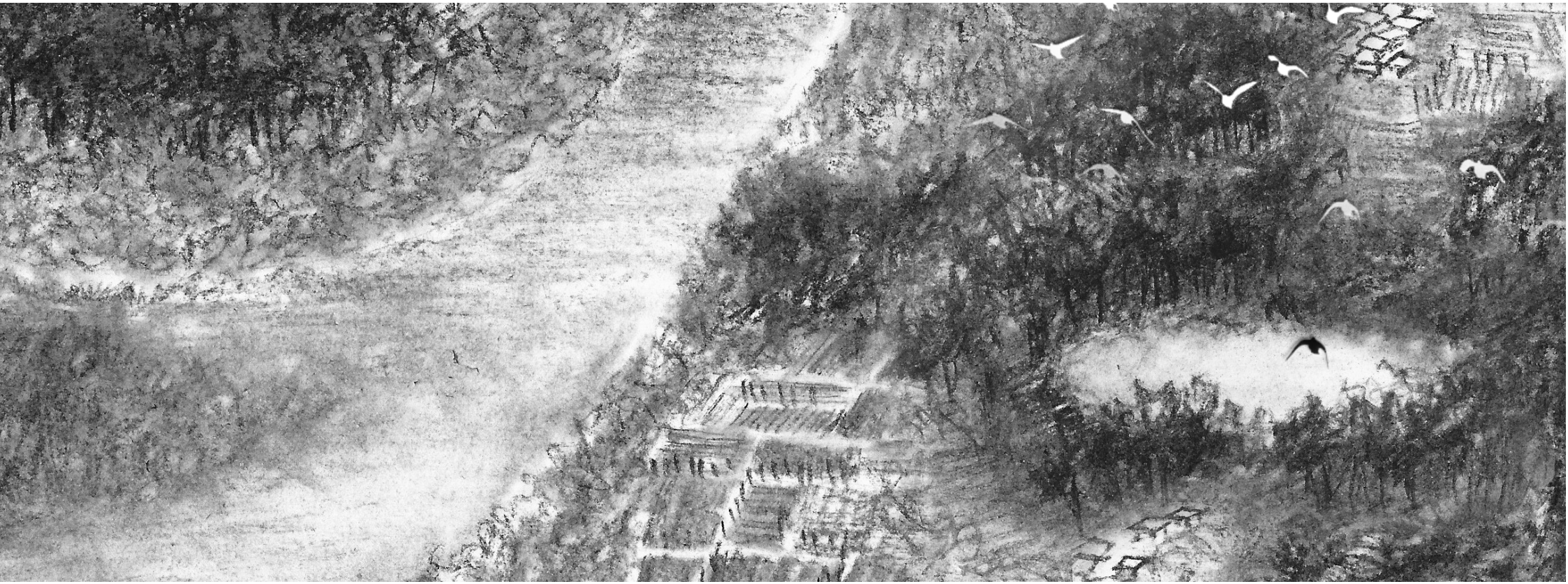

BEYOND THE MANIFEST

An exposition of subjective spatial sensibilities

No. 14; 2018

Landscape Environment Advancement Foundation , LEAF

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A SANCTUARY FOR INTERPRETATION

Eyesight is inceptive, perceives what it sees.

The senses are inclusive.
They perceive the tangible and lay them out as an objective illustration.

Space when construed as a domicile for perception, generously accommodates and keeps within it several personalized insights of itself over time. While the visual gives a hazy image of its manifestation, etymology and semantics gives room for the making of preliminary impressions of its past; 'Malleshwaram' is then the land of the forest God *'Kadu maleshwara'* and 'Sampangiramnagar' a product of *'Sampanigiram kere'* a depression over which a society was defined.

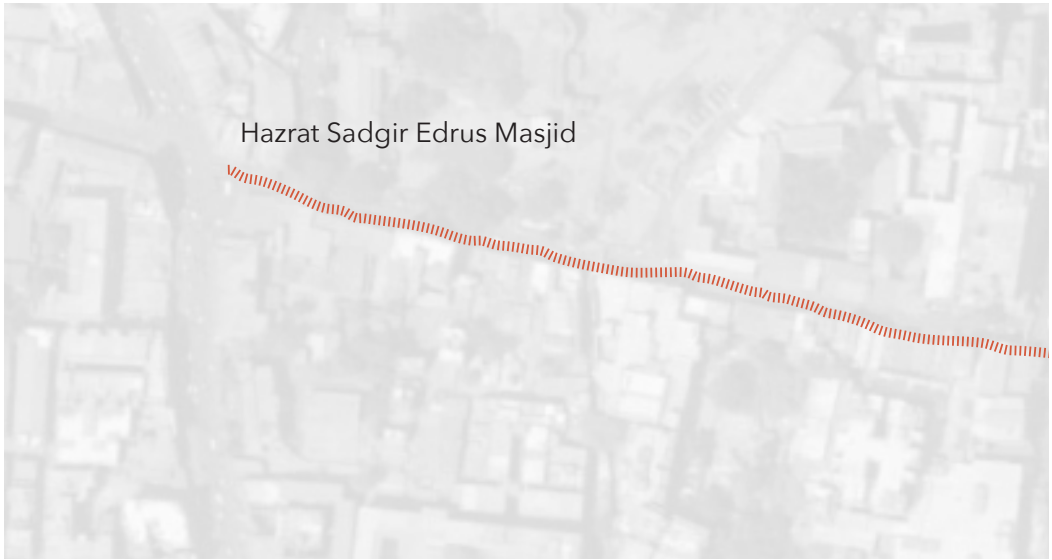
Space as a cumulative of several realities, narrates collective imageries of objects, spaces, symbols of coherence and of subjective interpretations. It triggers an imagination where fact and fiction are congruent. A fully grown tamarind tree is not only a source of food but is also said to be a house for ghosts at night similarly, stumbling upon a flawlessly symmetric seedpod an indicator of good fortune along with being a painful accident. These narratives intensely weave the delusive with the genuine and lets one wander in a place which is sometimes more entrancing than reality itself.

