

[ENCLOSURE]

SPACE WITHIN SPACE

Landscape Foundation Students' Design Competition 2011 is an attempt to encourage students of all Spatial Design disciplines, Art and Design programs to bring out new distinct ideas of enclosure. The Interpretations should have aesthetic dimension and focus on experiential aspects along with physical ones with response towards region, culture and climate. The intent of the competition is to visualize ideas, develop themes, concepts, theories and evolve designs which you think respond to the theme. The emphasis is on a clear understanding of idea generation, rather than the practical details.

JURY



N G Shastri
Landscape Architect



Mohan S Rao
Landscape Architect



Meena Mani
Architect



Stephane Paumier
Architect

LANDSCAPE FOUNDATION STUDENTS' DESIGN COMPETITION 2011

[ENCLOSURE]

CYCLE 4

SPACE WITHIN SPACE

Landscape Foundation Students' Design Competition 2011 is an attempt to encourage students of landscape, architecture, art and design to bring out new distinct ideas of 'ENCLOSURE'. The interpretations should have aesthetic dimensions and focus on experiential aspects rather than only physical ones.

[THEME]

In our experience of nature or wilderness, we are drawn towards spaces that provide safety and shelter – natural enclosures – places that are enclosed, protected rather than those that are vast, open to sky, of unlimited scale and are exposed. Enclosure defines an area, creates a scale, makes an area intimate, limited and secure. It has a separate identity in terms of experience it generates.

Landscape Foundation Students' Design Competition 2011 is an attempt to encourage students of all Spatial Design disciplines, Art and Design programs to bring out new distinct ideas of enclosure. The interpretations should have aesthetic dimension and focus on experiential aspects along with physical ones with a response towards region, culture and climate. The intent of the competition is to visualize ideas, develop themes, concepts, theories and evolve designs which you think respond to the theme. The emphasis is on a clear understanding of idea generation, rather than the practical details.

[SITE]

You may select a generic site anywhere in Indian subcontinent which you think has a potential for an exploration of ideas.

You may select a site of an ongoing design studio or live project that is an open space for community use.

You may select one of your last year's Studio Exercises (Aug. 10 – till date), which fulfills the competition site and theme criteria.

The site may include but is not limited to: Spaces for Gathering, Travel, Commerce, Sports, Relaxing, Meditation, Contemplation, Celebration, Living or any other outdoor area which is open to community use.

[SUBMISSION REQUIREMENTS]

All the submissions are to be made in no less than ONE (1) A1 size sheet [594mm x 840mm, Vertical] and no more than TWO (2) A1's. No submission format other than this will be accepted.

Registration Form [to be submitted along with the submissions] and further details of submissions formats are available as .PDF file on www.landscapefoundation.in

You may submit an entry individually. OR You may also work in groups for the competition. The number of persons per group is limited to a maximum of three. Each participant in a group must individually fulfill eligibility requirements.

[WHO CAN PARTICIPATE?]

If YOU are studying in one of the following courses anywhere in India:

- 2 Years Full Time Post Graduate Courses, Masters in Landscape Architecture, M. Arch (Landscape) from institutions as recognized by the competent authorities.
- 5 years Full time Graduate Courses in Architecture and Planning, B. Arch / D. Arch / B. Planning from institutions as recognized by the competent authorities.
- 2 Years Full Time Post Graduate Courses, M. Arch with / without specializations in any discipline from institutions as recognized by the competent authorities.
- 4 Years Graduate Diploma in Design with/without specialization in any discipline from institutions as recognized by the competent authorities.
- 4 Years Graduate Diploma in Art with / without specialization in any discipline from institutions as recognized by the competent authorities.
- 2 – 2 1/2 years Full Time Post Graduate Diploma in Design with / without specialization in any discipline from institutions as recognized by the competent authorities.
- You have recently graduated from one of the courses noted above, in May–July 2011.

[TIMELINES]

@New Delhi
15 October 2011
Last date for submission of entries

01 November 2011
Jury Meet

02 - 04 November 2011
Exhibition of all entries

@Bengaluru
02 - 03 December 2011
Exhibition of selected entries, Talk by architect **Sanjay Mohe** and **Awards Presentation Ceremony**

[JURY]

Meena Mani, Architect, New Delhi
N.G. Shastri, Landscape Architect, Bengaluru
Mohan Rao, Landscape Architect, Bengaluru
Stephane Paumier, Architect, New Delhi

[AWARDS]

including certificates
First Prize
₹50,000.00
Second Prize
₹30,000.00
Third Prize
₹15,000.00
Shriya Anand Award
₹21,000.00
Plus upto six Jury Special Mention Certificates



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Competition format, submission details & form available on www.landscapefoundation.in

www.landscapefoundation.in



FIRST PRIZE Rs. 50,000.00 and certificate

Aarti Nathan, Kaushik K Ramanuja and Aary Lobo

| Manipal School of Architecture & Planning, Manipal

BREATHING LIFE INTO A QUARRY



"In history, large temple and palace projects commissioned sculptors in large numbers but in this modern era, with emphasis on glass and concrete, sculptors are rarely employed. Traditional sculpting has now become a dying art..."

Journal of Heritage Conservation, Jan 2004

Bengaluru of today has become a vast and complex urban city, losing the human scale, with depressing physical, social and healthy environment. The city known for its bungalows, villas and detached houses with private gardens is now filled with residential apartments and group housing. Overgrowth, aimless sprawl and disorder characterize its rapid growth. Around Bengaluru city,

there are hundreds of unused pockets, which were once active stone quarries. Today, they are exhausted and left as abandoned.

Our selected site is an abandoned part of a cluster of quarries at Byrathi Bande, Bengaluru. The pit of the quarry itself is considered the 'enclosure'. The steep, vertical faces of the quarries are used

as empty canvases on which artists can exhibit their talent. Fashioned in the style of the relief sculptures, like those in Mahabalipuram, the reliefs in this quarry will showcase the strong sculptural heritage of our state, an initiative that the Bengaluru city corporation Bruhat Bengaluru Mahanagara Palike (BBMP) can take up. In fact, the quarry art could be the next trend setter in Bengaluru,



Photo by Aakarsh Shamanur

and this idea can be implemented in all the beautiful abandoned quarries in and around the city. Many quarries in Bengaluru have become identities of their localities like the Hennur Bande, MS Palya Bande and even Byrathi Bande. Sadly, these have been identified as dump sites for the excavated earth from many flyover, underpass and metro sites across the city and have been erased completely from the local memory. Hence, it is our attempt to start a new chapter for these beautiful quarries, where in the sculptor community would also benefit and get a platform to pass their ancient knowledge to the next generation. At the same time, these quarries would become places of thought and tranquility.

An attempt has been made to retain the originality of the quarry to the maximum possibilities. Ramps previously used for the trucks to come in are used as the main approach for the people. The central water body is rain fed, but will be maintained throughout the year through artificial means. Since not many plants can grow in rocky terrain, the space is devoid of large plants. What we are proposing also makes it possible to expand the space where, the surrounding quarries can be eventually occupied once they are abandoned.

At the same time Bengaluru has also seen a street art movement, with all public walls being painted with beautiful frescoes, an initiative undertaken by the Bruhat Bengaluru Mahanagara Palike. Many painters are commissioned to come up with works of art that would adore the barren compound walls and flyover facades. While this gives an invaluable opportunity to the painters, why not extend this platform to sculptors too? With such a rich sculpting heritage in Karnataka, this would revive the dying art of traditional stone sculpting.

When these blank quarry faces would be filled with these sculptures, it would transform the dead space into a potential, one-of-its-kind rock garden. This idea can be implemented in all the abandoned quarries in phases. Bengaluru could also be known as the 'sculpture capital of India'.

