

10TH
YEAR

PAST CONTINUOUS IS FUTURE PERFECT

LANDSCAPE
FOUNDATION
STUDENTS'
DESIGN
COMPETITION
2017

Jury

AGK Menon
Architect, Urban Planner
& Conservation Professional

Anjan Mitra
Urban Designer

Suneet Mohindru
Landscape Architect

The Jury Session and an exhibition of all entries will be held at the Faculty of Architecture & Ekistics, Jamia Millia Islamia, New Delhi

Awards

First Prize
₹50,000

Second Prize
₹30,000

Third Prize
₹15,000

Shriya Anand Award*
₹21,000

Plus upto Four
Jury Special Mention
Certificates

OCTOBER
15
SUBMISSION
DEADLINE

OCTOBER
25
JURY
SESSION

OCTOBER
26-27
EXHIBITION
OF ALL
ENTRIES

Theme

Architectural heritage sites are an invaluable part of a country's cultural legacy. Conceptualized and created in a different epoch and context, they are memory markers of cultural history and give a sense of time to the place. These sites—historic palaces, forts, tombs and pleasure gardens, religious places, traditional streets and old water harvesting structures—are now public spaces. The physical and cultural contexts of these historical structures have completely changed with the character of open spaces around transformed. Largely due to the legislation of Central and State Archaeological Departments, these open areas are developed as gardens and parks or are left as uninviting, fenced open lands.

Is it the only way to conserve and protect these areas which at many times become inert islands, disconnected from the life of the city?

Can the area around New Delhi's Red Fort—at present open lawns—be conceptualized as a cultural venue on the nation's Independence Day and for the rest of the year, as a place for informal shopping, public rallies and performing arts—an accessible, vibrant public space? Or can the areas around Hyderabad's Golconda Fort be developed as terraced fruit orchards? And can the zone surrounding Shaniwar Wada in Pune be visualized as a recreational hub, or are its formal gardens better suited for its present-day context? Many sensitive and relevant approaches and ideas can be envisioned for development of these spatial open spaces so that they become lively places relating well to the contemporary needs and concerns of the region.

This year's competition theme—PAST CONTINUOUS IS FUTURE PERFECT—provokes students to visualize surroundings around monuments with fresh perspectives for them to be meaningful and relevant spaces with the historical spirit and become part of the daily life of the city or a town or a village.

Who?

The Competition is open to all students of spatial design disciplines (Architecture, Landscape Architecture, Urban Design, Conservation, Planning among others), Design and Fine Arts studying in Undergraduate or Post Graduate full-time/part-time Degree/Diploma courses.

How?

Detailed Submission Format and Registration Form (to be submitted along with the entries) can be downloaded from the website.

Registration

₹1,500 Per Entry for Indian Participants | ₹3,000 Per Entry for Other Countries

The registration fees is mandatory and is to be deposited at the time of the submission of the entry. It is non-refundable and non-transferable.

Complete details of Participation, Submission Guidelines and Registration are available on
www.landscapefoundation.in

ALSO OPEN TO STUDENTS FROM
BANGLADESH
BHUTAN
MYANMAR
NEPAL
PAKISTAN
SRI LANKA

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info@landscapefoundation.in
www.landscapefoundation.in

*Landscape architect Shriya Anand passed away in a tragic road accident on 30th December 2007. The award has been constituted in her memory by her family.

AGK Menon

ARCHITECT
URBAN PLANNER
& CONSERVATION
PROFESSIONAL,
NEW DELHI

Anjan Mitra

URBAN DESIGNER,
KOLKATA

Suneet Mohindru

LANDSCAPE ARCHITECT,
NEW DELHI



Photo credit: M Shah Alar



FIRST PRIZE

K-26

'Landscape for Reverence and Commemoration'

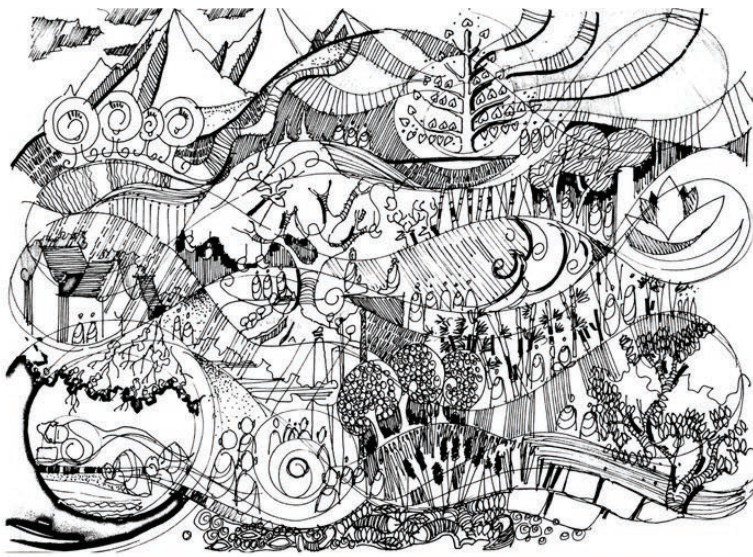
Priya Sharma

Masters in Landscape Architecture
BNCA College of Architecture, Pune

"Preserving cultural continuum is imperative for the survival of tradition and heritage. Buddhism signifies mutual respect, coexistence, empowerment of ordinary people and connecting them to their inherent potential while pointing to the highest form of equality. The adopted approach exemplifies and creates a precedent to look at and effectively perpetuate intangible heritage through interpretation of associated values. Spaces within the landscape, egalitarian in nature, have an all-embracing inclusive quality, offering possibilities of congregation as well as solitary contemplation. An attempt is also made in developing an aesthetic order that captures the essence without parodying historical forms, thereby subtly breaking allegiance to a particular symbol that may tend to become singular in meaning. The idea deals with the intangible heritage, pertaining to land and people with a direct association with the cultural linkage to Shakyamuni Buddha, a significant spiritual pillar whose penetrating insight forms guiding principles for peaceful coexistence in the future times."

JURY'S COMMENTS

Understanding of the theme in relation to the historic, cultural, religious and ecological value of the site in a methodical and consistent way, right from the conceptual idea to the final design is the most positive attribute of the entry. Articulation of the central idea where the past gets connected with the present and future finds many creative interpretations. It is one of the very few entries that explore the idea of creating landscape setting by molding the land as per the natural topography. While demonstrating a maturity in spatial organization, the design has a geometry and order, yet comes across as a space that has a natural character. A balanced and well thought of presentation of the entry holds many lessons.



The sketch is compilation of journey of Buddha from his birth in Himalayas to his death in agrarian flat land of Kushinagar

"The landscape design is an exploration of several 'endings' and 'new beginnings' in its spatial continuity creating a sense of journey, mystery and refuge leading to sudden panoramic destinations offering new perspective views, connecting to fresh streams, or episodic walks. The journey expressed through the created landscape embodies the richness of variety, experience, emotions, feelings and memory"

"If you want to understand the causes that existed in the past, look at the results as they are manifested in the present. And if you want to understand what results will be manifested in the future, look at the causes that exist in the present." (Writings of Nichiren daishonin 1 279)

Preserving cultural continuum is imperative for the survival of tradition and heritage. The future should be anything but perfect if causes are not made here and now to interpret the past in the present in a relevant form.

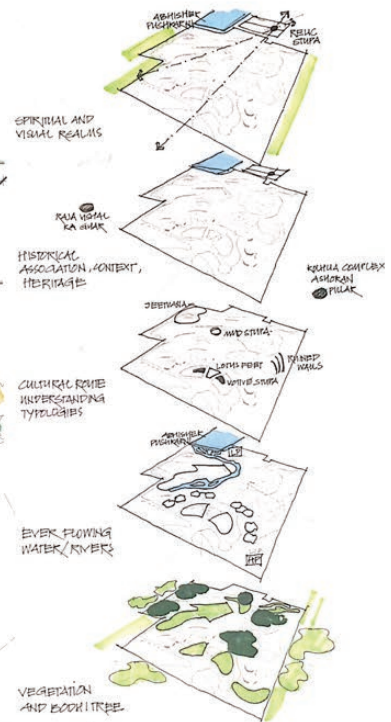
The approach to this project exemplifies and creates a precedent to look at and effectively perpetuate intangible heritage through interpretation of associated values and presentation as a cultural space replete with relevant meaning for commemoration.

The prime significance of Buddhism that teaches mutual respect and coexistence is the empowerment of ordinary people, connecting them to their inherent potential and pointing to the highest form of equality based on Buddha nature. The landscape in response is egalitarian in nature. Spaces within the landscape have an all embracing quality, offering possibilities of congregation as well as solitary contemplation.

At another level, care is taken in developing an aesthetic order for landscape elements that capture their essence or spirit without parodying historical forms, thereby subtly breaking allegiance to a particular symbol that may tend to become singular in meaning."

This exercise deals with the often ignored and less talked about intangible heritage that pertaining to land and people with a direct association cultural linkage to Shakyamuni Buddha, a significant spiritual pillar whose penetrating insight forms guiding principles for peaceful coexistence in the 21st century and beyond.

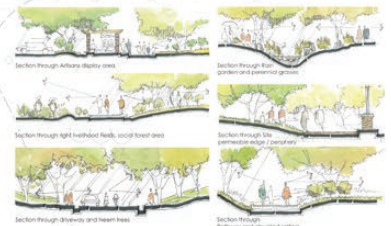
Life and its environment



Intangible

An attempt is made to help and empower people through (social forestry, productive landscapes, revival of mango grove) by community involvement exploring the possibility if conserving the past in present can be a tool for social empowerment and economic improvement.

