

LANDSCAPE CHANGE IS THE ONLY CONSTANT

“Landscape: Change is the only constant” is an attempt to provoke and encourage students to explore and expand the idea of the ‘impermanence’ in our landscapes. It is an attempt to trigger their thoughts to look at landscapes through the lens of temporality, recognizing their inherent relation with natural processes, hence time, which is always in a transient mode.

JURY



Iftikhr Mulk Chishti
Architect & Designer



Saurabh Popli
Landscape Architect



Freddie Ribeiro
Architect

LANDSCAPE FOUNDATION 2016 ^{9th} SEASON STUDENTS' DESIGN COMPETITION CHANGE IS THE ONLY CONSTANT

NOW ALSO
OPEN TO
STUDENTS
FROM

**PAKISTAN
NEPAL
BHUTAN
BANGLADESH
MYANMAR
SRI LANKA**

theme

You cannot step twice into the *same* river.
—Heraclitus, Greek philosopher

Landscape design is a spatial design discipline which is close to nature. Landscape is typically a composition of natural elements—land, water and vegetation—through which an artist or a designer conceptualizes and finally realizes a creative endeavour. Visualized to fulfil various aesthetic and functional uses, they provide a framework to a site within which the designer works. Having the natural attributes of a living medium, landscapes are born (or, conceptualized), they grow, and they decay to be reborn again, following the processes of nature, its rhythms and different moods throughout the year. In the order of nature, they are true reflection of time, changing with each season as well as over the years, decades, and centuries, with a unique, dynamic and real quality which is ever changing and never permanent. Observing the journey of water in rivers, the changing water level in reservoirs, the growth of plants and trees, and evolution and disintegration of rock, earth, and sand over the years is evidence that impermanence is an integral part of the aesthetic experience of a landscape. Landscapes should be viewed with a deep understanding of their temporal dimension which makes the art of landscape design relate to the larger reality of the world that everything in the Universe, governed by the laws of thermodynamics, is in transition.

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Key words: *sense of time, transition, permanence, evergreen, instant, ready-made, fast-growing, contextual, regional*

who can participate

The competition is open to all students of spatial design disciplines (Architecture, Landscape, Urban Design, Planning, Conservation etc.), Design and Art studying in Undergraduate or Post-Graduate full time degree / diploma courses.

submission guidelines

Detailed Submission Format and Registration Form (to be submitted along with the submissions) to be downloaded from the website.

registration {mandatory}

Indian Entrants

₹1000 (Indian Rupees One Thousand Only)

Entrants from Pakistan, Nepal, Bhutan, Bangladesh, Myanmar and Sri Lanka

₹3000 (Indian Rupees Three Thousand Only) or equivalent amount

The fee is to be deposited at the time of the submission of the entry. The registration fee is non-refundable and non-transferable.

Complete details of the Competition, Participation & Submission Guidelines and Payment Details are available on:

www.landscapefoundation.in

jury

Iftikhr Mulk Chishti

Architect & Designer, New Delhi

Saurabh Popli

Landscape Architect, Bhopal

Freddie Ribeiro

Landscape Architect, New Delhi

awards

First Prize ₹50,000

Second Prize ₹30,000

Third Prize ₹15,000

Shriya Anand Award ₹21,000

timelines

10 October, 2016

Submission Deadline

Last date for the Registration Fees and Entries to reach the Foundation Office in New Delhi

19 October, 2016

Jury Meet

Jury Session and Declaration of Results

20-21 October, 2016

Exhibition of all entries

Planning Block, School of Planning and Architecture, New Delhi

Plus upto FOUR Jury Special Mention Certificates. The winning entries shall be featured in LA, Journal of Landscape Architecture

Shriya Anand, landscape architect based in New Delhi passed away in a tragic road accident on 30th December 2007. Since then, an award has been constituted in her memory by her family.

ORGANIZED BY



SUPPORTED BY



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landscape: change is the only constant



Depth of the Matter

Kshitij Chawda & Amol Pogare

The minimalistic design addresses the theme strongly in various ways -in levels, in play of the light and shade throughout the day, play of seasons and water adding an element of dynamism to the whole composition.

“Change is the only constant”—the observer can experience this statement physically and psychologically in life that is comparable to a river. River is a progressive movement, a successive series of different moments, joining together to give the impression of one continuous flow. It moves from cause to cause, effect to effect, one point to another, one state of existence to another, giving an outward impression that it is one continuous and unified movement, where as a reality it's not. The river of yesterday is not the same river as the river of today. The river of this movement is not going to be the same as the river of the next movement. So does life. It changes continuously, becomes something or the other from moment to moment.

Here, change and impermanence are being depicted through a sculpture of the butterfly and caterpillar at the center, represents the transformation. This sculpture is placed on an igneous stone pillar which helps observer to see the change in the water level of the pond; the changing water level of the pond that occurs on account of the water brought into the pond by the waves of the sea through an underground tunnel; and, the pond has been surrounded by trees changing with each seasons as well as the year. The vertical planes and stones that cast shadows which change position with the sun.

JURY COMMENTS

It is remarkable for its novelty and experiential quality. Created spaces are direct, palpable, simple and with a legible form. Proposed program of space generates and promotes activities. Solution relies on minimalist approach with subtle interventions creating innovative quality of spaces that are perceivable in the assemblage. The theme “change” is addressed in a variety of ways: in experiences, in foliage of trees as seasonality, in the shadows in paved courtyard reflecting passage of time from day to night, in tides as water rises and recedes and in patterns of activities.

CONCEPT:

“CHANGE IS THE ONLY CONSTANT”

THE OBSERVER CAN EXPERIENCE THIS STATEMENT VERY PHYSICALLY AND PSYCHOLOGICALLY

LIFE IS COMPARABLE TO A RIVER. IT IS A PROGRESSIVE MOVEMENT. A SUCCESSIVE SERIES OF DIFFERENT MOMENTS, JOINING TOGETHER TO GIVE THE IMPRESSION OF ONE CONTINUOUS FLOW. IT MOVES FROM CAUSE TO CAUSE, EFFECT TO EFFECT, ONE POINT TO ANOTHER, ONE STATE OF EXISTENCE TO ANOTHER, GIVING AN OUTWARD IMPRESSION THAT IT IS ONE CONTINUOUS AND UNIFIED MOVEMENT, WHERE AS A REALITY IT'S NOT.

