Critical Inquiries of an Urban Project

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Abstract

At the moment, the search for 'Indian Identity', however superficially, is paramount in all possible spheres of life -- politics, fashion, art etc. In architecture, too, the issue of 'Indian-ness' is addressed -- quite often with the 'projection' of mythic imageries, ranging from 'Lord Krishna playing the flute' to gomukha and byaghramukha, and abstract principles, like vaastu and navagraha, all put together as 'artistic practice'. In the other extreme, lies uniformity/homogenisation of architecture and cities through 'hi-tech' imageries and reproduction of buildings from anywhere and everywhere with an elusive notion of 'progress.' These are evident theoretical 'limits' within which the making of an architectural and urban 'project' in our country usually happens today. In this situation, the 'other' meaning of the project seems to get lost in most occasions, which essentially underlines the notion of "tearing away from a situation in order to criticize, deconstruct and question it" to "construct a new understanding". The central question still remains -- can new creations resolve the opposition of the singular and the general and the contradictory claims of past, present and future? And perhaps, one may address it from the thesis that creation is necessarily paradoxical and problematic -- an assumption that each reality, manifold within a 'complicated' series of actions and reactions, 'implicates' every other reality. And once, all these events and issues are brought together, the project begins.

Here, one intends to discuss the design entry for a National Architectural Competition, submitted by a team of young architects and architecture students

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from New Delhi, led by the authors of this paper, to highlight the need for theoretical grounding for creating 'plurality of resistances' as a possible alternative to comprehensive attempts to change the world. What get highlighted in the process of this un-built urban design exploration, are the multiplicity of events and their stories, offered through the reading and re-reading of the history and memory of a place and the city at large.

Introduction: Minto Hall Architectural Competition

On the eve of one of the Assembly elections, the State Government of Madhya Pradesh State of India, the client of the project, expressed their intention to develop the site of Minto Hall in Bhopal City as a Convention Centre along with a Media Centre and a 5-star facility hotel. Subsequently, a national level two-stage open architectural competition on the "Development of Minto Hall Heritage Campus, Bhopal as Convention Centre" was organized by EPCO (Environmental Planning Coordination Organization, Bhopal) in mid 2003.[1]

Figure 1. Front View of the Minto Hall (Courtesy: Authors)

The site, having 11.84 acres of area, is situated at an important central location in the state capital city on the edge of the smaller of the two lakes and next to the State Governor's

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house in Bhopal. The site, the 'Stage' for many acts of history, has an existing colonial building, the Minto Hall, built on the occasion of the visit of the then British Viceroy, Lord Minto. The ruler of Bhopal State at that time, Sultan Jehan Begum, decided to construct the structure almost 100 years back to fulfil the long felt need for a *Darbar Hall* ("Assembly")*,* Reception Room and Guest House.[2]

The Official 'Project Brief' stated,

> "Minto Hall has been witness to varied experience ... … as the building was put to uses such as Military Head Quarter of Bhopal State, Lake View Hotel, Skating Rink, Police Head Quarter and Inter-College etc. … With the re-organization of State of M.P in 1956, the State Legislature started functioning in Minto Hall and continued to do so for the next 40 years, i.e. till 1996, when new *Vidhan Sabha* (Assembly) building was constructed. It is interesting to note that the Minto Hall was never used for the purpose for which it is built."[3]

Interestingly, the site was appropriated for the temporary rehabilitation of the victims of Bhopal Gas Tragedy. Apart from the heritage structure of Minto Hall, the campus, at the time of competition, also housed existing structures of Annexes of the Hall, a Dispensary of Gas Relief Department and an Aquarium, which were allowed to be demolished for the new proposal.

