

# LANDSCAPE & MEMORY

Landscape Foundation Students' Design Competition 2012 is an attempt to encourage students of All Spatial design disciplines, art and desing programs to conceive landscapes which are able to kindle a sense of remembrance to them. They may also be conceived in memory of an event or a happening.

## JURY



**Narendra Dengle**  
Architect



**Snehanshu Mukherjee**  
Architect



**Sujata Kohli**  
Landscape Architect



**Michael Little**  
Landscape Architect

"Before it can ever be the repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock." —Simon Schama, Landscape and Memory

LANDSCAPE FOUNDATION STUDENTS' DESIGN COMPETITION 2012

CYCLE 5

**theme** Landscapes are reflections of our memories, myths and impressions, tangible and intangible, physical and metaphoric, encoded with meanings. The experience, meaning and sense of place of a landscape are deeply influenced by the kind of memory and vision which one associates with it. Landscapes are able to create different meanings and impressions for different people. An old village street may bring to mind nostalgic memories to a city migrant where as a historic park may evoke memories and thoughts of that period. Memory of landscape is not always associated with pleasure. It can be associated sometimes with loss and pain, a loss of sense of belonging and continuity. Thus landscape and memory are inseparable.

Landscape Foundation Students' Design Competition 2012 is an attempt to encourage students of ALL spatial design disciplines, art and design programs to conceive landscapes which are able to kindle a sense of remembrance to them. They may also be conceived in memory of an event or a happening.

The interpretations should have aesthetic dimension and focus on experiential as well as physical aspects. They should be responsive towards region, culture and climate. The intent of the competition is to visualize ideas, develop themes, concepts, theories or evolve designs which you think address the theme. The emphasis is on clear understanding of idea generation and development.

**locus** You may think of a locus, generic or specific physical setting which you believe has a potential for an exploration of ideas. Create an idea which relates the setting with the thought of 'memory'. Communicate the unique sense of experience and a sense of place it creates. You may select a context of an ongoing design studio (Aug. 2011 – till date), or any project which fulfills the theme criteria.

# LANDSCAPE & MEMORY

## jury

**Narendra Dengle**  
Architect, Pune

**Snehanshu Mukherjee**  
Architect, New Delhi

**Sujata Kohli**  
Landscape Architect, New Delhi

**Michael Little**  
Landscape Architect, Bengaluru

## awards + Upto FOUR Jury Special Mention Certificates

First Prize ₹50,000.00

Second Prize ₹30,000.00

Third Prize ₹15,000.00

Shriya Anand Award ₹21,000.00

The winning entries shall be featured in LAJ Journal of Landscape Architecture. An amount of ₹5,000 shall be also given to each winning team toward traveling expenses to attend the Award Presentation Ceremony in Surat.

## who can participate?

If YOU are studying in any of the following courses anywhere in India:  
2 years full time Post-Graduate Courses, Masters in Landscape Architecture, M. Arch. (Landscape) / M. Arch. with / without specializations in any discipline.  
5 years full time Graduate Courses in Architecture and Planning, B. Arch. / D. Arch. / B. Planning.  
4 years Graduate Diploma in Art / Design with / without specialization in any discipline.  
2-2 1/2 years Full Time Post Graduate Diploma in Design with / without specialization in any discipline.  
OR,  
If you are a recent graduate from any one of the courses noted above, in May–July 2012.

## submission guidelines

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. For group submissions, each participant in the group must individually fulfill eligibility requirements.

Registration Form (to be submitted along with the submissions) and detailed submissions format are available as .PDF file on [www.landscapefoundation.in](http://www.landscapefoundation.in)

## timelines

**15 October 2012**  
Last date for the entries to reach the Foundation Office

**31 October 2012**  
Jury Meet  
Venue: Faculty of Architecture & Ekistics, Jamia Millia Islamia, New Delhi

**01–03 November 2012**  
Exhibition of all entries  
Venue: Faculty of Architecture & Ekistics, Jamia Millia Islamia, New Delhi

**30 November 2012**  
Event  
Venue: Faculty of Architecture, Sarvajani College of Engineering, Surat

| Afternoon 2:00 p.m. onwards:  
Exhibition of selected entries\*

| Evening 6:00 p.m. onwards:  
Award Presentation Ceremony

Talk: Landscape and Memory by sculptor  
**K. S. Radhakrishnan**

| Release of the book  
'Landscape Architecture in India: A Reader'  
Edited by: M. Shaheer  
Published by: Landscape Foundation, India

\*The exhibition will remain open on 01 December 2012

ORGANIZED BY  
**LANDSCAPE FOUNDATION INDIA**  
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E: info@landscapefoundation.in, landscapefoundationindia@gmail.com  
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Competition format, submission details & form available on [www.landscapefoundation.in](http://www.landscapefoundation.in)  
**www.landscapefoundation.in**



# Memory of Khoai

Sujoy Das

MASTERS IN LANDSCAPE ARCHITECTURE, SCHOOL OF PLANNING & ARCHITECTURE, NEW DELHI



On a sultry summer afternoon a lonesome *sal* grove gives shelter to a young man. Inspired by the serene landscape, this man forms the *Bramho Samaj*. His son, the first Nobel laureate from India rediscovers the place as Shanti Niketan – an adobe of peace.

The *Khoai mela* is one of the few surviving tourist attractions at Bolpur which touches the same chords that inspired Rabindranath Tagore. The word *Khoai* stands for a depressed landform left behind by a dried river dam, lost in the *sal* forests, and typical of rural Bengal. A weekly tribal handicraft *mela* here has sprung up alongside to cater to the tourists.

The rickshaw ride to *Khoai* is along a typical *murram* path lined by *sal*, palm and eucalyptus trees. The rickshaw halts amidst a *sal* forest whereupon a winding forest trail leads up to the *mela*. Along this trail one finds *bauls*, encircled by mesmerized onlookers, singing their earthly tunes. At the edge where the forest gives way to cultivated lands and the Santhali villages beyond, the *mela* may be found every Saturday.

The *Khoai* landform runs parallel to this trail and is conspicuously hidden by the trees and the natural landform. Only an informed traveller descends its steep slopes down a precarious path.

Thus, the *Khoai* is rarely ventured into and remains sadly neglected. This design exercise aims at enhancing the *Khoai mela* experience by introducing the landform as an inspirational protagonist brought to life by nostalgia – a quest to recognize and establish a place of serenity.

## Present Scenario & Issues

Access to the *Khoai* is a precarious climb down. The average person would not be sure and is likely to back out. The adventurous sorts who climb down are touched by the melancholy, but finding no activity leave immediately. These are

obstacles hampering *Khoai's* tourism potential. The *Khoai mela* is however posh and reconnecting the *mela* experience to the *Khoai* landform should provide a more holistic way forward.

A forest trail runs parallel to the *Khoai*. The trees form a visual barrier between the trail and the *Khoai*. At the end of the trail where the forest thins out giving way to paddy fields, sits the *Khoai* handicraft *mela*. The *mela* being a major attraction, the trail has a steady flow of pedestrian traffic. The *baul* singers use this moving traffic and locate themselves on either side of the trail.

Being scantily vegetated, the red laterite soil is exposed causing for soil erosion. Soil erosion by flowing water has evened out the vertical edges of the *Khoai* which is losing its sense of enclosure.

## Design Intent

The aim of the design proposal is to enhance the tourist attraction of *Khoai*. It includes defining a place for the *bauls*; protecting the character of *Khoai* from further erosion; enriching the cultural value of the surroundings; and, enriching economic gain for the performers.

## Design Strategies

The *mela* is proposed to exist at its current location to protect its established identity. Natural ramps are identified within the existing landform for easy access down to the *Khoai*.

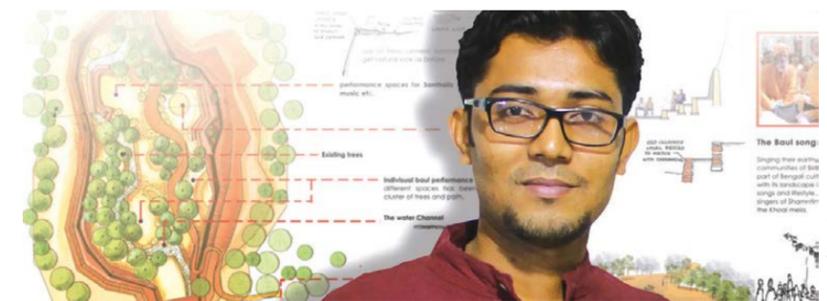
The *bauls* are proposed to be relocated in the *Khoai* and different individual performance spaces are identified. The landform already provides an ideal place for the *bauls* because of its superior natural acoustics.

An attempt has been made to retain the character of *Khoai* by using slope stabilizing techniques at the edge which will also prevent further soil erosion.

The rickshaw stand be suitably redesigned so that the way down to *Khoai* would be the predominant way forward – the start of the trail. The opening of the return path, from the *mela* through the forest, at the rickshaw stand is proposed to be made obscure and subordinated.