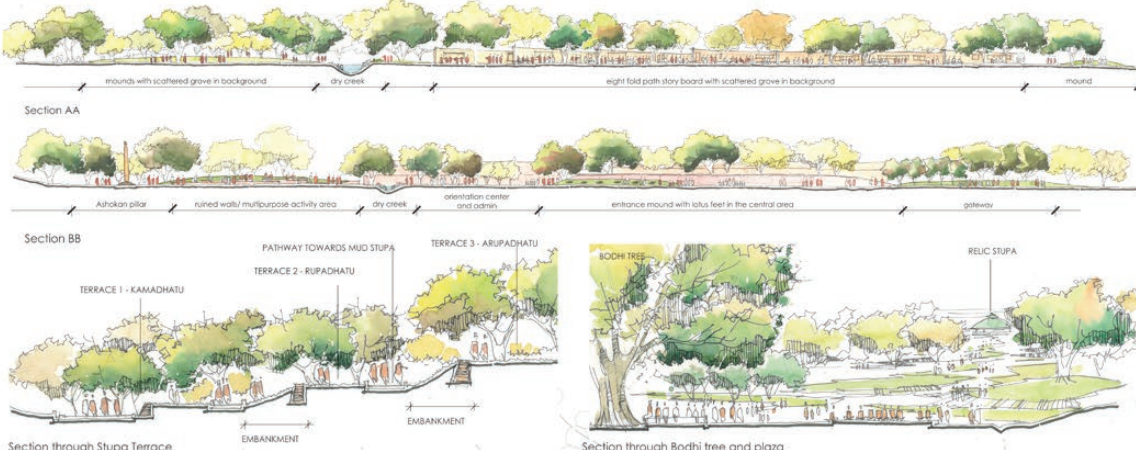
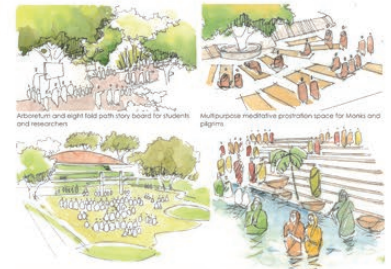
Experiential walks, meditative settings, elevated landmarks, Groves, Forests and Symbolic Landscape features



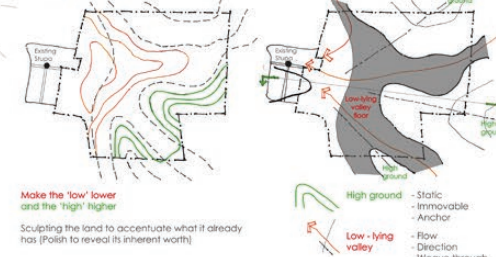
Here and now



To cater to diversity of activities and users while separating religious from recreation, multidimensional spaces are created which are not only commemorative, but also serves as arena for various cultural activities, and contemporary recreational uses.



Sculpting the landform



Commemorating
1. Life of Buddha (Cultural commemoration)
2. Objects (Relics, ashes, alms bowl and coins having associative value)
3. Landscape setting associated with Buddha's life

The vantage, serenity of a towering life condition

The traverse (journey of daily life)

The valley of life and joy

"Walking through 'Smriti van' the idea is to create a landscape setting by sculpting the landform and using the vegetation and water creatively in order to impart if an individual identity."

SECOND PRIZE

K-27

‘Portals into Forgotten Knowledge’

Shivani Vinod Kumar

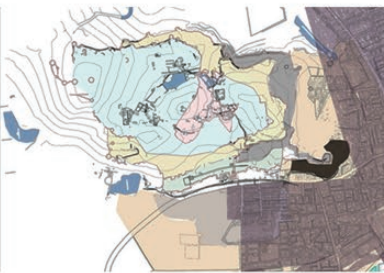
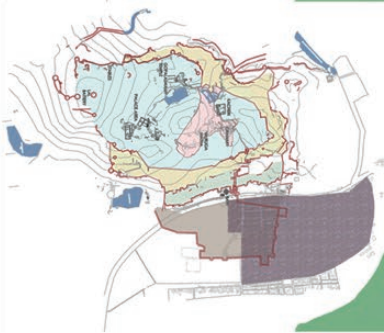
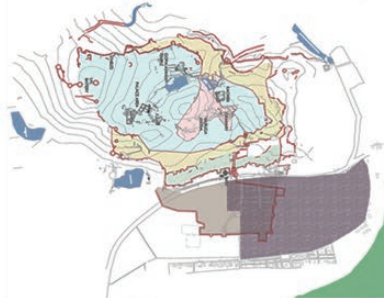
B. Arch. (5th Year)

R V College of Architecture, Bangalore

“Should historic monuments be preserved retaining their original character of the time or can they be re interpreted and re appropriated to changing contexts? Does a connection remain between the growing city and its historic past or can the two exist relevantly as separate entities? Is there a role that historic entities can play in present times? The design aims to look at the historic structures not as stagnant entities but as elements that have lessons to impart. It takes the site of historic fort of Chitradurga to demonstrate the idea by conceptualizing a study and research center that translates the knowledge of the past into the context of the present. The study of traditional water management structures and systems to come out with diverse ideas to address water scarcity issues becomes an integral part of the proposal.”

JURY’S COMMENTS

The design discusses the topical and relevant environment issues facing the country. It addresses the competition brief by looking at the past for clues of forgotten intelligence and wisdom while using historical references to resolve these present day urban concerns. On the way, it breaks the boundaries in a non invasive way to highlight the main idea.



MAPPING THE GROWTH OF THE FORT AND THE CITY

PRE NAYAKA PERIOD
NAYAKA PERIOD
TIPU SULTANS RULE
BRITISH RULE



MAP FROM 1800S SHOWING THE SETTLEMENT CONFINED WITHIN THE TIERS OF THE FORT. WITH THE DESTRUCTION OF THE OUTER FORT WALLS BY THE BRITISH AND THE GRADUAL GROWTH OF THE SETTLEMENT BEYOND ITS CONFINES, NEW CITY CENTERS EMERGED AND THE HISTORIC CENTER TODAY LIES DISCONNECTED TO THE CITY.



This design aims to address the issue of historic entities in an urban context with a specific focus on historic water structures. What is the role that a historic monument plays in the urban fabric of the city, when juxtaposed against its rapid development? Is the context in which these monuments were built still relevant today?

Water forms the common thread and a study was done into the ways in which water was managed in the past against the way it is managed today. The study of the handling of the same issue over the ages brought to light the ingenious water management system that dated back to the rule of the Palegars. In a situation where Chitradurga faces growing water scarcity, the importance of these historic systems is heightened.

Does a connection still remain between the growing city and its historic past or can the two function as separate entities. Is there a role that these historic entities play and what is the role that it should play? Should historic monuments be preserved, retaining completely the character of its time or can it be reinterpreted and re-appropriated to changing contexts. This design aims to look at a historic structure not as a stagnant entity but to understand its growth and changing relevance from the context in which it was built to the context that it is in today. It opens up a part of the historic fort of Chitradurga to create a study and research center that reinterprets the knowledge of the past into the context of the present.

PRELUDE- THE CITY AND THE FORT

FORT
CONCENTRATION OF SETTLEMENT

WATER MANAGEMENT THEN AND NOW - THE HONDA SYSTEM

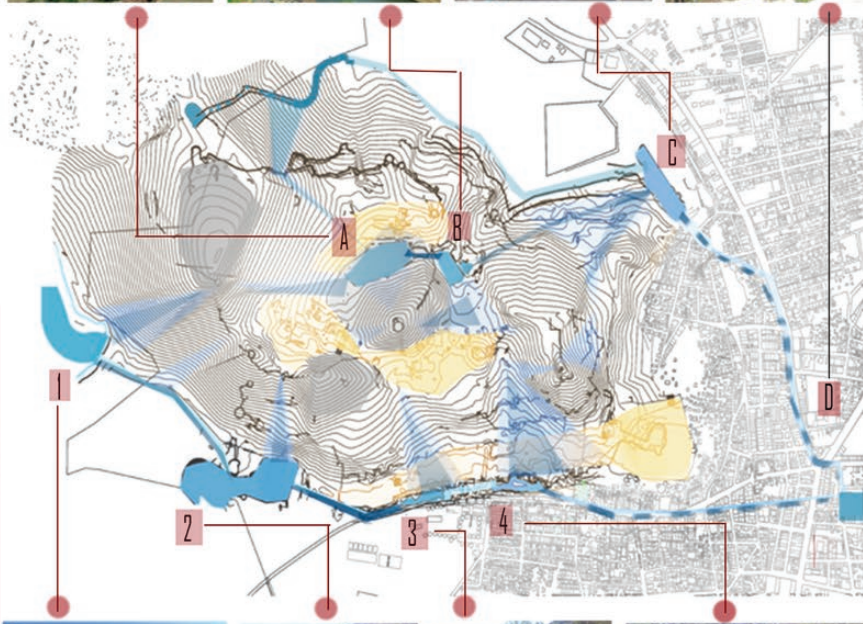
TODAY CHITRADURGA IS A SEMI ARID REGION WITH LESS THAN 600MM RAINFALL ANNUALLY AND RAPIDLY DECREASING GROUND WATER TABLES. WATER SOURCED FROM THE VANI VILAS AND SHANTHI SAGAR DAMS HAVE PROVED INSUFFICIENT AND THE PROPOSED UPPER BHADRA PROJECT IS TO TRANSPORT WATER OVER MORE THAN 500KMS TO THE CITY.

MAPPING THE SERIES OF CATCHMENTS AND WATER BODIES DESIGNED DURING THE RULE OF THE PALEGARS. THESE INGENUOUS SYSTEMS ARE SAID TO HAVE



1. THIMMANANAYAKA KERE
2. RAMA SUTTINA ODDU
3. KAMANABHAVI PUSH-KARNI
4. MOAT

- A. GOPALSWAMI HONDA
- B. AKKA THANGI HONDA
- C. SIHI NEERU HONDA
- D. SANTHE HONDA



IN A SITUATION OF INCREASING WATER SCARCITY, CAN HISTORIC WATER MANAGEMENT PRACTICES SHOW US THE WAY FORWARD?

PROGRAM

IS THE FORT STILL RELEVANT?

HISTORY, HERITAGE AND SENSE OF PLACE

THE HONDA SYSTEM

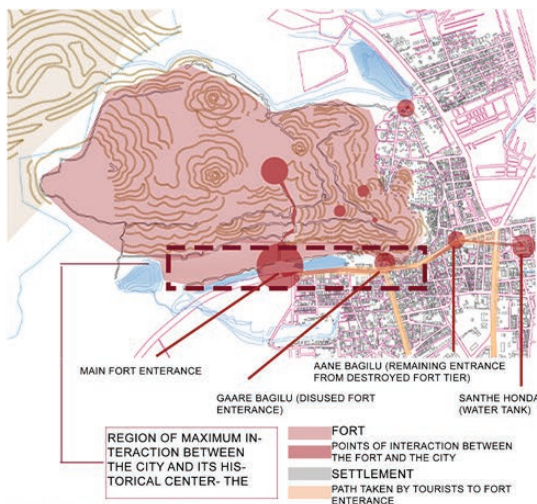
USER GROUPS

TOURISTS- OPENING UP PARTS OF THE FORT WALL TO THE PUBLIC WITH THE USE OF GALLERIES AND INTERPRETATION CENTERS. CREATING A LARGE PUBLIC SPACE AROUND THE MOAT.