The 'Project Brief' also identified development guidelines, overtly respecting the Minto Hall as a 'Prominent Heritage Structure' amidst the proposed development. Height restrictions of proposed buildings up to the first floor of the two-storied high Minto Hall and a preferred 'no building zone' of fifteen meters uniformly around the building footprint of the Hall were also mentioned. The 'challenge' of the design competition was envisaged by the Brief as to "sensitively adapt" the Minto Hall as Convention Centre, "in a way that the significance and its value, its compound and its environs are maintained.[4] Although the architectural possibilities of adaptive re-use and renovation of the Hall to accommodate the 'suitable'

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function were open to competitors' interpretations, it was, nevertheless, underlined that despite the modifications for the new use, "Minto Hall should retain its old aura and grandeur".[5]

The repetitive usages of the notions of 'heritage' might be noticed in the competition document to describe the 'architectural history' of the Minto Hall. The political and historical importance it had represented over the years was highlighted. While conceptualising the project, the Brief, engrossed with its own interpretation of the glorified 'identity' of the Hall, revealed its subservient position towards the notion of history as an epistemological tool by suggestively guiding the 'intervention' route, the 'architectural practice' should take in this competition.

Now the questions that this competition threw open are: how does one interpret 'architectural history' to be able to engage with it in practice? And therefore, what is the body of the 'critique'; if necessary at all, and how does it contribute towards the 'intervention'? Thus, one tends to look at the existing limits of positional proximity and distance involving the notion of history, within which the architectural practice in India operates these days.

Available Theoretical Limits of the contemporary practice of Architecture History: 'Indian-ness' and 'Progress' are the obvious theoretical and notional 'limits' within which contemporary architectural and urban 'project' in our country has been happening for some time.

In the recent years, discussions on cultural 'tradition' and 'heritage' to situate the meaning of any practice on the notions of 'history' of India have been among popular thematic concerns in Indian society at large. In architecture too, the issue of 'Indian-ness' and 'Indian Architecture' were addressed; on one hand, in its representation of 'architectural history' as an emblem of the 'artistic practice',[6] and on the other, retention of the 'historical architecture' as a knowledge-base of the 'heritage prejudice'. Representations of Indian-ness have been an elusive chase;[7] from typo-morphological inspirations of Fatehpur Sikri or Jaisalmer in the

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1970s,[8] to the reference of abstract principles of *Vastupurusha Mandala* (a sacred Hindu geometry) and *Navagragha* ("nine planets") of the 1980s, to the use of mythical imageries of 'Lord Krishna playing the flute' or 'authentic Indian' colours of saffron and blue for painting the wall in the late 1980s, to the metaphors of *gomukha* ("cow's head") and *byaghramukha* ("tiger's head") in the plan-forms in the 1990s; and that often resulted in the 'mystification of history'. Stylistic interpretations of *jhorakas* and *chajaas* have remained omnipresent,[9] if not overused, as eclectic elements in the architecture of residential buildings to hotels to even the ultra-modern air-conditioned shopping malls. Such had been the drive of this notion of 'Indian-ness', that made the believers of "Form follows Programme" manifesto, too, to look for culturally identifiable 'Indian' building materials, mostly the ubiquitous red sand stone, and building techniques, often identified as 'vernacular' by default or for want of any other theoretical recourse. Retentions of Indian identity primarily through moral and ethical surveillance of Codes of Conservation practices have also become more 'deterministic'[10] and in turn, more often than not, it was showcased as epistemological objects within non-descript decorated gardens. This sense of identity construction, like in many a case all over the country, might also be seen as an undercurrent of the 'Project Brief' of the Minto Hall Competition.

