REDEFINING ABANDONED PLACES WITH ARCHAEOLOGICAL RUINS

: A CASE OF BADA BAGH, BHOPAL

BACHELOR OF ARCHITECTURE

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2013BARC043

Under the Guidance of

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SCHOOL OF PLANNING AND ARCHITECTURE, BHOPAL

NEELBAD ROAD, BHAURI, BHOPAL (MP) - 462030

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A DESIGN THESIS

Submitted

In partial fulfillment of the requirements

for the Award of the degree of

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By

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Declaration

I, **Ayushman Kedia**, Scholar No. **2013BARC043** hereby declare that the thesis entitled **Redefining abandoned places with Archeological ruins: A case of Bada Bagh, Bhopal,** submitted by me in partial fulfillment for the award of degree of Bachelor of Architecture, in School of Planning and Architecture Bhopal, is a record of bonafide work carried out by me. The matter embodied in this thesis has not been submitted to any other University or Institute for the award of any degree or diploma.

………. May 2017   **Ayushman Kedia**

Acknowledgement

I convey my deepest gratitude to my thesis and semester guide Asst. Prof. Ramesh Bhole, for his guidance and support throughout the course of my thesis.

It is difficult to put into a few words the gratitude I feel for the assistance rendered by many individuals and sources for the completion of this dissertation. However, I take this opportunity to acknowledge whosoever in any manner, directly or indirectly have been involved in my thesis; and have played a role in development of this proposal as a whole and in shaping this study into a cogent form.

The sole reason I took up this project is my fascination with over the past couple years, and it has been a learning curve ever since. I would like to thank the people of Bada Bagh for their extensive cooperation and support while interacting, discussing about the place and their aspirations about it, and the role Bada Bagh plays to their collective lives.

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Lastly, and most importantly, I would want to thank my parents, my sisters and my grandparents for their constant encouragement and support. To all my friends for their cooperation and for making my stay at SPA Bhopal a pleasurable and memorable experience, thank you.

Dated- … May, 2018   (Ayushman Kedia)

Abstract

What happens to places when they are abandoned, when they fail to solve their purpose anymore? When on a patch of land all that is left are mere boulders and chunks of rocks left to decay and die. In most cases, we would break those chunks into smaller chunk until they can be disposed. However, in Archeological sites, places with ruins remaining there for centuries, as these ruins boast of the richness in the architecture, it is not feasible, nor wise to reduce them to rocks. These ruins are a source of the place's identity. They reflect a culture, a style and in a manner give us an imagery of what life would have been like, years ago. Just because at some point of time they became isolated from everything around them and lost relevance to the context, it isn't justified to cast them away.

Keeping in mind my thesis topic, "Redefining abandoned places with archeological ruins in urban landscapes", I approach my research with an attempt to delve a deeper insight into methods, practices and urban design strategies used to regenerate abandoned places and understand how through design, an abandoned region is later transformed into a thriving social space.

I through my design, not only aim to revive the place, but also intend on creating a design which lasts over various cultural time periods and would not become a ruin in near future. The proposed program and suggested interventions shall be flexible and incremental in nature; and shall continually develop the context around Bada Bagh as well over time.

Keywords: Ruins, Abandonment, Identity, Context

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INTRODUCTION

5.2. Background

Why do people abandoned things? Often, after a particular object or an entity serves its purpose and can no longer be of use, is discarded, ignored and disposed.

What if you had a sense of attachment to the object? For example, consider a diary, one that you've used for the past six months to write your stories, to note the fond ones, or even the bitter memories over this period. Would you still cast it away? Discard it? Dispose it? You would probably keep it someplace safe, harmless and secure.

Abandoned spaces however, can neither be discarded, nor disposed. Despite being ignored for a fair amount of time, the space might have the potential to be regenerated and reused depending on the needs in the relevant space and cultural time.

Cities are regions of all activity; a patch of land in the heart of the city is priceless and holds immense importance to the urban fabric. The same patch if abandoned loses importance with respect of its context and finds itself in need to be re-used.

1.2 Aim

In my particular case, the nature of study is very diverse, drawing from various fields, such as landscape design, heritage conservation, landscape urbanism and so on. My research deals with case specific projects in Indian context and foreign context. The emphasis is on identifying key features in specific projects to regenerate abandoned places and hence a large part of my research and the outcomes are and will be case specific.

1.3 Objectives

- To develop an understanding about the **phenomenon of abandonment** of historical places.
- To acquire **basic knowledge about ruins** through observation, and **develop a definition** for the same through literature.

- Identify and suggest **programs to regenerate** historical places where existing issues cannot be solved by merely restoring depleted structures.
- To observe and understand symbolic language of a *Masjid(Mosque),* and the religious and cultural importance of a **mosque**.

1.4 Scope

Urban landscapes are centers of daily activity and the objective of the paper is to understand and evaluate design strategies that enable the project to gradually become a part of the daily life of the residents

Cities are dynamic entities and experience transition through the hours, along days and across seasons. Architecture, designed around it, functions efficiently only when such temporal factors are kept in consideration.

Through my research I also strive to identify and highlight the transition in lives of people brought through the proposed design and to discuss about life in the space before and after the intervention. I aim to understand how various projects try and incorporate culture, lifestyle, heritage and nature in the built environment. The proposal discusses **strategies adopted** in multiple case studies, **the specific program**, and the **approach of respective architects** in these projects.
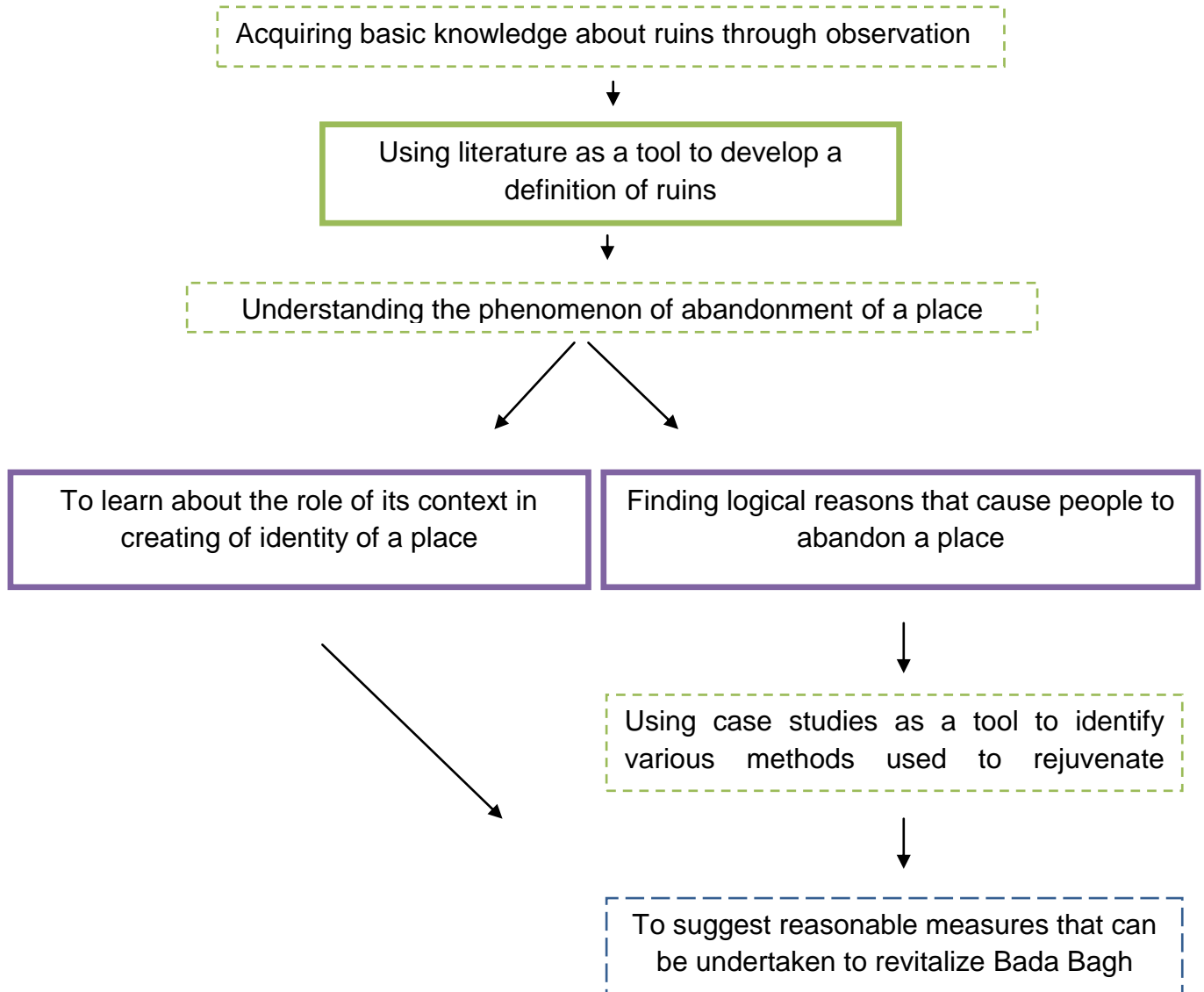
In my particular case, the nature of study is very diverse, drawing from various fields, such as landscape design, heritage conservation, landscape urbanism and so on. My research deals with case specific projects in Indian context and foreign context. The emphasis is on identifying key features in specific projects to regenerate abandoned places and hence a large part of my research and the outcomes are and will be case specific.

The proposal intends to **preserve ruinous structures**, **utilize their aesthetics**, and shall be an interactive intervention that **weaves the old and new together** in a seamless way.

1.5 Limitations

Through my research, and my design, I shall try to develop **a framework that works effectively in case of my project**. A part of my research focuses of trying to understand the existing social myths regarding mosques and graveyards in the Indian context. I shall try to develop a framework that needs to be adopted for such conversation projects, but I cannot assure of its flexibility with respect to all projects.

1.6 Methodology

Acquiring basic knowledge about ruins through observation

↓

Using literature as a tool to develop a definition of ruins

↓

Understanding the phenomenon of abandonment of a place

To learn about the role of its context in creating of identity of a place

Finding logical reasons that cause people to abandon a place

↓

Using case studies as a tool to identify various methods used to rejuvenate

↓

To suggest reasonable measures that can be undertaken to revitalize Bada Bagh

Chapter 2

RESEARCH

2.1 Why ruins?

I remember reading an article a year ago, the article talked about a modern city, a city full of concrete, metal and glass towers; growing rapidly and engulfing region by region around it. An individual say Mr. X while wandering through it somehow manages to find a strange room. A room that was abandoned and locked and left to be. The room seemed to be at-least a century old, with its small wooden door, and ornamented brackets felt fascinating to him, out of curiosity, he grabs a stone and breaks open the lock. On opening the door, he would see tiny cracks on golden walls carved with ornamentation, moss over the roof, niches drawn into the wall and a wooden window in a corner of the with an iron ledge. Beyond the window lied a city alienated to the room. The room was like nothing he had seen before. Following this, people began acknowledging this place; all construction in the city halted, Ruins were celebrated.

This paragraph was the initiation of my fascination with ruins. I somehow was made to wonder, **if is it possible to build and construct ruins**. Then my definition of ruins only comprised of broken, dilapidated objects. For me a broken, dilapidated object was as much a ruin as would an object which had survived over time and worn out by use and finally left to decay when it failed to serve its purpose anymore. My idea of ruined object was mundane. **I wondered about constructing ruined places**, places that were derived from classical forms but at the same time are dilapidated in their form but functionally efficient. Only later I realized, I had missed the central idea of a ruin or of abandonment entirely. Everything that is broken may not necessarily be a ruin, but anything that has been left to decay, and has done so bit by bit, shard by shard righteously can be called a ruin. During this process of decay, a ruin plays a role in its time and has a memory of it.

