# The Digital Footprint of Le Corbusier's Sarabhai House, in Ahmedabad

Pedro Lima Gaspar

CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, R. Sá Nogueira, Pólo Universitário do Alto da Ajuda, 1349-063 Lisbon, Portugal; plgaspar@fa.ulisboa.pt; ORCID: 0000-0001-7700-2715

https://doi.org/10.29227/IM-2025-02-02-107

Submission date: *2025-07-23* | Review date: *2025-08-16*

*Abstract*

*Le Corbusier is well known for having exercised strict control over the visual representation of his architectural work. Although he rarely took photographs himself—favouring instead the practice of drawing, which allowed him to selectively interpret and record reality—he worked with a number of professional photographers to document his completed projects. The images that appeared in architectural magazines or in his published Œuvre complète were carefully curated and, in many cases, repeatedly used in different contexts to leave a lasting and strategic impression on his audience. This editorial control resulted in an uneven visual legacy: while some of his buildings have been extensively documented and analysed, others have remained relatively obscure and underrepresented. The Sarabhai House (1951–54), located in Ahmedabad, falls into the latter category. Despite its architectural significance, it has received limited attention in the canonical publications and visual archives curated by or around Le Corbusier. Importantly, this selective visibility occurred long before the era of mass communication and digital media, and wide circulation of architectural imagery. In contrast, today's digital landscape offers a dramatic shift. There is now an overwhelming abundance of images available online, particularly on social media platforms, where photographs are often shared without proper context, source attribution, or critical analysis. However, this visual excess does not necessarily lead to greater insight or deeper understanding. The ubiquity of digital imagery may, in fact, obscure more than it reveals. In this context, this paper aims to investigate the digital footprint of Le Corbusier's Sarabhai House by examining the photographs posted and shared across popular social media platforms. Through this analysis, the study seeks to identify patterns in representation, key points of visual interest, noticeable omissions, and recurring themes. Ultimately, the goal is to assess whether this new wave of digital dissemination helps bring the Sarabhai House out of its undeserved obscurity or merely reproduces a fragmented and superficial understanding of its architectural value.*

**Keywords:** *Sarabhai House; Digital footprint; Ahmedabad, Le Corbusier; Œuvre complète*

## 1. Introduction

Before the dawn of mass media and social networks, architects were well aware of the importance of image dissemination in promoting of their work. Photography soon became the preferred means to reach wider audiences, which in turn also allowed for an evolution in this medium, particularly in framing, lighting and object depiction against the background [1]. Photography was a sign of the times, alongside automobile transportation, the first experiments in human flight or radio broadcasting – all of which experienced significant advances in the early years of the 20th Century. Le Corbusier – a self-coined pen name of Charles-Édouard Jeanneret-Gris (1887-1965) – was an early admirer of these first technological achievements, characteristic of the machine age, and in his "Towards a New Architecture" [2] went so far as to declare that houses were machines to live in.

From early on Le Corbusier experimented with photography [3] and even travelled with different camera models to Turkey, Italy or Brazil [4]. He also briefly explored the possibilities of motion film making [5]. However, the results rarely exceeded those of an average amateur photographer, often marred by camera malfunctions or difficulties in finding and / or developing film; apparently the architect simply lacked the patience and time to master this form of expression [6]. Ultimately, according to André Wogensky, Le Corbusier rejected photography as a means of research and understanding – "photos prevent you from seeing" – endorsing sketching and drawing on site as a "way to engrave information on [our] brains" [5].

Despite Le Corbusier's dismissal of photography, and typical of his complex and sometimes contradictory personality, he based some features of his designs on photographs of works he had never visited and used profusely photographs both in his published theoretical works and in the dissemination of his architectural work. At the time of his demise, Le Corbusier had advertised and published his work in books, architectural magazines, exhibitions, conferences, catalogues, all deeply rooted in images of his built oeuvre, and a series of 8 volumes featuring his complete works [Œuvre complète] [7]. But, alas, all this material was produced and curated well before the rise of internet and social networks.

Social networks broadly designate variety digital media environments (i.e. applications or simply apps) in which information is shared. In this context, "information" encompasses texts, photographs, films, images, music and several other digital media widely referred to as "contents". These networks differ fundamentally from classic mass media vehicles (printed paper, broadcasts): while the latter usually consisted in contents / information produced or endorsed by a collective group of people, the former results from the individual contribution of millions of users – content creators, providers, and consumers [8]. Classic media required an active process of information searching by end users (newspaper buying, printed works subscription, private choice of classic radio or TV channels), social digital media is often curated by algorithms that filter and tailor content according to the profile of the user [9].

Today a simple search on any search engine, together with different social media apps provide countless of references for any search topic. In this context, this paper aims to investigate the digital footprint of Le Corbusier's Sarabhai House – chosen because it is one of his lesser-known and less-studied villas – by i) examining the initial information curated and published by the architect himself and ii) comparing this data with the photographs posted and shared across popular social media platforms. The goal is to assess whether this new wave of

digital dissemination sheds new light on and helps bring the Sarabhai House out of its undeserved obscurity or merely reproduces a fragmented and superficial understanding of its architectural value.