In the other extreme of 'architectural practice', have been the uniformity and homogenisation of architecture and cities through 'hi-tech' imageries and reproduction of buildings, from anywhere and everywhere with an elusive notion of 'progress'. An operative situation of alliance of convenience has often led to a pattern of collaborative practice for a set of new clientele. Cross-national exchanges/networking of knowledge and human resources, supported with the improved communication system, also facilitated this process and took advantage of the condition. Aesthetic ambitions of the client and architects, despite producing visually attractive building forms in isolated occasions, might be correlated with their optimism of converting Indian cities into 'new' and unreal places, dotted with "individuated signatures" (buildings) of 'latest' technology and materials.[11] Nevertheless, this position of the architectural practice has distanced itself, perhaps the furthest, from the history and memory of the place/s and cities at large. The resultant architecture, however

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small that number might be, were found exemplary and 'inspirational' for the rest of the architectural production today and have been surviving and spreading like a 'virus' through "cloning and instantaneous copying".[12] Within this condition, exists the aspiration of the 'progress' – indeed, an 'uncomfortable' reality of 'architectural practice', that 'university-trained' architects are encountering and quite often are also being engulfed into.

In both of these limiting conditions, the 'other' meaning of the project seems to get lost in most occasions, "which stresses projection, fervour, tearing away from a situation in order to criticize, deconstruct and question it: essentially, the idea of freeing oneself from presupposition in order to construct a new understanding".[13] The critique of the existing situation can only unfold various dimensions and nature of the problem to be addressed in the architectural project. The central question still remains -- can new creations resolve the opposition of the singular and the general and the contradictory claims of past, present and future?

Overall Position, Approach and Assumptions for the Competition Design

Here, one intends to discuss the design entry for the Minto Hall Architectural Competition, submitted by a team of young architects and architecture students from New Delhi,[14] led by the authors of this paper, to highlight the need for theoretical grounding for creating 'plurality of resistances' as a possible alternative to not only the eclectic tools to attain Indian identity, but also the comprehensive attempts to fashion the Global progress. This un-built urban design exploration has been analysed here, as a possible architectural practice of history, in retrospect almost after five years since its inception. The analysis would narrate the events and their stories, traced through the history and memory of the site and the city and finally would demonstrate how those traces contributed to the making of the architectural design intervention.

"In a world that incessantly consumes images, in a constantly expanding metropolitan culture, in a universe whose building are no more than a few of the infinite number of figurative and informative dwellings that surrounding us, there

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nonetheless exists the architecture event. This event is like an extended chord, like an intensity at an energetic crux of streams of communication, a subjective apprehension offered by the architect in the joy of producing a polyphonic instant in the heart of the chaotic metropolis." [15]

Contemporary conditions, as mentioned in the above text, for its diverse social, cultural, historical and architectural infill did necessarily require an attitude to capture beyond a singular instant as the 'appropriate' interpretation, and in fact, might need other possibilities of approaches to register 'events' for its communication, quite often in the form of 'fragments' of the 'presence' or the 'absence' of the realities of the place. A notion of 'polyphonic instant', as stressed upon by Sola`-Morales, looked at the varied understanding of the multiple meaning of the realities of the city and its architecture, which appeared to link with the Deleuzian 'multi-planar' thought.[16]

The 'Position Statement' of Design Entry, therefore, mentioned:

"The stones of Minto hall never got to see his Lordship for whose *Darbar* the Lady *Nawab* would have cleared the jungles on the hillock to erect the edifice and lay out its gardens. The first act was simply 'absent'. But the architectural stage subsequently held many plays, short and long, only to fall back to its own silence. ... ... Heritage of Minto Hall was somewhat 'virtual', made of unconnected 'fragments' large and small. Its real continuity was only in its fabric - - a fabric whose only permanent role had been that of a stage." [17]

As the presently tranquil Campus invited 'intervention', it asked for an upgraded layer of a 'private' extravaganza. The programme, discussed earlier, demanded another expansion of the powerful 'Face' of the 'State'. Such a desire and the intent of the given programme came into complex relationships of conflict and correspondence, tensions between the Public and the Private, between local realities and universal utopia, and between festivities and tragedies of the city. This complex relationship was recognized as the design 'Problem'. And

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it was addressed from the thesis that creation has been necessarily paradoxical' and problematic -- an assumption that each reality, manifold within a 'complicated' series of actions and reactions, 'implicated' every other reality.[18] And once, all these events and issues were brought together, the design began.