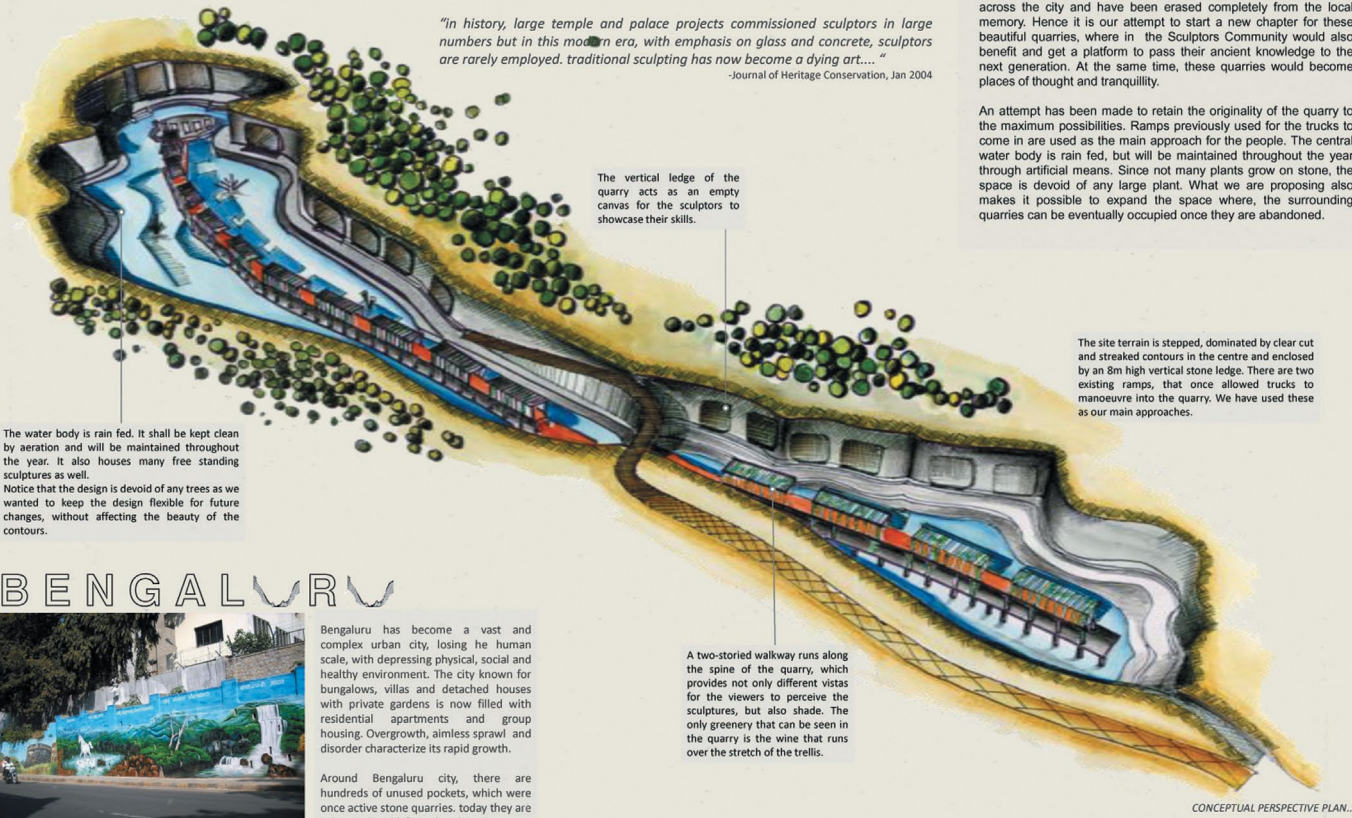
The quarry face will be sanctioned to a sculptor to showcase his marvelous piece of art. The quarry then becomes his outdoor studio, where he can show his talent, and also pass on the knowledge to his future generations.

Onlookers can get a deep understanding of the sculpting process, and so the quarry also educates visitors and creates a public awareness of our strong heritage.

Jury Comments

The entry deserves a credit for the choice of developing a quarry site. The worth lies in the simplicity of design. It uses the natural elements like geology, rocks and water in a very creative way. At the same time the environmental concerns are not lost sight of. The design is not static, but loose ended with many possibilities for future. It offers variety of spatial experiences of various scales and is adaptable in many such contexts.

BREATHING INTO A QUARRY



BENGALURU



Bengaluru has become a vast and complex urban city, losing its human scale, with depressing physical, social and healthy environment. The city known for bungalows, villas and detached houses with private gardens is now filled with residential apartments and group housing. Overgrowth, aimless sprawl and disorder characterize its rapid growth.

Around Bengaluru city, there are hundreds of unused pockets, which were once active stone quarries. today they are exhausted and left as abandoned.

A two-storied walkway runs along the spine of the quarry, which provides not only different vistas for the viewers to perceive the sculptures, but also shade. The only greenery that can be seen in the quarry is the vine that runs over the stretch of the trellis.

STREET ART, BENGALURU

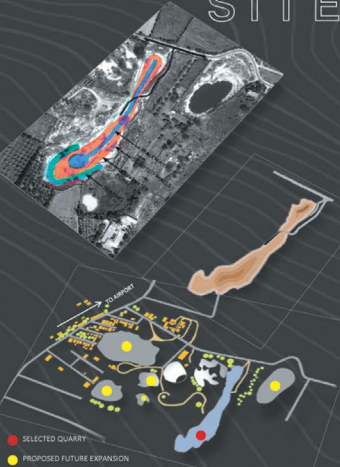


PARVATI KALYAN, AJANTA-ELLORA CAVES



At the same time Bengaluru has seen a street art movement, with all public walls being painted with beautiful frescoes, an initiative undertaken by the Bruhat Bengaluru Mahanagara Palike. Many painters are commissioned to come up with works of art that would adorn the barren compound walls and flyover facades. While this gives an invaluable opportunity to the painters, why not extend this platform to sculptors too? With such a rich sculpting heritage in Karnataka, this would revive the dying art of traditional stone sculpting.

When these blank quarry faces would be filled with these sculptures, it would transform the dead space into a potential, one of its kind rock garden. This idea can be implemented in all the abandoned quarries in phases. Bengaluru shall also be known as the Sculpture capital of India.



As and when the quarries get abandoned, they can be occupied by the authorities for the garden to expand into.

SITE JUSTIFICATION



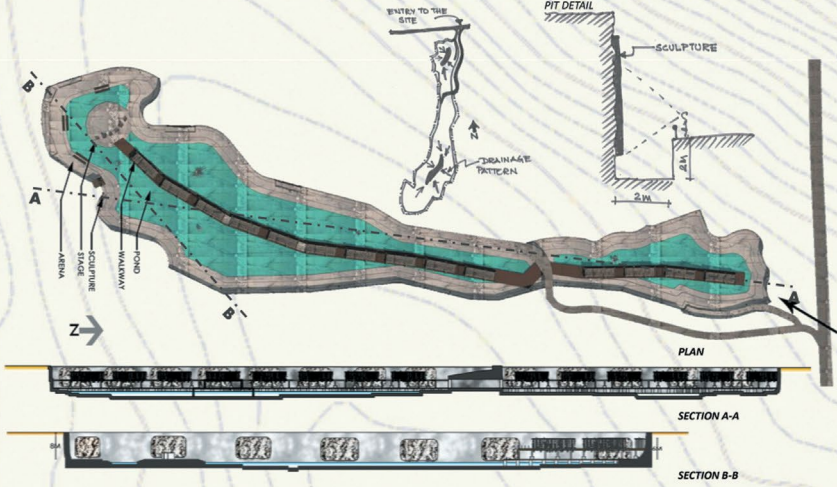
The site lies very close to the secondary Airport road running via Hennur and Bagalur. The surrounding area is called Byrathi Bande and derives its name from the quarry. The locality has seen rise in real estate values and more number of apartments and gateway communities being built by well known developers like Shobha and Mantri. This has led to pre-mature abandoning of many quarries in the locality as dynamite blasting is now prohibited. Small scale quarrying does happen, but mostly un-authorized.

The stone found in the quarry is of Sadarahalli granite or as the local call it 'chappadi kalli'. The quarry covers an area of 10 acres, the selected portion of which is 2.32 acres. This portion is very linear, with the maximum stretch being 305m. The quarry was abandoned two years ago, owing to a nearby residential development and has now become a rain fed pond, which the locals use for washing and also bathing their cattle.