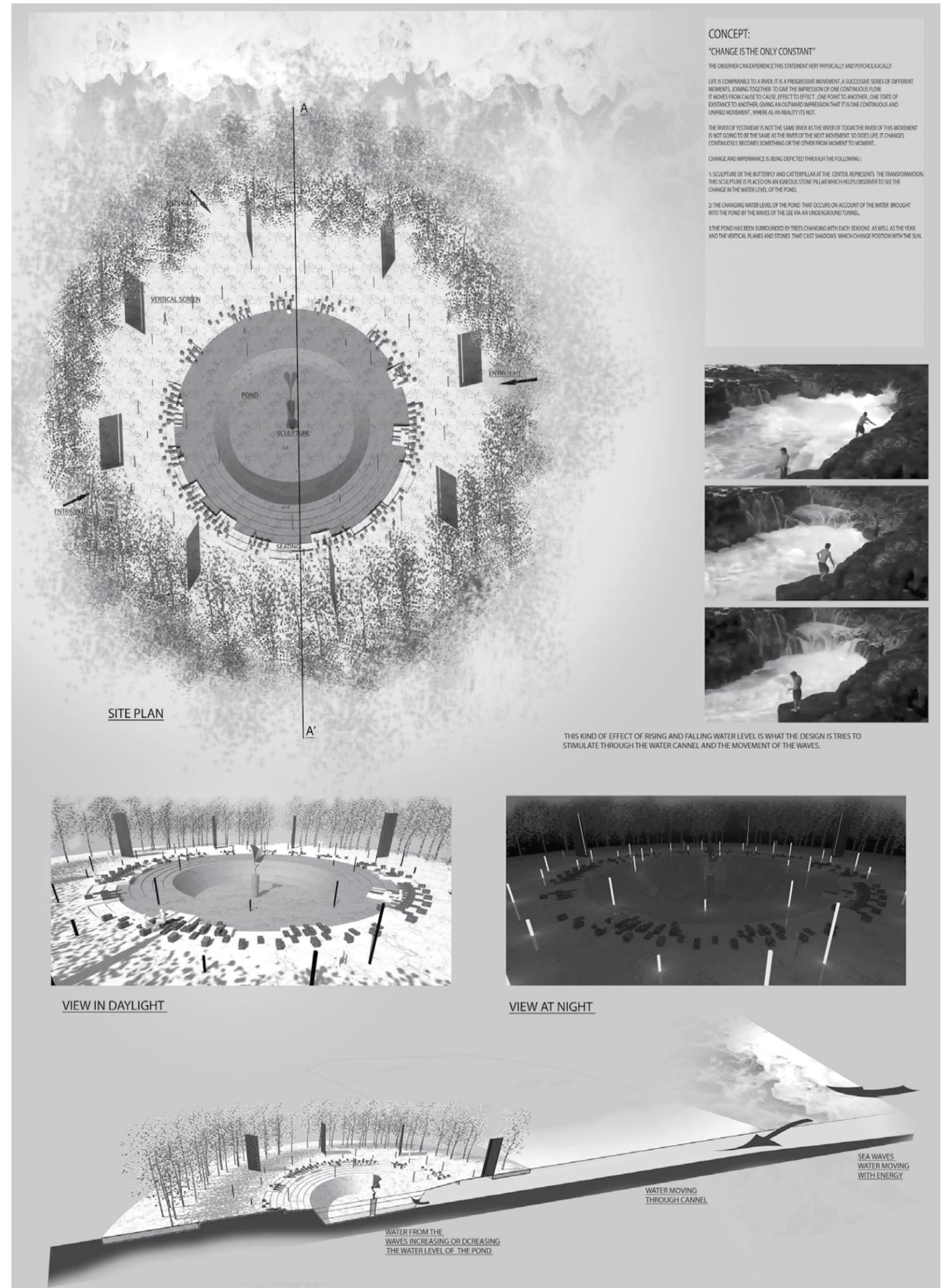
THE RIVER OF YESTERDAY IS NOT THE SAME RIVER AS TODAY. THE RIVER OF THIS MOVEMENT IS NOT GOING TO BE THE SAME AS THE RIVER OF THE NEXT MOVEMENT. SO DOES LIFE. IT CHANGES CONTINUOUSLY, BECOMES SOMETHING OR THE OTHER FROM MOMENT TO MOMENT.

CHANGE AND IMPERMANENCE IS BEING DEPICTED THROUGH THE FOLLOWING:

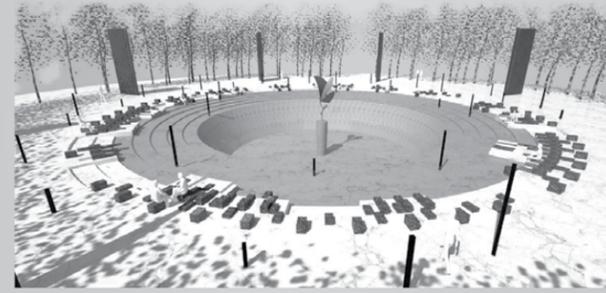
1. SCULPTURE OF THE BUTTERFLY AND CATERPILLAR AT THE CENTER, REPRESENTS THE TRANSFORMATION. THIS SCULPTURE IS PLACED ON AN IGNEOUS STONE PILLAR WHICH HELPS OBSERVER TO SEE THE CHANGE IN THE WATER LEVEL OF THE POND.

2. THE CHANGING WATER LEVEL OF THE POND THAT OCCURS ON ACCOUNT OF THE WATER BROUGHT INTO THE POND BY THE WAVES OF THE SEA VIA AN UNDERGROUND TUNNEL.

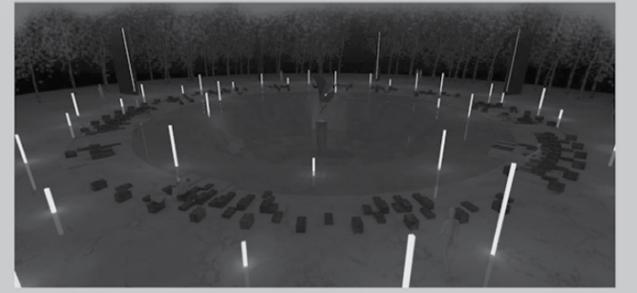
3. THE POND HAS BEEN SURROUNDED BY TREES CHANGING WITH EACH SEASONS AS WELL AS THE YEAR AND THE VERTICAL PLANES AND STONES THAT CAST SHADOWS WHICH CHANGE POSITION WITH THE SUN.



