



1 | HOUSES

Ahmedabad's domestic architecture was transformed in the 20th century as industrialisation led to rapid growth in the city's population and its wealth.

As the expansion of textile mills made the old walled city an increasingly crowded place in which to live, the wealthy mill-owning families began to build new houses on the outskirts. These families had to confront the problem of designing stand-alone homes that met their needs and taste, helped establish their social status and made sense in the climate of Ahmedabad. They initially built in the prevalent colonial style, but as independence from colonial rule approached, tastes began to change. By the 1950s, modern houses were under construction in the city. Amongst these were the houses designed by Le Corbusier for the Sarabhai and Shodhan families.

By the time Hasmukh Patel commenced practice in the early 1960s, middle-class families had also begun to move out of the walled city and to migrate to Ahmedabad from other places. They formed cooperative housing societies and built housing colonies in Ahmedabad's suburbs. Patel's generation of architects was the first to confront the problems and opportunities of building houses for these middle-class families.

Patel was particularly successful at meeting the needs and aspirations of these new clients. This was a time when "being modern" was as important for many middle-class families as it was for the industrialists. Patel had a deep, empathetic understanding of both, the desire to modernise and the anxieties that this process generated. This knowledge was born of personal experience and he brought it to bear on all of his private houses, creating an architectural idiom which effectively bridged tradition

and modernity. The houses, while built in the modern language of his generation, incorporate many features which facilitated the habits of Gujarati life. Each has a double height volume, which facilitates the noisy communality of a traditional home; a washbasin placed near the dining area, as Gujaratis—like all Indians—eat with their hands; a well-positioned swing on the verandah and a place to stack mattresses which could easily be pulled out to accommodate live-in guests.

