

LANDSCAPE: A WORLD OF PATTERNS

The intent of the competition is to visualize ideas, develop themes, concepts, and theories and evolve designs that are inspired by natural and cultural processes and patterns in the Indian landscape. The idea may relate to an already existing process and pattern or a hypothetical one that is the result of unforeseen combinations of existing ecological and cultural processes.

JURY



Samir Mathur
Landscape Architect



Madhu Pandit
Architect



Shilpa Chandawarkar
Landscape Architect



Dr Anjan Sen
Geographer



LANDSCAPE FOUNDATION 2013
STUDENTS' DESIGN COMPETITION

LANDSCAPE: A WORLD OF PATTERNS

To understand is to perceive patterns.

— Sir Isaiah Berlin, political theorist and philosopher

theme

A pattern can be defined as a predictable regularity in a spatial system that is the result of a process. Nature works in all sorts of combinations resulting in patterns of varying scales. Often, visual patterns in the landscape are perceptible while the abstract ones can be observed by analyzing natural processes at a deeper level. Cultural practices often result in the shaping and marking of lands in discernible patterns. Another way of understanding natural and cultural patterns is to look at them as ordering systems that include seen and unseen processes. Ecological systems and processes, the cycle of seasons, traditional agricultural and land conservation practices, religious markers and sacred groves, are some of the examples of natural phenomena and cultural practices that may result in recognizable patterns.

The intent of the competition is to visualize ideas, develop themes, concepts, and theories and evolve designs that are inspired by natural and cultural processes and patterns in the Indian landscape. The idea may relate to an already existing process and pattern or a hypothetical one that is the result of unforeseen combinations of existing ecological and cultural processes.

The interpretations should have an aesthetic dimension and focus on experiential as well as physical aspects. The emphasis is on a clear understanding of the idea generation and development.

locus

You may think of a generic or specific physical setting which you believe has a potential for an exploration of ideas. Create an idea which relates the setting with the thought of Patterns. Communicate the unique sense of experience and a sense of place it creates. You may select a site of an ongoing design studio (Aug. 2012 – till date) or live project which fulfills the theme criteria. Unconventional and radical approaches towards the idea will be encouraged.

submission guidelines

You may submit an entry individually.

OR

You may also work in groups for the competition. The number of persons per group is limited to a maximum of three. For group submissions, each participant in the group must individually fulfill eligibility requirements.

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

who can participate

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

- 2 years full time Post-Graduate Courses, Masters in Landscape Architecture, M. Arch. (Landscape) / M. Arch with / without specializations in any discipline
- 5 years full time Graduate Courses in Architecture and Planning, B. Arch / D. Arch / B. Planning
- 4 Years Graduate Diploma in Art / Design with / without specialization in any discipline
- 2-2 1/2 years Full Time Post Graduate Diploma in Design with / without specialization in any discipline

OR,

- If you are a recent graduate from any one of the courses noted above, in May–July 2013.

jury

Samir Mathur Shilpa Chandawarkar
LANDSCAPE ARCHITECT, NEW DELHI LANDSCAPE ARCHITECT, MUMBAI

Madhu Pandit Anjan Sen
ARCHITECT, NEW DELHI GEOGRAPHER, NEW DELHI

timelines

15.10 15 OCTOBER 2013
Submission Deadline
LAST DATE FOR THE ENTRIES TO REACH THE FOUNDATION OFFICE IN NEW DELHI

30.10 30 OCTOBER 2013
Jury Meet
VENUE: JAMIA MILLIA ISLAMIA, NEW DELHI

31.10 31 OCTOBER–01 NOVEMBER 2013
01.11 Exhibition of Entries
VENUE: JAMIA MILLIA ISLAMIA, NEW DELHI

22.11 22 NOVEMBER 2013
Exhibition of Entries
Awards Presentation
Talk by Ravindra Bhan Landscape Architect
VENUE: TOWN HALL, KOLKATA

awards

Awards including certificates

FIRST PRIZE ₹50,000.00
SECOND PRIZE ₹30,000.00
THIRD PRIZE ₹15,000.00
SHRIYA ANAND AWARD ₹21,000.00

Plus upto FOUR JURY SPECIAL MENTION CERTIFICATES

An amount of ₹5,000.00 will be given to each winning team towards the traveling expenses to attend the Award Presentation Ceremony in Kolkata. The winning entries shall be featured in LA Journal of Landscape Architecture.



ORGANIZED BY
LANDSCAPE FOUNDATION INDIA
C-589, Vikas Puri, New Delhi 110018 India | t: +91-11-25527652, 0-98106-00754, 0-98102-52661
e: landscapefoundationindia@gmail.com, info@landscapefoundation.in | w: www.landscapefoundation.in
LANDSCAPE FOUNDATION, INDIA IS A NON-PROFIT PUBLIC TRUST REGISTERED AS CHARITABLE ORGANIZATION UNDER SECTION 12A OF INCOME TAX ACT 1961.
DONATION TO LANDSCAPE FOUNDATION, INDIA IS ELIGIBLE FOR DEDUCTION U/S 80G WIDE LETTER NO. DIT(E)/2009-10/DEL-LR20346-18112009/GIR-L-749



SUPPORTED BY
LANDSCAPE DESIGN ACCORD



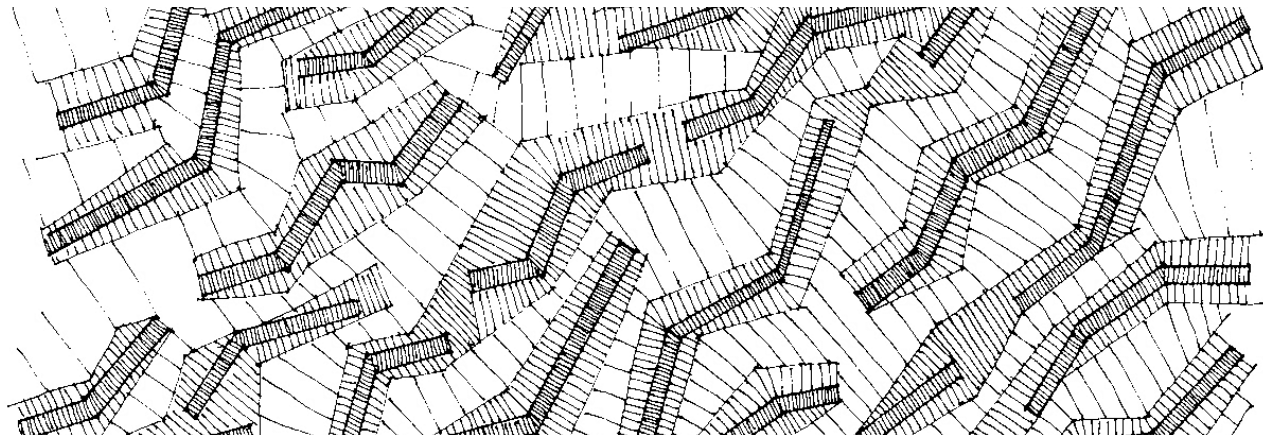
COMPETITION FORMAT, SUBMISSION DETAILS & FORM AVAILABLE ON
www.landscapefoundation.in



Morphological Identity

Maithily G Velangi

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



The term 'landscape' is ought to be understood as a processual and operational field that is shaped due to constant interaction cycles between several natural parameters towards a malleable, temporal and more importantly an organized programmatic surface. Parallely, the utopian and urbanistic discourse notions of city planning and design defined by rigid disciplinary categorizations and visionary urban forms have always been myopic towards natural systems i.e. landscape thereby projecting city/development patterns as an imposing artificial shape drawn upon the landscape they inhabit. Based on these two broad hypotheses the project focuses on determining, firstly the dynamics of the natural figure-ground relation of

desert landscapes borne out of primary interaction between land and wind that results in *bund* formation and secondly, to interpret this system to develop scenarios and conditions for prototypical urbanities to derive a possible urban morphology nestled while being responsive to the natural conditions.

The project intends to determine and establish norms of city planning and design such as density, land use patterns, open space systems, ecological parameters and circulation through interplay of the existing figure ground system to initiate an idea of a 'city' as an active operational field that is organic, fluid, layered and structured through contextual parameters that allows new patterns of engagement and develop-

ment over time. The process is initiated by analysing the natural order, the *bunds*, both in the horizontal and the vertical axes and deriving both physical and numerical relations of these sand dune formations. These relations are then categorically analysed to first develop Urban interstices – a social structuring element for the conceived urban pattern and secondly condensing these interstices to form urban nodes and neighbourhood clusters to develop the overall urban morphology. The sectional interpretations of the natural patterns are then used as a tool to establish urban density, volume and land use distribution for the proposed urban medium to develop performative natural – urban interfaces.

The proposal being grounded through the landscape medium conceives to form urban clusters that are ecologically sensitive with each being translated into a micro watershed to determine population density based on its water sequestration capacities. Parallely, an approach derived through interpreting the natural morphology of the context allows to, initially conceive and then propose more characterized function to open spaces that are effectively productive and ecologically responsive within the urban realm rather than being merely left over green zones that are accommodated in traditional urban planning and design discourse.

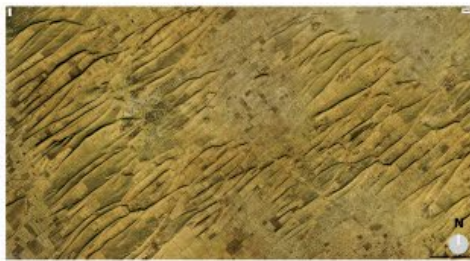
Further, by evolving an urban morphology rather than determining pre-conceived artistic urban forms, the proposal represents one of the possible scenarios of urban identity that can be generated by the overlap of the various aspects of the urban dynamics that not only negotiates the built and the unbuilt spaces of the fabric but also positions itself to be integrated with the larger regional natural system pattern. Holistically, the project tries to understand landscape as a horizontal and continuous surface capable of organizing often disparate relationships among various parts and activities within an urban matrix. It is also a lens through which the contemporary city is represented and the medium through which it is constructed.

JURY COMMENTS

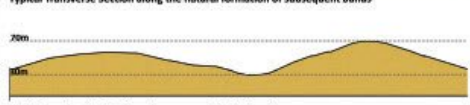
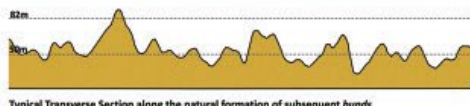
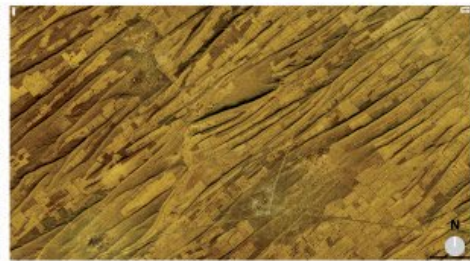
The scheme addresses the abstraction of patterns into a manifestation in design taking clue from the patterns of *bunds* in arid areas of North West India. These patterns are being referred, both in plans and sections to come out with hierarchical urban planning patterns where the role of landscape is explored at various levels and scales. While doing this, it adopts an approach that is both mature and well thought of.



CONCEPT NOTE



The landscape pattern interpreted for the project is a natural formation of sand dunes or bunds that are seen formed in the North - Western desert landscapes in the Indian subcontinent extending deep into the region. The pattern is a natural formation of the land and wind interaction to arrest desertification of the inlands by forming large high bunds at regular intervals, not as a homogenous pattern but more as an accretive conditioning of the land. The bunds as shown in the section rise up as high as 30 - 40 mtrs from the datum line at intervals of 500 - 750 mtrs sometimes ranging upto 1km within each successive bund. The length of these bunds are however not of constant lengths as they are seasonal and vary by sometimes combining with each other to form longer lengths of bunds based upon the diurnal wind speed. The ephemeral and naturally formed pattern is hence chosen as the basis to propose a urban morphology within this regional context.



