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## Bombay City Wise — Parasituation [Mumbai]



This book forms one of a series of three city studies with the same subtitle, Parasituation. The other two are: Parasituation [Olbia], Sardinia, which has already been published as a two volume study (with the main title The [Loving] Metropolitan Landscape: Architecture, Landscape and The Ecosophic Object); and the other is an ongoing and not yet published study, Parasituation [Wrocław], Poland.¹ The concern and broader research all three studies pursue is Ecosophic Urbanism. We put forward this book as a summary of our work in Bombay and a further opening to the research into Ecosophic Urbanism that founds it.

Bombay City Wise is an advanced, but yet still inconclusive study into Ecosophic Urbanism. We have engaged directly in the city of Bombay through a number of fieldwork visits - four visits from September 2013 to January 2015. Speculations, propositions and research-by-design techniques have been advanced through studio work for over two years, some of the results of which are presented in this book. In Bombay we have found conditions that not only assist us in articulating the main questions that an Ecosophic approach to Urbanism frames, we have also found conditions which advance theory and practice towards an urban design paradigm that might be called Ecosophic Urbanism (however, with pre-conditions as to how we understand the notion of a paradigm, i.e. more through Agamben's critical ontology of politics and less through Kuhn's analytical philosophy of science or Foucault's reconstituted archaeology of knowledge). Ecosophic Urbanism, as both an urban paradigm and as a practice, necessarily requires engagement in a complex series of methods, techniques and principles. This book alone cannot deliver them entirely or always explicitly. However, something of the sensibility, tenacity and gentleness necessary for its attainment we believe can be at least gleaned from the work herein presented. Furthermore, in this volume we outline and summarise some key principles that we believe go a long way to fulfilling an aspiration towards Ecosophic Urbanism. They are principles we have followed, and further tuned, throughout our various city speculations, including Bombay, and may, therefore, together with the essays and design

# ECOSOPHIC URBANISM ECOSOPHIC PRACTICE

- 1. EU WORKS AS AN AGENCY OF SKILLED DESIGN PRACTICE.
- EU PLACES DESIGN PRACTICE AT THE HEART OF URBAN PLANNING; THE LOCAL PLAN IS AS A RESULT OF LOCAL PRACTICES WITH AN INTERNATIONAL OUTLOOK.
- 3. EU DEVELOPS INFRASTRUCTURES FROM WITHIN AND BETWEEN ECOLOGIES.
- 4. EU DOES NOT CONSIDER ECOLOGY TO BE THE DOMAIN OF A NATURE LOVING MINORITY: ECOLOGY IS AN ECOSOPHIC PRINCIPLE FOR ALL DWELLING.
- EU DEVELOPS MULTIPLE SITES OF PRODUCTION: NEW MICROSOCIAL AND MICROPOLITICAL PRACTICES.
- 6. EU DEVELOPS AND ENCOURAGES NEW SOLIDARITIES.
- 7. EU DEVELOPS A NEW GENTLENESS.
- 8. EU DEVELOPS NEW AESTHETIC AND NEW ANALYTIC PRACTICES.
- EU PROPOSES AND DEVELOPS PROCESSES OF HETEROGENESIS: RATHER THAN PROJECTS THAT CONFORM TO THE SAME FORMAL PRINCIPLES, EU CONSIDERS HETEROLOGY AS APPROPRIATE AS HOMOLOGY WITH DIFFERENCE AND CHANGE HOLDING SWAY IN A STAND-OFF.
- 10. EU DEVELOPS WAYS, MANY WAYS (HETEROLOGIES), TO ENABLE THE SINGULAR, EXCEPTIONAL AND RARE TO CO-EXIST WITH A STATE STRUCTURE WHILST ENCOURAGING THE STATE STRUCTURE TO BE THE LEAST BURDENSOME AS POSSIBLE.

Fig 1

speculations, be understood as guidelines for anyone else interested in such a pursuit (see Fig 1).

Ecosophic Urbanism promotes a practice of urban design steeped in the search for wisdom (sofia, -sophy), for how to dwell (oikos/eco) wisely in the city. Ecosophic Urbanism raises existential complex relationships guestions of people and systems in the city and frames them as architectural and urban design questions. The enquiries pursue relations between individual and collective motivations, shifting the terminology and impetus from subjectivity to inter-subjectivity. We look for rapport between promoting economic and ecological patterns, finding and promotingconomic agencies based upon ecological

We would not claim Bombay is a city that exemplifies Ecosophic Urbanism through its conventionally understood urban patterns. However, it is a city with a highly impacting environmental and climatic context, particular history, and its people are so diverse and numerous that to get through each day requires an enormous number and range of practical negotiations, all of which we consider to be ecological: for example, walking, crossing a road, not crossing a road, crossing the railway lines (which divide the city along the length of its peninsula), gaining access or not to certain urban territories, moving through areas that have been clearly territorialized by certain practitioners, obtaining and eating food, buying anything, dealing with water, travelling on any public or private system of transport, speaking (especially

<sup>&</sup>lt;sup>1</sup>A short essay on Wrocław has been published Wiszniewski, D., (2013), 'Wrocław: A Provisional Architectural Imaginary', in Architecture & Situation, Autumn/Winter 2013, eds. D. Wiszniewski, E. Chmielewska and T. Kaminer (Edinburgh: Ampersand Publishing, 2013) pp. 22-25. ISBN: 978-0-9573892-3-6.

with taxi or tut-tuk drivers), making a home, making a living, taking leisure, participating in any cultural or religious festival and not participating in any cultural or religious festival.

This highly negotiated terrain of Bombay is frequently considered frustrating and chaotic and an assault on the senses. However, for our work, in many ways it is also inspirational and yields patterns of an Ecosophic character. All cities can be made to work and Bombay works. Of course there are many horrific inequities on display in Bombay, as in any other city, perhaps particularly in India in the legacies of how the caste system intersects with those of colonialism and neoliberalism, but perhaps they are more palpably perceived in its tropical heat, humidity and high and expansive urban density. However, Bombay bears testimony to how people have amazing capacity for social, economic and cultural flexibility and how architecture, landscape and urban design act as holders and frames to the many different kinds of social, economic and ecological transactions that are the basis for the success of any city.

If the title Parasituation [Mumbai] seems to pitch our work towards an academic audience perhaps the title Bombay City Wise opens our approach to a wider readership, holding something of the ordinary pursuit of wisdom our less ordinary architectural and urban design production enjoys. We would like a broad readership. We think our work is readable by a wide audience. Certainly our experience tells us that our drawings and representations are appreciated as much, frequently more, by those not specifically trained in architecture and urban design. To gain an understanding either of our work or the city of Bombay we do not think it is necessary to be versed in any of the architectural, urban design, political, cultural, economic and philosophical discourses our work takes on. In many ways we take them on so that others need not. This is an aspect of the expertise we offer and what we give to all readers. We wish to communicate, more than anything, the delights of the wonderful people and lush landscape of Bombay, the resilience each has for the excesses and specificities of the other and the affordances each provides for the other. We think the lush and intense images of our work reflect and release something of those very same qualities to be found in Bombay.

 $^2\mathrm{H}\mathrm{imanshu}$  Burte in conversation with Dorian Wiszniewski in September 2013.

Bombay and this book hold extremes: between wellrehearsed, frequently ritualized, skillful practices and everyday intuitive grasping at appropriate techniques of representation for dealing with what seems an inordinate range of socio-cultural, landscape and urban differences. Our work gathers such fluctuations within the texts and architectural figures so that their authors and other readers have further time to gain understanding of the situations the authors have experienced. If Bombay can be understood as multiple series of "customised places for use,"2 the work in this book follows suit, taking impetus from the richness of its places and practices; it has customized the Bombay context so as to afford speculations into how it might yet be used. Readers might do with our book as the Mumbaikars do in Bombay - negotiate the terrain in any way they can.

Bombay City Wise frames at least three questions and approaches to the questions of the relation between Bombay as a City and Bombay as a place where people may live wisely.

Firstly, we ask, does Bombay City Wise profess wisdom of Bombay - are we, the authorial collective in this book, city-wise of Bombay in the way that it is said that people are street-wise in specific areas of specific cities? We would argue this to be affirmatively the case. It is not because we all profess to know the city as locals or that we have gained wisdom akin to any of the streetwise operators of Bombay. It is simply that we bring a specific kind of empathy to Bombay that keeps our minds open to the complexities before us so as to see in the range between metropolitan infrastructural and individual everyday practices the enrichment of multiple scale inter-subjective processes. As Bombay necessarily seems to be, so are we: we are and operate inter-subjective-wise. This is the kind of wisdom we support and look for - the growing sagacity gained by the promotion of social and economic exchange at many scales but also, then, of an inter-subjectivity we can establish as the eco-philosophical basis of individual and collective architectural and urban design practices.

Secondly, does Bombay City Wise, therefore, offer wise insights into Bombay — do we see Bombay in ways that others do not? We do not profess to have exclusive knowledge of Bombay, but I think it can be said that we approach Bombay in a way not usually considered by urban designers. We are critical of the reduction of urban life to simple

formulae of power and order. We are not operating as policy-mongers, policy-merchants and either masters or slaves of master plans of conventional urban design. Our colleagues Professor Roger Jeffries and Dr. George Pallattiyal, first Director and Deputy Director, respectively, of the Edinburgh India Institute, University of Edinburgh, observed our Urban Design practices to be sociological in motivation and nature. We do not deny this. We guite like this in a way, but we do not see ourselves as either social workers or social engineers. We are working on the constituents of the social. Using academic categorical distinctions, our practices are certainly more Humanities than Engineering based. However, to think of them only sociologically would be to underplay the high level of architectural and urban design skills and the scientific and engineering knowledge from which we happily extend these attributes and particularly our sociological, philosophical and ecological considerations.

Our work is interested in community: the various types, sites and sizes of communities in Bombay, from historical to contemporary to newly possible, and from those already formed to those that seem to emerge from community dynamics that have no set form. It is of course possible to follow conventional sociological research practice. We could, for example, presume to measure systems of neighbourliness. We could determine the success or otherwise of some community operations by surveying and enumerating their exchange systems, even down to how many neighbours borrow cups of sugar or any commodity from one another. These kind of empirical studies are common in the social sciences. We involve some of these methods, but our fieldwork provides other means for determining the success and operating dynamics of community. We look for a range in scale and sites of ecological intensities, which we measure in detail: for example, the various sites and distribution operations of the flower and fish markets; flights, sites and breeding patterns of the flamingoes; the forts and how they have operated and still operate as the sites of associated koli villages; the bungalow and air conditioning system of the veranda and gardens of the currently dormant Director's House in the grounds of Sir JJ College of Art and Architecture (once the home of Rudyard Kipling, whose father

once held the Director's position), see Fig. 2; and the amazing hydrological basins, cisterns and mini-aquaducts of the now completely deserted Kanheri Caves, an early Buddhist University City in the hills to the north of the peninsula, where it seems yet more caves and hydrological systems are still being discovered see image on page 3.3

Many previous urban studies suggest some urban paradigms more successfully promote community (inter-subjective) practice than others, for example, the conventional urban paradigm that promotes streets, blocks and squares as places of social exchange and opportunity. By forming an alliance between conventional urban design and normalized sociological practices, we could have tried to cure Bombay's perceived societal ills by arranging architecture as means for promoting neighbourly interaction using the templates of such paradigms. However, this is not our way.

We find community operates in the most varied of situations. We look for architecture that is less predetermined and less coercive. Our approach is not instrumental. We do not eschew the desire to have a functioning and sanitary space in which to live ones life, but we do not wish to sanitise all life to a single paradigm. Although informed, our approach is less objectively and typologically based. We do not operate from the principle that people should conform to specific patterns - be they sociologically, politically or economically motivated. In our view, it is neither possible nor desirable that all communities operate in the same way and as cohesive entities across pre-defined territories over regular time periods. We do not accept the likelihood of a fixed equation that produces community as the totalizing effect of limiting the extent and nature of community terrain, community institutions and community amenities. Therefore, we do not look for one. Neither do we presume community operations to be some sub-set of more generalized normative practices. We see communities as temporarily posited, and always operating in multiple inter-related series. Communities always have blurred rather than permanently determined edges. Therefore, we look for architecture and urban design patterns that enjoy these overlaps, blurs and serial operations.

We do not favour, for example, the terminology of urban design as master planning. More so, neither do we favour the practices that go along with such

 $<sup>^3\</sup>mbox{We}$  thank the Archaelogical Survey of India for permitting access to survey these caves and systems first hand.





Fig 2 photo credit: Ida Wilmsen and Helen Crombie

terminology. It is not that we eschew the scales of operation and observation that master planning presumes. It is quite the contrary. We think the scale of operations that move beyond buildings and neighbourhoods to be very important for our studies. We simply do not seek from the outset of our studies to make patterns and templates that operate top down and that all subsequent spatial practitioners who happen upon the territories of our interest should follow. We make no demands and set no absolute patterns. We do not presume an interpretation of a situation to be the only valid interpretation. We only make city speculations. We look for patterns. We make patterns. We find and make them at all scales of operation. We encourage interpretation, interpretability and curiosity of such patterns. This is bold but modest work. The specific character of our speculations is totally derived from the situations we study. They are not brought from elsewhere. We do not bring solutions from one place to another expecting them to fit. We make no bones about carrying the sensibility we develop in different situations from place to place. However, we find ways in different places to further enrich this sensibility. Our work does not operate from the premise that we wish to control or promote specific life styles or environments. Our work operates from the basis that we love the heterogeneity of cities, the heterogeneity that exists in all cities, the heterogeneity that makes all cities. No city was ever made or exists as uniformity.

In other words, we are comfortable in our skills to the extent that we need never reduce the complexities of sociological operations we observe and participate with, in the city of Bombay or anywhere else, to any stock tenets of architecture, urban design, sociology, economics or philosophy. We feel we have sufficient skills to deal with the most complex of situations, which at times is to speculate with enough conceit so as to make of reality a fiction so that we can see reality in a new light, a light that shines with optimistic potential. In this brightness, we develop our vision and highly skilled architectural language. Indeed the study city makes our language afresh because it is as much the language of the study city as it is the language of architecture and urban design. Our vision and language is Bombay City Wise.

Thirdly, does Bombay City Wise show how it has gained wisdom from Bombay — is there specific wisdom

for architectural and urban design practices to be gained from studying Bombay? In many respects this is the main point and thrust of our study. We could not have produced this work anywhere else. The work is entirely founded on the situations it encounters and it looks the way it looks due to the combination between the sensibilities we bring and those that we have found in the lush landscape and varying urbanities of Bombay. The situation of Bombay is complex, so complex that we could never say in this book all that we know of it. We would argue that the wisdom we have taken from Bombay is to be found as much in the folds and overlaps of the work as in each and the total of speculations in the book. The projects are richly perplicated and imbricated, as are the processes undertaken to reveal and represent the folds and overlaps of processes found in Bombay. The book is presented as a series of speculations. It is a collection. Its organizational mode is to present the inter-subjective relation and rapport over any individual or summary analysis. With a nod to Polanyi, the wisdom is accessed as much through an appeal to the works' tacit dimension as what can be gleaned through explicit and direct reading.4 Bombay City Wise can be found by direct encounter with any text or project, one place at a time, place-by-place, situation-by-situation, but also in series. As importantly, therefore, Bombay City Wise can be found as much in the creases and folds of the pages, between the works, as in the creases and folds of the city, between all the variant places in and agencies of the city.

 $<sup>^4</sup>$ Polanyi, Michael, *The Tacit Dimension* (London: Routledge and Kegan Paul, 1967).

### *Prôeme* Mumbai Monsoon — Ponge Rain

Dorian Wiszniewski, Nov 2014



Here I move between four translations into English of Ponge's Rain, and his text in French, Pluie. I highlight the phrases that catch my attention - more or less them all. I interrupt the translations, which indeed disturbs their flow and potentially offends the sequentiality of their phrasing. However, I try to infuse something more extensive of the rain that in my reading of them, separately, they each seem to foreshorten but which, together, they collectively seem to amplify. I organize the phrases in ways that hold something of the rhythm of the poem, poems, perhaps even the rhythm of the rain and situation of rain that all translators and Ponge place us in. Where the translators are moving from French to English, from one language to another, I am looking for language, architectural more than English or French. Therefore, I place them all interspersed. I open the interlingual space of architecture, the interlingual space of poetry, really the interlinguality of language. I wish to retain the fluidity of the communicability of language in any of its forms.

However, therefore, I am also looking in such a way that I can speak my looking, "Le Regarde-detelle-sortequ'on-le-parle." Here, I am speaking both my looking of the Mumbai Monsoon, where I am working from memory, and the experience of rain as I see it between the five versions, five phenomenologies, of rain. I suggest the situation of Ponge's French courtyard can be re-imagined as the garden of Kipling's bungalow, still standing today a little dilapidated like everything seems to be in Mumbai, in a state of perpetual disrepair, in the grounds of Sir JJ College of Art, where Kipling's father was the first director and Kipling formed his first experiences with India, which involved body parts (a little child's hand) as well as rain coming from the sky.2

I am looking through the language of rain for a language of architecture. I would also like to get onto and into water and mud. However, here, for now, I deal only with a brief phenomenology of rain. Rain was my first experience of Bombay. I arrived, went for a walk and got soaked. After

only five minutes of having left my hotel I was soaked to the skin - in a matter of seconds. This is rain that Ponge does not speak of. However, Ponge does for now hold the place of this very visceral experience of deluge, inundation and a ground-sky-air experience that I now know to be a fundamental understanding of everyday life that everyone born to this place understands.

I am looking for what language looks for, what language stands in the place of: this is ontological rather than representational. It, the rain, the prôeme, the architecture, the place of experience, is giving something of a situation, not so much that we understand the absence of something through the presence of that which we might call language. It works as much the other way round; it is as much that the language is the thing rather than the language compensating for the absence of the thing; after all, we experience language as much as we experience anything. So, by seeping thoughts into the convergent and divergent ponds and flows of the five languages (phenomenologies) of rain, here, here and now, through Ponge Rain, I am laying, perhaps watering, oozing, spilling, but more like anointing, the saturating swilling context of the Bombav Basin in the Mumbai Monsoon. When the space of architecture under analysis is literally fluid and the language in use concerns something of a fluidity, then, not only does the fluid process encouraged by this interlingual tactic seem appropriate perhaps it emphasizes the unavoidable slippage one recurrently must negotiate in such an environment.

<sup>1</sup> Francis Ponge's creative method. See Michel Collot, Francis
Ponge, entre mots et choses (Seyssel: Champs Vallon, 1991) p.148.

<sup>&</sup>lt;sup>2</sup> Kipling, A Very Young Person, in Bombay, meri jaan, writings on Mumbai, [New Delhi, India: Penguin Books, 2003] pp.17-18)

<sup>(</sup>F) Lee Fahnestock, The Nature of Things, Francis Ponge, (New York: Red Dust, 2011) pp. 13-14; (G) Margaret Guiton, John Montague and C.K. Williams, Francis Ponge, Selected Poems, ed. Margaret Guiton (London: Faber and Faber, 1998), pp. 6-8; (B) Beverley Bie Brahic, Francis Ponge, Unfinished Ode to Mud (London: CB editions, 2008) pp. 2-3; (A) Beth Archer, The Voice of Things, Francis Ponge (New York: McGraw-Hill Book Company, 1972) p. 31.

I place the following translations in order of my preference for Fahnestock's, then, in the chronological order of my first experience of the other translations.

"The rain" (F, G & B), "Rain" (A), "La

pluie," "is coming down in widely varied

measure" (F), "comes down at quite

varying tempos" (G), "comes down at

very different speeds" (B & A), "descend

à des allures trés diverses."

"A filmy discontinuous screen" (F), "a fine discontinuous curtain" (G), "a sheer uneven curtain" (A), (or tracery)" (F) "(or net)" (G & A), "(or mesh)" (B), "un fin rideau (ou réseau)".

"An unrelenting shower" (F), "an implacable downfall" (G), "falling implacably" (B), "implacable descent" (A), "une chute implacable."

"Relatively slow but rather sparse" (F),
"relatively slow fairly light drops" (G &
A), "relatively slowly, a drizzle" (B),
"relativement lente de gouttes
probablement assez légères."

"An endless light precipitation" (F), "a lethargic, everlasting precipitation" (G), "a never-ending languid precipitation" (B), "an endless precipitation without vigour" (A), "une precipitation sempiternelle sans vigeur."

"Fractional concentration of sheer liquid meteor" (F), "a concentrated fragment of the atmosphere" (G), "an intense dose of pure meteor" (B), "a concentrated fraction of the total meteor" (A), "une fraction intense du météore pur."

"Close by the walls" (F), "Near the walls" (G) "Not far from the walls" (B & A), "A peu de distance des murs", "heavier individualized, the drops" (F), "heavier, individual drops" (G), "heavier drops, separately" (B), "heavier individuated drops" (A), "come louder in their fall" (F), "fall more noisily" (G, B & A), "tombent avec plus de bruit des gouttes plus lourdes, individuées."

"Nearby" (F), "Here" (G, B & A), "Ici,"
"they seem the size of a wheat grain" (F),
"a grain of wheat" (G & B), "wheat
kernels" (A), "elles semblent de la
grosseur d'un grain de blé,"

"over there a pea" (F), "there of a pea" (G & B), "there large as peas" (A), "lá d'un pois," "elsewhere almost a marble" (F), "almost of a marble' (G), "nearly a marble" (B), "big as marbles" (A), ailleurs presque d'une bille."

"On window frames and railings" (F),
"Along cornices and window railings"
(G), "On the moulding, on the window
ledges" (B), "Along the window sills and
mouldings", (A), "Sur des tringles, sur les
accoudoirs de la fenêtre,"

"The rain scuds horizontally" (F), "the rain runs horizontally" (G & B), "the rain streaks horizontally" (A), "la pluie court horizontalement";

"On the undersides" (F & B), "on their undersides" (G), "on the underside" (A), "tandis ques sur la face inférieure" "of these same obstacles" (B & A), "des memes obstacles," "it clings in rounded lozenges" (F), "it hangs in convex lozenges, like hard candy" (G), "it is suspended, plump as a humbug" (B), "it hangs suspended like lozenges" (A), "elle se suspend en berlingots convexes."

"Molding to the entire surface of a small tin roof that's visible below" (F), 
"hugging the entire surface of a small tin roof I look down on" (G), "across the entire surface of a little zinc roof the peephole looks down on" (B), "along the entire surface of a little zinc roof beneath my glance" (A), "Selon la surface entire d'un petit toit de zinc que le regard surplombe,"

"It trickles in a thin skim" (F), "it streams in a very thin sheet" (G), "It streams across, in a thin moiré sheet" (B), "It ripples along, thinly coating" (A), "elle ruiselle en nappe très mince,"

"Moiréd in eddies, from the imperceptible
bumps and ripples of the metal sheet" (F),
"rippled slightly by the different currents
produced by imperceptible undulation and
bumps in the roofing" (G), "moiré, due to
different currents set in motion by the
imperceptible bumps in the roofing" (B),
"moiréed with the various currents caused
by the imperceptibles rises and falls of the
covering" (A), "moirée à cause de
courants très variés par les
imperceptibles ondulations et bosses de la couverture."

"In" (F), "From" (G, B & A), "the adjoining gutter" (F, G & B), "the nearby gutter" (A), "de la gouttière attenante,"
"it sluices along with all the application of a shallow rivulet gently pitched" (F)
"where it's constrained like a shallow brook running down a gentle slope" (G),
"where it runs with the restraint of a brook in a nearly level bed" (B), "where it flows with the effort of a shallow brook poorly sloped" (A), "où elle coule avec le contention d'un ruisseau creux sans grande pente,"

"then plunges abruptly" (F), "it suddenly drops" (G), "it suddenly plunges" (B), "it plummets sharply" (A), "elle choit tout à coup,"

"an absolutely vertical strand" (F),
"perfectly vertical cord" (G), "perfectly
vertical" (B & A), "en un filet
parfaitement vertical,"

"rather loosely tressed" (F), "rather loosely plaited" (G), "coarsely braided stream" (B), "thickly corded trickle" (A), "assez grossièrement tressé,"

"straight to the ground" (F), "to the ground" (G, B & A), "jusqu'au sol,"

"where it shatters and dashes up in glittering bead-tipped needles" (F), "then shatters and springs up again in brilliant aiguillettes" (G), "where it splatters and springs up again flashing like needles" (B), "where it shatters and rebounds like glistening needles" (A), "où elle se brise et rejaillit en aiguillettes brillantes."

"Each of its forms has its own particular pace, a correspondingly particular sound"

(F), "Each of these forms has a specific tempo; each a specific resonance" (G),

"Each of its forms has a particular speed;
each responds with a particular sound"

(B), "Each of its forms has a particular speed, accompanied by a particular sound" (A), "chacune de ses forms a une allure particulière; il y répond un bruit particulier," "each of its forms has specific demeanour, specifically resounding" (DW).

"It all exists intensely, a complicated mechanism" (F), "the ensemble has the intensity of a complex mechanism" (G), "the whole lives as intensely as a complicated mechanism" (B), "all of it runs with the intensity of a complex mechanism" (A), "le tout vit avec intensité comme un mécanisme compliqué,"

"precise as it is fortuitous, like clockwork whose mainspring is the weight of a given mass of vapour in precipitation" (F), "as precise and unpredictable as a clock activated by the weight of a given mass of condensing vapour" (G), "as precise as it is chancy [unpredictable (A)], a clockwork whose spring is the weight of a given mass of precipitate [precipitating (A) | vapour" (B & A), "aussi précis que hasardeux, comme une horlogerie dont le ressort est la pesanteur d'une masse donnée de vapeur en précipitation," "as random as accurate, [the mechanism is] like clockwork timed by gravity releasing the dew of air" (DW). "The chiming of the vertical strands against the ground" (F), "The ring of the vertical cords on the ground" (G), "the chiming of the vertical streams on the ground" (B), "the pealing of the vertical jets on the ground" (A), "la sonnerie au sol des filets verticaux,"

"the gurgle of the gutters" (F), "the gurgling gutters" (G), "the gurgling of the gutters" (B & A), "le glou-glou des gouttières,"

"the tiny gong tones" (F), "the tinkling gongs" (G), "the tiny gong beats" (B), "the tiny gong strokes" (A), "les miniscules coups de gong,"

"all proliferate and resound together" (F), "multiply and reverberate together" (G), "multiply and resound all at once" (B), "multiply and resound together" (A), "se multiplient et résonnent à la fois," "in concert" (F), "in a concert" (G, B & A), "en un concert," "with no monotony, with delicacy" (F), "that is never monotonous, never lacking in delicacy" (G), "without monotony, not without delicacy" (B), "neither monotonous nor unsubtle" (A), "la sonnerie au sol des filets verticaux, le glou-glou des gouttières, les miniscules coups de gong se multiplient et résonnent à la fois en un concert sans monotonie, non sans délicatesse."

"When the main spring runs down" (F),
"after the main spring has uncoiled" (G),
"when the spring is unwound" (B), "when
the mainspring has unwound" (A),
"lorsque le resort s'est détendu,"

"some few wheels" (F), "certain wheels"
(G), "certain gears" (B), "some wheels"
(A), "certain rouages," "churn on awhile"
(F), "continue to turn for a while" (G),
"continue to function for a while" (B),
"go on turning for a while" (A), "quelque
temps continuent à fonctionner,"

"slower and slower" (F), "more and more slowly" (G & A), "gradually slowing down" (B), "de plus en plus ralentis,"

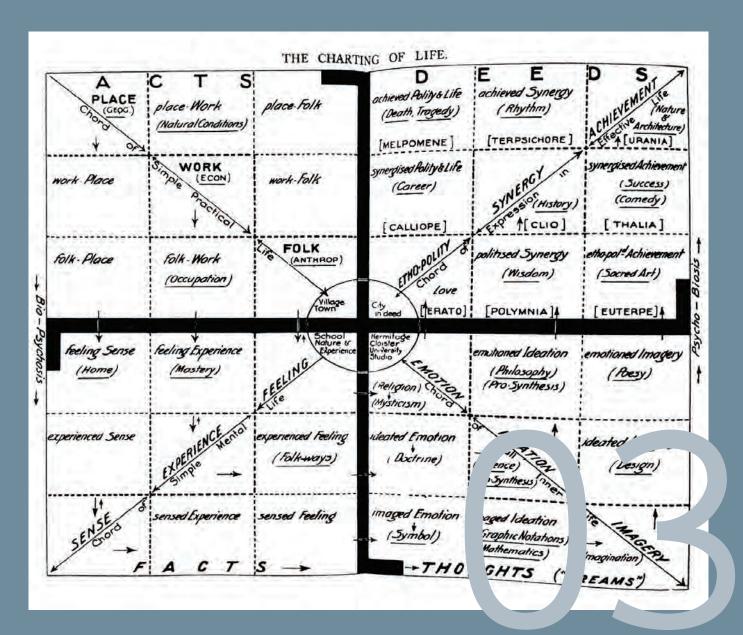
"then, the whole mechanism comes to a halt" (F), "until the whole mechanism stops" (G), "until the whole mechanism grinds to a halt" (B), "until the whole machinery stops" (A), "puis toute la machinerie s'ârrete."

"At that point if the sun comes out again" (F), "and then if the sun comes out" (G), "then, if the sun comes out" (B), "should the sun then reappear" (A), "alors si le soleil reparaît,"

"Everything soon vanishes" (F), "all soon vanishes" (G), "everything is erased" (B), "everything is soon effaced" (A), "tout s'efface bientôt," "the glittering apparatus" (F), "the brilliant display" (G), "the brilliant apparatus" (B), "the glimmering mechanism" (A), "le brilliant appareil," "evaporates" (F, G, B & A), "s'évapore."

"It has rained (F, G, B & A), "il a plu."

# Revisiting Patrick Geddes: The Context of Mumbai Indra Munshi



#### Introduction

In a book on Mumbai city, an article on Patrick Geddes, a Scottish sociologist, ecologist, and town planner of the late nineteenth-twentieth century, must seem out of place. Patrick Geddes lived in then Bombay for several years after 1919, founded the Department of Sociology and Civics in the University of Bombay, gave public lectures and showed his famous Town Planning Exhibition to spread civic awareness for civic reconstruction. He did not write much on Bombay although he is said to have prepared nearly 50 reports on cities and towns in different parts of this country. He studied the towns and cities both intensively and extensively, some more than others, and offered suggestions for their improvements. Much of the time the suggestions remained on paper, in reports that were largely neglected and very soon forgotten. A few, like Indore, Lahore, Decca were only partially implemented. But since ideas have a greater tenacity to survive, they continue to fire the imagination of academics, architects, planners, and activists all over the world in their pursuit of urban planning and renewal. It is not for solutions to the gigantic urban problems of our times that academic and practitioners turn to Geddes' writings. But it is to resurrect and creatively apply the principles that underline his methodology and vision of town planning to create better urban conditions for urban dwellers, that scholars in Scotland, India, America, England, Israel and other parts of the world revisit Geddes's writings.

Geddes was a witness to the destruction and ugliness caused by industrialisation and urbanisation everywhere in the western world in nineteenth-twentieth century. Large settlements breeding disease, crime and unrest dominated the landscape all around. As Geddes saw it, the jingle of the coin had drowned the rustle of the leaves. He was one of the most prominent scholar/activists of his time, who recognised the importance of town planning in halting and reversing the process of deterioration and degeneration of towns and cities. He believed that in the nascent constructive 'neotechnic age', which followed the earlier destructive 'paleotechnic', social and civic renewal was

possible with local initiative and cooperation as well as greater local government action<sup>1</sup> (See Philip 1957: 139-140). This article will review some of Geddes's ideas and beliefs which inspired his practice in attempting to create healthier, more democratic and aesthetic towns and cities, focussing on his Indian experience which brought out the most humane and creative side of his work, and highlight their significance to our contemporary concerns.

Geddes' ideas on town planning are still relevant because they incorporate social, democratic and ecological considerations in shaping the lives of cities and of the millions who inhabit them. In a number of experiments for improvement carried out in different parts of the world by activists groups, city officials, and town planners, issues of popular participation, environmental preservation, conservation, democratisation of urban spaces and infrastructural facilities, and comprehensive planning are surfacing clearly. While a few of them may be inspired by Geddesian vision and method, others echo his ideas unknowingly. But, even in a very changed context of the present, his approach seems to attract the attention of experts and non-experts alike.

Geddes suggested that the Industrial age requires distinction into two phases, an earlier one as paleotechnic and the nascent as neotechnic. The former was characterised by dissipation of stupendous resources of energy and materials, of great wealth and poverty, and crowded, dreary industrial towns. The latter with its better use of resources and population towards improving humans and their environment together. These processes were to be encouraged by town planning.

#### Town Planning: The Larger Purpose

For Geddes town planning was the not mere place planning, it was essentially people planning. As Mumford writes "As town planners we are accustomed to deal with "place." What Geddes did for us was to make us aware that there is no point in planning place except for the benefit of folk who had to earn their livelihood by work, but who had all manner of other needs for which places have to be found on land, such as worship, education, recreation and communion with their fellows. The blessing was that Geddes was at hand to illuminate us, at the moment when town planning was about to be made, for the first time in our country, a function of government (Pepler 1955:24).

It was not a new special branch of engineering, or of sanitation, building, architecture, gardening or any other fine arts, as most people mistakenly believed. It was not even a new specialism added to the existing ones, he asserted, its larger purpose was to combine of all of them 'towards civic well being' (Geddes 1918, 1: 15-16).

To town planning Geddes brought the methods of 'diagnostic survey' and 'conservative surgery' which formed the basis for the whole exercise of planning. The former implied an extensive, preferably walking, tour of city, meeting and talking to the people in order to acquaint oneself with how the city had grown and what problems it faced at present.

Addressing a gathering in 1910, he argued "if you wish to shape effectively the growth of your town, you must first study it, and from every conceivable point of view. Study its location and means of communication, its history and cultural resources, its industries, commerce and population, and a hundred other factors; in short, make first a balanced Civic Survey, and then set about drawing plans and passing ordinances" (Boardman 1944: 248). By his insistence on a survey to examine the city's past and present before trying to shape its future growth, Geddes often upset the town councillors who represented a very different approach to planning.

But he did precisely what he advocated. He walked through the cities, collecting every bit of information

available from various sources, official and nonofficial and enriching it with detailed observations. He
wrote, ''the city survey involves the accumulation and
record of all documents illustrative of the life and
activities plans, pictures, books etc. as it is nothing
less than the correlation of all aspects of the study
of city topography, housing, density of population etc
- from the historic, developmental and contemporary
standpoints. It is thus, an analysis of the forces
active in bringing about the present conditions and
likely to affect the future" (Geddes 1915: 23).

The information sheets of such a survey, when complete, he wanted to be displayed on the walls of the council chamber, offices of the Municipal Secretary and Engineer, the Public Health Officer, the Medical School and Hospital. In his report on Dhaka, Geddes listed out the items which the survey plan should cover. It included general topography; area occupied by different agencies; muslim and hindu quarters; occupations; well being and overcrowding; degrees of sanitation; water supply; drainage; death rates; police; open spaces; average local values. Each of these sections was further divided and sub divided to include other items of importance. With time, survey plans would become more and more complete records of every important aspect of the city and every house, easily accessible to every inhabitant (Geddes 1917: 3-4). It would thus provide vital information on the bases of which plans could be made.

Conservative surgery, another phrase taken from medical science, meant improvement of the city with the minimum of human and financial cost. He believed that every city had its rundown areas with dilapidated houses, ugly and unhealthy quarters, congested and narrow lanes which could be upgraded and renewed without adopting drastic and expensive measures of removing or destroying them. He viewed the city as an organism — not as a machine, parts of which could be easily thrown away, and it was this belief which underlay his argument that it was important to first understand the inner, the older parts of the city which might appear chaotic at first, but in which "gradually a higher form of order can be discerned — the order of life in development".

His first recommendation towards improvement of cities, therefore, was to stop the sweeping demolitions which he saw being practiced everywhere. In Indian and in European cities he had witnessed large scale demolitions of old and insanitary quarters, neglected homes and monuments, expansion of new streets and thoroughfares, and large scale constructions, which were out of sync with the general character and the essential needs of the city.

Most often it resulted not only in high expenditure but also in great human suffering. It also meant, loss of history and valuable traditions. Much of the work he found was in the hands of civic officials, engineers who were not trained for it, who were unaware of the sociological aspects of the problems and whose views on hygiene and sanitation were largely based on European traditions. Their attempts to clean up the city or to broaden the roads often caused eviction and displacement of people, and were, therefore, extremely unpopular (Tyrwhitt 1947:18-19). This kind of planning went against Geddes' principle that "town planning is not mere place-planning, nor even work planning. If it is to be successful, it must be folk-planning. This means that its task is not to coerce people into new places against their associations, wishes and interest - as we find bad schemes trying to do. Instead its task is to find the right places for each sort of people; places where they will really flourish" (Munshi 2000:488-489).

And he made every effort to find the best possible living conditions and facilities for every section including the most underprivileged. Drastic and expensive measures were not always necessary to achieve this. The official position, he found, was sadly biased in their favour. Civic renewal for him essentially implied good quality of life for every citizen of a big or small town and city, and this included sweepers, carpenters, leather workers, potters and other workmen, 'the mistries' whose skill and diligence he so greatly appreciated.

In Lahore, he was astonished to find that the layout plan proposed by the Municipal officials for a particular site, swept away not only the old buildings but also temples, mosques, dharmashalas, and tombs. All

the dwellings, shops and existing roads and lanes were to be destroyed. Geddes could see the enormous financial and social cost of such an exercise: the compensation that would be involved in addition to the outrage to the religious communities. To him this plan was a classical example of extravagance and irresponsibility, which would inevitably result in "indiscriminate destruction of the whole past labour and industry of man of all buildings good, bad and indifferent, and with these, of all their human values and associations, profane and sacred" (Geddes 1917c: 105).

In Broach where similar plans for arbitrary widening of streets were made in committee rooms and offices, he had to remind the administrators and experts that 'Roads and streets are for houses, not houses for roads'. A conservative plan could improve street openings and squares by utilising a vacant spot or clearance of a dilapidated house without too much destruction. And where demolition was necessary it was essential to prepare an extension scheme to settle the displaced (Geddes 1915:8). Elsewhere he said 'In our planning we too easily forget that lives are at stake'. (Geddes 1917b).

Geddes was proud to record what the Executive Officer of Lucknow Municipal Council told him 'we never now eject any person from his house or holding, however small or however poor, objectionable or insanitary even, without first assuring ourselves that he has either found a suitable new place for himself, or that we have found one for him. That is why our improvement now go on so easily. We have now got the people with up' (Geddes 1917c:109). The officer had obviously been influenced by Geddes's views.

# The Balancing Act: Role of the Town Planner

In the momentous historical process of civic reconstruction, the 'progress towards the types of City life which are the supreme blossoms of civilisation in history', the town planner played a crucial role (Sociological Society 1908). He was not only to identify problems and offer solutions, but to awaken the people to their own needs and responsibilities, in Geddes' words, civic awareness. He was essentially spreading a message of civic reconstruction by the intervention and engagement of all concerned. In his report on Balrampur, Geddes puts it very succinctly, 'it is duty of the planner often to say hard things and to shame a town into its own improvement if he can, '... that of re-awakening the old communal pride in all a town inherits of best and fairest. It is needful that citizens and city fathers should realise their defects, drawbacks, and this sharply; but even towards removing these there is no better stimulus than that which comes with the renewal of city pride, the feeling which each inhabitant household and may possess, that he is 'a citizen of no mean city,...' (Geddes 1917b: 42).

This could be achieved only if he/she combined wise conservatism with the modern schemes adopted by the West. He had not only to plan for the city as a whole, but also to improve and change while preserving the best of the old, and all this with the participation of every inhabitant of the city, rich and poor.

Geddes spelt out that the town planner was not to be a mere improver of some parts of the city, even important ones, to the detriment of the city as a whole. While accepting and adding "the best of Western improvements, as of thorough communications, etc, the town planner has a responsibility to ensure that the neglected old streets and buildings are repaired and respected for their architectural and other values". This advise was especially pertinent in the case of Gujarat, where Geddes found domestic architecture to be so good, "and often so richly wrought and adorned, that it is well worth their while to cultivate a wise conservatism, and so to

meet the modern requirements of the present without losing the constructive traditions of the past" (Geddes 1915: 13). The carved wooden house fronts, which were considered old fashioned and therefore in the danger of being destroyed, were something "which Western museums would treasure and Western artists be proud to emulate (Geddes 1915: 13). In fact, it was a matter of concern to Geddes that such craftsmen were fast disappearing in competition with mechanical production. In Patiala he suggested to have photographic exhibitions to revive the beauty of its architectural design, admirable brick work and the skilled 'misteries' who made this possible (Geddes 1922: 47).

In his scheme of planning, the town planner had to combine in himself tact, practical knowledge, and concern. With power of social appeal and persuasion he/ she could enthuse people to participate in the process of reconstruction. To succeed he had to be something of a 'miracle worker', a 'magician' who could produce wonders, transform ugliness and waste into beauty and utility. Geddes had tried and succeeded in doing so in some instances, as for example in Edinburgh, where he and his wife Anna, managed to clean, repair, renovate and beautify a rundown workers tenement with the cooperation of the residents (Meller 1990: 75). This was part of his vision of redesigning towns, neighbourhoods, settlements, to ensure healthier and happier lives for men, women, children, where nature and culture would flourish together, for enhancement of life for all.

#### Citizenship and Civic Reconstruction

Central to the principle of town planning, urban renewal and reconstruction was the idea of citizenship. For Geddes it was new watchword, even more fundamental than those of liberty, wealth and power, of science and of mechanical skill in its importance to modern society. He believed that it transcended all these, 'one enabling us to retain them, co-ordinate them with a new clearness, and towards the common weal' (Geddes 1949:51). While competition was an important part of plant and animal life, cooperation, he believed, was more important in the evolutionary scheme. He argued that "it is possible to interpret the ideals of ethical progress through love and sociality, co-operation and sacrifice, not as mere utopias contradicted by experience, but as the highest expression of the central evolutionary process of the natural world" (Munshi 2000: 488). The idea was to inculcate civic responsibility to involve people in improving their surroundings, and turn every person into a full fledged citizen. He had already tried this out in Edinburgh, and in India too it worked out in limited ways. In his famous Indore experiment he succeeded in cleaning up the city through popular participation and driving away the plague.

