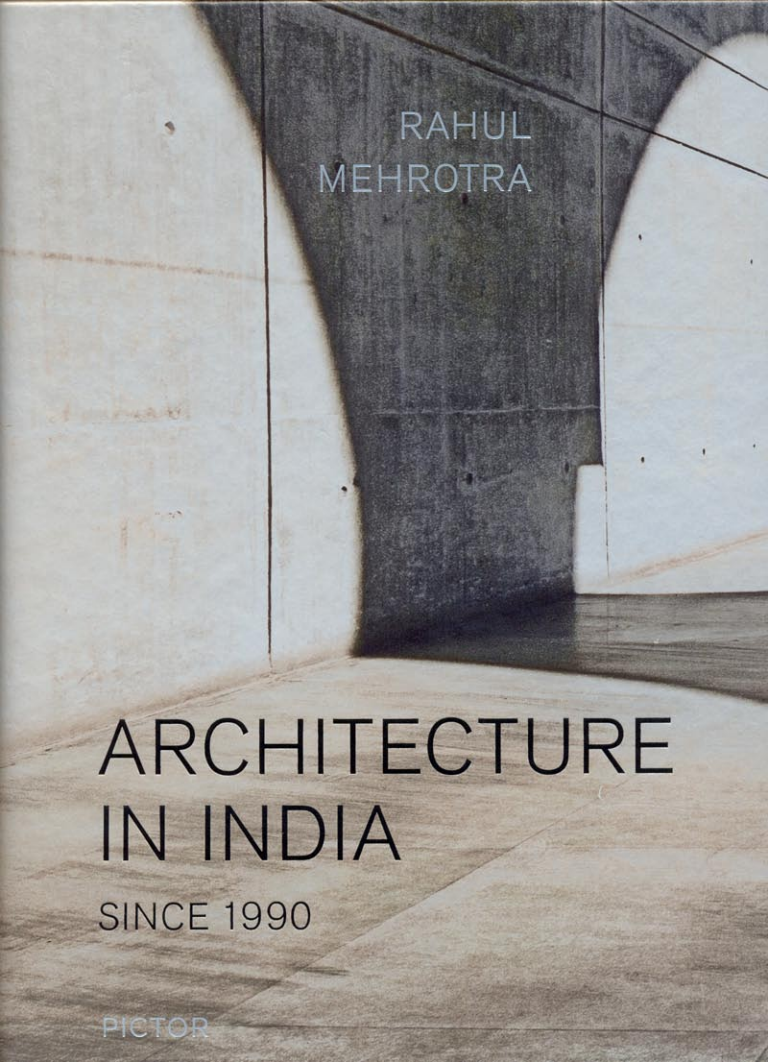
RAHUL
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of light and air while having obvious references to the traditional *jali*, or screen, element characterising architecture in Rajasthan, the state in which the building is set. Morphogenesis has successfully picked up on the narrative of sustainable design and attempted to make this more plausible and transparent in the Indian context. This narrative is consistently demonstrated in the several larger commissions they have been engaged in, such as the India Glycols Limited (IGL) offices (2009) in New Delhi and the Uppal Business Centre (2006-9) in Gurgaon. Both these projects also demonstrate schematic but sophisticated propositions in addressing the challenges of sustainable design in the new building programmes of the country.

At any rate, what these practices symbolise is the evolution of approach with the emergence of a new generation of Indian architects—a generation that has the ability to synthesise these external flows and craft a new practice that will respond to India's global aspiration while still being mindful of the locale in an intelligent manner. This approach could potentially establish fresh paradigms regarding how new emergent aspirations and (often impatient) capital can manifest themselves more gently (or successfully) within the Indian landscape.

folio 7

PEARL ACADEMY OF FASHION, Jaipur

Morphogenesis

Located on the outskirts of Jaipur, this institute offers programmes in fashion at both undergraduate and postgraduate levels. Its academic environment comprises studios and workshop areas, lecture and exhibition spaces, performance and refreshment zones, and a resource centre.

The design development was based on two main premises—achieving a satisfactory microclimate within the built space and reinterpreting traditional elements to derive an energy-efficient model. Computational shadow analyses based on façade orientations informed the creation of double-skin *jalis* (stone trelliswork) as a thermal buffer between the building and its surroundings.

Self-shading courts and open stepped areas facilitate light and ventilation through the academic and teaching blocks. The raised ground around the building allows the underbelly of the structure to form a natural thermal sink, using recycled water from the sewage treatment plant, through evaporative cooling. This thermally banked area houses the recreation and exhibition zone—the nucleus of the institute. A night-time drop in the surrounding temperature allows the floor to dissipate heat, thereby ensuring thermal comfort throughout the institute's wo hours. This is an intelligent and elegant stru that fuses the pragmatic lessons of history with technologies to create fresh architectural elem that facilitate operational efficiency.