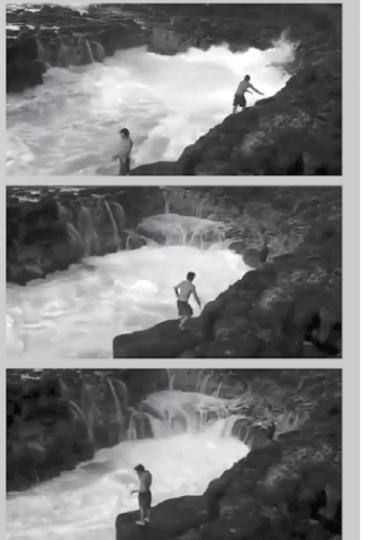
SITE PLAN



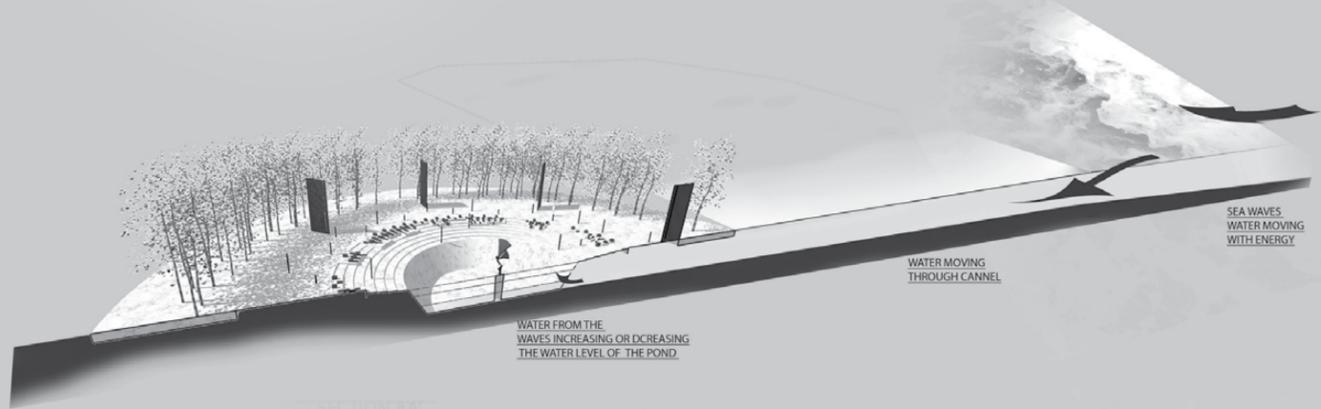
VIEW IN DAYLIGHT



VIEW AT NIGHT



THIS KIND OF EFFECT OF RISING AND FALLING WATER LEVEL IS WHAT THE DESIGN IS TRIES TO STIMULATE THROUGH THE WATER CANNEL AND THE MOVEMENT OF THE WAVES.



WATER FROM THE WAVES INCREASING OR DECREASING THE WATER LEVEL OF THE POND.

WATER MOVING THROUGH CANNEL

SEA WAVES WATER MOVING WITH ENERGY

The Great Banyan Tree at Kolkata

Sujit Vasant Jadhav

Exploration of a variety of nature friendly ideas (art installations and design interventions) in context of a unique live site with an ecosystem of its own and a strong sense of time opens new areas of imagination.

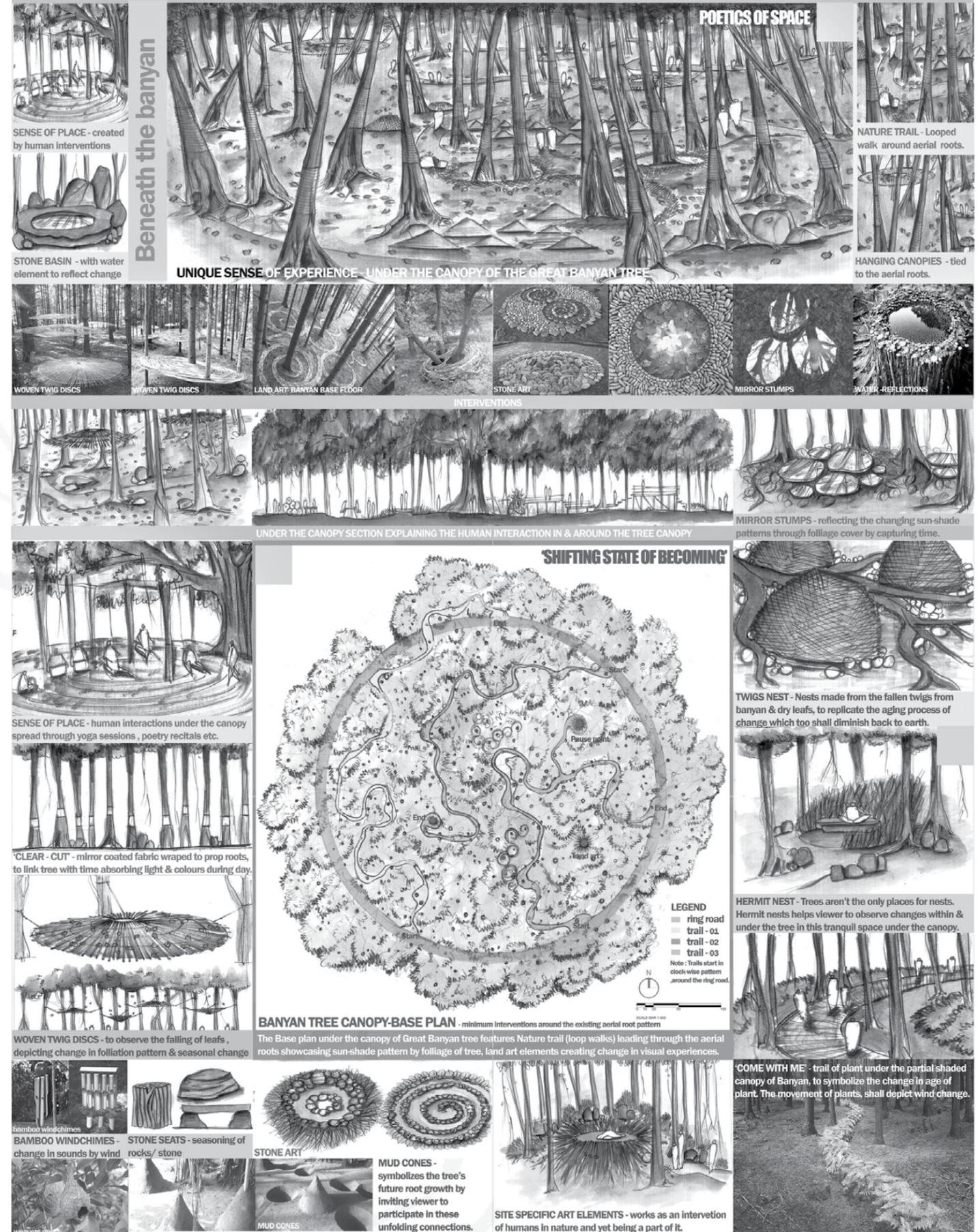
By its sheer presence, the banyan tree constitutes a particular place. The place was not there before the tree, but came into being with it. The banyan tree by its present form embodies the entire history of its development from the moment it first took root. The banyan tree combines an entire hierarchy of temporal rhythms, ranging from the long cycle of its own germination, growth and eventual decay to the short annual cycle of its flowering, fruiting and foliation. At one extreme, the solid trunk represents that it presides immobile over the passage of human generations; at other the frondescent shoots resonates the life cycles of insects, seasonal migrations of birds.