It was his way of tackling an immediate, specific problem by educating the general public, as well as the state functionaries, in lessons of cooperation for civic improvement. The process was democratic, inclusive and inspiring. The whole city had participated in the sanitation programme, and everyone's contribution was recognised and honoured: sweepers, labourers, firemen and police, officials, mayor and Geddes himself formed part of the procession which celebrated the triumph of the city of Indore. What better way to instil pride and confidence in ordinary people!

For Surat he proposed that by very simple measures like planting more trees, cutting a few paths, filling up some unsightly holes, making a few bridges from bamboos and branches, the 'existing Nullahs' could be transformed into public parks. Young boys and girls could be mobilised as civic volunteers to carry out the same (Munshi 2000:489). Elsewhere he supported

the ceremonial procession of lord Jagganath's 'car' which had been severely criticised by the authorities. Geddes saw in it a civic institution which encouraged the maintenance of good roads, discouraged perpetual encroachment upon streets, and an admirable form of civic education (ibid 489).

Towards the improvement of crowded and insanitary 'Pols' Geddes forcibly argued that "the feelings of common and mutual interest and of local pride, however depressed, are indestructible, and only need to be rekindled. To appeal to these is the true means of stimulating sanitation, repair, and improvement; and the co-operation of the municipality with its people may here be attempted with exceptional hopefulness" (Geddes 1915: 14). The best houses and the best 'Pols' could even be given prizes. He was certain that this was a far more effective way to educate and involve people rather than the "external routine of a cold and distant administration" (ibid. 14).

And Geddes was himself a great educator — he devised ingenious ways to inform and educate people about their cities, its history and geography, its social and economic profile, its strength and drawbacks, and its potential for improvement. Museums, pageants, exhibitions, workshops, lectures, public meetings and practical experiments were used to inform, educate and awaken people to fulfil their responsibility towards their town and city. The famous Outlook Tower and the Cities Exhibition were two grand projects in this direction. It is another matter that he often overloaded his message, in whatever form, with painful details, with allusions and metaphors, with history, philosophy, economics, anthropology, biology, geography, geology, ecology, literature, music, theatre and exhausted his audience with his grand vision and plan. The audience, even an informed one, was often left confused or confounded, but always impressed and inspired. The depth of his vision and his message, which always, carried conviction and hope, did not fail to stimulate those who came in to contact with him. Everyone took away something.

Social scientists, especially sociologists were to play the role of educator and advisors, to deepen peoples understanding as well as guide them towards correct action. His own students in the Department of Sociology and Civics were trained to study towns and cities in all their manifold dimensions, towards the larger goal of "the improvement of town planning the chief practical application of sociology (Halliday 1968:380).

In fact, he wrote, extensively on the relationship between university and city. Critical of the universities of his time, which emphasised book learning, degrees and specialisation, he had a different expectation from the University. It was to play a vital role in producing not just degree holders but generations of trained manpower, not only in a utilitarian sense, but in the larger sense of citizens, who were committed to making the city and in fact the earth more habitable. Geddes strove for excellence in the education system which would transcend narrow disciplinary boundaries and bring together social and natural sciences; humanities and the arts, for the purpose of moral and intellectual transformation of the people, of the city and the region (see Munshi 2010: 25).

#### Remembering Geddes: Planning in Mumbai

In this highly complex and problematic context of present day Mumbai, the main focus of this book, Geddesian perspective and methods still make sense. The recent discussion on the third Development Plan (DP) draft of Mumbai involving academics, activists, Municipal and government authorities, middle class and the elite, as also the most poor and vulnerable inhabitants of the city has, for example, thrown up issues which seriously concerned Geddes. And on which Geddes had something to say.

With the official and elite vision becoming grander and more exclusive, planning has increasingly come to represent the interest and needs of capital, local as well as global, and aspirations of the rich and propertied. Necessarily at the cost of the majority population, the poor and the marginalised. Slum demolition, road widening, acquisition of open spaces by commercial and elite interests, destruction of nature and the rapid deterioration of the traditionally valuable sites, houses, localities and monuments for want of maintenance results, as Geddes had pointed out, in enormous human suffering, social and economic cost. The idea of wise conservatism is not fashionable!

Large-scale, expensive, grandiose projects get precedence over people-friendly and environmentally sound schemes which would enhance the quality of life of the majority of inhabitants, all in the name of city development. The Development Plan (henceforth, DP) of Mumbai, referred to earlier, provides a good example of the socio-political dynamics of planning in Mumbai and other cities in India, its thrust towards 'development' through commercialisation, corporatisation, and privatisation essentially exclusive character. A brief discussion of the making or rather unmaking of the DP (the draft was withdrawn in April 2015 because of the widespread resistance it provoked) will elucidate the above. As Kamath and Joseph tell us, 'the process of participation over three years, which resulted in 'commoning' of knowledge creation about the city from a number of different groups who are generally excluded from the expert-dominated city planning, has been a major advance from the past'. But its major defects were that it excluded a range of living and work spaces, in particular, informal housing and livelihoods. "....how can it leave out slums that account for 33 per cent of land under residential use....as well as workplaces of the thriving in informal sector in the city?" they ask. How relevant can the DP be in shaping the city's future growth without considering the needs of so many people (Kamath and Joseph 2015:57). Overall, the authors point out, it reduced open space norms, opened zones earlier under 'no development' to development and gave development rights to private developers to produce affordable housing via "resettlement and rehabilitation" thereby strengthening their hold over the city even more.

Interestingly, two alternative plans created during this time in two large settlements (Malvani and Cheeta Camps) offer a very different perspective to that of the draft DP. Both combined experiments in community participation, planning methods and proposals towards achieving comfortable living and working conditions, sufficient amenities and social infrastructure in high density low income settlements. These plans preferred public involvement and ownership as opposed to builder-driven housing and 're-development'. Their vision of the city, as

"humane environment and home", stands in contrast to the dominant official vision of Mumbai, as a world class city with all the symbols of modernity.

Planning in Mumbai, and other cities aswell, has chosen to ignore and wish away the great variety of urban groups and forms which characterise our cities. In their pursuit of creating 'global cities', 'smart cities', 'world-class cities', urban planners have marginalised large communities of people and their livelihoods: for example, the vast army of informal workers, migrants who remain illegal forever; indigenous populations who live off the sea, forests and mangroves; those who live in urban villages, occupational groups like the milkmen and washermen; and many others who have serviced the city and continue to do so. These diverse groups experience the city very differently, and demand amenities which would make their living socially and economically viable. For most of the groups mentioned above, their livelihood and housing conditions are fast deteriorating.

The Kolis, for example, not only face competition from the big fishing companies but their traditional living and working spaces too are under threat from construction barons who have acquired great power in this city. The already meagre existence of the adivasis in the Sanjav Gandhi Nation Park, is threatened by the over enthusiastic forest authorities, the radical environmentalists, and the real estate developers. The list is long. Large settlements are under constant threat of eviction, and in fact, are evicted, and 'resettled' in localities where no amenities are provided and where livelihood options shrink further. Instead of recognising the claims of people to live and work with dignity as legitimate and then trying to accommodate their demands and needs within the existing resource conditions, drastic measure to evict, demolition, destroy are too easily adopted as easy solutions. The deeper problem is that they are not seen as integral parts of the city, whose needs must be articulated in the overall city design. They remain disarticulated, ugly, burdensome parts which can be removed at will.

In a very nuanced and insightful analysis, Parthasarathy problematises the co-existence of the "hunting, gathering, and foraging kinds of labour" in the metropolitan city of Mumbai, which are considered external to the idea of city and cityness, derived from western urban theory. He observes that the "seemingly slow, inefficient, seasonal and non-commodified, low technology and labour intensive, and unconnected to capitalist market. ..... are yet integrally linked to capitalist processes, to urban practices of place-making and to urbanism itself" (Parthasarathy 2011: 55).

Expectedly, they remain outside the purview of planning and improvement. In a different context, Geddes was also resisting the onslaught of the western idea of city development, which had scant regard for the local specificities: institution, practices, economies, imaginations and aspirations. Geddes strongly believed that every city was different historically, geographically, economically, socially and culturally, and for successful planning, it was essential to recognise and respect this. He showed a very different sensibility when he engaged himself with the requirements of different occupational groups, the housewife, children and the elderly. So that he opposed the shifting of a particular market in Lahore because not only would it adversely affect the trade of the small shopkeeper, but also create problems for the housewife who would have to walk longer in order to shop for her daily requirements. He was not in favour of multi-storied houses because for women it would only add to their burden - having to climb flights of stairs carrying their babies and provisions. Craftsmen needed all the amenities necessary to practice their craft, just as children needed playgrounds and open spaces for sports. In cases where displacement of people was absolutely necessary, resettlement in a suitable place was also essential. And all this was to be built in to the plan, a comprehensive plan, which accommodated diverse populations and practices in the making and remaking of a city.

The planner had to be a 'magician' and a 'miracle worker' to achieve all this. Every report is a testimony to his concern and sensitivity to people's needs and his ability to offer relatively simple remedies. They are amazing in their details — pages are devoted to discussing how public spaces could be created, how parkways and water-parks could be made, how shade-bearing and fruit-bearing trees could be grown

on vacant neglected spots, along roads, in schools, in courtyard with minimum damage and expenditure. People could be motivated, with support from the municipal authorities, to undertake these small projects which he believed would add up to big successes. These improvements would create better conditions for the health and happiness of the inhabitants, a feeling of civic well being. To the mainstream thinking his ideas belonged to the world of fantasy, dream, utopia, but for him they belonged to 'Eutopia', a new word coined by him, which meant real and realisable, and making the best of every place.

Before concluding the article, a word about the growing resistance to the official policy in Mumbai is necessary. Everywhere, the individual disaffection and complaints of earlier years, has coalesced into citizens groups, associations, organisations to resist and protest against the State policy, the apathetic Municipality, and the real estate mafia. Alternative visions of Mumbai have guided action for greater democratisation, inclusive, equitable, and participatory planning.

Different urban groups have highlighted the need for "maintaining heterogeneity in the built and lived environments" (Kamath and Joseph 2015:59). Struggles to oppose demolitions of slums and illegal settlements, destruction of mangroves all along the sea coast, construction of expressways, the recent most being the proposed coastal road linking south Mumbai to western suburbs at the cost, as an estimate suggests, of Rs. 12000 crores, the encroachment of public spaces by commercial interests, and for the protection of historical and cultural spaces are very much a part of Mumbai urban scene. That these struggles are not monolithic, and represent different interests and aspirations, is quite obvious. But the important point is that the development-driven, anti-people and bureaucratic model of urban planning is being seriously contested and resisted by citizens. P. K. Das', Mumbai based architect-activists, efforts in this regard are noteworthy. As Heijden writes, the DP draft was unmistakably influenced by Das's 'Open Mumbai' exhibition, held in Mumbai in 2012, which sought to focus "the attention of policymakers and citizens on the opportunities and constraints of

Mumbai to urbanise further, keeping in mind the concerns of slum dwellers as well as environmental sustainability" (Heijden 2014). One of the key aspects of the exhibition was that it made the slums of Mumbai visible. In a large number of maps the slum areas in Mumbai were identified in details and their poor living condition highlighted. It concluded that more than 50 per cent of Mumbai's population, close to 6.5 million people (as per 2011 census) lived in slums.

He showed that not only was there a need for a comprehensive master plan for slum redevelopment and affordable housing in Mumbai but that it was also possible to house the urban poor in affordable housing if all the currently slum occupied land was earmarked for this (ibid). The exhibition reflected the true Geddesian spirit, in that Das sought to inform and educate bureaucrats, politicians and ordinary citizens about the ground reality of housing in Mumbai through his maps. Surprisingly a large number of bureaucrats and politicians did see the exhibition. His involvement in slum rehabilitation into affordable housing through the human right organisation Nivara Hakk which successfully rehabilitated thousands of families through local Mumbai Redevelopment policies and Acts, demonstrated that decent affordable housing for the poor was still possible in Mumbai.

Geddes was sadly not appreciated enough in his own time, and also after his death. The reasons are not far to seek. He was far ahead of his times. He challenged the dominant, official perspective and developed an alternative perspective which seemed to question the established wisdom. In India the British administrators were generally hostile to him, they just about tolerated him. His own eccentric and difficult personality did not endear him to his opponents, sometimes even to his friends. He was accused of being over-bearing and demanding. He was said to be impractical. His style of speaking and writing was found to be extremely cumbersome. But for all this he offered a vision and showed the way to realise it. If only we care to do so.

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### PARASITUATION

Sam Barclay, Mitul Desai









Images: 1,14-16 Sam Barclay, 2-13 Mitul Desai

# Correa's Mumbai: twitches before the end?

Darryl D'Monte



Many younger architects and city activists wonder why Charles Correa, the master who passed away on June 16, 2015, didn't mentor more of them than he did. In his earlier years, he did regularly tutor architecture students in the city and occasionally elsewhere in the country and in universities abroad.

On occasion, he did take up public causes in his city, like an alternative plan to develop the notorious Backbay reclamation, with marinas and the like. The fledgling Save Bombay Committee had taken on a venal Maharashtra Congress government in 1974 to halt it. More famously, Correa called for a more city-friendly alternative to the redevelopment of mill land in 1996.

But, as in the case of so many artists — which he was — their own work is surely the best inspiration that other professionals and citizens could derive. In Mumbai, the Kanchenjunga high-rise residential tower stands as a sentinel to caution designers of the commercial capital's multistoreyed buildings that there is indeed another template: one can build heavenwards yet not turn into concrete—and—steel carbon copies of faceless monstrosities with exotic names.

Such a crass impulse has been punned an "edifice complex," once applied to New York Governor Nelson Rockefeller's legacy of overly large and torpid buildings around the state in the 'sixties and 'seventies. Gautam Bhatia, the Architect and writer, who carried an obituary on Correa titled "India's architect," could go to town in Mumbai playing with the names of builders and their styles, a la his 1994 book 'Punjabi Baroque' — and Other Memories of Architecture: Chandni Chowk Chippendale, Tamil Tiffany, Early Halwai, Akali Folly, Marwari Mannerism, Punjabi Baroque, Bania Gothic and Anglo-Indian Rococo...

""When an architect builds a glass tower in the middle of the Arabian desert, he justifies his design with a 100 different reasons — except possibly the real one, viz., that he is trying to (unconsciously) recreate for his clients, the mythic imagery of what to them is the quintessential city of the 20th century: Houston, Texas," wrote Correa in A Place in the Shade (The New Landscape and Other Essays, Penguin India) in 2010. He cites Churchill (not someone he admired)) who with "devastating insight" commented, "We shape our buildings and then our buildings shape us."

In such an environment, with a "bastardised modernity," whom does the citizen turn to? Correa could move from the sublime and sacred to the commonplace. This he literally and controversially revealed in the heritage Portuguese Church he overhauled in the heart of Dadar, where his funeral mass was celebrated (during which his cousin, the Jesuit Rudi Heredia joked that he must be teaching his fellow inmates how to make heaven a still better place!). He could change tack to the streetscape with the ease that only a genius was capable of. Years ago, he prescribed that the inner flank of a pavement could be raised to accommodate street vendors in the day and hosed down to serve as shelters for the homeless in the night.

Correa's first foray into public policy occurred in 1964 when he co-authored with Shirish Patel and Pravina Mehta an issue of Marg magazine on setting up a twin city across the harbour on the mainland to siphon off the pressure on the peninsula of Greater Mumbai. They did not, as is commonly thought, conceive the idea, but gave it flesh and bones. H. Foster King, earlier Principal of the Sir JJ College of Architecture, in his Presidential address to the Institute of Architects in 1945 asked: "Would it not be wiser to boldly strike out laterally in an eastward direction across the harbour to the inviting mainland?"

When New Bombay, as it was then called, took shape in the early 1970s, Correa was its chief architect for five years. But bureaucratic procedures bedevilled attempts to breathe life into this new city and it turned out to be the very antithesis of what Correa and others envisaged. New Bombay became a dormitory city for people who couldn't afford the steep apartment prices in Greater Mumbai and commuted, laboriously, to work every day. It was only connected by a road bridge across the Thane creek. Only later, when a rail link was built alongside, did masses move to the twin city, which acquired a persona of its own. Even today, its 2.5 million inhabitants are far fewer than the planners envisaged.

A second foray occurred a good 30 years later when Correa was asked by the Maharashtra government to chair a study group on the integrated development of mill land. Earlier in 1985, as head of the Housing, Urban Renewal and Environment (HURE) Board, he suggested a simple but cogent formula to

the Chief Secretary, B.G. Deshmukh. He recommended that a one-third formula should be applied to the closed mills, which occupied 600 acres (243 hectares) in the centre of the island city.

A mill could be permitted to sell or redevelop its land provided it surrendered one-third of the land it occupied for civic uses - parks, maidans, schools, hospitals etc. Another third could be reserved for affordable housing - through the Maharashtra Housing Area Development Authority (MHADA) or housing cooperatives. "The last third could be sold on the open market - and would carry not its own FSI [floor-space index, the ratio of built-up space to plot size], but also that on the land surrendered to the city," he wrote in 2007 in Mills for Sale: The Way Ahead (Marg), a collection of articles which this writer edited. "In effect," he continued, "the mill owners would get two-thirds of the FSI right there on that site - ie two-thirds of an FSI of 1.33 [applicable in the island city, 1.00 in the rest of Mumbail, which works out to 0.89. This is almost double the FSI of 0.5 available to the mills as industrial land."

This policy was enshrined in the 1991 amendment to the Development Control (DC) rules, which coincided with the opening up of the economy and the liberalisation of the previous ban on sale of mill land (due to the enormous employment). Surprisingly, there wasn't a public outcry from mill owners and builders — often the two were indistinguishable. But surreptitiously, they colluded with state politicians and bureaucrats clandestinely to amend the DC rules a full decade later to restrict the redevelopment to two-thirds of vacant land. Since mills have a huge footprint, this in one stroke deprived the city of public space — 400 acres (162 hectares) a "humongous" area (Correa's expression) for amenities and public housing.

Correa had in his report — which was never made public — proposed a 'Golden Triangle' between Paragon, Mumbai and Matulya Mills in Parel as an open maidan, by clubbing all the two-thirds of land to be surrendered to remain open space instead of applying the formula to each mill plot. It would be slightly bigger than the triangle formed by Chhatrapati Shivaji (Victoria) railway terminus, Horniman Circle and Hutatma Chowk (Flora Fountain), which gives an idea of the size. He also compared, as a model, the footprint of Ballard Estate with Nariman Point.

While the former occupied almost the entire plot, the latter occupied only 30 per cent, yet the builtup area wasn't that much less in the low-rise, high density old buildings which possessed a human scale. City activists - among whom I would include myself have themselves to blame for treating the mill land issue as a workers' rights cause and forgetting that the city had so much precious land to use. That, when each Mumbaikar has only some 1.2 sq metres of open space, far less than Delhi, and very much less than New York or London which tops the list of mega cities. Belatedly, the Bombay Environmental Action Group filed a writ in the High Court which stayed the sale of mill land. However, it went up to the Supreme Court where a battery of top lawyers, most from both the Congress and BJP, persuaded the judges to permit its sale. Correa tried his utmost, but the city failed him. He had not endeared himself to environmentalists when he disagreed with their opposition to the West Island Freeway that Los Angeles-based consultants had proposed in 1962. He later unkindly cited how, had the same greens existed early in the 20th century, they would have objected to the reclamation for Marine Drive, the iconic curve of the city which is also home to the second-biggest ensemble of Art Deco buildings (after Miami) in the world. He did question whether the even bigger tract of recyclable land belonging to the Port Trust - three times larger than that belonging to the mills - would meet a similar fate and remain primarily in private hands. Correa in all likelihood, however, would have looked askance at the current proposal to build an Rs 13,000-crore 36-km long coastal road which would reclaim some 170 hectares of the foreshore. It would have rankled that this harebrained project, declared "environment-friendly" by none other than the Union environment minister himself, has not had a single public exposition, even while its implementation is proceeding at a dizzy pace. For him, his home was that most precious of things - a city by the sea. Perceptively, he wrote in his 2010 "Cities grow-and die-much faster than we think... it [Bombay] is getting better and better as a city, and disintegrating (very rapidly and quite unnecessarily) as environment. Perhaps what the people of Bombay are experiencing is the last burst of energy-the spastic twitches before the end.

Living in this city one wouldn't notice it oneself."

# The architect of 'a wonderful city, terrible place' Or: The architect you couldn't argue with

I first encountered Charles in the early 'sixties when I was in my late teens. He had returned from the US and he and Monica had come to live on the first floor of a sprawling bungalow on Mount Mary hill in what was then a leafy suburb, Bandra.

It was a stone's throw from our bungalow. My parents knew his and Monica had asked my mother for advice on domestic help. We had invited the young couple over a couple of times.

He immediately struck me as being completely different from anyone I had ever met. He had a casual informality and sported his later signature gymkhana-style cane chairs in the apartment. Even his city office had these later.

The large drawing room of his apartment was mostly occupied by drawing boards for draftsmen during the day; a small corner served as a space to meet guests. This only added to his persona as someone out of the ordinary.

When I last met him, in Delhi for the *Urban Age* conference last November (2014), he recalled an amusing incident to underline my father's impeccable manners.

At dinner at his home, he had served my father a whiskey and added water, at my fathers' request. When my father asked for a refill, he politely asked for water instead of vodka from the bottle containing a colourless liquid.

It was Charles' apartment that I was initiated into having my first Bloody Mary; the vodka itself must have been a rare tipple those days.

At a dinner party in my parents' house, he was happy I was going up to Cambridge and advised me to visit Ely Cathedral. Unschooled in anything much to do with architecture, I wondered at such a strange suggestion, since everyone else was recommending what to study or wear there.

There is an uncanny connection with a film I was half-watching on TV last night, less than an hour before he passed away. It was a feature on the hit Broadway musical Hair which I had seen in New York before returning to India in 1968.

The first piece I ever wrote for the Times of India was on Hair for the Sunday edition, while I was an anxious aspirant to join the newspaper. He complimented me on the article, as well as another on American political paranoia. In later stints as resident editor of the Indian Express and ToI in Mumbai, I often published Charles, usually as the front-page anchor piece at the bottom of the page.

I often referred to his almost literally pathbreaking article the early 'sixties in *Marg* where he, with Shirish Patel and the late Pravina Mehta, made a compelling case for altering the north-south traffic axis in the city in favour of an east-west trajectory.

This was the seminal proposal which paved the way for the twin city, Navi Mumbai, on the mainland across the harbour and absorbed much of the development which would otherwise occur in Greater Mumbai.

While he should justly be complimented on his brilliant buildings, public and private, in the country and abroad, he should also be recognised for the voluminous reports in 1988 of the National Commission on Urbanisation, which he headed.

The slim red volumes still adorn my bookshelf immediately above my workplace. The report taught me several things which still confuse urban experts today.

Firstly, compared to other neighbouring South Asian countries which have "primate" cities, like Kathmandu, Colombo and Karachi, India's urban growth is fairly well dispersed, with many more towns and cities.

Secondly, contrary to reports — particularly by the media — India's urban growth is by no means rapid. As his own city itself illustrates, Mumbai's population growth is decelerating, with an absolute decline in numbers in the island city.

While we and our wives continued to be friends, I disagreed with him publicly on one occasion. He had convinced Tasneem Mehta, Mumbai Convenor of INTACH, that the plaza at the Gateway of India, the city's iconic space, should be restored to its original condition.

This meant that the road from the Regal cinema would come to the Gateway, turn right and head towards the Taj Mahal hotel. This would have bifurcated the plaza, where thousands of people — mainly visitors from out of the city and country — congregate.

My fellow INTACH trustee, the architect and activist P.K. Das and I were eventually able to convince Mehta that Charles' proposal would have deprived the city of valuable open space with a road bisecting it.

When we did a check on the visitors there, we found that for many from interior parts of Maharashtra and farther afield , this was the first — and perhaps only — time that they came so close to the sea.

On behalf of INTACH, Das submitted an alternative plan which had to run the gauntlet of many who supported Charles's proposal, not least in the municipal corporation's heritage committee. It argued for keeping the plaza open, without a road through it.

It was finally sanctioned, though not with all the amenities originally proposed, which would have relocated all police and other booths below the surface.

Das and I formed the Mumbai Waterfronts Centre in 2007 and shared the first Urban Age-Deutsche Bank

\$100,000 award with an NGO working in slums and sanitation. It was for a project or projects which had made the biggest difference to people's lives. The Gateway scheme figured among ours.

Charles had a huge variety of interests, unusually perhaps for an Indian architect. He was widely read and had an avid interest in films and music. He could cite many such interests in conversation, which flowed freely.

He also had a gift with words. A line which I have quoted so many times, always with attribution, is: "Mumbai is a wonderful city, but a terrible place." It sums up so many things about our beloved, maddening metropolis.

In the 'sixties, the Los Angeles-based planners Wilbur Smith & Associates had recommended the construction of a ring road, Manhattan-style, around Mumbai.

The fledgling environmental movement, with the Save Bombay Committee and Bombay Environmental Action Group, opposed it. We did not think, then as now, that reclamation would solve the city's problems and certainly not when it is meant only for cars, then a much smaller number than they now are.

The proposal has just got a new lease of life with the Union Environment Ministry clearing a Rs 12,000-crore 36-km coastal road to connect the northern suburbs to the southern tip of the city.

In the 'seventies, Charles took exception to our opposition and I was always apprehensive of getting flak for objecting to coastal roads, then christened the West and East Island Freeways. I never had the nerve to discuss this with him, but knew that we were not in agreement on this. But he never let this get in the way of our friendship.

#### In 1992, he wrote:

"If any one of us had been around 80 years ago, Marine Drive would never have got built. After all, there are many compelling reasons to oppose it. It brings more traffic. It involves reclamation (that filthy eleven-letter word!), adding more buildings between us and the sea. It's obviously very bad news. Why don't we just continue using Oueen's Road?

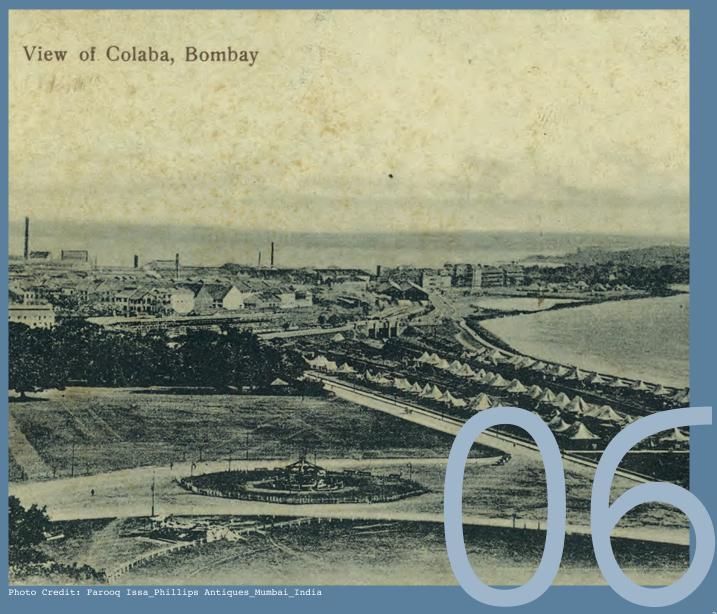
Yet, aren't you glad it happened? Not only is Marine Drive a vital artery for the city, it is also without any doubt Bombay's single more powerful urban image. The presence of this great gesture, precisely defining the edge between land and water is one magnificent sweep, is what sustains us as we battle with the urban mess and chaos that constitute 99 per cent of Bombay (just as the imagery of Manhattan's skyline creates the élan necessary to survive Brooklyn or Queens)...

Still I know, our 'environmentalists' will oppose the new artery as a pollutant and a eyesore. Well, regarding pollution, don't they realise that all the lakhs of people who live in Mahim and Dadar will at long last be free of the horrendous petrol fumes caused by hordes of motor vehicles struggling through those congested areas? That's a decisive advantage (unless of course you happen to live in Malabar Hill or Colaba). As for the eyesore bit, all one can ask is: what are the credentials that accompany such opinions? Do they really understand what they are pontificating about? Take a look at Marine Drive. But then again, that would take us back 80 years or so. When things actually got done."

It appeared in the *ToI*. And I published it, much to my chagrin. You couldn't argue with Charles Correa.

# Architectural Practice in Mumbai

Brinda Somaya, Somaya and Kalappa



I was eight years old when my father got transferred from `Calcutta' to `Bombay'. I lived in an old bungalow on a wonderful street lined with houses on one side, facing the sea and mangrove swamps. We used to catch crabs and fish and walk on the raised promenade in the evenings. In the seventies reclamation began, and with it the devastation. The mangrove swamps disappeared, the promenade was broken down, the bungalows disappeared one by one, the skyscrapers arose on the reclaimed land, slums proliferated and garbage took over any open space. This `backbay' reclamation as it was called changed the face of Bombay. A long narrow island was ill equipped to bring in millions of people to work each day from the north to the southern tip. Thus in the fifteen years during the 60's and 70's the history of Mumbai changed. Services could not keep up with the numbers and the city grew from 3 million to over 21.5 million today (Greater Metropolitan Region.) The population exploded and the fabric of the city got torn apart.

The city changed in more ways than just its name.

Building in different geographies of this country brought its own challenges. It also taught me how while so much is different, so much is the same. We need to study the land, understand the people who occupy it, their language and culture, the climate which varied from cold Himalayan ranges to tropical rain forests. Only then begins the process of design. India is also a country of great economic and social inequality and we as Architects felt a need to see how our designs, however small or large, would make a difference to the people. The importance of doing small projects for the community became an integral part of my practice and has remained a vital part of my work even today. There was no better place to begin than at home, in the outskirts of Mumbai.







Photo Credit: Image on left and middle Farooq Issa\_Phillips Antiques\_Mumbai\_India

# Colaba Woods

Year: 1989

Location: South Mumbai

The land opposite my house had become a garbage dumping ground during the late seventies.

The story of Colaba woods began in the early 1980's when a cooperative took over an 8-acre plot from the Municipality at a nominal lease. With the help of local citizens' groups the plot was transformed into a lush green park sitting amidst the concrete jungle. As the Architect I designed a joggers track, an amphitheatre and various other play areas. To this date slum dwellers and high rise residents (generally bankers) walk side by side in a park that is truly theirs. Colaba Woods worked as a catalyst for the city of Mumbai and many citizenconnected parks sprouted thereafter. It is a simple yet powerful example of what ordinary citizens can and have to do for their city.

The city of Mumbai went through some harrowing times over the next few decades. How it impacted the city will never be fully known but all of us living and working here remember those days. The Serial Bombay blasts of 1993 followed by the devastating floods of 2005 and finally the terrorist attack on the city in 2008. As Architects how could it not impact usseeing the devastation of an entire line of buildings or smoke billowing out of Iconic Buildings such as the Taj Mahal Hotel and seeing groups of Mumbaikars holding hands on flooded streets made us realise our vulnerability and the vulnerability of our city.

Those were also the decades when major building projects of mine for the city were restored, rebuilt, recycled and built new. We are lucky in India that we survived the wanton destruction of old buildings as is evident in other Asian cities, the old replaced by glass and concrete blocks. However this process has recommenced as India grows economically. These two decades have brought in an awareness of what has gone before us, the value of a sense of place for all of us in the city. We must not lose that. It is essential that we preserve the historic content of

our cities for more than just tourists, but as well for the people of the city itself.

The Fort Precinct of Bombay is historic and important as it gives us citizens of the city a sense of time and place. Besides being a hub of commercial activity, the Fort area occupies a significant position historically. It marks the origin of Bombay as a city. Within this historic part of the city there are innumerable important heritage as well as ordinary buildings, that can be recycled and reused. In urban India and particularly Mumbai the real issue lies in the effective recycling of built resources, a vast stock of underutilized buildings that, whether are decorative or plain, have tremendous potential. The preservation of landmarks is now becoming an accepted norm.





#### NRK House

Year: 1990

Location: Lower Parel, Mumbi

Lower Parel in Bombay was a desolate run down mill district.

Our task entailed the conversion of some old, ancillary buildings in the Kamala Mills Compound into a contemporary office complex. Many of these old buildings are structurally sound and have brutalist-like architectural strength and sensibilities.

We converted the dilapidated existing buildings, which once served as a crèche, the manager's house, grain store, kitchen and toilets into a modern computerized office without altering the original footprint. The new programmes included a showroom for buyers as well as ancillaries to support the design and manufacture of garments such as tailoring and sampling. In addition, the building accommodates the owner's personal office with secretarial and general administration areas.

There had to be a metamorphosis of the old buildings into four contemporary pavilions. We tried to create a simple yet elegant unfolding of spaces. The landscaping interconnects the built-up spaces to give a feeling of depth to the complex. As we were also the interior designers we were able to ensure a continuity of design whether in the moulding details, door, furniture or fabric design.

Thus, there were three angles to this particular conversion: the visual importance of the complex in the urban context, and the fact the conversion has not disturbed the street line at all; the social importance of the building with its changed use; and the design quality of the conversion.

NRK house won the Urban Heritage Award 1990 for progressive conservation. After the conversion,

NRK House certainly worked as a catalyst for upgrading of the other buildings on the street.

Lower Parel slowly became an acceptable business address.

# NITYANAND ASHRAM

Year: 1995

Location: Ganeshpuri

The client is not necessarily the one who simply commissions the Architect or pays the bills. Our clients are the people who use our buildings and we will fight for their needs and rights if required.

Ganeshpuri is a small hamlet outside Mumbai. In the town there is a temple and the Ashram of Swami Nityananda. He was a very modest man who became a saint with a large number of followers. The temple is dedicated to Swami Nityananda. The temple was surrounded by a large plaza and a line of flower shops. In India the worshippers bring flowers and other gifts as offerings to their Hindu Gods. The trustees, in their wisdom, wanted to repave the plaza and before doing so needed to relocate the flower sellers. They built them modern little shops on the side of the temple, expecting that they would all be thrilled to move. But the flower sellers refused to move. The modern structure remained empty and the flower sellers continued to inhabit their existing organically built shops. The fault lay in a simple step - they made the mistake of not asking the flower sellers what they wanted in their new shops.

Their requests were precise and threefold:

- they had to be located on the way to the temple so that the devotees would see them and buy the flowers;
- 2. they needed a cool location to store the unsold flowers overnight;
- 3. they needed posts to display their flowers.

None of these basic needs had been addressed because no one saw them as the client of this project. They were merely part of physical structures that needed to be relocated to enable the completion of a larger project — repaving of the plaza. The location for the new shops was identified, individual shops were designed and built taking into account the requirements of the flower sellers.

# **BRADY GLADYS PLAZA**

Year: 1998

Location: Lower Parel, Mumbai

. . . offices and workshops of three different companies.

To combine varying requirements and integrate them into a single, 6000 sq.m. building was the challenging task. The relatively single-plane north elevation contrasts sharply with the stepped southern side where every office opens onto a landscaped terrace. The third floor houses the management in all units. We decided to divide the building vertically, thus ensuring an independent entry and identity for each owner.



# Three Schools & A Church

Year: 1998-2004

Location: Fort, Mumbai

The focus must now shift to finding new uses and upgrading the bulk of our ordinary buildings.

From 1995 to 2015 my studio has worked on the restoration of numerous buildings in the Fort precinct. One of our first projects was the restoration and expansion of the Cathedral & John Connon School buildings and their church - the St Thomas' Cathedral. The School project spanned seven years, but I do believe it led to the protection and restoration of many buildings in that area upon completion. The Grade 1 historical St. Thomas' Cathedral followed. It proudly stands today at the end of an important node named after it -Churchgate. It began as a small Church for the British in 1718 and became a Cathedral in 1874. The building is a ground storey structure with a 146 foot high clock tower. The main entrance to the building is through the clock tower with the vestry on one side and library on the other. The entrance lobby is finished in the original Minton tile flooring. In 1920, the original sloping roof was replaced by a reinforced cement concrete (RCC) flat roof. By the 1990's the RCC roof was in an extremely deteriorated condition causing water to leak and flood within the vaults and eroding carved details in the limestone.

The reconstruction of the gable wall and roof proved to be most challenging. A vestige of the old kneeler detail left intact served as a clue to deduce the springing level of the original sloping roof.

# SANPADA CHURCH

Year: 2001

Location: Navi Mumbai

Inhabitants of the Maximum City have incredible exposure to the quality and aesthetic of international contemporary architecture and often have a vision to see this vocabulary within the buildings that they commission.

The Church of North India came to us with a 500 sq.m. plot in Navi Mumbai, and asked us to build them a church for about 250 people as well as a parish hall. This was the size of plot one normally builds a house on, so the challenge was enormous. The challenge also lay in creating a building that raised the spirits of people and had the ability to have a visual and spiritual impact in the chaotic environment of our city of Mumbai.

Keeping these parameters in mind, we designed the structure with the external face of the building containing the cross as a cutout within the façade. The solids and voids change with the time of day or night, reflecting the ever-changing relationship between man and religion. We integrated the outdoor and indoor spaces and put the altar cross outside the building, which gives a great sense of depth to the church. The worshippers look through a glass wall and a small green courtyard to the stainless steel cross on the wall at the end of the axis. The identity of this church became closely connected to its architecture and became a landmark for the area.

# Empire Institute Of Learning

Year: 2002

Location: Lower Parel, Mumbai

. . . the conversion of a dilapidated mill into a contemporary institutional space.

The Empire Institute was a challenging restoration and renovation project. The upgrading process was executed in two phases. While redesigning the spaces we had to consider the following: the transformation of the voluminous space of a mill warehouse into an institution comprising fashion studios, classrooms, administrative offices, exhibition spaces, and a cafeteria. We had to ensure that the space became vibrant, interactive and relevant to today's young students whilst maintaining the structural quality of the building.

A mezzanine floor has been created in the centre to serve as a pavilion and congregation space for the students. The basic structure of the building, such as the cast iron columns and the north light ventilation, has been preserved. The north light ventilation has been exploited to its full potential by placing the design studios and the library facing the North, since these spaces require maximum natural light.









# The Old Yacht Club

Year: 2004-2007

Location: Colaba, Mumbai

Once a retreat for the city's resident Europeans, the Old Yacht Club is today refunctionalised (as the offices for the Department of Atomic Energy).

We undertook the restoration project of the Old Yacht club when it was threatened with demolition. This is a project that gave birth to the heritage movement in Bombay. The original building was completed in 1881. In 1976, due to structural reasons, about one third of the existing building was demolished and RCC interventions were introduced. We were appointed to restore the old building and reconstruct the demolished section to create a 'complete' building once again. The quandary here was how to complete the building - in a contemporary way or with the original language? This was a huge challenge as we also needed so many approvals from relatively conservative committees. We rebuilt the broken half of the building to seamlessly complete the linearity of this sea facing building. The existing structure was strengthened and restored keeping in mind new requirements of the user. Two beautiful rose windows needed their stained glass restored but the links were few. With Swati Chandgadkar, the stained glass specialist, we were able to give back those beautiful rose windows to the hall.

# Voice

Year: 2006

Location: Navi Mumbai

The most appropriate solutions are brought about by the least authoritarian approach, where the professional becomes the catalyst in the development process.

It was this belief that motivated our design for a home for the abandoned or neglected girl child for an NGO called VOICE on the Northern outskirts of Mumbai. The NGO believed in the importance of educating the girl child and providing her with a livelihood. The complex for 80 children contained classrooms, dormitories, a cafeteria, library and outdoor protected spaces. The structures were simple and had to be built within a very tight budget. Within simple forms an Architect must create elements that allow the building to transcend in a gentle fashion - the introduction of a rotunda topped with an oculus gave the home a sense of identity. Introducing colour on to the facades raised the spirit of the spaces, making them vibrant areas. The basic principles of ensuring there were primary (rooms), secondary (corridors) and tertiary (courtyards) areas kept the spaces interesting to circulate through and maintaining a comfortable environment in the hot and humid climate of Mumbai.

The girls are taught a livelihood through embroidery, arts and crafts. They even printed invitations for my daughter's engagement. The rewards we Architects get from such projects are immeasurable.









#### TCS House

Year: 2007 Location: Fort, Mumbai

Our restoration projects involve 'living' buildings . . .

The early 20th century `Ralli House' brought its own challenges to make it a relevant structure for this day and age. This is a prime example of recycling a magnificent building and adaptively reusing it as the International HO of the largest software company of India, Tata Consultancy Services. Positioned in a very important corner of the central core of the fort area we knew it could not be broken down and rebuilt as it would break the continuity of the architectural façade of the street. Here the shell of beautiful Malad Stone was kept intact as we collapsed and rebuilt the interior of the building. This was an extremely daunting task, especially conducting this type of rebuild in the very populated and dense part of the city. Extensive protective measures were taken to ensure that nets were mounted to ensure no debris would fall onto the sidewalks that were often filled with city commuters. The Malad walls were supported with a temporary steel needle and perimeter cage structure whilst the internals of the building were gutted and rebuilt. The walls stood tall and strong through a cyclone and I remember the incredible pressure that descended upon me as I headed to site to check on those walls on those grey rainy days. This building arose from its debris as a beautiful structure. I do believe that such buildings have a tremendous amount of embodied energy that if appropriately channeled gives them the strength to stand the test of time enabling them to remain a part of the historic landmarks that form the foundation of our city.

The challenges were continuity and change and how to ensure that the buildings worked and functioned in today's context. Reverential restoration exceptions were the Grade-I St. Thomas Cathedral and the conservation and restoration of the Grade-I Rajabai Clock Tower and the Mumbai University Library in the heart of the Oval Precinct.