Space as a lens of subjective memories is a mnemonic device that unfolds a collection of several narratives frozen in time. These narratives convert regular objects of daily-life into portals leading to a repository of past experiences. These sensibilities describe hatred towards a stone stumbled upon at the entrance of The Taj Mahal or immense admiration for wall carvings at Sheesh Mahal which resemble the arrangement of plants in a garden back home. This act of attaching meanings and narratives to several objects of the place establishes a sense of belonging and makes one wonder if the memory itself makes the space a memorable one or if the spatial articulation makes it possible for people to make memories in.

THE PILOT

A systematic laying out of the several sensibilities of space as a domicile for perception, a cumulative of multiple realities and a mnemonic device was done using visual representation as a tool to arrive at a methodology for understanding the mysteries of its interpretations.

An example of a small space in the old city of Ahmedabad, Gheekanta was used to pose the questions about the meanings of space as a pilot. A stretch of 4km along the road was understood through layers of etymology, prominence of objects, signage and people using the street. Multiple imageries of the street were mapped and used to arrive at a methodology for a larger context.

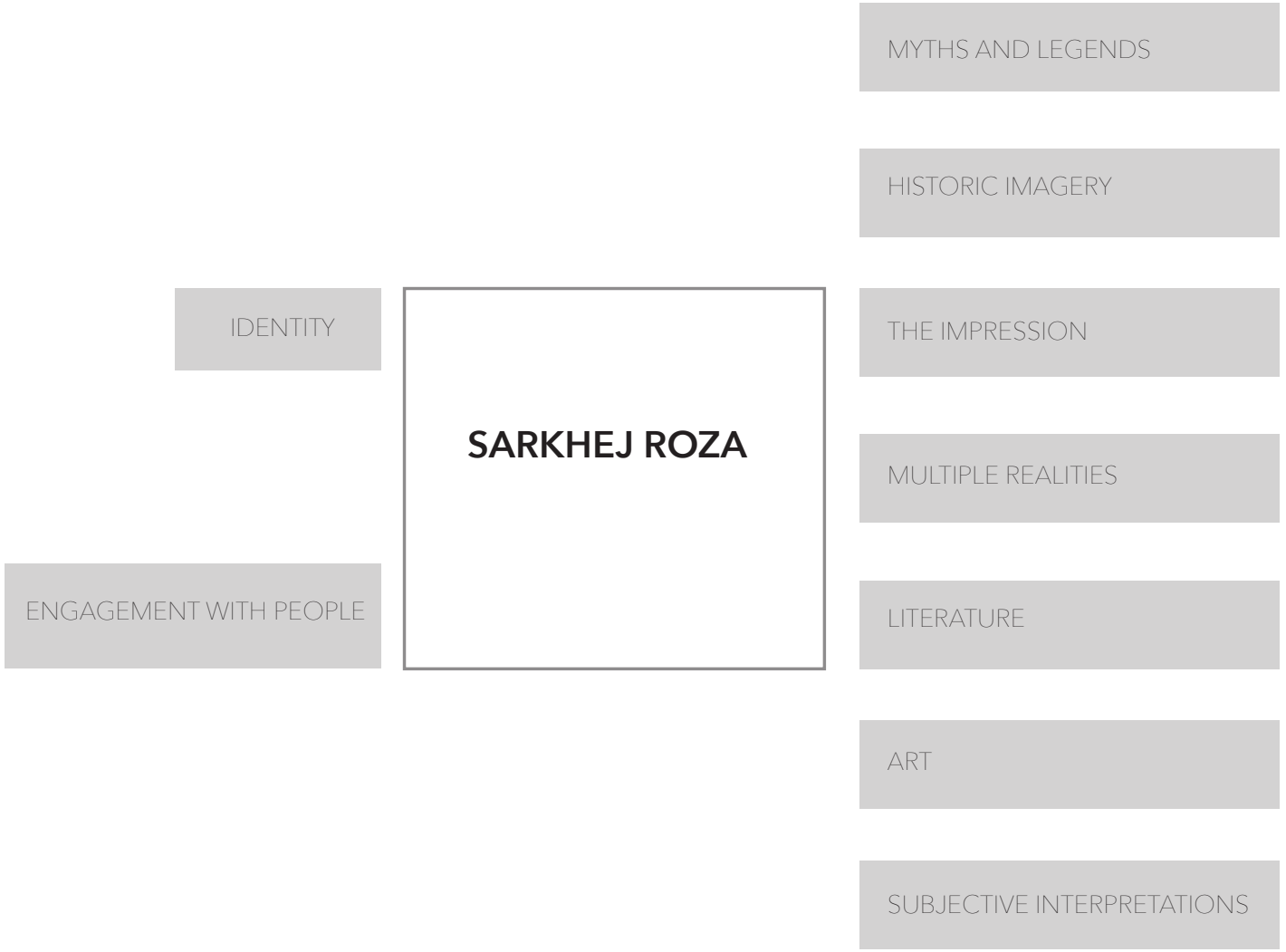


Gheekanta road, Ahmedabad

Muhafizkhan Masjid

A projected impression of the space derived out of etymology.

