

1 LANDSCAPE JOURNAL  
STUDENTS  
1<sup>ST</sup> DESIGN  
COMPETITION  
2008

# Public Spaces: Changing Contexts, New Directions

To explore, visualize and conceive new ideas in landscape-based projects and theories of varied nature, scale and contexts... inviting students from all spatial design disciplines to participate, at both the undergraduate and postgraduate levels, to create new approaches and innovative presentations in comprehending, visualizing, and inhabiting Public Spaces.

## JURY



**Pradeep Sachdeva**  
Architect



**Abhimanyu Dalal**  
Urband Desinger



**Adit Pal**  
Landscape Architect



**Prashanta Bhat**  
Landscape Architect

# CALL FOR ENTRIES!

## 1 LANDSCAPE JOURNAL STUDENTS 1<sup>ST</sup> DESIGN COMPETITION 2008

Landscape Journal is organizing a Landscape Design Competition for Students to explore, visualize and conceive new ideas in landscape-based projects and theories of different nature, scale and contexts. This year, the competition encourages students from all spatial design disciplines to participate, at both the undergraduate and postgraduate levels, to create new approaches and innovative presentations in comprehending, visualizing, and inhabiting Public Spaces.

### Who can participate?

If YOU are studying in one of the following courses anywhere in India:  
2 Years Full Time Post Graduate Courses, M. Arch. (Landscape) from recognized Institutions.  
5 Years Full time Graduate Courses in Architecture and Planning, Bachelor of Architecture, B. Arch / D. Arch / B. Plng. from recognized Institutions.  
2 Years Full Time Post Graduate Courses, M. Arch with / without specializations in any discipline from recognized Institutions.  
4 Years Graduate Diploma in design with/without specialization in any discipline from recognized Institutions.  
2-2½ Years Full Time Post Graduate Diploma in Design with/without specialization in any discipline from recognized Institutions.  
OR  
YOU have recently graduated from one of the above mentioned courses in May - July '08.

### Timelines

Last date for the Entries to reach the Editorial Office  
**15th October 2008**

Jury Meeting  
**20th October 2008**  
Venue: School of Planning and Architecture, New Delhi

Exhibition of Entries  
**22nd - 24th October 2008**  
Venue: School of Planning and Architecture, New Delhi  
Time : 10 A.M. - 6 P.M.

Presentation of Sponsors at School of Planning and Architecture, New Delhi  
**24th October 2008**  
Venue: School of Planning and Architecture, New Delhi  
Time: 3 P.M. - 6 P.M.

Discussion Forum and Award Presentation Ceremony  
**25th October 2008**  
Venue: India Habitat Centre, New Delhi  
Time: 10 A.M. - 5 P.M.

Landscape Journal, the first and only professional publication on landscape architecture and related issues in the country, was started in 2001 in New Delhi. The journal has a multi-disciplinary advisory panel of practicing landscape architects, architects, and urban designers from across the country. With a subscriber base of over a thousand practicing professionals, it is presently in its 20th issue.

Any space that is free and available for the use and enjoyment of the whole community, without regard to social, cultural, or economic background, may be considered a PUBLIC SPACE in the true sense. Some traditions of public space date back centuries, while others have come into being more recently. In either case, the role and significance of public space in India, in cities, small towns as well as in rural situations, has been changing and evolving, more so in the post independence period of urbanization and industrialization and then, quite significantly in the last two decades of economic liberalization. New social and economic factors are transforming cities, suburbs and the rural hinterland, but the design of public space does not seem to be receiving the attention it deserves.

Within the country-wide urban boom, public space is under even greater threat in small towns and cities, and this question acquires even sharper relevance there. Some important questions arise: How are we protecting our open spaces, and are we designing new open space systems as part of expanding metropolises? Who is public space for? Who is our audience? Who do we see in our minds eye when we conceptualize these spaces? People like us, or the whole gamut of social, cultural complexity and division, disparity, even conflict, represented in the population of a contemporary Indian town or city?

There is strong need among design professionals to think about and visualize new and interesting ways to meet these challenges especially in the exciting opportunities available in the present development context, to think about design approaches that have indigenous sources for inspiration, and to create spaces that are truly contemporary and truly Indian.

### Jury

**Pradeep Sachdeva** Architect, New Delhi  
**Abhimanyu Dalal** Urban Designer, New Delhi  
**Adit Pal** Landscape Architect, Palo Alto, California  
**Prashanta Bhat** Landscape Architect, Bangalore

### Awards

FIRST PRIZE  
**RS. 50,000/-** with Memento and Certificate  
SECOND PRIZE  
**RS. 30,000/-** with Memento and Certificate  
SHRIYA ANAND MERIT AWARD  
**RS. 21,000/-** with Memento and Certificate  
THIRD PRIZE  
**RS. 15,000/-** with Memento and Certificate

Travel expenses (airfare) of the winners (1 from each group) for the First and Second Category for the Presentation Ceremony shall be sponsored by Landscape Journal.

### Site

You may select a specific SITE, which you think has a potential for exploration of ideas regarding the theme.  
OR, You may select a SITE of a live project that is an open space for community use.  
OR, You may select one of your on going Design Studio Exercises or last year's Design Studio Exercises (Aug. 07 till date), which may have one of the open spaces noted below as its SITE or spatial base.

SITE may include Village *Chombs, Maidans*, Market Places, City Squares, Historical Conservation or Preservation Precincts, City Parks, Sacred Places, Riverfronts, Recreational and Cultural Open Spaces, and any other outdoor area which is open to community use in India.

Visualize ideas, develop themes, concepts, theories, and formulate designs which you think can enhance the character of the place, increase its functionality yet make it more meaningful and lively as a public space in its present context and the future. The emphasis is on idea generation, rather than the practical details of implementation.

### Submission requirements

All the submissions are to be made in no less than 2 A2's size sheets [594mm x 420mm] and no more than 4 A2's.

Registration Form [to be submitted along with the submissions] and further details of submission formats are available as .PDF file on our website [www.lajournal.in](http://www.lajournal.in)

Students may work in groups for the Competition provided the number of persons per group is limited to a maximum of three. Each participant in a group must individually fulfill any one of the eligibility requirements.

### Awards Presentation Ceremony

On the day of the Awards Presentation Ceremony, a Discussion Forum on the theme of the competition: "Public Spaces: Changing Contexts, New Directions" is being organized at India Habitat Centre, New Delhi. Senior professionals including **Neelkanth Chhaya** [Dean, Faculty of Architecture, CEPT, Ahmedabad], **M. Shaheer** [Landscape Architect, New Delhi], **Ujan Ghosh** [Urban Designer, New Delhi] and **Nina Chandavarkar** [Landscape Architect, Bangalore] shall address the day long forum.

All queries may be sent to [grafiniti@gmail.com](mailto:grafiniti@gmail.com)



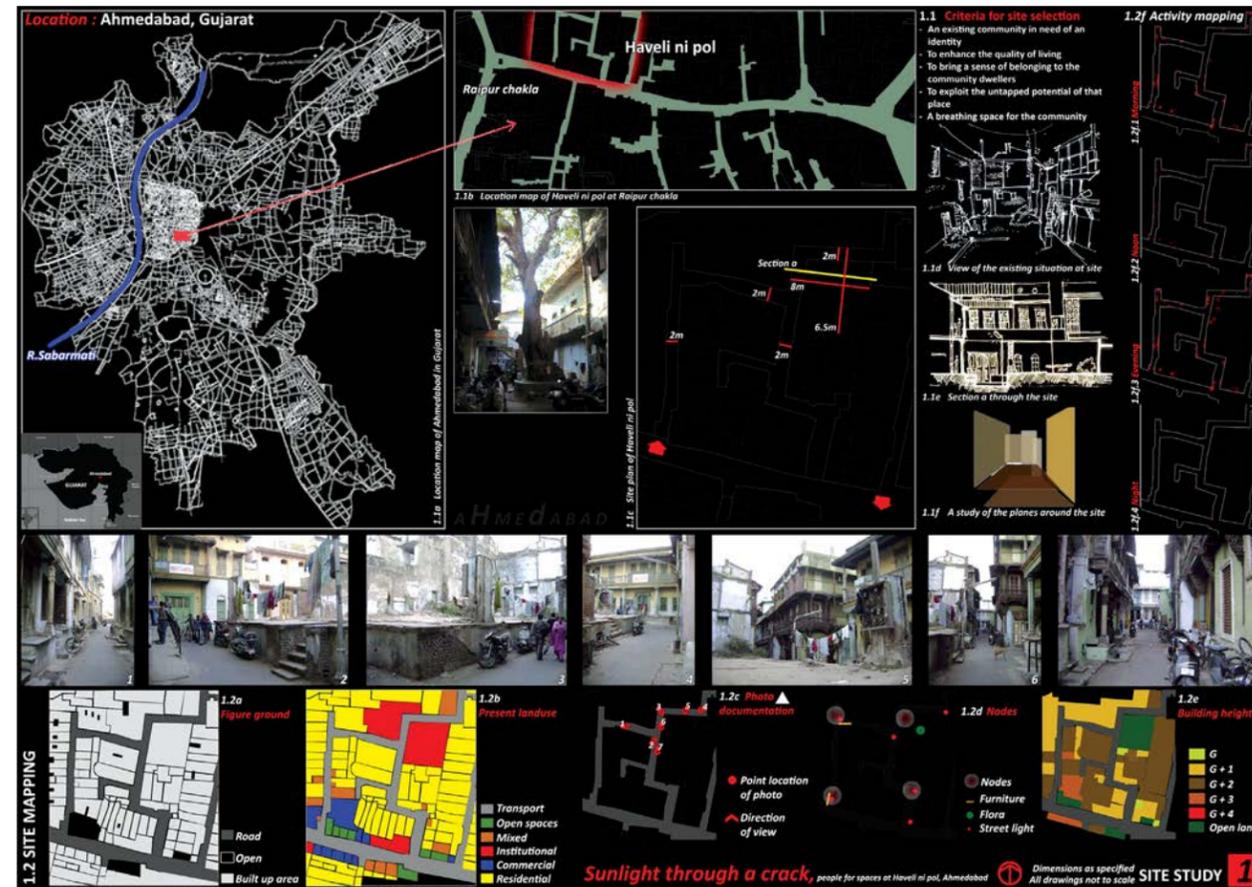


FIRST PRIZE Rs. 50,000.00 and certificate

S. Shailasri | Centre for Environmental Planning and Technology, Ahmedabad

# Sunlight through a crack

## People for Spaces at Haveli ni Pol, Ahmedabad



Location: Haveli ni Pol, Raipur Chakla, Ahmedabad

A need for a lung space within the *pol*... Narrow streets and the wall-to-wall construction of buildings which is the essence of the *pol*s left the dwellers gasping for fresh air...

The site was identified as it was not of any importance to the residents of the *pol* and that it could be moulded to something that the entire community needs.

The identified site was an abandoned building within the *pol* whose remains were only the plinth used to dry clothes and as a play area. The site was perfect as a nearby school overflowed into the site and it served as a space where women socialized in the evenings.

Sudden burst of energy was followed by passing through dark and narrow streets of the *pol*. This is the basis for which the entire design based on – to identify the untapped potential of the space now abandoned, to release the within the container, to make the people feel what they have never experienced – earth, water and sky in differential planes.

The design is conceived through hierarchical stages of development: Phase 1 looks at the site in its existing totality – the contained and the containment. The present activities and how each influence the other.

Phase 2 deals with the removal of the contained leaving behind the rest to play with.

Phase 3 focuses the energy along the ground plane in the form of concentric paving.

Phase 4 adds another focus along the vertical plane of the space.

The essence of the design is to make the users choose what they want to do with the space. After a period where the site is left for the residents to define the usage, Phase 5 follows where the intervention is to enhance the usage defined by the residents.

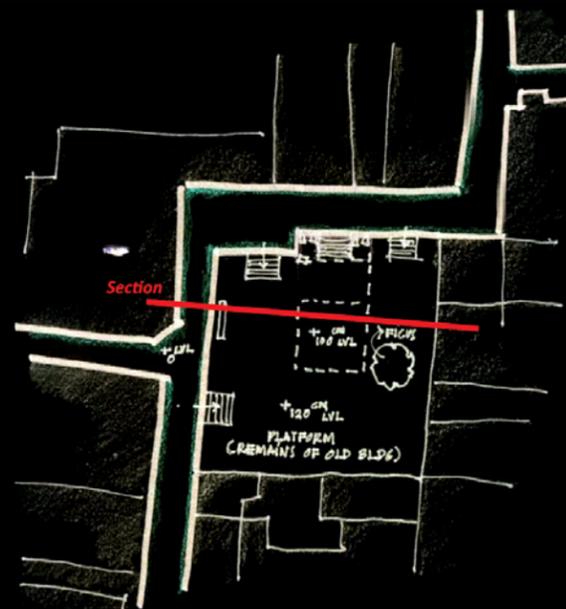
Following the influence of the surrounding landuses and the social pattern of the Gujaratis, the space derives character depending on the time of the day or seasonal festival of the region.

Movable furniture, splashes of light, vegetation that changes character during seasonal differences could add element to the usage of the space – be it during an afternoon school recess, during a chilly fall evening catching up on daily gossip or the riot of color during Dusserah.

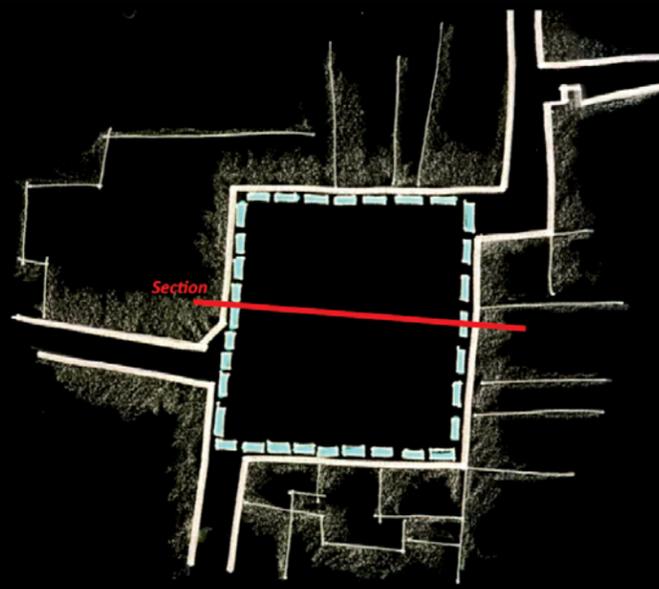
This could be made into a module where it is repeated in all the chowks within *pol*s thereby creating sustainable community pockets each having its own identity.