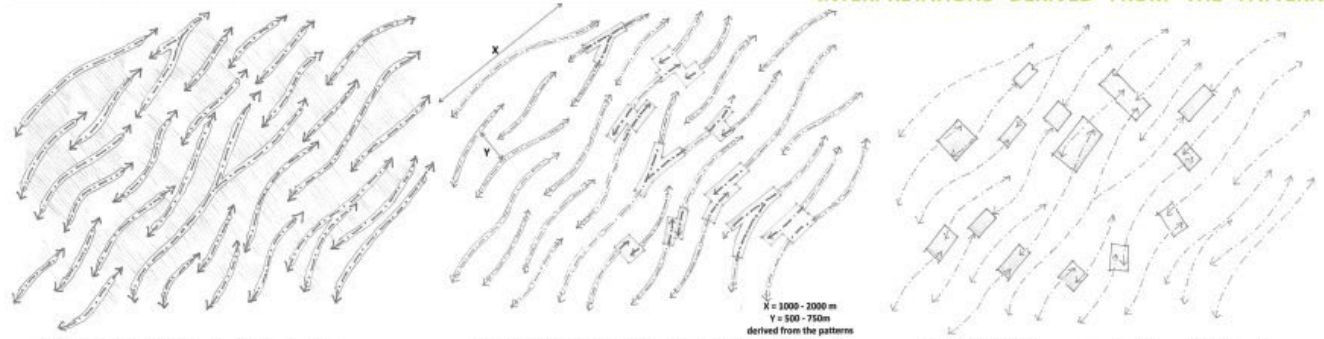
The term 'landscape' is ought to be understood as a processual and operational field that is shaped due to constant interaction loops between several natural parameters towards a malleable, temporal and more importantly, an organizational programmatic surface. Parallelly, the utopian and urbanistic discourse notions of city planning and design defined by rigid disciplinary categorizations and visionary urban forms have always been myopic towards natural systems i.e. landscape thereby projecting city/development patterns as an imposing artificial shape drawn upon the landscape they inhabit.

Based on these two broad hypotheses the project focuses on determining firstly, the dynamics of the natural figure ground relation of desert landscapes borne by primary interaction between land and wind and secondly, interpret this system to develop scenarios and conditions for prototypical urbanities to derive a possible urban morphology nested and responsive to the natural figure conditions.

The project intends to determine and establish norms of city planning and design such as density, land use pattern, open space systems, ecological parameters and circulation through interplay of the existing figure ground system to initiate an idea of a 'city' as an active operational field that is organic, fluid, layered and structured through contextual flows that allows new patterns of occupancy and exchanges over time.

Historically, the project positions to understand landscape as a horizontal and continuous surface capable of organizing often disparate relationships among parts and activities within an urban matrix and also as a lens through which the contemporary city is represented and the medium through which it is constructed.

INTERPRETATIONS DERIVED FROM THE PATTERN

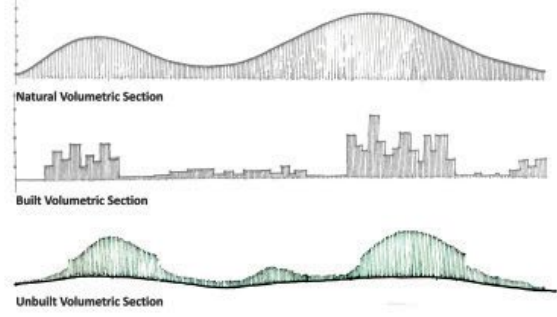


The primary interpretation of this natural pattern is to position the bunds as an INTERSTICE for the urban fabric that would act as the primary bands and act as a social condenser of space that would not only structure the fabric by extending the existing bunds formation but also replace it to behave as public infrastructure corridors in form of both , built and unbuilt spaces . These interstices would also in the larger context act as mediating band between the proposed fabric and the natural system pattern.

Physically these interstices shall be located as per the natural variation between 500 m - 750 mtrs thereby creating urban neighborhoods within each of these arms as walkable communities thereby reducing the infiltration of vehicular traffic within each community towards a sustainable form of urban fabric. In certain case, as existing in the natural landscape pattern, these arms would merge with one another to form a thickened arm thereby consuming the neighborhood spaces and shall act as densified urban cores within the city fabric.

The plains that are formed between the axis of the bunds are interpreted to be as urban nodes that form a link between each of the neighborhood clusters but also malleable and ephemeral urban spaces that could incorporate the various socio - political demands of the city fabric. These undefined spaces shall also help in the phasing of the city and the urban arms which could consume these spaces depending on the need if the fabric to form longer bands of interstices as also the pattern that is seen naturally between the formation of the bunds.

LONGITUDINAL SECTIONS - equating spatial distribution

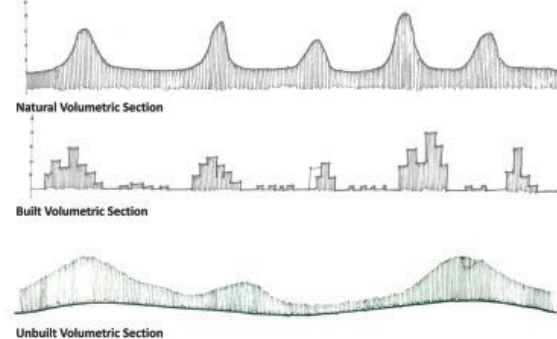


The existing longitudinal sections along the bunds can be evaluated to derive spatial massing of functions due to its more uniform volumetric pattern.

The above volume interpretation for the built distribution would determine more high rise dense buildings on the crest that gradually decreases to low rise built up or open spaces within the plains.

For the unbuilt spaces the volumes could be determined to have high canopy plantation along the crest to exaggerate the volume to having low canopy undergrowth along the plains to accommodate public functions.

TRANVERSE SECTIONS - equating density distribution



The existing transverse section of the bunds due to its fluctuating volumes but regularized intervals can be interpreted to characterize the density of the urban fabric.

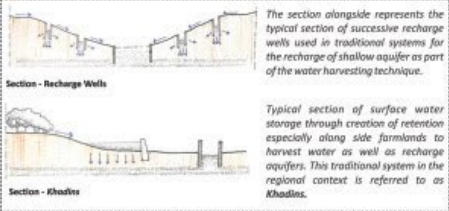
The built spaces would mean that along the ridge would be high density close packed buildings that would terrace down to form low density closely packed urban forms as a climatological response to typical desert settlement built relations.

The unbuilt spaces in the same relations could have dense plantations along the ridges to acts as barriers to strengthen the natural arresting of desertification and considerably have larger spaced vegetation canopy within the base to incorporate other unbuilt programming.

4. WATERSHED CLUSTERS - self sustaining neighborhoods

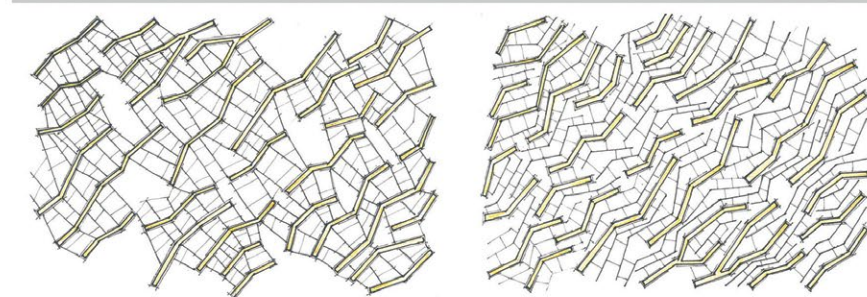


Interpreting the land profile of the existing pattern, each of the neighborhood communities formed in between the interstices, ecologically can be developed as micro watershed patterns that could harvest its own water through traditional methods. (refer sections below). This process of developing micro watersheds would thereby define the population density of each cluster based on its water sequestering and holding capacity to holistically determine the sustainable figure for urban population in the urban habitat. By creating these micro watersheds it shall also propose secondary arms within the interstices that could perform as Green Infrastructure corridors that would host eco system services , natural habitats and passive urban linkages.



MORPHOLOGICAL IDENTITY - constructing urban relations through the landscape lens

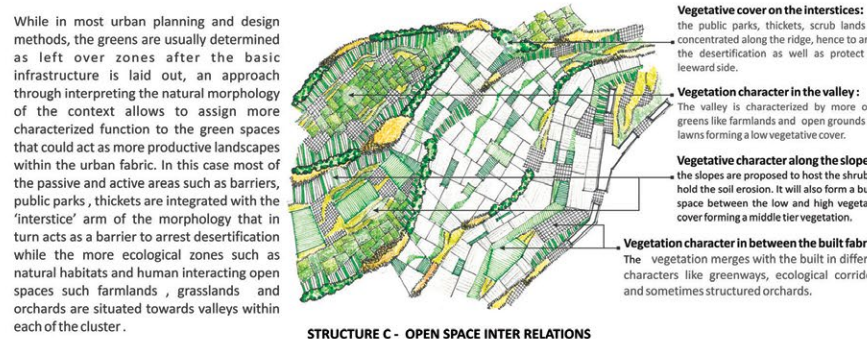
URBAN STRUCTURE - the landscape medium



STRUCTURE A - CLUSTERED GROWTH MODULE STRUCTURE B - INTER - WEAVING GROWTH MODULE

One of the most critical factors that determines the city pattern is the shape of the city. While many of early settlements have been termed as an organic pattern of growth , the introduction of planned cities have been either been determined by political conditions , the introduction of the discipline of Urban Design has seen city patterns be imbued with strong visual shapes and artistic forms often an abstraction of an illusory idea with very relevance to context in which it is situated.

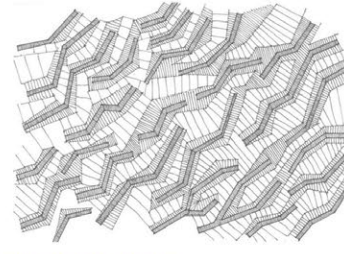
The diagrams alongside radically questions this very idea of choosing an urban form by suggesting the natural process of deriving a morphology that could either be formed by linking between the 'interstices' interpreted from the bunds or channeled by meandering alongside these interstices thereby allowing different forces of interaction between the urban field. Such an opportunity to urban structure that is more flexible, adaptable and reflexive thereby, situating itself as an negotiating urban form between an organic and planned city pattern



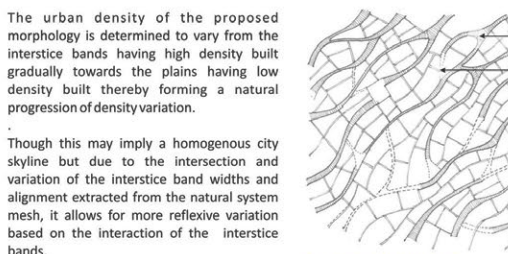
STRUCTURE C - OPEN SPACE INTER RELATIONS



STRUCTURE D - CLUSTER REFLECTING A CONCENTRATED ECOLOGICAL ZONE

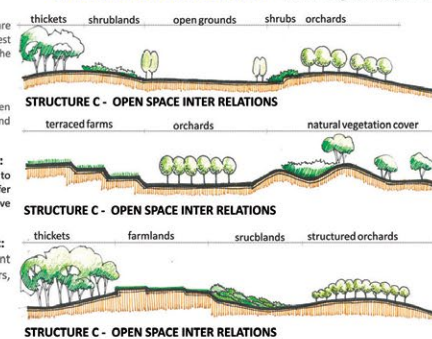


URBAN DENSIFICATION - progressive growth



CIRCULATION LINKAGES - secondary infrastructure

OPEN SPACE SYSTEM LAND USE - an ecological response



STRUCTURE C - OPEN SPACE INTER RELATIONS



STRUCTURE E - INTEGRATED CLUSTER WITH BUILT AND UNBUILT RELATIONS

Primary connectors : the primary transport networks running along the interstices.
Secondary connectors : the secondary transport network runs in between the interstices connecting the primary networks.
Tertiary connectors : the tertiary networks, majority the pedestrian paths, connect the clusters forming vehicle free settlements.
 The circulation pattern which, in most urban planning exercise becomes the determinant of all urban form and related infrastructure, in this case performs just as a residual infrastructure to link the different communities by responding to the nested morphology.