Ghee . Kanta
(Clarified butter . Weighing scale)

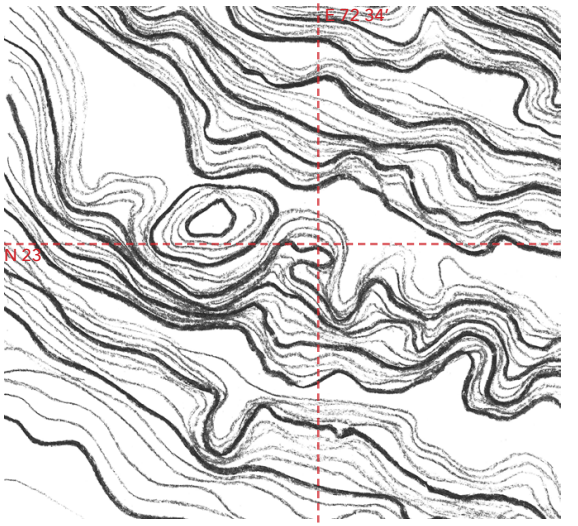

MYTHS AND LEGENDS
HISTORIC IMAGERY
IDENTITY
SARKHEJ ROZA
THE IMPRESSION
MULTIPLE REALITIES
ENGAGEMENT WITH PEOPLE
LITERATURE
ART
SUBJECTIVE INTERPRETATIONS

SEQUENCING EVOLUTION

- Sarkhej Roza and its environs

Sarkhej Roza is a mosque and tomb complex built during the making of the city of Ahmedabad and has existed midst a constantly evolving context for more than 600 years. Having grown to almost the edge, as the urban fabric eyes and waits to engulf the historic complex into its fast paced environment, people still continue to associate with it through their subjective lenses over time.

The study demonstrates the idea of understanding subjective insights of Sarkhej Roza and its environs. An objective documentation of the complex with respect to a larger cultural history and geography helps one interpret the space seen through time.