## 2. The Sarabhai house

The Sarabhai house was one of Le Corbusier's commissions in the city of Ahmedabad, then the capital of the State of Gujarat, and a major cultural and economic hub in India. The importance of the city was greatly increased by the establishment of a textile production cluster under British rule. After the second world war, Ahmedabad was home to a travelled, highly cultured economic elite, owners of mills, property and connections, who seized the opportunity to commission buildings from some of the most important international architects of the time: Le Corbusier, Louis Kahn and even Frank Lloyd Wright.

While designing and occasionally directly supervising the construction of Chandigarh – the new capital of the State of Punjab – and following previous encounters in the United States with some members of this elite, Le Corbusier was invited to Ahmedabad and commissioned a series of buildings: i) the city museum (1954); ii) the extraordinary Mill Owner's Association Building (1954); and three private villas, of which only two were built: the Villa Shodhan (1951-56) and the Villa Sarabhai (1951-55). Early in the process, Le Corbusier hastily featured these commissions in Volume 5 of his complete works (pages 160-165), dated 1952 [7], despite the projects still being in preliminary stages and subject to later revisions. The Villa Sarabhai is referred to as "House for Mrs. Mona Sarabhai, in Ahmedabad" and appears as the final project presented.

The design process and construction of the Sarabhai house have been described in detail by Bonaiti [10] and by Rampazzo [10], respectively, and are beyond the scope of this paper. However, it may be useful to review some key moments in the process to better understand the context surrounding this villa. Le Corbusier was commissioned to design a house for the Sarabhai family (Manorama Sarabhai, widow from Suhrid Sarabhai, and their two sons) on his second visit to Ahmedabad in November of 1951. The first draft of the project was presented during the architect's third visit to this city, and it displayed two separate residential areas – i) for the mother and the younger son, and ii) for the older son – alongside the servant's area. The house was organized through side-by-side strips of spaces, separated by load-bearing walls and covered by Catalan vaults.

The theme of the Catalan vault had already been used several times by Le Corbusier [11] in projects such as the Monol houses (1919), the atelier of Rue Nungesser-et-Coli (1931) in Paris, the Roq et Rob complex (1949-55) and, of course, the Maisons Jaoul in Neully-sur-Seine, whose project and construction slightly preceded those of the Sarabhai house. On social media, images of these two works - the Jaoul and Sarabhai Houses – are often confused: when searching for either one of these, algorithms tend to display and suggest images of other.

Manorama Sarabhai introduced a number of changes to the initial layout – the closure of the stairs to the first floor, detailed instructions as to the living room areas, and, most significantly, the inversion of the position of the two parts of the house, so that the servants' area could be more conveniently located for access from the road [10]. Later, she would request the removal of the geometry of the vaults from the facades, to be hidden by horizontal concrete bands resting on the brick walls [10] creating an interstitial shaded outdoor space to be used liked verandas – an element inherited from the traditional Indian architecture, that extended the interior outward, while providing ventilation and responding to the intense heat of Ahmedabad.

A final note should be made on the slide introduced by Le Corbusier in the final layout, spanning two floors in height, and ending in a large swimming pool. The pool was subjected to much discussion with the client – who did not feel the need for such a large pool – and indeed upon completion of the house, only a small tank was executed, as photographed in his Complete Works [7]. The present version of the pool is a later amendment.

As mentioned above, Le Corbusier first published the Sarabhai house in his Volume 5 of the Complete Works [10]. Since the construction had not yet begun, only drawings are shown from different stages of the design. These include a site plan, the plans of the two floors and the main façade – all from the initial lay-out later rejected and amended by the client. In these drawings, the main house and servant's quarters are still displayed inverted in relation to the final lay out. The façade still exhibits the projection of the Catalan vaults, and there is no indication yet of the slide leading into the pool. However, above these drawings, Le Corbusier also published the main and side façades, corresponding to the revised layout of the house, complete with slide, pool and diving plank, the concrete bands on the façades, and the final special configuration of the mother's and older son's quarters.

## 3. Le Corbusier publishes the Sarabhai House

Upon completion of Manorama Sarabhai's house, Le Corbusier included it in his Complete Works, Volume 6 [10]. After some considerations on the climate of India, the use of sun breakers (*brise-soleils*) – which he claims to have invented and whose misuse by other architects, in his opinion, reflects their lack of understanding – the Swiss architect briefly describes the house and how it responds to the local climate (sunlight, heat, exposure to the prevailing winds); he then bitterly explains how the pool was reduced in size by his client. "*There would be a better solution: to carry out the design of the architect-author of the project*", adds Le Corbusier. Previously, in a letter to the client, the architect sharply had advised her to carefully select gardeners so as not to destroy the beautiful house he designed [10]. Such bitterness, typical of a choleric temperament, stemmed from the difficulties found by the architect in this Villa – the clash with the strong personality of Manorama Sarabhai, his frustration of the slow pace of the construction, and the poor workmanship. Before the end of the construction process, communication between architect and client was mediated by Le Corbusier's assistants and he gradually distanced himself from the final result [10].