## JURY COMMENTS

The design attempts in a minimalistic way to address the varied cultural and environmental associations outside Shanti Niketan. The concept connects the memories of the people imaginatively transforming them into a well presented design.



Dipen / Harshin

On a sultry summer afternoon a lonesome Sal grove gives shelter to a young man. Inspired by the serene landscape that man forms "Bramho Sama". His son, the first Nobel laureate from India rediscovers the place as Shantiniketan: oadobe of peace.

The Khoai mela is one of the few surviving tourist attractions of Bolpur which touches the same chords that inspired Rabindranath. The "Khoai" stands for a depressed landform left behind by a dried river dam, lost in the Sal forests, typical of rural Bengal. A weekly tribal handicraft mela has sprung up alongside to cater to the tourists.

The rickshaw ride to Khoai is along a typical muram path lined by Sal, Palm and Eucalyptus. The rickshaw halts amidst a Sal forest whereupon a winding forest trail leads up to the mela. Along this trail one finds Bauls, encircled by mesmerised onlookers, singing their earthy tunes. At the edge where the forest gives way to cultivated lands and the Santal villages beyond, the mela may be found every Saturday.

The Khoai landform runs parallel to this trail and is conspicuously hidden by the trees and the natural landform. Only an informed traveller descends its steep slopes down a precarious path. Thus the Khoai is rarely ventured into and remains sadly neglected. This design exercise aims at enhancing the Khoai mela experience by introducing the landform as an inspirational protagonist brought to life by nostalgia: a quest to recognise and establish a place of serenity.

## "Gramchara oi ranga matir poth"

-the beauty of red mud path

ব্রহ্মসমা



**Ranga matir path:**  
the path of red soil

A muram country road lined by trees on either side has a canal running parallel to it. Paddy fields beyond the tree line, with villages and trees at the horizon, is the scene on the other side. To reach Khoai one takes this 10 minute rickshaw ride from the University main road, Shantiniketan.



**Ranga matir matir desh**  
(Land of red soil):

Red laterite soil is typical of Birbhum district, West Bengal. The quaint landscape and simple country life of these land have inspired generations of Bengali artists and philosophers who have immortalized its these memories and nostalgia in different media.



**Salboni & Sonajhuri:** Sal and Eucalyptus forests

From the rickshaw stand to the Khoai mela the forests prevail. The Sal forests are typically scattered with Eucalyptus and palm trees. The Khoai depression is Eucalyptus dominated. The mela however sits in a Sal forest.



**Khoai:**

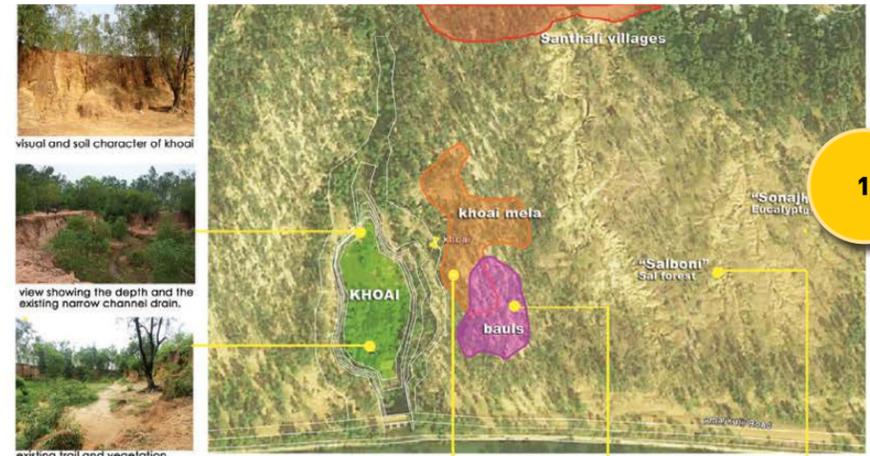
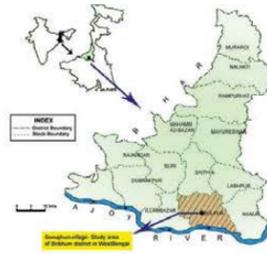
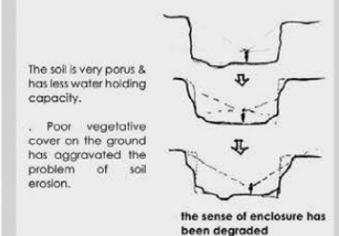
It is an ancient riverbed called khoai. The river no more exists. The Khoai is a 60m long, 25m wide hollow with vertical edges up to 6m high, where natural erosion can be experienced while surrounding landform is almost flat. It was formed by a dam on the Khoai River which dried and left behind this landform. The depression is scarcely vegetated with Eucalyptus being the predominant species.

### present scenario

Access to the Khoai is a precarious climb down. The adventurous sorts who climb down are touched by the melancholy, but finding no activity leave immediately. These are obstacles hampering Khoai's tourism potential. The Khoai mela is however is push and reconnecting the mela experience to the Khoai landform should provide a more holistic way forward.

Being scantily vegetated the red laterite soil is exposed. This is major cause for soil erosion. Soil erosion by flowing water is evening out the vertical edges of the Khoai which is losing its sense of enclosure.

Access to the Khoai is a precarious climb down. The average guy would find the grapes sour. The adventurous sorts who climb down are touched by the melancholy, but finding no activity leave immediately. These are obstacles hampering Khoai's tourism potential. The Khoai mela is however is push and reconnecting the mela experience to the Khoai landform should provide a more holistic way forward.



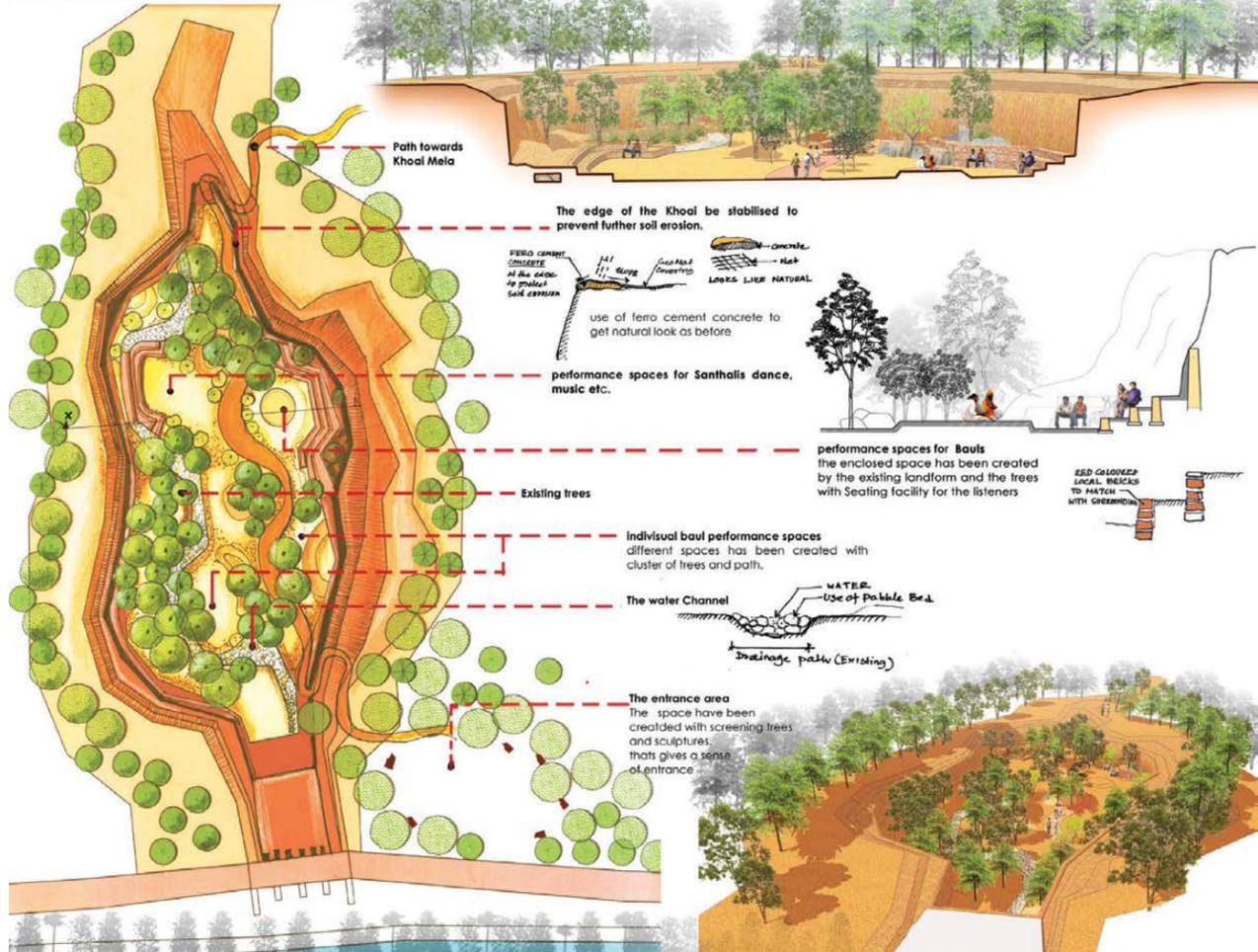
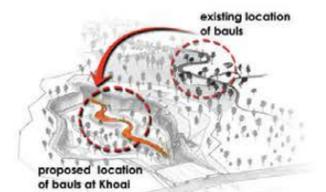
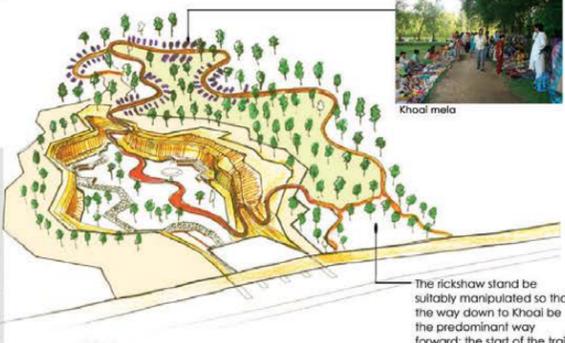
**Design aim:**

