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INAUGURAL ADDRESS

Mr Ashok Vajpeyi - Going Places

In the traditional aesthetics of India, there is a key concept which envisages that all arts including literature are rooted in Desh-Kaal, space and time. Mr. Vajpeyi will speak about poetry and music, two forms of creative expression and exploration, which take you to places. A place is a more concrete manifestation of space: space visibly and seriously emanates from place. Space is wide, amorphous, complex and multi layered: place gives it 'a local habitation' as it were.

Both poetry and music create place and invariably name it: they take to making it through different means; poetry through words, music through notes. In the act of communication they both liberate the reader/ listener from her own place and relocate, for the time being at least, her in another 'created and discovered place'. There would be an attempt to discuss and clarify some of these aspects.

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KEY NOTE ADDRESS

Mr Feisal Alkazi - A Sense of Place

Every city tells its own story. A story of how and why it began, how it developed and grew, what it has become today and what it 'hopes' for its future. And each Indian city has its own fascinating story. The intangible heritage of a city, its unique local culture, is a very new area of inquiry. For it to continue, be refreshed and rejuvenated it must first be thoroughly understood. It was only 400 generations ago (10,000 years) that our ancestors turned to agriculture, changing the natural landscape completely, and resulting in the establishment of the first cities. Why? The end of the Ice Age in around 9000 BC, resulted in temperatures increasing and the seas rising, pushing people inland, and plants and animals being transformed.

In statistical terms one hunter gatherer needs approx 10 sq miles to collect enough food in live while just one mile of cultivated land can feed 50 people. So agriculture could support a human society fifty to 100 times greater than hunting and gathering could.

In the beginning years of the AD era the earliest states appeared in our country, occupying a miniscule portion of the landscape compared to the many over-bloated chapters devoted to them in our history books! Nearly all the population and certainly most of the territory of India were outside the reach of the state. However their military advantage lay in their capacity to concentrate foodstuff and manpower in major cities. Irrigated rice agriculture was the key. Compared to other foodstuff, grain all matures at the same time and the average yield per acre can easily be calculated by a revenue official, it is easier to transport, has fairly high value per unit of weight and volume and can be stored indefinitely.

But interestingly what is crucial is that the economics of horse or bullock cart travel set sharp limits on how far grain can actually travel. A team of oxen will have eaten the equivalent of a cartload of the grain they are pulling in approx 250 km! So a king of the time was conscious of this state accessible product, and a uniform agro-ecological landscape emerged, what we now call the paddy state. A monoculture producing a socio-cultural uniformity of family structure, fixed gender roles, fertility, child labour, diet, building style, market exchange and agricultural ritual.

A very different push towards urbanization came surprisingly from the sufi movement, particularly in Kashmir. From 1372 onwards when a sufi saint, Shah Hamadani, looking for political sanctuary, settled in Srinagar on the banks of the Jhelum river where he preached. Once he died his *dargah/quankah* on the *dariya* attracted many pilgrims and resulted in *daulat* giving us the '*dargah, dariya, daulat'* push towards urban agglomeration. For the *dariya* or river was the road of ancient and medieval India.

A completely different look at the city was the migrant city, or city on the move of the Mughals. Historians estimate that of the 4,00,000 (4 lakh) population of Delhi in the mid 17th century, 80% was transient with the emperor on his constant travel – so the population of Delhi frequently fell from 4 lakh to less than 65,000 inhabitants!
The Mughal Imperial capital was a movable city. Virtually the whole royal establishment, household as well as official, shifted camp with the emperor, with staff, records and treasury. His harem moved with him, and so did his artists and artisans, musicians and dancers, even his

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menagerie and his library. And here fabric was the building material! For textile was not only garment, it was below the feet – as carpet, rug, *duree, namdah;* it was the walls of the tent; it was the ceiling above. In Mughal times, there was no little or no furniture. The floor was carpeted; seating was on mattresses covered with elaborate spreads, and one lent against cushions of all shapes and sizes.

And hence the many Mughal Gardens of Kashmir. For this is where the Emperor actually stayed in a series of beautiful *shamianas* . It is said at one time that as many as 777 gardens ringed the Dal Lak in Srinagar!

