PROJECT LARI

प्रोजेक्ट लारी - एक डिज़ाइन प्रतियोगिता जो भारत में स्ट्रीट कार्ट को फिर से सोचने के लिए:

AN **INTERNATIONAL** DESIGN-BUILD COMPETITION TO REIMAGINE STREET-CARTS IN **INDIA**

I.OVERVIEW

Project Lari begins as an international design-build competition, that seeks for innovative proposals for movable-urban devices in the Indian context. The pursue is to reimagine street carts, keeping in mind women as a target user group and explore the potentials of informal commerce as a legitimate economic resource, while revaluating the possibilities it offers in the construction of public space. The objective of the competition, is to select an outstanding entry in order to detail, construct and implement it in a collaboration with Chaal.Chaal.Agency.
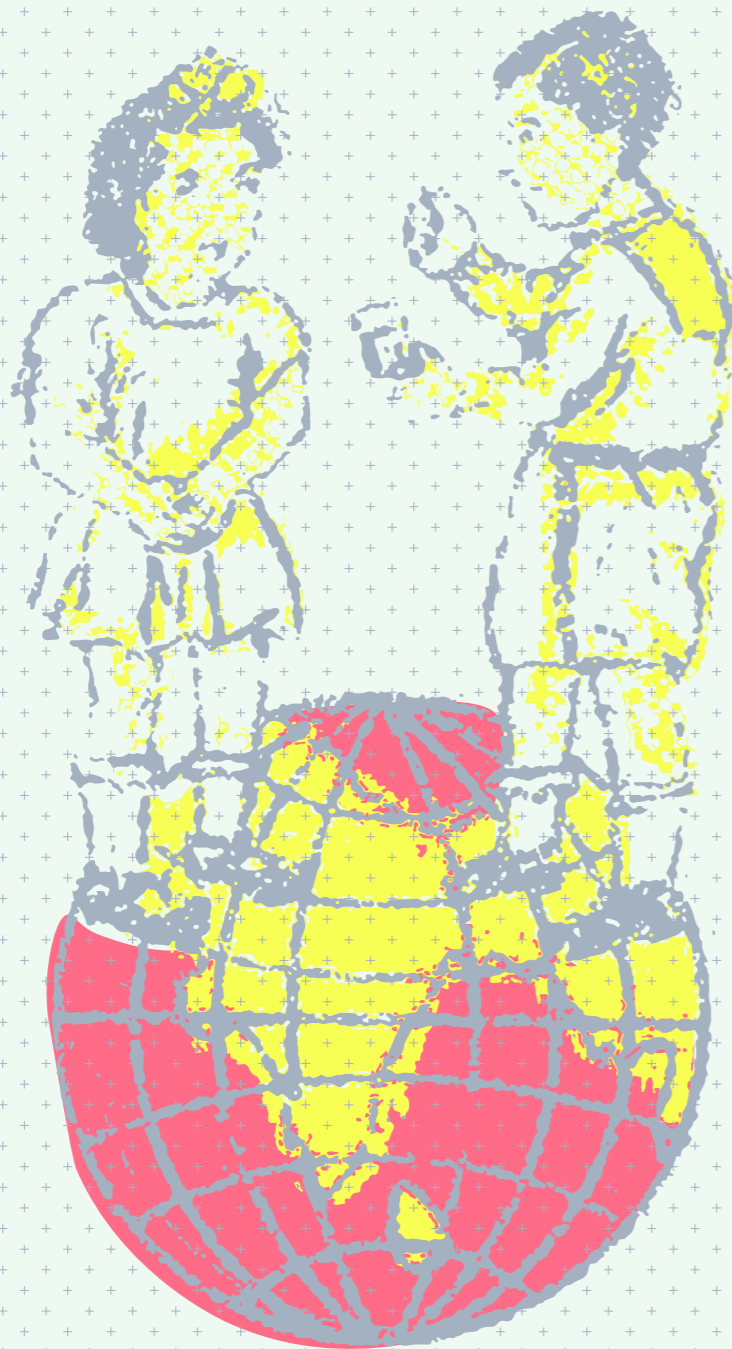
2.ABOUT CCA

Chaal.Chaal.Agency (CCA) is a design-research collaborative project that works between Ahmedabad (India) and Bogotá (Colombia), specializing in experimental infrastructures, transformative design, and transdisciplinary pedagogy, locating their area of investigation in the intersection between politics and space. They have been involved in projects that range from the proposition of public-generative devices and light infrastructures, to a dynamic pedagogical practice that intertwines with academic research. Working between India and Colombia has allowed them to enquire into particular issues and potentialities of the Global South, in the prospect of triggering larger transformations through evolving micro-operations that involve students, NGO's, and proactive communities. In that manner, CCA projects itself as a support agency for initiatives that seek more self-sufficient, equitable, and cohesive environments.

3.COLLABORA-TORS

URBZ

Urbz is an experimental action and research collective specialized in participatory planning and design that works with citizens, associations, local governments and private clients. It has teams in Mumbai, Bogotá, São Paulo, Geneva and Seoul.

Urbz organizes collaborative workshops, facilitates practical research projects, creates urban forms and concepts, and develops web content about urban spaces and places.

SEWA

SEWA Cooperative Federation's history can be traced back to the struggle for workers' rights led by the Self-Employed Women's Association (SEWA). Since its inception SEWA trade union has worked actively to promote rights of women working in the informal sector. Today, SEWA is one of India's largest and oldest national trade unions of informal workers with over 1.8 million active members across 18 states. Alongside workers' rights, SEWA identified the need of sustainable livelihood for women informal workers. SEWA initiated several cooperatives for these workers, across sectors. SEWA Cooperative Federation was established in 1992 to support SEWA-promoted cooperatives.

The Federation supports over 100 women-owned and women-led cooperatives, across sectors, with the view of achieving full employment and self-reliance for informal women workers. The Federation provides support services that enable these cooperatives, and other collective businesses of informal women workers, to become viable, to innovate and to scale.

4.BACKGROUND

A>>>SETTING
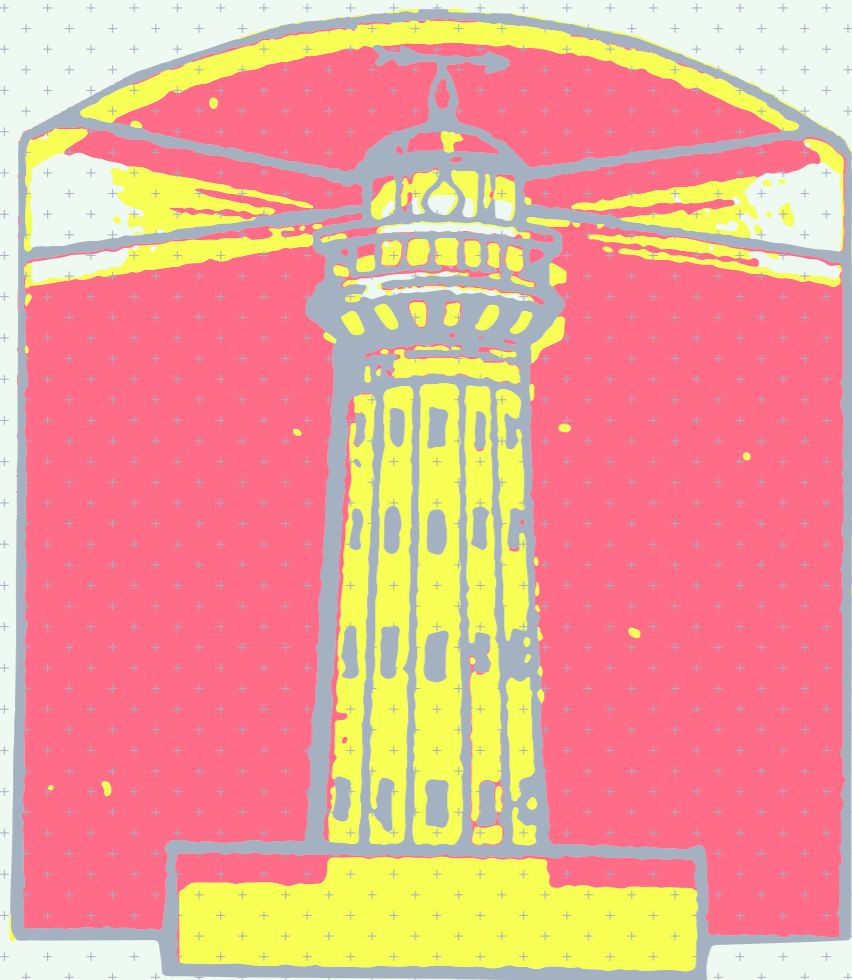
The pandemic has surfaced and intensified longstanding structural inequalities in our cities. Even though the economic hardship it has produced -combined with infrastructural insufficiencies- has deeply affected us all, its effects have been specially overwhelming to a large portion of society that was already disenfranchised. The informal sector of India -in those regards- has been especially affected.

However, we would like to engage with the informal sector not necessarily as a victimized and subservient population that needs to be saved, but rather, try to understand and potentialize the strengths and capacities this group of individuals can offer.

By informal sector, we refer to the economic and spatial systems that have emerged outside the regularizations of the state and that surges as a response to fundamental necessities through citizen-led initiatives. Nevertheless, is important to understand informality not as an opposite to the formal constitution of ruling institutions, but as an extension of it, given that the dynamics of planning and governability that exist in the Indian context contain these processes of "normative suspension" into their own workings.

In that manner, if we depart from the notion that informality is not necessarily a ground of illegality but a space for possibility, we situate Project Lari as a manner to probe into that through the agency of design. Therefore, this competition aims at the development of responsible experimentations -of public interest- within this context of informality, as vectors for development capable of triggering substantial transformations for underserved communities. It focuses on empathy and solidarity as fundamental tools of design in circumstances of economic hardship, while being similarly capable of incorporating wider knowledge systems into the construction of dignified environments.

