



# SRISHTI MANIPAL COLLECTIVE'25

Under Graduate Professional Programme





# INHERITANCE OF MONSOON

## NEERINA OTTIG

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Inheritance of Monsoon – Neerina Ottige is a collective, site-based journey of the Panchagangavali estuarine landscape in coastal Karnataka – an ecotone where freshwater, saltwater, sediment, and lifeforms converge. Framed by the environmental humanities and the philosophy of inhabiting with water, this project emphasises immersion as a way of knowing – through walking, listening, and recording in novel ways. The estuary is engaged not as an object of study, but as a living landscape shaped by material, ecological, and cultural transformations. The project went through four process-oriented stages: lens design and field immersion, plotting, and visualising. These stages structured our engagement with the estuarine region, guiding our synthesis of the complex realities of dynamic intertidal waters.

Our research was guided by multiple lenses, each created to bring into prominence different experiential and environmental features of the estuary. One, which centred on the sounds and temporalities of human and non-human voices, traditional and modern instruments, moments of change, moments of pause, and recurring actions such as walking. These elements were primarily identified through sound and rhythm, and then expanded using visuals to build layered narrative plots.

The second lens, centred around environmental and relational conditions, highlighting material ground, rhythm, instruments and care-giving. These contributed to setting up the estuary as a site of ongoing negotiation between human and more-than-human presence, uncovering the relational dynamics ingrained in day-to-day encounters with the land.

The third lens was structured around observational operatives, such as time, scale, movement, practices, and materials. Time was seen in weathering surfaces and changing tides; scale appeared in spatial differences between landforms and buildings; movement was followed in persistent activity on land and water; practices appeared in the habitual movements of labor and ritual; and materiality became apparent through tool textures, surface textures, and built form. Together, these viewpoints created a broad and layered sense of place.

During field recording, we engaged a wide variety of mediums. Sound recordings of the region's acoustic textures – waves, footsteps, birds, wind, and the intermixing layered interplay of distant and proximate sound. Photography allowed for sustained regard of emotion, interaction, and atmosphere. Sketching and journaling permitted slower, more contemplative observation – focusing on what was outside the frame of the lens. Field sections and diagrams gave insight into the way space is shared and configured by human and more-than-human presences – demonstrating overlaps and boundaries, flows and interruptions.

The plotting phase involved synthesising through the vocabulary

of the lens, and carefully annotating our field recordings to identify rhythms, transitions, and site-specific patterns. Sounds were mapped to find changes in tone, tempo, and presence. Plots have been designed with spatial markers and relational dynamics. Walking became a repeated constant throughout recordings – both as a bodily act and as a means of stringing together various encounters. These plots multiplied into more than chronologies – they function as narrative structures, showing the estuary's stratified pace and inbuilt intricacies.

In the final stage, synthesis, these results have been integrated into an interpretive and interactive exhibition to be shown in Kundapura. Instead of representing the estuary through individual narratives or static documentation, the exhibition welcomes viewers into an immersive experience – recreating the sounds, textures, materials, and transitions that define the region. The exhibition experience is designed not to inform, but to engage community, and situate the audience within a rhythm of attention and presence.

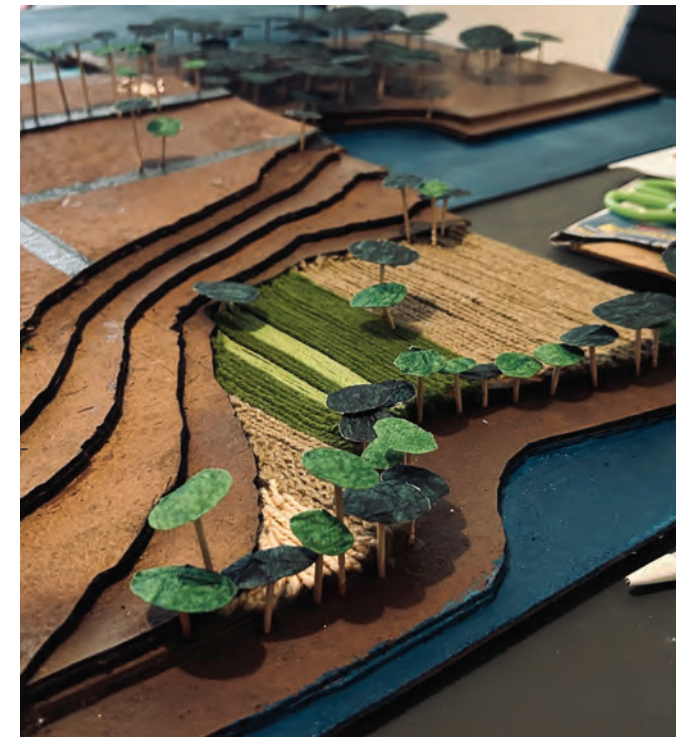
This project demonstrates a mutual dedication to relational and situated research. It positions the estuary as a living archive, where knowledge is not static but emergent – borne by wind, water, salt, and time. This is not a representation of place, but a process of being in and reading places – where care, attentiveness, and responsibility are practices of inheritance. In sound, movement, materiality, and rhythm, the project creates a space to think and be with water.







