Untitled, Number 8, Noida, 2018-2019

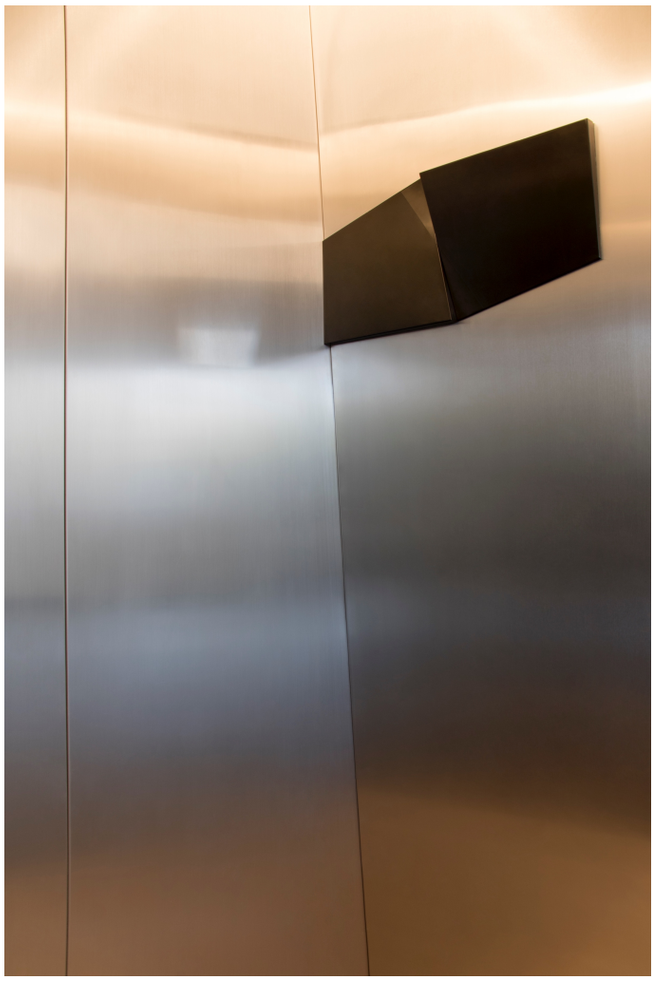
Within the context of site specificity, architectural spaces generate embodied perceptual experiences through their particular poetics, and through the ways materials like concrete can intensify those experiences. Structural elements often function as constraints, and it is precisely these spatial constraints that generate distinct forms of work. Every space possesses its own character, and one must learn to work with those inherent qualities.

When working on paper, one can choose the dimensions, material, and eventual framing of the work. A site-specific work, however, rarely permits such choices. It often involves negotiating structural limitations, making the balancing of the work within the space imperative. Consequently, the intention and direction of the work must shift in response to the site.

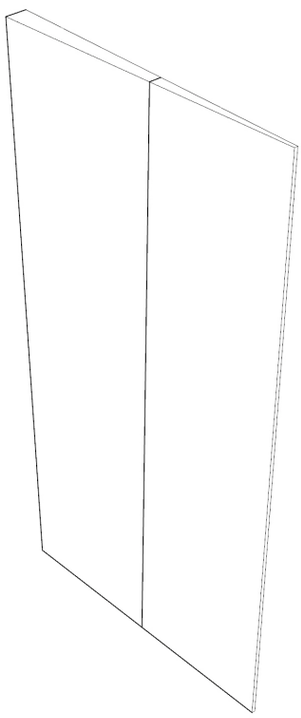
This understanding emerged through my experience working at Number 8, where I was invited to engage with the elevators. Number 8 is a twelve-level corporate building with a constant influx of people. I was asked to create a work around its three elevators. The site presented several physical constraints: limited space for movement, reflective steel walls, lighting conditions, and technical restrictions such as weight. The elevator is also a space of continuous utility, essential to the smooth functioning of the building, and this functional aspect was non-negotiable.