>>>*For further research click here.*

4.BACKGROUND

B>>>LARI

The "lari" is a Guajarati word that denotes a common street cart populating many urban contexts of India. Even though it usually consists of a wooden plank supported by a standardized metallic structure and four bicycle wheels, there are infinite variations that accommodate to dissimilar usages and contexts. Nevertheless, it always serves the same typological purpose: the exchange of goods or services through an easy-to-construct, movable, accessible, and polyfunctional platform, which demarcates congregation spots in the public realm. Now, despite the diversity these devices manifest, we consider interesting the potentials of revising these from an urban design and architectural perspective. In that sense, we would like to keep in mind not only the qualities of the object in itself, but the inbuilt capacities these possess to trigger positive public-space practices: the conformation of gathering spaces (and hence the enabling of community relationships), the assurance of 'eyes on the street' (and a self-regulated sense of security) and so on.

>>>*For further research click here.*
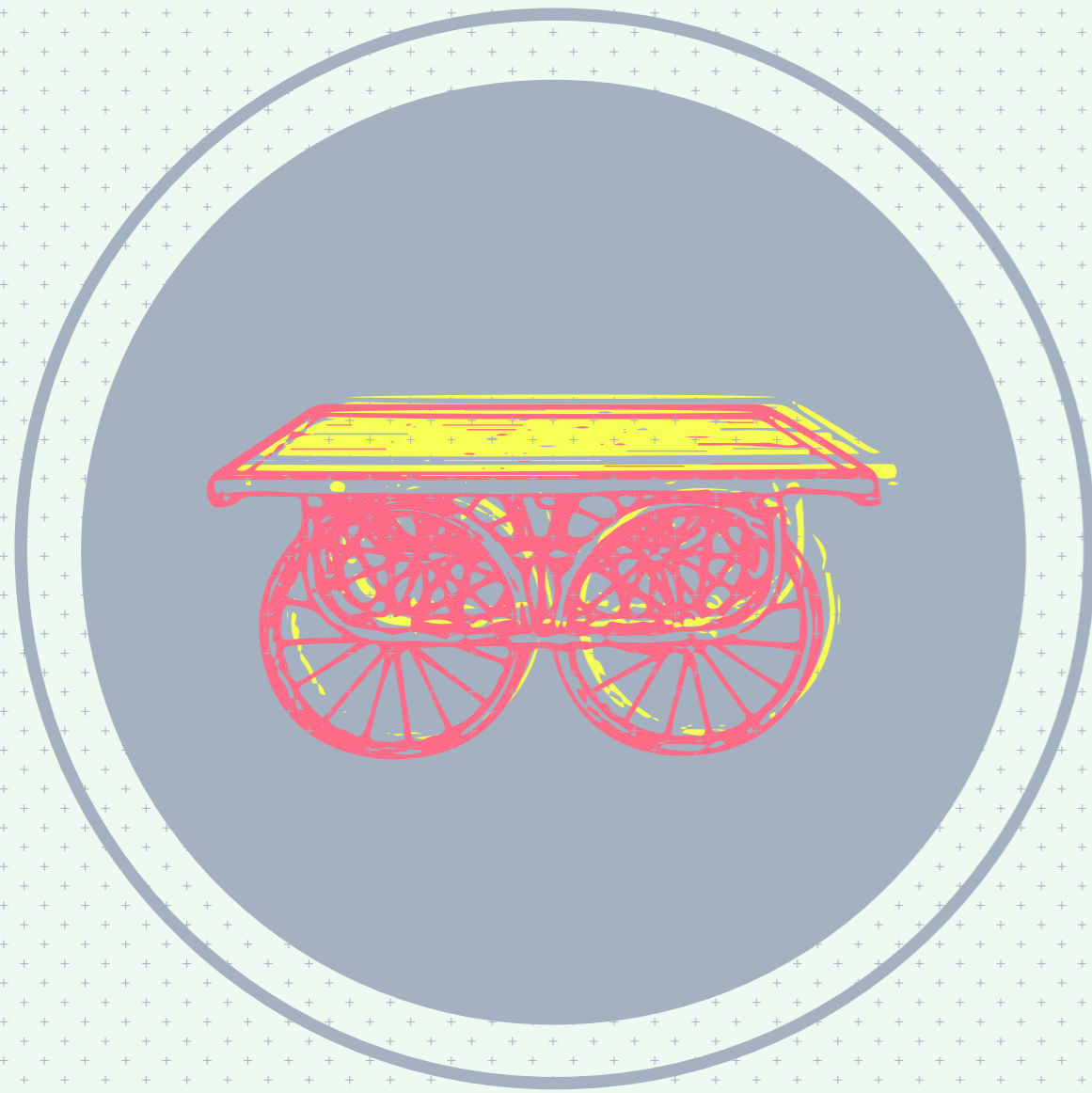
4.BACKGROUND

C>>>CONTEXT

In that manner, we take as point of departure the context of Ahmedabad city (India); more specifically, the Behrampura neighbourhood. Located in the south-eastern part of the city, it accommodates a Valmiki community which -in many ways- coexist with many of the infrastructural complexities that are common in Indian low-income settlements (high-density demography, precarious planning layout, difficult access to primary resources, state-absence, etc.). However, as many other self-managed communities, this society has shown a great degree of proactiveness by setting forward different sets of initiatives in collaboration with allied organizations, oriented towards the empowerment of less-privileged groups. Leadership in that manner, has been fundamental.

>>>*For further research click here.*
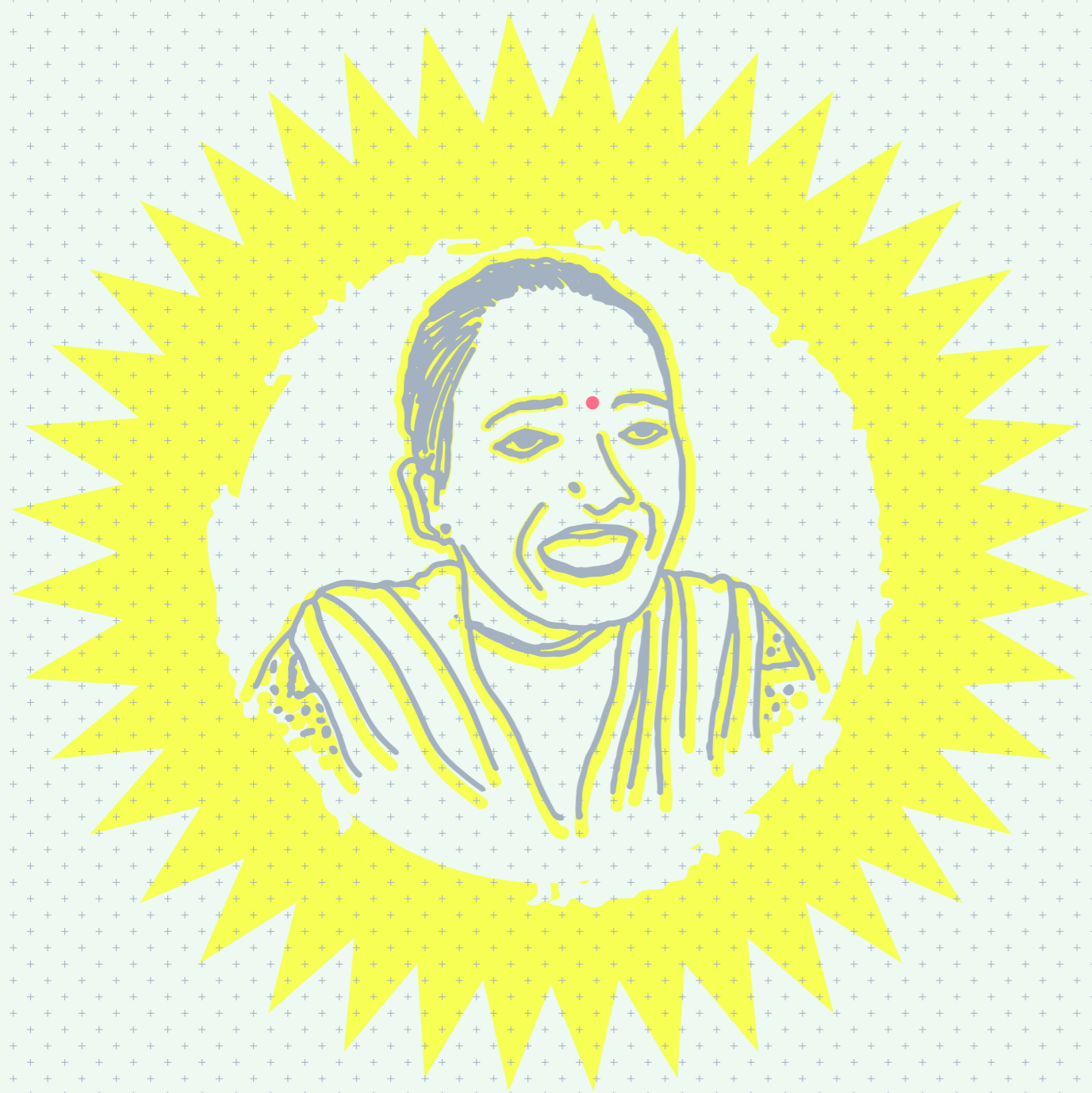
4. BACKGROUND

D>>>LEADERSHIP

One such leaders is Pushpaben, a long-lasting resident of Behrampura and the main recipient of the design proposal. She has initiated diverse activities with other women and children in the neighborhood, mainly centered around education with the assessment of NGO's like the Centre for Development.