- To enhance the tourist attraction of Khoai
- Defining a place for the bauls.
- Enhance economic gain for the performers.
- To enrich the cultural value of the surrounding.
- To protect the character of Khoai from further erosion.

**Design Strategies:**

- The mela should stay at its current location to protect its established identity.
- Ramps and steps be identified within the natural landform for easy access down to the Khoai.
- The Bauls be relocated to the Khoai and performance spaces identified. The landform already provides an ideal place for the Bauls because of its superior acoustics.
- The edge of the Khoai be stabilised to prevent further soil erosion.
- The rickshaw stand be suitably manipulated so that the way down to Khoai be the predominant way forward; the start of the trail.

The opening of the return path, from the mela through the forest, at the rickshaw stand should be made obscure and subordinated.



The Bauls seating beneath the trees and Singing the song of soils.

### The Khoai mela:

It is a fair conducted on every saturday in Shantiniketan. It starts in the very early morning 4'o clock. All types of household items, handicrafts, artifacts, clothes and other tradable items are sold here. Locals throng this mela to have a valued purchase.



Santal women going to work place through the cluster of Asian palmyra palm

### Santals dance:

The traditional life and culture of Santal people in the villages in and around make Khoai a heritage destination. Their handcrafted household items and artwork sold by them directly at Khoai mela is a major attraction.

Character of area at Tagore's time represented by the paintings of Nandalal Basu



# Samsaara – Memory of Life

Kajoli Kerketta, Shikha Sharma & Nidhi Jaiswal

MASTERS IN LANDSCAPE ARCHITECTURE, SCHOOL OF PLANNING & ARCHITECTURE, NEW DELHI



The concept of *samsaara* is the belief that one continues to be born and reborn in various realms and the cycle of life is the strongest memory. The voyage of memoirs begins from mother's womb and continues till death. A person gains experiences from the long journey which echoes back in his mind when he moves from real to ethereal. This notion is the root belief of Hindu mythology and is called *samsaara*.

*Samsaara* as a design concept is used to relate with spaces associated with the memories of various phases of human

life. Landscape is a medium to express and relive the past and the present and bring hope for the future. It has many layers of concealed, congealed meanings and at the same time has a predominant association with visual expression. Various landscape elements communicate the characteristics of these phases like water and vegetation. The two important parts of the proposal are the site selection and its relation to the concept; and, the design.

The site is in the holy city of Gaya in Bihar, famous for the *pind daan*, which is a ritual done to celebrate the life and

to pray for contented soul and afterlife of our ancestors. Located on the eastern edge of river Falgu, opposite to the Vishnupad Temple, the site itself represents the concept of *samsaara* due to its cultural value. It includes a 20 meters high hill.

The entrance is taken from the east leading one towards the river edge from where one gets a clear view of the Vishnupad Temple and the religious activities taking place. *Samsaara* is a space which is associated with the memory of various phases of life like Childhood, Adulthood, Old Age and Death.

Elements of landscape express the characteristic of these phases. The design concept is to rejuvenate in a visitor's mind the reminiscence of stages of life.

The site is divided into five zones representing these phases. The first of these zones is the entrance – representing 'birth' – the phase from where the journey of life starts. This is a phase of growth, revival, and beginning. In the design, the space is represented in the form of a dark chamber representing mother's womb. There is only one source of light that symbolizes the entry of the person into the spirited world. It leads a person to the next phase of life hence another zone – the 'childhood'. A phase of purity and happiness, this is portrayed in the design through flowering vegetation. Serpentine pathways and bustling water body are used to reflect motion and excitement of this stage.

The journey continues to the next stage – 'adulthood'. This stage exemplifies self-dependency, responsibility, compassion and support. In design, this is represented through large trees with climbers. The transition from one phase to another is the most unsta-

ble period. This is represented through rocky outcrops and level differences.

The journey moves further to the next stage of life as one explores the space, which is 'old age'. In this zone, bamboos are used to portray traits of this phase – wisdom, sensibility, experience and realisation.

Water is a key element in the design as it illustrates the concept in form of a flowing river which ages just like human. It is young when it originates and gets old as it reaches the sea forming a delta and ultimately it merges with the sea. From this zone one can see the island in the river representing death and progression of soul to other world. The island is planted with banyan tree, which is associated with death.

The most important link which completes the cycle of life is reincarnation of soul. This is represented by creating a tunnel in the hill. Punctures are provided which let rays of light enter into the tunnel giving it a heavenly feeling. The path eventually connects to the entry point, which is the womb completing the cycle though the journey continues.

## JURY COMMENTS

The concept explores eternal memories of the cycle of life through a design that flows, creating spaces in a corresponding well resolved landscape.



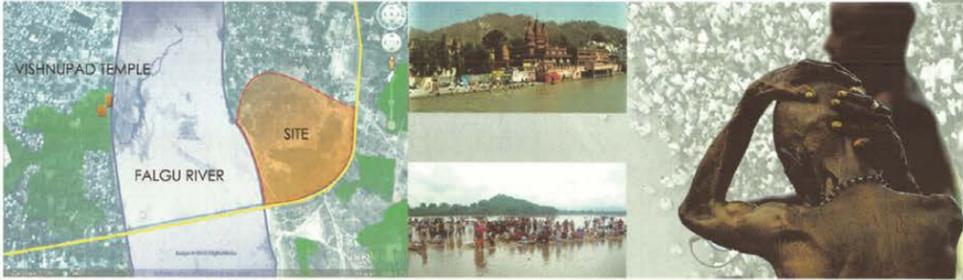
PHOTO COURTESY: Kajoli Kerketta

na jayate mriyate va kadacin nayam bhutva bhavita va na bhuyah  
ajo nityah sasvato 'yam purano na hanyate hanyamane sarire II2011