The Analogical Framework

Perplication	Complication	Implication	Explication
FIRST BLOCK	**SECOND BLOCK**	**THIRD BLOCK**	**FOURTH BLOCK**
Discourses and Histories prior to the project	Architect's Position	Programme	Design

Figure 2. Analogical Framework (Courtesy: Authors)

Architects entered the field through the taken position, as above, confronting the challenge through their own interpretation. In this case, the client's desire for the project itself was seen as a historical reality while being replete with selective historical references including some existing traces of significant past events connecting the city, the state and even the country's colonial past on the site. The ideological scaffold of the brief, however, organized the information in a manner that brought some ideas and events to the foreground while positioning other ones in a kind of vantage.

It was felt that there had been hidden nuances within the folds of the latent desires of the Brief, and the task of design began with revealing alternative possibilities of the interpretation of those tendencies. Under such circumstances, a 'critical unfolding' of the Brief was required that would set a direction of the design response. As spelt out in the 'Position Statement'

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above, there was already a certain perceptual inclusiveness in terms of complexities by engaging with the specificities and generalities of the city.

Philosopher Gilles Deleuze's idea of 'Fold' and his explorations in 'Difference and Repetition' were chosen as 'inspirations' for the task of unfolding the Competition Brief. A significant portion of text from 'Difference and Repetition' was then selected to act as an 'operative framework' to arrange narrations and interpretations of the history to drive the design response. Deleuzian operative framework was used as an inversion technique to expose the other possible meanings of realities in creating 'plurality of resistances'. This framework was chosen as an inclusive approach, which this design has also attempted to inculcate. Instead of any simplistic artistic vision of Indian-ness or comprehensive agenda of progress, this design intended to connect with multiple events to offer design possibilities, which, in totality, fell within a holistic methodological understanding of constructing Indian identity for an architectural project like this one. A solution, therefore, was an unfolding of a problem, following the route of 'Perplication', 'Complication', 'Implication' and 'Explication'.[19]

Demonstration

Design demonstration has been explained below by narrating each BLOCK of information under four operations, mentioned above in the framework. Then, each BLOCK has been elaborated here with the help of the paraphrased texts from the original unpublished written materials prepared by the authors themselves for the purpose of the Competition Entry, supported with the necessary explanatory writings for this paper. Few illustrations from the Competition Entry have been used for this purpose as well. In order to illustrate how this particular design entry addressed an architectural project of this nature, the following discussion would necessarily explain the operations, cite a few examples and underline important design moves adopted.

The first operation was that of 'Perplication":

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"'Perplication' is what we called this state of the Problem-Ideas, with their multiplicities and co-existent varieties, their determination of elements, their distribution of mobile singularities and their formation ideal series around these singularities. The word 'Perplication' here designates something other than a conscious state."[20]

Several key discourses and histories of Bhopal, hidden within the brief or underplayed in it, were brought out diachronically in an operation of unfolding in 'Perplication' forming the FIRST BLOCK.

Historical Outline:[21] In 1020 A.D, King Bhoj of the *Paramara* dynasty (alias the mythological *Raja Bhoj*) established the city of *Bhojpala* ("Bhoj's Dam"), presently known as Bhopal. He was also famous as the author of the architectural treatise of '*Samarangan Sutradhar'*. Bhoj's Fort in Bhopal could still be seen on top of the Dam. The Dam, made to retain the surface run-off from the surrounding hilly terrain, led to the creation of *Bara Talao* ("the Big Lake"*)* of Bhopal. As part of the lake systems in and around, the city also has *Choti Talao* ("the Small Lake"), adjoining the Minto Hall site. Old Bhopal was a good example of a small and well-endowed late medieval pre-industrial city, set in a beautiful landscape. Its compact, yet, typologically varied urban form accommodated its complex, yet, peacefully co-existing variety in social/religious structure. After Independence, declaration of Bhopal as the capital of the State of M.P was further complemented by modernizing the city by bringing it within the fold of the industrialization process of the country. Bhopal, however, was to thrive as an industrial city, if it had not suffered a tremendous setback due to the gas leak accident at the Union Carbide Factory.

