

Untitled, Number 8, Noida, 2018-2019

Within the context of site specificity, architectural spaces work as generator of embodied perceptual experiences through a certain poetics in that concrete and its ability to accentuate that. Structural elements in many ways act as a constraint and such spatial constraint act as generators of distinct work. Every space has its own character and one has to work along those spatial characters. When we work on paper, we have a choice of choosing our paper, its dimensions, its framing once complete. A site specific work never gives those choices. In fact, lot of times it is working with structural constraints, so balancing the work within the space becomes imperative and accordingly one has to change the aim of the work. The learning came from working at Number 8, where I was invited to do something with the elevators.

Number 8 is a 12 level corporate building with a huge influx of people continuously. I was invited to engage with the three elevators and create something around it. This was the first time I was to deal with not just the physical constraints like limited space to move, reflective steel walls, lights etc. but the technical constraints too like weight. Elevator is a space of constant use and has a very important purpose for a smooth functioning of a building, which is not negotiable. And at the same time to create an artwork which is engaging, but the limited space does not allow for too much of movement and engagement within. Also it's a space where no one spends too much time there to engage. With all these practical and physical constraints and after few iterations in initial ideas and actual size prototypes, I twisted the walls of the elevators and designed them off perpendicular angle along with sculpture on the wall to activate the corners.