At the same time, the confined nature of the elevator does not allow for prolonged engagement or movement within the work. It is a transient space where people rarely spend more than a few moments. Responding to these practical and spatial limitations, and after several iterations of initial ideas and full-scale prototypes, I decided to twist the walls of the elevators. I designed them at an off-perpendicular angle and introduced a sculpture onto the wall to activate the corners of the space

Three different views of all three elevators



Later, the sculptures were installed to activate the corners, which were made to respond to the space's tilts.

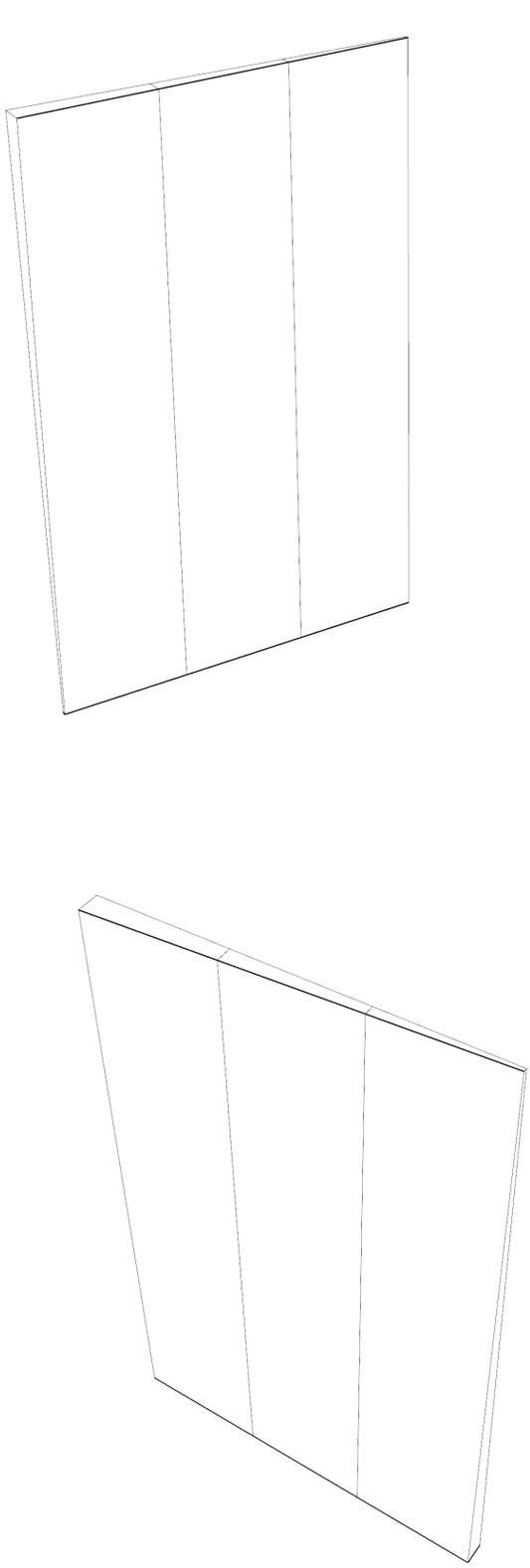


Outline Drawing of the right-titled wall.

