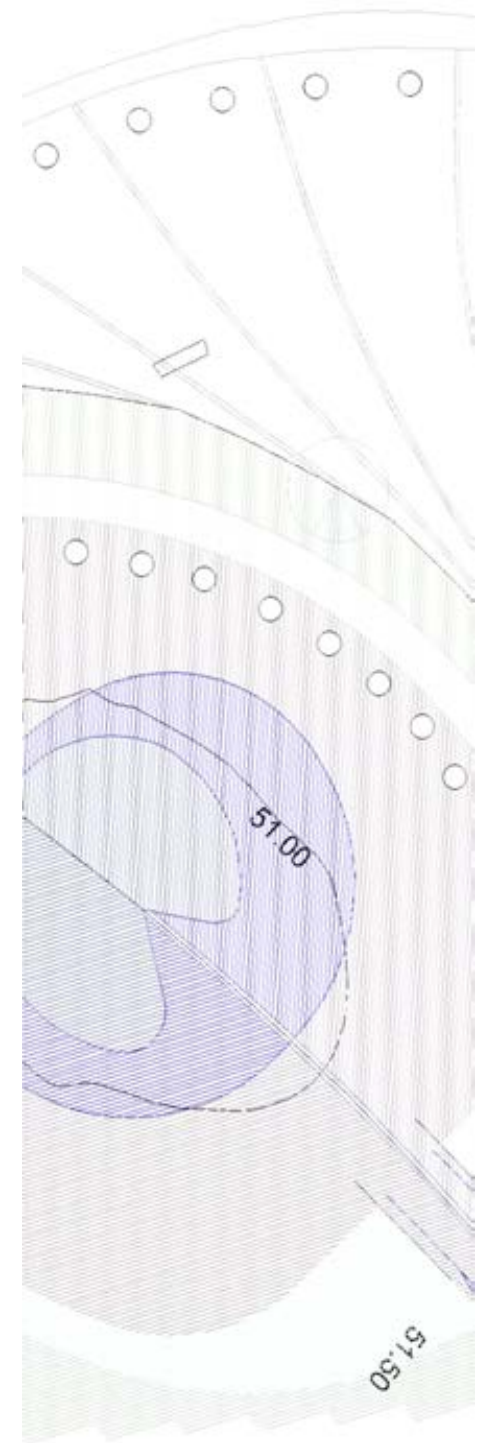
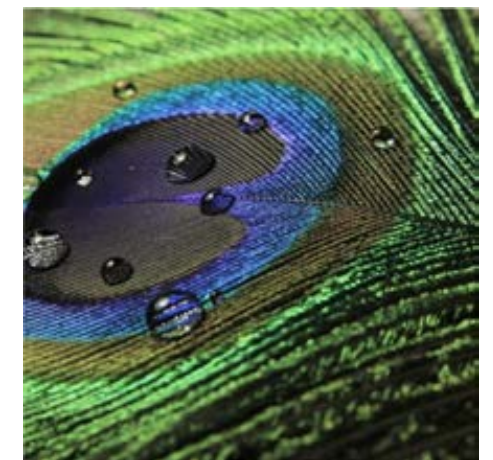


Main Gardens of Matrimandir



L I F E



A Leaf fell from the Banyan Tree, and the way it gently rested on the earth below, it became the manifestation of the garden called Life.

