

be said to even supersede the urban scale of their Modernist forefathers' work and to attain a global urbanity.

Rahul Mehrotra, Mumbai

A similar approach to the informal city is being implemented by Rahul Mehrotra, an architect with a practice in Mumbai who is also a professor of architecture at the University of Michigan, Ann Arbor.⁴ Like Klumpner and Brillembourg, Mehrotra sees his city as a unique place with some traits that are ubiquitous in the contemporary urban world. Therefore, he exhaustively analyzes Mumbai and presents it as a showcase for the failure of official urbanism and a huge laboratory for the invention of new urbanistic tools. Whereas UTT uses the term *informal city*, Mehrotra uses the term *kinetic city*. With this he turns our gaze from the immense building projects on the Mumbai waterfront to what is happening on the sidewalks and at wedding parties and other festivities. Mehrotra has analyzed the ways a street trader occupies a piece of sidewalk and then, by gradually adding more and larger physical elements, ends up with a little building on the street. The process of occupation, building, and ownership runs exactly parallel to the processes described by UTT in Caracas. Mehrotra does not limit himself to the illegal, or the semi- or extra-legal, or the poor. Another important reality for him is wedding parties for which lavishly decorated, architecturally kitsch halls and venues are being built, used, and taken down in two or three days. The city of brick and mortar is a hardly visible substructure that sustains an effervescent city of cloth, bamboo, neon lights, laser beams, and ecstatic dancing. Mehrotra studies the dense informal networks of people traveling through the city carrying hot lunches from homes to workplaces at the speed of a motorized courier on a traffic-free day.

One of Mehrotra's ongoing projects is in a neoclassical district of colonial Mumbai that normally would be either threatened with demolition and new building or with museumlike conservation. Both options would create a one-sided vision, fixing the district in one era and identity. As part of his innovative urban conservation strategy, Mehrotra has organized an art festival, building on the large concentration of art galleries in the area, using it to attract visitors. Thus, not only awareness of the cultural and historical significance of the district was reached, but also money was raised to conserve the buildings.