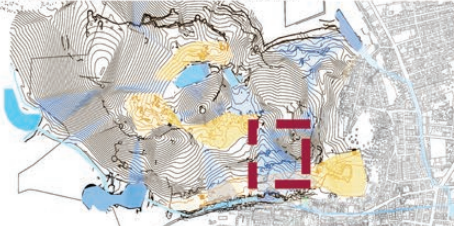
LOCALS- WORKSHOPS AND CLASSROOMS THAT WORK IN CONJUNCTION WITH LOCAL SCHOOLS AND COLLEGES THROWING LIGHT ON THE ISSUE OF WATER MANAGEMENT AND STEPS THAT CAN BE TAKEN FOR THE FUTURE.

RESEARCH CENTER- THAT STUDIES WATER MANAGEMENT TECHNIQUES OF THE PAST AND DEVELOPS SUSTAINABLE PRACTICES FOR THE FUTURE



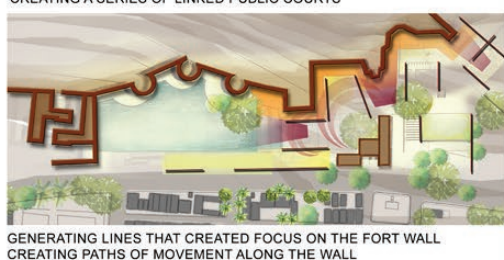
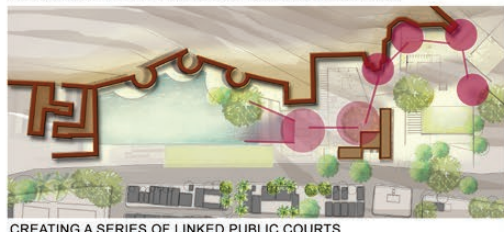


SELECTION OF SITE KOTE ROAD



THE CHAIN OF WATER CATCHMENT CAN BE REVIVED BY A SERIES OF STEPS. EACH WATER CATCHMENT MUST GO THROUGH A PROCESS OF DESILTATION. THE CHANNELS THAT LINK THEM MUST BE LANDSCAPED. THE SELECTED SITE AND THE MOAT HAS A HIGH PROBABILITY OF REJUVINATION AS THE MOAT IS FORMED AT THE BASE OF ONE OF THE MAJOR VALLEYS OF THE HILL FORT. GROUND WATER PERCOLATION CAN BE ENHANCED BY USING A SERIES OF BUNDS ALONG THE VALLEY AND THE MOAT CAN BE GRADUALLY REVIVED.

REVIVAL OF THE MOAT



DESIGN DEVELOPMENT

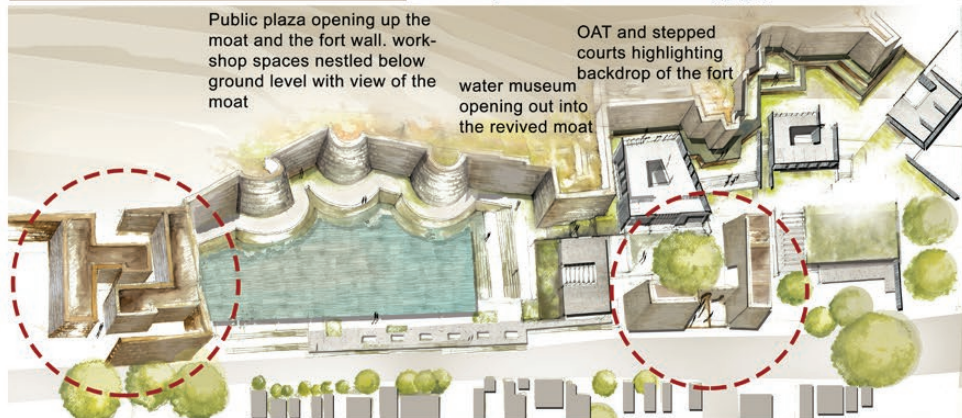


SELECTION OF SITE- IMPORTANT HISTORIC NODES

THE INTERVENTION

Gallery tucked into the niche created by the fort wall

Research offices and testing labs that open onto the fort

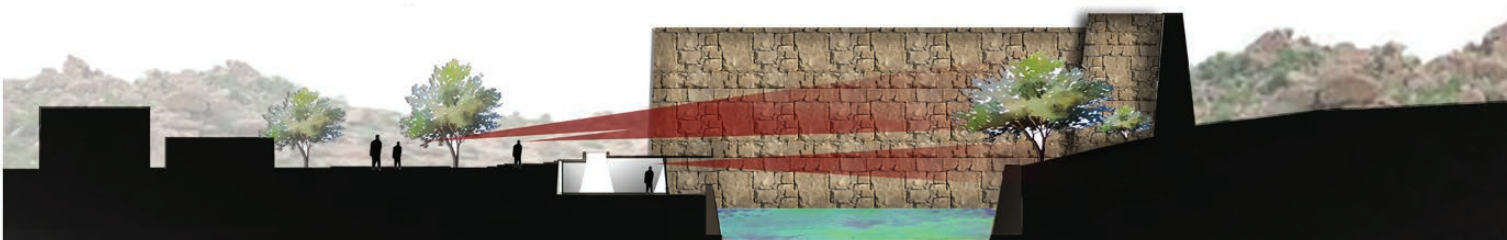
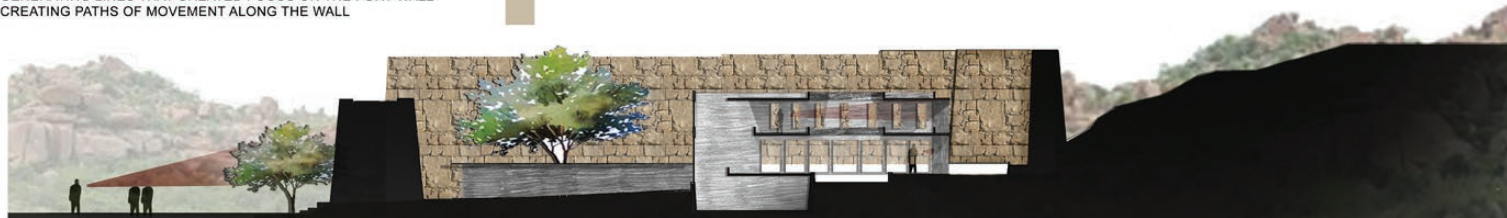
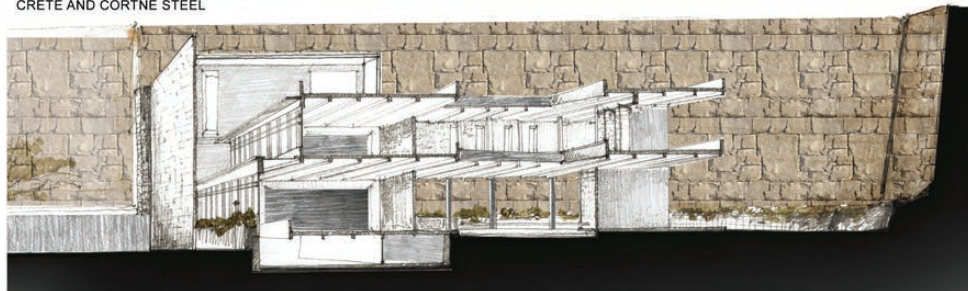


MAIN FORT ENTRANCE

GAARE BAGILU (DISUSED HISTORIC ENTRY GATE REUSED AS POINT OF ENTRY INTO THE INTERVENTION)

CREATING STRUCTURES THAT USED THE FORT ITSELF TO ENCLOSE IT. USE OF VERTICAL SLITS AND DOUBLE HEIGHTED SPACES TO APPRECIATE THE SCALE OF THE FORT WALLS.

USE OF LOCALLY AVAILABLE GRANITE STONE IN VERTICAL COURSES TO CREATE A HORIZONTAL CONTRAST TO THE HIGH FORT WALLS. THESE WERE ACCENTED WITH MODERN MATERIALS SUCH AS CONCRETE AND CORTNE STEEL



THIRD PRIZE

K-02

‘Self Sustenance in Water: Reviving the Neher System of Aurangabad’

Justin Mathew Thomas

B. Arch. (2017)

Kamla Raheja Vidhyanidhi Institute for Architecture, Mumbai

“The Neher system of Aurangabad was designed and executed around five centuries ago. It provided water for more than three centuries. Due to the depleted water system along with several other factors, drought of the Marathwada region led to severe water crisis in Aurangabad.

The project is conceptualized to revive this indigenous system to make it part of everyday life. Neher-E-Ambari is chosen as the site for the master plan, envisioning a green belt and allowing for a series of active public spaces. The idea is to have a shallow water table level with retention ponds and greens along the system. The water works department, one of the programs along the system, uses locally available materials like basalt stone, concrete and terracotta tubes along the façade, forming the skin of the building. The water takes many forms in terms of harvesting, through roof, open gargoyles, spouts and water tanks at eye level. The water body brought out of the Neher through an aqueduct acts as a water museum to reveal the once hidden waters flowing through the underbelly of the city. It is then supplied to the communities by a common overhead tank under the supervision of the institutions. The institutes become nodal custodians for the supply of water along the system.”

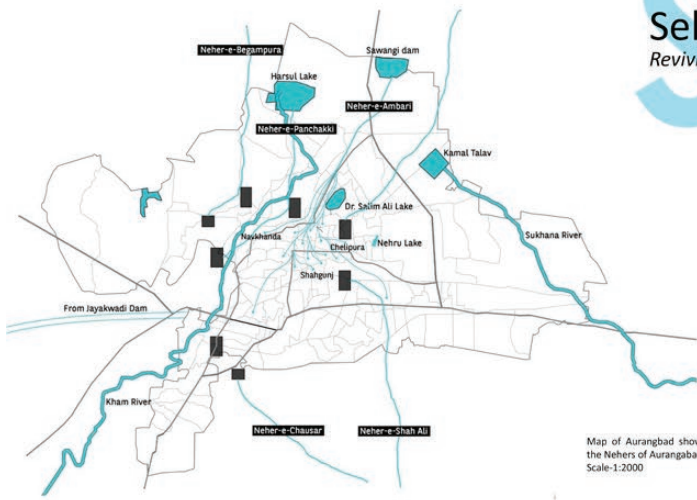
JURY’S COMMENTS

There is an attempt to understand the past wisdom through traditional water systems of indigenous settlements so as to arrive at possible ways of reviving, connecting and integrating them with the dense city fabric as part of the open space structure. The design captures the spirit of this lost knowledge while negating any form based solution.

