOR PLAN

1. ENTRANCE
2. LOBBY
3. READING AND STACKS
4. CIRCULATION DESK
5. OFFICE
6. BOARD ROOM
7. COMPUTER ROOM

Library, RMA, Ahmedabad, 3rd floor
Iskcon Parthasarthy Temple, New Delhi

The plan for ISKCON Temple starts with the nine square mandala which is then exploded.

The corners of this exploded mandala when joined gives the by-now ubiquitous rectangle of 2:3 proportion.
'Schools have a dual role to play. Not only should they produce products to meet the professional needs on the one hand, but also ought to provide situations in order to explore new avenues to break professional limitations.'

-Achim Kastawi
I feel that the real challenge of our time is to synthesize urban strategies in a way that both the well-to-do elite and affluent class of population, as well as the downtrodden, have common sharing of urban social structures. This would ensure a realistic future for the emerging new citizen. Equally important is to cherish the past and recognise the importance of conservation in relating the new urbanisation with inspiration drawn from our ancient heritage.
I believe design is a subjective interpretation and its critic has to have his freedom to interpret and express. Architectural practice is a never-ending process which one keeps on accumulating experiencing as one progresses.”

The architects who are confronted with problems peculiar to modern functional design have to, at the same time, create an architectural expression that would reflect the present day culture of India.'
Quality education will emerge only if backed by a political will with a clear government policy. Akbar and Shahjahan had no formal education but they had an involvement which brought about complexes like Fatehpur Sikri and Shahjahanabad. In the recent past, in Paris, it was General De Gaulle in the early sixties and also Mitterand in the mid-seventies who created enthusiasm for architecture.
(Firstly) I ( ) would like to see
architects get into politics. ( )
All architects, I believe, cannot
and need not be designers.
Some are capable of doing
better business and some have
other skills, like salesmanship.
Secondly, I think NGOs can be
formed who could speak up in
connection to building as a
community activity. Only when
people demand as one voice,
would they be heard. Thirdly,
there is the issue of the press
and the other media, since
their opinions do influence
those in the government. It is
imperative ( ) to influence the
opinion of the decision-makers
- the political leaders. Equally
important is to create an
appreciation amongst the
public about architecture
through the media and
exhibitions.

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INTRODUCTION

Urban environment in a given situation is the product of continuity in the pattern of human settlement, utilizing available resources in a way that tends to develop structure of form fulfilling human aspiration.

The present time has made advancement with respect to technology in terms of mobility, communication, industrialization, commerce and marketing on one hand, as well as a progress with regard to recognizing values associated with human environment in terms of customs and culture, associated with regions, and heritage of faith and values. It goes without saying that a community needs to maintain its possessions meaningfully with purpose. In the present situation, in spite of the progress of technology and changes in the physical pattern, the urge to recognize human values becomes the need of time and is a challenge before urban designers.

QUEST FOR QUALITY IN ARCHITECTURE AND URBANISATION

Achyut P Kanvinde
Cities of the Past

Historical examples show that settlements like Shettihal, Harappan, and Fatehpur Sikri and several others did not exceed a population of forty to fifty thousand as a city of more than that scale was not possible to support with the technology of the time and resources at hand. However, modern technology shows the possibility to establish an urban fabric, and form, that can support a population of more than ten million and this already exists in our major urban centres. Whereas several progressive nations are utilising knowledge and resources meaningfully, a country like India, in spite of technology and a cultural base, has somehow not been able to make a mark, which can be seen from the functioning of our cities presently.

It is demonstrated time and again that right ideas initiated at the highest level backed by political will and patronage have achieved results. Shah Jahan, Akbar and ruler Jai Singh could demonstrate this by building cities in their time with determination and personal involvement. The same can
be said about western examples like that of building the city of Paris by Louis, the Fourteenth. In present times, there are three countries in the world where there is a positive patronage to architecture and work of art. These are France, Spain and Finland. Mitterand, past President of France, while organising the bi-centenary event of the industrial revolution in the early seventies, a twenty billion dollar project, went out of his way to personally invite and commission important projects to internationally acclaimed architects, achieving outstanding results.