In the second operation of 'Complication', it was then possible to expose the 'values' expressed in the brief by unfolding some unstated relationships:

"'Complication' is what we called the state of chaos, which retains and comprises all the actual intensive series, which correspond to this ideal series, incarnating

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them and affirming their divergence. This chaos thus gathers in itself the beginning of the problems and distributes it to all the systems and fields, which form within it the persistent value of the problematic."[22]

The earlier block, therefore, led to the emergence of the SECOND BLOCK and here, the designer's position was further articulated towards the plan of intervention on the ground.
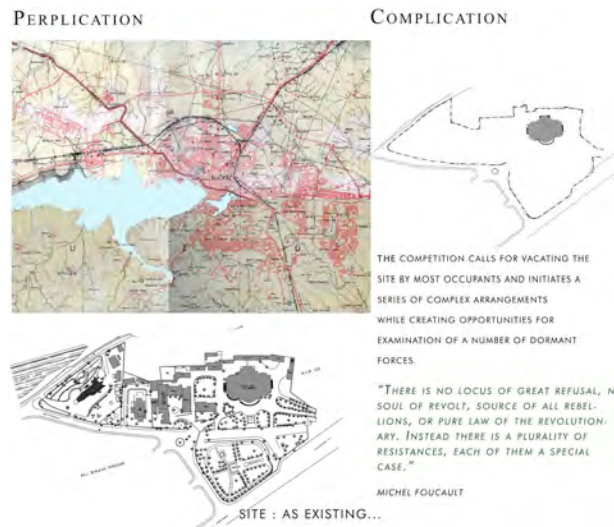

Figure 3. Explorations: FIRST and SECOND BLOCKS *(Courtesy: Authors)*

A couple of the important clues from the ones extracted to inform the design were;

Modern Architectural Heritage:[23] Though not very successful as a modern city, Bhopal happened to be a host of certain important modern national institutions and their buildings. Some of these were also landmark architectural projects, including Charles Correa's 'Indian journey' from Bharat Bhawan to Vidhan Sabha, the 'austere' Academy for Indian Forest Services by Anant Raje and the 'playfully' designed Water and Land Management Institute by Sen Kapadia. Bhopal, thus, appeared as a challenging ground for searching quality in contemporary architecture of India and for addressing heritage in Indian architecture as well.

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Bhopal Gas Tragedy:[24] At the midnight of December 3, 1984, highly toxic gas of MIC or Phosgene had leaked from the Union Carbide Pesticide Plant and spread over a densely populated region in the city of Bhopal. Bhopal gas tragedy, often referred as 'The Hiroshima of Chemical Industry', was too big for the public to ignore. There was a huge loss of human life. This whole incident naturally drew attention while designing.

Having highlighted the complexities further, the Programme of the Brief then was re-evaluated and amplified through the third operation of 'Implication'.

> "'Implication' is what we called the state of intensive series in so far as these communicate through their differences and resonates in forming fields of individuation. Each is 'implicated' by the others, which it implicates in turn; they constitute the 'enveloping' and the 'enveloped', the 'solving' and the 'solved' of the system".[25]
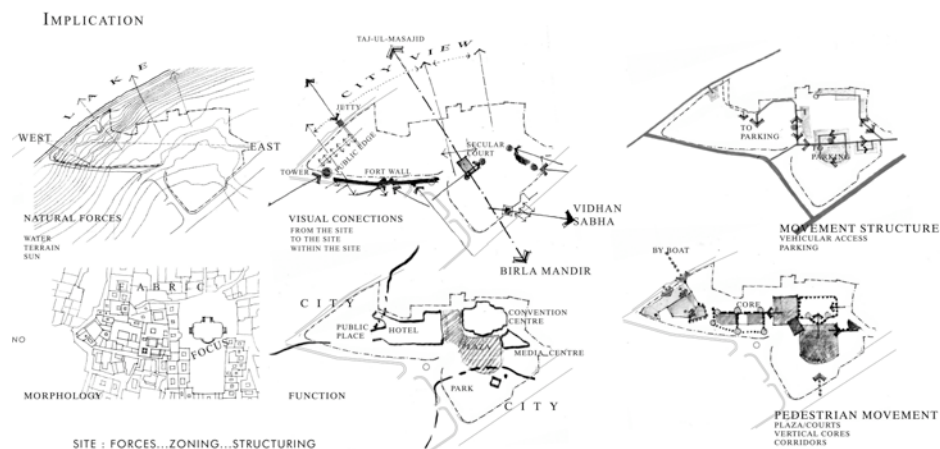

