

LANDSCAPE CHANGE IS THE ONLY CONSTANT

Landscape design is a spatial discipline close to nature. Natural elements provide a framework to a site within which the designer works. Having the natural attributes of a living medium, these are born, these grow and these 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 a true reflection of time, changing with a unique, dynamic and real quality which is never permanent. Thus, 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. The competition attempts to provoke and encourage students to explore and expand the idea of this very 'impermanence' in our landscapes, hoping to trigger their thoughts to look at landscapes through the lens of temporality.



TOTAL NUMBER OF ENTRIES RECEIVED: 55

JURY MEET

19th October 2016 at School of Planning & Architecture, New Delhi



THE JURY

➤ **JURY 2016**
LEFT TO RIGHT |
Iftikhar-mulk Chishti,
Saurabh Popli and
Frederick Ribeiro
Photos credit: M Shah Alam

Iftikhar-mulk Chishti teaches the theory of design at the School of Planning and Architecture, New Delhi from where he graduated in 1975. His activities including a practice in architecture, exhibition/product design, installations and scenography extend to theatre and film making, a subject which he studied in Paris during a three year period in the late seventies. He is the convener of the public platform - *Design X Design* - an initiative of Alliance Francaise de Delhi and his *StudioiF*.

Saurabh Popli has taught architecture and landscape design, as well as served as subject expert at several well-known universities. He has been in active practice and has written on a variety of topical subjects. His research interests range from design, philosophy and human ecological relationships with reference to situated knowledge within the domain of landscape and architecture. He has mentored several students to international recognition. His work is informed by Buddhist humanism and altruism.

Frederick Ribeiro is an Associate Landscape Architect at *BDP*, leading a team of landscape architects and urban designers within the firm. He is a landscape architect with project experience across India. A fundamental and consistent principle in all his works is the integration of water management systems and renewable design to create environments, which are sustainable and socially responsive. He is currently engaged in the development of appropriate landscape and ecological initiatives through large scale Master plans across various regions of the Subcontinent.



THE RESULTS

↑ **WINNERS 2016**
LEFT TO RIGHT |
Kshitij Chawda & Amol Pogare |
Sujit Vasant Jadhav |
Vrinda Tapadia & Eesha Ithadi |
Soham Ghag, Nikhil Kalambe
& Harsh Karani |
Anita Sarma & Levin Samuel |
Ninad Bothara, Hitesh Panjwani
& Ravi Satarkar |
C Kathyaini & Ganesh Katwe |

FIRST PRIZE
Depth of the Matter
Kshitij Chawda & Amol Pogare
B. Arch, 5th Year, Institute of Design Education
and Architectural Studies IDEAS, Nagpur

SECOND PRIZE
The Great Banyan Tree at Kolkata
Sujit Vasant Jadhav
M. Arch (Landscape), 3-Years Part Time,
LS Raheja College of Architecture, Mumbai

THIRD PRIZE
The Landscape Shuttle
Vrinda Tapadia & Eesha Ithadi
B. Arch, 4th Year, Visveswaraya National Institute
of Technology, Nagpur

SHRIYA ANAND AWARD
People as Landscape
Soham Ghag, Nikhil Kalambe & Harsh Karani
B. Arch, 3rd Year, Lokmanya Tilak Institute of
Architecture and Design Studies, Navi Mumbai

SPECIAL MENTION CERTIFICATES
Perpetual Wastescapes
Anita Sarma & Levin Samuel
Masters of Landscape Architecture, 2nd Year
School of Planning and Architecture, New Delhi
Placeness
Ninad Bothara, Hitesh Panjwani
& Ravi Satarkar
B. Arch (2016), MVP College of Architecture,
Nashik
Reclaimed by Nature
C Kathyaini & Ganesh Katwe
B. Arch, 3rd Year, RV College of Architecture,
Bangalore

Saurabh Popli

TEMPORALITY AS AN AESTHETIC & EXPERIENTIAL CHALLENGE TO LANDSCAPE DESIGN

The Landscape Foundation Students' Design Competition has, over the years become a popular format for students from all over the country to showcase their skills with exciting themes that challenge the participants' conceptual and design thinking abilities.

