



PUNE

Intervening the
Inner City



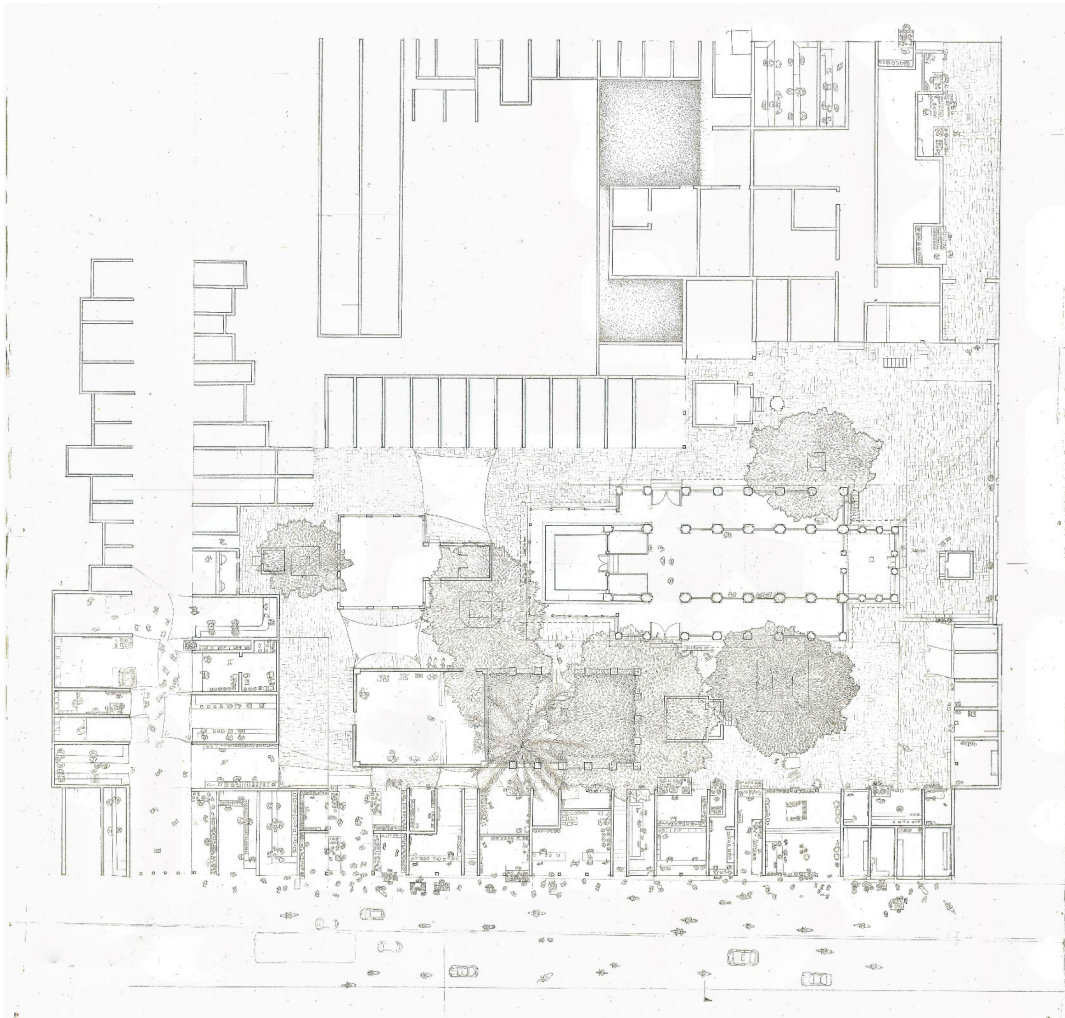
Tulsi Baug

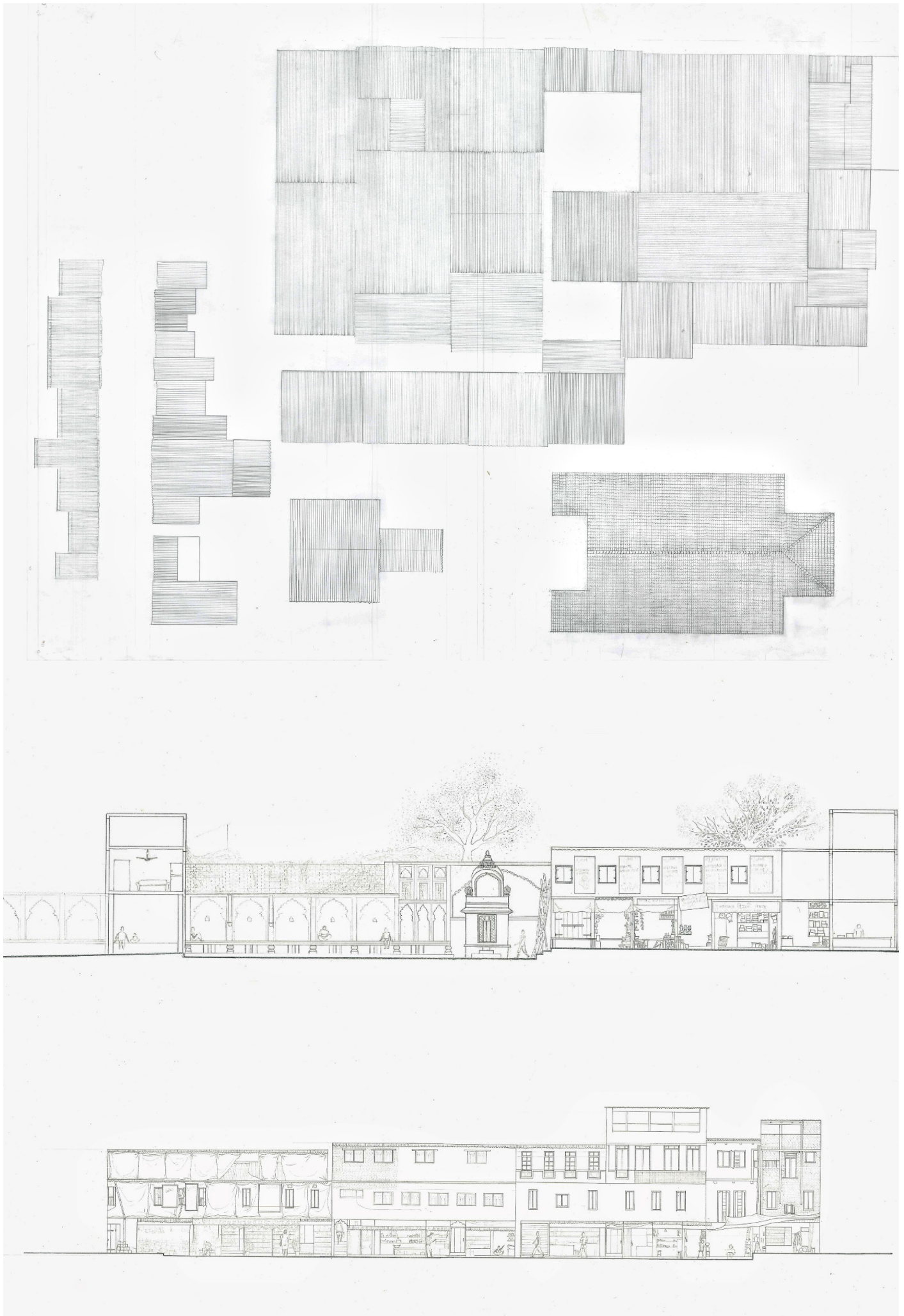
The history of this place is closely linked to the rule of Peshwas in Pune. Built in the 18th century, Tulsi Baug comprises of multiple heritage temples and an array of shops splattered all around. Sardar Khasgiwale owned a flourishing garden filled with Tulsi plants(basil) which is why the place was named as Tulsi Baug. Naro Appaji Khire bought it from Sardar Khasgiwale and he constructed a Ram Mandir here. This temple gained so much popularity that his earlier name Khire was replaced by Tulshibagwale. However, it was during the zenith of Peshwa rule/ Maratha rule that the Ram temple was built at Tulsibaug. The temple was built when Balaji Baji Rao was the ruling Peshwa, however it was only in 1761 that the temple was finally completed when Madhav-Rao I ruled. Even today in the Ram Mandir they play Sanai Chaughda on every Saturday afternoon at around 3pm as a tribute to Bajirao Peshwa I. The Tulsi Baug area is located right in the middle of the city, roughly 3 km away from Swargate Station. The area is accessed via three roads: Bajirao Road, Laxmi Road, and the road connecting Shanipar to Chhatrapati Shivaji Road.

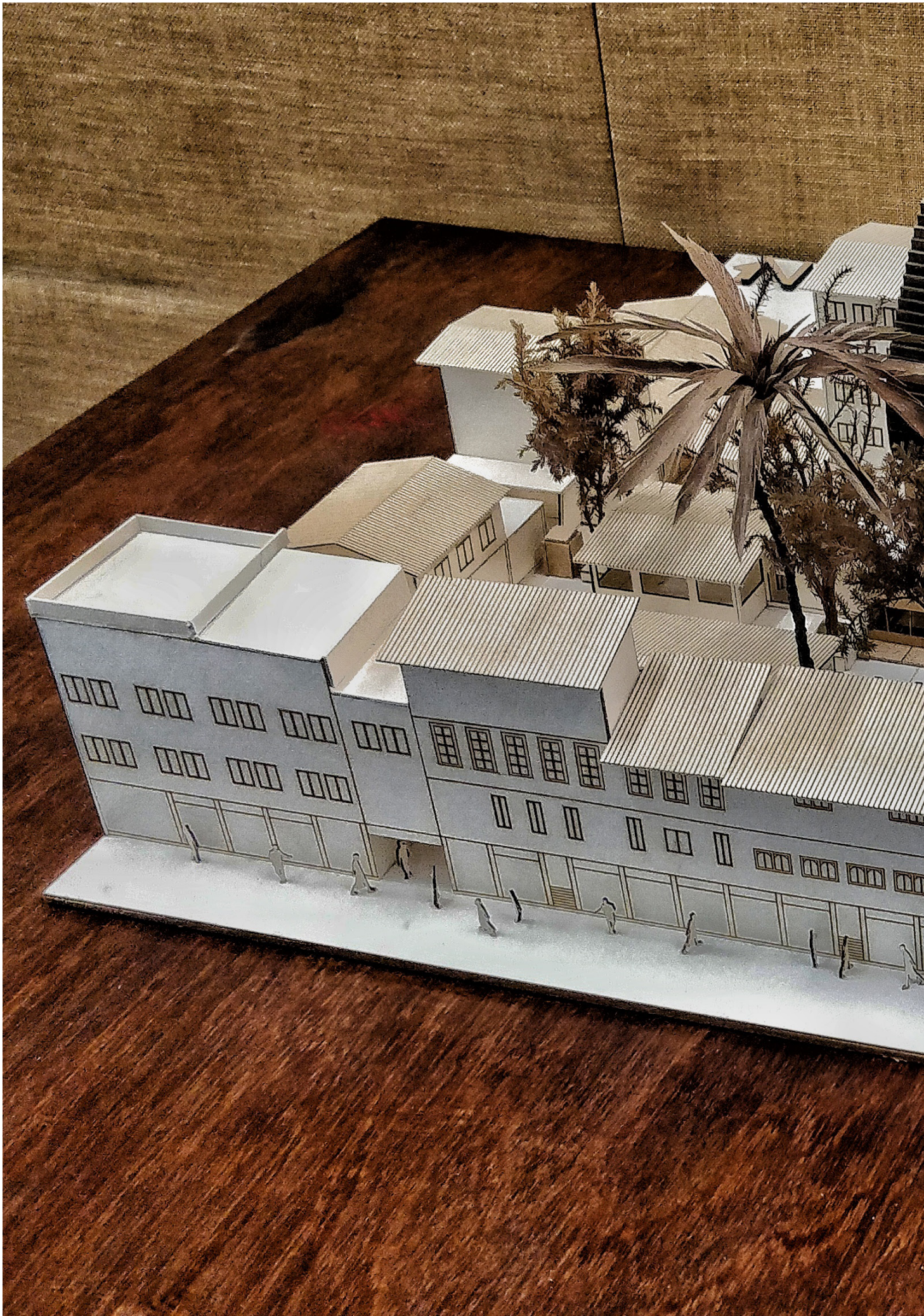
The temple complex stands on one acre of land and contains three temples. The main temple in the centre is the Ram Mandir. This is a vaulted stone shrine with a shikhar and a hall, with a marble floor. Two smaller stone temples of Ganpati and Mahadev are on either side of it. The surrounding yard was at one laid out as a garden with flowerbeds, today it is completely paved with stone. Over the years this temple complex has grown through additions and alterations. The very elegant shikhar, a conical superstructure on a square base with stucco work, was added in the late nineteenth century and the main hall was rebuilt at that time with massive wooden pieces.

As you enter through the doorway, you'll see an entire wall filled with a series of colourful paintings. These paintings beautifully depict tales from the Ramayana. Along with that, a few Dashawatar scenes can also be seen. The second prominent thing you'll see is the 70ft tall shikhar which stands out for its beauty with intricately carved figurines of saints and deities and the wooden Ram Mandir in the centre of the compound. Unless it's a special day, the temple is devoid of people on most days, especially early in the morning and afternoons when many shops shut shop for a few hours for rest.

Today the courtyard within has grown into a traditional and popular shopping center selling all kinds of brass and copper utensils. Located in an over crowded Tulsi Baug, Ram Mandir is like finding peace of mind in the hustle and bustle of the city crowds.











Pataleshwar Caves

This Cave complex located in Pune was carved out of a single rock. It dates back to 8th Century during the Rashtrakuta period. This was originally located outside town, but the outward expansion of the city has led to bringing it in the city centre.

Dedicated to Lord Pataleshwar (God of the underworld) and Lord Shiva. The whole cave is below ground level making Pataleshwar an appropriate name.

The site is located right in the middle of the city along one of the busiest roads, JM Road

It is also adjacent to another very important part of Pune's history, which came much later, the Jungli Maharaj temple.

Till the 1990s, the site would independently function as a temple for its firm worshippers, but after the intervention of the government by making it a heritage monument, the Archaeological Survey of India set up offices on the site.

The site, in its present condition has lost its charm as a monolith and an element of history, but stands merely as a destination of tourist interest.

On site, it starts off as a small 2 meter tall gate on the forever busy JM Road, which leads us into a massive lawn with a small path down the middle axis. On one side, the path has these offices that have been set up by the Archaeological Survey of India with a hedge that separates them from the site and on the right, is a space made for people to sit and enjoy the calmness. This whole path is also protected by a dense cover of trees which protects it from direct sunlight. As you proceed, you start getting an idea of what lies ahead. You start seeing the temple complex at a slightly lower level. As you step ahead, you look down into the temple complex with some new residential buildings in the backdrop and a staircase, which is also a part of the monolith takes you down into the precinct of the temples.

A small shiva temple, that lies near the entrance is half sunk in the ground has lately become a place of strong belief.

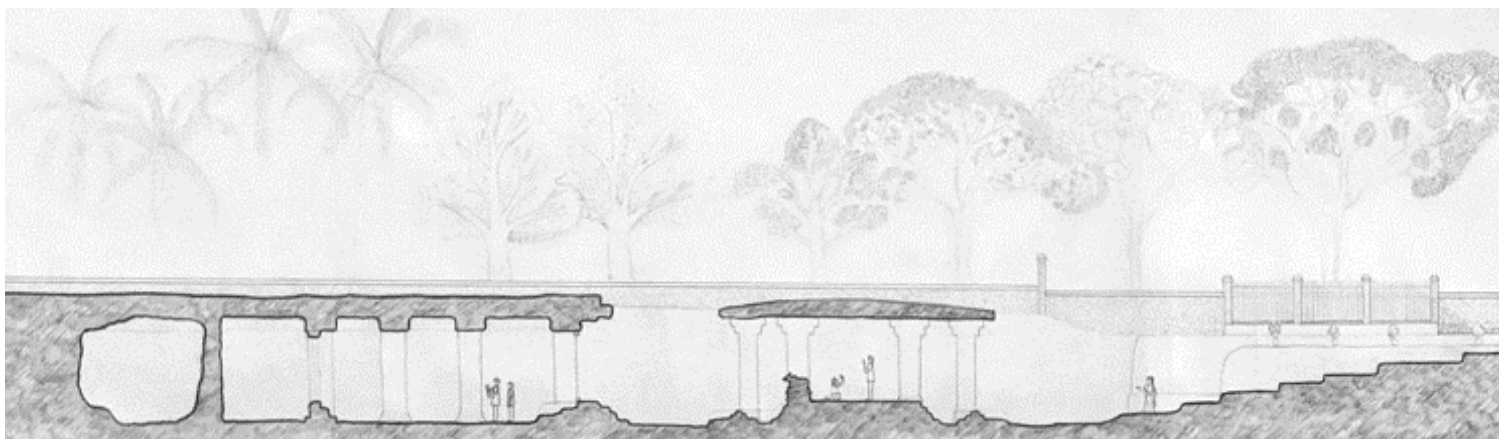
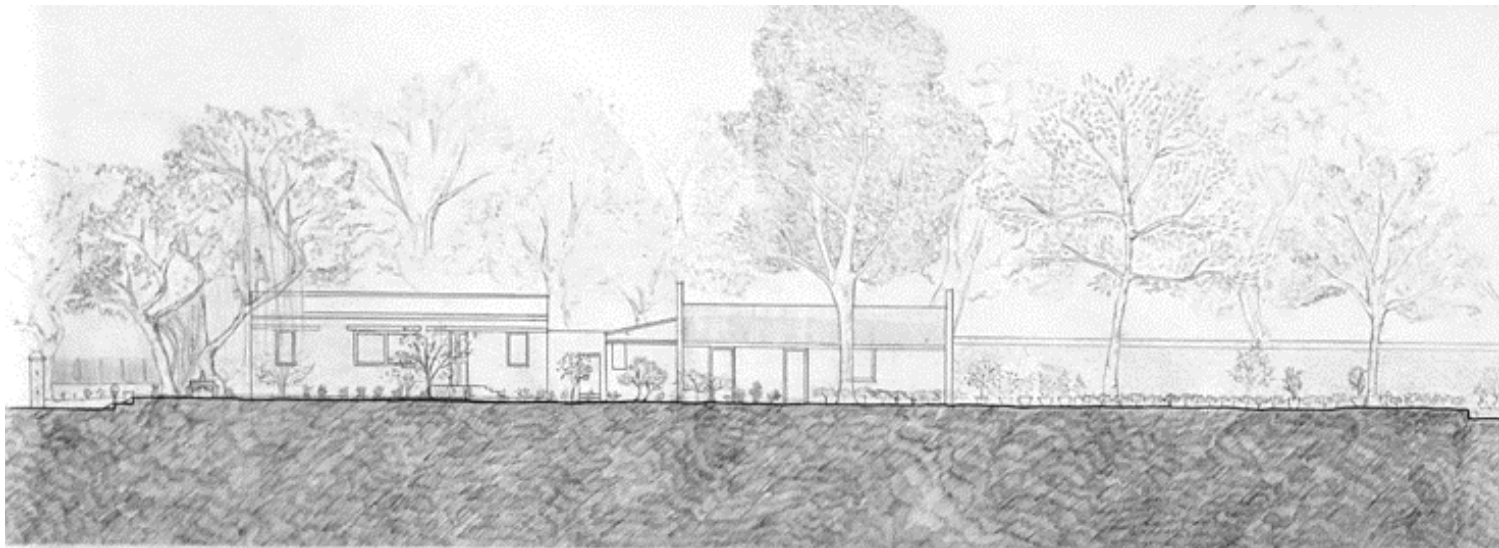
The Nandi Mandapa that is situated bang in the middle of a courtyard like space serves as a place where visitors can spend time close to their god.

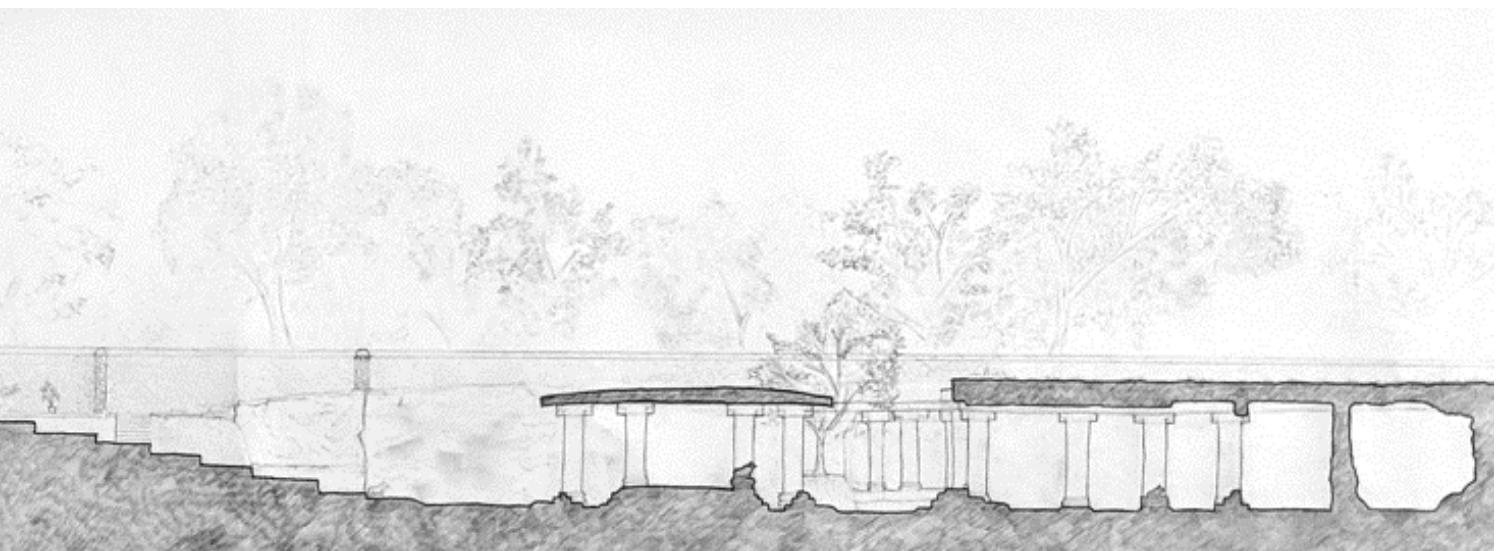
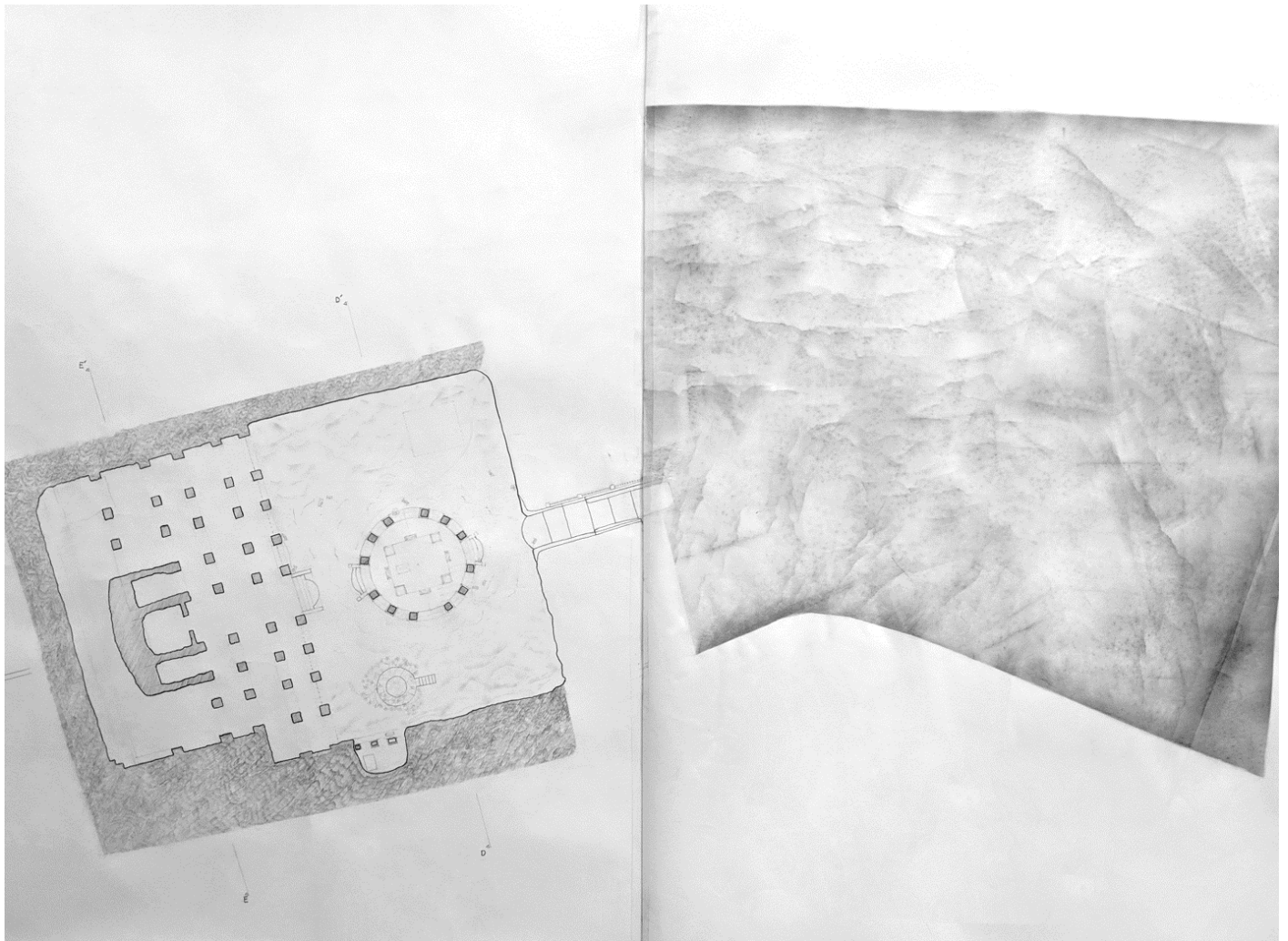
The whole structure is almost symmetrical, giving it a strong vibe, which is nullified by the fact that the structure is sunk 4.5 meters in the ground.

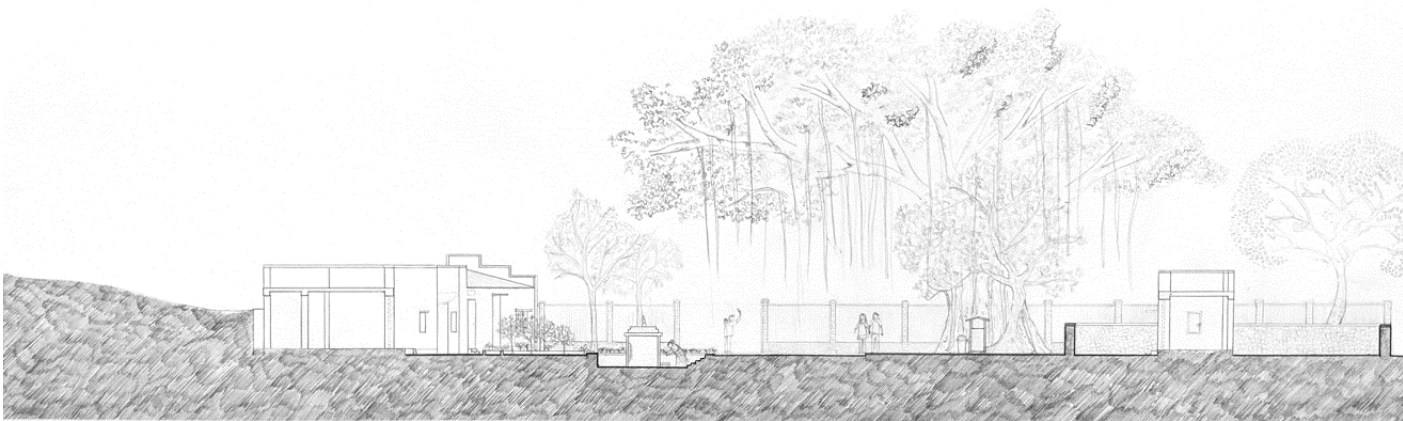
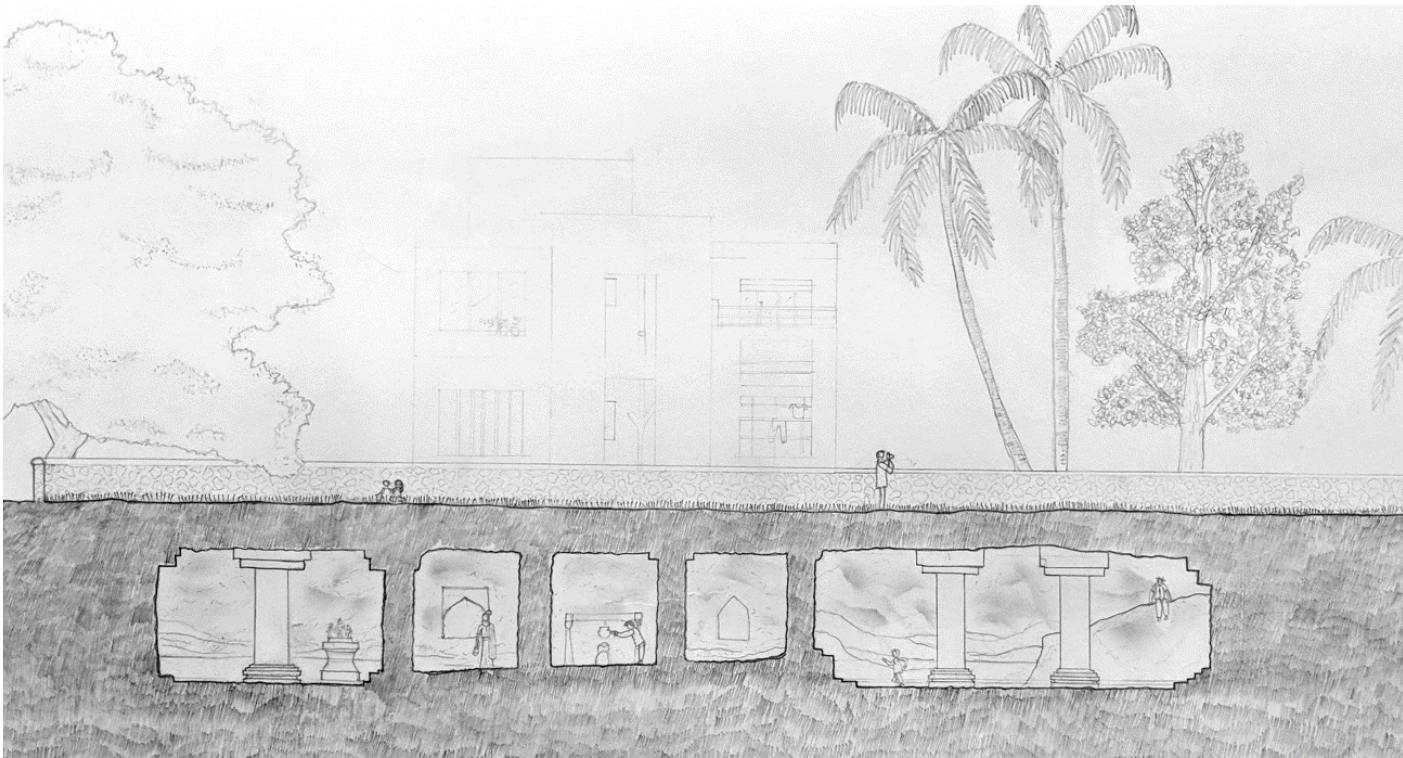
The space inside the temple receives diffused lighting all day long that makes it a very warm and cozy place.











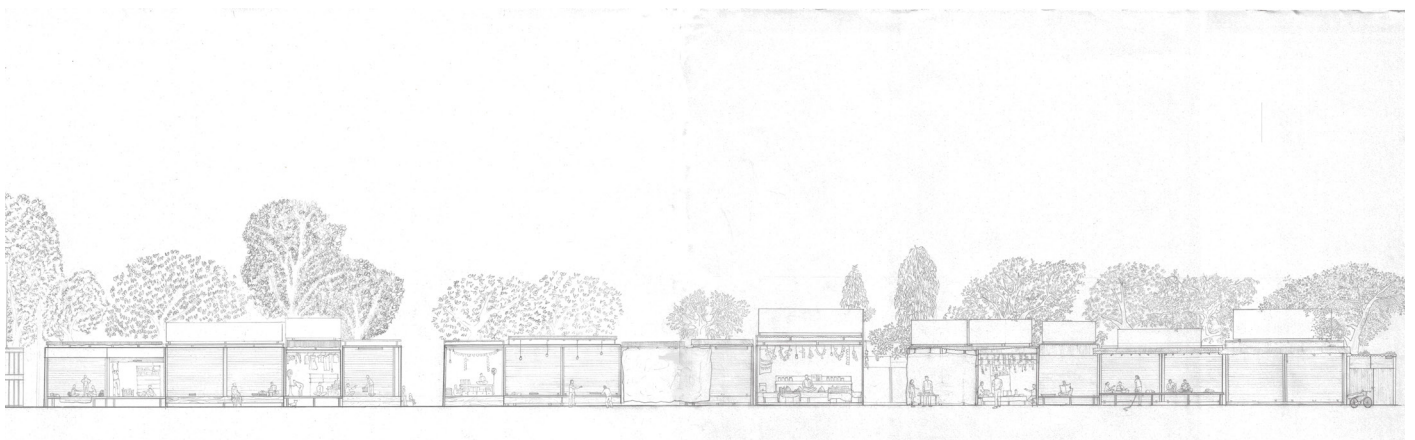
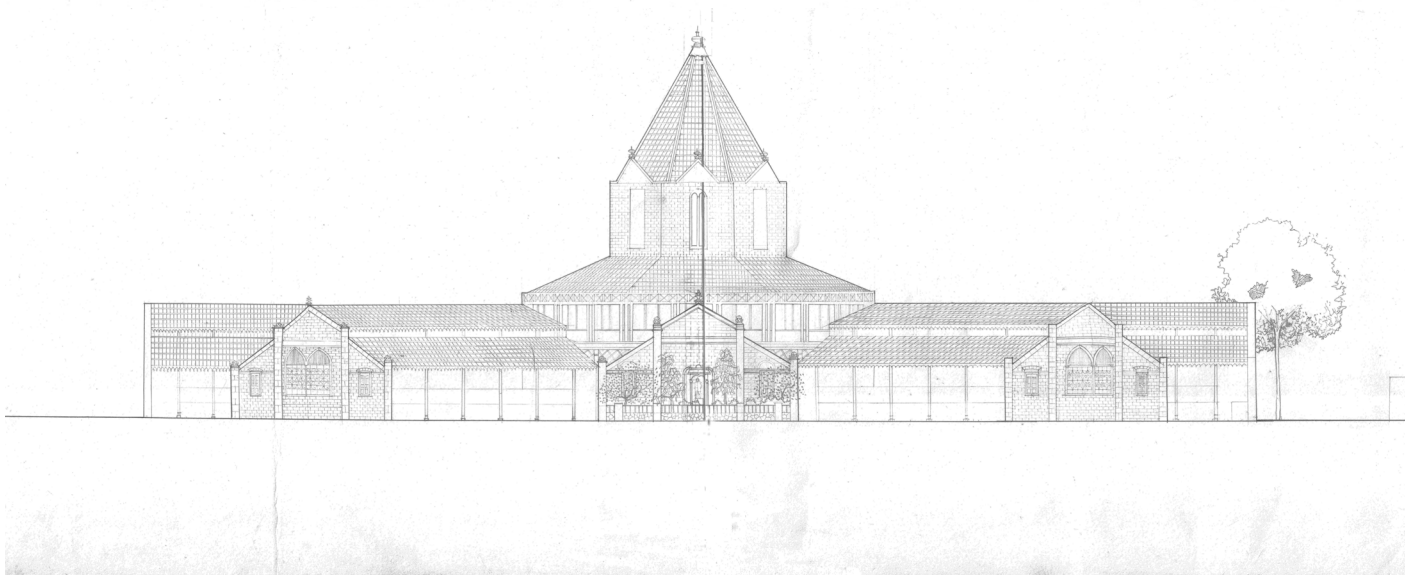
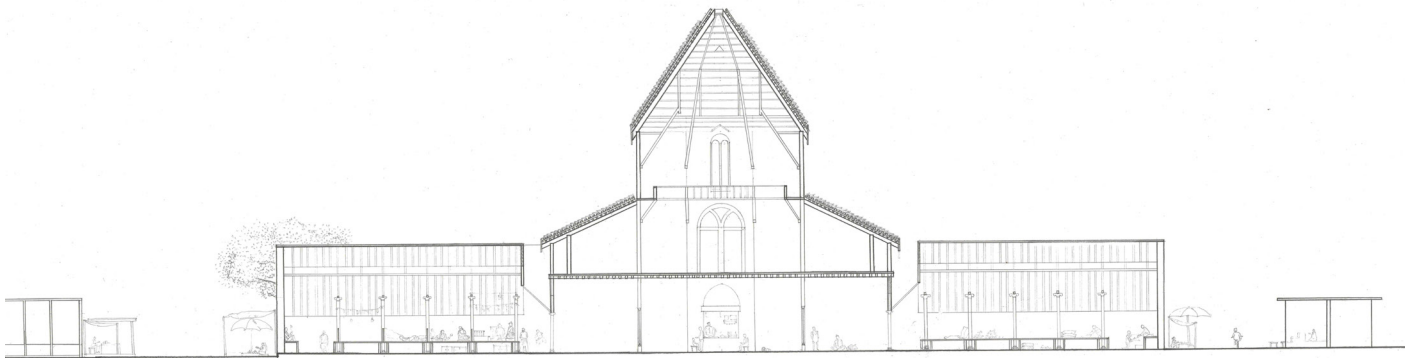


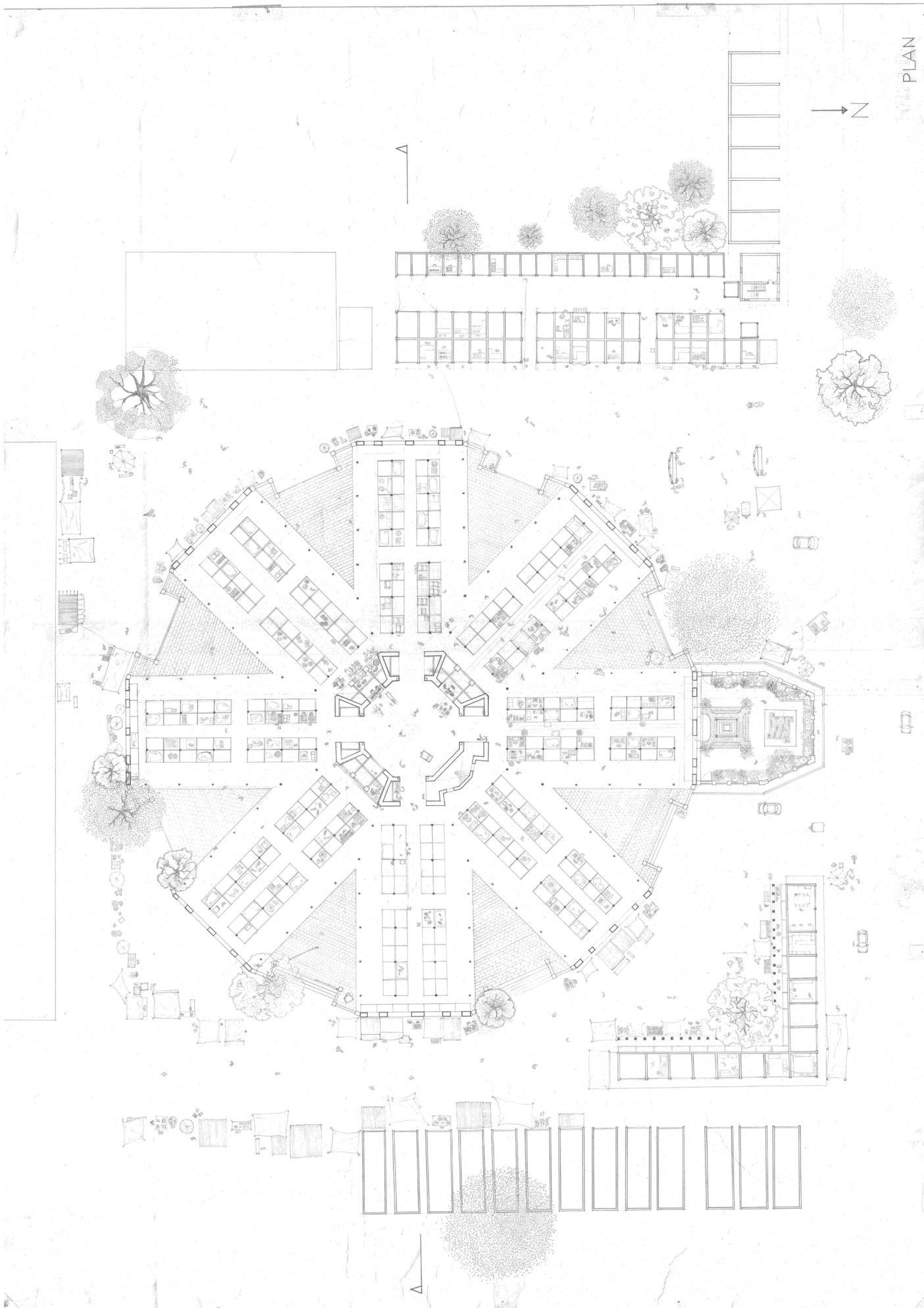


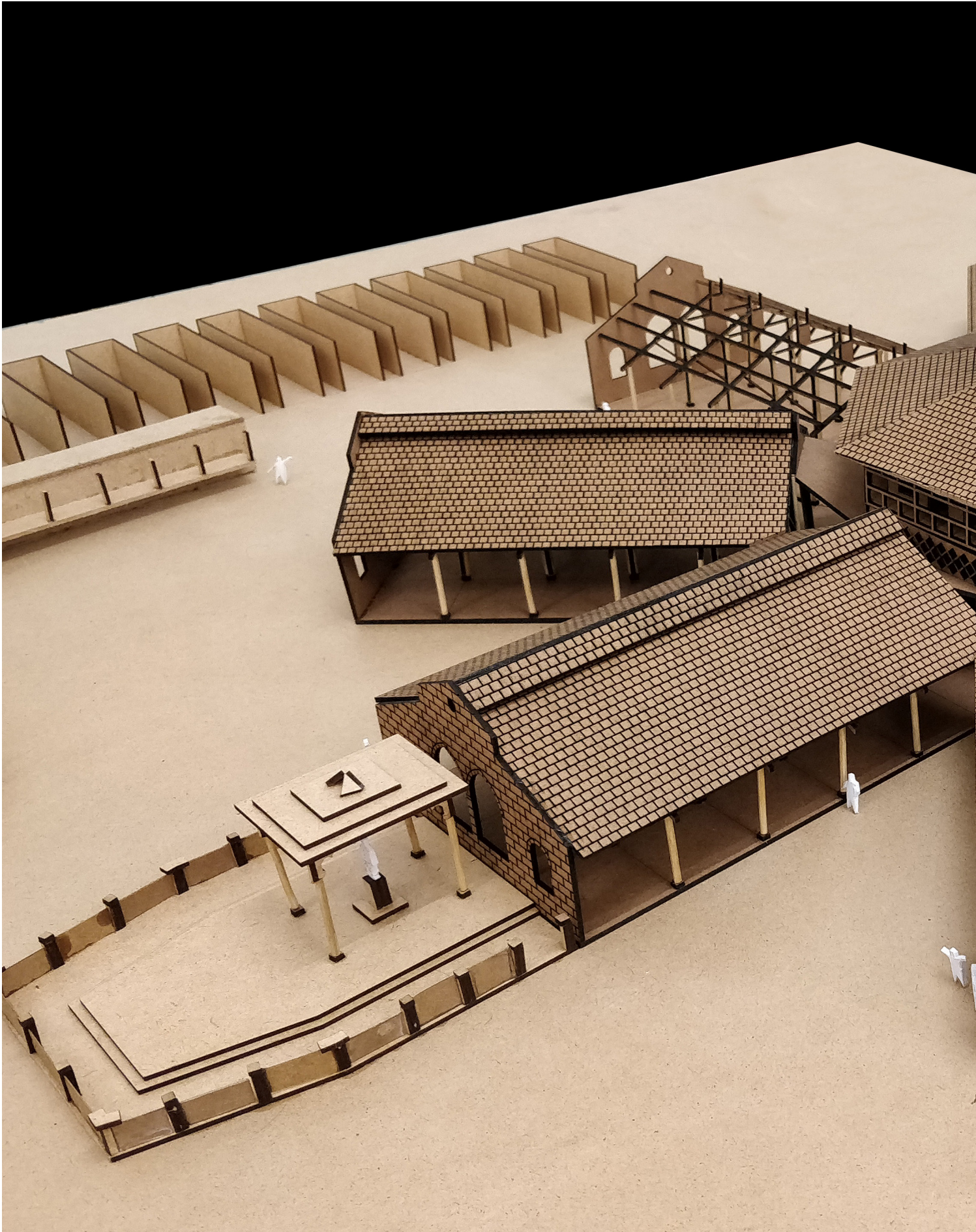
Mahatma Phule Mandai

The Mandai was built in the colonial period by the British as a centre to govern their trade. It is located in the centre of old Pune city and is the biggest vegetable market in today's time. In the early years of the British rule, an open air vegetable market used to be held outside the Shaniwar Wada. This shifted to an indoor place built by the Poona Municipality. The construction of the Gothic style building started in 1882 and took 4 years for completion. The Market was named after the then Governor of Bombay, Lord Reay, and served as retail and wholesale market in addition to being the Municipal office. There was also an older market district called Tulshi Baug close to the vegetable market that sold a variety of household items. The market used to be a combined retail and wholesale trading place for produce.

The market building is designed in the Gothic style. The builders used masonry carved from the local grey stone. The structure is dominated by a 80 feet central, squat, octagonal tower. The tower is surrounded by a verandah with a tiled roof. This covers the ground and first floor. Four market wings housing the majority of the stalls radiate out from the ground floor verandah. The market is entered via gothic arches located at the ends of each of the wings. Today the market has about 526 stalls of fruits and vegetables. It is always crowded because fruits and vegetables are available at lower cost than other places in the city, but is most crowded on weekends and holidays. The market has its own Ganesh Mandal for Ganesh Festival and is one of the oldest in Pune and Maharashtra.











Raste Wada

Raste wada is a tranquil recess in the cacophonous city of Pune. Raste's were an important feudal family belonging to the Marathas. Gopika bai, the daughter of a big banker, Bhikaji Raste, was married to the third Peshwa, Balaji Bajirao. This was a political ceremony for strengthening the office of the Peshwas. The Raste's gave shelter to many military troops, with no caste restrictions. They provided military support for several military campaigns conducted by the Peshwas. The Raste Wada was founded in the town of Wai in Pune, which was used by Balaji Bajirao as his fort. The Wada complex included a towering 12 meter tall gate, thick inhabitable walls which were stables, vast tennis courts, gardens, swimming pools, well, and the wada itself. Wide roads were laid for elephants and deer drawn carriages used by the ruler.

Balaji Bajirao was succeeded by his son, Madhavrao, who was one of the most eccentric Peshwas, and gathered up defences to fight wars against many other rulers, using guerrilla warfare techniques from his predecessor, Shivaji.

He was succeeded by his son, Raghunath Rao, who ruled for a brief period of a year, and then committed suicide. His son, the last Peshwa, Bajirao II, never received formal education since his parents were in confinement by the Peshwas for defecting to the British. Bajirao II was a puppet ruler, who conducted his rule lavishly, spending on luxuries, since he had Sardars and other subordinates to conduct the business and maintain the rule.

Raste wada is a courtyard type Traditional residence.

It is a complete wood and stone structure.

A grand door of thick wooden doors Leads to a snug courtyard with A fountain in the center.

The courtyard was used as a resting Place for the horses which would be tied to metal rings on the plinth wall.

The ground floor plinth area was used By Madhavrao for instructing his Subordinates and preaching to his Troops, whereas Bajirao II opened Up the entire plinth area to make it A leisure space.

The wada and the complex are multi-functional, serving as spaces for practices of classical music, kindergarten schooling and school for autistic children, HP gas franchise rented out, and courtyard space for conversing and exchange of ideas.

There is a temple, several residences, shops on the outer skin of the complex.

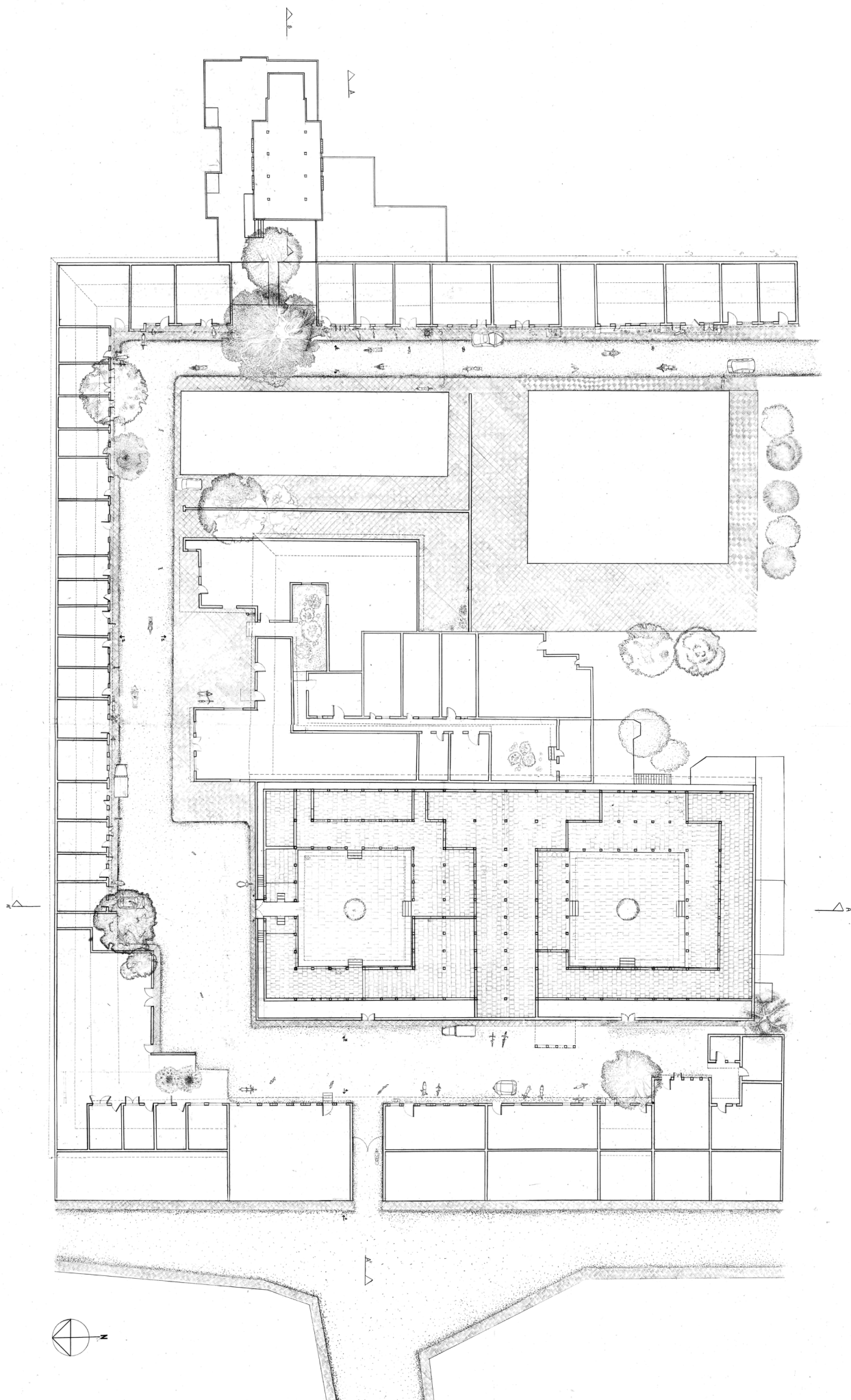
The wada has a 13 by 13 meter courtyard, with 12 meter high walls holding it. Metal bars with hooked ends were suspended which held chandeliers with candles.

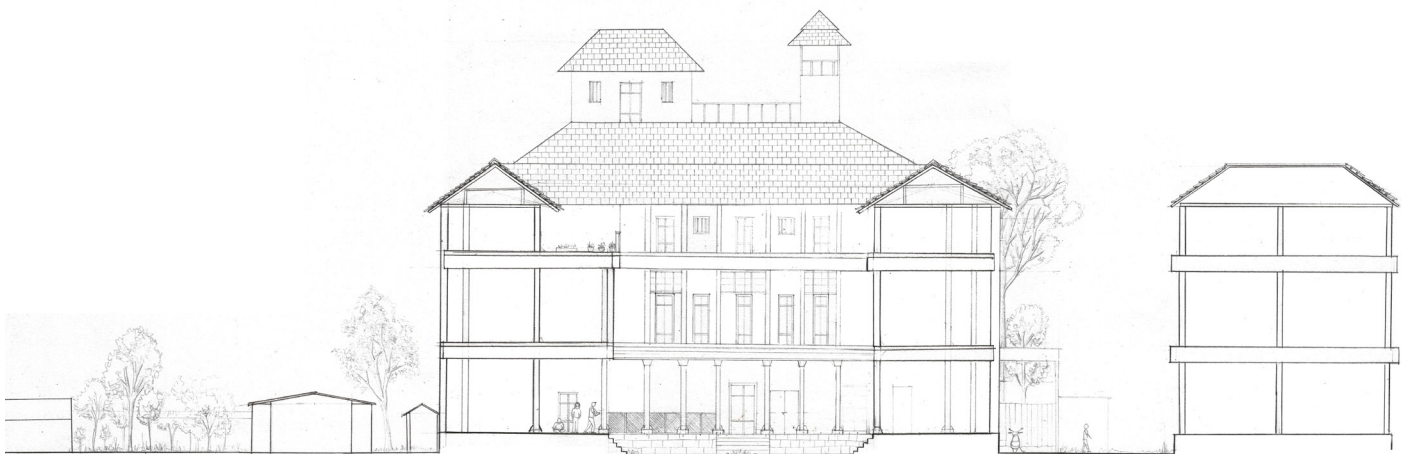
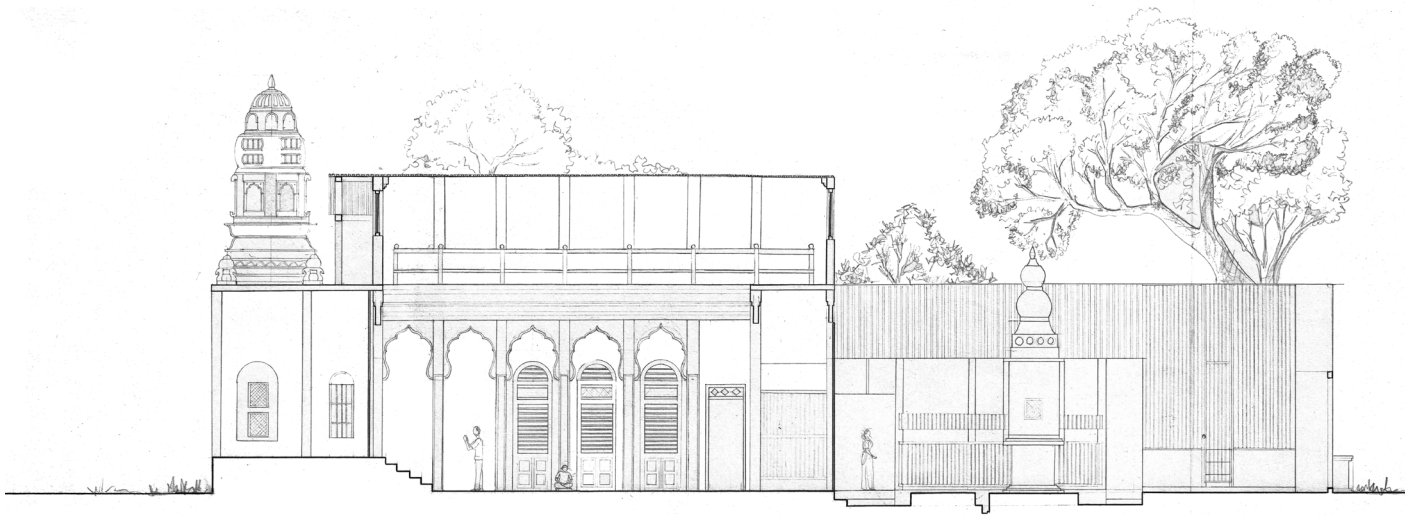
This was where the ruler and his subordinates would tie their horses around the fountain to the plinth wall.

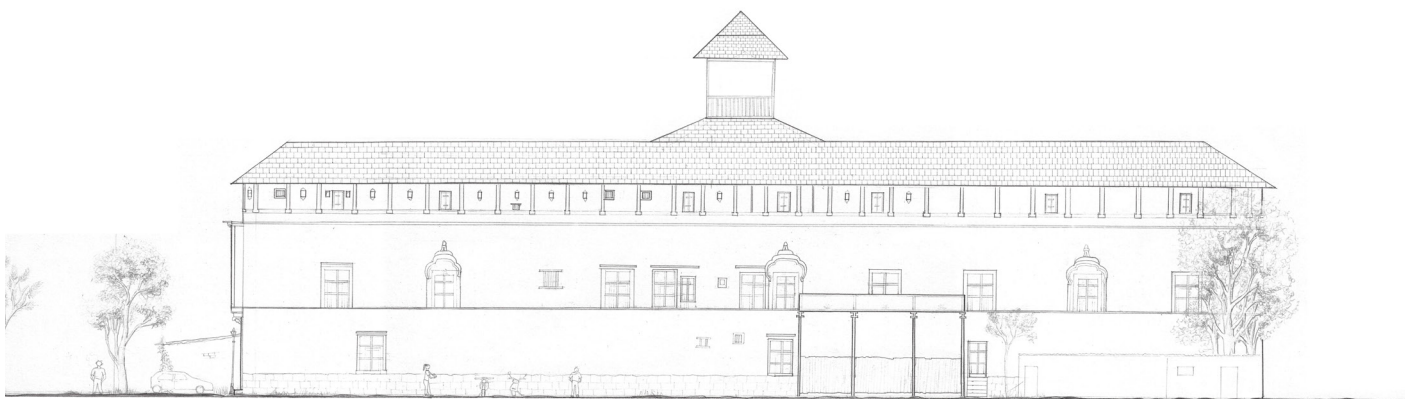
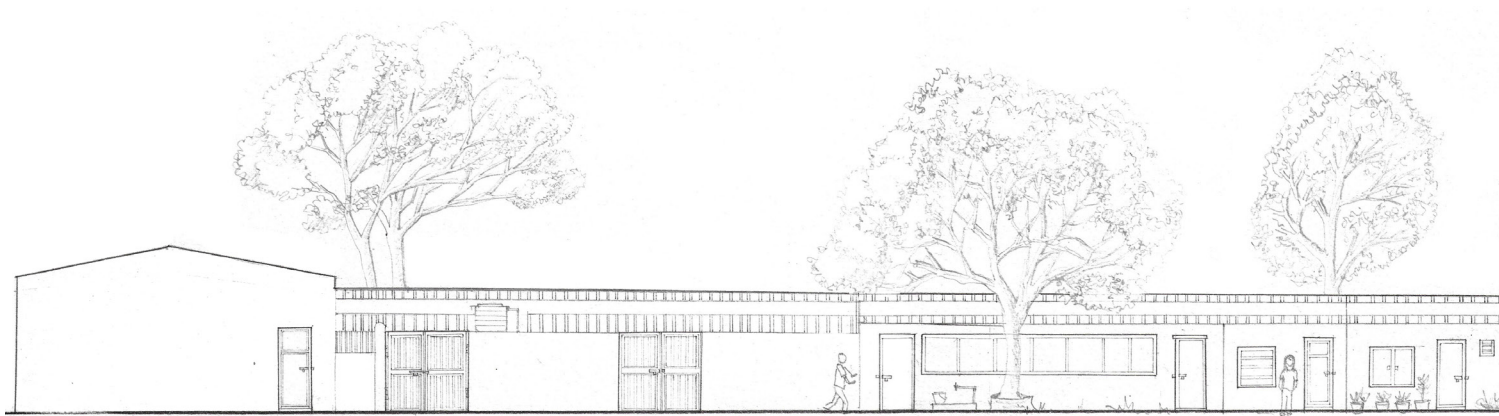
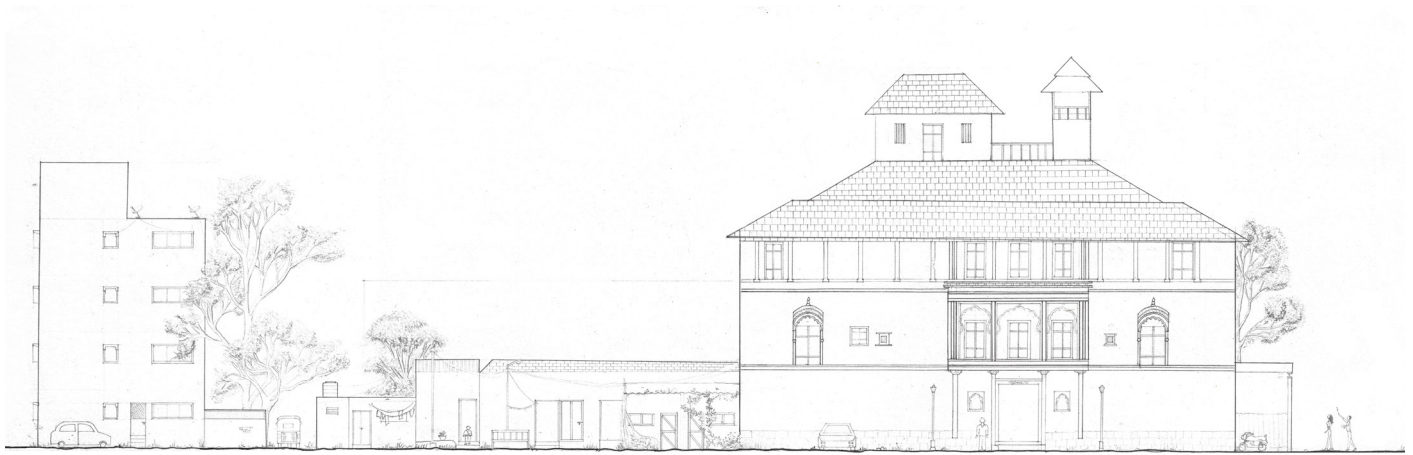
The current owners are successors of the Raste's, and have leased one corner of the ground floor to a gas company outlet, and another for an extension for the school.

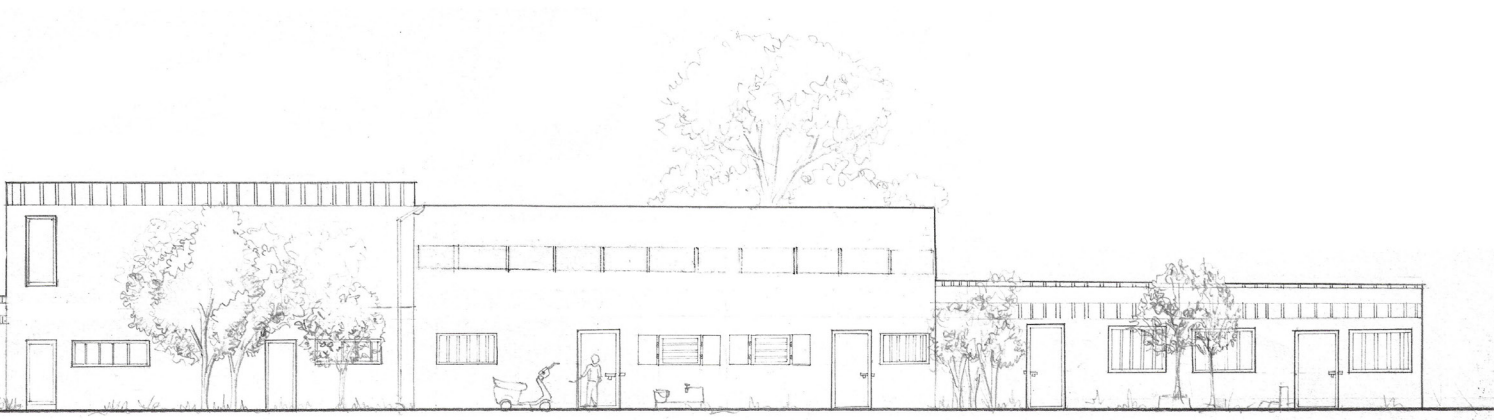
The roads in the complex were widened by the last Peshwa to almost 9 meters since he imported deer from Russia, as well as elephants, cheetahs and other exotics from around the world. There were deer drawn carriages, elephants to lead the convoy, and cheetahs in the garden.

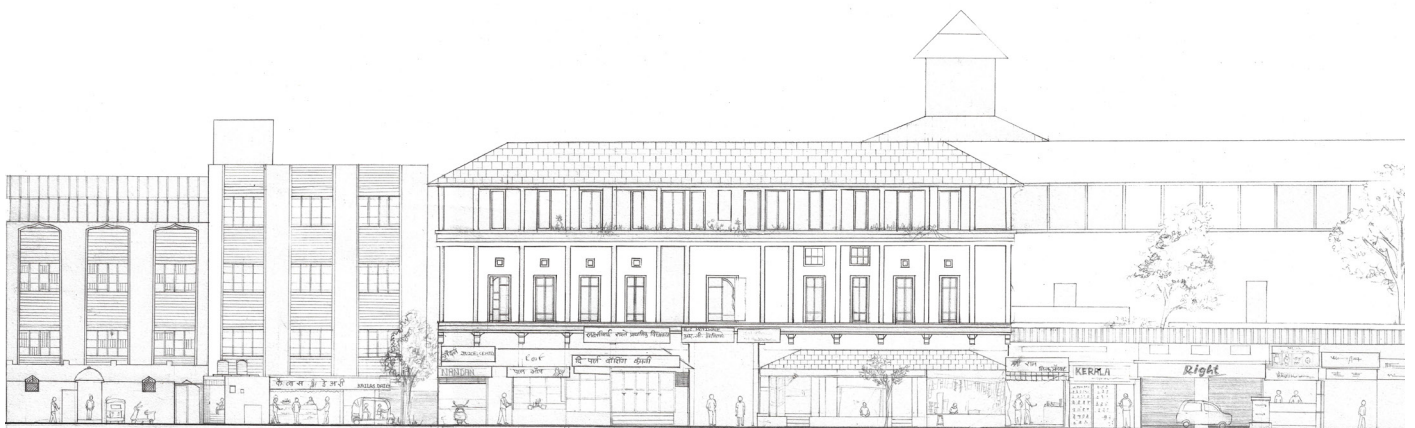
The stables which were converted into houses, had a portion of the road as a part of their house. This extension to the house is used interestingly by each residence, having informal paths leading to the door created by a scooter parked, or a row of plants and a lady washing utensils. It was as though the life of the inside poured out onto the road.







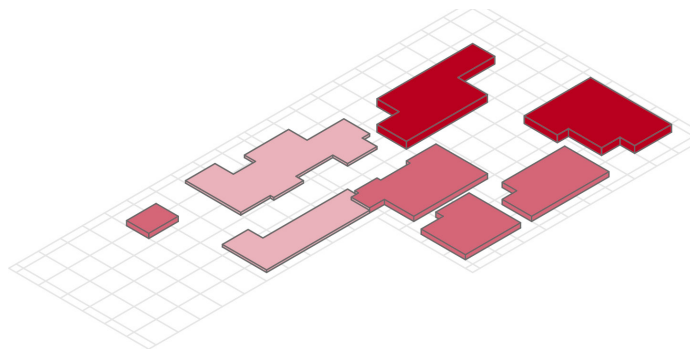
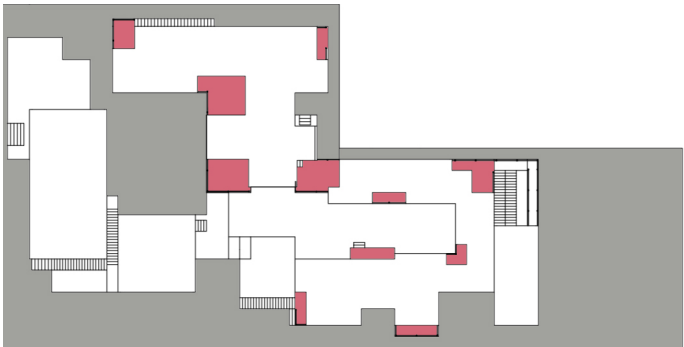












Interacting Courtyards

Anjali Agarwal

The main objective of the project was to study the typology of the heritage site to inspire the design intervention. The area for the intervention was the space right next to the Wada along the east facade. The programs that were to be included were school, residence, shops and community space.

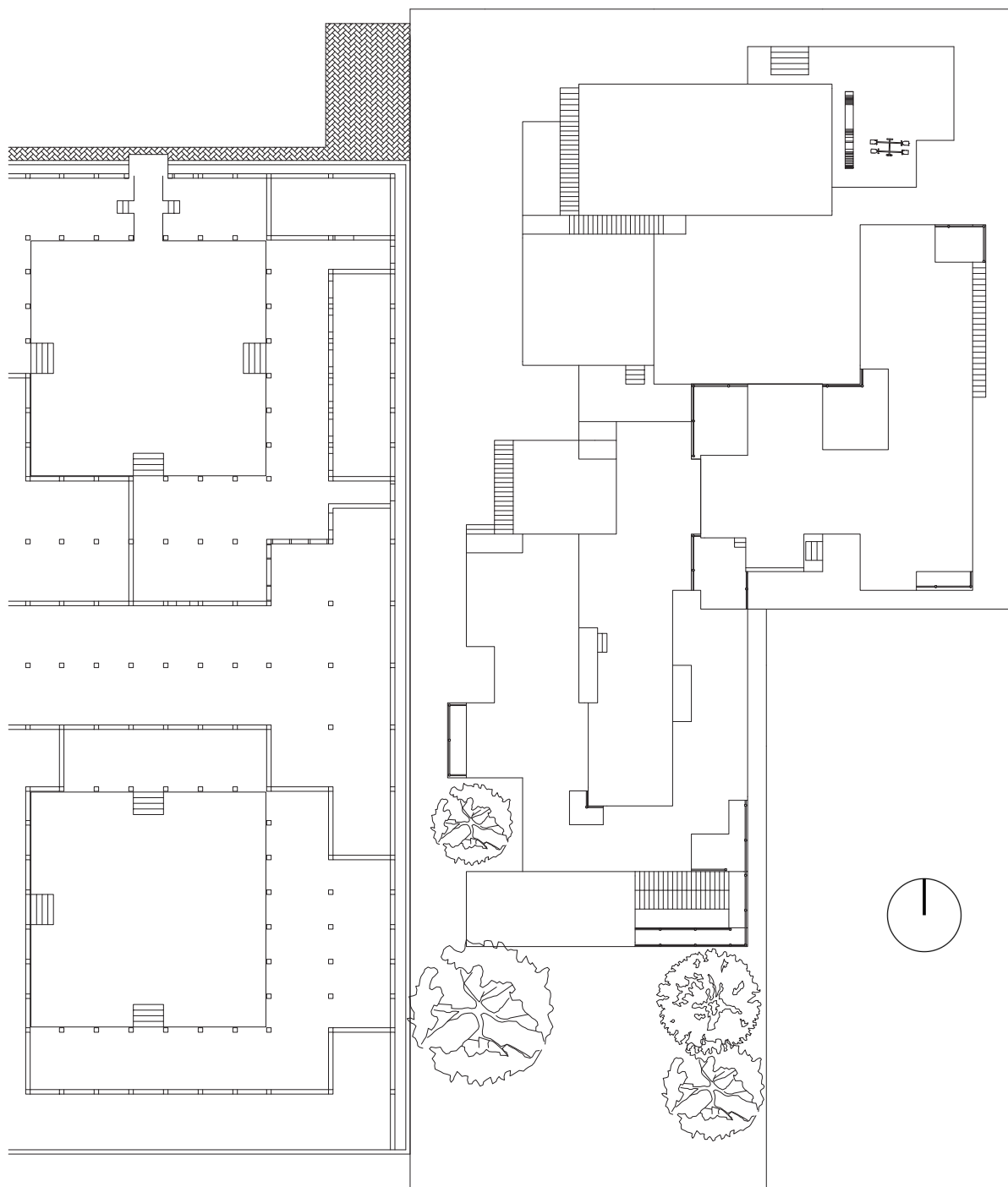
which allows interaction between different structures and people.

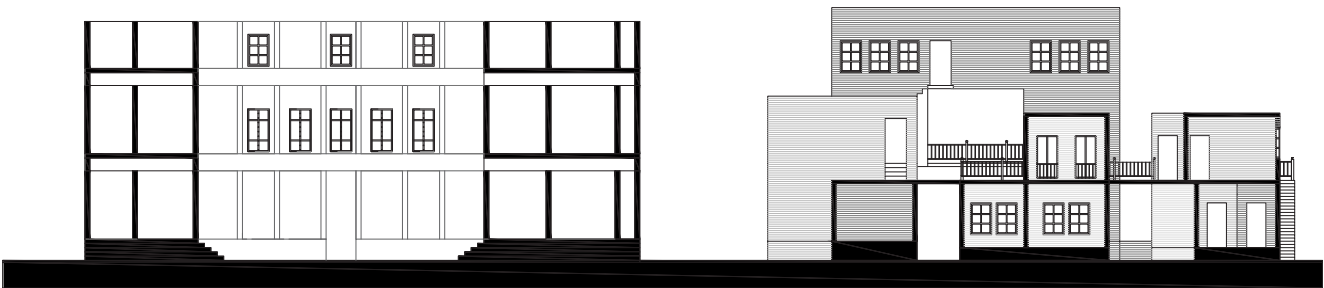
Raste Wada is the main structure surrounded by the rest of the site. The site when entered gives a feeling of a whole new world. Keeping in mind the characteristics of the Wada along with the rest of the site, the design has attempted to relate to it through different aspects. The form of the intervention structures is abstracted from the structures existing on the site.

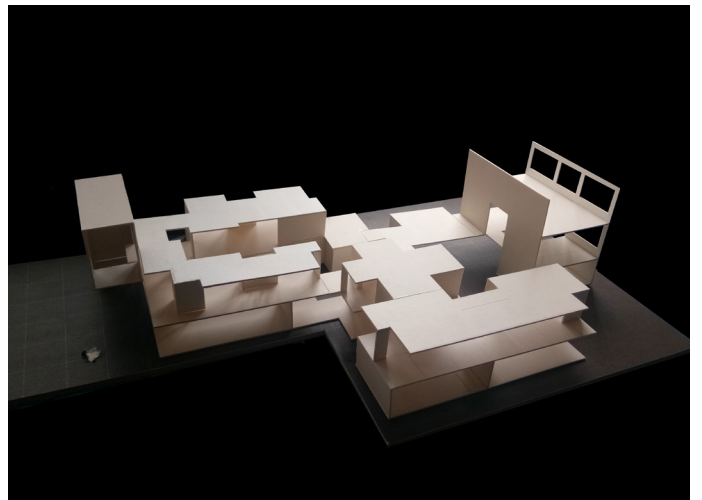
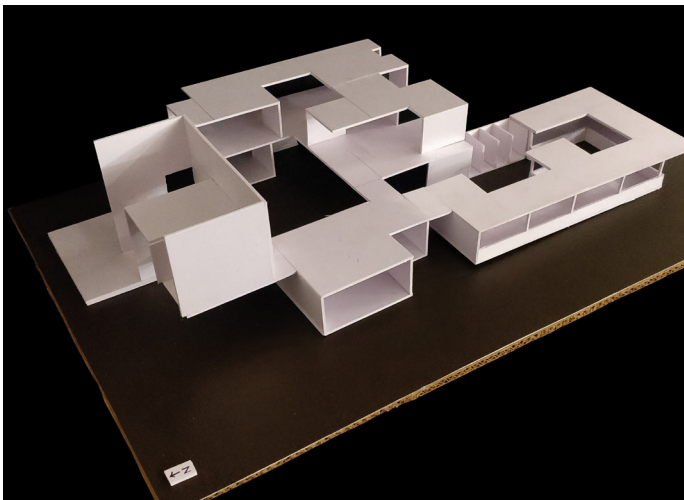
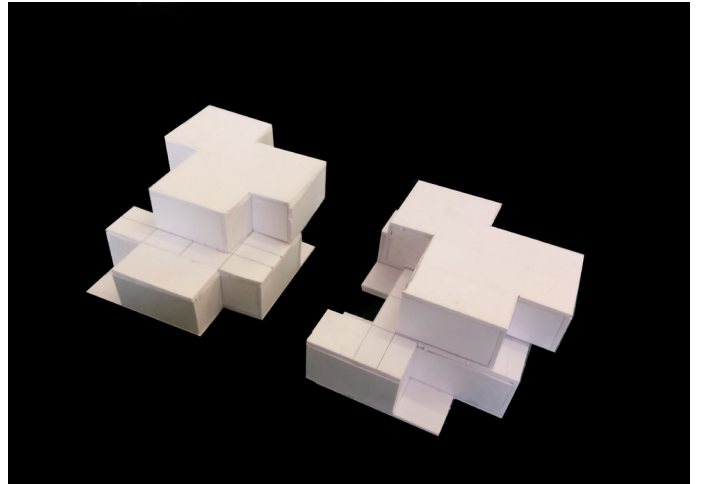
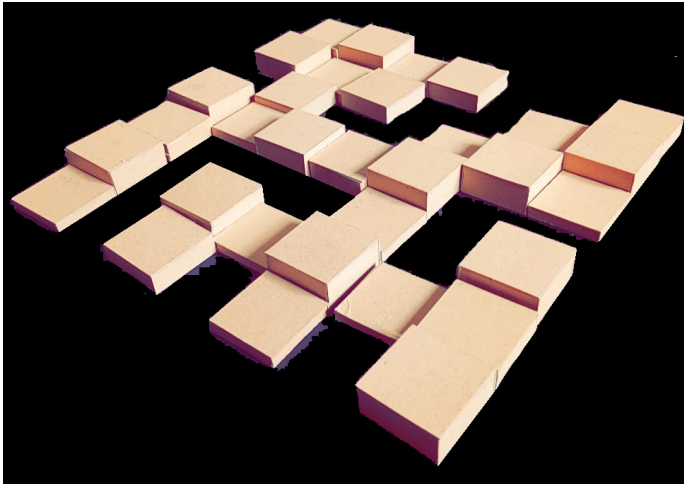
The plinth of the Wada is one of the reasons for its massive façade facing the intervention site. The intervention has used three different levels of the plinth. The structure has been designed using the grid of the Wada. Only the horizontal grid of the Wada has been followed, the vertical grid has been avoided to keep the height of the intervention lower than the Wada so that the structure does not overpower the Wada.

Courtyards play an important role in decreasing the volume from the mass of the structure, making it more spacious and giving a major benefit to open interaction among the people as well as the structures. Different courtyards have been interconnected using the landscape which also connects the whole design to the Wada giving a sense of connectivity and porosity throughout the structure.

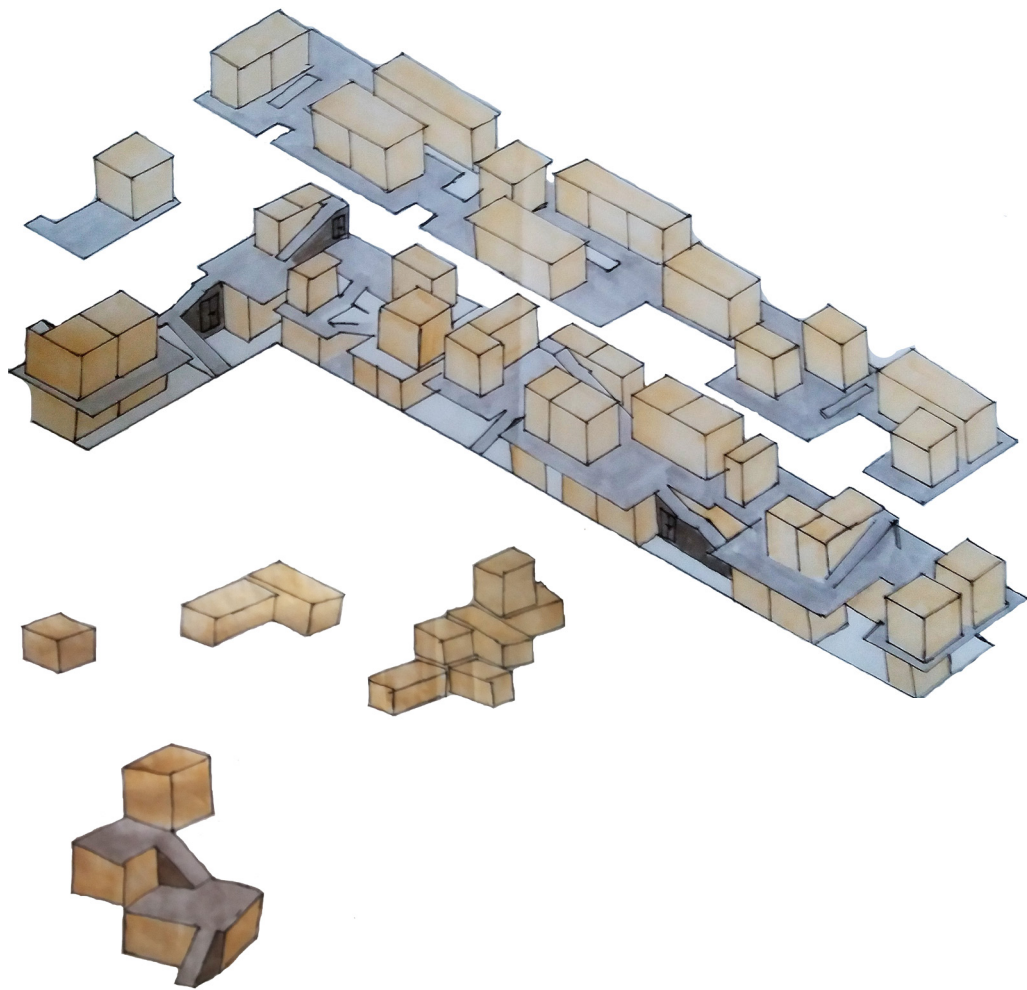
Thus, the main idea of intervention has revolved around providing spaces that are common to different structures and are interconnected,









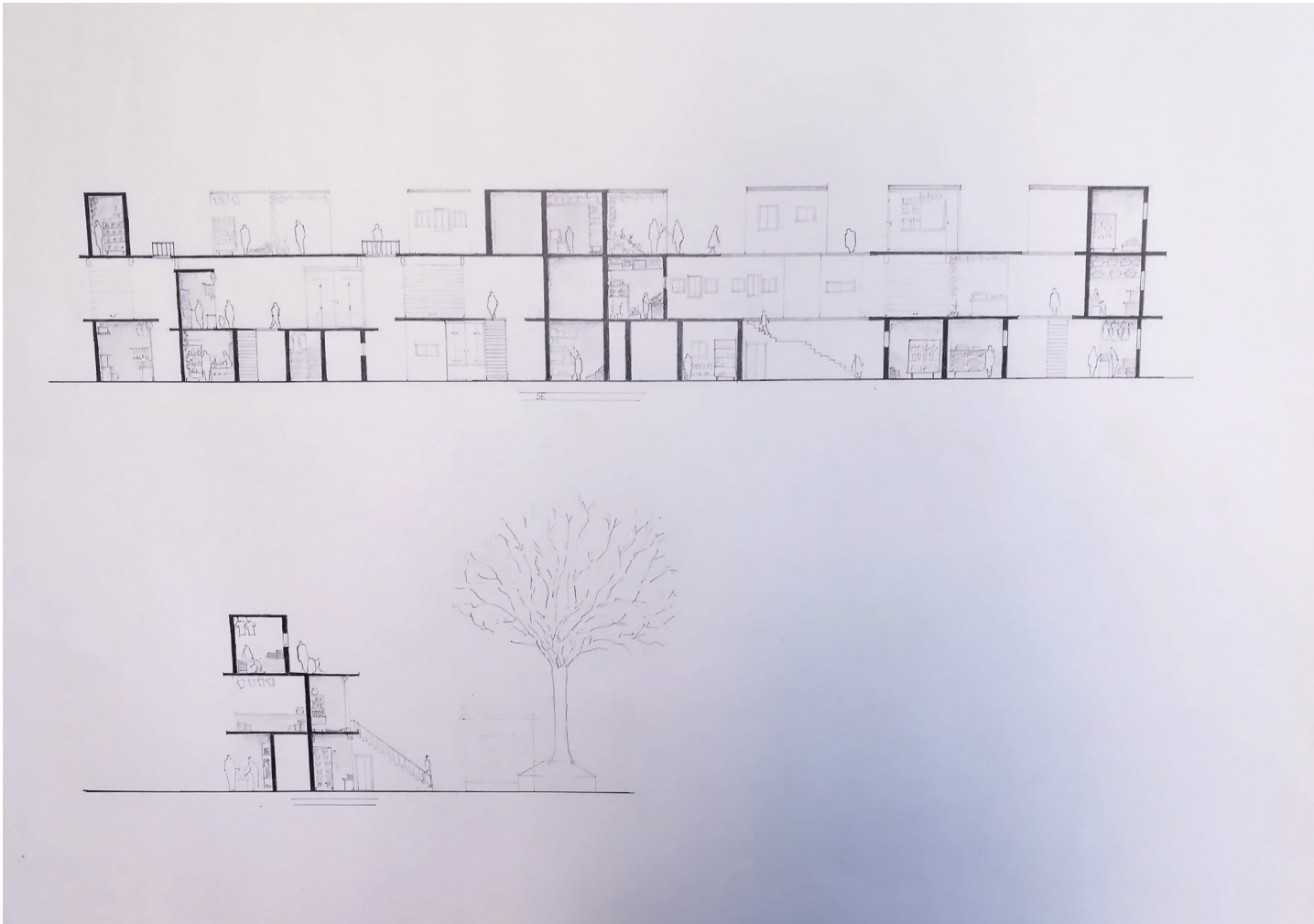


Multipurpose

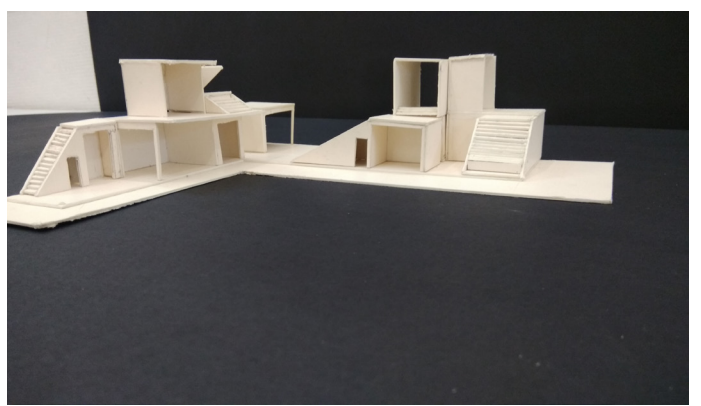
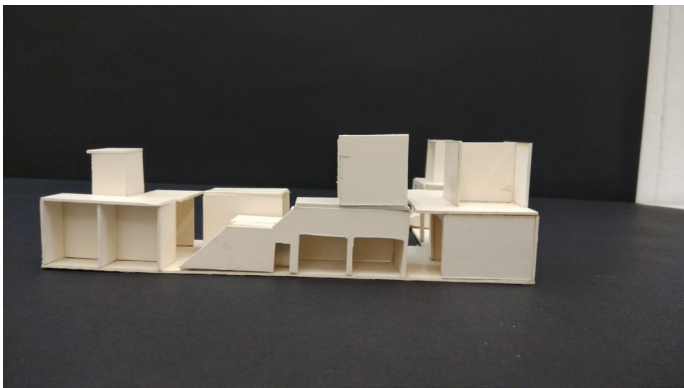
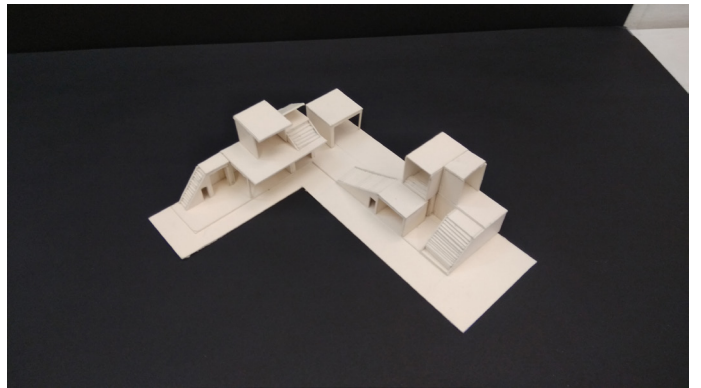
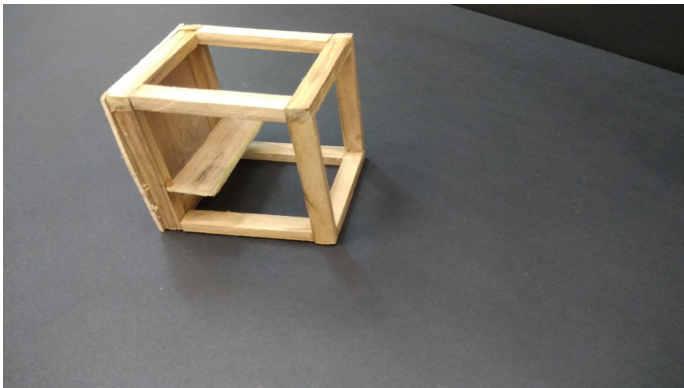
Kshitija Akre

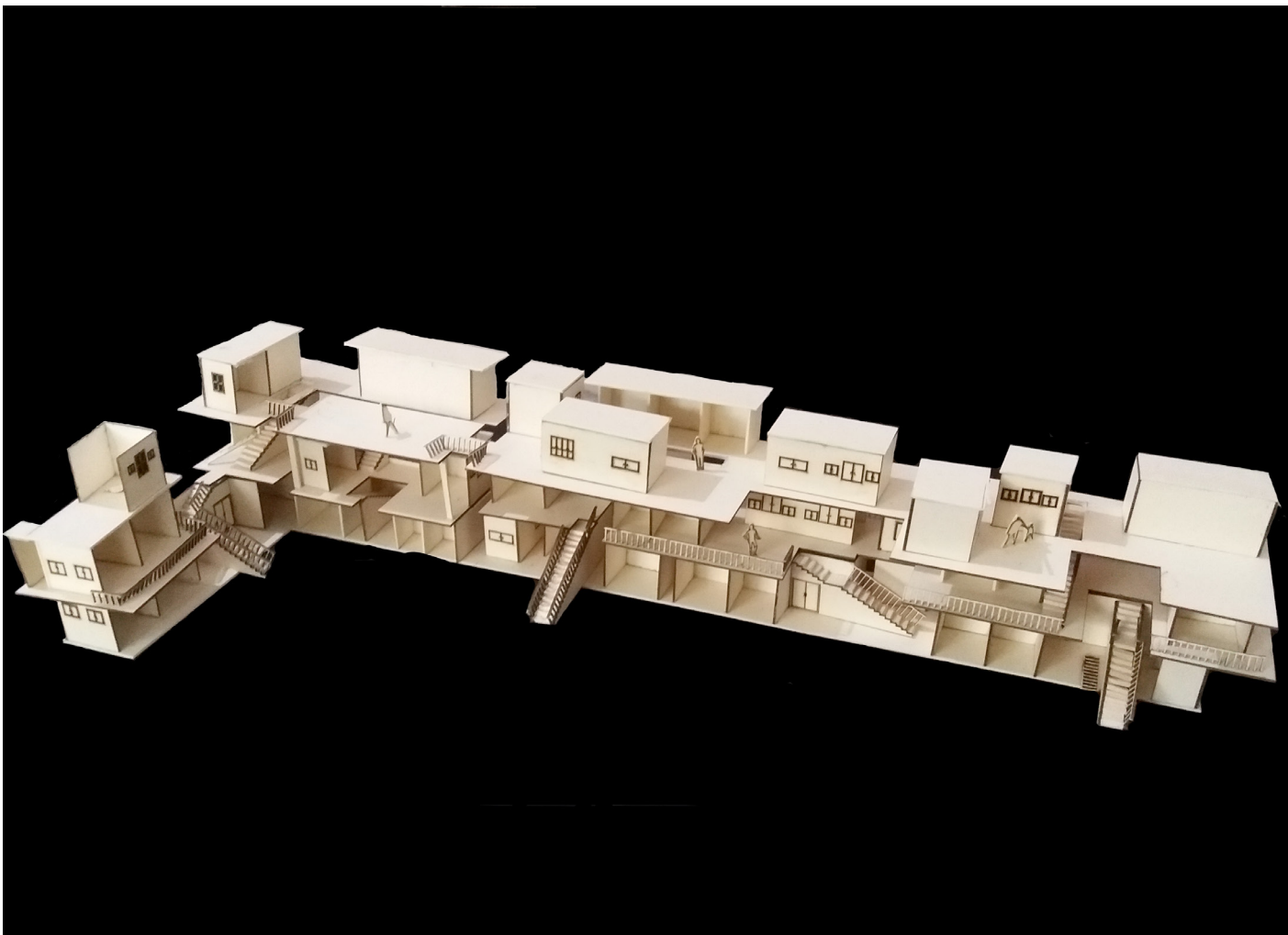
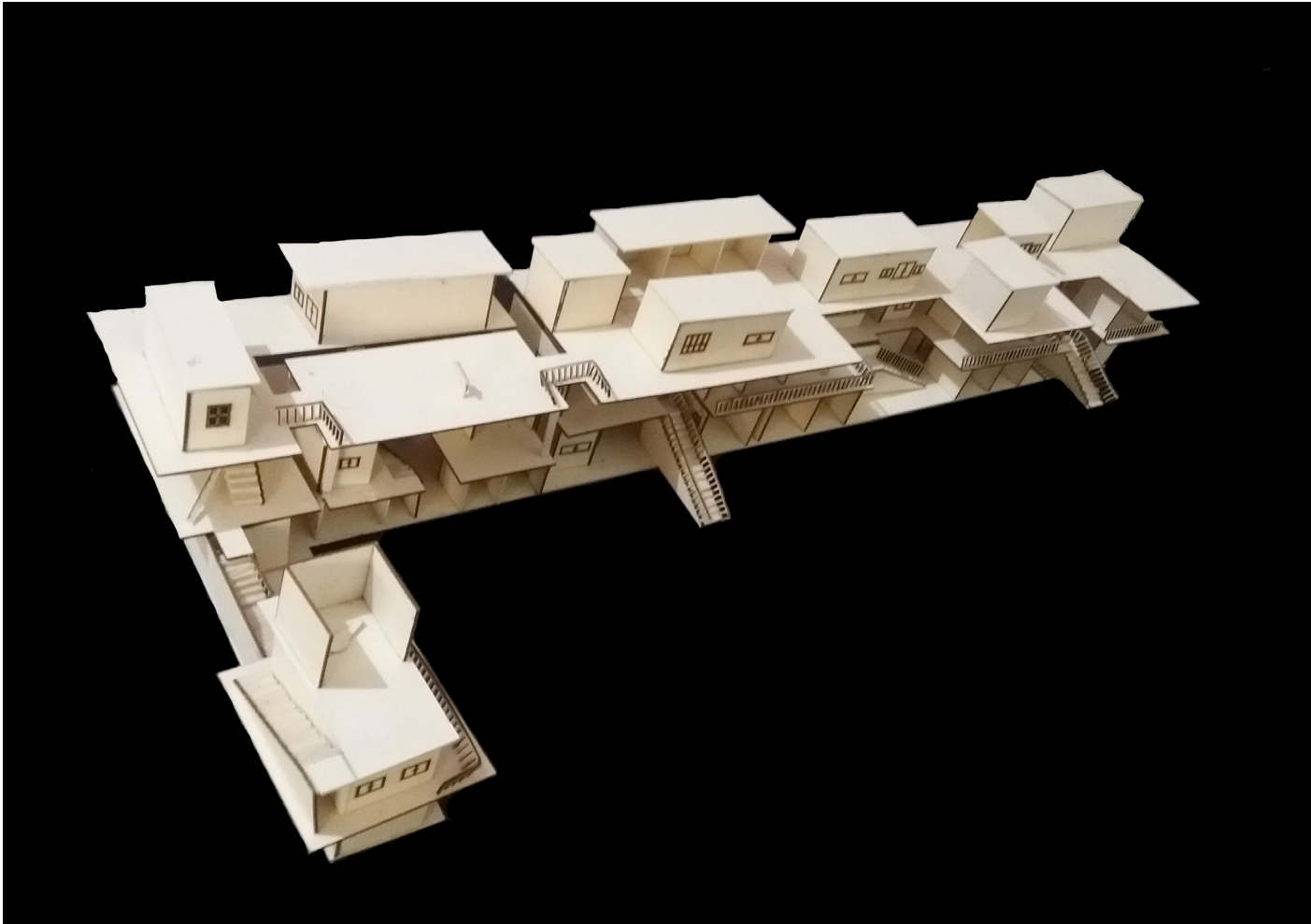
The site is located in Tulsi bagh (Pune). The thought behind this project was the idea of spaces being created by stairs and storage in Tulsi bagh. The idea of blocks too was originated from there. The project is based on the idea of Multipurpose spaces of stairs and storage. The blocks have been placed in such a way that they create spaces as well as overlook verandas. There is a series of interlocking staircases, platform and bridges give logic of organization of space and function. The structure also gives a sense of variation in height and layering of platforms. While accessing the space an individual is lead by compacted lanes which eventually open up into wide verandas and community spaces. There are series of steps arranged in such a manner that they not only connect the different floors of the building but also connect the storage spaces. There is also a distinct sense of a public and a private space. The shops forming blocks although are placed close to each other but they allow enough light to enter the space as well as have sufficient accessible area.