Figure 4. Explorations: THIRD BLOCK (Courtesy: Authors)

Formal Meeting:[26] Number of large halls and large and small conference and committee rooms were main features of one part of the project. Client's requirement of a luxurious '5-Star' environment demanded 'Status' spaces of pleasure including banquet halls, restaurants, bar, swimming pool and health club along with other supporting facilities.

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View:[27] Lake View was one of the main attractions for the site to have the 'prestigious' hotel function. In Bhopal, one could observe lakesides being increasingly under pressure of privatization as obvious in the intended brief of the competition. However, Bhopal, historically maintained substantial public water edge that might be protected and made accessible for the public activities and that indicated the potential of the lake edge of the site.

City of Bhopal:[28] The site of Minto hall, located on a landmass of hills and water, had initially begun to be developed only as a suburb (of Jehangirabad) of the medieval city during the eighteenth century. The urban precinct of the Hall, once a predominantly green zone, became a heterogeneous urban sprawl surrounded with the loose newer post-independence development, whereas the strong urbanity of the old mother city remained on the other side of the lake. An occasion for a large-scale significant development, envisaged by this architectural opportunity, the architects felt, should help in enhancing the site's relationship to the old city -- the *raison d`etre* of the Minto hall.

Bhoj's city was lost and buried leaving behind the dam and a small part of a wall, but the city of *'Begam Nawabs' ("*Queen Rulers") has been a significant example of a cohesive urban development. Besides its close knit built and social fabric interspersed with prominent foci, particularly notable was the consistent history of development of public institutions, infrastructure, places for the people and maintenance of a benevolent public face. The women *nawabs* were themselves well educated and championed the cause of women's education and well being. Significant assets of the city, including the *Moti Masjid* ("the Pearl Mosque"), were dedicated to women.

Morphology & Typologies:[29] In pursuit of the architectural interpretations of this project, it was felt that the existing typological and morphological resources could be looked at the reservoir. Anthony Vidler's concept of 'Third Typology' was referred as the theoretical underpinning,[30] which would help to extract the typo-morphological expressions as autonomous, arbitrary fragments of the built fabric as opposed to pre-existing understandings

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of types as unitary examples, inspired from sources outside architecture and often expressed as explanations of function of the building.

The FINAL BLOCK achieves the design, which was put in analogy to 'Explication'.

> "'Explication' is what we called the state of qualities and extensities, which cover and develop the system, between the basic series: it is here that the differentiations and integrations, which define the totality of the final solution, are traced out".[31]