# World Towers

Location: Mumbai

Year & Duration: 2010-2019 (10 years for overall completion)

With the huge pressure of land in the narrow island of Mumbai and the rocketing cost of that land, tall towers are sprouting out all over the City, but unfortunately the infrastructure required for this is not moving at the same pace.

We are working as the Associate Architects with Pei Cobb Freed & Partners, NY for the World Towers. This consists of a group of three Towers curvilinear in shape soaring into the Mumbai skyline. When completed they will offer magnificent views of this city and beyond. The debate over densification of cities verses low-rise spread continues. However, with the enormous urbanisation that will be taking place in India over the next 20 to 30 years, various approaches to urban density must be considered.



# TCS Campus — Banyan Park

Year: Phase I 2012

Location: Banyan Park, Mumbai

The opportunity to learn and share from others has always been of importance to raise the standard and quality of the work the practice produces.

In 2002, one of our most challenging projects came to us. We had just completed the restoration of four bungalows - Gandavali, Sarosh, Lotus and Orchid for Tata Consultancy Services in a wonderful 22 acre campus (also known as 'Banyan Park') they own in Andheri, Mumbai. The site was covered with trees (and fruit bats), butterflies, snakes etc and was just five minutes from the International airport. The far thinking management did not want to destroy this and so we restored the four buildings. In the first phase, Gandavali and Sarosh villas, built in the style of colonial bungalows, were restored and converted into state-of-the-art Executive Briefing Centres. While the exteriors retraced its traditionalism with similar materials, the interiors were interpreted in direct contrast through an infusion of high technology. The two guesthouses Lotus and Orchid, one being an art deco building and the other a colonial type bungalow, were also restored and upgraded. These structures, with their landscaping and water bodies, form a unique center in the middle of this campus.

We have been working with *Tod Williams and Billie Tsien*(TWBTA) for the last decade on the eighteen acre Banyan Park campus in the North of the city, the global headquarters for Tata Consultancy Services.





# Rajabai Clock Tower And The Mumbai Library

Year: Phase I 2015

Location: Oval Maidan, Mumbai

. . . and monuments of collective reverence.

Gracing the Mumbai skyline for the past 136 years, the Rajabai clock tower stands tall in the skyline of the Mumbai University Fort campus. This iconic tower, the tallest structure of its time, is well known and loved by the city. Its importance and sense of place was never in dispute. The vast expanse of green commonly known as the Oval Maidan with its Gothic and Art Deco buildings facing each other creates a magnificent setting for the Rajabai Tower. The combination of these architectural styles in such close proximity to each other, remains unique to the city of Mumbai. A preservation and restoration project of this majestic Grade I heritage building has been underway and has included architectural, structural, services and interior works. Work has also been put into place to ensure the longevity of the building for future generations.

The construction of this Neo Gothic building, designed by the reputed British architect Sir George Gilbert Scott began in 1869. The library building was completed in 1874, and the intricately designed clock tower in 1878. The materials used to build the tower included four different stones — Malad and Grey Green Basalt for the masonry work that was commonly used at the time of construction, and Porbundar and Red Dharangdhara stone for the architectural detailing.

At an imposing height of 87 m, it remains an important feature of the complex. The historic library building to which the clock tower forms a porte-cochere; has been designed with bilateral symmetry and contains verandahs, arcades and louvered windows that filter direct and ambient lighting into secondary spaces. Large rosewood doors and partitions grace the entrance lobby, where carving details are the best of their kind. High ceilings reinforce the grandeur and monumentality of the internal spaces. An example is

the reading area, which is adorned with a magnificent wood-panelled arched ceiling. Large stained glass windows with geometric patterns and Minton tile flooring emphasize the decorative style. Intricately carved projected verandahs, with capitals showing the heads of literary figures such as Shakespeare and Homer, 24 statues representing different castes of India adorning the clock tower, all convert the building into a structure that represents the history of academia and governance.

Restoration had never taken place except for the stained glass windows (done by Conservation Architect Vikas Dilawari in collaboration with British Council Department of Trade and Industry, UK in 1997-1999). The complex desperately needed structural and architectural repair and restoration. An intense documentation and condition mapping with detailed structural analysis was carried out for both buildings. One of the major challenges for this project was to carry out restoration work for the clock tower with the clock functioning and working at a height of 87m with the only internal access being a 600mm wide spiral staircase.





# Urban Design — The Mumbai Esplanade and Yusuf Meherally Park

Location: Mumbai

Year & Duration: 2015-

. . . we all know that our city is suffering with so few open spaces . . . the solution may lie in addressing the spaces in between as well as spaces of buildings  $\frac{1}{2} \int_{-\infty}^{\infty} \frac{1}{2} \left( \frac{1}{2} \int_{-\infty}^{\infty} \frac$ 

Currently pedestrians and commuters around busy terminus stations and the CBD are forced to use subway tunnels that are unhygienic and unsafe. For the disabled or elderly, the steep steps in and out of the tunnels are difficult to navigate and women working late are unsafe in the dim and claustrophobic tunnels. At ground level cars have to contend with jaywalking pedestrians. In a spacestarved city we need better pedestrian and vehicular movement. Packed into trains to access the city, plazas at train stations will allow commuters to enter a space which ensures safe, free and easy connectivity to the surrounding city fabric. People will be able to walk in multiple directions, onto wide spaces that connect directly and conveniently to their destination. The project will conclude the struggle between automobiles and people, fighting for their rightful road space. Linking the Maidan spaces allows for underpasses to carry traffic and ensure free movement of cars, thus removing the conflict between pedestrians and cars.

The Mumbai Esplanade will highlight the heritage that this city has fought to preserve. The architecture surrounding the Mumbai Esplanade site is a reminder of our past and the struggles and celebrations this city has experienced. A key objective of this project, done in collaboration with Professor Shivjit Sidhu, is to encourage the reconnection between citizens and the city's past and preservations of the city's essence.

At a contrasting scale, in the Yusuf Meherally Park project we are struggling to save a neglected playground for the neighbourhood. Unsafe and unlit, we believe through small changes we can convert this precious land into a breathing space for the city.

I believe that an inclusive practice that spans our diverse population, be it economic or cultural, provides us with great satisfaction. Therefore the motivation for inclusion and diversity should come not only from the desire to create a just society, but also because it leads to better and more powerful creative processes and solutions.

Architecture, like civilization, is dynamic and evolving. While exciting architecture is being built all over the world and thus expanding the vocabulary of contemporary architecture, we architects in India have to find our balance in design, enabling us to be part of the new and creative experiments ahead as well as being part of what has gone before. We work in a world of computer aided design with its digital design technology. We need to include all new creative ideas in our practices. 'Creativity' flourishes when new ways of looking at the same problem are brought together, when people with different backgrounds, training and experiences bring together their perspectives. I hope that when history books look back at the first few decades of the twenty-first century they will find an architecture that responded to the wonderful traditions of India combined with the needs of its people.















Senior School





























Underplace: Flying over (and) Differential Space in Mumbai Himanshu Burte



# Prologue

The elderly towel-seller at Bhendi Bazaar called out to me from his open stall beside Mohammed Ali Road in the almost metaphorical shade of the 'J J flyover'. The Muslim dominated quarter of South Mumbai begins recognisably at Bhendi Bazar as you travel south to the colonial-origin CBD simply known as Fort. The man and his assistants had been watching as I walked around shooting the street and its flyover. Coming out from behind, dressed in a flowing white kurta, skull cap, and matching beard, he asked me affably 'kyon itna photo nikaal rahe ho?' (Why are you taking so many photographs?). When I said I was studying the flyover, he promptly corrected me in a Hindi studded with English: "The right word for this is bypass. You may call it 'flyover or bridge', but what it is, is a bypass". He helpfully explained further that nobody can get on or off it in the middle. Thinking for his customers, he added, 'One might [expect to] park up there, come down a stairway, shop and go back to drive off. But that is not the way it is here. Once you are on it you cannot stop anywhere, except at the ends'.

Of course, a flyover is a bypass. The 2.2 km long JJ flyover is a long bypass (or a short elevated road). It flies over many crowded intersections and the entirety of a large historic neighbourhood with its own distinct cultural identity, the highest population density among all wards in the city, and a distinctive if very congested street culture. On it, in a car, you surf the city riding the conceptual elegance of its bypass action. You are free of place, especially its many impediments to auto-motion. You are in the future you longed for here in plodding car journeys of the past.

But the past is not going anywhere. In some ways the street below (and it was always a street, never a road) is much as it was before the flyover with the same intense mix of traffic, trades, and people as before. Handcarts, buses, running and parked cars, two-wheelers, trucks, pedestrians, hawkers vie for the same public space (but actually, for personal time) as before. But some things are different, and in fact, the street is a new space. For instance, the thick line of tall columns, apparently holding up the underside of a giant concrete snake-form twisting through the 'air-space' of the street at roof level. Or, the line of cars parked (illegally, but durably) on one side, just by the curb-stone median, half-within and half-out of the width of the columns. The utterly homeless ("druggies!", as troubled middle class residents call them) spread out likewise in their patchy sleep, half-in halfout. All of this is enveloped in a deafening sound cloud of honking held down and amplified by the flyover above. At the end of the street down the road, by the rear of Crawford Market, the hitherto too-high flyover suddenly becomes a reachable roof just before touchdown, a small informal market with shoes, and shiny, inexpensive, dresses. Clearly, a flyover in a city like Mumbai embodies a double-movement, suggesting an internal contradiction. On the one hand, it bypasses the friction of place to pull together farther locations into a new time-space configuration, that is, to produce a new space, in the Lefebvrian sense. But in that very act, it produces another space of contradictions right in the centre of the street, in what was its most frictionless, and supposedly transparent, part prior to the

building of the flyover. Even as car-borne Mumbai celebrates the new sense of freedom and sky on its new generation flyovers, built at unprecedented speed since the 2000s, a look under the hood reveals that a new kind of space is being produced in the city. The French philosopher, Henri Lefebvre calls this 'differential space' (Lefebvre, 1991, p. Chapters 5 and 6). According to Lefebvre, this space emerges out of the 'bottom-up' appropriation of a dominant abstract space (of transportation networks) privileged and made real, through road infrastructure projects like the flyovers of Mumbai.

# The differential space of the flyover

Some background on the flyovers is in order here. In the mid-1990s, the right-wing coalition of the Mumbai based Shiv Sena and equally urban-based but nationally present Bharatiya Janata Party (BJP) came to power for the first time in the state of Maharashtra. Responding to the mounting urban infrastructure deficit felt by a fast liberalizing, globalizing economy, they initiated major road transportation initiatives. Key among them was a bunch of fast road corridors connecting Mumbai (the state capital and dominant contributor to its GDP, as of the nation) to other major cities in the state and wider geographies beyond. According to one of the top state engineers who handled these projects, once the then unprecedented amount of Rs 11,000 crore (a crore is ten million) had been allocated to expressways and road widening projects along four national inter-city highways, the congestion within the city became a critical related concern. It was deemed capable of undermining the time savings the inter-city expressways promised. The reason lay in the linear peninsular geography of Mumbai, with the port and historic CBD at its southern end in the Island City. As automobile ownership and portrelated goods traffic increased, a trip from south Mumbai (also the seat of the state government) to its peripheries about 20 to 30 km away (all to the north), could easily take an hour and a half. The approximately 140 km to Pune from the city limits,

meanwhile, could be covered in a comparable time from the city limits on the proposed expressway. If the total travel time was to reduce, within city traffic had to be speeded up. Hence, a massive project of building 50 flyovers was undertaken within the city and parts of the metropolitan region. Clearly, the flyovers were thus not conceived only as local interventions in the city's road system. They must be seen as one component of a larger plan of changing the time-distance for automobile movement between Mumbai, south Mumbai particularly, and a larger region defined by other cities. In short, the flyovers were a key strategy of producing a new social space at a more 'global' level, by realizing a more efficient abstract space of auto networks.

Elegant and light as they are conceptually, however, flyovers must be realized in specific places (or instances, particularisations of Lefebvrian social space) and are thus subject to the pressure of various contradictions. Underplaces, my term for the supposedly left over, but actually always used-and-valued spaces under the flyovers, embody these contradictions.

Flyovers put into play, in their own distinct way, a key contradiction underlying roads in general, especially those devoted to fast traffic at high volumes: they connect along, as they disconnect across. Moreover, as they lift the car up to the light of the sky and offer its occupants greater expanses to survey, they engender darkness underneath. Both these contradictions are intrinsic to the 'materialization' of the elegant (because lubricant) abstraction that the towel-seller emphasized: 'bypass'. Generic material realities of gravity, the strength of materials, the weight of vehicles, the volume of traffic intersect with contingent ones like the available design skills, time, technologies, regulatory frameworks and, of course, budgets, to yield a mid-street architectural intervention like none other ever before. It offers a continuous, grey and big boned interceptor of the gaze along the centre of the street. In speeding it up, it splits the once broad integral street space into three strips of differential value. As the central strip soars, the sides are bathed in the shadow of its solid ramp. The flight of the central third strip (itself a sculptural event surpassing architectural scale) shuts out the sky from the heart of the street, producing a broad soaring and variably shady space underneath.

The choice of structural system is crucial, here, for the playing out of social contradictions in the underplace. Where a single central line of columns holds up the flyover, the space is more 'transparent' and better lit. It is also therefore, more difficult to occupy informally and durably for purposes outside 'the plan'. With a line of columns on either edge of the flyover, on the contrary, a long, tall 'room' is formed under it. The columns interrupt the gaze from 'outside' and darken the large underdeck void further with their own shadows.

The thwarted and repressed needs and desires of urban bodies, of every kind of urban body (human, mechanical, institutional), find in this shadowy, ample, and ambiguous space (not assigned any function) an opening in the armour of denial that presents the city as an inconsistently bureaucratic formality. The claims of the homeless, cars, municipal storehouses and staff rooms, traffic and city police outposts (perfect location!), public toilets run by charitable trusts, as well as landscaped jogging tracks converge in this space across the city.

There is an irony here. The flyover is sometimes seen as a monumental state project with an implicitly formalizing teleology. In fact, a middle class bank employee I interviewed, who grew up in a multistorey working class building right on the street edge, was very clear about this in relation to the flyovers. He was discussing the problems residents in such buildings face as the flyover lifts up the traffic to the level of the first and second floors, pumping noise, smoke and dust into homes day and night. To him, the flyovers were part of a plan, a reasonable one going by his tone, for demolishing the buildings and rebuilding them at 'proper' distances from the road. While this causality taken literally appears far-fetched, it is in fact, exactly what had happened to his old, unsteady, building that was rebuilt by the state in the late 1990s. Today such rebuilding would be left to the market mechanism. And the attractiveness of the 'sale flats' in the redevelopment deal has arguably been reinforced by the flyovers with the increased speed of travel across the entire city for car owners.

The general irony is this. The formalizing teleology of the flyover inverts a key, but generally unremarked, principle organizing the spatial practice of the Mumbai street (as of other Indian cities). We may call this the street's 'sectional gradient of formality'. Put simply, a cross-section of the Mumbai street typically has a gradient of informality that increases as we go away from the centre. The centre of the street is its most formal portion in practice being preserved for cars, while informal uses (like the towel-seller) gather at the edges of the footpath with private property. The flyover has inverted this gradient, in a manner of speaking. The former centre of the road, or of the Right of Way, is now a highly informalised, and contested, urban space. It is both, a new resource for the repressed to appropriate from the dominated social space, and thereby also a site of emerging contestations between abstract ideas of civic order, beauty and the lived urgencies that spur the appropriations.

But the analytical movement from domination to appropriation must also take into account another, more literal, 'differential' that the flyover introduces. The split street and the contested underplace may be seen as the shadowy collateral outcome of a spatial project of the state that we may call 'differential urbanism'. The flyovers, like the expressways they connect to, are state initiatives for producing a more efficient automobile network. Whether through personal automobile travel or through the encouragement to capital accumulation through faster goods traffic leading to higher productivity, it is clearly the socio-economic elite who benefit the most practically. In sensual terms they simultaneously enjoy a new poetry of smooth mechanical motion - up and down, up and down - with acres of sky borrowed from the street below. The struggle for appropriation, meanwhile, is pushed under the carpet, away from the gaze except of the pedestrian and the local dweller. This is not a sporadic event, but a systemic one almost three-fourths of the length of the 12 km long

historic Central Corridor from Crawford Market to Sion including Mohammed Ali Road and Dr. Ambedkar Road in the Island City is covered by flyovers.

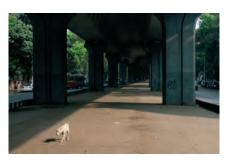
summarise, then, following Lefebvre, production of a new 'global' social space through the flyovers in Mumbai is a state project that has produced a new local kind of space, the underplace. This place is an outcome of the materialisation of the abstract logic of transportation plans. But in its passage from the space of representation into social space as a whole, the concept of the flyover is turned back upon itself by the imperatives of materiality. The realized contradiction (of the conceptual bypass as the physical flyover) inevitably represents a reconfiguration of spatial and social protocols and a new set of challenges to existing regulatory practices. Contradictions in society those between basic bodily needs and desires on the one hand, and the repressions or opportunities offered by the political, legal, economic system as well as by answering urban facilities at the immediate level - press upon this reconfigured set of spatial relations and opportunities. New appropriations emerge at the level of subsistence, survival and recreation and transform the emptiness of abstract space that its planners depend upon, into a new kind of lively, conflicted space. This space, the underplace, always represents the obverse of the utopia orienting and legitimising state planning activity. And all of this, also aids the formation of a differentially amenable urbanism, that is a reorientation of city-ness itself. This is then, one window onto the actual urban action and politics of infrastructural projects.

# **Epilogue**

The towel seller had seen the pre-cast flyover being assembled bit by bit in the night and often worried that it would come crashing down on him in the rain. How did it stay up? Only Allah is keeping it up he said, his matter-of-factness masking a profound unease. That unease would probably have been unimaginable to the bespectacled technocrat who clearly saw within the logical 'solution space' of the engineering problem at hand that pre-cast construction was more efficient than in-situ (with which the old man was probably more comfortable) for building all those flyovers in a city that just will not stop.

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Even where two peripheral lines of columns support the deck, the space under is well lit if the flyover is long, as at King's Circle in this photograph. This space is currently being developed as a landscaped recreational space by the municipal corporation.



The teleology of the flyover visible in the distance.



Setting up a clothes stall under the JJ flyover.



Public toilets answer a big need, releasing the pressure of bodily substances, while bringing money and food into fragile households. The 'pay and use' public toilet under one of the flyovers, managed by a charitable trust earns its otherwise homeless attendant about Rs. 10000 a month, as well as a place to stay with his wife in a small closet in the 'building'. The shed in the background houses a pump kept ready by the municipal corporation to resolve water logging problems in the monsoon at a nearby road intersection.



Nowhere space at the north end of the King's Circle flyover.

# Parasituation [Mumbai]

Dorian Wiszniewski



We use both the names of Bombay and Mumbai in this book. When we speak of Bombay we have in mind what we find, understand and admire in all cities as the motor of city life. We see Bombay as our study city. We also see Mumbai as the same city. However, there is a distinction of scale and political impetus held by the title of Mumbai that we recognize. Therefore, we use Mumbai more through contemplating the metropolitan scale. We use both as both are relevant, but we have a fondness for Bombay and a huge respect for our friends and colleagues from there that use the term Bombay. We wish to bring the multiple scales of inter-subjective practice that drive the motor of life from Bombay city to The [Loving] Metropolita Landscape of Mumbai.

To do so, it is considered necessary by the research-by-design practices conveyed in this book to rethink the working relationships between people and the environment. Building from speculations into Parasituation [Olbia], Sardinia, the work for Parasituation [Mumbai], India, takes the need for a new world-scale agricultural and industrial revolution a degree further. We consider the new revolution to be turned, incrementally, as much, perhaps more, by ecological than technological considerations." rather than "as much, perhaps more, by ecological considerations as technological. In this book, we configure our technological apparatus towards ecological rather than reductively defined economic impetus. Working under the theoretical urgency of Ecosophy, thinking through an alliance between Felix Guattari and Gregory Bateson, 2 amongst many such alliances, this research-by-design output reconstructs the organizational premise of the working city in light of the post-industrial and post-colonial legacies of the West, the new global neoliberal economic drive and the regional variances of landscape and urban communities. The work reconsiders the principles by which we consider and make the land productive and how people live in and around the urban/agricultural/ecological fabric of Mumbai. We consider the new technologies to be part of contemporary everyday practices but not always the basis of them. Rather than pursue the failed model of richer city inhabitants being served by separate and poorer rural colonies, the Bombay and Mumbai are considered affirmatively as an aggregation of multiple communities with both distinct and shared interests in hybrid scales and types of production, amenity, dwelling and economy.

The book and speculations refrain from making bold infrastructural criticisms and the book certainly does not offer any pre-supposed fix to perceived problems, especially avoiding claims to resolve historical or contemporary political tensions. However, the book holds an array of affirmative non-exclusive urban and productive landscape speculations into what new and existing infrastructures within the context of India's and Mumbai's tropical urbanity could, and perhaps should, make way for. Certainly, we think the work frames some creative forces of production that the public institutions responsible for organizing and distributing the resources of the city (e.g. town planning, city engineers, city governance, cultural institutions and any coalition between public institution and private economic investment) ought to take seriously.

As part of a greater research project into Ecosophic Urbanism, of which this book is a part, the speculations are of course pertinent to the varied contexts of Mumbai. However, the type and scale of working relationships to be found in Mumbai and other cities in India, we think, can also offer insights for urban developments in many different regions of guite different histories, ontologies and specific ecologies. We engage seriously with various competing issues of globalization. This book opens wide the dialectics of local and global interests. It is what specifically Mumbai can offer architecture and urban design practice that stimulates our enquiry: for example, Bombay has a particularly rich street and maidan life3; Mumbai has a fecund natural landscape, occupying a precarious fluidity between land and water; and Bombay has always been a city of great industry and production. It

<sup>&#</sup>x27;Wiszniewski, D., (2013), PARA-Situation [X, 2,2], The [Loving] Metropolitan Landscape: Architecture Landscape and The Ecosophic Object, (Edinburgh: Architecture, University of Edinburgh, 2013). ISBN 978-0-9573892-2-9. (In Italian and English).

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 $<sup>^2\</sup>mathrm{Felix}$  Guattari, The Three Ecologies, and Gregory Bateson, Steps to an Ecology of Mind.

<sup>&</sup>lt;sup>3</sup>We share an interest in the maidan as a specifically non-western urban paradigm. We learn from Dilip da Cunha's and Anarudha Mathur's work: the maidan as a descriptor is rather non-descript. That is, it neither prescribes the ecological environment that makes it what it is nor, consequently, the functionalities that its indeterminacy affords and makes so vital to the successful operations of the Indian city.

is from these and more combined vitalities that many of the projects contained in this book build.

In some instances, the speculations may seem to resist some forces of capital and urban development. Indeed, resistance to conventional generalising capital forces and a shift towards a more specifically understood mix of economies is key. However, the speculations and the agencies they promote can be more precisely seen as catalysts for formal change, capable of initiating enzymatic environmental forces that operate and change capital mechanisms at local, metropolitan, regional, national and international levels.

As an aspect of Ecosophic Urbanism this research, then, elaborates some principles for what we can also call an Enzymatic Urbanism, deliberated in thinking between Andrea Branzi's "weak metropolis,"4 which promotes "urban refunctionalization" as heterogeneous simultaneous activities, and Felix Guattari's "three ecologies," which operate through a new productivity considered through the careful interaction of environment, human relations and transversal subjectivity. 6 We adopt Branzi's term of the enzymatic to reinforce the more commonly used term of catalyst, marking a metaphorical shift away from a positivistic interventionist scientific (chemical) model towards one that is biological, organic and, although consequently less predictable in its outcomes, also capable of working with and regenerating the life forces of the existing context. The work here is steadfastly interested as much in the landscape and its biological basis as the urban disposition and its rational constructs. Both landscape and city are considered equally and interrelated ecologically.

The driving force of the enzymatic impulse is neither exclusive nor overbearing. It may seem weak.

Its forces are as much natural as what we commonly call artificial. It works along with and alongside other forces, found and made. It operates generally outside of and despite the imposition of regulatory constructional frameworks. It has humility. However, it is confident and gains structural integrity through the fact that it is socially, economically and disciplinary co-operative rather than singular and domineering. Its strength lies in the ability to negotiate and bind together complex relations between different urban-agricultural-productive agencies. As previously stated, its manner is to eschew master planning and loosen the overly prescriptive apparatuses of urban planning, which conventionally and generally impose top-down formulations derived through the often-combined forces of neoliberal economics and neoliberal governmentality.7 Our work promotes instead an array of heterogeneous forces that ally highly skilled architectural and urban design practices to highly attuned productive landscapes and productive communities, all of which are considered enzymatic. Even if such forces are only partially in existence in any given situation, which may or may not make evidently clear any basis in urban planning or design, we are interested in how they nonetheless can suggest and provide evidence for how to refunctionalise urbanity and landscape.

For Ecosophic Urbanism, collective endeavour is presumed to be less about achieving a holistic "vision" and is more about making multiple adaptable forms, organisations and limits of metropolitan community. Conventional urban design is recurrently played out as a fraught enterprise between progressivist and conservationist "common principles" with the presumption and goal of consensus and a "strong sense of unity."8 We do not dismiss these goals. Indeed, our procedures may indeed develop the means to achieve them. However, we do not presume to achieve them. We simply start from a different premise. Rather than see the city as either one massive coherent entity or a series of independent homogeneous territories with infrastructural links between them, we see the city as a heterogeneity of generative agencies of productive practices that operate in ever-developing arrangements of enzymatic territories. We will elaborate on this term enzymatic a little further presently.

It is important to understand that *enzymatic* territories function, as practices and territorially, in co-existence with a state structure. However,

<sup>&#</sup>x27;Charles Waldheim, Andrea Branzi's 'Weak Metropolis' and the Projective Potential of an 'Ecological Urbanism', in *Ecological Urbanism*, ed. Mohsen Mostafavi, Gareth Doherty(Lars Müllers Publishers: Baden, Switzerland, 2010) p.114-121.

<sup>&</sup>lt;sup>5</sup>Felix Guattari, *The Three Ecologies*, trans. Ian Pindar and Paul Sutton (New York: Athlone Press, 2000).

<sup>&</sup>quot;Subjectivity for us is defined as inter-subjectivity, a principle that goes against the trend of egology. Inter-subjectivity or transversal subjectivity sees ourselves as a combinatorial condition of multiple co-existing subjects rather than as a single egoistical force. Hence, in everyday practical terms, we are defined less by individual needs and more by the need and desire to share things. This tendency, in turn, defines the very character of our subjectivity.

the state imposition on such enzymatic territories, as Guattari would condition it, should be "understood and operated to be the least burdensome as possible" to how the enzymatic impulse makes both the specific agencies of production and the territorial extensions into the city.9 Bombay City Wise, Parasituation [Mumbai], suggests, through the aggregation of the many examples it illustrates, that great urban transformations can come about through the appreciation, harnessing and arranging of multiple series of "microstructures." Therefore, following the impetus between Branzi, Guattari and much other political-philosophical-architectural creative energy, this book outlines principles for an urbanism practically configured as an aggregation of small and serial enzymatic territories. They focus their attention on the quality of the things they produce, the procedures for producing them, the transactions they encourage, hence, how such territories and production act as catalysts for social, economic and urban change and, therefore, as enzymes for subsequent re-territorialisation within the biological structures of city life.

The post-graduate students whose research-by-design work is included in this book are all to be commended for engaging seriously with their context, Bombay and Mumbai, and the research agendas of the studio within which their work was critically nurtured. Their work has won international awards, been commended highly by the University of Edinburgh, commended also by visitors from various UK academic received praise from various institutions, visiting international academics, for example and notably, Dilip da Cunha and Anarudha Mathur who are internationally acclaimed for their particular sensitivity and understanding of the Mumbai Estuary, 11 but also appreciation from academic and professional colleagues in India, some of whom have made excellent contributions to this book.

Coinciding with one of our visits and series of what Patrick Geddes has called "diagnostic surveys" (however, for us more a case of serially immersing ourselves in Bombay's deluge on the senses with patience, tolerance and curiosity rather than acting as urban medics), work was placed on display in the Claude Batley Gallery in Sir JJ College of Architecture, Mumbai, in January 2014 (see Fig. 1). Although this work recorded the first steps into Mumbai, the trajectory was clear and was commended by the locally placed scholars on several

distinctive accounts. We take the opportunity to summarise some of these accounts here as five points.

First, the studios did not approach Mumbai on any curative basis; there is no attempt to solve Mumbai's problems. For example, there is no attempt either to resolve or fetishize the special conditions of informal settlements (slums). The studios have researched their context deeply but make no claim to know better than anyone else or operate exclusively; the work is confident but presented with humility. The work is sincerely curious about its context of study. The trajectory of study learns from Mumbai's special historical, environmental and cultural contexts; the work accepts from the outset that European and North American urban paradigms are not the only basis for dealing with the relationships between city, working landscape, processes of production, buildings, environment, governance, cultures and societies. economy,

Second, the processes of engaging with Mumbai are creative; they involve not only recording and developing existing and conventional understandings of Mumbai, they also frame new interpretations. The processes look for territories of urban possibility based upon the fecundity of a tropical landscape and the propensity towards spatial, technological and social customization that seems to be an everyday occurrence in Mumbai (and many other cities and towns in India).

Third, the speculations, just as the processes of enquiry, are communicated in multiple but very specifically selected modes of representation; the ways of drawing are as varied as the agencies for change the speculations embody.

Fourth, the speculations are affirmatively architectural and operate generally at highly skilled levels; however, the point is not simply to provide virtuoso idiomatic delight but rather to enquire how a highly articulate idiom can embody, carry and communicate everyday values and important agencies of social and economic production.

Fifth, the speculations have something of a Geddesian spirit, which for many in India is still highly appreciated.





<sup>7</sup>David Harvey provides a straightforward definition of neoliberalism: "Neo-liberalism is in the first instance a theory of political economic practices that proposes that human well-being can best be achieved by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets and free-trade. The role of the state is to create and preserve an institutional framework appropriate to such practices . . . It must also set up those military, defence, police, and legal structures and functions required to secure private property rights and to quarantee by force if need be, the proper functioning of markets." Introduction, A Brief History of Neoliberalism, (Oxford: Oxford University Press, 2005/7) p.2. However, Harvey also charts some of the difficulties, contradictions and tendencies in the stateto-private-enterprise relations, at local and global scales, that make it impractical to follow neo-liberal orthodoxies. In summary, neoliberalism's difficulties as a global enterprise arise because it has to navigate and negotiate "unstable and volatile geography" [p.70]. The result of such operations, pursued ideologically as though the terrain is even and smooth, is a random series of powerled economic operations, so far evidently impossible to control at the global scale and with recurrent relational difficulties at the local scale, continually witnessed in the international arena as instate and inter-state conflicts, driven by how local interests modify state systems to promote the interests of the few over the many. Therefore, despite its proclamations to promote meritocracy, there is a tendency for neoliberal orthodoxy to lend itself to bias. Rather than the merit of individuals, communities and products they bring to market providing the basis of free trade and cultural exchange, the movement from restricted to free trade is skewed or even reversed by those who have privilege and power to protect their wealth. Yet the strange aspect of neoliberalism, because it is an ideology, and because it is in the interest of the few to promote it (even when the few is a great number, like an interest driven by narrow nationalist politics) this kind of aberrant practice is still called neoliberalism. Neoliberalism tends to reinforce historical class divisions whilst creating the conditions to form new ones based on financial privilege. Class divisions direct "the proper functioning of markets" to provide improper ends, ironically, even by the rhetoric of neoliberal orthodoxy. Such divisions create conflicts and it is in the conflicts we see an even greater tendency for the divisions to be reinforced. Harvey states "In the event of a conflict, the

typical neo-liberal state will tend to side with a good business climate as opposed to either the collective rights (and quality of life) of labour or the capacity of the environment to regenerate itself. The second arena of bias arises because, in the event of a conflict, neo-liberal states typically favour the integrity of the financial system and the solvency of financial institutions over the well-being of the population or environmental quality." [pp.70-71]. In summary, not only does neoliberalism tend to exacerbate further the societal ills it claims to (or in certain instances pretends to want to) overcome, it also tends to provide the means for protecting the system that creates inequity. Class-power distorts markets to maintain those with privilege. It is driven as much by the archaic feudal class (old money), the imperial mercantile class (old money and new money) and the newly formed financial business class (new money). As Harvey puts it, "as that class power strengthens so the tendency arises for that class to seek to liberate itself from reliance on state power and to reorient state power [through "military, defence, police, and legal structures and functions"] along neoliberal lines" [p.72]. However, not only does neoliberalism tend to operate age old models of power, promoting class divisions, the reduction of all production to systems of capital exchange interferes with deep ecological relationships between communities, their products and their environment. Neoliberalism offers neither ecological understanding nor motivation, neither at the local nor global scales. It is entirely reasonable for those of an ecological persuasion to be suspicious of conflict of interests when neoliberal economics criticizes their analyses, findings and motivations. <sup>8</sup>The New Charter of Athens, 2003, The European Council of Town Planners' Vision for Cities in the 21st Century

9Felix Guattari, op.cit. p.34.

 $^{10}\mbox{Andrea Branzi, For a Post-Environmentalism: Seven Suggestions for}$ a New Athen's Charter, in Ecological Urbanism, ed. Mohsen Mostafavi, Gareth Doherty(Lars Müllers Publishers: Baden, Switzerland, 2010) p.110.

11 Mathur, Anarudha & Da Cunha, Dilip, SOAK, Mumbai in an Estuary (New Delhi: Rupa and Co, 2009)

 $^{12}\mathrm{A}$  Geddesian term for how one should engage in an area, by walking, which in our case was mostly the case but occasionally by local means of transport: e.g. train, tuk-tuk, taxi (ac and non-ac) and bus.

#### The Spirit of Architecture and Patrick Geddes

We continue a long association between India and Edinburgh. There is a special resonance between Geddes's work in Edinburgh and the nature of his work in India that our speculations determine to hold on to. Geddes' concept of conservative surgery, for example, is still very pertinent to many academics and practitioners in Edinburgh and India. We argue it is still relevant to the consideration of any work in any existing city. Much of the Geddesian mode, for us, is enzymatic and ecosophic. We take impetus from the Geddesian spirit. Our colleague Indra Munshi provides in this book a detailed account of his importance in contemporary India. For our work we attuned specific advice for contemporary circumstances but followed his caring impetus.

Concerning his working methods in areas of population congestion Guntur, Madura, Taniore, Balrampur, Indore and Calcutta (1914-19),Geddes has very practical advice:

"'Simply follow an existing lane a little way. and then pull down a few houses, enough to make a little square; plant a tree, and let the people make a little shrine if they like; women will sit and children will play there. Then go on a little further and make another space. Your way of 'driving streets through' means destruction of four hundred houses or more; my way means destroying about fourteen. Try it and see if it is not good." "13 Geddes shows a remarkable tendency to look to detail when considering large-scale concerns. We do not wish to romanticize either the existing situation of Bombay or how we read Geddes. However, like Geddes, our work resists both the impulse to demolish and the presumption that grand projects of social and urban engineering and economic gentrification improve existing conditions and make a better city. The most important aspect of Geddes' spirit that we are in tune with concerns the virtues of humility and patience, conveyed by the last sentence quoted above: "Try it and see if it is not good." Geddes urges careful incremental experimentation.

We too have taken time to consider what may be appropriate. We too propose incremental procedures. We do not propose a master plan that presents some superficial rendering of a spectacular city, based on recurrently produced versions of the same spectacle for different places in the world and prepared in super quick time frames by the

same or very similarly motivated practices. This book is a measured study between many people of different disciplines over extended time.

Bombay City Wise, Parasituation [Mumbai], contains series of speculations and experimentations, textual and figurative, by and between many. Many aspects of what we promote could easily be taken up, incrementally or wholesale, and at least included in discussions with government, commercial developers and communitarians. In this sense any part of this book may hold development ideas and, in turn, form parts of a potential development plan.

The way of Bombay City Wise does not prioritise making money, especially not exclusively in the interests of limited private developers. Financial yield rather than social amenity often steers the neoliberal agendas of contemporary town planners. engineers, sanitarians, the municipal government and the vast engineering projects they promote. However, this book does not suggest that developers should not make money. Rather, the book follows and frames a series of questions into what kind and arrangement of agencies could be promoted by alliances between local government, private developers and local communities so that they can all make money but also, as importantly, over extended time-frames, incrementally, so that the city can continually upgrade and sustain itself. The economic, ecological and ecosophic project of Bombay City Wise concerns itself mostly with making happy conditions for life. As much as the contemporary city is about finding and fulfilling a role in local to global economics, it is still fundamentally also about how the full range and vibrancy of life is accommodated and encouraged by it. Life is enzymatic and biological. We are interested in developing and promoting the interests of many, from young to old, at many scales - body, building, neighbourhood, city, metropolitan, landscape, regional, national and international. We are interested in how everybody can make money and live a good life, without excess waste of resource and opportunity, and without people and their productive lives becoming the waste byproduct of inconsiderate failed financial ventures.

<sup>&</sup>lt;sup>13</sup>Philip Boardman, quoting Geddes from Maker of The Future, in *The Worlds of Patrick Geddes, Biologist, Town Planner, Re-educator, Peace-Warrior* (London: Routledge and Kegan Paul, 1978) p.284.

"I am trying to save a waste of #millions (3 or 4: indeed even more) in this area of 90 acres! I am scoring here by a new warehouse scheme. (I know 0 about them really, but see how past planners have known less ... Town Planning is a fundamentally human consideration ... whereas the engineers etc are without this, & so bungle even a warehouse!"14The concern for the vibrancy of life prioritises our work which is a complex social, economic, philosophical, architectural, urban and ecological equation. However, as Geddes also points out, in reference to his thoughts on the Barra Bazaar in Calcutta (as noted above), it is not mere sentimentality that guides his thinking. His incremental procedure has clear economic principles. Of course it is economically sound for a city to try out conservative surgery before embarking upon large-scale infrastructure projects. However, he, as we, also recognise that those entrusted with the delivery of such an approach should be suitably skilled. Although he has a disdain for many involved in the making of cities, it is less their skill he has disdain for and more the fact that the skills are put to use through coercive and primarily yield-based projections.

Geddes is often considered the father of Town Planning. This is because he was one of the pioneers of Town Planning as a sociological model rather than an as instrument of economic or governmental power. It seems to us that neoliberalism has distorted Town Planning so far from Geddes that it is hardly any more recognizable as holding any of his influence. It operates more now from the principles of economic rather than social development. Planning officers frequently seem now to lack expertise in either field. They operate as the bureaucratic instrument of policies that still primarily operate to outmoded notions of zonal territorialisation, favouring, for example, yield-led projects of offices, supermarkets, malls and gated housing schemes over social amenity. Geddes suggests that a "return towards social health and efficiency - requires the arousal and efforts of all concerned, towards renewing themselves;

and thence towards making their city what it may be, and thus should be."15Geddes promotes a turn away from the imperial and inequitable interests promoted in his day. Rather he moves towards a modern technologically enhanced version of successful ecologically sound principles of urbanto-landscape relations that can be observed in many traditional models of productive landscapes.

Geddes places the responsibility of the welfare of the city in the hands of its citizens. This seems not only to be reasonable but in many ways one would think absolutely logical. The top-down methods frequently override local interests. The incremental approach allows for more voices to become involved in how the city is configured. Highly reductive simplistic techno-rational-economic paradigms call this inefficient. However, we would argue that the work of much creates work for many. This is very efficient. This is as true now as it has ever been. However, also as true as ever is the fact that for this work to be considered good work, it should also provide proportionate shares of wealth distributed more equitably. Economic efficiency might mean that more time is taken to take care.

However, the influences upon a contemporary city are frequently driven by outside rather than inside interests. It is frequently international money and international financial objectives that determine the range and models of local practices in a city. It is no longer the case that those that invest in a city are those that live in a city. We have to be careful of our cities being driven by narrow interests and consequently careless motivations. International investment is not the problem, but, as previously highlighted, these interests also frequently having nothing to do with the quality of life, environment and landscape of the city in which they operate, motivated instead by making money to serve a lifestyle elsewhere. As stated already, and as David Harvey has highlighted, these interests more often than not have no ecological motivation. The city is an ecology of which human and economic relations are a fundamental part.

There is necessarily a correspondence between the complexity of contemporary society and the complexity of the structures it requires to facilitate its productivity and social amenity. The question then is how to foster investment from varied sources

<sup>&</sup>lt;sup>14</sup>Philip Boardman, quoting Geddes from a letter to his son Arthur (March 1919), in *The Worlds of Patrick Geddes, Biologist, Town Planner, Re-educator, Peace-Warrior* (London: Routledge and Kegan Paul, 1978) p.291.