Existing bunds : due the urban morphology the existing bunds can be synthetically integrated with the proposed development to express the natural character of the region as well as perform its natural ecological function by linking outward with the other bund formations.
Built fabric : The built fabric developed within are closely packed urban contingencies expressing the typical built - open relation as seen in traditional settlements. Due to the morphological pattern these urban built forms could get further densified without affecting the overall structure of the urban fabric.
INTERSTICES : The interstice arms are developed as contiguous dense built fabrics with either the main circulation spine bisecting the built form or aligned to one edge of the fabric. This creates a contiguous shaded urban realm for the urban fabric that are both accessible from the neighborhood level as well as across clusters to form the primary social infrastructure for the community.
Green Infrastructure : the green infrastructure corridor running through the clusters is treated as varied productive landscape that not only interacts with the built to extend as passive open spaces but also merges with the open space system along the interstices to form parallel linkages within the urban fabric.
 The diagram alongside represent one of the possible scenarios of the urban identity and morphology that can be generated by overlapping the various parameters of the urban dynamics that not only negotiates the built and the unbuilt spaces of the fabric but also positions itself to be integrated within the larger natural systems pattern. This allows the urban fabric to inherit a dynamic quality to evolve over time as a parametric planned that is capable to adapt itself by absorbing and reflecting the natural systems in which it is situated and localized.

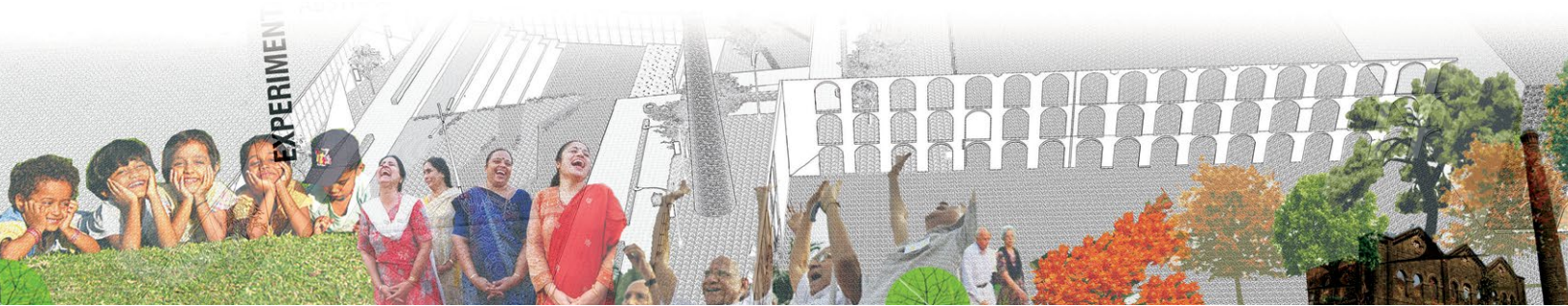
MORPHOLOGICAL IDENTITY - constructing urban relations through the landscape lens



Green over Gray

Prashant Chavan, Nitesh Lohar & Kevin D'souza

B ARCH III YEAR, LOKMANYA TILAK INSTITUTE OF ARCHITECTURE AND DESIGN STUDIES, NAVI MUMBAI



The city of Mumbai is examining a state of rapid transformation. It needs space to breathe and upcycling of redundant land chunks lying with it. The proposal *Green over Gray* in media of patterns, yet at a pragmatic level attempts to do so.

The idea herein is to develop themes and patterns from the timeline of the mills in Mumbai. The timeline starting from the dawn to its decline is abstracted into an interactive park, wherein the elements of landscape help in doing so.

Typically, natural patterns reveal complex and beautiful process, these processes are done so well by nature that when humans try to imitate it they do no justice to them. So why try to do something when nature

does it best. Thus a pattern of the social fabric is studied and applied to generate innovative themes and understanding a pattern out of it.

The site herein is Shakti Mills, Lower Parel, which sits in a ruined condition. An activation could help the city within. After briefly studying timeline of mill, a set of design elements were sorted out. These are as follows:

Tracks and Paths

The track first bifurcates itself into the Mills versus Mumbai, where each path leads to a subsequent experience. Constant linearity is broken by cross over tracks. The cross overs indicate a time where both Mumbai and the mills came together as one.

Reflectors

The reflectors are mirrors placed at a considerable height that match the mill profile. Distorted images of the mills present them as an omnipresent entity for which the people of the mills and Mumbai are constantly in visual contact.

Garden of 130

The "Garden of 130" signifies the exact number of mills from which it derives its name. Entering the garden, one is struck with the lushness of trees which obstruct the view to the other side of the garden which contains a harsher landscape of rockeries. The juxtaposition is to show, its initial glory and its eventual decline. Different patches of grass cover

indicates the conflict between the opinions of people.

Experiential box

The experiential box is a hardscape element in which a walkway through the box takes the person through the historical journey.

Garden of distort and abrupt end

This garden space in a way denotes the abrupt end of mill and its shut down leaving large amount of lives as wanderers.

JURY COMMENTS

The scheme picks up an intense urban historic site and addresses issues of revitalization through patterns of urban experiences. It takes the patterns of timelines of historic mills as the main module to take further the design development process.



SITE DETAILS

SITE JUSTIFICATION :
The site chosen here is shakti mills compound, located at lower parel near the mahalaxmi race course. The recycling of such mill lands will lead to the creation of a city centre with distinctive character & ambience, which adds another dimension to the fabric of Mumbai.



mapping the site _shakti mills (red), lower parel, mumbai



existing mill photographs

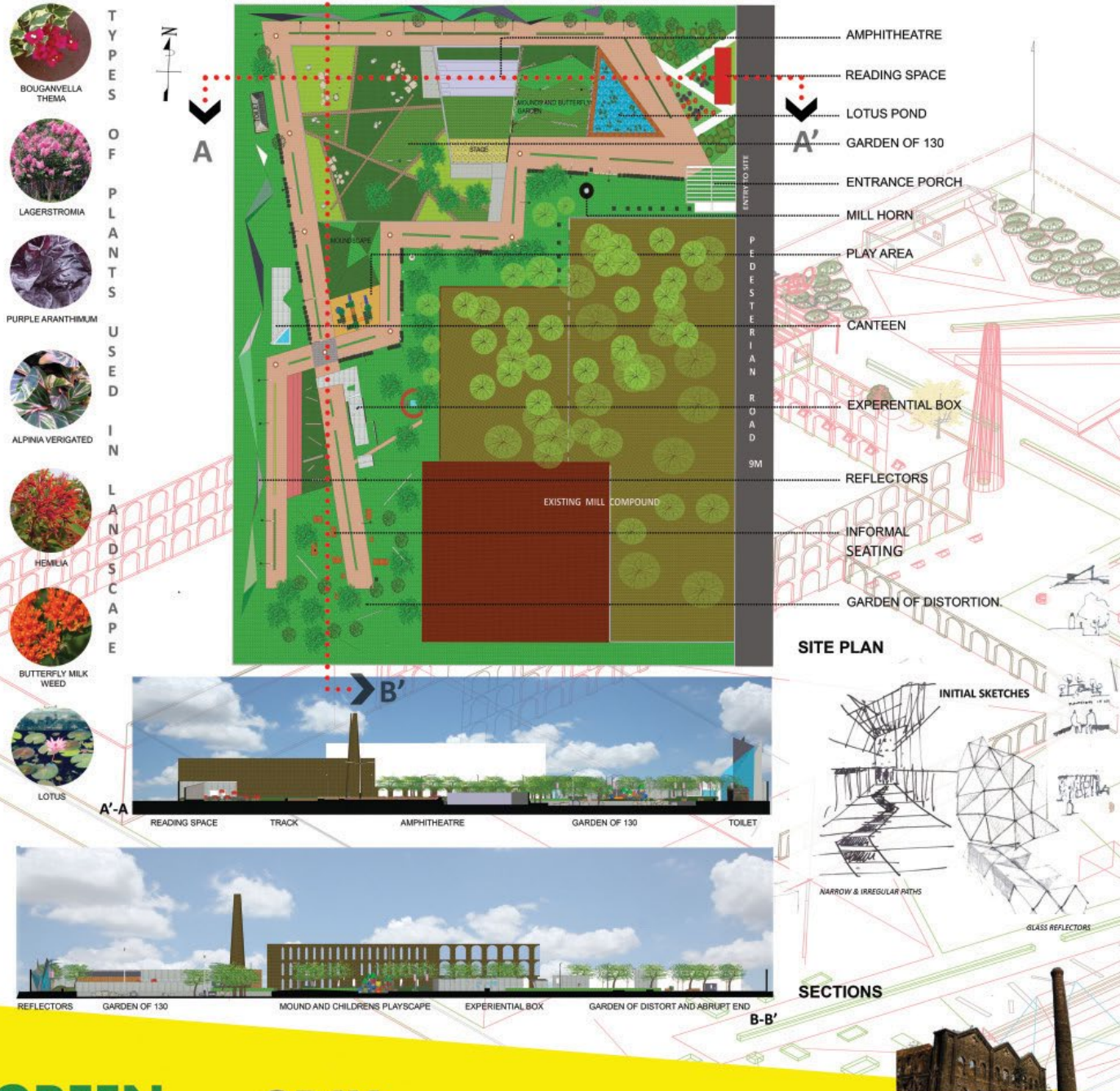
CONCEPT

"The mills" one of the most beloved parts of mumbai form its birth to its ultimate decay. It has always been there observing bombay-mumbai, absorbing its fertility and accommodating its inhabitants. It is filled with patterns, both that derive itself from the social fabric and man made machines.

Thus it embodies not one but 3 cultural processes which we have deciphered into a pattern scheme. First the outlook of city towards the mills, secondly production line machinery process and third being the humble mill itself.

Thus creating a 'timeline' of certain important phases. In the trinity of mills we come across a wide range of patterns which can be translated into architectural landscaping to accommodate open-free programs.

The pathways take the person through a historical journey into bombay and mills via media of landscape patterns.



LANDSCAPE PATTERN INTERVENTIONS AND DETAILS



GARDEN OF 130
The garden of 130 is an element that is derived from the timeline of the Mills vs Bombay where we seek to get the visual imagery of the abundance of mills when it initially began in Bombay. The garden of 130 signifies the exact number that is 130 mills from which it derives its name sake.



As we enter the garden we are struck with the lushness of trees which literally obstruct the view to the other side of the garden which contains a much more harsh landscape of rockeries. Juncturation of these two landscapes to show both the sides of the initial glory and its eventual decay. The garden also contains visual imagery of the thread pulling process of the mill machinery embedded as crossing pathways. Different patches of grass cover also indicate a certain opposition towards its transcending end.



EXPERIENTIAL BOX
The experiential box is a landscape element in which a walkway through the box takes the person through an historical journey where imagery of mill machinery are placed alongside various elements for which the mills have come to be known for as a production line entity.



The box also acts as the journey of the mill worker and leads to the garden of distort and abrupt end, signifying the abrupt end and shutdown of the mills. The experiential box is purely meant to act as an element that depicts what it was like to be in a mill and the environment that surrounded oneself when one was working there.