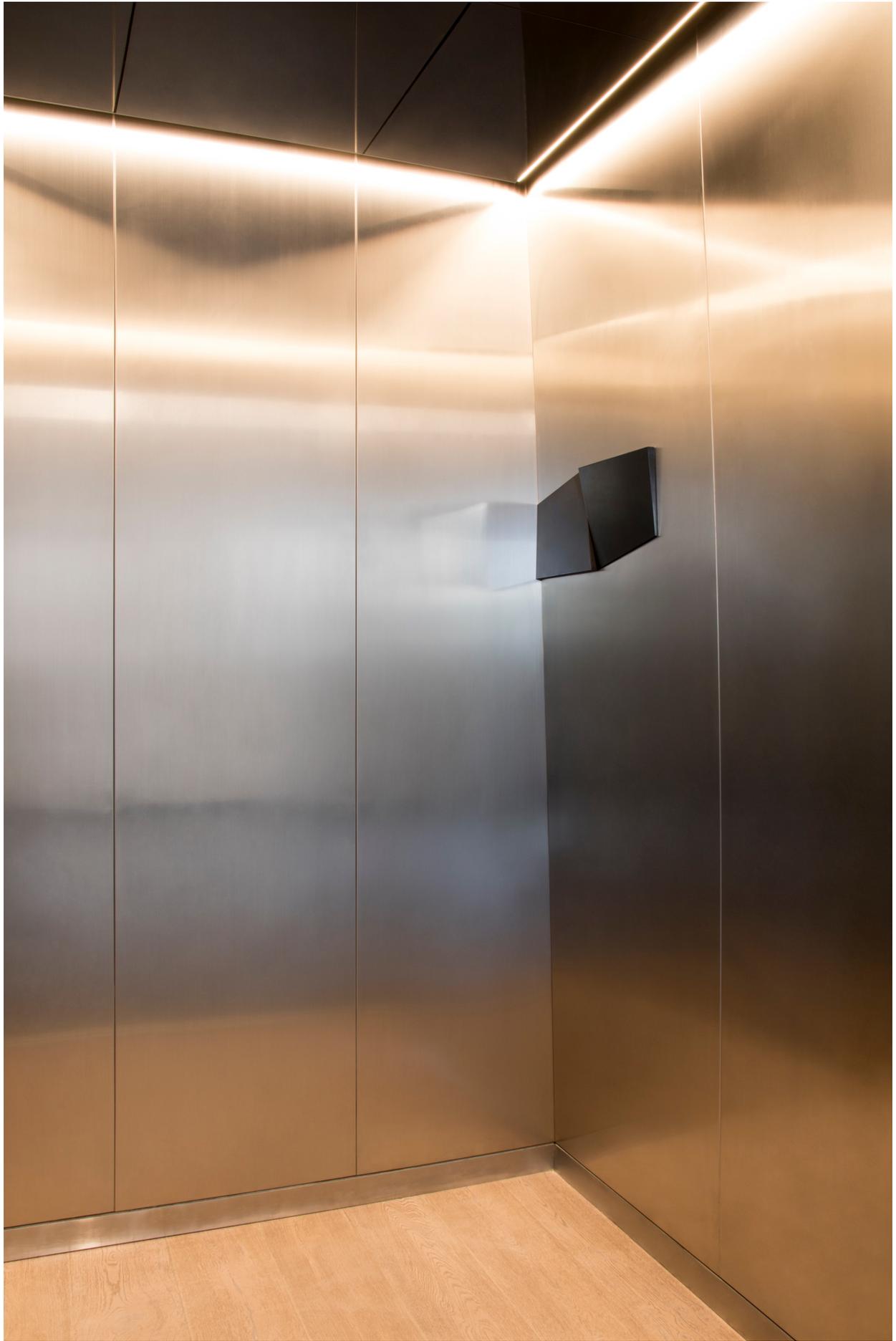


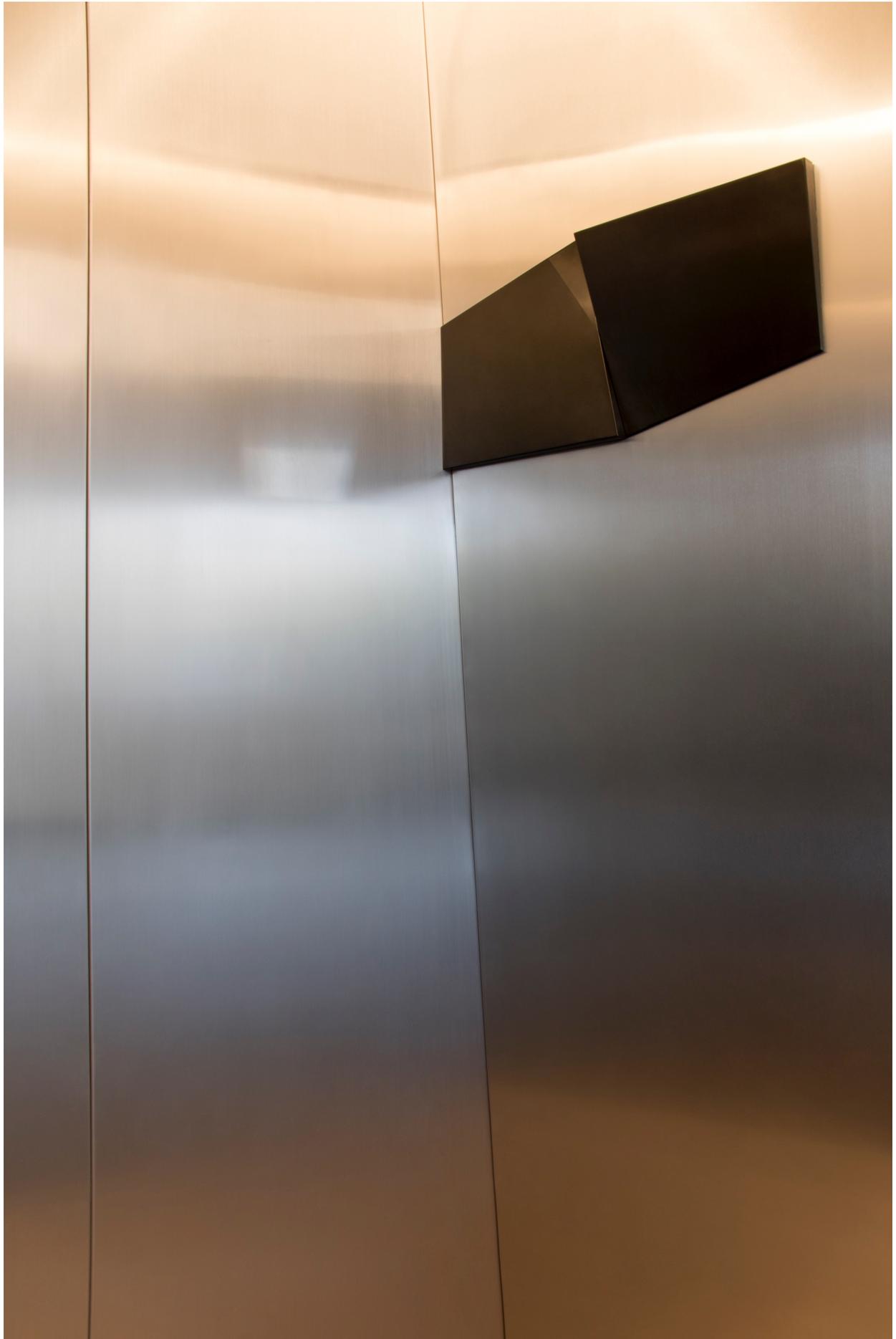


Three different views of all three elevators

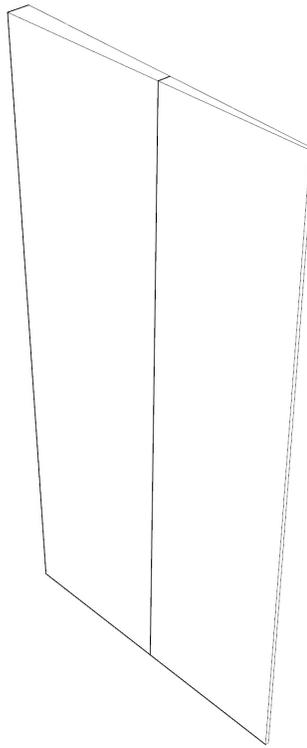
Elevator A - The right wall has 10 cm tilt towards the top corner. The original wall is behind the new fabricated wall of same material and same division.







Later the sculptures were installed to activate the corners which were made to respond to the tilts in the space.



