

Report of the Urban Typhoon Khirkee, New Delhi

November 9-16, 2010 Organized by URBZ and KHOJ Report compiled by Karin Andersson Multimedia report available at urbz.net/khirkee/report

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URBAN TYPHOON KHIRKEE VILLAGE, NEW DELHI November 9-16, 2010

The Urban Typhoon workshop is a multicultural, multidisciplinary and multimedia event. Students, urban planners, architects, designers, artists, sociologists, media artists, political activists, and anyone with a high motivation to work in urban spaces and willing to engage local communities for the week long duration of the workshop is welcome to join.

The objective is to produce creative alternatives for the future of a neighborhood.

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खिड़की दिल्ली अर्बन टायफून



अर्बन टायफून - खिड़की, नई दिल्ली । ९ नवम्बर - १६ नवम्बर, २०१०

खिड़की अर्बन टायफून वर्कशॉप एक बहुसांस्कृतिक, बहु-विषयक, बहुमाध्यम कार्यक्रम है। विद्यार्थी, वास्तुकार, नगरीय-आयोजक, नक्शा बनाने वाला, रूप बनाने वाला, कलाकार, समाजशास्त्री, राजनैतिक-कर्मण्यतावादी और दुकानदार, गृहिणी, बेरोजगार, काम-काजी, मजदूर और मालिक, हर खिड़की के निवासी, किराएदार या मकानमालिक....

को आमंत्रित किया जाता है खिड़की के भविष्य की कल्पना करने के लिए ज़रूर आईये खोज स्टूडियोस, एस - १७, खिड़की एक्सटेंशन नई दिल्ली।

९ नवम्बर - १६ नवम्बर, २०१० समय: सवेरे ९.३० बजे से













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Content

introduction About Urban Typhoon	7 7
Art and the City: A Manifesto for Collective Action Workshop Participants	10 17
projects	24
Performances By The kids Of Khirkee Apna Paani/ Our Water Apka Naam Kya Hai? Hamaari Sadak/	25 29 32
The Khirkee Extension Road Project Khirkee Cookbook Khirkee Patchwork	40 47 55
Khirkee Ki Khoj Searching for the Windows Khirkee Soundscape Ringtones Voices of Khirkee Ek Nayi Khirkee The Street With Many Names Untitled Square The Abracadabra Project	67 77 78 81 85 89
nhoto gallery	95

INTRODUCTION

ABOUT URBAN TYPHOON

Matias Echanove Rahul Srivastava

The Urban Typhoon, Khirkee, New Delhi, was held between November 9 to 16, 2010. This was the 3rd edition of the Urban Typhoon. It was organized by URBZ in partnership with KHOJ. This workshop follows the Urban Typhoon Shimokitazawa, Tokyo (2006) and the Urban Typhoon Koliwada-Dharavi, Mumbai (2008). KHOJ is an art institution with an office and studio in Khirkee. KHOJ brings its experience of the neighbourhood, its local networks and the possibility of continuing some of the projects that started during the workshop in the coming years. URBZ is a Mumbai based collective of urban practitioners, which aims at promoting users' participation in urban development. It brings to these events its experience in organizing participatory workshops, ideas about urban choices, its global network and the enthusiasm of its entire team.

Urban Typhoons are events during which groups and individuals from particular neighbourhoods get together with urban practitioners from around the world to produce collective visions and ideas for urban development and improvements. These events are based on the premise that local actors must lead urban planning efforts aimed at their neighbourhoods since they are the ones who will be most directly affected by it and they possess knowledge and know-how that is essential to the production of sound visions and plans. Voluntary participants and guests from all fields of practice and from all parts of the world join local actors bringing their own skills, experiences and creativity. The Urban Typhoon creates a time and space for discussions with residents and daily users of the neighbourhood during which the neighbourhood is documented and initiatives are taken on. The event usually lasts about a week but the projects initiated can continue afterwards.

Behind the specific contexts of the Urban Typhoon workshops lies a theme of great relevance for urban communities around the world: participation of the residents in the planning of their urban environment. Over the past decade, participatory planning has gradually gained recognition in the fields of urban development. Developing cities, such as Curitiba in Brazil, Bogota in Colombia, and Mumbai in India, have experimented with participatory schemes, inspiring other cities, as well as international organizations such as the United Nations and the World Bank. Residents' participation has become an essential element of urban policy in the developing world, as well as in highly developed cities.

The Urban Typhoon workshop was born in Shimokitazawa, Tokyo in 2006 through discussions with activists and academics who were looking for new forms of advocacy and participation based on local knowledge and cultural practices. The neighbourhood of Shimokitazawa was, and still is, threatened by the construction of a large speedway cutting across its dense urban fabric. Shimokitazawa, Koliwada-Dharavi and Khirkee are what we would refer to as user-generated neighbourhoods and neighbourhoods in formation whose existence challenges controlled and monitored urban planning.

User-generated neighbourhoods are places where participatory development is already alive, even if unselfconsciously. The users are the residents, the shopkeepers, artisans, manufacturers and even visitors and other travellers. They shape the neighbourhood in small ways, through their "practices of everyday life" and collectively make it alive. Usergenerated neighbourhoods are not a collection of architectural objects. Over time they develop their own character (or "spirit") and respond to users in particular ways. They are often complex, contested, and threatened. Their users are, typically, deeply attached to them for personal reasons and accused of being dysfunctional and backward. We see usergenerated neighbourhoods as ancient and futuristic at the same time. They ring a special cord with netgeneration architectivists, urbanologists and other hackers and artists who see them as learning grounds for new social practices.

Neighbourhoods in formation are neighbourhoods that are being constantly developed and improved by their users. So-called "slums" and "informal settlements" often fall in this category. They stand in sharp contrast with master planned and mass developed settlements which have to be centrally managed and maintained and leave little scope for user's intervention, outside of formal structures and bureaucratic processes. Neighbourhoods in formation

derive their value through the way they are being used, not by the speculative market. Neighbourhoods in formation usually improve over time. When left to develop on their own terms, they often become popular destinations for cultural tourists and youth hunting for "authenticity" or a space outside the grid. Neighbourhoods in formation are typically portrayed as messy and dysfunctional by developers and the planning authorities, who see them as raw material for construction projects.

Participation can happen anywhere, when people feel the need to get involved with their social and physical environment. It is never as high as when all residents are simultaneously affected by a disaster that they must address collectively. More often than not, these disasters are man-made. Khirkee seems to be in permanent crisis, with roads being systematically flooded or destroyed and sewage spilling along the streets. The residents and local organizations, including KHOJ, have taken many initiatives. Many have failed, few have succeeded. Rather than proposing new participatory methods or "solutions", we must understand what systems of participation already exist in Khirkee and how they can be used in the most effective ways.

Urban Typhoon workshops make sense only when they can be organized in partnership with a local group. In this case, KHOJ, which has been present and active in Khirkee for 12 years, invited URBZ to organize the workshop. KHOJ brought its experience of the neighbourhood, its local network and opened the possibility of continuing some of the projects that started during the workshop. URBZ brought its experience in organizing participatory workshops, its global network and the enthusiasm of its team.

Participants came from Khirkee, other parts of Delhi, other cities and countries. It is more difficult to get participants from Khirkee than from abroad. Locally, people were typically disillusioned, sceptical or busy. Registered participants on the other hand were often extremely motivated and full of goodwill. One of the main challenges for participants coming from other places was to find respectful and constructive ways to engage with people in Khirkee. The workshop could not offer a formula for participation. The equation with "the community" had to be invented by all participants individually and collectively.

However, the urban typhoon workshop assumes that the "community" may not exist before we create it in some way and it is often invoked most concretely only in a collective process.

Besides, Khirkee has many traditional communities, who may be internally divided. The attempt of the workshop was to bring together people from different parts of the neighbourhood and beyond to help the

emergence of a new network of people through the process of working and brainstorming together.

Such an event is to be understood as a creative one, which helps transform perspectives and brings shifts in perception and action.

About Khirkee

Khirkee means 'Window' in a literal translation. The neighbourhood derives its name from the Khirkee Masjid (mosque) built in the sixteenth century and is a heterogeneous collection of neighbourhoods mainly divided into Khirkee Village - the historical habitat - and Khirkee Extension - which is an unauthorized section that started developing from the 1980s onwards. The village is where the old families lived and the extension exists on what were once agricultural land holdings. Today, from gated colonies to undefined streets, Khirkee includes a large spectrum of settlements and built forms in its fabric.

Khirkee's history can be traced to the presence of habitats that emerged around the neighbouring Satpula and Hauz Rani reservoirs. Its name derives from the 16th century mosque that is characterized by the presence of windows all over its structure. The village was part of the urban economy anchored in the reigning political kingdom. This meant that agriculture was definitely a significant (though by no means the only) occupation of its residents, given the connection of this activity to revenue and taxation.

The village had a family based ownership of agricultural land as well as the presence of the commons. According to its local resident historians, the village was destabilized when the government decided to take over the common agricultural property on which much of Khirkee extension now stands. The government wanted to create a refugee colony for migrants from the newly created state of Pakistan in 1947. This move was hotly contested by the villagers and eventually the courts put a stay order preventing the government from taking over, but also limiting the village council's traditional ownership over it.

Over the years, the more powerful and influential families worked with Khirkee's official status as an urban village bestowed by the 'Lal Dora' initiative of the Delhi government. The Lal Dora villages were protected by special legal procedures to ensure that these anachronistic habitats were not destroyed by unregulated development. The village bodies thus improved the civic infrastructure of the village area. However, Khirkee Extension remained a contested space and it is only from the 1980s onwards, that some families, through the panchayat, negotiated



Google Map showing KHOJ Studio in Khirkee Extension, South Delhi.

their rights over the agricultural land and parcelled out bits to individual owners. Sometimes they built on the land themselves and became landlords. The shadow of the older dispute kept the legal status

The shadow of the older dispute kept the legal status of the extension area ambiguous, giving it the label of an unauthorised settlement.

Civic facilities like water, electricity and sewage came very late in the day, almost towards the latter half of the 1990s. This meant that residents had already gotten used to ad hoc connections and retrofitting of infrastructure, but without any confidence or coordination. As a result, homes got water connections installed all over the streets, the sewage pipe was laid a few years ago but remained inadequate and badly laid out. All of this got compounded when the Municipal Corporation of Delhi broke the sewage connection linking the pipes to the main grid and hastily fitted it back but with a faulty alignment. Ever since the roads in Khirkee extension are logged with sewage water at the tiniest of showers causing all kinds of health crises for the residents. Also, the rainwater drains being cemented over, traditional water storage facilities completely drained out and filled up, and the habit of clogging drains with rubble and harsh dry garbage; the problems have compounded the problems many times over.

As mentioned earlier, civic initiatives were taken by residents of the village area, which morphed into buildings and parks and decent roads, thanks to the contribution of its several dominant communities such as the Chauhans and Sainis. However, the

Extension languished behind, its unauthorized status making matters worse.

Unauthorized colonies can be so for a number of official reasons ranging from being transgressive of history (ASI, The Archaeological Survey of India believes that the monuments in Khirkee deserve more civic respect through substantial evacuation of civic life around them) to being hostage to local officials who find it more remunerative to keep colonies in that unstable status. They are also unauthorized since processes of authorization are slow. The gaps in time are filled in by over eager builders and local landlords who make a quick buck by pushing construction activities through bureaucratic hurdles and then get entangled in them.

During this process, the relative depression in real estate value makes it ideal for new migrants to come and rent and live and set up shop – or even buy. A walk down Khirkee extension makes you see global faces along with regional migrant communities making it a truly cosmopolitan neighbourhood. And yet, its unauthorized status also means living with bad civic amenities, overflowing drains, uneven and crater filled roads and diseases of all kinds.

This is where parts of Khirkee Village and most of its extension stand today.

ART AND THE CITY: A MANIFESTO FOR COLLECTIVE ACTION

Matias Echanove Rahul Srivastava

Lead Essay, Art India, December 2010

At the simplest level, there is one thing that connects the world of urban practitioners - architects, planners, activists and designers - to that of contemporary artists involved in the messiness of everyday life. It's the burning desire and audacity to interfere with the arrangements of their own contexts on all fronts. This interference is spiked by an unusual combination of aesthetics and politics, whereby both parties fiercely harness the forces of creativity to push forth their specific agendas. These agendas express themselves in any number of ways - from producing globalisation- fired, speculation-enriched glistening cities to fighting violent battles against apocalyptic injustices; from pushing inter-disciplinary public art projects in a world of faded funding to encouraging the gentrification of dysfunctional streets by promoting fresh art projects.

Often, artists and urban practitioners share common agendas and oppose their own brethren on the other side of the ideological spectrum. Freshly globalised cities thrive on symbolic capital and have more money for art projects, uniting the aesthetics of urbanism across a range of practices, from architecture to design. You also have the rebels, who align over issues of justice and inequality and work together in marginal urban spaces. Political engagement of this more direct kind definitely connects artists and urban practitioners of a certain sensibility, and we see ourselves closest to them, though with significant qualifications.

From neighbourhoods that are ignored by civic authorities to those that face social and economic prejudice: such spaces attract a certain kind of political investment that hopes to transform situations. For us, however, these urban contexts are more than sites of resistance. They represent a powerful counterpoint to those initiatives that today dominate contemporary urban environments, infecting building practices, cultural lives and notions of urban futures all over the world with their sinister capacities. The counterpoint has to be political in the truest sense of the term, where one moves beyond notions of victimhood, the politics of marginalisation and the desire to 'help poor people' and 'save neighbourhoods', and enters into a

realm where contexts are understood and negotiated in finer ways.

The deeper we go, the closer we come to aligning with artists who share the same starting points - an attraction and empathy for worlds that fall outside dominant and mainstream urban ideologies. We can confidently say that the so-called slums, favelas, suburban ghettoes, street corners, urban villages and inner cities are breeding grounds for artists not simply because they are marginal or exotic spaces, but because they embody critiques and counterpoints through their very existence. One has to only look at the musical productions coming out of the ghettos of Baltimore, the favelas of Rio or the suburbs of Paris. Some of the most powerful forms of expression are emerging far from the centre. As architectural theorist and philosopher Yehuda Safran says, "The future is in the periphery." Of course, artistic and cultural productions coming from the periphery are rarely treated with the respect they deserve. But when they are, what emerges is something we find truly significant as urban practitioners.

Urban spaces inspire artists to use them as subjects or themes. Artistic production that takes the context as a departure point are typically based on collaborations, which challenge the notion of the heroic and solitary artist, driven by a unitary coherence and a deeply personal aesthetic. Co-authored projects often derived their meaning and force from a shared understanding of the context and common sense of purpose. As a resukt, complex meanings get attached to processes rather than finished products. The making of the object, installation or performance, rather than the object itself, is taking the centre-stage. The process has its own aesthetic and it is something we experience in the world of urbanism too.

Plans and designs as finished products is a limited and limiting idea. Development projects that do not involve the people who will inhabit them often end up alienating them in one way or another. Super-developed urban infrastructure that provides for everything – art galleries, performance spaces, parks



Khirkee, New Delhi November 2010. Jose "Cole" Abasolo mapping Khirkee street.



Khirkee, New Delhi November 2010. Final day street presentations.



Khirkee, New Delhi November 2010. Booklet produced during Urban Typhoon Khirkee



Khirkee, New Delhi November 2010. Participant Claudia explains her work.



Galata, Sishane, Istanbul, August 2010. Local shop keeper putting up a poster produced during the workshop.



Galata, Sishane, Istanbul, August 2010. Matteo Locci, Ozlem Berber, Geeta Mehta speaking to tea shop owner.



Galata, Sishane, Istanbul, August 2010. URBZ MASHUP ISTANBUL Poster by Jose "Cole" Abasolo.

– can still produce, within a short span of time, bored and alienated youngsters. Similarly, habitats that are pre- fabricated ultimately come to life only when their inhabitants start to work on them by living in and transforming spaces through their needs. Our engagement with urban worlds has convinced us that at no point of time can one design a finished city – a promise that has been proven unrealistic and false, a countless number of times. What we can do is ensure processes of engagement and participation that are constantly active.