Nevertheless, Le Corbusier referred to his work and authorship in very self-satisfactory terms: the "brilliant solution" of the roof, that became a "magnificent garden of lawn and charming flowers", the "beauty of the (…) Catalonian vaults", the "harmonic richness unequalled until now". Until the Sarabhai House, Le Corbusier tended to consider natural gardens on the ground floor only (under and around the buildings). Significantly, the extensive garden terrace was a solution used here for the first time, perhaps thanks to the influence of his client. In his *Œuvre Complète* the house is illustrated by drawings and a total of 25 black and white photographs of the recently finished work. These photographs illustrate the pristine condition of the building at a very early stage of its life and testify on the points of view chosen by Le Corbusier to disseminate this Villa, in spite of his negative perception – openly shared – of the process.

### *3.1 The initial photographs*

In order to analyse the initial photographic coverage of the Sarabhai House, the plans of the house were fully redrawn and used to map the points from which the images were taken and the respective views. This process revealed several differences between the published drawings of the house – which were repeated from one publication to the next – and the built reality. These differences result from changes made during the construction stage (including the size of the toboggan, the dimensions of the pool, the type of windows facing the main

entrance to the house, new openings in the second floor area) the closure of the connection between the servant's quarters and the main house) and from changes introduced at some point during the occupancy phase of the house (such as interior doors and partitions, and extensive changes in the kitchen area). Figure 1 shows the plans of the house, with the identification of all the views taken and shown in Le Corbusier's Complete Works.

The analysis of the viewpoints selected for the photographs included by Le Corbusier in his *Complete Works* reveals a clear preference for showing either the space between the two residential areas (four shots, all taken in the direction of the pool) or the living area of Manorama Sarabhai on the ground floor (five images, taken in crisscrossed directions). The five photographs taken on the first floor focus on the terrace garden only; no interior views are shown of Manorama's private quarters – the photograph shown on page 130, described as "a room on the first floor", actually corresponds to a view from the ground-floor living room. From the outside, Le Corbusier primarily presents the façades facing the garden and pool (five shots, three of which focus on the toboggan and pool), rather than those facing the access road (three shots, two of which show the entrance area of the house). Finally, only two photographs are shown of the oldest son's quarters, both focusing on details of the construction: the wooden closing system of the verandas facing the garden, and the "library" area. Overall, Le Corbusier never shows the lateral façades, the interior private areas of mother and oldest son, service areas, staircase, or any space beyond the first two modules of the living room. The interiors are sparse, with minimal furniture, almost no artworks on display, and only a few domestic elements such as a telephone on a low table, electric fans and several vases with plants.