Outline Drawing of the right titled wall.

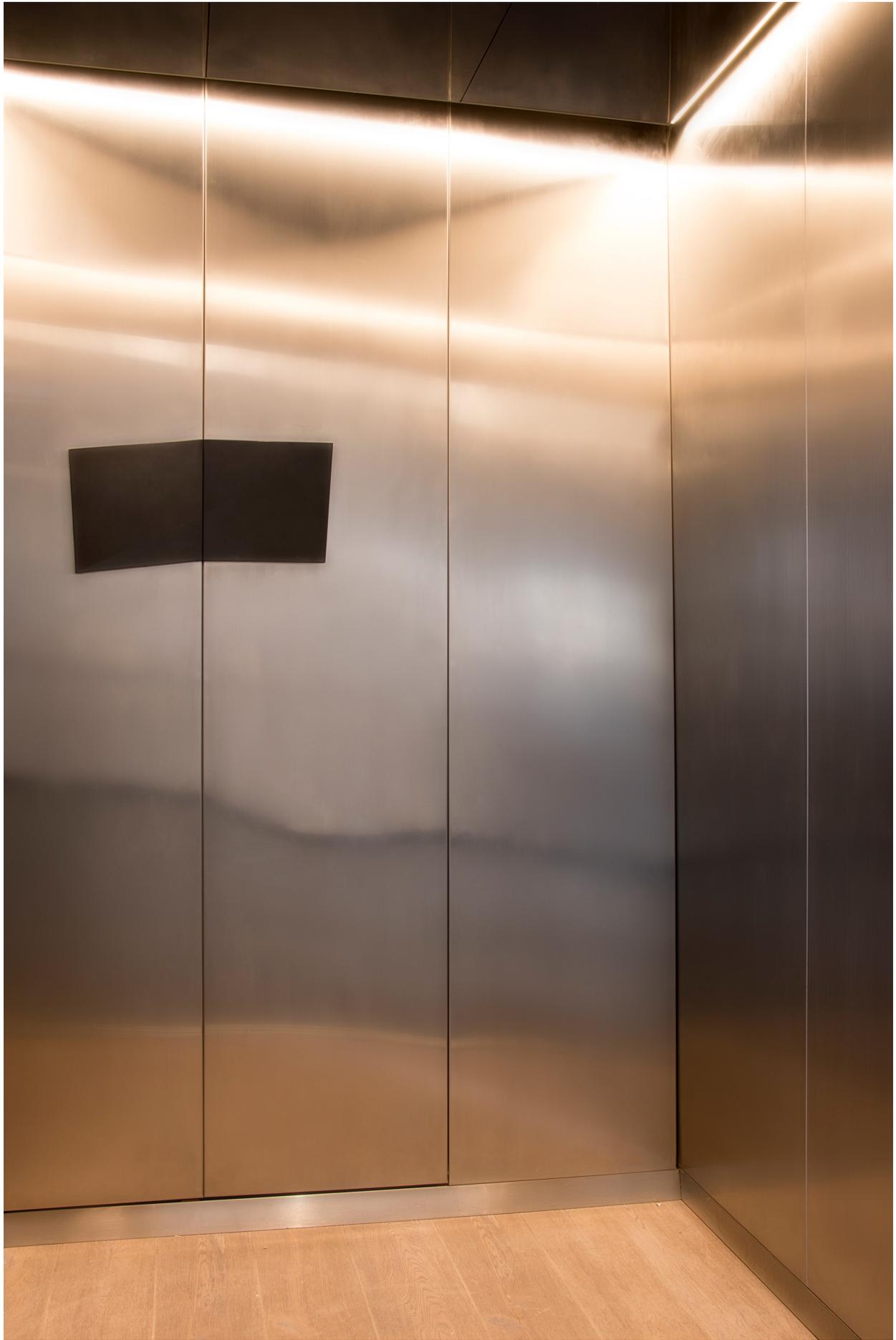
Stainless Steel sheets were laser cut in precise measurement as per actual wall and bended like paper origami. Each panel was cut and bended separately and later fixed together. The back side of the new wall is flat and is pasted on the original wall.