The project observes the Panchagangavali estuary region as a layered and dynamic landscape shaped by seasonal water flows, material shifts, and everyday interactions. It focuses on four interconnected realities: i. Vegetation, salinity, earth conditions, and the practices of human and more-than-human occupants of the Kodi coastline, specifically focusing on the tidal flows and monsoonal transformations. ii. The evolution of architectural materiality, mapping the transition from clay tiles, palm, wood and laterite to concrete, glass, GI sheets, and other jugaad-based interventions, in response to shifting needs and climatic responses. iii. These evolving interactions also address the processes of place-making, wherein a place is constantly formed through material, ecological, and cultural engagement. iv. The changing shoreline and estuarine edge conditions, where softer, porous edges facilitating seepage, such as mangroves and clay, are increasingly replaced by hard engineered elements like tetrahedrons and rocks, altering not only the flow of water but the spatial and ecological character of the coast. The study observes interdependence, how materials, species, and practices continuously interact with and shape the rhythms of the estuarine environment over time, without assigning value or judgment, marking how the landscape gets created and recreated by interlayered, situated processes. The landscape is conceived as relational in nature, wherein any single element does not exist in isolation but gets shaped by ongoing interaction with others..



## WATERY MATTERSTEMPORAL PRACTICES OF THE LITTORAL

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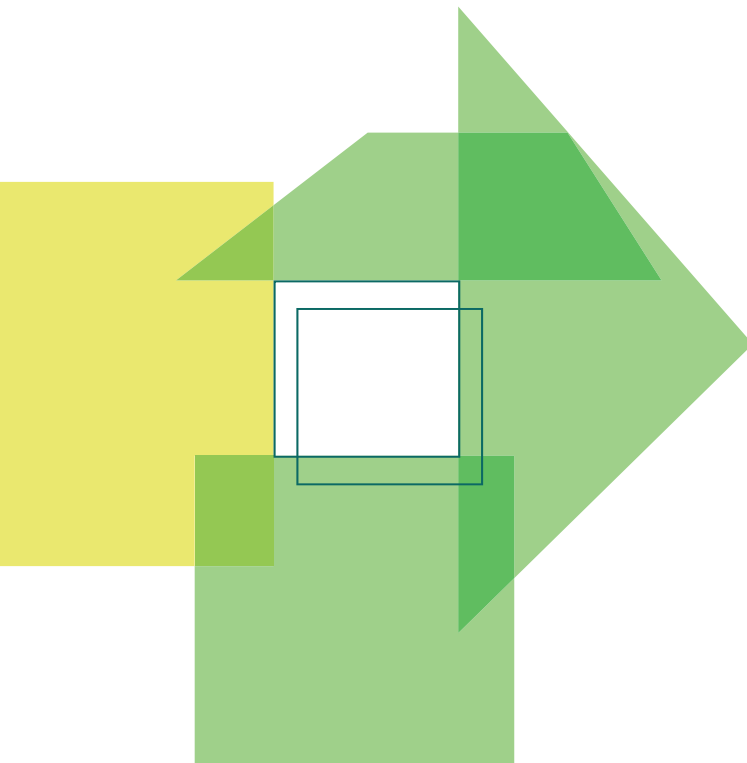
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Kundapura was not simply a place-it was an experience that lingered. Each moment, whether it was kayaking through mangroves, observing the labor of fishermen, walking through the narrow streets of the old town, or standing in a field of birds, became a lesson in attentiveness and presence. What emerged was a deepened respect for the way everything is knotted together—nature, people, and the past. Nothing ever truly disappears; it changes form, leaving behind traces. This project seeks to discover, document, and create something meaningful-something that honors the people of Kundapura and their profound connection to the land, their work, and their history. It is rooted in careful observation: how knowledge is passed from one generation to the next, how places hold memory, and how people remain in relationship with their environment. At the heart of this effort lies a recognition of something fading-something at risk of being forgotten or lost. The goal is to bridge the past and the future through stories, design, or a people-centered initiative. Whatever emerges will be useful, respectful, and sustainable-not an external imposition, but something shaped by and for the community, born from lived experience..



