

Notes for a lecture on

ART AND LANDSCAPE

Landscape Environment Advancement Foundation, LEAF

ART AND LANDSCAPE

A lecture by Aniket Bhagwat

On the occasion of
the Awards Presentation Ceremony
for LA Journal Students Design Competition
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Prologue

While putting together this lecture, we found that we had compiled and organized a fair amount of information. It seemed only natural to put it together so that it allowed easy reference. This monograph is not really the lecture, and at best will help communicate the broad position that the lecture takes, and will allow someone who has actually listened to the lecture, more information on the various parts in it.

As spatial designers, our engagement with the idea of art needs to be intense and evolved. If in fact it is not so, then it is likely that we will not find ways of finding answers for the many questions that we are faced with; for example, such as those of individual and community identity, the impact of divergent urbanity, environmental degradation, the problems of depleting energy sources, the ability to comment on the nature of governance in our societies, the fissures caused by segregation in society, and so on.

If this seems like a farfetched proposition, then the lecture attempts to prove the premise as rationally as is possible in 40-45 minutes.

To do this it uses the following devices:

- Page 01

The beginnings of this lecture refer to Sir JJ College of Architecture which is a venue of great historical significance and an institution that is personally valuable to me since my father began his teaching career there in 1952.
- Page 02-06

This section alludes to the many possibilities that could have formed part of the lecture, but chooses not to. This includes the work of some marvellous land artists, the festive nature of art in our public realm, or could have well tried and made some connections with the professional work undertaken by our office. All these were serious possibilities, which we chose not to pursue, but still felt that referring to them was important, since in some cases it would allow the listeners an introduction to works that they may not be familiar with, and then decide to investigate them later on their own steam.

- Page 07-08

This refers to the inspiration for the title of the lecture “**Running away without leaving home**”, which is a powerful quote, by a dancer and choreographer Twyla Tharp. It also uses the work of a bright young artist, Vyom Mehta, whose work I reviewed for private consumption. We have used his installation “Ice” to explain the ability of art to allow many interpretations and revealing of many possibilities.

- Page 09-10

The main body of the lecture attempts to deconstruct and explain an assumption. This is stated in the sentence “**Landscape Designers in India, should position their faith in the idea of art, understand its mechanics, and with this knowledge forge a critical path in these times of flux.**”

- Page 11-15

-A definition

-The sublime and suffused

In the first part it explains the realm of a landscape architect and for that matter with some modification, any spatial designer. It also explains the manner in which we are suffused with the idea of art in India. We believe that there is a strong subliminal influence that the many forms of art exert on us, and we need to delve inside us, assimilate these many divergent threads, and find suitable expressions to the multilayered and complex times that we live in.

- Page 16-26

-Culture and Time

-Conceptual frameworks

-Coming of age

The next part, attempts to explain the manner in which mans relationship with nature has been continually modified, and the manner in which it finds reflection in the arts across time and place. The key here is to appreciate the value of art in its ability to allow dissection and representation of and contemplation on, our relationship with our environment. It also attempts to contextualize the wealth and depth of artistic traditions in India, and the manner in which they encompass divergent styles and concerns of perhaps a variety that would encompass many a key artistic intention found in the rest of the world. . The understanding of these many artistic pursuits could well allow us a window to learn and appreciate the abstract intentions used in the many facets of the arts. We also try and present some key attempts in India, that undertook the development of a language that is based on local and regional sensibilities and ethical systems.

- Page 27-33
- Firing synapses
- Inversion
- Leading the sciences

There is increasing evidence now to believe that our brains are hardwired to appreciate certain visual stimuli in a certain manner, and that artists through time and age have intrinsically understood this and used techniques to evoke the reactions they desired from the viewer. The science of art then is an important tool in the repertoire of a spatial designer.

The section also introduces the idea of being able to imagine space, in ways not often taught to many of us as professional designers.

There is also evidence to believe that in several cases the ideas of art have allowed progress in science, and also that the work of many artists is extremely valuable because embedded in them are ways to be able to explore frontiers of science.

- Page 34-35
- Relations and redefinitions

And finally the lecture reminds us of the many issues that confront our times, and the fact that we grapple with ways to find suitable responses, but often fail; not accepting that using art as a language has tremendous possibilities with significant implications.

- Page 37

The lecture ends with a summation that reads as under:

As spatial designers, art as a motivating force is a powerful idea. It allows spaces to be beautiful; to have soul breathing in them. It allows innumerable connections , both said and unsaid, to waft in the air, for any one to read what's being said, or to sense , grasp and write a personal narrative.

But if it did that, and just that, that would be a tragedy. Art is far more important than that.

In any age, complex and innumerable questions abound. Art allows us to inverse the questions, and also to answer them in innumerable way simultaneously.

And then, it allows us to imagine relations , meanings, truths that we did not even think existed; and more importantly abstracts and simplifies them in manners most palatable.

And finally, it becomes the language with no script, allowing the disparate to bond and resolve, and find equilibrium in what can at times be unbalanced times.

Everyone wants to understand art. Why not try to understand the song of a bird?
Pablo Picasso



**Sir Jamsedjee
Jeejeebhoy**

1857 witnessed the foundation of Sir J. J. School of Art by Sir Jamshedji Jeejeebhoy, the first Baronet. The first drawing class was started at the Elphinstone Institute under the management of a committee headed by the then Chief Justice of Bombay. Subsequently in 1866, three ateliers for Decorative Paintings, Modeling and Ornamental Wrought Iron Work were established and the management of the school was taken over by the Government. The school started functioning in the present building in 1878. Drawing, as a subject was introduced in 1879 and facilities for the training of drawing teachers was started in 1893.



**Sir Jamsedjee
Jeejeebhoy School of
Architecture**

This school features a distinguished set of alumni like R.K. Joshi, Bhai Patki, Amol Palekar, Arun Kale, S.H. Raza, M.F.Hussain; whose work have won warm encomiums and unstinted praise from the critics and admirers of India and abroad.

The murals painted at the Secretariat complex in New Delhi in 1928, at the National Defense Academy, Khadakwasla in 1954, and the monumental four tons Bronze Cast of Ashok Emblem at the dome of New Council Hall at Bombay are few of this school's contributions.

Symbolizing the Victorian era with its Gothic Revival style of architecture, the building was designed by George Molecey.



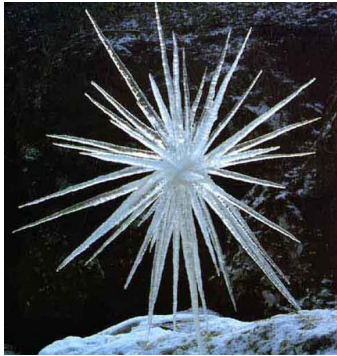
**Lockwood Kipling
residence**

A heritage building within the premises of Sir J. J. School of Art is the century-and-half-old wood and stone bungalow which was Rudyard Kipling's birthplace, son of Lockwood Kipling, the first principal of Sir J. J. School of Art. This building is a popular tourist attraction.



“The essence of drawing is the line exploring space The relationship between the public and the artist is complex and difficult to explain. There is a fine line between using this critical energy creatively and pandering to it. Movement, change, light, growth and decay are the lifeblood of nature.”

Andy Goldsworthy is a British sculptor, photographer and environmentalist living in Scotland who produces site-specific sculpture and land art situated in natural and urban settings. His art involves the use of natural and found objects, to create both temporary and permanent sculptures which draw out the character of their environment.



Icicle star



Rowan leaves with hole



Red leaves on earth

Icicle star

Each icicle is a straight line that tapers to a point at the end, making this piece look very delicate and fragile, almost like a dandelion seed puff floating through the air. Goldsworthy created this piece on a rock near where he found the icicles. He thinks of his sculptures as temporary--they are called ephemeral art.

Rowan leaves with hole

In this piece the artist has arranged leaves from the rowan tree around a hole, forming a dramatic pattern of color that becomes brightest just around an open black hole. This result is emotionally poignant, combining different facets of nature, including beauty and death(hole). Projects like this last only for brief periods of time, expressing the extreme power and fragility of nature as well as the temporality of beauty.

Red leaves on cracked earth

At first glance, some of his art appears simple, even childlike. A wet river stone covered with bright yellow leaves.... a block of brown mud, dry and cracked. Red sand tossed into the wind. However, these basic forms have evolved over the course of his career, taking larger risks and achieving greater depths of complexity, often at the very edge of failure.



“What is great in art is the freedom of the creative process. When a project happens, it is never because someone else decided that they want it there. There is no other reason for it to exist. That is why they attract so many people”

Christo and Jeanne-Claude created environmental artworks in urban and rural sites which span great distances in populated landscapes, both rural and urban. They are mostly made of fabric, created in the form of a large curtain, wrapped forms, surrounded islands, large umbrellas. The works are deliberately temporary, because this enhances their value and intensity, just as the idea of death makes us more aware of life's precious brevity. They like to create 'gentle disturbances' in spaces owned by human beings to make people more aware of themselves and their surroundings.



Wrapped Coast

Wrapped Coast, One Million Sq. Ft., Sydney, Australia

The South Pacific Ocean cliff-lined shore area was lined with erosion control fabric (synthetic woven fiber usually manufactured for agricultural purposes) using 56.3 km of ,1.5cm dia polypropylene rope to tie the fabric to the rocks.



Wrapped trees Project, Switzerland

Wrapped Trees, Berower Park, Switzerland (1997-98)

The trees are located in the park around the Foundation Beyeler and in the adjacent meadow as well as along the creek of Berower Park, which include a great diversity of trees like Chestnut, Oak, Ash, Plum, etc with varying heights between 25m and 2m. The branches of the “Wrapped Trees” pushing the translucent fabric outward create dynamic volumes of light and shadow, moving in the wind with new forms and surfaces shaped by the ropes on the fabric.



Valley Curtain, Colorado

Valley Curtain, Rifle, Colorado (1970-72)

On August 10,1972, in Rifle, Colorado, in the Grand Hogback Mountain Range a group of 35 construction workers and 64 temporary helpers tied down the last of 27 ropes that secured the 12,780 square meters of woven nylon fabric orange Curtain to its moorings at Rifle Gap, 7 miles north of Rifle, on Highway 325 which created this stunning valley masterpiece.



"Everything that human beings know has its origin in nature. All forms, whether hidden or open, are to be found in nature. Even things that only exist in the imagination or the unconscious are products of nature"

An Israeli sculptor, he is best known for site specific memorials and monuments which merge into the environment, though he has made important installations as well as other significant contributions to art and architecture.



Negev monument



Axe Majeur



Sapporo Art Park, Japan

Negev Monument, Beersheva, Israel (1963-1968)

A 'village of concrete sculptures' covering an area of 10,000 sq.m. This work, which dominates the whole desert plain around Beersheva is his first environmental site-specific sculpture, created at a time in which these concepts did not exist yet. In this work, he has used elements of nature and memory, which later became a part of his artistic language, such as: sunlight, wind, water, trees and the history of the place.

Axe Majeur, France (1980)

This is a veritable "major axis", in a town – La Pontoise – where one of the most infamous alchemists of all times, Nicolas Flamel, was born. As a whole, the 3 km long axis has twelve stations. Its origin is a tower which acts like a solar gnomon, casting its shadow on the surrounding pavement, while the axis throws itself in between the buildings that were created by Ricardo Bofill. It features the twelve columns, which have the same dimensions as those of the arch of the Carrousel of the Louvre. On the lowest level of the Axis are the structures around the river and an artificial lake. In 2002, a red bridge, 'the path' was added with the possibility that Man walks from one end of the Axis to a circular island next to the submerged pyramid: the "Astronomical Island".

Way to the hidden garden, Sapporo Open air sculpture garden, Japan (1992-99)

This work takes a form of a long walking path with a gate at the beginning and the end and five stations in between. There are two grass domes, a sundial, a water way, and seven fountains in a line leading to a cone shaped structure. Inside this structure, ice is kept all the year round and natural sounds from 8 spots in the park can be heard. A spiraling line of water leads up to the gate at the end of the work. Coming out of this gate one reaches an empty spot with 8 cubes- this is the hidden garden.