### jury's comments

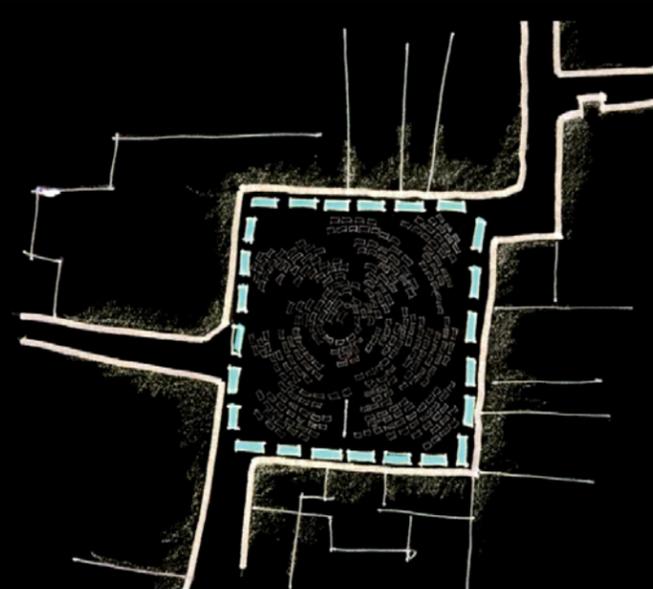
The relatively small scale and at first glance, simple nature of the subject – a *pol*, or *chowk*, belies a confidence with which the entire project has been brought together, making this a favourite amongst the jury. The lucid site study and site analysis, both devoid of extraneous matter, leads to a solution that has subtlety and maturity in conceptualization and resolution and presents a new way of thinking about and inhabiting a traditional space. The details presented in themselves are less important than the implicit reasoning behind each and what they bring to the space and afford in terms of the overall concept. The sheet compositions are well balanced, with a compelling set of hand-drawn and informative illustrations composed with the aid of a graphics editing program, with enough restraint on the latter so that it doesn't overwhelm the former.



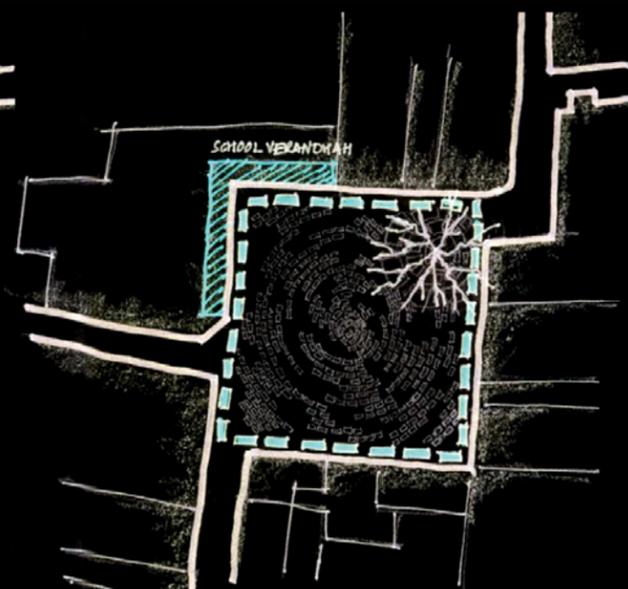
2.2a Existing plan



2.3a The site cleared off the existing abandoned buildings



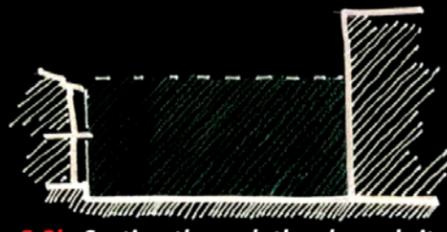
2.4a Cobelled stone paving accentuating the energy focus



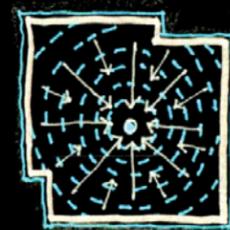
2.5a Focal plantation, intentionally adding another nuclei of energy



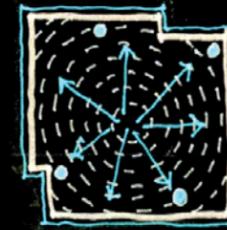
2.2b Existing section across the site



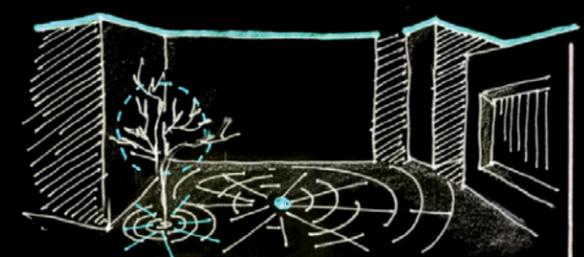
2.3b Section through the cleared site



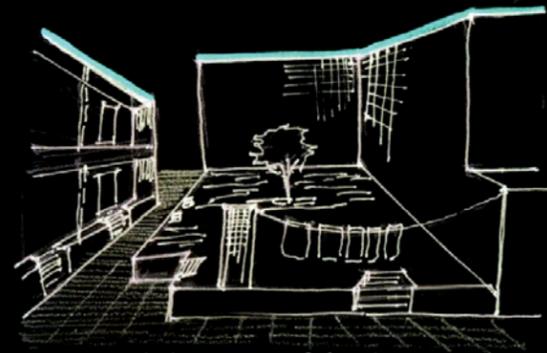
2.4b.1 Plan



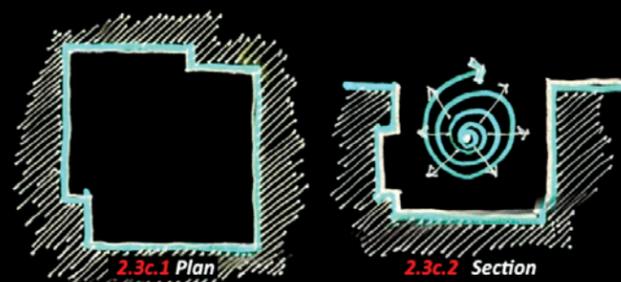
2.4b.2 Plan



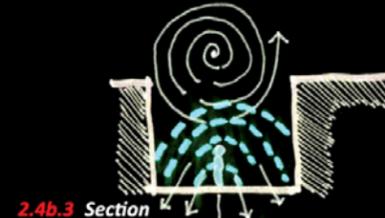
2.5b View of the space



2.2c Existing usage of the site



2.3c Energy levels through the site - above eye level



2.4b.3 Section  
2.4b The paradox of energy focus happens above and below eye level



2.5c.1 Plan  
2.5c.2 Section  
2.5c Graphics explaining the juxtaposition of energy nodes

**2.2 PHASE 1** - This is the existing situation. The site is an abandoned structure within the pol. The structure only till the plinth remains as what we see today.

**2.3 PHASE 2** - This is taken as a situation when the existing structure is cleared and the remnant space left behind is clear, thereby creating numerous opportunities for insertions.

**2.4 PHASE 3** - Once the space is clear for interventions, there is a concentric influence of energy towards the center, thereby adding more energy at the ground level

**2.5 PHASE 4** - Creating an intentional insertion of another focal element away from the center results in the juxtaposition of 2 energy foci, overlapping each other.

**2.1 SPATIAL ANALYSIS BEFORE INTERVENTION**

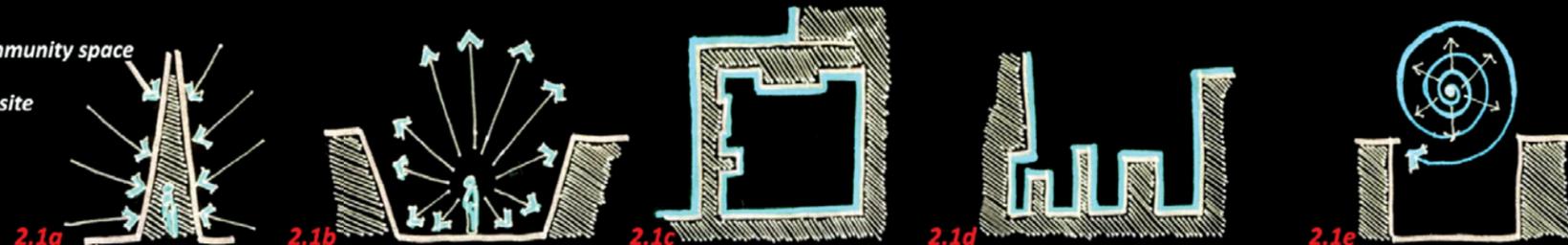
2.1a SECTION - Sense of enclosure as one moves through the pol towards the community space

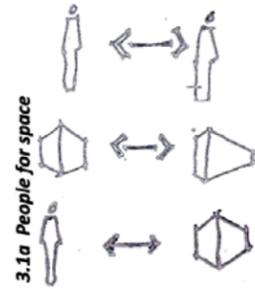
2.1b SECTION - The sudden burst of light, air, space and energy as one enters the site

2.1c PLAN - The enclosure

2.1d SECTION - Spatial section through the existing site

2.1e SECTION - Energy focus above eye level before any intervention





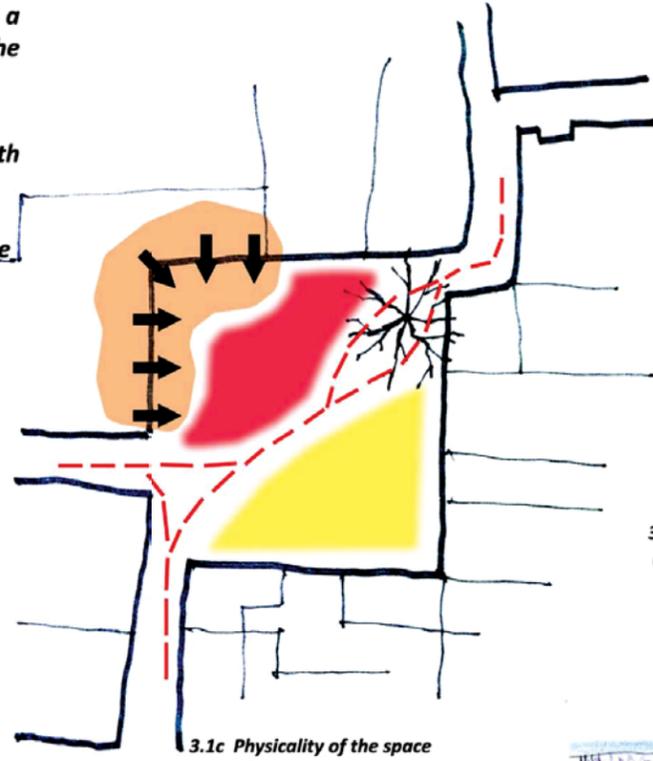
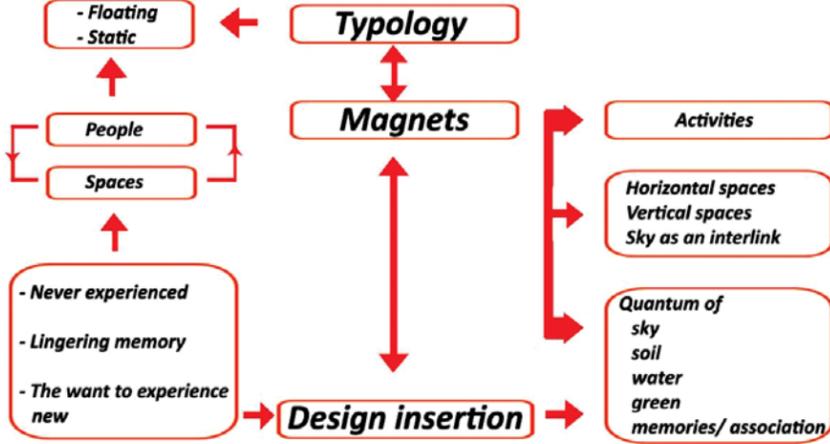
A concept which will help the space to survive, improve and slowly gain a steady momentum in pace of positive changes with interaction from the community.