**STAGE 3: SELF-
REALIZATION**

SAHASRAR

**STAGE 2: UPWARD
MOVEMENT**

SUSHUMNA

STAGE 1: ACTIVATION

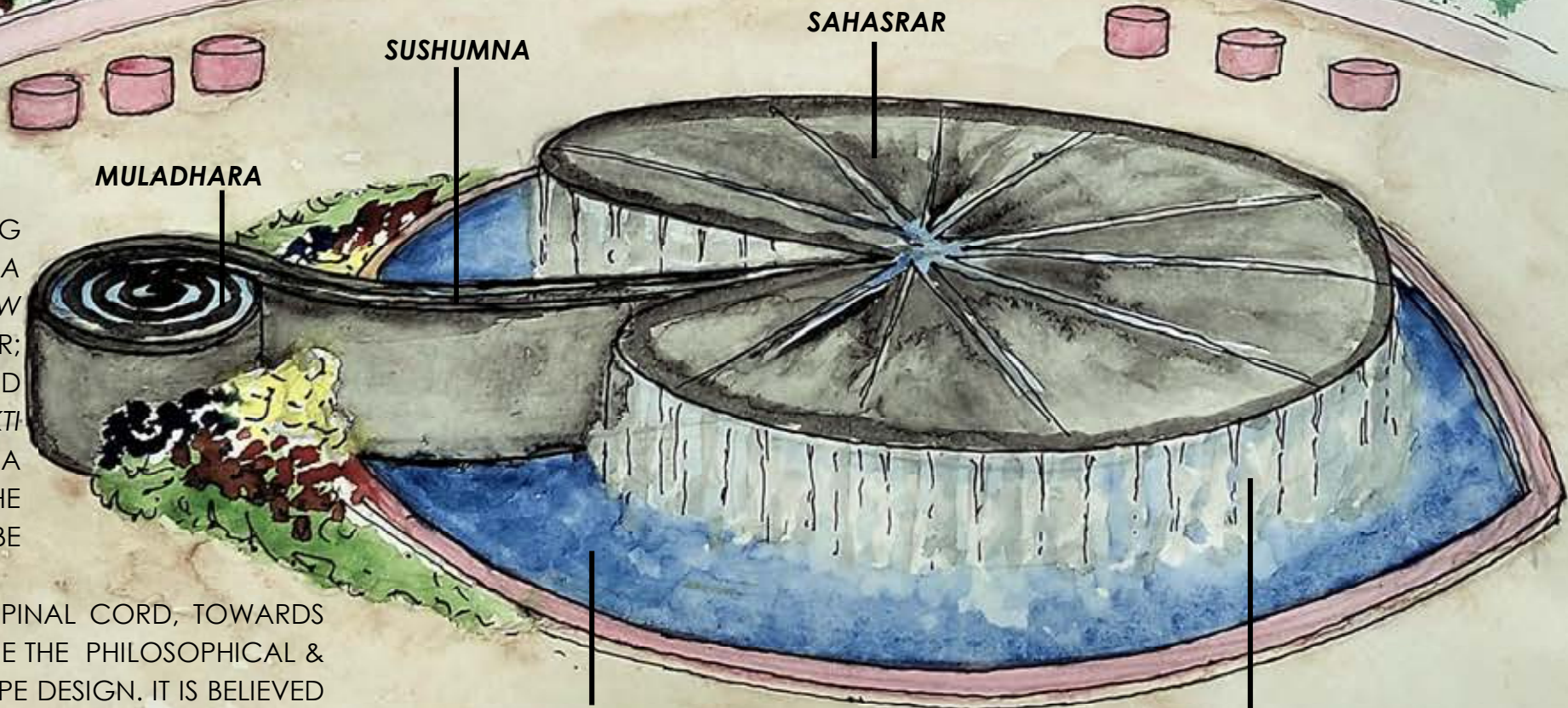
STAGE 0: DORMANT

MULADHARA

DRAWING A PARALLEL BETWEEN EXPLORING THE MEANING OF LIFE AS MOVEMENT, A MARCH FORWARD, THE CLIMB TOWARDS NEW REVELATIONS, AS SUGGESTED BY THE MOTHER; AND THE COSMIC ENERGY FLOW AS DEPICTED IN THE YOGIC CONCEPT OF KUNDALINI SHAKTI OR LIFE ENERGY, WHICH IS COILED LIKE A SERPENT AT THE BASE OF THE SPINE IN THE MULADHARA OR SACRUM AND CAN BE AROUSED AND CHANNELIZED UPWARDS THROUGH SUSHUMNA, THE BRAIN-STEM OR SPINAL CORD, TOWARDS THE SAHASRAR OR THE HUMAN BRAIN, BECAME THE PHILOSOPHICAL & EXPERIENTIAL VOCABULARY OF THE LANDSCAPE DESIGN. IT IS BELIEVED IN THE TANTRA YOGA THAT THE MULADHARA IS THE SOURCE OF ENERGY, POWER AND LIFE FOR THE SAHASRAR, THROUGH SUSHUMNA.

THE GENESIS OF THE PLANNING FOR THE MANIFESTATION OF THE GARDEN CAME ABOUT IN AN ORGANIC WAY, AS IF THE SITE IS SILENTLY SUGGESTING ITSELF AND THAT IT WAS ALREADY THERE. READING THE PHYSICAL CONTEXT: THE CENTRAL LAND/POND DEPRESSION, THE PETAL CONTOUR LINE, THE CONNECTING PATHWAY ARC AXIS AND THE GREAT BANYAN TREE; WERE SUCH FRAGILE COMPONENTS OF AN ECOSYSTEM THAT THEY THEMSELVES BECAME THE GUIDING PRINCIPLE FOR THE LAYOUT OF THE GARDEN.

THE PROPOSED DESIGN ELEMENTS FOR THE GARDEN OF LIFE, ARE DECONSTRUCTED FROM A PEACOCK FEATHER META-MORPHICALLY THE SAME LEAF FALLEN FROM THE BANYAN TREE. IT HAS THE CENTRAL MONOLITH ELEMENT OF LOTUS PLANT LEAF, DEPICTED AS THE HUMAN BRAIN, THE ARC STEM OF THE PLANT DEPICTED AS THE SPINAL CORD, AND THE SPIRAL KUND, DEPICTED AS SACRUM FOR THE SOURCE. THE VISUAL AND THE EXPERIENTIAL ASPECT OF THE GARDEN DESIGN IS OBSERVING THE SLOW MOVEMENT OF WATER ORIGINATING FROM THE SPIRAL KUND, CHANNELIZING THROUGH THE STEM AND REACHING THE LOTUS PLANT LEAF; AND FINALLY TRICKLING DOWN THE GROOVES AND INTO THE POND BELOW, DEPICTED AS SUPER CONSCIOUSNESS, WHERE THE INDIVIDUAL'S MIND UNITES WITH THE UNIVERSAL CONSCIOUSNESS.