Life mounds, Jupiter Artland, Edinburgh



Garden of cosmic speculation, Scotland



Dividing cells Maggie center

"The role of play in the creative process is to free up the habitual links between things and allow new ones to occur; the role of directed research is to provide an ordering principle. So, in a successfully creative institute, or individual, both these contrary impulses have to be cultivated"

Charles Jencks is an American architectural theorist, landscape architect and designer. Jencks has become a leading figure in British landscape architecture. His landscape work is inspired by fractals, genetics, chaos theory, waves and solitons. His book *The Language of Post-Modern Architecture* (1977) was the first to define this movement in the arts, especially architecture.

Life mounds, Jupiter Artland, Edinburgh

A landscape of serpentine-shaped terraced hillocks enclosing tranquil, curved ponds. Eight landforms and a connecting causeway surround four lakes and a flat parterre for sculpture exhibits. The grassy landscape took five years to create. From above, the layout presents their early division into membranes and nuclei, a landform celebration of the cell as the basis of life.

Garden of Cosmic Speculation, Dumfries, Scotland

The impressive garden of 16 hectares dedicated to the human senses. From the residential building the Dry Cascade branches off. This dry cascade is a flight of steps, which strikes as being surreal, leading downhill to one of the ponds. All the way along the various steps there are pieces of art representing the different époques of the history of the earth. There is also a formal garden of the six senses. It is dedicated to the human DNA and the senses. The senses are represented by abstract or figured sculptures made of aluminium. Plants, each stimulating a particular sense, flourish in the beds.

Dividing cells, Maggie's Inverness, Scotland (2003-05)

The building and the two large mounds of the landscaping are each in the "vesica" shape, an oval with points at either end. They are connected with white pathways and together represent cells dividing, which is a building block of life - but the runaway growth of rogue cells also leads to cancer. It is a reminder of how everything connects.



“Most designed landscapes follow the act of human occupation of land. Can the sense of a garden, communicate and amplify the aspiration of the untamed land even after its occupation, and at the same time initiate a dialogue about seminal relationships of man and nature, by using layers and fractured vignettes, from cultural, historical and personal references? Is it then possible to veil these references so that they are not apparent or even seen, but only sensed?”

- Aniket Bhagwat



Industrial Landscape, Daman



Kamal Court, Devigarh



Bridge house, Baroda



Office Landscape, Mumbai

Industrial Landscape Designing a landscape for an industrial estate entails ensuring efficient movement, access, parking, docking, security areas, and a plethora of functional requirement. The design for this estate in Daman does all this and also enhances an existing orchard within its fold. The orchard is the termination of a land which is sculpted like a piece of land art and wheels the spectrum from industrial to agrarian into one fabric.

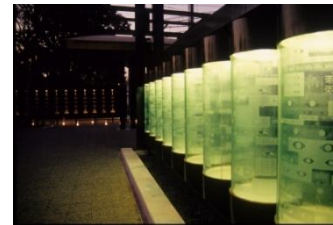
Kamal Court The landscape design for this heritage hotel in Udaipur was an opportunity to interpret a medieval landscape and lend to it a contemporary expression. The design for the courts refers to their traditional usage but expresses them a new in ways that keeps the mind engaged allowing for varied readings. The landscapes are meditative and takes one through various moods from contemplated to quirky and humorous ensuring it to become an active part of experience of the fort hotel.

Bridge house The site for this house is adjacent to a stream that floods regularly. The landscape thus, gives both the stream and the house space for their occupation and meditates the terrain in between. The house is sited on two existing hillocks connected with a bridge; the immediate manicured landscape and larger landscape mingle below this bridge. The landscape moves from manicured land to fields which use a range of grasses to create large open rooms, or varying sizes and enclosures.

Office Landscape for a generic office building in Mumbai, the plaza and the garden are built over a parking plot. The conceptual design dwells on the theme of urban life and loss of nature, expressed via modulation of ground and water. The landscape has also given the building an identity against a large stretch of monotonous office frontages.



Halfway retreat, Ahmedabad



Akash Party plot, Ahmedabad



Amusement park, Shirpur



Weekend House, Ghuma, Ahmedabad

Halfway retreat The narrative is of contrasts; of shaded leafy groves, to stark courts, linking eastern religions, with the mythological Indian trees, to far eastern minimalism, to moist dark passages using stone ramps that compress the idea of perspective leading to the house. It experiments with fractional spaces with contrasting emotive contents, and yet attempts to blend them as one continuous narrative.

Akash is spread over an area of 1 hectare and has a capacity of hosting over 7500 people. The design for Akash turns all the possible functional aspects into an artistic expression that refers to ideas embedded in the nature of Indian festivities.

Shirpur is a small town in Maharashtra. While the office has engaged in extensive redevelopment of most spaces of the town; it in this cases uses imagery from popular Hindi cinema, to embellish a recreation space.

Weekend House A barren piece of land was transformed for a weekend house. The landscape set the stage for the house. A series of courts form the structure of the house where the living spaces are filled in. Each court refers to varying ideas of domesticity, and at the same time in small incidents to the connection with plant material and mythology.



Bollywood Poster Art

Indian film poster artists have left an indelible mark on our minds. Hand painted posters were not only a means of advertising but a representation of culture.

Back in time, film releases were preceded with the most popular form of advertising prevalent then – film posters plastered on crowded streets, followed by large billboards overlooking busy marketplaces. Although the exact origin of the use of hand painted posters in film advertising in India are not certain, they can be traced way back to the 1920s.

Rapid growth of Indian cinema from the 1950s onwards, referred to by many as the “golden period”, fueled demand for outdoor film advertising. Talented artists from across India responded to this need by specializing themselves in the trade of creating hand painted film posters and billboards and taking up the practice as their full time profession. Putting soul into their paintings, these master artists created lifelike impressions of some of the biggest icons in the Indian film business, and thus the magic of hand painted billboards and film posters was born.

Their colors captured the shades of characters and reflected the intensity and drama behind the scenes they represented. Many poster artists used unique colors to portray negative or positive shades of characters, such as blue being synonymous with evil, red signifying anger or revenge, and pink portraying love.

Such was their mastery, that they made the streets of India come alive with their unique colors and painting styles that became virtually synonymous with Indian cinema.

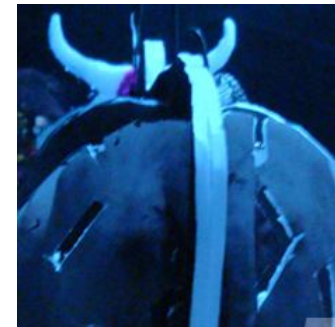
During their prime, the presence of massive hand painted billboards outside theater halls delivered an unforgettable visual treat, pushing the definition of film poster art beyond advertising, and metamorphosing it into a cultural icon instead.



Worship



Plastic



Death



Urban art installation Harika Arugonda and Hemanshu Taneja, CEPT, 2009 Batch

Ringing the bell

India, the land of abounding customs, rituals and beliefs, which binds hands to worship animals; has come to a brink where the same animals are now slaughtered and intentionally torched for man’s personal advantages. The sacred Cow, one of these animals worshiped in India as a mother, given healthy food and environment, contrastingly is also left on roads to eat garbage thrown in plastic bags and be butchered. They die either by horn cancer or by choked plastic. About 90 percent of the cows in Ahmedabad presently suffer from one or more diseases, which can also lead to the contamination of milk and its products consumed in our daily lives.

Intent:

“Ringing the Bell” is not just a reminder but an effort to warn the people and create awareness about ill-treatment of cows. The installation demonstrates various human bearings on the cows and the reactions generated by them on the cows.

The installation:

The initial idea was to simultaneously show the different faces of humans doings - one of worshipping cow and other of ill-treating cow serving garbage in plastics. But this idea was very direct, displaying plastic filled section of a cow standing on a cart decorated with garlands to create the scenario of a shrine.

The same idea was minimized to a cube, with its top having punctures to throw in light, stabilized on a stand. Each of the other four sides had a viewing hole displaying a scene on opposite side with a cow standing in between to communicate the scene from its condition. The four scenes were:

- 1.Worshipping of cow- explaining the importance of cow in our lives.
- 2.Plastic filled in the cow’s stomach with a backdrop of garbage dump.
- 3.Death and decrease in population of cows.
- 4.Predicting the possibility of a flu because of our negligence towards their hygiene-“COW FLU”



Pandals

Durga Puja festival honouring the Goddess Durga, is celebrated with vigour from shashthi to dashami, all over the lands where Hindu Bengalis and other Eastern Indian peoples live. Kolkata is the epicentre with a large number of pandals competing for attention.



Durga ali park



Durga Idol by Santana Dinda



Suruchi Sangha pandal

Durga Puja at Durga Ali Park

The Durga Puja pandal at Muhammad Ali Park in Kolkata is known for its social themes. It is in the style of stepped Gopuram as in the Madurai Meenakshi temple. Inside is a commentary on the role of women and female foeticide in modern Indian society. While women, a doctor, lawyers and engineers watch from the side, a doctor is shown with a ultrasound report based on which a man in the middle is cutting open an woman's belly to abort a female child.

Durga Idol by Santana Dinda

This stylized Durga idol blends with a muted tantra theme at the Nalini Sarkar Street pandal, vaguely reminiscent of Mayan architecture. The idol shown here has one leg folded similar to the Nataraja pose, while casually spearing an insubstantial Mahishashura. The four subsidiary goddesses have been reduced to miniatures at her feet.

Suruchi Sangha Pandal

Durga Puja Pandal by Suruchi Sangha, in New Alipore, Kolkata, adopts the Gurjari handicraft style of Western Gujarat. The high-roofed structure is modeled on the *Bunga*, a type of nearly-pyramidal structure usually balanced on pillars. The walls are made by mixing donkey dung with earth, and coloured with paints made by powdering a rock called Kamri found in Gujarat.



Jingle Art

The term came to be because of the "Jingle" sound that the trucks make due to the chains hanging from the bumpers of the vehicles. They are colorfully painted in intricate patterns and bright colors reflecting the personality of the owner. Chains and pendants dangle off the front bumper and often colorful tassels. They are common in Afghanistan, Pakistan, and India.



Art is the only way to run away without leaving home Creativity is an act of defiance Metaphor is the lifeblood of all art, if it is not art itself.

Twyla Tharp is an American dancer and choreographer who lives and works in New York City. In 1965, she formed her own company, Twyla Tharp Dance. She has choreographed more than one hundred thirty-five dances, five Hollywood movies, directed and choreographed four Broadway shows. Her work often utilizes classical music, jazz and contemporary pop music. Her creative vision has had a pervasive influence on the work of younger choreographers and has permanently expanded the boundaries of contemporary dance.



The Catherine Wheel

The Catherine Wheel ,1981

It is a continuous piece of dance/theater that makes its way toward a firework like finale through episodes presenting the disintegration of the nuclear family, while ruminating on the detonation of nuclear weapons. This culminating, celebrational number is flushed with rushing and released energy that stands in stark contrast to the "heavier" mood, emotionally, physically, and scenically, that gives way to it.



The Golden Section

The Golden Section, 1983

Created as the culminating segment of The Catherine Wheel. In Tharp's words, "the dancers stormed the stage with a new, positive energy" and anything that wasn't sheer dancing "disappeared into a harmonious wash of light, costumes, music and movement." It was an abstract arena of pure energy." Dressed in burnished golds, the seven male and six female dancers sail, soar, and tear through the air of the stage's golden, glowing light.

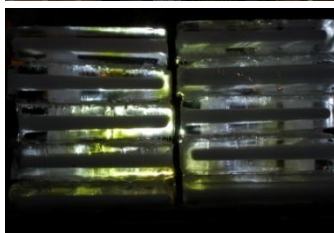
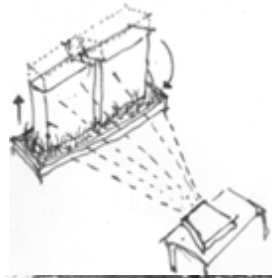


Sweet fields

Sweet fields, 1996

Made for an ensemble of Tharp's own dancers, Sweet Fields is dressed in Norma Kamali's all-white "delicates," at once casual and crisp. Pythagorean geometry and its related harmony and restraint inspired Tharp all through Sweet Fields. Simple, distinct patterns keep recurring, as basic geometric material evolves while one theme grows out of another. These themes, which get rendered in half- and double-time recurrences, include diagonals, spirals, straight lines and circles.