This year's competition was set on an exciting theme of 'Change', as a conceptual and phenomenological anchor, challenging the participants to conceive ideas and landscape design works. In framing temporality as an aesthetic and experiential challenge to landscape design, the competition set an ambitious trajectory; one that would likely test teams' abilities in conceptual, empathetic and representational terms.

The Foundation received an enthusiastic response from the student community, with nearly five dozen entries on diverse projects ranged around ecological to technological themes. The works displayed an extraordinary energy in terms of quality, numbers, and facility; heartening for the organizers and jury alike. The jury deliberations spanned eight hours, reflecting the complexity of the task at hand, since the entries were of high quality with many potential winners; selecting clear winners required careful attention.

The prize winning entry is a poetic and spatially inventive way of assimilating the dimension of time; given form through deployment of landscape devices to highlight seasonality, flows, and spaces for reflection. The jury was pleased to note the experiential quality, clarity, and the heightening of perception through scale and centering in the spatial organization.

In 2005, Indian Institute for Human Settlements IIHS was established as an institution committed to the equitable, sustainable and efficient transformation of Indian settlements. IIHS aims to establish an independently funded and managed National University for Research and Innovation focused on the challenges and opportunities of India's urban transition.

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In contrast, the next entry explores the seeming contradictions between nested temporal rhythms of a well-known Indian icon and giant - the great Banyan tree at Kolkata. Notable for its selection and careful study, the participant notes that the tree reflects seemingly unchanging nature with a moment-by-moment change in the various phenomena associated with the tree. The anchoring of philosophical and poetic ideas associated elevates the physical tree into a cultural icon and archetype; the entry receives attention for its recognition of the phenomenological and magnetic properties of the landscape shaped through the act of living.

Of the many other entries of note, one that stood out was a hyper-technological *Landscape Shuttle* that attempts to reconcile the loss of 'green spaces' in vertical cities, which imagine refugia in the sky, leaving behind the 'chaos' below, on street level. Whatever one's bias, the entry reflects optimism, in a technological sense, and also the need to reconnect with nature as a human imperative. In cities that reduce human life to the fulfilling of roles governed by economics, the entry challenges contemporary urban technological landscapes by reclaiming nature into human nature. The entry achieves this through simplicity in form, speed and unabashed embrace of high technology.

In stark contrast in scale and ambition, *Shriya Anand Award* winning entry displays inventiveness and energy in its embrace of modular industrial technology to create playful spaces that one imagines, might transform an iconic landscape into a setting for play and social interaction. The jury was pleased to observe that the entry imagines novel ways in which landscapes can be performed and enacted through the deployment of objects that facilitate activities.

Though several entries merit acclaim, however the jury was constrained to choose a few. As well, the competition attracts entries that are diverse in concern and focus and approach. The jury was also impressed by the directness, and noted the exploration of conceptual-phenomenological themes in design terms by several entries. Signal explorations lead us to believe that the landscape fraternity will see exciting new practices in the future. This bodes well for the profession as well as the Landscape Foundation which is fulfilling an important role through this and other initiatives.

In 2005 revision of the NBC—a national document prepared to unify the building regulations throughout the country for use by government departments, municipal bodies and other construction agencies—a new section on landscape design was incorporated that covers the requirement of landscape planning and design with the aim of improving quality of outdoor built environment and protection of the land and its resources.

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1

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.