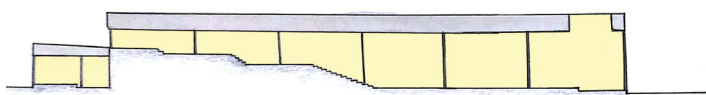
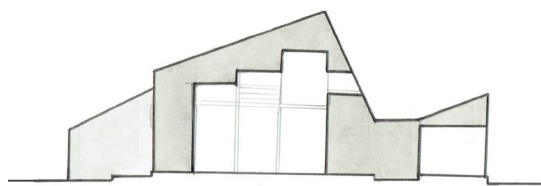
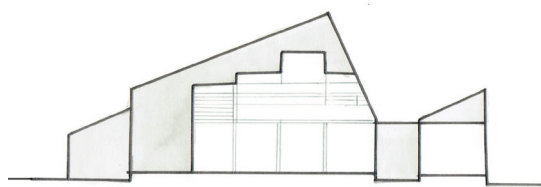
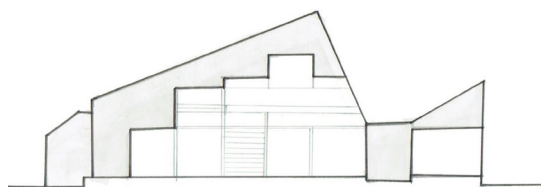
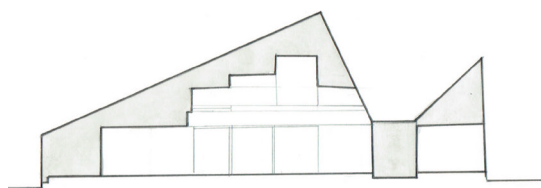
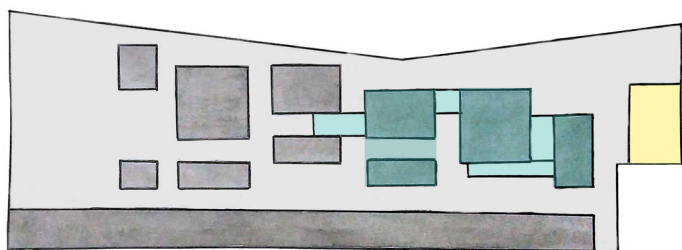
The entire structure is a framed structure which is placed in an L-shaped manner. According to the arrangement of open space, a group of people can sit in a particular verandah where they can view the Ram Mandir and well as the street. The block type arrangement of the shops behaves like a traditional mall when viewed together. Shops selling various traditional kinds of stuff like clothes, utensils, pottery, images of gods and goddesses, idols etc.











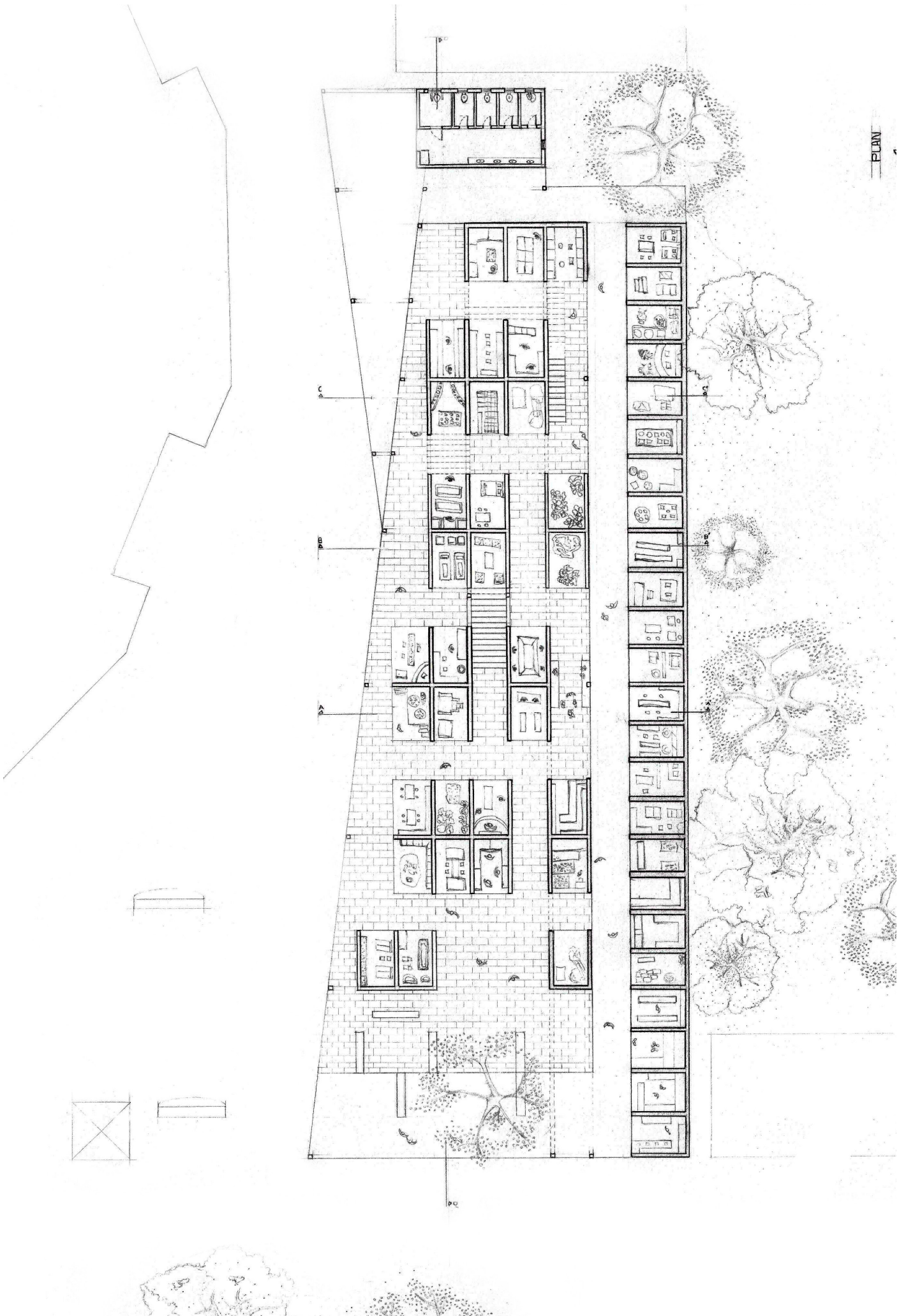
Undulating sloping roof

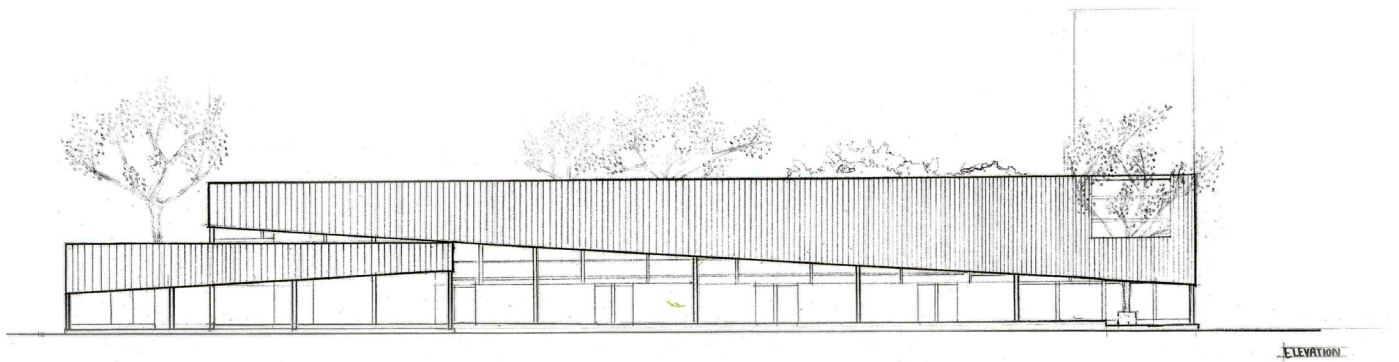
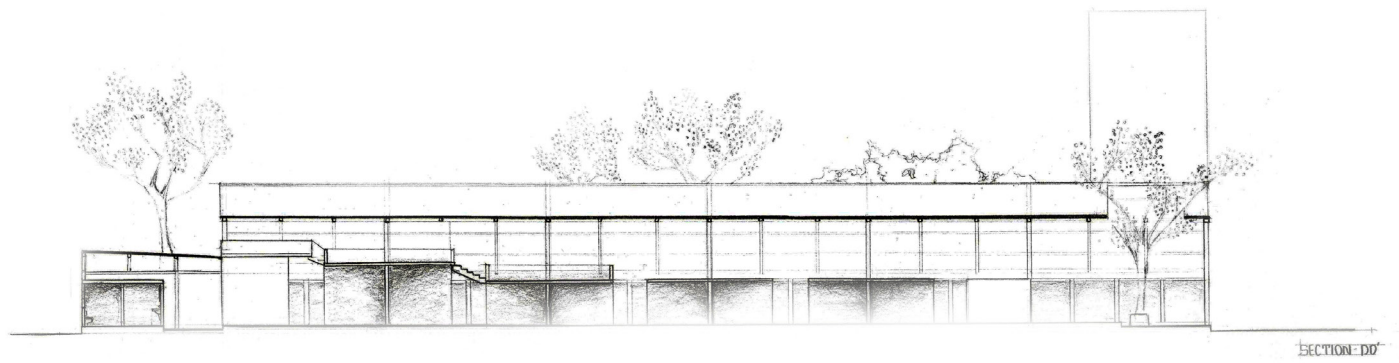
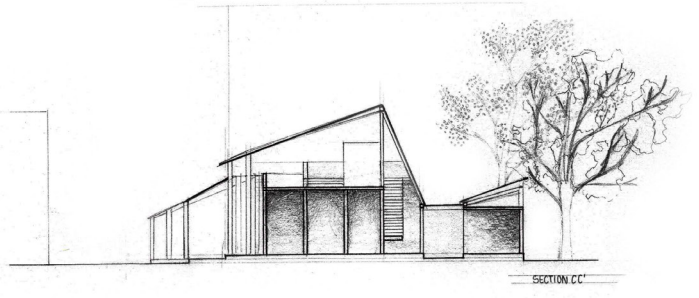
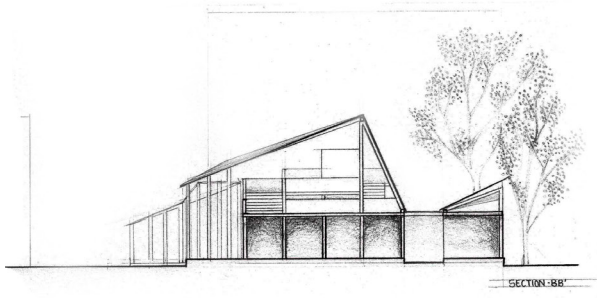
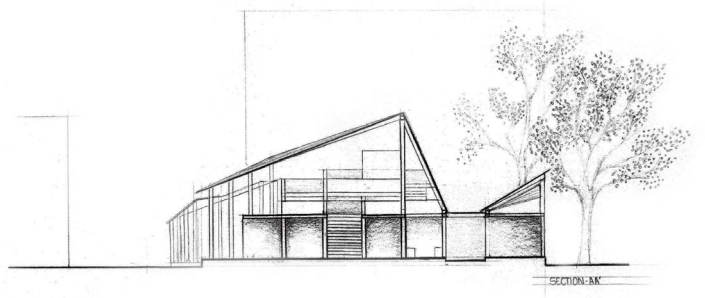
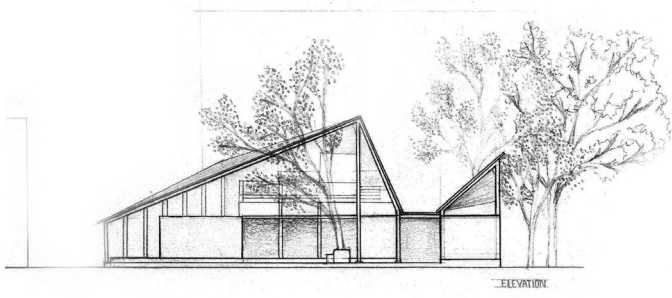
Abhilasha Ambhire

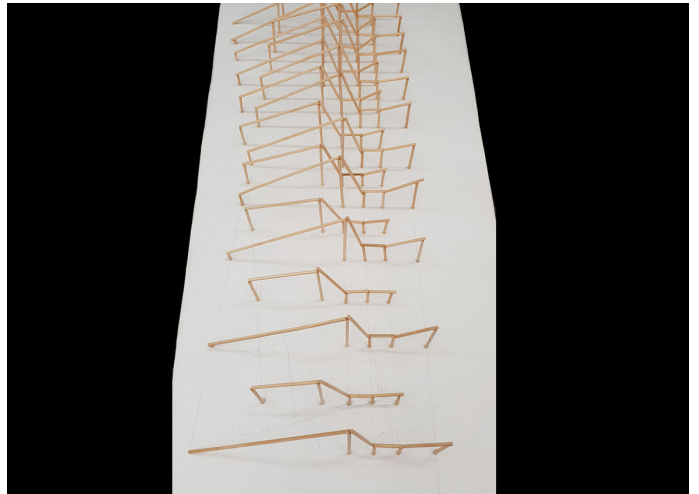
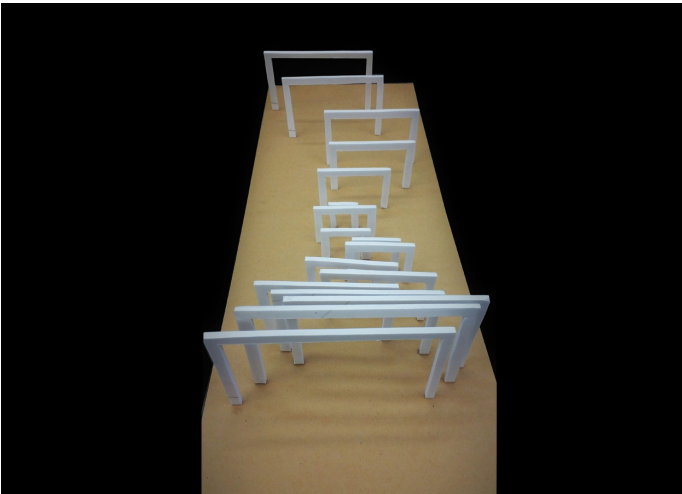
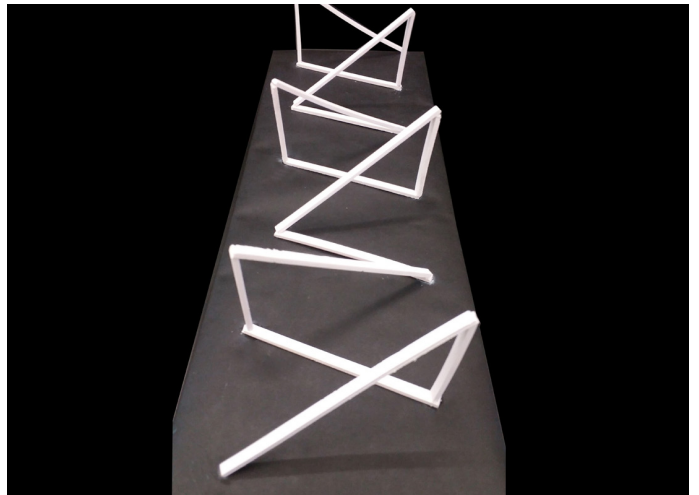
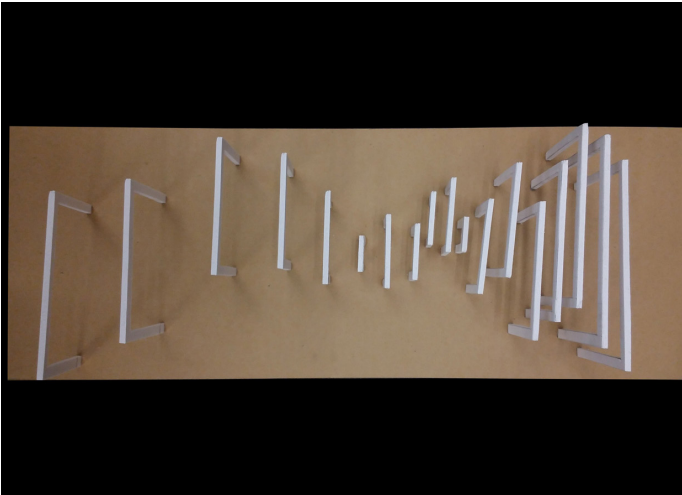
The Mahatma Phule Mandai is the oldest and biggest organized marketplace in Pune, established by the British. It has distinct characteristics of the sloping roof which gives an undulate skyline to the city.

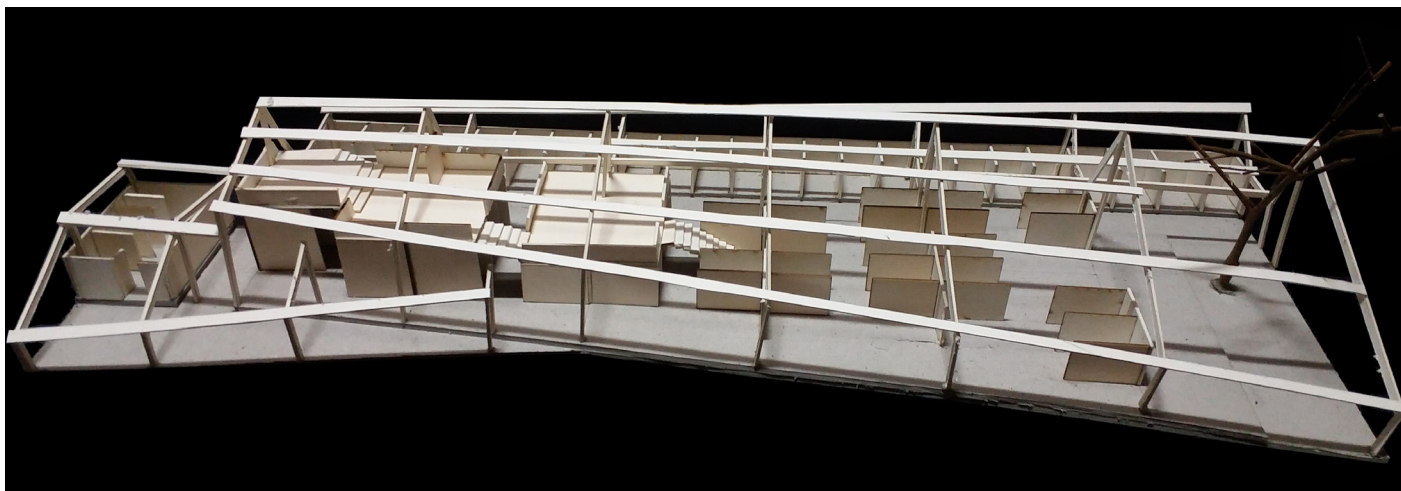
The undulating slopes of the roof were the key observation made from the surrounding of the market. The design intervention was based on the idea of sloping roofs. The slope of the new market starts from the ground from where the slope of Mandai ends and gradually goes up giving the flow of the undulating sloping roofs. The site is 58m long which comprises of shops, police station, and public toilet. The slope of the roof gradually decreases as it goes further. The roof is supported by the columns of different heights which gives the sense of an enclosed space with the shade and sufficient light.

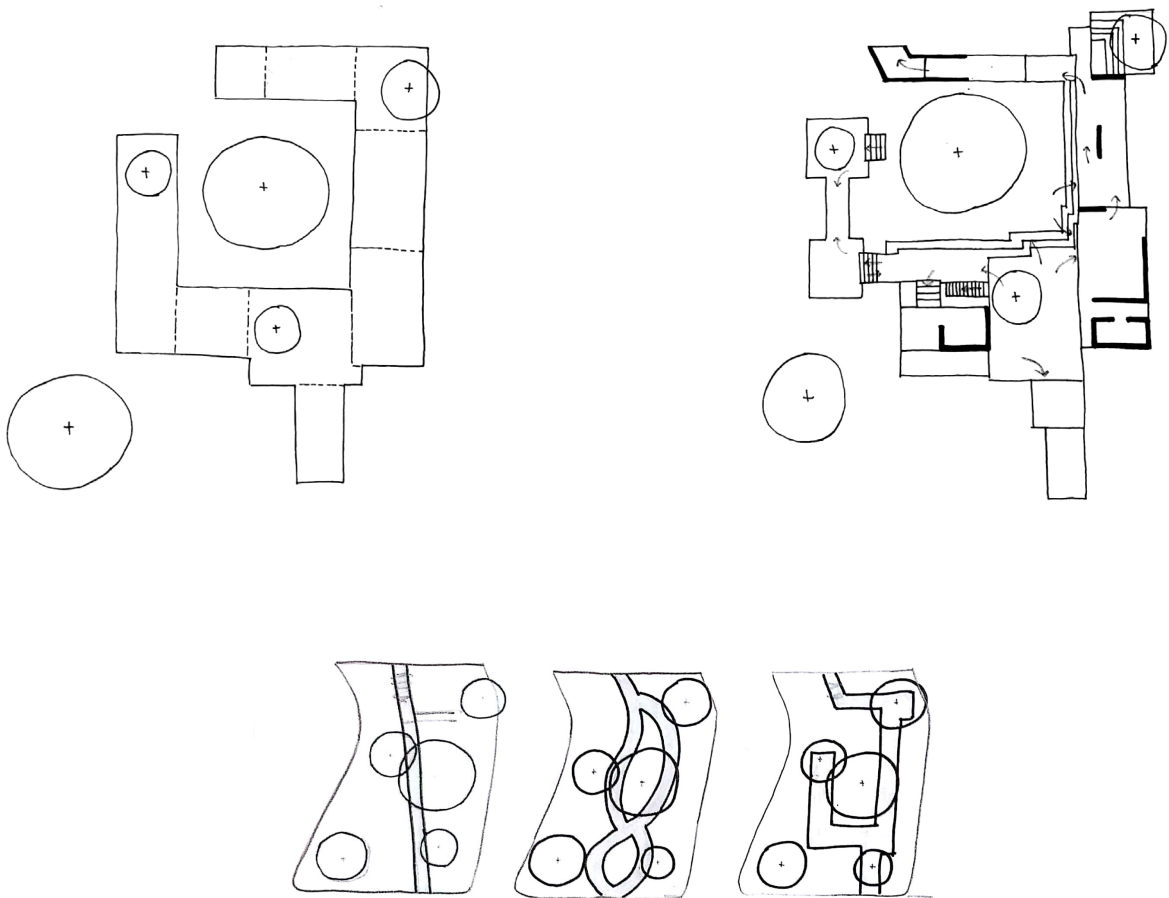
The height of the shops placed under the roof gradually increases with the slope of the roof. The shops are placed in a grid pattern, which gives the sense of free-flowing space. The shops have the load bearing walls. The terrace of the shops denotes the open space for the public from where the entire market can be viewed. Further some terraces are created as an open space for the police station where general complains can be lodged and also gives the view of whole Mandai to the police officials. Going further, the site has a pathway with a lower sloping roof, which leads to the public toilet. The public toilet is connected to the marketplace which eventually merges together.







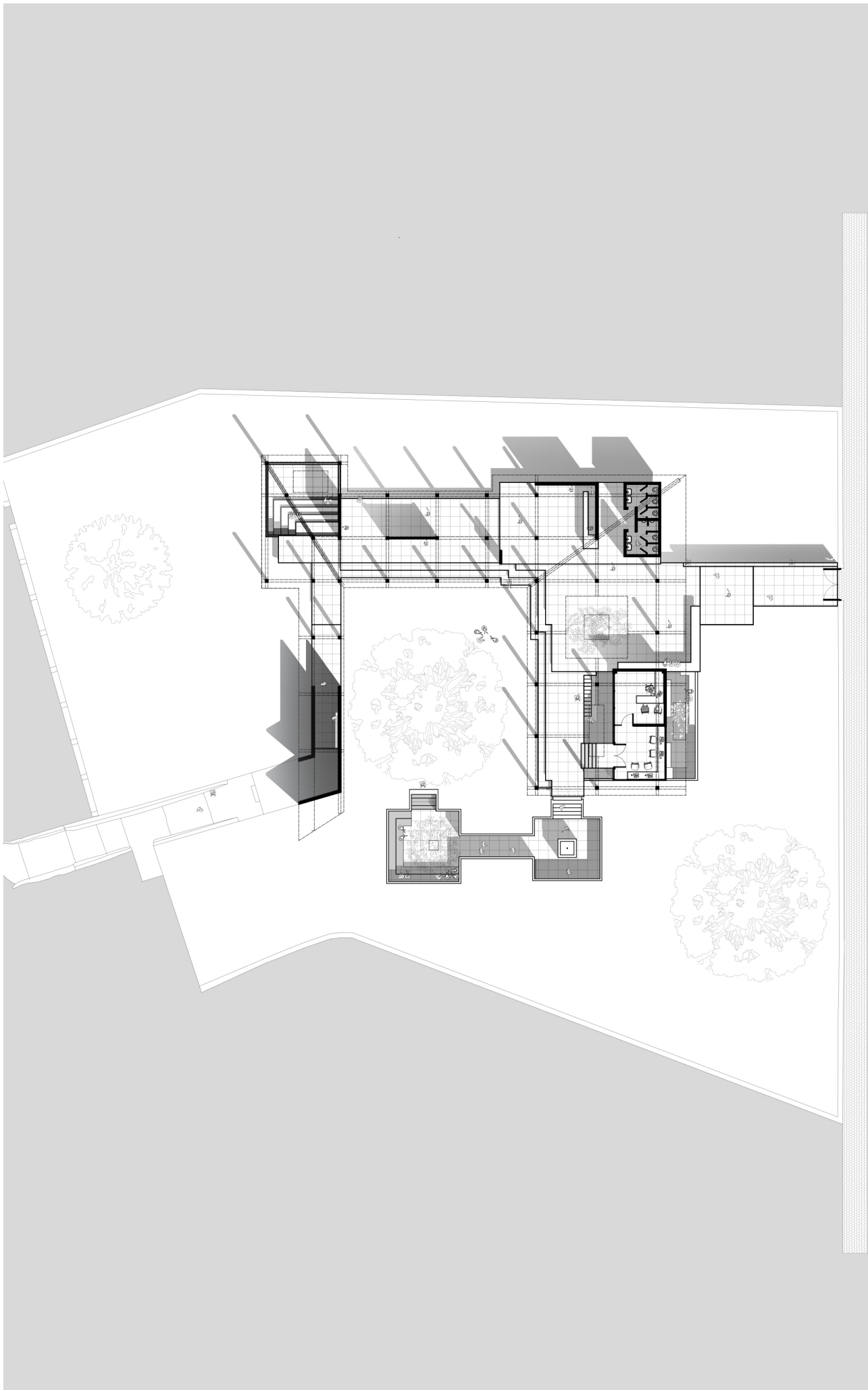


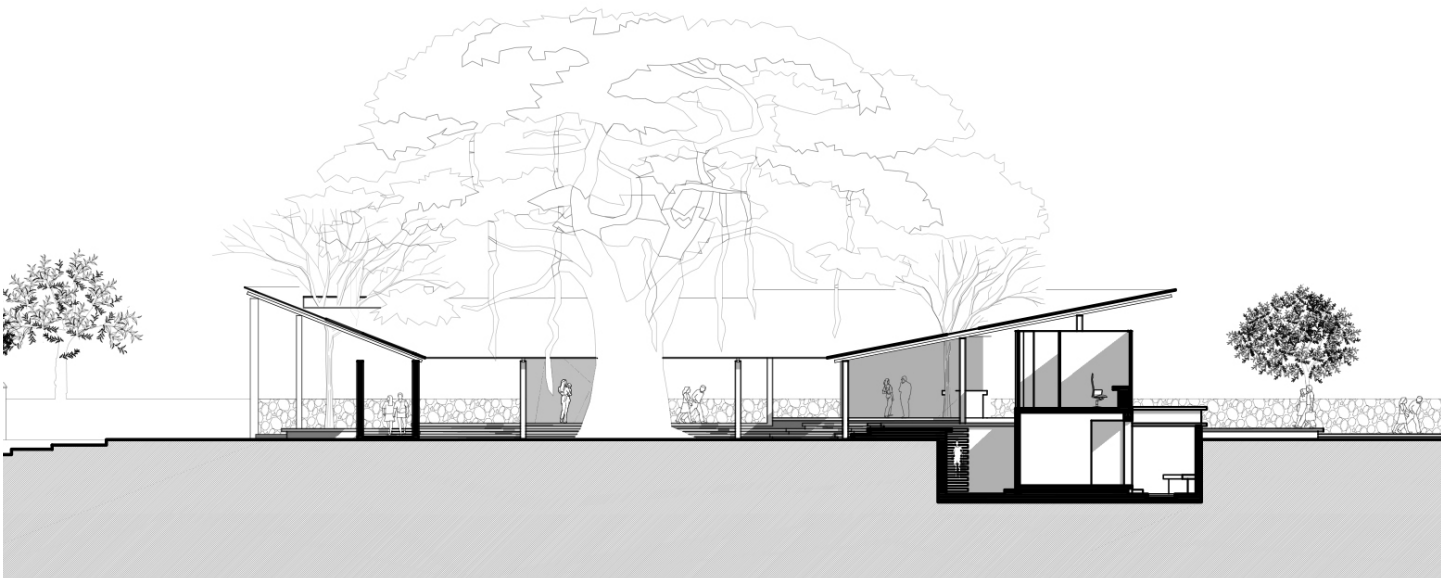
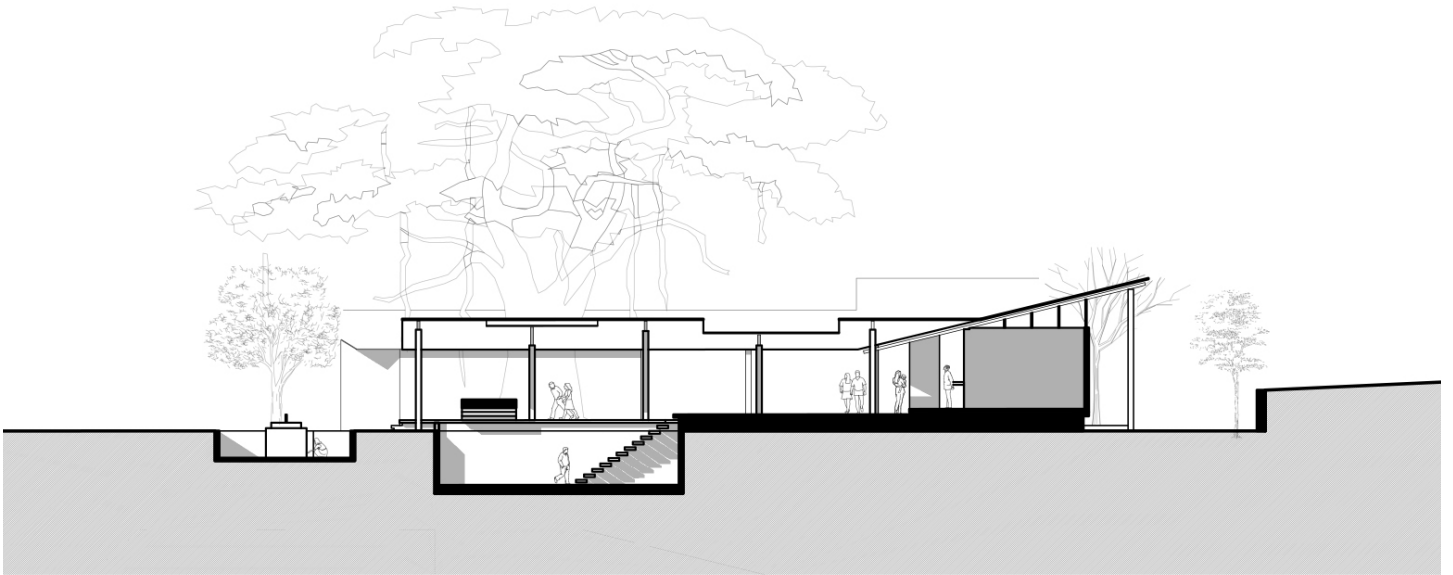
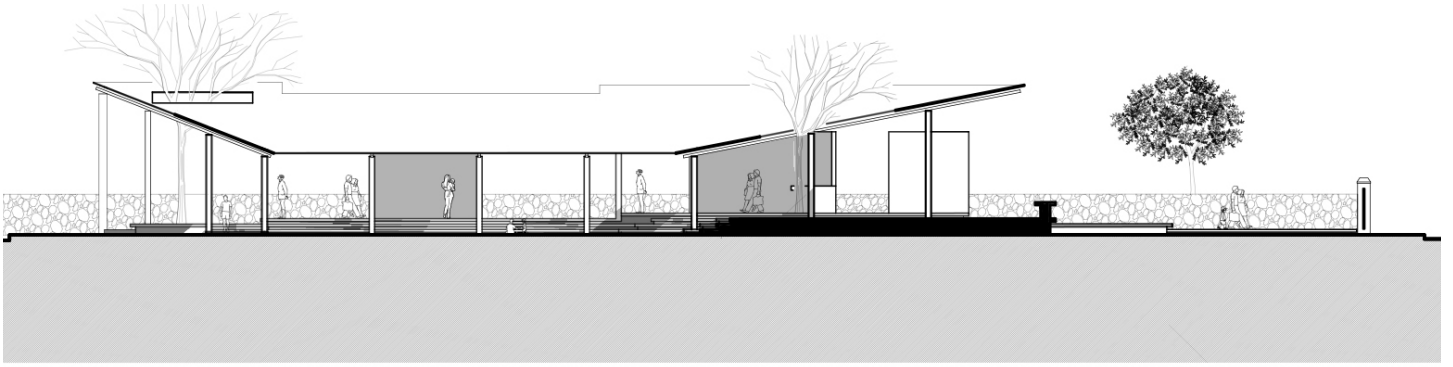


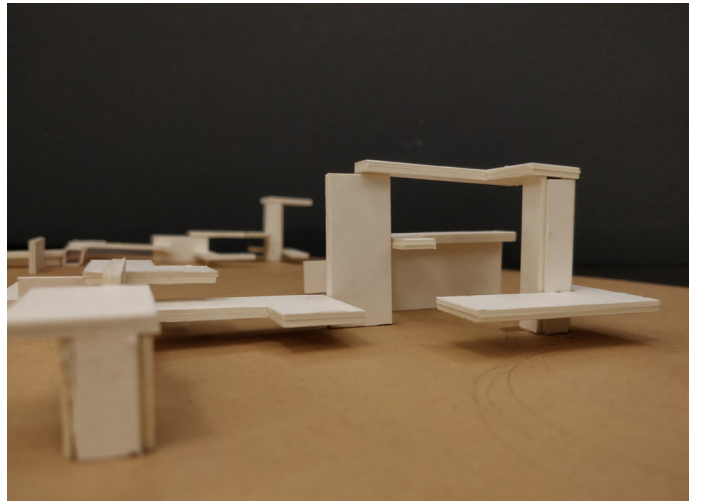
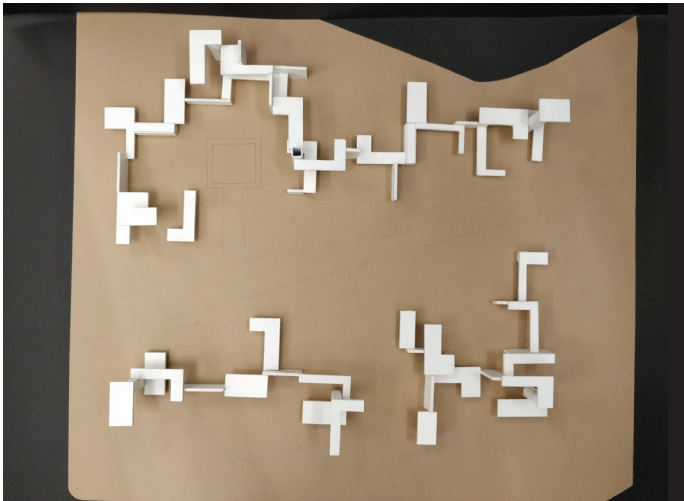
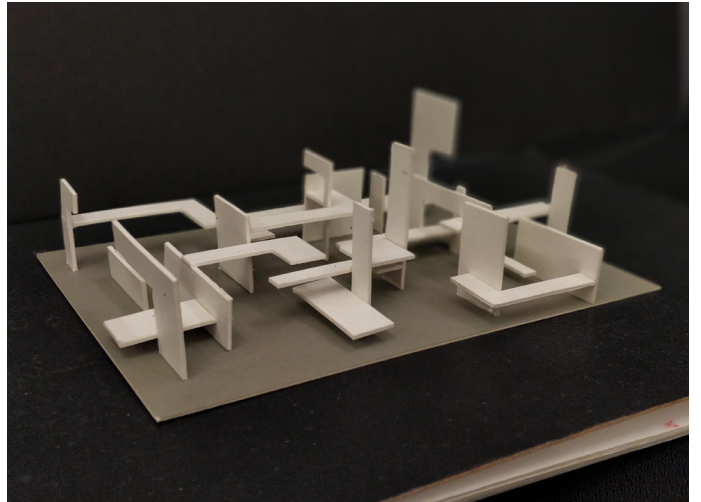
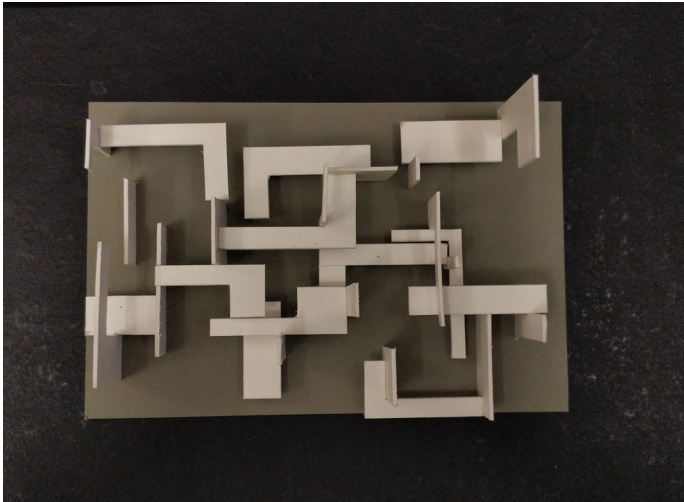
Pavillon de la Voiev

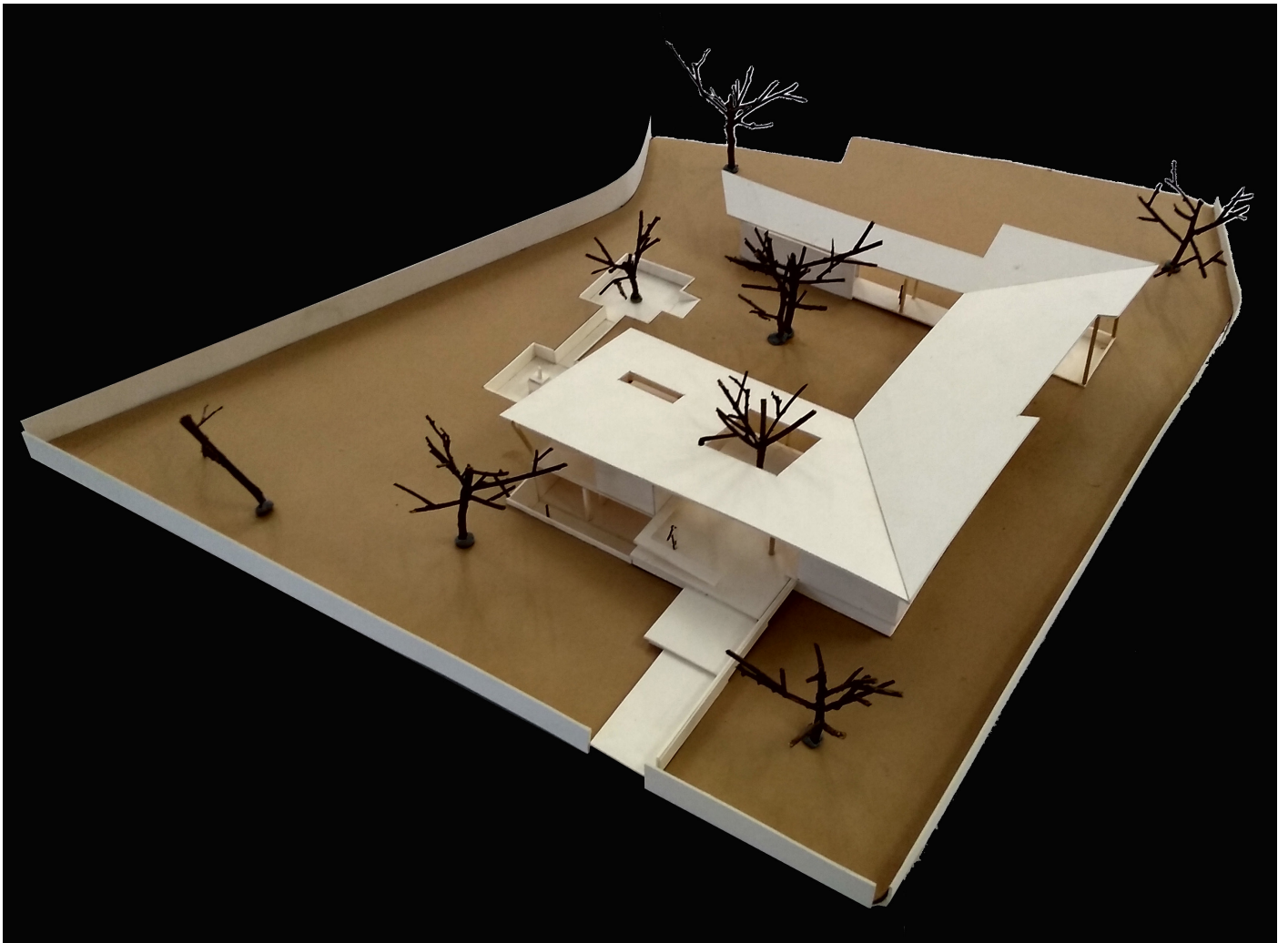
Manthan Chandak

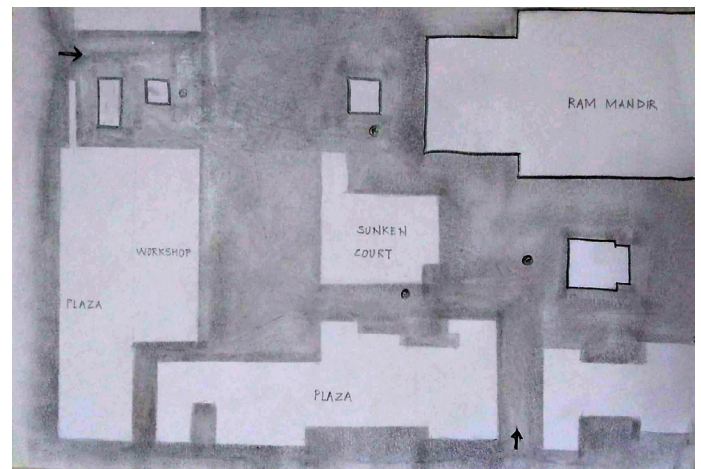
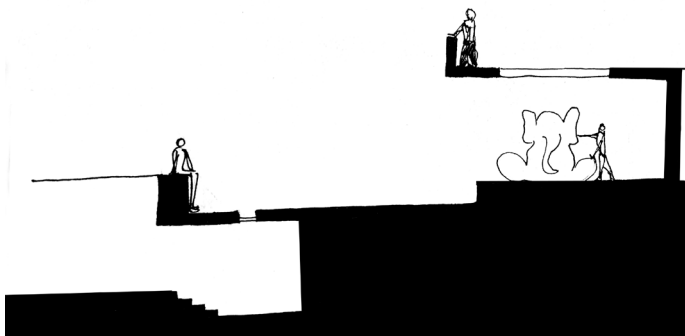
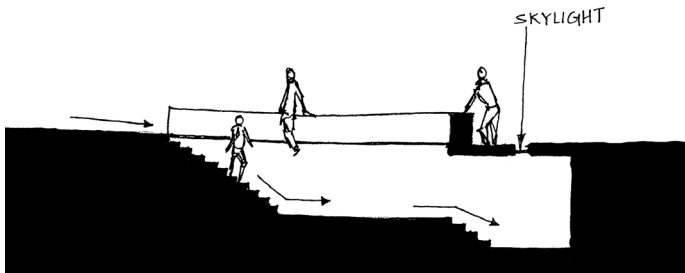
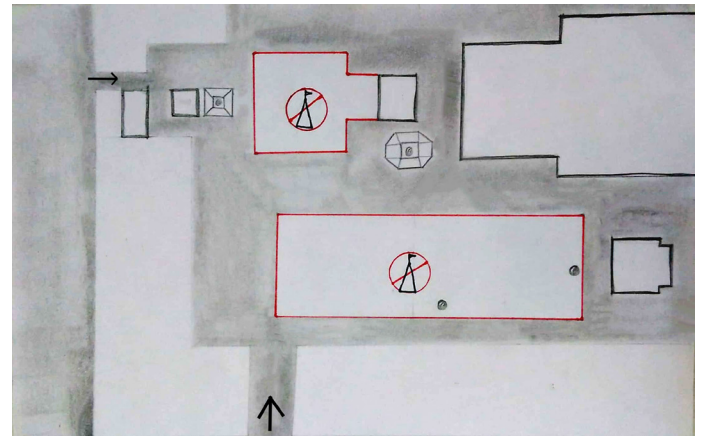
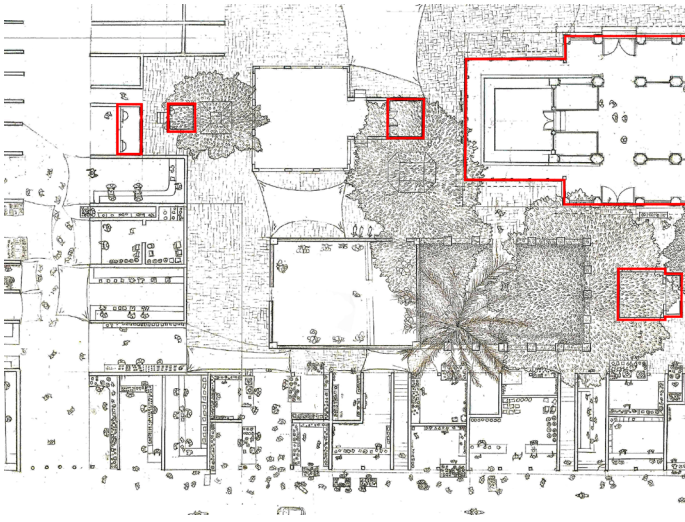
The intervention is a gentle pathway which intends to take a person through a journey to the Pataleshwar Caves. The pathway is a new way of approaching the historic caves. In order to achieve this the intervention needed to be breathable and open so that it overpowers the historic site. Initially, the site had a strict pathway which leads directly to the caves. This approach could not interact with the site. The new pathway made, moved around the trees, using them as anchor points. This was done because the trees formed seating spaces which attracted people. This journey is a learning from the Pataleshwar Caves. The structure which is placed above the pathway is light so that it merges with the surroundings. Thus an open pavilion was made. Since the trees are very prominent, the pavilion moves around the trees. The pavilion is designed for a restriction free movement. It derives its form from the horizontal and vertical layers which are present on the site. The roof of the pavilion is a thin aluminum sheet. Due to its metallic luster, it gives a diffused reflection. With changing time, the reflection on the roof also changes and the pavilion adapts to it. It, therefore, merges with the surroundings. As the person moves along the pathway, he interacts with the existing trees. These trees act as courtyards. In the intervention, these courtyards act a secure public space around the trees and become self-attraction points as they did in the site initially. In balancing the above, the pavilion gently ties together the existing sunken temple, ASI's office, and guest house and the new information center and seating space to create a new approach to the Pataleshwar Caves.











Panoramas of the Shikhara

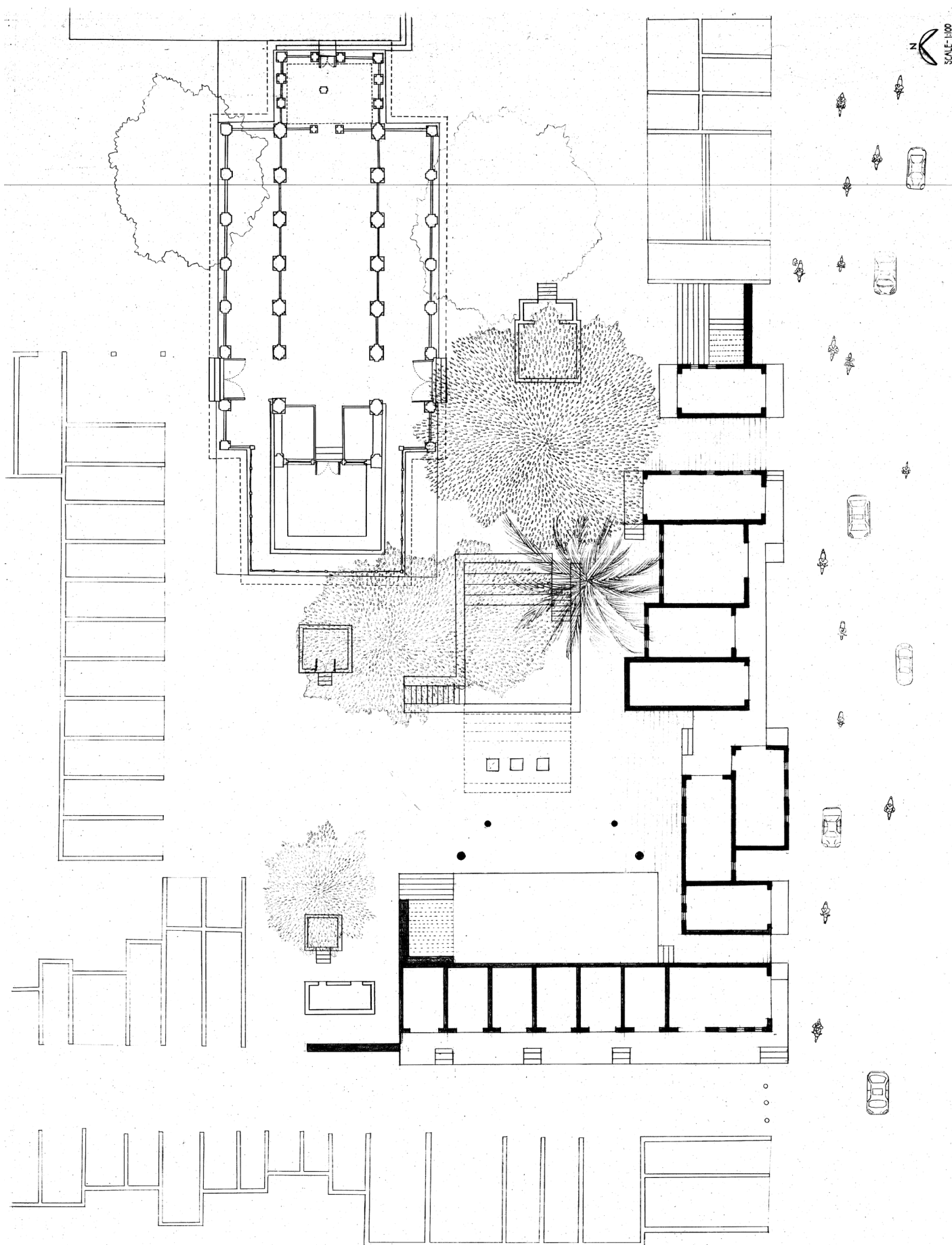
Riddhi Chavan

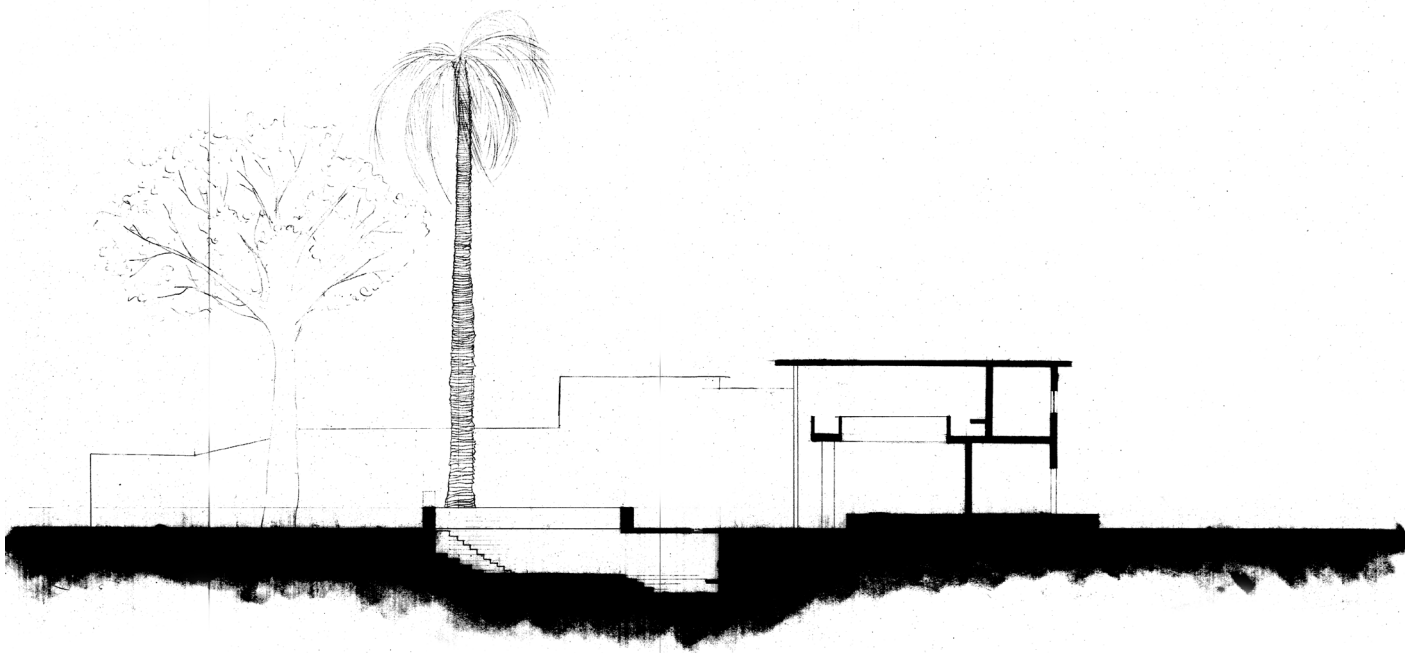
Over the years, the courtyard of Tulsi Baugh temple complex has accumulated shops, workshops and storage spaces which end up blocking any clear view of the exquisite temple Shikhara. Today, this design aimed at opening up the entire temple complex by a re-articulation of the plaza space and redistributing dead functions that are occupying the otherwise usable public pockets within the precinct. By creating a series of levels of engagement, the design creates new vantage points for the appreciation of the temple experience.

1. The sunken court- The intervention takes the strategy of the sunken court enclosed by trees and the plaza. The court has two staircases, one functioning as an entrance and the other as an exit and vice versa. These stairs lead to a seating space under the trees where people can meditate and spend quality time. This space takes one away from all the turmoil as it is sunken down. Another set of stairs leads further down towards the information centre of Tulsi Baugh. This area acts as a cave and is lit up by the skylights above it.

2. Ground level shops and open workshop- The plaza is adapted in such a way to create dead spaces between the shops. All the shops are not oriented in a regular pattern. The ground level is very porous, i.e. it does not obstruct the view of the five temples and has internal paths to enter Tulsi Baugh. There are two staircases leading up to the first level shops and terrace. One of the staircases acts as a storage space for the workshop. The workshop is an open space with a platform raised above from the ground and has a huge skylight above it. Also, the skylight is covered with a pergola supported with two columns. This space is used for making Ganesh idols.

3. First level shops and terrace- The terrace lets the public have different panoramas of Tulsi Baugh and the Shikhara. Also, it gives a contrast of the silence within Tulsi Baugh and the chaos outside Tulsi Baugh. There are elongated fenestrations on the walls of all the shops that let the public interact with the inner activities.

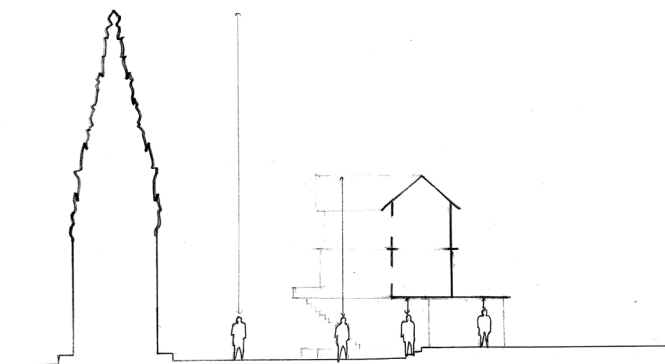
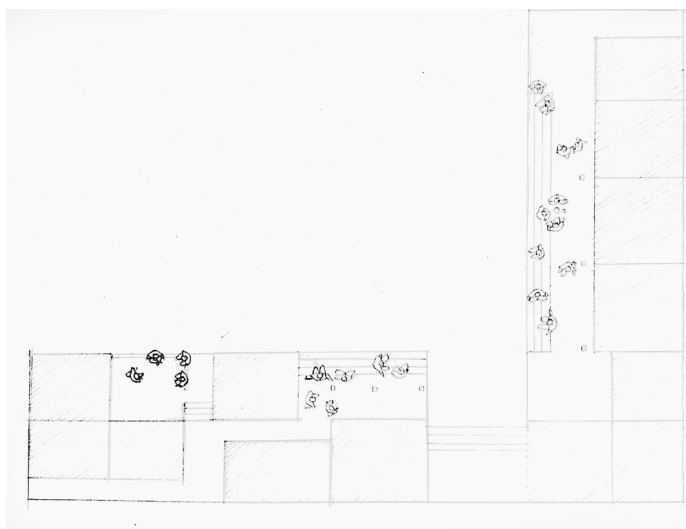
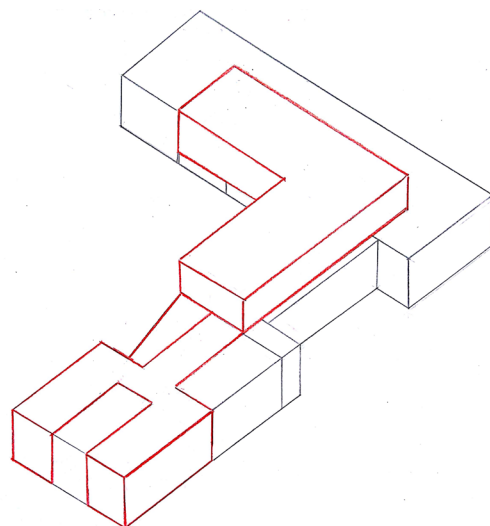
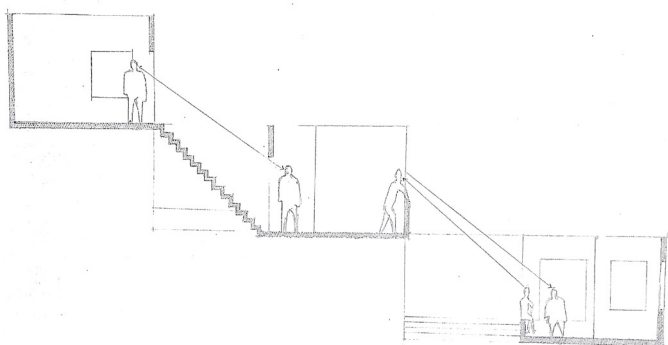




EAST-WEST SECTION







A Hidden Exhibition

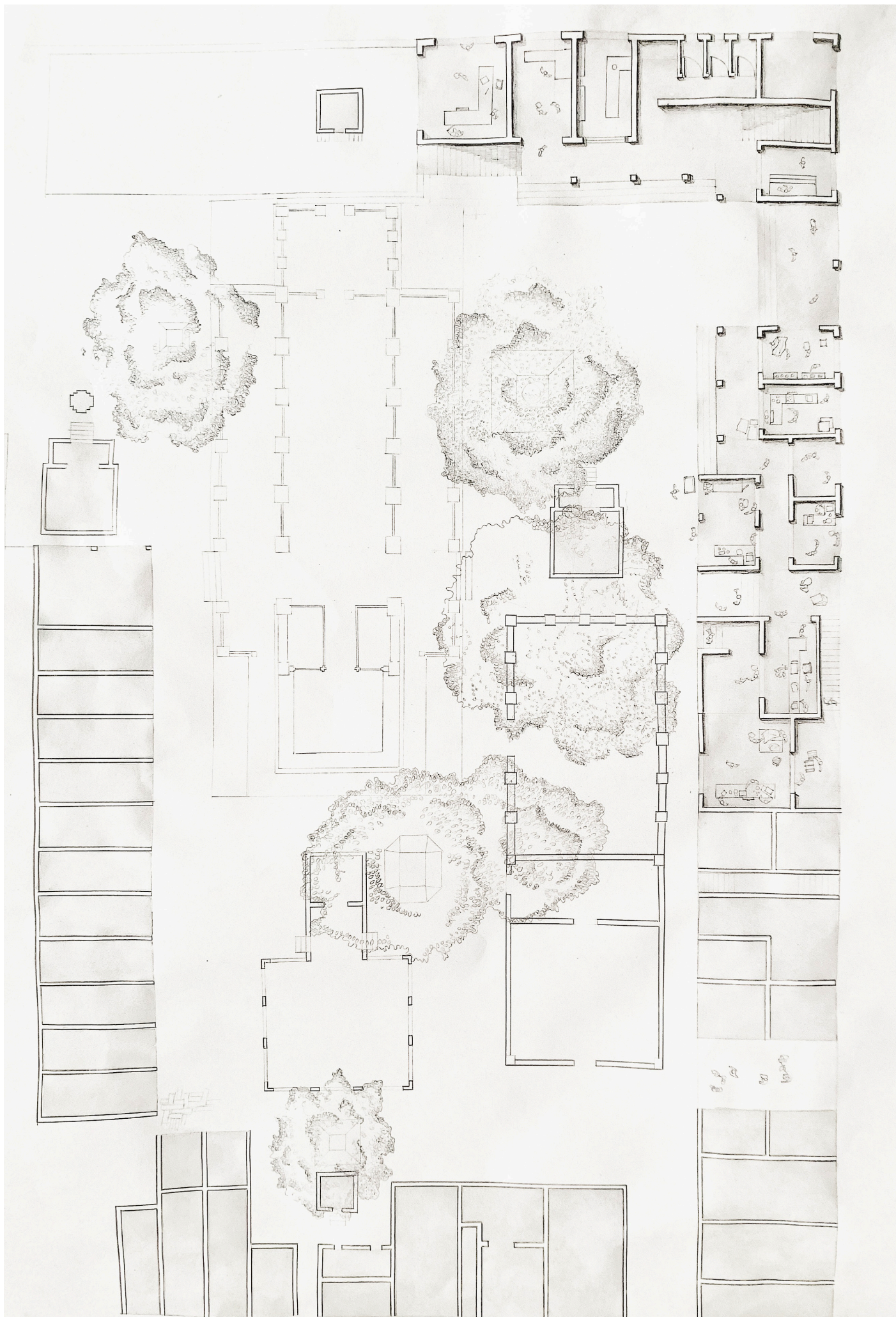
Adwait Desai

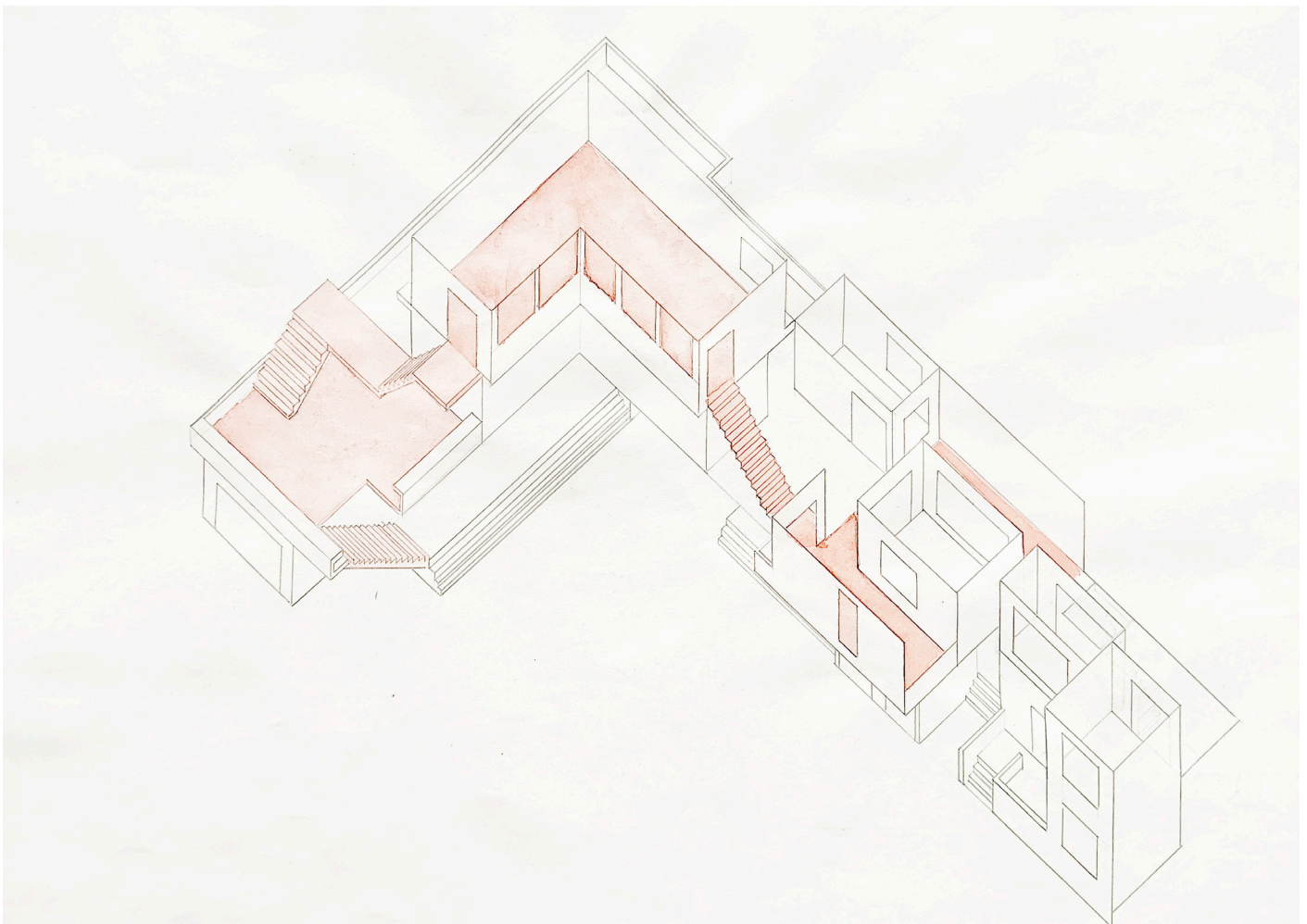
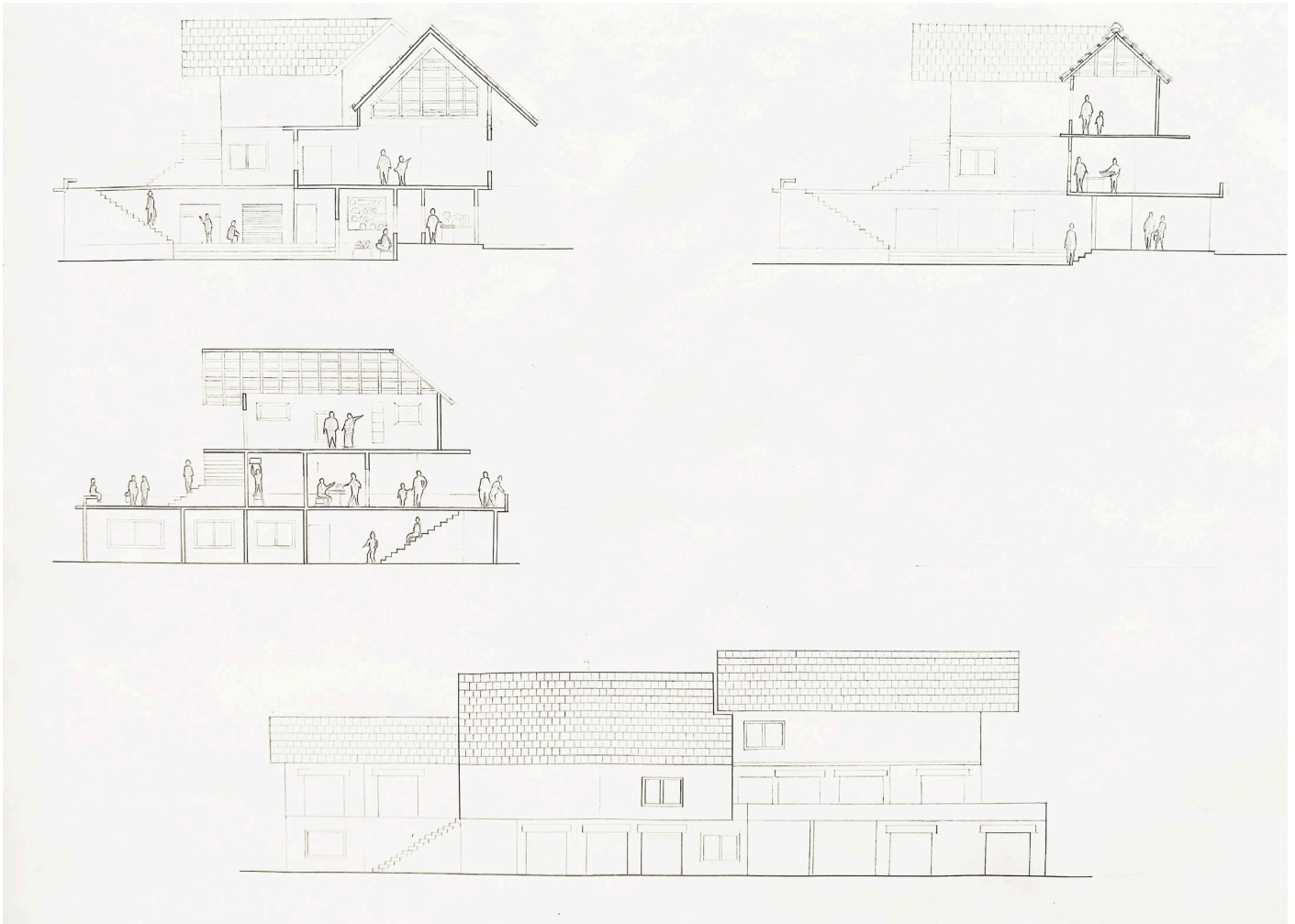
The intervention is a shopping complex that incorporates shops as well as an exhibition space/ information centre at the same time. It is situated on the south-east arm of the temple which acts as an interface between crowded road and the peaceful temple premises, thus acting as transitional space which humbles the qualities of both sides equally.

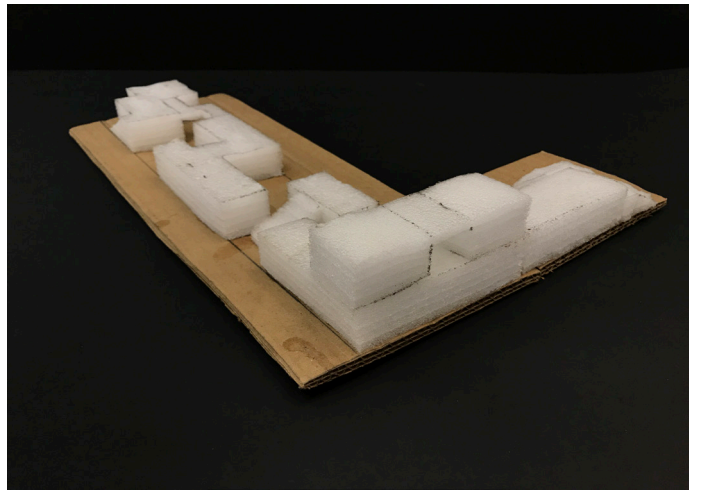
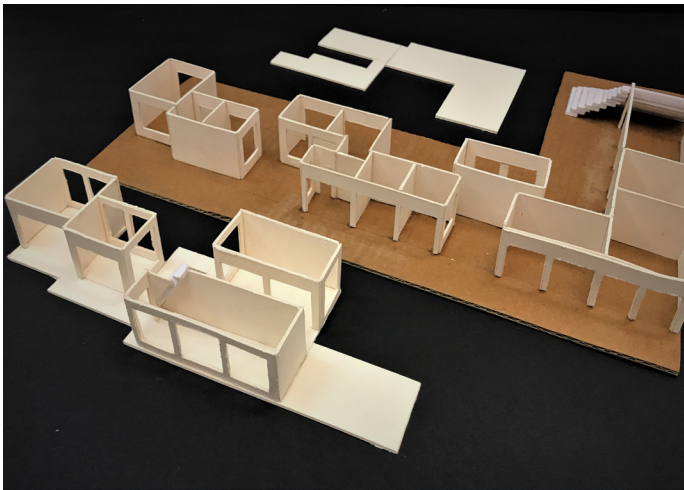
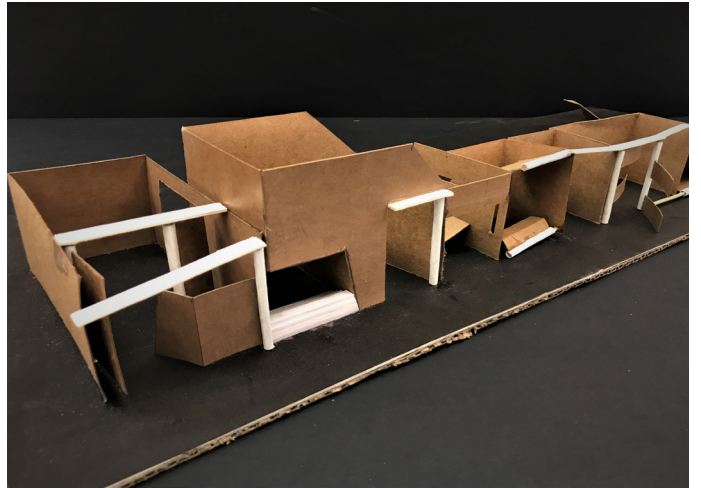
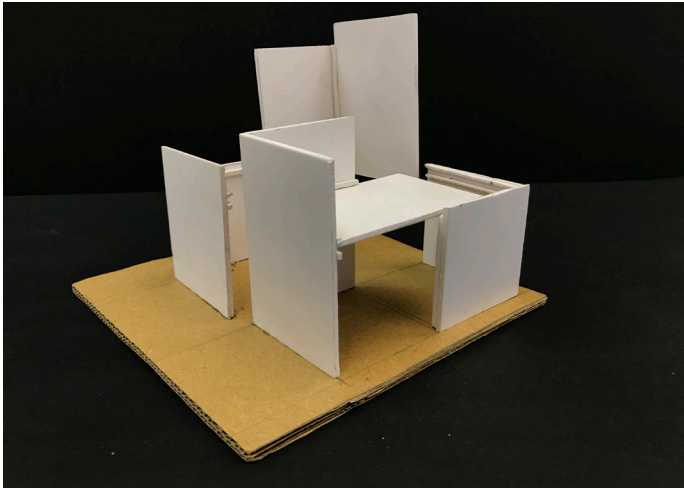
The exhibition space is intertwined with the shop line in a way to capture/ frame different moments of the interior temple complex. Walking through the exhibition space is almost like taking a semicircle ambulation around the temple.

Open courtyard like spaces in front of the shops on the side of the temple is one of the qualities of the space which is maintained throughout the structure. These courtyards act as places of leisure where people can sit and see the temple without interfering into the actual context of the temple as all of them are sufficiently lighted by daylight.

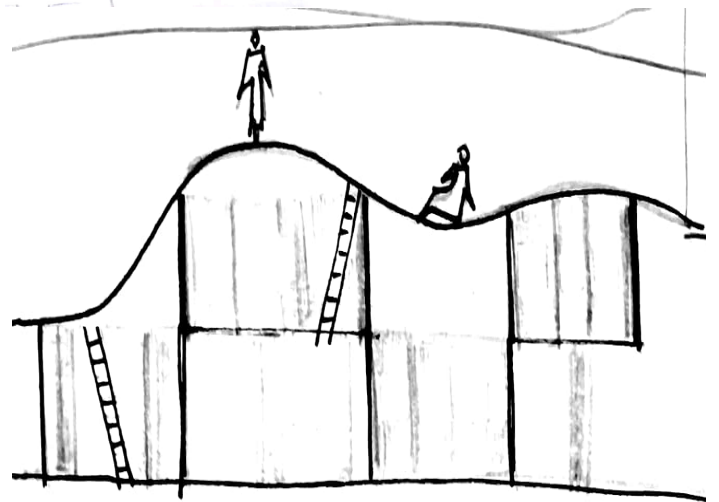
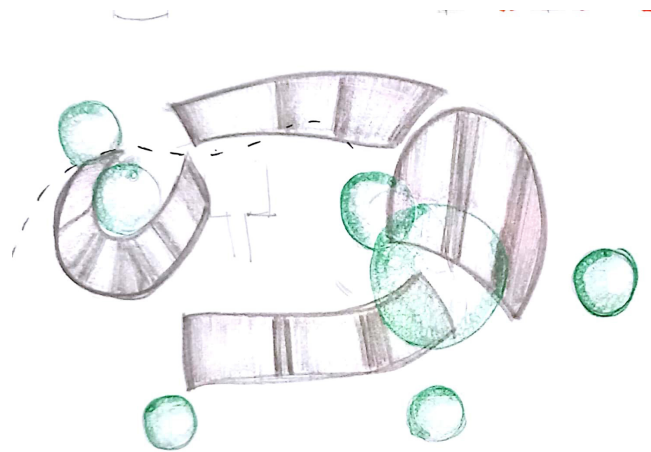
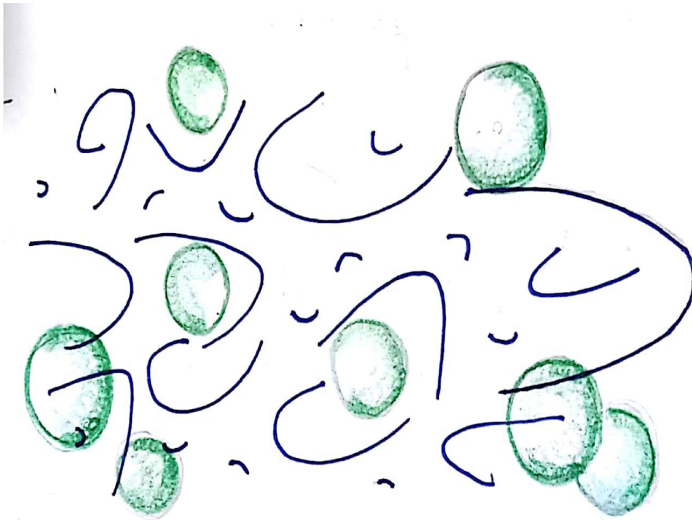
Actually, the structure is a three-storied building in which entire ground floor is shopping complex, the first floor is consist of shops and pathways in between those shops connecting them which have many vantage points on its respective walls which incorporates the exhibition space. The pathways from the ground floor, first floor as well as the second floor are interconnected due to which the flow of circulation through structure becomes easier.











SINUSODIAL CURVE

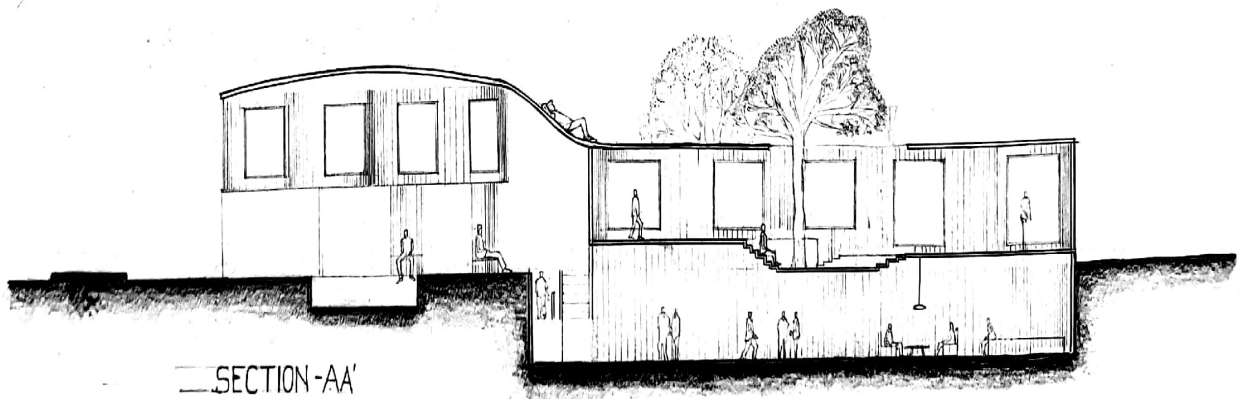
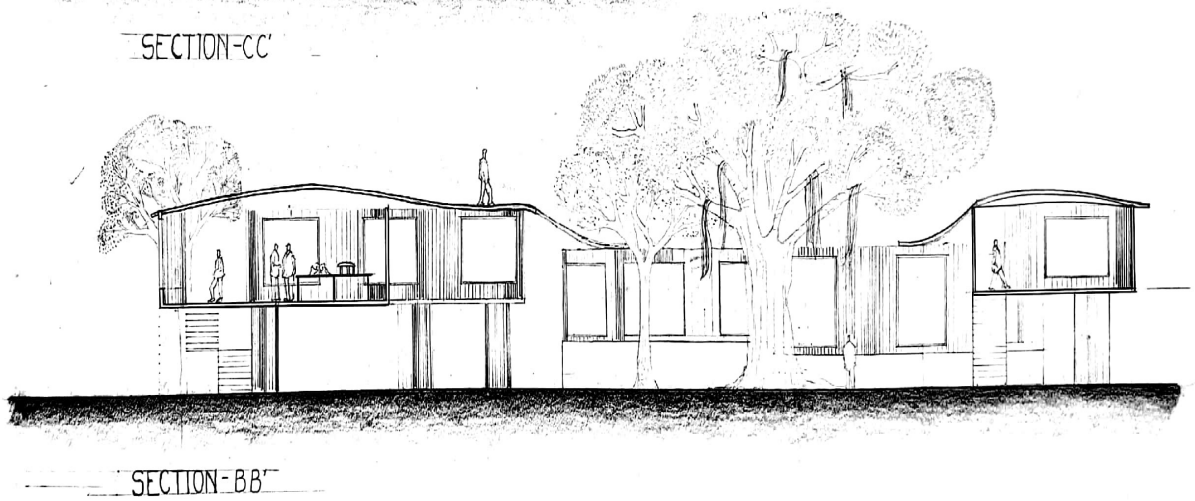
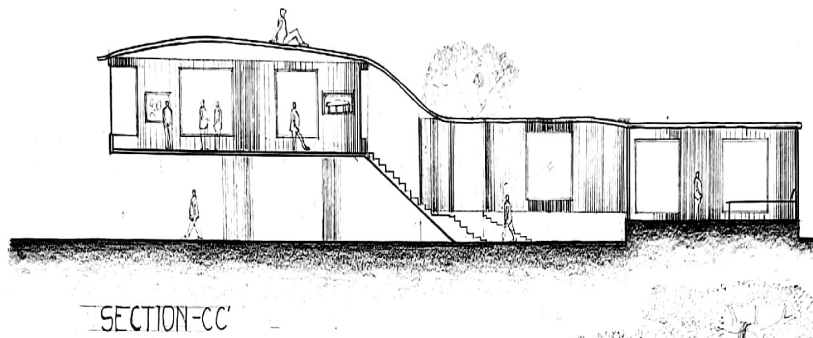
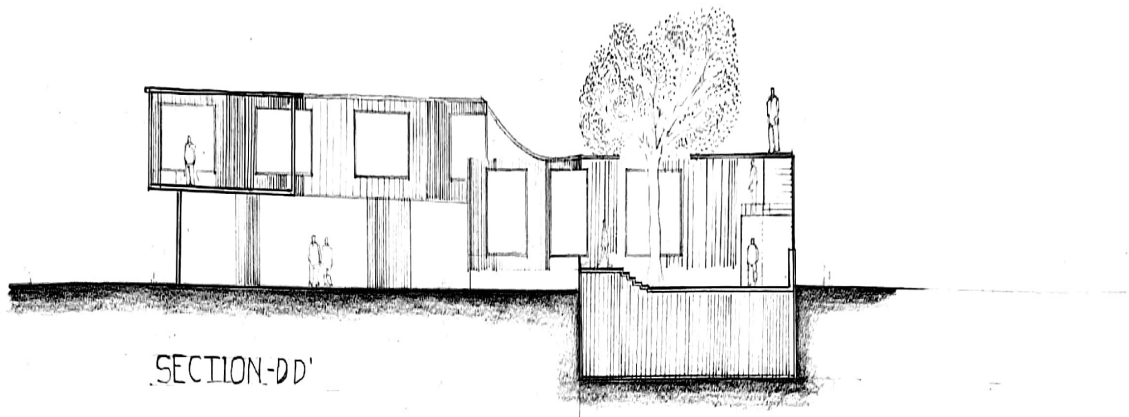
Helee Doshi

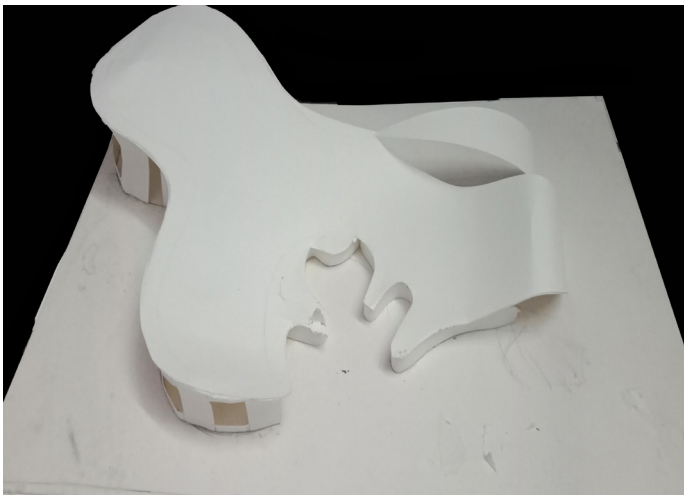
The designing process began with a site visit to one of the Pune heritage monuments namely The Pataleshwar Caves. The site is really huge with lots of flora around. The monument is about 200 years old now. It was carved out of a single stone which gives a sense of continuity. There is a long path pathway with a series of wide steps and flanked by a number of trees on either sides along with an ASI office, Information center towards the left, that leads you to the main structure which is about 4-5 meters below the ground level. It has columns as large as 100 cm in width. The structure stands on rows of columns with a slightly blued roof in the Nandi Mandupa and flat for the main temple. The two main structures the Nandi Mandupa and The Temple is situated quite below the eye line which makes the roof of the madupa slightly visible from referenced ground level, roof of the main structure being at the eye level is also accessible. Nandi mandupa is right in front of the temple in an open space like a courtyard with enough amount of light in the space. In contrary the interior of temple is quite dark as has huge wide stone columns and walls obstructs the small amount of light that tries to enter the underground structure. Being situated at such a depth one almost disconnects from the hustle bustle of the outside space, it absolutely quite in there.