Ignoring this, the world of architecture and urban design finds itself in a creative impasse, banging against a wall of its own making, caught up in a political economy which limits its creativity and hopes to destroy only to rebuild in the same old way. The notion of a neighbourhood - or a building for that matter - as an 'object' that must be designed by an omniscient maestro has outlived its time. The modernist impulse, which drove urban planners and designers to produce grand solutions for 'the poor', or even for the city as a whole, is still driving ambitious souls powered by an endless supply of capital. In practical terms as well as intellectually, this has been exposed as fraudulent and dangerous. Who can still confidently argue that mass housing will solve the problem of the poor (and the middle classes, for that matter) in, say, Mumbai or Shanghai? We have seen this model fail throughout the world, with the richest countries suffering the most. Today, thousands of buildings less than ten years old are standing decrepit and unmaintained, waiting to be slowly washed away by the forces of nature.

Our generation of urban practitioners sees the city as an animate subject. Not as a dead corpse or mechanical ensemble, nor as a monstrosity in various stages of organic decay – visions that have, for long, populated the imaginations of urban thinkers and artists. The city we see emerging and are working towards is high-tech and rooted at the same time. What moves it are the millions of people, who day after day, make it their own by walking on the roads, running shops, standing and chatting at street corners, painting walls, making and repairing houses and getting involved in local affairs.

Many activists, politicians and urbanists, who have grown up in a world divided into discrete ideological blocks, are still unable to see local businessmen and concerned homeowners as agents of change. This wouldn't have been the case if self-righteous establishments hadn't taken supercilious stands or made grand gestures about cities that are ineffective, corrupt and unconvincingly imagined. This is as true of London and Chicago as it is of Delhi and Bangkok.

Artists engaged in seeing neighbourhoods as sources of inspiration and collective expression are leading the way out of ideological trenches towards a world where 'community' doesn't necessarily

imply communitarian politics and community art doesn't have to be about the art of a community, but becomes the art of creating communities across cultural and social divisions. To the Net-generation, a 'community' refers to a collection of users with a common set of protocols aimed at facilitating boundless communication. The invention of these protocols is where we feel some of the most potent artistic and urban practices are converging, giving both a new charge.

In the world of art, co-production has been in effect for ages. Certain protocols have been devised explicitly to allow individual expression within a collective. You can see this in art practices in voque before the age of autonomy of art. The institution of apprenticeship and the mastery of certain skills and methods had allowed generations of artisans to produce artifacts and architectures that bore no signature, yet expressed the highest levels of aesthetic coherence and taste. The object could live a life longer than that of the individual artist, as long as the skills and know-how that went into its making were transmitted to a future generation. This is also the way cities were built in pre-modern days with artisans reproducing age-old construction techniques and priding themselves on perfecting their masters' styles. Some of these traditions have survived till date. The Compagnons' associations, born at the time of the cathedrals in 12th century France, are still alive and teaching traditional carpentry techniques to new generations. Japan too has kept artisanal construction techniques alive to build temples and traditional houses even within the most futuristic urban environments.

These practices, however, are largely marginalised in a world that has still not recovered from the modernist revolution. Art forms that emerged most strongly in the 19th and 20th centuries, driven by a heroic sense of exploration and self-affirmation, had reservations about well-developed art practices from an earlier time, many of which were perceived as negating the figure of the artist-as-producer. Stylistic imperatives and technical restrictions were believed to repress the personal sensibility of the artisan. Breaking out of this labyrinth and existing in a world of infinite possibilities was at the same time terrifying and tremendously energising. New paths could be uncovered and explored, making full use of the availability of new materials and technologies, as emerging political ideologies saw tradition as the biggest impediment to social emancipation. Individual signature and innovation became more important than the reproduction of inherited practices and respect for cultural and spatial contexts. New aesthetic orthodoxies emerged to critique traditional styles. Art saw itself at the threshold of several new futures and possibilities, and the urban realm was the inevitable site and location for all of them.

With the emergence of industrial modernity, the notion of the urban took on a new connotation. As a site of cosmopolitanism, growth, democratisation and emancipatory economic transformation, the city was marked out as a unique space in the evolution of mankind. The 21st century has sealed this dimension of our collective future. The future, according to everybody, from social scientists to political economists to environmentalists, is irrevocably urban. However, this realisation is not a continuation of the last two hundred years of faith in the city as a site of all that is desirable, which was based on a clear understanding that the default world was not urban. This shift, from being aware of the urban as a site of progressive, democratising and modernising impulses in a largely non-urban world, to the realisation that the future (and even the present) is, in fact, nothing but urban, is a powerful one. It is definitely connected to the specific technological transformations that 20th century globalisation made possible. It is connected to an increasing awareness that huge tectonic shifts have taken place in our understanding of geography and the inter-connectedness of the world.

This vision, once ironically called the Global Village, convinces us more than ever that the choices for us in terms of habitats are not as unbounded as we once thought. Cities, for better or worse, are really the contexts in which we live and where humanity will probably perish, whenever that happens. For all those anguished souls, us included, who remain dissatisfied with the state of the world - this realisation forces us to look at the city afresh. If only because it is not simply that dazzling confluence of modernity and emancipation but simply, all that there is for us to work with, whether we like it or not. The guestions, therefore, change from "Do we want to live in cities?" or even "What kind of cities do we want?" to "How do we cope with this urban reality?" and "How do we improve it?" The context rather than the ideology becomes the starting point for all creative processes.

All the neighbourhoods that we have worked in as urban activists - Shimokitazawa in Tokyo, Dharavi and Girgaum in Mumbai, Galata-Sishane in Istanbul, Khirkee in Delhi – are not just locations of resistance. They embody moments and histories of urban life that for us are inspirations for urban futures. They have emerged through the involvement of generations of residents, migrants, natives and strangers involved in creating buildings, economies and cultures. The Urban Typhoon workshops, which were initiated in Tokyo, have connected all these localities through these narratives. We find the low-rise high-density structures of Shimokitazawa morphing into those found in Dharavi. The village history of Dharavi connects with that of Khotachiwadi. The regeneration needed to sustain the urban village economy of Khotachiwadi informs our reading of the economic gentrification of Galata-Sishane. The involuntary



Girgaum, Mumbai, October 2009. Mapping of Adbul Rehman St displayed on last day of the workshop.



Girgaum, Mumbai, October 2009. Mural in Khotachiwadi by artist Apna Thacker.



Girgaum, Mumbai, October 2009. Last day presentation at Khotwachiwadi Catholic club in presence of residents.

gentrification that artistic interventions have caused in Galata-Sishane has taught us the necessity to conceptualise street art as much more than acts and events involving 'beautification'. In all of this, the workshop itself becomes a tool of collective creativity, bringing out embedded narratives and celebrating the exciting present of these neighbourhoods as well as their potential in deeper and counter-intuitive ways.

The city is no more a total and holistic category with a clear boundary, just as art itself is no more – if it ever was – a straightforward relationship between the artist and her output. The city in a global world is connected, ubiquitously networked and physically entrenched in space in ways that change the meaning of boundaries. From being an object that we believed we could design and manufacture, the city has become a subject that we must understand and interact with. What emerge, then, are not only new forms of engagement with the city, but also sensibilities that value social processes over established aesthetic formats.

However, as far as urban practice is concerned, we are still stuck in a static vision of the future inherited from our past, which commands the mainstream understanding of what the city should look like. Urban practice is still entrenched in rigid aesthetic notions, economic orthodoxy and technological determinism. This aesthetic is tied to all kinds of fictions – more often than not directly drawing from some dated scifi or bio-mimicry imagery, which is itself anchored in outmoded notions about the relations between technology, biology and human life.

Witness the way in which speculation-fuelled contemporary architectural practices continue to create cities that look straight out of movie studios. Or see how the shadow world of urbanism inspires drama through an apocalyptic notion about slums. Overlaying all of these assumptions are urban practices of building and construction that debate issues of aesthetics and design, justice and injustice, and continue on their journey towards hyperurbanisation. We continue to frame urban issues in terms of inequalities, dark and violent predictions, or gloriously upbeat narratives about ideal habitats such as touristic art hubs, hi-tech Alien cities or urban-rural eco-utopias. There clearly seems to be much confusion about the world of cities and the notion of the urban itself.

Amidst this confusion, a truly exciting convergence between the worlds of urbanism and art is in the making. One that understands that a certain letting go of the image of the city is necessary in order to liberate the million voices and hands that make the city day after day. This is accompanied by a letting go of the exalted space of the expert and the



Koliwada-Dharavi, Mumbai, March 2008. Street recording in Koliwada by the Mad Decent team.



Shimokitazawa, Tokyo, June 2006. Mid-week presentation at Urban Typhoon Shimokitazawa, Tokyo.



Shimokitazawa, Tokyo, June 2006. Muralpainting in Shimokitazawa.

artist as heroic and lonely crusaders and a stronger insistence on collective action. If one is engaged in the production of the city, especially with a sense of purpose, then, one is a participant in a collaborative process. That this process itself is messy and conflict-ridden is only a reflection of the inherent complexity of the urban environment. A complexity that opens up an infinite range of interventions.

Today, an increasing number of artists and urban practitioners are shifting their attention back to processes and protocols, not as learners of disappearing traditions but as co-producers of new languages and interfaces. The invention of these new modes of production and engagement is seen as a creative act in itself. The subversion of existing technological, communicational, social and urban systems is at the heart of countless art projects today and represents a new brand of hackinginspired activism. Far from the grand narratives and counter-narratives that prevailed in modern art and architecture, we are now moving towards more insidious and disruptive models. The masterplan and the masterpiece have given way to participatory processes and collective interventions - at least on the fringes of artistic and urban practices. The output of such projects is ever more indistinguishable as they often cannot be signed individually.

With this new focus, the artist meets the urbanist and the hacker, and their playground is the urban realm with its enmeshed cultural, political, economic and technological systems. At the most basic level, one sees artists painting city walls, thereby altering the identity of a street or a neighbourhood. Others choose to share their tools and skills with kids or strangers, allowing them to express themselves in novel ways. Some augment existing spaces by adding virtual depth; others challenge dominant notions of the 'future' by radically re-imagining existing contexts. Through these journeys, the urban realm itself becomes the primary source of both inspiration and context.

At the end of the day, the city is nothing but a relentless production conjured by a 'gift economy' of interactions, exchanges, interventions and appropriations. The talent of the artist and the urbanist can therefore be judged by their capacity to recognise, contribute and generate processes and protocols of engagement, which in turn, generate new urban forms and relationships.

WORKSHOP PARTICIPANTS

Yehuda Safran studied at Saint Martin's School of Art, the Royal College of Art and University College, London. He taught at the Architectural Association, Goldsmith's College, Chelsea School of Art and the Royal College of Art, London; as well as fine art and theory at the Janvan Eyck Academy, Maastricht, Holland. He has published essays on many aspects of the theory and practice of art, architecture and film – in Domus, Sight and Sound, Lotus, a+u, AA File, Springer etc. His book on Mies van der Rohe was published last year by Blau in Lisbon and Gustavo Gilli in Barcelona. He curated, inter alia, the British Arts Council touring exhibition 'The Architecture of Adolf Loos' and the 'Fredrick Kiesler' show at the Architecture Association. He was a trustee of the 9H Gallery and a founding member of the Architecture Foundation in London and was a member of the College International de Philosophie, Paris. Currently he lives and works in Paris and teaches architecture and theory at the Graduate School of Architecture, Planning and Preservation at Columbia University in the City of New York, where he directs the AARieL, Art & Architecture Research Lab. He is also visting Professor in Mendrisio Academy of architecture in Switzerland and at the Nanjing Institute of Architecture in China.

Makrand grew up in tribal Central India and achieved higher education with merit scholarships in the United States of America. Over the years Makrand has worked on distinguished projects all across India and North America. Makrand has participated and coordinated conferences and exhibitions at United Nations, various universities, World Urban Forum and Green Building Congress. He is a specialist of corporate and community collaborations, technology/ policy for disasters/ displacement, reconstruction/ resettlement, housing, sanitation, safety, Security and 'sustainability'. His projects involvements include Bhopal Gas Catastrophe 1984, Babari Mosque Riots 92, Latur Earthquake 93, Chicago Heat Wave 95, Bhuj Quake 2001, World Trade Center NY 9/11, Banda Aceh Tsunami 2004, Hurricane Katrina NOLA 2005, Transit Train Bombings Bombay 7/11, Great Sichuan Quake China 2008, Haiti Earthquake 2010

Rahul Srivastava has studied Anthropology in Mumbai, Delhi and Cambridge (UK). He taught at Wilson College, Mumbai, worked as the first Director of PUKAR, Mumbai and subsequently was invited to be a research fellow at Nara University, Japan and New School University, New York. He writes fiction and commentaries on urban issues and new knowledge practices via airoots.org, organizes knowledge initiatives on urbanism around the world and is a founding partner of URBZ and Urbanology. He lives in Goa and Mumbai.

Matias Echanove studied economics & government at the London School of Economics, urban planning at Columbia University in New York and urban information systems at the University of Tokyo. He has researched urban culture, participatory planning and information technology in New York, Tokyo and Mumbai, and has organized workshops, studios, seminars and conferences in various cities. He's a contributor to airoots.org and a founding partner of URBZ and Urbanology.

Pooja Sood, Director of KHOJ, is an independent Curator and Art Management Consultant.

Gayatri Uppal is the Assistant Curator Incharge of Programs at KHOJ. Prior to this she has worked as an assistant curator for 48 C Public.Art.Ecology, an International public art festival around ecology and environment in Delhi.

Andi (Asmita Rangari), Curator, Manager @ KHOJ Studios, has worked in the media: in Television (NDTV & BBC WST), in Advertising and Animation Film Production as a Line Producer, and most recently, in Publishing (Outlook Traveller) as a Photo Editor. Prior to this, she has contributed to several sustainable development programmes, working with grassroots' organizations, research institutions as well as with International donor agencies, the emphasis of which has been on participatory processes and community based shelter related projects in India. Trained as an Architect, with a Masters in Urban Design, she has studied Environmental Management in the UK as a Chevening Scholar.

Charu Maithani, Program Officer for New Media Interface and Community Project, has completed her MA in Aural and Visual Culture form Goldsmiths College. She organizes the knowledge interface for KHOJ to enable a space for dialogue in arts and issues around it.

José "Cole" Abásolo holds a master's degree in architecture from the Escola Tècnica Superior d'Arquitectura de Barcelona (etsaB-UPC). He practiced in Spain, Chile and Afghanistan and is currently teaching architectural and urban theory at the Universidad de Talca, UDLA and UNIACC. In addition to contributing his graphic design skills, he is also promoting URBZ as a tool for participatory planning across the Andean region.

Meg Kelly is an urban researcher and artist who works primarily through architectural drawing and installation. A recent graduate of Columbia University, with a degree in architecture, her research interests include urban systems, ecology, spatial identity, landscape and spatial trauma. She has published two projects as small books and several selections from her work have been published in undergraduate journals. She is currently a Fulbright Scholar based in Mumbai.

Himanshu S graduated from the JJ school of Arts, Mumbai in 2003 and has since then exhibited his work at galleries across the country and international forums. He has taught art at L.S. Raheja School of Art, Academy of Fine Arts and Crafts – Rachna Sansad, and Dr. Babasaheb Ambedkar Marathwadia University, Aurangabad. Winner of several fellowships and awards, he makes his mark through quiet moves in all kinds of public spaces. His medium of expression and art materials include pedagogic and activist practices

Sytse de Maat is member of the Urbz-team and in daily life a PhD-student/ assitant researcher in Architecture and Sciences of the city at EPFL. Topic: "On the origin of form in architecture. Building as a lifeform in symbiosis with its users". He is a seasoned architect who after 20 years of practice is now researching how people and building go together on a personal level and how architecture comes from the practice of everyday life. His field includes Tokyo, Mumbai and Europe.

Fantastic Norway AS is an architectural studio founded in 2004 by Håkon Matre Aasarød and Erlend Blakstad Haffner. The initial ambition was to create an open, including and socially aware architectural practice and to re-establish the architect as an active participant and a constructor of society. The studio is engaged with architecture and installations as well as mobilisation processes, development strategies and lecturing. Our clients span from local communities to private investors and public institutions. We primarily work in the field of culture, tourism and commercial building. In addition to traditional commissions we initiate projects ourselves and organize the financial and political anchoring of them. We believe places are stitched together by the stories and lives of people living there. Every client is different; every place is in some way peculiar. We aim to embrace this fact and through dialogue transform it into architecture. Fantastic Norway was proclaimed "Architects of the Year" at the Oscar Hansen Symposium in Bergen/Norway in 2005 and received the "FAD medal of honour" for "best international practice" in Barcelona/Spain in 2007. The office is exhibiting at the international pavilion in Venice at the 2008 architectural biennale. Our

headquarters is situated in Oslo/Norway. Fantastic Norwas is represented by **Gislunn Halfdanardottir** and **Annete Cecilie Flygansyaer**.