**POND DEPICTED AS UNIVERSAL
CONSCIOUSNESS**

**INDIVIDUAL-CONSCIOUSNESS UNITING
WITH UNIVERSAL CONSCIOUSNESS**

1. ORIENTATION: AN IMPORTANT ASPECT WHILE DESIGNING THE GARDEN IS TO KEEP THE ORIENTATION OF THE MATRIMANDIR AS A BACKDROP TO THE GARDEN WHILE CONTEMPLATING/RELAXING IN A SITTED POSITION AND EXPERIENCING THE CORE ELEMENT OF THE PROPOSED GARDEN IN THE FOREGROUND.

2. CENTRAL AXIS: CONNECTING THE TWO EXISTING ENTRY/EXIT POINTS, A NATURAL CURVED AXIS IS DERIVED WHICH ALIGNS WITH THE CENTRAL SPINE OF THE PROPOSED PEACOCK FEATHER DESIGN ELEMENTS.

3. EXISTING LAND DEPRESSION: THE LOCATION OF THE LAND DEPRESSION MANIFESTED ITSELF IN THE PROPOSED DESIGN AS THE CENTRAL WATER BODY AND IS ONE OF THE CORE ELEMENTS OF THE DESIGN.

4. PETAL RIDGE LINE: AS INSTRUCTED IN THE DESIGN BRIEF, THE PROPOSED DESIGN MAINTAINS THIS DEMARCATION AND BECOMES THE PROFILE OF THE PEACOCK FEATHER.

5. SITE SLOPE TOWARDS MATRIMANDIR: THE PROPOSED DESIGN SEES THIS SLOPE IN SYMMETRY TO THE PETAL RIDGE LINE AS THE OUTER PROFILE OF THE PEACOCK FEATHER.

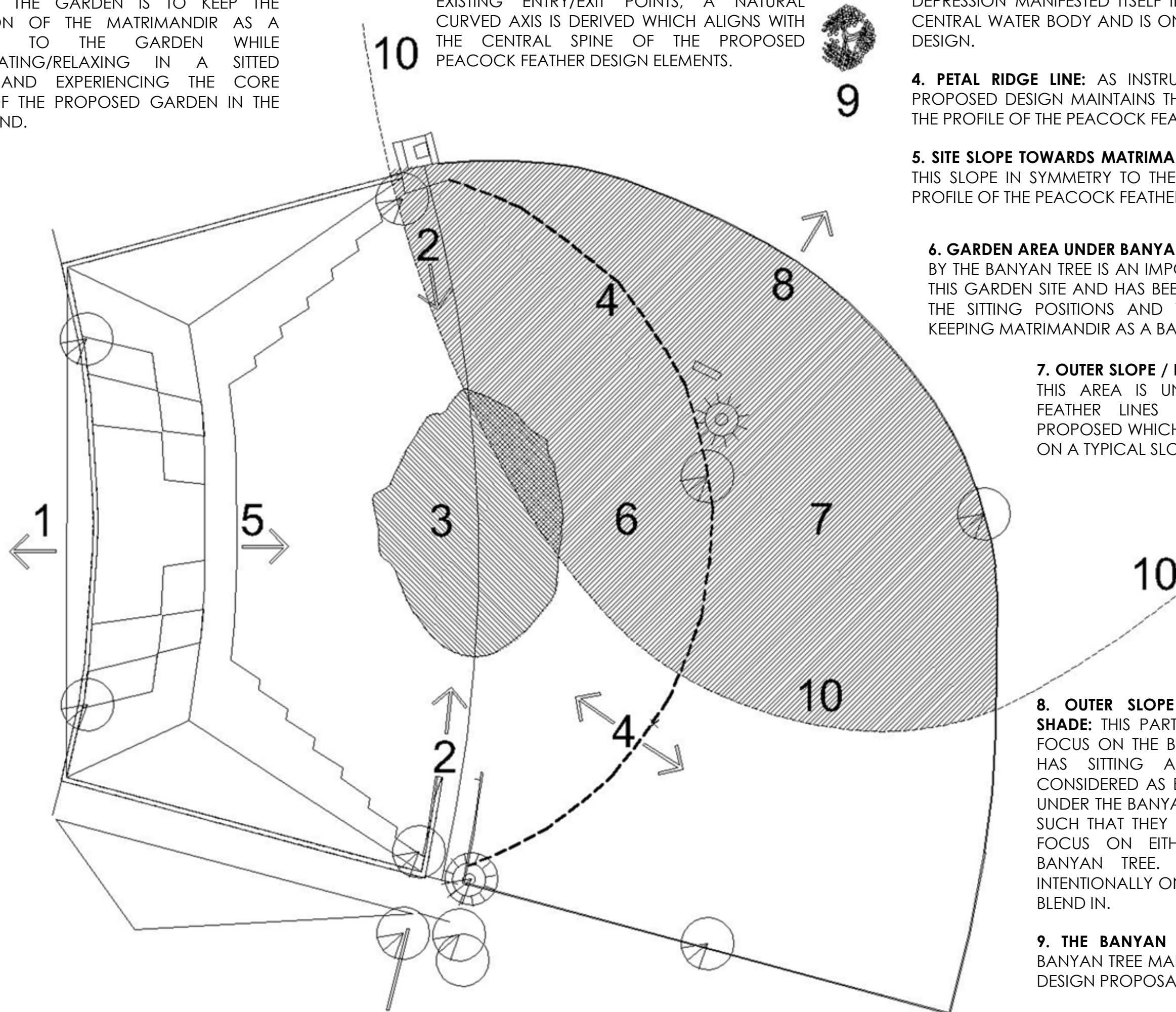
6. GARDEN AREA UNDER BANYAN TREE SHADE: THE SHADE PROVIDED BY THE BANYAN TREE IS AN IMPORTANT MICROCLIMATE SPECIFIC TO THIS GARDEN SITE AND HAS BEEN INTEGRATED IN THE PLANNING OF THE SITTING POSITIONS AND YET MAINTAINING THE ASPECT OF KEEPING MATRIMANDIR AS A BACKDROP.