A ruin can hereby righteously be said a storage of memory. **This draws me to another question; can restored objects be classified as ruined structures?** Considering they despite being in a stable, built state have managed to store and house memory over time. One question leads to another here. Newer questions followed, **why does a ruin become so? What causes the context around it to abandon the ruin?** I am particularly curious about context around an

abandoned archeological site, about its history, and the change in its character over time.

2.2 What is a ruin?

Ruins can be categorized into two types, Archeological ruins and ruins created due to destruction. Archeological ruins are ruins which managed to stay intact through centuries and decayed over time. Whereas ruins by destruction are formed due to earthquake, acts of terrorism, and other external factors.

Describing ruins is a difficult task, Foremost, it is not clear when a structure sufficiently decays to become a ruin or when a ruin sufficiently decays to become a pile of rocks and ceases being a ruin. Ruins however make us think of the past that could have been and the future that never took place, tantalizing us with utopian dreams of escaping the irreversibility of time.

2.3 Defining ruin

Before we discuss ruins, here is some arguments through which my definition evolves.

- Space and time shape culture.
- Culture impacts function to a space.
- Time is continuous because of its nature
- Culture however is a variable, and different cultures have different contexts.

It is arguable that, **Space and time shape culture, and culture over time give way to function and space.** Beings, since eternity continue to exist in space. To support their existence and to meet their needs, man tends to modify space.

Whereas, in **the case of a ruin, the function disappears**, and the space instead of being modified for further use, **stays constant in time**. For a ruin, the context becomes irrelevant with respect to it, with the change in cultural time. It might as well be because of the place's (the ruin, the historical landscape) inability to a newer function is what makes it a ruin. The occurrence of a ruin in

space is in itself a conflict, because of it being present in a different cultural time in comparison to the current cultural time. This conflict is recurring in nature and occurs again and again with every change in cultural time. Hence, the culture of the space shifts to a recurring conflict. It's being there and not being acknowledged is what creates the conflict**.**

Example- Take a 100 note in Indian currency, and take 100 euros, both irrespective of   their economical or cultural values. Together, they shall always be in conflict with one other, because of the absence of relevance between them, until established.

Similar applies in the case of ruins, ruins belonging to a different cultural time, with respect to the context, are constantly in a state of conflict with them. In order to solve the context, it is needed to create relevance between the two. This however, is not easy as it seems to be. Time because of its nature is continuous; this nature of time gives way to **decay**, causes cultural time of a place to evolve and threatens anything that existed and everything that shall be built to create relevance here **to become a ruin again.**

Assuming an **object** O_1 with **function** F_1 in **Context** C_1 at cultural **time** T_1
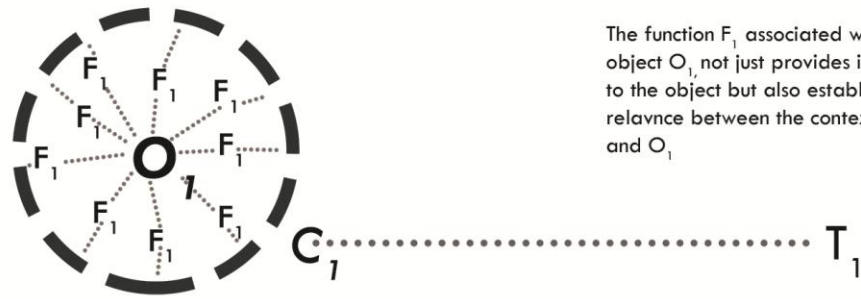
The function F_1 associated with object O_1, not just provides identity to the object but also establishes a relavnce between the context C_1 and O_1

$C_1 \cdots\cdots\cdots\cdots\cdots\cdots\cdots\cdots T_1$

The function F_1 associated with object(or space)O_1 changes to F_n in **time** T_n
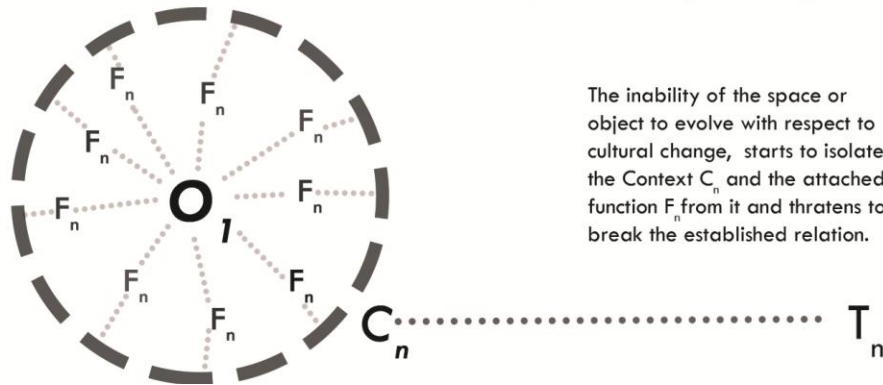
The inability of the space or object to evolve with respect to cultural change, starts to isolate the Context C_n and the attached function F_n from it and thratens to break the established relation.

$C_n \cdots\cdots\cdots\cdots\cdots\cdots\cdots\cdots T_n$

Figure 2.1 Conceptual graphic to narrate the definition of a ruin

**Redefining Abandoned Places with Archeological ruins**

The function F_n evolves to $F_{n'}$ at cultural **time** $T_{n'}$
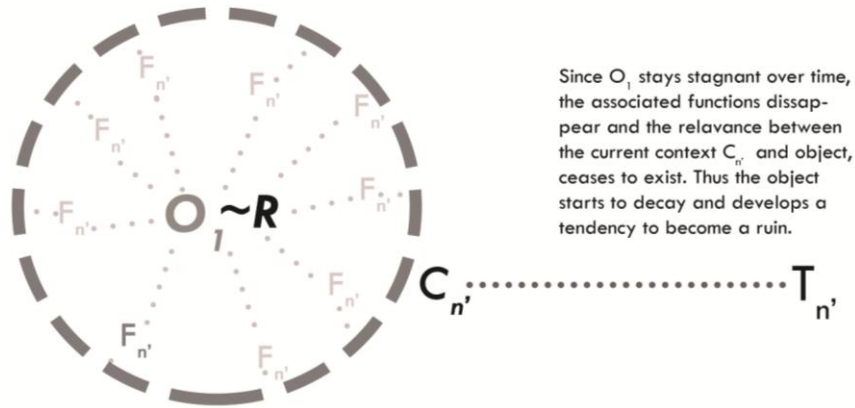
Since O_1 stays stagnant over time, the associated functions dissappear and the relavance between the current context $C_{n'}$ and object, ceases to exist. Thus the object starts to decay and develops a tendency to become a ruin.

Figure 2.2 Conceptual graphic to describe state of object O1 and time Tn'

For object O_1 the context becomes irrelavant after cultural time $C_{n''}$.
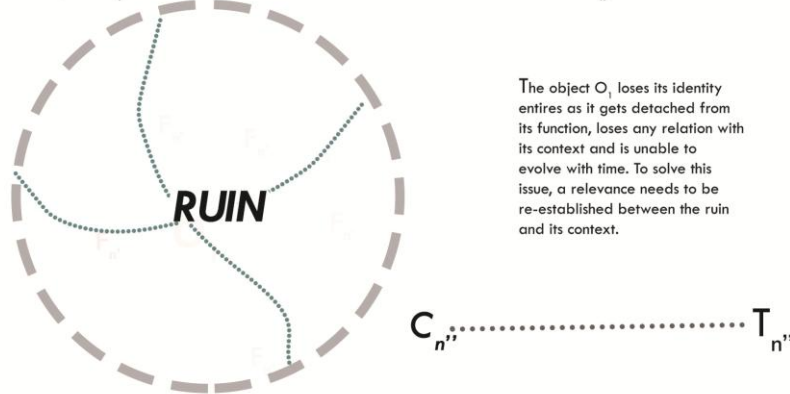
The object O_1 loses its identity entires as it gets detached from its function, loses any relation with its context and is unable to evolve with time. To solve this issue, a relevance needs to be re-established between the ruin and its context.

Figure 2.3: Conceptual graphic to after O1 becomes a ruin at Tn''

**Christian Norburg Schulz:** _"The term **alienation** **entails to the loss of sense of belongingness** and indeed is not easy to belong to a place that is rendered fruitless. **Man's identity is the function of his participation in the identity of a place**."_

2.4 Why do people abandon places?

Why do people abandon things? Often, after a particular object or an entity serves its purpose and can no longer be of use, is discarded, ignored and disposed.

What does happen to places when they are abandoned, when they fail to solve their purpose anymore? When on a patch of land all that is left are mere boulders and chunks of rocks left to decay and die. In most cases, we would break those chunks into smaller chunk until they can be disposed. However, in Archeological sites, places with ruins remaining there for centuries, as these ruins boast of the richness in the architecture, it is not feasible, nor wise to reduce them to rocks. These ruins are a source of the place's identity. They reflect a culture, a style and in a manner give us an imagery of what life would have been like, years ago. Just because at some point of time they became isolated from everything around them and lost relevance to the context, it isn't justified to cast them away.

2.5 How do buildings withstand change in cultural time?

It is important to understand that spaces are driven by necessity. This necessity is an understanding of the human mindset. It is the need of the place (the monument) in its context that defines the magnitude of its cultural reflection. In case of monuments, despite having constant function over time, the cultural impact is huge enough to ever becoming abandoned.

"Nothing disappears completely, in space, what came earlier continues to underpin what follows. Pre-existing space underpins not only durable spatial arrangements, but also representational spaces and their attendant imagery and mythic narratives."
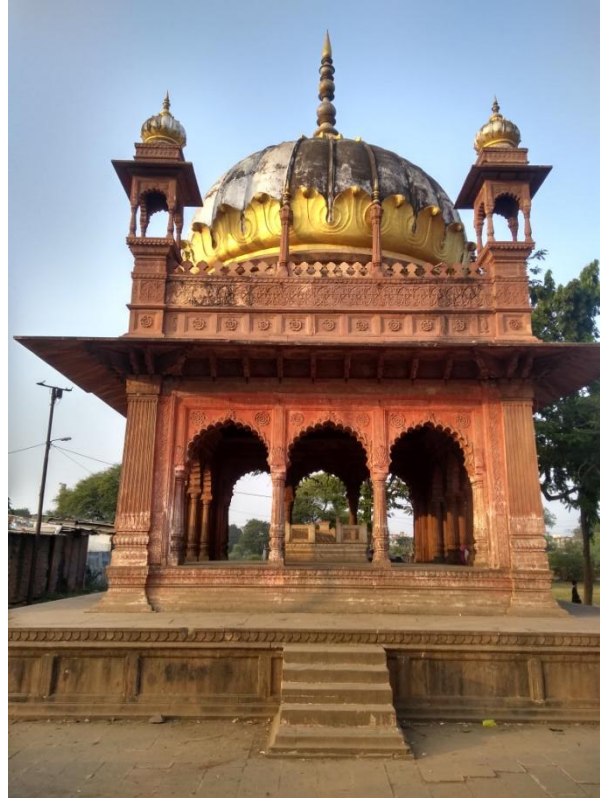
Figure 2.4 Abandoned tomb at Bada Bagh

2.6 On abandoned places and conservation

Every space gets created in a context and in a period. What causes these places to become abandoned is its isolation from its now evolved context from the nature of the place; or by the absence of a context around it, causing it to be so over time.

Abandoned places are neglected and allowed to decay until someone recognizes its relevance in history. This is when one learns to care about it and they try to restore it. Restoration is carried out by reconstructing a place in likeness to its initial state. Restoring may make a place dead or alive, depending on the nature of the intervention proposed. Often, in order to conserve places, they are separated from their purpose causing them to become a dead mass.