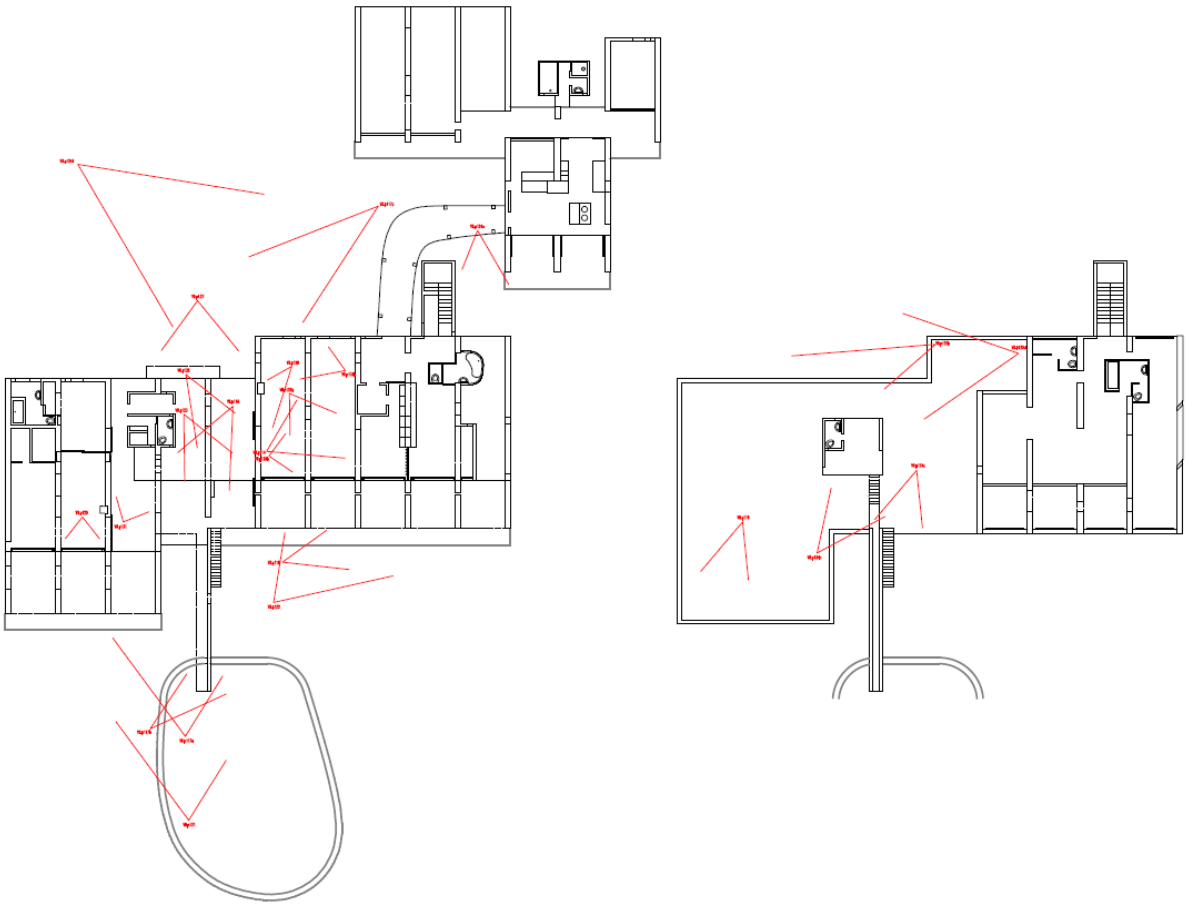

Fig. 1. Mapping of the viewpoints of the photographs of the Sarabhai House (ground floor: left, first floor: right), featured in Le Corbusier's Œuvre Complète, vol 6.

### *3.2 Other sources of photographs and information*

Ever since its construction, the Sarabhai House has remained in the family. Over time, the marks of usage became imprinted on the house, in the layering of objects and works of art, in the growing of the vegetation around the house, in the changes made to the service areas and in other alterations. The house can only be visited upon request, by small groups and – understandably – no photographs are allowed. These conditions may explain why the Sarabhai House has been a less known work of the Swiss master, especially when compared with the contemporary Maisons Jaoul, with which it shares several morphological aspects. The family's desire for privacy and seclusion may also shed some light on why all published drawings of the house reproduce only those originally released by the atelier of Le Corbusier and have not been amended to reflect the final built version of the house [11].

The main sources of information on the Sarabhai House are:

i) the monograph by Yoshio Futagawa [12], with photographs from Yukio Futagawa, long sold-out, documenting the house in detail with colour photographs and drawings similar to those published by Le Corbusier. Many of the photographs of this book are the source of those found on-line on social media.

ii) the photographic survey conducted by Manuel Bougot for the Fondation Le Corbusier [13], shown along with photos from 1958 by Arvind Talati. Bougot's set of 67 shots can also be accessed through the photographer's official site [14]. These photographs are also sometimes reposted on social media feeds.

iii) Finally, the design and construction process of the Sarabhai house has been described in detail by Maria Bonaiti and Alessandra Rampazzo [10], from the University of Venice, as referred to above.

**4. Social media takes control**

Information sharing suffered a significant change with the dawn of social media, following the generalization of internet access. The first social media apps provided an easy way for peer-to-peer dissemination of information, and soon from peer to selected groups of so-called followers. Later, different platforms allowed for content to be freely shared with communities and simultaneously developed algorithms to feed content deemed of interest to each user. Apps developers tend to be secretive on the rules to select the suggested content. However, the latter is based on the preferences of the user (previous pages and content browsed): similar pages, ideas or photos in a self-feedback loop. Sponsored pages, products and content are also displayed – often as targeted advertising, based on the user's previous preferences.

In the present research, two social media applications were selected, corresponding to popular image sharing apps: Instagram and Pinterest. For each of these, searches were conducted with the keywords "Sarabhai [house]", "Ahmedabad", "India" and "Le Corbusier". The matching photos were downloaded, filed, filtered to remove repetitions and organized according to themes: "northeast façade", "southwest façade [garden side]", "roof", "service area", "oldest son's quarters", "mother's quarters ground floor", "mother quarters' first floor". Data retrieval was carried out in just two days. Figure 2 illustrates some of the results obtained.