7. OUTER SLOPE / BACK SLOPES : ALMOST 50 - 60 % OF THIS AREA IS UNDER THE SHADE. THE RADIATING FEATHER LINES WITH STEPPED LAND PROFILE IS PROPOSED WHICH CHECKS THE RAIN WATER RUN-OFFS ON A TYPICAL SLOPED SURFACES.

8. OUTER SLOPE PERIPHERY UNDER BANYAN TREE SHADE: THIS PART OF THE SITE IS PLANNED WITH THE FOCUS ON THE BANYAN TREE. THE PERIPHERAL AREA HAS SITTING ARRANGEMENTS WHICH CAN BE CONSIDERED AS EXTENSION TO THE EXISTING SITTINGS UNDER THE BANYAN TREE. THE SITTING ARE ARRANGED SUCH THAT THEY CAN BOTH BE CONSIDERED WITH A FOCUS ON EITHER THE MATRIMANDIR AND THE BANYAN TREE. THE DESIGN INTERVENTION KEPT INTENTIONALLY ON THE MINIMUM, HERE THE IDEA IS TO BLEND IN.

9. THE BANYAN TREE: THE CLOSE VICINITY OF THE BANYAN TREE MAKES IT AN IMPORTANT ASPECT OF THE DESIGN PROPOSAL.

10. THE BANYAN TREE CANOPY PROFILE



1 SOUTH BLACK KADAPPA LIMESTONE, SUGGESTED FOR THE "FLOATING" MONOLITHIC ISLAND IN THE CENTRAL WATER-BODY.

2 RED SANDSTONE USED AS EDGING STONE FOR RADIATING FEATHER LINES AND HIBISCUS ROSA PLANTER LEDGE WALL

3 GREEN GRASS COVER AT THE OUTER PERIPHERY OF THE HIBISCUS ROSA PLANTATION AND SLOPE TOWARDS THE LAKE.

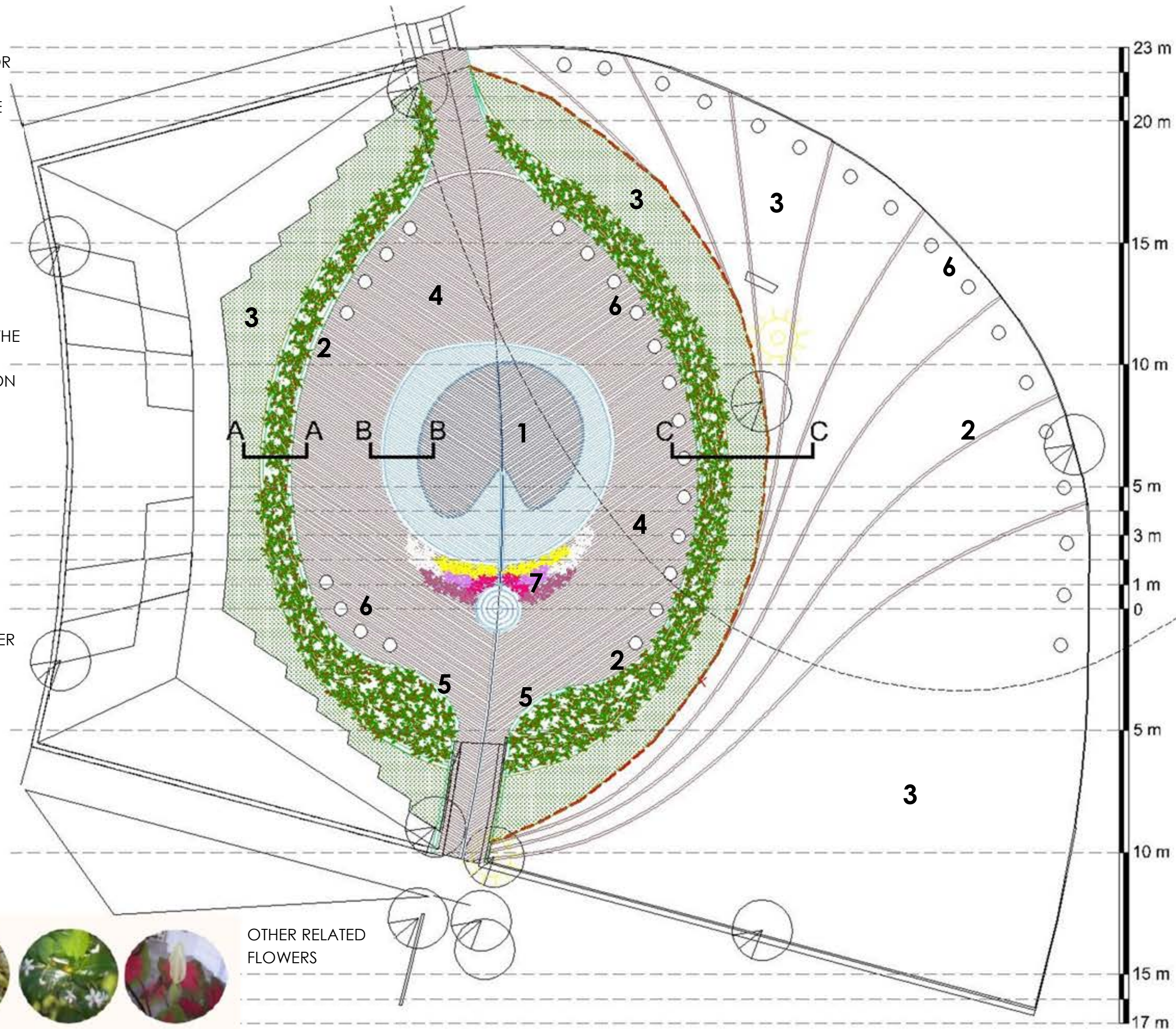
4 RED SAND FOR THE MOVEMENT AND SITTING AREA AROUND THE CENTRAL WATER BODY

5 HIBISCUS ROSA, THE FLOWER OF 'POWER OF CONSCIOUSNESS' AT THE PERIPHERY OF THE INNER MOVEMENT SPACE.

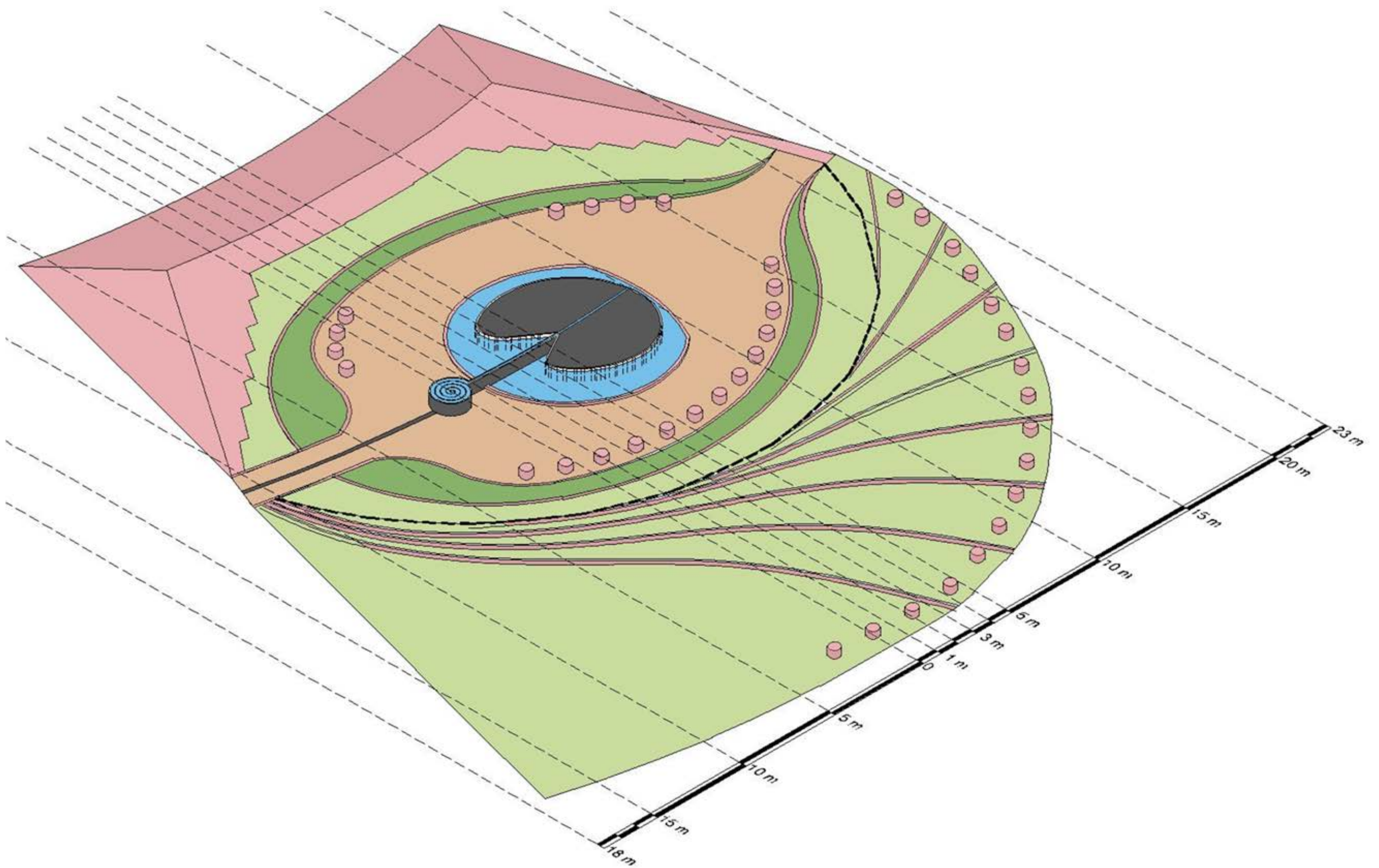
6 SMOOTH CONCRETE PRE-CAST PEBBLE SHAPED STOOLS FOR SITTING.