A concept which uses people for space and not deal any more with space for people

Desire for stability and sustainability of design, implementation and usage

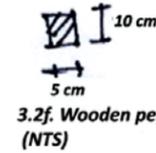
3.1 Design intent

3.1b Flow chart of criteria for design intervention

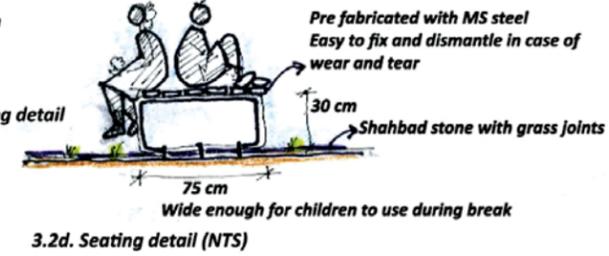


3.1d Key for graphic 3.1c

- Movement Pattern of desire path
- Direct influence of traffic due to the presence of the school
- Buffer zone from desire path movement pattern to the influence of the adjoining school
- No traffic zone - potential for spill over spaces to be created

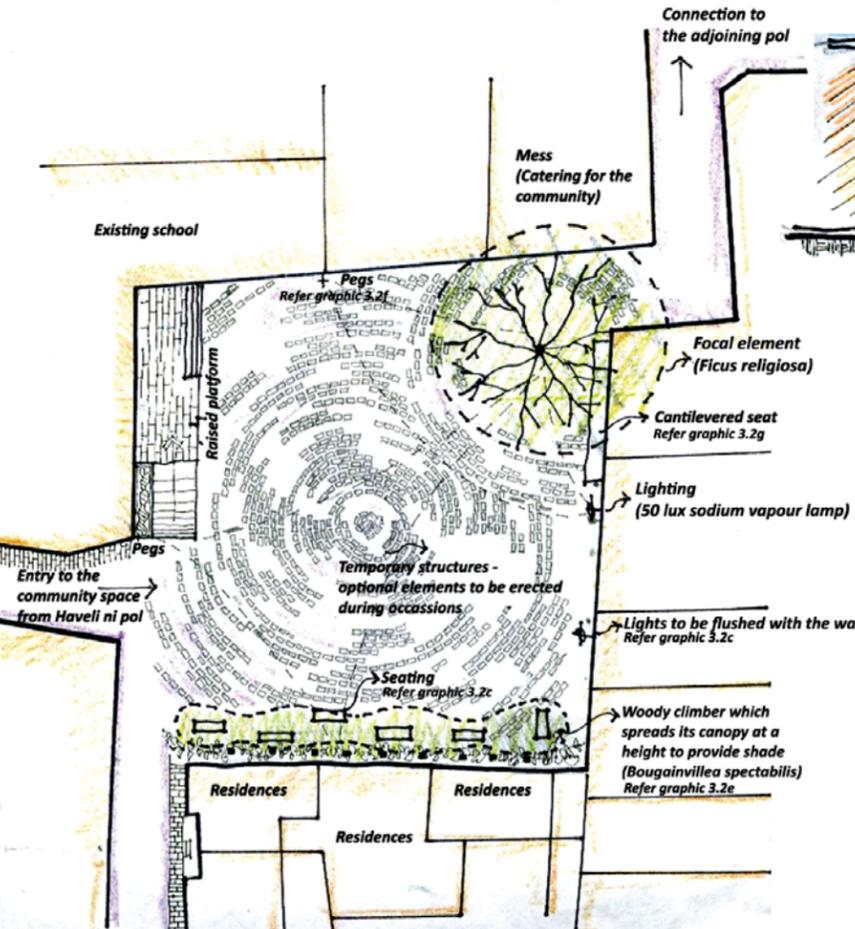


3.2f. Wooden peg detail (NTS)

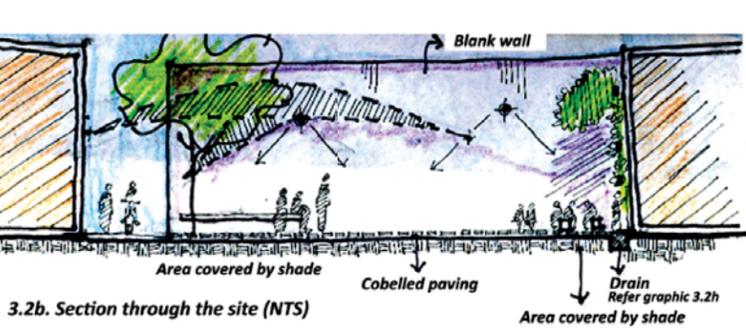


3.2d. Seating detail (NTS)

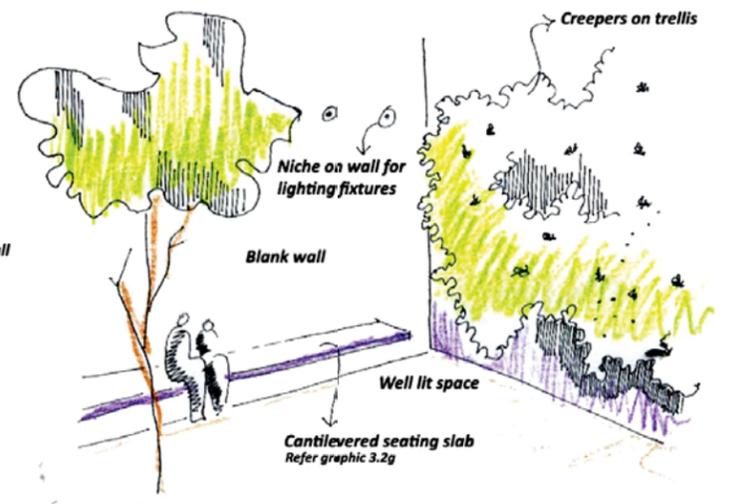
3.2 Design interventions



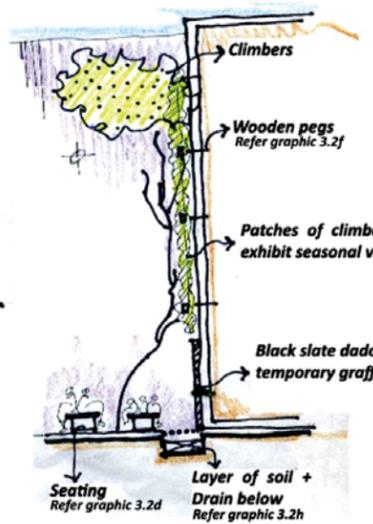
3.2a. Plan of the proposed community space (NTS)



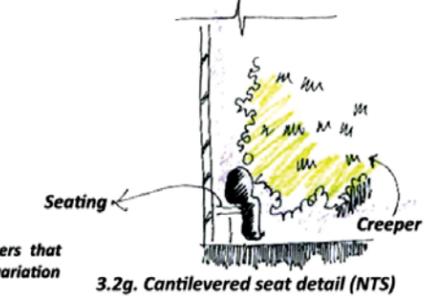
3.2b. Section through the site (NTS)



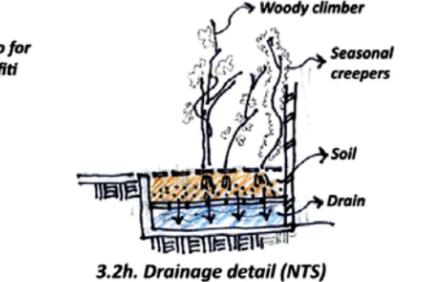
3.2c. View of the seating corner (NTS)



3.2e. Sectional detail of installation on south side wall (NTS)



3.2g. Cantilevered seat detail (NTS)



3.2h. Drainage detail (NTS)



3.2i. Photomontage of the proposed community space (NTS)

Sunlight through a crack, people for spaces at Haveli ni pol, Ahmedabad

Dimensions as specified All drawings not to scale

THE CRACK 3

Sunlight through a crack  
People for Spaces at Haveli ni Pol, Ahmedabad





SECOND PRIZE Rs. 30,000.00 and certificate

Vallabhaneni Sujana | S.A.R. College of Architecture, Vijayawada  
Adivi Pai | Gogte Institute of Technology, Belgaum

# Landscape Development along the banks of River Mula-Mutha | Pune

**POONA - PESHWA PERIOD** 0.7 MILLION POPULATION  
40% OF URBAN AREA UNDER GREEN COVER  
350 SPECIES OF TREES  
350 SPECIES OF BIRDS  
ANNUAL GROWTH RATE: 3.4%  
LOSS OF AGRICULTURAL LANDS / GREEN SPACES  
POLLUTION / SPECULATIVE WATER SCARCITY

**POONA CANTONMENT / KIRKEE CANTONMENT**  
STRATEGIC LOCATION OF URBAN DEVELOPMENT  
ADVANTAGE OF KEEPING CLOSE CONTACT WITH NATIVE RULER'S TERRITORY - PESHWA/OLD CITY OF PUNE  
MULLA-MUTHA RIVER SANCTUARY AT CLOSE PROXIMITY  
CANTONMENTS - DENSE GREENERY - HOME FOR RARE AVIFAUNA  
CONFLUENCE OF RIVER - ECOSYSTEMIC AND HERITAGE VALUE  
BRITISH BUNGALOWS AT SANBANWADI, WITH THE BEST VISUAL PROXIMITY AND PHYSICAL CONNECTIVITY TO RIVER AND OLD TOWN OF PUNE  
HERITAGE OF PESHWA PERIOD / PESHWA ARCHITECTURE - LATE 18TH CENTURY  
GANESH CHATURTHI - THE MOST SOUGHT AFTER FESTIVAL  
GANESH VISARJAN AND OTHER PROFESSIONAL FESTIVITIES - VERY POPULAR  
THE SANCTUARY - BEST PLANNED RECREATIONAL SPACES  
SHANBANWADI, PARVATI HILL, SHANBANWADI FORT - RECREATIONAL / ADVENTURAL / HERITAGE PLACES

The land - water interface occurring within an urbanized setting gives rise to interesting tensions, conflicts, opportunities and responses. This is especially true of the Indian context, where the response has been tempered more by a spiritual framework rather than a visual one - in striking contrast to western situations.

The flowing water with changing levels in a monsoon-fed system has attracted various metaphorical interpretations of the interface. Physically, though, the expressions follow a limited palette of built and unbuilt edges; the built edges as 'ghats' and the unbuilt as raw, natural edges.

Where the rivers flow through a settlement, other functional parameters take precedence over the visual and spiritual aspects. Essentially Indian characteristics like the 'dhobi ghats' and cremation grounds engage in a manner that is both disturbing and challenging at the same time.

Sadly, modern day cities have lost the meanings of traditional meanings and understandings accorded to the interface. Save as a channel of natural and cheap drainage, our urban growth models seldom recognize the intrinsic values of the river systems - let alone address the problem of interface. So flood plains from traditional settlements morph into wild uncontrolled development of slums, dumping grounds and wastelands, further destroying the fragile interface.

The demonstration area is of a length of 4 km approximately and has the advantages of having the proximity of major transport nodes like Pune Railway station, the old city of Pune and the 2 cantonments all of which are  
At least 125 years old This stretch has a 6 lane road, towards the airport, which is already under construction. The river edge between the road under construction and the river edge is to be treated properly before its lost due to erosion. The existing population density of the Pune city shows that the 2 regions on either side of the demonstration area, namely Sangamwadi ward and Dhote Park ward, to be the second and third areas in terms of population density.

Landscape development along the banks of River MULLA-MUTHA - Pune 1/4



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Pune, the second largest city of Maharashtra founded in the year 973 A.D., is situated on the Deccan plateau at the confluence of the River Mula and Mutha. It also contributes in being one of the ecologically richest cities in the country with 40% of the urban area under green cover.

The demonstration area has 4 km of the river edges, between the Sangam bridge and the Yerawada bridge, with its surroundings ranging from Heritage precincts, 2 army cantonments, sewage treatment plants, abandoned chemical factories, slums, residential areas, etc.

The northern bank has comparatively larger open areas along the river front, which provide more scope for development. Whereas, southern edge, the land is more fragmented into smaller plots of private ownership.

The scheme aims at a sensitive response to a complex fabric along the river edges of Mula-Mutha. The design reacts to the existing human and ecological parameters that result in configuring the three significant zones.

## Heritage / Cultural / Performing Arts – Zone 1

On the northern bank, the journey of the user begins with a densely planted pathway dotted with feature walls as story boards, speaking about the City. The pathway further leads to a series of paved and semi-paved plazas, which are shaded with large trees and pergolas. These spaces can turn into covered exhibition areas where the seaters could be pedestals for display.

The southern bank has activities with the prime focus on the confluence of rivers, the Sangam. The design is seen to be as a region of confluence – for vision, thought, time and art. Due to the proximity of educational institutions and the old city of Pune, the design primarily caters to the spatial needs of the younger generation, through open air theatres and sports facilities. The existing *dhobighat*, is retained to be a resting area along the river. This area is expected to be active during Ganesh *chaturthi*.

## jury's comments

An often selected topic for study, this river bank project sets itself apart from others by displaying and understanding of the subject and presenting solutions that are at once traditional and new, pulling them together with an overall vision for the river banks that is compelling. Perhaps more than any other entry this project imagines a world straddling the past, present, and future. More attention to the connectivity across the project area and adjacencies of and inter-relationships between the various components would have lead to a more cogent visualization. As with the first prize winning entry, an elegant and mature combination of graphics in a highly organized presentation.