Contextual Design
In the context of the Indian situation, the professional role of the architect, planner and urban designer is not primarily recognised amongst political leaders, government administration, as also public in general. Although we see development authorities exist in most of the cities in India, one would realise that their work broadly ends with road pattern layout mainly, and distributing land through auctions thereafter. One would expect to see some important projects worked out in three dimensional urban form as significant statements before land is disposed off. It is time that authorities think of attempting processes backed by ideals that will be rewarding. A picture of urban development in all major cities of the country shows that no efforts are been made to recognise essential values emerging out of the site that could give a deeper meaning of achievement to the development. It was possible in the case of Dali in the early sixties when its population had not touched the two million mark and when the Town Planning Act had just come into force, to think of introduction of a system
of open spaces linking Yamuna river and the rode, embracing an important monument within the framework of spaces, around which the city design could have been conceived. Ring Railway, which was proposed during Pandit Nehru's Government around the mid fifties, would have resulted in tying district centres along a rail loop with a radiating road system which would have contributed to easing city traffic. However such a thing was not envisaged and a great opportunity lost.

Bombay, likewise, had the possibility of introducing a system of open spaces in form of impers, tying the sea front and the land mass in the east west direction which could have become places of leisure and recreation for people. Instead, sea spaces are walled up with land speculation to serve the interest of a selected few. In the case of New Bombay, likewise, with the landmass lower than the high tide sea level, there was the possibility of introduction of a water canal and water body similar to Amsterdam in Netherlands and Venice in Italy. Instead, these water
collection bodies have been kept in the backyard of the development. The story of several other towns and cities associated with rivers, lakes and national assets is no different.

Product of Time
Architecture sometimes is misunderstood and particularly so amongst countries having a long history and cultural background. For a country like India, a question often raised, is about its traditional approach to architecture. Historically, architectural evolution was the expression of that particular time. Good architecture did not merely emerge by imitating a so-called style of any particular period, but an honest expression of time backed by human need and knowledge. Architecture all along has been a product of time, place and occasion, whether it was a feudal or democratic period. If we are subject to international cooperation like industrial development, marketing or technology, it will have its logical effect on architecture as well. Technology of steel, concrete or glass is a resource available at the present time, and the way architects interpret it through their design vocabulary is a product of their personal cultivation and calibration.

Historically, world cultures were isolated in some way, and western, eastern and Indian development came about in an independent manner and was expressed in that way. Now, countries are being influenced instantly with information impact. There is no doubt in recognising that modern material like glass, for example, opens up many options and avenues of expression through design backed by visual vocabulary.

One of the most important things that give essence to urbanisation, which professionals have to recognise, are those associated with the public areas. Several examples of temple architecture, mosque and spaces of celebration, and their characteristics need understanding. The festival at Pushkar in Rajasthan, the Dasehra festival in several towns in northern regions, Ganesh immersion and congregations that pass through Mumbai city and large congregations of people singing and dancing through streets of Pune on the way towards Aundh and Pandharpur as well as the congregation around the Golden Temple at Amritsar, and several others are events which create a strong impact where they complement the setting and vice versa. Those are experiences to observe and such events should be related to urban planning and design. It needs no mention that
Id congregations at Jama Masjid and the Diwali festivities in Delhi ought to have created notable public spaces. What really gives meaning to urbanisation is something beyond immediate matter of fact needs and that events mentioned above with building setting and resulting urban form become memorable life forces and values associated with the habitation.