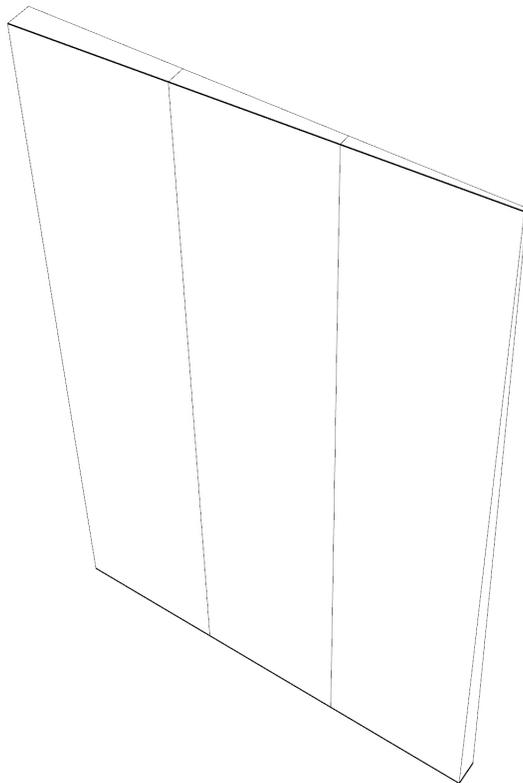
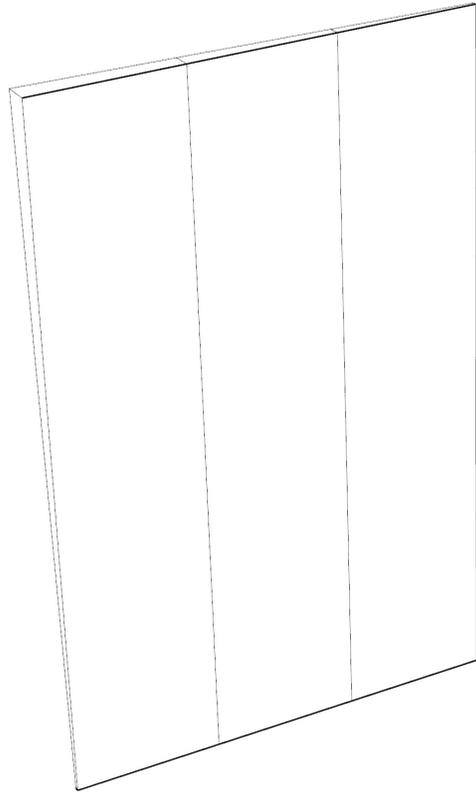