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

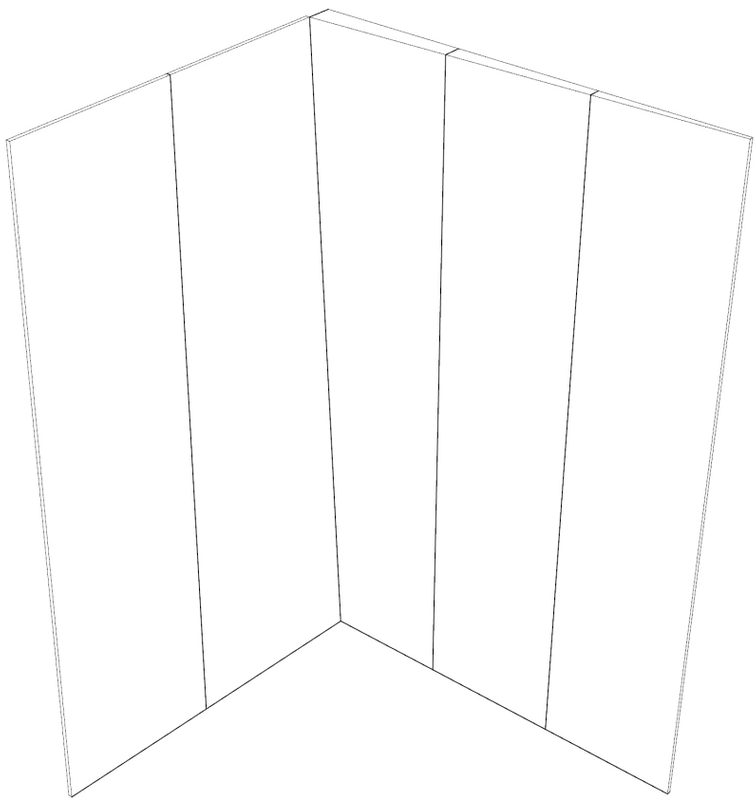
Sculpture on the wall
Industrial paint on aluminium

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

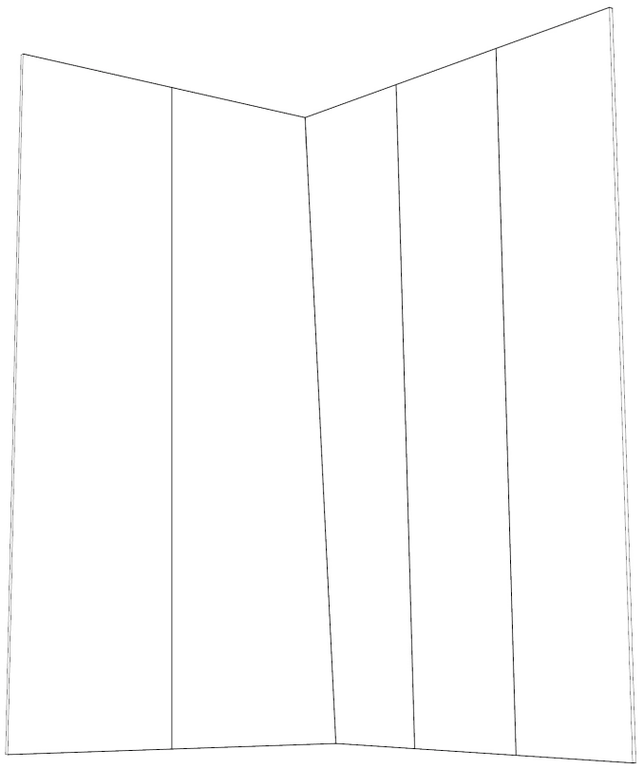


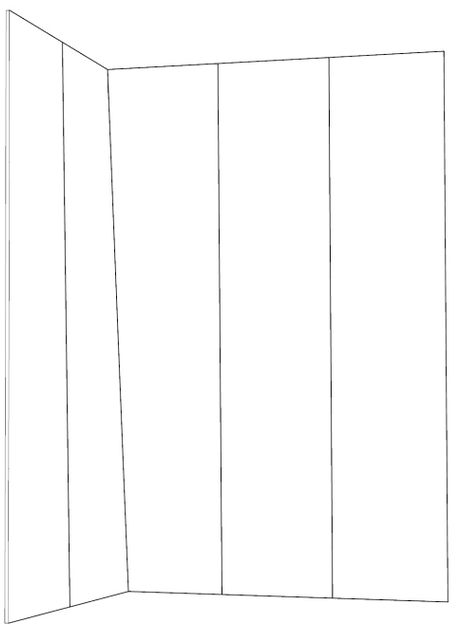
Outline drawing of the central wall
Two opposite corners of the overall wall were pulled out approximately 10cm. Again, each panel was cut and bent separately. The images here do not provide much justification for the actual work in comparison to its experiential nature.