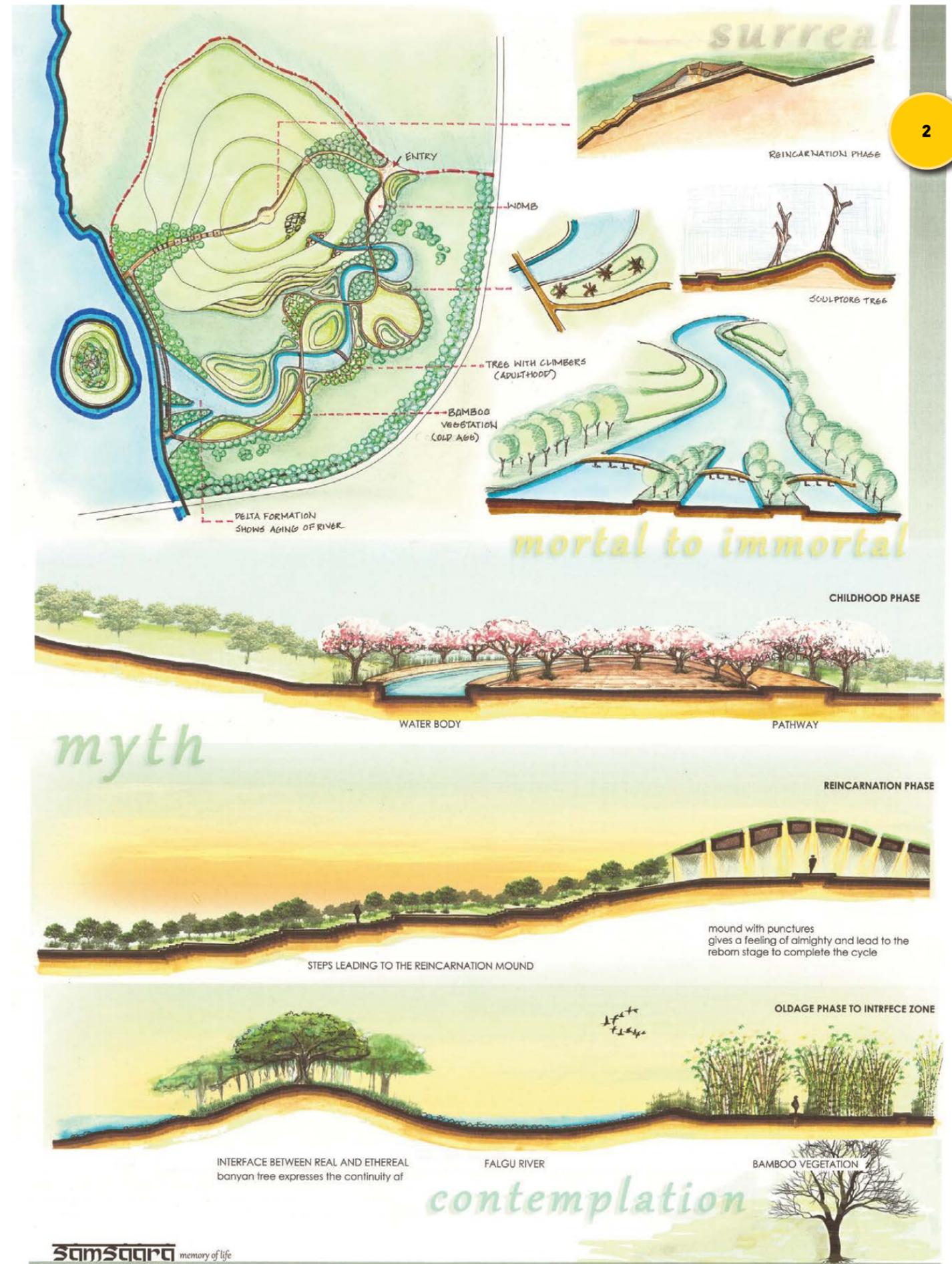
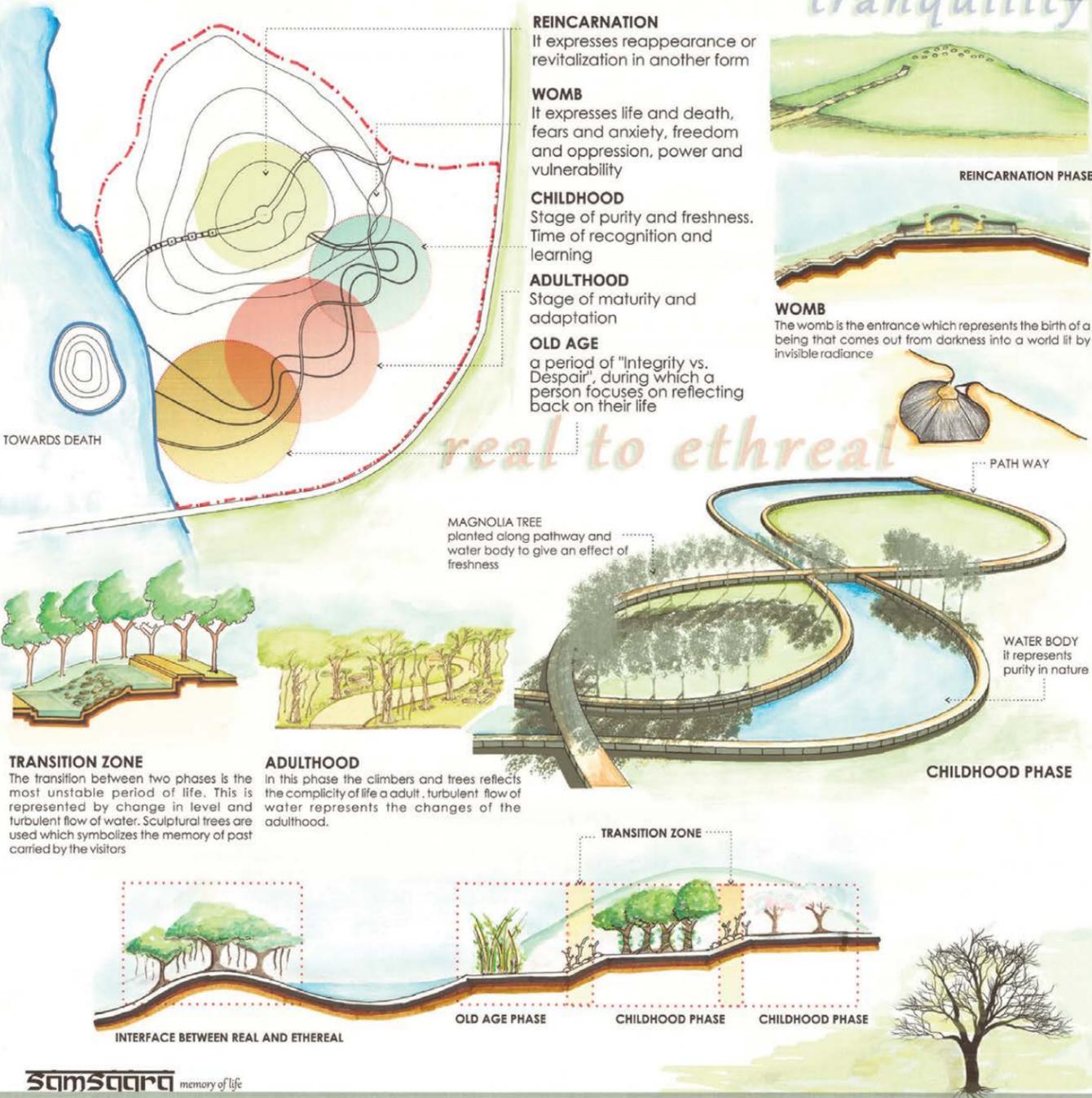
The concept of SAMSAARA is the belief that one continues to be born and reborn in various realms and the cycle of life is the strongest memory. The voyage of memoirs begins from mother's womb and continues till death. A person gains experiences from this long journey which echoes back in his mind when he moves from real to ethereal. Landscape is a medium to express and relieve the past and the present and bring hope for the future. It has many layers of concealed congealed meanings and at the same time has a predominant association with visual expression.

The selected site is in juxtaposition with the temple which acts as an interface between the material world and the spiritual world. It is in GAYA opposite to Vishnupada temple where Hindus ritual of Pind Daan is performed. According to Hindu belief this ritual offers an ultimate relief to the soul and paves its way for departure to the world of peace.

The expression of culture is not the monument relics but the beliefs of the people. The culture of GAYA reflects the Hindu mythology of existence of soul and reincarnation – a concept of "SAMSAARA OF LIFE". "SAMSAARA" is a space which is associated with the memory of various phases of life like Childhood, Adult, Old age and Death. Elements of landscape express the characteristic of these phases. The design concept is to rejuvenate in a visitor's mind the reminiscence of stages of life.



SITE LOCATION





# The Nostalgic Impression

Karan D Darda

SINHGAD COLLEGE OF ARCHITECTURE, PUNE



The thought process was sparked with our visit to traditionally built environment – *wadas* (traditional mansions typical of western India) such as Tulsibaug *wada*, Natu *wada*, *kasba* Ganpati, etc. and other *peth* (locality) areas in Pune which inculcated a sense of place through living culture and tradition. The extent of sensitivity imbibed in the buildings was due to the response of the people and various elements that crafted that space.

The visit enriched us with a sense of nostalgia, travelling down the memory lane to our childhood memories

of people and places which nurtured within themselves the core values of coexistence of nature and mankind, thereby giving an insight to incorporation within today and future. Our traditional value system has always taken into consideration the natural space defining elements – be it a *ghat* along a river or a *par* (seating platform) around a tree.

With the spread of suburbs, the inner city began to be neglected. The old core *peth* areas have a distinct typical look of urban blight. The graceful *wadas* are on the path of extinction as

they could no longer be maintained by the old people left behind as the young have moved out. Addressing this concern of virtual demise of the *wadas* and other such spaces, an idea is developed to set in a landscape acquiring a small part of nature taking into account these natural space-defining elements continued since generations. The crafted space would not only be a response to the context but would strongly aim at reviving the memories back and make people feel what they are losing along with the celebration of life.

The new landscape would retain the character of a *wada*, making the street facade more interactive addressing the pedestrians by amalgamating a *par* and an *osari* (verandah). Whereas inside there would be a series of walls – sometimes low, sometimes high having some voids built randomly as the streets in *peth* areas grew with activities placed around it.

