

# Art IN LANDSCAPE

Landscape Journal Students' Design Competition 2010 is an attempt to encourage, perhaps provoke students to come out with different, very personal interpretations of Art in landscape design to demonstrate why Art is important.

## JURY



**Jayant Dharap**  
landscape Architect



**Maneesha Patel**  
Landscape Architect



**Kiyomi Talaular**  
Artist

## THEME

Art communicates ideas, creates aesthetic interpretations which have the capacity to evoke strong emotions and affects sensory perception. Art tends to facilitate intuitive rather than rational understanding. And can be appreciated in more than one way being open to many different interpretations.

Art conceived for outdoor areas reaches beyond the gallery or the exhibition and touches large numbers of people going about their everyday lives. It can profoundly change the character, even usage and significance of public space. It is a powerful medium for enhancing, livening and creating a sense of belonging and association to particular places.

Landscape Journal Students' Design Competition 2010 is an attempt to encourage, perhaps provoke students to come out with different, very personal interpretations of Art in landscape design to demonstrate why Art is important.



# LANDSCAPE JOURNAL STUDENTS' DESIGN COMPETITION 2010

# Art IN LANDSCAPE

## WHO CAN PARTICIPATE?

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

2 Years Full Time Post Graduate Courses in Landscape Architecture, M. Arch (Landscape) from institutions as recognized by the competent authorities

5 years Full time Graduate Courses in Architecture and Planning, Bachelor of Architecture, B. Arch / D. Arch / B. Planning from institutions as recognized by the competent authorities

2 Years Full Time Post Graduate Courses, M. Arch with/without specializations in any discipline from institutions as recognized by the competent authorities

4 Years Graduate Diploma in Design/Art with/without specialization in any discipline from institutions as recognized by the competent authorities

2 - 2 1/2 years Full Time Post Graduate Diploma in design/art with/without specialization in any discipline from institutions as recognized by the competent authorities

OR You have recently graduated from one of the courses noted above, in May-July 2010

## SITE

You may select a specific site anywhere in India as noted below, which you think has a potential for an exploration of ideas. The site needs to be real, not imaginary, and be accessible to the community / public in general.

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

OR You may select one of your last year's studio exercises (Aug. 09 - till date), which fulfills the competition site and theme criteria.

The site may include but is not limited to: Spaces for Gathering, Travel, Recreation, Commerce, Historical Conservation or Preservation Precincts, Cultural Open Spaces, City Parks, Sacred places, Riverfronts, Institutional, Spaces having an existing ecological and heritage component or any other outdoor area which is open to community use in India.

## TIMELINES

**15 November 2010**  
Last date for the Entries to reach Receiving Offices at New Delhi / Mumbai

**23 November 2010**  
Jury Meet  
Venue: Sir J.J. College of Architecture, Mumbai  
Time: 10 A.M. - 5 P.M.

**24th-26th November 2010**  
Exhibition of Entries  
Venue: Sir J.J. College of Architecture, Mumbai  
Time: 10 A.M. - 6 P.M.

**26 November 2010**  
Award Presentation Ceremony  
Talk: 'Running Away Without Leaving Home'  
Speaker: Aniket Bhagwat  
Landscape Architect, Ahmedabad  
Venue: Sir J.J. College of Architecture, Mumbai  
Time: 5 P.M. onwards

## SUBMISSION REQUIREMENTS

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

Registration Form and further details of submissions formats are available as .PDF file on our website:  
[www.lajournal.in](http://www.lajournal.in)

## JURY

**Jayant Dharap** Landscape Architect, Pune

**Maneesha Patel** Landscape Architect, Vadodara

**Kiyomi Talaular** Artist, Mumbai

**Arzan R. Khambatta** Sculptor, Mumbai

## AWARDS

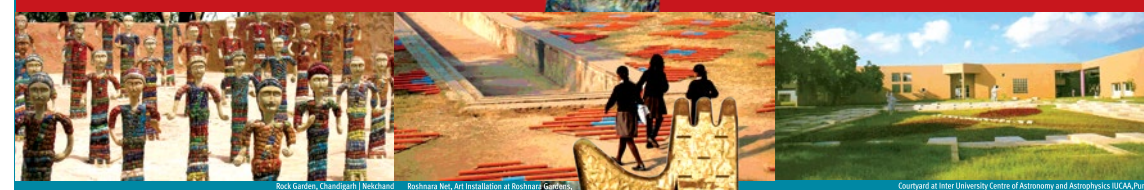
FIRST PRIZE | ₹ 50,000/- + certificate

SECOND PRIZE | ₹ 30,000/- + certificate

THIRD PRIZE | ₹ 15,000/- + certificate

SHRIYA ANAND MERIT AWARD | ₹ 21,000/- + certificate

ORGANISED BY  
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e: landscapefoundationindia@gmail.com | w: www.lajournal.in





FIRST PRIZE Rs. 50,000.00 and certificate

Alejandro Pacheco Diéguez, Urbano Jiménez Guerrero and Matteo Zerbi

| School of Architecture and Planning, Chennai

# FLY-OVER THE NOISE



Streets should belong to people rather than to motorized vehicles, or at least streets should be shared respectfully by both – humans and machines.

To most outsiders and non Indians, the experience of a packed Indian city is overwhelming and unforgettable. We came to Chennai as exchange students from Europe and during our first weeks the three of us couldn't help having the feeling of being lost and vulnerable among a chaos of people, animals, traffic, noises and smells.

As newcomers something as simple as walking on the street could become a very stressful experience. The attention of pedestrians in these places gets totally drawn by the number of stimulus provided by the environment. All one can think is trying to be safe, not to get hit, stained or bump into something. There is just no time for leisure wonder or reflection. The result is a decrease in the quality of life of those who do not have other chance but walking or cycling to move around. Noise, pollution, and lack of respect by drivers...

these are some issues that pedestrians of Indian cities have to face daily.

We realized that during our stay in India this was one of our biggest concerns, and became the reason for our proposal. We thought that this should serve to spread awareness of this situation as much as it should provide a solution for it. We ascertain two causes to this situation – overpopulation and the lack of a good and thoughtful urban planning.

We also realized that the above mentioned factors do not affect all parts of the city equally. Analyzing the various spaces throughout the city, we tried to find which were more affected than others. We saw that some specific spaces such as the ones next to watercourses, sewers or railways are taking the worst in terms of smells and spatial qualification. On the other hand, those spaces facing main roads and crossroads are specially affected by air and noise pollution.

Furthermore, at many crossroads of the city it is common to find flyovers – a high level overpass, bridges or roads that cross over another road or railway. The spaces with flyovers tend to be especially pedestrian unfriendly. Also, flyovers have the tendency to make pedestrians small and, at times, disoriented. In addition to that, the presence of flyovers reduces the pedestrian space as they block most of the width of the road taking over the space for the pavements. They also leave unused residual spaces below them.

Our proposal intends to reinterpret the concept of the flyover. It focuses the attention on the disregard for a common walker and tries to improve the situation at the same time. The proposal

consists of a system of scaffoldings fixed to the side of the structure of the flyover. The system's main purpose is to provide for a place for people to walk on safely over the crossroads. It lodges elevated passageways that can be used by pedestrians to avoid the busiest roads. Besides walking safely, people can discover new views and perspectives of their cities. Being uplifted to the same level as vehicles, pedestrians will find a new feeling of recognition instead of feeling towered over by the flow of noisy vehicles.

Textile-printed surfaces with images cover the scaffoldings. These pictures try to generate awareness, curiosity, discussion and even controversy among the citizens. These can serve to denounce the very distress and helplessness of the pedestrians (as shown in the example of Adyar flyover), or to advertise new uses developed in the space below the bridges (as shown in the Velachery flyover example).

The unused spaces under the flyovers can be turned into small informal but controlled marketplaces or parking places in an attempt to take advantage of these preexisting infrastructures that we can find in many Indian cities.