And on the overlapping images of the city as agricultural centre, city as religious centre, city on the move, a new patina emerged: the British concept of the city.

The British vision for a city with its civic communities, its focus on health and hygiene, their residential plans – were all at a variance with the existing urban sprawl. British colonialism changed the landscape of India completely. In hitherto unknown areas – Madras (now Chennai), Bombay (Mumbai) and Calcutta (Kolkatta) they built the three big port towns of India, soon to become among the most important colonial towns of the world. In a similar fashion the British sought out hilly mountain resorts which were developed into hill stations.

A chain of hill stations emerged across the length and breadth of India – Ooty, Mahableshwar, Panchgani, Darjeeling, Mussoorie, Dalhousie, Nainital, Simla, Srinagar.
In each of these British sought to recreate something of England, in architectural style, in furnishing and food, in the foliage they planted and in the lifestyle they lived. They became, in many ways, a home away from home. They functioned as health resorts, as summer capitals, as centres of economic production and for social and cultural reasons.

Urban development in any hill station saw the development of a British section of the town which included private residences, religious spaces and public spaces. Western style buildings created an environment in which Indians were exposed to European ideas of education, justice, administration, even the post and telegraph system! An Indian student studying the classics including Shakespeare in English attended classes in Western style buildings, received medical treatment in a western hospital, mailed a letter from a post office and testified in the Sadar Court. Colonialism often expressed itself most completely in architectural terms, and the overriding influence of a British 'environment' on the Indian mind is obvious even today.

Post independence we have become a society of migrants, with lakhs of people criss-crossing India everyday to find employment and a place to live. The last part of my keynote address looks at migrants based on my own fieldwork with pavement dwellers in Mumbai.

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SESSION I: REGION

Dr Vandana Shiva – Ecology as a Sense of Place

Prof Amita Baviskar - Defending Place: Culture, Nature and Power

At a time when environment and social concerns seem more threatened than ever, it is useful to revisit Karl Polanyi's 1944 classic The Great Transformation, a book that describes one of the greatest battles of our times: the struggle between economy and society. Polanyi argued that in the 19th and 20th centuries, whenever the economy—by which he meant markets, especially capitalist ones—gained supremacy over other aspects of life, there was a counter-response, rooted in other dimensions of cultural being, that sought to contain the annihilating power of commodity fictions. These counter-movements could take different forms—they could be millenarian, fascist, socialist, populist, they gave rise to the modern nation-state—but they shared a common belief: that nature and humanity were not commodities, and that organizing production around the commodity fictions of land and labour would annihilate something of their essence.

In my talk, I will discuss how such ecological and social limits to capital exist, and occasionally prevail, in liberalized India. Drawing on my work on the Yamuna in Delhi and on the Vedanta mining project in the Niyamgiri hills in Orissa, I will show how commodity fictions contend with counter-movements to reclaim the social lives of nature. Civic rights, sacred beliefs, and the ecological sciences are among the constructs to invoke to deconstruct commodity fictions. And therein lie spaces of hope.

Dr Bret Wallach - A World Made For Money

The world made for money is now the dominant cultural landscape of the planet. Most of us live almost entirely in that world. My house was made for money; my car was made for money; the airplanes I fly on are made and operated for money; the clothes on my back were made for money.

A world made for money, in short, is the visible face of a modern economy, and it has largely replaced the more traditional world, whose cultural landscapes we might say were mostly made with money. A subsistence farmer's hut is an example. So is the Taj Mahal. For both, some money was required, whether a few rupees for a knive or a fortune for the Taj. Both the hut and the Taj, however, exist like the mountains and the seas. They have a dignity denied to objects that are means to an end.

Inspirational landscapes (those, say, listed on UNESCO's World Heritage list) are usually those made with money, not for money. The exceptions? Some were made by artists struggling in a world made for money. Louis Sullivan may stand as an example. Others were created for money but stand now as monuments of that world. Consider the massive Manchester station of the pioneering Liverpool and Manchester Railroad. A more money-grubbing object can hardly be imagined, but the massive columns that once supported trains carrying cloth headed to India

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haven't supported a railcar in decades. The building is now a museum, and it encourages us to muse upon the sound and fury of commercial life.