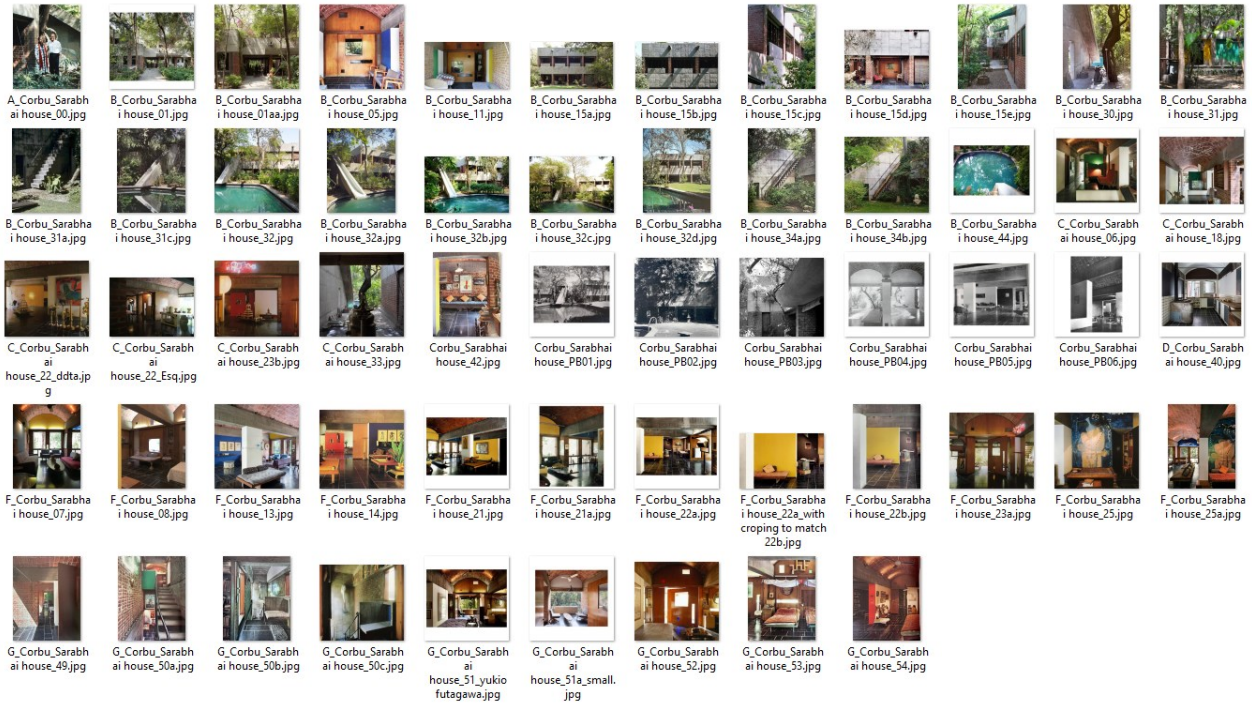


Fig. 2. Set of 57 images downloaded from Instagram and Pinterest, following a search by "Sarabhai house".

The inputs obtained from the search using the selected keywords consisted of a disparate collection of images, with no logical sequence, often repeated, with no indication of their source, author, or date. For the most part, the images seem to have been shared for its pictorial qualities, rather than to explain the Sarabhai House. Fig. 3 exemplifies the nature of the information retrieved: although apparently different from one another, the two images correspond to the same point of view, from which a zoom-in was made to produce a "new" photograph.

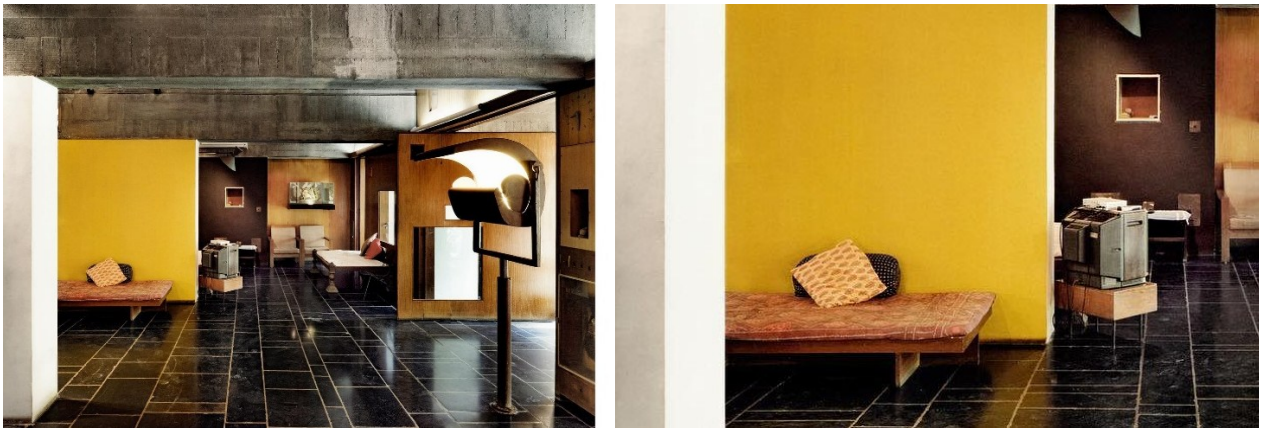

Fig. 3. Although displayed as two distinct images of the interior of the Sarabhai House, the picture on the right results from the selected cropping of the original image, on the left.

Present day applications suggest a number of alternatives to the search topic, according to the logic "since you've viewed or liked this, you might also view and like that". These suggestions are chosen by an algorithm over which the user has no information and little influence. In this research, such alternatives were clearly dictated by similarities in the pictorial content of the images initially chosen: interior spaces with colourful walls, face brick walls, and concrete surfaces, often with stark light and shadow contrasts. Not surprisingly, the algorithm

indistinctly showed images of the Sarabhai House and the Maisons Jaoul, with no indication or caption to distinguish between the two. Moreover, images from the work of Louis Kahn (1901-1974) were frequently shown as well, due to some similarities in the tectonics of the works and to the fact that the American architect also built significant works in Asia: the National Assembly of Bangladesh (1963), in Dhaka, the Indian Institute of Management [IIM] and adjacent student lodges and research facilities (1962-74) on the IIM campus in Ahmedabad.

### *4.1 The digital footprint of the Sarabhai House*

After filtering and organizing the remaining photos of the Sarabhai House, it was necessary to clearly identify the location of each shot on the plans of the house. For most photographs, this task was straightforward, since there had been a previous visit to the house (ground floor only) and there was abundant evidence of such images in many published sources. However, situations arose in which it became increasingly difficult to clearly establish the points of view of the photographs: views of the verandas, interior views of the first floor and interior views of the oldest son's lodge. For such situations, a detailed effort was made to identify singular objects or works of art (fans, fixed lamps, special pieces of furniture, the layout of the openings in the wooden panels, and so forth) together with the mapping of the colour scheme of the walls and the curved pediments above windows and doors, as shown in Figure 4.