RUNNING AWAY WITHOUT LEAVING HOME



ICE BY VYOM MEHTA

The land was a seething skillet. Summer was here with vengeance. A large crowd, gathered for an art show. To celebrate this city.

Outside, an anxious lad. A large block of ice. Perhaps 7 feet high, and as wide. Those who inspected most intently, would notice a metal tray surrounding the ice, at the base. A crop was sprouting in it. Three strips of paper, pasted vertically, on the ice, with gaps. Of varying thickness.

An art installation that would see demise before the show was over. Was the idea of the temporal so powerful for the young artist? In a time when people seek permanence and posterity this was a quaint and fresh idea.

It was not dark yet.

Struggling with a projector, which had announced its revolt, for being made to work in such heat. It packed up.

Another projector appeared after an anxious wait. Some images flickered. Curious crowd milled around. Peered at the ice. Walked around it.

Then one more projector. This one a bit robust. It was getting a bit dark now. The crowd had gathered.

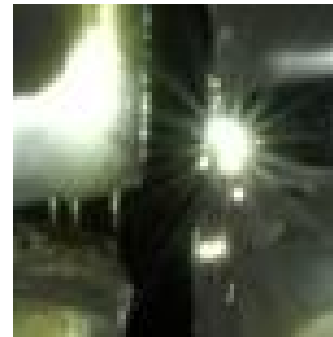
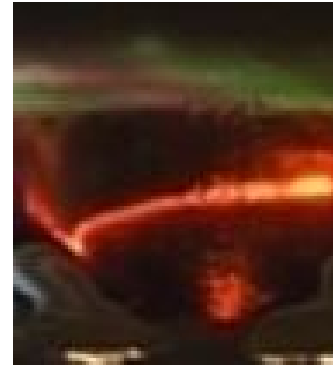
A small girl, walked up to the ice and lovingly ran her hand all over it, and then licked her palm. The show had begun.

Flickering on the ice, in a seven minute loop; images of the city, and its noises, heard from a small set of speakers. People, markets, color, texture, flickering on the ice- sometimes sharp and clear, sometimes blurred.

A crowd behind the ice. Images seen through the ice.

He had another installation too. Ignored. But more of it later. This one. About the city.

The ice was melting. Images on it. Was it about the demise of a way of life? Then the crop? Was it some kind of resurgence?



Or was the ice the urban monolith and the crop its hinterland that ringed it? Did the demise of the city, nourish the a new life?

Images some blurred. Some sharp. Was it that reality in the city was always nebulous. Truth never stark and clear; and that it can be sensed only in parts- the rest are mental constructs?

Were the lesions in the ice, the strained structure of the city? Or was it that clarity was suggested as the ice melted, but reality of life would vanish when it did. Or was it about plurality in a city? The images were seen from both sides of the block of ice. About the duality of meanings?

And those strips of paper? How did they stay? By the surface tension of the ice? Was that the stripped skin of the city? And so was the ice, a dynamic innard?

After a day when the ice had disappeared, and the crop circling it a bit robust, would it define the whorl of a volcano? Where the centre had been punched out?

Was it then the way the old city was being strangulated, and the peripheries thriving? Or was it none of this!

Perhaps on a summer evening, the idea of a huge block of ice appealed to the lad.

I really don't know what this was all about. I know even lesser about art.

But if the purpose of art, is to also make us think, imagine possibilities, read meanings, and allow introspection, bring sharply into focus some aspects of life, or even represent them anew- then this one did all that- and how!

Clearly then, in the presence of good art.

Aniket Bhagwat

**Landscape Designers in India, should position their faith in the idea of art, understand its mechanics,
and with this knowledge forge a critical path in these times of flux.**

**Landscape architect
a definition
The sublime and suffused**

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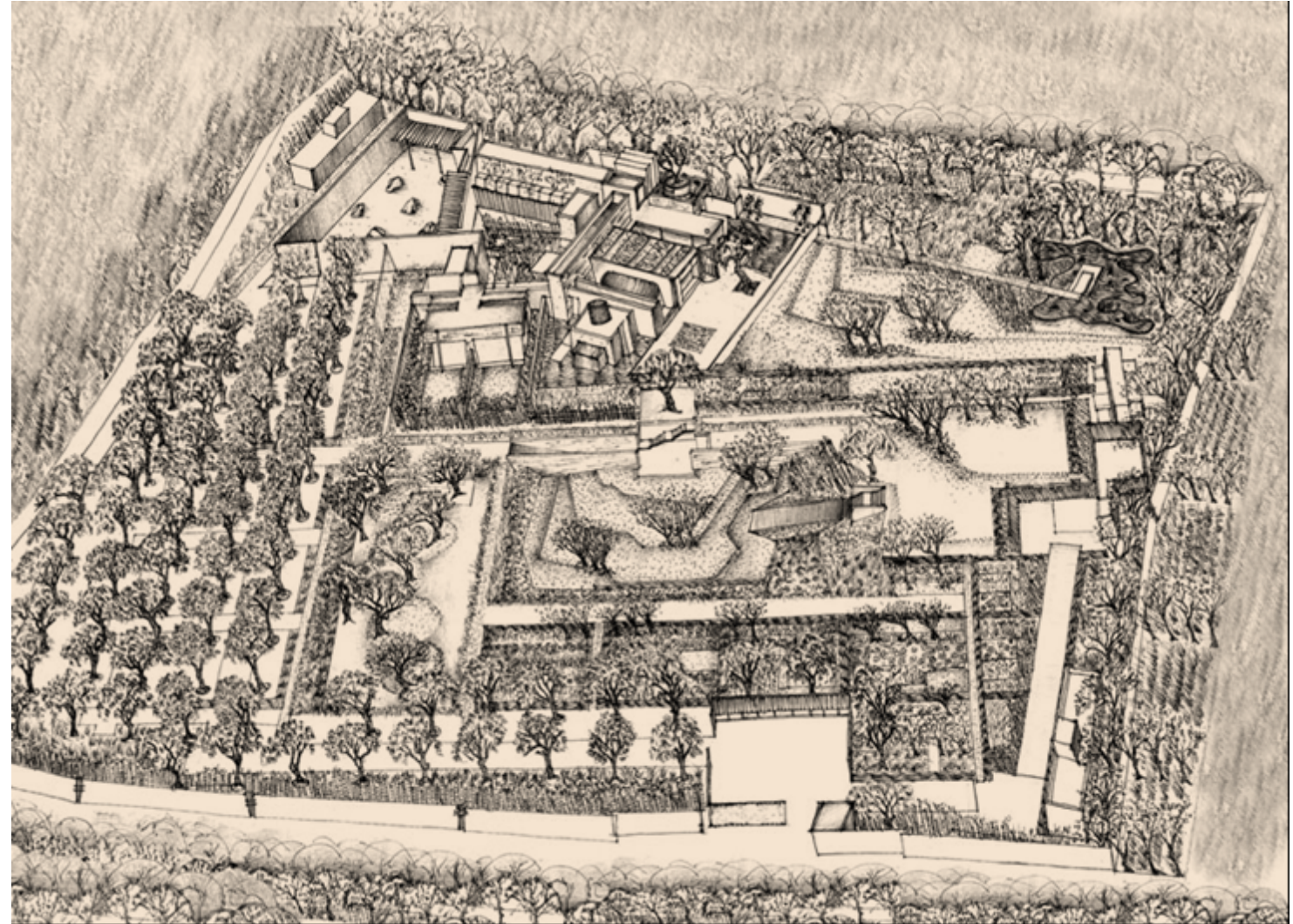
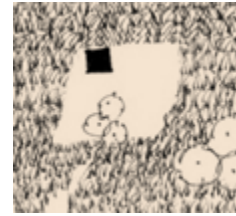
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Halfway Retreat, Ahmedabad
M/s Prabhakar B.Bhagwat

What do landscape architects do?
Clarify, articulate, interpret, modify, record and imagine the many ideas of nature and their relations to the processes of this planet and with those who inhabit it.



The Law of Heaven and Truth were born,
Of conscious fervor set on fire.
From this came stillness of the night,
From this the ocean with its waves.

The Hymn of Origin, Rig Veda. X.190.1



Come together! Speak together!
Let your minds be in harmony,
As the Gods of old together
Sat in harmony to worship.

The Hymn of the One work, Rig Veda. X.191.2



Indian literature begins with the Vedas, meaning knowledge. The oldest Vedic texts are those of the *Rig Veda*, dating from about the 1300's B.C. It is said to represent the voice of Gods. Many hymns were written in the praise of different Gods of nature.



The development of pagnistic thought and belief which gave birth to henotheism and above all to acatheistic monotheism is the greatest achievement of the Vedic Pantheon. *Ano Bhadrah : Kritwo Yantoo Vishwathaha*, where the feeling of the welfare of man kind is reflected, who makes prayer in devotion to nature for the upliftment of the people. It provoked that nature itself has a moral order (Rit) or disciplined way of regulation and this systematic regulation is the zygotic cause of our healthy survival. All these ideologies are reflected in our styles of arts and that trees, space, and earth are also endowed with the merits of supreme divinity.

Tribal arts in India render an insight into elementary human nature and lifestyle amongst Indian tribes. It is the art of people of different cultural and social groups whose lives are tuned to the rhythms of nature, entwined with the energy of earth and the cyclic change in the environment. Indian tribal art goes way beyond time in the history of India. The pre-historic paintings in the cave shelters of Bhimbhetka and Pachmarhi are simple designs illustrating scenes of hunting, farming and dancing against mottled rock.



Khovar painting, Hazaribagh

Khovar is the mural art form practiced by tribal women artists during the marriage season from January to June. `Kho` in the local tribal dialect means a cave and `var` signifies a bridal couple. The Khovar Art of Hazaribag's upper Damodar Valley is directly evolved from the 30,000-year-old rock art of the plateau overlooking the valley. It is also one of the longest continuous artistic and cultural traditions in the world.



Pichhwai painting, Rajasthan

Pichhwai painting delineates Lord Krishna, in various costumes and moods. It is painted with dark and rich colours on the cloth and hung mostly in the temples. Pichhwai are large paintings on cloth portraying Sri Nathji, a powerful icon of Krishna clad in his various costumes and his various moods. Nathdwara in Rajasthan is famous for this art form.



Warli tribal art
Life Germination Celebration Harvest

Warli Tribal Art (2500-3000 BC)

Warli painting is a tribal art form of southern Gujarat and northern Maharashtra. The surface of their mud walls is coated with a paste of cow-dung and then a coating of gheroo is applied. Once this dries, the process of painting begins. This form of Indian tribal painting possesses different human art forms like hunting, dancing or land cultivating, geometrical patterns of trees, creepers, birds and animals. Men, women, animals, birds, trees and the whole world are fused together in a harmonious and eternal celebration called `Life`. Basic geometric forms and primeval designs, dots and patches are used to convey the profoundest philosophy in the simplest form.

India is a canvas full of integral patterns of cultures and traditions called 'Indian'. These traditions and cultures demonstrate how early and contemporary man attempts to control and understand his surrounding environment and renders it tangible through symbols images and sounds – the various forms of art.

This Sublime evokes things astonishing, overwhelming, and frightening to human beings and yet "delightful when we have an idea of pain and danger, without being actually in such circumstances.

- Edmund Burke, 1757



Pushkar ghats

The sacred Pushkar Lake is believed to have been created by the falling of a lotus from the hand of Lord Brahma. It is certainly one of the most worshipped spots, and it is believed that one dip in the waters of the lake is equivalent to performing yagnas for several hundred years. The charming lake amidst the hills has fifty-two bathing ghats, built all around it. The water next to each ghat is supposed to have special powers which are supposed to give fertility, beauty and wisdom. It also hosts the biggest camel fair on earth.



Jahaj Mahal, Mandu

Jahaz Mahal in Mandu was built in the second half of the fifteenth century. It was a symbol of 'elegance achieved through the symbiosis of indigenous and outside influences in late Malwa design'. There are numerous fountains and cascades built in the Jahaz Mahal which makes the palace more beautiful. The charming image of the palace is further highlighted by the reflection of the pavilions in the water which is brought via a channel that runs along the front of the terrace.