<sup>&</sup>lt;sup>15</sup>Patrick Geddes, preface to Town-Planning in Patiala State and City, A Report to the Maharaja of Patiala, By Patrick Geddes, Member of the Town Planning Institute (Lucknow: Perry's Printing Press, 1922).

and interests, linking local potential to global interests? However, perhaps again we can learn from Geddes on this account. "The beginnings of this view are manifest in that ruling spirit of the material Arts - Architecture - which more or less inspires all planners."16 We do not see in what Geddes suggests an elevation of architects as natural overlords to the materialization of the city. However, we do understand by his invocation of the "ruling spirit" of Architecture as following the urgency of a care for social health and the making of systems that have the enzymatic impulse to renew themselves as such. We take the relationships of what constitute social health seriously as the basis for our city speculations. The speculations in Bombay City Wise recognize the full range of architectural scales necessary to contemplate any urban situation - from the most local concrete conditions of how specific individuals, families and communities strive towards a rich combination of working and social practices, to the metropolitan, environmental, national and international meta-conditions of the biopolis in which such relationships take place and can be nurtured. 17

Urban relationships are complex. By living together in confined spaces we have developed rules of proximity. We seem to have lost sight of some of the fundamental issues at stake. An urban condition begins when there is more than one house/ home/residence/place-in-the-landscape. Therefore, we could consider the smallest unit of an urban condition as a pair of houses, arranged accounting for the territorial claims of each and the desired open and closed relationships they wish to have to their respective situation. For urbanity to exist they need to share something. An exchange, a share or a standoff must take place. A tree, as in Geddes' example, in a public square, can embody both the standoff and the share between individuals. The tree and its associated space is an example of the simplest shared amenity that should belong to everyone that shares a situation. In other words, in an open landscape, which we would conceive all cities to be, there will always be a bordering condition, whether it is directly between each territoriality or across a territoriality they each border and

over which each has an interest. The borders range between finite edges and approximate territories that contain things and where edges are vague. The negotiation and articulation of these borders, which have to account for the specific condition and nature of the desired open and closed relations, requires co-operation. Successful relations require delicacy and skill in embodying these relations in the first instance and in setting up systems for recurrent renegotiation in the everyday enactment of the practices embodied by the territorial markers. Such markers and the territories to which they refer, open and closed, we can call architecture and the relational rules they establish between them as urbanity. The more complex the desired open and closed relations between multiple living interests the more complex the notions of territoriality, borders and consequent architecture and urbanity. The rapport between those living in two houses, with a shared tree and the unconditional welcome they each offer to an unknown quest from territories beyond is a guiding principle for our research. The techno-rational economic instruments of Town Planning, these days, seem no longer to recognize the "ruling spirit" that cares about these things.

Even though we are looking at a metropolitan landscape of perhaps over 20 million people, this principle of understanding the intimacy and sensitivity of edges at the scale of 1:1 still guides us. We are looking at a city that is sprawling across and using much of its natural fecund landscape to house more and more people, and clearly not always in the best of ways. However, there are some excellent examples where a highly attuned sensibility of edges, defined and blurred, operates at very skilled levels: for example, many Koli communities and even temporary settlements of Mumbai show amazingly sophisticated spatial practices, carefully articulating individual and shared territories in often incredibly confined areas of low-rise but high density living (see for example the images of Sam Barclay and Mitul Desai pp. 23-26). We ask the question, what if this sensibility was attuned across many scales of boundary in the contemporary city, from person to person, building to building, set of buildings to set of buildings, enzymatic territory to enzymatic territory, across and between the metropolitan landscapes, region to region, and from local to global?

Looking again to Geddes, in direct view of Mumbai, India and the larger question of urban to landscape

<sup>16</sup>Patrick Geddes, preface to Town-Planning in Patiala State and City,
A Report to the Maharaja of Patiala, By Patrick Geddes, Member of
the Town Planning Institute (Lucknow: Perry's Printing Press, 1922).

 $<sup>^{17}</sup>$ Biopolis is a term borrowed from Geddes, see for example, Welter, Wolker, Biopolis, Patrick Geddes and the City of Life, (Cambridge MA: MIT Press, 2002).

relations, he suggests the urban issue is as much an issue of the landscape, the productive landscape. Geddes frequently shows his disdain for those administrators who lack the requisite skills in the areas they are empowered over. He suggests, "'The Eastern Question is ultimately an Agricultural Question,' but politicians, diplomats and administrators are all agriculturally inept. The futility of their efforts heretofore 'is but the common urban incapacity to govern agricultural populations, to deal with rustic questions'." 18

Although Geddes made these comments in 1897, a particular point in British and European colonialism, and towards Cyprus rather than India, his observation and criticism of imperialist economic development was implied across all colonial territories. In our view much of his criticism of the inability to look properly at local situations is still valid. Most cities in most countries throughout the world still consider economic development through imperialist/industrialist/capitalist/ governmental dialectical paradigm of agrarian production (frequently driven by land-owners who have little to do with social equations of production) serving the economic apparatus that drives forms of urbanity. 19 Just how are the major urban centres supplied with food? The politics and economics of agrarian and rural practices are now almost entirely detached from questions on how to develop cities. Agricultural and urban policies tend to be divisively administered through politicaleconomic rather than social-ecological agendas.

Geddes reminds us of the dangers in dealing with urban-to-rural borders at the scale of international politics or international finance. He suggests that development on the basis of global politics or finance is frequently blind to the detail and nuance of local issues. Geddes is aware that the way to find common ground is to understand the fuller constitution of the ground from the point of view on the other side of the border being crossed. He suggests that local practice, especially if it appears to be using less advanced technology, is not to be assumed automatically as lacking expertise or economic effectiveness. Knowledge of a place cannot be gained through shaping the ground in one place by imposing paradigms constituted elsewhere. Much agricultural and urban production in Mumbai was built upon a foundation provided by the East India Company and British Empire. Clearly such a platform did not always work the urban and rural landscapes to provide an equally good share of benefits for all Bombay citizens. However, the greater issue is the legacy as it has been appropriated and reworked by the range of global and local scale economic neoliberal interests. Contemporary economically urban practices are not sufficiently driven contemplating the biological processes of the city through its metropolitan territory, its citizens and landscape as a united organism. A Geddesian impetus is more inclined towards agencies of production that link the natural provision of the landscape with highly skilled workers, which for his time included "technical colleges, geologists and silkexperts."24 The work of our Mumbai studios rises to this notion of Geddesian agency - the projects we have framed not only promote the development of highly skilled workers, they also articulate how forces of production, social amenity, water provision and dwellings interweave with highly skilled attunement to the environment and landscape as the bases of inter-subjective practices. The focus of this book is less to explain the full working operations of the architectural speculations and more to communicate the nature, character and range over different scales of the productive agencies.

<sup>&</sup>lt;sup>18</sup>Philip Boardman, The Worlds of Patrick Geddes, Biologist, Town Planner, Re-educator, Peace-Warrior (London: Routledge and Kegan Paul, 1978) p. 155.

<sup>&</sup>lt;sup>19</sup>Marx quipped that capitalist urbanisation inverted the more natural relationship between the urban and rural landscape. Paraphrasing, where once the rural population worked the land as the basis for making meals for both themselves and the urban population, under the techno-instrumental forces of capitalism and industrial production, the newly tuned urban imperative made a meal of the rustics. Marx, Karl, The Grundrisse (The Foundations of The Critique Into Political Economy, 1856), in The Marx Engels Reader (New York: W. W. Norton & Company, 1978).

<sup>&</sup>lt;sup>24</sup>Ibid. p.155.

#### The Spirit of Architecture - Urban Agencies

As would be expected in any architectural pedagogy and postgraduate research, the speculations in this book were guided by course literature and research methods in the form of a brief. A condensed bibliography is provided at the end of this book (see also Fig 2). As for the main thrust of the methodology, alongside a speculative example study of ten Urban Paradigms, 20 we set up what we called FABB agencies. This allowed us to consider some key urban relationships. The acronym, FABB, and the fabulous arrangement of agencies the pun predicts, frames a range of complexities most large urban systems have to negotiate in any stage of formation: between places of work and production, for which we used the shorthand of Factory; between places of work and places of sociality, for which we used the shorthand of Amenity; between places of work, sociality and where people live, which involve another range of openings and closures between family members, friends and visitors, the totality of which we considered through the name Bedroom as shorthand for arranging the relations and crossing of all public to private thresholds into and from the most intimate of space of any urban condition; and, given some of the specific situations we found ourselves in, the cyclical presence and absence of water became a key relational condition between all agencies, therefore, we also used the term Butt, short for water-butt, as the basis for how each agency should act also as an agency of water, both locally for each and systematically between each agency - hence the FABB agencies would be quite fabulous. In short, all speculations in this book develop agencies that promote spaces and territories of production, paying careful attention to the hydrology of the landscape and the situations they develop, but also the amenities that existing and new dwellings could benefit from.

Mumbai has very specific pressing issues of water, in extremis between insufficiency and excess (see Fig. 3 ToI article on water in India). Mumbai frequently has water crises generated by infrastructural deficiencies and ecological negligence. These crises are not unique to Mumbai and cities in India. As Dilip da Cunha and Anarudha Mathur have elaborated in their projects, we need a paradigm shift in our relationships with water. We need to reconsider the temporalities and realities of the water cycle and develop different attitudes to how we co-exist in

all orders of our life and with all other species in water ecologies. As we see through the impetus of much neoliberal economics, urban expansion is promoted for the short term economic interests of the few whilst, consequently, without due regard for putting in place appropriate public utilities, literally shitting up the everyday environment for the many. The collection, holding and distribution of water in clean or foul and in differing grades of purity is a prerequisite to how we consider urbanity in any situation. Mumbai has obviously grown faster than its existing infrastructures could cope with. Mumbai is in a perpetual state of infrastructural catch up, whilst its buildings in the arduous tropical humidity are in a constant state of disrepair.

All cities necessarily go through a recurrent recalibration of their water systems. They constantly have to account for stressed relations between the growing, shrinking and concomitant shifting and varying proportionalities of their different versions of what we call FABB Agencies. How successfully Mumbai is doing or has done this is not our concern (although, there is much to learn from the varying water supply and grading systems in Mumbai). Ours is not simply a sanitarian engineering project. Given Mumbai's magnitude and the significance of water as a spiritual and cultural phenomenon in India, water has a very special kind of agency. It is an agency that holds all other agencies. Rather than attempting a full calibration of water's agency we explore different scale speculations of varying agencies of production that require, as anywhere, a relationship with the agency of water, which, in a deeply considered sense of their specific situations in Mumbai, also bring extra agency to a rich phenomenology of water. We consider our speculations as parasites that in their specific series of urban chains generate paradigmatic impulses.

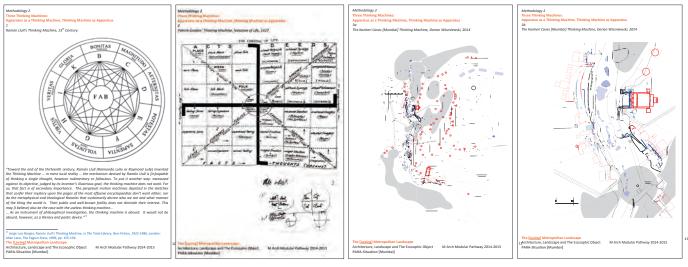


Fig. 2 Pages from student brief prepared by Dorian Wiszniewski

201.Configured Urbanism: Between Public/Private and Figure/Ground; Between Nolli and Piranesi's Campo Marzio, reading Stan Allen, Piranesi's "Campo Marzio": An Experimental Design, in Assemblage 10, (Cambridge MA: MIT Press, 1989), pp.70-109. 2.Beaux Arts Urbanism: From Durand's Bourgeois Parisian Typologies to Socialist Red Vienna to Herzberger's Sociable Berlin, reading, Eve Blau, The Architecture of Red Vienna, 1919-1934, (Cambridge MA: MIT Press, 1999). 3. Modernist Urbanism: Le Corbusier's Chandigarh - sectors and territories, reading, Willy Boesiger, Le Corbusier Oeuvre Complète, vols 6-8, 1952-69 (Zurich: Artemis, 1970). 4.Post-Modern Urbanism: Rowe and Koetter's "Collage" [Museum] City, reading, Colin Rowe and Fred Koetter, Collage City (Cambridge MA: MIT Press, 1978). 5.Evolutionary Urbanism: Geddes' Biopolis, reading, Welter, Wolker, Biopolis, Patrick Geddes and the City of Life, (Cambridge MA: MIT Press, 2002). 6. Enzymatic Urbanism: Andrea Branzi's Weak Metropolis, reading, Andrea Branzi's 'Weak Metropolis' and the Projective Potential of an 'Ecological Urbanism', and, For a Post-Environmentalism: Seven Suggestions for a New Athen's Charter, both in Ecological Urbanism, ed. Mohsen Mostafavi, Gareth Doherty (Lars Müllers Publishers: Baden, Switzerland, 2010) p.115 and pp.110-113, respectively. 7. Absolute Urbanism: Between Aureli and Rossi, reading, Pier Vittorio Aureli, The Possibility of an Absolute Architecture (Cambridge MA: MIT Press, 2011) and Aldo Rossi, The Architecture of The City (Cambridge MA: MIT Press, 1984). 8.Polycentric Urbanism: Unger's Green Archipelago, reading, Florian Hertweck and Sébastien Marot, The City in the City, Berlin: A Green Archipelago, A Manifesto (1977) by Oswald Mathias Ungers and Rem Koolhas with Peter Reimann, Hans Kollhoff, and Arthur Ovaska, (Zurich: Lars Müller Publishers, 9. Phenomenological Urbanism: The Space of Appearance, reading, Baird, George, The Space of Appearance, (Cambridge MA: MIT Press, 2003), pp.303-347. 10.Recombinant Urbanism: Heterotopias and Situations, reading David Shane, Recombinant Urbanism, Conceptual Modeling in Architecture, Urban Design and City Theory (Chichester: Wiley and Sons, 2005); and Simon Sadler, The Situationist City (Cambridge MA: MIT Press, 1998).



Fig. 3

# Agencies, Parasites, Paradigms and Parasituation

We use the notion of parasituation to consider a broad network of water-sensitive agencies and the defined and flexible limits of their territorialities. The "para" prefix borrows from the contemporary philosophy of both Giorgio Agamben's What is a Paradigm and Michell Serres' The Parasite. To help understand how we begin the questions of how to configure the formal relationships of the agencies we shall elaborate a little of how we consider Agamben's and Serres' theories. We can first look to how Agamben assists our speculative framing of various urban paradigms and how this intersects with Serre's theory of the Parasite.

Agamben retraces various lines of philosophy that articulate the notion of paradigm. He particularly recollects and deconstructs Michel Foucault's "discursive regimes" (of knowledge as political phenomenon), akin but slightly different to Thomas Khun's scientific paradigms (as criterion of scientific truth). Paradigms, Agamben reminds us, tend to be activated as hegemonic forces that propel society into practices as though they are correct. Agamben's account allows us to understand why everyday practitioners give this tacit evaluation of correctness to a paradigm: in summary, Agamben, via Foucault and others, suggests, on the whole, society is blinded by either or both the glaring light of institutions/organisations projecting such values of knowledge and, paraphrasing Immanuel Kant, the timidity to try to know any better. 22 Agamben casts aspersions on this version of the politics of a paradigm. He doesn't deny the tendencies, but hopes to unbind and open their strictures.

By analysis of how philosophy articulates the term, the scientific/institutional evaluation, as paradigm, is given less weight by Agamben as a political driver. Agamben's politically driven philosophy indicates that a paradigm does not necessarily hold any truth. There is no metaphysics of paradigm. A paradigm is the laying down of parts as though they may represent a whole. This is what we see conventionally in master planning. However, even master plans have limits. Agamben alerts us to the fact that neither the parts nor the whole that constitutes the paradigm exist in isolation from the context in which the paradigm is situated. Paradigm is not ideological in context. Paradigm

is ontological in character. We come to terms with it, as Agamben suggests, "neither in diachrony nor synchrony but in a crossing of the two."<sup>23</sup> In other words, a paradigm operates at the intersection of a critical evaluation of its historical prefiguration in a newly interpreted situation. A paradigm acts as a part of a larger construct but only ever in relation as a part. In other words, it is only a part of a system and must sit alongside other parts and even alongside parts of other systems. The paradigm can never replace the system to which it belongs nor be imagined as holding the values of the whole system. As Agamben puts it, "the paradigmatic group is never pre-supposed by the paradigms."<sup>24</sup> A paradigm is incapable of representing everything it is part of.

Therefore, what this means for our work, as architects and urban designers, is that although we do what we can to give our speculations the same political philosophical critical evaluation as Agamben affords to the notion of a paradigm, we also take his view that what we propose as potential paradigms carry the same limitations: that is, they can only ever be considered parts in relation to parts and parts in relation to a notional whole, which, for our study, Bombay, is only a part of its [Loving] Metropolitan Landscape; furthermore, our paradigms as parts, can never be completed through any aggregation of parts like it or the complete assemblage of the parts we present as the totality of the study. However, as examples, each speculation we present in this volume may be seen as one of multiple co-existent paradigms, as one of multiple series of agencies. Therefore, each speculation we produce holds the possibility for their authors and other readers to take up further opportunities to critically reevaluate them in the new contexts that, inevitably, we, they or Mumbai will recurrently present.

Michel Serres offers a similar trajectory of thought to Agamben, less through procedures of political-philosophical deconstruction and more through creative political philosophical ecological narrative. He first takes our human relationship to nature to task. He calls us, human beings, parasites. He also calls the context in which we operate a parasite. However, rather than see this term pejoratively, as an insult, but he does mock us a little, he recognises it as an ecological

trajectory. He recognises that we are but parasites in extended series, "chains" he calls them, of communities of parasites, human and not human. This is a strange but rich offering (para also means strange, and we are also talking about strange sites and affirmatively making-strange any site that we think we know - ostranenie). Serres asks us to articulate our own tendencies to feed off other systems with due care for the fact that we are as much in a Natural as Social Contract. In brief, he gives us three main ways in which to understand and consider the parasite.

First, we can understand a parasite biologically through the conventional host/parasite relation. This would include the symbiotic relation. However, to reiterate, the interest lies as much in the relation between parasite and host as relations formed through the links and chains of communities of parasites.

Second, we can understand the "para" condition, para-site, philosophically, as a thing that stands beside the thing, or, that which sits alongside something else, or a site that sits alongside another site, where each is coexistensive with the other. This particular definition, of course, resonates with Agamben's paradigm — paradeigma in Greek. This notion of "being-alongside" underlines the fact of human beings not being a singular self-sufficient species or organism.

The third part of Serres' diagram of parasitism, which is perhaps the most complicated part, moves us directly into the political realm and speaks of "use" and the "necessary." We are asked to reflect on a particular series of political relations. Serres urges us to be concerned with food and food production.<sup>27</sup> Echoing even Roosevelt's proclamation after the 1929 crash, 28 communities can neither function nor develop without food in their bellies. The prefix para- is understood in this third sense as "going beyond the meaning of the root word." 29 Serres is interested in this movement beyond the ordinary definition of a site, in this instance the site of politics, or the politics of how a site produces itself as a site. In our case this also includes situation, hence, we proffer the term parasituation - we want to move beyond the situation in order to understand how the situation is situated and this is simultaneously a biological, philosophical and political situation (and of course economic situation).

Serre's third definition brings together the first two definitions into a political realm: he moves beyond a site being defined by set socio-geographic, economic and ecological parameters; he moves beyond that which stands as the site, towards another site — a parasite operates both within and beyond set parameters; the parasitic situation, then, includes the chain of parasitism of which a site is part of and those other chains of parasitism which it operates alongside — the parasituation operates beyond the parameters of the series of chains that locate it.

Serres takes this going beyond the meaning of the root term, site, or for us situation, so as he can speak of how we then use the site as a sociobiological functioning system. In other words, Serres asks, what use is a site? We usually put sites to use. Or again, in other words, how productive can a site be, or how do we feed off a site? Actually, Serres is offering us a critique of Marx's notion of "use value." Serres is disinclined to go along with the prioritisation of use-value as some notional consensus borne out of proletarian struggle. The concern of use-value belongs to a Marxian political paradigm and as such also tends to dominate a discourse. Therefore, as antidote to this tendency, not antidote to the concern the paradigm of usevalue holds, Serres suggests, then, that we can look as much to the unnecessary as the necessary - he calls this "abuse value." If you like, he is interested in para-use. Serres is not referring to the useless, it is more a case of referring to the not yet necessary; he is encouraging us to consider a site through making new relationships as much as existing relationships; he urges us to be open to the possibility that something outside the paradigm can yet be considered as an important relationship, feeding on, or alongside, to yet become necessary or at least useful.

In this sense, every architectural/urban design speculation we speculate into may be unnecessary. However, following Serres' creative narrative of political philosophy, we prefer to think of our work as perhaps being not yet necessary, but, nonetheless, holding the potentiality of all the authors who contribute to it, embodying the richness of the extended situations they have explored,

harnessing the productivity of the agencies they have speculated with, whilst also further enriching the inter-subjective processes of exchange they have framed, so that the work may become necessary or at least useful to the parasituations of our study.

The notion of parasituation is used to consider a broad network of FABB agencies and the specific and shared situations of their territorialities. However, as well as the philosophical notions of parasituation as elaborated above, "PARA" could also be seen as a further acronym for an ecologically motivated consideration of Mumbai through an overarching agency: the Power And Renewables Agency. The Power and Renewables Agency, as the overarching/underpinning agency to all FABB agencies we developed for Mumbai, allowed us to consider the ecological project of power (as it were architecture, landscape, water and the city as a bio-urban formulation of ecologically configured agencies) alongside the historical formulation of institutions we presume to be operating on our behalf but which, as the philosopher Michel Foucault has carefully narrated for us, frequently act as hegemonies. Parasituation allowed us not only to recalibrate the ecological landscape of the city, it allowed us to speculate into new urban relationships whilst carefully eschewing the hierarchical tendencies of privileges and consequent power-relations, to think of them and organize them more Ecosophically.

Each agency that follows in this book can be seen as an increment of experimentation, a parasite and parasituation. Each could be first or sequential in any series of enzymatic process or chain of parasitism. The logical sequence between them is indeterminable. That they could all add up to a single project of heterogenesis is a dizzying but exciting notion. However, as such, it would always be incomplete, insufficient and only a further speculation. However, that each has affective potential seems indubitable to us.

<sup>&</sup>lt;sup>21</sup>See Serres, M., *The Parasite* (Baltimore/London: John Hopkins University, 1982)

<sup>22</sup>What is Enlightenment?

<sup>&</sup>lt;sup>23</sup>Giorgio Agamben, What is a Paradigm, in *The Signature of All Things*, *On Method*, trans. Luca D'Isanto with Kevin Attell (New York: Zone Books, 2009) p. 31.

<sup>&</sup>lt;sup>24</sup>Giorgio Agamben, What is a Paradigm, in *The Signature of All Things*, On Method, trans. Luca D'Isanto with Kevin Attell (New York: Zone Books, 2009) p. 31.

<sup>&</sup>lt;sup>25</sup>Ostranenie — this is a term, first coined by the Russian Formalist Viktor Shklovskij in 1917. It refers to the act of "defamiliarisation" that artists engage in as part of their creative techniques of representation/presentation.

<sup>26</sup>Michel Serres, The Natural Contract, trans. Elizabeth MacArthur and William Pawson (Ann Arbor, MI: The University of Michigan Press, 1995).

<sup>&</sup>lt;sup>27</sup>The Parasite plays out a series of parables on food.

<sup>28</sup>As paraphrased by Harvey in A Brief History of Neo-liberalism, p.XX.

<sup>29</sup>See the OED.

# Bloom and Cloud

Bradley Krom, Elena Sorokina, Samantha Harrison, Beiwen Qiu



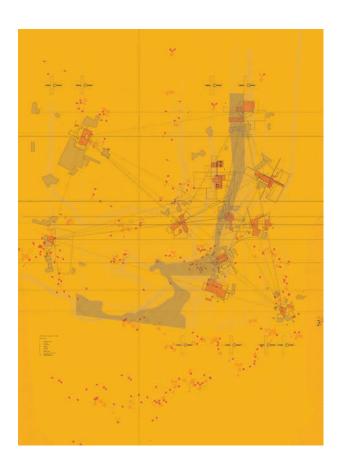
For this work, *Bombay Bloom*, the monsoon inspires an urban paradigm that operates from an affirmation of tropical rain and humidity.

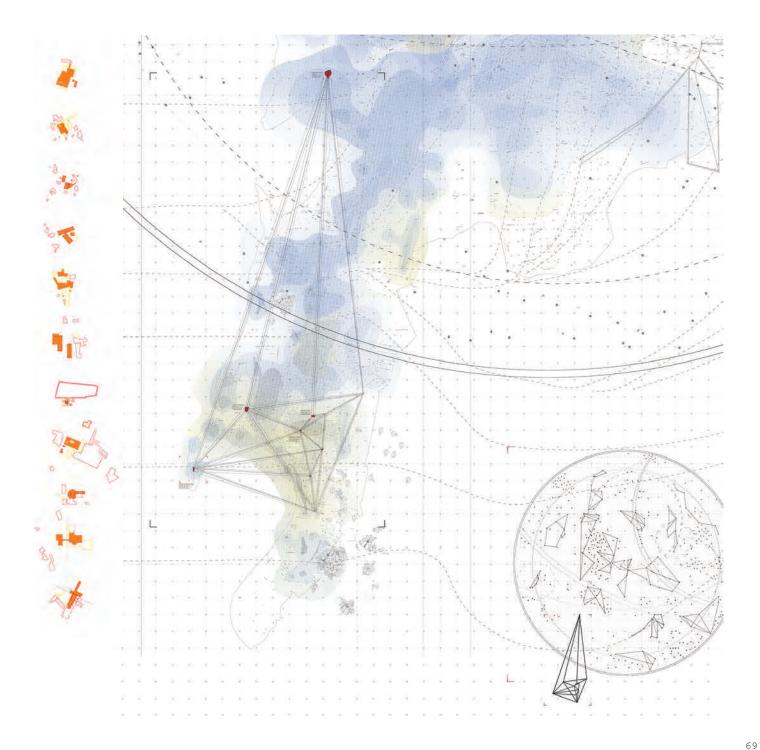
"The heavily pregnant monsoon cloud arrives yearly in Bombay, it's viscous heft stifling the already wheezing, breathless city. The ephemeral world of the cloud is full of furls and wisps of water and air, just a hand-stretch away from the thirsty, unwelcoming groundscape below. This overwhelming weight cannot hold and spills and slips into the awaiting world of the city, oozing as gently as it can onto the ground, creating a viscous glass-scape where the floodwaters used to sit. This year Bombay won't drown, it won't flood and it won't be ungrateful to the fertility of the cloud — for the deluge will instead softly soak the city, celebrated and anticipated.

The skies are filled to the brim with stars, strewn across the universe like petals around the city. The constellations are numerous, but one particular hau[o]ntology shines bright in the sky of Bombay - the Constellation of 11 Water Tanks, mapping what was/is/could be in the form of water vessels. These tanks, some existent and some erased, form the sites of a new Water Exchange in Bombay - an initial Urban Field that can continue to grow and expand within other water constellations. These much needed water sources create a dialogue between the sky and the ground, finally responding to the waters streaming down from the clouds, incorporating the excess water into the sites' ghats [edges of water] and ground datums [planting levels]. A renegotiated groundscape of the city emerges from these datums , meandering its way into the crevices of the dense city fabric, stretching as far as it possibly can in order to catch and accommodate the deluge. This year the city grows its Monsoon Gardens.



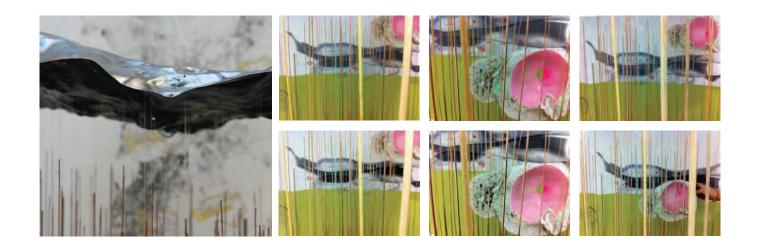
11 Monsoon Auditoria [architectural proposals] sit within the growth datums of the Monsoon Gardens, sometimes giving themselves away to the water, sometimes sitting above the water's edge, offering much needed places of rest and communication within this new horizon. In return for the nourishing and gentle, falling and rising waters, the abundant gardens of marigolds and mangoes and tea and turmeric merge with the structures, allowing for a transition of the outside inside. Spaces of respite, revelry and quiet revolution unfold within the newly established Water Exchange in the Urban Field of Bombay. The extreme water conditions can be harvested within these spaces; these gardens are neither of the two extremes. They are neither sky, nor city; they are the sky on the ground."

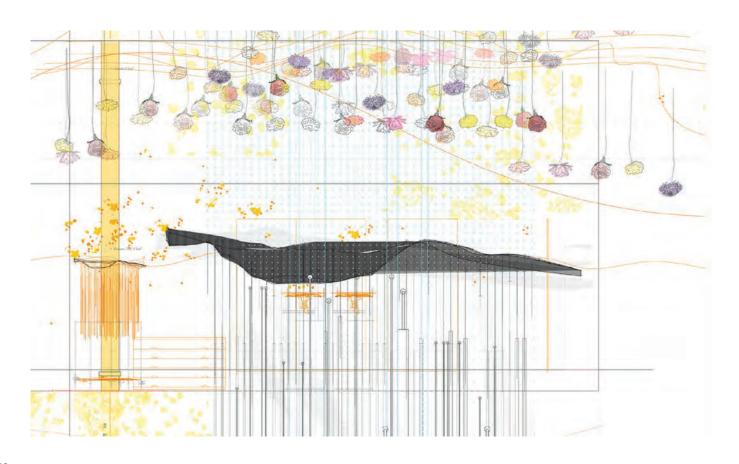


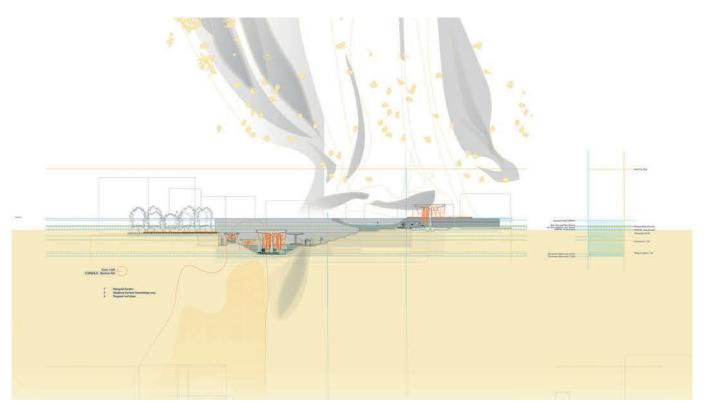


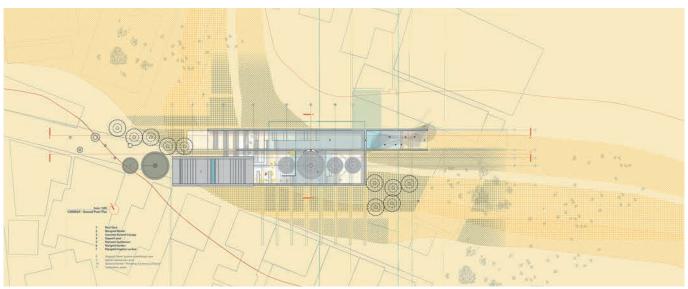


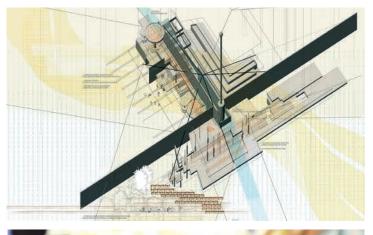








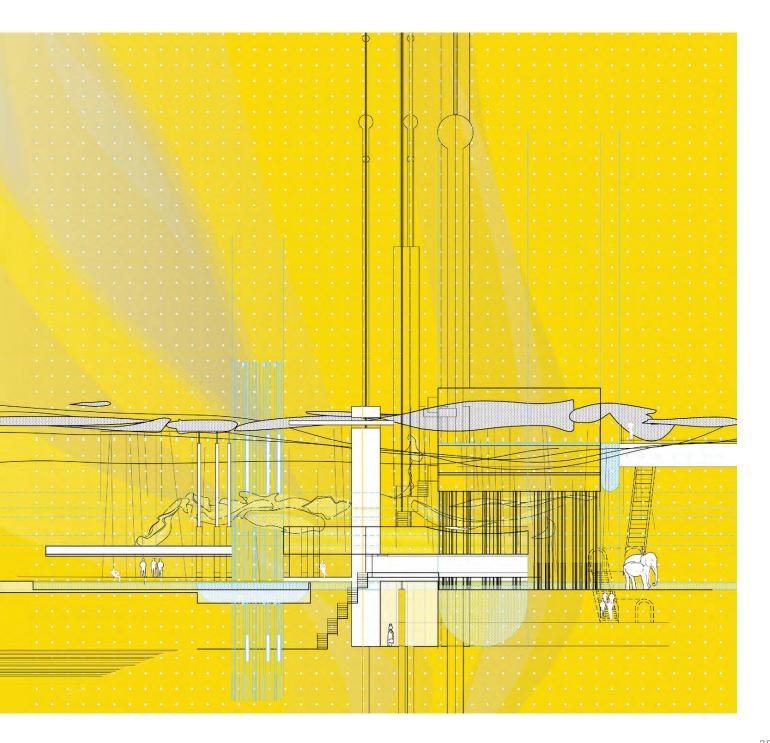


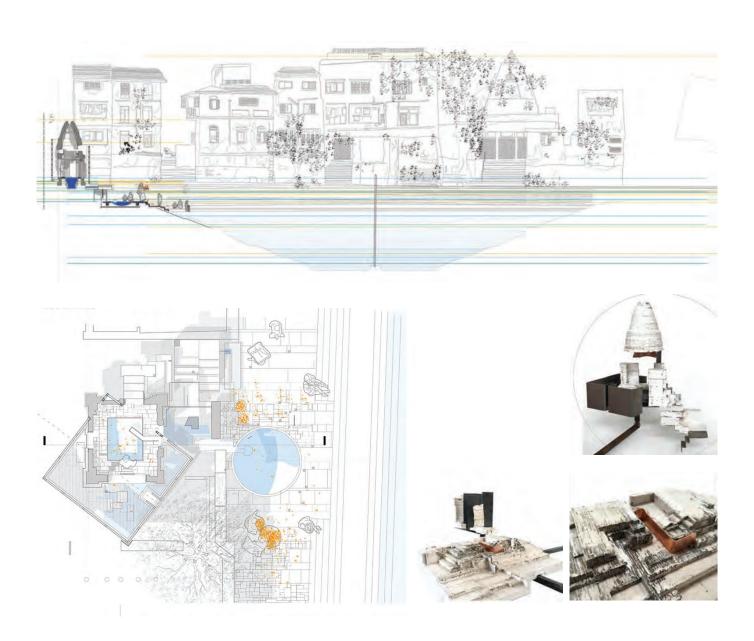






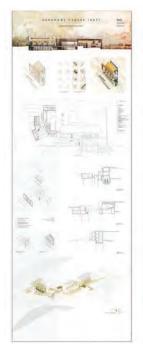


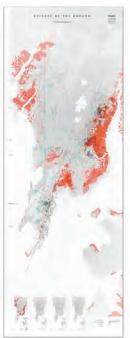




## Chlorophyll: Green, Black, White, Red, and Gold Marshall Inglis, Marcus Rothnie

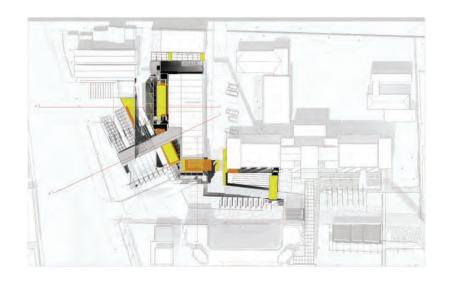






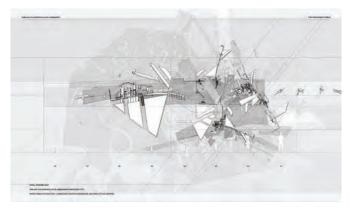


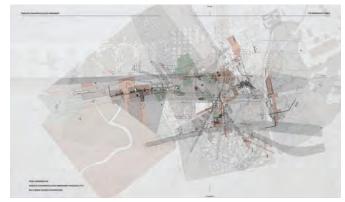








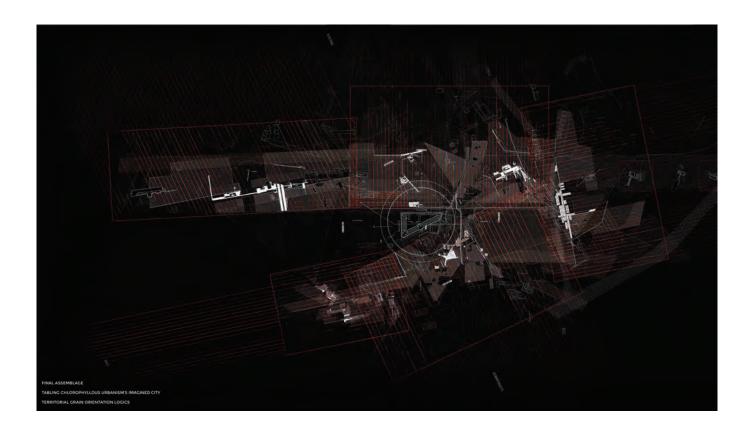










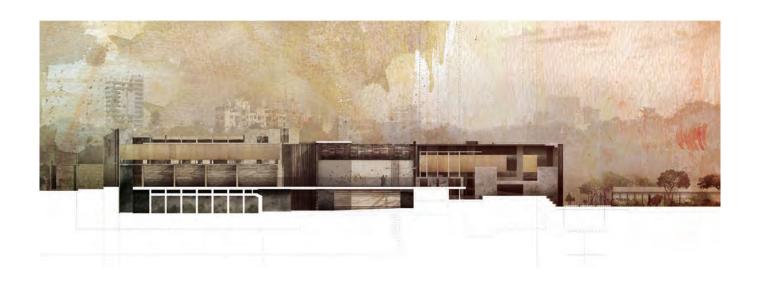


"Territory, on the other hand, has more contested roots. Terra means land, earth, nourishment, sustenance; but the root verb terrere means to frighten, to terrorise. Territory is land occupied by violence."

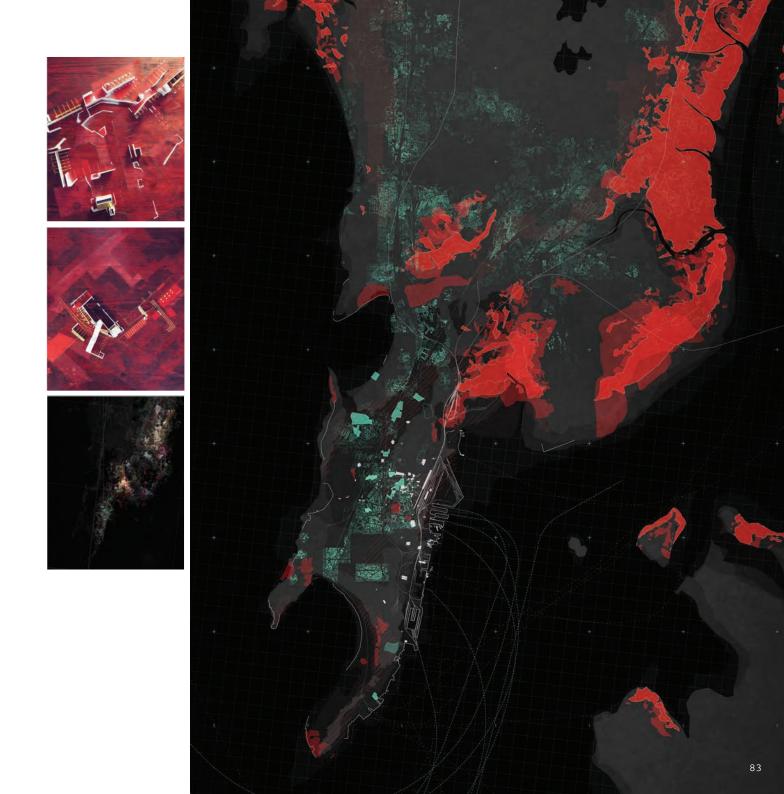
(Lola Sheppard, From Site to Territory)

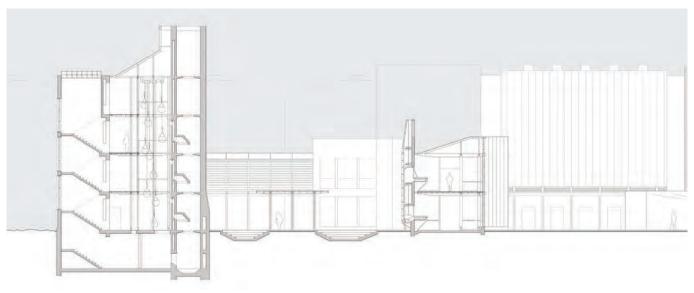
Chlorophyllous Urbanism describes a method of intervening in Mumbai that initiates a form of territorialisation that operates from a deeply ecological sensibility rather than a territorial claim based on strategic productions of power. It arises from a new visualisation of Mumbai which interprets it as in a state of continuous redefinition and revaluation between the economies of the feculent mangroves, red, and the diminished cotton industry, green. It is understood within this visualization that red does good, and that the ultimate goal of the project is the propagation of more reds.

In the development of Chlorophyllous Urbanism, a type of urbanism more in tune with the underlying feculent characteristics of Mumbai, five sites of investigation have been tactically deployed to investigate the semantics of red and green along Mumbai's Thane Creek coastline through a philosophical deployment and spatialisation in 'blooms' within the landscape. Programmatically, these interventions of architecture and territory shore up and propagate associated ecological, social and political reds: Site 1, Harvester's Guild, Bhandup; Site 2, Chemical Factory, Vikhroli; Site 3, Vocational School, Shivaji Nagar; Site 4, Agronomy Centre and Chemical Bank, Cotton Green; Site 5, Mangrove Embassy, Carnac Bridge.