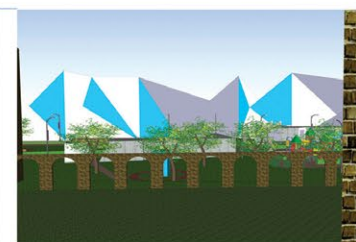
TRACK & PATHS
The track here has a major role to play, as it is the deciding factor for choosing the pseudo identity a person will be in the garden. The track first bifurcates itself into the Mills vs Bombay where each path leads to a subsequent experience. Throughout the path the image of the mills is kept adamant by the reflectors.



On deriving a pattern in the social fabric of the mills and Bombay, the path takes a very drastic turn. Constant linearity is broken by cross overs of tracks. The cross overs indicate a time where both Bombay and the mills came together as one. The track of Bombay runs parallel to the path of the mills, where they find each other looking at their pseudo self as a dialect of "What if I would be there" or "What would it be like to be on the other side". On the contrary the smaller path ways with the various landscape elements are derived from the pulling of thread from mill machinery.



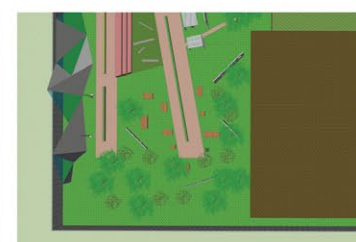
REFLECTORS
The reflectors are mirrors placed at a considerable height so that they project the distorted image of the mills continuously throughout the site along the tracks as a constant reminder of the profile of the mills. It presents the mills as an Omnipresent entity for which the people of the mills and Bombay are constantly in visual contact with.



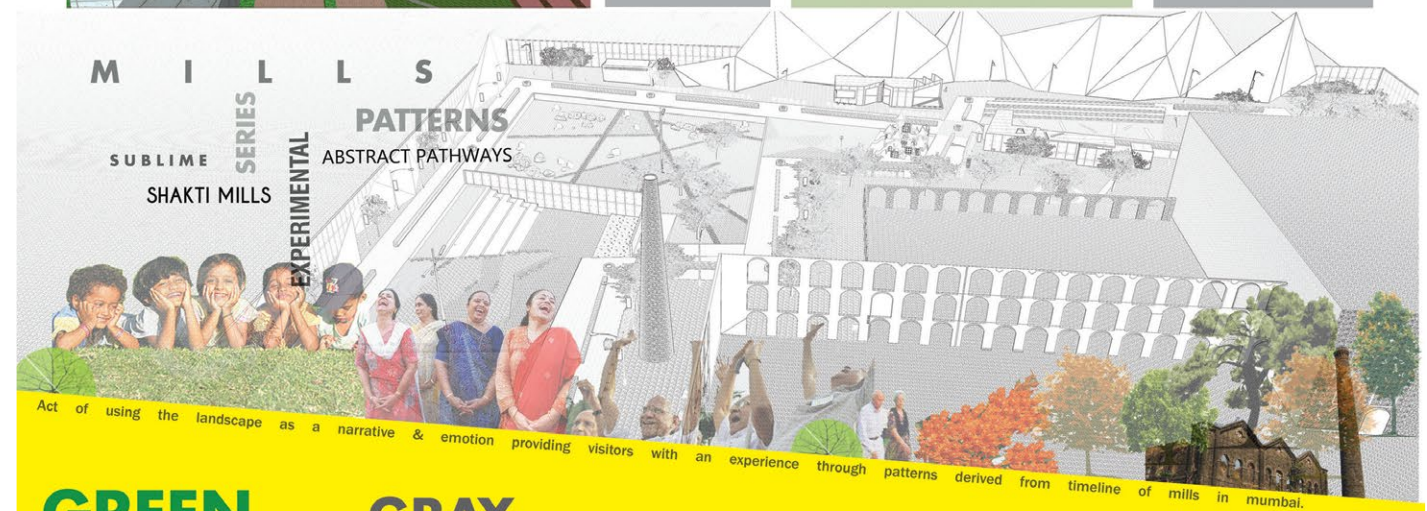
Apart from the distortion of the mill image the reflectors help open up new vistas as it mirrors its nearby environment and the open sky.



GARDEN OF DISTORT & ABRUPT END
This garden is also derived from a social fabric pattern where the production line workers find themselves overpowered by the machine and are left to wander out of their workspace where their daily processes start to contrast with the processes around their city.



This element was placed on purpose after the experiential box to signify the timeline pattern. This garden contains hardscape as well as softscape elements, such as informal brick seating, water bodies and a sunken area.





Mélange - Weaving the Urban Fabric

Adesh Shah, Niomi Shah & Gagandeep Singh Chawla

B ARCH III YEAR, SARVAJANIK COLLEGE OF ENGINEERING AND TECHNOLOGY, SURAT



A harbouring nest for sprouting ecological system 10 Km from the expanding city of Surat, the Gavier region of about 300 acres adjoining to the airport provides homage not only to large biodiversity of flora and fauna but also to local and migrating birds. Due to variety of flora and fauna, the place is an excellent breeding zone for migrating and local birds, and with passage of time the number has increased to a considerable amount. The landform of the Gavier region consists of paddy fields, dense vegetation, wetland ecosystem and small villages thriving on the sustaining pristine form of their surroundings.

With the expansion of the city and a new proposed suburb in Gavier, the

natural system of Gavier is under threat from the new developmental initiatives. The southwest zone where the Gavier Lake is situated is rapidly getting urbanized and industrialized.

Concept

In urban context, mélange, a mixture or medley signifies coalescence of the different ecological setups. It also demonstrates how an urban fabric is woven by integrating the social and natural milieu.

The design intends to integrate and understand the meaning of urban park, at the city level and its importance in terms of its function while incorporating the basic principles of pattern and

its development. The attempt is to demonstrate how an agriculturally productive plain transforms into a socially productive open space.

An urban park at city level would act as a green sponge, cleansing and storing its storm water drainage and integrating it with other ecosystems. Protection of natural habitats, aquifer recharge along with recreational use and aesthetic experience would enhance the project's impact in the urban scene, fostering its development.

The wetlands, rice paddy fields and medicinal plantations form five folds of the landscape – the waterfront, rice paddy demonstration field, display gardens, wetlands and forests. The successfully

transformed landscape at the city level will lead to aesthetically pleasing and well utilized place. The demonstrating landscape will facilitate the initiatives of rebuilding a harmonious relationship between man and nature and their ecological design. Moreover, the intention is to increase human involvement as an essential part of the ecology amongst the inhabitants of the city.

The design will serve as a model for landscape infrastructure supporting wildlife habitat, public education and economic growth in an urban realm forming a distinct symbiosis between man and nature.

Design Proposal

–To develop an ecology-driven adaptive palette that merges to give a homo-

geneous form to the whole site. Diverse habitats are created and the natural processes are initiated to support the existing natural system.

–Integrating an urban park at the city level in terms of its functions and to develop infrastructures to study and maintain the natural systems of the city.

–To efficiently convert agriculturally productive unused spaces, previously getting urbanized, into convivial open spaces at the city scale.

–To protect and enhance the wetland ecosystem and further integrate it with other surrounding ecosystems.

–Formalizing and controlling the land use patterns in the existing area to get its maximum usage.

JURY COMMENTS

The merit of the scheme is that it isolates landscape patterns visual as well as metaphoric and experiments in amalgamation of all in one place, an ecologically sensitive site of wetlands. It explores the theme of patterns in realm of both ecology and visual perception of landscape.



"NO PATTERN IS AN ISOLATED ENTITY. EACH PATTERN CAN EXIST IN THE WORLD ONLY TO THE EXTENT THAT IS SUPPORTED BY OTHER PATTERNS; THE LARGER PATTERNS IN WHICH IT IS EMBEDDED, THE PATTERNS OF THE SAME SIZE THAT SURROUND IT, AND THE SMALLER PATTERNS WHICH ARE EMBEDDED IN IT."

-CHRISTOPHER ALEXANDER



UNDERSTANDING THE PATTERNS

Constantly, we find ourselves surrounded by a range of organic entities. They form our vicinity and in turn, build a specific context that includes us as a part of it. We are intricately woven within the same and from a distance we perceive quantitative as well as qualitative recurrences in the molecules of its existence itself. These echoes form the nature of everything around us. They define patterns. We can establish for one that we do not see in isolation. Nothing does. The planet, continents, countries, cities or human beings- none of these are islands. The most 'homologous' forms of nature are designed to function within a specific context at a micro level. And these 'micro contexts' are designed to fit into larger contexts and so on. The cycle goes on. The atom has a central force working with interdependent forces revolving it and so do the solar system and the galaxy. Taking the analogy further, we realize, all human and natural occurrences on the planet work in the same way. Whether or not it is visible, is secondary. It is the very nature of existence that forms patterns. Humanly made entities may have gone astray from the path mentioned above, but eventually, it needed the same for smooth functioning. Be it a simple watch, the door lock or living spaces. What space follows another, what space remains open and what does not, all of this, has been developed through centuries of influences of the existing method of functioning in nature. It all follows 'A Pattern'.

SITE JUSTIFICATION



A harboring nest for sprouting ecological system 10 kms from the expanding city of Surat, The Gavner region of about 300 acres adjoining to the airport provides homages not only to large bio diversity of flora and fauna but also to local and migrating birds. Due to variety of flora and fauna the place became an excellent breeding zone for migrating and local birds, and with passage of time the number has increased to a considerable amount. The landform of the Gavner region consists of paddy fields, dense vegetation, wetland ecosystem and small villages thriving on the sustaining pristine form of their surroundings. The soil type of this region locally known as 'gorit' or 'soranu' is favorable for farming. With the expansion, the natural system of Gavner is under threat from the skewed developmental initiatives taken by urban planners in the Surat Municipal Corporation (SMC).

GAVNER LAKE AND SURROUNDING

The Gavner lake is a lacustrine wetland which is formed due to depression in ground and collection of monsoon water. The wetland spread around 2500 sq. mts of lake in the Gavner village near river 'kapti', it home to more than 100 species of migratory birds, 60 species of butterflies and more than 50 varieties of wild flowers and plants. Around 10-15 yrs ago, the lake was filled by silt from canals from the river. But today it is completely dependent on rain water. The transcendence of this ecological web is retained from being a concrete jungle as it a source of water to seven villages around it. It was in the year 2000 that nature club, a city based NGO working for environment and animal rescue, adopted the wetland in Gavner as part of its wetland conservation project.

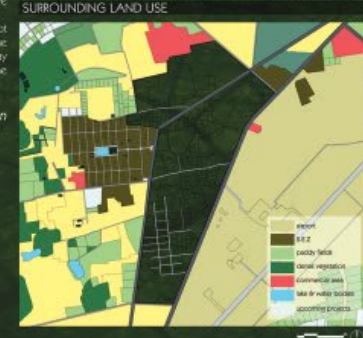


COMPLICATED SITUATION

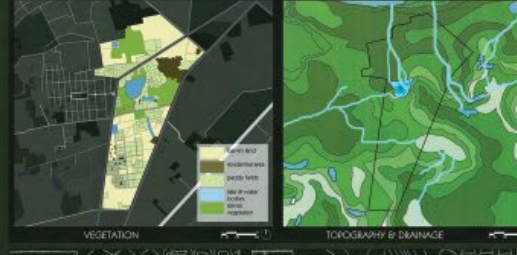


PRESENT SCENARIO AND ISSUES

Surat is one of the fastest growing city of India and its most populated city of nation. The rapid urbanization has led to eating up of the green spaces of the city. Out of 365 lakes in the city only a few are conserved while rest are ruined. Furthermore there are no institutes to study this natural heritage and its ecosystem in the city or such green hubs for recreation for the people. The 'scalloped' zone where the Gavner Lake is situated is rapidly getting urbanized and industrialized. There are a lot of unused lands in the city but the little lands are getting converted into concrete jungles. The new town planning led by the authorities to develop a new suburb in Gavner tends to destroy the Gavner wetland which is a home to a diverse ecosystem to birds, reptiles and butterflies. The farm lands of the region are either getting urbanized or getting barren due to improper extensive agriculture. A narrow green belt that is around the lake does not serve the purpose of rejuvenating the wetland. The water of the lake is getting degraded day by day because of dumpings of garbage and also the ecosystem is getting hampered. "Time elapses, the deterioration of the green lungs of the city continues, and only forested concrete will be left for generations to come."