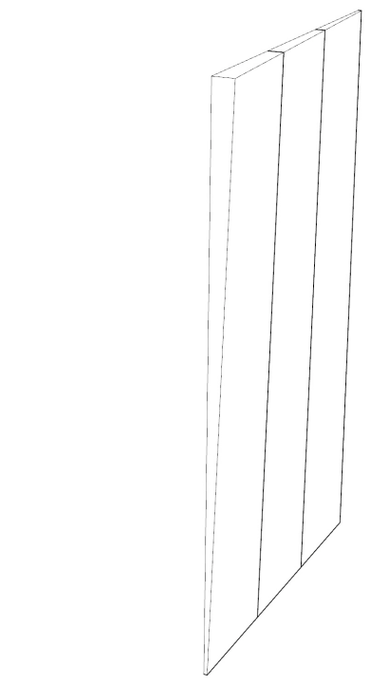
Elevator C – The left wall has two panels, and the central wall has three panels on top of the original wall of the same material and dimensions.

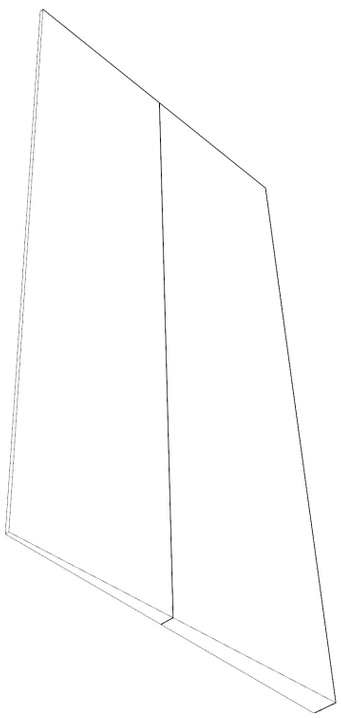


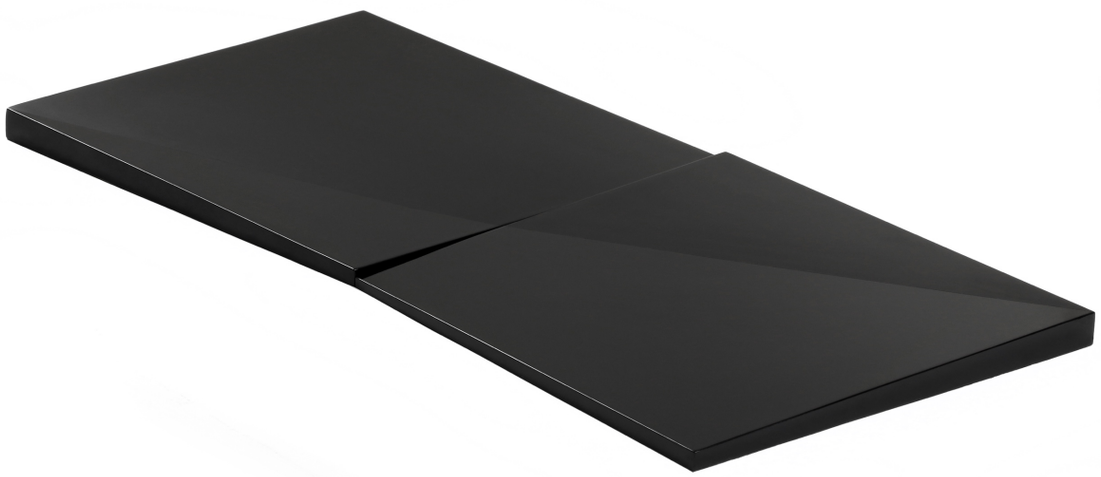
Outline drawing of central and left walls with three and two panels, respectively. Each panel was separately laser cut and bent as per the drawings. Here, the top left corner of the central wall and the bottom right corner of the left wall were pulled out approximately 10 cm.











Sculpture for Elevator B

Sculpture for Elevator C