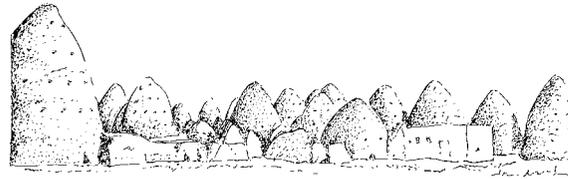


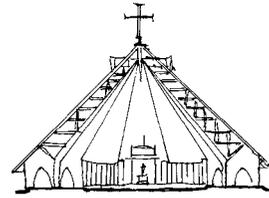
ROOF AS MODULATOR OF VOLUME

The plastic qualities of the roof form determines the three dimensional habitable volume contained below. Modulation of this roof profile and height affords possibility of getting a diversity of such trapped volumes both in size and shapes, which induce scale and character to the space. Modulations in the ceiling volume also help generate subspaces within a larger contiguous space.

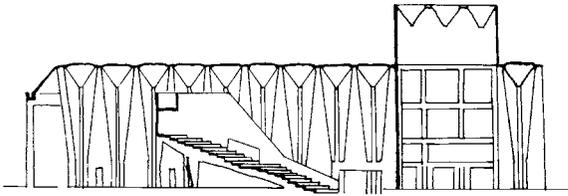
Roof trapping the habitable volume within.....



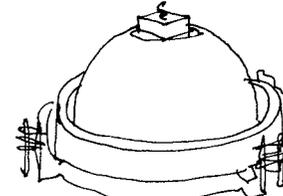
Beehive, Northern Syria



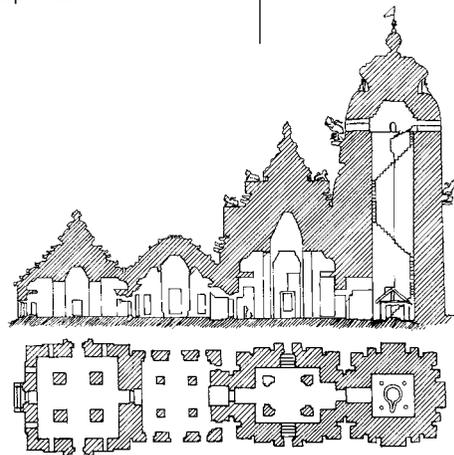
St. John Cathedral, Tiruvallavur



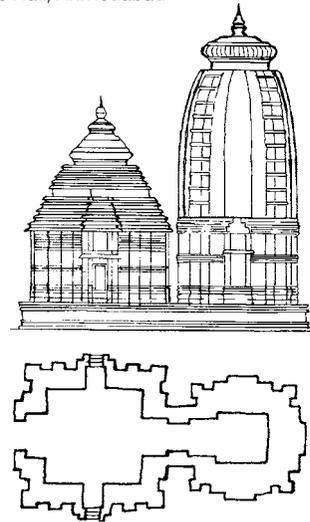
Tagore Hall, Ahmedabad



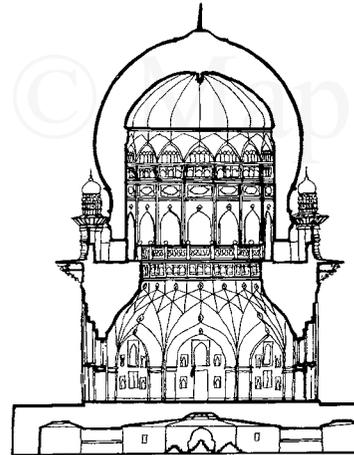
Stupa, Sanchi



Kandariya Mahadev Temple, Khajuraho

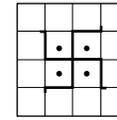
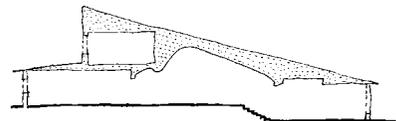
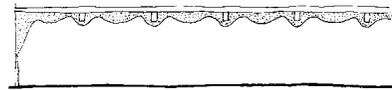
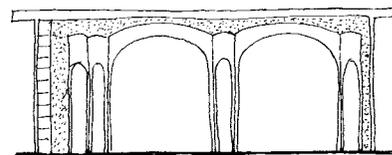