However, as is the case with many community leaders, Pushpaben struggles to maintain her family during the economic adversity of the pandemic, while attempting to initiate and maintain projects with her community. Henceforward, the objective of this competition is to support both the cultural-pedagogic projects of this community leader, whilst providing a platform to encourage entrepreneurship from the perspective of self-employment in the public-space realm.
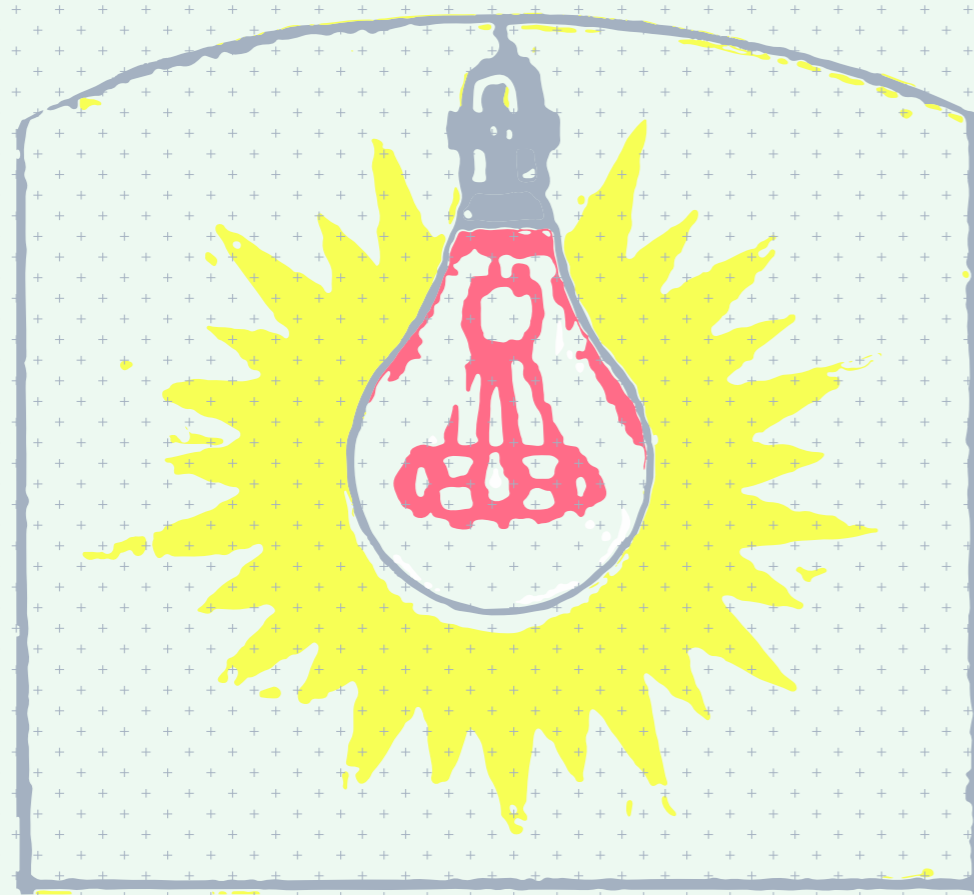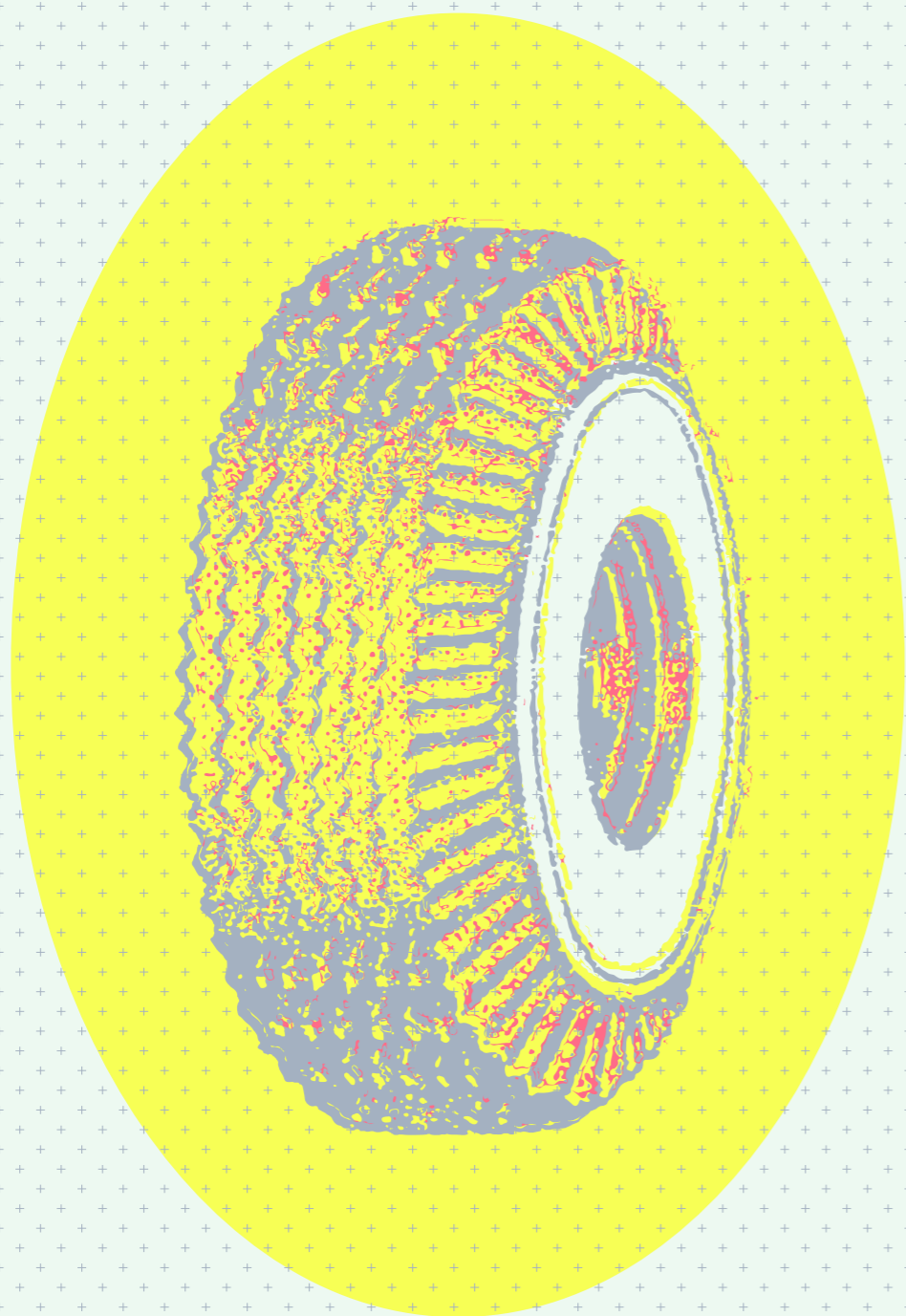
4.BACKGROUND

E>>>CHALLENGE

Therefore, the challenge of this competition is focused in re-thinking the "lari" as:

- A device that improves public space conditions in the context of Ahmedabad, in a frugal yet substantial manner.

- A multifunctional platform, that serves both entrepreneurial (commercial) purposes, as well as cultural (pedagogic) functions.

- An architectural venture, that adequately responds to the spatial conditions of the Indian urbanity in an inventive manner.

- An equipment that responds to the physical conditions of women, and not necessarily a generic human body.

- A feasible (buildable) object, which harnesses accessible technologies and materials to produce something new.

- A frugal innovation that is also oriented to a capacity-building project within the community from a constructive perspective.

- A sustainable design, that consciously utilizes and capitalizes on available resources in a responsible manner.

- A scalable project, which could be eventually reproduced and improved within similar contexts, in order to enhance public space conditions in different parts of India.
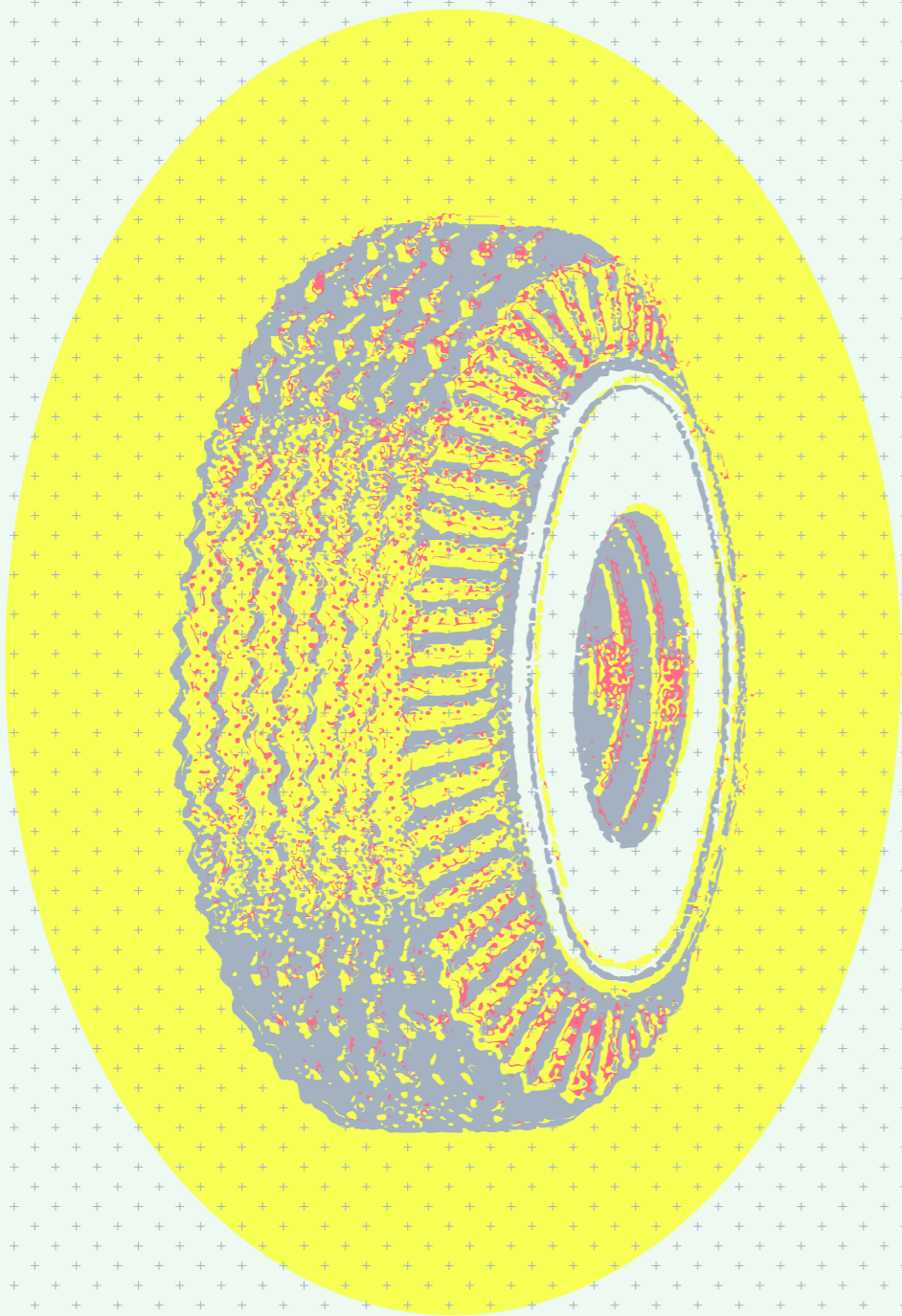
4.BACKGROUND

