

LANDSCAPE FOUNDATION STUDENTS' DESIGN COMPETITION 2014

SEEN UNSEEN

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A landscape is appreciated and understood not only by what is seen but also by the effect of that which remains unseen. Landscapes have experiential qualities and are more than aesthetically pleasant compositions of physical entities.

How can we think about design ideas where we are able to relate to unseen but deeply felt “experiences” that transcend the boundaries of the “visual” and reach into the observer’s imagination, perhaps in the manner of a literary work or a musical composition?

The sounds and scents of nature, the play of shade and light through different times of the day, the seasonal changes in color and texture, are inseparable from the idea of serenity in a garden or larger landscape. Or again, what we remember of spending some time in places like an old village temple precinct, a historic garden or ancient *ghat* on a river-bank has as much to do with our personal sensitivity to their atmosphere as with their history and physical shape? When we experience the spatial confines of groves {sacred or otherwise} and orchards, ravines and lush coastal backwaters, or in contrast, the expanse of agricultural fields or panoramic views across hill ranges, all these experiences induce powerful emotions about not only what we see but also what we feel.



TOTAL NUMBER OF ENTRIES RECEIVED: 75

JURY MEET

29th October 2014 at School of Planning & Architecture, New Delhi

AWARD PRESENTATION CEREMONY & ‘CELEBRATING LANDSCAPE’

22 November 2014 at Hilton Garden Inn, Thiruvananthapuram



LEFT TO RIGHT | Aditya Advani, Kaiwan Mehta and Sriganesh Rajendran

THE JURY

Trained in the disciplines of landscape architecture, planning, and architecture, **ADITYA ADVANI** chose to practice as a landscape planner with the belief that it is the design of the open space that ultimately integrates the built environment. He is currently Principal, *RHAA* – a landscape architecture & planning firm based in California and leads its New Delhi studio.

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KAIWAN MEHTA is a theorist and critic in the fields of visual culture, architecture and city studies. Since March 2012 he has been the Managing Editor of *Domus India* – the architecture, design and visual culture magazine. Mehta authored *Alice in Bhuleshwar: Navigating a Mumbai Neighbourhood* (Yoda Press, New Delhi, 2009). He has developed, and teaches courses in Art, Criticism and Theory at Jnanapravaha (Mumbai) as well as Architecture Theory (at Arbour: Research Initiatives in Architecture). He is currently pursuing a doctorate at the Centre for the Study of Culture and Society, Bangalore, through the Manipal University.

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SRIGANESH RAJENDRAN enjoys being a landscape architect full time. He studied at Academy of Architecture (Mumbai) and SPA (New Delhi) and heads *FICUS Landscape Architects*, Bangalore.

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THE RESULTS

FIRST PRIZE

‘Ecologies of the Excess and other stories’
Ksheeraja Padmanabhan & Milan Mallinath
B. Arch V Year, R V College of Architecture, Bangalore

SECOND PRIZE

‘Ignorance is Bliss?’
Yusra Ansari
*B. Arch V Year, Faculty of Architecture & Ekistics
Jamia Millia Islamia, New Delhi*

THIRD PRIZE

‘Rooh’
Ninad Prakash Bothara, Kunaljit Chadha & Snehil Sunil Edlabadkar
*B. Arch V Year & III Year, MVP Samaj’s College of
Architecture & Centre for Design, Nashik*

SHRIYA ANAND AWARD

‘The Hidden Souls of the City’
Maithily Velangi
*Masters in Landscape Architecture,
School of Planning & Architecture, New Delhi*

SPECIAL MENTION CERTIFICATES

‘The Bus Stop’
Deepti Soni & Idha Sharma
*Masters in Landscape Architecture,
School of Planning and Architecture, Bhopal*

‘Respite from a Pause - Thol Lake’
Swayamprakash Mohanty
*Masters in Landscape Architecture,
CEPT University, Ahmedabad*

‘Transitional Lenses - Atira’

Aditi Raj, Reenu Vinod Elizabeth & Tanvi Modak
*Masters in Landscape Architecture
CEPT University, Ahmedabad*

‘River in City - Plethora of Experiences’

Abhijit Pariyal, Gayathri M & Darshan Maru
*Masters of Architecture (Urban Design),
CEPT University, Ahmedabad*

‘Her-Etage... The Abandoned Leisure’

Deepesh Sangtani, Humaira Kabir & Sushmita Tripathi
*B. Arch III Year, Faculty of Architecture & Ekistics
Jamia Millia Islamia, New Delhi*



Ecologies of Excess and other Stories

Ksheeraja Padmanabhan & Milan Mallinath

B. Arch V Year, R V College of Architecture, Bangalore

The proposal reintroduces the core ideas of recognizing the responsible role of urban dwellers in creating sustainable urban environments especially in the urban agriculture and waste management. It takes a role model of a small neighbourhood space, with variety of experiences, to convey the meaning. On the way the processes hold precious lessons of democratic public participation and a sense of belonging in any development work.

This landscape is an attempt to bring to light cause and effect relationships that we as a society have forgotten about. Few of us even see the fuels that deliver our food and power our lights, or know where the food we eat is sourced from. Most of the pollution is invisible, so we don't connect it with our feelings, and rarely even with our thoughts. Carbon-dioxide that you can't smell, garbage that is dumped in landfills a hundred kilometers away—such invisible relationships distance us from the consequences of our actions. Can these connections be reformed in people's minds, over time?

The highly planned, residential area of Basavangudi in Bangalore was looked for landscaping interventions in multiple sites, each with a different character. Each site will have painted red pipes as dustbins for collecting wet waste, (from abandoned drainage pipes found at one of the sites) and

similar tubes will also be used for urban agriculture by the community, fostering the connection in people's minds. This wet waste will in turn be used for composting and bio-char, and it was envisioned that the entire community would come together and celebrate burning for bio-char at the end of one harvest cycle, to produce a carbon sequestering rich soil additive for the next cycle. And suddenly this cycle of growth and decay which you never noticed before, is visible. The food you eat, you see where it comes from. The waste you throw out, you're more aware of its consequences and benefits. These connections cannot be formed in a day. You go around the neighborhood, see the same things over and over again, experience being close to nature and over time and you see the unseen.

JURY COMMENTS

The design connects and communicates a variety of unseen issues that plague urban India, creating a coherent approach without the trappings of an image-making exercise. It is an approach-based idea that can be applied at different scales and different communities and cities. The design helps create a network of productive landscapes and sees a garden beyond its ornamental purpose.



To the left is an image of cast iron pipes which have been partly corroded, abandoned beside the BWS&B building at Krishna Rao park to be picked up by dealers of scrap metal. This design proposes treating the pipes for corrosion removal and treatment and powder coating the pipes red for reuse.

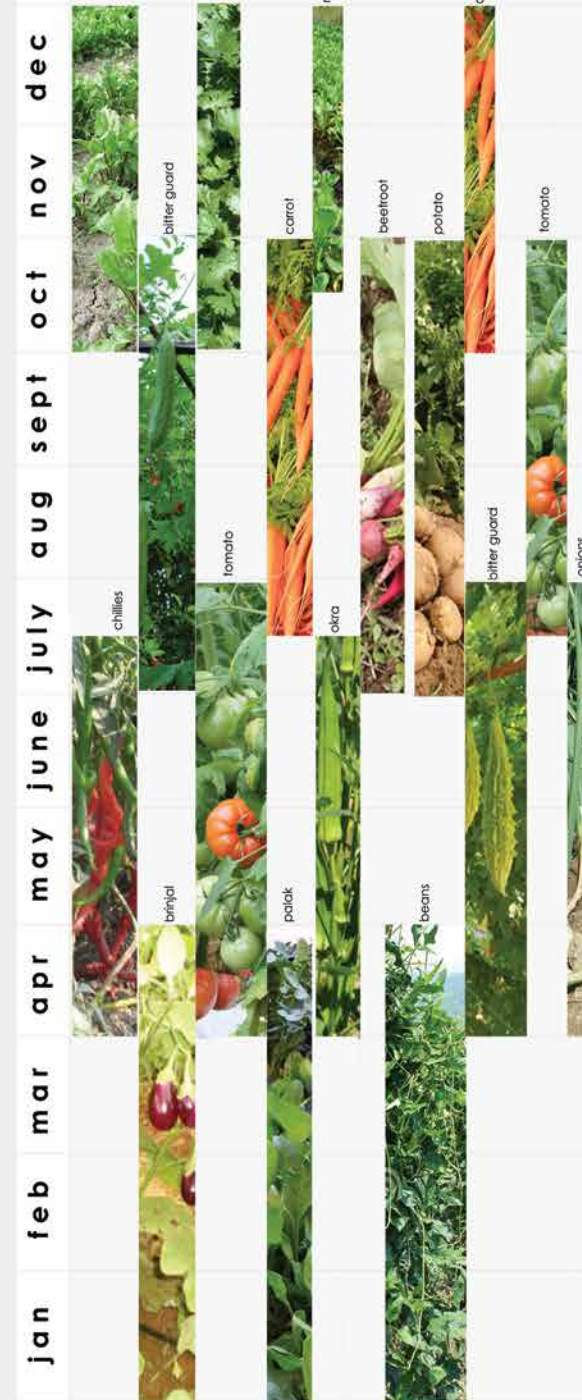


biochar kiln, agriculture containers

KIT OF PARTS



temporary tents for farmers market, wet waste collection containers, compost pits



This is a humble beginning. If we were to project into the future, we would see these ideas of urban agriculture and composting creep out into nearby neighbourhoods, and as the community is visibly taking more and more responsibility and ownership, bigger steps can be taken like organic waste converters, biogas plants, etc. and more levels of seeing the unseen will automatically be tapped into...