Why do such buildings have to be treated as just artifacts?
Are we scared of letting people use them, fearing that they might vandalize it? Can we not redefine the function of the place, or identify methods cause it to

become a center of activity? Can we not provide people with the freedom to a place, and they might as well develop a sense of belongingness to it in time? Anyone will vandalize anything. Also, vandalism is not necessarily destruction but can lead to it.

While we restore it, I am eager to learn about what qualifies as restoration. I admit, Restoration as way to protect the age of a monument, but the product results in being just the body, devoid of its soul.

Historic buildings help define the character of our communities by providing a tangible link with the past. Today, historic districts around the country are experiencing unprecedented revitalization as cities use their cultural monuments as anchors for redevelopment.

The combination of new and old architecture ensures the retaining of authentic character while providing an appropriate new use and revitalizing the structure. It has many layers of knowledge referring to the old building and its original use, the transformed building and its new use, and the transformation itself. Today, the concept of historic landscapes has become broader than it used to be, it predominantly focused on individual monuments, particularly those of significant scale and importance.

"Architecture is an "agent" of cultural renewal, by which I mean its capacity to re-invigorate earlier cultural traditions by means of appropriation through new avenues of creating endeavor."

- *(A verse from the book The Cultural Role of Architecture, by Paul Emmons, John Hendrix on Contemporary, and historical perspectives).*

2.7 The concept of ruins in Indian and western cultures

Traditionally, the concept of a ruin or of things, objects, places, becoming ruined is not something that existed in Indian culture. We so often would maintain it to enable to serve its function and if it fails to do so, we still manage to find ways to use it in however manner we can until it finally perishes. For instance, a cotton bed sheet, if it gets a cut, it is often stitched and repaired; on wearing out after sufficient use, it is ripped in smaller portion which later can be used for dusting or mopping in households or is stitched as bag. Indians are more inclined to re-

using an object in numerous ways it can be thought of. The concept of conservation, of preserving building or objects can be said as a western influence to some extent. Of, taking pleasure in decay of objects, of being fascinated with ivy covered buildings. Numerous conservation associations, archeologists, archeological groups have been formed post colonization of India, seeking to preserve historical sites and remnants of ancestral groups.

2.8 Why do we need to redefine ruined places?

Ruins are irreplaceable materials for cultural and historical fabric of a place; they not only have heritage and aesthetic value but also serve as structures of memory in the respective landscape. Ruins cannot be fully used as a building but regardless of loss of this practical utility, historic ruins have another kind of value. Ruins are irreplaceable material of cultural and historic knowledge. Unlike historic value that can be determined by scientific means, age value can be felt mostly emotionally and intuitively. Ruins are spatial voids, which allow an individual to notice, admire it and at the same time ponder about its decay. Meanwhile also allowing a subject to visualize how the place would have been in its time.

How?

Through my thesis, I shall attempt at identifying abandoned spaces in historically significant landscapes. I seek to examine ways to preserve ruinous structures, utilize their aesthetics, and design an interactive intervention that weaves the old and new together in a seamless way. This could either be a building, a cluster of buildings, streets, or just landscape and its relevance to the context. I aim to identify and provide a newer function to it; I also do not aim to recreate or restore the existing landscape, but my design shall have the potential to uplift the entire space to a higher realm. I also attempt to understand the perception of people towards critical architecture features of historic ruins when they are adapted to a newer function. In order to do so, I need to develop a better understanding of human perception of environments and also study about historic preservation with a focus on adaptive reuse.

There are different scenarios of development of ruins – the ruins can be preserved by stopping further erosion, restored or reconstructed in their original form, or altered by adding new edifices, etc. If a decision is made to preserve and develop ruins of cultural heritage buildings, it is important to find out the attitude of local people towards the object and its surroundings, because it still remains a part of their living space that could be converted. I however, through my design not only aim to revive the place, but also intend on creating a design which lasts over various cultural time periods and would not become a ruin in near future. The intervention shall be incremental in nature develop the context around Bada Bagh as well.

CHAPTER 3

CASE STUDY

3.1 SUNDAR NURSERY

1- Sunder Burj
2- Sundar Mahal
3- Chotta Batashewala
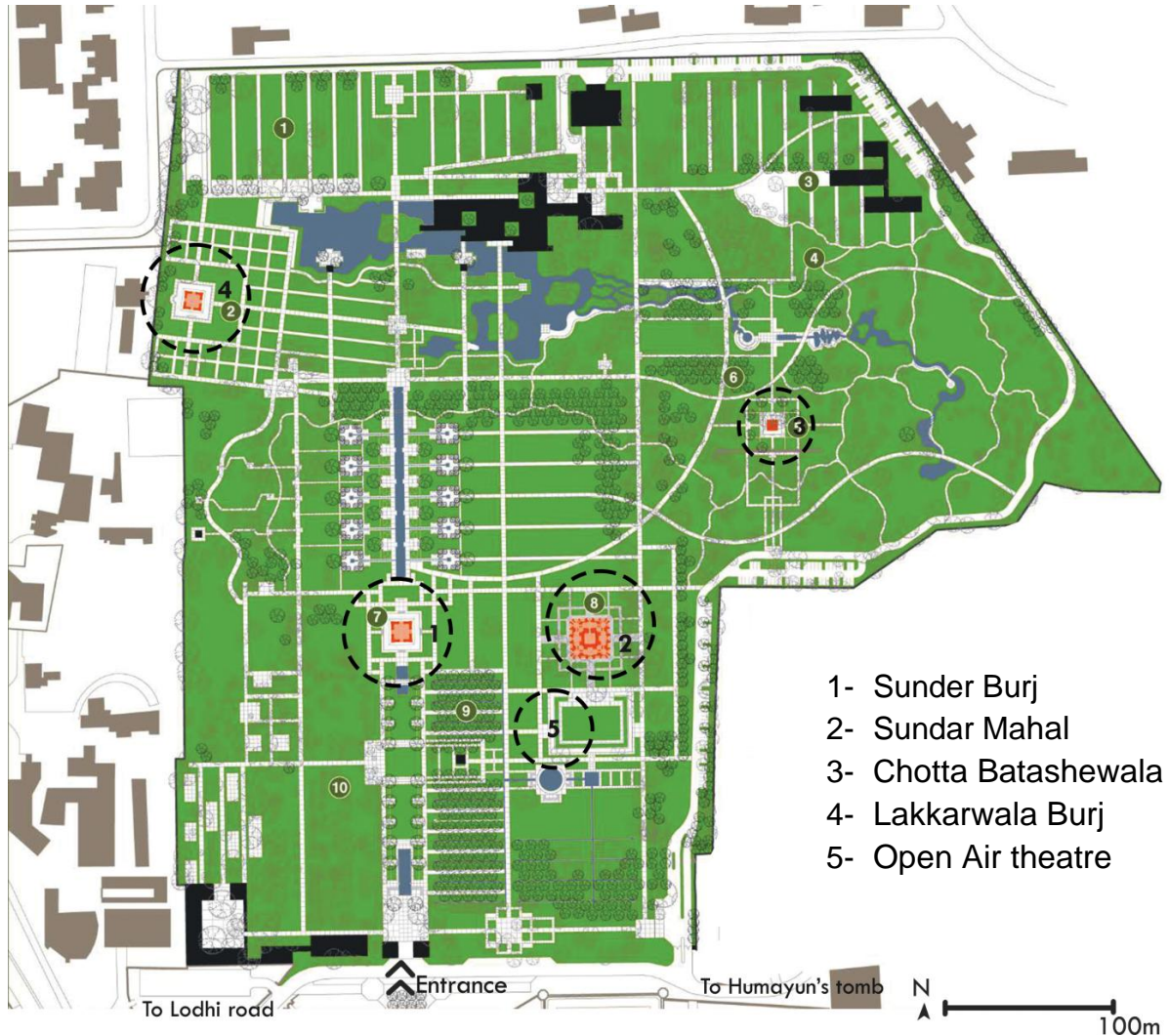4- Lakkarwala Burj
5- Open Air theatre

Figure 3.1: Site Plan of Sunder Nursery

3.1.1 Introduction

Sundar Nursery is located in the heart of the city of Delhi. It occupies an area of 25.66 ha, and lies immediately to the north-west of Humayun's Tomb World Heritage Site, and about half a 21ccessibi east of the **Dargah of the renowned 13th century Sufi saint Hazrat Nizamuddin Aulia**.

The project aims to creatively combine monuments, forest, nursery functions and recreation spaces within one interactive space.

3.1.2 Urban Renewal

- **Pathways:** Sundar Nursery has a distinct hierarchy of pathways 22ccessi through the site connecting the ruins to one other and meanwhile incorporates species of plants in voids between these paths.
- **Historic structures**: Sundar nursery lies in midst of 22ccessib 17th century relics that have been restored in likeness to their original form through conservation techniques.
- **Amphitheatre**: The amphitheatre shall provide a platform for music and cultural performances in the setting of the monuments; bringing together intangible and tangible heritage assets and aiming to be a cultural destination.
- **Open areas:** The open areas in the site serve as not just recreational spaces, but also offer ample opportunity to 22ccessib temporary activities exhibitions and fairs.

"The design goal is not to harm the existing landscape, but to create a movement pattern which runs through a series of places in midst of the ruins, so as the design does not overpower the existing elements" **– Mohammed Shaheen (Senior Landscape Architect, Aga Khan Trust for Culture, New Delhi)**

2

Sunderwala Mahal lies ruined in the
landscape without defined access
(Source: Annual report 2015,AKDN)

Restored Sunderwala Mahal with
distinct visual and physical access
(Source:Author)

Figure 3.2 Ruined Sundarwala Mahal(left) in comparison to its restored form(right)

While reviving the Sundar nursery, The Aga Khan development network emphasizes on redefining the visual nature and the functional nature of the of Sundar nursery. Key aspects of their approach are axiality and temporality.
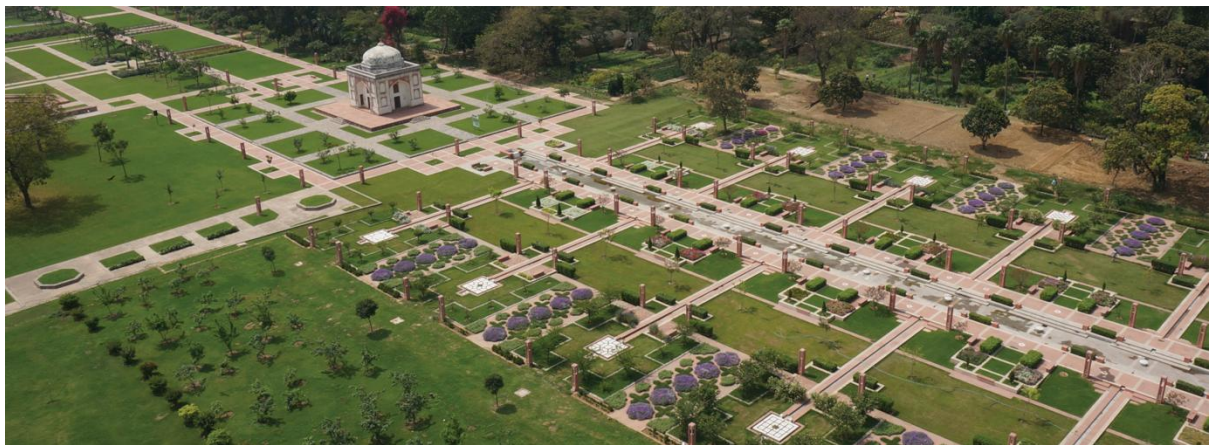