Are we destined to live in a world almost entirely made for money? I think of Asia's steeply terraced farmlands, scattered here and there from Yemen to the Philippines. UNESCO recognizes some of them as among the most beautiful places on the planet, yet they will probably be abandoned in the next few decades as rice is supplied from factory farms and the terrace builders themselves find a new life in a city or town. We will be left with a handful of heritage landscapes that gradually disappear. A few may be carefully maintained and periodically restored until we forget why we chose to save them.

I have a happier scenario. It requires a very long view, one long enough to see the modern world as an era comparable to the Neolithic. It requires the assumption that the money frenzy of our time began when the good things of an industrial civilization became available and that it will end when everyone has those good things. If I'm an optimist, I will argue that China and India have now begun this furious journey and that if they can make it past many hurdles, both social and ecological, they will be as rich as the West. By then the West, or possibly the East, will at least figuratively have conquered cancer, beat back climate change, and learned how people can get along with one another. If all these things were to happen, then we might revert to a world where we do not make things just to make money, might live in a world where many things possess the dignity of things not made for money. Call it a fairy tale; give it odds of 1-in-10. Give it even worse odds, but consider the alternative.

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SESSION II: CITY

Dr Narayani Gupta - The Evolution of the 'Shahar' of Delhi

A planned city can erase old paths, commons, homes, fields. And, in time, the planned city is seen as 'heritage' to be retained as it is.

The project of building British New Delhi began by considering whether to give a new role to Shahjahanabad, then thought to upgrade the Civil Lines into a capital, then thought of an adjacent city, almost a suburb, of Shahjahanabad, and finally was given the form of a new city looking east, as did the Mughal city, except that the citadel (the Viceroy's Estate) was on the western edge while the Qila-e-Mubarak was on the eastern edge.

Because Shahjahanabad for most part grew organically, the traceries of the underlying villages can be discerned through the overlay of city. In New Delhi, by contrast, the villages survived not in form but in prudently-retained names for roads, erstwhile capitals in carefully-maintained ruins, and the Qutb Road, a trunk-road from the past as Sunehri Bagh Road.

This remade landscape, having survived a century, is now seen as 'heritage', to be retained (ignoring the damage it has been subjected to) because it is a tourist bait, a green lung, a unique neo-classical cityscape, built defiantly at a time when Bauhaus was the flavour of the decade.

This presentation will see how we can put these arguments on hold for the moment, and see how the city can be projected simply as a place which generates happiness

Dr. Neera Adarkar - Whose City is it Anyway?

Girangaon or the 'village of the mills' is a working class district located in the heart of the island city of Bombay/Mumbai. It starred its evolution in the mid – nineteenth century with the setting up of the first textile mill in 1851. By the turn of the century there were 70 odd mills employing two thirds of city' labour. The skyline of the city was dominated by the tall brick chimneys of the textile mills and the textile workers held centre stage in the history of Bombay for over a century. They were among the first migrants who came to the city. They put down roots, evolved social institutions and associations, fought great political battles, entertained and educated the city with their plays, their music and verse and influenced its economy, politics, culture and space in innumerable ways.

Girangaon was at the centre of the evolution of Bombay as a modern metropolis. It can be seen as an integrated vibrant neighbourhood where locations of livelihood, political struggles, social networks, cultural expressions and residences, all overlapped with each other. The urban working class consciousness was expressed through a hierarchy of very active community spaces: the gates of the mills, the streets and the street junctions, the maidans, the courtyards within the chawls and the long common galleries of the chawls, all played an important role to create a sense of a cultural place for the mill worker and also for the city at large. The cultural and community life of the city was in many ways an extension of the culture and institutions of Girangaon.