Mahakarnika ghat, Varanasi

Varanasi is symbolized by its Ghats. There are as many as 81 Ghats in Varanasi for different purposes related to particular deity or simply to bathe, symbolizing life and death. Manikarnika is a cremation Ghat. Where cremation ghats are usually placed outside the main town being inauspicious, this doesn't stand true in the case of Varanasi where Manikarnika is situated quite in the middle of town itself; because the entire city of Varanasi is considered a "Maha-Shmashan" or the Great Cremation Ground.



Maha Aarti, Banarasi ghats

Maha Ganga Aarti at the Banarasi ghats is performed at the time of sunrise and sunset. This divine light ceremony is filled with devotional song, prayer, ritual and a palpable sense of the divinity of Mother Ganga. The purpose of performing aarti is the waving of light wicks before maa Ganga in a spirit of humility and gratitude, wherein faithful followers become immersed in god's divine form symbolizing the five elements: aakash, vayu, prithvi, agni and jal.



Holi

Holi is a religious festival celebrated by Hindus and Sikhs is a harvest celebration marking the climax of spring. It is celebrated by people throwing coloured powder and coloured water at each other. Bonfires are lit the day before, also known as Holika Dahan in memory of the miraculous escape that young Prahlad accomplished when Demoness Holika, sister of Hiranyakashipu, carried him into the fire. Holika was burnt but Prahlad, a staunch devotee of god Vishnu, escaped without any injuries due to his unshakable devotion.



Diwali

Diwali or Deepaawali means an Array of Lamps. It symbolizes that age-old culture of India which teaches to vanquish ignorance that subdues humanity and to drive away darkness that engulfs the light of knowledge. This festival commemorates Lord Rama's return to his kingdom Ayodhya after completing his 14-year exile vanquishing the demon-king Ravana.



Uttarayan

Uttarayan
As millions of kite enthusiasts pitch themselves at the rooftops with a feeling of anticipation, joy and jubilation, waves of flying kites overwhelm an otherwise deep blue sky of Gujarat giving way to colorful kites. It is the day when the sun starts to travel northwards marking the decline of winter. Although, Uttarayan is predominantly a Hindu festival marking the awakening of the gods from their deep slumber, history has it that India developed a rich tradition of kite flying due to the patronage of the Kings and Nawabs who found the sport both entertaining and a way of displaying their prowess.



Jodhpur

A little child on a swing watching passing carts of laborers returning from the fields. Through the window venturing into the woods and playing a game with other village children. The street vendor shouting the sweetness of its goodies. Mothers sitting on a stringed cot combing their children's hair sharing the delights of the day. Villagers stopping by to have a few words of conversation to lighten their burden.



Jaisalmer

India's streets are truly a melting pot of her culture. Indians take to streets on all important festive occasions, whether they are celebrating a wedding, a victory, or a religious event. For a large number of Indians, the streets are the stage where the drama of their entire life unfolds. Like the streets of Rajasthan often seen as the archetypal colourful Indian streets, bear a stylistic uniformity through the provision of shady colonnades, roofs which serve as public viewing terraces for royal processions. Or the streets of Ahmedabad, where the hierarchy descends from the main bazaar streets to the lesser bazaar streets, residential streets and finally, the labyrinthine enclaves known as pols or mohallas.



Delhi

Each street has a different story to tell, from the crowded metropolis to the darker ends of the same metropolis, each bearing its own identity, each displaying its own visual landscape.



Marigolds, Punjab

The ancient civilisation of India grew up in a sharply demarcated sub-continent. United or divided India is in that sense an immense rhomboid, contained by the Himalayas on north and the seas that meet at its southern tip; from the Pamir Knot and the complex of high range dominated by Karakoram, the Himalayas curves eastwards fifteen hundred miles to the junction of Upper Assam with China and Burma. This geography and history have combined to produce the rich and varied human diversity of India.



Tea Gardens, Darjeeling

India, a country that is so vast and complex defies easy generalization in terms of its topography and climate. India hosts six major climatic subtypes, ranging from desert in the west, to alpine tundra and glaciers in the north, to humid tropical regions supporting rain forests in the southwest and the island territories with many regions having starkly different micro climates. These climatic and topographical variations lead to beautiful patterns on the surface of the earth generating landscape monographs throughout the country by narrating the spectacular story of Indian agriculture.



Sunflower farm, Mysore

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The SummerTriangle

The Summer Triangle, Lascaux, France (17000 BC)

"It is a map of the prehistoric cosmos

*"It was their sky, full of animals and spirit guides."*Dr. Rappenglueck,BBC News.
The outlines form a map of the sky with the eyes of the bull, birdman and bird representing the three prominent stars Vega, Deneb and Altair, popularly known as the Summer Triangle, and seen during the middle months of the northern summer.



The Hall of Bull-
Pleiades star cluster

The Hall of Bull- Pleiades star cluster, Lascaux, France (17000 BC)

Lascaux's Hall of Bulls is approximately 18.5 meters long, 7 meters wide, and 6.5 meters high.

There are 2 sets of painted dots closely associated with this bull. One set of dots is placed above the shoulder of the bull and the other set of V-shaped dots are located on the bull's face. Also, there is a row of 4 painted dots to the left of this bull. Many Scholars have interpreted the Rock Art of Lascaux caves in which the common thread tying all is that the art of the Lascaux cave involves the depiction of constellations or it is related to astronomy.

Bhimbetka Caves, Madhya Pradesh (5500 BC)

Located in the foothills of the Vindhyan Mountains on the southern edge of the central India, within massive sandstone outcrops, above the dense forest, are five clusters of natural rock shelters, displaying paintings that appear to date from the Mesolithic Period.

They reflect a long interaction between people and the landscape.

Executed mainly in red and white with occasional use of green and yellow with themes taken from the everyday events, the scenes usually depict hunting, dancing, music, horse and elephant riders, animal fighting, honey collection decoration of bodies, etc. Animals such as bisons, tigers, lions, wild boar, elephants, antelopes dogs, lizards, crocodiles etc. have been abundantly depicted. The superimposition of paintings shows that the same canvas was used by different people at different times.



Bhimbetka Caves



Antelopes

Antelopes, Thera Island, Akrotiri, Greece (1550 BC)

The fresco comes from a small room, a shrine complex. The antelopes are depicted in outline, the overlapping composition creates a sense of depth. Its turned back head has been said to express the competitive belligerent characteristic of the species. The juxtaposition of these animals painted on three walls, alongwith a pair of young boys on the fourth wall, apparently engaging in ritualistic fighting, suggests confrontation or ritual.

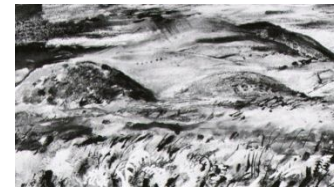
Material: Stone covered with a layer of mud and straw, followed by layers of plaster. The buon fresco technique(painting when the plaster is wet) and fresco secco (painting on dry plaster using material such as egg white as a fixative) were used. The colours were mineral based, the red made from iron-rich soil or haematite.



Stonehenge

Stonehenge, Wiltshire, England (1500 BC)

The stones of sacrifice, Stonehenge are the climax of symbolic British circular sanctuary. The sarsenstones have a highly skilled design and a structure, possibly under the Mediterranean influence, the enormous stones were shaped to a purpose symbolizing that the geometric man had arrived, together with his instruments.



Seven Barrows

Seven Barrows, Wiltshire, England (1500 BC)

Primitive man set his mark on the landscape by raising an artificial hill or by rearranging stones. The simple heaped mound, emulating a hill and silhouetted against sky, was almost a universal record of a burial throughout the pre historic world.

A palace garden scene, Cave 17, Ajanta, Maharashtra (200 BC)

The Buddhist paintings in the Ajanta Caves occupy a comparable position in India's garden history to the that of the tomb paintings from Ancient Egypt. They provide the earliest visual images of the palace gardens of ancient India. The reason for the paintings' existence was to illustrate the Jataka tales, about the Buddha's previous lives. The Ajanta paintings show luscious scenes of palaces with open porches looking onto lush planting enclosed by garden walls.



A palace garden scene



The White Horse

The White Horse, Berkshire Downs, England (100 AD)

This was cut by the Celts in about 100 A.D., perhaps the first engravings on the landscape of a major work of art. The Celts were innovators in agriculture and created new landforms that persists today.



Early Spring

Early Spring, Guo Xi, China (1072 AD)

Through the mixture of the solid and the intangible, the visible and the hidden, Guo Xi recreated a sense of the complexity and depth of Nature. Brush, ink and water on silk, he conjured up pine needles of deepest black and swathes of pale grey, drifting mist.

Human beings and their artifacts take up their insignificant places amid the enormity of mountains, waterfalls, boulders and tall trees.

Guo's use of a dominant mountain is to symbolize the authority of the emperor. Early Spring with its implication of a new beginning was painted during Emperor Shezong's reign. It is an optimistic picture of social harmony under benevolent autocracy.



Frolicking Animal Scroll

Frolicking Animal Scroll, Japan (1200 AD)

A Japanese master draughtsman and two other inventive artists created a group of handscrolls that count amongst the liveliest comic allegories known as the choju- jinbutsu giga (humorous pictures of Animals and People). This scroll depicts frogs, monkeys, rabbits and other animals engaged in festivals procession and boisterous pursuits of a holiday outing.

At the right of the monkey and frog, there is a monkey foot-solider, dressed in an armour of oak leaves and an overturned leaf helmet that appears to be escorting the monkey dressed in a court hat and carries an offering to the temple.



Kalp Sutra-
Jina's 14 dreams

Kalp Sutra- Jina's 14 dreams, India (1465 AD)

Kalp Sutra is a Jain sacred book containing biographies of the Jain tirthankars. It contains detailed life histories from the mid 15th century and is frequently illustrated with miniature paintings.

This painting illustrates mother Jina's 14 auspicious dreams that reflect the characteristics of some animals that she desires for her son. Two of the fourteen dreams are elaborated.

Ist dream: Elephant

An auspicious elephant endowed with all the desirable marks of excellence. This dream indicated that she would give birth to a child with exceptionally high character. The tusks signified that he would guide the spiritual chariot with its four components: monks, nuns, laymen, and laywomen.

IInd dream: Lion

His claws were beautiful and well poised. The lion had a large well-rounded head and sharp teeth. His lips were perfect and his eyes were sharp and glowing. His tail was impressively long and well shaped. Queen saw this lion descending towards her and entering her mouth. This dream indicated that her son would be as powerful and strong as the lion. He would be fearless, almighty, and capable of ruling the world.



Unicorn in captivity

Unicorn in captivity, South Netherland (1500 AD)

A panel like this would have taken 4-6 male weavers at least a year to complete. The series of seven Unicorn Tapestries was based on Parisian designs. They depict the hunt for the illusive unicorn, but the narrative can be interpreted as both the story of the Christ and a tale of courtly love.

The symbolism was to celebrate the marriage of a noble lad, whose initials AE are entwined in the tree. This, following the capturing and killing of the mythical beast, shows the unicorn chained and fenced. The noble beast symbolizes both the resurrection of Christ and the capture of the lover-bridegroom.

The pomegranate fruit (that drips blood like juice) reiterates the resurrection but also the unity of the Church and refers to chastity. There are over hundred plant species depicted in the cycle, and this panel contains at least twenty, alluding to love, fidelity, marriage and fertility.



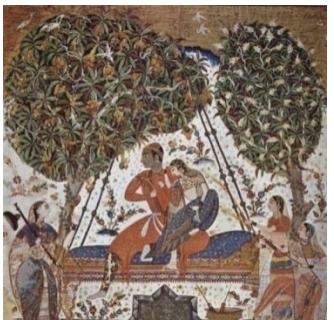
Anatomy of a Horse



Winter



Harvesters 1565



Hindola Raga

Anatomy of a Horse, Egypt (1500 AD)

Anatomy of a horse dates back to 1500 AD where it depicts the curiosity of people in knowing the unknown or seeing the hidden by decoding Nature.