Arunima Singh is a Co-founder of Lucida, a photographer's collective based in Delhi. Post graduate from NID in discipline photography design. She uses photography as a medium of expression. Her personal experiences influence her photography and that motivates her to look at her own work more thoughtfully. She believes in experimenting with her visual language even as she works on various social issues. Photography forces her to question the world around her, and helps her to narrate stories that go beyond the pictures. She is currently working on two projects that are "Under-Construction" and "Back to Bedtime stories". Under-construction is a series of photographs documenting the living and working spaces of the workers within a congested construction site. Back to Bedtime Stories is a series of photograph based on the missing interiors of palaces, which are contradiction to my childhood memories.

Juhi Kulkarni's creation evolves from drawing. She believes in engaging the viewer into her Aluminum foil works, giving them the space and time in imagination to make their own story of the work. The spatial experiments that she is involved in don't add anything to the term art, instead she is exploring the overlapping interests between the two. The process constitutes a negotiation an active engagement between user, work, and the time and space that both are in. It provokes the established concepts of art and materials. Space, in other words, is a concrete abstraction with material consequences. The experiments begin, with the building, people can see each other, communicate and also understand their position to other people and the installation.

Rohan Patankar is an Indian student presently pursuing his Bachelors in Architecture degree at the School of Planning and Architecture, New Delhi. Rohan, a keen learner, loves to delve into the realm of creative (both in terms of function and value) spaces, people's interaction with space and the role of the architect. Loves to travel and absorb and to read and draw. Music being his other passion, he is also a recipient of the National Bal Shree Honour 2002 for creative performance in Indian Vocal music.

Suruchi Dumpawar is a photographer based out of Delhi, India. She co-founded LUCIDA, a photographers' collective after finishing her photography education at the National Institute Of Design, Ahmedabad. Her photography work strives to exploit the idiom of documentary photography, her project ideas wheedle out visual narratives by revealing subtle details, making connections apparent and informing insights into her subjects. She is currently pursuing two long term projects "Portraits of Emptiness" documenting old photography studios in India, supported by the IHC photography fellowship and "Sites of Terror" tracing the everydayness of terror in our daily lives supported by the Tierney Fellowship grant.

Aditi Mehta received her Master in City Planning from MIT in June 2010. She is currently working as a media specialist at the MIT Community Innovators Lab. While in grad school, Aditi focused much of her work and research in New Orleans, where she completed a digital storytelling project about small business owners on a distressed commercial corridor, which has been rebuilding itself since Hurricane Katrina. More information about that project and to access the digital stories, see here: http://colabradio.mit.edu/?cat=86. Before attending MIT, Aditi worked for an affordable housing developer in Washington DC. She participated in the Urban Typhoon Workshop in Mumbai, and is excited to participate again in Delhi.

Bhupendra Devre is a Arts graduate from mumbai hindi vidyapith, and also doing PGDBA in marketing and operations from mit institute of Pune. Owner of skynet solutions; a IT based firm. And group of our friends are working for handicap and poor childrens in rural area.

Jane Chang Mi's work considers cross-cultural intersections and boundaries. Her installations most often integrate her Asian heritage with her American identity, exploring the tension between symbols of particular cultures and the universally human. Jane received her Bachelor of Science from Harvey Mudd College and her Master of Science in Coastal Engineering from the University of Hawaii, Manoa. She then studied art at the School of Museum of Fine Arts, Boston. Jane has participated in numerous exhibitions and projects most recently at the Arctic Circle, Svalbard, Norway; Awagami Paper Factory, Yamakawa, Japan; Living Spaces, All Art Now Festival, Damascus, Syria.

Jit Ray is a graphic designer with 10 years of experience, working in the field of print design, designing magazines and newspaper and also designing corporate promotional material for advertising. "I have a keen interest in using visual anthropology and design principles to make communication processes more efficient anduser friendly. I currently work as a creative director with Reliance ADAG."

Harsha Vardhan is a visual arts student from WLCI Delhi college. He considers himself as a change agent and loves to do things differently. His recent ideologies have always been contradictory to the current happening around. He loves reading philosophy and has tons of questions about life, existence, etc. The answers are somewhere but where? With this kind of dichotomies and strange characteristics he goes ahead and ventures into different platforms. Everyday he goes out into the concrete jungle to see strange huge urban artifacts starring at him, so that he feels enormously tiny. So, according to him he could see a new perspective by being a part of this workshop and cultivate a new crop of urban grass.

Tania Vaidya is an artist interested in observing the relationship of nature and culture, how they affect and shape each other. "I have a Bachelors in Fine Arts in 2001 and Masters in Fine Arts 2003 at the Faculty of Fine Arts, M. S. University of Baroda, India. Worked as an Assistant Professor at the National Institute of Fashion Technology(NIFT)(2008-2009) and Honorary Lecturer, Dept of Architecture, M.S. University (2004).I won Lalitkala National Scholarship for Artists (2004-05), Pont Aven School of Contemporary Art, France Scholarship to study there in 2006 and 2007. Solo Show at India Habitat Centre in 2005. Group shows in India and abroad including Centre for Contemporary Art in Pont Aven, France."

Shriya Malhotra has a BA in International Development Studies from McGill University and an MA in Cities and Urbanization from the New School University. "I am interested in the intersections of urban planning and population health, and explore the role of art, design and IT to promote participatory and sustainable urban development."

Sajid Akbar is a musician/composer based in Delhi. "Although Video editing pays my bills and I do enjoy the thrills and challenges it sometimes offers, sound art and the creative use of everyday sound is what I'm fascinated with these days. I want to pursue a masters degree in sonic art and I feel this experience and its cross platform nature is just the thing I'd like to be part of. I am armed with an electric guitar, a box that makes it sound crooked, a loop pedal and a toy synthesizer."

Nisar Khan completed M. Arch. with specialisation in Urban Conservation and Heritage Management from India's premier School of Planning and Architecture, New Delhi. He is presently Assistant Professor at the Faculty of Architecture and Ekistics, Jamia Millia Islamia (A Central Government University), New Delhi. With the specialisation in Urban Conservation and Heritage Management, the Author has the distinction of working in the team formulating Hampi World Heritage Management Plan. He has accomplished many Architectural and Conservation Projects for various agencies like Archaeological Survey of India, Indian National Trust for Art and Cultural Heritage. He is interested in working on formulating Strategy, Policy and Management of Cultural Heritage and Tourism.

Vidisha Saini is a photographer based out of New Delhi. She also teaches, researches and writes. Her practice frequently draws on the unseen details of her own life. Furthermore, it encompasses still life studies, landscapes and portraits, which address questions concerning identity, gender, sexuality and culture. Born into the world of digital photography, she also experiments with toy cameras, alternative processes and radical videos. Vidisha holds a B.Des. in Fashion Communication from the National Institute of Fashion Technology (NIFT), New Delhi. She received Toto Funds the Arts and Tasveer award for Photography in 2011. She was awarded the 'Most Innovative Communication Design 2010' by NIFT, and the 'Best Emerging Photographer 2008' by the Fashion Design Council of India; she has been the winner of the Ibibo- FTV India hunt for fashion photographer's nation wide, as well, in 2008. Vidisha will be showcasing at 'Exposure', Format Photography Festival, UK in March 2011. She has been a regular participant at the The Nigah Queer fest- Visual Art Exhibit (2009, 2010), curated by Sunil Gupta, held in New Delhi; and has participated in several other important group shows and seminars. www.vidishasaini.com

Malini Kochupillai. After earning a B.Arch from the TVB School of Habitat Studies in Delhi and an MS in Advanced Architectural Design from Columbia University, Malini worked as an architectural designer in New York and has been a critic at the New York and New Jersey Institutes of Technology. She joined the Sushant School of Art and Architecture as a Design Unit lead in 2009 where she started a 'flash mob' group with her students to study usage patterns of public spaces in the NCR and raise public awareness about related issues. Malini has also co-initiated the lecture series 'Architects for Public Space' with the NGO Greha, to foster collective generation of ideas for the development of neglected public spaces in the city.

Dr. phil. Yana Milev philosopher of culture; researcher of cultural technologies, design politics and public spatial production; curator. "I'm already since 2 years very inetrested in the Urban Typhoon Project and it's wish, to go in tuch with the operating team, with the stuff, with the organizers, with the idea, to connect our project. My actual curatorial project calls "Emergency Design". We are preparing a big Show in Berlin for next year. Would be great to collaborate!"

Ridhima Jaiswal is a Design Researcher interested in the animosity between the people and their environs. How the city affects its inhabitants emotionally, psychologically and physically. "I believe that clothing is the skin through which we experience our environs. It's a tool for me to explore the city and generate dialogue around it. My work investigates how clothing can be aimed to provide its users with meaningful emotional interaction in a city. Holding a Bachelors Fashion Designing from MATS University, Raipur and Master of Design from National Institute of Fashion Technology, New Delhi, I am currently working at Talwar Gallery, New Delhi and consultant to the Chowmahalla Palace (Museum), Hyderabad."

Julia Gutge has studied fine arts and literature in Berlin. In her art work she is mainly focused on visual arts. At the moment she is preparing a photo-exibition, which will take place in the Living Room Cafe in Hauskaz Village up from 3. December this year. For the workshop she will bring her camera and many ideas to discover Khirkee.

Ravi Agarwal is an artist, writer curator and environmentalist. Trained as an engineer, Agarwal has practiced photography since his early teens. In 1996, he founded Toxics Link, a national information exchange on toxins. His recent work includes photography, video, installation and public art, revolving around issues of personal ecologies. He has exhibited widely including at Indian Highway, Serpentine Gallery, London, 2008, and Astrup Fearnley Museum of Modern Art, Oslo, 2009; 48 Degrees Celsius: Public. Art. Ecology, Delhi, 2008; Horn Please: The Narrative in Contemporary Indian Art, Kunstmuseum, Bern, 2007; Public Places/Private Spaces: Contemporary Photography and Video Art in India, The Newark Museum, Newark, 2007; and Documenta 11, Kassel, 2002. Agarwal's books include Down and Out, Labouring under Global Capitalism, published by Oxford University Press in 2000 and Alien Waters, 2006. He writes regularly on issues of ecology.

Lokesh Pathak is trained in political science and law, practising photography and creative writing (poetry, to be specific). "In my restless creative pursuits I have traversed diverse themes. Currently I am exploring the tensions underlying the urban spaces as they are being rapidly transformed under the relentless pressure of capitalist expansion in india. Coming from a small town in eastern Uttar Pradesh and based in delhi for last 10 years I have first hand experience of the asymmetric urban growth and the consequent dichotomies and dilemmas inspired by it. My concern, however, is not with the process of urbanisation per se but it is the broad ideological matrix that informs urbanisation that fuels my anxieties. I believe that any vision of alternative 'urbanisations' can develop only by intiating diverse practices in collective alliance with the public. I personally feel that the relevance of my artistic vision and practise lies in locating it within such collective movements."

Alisha Mody is a former management consultant from America/Europe/India who has left the corporate world and is now focused on finding a way to inform travelers about innovative initiatives (such as yours) in emerging markets, as they pass through. "My background is in Liberal Arts (graduated from Princeton in 2000), but I also studied music professionally and did a graduate program in Experience and Entertainment design at the Design Academy Eindhoven. I am convinced that collaborative environments have a significant (but undervalued as yet) role to play in the development of burgeoning or marginalised communities, and so I would look forward to the chance to help affect some positive change at your workshop!"

Amit Mahanti is a documentary filmmaker who has also been involved with several community-based media interventions and communication projects. He has worked on documentaries and audio-visuals on developmental concerns, including children's experiences of communalism, livelihoods and identity. He is a co-founder of Frame Works Collective, where he currently works.

Ruchika Negi is interested in community-based media, communication and research. She has worked with community radio initiatives, documentaries and other participatory media interventions in Delhi, Uttarakhand and Meghalaya among other areas. She is a co-founder of Frame Works Collective, where she currently works.

Arthur Crestani, from France is a young (19) exchange student visiting JNU for a year. He was born in Paris and suddenly moved to Milano, where he walked his first steps. "I then took the way back to the close suburb of Paris. That city became central to my life as my teen years came, a cultural magnet. I left France to discover a new approach to life and time and break my habits. I like to paint and love to experience different approaches and techniques; discovering colour sprays and stamps was the best thing that could happen to me. I am concerned about urban issues, and I want to work at articulating the urban and the artistic. I want to join the Urban Typhoon Workshop in Khirkee."

Kritika Thakuria is a student at NIFT (National Institute of Fashion Technology), New delhi pursuing communication design. She is a science student graduating in design and have a great inclination towards arts. She loves ideating, sketching and creating. She is verse with graphic designing (photoshop, illustrator, corel, indesign), technical drawing, painting with acrylics and water colors, publication designing, english writing skills, visual merchandising, styling, communication processes, various paper crafts, marketing and photography.

Ellen is an Urban planner, researcher and design thinker interested in sustainable development in China and India.

Parol Banerjee "have a bachelors degree in Sociology from St Xavier's College, Kolkata after which I worked with The Energy and Resources (TERI) for one year. At present I am in the fourth semester of my master's degree in the School of Habitat Studies at Tata Institute of Social Sciences (TISS). The pace and nature of urban transformation that has been taking place in the country really intrigues me. It is not only being shaped by global forces but also wiping out the essences of the local. There has been a great amount of obsession with planning of big cities and optimal uses of urban spaces. To my mind this direction of urban change has not been inclusive. Through this workshop I wish to understand the differentiated use of spaces within a city when the city itself is in a major process of overhaul and makeover."

Saumya Ananthakrishna. "After finishing my Bachelors and Masters in Fine Arts (Painting) From M.S.University, Baroda I moved to Delhi and started teaching B.F.A and M.F.A level students at Amity University. I left the job after one and a half years to get back to my own work. I received the Lalit Kala Scholarship this year with which I get a studio where I work at Garhi Village, Lalit Kala. I have been working with constructing spaces from wood. Recently I have also been working on a small performance/film on ideas of marriage and rituals. It was perhaps the fact that I had never lived in a permanent place all my life which made me get interested in the idea of space which is constructed in our memories and the sub conscious. My endeavor has been to make real live spaces of these intangible ones from my memories. These spaces which I build look at the realm of the public and the private ... perhaps the private "as" the public?"

Paulami RoyChoudhury is a visual artist, currently interning with Digital Empowerment Foundation. "I'm interested in doing projects that involves- interactivity, communication, technology, art- that could be used in a socially relevant manner."

Claudia Roselli, urban researcher and artist, graduated at the Faculty of Architecture in Florence. She currently doing her PhD, in co-tutorial research, at the Department of Urban and Regional Planning, Faculty of Architecture, Florence and at the Department of Urban Design, School of Planning and Architecture, New Delhi, after be selected by the Italian Ministry of Foreign Affairs as candidate for the ICCR scheme (Indian Council Cultural Relation). She's INURA member. Her field of interest are the dynamics of urban transformation linked with the artistic practices and the grassroots ways of participation focused on the Asiatic metropolis.

Sreejata Roy is an artist with a particular interest in community-related projects, she has been deeply interested in exploring the new labour practices that have developed in the neo-liberal political/economic environment, as an articulation and consequence of globalisation, and the impact of such practices upon deeply gendered work experience. Her present practice involves with Ankur Society for Alternatives in Education working with young people for past four years through variety of forms of art practices connected to public spaces in the low income colonies in New Delhi. "I am awarded with 'Public Art' grant from FICA and completed reshaping a community park in one of those low income colonies. I have also worked exploring community and public spaces in other parts of India and UK."

Karin Andersson is a landscape architect student from the Swedish University of Agriculture. At the moment working on her master's thesis in urban planning. Her education presents a broad, holistic perspective on landscape, which she believes to be the foundation for understanding dynamics in urban planning. "My interest in environmental issues and ecology in combination with artistic expressions is the base for my fascination with landscape, with its inhabitants as an important feature. My interest in participatory planning in combination with artistic processes lead me to participate in the urban typhoon workshop, which is a part of longer stay in India for me. A stay that will offer possibilities to collect data for my thesis."