Nagara Temple, Bhuvaneshwar



Ibrarim Rauza, Bijapur

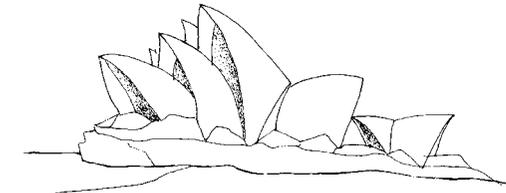
Roof ceiling volume creating subspaces within.....



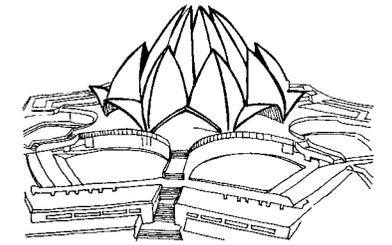
ROOF AS ENCODER OF SYMBOLS

Being detached from the ground (living zone) and notionally unreachable, inaccessible and nearer to the sky, the roof from within and without takes on connotations and treatments as befitting a celestial and fantastic realm, of an intangible metaphysical nature. It encodes myths, legends and mystique. It becomes a receptacle for symbolisation and plastic decorations representing divine activity and metaphorical expression. In addition to the outer form, the relief, stucco, frescoes, mosaics and other decorations as well as artistic statements find place on the roof as well as ceiling. This elevates the perception of the roof from the physical to another dimension of semiotics.

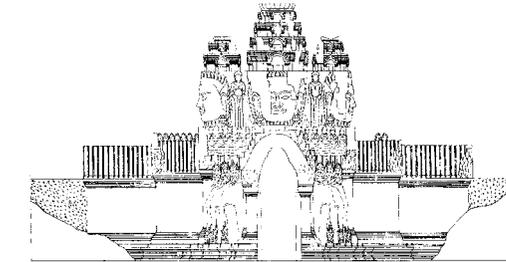
Roof (External form).....



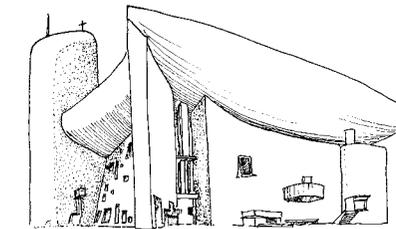
Sydney Opera House, Sydney Symbolising sails



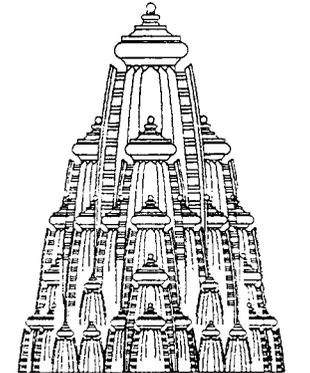
Bahai Temple, Delhi
Symbolising lotus flower



Shikhara, Angkorvat

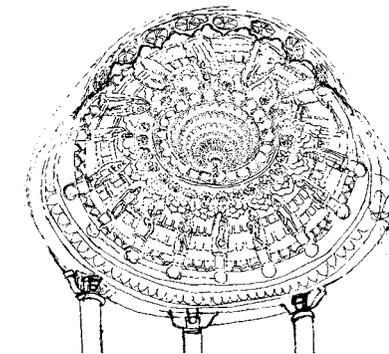


Pilgrimage Chapel, Ronchamp
Symbolising a bird in flight

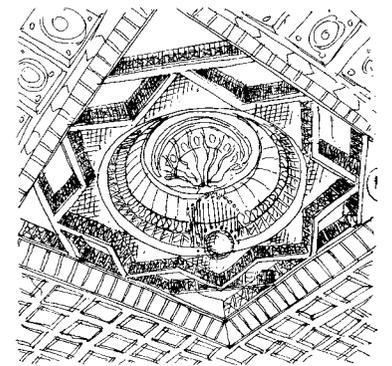


Khandariya Temple, Khajurao
Symbolising mountain

Ceiling (Internal form).....