Winter, Giuseppe Arcimboldo, Italy (1566 AD)

Giuseppe Arcimboldo's fame cemented by the fantastical, allegorical heads composed of depictions of natural objects which he created for a series of Habsburg emperors. Despite their fanciful appearance, they allude to a complex system of natural philosophy. It was believed that as the Holy Roman Emperor dominated the world of men, he ruled over the elements and seasons. The harmony of all elements reflects that of Habsburg rule.

This figure winter is wrapped in a mantle bearing a poker symbol from the royal insignia and the strokes of the letter M for Arcimboldo's patron Maximilian II of Bavaria. The ancient Romans began the year with winter, and this head could be seen as an allegory of the new emperor himself.

Harvesters, Bruegel Peter The Elder, Vienna, Austria (1565 AD)

The Harvesters is one of a series of fine paintings representing the months. The painting depicts the man slumped with exhaustion, the hungry eaters, a woman with grain-like hair, and women walking through the fields. Faces shown are those of people who are almost brutalized - vacant faces with little to communicate. "He sets this "near" in the wonder of the "far". The rolling world of corn and wood, of small hills spreading in sunlit glory to the misty remoteness of the harbor. Into this distance, the peasants disappear.

Hindola Raga, Bijapur, India (1585 AD)

In this watercolor, Deccani artist's approach to the musical mode Hindola Raga is reflected, in which a young prince seated on hindola (swing) is surrounded by three beautiful ladies. This raga was a part of originally Ragamala series that is now dispersed.

Sanskrit inscriptions above the painting provides details about the specific musical mode, confirming the patron to be a Hindu prince of that region.



An Album leaf painting



River Landscape with Boar Hunt



Still Life



Cranes

An Album leaf painting, Chen_Hongsho, China (1599-1652 AD)

An album leaf painting by Ming artist Chen Hongshou depicts scenes from nature. The Chinese viewed painting as a key element of high culture, as it holds symbols to be both the practices of social actors and the context that gives such practices meaning. They provide the limits of cultured thought. Members of a culture rely on these symbols to frame their thoughts and expressions in intelligible terms. In short, symbols make culture possible, reproducible and readable.

River Landscape with Boar Hunt, Joose de Momper, Belgium (1610 AD)

Panoramic views such as this are known as 'world landscapes', encapsulating the whole world. It is an imaginary view, not an accurate depiction of reality. These paintings offered an opportunity to show all the elements that can be used in a landscape: a lane of trees, a windmill, a river with a bridge, a villa, a harbour town and ships in a naval encounter. In the foreground, a boar hunt is in progress. The river leads the eye far into the distance, up to the horizon. The fading colours contrast with the dark foreground and accentuate the sense of depth.

Still life with Quince Cabbage, Melon and Cucumber, Juan Sanchez Cotan,Southern Europe (1602 AD)

During the end of the 16th c., studies of fruits other food and precious objects were produced by a number of masters. This painting is all about austerity and self denial, with the elevation of simple vegetables and fruits to heroic proportions and the blank darkness of background suggesting a meditation on infinity. The pain of human existence and shadow of death were present even in the most abundant and richly endowed still life of this period. They were intended to point out that the beauties and pleasures of life are transient and tragedy is inherent to the human condition.

Cranes, Tawara Sotatsu and Hon'ami Koetsu, Japan (1610 AD)

Along the Golden sea, a group of silver Cranes pause to feed and contemplate their onward journey. Cranes have an auspicious connotation in East Asian culture. The artist Tawara Sotatsu and Hon'ami Koetsu radically simplified the forms of birds so that they appear nearly identical, but then arranged them in such a way to generate a lively and varying pictorial rhythm. Before beginning to paint, he also sized the paper with powdered shell, a non-absorbent material that causes the gold and silver ink to pool at random, thereby naturally differentiating the birds.



Mr and Mrs Andrews

Mr and Mrs Andrews, Thomas Gainsborough, England (1750 AD)

The double portrait is the most celebrated painting interpreted as a “marriage portrait”. It celebrates both their union and their extensive property reunited through their marriage. The unusual details of a normally generalized landscape draw attention to the good husbandry of Robert Andrews- a keen agriculturist. Both the landscape and the sitters are of equal interest. Painted with elegance and virtuosity this work stands out as a powerful image of British countryside.



Lord Grosvenor' Arabian with a groom

Lord Grosvenor's Arabian with a groom, George Stubbs, England (1765 AD)

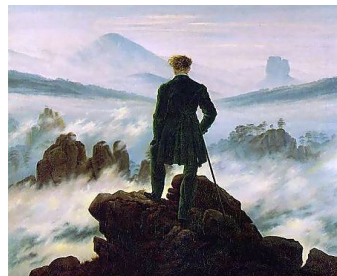
The 18th c. was the golden year for horse breeding. The self taught son of a currier(leather maker), George Stubbs became an unsurpassed sporting artist whose study of anatomy allowed him to paint animals and especially horses with admirable accuracy and a great sense of beauty and harmony. The brown coat of the Arabian is luminous, glistening as if he has just been running and contrasts with the grey sky and green background. It is a graceful and dynamic composition and although the groom is secondary in the portrait, Stubbs does not condescend to him.



Swing

The Swing, Jean Honore Fragonard, Antwerp, Belgium (1767 AD)

Having built the reputation for the rapidity of his sketches, a skill implied by the swansdown and nipple-pink floss of the exuberantly naughty Swing, Jean-Honore Fragonard further experimented with loose brushwork and the use of such colours as saffron, turquoise, vermilion, rose and snuff brown, which are particularly well rendered here.



Wanderer above the Sea

Wanderer above the Sea, Casper David Friedrich, Germany (1818 AD)

In the foreground, a young man wrapped in a dark green overcoat with a walking stick in his right hand stands upon a rocky precipice, his back to the viewer gazes out on a garish landscape covered in a thick sea of fog. In the middle ground, several other ridges jut out from the mass. Through the wreaths of fog, forests of trees can be perceived atop these escarpments. In the far distance, faded mountains rise in the west, gently leveling off into lowland plains in the east. Beyond here, the pervading fog stretches out indefinitely, eventually commingling with the horizon and becoming indistinguishable from the cloud-filled sky.



Kajikazawa in Kai Province

Kajikazawa in Kai Province, Katsushika Hokusai, Japan (1800 AD)

This painting by Katsushika Hokusai depicts an elderly fisherman balanced on a rock promontory patiently holding fishing lines while his young assistant rests nearby. The man's bent figure closely observed down to the thin arm and the stretched arm exemplifies artist's draughtsmanship. The triangular form of the promontory fisherman and fishing lines harmoniously echoes the sharp mount Fuji rising through high clouds in a distance. The frothing waves and the silent currents of water that sweep across the middle ground are his ways to indicate the setting on the Fuji river, one of the three widest and fastest rivers in Japan.



Oxbow lake

Oxbow Lake, Thomas Cole, USA (1836 AD)

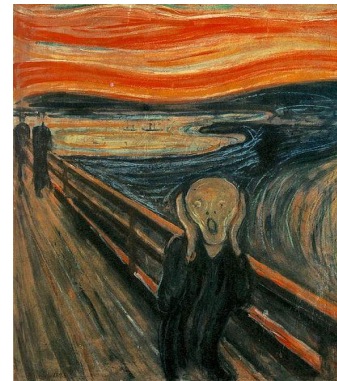
Thomas Cole is considered the founder and leading light of the Hudson River School, a group of artists who drew their inspiration from the untouched landscapes of America, particularly New England. In this magnificent canvas, with consummate skill and virtuosity, he juxtaposes the tempestuous untamed wilderness of the heights with the soft verdant pastures below, tamed by man and bathed in golden sunlight.



The Gleaners

The Gleaners, Jean Francois Millet, France (1857 AD)

Millet was a remarkable draughtsman and a master of light and dark, favouring a palette of Earth tones and greens, although generally associated with the Barbizon school of artists, which in reaction to the Romantic style of time pursued a more realistic manner of painting.



The Scream

The Scream, Edward Munch, Norway (1893-1910 AD)

“The terror of life has pursued me ever since I first began to think... I was very tired, leaning on a railing overlooking a fiord, alone, trembling with fear, and I experienced Nature's scream.” - Edward Munch
It is also a powerful symbol of the artist's own terror in confronting an increasingly alien world.

"Imitation, then, is one instinct of our nature. Next, there is the instinct for harmony and rhythm, meters being manifestly sections of rhythm. Persons, therefore, starting with this natural gift developed by degrees their special aptitudes, till their rude improvisations gave birth to Poetry."

– Aristotle

"There is mimesis as production, which would lie more in the realm of music, and there is the mimesis that would be already caught up in a process of imitation, specularization, adequation, and reproduction. It is the second form that is privileged throughout the history of philosophy and whose effects/symptoms, such as latency, suffering, paralysis of desire, are encountered in hysteria"

– Plato

India, the country of Gandhar, Mathura, Sarnath, Gaya of the land of Sanchi, Bharhut, the cradle of rock-cut architecture, Pitalkhora, Bagh, Badami, Ajanta and Elephanta, Brihadeshwara has a golden history of art from Proto-historic Harappa to these days of Super computer. The syncretic character of our culture is quite obvious in our art traditions.

From its inception the classical style had been naturalistic, the ideal forms of the Indian imagination being firmly based on those of nature. It was not so much the religion of Hinduism and its offshoots, Jainism and Buddhism, paramount though they were, but a common culture a certain general view of man's nature and purpose, which created something immediately recognizable as Indian.



Rock Shelters

The Rock Shelters, Bhimbetka (5500 BC)

The Rock Shelters spread over 10 km in length and 3 km in width having more than 700 rock shelters, with paintings that appear to date from the Mesolithic Period right through to the historical period. A long interaction between people and the landscape is demonstrated in the quantity and quality of its rock art and closely associated with a hunting and gathering economy.



Unicorn seal

The Unicorn Seal, Indus Valley (3300 BC)

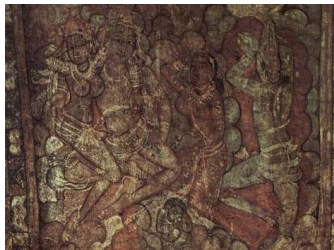
This Indus Seal was found between 1927 and 1931 during the initial excavations at Mohenjo-Daro, an Indus Valley site in Sindh province, modern Pakistan. The square shape of the seal is the most common form of Harappan seals with a perforation in back for a cord that passed through the center of the handle. The unicorn denotes an officer or priest with official duties.



Padmapani

Padmapani, Ajanta cave (200 BC)

This is an impressive, and relatively well preserved, mural from the eastern-most of Ajanta's caves, cave number one. The Bodhisattva, or potential Buddha, is here shown as an elegant prince. He wears a high crown with precious stones in it. On his neck is a pearl necklace, with a central big blue stone. In his right hand, he holds an open lotus, suggesting awakening, with his gracious bent head and his golden body, the almond eyes and the delicate eyebrows and the figure almost feminine.



Floating Figures

Floating/flying figures, Cave 32, Ellora (850 AD)

The major fragment is painted with flying deities and dwarfs amidst clouds, and a deity on a mythical monster making obeisance to a central deity now lost. It depicts a movement away from the modelled breathing forms of Ajanta and Badami towards a more linear mode of expression. The line continues to follow the contours of nature, but in order to express its own rather than nature's vitality as a device to lift the slender, lissome figures.



Gopis on bank of jamuna

Gopis on bank of jamuna, Orissa (1550)

This painting is drawn from the Gita Govinda manuscript in the Jagannatha temple in Orissa. The images of gopis on the moonlit banks of the river Jamuna are masterpieces of fluid and graceful drawing both of the female figure and of animal and tree forms. Lightly touched over with colour they convey the effect of poetic experience movingly evanescent.



Shah Jahan nama

Shah Jahan nama, Mughal school (1707)

The reign of Shah Jahan brought in a kind of romantic landscape treatment in the compositions, a change from the clear explicit backgrounds of the early Mughal paintings. The Painting of the Emperor Shah Jahan hunting deer is amongst the most romantic styles the Mughal school ever achieved, under the reign of Bahadur Shah (1707-1712).



Sohni swims

Sohni Swims, Provincial Mughal (1775-80) The story of Sohni Maahinwal is one of the most prominent examples of medieval poetic legends in the Punjabi, Seraiki and Sindhi language. This painting shows Sohni swimming across the river to meet her lover Mahinwal giving a perfect example of how visual art becomes a physical embodiment of the word, written or verbal, as in this Punjabi folk tale.