PROJECTS



PERFORMANCES BY THE KIDS OF KHIRKEE

At the night of the workshop presentations the kids of Khirkee entertained us all by street performances in theatre and hip-hop.

Theatre perfomance in the streets in front of a pleased audience.

Nukkad Natak/ Street Theatre Performance

by Asmita Rangari

The Nukkad Natak/ Street Theatre performance on the Open Day of the Urban Typhoon Workshop, was a second performance by the children of Khirkee, titled 'Padhna Kitna Zaroori' on the role/ significance of education. The performance was originally a part of the Street Theatre Workshop undertaken earlier by me, as an independent artist with KHOJ, in collaboration with Mr. Salim Zaidi, a member of IPTA - a theatre group based in Delhi. This workshop, organized in June-July 2010, concluded in a performance by the children at the Khirkee Village Park and garnered tremendous praise and applause in the community.

Encouraged and enthused by the response, the children were very eager to do several such performances in Khirkee and looked forward to performing during the Urban Typhoon Workshop for the participants and the community of Khirkee - this time in the proximity of the KHOJ Studios, near the chai hub (tea-shop) in the adjoining lane. As there had been a gap of a few months since their last performance, the children rehearsed again with Mr.



Salim Zaidi for more than a week, for about 2-3 hours daily, prior to their performance on the evening of the 16th of November 2010 - the Open Day of the Urban Typhoon Workshop.

The natak had three parts/acts and involved over dramatized, exaggerated, and humorous stances through which it emphasized the role of education. The first part depicted a scenario in which the husband is highly educated while his wife is illiterate; the second scenario depicted a household, which has a highly educated wife with an illiterate husband. Both parts exemplified the miscommunication between such couples, and its consequent confusions involving themselves and others. The third and the last scenario depicted children who are forced onto the streets, and being deprived of studying in schools, are engaged in various activities such as stealing, begging and rag picking. At the end of the three scenarios, the sutradhaar / narrator draws in the audience by posing questions as to who is responsible for the situations that these children find themselves in and are unable to extricate themselves from. Whether the responsibility lies only with the intermediaries and touts who are directly involved in engaging children in nefarious activities (for instance in the third scenario) or is the society at large and hence each one of us is somewhere responsible for undermining the significance of education in our lives (for instance in the first two scenarios). This drives home the truth that we all play a significant role in perpetuating these larger issues through our complacency, indifference and unwillingness to affect a change. The play ends with a positive slogan and an inspiring song through which the children express their keen desire to study.



In the middle of the performance!



Theatre in action.







The theatre group in action, performing on the street outside KHOJ office.



The whole gang with Mr. Salim Zaidi.



Hip-hop perfomance at Khoj in front of an exited audience.







Hip-Hop Dance performanceThe Hip-Hop Dance performance was presented by the children of Khirkee as part of KHOJ's most recent community-based initiative - Tiny Drops: The Khirkee Hip-Hop Community Centre. This initiative has been undertaken in collaboration with Hera and is ongoing since mid-October. Children learn and practice Hip-Hop with Hera thrice a week at the KHOJ Studios. Currently about ten children regularly come to KHOJ in the evenings to practice their Hip-Hop Dance moves.

APNA PAANI OUR WATER

Taniya Vaidya Swati Sanghavi Asim Waqif Aastha Chauhan Ravi Agarwal

The group looked at the history of the water in Khirkee. Investigations and interviews with locals lead to a discussion on the future of the water systems in the village.



INTRODUCTION.

One of the only two green spaces in Khirkee Extension, an urban village in the heart of Delhi, is fenced and locked. It is also a patch of verdant green, contrasting with the surrounding overrun and dry dustbowl like concrete jungle. Unbelievably (it is claimed) the green patch was even till a couple of decades ago a village commons. It was a thriving well- fed water body (jod), which also collected rainwater, before it completely dried up. It was then used as a garbage dump, before being land filled, made green and claimed as a contested private park. The community space had been converted into a private space.

How did this happen? How did a village commons and water body become a fenced in and landscaped private 'view,' as if reflecting the aspirations of a new middle class? What was the changing social relationships which allowed this to happen and what implications does this have for the future ecological sustainability of this area? Also questions arise about the meaning of water to the new fragmented migrant urban communities, which live here.

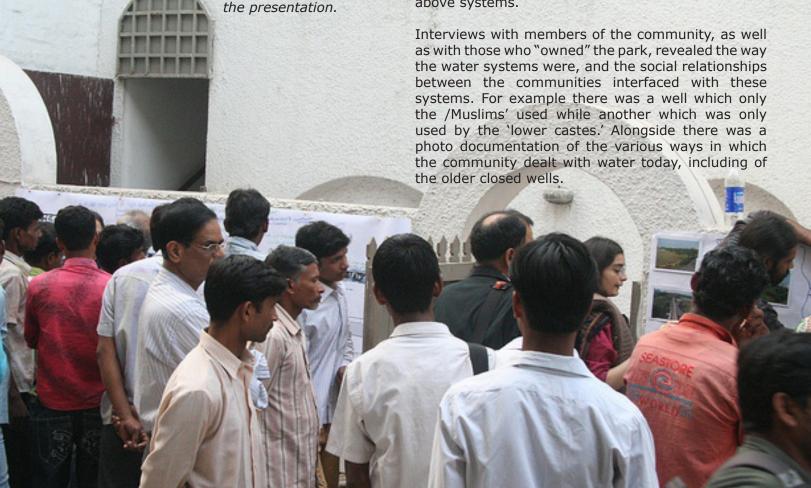
Aapna Pani is an attempt to trace the water ecology of Khirkee. It will in the first phase offered during this workshop, document the water practices through connecting the dots between water wells, water meters, water tanks, bottled water supplies, and interviewing residents about water.

Interested crowd at

THE PROCESS.

As part of our 'Apna Paani' project we got to trace the flow of water across the Khirkee village, extension and the Hauzrani village across ages. This gave us an idea of not just the 'water systems' history but the flow of the political, cultural, technological and environmental history from the Tughlaq dynasty in the 14 century to today. Through our talks with various senior citizens like Masterji and others who prefer to remain unnamed and discussion with other group members Ravi, who works with environmental issues and is an engineer by profession, Asim an artist/ architect who has done a lot of work on ancient water systems, Swati who's an urban designer/planner/architect, we got to learn a lot and very quickly unravel various threads of info we got and make sense of it. Also discussions with Astha, Amrita, Rahul and Mathiaas helped a lot in how to go about the process.

Satpula lake and dam built during Tughlaq dynasty and the various wells and johars which were part of a very sophisticated water distribution and storage system to water distribution systems of the British to the tubewells, some of which are still in use and more being dug though the water levels are going really deep to the piped water supply from the government and the packaged drinking water business using RO process which is also very much in vogue owing to the bad quality of water of the tubewells/pipes we got to see traces and actual examples of all the above systems.



THE PRESENTATION.

During the open day for the presentations, a wall outside Khoj was used to display the water documentation and to recreate a sense of the network. The interview was played out on a loudspeaker. The display generated a small discussion amongst the community about water.

We were fortunate to witness and document a place where one could unearth the layers of this long a history.







Discussions arose during the presentation of the project on the street outside KHOJ.

APKA NAAM KYA HAI? WHAT IS YOUR NAME?

Amit Mahanti and Ruchika Negi in collaboration with members of the children's theatre/dance group in Khoj, Khirkee – Sandeep, Brajesh, Tarun, Ankit, Tara, Sonu and Rishi.

Ruchika and Amit worked with the children's theatre group in Khoj and interviewd the Urban Typhoon workshop participants. In the processes everyone learned a lot about Khirkee and the rest of the world.



INTRODUCTION.

As part of the Urban Typhoon workshop, we decided to explore the idea of an 'intervention' within a particular context. Urban Typhoon, by its very nature, was an exploration of Khirkee village, wherein different practitioners entered the space and looked at its various aspects. What we tried to do was invert this exploration. What does such an intervention mean for the subjects of the research process, in this case, residents of Khirkee? What are their questions of people who enter and interrogate their space? To put it crudely, our project tried to articulate the curiosities of people from Khirkee about the workshop process itself. To realise this, we engaged with a group of children who belong to Khirkee village and its neighbouring localities, Hauz Rani and Khirkee Extension. These children are a part of an informal theatre/dance group who meet regularly in Khoj.

THE PROCESS.

Our primary role was that of facilitators – of creating an interface between the children's group and the participating artists of the Urban Typhoon workshop. Preliminary conversations with the children had revealed their desire to know more about what was happening, what were the different motivations of so many people who had come to Khirkee from the outside, what would come out from this process? At the same time, they were also hesitant about approaching the artists with their questions. Slowly, however, they got over their trepidation and engaged with different people who had come for the workshop.

Initially, the children felt that language was a big barrier, the assumption being that most of the artists were 'English speaking' and hence, communication was not possible because the children were only comfortable speaking in Hindi. As facilitators, we

The children's group interacting with Himanshu, Lauren and Meg.





would try and throw these questions back at themwas it possible at all to have any communication without knowing the other person's language, without having the luxury of a shared language? Here we were referring to communication and not necessarily translations of conversations. It was interesting to see how this process shaped up – the children developed their own languages, albeit with some facilitation; they began to speak through drawings, translated conversations or by participating in the projects of the other workshop participants. (Incidentally, many of the children wanted the workshop participants to teach them English)

The children were particularly curious about the participants who had come from abroad and wanted to know more about their lives, what their countries were like, who were their friends. For instance, Sandeep, a 14 year-old was most taken in by Gislunn, a participant from Norway, simply because he liked to hear the way she spoke in English. He liked the 'sound' of her English and as Gislunn shared photographs of her own country, her life in Norway, Sandeep was full of questions for her- what did her friends look like, her family. Conversations would open out other dimensions of the interaction between 'artist' and 'subject'. Sandeep was upset when he saw the photographs that Gislunn had taken of Khirkee. According to him, she had such beautiful photographs of her own country but her images of Khirkee were so bleak. What would her people say when they saw such photographs of Sandeep's place? These conversations offered insights into the dynamics of exchange between the 'artist' and 'subject', the 'researcher' and 'researched', constantly inverting and playing off each others' positions. Gradually, as the children pushed their inquiries with the participants, they became less conscious of the act of questioning and more engrossed in the stories and experiences that they shared with the participants.

One of the group members, Brajesh, asked Paroj, a participating artist, what her favourite place in Khirkee was. One of the places that Paroj really liked was Jodhpuria Restaurant in Khirkee, and Brajesh took a photograph of the restaurant.

Sandeep's impression of Julien Segard, a participating artist.



THE PRESENTATION.

Our primary role lay in facilitating these conversations and documenting them –through photographs, video and audio recordings. These conversations were edited and we developed a short audio-visual piece (called "Aapka Naam Kya Hain? / What is Your Name?") that tried to convey the essence of the exchange between the children and the participating artists. The piece was displayed in the lane outside Khoj Studios, for public viewing on the Urban Typhoon Open Day.



The presentation on the street outside Khoj.











Himanshu S Lauren Brown Meg Kelly

The group engaged the children of Khirkee, or maybe it is more accurate to say that the kids engaged the members of the group. During the week various creative activities related to drawing and painting were performed. The walls around Kjoh gained new life through hands-on work and color.



Our project called "Doh Baaje" (which translates to two o'clock) grew from experience rather than careful planning. Himanshu, Lauren and I began simply by meeting with youth that were already involved with Khoj. For several days during the workshop, they came over to the building next to Khoj to from 2 onwards. It started simply with us providing a few drawing supplies and tracing our hands as well as their hands. Seemingly overnight, the front room and the outside foyer of the building were transformed into a gallery where the kids drew and then hung their drawings. As this gained more and more attention, from both workshop participants and Khirkee residents, we thought of an old idea we

had discussed on the train ride to Delhi... a mural. At first we searched out largely "public" sites in parks looking for wall space, but quickly found that these sites were more exclusive than they seemed. For example, some did not allow kids in the surrounding area. So, they were out- we wanted the painting to go somewhere anyone and everyone could access; somewhere so ordinary and so frequently that you almost wouldn't think to put a painting there. This space was, surprisingly, much easier to find. The alley next to the chawl behind the chai shop became the perfect spot for this. And so, the kids went to work painting the mural using the drawings they had done earlier in the week for inspiration.

Meg

Kids painting.





Our team was made up of lauren, meg and shimanshu, ie. Me. We were kind of a funny trio for we had travelled from bombay to delhi together and were almost all the time together, in roaming around, eating food and so on, ie. we were together since the 5th of november, the workshop period being 9th to the 16th of november. Somewhere on the second day of the workshop as we had been busy figuring out ourselves and the workshop, it struck to us that "maybe we could all just go play now... cause we aren't going to change the world... let's do handstands!" Since then every afternoon at 2:00pm ie. "doh baaje", our larger living space turned into a space for kids to hang out and play.

Though many ideas kept turning up and down our heads, one thing stuck which was a painting on some wall with the kids, images that the kids wanted to make and would participate in making, and that is what we did, also we found a nice wall just comfortable for the kids, you need to see the space to understand what me means.

On the final day we did "kheer ki party", "kheer" being a sweet dish and something that one of us liked to have most of the time after we

had food together, me found it fun to cook the kheer and all of us eat it, a nice way to end our being together, the kheer firstly was meant for the kids and then if there was any leftover the elders could have it too, there was leftover and some elders were lucky enough to enjoy it.

Another idea that arose was that of leaving behind a few books so as to start off a small reading space or a space where kids could come and share more and more images, also this was what these kids desired and fortunately KHOJ is already working with a regular group of kids so adding to the set of activities/possibilities seemed easy... We begged on the final night from the participants for some monetary contribution for the books and were able to raise a small amount, was disappointed for the amount was really small but nevertheless good to start with... Me stayed a week longer so we did a trip to the mall across the street, smaller number of kids also the books were purchased from daryaganj, street book sellers, fun buying books off the street, the books were handed over to KHOJ.

All and all it was fun! all the time spent with the kids.

shimanshu





Himanshu painting.



Drawings by the kids.



Kids painting.



Drawings by the kids.



HAMAARI SADAK THE KHIRKEE EXTENSION ROAD PROJECT

Rahul Srivastava Matias Echanove Jose "Cole" Abasolo Aastha Chauhan

This project was initiated during the Urban Typhoon Khirkee by members of URBZ, KHOJ and independent participants. It looks at ways to rebuild the road in front of KHOJ in a sustainable way, while involving the residents and stakeholders.



1. ROAD & WATER CRISIS

Civic facilities like water, electricity and sewage came very late in the day, almost towards the latter half of the 1990s. Residents had already got used to ad hoc connections and retrofitting of infrastructure but without any confidence or coordination. As a result, homes have water connections installed all over the streets, the sewage pipe laid a few years ago is inadequate and not well laid out. All of this got compounded when the Municipal Corporation of Delhi broke the sewage connection linking the pipes to the main grid and hastily fitted it back but with the alignment all wrong.

Ever since, the roads in Khirkee extension are logged with sewage water at the tiniest of showers causing all kinds of health crisis for the residents. Rainwater drains have been cemented over, a rainwater pit has been filled up and cemented. The habit of clogging drains with rubble and harsh dry garbage have inevitably compounded the problems many times over.

In the past 10 years the road has been redone and destroyed 4 or 5 times. We tried to understand why. It is clearly not just a technical issue. The road could never be repaired and maintained without the active support and involvement of the people living alongside it. The people themselves are a widely diverse lot. They are mostly tenants or new residents who have moved into flats built hurriedly by builders making a quick buck. There are few landlords who have made some attempts to improve the situation and seem ready to come together to rebuild the road but are not necessarily willing to explore long-term solutions to the water and drainage issues.

The road issue is linked to the water system. The pipes under the road are completely plugged during the rainy season and used water comes back up to the surface and inundates the road. Last July-August going to the KHOJ office meant walking through sewage. The shopkeepers were particularly affected since no business could happen. The stagnant sewage water became a breeding ground for mosquitoes. The three queens: Malaria, Chikungunya and Dengue are endemic in Khirkee. Many people told us how they had been sick for long stretches of time, including colleagues at KHOJ.