The part of the site that was designed was the long pathway which lead us to the main structure. The new structure was built with the idea of constantly framing the trees on site, thus responding to the site. It is a sinusoidal curve, folding in and out creating pocket like spaces. The space built includes double height spaces, underground spaces and ground level spaces trying to frame and view the nature from all possible sights/heights. The structure curves around some of the on site trees and

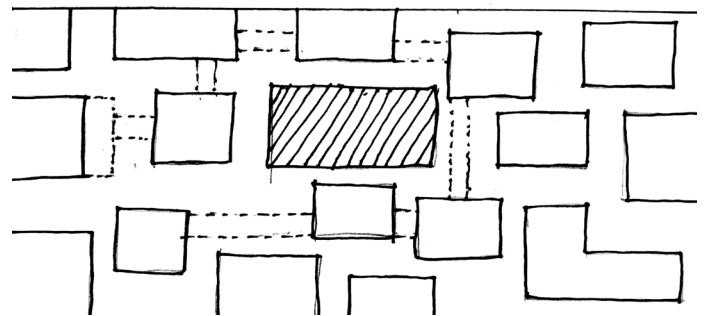
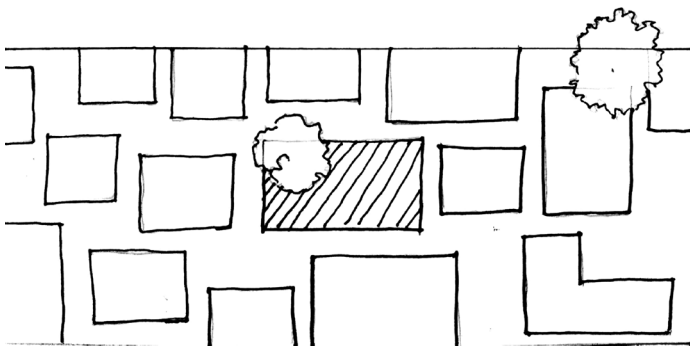
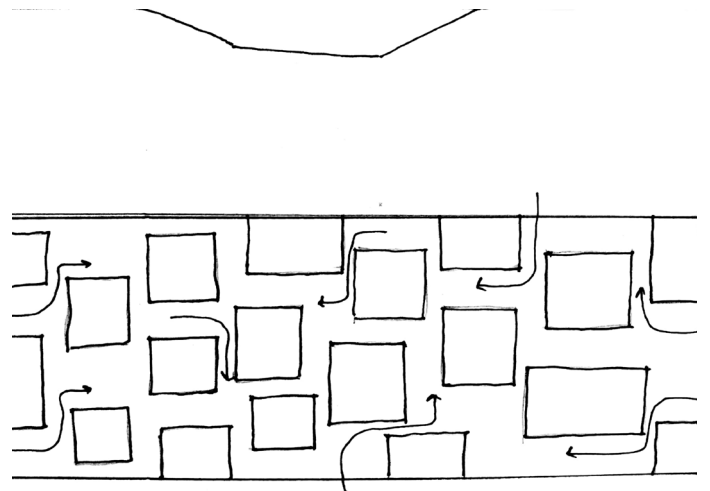
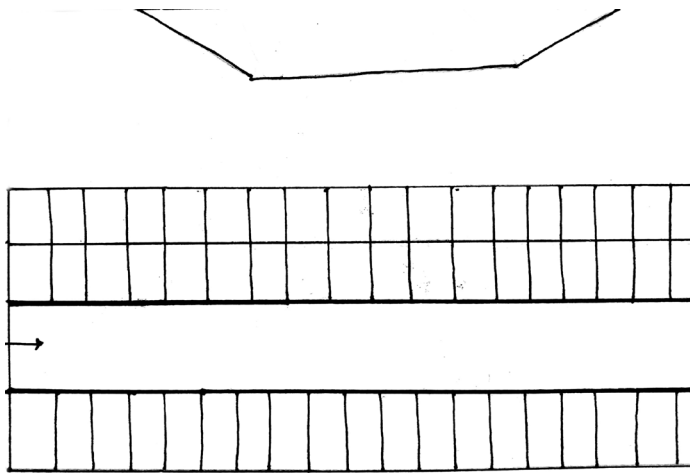
give rise to small interior courtyards with steps taking one to the roof. The entire varied height structure is covered with a single roof as if the structure is draped by a piece of cloth.











Go With The Flow

Chinmay Nitin Gandhi

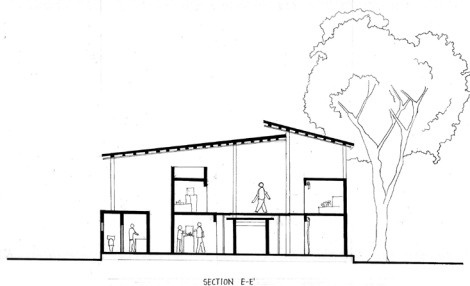
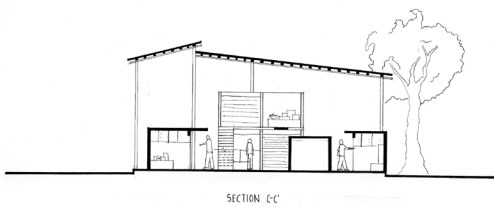
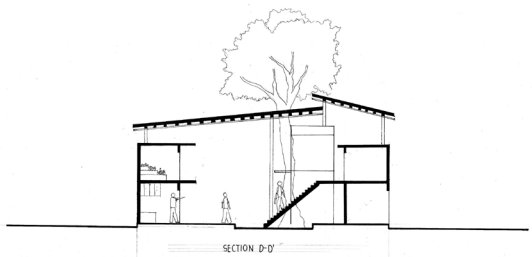
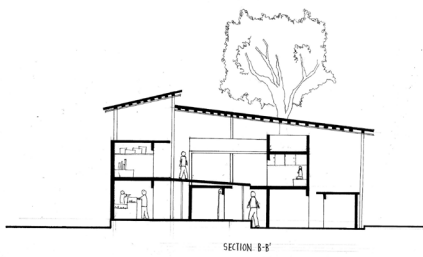
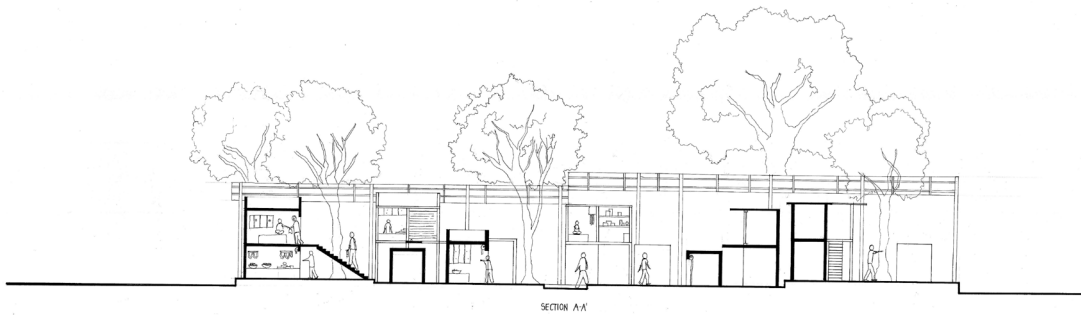
The site of intervention included the shops, a police station, public toilet and a bus stop which are along the road and road straight goes to Tulsibaug. The existing shops, police station and public toilet are placed linearly having only one pathway to walk through space. But the redesigned shops are placed by breaking linearity.

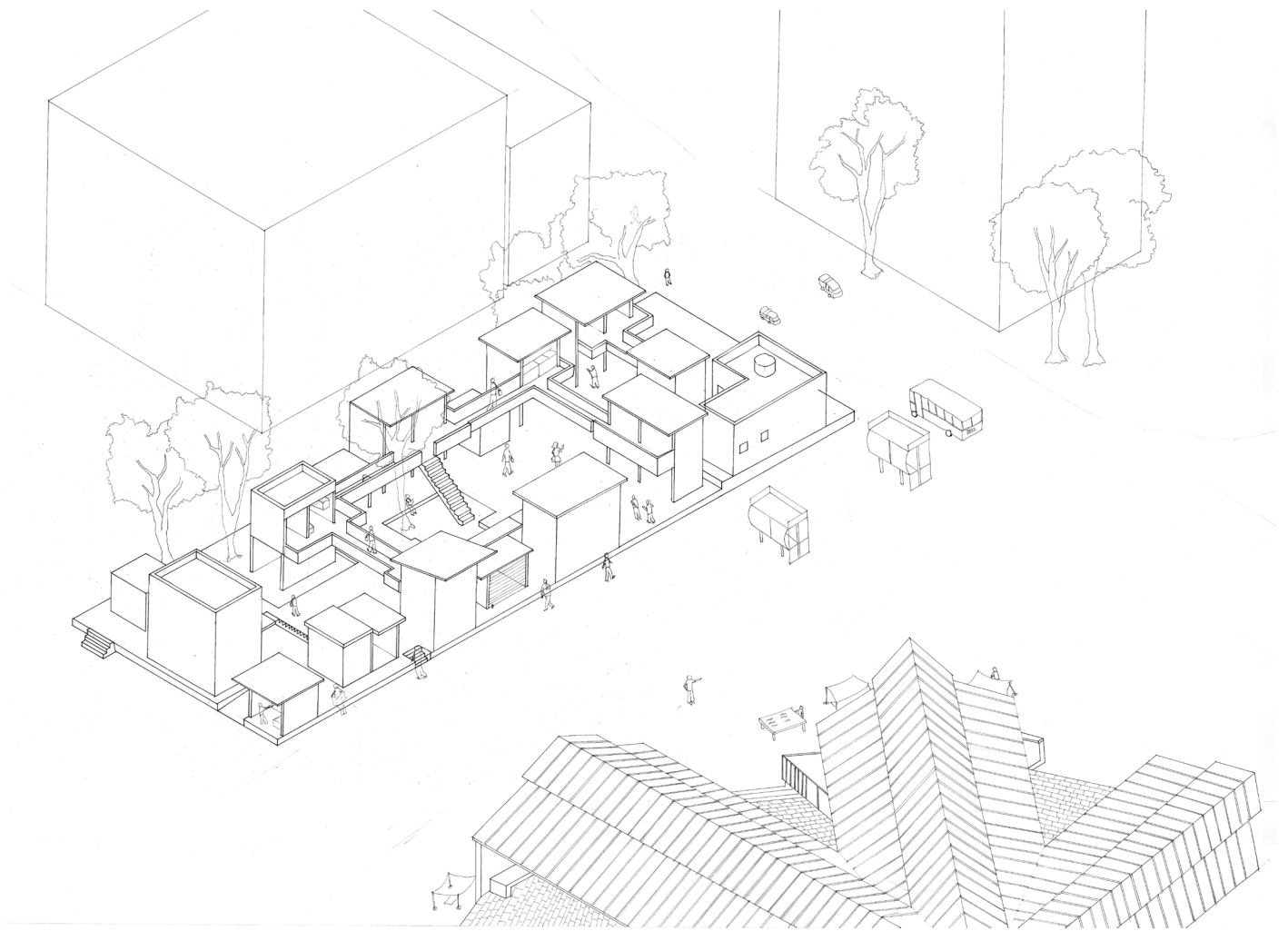
All the shops, police station and public toilet are placed in such a way that place of these all things are creating a pathway to walk through the whole space. Also, the shops are redesigned with different heights so that it will create a landscape within itself.

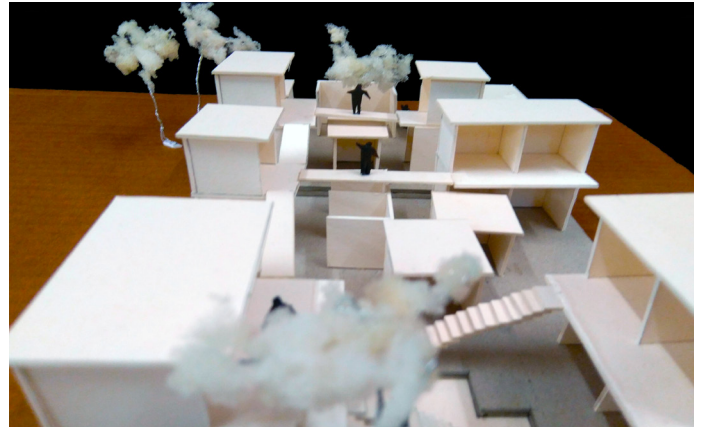
Each and every shop is redesigned with more space than existing one according to the need of space. Upper floor shops are connected by bridges so that pathways are created on the upper floors also. In some of the multistoried shops, a staircase is given but it is given in open so that it is giving complete different experience.

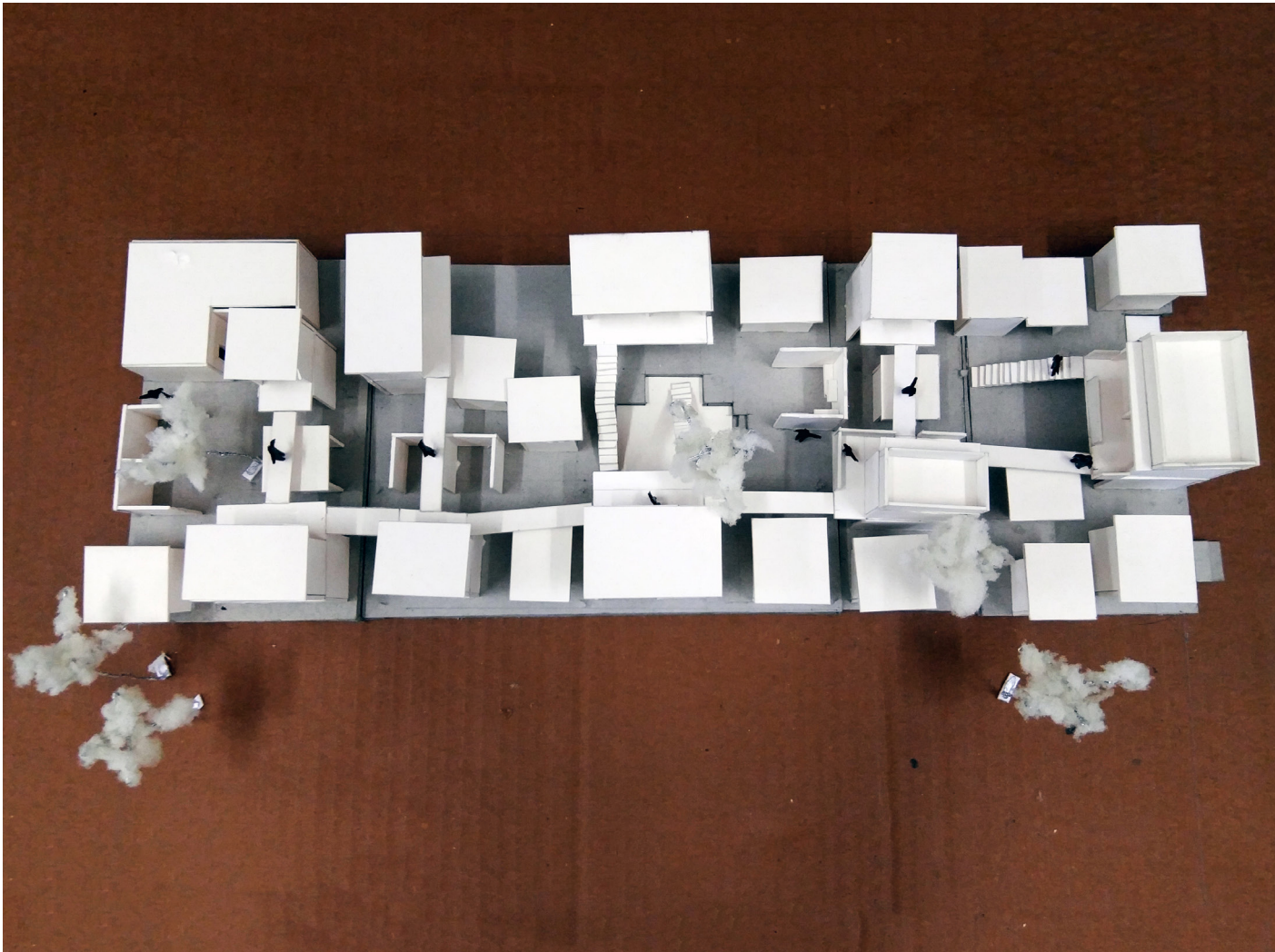
There is no particular public or community space in the existing site. So one courtyard is given in the core of all the shops so that it will give the experience of private cum public space. There is no proper entry or exit to space as it is opened from all the sides.

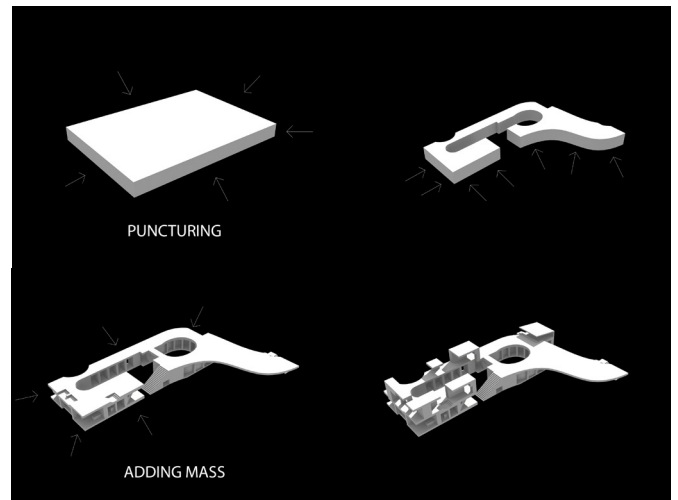
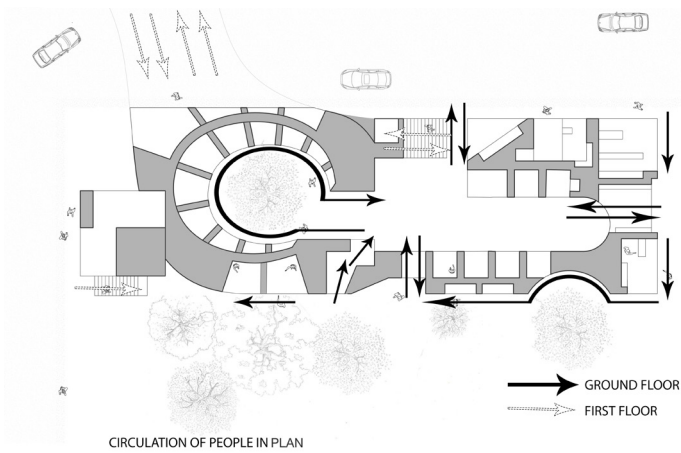
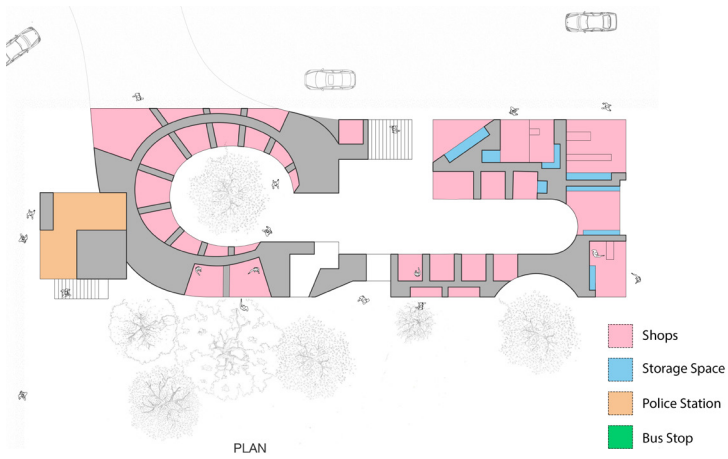
The roof is added to follow the same typology of the Mandai but in a different manner. It is divided into four parts and given different heights so that a sufficient amount of light would come to space. The police station is also designed in such a way that it follows the same typology of redesigned spaces. All the spaces are designed in such a way that they are giving total different experience than Mandai.











Ceaseless Complex

Raghav Gupta

STRUCTURE

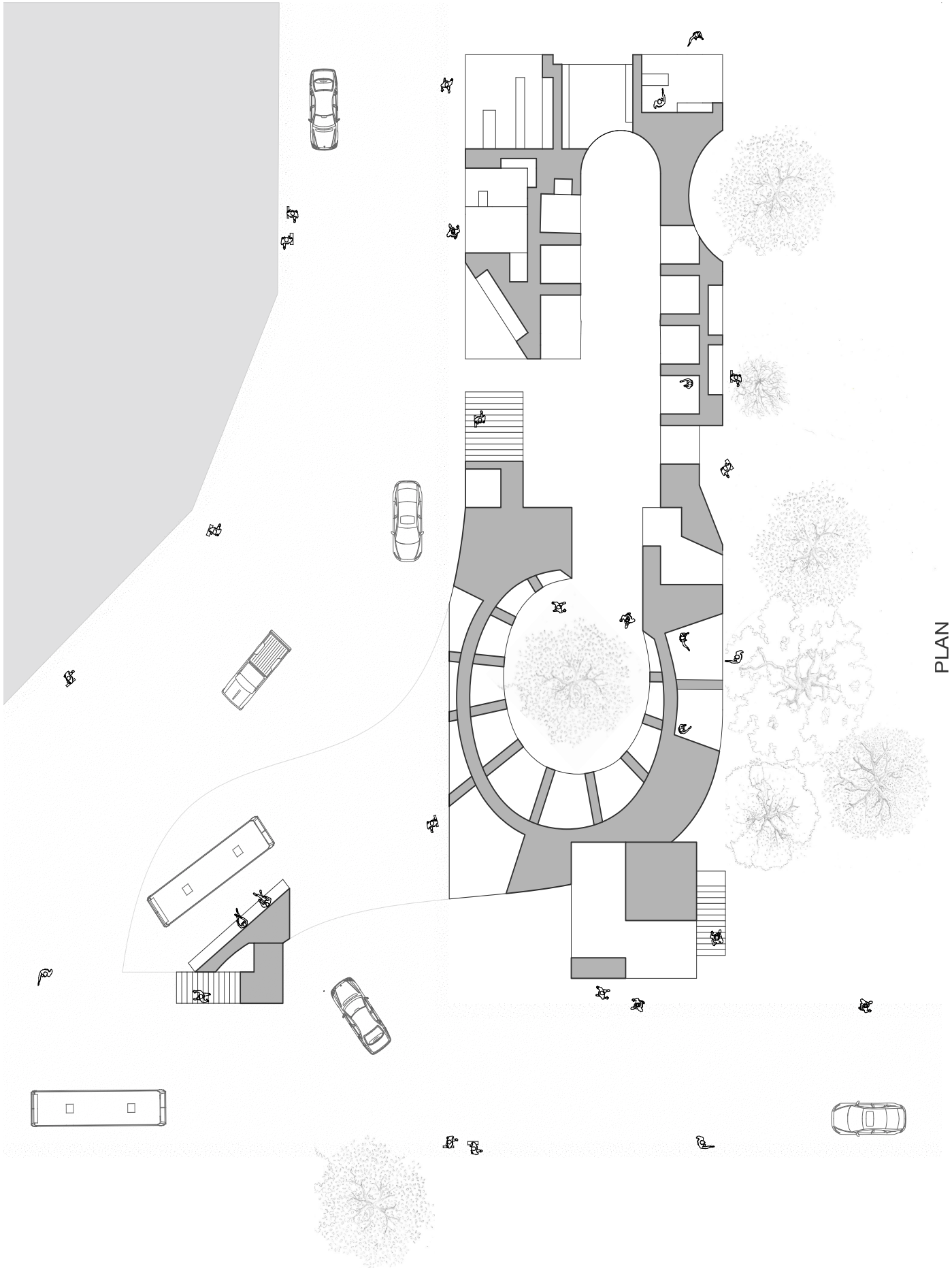
The structure was designed keeping in mind the existing typology of the shops, a police station and a bus stop. It lies to the east of the Mandai (the context). The entire structure is made out of cement and the shops are punctured in the walls. Storage spaces are in turn scooped out of them. The terrace of the structure is used as a courtyard and is made accessible from two stairs located on opposite ends of the structure. The police station has a private staircase, which leads to the top of the structure, for officers to maintain law and order in the area. A sense of continuity is maintained by merging the bus stop with it. Trees become part of the concept design, because it is critically linked to the flow, function and feeling of the space.

CIRCULATION

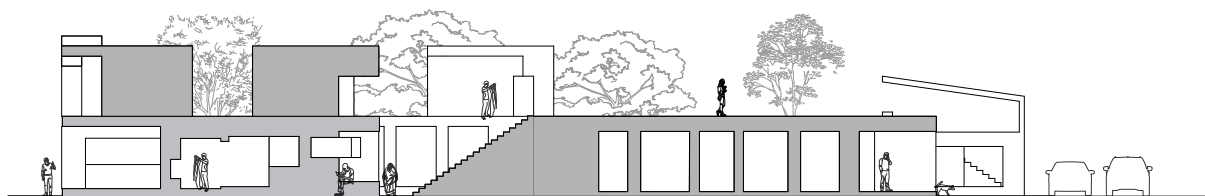
The movement of people through and around the structure is free flowing. Any kind of obstruction is tried to be cleared by scooping out of mass from the walls so that the structure becomes porous. It creates the concept that captures the experience of moving our bodies around the structure, three dimensionally, and through time. The central tree, around which the design flows, is used to interrupt a direct circulation path or is choreographed to define a change in place, make people slow down. In this way, circulation is also intricately linked in with the Programme (Shops).

THE BUS STOP – MOST VITAL PART OF THE DESIGN

The most difficult part was how to incorporate the bus stop, which lies on one end of the road, with the structure on the other end. To maintain the flow of the design, the structure was first converted into a gateway, which spanned the road between the bus stop and the intervention site, for the vehicles to pass through without any obstruction. And then it became the bus stop and the sitting space was extruded out of the wall.



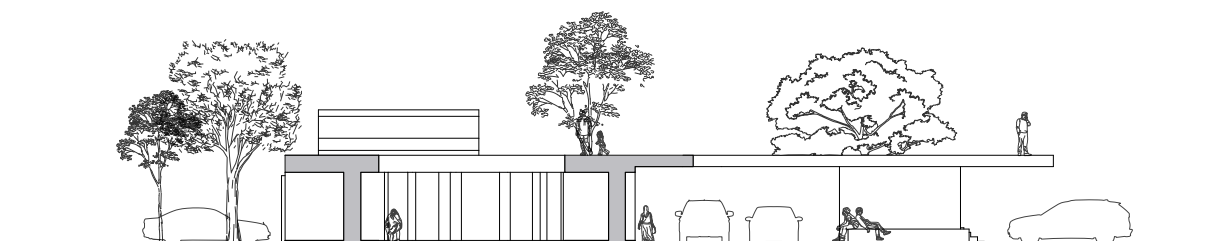
PLAN



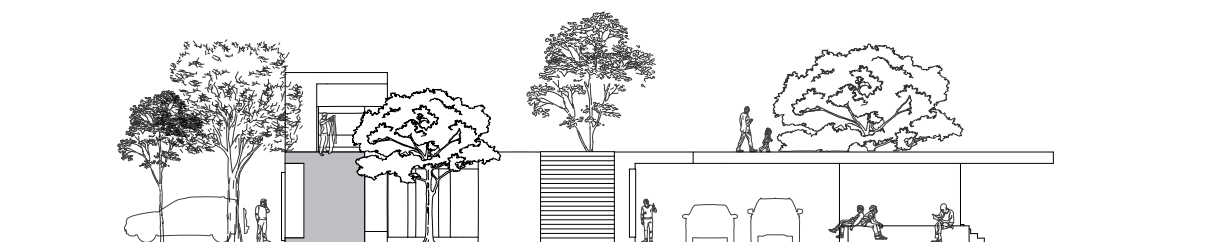
SECTION AA'



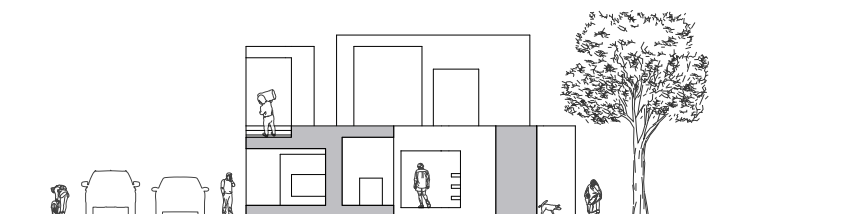
SECTION BB'



SECTION CC'

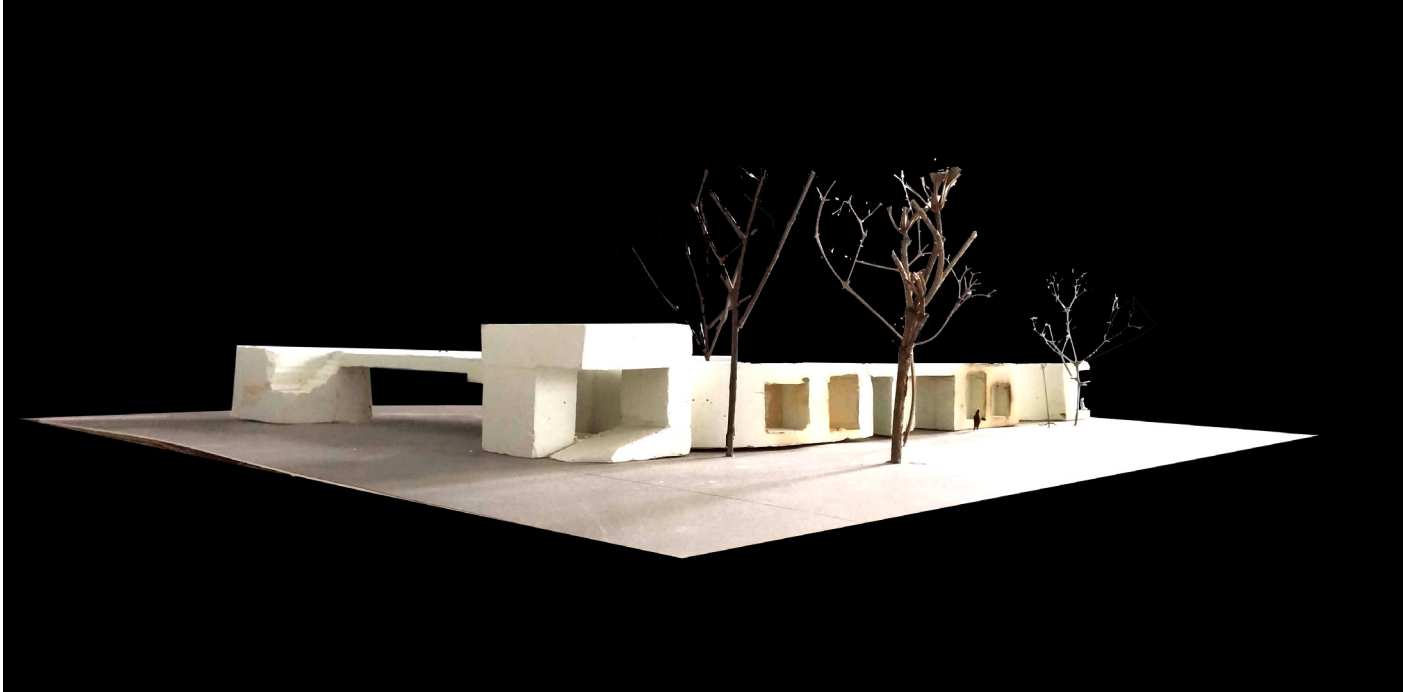


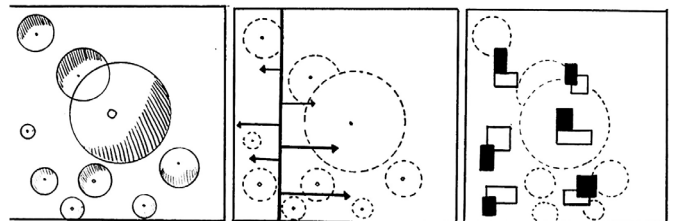
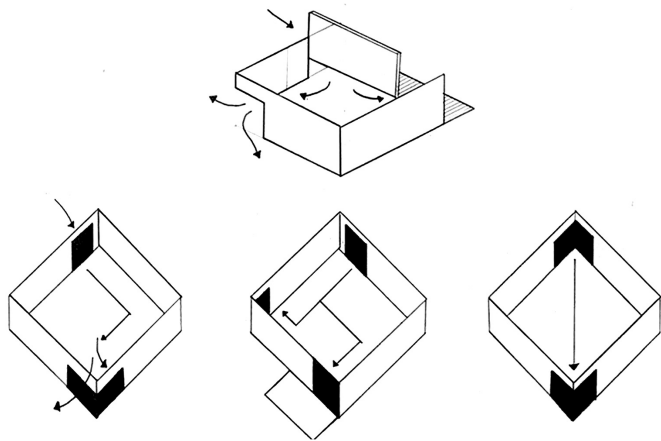
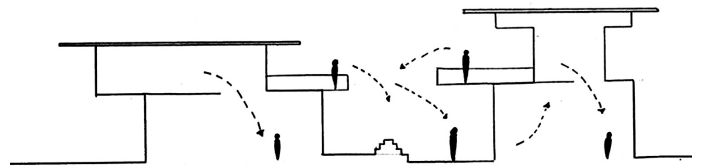
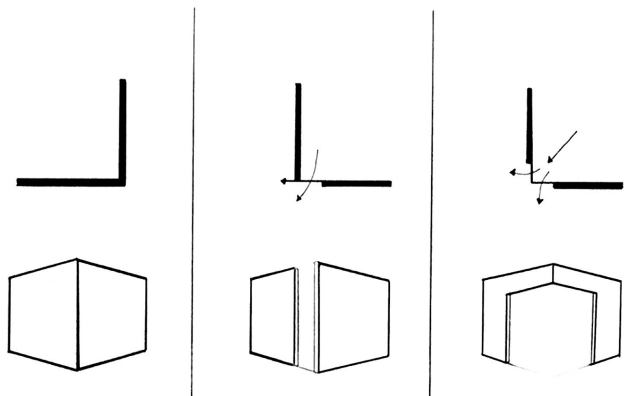
SECTION DD'



SECTION EE'







Blending with nature

Sanjana Habde

The site of intervention included the garden space, office, and guesthouse, which were at the foreground of the main caves. It is situated in a canopy of trees with foliage spanning the ends of it.

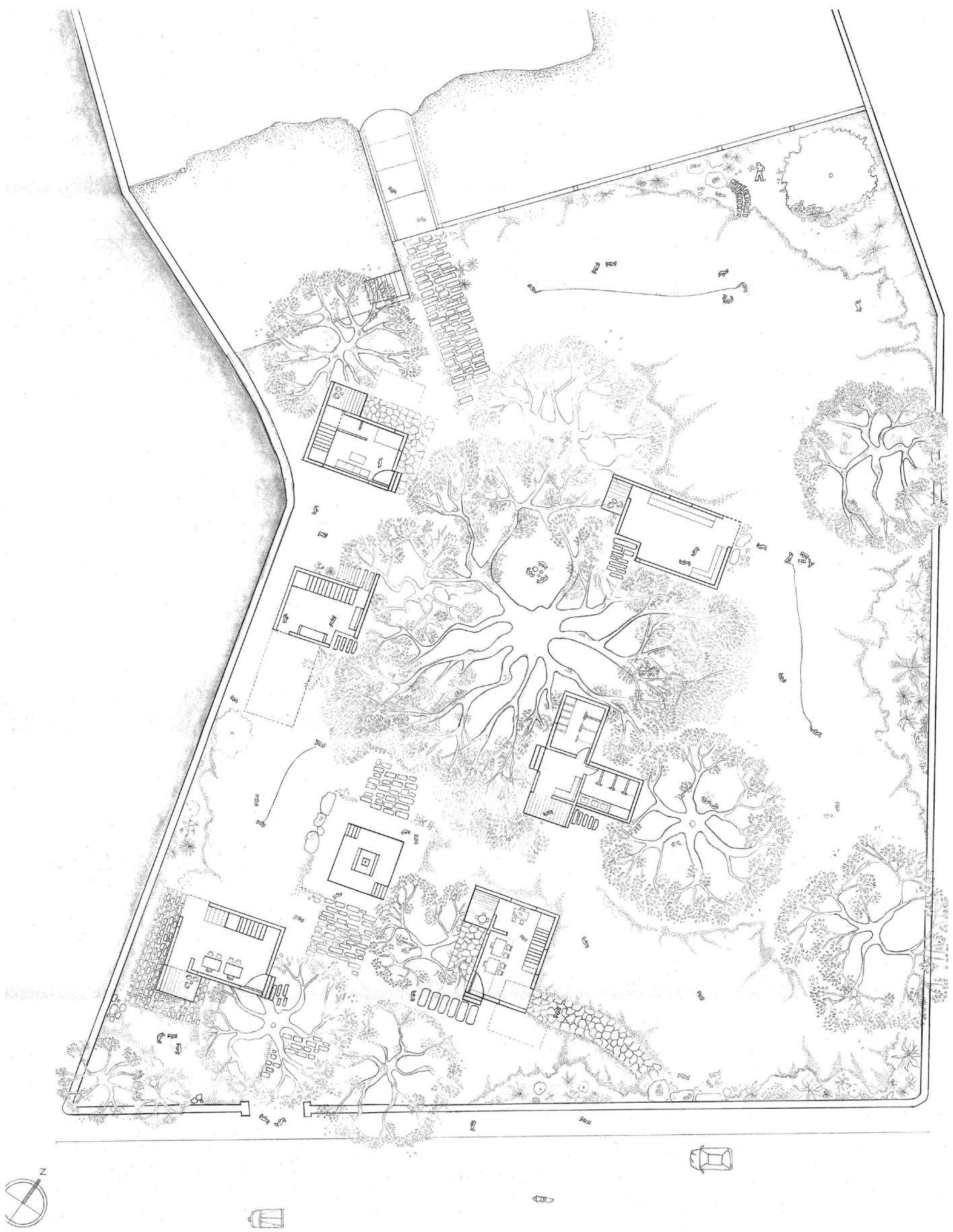
The main design intervention is in the place of the office building, along the wall of the Jungali Maharaj temple. The new office space and public infrastructures are placed along the lines and grid of the old ones maintaining a sense of linearity in them.

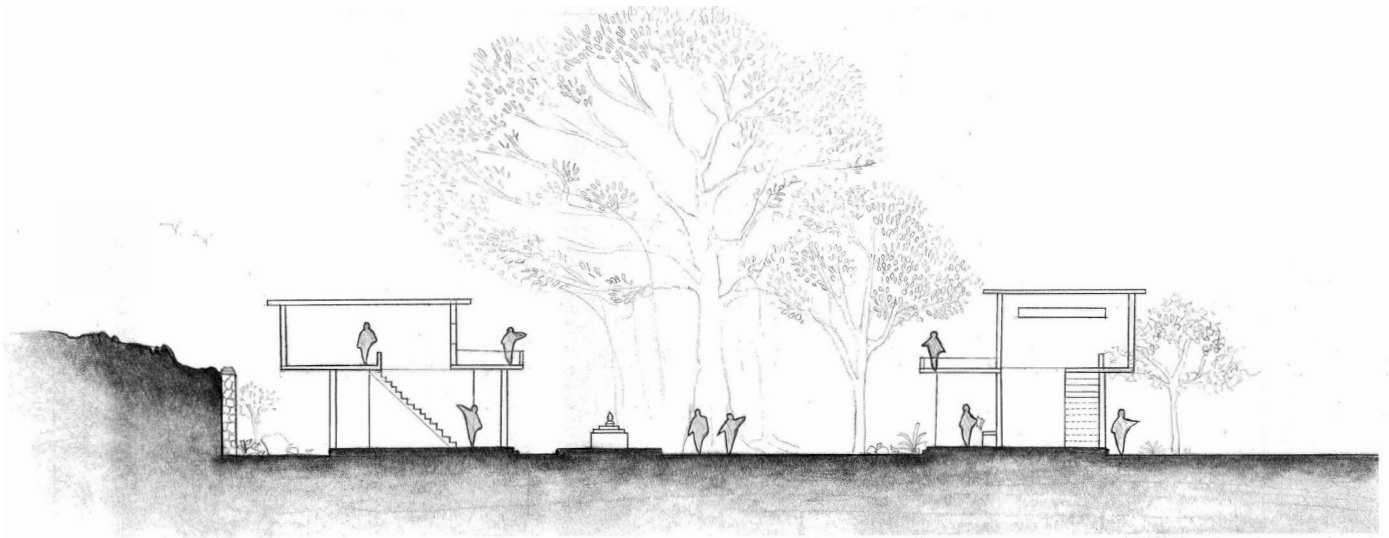
Using the pattern of branching and undulations, every structure is branched out into multiple levels creating undulations in its form through different floor heights and are connected internally. It consists of open, semi-open and closed spaces which allow new paths to be formed, not following a specific grid.

Every structure has a different floor height which helps to receive more daylight and also serves as storage space. The roof of the lower level serves as a terrace to the levels above. It is designed in a way that the terrace height matches with the existing tree height, giving access to any two sides of the structure. This allows people to experience different views at different levels and engage with nature.

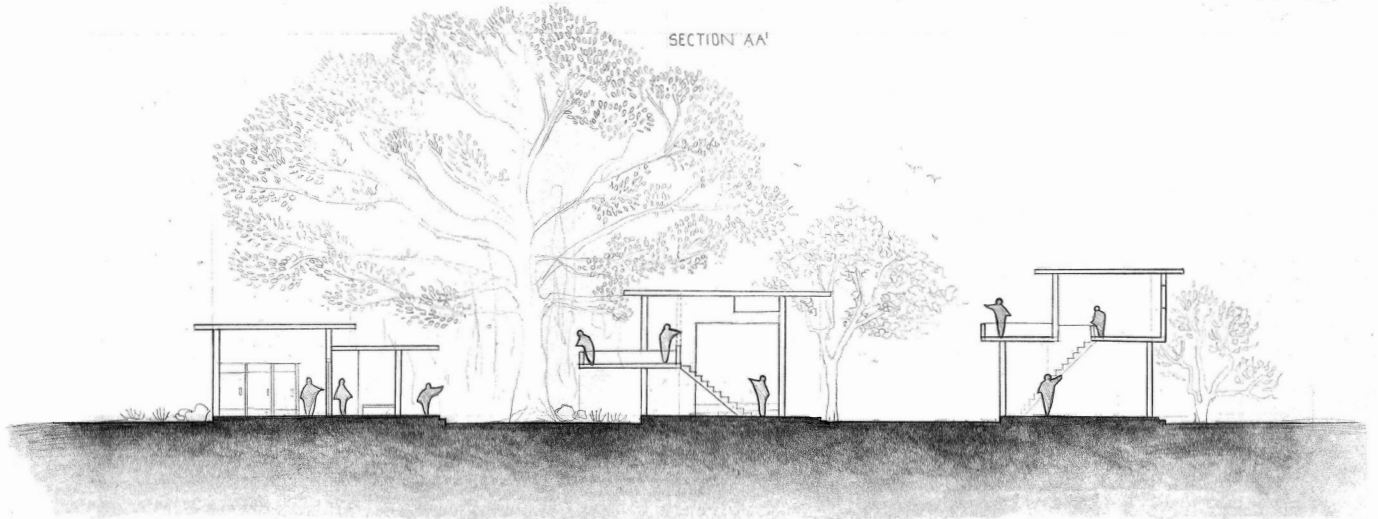
The structure being placed in a canopy of trees consists of ribbon windows and corner wall openings that lead out to seating spaces. The upper level is connected to the terrace, which allows diffused light and air to enter the space. The roof itself acts as a sunshade for the windows and protects from the overhead sun.

Considering the circulation to use space, it is designed in a way that people can move in all the three axes. They are not bound to follow a specific path but can rather create their own. Every structure has a single entrance but multiple exits. The order in which each program is placed creates a guideline to move around the entire site.

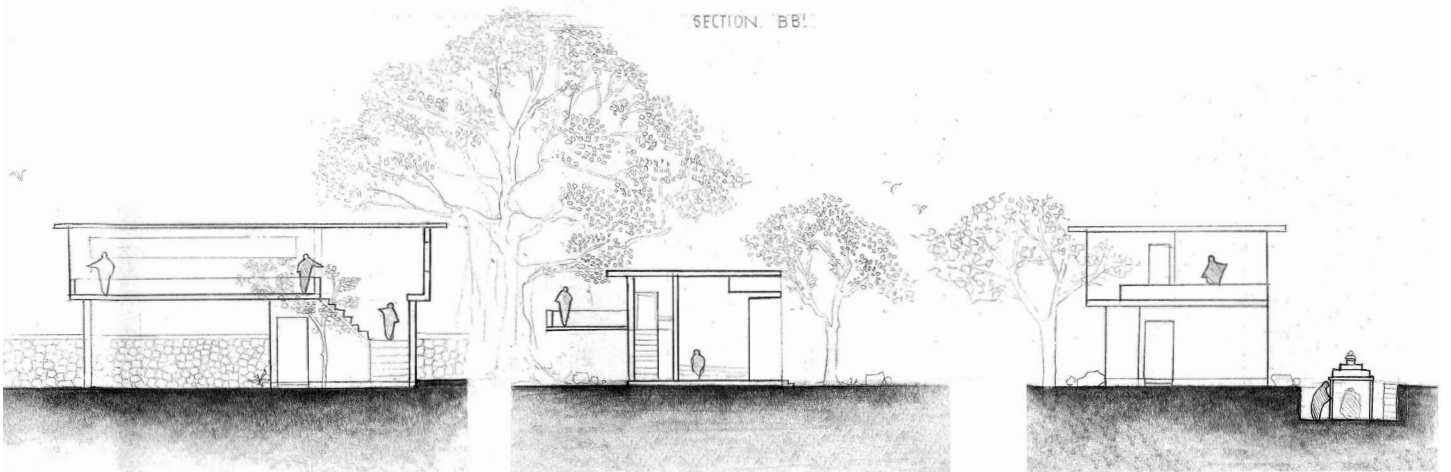




SECTION 'AA'



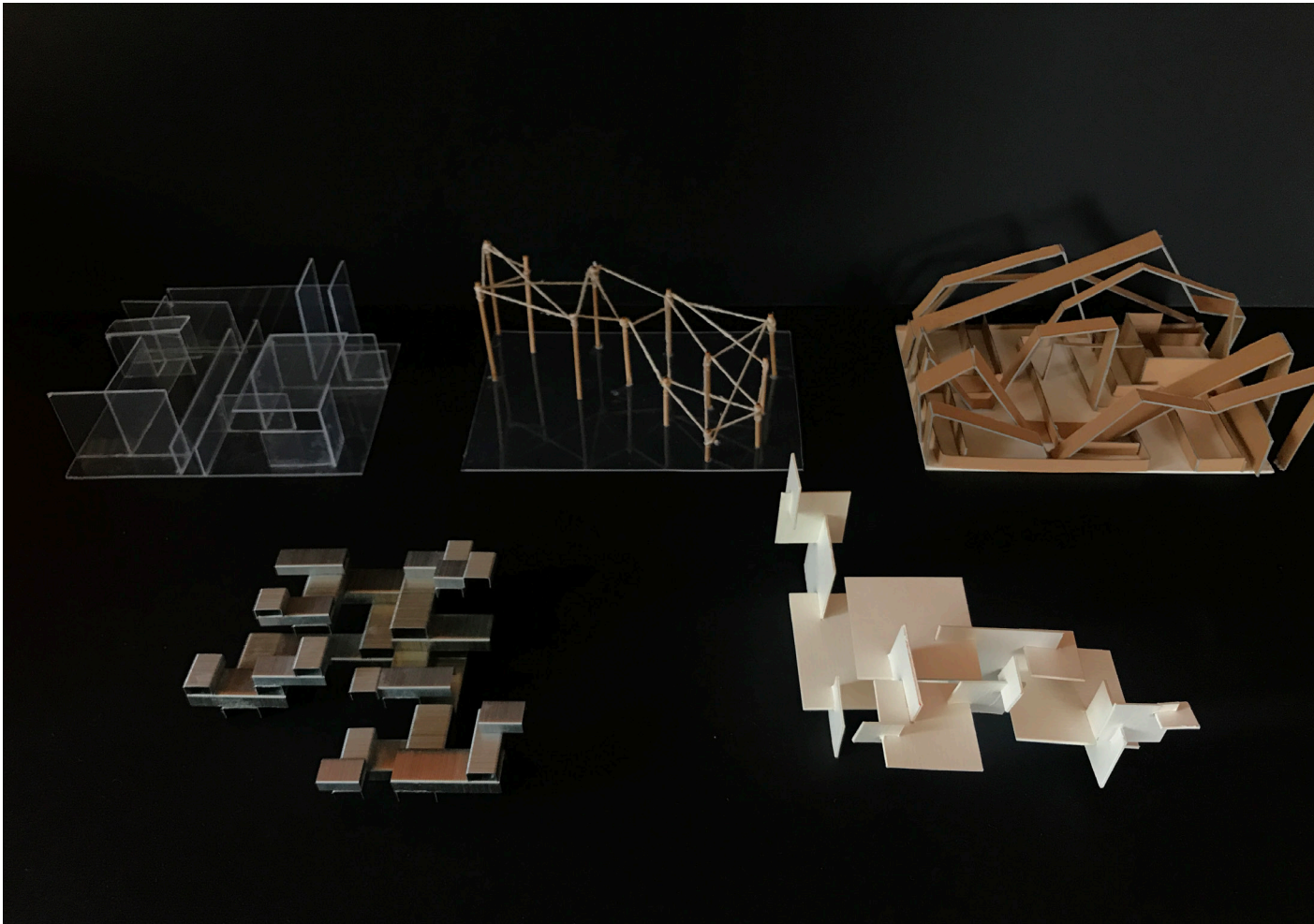
SECTION 'BB'



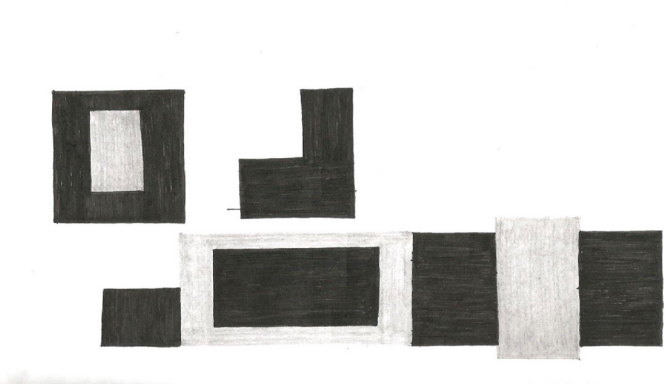
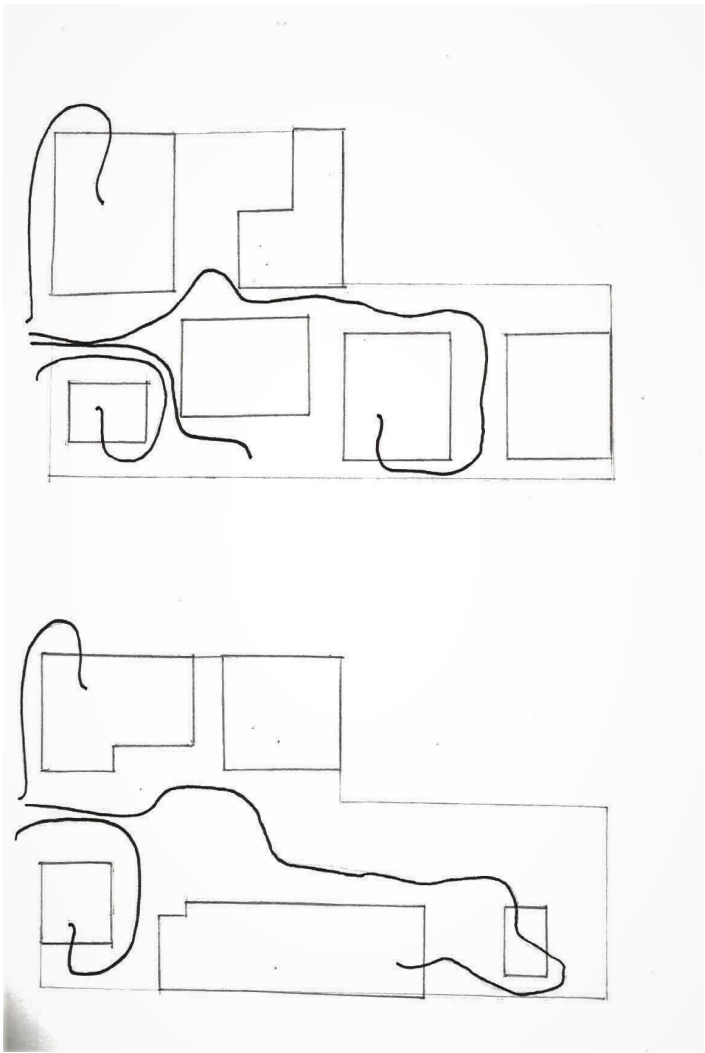
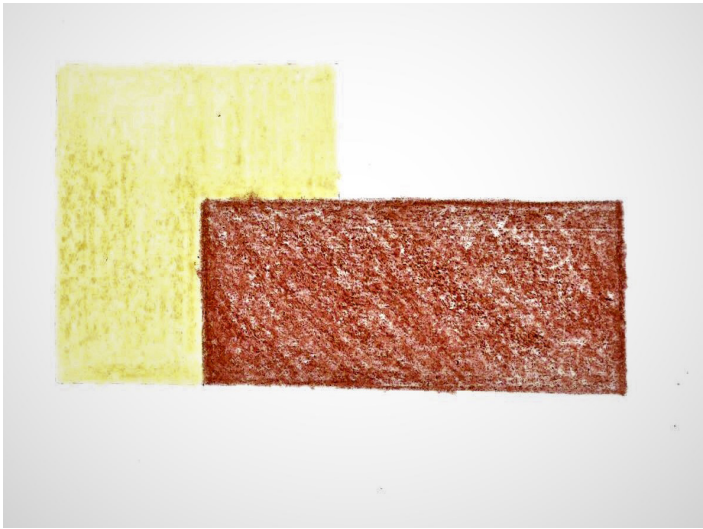
SECTION 'CC'

SECTION 'DD'

SECTION 'EE'







Flowing paths

Alisha Jain

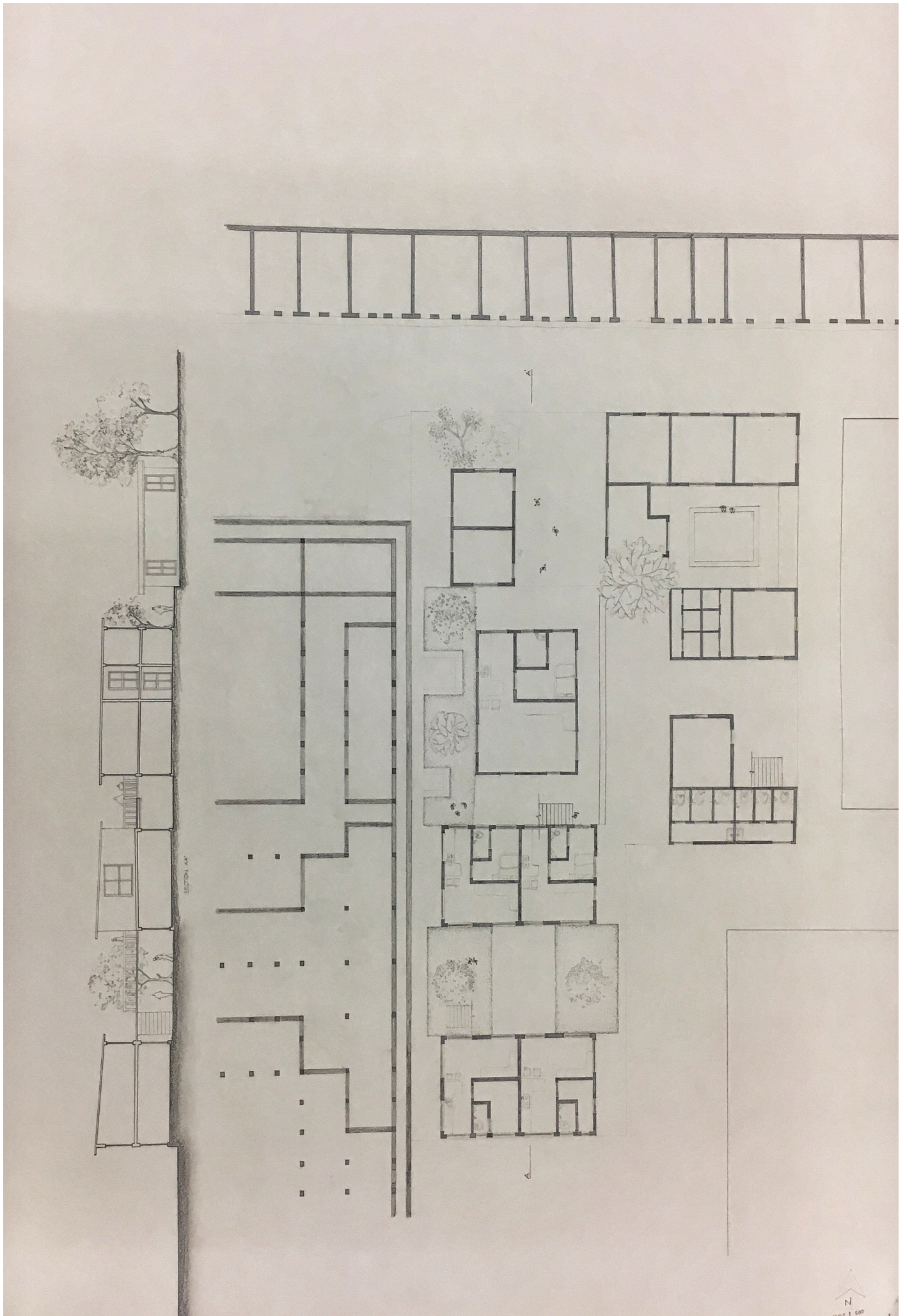
The intervening site is adjacent to the Raastewada, Pune. The Raastewada is built in a courtyard style form. It has a typology of One Man Window. In the sense that each and every door and window is of human height and width. The adjacent to Raastewada is an elongated one with tall Ashoka trees.

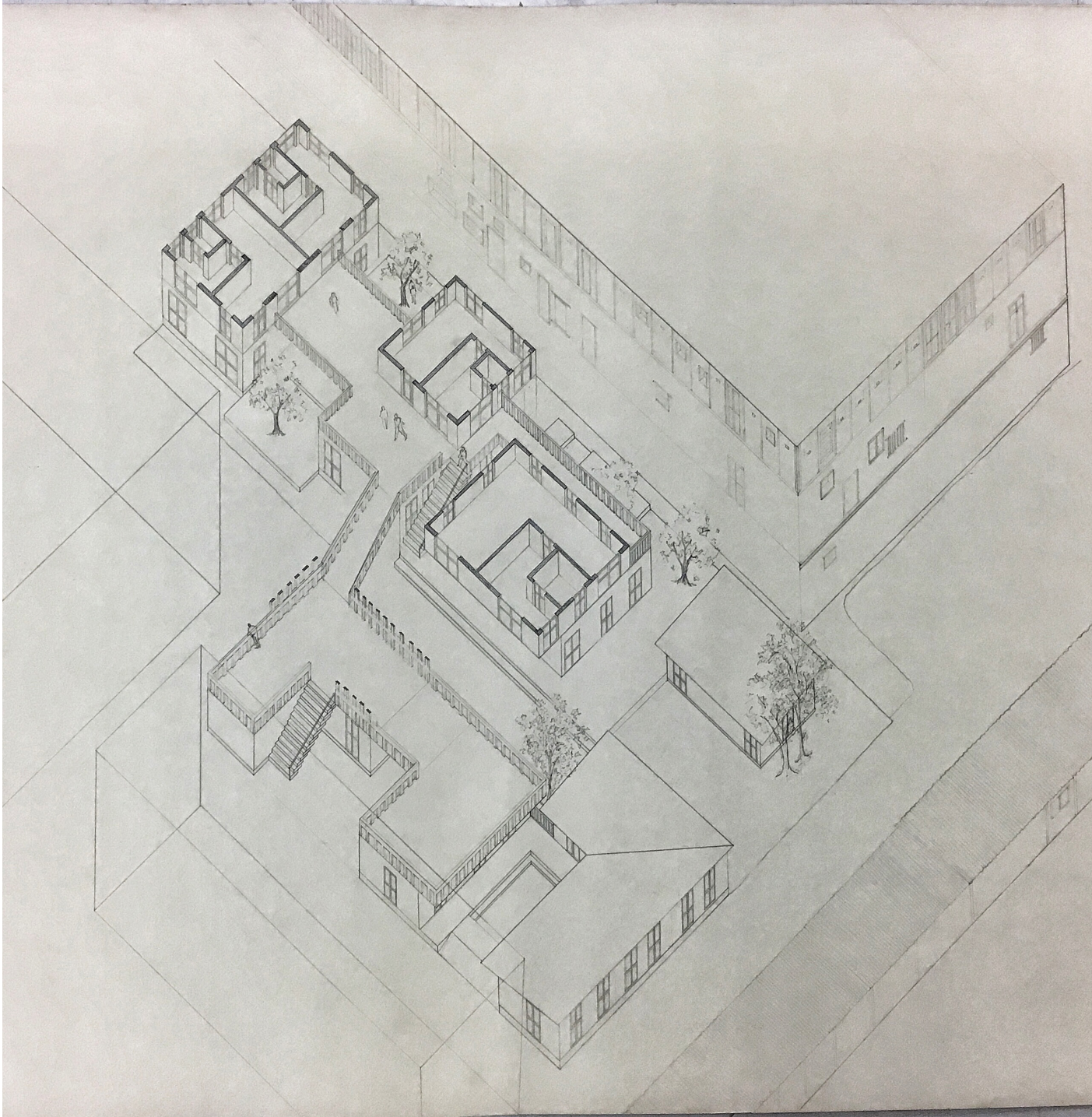
The space is designated in a way so as to create a sense of openness and fluidity. There is an attempt to trace human pathways and how the surrounding directs human directions. The pathways were traced considering the programmes which were to be incorporated in the project like school, and shops being at the entrance and public toilet at the corner. The reason behind the public services being in front and private being at the back is that it helps to avoid the clogging of circulation. The entry to the site is a simple narrow route. By raising the plinth level an open private space is created along with the merging of the landscape. As we move towards the houses there is a contrast between inside and outside.

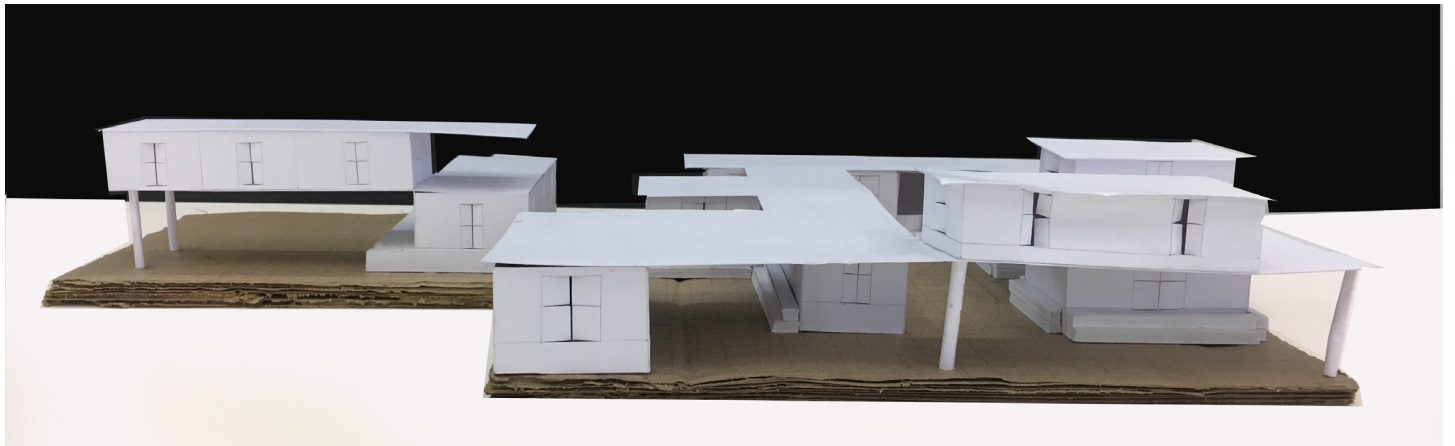
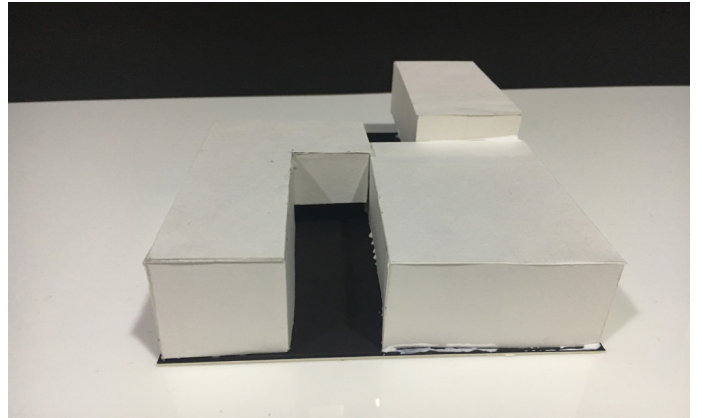
The fenestrations throughout the project were inspired by the Wada's tall windows and doors. The tall wooden windows give a radiant light on the floors. A typology of One Man Window can be observed in all the spaces of the site. This type being on almost all the facades of the structure creates porosity and openness which is to be experienced.

The height of the spaces are consciously kept low so as to maintain the dignity of the Wada. This helps to have a beautiful view from the Wada as there are no tall structures which will obstruct the view.

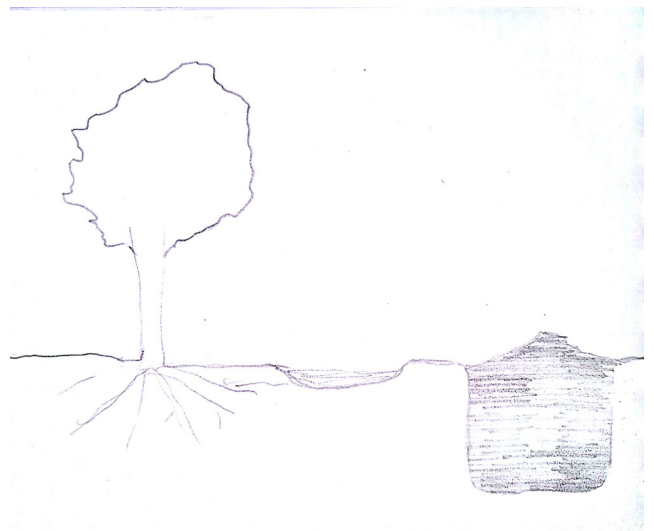
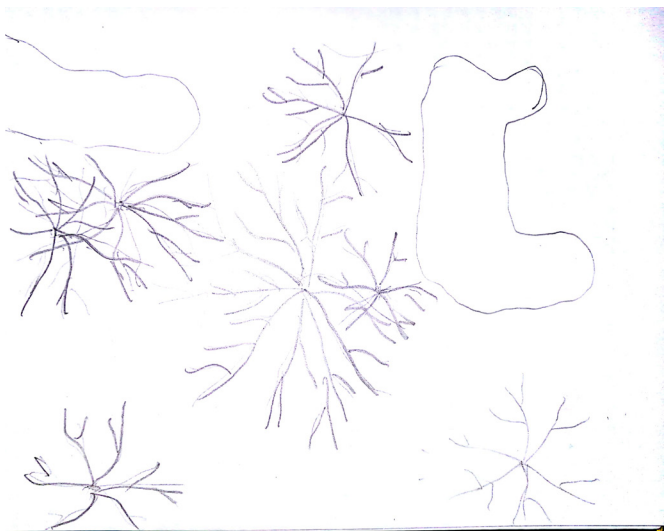
The sloping roofs direct the water during rains and it further helps the open courtyard as it has soft landscape. The courtyards being raised from the ground level creates a space within itself and trees being at the center increases its function as people can sit, gossip in the evenings.









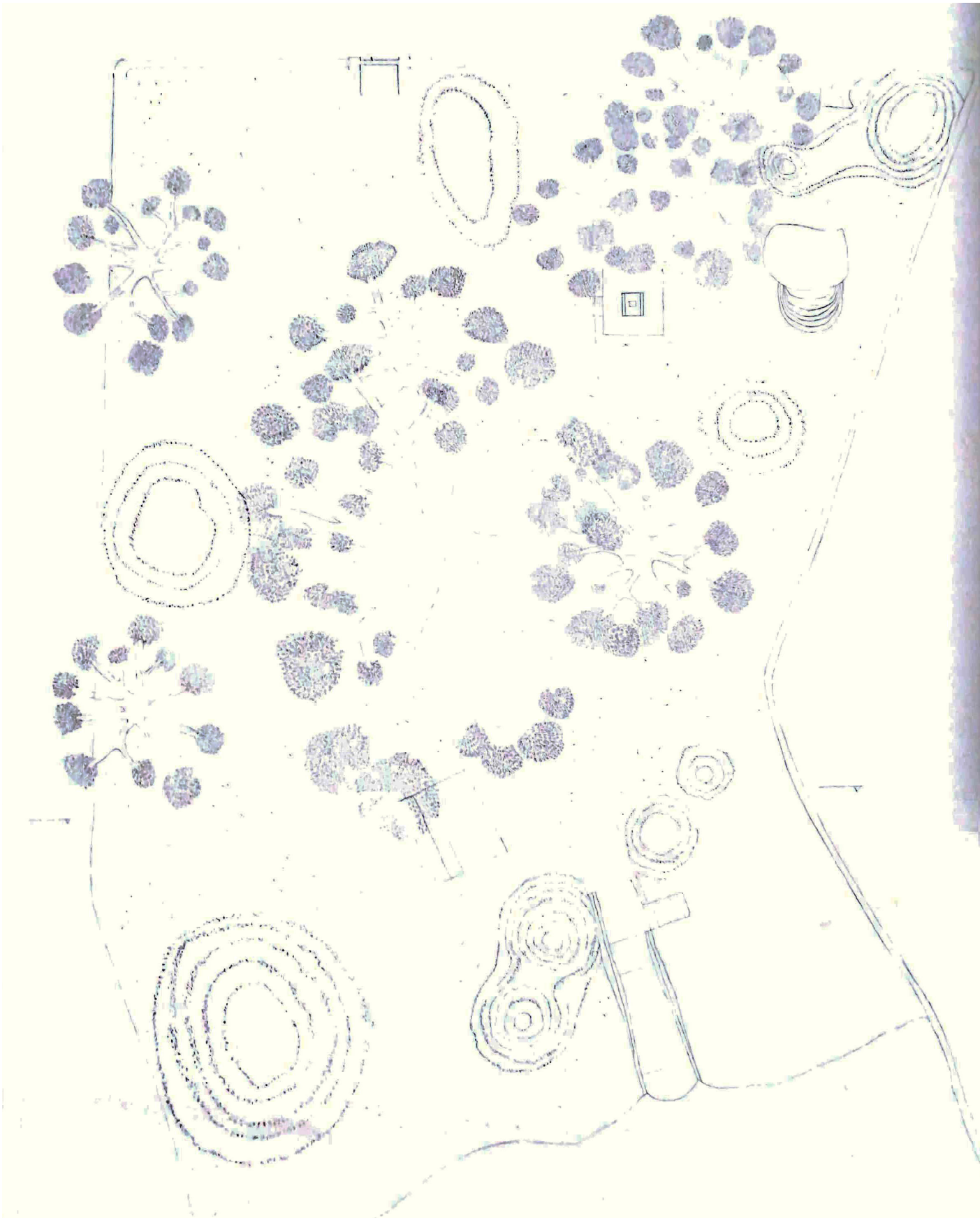


Underground Structure

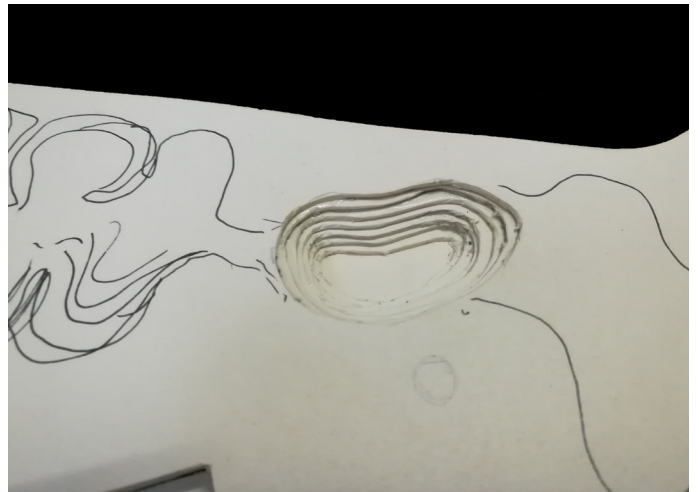
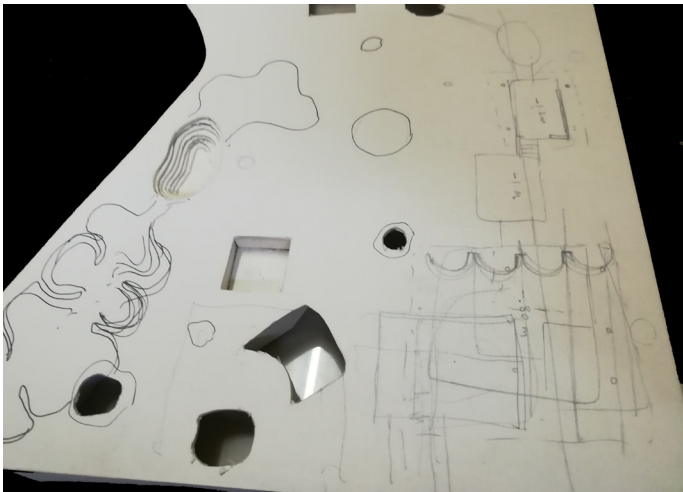
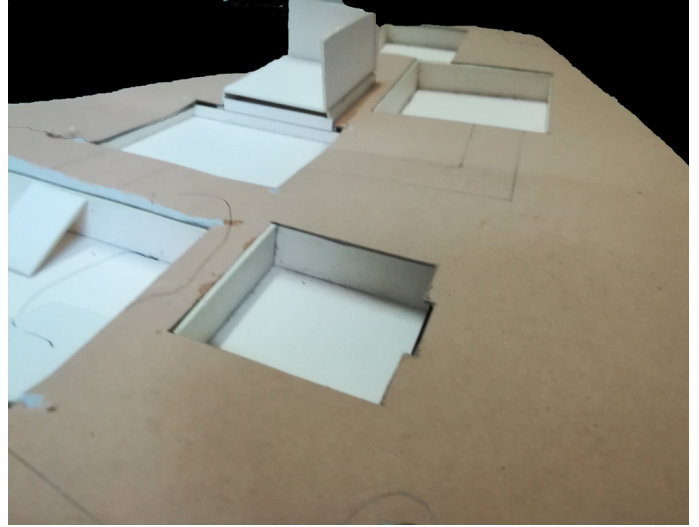
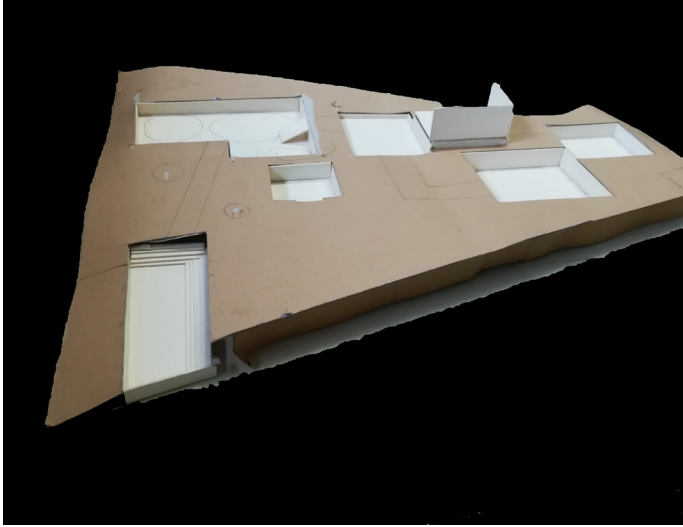
Nandita Joshi

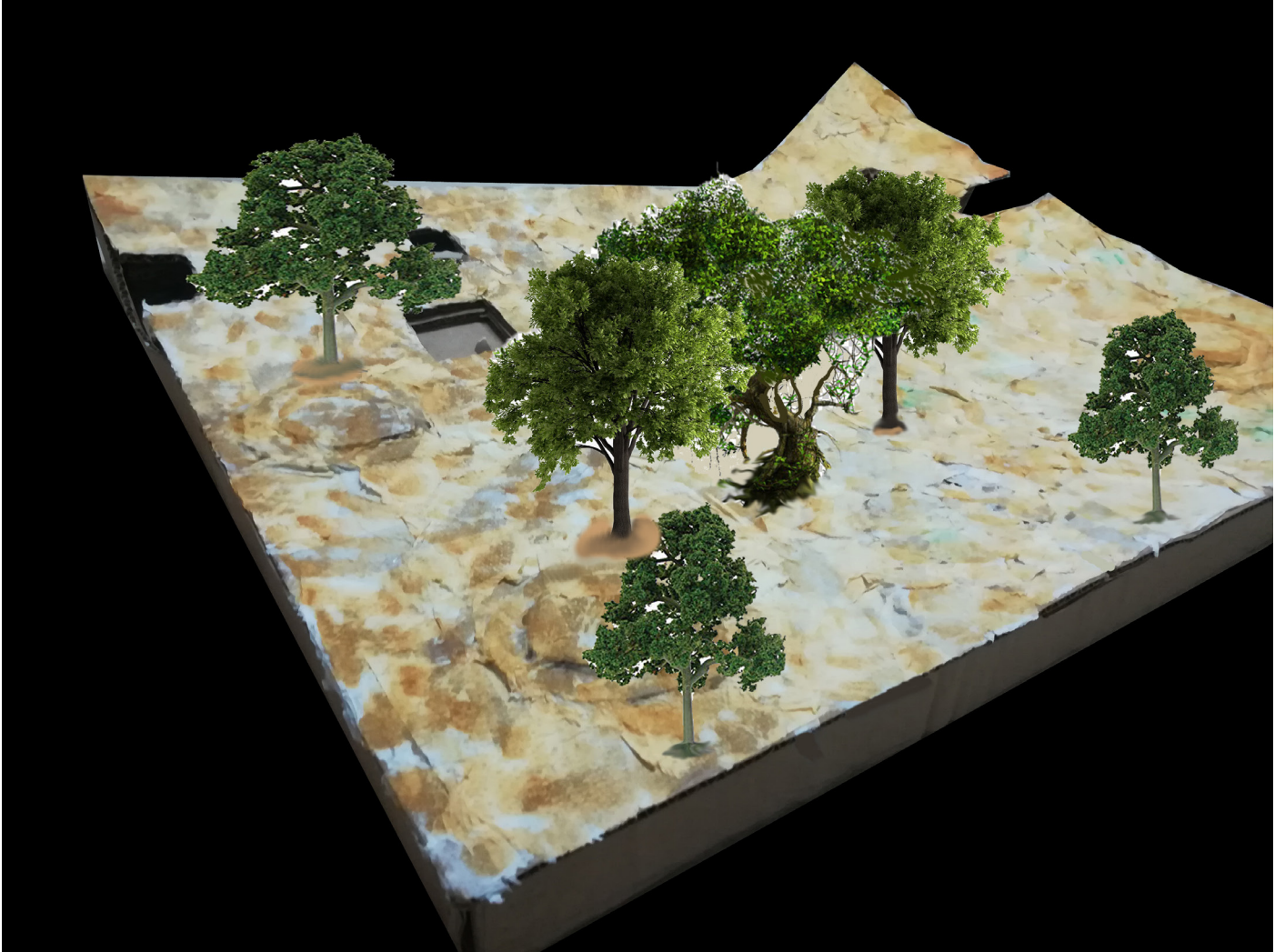
The original site had an ASI office and a guest house. My design started with the idea of the accumulation of water in the undulating floor of Pataleshwar Caves.

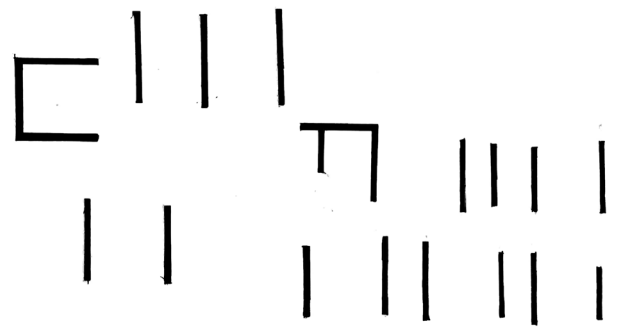
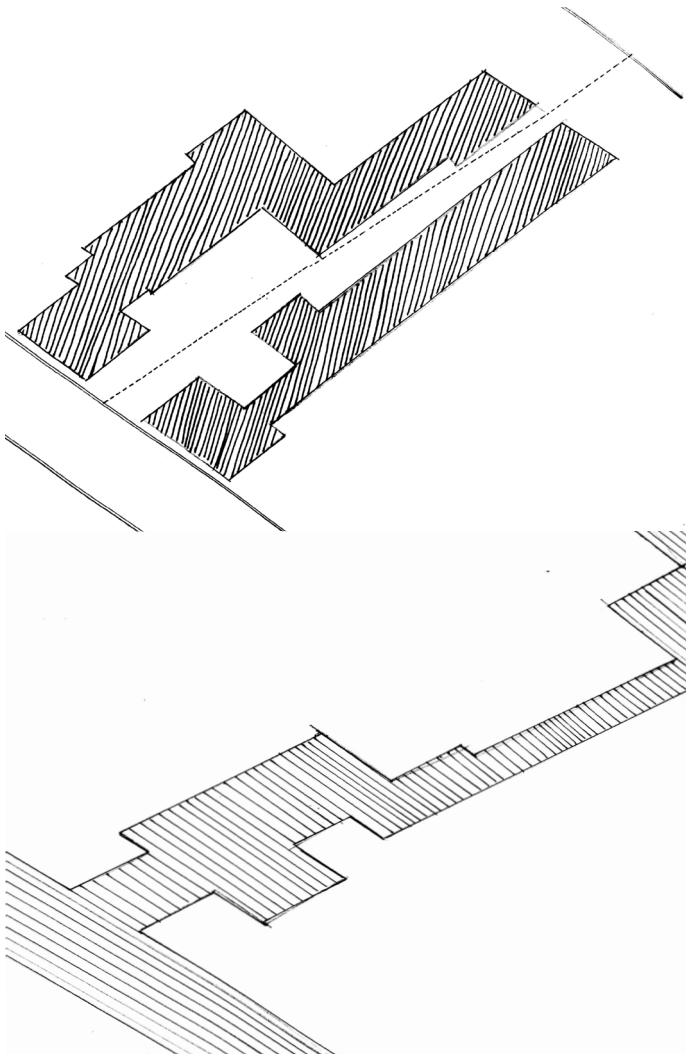
So, the first thing was to let my structure be flowy like water and not rigid. The depressions on the floor of the caves inspired me to build a structure underground with a lot of light wells and openings. After this the next difficulty was the trees. There were many trees on the site, and some of them were also 50 years old and because I was constructing underground I had to consider the distance that the roots occupied. The major thing that helped my building be where it is the placement of the trees. There are also small undulations on the ground that were some recreational spaces for the people. On the site I have two buildings of which one is a guest house and the other one is an information center with an office and a public toilet. The recreational spaces act like big open spaces for people to just sit there.









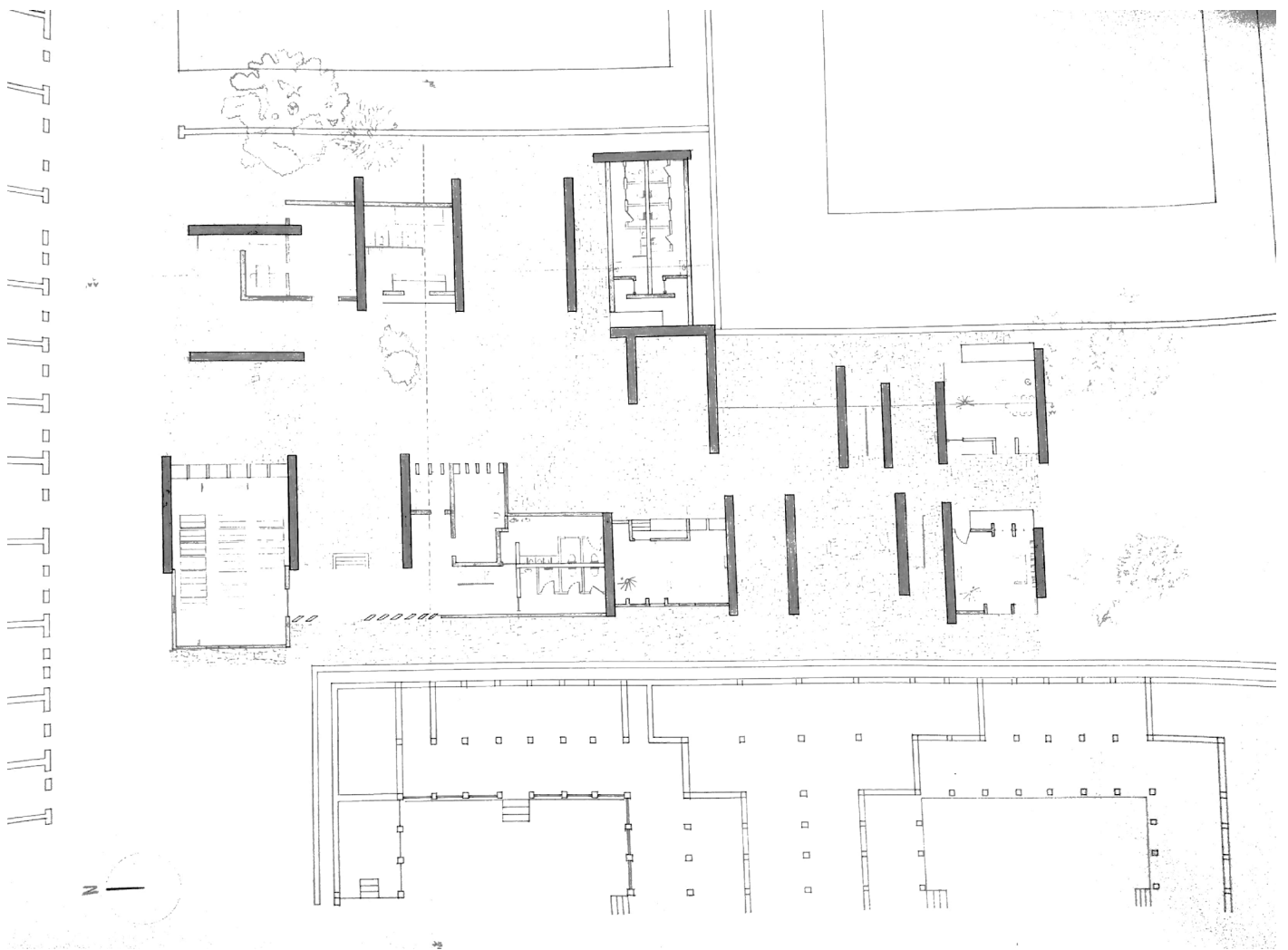


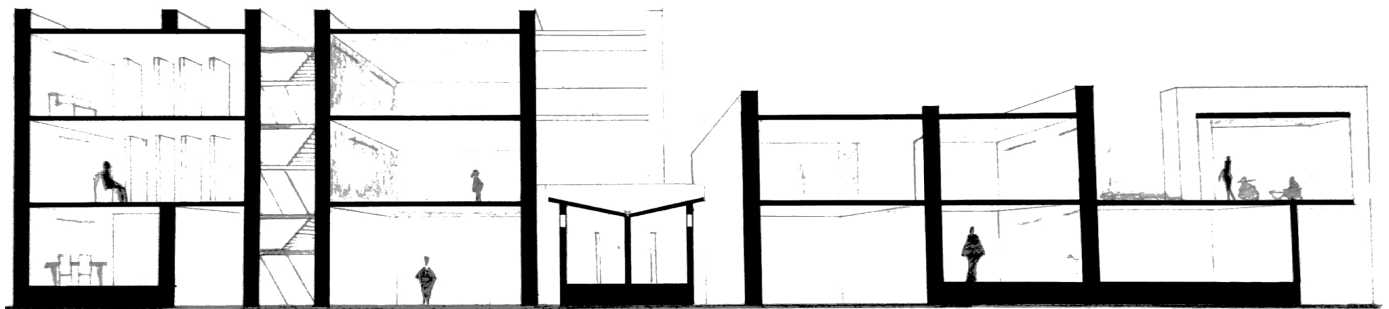
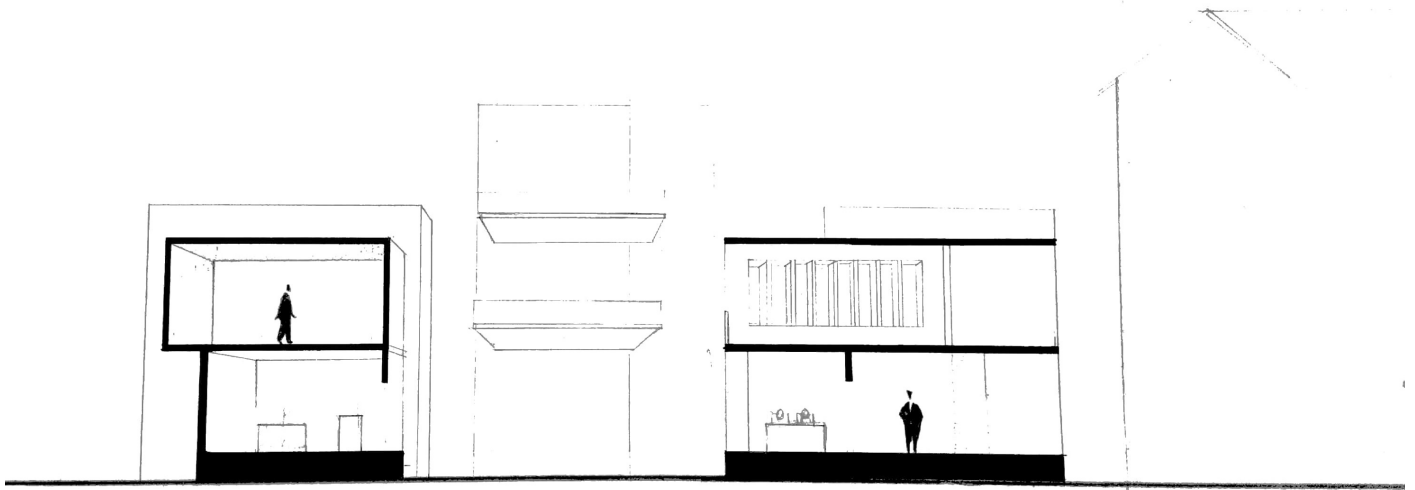
Rearrange Connections

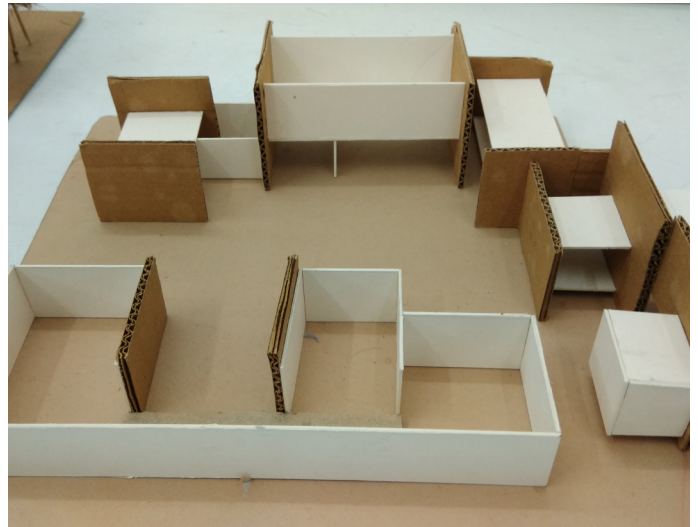
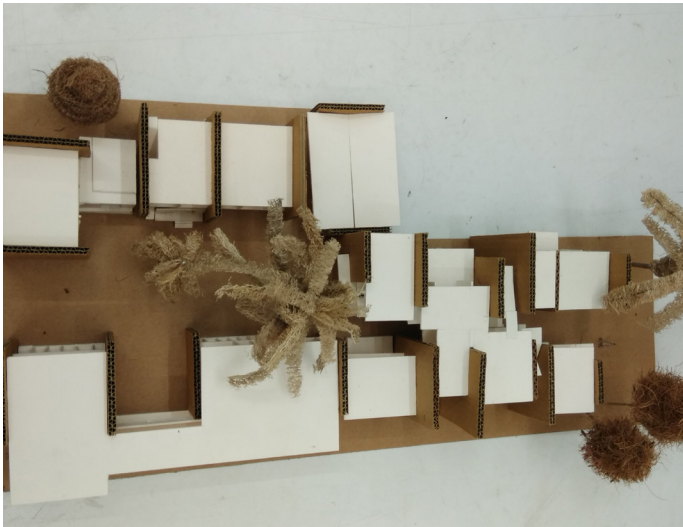
Jugal Kamalia

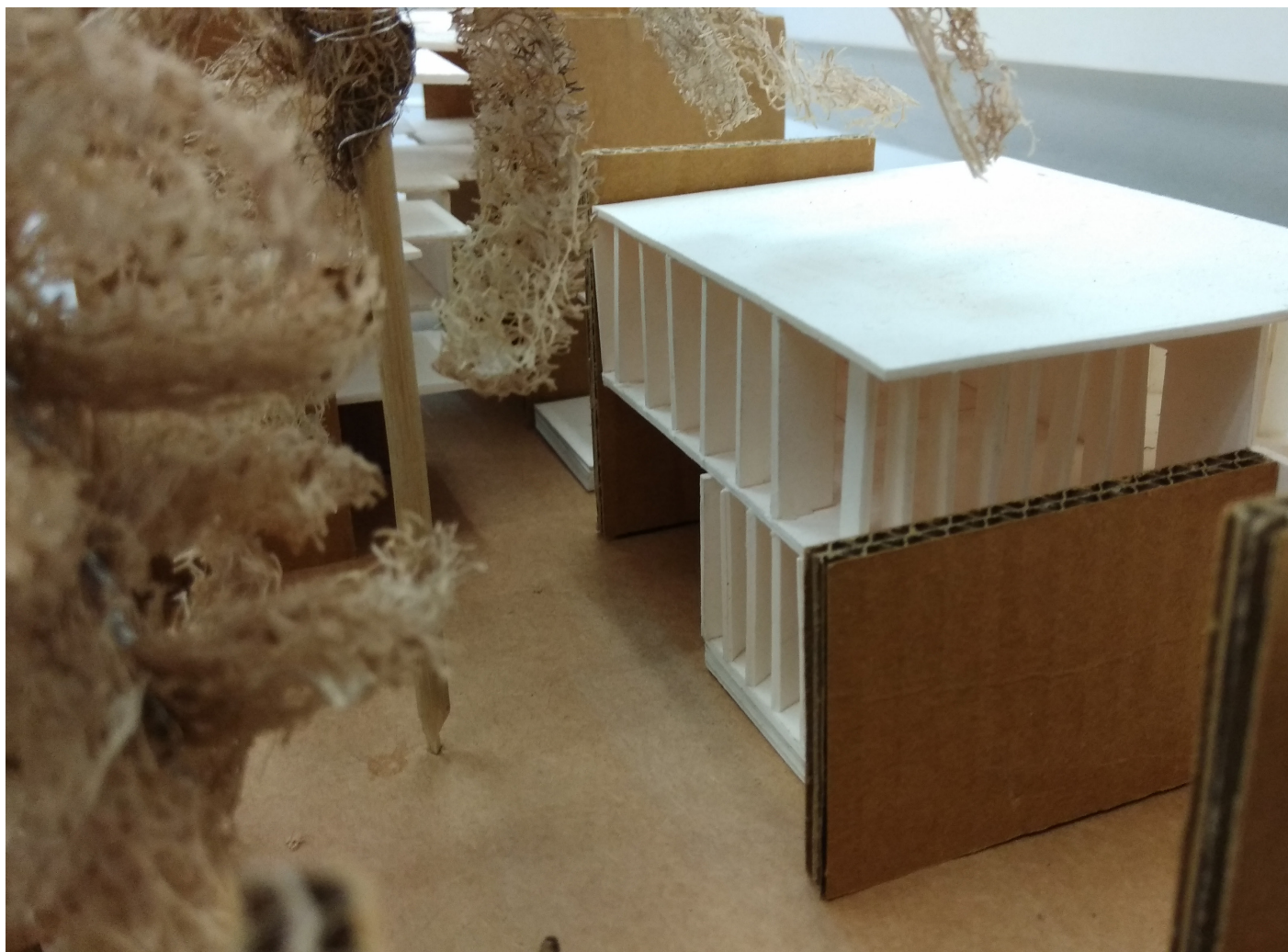
Our site was Rastewada to re design the surrounding area way that built. To redesign the programmes, in which they are, the programmes like school, public toilet, tailor shop, garment manufacture, music space, parking lot, community space and six/seven residence area. By documenting the site, to see the pattern that was formed, with the patterns to re design adjoining structure.