F>>>PROCESS

>REGISTRATIONS

For registration details and further procedures visit **chaalchaalagency.in**; there will be separate registration modes for Colombian nationals vis-à-vis Indian and other international proponents. Please follow closely the instructions given on the website for a successful registration in each case. All communications between the proponents and CCA will be done through a team leader (and her/his email id) whom will be appointed only for registration purposes. After the registration process is completed, a TEAM CODE along with the FORMATS PACKAGE (for submission) will be sent to the team leader.

>SUBMISSIONS AND SELECTION

For submission, participants must send the expected material before the deadline to **info@chaalchaalagency.in** Further on, the competition entries will be evaluated by community representatives and a jury panel (see point 4G) with special expertise on construction, urban and gender studies, informality and community-led design, in order to select an outstanding project that meets the expectations and design parameters in accordance to their own experience.

4. BACKGROUND

F>>>PROCESS

>PRIZES

Moreover, ONE (1) project will be selected as the winner of the competition, so that it can be detailed by the winning team -under the assessment of CCA- up to a satisfactory constructive stage, that allows for its manufacture in Ahmedabad itself. CCA will take charge of coordinating the different agencies involved (community, manufacturer, etc.) in order to materialize a 1:1 prototype that can be implemented on site, that being, Behrampura.

The jury panel can appoint up to TWO (2) honourable mentions that demonstrate an outstanding quality in their propositions. The teams appointed with this recognition will have their proposals published in CCA's website and social media outlets, and will receive a certificate of recognition.

>DEVELOPMENT

Most of the process of development, construction, and implementation, will be carried out entirely in a remote fashion -given the COVID 19 contingency- yet, if the winning team decides to be physically be a part of the process, they will have to cover their own expenses of transportation, lodgement and so on.

In addition to this, the winning team will undergo an intensive workshop led by a representative of the Self-Employed Women's Association (SEWA) in the development stage, in order to sensitively inform design processes in relation to the Federation's work.
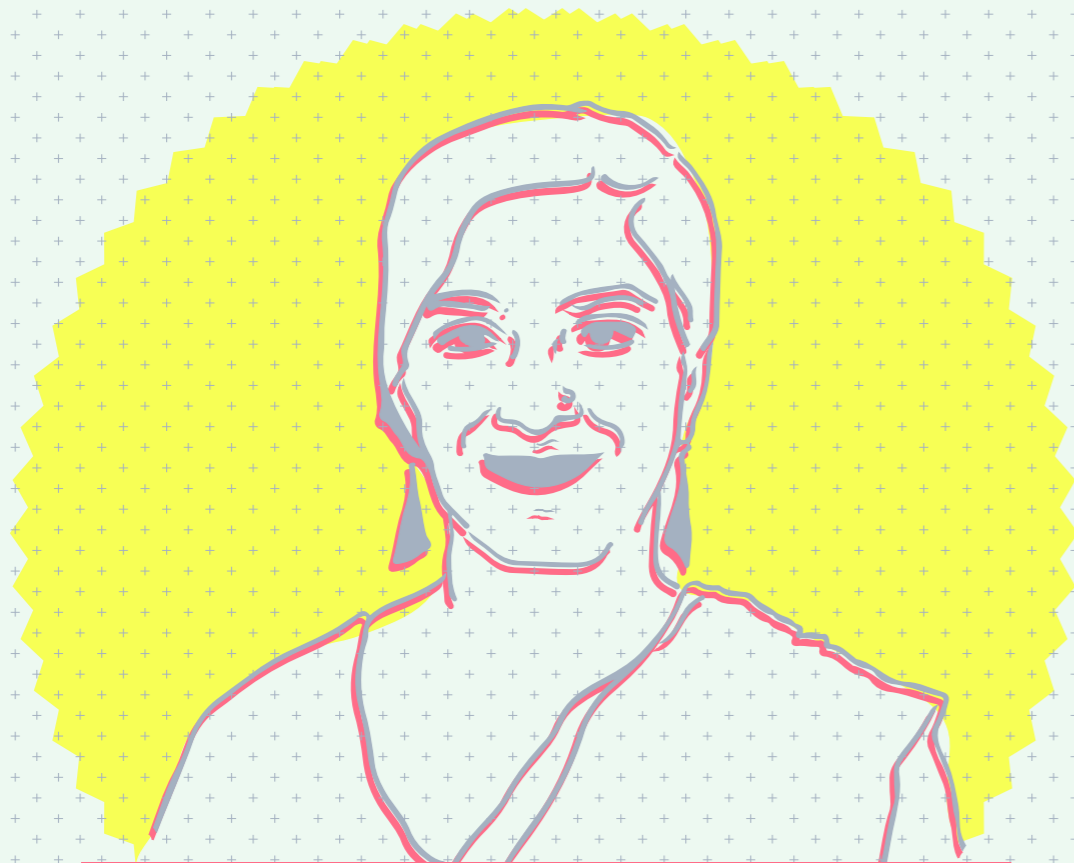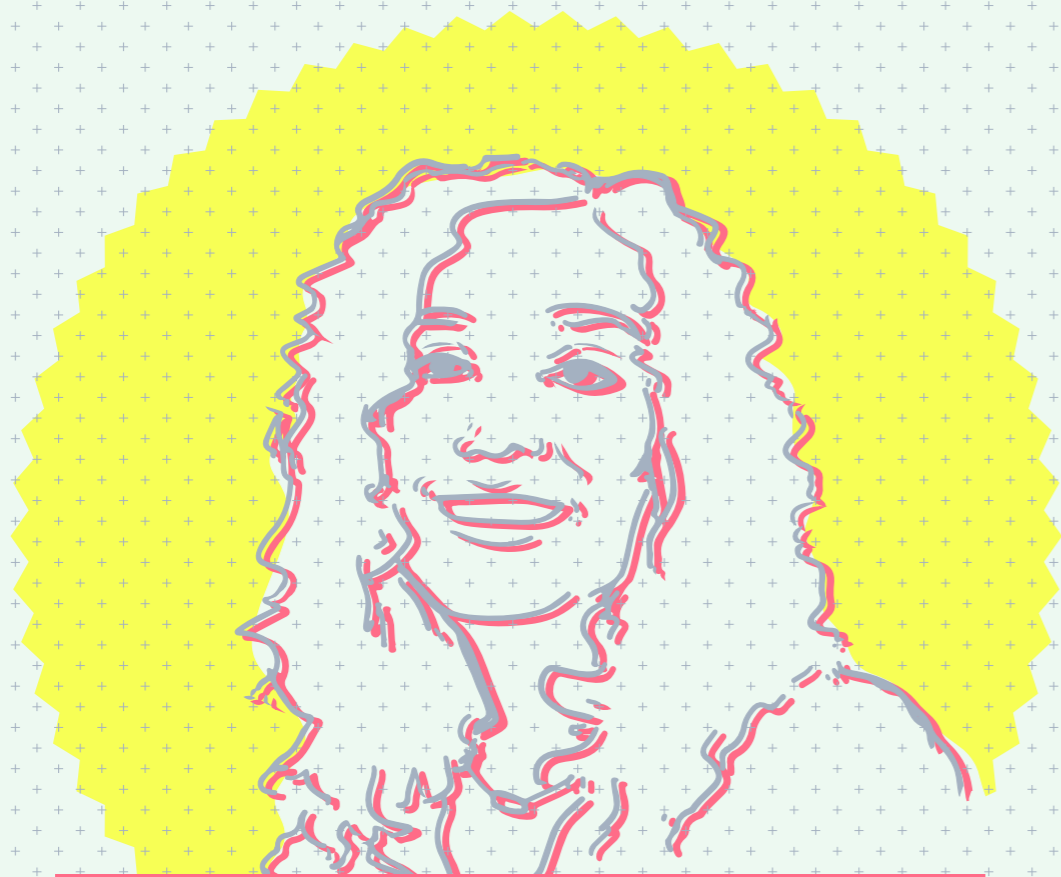
4.BACKGROUND

G>>>JURY PANEL

SALONIE MURALIDHARA HIRIYUR

AHMEDABAD (IN)

Salonie is a Senior Coordinator at SEWA Cooperative Federation. She leads the Research and Outreach team within the organisation where her focus is on building inward and outward knowledge through various action-research projects. She is also working specifically on developing ways to sustainably include informal women workers and their cooperatives in the digital space. She works with various local, national and international stakeholders to design, develop and analyse these platforms for women workers.