Self Sustenance in Water :

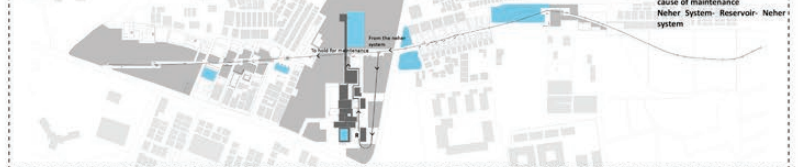
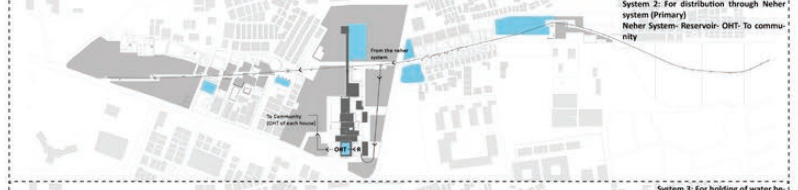
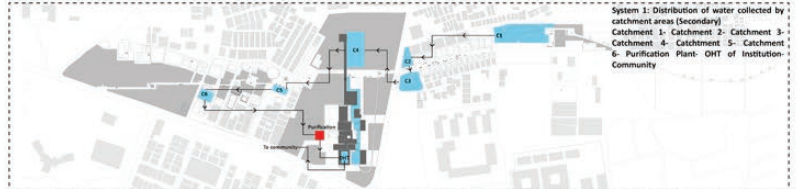
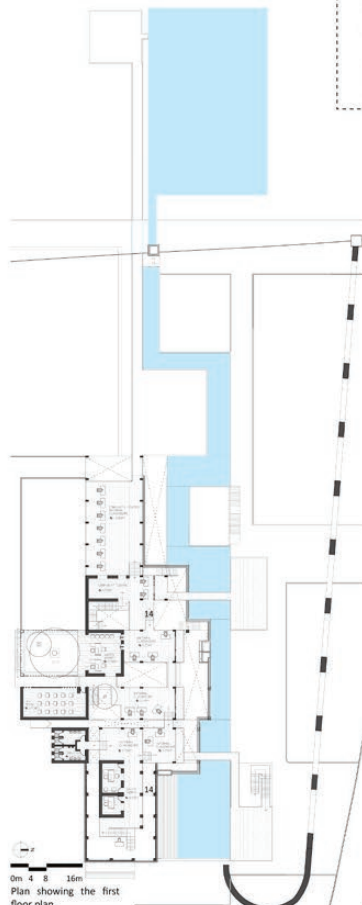
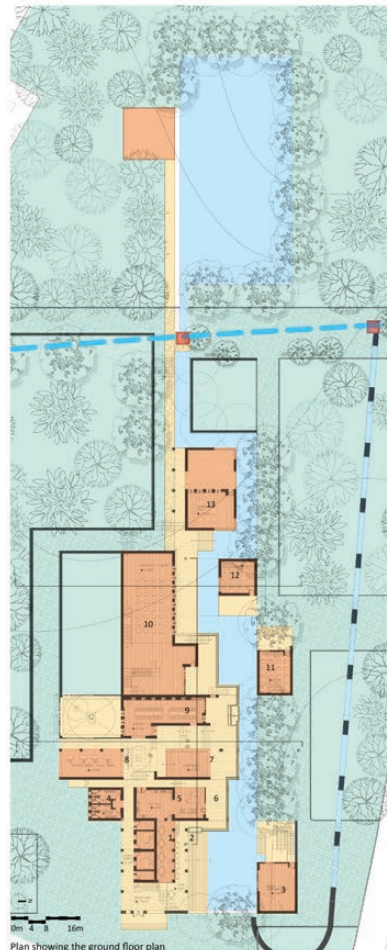
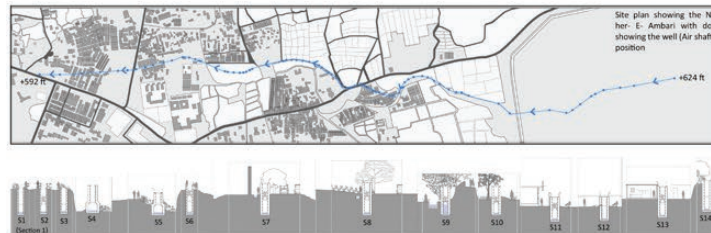
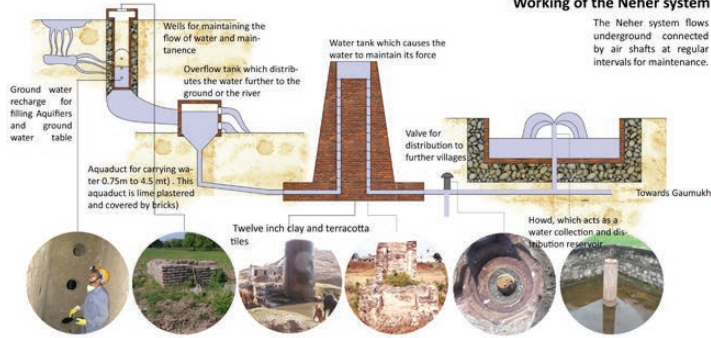
Reviving the Neher System of Aurangabad

The Neher system of Aurangabad (14 Neher), designed and executed by Malik Amber in 1610, provided water for around 350 years. The government began destroying, blocking the Neher system since that water was free and a non profitable service. The drought of the Marathwada region led to severe water crisis in Aurangabad. The project was conceptualized to revive this system and make it a part of everyday life. For this, the Neher-E-Ambari was chosen as a site on which a masterplan envisioning a green belt was created allowing for social spaces to be created and the water table to go up by water retention ponds and the green along the system which was impossible earlier due to concretization of areas. The water works department, one of the programs along the system, uses locally available materials like black basalt stone and concrete with terracotta tubes along the façade forming the skin of the building to collect the water are used. The architecture of water is strongly brought out in terms of harvesting water through roof and open gargoyles, spouts and water tanks on eye levels. The water body cutting through the institution, brought out of the Neher through the aqueduct, acts as a water museum to reveal the once hidden waters flowing through the underbelly of the city to the people and supplied to the communities by a common OHT tank under the supervision of the institutions. The institutes become nodal custodians for supply of water along the system. The water can also be stored in case of maintenance work on the Neher system



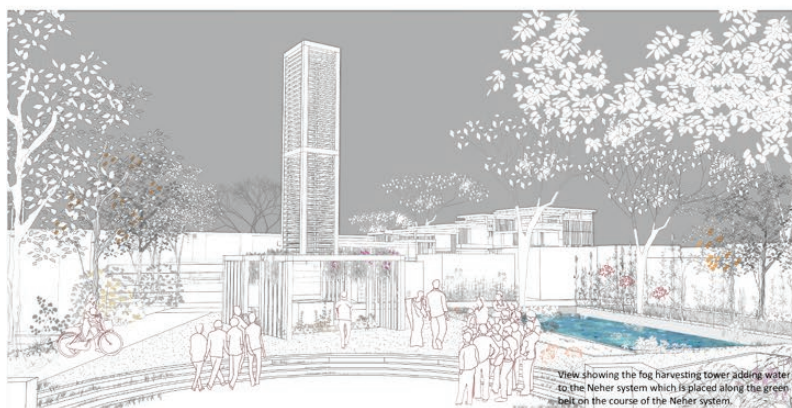
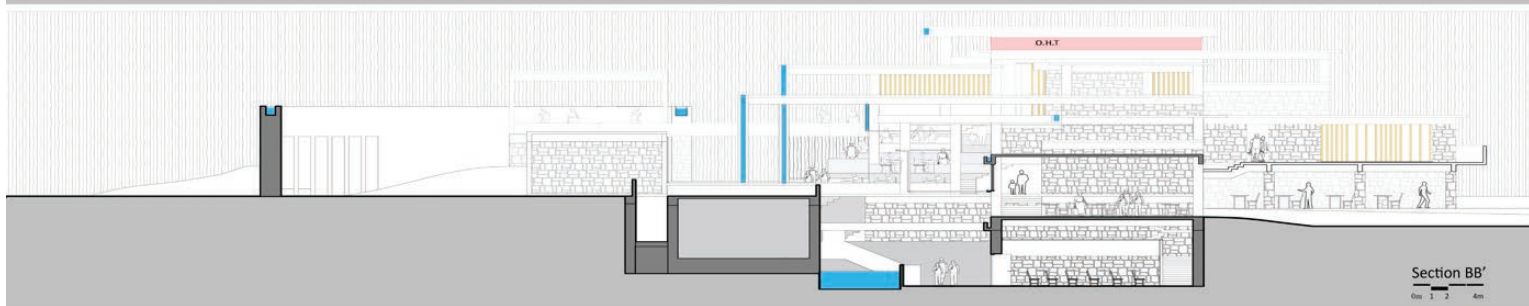
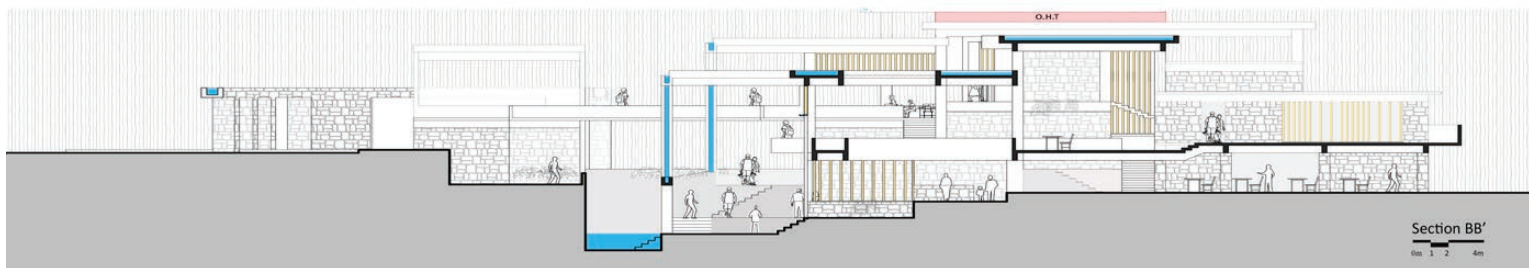
Working of the Neher system

The Neher system flows underground connected by air shafts at regular intervals for maintenance.