Historically, the water problem emerged with water pumps, which suddenly meant that more water was getting consumed and that evacuation had to be organized more systematically. Masterji, an elderly resident who knows Khirkee since pre-independence days said that before water pipes and pumps were installed no drainage system was needed. Consumption of water and the waste generated was of a lower intensity and quality.



Khirkee Extension, August 2010 (Photo: KHOJ)

Khirkee, being an "unauthorized colony", the authorities are not taking any responsibility regarding the water system. Whatever exists now has been built by groups of residents (it is a user-generated water-system of sorts). The water comes from the municipality but the pipes have been installed locally. Since then many new 6 to 7 stories-high buildings have emerged along the road, substantially increasing water consumption. The existing sewage pipes, which were laid down fifteen odd years ago, have become too small to take the load produced by the new high-rises. To add to the problem all kinds of plastic waste and rubble that is thrown on the streets ends its journey in the pipes which block it further.

Since the pipes are below the ground they are much harder to clean. To clean them someone must go below the road through a manhole and manually remove some of the junk plugging the pipe. The rest is pumped out by a machine. However, according to some of the residents, trying to unplug the blocks in the sewage with high pressure pumps may cause pipes to burst.

There are several suggestions being made which we will factor in our research and action: to retrace the water flows through older well systems and use them to absorb rain and storm waters, thus easing the pressure on the sewage and other systems; having regular clean ups of the sewage, plugging the points of entry of dry and rough garbage so that systems do not get clogged, so on and so forth.

2. INTERVIEWS

During the Urban Typhoon workshop, we recorded testimonies from the street residents about the road and water issues. We asked them for specific solutions and ways to maintain the street. In the process we have collected invaluable knowledge that should inform any new road project. Here are some quotations from the people we interviewed.

Context:

"The road was built 4 times in 15 years and it has been raised to 5 feet."

"Electricity is being put underground... They will come back again and dig the road to install the cables."

"Not everyone in the neighbourhood has a regular water and electricity line and will continue to destroy the road to build their line and connection."

"Just yesterday someone fixed a new water connection."

"Trucks cant be stopped... there are businesses..."

"My tube well is poisonous."

"Sewer was blocked in the DDA grounds where the parking is done... And then the rubble was put in it and that's how the choking took place."

"Now builders dump their rubble in the drains and pipes..."

Cooperation:

"We have to do things on our own."

"Everyone must sit together... Many of us are willing to do it ourselves..."

"Everyone must contribute according to their capacity and financial strength."

"Economic cooperation was done in the past."

"The landlord is important. He has to take the responsibility."

"Tenants are too poor... Landlords uninterested."

"Help us all becoming civically responsible."

"We must know each other's neighbours."

"Collectively appoint a sweeper... and cleaner"



Technicalities:

"Sewage line is shared with the mall. But the main pipe is higher then ours, that's why ours gets logged."

"Road should be made after the drainage system is organized."

"Water clogging has always been there. Sewage is overloaded."

"My water comes from Jamna Vihar pipeline."

"People must stop throwing garbage."

"Earlier the water used to drain into the soil... but now they have put rubble and mud and stopped its porosity."

"We must revive a soak pit near the temple..."

"We can use the old tube wells to absorb rainwater... they are very deep."

"We could raise the road and then make a slope."

"We have to redo the manhole."

"Water and Drainage must be separate."

"Sewage must be attached to the main sewage pipeline."

"Now there is no place for a rainwater soak pit. The one Pradeep had made is plugged."

"If we clean storm water drains then many problems will be solved."

"One must use existing manholes to separate water and drainage."

"You cannot put a new sewer. Its too costly."

MOVING AHEAD.

The memory of the "failure" of earlier attempts to improve the roads cast a thick shadow over the existing post-monsoon crisis and acted as a huge discouragement to all those making attempts at improving the situation. In the earlier cases, the newly done up roads were dug up by shoddy official jobs to relay pipes, individual water connections or in one case, stealing of tiles and blocks that made up the road. Today the direct stakeholders are the residents (tenants and owners), landlords and business owners and renters along the streets.

At first sight, the level of discouragement is palpable in the street. An attempt at gathering a community meeting on the road and water issues during the Urban Typhoon workshop miserably failed as no one showed up. However, as the workshop went on, we realized that the failure was not to blame on what appeared to be an exceedingly high level of apathy. The meeting was conveyed on a Monday at 10AM in the morning, a time when shopkeepers are busy starting the day. It may have sent the message that the meeting was actually not aimed at them but at the landlords who can afford to spend time in such a meeting. The form of the "meeting" itself is not ideal to bring together residents and shopkeepers, who anyway are in a precarious situation and do not feel they have a strong voice. The final presentation of the workshop, which was held in the street and throughout the evening saw massive amount of people gathering in front of a map of the road. People started writing on the map and many have said that they would like to participate in the project.

In many ways, this moment is our starting point for a longer project, which will be multifaceted. Issues of community participation and collective maintenance of road and water system are deeply enmeshed with technical and financial issues. Technical questions of the sewage and water management are difficult to resolve, especially as they are compounded by official apathy by evoking the unauthorized status of the neighbourhood. Finance is clearly an issue as it always tends to be and leadership is another – given the fact that the authorities themselves are lethargic. However, after starting a series of dialogues with landlords on the one hand and technical experts on

the other, we don't feel that these are insurmountable problems. We also have no reason to believe that attempts at civic transformation in Khirkee village are impossible.

It is easy to see the community as divided in terms of ownership patterns, and surely the more humble establishments feel they cannot contribute beyond basic civic responsibilities towards any attempts at improvement of the roads. However, we know of landlords who are plainly disinterested in the upkeep of their own properties and tenants who take a lot of interest in doing so. It is also easy to say that the migratory quality of the population makes them less invested in improvement. Moreover, we have come across many well-established settlements, which are rich and connected by familial and ethnic ties, but are also deeply divided and dysfunctional in the upkeep of common property.

The biggest obstacle to any transformation is the use of a simplistic understanding that such moves must be 'community' attempts where notions of community are coloured by ideas of uniform, collective responses and obedient civic action on behalf of everyone. The "absence" of the community is often cited as a reason for an ineffective collective response. We believe that the migratory nature of the population, its divided residents in terms of ownership and tenant status are not insurmountable obstacles. We have seen many examples where migrant communities have revived decaying neighbourhoods that had been abandoned by long-term residents.

Those who feel the most about the issues, or suffer the most, could take leadership and put in resources to start the process. The idea that everyone can give his or her contribution in proportion to capability is also a good way of balancing the leadership and community participation equation. This is the issues that more than any other needs to be addressed with adequate time and resources.

Reflecting and researching through all these questions we have come out with some tentative suggestions and possibilities to improve the situation of 'Hamari Sadak, Khirkee Extension'.

4. POSSIBILITIES

1. Localised System: Creating a decentralized system of water and sewage management following the suggestions of Ashish Ganju who advocates the use of 'digestors' – bio-mechanisms of sewage treatment that help in absorbing sewage into the local ecology. This would be accompanied by rejuvenating the existing water storage facilities including tube wells, to absorb excess rainwater.

Pros: It is off the main grid for drainage and self-sufficient.

Cons: It needs heavy maintenance – almost on a daily basis and it is expensive

2. Grid Connection: Reworking the sewage and drainage system through redesign and new infrastructure.

Pros: It will be a stable system with weekly maintenance.

Cons: Standard and expensive.

3. Cleaning and Repair: Clean the sewages every six months, stop garbage and rubble getting into the drains, open up the storm water drains so that the monsoon related water logging is controlled.

Pros: It is effective and comparatively reasonably priced.

Cons: May not be able to withstand more growth and may become expensive in the long run.

4. Coping strategies: Mosquito nets, spraying of stagnant water. Temporary arrangements to clean up sewage and drains before and during the monsoons.

Pros: Very cheap and fairly easy to implement. **Cons:** Short term and not sustainable.

5. Hybrid: Implement/restore a local rainwater drainage system while the grid connection gets repaired and maintained. The road should allow for people to access the water pipes and clean the drainage easily.

Pros: Could get the best of each idea and create a

semi-autonomous system

Cons: May be difficult to implement and costly

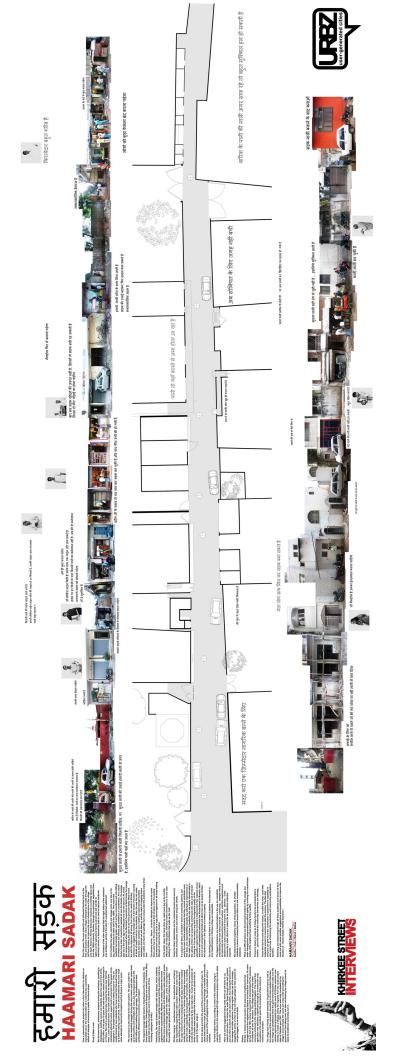


Final day presentation of the Urban Typhoon workshop in Khirkee Extension.

5. ACTION PLAN

- **1. Document** the local knowledge about the physical history of the street.
- **2. Find** out the most active residents and proactive establishments (irrespective of their status).
- **3. Organize** events that bring the neighbourhood together through events with the active residents. These have to be creative and social events and not serious political meetings. The serious agendas should always centre on fundraising.
- **4. Encourage** active residents to take on specific tasks with regard to fundraising through cultural events and political support.
- **5. Develop** annual plans with the groups and committees formed.
- **6. Start implementing** plans that the leadership, in consultation with the residents feel will tackle the road and sewage problem most effectively.
- **7. Take part** in the Khirkee Resident Welfare Association Actively.
- **8. Lobby** with state government on grounds of health and quality of life for higher up support.

THE PRINT



KHIRKEE COOKBOOK

Karin Andersson Saumya Ananthakrishna

Recognizing the women of Khirkee resulted in a collection of recipes along with stories that tell the history of the village. Not only do the recipes tell of the variety of cooking performed in Khirkee daily, but they also carry the history of the village, its transformation from rural to urban, the origin of ingredients, along with stories of the people of the village.



"Why do I need to go out? My home is my world."

A land which once upon a time had spaces demarcated for women in the public, spaces which women had made and governed for themselves. Be it the numerous wells which dotted around the Khirkee Village or the farms in which women worked the land at par with men. With the diminished usage of the land women's spaces too become restricted to the indoors. "There are now water taps in our houses where we get flowing water ... We don't have farms to work on, we get vegetables at our doorstep. Why would we want to go out?"

With the disappearance of farming land and wells the public territory which women governed took away with it the spaces women had to meet or collect it. In its place we see spaces built and set up by men making the streets of Khirkee largely male dominated.







The women who contributed with recipes and stories.







Do the women miss those spaces they had in the past we asked? "We miss our fields, we miss talking to our neighbors while ploughing the fields, but life is definitely more comfortable now." Meena's two room house on the second floor is very creatively done up inside. In the room where the women sit the tea cups have been stacked symmetrically in accordance with the design, as we sat in the room the women discussed what was yet to be bought for the wedding of one of the daughters which was coming up. As we sat talking to Meena's family we asked them if they missed having a space where they could talk to other women. They said when they first got married and came to this village they all missed their families. The youngest daughter in law who had recently been married into the family nodded and said she would like to be a part of a women's collective.

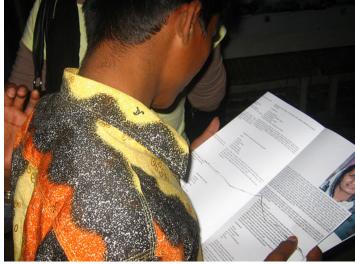
Our search to find or to bring about a women's collective led us to make a recipe book. Walking around collecting recipes from women almost always made a collective form with women debating and discussing how a particular dish was made.

In our search for recipes in Khirkee women's collectives were formed inadvertently, women joined debating, discussing, reminiscing and telling stories of the old days. A space was formed. Our search for women's spaces in the Public led us to re contextualize the thinning line between the Public and the Private – the "Public as the Private?".

The work resulted in a cookbook; the Khirkee Cookbook, which was distributed on the final day of the workshop. The cookbook contains recipes connected to women living in Khirkee along with stories of their lives. The recipes do not tell only of daily routines, but reveals the past of the village, related to vegetables and changing prices.

During the presantaion the cookbook was distributed to the inhabitants of Khirkee.



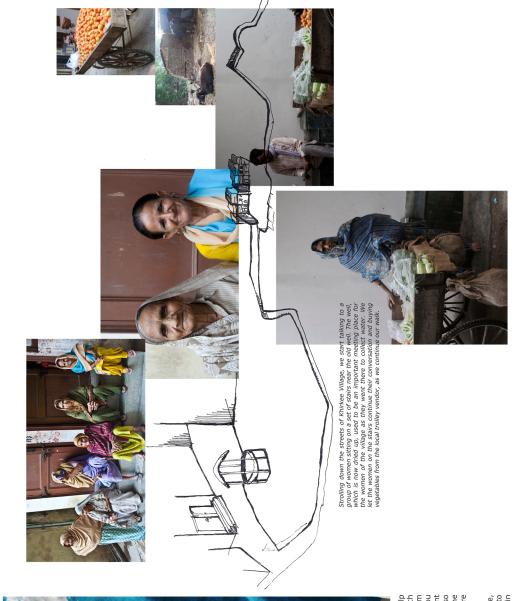






THE FOLDED COOKBOOK





What you have in your hand is a cookbook. It contains recipes. With the help of these recipes you can make delicious dishes. The recipes tell you which vegetables to buy. They tell you how to prepare them and how to serve them to make the best meal possible. The recipes in this cookbook also tell you about the history and nature of the urban village Khirkee. Women of different ages, background and lives, who share the common habitat Khirkee, also share in this book their precious recipes with you. The ingredients of the dishes alter due to price, season and taste. The recipes in this version are though absolutely up to date!

The cookbook is made as part of the Urban Typhoon workshop in Khirkee, arranged by URBZ and KHOJ. Author, narrator and given the privilege to meet the inspiring women of Khirkee is Saumya Ananthakrishna and Karin

Welcome to Khirkee through its food!

Enjoy your meal!

/52



Welking on into the guillies of Hauz Ran we decided to set at the Kerala Restaunant. There we net and than and who invited us to his place to meet his wife and daughter and some other last returnes when the classification is a some other last returnes when the classification is a control of one of their daughters. One of other hands and biscuits the bisdiss remainbend that days of the past and soid they employed like a lot obtack their politicis. The bisdiss remainbend that days of the past and soid they employed like a lot obtack their politicis. The violes to daughter said is missed the profit of their politicis and soil in they said that as it got more difficult to take the ones to gate they soil other rows. They would need to soil to their cours to great mit in sisted of the freshly when come to meet them in the older days we would have been offered mit insisted of teel freshly the one of the past in the women to the classification in the older days we would have been offered mit in sisted of teel freshly the pages. When they gate they all of the pages in pages, which is after two days. On the day of "Bakri fall" which is after two days. On the day of "Bakri fall" of the horizons they all not they would not be sacrificed to Allan and they would make Bryan out if it.