Terrain

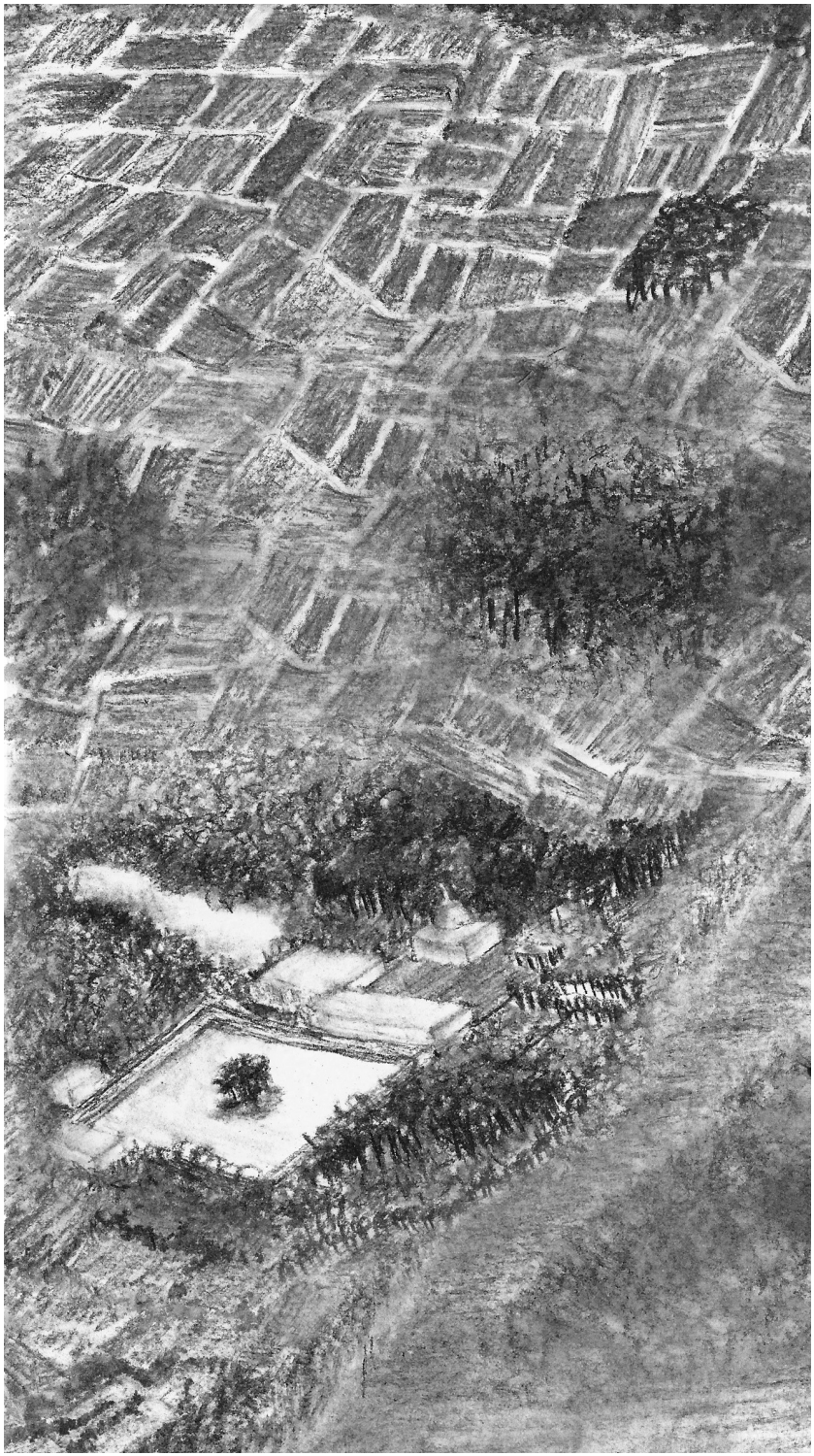
2

CHANGE IN THE REGIONAL LANDSCAPE

1700 A.D

The profit in the market for indigo dye resulted in the cultivation and extraction of indigo in Sarkhej and the surrounding villages in increased numbers.

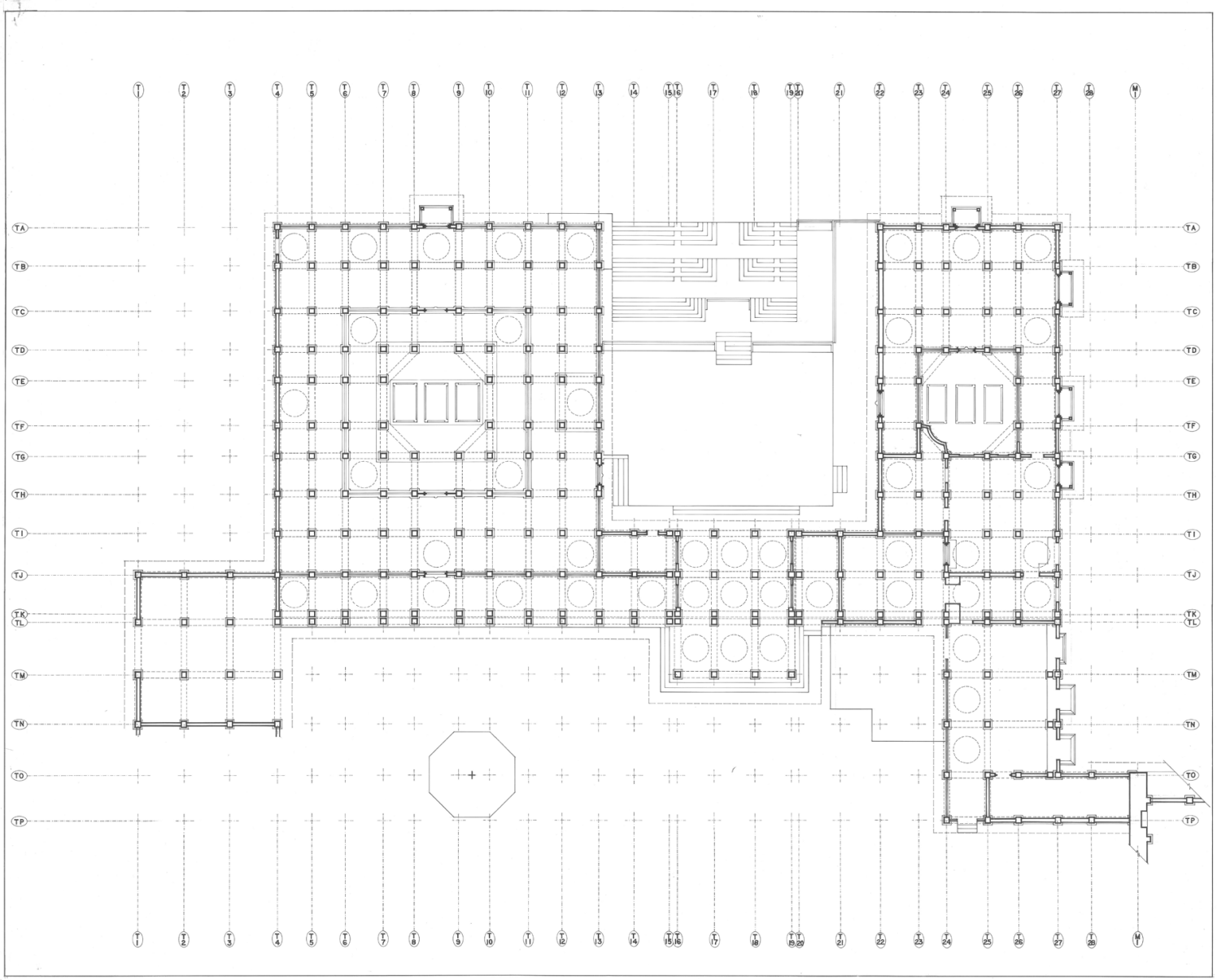
This resulted in an increase in the number of indigo farmlands in the landscape leading to larger view-sheds for people traversing through the landscape and a decrease in the forest and food crop cultivation.