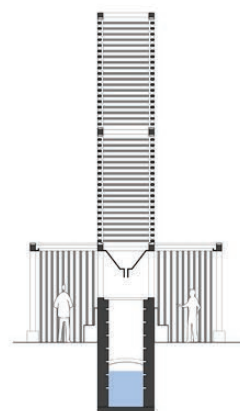
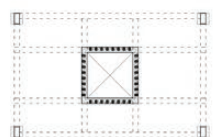


Master plan (Ground floor Plan) and First floor plan

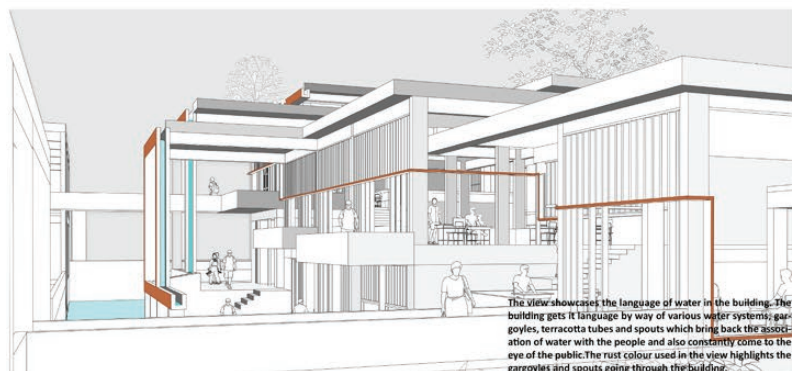
1. Water works department
2. canteen
3. Neher Cooperatives
4. Toilets
5. Kitchen
6. Spill out space for women
7. Workshops for children
8. Reading rooms for children
9. Library
10. Community hall
11. Informal classrooms for water harvesting
12. Informal classrooms for water harvesting
13. Exhibition Halls
14. Water works department (informal school)
15. Exhibitions spaces and meeting areas for Neher cooperatives
16. FHT (Fog Harvesting Tower)



Section and plan showing fog harvesting tower which condenses vapour to moisture and adds to the water in the system



The fog harvesting tower is a tower which harvests water by method of condensation of water during winter days. When the temperature falls below 12 degree celsius, which is found to be the temperature for condensation of water, water condenses to flow along the surface of the terracotta tubes because of the Silica gel and then is given a straight inflow into the wells (Shafts used for maintenance) for water harvesting along the green social belt. The water tower also becomes a social place where people can come and gather for social interaction. The fog harvesting tower is also symbolic to its position being just on top of the existing wells to show relationship of the old to the new. The new exists with the same purpose as the old system adding value to the old and respecting its function.



SHRIYA ANAND AWARD

K-09

‘Sabz Burj Plaza’

Mayukh Raha, Karishma Rai & Madhulika Sanyal

Masters in Landscape Architecture & B. Arch. (4th Year)

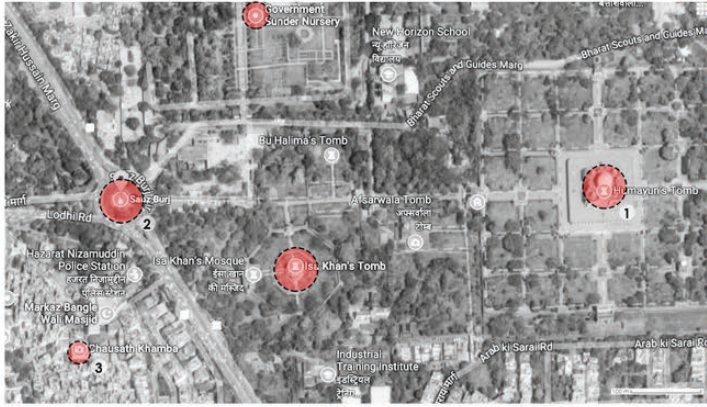
School of Planning & Architecture and Jamia Millia Islamia, New Delhi

“The unusual medieval structure of Sabz Burj looms over lakh of people who either travel or had on an occasion traveled on the ever-crowded arterial Mathura Road where it gracefully protrudes in the middle of a traffic roundabout, surrounded by other significant historic landmarks such as the Humayun’s tomb, Chausath Khamba and Nizamuddin Dargah and Basti. It’s striking presence in a prime position forces passer-bys and tourists to admire the beauty. Despite all this, the beautiful tower has garnered much less popularity than it ideally should have. The aim of the interventions is to intertwine these historic threads in and around this traffic island to create an active public space, create a tourist magnet and a congregational space for the public. The coherence of the historically rich circle has been utilized to give a platform to various urban activities in the open plaza, resembling an amalgamation of Delhi’s cultural fabric, by weaving the past, present and future of the city.”

JURY’S COMMENTS

It adopts a bold idea of creating a harmonious blend of the heritage structure with the surrounding urban fabric, adopting a set of related principles and values. The idea would have been more impactful had it been translated in an equally strong design with elements on a smaller scale.

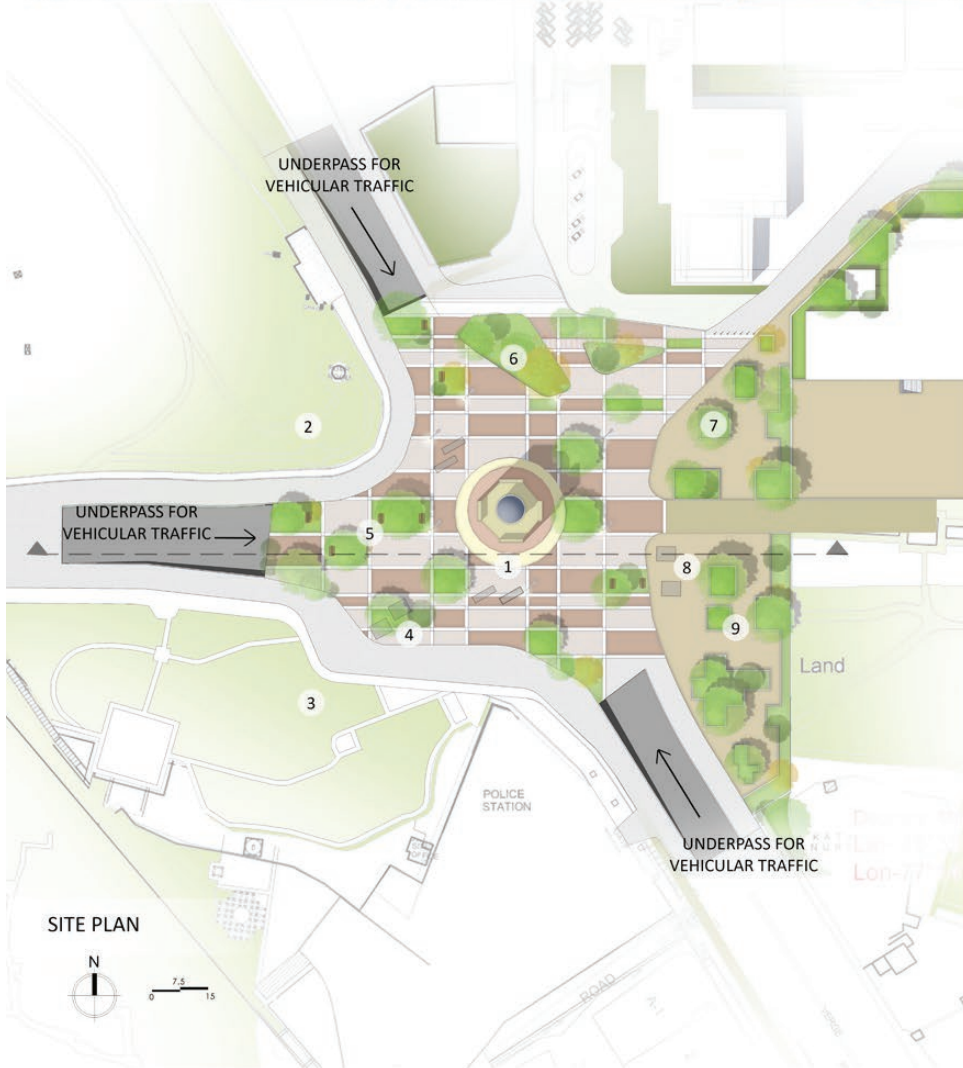




CONCEPT NOTE

Although only historians, heritage-enthusiasts and conservationists are concerned about the existence and condition of the enchanting Sabz Burj traffic island, the unusual medieval structure looms over millions of people who either travel or had on an occasion traveled on the ever-crowded arterial Mathura Road where it gracefully protrudes in the middle of a traffic roundabout, surrounded by other significant historic landmarks such as the Humayun's tomb and Chausath Khamba, it's striking presence in so public a space forcing passer-bys and eager tourists to grant it a second look and admire it with appreciation and amazement. Despite all this, the beautiful tower has miserably garnered much less popularity than it ideally should have.

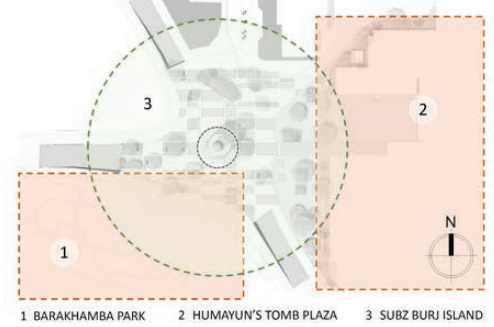
The aim of the interventions are to intertwine these historic threads in and around this traffic island to create an active public space to act as a tourist magnet and a congregational space for the public. The coherence of the historically rich circle has been utilized to give a platform to various urban activities in the open plaza, resembling an amalgamation of Delhi's cultural fabric, by weaving the past, present and future of the city.