Meena also spoke about the increase in prices, especially the increase in the price of Ghee. She took us that in the past they would get milk from their own cows and make butter and ghee from the cream that would come out of the milk. But now that ghee was Rs. 500 a Kilo as compared to Rs 30 twenty five years ago, they used oil or Daida (hydrogenated vegetable oil) to make all

क गलिओं में चलते-

पारते हमने राज्या consumant में जाना खाने का सोचा, हम एक बूढ़े अंदर्शन सेनिकने दिनाने हमें उनके पार बु ताया उनके बीची आध्या में मीन अंदर्शन में पार उनके पारा तो पारावाड़ी की वाली आभी देश की आपी है पार्टी कर रहे थे. पर खोरी tokoni खोड़ पुरम्प नहीं में बताया बीड़ उन पार्टी के क्षेत्र आपी आपी है, उनके आमने बाता मोंनी क्षेत्र कुट्टामनी जीनात है की मोनके बात है उनकी उनकी सके की लोगी है, उनकी छोटी हैंदी ने कहा की उनको छोटी हैंदी ने कहा की उनको खो कीमोल से पहले था उने बुद्ध पार द आता है, उन्होंने बताया की येसे मॉल आया वैसे ही उनको गाय पालने में बहुत मुष्टिकत हुई कर्योंकि यो गाय को घास घरने के लिए कोई जगह ही नहीं बयी. मीना जी ने बताया की अगर हम पुराने ज माने में उनसे मिलने आये होते तो हमें वो चाय की जगह में ताज़ा दूध पिलाते उनकी गाय का.पुरे परिवार ने हमें बकरी – इद के लिए ब्रुलाया जो दो दिनों के बाद है. बकरी –

मीना की सेवैय्यॉ

2 लीटर दूध

छुआरा (रात भर पानी में भिगाया हुआ) 100 ग्राम रुमाली सेवैच्याँ चीनी स्वाद अनुसार

Sugar as per taste Hard dates (soaked in water overnight) 100 grams roomali Vermicelli

2 liters milk Ingredients

MEENA'S SEVAIYYA

इद के दिन हर औरत उठ के सेवैटयों बना थे है नमाज़ पढ़ने से पहले. नमाज़ पढ़ने के बाद वो बकरे को जिसे

पालागया है उसको अल्लाह के लिए काट देते हैं और उसकी बिरयानी बनाते हैं.

Cashew nuts Buchanani nuts (Chironji) Almonds

चिरोजी दाना बादाम

मीना जी से किरासे की दाम बढ़ाने के बारे में भी बताया, उन्होंने बताया के धी के दाम बढ़ से के बजह से उन्होंने थी का उपयोग बंद कर दिया था, उन्होंने बताया के पिछले ज़माने में वो घर पे ही मलाई से मछखन बनाते थे, पर अभी थी का दाम Rs, 30 (25 साल पहले) से छुआरों के लम्बे लम्बे टुकड़े, काज़, बादाम, और चिरोंजी को ऊपर से दाल दें .

Rs 500 बढ़ने की वजह से उन्होंने खाना बनाने में डालडा का उपयोग शुरू कर दिया.

के छोटे छोटे टुकड़े करके उबाले हुए दूप में डाल दें. सेवेच्याँ दूप में डालते ही उसको गैस से उतार दें वरना सेवैच्याँ ज्यादा गल जावेगा. उतारते ही धीनी डाल के मिला दें परोस ने से पहले

दूध उबाल के 5 मिनिट उबलने दें धीमी-धीमी आंच पर. सेवैय्यॉ

Biggi the milk to a boil and let it simmer for 5 mins or until slightly thick. Break the workerliell link or small plees and add into the milk. Right after adding the vermicell to the trun off the leat or else the vermicell will become too saft. Once taken off the heat add the sugar and mix. Once taken off the heat add the sugar and mix. Once taken off the heat add the sugar and mix. Once taken off the heat had the sugar and mix. Once taken off the heat had the sugar and mix. Once taken off the heat had the sugar and mix. Once taken off the heat had the sugar and mix. Once taken off the heat had the sugar and mix. Once taken off the heat had the sugar and mix of the mix of the heat had the sugar and mix of the sugar and mix of the heat had the sugar and mix of the sugar and m

MEENA 'S LAMB BIRYANI

1 kilo Lamb boneless - washed and cleaned

मीना जी की मटन विरयानी

5 Onions Salt to taste ½ kilo Rice – soaked for half an hour 150 grams Ghee (concentrated butter) Garam Masala – whole

Boil the Lamb pieces in water for 15 minutes (10 minutes in cooker) adding two whole de-skinned onions to the water.

साबुत गरम मसाला 150 ग्राम धी

In another big deep vessel add Ghee once warm and onnors afficed and ry till golden brown. Add the whole Garam Massia and firsh away and dithe cooked Lamb pieces separating it from the water to was boiled in, but save the water. Cook fire lamb along with the seasoning. Once cooked add the water which the mutton was boiled in. the water which the mutton was boiled in. the water which the mutton was boiled in. the water should be about one inch deep above the level of the rice. Cook on low flame until rice is cooked. If the rice is not cooked even after all the water is evaporated, take a light cotton coths soaked in water and squeezed and cover the level of the cook on low flame until rice is cooked. The rice is cooked to water and squeezed and cover the cook on the cook of th

नमक स्वाद अनुसार ½ किलो चावल (पानी में भिगाया किलो मटन (बिना हड्डी)

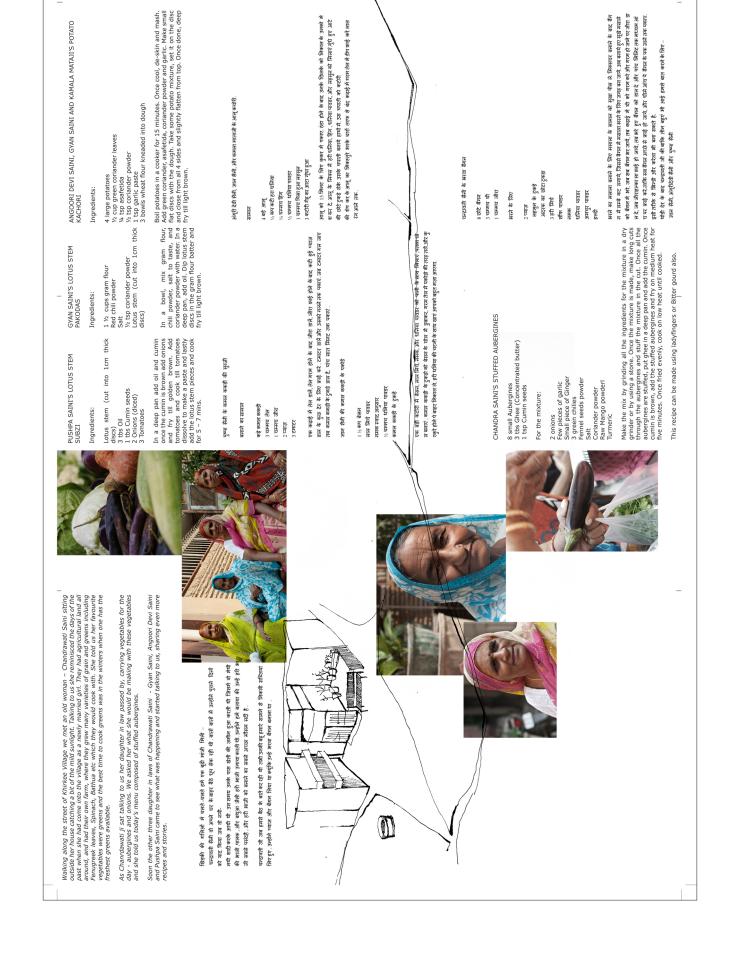
मटन के दुक्कों को पानी में उबात हो 15 मिलिट के लिए (कुकर में 10 मिलिट) मटन के साथ 2 सावृत प्याज़ मी डात है.

तर होते उसके तुरंत बाद पानी से अंतम जा के माटन के दुवके की डात है, माटन का उथका हुआ पा मी मार्केक, माटन जब पक कार्यात कर किमीया हुए चावत को भी जार है भीने देर चावत को माया को से साथ कुत को, सोमी माटन कर जवान हुए चावत को भी का जार के पाने का जात से एक हैं पाने अपस होने पाहिए, बावत कम ने तक धीमी हुंचा पानहण, अपसर घानत पान का पानी हो दुसरे भगोनी में धी डाले जब गरम हो जायेगा तब कटी हुई प्याज डाल दें. साबुत गरम मसाला डा में पानी ख़तम हो गया हो तो एक सूती कपड़े को पानी में भिगोके नियोडके यावल के ऊपर दक के उ सके अपर प्लेट दक दें

आपकी बिरयानी तैयार हो गई. इसको आप हरी चटनी, सलाद और फिर रायते के साथ खा सकते

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We would like to thank: The URBZ team, The KHOJ team, Annette Flygansvaer, Kanak Shashi, Kamala Maataji, and lastly the whole Urban Typhoon Team – Khirkee Village



KHIRKEE PATCHWORK

Julia Gutge Paroj Banerjee Claudia Roselli Suruchi Dumpawar

The patchwork group investigated the social configuration in Kirkhee and in its neighborhoods, trying to catch the true composition of the area. By meeting and interviewing inhabitants, collecting objects and stories, the group aimed at understanding the real or the narrated image of Khirkee. The result includes an emotional map, a photo give-away and an interactive book, together telling the story of Khirkee.



EMOTIONAL MAP Julia Gutge and Paroj Banerjee

The idea was to create a map of Khirkee. But not an ordinary just geographical map. We wanted to create a map, that is connected to the people in Khirkee. A map, that is full of stories and emotions ... So we went out and talked to people we met in different places all over Khirkee: In the streets, in their shops or in their homes. All of them were really surprised that a team of exotic looking people with cameras and notebooks want to talk to them. But after the first seconds of irritation and thinking "what do they want from me?" the conversation somehow gets a natural flow.







After a little regular talk, there were two main questions. We asked everybody: One "colour question" and one "object question". The "colour question" was about the clue, that we wanted to find out what colour the people associate with Khirkee. It was not so easy to answer, because the question is quite abstract, but after some moments of thinking people answered pretty interesting associations. For example: "Green, because many Muslims are living in Khrikee and green is the colour of their religion", "Red, because the fort is red and I can see the fort everyday out of my window", "Grey, because everything is so dirty in here" or "Brown, because Khirkee means window frame and window frames are usually brown". With this information of the people we were finally able to create an emotional patchwork map with the colours they told us.







The "object question" was about the clue, that we wanted to find out what object, can be a symbol of the peoples connection to Khirkee. Here again the people had to think a while, but then they give us really interesting objects.

For example: A man we gives us a piece of kohl, because he is working as an ironing man and he uses the kohl daily for his iron. And another man gives us a chip for playing computer games, because he owns a small shop, were children can play computer games. A jung girl we interviewed gives us a picture of her family picture, because she lives together with her family in Khirkee. And the owner of a little paper recycling shop gives us a piece of newspaper, which symbolize his work in Khirkee.







At the presentation day we hang out all our collected things in the street. The patchwork piece, which had coloured pieces of fabrics and quotes from the interview on it. And under a construction site, we hang some mobile pieces. On the mobile pieces you could see the interview texts, photos and the objects.







We enjoyed the "Urban Typhoon workshop" a lot and we want to thank URBZ and KHOJ for making it possible! Thank you and see you next time somewhere in the streets of India, where many things are waiting to be discovered...

FACING KHIRKKE Julia Gutge

"Facing Khirkee" is a photo project which tries to face Khirkee in the way of a portrait series. When I walked around in the small streets and entered hidden yards during the "Urban Typhoon workshop" I met many interesting people and started to interact with them. All together I clicked over 100 portraits; the ones you see down there are just some of them. As a resume I can just say: "Muchco Khirkee log bahut passand hai!"













IMAGINE KHIRKEE Claudia Roselli

"Imagine Khirkee" is an interactive notebook containing stories discovered during walks around Khirkee and Hauz Rani Village, and histories of informal workers that are interconnected economically with the Saket Mall - as formal and informal economies always have a silent or hidden dialogue. Interactive because, they describe some performative and participatory processes to do with the local people, aimed at re-contextualizing the symbolic role of the Masjid and to give a possible interpretation of a nowhere land between the neighbourhood and the shopping mall.

Each book cover is unique, because it is made by fabric pieces gifted to me by the local workers after the interviews I took. The pages of the books are composed by words and images picked up during the exploratory drift around the neighbourhood. It's a collection of spots, private views inside a hidden work place, where the sounds of the stitching machines are the work's rhythm: a starting point for thoughts on the contemporary Kirkhee urban composition. It can be an instrument for play with the imagination, rather to prove the possibility of createing performative ideas with the Khirkee inhabitants all around the neighbourhood.

Tools utilized:

Free walks - Free meetings - Informal interviews - Collection of objects and histories - Images - Observation

- Example of performative actions useful as a dialogue with all the people that live in the neighbourhood -

WHAT IS THE MOSQUE TODAY?

This performance was acted on the Khirkee streets. I printed post cards, one side an ironic question in what is the real meaning of the Mosque today, and on the other side an all white space, for them to fill in; a blank that can contain all kind of expressions. It creates a possibility to play with words or drawings, regarding the future interpretation for the Khirkee Masjid. Giving the possibility to the inhabitants to express themselves by different tools, not only a verbal one, that they usually use. The sentence, the question on the post cards was translated into Hindi,

Urdu and English.

They were distributed all around the neighbourhood, asking the people to draw, write or represent their opinions, or their imaginative ideas/desires for the space of the Masjid. After the distribution of the cards, I fixed an "appointment" inside the Masjid, inviting people to come there.

The project aimed at:

- creating an open discussion between people.
- decontextualizing the place of the Masjid, across a real action that can revitalized the space.

The second component of the project centered around the question:

WHAT DID YOU IMAGINE FOR THIS LAND?

It encouraged the people to play with the imagination for the land in betweenKhirkee village and the Saket Mall.

It set up an open discussion with the people. They were asked:

- What do you imagine for this land? -

The idea was to understand their real needs and necessities and to create a real project suitable for this area, able to better respond to the future sustainable development of this place.

The PROCESS OF MAKING "IMAGINE KHIRKHEE" Each unique cover-board, made by different pieces of fabrics that the artisans gave to me as a material element of their work, represent the uniqueness of the hand made work "made in Kirkhee and in Hauz Rani". The aim was to develop a real relation with objects born in Kirkhee, a strong relation between true objects and place, representing a sense of belonging in the neighbourhood. The idea was to strengthen the place's local identity, instead of suffocating and destroying it as the slow process of gentrification aims to do. The interactive book could be utilized by people as a diary to write sensations.



IMAGINE KHIRKEE - some pages from the interactive book

Same pages from the INTERACTIVE BOOK, Claudia Roselli
Today two completely different realities facing each other:



1. Kirkhi view from Saket mal



2. Kirkhi view from the roof of the Kirkhi Masjid



3. City mall in front of Kirkh



4. Houses in Kirkhi

The question is: where will go the Khirkee's really identity? Will be possible to save her origins combined with the new wave of urban expansion?

















THE MOSQUE IS NOT A MOSQUE THE MOSQUE IT'S A FORT

THE FORT IS NOT A FORT IT'S A MOSQUE

WHAT IS THE MOSQUE TODAY?

यहमस्जिद मस्जिद नही यह मस्जिद तो एक किला है।

यह किला किला नही यह तो एक मस्जिद है।

क्या आज ये मस्जिद है ?

یه مسجد مسجد نهن یه مسجد تو اک کلا های

يه کلا تو کلا نهن . يه تو اک مُسجد های

کیا په اک مسجد های ؟

4' Interview, Hauz Rani The man of the colors in a corner street in Hauz Rani



The man of the colors it's as a protagonist of a fairy tale. His name is Om Prakash. He was born in Utaranchal. He arrived here, in Hauz Rani, only three of four years ago, before he worked in Patel Nagar. He creates the fabrics colors every day in a different way, just mixing natural powders that are in a box near the metal pot where the hot water is continuously boiling.

The workers from the factories gave to him a little piece of colorat fabrics and a big big piece of white ones.

He must find the right proportion between colors for obtaining the right nuance. There is not a default duration for the creation of a right color. The procedure of boiling can last from one to three hours.

one to three hours.

He do that work for a small factories located in Kirkhi and for shops in the shopping mall.











5' Interview, Hauz Rani Fabric in a basement, embroideries made by hand

















They gift to us a small piece of fabric with stitch their name

6' Interview, Hauz Rani Fabric in a basement, embroideries made by machine



He started to work here only three or four years before, but he has lived in Kirkhee since twenty years.

"Of course I stay well in Kirkhee otherwise I would not have been here for twenty years!! After the opening of the mall, all the prices have increased, and everything has become more expensive, also the cost of the rent."