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There is a history here that is in danger of being rewritten or forgotten in what is happening now in the name of post industrial globalisation. Over the past 20 years this community has been systematically displaced, dispossessed and marginalized, all in the name of progress and development. Gleaming new high-rises soar up into the sky alongside the chimneys. The Gated exclusive upper middle-class residential complexes, exclusive restaurants, a fashionable studio and a popular discotheque stand cheek by jowl with the old chawls. The gentrification of the area is hard to ignore. For the people of Girangaon, this means the loss of jobs and the future of their children. It also means that there is a world growing around them in which they no longer have a part to play. Yet the militancy of the mill workers emerged strong as they claimed their rights; first, over the mill lands, then over their neighbourhood- Girangaon; and finally the right over their city to stay put. Currently the mill workers are engaged in a battle to acquire a substantial housing stock built on the Mill lands by the state government. This unique struggle that has translated into multiple actions captured the imagination of the wide spectrum of the civil society of the city. This led to initiating a joint forum -Mumbai People's Action Committee- . Although short lived, it can be said that such an effort was unprecedented in the history of Mumbai.

In the city like Mumbai and even in the country as a whole, both of which are going through confusing and cataclysmic changes, the need to weigh these changes is becoming increasingly evident. What constitutes the imagination of modern India? How much of what we have inherited do we keep, and how much is obsolete? There are the questions that are thrown up by the history of Girangaon.

Mr Shyam Khandekar - Creating a Sense of Place

In his compelling book 'The Paradox of Choices: Why More is Less (CollinsHarper, 2004), Barry Schwartz, makes the following point.We have never had more choices and more possibilities to select from, and more multitude of options than the modern society presents us today. Yet, Prof.Schwartz, a professor of Psychology in the U.S., argues against the conventional wisdom that more choice brings greater contentment. Most of us, according to Schwartz, have more trouble dealing with the multitude of options modern society presents us with. His studies show that as options multiply, various factors lead us to choose less well, and to enjoy the fruits of our decisions less. He concludes that this paradox has implications in the fields of medicine, marketing and social policy.

While Schwartz writes about the explosion of choices in the U.S. in 2004 about the American society, is to my mind also true of urban India in 2014. The economic boom of the last years in India has increased the choices for millions of urban Indians.And Indian designers! Simply stated they are not any more restricted to choose local materials, but can choose their materials from China, Italy or Turkey, or Russia.

My hypothesis is that Schwartz thoughts are equally applicable in the field of Design, and that not being able to deal wisely with too many available choices, is a major reason for the inability to create a sense of place (identity) in many designs in our cities.

I remember visiting Peak District National Park in central England a few years ago, and marvelling at the seamless harmony between the natural surroundings on the one hand and man- made artefacts on the other. Closer inspection of how this had been achieved led me to the

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simple conclusion that everything man- made, be it hard landscaping or walls in the landscape, buildings for residential or public use, or utilitarian artefacts like water reservoirs , roads and bridges, all had been built with the same yellowish- grey stone from the hills of Peak District. Few of the designs were by themselves necessarily of great quality. Yet, as long as the designer stuck to the use of local materials, she/he could not go wrong. The sense of place, and the identity, was clearly retained.Similar use of local materials gives a sense of place to the towns in the Netherlands (bricks), settlements in Scandinavia (wood), or for that matter our villages in Himachal Pradesh (use of local stone).What applies to building materials applies equally to the trees and plants used. Using locally available varieties makes the design mostly not only more sustainable but also gives it an identity which creates the sense of place.

So is topography the main determinant for creating the sense of place?

On the basis of examples I will try to put the case that Climate is the primary determinant and together with the topography gives us the tools to create a sense of place.