Figure 3.3: Aerial View of Sundar Nursery

- **Axiality:** In case of restored relics, the design ensures, no other relic or object 24ccessibi the path of another; the pathways are designed such that they lead to either one or many tombs.
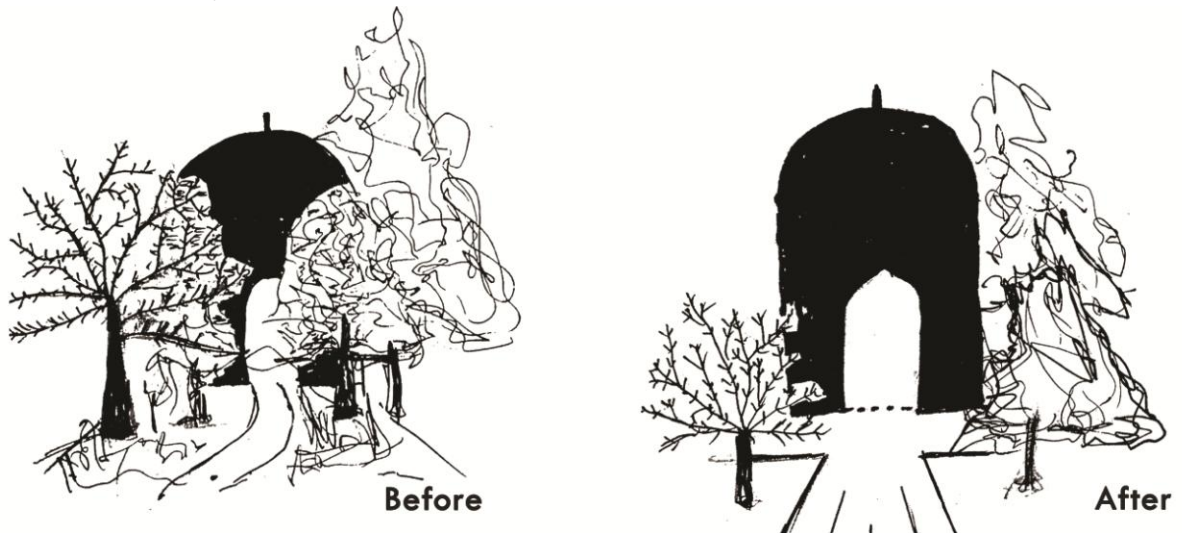

Figure 3.4: Conceptual sketches about axiality

- **Temporality:** To culturally revive Sundar nursery, multifunctional spaces have been provided to organize fairs and to indulge in recreational activities and meanwhile embrace the Biodiversity of the nursery.
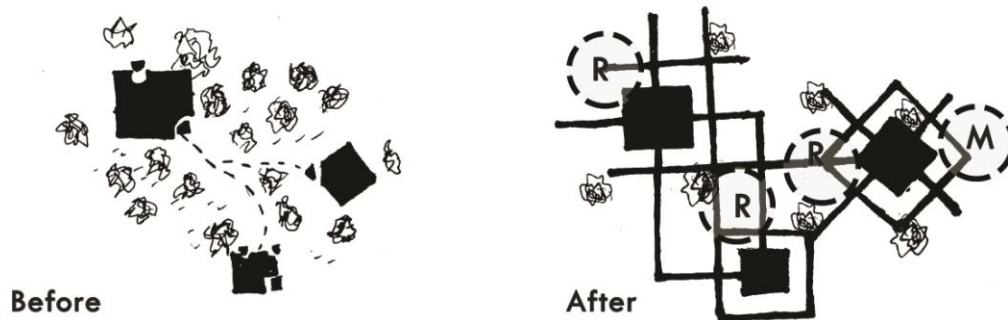

Figure3.5: Connecting isolated ruins through paths and proposing secondary functions

3.1.3 Inferences:

- **Landscape can be used as an efficient tool** to connect essential existing features, meanwhile conserving the physical nature of ruins.
- The presence **of multi-functional spaces** provides ample opportunity to conduct activity according to individual or temporal needs.
- **Re-storing ruins and enabling physical and visual access** to them can help to acknowledge the presence of the entity and provide identity to the space.
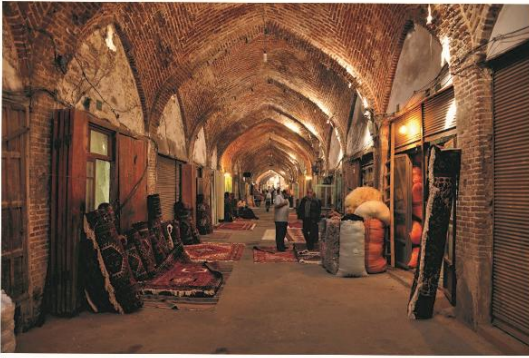
3.2 TABRIZ BAZAR

3.2.1 Introduction

Tabriz bazaar operate systematically with other important architectural spaces such as mosques, schools, holy shrines, water storages and elements connected in this system. Tabriz bazaar is a symbol of cultural identity of a place. Tabriz Bazar is the largest covered traditional bazaar in the world. Due to its location in the center of the Silk Route, it used to be highly active until 19th century.

3.2.2 Key Features

Functional analysis:

- Decorative ceiling made of brick or wood with geometrical themes prevent sun and wind damages where more precious products such as rugs are kept and presented.
- Courtyards are seen as climate modifiers, they allow domestic outdoor activities to occur with protection from wind, dust and sun. Combination of planting and water pool in order to create safe and comfortable environment is place for communication between traders and visitors
- The first floor is composed by commercial spaces, while the second floor is composed by the warehouse and offices.

Pathway of Carpet Bazar in Tabriz   Courtyard in Tabriz Bazar

Figure 3.6 Alleys and courtyards in Tabriz Bazaar

Aesthetics:

- Domed ceilings in traditional bazaars in Iran are seen from the outside and arch pathways from the inside. Is decorated with magnificent stuccos and high brick arched (e.g. dome and vault) roofs.

- The vault and dome roof are mostly built with brick masonry because of their low costs and good thermal performance.

- Small skylights made of the original ceiling material, brick, enter the light from the openings, creating a beautiful bright polygon

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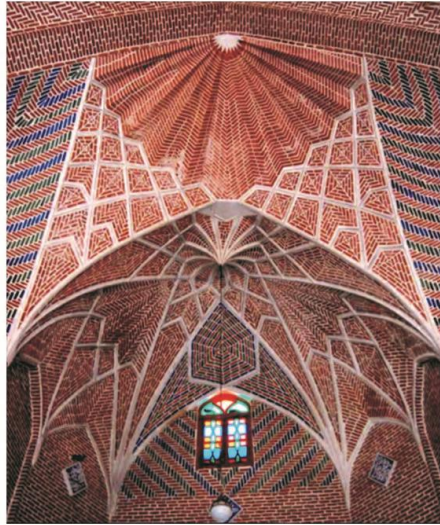
Domed ceilings seen as arched pathways

Figure 3.7 Domed ceilings as arched pathways in Tabriz Bazar

Social and Economical order in Tabriz Bazaar:

- Traders have used the mosque for consulting and solving some issues related with the bazaar structure, management of the place or business matters.
- For the common benefit of the larger whole, the shopkeepers cooperate by ensuring the growth of not just themselves but related enterprises around them. This makes the bazaar economically stable.
- When traders lose their finance support and are bankrupt, often the rest pay for them to survive. Shop owners state they are happy to do that, because everyone who has business at the bazaar is susceptible and so the cooperation gives us assurance and security.

Spatial Analysis:

- The Tabriz Historic Bazaar Complex consists of a series of interconnected, covered brick structures, buildings, and enclosed spaces for different functions.
- The interconnected streets of the bazaar open into multifunctional courtyards which separate market types from one other.

3.3 BAIT – UR – ROUF MOSQUE

3.3.1 Introduction

Located on the periphery of Dhaka in Bangladesh, the Bait ur rouf is a 754-square-meter mosque is with no dome, no minaret, and no mihrab, combining the local tradition of building with brick walls and a contemporary design. The Mosque is a perfect square that sits on an irregular shaped site.The additional area of the site is used as a high plinth, which takes care of the flooding, allows people to sit and talk , and separates this sacred site from the hustle and bustle of the crowded street.

3.3.2 Spatial and Aesthetical analysis

Spatial Analysis:

- **A cylindrical volume was inserted into a square**, facilitating a rotation of the prayer hall forming light courts on four sides.

- The **spaces in the mosque are direct, simple and robust**, allowing the congregation to gather in prayer as equals.
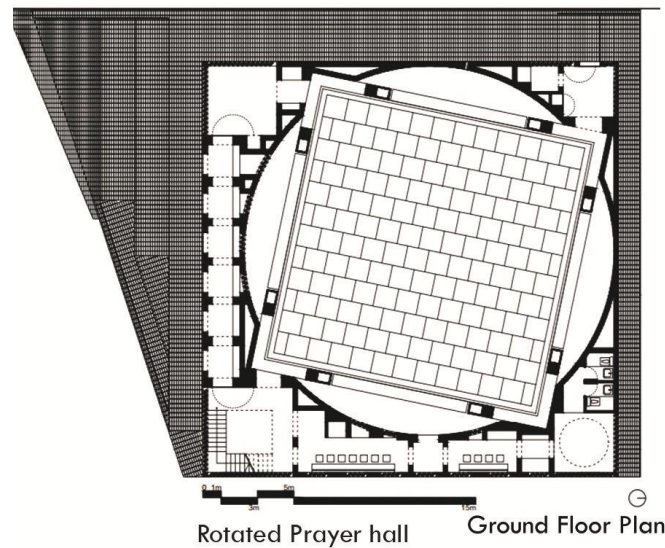
- **Main prayer hall is perceived as a pavilion**.

Figure 3.8 Square on a circular plan of Bait ur Rouf

Aesthetics:

- **Natural light brought in through a skylight** is ample for the daytime

- Light **pours down on the unplastered brick walls**, giving it a primordial character. Warm and rich in colour and texture, the light washes the space, which is the essence of sanctity

- **Tabassum creates a gap in the west wall to denote the direction of Qibla** and splays it to make sure people 29cces get distracted by the sight on street; and all that is visible is the sunlight entering through wall.
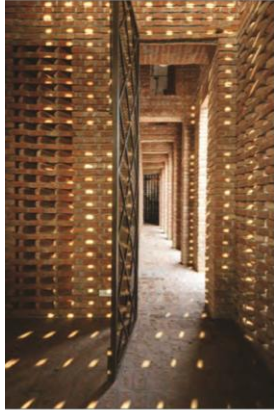
Entrance to Masjid
Plinth outside the Masjid being used as a gathering space
Splayed Qibla wall
Source: *Report on Bait Ur Rouf Mosque* by Nondita Correa Mehrotra

Figure 3.9 Interior and Exterior views of Bait ur Rouf mosque

3.3.3 Architects Intent

"Domes and minarets are symbolic gestures [and] symbols are not the essence of devotion or faith. At times they can detract from the main essence of Islam, I find symbols a distraction and I wanted to focus instead on the sense of spirituality"- **Marina Tabassum**

With no dome, minaret or mihrab, the building stands in contrast to popular notions of what a mosque should look like.

Light entering through the skylight as a man prays towards the Qibla wall

Figure 3.10 Man praying towards the skylight of Qibla wall

3.3.4 Inferences

- The most notable feature of the Bait-Ur-Rouf is its **use of simplest geometrical forms to create a mosque** where finding meaning is prioritized over aesthetics.

- The **abulation chamber in Bait-Ur-Rouf is located in its exterior**, and is entirely separate from praying area.

- Slits and openings have been extensively used to allow lighting in the Masjid as well as a single slit in the direction of Kava signifies the Qibla wall.

Philosophy of a Masjid

- **Masjid primarily is a place of congregation**, a place where individuals can detach themselves from materialist world.

- **A masjid is a place free from physical or materialist discrimination** and treats all individuals as the same.