He learned in the neighbourhood how to do this kind of decorations, is labours come from West Bengal. $\label{eq:condition}$

"All the place where embroiderers are working by machines are located in the basements of the houses, that is to not create disturbing sounds all around the neighbourhood."

The embroideries produced in that way are a particulars one, named CHICKEN CALI embroideries. To realize them a special machine is used, that work not only vertically but also obliquely.















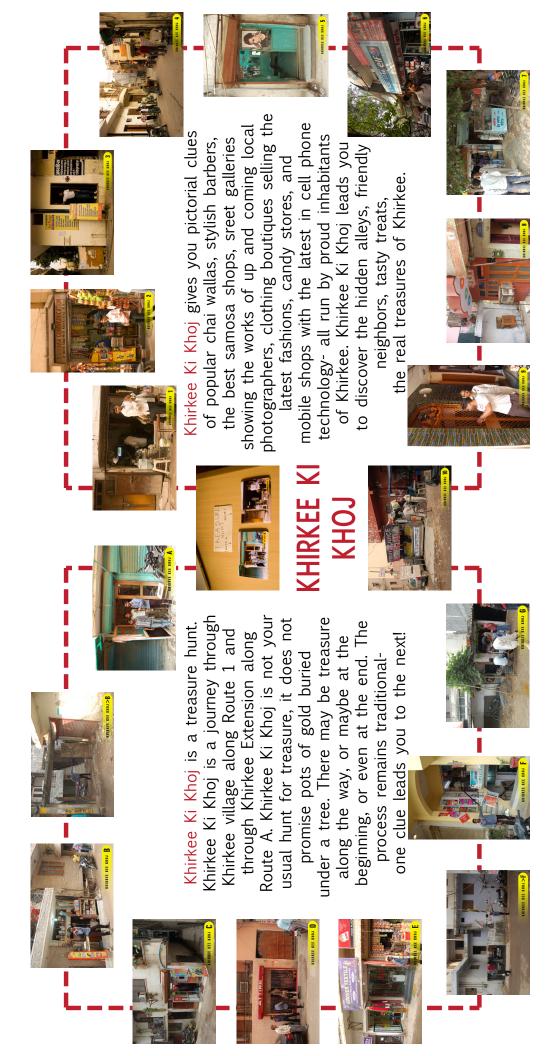


KHIRKEE KI KHOJ SEARCHING FOR THE WINDOWS

Bhupendra Devre Jit Ray Malini Kochupillai Sytse de Maat

The treasure hunt leads its participants all over Khirkee. Photos taken by the kids of the village are the clues given, that act as guide through the urban landscape, revealing new places and sites to those willing to take on the challenge. Through the kids eyes we get to know their village and its many winding roads.





TREASURE HUNT ROUTE ONE



Khirkee Ki Khoj begins...

two teams set off on route one



The mailman happens along...

and points to the next clue...





which is a candy store.

Where is that shop?
I think I've seen it before...





Do you know this shop?





This guy says it is this way.



Oh, look! A photo exhibit!



These pictures are great!



Is the next clue here?



I think this is the way.

Hunters with kids and clues.



The end.





participated in a number of Khoj's initiatives, were super excited to be taking the pictures for simple idea, the Khirkee Ki Khoj team set out to first familiarize ourselves, and then map out What better way to learn about a neighborhood than from the kids who play in it! With this hand, the kids took us around to the places around Khirkee that are important to them, a school that they wish they attended, the shop owned by their friends' family, the reasonably priced grocery store their families frequent, among others. Ankur and Rishi, who have camera! We plan to continue this exchange of learning about Khirkee as we teach kids the a change, and were exceptionally quick to pick up the basics of using a very complicated the treasure hunt with kids who live in the village and the extension. With our cameras in basics of photography to keep up the momentum of the Urban Typhoon workshop.



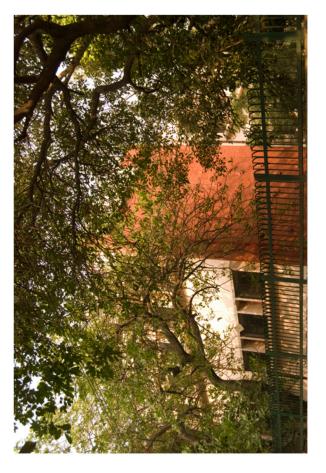


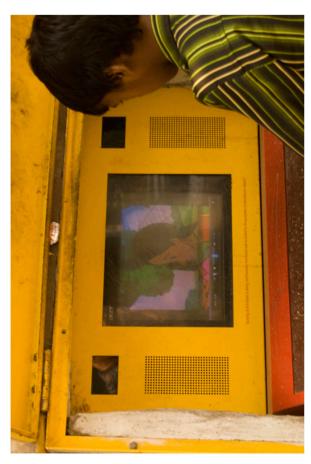




















KHIRKEE SOUNDSCAPE RINGTONES

Sophea Lerner Aastha Chauhan Ruchika Negi Amit Mahanti

The soundscape of Khirkee transformed into ringtones. Four versions of the everyday life of the village is ready to be downloaded.

These stereo mp3 ringtones are made with everyday sounds recorded in Khirkee, they have been remixed with the aim of retaining the flavor

of the soundscape at the same time as organizing the sounds to function as ringtones by use of repetition and changes of tone that will get your attention and stand out from the sound environment where you are.

The ringtones will soon be available free in select Khirkee media outlets, in the meantime you can download ringtones from URBZ website urbz.net!





THE MALL, THE MOSQUE AND THE BUMPY ROADS OF KHIRKEE

The landscape surrounding the Press enclave road is metaphorical. The two sides stand in a state of perpetual challenge and threat to the other side. On one side are lined symbols of "shining India"-the huge mall and the swanky hospital. While the Khirkee village & Extension and Huaz Rani village on the other side. Standing as an unfinished agenda of India recently 'unbound'. Standing as reminders of memories and nostalgias difficult to overcome. Standing as inseparable reality of India present on the other side. Each side looking for its cathartic moment in the other.

And then there is the old 'mosque' or 'fort'. The tension of naming this medieval structure is quite illustrative of the growing communal divide and the consequent conflict of claims related to public spaces and structures.

In the Master plans of urban development Khirkee exists as an unidentified spot. Of course the people of Khirkee are, largely, an integral part of the Secular, Democratic Republic of India having the right to vote and to choose their representatives in the Parliament, the state Legislature and the local bodies. And yet Khirkee struggles between the divides of legal and illegal, authorized and unauthorized, rural and urban, us and them and so on.

Just remove the thin layer of the usual and the mundane and you come face to face with the continual existential crisis, the tension, the strife that cut across every layer and every part of this not so unusual locality.

THE CONTEXTS OF KHIRKEE

Having chosen to become a part of the exploration of Khirkee and its possibilities in the context of this workshop, it becomes important to locate Khirkee itself within a context a rather a series of contexts emanating from its location within a specific time and space.

Apart from the immediate context of bad roads, lack of civic amenities and the host of other problems Khirkee and the adjoining locality also exists in the multiple contexts constituted by the meta-narrative of capital and its crisis and the expansive and intrusive processes of globalization; The stories of displacement and migration and of economic refugees spurred by regional inequities and backwardness; The crisis of agriculture in India; farmers suicide; conflicts over land; The fact that India is home to largest number of poor people, malnourished children, of women dying of motherhood; The declining sex-ratio in India; The religious divides within communities; That violent insurgencies are brewing across the country; that the lure of the 'urbane' consumption and luxuries middle class sensibilities; of the aspiration of India's ruling classes to be recognized as nuclear and economic super power; of the national pride of 'successfully' hosting the Commonwealth games.....etc.

One need not get exasperated by this list. My intention is not to invoke pessimism about the possibility of any purposive action by magnifying the contexts of Khirkee. However identifying the contexts become imperative to form the reference point of the course, direction, scope, possibilities and limits of any purposive action.

POLITICS AND CIVIC ACTION

The issue of collective civic action is highly debated and it's a mine field I am entering. However its an issue that cannot be avoided.

To engage creatively the people and to forge creative alternatives we have to step beyond the immediate here-and-now approach. It necessitates a long term involvement and questioning and resistance of the entrenched political hierarchies and the power structures that define and form the context of Khirkee.

Even to ensure 'participation' people have to be significantly mobilized so that they are able to form a critique of the 'contexts' and their own practices within such contexts. The fact is that 'participation' itself is a problematic. A related problematic is that of the notion of 'public' itself. What we so conveniently call the 'public' is in fact a great conglomeration of multiple 'publics'. There are complex layered interactions that make the public located in various contexts at the same time. So, how to ensure effective participation of these 'publics' in a purposive action which aims beyond the obvious and comfortable goals?

ART AND THE ARTIST

Another issue that continuously made me uncomfortable during the course of the workshop is the question of locating art and role of the artist within the contexts we talked about. Can one practice art neutrally in a politically charged climate? How to get engaged and yet maintain ones creative autonomy? The search for 'poetics' and its relevance in a collective purposive action. How to relate with the people in the course of creation, are they mere subjects of artistic imagination? ? And what about seeking 'poetics' in collective action and goals itself?





























Rhidima Jaiswal

Through discussions and writings the children of Khirkee express their feelings about their neighbourhood. The children shared their ideas and raise their concerns about the village's future.



Ek nayi Khirkee is an initiative to generate a dialogue among the kids of the community concerning their diverse feelings about the Khirkee village and the neighborhood; the positives and the negatives of this place. How they can take their own small initiatives to solve what they feel is a problem and also can maintain and be proud of all they feel is good about the place. It's an effort towards creating consciousness through mutual exchange. It might spark the participation of the kids in matters of the community and how their creative and innovative ideas can be better solutions, not corrupted by the biases that elders nurture within themselves.

Interesting here is to see the participants for whom participation of this character is a struggle to break their own psychological barriers and come to terms with this common ground where every child can give their idea and raise their concerns.

The project is an ongoing process where initially the discussion started by dividing the kids into two teams, The Kings of the Mall and The Warriors of Khirkee and how each one is proud of his own land. During the debate the kids were made to change their teams and restart the debate, basically swapping their roles and ownership respectively.

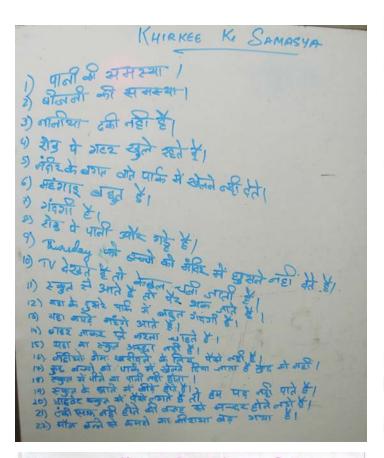
In the second part they listed the positives and negatives of Khirkee and were made to focus on each one by one so that they share the strengths and problems of the community. And then they discussed ideas of how in their own reach they can find solutions for these problems.

And now it's the start of the third part of this ongoing process where each one of you can try and carry this initiative in your own respective communities to start discussions and debates and create space for ideas to breathe and feelings to express.

Children from the community at KHOJ.



Problems and suggested solutions written by the kids.



वह मांग सकते हैं और अनसे नालियां दक सकते हैं। (4) थहाँ के रास्ती में जान - जात देन के दमकान खुने हुए और कभी - कभी जाम हो जाते हैं। • हे जहाँ नातियां ड्रेम से भिवती हैं इन जगहें पर जालियां लगा देशी चाहिक वाकित कचरा अंदर म जाका • लोगों को नालियों में चिक्रनाई नहीं फेक्सी चाहिए इससे मिट्री जम जाती हैं। बीच सब्क पर देन के काल में वाटा द्वय होमा चाहिए बोर् असपर जाली लागी होनी चाहिए लाकि जब सडक पर ज्यादा पानी हो तो ब वहीं से पानी को मिकास हो सके। • दून के दुवकन के अपर भी जाली लगाकर द्वकल में ताला लगान न्वाहरू जिससे वह भीती में खुन न जारू और जोग उसने वार न जारू और तालें . अतिटे करमी जी , पार्क में खेलने नहीं विमा जाता இ होटे बरनी की क्लिमे बनाले वर्क में खेलना नाहिए। (T.) अहाँ पर जगह-जगह पर लोगा कुटा केवर देते हैं तक्ता : लो हेड पर कहा यान रख देना चाहिए है जिससे लोग क्षत 2 क्रेंड वान में डाले और क्रूडा आफ करने वाचा क्रुडा वहाँ चे के जाल धिका मिलन : किसे में लोग कवरा केकते हैं तो वहां हमें किसे के किसी में फरी दंबी रख सकते हैं और तीगों से यह विनती कर सकते है कि वह करता उसमें फेके। (8.) तक्का | तारा | सुजीव : महत्र के जोड़ अपने के लिए हम है जगह जगह पड़ी सबीज और महिता का अब मिल काल सकते हैं या फिर जो लोग स्मारते समारी तोडते हैं उन अनुसूर्य को से विन्नी करके अहे दैटेना सूरा बेड का अद्भी पर फैनेने के लिए कील सकते हैं।

- एक नई खिडकी। (1.) विजेश कुमार :-स्कूल में पीने के पानी की कमी की वजह से ब्य कभी-काभी ध्यारेस रह जाते हैं। हो इसीलार हमें त्याता है कि हर किसी की धर से अपनी कोवज लेकर आना चारिस और इसकी जाँच केनी चाडिए जिसेस बट्टी अपना पानी प्रकृ पिये और किसी जा पानी न पिये। बिजेश | तस्ता | ओक्त | भिजन :-जान की अमस्या से जिपटने के विरु हम यहाँ जान धर क्षमा सकते है जहाँ लोग शजने पास पीने का पानी नही है वी अपना नाम दे सकते हैं और पित्र हम उनके विक्र जिनके पास पानी है अनसे बंदीवास कर सकते है। 2.) अवित्र :-्यहाँ पर विकासी की शक्षात्रया। है पर इ. हाप पंखा दसका अन्द्र्भ समाधान है। दिवहनी औव ने अस्ति हाप पंखा पर पर ही बना लेती है। (क) लक्षा:- मही पर भावियां खुवी होती हैं तो हम बहने झुंड में जाकर लोगों से यह गुजारिश कर सकते हैं कि वो अपनी नावियां दक कर रखे। ि निमान !-नाली वक्री के जिस हम आस पास जलतू पड़ी हुई लक्जीउनी के फहरों का अयोग कर सकते हैं। या फिर प्लासिटक के दुकड़ी विजेश | तस्मा | अस्ति | मिलन ह योष हमें नाली कही हकमा हो तो हम लेगों के यहाँ जाकर
 - (9) बहुबर की बच्ची की मंधिर में जाने नहीं ध्या जाता तर्वा | बिजिया | अंबित क्लोकि करें बड़े लोगी की मीधर में परेशाम करते हैं और प्रसाद की कतार के प्रवक्ता मुक्की करते हैं। बच्चा के भिरू अलग प्रसाद का काउंटर बनाया जा सकता है जिससे उन्हें असाद जिले और लोगों को सक्लीफ भी नहीं। अवस्था असाव के विकार समान्य रखे जिससे असाव वेने में आसमी व (कि) तका / विवेश / पिंद हम अपने पूर्वने कपडे दूसरी को है सकते हैं और हम बच्चे भिरुष्कर दोगी से कपडे लेकर भी हो जाग कर खते हैं। (5.) स्कूल में निर्धामत पूर्वम जीवी को करने के लिए और बच्ची की अभ्याओं का भाग रक्ने के निरू धान संघ जेंसा नोई भिरत्म होना वाहिए जिससे बट्टी खुद इनका अमाधान निकाल सके (छ) क्रिजेशा तस्त्रा स्कूल के काना में भीड़े चले जाते हैं इसी वयाने के लिए हम स्कूल वाने अलमल के कार्ड में एक सकते हैं क्रिक स्थाना स्वश्रव भी न हो और खान रहने भी वजह से भीड़े न जाएं। (री) व लोग पानी की दंनी साफ खेंच इसके विवर लारे करने शंह बनाकर अनेसे विनती कर सकते हैं। मिलन / सारा / शानू नीम शरे आंडेसी पडेसी आपस में कम दूसरे की महा करे दंशी साफ करने में। 26.) प्रदूषठा कम करने के लिए डम सबसो विस्तार वेड़ लगाना विविद्या हर किसी को कम से कम वी वेड़ क्याने याहिए। (मे.) तस्मा | निजेश | भियम | तारा णान हमारी ब्द्रीटमां बेती हैं और पढ़ाई नहीं दोती तक हमे

अन्य चीन भीकनी चाहरू जैसे डांस , इब्रा , ब्राइंग आदि।



Presentation on the street outside KHOJ.