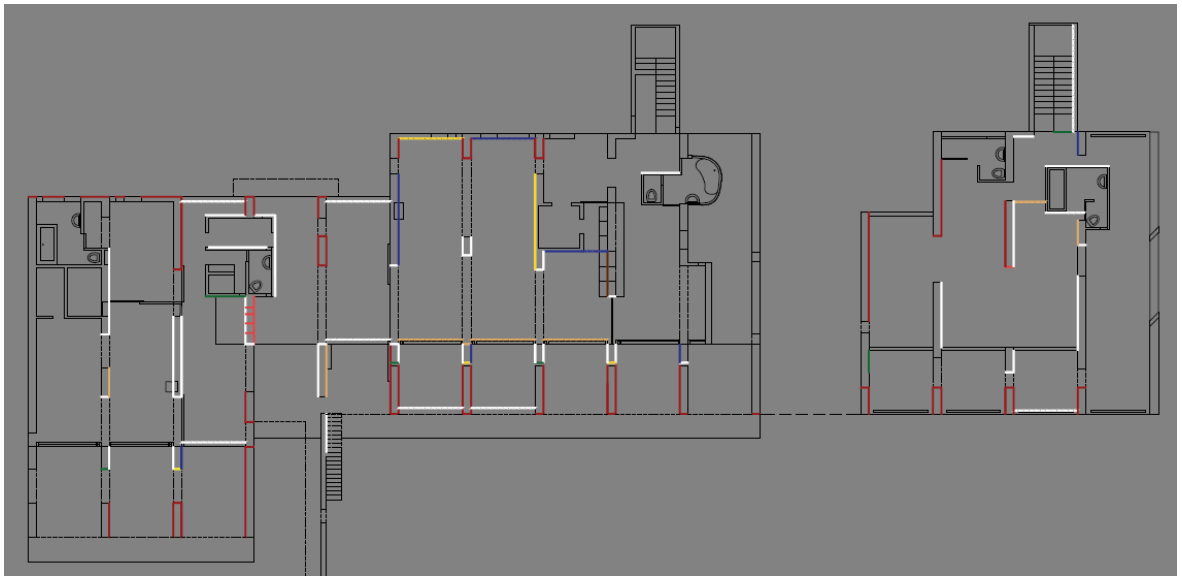

Fig. 4. Mapping of the colour scheme of wall and partitions of the ground and first floors of the Sarabhai House, based on published photographs (dark red corresponds to exposed brick).

A total of 51 photographs were subsequently mapped on the plans of the house, as shown in Figure 5 (next page). The set of the images thus collected forms a denser mesh of views of the house, both from the interior and from the exterior. Still, it is possible to group the photographs according to themes, broadly echoing those first put forward by Le Corbusier:

i) Approaching and entering the house, featuring frontal views of the northeast façade, especially focusing on the void between the two main volumes of the house [Figure 6]. While Le Corbusier chose to show the system of water drainage from the terrace – including the protection against dripping water over the main access, contemporary images either ignore such particulars or choose to emphasise the visual presence of the large gutters on the façade.

Fig. 6. Views collected on social media apps: main access and Northeast façade.

ii) Views of the space between the two lodgings, facing different directions and the accesses to each of them as well as more detailed views of the underside of the slide to the pool [Figure 7]. These images detail the transition space to the western aisle, where the area designated by the Swiss architect as "Library" is located. However, no images are shown of the living quarters of Manorama's eldest son.

iii) Several complementary views of the swimming pool and its relationship with the garden and the slide. The slide becomes an iconic sculptural element, providing much of the identity of the house in social media, when perceived from the outside [Fig. 8].