Sculpture on the wall
Industrial paint on aluminium



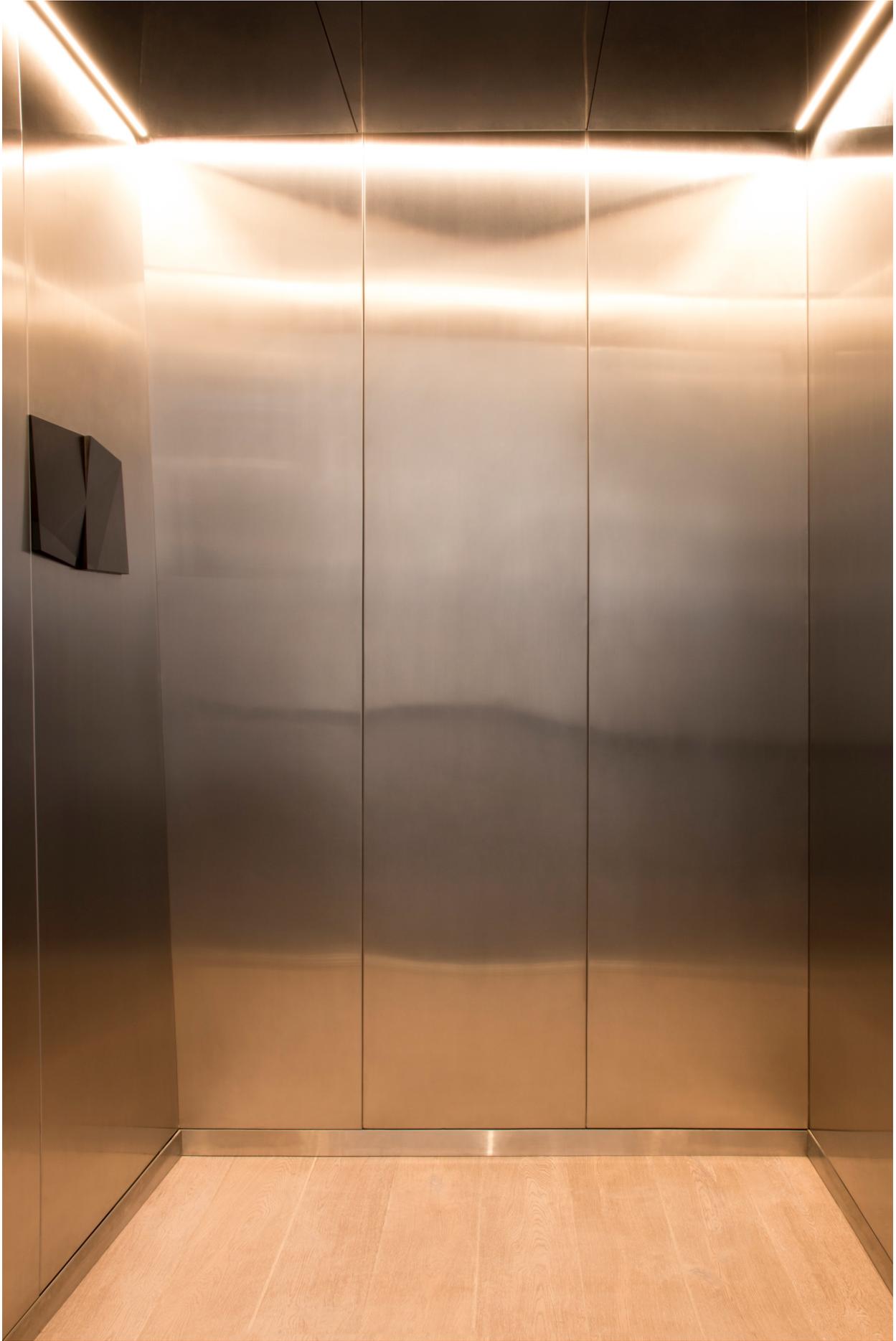
Elevator B- Central wall with three panels on top of original wall of same material and same dimension.