Ignorance is Bliss?

Yusra Ansari

B. Arch V Year, Faculty of Architecture & Ekistics, Jamia Millia Islamia, New Delhi

A landfill site can offer many new design opportunities and can become a hub of activities for all the users of surrounding area. The very idea of looking at these types of landuses as potential spaces playing a vital role in the urban development is an exciting one.

Passing by the Gazipur landfill site a few years back, I could experience atrocious environment even before actually seeing the landfill. The whole area has a crummy ambience and the stinking - overflowing mounds of filth is the reason behind it. Everyone looks and point out the dirty conditions but the fact that people conveniently ignore is that it is their deed and every single person on the planet is responsible for the same. It is not wrong to say that Delhi is facing an impending disaster, and it comes with a killer stench and health hazards, as the waste dumping grounds are pushing limits.

The Gazipur landfill site has reached its terminal point and is proposed to be closed. The unseen character of this place deserves a chance to be seen. The repetition of experience over long periods of time creates the idea of a place and the landfill is just an impression of the seen representation of it. However, such idea of landscape

is formed by the balance of the *seen* mounds of overflowing filth with the *unseen* admirable character it requires. We cannot freeze people and places in an abstract space, but should rather aim to fill in the distance between the spatial representations of the world with our everyday experience of it. The whole *seen-unseen* scenario will be set to reverse itself, once the site is developed. The landfill will be seen as a space which is beneficial to everyone sitting right over the filth which had decreased the positive character over these long years.

JURY COMMENTS

The approach creates a sense of hope for communities that are living in an environment of waste, created and thrust upon localities by a larger network of human life. The design connects the users to the easily discarded and hence unseen production of trash that now becomes the new site for celebrating human and community life. The programme is a vibrant open space and valuable use of land.

DESIGN AIM

- To reclaim the overflowing Gazipur landfill site into a space that would benefit the people who live and work around the site on a daily basis and also aim at converting it into a "place" that does not repel people.

DESIGN STRATEGIES

- Cover the landfill in sustainable way in and also proper drains and collection tanks for the leachate.
- Creating small social spaces for the people working in the nearby fish, poultry and buffalo market which are currently in a crumbling situation.
- Removal of the stench and the eagles that are there because of the garbage by reclamation of the landfill.
- Creating pathways and roads of varying character and nature to serve to a variety of people.
- Evolving a landscape strategy that would work well with the area and situation.

DESIGN DETAILS:

- The part of the landfill that is already landscaped and taken care of.
- Providing food stalls which are currently on the footpath and lack proper designated area for them.
- Bridges connecting long distances.
- Installation of dry waste at the highest point on the landfill.
- The area dedicated for the recreation of the people from residential areas.
- Informal seating along the slope.
- Coping on the wall.
- Random rubble retaining wall.
- An installation of dry waste is kept at the highest point of the landfill. This installation is symbolic of the waste dumped on this site over the years. This installation is made with the thought that it will help educate people about waste generation and its hazardous impact on our.
- Shops and stall on the close periphery of the buffalo market catering to their lack of social space having tea stalls etc.

LEACHATE MANAGEMENT

Leachate is the water that has percolated through the waste and leached out some of the constituents. A leachate removal tank must be installed which is not a very difficult to install. Leachate must be removed from the storage tank and treated or disposed of. The most common leachate management methods are: discharge to a wastewater treatment plant.

LAYERS OF LANDFILL PROPOSED

- Vegetation cover
- Top Soil
- Cover soil
- Low density plastic
- Soil cover
- Compacted waste

Minimum soil depth where shrubs are planted should be 90cm. And where groundcover is should be 60 cm min.

PLANTING A LANDFILL

- Native plants create a self-sustaining habitat that minimizes the requirements.
- Grasses and wildflowers are the most common cover because their root systems are believed to pose less of a risk to cap integrity than the woody plants' root.
- Every planting plan includes plants from the family Leguminosae, which will increase the health of other species. Legumes can fix atmospheric nitrogen, aiding the build-up of available organic nitrogen in newly formed soil and minimizing the need for chemical fertilizers.
- Trees and shrubs with shallow root systems, pollution tolerance and high adaptability.

CONCEPTUAL SECTION THROUGH THE STALLS AREA

The temporary stalls made out of bamboo and tensile structure for the roof material and it goes with the earthiness of the area.

Grasses and willow are planted at the slopes.

Terraces are formed after frequent intervals and these terraces are used for different kinds of purposes for interaction and enjoyment.

ACTIVITIES after Re-use of landfill

- Cycling
- Jogging
- Integrity
- Playing
- Awareness
- Fish vendors
- Food vendors
- Tea stall
- Stalls
- Family time
- Relaxation



Rooh

Ninad Prakash Bothara, Kunaljit Chadha & Snehil Sunil Edlabadkar

B.Arch V Year & III Year, MVP Samaj's College of Architecture & Centre for Design, Nashik

An interesting link of design and spirituality has been explored in the proposal where the idea of celebrating grief with the realization of the reality of life is addressed in context of a walk through a graveyard, adding new meaning and a fresh perspective of looking at it.

Meaning of space is in the duality of 'seen unseen'. Duality of life is the beauty of life. Existence of life has finely woven fabric of the co-existence of duality, gracefully appreciated by us as people.

Reality and its meanings are finely woven within the realm of our feelings. Our experiences are enriched by the beauty of duality – life and death. Between the poles of birth and death are multiple layers of experiences that enrich us.

Our urban fabric is currently under immense pressure of growing and expanding; can we look at spaces used today with the purpose to add new meaning and dimension?

The centrally located graveyard even today with the purpose to add new meanings and dimension...

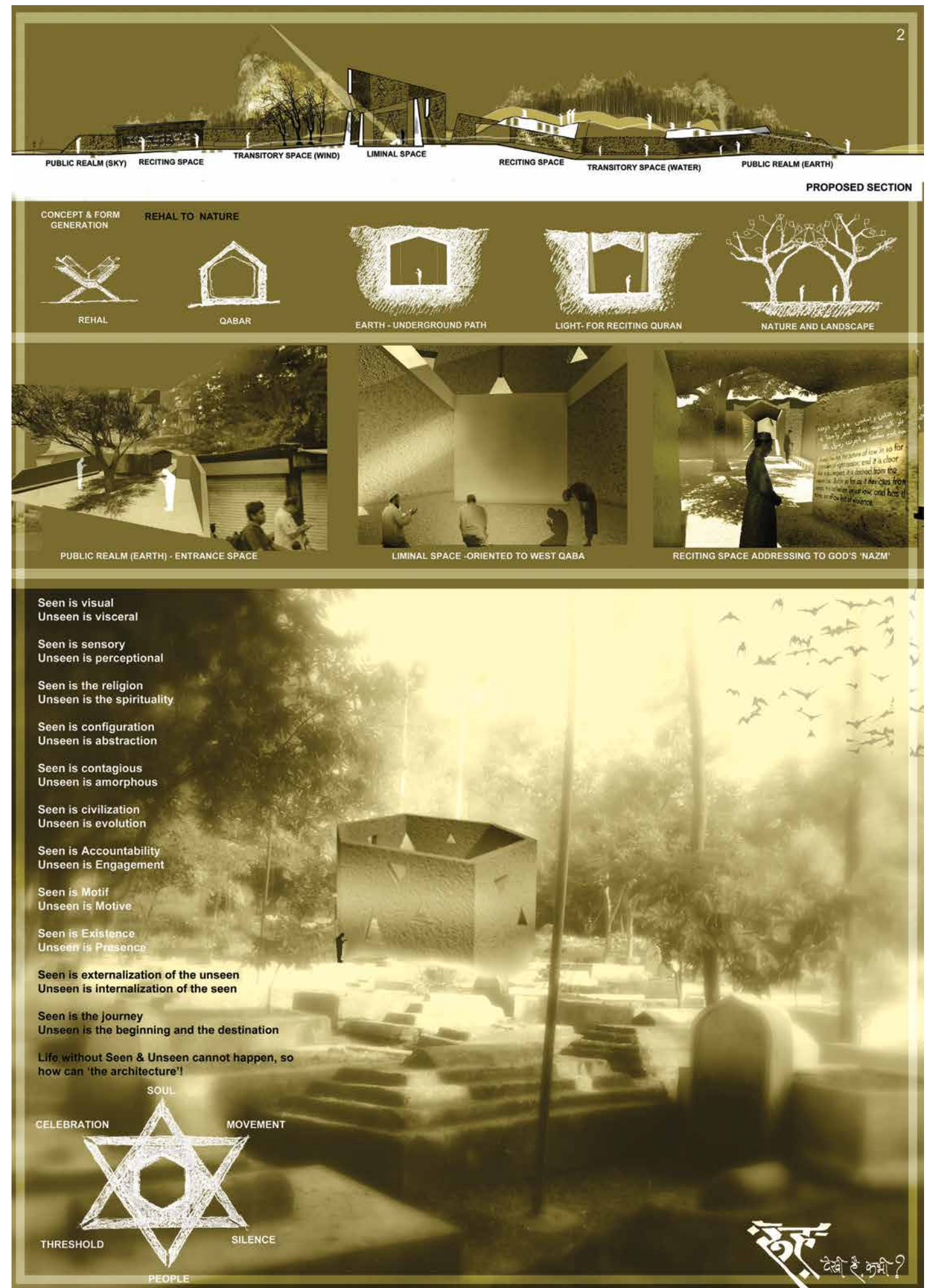
The centrally located graveyard even today continues to function only for the purpose to bury the loved dead ones.