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SESSION III: PLACE

Prof Jan Woudstra -Consulting the genius of the place; opportunities and constraints in landscape practice'

Within all traditional societies there is a desire to explain, validate human existence and shape ethics through myths, one of the aspects being to appease and honour appropriate spirits, sometimes to every aspect of life. This can be seen, for example with the identification of sacred places by the aboriginals in Australia, the worship of American Indians, the search for qi in China and spirit houses in Thailand. It was also the case in pre-Christian Europe where large numbers of gods provided the ethics for daily life. In all, these helped to provide an environment that was auspicious, until Christianity –with its single god-determined that these were superstitious. This must also have been the case in the early eighteenth century when Alexander Pope translated classical literature; as a Roman Catholic he would have objected to the various gods implied in references to the spirit of the place, and yet somehow these provided what he was looking for. To him the inspiration for the classical world also came from seventeenth century Dutch landscape (or landskip) paintings. These showed dramatic landform of valleys and prominent rocks, with ruins, groves and single trees. These provided a mostly contemporary reinterpretation of such landscapes that emphasised the physical rather than the spiritual. This must have been the context when Pope composed his famous dictum to 'consult the genius of the place' in in his epistle to Lord Burlington, who was transforming his grounds at Chiswick House.

This dictum has often been quoted as an objective for designers of places, primarily in order to satisfy man's physical needs, in order to provide him with a dwelling place in which he can orientate himself and identify with. It emphasises the need to have different places, and the banality of having all places becoming the same, with the film maker Jacques Tati's criticism of the confusion caused by the international airport being a classic example of the latter. This emphasised the importance of memory, as this is all we have, besides the here and now. In place making- the creation of spaces with a distinct character- designers have made the most of existing features; indeed it is very difficult to design places on sites without features. This talk investigates the work of a number of landscape architects who in their career have taken special care in highlighting specific character through pertinent examples. It considers not only physical character; archaeology, landform, plants, built features, aspect and situation, but also the more phenomological aspects, including history, which reflect human concerns and endeavour in the fundamental relationship between man and place. It highlights the increasing relevance of place in a globalized world subject to climate change.

Mr Sanjay Bhattacharya

Kolkata, the City of Joy is full of variation of colors and character, take a tour through this City, you will find within every 5 kilo meters it changes. The City has old British Architecture along with modern buildings and ugly slums. Although the pressure of population dominates the city, you find lots of breathing space in the Maidan area. The old Howrah bridge and the new Vidyasagar Setu are nice examples of co-existence of old and new. The City is a Paradise for the painters and photographers. It offers you Victoria Memoral, Cathedral Chirch, Maidan, Outram Ghat along with areas like Burra Bazar, Khidderpore and remote South Kolkata area which are visually superb and the details of the different people and places are truly interesting. I

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graduated from Govt. College of Arts & Craft, Kolkata. For 5 years, I only studied Kolkata's different aspects. I did many outdoor studies in water, color and pencil. Today the skyline of Kolkata is very much changed. The flyovers have damaged the view of many architecturally beautiful buildings. Hawkers have taken away the pavements of the entire Dharmtala area, which is also a black spot on the beautiful buildings like Oberoi Grand Hotel and Indian Museum.

240 kilo meters away from this city, there is Rabindra Nath Tagore's dream land, Shantiniketan. His father Maharshi Debendra Nath Tagore came to Shantiniketan and fell in love with the place. He did "Upasana" under a Chhatim tree. The then Zamindar of Taltore gave him the land to build-up his ashram almost free.

After him, Rabindra Nath started his university named "Vishwabharti" in Shantiniketan. He used to believe that all the different streams of education should exist together. That's why he created Kala Bhavan, Sangeet Bhavan and Path Bhavan together. Nandlal Bose, Ramkinker Baji, Benod Behari and many talented people came together to be teachers in Vishwabharti. Gradually, the nearby areas of this University became a residential area for the teachers and students. In Purbapally, Ratanpaaly you may find old houses where the Bankura Terracotta houses are still existing on the gates.

My first visit of Shantiniketan was in 1989. At first, I was attracted by the open spaces and the greens. I also liked the architecture of small residential houses along with thir gardens. After visiting the areas close to the University, I moved ahead and found more interesting places like golpara and Bonerpukurdandga, etc. there is a canal beyond Shyambati and once you cross the canal on one side a Station and the straight road takes you to "Kopai River".

I found Santhal villages very interesting. They have their own ways to make mud houses, almost in every house they have wall murals also very different. During the visit to these villages, I was very much attracted by the lotus ponds there. I did some paintings on this subject.