Stepped sit-out areas Drawing inspiration from traditional *baolis* (step-wells), the ground is modulated to create levels and platforms that allow student exchange and interaction while serving as a break-out zone

View of courtyard Self-shaded sliver courts create a microclimate within the built form, ensuring thermal comfort for all functional areas. This is further aided by the thermal sink formed by the water body, which is surrounded by stepped walkways and connectors

Entrance area and main stair The jali (stone trellis-work) façade frames the main entrance, while this free-standing staircase allows natural light into the movement areas

Simulation of lower-ground level 3-D modelling tools indicate the location of functional areas and their connections through various levels and pathways, which are interspersed with natural landscaping

Double-skin building envelope Contemporary use of the stone jali creates a thermal buffer while casting shadows onto the inner building skin. This means of passive cooling allows the spaces to remain almost 20 degrees below the outside atmospheric temperature

Night view of exterior façade Derived through shadow analysis using specialized software, this double-skin building envelope integrates evaporative cooling through drip channels that are integrated in the façade

In the global projects and practices described thus far, adaptation to the locale varies in direct relation to the level of impatience of the capital driving these projects. The IT parks, malls and developer-driven housing schemes are manifestations of the most impatient capital, while institutional projects respond more authentically to the locale's contingencies. Unfortunately, in this first phase of the liberalisation of India's economy most capital seems to be impatient. The tradition and culture of giving have not yet become the norm. Foundations and other not-for-profit institutions are restricted to responding to the needs of the poor, not the rich or middle class; consequently, galleries, museums and universities are only just beginning to enter the imagination of the country's political, industrial and financial elite. Hopefully, this space will eventually transform the global flows of ideas and root them to the locale.

However, a younger generation is emerging in India of recently returned Western-trained architects who are using these global flows to their advantage. This young breed uses new techniques and narratives of sustainable design and digital technologies, fabrication interfaces, etc. with great ease. Most importantly, they seem to demonstrate an ability to root their projects more squarely and honestly in the contexts in which they operate without overt references, stylistically speaking, to their Indianness or regional affiliations.

Romi Khosla Design Studio in New Delhi, Serie Architects (Chris Lee & Kapil Gupta) in Mumbai and Morphogenesis in Delhi have been engaged in a range of projects giving us a glimpse into how these recent global flows can actually be translated into elegant solutions: buildings that feel completed, rooted, and are generated out of the material as well the construction capacities of the locale. Romi Khosla Design Studio's Castro Cafeteria at the Jamia Millia Islamia University (JMI) (2005-07) has skilfully taken the now standard technology of the cantilevered canopy that is extensively used by gas stations (or petrol pumps) and crafted its application into an elegant semi-open canteen facility for students. Similarly, in their gallery at JMI screens are employed in a contemporary and fresh configuration to filter light while subtly suggesting a universal language that straddles both the locale (the Islamic university in which it is located) and its aspiration to relate to a global style.

Serie Architects, on the other hand, engage more easily with cutting-edge software and new technologies that allow the exploration of an incredible amount of spatial and formal possibilities. Their obsession with pushing the limits of digital and construction technologies is refreshing. Their optimism at the arrival of robotic construction and a more enmeshed interface between design and potential fabrication possibilities makes their work relevant to the discussion of architecture in the Indian context. Their early projects in Mumbai for the Jewel Tech building (2002) and Thanks Boutique (2004) first hinted at these sensibilities. More recently, their project of recycling a mill shed in Mumbai into a jazz club, Blue Frog (200 demonstrates the robust use of new digital tec ogies in generating an intelligent and elegant s modulation whereby a perfect hybrid betwe auditorium and dining facility displays a new ty architectural configuration. In another recent p in Mumbai, for the Tote restaurant (2006-09) have similarly engaged with complex forms remaining sensitive to both the natural landscap the historic architectural context in which the bu is situated. Thus, a new hybrid emerges in wh extremely creative articulation of the structure in by the rain trees around the building is inte with a tiled roof to resonate with the existing h Turf Club structures on the site.

Meanwhile, the New Delhi-based firm Morphog besides being a larger operation in terms of per is also the most ambitious of the younger gene in terms of the scale of projects in which they engaged. Their Apollo Michelin Corporate (2002) in Gurgaon engages with global imagery attempting to make local specific gestures rela sustainable design. Although these are some superficial gestures, the project struggles wit reconciliation. The Pearl Academy of Fashion (2 more successful in this respect. Here, a large acad organised in a courtyard deftly modulated to int circulation as well as act as a great source for ligh the natural flow of air. A finely articulated screen the outer perimeter of the buildings suggests