## THE WAY OF THE WIND AND WATER

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“Inheritance of Monsoon – Neerina Ottige” is a personal and process-led engagement with the Panchagangavali estuary in coastal Karnataka—a living ecotone where saltwater and freshwater meet, and where land, tide, and lifeforms flow into one another. The approach emerges through walking, listening, and living alongside this transitional landscape, guided by a lens shaped by Material Ground, Rhythm, Instruments, and Kinship. Material Ground draws attention to the textures of soil and sediment that hold memory and change. Rhythm speaks to tidal pulses, monsoon cycles, and the patterns of everyday life shaped by seasonal shifts. Instruments—from fishing nets and boats—act as tools of perception, helping us sense the more-than-human presence of the estuary. Kinship reflects the relationships built through shared time and care—with people, creatures, and elements—where observing becomes a form of co-existing. Rather than extracting knowledge, the work dwells in slowness and situated learning, allowing the estuary to speak in rhythms and fragments. The process culminates in an interpretive exhibition in Kundapura, weaving together sonic textures, visual traces, and local narratives into a multi-sensory experience. It is not a fixed outcome, but an invitation to feel the monsoon as something lived, remembered, and inherited..

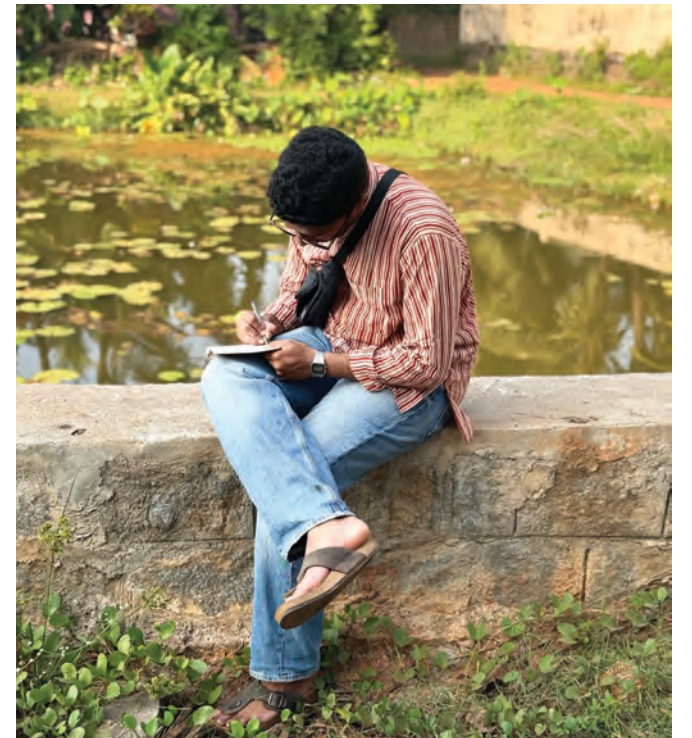


## NET AS GROUND: A TEMPORAL STUDY OF FISHING PRACTICES

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This work is a part of Inheritance of Monsoon - Neerina Ottige: a collective engagement around the exploration of the Panchagangavali estuary in coastal Karnataka. The process followed in this segment of the project filtered through a particular lens, that engages with voices - both human and more-than-human, moments of pause, moments of transformation, and instruments, both traditional and modern. Field recordings served as the primary method of engagement, facilitating an immersive auditory experience of the estuarine environment. Walking constituted a recurring mode of observation, enabling the capture of sound across varying environments, times, and intensities. The recordings were subsequently unpacked and analysed, with a particular focus on temporal sequences, layered interactions, and acoustic rhythms inherent within the estuary. The final outcome of this process is a soundscape, curated as an interpretive response to the fieldwork. It draws together selected fragments of recorded sound in constructing an experience resonating with the ebb and flow of the patterns, disturbances, and harmonies of place. The soundscape, rather than serving as documentary evidence, acts as an atmospheric invitation for the audience to engage with the estuary's temporality and relationality via sound, silence, and transformation..



## VOICES OF THE INTERTIDAL

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