We propose to explore this space— *the graveyard*. The intent is to celebrate grief with the realisation of the reality that memories shared with the loved ones just a moment ago is life. We have worked on an existing site respecting the way people are currently connected to it and are using it.

We believe in a travel (*journey*) within that space to pause to reflect upon the loss to celebrate what we had, what we have and what we may have in future...

JURY COMMENTS

The design reclaims the forgotten burial grounds for reflection and remembrance. The insertion of an installation into the neglected landscape of the burial ground comes with the crisp use of light, shadow and aperture, creating an abstract environment that is intimate and comfortable. It becomes a device to connect with the unseen, yourself, as well as others.





The Hidden Souls of the City

Maithily Velangi

Masters in Landscape Architecture, School of Planning & Architecture, New Delhi

The abandoned back lanes, Bahangi Bol of Tilakwadi, which to date lay in the state of disuse are imagined as potential green ways, sustainable infrastructure components, strong cultural spines and a significant part of mobility infrastructure to give a new meaning and sense of place to the residential use zone.

Infrastructure — the underlying foundation of a system and Urbanism comprehended 'as a way of life' have been understood as mutually exclusive or as existing in some logical relationship with each other. This tension is generated from the fact that infrastructure is typically understood in reference to its 'logistical functioning', and Urbanism as a 'spatial configuration' — thus equating infrastructure within the urban realm as an artefact that exists for the sake of a technical program.

With advancements in technology, patterns of human habitat and urban policy formulations, these 'logistics' either get merely reconfigured as technically sound proof and mostly, with time just obsolete. One such degenerating infrastructure identified in most developing towns is the conservancy corridors established for solid waste management, termed locally *Bhangi Bol* in the city of Belgaum, Karnataka. With current modes of waste infrastructural operation, these corridors once utilized as service

lanes, now project themselves as mere defunct by-product of contemporary living standards.

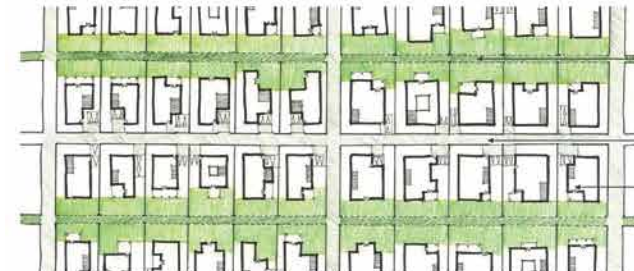
The project based on this finding and the hypothesis of the generic relation between infrastructure and urbanism proposes to strengthen this nominal infrastructure through ecological, social and mobility strategies to redefine and surface the unseen potential of these existing sterile alleyways. By conceiving such strategies the project attempts to reconfigure these corridors as an operational urban infrastructure which takes in account the complexity within certain perceivable systems, material or social, natural or cultural. A performative infrastructure that behaves as a 'catalytic social condenser' — a multi-layered field of action that operates as the active urban/ landscape spatial field, structuring the conditions for new relationships and interactions among the elements it supports.

JURY COMMENTS

The design addresses an urban issue that is socially entrenched within Indian life. The unseen back-alleys once exclusively relegated to use by the lower castes are now inverted and incorporated within the community, through a minimal and sensitive garden-based design approach.

REVEALING THE UNSEEN POTENTIALS OF NEGLECTED WASTELANDS

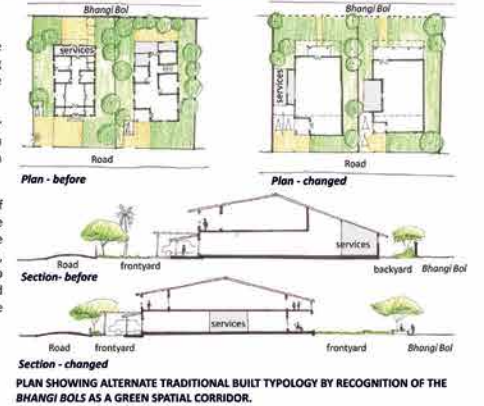
3. THE GREEN CORRIDORS: the strong connection established



GREEN CORRIDORS: The existing *Bhangi Bol* are now the green corridors connecting the plots along the lengths. these are the pedestrian and bicycle movement paths free from motorized traffic.

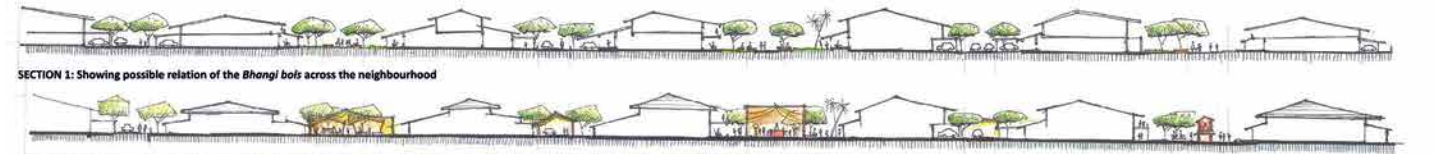
VEHICULAR ROADS: The existing vehicular connectors serve the same purpose as before with the only change being that they are lifted off with the load to carry pedestrian and bicyclers.

HOUSE LAYOUTS: The change in character of *Bhangi Bol* impacts the house layout as well. The service units which were oriented towards the backyards will now be laid towards the sides, keeping the front yards and backyards turned to front yards free of services, letting through and through connection of the built element to the landscape.



CHANGE IN SOCIAL INTERACTIONS: The neighbours who were limited to only the people living next door and opposite houses will now be extended on all sides. The people from the back side houses will also be added to the neighbours list hence enhancing the social structure and relation among the residents.

PLAN 4 - URBAN STRUCTURE SHOWING THE CHANGED HOUSE LAYOUTS AS A RESPONSE TO THE CHANGE OF BHANGI BOLS INTO GREEN CORRIDORS

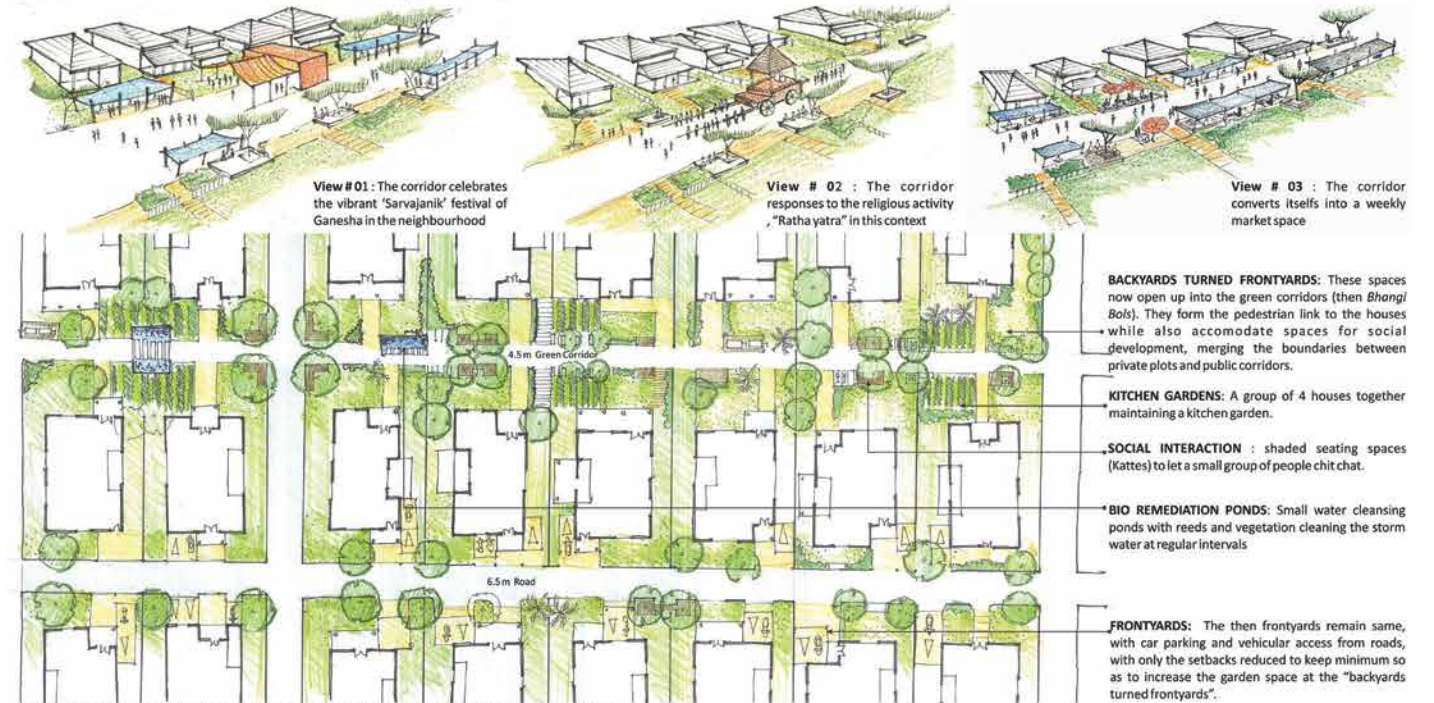


SECTION 1a: Showing spatial variations and character along neighborhoods to absorb cultural relations such as festive events, community participatory spaces.