In the past, Salonie has worked in the research department of the International Labour Organisation (Geneva), and the Indian Institute of Management (Ahmedabad). She graduated from the London School of Economics and Political Science, with a degree in gender and development.

SALONIE MURALIDHARA HIRIYUR
SENIOR COORDINATOR
SEWA COOPERATIVE FEDERATION

4.BACKGROUND

G>>>JURY PANEL

ALEJANDRA VILLAMIL MEJÍA
BOGOTÁ (COL)

Alejandra Villamil is currently an Associate Professor of the School of Architecture and Habitat from the Jorge Tadeo Lozano University. An architect from the Pontificia Universidad Javeriana de Bogotá, she has a Master in Architecture from the Architecture and Environmental design programme from the Polytechnic University of Catalonia. She seeks to create spaces for reflection and action that impact societies with new opportunities to improve people's quality of life through the development of creative capacities and co-design. Presently, she is an active member in the International Network of Innovation for Development - IDIN and an active member in the Center for Innovation of Appropriate Technologies and Education C-INNOVA, both linked to the D-Lab MIT Social Design Laboratory.

ALEJANDRA VILLAMIL
ACTIVE MEMBER ,
C-INNOVA
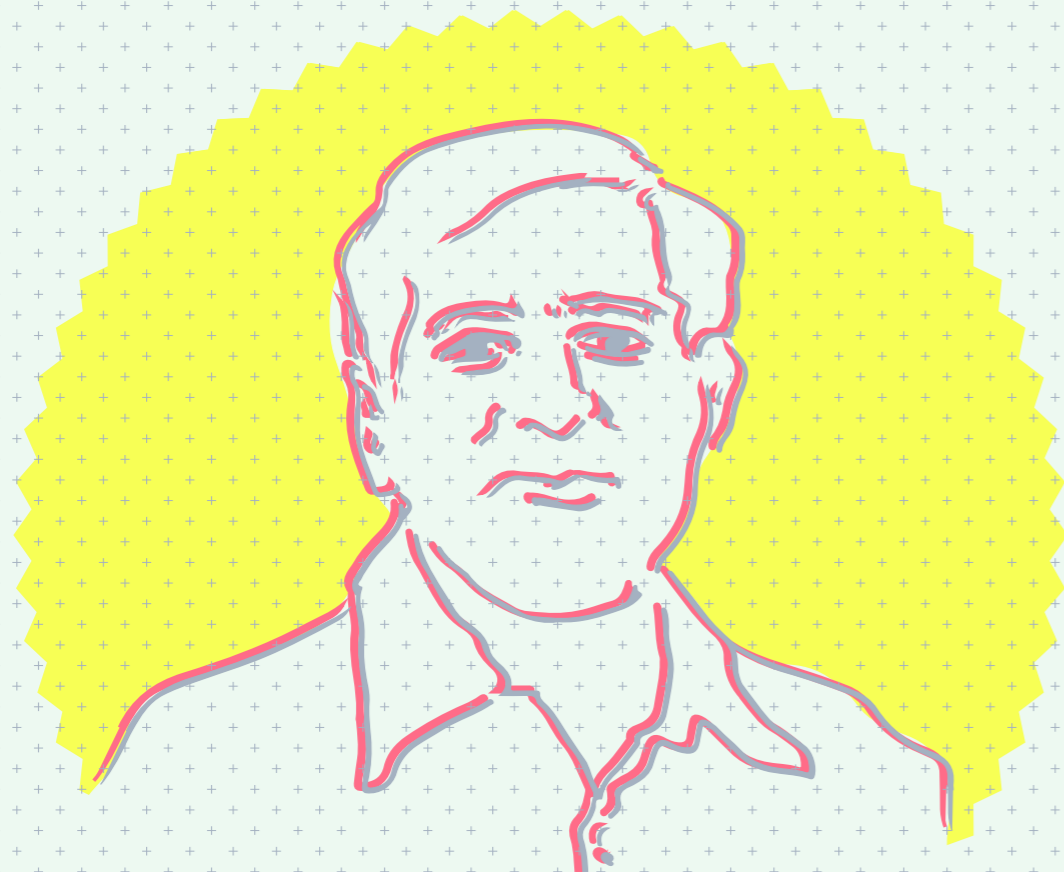
SANKALPA
ARCHITECT, CO-FOUNDER
THUMBIMPRESSIONS COLLABORATIVE

G>>>JURY PANEL

SANKALPA

AHMEDABAD (IN)

Sankalpa studied architecture and urban design and has been teaching construction, structures and design since last five years in the Faculty of Architecture, CEPT University. He has been developing methods of teaching construction that are bodily involved; modelling techniques that can be experienced and verified. His studio teaching involves understanding structural principles and its articulation as a strategy for architectural design. He is one of the founding members of the Thumbimpressions Collaborative with his fellow colleagues, whom share an interest for Urban Design, Architecture, Structural engineering, Photography and Kinetic Structures. The group is actively involved in exploring a diverse material palette for construction, including rammed earth, bamboo, and timber along, with many other materials. He has been also actively involved in community-based initiatives related to construction.
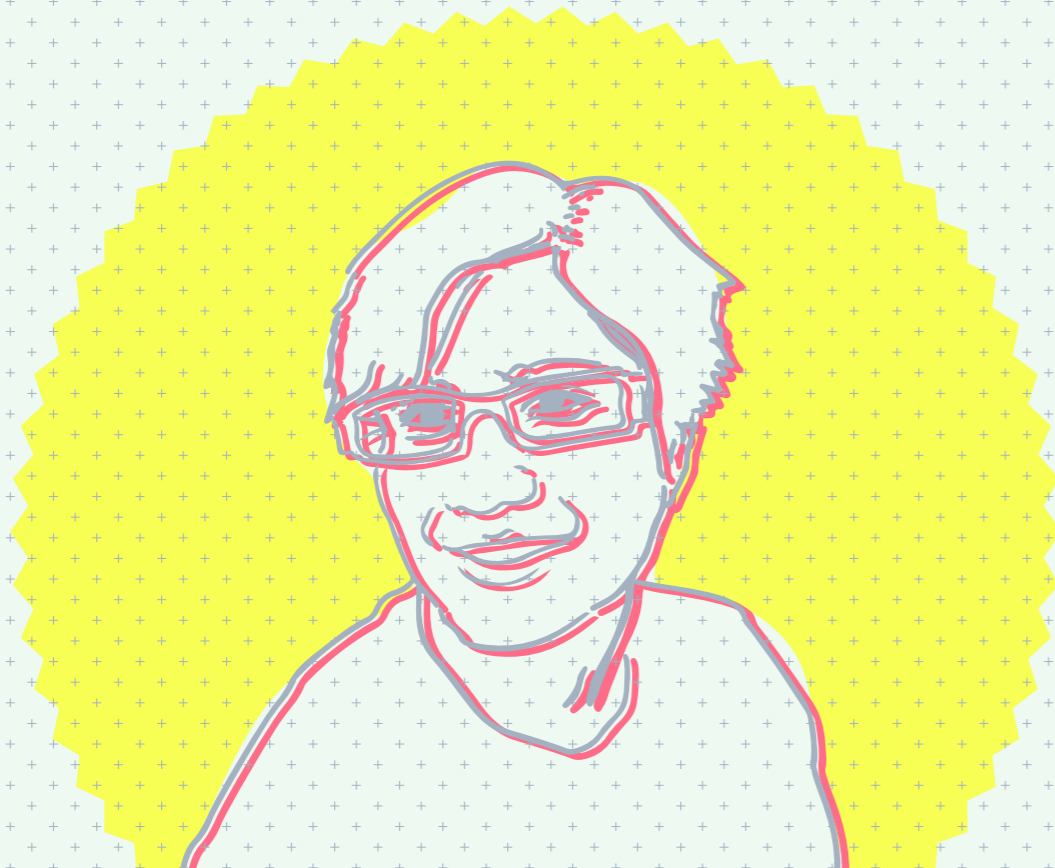
4. BACKGROUND

G>>>JURY PANEL

VIDHYA MOHANKUMAR
CHENNAI (IN)

Founder and principal of The <u>Urban Design Collective</u>, Vidhya is an architect & urban designer with over 15 years of work experience in India, Ireland and the United States. Her work is focused on creating cities that are people-oriented and centred around transit as part of a sustainable development agenda that she is passionate about. Since 2015, she has also been serving on the governing board of Center for the Living City, established in collaboration with Jane Jacobs to enhance the understanding of contemporary urban life and through it, promote increased civic engagement. In addition, Vidhya has been advocating sustainable development practices as a guest faculty at various universities in India for the past 10 years. Vidhya has a master's degree with distinction in urban design from the University of Michigan, Ann Arbor, USA and a bachelor's degree in architecture from the National Institute of Technology, Trichy.