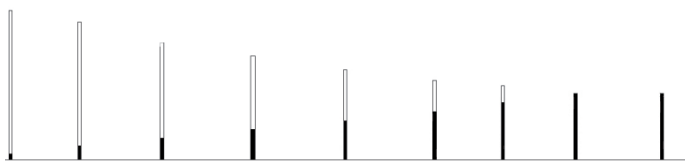
Idea is basically to design in such a manner that connect two paths. there is path formed in between the structure where one can use beeline to go to another path and also concept is to connect people. By doing patterns the thing was noticed is to arrange the horizontal wall in such a way that to connect the path and design in composed way. light and ventilation also play important role in structure. by different doing case study of architect, think that fines can also improve the design. Residence are in level it so that one view from window in clear way and also staircase connect the house and terrace. plinth of shop and residence at ground floor is also an seating space. there is also community space under the residence area to do activities. There is also a garden for seating space or relaxing. Equal number of Public toilet are built and its roof is in slope for ventilation



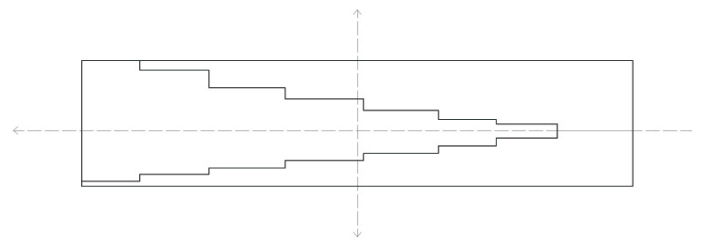




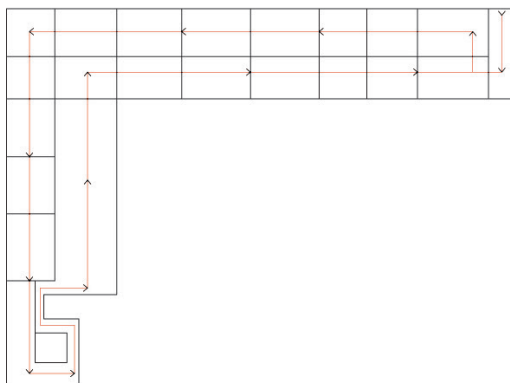




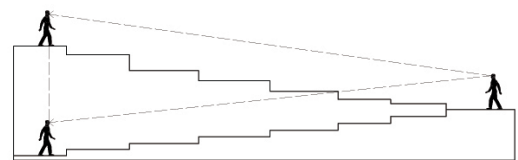
RELATION OF FRONT AND BACK WALLS



SYMMETRY



CIRCULATION



RELATION OF VISUAL AND SPATIAL CONTINUITY

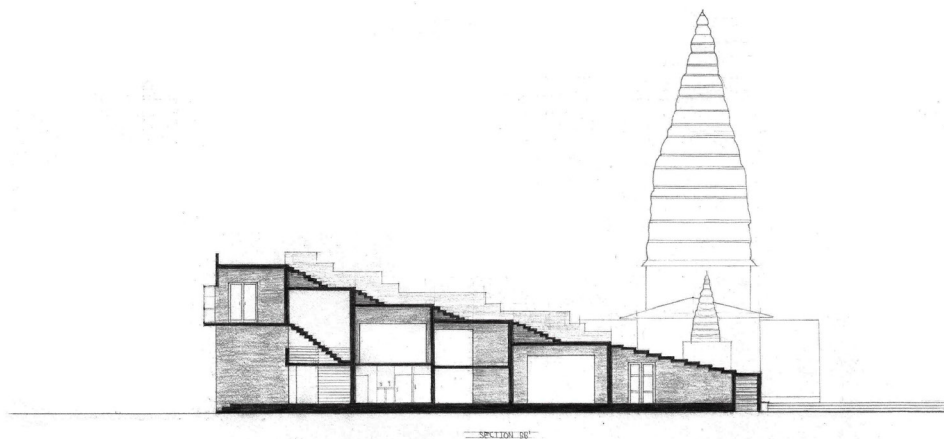
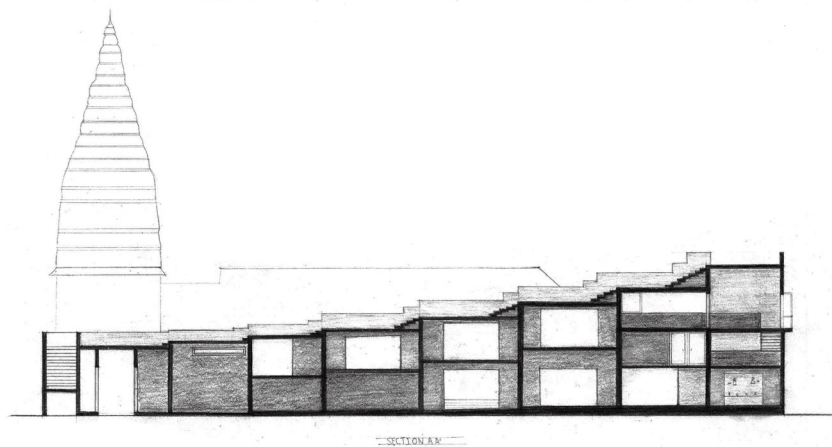
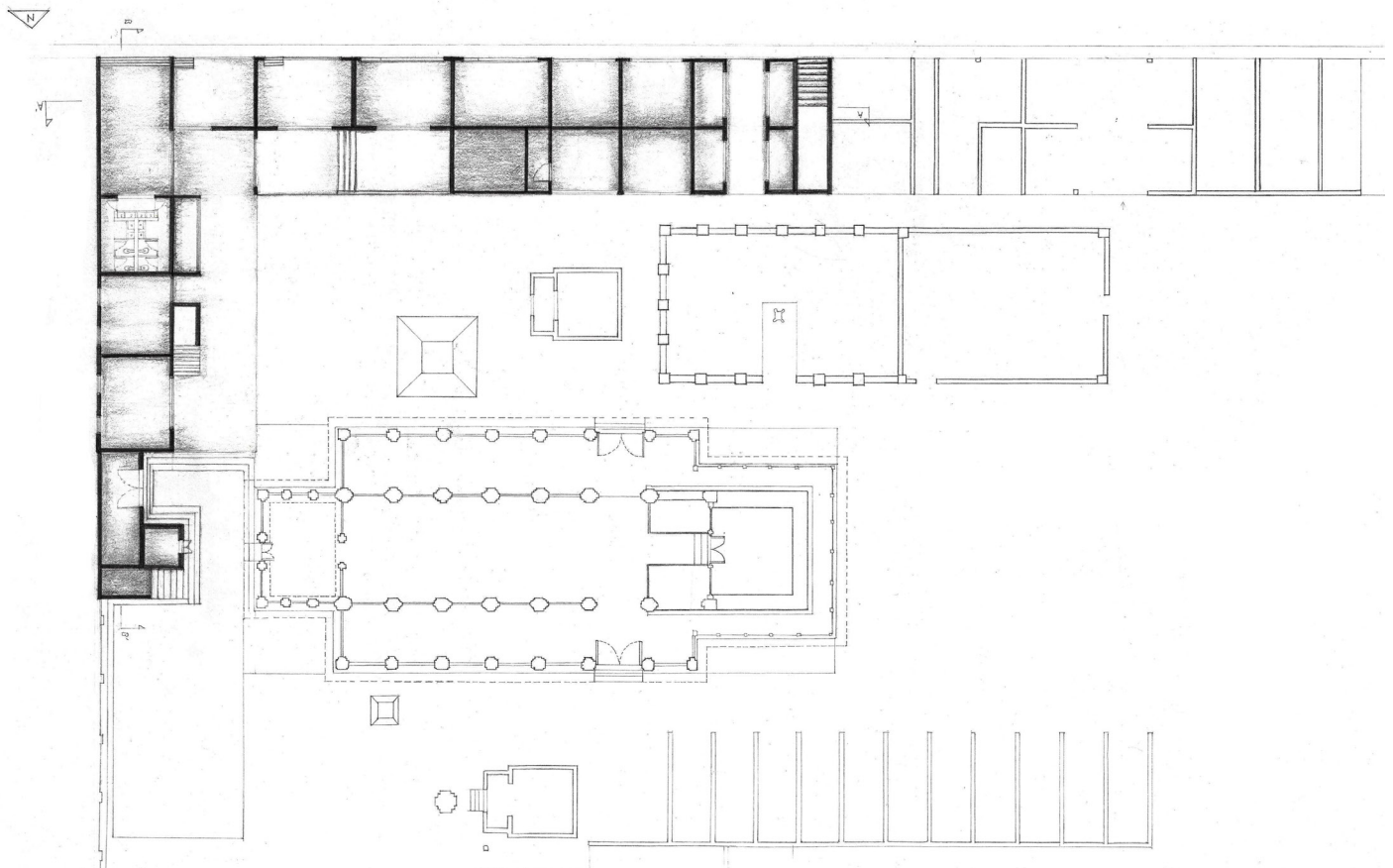
Multiple outdoor terraces

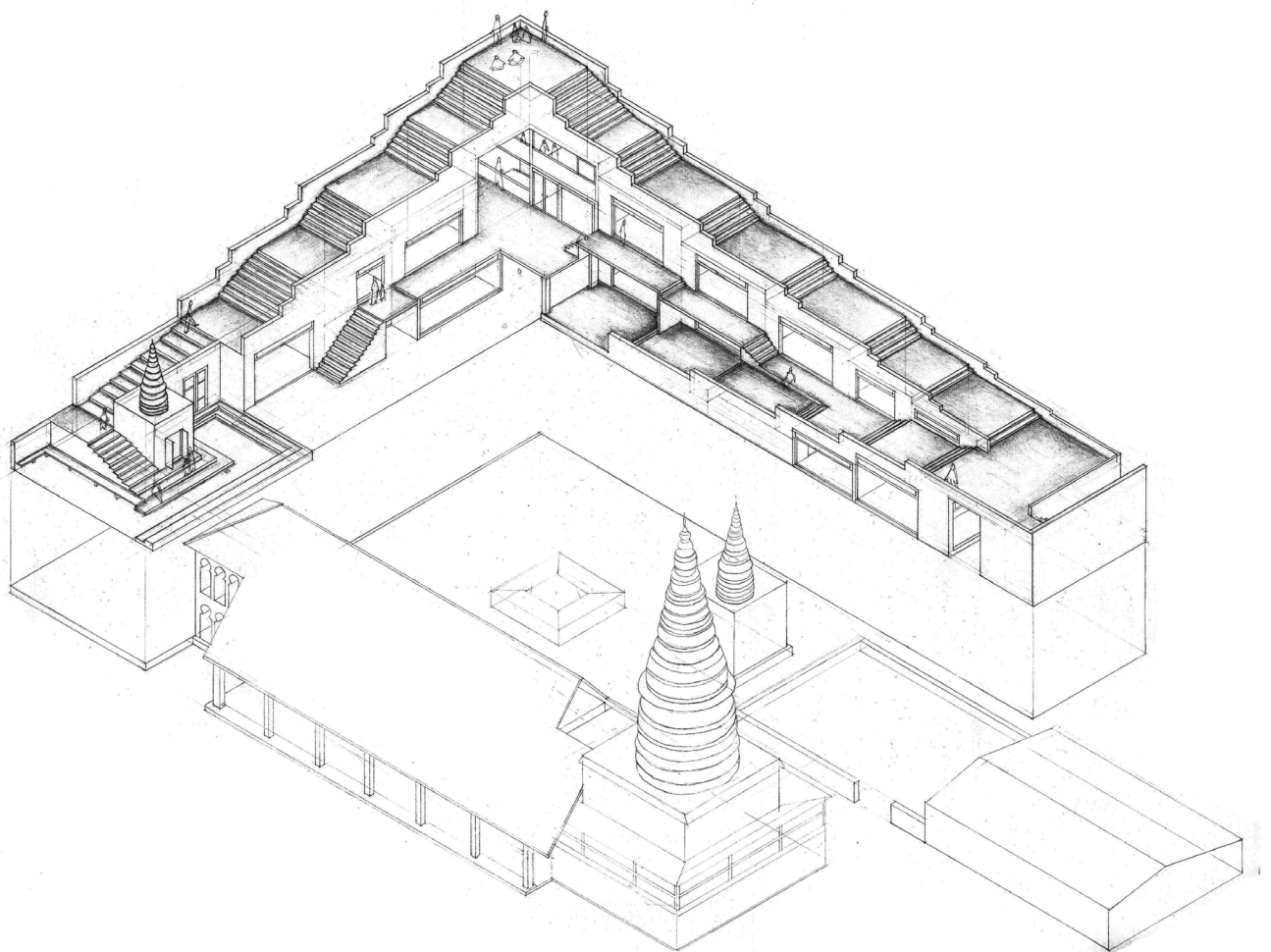
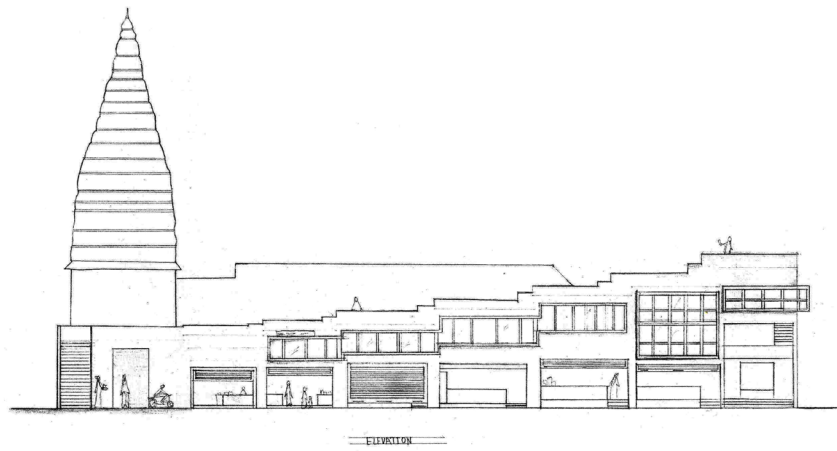
Neha Keshari

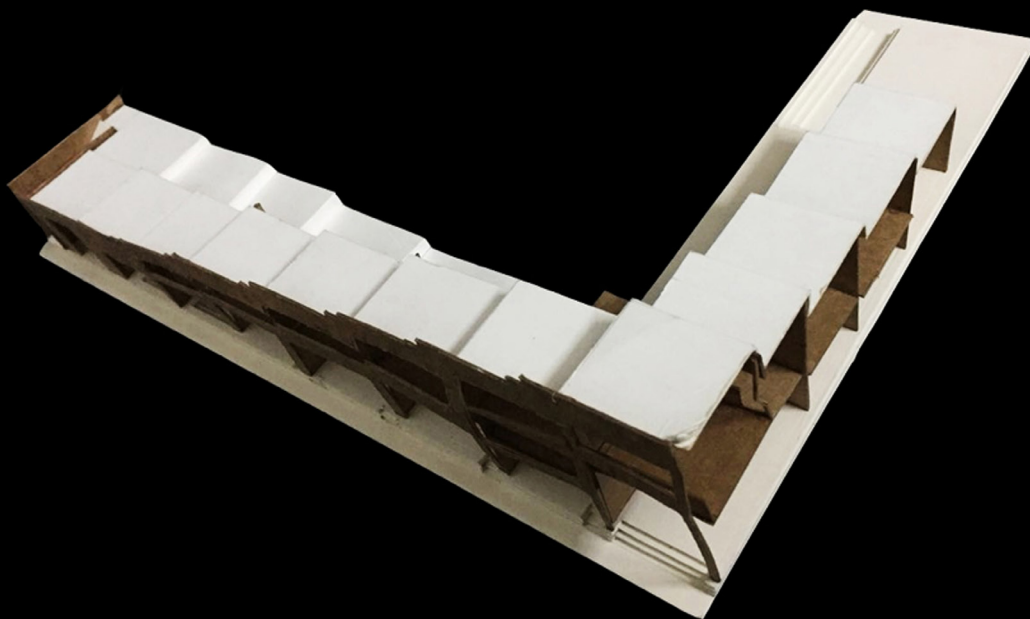
The design intervention is a landscape typology. Responding to the changing plinths on the site, the design intervention worked with the idea of multiple plinths, which stepped up to create outdoor terraces. It's a load bearing structure with a height of 7 m and has a L-shaped plane configuration which generates a field of space from its corner outwards along a diagonal axis towards the temple. According to the arrangement of stairs, groups of people or individuals can sit together or alone facing the Ram temple. Due to limitation of space inside of the building, the shops on 1st floor are accessible through the steps on the terrace of the building.

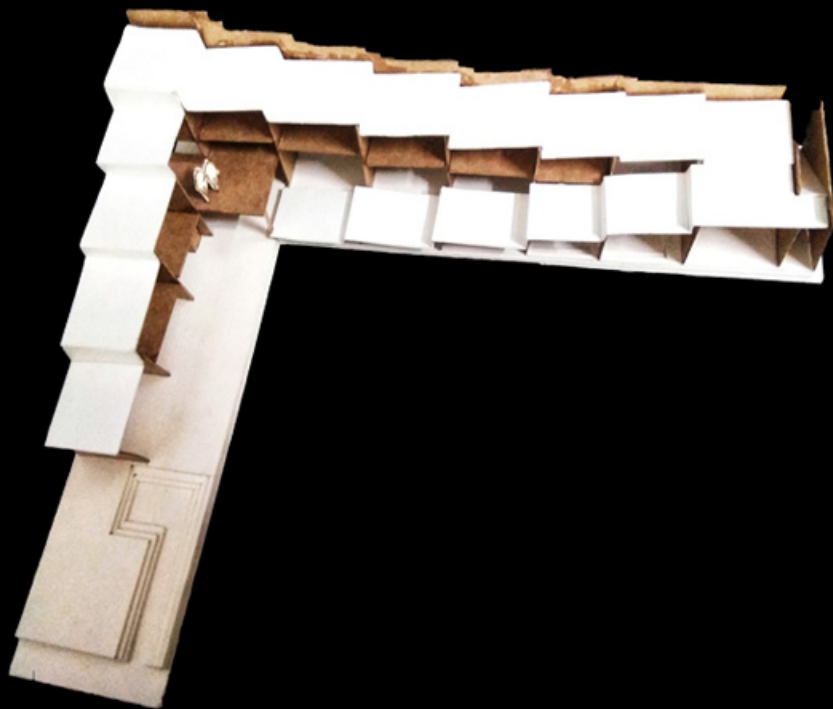
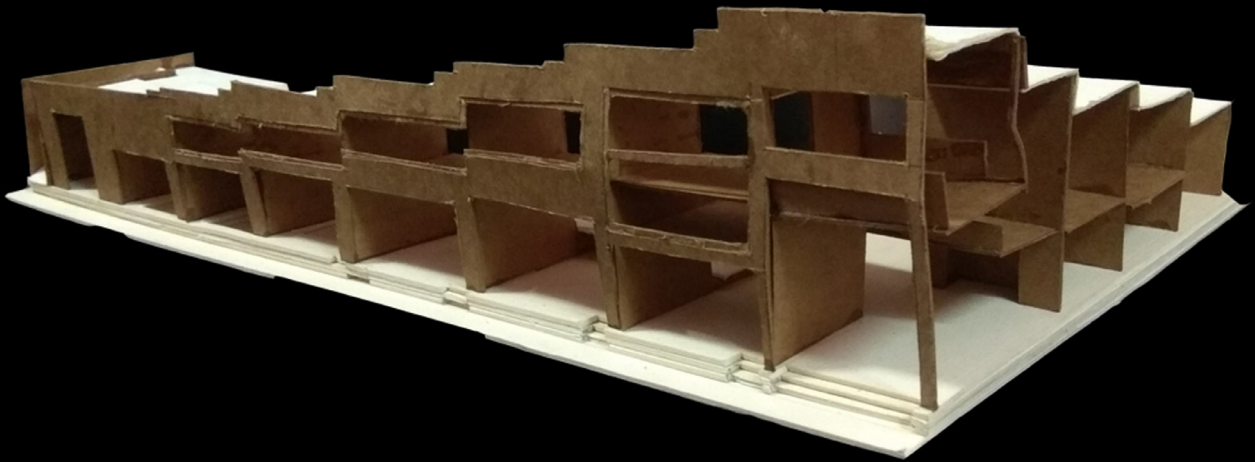
Shops are open to both sides of building at the ground floor. Double height windows facing towards south allows maximum natural light and ventilation in the building.

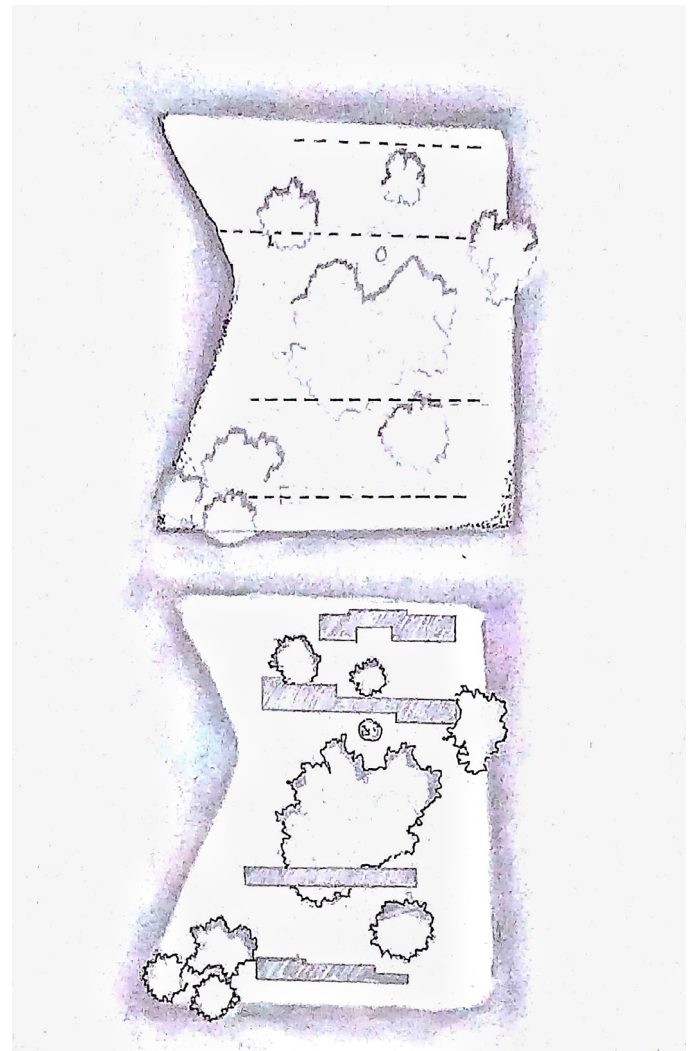
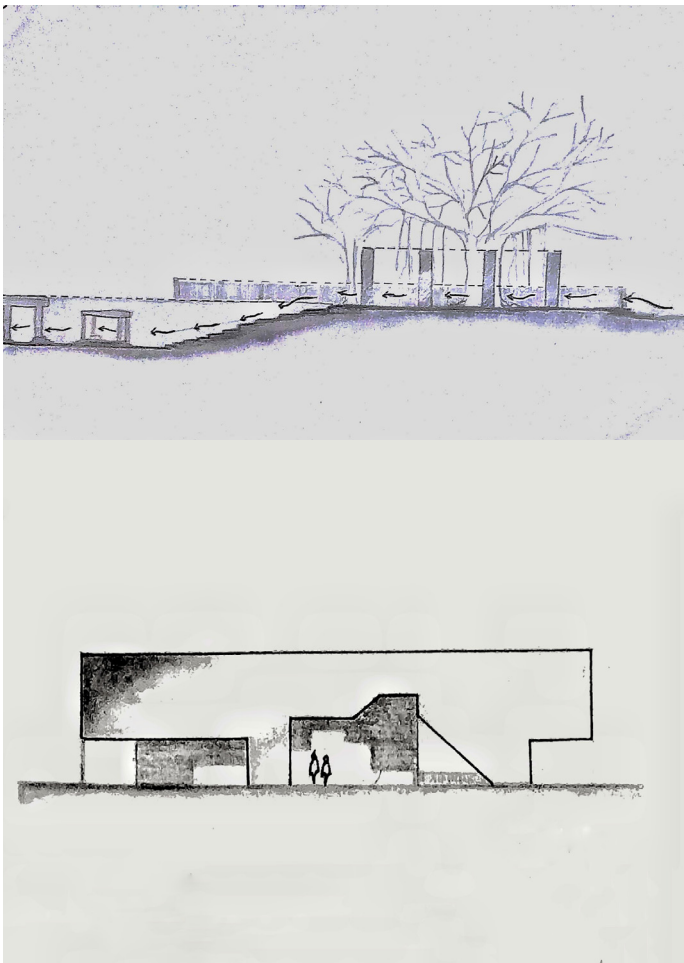
The height of walls at the corner of structure are 7m which decreases to 4m up to mid-landing then further decreasing to 3m to reach ground level. This transformation of height allows people to see the shikhar of the temple from the main road. The mid-landings or terraces provide changing points of view and reference to orientation. The movements of people in a building are according to the increasing order of heights of wall and also according to the arrangement of wall.









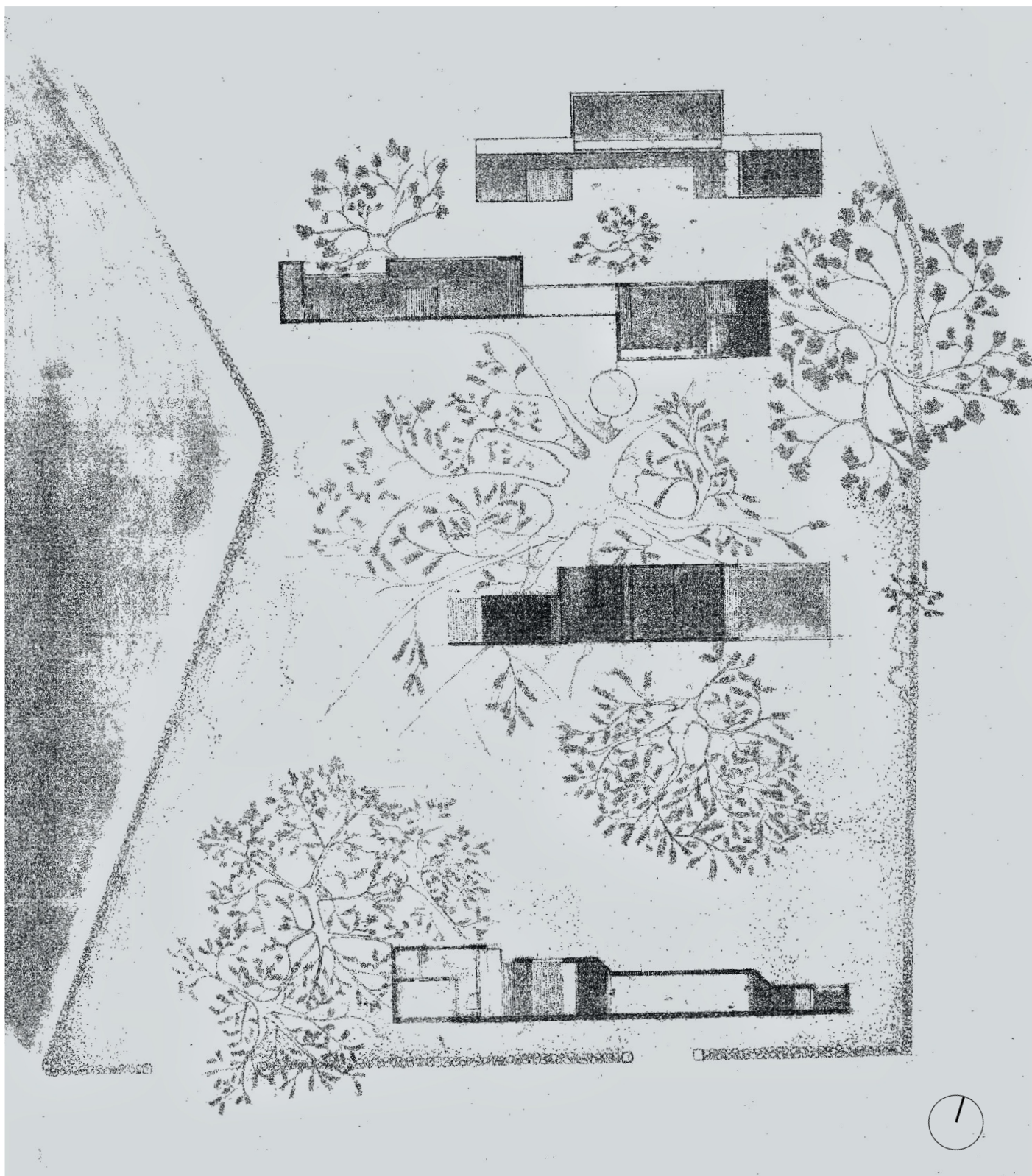


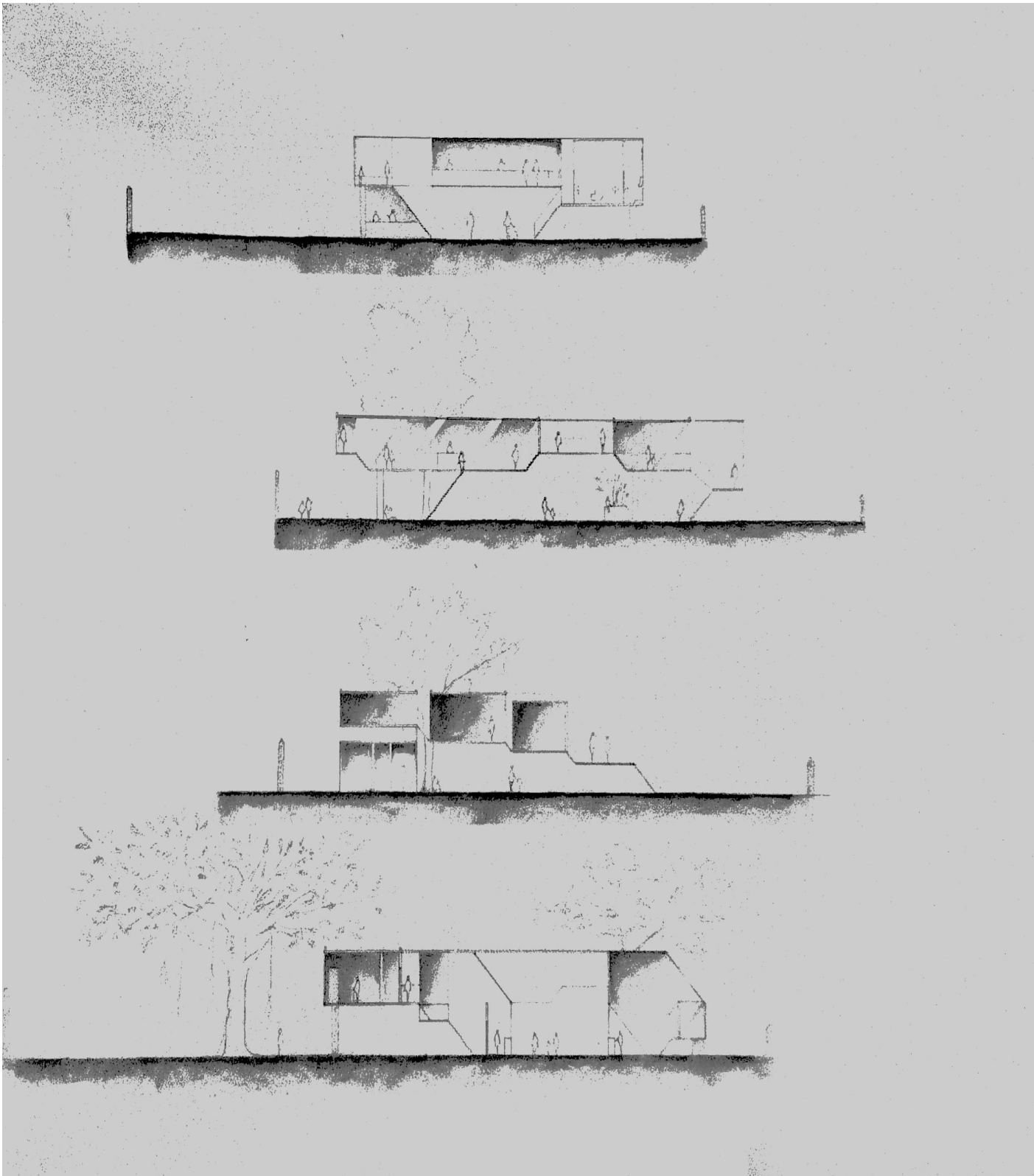
Falling Walls

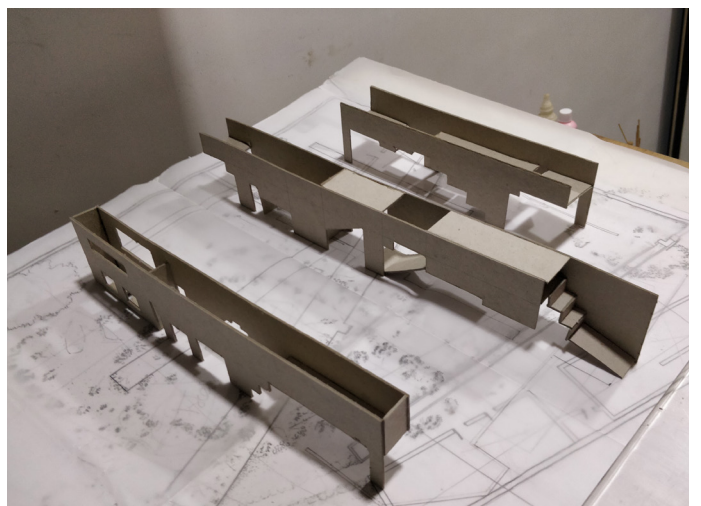
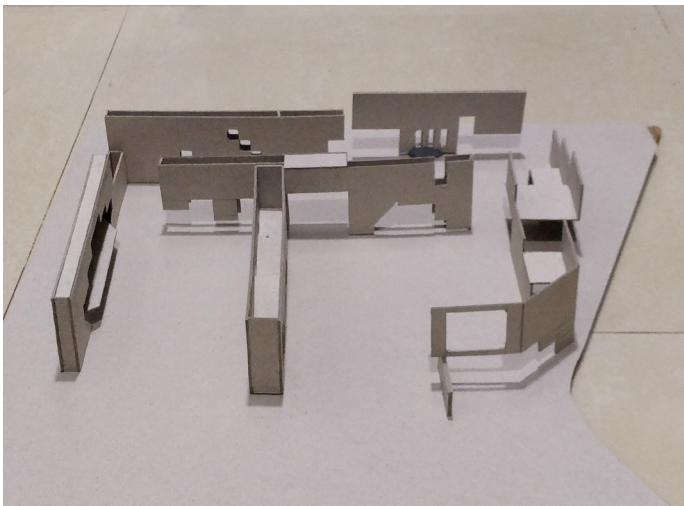
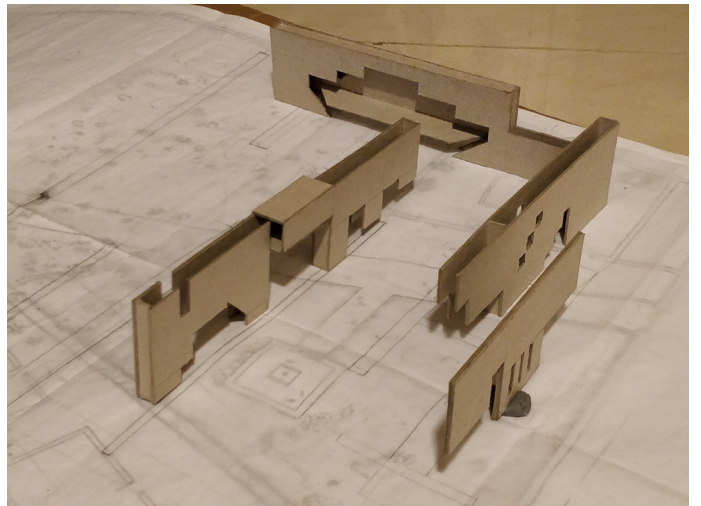
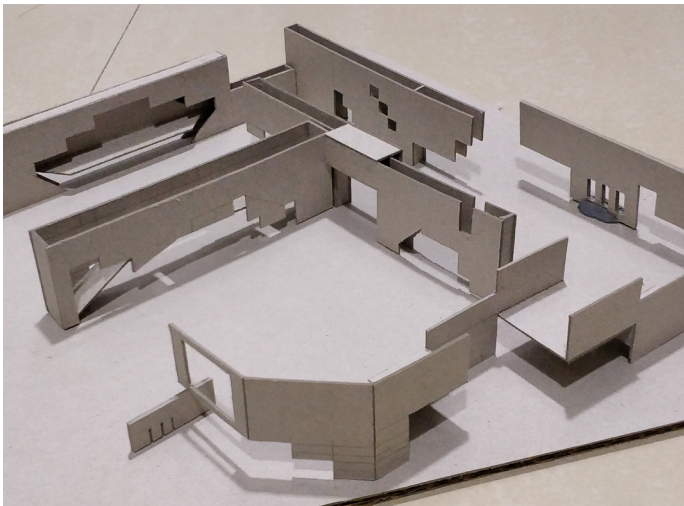
Anjan Kudtarkar

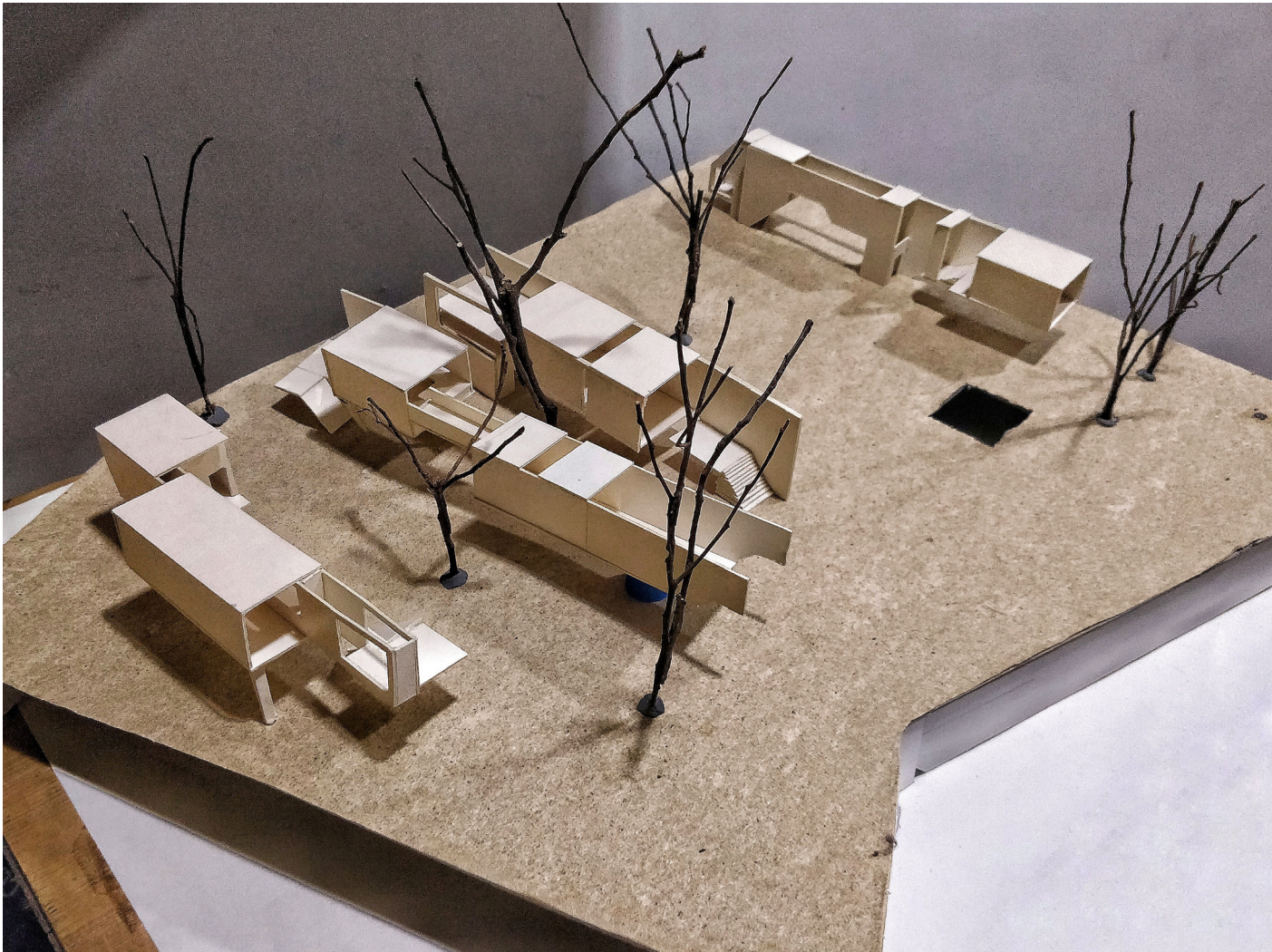
The purpose of intervening the site was to enhance one's experience in and around the temple but also the spaces which are developed in accordance with the trees and undulating landscape. The concept was picked up from observing how the compound wall vary it's height according to the landscape to keep its linearity. The landscape is majorly covered with trees and also acts as a main constructing element in designing. Due to less space between the trees, the buildings are made thin in order to retain the key feature of the huge garden. The trees mould the structure according to its foliage and this redesigning in its own way. In order to generate a sense of porosity throughout the garden, the buildings were placed in four segments across the garden and hence one could experience various episodes before entering the temple. The facades of these building were varying according to the surrounding and also to eliminate the need of pathway, the walls of the building used to vary throughout the design in order to direct the path. Each building was assigned a program and it would function accordingly but the spaces were not only developed in the structure but underneath the structure. Glancing at these buildings one could relate it to the aerial roots. The walls tend to melt down starts formalizing them into various spaces at different levels. In order to achieve transparency throughout the experience, an idea to blend the public and private space was put forward and further evolved into semi-private space.

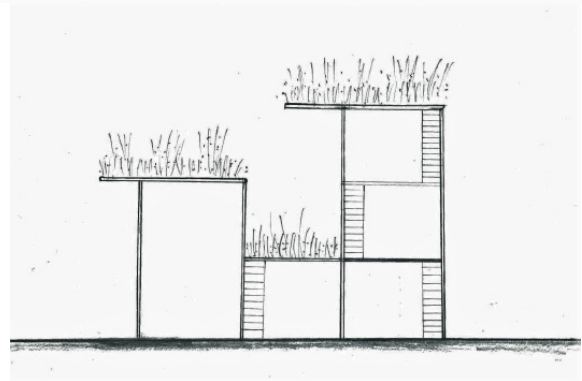
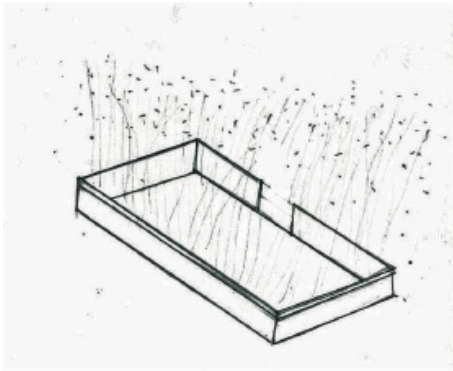
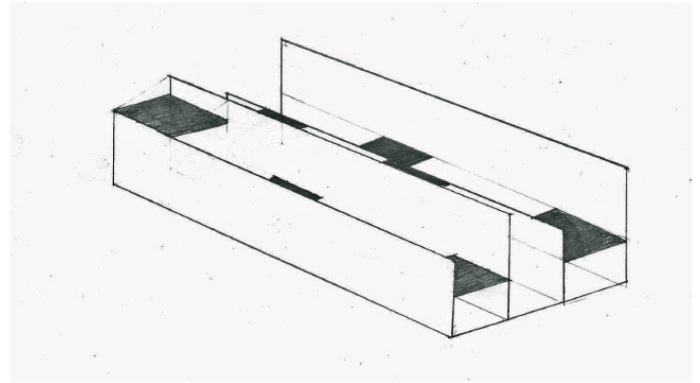
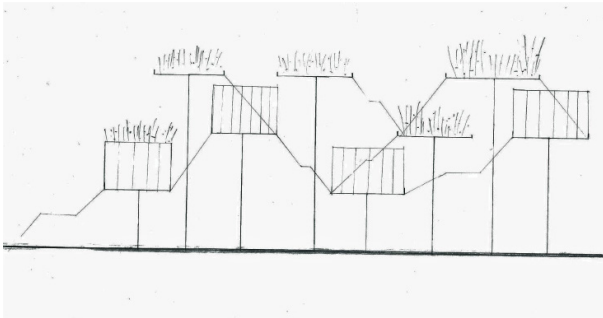
The structures are placed according to the surrounding and the play of these spaces are completely up to one's perception and thus the perspective of these spaces keep evolving and changing. The walkthrough from these structures not only triggers your vision but all senses too and allowing you to extract the essence not only from the built form but also how it communicated with the landscape.









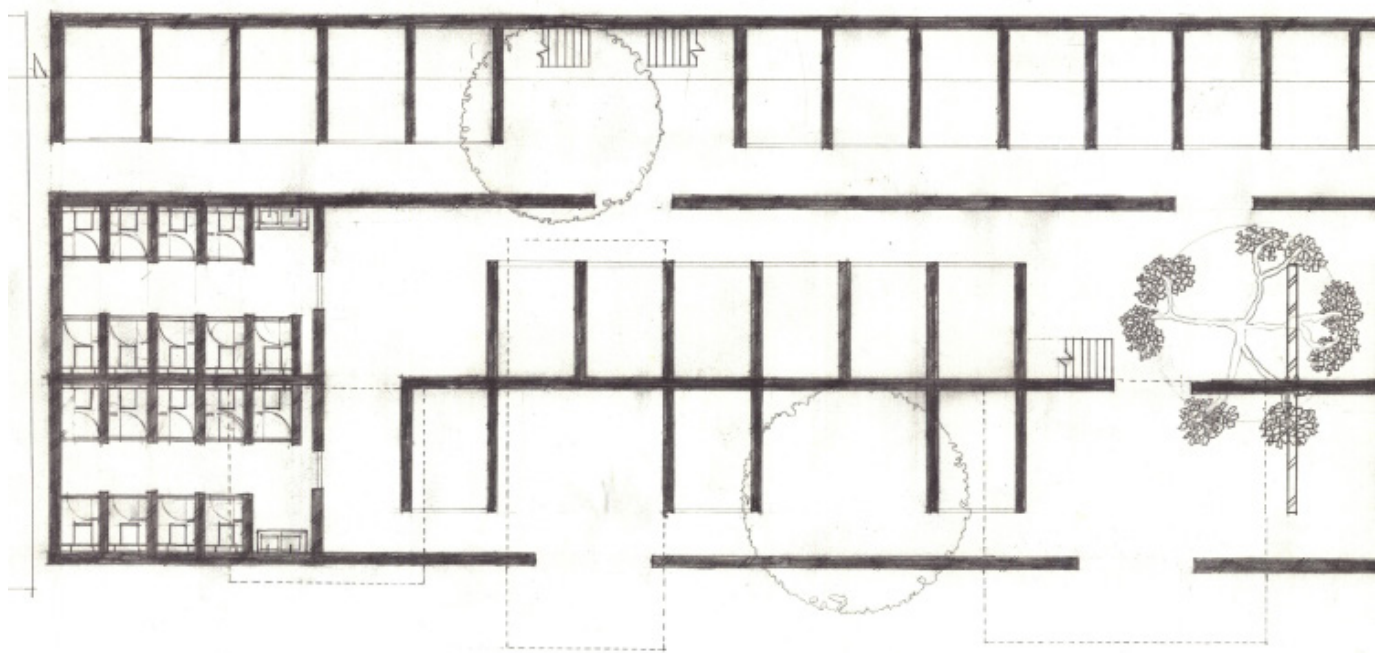
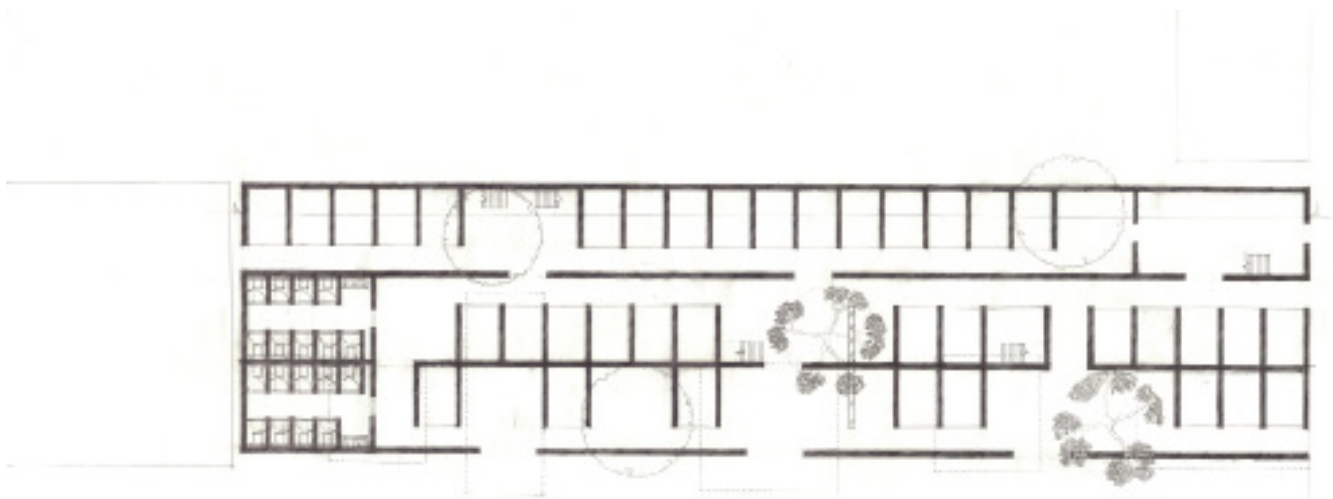


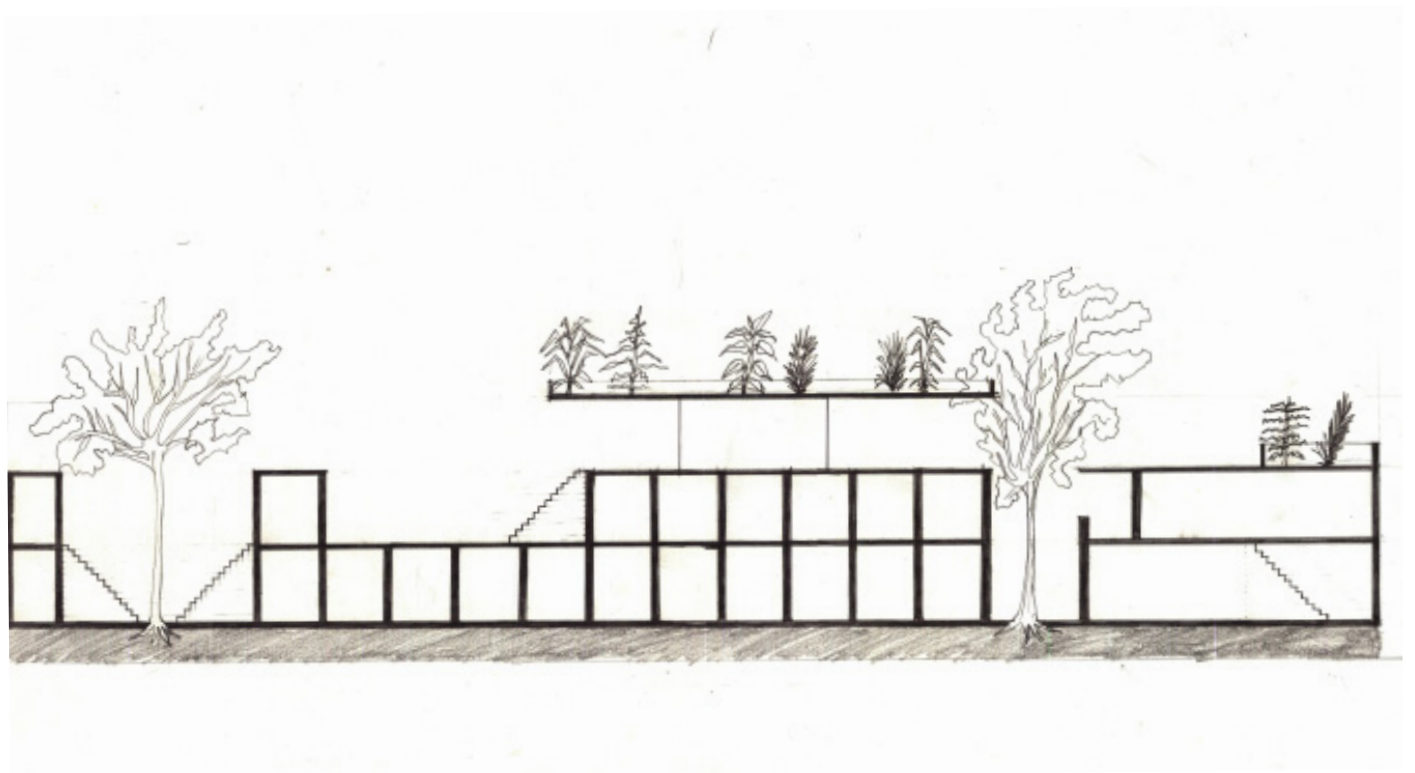
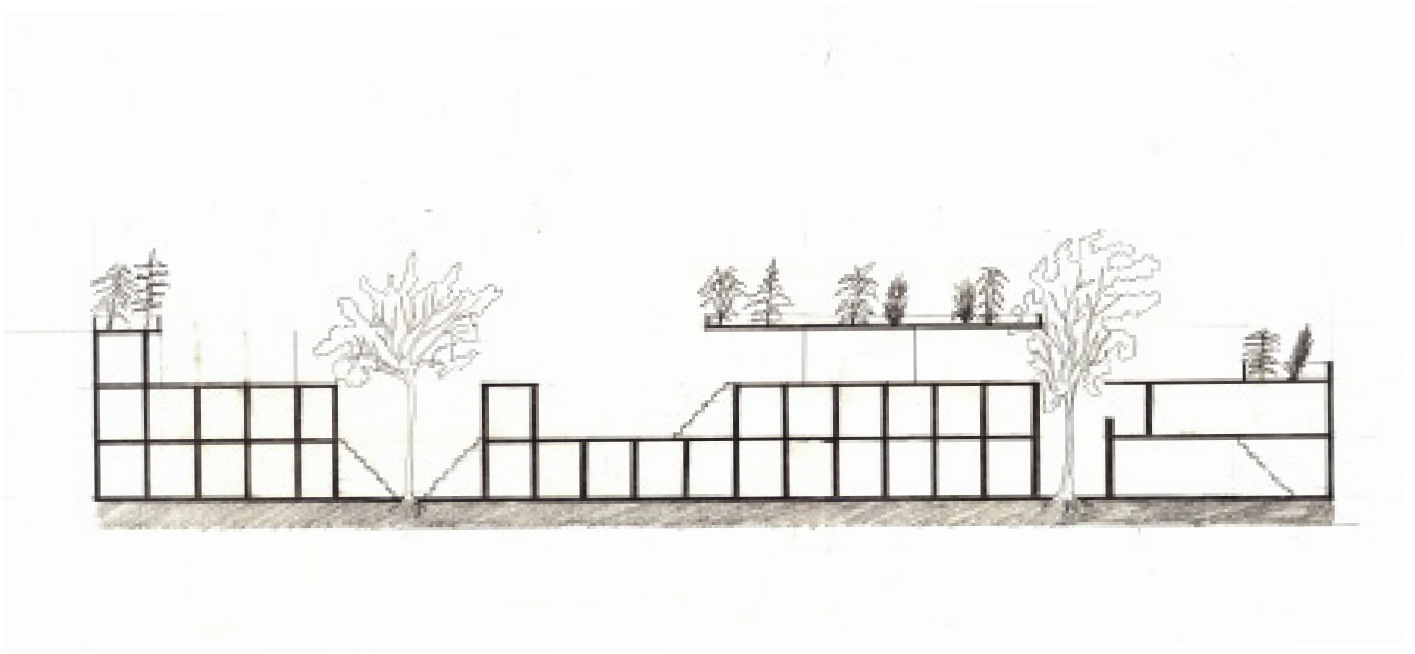
Elevated Garden Market

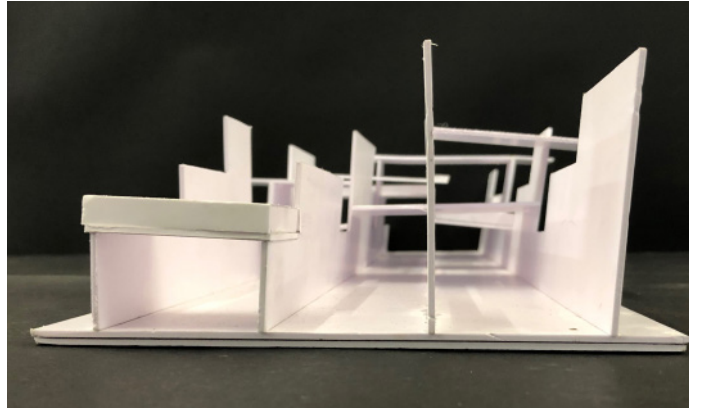
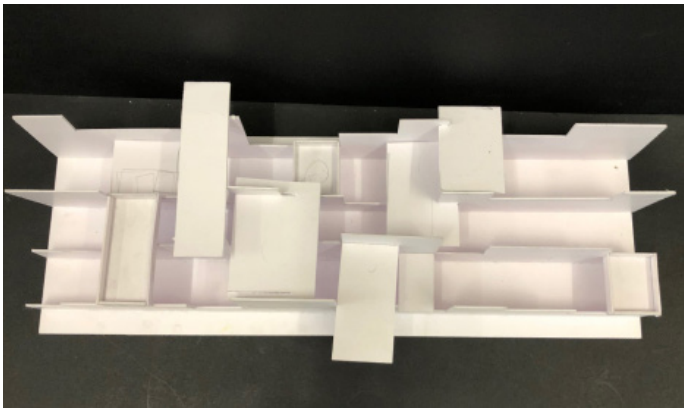
Rithik Mali

The idea of the project began from the simple observation of plants growing through the mangalore tiles of a roof. The idea of trees emerging through surfaces was formed. Another observation about the tarpaulin on the streets gave the idea of a roof which would be detachable. The idea followed with the idea of having roofs on different levels. The first design produced was about pods which would hold gardens, shops and terraces. It was followed by the idea of connecting these pods for better accessibility. The shops would have mini gardens on their roofs. Some of the pods would be terraces which would be open to sky and could be used as staging areas or resting spaces. Having the gardens within the space would make the space less mechanical and more consumer friendly. The pods being designed for public use would be easily accessible, also being easy for maintenance purposes. Then came the idea of having walls which would hold these pods. Collectively forming wings which was inspired by the Mahatama Phule Mandai's wings. The space would hold 60 shops, terraces, gardens, a public toilet and a police station. The public toilet and the police station which were based close to the site were incorporated in the design. The shops were based on the ground and the first floor levels. The police

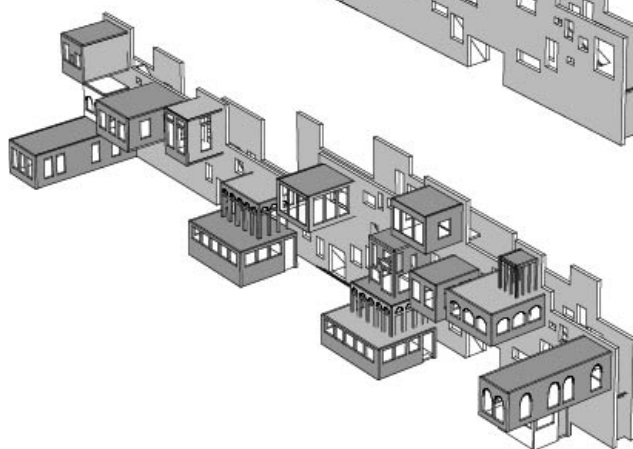
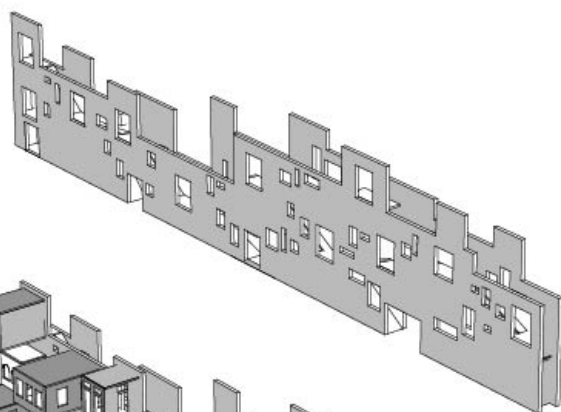
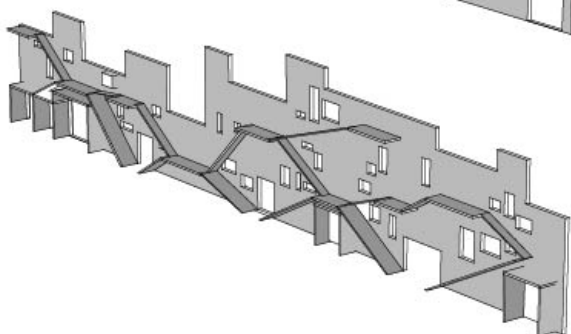
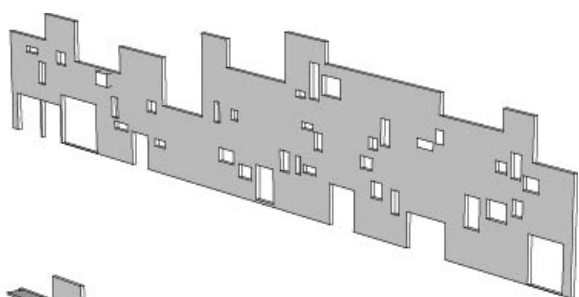
station being of two storeys was added with a balcony. The station would have two entrances. In case of the toilet, the number of urinals and rest rooms were increased. The space also holds a water tank. The whole space is connected using stairs and internal pathways for better connectivity and easy access. There are 5 trees present in the space which grow through within the openings of the space. These openings along with the trees and the plants present keep the space cool and enhance the ventilation. The front facade has these punctures present on the walls for making the structures porous and connecting it to the surroundings. The punctures along with the roof openings help to bring in natural light into the space. The motive of the project is to engage people in spending more time in the space by exploring the shops and the different elements of the space. To break the usual habit of the people visiting, who leave after purchasing commodities, the idea of placing shops on different levels and incorporating the space with gardens and terraces has come.









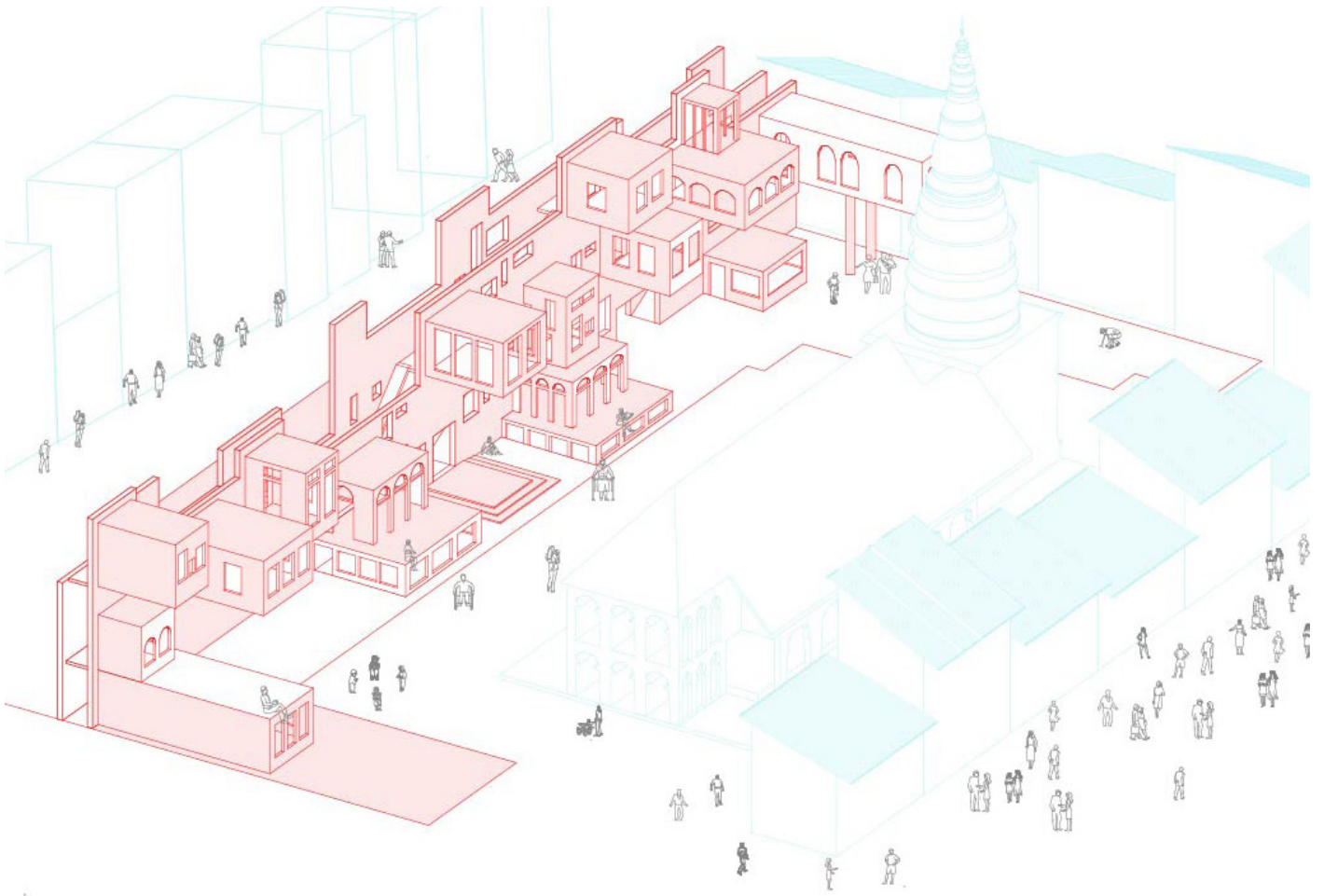


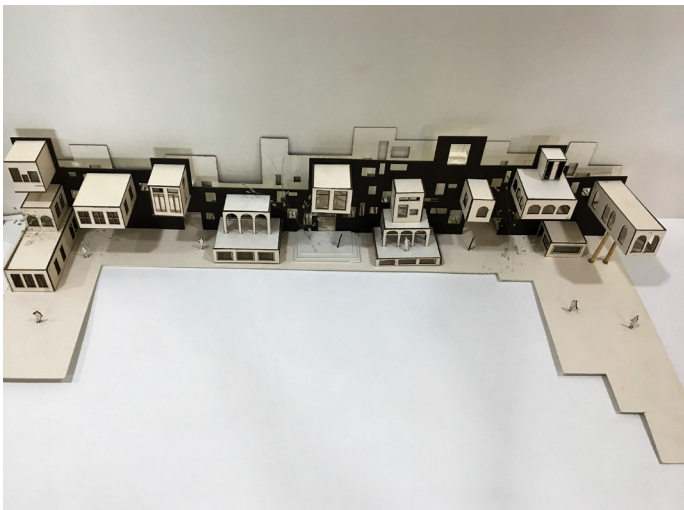
Cantilevered Shops

Grishma Mehta

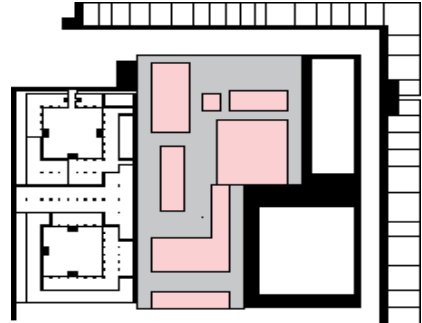
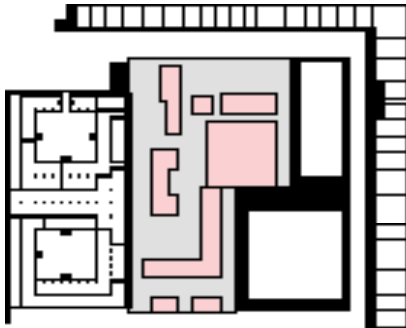
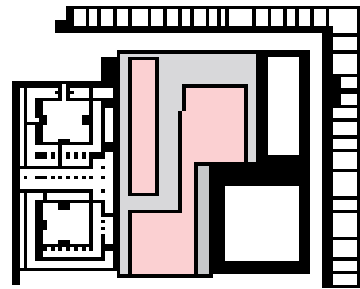
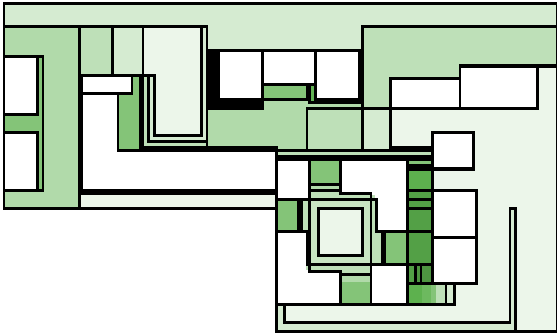
The main intent of the structure was to create a major separation between tulsi baug and ram mandir. Tulsi Baug is a shopping market full of crowd whereas Ram Mandir situated inside tulsi baug has hardly people visiting. The peace which we experience sitting in Ram Mandir is completely contrasting to Tulsi Baug. The structure appears to be playful in nature by having cantilevered shops throughout the wall and not being stacked on one another. The two sturdy walls acts as a division and maintains the peace within. The stair running in between the two walls connect each and every shop. Also, it allows one to access from one end to another through stairs itself. Another thing with which structure plays with is the plinth. The shops can go underground halfway and its roof can become a sitting or resting space for people around. The length of the shops are designed in a way where they vary according to the existing trees on site. Trying to keep the mandir accessible from the main street was also one of the major concern because of which there are three gateways to enter the mandir and also to access the shops. Having the space under the staircase empty, shopa are made which open to the side of main street. All the shops consist of varying fenestration, having different shapes and sizes giving the whole structure a pleasing appearance.











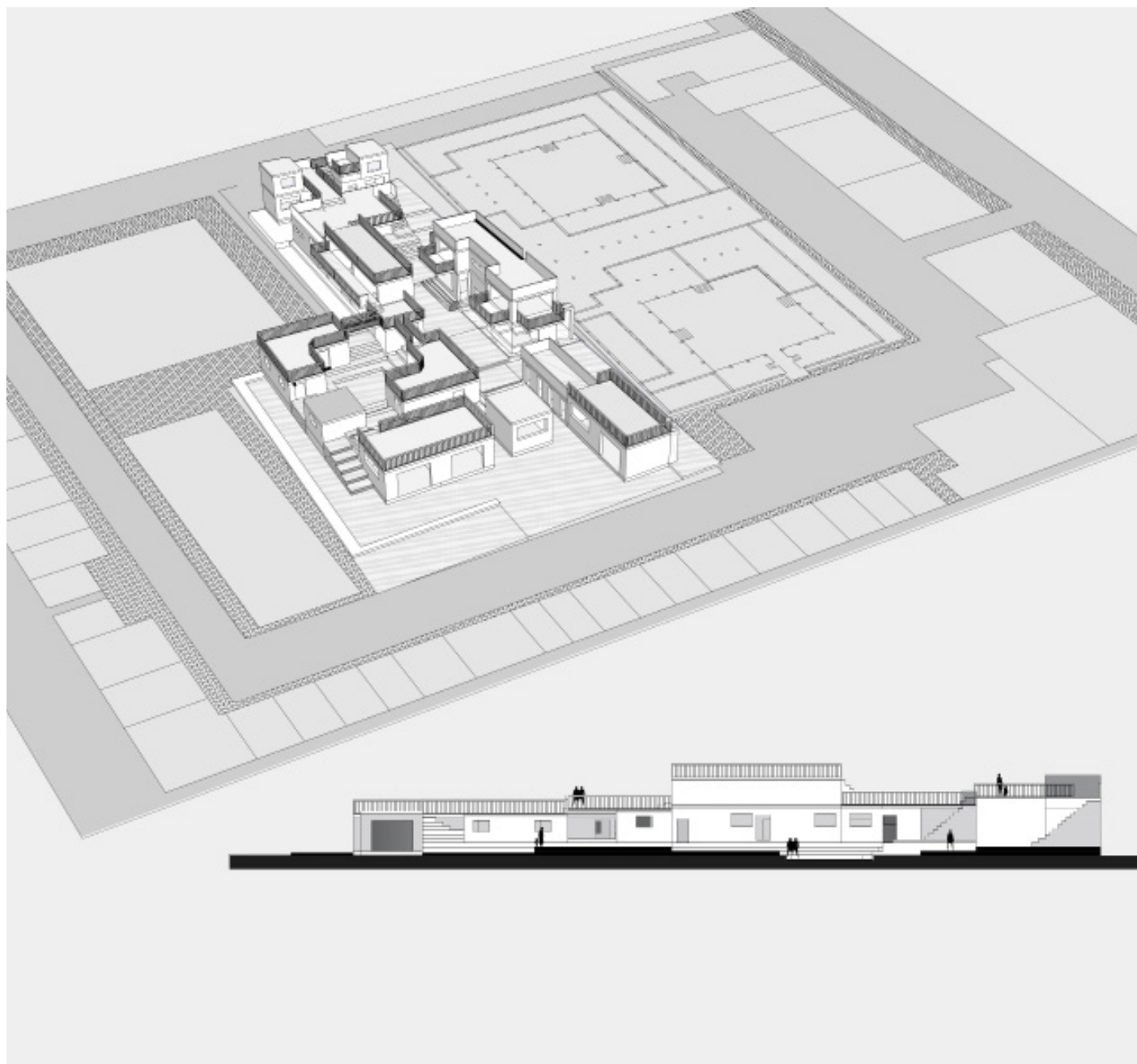
Narrow Courtyards

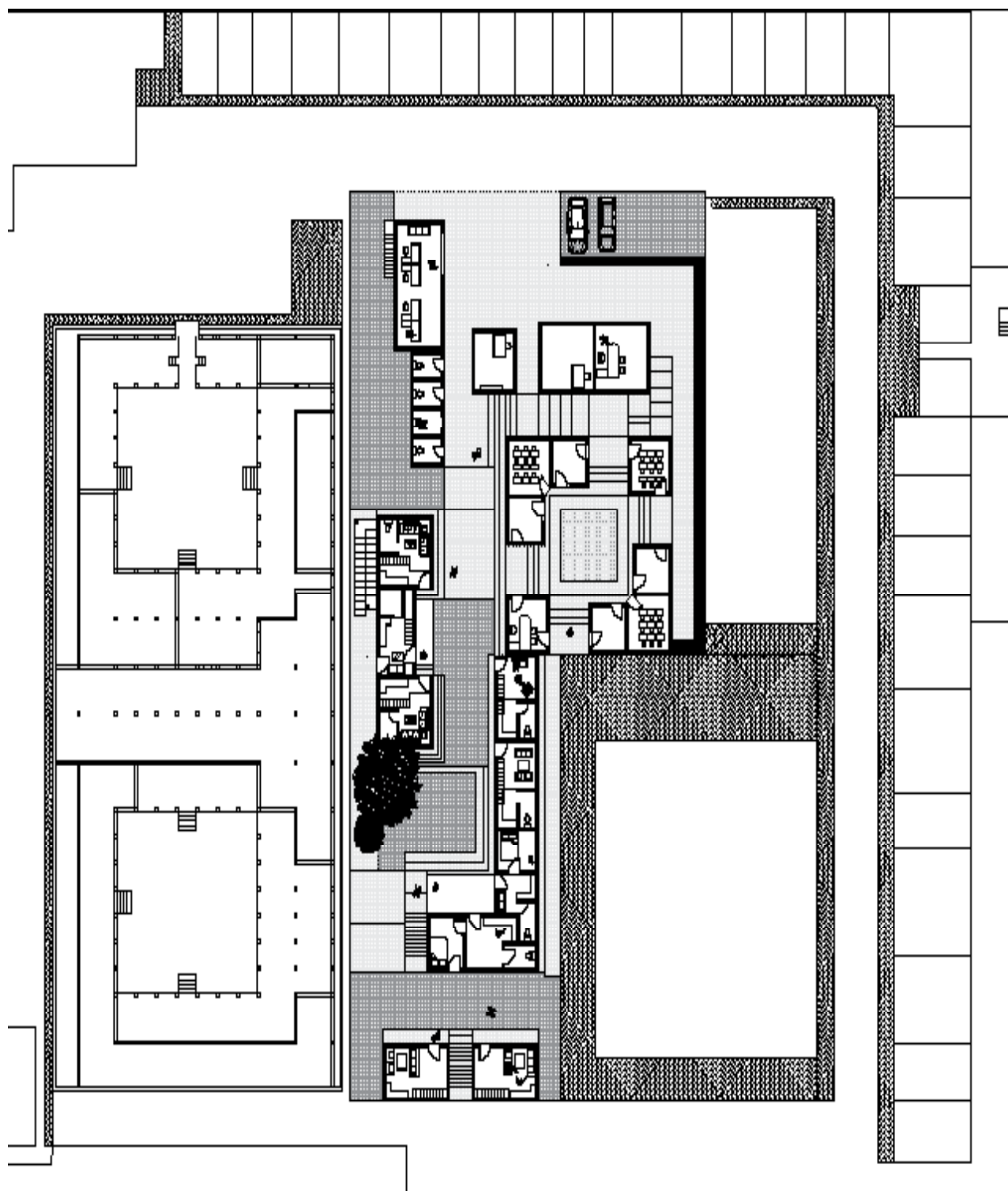
Nidhi Mehta

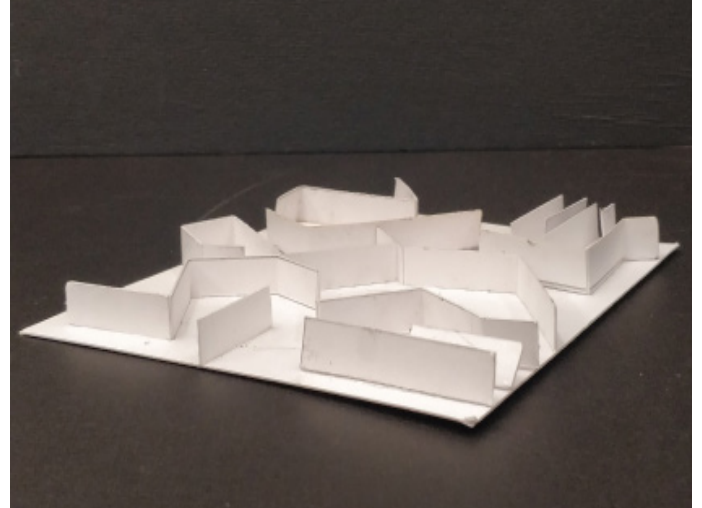
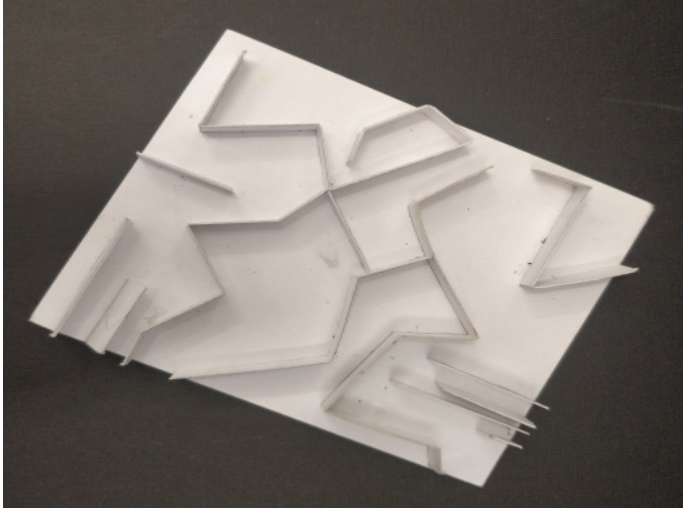
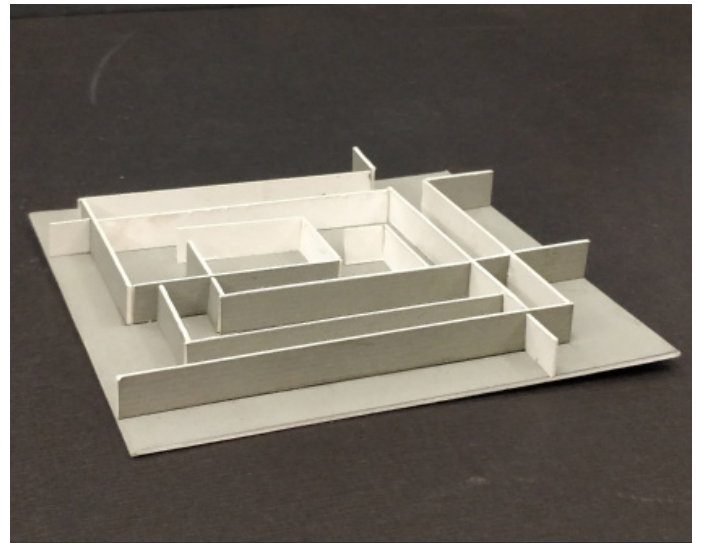
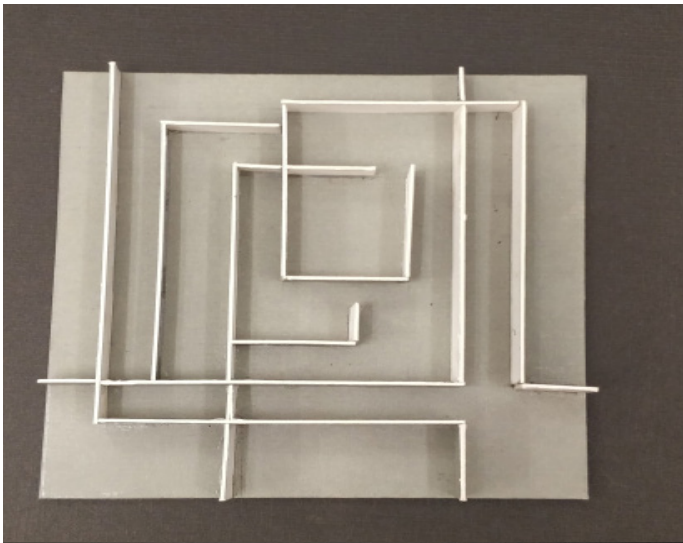
The design concept of narrow corridors opening into larger spaces reflects the nature of the existing Wada. The design project is a medley of courtyards at different levels. The whole attempt was to create an “open to sky spaces” and keeping the weather conditions and the heritage structure in mind. All the buildings were positioned in such way that every house gets a scenic view of the wada. Minimum distance of three to four metres was kept from the Wada.

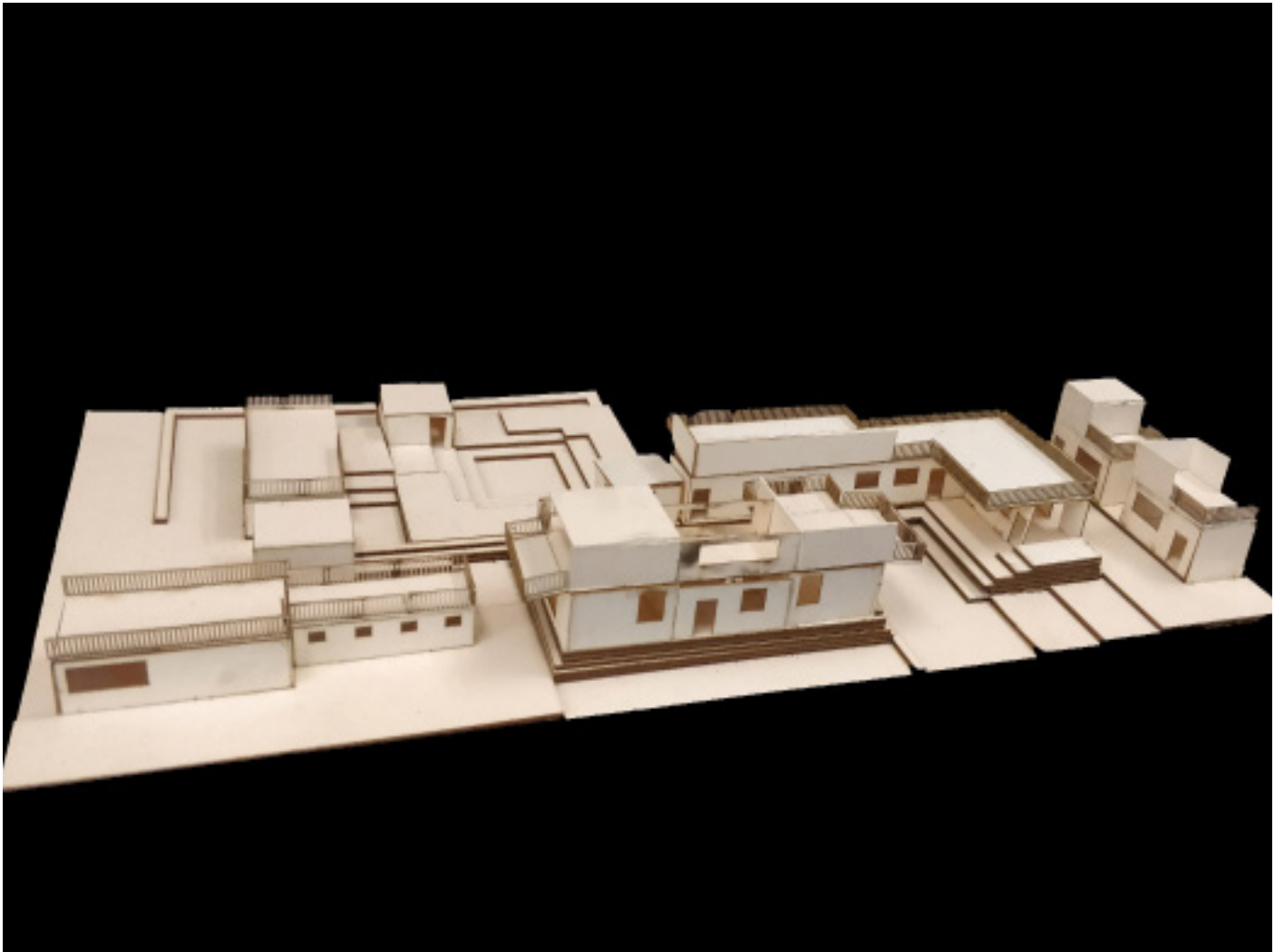
Upon entering, the visitor walks down a path, flanked by courtyards, to reach various parts(what parts) of the complex. Sunken courtyards provide shade from the sun and rooftop terraces for refreshing air during the evening. Staircases connect the courtyards forming a ritualistic path through the complex. The complex is zoned into three areas – residential, commercial and educational. The residential area comprises of 10 houses. They are 2 storeyed structures with the bedrooms on the first floor. Each house has its own bathroom.

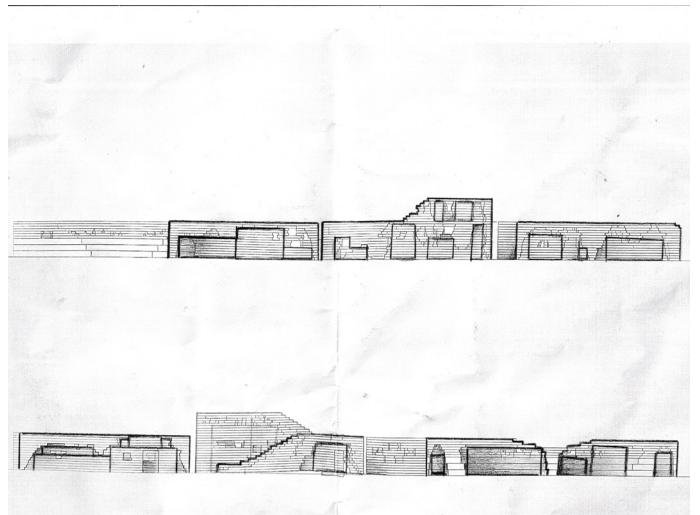
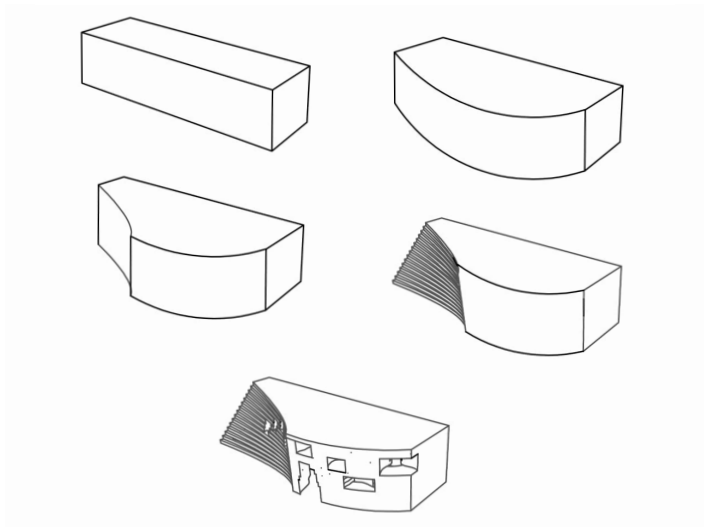
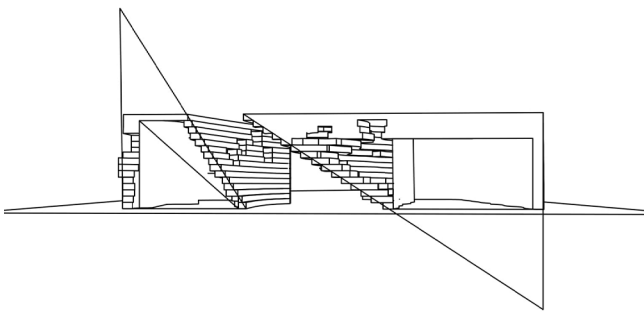
The commercial area consists of a post office, tailor's shop, garment factory and HP gas office. There is a co ed school and a school for autism kids. Public toilets are placed in the complex. The commercial area is present at the start of the entrance with the school next to it. Public toilets are placed near the school and shop. The commercial area is situated at the starting of the complex so that it is easily accessible to the public living in and outside the complex. Each part of the complex is distinct yet flows easily into one another.