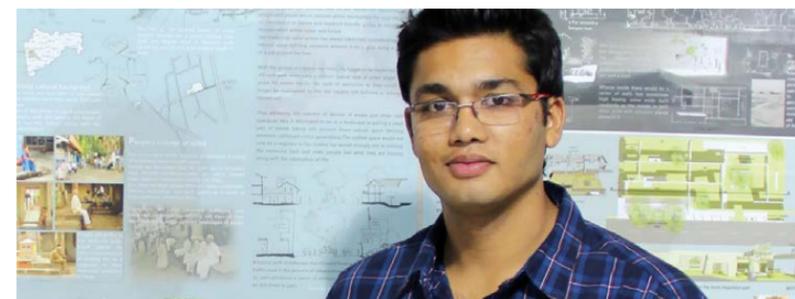
The randomly built inner walls along with their materials become the most important part of the landscape. The walls would be made of leftover materials and remains of broken *wadas* and temples etc. located in the nearby areas. These would include different bricks, stones, pottery tiles, Mangalore tiles, wooden pieces, key stone of fallen arches etc. arranged in a very random way that expresses a notion of craftsmanship, sense of time, sense of togeth-

erness and most important a sense of memories. Residents of nearby areas may also donate some materials from their respective *wadas* thus creating a symbiotic relationship with the landscape.

The arrangement of such space-binding walls with frames, voids, activities around it would render the landscape with timeless quality making one think curiously as he moves and loses himself into it. A visitor, for example, may find here a brick or something else which was originally part of his residence or courtyard which now no longer exist. Memories associated with that original space are aroused. The space expresses a story... the user interacts with this new space, feels it in his own way and an emotion is created.

## JURY COMMENTS

The design competently transforms an open playground into a public space evocative of the cultural memories and associations open to further interpretations.



Dipen | Harshin

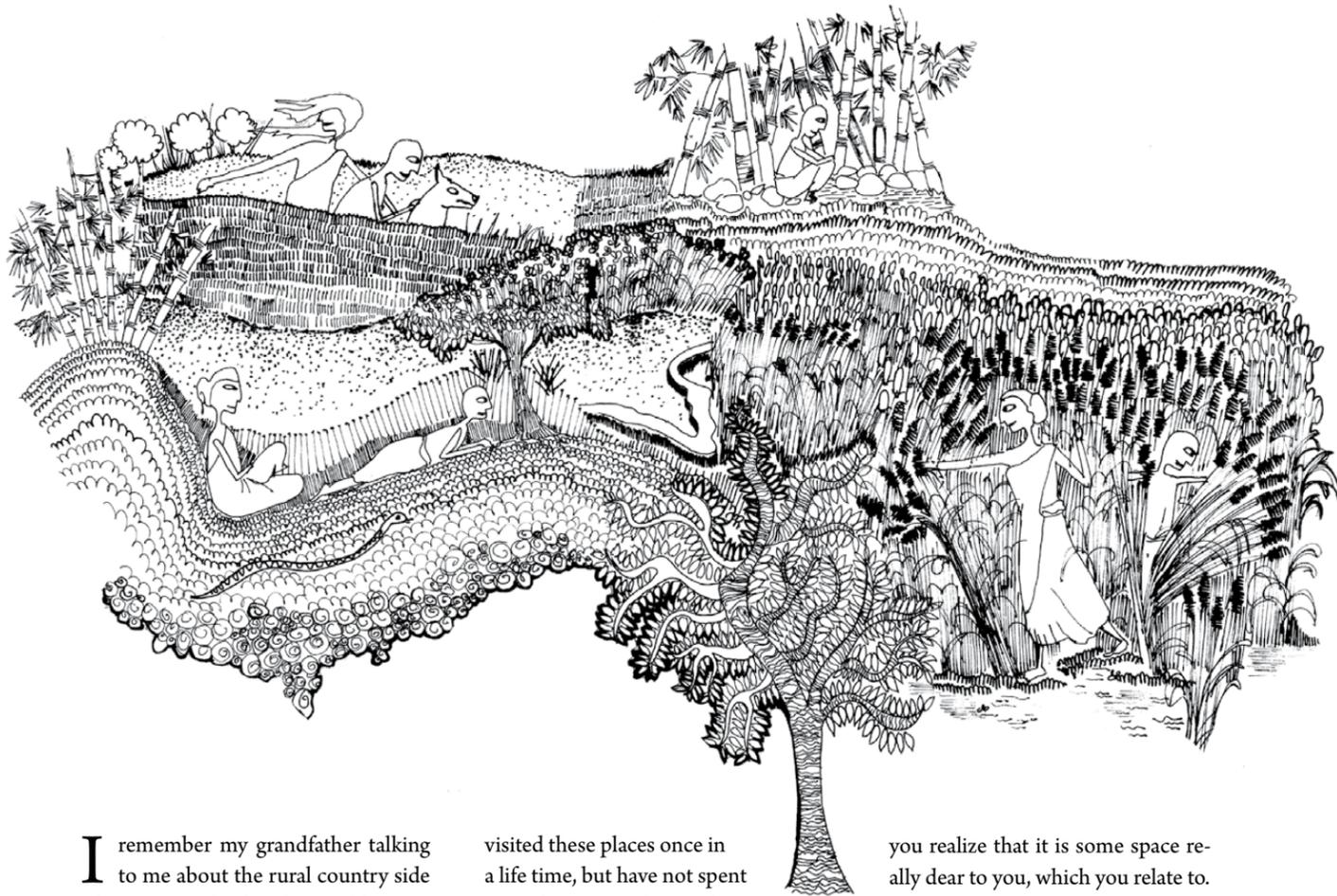




# Wrapped Around

Mithila S Manolkar & Sushmita Paul

MASTERS IN URBAN DESIGN & LANDSCAPE ARCHITECTURE RESPECTIVELY, CEPT UNIVERSITY, AHMEDABAD



I remember my grandfather talking to me about the rural country side of West Bengal, when he would run in the roaring storm of *Kalbaisakhi* just to pick raw mangoes which fall on the ground. All the experiences as a child till a grown up, he has told me everything. The songs, poems and movies are the only source through which I can make sense to these experiences. I have

visited these places once in a life time, but have not spent enough time to relate to the memories that were built there. The human senses, of smell and vision are the strongest to relate to memories, or enrich the emotions which are tied to these places. How many times have you said... Oh, it's beautiful, I think I have been to this place before, and then

you realize that it is some space really dear to you, which you relate to.

A city is made of places, and a place is a location where something happens, a location where an event occurs – making the place possible. And memory is just that; an undefined and complex encounter between space and time.

Memories are imbedded in landscape. Landscape is a setup which one finds associative values with. Memories, emotion, attachment and belonging are human attributes which react to the surrounding. The design draws a picture inspired by Satyajit Ray's movie *Pather Panchali*. There is a sensitivity with which the characters and the landscape around are built up in the movie. The intention was to capture in the sketch the association of the sibling with their surrounding and how the spaces have value which corresponds to their emotional bonds and memories. The city of Kolkata is very attached to the idea of a life in the past. To wrap the image of life, which is only heard in poems, songs or movies, is the aim of the design.

The site is a natural waterlogged wetland on the eastern fringe of the city of Kolkata, which filters the waste water

from the city in a very unique fashion and has immense ecological importance. The anthropogenic stress has lead to the reduction of the wetland area. The design proposes a peripheral loop of public open space with a philosophy which reflects the space and the ethic related to the movie with fields, orchards, woodland, ponds etc. as depicted in the movie.

The thrilling joy of getting drenched in the *Kalbaisakhi* rain, to run in the storm to pick the mangoes fallen on ground, to run between tall rice fields just for fun, to just lay down on the field and stare at the sky with friends are all the memories which will find a place in the urban fabric through this design. The space will be for the citizens, who remember the joys of life in countryside, and the youngsters who wish to see it up close.

## JURY COMMENTS

The design establishes the landscape, moves over a large wetland area using constructs from a collective cultural Bengal from the early 20th century.



Dipen / Harshin

**Site:**  
The site is in West Bengal, in the city of Kolkata. Kolkata is known for its literary, artistic, and revolutionary heritage; as the former capital of India, it was the birthplace of modern Indian literary and artistic thought. Kolkata has been called the "City of Furious, Creative Energy" as well as the "Cultural for literary capital of India". Much of the city was originally a wetland that was reclaimed over the decades to accommodate a burgeoning population. The idea of bringing back the memory by literature, songs and poem is through the design intervention.

**Just memories...**  
Memories of lying on the lawn, standing firm in the storm, walking on puddle, listening to sound of peepal tree in a quite afternoon.

**Understanding association of elements to memory in different cities.**  
*Getting drenched in the rain in.....*  
Any city in India - between buildings

**CONCEPT**  
I remember my grandfather talking to me about the rural country side of West Bengal, when he would run in the roaring storm of kalbaishaki just to pick raw mangoes which fall on the ground. With all the experiences as a child till a grown up, he has told me everything. The songs, poems and movies are the only source through which I can make connection to what my grandfather is talking about. I have visited these places once in a life time, but yet have not spent enough time to relate to the memories that were built there. The human senses, of smell and vision are the strongest to relate to memories, or enrich the emotions which are tied to these places. How many times have you said... oh... it's beautiful, I think I have been to this place before, then you realise that it is some space really dear to you which you relate to, the space you fell there and then.  
A city is made of places, and a place is a location where something happens, a location where an event occurs - making the place possible. And memory is just that, an undefined and complex encounter between space and time.  
The design draws a picture inspired by a movie *Pather Panchali*. To wrap the people with the memories of the past.