VIDHYA MOHANKUMAR
URBAN DESIGNER, FOUNDER
URBAN DESIGN COLLECTIVE

4.BACKGROUND

G>>>JURY PANEL

CARLA QUESADA

SAN JOSÉ (CR)

Carla Quesada has a psychology degree from the University of Costa Rica. Her professional emphasis has been in participatory processes with a gender approach, linked to urban issues such as mobility, public spaces and the reappropriation of space. In the last 7 years she has worked in organizations such as Chepecletas, which seeks to bring people closer to urban environments through activities such as historical tours with a sustainable-mobility approach. Currently, she is the coordinator of the area of Gender and inclusive cities in the Center for Urban Sustainability Foundation, whose objective is to improve the quality of life of people in urban environments through projects of mobility, public spaces, and environmental management, mainstreaming these projects through a gender perspective.

CARLA QUESADA
COORDINATOR OF THE GENDER & INCLUSIVE CITIES, CENTER FOR URBAN SUSTAINABILITY FOUNDATION

5.DESIGN PARAMETERS

A>>>ANTHROPOMETRY

As stated previously, the main user of this device will be Pushpaben. The design entries need to take into consideration her stature and weight (*Ht:164cms, length of arm: 66cms, Wt: 55kgs*) in order to propose an appropriate device that can be moved (pushed or pulled) through the street, and handled entirely by herself for basic functions in such a way that she does not require the assistance of any other individual. In that manner, conditions of object mobility, weight and height will need to be fundamentally addressed.
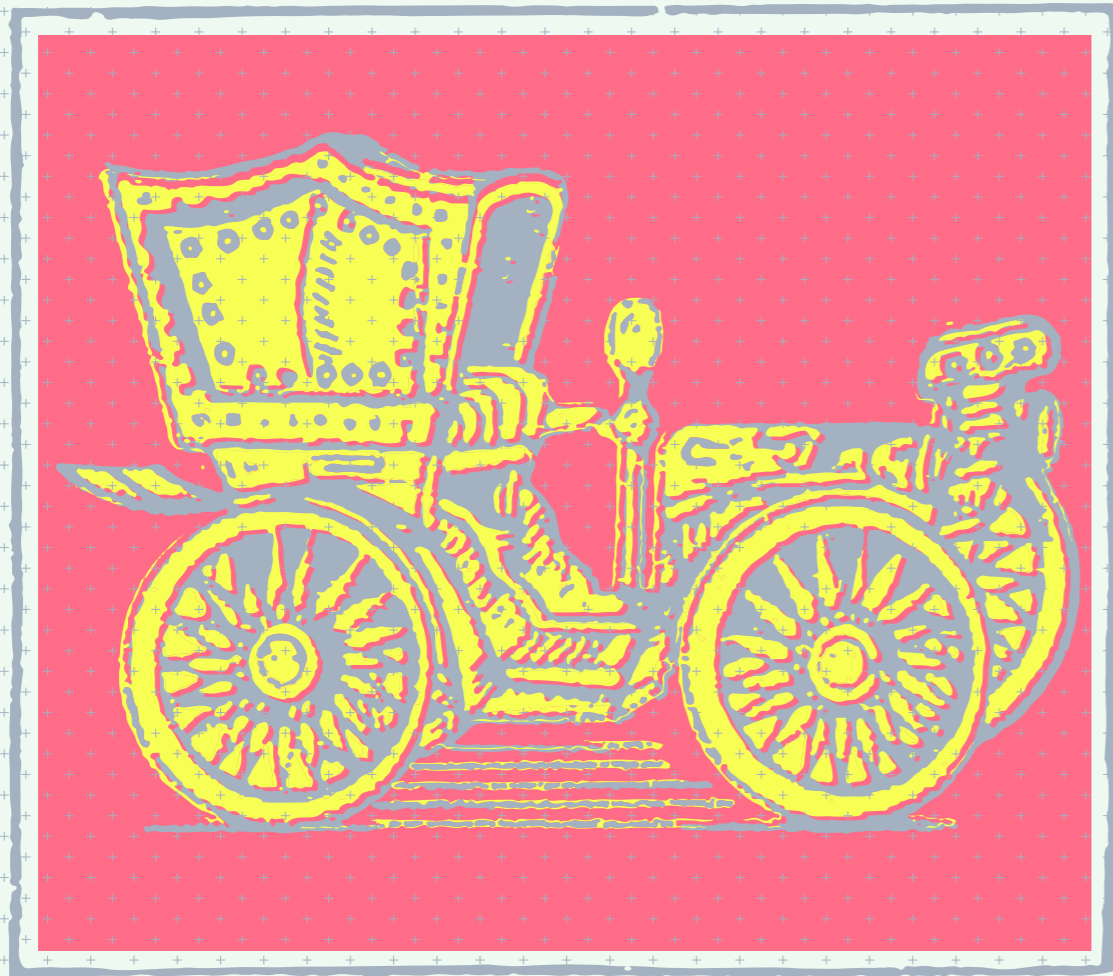
5.DESIGN PARAMETERS

B>>>OPERATIONS

As a commerce-oriented device, it would need to provide spaces for merchandise displayed both vertically and horizontally: although proponents can assume such merchandise will be mainly jewelry, clothes, and so on, the design needs to permit alternate products to be displayed. The proposal needs to provide a certain degree of shading (as well as climate comfort strategies) in whatever manner the proponents see fit, as well as a seating space for Pushpaben (and perhaps for possible clients or companions), a space for drinking-water, money-locker, merchandise storage, and adequate lighting for night use.

Additionally, proponents are encouraged to propose different complementing operations that accommodate diverse utilizations in relation to community engagement, education and pedagogy, public performances, knowledge diffusion, resource treatment and awareness, and so on. In this regard, although the proposals are not expected to meet a particular function, proposals are expected to include complementing operations that have the capacity to enrich the experience of public space, support leadership initiatives, and enrich the infrastructural welfare of underserved communities.

5.DESIGN PARAMETERS

C>>>SITE

As a movable-architectural device, the proposal does not state a particular site of intervention. It is even encouraged for participants to take this as a challenge to articulate place-making strategies that are independent of spatial particularities, in such a way that the device can be used and implemented throughout disparate contingencies. Henceforward, the proposals should contemplate the proposition of different tactics of adaptability, that might allow the device to sit comfortably in an alley, a narrow street, an open space, etc. Site-adaptability should be hence taken into consideration not from a singular perspective, but rather a typological one.
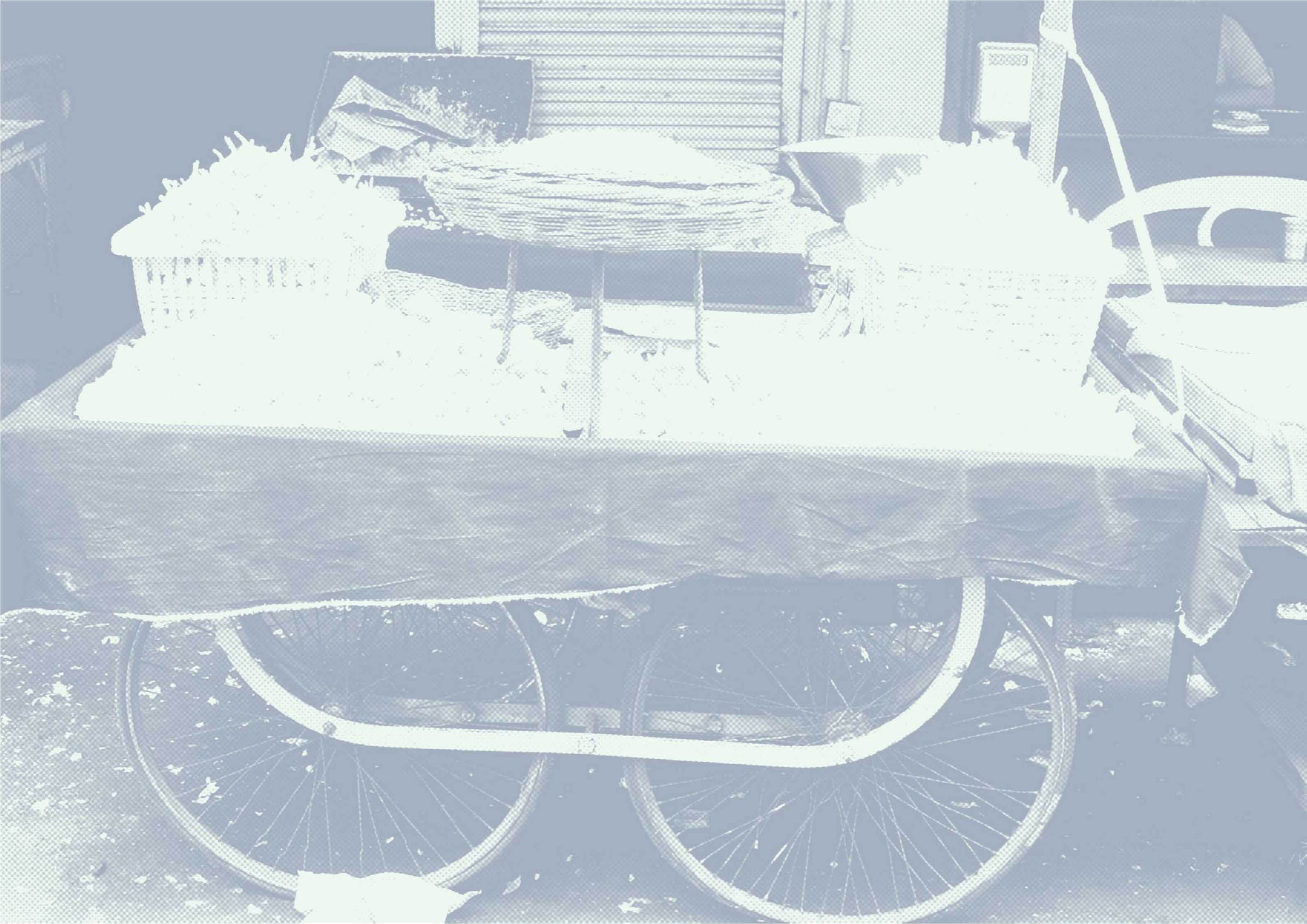
5.DESIGN PARAMETERS

D>>>*MATERIALITY*

Although there is no prescription in terms of a specific usage of materials -quite the opposite, innovation is highly encouraged- there are factors to consider in this regard. Firstly, the materials proposed should be available in local markets (specific to Ahmedabad), should be long-lasting, easily replaceable, and with very low-maintenance requirements. It is important to highlight that given the location of its construction, this poses specific technologic and constructive limitations (or perhaps, favourable circumstances) that need to be taken into consideration. Henceforth, it is highly recommended that the technological processes required in the construction of the proposal are accounted for, within a sense of frugal appropriateness.