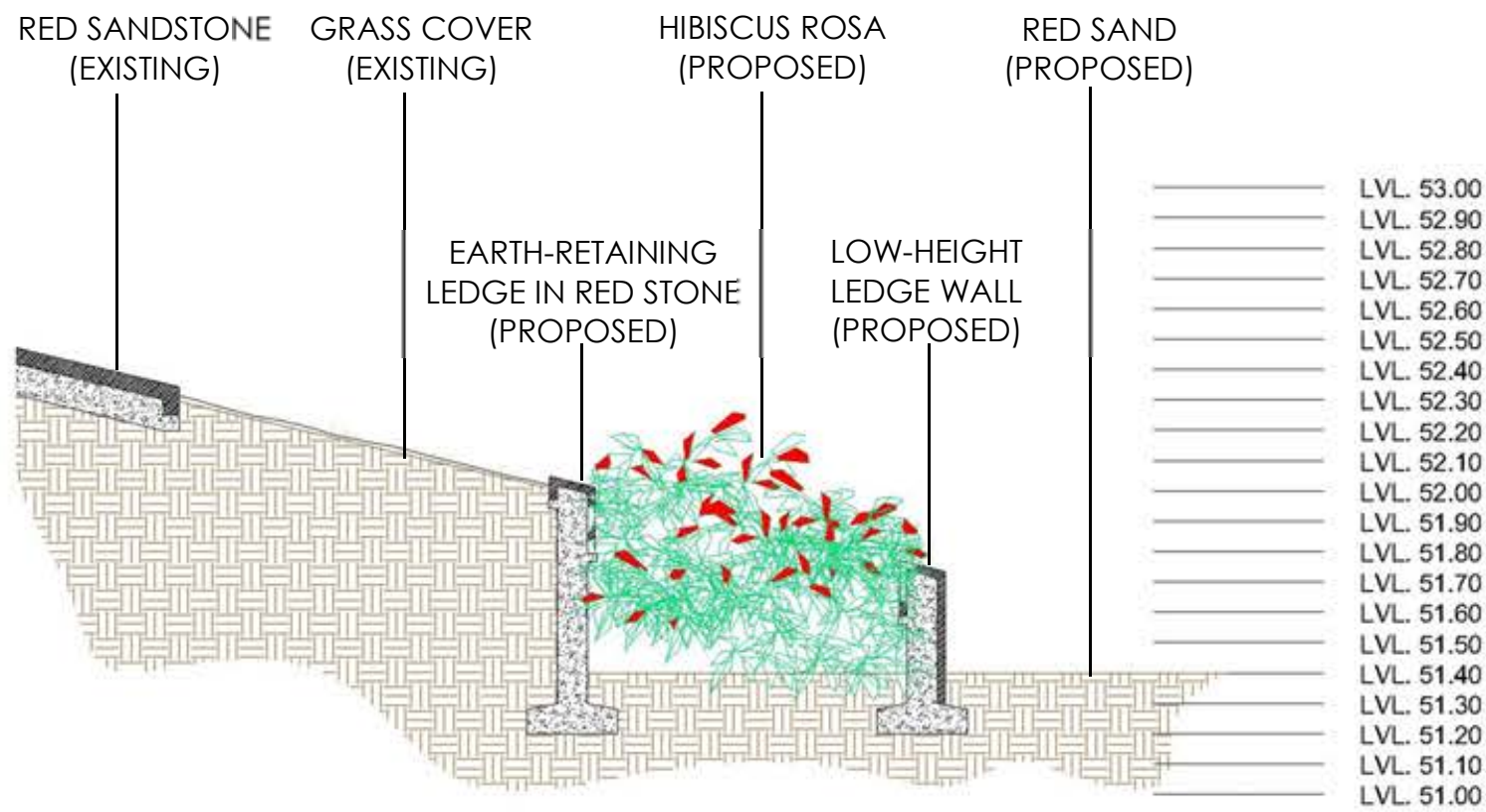


OTHER RELATED FLOWERS

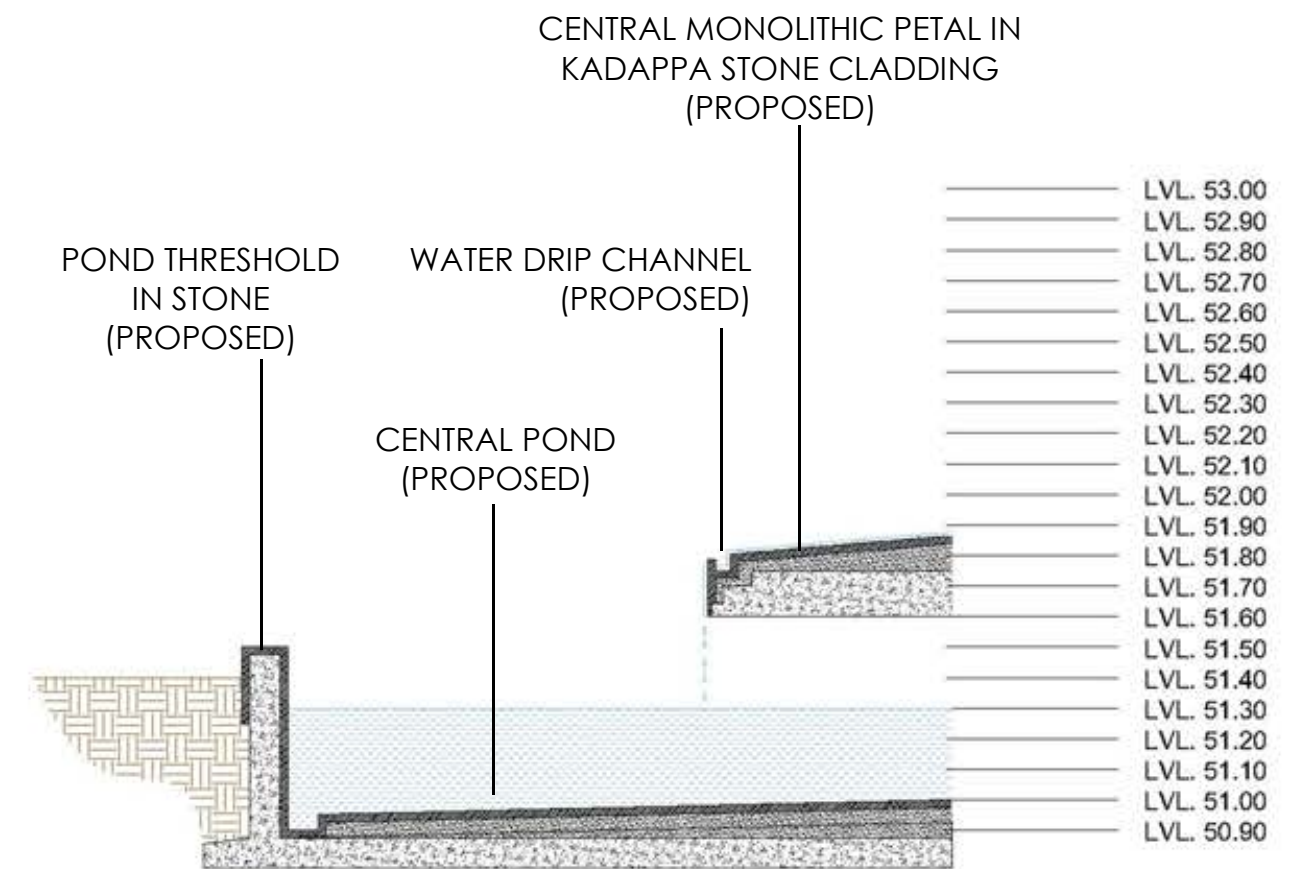








PART-SECTION (AA) THROUGH SITE SLOPE TOWARDS MATRIMANDIR



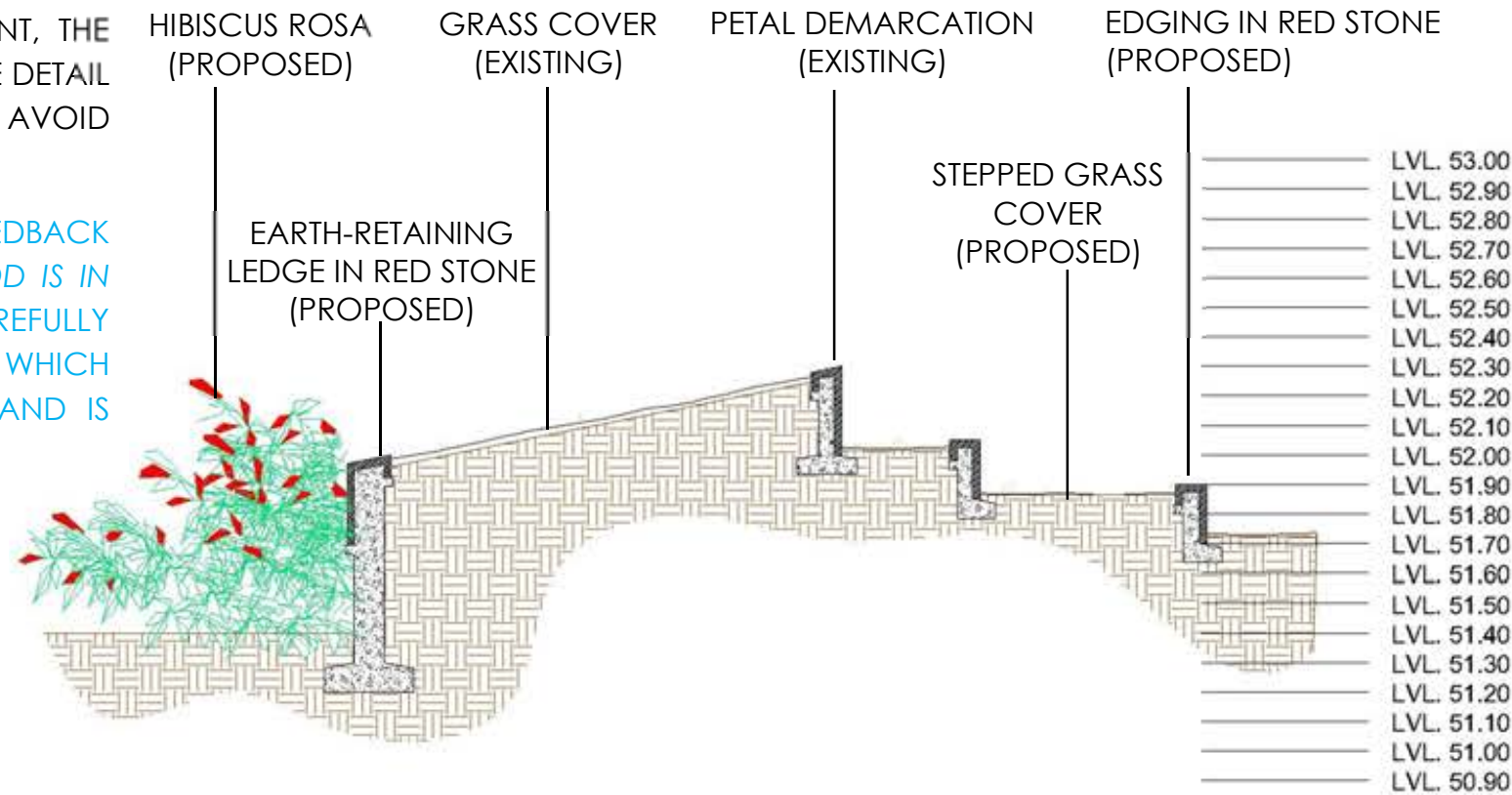
PART-SECTION (BB) THROUGH CENTRAL POND & MONOLITHIC

E.P. FEEDBACK 1: VERY SIMPLE AND ELEGANT, THE DESIGNER HAS TO TAKE A GREAT CARE OF THE DETAIL TO KEEP THE PURITY OF THE DESIGN AND TO AVOID THE GARDEN BECOMES COMMON.

MOTIVATED FURTHER BY THE POSITIVE FEEDBACK PROVIDED, AND AS THE SAYING GOES, 'GOD IS IN THE DETAIL', THE EMPHASIS IS NOW ON CAREFULLY