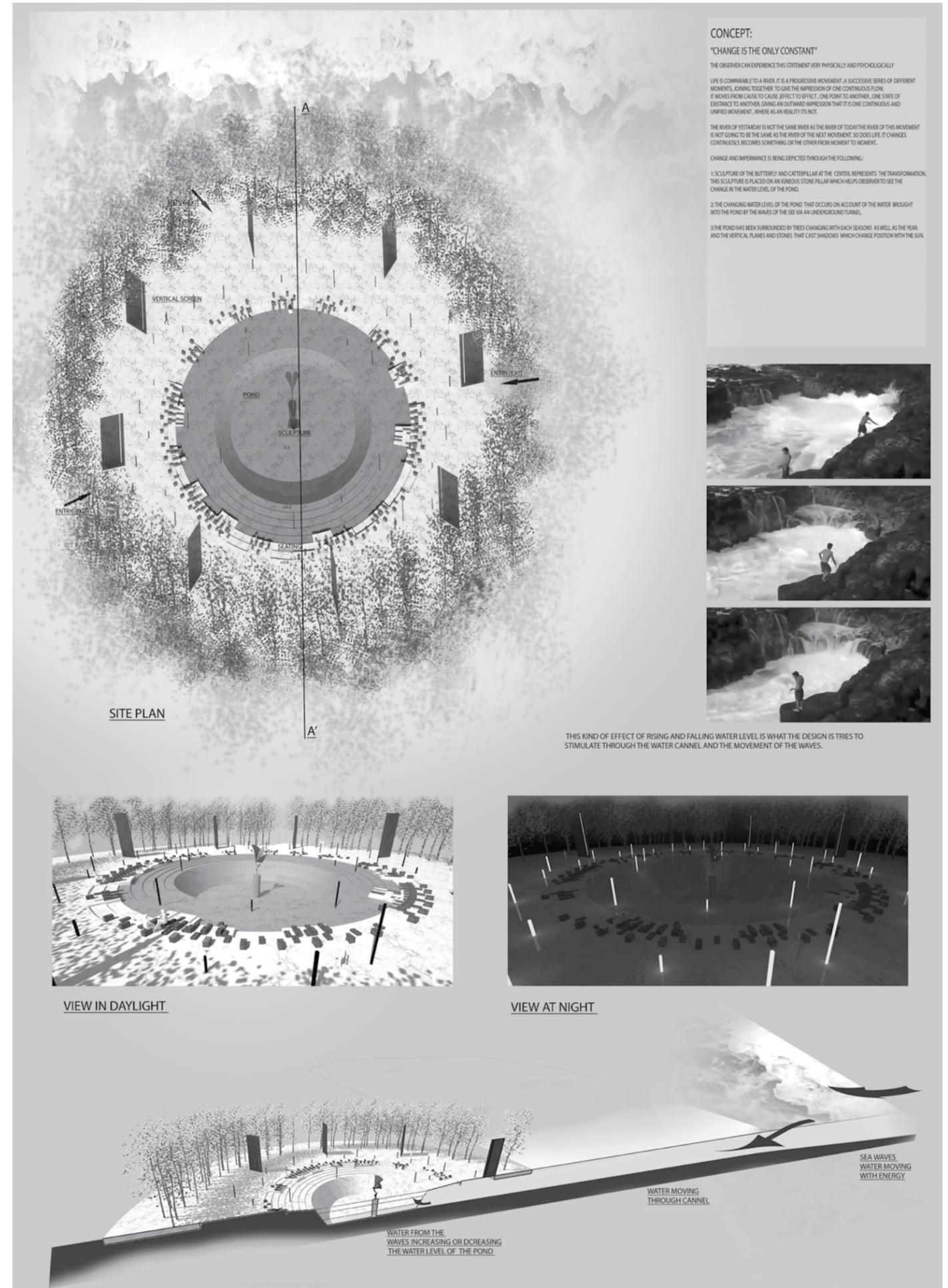
Here, change and impermanence are being depicted through a sculpture of the butterfly and caterpillar at the center, represents the transformation. This sculpture is placed on an igneous stone pillar which helps observer to see the change in the water level of the pond; the changing water level of the 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.

Jawaharlal Nehru National Urban Renewal Mission (JNNURM) is a massive city-modernization scheme launched by the Government of India in 2005. It aims at create 'economically productive, efficient, equitable and responsive cities' by a strategy of upgrading the social and economic infrastructure in cities, provision of Basic Services to Urban Poor and wide-ranging urban sector reforms.



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 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.
 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.

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.

VIEW IN DAYLIGHT

VIEW AT NIGHT

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

WATER MOVING THROUGH CANNEL

SEA WAVES WATER MOVING WITH ENERGY

2

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.