PANAROMA OF THE SITE

BREATHING INTO A QUARRY



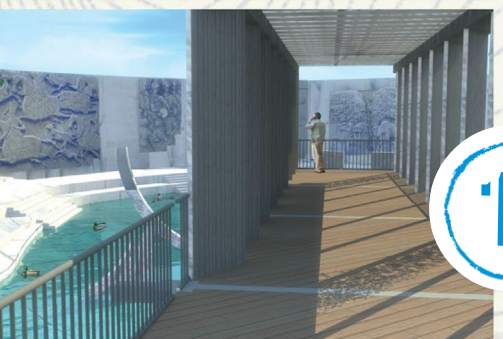
SCULPTOR AND THE PEOPLE



Top Right: A view from the upper level of the walk way. At this level, the viewer can get a glimpse of the sculpture completely; Middle Right: Sculptures on the walls are seen, with people enjoying a nice evening stroll; Right: A view of the walkway.

The quarry face will be sanctioned to sculptors if they have a marvellous piece of art. The quarry then becomes his outdoor studio, where he can showcase his talent, and pass on the knowledge to his future generations.

Onlookers can get a deep understanding of the sculpting process, and so the quarry also educates visitors and creates a public awareness of our strong heritage.



A NODE

The Arena will act as a node between the current quarry area and the future expansion. As and when the adjacent quarries are occupied, such an arena will appear in those areas too, as a node for the next expansion





SECOND PRIZE Rs. 30,000.00 and certificate

Pallavi D Dhomse and Sushmita Paul

| Masters in Landscape Architecture, CEPT University, Ahmedabad

TALJAI TEKDI – NATURAL ENCLOSURE

CONSERVATION AND DEVELOPEMENT OF THE TEKDI



Current global environmental crisis implore us to look to the next thousand years of our societies in slow, reflective steps. Presenting model to establish connection between human cultures and the forest or nature around, is one of the many prime concerns of the work. Mosaic of economic, recreation and preserved area is looked upon as single entity. The different activities prevailing in an area are important. These represent an education model which demonstrates that a large area of land can serve multiple functions.

The site selected is in the heart of the Pune city – Taljai hill covered with vegetation and linked to various community activities. It covers an area of 745 acres and is characterized by dense deciduous vegetation.

The objective of the exercise is to create a natural enclosure while doing the ecological conservation and preservation of the site. The prime concern is to conserve the hill and analyze the enclosure existing and formed during the process of bunding, constructing water channels, its other characteristics like variation in planting patterns and relation of the shadow, light, sky and foliage. A sense of belonging and the idea of interest are also proposed to be established in the process of developing the site. Since dense vegetation existing on the site is seasonal, the design deals with planting new vegetation that is native. Design also aims to create accessible areas within the wild woodland and envelops of vegetation forming spaces with different characters for different activities around the *paulwat* (local name for walkways in villages). The attempt is to find enclosed public spaces in a woodland area while not disturbing the topography.

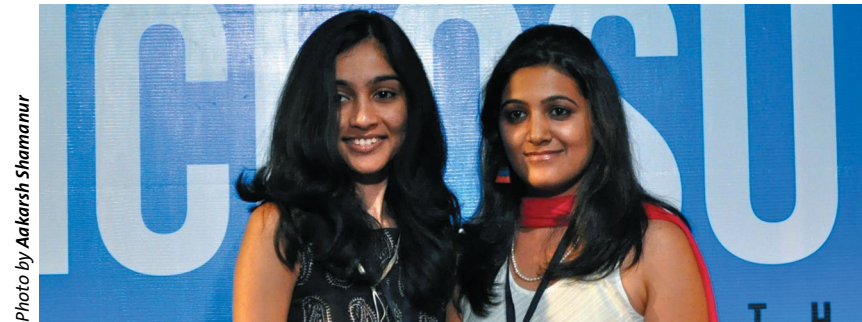


Photo by Aakarsh Shamanur

The site serves as potential public space, green lung of city, with community activities. Proposal for future development is also given by environment experts. The local population never wanted the hill to be developed for private residential usage and this helped in the generation of the idea for the design programme. It does not approve to any kind of alteration to the forest area, but encourages initial ecological conservation and preservation practices on site, for example soil conservation, water management, conservation of flora and fauna. Tekdi Pune is a group of school and college students, working people as well as the elderly united in a common cause to make the hills of Pune as well as the city green.

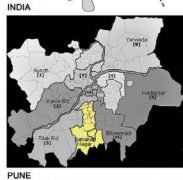
Pre-plantation and pre-monsoon activities like making ditches for new plantation, repairing the bunds, making water channels, diverting water that flows into bunds are some of the other measures which are proposed to recharge ground water as in winters, the need of water increases extensively as water table on Tekdi is very low. All plants used for plantation are of indigenous varieties. Soil and water conservation, bunds and percolation pits along with maintenance of existing water bodies are also attempted.

Other measures include developing wild garden, grassland, earth water and cutting of invasive species and hence growth of new species. The wall concept creates an illusion of a world of its own by dense outer zone. Beautiful by day, the enclosed space offers a view of the city amid the greens of the hills. The ruins of history are preserved. The enclosure offers a different experience during the day and night and it also varies with the season.

Today, the community urgently needs spaces of recreation in the fast moving pace of the city life. These spaces remind them about the sense of belonging, safety and intimacy – different than what they experience every day. In the coming years, this hill with its self sustaining ecosystem development will become one of the prime assets of the city.

Jury Comments

One of the best presentations of the competition, it offers a very creative way of evolvement of design. A thorough analysis followed by an interesting design where proposals are finely textured at different scales, efficient and sensitive use of landforms and response towards the natural surroundings are few of the highlights of this graphical presentation.



SITE IN PERSPECTIVE

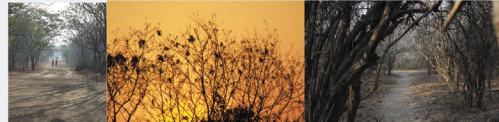
HISTORY OF THE SITE

Description of the organisation promoting to conserve the hill (tekdi)
The locals never wanted the hill to be developed by the builders as residential usage, this helped in the generation of the idea for the design programme.
The motto was "Greening the Hills", as members of Tekdi started working and studying on topics related to environment; many socio-environmental issues came up and was morally compelled to work on those problems.
Since formation of the Tekdi Organisation, it has played vital role in many socio-environmental issues; not only in Pune city but outside Pune also.

PROPOSED ACTIVITIES



SUMMERS



ACTIVITIES



SITE PLAN

SITE POTENTIAL : potential public space, green lung of city, community activities promoted, proposal for future development by environment experts.

LOCATION : India, pune,taljai hill

SITE AREA : 745 acres

SITE FEATURES: deciduous vegetation, native trees, shrubs, and plants of pune, hilly terrain, natural slope.

DEVELOPMENT SCHEME ON TALJAI (CURRENT SCENARIO):

- 1.The Pune Municipal Corporation developing an 'Oxygen Park'.
- 2.Hill-top/hill-slope' of Taljai Hills , planting one lakh trees of indigenous variety.
- 3.Built recently to protect the Oxygen Park from encroachments and theft of wood.

WOODLAND REGION:

Native trees, locals population don't approve to any kind of alteration to the forest area, but encourage and initial ecological conservation and preservation practices on site, e.g. soil conservation, water management, conservation of flora and fauna at a small scale, locally.Trying to maintain the biodiversity.
Hills to be left to environmental groups to undertake tree plantation exercises to convert it to a green lung of the city



CONCEPT

Current global environmental crisis, implore us to look to the next thousand year of our societies in slow, reflective step.

Presenting model to establish connection between human culture and the forest or nature around, is one of the many prime concerns. Mosaic of economic, recreation and preserved area is looked upon as one entity. The different activities prevailing in an area is greatly important, as it represent an education model by which large area of land can serve multiple function.

Enclosure which form naturally in the process of ecological conservation and preservation of the site is the aim of the project. which also means that the sense of belonging and the idea of interest will be established in the process of developing the site (conserving and preserving flora and fauna).