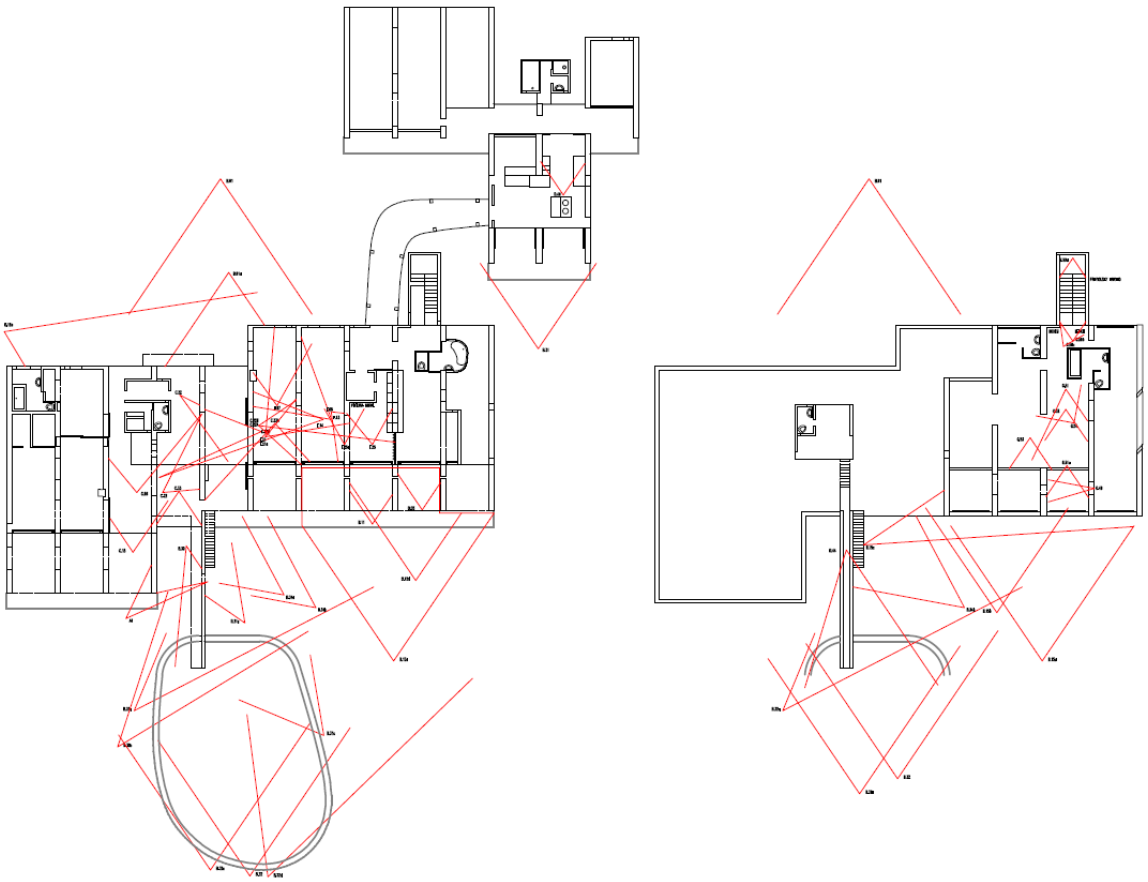

Fig. 5. Mapping of the colour scheme of wall and partitions of the ground and first floors of the Sarabhai House, based on published photographs (dark red corresponds to exposed brick).

iv) A number of views of the façade of the house facing the garden, with particular emphasis on the depth of the verandas and the play of light and shadow [Figure 9]. Significantly, there are no images of the façade from the wing of the eldest son, since all views focus either on the volumetric composition and voids of the two floors of Manorama's side of the house, or on the plastic presence of the stairs to the terrace and the angle of the slide to the pool. However, there is a frontal view of the servants' quarters facing the garden, illustrating a part of the house that otherwise remains invisible and undescribed.

Fig. 7. Views collected on social media apps: covered space between the houses of Manorama Sarabai and her oldest son. Entrance to Manorama's house (left); Library (centre) and views to the garden, under the slide (right).

v) Inside, a dense set of twelve views captures the interior of the living room spaces [Figure 10], including the third module eastwards, which displays a mural painting. These images allow for a description of the space with a reasonable level of detail, from which it is possible to ascertain several differences between the built work and the plans published by Le Corbusier (and reproduced ever since). These differences include the system of windows facing the access road, which stand out as openings of the wall in the original plans, but were built as a curtain façade, in wooden frames, with movable, tall side windows for ventilation. The closing system between modules three and four has also been changed from a folding door to a seemingly sliding wooden panel (seen in Figu 3, at the back). Finally, the views from the living room area display distinct furniture configurations that reveal the different times in the past when these photographs were taken, even though no reference to date ever appears with the images shared online.

vi) On the upper level of the house, less interest seems to be paid to the garden terrace than that credited by Le Corbusier. However, some images are available of the private living areas of Manorama Sarabhai, including views of the stairs to the first floor, of the main space above (bedroom and private chambers), the closure system made of wooden panels with perforations varying in colour and size, and the exterior balconies, deep enough to function as verandas benefiting from the cool breeze blowing from the garden

[Figure 11]. Many of the images from the upper level seem to have been reproduced from the few official sources available [12] [13] [14].

Fig. 8. Views collected on social media apps: pool and slide.

Fig. 9. Views collected on social media apps: façade facing the garden and deep verandas.

Fig. 10. Views collected on social media apps: main living room area at ground level.

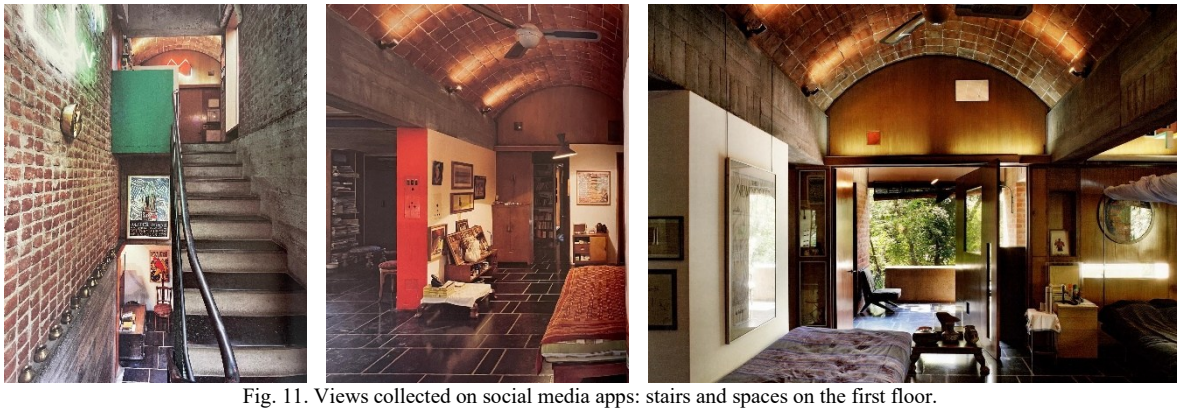

Fig. 11. Views collected on social media apps: stairs and spaces on the first floor.