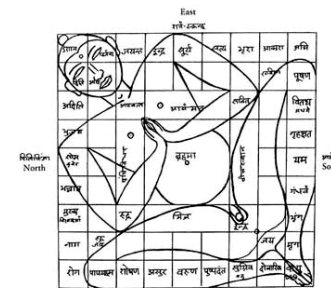
Shakuntala

Shakuntala, Raja Ravi Varma (1870)

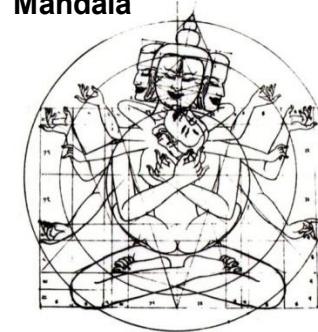
Ravi Varma was the first artist to cast the Indian Gods and mythological characters in natural earthy surroundings using a European realism, a depiction adopted not only by the Indian calendar art, spawning ubiquitous images of Gods and Goddesses. In this painting he depicts Shakuntala, a prominent character of Mahabaratha, pretending to remove a thorn from her foot, while actually looking for her husband/lover, Dushyantha, while her friends call her bluff. His clever portrayal adds elegance to the personality of the Shakuntala, like unmasking the fragrance of a flower.

In the West, after the Renaissance, they had the Impressionists, then Cubism and so on. We, however, had already passed those stages. They were not necessary, because in our Indian folk art and tribal art, we had all these elements, and we have them even today. It is a living art form. After the Renaissance, artists in the West were concerned with depicting space and matter. We had already gone beyond that in our sculptures and paintings. When Michelangelo and others were trying to create the human form, we had passed that stage. The image of Nataraja is the highest form of art; it corresponded to the cosmos.

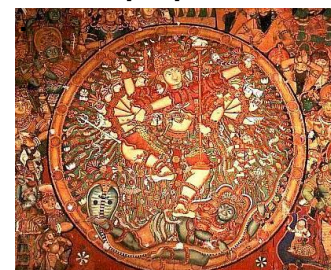
M.F. Hussain



Vastu Purusha Mandala



Sacred proportions



Nataraja



The Vitruvian Man

Vastu Purusha Mandala (6000-3000 BC)

The *Vastu Purusha Mandala* is an indispensable part of vastu shastra and constitutes the mathematical and diagrammatic basis for generating design. Purusha refers to energy, power, soul or cosmic man. Mandala is the generic name for any plan or chart which symbolically represents the cosmos. This image illustrates how the Vastu Purusha was pinned down by Brahma and the 44 Gods – face down, with his head to the North East and feet towards South West. It is divided into $9 \times 9 = 81$ parts. These Gods rule various aspects of life and have certain inherent qualities.

Sacred proportions, Tengyur (700 BC)

Tengyur forms the basis of the Tibetan Buddhist canon which contains the treatises composed by the learned and accomplished masters of India. The image of Buddha, who was called The Greatest Yogin of all Times, expresses serene quiescence. The harmony of his physical proportions is the expression of great beauty. The required measurements are laid down in the canon of Buddhist art, which corresponds to ideal physical proportions. The span is the basic measure. It represents one of the ten qualities or powers of a Buddha.

Nataraja, Ettumanur (1200 BC)

The image of Nataraja is the rhythmic play of Lord Shiva which is the source of all movement within the universe. This is represented by the circular or elliptical frame surrounding the Lord. The cosmological form of Brahman is the central theme of Vedas, particularly the Rig Vedas which is illustrated as Sudharshana chakra and as Nataraja's form. The charka is the base. Nataraja's figure is drawn or sculpted upon it. Only in this kind of formation, the cosmic egg can be truly infinite and endless. The moment of evolution from unmanifest to manifest starts at the time Nataraja lifts his leg.

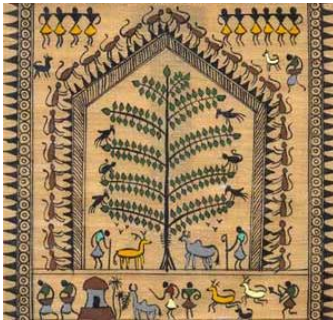
The Vitruvian Man, Leonardo da vinci (1492)

The Vitruvian Man drawing depicts a male figure in two superimposed positions with his arms and legs apart and simultaneously inscribed in a circle and square. The drawing and text are sometimes called the Canon of Proportions is based on the correlations of ideal human proportions with geometry described by the ancient Roman architect Vitruvius in Book III of his treatise *De Architectura*. Vitruvius described the human figure as being the principal source of proportion among the Classical orders of architecture. This shows that the interpretation of form and proportion began at a very latter stage in the western world as compared to India.

Natural forms are incarnations of ideas, and each is but an incomplete expression. Imitation and portraiture are lesser aims than the representation of ideal and symbolic forms. Tree is the symbol of Life and Sacred Knowledge according to our Vedic texts. Its various interpretations through the ancient ages depict the sublime relationship of man with the pristine nature in India. While it holds individual respect in the western medieval world, we had already succeeded in creating that delicate link with the nature and harnessing its power.



Harappan Seal



Saura Painting



Chamba Painting



Peach In bloom

Harappan Seal (2600 BC)

This seal depicts the worshipping of the sacred Bo tree or Babylonian tree during the Harappan period. Pre historic intellect revered tree, as it evoked verticality. Gradually it became the symbol of dynamic growth, seasonal death and regeneration. In this a mythical figure is shown in the branches of tree worshipped by a figure and flanked by another seven figures. Ancient Indians worshipped trees intending to please the deity residing inside it, most probably a Yaksha.

Saura Painting, Orissa

An important part of Indian tribal art of the eastern zone is the Saura painting of Orissa , which is referred to as `ikon`, consisting sublime portraiture of human being, horse, elephant, sun, moon etc, with symbolic meanings behind each. This painting depicts the worship of trees by animals and humans alike paying homage to the supreme nurturer. The lower portion shows humans hunting animals feeding on them , later showing the dependence of man on agriculture.

Chamba Painting (1700 BC)

The Chamba style of painting is distinguished by the elegant rhythmic figures, idealized female form and subtle handling of colours in addition to the use of light to highlight the human form and trees. It depicts an episode from the Gita Govinda showing Radha's tryst in the forest; the lush idyllic landscape of the region acting as a backdrop for the romantic scene.

Peach tree In bloom, Vincent Van Gogh (1888)

This is a scenic painting of a single peach tree growing in a backyard by Van Gogh. The warmth of the sun is starting to uncover the dormant colors of spring. It is as close to perfection as an artist is going to get when it comes to doing scenic paintings and how the painting just evokes a transition of seasons from winter to spring. But unlike Indian paintings, there is no depiction of human or animal from with the trees, showing the supremacy of man over nature.

Verses of the canon relating to animals show that the object of the canon has been as much to stimulate imagination. The relationship of man with the animal, where in the Indian context, it is linked with beauty, glory, fertility, immortality and wisdom. Indian art corresponds to the divine, nature and man the throughout the ages since the Vedic period, with its references even in the texts of Ramayana and the Mahabharata, defying the nature of compartmentalization of the western arts in various periods.



Sohrai Painting

Sohrai Painting, Jharkhand, Vedic period

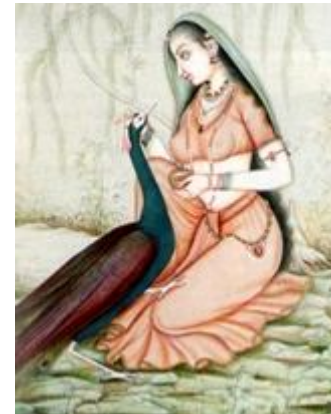
The Kurmi Sohrai tribe in the hill forests of Hazaribag plateau comb their designs with wild animals and birds found in these forests. Tigers and elephants are common motifs in this form of Indian tribal painting along with peafowl and the legendary man-like bird Chibha which runs on legs and stands upright and has hands. This painting depicts animals, birds and lizards used as fertility symbols.



Narsimha Avatar

Narsimha Avatar, Basohli style (1730)

Immortalised by its artistic eminences and its connoisseur patrons, Basohli is a metaphor for a vigorous, bold and imaginative artistic style, rich, stylish and unconventional. A style of painting characterized by vigorous use of primary colours and a peculiar facial formula.



Raga-ragini,

Raga Ragini, Basohli miniature (1730)

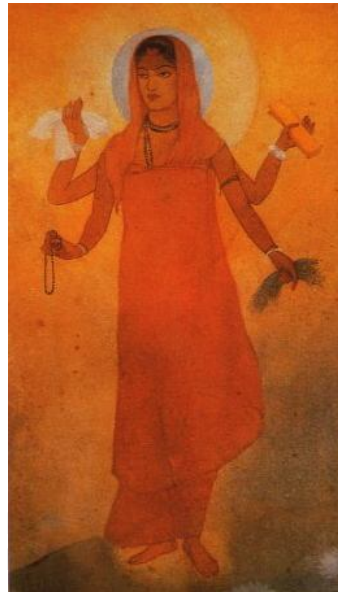
Raga-Ragini is a Basohli miniature painting from Jammu depicting the musical ragas in anthropomorphic form.



Beaver

The Beaver, Jacob van Maerlant (1350)

The Renaissance artists related to animal depictions as part of the new naturalistic perception of nature and rejected the symbolic and didactic function assigned to them which was prevalent in the early medieval art as seen in the 'Beaver' by Jacob van Maerlant, 1350, known as the greatest Flemish poet of Middle Ages, involving bestiary and symbolic meanings related to fertility.



Bharat Mata
Abanindranath Tagore



Nandalal Bose



Rabindranath Tagore

The Bengal School In the early years of the 20th century there was a renewed upsurge of nationalist fervour. In the arts this resulted in the search and revitalisation of Indian cultural history and spirituality, albeit one that was expressed not through the pictorial vocabulary of the foreign rulers but by reviving indigenous techniques and material. The nationalist project in art was led by Abanindranath Tagore (1871-1951) and some enlightened Europeans such as EB Havell, the principal of the Government School of Art in Calcutta from 1896, and Sister Nivedita, an associate of Swami Vivekananda.

Abanindranath Tagore, 1871 was the principal artist of the Bengal school and the first major exponent of swadeshi values in Indian art. He believed that Western art was "materialistic" in character, and that India needed to return to its own traditions in order to recover spiritual values. He painted Banga Mata/ Bharat Mata as Lakshmi, the Goddess of Plenty, clad in the apparel of a Vaishnava nun.

Nandalal Bose, 1966, a foremost pupil of Abanindranath Tagore, a pioneer of the school, he started with the "Indian style" of painting, before blazing off an alternative style at the Kala Bhavan. It conveys aspects of nature and spirituality, simple lives of villagers, women at work, and also subtly reflects the socio-political environment of life in Bengal at the time.

Rabindranath Tagore (1861-1941)

The Nobel laureate transformed his lack of formal training in art into an advantage, producing more than 2500 works of art within a decade. Evidently, in his quest for newer forms of expression in terms of line, form and colour, Tagore attempted to do something different from what he did in his literary works. If he sought peace and enlightenment in his songs, he went on to explore darkness and mystery in his drawings. Dark creatures and haunting landscapes belonging to a primordial and marvelous world were the theme of his paintings.

PROGRESSIVE ART MOVEMENT, 1930 A parallel national movement when India went through the tremendous upheaval of gaining freedom from the British empire and a torturous partition led to the rise of the Progressive Artists' group. It started in the 1930s with Souza, S.H.Raza, M.F. Hussain, K.H.Ara, H.A.Gade, S.K. Bakre and others with the concern to evolve a language for Indian contemporary art which had to be rooted in our culture and all the points of reference had to be our own, but it had to use modern techniques as well.



Head of Christ, F. Souza



Bindu, S.H. Raza



Mother

Head Of Christ (1948)

Francis Newton Souza born in Portuguese Goa, was the founder member of the Progressive Artists Group, which held its first exhibition in Mumbai in 1948. However, the following year Souza left India and moved to London. The works he produced in 1950s and 1960s reflect his Catholic upbringing in Goa, which had a great influence upon him as a child. Souza is identified with Christ's wounds and crucifixion, and expressed his kinship with this universal figure of humanity through paintings, drawings and works on paper, and in his writings.