Public Acceptance
It has been observed in the recent past that a work of architecture is often received with great admiration initially but it loses interest, and sometimes develops prejudices in course of time. It was sometime in the early fifties when Corbusier designed Unité d’Habitation at Marseilles. It influenced the younger generation of Architects. Yamasaki, known U.S. Architect, designed a multi-storied building known as Pruitt-Igoe scheme to accommodate Negro slum dwellers at St. Louis, U.S. and another building...
named Fallingworth Tower in London was designed on the pattern of Unité d’Habitation. Based on the subsequent findings of the Social Science Department of Washington University, such buildings with lack of spaces for movement of children result in juvenile delinquency amongst children and develop prejudice in people. Both the above projects were dynamited sometime in the early seventies. The Habitation project designed by Corbusier at Marseilles, so also the one in West Berlin is presently occupied to one third of its capacity though they were popular when they were newly built, when people were willing to pay more than double the amount to possess an Apartment.

Similarly, the famous Lake Shore Apartments in Chicago, designed by Mies van der Rohe were received with great celebration when they were new. However there was resentment of people for its unfriendly design qualities some time after ten years. In case of the Spanish Pavilion, also designed by him in the early thirties, though it had the needed publicity by the media, was not taken note of by people. However, it has become famous after thirty years, in the early sixties, and was considered as one of the most important projects of this century.

When the writer happened to meet Corbusier sometime during the early fifties, he asked him about the kind of city he was contemplating for Chandigarh Township. Without answering the question directly, he began describing qualities about St. Marks at Venice, with places like positioning about the church, Doge Palace, Campanile shopping areas, restaurant etc. and the manner in which it attracts people from morning till late night. St. Marks complex is a development of about a thousand years of work of a team of generations of rulers and their architects, together in an organized manner. Each generation that came into picture contributed to the future while complementing the past in a harmonious manner without disturbing the unity of the Complex. Ten years later, when Chandigarh Complex took form with respect to the Capitol Complex consisting of the Secretariat, Assembly Hall, High Court, and also the Business District, it was observed that based on the observation of Social Science Department of Punjab University, the complex seemed to be devoid of people and the town spaces presented ghost like qualities.

It is interesting to know from the U.S. findings that F.L. Wrights projects of Falling Waters, Guggenheim Museum and Robie House continue to be popular and attract tourists and visitors so also Villa Savoye, designed by
Corbusier in Paris. The above projects are preserved as national monuments by their respective countries. However, Gropius' House, built sometime in the 30's, near Cambridge, Mass., U.S. though very popular initially, however remains presently locked up.

Architecture and Democracy

Analyzing architecture with respect to fulfilling basic physical functions, though an important part of design, an equally important aspect of function is the psychological and biological needs and environment associated with it. Spaces create a sense of association as well as a sense of pride and prestige. Though such a thing is a product of feeling and sensibility of the user there is no rigid formula for interpretation. For a sensitive mind, its assessment is not different from observing any work of art. It should be noted that any work of art or architecture or urban design depends on recognizing the underlying essence of values for its fulfillment. However, interpretation of such values, is a part of the role of the designer and part of his personal cultivation. A course of study in architecture may lead to a degree successfully. However, this is not an end in itself, and the essential role of education is to give direction primarily where the entire life of the professional is directed towards his personal development. For all the above things to happen, education needs someone to charge the minds of students so that students learn to search for themselves in their pursuit towards cultivation.

Architecture has been in a process of evolution all through the historical past. In the present time, backed by new technology and democratic constitutions, it focuses to serve the community essentially. In this situation there is no place for imitating the past, in the name of tradition and whatever had existed in the past was the modern of that particular time. The present is different where the goal is mainly to serve the needs of the masses. The functional needs now are those that in addition to meeting normal physical function, also aim at embracing psychological and emotional needs as well. The goal of the professional in our time is to evolve architecture of democracy.

Role of Professional

In India, the situation after independence and the government policies towards architecture are presently not conducive to the development of
architecture. What was prevalent before independence, although initially introduced by British Government and although the same was subsequently abandoned by them in their own country, strangely India is still following such old practices. The present practice in the Government does not give the architect, responsibility and authority as the leader of the team. As a result, his role is limited to paper work only, without contact with the site or acting as a coordinator of the team. Under the situation, he is denied feedback from his endeavor. Public Sector working is not particularly different from above mentioned practices.

So far as development authorities are concerned, barring some exceptions, there are no possibilities which can offer opportunities and challenges to professionals within the organization backed by bureaucracy. Present working in Government generally dawfs the personality of a creative mind.