SECTION 2: Longitudinal section of the corridor performing as social spaces across the neighbourhood and providing a sense of identity to the community.

4. EPHEMERAL QUALITIES OF THE BHANGI BOLS ABSORBING VARIOUS CULTURAL AND DAILY NEEDS OF THE CITY.



View # 01: The corridor celebrates the vibrant 'Sarvajank' festival of Ganesha in the neighbourhood

View # 02: The corridor responds to the religious activity, 'Ratha yatra' in this context

View # 03: The corridor converts itself into a weekly market space

BACKYARDS TURNED FRONTYARDS: These spaces now open up into the green corridors (then *Bhangi Bols*). They form the pedestrian link to the houses while also accommodate spaces for social development, merging the boundaries between private plots and public corridors.

KITCHEN GARDENS: A group of 4 houses together maintaining a kitchen garden.

SOCIAL INTERACTION: shaded seating spaces (*Kattes*) to let a small group of people chit chat.

BIO REMEDIATION PONDS: Small water cleansing ponds with reeds and vegetation cleaning the storm water at regular intervals

FRONTYARDS: The then frontyards remain same, with car parking and vehicular access from roads, with only the setbacks reduced to keep minimum so as to increase the garden space at the "backyards turned frontyards".

PLAN 5 - SHOWING THE POTENTIAL OF THE 'BHANGI BOLS' TO CHANGE THE MORPHOLOGY OF THE NEIGHBOURHOOD



THE GREEN CORRIDOR:

Along with utilitarian fulfillments these corridors provide space for strong social and cultural development. It changes the morphology of the neighbourhood creating safe and interactive corridors.

The space where children can play, elderly can take a walk to the nearest religious entity, the ladies can walk down to the vegetable markets and the men can sit along the *kattes* having a cup of evening tea and chit-chat.

A space, free of vehicles, honking, dust swirls when vehicles pass by and any other risks of accidents.

NEIGHBOURHOOD MORPHOLOGY - AN UNSEEN MODEL

"THE HIDDEN SOULS OF THE CITY" ...may just be in our backyards!



The Bus Stop

Deepti Soni & Idha Sharma

Masters in Landscape Architecture, School of Planning and Architecture, Bhopal

An insignificant urban infrastructure element is looked at with fresh eyes so as to make it a strong medium of dissemination of knowledge and information with an interesting undercurrent of play of light and shadow.

City of Lakes – these words pop up instantly when we think of Bhopal. Taking a glimpse back into the history of this beautiful city, one is reminded of 3rd December, 1984 – the dark night that never really ended. The city is still recovery and struggling to get the justice from past, for its present and the future. There is a limited public involvement and political will and the need of hour is awareness.

One observes a lot of messages across the streets but the passer-by hardly stops and see or observe. Here, we are proposing a design, where people sit and wait and eventually see the *unseen*. The bus stop... general public uses this mode of transport everyday. Then why not its unused space be utilized for creating awareness—as a reminder or a warning?

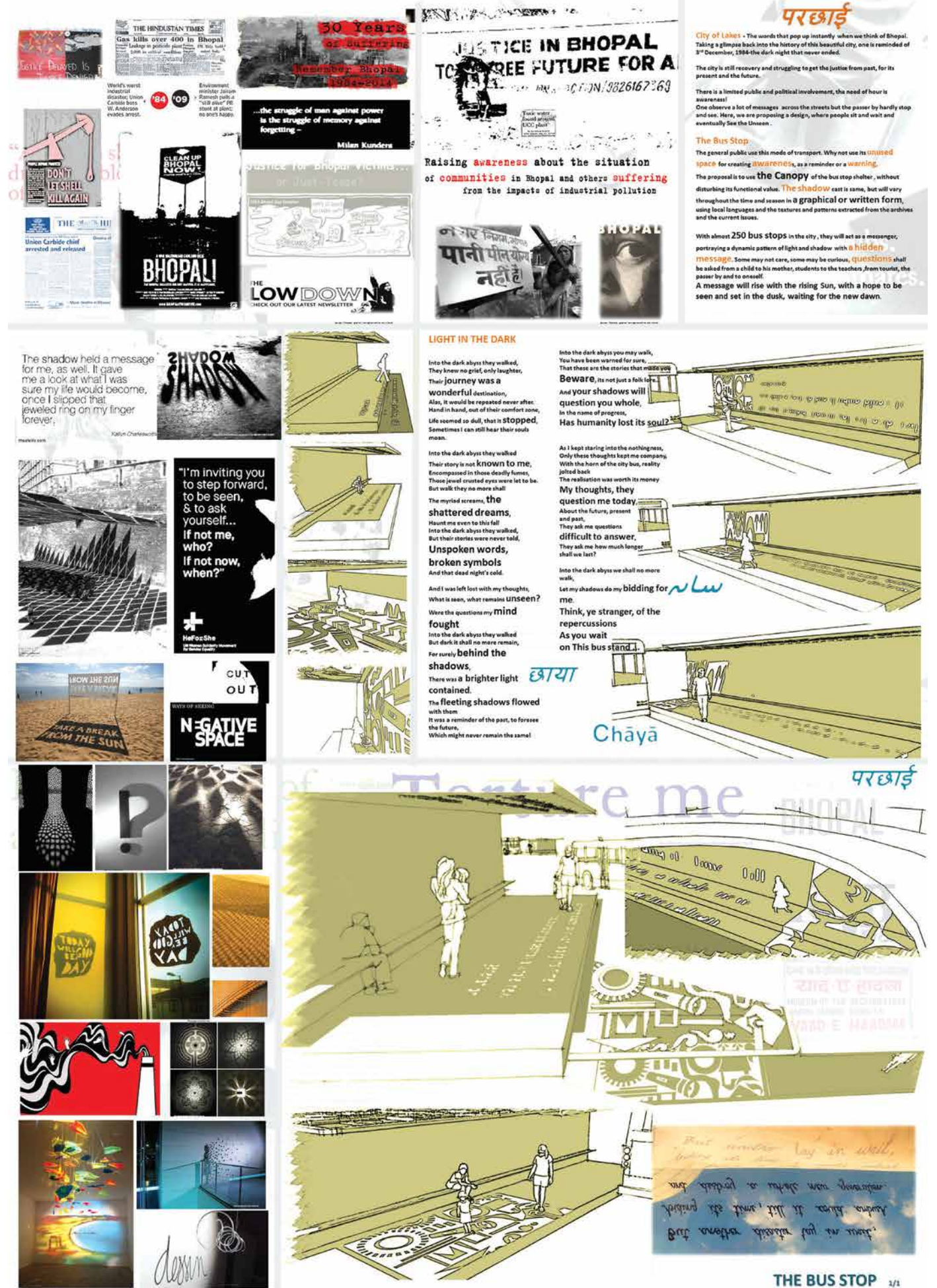
The proposal is to use the canopy of the bus stop shelter, without disturbing its functional value. The shadow cast by the canopy is same, but will vary throughout the time and season in a graphical or written form, using local languages and the textures and patterns extracted from the archives and the current issues.

With almost 250 bus stops in the city, they will act as a messenger, portraying a dynamic pattern of light and shadow with a hidden message. Some may not care, some may be curious, questions shall be asked from a child to his mother, students to the teachers, from tourist, the passer by and to oneself...

A message will rise with the rising sun, with a hope to be seen and set in the dusk, waiting for the new dawn.

JURY COMMENTS

A thoughtful approach that keeps an old important issue from becoming 'unseen'. It enlivens a common-place urban element such as the bus stop as a creative canvas.





Respite from a pause - Thol Lake

Swayamprakash Mohanty

Masters in Landscape Architecture, CEPT University, Ahmedabad

The site of a lake is re-looked at with proposals of subtle design interventions keeping in mind primarily the nature's brief - the bird behaviour, existence of tree groves, tree canopy, water edge and related biodiversity. The relationship with nature in a natural habitat has many nuances, some of which are explored in this proposal.

