



CLXIX ^{play}

the spaces are punctuated by a play of color, art, graphics and accessories. all play needs to connect at two levels; one, as a functional informative element which is related to the space it attempts to enhance; and the other, as a pure aesthetic composition that compliments and accentuates the entire envelope. thus, play 'frames' spaces as art.

felt philosophy

fountainhead is synonymous with philosophy, ethics and design. this text from the howard roark's testimony brings vibrancy and sets a tone that carries the user along the steps.

"Thousands of years ago, the first man discovered how to make fire. He was probably burned at the stake he had taught his brothers to light. He was considered an evildoer who had dealt with a demon mankind dreaded. But thereafter men had fire to keep them warm, to cook their food, to light their caves. He had left them a gift they had not conceived and he had lifted darkness off the earth. Centuries later, the first man invented the wheel. He was probably torn on the rack he had taught his brothers to build. He was considered a transgressor who ventured into forbidden territory. But thereafter, men could travel past any horizon. He had left them a gift they had not conceived and he had opened the roads of the world.

"That man, the unsubmitive and first, stands in the opening chapter of every legend mankind has recorded about its beginning. Prometheus was chained to a rock and torn by vultures—because he had stolen the fire of the gods. Adam was condemned to suffer—because he had eaten the fruit of the tree of knowledge. Whatever the legend, somewhere in the shadows of its memory mankind knew that its glory began with one and that that one paid for his courage.

"Throughout the centuries there were men who took first steps down new roads armed with nothing but their own vision. Their goals differed, but they all had this in common: that the step was first, the road new, the vision unborrowed, and the response they received—hatred. The great creators—the thinkers, the artists, the scientists, the inventors—stood alone against the men of their time. Every great new thought was opposed. Every great new invention was denounced. The first motor was considered foolish. The airplane was considered impossible. The power loom was considered vicious. Anesthesia was considered sinful. But the men of unborrowed vision went ahead. They fought, they suffered and they paid. But they won.

"No creator was prompted by a desire to serve his brothers, for his brothers rejected the gift he offered and that gift destroyed the slothful routine of their lives. His truth was his only motive. His own truth, and his own work to achieve it in his own way. A symphony, a book, an engine, a philosophy, an airplane or a building—that was his goal and his life."

*— From The Fountainhead
by Ayn Rand*

BRICKS
R.C.C. work
stone
agra red stone
cobblestone
exterior wooden cladding

glass floor
pebbles
alang wood
roof sheeting
plaster
glazing
alang floor
carpet
vinyl
metal false ceiling
bamboo fence
acn

meeting colours

the suspended glass cubes of meeting rooms are punctuated by informative colourful artwork, the red office site plan as a key gives a surreal view from the room, the x, y and z axis across the black and white rooms bring the literal scale to the space and last but not the least, the large numbers on 'soffit' and the text continued on glass is nothing less than the entire bill of quantities of studio archohm.





concrete castings

cast in concrete, this technique limits material use with a clear reference on permanence.

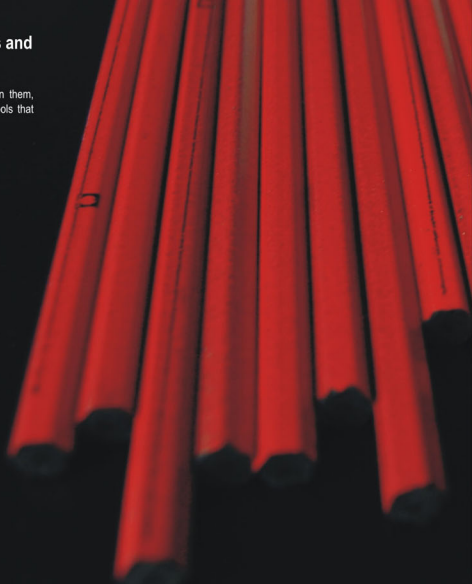


CLXXV



desk diaries, pencils and folders

with a typical archohm stamp on them, these are effective informative tools that complement the daily working.



CLXXXI



framed artworks

framed artworks continue the dialogue of colors and concepts of individual rooms. the art also lends itself to the design interests and inclinations of archohm.

CLXXXIII



when an attitude becomes a form. the archohm office is a literal illustration of this notion. let me convince you.

mad, fun, insane, ambitious, bold are all adjectives used to describe a typical archohmite. but our new studio is no different. it is an extension of us and our methods. made with utter fondness, this overstated archohm baby pushes boundaries through its thoughtful elements of design which question the status quo and suggest a new normal. a mad mix of materials with a pure raw approach to aesthetics in sync with larger than life proportions all make a bold statement celebrating the contrasts of finishes, textures, techniques and technologies.

as i write this article sitting at my desk, i just observe things around me. an unfussy cement-concrete floor, with inviting tag board and lacquered glass columns in line with a modest medium density fiber board false ceiling, from which hangs a neat trilux light. yes, it's german and costs a bomb but no; we do not compromise on such things.

there are a variety of materials in view – a wooden door, plastic-aluminum composite panels, a glass partition, a blackboard wall (for the child in all of us) and a personal favorite - the floating staircase made of mild steel sheet. yes it is just 12mm thick and no, nobody has fallen yet.

when i walk a little left, i look down upon the boundary wall made of the red agra stone etched on which, is the skyline of all major archohm projects. in all scales- from a product to a toll plaza. the amount of emphasis laid on detail amazes me, since every aspect of this space is a narrative in itself. we do love documenting our work and no, not just on paper.

to my right, i see a glass meeting room with raw wood interiors juxtaposed on a stone wall, bordered by the brick rotunda, next to which stands a massive 10 meter rusted steel revolving door. agreed it looks rather intimidating but you don't need to be superman to open it, even a 4 year old can push it open. (tried and tested)

all these elements haven't been put together solely for our fascination, whenever a client walks into our office, he/she has the option of exploring interesting lights, furniture, fittings, finishes etc all present here at the studio in their appropriate functional context. yes, it's about you too. it has always been that way.

as for me, archohm isn't just a photogenic building, it is like this exciting space which speaks to me with its underlying meanings - i'm in a staff meeting at the neat orange meeting room which appears so simple and clean, but i discover that it contains 24 brown chairs, 15 plug points - 8 light fixtures with 24 fluorescent bulbs and 9 white lacquered glass panels all strategically concealed. and i smile to myself – this is what you mean by less is more. the challenge to say all that you want in the least words possible.

– *midu sahai*