Tejpal Temple, Mt. Abu



Hall of the Tai Heidan, Beijing



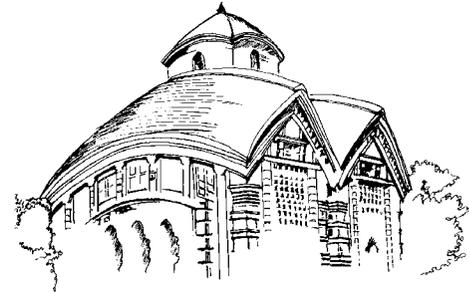
ROOF AS IMAGE MAKER

The roof being the topmost part of the edifice, forms the crown, the most conspicuous elements in the skyline of a city and easily recognisable from a far. The outer form of the roof therefore begins to lend the structure its identity, creating a distinct image. The outer form as well as its height and proportions therefore become critical and if pronounced, make its registration apt and from far distances.

Image of building type.....

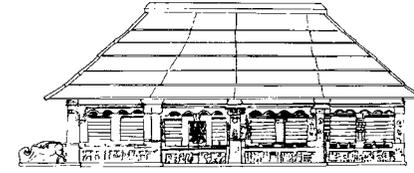


Beehive, Northern Syria

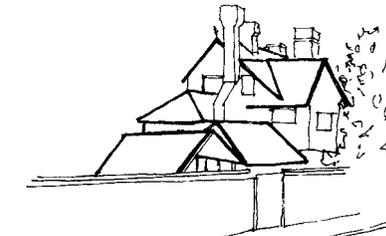


St. John Cathedral, Tiruvallavur

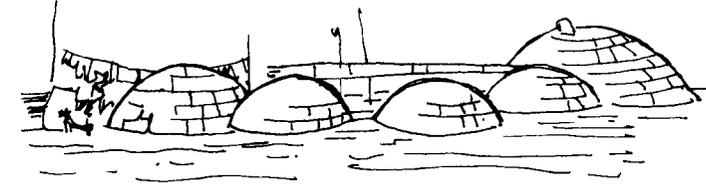
Image of Climatic condition.....