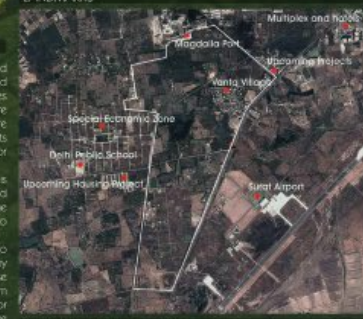
SITE ANALYSIS



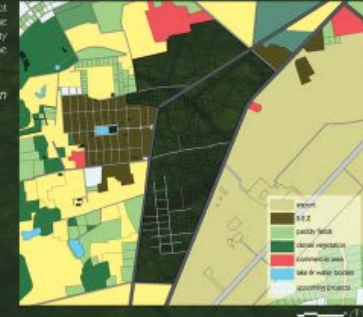
FLORA AND FAUNA



LANDMARKS



SURROUNDING LAND USE



CONCEPT NOTE

In urban context, 'Melange', a mixture or medley signifies coexistence of the different ecological setups. It also demonstrates how an urban fabric is woven by integrating the social and natural milieu.

The design intends to integrate and understand the meaning of urban park, at the city level and its importance in terms of its function at the city scale while incorporating the basic principles of pattern and its development. The attempt is to demonstrate how an agriculturally productive plain transforms into a socially productive open space.

An urban park at city level would act as a green sponge, cleansing and storing its storm-water drainage and integrating it with other ecosystems. Protection of natural habitats, aquifer recharge along with recreational use and aesthetic experience would enhance the project's impact in the urban scene, fostering its development.

The wetlands, rice paddy fields and medicinal plantations form free forms of the landscape. The water-lens, rice paddy demonstration fields, display gardens, wetlands and forests. The successfully transformed landscape at the city level will lead to aesthetically pleasing and well utilized place. The demonstrating landscape will facilitate the instances of rebinding a harmonious relationship between man and nature and their ecological design. Moreover, the intention is to increase human involvement as an essential part of the ecology amongst the inhabitants of the city.

Successful design will serve as a model for landscape infrastructure supporting wildlife habitat, public education and economic growth in the city area forming a distinct symbiosis between man and nature.



GREEN POCKETS

Stem clusters of grooves imprint order on the mud and lush patches filled with, colorful gardens harbor, its function. The pathways offer the buffer space to manage the transition from being outside to being inside.



WETLAND AND FILTRATION PONDS

A simple landscape, 'resonance' design strategy was developed, one that would preserve ponds, ranging up to 3 meter depth. Through the rainy season and due to the shallow under-ground water, excess water turn into water ponds, some into wetlands, forming seasonal pools, and some stay as dry cavities. Through season's rain wash and filtration, the soil of the city cavity get improved, while nutrients deposit in the deeper ponds that catch storm water runoff.

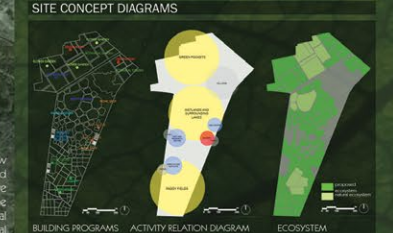
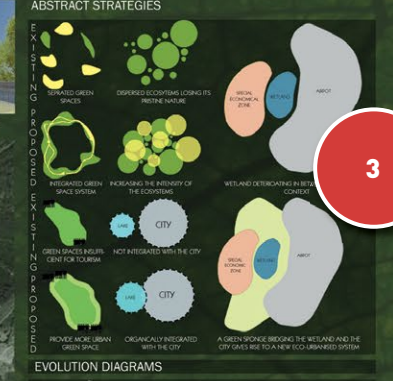
NETWORK OF TRANSITION

Within some of the pockets are wood platforms that allow visitors sit right in the middle of the vegetation and wetland patches. A network of paved paths is designed to weave through the patches and allow visitors to stroll through the patchy landscape. Along the path is an environmental interpretation system that gives description of the natural patterns, processes and existing species.

PADDY FIELDS

Maintaining the symbiosis between the traditional agricultural practices and the ecosystem without any human intervention and formalizing the hierarchy of growth will generate an unaffected steady development.

- LEGENDS**
- 1. AGRICULTURE INSTITUTE
 - 2. WETLAND RESEARCH CENTRE
 - 3. NGO CENTRE
 - 4. GREEN HOUSE
 - 5. ENTRY
 - 6. PARKING
 - 7. INTERNATIONAL DISPLAY
 - 8. BOTANICAL GARDEN
 - 9. NURSERY
 - 10. EXISTING VILLAGE
 - 11. DETENTION POND



DESIGN PROPOSAL

- To develop an Ecology-driven adaptive palette that merges to give a homogeneous form to the whole site. Diverse habitats are created and the natural processes are initiated to support the existing nature system.
- Integrating an urban park at the city level in terms of its functions and to develop infrastructures to study and maintain the nature systems of the city.
- To efficiently convert non-productive unused spaces, previously getting urbanized, into carnival open spaces at the city scale.
- To protect and enhance the wetland ecosystem and further integrate it with other surrounding ecosystems.
- Formalizing and controlling the land use patterns in the existing area to get to maximum usage.



"Overlapped in the matrix of ecologically regenerated landscape are layers of the agricultural and ecological past of the site and the future of the eco-corridor in an urban context."



Minutiae - An Empathetic Narrative

Nikhil Shah, Rashi Sonsakia & Shail Smart

B ARCH III YEAR / II YEAR, SARVAJANIK COLLEGE OF ENGINEERING AND TECHNOLOGY, SURAT



Place is a projection of the image of a civilization onto the environment. It is most continuous cultural phenomena that we share - minutiae of the patterns in which life can be discerned. Ashwini-kumar *ghats*, perceptible into implicit representational, associational and symbolic patterns, quintessentially generate an empathetic reaction of people. It imparts a unique sense of hierarchy, experience, ornament, scale, symbol, precedent, past and present which all individuals are an inherent part of. Accompanied

by myth, the physical and ecological formations of sacred landscape constructs sequence that is embedded within the religion. *Ghats* reveal the significant properties of experiencing culture and order which offers a more established meaning to spatial distribution of 'place' that is inclusive of social reality.

Philosophy

Narratives interweave the place, accumulate as layers of history, organized

sequences, and here in elicit the very materials and processes of landscape. The landscape of patterns is represented by a network of related places which have gradually been revealed through people's habitual activities, movements, temporal progressions, collective unconsciousness and beliefs and interactions through the closeness and affinity that they have developed to peculiar locations and important events, festivals, calamities and surprises. These all have drawn their attention causing them to be remembered or incorporated into stories.

The implications of patterns are studied in the existing settlement by reinterpreting them in the present need of the place. Primarily, the concept extricates the visual chaos that hinders a complete and eternal experience of other senses, thus ensuring a harmony between people, built environment and natural environment.

Design

The site has time and over developed in a haphazard manner leading to its gradual termination. The perception of patterns addressing all senses and their opposite complementation forms a firm base. It guides the design approach, duly taking into consideration people's perception of the place. The undulation of the landforms forms the base for the site which is strategically planned to enhance its primordial function and its interaction with the river.

The rampant urbanization has resulted into insensitive space, regardless of an acknowledgement to contextual backdrop and meaning. The design of river edge revives its importance, as retaining walls that are already under construction, are designed with a land fill on one side that moulds into contours providing datum for the houses and other public spaces. At the *ghats*, the walls turn inwards thus extending the *ghat* and temple premise to river axially. Riverfront is proposed to be enlivened through the activities of people, seasonal fairs, market gatherings and communal celebrations. Sunken courts as a part of housing clusters that forms a pattern of breathing spaces guide circulation and daily life. Grazing areas are also proposed along the riverfront to create an interesting imagery to be remembered in public memory space.

Narratives which are a part of culture are to be reflected onto the spaces inside the temple premise and on the walls of *ghats* as a part of visual narrative, making spaces more communicative. Sequential sacred trees are proposed that weave the circulation and pause of people through the place.

The design intent is to revive the place through an allusion to the already existing patterns, in a complexly organized manner, towards a rational continuum that resonates with the vibes of the bygone times.



JURY COMMENTS

The merit of this scheme is that it addresses the vernacular and the folk and its place in the having answers for the future. It is an attempt for taking a definite approach towards finding the meaning of word "Indianess" in our thinking process.

INTRODUCTION TO SITE

On the banks of Surya Putri - Tapi River is a place named Ashwini kumar, embracing a vivid cultural melange. It has numerous temple complexes and many small shrines which accounts for daily life of people, intricately woven around them. A self-sustaining setting that nourishes the social, emotional, spiritual needs of the individuals, sufficing its worth as transiently making ways of living more and more complex.

River Tapi with city of Surat
3 Leaf banyan tree
Vaidyraj ovara
Market
Vaishnav baithak
Ashwini kumar crematorium
Railway bridge
Ashwinkumar, Varachha, Surat

REPRESENTATIONAL, ASSOCIATIONAL AND SYMBOLIC PATTERNS

There are also three ghats extending the temple premise to the river. Thus, people of varied sampraday like Vaishnav, Ghanchi, Brahmin, Vaidyas have their faith instilled in this place. The region has baithak of Mahaprabhuji, which is gnd among the 84 others present in different parts of India, also Panchmukhi Mahadev mandir, Bhakteshwar Mahadev mandir, Vaidyanath mandir, Teen patton ka Bargad mandir and many small shrines like Ramnath Mahadev mandir & Gayatri Mata mandir.

A collective unconsciousness is paramount of the setting that is a threshold for invigorating an interface between man, natural environment and built environment.

Also it has many sacred trees on various locations which are of prime importance and prayed on a daily basis. There are also some streets which become places where huge number of festivities happen like Janmashtami, Ankut, Vaman Jayanti, Narasimh Jayanti, Vallabhacharya Jayanti, Diwali and many more. The presence of a crematorium also adds an attribute of totality to the place.

Depicting the intangible patterns of the place along the riverfront

VAISHNAV MAHAPRABHUJI BAI THAK
Premises of Vaishnav Mahaprabhuji Baithak

VAIDYARAJ OVARA
Premises of Vaidyraj temple complex

GOVARDHAN PARVAT — BAI THAK — COURTYARD — RIVER EDGE — PASSAGE — VAIDYARAJ TEMPLE — OVARA

PEOPLE'S PERCEPTION OF SPACE

The people from the vicinity, generally daily worshippers, perceive the spaces as an ostentatious sequence that ushers their journey through the temples and the premises in a cyclic manner. The people have animistic beliefs regarding every landform, trees, small planted areas and the built forms that give life to the place. The place caters the sense of being deeply rooted, and attached into the setting. Many of the houses which share courts with the temple premise have highly celebrative atmosphere during different times of the day and holy tunes of bhajans and prayers fill the space with mellifluous spirit.

They experience an interesting progression of fusion of manmade and natural environment that delights the senses.

There are even small gardens which are a part of the temple premise - nandan van which has many medicinal herbs and flowering plants and birds chirping, making the imagery live that exists in the tales. At the ghats people daily offer their prayers to the holy river Tapi at dawn and throughout the day shradh offering happens. Yet, due to a haphazard growth there is a visible chaos that hinders the distinctive experience that this place has to offer and, subsequently rendering the vibrancy of the set up to deterioration.