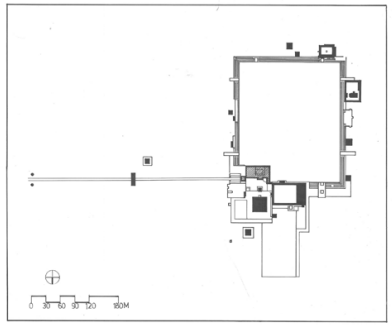
AS A MONUMENT TO THE CITY

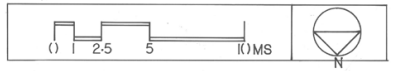
The roza complex was documented in great detail as part of the Related Study Program (RSP) at Faculty of Architecture, CEPT University, by students from 1982 batch.

The academic exercise included measure drawings of the overall plan of both the King's Tomb and the Queen's Tomb.



KEY TO SYMBOLS USED





SARKHEJ ROZA COMPLEX
Tombs: King's, Queen's

PLAN

THESIS '87'88

Drg No: 2

Rajiv Kadam 1282

Drawn By Devyani

Devyani Mani 1632

ARCHITECTURAL CONSERVATION UNIT: CEPT

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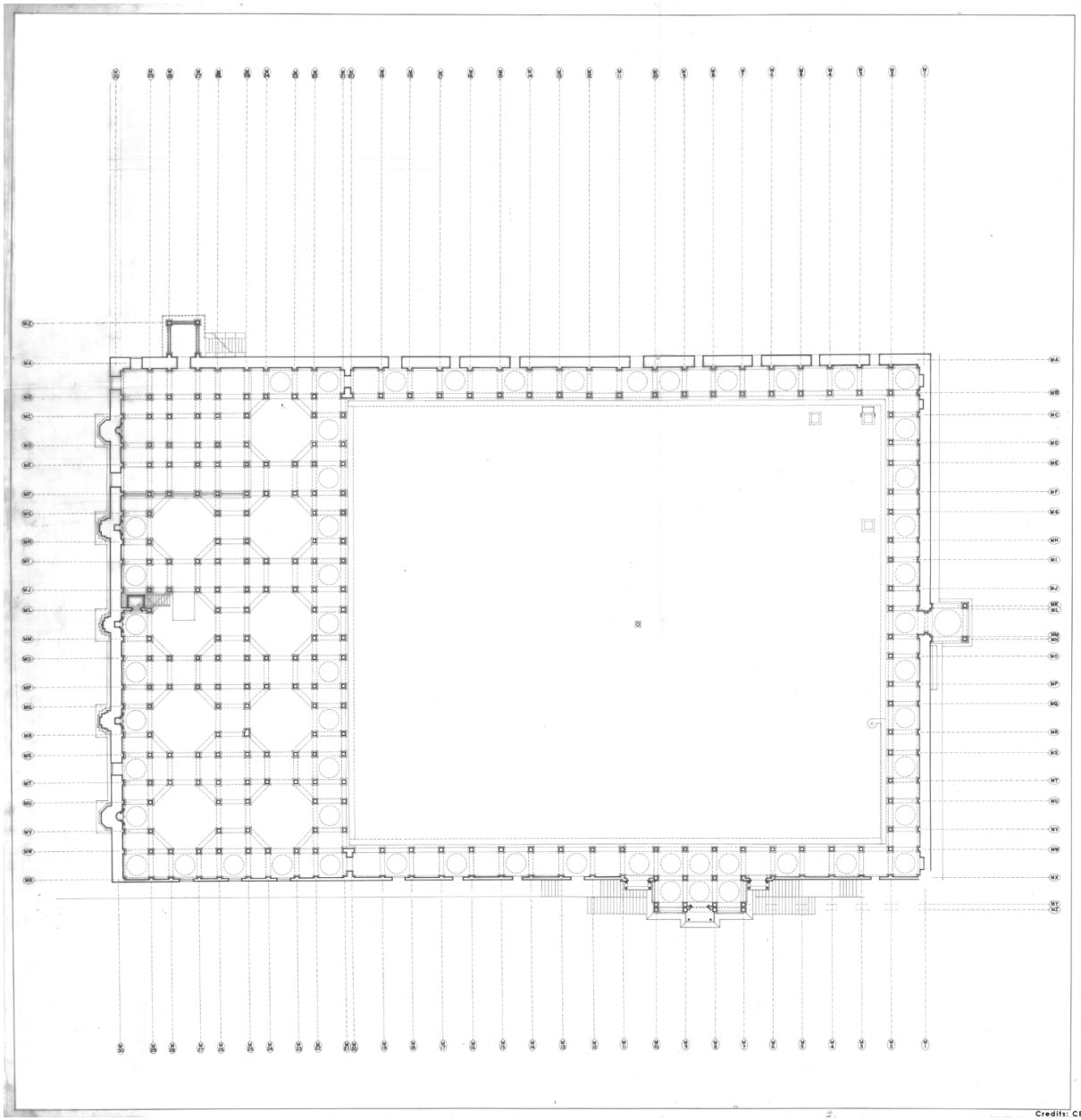