- The purpose of a masjid is to serve as a congregation place to hold gatherings and jamaat, and in the mean while **pray to allah.**

AL-AZHAR PARK CAIRO

Figure 3.11: Aerial view of Cairo before the revival of Azhar Park

3.4.1 Introduction

Cairo was known for centuries as a city of gardens. But recent unrelenting migration to the metropolis made the need for housing a priority and by the 1980s nearly all of the city's parks had disappeared. Slums full of scantily built structures, lacking running water and improper sanitation covered the city and tentatively housed approximately 850,000 people. **(Rooks, 2017)**

The Aga Khan Development Network saw this as a challenge and went to work to create a "green lung" for the city. Before work began, Al Darassa was a city garbage dump. The developers needed to clear a 500-year-old gathering of fill and trash; the likeness in excess of 80,000 truckloads of material which developed here finished the hundreds of years. While the site was being readied notable discoveries were made.

A major discovery in the form of a continuous 1.5 kilometer long city wall was made. The Ayyubid city wall of Cairo is deemed to have been built in the 12th century AD during the reign of Salah-el Din. A fair amount of priceless stones, engraved in the wall with hieroglyphic texts from that era were also found during excavation. Stone blocks, as huge as one meter at some places weer used to build up the wall. To extricate the 12th century Ayyubid wall, which had been buried up to its crenellated battlements, it proved necessary to excavate to a depth of 15 meters. A 1.5-kilometre section of the historic wall, with several towers and battlements almost intact, then appeared in its entire splendor. **(Bizzari, 2013)**

3.4.2 Design Intervention

The Al Azhar Park features shaded walkways, a childrens play area, a museum and a stunning hilltop restaurant and lakeside café. Opened to the public in 2005, the gardens of al-Azhar are reminiscent of historical Islamic Gardens, with a blend of modern and traditional elements. The central terraced formal gardens, emphatic use of fountains, Mamluk multicolored stonework, sunken gardens, intersecting waterways and bold Islamic geometry are all integrated into a contemporary site design; cafes are situated at the entrance, playgrounds and scenic overlooks are arranged along curving paths. **(Ruggles, D. Fairchild , 2008)**

Figure 3.12: Aerial view of Cairo after the revival of Azhar Park

The construction of the park and the restoration of cultural monuments are meant to be catalysts for social and economic development and the overall improvement of the quality of life in the district. At the same time, the park offers a new vantage point with spectacular views of Historic Cairo. **(Bizzari, 2013)**

The project aims to tackle the loss of identity of Azhar park over five centuries by resurrecting dilapidated structures, re-organizing the park along designed landscape and enhancing accessibility to previously abandoned, buried and dilapidated structures. The park is the central largest green space in Cairo. In midst of dense, urban sprawl, the park breathes recreation, life and energy in the busy and populated old city of Cairo. Landscape as a tool has been extensively used to enable smooth, uninterrupted movement along contours, and meanwhile providing pockets of space for informal activities like playing, interacting or even sleeping.

3.4.3 Inferences:

- **Landscape can serve as an efficient tool** to recreate space and provide **intermediate formal and informal programs**

- **Restoring depleted and lost structures** may provide an identity to the place, **however user oriented programs for social and economical development** of the process helps to **develop stronger bonds** for the users to the landscape; which in turn creates and awareness and a sense of belongingness for the place on an urban scale.

CHAPTER 4

SITE STUDY

4.1 Site Introduction

Bada bagh is located in old Bhopal, along the Hamidia road. It was built by Qudsia Begum, in the memory of her father. This 30 acre garden happens to be the largest garden in Bhopal, and comprises of abandoned relics such as tombs, graves, baoli and also has a mosque. Despite being located in the heart of the city, the site is detached from its surroundings and context. The most notable feature in the site is the presence of a three storied baoli, of red sand stone with artistic doors and engraved pillars. In its current state the site lies abandoned and consist of encroachments along the edges. A portion of Bada bagh along the periphery of the masjid was used as a graveyard until 1970s and the site has been encroached on the fringes by repair garages.
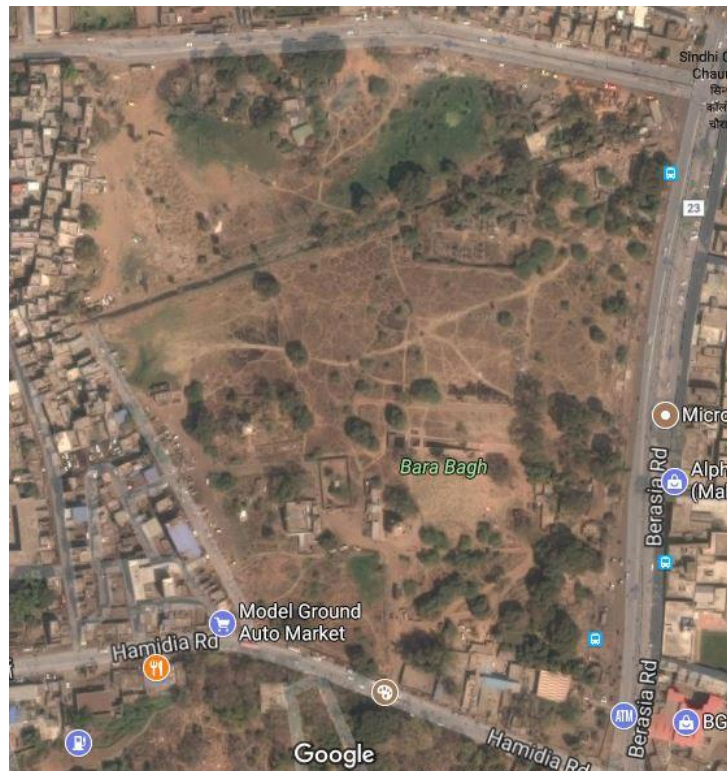

Figure 4.1: Enclosed in te boundqary lies Bada Bagh

4.2 Context Introduction

Bada Bagh lies along **hamidia road and Berasia Road**, hamidia road connects Bhopal Junction to Lalghati, Bairagarh and Nadra Bus stand; Berasia road on the other hand connects the newer areas of Bhopal to the old city. Paths from Berasia roads lead to Tajul Masjid, Chowk Bazaar and Jama Masjid, and to Moti Masjid.

The Baolis in Bada Bagh are a part of a **complex network of underground waterworks network leading to cascading lakes**. The bagh is **a religiously protected entity** due to the presence of a masjid and centuries old graveyard but due to **social stigmas** over time, has **become abandoned**.

4.3 Site Documentation

Key features

- The baoli is the most notable feature of the site. Its is the largest Baoli in all Bhopal and its drainage is integrated to the cascading lakes in Shahjehabad

- 19th century tombs on Nawab Wazir Mohammed and Nazar Mohammed Khan boast are beautifully ornamented and boast of in construction

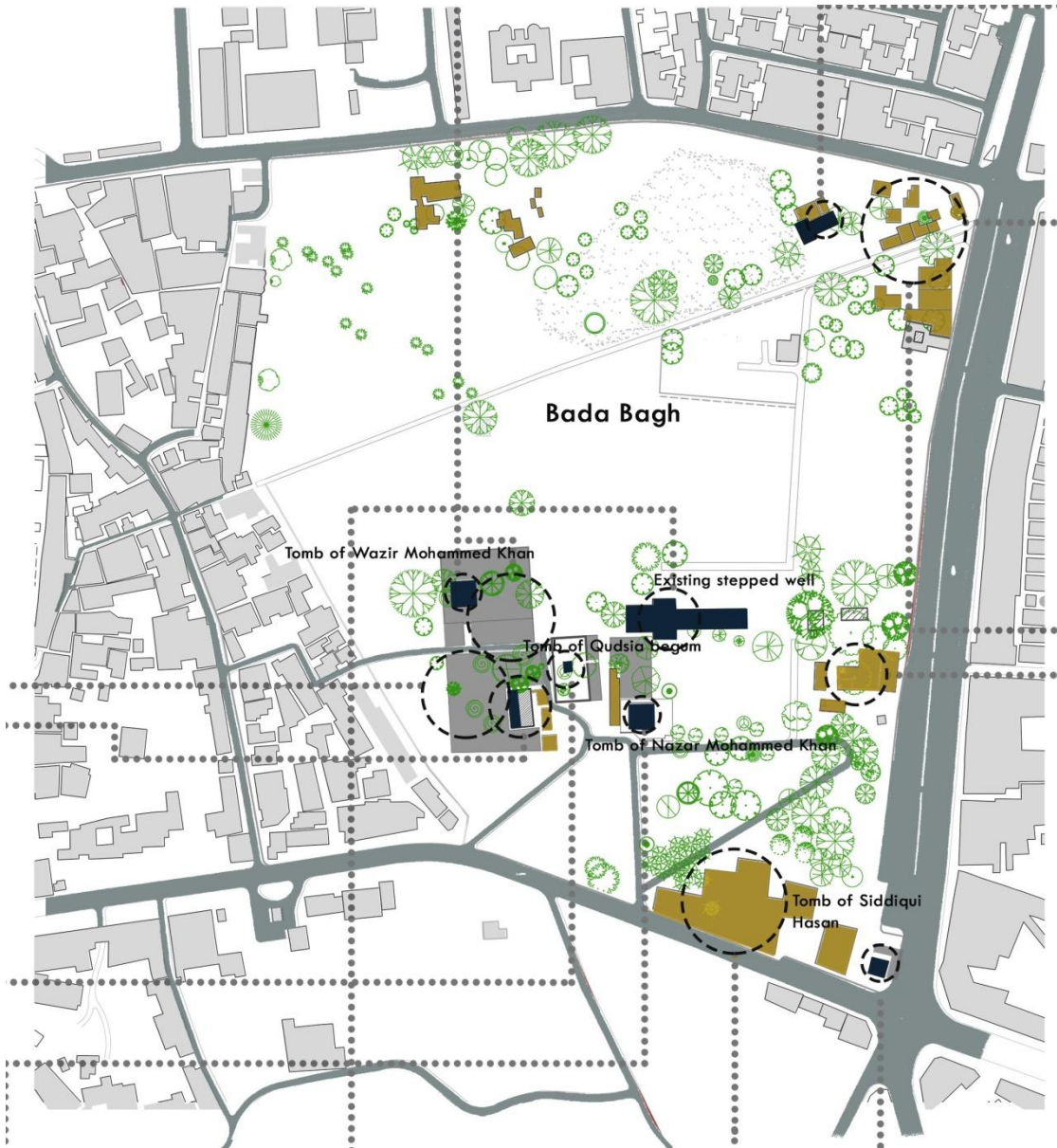- Attached graveyard is user to bury members of Royal household

Figure 4.2 Plan of Bada Bagh with tombs(grey) and encroachments(yellow)

Encroachment

- A major portion of the site along the berasia road node has been encroached by cement shops, stone and marble workshops and by store-houses.

- A small single storey **Baoli(stepped well)** is located in this corner of the site, encroached by cement storehouses on either side

- The baoli was built in the late 19th century as in addition to the existing baoli in the site

Fig 4.3: Stepped well (Baoli) filled with water

4.4 Ownership

- Currently the entire site is under the ownership of the nawab family, and the current heir is **Saif Ali Khan**(Son of late Mansoor Ali Khan Pataudi).

- Some workshops owners and shopkeepers who have **encroached** portions of Bada bagh along the periphery claim to be owners of their respective patches.

- Neither Wakf board(The society of royal household) nor the Pataudi family have shown major concerns towards it.

- Lately, the Nawab family plans to create **a commercial establishment** in the vast open grounds and the periphery to prevent encroachment(as mentioned by the superviser of bada bagh and its caretaker Jameel hussain, and Zakir Mohammed of the Wakf board)

Figure 4.4: Existing Graveyard owned by Nawab family

4.5 Historical features and their relevance

Bada Bagh

Historical significance

Bada Bagh, built by Qudsiya Begum of Bhopal in 1816 is a conservation of tomb of her father-in-law, **Wazir Mohd Khan**. It has constantly been used as the royal family burial ground ever since . The bagh was used as a garden and often members of royal household would spend their leisure time in the bagh or the baoli. Back at its time, Bada Nagh used to be an orchard laden with fruits and flowers and was the largest garden in all of Bhopal.