## jury comments

The simplicity, directness, adaptability, changeability and a certain degree of permeability are the enduring qualities of this entry. The concept addresses day-to-day issues in a very subtle way. The surprise element makes the translucent design quite appealing.

# FLY OVER THE NOISE



The fly-overs of Chennai are infrastructures built exclusively for the motorised vehicles in the most crowded crossroads.

These devices decrease notably the quality of the spaces they occupy. Noise, pollution, caos... these unaesthetic objets have the particularity of making pedestrians feel smaller and neglected in the city. Furthermore they use to block most of the width of the road taking over the space for the pavements. They also leave unused residual spaces below them.

Our proposal intends to focus the attention on that situation of disregard for the weaker providing a solution at the same time.

It consists in a system of scaffoldings attached to the structure of the fly-over. It can be used as elevated passageways for people to walk safely over the roads. This passages are widened in some points to create new open public spaces offering new sights of the city.

The scaffoldings are covered by textiles that can be printed and used for different purposes. The can serve to denounce the distress of pedestrians (as showed in the Adyar fly-over) or to advertise new uses developed in the space below the bridges (as showed in the Velachery fly-over). These unused spaces can be turned into marketplaces or parkings.

Streets should belong to people rather than to public and private transports or at least streets should be shared by humans and machines.

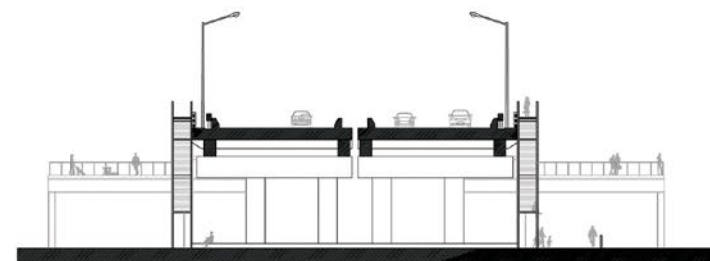
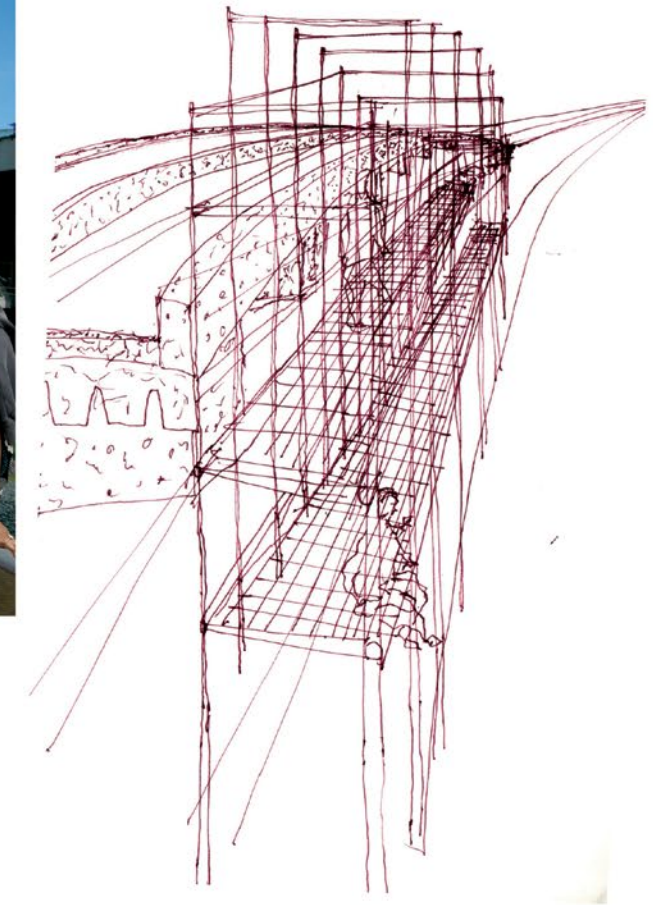
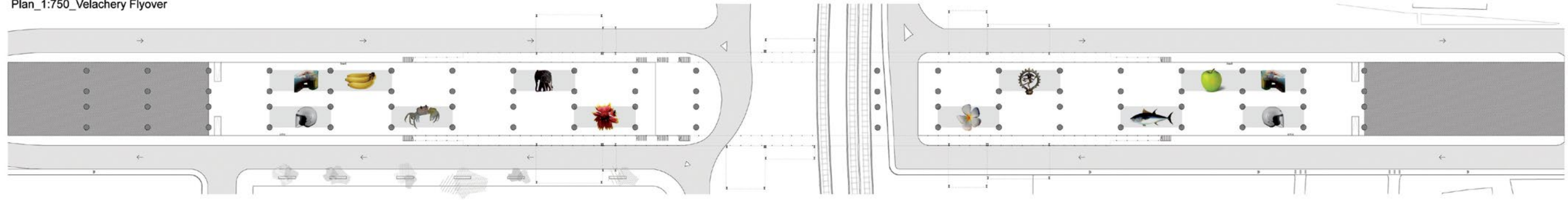


Adyar Flyover

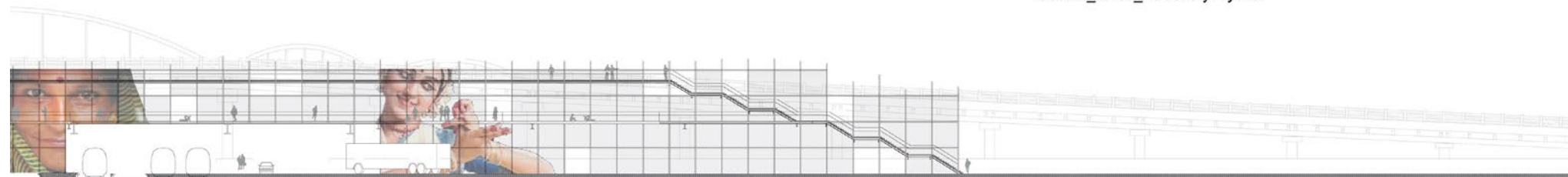
Elevation\_1:400\_Velachery Flyover



Plan\_1:750\_Velachery Flyover



Section\_1:400\_Velachery Flyover



FLY OVER  
THE NOISE  
2





SECOND PRIZE Rs. 30,000.00 and certificate

Alvaro Viegas | PG in Graphic Design National Institute of Design, Ahmedabad

# KUDAM



### Inspiration

The *kudam* (Tamil for 'pot') is used all over India to store and carry water. Over the years the steel pot has been replaced with the cheaper plastic make. The colorful plastic make is characteristic of South India and is seen in abundance in Chennai.

In Chennai, which stumbles from one water crisis to another – the simple, bare, plastic *kudam* is an object of much relief and succor – helping in transportation and storage of the precious commodity with much convenience.

Photo by Tapan Maharishi



### *Kudam* – art in landscape

Urban art forms need not aim to be highbrow – elitist and unintelligible; rather they should be inspired from objects that are essential and familiar to the common man.

The *kudam* has the potential for a varied range of uses across the urban realm – from pure art to art conceived for functional purposes; and everything in between! A completely sustainable model, this can also utilize partly damaged pots for functions such as urban light fixtures and interactive art.

The *kudam* is significant because even when used in a high profile art installation, it brings out a personal story in every person that views or uses it. It appeals to the common man at all levels as opposed to being removed and distant.

### *Kudam* and the city

The *kudam* has the potential for various applications in the city. It does not have to be used as an assemblage of varying sizes and colours but instead in a manner that will maintain its flavor and look pleasing to the eye. Its recyclable properties and economic viability can make it an asset to neglected parts of the city.