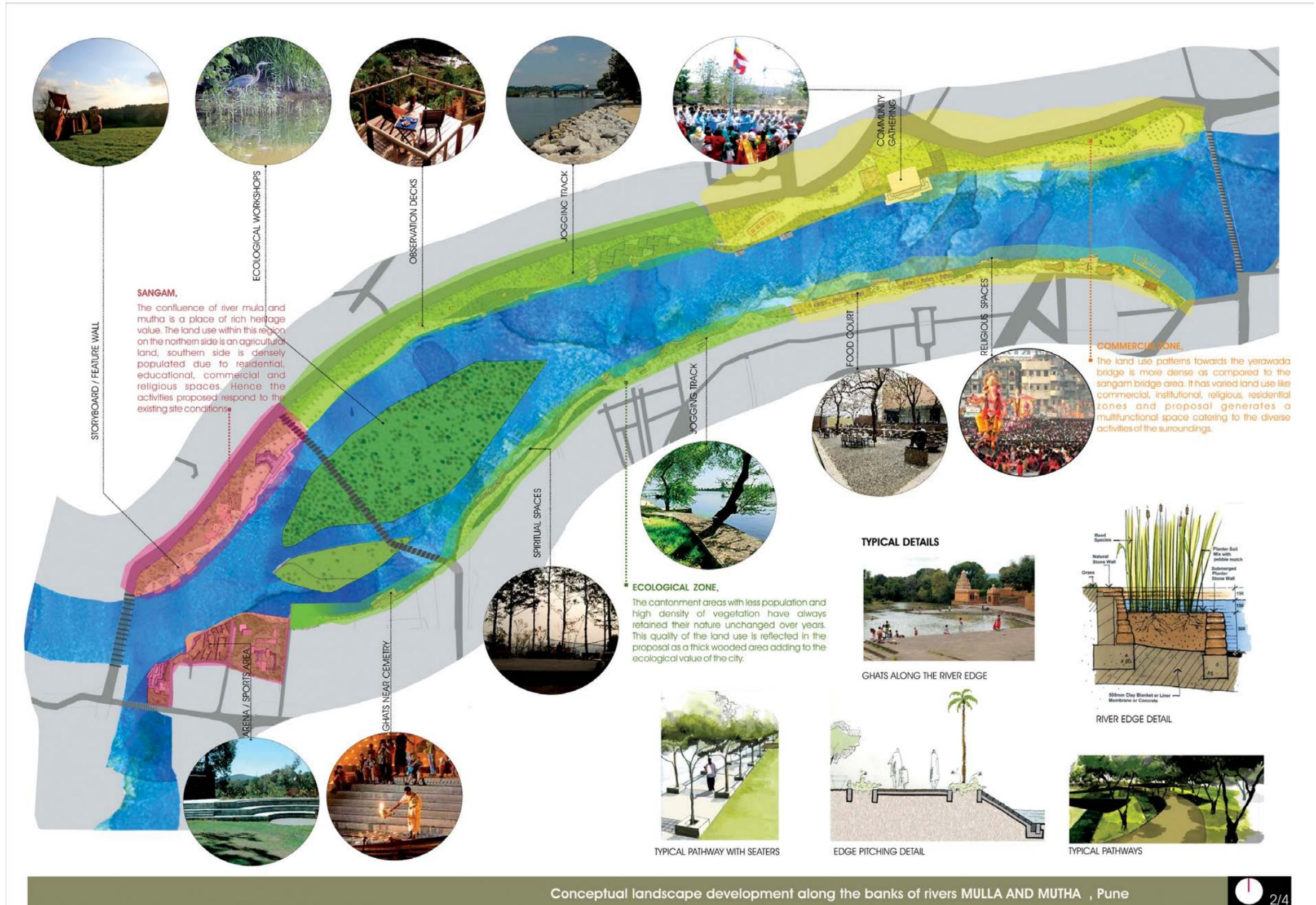
### Spiritual / Ecological – Zone 2

On either side, this part of the pathway runs through the densely vegetated region. This part of the development has greenery of highest density, metaphorically signifying the role of cantonments, for their values of less population density and high vegetation density. Native plants of religious significance will be part of the plant material palette, along the cemetery on the southern side, supplemented by aromatic plants.

The proposed activities here include a series of viewing decks, with mounted binoculars facilitating the occurrence of workshops, highlighting the ecological richness and environment awareness. The slums on this stretch of land face a big challenge. The provision of public services and amenities in this region try to balance the survival of the slums in tandem to the proposed development, by attempting to retain the slum dwellers association with the river.

### Commercial / Recreational – Zone 3

This part of the river with the Yerawada bridge is defined by residential, institutional and commercial land use around which makes the zone an active hub. The proposal has large multifunctional open spaces and broad steps that become seaters or could also be morphed to a market place with a temporary shelter. The children's play area and the boating activities provided are a response to the recreational needs of the residents here.



# HERITAGE / CREATIVE / PERFORMING ARTS - ZONE 1

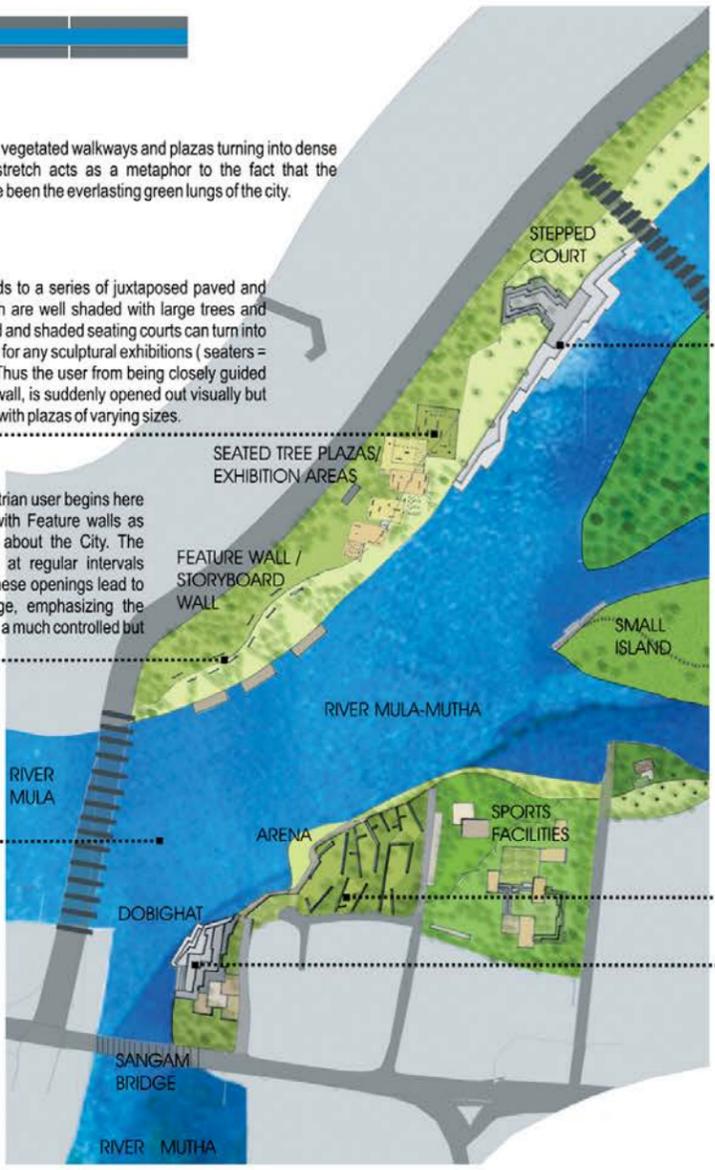


The transition of sparsely vegetated walkways and plazas turning into dense vegetation in the next stretch acts as a metaphor to the fact that the cantonments nearby have been the everlasting green lungs of the city.

The pathway further leads to a series of juxtaposed paved and semi-paved plazas which are well shaded with large trees and pergolas. What are paved and shaded seating courts can turn into a covered exhibition area for any sculptural exhibitions (seaters = pedestals for display). Thus the user from being closely guided with story board feature wall, is suddenly opened out visually but still contained physically, with plazas of varying sizes.

The journey of the pedestrian user begins here with a pathway dotted with Feature walls as Story boards, speaking about the City. The pathway is opened out at regular intervals towards the river front, these openings lead to Deck areas on the edge, emphasizing the human water interface, in a much controlled but spacious manner.

The activities around have been provided with their prime focus being on the rivers confluence, the sangam. The design of this part of the riverfront is seen to be the region of confluence - of vision, thought, time and art. It also marks the birth of the river Mula Mutha.



The next area which is the transition zone between this part of the river front to the other, attends the user in a more intimate scale, with a walkway surrounded by steps looking towards the river.

GHATS - AT SMALL ISLAND EDGE



Due to the proximity of the region to a lots of educational institutions around, the design primarily tries to cater the spatial needs of the younger generation, through Open air theatres and Integrated Sports facilities.

The existing Dhobighat, is retained as a stepped plaza, visually and physically oriented towards the Sangam. For its proximity to Sangam the region gets its highest visual and heritage value among the others. Apart from being the normal resting area along the river, this area is expected to be active during Ganesh chaturthi.



GHATS - NEAR CEMETRY

This part of the pathway turns out to be the walkway through te densely vegetated region, which metaphorically signifies the role of Cantonments, which have managed to retain their defining values of less population density and high vegetation density.

The vegetation scheme will try to attract more avifauna and butterflies. Native plants of religious significance will be part of the plant material palette, along the cemetery, supplemented by aromatic plants too.

The Development Plan tentatively suggests a cross over linkage (bridge), passing through the island, which is highly advantageous, to the riverfront development, where asa 4km long pathway is connected in its center.

An extended pathway is provided to the small island, which will be accessible, only during the low tide season.

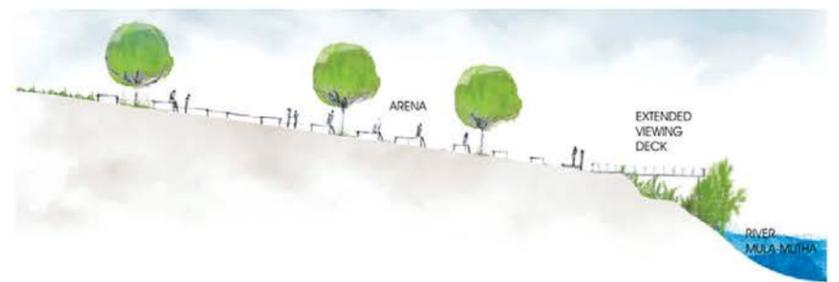
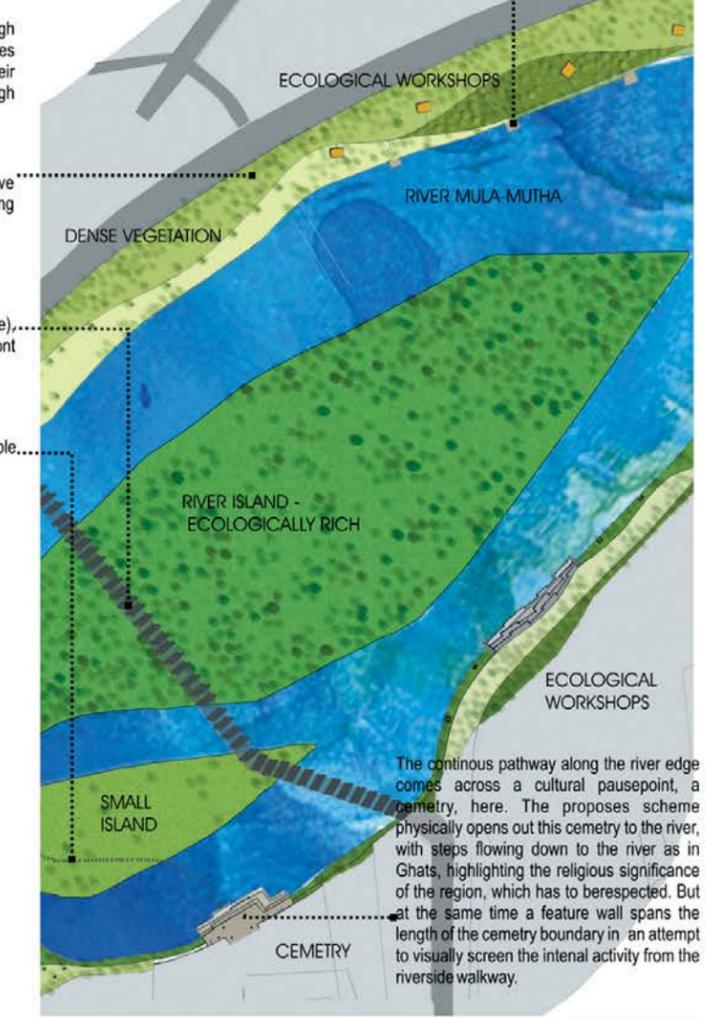


SECTION ACROSS CEMETRY - GHATS - RIVER EDGE

The proposed activities here include a series of viewing decks, with mounted binoculars to facilitate the occurrence of ecological workshops, highlighting the ecological richness of the river island(plants,birds reptiles)

This is the part where there are the century old cantonments on both sides, in close proximity to each other, thus being the connecting green between the oldest green spaces of the city. Thus the proposal contains learning activities on either sides.

# SPIRITUAL / ECOLOGICAL - ZONE 2



SECTION ACROSS ARENA AND EXTENDED VIEWING DECK



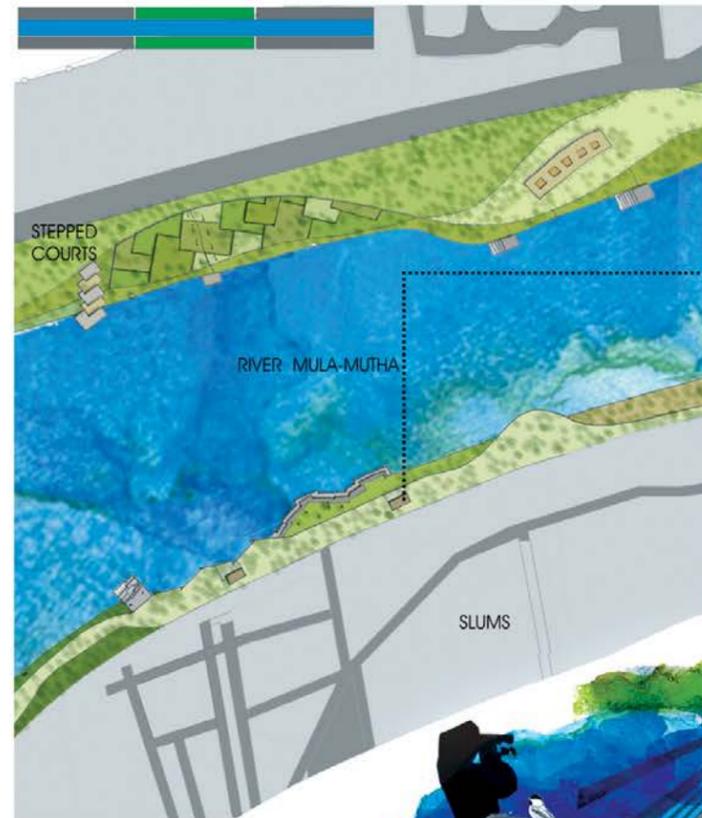
VIEW OF THE PATHWAY WITH STORYBOARD / FEATURE WALL

The continuous pathway along the river edge comes across a cultural pausepoint, a cemetery, here. The proposes scheme physically opens out this cemetery to the river, with steps flowing down to the river as in Ghats, highlighting the religious significance of the region, which has to be respected. But at the same time a feature wall spans the length of the cemetery boundary in an attempt to visually screen the internal activity from the riverside walkway.