Banyan tree bridges the gap between the apparently fixed and invariant forms of the landscape and the mobile and transient forms of animal life, visible proof of these forms. From the most permanent to most ephemeral are dynamically linked under the transformation. Banyan tree appears as veritable monuments to the passage of time symbolizing eternal life due to its seemingly unending expansion. The metaphor of its growth is beautifully put up by Rabindranath Tagore saying, "To study a banyan tree you not only must know its main stem in its own soil but also must trace the growth of its greatness in the further soil for then alone you can know the true nature of its vitality". Change is constant theme fits best on banyan tree through its sprawl across the ground along with unparalleled complexity.

JURY COMMENTS

A well-known site is addressed by the entrant in a highly creative, visual, experiential and evocative way. Light installation makes the space polycentric and immersive. This multi-sensory approach adopted was well received by the jury.

EXPERIENCING THE SILENT CHANGE



landscape: change is the only constant



The Landscape Shuttle

Vrinda Tapadia & Eesha Ithadi

While acknowledging the new ways of urbanization where the urban forms go vertical, the bold proposal brings in the idea of nature to the very core of a multi-storey built up form, conceptualized as interchangeable and at times removable modules in the form of a *shuttle* (noun), hence challenging the traditionalist approach of living with nature.

With the growing urbanization the cities are becoming a labyrinth of spaces leading to congestion. Thereby the problem of scarcity of land has dawned upon us making it impossible to have spaces for recreation considering the facts (literally) that our planet is going to get overstressed by 2030 (*Kondratieff Theory*) and there will be high demand for relaxation spaces. Now, if we have buildings turning into skyscrapers then there is a need to have vertical landscaping too as the color green has become a part and parcel of our lives and so have the green spaces. These spaces are like an exit to the present day's chaos in the cities.

The idea is carried to a height and is taken vertical. Our choice of shape (the truncated pyramid) for the module embraces the lack of resource. Secondly, the verticality brings about dynamism in terms of views cape, changing levels, experience and so on. Also, with the intentional modularity of design come the advantages of flexibility, instant production and fast multiplication of the design.

So, in an attempt to revive the peace of mind for the people, we further went on to make use of the biophilic theory (smell, sound, touch, vision) in order to rejuvenate the human senses, bring pleasure and establish an equilibrium with the environment. The concept is to escape up above as the sky remains quite even when there is chaos beneath.

JURY COMMENTS

A very optimistic and futuristic approach towards landscape. With a confident stance towards future, the designer is positioned as a solution giver, transcending the technological and the world of artefacts. The depth of the solution, clarity, applicability and extension of space to a third dimension make this entry a unique one.

“AN ATTEMPT TO ESCAPE THE CHAOS” A FUTURISTIC INTERVENTION FOR AN OVERSTRESSED PLANET

1. SCARCITY OF LAND IN THE PRESENT DAY SCENARIO HAS LED TO THE CONGESTION IN THE CITIES AND HAS REACHED ITS APEX.
2. ACCORDING TO THE MAKE IN INDIA CONCEPT 500 MILLION PEOPLE WILL RESIDE IN CITIES BY 2030 WHICH WILL LEAD TO MORE DEMAND FOR LAND.

VERTICAL CITIES: HOUSING THE GROWING POPULATION WHICH IS A RESULT OF THE RAPID URBANIZATION.

WHY VERTICAL?

FUTURE SCENARIO

MORPHOGENESIS

CIRCULATION PRINCIPLE: EASE IN MOVEMENT DUE TO UNINTERRUPTED FLOW INSPIRED FROM THE CASE STUDY OF GUGGENHEIM MUSEUM.

ZONING PRINCIPLE: ACTIVITIES CONCENTRATED AT THE PERIPHERY TO GENERATE VIEWSCAPES AND INVITE NATURAL DAYLIGHT THROUGH THE CENTRAL CORE WHICH IS FURTHER MARKED BY PEDESTRIAN MOVEMENT.

ACTIVITY ZONING: DIFFERENT OUTDOOR RECREATIONAL ACTIVITIES ARE ZONED ON DIFFERENT LEVELS AND LOWER LEVELS CAN BE DEVOTED FOR COMMERCIAL ACTIVITIES TO GENERATE USE THEN THE MODULE WILL BE SELF SUSTAINABLE.

CIRCULATION: RAMPS OF SLOPE 1:17 AND SINGLE FLIGHT OF 9 M TAKES THE USER COMFORTABLY AT THE DIFFERENT LEVELS.