**Memories through songs:**  
The poem talks about the positive energy the kalbaishaki storm brings to the city. It is a time for joy that the disaster is over and not the sorrow of damage to the property.

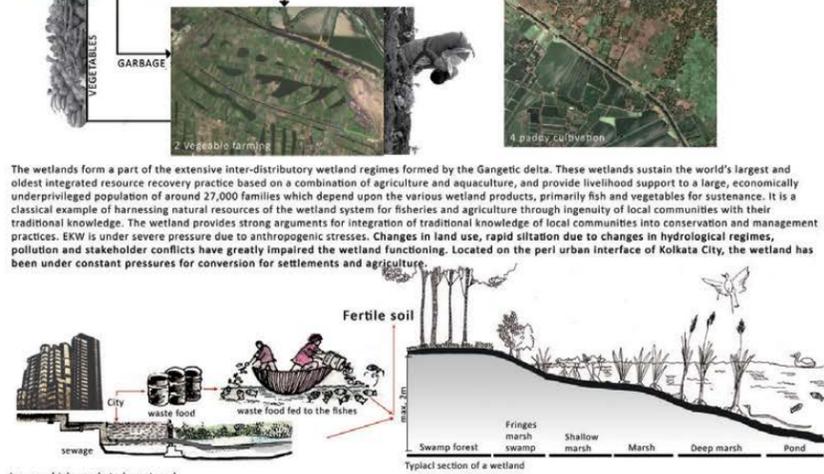
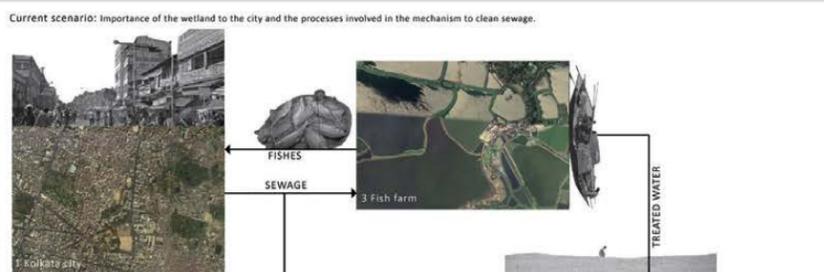
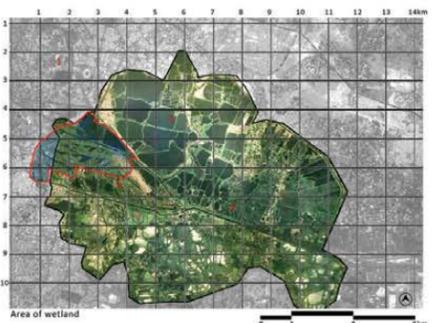
**Memories through movie:**  
He searches for inspiration, interactions; intricate portraits of individuals and relationships and environment. "Ray's magic, the simple poetry of his images and their emotional impact, will always stay with me." (Martin Scorsese)  
"The most distinctive feature (of my films) is that they are deeply rooted in Bengal, in Bengali culture, mannerisms and mores. What makes them universal in appeal is that they are about human beings."

**Examples of similar inspiration:**  
Christo and Jeanne-Claude: Married couple who created environmental works of art. They wrapped the important landscape across the world, to make people feel the absence of a major aspect from their lives. The installation completed only when the structure was revised and the city moved on with its routine association with the structure. The structure was deemed special importance there on.

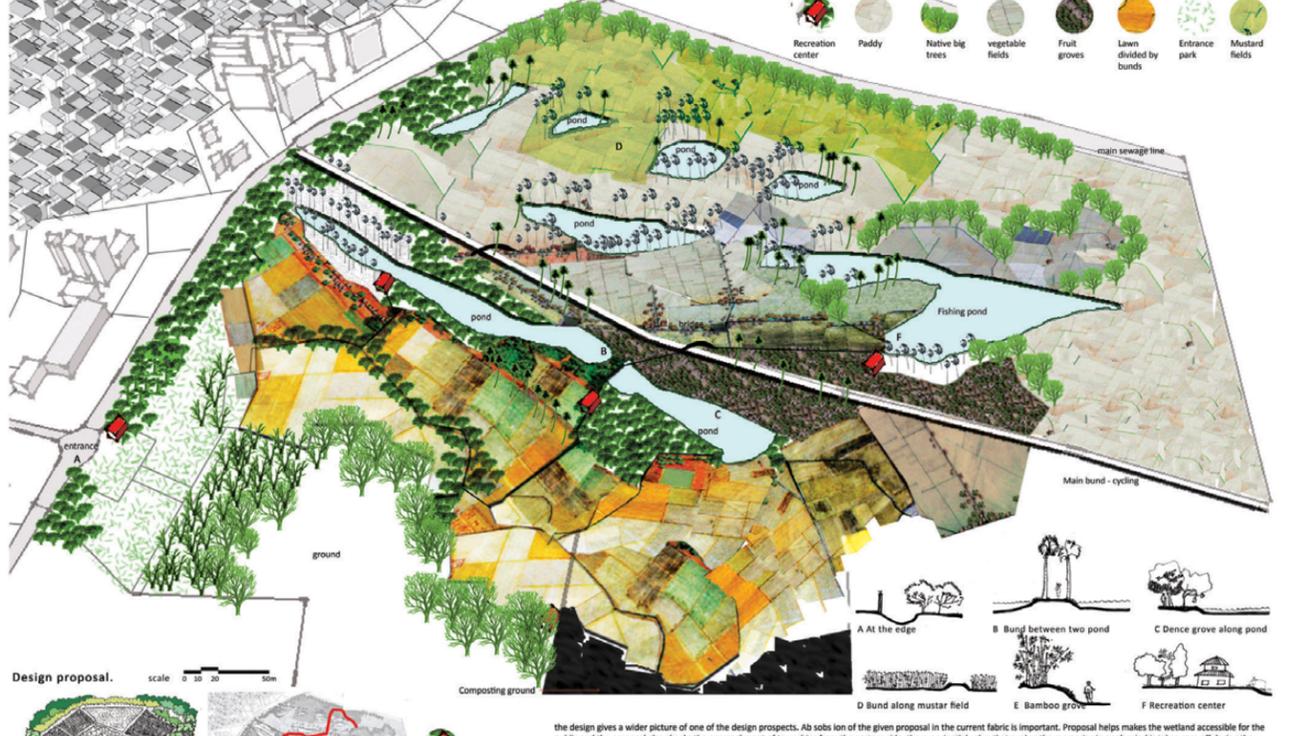
**Mumbai - Marine drive**  
**Ahmedabad - river bank**  
**Rural Bengal - open fields**



**Site selection:**  
East Kolkata Wetlands system is a part of Gangetic delta located between river Hooghly on the west and Kulti on the east. Earlier, the wetland was brackish water in character, which gradually changed to freshwater ecosystem due to several natural and man made factors. Overall, the wetland covers an area of 12,500 ha which has been designated as conservation area by the state government (Fig.1)



**Issues which needs to be catered.**  
To save the wetland from encroachment. Develop periphery as assessable public open spaces. It will form a closed loop which will stop encroachment from outside. The inner most areas can be used for agriculture, and other livelihood purposes.  
Reclamation of wetland to build townships. The wetland is shrieking and will not be able to serve increasing waste coming into the wetlands, as the population increases.



**Memories imbedded in landscape.**  
When the movie was released the entire city was struck with the soaring, two children Apu and Durga (child artist) running in open fields. The movie first of Satyajit Ray, depicted a routine life in the rural setup. There is a sensibility with which the characters and the landscape around built up.  
The sketch is a compilation of small instances from the movie *Panchali* - Song of the little road. The intention was to sketch the association of the rural life with the urban fabric. The space have value which correspond to their emotional bond and memories. Landscape is a setup which one finds associative values with. Memories, emotion, attachment, belongingness are human attributes which react to the surrounding. The thrilling joy of getting drenched in the kalbaishaki rain, to run in the storm to pick the mangoes fallen on ground, to run between tall rice fields just for fun, to just lay down on the field and stare at the sky with friends are all the memories which don't find place in the urban fabric.  
The city is very attach to the idea of a life in the past. To wrap the image of life, which is only heard in poems, songs or movies, is the aim of the design. For the citizens, who remember the joys of life in countryside, and the youngsters who wish to see up close this place will provide it all.

- kalbaishaki clouds
- mustard fields
- bamboo
- wild grass or ground cover
- paddy fields
- Amaltas
- pond (putur)
- custard apple
- mango tree
- marshy wetland





# Redevelopment of Suvali

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Suvalia – a small town located far on the coast of south Gujarat, once used to be the gateway for the European and Middle East people to spread their trade links far in South Asia. But with the spread of modernization in the major cities located near this small village, the golden memories faded and soon this beautiful place was left abandoned.

To restore the lost glory of Suvali and to bring it back to life, an idea is thought of where the town will itself talks about its past – from its pristine glory to how it lost its pride. This would leave the visitors with unforgettable memories to take away with them.