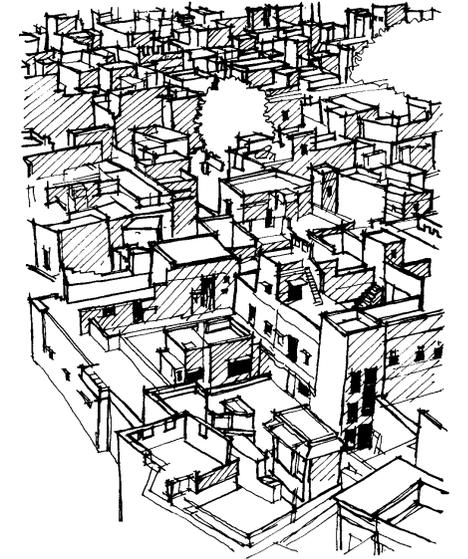
Beehive, Northern Syria



St. John Cathedral, Tiruvallavur

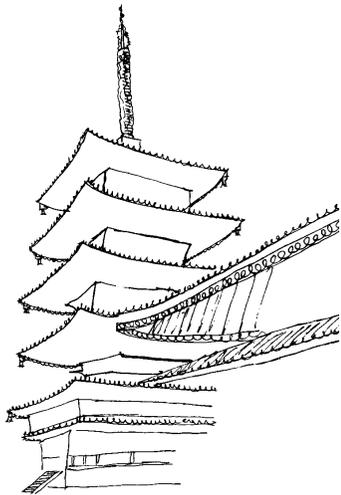


Tagore Hall, Ahmedabad

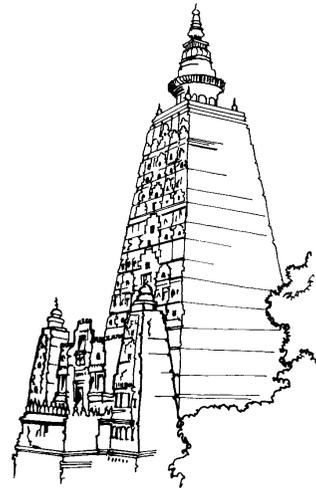


Stupa, Sanchi

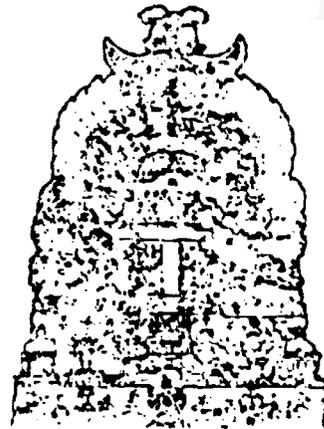
Image of place.....