### Light & life

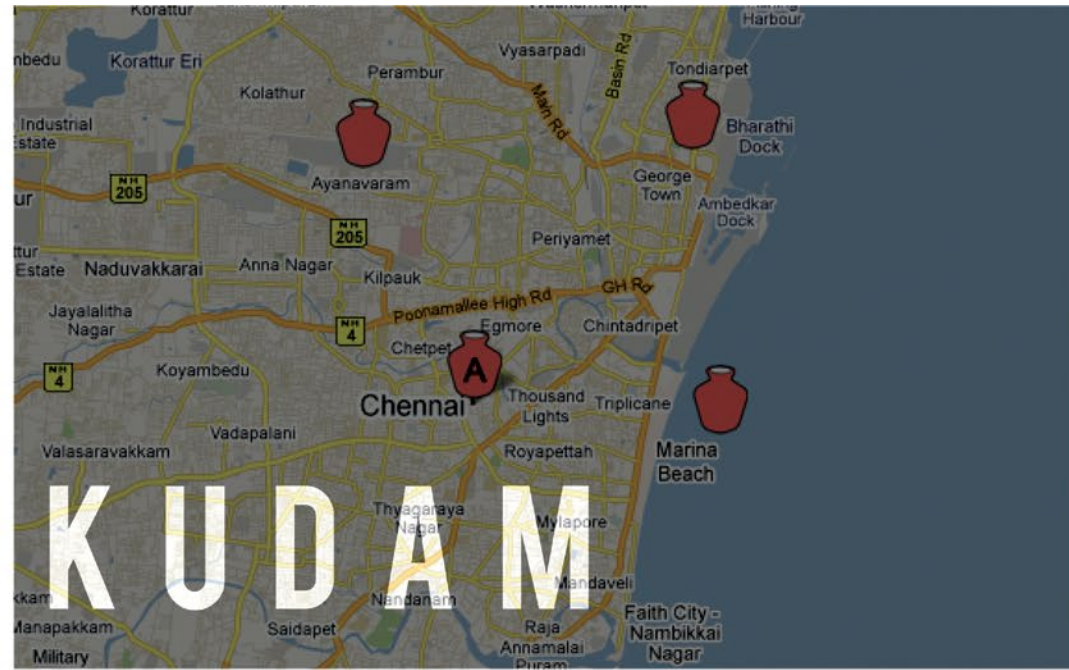
The *kudam's* design, light weight and translucent quality makes it a great urban light fitting that can be incorporated in many settings – the beach, shopping streets and along transport corridors.

The *kudam* is a cheap and effective solution that can redefine and bring new life to the riverfront through light, color and art. Used in road medians and traffic dividers, these can have changing lights to reflect current events and holidays. This has the power to portray moods and emotions within the city through the play of light – something never seen before in the city.

The use of the *kudam* in various scenarios brings together art, fun and function that is rooted to context. Its form can blur the line with art and usability and bring to life an invisible icon and symbol of Chennai city. What was once a pot could even become an icon of the city!

### jury comments

One of the most innovative entries with tremendous possibilities, it has tried to look at an everyday object in a very different way which is very effective, playful, humorous and very non-verbal.



\* images source : www.google.co

**INSPIRATION:**

The "kudam" (Tamil for pot) is used all over India to store and carry water. Over the years the steel pot has been replaced with the cheaper plastic make. The colourful plastic make is characteristic of South India and is seen in abundance in Chennai.

In Chennai, which totters/stumbles from one water crisis to another - the plastic KUDAM is an object of much relief and succour - helping in transportation and storage of the precious liquid with much convenience.

**KUDAM - ART in LANDSCAPE:**

*Urban art forms need not aim to be high brow, elitist and unintelligible; rather they should be inspired from objects that are essential and familiar to the common man.*

The kudam can have a varied set of uses across the urban realm from pure art to art conceived for functional purposes; and everything in between. It is also a completely sustainable model, using partly damaged pots for functions such as urban light fixtures and interactive art.

The kudam is significant because even when used in a high profile art installation it is a product that brings out a personal story in every person that views/uses it. It appeals to the common man at all levels as opposed to being removed and distant.

The use of the kudam in various scenarios brings together art, fun and function that is rooted to context. Its form can blur the line with art and usability and bring to life an invisible icon and symbol of Chennai city.

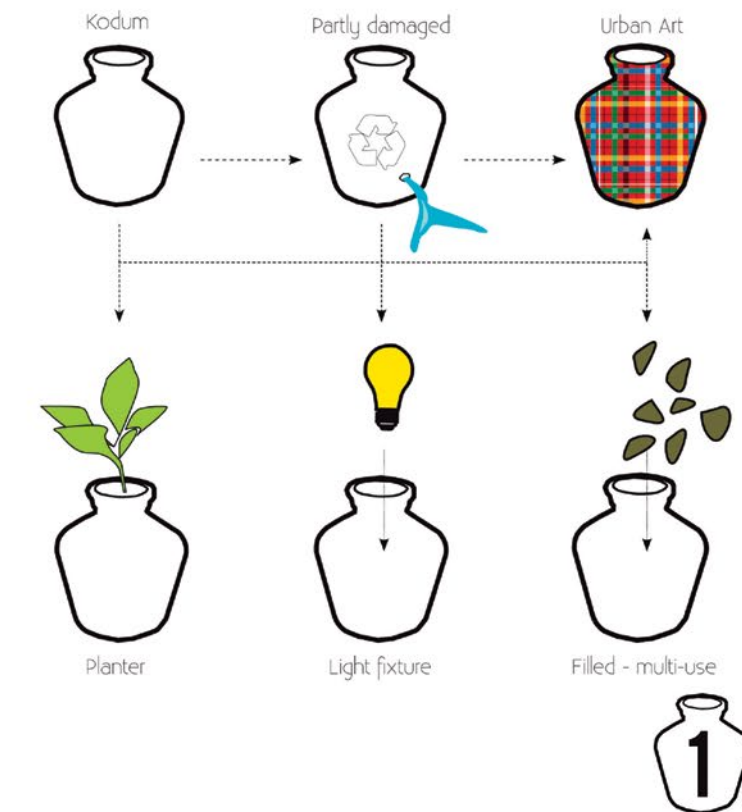


**KUDAM AND THE CITY**

The kudam when used in moderation has the potential for various applications in the city. It does not have to be used as an assemblage of varying sized and colours of this form but instead in a manner that will maintain its flavour and look pleasing to the eye. Its recyclable properties and economic viability can make it an asset to neglected parts of the city.



**IDEA**

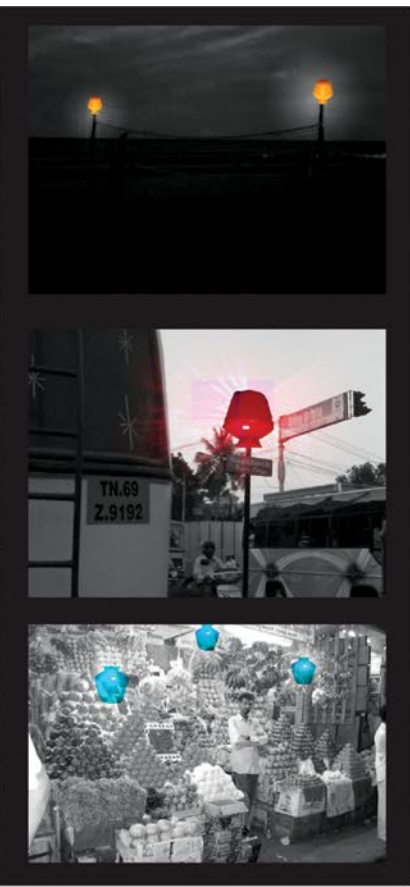


# LIGHT & LIFE



The kudams design, weight and translucent quality makes it a great urban light fitting that can be incorporated in many setting that define that city such as the beach, shopping streets and along transport corridors.

The kudam is a cheap and effective solution to redefine and bring a new life to the river front through light, colour and art.