The city informed the program and the program informed the city to evolve a new design for another representation of relationships between entities, some of which would originally be dormant but were brought to the forefront for articulating plurality of resistances. Some others, that would be prominent, might have been still folded into suppression.
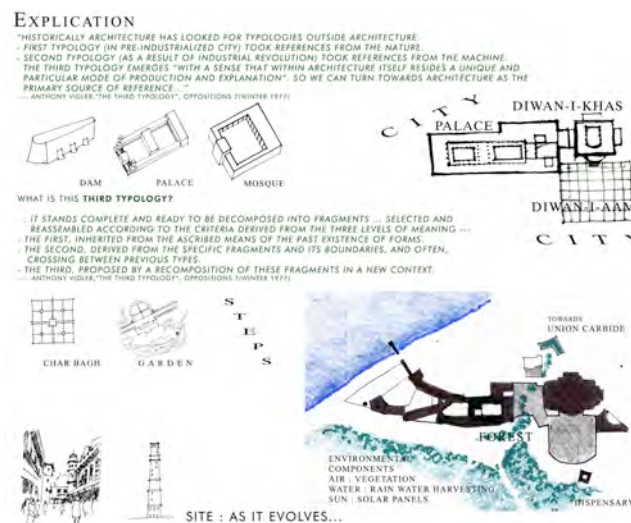

Figure 5. Explorations: FOURTH BLOCK (Courtesy: Authors)

Oppositions and contradictions were brought into some agreement. Minto Hall was tactically lowered down to the ground and divided to be more open and useful. The wings of the hotel dispersed to get the full 'view of the lake' for every room and as if in the process made

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support and space for another public place for the city at the lake edge. A primary school for girls was proposed there as a tribute to the benevolent personalities of the *Begam Nawabs* and in continuation of a tradition of the social life of the city. The existing function of the aquarium was retained for its popularity, although a new structure was designed for it. Eating joints, shops and other activities were also suggested at the lake edge to contribute to the intended urbanity.

The Gas Relief Clinic on the site reconstructed as a functioning memorial, yet an uncomfortable one, to the tragedy. Designers believed that in this city, every public project of the scale of this one should be responsible enough to accommodate clinics and dispensaries, however small, for treating common people, suffered from ailments due to the Gas tragedy. The clinic was designed to sit within the front landscape area of the Minto Hall – an area that was conceived as the memorial park for the Gas Tragedy.

A green link leading from the memorial park and the clinic went across the site connecting the secular court and the Solar Panel System over the plaza between the Minto Hall and the new hotel building. This link, a tributary path to champion the environmental concerns involving the city, finally pointed towards the site of the gas tragedy to the north. The Secular Court, located at the axial line joining the Birla Temple and the Taj-ul-Masjid ("The Big Mosque") on either end, was placed, however awkwardly, on the front plaza of the Hall almost to remind one of the difficulties of a secular notion in the context of Indian polity.

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Figure 6. Model photograph of the Design Entry proposal (Courtesy: Authors)

Conclusion

The Competition Entry, one thought, was able to deconstruct the clients' expectation in terms of an approach to the history of architecture. It denied a certain practice of historicisation of architectural objects in the continuing spirit of a colonial ascription. Instead, it attempted to evaluate reality in a more pragmatic contemporary sense. At the same time, it did not allow the neo-colonial tendencies of globalization to capture the proposal as well. The Entry, conscious of the basic programmatic requirements, did not succumb meekly to the implicit demand of a certain process and approach. Also, it did not really attempt to altogether negate the idea of the project by responding to the call of the competition and tried to bring forth some hidden or obscured historical dimensions in the scheme. These dimensions were made explicit not by striking tectonic gestures but by including some alternative and obscured relationships between objects, facts and events. It strived to retain the complex nature of 'identity' by avoiding submission to any easy and predictable formulation. One hoped that the approach did justice to the difficult and quite controversial situation of the project by neither reducing it to a simpler 'docile' solution nor elevating it to an extravaganza.

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Endnotes

1   EPCO, *Project Brief for National Competition for* "Development of Minto Hall Heritage Campus, Bhopal as Convention Centre" (Bhopal: EPCO, 2003).

2   Ibid.

3   Ibid.

4   Ibid.

5   Ibid.

6   Alan Colquhoun, *Modernity and Classical Tradition: Architectural Essays 1980-1987* (Cambridge: The MIT Press, 1991), 3-20.

7   Rajat Ray, "Empowering the Periphery: Coming back to Ground", *Architecture + Design,* XIII:1 (Jan-Feb 1996), 23-27.

Also refer, KT Ravindran, "Form Follows Tension", *Architecture + Design,* XIII:4 (July-Aug 1996), 65-69.