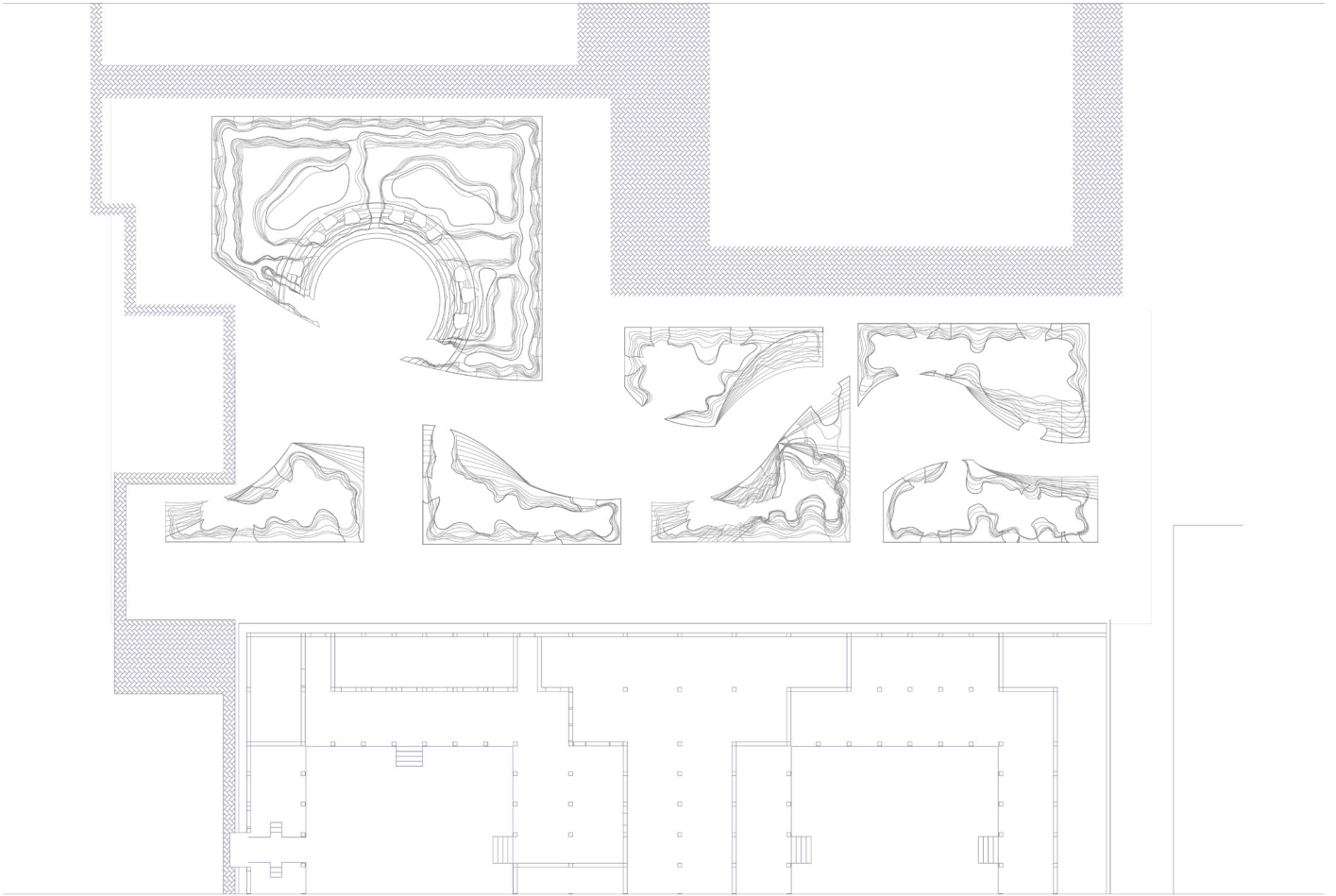
Space within a space

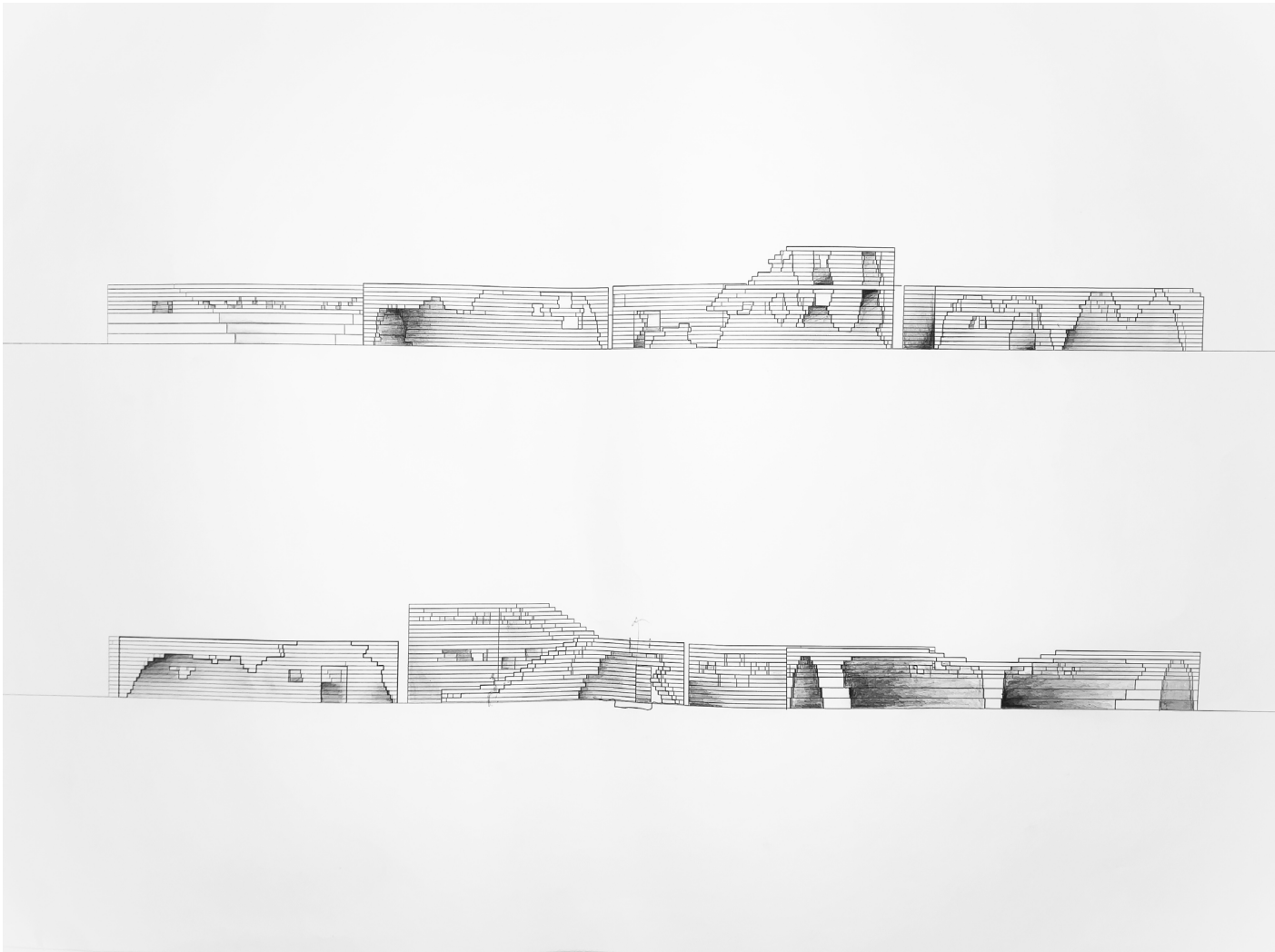
Vaibhav mistry

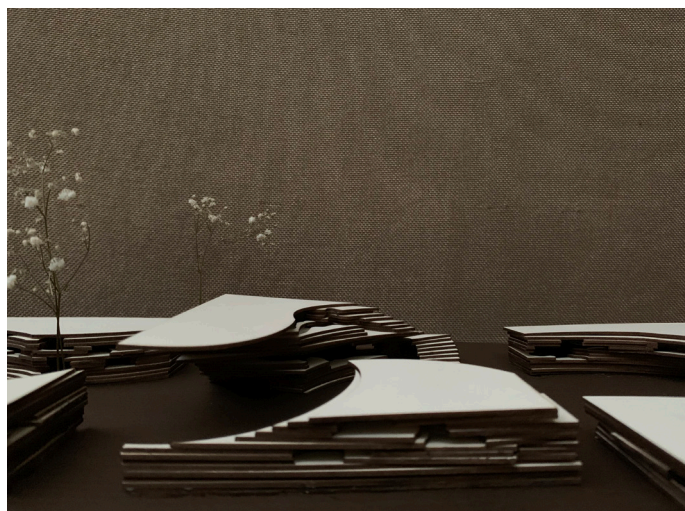
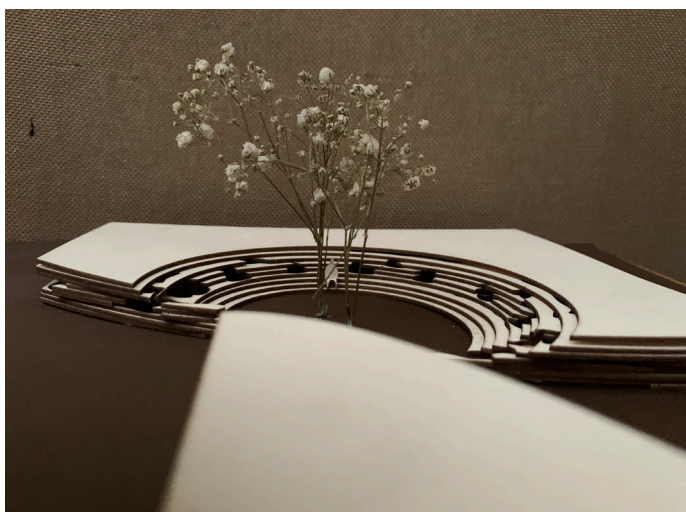
The aim of the design was to carve out volume from one monolithic mass which responded to the scale of the rastewada. The blocks were placed and twisted in such a way that they creates flow in space. The stacking of different layers created a sense of living space and outer facade of the structure is so designed that it can be used for public spaces.

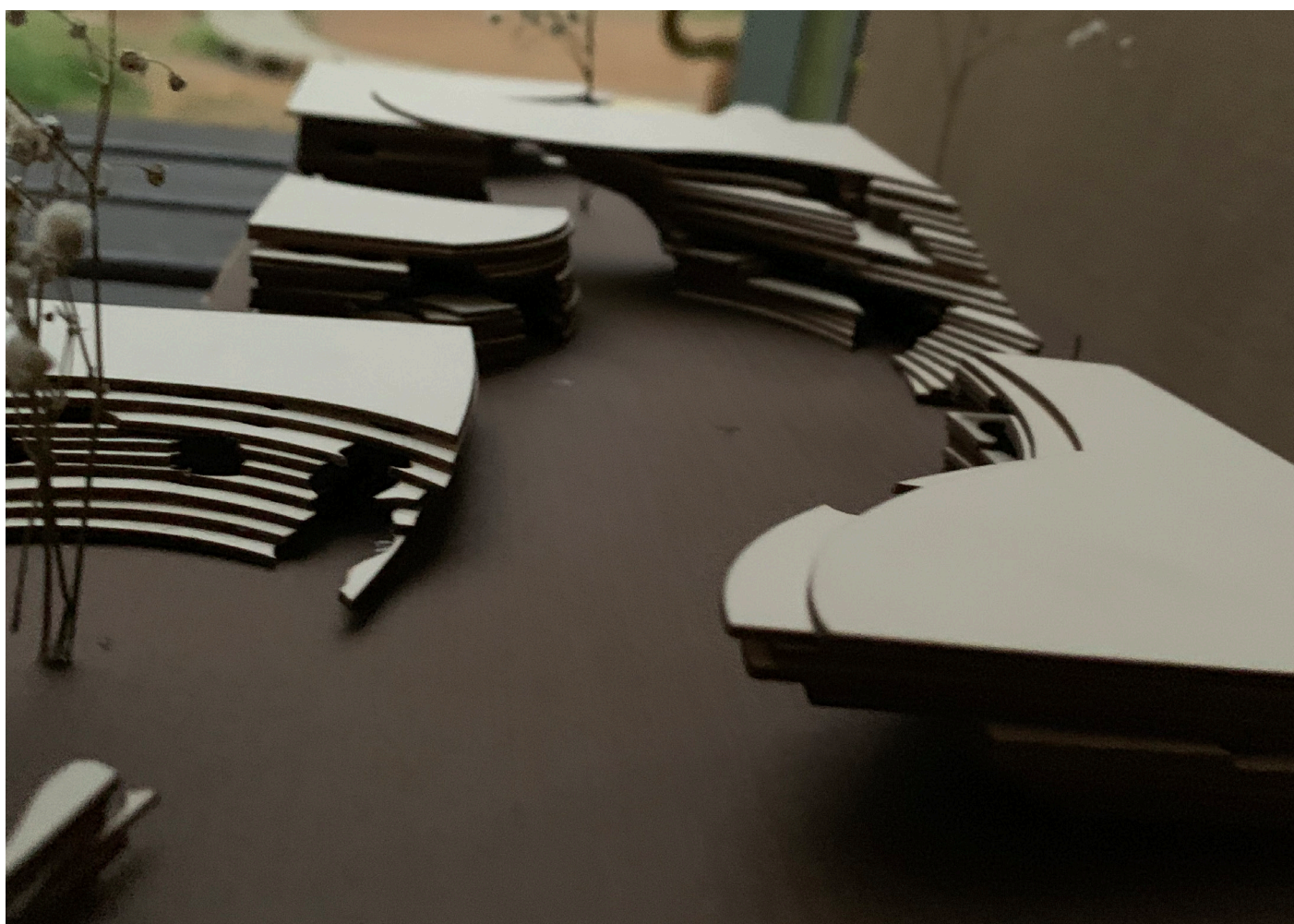
For light ventilation the opening has been created by scooping out from the structure and most of the opening are facing the north so the direct light can enter the structure. The roof of most of the structure were used as courtyards. The steps act as sitting for the public spaces as well as are used to access the courtyards.

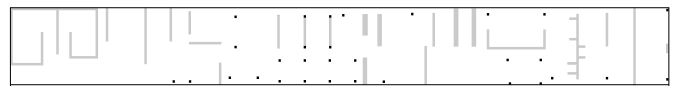
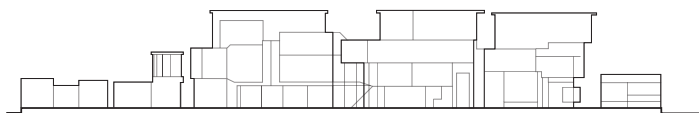
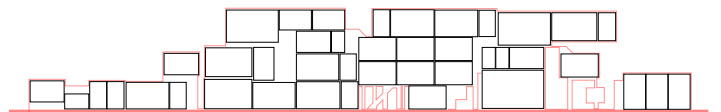
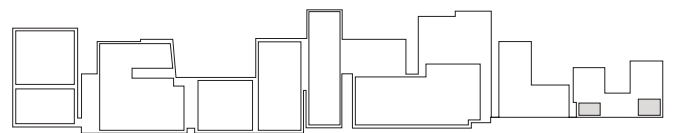
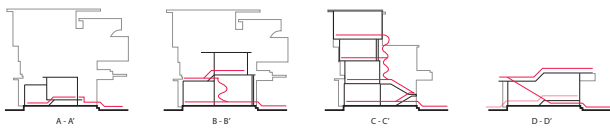
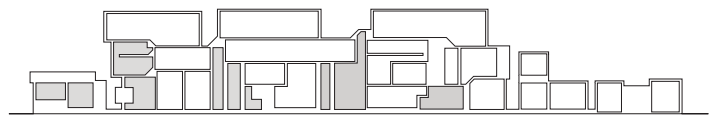
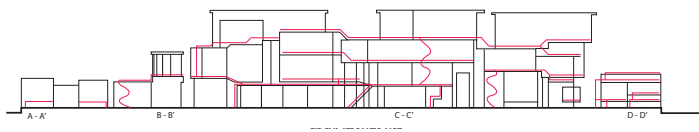
The school was designed so that school surrounds the courtyard and it forms a kind of mphitheater within it. While accessing the space individual is lead by the courtyard to access the corridors of the school which leads to calssroom. The built form is oriented in ways that it creates a path for individual to cirrculate and move, and it also further articulates the community space as well as private space.











Crenellated Courtyards

Somesh Nadkarni

Structure

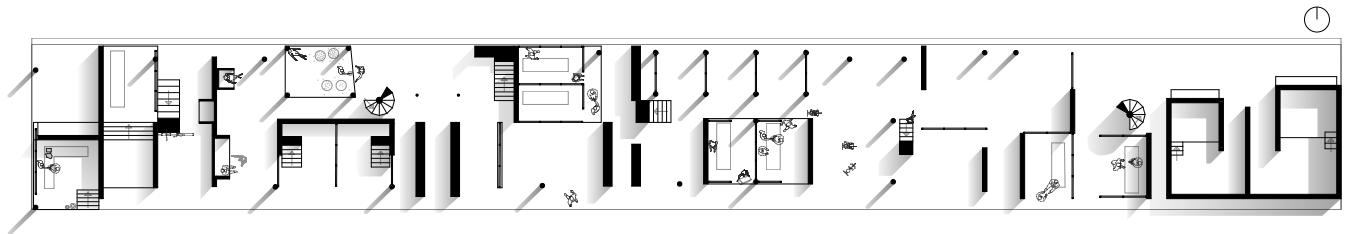
The entire structure stands on load bearing walls as well as columns, which is repetitive throughout the design. The walls and columns are placed in such a way that the movement of people is not restricted anywhere in the design. There are walls in places which need privacy or partition thus separating two spaces. No space in the design is surrounded by wall on all four sides. The porous quality of the structure is maintained throughout the design, which lets people walk around the structure as well as through it. The walls are placed in such a way that field of view of the people is not blocked. Towards the north of the structure is the temple, around which the design process is involved. The temple as well as the inner spaces are visible from anywhere in the structure.

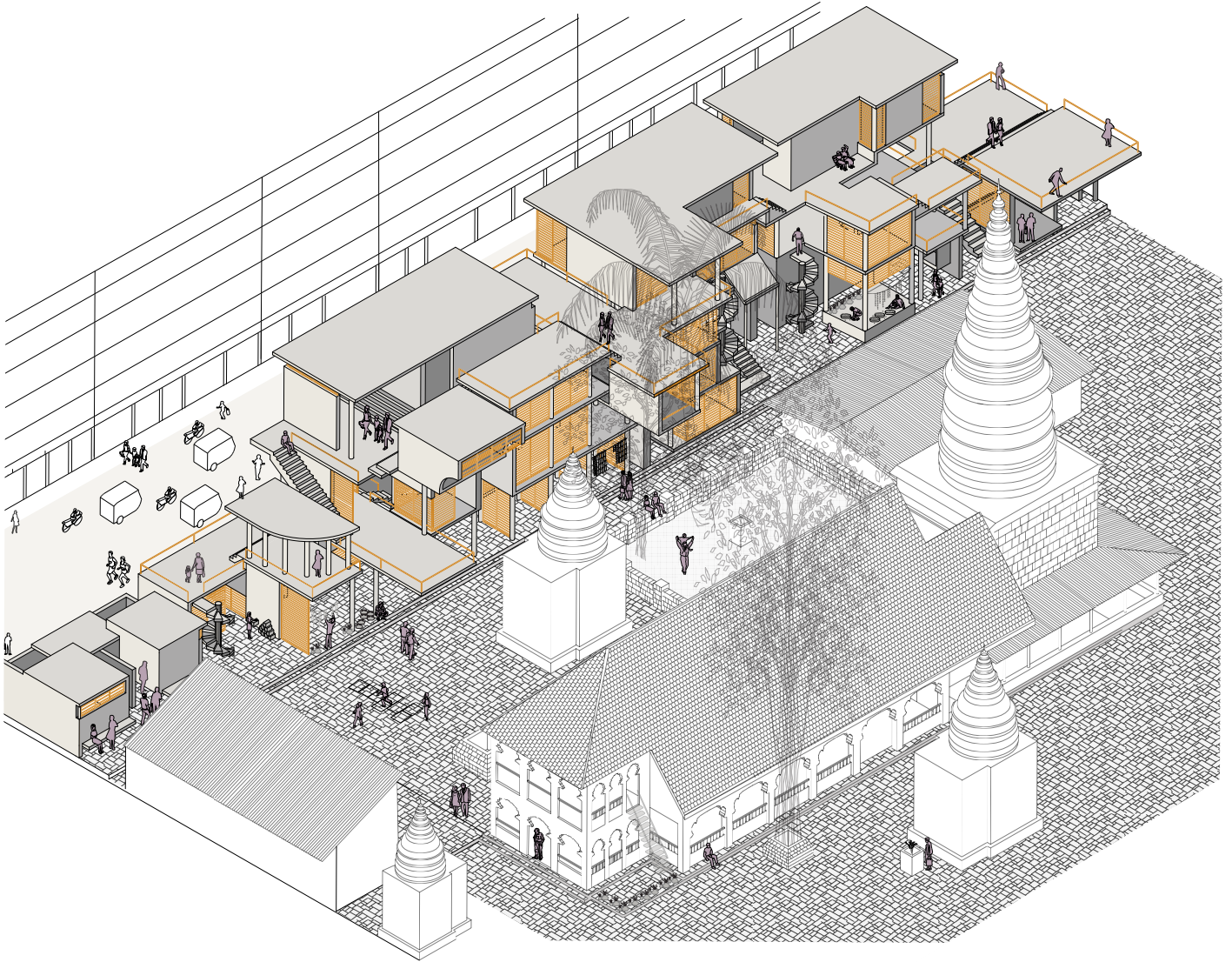
Natural Light and Ventilation

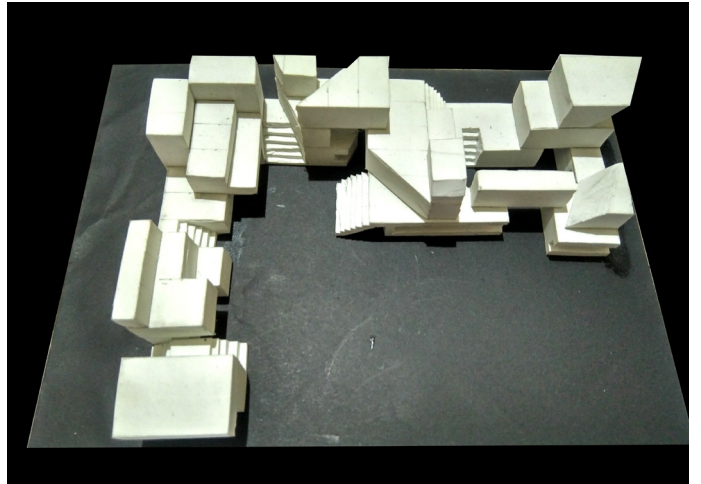
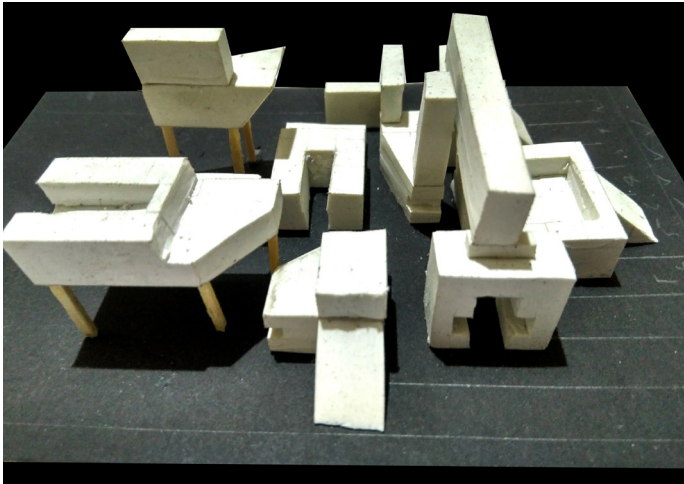
Sunlight is not able to reach the inner most spaces in the design because of limitations regarding the land use. Hence the entire building is kept open on all the sides so as to allow the passage of air as well as natural light. The east and west facades of the spaces are kept closed to prevent excessive heating inside the structure. Overhead sun is blocked with slabs extending out as chajjas, at the same time the north facades are kept open to let in north light. The south-west facades are kept open to let in moderate winds to keep the structure cool in the hot weather.

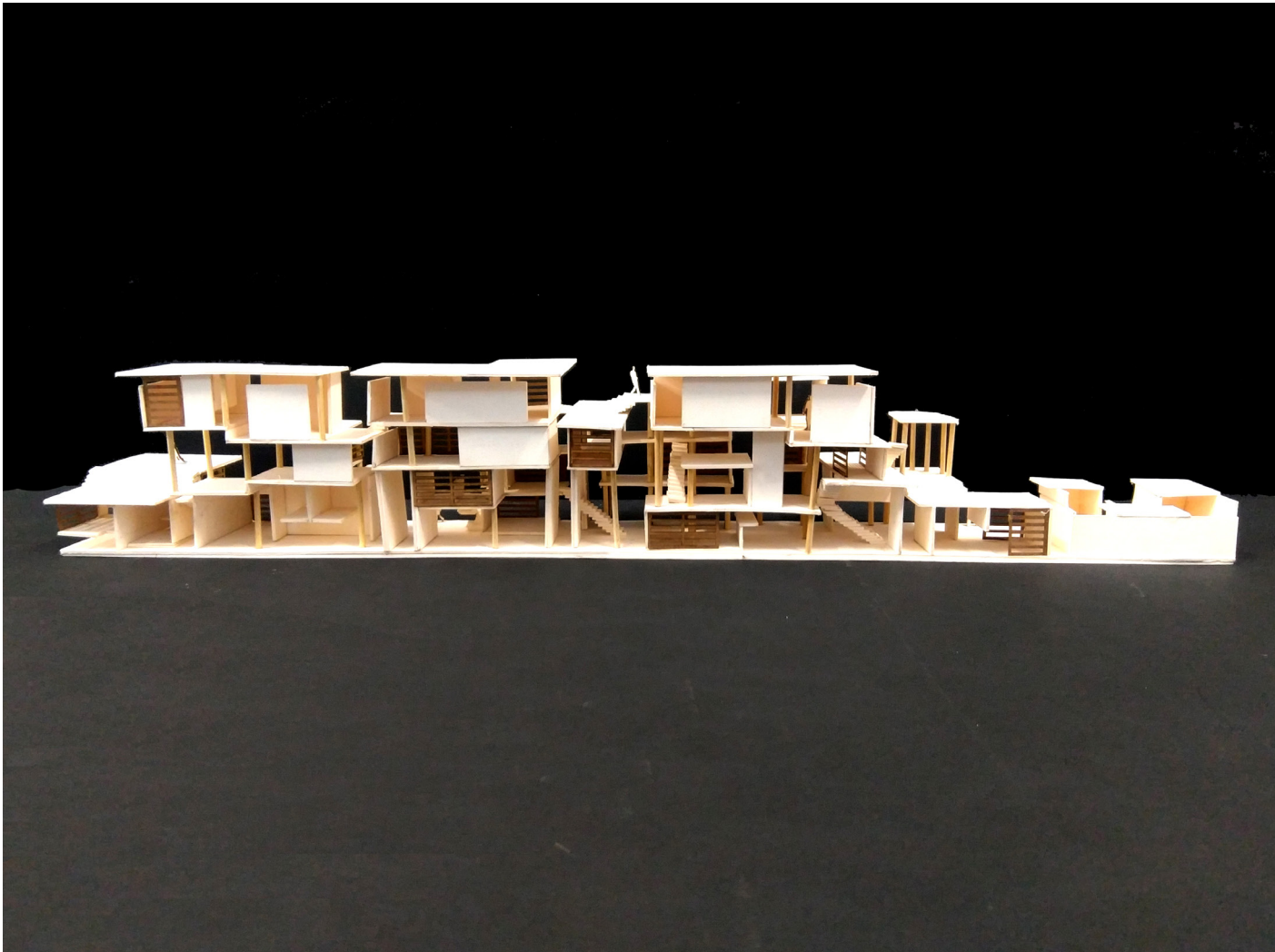
Building Typology and Public Spaces

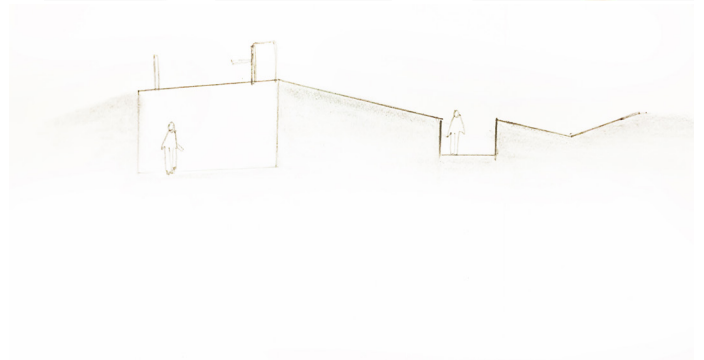
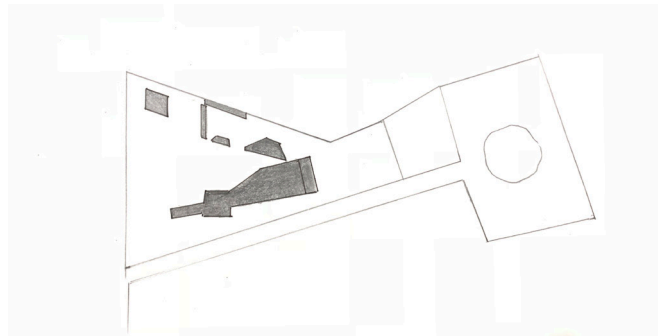
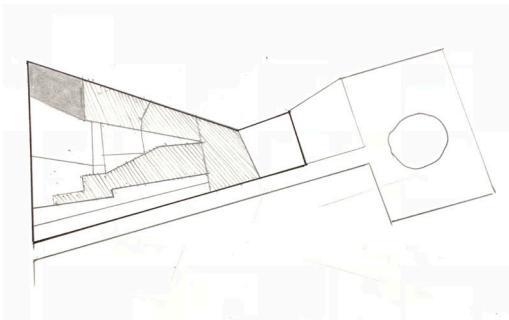
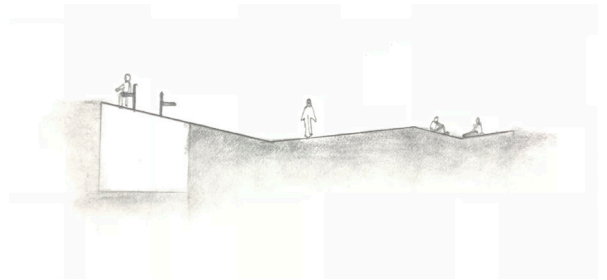
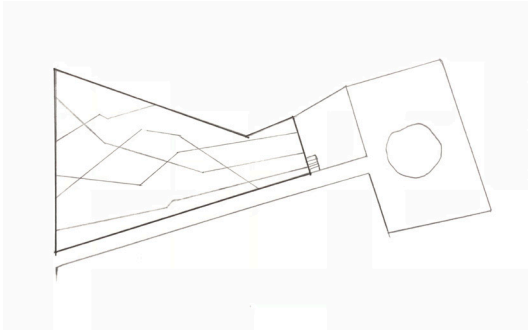
The narrow arm in Tulsibaug was very tight and elongated making it difficult to introduce courtyards in the design. Introducing the courtyards on different levels was the major idea, not restricting the courtyards to one level. The structure had a play of levels, staircases with hidden storage spaces underneath, niches in the lengthy walls to accommodate seating spaces within them.











Fractured Landscape

Aman Nahar

The objective was to design the garden space before entering Pataleshwar caves which included ASI office, a guest house and a small temple. The design intervention occupies half the area of the garden where the ASI office is there leaving the rest of the garden space as it is.

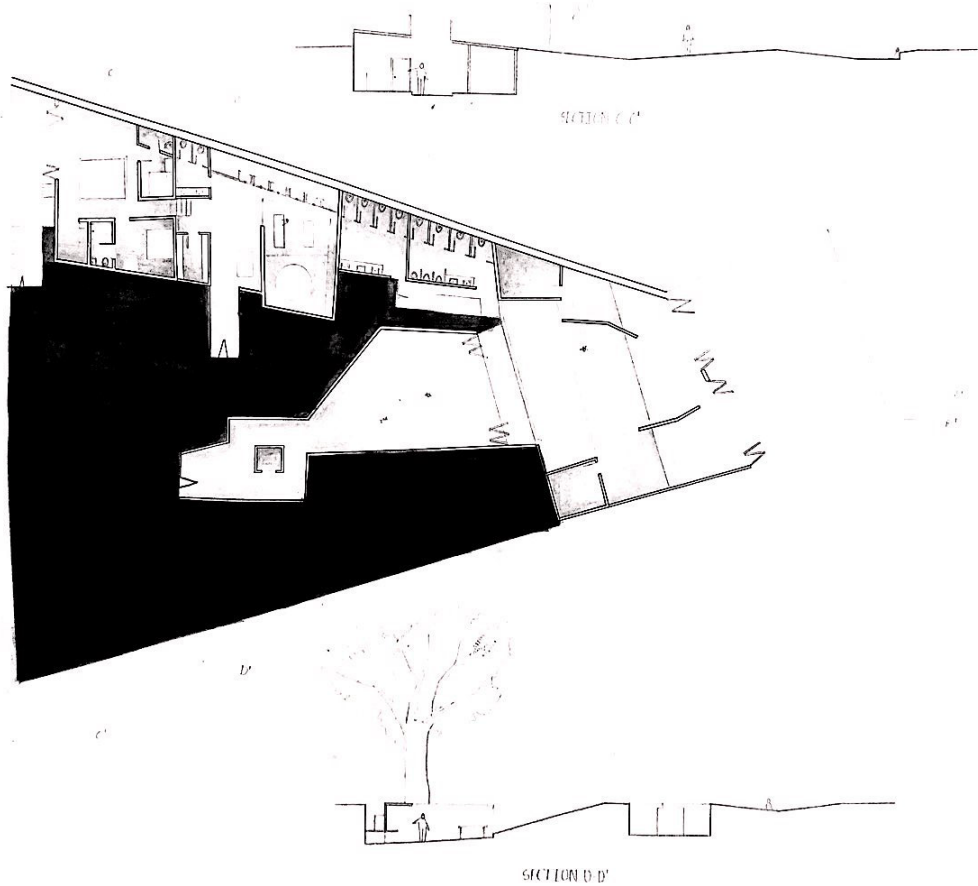
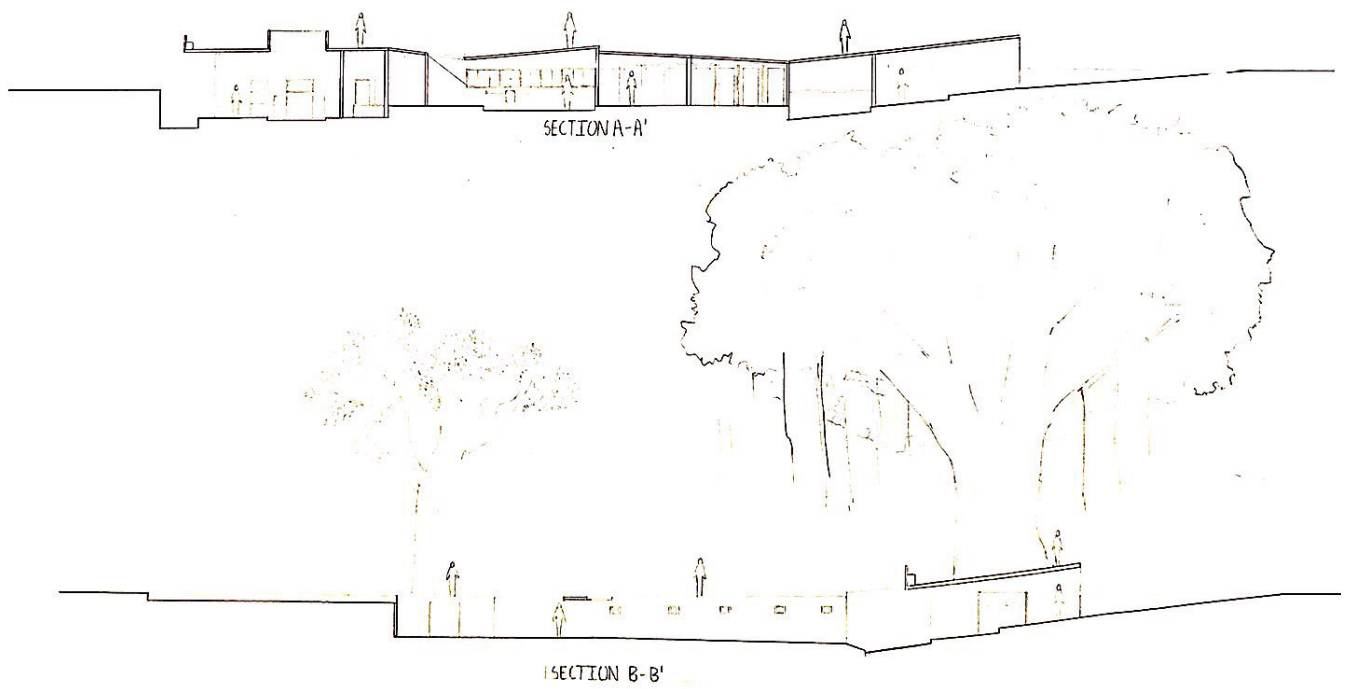
Taking the inspiration from the texture of the basalt rock and the undulating surfaces of the Pataleshwar caves the landscape itself becomes the builtform.

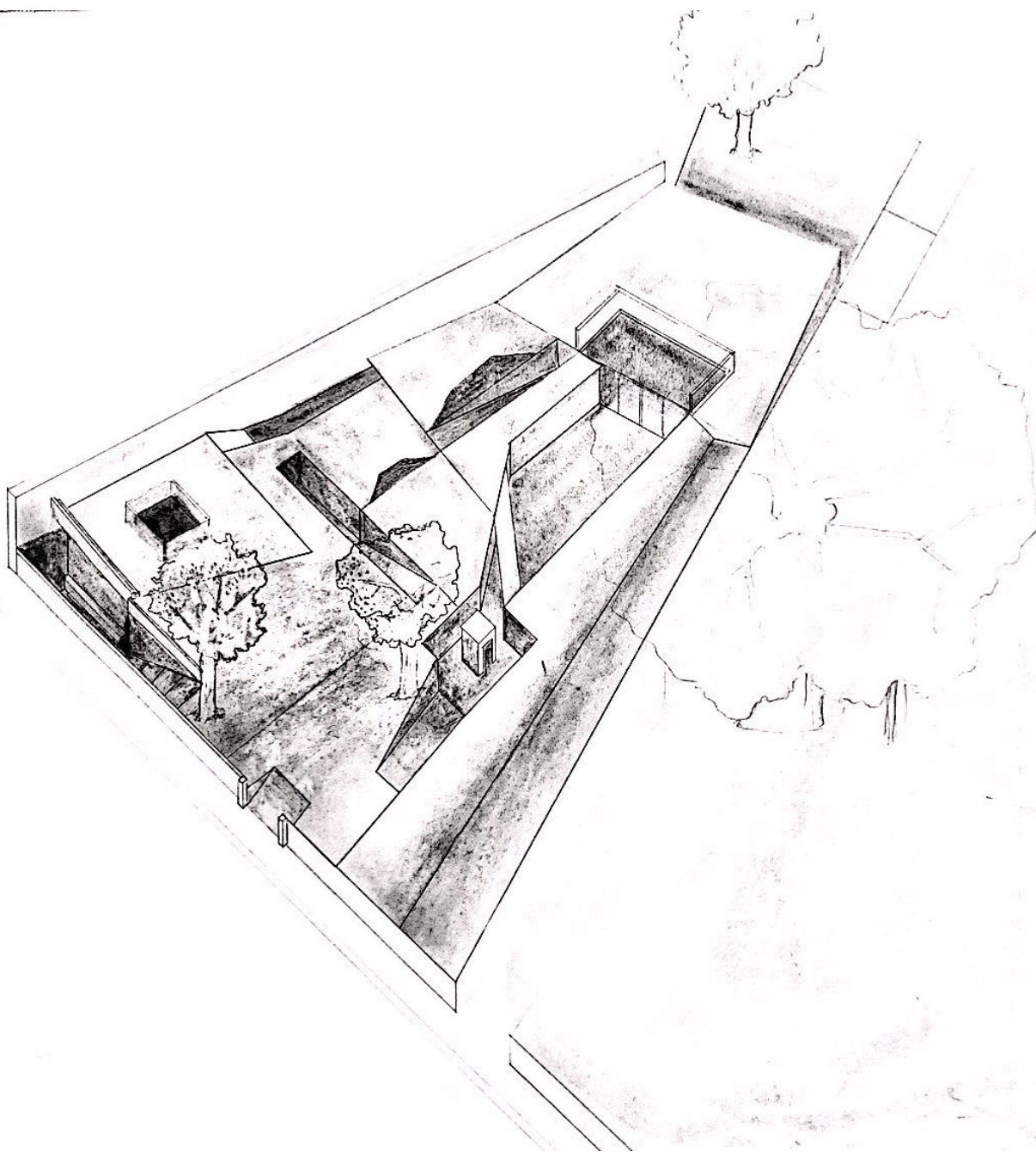
The site is fractured in parts and each part is at a different angle, thus the landscape becomes undulated. The ASI office and guest house spaces are scooped out from the ground and are placed underground and along the wall of the Junglii Maharaj temple. The roof of these spaces is the landscape itself. There is also an underground exhibition space which provides you the information about the caves and the temple. As all these spaces are underground they can be accessed with the help of ramps. As there are no public toilets on the site a public toilet is made which is also scooped out from the landscape. There is a ramp which takes you to the temple which is at a lower level from the ground and further it takes you the exhibition space. A water body is also there on the right side of the temple where water gets collected during the rainy season and people can sit around it and relax.

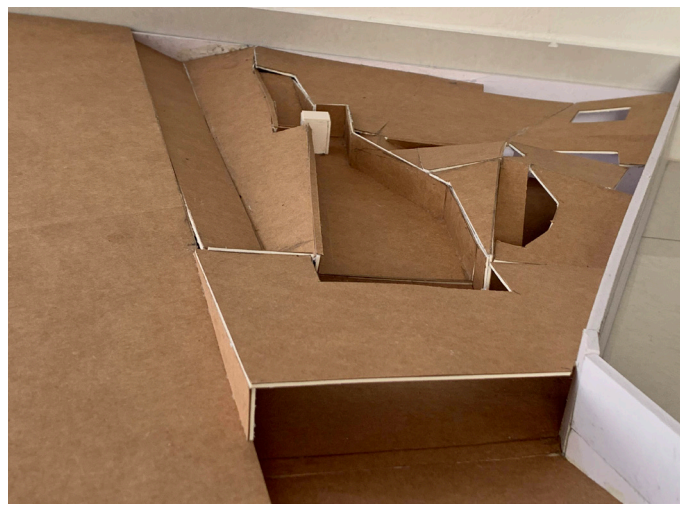
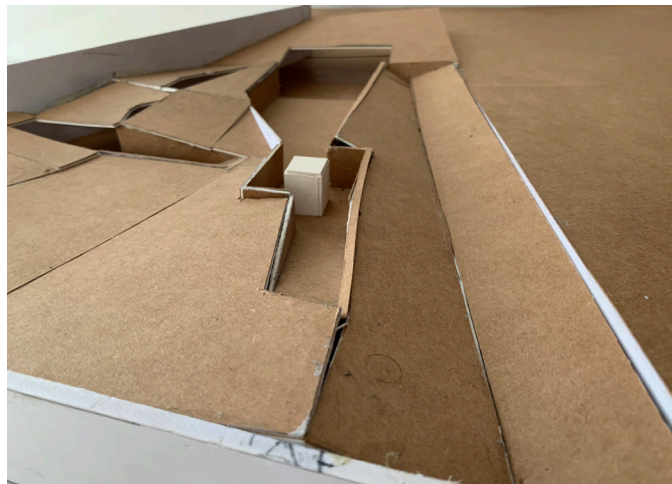
As most of the spaces are underground, a courtyard is made for the guest house and the office and toilets have big skylights on the roof for the daylight to enter and even for the ventilation. People can walk on the roof of these spaces and the landscape becomes like a terrace garden, there are parapet walls and also a seating space around the skylights where

people can sit and relax under the foliage of the trees and can even look

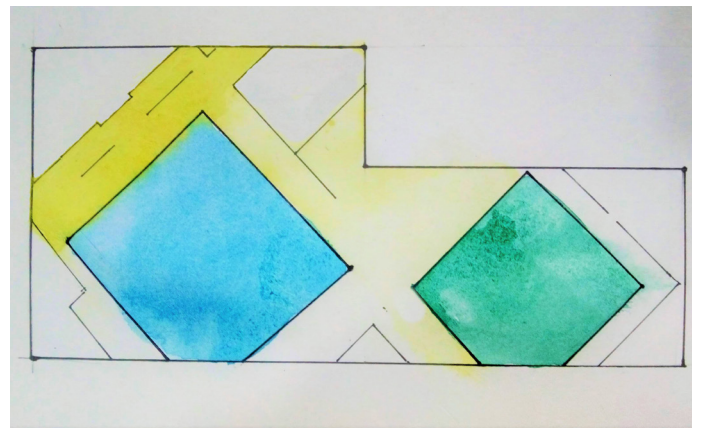
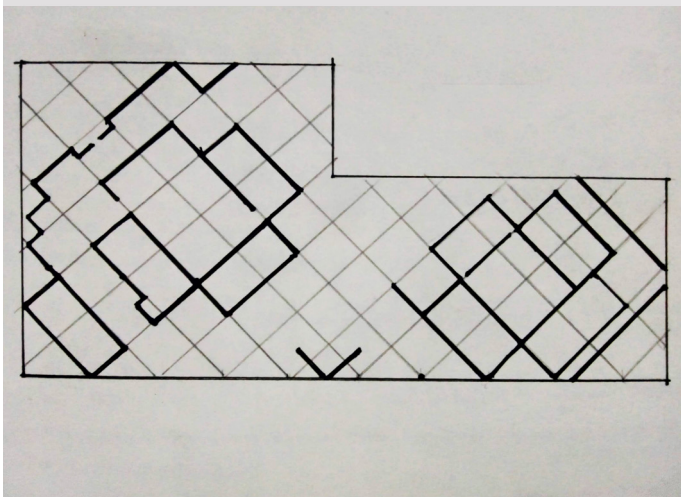
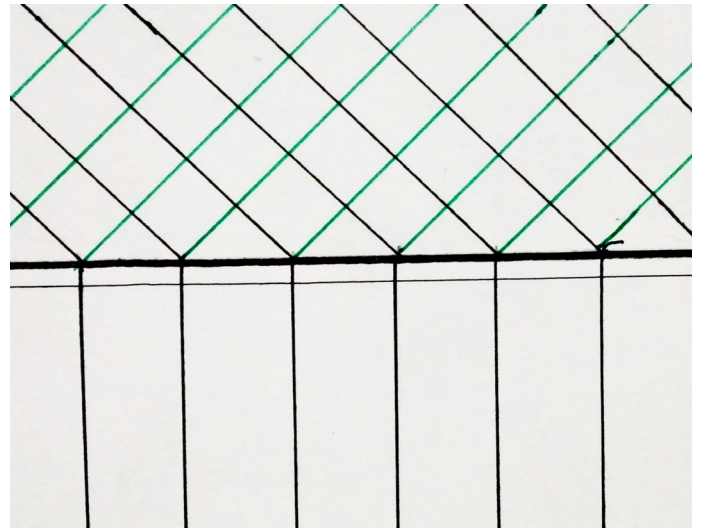
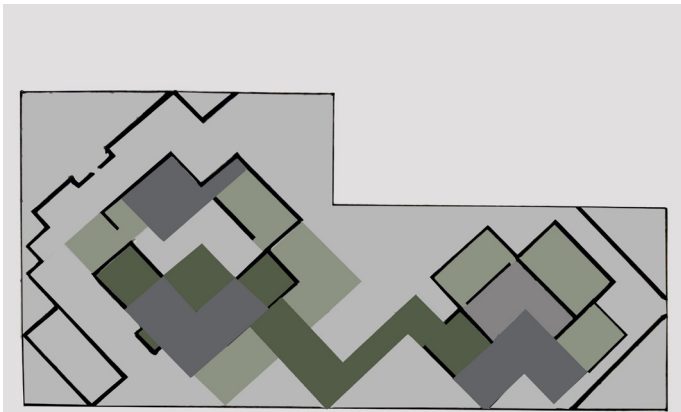
inside the spaces or the courtyard which acts as a roof for the house and the office.











Homogeneity of Walls

Ritu Naik

Keeping the context in mind that is Rastewada, the intervention was aimed at creating a structure which will function as work, stay and community space. Rastewada feels like a box from inside, intervention created same feeling by using tall homogenous walls.

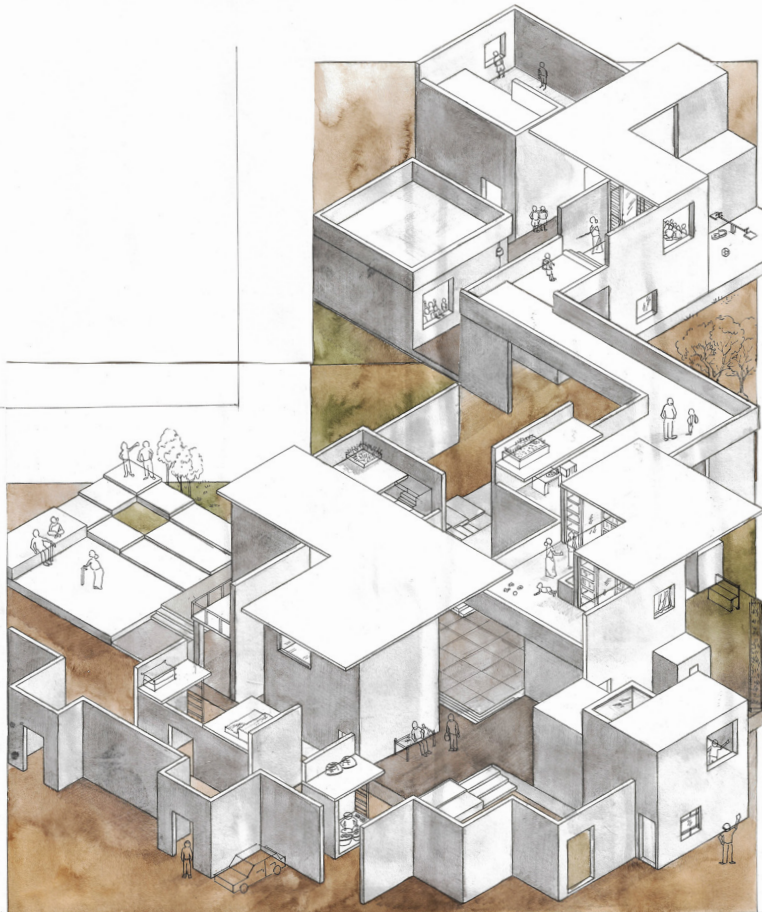
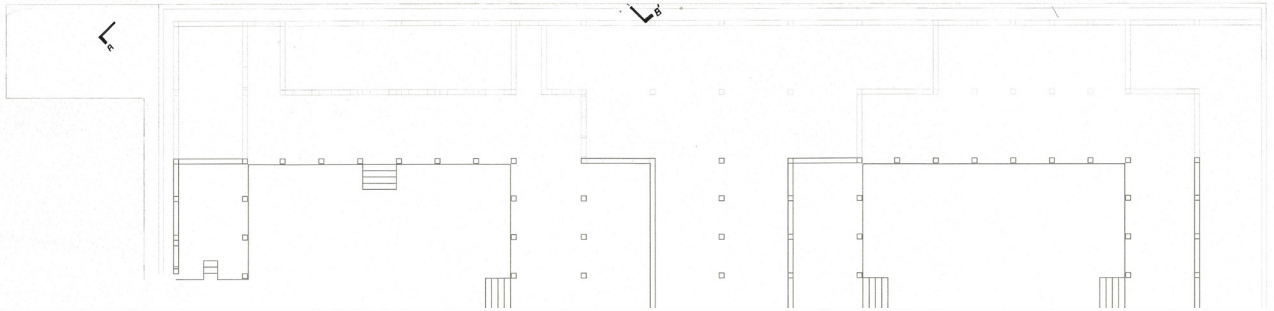
The main challenge of a project was to create a relationship between the 12m tall wall of Rastewada and the intervention. The project is based on a grid which is rotated at 45 degree to Rastewada. It is three dimensional grid which also works in the Z axis. The structure merges with the landscape by changing the plinth and creates different spaces. There are three zones on the sites; living space, working space and a school. The site is carefully zoned into public and private places. The working area acts as public place, living area as private and the school as a semi private place. There is a small open auditorium surrounded with trees which will function as community space.

The working space is designed in such a way that it can be used by vegetable vendors, tailors, gas agency and other vendors. They can store their things above the roof. This zone established connection between outside public and intervention.

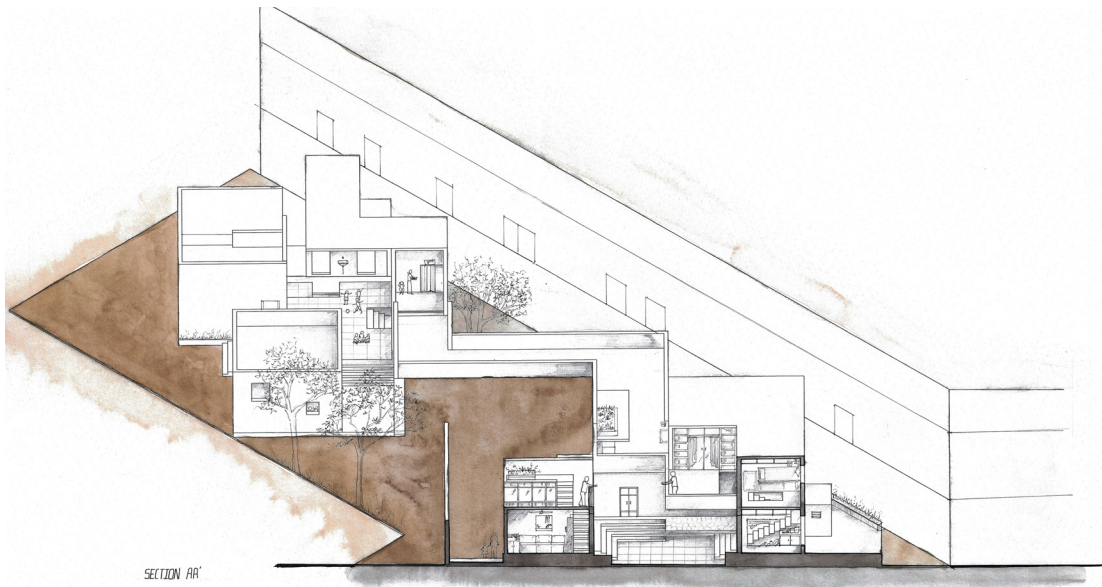
In the residential area, two storey houses share a common courtyard, sitting areas, extended roofs and outdoor walls. Level difference in housing area plays important role in communicating neighbours. Most of the houses some blocks have double height walls, three walled and gardens on different levels. The houses on the side of the Rastewada communicate with it. The walkway also doing same function such that 12m tall wall of Rastewada seems not to exist.

School is placed on the south side of site connecting to road. There are two or three ways to reach the school within compound. The school courtyard is raised plinth connects the classroom. The stairs of the courtyard are designed as sitting spaces.

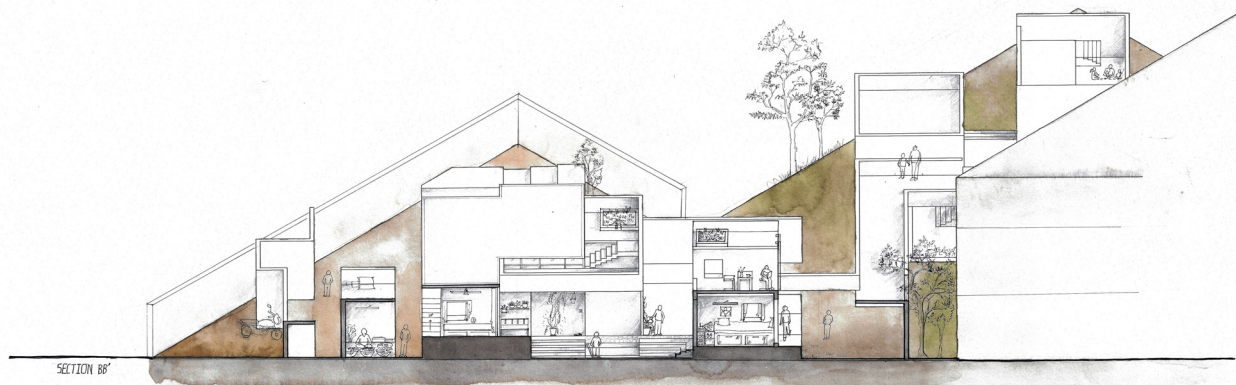
The extended roofs and outdoor wall give a sense of enclosure to the landscape creating community space.



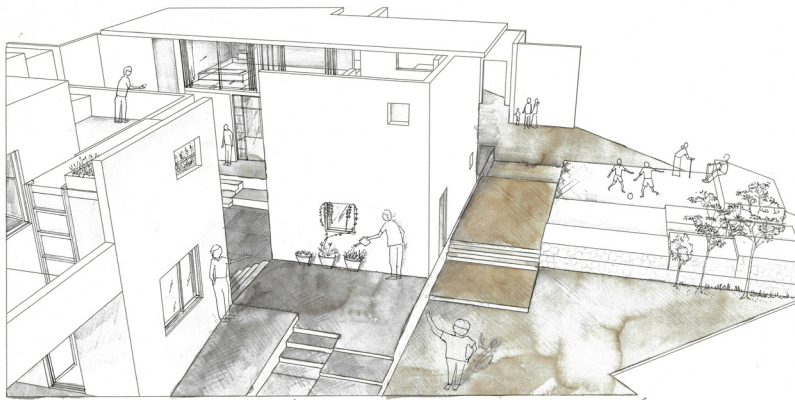
ISOMETRIC VIEW



SECTION AA



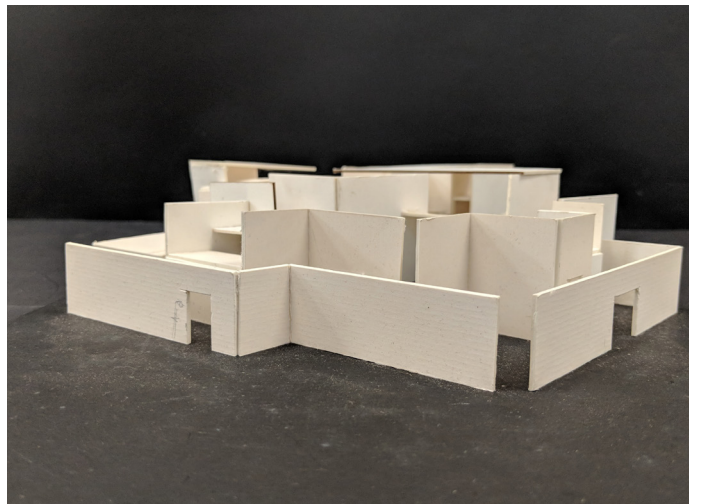
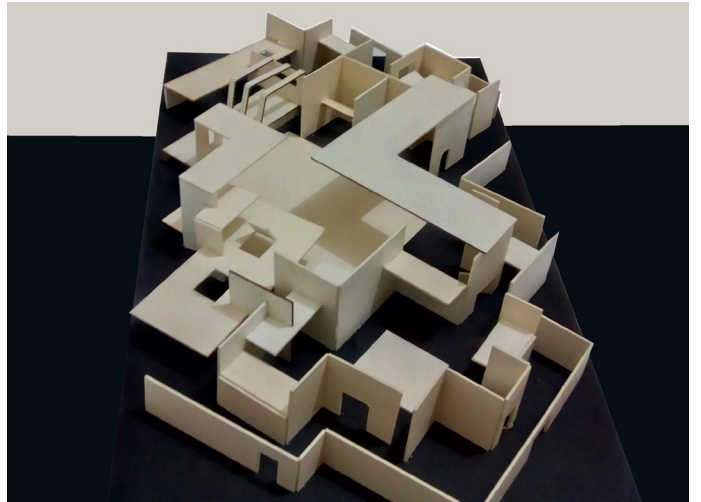
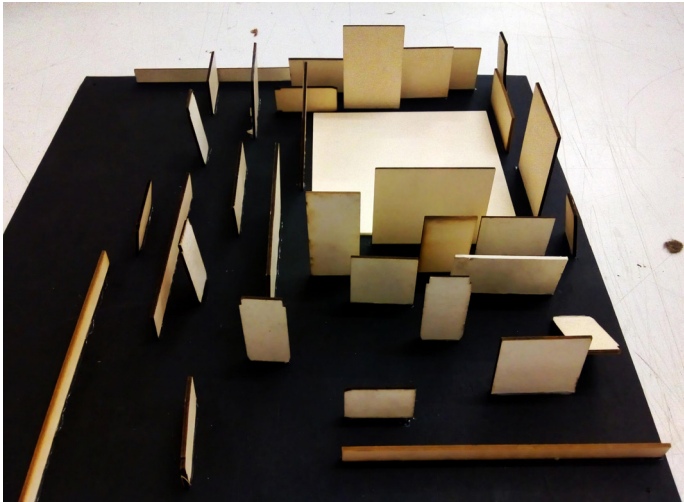
SECTION BB

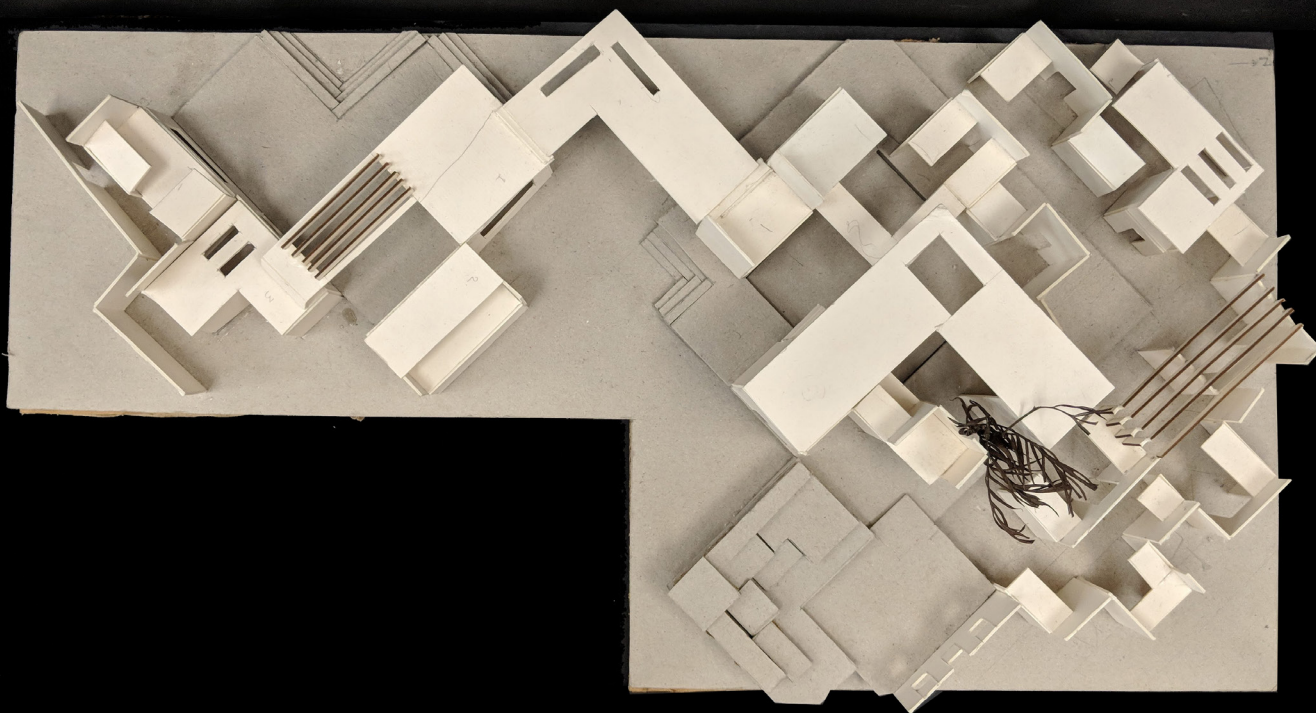


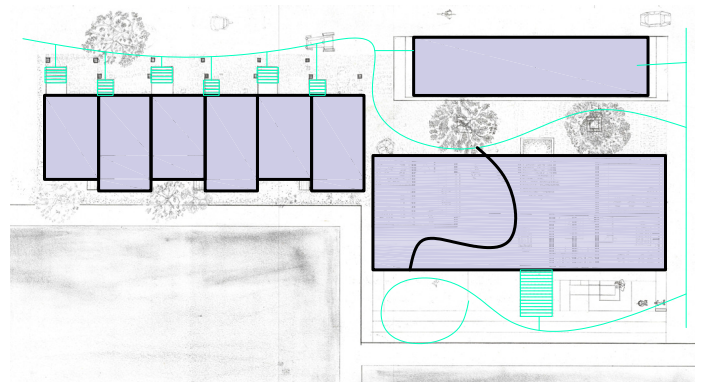
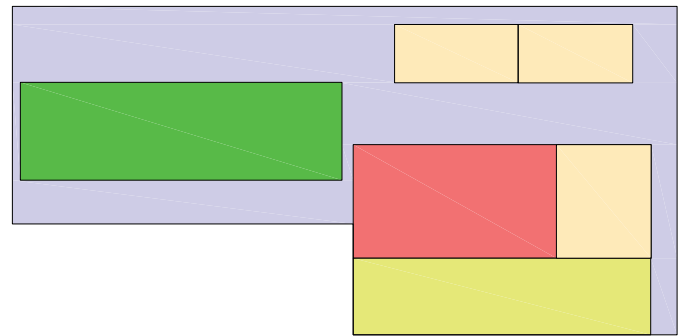
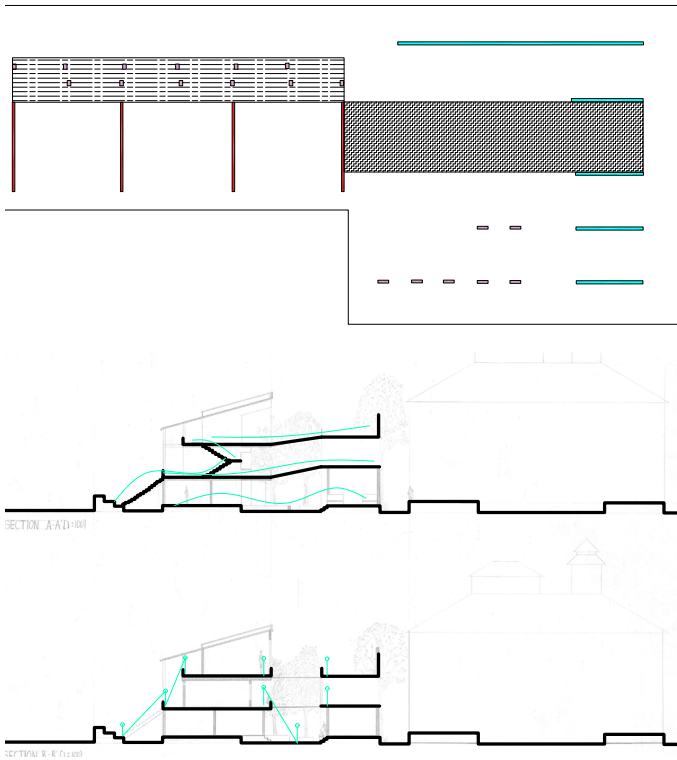
VIEW 1



VIEW 2







Rachna

Abhishek Nerkar

The site is located in Pune. Pune is a city with many heritage places in it and also comes under moderate climatic zone. Raste wada is a large old wada located near Somwar peth in Pune. The site of intervention is beside the wada. The design intervention is derived from the observations made from site. The program to be sited is a school, 2 commercial shops, 6 residence, parking and community space. The Concept includes elements like framing, sloping roofs, also play of light and shadow responding to wada.

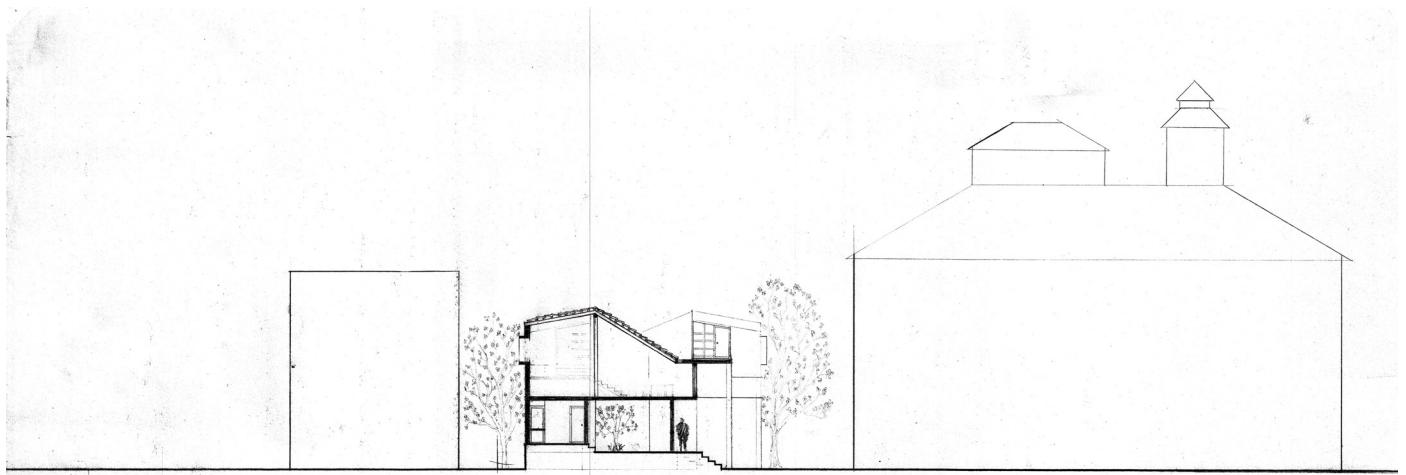
changes where the top and ground is used as multipurpose space whereas the residences are designed to encourage the movement in the lower as well as the upper floors.

Structure

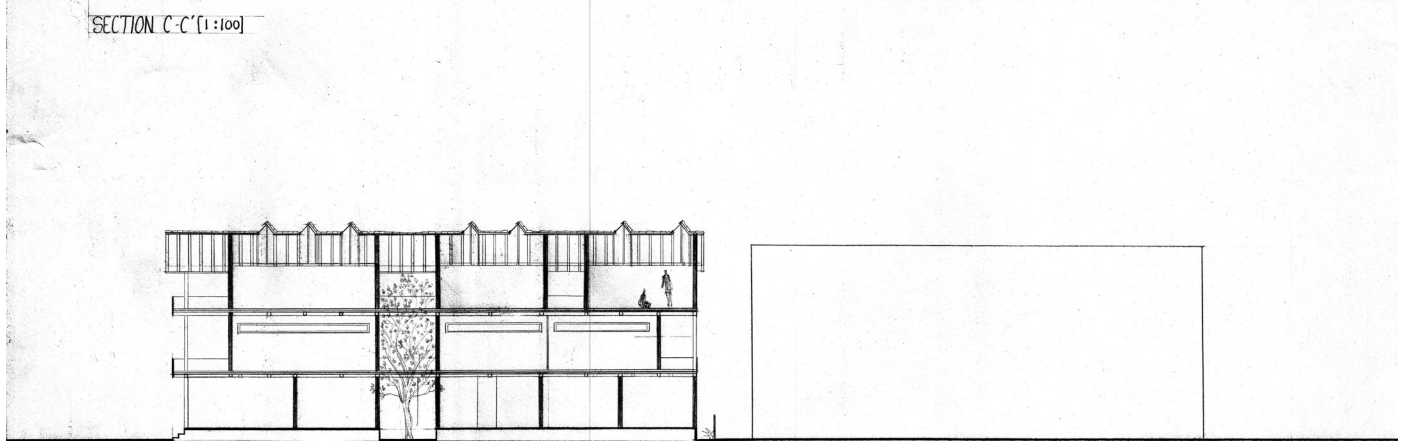
Structure of design constructed on the site of intervention is load bearing and also framed structure in some parts. Series of parallel walls and columns are constructed. These features strengthen the relationship of circulation to use space in the design. As the city is in a moderate climatic zone the material used is brick walls and wooden slabs, Trees are placed to avoid direct sunlight into the building which helps in maintains the inner temperature of the structure. The configuration of the frames primarily being windows as well as the placement of the structure itself is done in a way to frame the site just like an artefact is framed. The frames are designed such that north light is mostly used lessens the dependence of artificial lightning. Sloping roofs are designed with concept of north light trusses.

Circulation

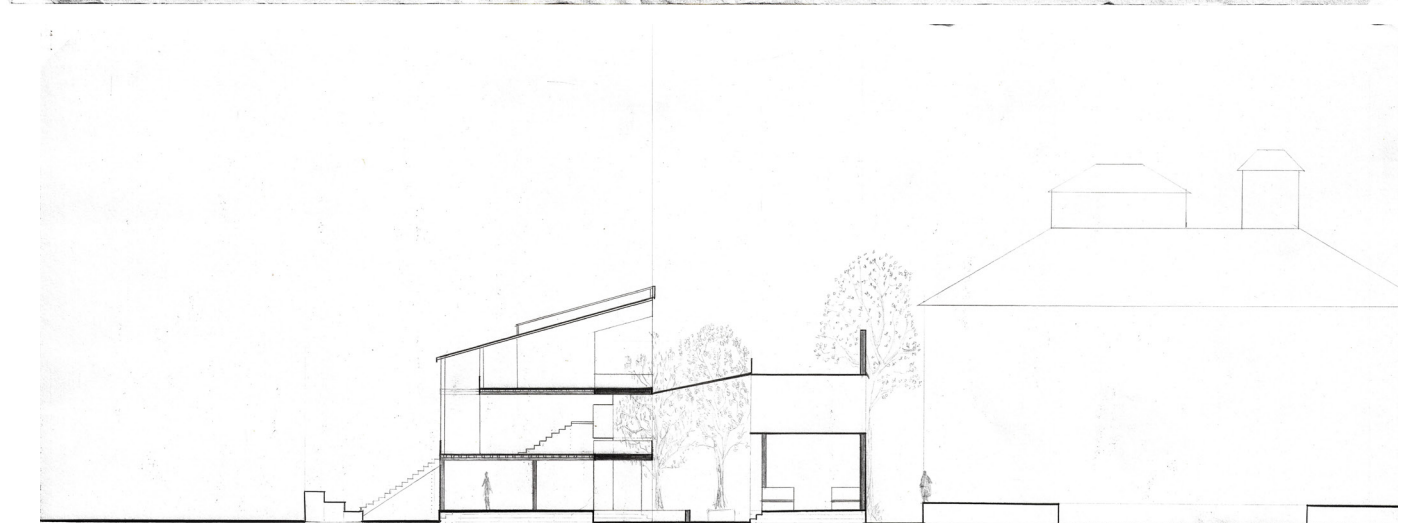
Programs are planed in such a way that it encourages the movement of the people and also helps in circulation. Shops are placed on the perimeter towards the street so as to not disrupt the circulation of the inhabitants about the school and residence. The circulation in the school



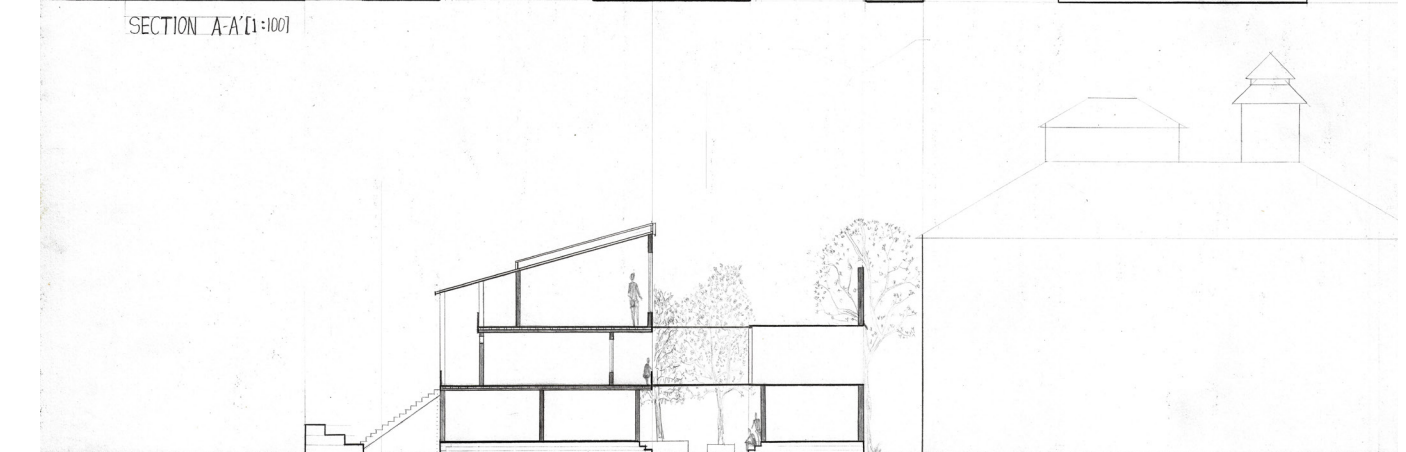
SECTION C-C' [1:100]



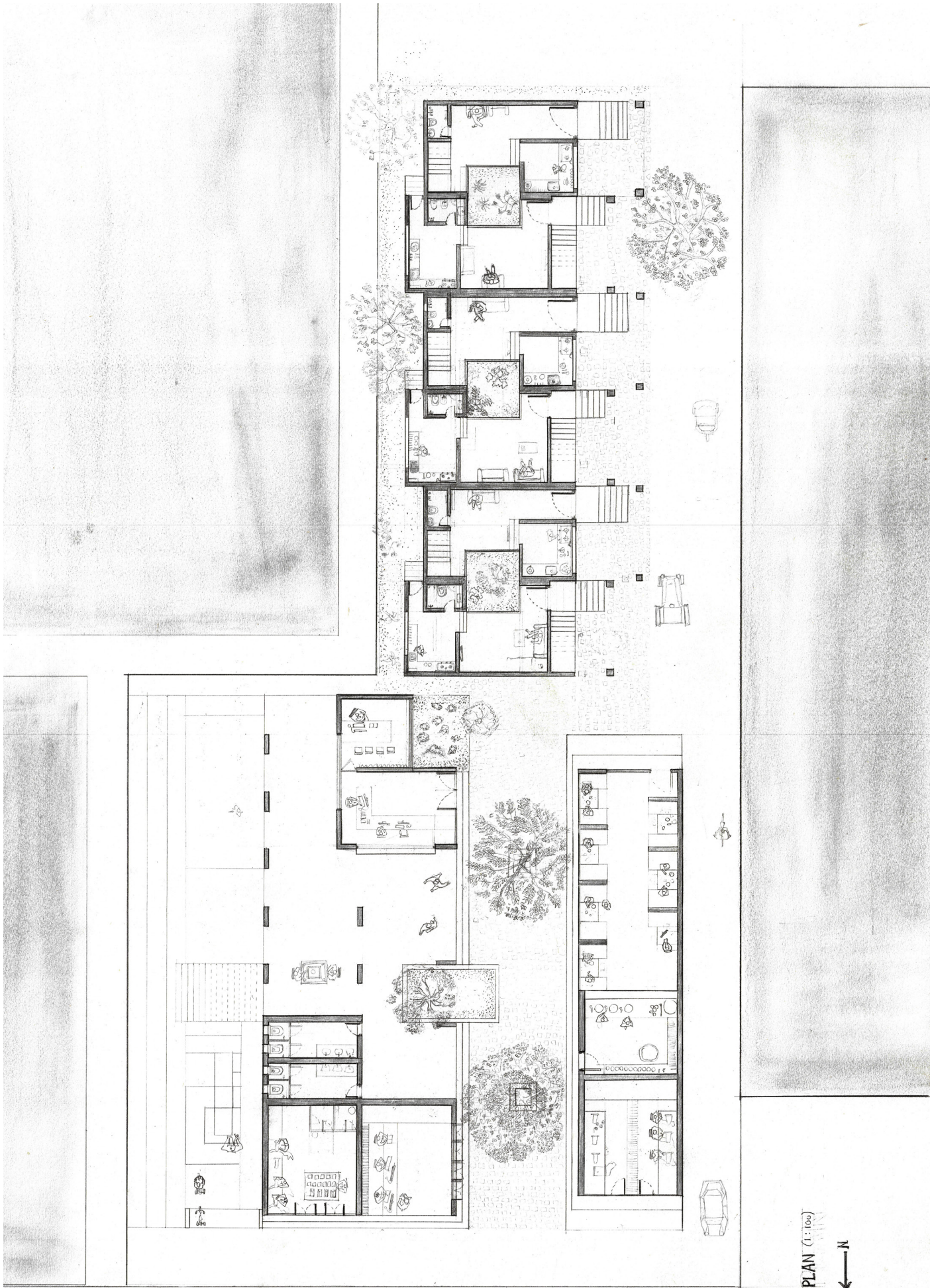
SECTION D-D' [1:100]



SECTION A-A' [1:100]

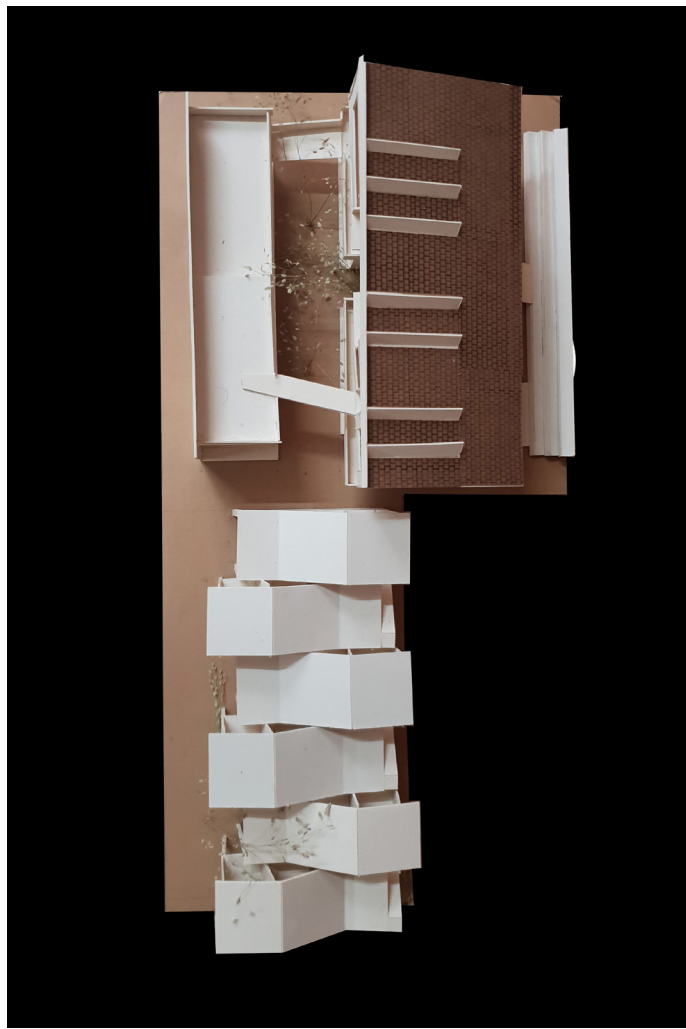
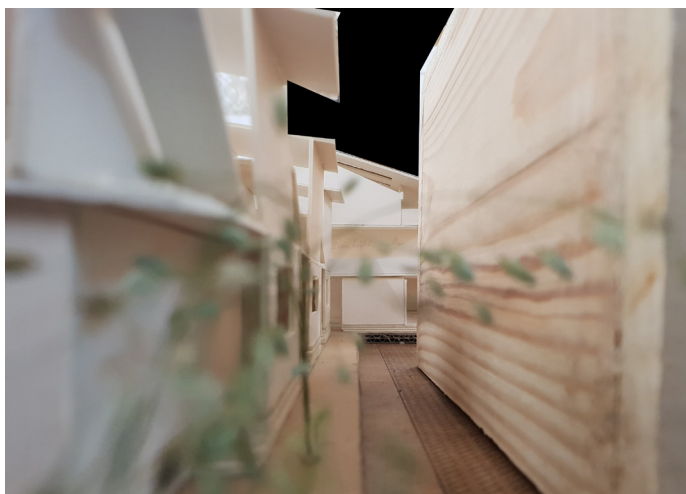


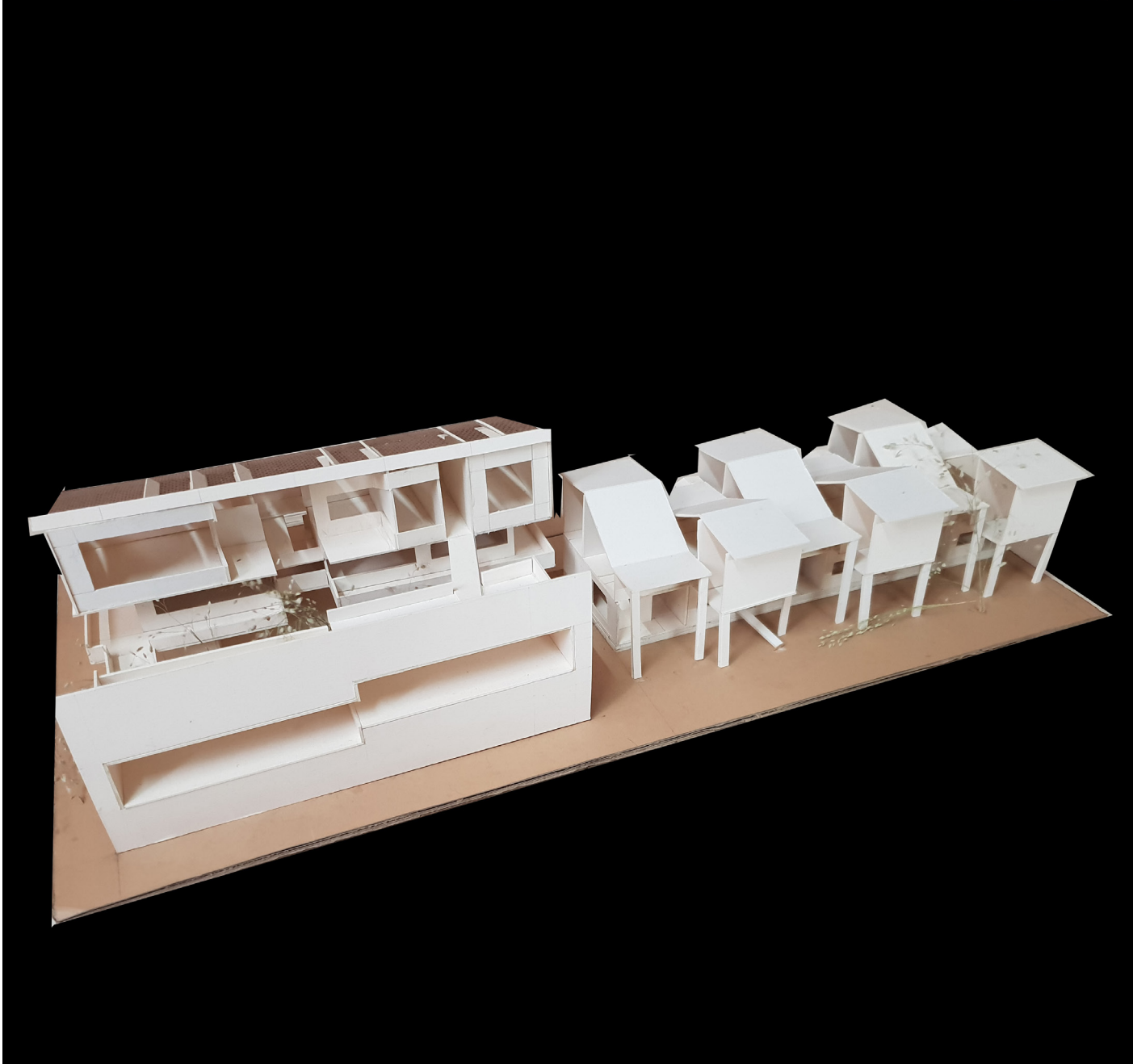
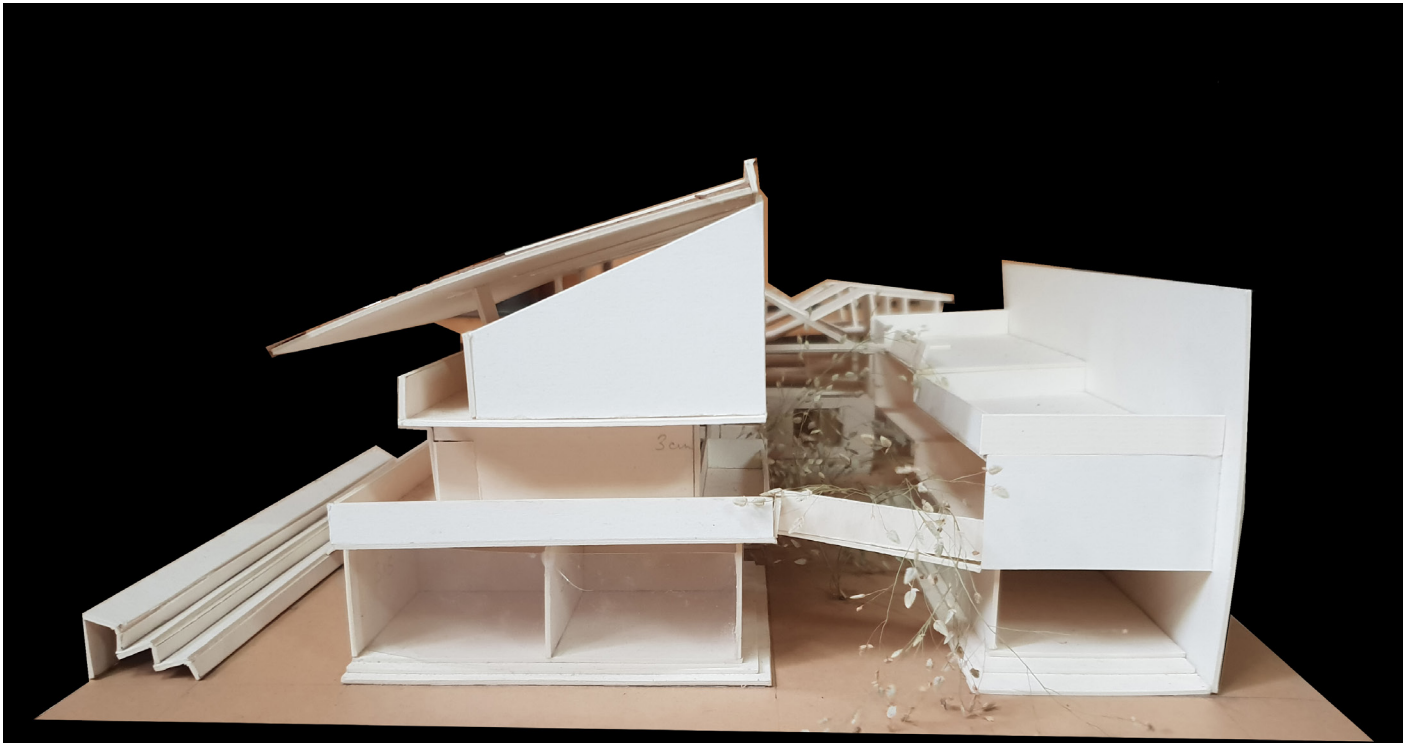
SECTION B-B' [1:100]

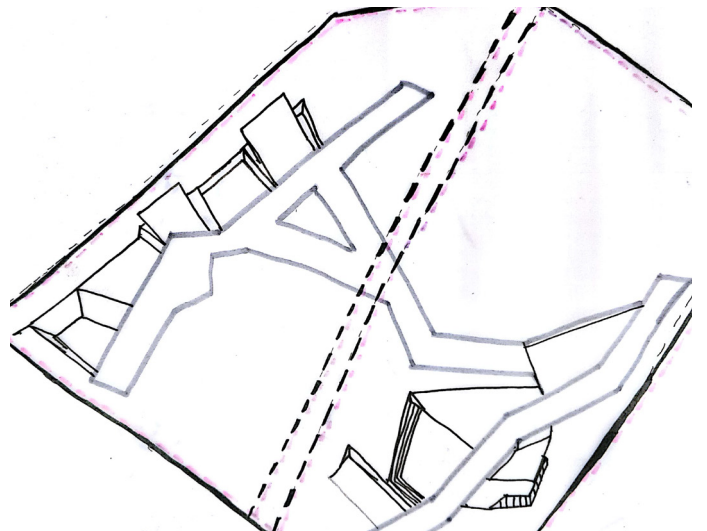
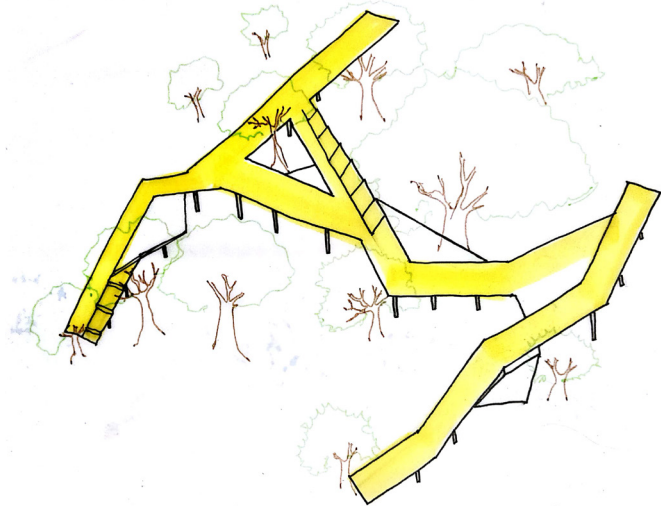
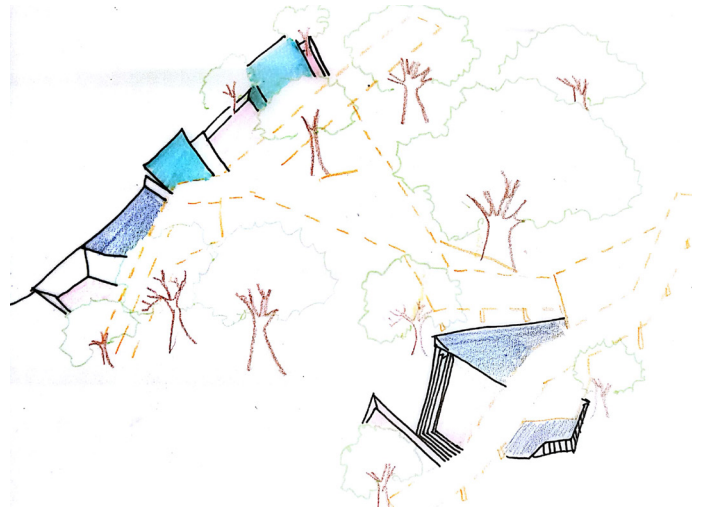
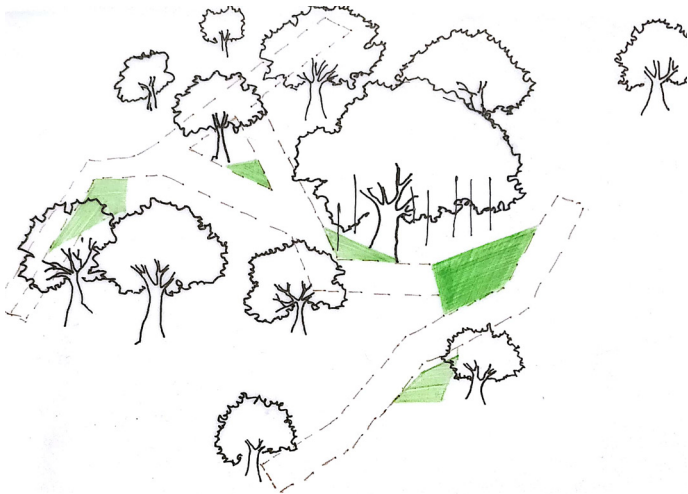


PLAN (1:100)









Flying Alley

Abhilasha Patil

Pataleshwar caves, an 18th century monolith is connected to a busy street by a 50m long site. The structure built on this site of intervention should thus form a connecting link between the road and the stone temple and at the same time, should bring back the lost importance of this site. The monolith remains below the ground level which makes it quite difficult for people going along this busy road to spot the beautiful structure. Overtime, as this road got busier, the temple further camouflaged into the past.