Current state

Bada Bagh shows minimal traces of human occupation, it now stands a spectator to anti-social activities. Obstruction in visual connectivity from the main road with lack of walkways and pathways makes Bagh an uninviting place for the public.

Existing Masjid

Historical Significance

The masjid was initiated and built by Qudsia begum in during early 19th century.It primarily served the Royal household and was also used by people who 40ccessi the bagh. Inner wing of the masjid boasts of ornamented brackets, arches and 40ccessi columns.

Figure 4.5 View from roof of Masjid

Current state

The masjid, other than the gardens(grounds) is the only social generator in the site. From its initial inner wing, the masjid has significantly increased in size to occupy a decent area, however due to lack of stakeholders, and functions in the site, it is always isolated. The encroachment around masjid makes the masjid visually inaccessible

Figure 4.6 Old part of masjid with Islamic elements

Figure 4.7 Encroachments around the Masjid make it inaccessible

Existing Baoli

Historical significance

The baoli was Built by Qudsiya Begum in 1816. An elaborate system of brick-lined vaulted drains connected stepped well to cascading lakes. **Rose water or 'kewda'** was added to this water to cool and **freshen the air** and often the **royalty** would sit in the baoli, **by the water pool** during evening. The baoli consists of ornamented brackets, railing and nine-fold 42ccessi arches made of stone.

Figure 4.8 Ornamented Arched entrance to the baoli

The baoli is split in three parts, **the staircase, the closed courtyard and the open courtyard below which the natural channels run.**
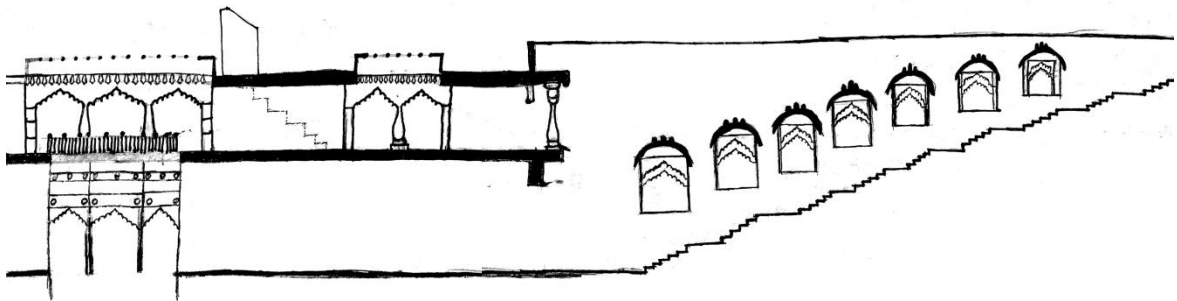

Figure 4.9 Conceptual section of Baoli

Current state

Due to **improper drainage and clogging**, the water hardly ever leaves the baoli, making the baoli **inaccessible**. The side entrances are blocked as cases of people indulging **in sexual acts, drugging and crime** have been reported in the baoli.

Figure 4.10 Entrance to baoli clogged with water

Tombs and Royal family burial ground

Historical significance

Tomb of Wazir Mohammed Khan and Nazar Mohammed Khan were built in **1816 & 1819** respectively, and resemble each other. Wazir Mohammed Khans tomb has a **round dome and is closed on two sides**, whereas the latter's tomb has an **onion shaped dome** with **openings on all four sides. Sangmarmari Maqbara(Tomb of Syed Siddiqui hussain)** built of marble with **intricate marble work on either sides** of his grave. Marble has been carved to create **fine 44cces, arches, and columns** enclosing the tomb on all four sides. Qudsia begum's tomb is walled one its all four sides and used to have a garden inside it. **These tombs and the platforms around them were used as places to sit and relax** for visitors to the bagh and one witnesses the lush bagh

Figure 4.11 Royal family Burial ground

Current state

The tombs of **Wazir Mohammed Khan** lies in the **midst of the graveyard**, and covered by vegetation. The access to this tomb is hindered by the awkward presence of graves and knee high grass. Nazar **Mohammed Khans tomb is encroached** on a side by the presence of **temporary workshops**. **To prevent drug abuse** and anti-social activities lights have been installed around the tomb.

Figure 4.12 Tomb of Wazir Mohammed Khan

Figure 4.13 Tomb of Nazar Mohammed Khan

Figure 4.14 Encroachments around Nazar Mohammed Khan

Sangmarmari Maqbara lies **ignored** in a vacant corner in Bhopal talkies square and is **used for sleeping by homeless**. The garden around Qudsia begum's tomb has converted into an open yet walled space to **feed goats** and is usually full of fodder. **The graveyard**, due tro the social stigmas attached to it is often isolated with a rare commuter to pay his homage to the dead. The graveyard is covered with wildly overgrown grass and has unevenly placed graves which hinder physical access in and around it.

Figure 4.15 Sangmarmari Maqbara

4.6 Analysis of tangible features on the site

Figure 4.16 Existing site plan

Legend:
- ░ Waste Disposal
- ▬ Metalled road
- ╱ Pakka lawn path
- ╌ Kaccha lawn path
- ▬ Graveyard
- ▬ Road
- ═ Existing drain
- ▬ Electric substation
- ● Active areas
- ● Active nodes
- ▬ Visually permeable physically impermeable
- ▬ Visually impermeable
- ▬ Street hawkers
- ↗ Entry points to the site
- ▬ Encroachment
- ▬ Historic structures

1. Tomb of Wazir Mohammed Khan
2. Sangmarmari maqbara(Tomb of Syed Siddiqi Hasan Khan)
3. Tomb of Qudsia Begum
4. Tomb of Nawab Nazar Mohammed Khan
5. Existing Double storeyed Baoli
6. Existing single story Baoli
7. Existing Masjid

A large portion of Bada Bagh is either physically or visually inaccessible, with little or no scope for movement. The accessible paths on the site bare either metalled roads or lawn paths or kaccha paths, making walking difficult for the pedestrians or hinders any vehicular movement. Graveyards on either side of the existing mosque and Tombs are unorganized and lie ignored and covered in vegetation. The site has few and fairly unorganized entrances, randomly overgrown vegetation, with large heaps of garbage lying around the site.

Inferences

- Conservation of historical structures is needed.

- There is an urgent need to enhance the visual and physical accessibility inside and around the site.

- Provisions to indulge street hawkers in development of the edges of Bada Bagh.

- On further research on vegetation, trees hindering the visual image of the site or even wildly growing trees can be removed.

- The site lacks entry points w.r.t to the existing ones.

- Vacant patches need proposed activities to prevent waste disposal

- The man made drain splits the site in two unequal parts and hinders movement patterns inside it.

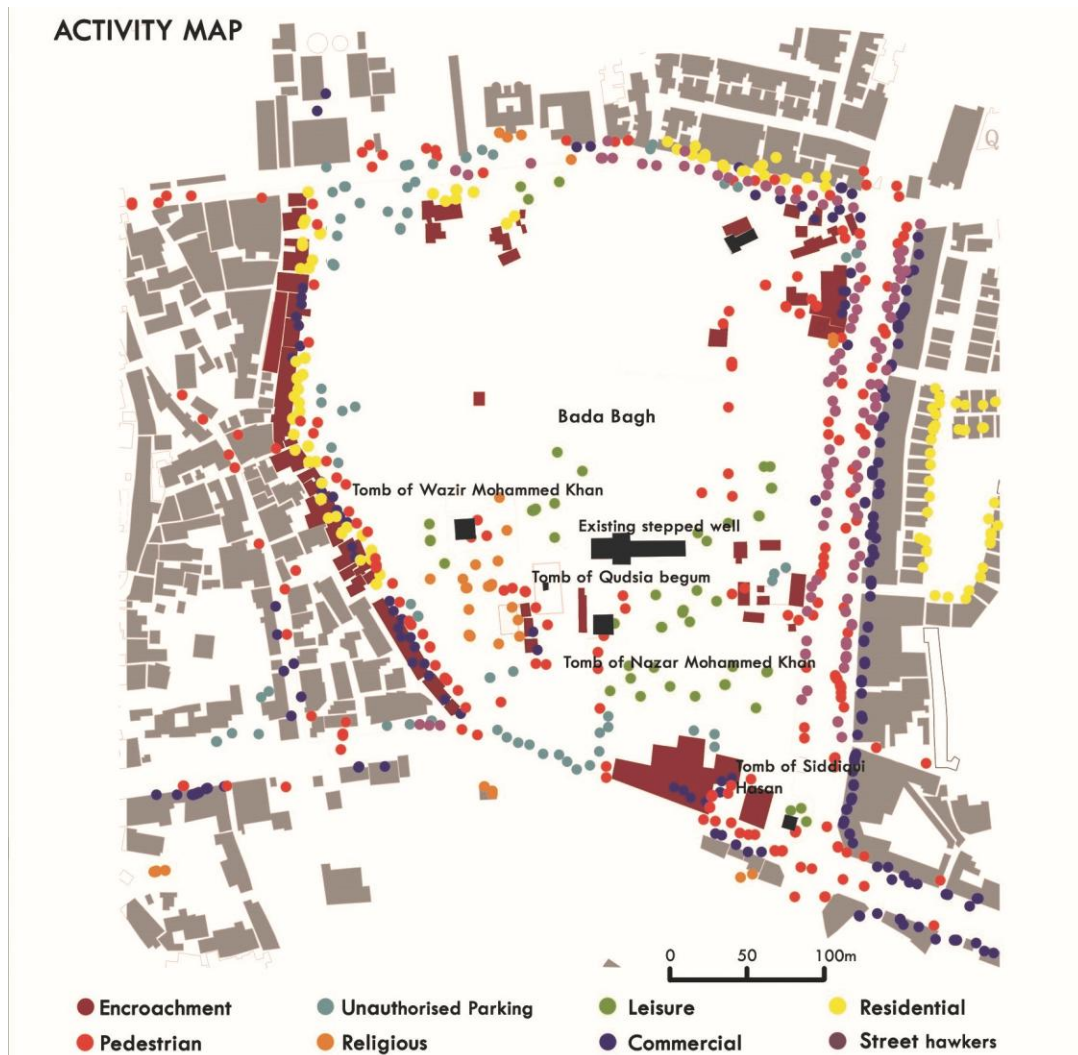## 4.7 Analysis of tangible features around the site

Figure 4.17 Activity map

Major activities in and around the site include leisure, commercial activities, residential functions, religious activities and leisure. Large patches on the site are used for unauthorized parking encroachment.