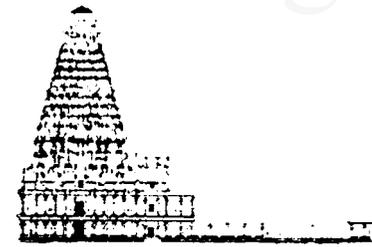
Kandariya Mahadev Temple, Khajuraho



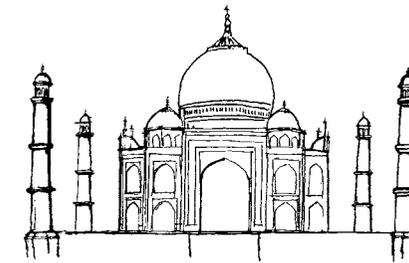
Nagara Temple, Bhuvaneshwar



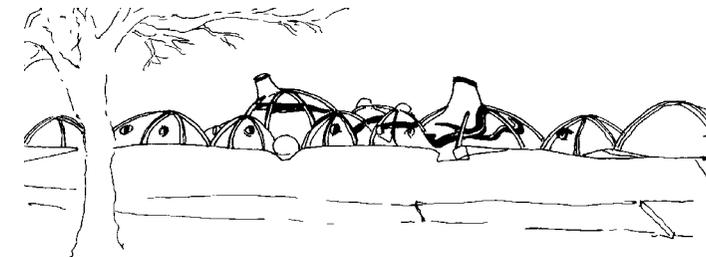
Ibrarim Rauza, Bijapur



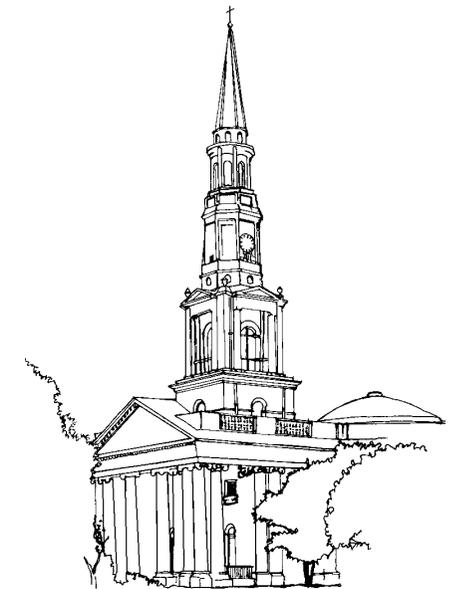
Beehive, Northern Syria



St. John Cathedral, Tiruvallavur



Nagara Temple, Bhuvaneshwar



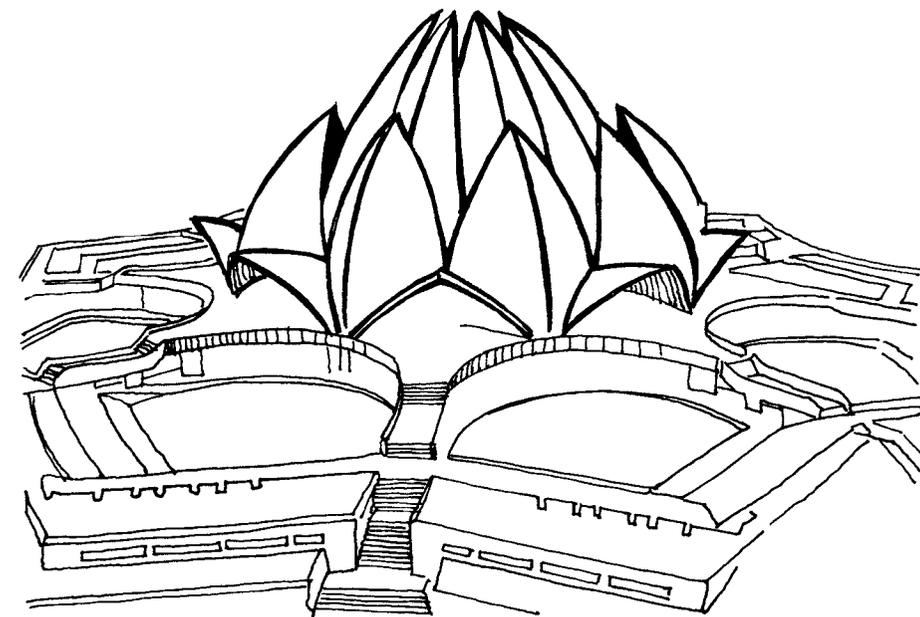
Ibrarim Rauza, Bijapur

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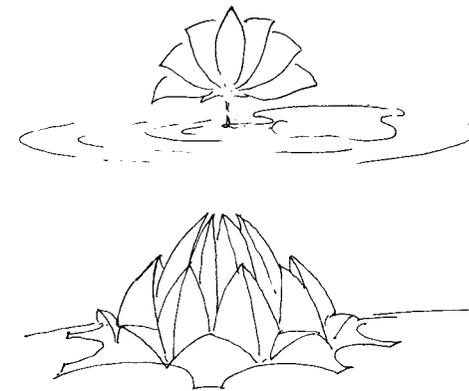
BAHAI TEMPLE, NEW DELHI

The Bahai House of Worship was built in 1980-86, by architect Fariburz Sahba in New Delhi .

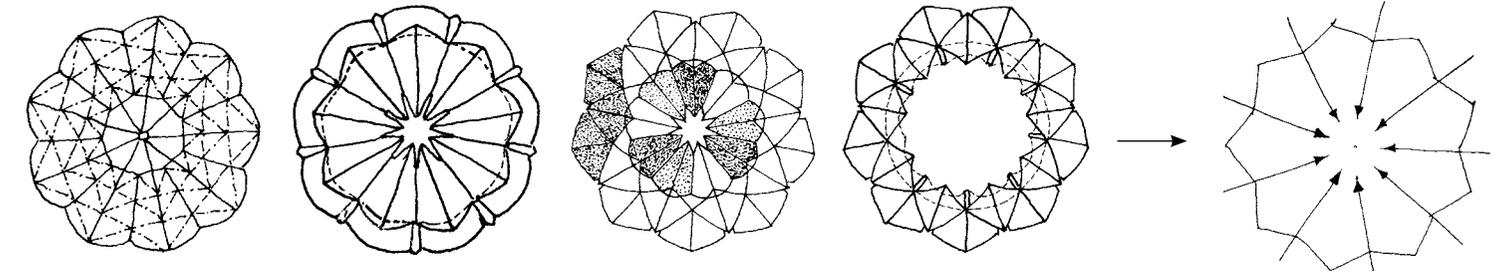
The building complex comprises a ground structure, as a large covered hall for assembly, in the form of a lotus. Seen from outside, the lotus flower is made up of three orders of petals. The form of lotus flower is conceived and interpreted, using definite geometric solids, such as cylinders, spheres, toruses or cones. The two orders of petals called the 'entrance leaves' and 'outer leaves', the inside and outside, generates lines of thin walled elements. The lotus flower petals are finished in white to create a dazzling outline.