INTERPLAY OF SHADOWS: MODULES CAN BE ORIENTED ON THE SITE AS PER THE REQUIREMENT TO GENERATE SHADED SPACES AT THE DIFFERENT LEVELS INCLUDING THE GROUND.

BIOPHILIC PATTERNS: LANDSCAPE ACTIVITIES ARE ZONED IN BIOPHILIC PATTERN USING BIOPHILIC PATTERNS IN PROGRESSIVE MANNER TO EMBRACE THE EFFECT.

MODIFYING THE ANATOMY AND EXPANDING USE

SCHEMATIC FLOOR PLAN

LOOKALIKE OF THE VIEW FROM THE SHUTTLE

MODULARITY: THE NUMBER OF LEVELS CAN BE ADJUSTED ACCORDING TO THE CONTEXT & NEEDS, SIMULTANEOUSLY MODIFYING THE HEIGHT OF THE MODULE.

BIOPHILIC DESIGN PATTERNS: VISION, TOUCH, SMELL, SOUND, TASTE, THESE ARE THE BIOPHILIC VARIABLES USED TO DESIGN THE SHUTTLE.

VEGETATION: DIFFERENT TYPES OF VEGETATION - CREEPERS, SHRUBS, PLANTERS CAN BE ZONED ACCORDING TO THEIR SEASONAL CHARACTER.

INTERACTIVE SPACES: DIFFERENT TYPES OF SPACES CAN BE ACCOMMODATED TO ENHANCE SOCIAL STIMULA.

RELAXATION SPACES: CREATED THROUGH LANDSCAPE AND BUFFERS THE CHAOS FLOW.

WORK STATIONS: SEMI OPEN SPACES FACILITATED WITH WIFI, CHARGING PORTS AND COMFORTABLE SEATING.

GREEN LOUNGES: INTERACTIVE SPACES CREATED THROUGH PLEASANT LANDSCAPE DESIGNING IN THE VARIOUS LEVELS.

FOOD KIOSKS: BECAUSE FOOD IS A STRESS BUSTER, LOWER LEVELS DEDICATED FOR FOOD KIOSKS WHICH HELPS TO GENERATE UNIT SELLING PROVISION.

WALKING LEVELS: A HEALTHY BODY EMBRACES A HEALTHY MIND.

SUSTAINABLE TECHNOLOGY

RAINWATER HARVESTING PAVERS: HAVE BEEN INSTALLED MAINLY AT THE TERRACE GLAZING TO IMPROVE THE WATER.

KINETIC PAVEMENTS: LIGHTING, WAYFINDING SIGNAGE, WIRELESS COMMUNICATION, PHONE CHARGING.

CONCEPT NOTE

With the growing urbanization the cities are becoming a labyrinth of spaces leading to congestion. Thereby the problem of scarcity of land has dawned upon us making it impossible to have spaces for recreation considering the facts (literally) that our planet is going to get overstressed by 2030 (*Kondratieff Theory*) and there will be high demand for relaxation spaces. Now, if we have buildings turning into skyscrapers then there is a need to have vertical landscaping too as the color green has become a part and parcel of our lives and so have the green spaces. These spaces are like an exit to the present days chaos in the cities.

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The concept is merely to escape up above as the sky remains quite even when there is chaos beneath.



People as Landscape

Soham Ghag, Nikhil Kalambe & Harsh Karani

An established theory is re-imagined and presented in a creative way which demonstrates that the permutation and combination of various factors of a design brief - space, time, people and elements result in various interesting landscape spaces that are flexible and contextually neutral.

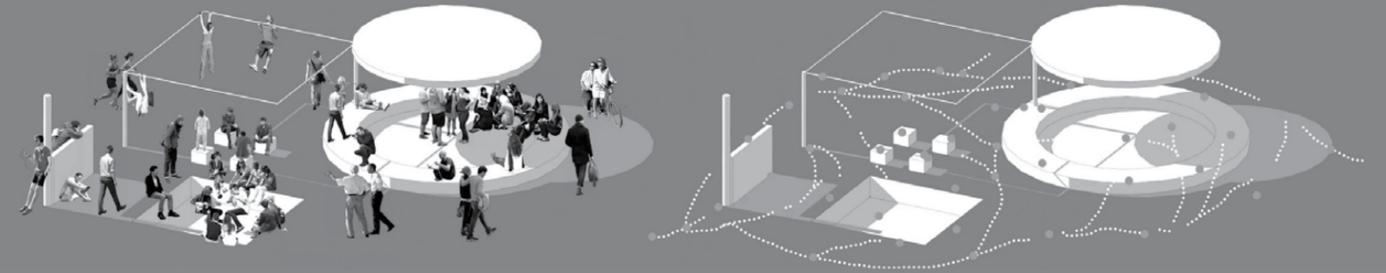
The term 'landscape' denotes an environment that has been modified, cultivated, enhanced, or exploited through human activity. Then can we imagine humans as a part of landscape? Why not?

Humans tend to react or behave even to the small changes around them. They might react to it intentionally or unintentionally but, it certainly causes a deviation in the way they perceive an environment or a space. This change in pattern of reaction or behavior can play a significant role in suggesting a changing landscape.

The tampering of the normal space through introduction of simple basic elements that, the people are forced to interact or react causes a change in behavioral landscape of a space. This behavioral landscape will keep on changing as long as there is a flow of people in the particular space. Hence, stating that if considered the people who are interacting with the landscape as the part of landscape, we can say that people are the sculptures of landscape. Thus, suggesting a constant change not only in the static planned 'landscape', but in the 'behavioral landscape' of the people. Breaking down the elements of landscape—for example a tree—into much simpler objects from the point of view of interaction, we achieve more pure forms or elements such as a cylinder or a floating disc, etc. We arrive on much simpler elements of the behavioral landscape, which are present in a more modified form in the static common landscape. The use of these pure elements in any space are bound to introduce a constantly changing behavioral landscape.

JURY COMMENTS

An active space is created incorporating simple elements in a very playful and imaginative way with emphasis on the persons and formation of temporary landscape. One can change landscape as setting and landscape by activity is a powerful idea that has been explained well.