On the whole, Suvali is a composition completed by a cluster of colonial buildings, once owned by the British, the French and the German families. Typically, the built-up area for each

house is less and every house has its own front and back yards with beautiful flora that include coconut, palm, neem, jasud & plum fruit trees and other flowering plants. The architectural beauty of these buildings drives us back to those classic times. To exhibit this colonial architecture and provide a glimpse of these vintage buildings, the design idea proposes voids on their peripheral walls. Of varying sizes, these voids would be carved out in exactly the same style that refers to the style of architecture in which the specific building has been designed. Further, these walls would be portrayed with eye-catching graffiti and graphics depicting the history and culture of these places to the people moving around.

To promote cleanliness & non-polluting activity and also to ensure that all aspects of the design intervention are

fully seen and understood, a trail or a walk on foot, bicycle or a horse-cart is proposed, with vehicular parking outside the main entrance.

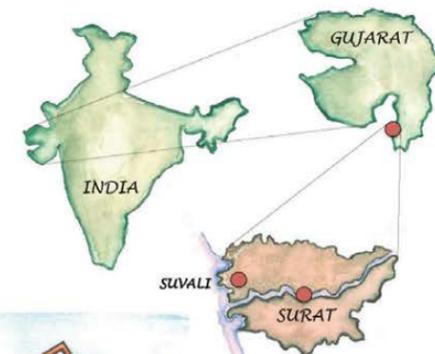
Suvali itself will stand as a persona to guide the people through each of its streets and corners and share with them its memories, which in turn will form undying memories in the heart of the people about this place.

## JURY COMMENTS

The design handles the border between the house and the street by rejoicing the folk and vernacular expressions.

## Suvali - A Glimpse To Its Past

The naval Battle of Suvali took place on 29-30 November 1612 off the coast of Suvali (anglicised to Swally) a village approximately 2 to 3 kms from the shore, near the city of Surat in south of Gujarat, India, and was a victory for four English East India Company galleons over four Portuguese naus and 26 barks. This relatively small naval battle is historically important as it marked the beginning of the end of Portugal's commercial monopoly over India, and the beginning of the ascent of the English East India Company's presence in India. This battle also convinced the English East India Company to establish a small navy to safeguard their commercial interests from other European powers and also from pirates. This small beginning is regarded as the root of the modern Indian Navy. The exact present day location of the port of Suvali is unknown. The Times of India in an article dated 8 April 2003 reported that the Department of Archaeology of the University of Cambridge along with the Gujarat Ecological Society are planning a project to identify the port. It is estimated that the port is close to the modern day village of Suvali, 15-20 kilometres (9.3-12 mi) away from Surat.



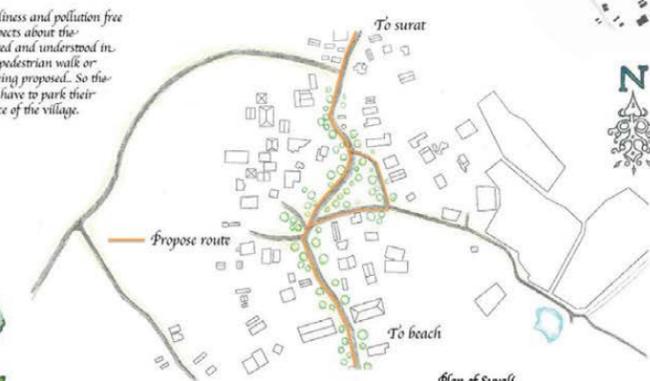
### Concept



Present scenario of Suvali

Graffiti being painted on the walls depicts the history and culture of the village and the incidents that took place here during the past. Where ever you go the memories will follow you. The wall speak itself.

Keeping in mind the factor of cleanliness and pollution free environment and so that all the aspects about the redevelopment phase could be explored and understood in detail an idea of either opening for a pedestrian walk or hiring a horse cart or a bicycle is being proposed. So the people arriving at the village would have to park their vehicles just beside the main entrance of the village.

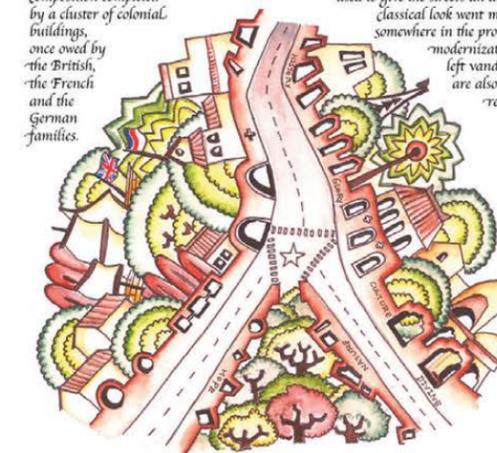


Open vs Built Up Plan

From the above plan we can see that the built-up space is less each and every house have its own back and front yard with beautiful flora. We can found large number of coconut, plum, neem, jasud, lily and plum fruit trees there

Suvali on the whole is a composition completed by a cluster of colonial buildings, once owned by the British, the French and the German families.

These typical lamp posts which once used to give the streets an ancient classical look went missing somewhere in the process of modernization or left vandalized are also being restored



The voids provided in the walls are being carved out in exactly the style that refers to kind of architecture in which the building is being designed.

The architectural beauty of these buildings drives us back to those classic times. To exhibit these colonial architecture and to provide with a glimpse of these vintage buildings, there are voids being provided on their peripheral walls. Further these walls are being portrayed with eye catching graffiti and graphics depicting the history and culture of these places to the people moving around.



Welcome to the village of Suvali as you enter the village you can see the beautiful Agyari and German house on the backside.

The abandoned house of colonial style one of the most magnificent gift from Britisher. We can visualize the past glory of the town.

The Central Town Hall of the village used during the panchayat and other social functions and festivals.

The school of suvali, built later on during the late 90's, the only source of imparting education in the village.

These are the German Houses now owned by the Parsi families, showing the amalgamation of the Indo-German culture.

One of the colonial style houses now belonging the Parsi families.

The pedestrian path connecting the Parsi houses to the rest of the village.

Standing tall towards the sky are the date palm trees behind the school, adds to the natural beauty of the village.

The colonial building seen behind the shrubs, is being abandoned and is on the verge of deterioration.

The road lane of the Suvali, where hardly any vehicular movement could be seen.

The typical Indian hut, commonly known as "The Jhopdi" The house of the Surpanch belonging to arji community.

The floral garden of the village one of the most beautiful natural gift to the village and is well preserved by the residents.

The beautiful colonial house of the Parsi, which is being rented to officer of ONGC. The house consist of beautiful verandah at the backyard with a floral garden



REDEVELOPING SUVALI: Abandoned Glory



# Resurgence of an Obliterated Synopsis

## REVIVING THE ANCIENT GAYA

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Influences and impressions, although fragments of physicality, are experiential paradigms. In a social structure where ritualistic importance of the same is all the more intense, it is mandatory to understand what builds these paradigms and tingles our memory. That is how important landscape is!

The journey to and through Bodh Gaya is a journey back in time.

Within the ancient Gaya's womb, the restless souls find hostage. Gaya is an ancient pilgrimage city where pilgrims arrive in memory of their ancestors. They move forth, they live on, feeding on hope constantly in the seek. The search is within... it has always been. But the question stands – how significant is the commemoration of the same?

Can landscape help us love our parents more?

The ancient ritual of *pind daan* pacifies innumerable souls but more than that it retraces roots. Roots many have sought probably all their lives, roots that bond generations. And then again, how relevant are these bonds, these roots? How can we, as architects, influence this journey? And most importantly, what impressions and memory do we help them leave behind?

Can landscape help create everlasting memory of our ancestors?

A site is chosen along the pilgrim route and various rituals are planned along it. A route along the contours is planned. A circulatory path is marked over the site which carves out various pockets – places to reflect, think and even to cry. Pilgrims arriving the site plant a tree each along the marked route in memory of their ancestors. With participation from the pilgrims the planned project is completed where each tree is a memory.

What better can be the role of landscape then to strengthen the ties between generations?

The project is a humble attempt to revive the ancient Gaya within the heart of Kashi, and the experience that pilgrims endure, enriching the walk down the memory lane. In memory of their ancestors, finding themselves in the process!

### JURY COMMENTS

The design attempts to retain the memory of the pilgrimage for the last rite rituals.

**INTRODUCTION**  
What better can be the role of landscape then to strengthen the ties between generations?  
The city of Andar Gaya situated in the core of Gaya has ancient tradition of rituals which is the moral duty of every Indian to perform once in his life. Through this an attempt is made to facilitate the process and tingle memories of ancestors and travel through time, whilst carrying...

Individuals performing the ritual in memory of ancestors on the Ghats which ebmarks remembrance of their childhood. Strong connection with waterbody in Ghats depicting over time. A strong need for connection with landscape is felt necessary. Under chaotic setting of the ghats, connection with landscape is overlooked and rituals are carried out disgracefully.