Dense vegetation existing on the site is seasonal, the design deals with planting vegetation (native), to form enclosure, during the day and night and also defining the seasonal enclosure.

Creating accessible areas with in the woodland, creating envelopes of vegetation which will form different character of spaces for different activities around the paulvat (local name for walkways in villages).

Design attempts at, not disturbing the topography and to find enclosed public spaces in association to a woodland areas, situated in the heart of the city.

ACTIVITIES OF THE ORGANISATION: Tekdi is involved in lot of activities. So many programs like seminars, campaigns, meetings along with regular plantation and maintainance activities on tekdis keeps sprouting up. Those who are interested can join these events and help us towards building greener future

INITIATIVE: Meeting is organised to discuss Pune Centric problem of Global warming. Target is to create a common platform to raise voice against any non-environmental friendly act and come up with some plan for betterment of Pune city.

PEOPLE INVOLVED : Tekdi Pune (the organisation or the community) is a group of young people; school & college students, working people as well as young at heart "Kakas & Ajobas" united in a common cause to make the Hills of Pune as well as our City green.

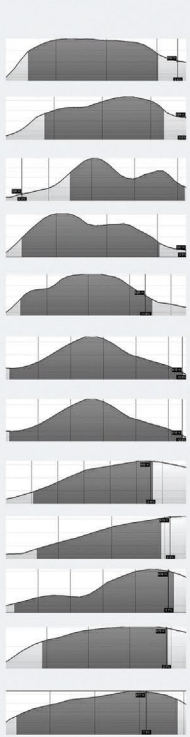
WINTERS AND RAINY SEASON



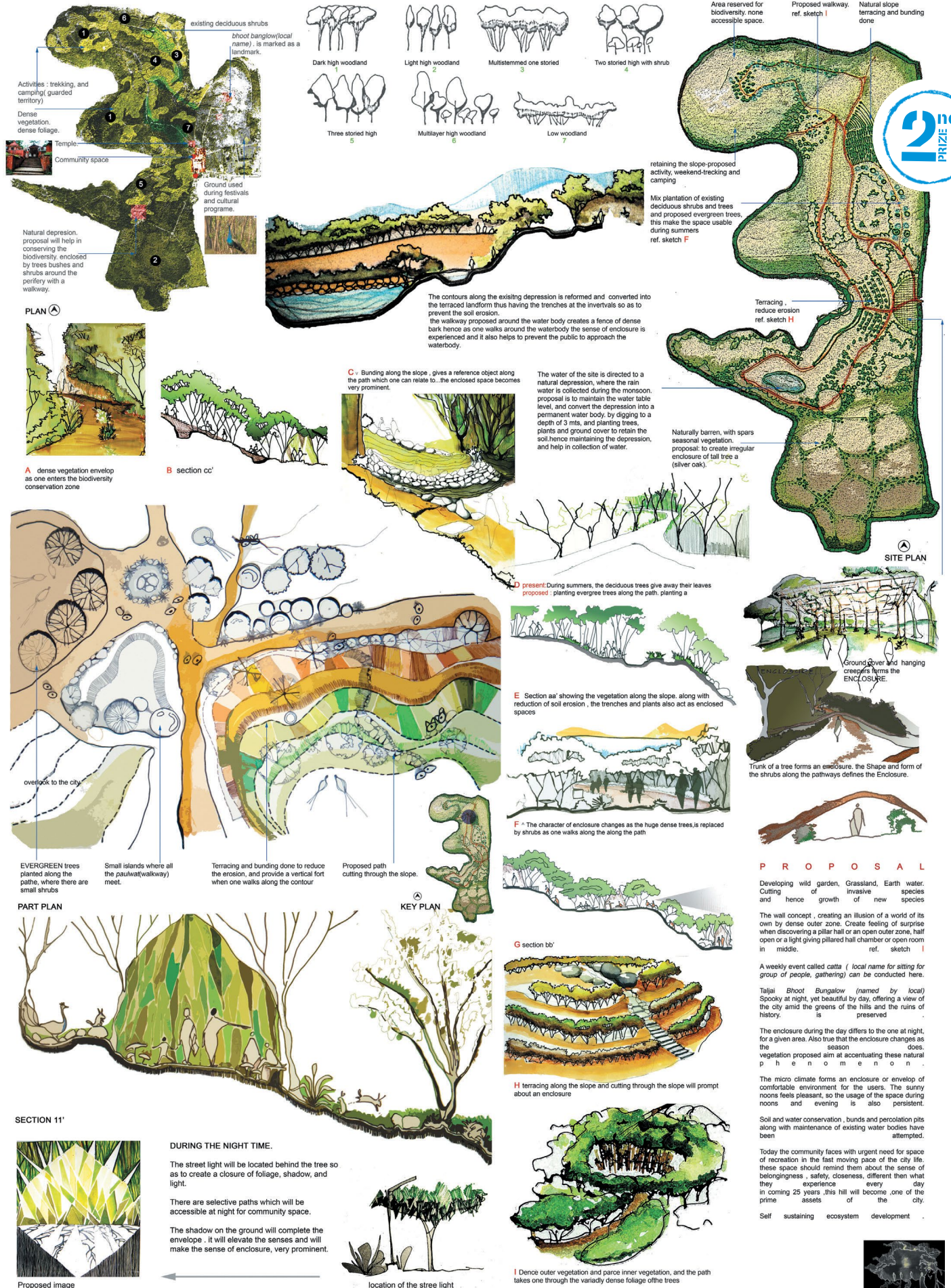
PROPOSED :

acacia, austrian babul,glyricidia plants are few of the many trees found here. In winter, the need of water increased extensively as water table on Tekdi is very low. Pre plantation and pre-monsoon activities like making ditches for new plantation, repairing the bunds are concereded while designing.
A compost pit is proposed on the site. Good soil from that pit can be used for the plants.
Repairing bunds, making water channels, diverting water flows into bunds. Nature Walks on Tekdi.All the plants used for plantation are indigenous varieties. Channelling is to be done to divert water flows into bunds. That help in order to save precious soil and increasing water content into bunds and ultimately that will result in healthy growth of trees.

SECTION OF THE SITE EXPLAIN THE TOPOGRAPHY



PROPOSED VEGETATION





THIRD PRIZE Rs. 15,000.00 and certificate

Anuj V Kale, Sourav Banerjea and Sohomdeep Sinha Roy

M.Arch. in Urban Design, CEPT University, Ahmedabad

"NILAYAA" SEASONAL JUNGLE ENCLOSURES



*I could feel the rain...on my windshield,
Making me remember...my trip to the Dooars.
The enchanting "Green"... the expanse of it,
like it was only me and her,
and a few more steps to eternity.*

*The stream...its endless path
Along which, I sat for a while.
The rain trickling down and...
I felt this frail boundary
Enclosing me and those two kids
And then I realized, eternity was nearer.*

*A year or two went by and its was summer then
this times I was with my buddy...my Nikon.
Gosh! Where were the birds hiding till then...
I felt the warm breeze and the longing to rest...
The sun was high but the mesh made it a day...
It was intimate... cosy...and truly eternity.*

*Honk! Honk! Ooh! How have lost those days?
My heart pains.. as I remember my trip to the
Dooars.
That trickling rain on the leaves...
and I was sitting dry.
That hot, sunny afternoon...
and I was snoring under the shade.
And all this, coz of the frail mesh...
Was that really eternity?*

*Finally! It's all up again...
time to sing around the bonfire
with the few I love...
and together love the Dooars.
The fog is going to be thick...
the jungle cold and silent,
An adventure, an experience unbeaten.
My dear enclosure...
let me be your guest again...
for I am by now sure, that truly...
you are "Eternity".*

Trying to understand 'enclosure', with respect to nature – it can be defined as an unsaid boundary or a limit, which makes one feel comfortable, protected, at place and not alone. Nature becomes the companion of that single one, who strolls out to explore.

Nature is something which surrounds us – from a single tree to a forest, from a few rocks to the mountains; nature has always helped mankind to live and grow. Forests are natural covers which are often explored by trekkers, photogra-



Photo by Aakarsh Shamanur

phers and local tribes (mainly for daily resources). Forests are elements, which describe the seasonal changes in their best form, by changing its overall character.