CRAFTING THE CONSTRUCTION DETAILS WHICH PRESERVES THE INTEGRITY OF THE DESIGN AND IS ELEGANT IN EXECUTION AS WELL.

COMMUNITY PANEL -B FEEDBACK: I WOULD SUPPORT DESIGNS WITH LESS ARTIFICIAL ELEMENTS AND WOULD SEE THE MAXIMUM USE OF NATURAL AND GROWN STRUCTURES.

TO ADDRESS THIS CONCERN, THE OUTER SLOPES SPEC. HAS BEEN REVISED TO GRASS COVER AND THE CENTRAL MOVEMENT AREA WITH RED SAND COVER. WHAT REMAINS IS THE CENTRAL MONOLITHIC LEAF AND POND.



PART-SECTION (CC) THROUGH SITE SLOPE TOWARDS LAKE

E.P. FEEDBACK 2: IT STARTS WITH A SENSE OF HOPE BUT ENDS BEFORE A WINK OF EYE. IT NEEDS TO GO MUCH DEEPER TO TAKE FORWARD ITS DESIGN PHILOSOPHY OF DESIGN AND ARTICULATE IT WITH MUCH BETTER PRESENTATION SKILLS, WHILE RESPONDING TO A LARGER NATURAL CONTEXT.

THE CONSTRUCTIVE CRITIQUE HAS PROVIDED INCENTIVE TO FURTHER THE RESEARCH ON AN APPROPRIATE DESIGN VOCABULARY TO JUSTIFY A POTENTIAL IDEA AT HAND. THE SUGGESTED INTERPRETATION OF THE MEANING OF LIFE FOR THE GARDEN BY THE MOTHER ALIGNS WELL WITH THE DESIGN PHILOSOPHY ON HOW TO MANIFEST, A SOMEWHAT ABSTRACT CONCEPT OF MOVEMENT OF THE PSYCHIC ENERGY, INTO A BUILT REALM.