Art installations along with light fitting made from Kudams along a stretch of Mount road. Besides serving as a median for traffic these have changing lights to reflect current events and holidays. It has the power to portray moods and emotions within the city through the play of light. - Something never seen before in the city.

## CHENNAI WINS IPL AGAIN



## AUGUST 15<sup>TH</sup>



What was once a pot could become a symbol of the city.



# KUDAM 2





SHRIYA ANAND MERIT AWARD Rs. 21,000.00 and certificate  
 Sonal Gupta and Rajat Mukherjee | Department of Urban Design, CEPT University, Ahmedabad

THE AWARD HAS BEEN CONSTITUTED IN THE MEMORY OF LATE SHRIYA ANAND, LANDSCAPE ARCHITECT BY HER FAMILY CAPT. J. K. ANAND AND MRS. REENA ANAND

# ELLIS BRIDGE A MISSED HEARTBEAT

- To find peace amidst the noise.....
- To find pause amidst the race.....
- To reflect at myself and the world of the past.....
- To be Within and Without.....
- To find oneself amidst strangers.....

**SUMMARY:**

The concept "A Missed Heart Beat" refers to "a broken rhythm", both in the city fabric and in the life of its citizens due to the disruption of everyday routine life caused by elements of change (events undesired).  
 The project concerns life in the urban landscape of the city, the city which is famous for its pace and glamour attracts everybody and drives them offering too many opportunities and little time to chose, on this journey one hardly comes across a pause point, where one can reflect.  
 The city requires such places for the people to come together to reflect and to contemplate what is already there and what is missing. The site taken to create such a pause point is a redundant bridge of historic significance.  
 The Ellis Bridge was the first bridge connecting the two parts of the city over the Sabarmati river. Owing to the development and traffic, the infrastructure was added to the bridge. The presence of the bridge is not acknowledged. The space has become empty and devoid of meaning.  
 The space which was used to connect the city can now be used to connect the people with their inner self. Introduction of art as a tool to develop a new identity for the historic bridge, which will help generate the desired connections.  
 The design strategy is to create a space for contemplation on the bridge isolated from the traffic. Mirrors are introduced as an element of art at various angles capturing different views of the city life using the frame of the existing truss. Clear glass panels are placed at strategic location to generate a desired pattern of movement which brings the person moving through them in contact with different views and his own reflection. This frequent contact with ones reflection touching upon different aspects is what is required today in cities.



cities.....**LIFE IS MOVING FAST**.....rat race governs peoples emotions and decisions.....**Life is lived by the clock**.....  
 No pause point in the clock.....**no time to stop and reflect**.....**TO THE TIME BYGONE AND THE TIME TO COME**.....  
 Mishaps happen.....Riots...earthquakes...Accidents.....**life disrupts**.....people stop and **REFLECT**.....realize.....look around..  
 .....**LOOK WITHIN**.....feel the loss.....**A MISSED HEARTBEAT**.....  
 ....a place in the city.....to pause.....**TO REFLECT**.....stand still and look at **life moving past them**.....to retrospect life.....and then to move on.....

*Ellis bridge, Ahmedabad* A MISSED HEARTBEAT...Art in Landscape



*Cities...destination, opportunities, illusions... life is moving fast... rat race governs people's emotions and decisions... life is lead by the clock... no pause, no time to stop and reflect... to the time bygone and the time to come... mishaps happen... riots, earthquakes, accidents... life disrupts... people stop and reflect... realize... look around... look within... feel the loss... a missed heartbeat...*

*A place in the city... to pause... to reflect... to stand still and look at life moving past them... to retrospect... and then to move on... back to life with a new insight...*

'A missed heartbeat' refers to a broken rhythm – both in the city fabric and in the life of its citizens, due to the disruption of everyday routine life caused by some unexpected change. The project concerns life in the urban landscape of the city. The typical urban city which is famous for its pace and glamour attracts everybody and drives them offering too many opportunities and little time to chose. On this journey one hardly comes across a pause point, where one can reflect.

The Ellis Bridge, a major landmark in the city of Ahmedabad, as well as an artery of public transport across the river Sabarmati was constructed by British engineers in 1870 and had a wooden structure, which was later modified to suit heavy motorized traffic by making extensions on either side of the original bridge to support heavy traffic. The traffic was diverted to the extended area while the original bridge is preserved as a landmark. Its presence is not acknowledged. The space has become empty and devoid of meaning.

Being the first bridge constructed 127 years ago to initiate the expansion of the city on the west side of the river, today, the bridge stands quietly without any passerby amidst heavy traffic and noise as a hazy remembrance of its past glory. The city requires such places for the people to come together to reflect and contemplate what is there and what is missing. The site selected thus is a redundant bridge of historic significance. The space which once used to connect the city can now be used to connect the people with others as well as themselves. Art is introduced as a tool to develop a new identity for the historic bridge, which will help generate such connections.

## jury comments

A present context is addressed without dilution in an effective way with the deliberations taken to another level. The surprise element appeals immediately although the real potential could have been exploited further.





The Ellis Bridge is a major landmark in the city of Ahmedabad, as well as an artery of public transport across the river Sabarmati. Constructed in 1870, the original bridge constructed by British engineers had a wooden structure, which was replaced by steel in 1882. The original bridge was narrow and not suited for heavy motorized traffic. Modern extensions have been constructed on either side of the original bridge to support heavy traffic, and the original bridge is preserved as a landmark.

The design strategy is to create a space for contemplation on the bridge isolated from traffic. Mirrors are introduced as an element of art at various angles capturing different views of the city life using the frame of the existing truss. Clear glass panels are placed at strategic location to generate a desired pattern of movement which brings the person moving through them in contact with different views and his own reflection. This frequent contact with one's own reflection touching upon different aspects is what is required today in cities.



Being the first bridge constructed 127 years ago to initiate the expansion of the city on the other side of the river. Today the bridge stands quietly without any passerby the midst of heavy traffic and noise as a hazy remembrance of the past glory.

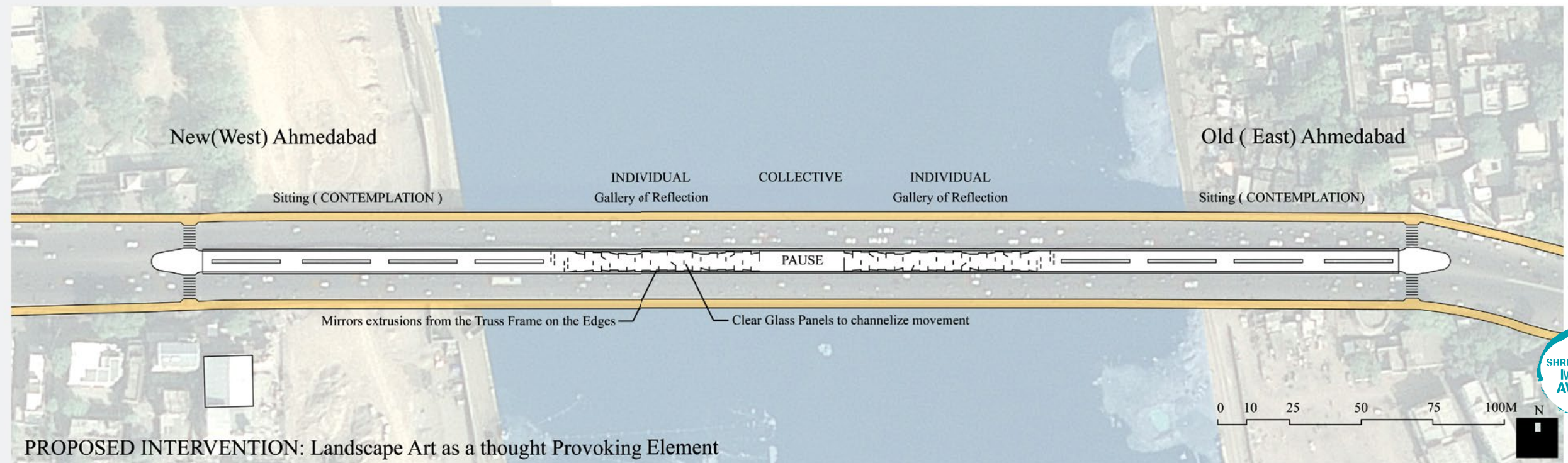
The design elements used are:

**White color**

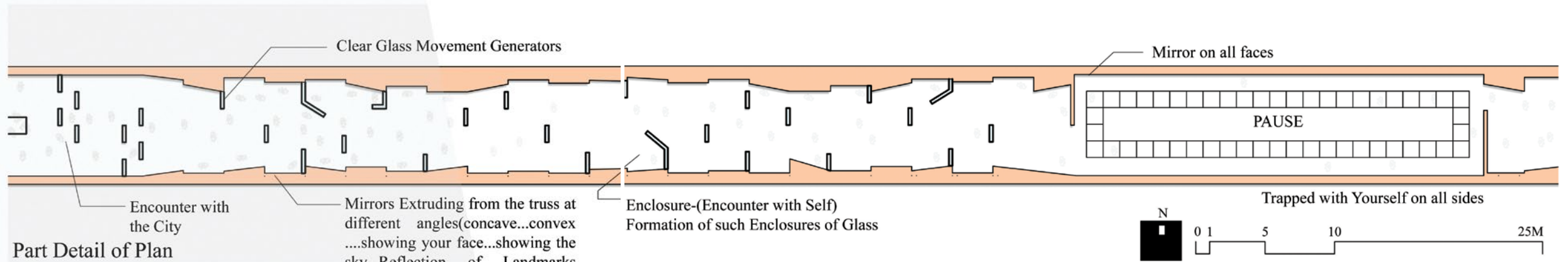
All the surfaces – the truss and the pathway are colored white to visually isolate it from the existing scenario to bring clarity within a larger sense of the space.

**Truss**

The original truss is retained to preserve its identity. The truss creates a sense of enclosure and provides the frames for mounting the mirror. The truss and mirror is molded together to develop an element of art.



*Ellis bridge, Ahmedabad* A MISSED HEARTBEAT...Art in Landscape



ELEMENTS OF THE DESIGN

- 1 - WHITE COLOR - all the three surface which includes truss and pathway are coloured white to visually isolate it from the existing scenario and to create a larger sense of the space.
- 2 - TRUSS - the original truss is retained as it creates a sense of enclosure and provides the frames for mounting the mirror. The truss and mirror is moulded together to develop an element of art.
- 3 - MIRROR - the mirror is used as a tool to experience the various aspects of the immediate space and the space beyond. The mirror mounted at various angles looks at the different aspects of the city and people living in it. They narrate the story of the city and its users and give a chance to reflect on life.
- 4 - FREE STANDING CLEAR GLASS – free standing clear glass panels are used as a guiding element to govern the pattern of movement. When seen from far they look as obstruction and on advancing towards them, they reveal what lies ahead and the way to approach it.

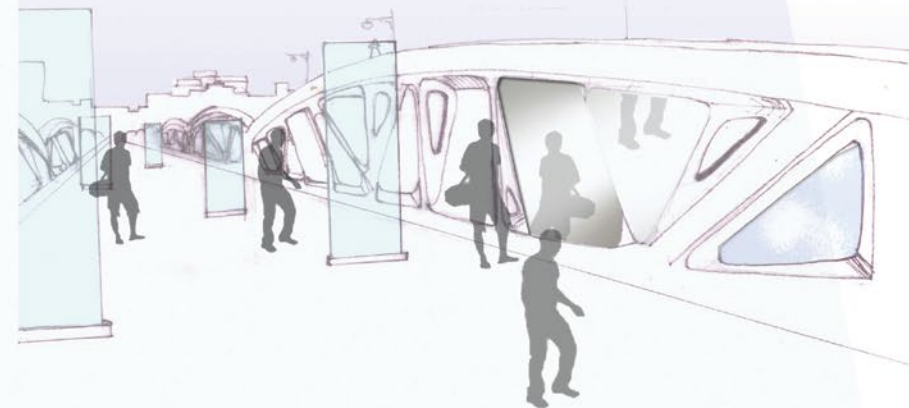
Mirror

Mirrors are used as a tool to experience various aspects of the immediate space and the space beyond. The mirrors mounted at various angles look at the different expressions of the city and people living in it. These narrate the story of the city and its users and give a chance to reflect on life.

*...mirrors extruding from the truss at different angles... concave... convex... to capture expressions of the city... showing the sky... the constant and the variable... reflecting the past... the landmarks... inquiring the future... showing your face... the present... only ground... blurred... old mirror... smiling mirror crying mirror... YOU!*

Clear glass panels

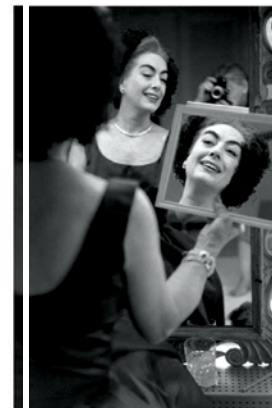
Free standing clear glass panels are used as a guiding elements to govern the movement pattern. When seen from far, they look as obstruction and on advancing towards them, they reveal what lies ahead and the way to approach it.



Reflection Gallery



Sitting Area



Ellis bridge, Ahmedabad A MISSED HEARTBEAT...Art in Landscape

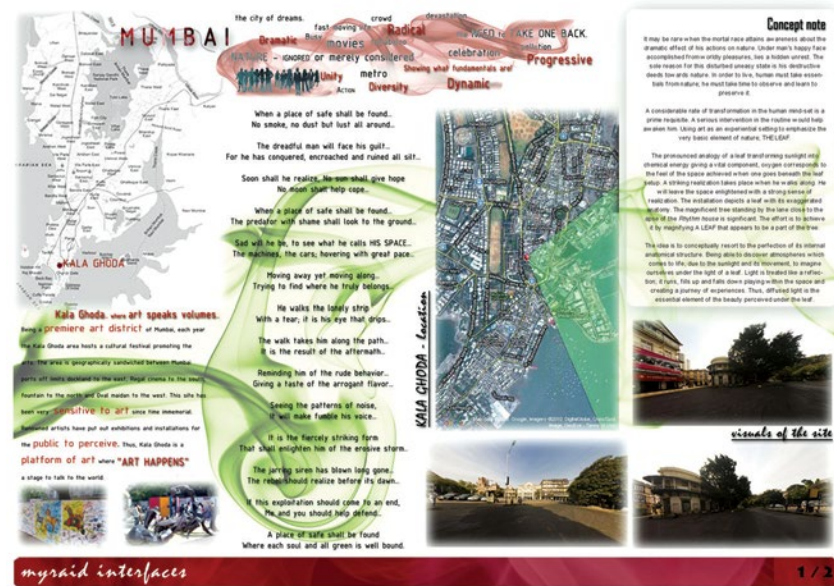




JURY SPECIAL MENTION CERTIFICATE

Arpita Pai | Gogte Institute of Technology, Belgaum

# MYRIAD INTERFACES



*When a place of safe shall be found,  
No smoke, no dust but lust all around,  
The dreadful man will face his guilt,  
For he has conquered, encroached and  
ruined all silt,  
Soon shall he realize,  
No sun shall give hope,  
No moon shall help cope,  
When a place of safe shall be found...*

It may be rare when our mortal race attains awareness about the dramatic effect of its actions on nature. Under man's happy face accomplished from the worldly pleasures, lies a hidden unrest. The sole reason for this disturbed uneasy state is his destructive deeds towards nature.