Like Kolkata, Shantiniketan is also a paradise for painters and photographers. Main Shantiniketan is crowded now and the pressures of the city are also there because many people from outside come to visit Shantiniketan. According to their requirements, lots of guest houses are coming up, but if you visit the remote villages, you may find the untouched landscape. The skyline is dominated by palm trees, wide spaced paddy fields touch the horizon, cows and buffalos on the field, these are like landscape paintings by old masters.

Both Kolkata and Shantiniketan are yet to be fully discovered by me. My search for these two places with paint, brush and camera may be endless.

Prof Mohammad Shaheer & Mr Pankaj Vir Gupta – The Landscape of Institutions: Joseph Stein and the making of a few places in Delhi

Joseph Stein's career in the capital city established perhaps the most explicit case for offering landscape and architecture as a place of therapeutic refuge for the citizens of the city. Acknowledged classics of modern architecture such as the India International Centre (1962), the gem-like Triveni Kala Sangam (1962) and the more recent India Habitat Centre (mid 1990's) are typologically seminal and embody a farsighted ecological consciousness. The fact

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that over the years these institutions have undoubtedly become cultural landmarks suggests that there are some lessons to be learnt – about the place of institutions in the city, their relationship to their immediate environs, about site planning and architecture, and the impact of all this on how these buildings and landscapes are perceived and how well they are used.

City's develop around centres of political and economic power and sometimes of faith, and their core is defined by the buildings and spaces that these functions demand. But apart from the uniquely central sense of place inherent in famous and diverse urban landmarks – the Red Fort and Chandni Chowk for example, or the Central Vista, the Kolkata Maidan and the Chandigarh Capitol, and of course such historical marvels as the Ghats at Varanasi - other kinds of institutional uses also permeate the urban fabric and in a more locally specific way infuse large parts of the city with character, grace and memorability.

Prominent amongst the new land-uses added to the traditional city or cantonment town in the early phase of colonialism post 1857 were university campuses and court complexes along with civic facilities – clubs, a central post office and railway station for example. It's possible to see these as precursors of what is now categorised as 'institutional land-use' - the clustering of a variety of private and public and semi-public premises which might loosely come under the heading of 'institutions' - professional and corporate associations, colleges and schools, research organisations and cultural facilities - with the intention of creating a distinctive urban landscape quite different from the well-known archetypes resulting from largely commercial or residential land-use.

Tracing the development of modern Delhi from the early 20th century to present times tells us that several distinct and quite extensive areas of this kind of land-use have been planned. To begin with is Lutyens' intention of locating four grand institutional buildings at the intersection of Janpath and Rajpath – never realised, thus rendering the vision of the Central Vista forever incomplete; then, the more recent example of districts such as the Qutb Institutional Area which are no different from other plotted layouts in the city, as distinct from the really successful institutional environments of Mandi House and Lodhi Road (where incidentally many of Mr Stein's campuses are located).

It's important to understand why some of these places are more pleasant than others, and why a few of them seem to invite us to visit them again and again. Is this related in some way to their physical arrangement? As for example, in the way the buildings speak to the street – or the mix of institutions and activities that is of interest to a varied population spanning many age- and occupation groups?
A brief review of some of these institutional districts might yield an insight or some answers:

- Rajpath/Janpath: National Museum and National Archives, plus lately the IGNCA
- Mandi House: Copernicus Marg to Bengali Market
- ITO: between Bahadur Shah Zafar Marg and Ring Road
- Lodhi road: from Safdarjung's Tomb to Humayun's Tomb, via IHC, Lodhi Gardens, and the Golf Club
- Qutab Institutional Area

At Mandi House, Stein's Triveni Kala Sangam is certainly the most significant episode on Tansen Marg – not least because of its easy relationship with this leafy street, and thus also to the

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colourfully crowded Bengali Market nearby. Some of his most important architectural works are situated in poetic proximity to the monuments and landscape of Lodi Gardens. This urban enclave emerged with his design of the India International Center (1962) - a nucleus of international cooperation and cultural exchange. In subsequent years, he would design many of the landmark buildings around the India International Center - Ford Foundation, World Wildlife Fund, UNESCO and the India Habitat center - creating an institutional mohalla - distinguished of course by the elegance of its architecture and the subtleties of spatial relationships, but most of all, by what can only be termed the *'street-friendliness'* of most of its institutional buildings; it came to be affectionately termed Steinabad by his architectural acolytes.