Landscape Development along the banks of River Mula-Mutha | Pune



## SPIRITUAL / ECOLOGICAL - ZONE 2

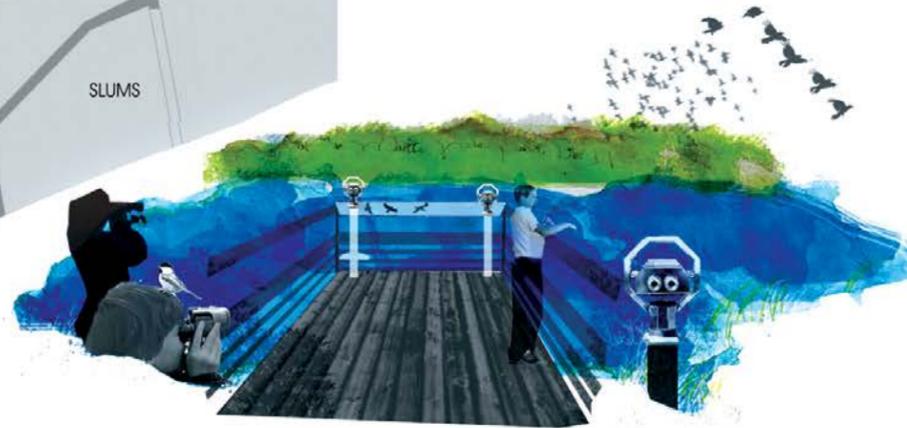


The Pune and Kirke cantonment have successfully managed to retain their defining values like low density population and high vegetation density for a long period of time. Thus our proposal reflects a pathway through a densely vegetated area, 3 tier vegetation of trees, shrubs and ground cover will be extensively planted to make the vegetation scheme here a prominent one.

Thus the stretch of river front development acts as a metaphor for the everlasting green lung of the Pune city. The pathway opens out into a viewing deck space at certain points.

The southern bank of this stretch faces a big challenge of slums at the southern bank of this stretch. The public amenities which are provided all along the river front, will have more of a private significance with reference to the slum dwellers here, rather than the general public, in an attempt to retain the way the slum dwellers have been functionally associated with the river edge by structuring the service and sanitary facilities they need.

VIEW OF THE DECKS AS ECOLOGICAL WORKSHOPS WITH MOUNTED BINOCULARS FACING THE ISLAND



SECTION ACROSS THE ECOLOGICAL WORKSHOPS WITH MOUNTED BINOCULARS



SECTION ACROSS THE OBSERVATION TOWERS NEAR THE ISLAND

## COMMERCIAL / RECREATIONAL ZONE 3

This part of the river with the Yerawada bridge, is defined by residential, institutional and commercial land uses around. The population density of this region being high, having moved away from the low density cantonments, suggests the scope for a large community gathering area, which is most likely to get active rapidly.

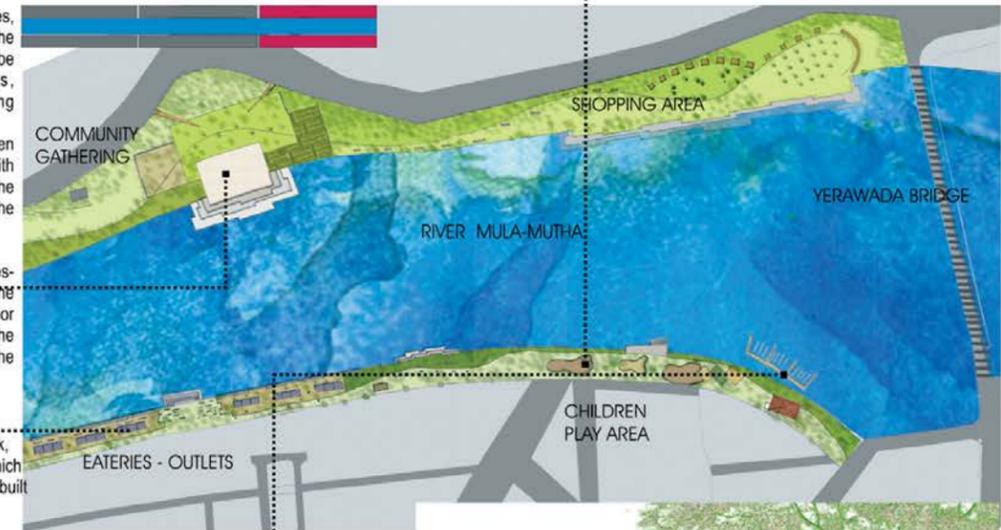
The proposal has large open spaces, which are multi functional. Further, the north bank is also identified to be provided with small shops, responding to the neighboring commercial land use. Large paved plazas which do open out to the river, are provided with dense buffer plantation to screen, the public spaces from the traffic in the abutting road.

The plazas are of different textures- lawn, semi-paved, hard paved. The pathway further is dotted with outdoor seating facilities, until it reaches the next commercial segment of the development.

The shopping on the southern bank, have been provided on podium, which will be used as seater too. These built forms would act as open markets.

The retainer wall at the river edge changes form to evolve into a stepped seater. The boating facility is provided towards the Yerawada bridge in a way to encourage the boating facility existing and draw more use to the region.

Owing to the dense residential areas around, the proposal suggests a spacious children play area, along the southern bank, which would be at walkable distance from the neighboring residential communities.



VIEW OF THE SHOPPING STREET AS THE TERMINATING ELEMENT OF THE



SECTION ACROSS THE SHOPPING CORRIDOR



SECTION ACROSS THE AREA FOR EATERIES AND SNACK BARS



VIEW OF THE SHOPPING CORRIDOR ALONG THE RIVER EDGE



THIRD PRIZE Rs. 15,000.00 and certificate

Ankit Bhargav | R. V. College of Engineering, Bangalore

# Yamuna Riverfront Development | Agra

**OST PUBLIC SPACES**

Public spaces have never had a specific definition in India as we for a very long period of time have been under the rule of Kings and dynasties where the social structure comprised of the King, and the masses. It was the King with all the access to the luxury and the city area rest of the people being ruled over. The public spaces were not defined by what would be entertaining for the masses rather the spaces where people accumulated for their daily needs served as public spaces.

Since the communities were small, interdependence on human relationships and living in harmony with nature was not difficult. We today are living in concrete cities where the dependencies on human relations has been reduced to trade of services. Nature too has become just another material resource. Public spaces if created sensitively can fulfill our need for self expression and bring about the feeling of being part of a larger entity.

The market areas, the Temple complex the areas surrounding the water sources eg. wells, river banks became public spaces. The Temple complexes worked wonderfully as public spaces because of the importance of religion in the minds of the people and hence the that became an epicentre for various community activities to spur. This kind of a setting is no more visible in the cities of today.

Market areas too have lost their earlier character. They have been replaced by Malls, huge bulky Malls where interaction among people has been limited to watching each other go by. People don't meet each other there, they just pass by. They no more serve as public spaces or spaces where public/community meetings can be held. The urban sprawl has caused the otherwise small communities to grow into cities packed with millions of people, each one struggling to earn his piece of bread.

We don't dwell in these spaces called cities, we only live in them.

Water resources have always held great importance because of the spiritual and ritualistic connection to water.

Water is god.

Ganga has always been believed to have the power to purify the person of his sins and give him eternal peace when he dies. Many other rivers also hold the same importance till date.

The banks were the place where spiritual, ritual activities would take place, the festivals would be celebrated, children would play. It was also a means of transport to comrades to other towns. The river was crucial for the existence because it was the source of food (fish) and water for drinking and irrigation. In the cities earlier and in the villages even today, we were allowed to be free. We could walk on the road, sit by it, but now we are building our cities for vehicles and not people. Even the pause is defined.

Agra is a classic example where the disconnect of the city as a whole with the people within has caused an identity crisis among them. The history has become amplified to the extent that the present seems to have little relevance with it. Hence there is a need to introduce a buffer which will be a compromise between the past and the present.

In this city where half the population still lives in the old city which dates back to Shah Jahan's time, creation of new public space is less suitable in the setup than rejuvenating the existing. The River front had always been used as public space now lies abandoned.

All the monuments face the river but nobody now can appreciate them from there because Yamuna has been reduced to a toxic drain. The people are mentally and physically cut off from the river.

This stretch along Yamuna is specially of immense importance as it behaves perfectly as a negotiator of time and space.

Various events have taken place which may or may not be co-related to the disappearance of public spaces around the rivers.

1. Gradual shift of the city centre away from the river.
2. Increase in the pollution in the river, converting them into toxic drains.
3. Decrease of dependence on the river for the daily activities.

In Agra, the development in the main city is taking place towards the peripheral areas for the want of more land. The government has developed the roads around the monuments extensively and linking them in such a fashion that they lie in one plane perfect in their setting with the surroundings oblivious to them (A green buffer has also been created between the old part of the city and the monument area). Although the river front, the monuments area, and old city complex as part of the public domain of the city need rejuvenation, the cohesiveness as of now is absent.

Here below are the possible potential locations where various programs may be developed to activate this zone otherwise stuck in a time warp.

The land area identified in yellow is agricultural land. (Gov. owned) this is occupied by the kachpura village. The mehtab Bagh lies below it with a singular access surrounded by trees where tourists go to visit this bagh developed by the Mughals.

Potential area for stage shows etc.

The land area identified in yellow was previously used as weaving industry. It partially houses 2 shoe factories and some portions of it on the west of the road have been leased out.

Potential Handicrafts market area.

The land area identified in yellow was previously used as a haveli but presently it is in a partially demolished state, a major chunk of the centre structure still stands although the front is completely demolished.

Potential Hotels and hawells.

The land identified in yellow was previously used as a godown by the railways. It is now abandoned and is used as a temporary shelter for trucks. It lies at the heart of the Yamuna park side with the main access road from the front with the Strachy Bridge at the north of it.

Multi purpose activity zone.

Yamuna river front development, Agra 1



The project addresses the loss of public space in Agra, former capital of the Mughal Empire, which is now facing the brunt of aggressive commercialization in and around the city.

Agra has grown in layers, through time, with the old fabric still visible through the superimposed new functions. Although the strengthening of the old road network has improved mobility within the city, the enhanced tourist network originating mainly from New Delhi has resulted in strong linear movement patterns cutting through the city.

Tourism has blossomed at the nodes i.e. monument complexes; but there is a withdrawal of dependency on the local setup due to inadequate support structure leading to just monument gazing, snubbing the rest of the city mainly due to the haphazard construction destroying the old organizational setup.

Hence, the benefits of influx of tourism is not perferating down to the local people resulting in a static economy, the trademark products are all exported and the character of the city is not experienced. This disconnect of the city as a whole with the people within has caused an identity crisis among them. The history has been so amplified that the present seems to have little relevance with it, especially due to the categorization of monuments as national symbols rather than a part of the city of Agra.

The Yamuna river bank, a public space, with locals celebrating all the festivals here but today it lies in dilapidation with the monuments dotting it all the way.

Public spaces are to be realized as urban magnets as well as negotiators of time and space.

Rejuvenation of the river bank is at present a difficult task due to its significant disconnect from the main city and its complex context. The city is also experiencing growth in a direction opposite to the Yamuna, (now a toxic drain). Therefore, the project addresses the issue by shifting the proposed development from along the banks to a perpendicular axis such that it connects the two banks and activates the river. This, through time, will instigate development sensitively along the banks. In order to connect this back to the city, a previously 18 metre road has been earmarked which will connect the banks to the primely commercial MG road drawing people in.

The development at the river has been wrapped around an existing circulation - Strachy bridge, and this has been pulled back as a channeled void in the existing urban fabric. The buildings along the road happen to be old *havelis*, which may be transformed into emporiums, handicrafts *bazaar*; etc. draw the people to the void. The built intervention houses floating and permanent platforms in coexistence with the movement patterns comprising of the public street (to be designed weaving) through the bridge connecting to the two fixed pedestrian ways at various points (adjacent to the vehicular way). The floating programs will address the seasonal modulation of the water and activities while the permanent act as anchors with river as a mediator forming the cultural outlet for a city.

## jury's comments

The idea of bridging a river with functional spaces is as traditional as Venice, and this project takes it further by embodying a contemporary notion of air-development-rights over a public resource. It creates a structural assemblage that is buildable, forward thinking in its expression of a brave new world, and posits that urban landscape need not have much to do with stereotyped ideas of green. In its eagerness to bridge however, the solution misses out on a deeper understanding of the ecology of the river, its tides and flows, and its role as a connector across history and economies. Superb computer visualization explains the project with clarity, and perhaps makes it a little less human at the same time.

**event timeline**

1. City area
2. Vacant plots
3. Illegal Slum formation / haphazardly developed apartments
4. River

The development cannot immediately start at the bank because large parts of it lie isolated due to the buffer between the city and the banks. The vacant industry area, disused godowns and areas surrounding these act as the buffers which spatially occupy even 50-100m depth of space.

Looking at the entire picture, there exists -  
 An old city complex - static  
 The monuments complex - re-defined to sustain in isolation connected to the major road network connecting the major cities like Delhi, Jaipur, Kanpur, Mathura.  
 The new growth in the city - directed towards the outskirts  
 River front lying abandoned due to inaccessibility

The photographs shows the river 380m wide with the bank dotted with monuments all along which may be developed as nodal points as sprouts of programs.

**Yamuna river front development, Agra**

The project emerges in the void of the existing setup (the road from MG road to Strand road / Yamuna road) and bridging the gap between the main city and the river front.

The spine will be the reflection of the culture and heritage of the city. It will accommodate shops, museums, emporiums and various other activities and will be leased out to the locals so that the direct benefit goes to the people of the city.

By 2020, Yamuna 2 barges are planned to be built one at the Taj side and the second near the opposite side of Agra Dayal bagh. This will ensure a minimum level of water to be always there in this 380m wide basin. There is a thought to modulate the levels of the built to react to the change in the water level which is thought to be approximately 2.3m between the summer and monsoons.