The combination and permutation of the elements will generate a new behavioural landscape which will be constantly modified by the people and thus further complexing the behavioural landscape.
Time, place, material, people, behaviour, design, etc. don't pose a restriction on the element, but will surely add to generate a newer landscape because of them.
The elements invite user to be part of the interface, if the user accepts it, a new sculpture or landscape arises generating a change in behavioural pattern in the interface.

EXAMPLES OF TWO DIFFERENT INTERFACES IN SAME SPACE



Change in element's composition in a space creates a new interface, generating new behavioural landscape.



GATEWAY OF INDIA



Perpetual Wastescapes

Anita Sarma & Levin Samuel

A simple and direct idea provokes the minds of the users of a crowded urban commercial space in an evocative way to show concern to one of the most crucial urban issues of the country - garbage generation and disposal.

The *Anthropocene* — the geological age in which humans are the biggest contributors to modifying climate and environment. A major factor in the impermanence of landscape is man. His activities, conducted in the purview of 'economic gain' and 'social development' has always been counter-productive to the habitat he lives in and its atmosphere. Ecosystems have been wiped out by anthropogenic activity since the advent of agriculture. Forests were cleared for crop, timber and settlements; terrain altered for communication and city development; natural hydrology disrupted for construction of dams and even politics.

The industrial revolution marked the beginning of mass production. Though it led to far lesser cost, it directly led to generation of large quantities of pollution and waste. This waste was in the form of products with lowered life spans, rejected produce, packaging, transportation etc.

The wastes in our urban cities are filled with hazardous components. They harm the health of an individual and poison the air and water bodies in the area. Unlike elements of a natural landscape which decay and return into the life cycle, urban waste tends to remain intact for a long period of time. To bring awareness about the gravity of this situation, the same garbage which is blatantly strewn about, is made to amorously pile at a prominent focus of a large urban plaza. As the pile grows higher, a synthetic resin is poured over it at various stages of its growth, solidifying it into a sculptural mass. This growing, imposing mass is put across as a warning message to the masses about the dangers of their own actions.

JURY COMMENTS

The intervention has been conceived in one of the busiest urban spaces of the city in a highly original manner. It is a provocative and innovative way of addressing a public space. It positions landscape designer as having a role in the society. It marks landscape design as a political act, bringing in elements of political satire and citizenship in urban realm.



The Climax of the installation are massive forms imposed on the plaza which forces an individual to stop and think about its significance. It educates them and makes them aware of the change in the environmental landscape that they bring upon themselves. This installation has succeeded if it helped a person reflect on his actions that affect the environment on the whole and the landscapes around them.

landscape: change is the only constant



Placeness

Ninad Bothara, Hitesh Panjwani & Ravi Satarkar

A poetic way of addressing the idea of change in a philosophical manner, linking it with the stages of the life cycle of a living form.

DEVELOPMENT OF SELF

Human strives for growth through the journey of impermanence to permanence. When examining the environment around us, we notice that impermanence (evolution) is the only constant. The evolution of the seasons makes the nature dynamic and enjoyable. The evolution of small seed into huge tree with its varied phases in between gives it a "meaning". This meaning with the time converts it into memory of association. This phenomenology of nature gives a direction to create a shelter we inhabit, creating memory of past, present and future.

PARADOX OF CHANGE

A man's foot print arrogantly shouts...
"O' changing water be like me and the mountain.
Be strong and permanent in uncertainty of moment...
Shifting your edge, we conquer your terrain,
Make us visible to see your changing nature..."

River whispers politely in man's egoistic ear...
"Changing is my nature in an evolving time...
Dissolving and giving make my character live...
Time will count you if you search within...
Constant is change and change is constant...
Listen to nature to find peace within..."

JURY COMMENTS

Schematically strong, the entry has a very interesting premise. It has synthetic understanding and embodied meaning capturing transience and change in an evocative manner.

CYCLIC CHANGE THROUGHOUT THE YEAR



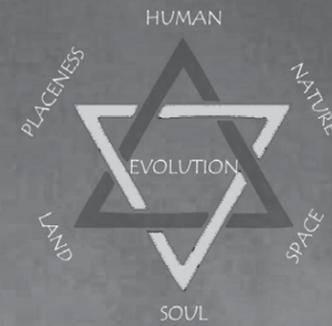
ENJOYMENT



CARE



PEACE



PARADOX OF CHANGE

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Be strong and permanent in uncertainty of moment...