PREVAILING CONDITIONS

The ghats used to be once functioning as a place for offering a quotidian ode to the river, as a metaphor of life. It essentially was a suggestive of infinity of space and time and all celebrations used to be connected to it. Many festivities used to occur at the bank and bring forth masses, that produced a mystique divinity. Since frequent incidences of flooding in the past few decades, and it's devastating effect on low lying areas the riverfront project proposes a wall on the river edge that runs parallel to the ghat.



MYTHOLOGICAL CITATIONS

Etymology of the place Ashwinkumar is from two characters of Tapi puran Ashwini and kumar who are Goddess Tapi's brothers. And, after the death of Karma he asked for a wish that since he was born to virgin mother Kunti his body must be given fire on a virgin land and he announced the land as Kuwari Dharti. Then lord Krishna proclaimed the land as wished by karma, by marking a location on the land by an emanating an arrow from his bow, and that a three leaf banyan tree would come at this place, representing Brahma, Vishnu and Mahesh. Also, Goddess Tapi pleased lord Vishnu by offering services at the same place, hence a vaishnav baithak was established here.

TOWARDS A RATIONAL CONTINUUM THAT RESONATES WITH THE VIBES OF THE BYGONE TIMES

CONCEPT NOTE

Place is a projection of the image of a civilization onto the environment. It is most continuous cultural phenomena that we share. A minutiae of the patterns in which life can be discerned. The place Ashwini-kumar, perceptible into implicit representational, associational and symbolic patterns, quintessentially generates an empathetic reaction of people. It imparts a unique sense of hierarchy, experience, ornament, scale, symbol, precedent, past and present which all individuals are an inherent part of. Accompanied by myth, the physical and ecological formations of sacred landscape construct sequence that is embedded within where and religion. They reveal the significant properties of experiencing culture, order which offers a more established meaning to spatial distribution of place that is inclusive of social reality.

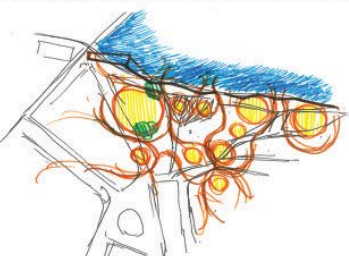
Narratives interweave the place, accumulate as layers of history, organized sequences, and here in elicit the very materials and processes of landscape. The landscape of patterns is represented by a network of related places which have gradually been revealed through people's habitual activities, movements, temporal progressions, collective unconsciousness and beliefs and interactions through the closeness and affinity that they have developed to peculiar locations and important events, festivals, calamities and surprises which have drawn their attention causing them to be remembered or incorporated into stories.

Amidst all this, is a place that has time and over developed in a haphazard manner leading to its gradual termination. The intent being just to revivify the place through an allusion to the already existing patterns, in a complexly organized manner, towards a rational continuum that resonates with the vibes of the bygone times.

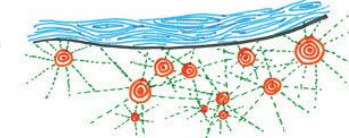


PATTERNS OBSERVED

The entire region is seen as a product of patterns of collective unconsciousness of people that mystifies the spatial experience. The patterns mould the space into desired organizations and simultaneously spaces are generative of patterns.



Each and every tree is associated psychologically with an imagery that emanates spaces around it and the way they are to be used. The clusters radiating in and around the temple premise are also defined by the complex hierarchies of open to sky courts, verandahs, and many small gathering communal spaces.



The colours of the place remind of a vivid communication with the space which is cherished as a part of narratives and tales that has passed on from and to generations.



The factors which govern the life are patterns in built and natural environment including humans, which repeat on regular intervals, on a cyclic basis, in a certain manner, with a continuous element of astonishment, not even a sight of boredom.

जलाव गारेन चिराय गंगा, रेखा सदा तोय निभाव नेन । सरस्वती संगम तोय पानात् पुनः दुः जंतुं स्मरणे तापीः ॥

DESIGN PHILOSOPHY

The design aims at adopting an approach that is setting specific landscaping and space moulding.

It addresses all the five senses by an apposite interplay, occurrences, subtiles and ecstatic experience.

The implication of patterns studied in the existing settlement by reinterpreting them in the present need of the place.

Primarily, extricating the visual chaos that hinders a complete and eternal experience of other senses.

Ensuring a harmony between people, built environment and natural environment.

DESIGN PROPOSAL

The retaining walls that are already under construction, completely negating the river edge and its importance, are designed with a land fill on one side that moulds into contours providing datum for the houses and other public spaces.

At the ghats, the walls turn inwards and extends the ghat and temple premises to river, axially and more emphatically.

Narratives that are a part of culture to be reflected onto the spaces inside the temple premise and walls of Ghat as a part of visual narrative, making spaces more communicative.

Colours of the datum and the walls that adhere the sequence and patterns of spaces. Differing materials of the datum that guide and enhance the spatial quality.

Ghat and river front to be enliven through the activities of people, seasonal fairs, market gatherings and communal celebrations.

Sunken courts as a part of housing clusters that forms a pattern of breathing spaces guiding circulation and daily life.

Sequential sacred trees that weave the circulation and pause of people through the place.

Public gathering spaces at apt intervals and of varied configurations that address the need of community. Better housing and public infrastructure and architectural character providing a more liveable place.

Grazing areas along the riverfront that people emotionally feel happy seeing and creates images to be cherished that one just used to hear in tales.

DESIGN PROPOSAL

CONFIGURATION OF RETAINING WALLS AT GHAT

PROPOSED UNDULATING LANDFORMS BESIDES THE RETAINING WALL

SECTION THROUGH GHAT

THE RETAINING WALLS AROUND THE TEMPLE PREMISES, EMPHASISING THE CONNECTION OF TEMPLE TO THE RIVER AND SPACES NARRATIVE IN NATURE.

STREETS AS HUMAN MOVEMENTS BEING INSTITUTIONALISED

VARIOUS SACRED TREES PLANTED THROUGH THE SITE:

1. Flowering tree - Mentioned in Bhagwat Puran Kaitambh (Jeevanmuktia columbia)
2. Harshingar (myrtaceae arbo-tristic) parikhat
3. Pankaj (Nelumbone Perial)
4. Frangipani (plumeria nira) Champa
5. Sacred trees
6. Pencil ficus (Ficus religiosa)
7. Banyan (Ficus berghalensis)
8. Trees to mark edges
9. Ashok (Sapota longifolia)
10. Local flowering trees should plant it on edges to create colourful environment: Amalax (Eschola fistula)
11. Gulmohar (Solanum nigra)
12. Indian coral tree (Erythrina variegata)
13. Semal (Bombax ceiba)
14. Dhak (Surrea monozygema)

AN OVERVIEW DENOTING THE SITE CONTEXT

PROPOSED HOUSING PROFILE

EXISTING RETAINING WALL

ON-EDGE BIOGAS PLANT

COLOURFUL, VIBRANT NARRATIVE SPACES OF TEMPLE

SUNKEN COURTS AS GATHERING SPACES

THE RAISED HOUSING AND MARKET AREAS, POTENTIAL TO RENDER A BEAUTIFUL SCENARIO OF THE RIVER EDGE EVEN WITH THE EXISTENCE OF THE RETAINING WALL.

MINUTIAE, AN ALLUSION TO PATTERNS THAT MAKE UP LIFE, COME UP AS SEQUENCES OF NARRATIVES THAT TIE THE SPACES IN ENCHANTING ETHERNAL EXPERIENCES, WHICH ACCOUNTS FOR FESTIVITIES AND AN EMPATHETIC REACTION OF PEOPLE TOWARDS A PLACE. IT GENERATES PATTERNS THAT ARE CYCLIC, YET EVER CHANGING THROUGHOUT THE YEAR AND WITH GENERATIONS, WHICH BY VIRTUE OF SENSORY PERCEPTION ACCUMULATE INTO LAYERS OF HISTORY AND START DEFINING MEANINGFUL PATTERNS IN LIFE, WHICH ASK FOR A CONTINUUM.

minutiae
an empathetic narrative

LANDSCAPE FOUNDATION INDIA 2



Envisioning Curchorem: Reassembling the Pattern

Jai Prakash Bhadgaonkar & Ketaki Tare

MASTERS IN URBAN DESIGN, CEPT UNIVERSITY, AHMEDABAD

The resources of mines are spread all over the world. The environment has been destroyed to such a great extent that the innumerable lives and habitats have suffered. Although, nature can take over and take care of itself, the deteriorated ecosystems of abandoned mining sites might take almost 150 years to come back to its original state.

Goa region has also faced the consequences of the greed to grab the non-renewable resources. The human interventions, through mining, have disrupted the natural patterns and the ecological processes. These regions need to be revived in such a way that the human interventions are minimalistic and we are just a catalyst in reassembling the patterns as a means of restoration.

The mining towns have been neglected due to their remote locations. They

are the ones that have suffered the most. The case considered is of a mining town, Curchorem, which has gone through tremendous transformation post mining.

"Nature reveals the secrets to the one who is determined to seek it."
—Napoleon Hill

The intent is to ecologically restore the adulterated site used for ore transportations, i.e. the river edge, and transform such lands into prime features of the town which would not only ecologically sustain themselves but also blend with the existing cultural landscape and help the locals base their economic dependencies on the produce generated by these sites.

The attempt is to recreate the cultural landscape patterns which establish a symbiosis with the natural patterns.



JURY COMMENTS

The merit of the entry lies in interpretation of the traditional forms in a modern context. This all is done quite innovatively. With a strong context of culture and ecology, it attempts to come out with a balance between development and ecology.

ENVISIONING CURCHOREM: REASSEMBLING THE PATTERNS

DESIGN ETHOS
The resources of mine are spread all over the world. With the profits brought by mining, the environment has been destroyed to such a great extent that the innumerable lives and habitats have suffered. These mines have left scars on the body of our Mother Earth. Although, nature can take over and take care of itself, the deteriorated ecosystems of abandoned mining sites might take almost 150 years to come back to its original state. "Nature reveals the secrets to the one who is determined to seek it." —Napoleon Hill
Man has been running in the race of being global, deteriorating the ecosystem at every step, only to realize that the only way is to undo the deeds and start journey backwards to what was local. The so called evolution of man needs to be reversed as the mankind will have to suffer the effects of going against nature. Hence, there is a need of need to be self-sufficient and sustainable by being part of the nature and not by dominating the nature. And it is the ancient ethos of living that can teach us the best.

DESIGN APPROACH
A pattern can be defined as a predictable regularity in a process or spatial system that is the result of a process. Varying scales of patterns and processes exist in nature. For instance, the fractal geometry in nature shows a pattern of a single element repeating itself at varied scales to form an entity. Everything in nature follows a pattern. Whereas the cultural practices like the traditional agriculture and land-conservative practices, sacred groves, water systems, are some examples form-perceptible patterns. These intricate patterns, so to say, are always found in union or in a harmony of the existing natural patterns. But in Goa, the human interventions, through mining, have disrupted the patterns and the ecological processes. These disrupted patterns need to be revived in such a way that the human interventions are minimalistic and humans are just a catalyst in reassembling the patterns as a means of restoration.

DESIGN DEVELOPMENT
The intent is to ecologically restore the adulterated site used for ore transportations, the river edge, and transform such lands into prime features of the town which would not only ecologically sustain themselves but also blend with the existing cultural landscape and help the locals base their economic dependencies on the produce generated by these sites. The attempt is to recreate the cultural landscape which establishes a symbiosis with the natural patterns.