Experiencing Thol is a momentary frame of mind. It acts as a pause for migratory birds before moving to Nalsarovar or back to countries of origin. What people take back mentally are images, which they conclude to be the holistic vision of Thol. This collage of images is arranged chronologically. Intention is to provide a series of pauses which give the spectator visions which show him how Thol changes. These pauses can be used as milestones to compare on successive visits to Thol and control pace at which visitors perceive it. It will enhance their experience by introducing a new level of detail to see finer aspects.

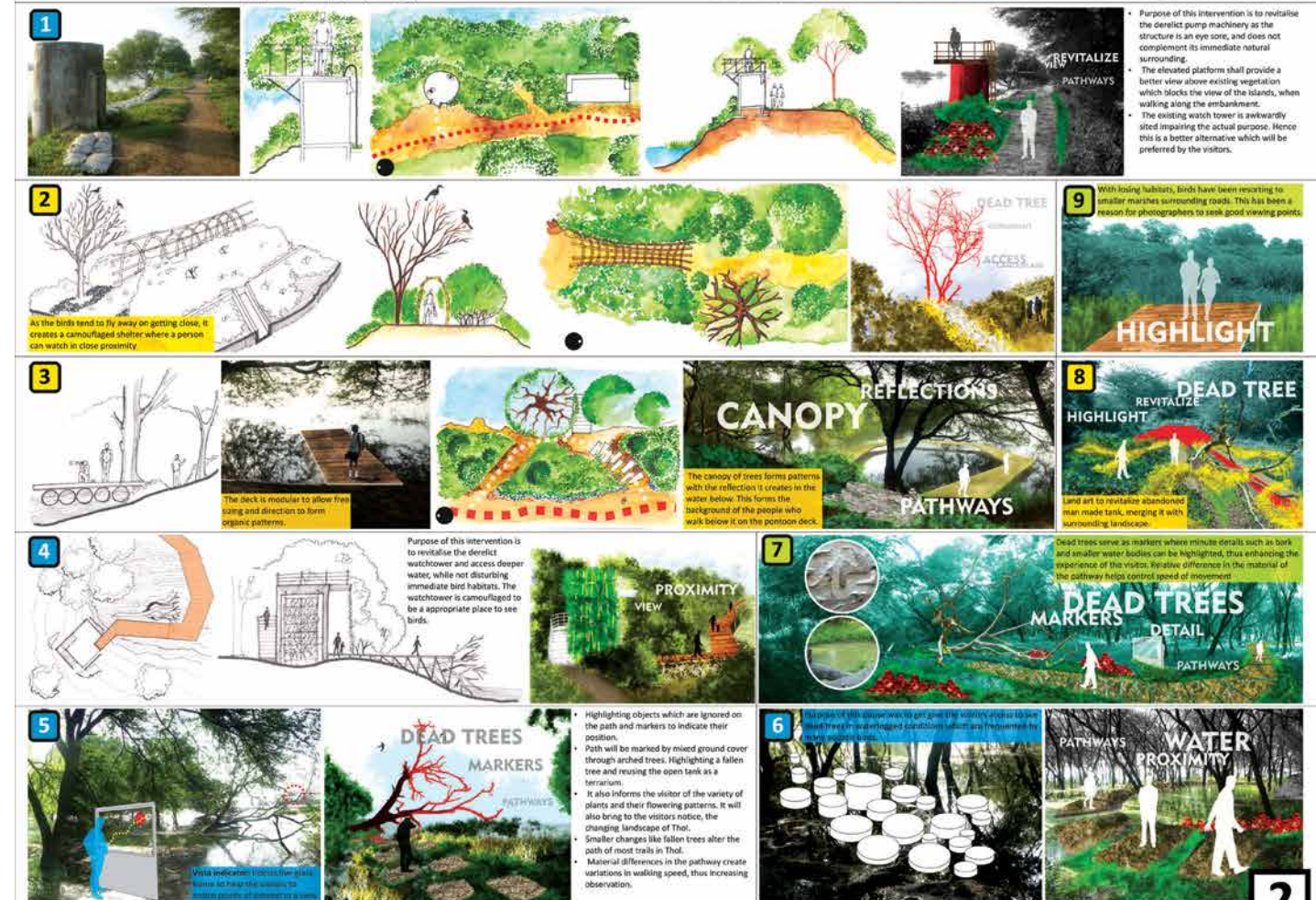
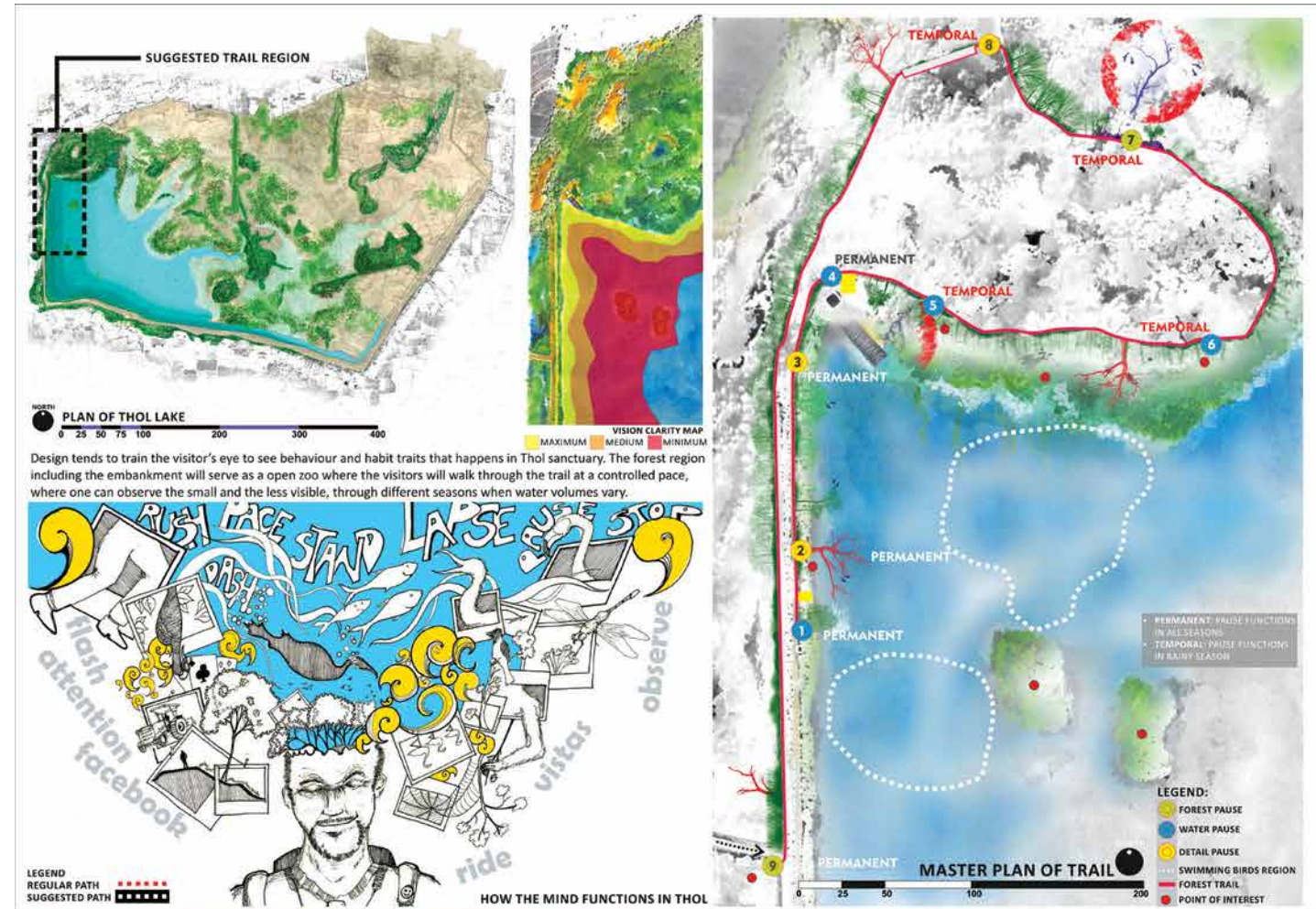
The design proposal includes a recreational nature trail which encompasses entire lake periphery, for hiking through the undulating terrain. The park needs to be viewed as an open

zoo, where most probable locations for viewing changes will be highlighted; and a series of destinations connected by the trail, which create a loop so visitors return at the origin.

The design proposal includes various pauses — *Forest pause*: Showing largely visible features of Thol which are changing how people experience it; for example, paths changing due to dead trees, seasonal flowering trees attracting langurs. *Detail pause*: Showing macro details of Thol which are normally ignored by visitors; for example, dragonflies on the embankment, spider webs covering the trees, anthills on trees. *Water pause*: Training visitor's eye to see aspects in vistas missed when looking at prominent features in view; for example, ignoring larvae on leaves when viewing the island of birds in the distance.

JURY COMMENTS

Using minimal interventions the design creates a linked approach to highlight and frame easily unseen elements in the natural landscape.