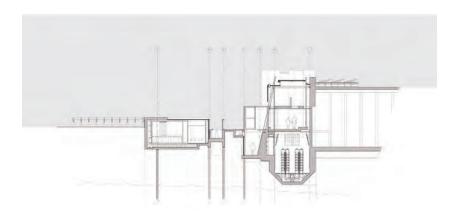




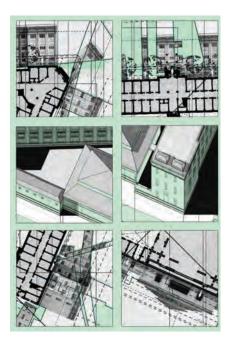


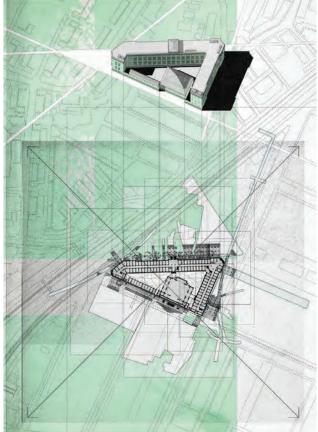


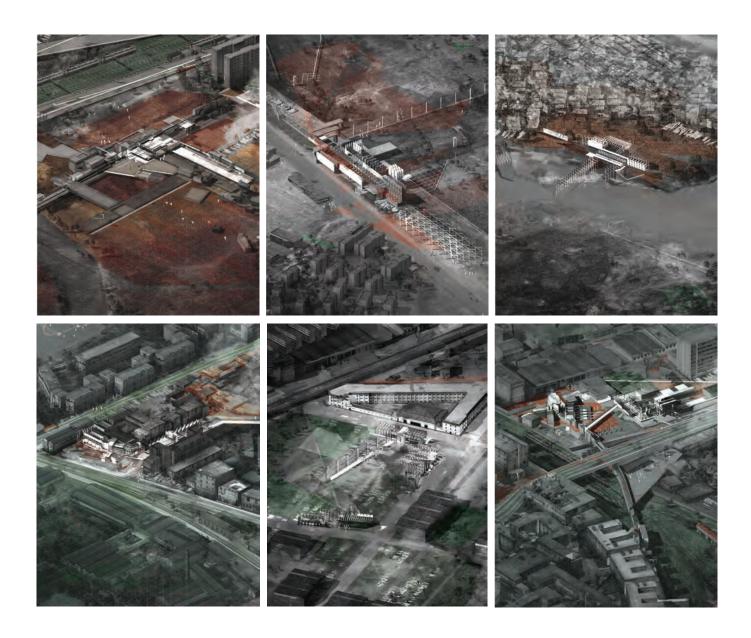








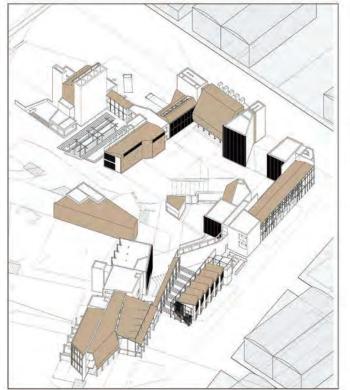












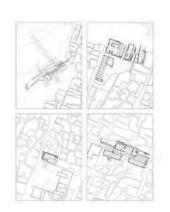




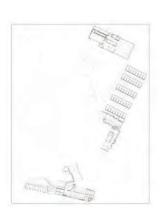


















## Cows and Etiquette

Leonie Neuweger



http://dx.doi.org/10.7488/ds/1383

This work, operating under the title of *Etiquette* of *Landscape and Face*, looks at Mumbai as being based on a set of rituals. These rituals are often undisclosed and happen on an everyday basis regardless of other activities going on in the city.

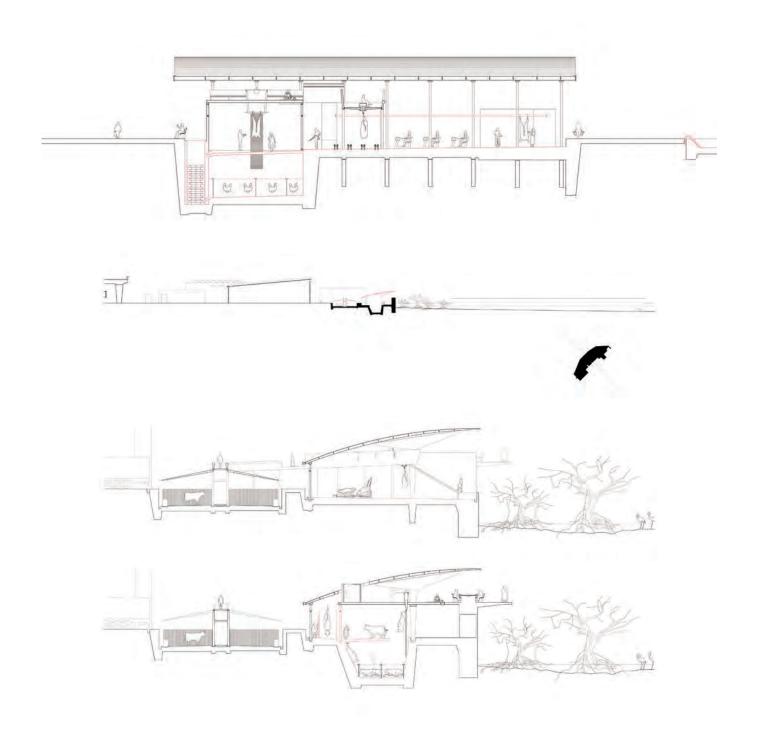
The project focuses on the enactment of Mumbai's rituals through a dialogue between a Rabbi (Jewish face) and a Brahmin priest (Hindu face). It looks at the many (Hindus) and the few (Jews) and their rituals co-existing in Mumbai. The project is planning and designing for their rituals to be perpetuated on a number of sites throughout the city.

This thesis is about an architecture of two kinds of loving - the face and the landscape and the Jew and the Hindu. It proposes a series of secular programmes for the religions to invest in. The speculation develops a set of buildings to enact this thesis; it comprises a cheese factory, cheese makers' homes and a cheese makers' guild and training centre. The making of cheese is important in both religions and helps to set up the dialogue between the Hindu and the Jew, one wanting their cheese to be salted while the other one prefers unsalted cheese.

The architecture of this thesis is architecture of the relief: it is additive and subtractive; and it hangs off and pushes through. It is an architecture in which the trace of the other is very important and creates spaces characterised by facings, confrontations, gestures and dialogues.





























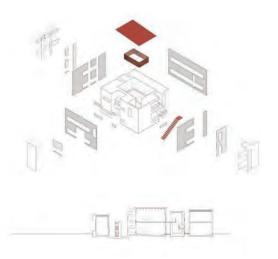




















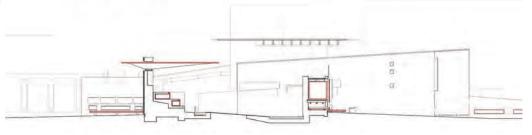


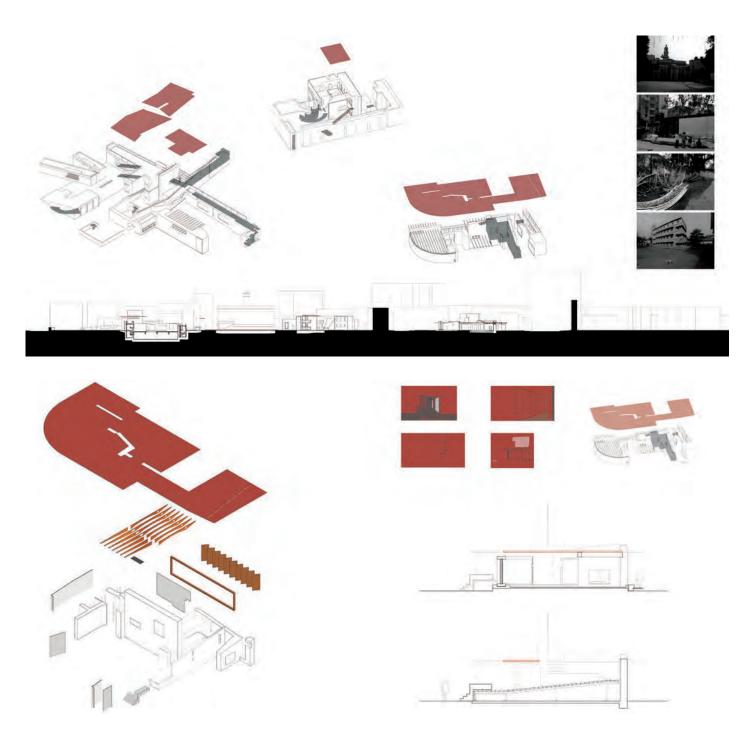


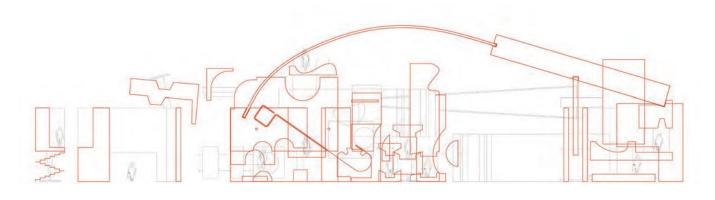




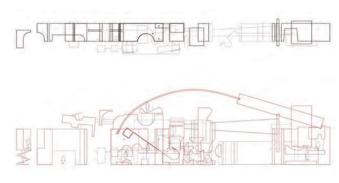


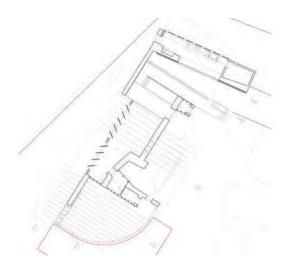


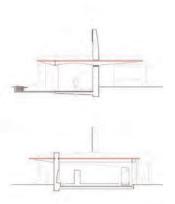




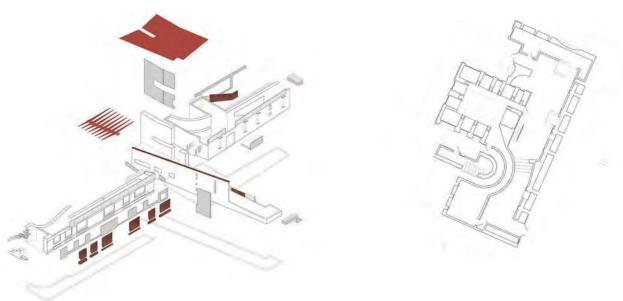


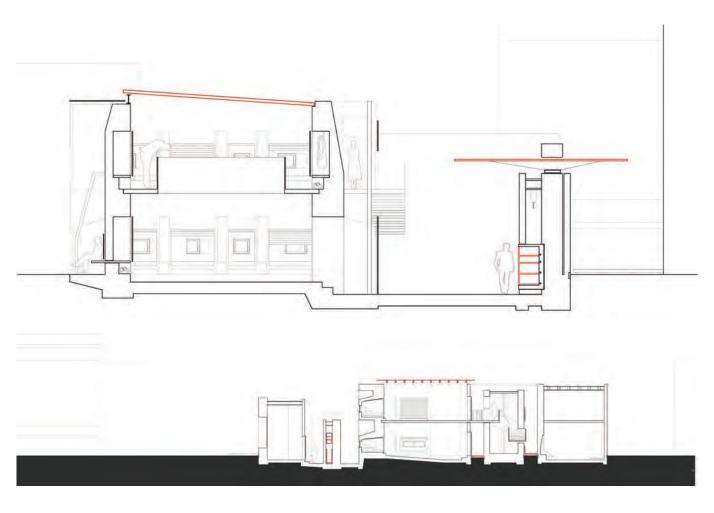


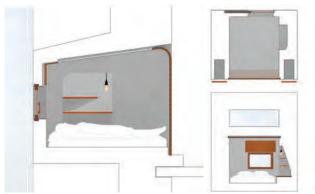


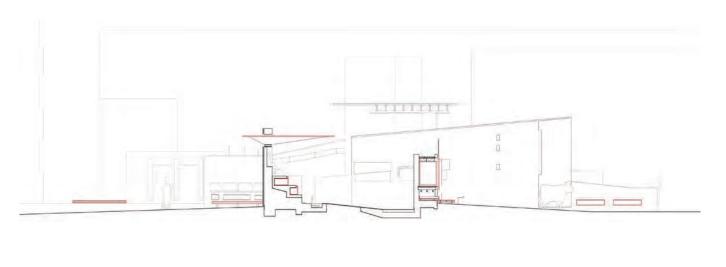


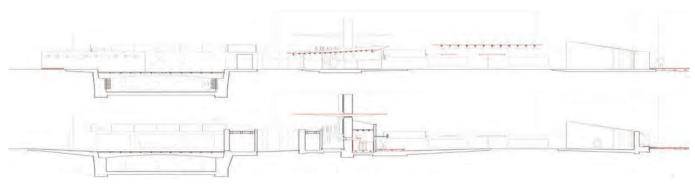


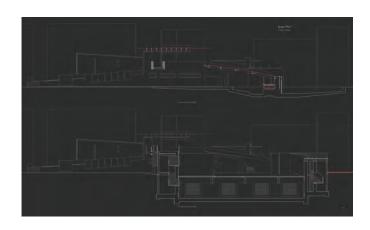


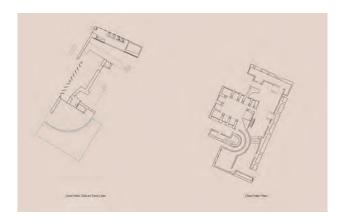




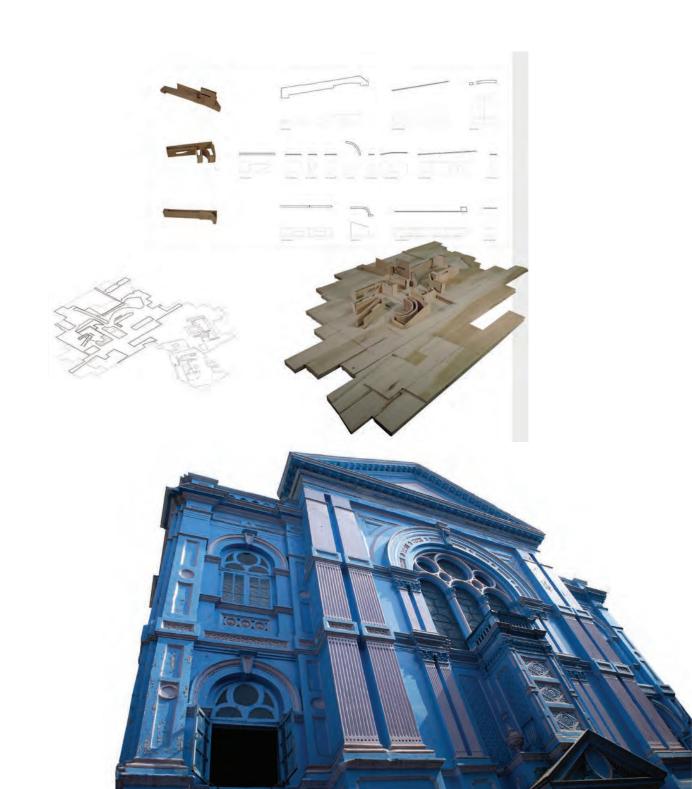








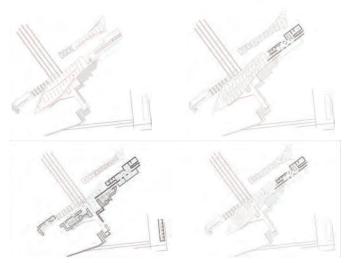


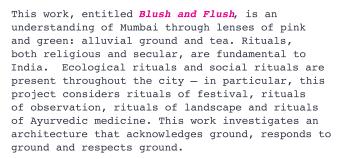


## Flamingoes and Tea

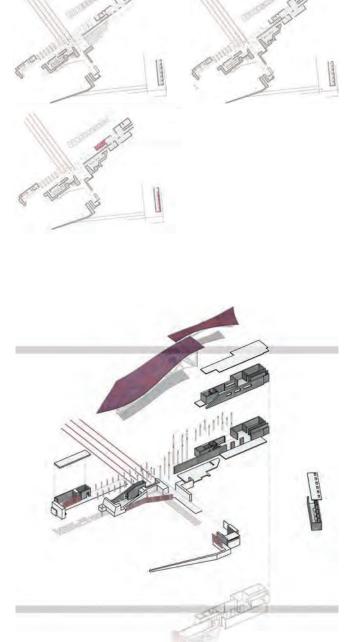
Rose-Marie Botfield

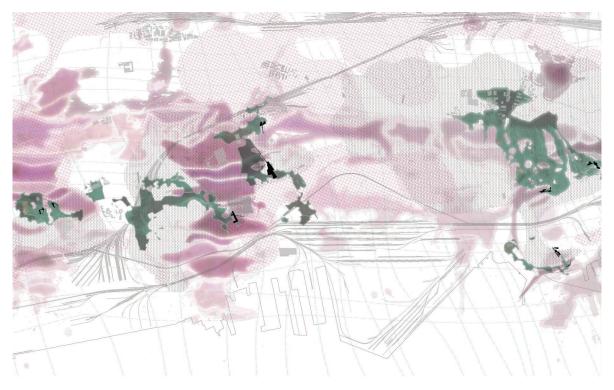


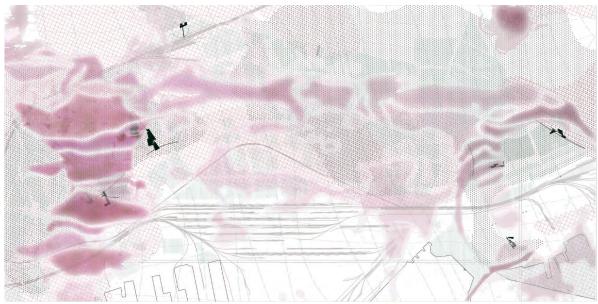




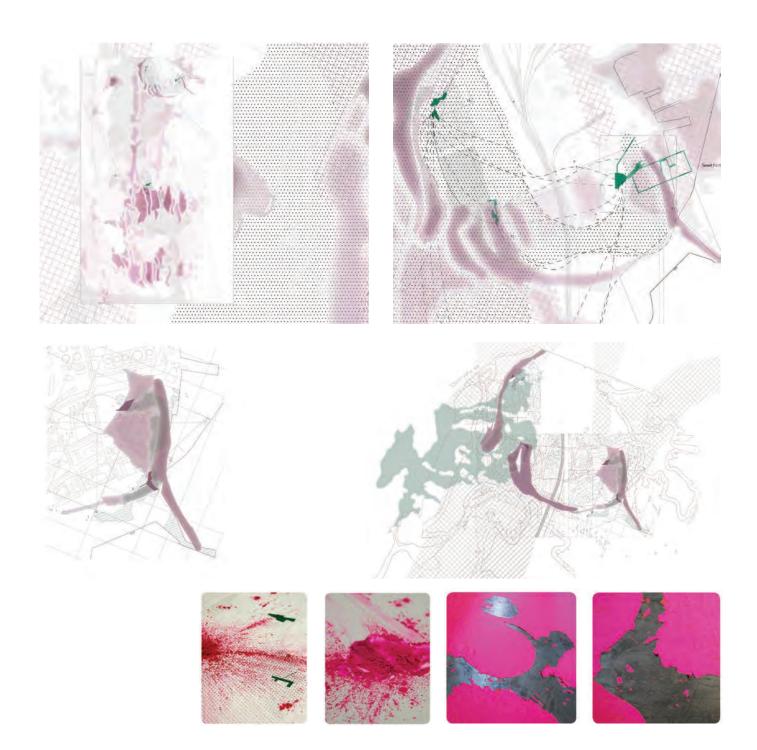
The speculations illustrated here propose an Arvuvedic Institute. The speculations consider 'blushes' of health and 'flushes' of replenishing tea as a method of approaching the culturally rich ritualistic city of Mumbai. The proposed agencies are predominantly based on ritualistic processes or occurrences. The rituals encouraged by each agency are interchangeable; however, they always cooperate with either no or only affirmative affect on each other. Ultimately, the architecture proposed interrupts a maelstrom of pink blush and green flush, creating waves and washes of blushing and flushing 'cover' in a parasitic landscape. Beneath and within these covers the agencies hold their precariously poised positions in the temporal landscape by anchoring themselves to basalt outcrops, for example, Sewri Fort, thereby, not only respecting the ecology and fecundity of the Mumbai ground but also by inverting old paradigms of power through agencies of social and ritualistic exchange.



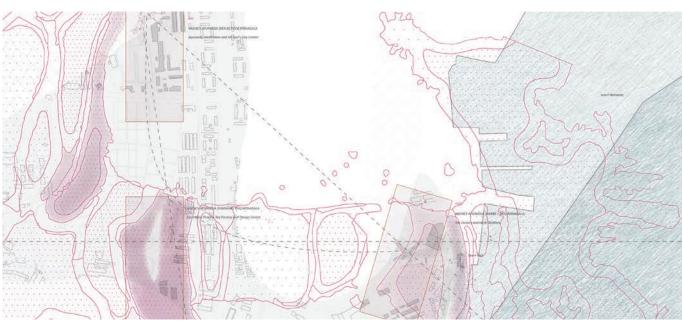


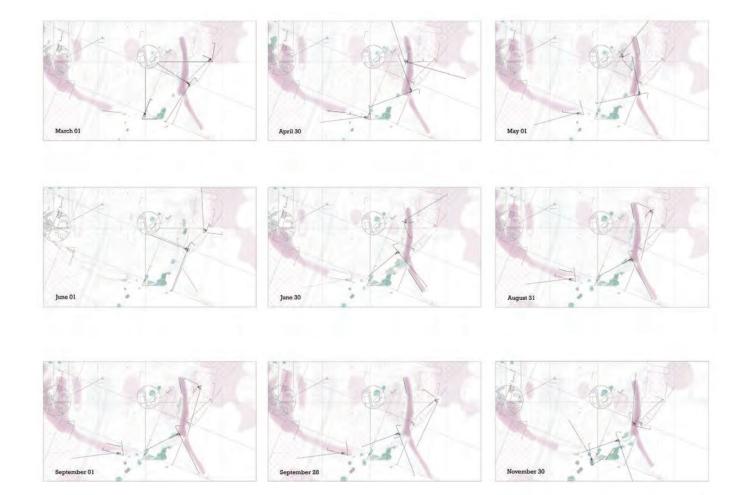


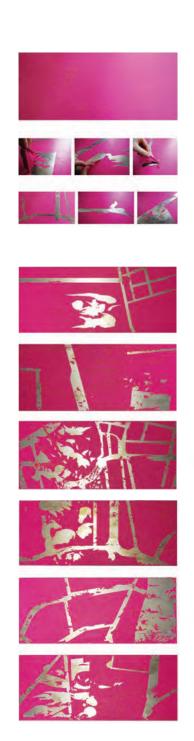




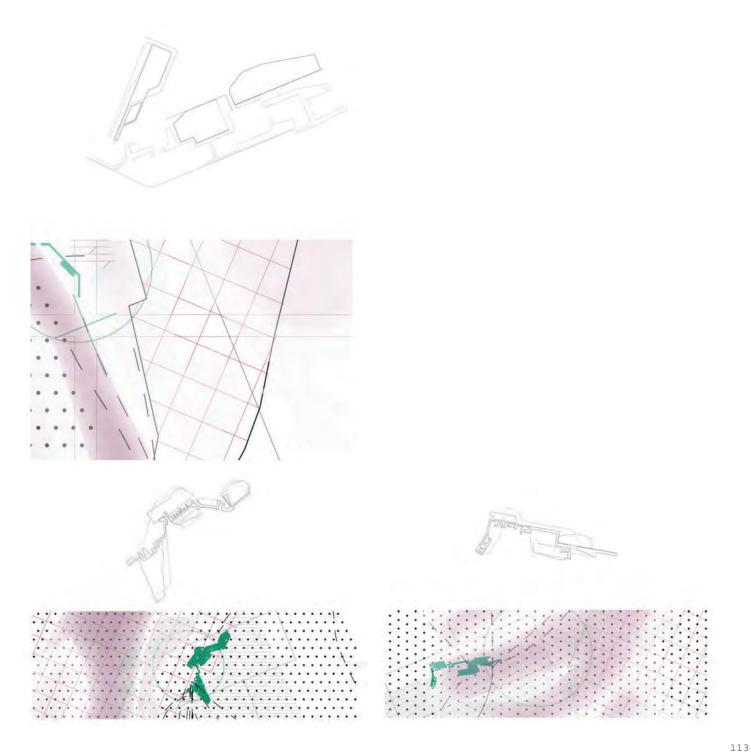


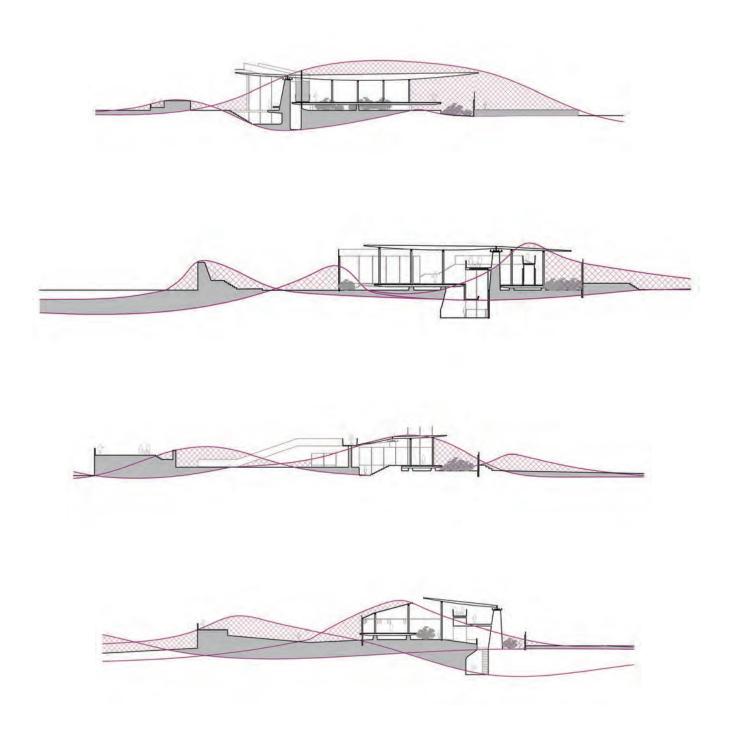
































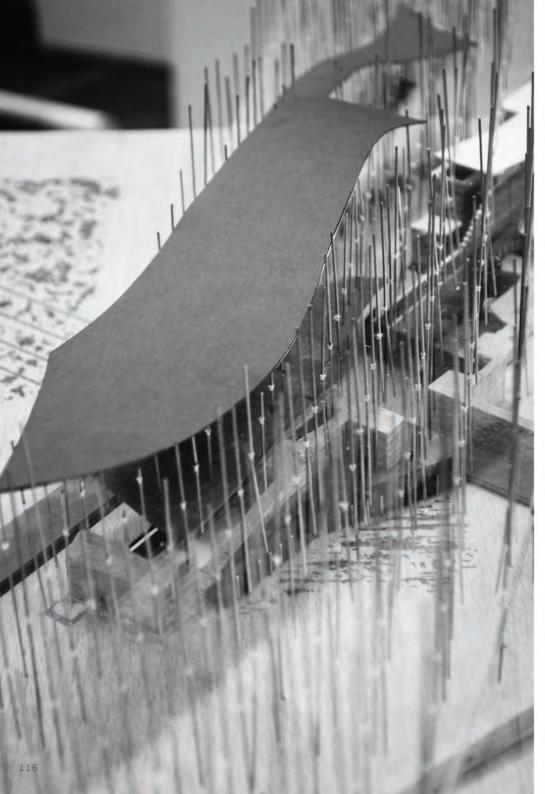














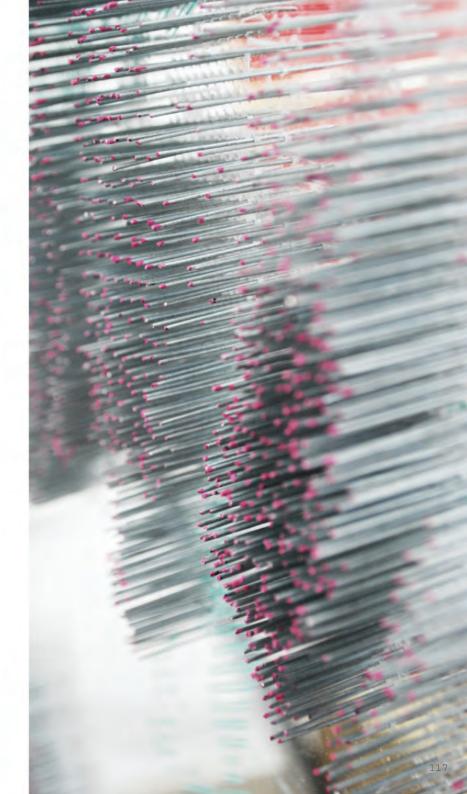




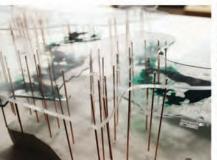




















## Gold-Dust and Weaving

Ida Wilmsen



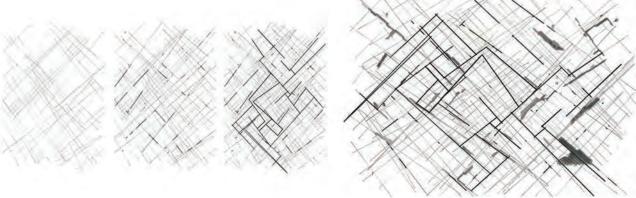




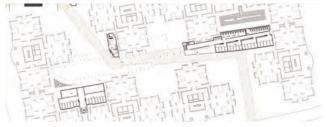














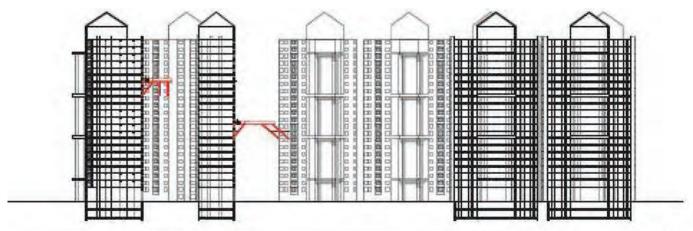


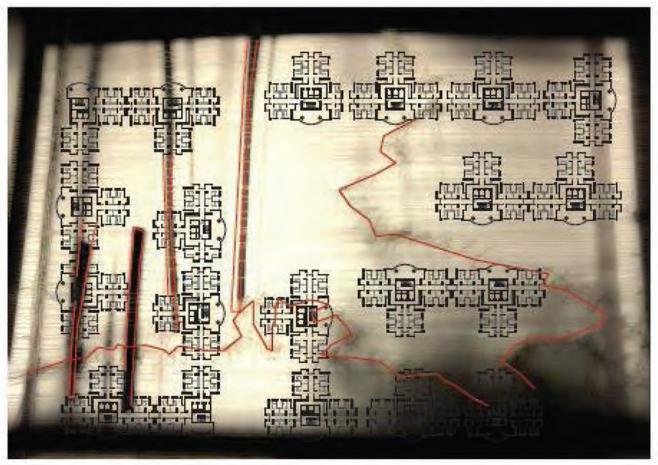


"What kind of world does one see when one experiences it from the point of view of two and not one? What is the world like when it is experienced, developed and lived from the point of view of difference and not identity? This is what I believe love to be. It is the project from the moment our lives are challenged by the perspective of difference." (Alain Badiou, quoted by Dorian Wiszniewski, Mumbai briefs 2013-15)

*Urban Gold-Dust*, brings together the Gold-Dust Sweeper, the Goldsmith and the Weaver as three different characters in Mumbai with traditional inter-connected political and social hierarchical positions.

Experimentation has been undertaken in various forms to reappraise their roles and relationships. These characters and the agencies they represent have been used to develop three variant urban cartographies that have subsequently been interpreted to offer new patterns of social and cultural exchange brought into the new housing schemes (New Hind Mills, Byculla) which so far tend to be constructed with very limited social and economic hybridity. These architectural speculations operate, then, intertextually, between these different agencies of economic and social production.













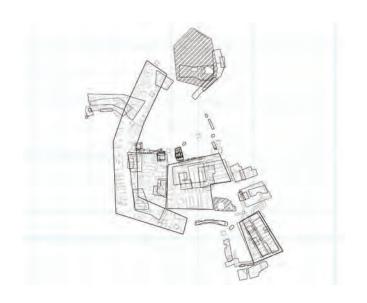


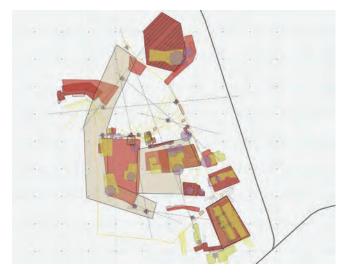
## Gold-Dust and Indigo

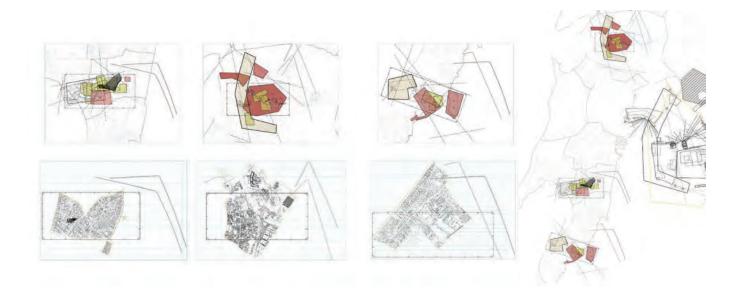
Josephine Poon

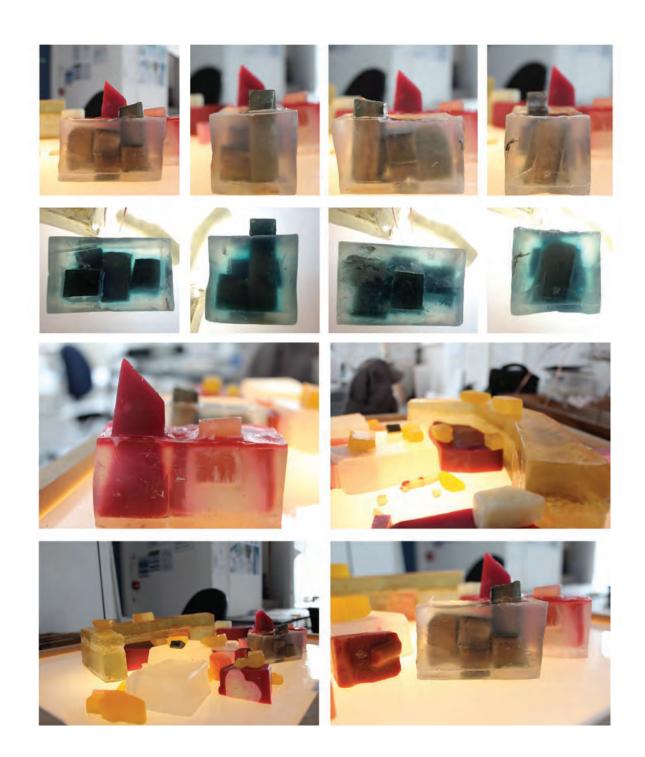


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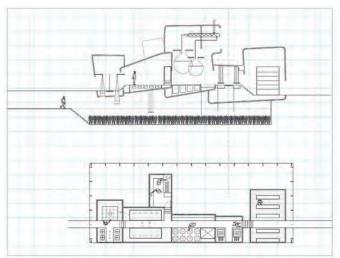










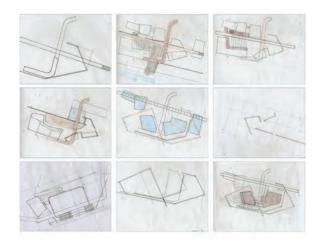






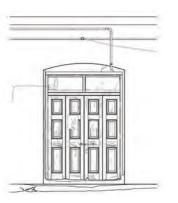


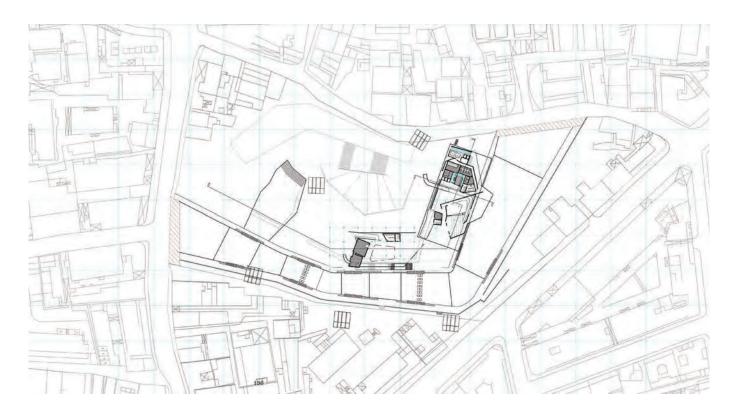










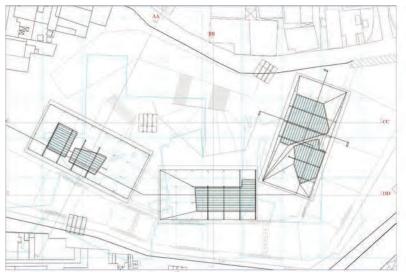


In [Un] Creation, urban forms and strata are analogized to James Hutton's theory of geological unconformity. The social and economic stratas of the city, disconform, nonconform and paraconform through different milieu, which all leave their formal trace and influence. Therfore, Mumbai's temporal nature makes for an unreliable measure in defining eloquent strategies for architectural interventions. The parasitic relationship shared within its landscape and people initiate constant flux of its environment. Therefore, this thesis proposes that other methods of generating notations of architectural language are required. This thesis develops spatial investigations driven by studies of motions and the temporal occupation of space and territories - over time, in space, there lives different realities.

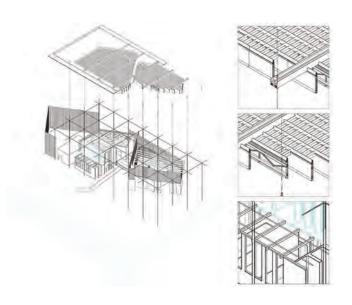
The thesis is sited within an old industrial textile bazaar in Kalbadevi, Central Mumbai.

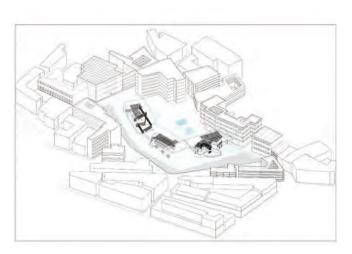
Mumbai's over-populous circumstance has resulted in multiple territories of co-existence within Kalbadevi. There is recurrent displacement of activity to accommodate multiple existences.

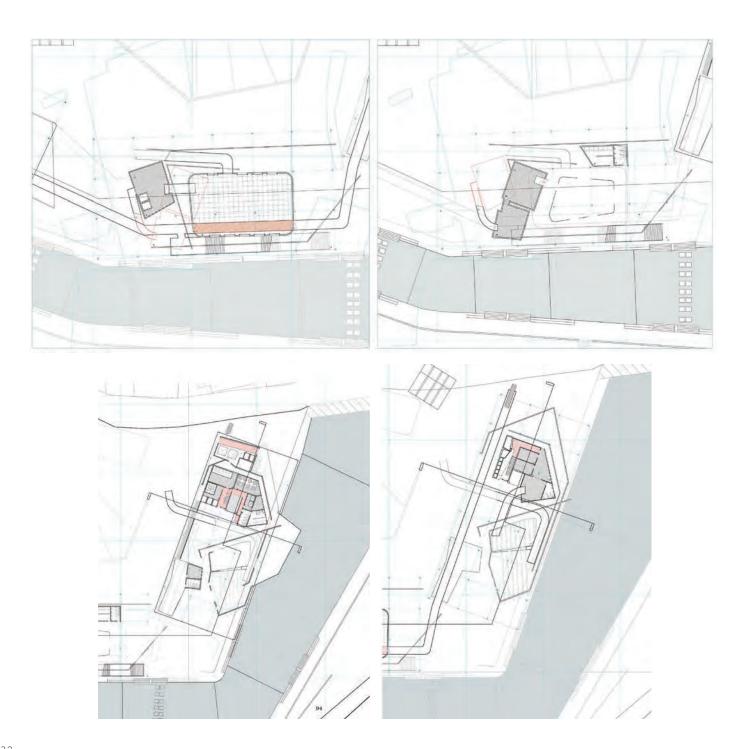
This proposal of Indigofera Botanic Garden seeks to correspond to the Kalbadevi textile industry and its requirement of fabric dye with its program facilities of Indigo Factory, Botanic Gardens, Workers Canteen and Public Deck, but also, most significantly, a platform of exchange for these multiple activities of co-existence. No attempt is made to draw conclusions, fix architecture as a particular idiom or paradigm or prescribet limits in developing new architectural language. Instead this commitment towards hybrid and multiple developments, simply, is recorded in, through and by the methods of making and drawing of architecture.