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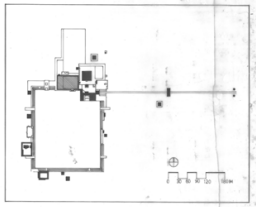

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SARKHEJ ROZA COMPLEX
Jami Mosque

PLANS
Drg No: 3
Drawn By: Devyani

THESIS '07'08
Rajiv Kadam 4232
Devyani Mani 4632

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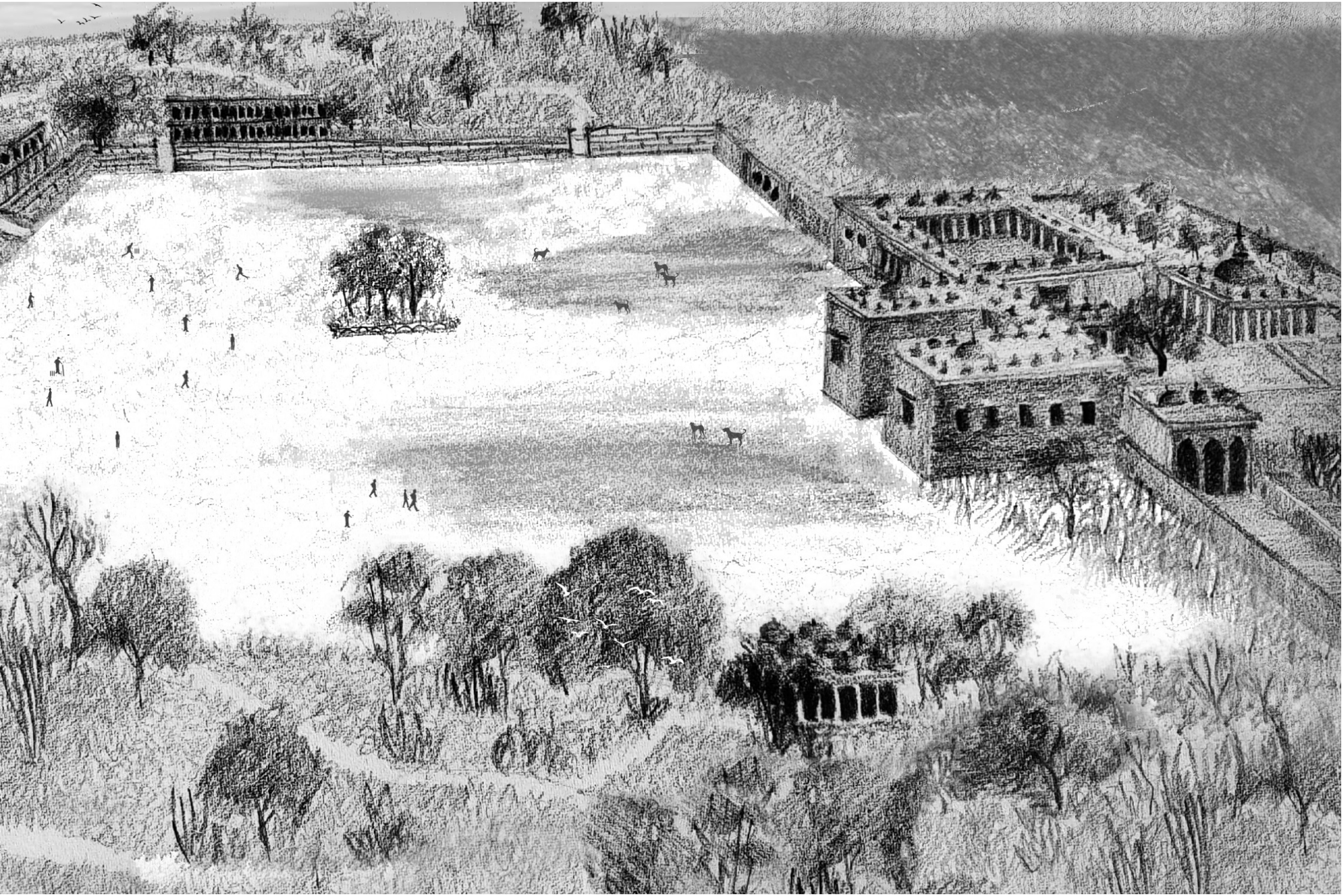
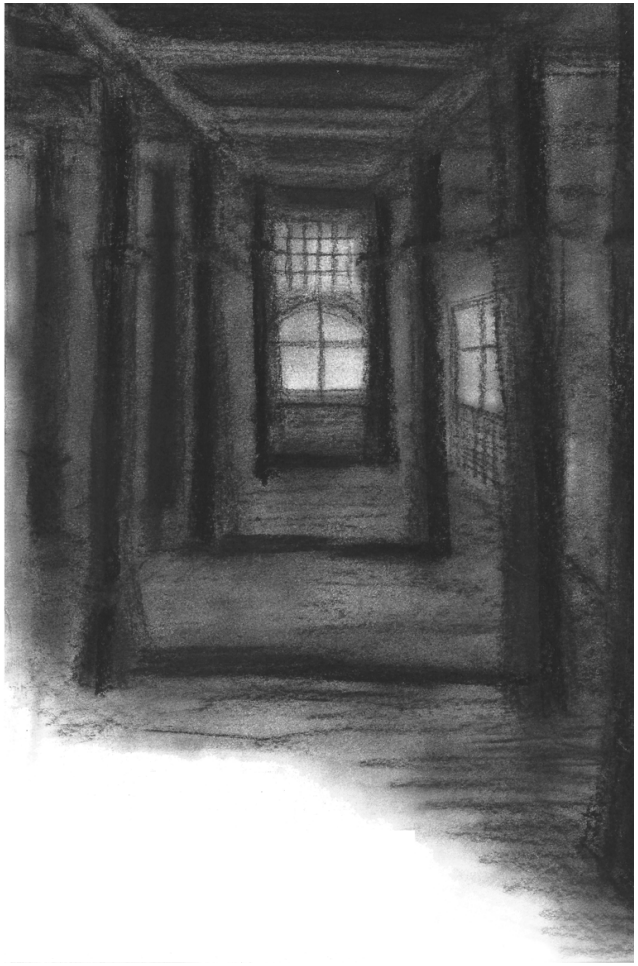
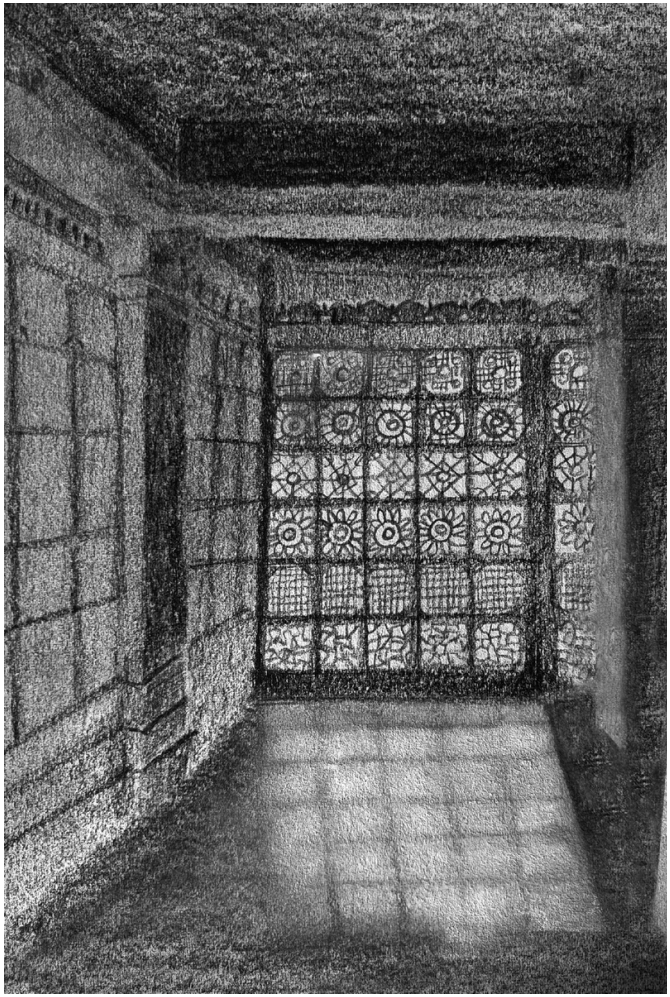