Transitional Lenses - ATIRA

Aditi Raj, Reenu Vinod Elizabeth & Tanvi Modak
Masters in Landscape Architecture, CEPT University, Ahmedabad

Ahmedabad Textile Industrial Research Association ATIRA's 75 acre campus of wilderness is taken as a site to explore and create various possibilities of bringing the users more closer to the nature, bringing to notice various unseen components of varied experiences molded by nature – forest, wilderness, plains and all.

With high rates of urbanization every city is confronted with the issue of loss of open spaces. In such situation ATIRA, a gated campus in Ahmedabad offers unparalleled experience of wilderness right at the heart of dense urbanization. Our design interventions aim at amplifying the experiences of various interactions among the natural elements, seasonal variations and spatial characteristics of spaces. This will cascade into elevating the awareness of ATIRA and conserving the urban wildlife habitat.

Proposals cater to enhance and rejuvenate the habitat required for the peafowl which are one of the most striking attributes the site boasts of. Respecting and preserving the scenic value of the place, amplifying human-landscape relationship and improving the ecological diversity. It will also

support habitat, sensitive to diverse flora and fauna by providing buffer zones at necessary places. Recreational and pleasurable experiences are created for the visitors and researchers by designing a seasonal walk through ATIRA. These distinct experiential values associated to each space stimulates one's sensory receivers igniting one's mind to observe the elements that usually go unseen.

Thus, the proposal caters to safeguarding the sense of place, further creating possibilities for people to have memories of unconventional and radical character unique to the place.

JURY COMMENTS

Working with what already exists the design uses simple unseen devices to strengthen and amplify the experience of a particular natural environment within an urban setting.

Derivation of Conserved Areas

- Deciduous trees
- Evergreen trees
- Peafowl spotting
- Searching for food during the morning & evening
- Roosting during the afternoon & night
- Conservation areas derived from the overlay
- Proposed Zoning
- Proposed developmental areas
- Buffer zones
- Conserved areas
- Observation desk
- Trails to spot the maximum Peafowl
- Trails (Seasonal variation)
- Vernal pool
- Maintained area by ATIRA

Design Proposal - Revival of Peafowl Habitat

Enrich and rejuvenate the habitat required for the peacocks which is one of the most striking attributes which the site boasts of, at the same time retaining the scenic value of the space and improving the ecological diversity. It will also serve as a habitat for a diverse flora and fauna and provide recreational and aesthetically pleasurable experiences for its visitors and the research.

Food cycle of Peafowl Habitat

Life cycle of a mosquito

Spotting of Peafowl

- Morning:** Peacocks preen and dry their feathers before leaving their perch in the morning. They sun and preen on a low perch or dig in soft dirt for a warm dirt bath.
- Afternoon:** They roost 40-80 feet up in trees, or as high as they can get. Then they drift gracefully down from the trees and walk around their territory in search of food.
- Night:** They roost 40-80 feet up in trees, or as high as they can get. Peacocks are excellent bug hunters, and they like small chunk dog or cat food and corn.

Evaporation losses

Month	Evaporation (mm)
Jan	43.2mm(1.7in)
Feb	34.4mm(1.4in)
Mar	30.4mm(1.2in)
Apr	41.6mm(1.7in)

Proposed Prefabricated bamboo observation desks

7.5m in diameter and rises to a height of 3m. These observation desks are also called as bird hides and they are essential. They are oft use to bird watchers, ornithologists and other observers mainly to educate people regarding the peafowl, to disturb wildlife as it is being observed. They are often camouflaged, to observe wildlife, especially birds, at close quarters.

Design proposal to curb Dog menace

Restore the worn out fence. Proposed vegetation - eg: Agave sisiana. Existing condition contains worn out fences through which dogs can easily sneak through thus emphasising the fact of restoring the fences. Depression and layers of vegetation proposed thus restricting the entry of dogs into the site.

Design Proposal - Buffer Zones

The main aim here is to preserve the existing wilderness. Hence certain areas with maximum biodiversity have been identified, which needs to be preserved. A buffer zone is created to enhance the protection of areas, thus increasing their dynamics and conservation productivity. eg - Woodlands. Medium height shrubs/ herbs - provide visual connection between functional corridors and conservation zones at places. Tall Grasses / tall shrubs - Restrict visual connection thus protecting the necessary privacy required for the fauna to dwell in their habitat.

Thus the proposal caters to safeguarding the sense of place and memories made in ATIRA and keeping it intact, with minimal intervention towards rejuvenating and enhancing the unconventional and radical character unique to the place.

TRANSITIONAL LENSES - ATIRA

"And I'm lost behind, the words I'll never find and I'm left behind as the seasons roll on by" - Chris Cornell



River in City – Plethora of Experiences

Abhijit Pariyal, Gayathri M & Darshan Maru

Masters of Architecture (Urban Design) CEPT University, Ahmedabad

Mahananda riverfront in Siliguri, plagued with the issues of urban neglect while passing through the city is rejuvenated with an active natural and cultural spine by bringing the river ecology layer in the city accompanied by other citizens' based design interventions, hence forging a new relationship between city and the river.

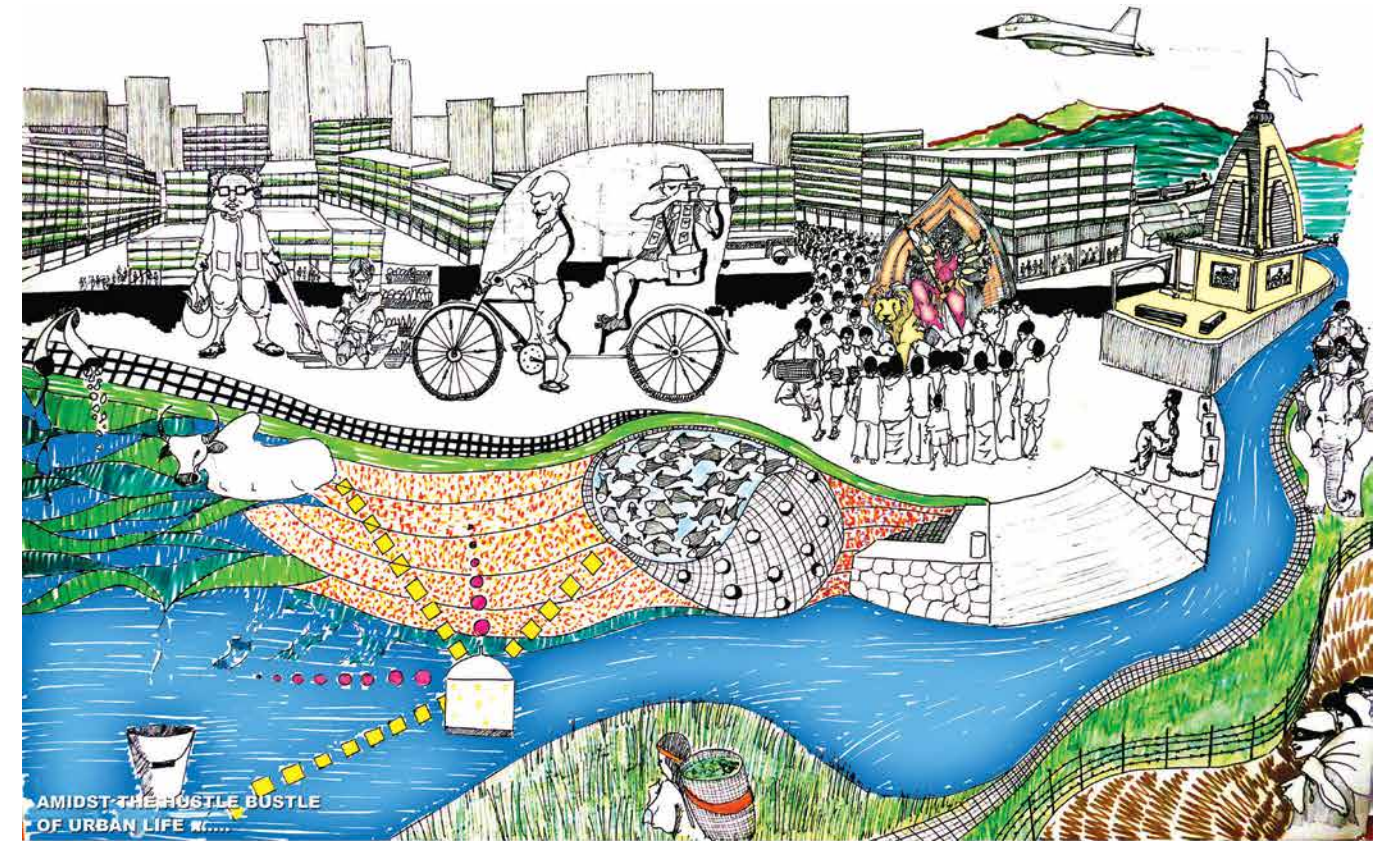
Amidst the hustle bustle of the urban life in Siliguri, runs Mahananda River which carries sewage of the city through its course. Since Siliguri has evolved due to its transport infrastructure and not the river. Unlike other Indian cities along the river, it predominantly faces its back to the river and hence the exploitation. This thus becomes a classic example of how urban areas have been exerting pressure on the natural ecosystems.