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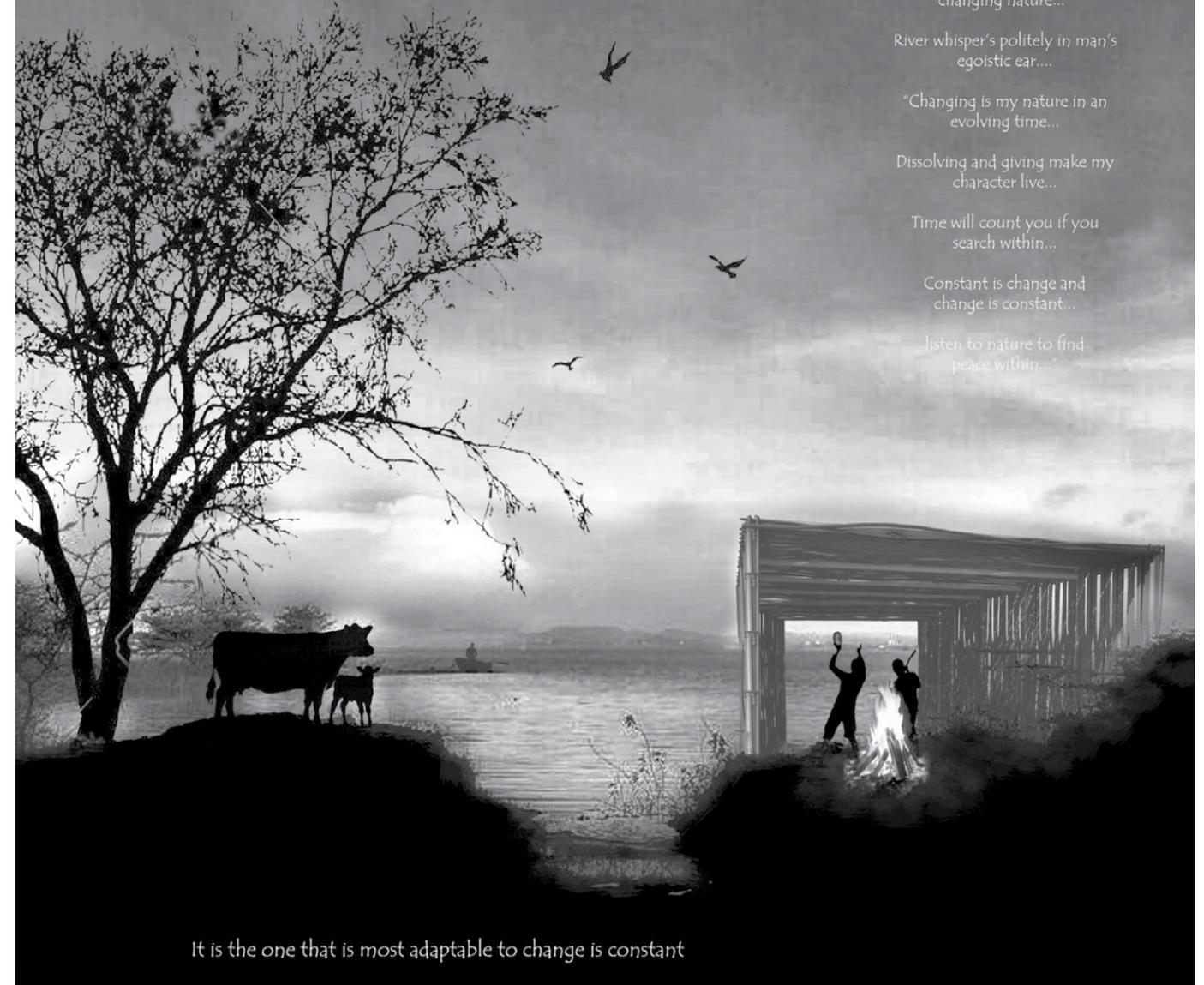
"Changing is my nature in an evolving time...

Dissolving and giving make my character live...

Time will count you if you search within...

Constant is change and change is constant...

Listen to nature to find peace within..."



It is the one that is most adaptable to change is constant



Reclaimed by Nature

C Kathyaini & Ganesh Katwe

Addressing a strong concern towards the degrading nature of our planet in the hands of man, the radical proposal envisions nature as a prime force to take over the affairs of our cities, while making a strong pitch of going back to ancient era, before human civilization, when it was all supreme.

"For a successful technology, reality must take precedence over public relations, for nature cannot be fooled."
— Richard Feynman

Once upon a time, the earth was said to have been just green and blue - the green being the extensive dense forests that covered the land and the blue being the vast oceans. There was a time when dinosaurs roamed this planet and there was a time before that when there were just a few single celled organisms. Then, there is us, much more evolved than any other creature that ever existed on this planet. In the early days, man lived in the forests with nature, respecting it and living by it. However, with time, man learnt how to grow his own crops and mass produce them and started clearing out forests for his own selfish needs. His attitude towards nature changed. Though our marvellous inventions and improvements in technology have only grown over time, so has the degradation of the planet. Like no creature before us, we have sought to master nature, instead of harmonizing with it. Through deforestation, pollution and countless other unforgivable activities, we have taken nature for granted. Change is the only constant.

What if nature did the same to us? What if nature became aggressive and took over what we have created, reclaiming all that it has lost, changing what we created to what it was. Would we be able to withstand the change? Would we adapt to it? As one infinitesimally small part of the tapestry that is nature, is it not time to look at the larger whole?

JURY COMMENTS

It demonstrates interesting vision of de-growth in post human landscape, which jury felt was very compelling. More detailing of these elements could have made the entry more interesting.

TAKING OFF FROM AN APOCALYPTIC SCENARIO WITH CITIES DYING DUE TO CLIMATE CHANGE AND THE DESTRUCTION THAT MAN HAS CAUSED TO NATURE AND LOOKING AT A MORE FUTURISTIC SITUATION WHEN NATURE IS ALLOWED TO TAKE OVER AND RECLAIM WHAT IT HAS LOST.



WITH ADVANCEMENTS IN TECHNOLOGY AND IMPROVEMENTS IN COMMUNICATION FACILITIES THE PEOPLE IN THESE FUTURISTIC CITIES MIGHT END UP WORKING FROM HOME OR MIGHT USE OTHER MEANS OF TRANSPORT LIKE THE METRO OR EVEN FLYING CARS.

THIS LEAVES THE ROADS REDUNDANT PROVIDING SCOPE FOR NATURE TO TAKE OVER THE DENSE URBAN AREAS.



FOR A SUCCESSFUL TECHNOLOGY, REALITY MUST TAKE PRECEDENCE OVER PUBLIC RELATIONS, FOR NATURE CANNOT BE FOOLED.

RICHARD FEYMAN

ONCE UPON A TIME, THE EARTH WAS SAID TO HAVE BEEN JUST GREEN AND BLUE -- THE GREEN BEING THE EXTENSIVE DENSE FORESTS THAT COVERED THE LAND AND THE BLUE BEING THE VAST OCEANS.

THERE WAS A TIME WHEN DINOSAURS ROAMED THIS PLANET AND THERE WAS A TIME BEFORE THAT WHEN THERE WERE JUST A FEW SINGLE CELLED ORGANISMS.

THEN, THERE IS US, MUCH MORE EVOLVED THAN ANY OTHER CREATURE THAT EVER EXISTED ON THIS PLANET.