8   A G Krishna Menon, "Interrogating Modern Indian Architecture", *Architecture + Design,*I XXI:12 (Dec 2004), 38-43.

9   Rajat Ray, "Empowering the Periphery: Coming back to Ground", *Architecture + Design*, XIII:1 (Jan-Feb1996), 23-27.

Also refer, Uttam C. Jain, "A Modern Traditionalist"*, Architecture + Design,* I:1 (Nov-Dec 1984), 10-11.

10   Rajat Ray, "Empowering the Periphery: Coming back to Ground", *Architecture + Design,* XIII:1 (Jan-Feb1996), 23-27.

11   Suptendu P. Biswas, "The Ghost of Modernity: Architecture and Urbanism in the Era of Globalization", *Architecture + Design,* XXI:12 (Dec 2004), 70-76.

12   Ibid., 70-76.

Also refer, Wiel Arts, "Perfect Imperfection", *Architectural Design* Profile no. 108 - "Periphery" (1994), 74-79.

Also refer Arthur Kroker, *Panic Encyclopedia: The Definitive Guide to the Post-Modern Scene* (London: 1989), 238.

13   Vittorio Gregotti, *Inside Architecture* (Cambridge: MIT Press, USA, 1996), 21-25.

14   This Competition Entry was submitted by the New Delhi based practice of *VSPB Associates: Architects Urban Designers, Landscape Architects,* comprising of a team of architects, Suptendu P. Biswas, Rajat Ray, and Vina Verghese, and architecture students, Rudraksh Charan, Baikunth Nath Sinha, Adreesh Chakraborty, Raghav Mathur, Dinesh Sharma, Rajat Sodhi and Ashish Kumar.

15   Ignasi de Sola`-Morales, "Weak Architecture", in *Architectural Theory since 1968*, edited by K Michael Hays (Cambridge: MIT Press, 2000), 614-623.

16   K Michael Hays (ed.), *Architectural Theory since 1968* (Cambridge: MIT Press, 2000), 615-616.

17   VSPB Associates, *Design Proposal Documents* for "National Competition for "Development of Minto Hall Heritage Campus, Bhopal as Convention Centre" (Delhi: Unpublished, 2003).

18   Gilles Deleuze, *Différence et Répétition* (Paris: PUF, 1968), Trans. Paul Patton, *Difference and Repetition* (New York: Columbia,1994).

19   Ibid.

20   Gilles Deleuze, *Différence et Répétition* (Paris: PUF, 1968), Trans. Paul Patton, *Difference and Repetition* (New York: Columbia,1994), 280.

21   VSPB Associates, *Design Proposal Documents* for "National Competition for "Development of Minto Hall Heritage Campus, Bhopal as Convention Centre" (Delhi: Unpublished, 2003).

22   Gilles Deleuze, *Différence et Répétition* (Paris: PUF, 1968), Trans. Paul Patton, *Difference and Repetition* (New York: Columbia,1994), 280.

23   Ibid.

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[24] Ibid.

[25] Gilles Deleuze, *Différence et Répétition* (Paris: PUF, 1968), Trans. Paul Patton, *Difference and Repetition* (New York: Columbia,1994), 280.

[26] VSPB Associates, *Design Proposal Documents* for "National Competition for "Development of Minto Hall Heritage Campus, Bhopal As Convention Centre" (Delhi: Unpublished, 2003).

[27] Ibid.

[28] Ibid.

[29] Ibid.

[30] Anthony Vidler, "The Third Typology", in *Architectural Theory since 1968*, edited by K Michael Hays (Cambridge: MIT Press, 2000), 284-294.

[31] Gilles Deleuze, *Différence et Répétition* (Paris: PUF, 1968), Trans. Paul Patton, *Difference and Repetition* (New York: Columbia,1994)*, 280.

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