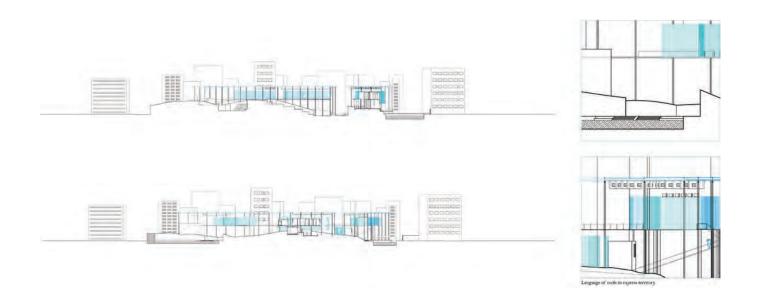


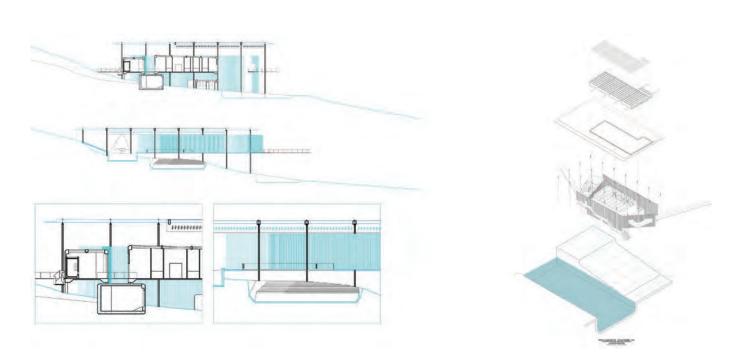






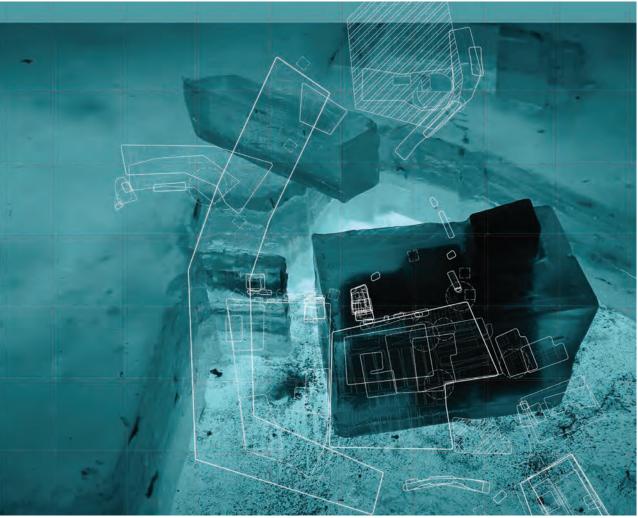












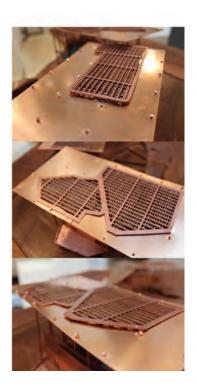




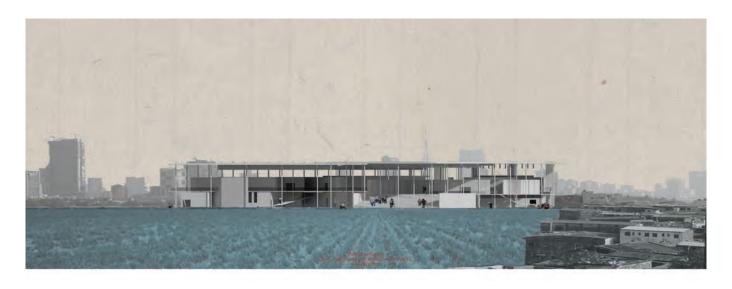








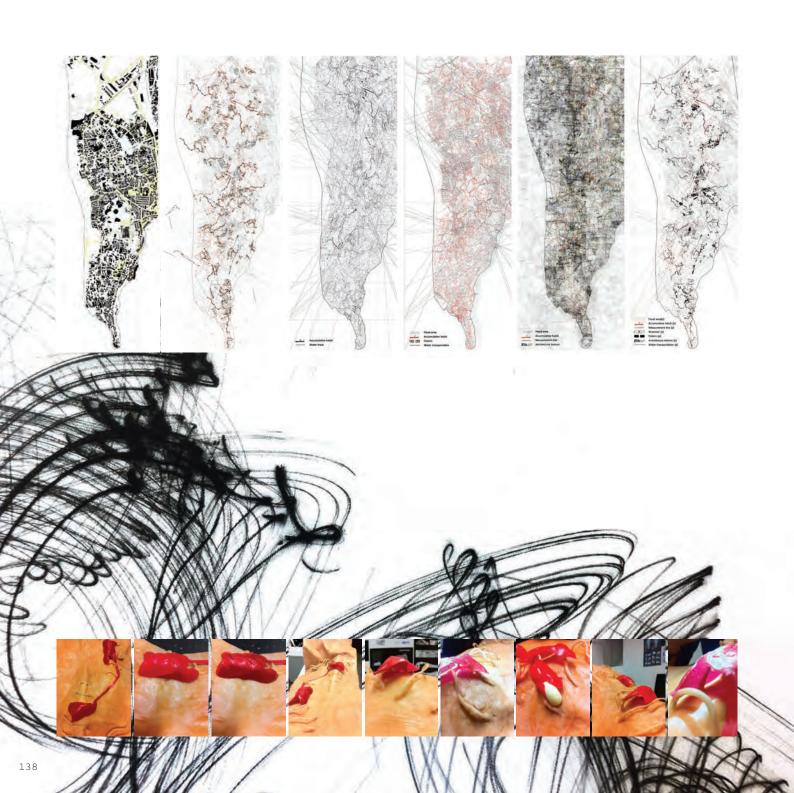


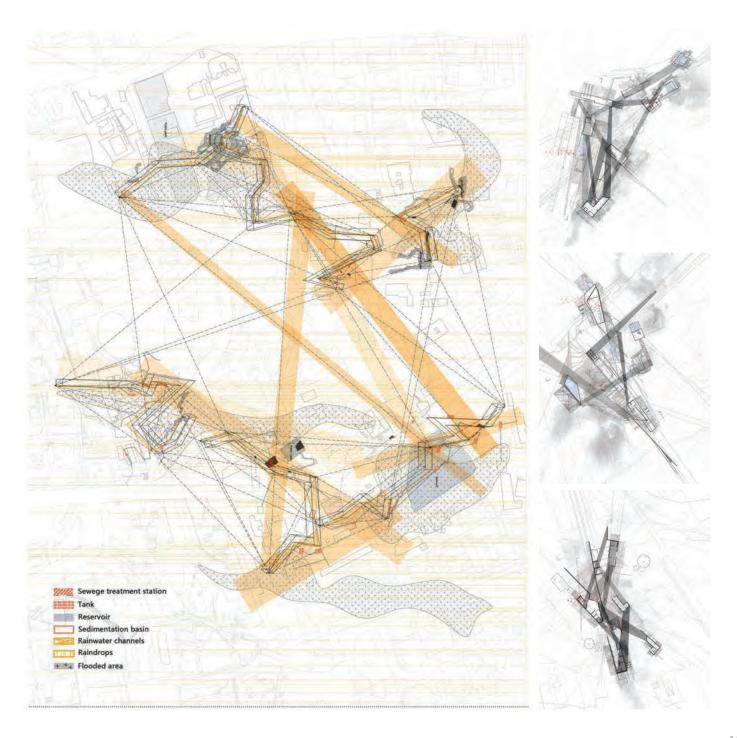


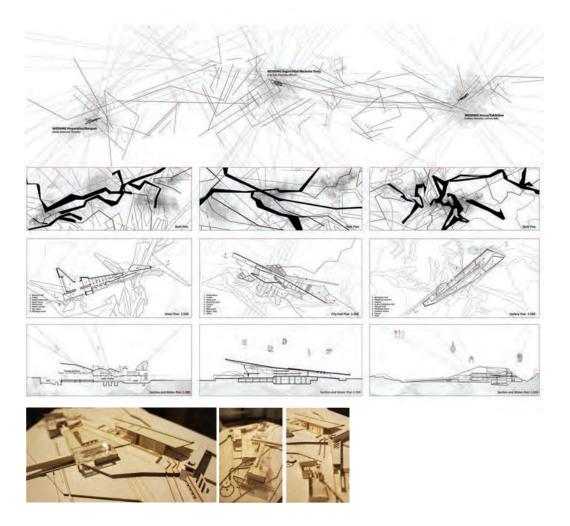
## Henna and Dance

Sun Shuo, Xiuzi Chang, Zhao Qing









Trace is a way or path; it is the residue of a trajectory; it is the marking left behind by an action; it records the absence of presence or equally, inversely, the presence of absence.

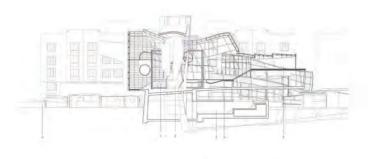
When the raindrops fall and spread on the landscape, they mark and trace the way down. They act against contour. They make different lines. When there is no rain we can still see the traces of rain. These lines should be seen as important quidelines for demarcating the city.

This project traces architectural and urban design lines on the Bombay landscape as though it is Henna on a body, taking their trajectory as though following the dynamics of rain in line with the flows and actions of the body. The Henna urban design lines create new strategies for holding and distributing water whilst honouring and caring for Bombay's Beautiful Body. In doing so they also make provision for a range of agencies for the production of Henna and which house the rituals that use Henna to celebrate and honour Indian beauty.

## Ink and Leather

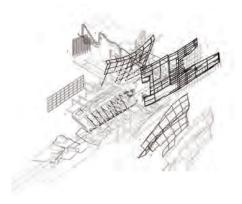
David Forsyth, Matthew Westley

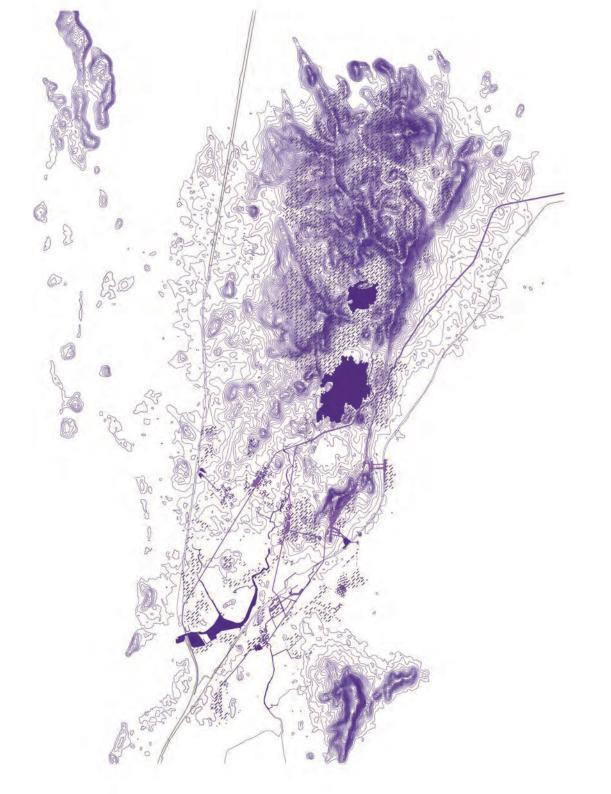


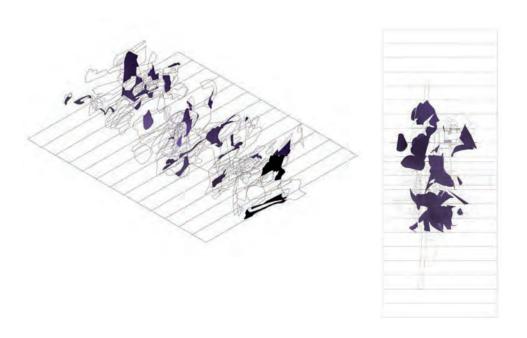














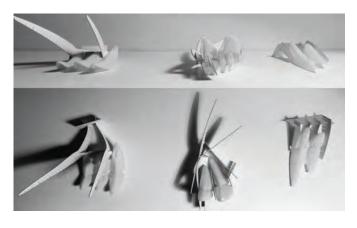


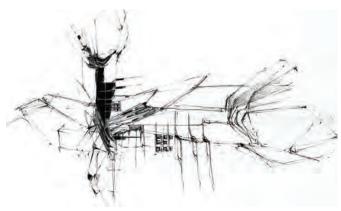


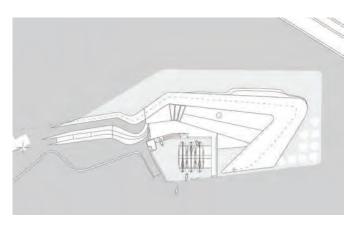
# Koliwadas and Forts

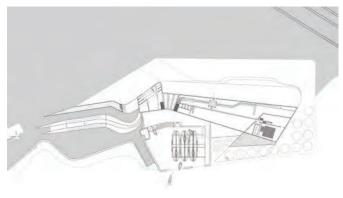
Slavka Gancheva



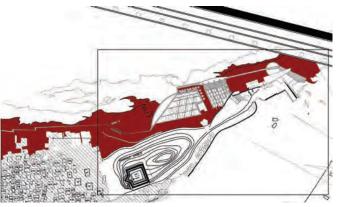


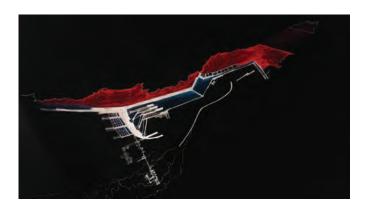




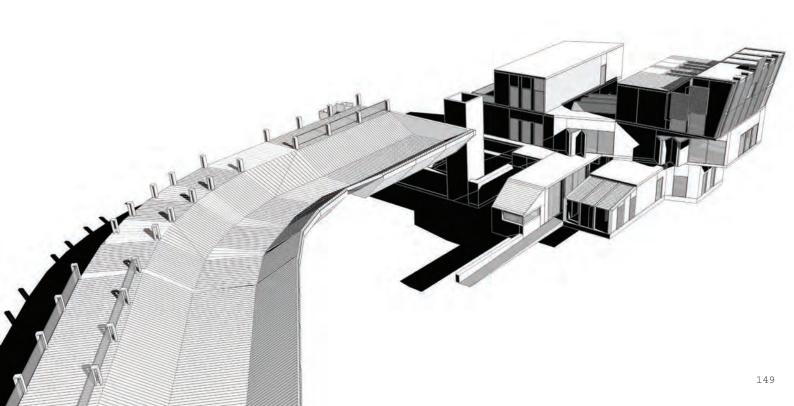


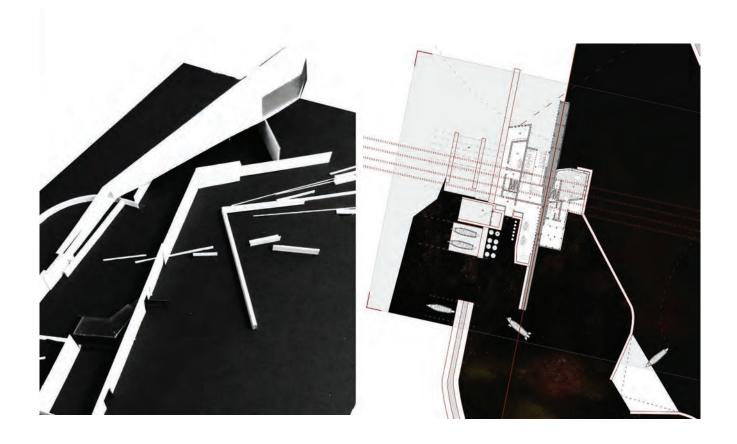












The work of *Syncopating Fortifications* is grounded in a desire to understand the complex relationship that exists between the settlements of Mumbai's original inhabitants, the koli fishermen, and the metropolitan condition that is threatening to subsume them. In the process of investigating the condition of the urban village, a resonance between these informal pockets of space and the colonial coastal fortifications is revealed.

The koliwadas occupy key locations on Mumbai's coastline that have attracted the interest of both the British and the Portuguese military at one point or another. The interplay between the heavy, imposing colonial architecture of the forts and the lightweight, artisanal structures the kolis favor makes for an interesting reading of the ever present conflict of village vs. metropolis and local vs. global. The forts act as anchors that

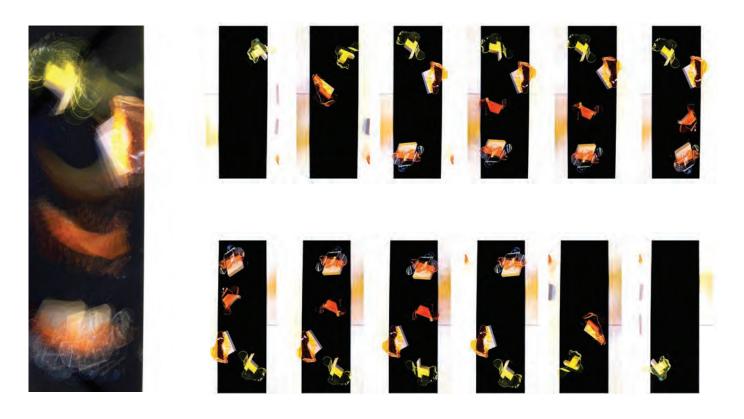
tether the koli settlements to the fabric of the greater city - evidence that an exchange exists between the village and the metropolis.

However, in recent years pollution, over-fishing by trawlers, and pressure from property developers have all upset the delicate balance between the koli settlements and the city proper. This presents the opportunity to reevaluate the relationship and propose a new way of fortifying the koli community against external pressures. The thesis addresses the issue by proposing a network of productive agencies centered on water infrastructure that facilitates aquaculture and microalgae harvesting economies. The agencies act as catalysts for invigorating the local economy and empower the community by protecting and building upon its traditional livelihood.

## Missum and Mess

Sophie Crocker, Fergus Davis







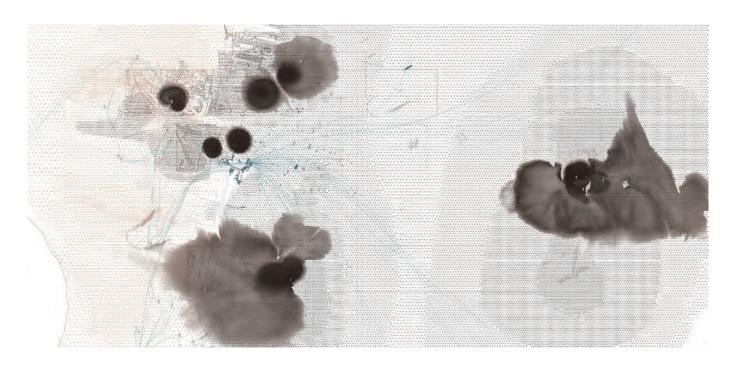


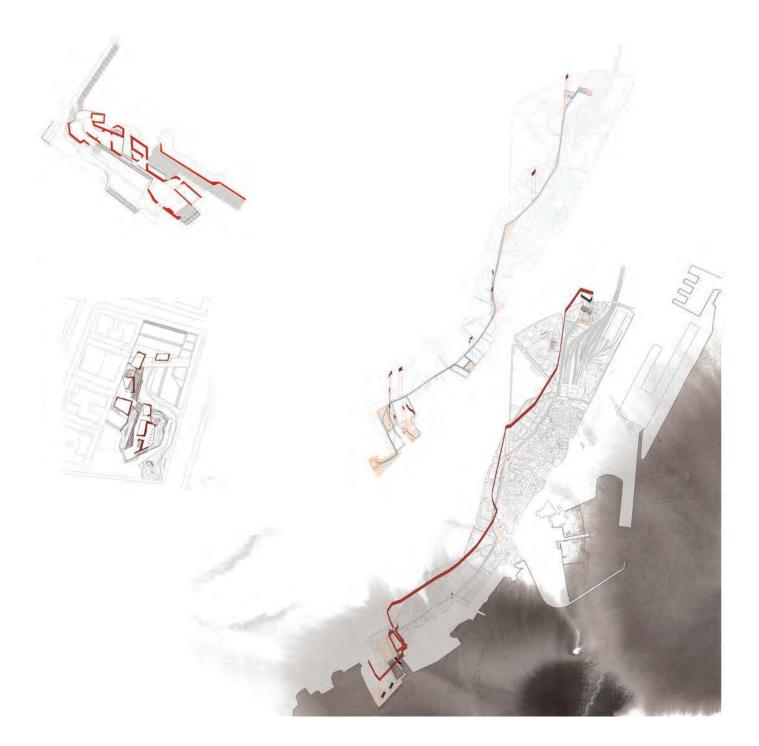
This work operates under the title <code>Engaging The Missum: Enabling The Mess.</code> 'Mess' and 'Tidy' are relative concepts. How messy or tidy something is alters according to the beholder (Bateson, G. Steps to an Ecology of Mind, 1972). By identifying the inherent productivity (of food that would be sent to Mumbai tables [missum]) held within the 'Mess' of Mumbai's fishing industry, we are attempting to encourage a new perception of the Mess.

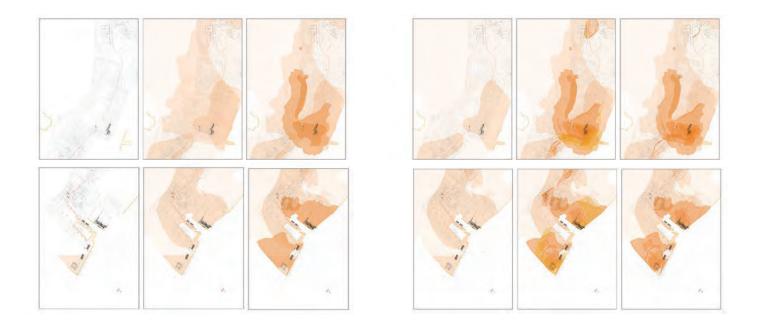
The insertion of architecture, and the development of enzymatic territories encourage a recalibration of this socio-economic balance. At the Urban Scale the principal focus is on the corridor between Sassoon Docks and the Chatrappati Shivaji Market, which together form the centre of Mumbai's fishing industry. However, other corridors within the city have also been identified that exhibit comparable conditions and could therefore be receptacles of similar enzymatic development. The series of Agencies proposed to activate these corridors work in symbiotic pairs to respond to the fluctuations of the network on daily and seasonal cycles and therefore to augment economic exchanges between the Kolis and Mumbai: for example, Dock Workers'

Community and Education Centres; Water Testing Facility, Fish Kitchen and Dining Room; Flower Market and Gulal Production; and the Market Workers' Refuge and the Fish Market.

In order to be productive within the Mess of Mumbai, the insertion of a Missum is required. This is evident, for example, metaphorically and literally, in the existing fishing industry through the solid dock edge at Sassoon, which acts as a gigantic table upon which is organized, displayed and served the food of the day. The productivity of agencies forge similar discourses, where the insertion of a Missum initiates enzymatic development of specific forms of productivity that augment the fishing network. At Building Scale, the Missum is embodied as an armature, akin to the dock edge, which provides a platform of productivity. The platform has dynamic aspects of programmatic arrangement in each paired situation along the corridors that shift and adapt to the annual fluctuations of the industry. Also, akin to the 'chatta' of the fish market, an additional tectonic of veil is applied, which acts to further protect, promote and sustain the various cycles of sustenance.



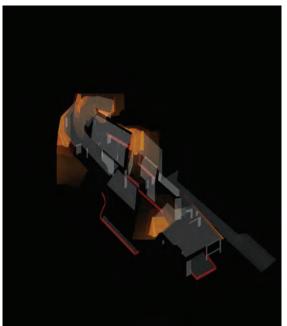




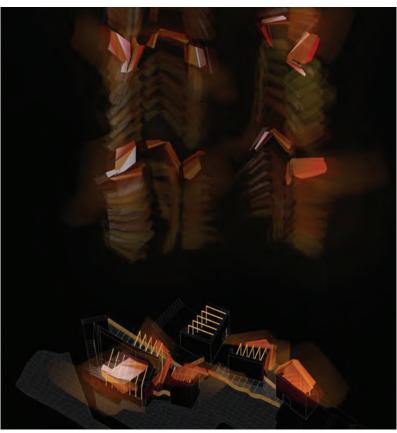




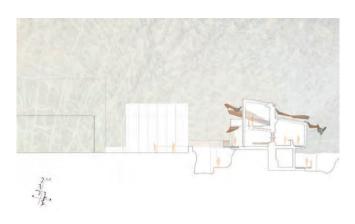


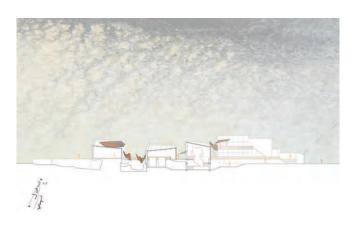














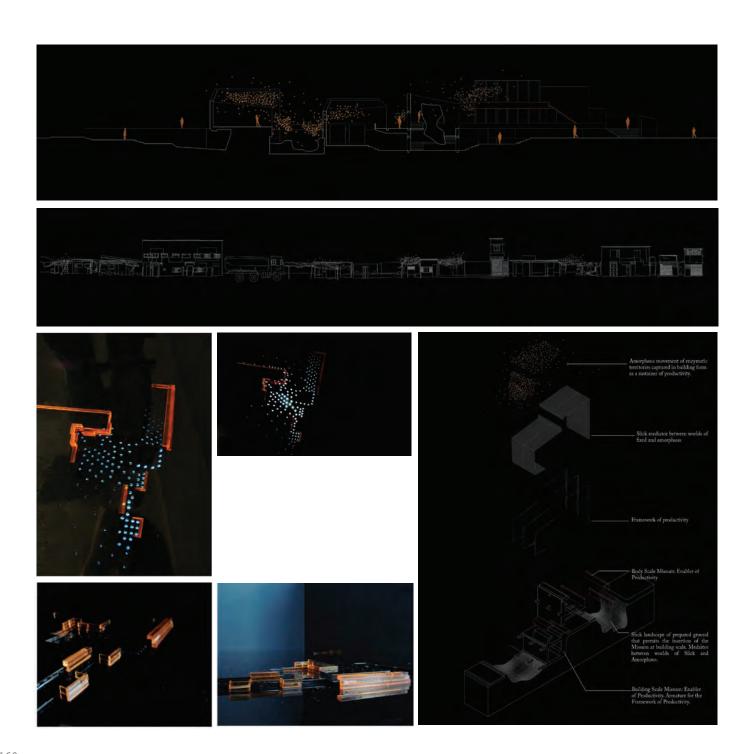


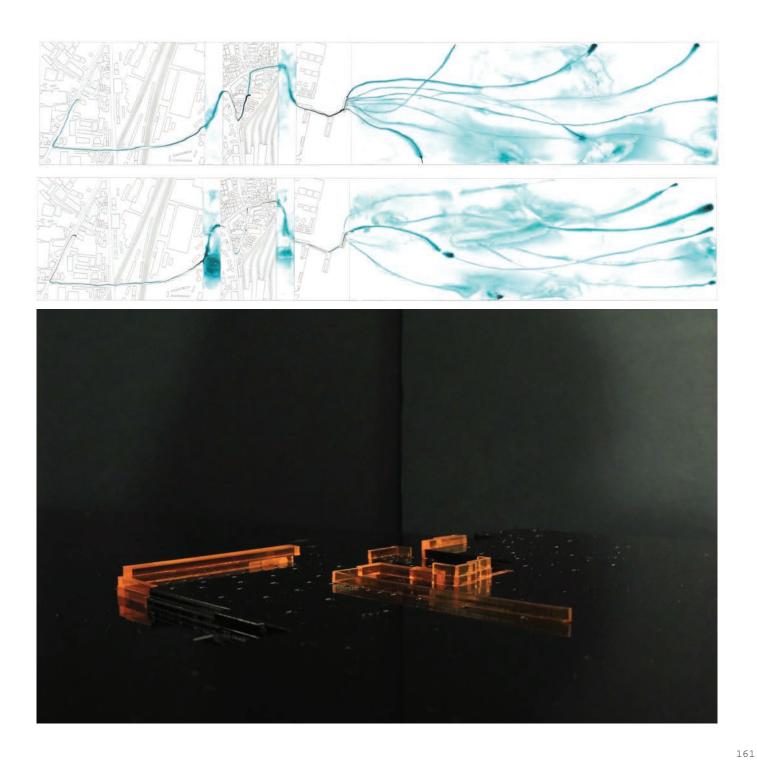


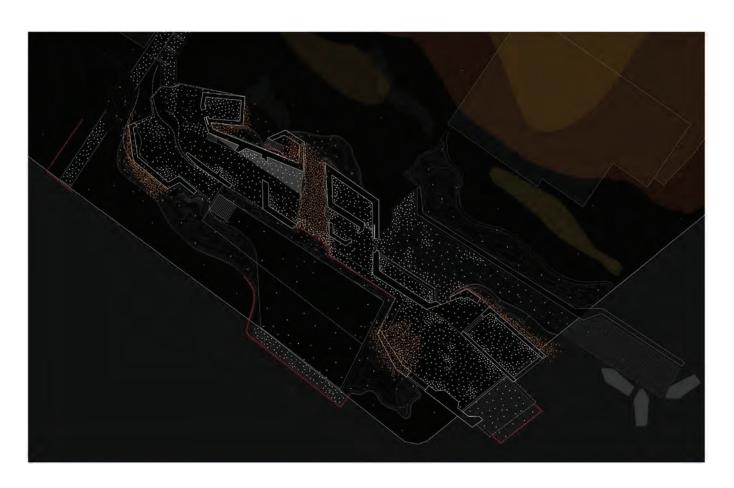


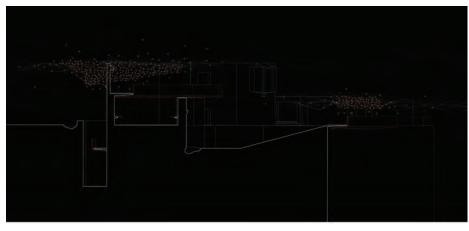


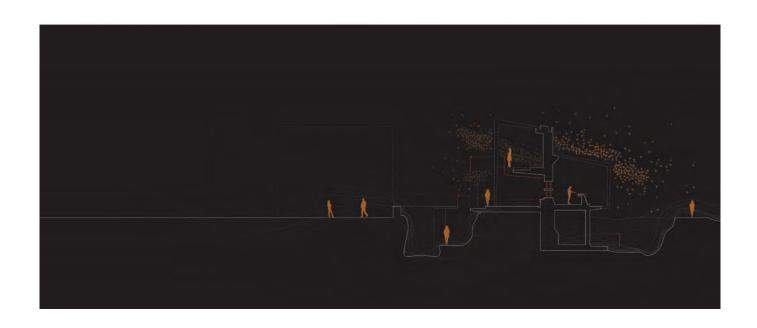


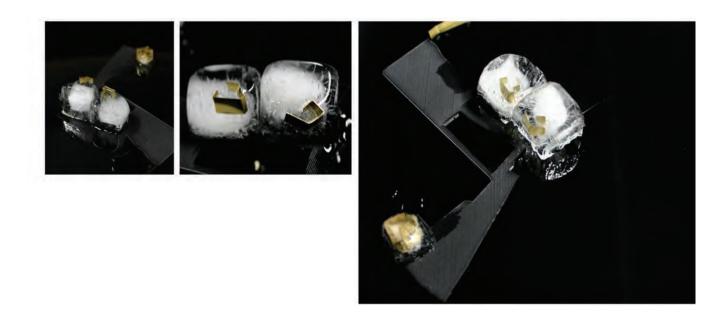


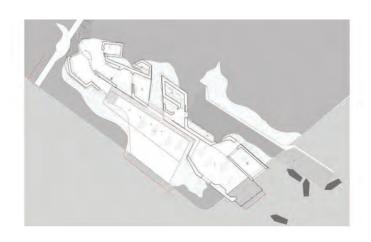




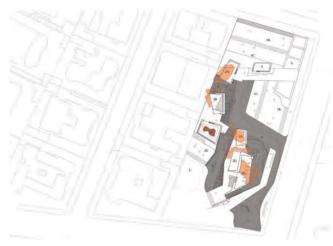


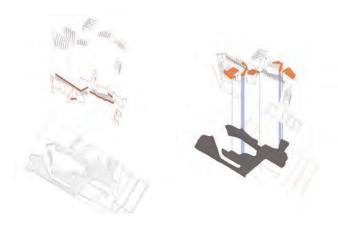


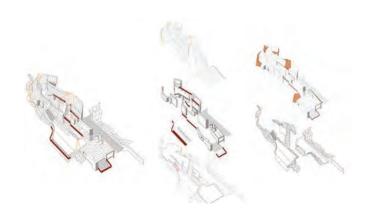


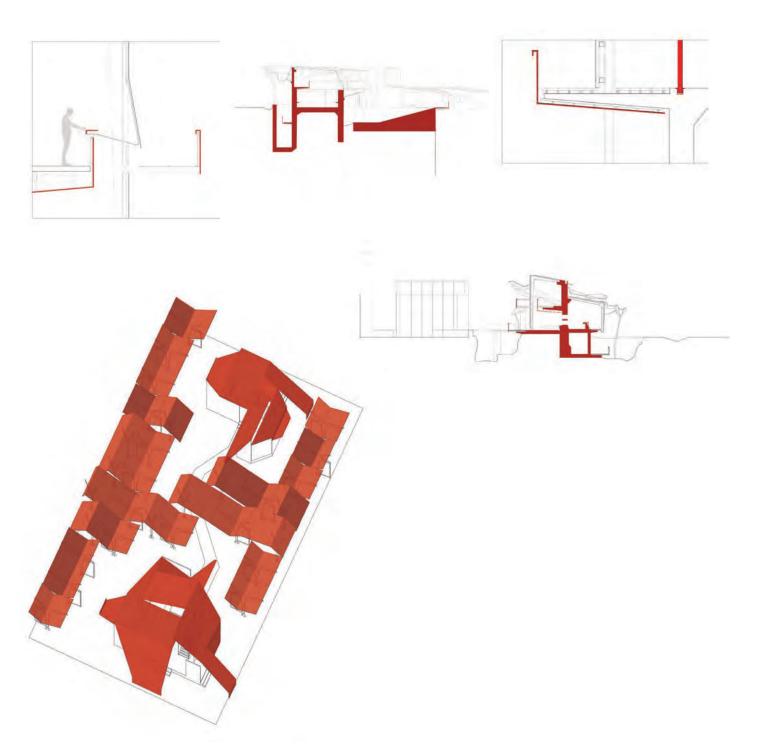




















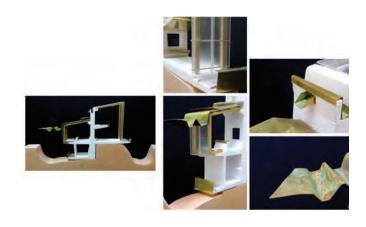




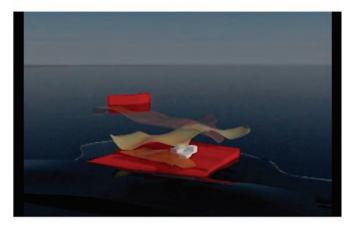






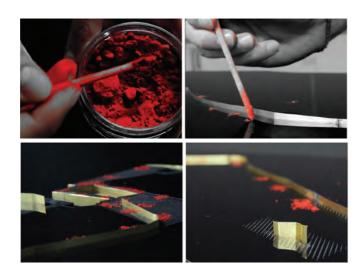














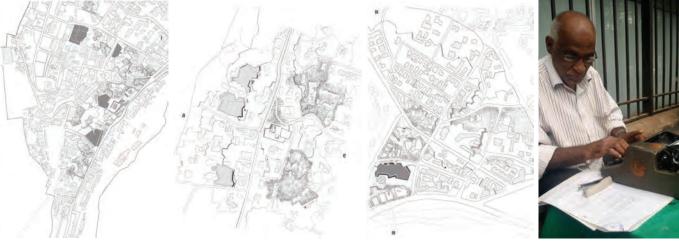


### Paper and Bamboo

Tang Jing, Lei Shiyu, Xinyi Liu



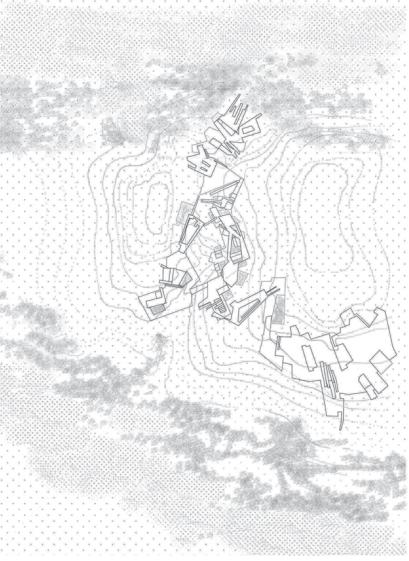




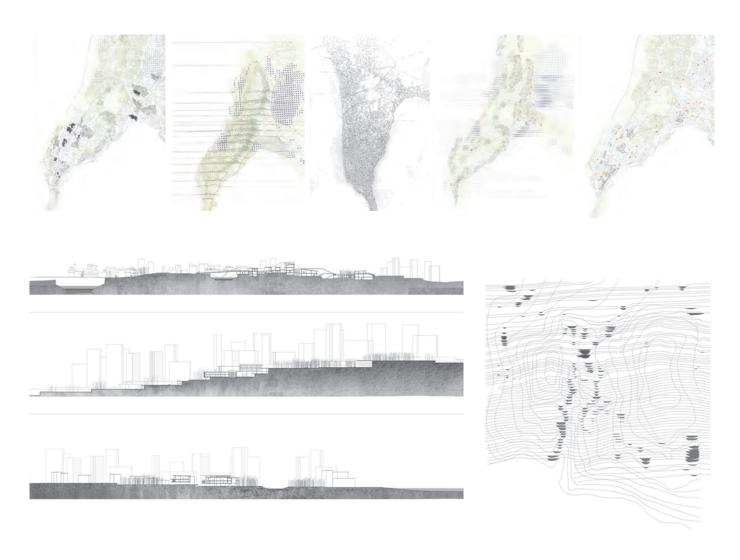












Paper is developed as an agency of economic and social production. However, it also operates as an urban design metaphor that deals with three phenomena of the Bombay landscape: variant absorptivity of ground and surface conditions; the imbrication of historical development and urban formalities; and the perplication of socialities and economies. The three phenomena all operate together as though on a continuous but infinitely complex series of folds in time and space. Not

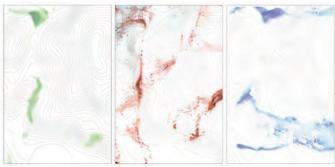
only does the architecture, then, follow the impetus of absorptive, imbricated and perplicated urbanity. The architecture is carefully calibrated to allow for its surfaces to be organized between saturated and slick, overlapping and distinct, or creased and unfolded to allow for the careful harnessing, harvesting and distribution of water as a partner agency to paper.

## Rasa and Ink

Talha Muftee, Vaswar Mitra, Munah Salah



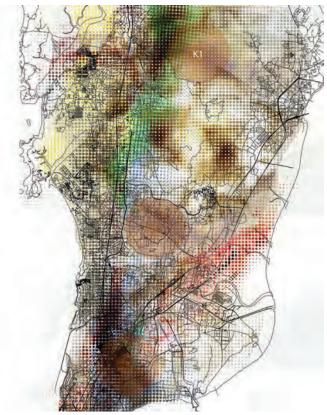














"Today Indian cities comprise two components that occupy the same physical space. The first is the formal or Static City- built of more permanent materials like concrete, steel and brick. The second is the informal or the Kinetic City...city in motion, built with plastic sheets, scrap metal, canvas, waste wood."

(Rahul Mehrotra, The Static and the Kinetic, 20131).

However, it must be stressed that the boundaries between the two typologies are not sharp, indeed one may often transform into the other. Though the Kinetic and the Static cities seem to sum up the urban built fabric of Mumbai, a third condition must be considered to fully appreciate the morphological workings behind the two. This third condition is the Aqueous City — the landscape moulded by the sea, the nullahs, the talavs and the monsoon. Mahim shows a curious negotiation between all three conditions. The Kinetic, Static and the Aqueous aspects of the city, each produces space in its own specific way.

One of the most critical steps of Urban Design is the actual representation of the city. This step tends to influence all subsequent decisions. Ironically, at the very level of representation, tropical post-colonial cities have confounded and confused.

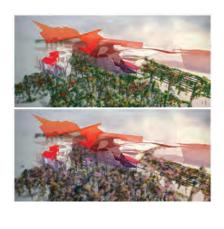
"[The city]...does not lend itself to masterplanning, which is a way of designing the future that takes the plan-view of maps for granted and as such is predisposed toward the firmness of land and the controlling devices that come with it, such as land-use divisions, zoning regulations and enforced boundaries." It is prone to 'compartmentalization' and, therefore, simplification. A better representation should "befit the temporality, uncertainty and complexity of a terrain between land and sea."

(Anuradha Mathur and Dilip Da Cunha, Soak: Mumbai in an Estuary, 2009)

This project investigates Mahim as a terrain vague that sits between the Kinetic, Static and Aqueous Cities. Modes of representation and programmatic agency are explored through the ancient philosophical framework of Natya Shastra and the rhythms of the city interpreted through a Rasa and Raga Landscape.

Mahim is reconceived in relation to the fundamental eight Rasas (colours and emotions) and a series of corresponding Ragas (rhythms as reinterpretations of scale, time and melody). The Raga and Rasa therefore operate not only as the basis of the Indian aesthetical framework but now also as spatio-temporal experiences that function to corporealize urban emotions and essences. Each Rasa at each time executes a different Raga forming landscapes of emotional entities whereby each Rasa and Raga evolves based on proximity to others. For example, the Ragas forming out of the Rasa of love (Srnagra) will vary based upon extension of love as either love in union (Sambhoga) or love in separation (Vipralambha). Love, as Alain Badiou has said, is risky.

https://lsecities.net/media/objects/articles/the-staticand-the-kinetic/en-qb/. Accessed on 9.8.2015.