Interested visitos read on the wall.



Texts and images on the wall.

THE STREET WITH MANY NAMES

Alisha Mody Annette Cecilie Flygansvær Gislunn Halfdanardottir Aditi Mehta

By getting to know the inhabitants of the street outside Khoj's office, the group collected stories and memories of the street. The result is a book and a video, telling the story of the narrow streetscape framed by buildings filled with people and activity.



Activity/Event Details:

Presentation of a book we "wrote". Not for distribution, this book gave us a space to document our process and capture the insights we learned and people we met as we experienced this street for ourselves;

Screening of a video of our journey, meeting people and places of the street with many names;

Co-creating (with the members of The Street) an illustrated streetscape of The Street and hanging it as a crowd-sourced artwork;

Distributing/sharing prints of this streetscape with the to members of The Street that they can use however they like.





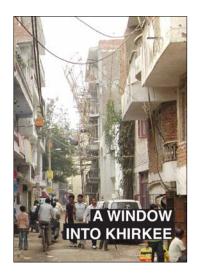
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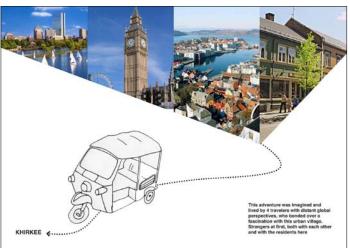


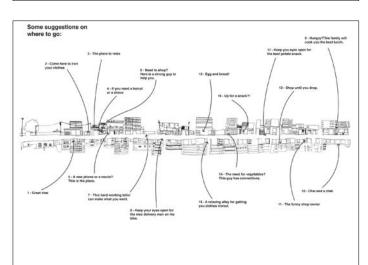
The group members presenting the book and showing the video in the street outside Khoj.

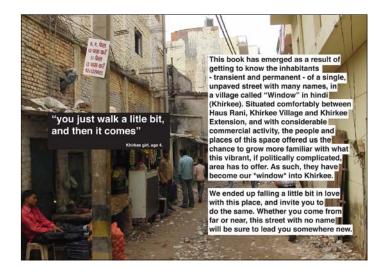


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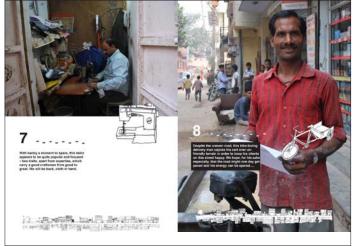






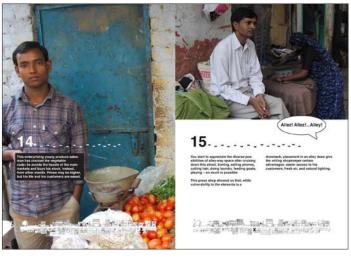


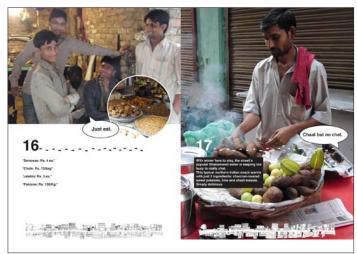














UNTITLED SQUARE

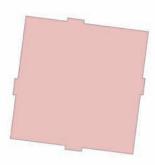
Rohan Patankar Vidisha Saini

With the mosque of Khirkee as a starting point the group investigates the links between Khirkee and its neighbourhoods.



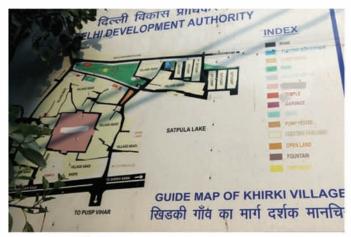
UNTITLED SOUARE

Project by Rohan Patankar and Vidisha Saini.



KHIRKEE: Untitled Square

The epicenter of Urban Typhoon 2010, the Khirkee village in Delhi draws its name from the Khirkee monument, a 700 year old stone structure, generally accepted by historians as a 14th century mosque, built by the prime minister of Firuz shah Tughlag, one of the most zestful builders of the Tughlag dynasty in Delhi. Today, the ruins of the monument, the source of the settlement, stand within a 10 ft high fence seemingly disconnected from their context, the bustling urban village of Khirkee.



III 2. Guide Map of Khirkee Village

MASJID

Walking around Khirkee, trying to uncover the layers of time and history accumulated over monument and the settlement, one suddenly chances upon the Delhi Development Authority's Guide Map of Khirkee Village where the monument figures as Pink Square in the middle of the village plan. Interestingly, it is clearly evident that the square was labeled as the Masjid and later the labeling painted over on both the square and the index. Further investigation reveals that the majority composing powerful Chauhan population believes the monument to be an extension of Qila Rai Pithora, a 12th Century Chauhan Fort, constructed by Prithviraj Chauhan one of the last Hindu Kings of Delhi. Long ago, Khirkee village was resided by an equal number of Chauhan Hindus and Muslims, but post partition migration led to the concentration of Hindu population in the village as the Muslims left for Pakistan.

UNTITLED?

The massive looking random rubble masonry, turret like minarets on its four corners and covered colonnades cutting through the square courtyard (unlike most mosques) only reinforce the Hindu Fort assumption, conveniently so for its present neighborhood. There is no written record or verbal

memory suggesting the use of the Monument either as a mosque or a fort. In all this conflict, the monument, declared protected by the Archaeological Survey of India, is inaccessible to public for active use such as praying and presently does not even bear a descriptive write up board at site. The learned elderly of the community refer to it as the 'Khirkee Building'.



III 3. Roof top of the Monument.

The Square Plan of the monument is Untitled for the anonymity that the ASI gives it and the ambiguity the community has evolved around it. But do uncelebrated spaces at the helm of dynamic communities really remain untitled? Does the sheer presence of a 700 year old monument in the neighborhood not affect the residents? We set out to find.

WHO IS DINESH CHODHARY?

During the search for the missing linkages between Khirkee and its neighborhood surfaced these childhood memories

of every adult of the locality, memories of coming to the monument to play, study or just to meet up and chat, and the monument being a part of their lives, even if a dormant one. Still living those memories, 14 year old Dinesh, Ashish, Varun and their friends spend a few hours of their day at the monument daily and feel this unexplainable connection towards it that brings them back to it. The most III 4. The King of Khirkee. dominant of the lot, Dinesh



Chodhary asserts that he owns the monument, "Yahaan mera raaj hai"(III 4). Like the bats occupying the ceiling of the monument that line the floor with mounds of their dung, the dogs who live in the monument and bark off unwanted visitors, every adult of Khirkee village who has spent a part of their childhood flying kites on the roof of the monument, playing hide and seek or just coming there to contemplate, Dinesh Chodhary is the embodiment of everyone who tends to claim their ownership on the monument in their own little way. Through the 700 years of its existence, people have come and gone and developed and proclaimed their relationship with the monument and different ways each time.

AND THE DOG ATE THE ART...

To see if this 700 year process of the monument's setting undergoing dynamic change could be scaled down to overnight and replicated, an experiment was carried out. The symbol



for the monument, a pink paper square as depicted in the DDA Map (which interestingly the kids identified in no time) was pasted on a white paper context (III 5) with help from Dinesh and his friends (III

III 5. Pink square on white paper. 6). And the 'paper Khirkee' was left on the rooftop overnight under the supervision of the 'owner kids'. The kids drew and wrote all over, unsurprisingly, Dinesh

occupying the centre place (III 7). By late evening, as Dinesh recounts, the kids were confronted by a group of drunkards who just wanted to take the 'Chataai (mat)'. The kids, overpowered and intimidated, pulled the pink monument off the white and ran away. Dinesh says,"baaki sab to phir se banaa sakte hain, yeh phir se kaise bantaa!" (Everything else could have been made again, this could have not been!)

The next morning, the 'everything else' was found all over the monument in tatters (III 8), some being chewed by the resident dogs. Through the night, the context of the monument kept changing and everyone, from Dinesh to the drunken men and the dogs claimed it in their own ways. But the monument lived on bearing a multitude of associations but still being anonymous and unnamed (ill 9).



III 6. Rohan (in yellow) building the paper khirkee village.



III 7. Kids claim their space on the map.



III 8. Torn pieces of the white chart



III 8. The remains of the map

UNTITLED SQUARE, THUS

Our personal assumption that the monument stands neglected in the void of time amidst unfamiliar apathetic people was shattered. For what may seem like a perfect case of de-contextualization of the monument to its ever changing context, it was felt that the association of people with the monument was a far more vital linkage to which even the monument lent itself differently through time. The sense of claiming a space rather than actual ownership of it has kept the spirit of the place alive despite the ambiguity in its purpose. In fact, the apparent anonymity reinforces the people's personal assumptions. In such a controversial and sensitive fabric, the neutral role assumed by the ASI is only helping keep the equilibrium of the place, making room for conflicting convictions to co-exist. The beauty of this bustling urban village lies in the Khirkee monument forming a backdrop to all human activity and remaining conveniently untitled for only the better of the community.



III 10. Dinesh (in purple) explaining to visitors the events during the week, amidst photographs of the process, the pink monument, and the white context during the The Open Day presentation.



III 11. Video projected during open- day at KHOJ Studios.

ABOUT THE VIDEO

Video: http://vimeo.com/16789644

Description: This is a video which looks at how one claims any space to be it's own. The sound is of the bats, that gets louder as some children come and play over the terrace. Water along with bat dunk has formed circles on the floor (under the domes), and the dog moves around.

It is a segment of the project that tries to understand how this architecture is displaced without shifting location, over years the culture, society, population, politics and the landscape that surrounds it has changed; and how most of these spaces and objects are condemned to live.

THE ABRACADABRA PROJECT

Harsha Vardhan Paulami RoyChodhury

What do the prospective practitioners say about the future of Khirkee? The group aimed to find out and made interesting discoveries on the way.





The group meeting.

9TH TUESDAY: DAY 1

I remember entering the crowded room, standing at a corner and listening to Masterji (one of the prominent village elder of Khirkee Gaon), the counselor and other members. A myriad of issues were being discussed, from planning, authorization to caste and other factors that were part of their lives. We had Andy and Aastha, who as regular members of Khoj were informing us of the variety of projects that had happened. I remember Pooja telling us towards the end of the meeting that the bar has been raised and whether one meet the expectation...something which I took to realize the whole workshop.

After the briefing we start the field visit. So I and my teammate Harsh, a Khirkee resident, decide to go on our own. So it was fun to explore the area with him.



Saptula Dam.

We decided to roam around, trespassing houses, temples and finally reaching the old dam.

We jumped the wall from the residential side, walked across, met these guys who were fending some horses and then talked and walked with them. These guys were residents of Khirkee. Their entire family owned the horses. So our conversations curved from their business to the monuments of Khirkee.



The Kali Masjid-Rooftop.

The final structure we checked that day was the Kali Masjid. It was in a dilapidated shape. We were mesmerized with the interiors.



The Masjid is surrouded with buildings.

It perplexed how a structure of such beauty goes unnoticed by the passer-byes. The problem lied with the location. The Masjid had residential buildings at very close proximity, which virtually curtained it from the outsiders.

After lunch, we take another round before concluding the day with a plan up for the next day.

10TH WEDNESDAY: DAY 2

Early morning we finalize our teammates and propose the themes. We had few ideas, two of which we decide to take up.

1. Idea: Hosting phones in different localities, and taping each anonymous call and later displaying them in the community park. This was later cancelled

due to logistical issues.

2. The Abracadabra Project: Discussing with the Babas (the self-proclaimed seers) of Khirkee to predict the future of this place. So we documented the people who could help us with this.

11TH THURSDAY: DAY 3



The various practitioners we met on our way.

We visit a Vaastu Shastra practitioner of the area. And we hit the first roadblock. He tells us that without a proper plan/ map of the entire place, predicting is impossible. So it dawns on us that Khirkee has changed tremendously in the past few decades, and mapping the place in such a short span is a horrendous task.

We searched the village for more such practitioners. But it was a dead end. After roaming the entire area, walking and asking strangers for prospective practitioners, we took a break.

So it becomes a day of revelations. We realize things are easier said than done. But we decide to find some way out. And so we gather our spirits, and plan on our next day's work.

12TH FRIDAY: DAY 4

Today we intentionally skipped the Vaastu practitioners. And we concentrate only on the seers. Of course predicting the future is a subjective issue. Also most of them are not even recognized as seers. They normally perform Pujas at random locations to earn their bread and butter from the regulars.

So in a sense it is asking just any resident what they feel the future holds for them and hence Khirkee. Khirkee is an amalgamation of each and every individual. It is their stories that write Khirkee's. So the questions were ambitious, abstract and playful. Unfortunately, I had to leave for a short trip, so my teammates carried on from here on.

15TH MONDAY: DAY 7

I update myself with the past days' events. We start a parallel project, called Khirkee ki Nazariyaan.

Khirkee ki Nazariyaan Project: We ask a dear fri, Parul Sharma to write the copy for us. She comes up with some wonderful lines.

Khul ke jee,chod sab tante, Rakhiyo apne sang mujhe sirf 3 ghante.

Jagaa ke apni kismat aaj, Khol sab par ye kismat ka raaz.

You to hu main jag pasaara, Par aaj liya hai tera sahara.

Bande teri kismat hai jaagi, Bana aaj tu bad-bhaagi.

The idea is to distribute few bottles with water (approx. 20) to the Khirkee dwellers. The bottles are supposed to be wish fulfilling. But it comes with a rider. One cannot keep it with him/her self for more than 3hrs. They need to pass it on to the next person, after adding a few drops of water. The last recipient had to deposit the bottle at a certain address on 16th. The idea was get people help build up each other wishes as propellers. And the future of Khirkee holds in the hands of its occupants.

16TH TUESDAY: DAY 8

Khirkee ki Nazariyaan Project: Incidentially, none of the recipients of the bottles turned up on 16th with the bottles. The reason was obvious. An important criterion while proposing the idea was to get the community to participate. But during the process we never thought on behalf of the user, so the bottles remain in unknown hands. What and how they would use them is a mystery.

The Abracadabra Project: Also the videos could not edited on time, so during exhibition, we could not display.

But all said, and done. I have to add that it has been an amazing week. Lots of excitement, meeting people, hearing their ideas and working together, it was all too good.



Gislunn, Lauren and Himanshu exploring Khirkee.



Group session at Khoj.



Tea break at the local chaiwallah.



Heated discussions at Khoj.



Resident sharing his stories.



Urban Typhoon posters at the local Kerala restaurant.



Himanshu S.



Bhupendra Devre.



Final day presentations in the street by Paroj and Julia of the Patchwork team.



The Khirkee Patchwork.



Final day street presentations by Julia.



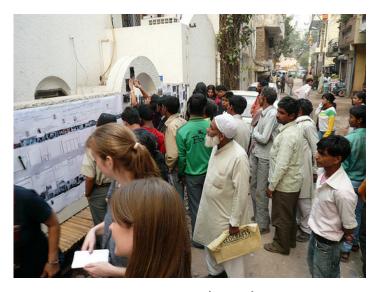
Installation by the Patchwork team.



Reading the Khirkee cookbook.



Swati presenting the Apna Paani project to residents.



Khirkee road mural by José "Colé" Abasolo of the Haamari Sadak team.



Geeta Mehta discussing the Hamaari Sadak project.



Geeta and Matias talking with residents.



Writing on the wall: residents contributing to the /97 Hamaari Sadak project.



Colé sketching the street.



Meg and Colé reviewing the day.



Kids were major contributors to the Urban Typhoon projects.



Sytse de Maat preparing the neighbourhood treasure hunt.



Children showing pictures from the Khirkee treasure hunt.



The Khirkee treasure hunt in action.



Yehuda Safran expressing his views on the philosopher as activist.



Yehuda Safran (right) talking to a guest after his talk.



The wall as media.



Ridhima Jaiswal communicating through posters and text.



More questions than answers.



The Typhoon subsides.



contact@urbz.net http://urbz.net/khirkee Feb 2011