Redefining Abandoned Places with Archeological ruins

LAND USE MAP

● Graveyard	● Residential	● Religious	● Green spaces
● Commercial	● Mixed use	● Temporary	● Educational

Figure 4.18 Land use map

Major land use functions include commercial spaces, residential spaces , religious buildings, mixed use and residential structures, commercial complexes, graveyards and green paces.
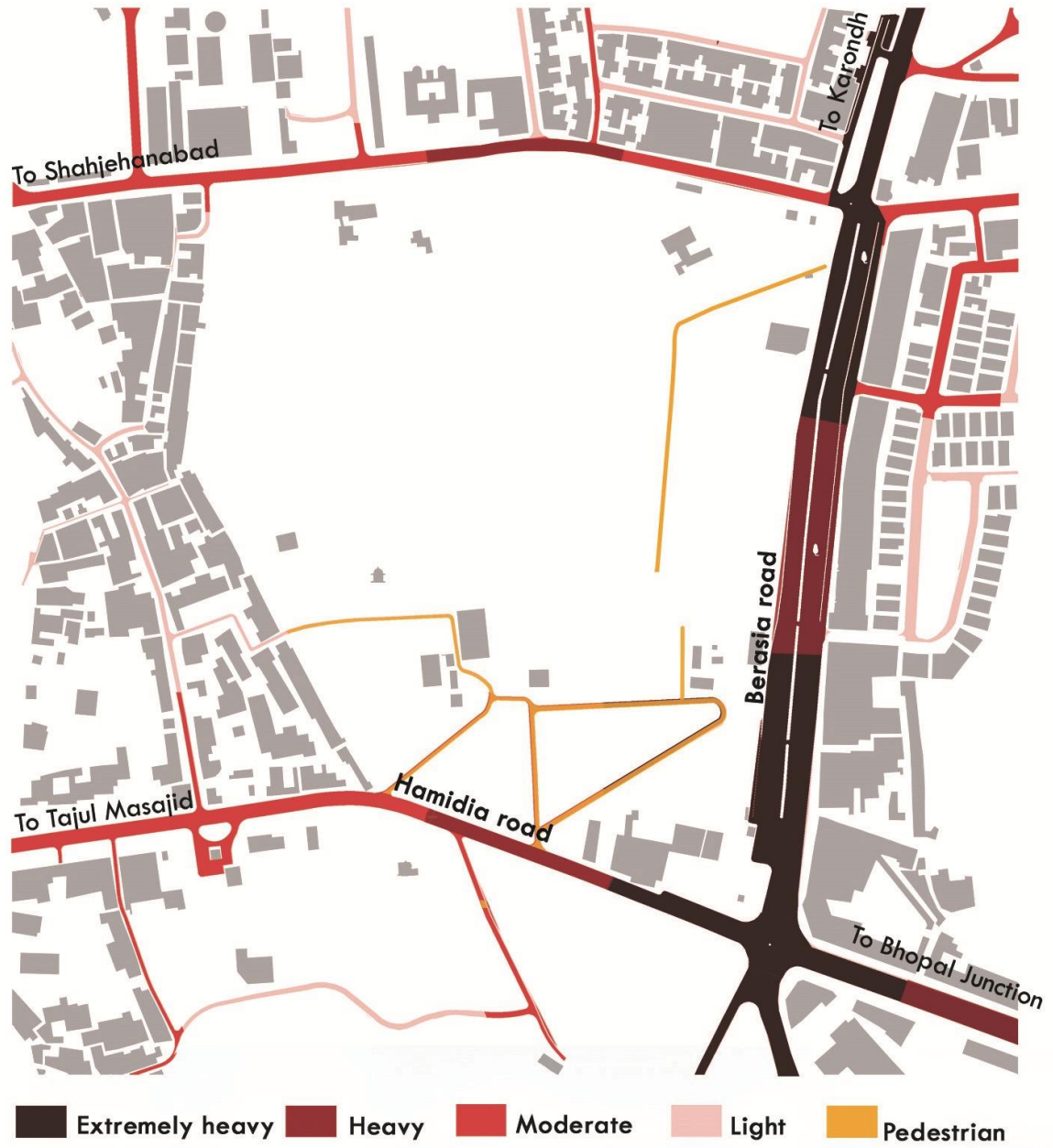
TRAFFIC DENSITY MAP

Figure 4.19 Traffic density map

Redefining Abandoned Places with Archeological ruins

Traffic analysis:

Extremely heavy vehicular movement along Berasia road, and Hamidia Road. The streets are 15 m wide and covered with street hawkers and vendors on either side which leads to its congestion. The extreme congestion by pedestrians and street vendors hinders vehicular movement. The Berasia road connects Karond to Old Bhopal .
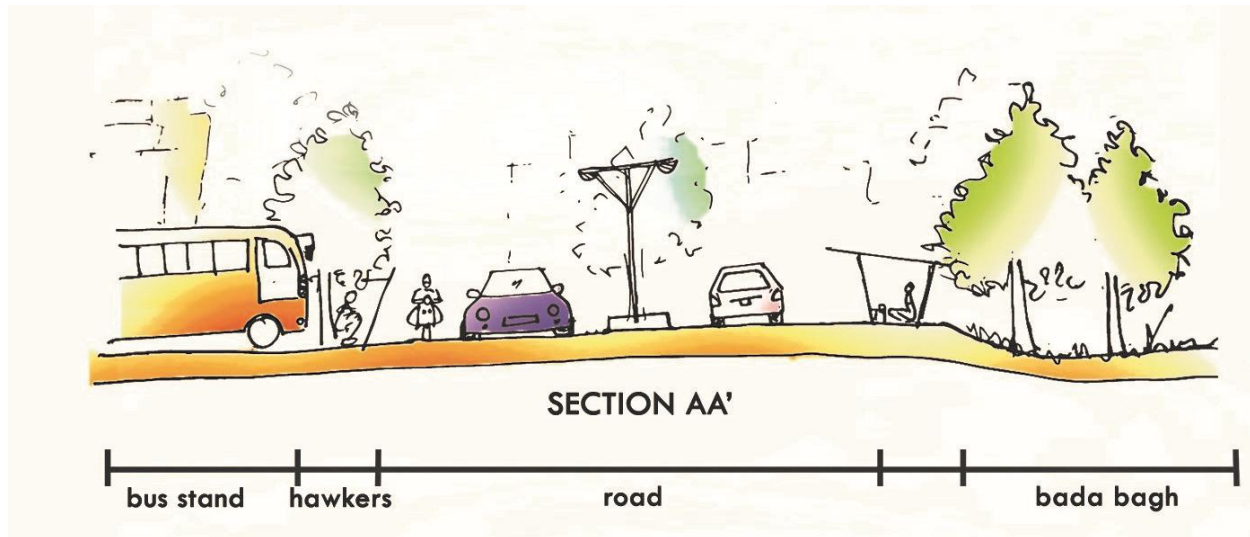

SECTION AA'

bus stand   hawkers   road   bada bagh

Figure 4.20 Street section of Hamidia Road

Berasia road and Hamidia road are major roads on the periphery of the site. Berasia road is highly dense and is a major commercial street of Old 52ccess. The most prominent land use typologies in the precinct are commercial, graveyard (religious) and residential. Lack of proper parking spaces, and presence footpaths on Shahjehanabad road and Berasia road lead to randomly done parking.
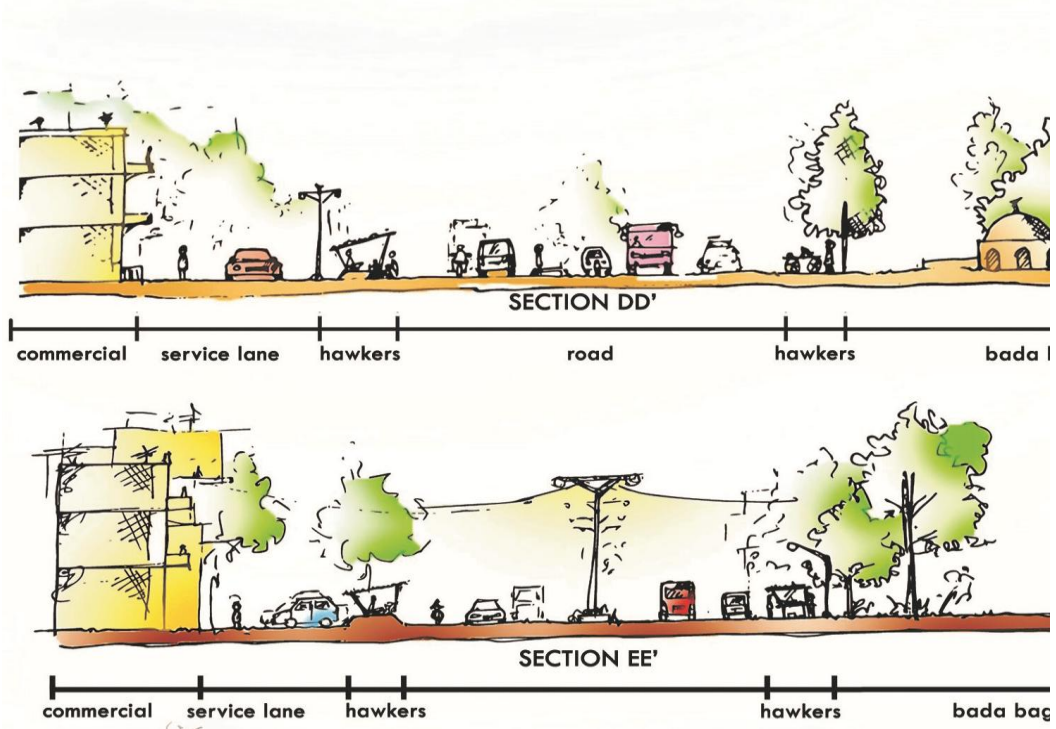
Figure 4.21 Street sections of Berasia Road

4.8 Visual and intangible features

1

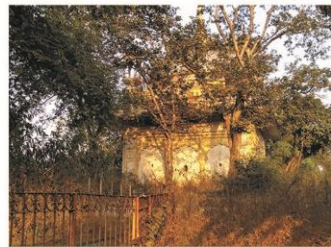Tajul's minarets are visible in distance

2

Workshops encroach an edge of the site

3

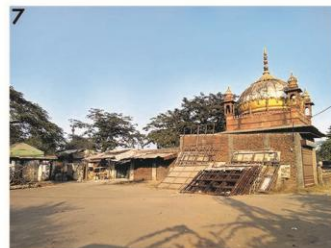Bhopal's first industry, Pultighar is located next to Bada bagh

4

Nazir Khans Tomb and Masjid are the most dominant features in the site

Overgrown trees and graveyards hinder physical accesibilty to ruins

6

Masjid, as seen from graveyard

7

Encroachments around Nazir Khans tomb

8

Encroachments along Masjid

9

Entrance to stepped well

10

Entrance into the site

Figure 4.22 Visual nature of site

Inferences

- Major activities around the site are oriented along the berasia road.

- The site gets isolated by sunset and is unsafe to use.

- Ruins are neither physically accessible nor visually.

- The fabric around workshops and light industries damages the character of the site.

- Encroached areas in the site develop due to related activities in its periphery.

- Absence of activities on large open patch alongside the drain.

4.9 Socio-economic realm analysis

A survey was conducted to develop a better understanding of the direct and indirect stakeholders into the site, to understand the activities that majority of stakeholders are involved in, the occupations of the concerned and their role in or towards the site.

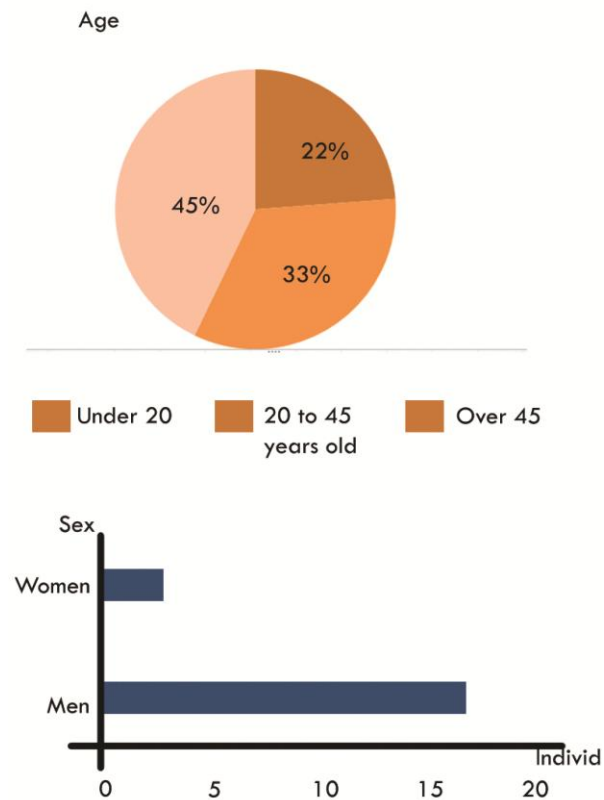**The data obtained consists of a set of 25 individuals.**

Age

Under 20	20 to 45 years old	Over 45

Figure 4.23

Inferences:

Majority of stakeholders are men with 21 males and 4 females in the survey set. Most stake holders are over 45 years of age, whereas those under 20 years includes children indulging in recreational activities. A fair amount of people in and around Bada Bagh are either residents, people indulging in commercial and religious activities. People if given the opportunity, would be more likely to create a leisure and recreational space in the otherwise dense fabric of old Bhopal; or even commercial establishments since it might provide surveillance and economic benefits

4.10 Conclusions

Physical aspects:

- **Using Berasia road and Hamidia road as primary routes to create major functions around and alongside these roads.**

- **Since these roads are wider, have more vehicular and pedestrian activity, it would be more justified to place the commercial spaces here. Also, considering the vehicular density of both roads, a proposed parking would be needed too.**

- **Conservation of historical structures.**

- **The is an urgent need to enhance the visual and physical 58ccessibility inside and around the site, meanwhile providing definite entry points on either sides is needed.**

- **To Propose temporary activities and recreational spaces in vacant grounds to prevent waste disposal.**

- **Removal or modification of existing drain, removing encroachments in the site and intervening in the ones around it.**

- **Modifying the existing vegetation to enhance circulation in the site.**

Social Aspects:

- **Removing the existing social stigma regarding a graveyard**

- **Providing spaces for commercial, recreational and temporal activities(such as mandi or fairs).**

- **To aim to make users aware about the importance of the Bagh and the existing ruins, in an attempt to provide identity to a place.**

CHAPTER 5

RELIGIOUS IMPORTANCE

5.1 Masjid

5.1.1 Masjid as a space

Masjid: Arabic**, 'place of worship or prostration in prayer'**, probably ultimately of Aramaic origin.