5. DESIGN PARAMETERS

E>>>BUDGET
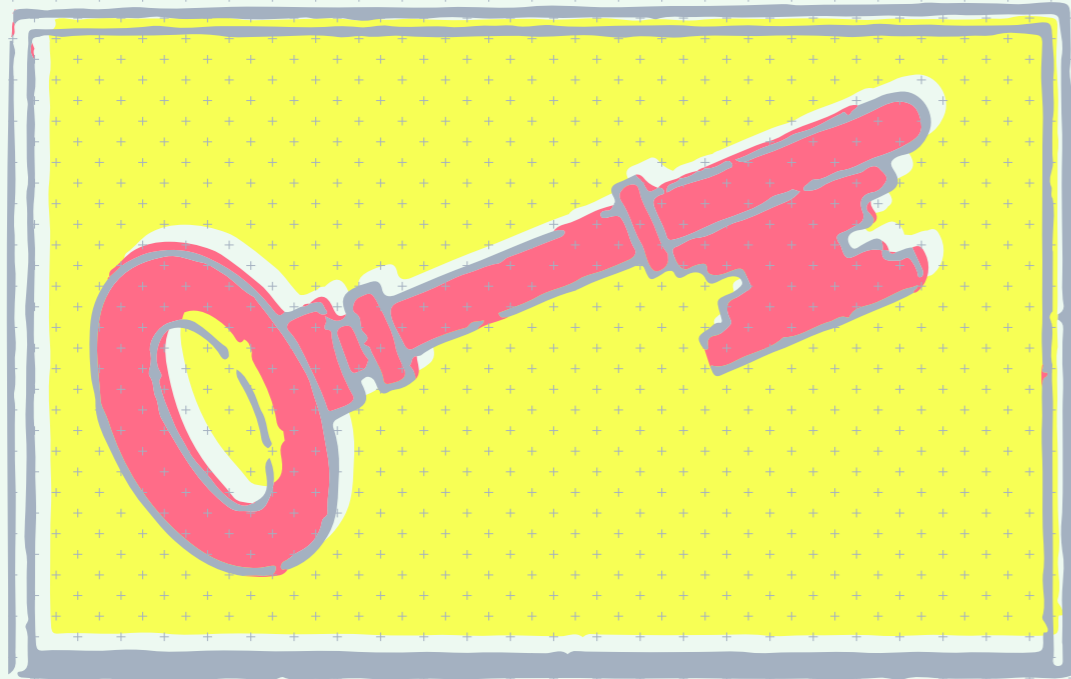
The total budget of construction should be a maximum of INR.20,000 ($275 USD or $1,000,000 COP) including labor cost, manufacture, and materials. It is important for the proposals to be limited within this range, given the scalability and accessibility agendas of the Project Lari. In order to ensure this, a bill of quantities will be required in the submission as per the given format.

6. ELIGIBILITY

All individuals are accepted to participate in the competition, disregarding professional or vocational status, age or nationality; young professionals as well as students from all backgrounds are welcome to participate. Individuals are allowed to participate in groups, up to maximum of THREE (3) team members. Moreover, given the nature and the context of the process, at least one of the team members needs to be fluent in the English language.
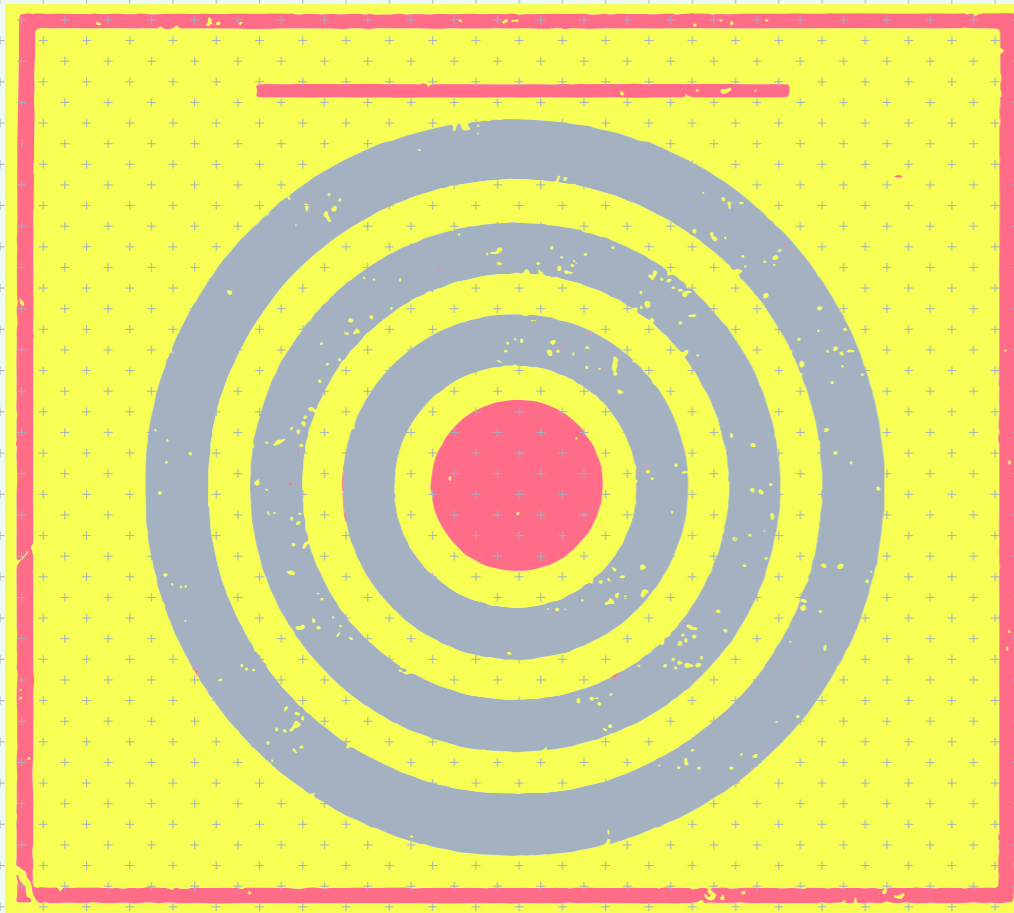
A team will only be accepted as part of the competition after the fees for registration are paid and verified by CCA, after which a TEAM CODE will be sent to the team leader to be used at the time of submission. For the submission of proposals, there should be absolutely no distinctive mark of any sorts, denomination or name that can point out to the identity of the proponents: the TEAM CODE should be the only form of identification present in the submission material.

A proponent can integrate more than one team in order to present different proposals in the competition, as long as each team pays the convened registration fee.
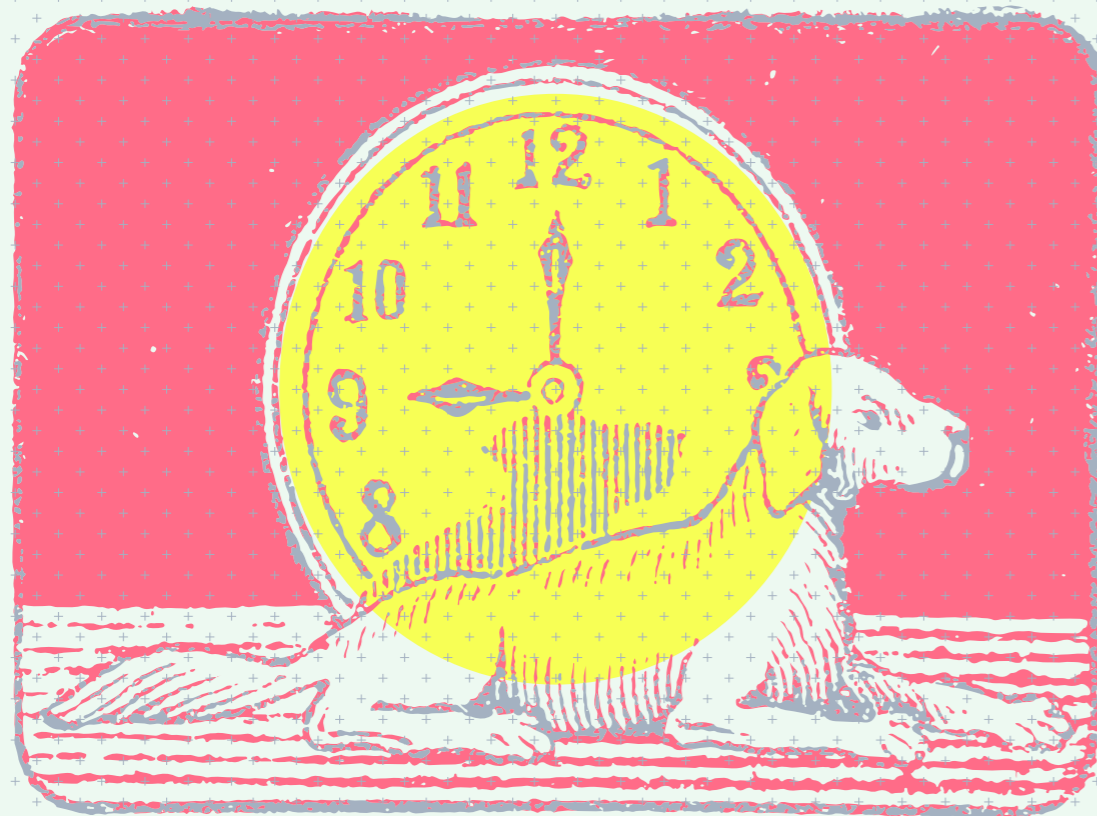
Additionally, proponents cannot have a direct relation (professional or of kinship) with any of the jury members; in case this situation presents itself, such team will be disqualified from the competition and there will be no refund of the registration fees.