Light within the dargah of Ahmed Khattu

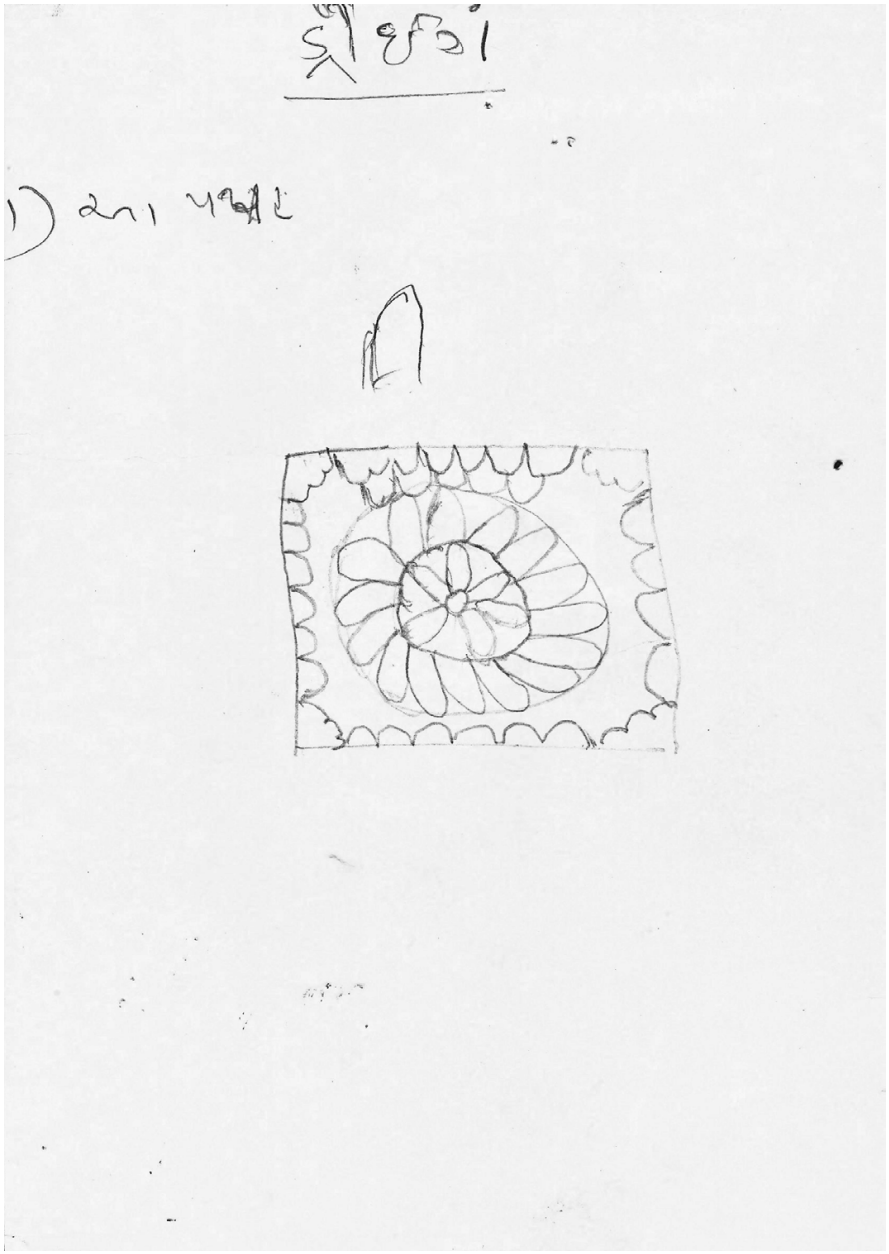
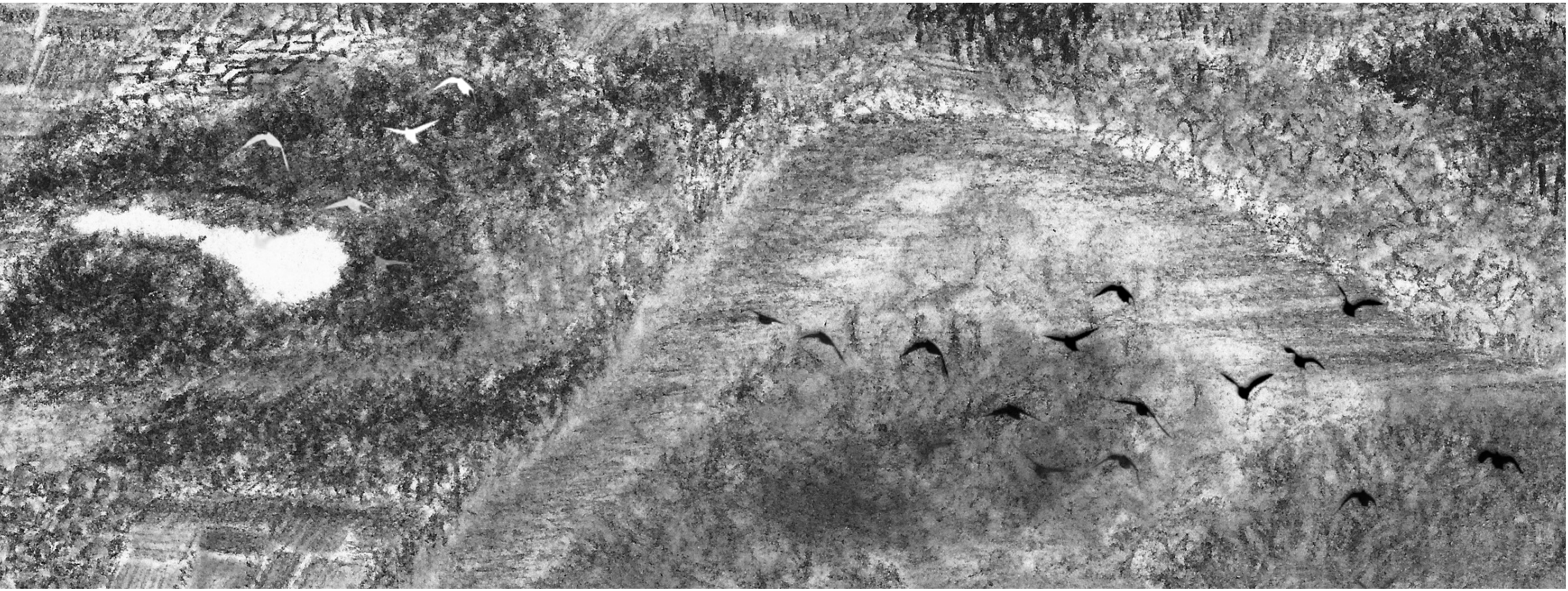
Light along the colonnaded verandahs of the mosque, the king's pavilion and the queen's pavilion.



Light falling through the stone jalli inside the tomb of king Muhammed Begada.

SARKHII ROZA

MUHAMMED NAZIR MALIK

Security

" The stone is what makes the place what it is…… it is full of it used in different forms….they were all imported from Rajasthan and carved into beautiful jallis…..I look at it all the time and wonder how they were made"