In order to live, humans must take essentials from nature; but they must also

take time to observe and learn to preserve it. A considerable rate of transformation in the human mind-set is a prime requisite. A serious intervention in the routine would help awaken it.

Using art as an experiential setting, the very basic element of nature – the leaf is emphasized. The pronounced analogy of a leaf transforming sunlight into chemical energy giving a vital component, oxygen corresponds to the feel of the space achieved when one goes beneath the leaf setup at a site so chosen where art speaks volumes. Kala Ghoda, being a premiere art district of Mumbai, hosts a cultural festival promoting the arts year after year. The area is geographically sandwiched between Mumbai ports off limits dockland to the east, Regal cinema to the south, foun-

tain to the north and Oval maidan to the west. This site has been a setting for arts and performances since time immemorial. Renowned artists have put up exhibitions and installations for the public to perceive. Kala Ghoda is a platform of art and a stage to talk to the world.

I feel that a sculptural intrusion on this site would help communicate the message to the audience. It is proposed to make an impact on the mind – an impact that would help man mend his ways, or at least start thinking about correcting his mistakes. Walking through the sculpture, he could leave the space enlightened with a strong sense of realization.

Its the installation that depicts a leaf with its exaggerated anatomy which shows the venation of a leaf profoundly. The magnificent tree standing by the lane close to the apse of the Rhythm House is significant. The effort is to achieve this prominence by magnifying a leaf that appears to be a part of the tree. The idea is to conceptually resort to the perfection of its internal anatomical structure. Being able to discover atmospheres which come to life, due to the sunlight and its movement, to imagine ourselves under the light of a leaf. Light is treated like a reflection; it runs, fills up and falls down playing within the space and creating a jour-

ney of experiences. The structural patterns of this installation make an exciting play of light and shadow on the underlying surface. Any one walking across here would sense strong variation of the pattern and make it a ride of awareness.

*Moving away yet moving along,  
Trying to find where he truly belongs,  
He walks the lonely strip with a tear,  
It is his eye that drips,  
The walk takes him along the path,  
It is the result of the aftermath,  
Reminding him of the rude behavior,  
Apologies...*

## jury comments

An interesting site selection, the design process has taken inspiration from a natural form in an artistic manner. There is a sense of 'naturalness' and organic quality to it although the work of art doesn't seem to have any contextual connection.

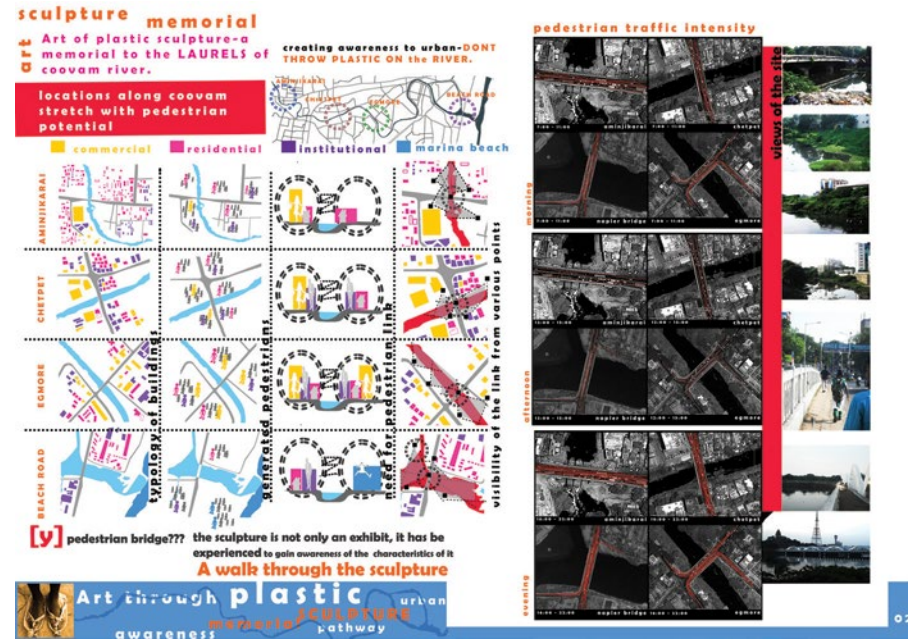




JURY SPECIAL MENTION CERTIFICATE

R. Dhivya and S. Shanmuananth | School of Architecture and Planning, Anna University, Chennai

# ART THROUGH PLASTIC



Chennai – a metropolitan city whose fabric is knitted with more buildings, huge roads, less green space, and the forgotten river Cooum...

In the past, Cooum was more than just a river. It was part of the life of the people starting from dwelling which faces the river. The river was worshipped and revered for its magnificence. It served as a major transportation corridor for the public. It was a livelihood for the fishermen community.

At present both the people and their houses have turned their backs to the river. On the overview the river on the maps of Chennai has transformed from a fresh cool blue line to a grey color line. The river now is a huge open sewer carrying the solid and plastic waste, plastic bottles and dead & forgotten history... an eye sore to the passerby.

A major practice observed in South India is erecting statues and memorials for people who have rendered distinguished services to the people and the city. We feel that the river Cooum belongs to that category.

Thus, we propose a memorial to Cooum – a memorial that would bring back public focus to the river and will serve as awareness against its rampant pollution.

The motive of the design is to create awareness that the river is dying due to plastics thrown on it – that is our 'art through plastic'. This is achieved by creating a plastic sculpture on the river taking inspiration from the floating water bottles on it. What will be the result if the plastics fuse together forming a huge plastic structure and float as

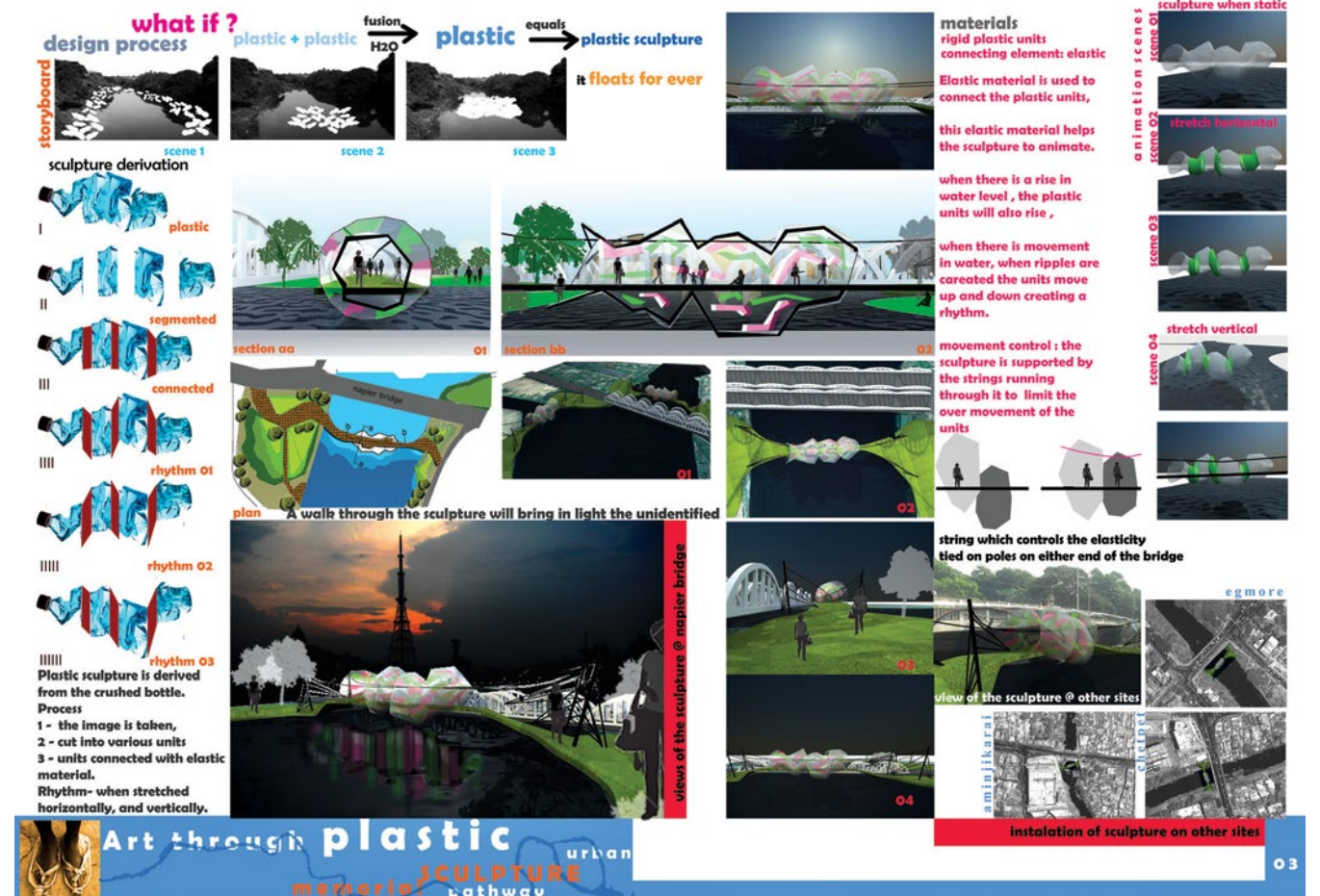
a mass? This will convey to the passersby that the plastic which is being thrown on the river has grown up to that shape.