The Bindu (1989)

S.H.Raza "The Bindu symbolizes the seed, bearing the potential of all life". Sayed Haider Raza calls his work a "result of two parallel enquiries." Firstly, it is aimed at a "pure plastic order" and secondly, it concerns the theme of nature. Both converge into a single point and become inseparable- the "Bindu" (the dot or the epicenter). Raza's work has formalism, for which he trained in France, as well as the mystic aspects of Hindu philosophy.

Mother (1997)

Maqbool Fida Husain, born in September 17, 1915 is one of the pioneers of the progressive art movements and is often known as the modern Picasso of India.



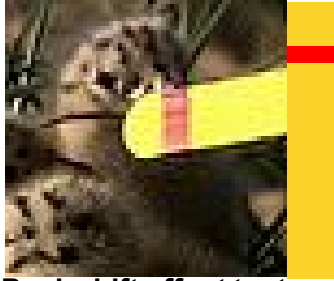
Landscape architect
a definition
The sublime and suffused

Landscape Designers in India should position their faith in the idea of art, understand its mechanics, and with this knowledge forge a critical path in these times of flux. Landscape Designers in India, **should position their faith in the idea of art,** understand its mechanics, and with this knowledge forge a critical path in these times of flux. Landscape Designers in India, should position their faith in the idea of art, **understand its mechanics** and with this knowledge forge a critical path in these times of flux. Landscape Designers in India, should position their faith in the idea of art, understand its mechanics, **and with this knowledge forge a critical path in these times of flux.**

Relations and
Redefinition

Culture and Time
Conceptual frameworks
Coming of age

Firing Synapses
Inversion
Leading the Sciences



Peak shift effect test



Frontal lobal cortex



Parvathi, 12th century

Peak shift effect

It might seem bizarre that science is using art to learn about the mind, looking for hard facts in the most ethereal of places. But great artists turn out to be the world's first neuroscientists, says V.S. Ramachandran.

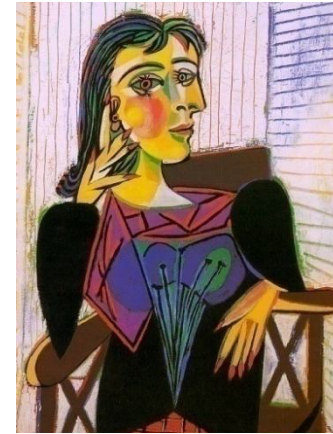
Vilayanur Subramanian Ramachandran (born 1951) is a neurologist best known for his work in the fields of behavioral neurology and psychophysics. He is currently the Director of the Center for Brain and Cognition, Professor in the Psychology Department and Neurosciences Program at the University of California, San Diego, and Adjunct Professor of Biology at the Salk Institute for Biological Studies.

V. S. Ramachandran and his fellow researchers including William Hirstein, developed a popular theory of human artistic experience and the neural mechanisms that mediate it. These laws combine to develop underlying high order concepts of the human artistic experience. Although not all encompassing as there are undoubtedly many other principles of artistic experience, they provide a framework for understanding aspects of visual art, aesthetics and design. Testing of these principles quantitatively can provide future evidence for specific areas of the brain responsible for aesthetic appeal. This psychological phenomenon is typically known for its application in animal discrimination learning.

Ramachandran and Hirstein (RH) compare the peak shift effect to the Sanskrit word "rasa," which is loosely translated as "essence." The peak shift involves the extraction of the "rasa" of a particular shape, color, etc. For example, consider the Hindu sculpture of Parvathi, 12th century. RH argue that the artist has abstracted the female body shape, and exaggerated it in a direction that takes it away from the male body shape, thus making the sculpture more aesthetically pleasing.



Nude on a Sofa
François Boucher, 1752



Portrait of Dora Maar
Pablo Picasso, 1937

In the peak shift effect, animals sometimes respond more strongly to exaggerated versions of the training stimuli. Consider the herring gull chicks. Since they're entirely dependent on their mothers for food, they're born with a powerful instinct. Whenever they see a bird beak, they frantically peck at it, begging for their favorite food: a regurgitated meal.

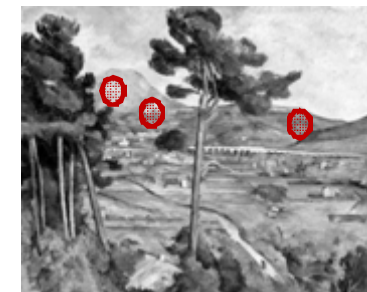
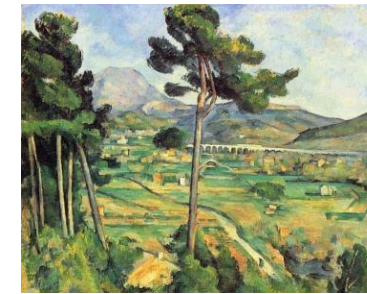
But this reflex can be manipulated. Expose the chicks to a fake beak—say, a wooden stick with a red dot that looks like the one on the end of an adult herring gull's beak—and they peck vigorously at that, too. Should the chicks see a wood stick with three red dots, they peck even faster. Abstracting and exaggerating the salient characteristics of a mother gull's beak strengthens the response. The phenomenon is known as the "peak-shift effect," since a peak pecking response comes from a shifted stimulus. In it lies one of the core principles of visual art.

The peak shift effect in art is the work of François Boucher, and his nudes in particular. Ramachandran and Hirstein argue that Boucher exaggerates the rosy hue in the women's skin color, making them more attractive than figures with normal hues.

Apart from emphasizing feminine, neotenous babylike features (a peak shift in the masculine/feminine facial features domain), the skin tones are exaggerated to produce an unrealistic and absurd 'healthy' pink flush. In doing this, one could argue he is producing a caricature in colour space, particularly the colours pertaining to male/female differences in skin tone.



Mont Sainte-Victoire (1882–1885) by Paul Cezanne



Bare Spots and the Peekaboo Principle

While much of neuroaesthetics focuses on the most elemental aspects of vision, the sensations detected by the retina and visual cortex, the field is also trying to explain art that engages higher levels of cognition.

As Cézanne aged, his landscapes became filled by more and more naked canvas. No one had ever done this before. The painting is clearly incomplete, complained critics; how could it be art? Cézanne was unfazed. He knew his paintings were only literally blank.

The incompleteness effect is most apparent in Cézanne's watercolors of Mont Sainte-Victoire and the surrounding Provencal landscape. In these pieces, Cézanne wanted to paint only the essential elements, the necessary skeleton of form.

He summarized the river in the foreground as a single swerve of blue. The groves of chestnut trees are little more than dabs of dull green, interrupted occasionally by a subtle stroke of umber. And then there is the mountain.

Cézanne often condensed the foreboding mass of Mont Sainte-Victoire into a thin line of dilute paint, just a jagged silhouette. The painting is defined by its voids. And yet when you look at the painting, the mountain is there, an implacable presence. Our mind easily invents the form that Cézanne's paint barely insinuates. Although the mountain is literally invisible—Cézanne has only implied its presence—its looming gravity anchors the painting. The brain has seamlessly filled in the empty spaces of the canvas.

According to Ramachandran, "Mont Sainte-Victoire" is pleasurable precisely because it is so spare. Cézanne's blank spots force the brain to engage in perceptual problem-solving, as it struggles to find meaning in the brushstrokes. "A puzzle picture (or one in which meaning is implied rather than explicit) may paradoxically be more alluring than one in which the message is obvious," observe Ramachandran and Hirstein. "There appears to be an element of 'peekaboo' in some types of art—thereby ensuring that the visual system 'struggles' for a solution and does not give up too easily." In other words, the search for meaning is itself rewarding: The brain likes to solve problems. We actually enjoy looking for Cézanne's missing mountain.



Margret Livingstone



Monalisa

What art can tell us about Brain?

Monalisa, Leonardo Da Vinci (1503-1506)

Margaret S. Livingstone, Ph.D. Professor of Neurobiology.

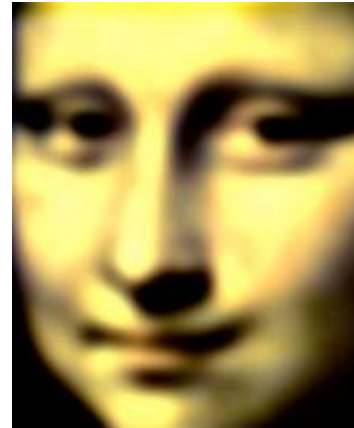
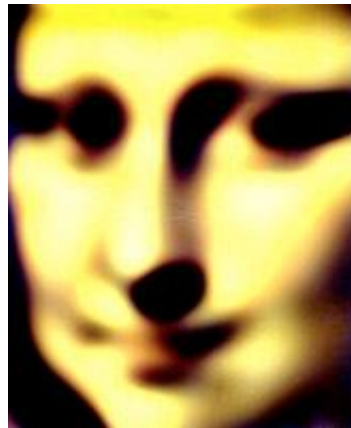
There is a specific connectivity between distinct regions in our field of vision and how they help us process form, color, motion, and depth. The segregation of color and luminance processing create the impression that an Optical Art painting is moving, how the Impressionists painted air.

A side interest in the lab is to use what we know about vision to understand some of the discoveries artists have made about how we see. The separate processing of color and form information has a parallel in artists' idea that color and luminance play very different roles in art (Livingstone, Vision and Art, Abrams Press, 2002).

The elusive quality of the Mona Lisa's smile can be explained by the fact that her smile is almost entirely in low spatial frequencies, and so is seen best by your peripheral vision .

The three images show her face filtered to show selectively lowest, low and high spatial frequencies. So when you look at her eyes or the background, you see a smile like the one on the left, or in the middle, and you think she is smiling.

But when you look directly at her mouth, it looks more like the panel on the right, and her smile seems to vanish. The fact that the degree of her smile varies so much with gaze angle makes her expression dynamic, and the fact that her smile vanishes when you look directly at it, makes it seem elusive.



Iberian art



Spanish Peasants



Gertrude Stine



**Cartoon of
Richard Nixon**

Gertrude Stein

In 1906, Pablo Picasso was determined to reinvent the portrait and push the boundaries of realism, and one of his early subjects was Gertrude Stein. What Picasso saw in Spain that affected him so deeply has been debated—the ancient Iberian art, the weathered faces of Spanish peasants—but his style changed forever. When he returned to Paris, he gave Stein the head of a primitive mask. The perspective was flattened and her face became a series of dramatic angles. Picasso had intentionally misrepresented various aspects of her appearance, turning the portrait into an early work of cubist caricature.

Picasso took her most distinctive features—those heavy, lidded eyes and long, aquiline nose—and exaggerated them. Through careful distortion, he found a way to intensify reality. As Picasso put it, "Art is the lie that reveals the truth."

Such distortions often make it easier for us to decipher what we're looking at, particularly when they're executed by a master. Studies show we're able to recognize visual parodies of people like a cartoon portrait of Richard Nixon (1913–94), the 37th President of the United States, faster than an actual photograph. The fusiform gyrus, an area of the brain involved in facial recognition, responds more eagerly to caricatures than to real faces, since the cartoons emphasize the very features that we use to distinguish one face from another. In other words, the abstractions are like a peak-shift effect, turning the work of art or the political cartoon into a "super-stimulus."



Adalaj Vav



Helical Vav, Champaner



House with a Drum



House with a Drum

Architecture, the inversion of the space of sculpture.

Architecture, the art in whose experience space most controls time, is therefore the last art on the spectrum. It represents an answer to the question raised by previous art; sculpture, as to the secret of the inside of a space that is occupied by matter. We experience this transition tangibly as we step over the threshold of a building.

From the outside, the building appears, except for scale, as would a sculpture. As we go through the portal we sense an inside unfolding about us. As it unfolds we realize that the inside becomes essentially just another outside. The secret of the inside of space becomes simply more space, for it is now empty of any content that would occupy it and make it inaccessible. The secret of the inside of space turns out, according to architecture, to be simply more space. Space held no secret after all. The inside of space now lies outside us, plain to see. If anything at all is now in the center, and remains as a mystery, it is ourselves, whose inner essence is beyond space, and in time only.