CULTURAL PATTERNS: Developing agriculture as major economy
Migration in the agricultural production due to the mining industry boom. Rice production dominates the local population (2,17,762 tons produced which suffices the local population for 2/3 rd of the year). Mines and hospitals are also obtained from the neighbouring states (Belgaum in Karnataka).
Introducing new methods such as system of rice intensification (SRI) and marketing model. As the Goa State receives a continuous rainfall during the monsoon period, the need of the rice fields are minimal. There is a little scope for SRI method of rice cultivation during non-monsoon. However, the practice needs to be initiated for wet season on the plot basis especially for the low lying areas with possibilities of water management.
Strengthening the involvement from the residents.

ECONOMIC / SOCIAL PATTERNS: Using existing network as a positive for agricultural development and decentralization of market
The urban context of Goa revolves around in centers and sub-centers. The dependencies on major cities as the center for goods and services. Hence, medium-sized towns remain unattended and weak. Importance towards developing as per the available natural resources.
Diagram showing existing road, railway and waterway network from Curchorem to major cities of Goa and how Curchorem can act as a sub-centre to the existing market centres like Madgaon.
Dependency plan showing ribbon development along the road, and major rail connection between Curchorem and Madgaon. There is a need to re-evaluate the natural features, agricultural lands and connectivity developments at various nodes.

LANDSCAPE PATTERNS: Ecological restoration by natural succession
Soil Requirement: For effective restoration, soil is necessary for any kind of plant establishment. In case of mine restoration back filling material is available that can be used for basic plant establishment. If soil is not available in those cases various sources are available from where soil can be borrowed. For example soil along the road edges, forest soil, orchard soil, soil from the periphery of the lakes, sports areas, riverbeds, agricultural fields consist seeds of many native plant species. Minimum soil layer of 15 cms is required for healthy plant establishment.

Recharging the aquifers
Retention ponds designed to recreate the lost wedges and envisioned as wetlands to recharge the ground water further recharging the wells used by the community.
Creating retention ponds along the river edge so as to receive the lost flows and hence the rain water collected in these ponds would be useful for recharging the ground water aquifers which would eventually recharge the tubewell water used by the locals for drinking purposes.

Establishing the riparian vegetation to purify the polluted rain water run off from entering into the river-lake or re-establishing the riparian ecosystem and stabilize the ecological imbalance caused by the mining activities.

Old jetty shall be reused for the transportation purpose and the river edge could be developed as a prime area for such towns having degraded conditions.

Land around the retention ponds developed as horticulture gardens having grasslands such as banana, coconut, jackfruits and papayas.

Existing vacant lands along the school developed into public park with an attempt to create awareness amongst the people.

Traditional settlement based along the river edge which is now abandoned due to pollution produced by the mining industry can be revived back and the reserved lands shall be used in a manner to generate economy hence sustain the livelihood of the locals.

Importing knowledge to the young ones of the town to continue the traditional patterns and to sustain it for the years to come.

ENVISAGED VIEW FOR THE RIVER EDGE

The Structuring Element
BASE
5 YEARS
10 YEARS
15 YEARS
Conceptual Diagram explaining the system of patterns
Proposed Basins - Landuse
Proposed Basins - River Characteristics

Retention ponds as aquaculture water bodies. The fishing system is an addition to the already existing income of the farmers.
Farm lands and veg. used for aquaculture establish gardens and to forest the deserts. Also recharge the aquifers.
Water retention ponds for agriculture and to forest the deserts. Also recharge the aquifers.
Farmers settlement
Water washes to channelize the runoff into the catchments and providing the runoff into saline river.
Jetties as a means of water-way transport system to improve the connectivity of the town with major cities.

Typical cross-section through the river edge
In-situ vegetation
Settlement along the river
Retention ponds created along the river edge to recharge the ground water and aquaculture.
Riparian vegetation along the river edge

Section through Fruit orchard park
Coconut groves and fruit orchard park
Retention ponds depth 3 m
Riparian vegetation along the river edge along with Mangroves

Section through retention pond and paddy fields
Coconut groves
Water channel
Retention ponds depth 3 m
Riparian vegetation along the river edge

Legend:
Settlements
Fish ponds
Vegetable farms
Inhabitation
Solid waste recycling
Wholesale market



Threat to Barapullah Nala

Vinay Singh & Surabhi Sanyal

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

Water is the all encompassing provider and sustainer of life as we know it. It is associated with the human conscience right from the day he gets born with as the holy water drops touches him, till the day his remains are sent back to the Gods in the flowing water stream. Water in its myriad forms becomes an expressive tool in the landscape and very often its misuse and mismanagement renders the very landscape chaotic and gasping for breath. The concern here recognizes a storm water stream as an original manifestation which was an imprint governed by the surface hydrology and lay of the land and subsequent transformations at the hands of ecological disregard.

The Barapulla Nala connects with many feeder drains within the drainage basin and has a width of 70 meter on an average. Once a thriving green corridor with many historical locations along

the stretch today the drain stands testimony to the toll of untamed urbanization. Untreated effluent discharge and physical infrastructure overlays have disturbed the water quality and scarred the aesthetic.

A natural green corridor is interpreted as a careful overlap of various natural layers woven together in a harmonic relationship. They respond to each other and an interaction generates a wholesome pattern. Any disturbance within the constituent layers (human or otherwise) and the pattern is disrupted.

The design idea aims to amend the natural layers in such a way that the pattern re-emerges and is able to sustain itself as an integral urban asset.

JURY COMMENTS

Complex urban issues such as urban *nallas* are generally neglected in city planning. The concept works in the paradigm of subtle patterns of city, presenting a unique approach to integrate them in the urban fabric.





Basera - Patterned Living

Aman Issar

B ARCH IV YEAR, JAMIA MILLIA ISLAMIA, NEW DELHI

As the fog threw its blanket around the city on Wednesday night, a sense of despondency gripped Phool Kali. Left out in the cold near Sarai Kale Khan bus terminus, she was trembling at the thought of spending another night without any shelter over her head.

As one takes a walk along the city, one realises that there lives another city under the ignorant, modern, glamorous, rich and global city. A city of people forgotten by the authorities. A city of people forgotten by their very own families. The forgotten citizens of the soon to be 'global city' are the ones on the streets — the vendors, rickshaw pullers, rag pickers, head-load workers who subsidize the city and services with cheap labour and rag pickers so we could live in a more cleaner and hygienic environment. Instead of being thankful and grateful to these faceless, voiceless and nameless citizens, we are subjecting them to state sponsored brutality and daily atrocity.

As governments across the country commission overhead roads in their hundreds, as the long stretches become symbols of progress, there is something those zipping by tend to forget — life under a flyover. These precious oasis and spaces are much sought after by the homeless in the city who proudly call it their home.

The rooms are airy and the view spectacular. But this piece of real estate isn't for sale!

Living in her sari draped one-room accommodation under the All India Institute of Medical Sciences (AIIMS) flyover, Yasodha is proud of her 'home' and claims that she is lucky to have a 'residence' in Delhi.

The design aims to look at these underused spaces, primarily the flyovers of Delhi, and reinterpret the flawed idea of landscape for community by the government. It aims to reinterpret the government's approach of installing

planters and green patches as just the only community space possible. The spaces under the flyovers, as of now ill maintained, with little to no community activities, can be developed into full-fledged temporary mobile settlements housing these vulnerable groups of urban poor and provide them with a roof over their heads. A space where street children can play, attend mobile schools, vocational training can take place during the day for women.

All this done by a minor intervention of a modular unit which is flexible in use and can be adapted to any use as required by the user and that can transform any landscape where it is placed in a definite pattern. The unit which can be transported anywhere in the need of the hour and thus can be dismantled and re-assembled easily.

JURY COMMENTS

Innovation in thought for a commonly overlooked yet critical issue of habitation of underprivileged and urban poor is addressed with freshness of approach. Out of the box approach marks this entry out of the rest.



2800 mm
3000 mm

3000 mm

Delhi witnesses frequent flooding during monsoons in its low lying areas. People are forced to move onto streets and live in tents in the monsoons. The units being easily transportable can be transported and placed along the streets to provide shelter.

Railings made up of bamboo can be easily assembled by the user. Waste PVC pipes can also be used for this purpose.

The units are made of heavy plastic and are hence lightweight as compared to steel. The units can be screwed together to achieve more density.

External fire pit made up of metal to make fire during winters.

Plastic sheets can be fitted to prevent rain and winters.

Mosquito nets can be fit on to the framework.

JOINING DIFFERENT BLOCKS

Spaces below the units can be utilized by rickshaw-wallahs to park their rickshaws during the night.

THE UNIT

The units are coloured in bright shades to associate a recreational feel and emotions of energy and activity in the lives of the homeless.

Mobile Schools that can be parked under the flyovers for the street children to study during the day. They shift base once their job is over and the space can then be used by the children to play

Green pavers instead of hard paving reduces solar heat gain during summers.

Old tyres can be used to fit plants and introduce vegetation. They also act as informal seating spaces during the day. Moreover they are a great source of fun for the children.

Street lights installed along the internal boundaries to provide light during the night.

Units facing the road enable surveillance of the road by the users in the night, hence increasing security.

Dry Toilet systems can be installed in the same unit by modifying it appropriately.

Ladders made of bamboo to reach units placed above the ground level.

LANDSCAPE FOUNDATION DESIGN COMPETITION 2013
BASERA - PATTERNED LIVING
SHEET NO. 2/2



Invisible

Neelisha Mehta & Nirzari Mehta

M ARCH IN LANDSCAPE ARCHITECTURE, CEPT UNIVERSITY, AHMEDABAD
 & M ARCH IN ENVIRONMENTAL ARCHITECTURE, BNCA, PUNE

Everything around you is landscape. It is hard to isolate the functions, processes or patterns within it without considering the main elements; the people who inhabit it.

Every space around you develops according to you. They act as the mirrors of your decisions and choices. It's a reflection of yourself and your thoughts; of what you think of yourself as a person- an individual or the society. Similarly your reaction to a space already existing also reflects the same about you.

It tells your human nature. This nature in which you respond or correspond within the landscape and environment around depends on your psyche; your mind and soul. Hence your psychology decides the impact the environment will have on you. You become an active participant of the landscape where in you both change due to the functions of your transactions causing reciprocal impacts. The nature or pattern of these

transactions determines the stability of your psyche and the landscape around. You become the sole proprietor of the interactions of your senses in that space and habitat. Your response to its look and feel decides if that space is going to be functional, aesthetical or spiritual or might undergo alteration as per your choice. It a pattern which always existed but was unseen like being 'invisible' but until now.

It cannot be denied that we have impact on everything around. It's time we call ourselves an element of landscape too. A pattern between not two different entities but between the 'landscape' and 'The Landscape'. It's a pattern manifesting the power of one on another, consciously or unconsciously moulding each other all along, and the process goes on and on, gradually overtime a change becomes visible. It's a pattern leading to the inevitable which imbibes the reality, the truth.

JURY COMMENTS

The scheme recognizes that there can be landscapes which address spaces with experiential quality specifically for women. The detailed study of the specific subject and the balanced presentation count for merit for this one.

Pune, Maharashtra - Mula River bank
 The site is ideally located between the new & the old city. Also it is along the route used by most users including the housewives & the working women. So it is easily accessible.

The site is located below Kakasahab Gadgil Bridge for 2-wheelers commonly known as the 2 Bridge. It is very well linked to JM road, FC road and popular hangouts like Sambhaji Park, Balambhara Rangamandi food hubs etc. which are crowded for most hours of the day.

Site Area - 10 acres

The threat to the site are due to ignorance to river banks causing it to be used as wasteland and parking. Overgrazing along banks is leading to erosion. No sign of riparian vegetation. So this site is not only an ideal location for the concept point of view but will also help to restore the land along the river and ecologically conserve it.

