Taking a series of ideas from early Christian churches, the architect has attempted a return to original basics. The design is based on the life of Christ expressed through Baptism, the Public Life and the Crucifixion; each of these corresponding theologically to Preparation, Instruction or Enlightenment and the Final Sacrifice. Liturgically, these ideas find their expression in the Baptismal Font and Confessinals; the Pulpit and Altar; and the Tabernacle. In the early churches the plan and disposition of physical elements clearly reflected these concerns. In later churches these elements were integrated under essentially one major space.

The design of this church in the Dadar neighbourhood of Bombay commenced in 1974 and the work completed in 1977. The church consists of a series of interlocking courtyards and covered spaces which allows any of the functions to take place indoors or outdoors depending on the weather. The covered spaces are capped by giant concrete shells (the "canons" of earlier works) which act as flues for the rising hot air. All the areas, both indoor and outdoor, interconnect so that the spaces — and the breezes — flow across the site.

The bare strength of the exposed concrete-work provides a stark environment for worship. This use of concrete in the structure and paving, the use of simple woodwork and furniture contrasts with the richness of the altar and the fresco on glass by the famed Indian artist Maqbool Fida Husain for the ceiling light of the main shell. In the architect's concept this area represents the extrovert and social aspects of religion. Husain's work illustrates the Biblical tale of the "Loaves and Fishes" in the glass painting which is divided into several segments in the manner of stained-glass windows. The artist has been commissioned to paint a fresco for the ceiling in the same space. The fresco, on the enormous warped shell surface, will depict a giant image of Christ as shepherd watching over his flock. Husain intends to dedicate the fresco to Cimabue, the fountainhead of Italian Renaissance painting, and intends to use the strong concrete patterns and textures to give his work a lean and muscular line.

Over the years, due to the humid climate of Bombay, the exposed concrete discoloured and it became necessary to paint the outer shells and beams. In 1983 Correa added to the entrance area of the church and changed the facades to add curves where once there were straight lines, re-inventing the RCC matrix at which the "canons" sit and by the addition of brick stub walls. This softens the Corbusian forms he originally used to create the church which adapted the "closed-box architecture of the North" to Indian conditions.

The changes, some ten years after the building's conception, the architect has enriched views across the site, generated additional alcoves for worship, and created a more evocative and flamboyant building in this new context.
Sketch showing the new screen beams in place adding curves to the building.

Extension to the entrance area.

General view in 1977 before the changes to the facade beams.
General view of the giant concrete shells covering the indoor spaces.

Drawing for Husain's proposed mural.
The painting by Husain in the ceiling light of the main central shell.