This mass of non-biodegradable sculpture should also be experienced like a memorial to the dead river. The sculpture which floats on the river also acts as a pedestrian crossover bridge that could unintentionally make people use the river for transport for which it was used in earlier times.

The experience of the sculpture to the memorial is brought by the gentle natural movement of the elements of the floating sculpture, which move to the rhythm of the river reminding the user about the river. When seen from a distance, this is just art – a mere sculpture; for a person who uses it as a crossover bridge, this is a memorial to the river...

## jury comments

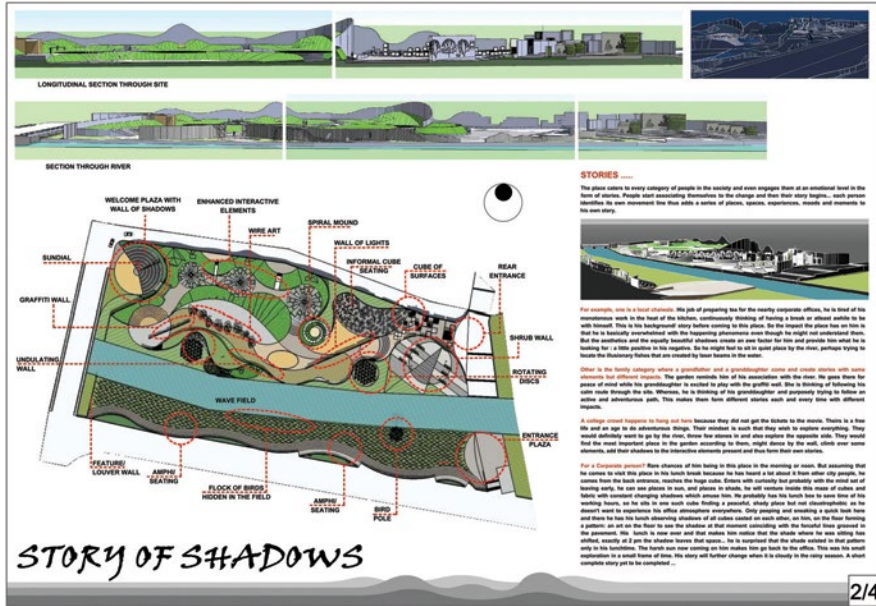
The presentation gives a sense of unease – like a dark film. It brutally focuses on the lack of sustainable development and doesn't need a context at all. It is perhaps the only entry that has tried to raise the awareness about an environmental issue in its own way.





JURY SPECIAL MENTION CERTIFICATE  
 Neelisha Mehta, Nirzari Mehta and Aditi Bakshi  
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# STORY OF SHADOWS



**The idea**  
 When shadows move, people tend to notice things much more. Shadows highlight, eliminate objects or emphasize things beyond to give a new dimension, creating a different feel and space every time. While sitting under a tree, one notices the slight rustling of leaves when their shadows move. Shadows help to bring a motion into landscape – be it in an hour, a day, a year or a moment.  
 When one notices shadows of people walking by, a story unfolds and is created unwittingly. No matter how big or small, stories are always formed, but only those with an emotional value become memories. When two or more shadows blend, they create a stronger

shadow. Thus when any activity takes place, people automatically start getting attached to it creating stronger and deeper shadows.  
 Most people think that shadows follow, precede or surround beings or objects i.e. the physical world, but they also surround ideas, words, deeds and memories. There are infinite gradients of shadows, light and colors... it is an extraordinarily subtle language of expression – always dark, empty yet simple. How to speak this language is a difficult but interesting job... The idea of our proposal is to create art in landscape through shadows in motion. This is achieved by play of light and elements for people to interact, contribute their shadows and stories and act as a supportive element to this art.

**The Setting**  
 The setting created by shadows in motion communicates a different story to every individual – different at various times of the day and different each day. The proposed space seeks to form memories and glimpses, with a liberty to imagine everything else. These memories are used as tools because the human mindset is anthropocentric. Every individual will tend to create his own personalized space and time frame and eventually a unique story.

Since time immemorial stories have been the carriers of culture, tradition, knowledge and ideas from one generation to the other. Storytelling is thus all about stories being repeated, retold, remolded and re-perceived... and when a story is told in an interesting manner, everyone listens.

**Character of the created setting**  
 The setting connects to all the different strata of the society. People get time and space to absorb, register and reflect upon the phenomena of shadows or at least slow down and understand it. This helps to create a dialogue between the spaces and the person creating stories sensitive to oneself. Otherwise quick stories formed have less impact and do not appeal much. The space is thus coherent and has an impact as a whole.