 Institutions are vital to the life of a city; easily enough said, but what does that mean, and how do you ensure that it happens, so that you get better cities and better institutions? There are implications of access and inclusiveness, of built-in planning linkages in the form of common spaces, pedestrian movement and other infrastructure to encourage social interaction, recreation and community life.

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SESSION IV: PERSPECTIVES

Mr Abhay Wadhwa - The Impact of the Culture and Climate on Lighting Systems

Every practitioner in the built environment can benefit from better understanding the implications of culture in lighting design. Every culture has had a distinct relationship with light, and that continues today. As it is manifest in the present day, light defines broader tastes and styles within a culture. And, this has deeper implications than mere fashion or vogue. As more firms and practitioners begin to operate across geographic boundaries, understanding cultural drivers is critical for meeting the needs of the populous.

Humans are torn between their physical instinct to gravitate toward light, and their desire to flee fromover-lighting. For example, staring at the sun results in blindness, and may ruin vision itself. There is a delicate balance to be maintained to avoid either extreme, and just as the physical context of the light inquestion affects its perception, so does the cultural context. Lighting solutions internationally balance universal ideas about light with local variations. A givenculture's position in the global economic development cycle is often reflected in its use of lighting inurban, night environments. In this world that becomes flatter by the day, one could find similar lookingbuildings in Song Do, Saigon, Salalah and Shanghai. However, striking a balance between regionaldifferences and globalization is often a challenge. Are there "Universal" ideas about lighting? What arethe variations in light concepts as preferred by the local population?

It is equally critical to understand that climate in the "other" parts of the world (non-American and non-European) is distinctly different and harsher on light sources and systems. That combined with differentprocurement and installation practices often leads to a scenario with a substantial impact on theoperation and efficiencies of lamp technologies and lighting systems characteristically developed andbuilt for the more developed economies.

As we move through the third industrial revolution as well as tectonic economic shifts where these"other" parts of the world require more lamps and lighting systems, it would be a good time to discussempirical findings accumulated through the author's travels and many years of working internationally.

The contents of this paper are inspired b larger discussions on culture, economics, and architecturalparadigms, and are entirely an opinion on state of light and lighting in the current day.

Mr Kishore Pradhan - The Spatial Magic of Courtyards and Plazas

Courtyards are one of the most fascinating elements of space planning. They have beentermed as "Architecture without roof". Regarded as positive space due to the envelope ofwalls around it , this intimate place which acts as private out-door space, becomes a plazawhen it expands in dimensions in urban context. In terms of outdoor and indoor spaces,courtyards are an intermediate and transitory space.

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Throughout the history courtyards of every possible scale have been part of the Architectural design, fulfilling various functional needs: They helped to achieve a visual and spatial relief within a cluster of built elements. They were used to admit light and fresh air into the surrounding indoor spaces and also provided base for myriad outdoor activities for the occupants of the building in complete privacy and security from the world outside.

Plazas are glorified courtyards. Although the enhancement of scale transforms a small intimate courtyard into a plaza, there is much more to a plaza in terms of usability, sociability and environmental character. The earliest known plazas were Greek Agoras (market places) and Roman flora. In India, huge semi enclosed open spaces associated with temples supported a variety of daily and festive activities. Plazas perform the same tasks as that of courtyard such as creating a breathing space in the midst of a dense development, offering privacy and security from outsiders as well as intruders. They encourage social interaction as daily activity or a community event such as the weekly markets on a determined day, changing their aspect dramatically on such special occasions.

Whether it is a courtyard or a plaza, people are the most important factor in the success of these places. They change the scale as well as the ambience of the space. In fact, a success of the place should be gauged only when it is full of people and not when it is devoid of them.

Urban spaces are created for the people and therefore, should be experienced and judged when being used by the people.