This spine is to be developed completely as a street scenario which will be leased out to the locals only ensuring that they are profited by it.

The primary design intervention lies in at the junction of the land and water. This does not take place along side the river which has its limitations, instead it goes perpendicular to it wrapping around the bridge.

This way it addresses the water from all sides instead of 1, literally sitting on it. It gives a whole new dimension to our understanding of a bridge which is perceived simply as an engineered structure for connecting 2 destinations. This follows the concept of a living bridge which opens up unexplored possibilities of creating spaces where people are already being channelised and the structure spatially too has its role defined in the urban setting.

The potential lies in the fact that such a space lies ignored in the rush to simply cross by thus giving us an opportunity to develop new innovative spaces.

- Sight seeing points at a height of +10m (above water level) from the middle of the river
- Floating shops / restaurants
- Mobile theatre (which may have Agra fort as a backdrop for one show and Taj for the other)
- Boating / visiting the monuments from the river side
- Initiate night life (as there is public space in the city as of now which enables them to do so.)

At the junction of the spine and the Yamuna road, a transport terminal has been created which will accommodate -  
 - Buses stand where the tourist vehicles from outside the city will have to be parked (they will not be allowed in the Taj Agra Fort complex)
- Electric vehicles / local eco friendly transport will start from here.
- It will also accommodate an information centre (this will be synchronized with the rest of the destinations in the city)

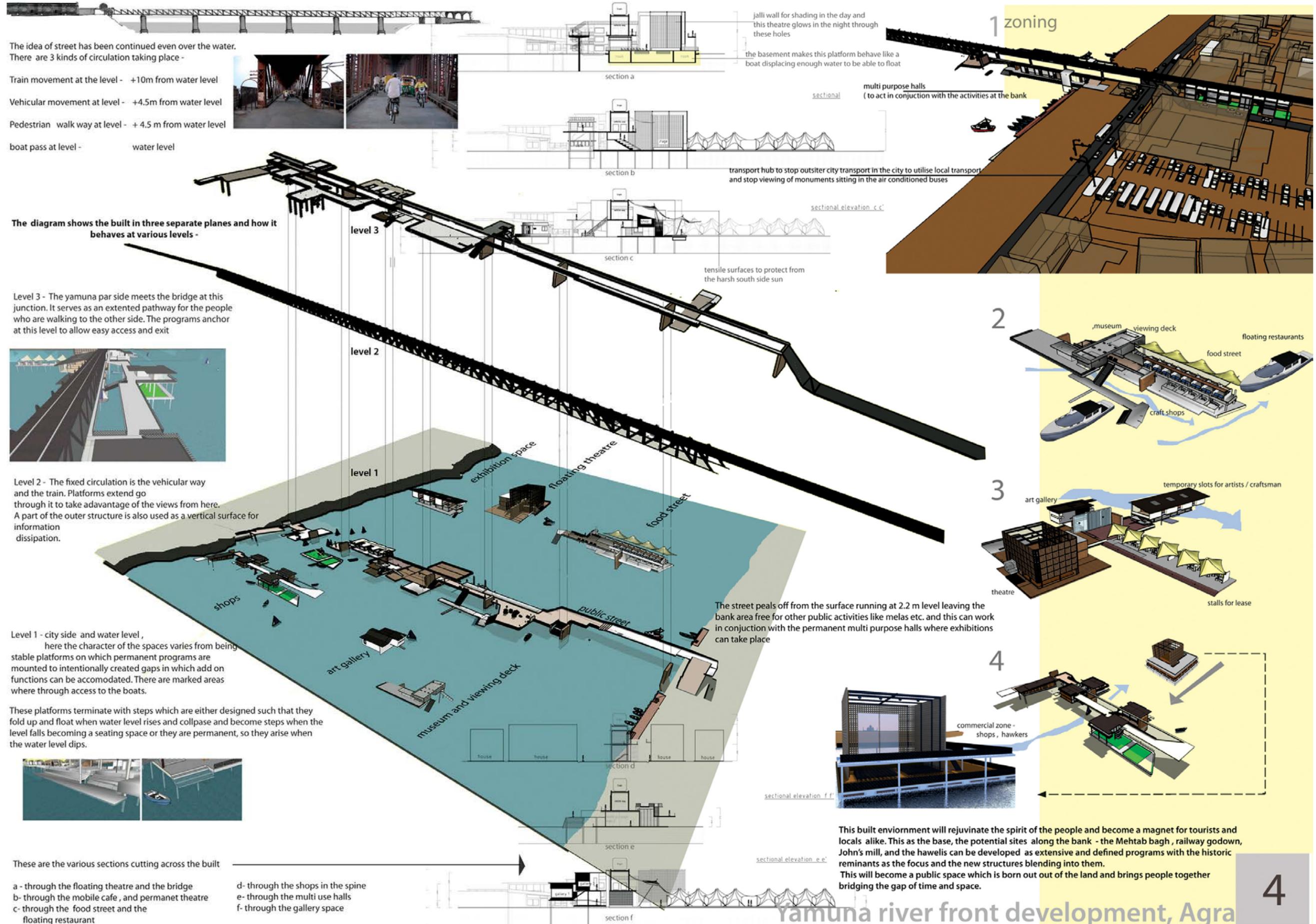
the bulky masonry structure is replaced by a sleek steel structure thereby exposing a new usable space

shops with the similar points take place under the rail bridge as the old masonry structure is replaced with the new steel structure

The outer surface of the bridge can be used as a temporary vertical market, products are hung on these screens or this can read as a huge information screen on which information about the city is displayed / certain current events etc.

**Yamuna river front development, Agra**





The idea of street has been continued even over the water. There are 3 kinds of circulation taking place -

Train movement at the level - +10m from water level

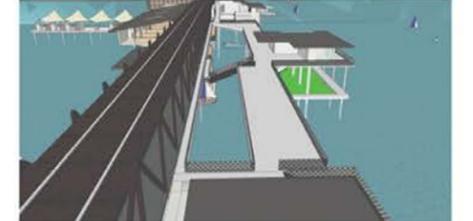
Vehicular movement at level - +4.5m from water level

Pedestrian walk way at level - +4.5 m from water level

boat pass at level - water level

The diagram shows the built in three separate planes and how it behaves at various levels -

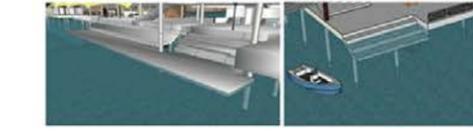
Level 3 - The Yamuna par side meets the bridge at this junction. It serves as an extended pathway for the people who are walking to the other side. The programs anchor at this level to allow easy access and exit



Level 2 - The fixed circulation is the vehicular way and the train. Platforms extend through it to take advantage of the views from here. A part of the outer structure is also used as a vertical surface for information dissipation.

Level 1 - city side and water level, here the character of the spaces varies from being stable platforms on which permanent programs are mounted to intentionally created gaps in which add on functions can be accommodated. There are marked areas where through access to the boats.

These platforms terminate with steps which are either designed such that they fold up and float when water level rises and collapse and become steps when the level falls becoming a seating space or they are permanent, so they arise when the water level dips.



These are the various sections cutting across the built

- a - through the floating theatre and the bridge
- b - through the mobile cafe, and permanent theatre
- c - through the food street and the floating restaurant
- d - through the shops in the spine
- e - through the multi use halls
- f - through the gallery space

This built environment will rejuvenate the spirit of the people and become a magnet for tourists and locals alike. This as the base, the potential sites along the bank - the Mehtab bagh, railway godown, John's mill, and the hawelis can be developed as extensive and defined programs with the historic remnants as the focus and the new structures blending into them. This will become a public space which is born out of the land and brings people together bridging the gap of time and space.



SHRIYA ANAND MERIT AWARD Rs. 21,000.00 and certificate

The award has been constituted in the memory of late Shriya Anand, landscape architect by her family Capt. J. K. Anand and Mrs. Reena Anand

Aathira Ajith & Shine Alex Mani | School of Planning and Architecture, New Delhi

# Roundabout as an active public space

## Thrissur, Kerala

**INTRODUCTION**

**LOCATION**

THRISSUR, THE NAME DERIVED FROM 'TIRU-SHIVA-PERUR' (THE TOWN WITH THE NAME OF LORD SHIVA) IS THE CULTURAL CAPITAL OF KERALA. THE TOWN IS BUILT AROUND A HILLOCK TOP. ITS MOST PROMINENT FEATURE IS THE VADAKKUMNATHAN KSHETRAM (TEMPLE) WHICH HAS SHIVA AS ITS PRESIDING DEITY.

**PULIKALI**

PULIKALI IS A POPULAR FOLK ART PERFORMED DURING THE ONAM SEASON. IN PULIKALI A GROUP OF PERFORMERS PAINT THEIR WHOLE BODY IN THE LIKENESS OF TIGERS AND WEAR TIGER MASK. THEY PRANCE ABOUT, DANCE AND MOVE LIKE TIGERS. THE TIGERS ARE ACCOMPANIED BY A HUNTER AND A DRUMMER. THE THEME OF THE PLAY IS TIGER HUNTING. THE SWARAJ ROUND IS THE VENUE OF A GRAND PULIKALI ON THE FOURTH ONAM DAY. ON THIS DAY PULIKALI TROUPOUS FROM DIFFERENT PARTS OF THE DISTRICT COME HERE TO PERFORM.

EVERY CORRIDOR DIRECTING TO THE ROUND HAVE GOT VERY BEAUTIFUL GLANCE OF THE OPEN SPACE AS WELL AS THE TEMPLE ARCHITECTURE OF THRISSUR THIS IS THE MAIN REASON BEHIND SWARAJ ROUND TO BECOME THE IMAGE OF THE CITY.

**SECTION THROUGH THE ROUND ABOUT WITH TEMPLE AT THE HIGHEST POINT OF THE CITY**

**THIRISSUR POORAM**

THIRISSUR POORAM IS THE BIGGEST AND MOST COLORFUL TEMPLE FESTIVAL OF KERALA. IT IS CELEBRATED IN VADAKKUMNATHAN TEMPLE IN THE THRISUR DISTRICT. ELEPHANT PROCESSION (KUDAMATTOM) IS THE MAJOR ATTRACTION OF THIS FESTIVAL, WHICH WITNESSES THE PARTICIPATION OF ELEPHANTS FROM VARIOUS TEMPLES OF KERALA. APART FROM THIS SPLENDID PROCESSION, OTHER ATTRACTIONS OF THRISSUR POORAM FESTIVAL INCLUDE A SPECTACULAR DISPLAY OF COLORFUL FIREWORKS, PARASOL EXCHANGES, AN UMBRELLA SHOWING COMPETITION, DISPLAY OF PYRO-TECHNIQUES, AND DRUM CONCERTS. THE FESTIVAL MAKES NO DISTINCTION BETWEEN PEOPLE ON THE BASIS OF RELIGION OR CASTE.

**SWARAJ ROUND ENCIRCLES THE THEKKINKADU MAIDANAM (TRANSLATION: "TEAK-FOREST FIELDS")** THRISSUR ROUND IS THE LOCAL NAME FOR THIS CIRCULAR ROAD IN THE CENTER OF THE CITY. THE SWARAJ ROUND IS THE LARGEST CIRCULAR ROAD AROUND A GROUND IN INDIA. AS WELL AS THIS IS ONE OF THE LARGEST ROUNDABOUT IN THE WORLD. SEVENTEEN ROADS ARE JOINING TO THE ROUND AND THESE ROADS FORM OTHER JUNCTIONS. SO THRISSUR CITY SPREADS IN A CIRCULAR SHAPE. PROBABLY THE MOST DOMINANT FEATURE OF THRISSUR IS SWARAJ ROUND. FROM THIS CENTRAL ROAD, OTHER ROADS RADIATE LIKE SPOKES OF A WHEEL. THESE ROADS LEAD TO MAJOR CENTERS LIKE GURUWYDOR IN THE WEST, SHORANUR IN THE NORTH, PALAKKAD IN THE EAST, AND ERNAKULAM IN THE SOUTH.

**SHOWS THE VARIOUS ACTIVITIES AROUND AND WITHIN THE SITE.**

**colours that add to the cultural capital of kerala**

**Round-about as an active public place in THE cultural capital of Kerala, THRISSUR**



Thrissur – the name derived from 'tirus-hiva-perur' (the town with the name of lord Shiva), is the cultural capital of Kerala. The town is built around a hill-ock top. Its most prominent feature is the Vadakkumnathan *Kshetram* (temple), which has Shiva as it presiding deity.

Thrissur *pooram* is the biggest and most colorful temple festival of Kerala. It is celebrated in Vadakkumnathan temple. Elephant procession (*kudamattom*) is the major attraction of this festival, which witnesses the participation of elephants from various temples of Kerala. Apart from this splendid procession, other attractions of Thrissur *pooram* festival include a spectacular display of colorful fireworks, parasol exchanges, an umbrella showing competition, display of pyro-techniques, and drum concerts. People from different parts of the district come here to perform *pulikali* in which the performers paint their whole body in the likeness of tigers and wear tiger masks.

Swaraj Round encircles the *thekkinkadu maidanam* (meaning 'teak-forest fields') – one of the largest roundabouts in the world. Seventeen roads join to the round and these roads form other junctions. Thus, Thrissur city is spreading in a circular shape. From this central road, other roads radiate like spokes of a wheel. Each corridor directing to the round has beautiful glance of the open space as well as the temple architecture of Thrissur,

which has thus made the Swaraj Round an image of the city.

The main entrance gate to the temple complex is where the festivals are conducted, is used by people of various age groups for various activities and is one of the major congregational spaces.

A part of the roundabout is covered by dense planting – “the lung of the city” which is marked as a protected area.

Design intervention is proposed along the edges of the round so that the commercial as well as the green space blend together. The roundabout is divided into three major parts – private (water authority land), semi public (temple premise) and public space (play ground, jogging path, children’s park, etc.)