Hence, the intervention tries to reverse this relationship wherein the nature and ecosystem is at the forefront and urban systems of the city take a back seat. Aspects of nature and environment become the central focus for rejuvenation and other urban and economic strategies evolve as an outcome of it. With primary focus on nature, it offers a variety of

ways of experiencing nature and its systems amidst the busy urban life. Man would become more sensitive to nature and appreciate its complex interconnectedness that he shares with it. Traditionally, man has been dominating and shaping nature to favour his needs. Our critical positions aims at changing this phenomenon where nature is allowed to take its own course in environment and human activities would not hinder its processes. And in turn, man would benefit in various ways as demonstrated which would support its existence and provide respite from the mundane urban chores.

JURY COMMENTS

The unseen relationships between the river's natural life and its urban pressures are highlighted and creatively interwoven through the design. It consciously tries to stay away from the image of a riverfront as a hard urban edge.



AMIDST THE HUSTLE BUSTLE OF URBAN LIFE... PLETHORA of experiences, memories, narratives....



THE UNSEEN LANDSCAPE of the river ; the Intangible experiences



Her-Etage, Abandoned Leisure

Deepesh Sangtani, Humaira Kabir & Sushmita Tripathi

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Site of an abandoned building—or so called urban decays—is proposed to be developed as a public landscape zone for people belonging to all economic and social strata, right in midst of the city's most busy business district. Relationship with nature is explored in all the fifteen floors of the building creating a variety of experiences from silent contemplation zones on lower levels to the viewing galleys on top... buildings serving people rather than serving business.

Ever imagined a building that serves not business but people? One that exists on the busiest road, yet gives you the happiness of melancholy? That provides a natural feast within the polluted commercial lanes?

Leisure, to most of us means a change in pace and place in the usual routine. Studies prove that public spaces are most functional when they meet the recreational needs of the everyday schedule rather than the manicured gardens located in one isolated corner of the city. The capital city lacks large-scale public spaces saved from the web of private sectors charging for their quality socio-leisure time. The concept is to intervene into the unseen abandoned structures amongst the designed urban fabric, and convert the ugly grey structures into a living environment. The incomplete building

on the overcrowded Barakhamba Road, witnesses thousands of people pass by everyday, belonging to all socio-economic strata, each one demanding a 'break free' space during his hectic schedule.

The intervention idea includes landscape, which can be perceived beyond the clichéd definition and focus more on the natural elements which are unobserved from our daily sights yet they play a vital role in bringing sense of life. The design creates a space, for the working class people to have their doze of landscape into their congested air-conditioned office chambered lives. The project imagines a space where people could just arrange informal meetings, or have their morning coffee under a tree, or take few fresh air breaths in their spare time.

JURY COMMENTS

The design sees wasted space such as abandoned or derelict urban structures and converts them into vertical ecological urban parks.

14 Sky Park
The top most floor serves as the view deck, to observe a clear vision the city's iconic circle. It further extends upto the terrace, where a restaurant is accompanied with night sky dock is provided for sky gazing through the installed telescopes!

13 The Fragrant Maze.
A guided path follows the order of fragrance spread by the gush winds crossing the floor consisting of raised beds of Fragrant Flowers

12 Light and Dark
This floor celebrates the movement of the scorching sun and the shade it provides, unintentionally. Design is inspired by The Stonehenge, where the sculptured pillars are of vivid heights and sizes, to exhibit a natural show of light and dark.

11 The Void
This floor, is intentionally left untouched, to remark the ultimate feeling of nothingness and impart the people the sight of life without nature!

10 Birds Eye View!
An ornithology centre or bird watching dock is provided at this floor, where the birds are invited using bird feeders, much like those spotted around the city streets. Also, here the water tube lift marks its second exit.

9 Jann-Vann (People's Forest)
This floor imitates a view of the denser jungle, full of condensed vegetation, soiled untamed path, and the sounds of invited birds.

8 Outskirts View
This floor, takes people through a trip of nature sight experienced on the road trips by portraying terraced gardens of wild vegetation, but unlike the highways, these can be accessible.

7 Butterfly Garden
Here, one experiences a closer look at the intense gardens full of nectar producing flowers inviting the butterflies.

6 Home Garden
This floor marks the entry of the nature trail being extended to five floors, in a hierarchy of human experiences, for those who haven't got such an opportunity in the city rush! Most initial interaction, is at the house level, hence this floor imitates a house garden, using ornamental flowers, swing sets, and a zone of fruit flowers for plucking and eating! Another breathtaking experience is a travel inside a water tube, whose entrance is at this floor, and leads up to the tenth floor.

5 Absent
The essence of presence lies in the presence of absence. This floor is practically, a void.. where only the sounds can enchant the public. The sounds captivated are of the falling waters, and air through wind chimes, acting as a noise reduction barrier, between the public zones and the nature trail above!

4 Get! Set! Snooze!
This floor serves as a more quiet zone amongst all the public floors, where designed public resting fixtures are provided. They imitate the mounds found in the deserted city parks. The punctured bamboo panels block the heat and allow adequate amount of light and air inside.

3 Art Floor
This floor has no scripted function, and is let free for public art installation by the outgoing younger generation. Two elevated podiums surrounded by steps are installed to display sculptures, while the wooden panels blocking the sunlight are meant to display artwork.

2 Cupola House
The second floor, is an extension to the first floor, where pavilions are provided along the greens. Another interesting feature, is the transparent floored space just above the water reservoir, that gives a direct view of the light projections on the water screen.

1 Water garden
The purpose of the introductory floor is creating a public space to enhance social interaction. Water , can be the most inviting and active zone in a public sector. Stepped seating along the water reservoir, fitted with a bio filtration pump, that circulates water through 13 floors as a 'water wall'. Seating along fountains located 500mm below seating level, with the experience of feeling water.

0 Kiosk Station
The floor with stilts provides a shaded yet an open space, to be occupied by the kiosks, like paan wals, book stalls, refreshments, etc. An Open Air Theatre, with seating along the ramp leading to the vacant basement and stage at the center of the court. Efficiently designed seating along the circumference of the stilts.

Types of Fragrant Plants
Magnolia, Hyacinth, Schima, Nag Kesari

Types of Aquatic Plants
Hydrilla, Coontail, Pondweed

Types of Trees
Shahitoor, Chamrod, Amaltas

Types of Grass
Mangrove, Buffel Grass, Cogon Grass

Types of Flowers
Aralia, Bougainvillea, Brownea Ariza

Ornamental
Dianella, Rose, Hibiscus

Fruits
Guava, Mango, Orange, Aloe Vera

Medicinal
Ajwain, Tulsi

Traditional Bird Feeder

Raised Beds

Construction Detail

Silk screened panels

Roof Top Dining

Star Gazing

City View

Inverted Mushroom Seating

OAT section along the existing ramp

LIST OF PARTICIPANTS 2014

- AAYOJAN SCHOOL OF ARCHITECTURE, JAIPUR
1. **PRYAG - THE INCONSPICUOUS ABODE**
Jaspreet Singh, Adeti Jain & Kritika Sharma
- APEEJAY SCHOOL OF ARCHITECTURE & PLANNING, GREATER NOIDA
2. **A GHAT OF MEMORIES**
Priyanka Yadav
- B M S College of Engineering, Bangalore
3. **"PERDU GARDENS / THE LOST GARDENS"**
Nishanth C M, Nischay Shetty & Rashid Goar
- BHARATI VIDYAPEETH COLLEGE OF ARCHITECTURE, NAVI MUMBAI
5. **REVITALISING THE PARK**
Sasmit Malkar & Khadija Saifuddin Dahodwala
- CEPT UNIVERSITY, AHMEDABAD
6. **"AVYAKTAM (SEEN UNSEEN)"**
Richa Raje & Maansi Saxena
 7. **"DIARY OF A MOUNTAIN GIRL"**
Divyajyoti Sharma
8. **INDIAN BAZAARS: PERCEPTIVE CARTOGRAPHY + COGNIZANCE**
Salonee Chadha & Amrita Slatich Kaur
9. **MERGING THE BRINKS**
Anshul Gupta, Vrienda Raizada & Sumedha Sethi
10. **RESPITE FROM A PAUSE - THOL LAKE**
Swayamprakash Mohanty
11. **REVISITING CULTURAL LANDSCAPES OF DAULTABAD AND KHULTABAD**
Anushree Chitnis
12. **"RIVER IN CITY - PLETHORA OF EXPERIENCES"**
Abhijit Pariyal, Gayathri M & Darshan Maru
13. **जड़ - ROOTS THAT BIND**
Anirban Bhattacharya, Sandesh Parab & Suchi Gupta
14. **TRANSITIONAL LENSES - ATIRA**
Aditi Raj, Reenu Vinod Elizabeth & Tanvi Modak
- CHANDIGARH COLLEGE OF ARCHITECTURE, CHANDIGARH
15. **LANDSCAPING FOR WORKSPACES - 2030**
Mahavir Singh
- COLLEGE OF ART, NEW DELHI
16. **MD AT 17:30**
Piyush Aggrawal
- COLLEGE OF ENGINEERING, TRIVANDRUM
17. **DESIGN OF HEALING GARDEN FOR AUTISM**
Arthy Gopal
- GATEWAY COLLEGE OF ARCHITECTURE AND DESIGN, SONEPAT
18. **LANDSCAPE DESIGN**
Iship Dayal, Rachip Gogia & Rohan Dingra