The site of intervention is covered with huge tress, one of which is a large banyan tree which covers almost the entire site with it's foliage. The design is influenced by these trees as there are spaces created primarily around the trees.

There were diagonals observed on the site that form many shortcuts for us to reach the monolith. The diagonals were taken from the shape of the site, the path that led to the monolith and the branches of trees.

So, by implementing diagonals and playing with ramps working at different levels, this structure becomes the connecting link. The ramps form pockets of spaces, at different levels that encourage different social activities for people belonging to various backgrounds. At a few places the public spaces above the ramps also become the roof of the private spaces below. People form their own small comfortable spaces by choice. These ramps direct us towards the stone temple. One can get a view of the monolith from the ramp but wouldn't be able to completely see the structure. This will spark curiosity and will encourage people to engage more with the historical monument.

The ramps not only go up but also go down the ground level entering into a courtyard which then connects to either public toilets, exhibition space, library or the ASI office. The public spaces under the ground

have huge entrances that do not block people from accessing these places.

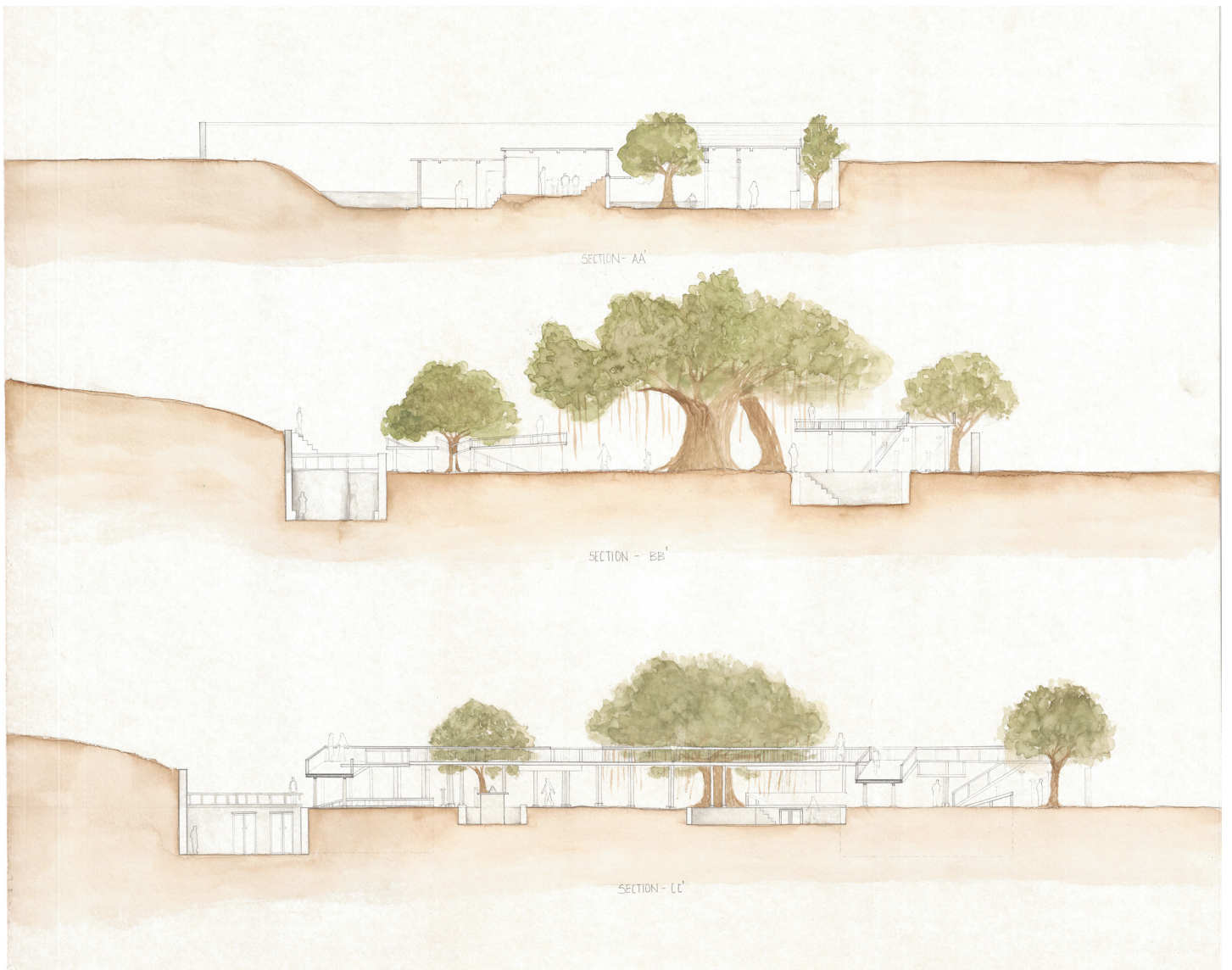
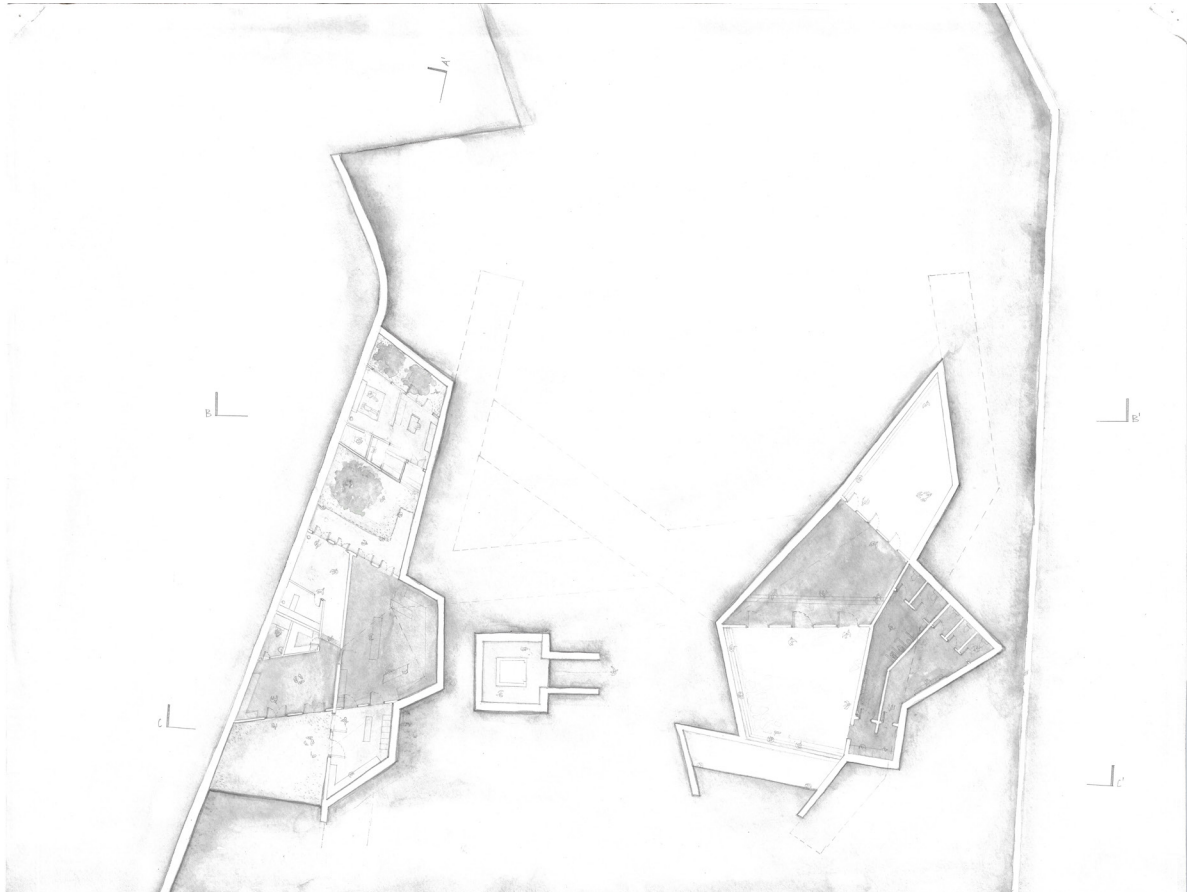
These ramps stand on thin columns which allow movement even on the ground level. This was done because the people who have been coming to this place since a long time and have made their own social spaces around the trees don't face any problem because of this structure.

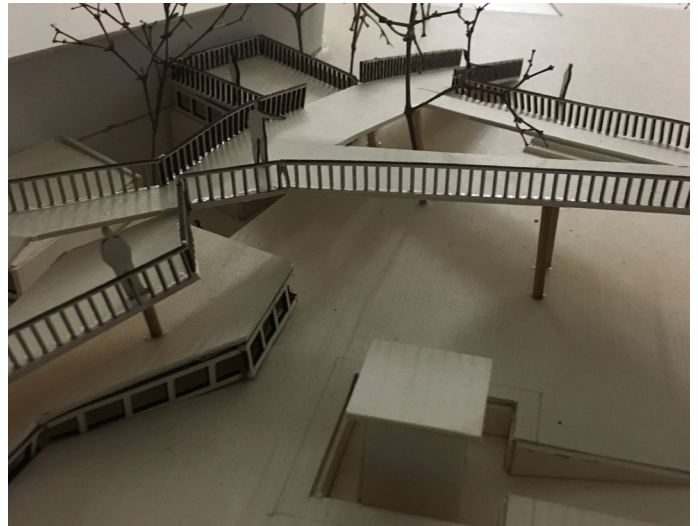
The ramps give people the choice of either going up or down or just moving through the landscape and experience the space at different levels.

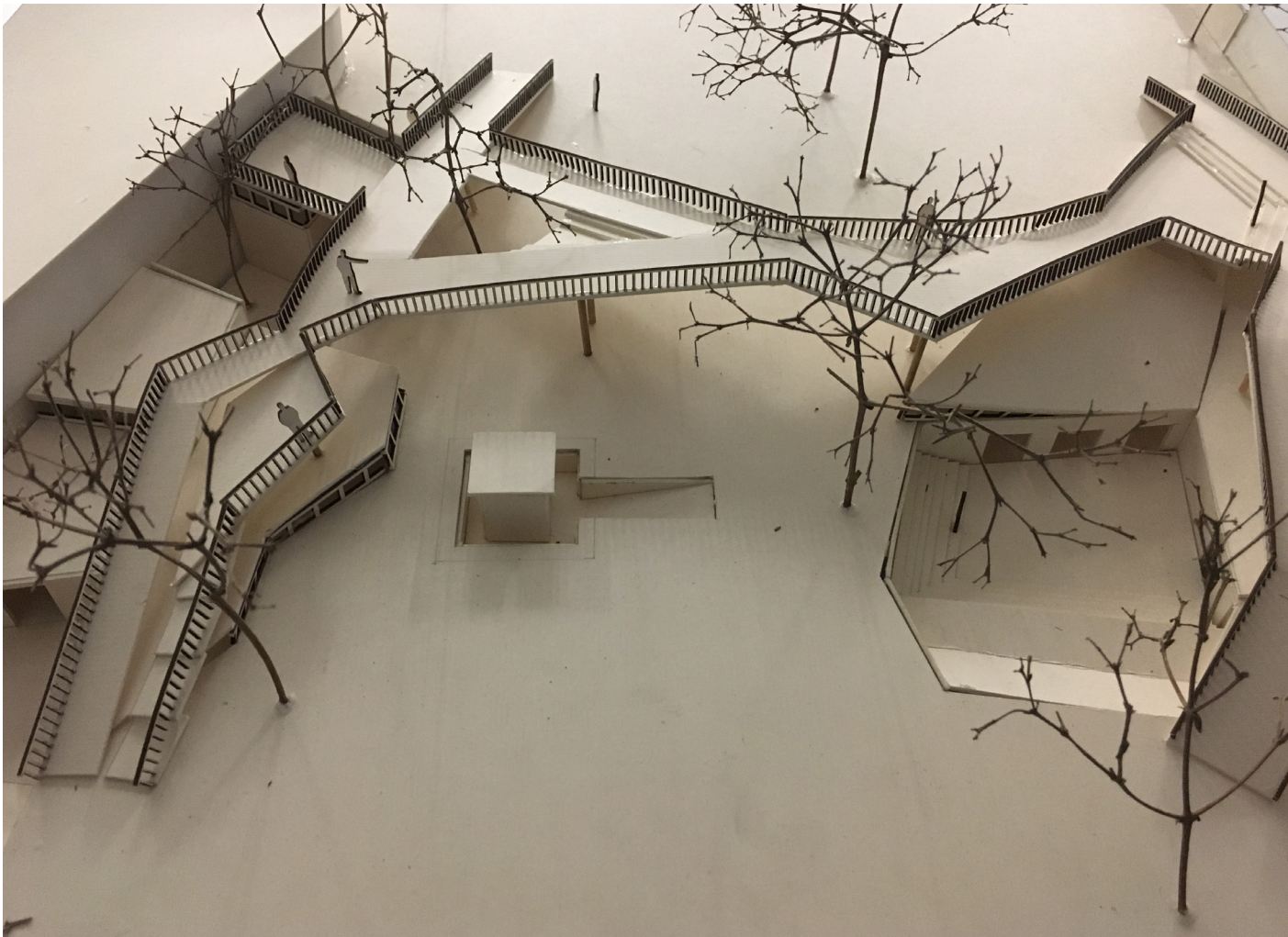
As we enter through the space at the right, there is a huge courtyard which leads to the public toilets and the two exhibition spaces. While, on the left the courtyard opens to the information centre, library, and the ASI office. The guest house is also on the left, which can be accessed by the courtyard that connects the ASI office and the guest room.

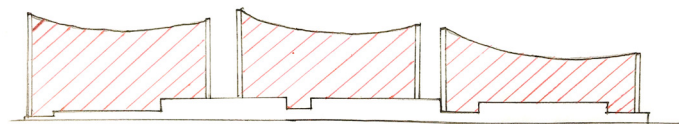
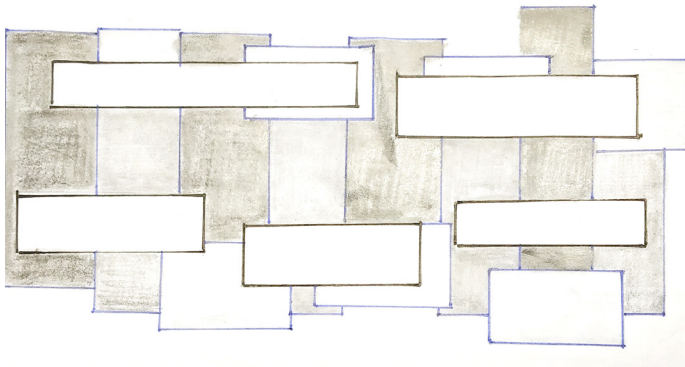
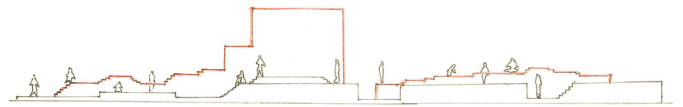
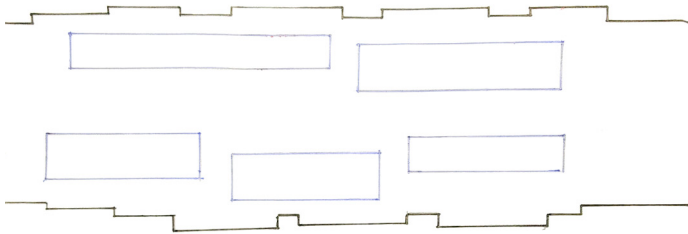
This structure lets people disconnect from the busy road and move towards the calm stone temple.









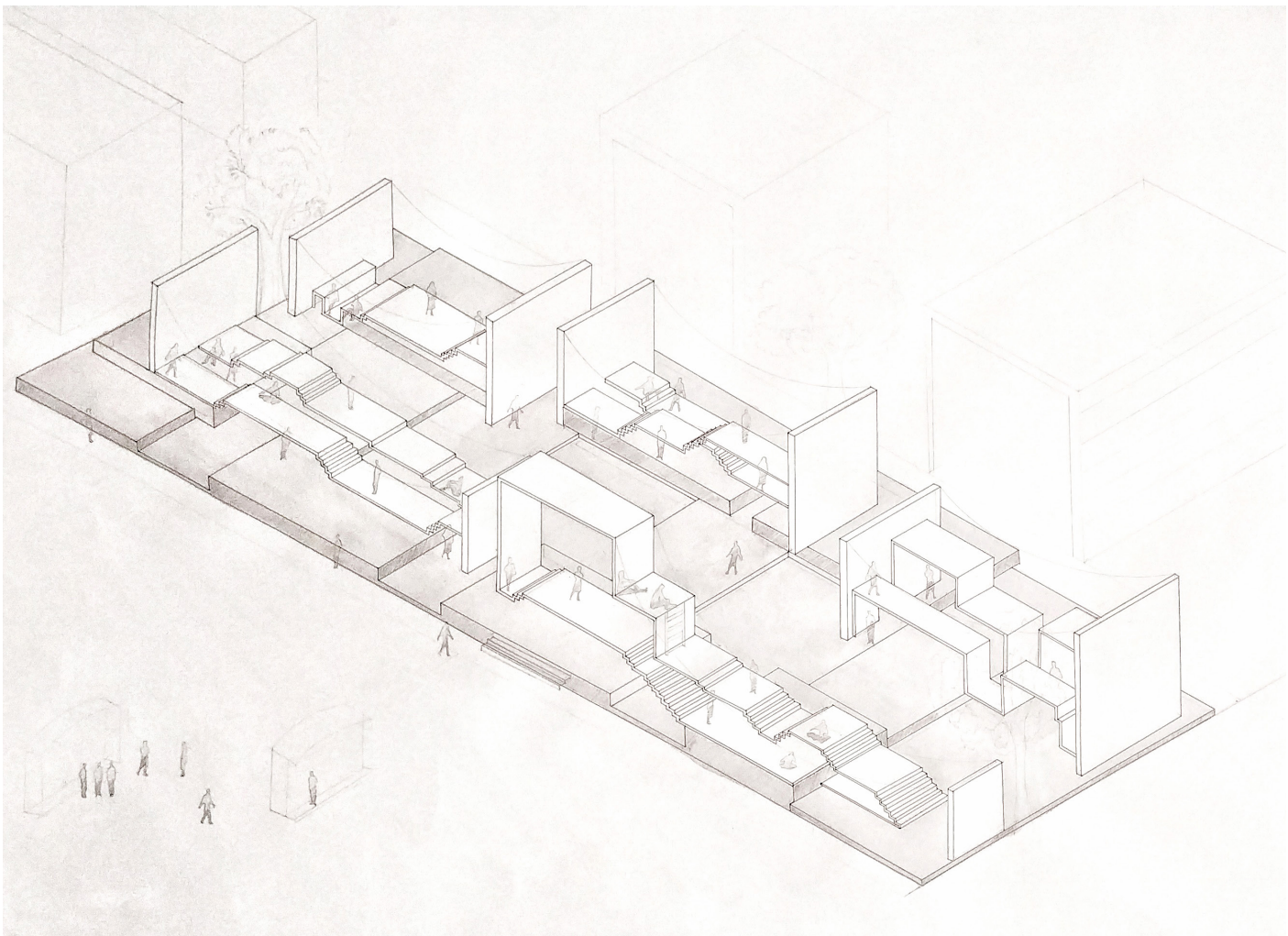
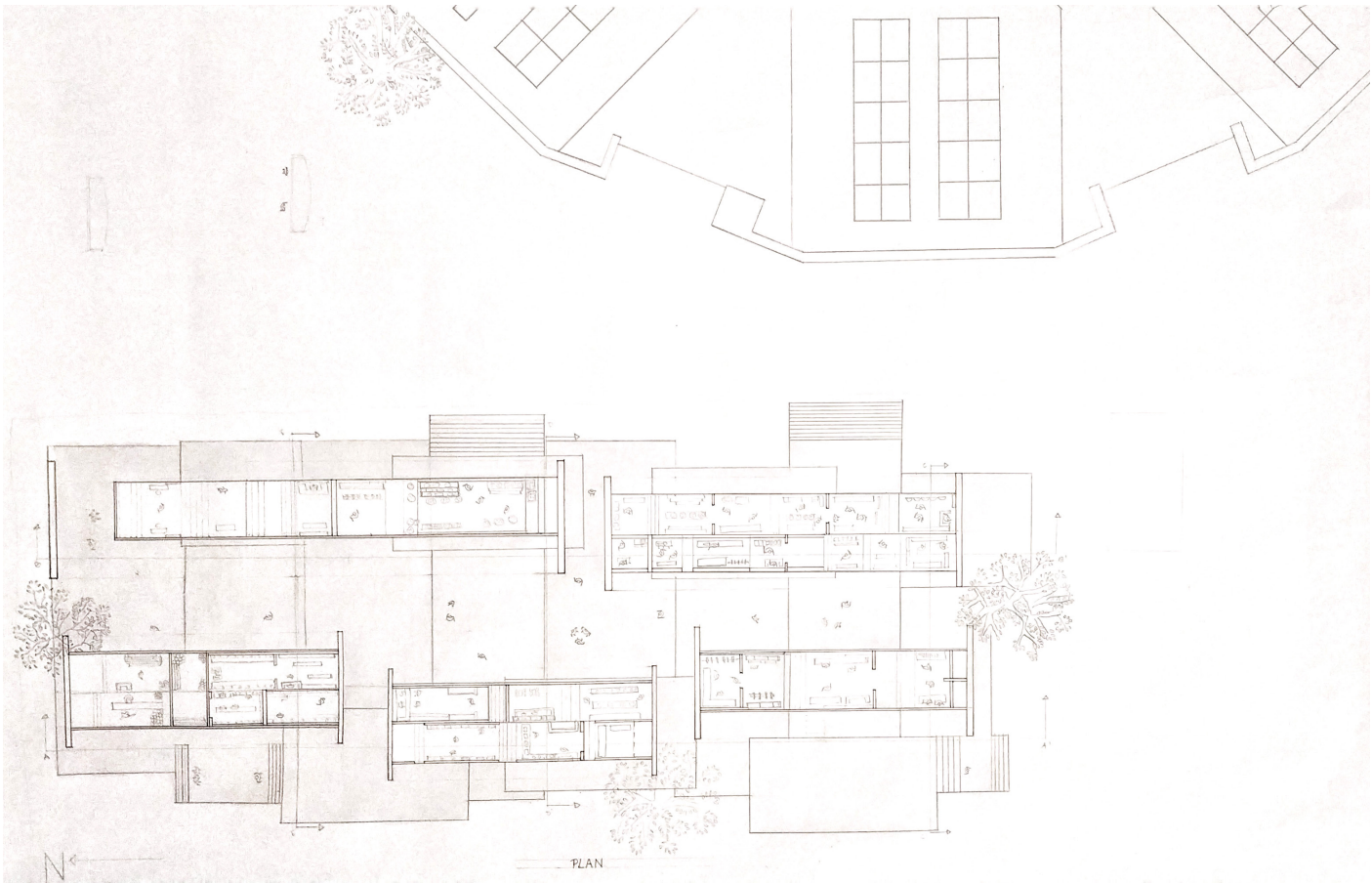


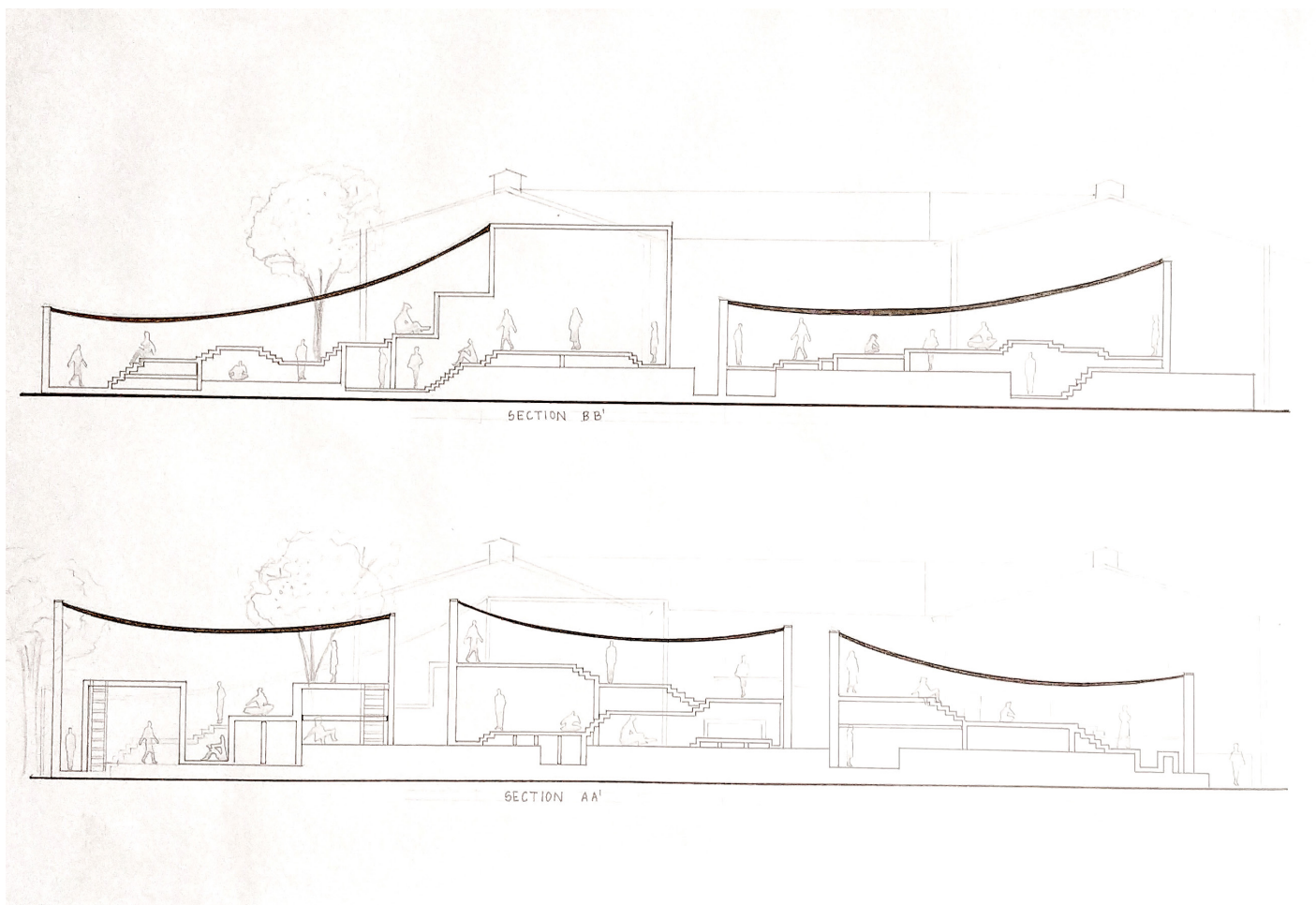
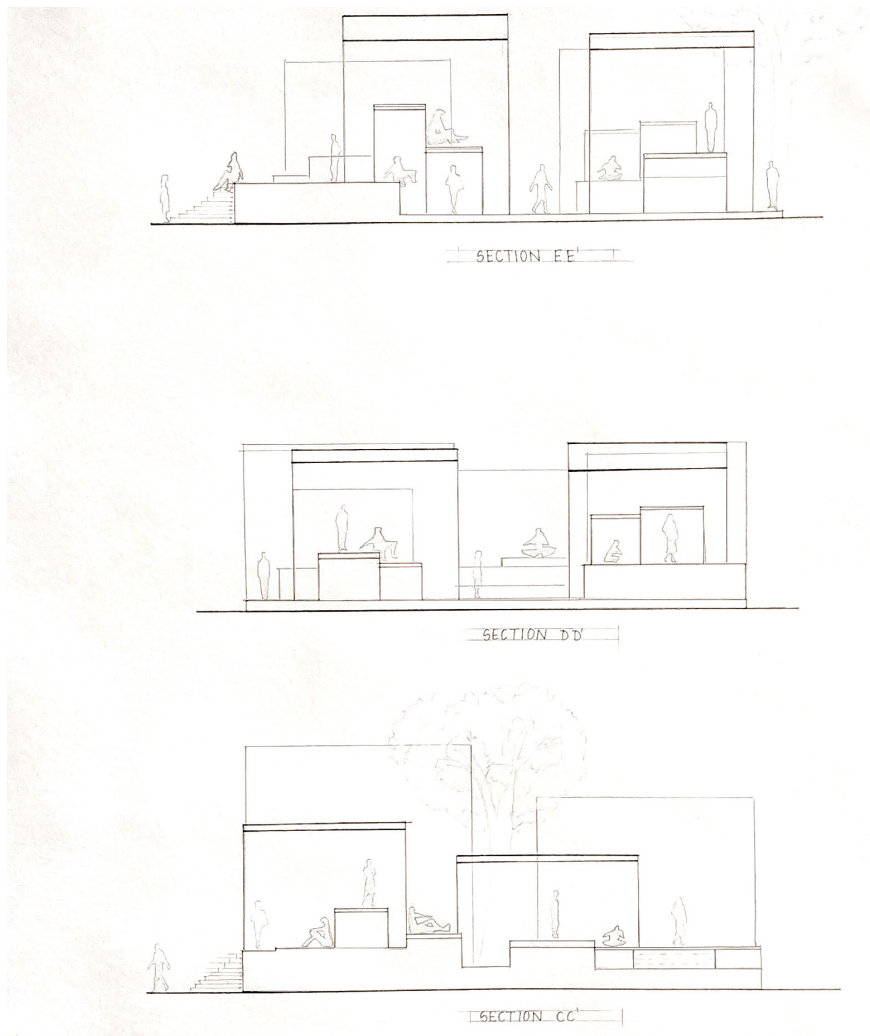
ALTERATING COLONY

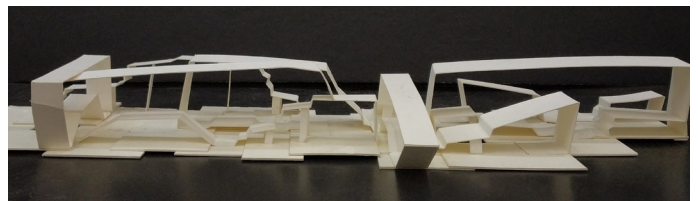
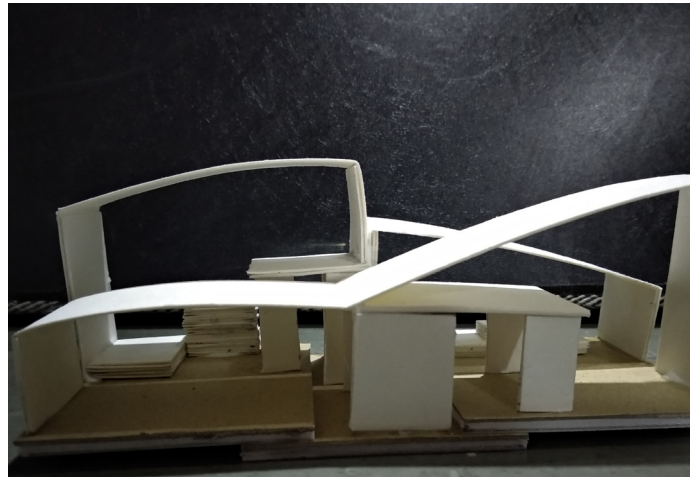
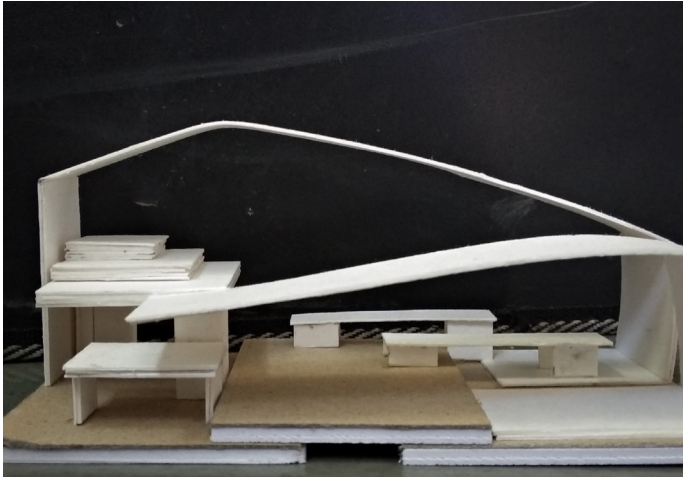
Yamini Patil

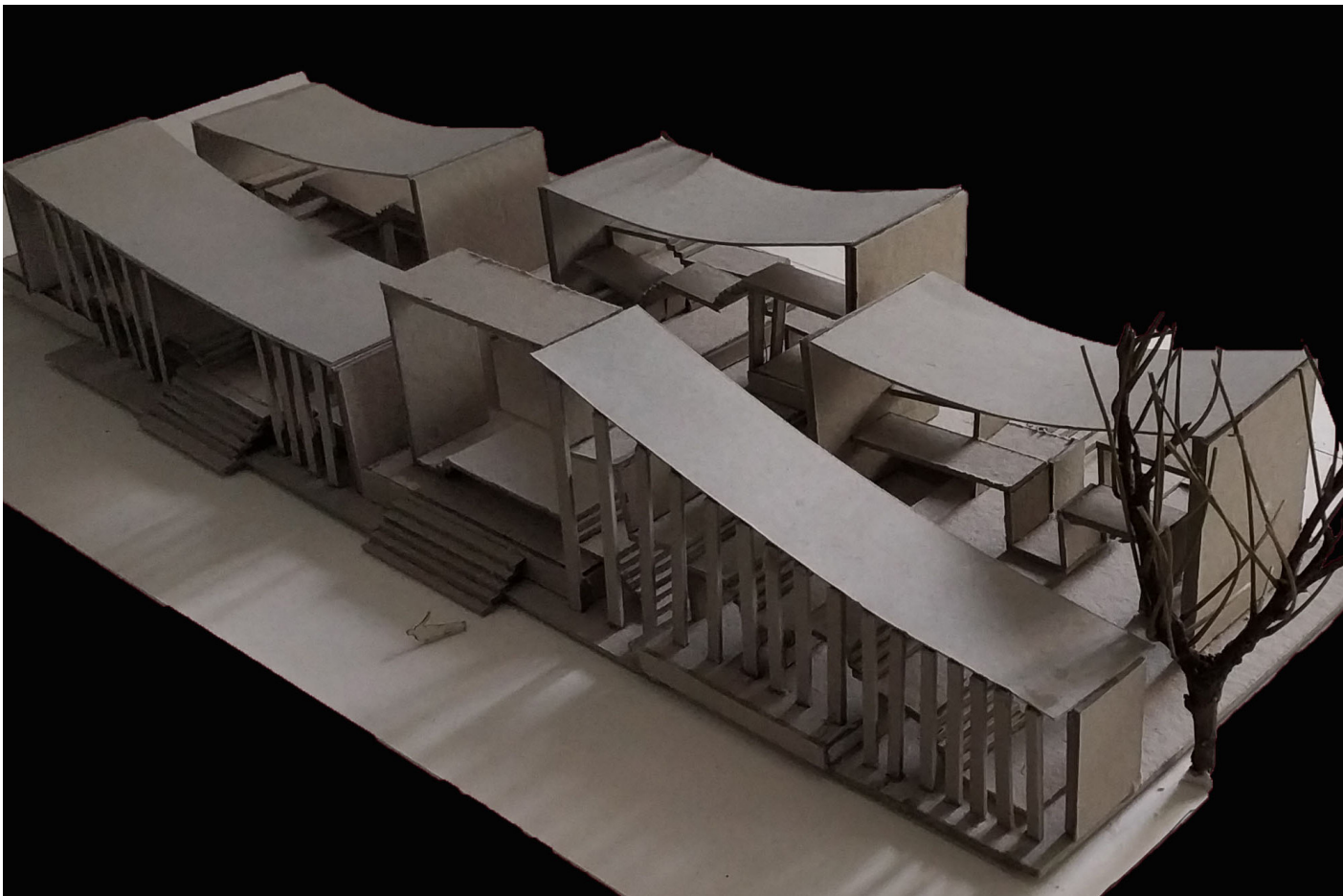
The project is designed inspired by the main structure of the Mahatma Phule Mandai. The structure consists of one central tower of the municipal corporation and eight wings of the market. The design responded the Mandai through the concept of leveling and slopes. Learning in detail about the market, it was set on the platform at different levels. Among the eight wings of market, some even had equal level wooden platforms under which there were storage spaces. The logic behind the project was to see how there is a relationship between the elevated ground and the sloping roof. Above the plinths, structure of different levels was designed which included the storage spaces, private spaces and shops of different kinds. The whole project also showcases how the spaces widens and narrows according to the levels. These levels are designed for the specific shops and shops are accordingly enclosed. In the next stage of design, walls are used to divide adjacent shops and at some places for the enclosure. The structural system consists of plinths made up of PCC, market (in the middle) is of RCC and the roof (with downward slope) is made up of ferrocement which is linked to the side walls with cables. The structural system of roof got inspired from Siza's Portugal Pavilion. The enclosure connecting the roof and the plinths is of steel slits placed on either side of structure. Mentioning about the diagrammatical analysis of the design, it is based on the concept of folds. The structure of market is designed in a way that it forms continuous folded slabs. There are five market yards raised on undulating plinths and are asymmetrical according to the specified shops. The ground is modulated and there is a variation of levels in accordance to the plinths. Structural proportions are an important aspect of the project, where humans can fit in the spaces above and below the slabs. The downward slope of the roof shows variation in the height of the structure. The

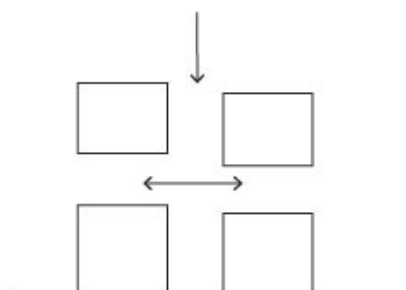
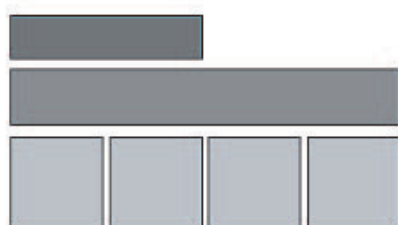
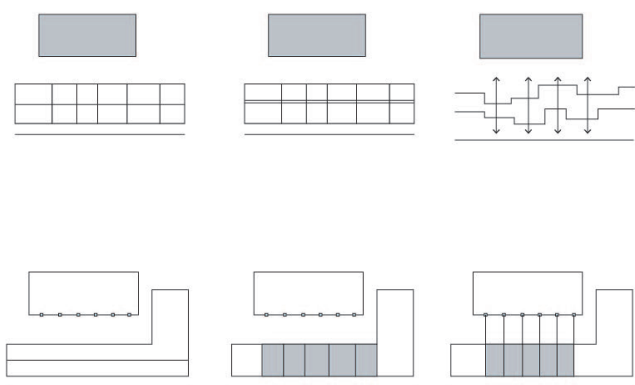
project is also inspired from Fatehpur Sikri's structures and concepts. For the circulation in space, ramps and stairs are used. Hence, the design shows plinths, levels, slopes, staircases and the openness of space with a specific amount of enclosure.











Lane as a bridge

Madhura Patil

The site of intervention was one of the arms of the temple compound. It includes re-designing the existing shops, warehouses, adding residences, information centre, exhibition hall and public spaces.

Tulsi Baug has an array of shops in the middle of a chaotic space which is the main road and a quiet space which is the Ram Mandir temple compound. The idea was to establish a threshold between the two. There is a massive difference between the number of people accessing both the spaces. In the intervention, the shops were created by placing multiple planes parallel to each other. The grid was acquired from the grid of the columns placed in the temple.

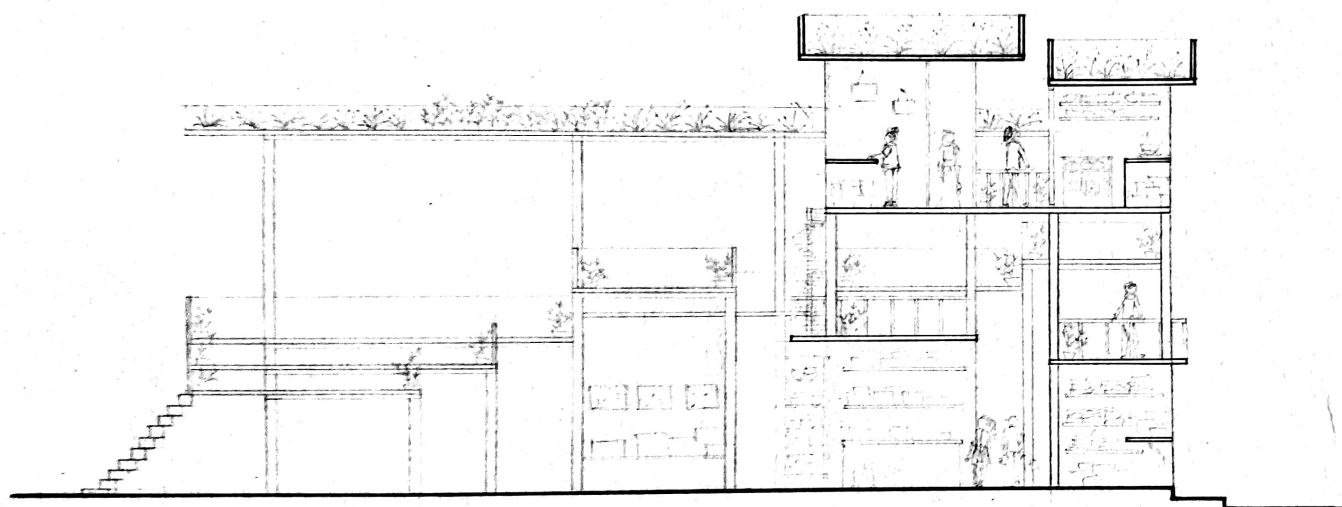
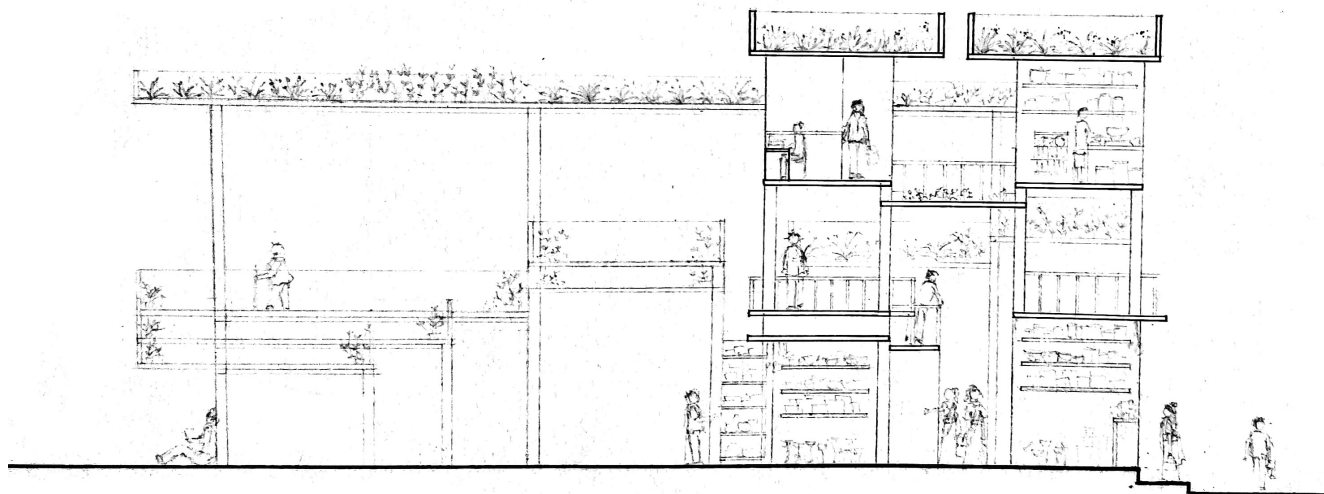
There is a relationship with the shops at the front and the back. A partition wall acts as a divide between the front and the back. Changing the typology a little, a small lane was created on the horizontal axis by removing the partition wall so that all the shops, the temple and the main road become accessible from all sides. This resulted in a porous movement of the people as well as helped in light and ventilation. Tulsi Baug was not built all together but it kept developing in different time periods. This difference is evident with the change in types of shops, plinths and openings. In the intervention, the doors of every shop open up differently to become shelves or sun-shades. This depends on the type of shop.

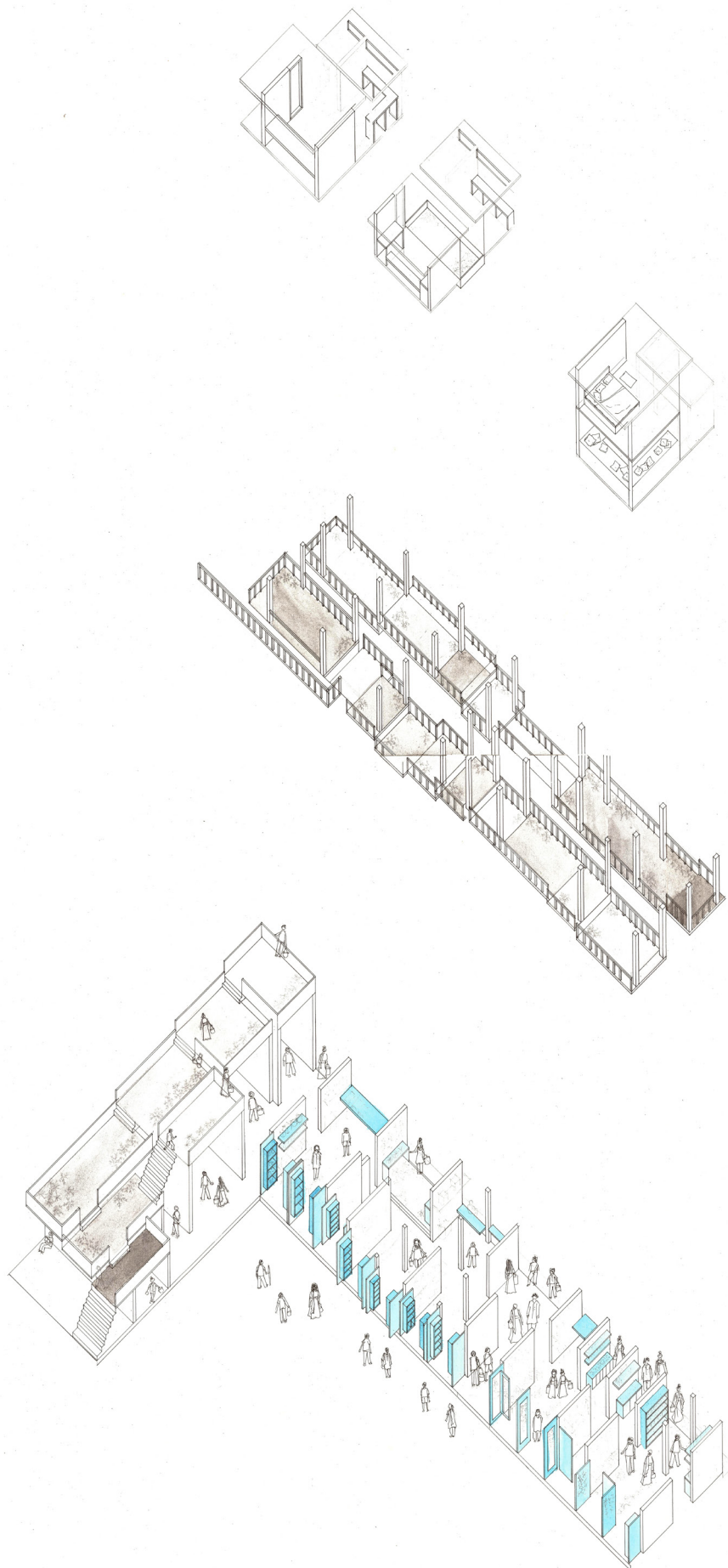
The temple is surrounded by solid three storeyed structures which created a disconnect between the outer and the inner space. The temple is not known by a lot of people. The area of public spaces is very less. To merge these together, the first floor became a buffer

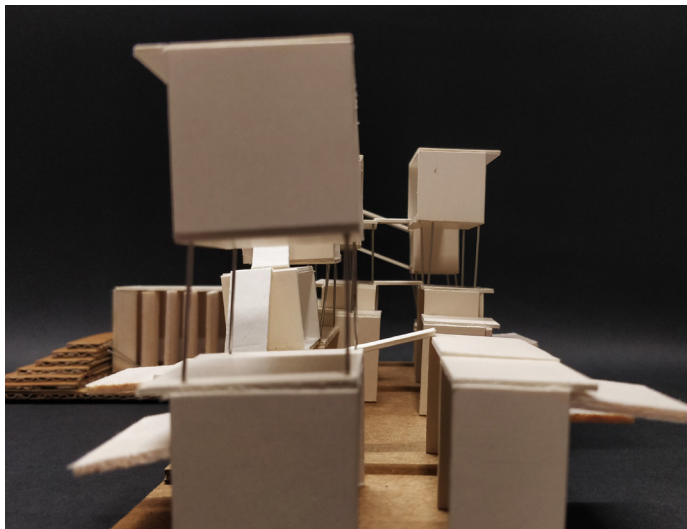
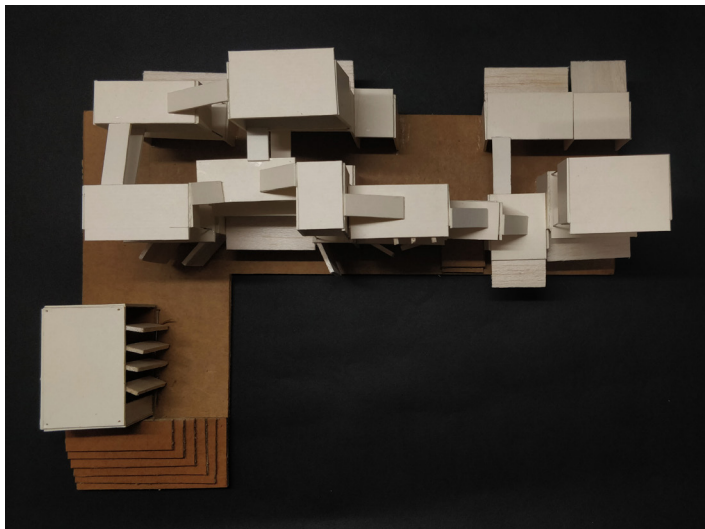
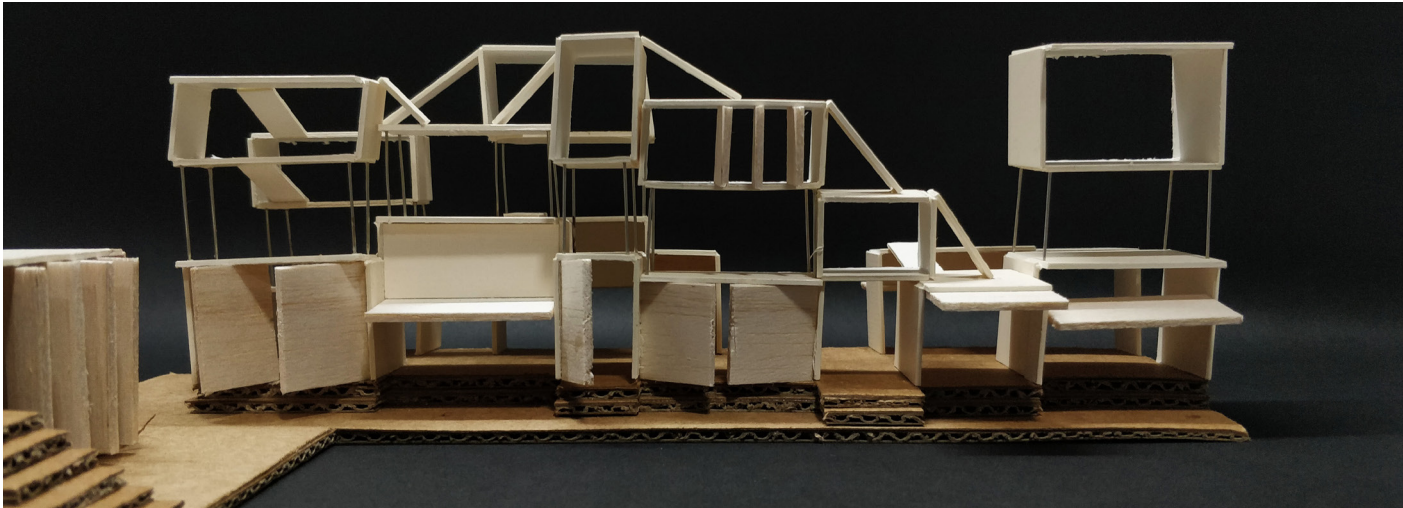
space which was an entire collection of several small courtyards of different widths at different heights. This became a place which could be inhabited especially during Navaratri and complimented the large courtyard below well.

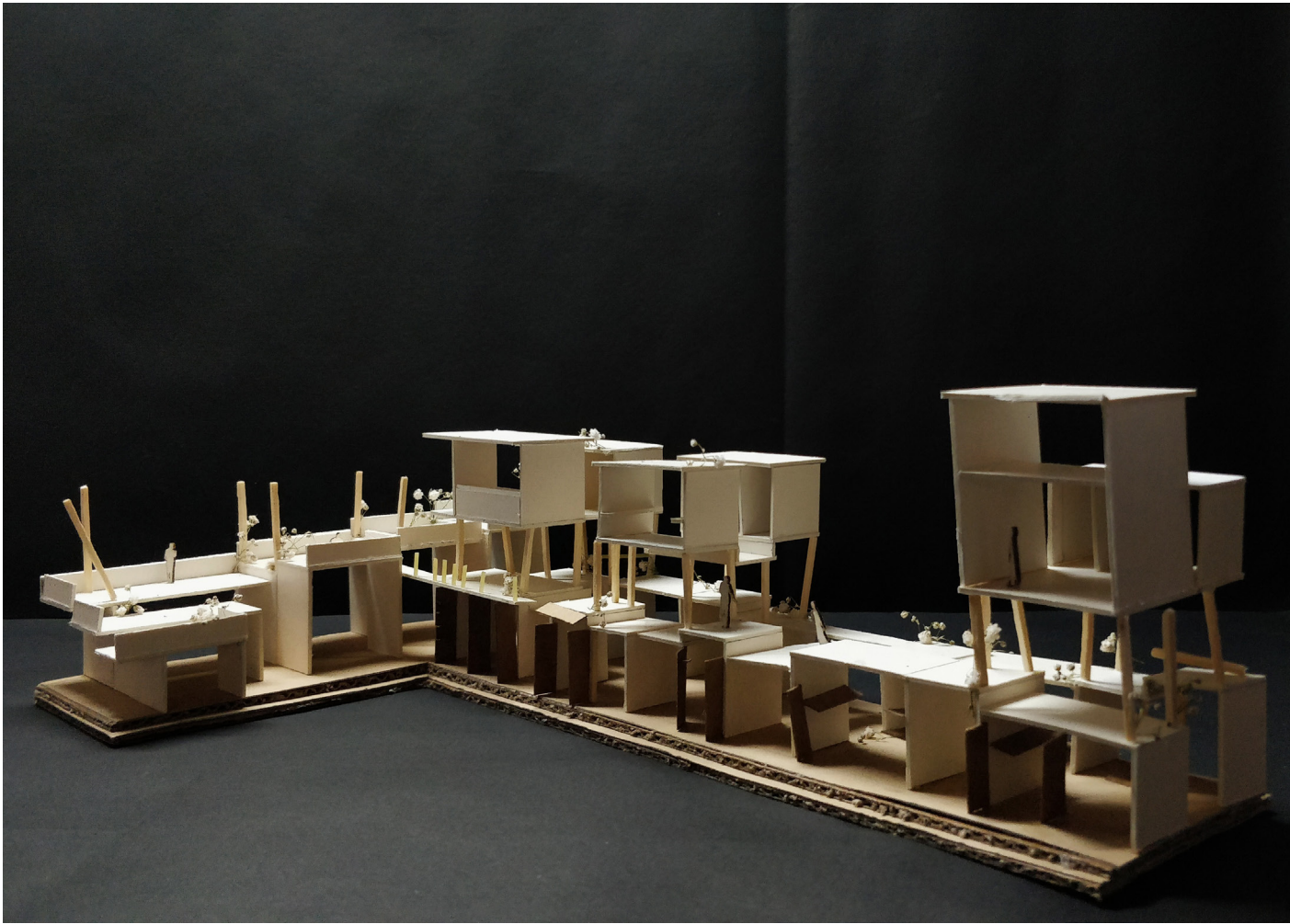
The residences are built on the second floor and are intimate spaces with the entrances being discreet. Rooftop gardens were added to bring in the Tulsi plants that were no longer there.

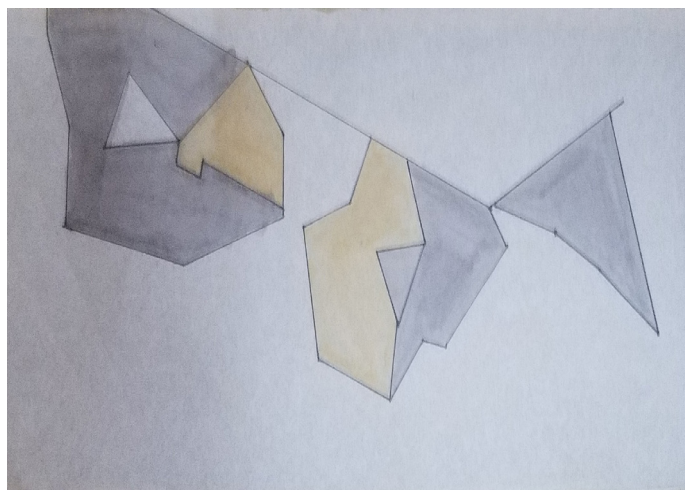
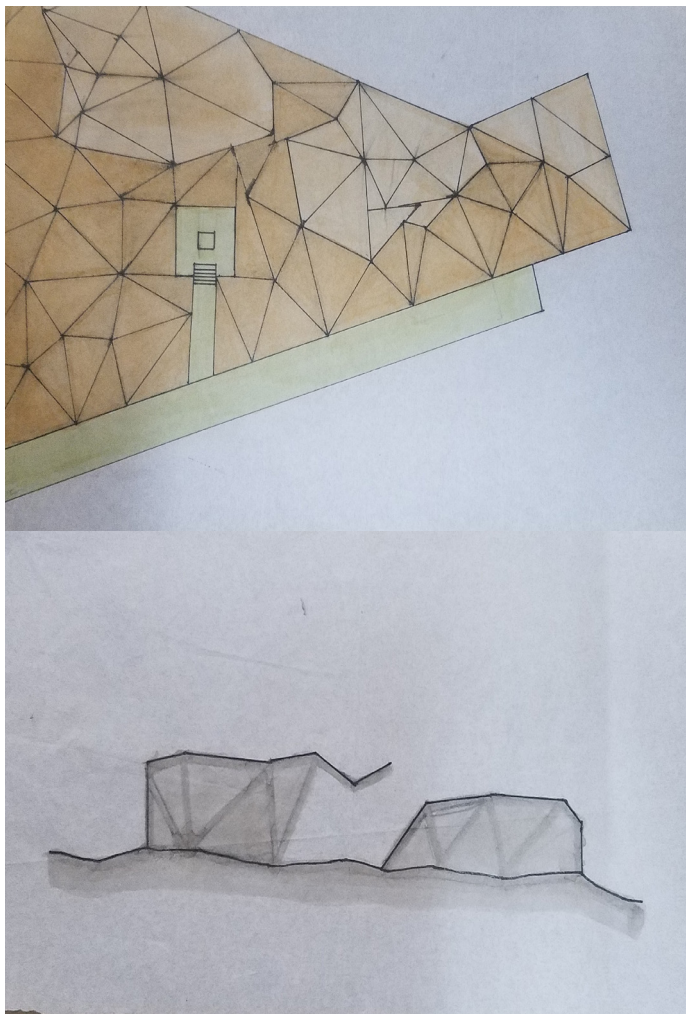
Continuing the language of parallel planes, the exhibition space and the information centre are built and are connected throughout. There is a stark change in the height and the width of the space as you move along. A step typology is followed throughout the space which automatically creates an entirely different experience for the user. The roofs of these become public spaces and connect to the roofs of the shops. Large overhangs are used everywhere to create more intimate spaces.











TESSELATED SURFACES

Himanshi Rathod

Taking the surfaces of the basaltic stone of pataleshwar caves into consideration the intention was to create a new landscape using triangulation system as a design strategy.

This is an attempt to treat the ground as a folded surface as well as to create different spaces for various programmes with it. This tectonic system of folded surfaces allows maximum flexibility of programmes and the structure.

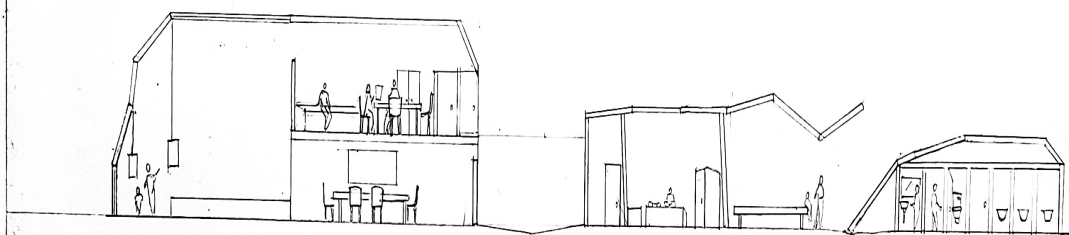
The interest was the continuity of walls merging with the landscape which allowed a sense of fluidity between the structure and the ground rather than leaving the structure as an isolated object on the ground.

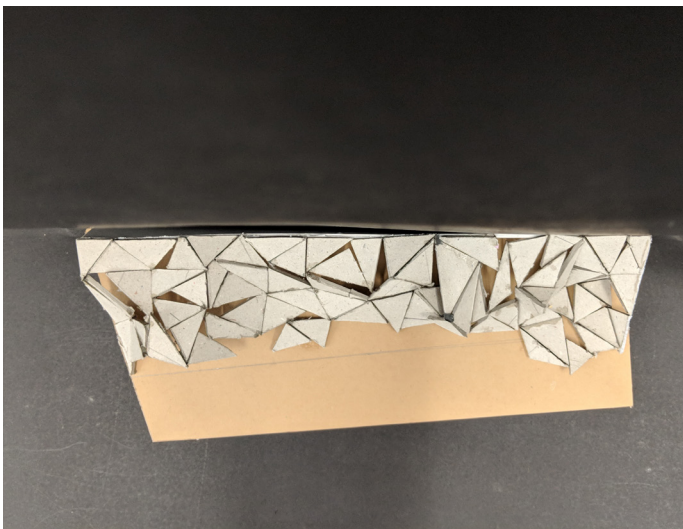
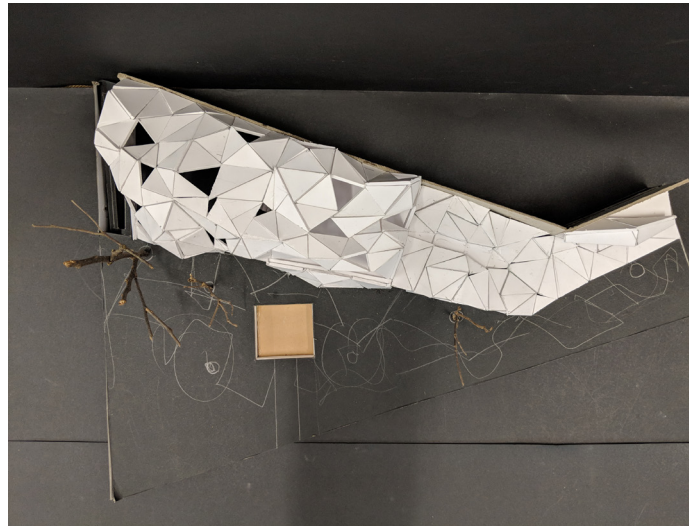
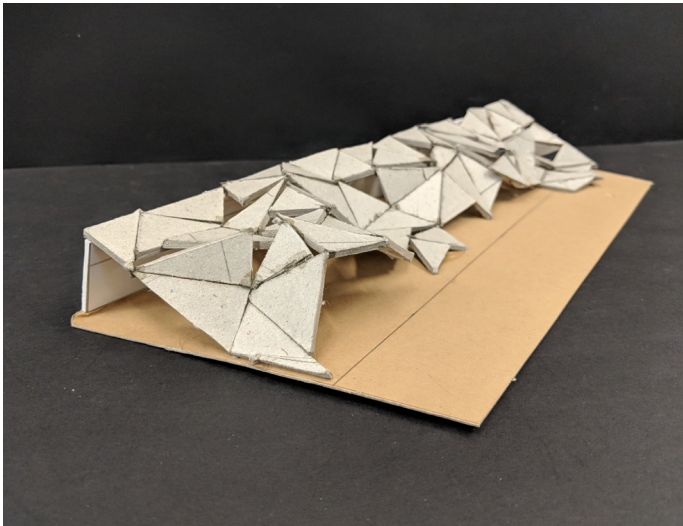
The structure not only includes an office space but it consists of various other programmes like an exhibition space for information about the caves in the form of panels hanging from the roof. It also has an open to sky which gets natural sunlight directly into the structure as well as a discussion area for the office staff. The guesthouse besides has a skylight with two rooms where the structure open up into a verandah making it accessible not only to the people living in the guesthouse but also to the visitors apparently making the verandah a public space. The exhibition and the guesthouse overlook a courtyard which not only allows interaction between the two but also allows visual connection. Lastly the planning of the space also includes a public toilet.



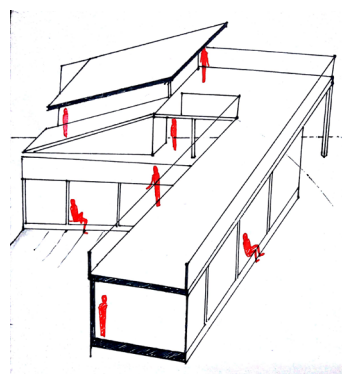
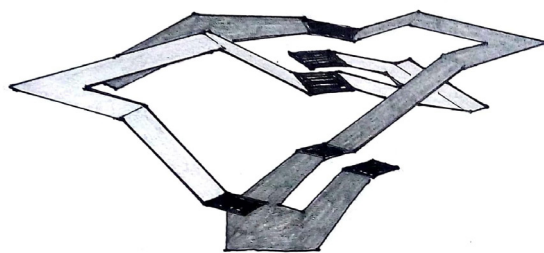
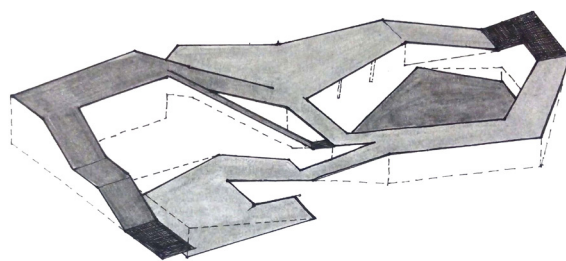
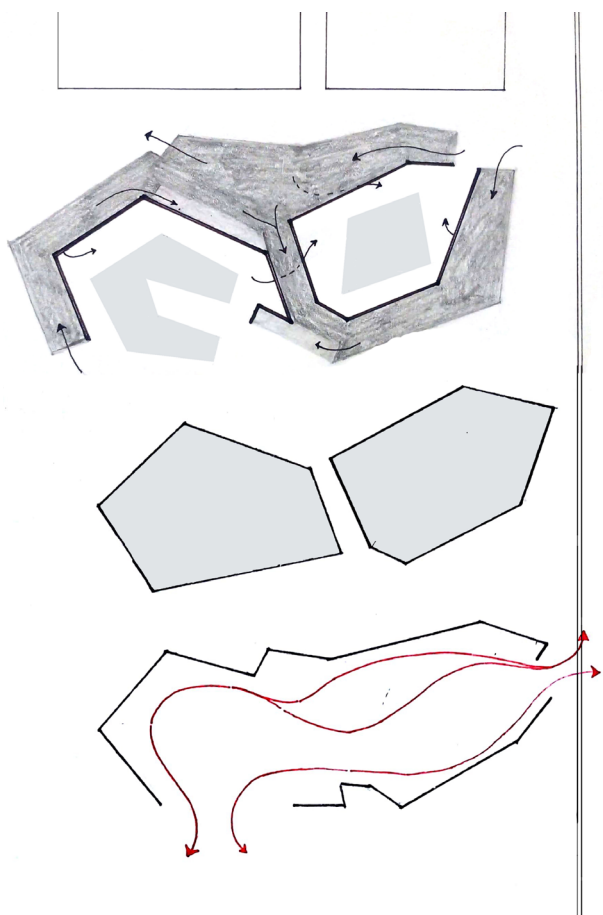


SECTION BB'









FOLDING LANDSCAPES

Nikeita Saraf

The site for intervention was a linear series of shops, that are placed along the main road and opposite to the Mahatma Phule Mandai. Since the Mandai has a very crisp, geometrical structure, it was necessary to keep in mind the relationship between the site and the context. The structure should be such that it complements the existing environment and landscape.

One of the initial aspects of this project was to have openings, ramps/staircases and depressions which would implicate specific gestures towards the surroundings that would highlight as entry or exit points. They serve as mediums of navigation, to avoid the hustle bustle on the market street and incorporate public spaces at different levels. In many places, the ramps are made to descend, thus making them accessible from major landmarks on the road.

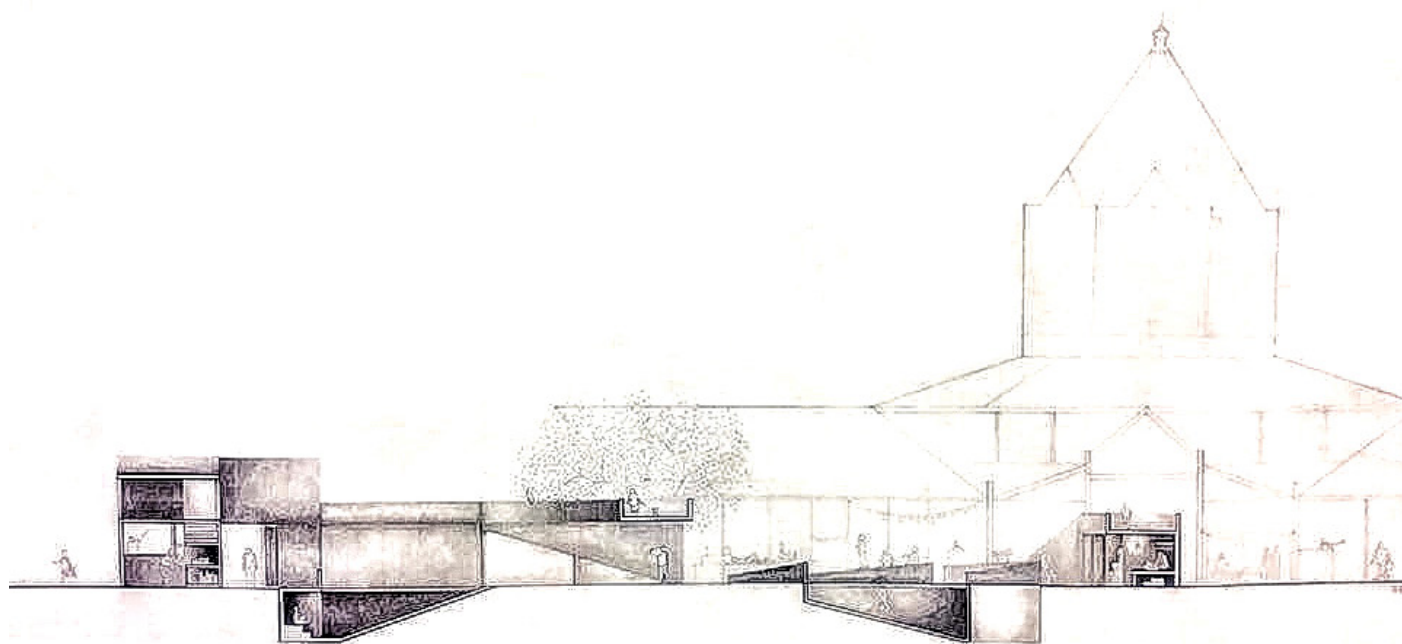
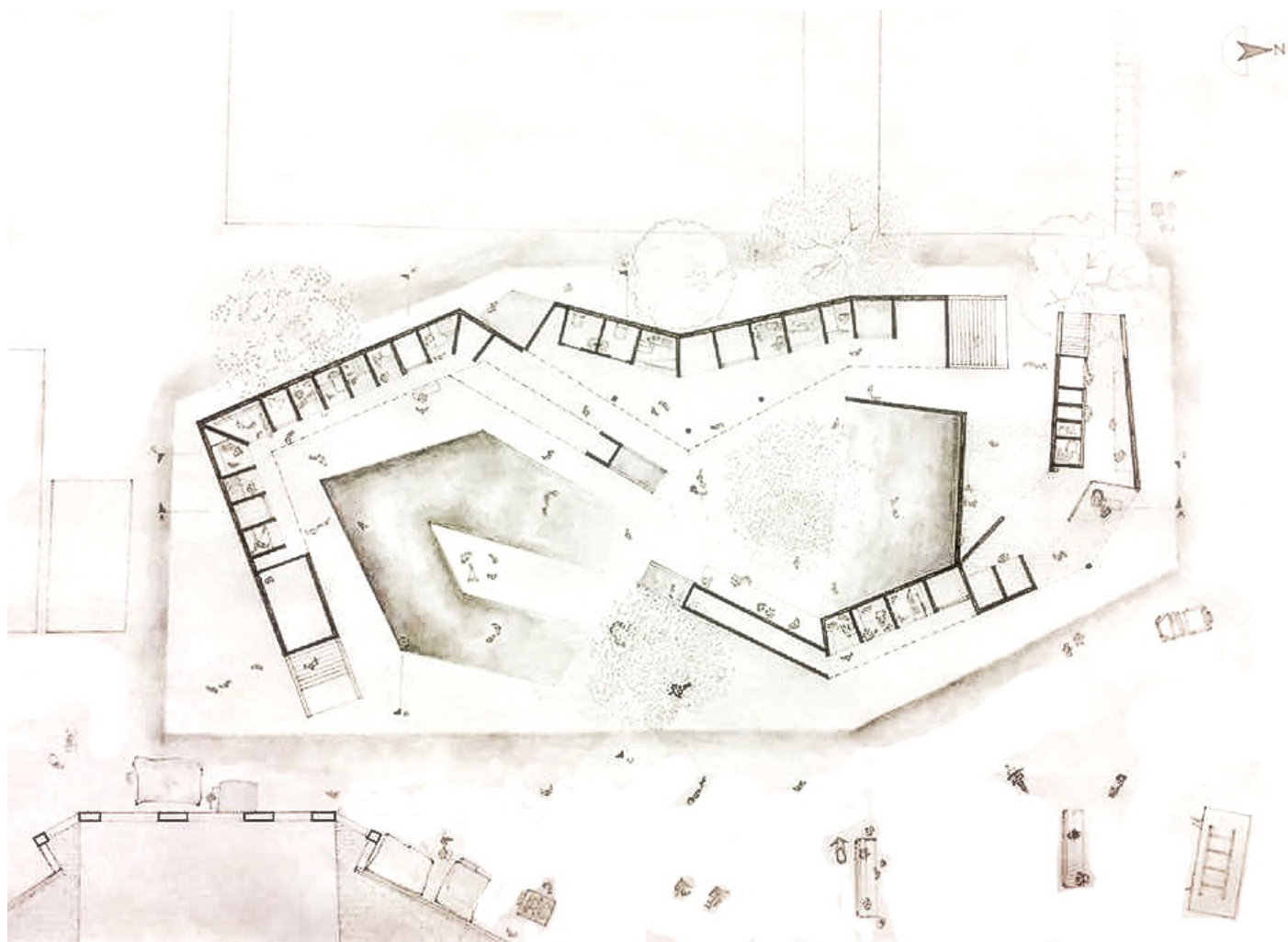
It follows the basis of a Mobius strip, such that the ground itself is pushed down, folded and elevated so as to form a continuous pathway forming large cuts that would serve differently in different parts of the day and also take people around various vantage points. These points allow looking over onto other spaces. Each entry/ exit point is connected to every other ramp or bridge allowing access to all spaces.

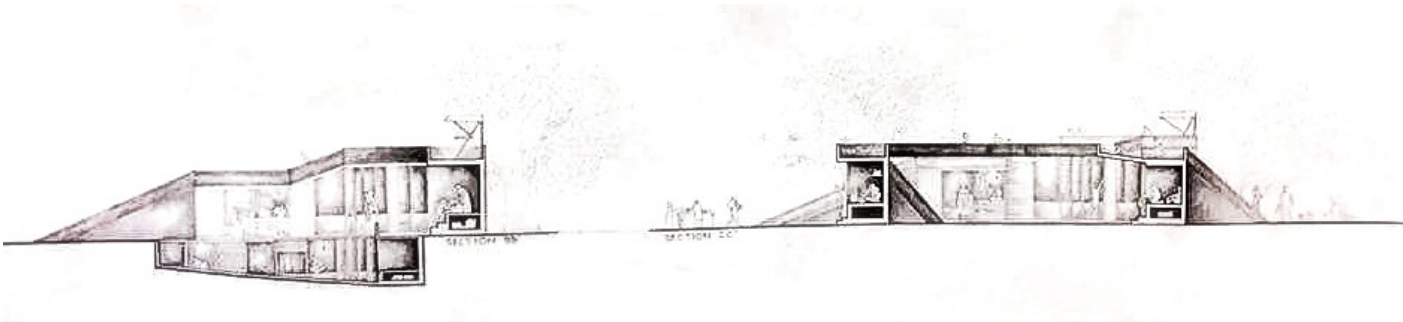
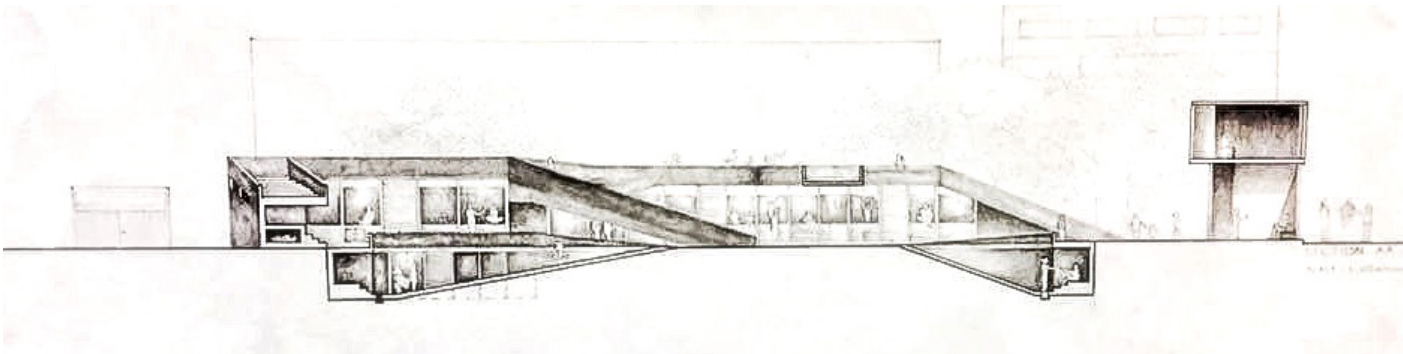
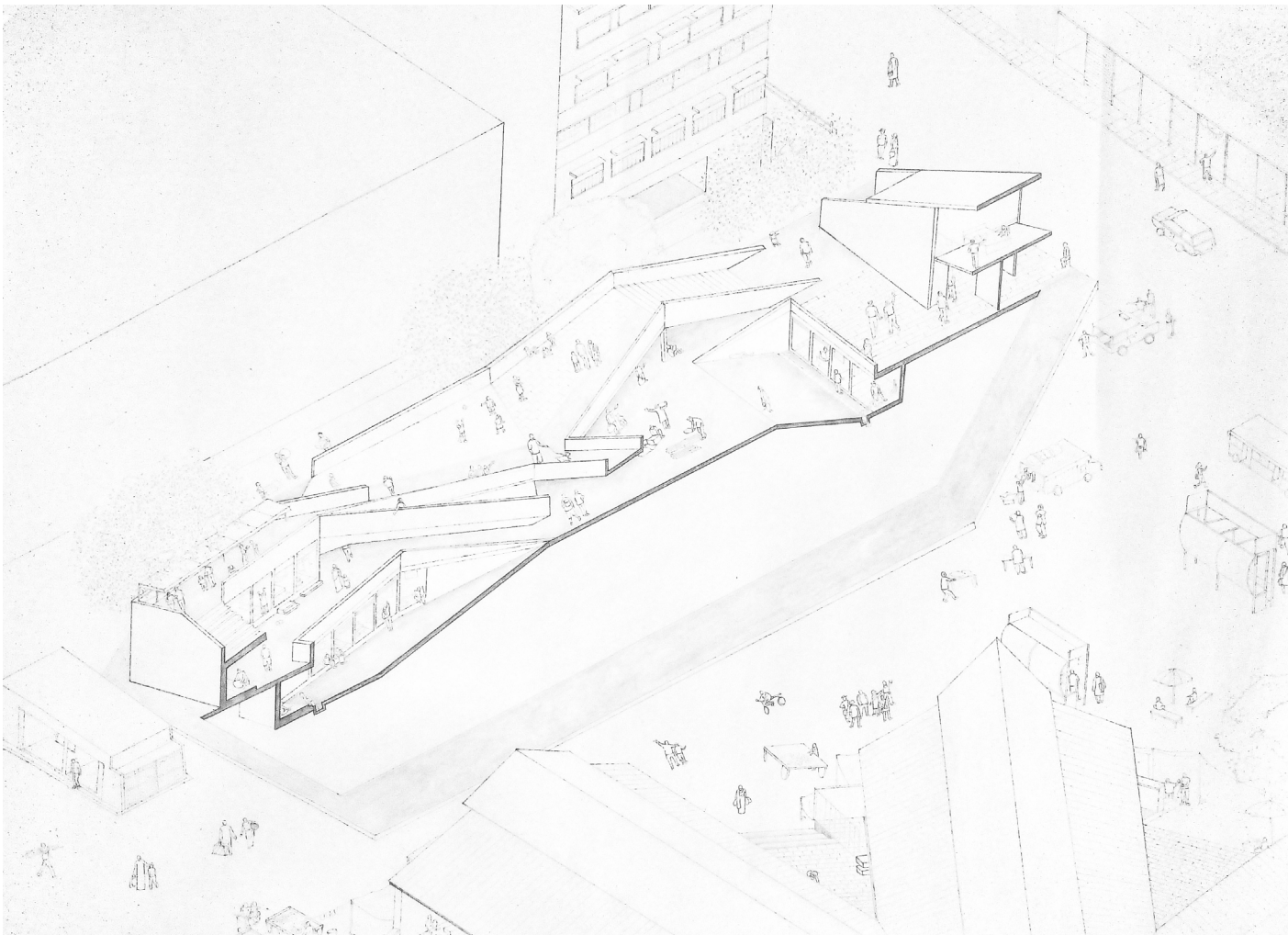
The pathway has a maximum width of 3m so as to occupy shops and pedestrians in some places. The pathway splits at the junction of the two pockets from both sides into a ramp and a bridge. The bridge merges with the third ramp that forms a public space thus connecting the entire structure as one foldable strip, facilitating complete accessibility and fluid movements.

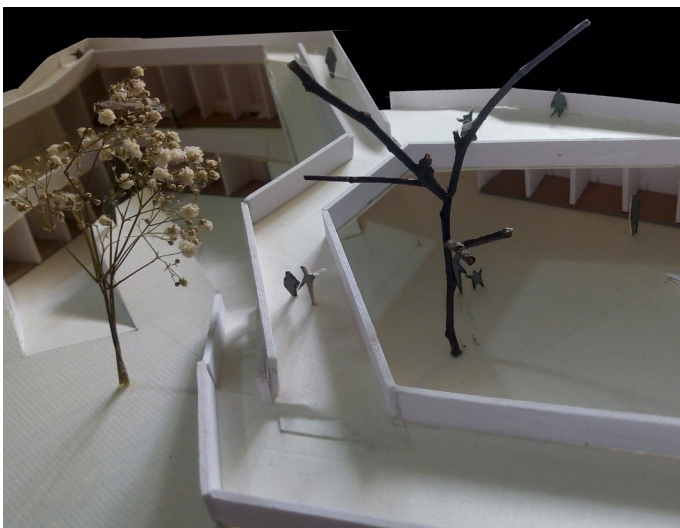
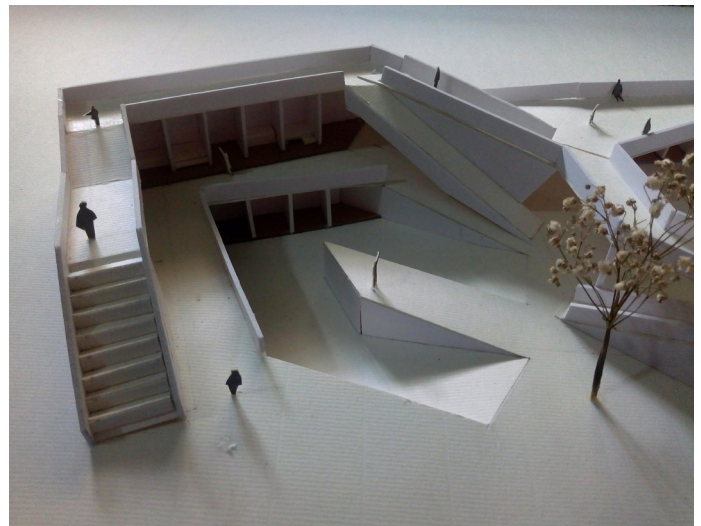
Due to the continuous modulations of the pathway, the form gets divided into almost similar pockets that become courtyards. However, the division doesn't obstruct the movement of the people. The two pockets become courtyards around which all of the activities take place. Thus, the two courtyards become the central spaces in the entire structure, forming spaces that are more private and intimate.

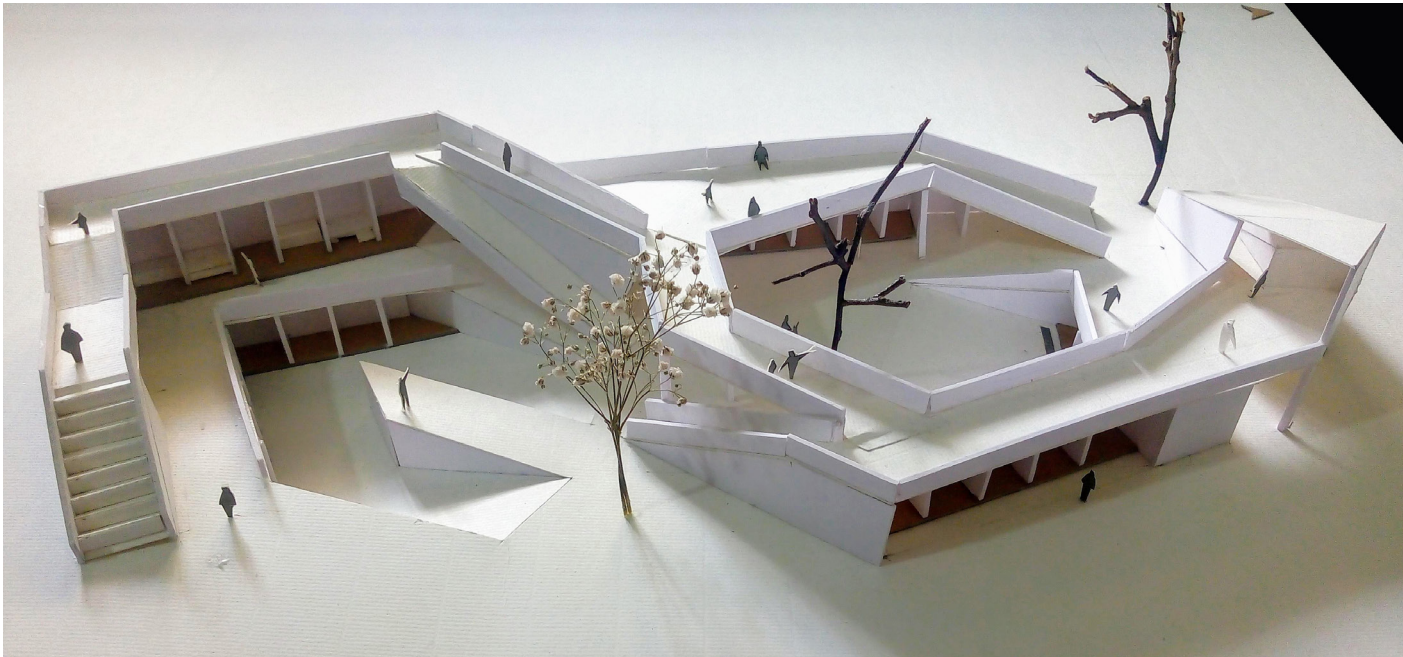
The initial linearity of the shops is broken as they are now incorporated beneath the walkway, thus forming a plaza. Since it's a project with spaces that are fairly open-to-sky, light at all points of the day is sufficient.