SITE PLAN

- | | | |
|----------------------|--|---|
| 1 SUBZ BURJ | 4 EATERIES | 7 KIOSKS FOR CONGREGATIONAL EVENTS, EX. MOMO FESTIVAL |
| 2 CONTEMPLATION ZONE | 5 PLAZA FOR SOCIAL EVENTS, EX. JAZZ FESTIVAL | 8 SOUVENIR SHOPS |
| 3 PETS ZONE | 6 OPEN AIR SKETCHING WORKSHOPS | 9 SPILL OVER AREA |

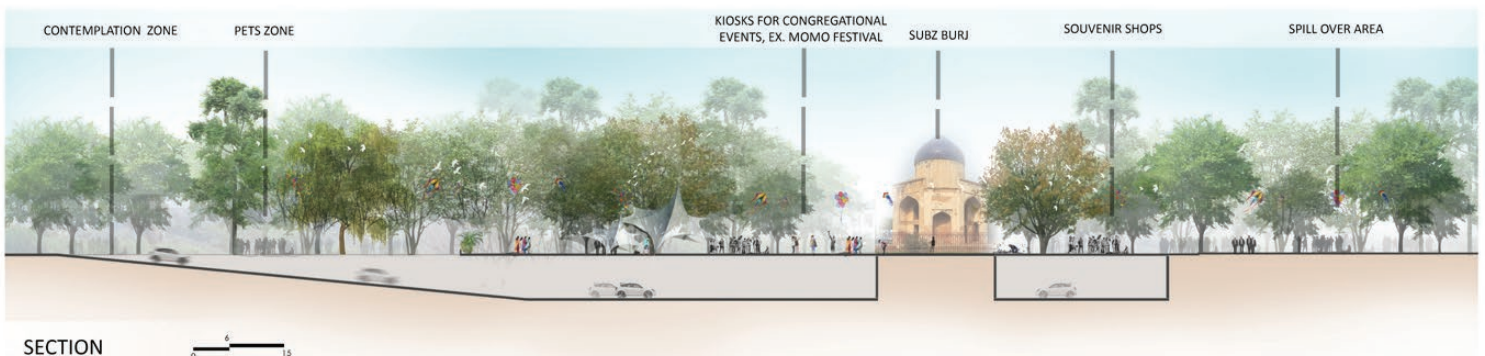
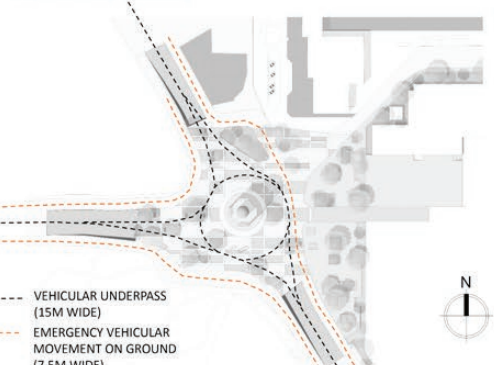
DESIGN EVOLUTION



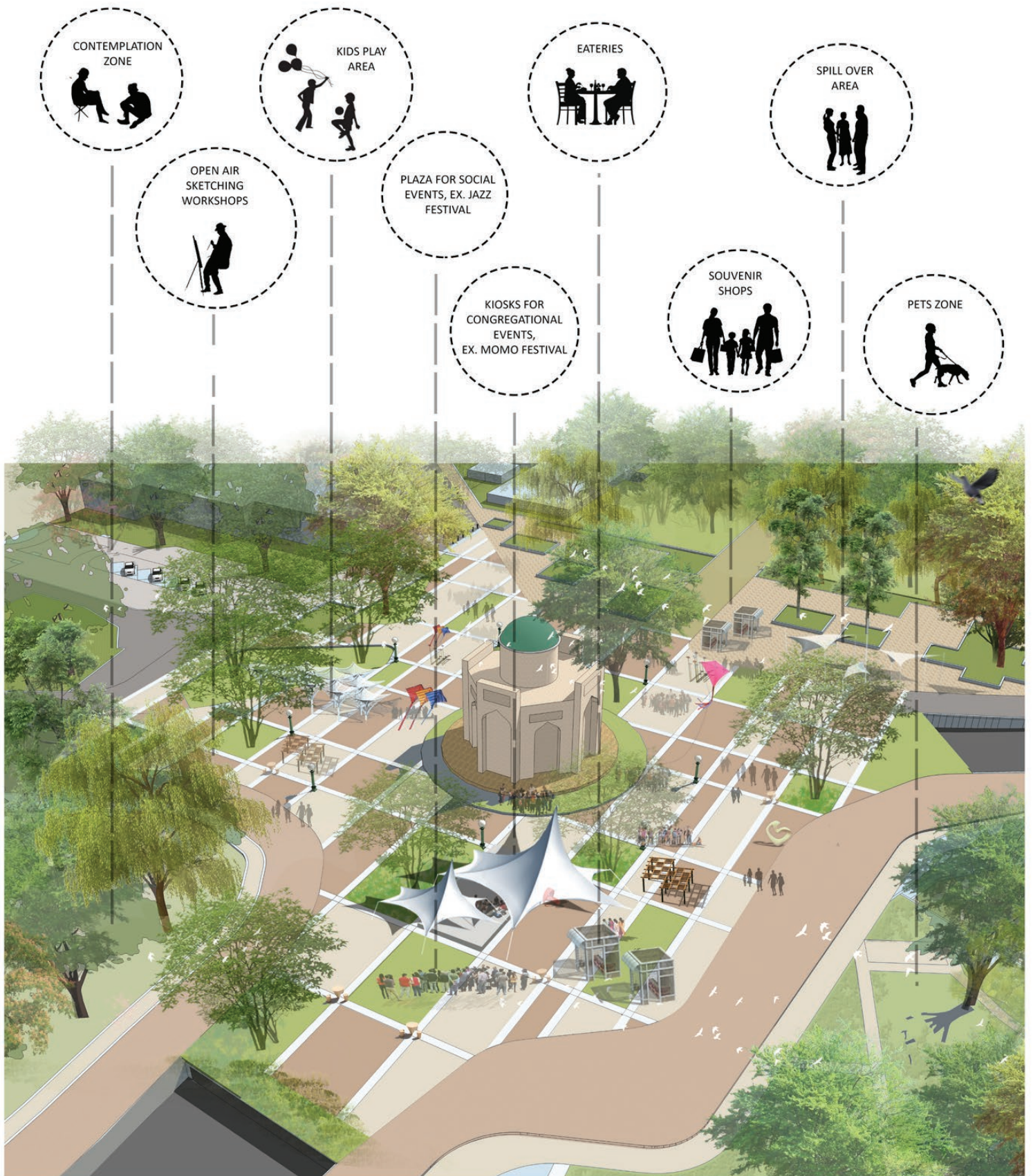
RCC WALL EXTENT FOR PLAZA AND UNDERPASS



CIRCULATION DIAGRAM



SECTION



CAPTURING ZEITGEIST OF PRESENT CONTEXT

CREATING A MICROCOSM AMONG THE MACROCOSM OF DELHI

BRINGING COHERENCE TO AN INERT ISLAND

SPECIAL MENTION

K-23

‘Watershed Management for Melukote’

Chandana Keshava Murthy, Manu M & Vijetha C P

M. Arch. (Landscape)

M S Ramaiah Institute of Technology, Bangalore

“The sacred town of Melukote is an excellent example of traditional water harvesting practices. The system that came into practice hundreds of years ago still exists and can be used as an example in the formulation of water conservation and management practices for today. Step wells have made significant contribution in enhancing the charm of the pilgrimage town. Among them the panchakalyani is the most important ‘theertha’, and is a major center of attraction. Earlier the step wells served people for religious purpose and day to day water requirement. The proposal calls to design watershed management strategies for the town by reviving the existing step wells which have become defunct due to various factors, to restore the health of the lake and to provide environmentally positive buffer spaces in the public areas.”

JURY’S COMMENTS

The idea is able to establish a process to deal with the issue on a micro level. However, its further progression to prove its relevance on the larger regional context in the surroundings remains unrealized.



INTRODUCTION TO MELUKOTE TOWN

Melukote in Pandavapura taluk of Mandya district, Karnataka, in southern India, is one of the sacred places in Karnataka. The place is also known as Thirunarayanapuram. It is built on rocky hills, known as Yadugiri, Yaadavagiri and Yadushaladeepa, overlooking the Cauvery valley. Melukote is about 51 km (32 miles) from Mysore and 133 km (83 miles) from Bangalore.



HISTORY OF MELUKOTE TOWN

INTANGIBLE HERITAGE OF MELKOTE

FESTIVALS:
Rathotsava:
Vairamudi
Teppotsavam
44 Annual
Festivals



FESTIVAL

ART AND CULTURE:
Folk songs and renditions associated with Lord Cheluvanarayana are an important component of the Oral History of Melukote.



RATHASAPTAMI AND VAIRAMUDI

FOOD:
Melukote is famous for Iyengari Cuisine. One can find the traditional Pullyogare almost anywhere in the town at any time. This association has spawned a number of small scale industries.



OCCUPATION:
Melukote has an old weaving tradition. This is indirectly associated with the temple as the temple was the primary consumer.



TANGIBLE HERITAGE OF MELKOTE

IMPORTANCE OF KALYANIS:
'Ashtatirthotsava' or 'Totlamadavau Jatre' in local tongue is a popular fair. The sacred sandals (Sri Shatakopam) will be carried in a palanquin to visit sacred ponds situated in and around Melukote. The procession begins with visit to 'Sri Kalyani' tank followed by other sacred ponds.



THEPPA KOLA

Teppotsava
This boat festival will be conducted in the month of March. 'Teppotsava' conducted. There is a 'Teppakola Mantapa' dedicated for this purpose. (In recent years, for want of renovation and essential cleanliness, the place has been abandoned). Procession will visit 'Sri Kalyani' tank. ('Teppa' - a square pillared structure made of wood supported by a deck of empty cans (drums).



WATER AS AN ELEMENT IN RELIGIOUS RITUALS

ECOLOGICAL MAP FOR MELUKOTE TOWN

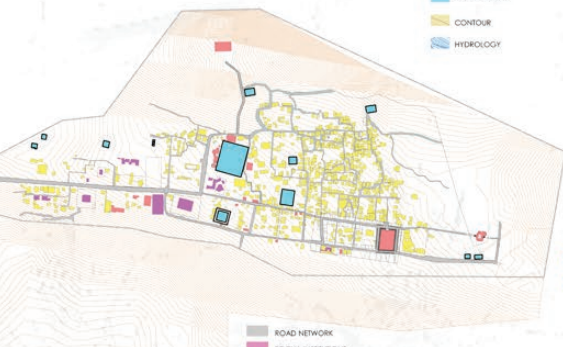
INFERENCE

- CONTOUR SHOWING THE RIDGE AND VALLEYS IN THE MELUKOTE TOWN.
- HYDROLOGY SHOWING THE WATER FLOW DIRECTION IN MELUKOTE TOWN.
- NONE OF THE KALYANIS ARE LOCATED IN THE VALLEY. SO, KALYANIS ARE FED BY GROUND WATER AND RAIN.
- VEGETATION PATCHES HAVING NATIVE SPECIES.