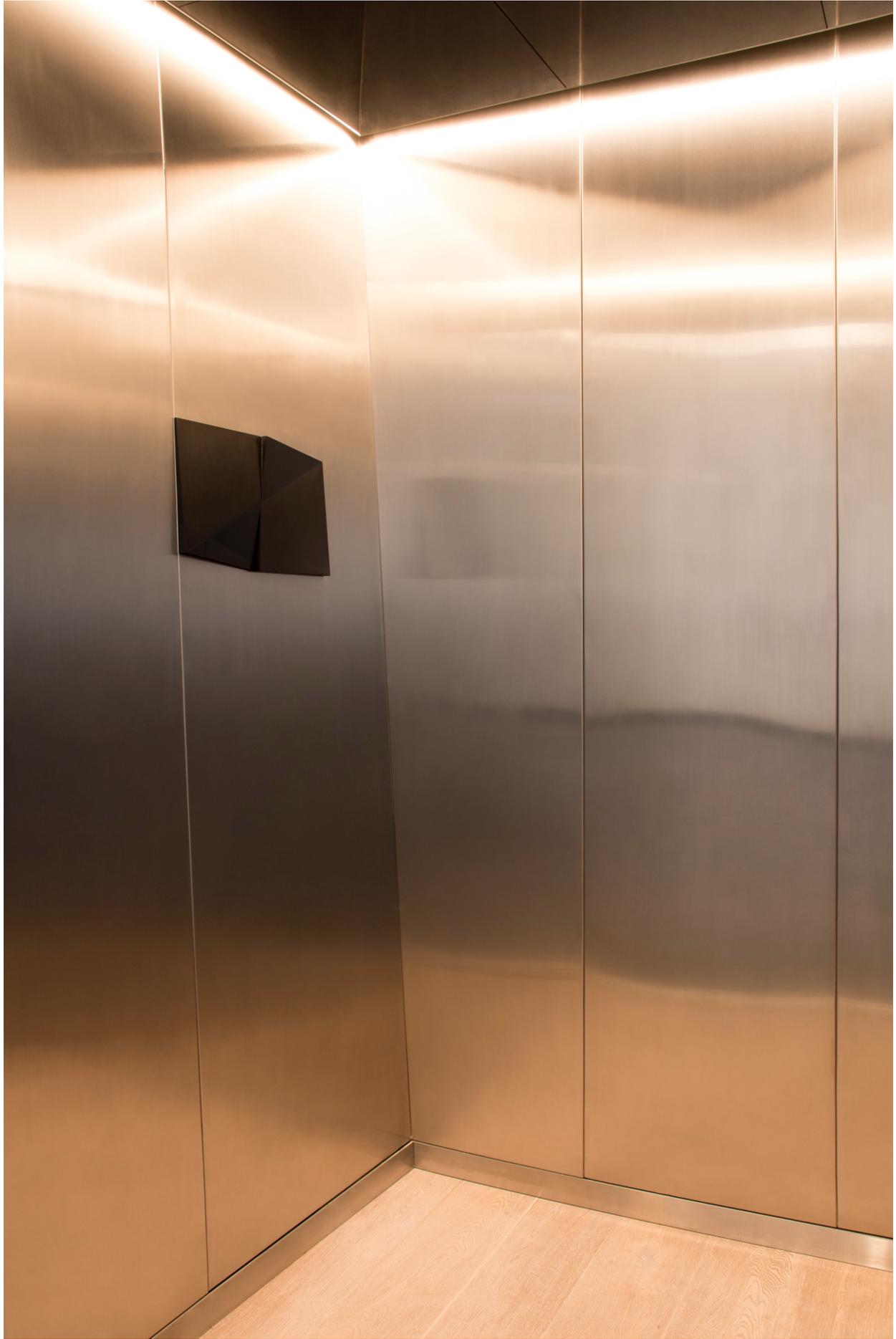


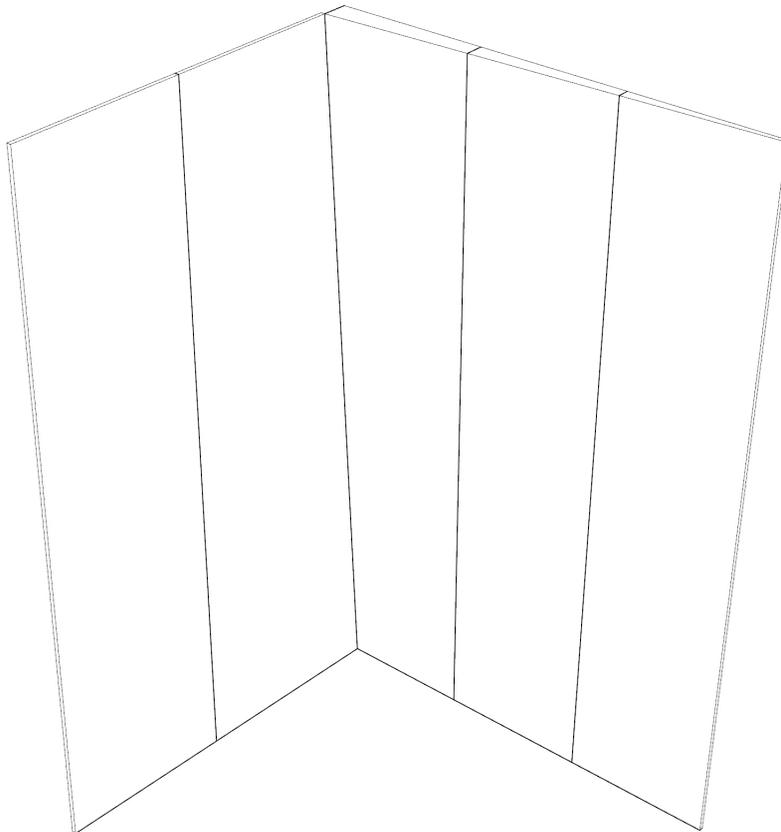
Outline drawing of the central wall

Two opposite corners of the overall wall were pulled out approximately 10cm. Again each panel was cut and