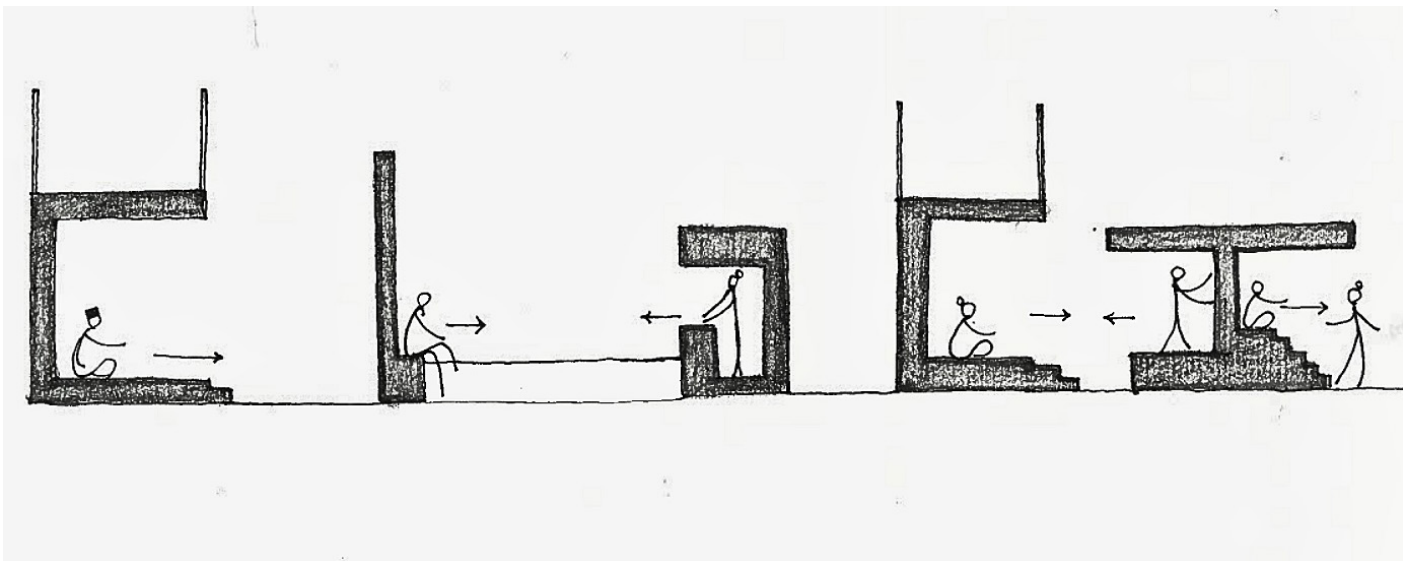
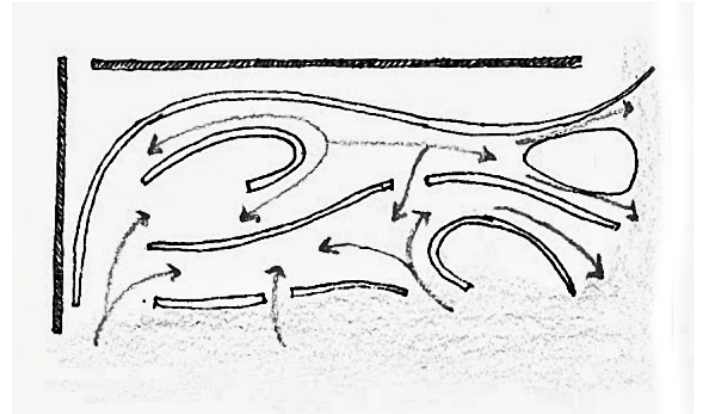
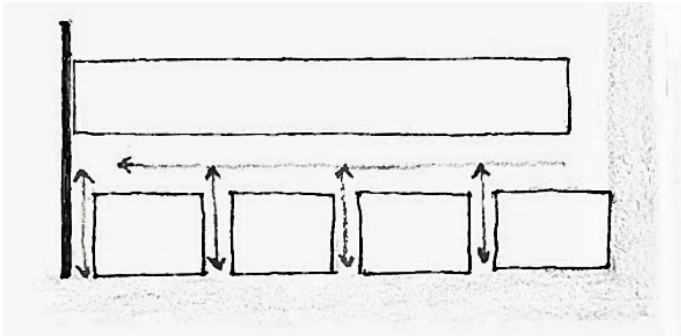
The structure thus becomes a part of the landscape itself. It works at different levels, in the form of porous layers that overlook each other, whilst also allowing users to experience the existing context without overpowering its individuality.











Occupying the cavity

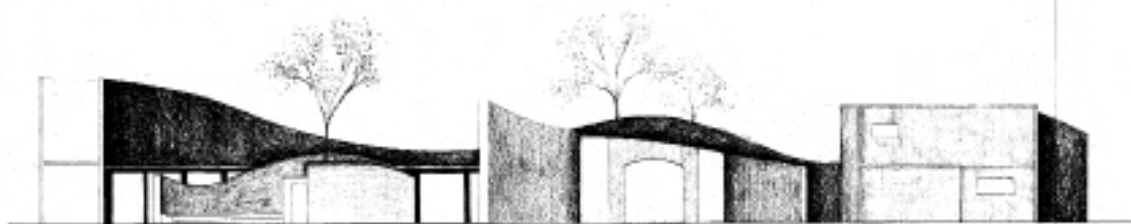
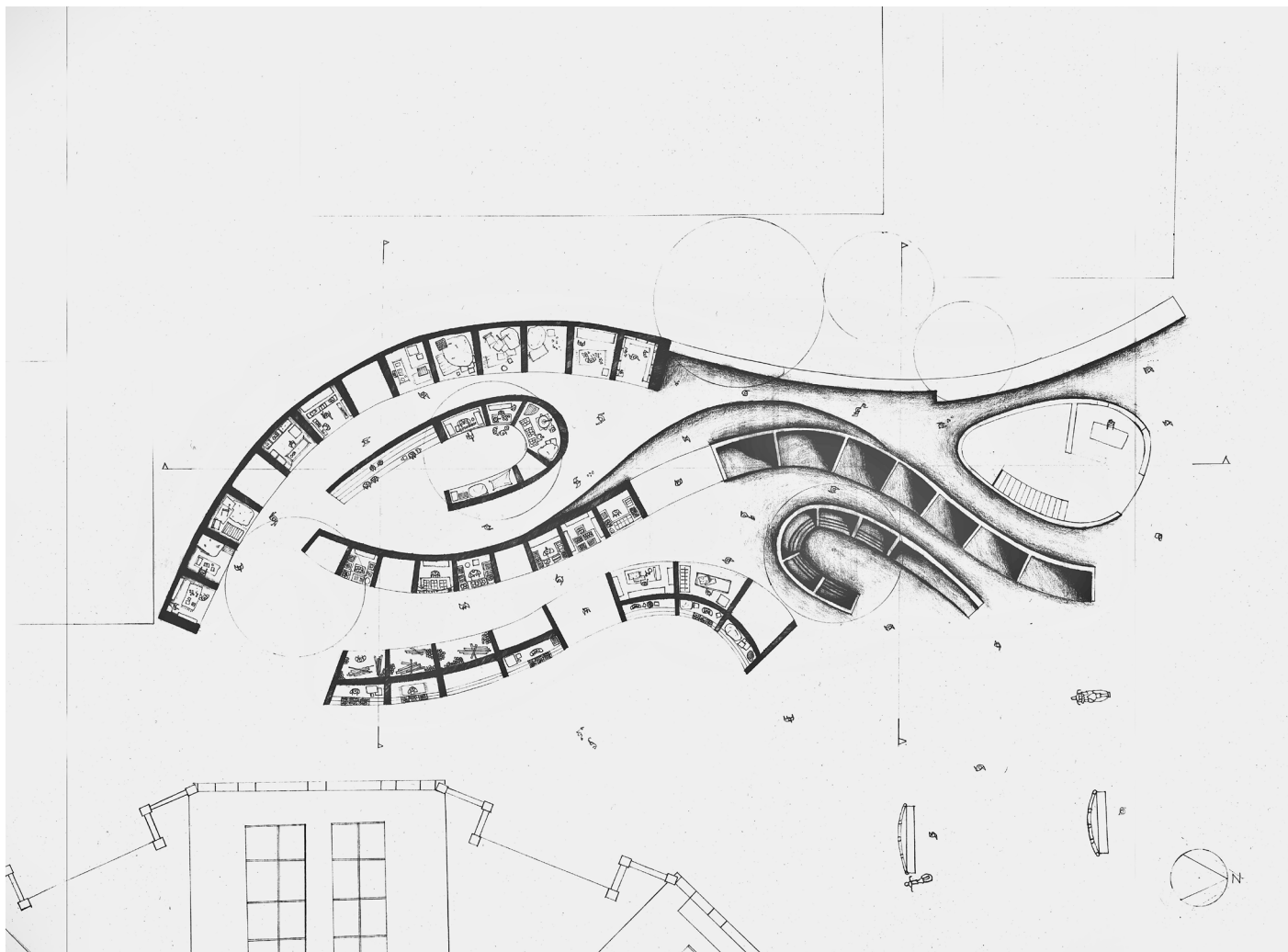
Gauri Sarang

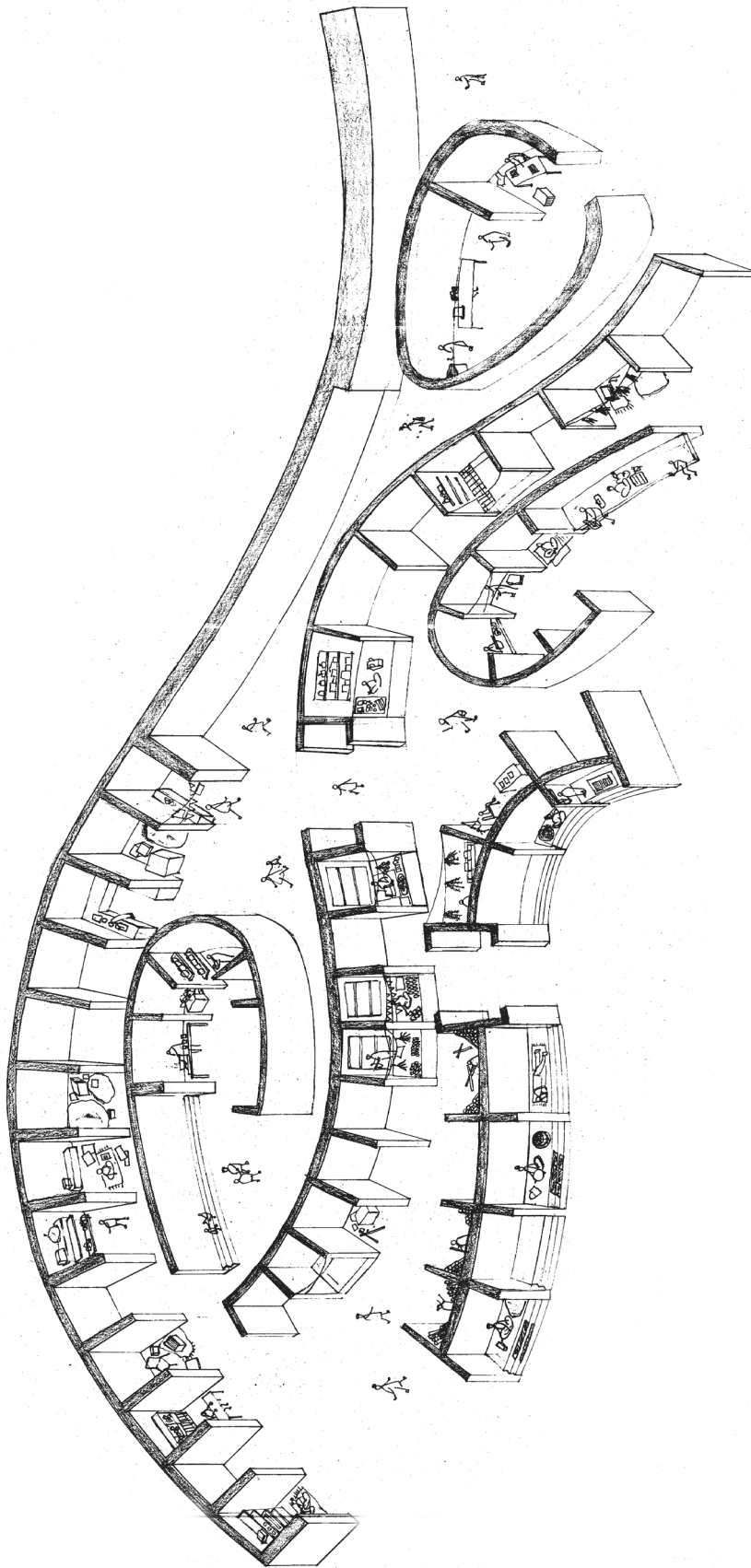
The whole process was of designing with a context, which here was Mahatma Phule Mandai in Pune. The Mahatma Phule Mandai which was built during the colonial period by the British for trade purposes is currently functioning as a market and a government office. The structure of the mandai has 8 wings and a double storeyed structure in the centre. The wings are divided as per the function, each wing sells different commodities.

Due to the busy life which is now experienced by the city, people do not have the time to go in the core of the market to purchase the vegetable or anything which is needed. So they buy things from the shops which have easy access. Because of this a lot of shops have started to sell their things of the outer periphery of the market and use the inner space for storage. The site that was supposed to be redesigned is a typical arrangement of shops in two linear lines.

The proposed design focuses on the arrangement of the shops such that the person who is shopping has an easy access to the road. Also the linearity of the shops is broken allowing one to easy flow in multiple directions. There are small courtyards which act like public spaces with a chai tapri or chat wala situated in it. The sitting area in the courtyards has a foliage of the tree that acts as a roof. The different ribbons that contain the shops are placed according to the priority of the things that are being sold.

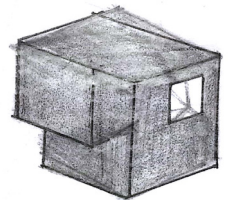
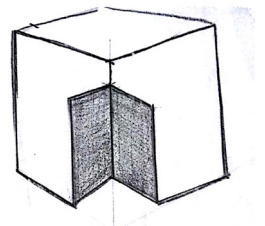
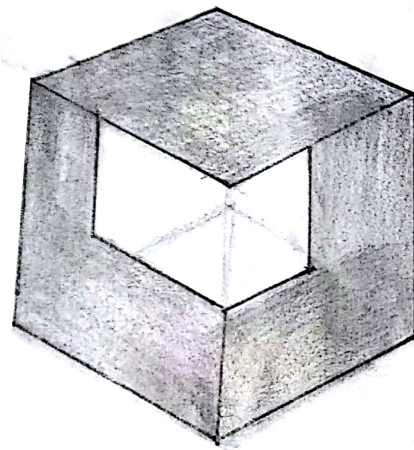
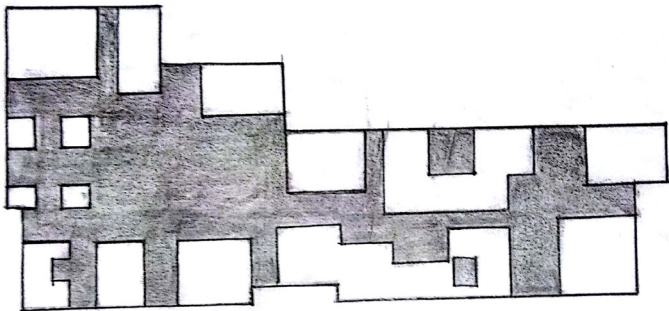
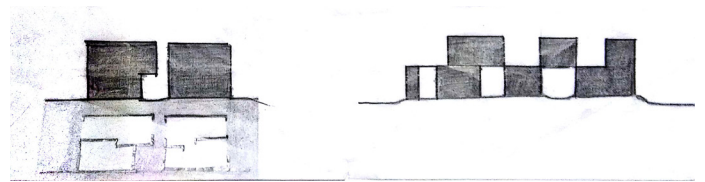
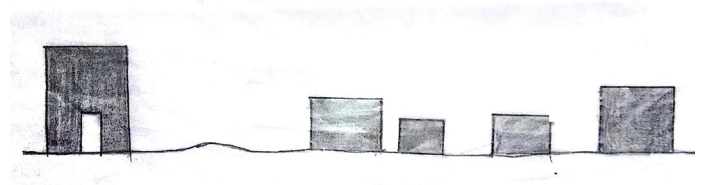
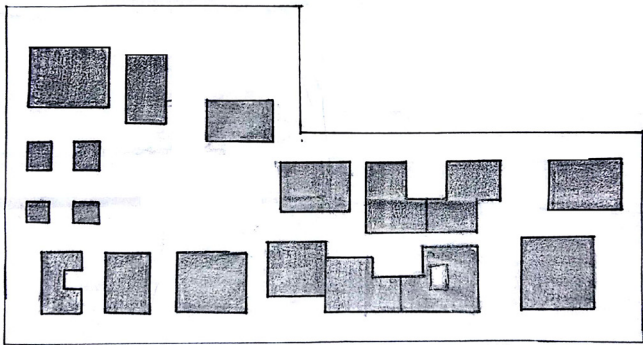
The police station is included and redesigned according the project. The shops that had started to acquire the outer periphery of the market also can be resituated in very first ribbon, where vegetable vendors can sit at a certain height and their vegetables can be kept on the staircase. The typologies of the shops according to the purpose is studied and included in the structure itself. The semi open courtyard facing the road also has a sitting space as there is a bus stop near by. The entire design responds to the colonial market which stands there with pride.











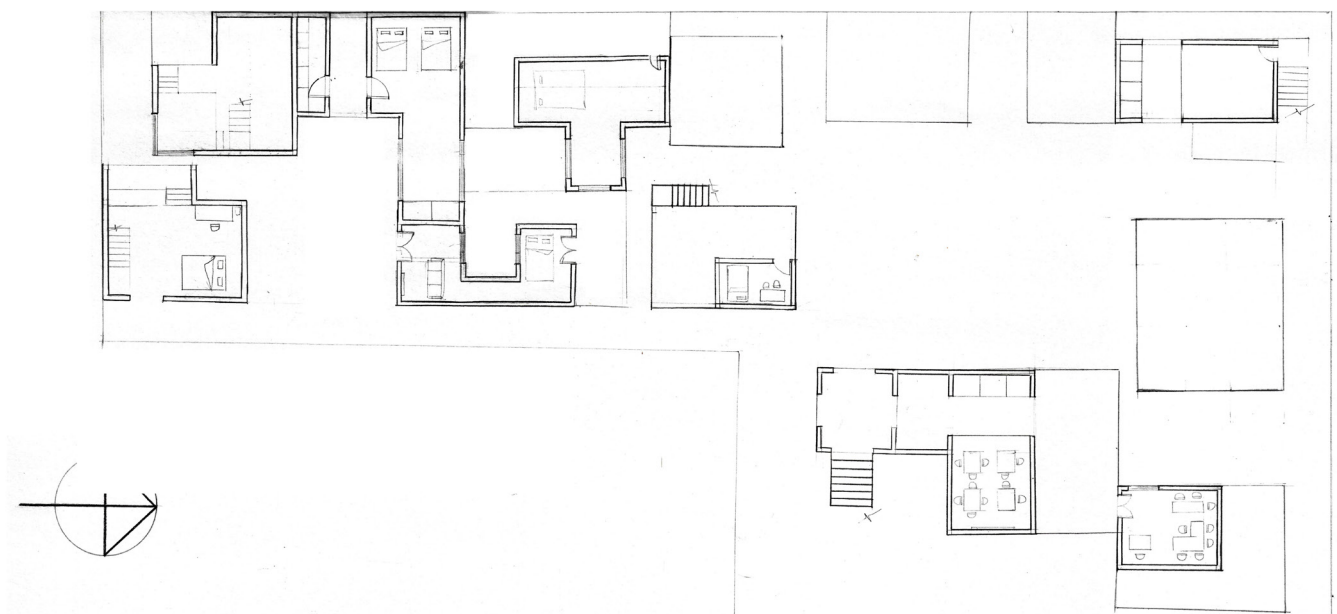
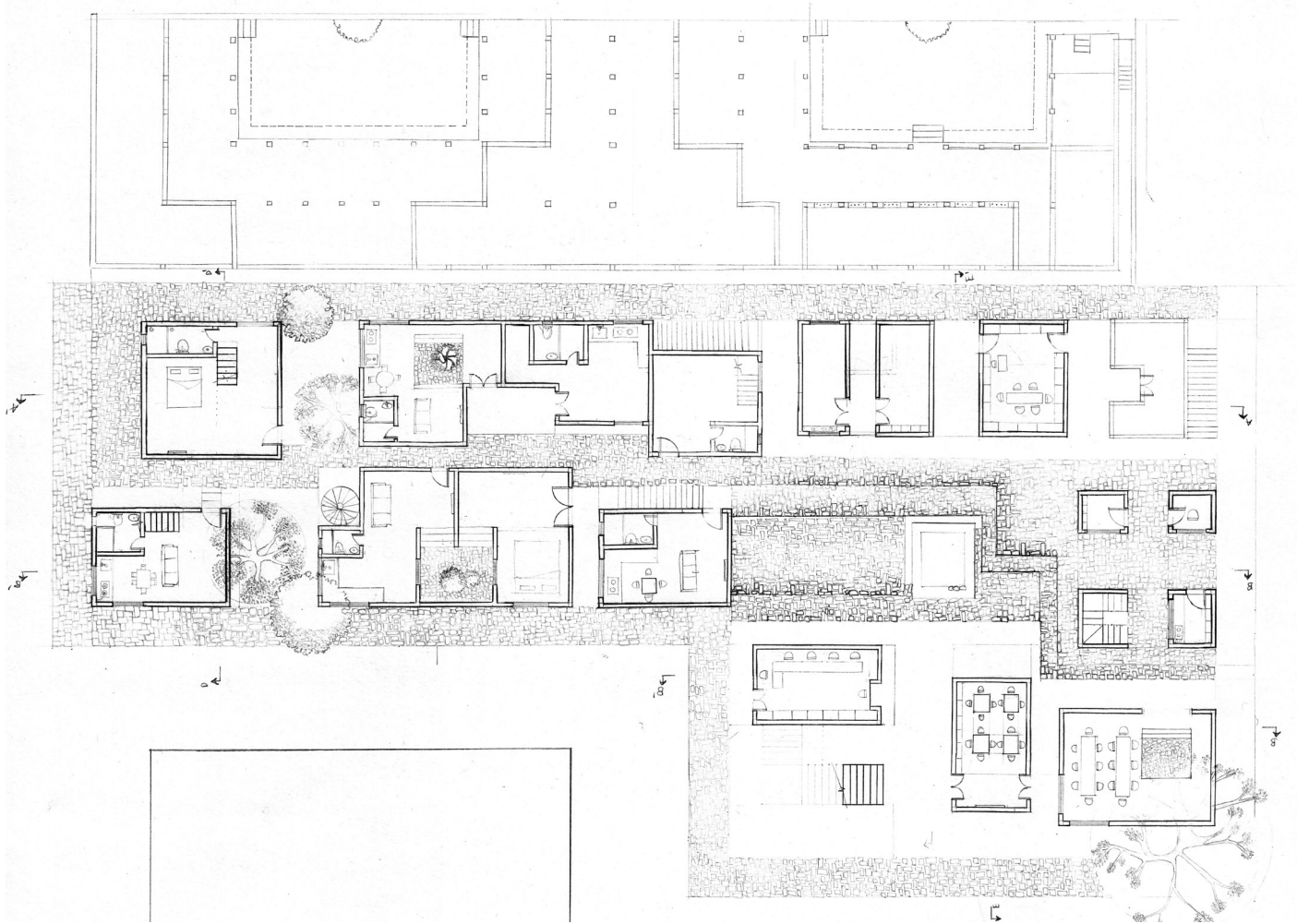
Varying Fenestrations

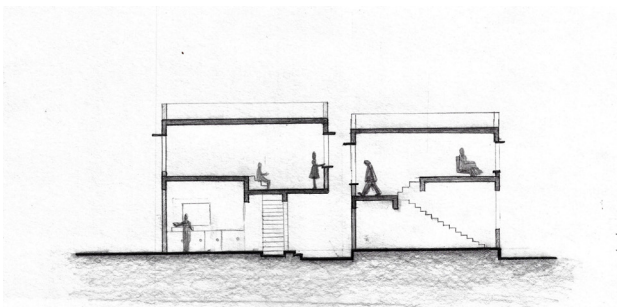
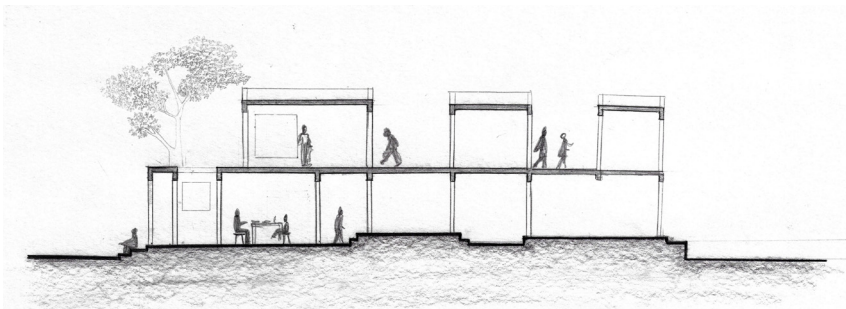
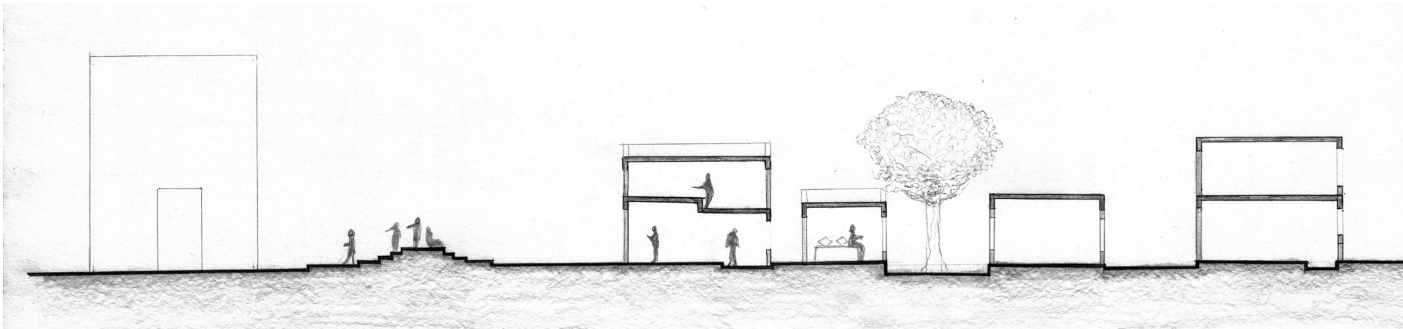
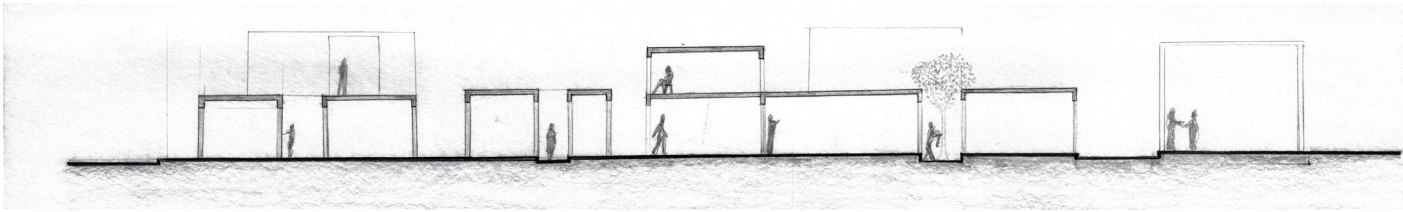
Ruchita Sarvaiya.

The aim of the design intervention was to create a form and spaces which would respond to the heritage site of Raste wada. The basic idea of intervention design was to scoop out volume from mass.

The subtle arrangement of mass created voids which acted as courtyards, varandas, community spaces, connecting bridges. The subtraction in volume created spaces like large and recessed window, elongated balconies, skylights. The operation of subtraction was such as to maintain the porosity on site, this created a play of light and shadow responding to that in Raste Wada.

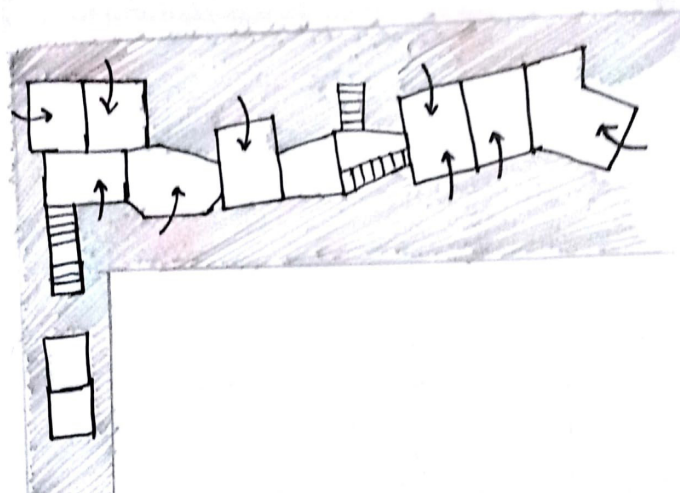
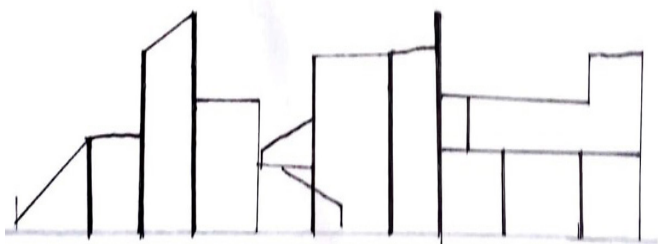
The fluidity of space is obtained by creating three dimensional non-uniform grid of solids and voids. A junction block was placed in the north part of intervention to create the notion of a gateway piece. Variations in plinth created a fluid outdoor space responding to the unprogrammed functions of the school.











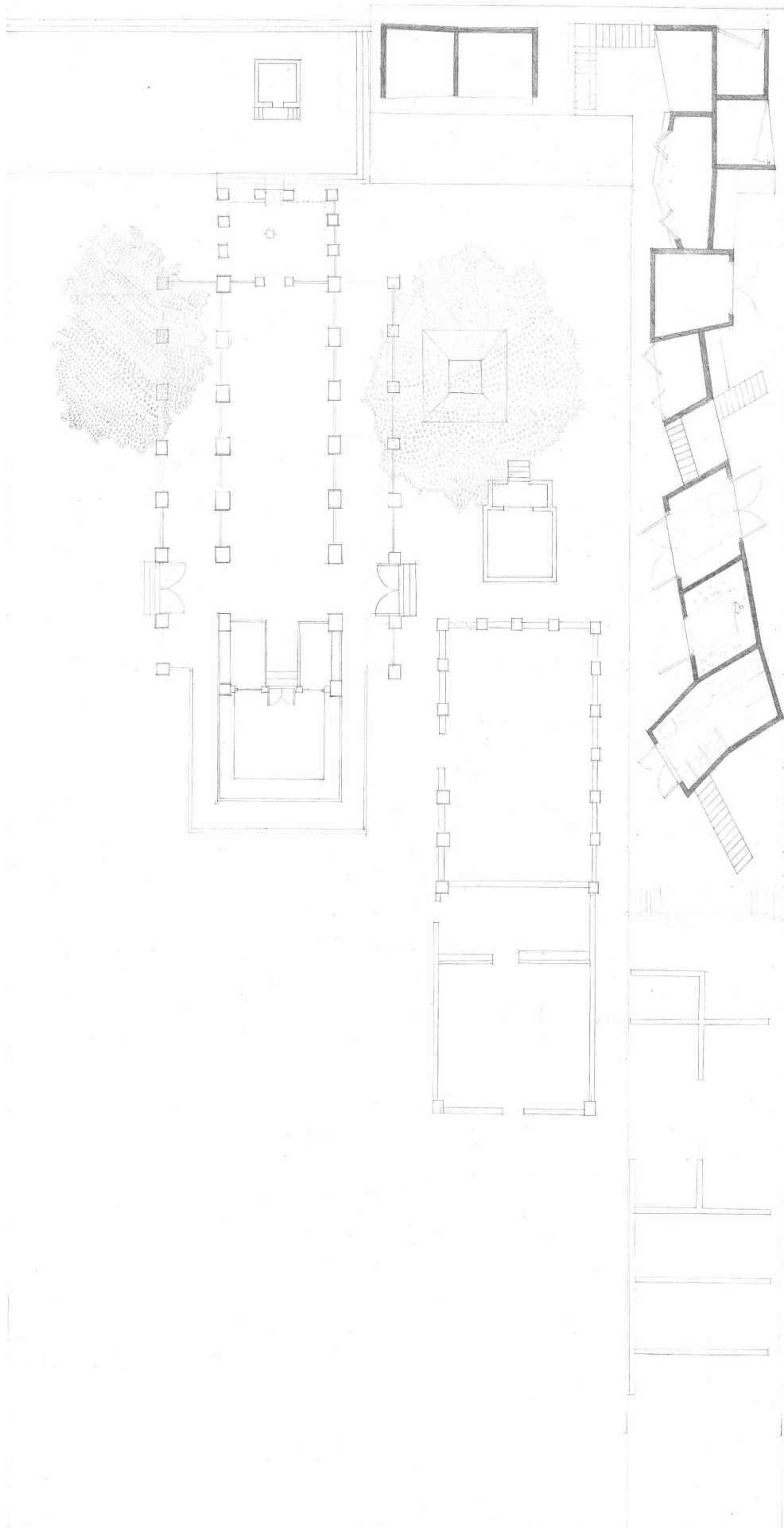
ANGULAR STRUCTURE

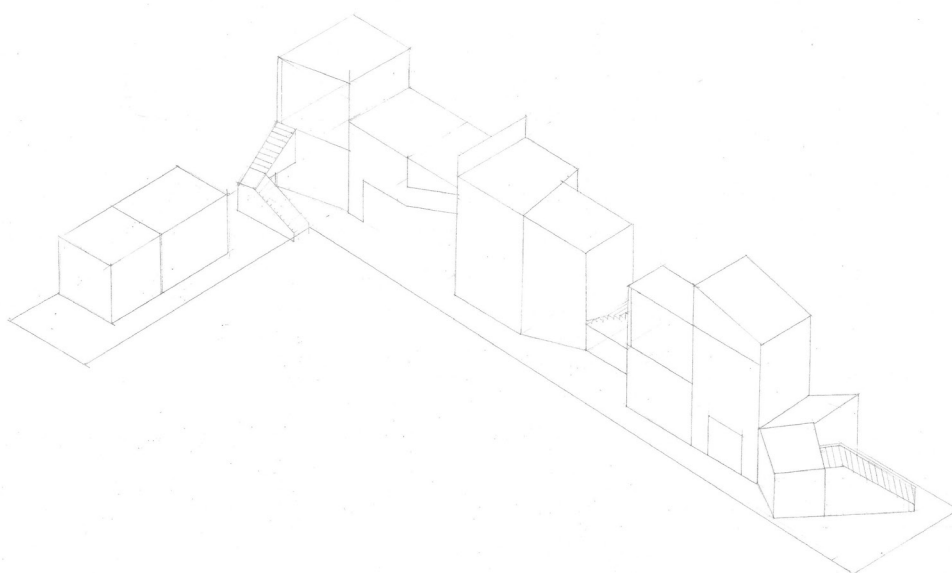
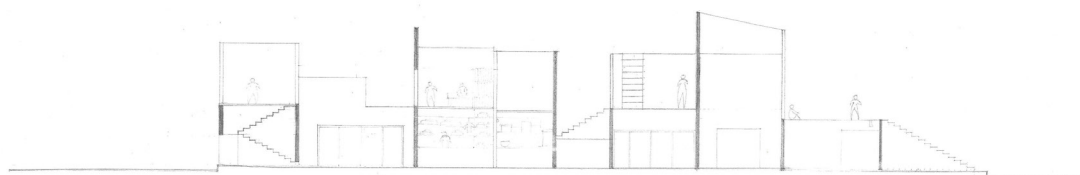
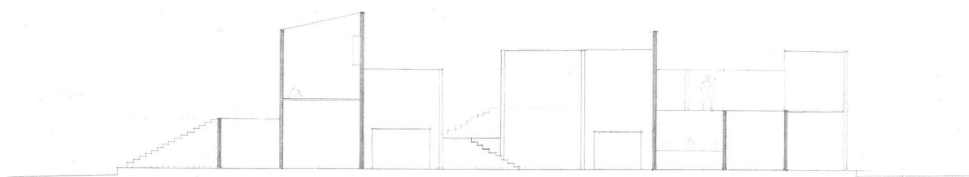
Pracheta Sawardekar

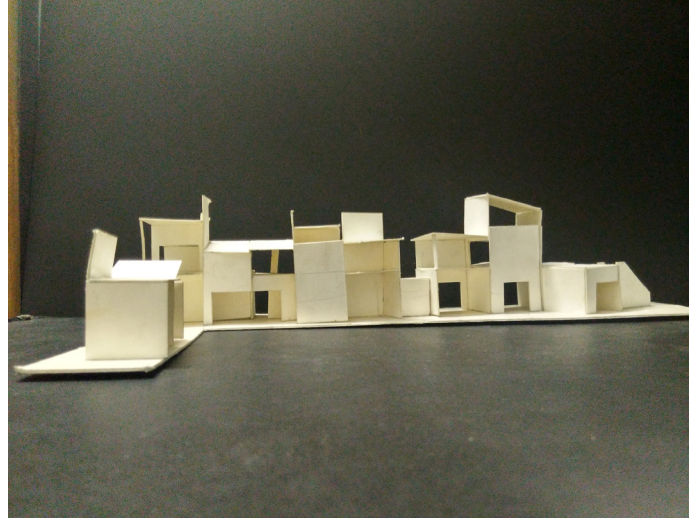
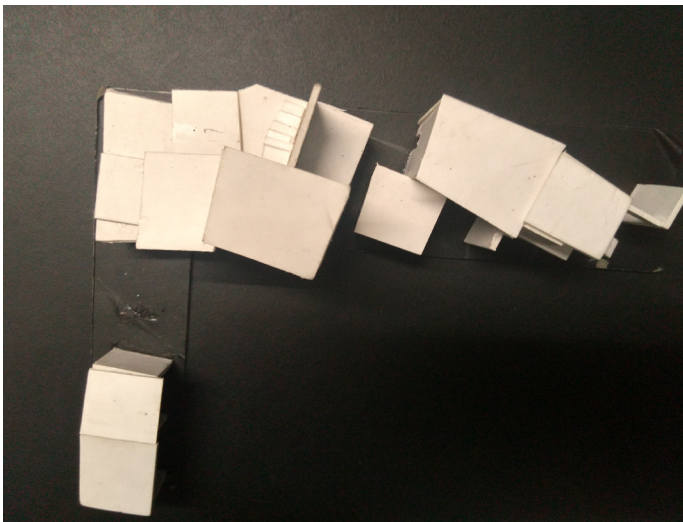
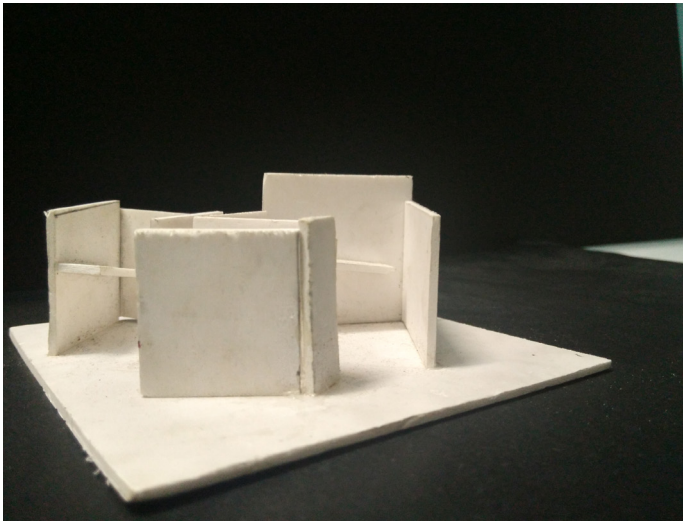
Our main aim was to reconstruct one of the arms of Tulsi Bagh. This L-shaped arm included shops, warehouses, information centre and public spaces. Tulsi Bagh has an array of shops towards the main road, by noticing it a sense of chaos is brought into consideration but when we enter the Tulsi Bagh through the narrow lane there is a certain change of atmosphere created inside i.e. there is a quiet atmosphere.

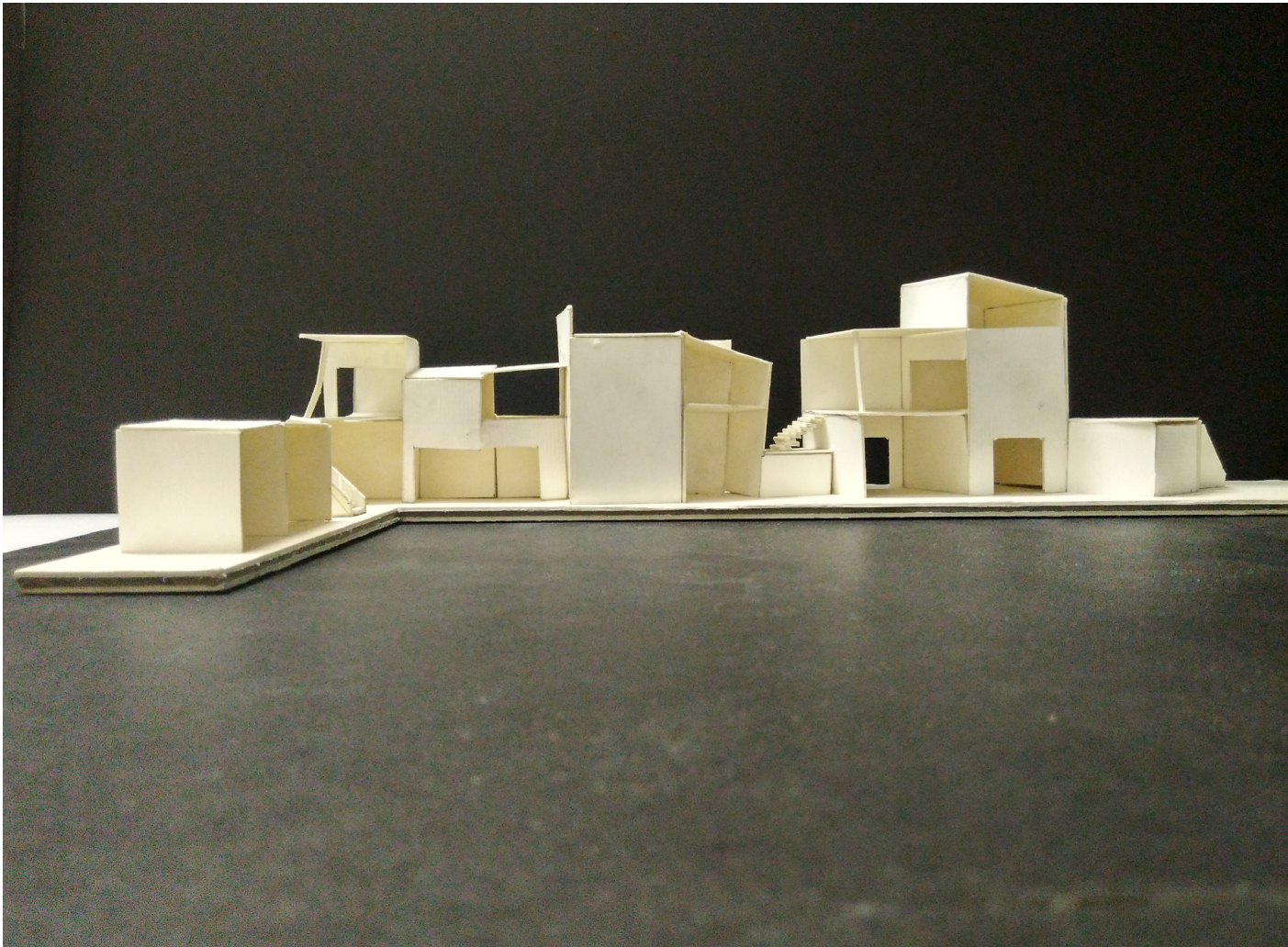
The idea of the project was based on the landscape of that place. I decided to make walls at various angles which automatically created certain kind of public spaces for the people to communicate with each other even it created as a resting space where people could rest. The height of the walls keeps varying. the maximum height of the wall is 8m which decreases to 3m. There is a library next to the information centre with a low ceiling responding to the human scale. The information centre leads to the history of Tulsi Bagh.

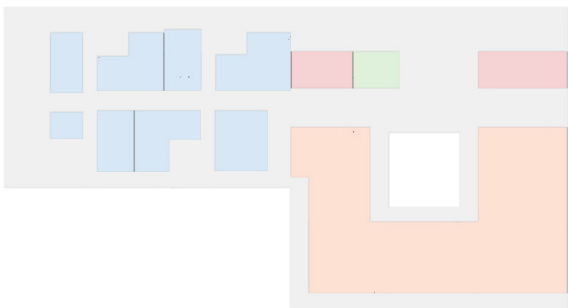
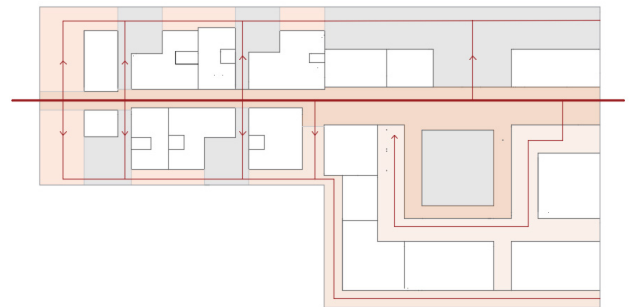
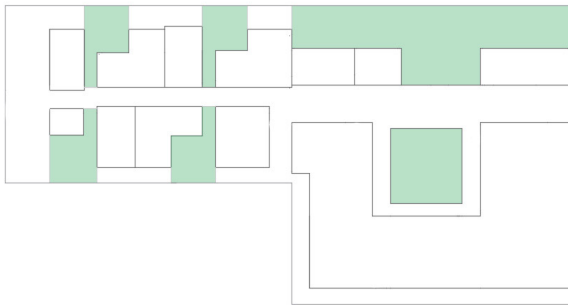
Even there are certain shops which can be accessed from both side of the road. There is an open space created where people can experience the quiet space of the Ram Mandir. Even there is a bhajan room on the first floor where people can recite their shlokas and mantras without the disturbance of the downward space. There is a space which can be accessed as a resting space and also on the festive occasion.











- School
- Residence
- Shops
- Public toilet

A Medley of Layers

Stuti Shah

The aim of the design intervention was to sensitively configure spaces in the insert with respect to the adjacent heritage site while incorporating a series of programmes.

Layering

The concept of using layers as a means of generating volumes was derived from the Wada itself which followed a typology of fortress, encompassed in a series of concentric layers. A similar concept of play in plinth levels, scale and volumes is consciously used throughout the project. The challenge was to be constantly sensitive and perceptive about the Wada in terms of scale, materials, etc.

Circulation

A linear pattern with sharp edges is followed to allow feasibility of circulation upon incorporation of public programmes like schools, two public toilets, two shops and to continue the grid language of the Wada. The entrance lies to the north with the notion of a narrow opening framed by the adjacent structure instead of a puncture in the wall. The public programmes are sited in the start to avoid constrictivity and encourage exchange of energy and movement around the public complex.

Framing

A linear frame continues as the roof of the structure like a flowing rhythm thereby framing the Wada, giving a monumental attribute to the Wada.

Verandahs as Buffer spaces

The addition of uneven wooden columns gave an earthy feel to the porous verandahs. The columns articulated the penetrable boundaries of spatial zones which mesh easily with the adjacent spaces that turn

into naturally lit buffer spaces between the two layers. The verandah snakes around the central community space in a rhythm defined by tall wooden columns on the edge to cut through its heavy mass.

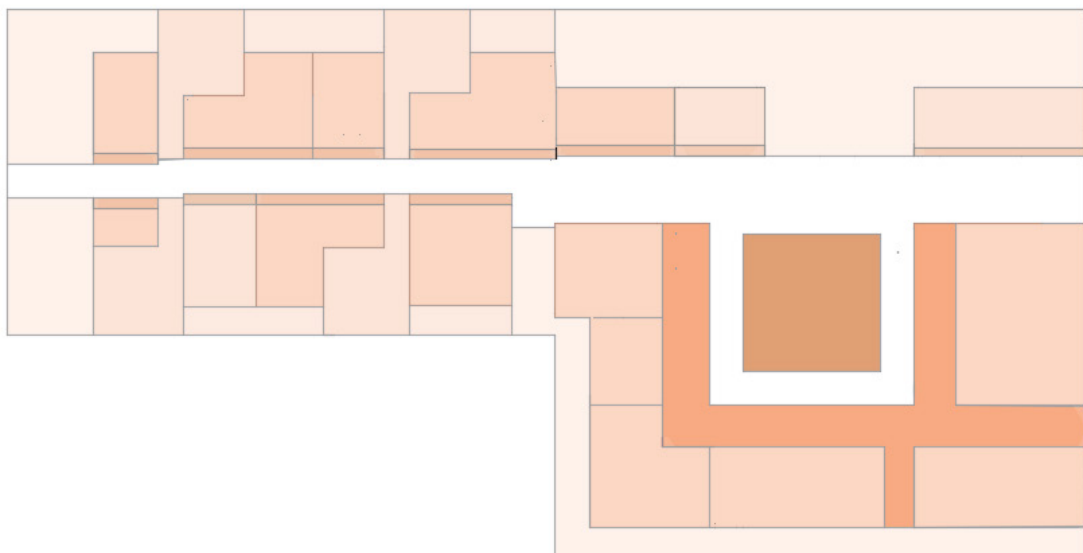
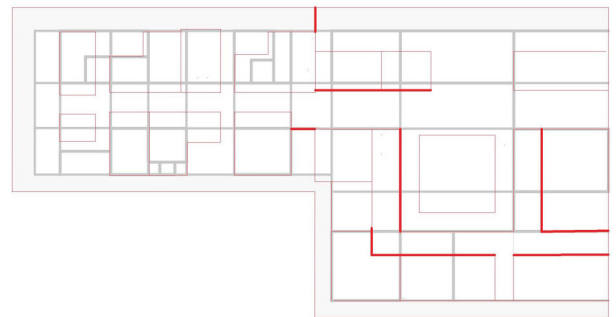
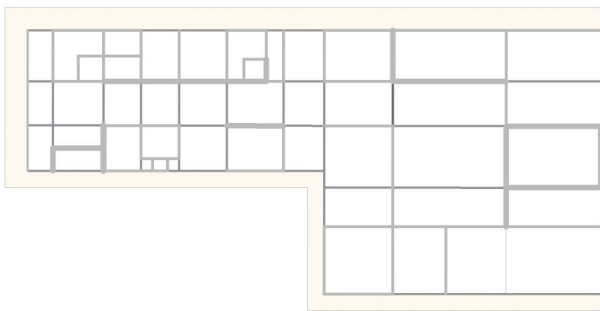
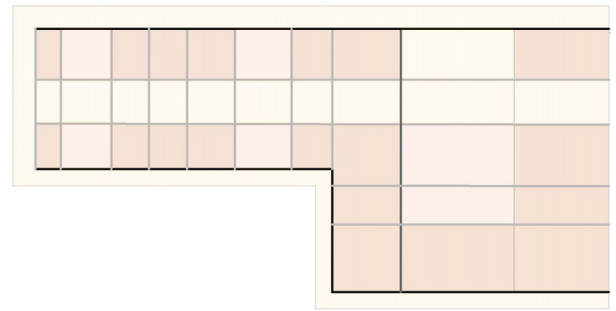
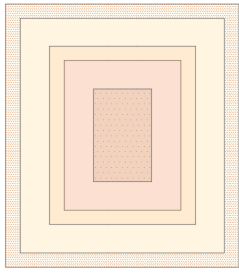
Sunken courtyards

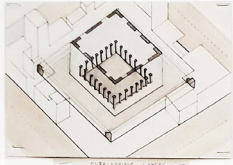
As we move towards the residential complex there is a contrast between the inside and the outside. A common sunken courtyard below the ground level dotted with existing vegetation and surrounded by tall walls created an enclosed atmosphere, which was shared between every two houses. These outdoor spaces are physical manifestations of the concept of 'Empty Space' - a recurring theme in India's visual culture, away from the activity within the building. The four 5x5m courtyard, balconies and one large community courtyard with undulating steps inspired by Charles Correa provided a contemplative void, enhanced by the placement of a tree in the centre like the solitary tree in Japanese courtyards that act as a meditative focal point for the viewer. 'There is something moving in this expressive potency of nothingness' as quoted by Charles Correa hence a private space for every house.

Fenestrations and Scale

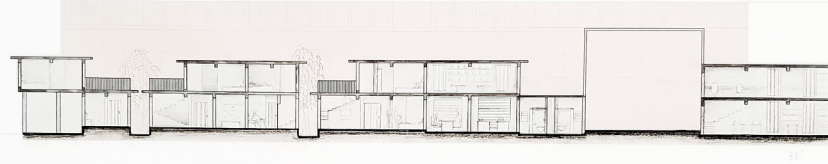
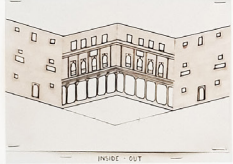
The fenestrations are inspired from the tall windows in Wada which were as big as the door with movable wooden louvres where the radiant energy of the sun would pass through the louvres unveiling the texture, color inside and the shift in the light and shadow patterns that it creates animates the simple space and articulates its forms.

The scale of the structure is consciously kept to a double height to avoid overpowering the grandiosity of its scrabous brick facade and its detailed fenestration to not hinder the view from the Wada.

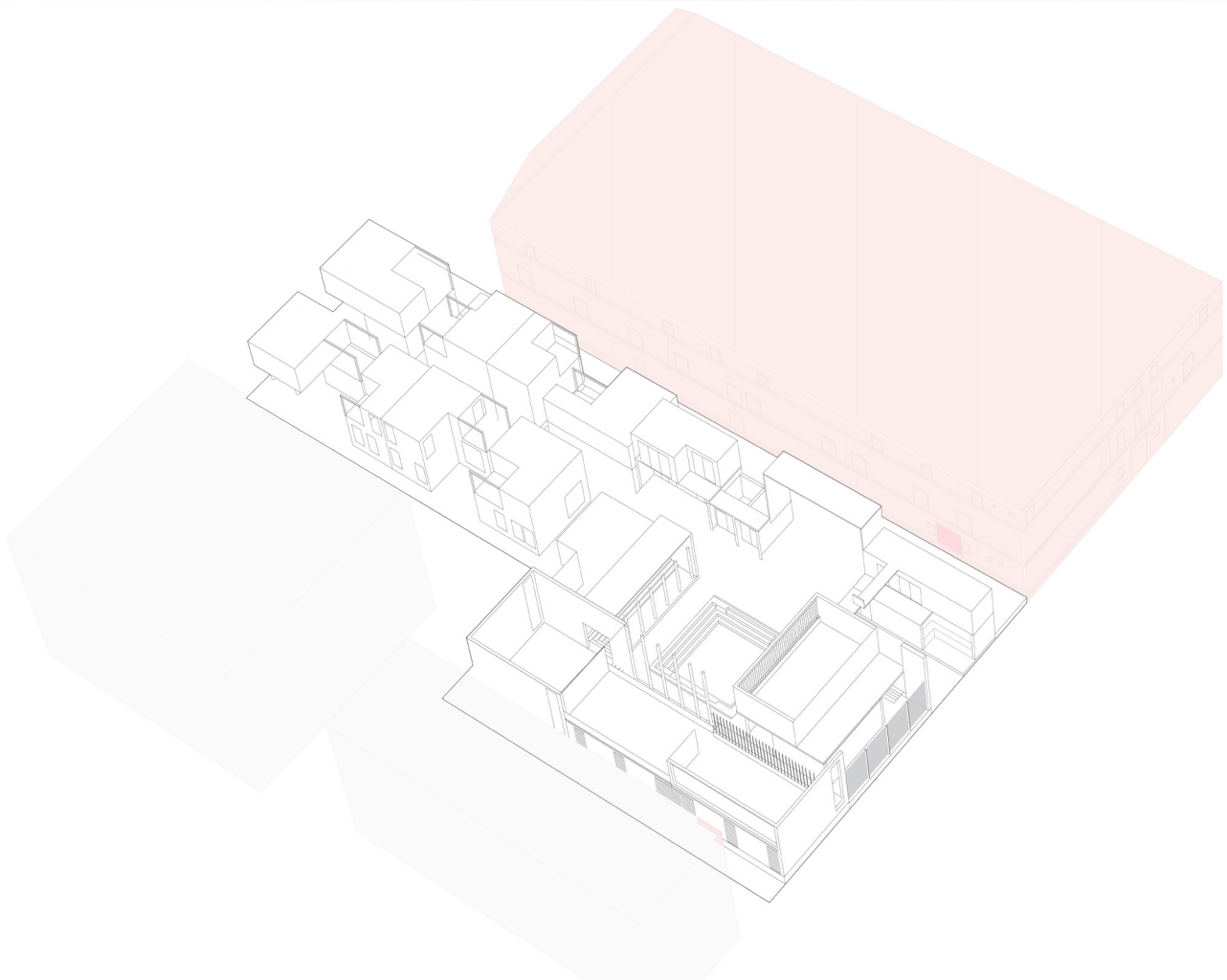
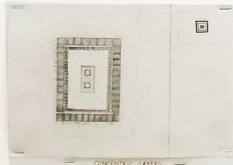
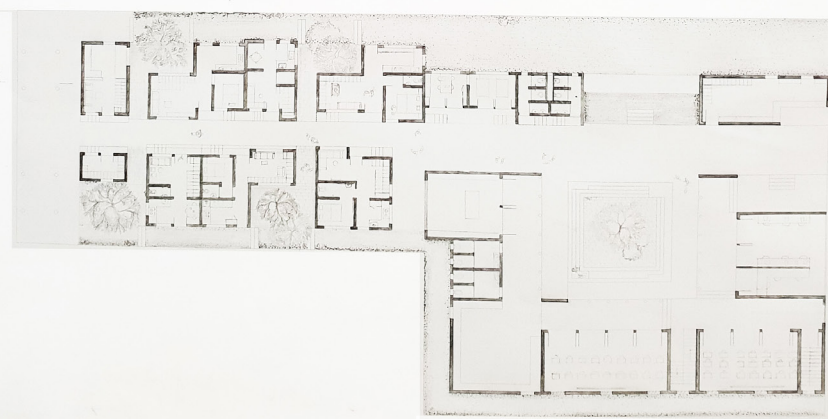


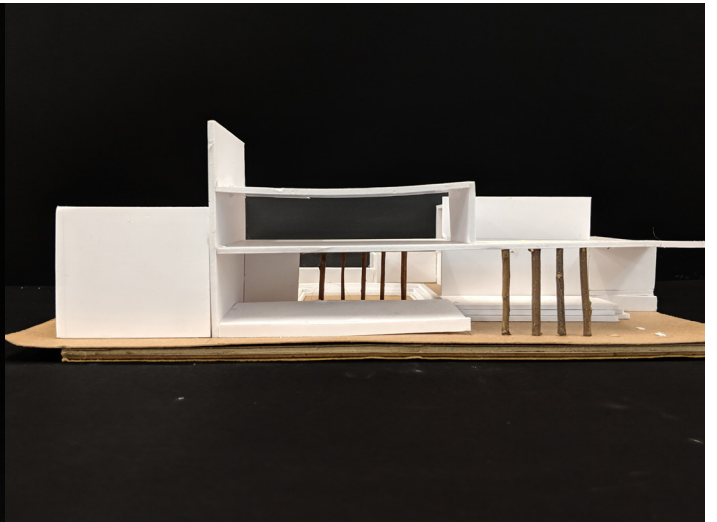
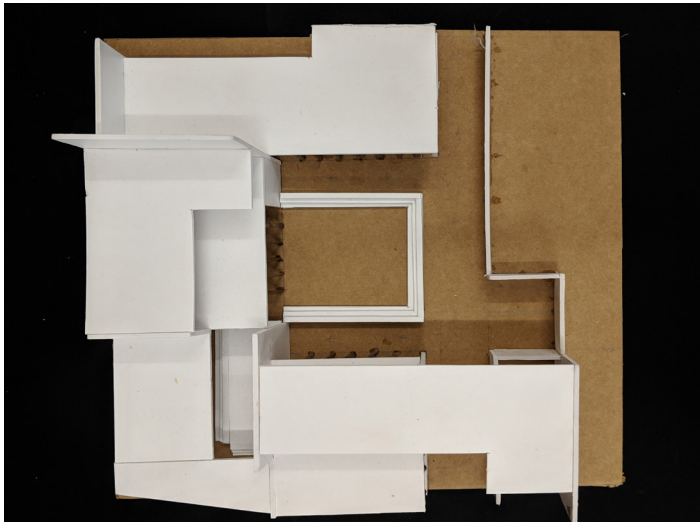
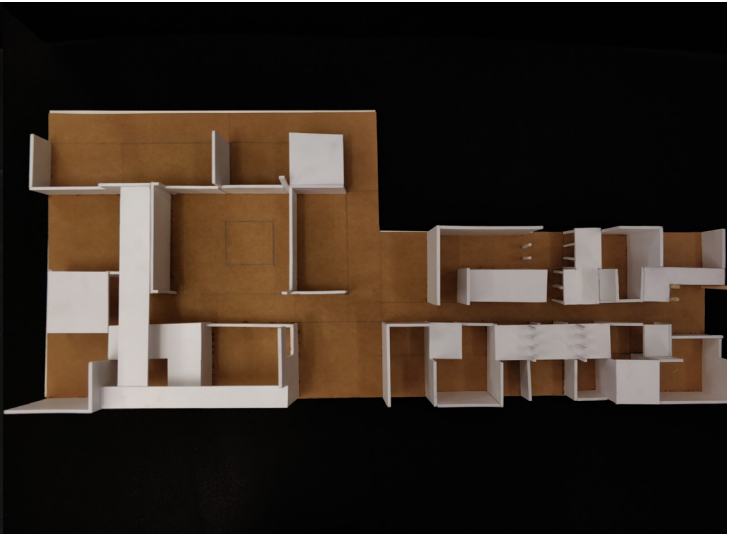
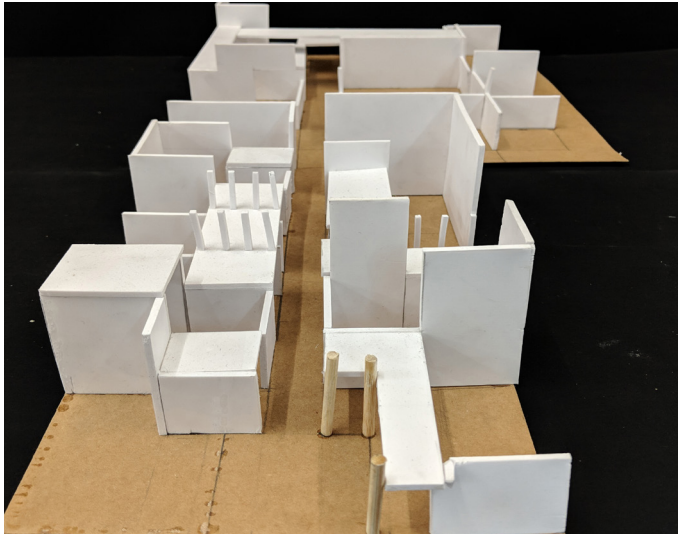


Section AA'

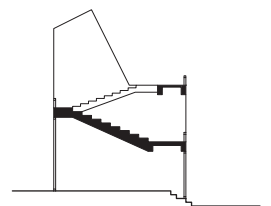
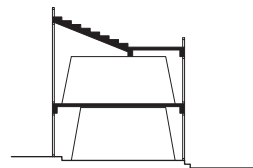
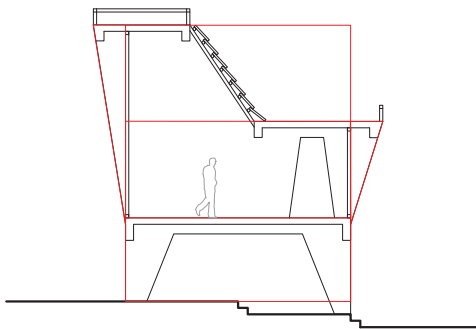
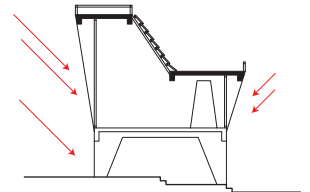
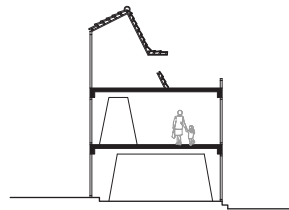
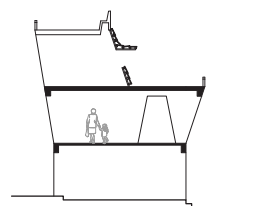
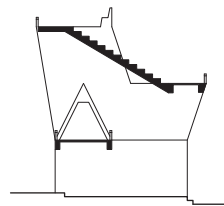
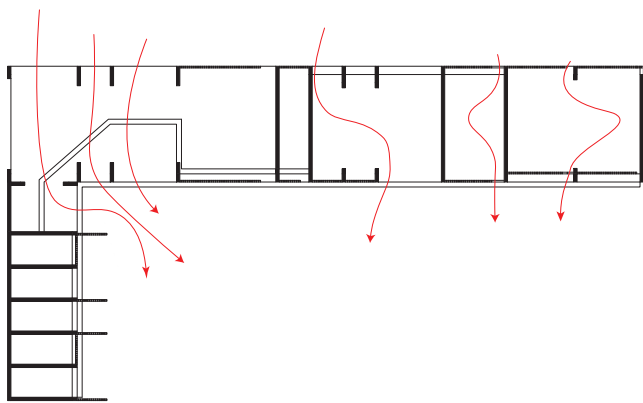


Section BB'









Decks on the roof

Parth solanki

Building typology

The project is designed as per the existing typology of the shops which were present there on site. The structure contains different load bearing walls arranged all parallel to each other. The the shops to open up on both sides , that is towards the main ram mandir as well as to the road.

Natural light

Most of the shops face the north south direction and have double height windows towards the south for more natural light to come in. Yet the windows are also protected by a vertical jhalli and a sun shade to protect it from the harsh overhead sun.

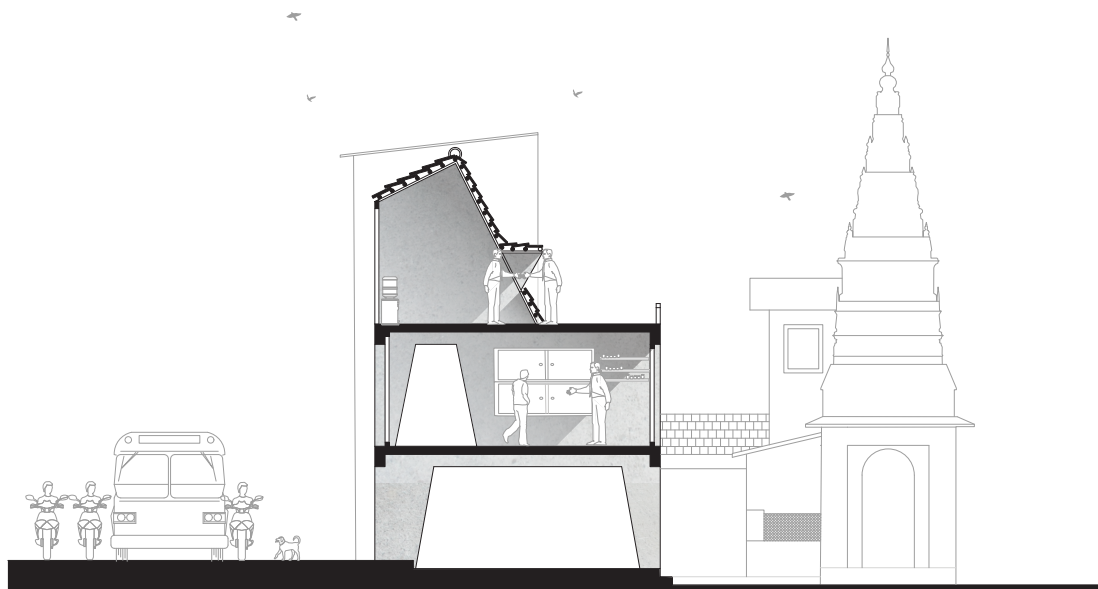
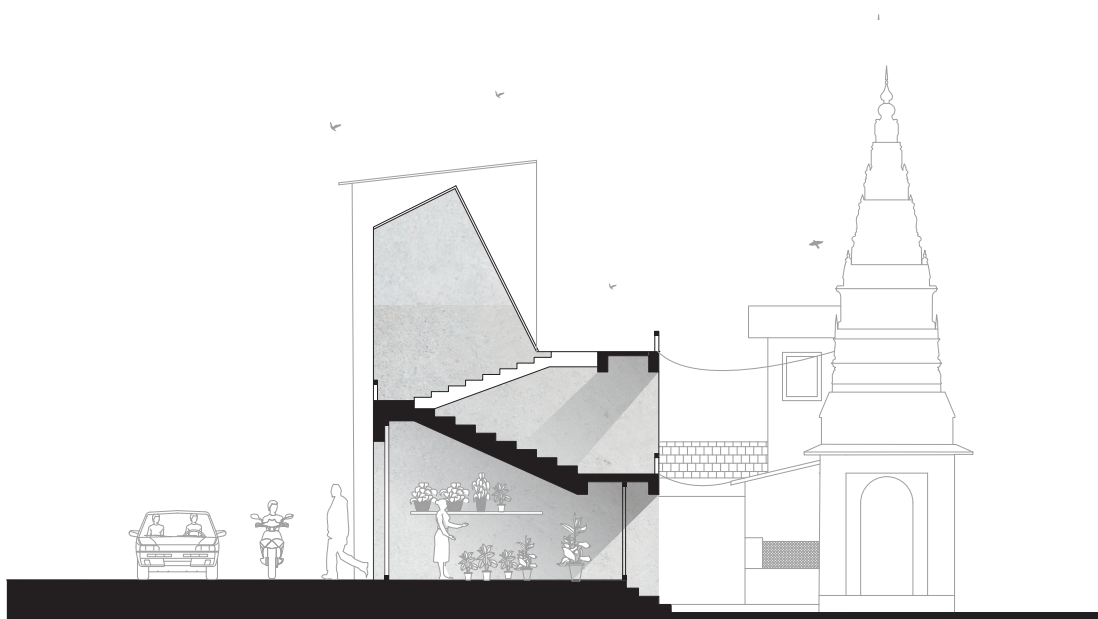
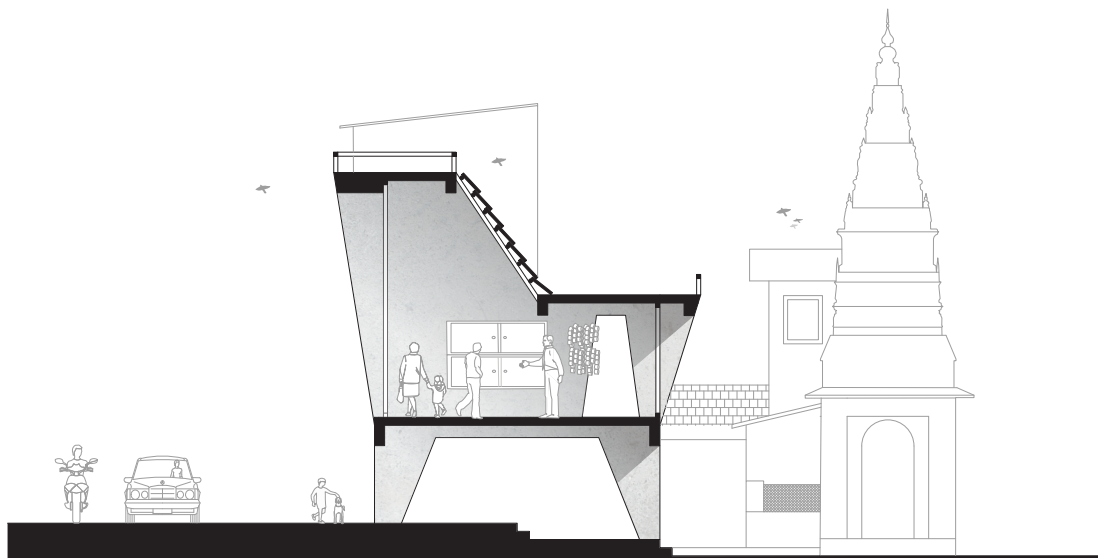
Public spaces

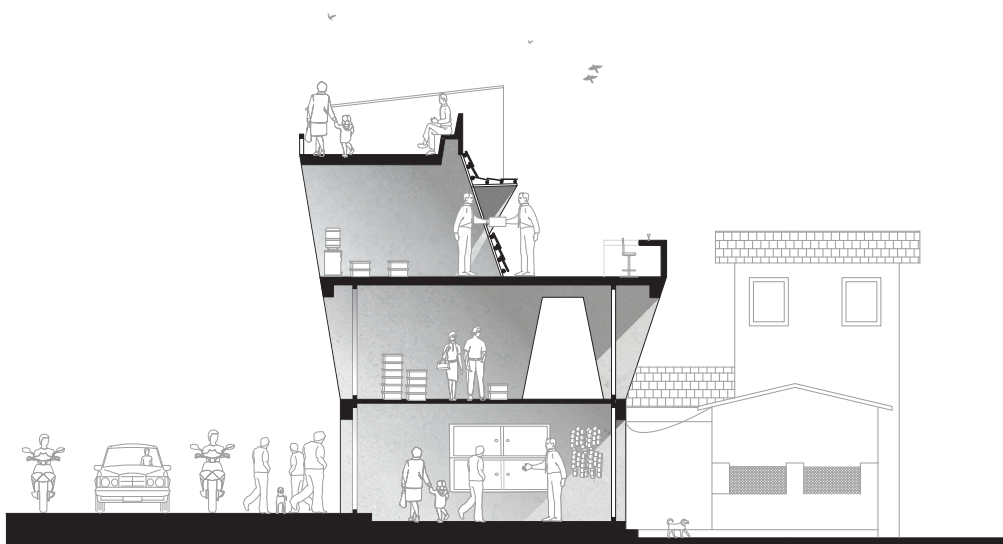
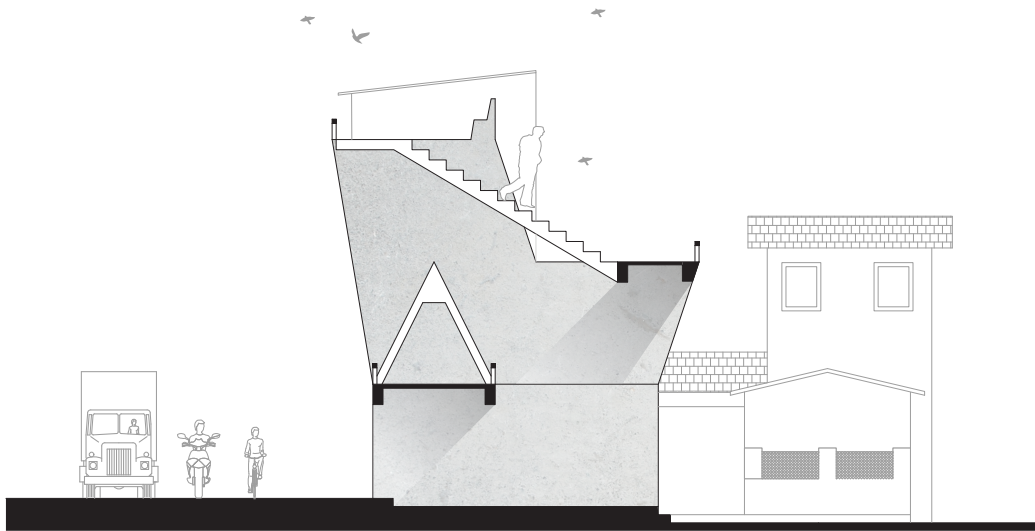
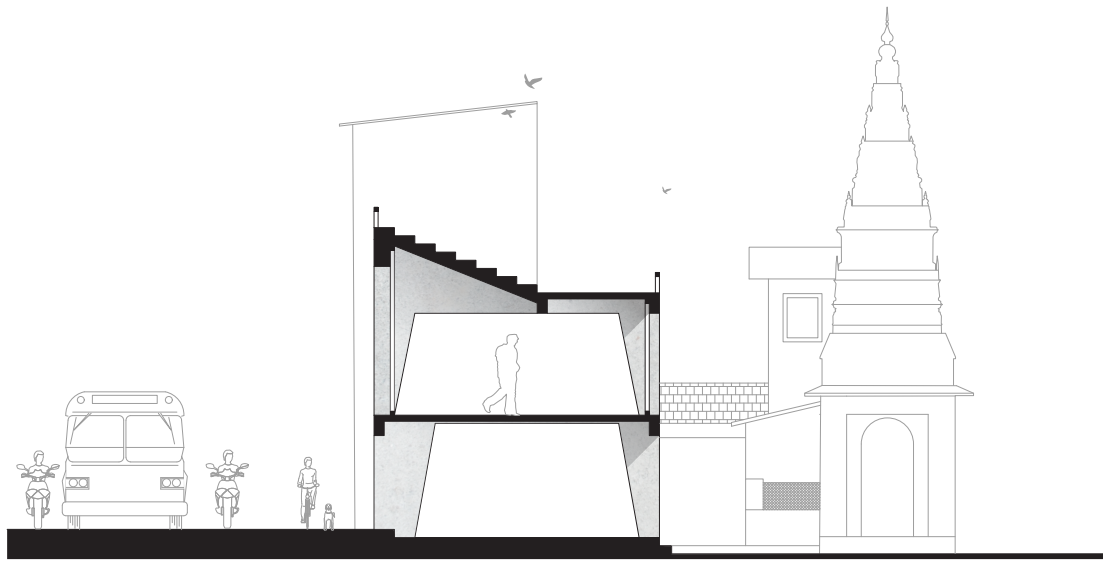
In the structure, people can move in all three the axes. They can either cross the shops to reach the mandir or on the first floor they have to cross one shop to reach other shop or the amphitheater. They can also access the decks above the Structure through the main steps or the amphitheater itself.

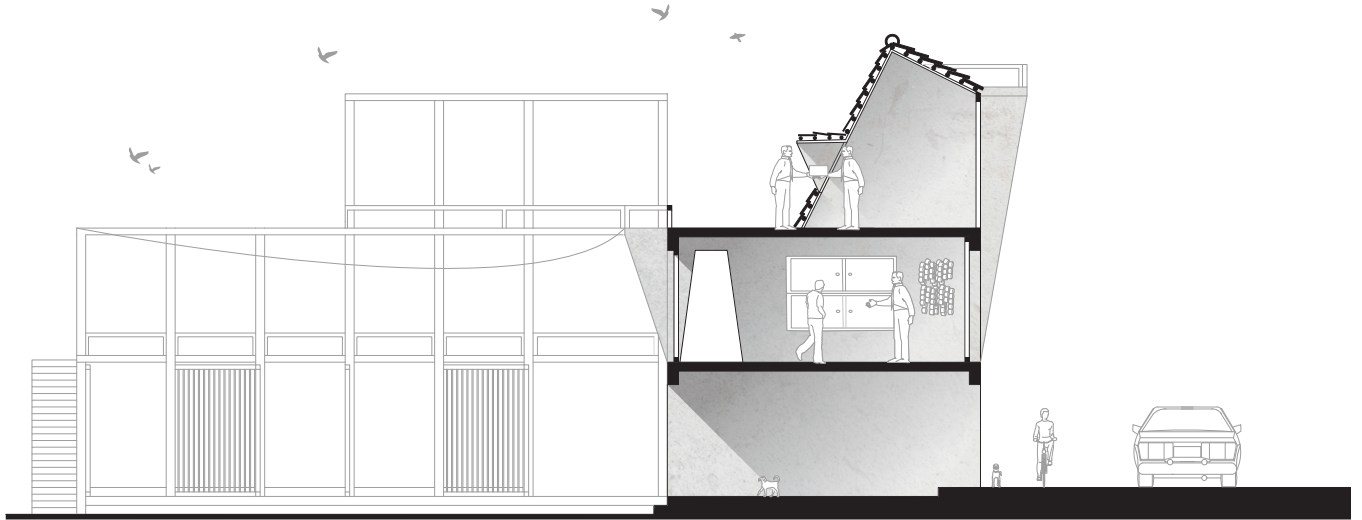
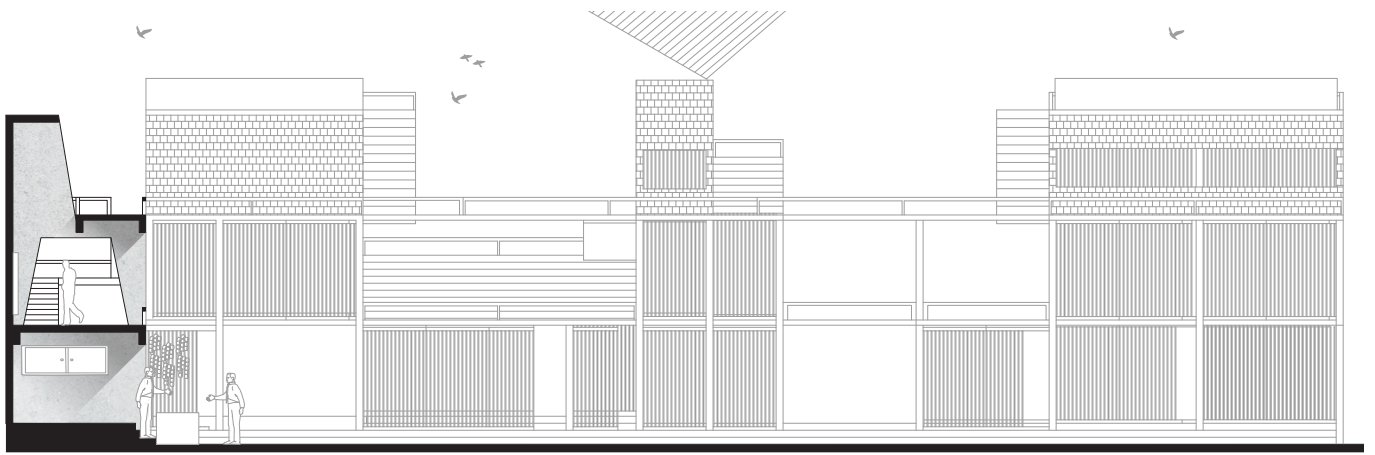
Changing sections

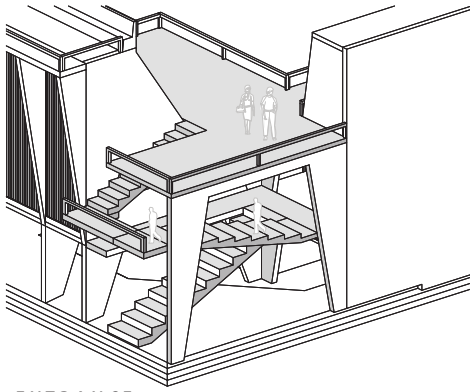
Each wall is constructed withing a rectangle of 7m by 9m and the walls are divided into 3 floors of 3m each in which the last floor has a deck and a gable. It was designed in such a way so that the overall structure matches the scale of the adjacent structures. Some of the shops have double heighted ceilings, this helps the shops to receive more light, air flow and also helps to reduce the cramping up of space in the shop. The double height can be used as storage spaces by the shop.

In the design there is are different forms of gable wall used which are different from the tradional gable wall.

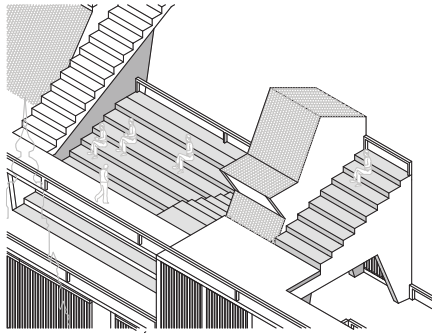




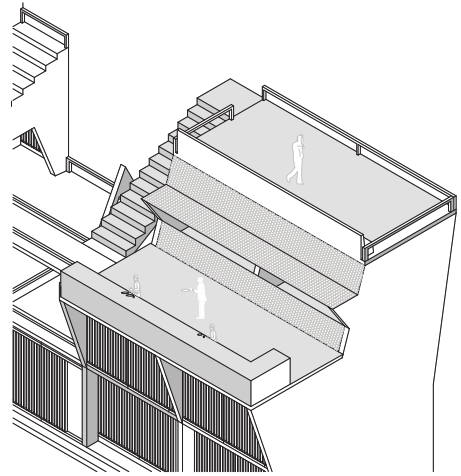




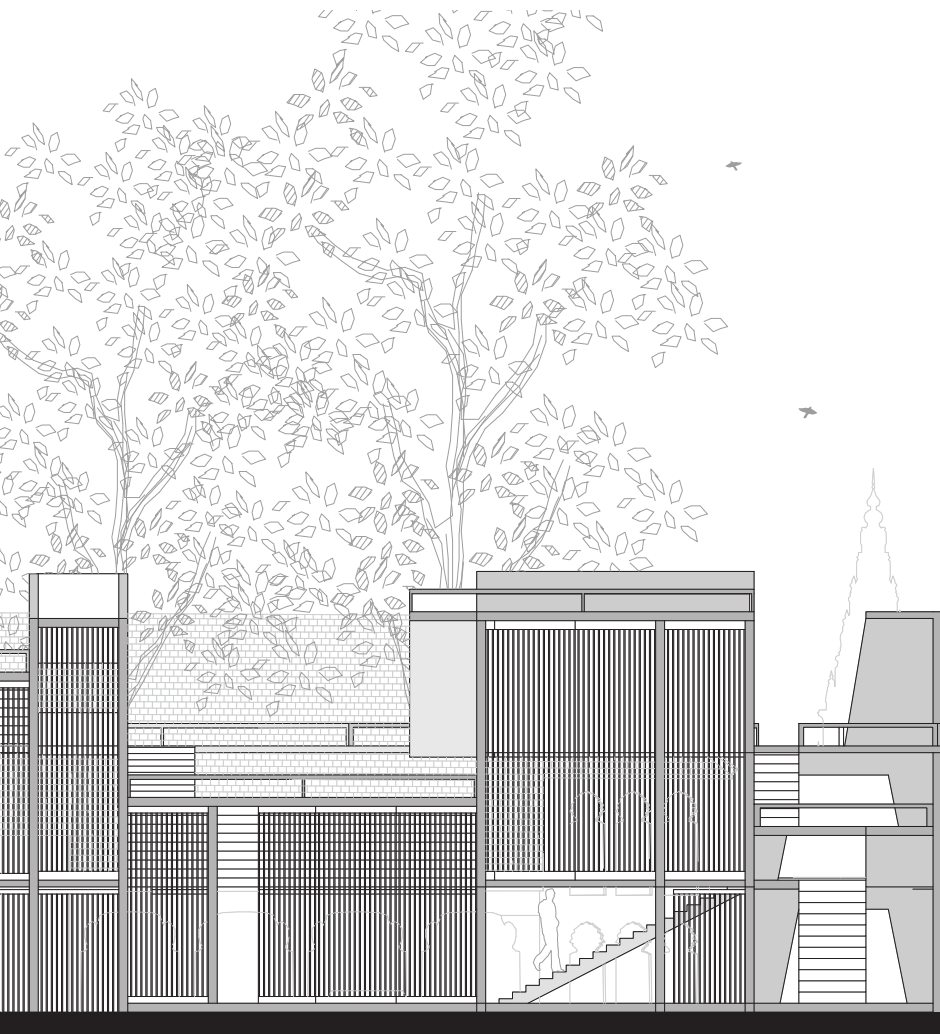
ENTRANCE

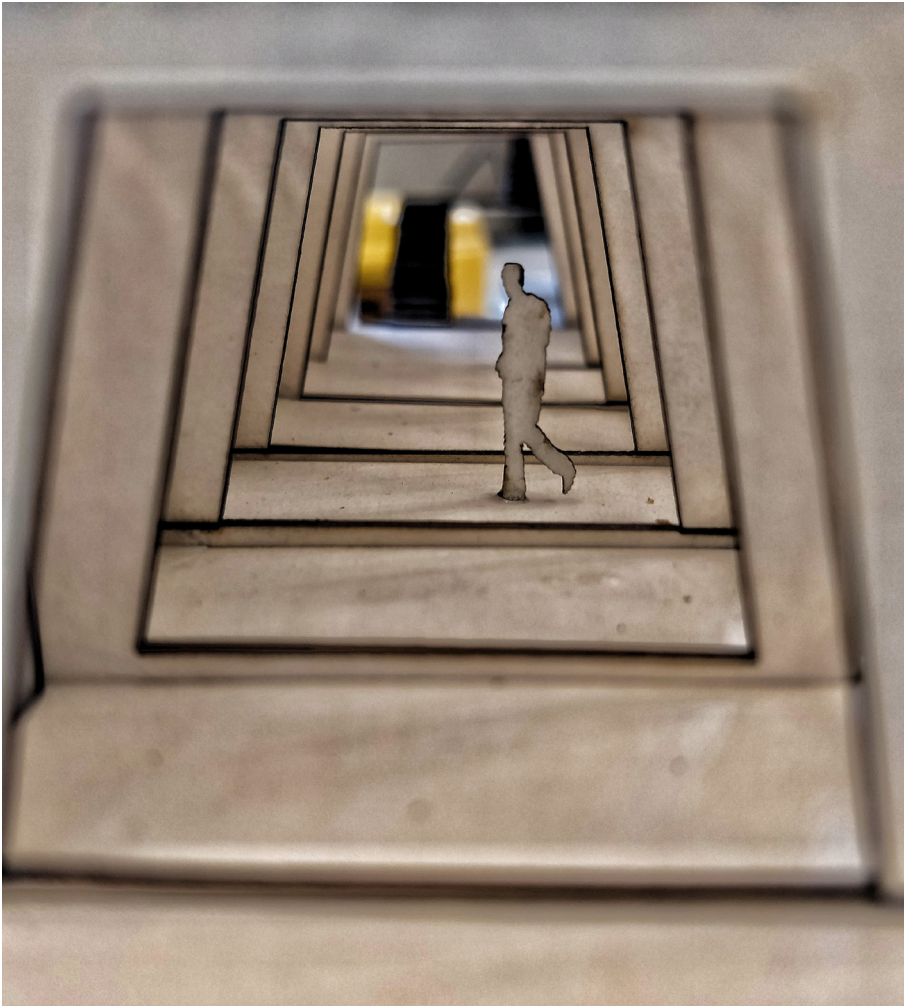


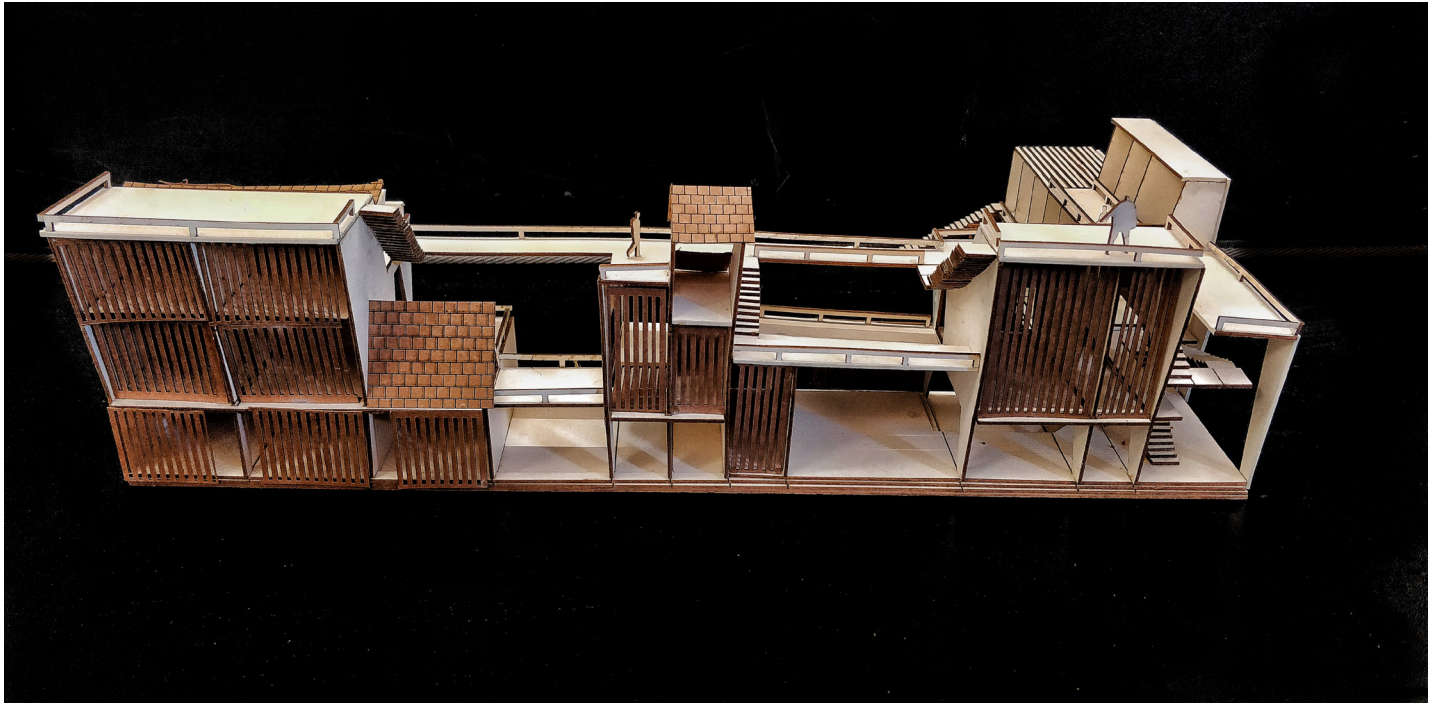
AMPHITHEATER

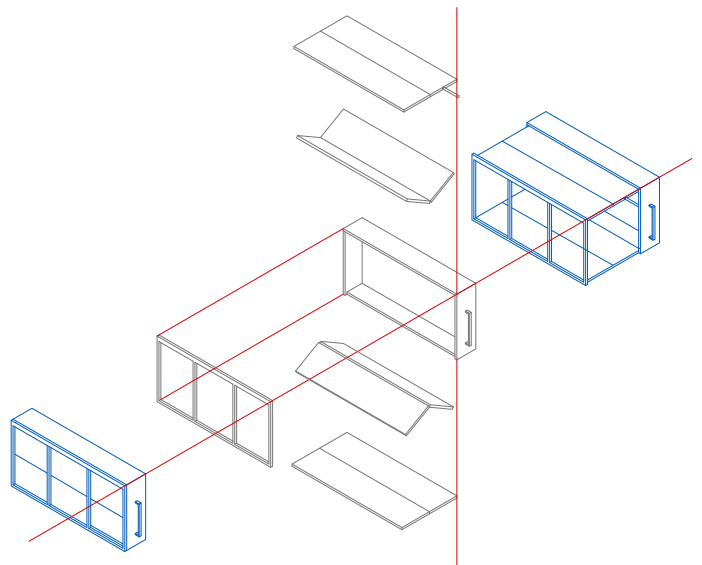
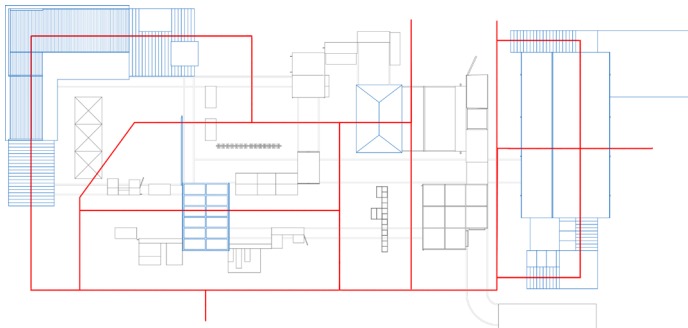
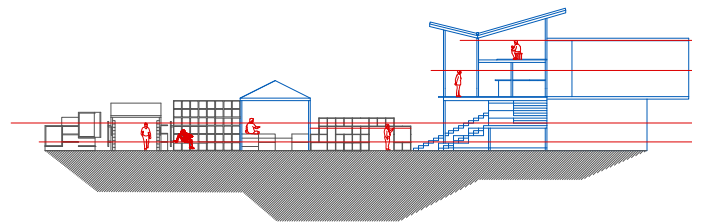
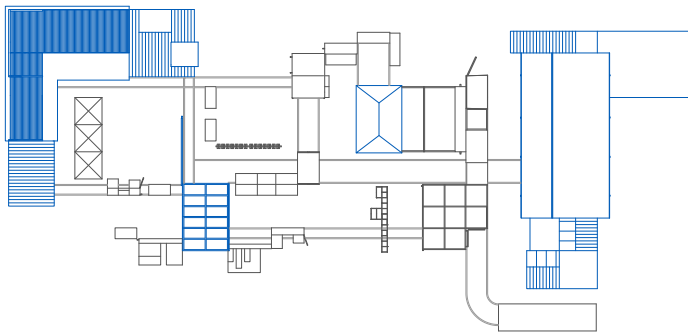


CAFE









Karwaan

Ronak Soni

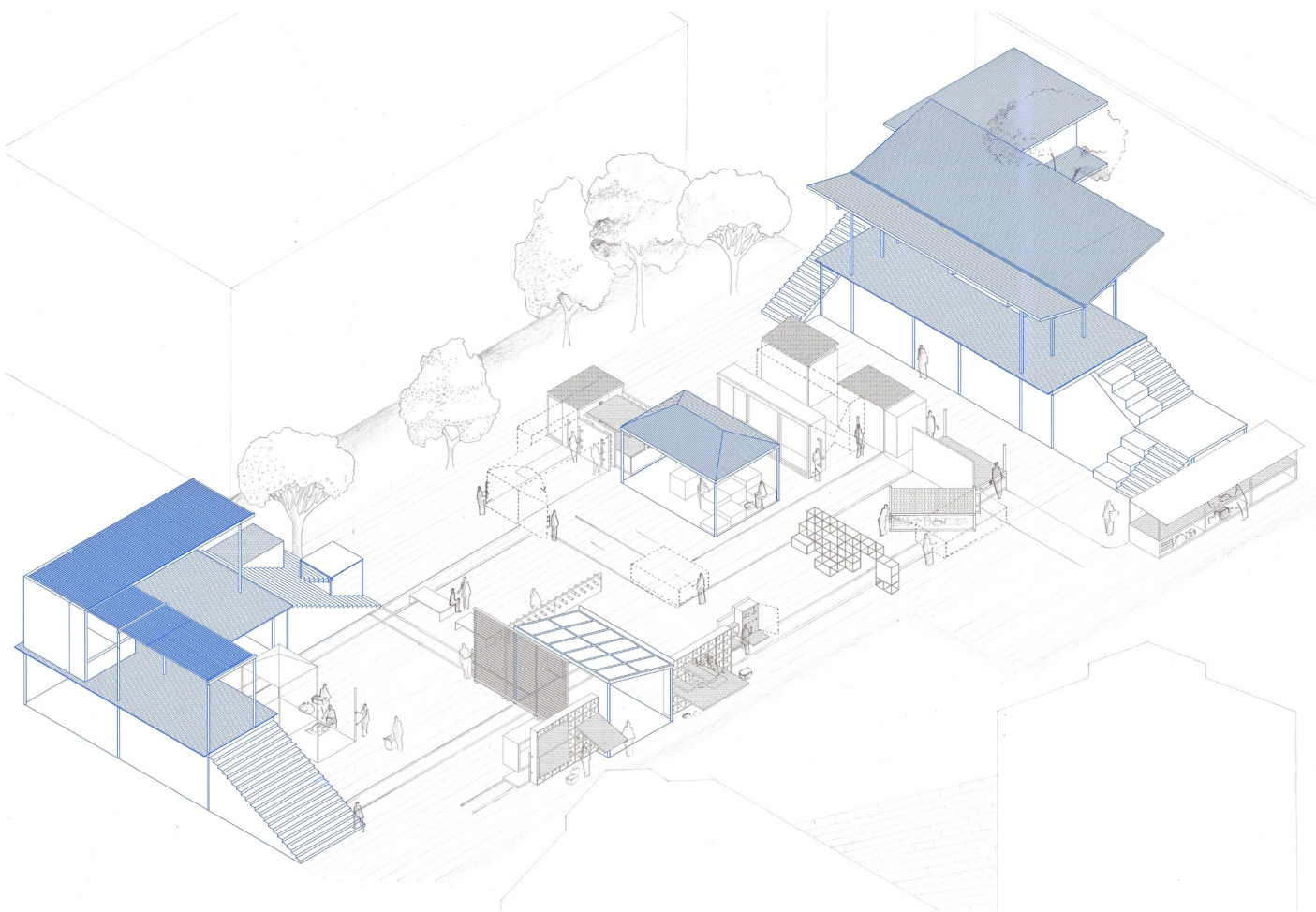
The approach on design was guided by the activities that governed the Mahatma Phule vmandai. The space itself was very different from the markets seen in Mumbai, unlike their linear and repetitive behaviour the mandai was very porous and free flowing. The porosity of the structure allows one to experience the whole environment even if they are standing in one of the wing. Over the years, people had made the space adapt to themselves. There was a certain sense of trust among the people which made them work at ease. Several types of spaces for storing goods, eating lunch during breaks or sleeping were developed like storage beneath platforms or against the wall. One can also notice the effort taken by individuals in setting up their shops by bringing all the tables and arranging things ornamentally.