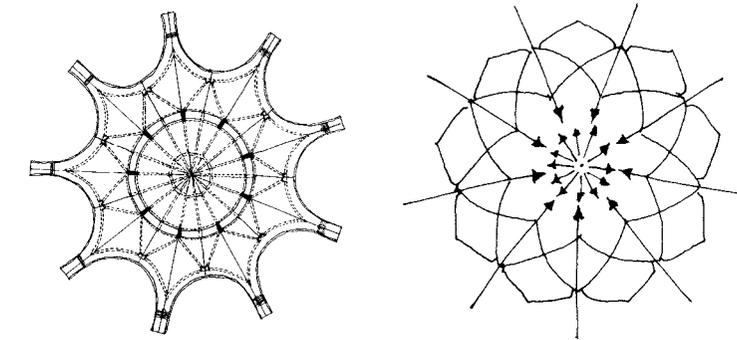
The aerial view



'Lotus Flower'- the basic conception for the structure

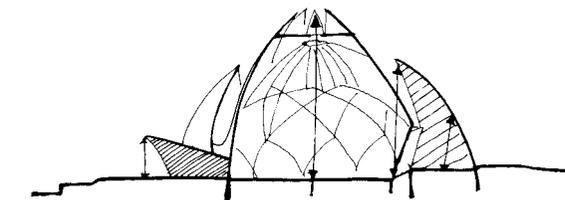
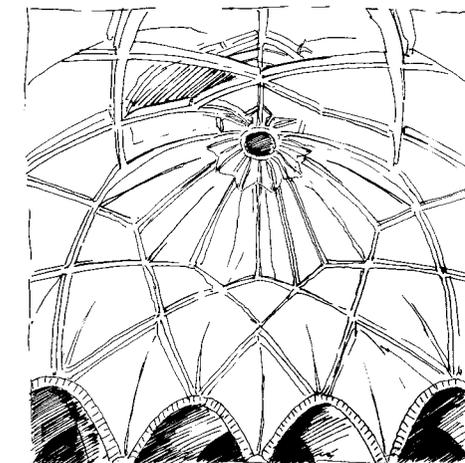


The structural system representing the structure of a lotus

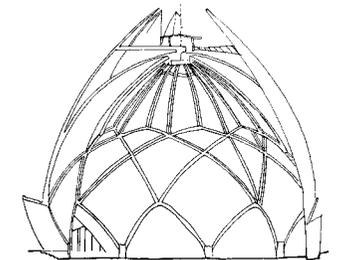


Ground Plan inspired from the metaphors of petals

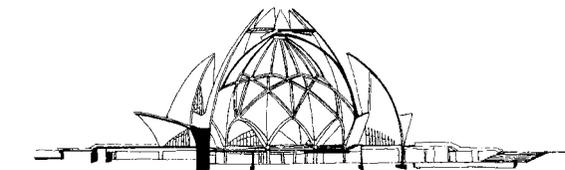
Organizer of space by the virtue of centrality and omnidirectionality



The form with its apex, defines and elucidates the verticality, symbolizing the movent towards the heavenly form the mundane



The modulations creates diversity of scales enhancing the human existence ithe infinite



The structural propensity of the built-form creates a transcendental experience inside the space