bended separately. The images here are not doing much justification to the actual work in comparison to the experiential nature of the work.

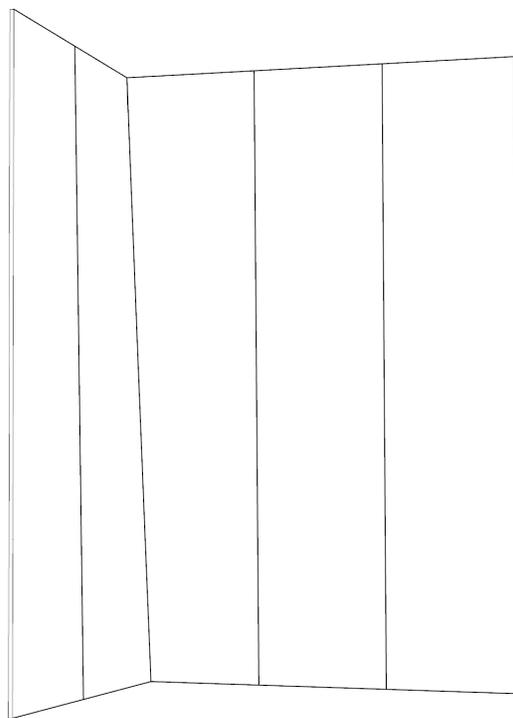
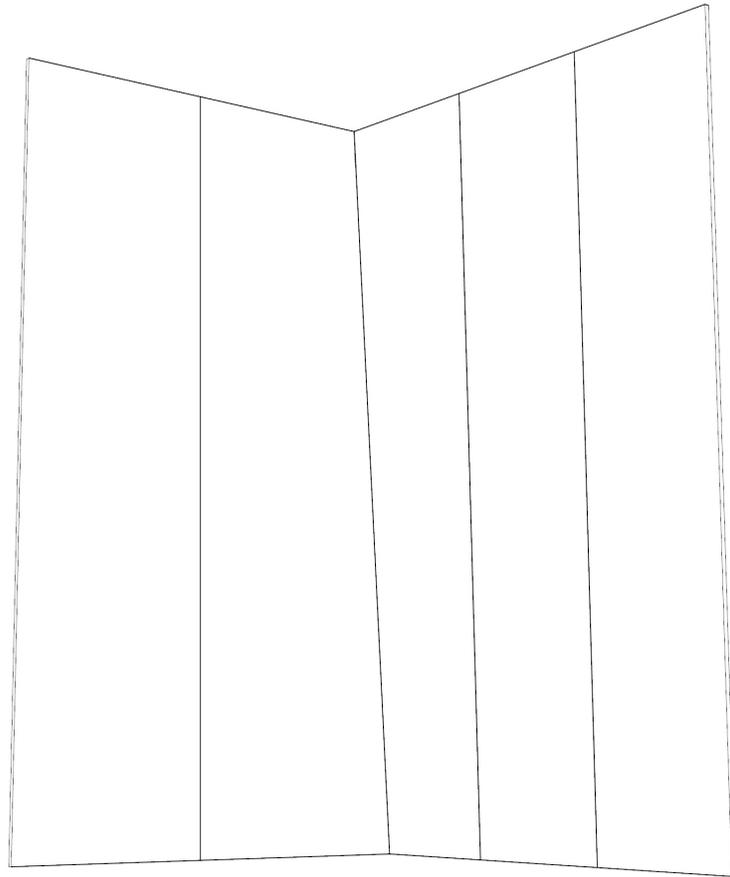