Institutions
As far as Council of Architecture and the Indian Institute of Architects is concerned, their role needs to be defined, although they both have a positive role to play. Logically, Council of Architecture being a statutory body, has to issue licenses for registration and practice. This is important, considering the safety, hygiene and health of the population with respect to buildings. Practices in advanced countries like U.S.A demand that professionals pass through a test before they are given registration and the qualifying tests are very difficult to get through in one attempt. The professional Institutes of Architects abroad have responsibility of giving accreditation to educational institutes and grade them. Presently, the Council of Architecture is dominated with eighty per cent members who are from P.W.D background and the remaining from educational institutes and other areas. One would expect reorientation of the Council to make an effort to help the architect achieve the needed position of responsibility and authority for fulfilling his role effectively similar to those in other parts of the world.

In post independence India, Architecture was bracketed with institutions of creativity like painting, sculpture and this is so in several progressive countries of the world. Lalit Kala Academy was embracing fine arts like painting, sculptures and architecture initially. When the Government
organized a seminar on architecture, sometime in mid fifties where Nehru himself had participated; it was organized by the Lalit Kala Academy. However, in course of time, following practices in communist countries, Council of Architecture came into existence under the umbrella of technical education, although such a thing is not common in European and American practices.

It has been observed time and again that when Government controls organizations associated with creativity with a bureaucratic approach, they keep falling in standards and in course of time become a liability. If Government desires to give patronage to architecture, the right thing would be to have an independent organization supported by the Government, where majority of the members ought to be with outstanding professional achievement, together with others who represent the Government. The role of such a council is not merely a formality and a ritual but something that will create enthusiasm and confidence amongst professional of the country generally.

Architectural level of proficiency in the country seems to be of questionable merit primarily because of lack of patronage from the Government. The real role that a professional institute and knowledgeable professionals in the present time, are expected to perform is to communicate with people, press and government in order to create awareness in relation to collective endaviour and physical environment. It is essential for the professional institute to act on important issues forcefully and create public opinion and awareness as is happening amongst the successful world countries essentially to serve the community needs.

Education
Education of an Architect for all time to come is an important endeavour. One cannot expect students to come out of college as professional products. Also, it is incorrect to lay down a rigid approach merely by laying down standard curriculum of studies for the whole country and expect results on an all India basis. Whereas students have to learn some subjects mandatorily, in case of certain subjects like design, he is expected to get the right exposure, resulting in his personal cultivation and development with deeper involvement. The key to the education is essentially the quality of teachers. A creative talented teacher is not
expected to be with a school on full time basis. However, his association
with the school can contribute to steering and changing minds of the
students such that they take direction in life and flower, which is most
important. Schools the world over have grown around personalities rather
than stipulated curriculum of studies. Appointment of faculty, curriculum of
studies and physical facilities although are an essential part of an institute,
very rigid rules associated with institutions do not contribute unless they
are flexible. The important thing to recognise is that real educational
qualities grow around a personality who commands respect of the
profession and whose knowledgeability cannot be questioned and that
such a person be left alone to perform to the best of his judgement.
School environment ought to create enthusiasm amongst students and
faculty and result in pride of place.

Kanvinde at the J.J. School of Architecture, Mumbai.
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Born on February 9, 1916 at Achara in Maharashtra
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Graduated from Sir J J School of Arts, Mumbai
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M. Arch (Harvard, USA)
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Work Published
Design Magazine (Indian)
DBZ (German)
Architectural Record (English)
Architecture + Design (Indian)
Technique and Architecture (French)
Indian Architect and Builder (Indian)

Exhibition
Works exhibited along with four South Asian Architects by The Architectural League of New York, 1997
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Priyam Kudtele.
In India the search for a new architectural expression must continue and this must go beyond the satisfaction of mere functional needs. I think, the designer's sensibility here must become aware of the accumulated wisdom of generations, but this should go together with the idea of progress reflected in the evolution of technology.