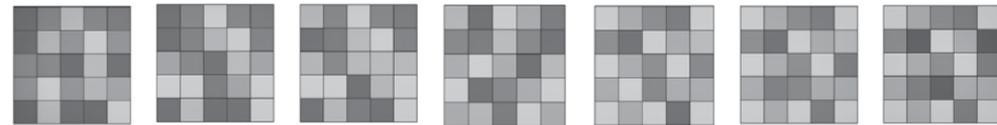
IN THE EARLY DAYS, MAN LIVED IN THE FORESTS WITH NATURE, RESPECTING IT AND LIVING BY IT. HOWEVER, WITH TIME, MAN LEANT HOW TO GROW HIS OWN CROPS AND MASS PRODUCE THEM AND STARTED CLEARING OUT FORESTS FOR HIS OWN SELFISH NEEDS. HIS ATTITUDE TOWARDS NATURE CHANGED. THOUGH OUR MARVELLOUS INVENTIONS AND IMPROVEMENTS IN TECHNOLOGY HAVE ONLY GROWN OVER TIME, SO HAS THE DEGRADATION OF THE PLANET. LIKE NO CREATURE BEFORE US, WE HAVE SOUGHT TO MASTER NATURE, INSTEAD OF HARMONIZING WITH IT. THROUGH DEFORESTATION, POLLUTION AND COUNTLESS OTHER UNFORGIVABLE ACTIVITIES, WE HAVE TAKEN NATURE FOR GRANTED.

CHANGE IS THE ONLY CONSTANT.

WHAT IF NATURE DID THE SAME TO US? WHAT IF NATURE BECAME AGGRESSIVE AND TOOK OVER WHAT WE HAVE CREATED, RECLAIMING ALL THAT IT HAS LOST, CHANGING WHAT WE CREATED TO WHAT IT WAS.

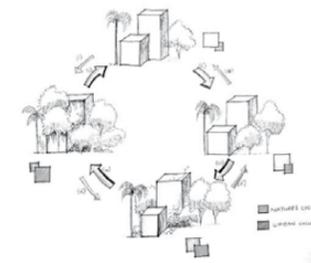
WOULD WE BE ABLE TO WITHSTAND THE CHANGE? WOULD WE ADAPT TO IT? AS ONE INFINITESIMALLY SMALL PART OF THE TAPESTRY THAT IS NATURE, IS IT NOT TIME TO LOOK AT THE LARGER WHOLE?

CHANGE THAT HAS OCCURRED ON EARTH OVER TIME



Source: <https://www.shutterstock.com/214140121/landscape-dominance-earth/> (Image used only as a source of inspiration)

LOOKING AT A REVERSE CYCLE WHERE NATURE TAKES OVER THE URBAN FABRIC



WITH THE ROADS BECOMING REDUNDANT, THESE BECOME PRIME AREAS FROM WHERE NATURE COULD START TAKING OVER, RESULTING IN LINEAR FORESTS OVER TIME REACHING EVERY NEIGHBOURHOOD, CITY AND COUNTRY.

THE ROADS ARE CLEARED AND LAND IS FREED FOR NATURE TO TAKE OVER.

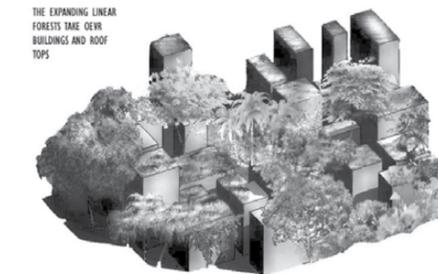
THESE LINEAR FORESTS DO CHANGE AND EVOLVE OVER TIME, GOING THROUGH THE VARIOUS STAGES FROM THE STAGE OF A GRASSLAND TO A FULLY MATURE FOREST BECOMING A LARGE ECOSYSTEM WITH FLORA AND FAUNA LIVING TOGETHER.

(LOOKING AT A HYPOTHETICAL SITUATION IN BANGALORE, INDIA)



STAGES OF GROWTH OF THE URBAN LINEAR FORESTS. LANDSCAPE CHANGES OVER TIME.

THE EXPANDING LINEAR FORESTS TAKE OVER BUILDINGS AND ROOF TOPS



VIEW OF A FULLY GROWN LINEAR FOREST IN A DENSE URBAN AREA



SECTION OF THE URBAN LANDSCAPE CHANGING OVER TIME.

HOWEVER, NATURE BECOMING EXTENSIVELY AGGRESSIVE CAN ALSO RESULT IN AN APOCALYPTIC SITUATION WITH PEOPLE ABANDONING THE CITIES. SO THERE IS A NEED FOR THE FORESTS TO ADAPT TO THE BUILDINGS OR FOR THE BUILDINGS TO ADAPT TO THESE LINEAR FORESTS.

OPTION I

GREEN WALL LIKE A TRELLIS TO SEPARATE THE LINEAR FORESTS AND THE BUILDINGS. STILL ALLOWING THE RUNNERS AND CLIMBERS TO TAKE OVER THE BUILDING. (FOR A DENSE BUILT URBAN FABRIC)



BIODIVERSITY

AS THE FOREST DEVELOPES OVER TIME, IT INVITES A LOT OF FAUNA IMPROVING THE BIODIVERSITY OF THE AREA WITH A LARGE NUMBER OF PLANTS, ANIMALS AND HUMANS LIVING TOGETHER.

OPTION II

THE BUILDINGS COULD BE STEPPED BACKWARDS TO WELCOME THE GREEN COVER ON TO THEIR BUILDINGS FORMING A BOWL OF GREEN IN SECTION.

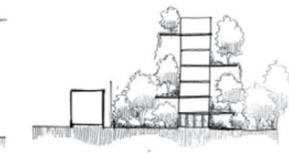


URBAN HEAT ISLAND

SOLVES THE PROBLEM OF THE URBAN HEAT ISLAND AS THE FORESTS AROUND THE BUILDINGS HELP IN ABSORBING THE CARBON DIOXIDE, REDUCING THE HEAT IN THE AREA. IT ALSO HELPS IN IMPROVING THE CLIMATE.

OPTION III

LIFTING THE PLANE OF THE GROUND BY PIERS AND ALTERNATING THE PROJECTING FLOOR PLATES WITH A SUITABLE HEIGHT PROVIDING SEEDING AREAS FOR FOREST LANDSCAPE IN HIGH RISE BUILDING'S LIKE TOWERS ETC



WATER CYCLE

THE URBAN LINEAR FORESTS CONTRIBUTE TO THE WATER CYCLE THROUGH TRANSPIRATION, BRINGS RAIN TO LAND TO IMPROVE THE CONDITION OF WATER SHORTAGE.

UNDERGROUND WATER TABLE

FORESTS IMPROVE THE WATER TO PERCOLATE INTO THE GROUND, REVIVING THE UNDERGROUND WATER TABLE.