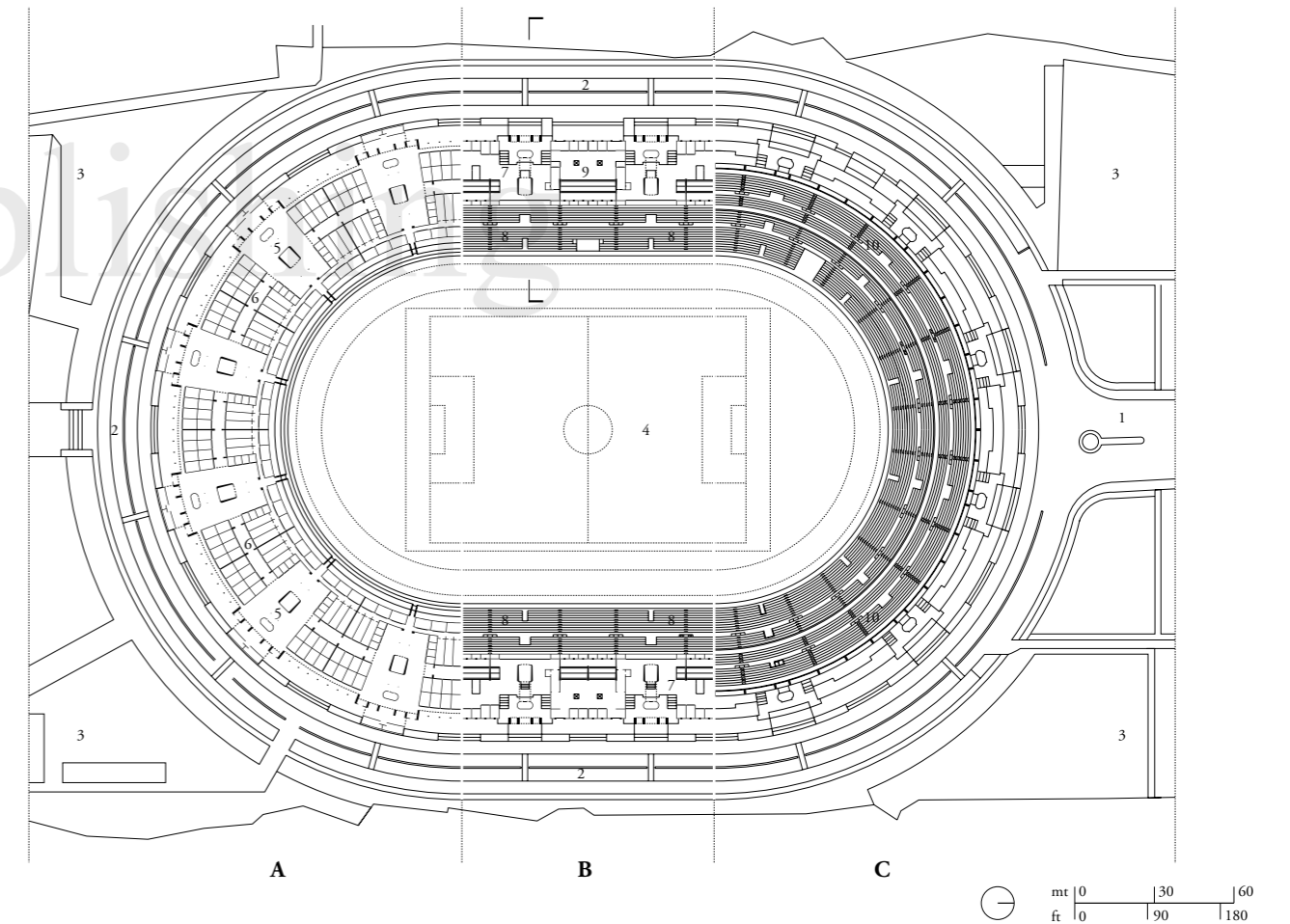
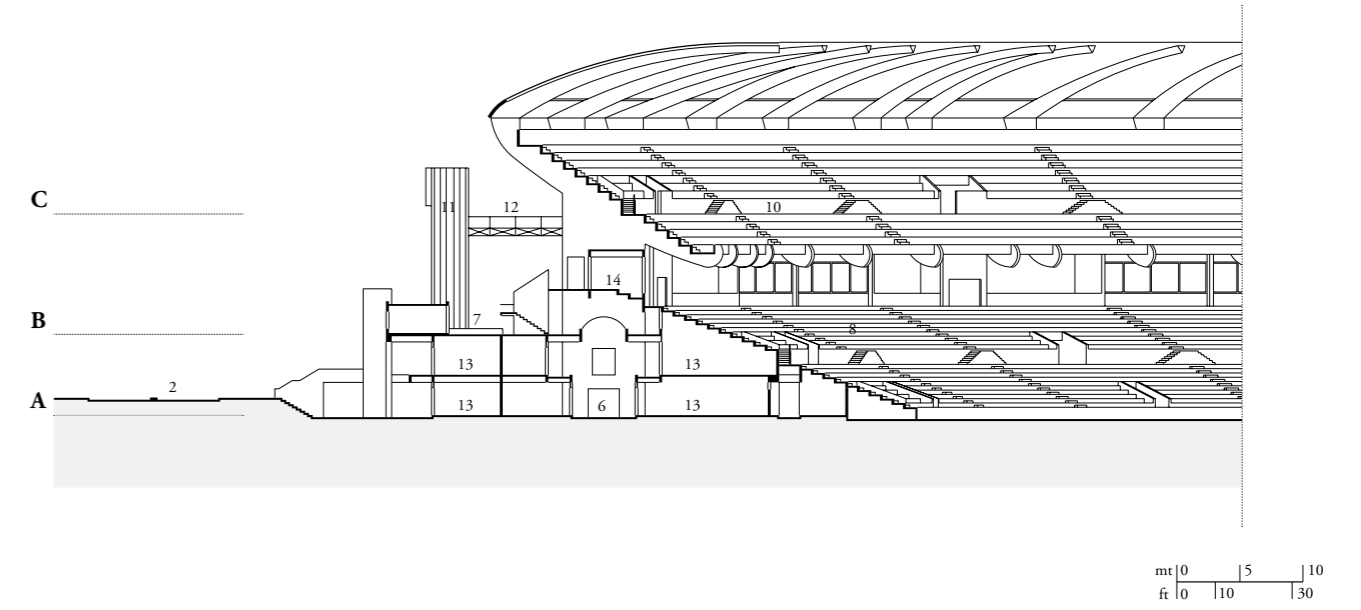
Patel also understood the climate and this knowledge influenced the development of his modern architectural language and detailing. A house in Gujarat needed to allow the ingress of shade rather than of light. Patel's verandahs are invariably deep and have exaggeratedly low ceilings; the windows of his houses are narrow and sharply recessed. These details remained constant even as he explored the variety of formal and organisational strategies illustrated on the following pages.

When Hasmukh Patel set up practice in Ahmedabad, the unadorned materials and modern language of his architecture resonated with the prevailing Gandhian values of the city, which celebrated austerity and looked down upon ostentatious displays of wealth. This happy alignment, together with his understanding of the culture and climate, allowed Patel to create houses which are gems of modernist architecture of a uniquely Indian kind.





Where Eden Gardens had been a renovation, this competition entry was for a new stadium. Seating and sports facilities were expertly planned and unified with a dramatic roof profile. The sports facilities, used intermittently, were complemented by a retail program which was designed to allow the stadium to become an asset to the local population throughout the week. Retail facilities ring the exterior on two levels and extend beneath the stands on either side of an elliptical arcade.



Ground 1.Stadium Entrance 2.Peripheral Road 3.Parking 4.Sports Field | **Lower Concourse (A)** 5.Lobby & Ticketing 6.Shopping Arcade | **Upper Concourse (B)** 7.Concourse 8.Lower Seating 9.Clubhouse **Stadium Seating (C)** 10.Upper Seating **Section** 11.Lift 12.Bridgeline 13.Shops 14.VIP Box