But often adverse climates within forests and the tiring journey along the forest trails, makes a visitor crave for a place to take shelter and have some rest or refreshment. Such a place can also serve as a podium, from where the forest can be understood better and the seasons can be cherished well. What if, one can see the fog moving around, while himself sitting cozy around the bonfire? What if, one can feel the rain trickling on the leaves, by herself sitting dry and sipping a cup of tea?

These were the few aspects which we felt could create a humane enclosure within a larger place, named forest, to have a closer look into the dramatic changes in nature. Hence, came the idea of "Nilayaa" which are seasonal, jungle enclosures for everyone who want to feel nature.

Site

The Dooars are the flood plains and foothills of the eastern Himalayas in North-east India. Dooars is one of the very few places left in the country where nature

is so lavish of her green facilities. The melody of the grooves forces you to surrender the sophistries you so carefully cultivated in the city. That is the Dooars – a land that loads you with the gifts of nature.

Form: Volume

The design insert would be open to the natural environment hence it derives its strength from stretchable mesh (like the cob web) and umbrella during summers and monsoons (like the mushroom). The design is not a module but a prototype using a frail structure to create a variety of volume within a larger volume (the forest).

Materials

The design enclosure primarily consists of three layers – the plastic (rigid), the elastic (flexible) and the ground plane. The ground plane majorly holds the activities, the elastic plane is dynamic for the users and the plastic plane provides shelter and bounds the enclosure. The elastic plane is made of stretchable ropes while the plastic plane is made of hand twinned twig ropes stitched with patches of colored canvass to generate rigidity and impermeability.

Functions

Shelter, Food, Rest, Climb, Bonfire...

Senses

The designed enclosure caters to a varied range of activities which happen at different times of the year, majorly dependant on the changing seasons. The enclosure enhances the experience of commuters, as it serves like a pause point along the forest trail. These enclosures also have impact over the human senses which enable them to enjoy the moment and remember it for long.

Jury Comments

A refreshing change from urban context, with minimalistic interventions, temporary and light nature of design with very powerful graphics, all enable the entry to be in the top selected bracket.

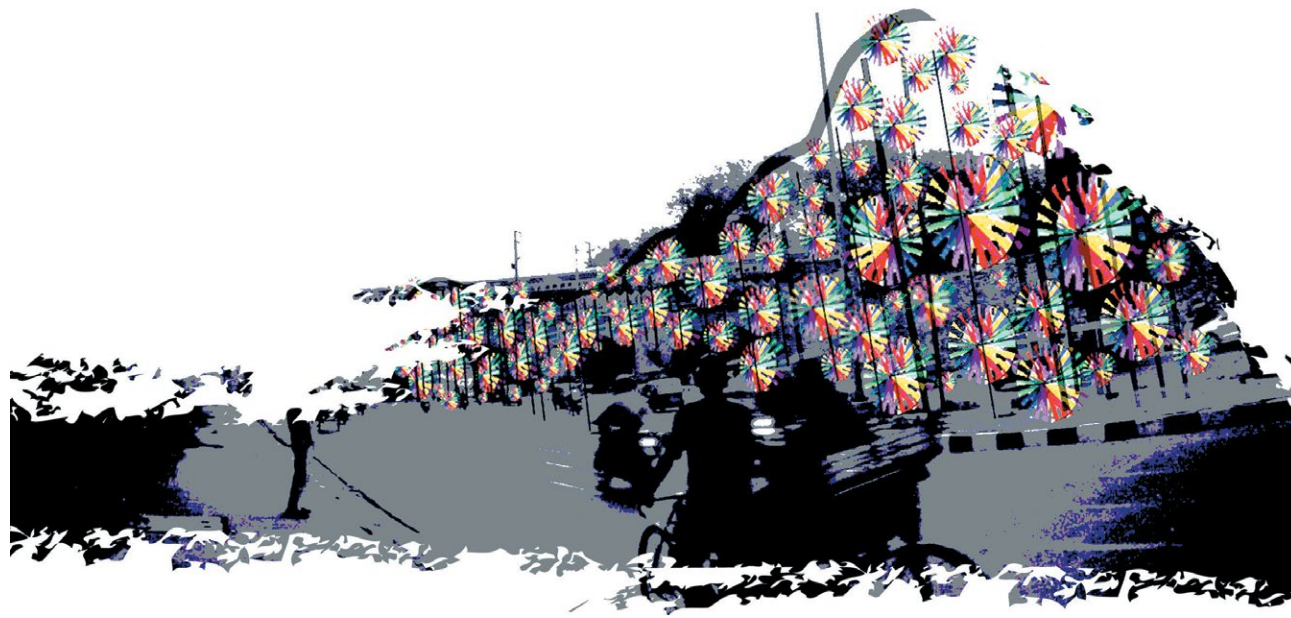


SHRIYA ANAND MERIT AWARD Rs. 21,000.00 and certificate

Disha Sahu, Jyoti V Nair and Sameeksha Gulati

Sushant School of Art & Architecture, Gurgaon

COLOURS OF SOUND



The site chosen is enclosed between pedestrian bridge connecting Salimgarh Fort & Red Fort and the extension of old iron Railway Bridge in old Delhi. The pedestrian bridge traces its history back to the time when Red Fort was to be built. The bridge where now the outer ring road traverses, Yamuna River used to flow beneath it. This pedestrian bridge was created to enable the prerequisite for the construction of the Red Fort.

The railway bridge was added by the British to enable railways services across. Years later, when Yamuna now

has changed its trajectory and shifted away, the bridge to our interpretation still stands in memory of river of the Delhi – the Yamuna. We see the site with specific historical, cultural and contextual relation to the identity of the city of Delhi. Through 'colors of sound' we intend to address and celebrate our heritage with a participatory soundscape.

Rivers have generally aided the course of development of cities. However, in Delhi, the story of Yamuna has been distinctly different. During its course in history of its development of seven

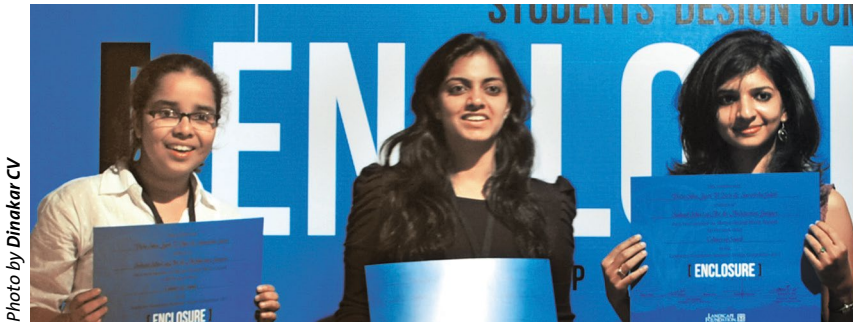


Photo by Dinakar CV

cities, Delhi has vaguely interfaced river Yamuna directly. The relation, however, was of mutual understanding and coexistence. Through the times Delhi has changed, evolved and redefined itself in social, cultural and territorial definition, the river Yamuna continues to behave as a fluid tie tying it all together.

Thus, the idea here is to create an aural enclosure to celebrate the lost path of river Yamuna that once traversed through this very route and was the major force behind creating the chosen enclosure.

Further, the city has developed exponentially fast and this growth has resulted into lack of the natural resources for its survival. The case of Yamuna is one such example which had subtle contribution towards the development of the city, however in return this massive cobweb of urban development has resulted into loss of life for the river.

This site also gave us a chance to redefine an artistic identity which is quintessentially contemporary rooted in vernacular and set amidst the monumental forts for Delhi and its people.

The site and mode of installation was governed by two major factors. Firstly,

that it should attract and engage people who have made the space what it is. Also, it had numerous modes of spatial interaction involved. The site has an overhead pedestrian bridge connecting the Salimgarh Fort and Red Fort. The second bridge is a railway bridge which till date carries hundreds of passengers. The pedestrian bridge enjoys more of a monumental status whereas the railway bridge is quite functional. Secondly, the installation had to create a soundscape that recreated motion associated with waters and sound effectively.