VEGETATION AND PLANTATIONS
WATER BODIES
CONTOUR
HYDROLOGY

LANDUSE MAP OF MELUKOTE TOWN

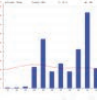


ROAD NETWORK
SOCIAL INSTITUTIONS
CULTURAL INSTITUTIONS
RESIDENTIAL
COMMERCIAL
WATER BODIES

DATA FOR MELUKOTE TOWN

CLIMATIC DATA

CLIMATE GRAPH



The driest month is January, with 1 mm of rain. Most of the precipitation here falls in October, averaging 166 mm.

TEMPERATURE GRAPH



April is the warmest month of the year. The temperature in April averages 26.1 °C. December is the coldest month, with temperatures averaging 20.3 °C.

Flora: Deciduous scrub forest dominates the area. *Cycas circinalis*, an endangered gymnosperm, is characteristic of this area.



Cycas circinalis



Ficus sp.

Dalbergia latifolia
Grevillea robusta
Achras zapota
Artocarpus heterophyllus
Lagerstromia microcarpa

NATIVE SPECIES

DESIGN BRIEF FOR MELUKOTE TOWN

THE SACRED TOWN OF MELUKOTE IN MANDYA DISTRICT IS AN EXCELLENT EXAMPLE OF RAINWATER HARVESTING. THE SYSTEM THAT CAME INTO PRACTICE HUNDREDS OF YEARS AGO IS STILL EXISTING AND CAN BE USED AS AN EXAMPLE IN THE FORMULATION OF WATER CONSERVATION AND MANAGEMENT PROGRAMMES.

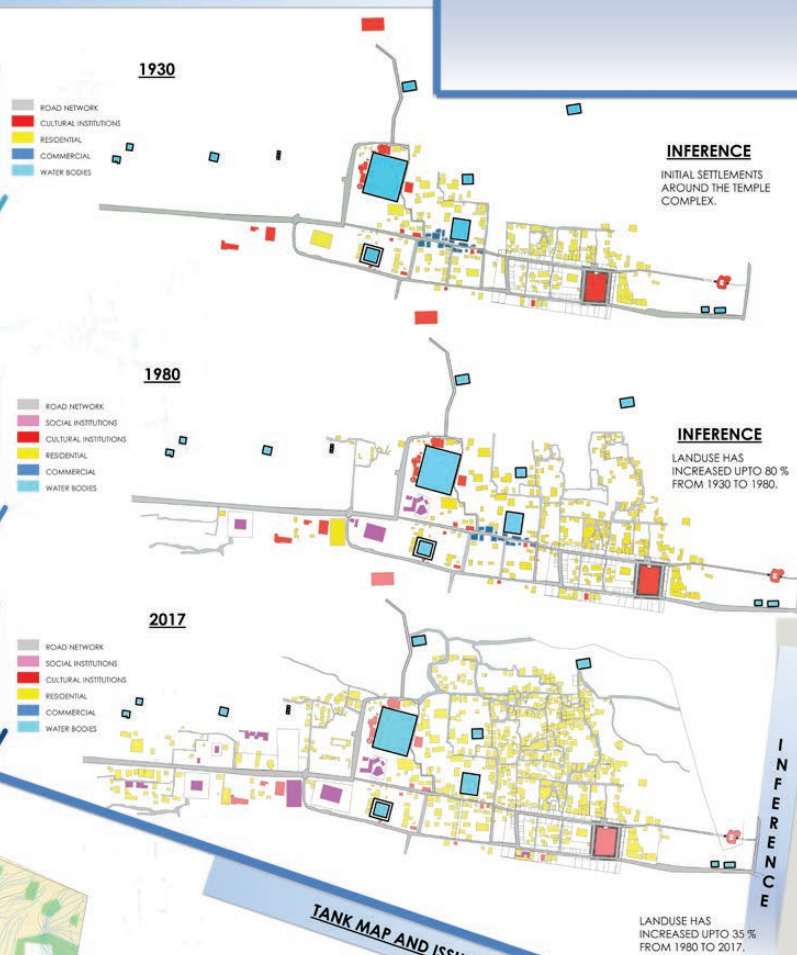
STEP WELLS OF HAVE MADE SIGNIFICANT CONTRIBUTION IN ENHANCING THE CHARM OF THIS WELL KNOWN PILGRIMAGE TOWN. AMONG THEM THE PANCHAKALYANI IS THE MOST IMPORTANT 'THEERTHA', AND IS A MAJOR CENTER OF ATTRACTION.

EARLIER THE STEP WELLS SERVED PEOPLE FOR RELIGIOUS PURPOSE AND DAY TO DAY WATER REQUIREMENT. AS THE POPULATION INCREASED, THE STEP WELLS HAVE DEGRADED DUE TO POLLUTION AND DUE TO DEPLETION OF GROUND WATER.

THE STREETS ARE ACTIVE DURING FESTIVALS AND ARE OVER CROWDED AT THAT TIME.

THE LAKE OF MELUKOTE TOWN IS DEGRADED DUE TO SOIL EROSION AND LOSS OF BIODIVERSITY. HENCE AS A PART OF OUR DESIGN PROGRAMME, OUR ATTEMPT IS TO DESIGN WATERSHED MANAGEMENT STRATEGIES FOR MELUKOTE TOWN BY REVIVING THE EXISTING STEP WELLS, TO RESTORE THE HEALTH OF THE LAKE, AND TO PROVIDE BUFFER SPACE ALONG THE STREETS FOR THE CROWD.

TIMELINE FOR MELUKOTE TOWN



INFERENCE
INITIAL SETTLEMENTS AROUND THE TEMPLE COMPLEX.

INFERENCE
LANDUSE HAS INCREASED UPTO 80% FROM 1930 TO 1980.

INFERENCE
LANDUSE HAS INCREASED UPTO 35% FROM 1980 TO 2017.

TANK MAP AND ISSUES OF MELUKOTE TOWN



AKKA TANGI KOLA



THEPPA KOLA



THONNUR LAKE



PANCHKALYANI

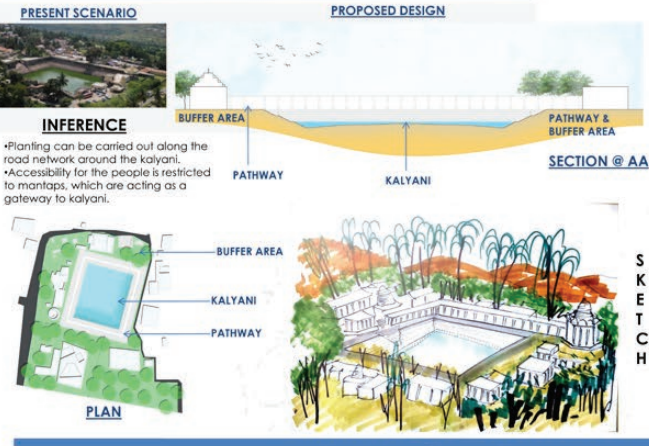
MELUKOTE TOWN KALYANI ISSUES:-

- WASTE DUMP DUE TO TOURISTS.
- NONE OF THE KALYANI IS CONNECTED.
- KALYANIS ARE SEPARATED, FED BY RAIN & GROUND WATER.
- USED FOR DRINKING & RELIGIOUS PURPOSE.
- THERE IS NO EXIT TUNNEL FOR KALYANIS EXCEPT PANCHKALYANI.