Finally, all proponents must be aware and agree with the copyright agreement outlaid here in the competition brief, and -in case of wining- should be willing to sign a contract with CCA for the development of the proposal, to ensure the construction commitment.

Month	Phase	Activity	Date
SEPT	REGISTRATIONS AND DEVELOPMENT	EARLY BIRD	SEPT.15
			SEPT.30
OCT		STANDARD REGISTRATION	OCT.1
NOV			NOV.7
		LATE REGISTRATION Deadline for FAQs	NOV.8 NOV.15
		SUBMISSION DEADLINE	NOV.29
DEC	REVIEW OF SUBMISSIONS	JURY PANEL EVALUATION	DEC.1
			DEC.14
		RESULTS OF WINNERS	DEC.15
	MENTORED DESIGN DEVELOPMENT	MENTORING PHASE	DEC. 16
JAN			JAN.30
		CONSTRUCTION PLANS	JAN. 31
FEB	EXECUTION OF PROJECT	CONSTRUCTION AND IMPLEMENTATION PHASE	FEB. 1
MAR			MAR.30
		INAUGURATION	MAR. 31

8. SUBMISSION REQUIREMENTS

Registered participants are expected to send their entries to info@chaalchaalagency.in before 23:59 IST, November 29th 2020. The submission consists of three (3) different items -which need to be in English- with no recognizable markings, logos or nomenclatures that could disclose the identity of the participants aside from the TEAM CODE. A format will be given for each one of the items at the moment of registration, which needs to be strictly followed. The three items of submission are:

• **1 A1** in landscape format, containing all the necessary **DRAWINGS, RENDERS, OR IMAGES** required to understand the proposal in detail. The representation technique -as well as the specificity of the content (plans, sections, montages, etc.) is to be defined by the participants.
>PDF format of max.15 MB named: TEAMCODE_A1.pdf

• **1 A3** in landscape format, containing a **BILL OF QUANTITIES** of the project specifying the materials to be used -as well as construction processes involved- in terms of specific and total costs in rupees.
>JPG format of max.1 MB named: TEAMCODE_A3.jpg

• **1 A4** in landscape format, containing a **200 word WRITE UP** that explains the overall description, objectives and distinctiveness of the project.
>JPG format of max.1 MB named: TEAMCODE_A4.jpg

9.EVALUATION CRITERIA

In order for a design proposal to be selected, the design needs to be:

FEASIBLE

Proposes materials and construction techniques that are possible to use and implement in the Indian context, and more specifically in the city of Ahmedabad. Demonstrates an innovative yet realistic understanding of design, within the established budget.

EMPATHETIC

Conveys a sensible understanding of the specific circumstances of the target audience, by utilizing strategies that are both appropriate and liberative. The proposal adequately harnesses and capitalizes the different conditions that make up the socio-economic context.

DEXTEROUS

The device is agile and clever in its use of space, the manner it transforms itself, the way it allows for multiple utilizations and appropriations, as well as the manner in which it allows for diverse forms of contextual adaptations.

CONTEXT SENSITIVE

Responds to the characteristic qualities of Indian urbanity in a sensible yet creative manner, taking into consideration the role that time and change plays in the conformation of the Indian public space.

MAINTENANCE FRIENDLY

The proposal demonstrates a vigorous constructive and structural condition, coupled with a clever use of materials that allows it to withstand a heavy use. Additionally, the proposal foresees feasible strategies for repairment and the replacement of pieces.

DETAIL SPECIFIC

The design conveys an acceptable degree of detailing in its composition, assemblages, materiality and dimensions, in such a manner that its further development towards a stage of constructive detailing seems plausible.

10.QUESTIONS AND CLARIFICATIONS

Questions and clarifications regarding the objectives, contents and processes of the competition will be received at info@chaalchaalagency.in and replied within the timings specified in the timeline (see point 7). At the end of such period, all questions and answers will be shared with all the participants for full transparency in the consultancy process.
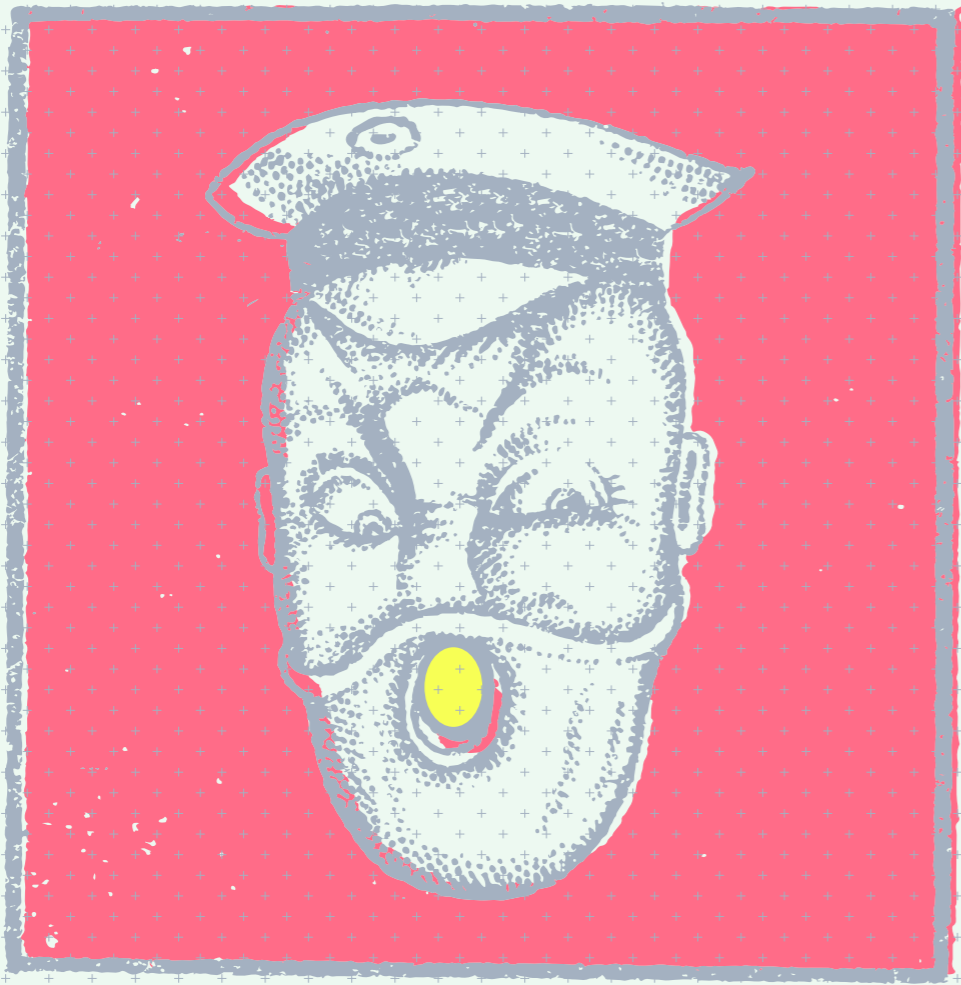
II. INTELLECTUAL PROPERTY AND COPYRIGHT

Proponents hold intellectual property and the complete copyrights of their work. However, CCA reserves the right to use the competition entries for the eventual purposes of exhibition and publication -being digital or paper catalogues and dossiers- and when such material is published, CCA will appropriately cite the authorship of the corresponding team. CCA also reserves the right to modify the images and texts of entries in case of publication, in order to better adapt them to the required format without changing the essence of the proposal itself. Proponents are responsible for using copyright-free images; hence CCA is not responsible for the use of protected images by the participants.

Given the nature of the overall process -wherein CCA will act as an agency of support in regards to coordination, development, construction, and implementation- authorship of the final product will be termed as a collaboration between the winning team and CCA. In that manner, CCA reserves the right to publish the evidence of this work (photographs, plans, etc.) in eventual media outlets and platforms, recognizing the main design authorship to the winning team.

12.DISCLAIMER

CCA reserves the right to make any changes to the factors that rule the competition in case of unexpected contingencies (dates, requirements, jury members, etc.) and is the obligation of the participants to check on a regular basis CCA's website -as well as the competition´s and CCA´s Instagram pages- to check for changes.

As stated previously, CCA is not only in charge of the coordination of the competition, but also the eventual project management in its construction. However, if by circumstances of force majeure the device cannot be built, CCA will not be held responsible for this.

Similarly, CCA is not responsible for any research done by participants in the area or any information that is not presented in this brief.

The breach of the norms defined in this brief will result in the immediate disqualification of the team without any refund of the payments made.

CCA reserves the right to cancel the competition in case it does not reach a minimum number of participants (20). In that case, CCA will return the amount of the received registration fees back to the participants enrolled at the time of cancellation.

In case the jury panel finds that none of the entries reach the expectations and requirements stated in this brief, they have the autonomy to declare the competition as 'deserted' (which means there are no winners). In that case, CCA holds no responsibility of their decision and registration fees will not be reimbursed. Similarly, the jury panel reserves the right to appoint up to two (2) honorary mentions aside from the winning entry, in order to recognize the efforts and quality of the received entries, however, it is not an unconditional requirement.