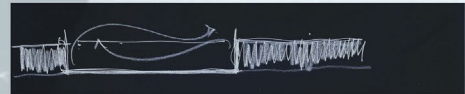
It was thus chosen to work with a fractal module to recreate the desired qualities of space and sound. The idea of fractal volume not only added a light temporary character and a celebrated participation but also did not disturb the heritage massing around.

The resultant is a participatory aural and visual installation which follows the basic module of a wind spinner with colorful ribbon strands pivoted around a loosely fixed axis defined by fixed cables from structure above. This module moves in circular rotational motion, with the wind produced by the unidirectional movement of traffic thus, creating a varied aural enclosure for the daily commuters on this heritage corridor.

Jury Comments

The entry is a simple and intelligent analysis of an urban situation with interesting components of design evolution. It offers an effective and doable solution which has a degree of lightness and temporary character.

the idea



HERITAGE CORRIDOR

enclosure
reinterpreting
redefining
AN IDENTITY



creating aural enclosure



contemporary

vernacular

The site chosen is enclosed between pedestrian bridge connecting Salimgarh Fort & Red Fort and the extension of old Iron Railway Bridge in Old Delhi. We envision the site with specific historical, cultural and contextual relation to the identity of the city of Delhi. Through 'colours of sound' we intend to address and celebrate our heritage with a participatory soundscape.

Rivers have generally aided the course of development of cities. However in Delhi, the story of Yamuna has been distinctly different. The river has always been looked up on as a fluid tie throughout the development and fall of cities of Delhi through course of different times and settlements.

The idea here is to create an aural enclosure to celebrate the lost path of river Yamuna that once traversed through this route and thus salute the architecture through the soundscape of a dying river Yamuna. This also gave us a chance to redefine an artistic identity which is quintessentially contemporary rooted in vernacular and set amidst the monumental forts for Delhi and its people.

The resultant is a participatory aural and visual installation which follows the basic module of a wind spinner with colorful ribbon strands pivoted around a loosely fixed axis defined by fixed cables from structure above. This module moves in circular rotational motion, with the wind produced by the unidirectional movement of traffic thus, creating a varied aural enclosure for the daily commuters on this Heritage corridor.

site diagramming

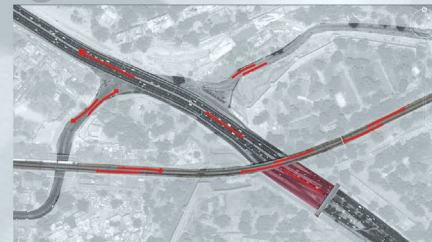
diagramming the patterns

sound patterns

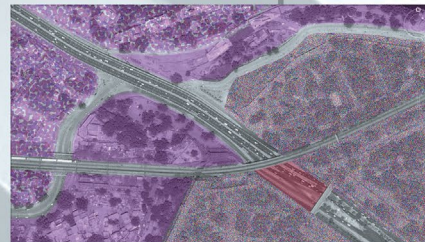


sound intensity

high intensity sound high intensity sound low intensity sound



traffic movement



texture

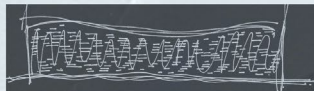
soft texture mid tone texture hard texture

The diagrams are an attempt to show the transition of the given parameters and how the site can be used as a medium to bridge that transition.

concept

installation

jagged pattern
without blocking view



balance of

TEXTURE



FLUID PATTERN

aural modules

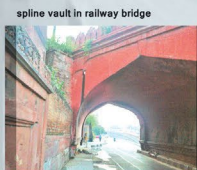
developing

BACKBONE SCHEME

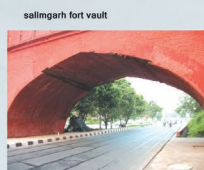


The attempt is to perceive the concept in a way that it does not disrupt the view by completely enclosing the space. However adds a semi-permeable layer that gives a sense of boundless boundary with a colourful texture of SOUND.

site documentation



spine vault in railway bridge



salimgarh fort vault



the railway bridge



the salimgarh fort bridge



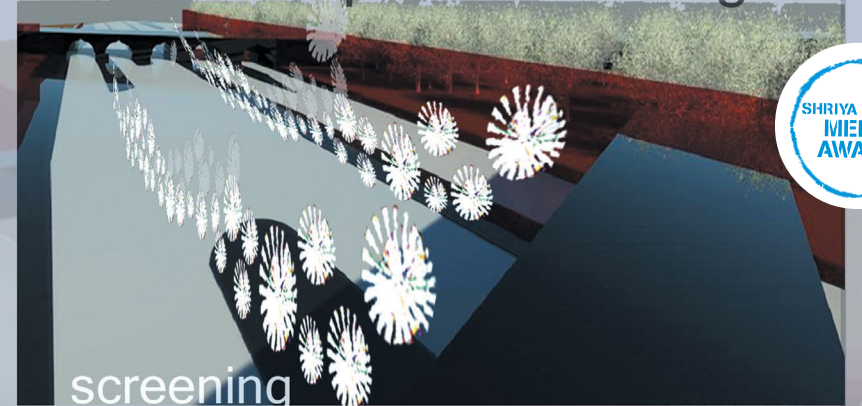
an aerial view of fort bridge



colours of sound



conceptual massing



SHRIYA ANAND
MERIT
AWARD

screening

through sound

SOUND MODULES

installation

AIR MOVEMENT

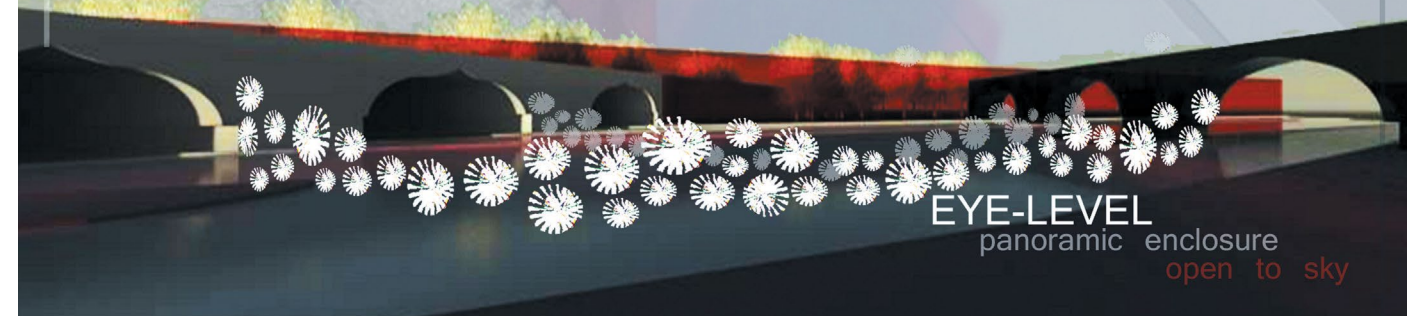
fluid backbone

aural texture melange
maintaining view to sky

VISUAL

section

The idea is to create a partial sense of enclosure, without compromising on the courtyard-like serenity of the existing space.



EYE-LEVEL

panoramic enclosure
open to sky

mechanism

outcome

The series of modules are placed in a staggered way in a fluid backbone, depicting the continuous fluidity of Yamuna. The colour brings about a melange of the existing texture, hence doing justice to the true colours of our heritage. The modules are loosely fixed to a lightweight metal rod which are in turn fixed to the vertical member placed on the dividers. The modules cling to the rod everytime wind passes through them, making angles other than 90 degrees with the rod and thus creating a unique aural experience.