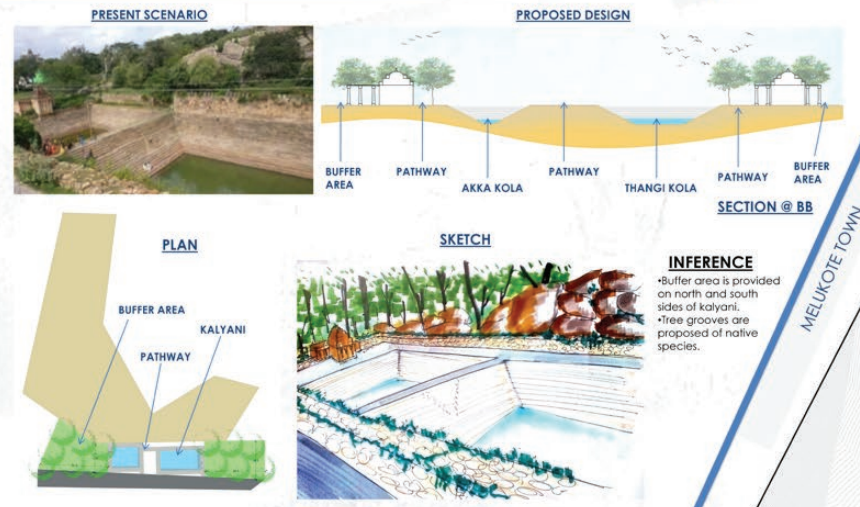
WATER SHED MANAGEMENT FOR MELUKOTE

1

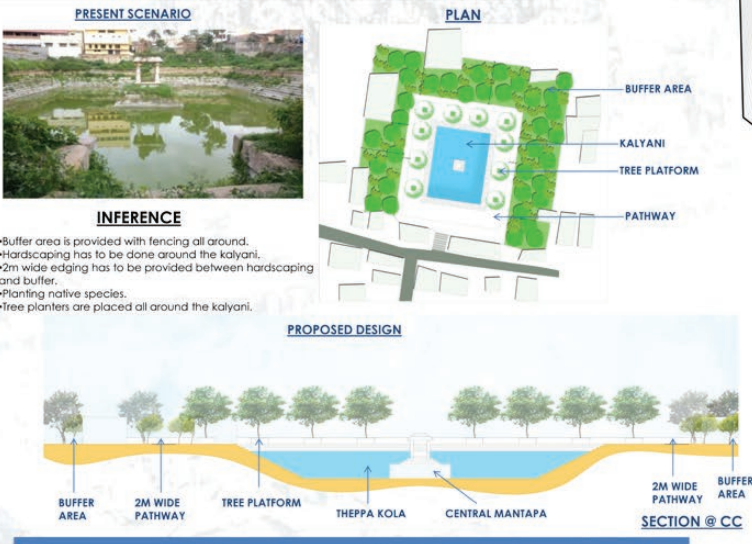
DESIGN PROPOSAL FOR PANCHA KALYANI



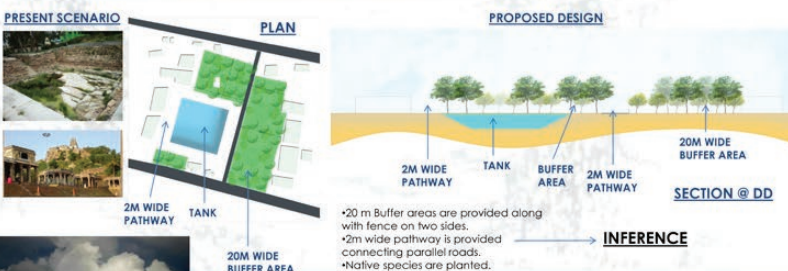
DESIGN PROPOSAL FOR AKKA THANGI KOLA



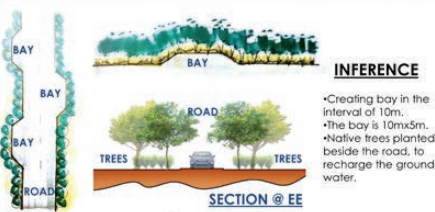
DESIGN PROPOSAL FOR THEPPA KOLA



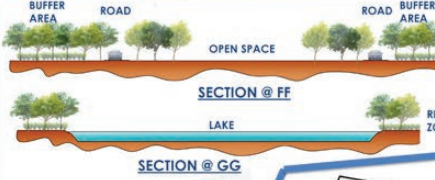
DESIGN PROPOSAL FOR STEPPED TANK



DESIGN PROPOSAL FOR RAJA BEEDI PARALLEL ROAD



DESIGN PROPOSAL FOR OPEN SPACE AND LAKE



GENERAL GUIDELINES FOR MELUKOTE TOWN

REVIVAL OF MELUKOTE TANKS

- DESILTING OF ALL TANKS
- REBUILDING STEPS FOR TANK
- CLEARING THE SURROUNDING BUFFER AROUND THE TANK
- PLANTING NATIVE SPECIES IN BUFFER 20M FOR RECHARGING OF GROUND WATER
- FENCING AROUND THE BUFFER AREA
- DESIGNING SWALES AND STORM WATER DRAINAGE AROUND THE MELUKOTE TOWN
- DESILTING EXISTING WELLS
- PROVIDING RECHARGE PITS IN THE EXISTING OPEN PITS
- SERIES OF RECHARGE PITS AT VALLEYS

OPEN SPACES GUIDELINES

- CREATE BUFFER AREA
- WATER RECHARGE PIT IN OPEN SPACES

- Periphery of the open spaces are planted with native trees, to recharge the ground water.
- Riparian zone is created near the lake.

INFERENCE



SPECIAL MENTION

K-39

‘Deulwadi: An Urban Oasis’

Nidhi Kapri & Manoj Sharma

M. Arch. (Landscape)

L S Raheja School of Architecture, Mumbai

“A century and half old Deulwadi temple complex in the suburb of Chembur are laid out within a large paved compound. It has extended its boundaries to a socio-cultural precinct used by the neighborhood. Group of temples evolved slowly with time around it. With time it has become significant within the hub of the city of Mumbai, beyond its boundaries of community and religion yet maintaining its uniqueness to serve as a socio-cultural space in people’s lives in the neighborhood of Chembur. The character and distinctiveness of the precinct makes it unique due to both ground hugging built forms and serene spaces within, though completely lacking in standing loud amongst the growing thick dense fabric of buildings in the surrounding. The design approach re accredits the feeling of serendipity which adapts a tangible link with the past and keeps the inherent experience of an oasis in urban area while allowing for change and innovation to meet present day and future requirements.”

JURY’S COMMENTS

It is a good attempt to address one of the relevant and current issues that Indian cities face. It would have gained more value if its relationship with the surrounding context had also been explored.

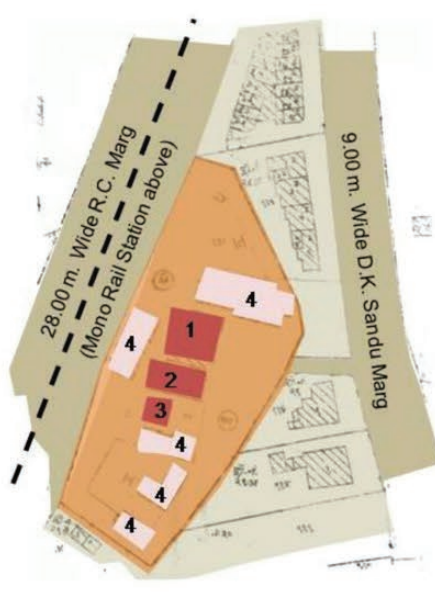




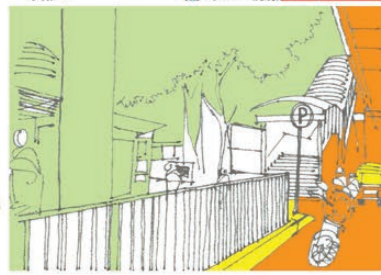
DEULWADI TEMPLE COMPLEX



Google image of the site



HERITAGE STRUCTURE (ONLY TEMPLES-1, 2 & 3))



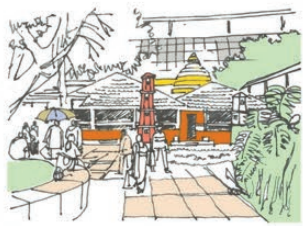
- LEGEND:**
1. Temple shrine 01 (heritage structure)
 2. Temple shrine 02 (heritage structure)
 3. Temple shrine 03 (heritage structure)
 4. Temple trust offices and residences.



The main street to the east to the temple complex is very busy because of its connectivity to the Chembur railway station and Chembur naka. It also connects the Mono rail through the temple complex.



New highrise development being the immediate surrounding, hides the temple complex completely. This gives a sense of losing identity of the area which is apparently, the only left replica of the vernacular city.

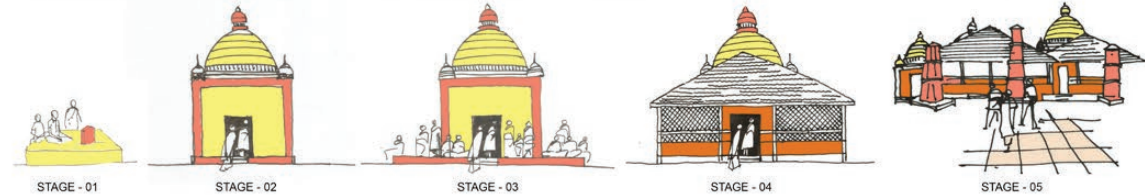


The temple complex in itself is an absolute disconnect from the restless city of today. The traditional setup of the whole complex evolves emotions of calmness, relaxation and peacefulness.



The rare entrance below the monorail station towards the west of the temple complex.

SCHEMATIC DEVELOPMENT OF THE TEMPLE BUILDINGS AND COMPLEX OVER PERIOD OF DECADES:



THE SITE

It is very **Strategically located** as it abuts the 1st monorail station which is an important infrastructural development of present and future. Also it is bounded by two roads one of which is main road and the other being the internal and in Gaathan vicinity.

Surroundings settings are both urban & rural having strong character of each type.

Influence on daily life The temple complex has also become a **transition space** in the daily life of people as people commute daily through this complex on their way to work and back and also acts as a place of rest or pause in their transition.

Multiple layer of activity : It also serves as a social gathering space and a social interaction space. Thus the precinct has extended beyond its original religious boundaries to a socio-cultural space. (Past to Present)

Public/Open spaces in the complex expressing the NOW & THEN. The gaathan has a very strong socio-cultural outlook and the residents are strongly affiliated to the Bhulneshwar temple present in Deulwadi. There are many religious and cultural activities which are special to the gaathan

Historic Character / significance of the place still prevails. (Built area has its own vernacular identity). It is not only a religious place but now has extended its boundaries to a socio-cultural precinct used by the neighbourhood

Cultural Legacy / Cultural History -- People relate and identify this space as an important part of their neighbourhood.

CONCEPT...

"Heritage is so much more than 'old stuff' - it encompasses all those things from the past which are valued enough in the present to save for the future"

...anonymous

The 150 year old **DEULWADI TEMPLE** complex, important to the suburb of Chembur is laid out within a large paved compound. Many religious discourses are organized here and has extended its boundaries to a socio-cultural precinct used by the neighbourhood. Group of temples evolved slowly with time identified as a **GRADE-II Heritage structure**, has now become significant within the hub of a city, beyond its boundaries of community and religion yet maintaining its uniqueness to serve as a socio-cultural space in people's lives in Chembur.

"Preserving our heritage does not mean that it must be frozen in time, heritage is dynamic and changing, and provides an opportunity for innovation rather than an opposition to progress."

...anonymous

The character and distinctiveness of the precinct makes it unique due to both ground hugging built forms and serene spaces within, though completely lacking in standing loud amongst the growing thick dense fabric of buildings in the surrounding.

So our approach is to nurture the past

1. Reaccrediting the feeling of serendipity which is by adapting a tangible link with the past.
2. Keeping the inherent experience like an **Oasis in Urban area** while allowing for change and innovation to meet present day and future requirements.

Ngambri Elder Matilda House says, "We can't address the future if we can't look after the past."



View of the approach road (D.K. Sandu marg)



View from the entrance area.



View of Deep stumbhs in the temple complex.



View area around the shrine within the temple complex.



View showing ambience of the space during festivals..



View showing ambience of the space during festivals..



View of entrance way from inside the temple complex.



View of open spaces in the temple complex. The image shows shrine no. 3



View of courtyard in the temple complex.



View of shrine 1 (LHS), 2, & 3 (RHS) from monorail station.



View of shrine 1 (LHS) & 2 (RHS) from monorail station.



View of seating to the LHS of the front entrance way.



View of the temple complex during Ganesh Chaturthi.



View of the shrine 1 (LHS), deep stumbh (CEN) & chawl (RHS).



View of shrine 2, deep stumbh & monorail station in the background.