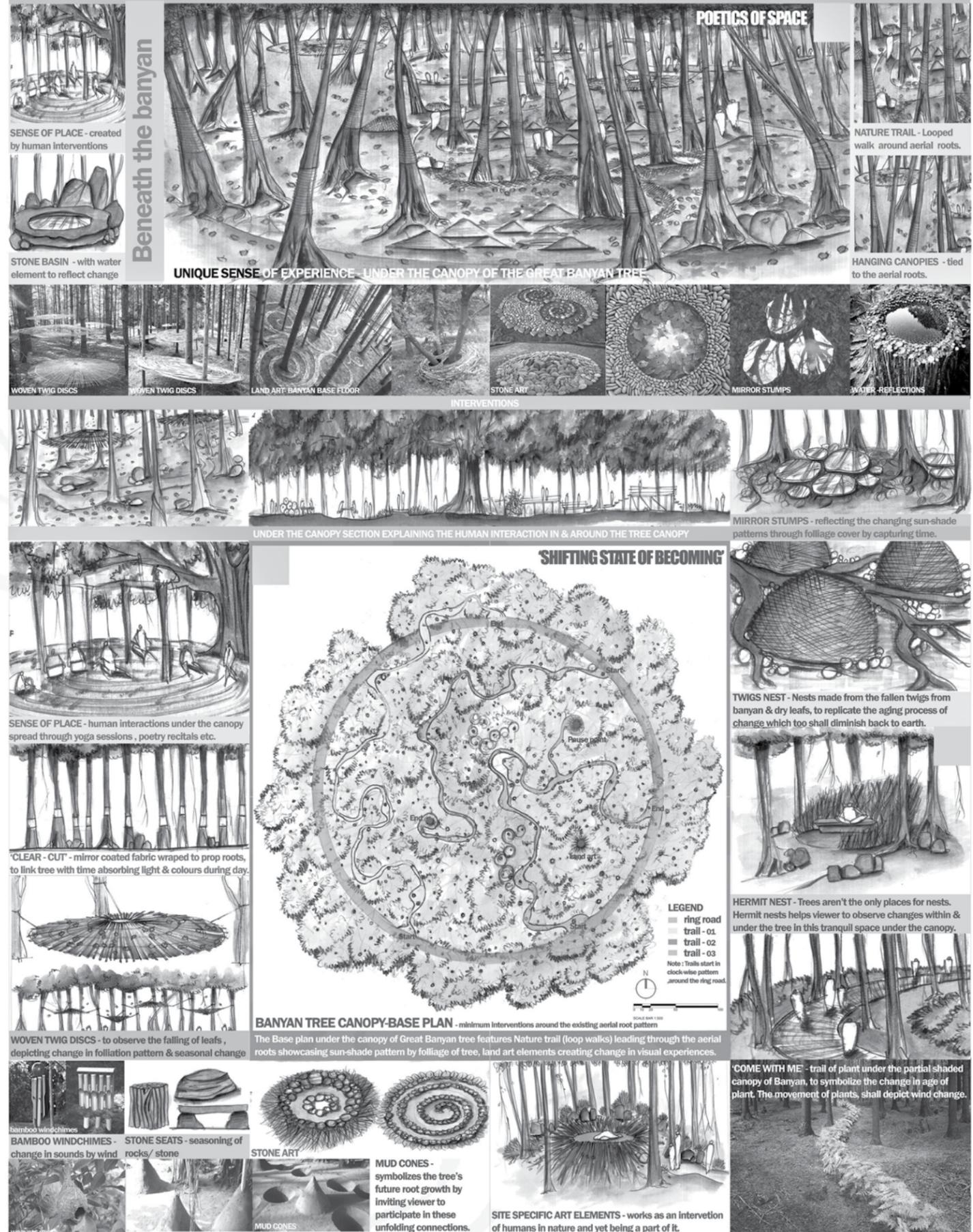
Banyan tree bridges the gap between the apparently fixed and invariant forms of the landscape and the mobile and transient forms of animal life, visible proof of these forms. From the most permanent to most ephemeral are dynamically linked under the transformation. Banyan tree appears as veritable monuments 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



3

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.