A part of the roundabout is under the protected zone and another major part of the land is kept free from plantation for visual link as well as for the Thrissur *pooram* festival.

Commercial infrastructure at smaller scale is added along the edge of the mound to activate the space and making it more secure and user friendly.

Stepped seating is proposed that acts as a barrier between the road and the open space, which could be later used for seating to watch various procession regarding various festivals.

A transition space is proposed that consists of the green space, pathway, parking and the main road. It is aligned in such a way that the junctions are avoided from the chaos of pedestrians crossing, and provide a link between commercial core to the green space and create an intimate space for families to spend leisure timings with the nature.

### jury's comments

A project of compelling character, tangible scale and context that respects the urban and cultural realm and which attempts to create an assemblage of public spaces that is new without being revolutionary, an approach similar to that of the first prize entry. It took the jury a while to understand the precise nature of design interventions and separate these out from the existing conditions. As with the second prize entry, the adjacencies between components and the overall scheme are a little less than clear. Superlative hand graphics in an elegant set of sheets carry this presentation, however a little less well integrated compared to the other prize-winning entries.



- protected area
- temple's property
- temple complex
- maidan
- temple ground/celebration ground
- exhibition ground
- government property/water authority building
- recreational area/children's park



THE ABOVE FIGER SHOWS THE CITY FABRIC ADJOINING THE ROUND ABOUT.  
THE STATUE OF THE THEN RULER HAD BEEN WELL PLACED SO AS TO GIVE A VISUAL DIRECTION TOWARDS THE TEMPLE GATEWAY.

DESIGN MOVE HAS BEEN TAKEN ALONG THE EDGES OF THE ROUND SO THAT THE COMMERCIAL AS WELL AS THE GREEN SPACE WILL BLEND TOGETHER. LOT OF PROCESSION AS WELL AS FESTIVALS ARE HAPPENING AROUND SWARAJ ROUND AND THERE IS NO PLACE AS SUCH TO VISUALIZE THE FUNCTIONS IN CULTURAL CAPITAL SO THAT THE EDGE OF THE ROUND CAN BE UTILISED AS A PUBLIC SPACE  
THE MAIN EVENT WITHIN THE SITE IS THE THRISSUR POORAM WHICH LAST FOR 32HRS AND REMAINING TIME THE SPACE IS LEFT FREE FOR PUBLIC USE.

2



EXISTING LAYOUT PLAN OF THE ROUND ABOUT

ISSUES

a huge wall along the temple complex cuts the visual continuity and give rise to insecurity among the public who goes along that path

Alignment Of The Road, Pathways And The Round About Is Not Proper



There is no defined entry to the children play area, sign boards, thick vegetations etc are creating negative visual quality to the space, this space is acting as an edge than a seam from the commercial spine of the city

ISSUES

THE UNDULATING SLOPES WITHIN THE SITE GAVE RISE TO VARIOUS FORMS OF OPEN SPACES...USED BY VARIOUS AGE GROUPS....  
1/4TH PART OF THE ROUND ABOUT IS COVERED BY DENSE PLANTING WHICH HAD BEEN GROWN OVER A LONGER PERIOD OF TIME AS A RESULT IT HAD BEEN MARKED AS A PROTECTED AREA AND BEING PRESENT IN THE CENTRAL PART OF THE TOWN IT ALSO CAME TO BE KNOWN AS "THE LUNG OF THE CITY"  
THE NEGATIVE ASPECT OF THE AREA IS...IT GAVE RISE TO A NEGATIVE SPACE WHERE ILLEGAL ACTIVITIES TAKES PLACE AT THE NIGHT  
IT LET TO THE ABUNDANCE OF VARIOUS PATHWAYS WHICH USED TO LEAD ONE ACROSS THE ROUND TO REACH THE OTHER SIDE OF THE TOWN WITHOUT MUCH DIFFICULTY  
CHILDREN'S PLAY AREA HAD BEEN ABONDANT

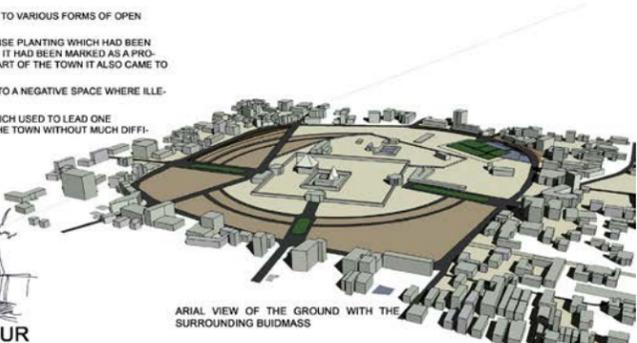


SHOWS THE MAIN ENTRANCE GATE TO THE TEMPLE COMPLEX. IT IS ALSO WHERE THE FESTIVALS ARE CONDUCTED. THEREAFTER IT WOULD BE USED BY PEOPLE OF VARIOUS AGE GROUPS FOR VARIOUS ACTIVITIES. IT IS ONE OF THE MAJOR CONGREGATIONAL SPACE.

Round-about as an active public place in THE cultural capital of Kerala, THRISSUR

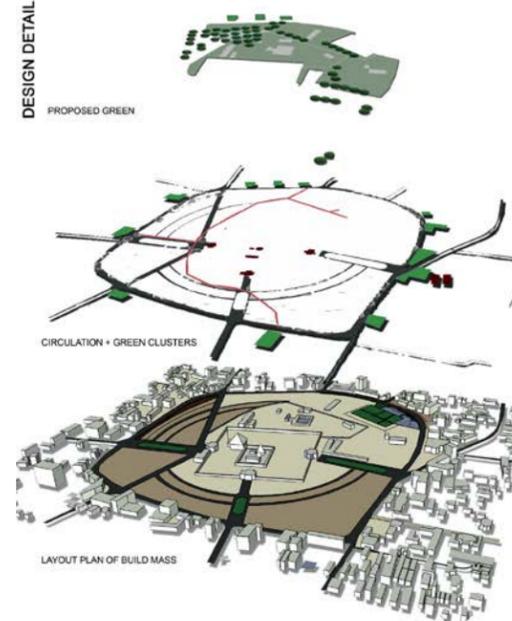


view to the round and the view from the round to the commercial core



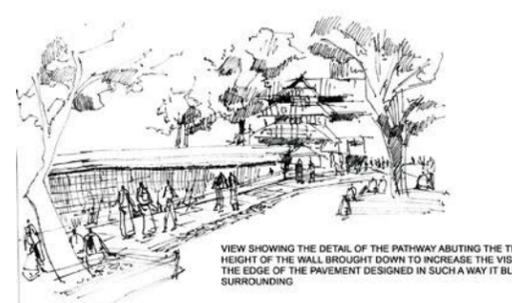
ARIAL VIEW OF THE GROUND WITH THE SURROUNDING BUILDMASS

DESIGN DETAIL



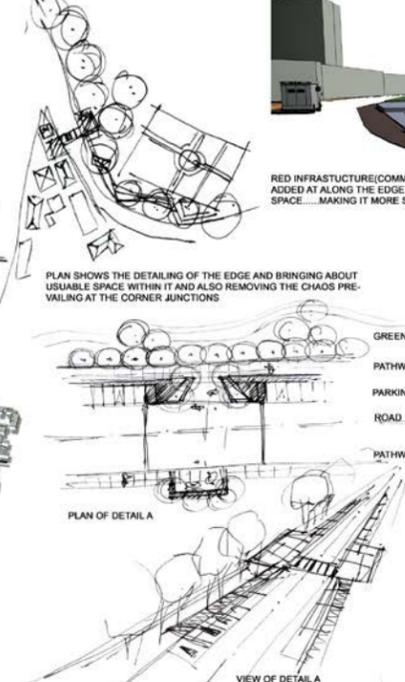
CIRCULATION + GREEN CLUSTERS

LAYOUT PLAN OF BUILD MASS



VIEW SHOWING THE DETAIL OF THE PATHWAY ABUTTING THE TEMPLE WALL HEIGHT OF THE WALL BROUGHT DOWN TO INCREASE THE VISUAL QUALITY THE EDGE OF THE PAVEMENT DESIGNED IN SUCH A WAY IT BLEND WITH THE SURROUNDING

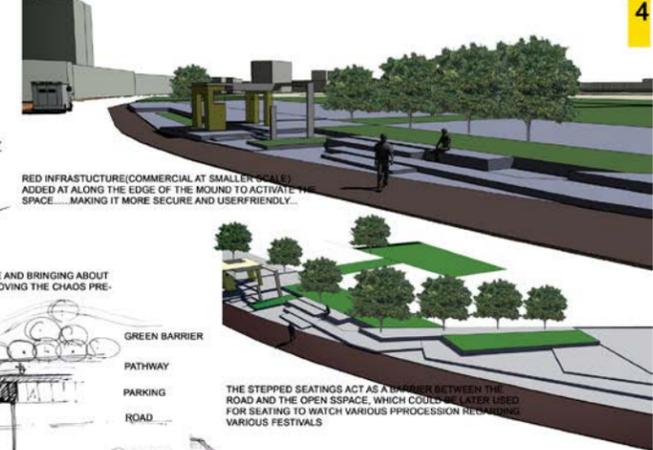
Round-about as an active public place in THE cultural capital of Kerala, THRISSUR



PLAN SHOWS THE DETAILING OF THE EDGE AND BRINGING ABOUT USUABLE SPACE WITHIN IT AND ALSO REMOVING THE CHAOS PREVAILING AT THE CORNER JUNCTIONS

PLAN OF DETAIL A

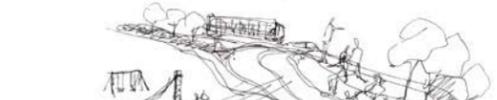
VIEW OF DETAIL A



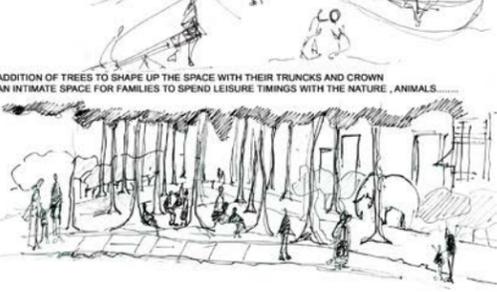
RED INFRASTRUCTURE(COMMERCIAL AT SMALLER SCALE) ADDED AT ALONG THE EDGE OF THE MOUND TO ACTIVATE THE SPACE... MAKING IT MORE SECURE AND USERFRIENDLY...

- GREEN BARRIER
- PATHWAY
- PARKING
- ROAD
- PATHWAY

THE STEPPED SEATINGS ACT AS A BARRIER BETWEEN THE ROAD AND THE OPEN SPACE, WHICH COULD BE LATER USED FOR SEATING TO WATCH VARIOUS PROCESSION RESEMBLING VARIOUS FESTIVALS

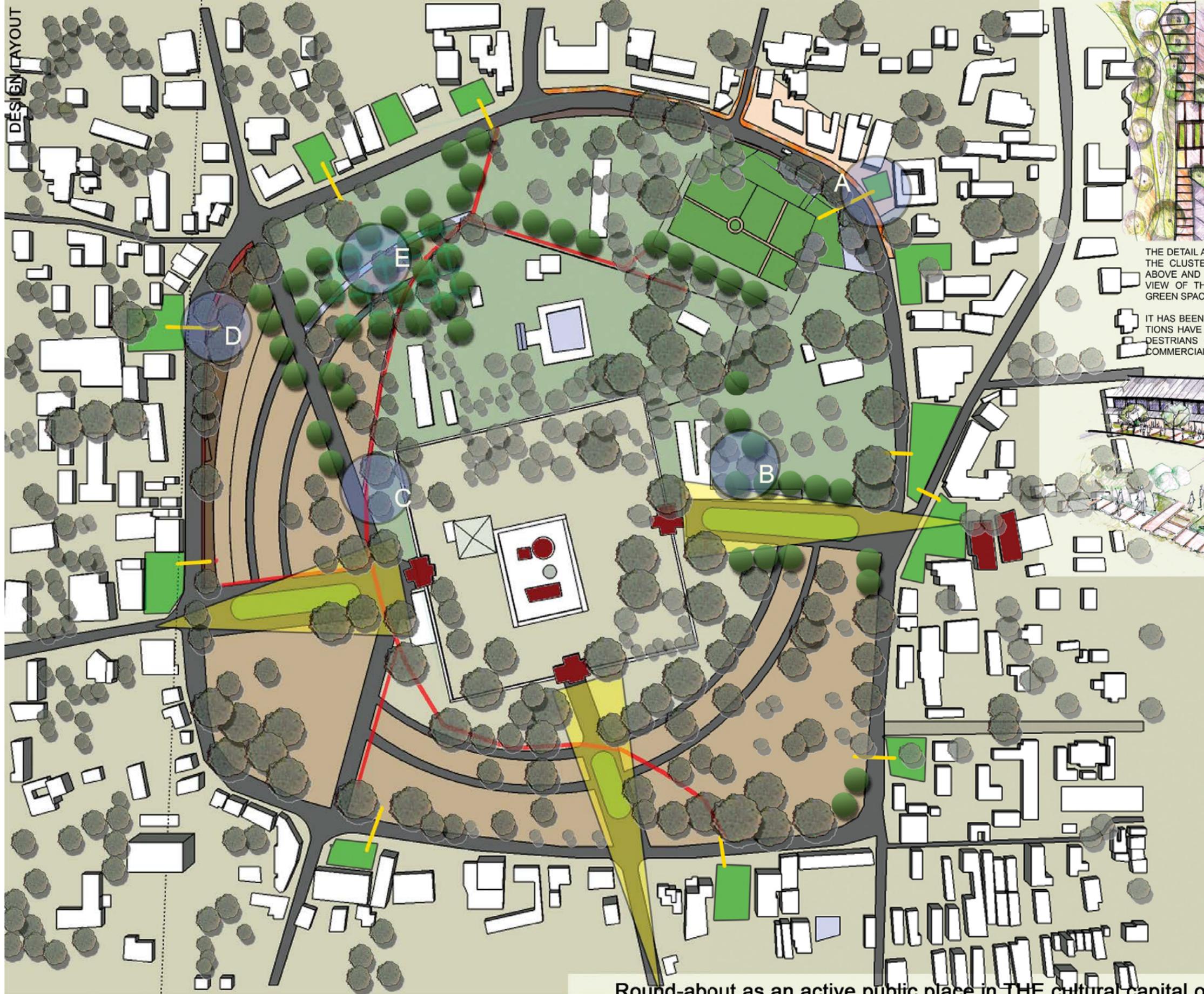


ADDITION OF TREES TO SHAPE UP THE SPACE WITH THEIR TRUNKS AND CROWN AN INTIMATE SPACE FOR FAMILIES TO SPEND LEISURE TIMINGS WITH THE NATURE, ANIMALS...