THE CHANGING ASPECTS  
The ancient pilgrimage route, initially moving through the walled city. Altered route because vehicular access was needed to the temple. Built- open plan of the walled city shows insufficient open spaces. The road network is organic and connectivity is strong.

Remembering ones ancestors is a very personal experience, can landscape make this experience better?

REMEMBERING ONES ANCESTORS THROUGH THE LANDSCAPE BECAUSE OF THE SPECIFIC LITERATURE OF ANANDAS

माया मरी न मन मरा, मर-मर गए शरीर ।  
आशा तुषणा न मरी, कह गए दास कबीर ॥

Within the ancient Gaya's womb, the restless souls find hostage. Gaya is an ancient pilgrimage city where pilgrims arrive in Memory of their ancestors. They move forth, they live on, feeding on hope constantly in the seek. The search is within; it has always been. But the question stands, how significant is the commemoration of the same?  
**CAN LANDSCAPE HELP US LOVE OUR PARENTS MORE?**  
Influences and impressions, although fragments of physicality, are experiential paradigms. In a social structure where ritualistic importance of the same are all the more intense, it is mandatory to understand what builds these paradigms and tingles our memory. That is how important landscape is!  
The journey to and through Bodh Gaya is a journey back in time. The ancient ritual of 'Pind Daan' pacifies innumerable souls but more than that it retraces roots. Roots many have sought probably all their lives, roots that bond generations. And then again, how relevant are these bonds, these roots? How can we, as architects, influence this journey? And most importantly, what impressions and memory do we help them leave behind?  
**CAN LANDSCAPE HELP CREATE EVERLASTING MEMORY OF OUR ANCESTORS?**  
The project is a humble attempt to revive the ancient Gaya within the heart of Kashi, and the experience that pilgrims endure, enriching the walk down the memory lane. In memory of their ancestors, finding themselves in the process!

**CONCEPTUAL DIAGRAMS**

Phase 1: A site is chosen along the pilgrim route and various rituals are planned along it. A route along the contours is planned.

Phase 2: A circulatory path is marked over the site which carves out various pockets-places to cry.

Phase 3: Pilgrims arriving the site shall each plant a tree along the marked route in memory of their ancestors.

Phase 4: With participation from the pilgrims the planned project is completed where each tree is a memory.

The ancient pilgrimage route, along the stretch of 15 kms, encompasses various rituals the pilgrim has to perform whilst praying to various landscape elements i.e. river, streams, mountains, trees, etc. during an ancient ritual 'Pind Daan'. It is believed mandatory for every Hindu to perform this ritual. While researching it was interesting to note the role of Landscape in this journey and its negligence in present context. Reviving this experience would embed an everlasting memory over the mind of a pilgrim who probably is visiting once in his lifespan. Two sites are proposed concentrating on two core areas of Andar Gaya, targeting the "once in a lifetime" experience in form of the age old ritual undergone by a particular pilgrim.

1. The pilgrim route that one follows while performing the ritual is concerned and landscaped so as to enhance the experience the person undergoes and leave behind an ever lasting Memory.

2. A site is selected along the pilgrim route and various landscape elements are incorporated that the pilgrim shall worship in Memory of his ancestors. The idea behind it is 'creating a place to cry!'

**PROPOSED :**

The outer major chunk consisting of waterbody temple is selected as site of prime importance by pilgrims, that waterbody.

The connection was ignored with the river deity which was targeted and various landscape elements were induced there to revalidate its importance.

Various neighbourhoods around the selected site, coverage of the waterbody through the form, rituals, landscaping and clusters are highlighted and revalidate the pilgrim route would affect all.

Various landscape elements such as a much needed connection with trees, water, walking paths, vegetation and trees, etc. are proposed and proposed to revitalize (Ghats in the future can be built) which in turn would be a memory.

The relation with water body and ancient pilgrimage route is re-generated by landscaped terraces and walking barriers in the route.

Mysterious open spaces are provided with evergreen tree symbolizing that soul lives on.

Circulatory route engulfed with trees, with random carved out spaces.

Dead trees are planted outside the site symbolizing death, lush trees inside to show the life after.

A site with huge water body and rocks within it to symbolize stability in the tribite world.

The importance of landscape in our culture has been invaluable since ancient times and considering the present scenario, a better use of landscape cannot be found other than helping us undergo an experience of our lifetime creating permanent memories on the shifting sands of time while continuously memorizing ones ancestors and creating self realization to find ones soul beyond.

**RESURGANCE OF AN OBLITERATED SYNOPSIS**  
Reviving The Ancient GAYA

LANDSCAPE FOUNDATION STUDENTS' DESIGN COMPETITION LANDSCAPE & MEMORY

CONCEPT AND DESIGN



# Bangalore Blues

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Yediyur Lake, like most lakes in Bangalore has its origins dating back to the 16th century and like most water bodies in Bangalore, has shrunk dramatically and is now surrounded by the ugly products of urbanisation.

The chosen site is a park around Yediyur lake, which is situated on an edge of the ever-busy Kankapura Road. The proposed landscape is an attempt to recreate a time in Bangalore when lakes were bigger and beautiful, and when children and adults alike spent more quality time outdoors and breathed fresh air. The entire landscape is a blue spiral that hugs the lake and the park around it, shrinking as it gets closer to the lake. The colour blue is used to symbolise that these areas were once part of the lake itself, and the spiral a metaphor of the shrinking of Yediyur Lake and all of Bangalore's other once glorious lakes.

The outermost ring which contains play areas, seating and interaction spaces is a representation of the lake that once was, a larger lake where people en-

joyed spending time. The intermediate loop provides shade in certain areas of the existing jogging track, a metaphor of the dense tree cover that the area around Yediyur no longer has. And the last ring, the smallest and innermost, which acts as a railing around the lake, is a representation of all that's left of Yediyur – a lake surrounded by railings and a jogging track.

The blue spiral cuts through the INTACH building which was conceived at the park site in an earlier design project, and the spiral morphs and twists to perform different functions all around the lake, encouraging quality outdoor time and greater interaction.

## JURY COMMENTS

The design handles its concept of the dwindling Bangalore lakes with an inventive contemporary blue edge which is transformed into an array of different landscape elements.

THE SITE

CONCEPT

INTACH

The site is a park around Yediyur lake, which is situated on an edge of the ever-busy Kankapura Road. The lake was once an oasis for recreation, but is now surrounded by apartment buildings and the dingy red and drab over time. There is no longer the dense tree cover at Yediyur lake that once characterised Bangalore's lakes known as Garden City.

Yediyur Lake, like most lakes in Bangalore has its origins dating back to the 16th Century and like most lakes in Bangalore, has shrunk dramatically and is now surrounded by the ugly products of urbanisation. This landscape is an attempt to remind people of a time in Bangalore when lakes were bigger and beautiful, and when children and adults alike spent more quality time outdoors and breathed fresh air. The entire landscape is a blue spiral that hugs the lake and the park around it, shrinking as it gets closer to the lake. The colour blue is used to symbolise that these areas were once part of the lake itself, and the spiral a metaphor of the shrinking of Yediyur Lake and all of Bangalore's other once glorious lakes. The blue spiral cuts through the INTACH building which was conceived at the park site in an earlier design project, and the spiral morphs and twists to perform different functions all around the lake, encouraging quality outdoor time and greater interaction.

The spiral is a metaphor of the shrinking of Yediyur Lake through time. The outermost ring contains play areas, seating and interaction spaces. It is a representation of the lake that once was, a larger lake where people enjoyed spending time. The intermediate loop provides shade in certain areas of the existing jogging track, a metaphor of the dense tree cover that the area around Yediyur no longer has. And the last ring, the smallest and innermost, which acts as a railing around the lake, is a representation of all that's left of Yediyur – a lake surrounded by railings and a jogging track.

The design of the lake is conceived as a spiral along which the activities happen. The outer rings house the outdoor activities, seating, walk shade and existing outdoor culture and the innermost ring path and a railing.

The built form in our project is an INTACH building, which was designed at the same site for an earlier project. The building sits between Yediyur lake and the ever-busy Kankapura road. INTACH, or Indian National Trust for Art, Culture and Heritage, is an organisation that, like our landscape, tries to connect people of the past glories of Bangalore and India through its activities. The link between the building and the landscape is a very obvious one, with the landscape cutting right through the building. This gesture symbolises that both the building and the building, in a way attempt to achieve the same feeling, to bring back memories of old Bangalore in their own ways.

Above is a photo of Yediyur lake at night. The ring of bright blue that goes around the lake is a ring of lights that runs along the middle top of the spiral or the over-head pathway. The material used for the landscape is RCC, but the cement used is not conventional cement made of lime. The proposed material is Magnesium-fluoride based, and cement made using this chemical will absorb about 5 tonnes of carbon dioxide during its lifetime, taking into account the amount of CO2 it is required to emit during its manufacturing process. This material also requires less heating during its manufacturing. The reinforcement for this material is bamboo in some areas and steel in others. The supports grain for the bridge or walkway that goes over the lake is also supported using bamboo.

50m  
200ft

# BANGALORE BLUES

BANGALORE BLUES 2