The installation thus enhances the effect of an open partial enclosure, both visually and aurally making it an enclosure open to sky- a place where one feels safe and likes to be nurtured within one's culture for a little moment.

sound creation



colours of sound



JURY SPECIAL MENTION CERTIFICATE
Anandit Sachdev, Rahema Shah and Taru | Jamia Millia Islamia, New Delhi

Jaaye Firdaus



The back-alleys of Hauz Khas village, – Delhi’s ‘chic’ urban village, speak of layers of history– their remembrance of the chronology of the villages mourns its ambient decay and it is the romance of this medieval reflection that has brought the quirky and artsy populace of the city to its bosom. The backyard of the people who have lived here for generations, galleries of remembrance for those find solace in the past, a haven for the quintessential maverick, the high street of art and fashion courtesy of a silent renaissance – the urban voids of Hauz Khas have been staked by many and yet claimed by none. A bramble fence stands at the interface of the village and the *madrasa*, seeking to separate the glory of the past from the ignominy of the present with its sheer ugliness. This project is an attempt to integrate visually the present day village to the heritage complex, transforming an urban void into a space – a vantage point and a congregation street with seating and clear view of the lake. An incidental plaza on this street which is today an unofficial graffiti point can be officially instated as one, along with landscaping and public seating.

An infinity stair spirals to the sky, adding to the dynamism of this space as well allowing one an aerial view of the

complete settlement. This, therefore, transforms a closed, dank and decrepit back alley of an urban village into a public space that resonates with the aspirations of today and yet has a window to the past.

The open spaces available in these concrete surroundings are the urban voids; left untreated and dilapidated. One such urban void can be spotted in the Hauz Khas village. The demolition of an old building on the site resulted in an empty enclosure on the edge of the village. The site is surrounded by fifty feet high buildings on three sides. These buildings have a towering effect on the site. The fourth side of the site faces the Hauz Khas tank. This enclosure is one of the few open spaces in the village, hence gives respite in the middle of concrete surroundings.

The site is already being used as a social space without any design intervention by anyone. People are using it because of the space and elements it offers. A tea shop is located near the entry of the site with a makeshift seating space. A *piao* (drinking water place) is used by the laborers working in the neighborhood. People seldom use it for sitting and chatting over a cup of tea. The site offers a very peaceful experience, which is why, it is visited this frequently.

There are a lot of vocational institutes in the Hauz Khas village. The students of these colleges need a social space. This enclosure will also cater to their needs. The design intervention would target the people residing in the neighborhood. Delhi Drum Circle (DDC) holds gatherings in the Deer Park every Sunday. This enclosure will provide an informal space for these kinds of social activities. Therefore, local people as well as outsiders are expected to visit the enclosure.

Due to less ground area available, a need was felt to go vertically up. Doing so, one would also get the advantage of the view offered by the site of the Hauz Khas tank. Therefore, more space was created by creating a staircase, with its landings acting as viewing decks. The whole concept of *Jaaye Firdaus* – a place in heaven – evolved from the practical problem faced on the site. The highest landing gives a view of the Hauz Khas tank and the Deer Park. The structure, thus, leads the viewer to the top where the view creates an element of surprise. The side walls are proposed to be converted into green walls. A design proposal to pave the village narrow street and maintain it will make a more uniform edge which can also provide seating space.

The enclosure aims to provide a social space to the students studying in the neighboring vocational institutes, as well as the local residents. The enclosure, thus, is a breathing space for the entire village.

Jury Comments

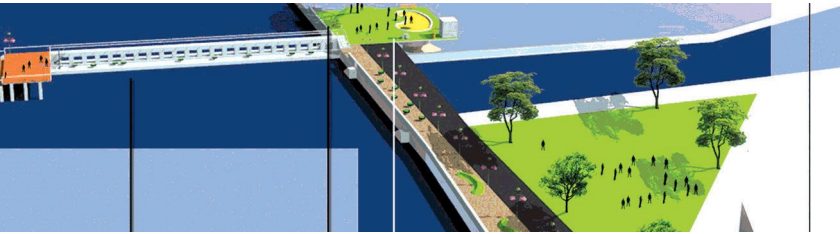
An excellent choice of location of a neglected enclosure and area in the city, catering to a different social-economic segment and design evolved from the existing spatial fabric make the entry special in its own way. However, the advanced level of design interventions could have been conceived in a much better way.





JURY SPECIAL MENTION CERTIFICATE
Yasir Hameed and Bhriugu C. Kalia | Jamia Millia Islamia, New Delhi

Gulzar-e-Aam



As one walks deeper into Jamia Nagar’s Batla House, one enters an unacknowledged paradigm of the city of New Delhi – the face where need and opportunity has bred unauthorized and therefore, unregulated construction. In the looming visage of this concrete jungle, dank walls seem to close in, locking out sunlight and fresh air. Boxes over boxes placed haphazardly with barely enough space to breathe – it makes for an enclosure that stifles its inhabitants. For women and children who spend a major portion of their lives confined in such conditions, a piece of open sky and a patch of green earth is luxury.

Ironically, a space exists at the edge of this very settlement, straddling the canal and the river. As of now, it is an ill-maintained area with little community activity. A minor design intervention can provide the community here the much-needed public space – a space where children can play and families can spend evenings, where Yamuna gets integrated back into the lives of a community that essentially lives with its back to the river, a space where the enclosure cracks a little to allow sunlight to seep in to the lives of the inhabitants of Batla House.

Batla House was chosen due to its very morphology – an unplanned, unorganized colony that has developed with time into an urban sprawl. It is so densely built that it is rare to see a patch of sky, let alone, a patch of green in these precincts.

The colony is built on the river edge but has little to do with the river or the canal that flows along the settlement in to the river. It is in this and similar neighborhoods that a change is urgently required.

Understanding the need of this area, we propose to let sunlight in to the lives of the residents of this settlement by providing a clean patch of green in their vicinity. The land exists, at the edge of the river, along the canal but is rendered useless by sheer negligence. A simple cleaning drive, along with the planting of a tree and a patch of grass would transform it into the community space for an entire settlement. Here, children would find a place to play and women would find a place to meet. Converting this existing land into a community space owned and maintained by the community itself would give an opportunity to people to get together and socialize, working on it together each one giving

sometime from their schedules to maintain it. It would bring people in direct contact with the river.

A greenway is an initiative to reclaim the sidewalk as a public space; here, the greenway can be used for numerous public activity settings and can serve a lot of functions to a lot of people. Emphasis on using the space as outdoor living rooms, leisure area, area to congregate and as a area suitable for the growth of children – for them to dig the dirt and feel the earth, away from their completely built up habitat, encouraging small scale informal commercial activities like *bhel puri* & *bhutta* sellers, *mehendi walas* and many such more activities which are a part of the unique culture.

The community area is designed using native species of plants to minimize the wastage of water and an ease in maintenance. Reuse and recycling waste materials and other easily available junk to furnish the area are used. The traditional red brick which is easily available and usable, porous material is proposed for the pavement. The simplicity is aimed to be maintained in every aspect of this initiative.

Jury Comments

An excellent choice of location of a neglected enclosure and area in the city, catering to a different social-economic segment and design evolved from the existing spatial fabric make the entry special in its own way. However, the advanced level of design interventions could have been conceived in a much better way.





JURY SPECIAL MENTION CERTIFICATE
Abhay V Bhandari | Visvesvaraya National Institute of Technology, Nagpur

The Pseudo Park



A ‘Pseudo Envelope’ is one which gives the users a feeling of being surrounded or enveloped, only by the sense of sight on a psychological level without actually being a physical boundary.

A ‘Pseudo Experience’ is a visual shell or covering which provides the sense of security of being under a roof and at the same time keeps the user connected with the outside environment. This acts as a membrane between the interior and exterior spaces giving the user an experience of both.

A ‘Pseudo Illusion’ is a space of illusion created using elements of illusion like water and light combined with physical objects of landscape design like rocks, vegetation, etc.

The site chosen for the proposal is Durgam Cheruvu Lake, Hyderabad. The lake is surrounded by hillocks of granite boulders which are regarded as natural heritage site. It is famously known as Secret Lake as it was built to supply water secretly to Golconda Fort during the time of the Nizam.

The area has been selected to be developed as a public space to create awareness among general public about the natural beauty of Hyderabad and also to protect it from encroachments. The lake level remains at average depth of 8.5 meters throughout the year.