4





THE DETAIL A SHOWS THE TRANSITION ZONE BETWEEN THE CLUSTER GREEN AND THE URBAN FABRIC. THE ABOVE AND BELOW FIGURES SHOWS THE PLAN AND VIEW OF THE TRANSITION SPACE, CONSISTING THE GREEN SPACE, PATHWAY, PARKING AND THE MAIN ROAD.

IT HAS BEEN ALIGNED IN SUCH A WAY THAT, THE JUNCTIONS HAVE BEEN AVOIDED FROM THE CHAOS OF PEDESTRIANS CROSSING, PROVIDING A LINK BETWEEN COMMERCIAL CORE TO THE GREEN SPACE



- CLUSTER GREEN
- TEMPLE COMPLEX
- PROPOSED PATHWAY
- VISUAL ACCESS
- PEDESTRIAN LINK
- PROPOSED TREES

THE MAIN ROUND HAVE BEEN DIVIDE INTO THREE MAJOR PARTS...PRIVATE(WATER AUTHORITY LAND),SEMI PUBLIC(TEMPLE PREMISE) AND PUBLIC SPACE(PLAY GROUND,JOGGING PATH,CHILDREN'S PARK...)

A PART OF THE ROUND IS UNDER THE PROTECTED ZONE AND ANOTHER MAJOR PART OF THE LAND HAS TO BE KEPT FREE FROM PLANTION FOR VISUAL LINK AS WELL AS FOR THE THRISSUR POORAM FESTIVAL WHICH IS ONE AMONG THE MAJOR CULTURAL EVENT OF KERALA.

Round-about as an active public place in THE cultural capital of Kerala. THRISSUR

**Roundabout as an active public space**  
Thrissur, Kerala

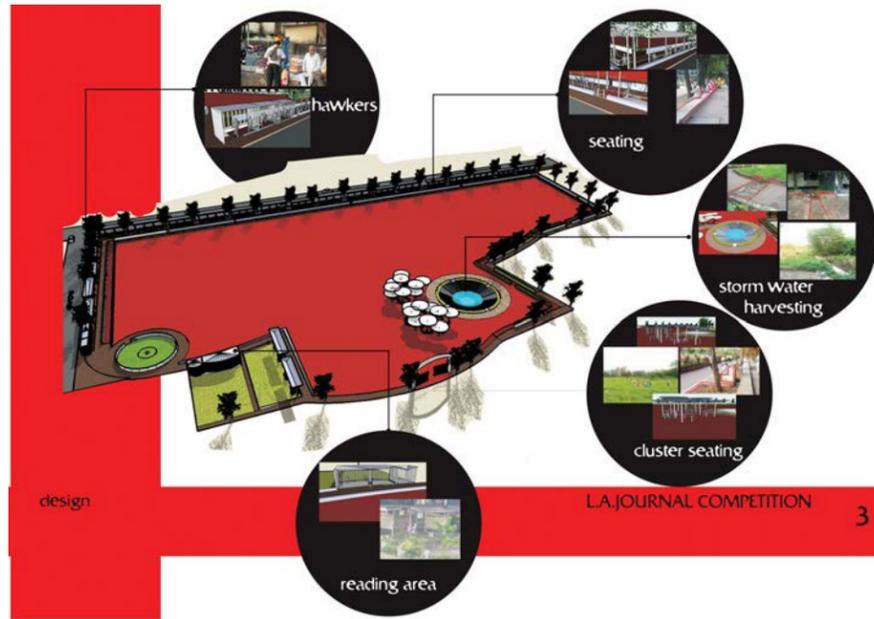




JURY SPECIAL MENTION CERTIFICATE

### Sambhaji Park | Mulund, Mumbai

Minal Kavathekar, Aditya Sovani | M.E.S. Pillai's College of Architecture, Mumbai



### jury's comments

This project takes on the classic maidan, a site-type that on the face of it either requires a minimalist solution or a complete make-over, and while respecting the spatial integrity of the maidan, proposes an edge-solution that is traditional (the linear market place and activity zone), vibrant in a contemporary way, and proposes a new set of relationships between a maidan and it's surrounds. Less resolved geometric interventions inside the park detract from the elegant edge solution. An overdose of computer graphics detracts from the otherwise straightforward presentation – the aerial perspective would have been far more compelling as a hand sketch, as would have larger sketches of the edge activities.



JURY SPECIAL MENTION CERTIFICATE

### Cultural Port of Cochin, Tides of Change

Ankit Anil Parekh, Neha Chavan | Bharati Vidyapeeth College of Architecture, Pune



As with some other prize winning schemes, a layered and complex site analysis of a complex urban edge condition. The project individually explores several components that would appear to form a successful and vibrant waterfront. The scheme however relies too much on architectural and landscape tectonics that we would question the functional and cultural relevance of. A high quality and colorful graphic presentation on precisely organized and composed sheets packed almost to the point of visual overload – there is some value to providing breathing room even when space is limited.

### jury's comments

Perhaps the most radical of all the entries, this project earns a special mention with its simple and powerful visualization that combines art, sculpture, with a way of occupying public space. It has tremendous potential to go much further, but clearly the level of thinking ends at the object and there is little understanding of how notions of transformation and mutation could apply to public space as a whole, and not just objects within it. The graphic sophistication of the presentation is an eye opener.

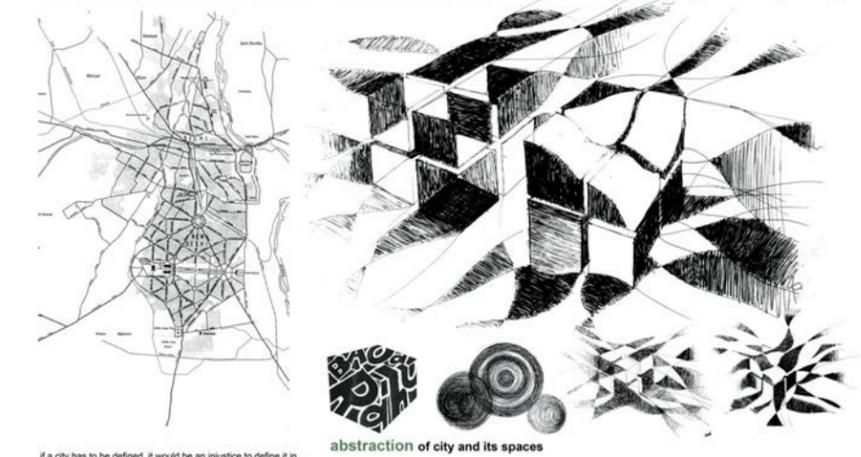
JURY SPECIAL MENTION CERTIFICATE

### Abstraction of City and its Space

Rahul Singh | National Institute of Design, Ahmedabad



order, chaos, transfusion, transmission, transformation and mutation.....city and its public places



if a city has to be defined, it would be an injustice to define it in terms of plans and sections as we always do. It is a beautiful and ugly, ordered and chaotic, static and dynamic at every instant of time. It is a balance between negative and the positive and each fragment if it coexisting in time. The negative space not being importance, but instead we so conveniently forget that, its the negative space that we inhabit, by living in a solid cube !! so a public place in a city is a balance between so many things, thing that we have ignored because of the complications that we have tried to commodify it in terms of drawings and data.

To express a city and its spaces as a place to dwell would be an insult, in indian context its an organism feeding on the social, cultural, religious habits of its people. It represents the emotions and the aspirations of the people who depend on it for survival and manifests itself everyday in a new way.

city and its spaces can best expressed as an abstraction which has a different meaning, a different perspective at every corner of the street or under the sky in an open space, and the representation of this abstraction in three dimension is its character with all the order, chaos, transfusion, transmission, transformation and mutation would reveal its true character.

1

JURY SPECIAL MENTION CERTIFICATE

### Reattaching the City to its Soul

C.B. Cibi, S. Shakhivel, S.R. Vaishnavi | School of Architecture & Planning, Chennai



The scheme proposes an intriguing urban edge condition that combines an understanding of traditional notions of promenade and prospect with radical new landscape conditions but the vibrancy that is intended and even written about doesn't resolve itself in renderings that are sophisticated but programmatically sparse. Superb graphics and sheet composition stop short from being entirely compelling as the design and visualization processes that are heavily dependent on technology do influence the product and makes it feel less rooted in space and time.

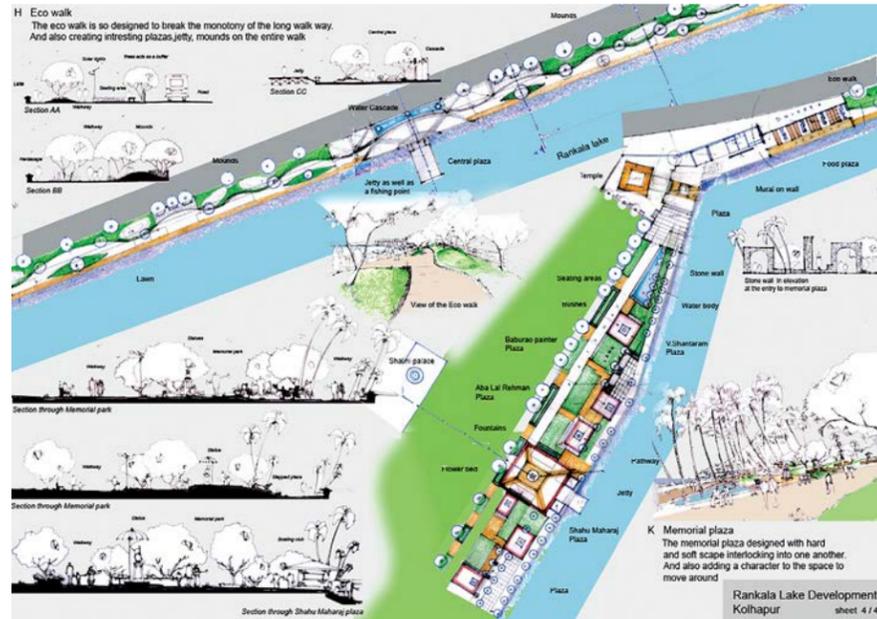
4



JURY SPECIAL MENTION CERTIFICATE

## Rankala Lake Development | Kolhapur

Rohan Vinod Chavan, Abhinandan Surendra Magdum, Yogesh J. Khabale  
S.P.S.M.B.H.S. College of Architecture, Kolhapur



## jury's comments

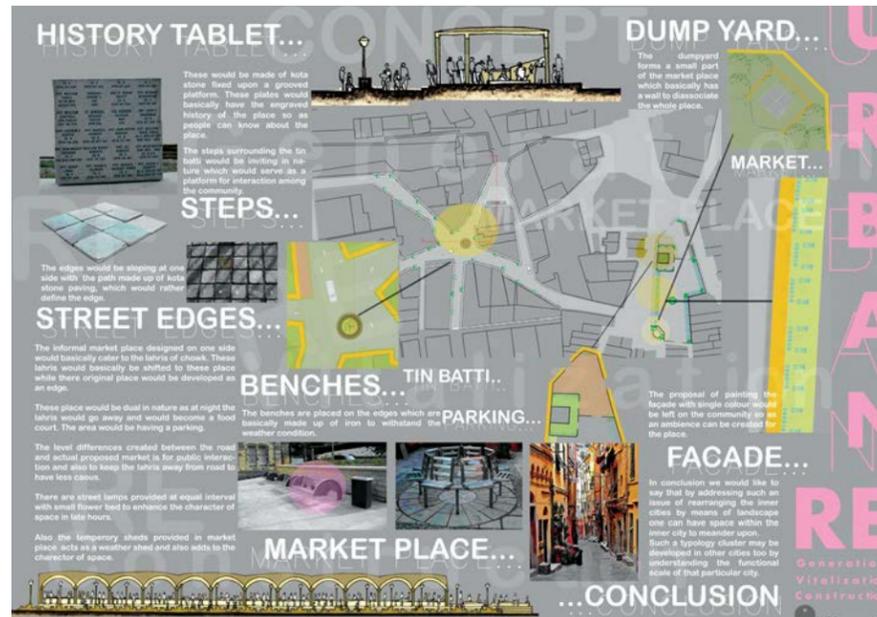
As with other prize-winning schemes this project engages a relevant urban edge condition and in this case resolves it using a variety of contemporary and traditional plan forms that are linked by their boldness of composition. The program however, remains conservative, hesitant to point towards a changing world or make any guesses of what that might be. A compelling set of sectional studies woven together with hand-drawn graphics combined with computer rendering make this an elegantly presented project.



JURY SPECIAL MENTION CERTIFICATE

## Urban Regeneration

Swapnil Patel, Dishant D Jariwala, Abhishek Dhabuwala | Sarvajnik College of Engineering and Technology, Surat



A project that perhaps analyses and understand the urban built context more than any other, and points to spatial and temporal strategizes that might revitalize an inner city landscape. It falls short by allowing the visualization to remain in vignettes and fragments and not illustrating how the various layers and components might actually come together to create a landscape of appropriate complexity. Bold and contemporary graphics make for an intriguing and informative presentation, with a little too much focus on typography and too little on actual design resolution.