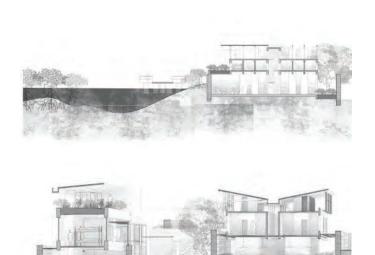


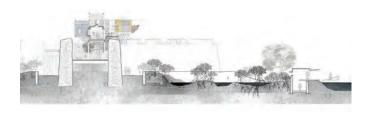




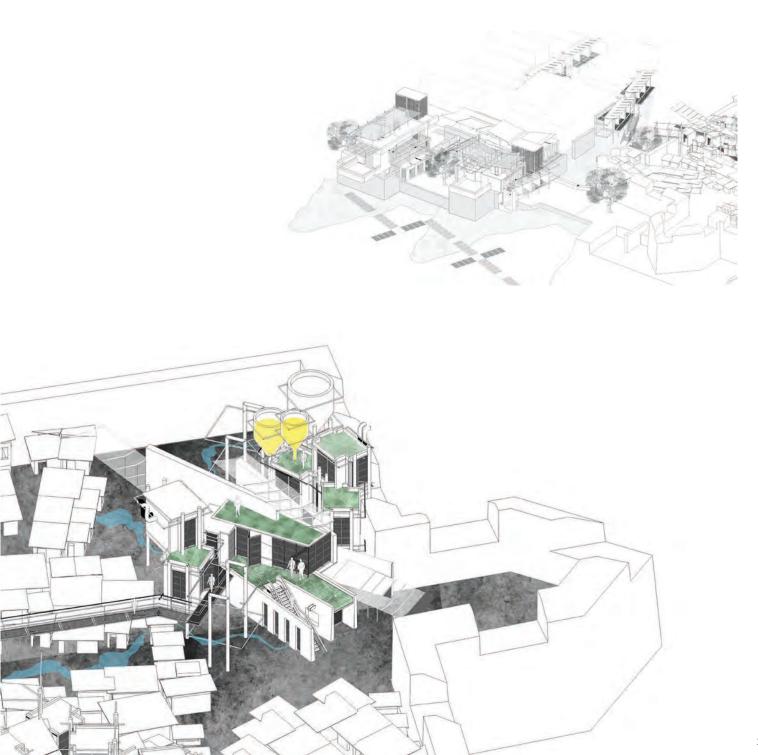






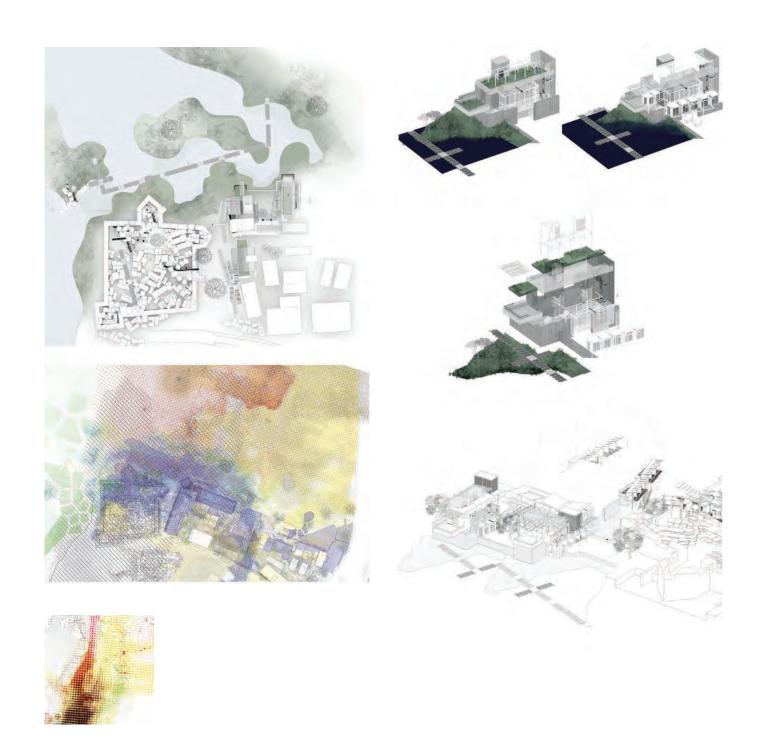




























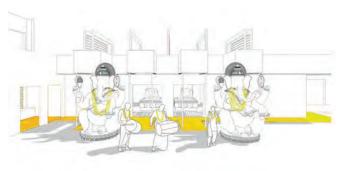


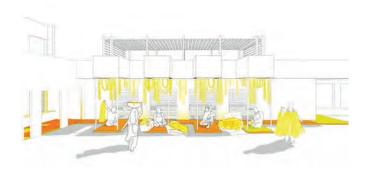
















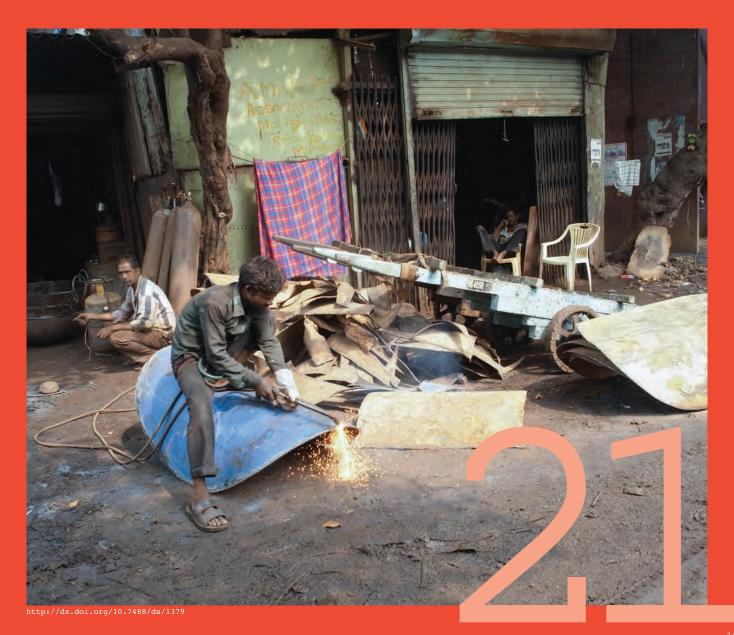


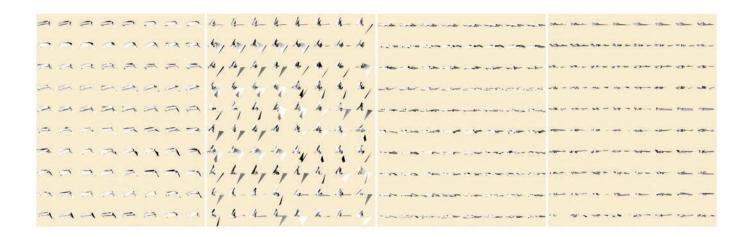


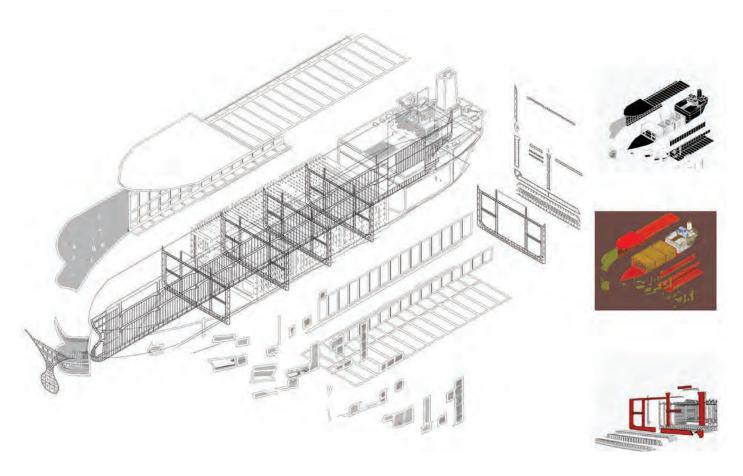


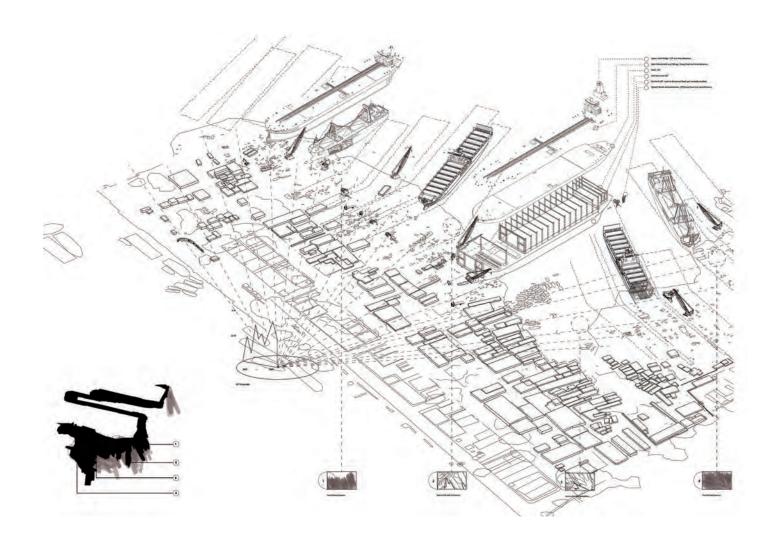
## Rust and Linen

Gareth N John, Chi Ka





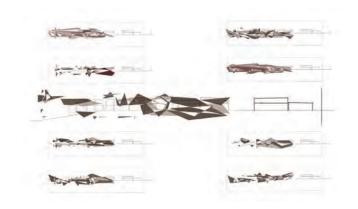


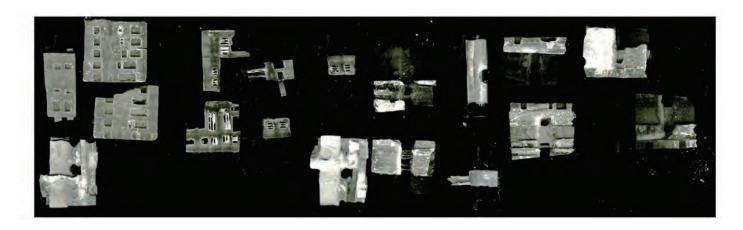


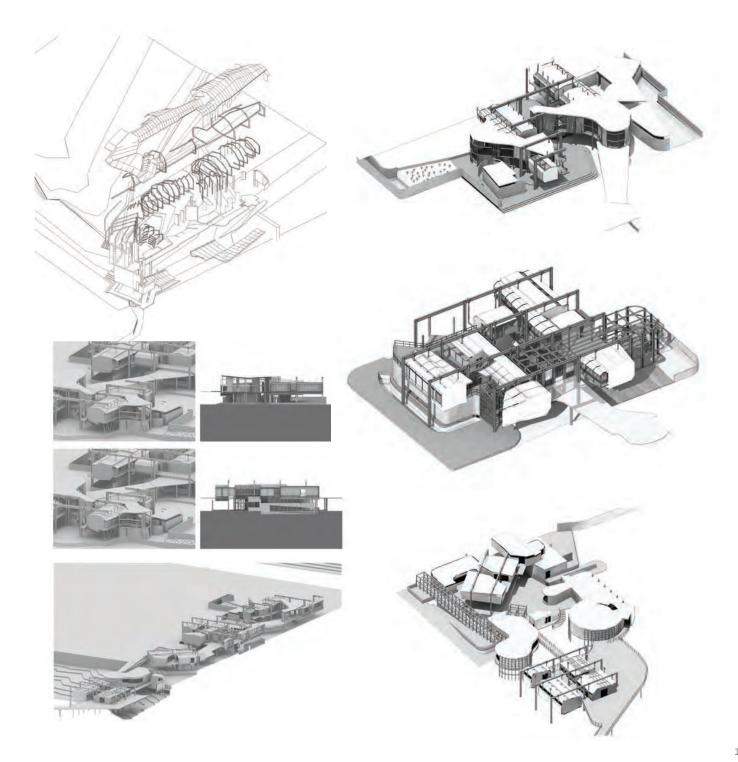
"Repetition becomes a process of creative assemblage, forging new incorporeal objects, abstract machines and universes of value." (Felix Guattari, quoted by Dorian Wiszniewski, Mumbai Briefs, 2013-15)

In this work, *Rust to White*, the arrangement of agencies grows from waste material reconstituted in a creative assemblage that offers new sites of production, new territories of social interaction and new amenities that enhance the collective welfare of the ship breakers and metal workers of the Bunder.

A community factory of shared plant, machinery and tool ownerships works in association with a water decontamination vessel. Between stabilized ground and the ark of clean water, community and community amenities flourish in a highly productive landscape that is able to bring wear and tear into the cycle of refurbishment and refreshment. Between polishing up the rusty metal and washing the rust engrained linen the community of workers clang and splash in rhythmic co-production and co-relaxation.



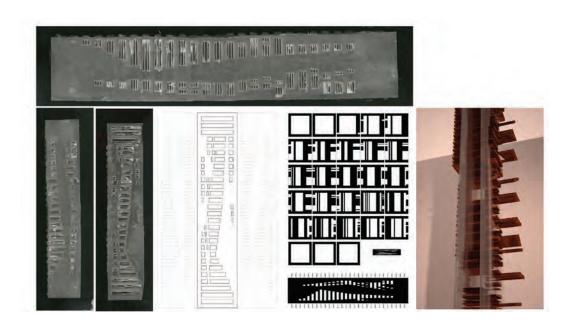


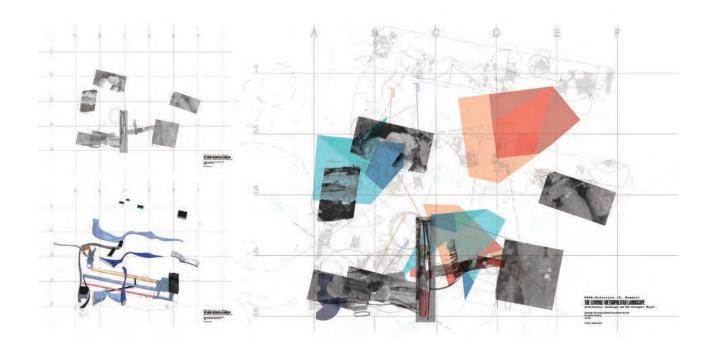




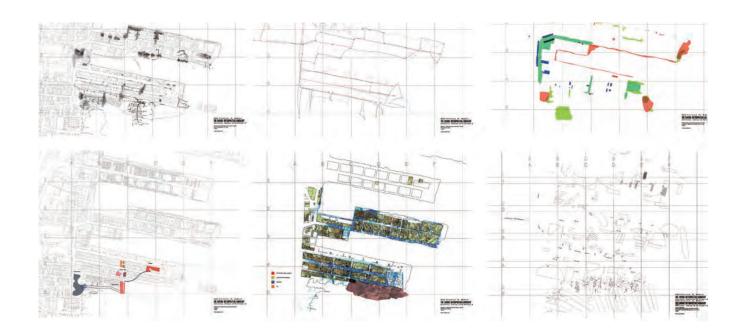


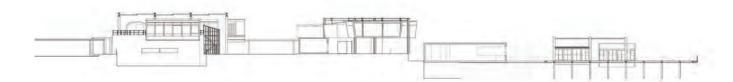


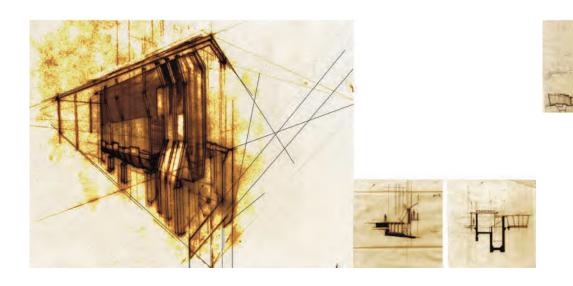


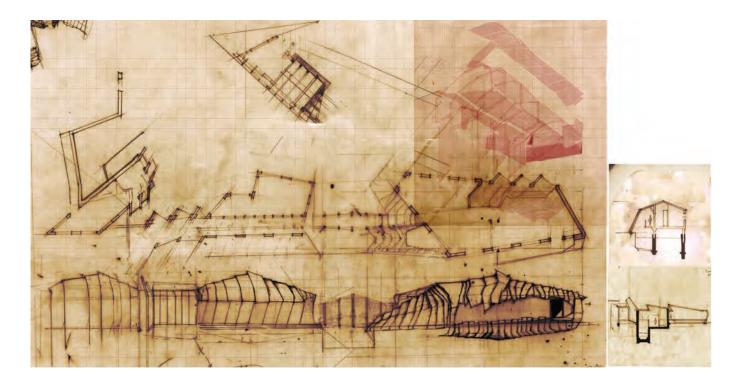




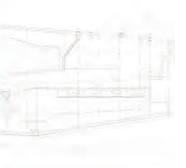




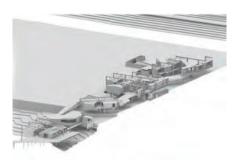


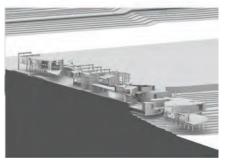








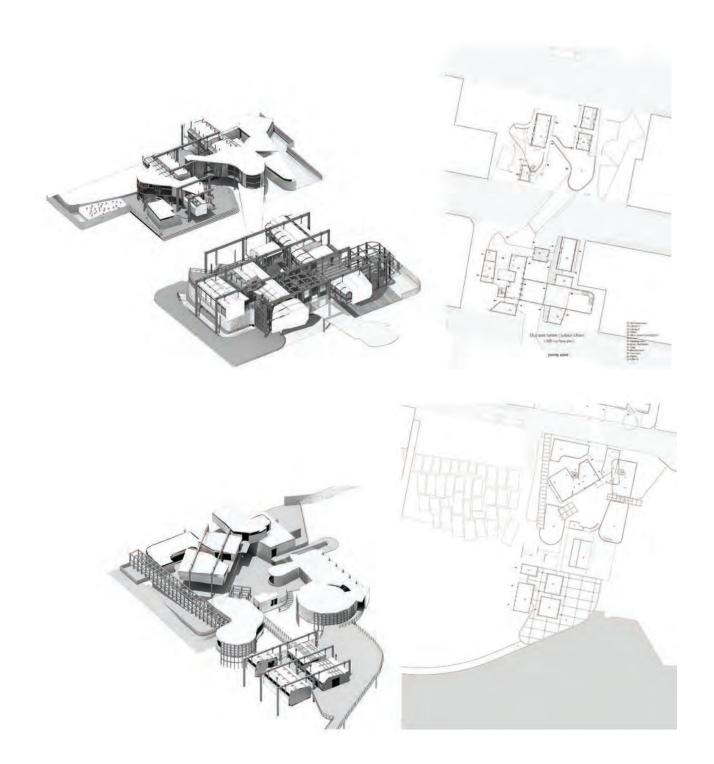


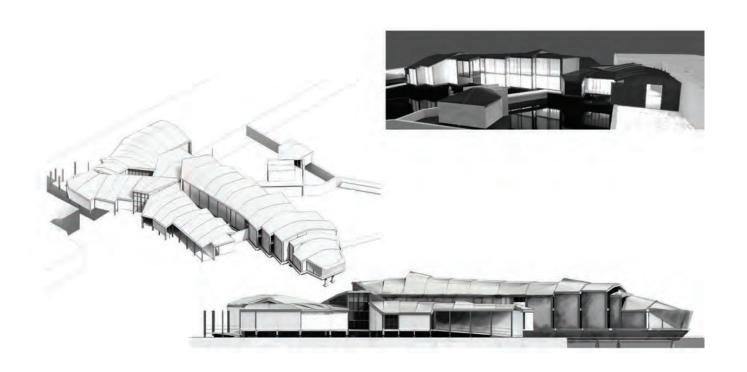














## Salt and Baths

Lewis Kelly



This work, entitled The Salts of the City
, proposes an urbanism that utilises and inhabits
the 'tidal intermediary landscape' of Mumbai the ambiguous edge between land and sea which
is constantly changing under the movement of
the tides. Within this shifting and expansive
tidalscape it sees a latent productivity, an
opportunity to draw from the sea the precious
resources it has to offer: salt, and most
importantly for water- scarce Mumbai, clean water.
It also draws attention to the ritual of bathing
- one of the most important in Indian culture and
most vital for human wellbeing - and to the loss
of public facilities for bathing in Mumbai.

In a city of hydrological crises, this work sees within the tides a means for accessing fresh, clean water, initiating the end to water inequalities and the re-emergence of the public bathing facility. In order to realise the promise of the tides, the intermediary landscape demands an architecture with an intelligence akin to the salt pan: an understanding of the rhythms of the sea, of how to situate within the tides, and an awareness of the necessary conditions to instigate productivity. Through forming an exchange between these rhythms and the rituals of Mumbai and its people, this work outlines how a new productive ecology can be established between city and landscape in harnessing the Salts of the City.











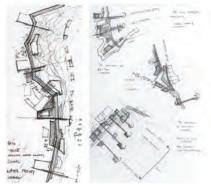


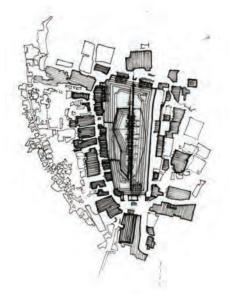








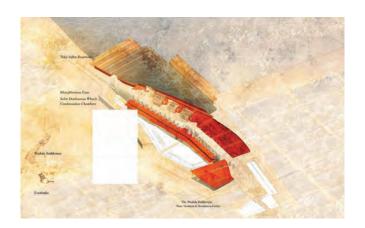














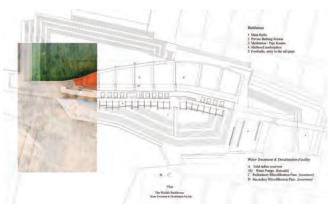


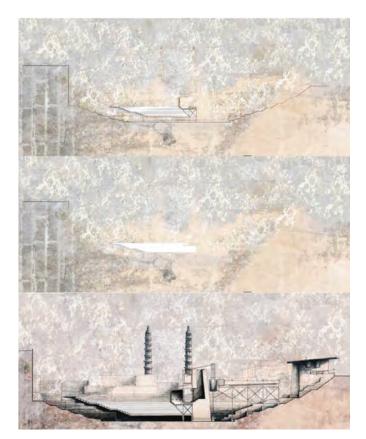


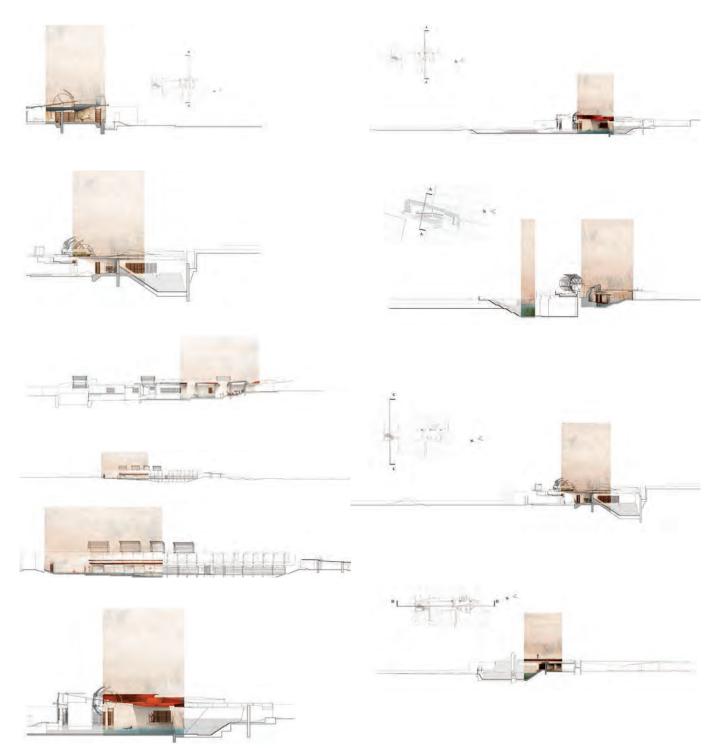






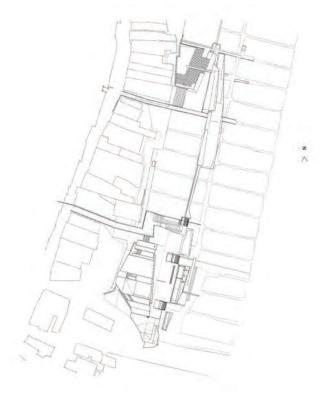


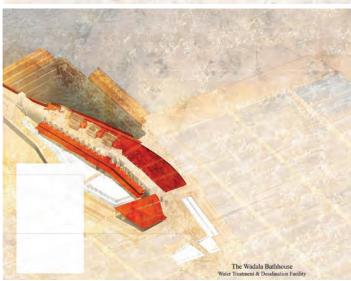




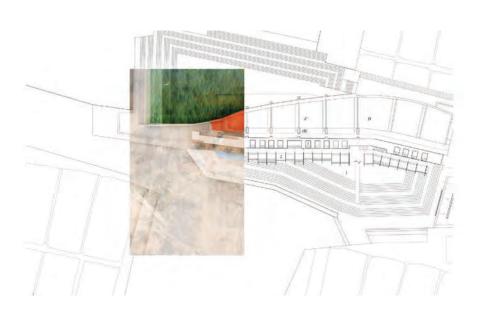














## Slips and Sand

Dan Pyzer-Knapp



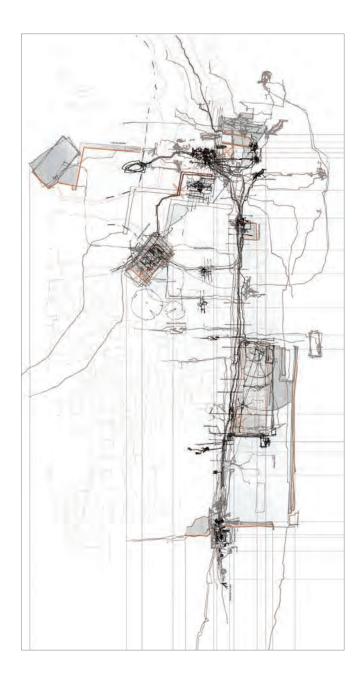


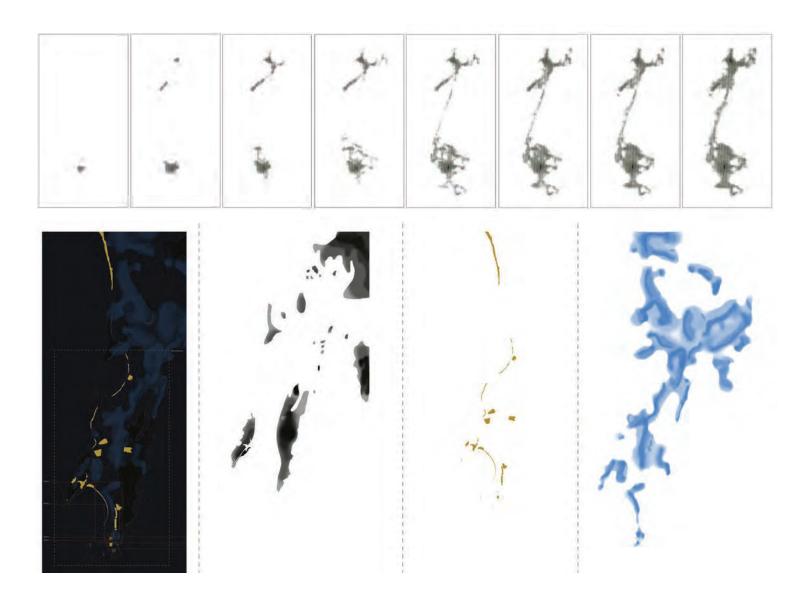


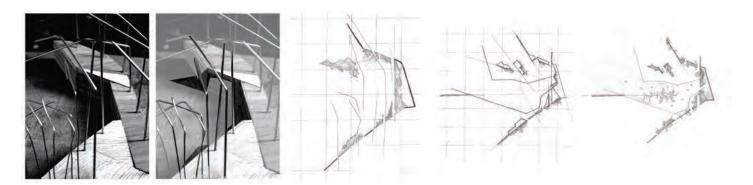
This work, operating under the title Catching Slips, the beach, with its improvisational qualities and its elastic space, is considered in relation to the Maidan. It, like the Maidan, is somewhere that affords social activity, exchange and event. Beach and Maidan are spaces of improvisation and give opportunity to many social activities, for example: playing cricket, using driftwood as a bat; flying kites in a festival; and selling fish caught earlier in the day. Such activities frequently overflow into bordering streets and adjacent alleys as temporally reverberating edges. The Maidan accommodates social and environmental improvisations, absorbing both traces of human activity but also that of the monsoon rain. It is a place for unregulated but precisely measured biological interaction between humans and environment. It is the perfect basis for a reconsideration of urban paradigms.

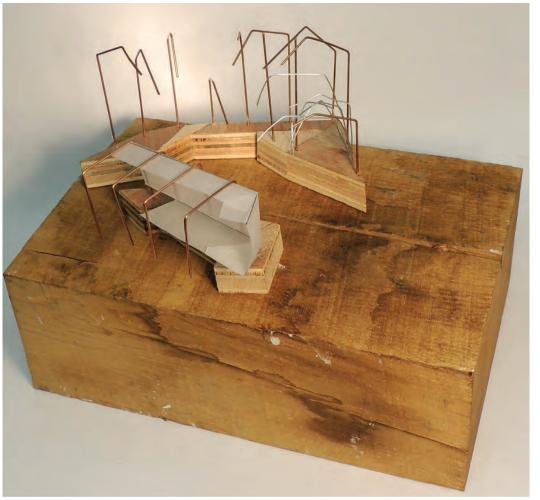
As the beach, sand is the material of the Maidan. Recent legislation has meant that sand cannot be imported into Mumbai from outside the district of Maharashtra. This has led to a shortfall in supply, which has led to the development of illegal mining for sand all around Mumbai - mainly Thane and Navi Mumbai - where sand is dredged causing massive environmental issues, leading to flooding and exaggerated and accelerated erosion of land. Sand is under threat. The environment is under threat.

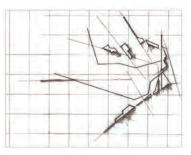
Sand needs to be preserved and its use carefully calibrated. Sand and Maidan through these speculations can be seen as bases for developing a new urban paradigm.

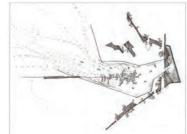




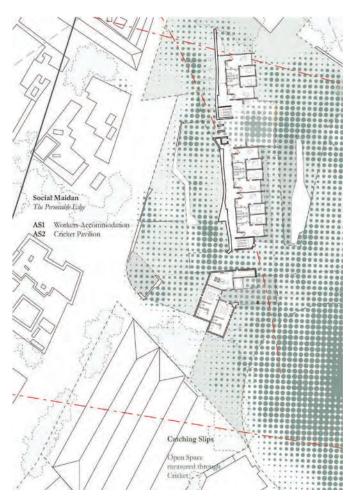








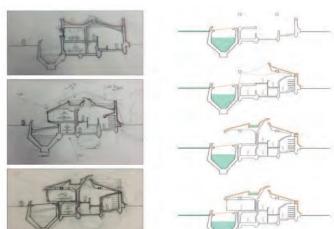


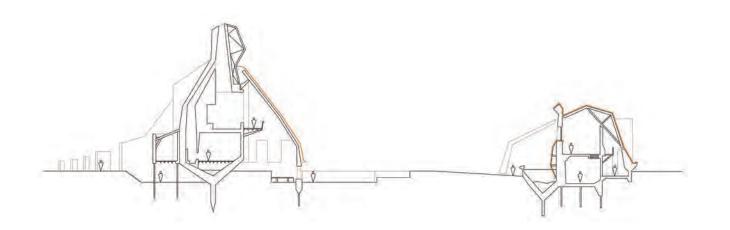














## Tea and Clay

Ioanna Tsakanika, Selin Nur Dinleyici, Bradley Krom







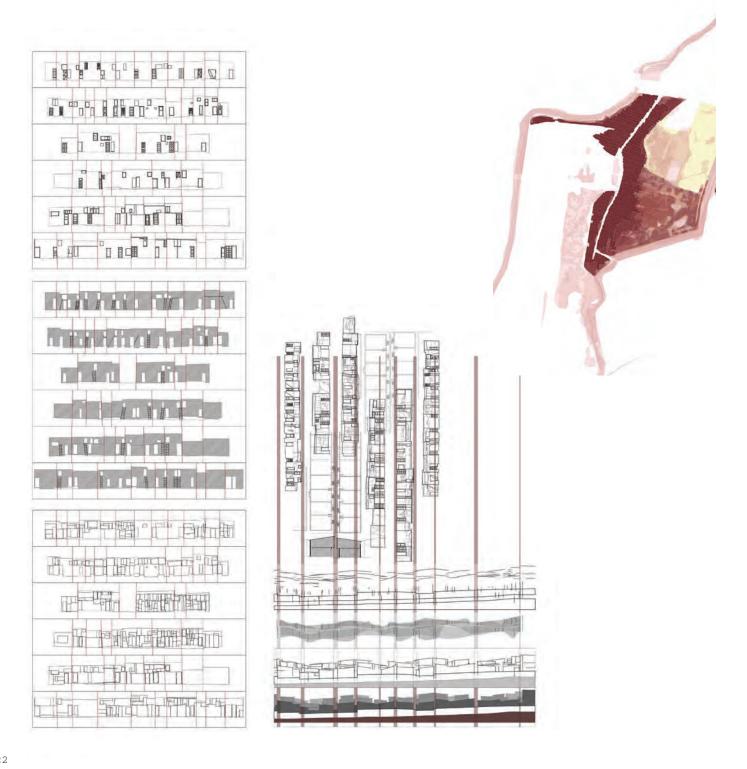






Programme characters that fulfill the roles of cultivating the landscape inhabit the new urban centre of this speculation. There are three main agencies: water, clay and tea.

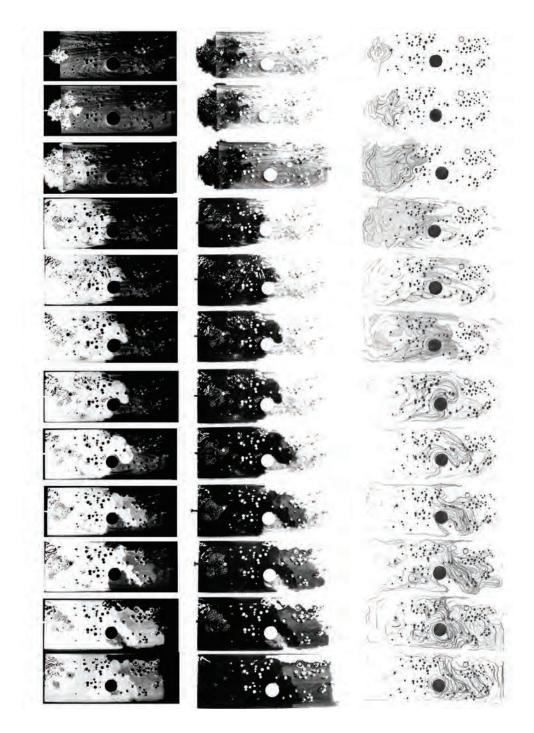
The city is conceived as a kind of Mad-Hatter's Tea Party. The Kettle, the Clay-Makers Yard and the Postmaster General's House are the principal characters of the Tea Party. The function of the water plant is that of a giant kettle. It is the centrepiece for the tea party. As an industry and landscape of production the kettle provides the water needed to keep the fields going while also becoming a central meeting house and Market Square for the town celebrating the production and consumption of tea. The clay makers yard provides the facilities for the denser areas of land, the clay fields. The landscape of tea is generated to facilitate all needs of tea making and drinking; this includes the clay chai cups needed for sipping the tea. The postmaster General is the overseer of the landscape and organizes, in accordance with the community, like the mayor in the town hall, the method of dwelling in a landscape of tea. All three characters are conceived using the same set of materials that give a tectonic and typology to the architecture of the city.



## Turtles and Frogs

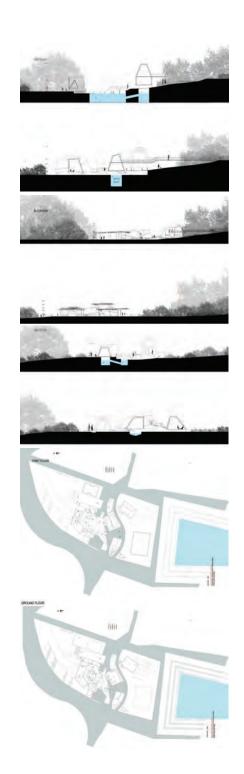
Beiwen Qiu















Taking impetus from the amphibious life of frogs and turtles (and the apparent ever presence of turtles in wells) this speculation attempts to develop an architecture that celebrates the directing and ponding of water as cyclical movement between earth, sky, all biological life and the city. The agency couples a Biological Science Library with a Turtle and Frog Water Garden.



















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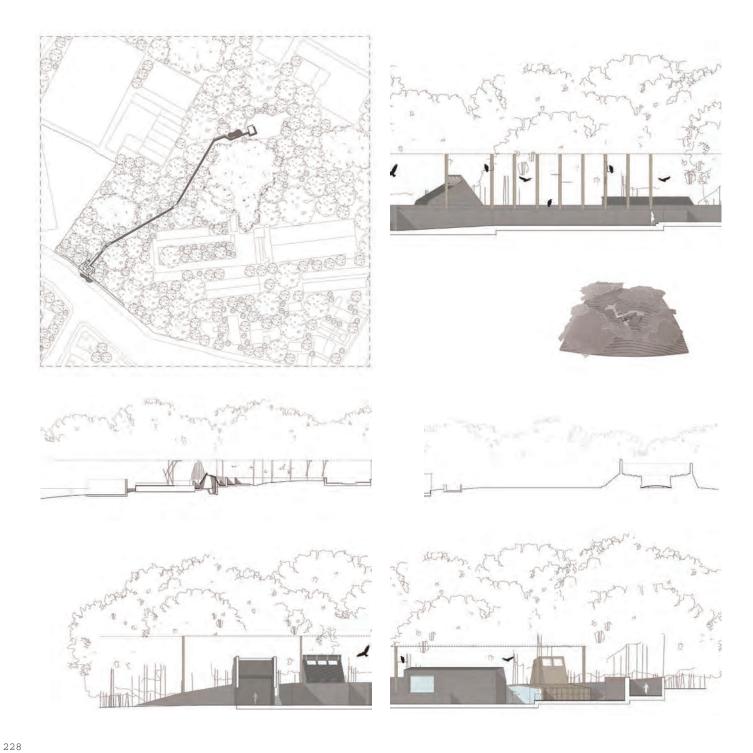




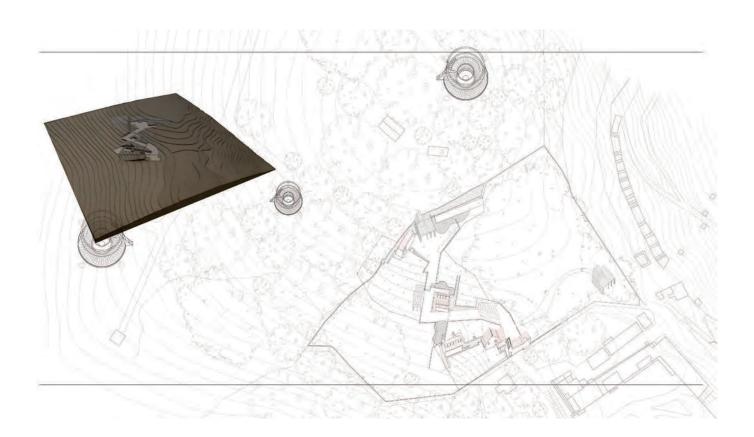
## Vultures, Bathers and Mourners

Hannah Potisk







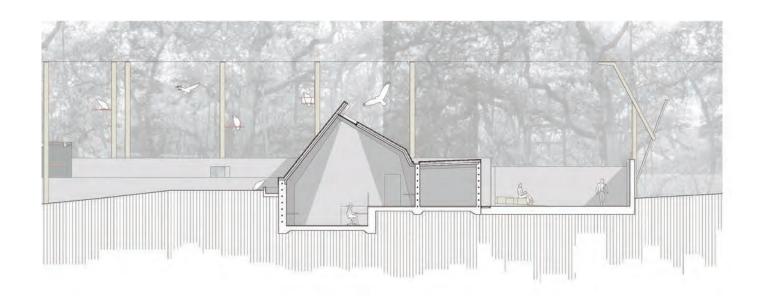


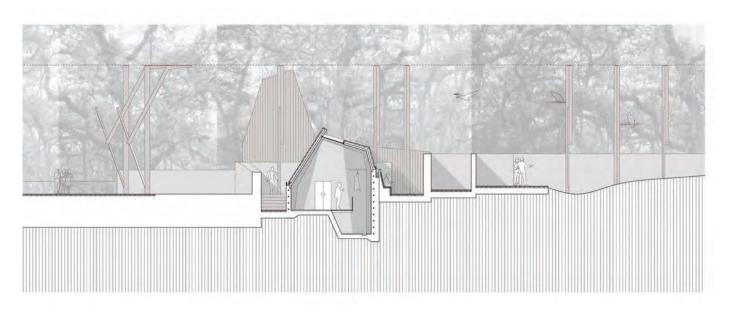






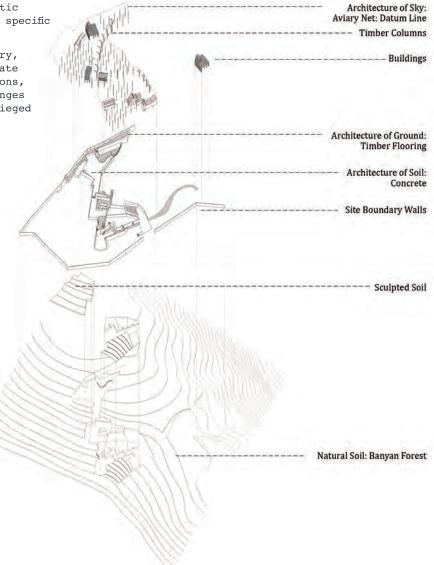






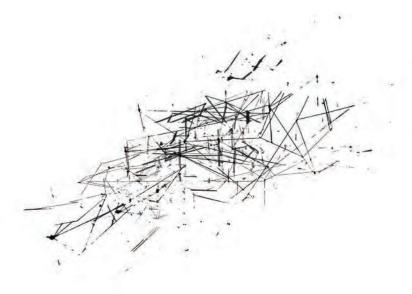
In the Landscape of Ritual Ecologies, Vultures, Bathers and Mourners are developed as enzymatic characters who come to terms with the consequences of Mumbai's growth in the precariously poised condition of its [loving] metropolitan landscape. Between the strata of sea level, the Sewri Mangroves, the Maidan, the basalt protrusions, the Banyan forest of Malabar Hill and the forest of the abandoned Kohinoor Mills the enzymatic characters play out their intersecting but specific rituals, sanitations and ecologies.