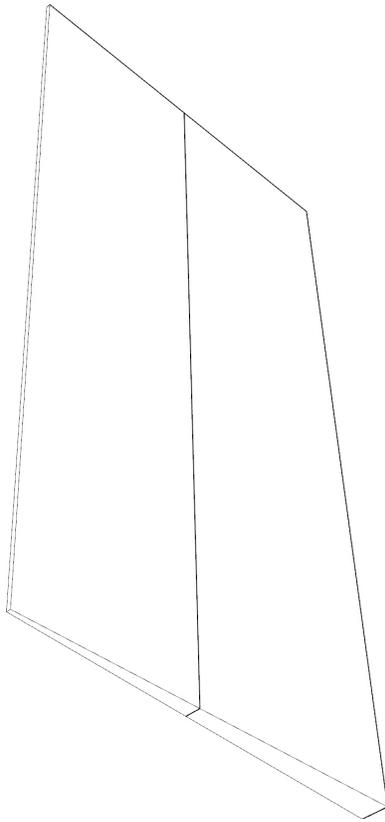
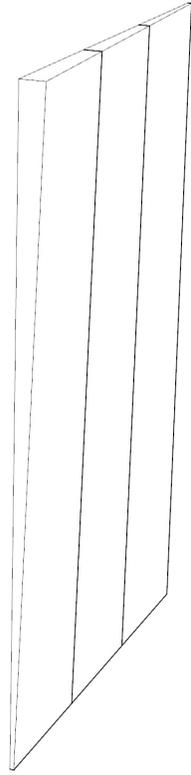
Elevator C - left wall with two panels and central wall with three panels on top of original wall of same material and same dimension.

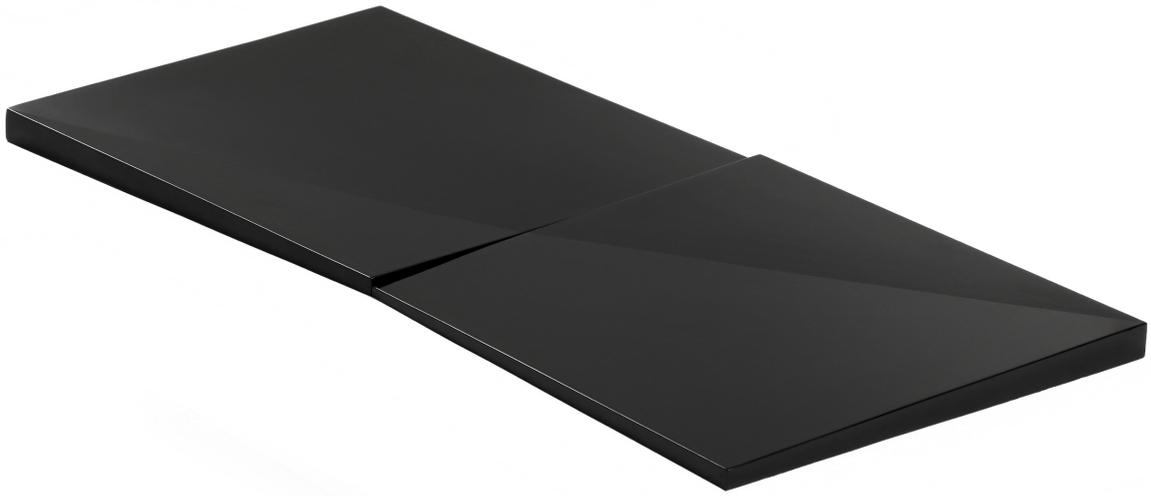




Outline drawing of central and left walls with three and two panels respectively. Each panel was laser cut and bended as per the drawings separately. Here top left corner of the central wall and bottom right corner of the left wall were pulled out 10cm approximate.







Sculpture for elevator B



Sculpture for elevator C