Mosques are found all over the world and often reflect the local culture, heritage, and resources of its community. Although mosque designs vary, there are some features that nearly all mosques have in common. Beyond these basic features, mosques may be large or small, simple or elegant. They may be constructed of marble, wood, mud or other materials. They may be spread out with internal courtyards and offices, or they may consist of a simple room.

In Muslim countries, the mosque may also hold educational classes, such as Quran lessons, or run charitable programs such as food donations for the poor.

In non-Muslim countries, the mosque may take on more of a community center role where people hold events, dinners and social gatherings, as well as educational classes and study circles.

The leader of a mosque is often called an Imam. Often there is a board of directors or another group that supervises the activities and funds of the mosque. Another position in the mosque is that of a muezzin, who makes the call to prayer five times daily. In Muslim countries this is often a paid position; in other places, it may rotate as an honorary volunteer position among the congregation.

5.1.2 Philosophy of a Mosque

- Masjid primarily is a place of congregation, a place where individuals can detach themselves from materialist world. **(Huda, Definition of Mosque or Masjid in Islam, 2018)**
- A masjid is a place free from physical or materialist discrimination and treats all individuals as the same.
- The purpose of a masjid is to serve as a congregation place to hold gatherings and jamaat, and in the mean while pray to *Allah*.

5.1.3 Elements of a Mosque

Praying Hall

Inside, the central area for prayer is called a *musalla* (literally, "place for prayer"). It is deliberately left quite bare. No furniture is needed, as worshippers sit, kneel, and bow directly on the floor. There may be a few chairs or benches to assist elderly or disabled worshippers who have difficulty with mobility. (Huda, The Architecture parts of a Mosque, 2017)

Mihrab

Another essential element of a mosque's architecture is a mihrab—a niche in the wall that indicates the direction of Mecca, towards which all Muslims pray. Mecca is the city in which the Prophet Muhammad was born, and the home of the most important Islamic site, the Kaaba. The direction of Mecca is called the qibla, and so the wall in which the mihrab is set is called the qibla wall. No matter where a mosque is, its mihrab indicates the direction of Mecca.

Abulation

Ablution (*haudh*) helps the worshiper break from normal life and prepare to enter a state of worship. It freshens the mind and the heart and leaves one feeling clean and pure. Ablutions (*wudu*) are part of the preparation for Muslim prayer. Sometimes a space for ablutions is set aside in a restroom or washroom. Other times, there is a fountain-like structure along a wall or in a courtyard. Running water is available, often with small stools or seats to make it easier to sit down to wash the feet

Graveyard

5.2.1 Islamic funeral customs:

Muslims view death as a transition from one state of being to another, not as an end. They believe that actions follow you to the afterlife. So, if you follow the law of the *Koran* and live a good life you will be rewarded in the afterlife. In death, you will be separated from the ugliness in the world. But if you live a dishonest and bad life, you will be separated from all the beauty of the world.

Islamic funeral customs require that:

- The body be buried as soon as possible after death

- The body is turned to face towards Mecca, the holy center of Islam.

- Guests of the same sex should greet each other with a handshake and hug.

- A person sitting next to the body reads from the *Koran.* An Imam presides over the service.

- The deceased's eyes and mouth are closed. There is rarely an open casket.

- Guests should not take photos or use recording devices.

- The arms, legs, and hands of the body are stretched out in alignment with the body.

- The death is immediately announced to all friends and relatives.

- The body is bathed and covered in white cotton.

- Within two days following the death, the body is carried to the graveyard by four men. A procession of friends and relatives follow.

- No discussion takes place at the time of burial, but all guests pray for the soul of the departed.

- After the body is buried, all guests go to the house of the family of the deceased. A meal is prepared and guests usually stay for the entire day. Family members may stay for the whole week.

- During this time, the family members socialize. It is believed that socializing helps to ease suffering. **(Funeral Wise, 2017)**

5.2.2 Process of Burial:

According to Islamic law, the body should be buried as soon as possible from the time of death, which means that funeral planning and preparations begin immediately. A local Islamic community organization should be contacted as soon as possible, and they will begin to help make arrangements for the funeral service and burial, assist the family in identifying an appropriate funeral home, and coordinate with the funeral home

Preparing the body:

To prepare the body for burial, it must be washed and shrouded ("Kafan"). Close same-sex family members are encouraged to give Ghusl, though in the case of spousal death the spouse may perform the washing. The body should be washed three times. If, after three washings, the body is not entirely clean, it may be washed more, though ultimately the body should be washed an odd number of times. The body should be washed in the following order: upper right side, upper left side, lower right side, lower left side. Women's hair should be washed and braided into three braids. Once clean and prepared, the body should be covered in a white sheet.

To shroud the body, three large white sheets of inexpensive material should be laid on top of each other. The body should be placed on top of the sheets. Women should, at this point, be dressed in an ankle-length sleeveless dress and head veil. If possible, the deceased's left hand should rest on the chest and the right hand should rest on the left hand, as in a position of prayer. The sheets should then be folded over the body, first the right side and then the left side, until all three sheets have wrapped the body. The shrouding should be secured with ropes, one tied above the head, two tied around the body, and one tied

below the feet. The body should then be transported to the mosque ("masjid") for funeral prayers, known as "Salat al-Janazah.

After Salat al-Janazah has been recited, the body should be transported to the cemetery for burial. Traditionally, only men are allowed to be present at the burial, though in some communities all mourners, including women, will be allowed at the gravesite. The grave should be dug perpendicular to the qiblah, and the body should be placed in the grave on its right side, facing the qiblah. Those placing the body into the grave should recite the line "Bismilllah wa ala millati rasulilllah" ("In the name of Allah and in the faith of the Messenger of Allah"). Once the body is in the grave, a layer of wood or stones should be placed on top of the body to prevent direct contact between the body and the soil that will fill the grave. Then each mourner present will place three handfuls of soil into the grave. Once the grave has been filled, a small stone or marker may be placed at the grave so that it is recognizable. (Muslim funeral traditions, 2016)

5.2.3 Importance of existing graveyard at Bada Bagh

Existing graveyard at Bada Bagh consists of graves belonging to the members of the royal family of Bhopal. It has been used as a burial ground since the 1830s by Qudsia Begum and her successors. Bada bagh consists of century old graves and occasionally people come to Bada Bagh to pay homage to their ancestors. People in Bada Bagh have a sacred belongingness attached to the space and seem to be hostile towards the idea of making changes in the nearest proximity or even the periphery of the graveyard. The residents and users in and around Bada Bagh find the idea of having of having people from different religious groups indulging in different activities right above or around the graves slightly demeaning and did not seem fairly open to it..

CHAPTER 6

DESIGN

6.1 Design Concept:

Taking clues from the analysis, a set of guideline and design considerations were obtained. Most crucial issues off accessibility needed to be primarily accessed, and there was identified a need for temporal, multifunctional spaces that will have the tendency to accommodate various functions on a weekly, monthly basis. Temporal spaces are necessary in order to ensure that the space does not get ruined again and managed to last over time. In its current state, Bada Bagh faces lack of identity and is very little known by its name, and more prominently understood by the presence of icons around its context. Bada Bagh needs to be rediscovered on Cultural and historical grounds, needed to rediscover its identity, needs to recreate the concept of a lush green Bagh as an urban garden and a green space.

Inferring from the above, my concept for the project evolves around 3 major aspects.

- **Axiality-** Spatial organization along an axis or multiple axes to enhance circulation and connectivity, visually and physically. The paths and objects are spatially oriented in a manner tvat they come together as a whole to create a visual narrative.

- **Temporality-** Temporality deals with the ability of a space or a program to be flexible over time and have an ability to change with the changing needs of the resident's or the users of the place. Temporality enables a space to exist over a period of time and resent decay, the occurs due to the continuous nature of time

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- **Rediscovery-** Rediscovery deals with understanding the currently lost or decayed properties of a space or an object, and then working over it to try and rediscover the lost characteristics and work in the supposed direction. Rediscovery is the art of Rediscovering wvat has been lost or forgotten.
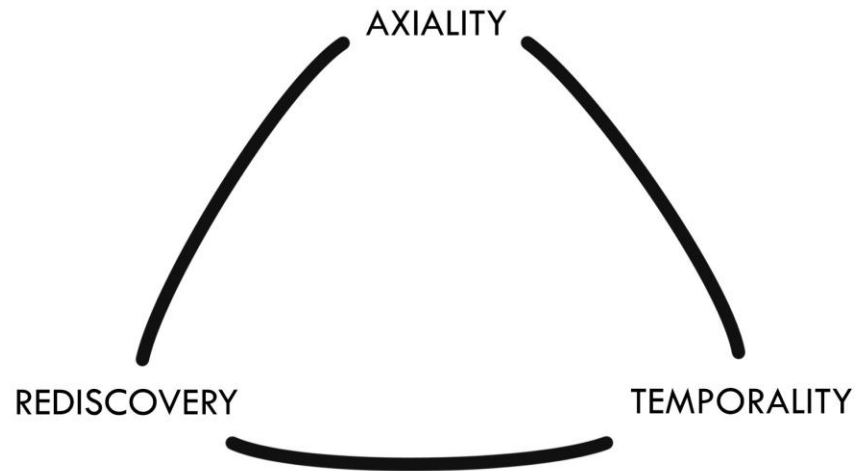
Figure 6.1 Concept

6.2 Building program and areas-

Site area: 120000 sq.m
Land Use : Recreation and open space
Maximum Permissible Ground Coverage: 7% of site area

Area of proposed Masjid:
- **Ground coverage :** 400 sq.m
- **Builtup –** 400 sq.m

Area of proposed Pavilion

- **Ground Coverage :** 819 sq.m
- **Builtup Area:** 890 sq.m

Area of Office and permanent Gallery:

- **Ground Coverage :** 1514 sq.m
- **Built Up area:** 3018sq.m

Area of Library

- **Ground Coverage :** 576sq.m
- **Builtup Area :** 1152sq.m

Area Of Temporary Gallery

- **Ground coverage:** 576 sq.m
- **Built-up area:** 576sq.m

Commercial

- **Ground Coverage :**1296 sq.m
- **Built up :** 3572 sq.m

6.3 Design development and Site planning

6.4 Drawings for commercial modification

6.5 Views

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