Three programmes — a vulture breeding aviary, a bath house and a Hindu crematorium — relate to three specific landscapes, three situations, their extended parasituations and three ranges of ecological urgency arising from the besieged firmaments of sky, ground and soil.











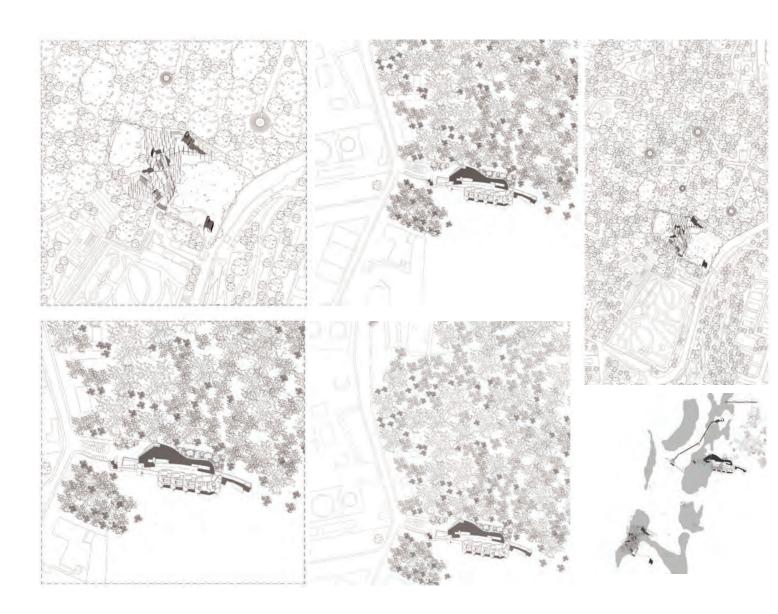


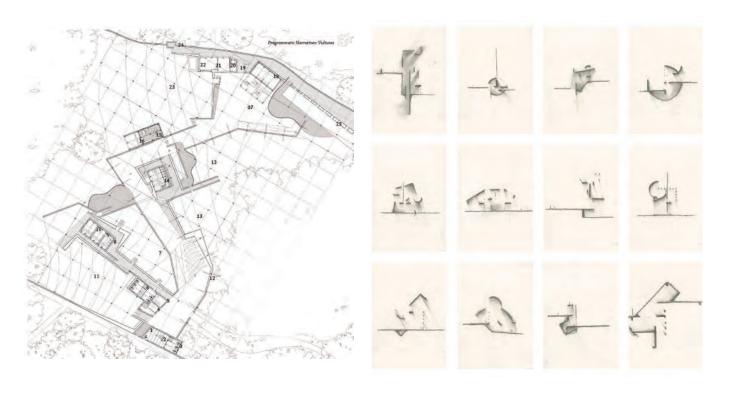


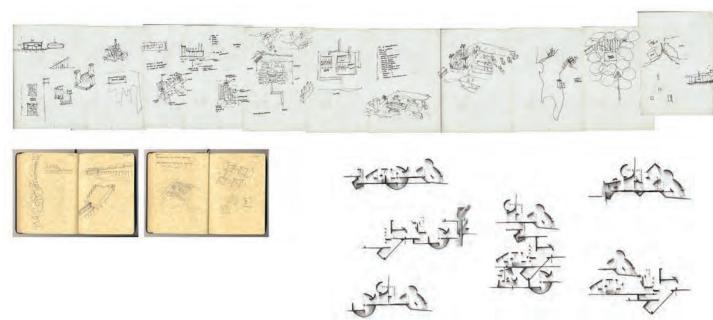


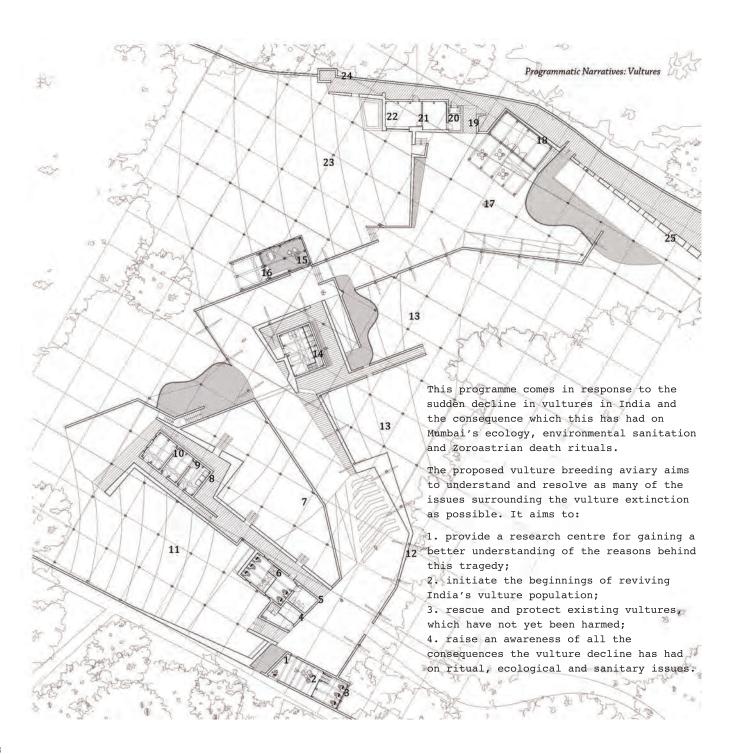


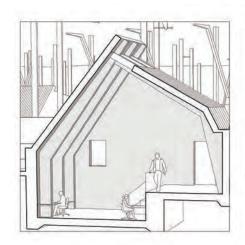


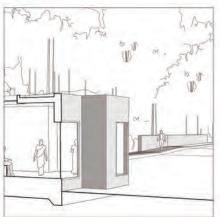


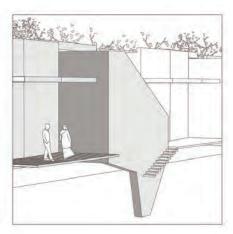


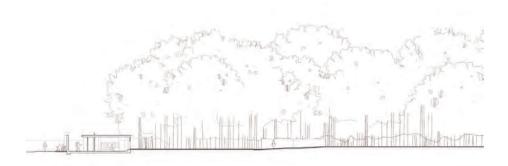


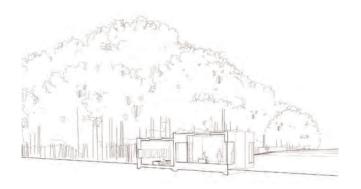






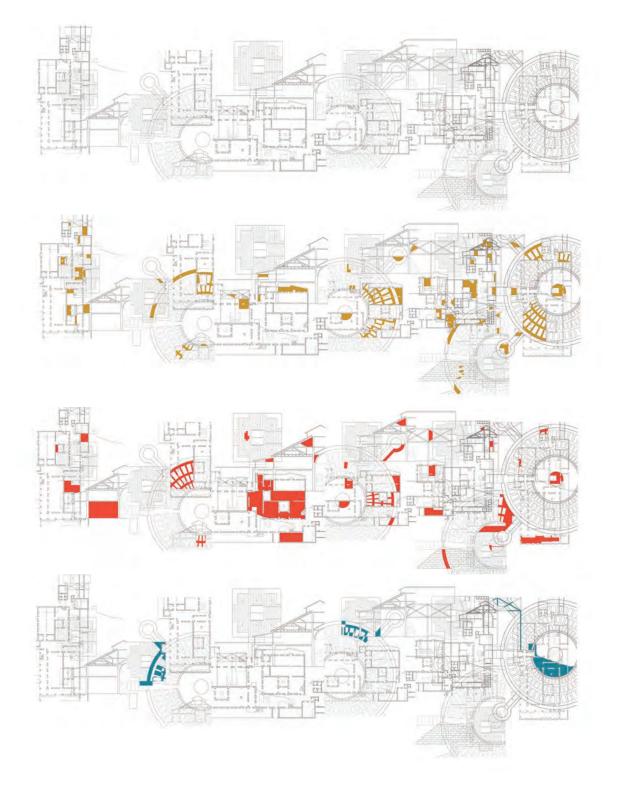














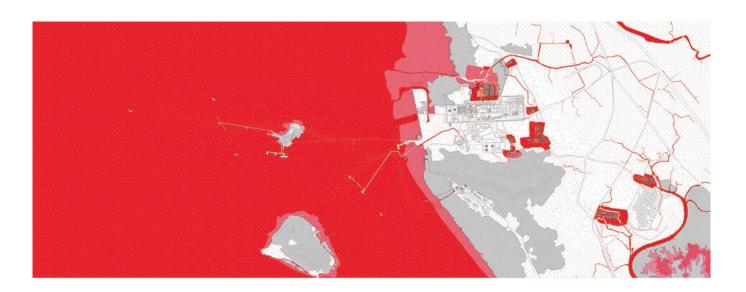
## Water and Blood

Nathan Ozga, Vsevolod Kondratiev-Popov





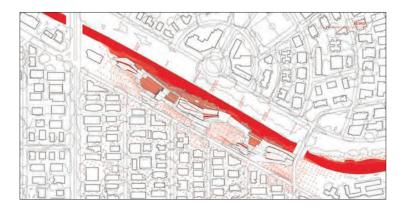


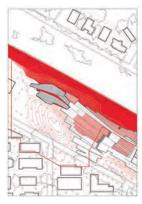








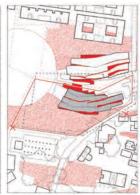




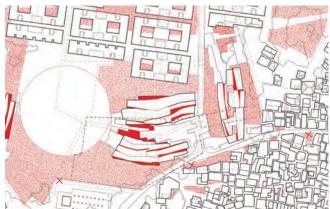


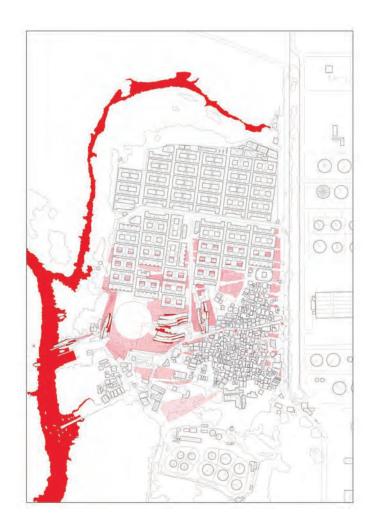


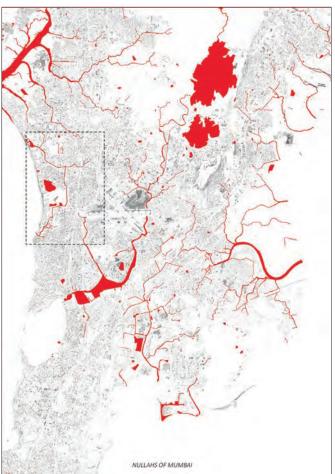


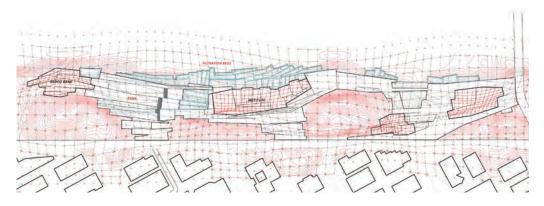


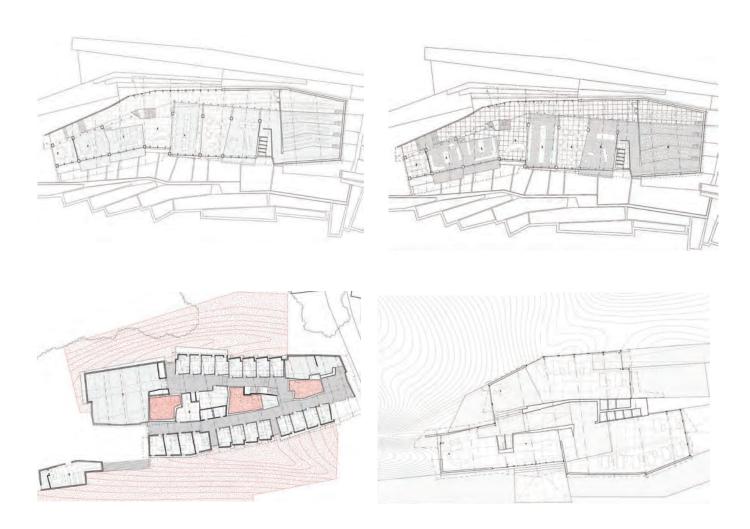


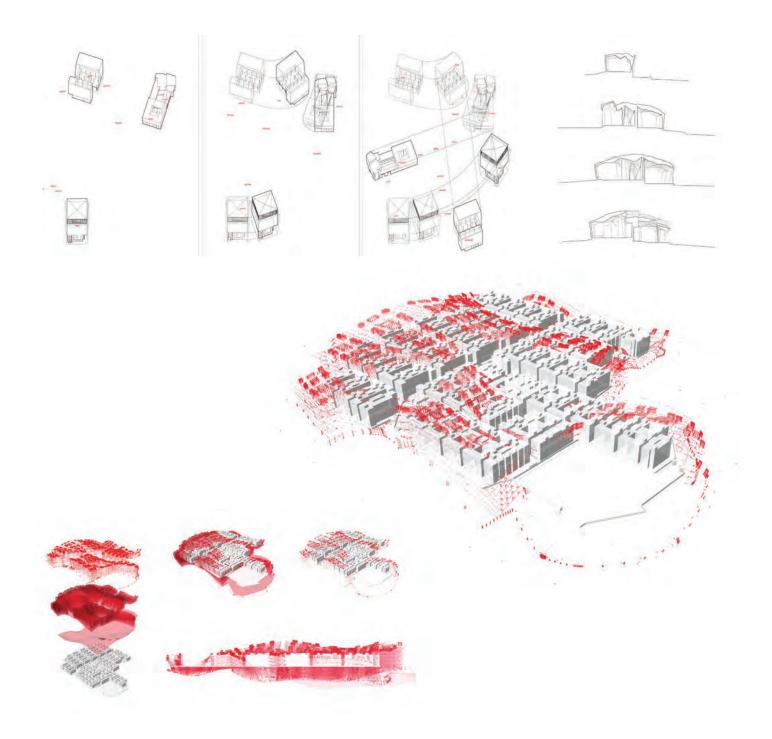




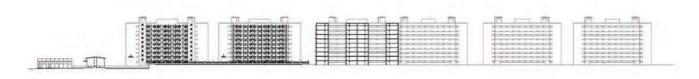


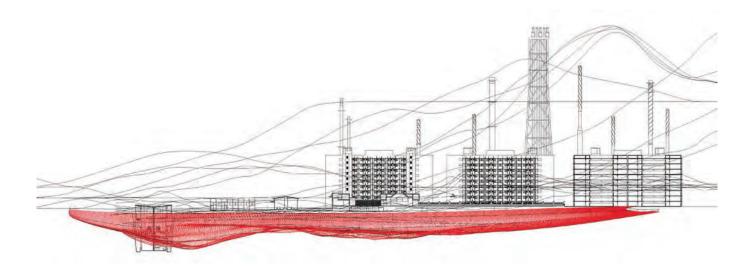


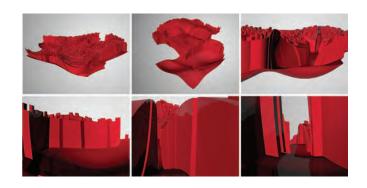


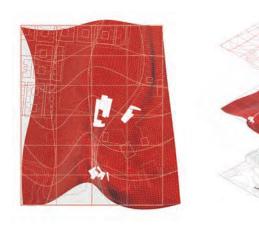


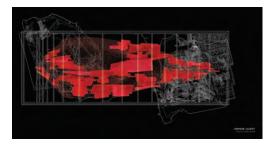


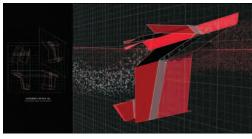


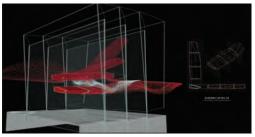




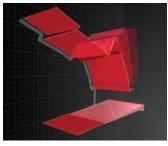


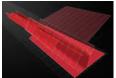






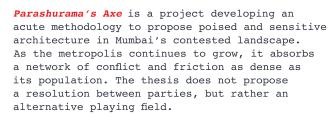












An understanding of Mumbai based on the origin myths of its landscape leads to a conception of architecture and landscape linked in a state of continuous genesis and displacement, caught between actuality and myth, ground and sky.

The proposal is finely attuned to the many conflicts of water, pollution, and space through its remedial social and medical agencies, deployed at highly sensitive and deeply inter-dependent locations throughout the city.



The Mahul Residents' Agency administers much needed amenity to the local Koli villagers as well as to the rehoused ex-slum dwellers: civic space is provided by the market and the council; and an ambulatory clinic cares for those affected by the high pollution levels. The Juhu Blood Institute receives data from the Mahul Agency and endeavours with long term research on blood diseases and pollution.

Both agencies radically re-define the local parameters of social, political, and bodily existence by redefining the parameters of edge, ground, and life.

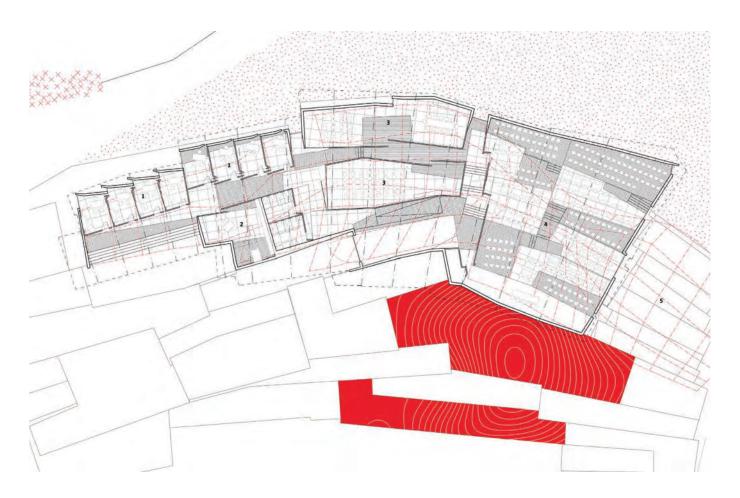


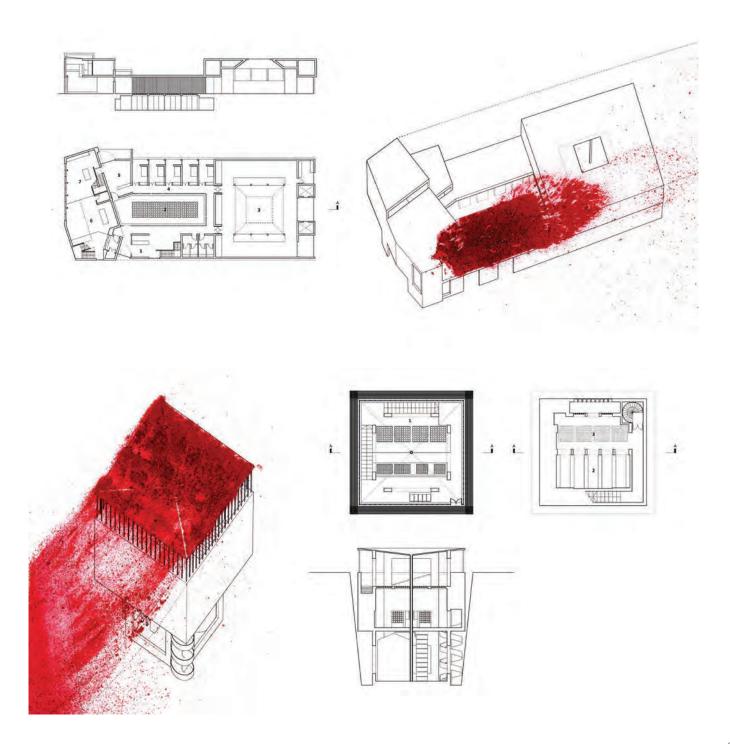


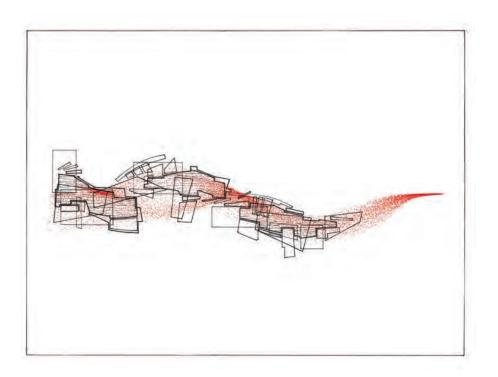


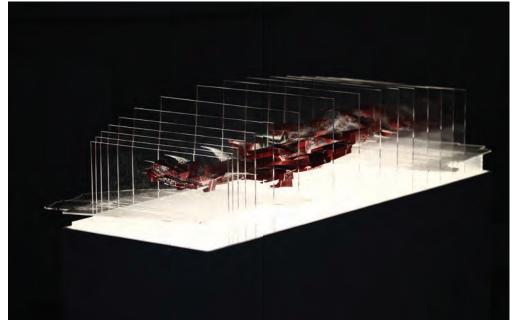


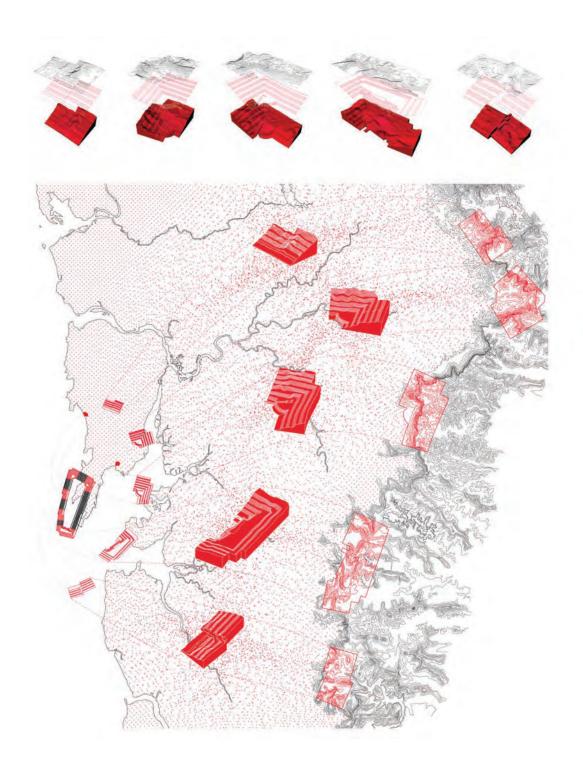




















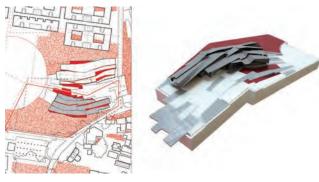


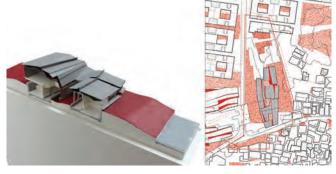


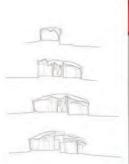




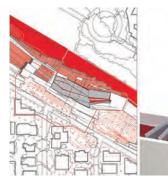














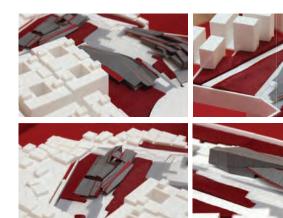




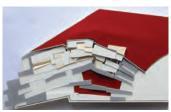
















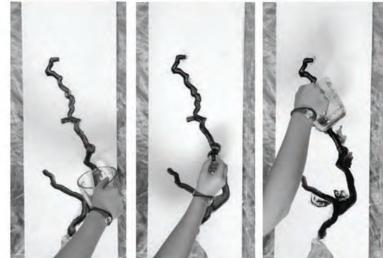


# Water-Hyacinths and Basins

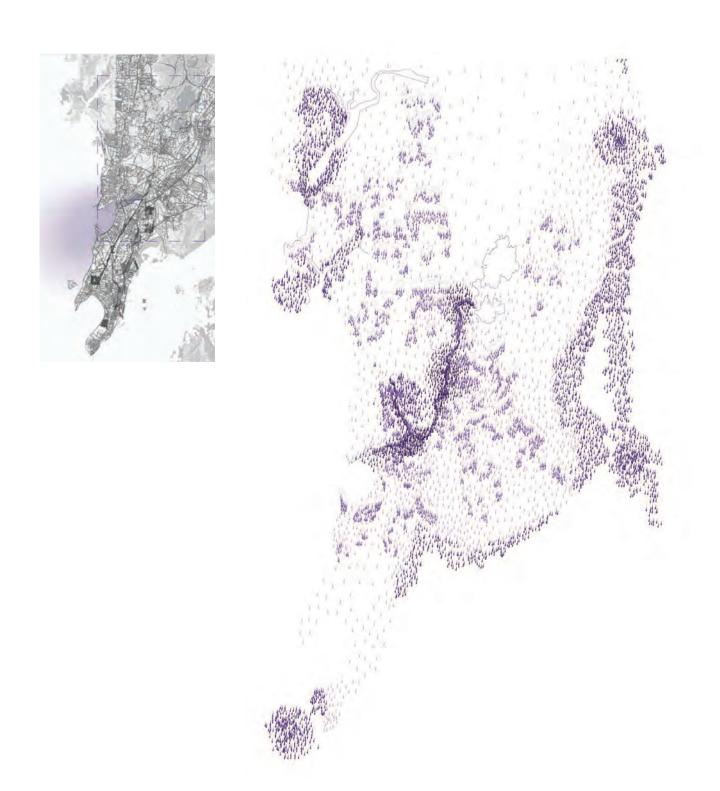
Helen Crombie

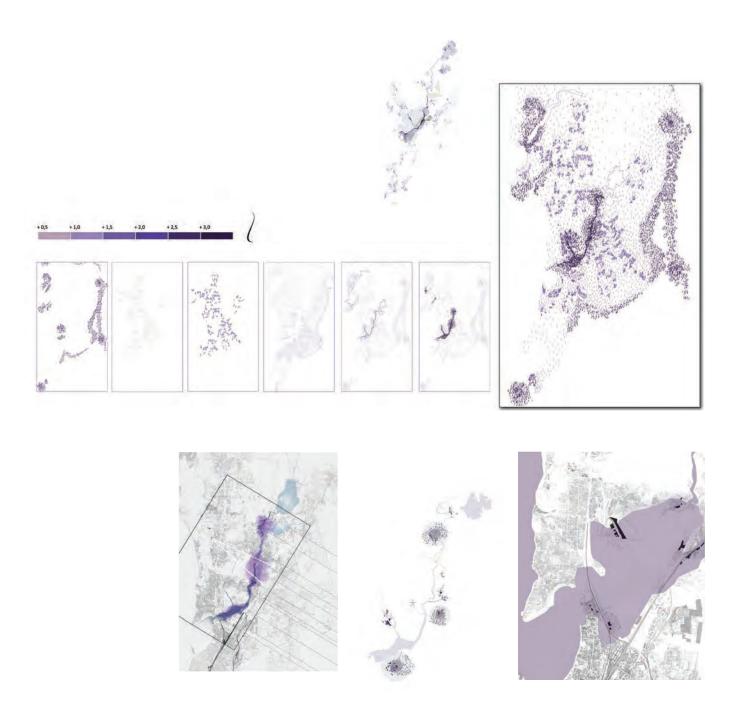








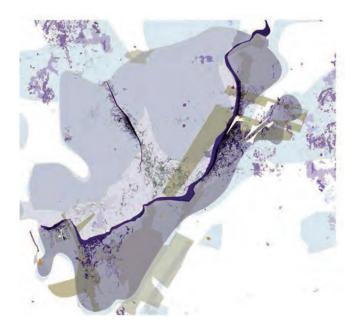




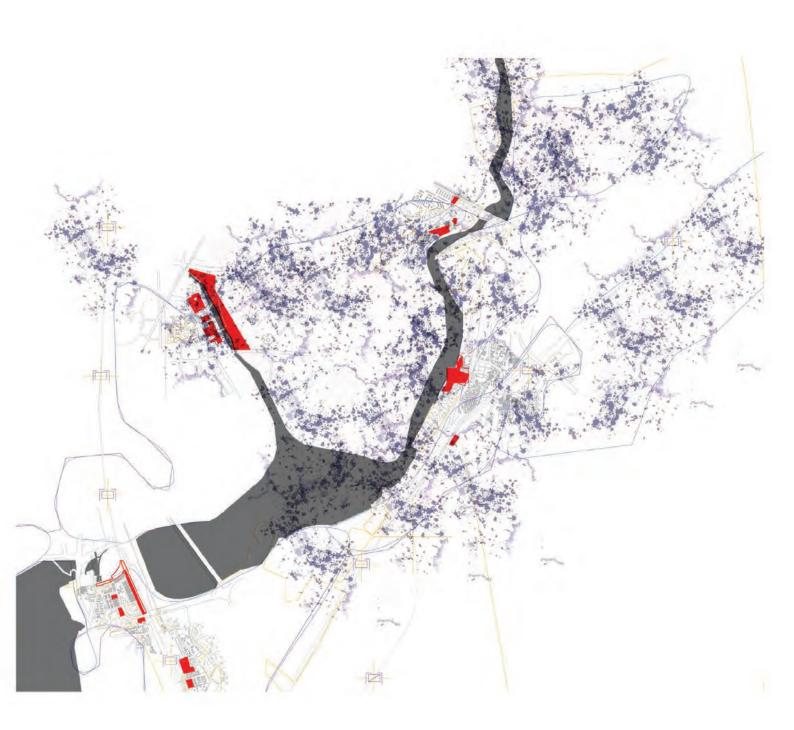
This work is entitled, *Sweet Mithi Swollen Basin*. By understanding the climatic conditions afforded by the Monsoon as registered through the bloom and swell of Water Hyacinth, the work proposes that we can better articulate and propose urban territories around the Mithi River and across Mumbai.

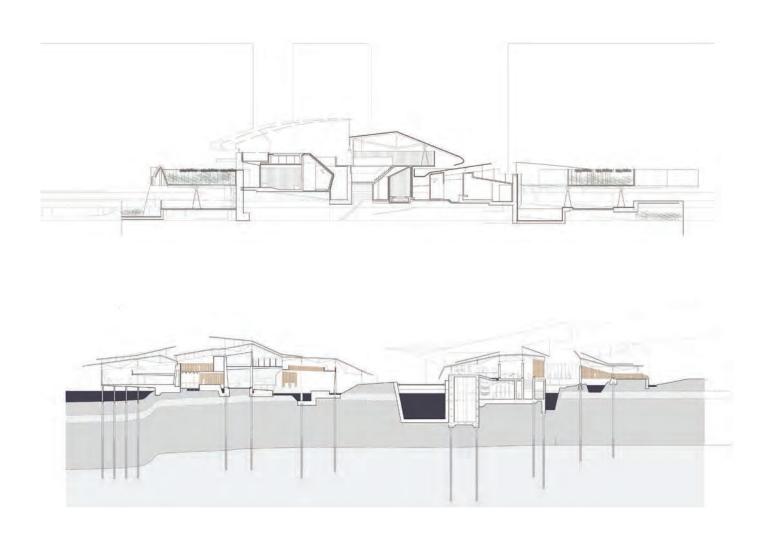
Thresholds are critical points within territories. It is through thresholds that we spatially recognise these registers of bloom and swell. The state or period of greatest beauty, freshness or vigour (bloom) can be enhanced through carefully calibrated tracts of land (basins). If correctly calibrated, they can allow for a social, natural and productive bloom.

This thesis tests architecture of new urban territories, thresholds and basins, to establish an understanding of the landscape of Mumbai that can rediscover the joy and bloom of the monsoon in the urban realm. It seeks to enable moments of social, natural and productive bloom within the metropolitan landscape.

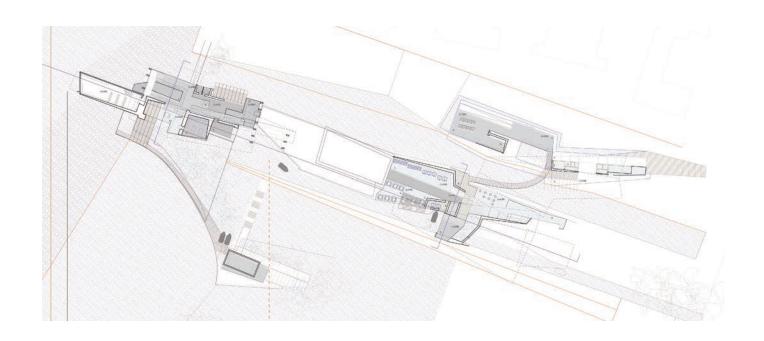


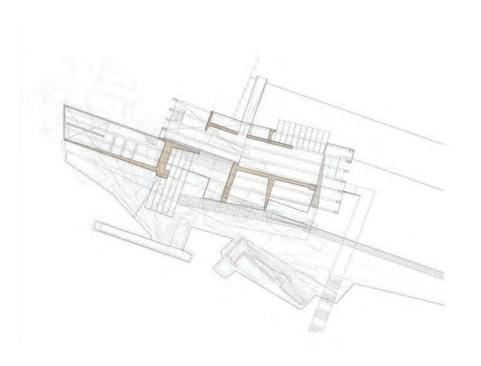


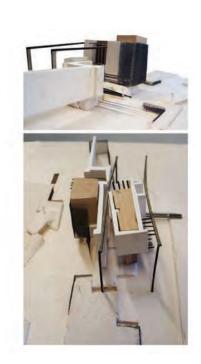




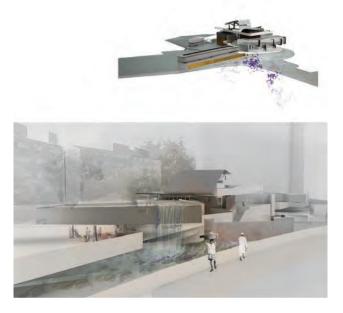




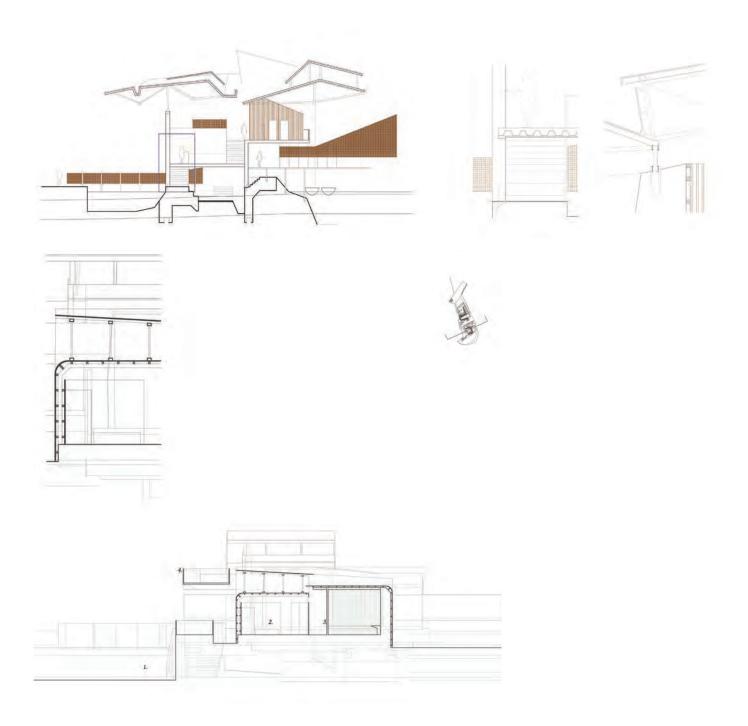


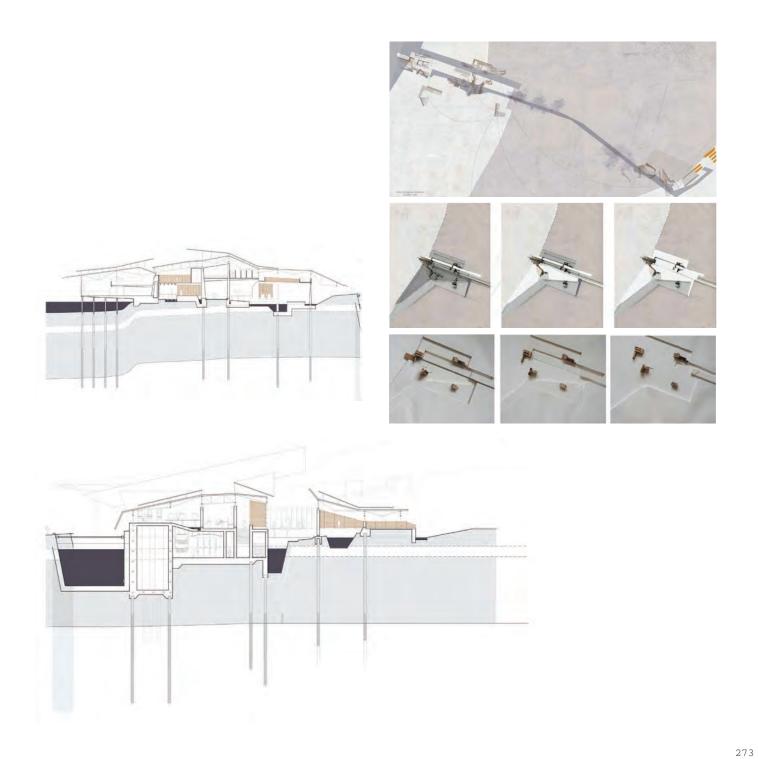


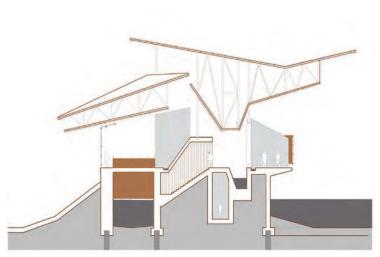


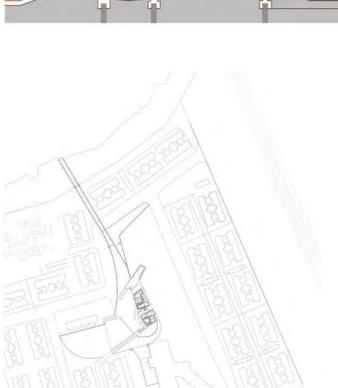


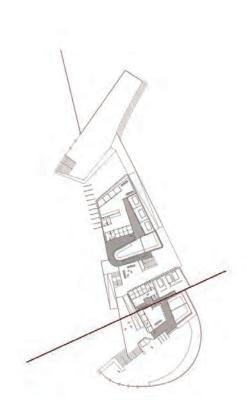




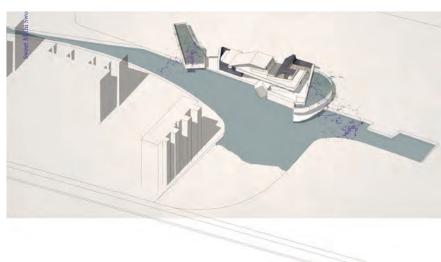


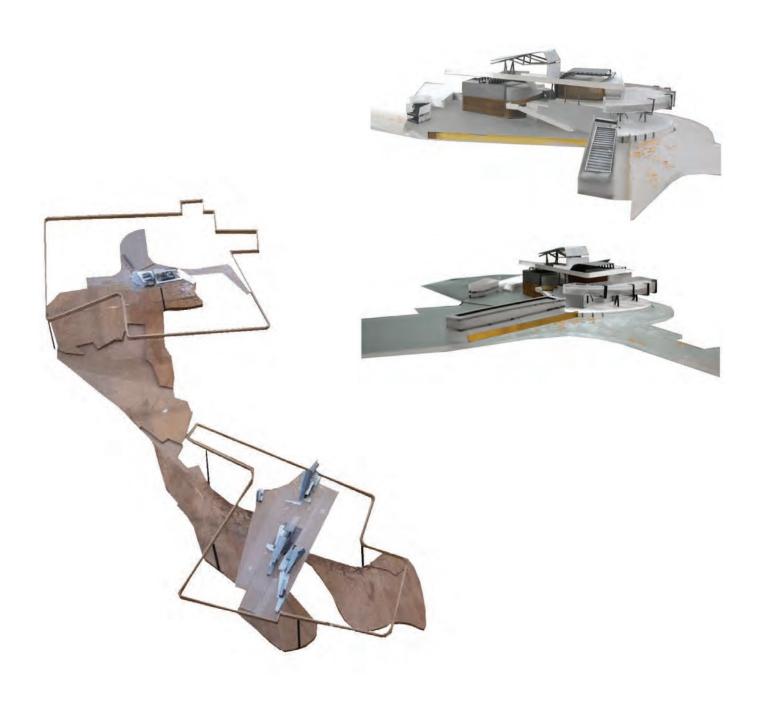












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Bombay City Wise is an advanced, but yet still inconclusive study into Ecosophic Urbanism. This book contains writings and urban design speculations on the city of Bombay/Mumbai. The speculations have been advanced through research-by-design studios for over two years.

In Bombay conditions have been found that not only assist in articulating the main questions that an Ecosophic approach to Urbanism frames, conditions have also been found which advance theory and practice towards an urban design paradigm that might be called Ecosophic Urbanism. Ecosophic Urbanism, as both an urban paradigm and as a practice, necessarily requires engagement in a complex series of methods, techniques and principles. This book alone does not deliver them entirely or always explicitly. However, something of the sensibility, tenacity and gentleness necessary for its attainment can be at least gleaned from the speculations herein presented and the writing conveys some of the founding political, philosophical and architectural principles. They are principles that have been followed and further tuned throughout this study. Therefore, together, the essays and design speculations form an initial guide for anyone else interested in the pursuit of Ecosophic Urbanism and as a reading of the urban context and landscape of Bombay/Mumbai.