Pune's city started by the Mula-Mutha river. But eventually over the time we have turned our backs to it. A river is a spine of a city and ideally affects our lives. It should not be adhered to or looked onto only in religious matters or occasions or as and when required. So a setting created along the riverbank would help people to realize this, increase its importance & give a new dimension to its role in the city.

The Requirement today:
 Today the activities remain the same, but the purpose is lost. There is a need to re-establish the link. Today the needs remain the same, but the environment required for expression has changed. Today the urge to connect has grown but the accessibility has gone.

Today it has become important for women to remain in the right state of psyche: mind & soul. In order to cope with the extra added responsibility of work along with sustaining family life, re-establishing the connection to nature, the mother earth will revive the power of the women & help to balance the main aspect of Indian lives- the family.

The Attempt for a Better world.....
 This concept is an attempt to analyze and re-establish the hidden pattern existing between the women & their landscapes around. A different value has been imparted by analyzing the psychology of the women itself through their different ways of interaction and engagement with & within the landscape, knowingly or unknowingly, at different levels throughout time.

It's an attempt to put forth and re-create a pattern which concerns itself; more fundamentally with how women inhabit the landscape, perceive it, understand it and express it.

EXPERIENCE - EVOCATIVE APPROACH
 Evoking Senses - Sound (of Nature)
 Fragrance
 Texture (Visual/Tactile)
 Visual/Audio (Views & Gibes)
 Visual/Audio - Aesthetics
 Identification
 Walking Evidence - Mirrors (to be designed as mirrors)
 Verticality (presence) - Horizontally
 Spatial Transition
 Story
 Seasonal Variation
 Flexibility of sites
 Circumplexity
 Enclosures - various / Elevated paths
 Porosity

Texture and rock garden:
 Visual and Tactile
 The balloon plants, the soft velvety leaves, brushing through the grass, the spiky ferns, the rocky path

Texture: Transition from water to land

Entry from Public garden
 behind, the other side from the mode is open to all public

Side entry

Nurturing Nature - Gardening. Individual vegetable patches to look after, vermicomposting, managing the land etc. (Caring Resourceful, Content, Sensitive, Equality)

Self Zone
 • laying on the fields
 • listen to music
 • play on the swing
 • splash in the water
 • touch the soft flowers
 • Sit on the boulder & gaze at the water / sky
 • Meditate, dance, run through the grass (Calm, balanced, reflection, Happiness)

Diving into the colour of nature
 eyes rolling over the rows of colour into the far - bliss moment (Pleasure, love, desire)

Dense Green Belt proposed on other side as Visual buffer and Riparian vegetation

Walk through the 'Forest' - an opening of light
 (De-stressed, Realization, Vulnerability)

Walk through the Orchards
 (Also Economic generation)

Service Entry

Spiritual Abode
 (Meditation - deity, spirituality)

Dense Buffer all along the periphery

Area for Interaction and Activities with water, culture & traditions (Association, Religion, & satisfaction)

Mound as Buffer (Cut-off from the outside world)

Welcome Plaza
 (Expectation / hope)

Display / Exhibition Area
 (Appreciation)

Main Entry Zone and Parking

EXPERIENCE - EVOCATIVE APPROACH
 Different texture to pathways, defining the hierarchy - The pathways are permeable allowing maximum percolation of water.
 Elevated walkway through the herbaceous zone, to feel the season.
 Enclosure - Verticality to the horizontality
 Sound: Wind whistle - rustling of leaves

Seasonal plantation, temporary plantation - during growth process

Changing patterns
 Changing enclosures with time - avoiding inventory along the same path

Orchard
 Sunken area - path to Meditation, silent reflection (Sprinkally)
 Identify - Tree Association - festivals, gifts below it. (Big Banyans / pipal tree) (Roots and values)
 Rangoli, Pottery, Cooking (generated on site) (Resourcefulness, self-reliance, presentability)
 Amphitheater - socializing, discussion, self-awareness, love, caring, sensitivity)
 Temple and courtyard; celebrations, festivals, singing songs loudly, Ghats-water association (eg. Soothing dhyas in water) (Religious, deity, de-stress)
 Bahadi - for small kids, until their mother are here
 Display area - flower exhibition, pottery work, handicraft (Appreciation, worthy, satisfaction)

Deciduous plantation along the Avenues - change in character during winter, allowing glimpses of mound to be seen.

Wellcome kind of space, appealing with the color variation and the flower beds, a setting bounded by small mounds. The avenue directs the main axis towards the site. The mounds become the back ground.

A narrow path leading through the mounds - like a cut-off from the outside. (The mounds act as foreground - curiosity)

Enclosure - Verticality to the horizontality
 Sound: Wind whistle - rustling of leaves

Seasonal plantation, temporary plantation - during growth process

Changing patterns
 Changing enclosures with time - avoiding inventory along the same path

Orchard
 Sunken area - path to Meditation, silent reflection (Sprinkally)
 Identify - Tree Association - festivals, gifts below it. (Big Banyans / pipal tree) (Roots and values)
 Rangoli, Pottery, Cooking (generated on site) (Resourcefulness, self-reliance, presentability)
 Amphitheater - socializing, discussion, self-awareness, love, caring, sensitivity)
 Temple and courtyard; celebrations, festivals, singing songs loudly, Ghats-water association (eg. Soothing dhyas in water) (Religious, deity, de-stress)
 Bahadi - for small kids, until their mother are here
 Display area - flower exhibition, pottery work, handicraft (Appreciation, worthy, satisfaction)

The World of women :
 It will be a Landscape which is socially and culturally constructed, and radically certain. A landscape which is a spatial representation of human relationships with nature it's a landscape which addresses the multiplicity and relational aspects within the place and is open to multiple interpretations. A place which is environmentally balanced and ecologically conserved and which the women will be very proud to possess.

It's a space that is more emotionally rich than its instrumental meaning. It's a place with scenic or aesthetic responses associated with immediate feelings of pleasantness and interest. A space with experiential values evocating senses and spiritually-acclaimed.

It's a place where she will let herself break free and bring down all her barriers. It's a place where she is under no moral or social obligations and where she will not be judged.

A place where she has all under one roof with multiple options & flexibility. A place where she does what she feels.

A place where she can lay on grass, dance in the fields, feel the rain, play in the puddle, mould the earth, gaze into the sky, hear the birds, smell the flowers, and nurture the nature as long as she wants with no one to tell her what to do or how to do. A place which will belong only to her alone.

A place and abode devoted completely to herself and her psyche for her growth and development, physicality, maritality and spirituality. A place where no children, teenagers or men are allowed. A complete world of her own where she can be invisible.

It will be a place having landscape of invisible pattern creating visible effects.

A place for the women, of the women and by the women.

A place for the women, in its natural form- of the mother earth and a place which is maintained and developed by the women

Small Step, Big Change.....
 This will be a small change to be incorporated. But these small factors will act together over the time to cumulatively help in letting the psyche of women to be in a balanced state; a state which is required by every household for it to be nurtured for progress, success and development of one's home, life and our country.

This concept has become my sincere attempt to peek in and to figure out that it was this simplest looking solution, though through a process of a complex and hard understanding, which it also realized and understood by all will help create an impact larger than and beyond one's imagination.

It will be an impact which might change the entire scenario of women in India, their lives and also help them in carrying out their dual responsibilities today dutifully and with utmost confidence. This place will act as the small part of the pattern which will pull together the truth that will mirror and be reflected as something greater than its parts.



Reviving Memory - Patterns of Nature and Culture

Ajita Taware & Kruti Galia

MASTERS IN LANDSCAPE ARCHITECTURE, CEPT UNIVERSITY, AHMEDABAD

It can be said that everything in nature, everything around us can be defined, drawn and associated in way of patterns. It might so happen that we may not fully grasp these complex pattern, but nonetheless they make everything in rhythm. Nothing is out of pattern – all falls in sync in the larger picture.

When confronted with this idea of analyzing patterns, notions of place making and conservation took an important clue, that is to use patterns to read the landscape as a document of human history with its fascinating sense of time and layers replete with human and ecological values which inform the genius of the place.

The places of Champaner and Jambughoda present one such instance of reading landscape patterns, to create

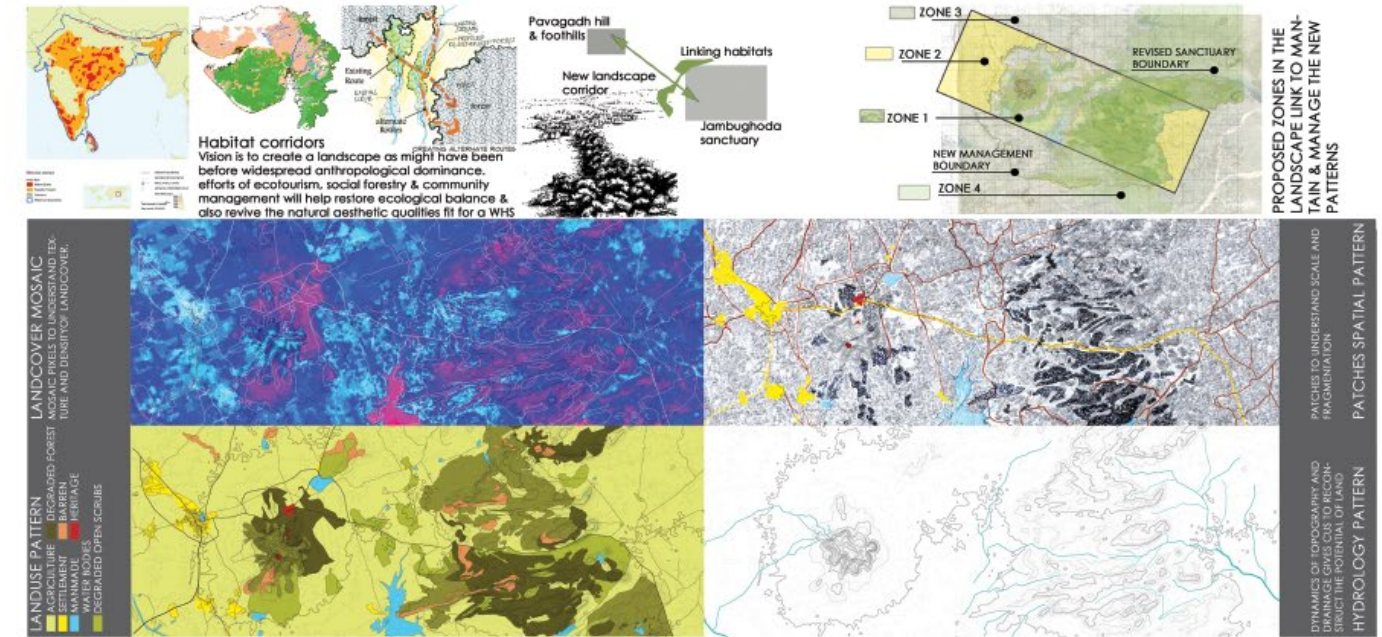
a new sense of heritage conservation. Pattern evolution here explores some of the associated ideas of landscape and memory and how landscape permeates much of our thinking of who we are. The basic idea is to connect the two at the physical and visual, thus simultaneously at the psychological and experiential level in a new pattern and create a metaphorical reconstruct of a bygone heritage in response to current needs.

One of our deepest needs is for a sense of identity and belonging and a common denominator in this is human attachment to landscape and how we find identity in landscape and place. The Champaner-Jambughoda landscape link is at the interface of culture and nature, tangible and intangible heritage, biological and cultural diversity that is the essence of culture and people's identity.

JURY COMMENTS

The layers of natural phenomenon intersect with a multiplicity of processes and future development goals with a degree of sensitivity take this entry through.

EVOLVING A NEW PATTERN



LANDSCAPE MOSAICS