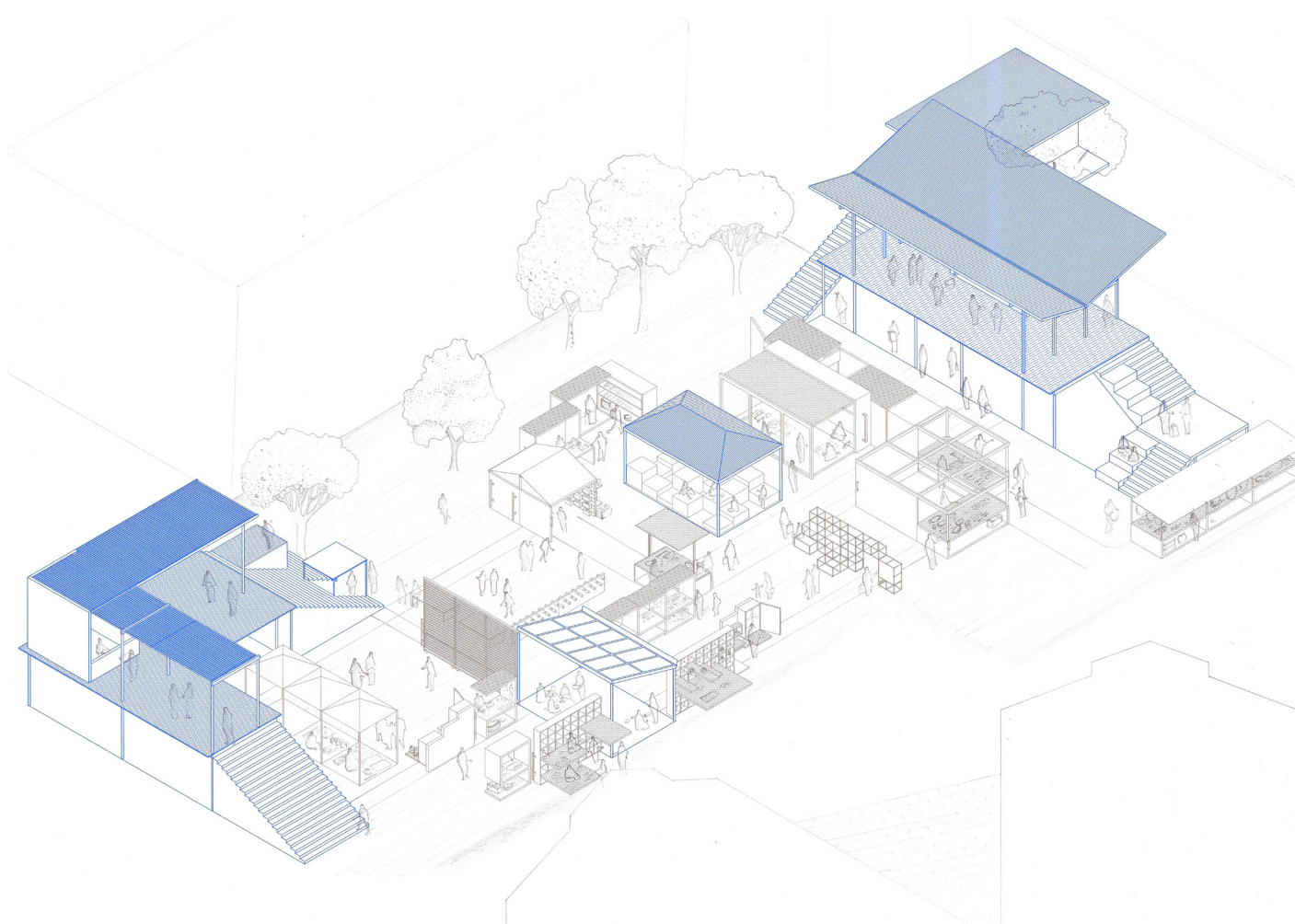
Thus my idea for intervention revolved around providing a space that will adapt to all situation and is so free that it allows people to interact at its maximum.

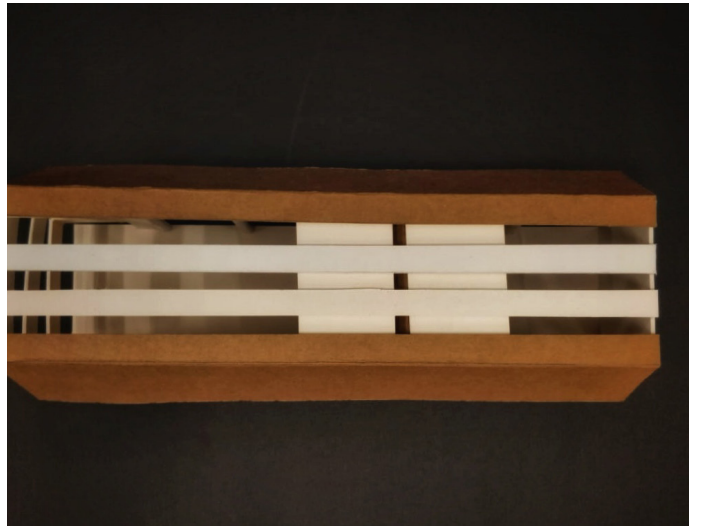
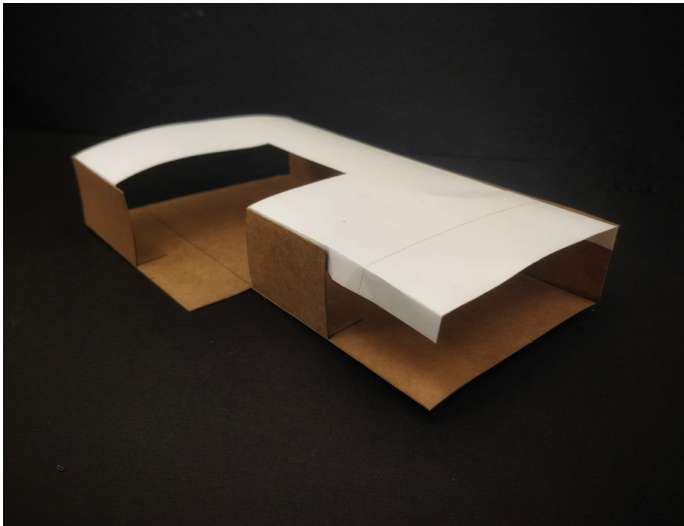
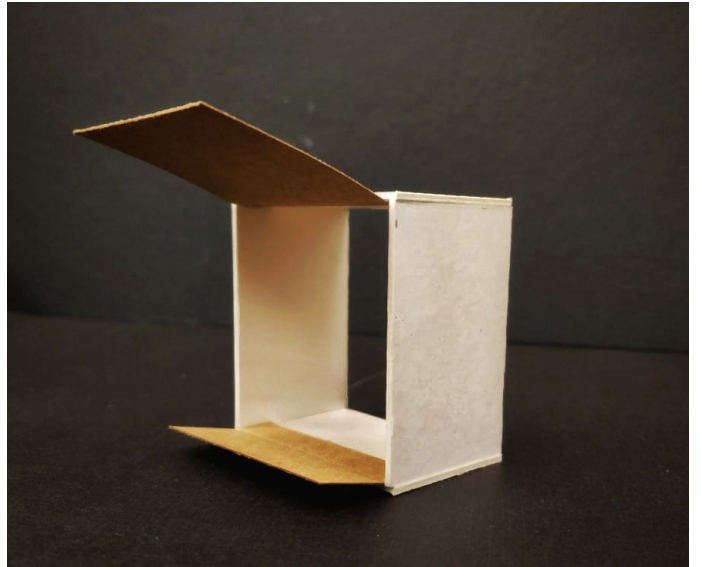
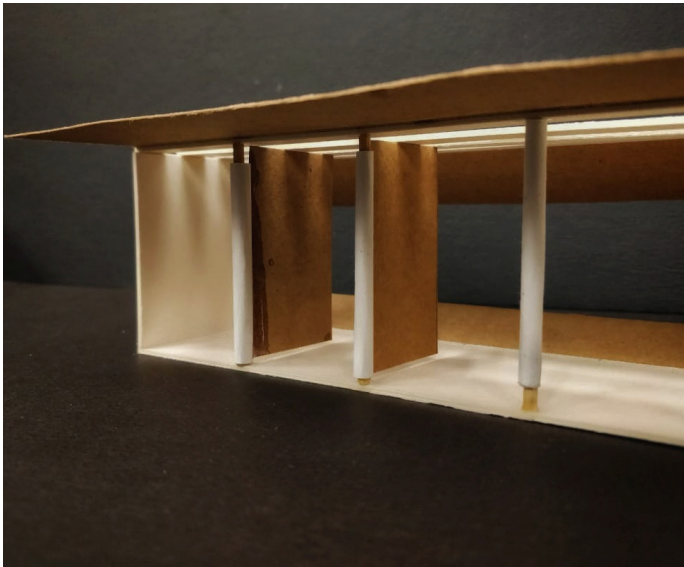
The design evolved as 4 docks which would be permanent structures, which are spread out on ground. Two docks mark the start and end of mandai and two dock are situated in the middle. The Police Station next to mandai becomes part of the first dock, and docks that marks the end accommodates the public toilet. Both the docks have Cafes and Sweets shop on the first level which serve as a vantage point for people to enjoy the landscape. All the docks house different shops, each developed according to the type of commodities it sells. Several different typologies of shops were introduced. Bangles which are now kept in wall with glass cylinders becomes a permanent installation in the area. The whole market can be set up in mornings and shops can be arranged in various

combinations which are guided by tracks. This layout of tracks form the carpet for the design. The docks which are now empty serve as resting space for everyone. At night the shops can be locked safely in docks and opens up the whole space for different activities. Here the activities can now be governed by the mass at Manek Chowk probably.

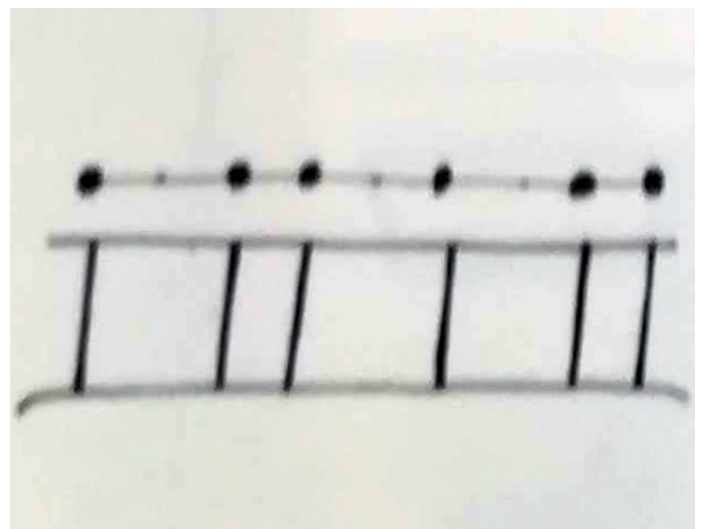
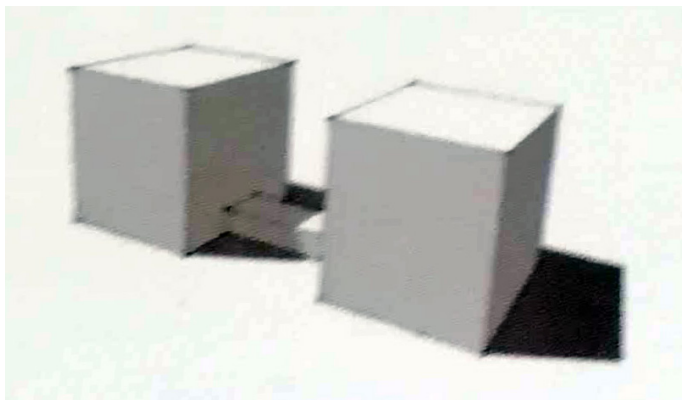
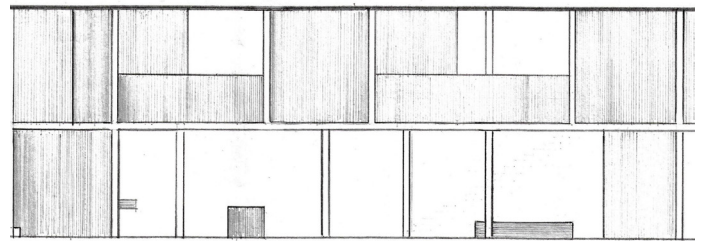
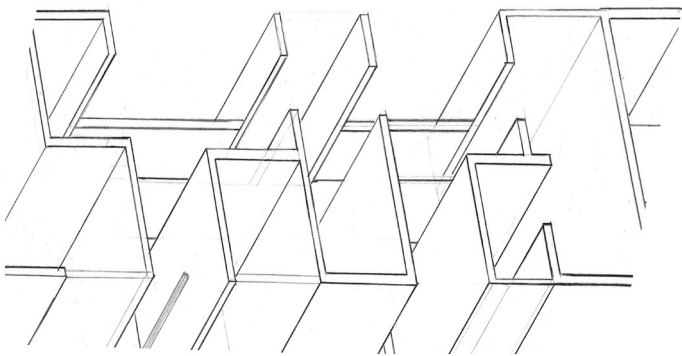
This design was intended to evoke a sense of freedom and tangibility which allows people to play with their surroundings make it alive. Light construction of the whole space makes it allow multiple entries and exits. The whole experience responds to the very nature of Mandai which creates this environment.











The Verticals

Devanshi Thakkar

The underlining idea of the design studies was to understand and intervene in an existing site such that it would merge with the existing surroundings and contexts of the location.

The design is of a load bearing structure with multiple columns on the ground floor creating an open space with the first floor slabs acting as a roof to the public space below.

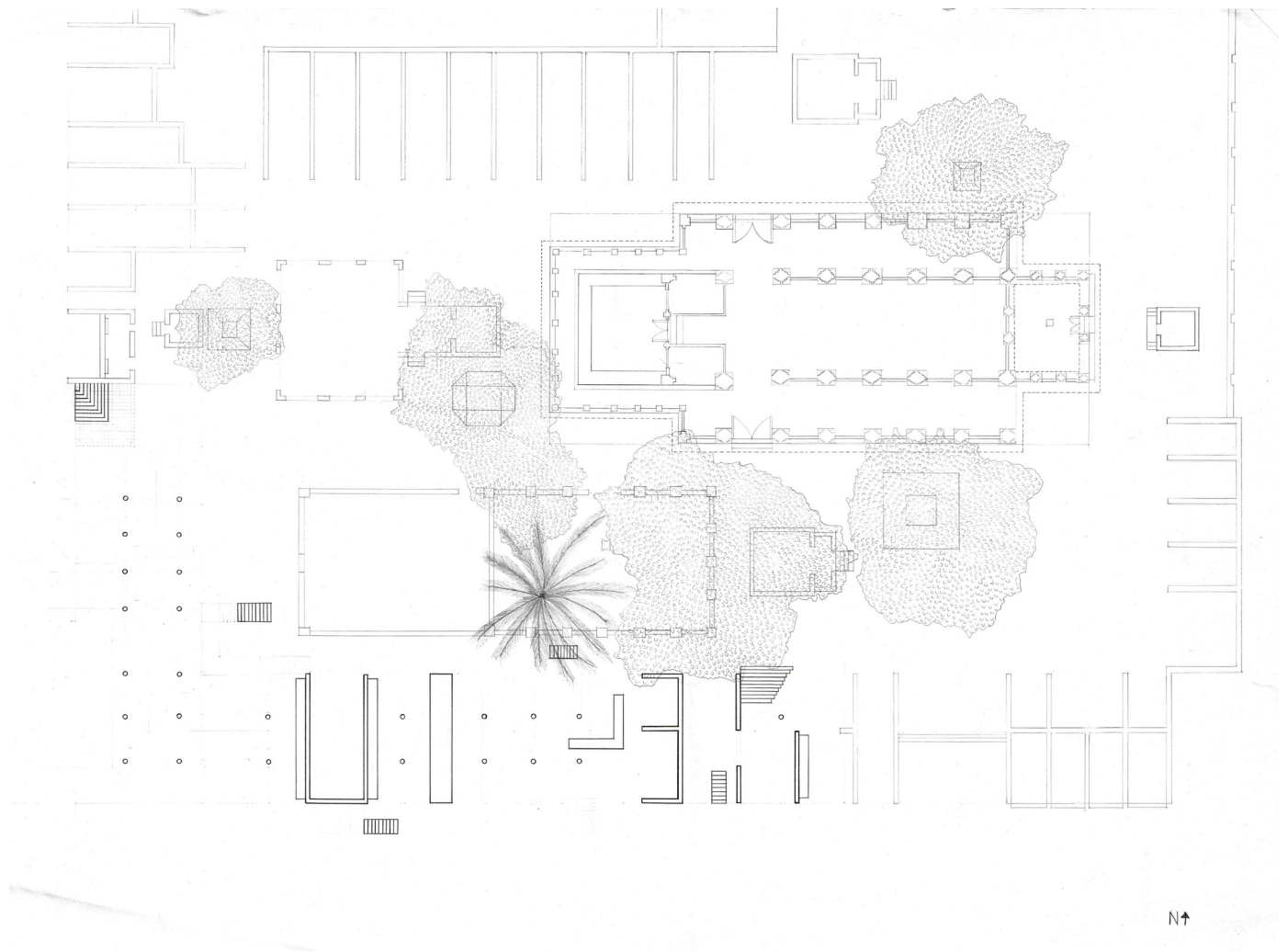
Linear repetition of columns, almost all placed at equal distances from one another, gives rise to a rhythm, a sense of continuity and consistency determined by their spacing.

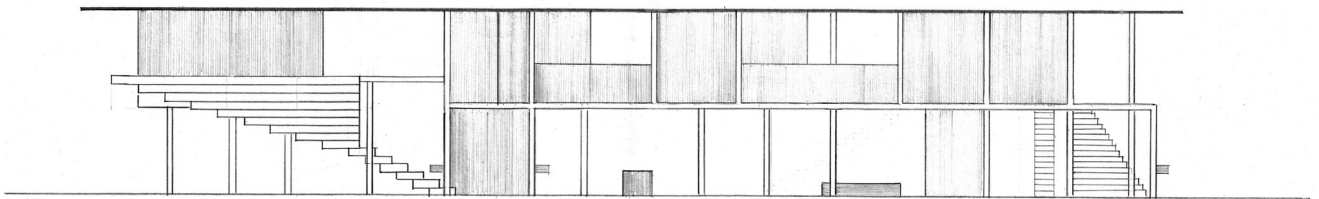
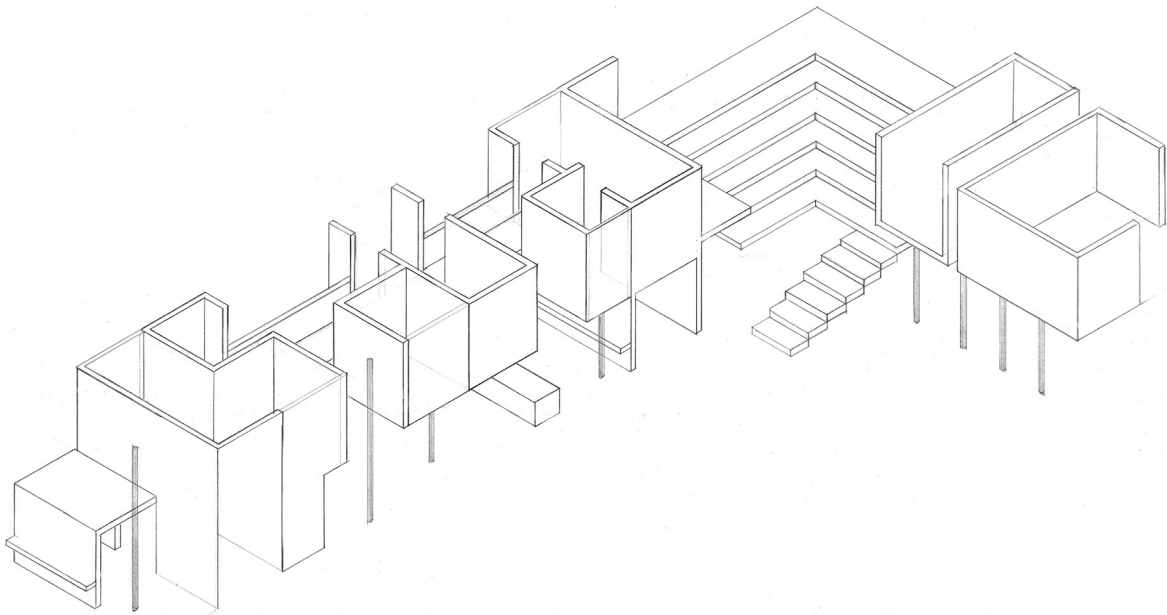
The space hence created between two columns enables the free movement of people without necessarily directing them in any particular directions.

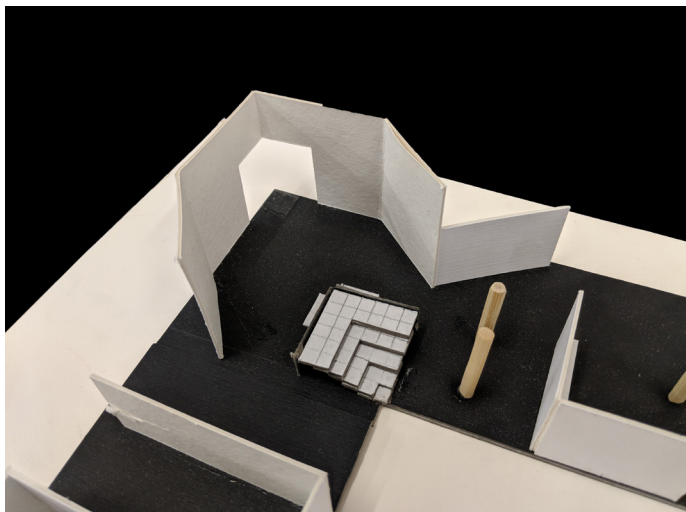
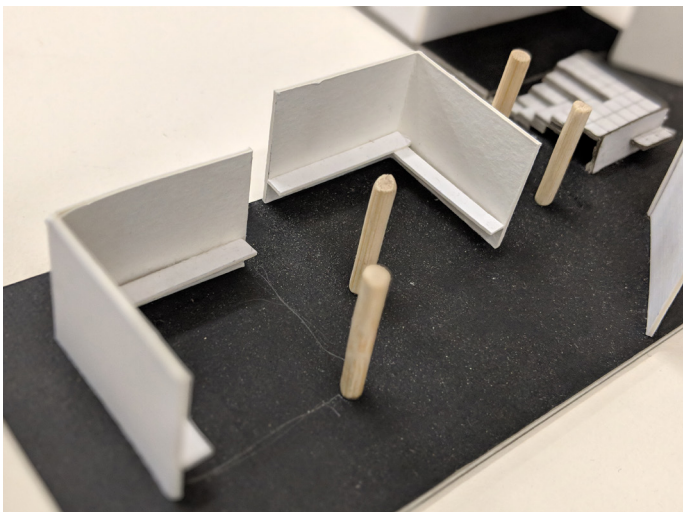
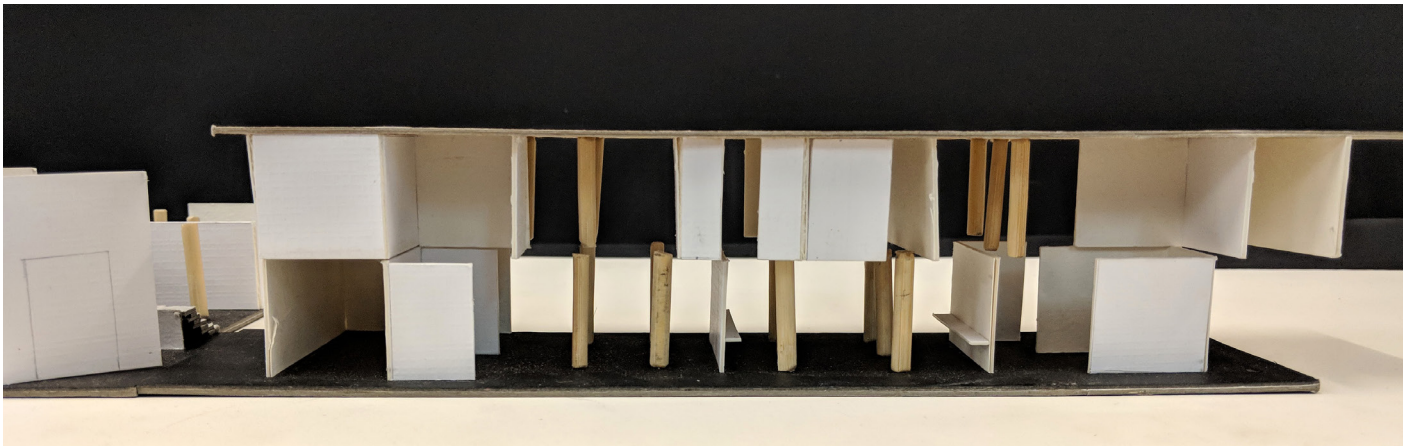
This space also helps to create a connection between the existing Ram Mandir towards the north and the main road on the southern sides.

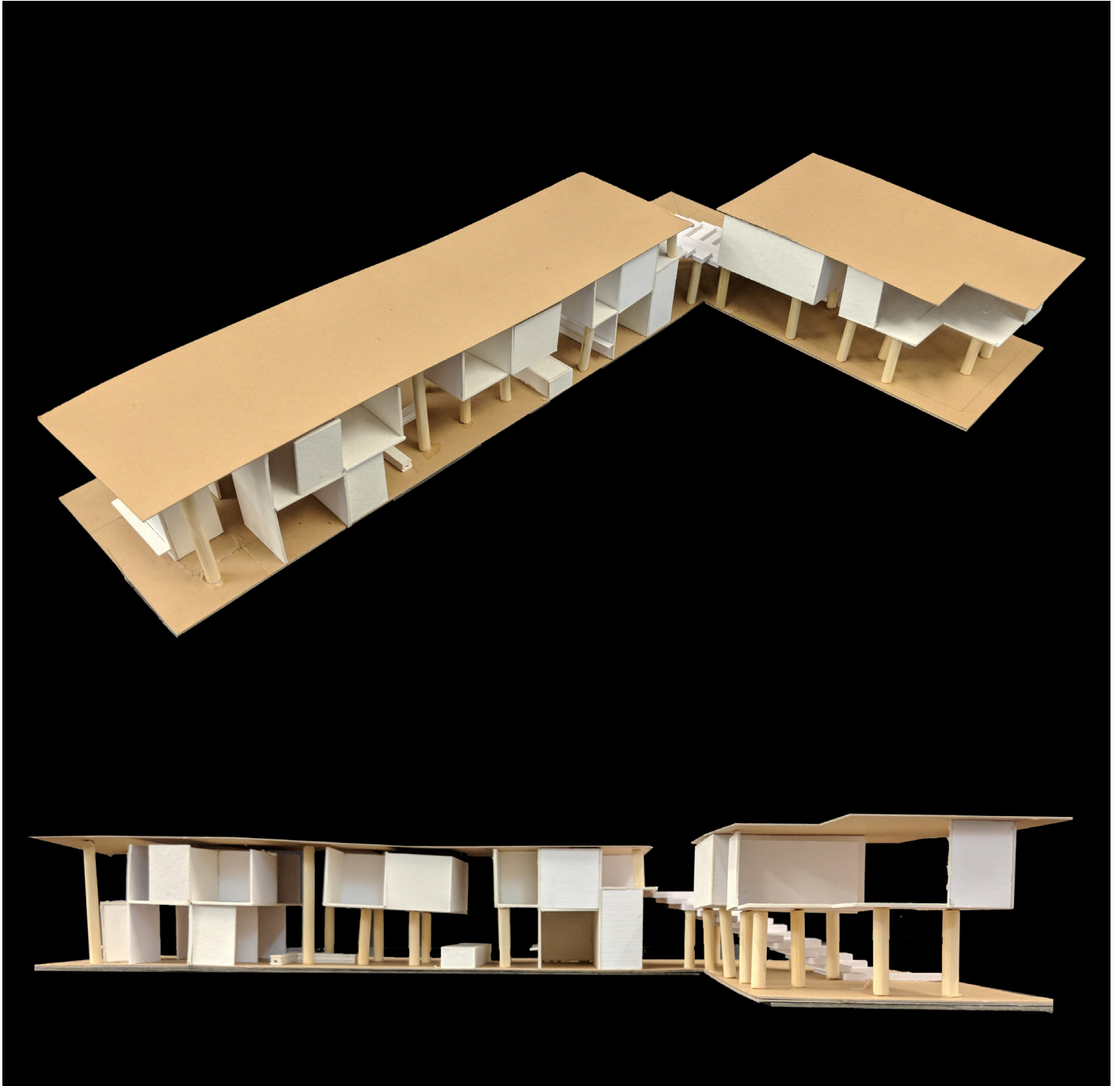
The shops operate from 11am to 1pm and resume their sales from 4pm till 9pm. Hence, the space on the ground floor has been designed to make the space work as a public seating space during the non-operational hours. This helps to maximise the use of the spaces mainly on the ground floor.

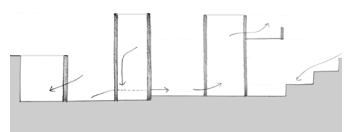
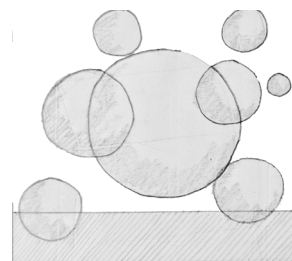
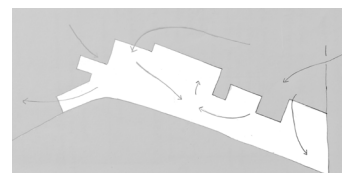
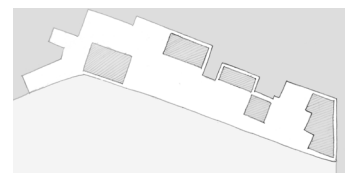
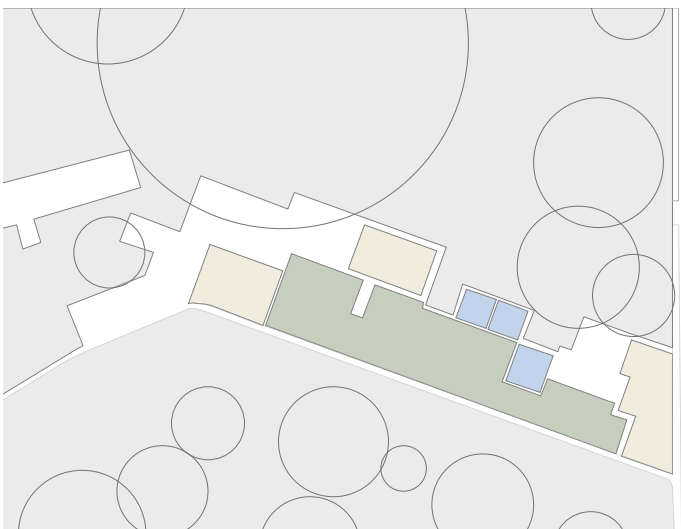
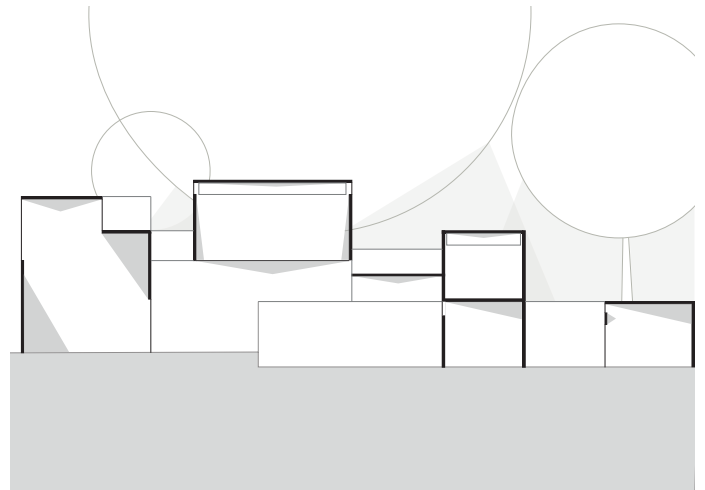
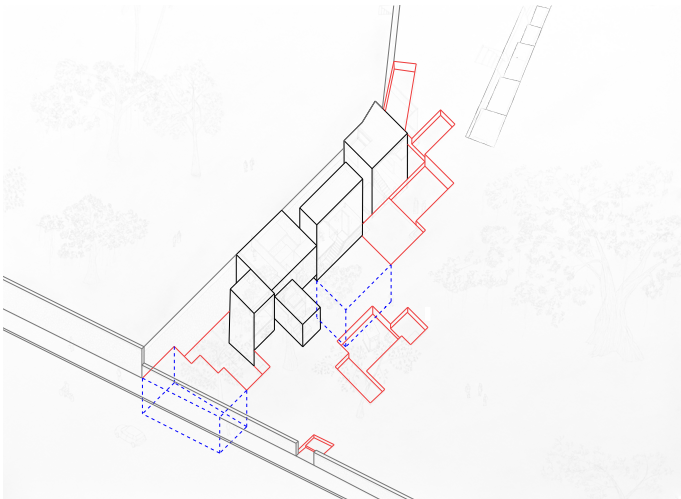
The existing shops have been replaced with shops and the warehouses have been retained as well and connected with the shops.











Broken monolith

Veeravalli Vikram

The area for the design intervention included the garden space and the office space at the foreground of the main caves. The site is covered by large trees with foliage spanning the ends of it. Along one corner of the site is the office for the ASI which constitutes two buildings and a toilet for the staff.

The design intervention is in place of these office buildings, where the whole strip along the wall of the Jungle Maharaj temple, was taken up and redesigned. The linearity of the office buildings was maintained by keeping the new office spaces and the public infrastructure along the lines and grid of the old one.

Using the pattern of varying depths and heights in the caves, the ground was carved out to create a varying landscape and provide spaces within it which could be inhabited. Apart from this, blocks were placed at varying heights above the ground level to balance out the spaces underneath it. These blocks were developed with the idea of retaining the monolithic, heavy and large properties of the rock-cut cave complex. The geometry of the masses was later derived from the grid of the interior of the cave temple and the Nandi mandapa in front of it. The units of cubical and cuboid blocks are merged together to create the whole structure.

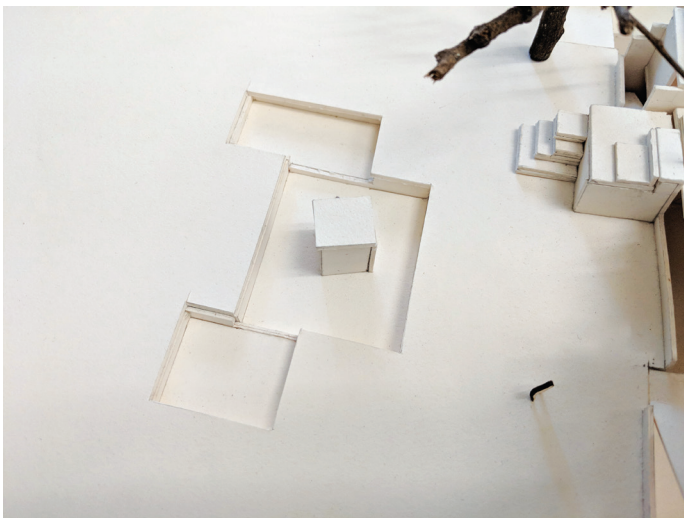
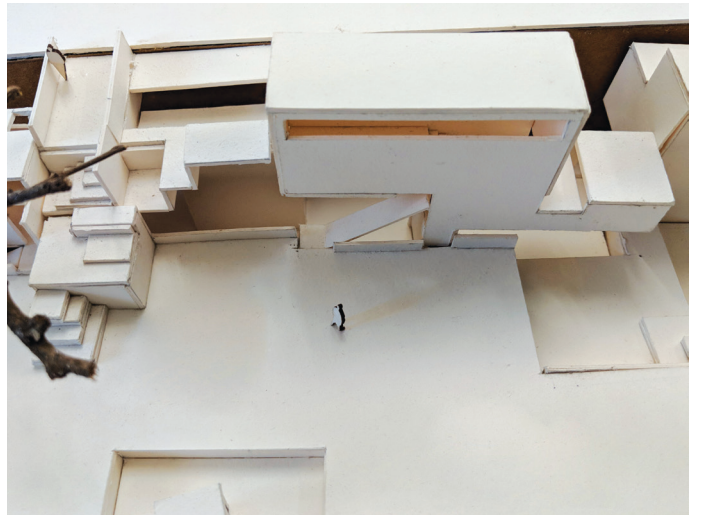
The idea of complimenting the large open courtyards with the closed interior spaces was in context of the site where one is pushed from the large open garden into the closed cave complex. This naturally induces a flow in the movement. The courtyards also act as connecting spaces for the separate office spaces while also acting as a buffer space.

The public toilets in the design are placed on two different levels in accordance to the language of the rest of the design, as opposed to traditional stalls with a connecting corridor. On one corner of the toilet is a small atrium for plants, that act as a source for light and ventilation.

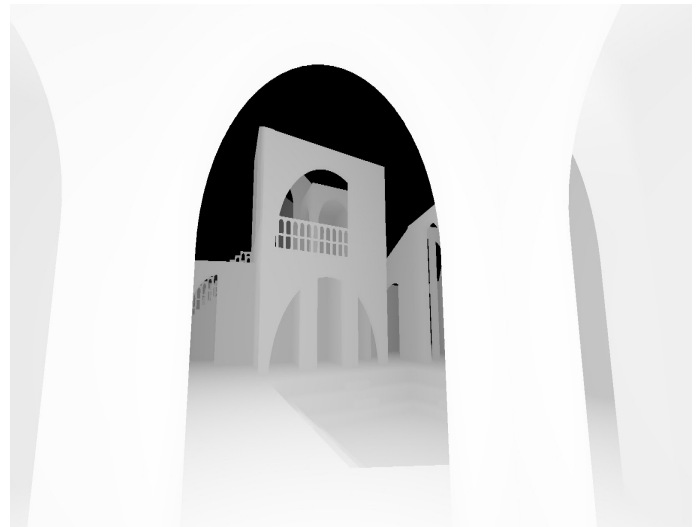
The fenestrations on the blocks are placed at a higher level, so they overlook the foliage of the trees covering the site and not the ground. They also run along the length of the block to create an uninterrupted view. These openings are protected by small frames along their border to prevent water from seeping in. The office space underground is lit up by openings along the edges of the landscape created by varying the levels of the ground.











MELANGE OF SENSES

Pranay Kotadia

The aim of the design intervention was to ignite the sense of sight and touch. Like in a traditional market all our senses are triggered which leaves us to a wholesome experience.

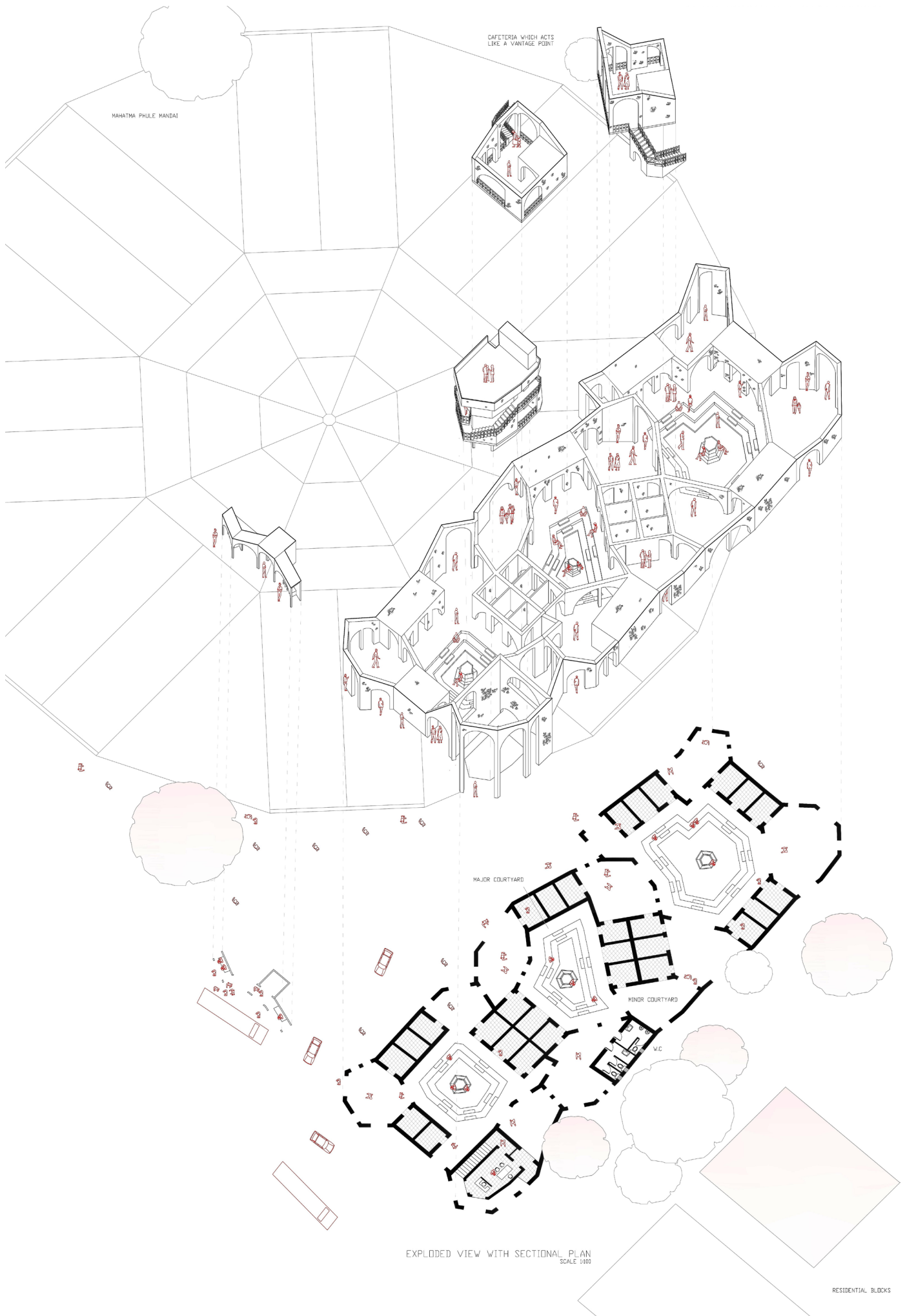
The Ocular centric approach

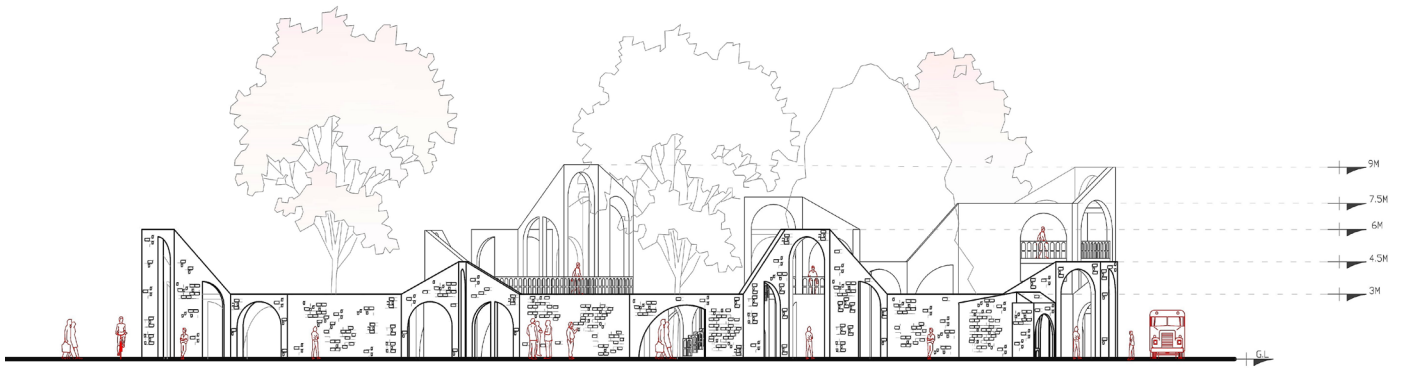
The user confronts the design with his eyes. The legs and hands constantly measure the length of the facades. Unconsciously it projects itself on the facades where it senses the different heights and how they react to his body. Thus, the design intervention consists of a number of varying façades which have a difference in height. Thus, the user's sense of sight will be constantly triggered throughout his journey. Also, the design of each façade is dissimilar, all of them being derived from simple geometry resulting in hybrids of a semicircular arch. This creates different frames which captures the space and the surrounding showing the depth of it.

The Tactile approach

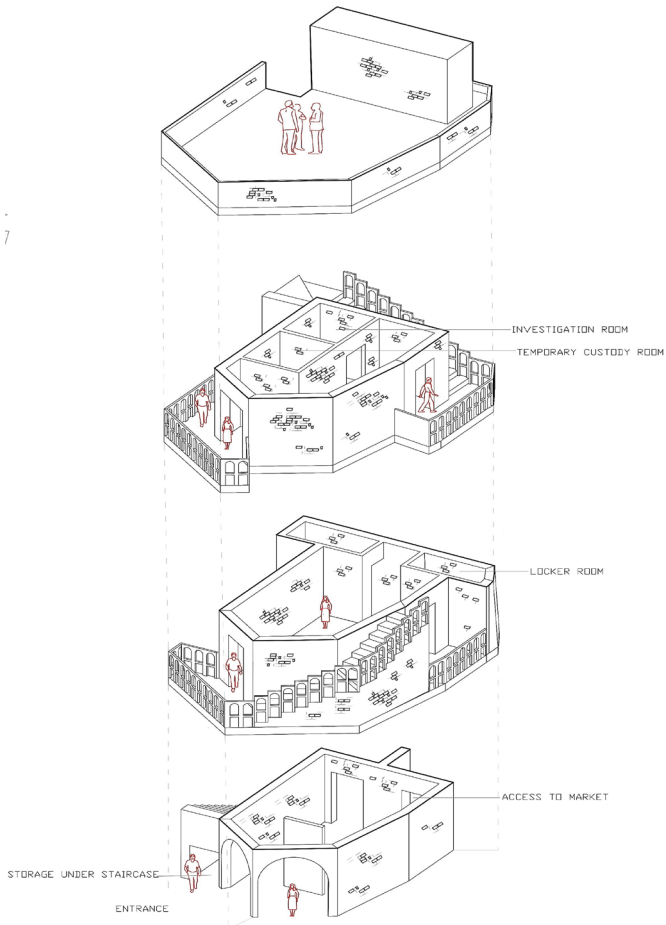
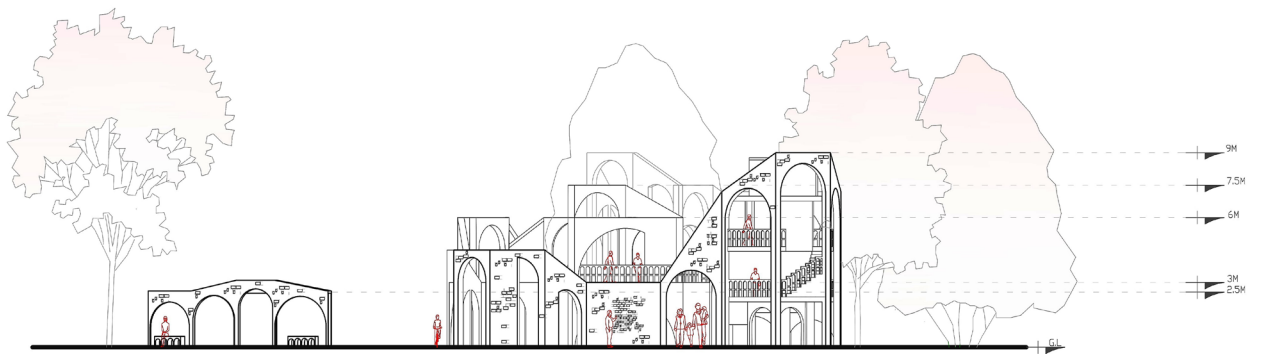
We could think of sense of touch as the unconscious of vision. The eyes stroke distances, surfaces and the heights, and the unconscious tactile sensation determines the agreeableness and volume of the experience. The design intervention is built in bricks. Natural material such as bricks allow our vision to penetrate their surfaces and enable us to become convinced of the veracity of the material (Ref: Eyes of the skin, Juhani Pallasmaa). Brick not only give a very strong texture and expresses their age but, in this case, makes the design intervention more

site sensitive (considering the Mandai, Tulsi Bhaug and the Wadas in Pune). The user will learn the brick arched façades (which may tower over him) visually, and then he will learn the texture of the same brick façade. Thus, the distant and the near is part of a single coherent experience.

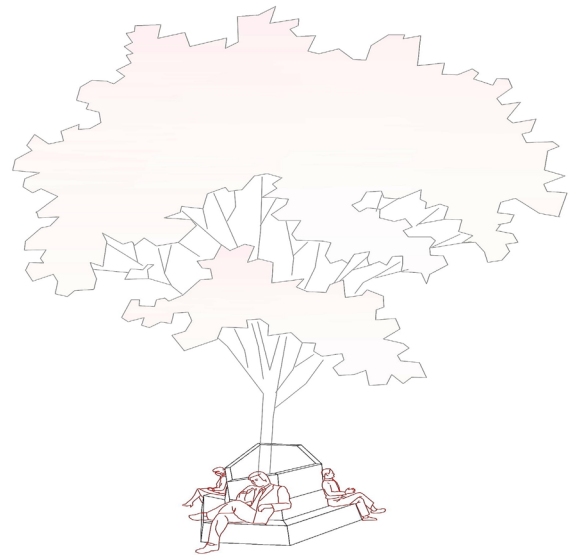




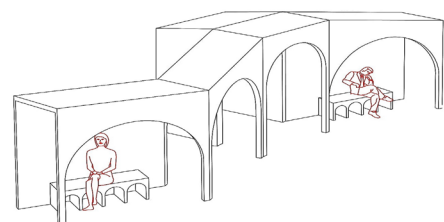
WEST ELEVATION
SCALE 1:100



EXPLODED VIEW OF POLICE STATION

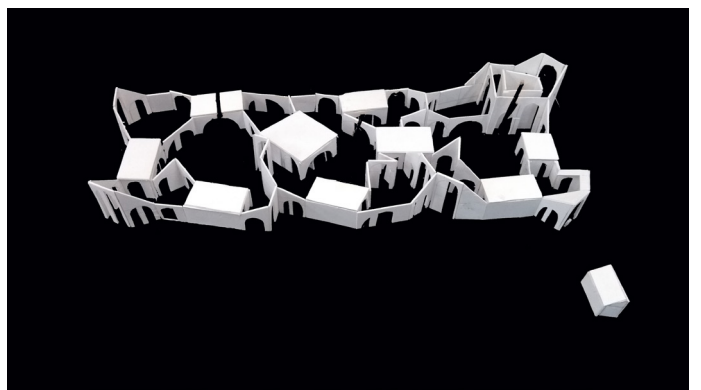
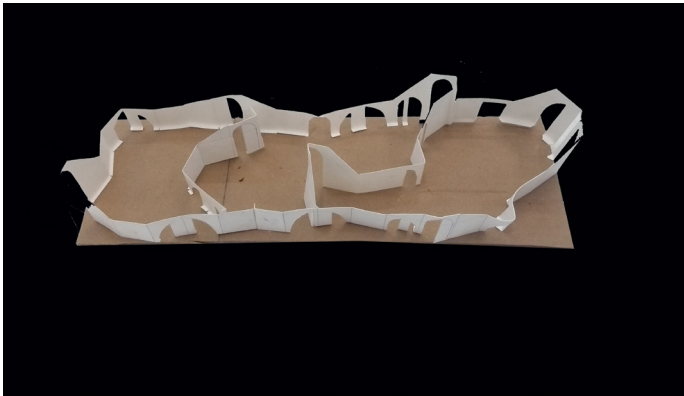


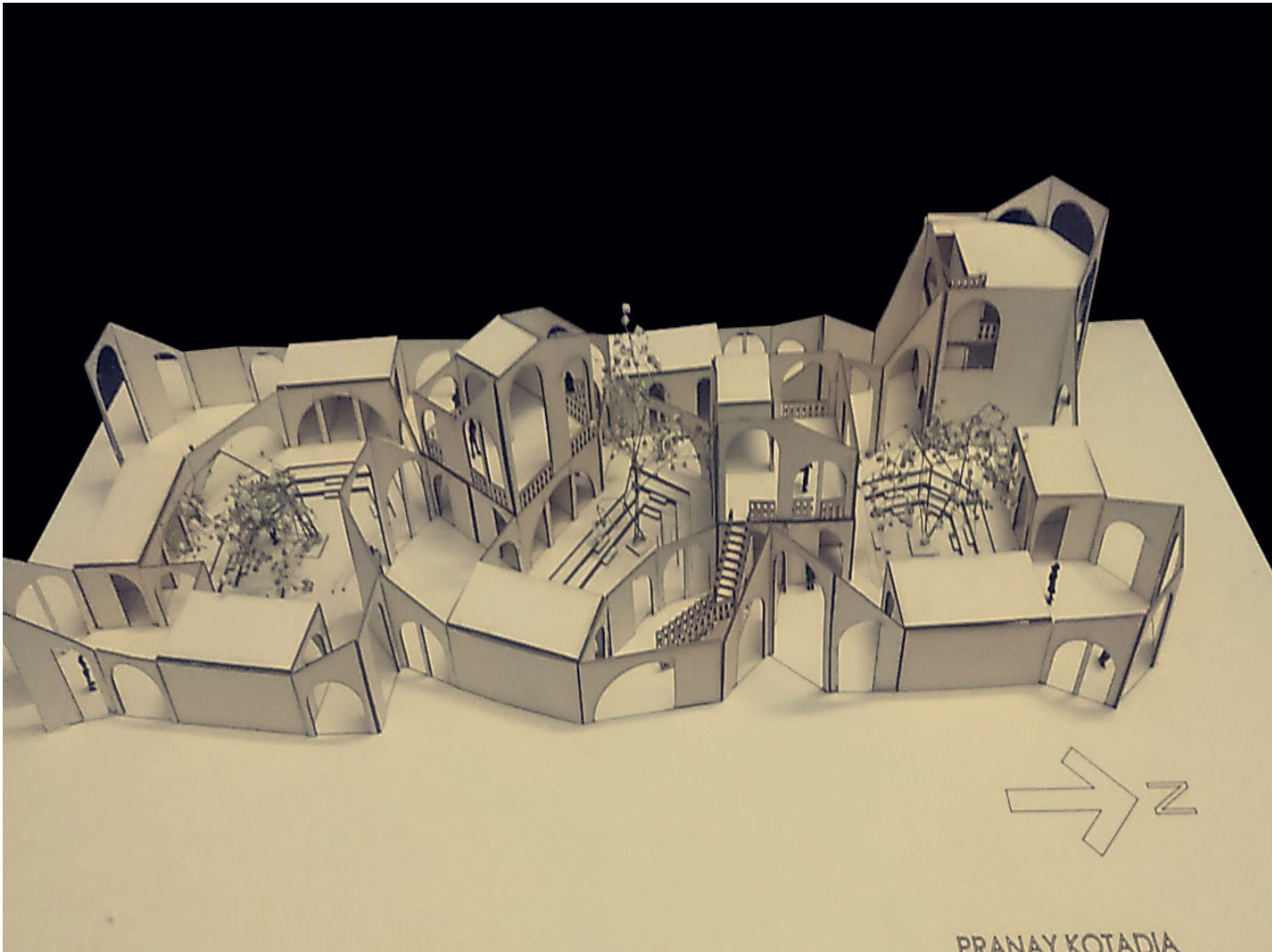
SEATING AROUND TREE VIEW

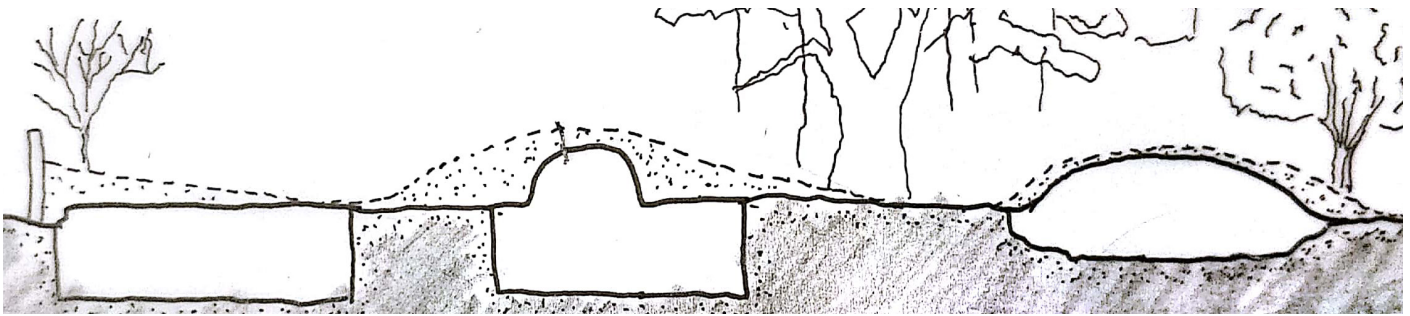
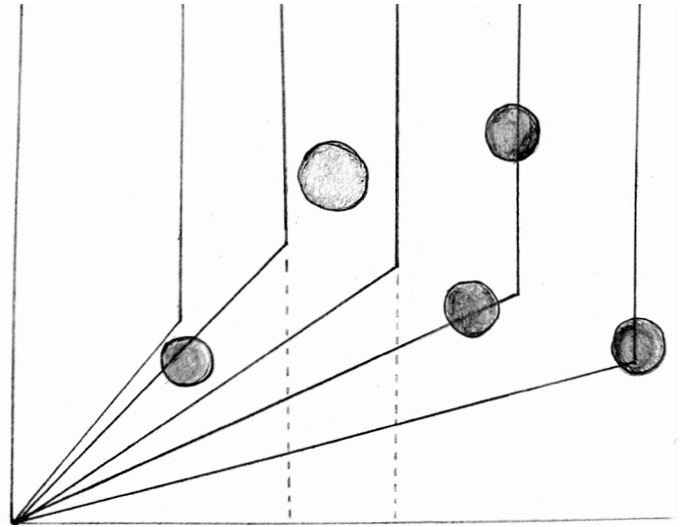
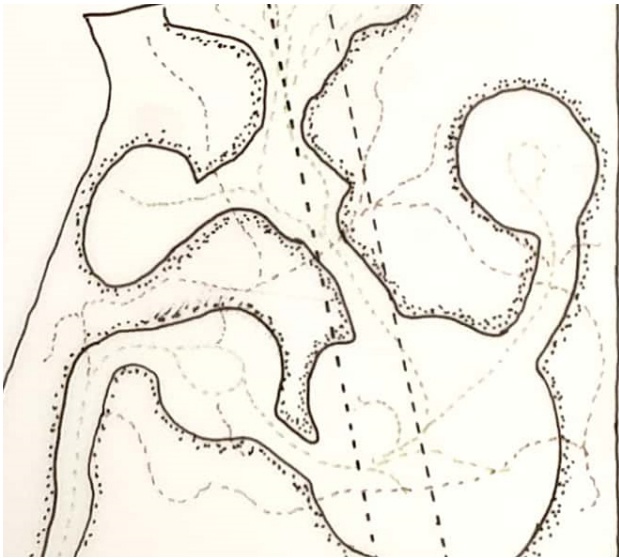


BUSTOP VIEW

S







Dharti - Pataal

Ankit Kumar Sharma

To design anything that is located adjacent to a 1200 year old cave complex, is a huge challenge, Especially when it has to be an extension to the same. The extension is not only about creating a space that people can simply occupy and forget, but about creating something that gives back the respect that Pataleshwar Caves has lost, through the passage of time.

The primary set of challenges that were observed were that the previous extension was giving way too much respect to someone who was occupying the site, than the site itself. The grand pathway leading to the Nandi Mandapa, with trees on both sides, was providing way too much grandeur than one deserves while encountering a structure that has stood for 1200 years.

One question that was addressed is the missing ruins of the monolith.

There is so much negative, of which we see no signs around the site.

Through the intervention, these ideas were addressed in different ways.

The spaces created, followed the idea of scooping land and returning the same amount of land to the site in a different manner.

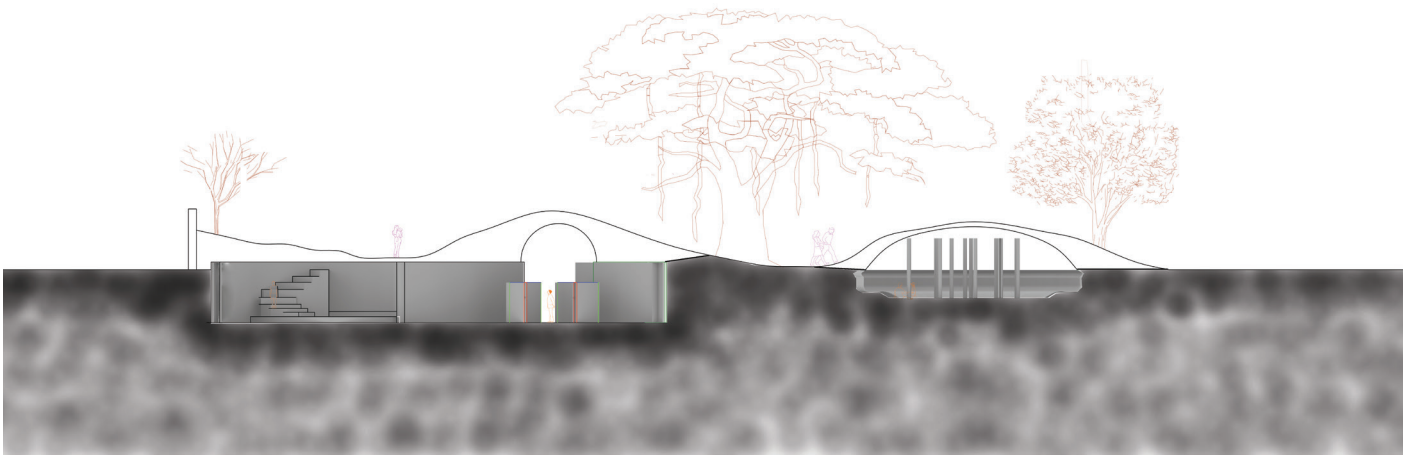
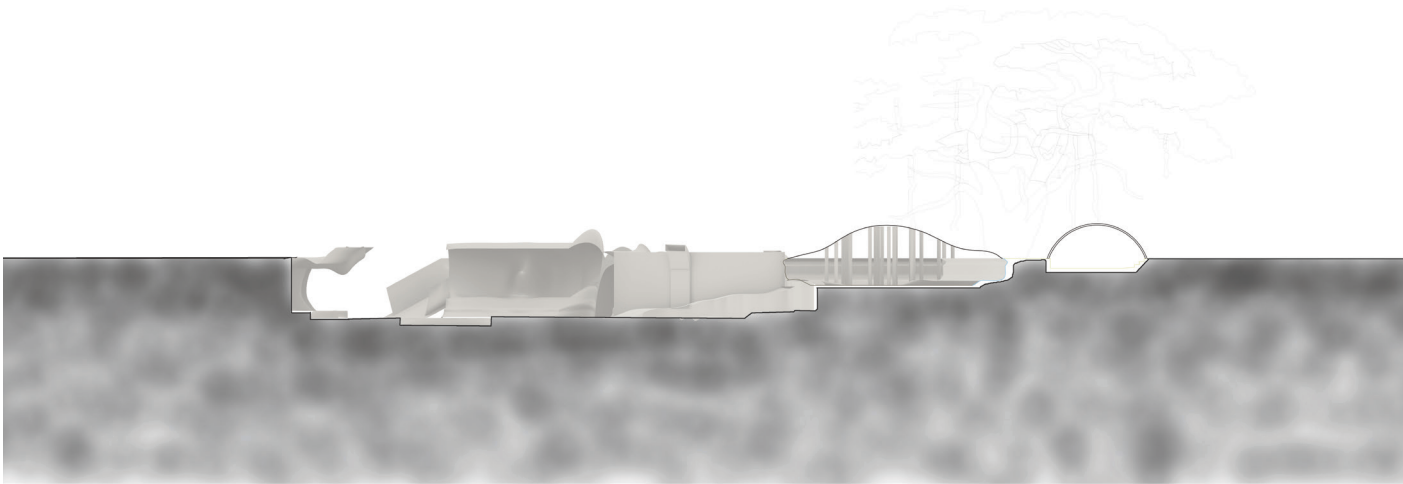
The main entrance was shifted to one corner of the site, which gave one a sense of smallness into the site, while encountering a ramp that takes you up to site level. This addressed the problem of respecting the encounter, mentioned earlier. The site works on 2 levels, the underground, which was primarily derived from the idea of the 'pataal' and the ground level, which is the site level itself.

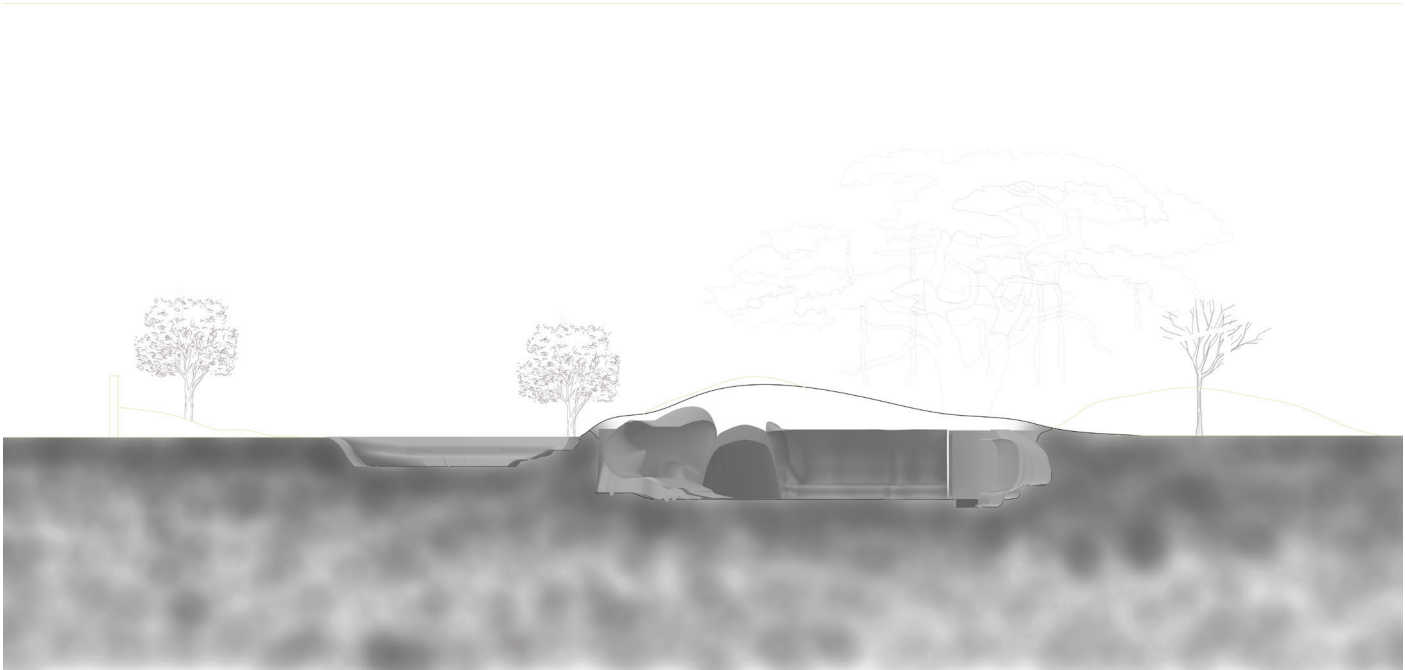
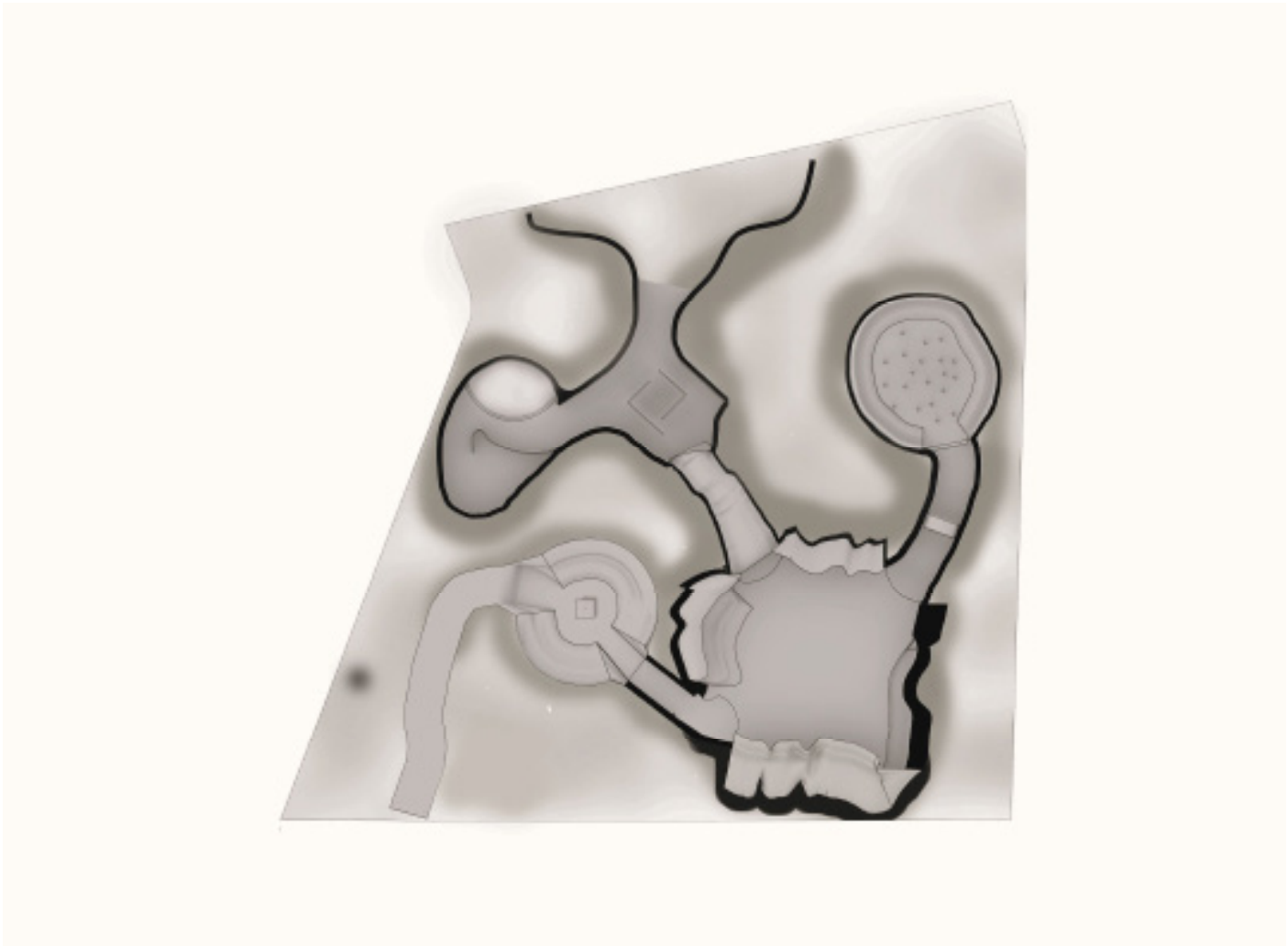
The public spaces, which would otherwise be taken away from the site were respected and given back in the form of mounds and depressions at various places. These mounds also become the roofs for the spaces underground. Some projects from which the intervention takes influence from, are Hussain Doshi Gufa (Vastu Shilpa Consultants) for the mounds, Brick House (iStudio) for the interiors and Arcosanti by Paolo Soleri.

The angle at which the walls come down are also related to the role of the space, eg- a more public space would have walls that slowly merge with the floor, which makes the space more humble.

As for the material of construction, ferrocement was chosen to achieve more flexible forms.

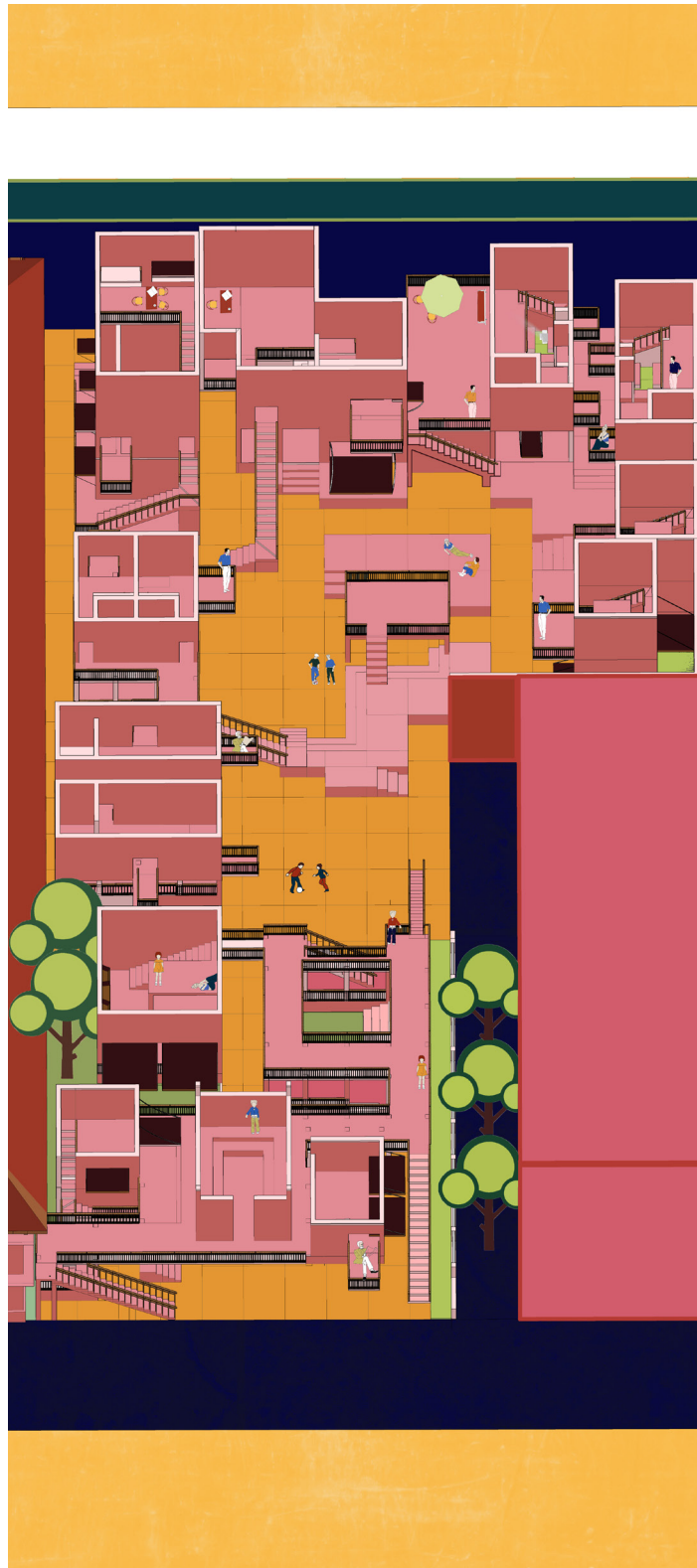
The basic idea of the intervention remains to distort the linear flow of the site in a way which helps is regain the lost historical importance and dignity of the monolith.











CREATING A CITADEL

Raunak Rangnekar

The psyche of a vegetating, idling mind, aims at leisure and calm. The fall of the Peshwas was the consequence of a pseudo ruler placed on the throne by the elders, who spent all resources on gardens, importing exotic creatures for populating his complex, and erecting architecture to supplement his desires. The idea of isolating oneself from the world by the erection of thickened inhabitable walls of stables and watchtowers, and encasing vibrancy of one's own, creating a citadel out of a fort, was the premise of the concept.

Playing with conceptual models, the role of an actor belonging to that era is donned to choreograph and compose the circulation paths of a person. Using the site to erect a labyrinth-like defence fort to house the retreating ruler, the concept was initially developed by marking the path an infiltrating enemy would walk, and creating strategic openings in the structure for ambushing the enemy with guerrilla warfare tactics of the Peshwas.

Jumping the spectrum of the chronograph to the contemporary context and fitting the program on site, the structure was a composition of a fortification wall encompassing life. Small entrances, overlooked by draw bridges and balconies of residences and commercial outlets, releases to a large, open to sky courtyard. A play in the plinth level opens a spectrum of opportunities for occupying the space. This, coupled with broken sections creating crevices and niches that give an opportunity for privatisation, never makes this community space obsolete.

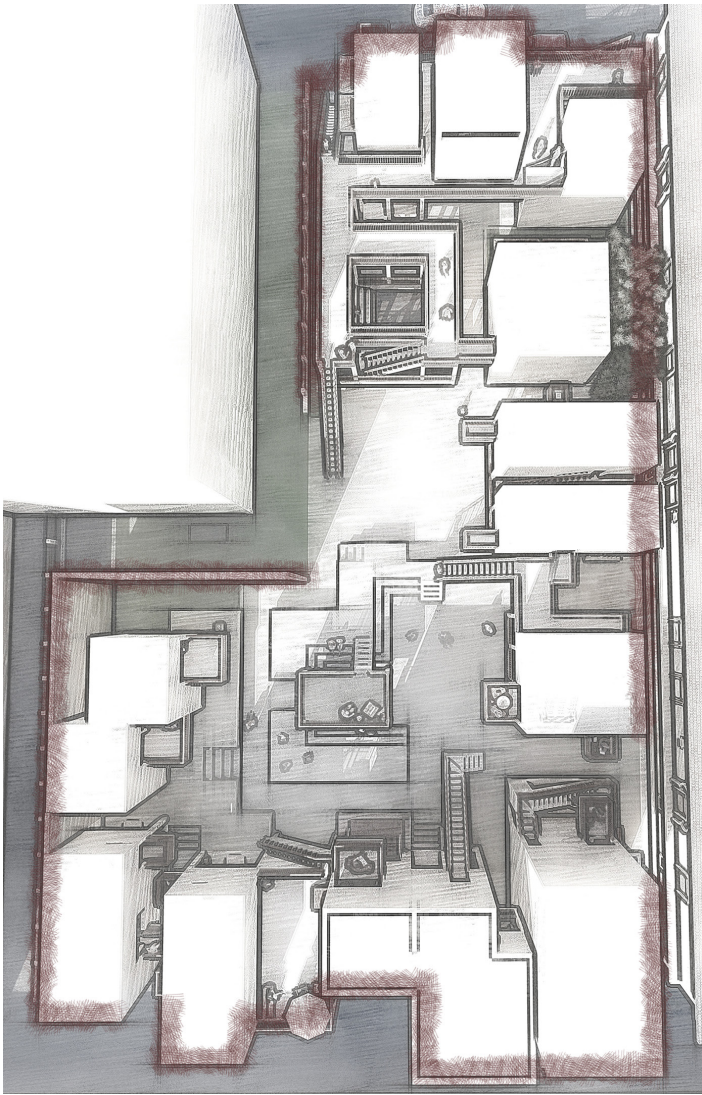
Residences and office spaces share the courtyard, keeping the courtyard overflowing with vibrance and life perpetually. The outer faces of the structure are mundane, synonymous to the Raste Wada, but the edge on the courtyard side folds out as draw bridges or rotating windows to breath in the life in the courtyard. Compressions and

expansions in the structures that compose the fortification wall cut the sky without linearity, creating playful light patterns. From a macro visual of a fort, to the micro point of view of an individual, the experience of walking from the outdoors, into the fort complex, leading to the site, and navigating to a residence which welcomes an inhabitant with an indoor courtyard, which has rooms overlooking this courtyard, creates a conflict of the indoors and outdoors, always having any inhabitant in constant relation with the ground, which is a symbol of mental stability and being carefree.

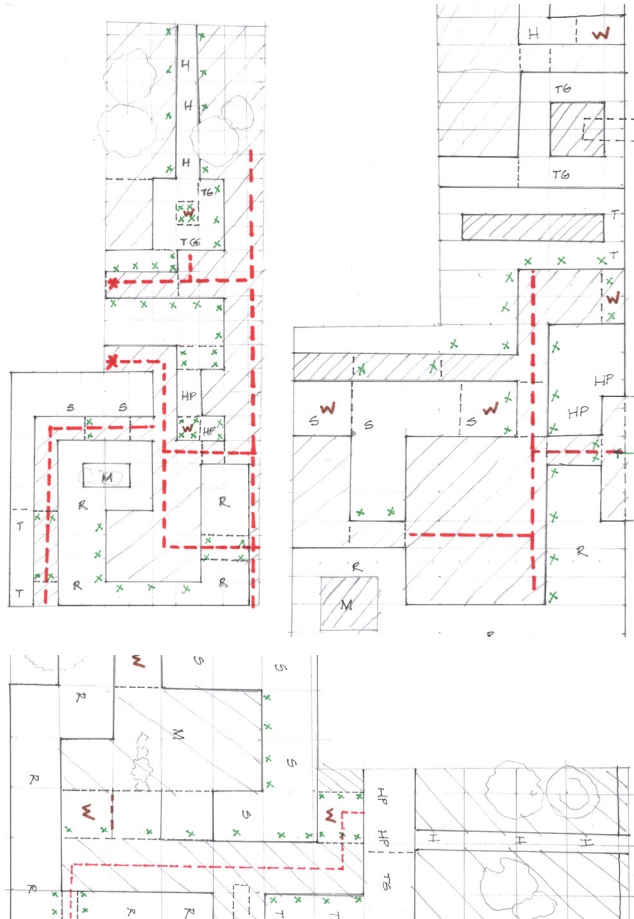
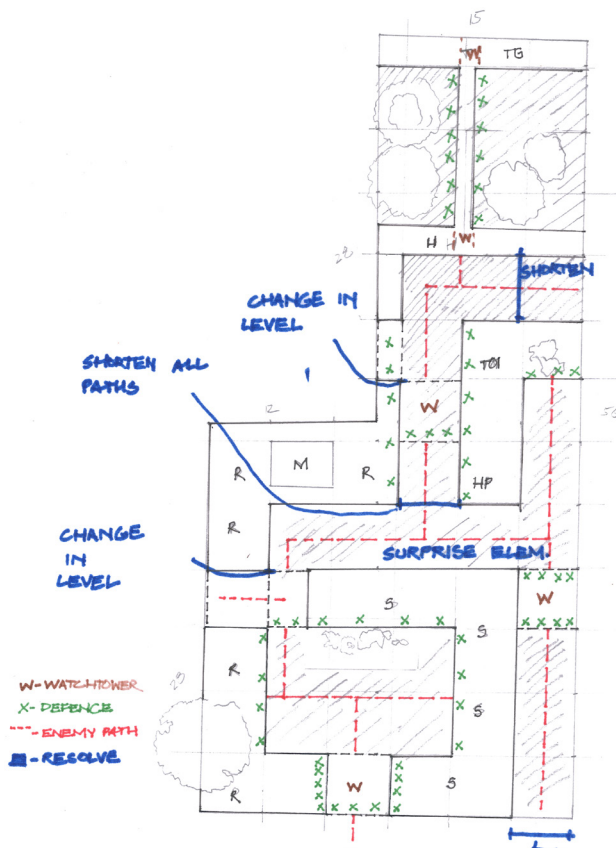
ELEVATED PLAY PATH

GUERRILLA WARFARE

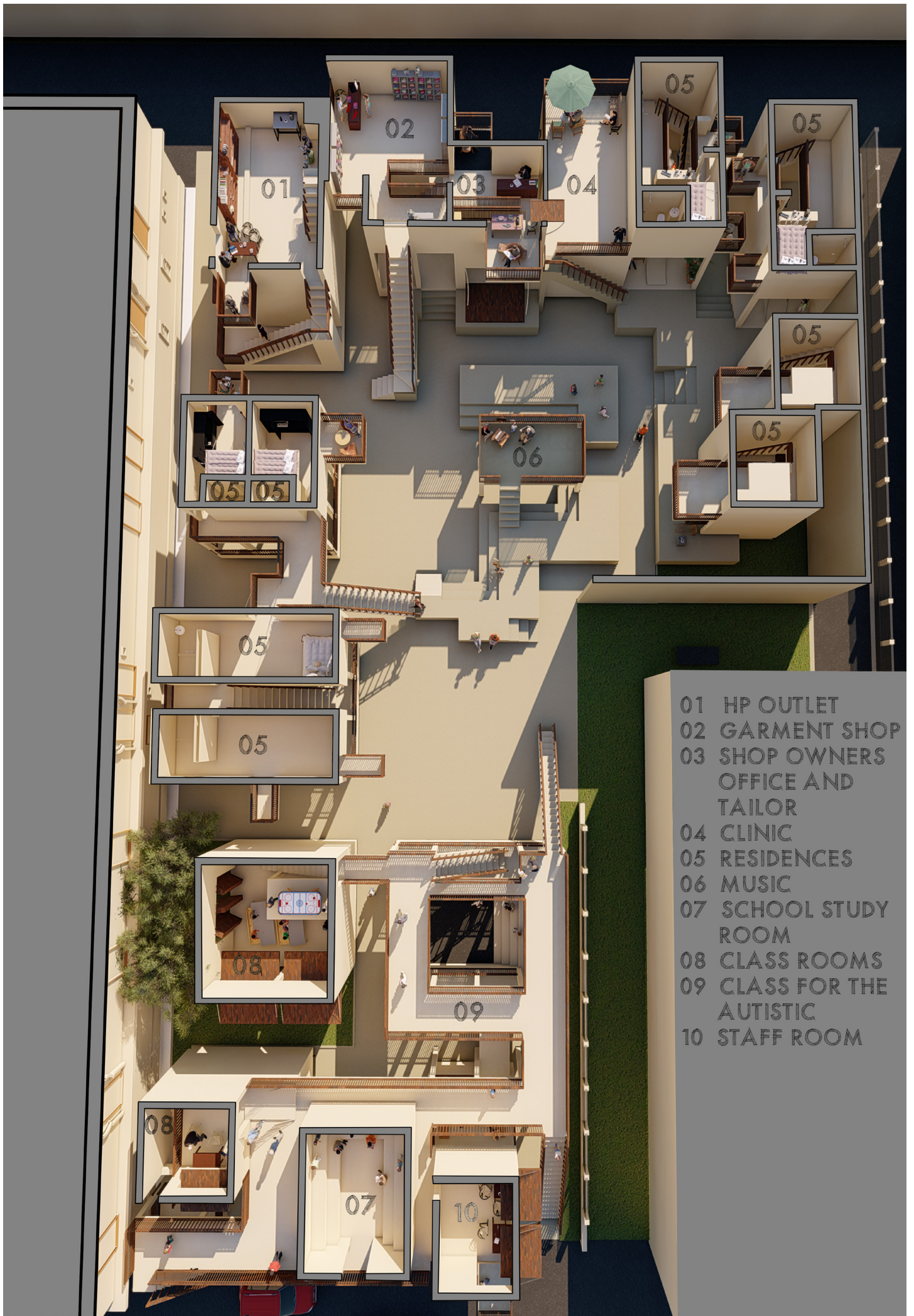




DRAW BRIDGES







- 01 HP OUTLET
- 02 GARMENT SHOP
- 03 SHOP OWNERS OFFICE AND TAILOR
- 04 CLINIC
- 05 RESIDENCES
- 06 MUSIC
- 07 SCHOOL STUDY ROOM
- 08 CLASS ROOMS
- 09 CLASS FOR THE AUTISTIC
- 10 STAFF ROOM