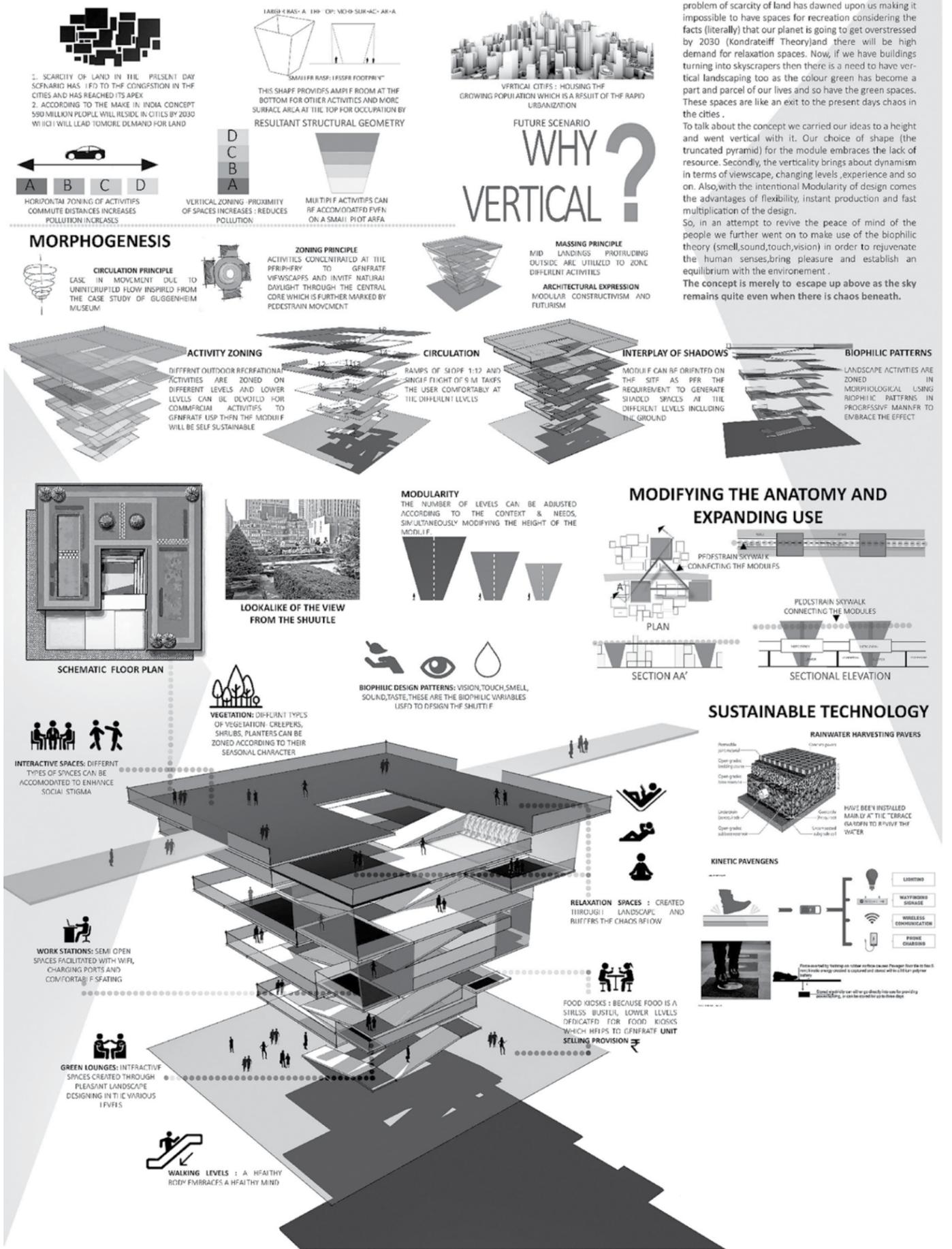
Scheduled Tribes and Other Traditional Forest Dwellers (Recognition of Forest Rights) Act, 2006, recognizes the rights of forest-dwelling Scheduled Tribes and other traditional forest dwellers over the forest areas inhabited by them and provides a framework for according the same.

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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





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.

Developed in 2007, GRIHA is a rating system that evaluates the environmental performance of a building holistically over its entire life cycle, thereby providing a definitive standard for what constitutes a 'green building'. The rating system, based on accepted energy and environmental principles seeks to strike a balance between the established practices and emerging concepts, both national and international.

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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.

With a view to improve circulation in the city, and enhance the public space experience and better co-ordination for improved traffic management in the National Capital Territory of Delhi, the Unified Traffic and Transportation Infrastructure (Planning & Engineering) UTTIPEC was set up by Delhi Development Authority in 2008.

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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.



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.

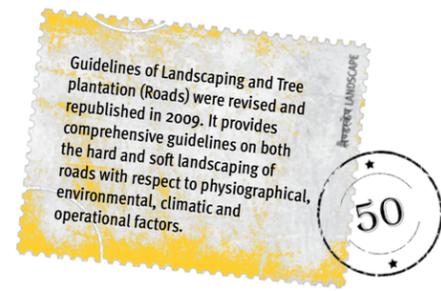
DEVELOPMENT OF SELF

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..."