However a courtyard and a plaza both have their own personality. Whereas a courtyard will bring life and identity to a building, a plaza will bring life and identity to a human settlement and will become an integral part of the social fabric. A plaza therefore is not just a glorified courtyard but a place which becomes an essence of urban and rural environments.

Mr Nimish Patel –Making of 'A Sense of Place'

The Premise: Every place, irrespective of its nature, scale or complexities, has 'A Spirit of the Place', which is rooted in its natural inheritance of elements that make it. The elements comprise what nature has already provided, and sometimes what the society has added. It evokes an Anubhav of 'A Sense of Place' for all who visit it. The Anubhav varies from person to person, depending on the experiences person has had in life, the bank of memories person draws upon, the state of the person's mind, etc. This Anubhav gives the place its unique positive identity in the memory of individuals, which they carry with them as 'The Sense of that Place'.

The Understanding: A sense of place, being an Anubhav, acquires an extremely wide range of naunces, different for every individual.   It is not too different from the varieties of salads on a platter, which are prepared with a plethora of ingredients and dressings, offering different tastes to different individuals. Similarly, the spirit of the place creates multiple Anubhav, and multiple memories of a sense of place, for different individuals, always available to draw from and compare it with the next experience of the sense of place.

Enhancing the Spirit of the Place, the challenge of the Designers: Making of a sense of place, is however one of the more significant challenge for any designer. It involves attempting to achieve a balance between the spirit of the place, and the interventions introduced to create a refreshing Anubhav of a sense of place. The Anubhav, therefore needs to, not only retain all that constitutes the spirit of the place, but also ensure its enhancement as well.

Feb 28
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a SENSE
OF
PLACE
9TH ISOLA ANNUAL CONFERENCE
DELHI 2014

Idea Notes
INSTALLATION

Vibhor Sogani

Sense of Place is like the soul of a place that people experience. Through our creations, we thematically connect with it and take it to another level with our interpretation and expression. Often the intent is to create a point of differentiation, while staying within the larger context. To that extent the chosen style or language is transformative, not confirmative.

Professionally, we are often asked to create show-stoppers in a given space or landscape. The trick is to capture the spirit of a place in an abstract form. We use our creative expression to take up the subject tangentially and transform it into a piece of installation.

Having said that, these installations are place-aware, and in harmony with the larger Sense of Place. Since the Sense of Place itself is dynamic and evolving, so is our language and representation. We use contemporary forms and experiment with different materials and styles of construction.

For the Ninth ISOLA National Conference, New Delhi 2014, we would present some landscape-driven installations, inspired from nature.

One of the works of the same series, the 'Sprouts', has become a prominent public art installation in Delhi. Erected next to AIIMS, one of the world's leading medical institutions, its bud-like shape signifies growth, progress, and as such a reflection of Delhi as a world city. Though modern in its form, Sprouts is in harmony with the greens surrounding it, and fills onlookers with positive energy.

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Idea Notes

CULTURAL

Padmashri Guru Shovana Narayan - Darpan (The Mirror)

Through representations of architecture, sculpture, painting and the arts we give our inner identity a physical manifestation - an image of inner thought through outer creation.

But where is this inner identity coming from? Are we true to our selves, in tune with our past, our beliefs, our sincerity, or are we blindly following others, losing our individuality, values and our identity? Then again, are all outside influences bad? Should we not also adapt our old-established practices, question them and bring them into the present?

Through Ramdhari Singh Dinkar's evocative poem *'Darpan'*, Guru Shovana Narayan and her Troupe explore the landscapes of identity created by man. The journey takes one through various phases of designed order and disorder, casual and mindless obliteration resulting in a sense of placelessness leading to a loss of identity, an obliteration of uniqueness and a creeping insensitivity. Can man exist in such a mindless, insensitive and identity-less landscape? With the dawning of the realization of an inner need to belong, an effort is made towards recreating a unique identity and cultural space.

Concept & Direction: Padmashri Guru Shovana Narayan
Music: Madho Prasad
Light Design: Nitin Jain
Link Poem: Ramdhari Singh Dinkar's "Darpan"
Dancers: Asavari Repertory