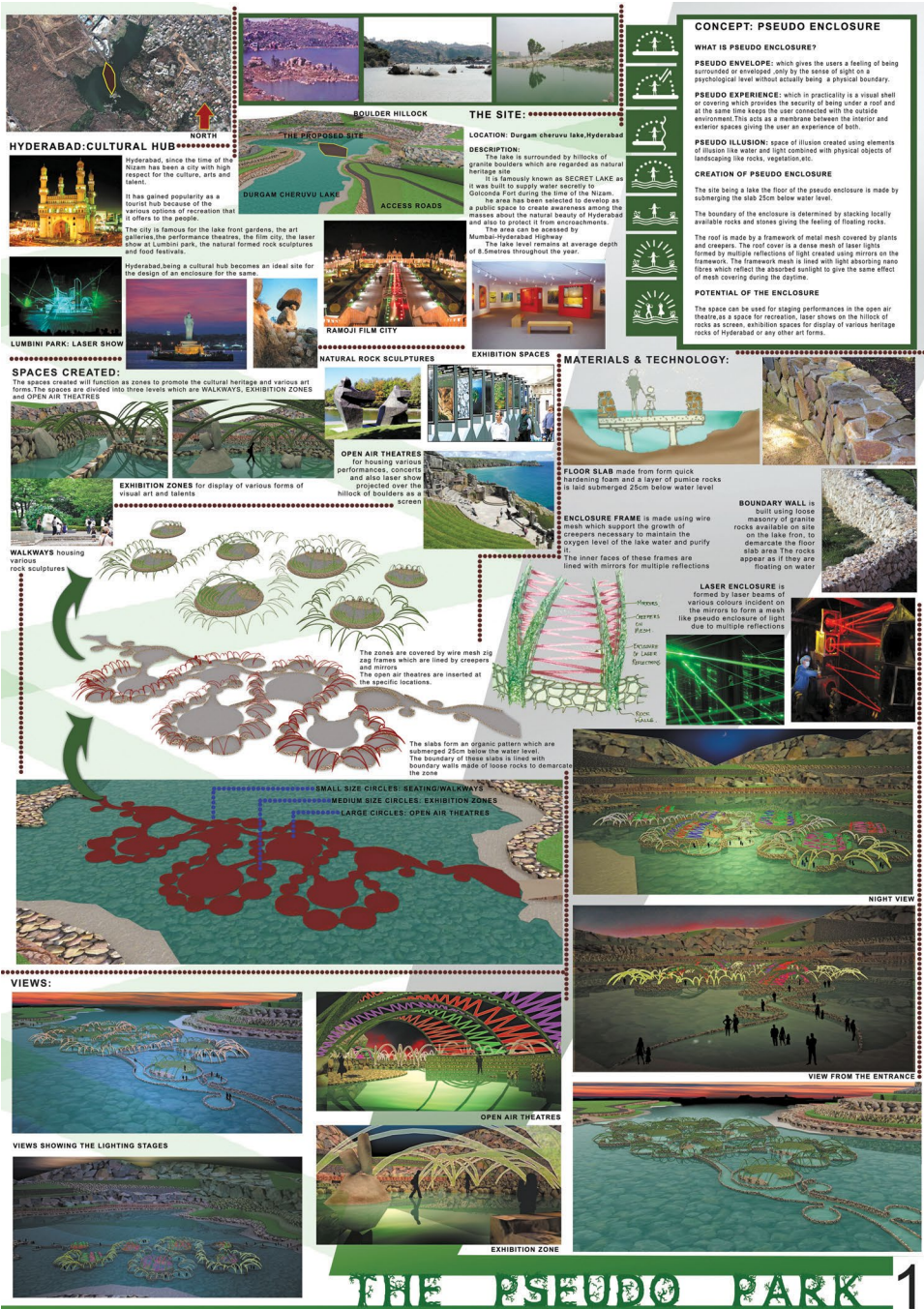
The site being a lake, the floor of the proposed pseudo enclosure is made by submerging the slab 25cm below water level. The slabs form an organic pattern. The boundary of the enclosure is determined by stacking locally available rocks and stones giving a sense of floating deck. The roof is made by a framework of metal mesh covered by plants and creepers. The roof cover is a dense mesh of laser lights formed by multiple reflections of light created using mirrors on the framework. The framework mesh is lined with light absorbing nano fibers which reflect the absorbed sunlight to give the same effect of mesh covering during the daytime.

These spaces have been divided into three levels – Walkways, Exhibition Zones and Open Air Theatres. The

space can be used for staging performances in the open air theatre, as a space for recreation, laser shows on the hillock of rocks as screen, exhibition spaces for display of various heritage rocks of Hyderabad and many other art forms.

Jury Comments

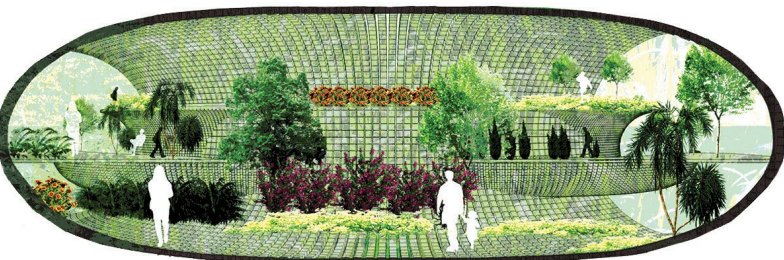
A very interesting concept is explored to a great detail with water surface as a canvas to work on. However, the abstract nature of the advanced design is a limitation in taking it seriously beyond that stage.





JURY SPECIAL MENTION CERTIFICATE
Midhun Kumar M, Anoop P and Hafeef PK | TKM College of Engineering, Kollam

Urban Parasite



“You can neither lie to a neighborhood park, nor reason with it. Artist’s conceptions’ and persuasive renderings can put pictures of life into proposed neighborhood parks or park malls, and verbal rationalizations can conjure up users who ought to appreciate them, but in real life only diverse surroundings have the practical power of inducing a natural, continuing flow of life and use.”
– Jane Jacobs, 'The Death and Life of Great American Cities'

Creating a landscape in an existing urban area is quite difficult and availability of enough land and pollution makes it even worse. To solve this, one has to take the landscape in to the next level – literally above the ground so that no space is wasted and no footprint is created on the ground. An entirely new space above the ground can be created which can be accessed by all. These structures can be used to interconnect high rise buildings at higher levels and thus creating a new transition above ground. The structure becomes like a parasite on a tree and creates a canopy above – the ‘urban parasite’.

One of the major issues faced by the new urban fabrics is its lack of green spaces. People spend more money on building huge structures and thus by covering every inch of ground cover. Landscaped areas in urban spaces are very essential. But there are hardly enough spaces for this to happen. This

is where we define the ‘new landscapes’. A landscape does not have to be an open space filled with plants and nature – it can be a space where one can *feel* this – a calm and serene place.

Availability of space and accessibility are two key issues. Today, most of the spaces in the urban sector are vertical. Three dimensional planning – like vertical gardens – can solve this problem. Elevated landscaped spaces can be created between the high rise buildings which can be an interactive space like sky-bridges. These spaces can connect buildings and provide landscaped spaces accessible to all at higher levels.

The site chosen for design intervention is Worli, Mumbai. Worli was one of the original seven islands that constituted the city of Mumbai. It is a part of South Mumbai which extends from Haji Ali to Prabhadevi and has been one of the busiest and congested office areas in Mumbai since the late 70s.

Our design proposal is evolved from voxel modules with the entire structure made up of voxels. A different unit of different characters combines to perform different functions. The façade is made of the combinations of voxel modules. These are interconnected and the displacement in each module makes different combinations in façade like the opening density etc. by permutation and combinations of the positions. With each voxel units, a number of configurations can be created.

The structural frames of the structure are made up of light weight metallic carbon nano fiber which takes up large loads. This frame is merged into the structure of the buildings which it is connected. The entry to the space is from both the side buildings and pedestrian access is given from the road.

plant distribution at various levels(according to plant growth)



Jury Comments

The entry has a very strong conceptual approach of promoting the idea of elevated green pedestrian bridges. However, it could have taken the thought to another level in the same dynamic way.