The surface of the sculpture, beyond which we could not penetrate inwards, is now the outer boundary of the architectural space beyond which, unless provision is made, we cannot penetrate outwards. In fact, if we were born within a building, and there were no doors or windows to inform us of an outside, what lay in space beyond the walls would be the mystery just as was the inside of sculpture. Sculpture would represent the hypothetical experience of being able to see the work of architecture from the outside. Eventually, without some promise in time of a passage to the outside, the inside simply devolves into becoming the equivalent of the outside.



Sculpture is embraceable, architecture is embracing. The surface of the inner side of the wall of the building contains and defines its. The space between us and the work has become enveloped and bounded. It has become finite in extent, it is not infinitely extended outwards as is the space containing the work of sculpture. It is the infinite space that is now withheld from us.



Sculpture has an effect on the everyday space immediately surrounding it, but that effect is limited. We could move around the sculpture. We were mobile in the space surrounding it. Given time we could occupy any position surrounding it. With architecture the work, all at once, despite time, surrounds us, without it having to move. If the work were sentient then its Argus eyes would see us from all sides at once.



Bhimbetka Caves

The ultimate way for a work to affect space is for it to *become itself that space, which architecture* does. Architecture does not so much use the everyday space given it, as it appropriates it, redefining it wholly into an artistic space. The portion of space that is enclosed in a building is exactly the same portion of space that was there before the building was erected. In this sense, enclosing a space does not change the space that is enclosed. It is rather the shape of the enclosed space that becomes the relevant aesthetic determinant.

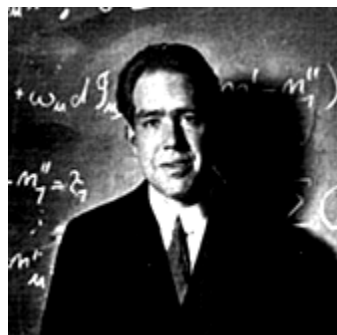
-Joseph Bloom 2005



Black Peacock
Alexander Calder, 1950



Violin and Guitar, Picasso



Niels Bohr

The paradox of sciences is that its astonishing progress has exposed the limitations of its paradigm, as reductionism has failed to solve our emergent mind.

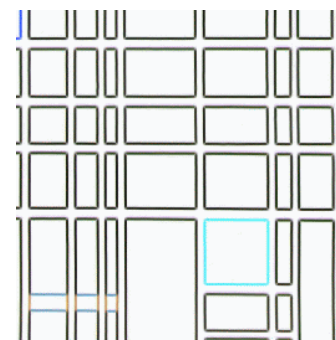
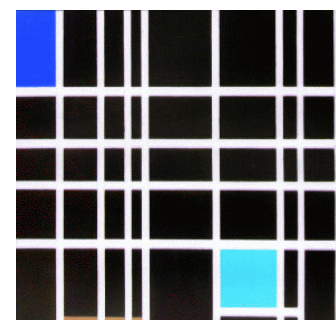
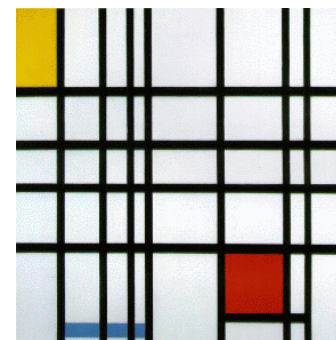
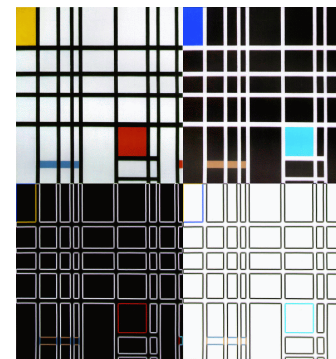
The aim of the trained scientific or artistic imagination is to conceive (*concipio*, lay hold of) invent (*invenio*, to light upon) or imagine (visualise) some unifying truth previously unsuspected or forgotten. The theory of evolution or of electrons or atoms; the rapid discovery (un-veiling) by a mathematical genius of the answer to an abstruse calculation; the conception that flashes into the artist's mind, all these represent some true vision of the Idea underlying phenomenal experience, some message from the "exhaustless source of truth". Ideal art is thus rather a spiritual discovery than a creation. It differs from science in its concern primarily with subjective things, things as they are for us, rather than in themselves. But both art and science have the common aim of unity; of formulating natural laws.

Art can be tailored to the physiology of a specific area in the brain. As illustrated in Calder's composition, the separate pieces of the mobile when viewed from a distance appear as static spots of varying sizes. But as the pieces move in different directions, each one stimulates only the category of the cell that is selectively responsive to the direction in which the spot is moving.

Niels Bohr (1885-1962)

"When it comes to atoms, language can be used only as in poetry."

Bohr's discerning conviction was that the invisible world of electron was essentially a cubist world. What he maintained was that the form they took depended on how you looked at them. This meant that they weren't like little planets at all, instead were like one of Picasso's deconstructed guitars, a blur of brushstrokes that only made sense once you stared at it. For Bohr, the allure of cubism was that it shattered the certainty of the object. The art revealed the fissures in everything, turning the solidity of matter into a surreal blur.



Piet Mondrian (1872-1944)

"Every true artist has been inspired more by the beauty of lines and color and the relationships between them than by the concrete subject of the picture."

Piet Mondrian was a Dutch painter and an important contributor to the De Stijl art movement, which was founded by Theo van Doesburg. Despite being well-known, often-parodied, and even trivialized, Mondrian's paintings exhibit a complexity that belie their apparent simplicity.

The non-representational paintings for which he is best known, consisting of rectangular forms of red, yellow, blue, or black, separated by thick, black, rectilinear lines, are actually the result of a stylistic evolution that occurred over the course of nearly thirty years, and which continued beyond that point to the end of his life. Although the end result leads the viewer to begin emphasizing the forms over the content, these paintings are still firmly rooted in nature, and it is only the knowledge of Mondrian's later achievements that leads one to search for the roots of his future abstraction in these works.

Mondrian, in search of 'the constant truths concerning forms,' settled on the straight line as the major feature of compositions. He believed that straight lines are constituents of all forms. Many years later, physiologists discovered orientation-selective cells, which respond selectively to straight lines, and are widely thought to be the physiological 'building blocks' of form.



Antonin Dvorak



The Seventh Symphony



Alankaras, Indian
Classical music,
The Samveda

Science needs arts.

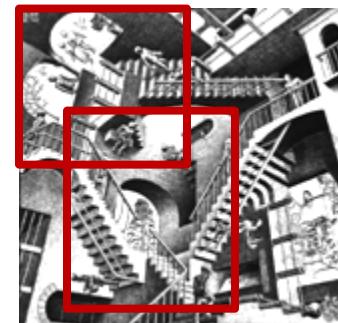
By heeding the wisdom of the arts, science can gain the kinds of new insights and perspectives that are the seeds of scientific progress. A Symphony is a wonderful artistic exploration of the delicate orchestration of neural responses that allow us to feel both surprised and rewarded by clever permutations of what we are accustomed to.

Antonin Dvorak (1841-1904)

“I have not actually used any of the [Native American] melodies. I have simply written original themes embodying the peculiarities of the Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythms, counterpoint, and orchestral color. Indian notes are “not static.”

Dvorak was one of several composers from the Romantic era who let his cultural roots shine through his music. Although the structure of his music follows generally along classical lines, his rhythms and melodies seem to embody the folk traditions of his native Czechoslovakia and surrounding regions. His works include operas, symphonic, choral and chamber music. Dvorak also introduced some local dances with characteristic rhythms or forms to his music, such as Polkas, the Furiant and the Ukranian Dumka.

The end of Dvorak’s symphony is a wonderful artistic exploration of the orchestration of neural responses that allows us to feel both surprised and rewarded by clever permutations of what we are accustomed to. We retrieve these perceptions from episodic memory traces the next time we hear a similar piece of music. – Daniel Leviton, Neuroscientist, McGill UNiversity



Understanding the world is a lot like seeing the world, and the visual illusions to which the eye is prone provide exquisite metaphors for the cognitive illusions to which the mind is prone - each section of the canvas is coherent but all these possible parts add up to an impossible whole. Escher’s work exposes the masterful fraud that our brains perpetrate upon us-the neural magic show that we call reality.

-Daniel Gilbert, Psychologist, Harvard University, 2007

Cornelis Escher (1898-1972)

Maurits Cornelis Escher, who was born in Leeuwarden, Holland in 1898, created unique and fascinating works of art that explore and exhibit a wide range of mathematical ideas.

Escher understood that the geometry of space determines its logic, and likewise the logic of space often determines its geometry. Another of Escher's chief concerns was with perspective. In any perspective drawing, vanishing points are chosen which represent for the eye the point(s) at infinity.

It was the study of perspective and “points at infinity” by Alberti, Desargues, and others during the renaissance that led directly to the modern field of projective geometry.

By introducing unusual vanishing points and forcing elements of a composition to obey them, Escher was able to render scenes in which the “up/down” and “left/right” orientations of its elements shift, depending on how the viewer’s eye takes it in.

Landscape architect
a definition
The subliminal and suffused

Landscape Designers in India should position their faith in the idea of art, understand its mechanics, and with this knowledge forge a critical path in these times of flux. Landscape Designers in India, **should position their faith in the idea of art,** understand its mechanics, and with this knowledge forge a critical path in these times of flux. Landscape Designers in India, should position their faith in the idea of art, **understand its mechanics** and with this knowledge forge a critical path in these times of flux. Landscape Designers in India, should position their faith in the idea of art, understand its mechanics,

Relations and
Redefinition

and with this knowledge forge a critical path in these times of flux.

Culture and Time
Conceptual frameworks
Coming of age

Firing Synapses
Inversion
Leading the Sciences





Ganga Glaciers- Bhutan Himalayas



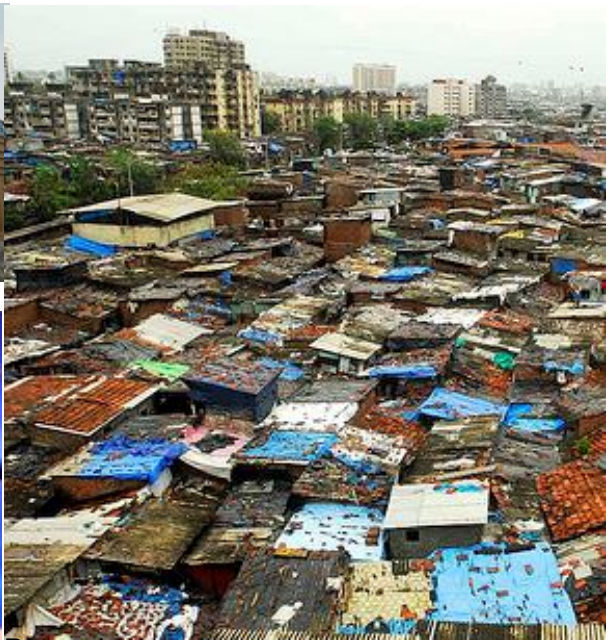
Media



Pollution



Bidhannagar Pandal



Dharavi



Evolving identities



Lost tales



Street Cricket v/s Gaming zones in malls



Pichavaram Mangrove Forests- South India

Lost arts- Parsi gara

Street Cricket v/s Gaming zones in malls

Pushkar fair

The way forward ...

As spatial designers, art as a motivating force is a powerful idea. It allows spaces to be beautiful; to have soul breathing in them. It allows innumerable connections, both said and unsaid, to waft in the air, for any one to read what's being said, or to sense, grasp and write a personal narrative.

But if it did that, and just that, that would be a tragedy.

Art is far more important than that.

In any age, complex and innumerable questions abound. Art allows us to inverse the questions, and also to answer them in innumerable way simultaneously.

And then, it allows us to imagine relations, meanings, truths that we did not even think existed; and more importantly abstracts and simplifies them in manners most palatable.

And finally, it becomes the language with no script, allowing the disparate to bond and resolve, and find equilibrium in what can at times be unbalanced times.

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