- GIANI ZAIL SINGH PTU CAMPUS, BATHINDA
19. **ESCAPE... JOURNEY INTO EXPERIENCES**
Aviral Sinha & Smriti Kapoor
- INDIAN INSTITUTE OF ENGINEERING SCIENCE AND TECHNOLOGY, HOWRAH
20. **CREATING CREATIVITY**
Tamalee Basu
- INDIAN INSTITUTE OF TECHNOLOGY, GUWAHATI
21. **THE UNSEEN**
Sumit Arora & Jojo Maria George
- INDO GLOBAL COLLEGE OF ARCHITECTURE, MOHALI
22. **HEALING GARDEN**
Rishabh Gupta, Mansi Tyagi & Ramandeep Singh Rathour
- INDUBHAI PAREKH SCHOOL OF ARCHITECTURE, RAJKOT
23. **HEXADECK**
Ridhima Bhargava & Anay Pantojee
- INDUS UNIVERSITY, AHMEDABAD
24. **PATH SABARMATI**
Kashvi Vora
 25. **URBAN INCEPTION**
Mosam V Patel
- INSTITUTE OF DESIGN EDUCATION AND ARCHITECTURAL STUDIES, NAGPUR
26. **CONJECTURING THE RECEIVED**
Kunal Sunil Welekar
27. **NATURE: FEELINGS EXPRESSIONS AND THOUGHTS**
D Sushant Chandekar & Atul Wasudeorao Zilpe
28. **REVEALING THE UNSEEN IDEAS (TELANGHEDI GARDEN)**
Vinay Khushal Girhe
- JAMIA MILLIA ISLAMIA, NEW DELHI
29. **A TRIBUTE TO DEAR LIFE**
Shomaila Khan & Taiyaba Rashid
30. **BLACK TAJ | THE MYTH**
Mohd. Adil Hussain, Huma Parvez & Faiza Jamal
31. **CHAKRA - VIEW**
Aditya Krishnan, Rizwan Ahmed Khan & Sanobar Khan
32. **CRADLE OF THE VALLEY**
Atia Khursheed, Nadia Ali & Reema Khan
33. **कुकु रेखा TROPIC OF CANCER, BHOPAL**
Anam Kamil, Esha Jain & Syed. Zeeshan Hussain
34. **HER-ETAGE... THE ABANDONED LEISURE**
Deepesh Sangtani, Humaira Kabir & Sushmita Tripathi
35. **IGNORANCE IS BLISS?**
Yusra Ansari
36. **LANDSCAPING THE PANJ PEERAN CEMETRY - "WALKING AMONG THE GRAY STONES"**
Asad Jawed Ahmed, Gaurav Varshney & Hamza Akbar Khan

37. **MIND OVER CONSTRUCTION**
Akansha Gupta, Lohit Mathura & Palak
38. **NAARI - AN ARCHITECTURAL ARTICULATION**
Esha Sood, Kainaat Tongou & Mona Koh-E-Noor
39. **PARWAZ - THE PATH TO ENLIGHTENMENT**
Aman Issar & Pranav Kareer
40. **REVIVING THE OVERSIGHTED PART OF NATURE**
Sumit Arora, Saiyed Nadia Ali & Sukaina
41. **SURAJKUND - SUN GIVING LIFE TO EARTH**
Farheen Alam, Ghazala Rahman & Tooba Fatima
42. **VENTURING INTO THE KNOWN (A REFLECTIVE CONTEMPLATION)**
Ojaswani Mehta, Zainab Khan & Zaneb Zaidi
- KAMLA RAHEJA VIDYANIDHI INSTITUTE FOR ARCHITECTURE, MUMBAI
43. **CITY AS A 'ROOM'**
Chetan Kulkarni
- LOKMANYA TILAK INSTITUTE OF ARCHITECTURE DESIGN STUDIES, NAVI MUMBAI
44. **PRAYAAS : A TRANSITIONAL CORRIDOR**
Prashant Pravin Chavan & Aseem Pritam Deuskar
- M B S SCHOOL OF PLANNING AND ARCHITECTURE, NEW DELHI
45. **SEEN UNSEEN**
Megha Balooni
- M S RAMAIAH INSTITUTE OF TECHNOLOGY, BANGALORE
46. **REVITALIZATION OF HISTORICAL LANDSCAPE**
Madhushree Mrutyunjaya H, Aditi Mukherjee & Hiral V Betai
- M V P SAMAJ'S COLLEGE OF ARCHITECTURE & CENTRE FOR DESIGN, NASHIK
47. **ROOH**
Ninad Prakash Bothara, Kunaljit Chadha & Snehil Sunil Edlabadkar
- MAHARAJA SAYAJI RAO UNIVERSITY, VADODARA
48. **ON MY WAY TO COLLEGE IN ADVENTURE LAND - ALMORA**
Prasoon Dhapola
- N D M V P S COLLEGE OF ARCHITECTURE, NASHIK
49. **GROUND ZERO, CASE OF AYODHYA**
Jay Ramsevak Chauhan
- NATIONAL INSTITUTE OF TECHNOLOGY, TIRUCHIRAPPALLI
50. **THE MEDITATION CENTRE @ COIMBATORE**
Arun Kumar N
- PADMASHREE DR D Y PATIL COLLEGE OF ARCHITECTURE, PUNE
51. **अद्भुता**
Chinmay Rothe, Shreya Khare & Tanvi Saraf
- R V COLLEGE OF ARCHITECTURE, BANGALORE
52. **ECOLOGIES OF THE EXCESS AND OTHER STORIES**
Ksheeraja Padmanabhan & Milan Mallinath

- SARVAJANIK COLLEGE OF ENGINEERING & TECHNOLOGY, SURAT
53. **COGNIZANCE - EXPERIENCING THE LOST GLORY,**
Shailja Choksi, Dipali Rana & Yash Mehta
54. **NECROTISTIC - A DOOR TO THE DIVINE**
Anmol Khandwala, Zarana Rangholiya & Aditi Desai
55. **OCCULT - KNOWLEDGE OF THE HIDDEN**
Radhika Patel, Kavita Revar & Dhvani Padukone
56. **"OVARA" - THE OBSCURED BYGONE LINK**
Shail Smart, Harshin Nagecha & Rohan Shroff
57. **SACRED GROVES - REVIVING THE UNSEEN RURAL ESSENCE**
Bhavi Dalal, Binoli Zaveri & Nitika Saraogi
58. **"SAMSRISTY" - BRIDGING THE GAP**
Yogesh V Raghvani, Parth Patel & Darshika Avaiya
59. **SPIRITUAL INTERFACE - THE LIVING PUZZLE OF SPIRITUALITY**
Patel Aalap & Dewani Kalp

- SCHOOL OF PLANNING AND ARCHITECTURE, BHOPAL
60. **A CITY RESUMED**
Prakhar Virendra, Meenakshi Baruah & Abhishek Pal
61. **NATURE'S BOUNTY**
Uzma Mariyam & Priyanka Sarkar
62. **RHYTHM... THE VOYAGE THROUGH EXPERIENCE**
Tanvi Deshpande & Neha Apre
63. **THE BUS STOP**
Deepti Soni & Idha Sharma
- SCHOOL OF PLANNING AND ARCHITECTURE, NEW DELHI
64. **CHANDNI CHOWK - THE HIDDEN CITY**
Rahul Arora
65. **INNER SPIRITUALITY**
Pilla Divya
66. **REVAMPING THE MOONLIT SQUARE - CHANDI CHOWK**
Arun Davis, Nichal Jacob & Vigneswaran A
67. **"THE PAYSAGE HOUSES" - A FUTURE CITY**
Ridam

68. **THE HIDDEN SOULS OF THE CITY**
Maithily Velangi
69. **TRACING THE UNSEEN HERITAGE**
Amit Bhattacharya
70. **TRACING THE UNSEEN SARASWATI**
Japneet Kaur & Sunny Aggarwal
- SINHGAD COLLEGE OF ARCHITECTURE, PUNE
71. **TRIGGERING THE SENSES**
Jain Agrim Balveer
- SIR J J COLLEGE OF ARCHITECTURE, MUMBAI
72. **PROJECT - ATMOSPHERE**
Vibha Saraf
- SUSHANT SCHOOL OF ART & ARCHITECTURE, GURGAON
73. **SOUNDS OF AN OLD SEA, MUZIRIS**
Disha Sahu
- UNIVERSITY OF SCHOOL OF ARCHITECTURE & PLANNING, DELHI
74. **INTUIT**
Neetu Chauhan & Nikita Jaiswal
75. **INTO THE WILDERNESS**
Hriday Bharaj
- * PRIZE WINNERS



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