Although the number of images of the Sarabhai House found on social media surpasses the number of the original photographs published by Le Corbusier, there are still noticeable omissions. As a result, parts of the house remain undocumented: the access sequence from the main public road through the private property of the Sarabhai family until the house, side façades, the service areas, the wing of the eldest son, the complete quarters of Manorama's wing on the top floor, the lodging of the guard and all hygiene spaces.

Finally, there is an evident gap in knowledge about the house, since no drawings were found that represent the as-built result, featuring the final dimensions and proportions of the slide, the constructed version of the opening systems and the geometry of materials and claddings, and marks of the concrete formwork.

## 5. Conclusion

The Sarabhai House in Ahmedabad is a late project by Le Corbusier that has been little studied and has remained largely obscured since its completion – except for those few that have visited it – perhaps due to its private character, as it still belongs to the Sarabhai family today. Its relative invisibility can be partly explained by the conditions imposed by the client, the private nature of the commission, and the scarcity of documentation beyond what was originally published by Le Corbusier himself. The Swiss architect was never able to reconcile such challenges, combined with the long delays and poor workmanship suffered during construction, all of which may help to explain the bitterness in Le Corbusier's words, even as he featured the house in his Œuvre Complète. Since then, there have been few publications dedicated to the house and no systematic studies examining the changes between the project and the as-built result.

In this research, the main sources of information on the Sarabhai house were identified. A survey was then conducted using the most popular social media platforms to collect images shared by users or suggested by the algorithm of each app. The images thus gathered seem to be largely based on previously published sources on the Sarabhai House, or on the work of Manuel Bougot for the Fondation Le Corbusier. However, no credits are presented, nor any dates, captions or context on the images displayed, which also raises questions about authorship, authenticity, and the role of user-generated content in shaping architectural memory.

The existing online images of the Sarabhai House tend to be shared mainly for their pictorial appeal and are often mixed and confused with disparate images of other architectural works. The digital image of the Sarabhai House, as circulating online, provides a fragmented and superficial understanding of the building, echoing previous official sources and providing little contribution to bringing to light one largely unknown architectural masterpiece. For example, little is acknowledged on the use of the garden terrace for the first time by Le Corbusier, who, until then, distinguished between natural gardens under and around his buildings at ground level and terraces used as architectural extensions.

**Acknowledgments**

This work is financed by national funds through FCT - Fundação para a Ciência e a Tecnologia, I.P., under the Strategic Project with the reference UID/04008: Centro de Investigação em Arquitetura, Urbanismo e Design.

**References**

1. R. Elwall, Building with Light: An International History of Architectural Photography (Merrell Publishers, London, 2004).
2. Le Corbusier, Vers une Architecture (Flammarion, Paris, 2008 – First Edition 1923).
3. F. Ducros-Bernstein, "Le grand art de Le Corbusier ou la photographie pauvre", in Le Corbusier. Aventures Photographiques, edited by A. Hellmann and M. Richard (Fondation Le Corbusier, Paris, 2014), pp. 13–29.
4. F. Causarano, "Les voyages d'Italie", in Le Corbusier. Aventures Photographiques, edited by A. Hellmann and M. Richard (Fondation Le Corbusier, Paris, 2014), pp. 31–45.
5. C. Prelorenzo, "Gammes cinématographiques", in Le Corbusier. Aventures Photographiques, edited by A. Hellmann and M. Richard (Fondation Le Corbusier, Paris, 2014), pp. 71–87.
6. T. Benton, "Le Corbusier, photographe secret", in Le Corbusier. Aventures Photographiques, edited by A. Hellmann and M. Richard (Fondation Le Corbusier, Paris, 2014), pp. 47–69.
7. Le Corbusier, Complete Works (Œuvre Complète) in Eight Volumes, edited by W. Boesiger et al. (Birkhäuser Architecture, Basel, 1990).
8. M. Castells, Communication Power (Oxford University Press, Oxford, 2009).
9. Z. Tufekci, Twitter and Tear Gas: The Power and Fragility of Networked Protest (Yale University Press, New Haven, CT, 2017).
10. M. Bonaiti and A. Rampazzo, Le Corbusier in India. Villa Sarabhai, Ahmedabad, 1951-1956 (Architettti e architetture 32, Electa, Milano, 2021).
11. X. Monteys, Le Corbusier. Obras y Proyectos (Editorial Gustavo Gili, Barcelona, 2005).
12. Y. Futagawa, Residential Masterpieces 10: Le Corbusier – Sarabhai House, Ahmedabad (GA - Global Architecture Tokyo, 2011).
13. https://www.fondationlecorbusier.fr/oeuvre-architecture/realisations-villa-de-madame-manorama-sarabhai-ahmedabad-inde-1951-1956/ [last accessed July 10th 2025].
14. https://www.manuelbougot.com/commissions/architecture/sarabhai-house-by-le-corbusier/ [last accessed July 10th 2025].