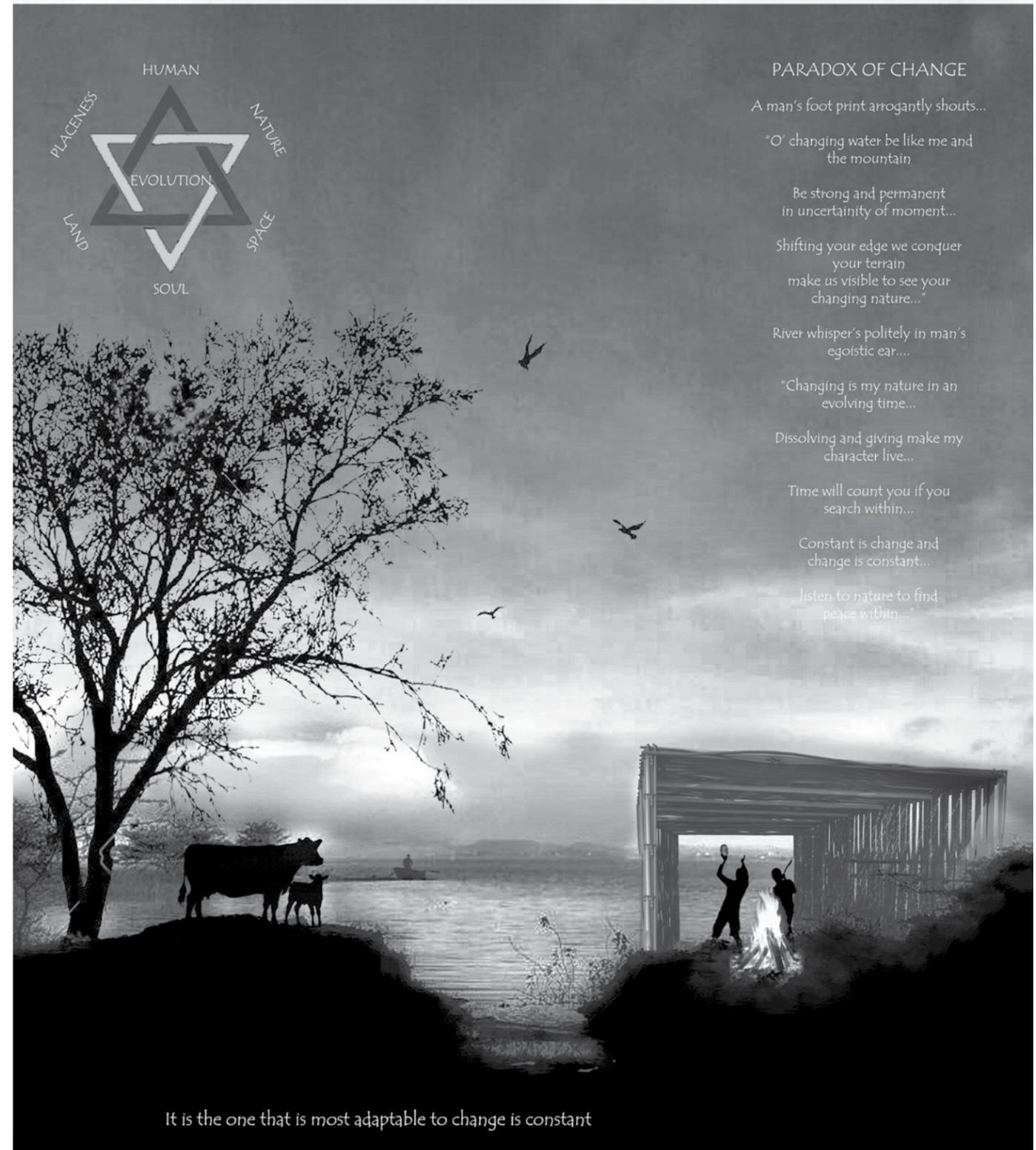
River whispers politely in man's egoistic ear...
 "Changing is my nature in an evolving time...
 Dissolving and giving make my character live...
 Time will count you if you search within...
 Constant is change and change is constant...
 Listen to nature to find peace within..."



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



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 whisper's 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..."

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