**The site and designed elements**  
 Location: On the banks of Mula- Mutha River, below the 'Z' bridge (Pune)

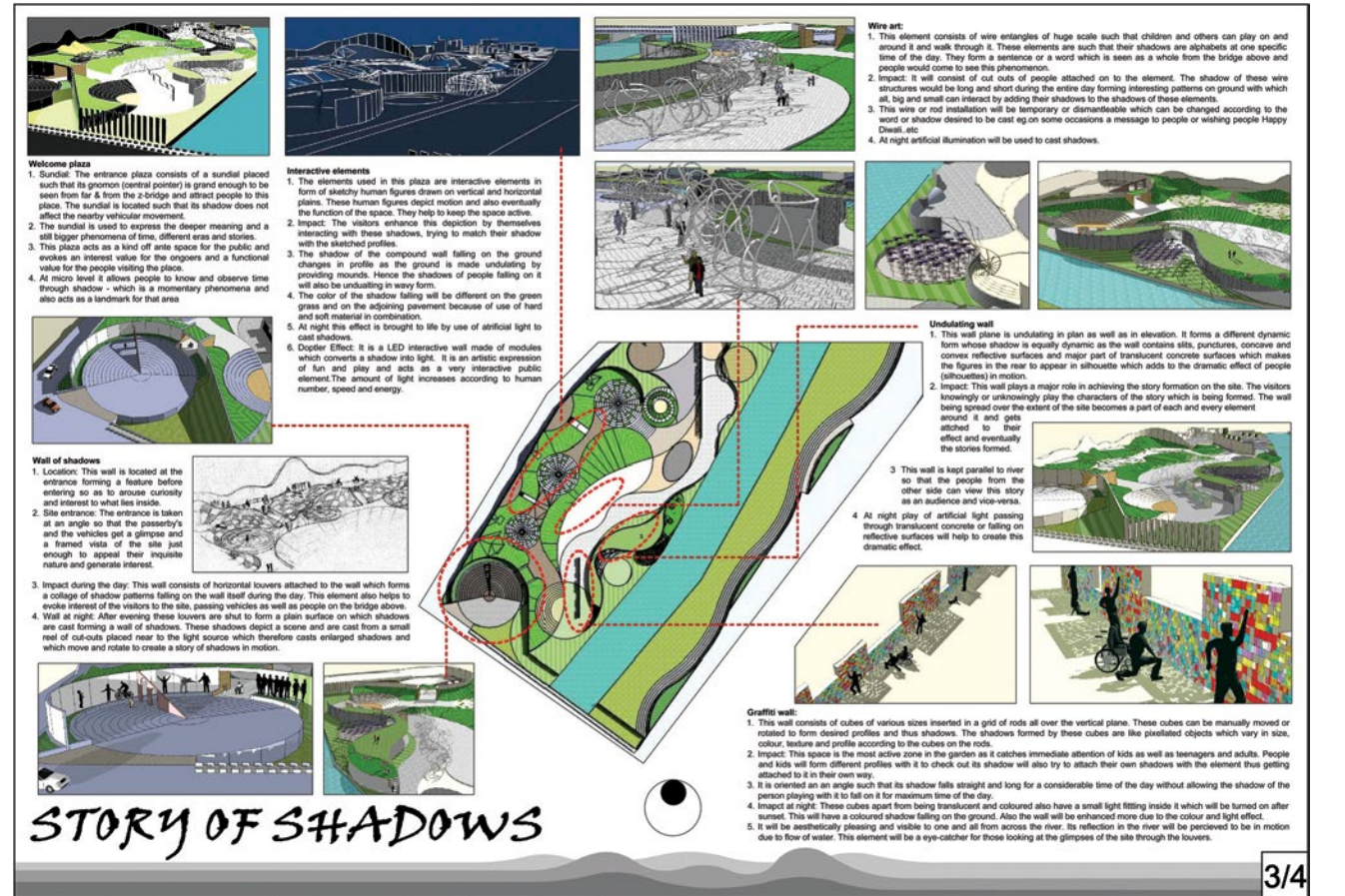
The place is an urban plaza-cum-garden space with active zones. It also acknowledges the river and its role in the city. This suits our proposal with shadows which requires a place that is not shaded throughout the year and can be viewed from the top by people.

Art is a creative expression which has an impact. Hence, this public space has an *interest* value – short term and long term, *mystery* value and *functional* value in order to create an impact. The art elements used are also an attempt to make the setting appeal at first sight because people are often attracted by the awe-factor irrespective of them ac-

knowledging or understanding art. The movement lines are identified for different categories of people inside and outside the site for deciding site limitations, boundaries and axis lines and a total of 14 elements are placed considering their shadow analysis and according to an order, hierarchy, pattern and vantage points.

Shadows are used to complete forms, form illusions, make us realize the changing time, light, seasons, patterns, textures, surfaces, interact, observe and become a part of the process of storytelling.

**jury comments**  
 The idea is very innovatively explored though it seems to get confused in the geometry and 'design' of the space. It could have developed the art component further.



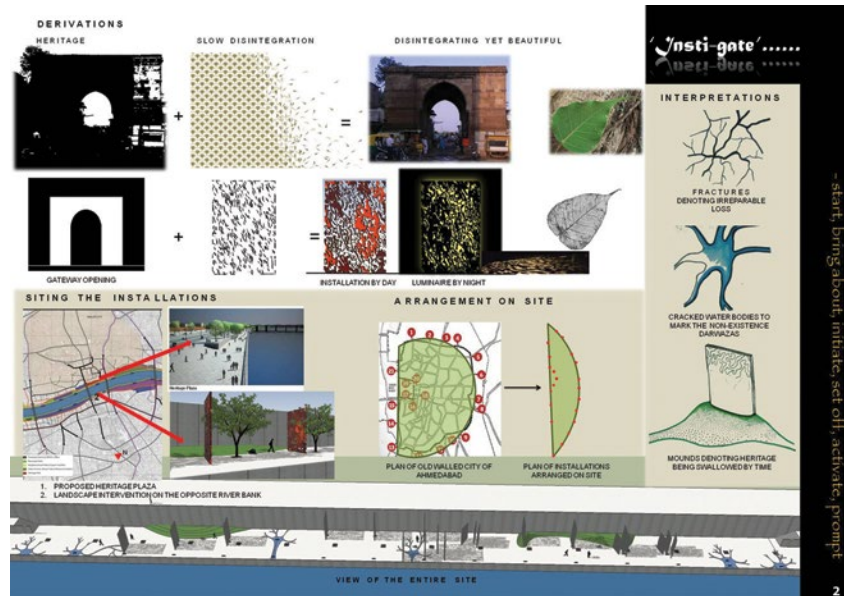


JURY SPECIAL MENTION CERTIFICATE

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# INSTI-GATE



Instigate – start, bring about, initiate, set off, activate, prompt

Water has been the initiator of all primary civilizations and the system of a river defined the nature of the city. The city of Ahmedabad shares a similar relation with the Sabarmati River.

After years of dereliction, as the Sabarmati is now being revived from its hitherto degraded condition, the old walled city of Ahmedabad is still teetering towards oblivion. Isolated from its newer, constantly developing counterpart, the old city and its ‘protected’ heritage monuments (the fort and city gates) have been reduced to being mere ghosts of their original selves. They exist today as silent bystanders of a society that is increasingly interested in quick bites and bright consumerism.

Though continuous attempts are being made by various authorities to restore the old city and generate awareness by way of articles, painting exhibitions, and legal discussions, the value of preservation is still missing among the common citizens.

Our proposal looks at utilising the newly created river edge as an arena to showcase an installation about the old city gates, provoking the citizens to appreciate and value their presence, thereby creating awareness about the social and historical value of heritage in a society that is largely a-historical. It considers the creation of a setting that, through artistic and landscape manifestations, will reconnect the citizens with the monuments, and increase their heritage value quotient. The river edge, along with the proposed heritage

plaza, thus becomes the setting for the landscape intervention.

The vision for the proposed landscape talks about representation of the 15 existing city gates and the 6 gates which have perished, in a particular arrangement, through an abstract portrayal of their characteristic and associative qualities, simultaneously making it open to being interpreted in more than one way, allowing for other parallel derivations.

## Design

The disintegration of the *darwazas* is abstractly portrayed in the design of the installations, based on the belief that though they have undergone the process of degradation, each *darwaza* in itself is still a beautiful work of art. Much like a *peepal* leaf, that looks

beautiful even when all that remains of it is the venation pattern, the *darwazas* are very much a part of the city’s heritage. The disintegration takes the form of a *jaali* which varies for every installation.

However, it is necessary that attention be drawn to the fact that the process of degradation has long since started, claiming a few victims, and the rest of the *darwazas* will wither away soon, unless efforts are made for their revival. To emphasize this point, the design utilizes grass mounds, which engulf the installations at various points, in varying degrees of intensities, symbolizing

the damage done; and water pools that seem to ingress from the Sabarmati River to mark the positions of the victim *darwazas*.

There are 21 such art installations placed on the site, out of which 16 are physically present, and 5 are conspicuous by their absence, and emphasized by pools of water. The arrangement of these 21 installations is based on the actual arrangement and chronology of the *darwazas* in the old city.

At night, the installation act as luminaires, and generate light and shadow patterns on the flooring.

## jury comments

The entry interestingly brings out the depiction of strong architecture components in a simple way. Design elements in the plaza are used in a very contemporary way while engaging with art.

