

After its roaring success in Pune, Kolhapur, Surat and New Delhi, travelling exhibition,
Tracing Narratives, comes to Mumbai from 12th to 27th May!

MUMBAI

12th May to 27th May 2017

@

Chemould Prescott Road,
Queens Mansion, 3rd Floor,
G. Talwatkar Marg, Fort,
Mumbai 400 001.

**TRACING
NARRATIVES**

INDIAN
LANDSCAPE DESIGN



Log on to:
www.leaf-india.org/tracing-narratives.php

SPADE talks
lecture series

@
Chemould Prescott Road

12th May

conversations on
Cities and Forests

Understanding landscape,
ecology and urbanity.
Rahul Mehrotra
Riyaz Tayyibji

18th May

conversations on
Landscape, Art and People

Aniket Bhagwat
Jitish Kallat
Leandré D'Souza
Sidharth Bhatia



Landscape Environment Advancement Foundation
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SPADE presents :

**TRACING
NARRATIVES**

May 12 - 27 | 2017

“You cannot heal mankind, unless you know how to tend to one human first. And what use is that body if it does not dream, and aspire for poetry.”

Landscape Architects today do a host of things, from thinking about cities, to regional natural resource management, to conserving fragile ecosystems and most think that doing gardens is not really a compelling reason to be in the trade.

On the other hand, not only has the garden always occupied the human mind historically; but the history of landscape design is the history, to a large part, the history of gardens.

Somehow the garden is the “other place”, the place we aspire for, a place to be in when all else is over. It all started with a garden; and somewhere we seemed to have forgotten that.

The exhibition attempts to create a lens; through which practitioners may care to evaluate the world of landscape design and its meanings today.

The other facet of this adventure is to make the idea of the garden, central to the discussion. The meaning or rather the many meanings of a garden are often forgotten, and the searching of these meanings will lead one to find the core of the profession; a place from where many forays not just in the world of design can well be launched.

- Aniket Bhagwat

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This exhibition is a ‘LEAF’ initiative.
(LEAF-Landscape Environment Advancement Foundation)

SPADE

SPADE: is a not for profit forum that looks into the state of design in India. It aims at garnering insights towards architecture from unfiltered standpoints: of the architect, the designer, the photographer, the author, the editor, and many other contributors. SPADE, is a space for discussions that attempts to question contemporary space design, and in doing so, invites introspection while provoking thought, paving the way for exploring and exposing ideas to the milieu. It believes in cultivating an attitude that brings about an authentic pursuit of design.

The world is changing fast, and although “development” has brought about change, globalization has not made significant life reforms for the larger majority; economic ratios have not been a true indicator of quality of the life of the people. There seems to be a fake layer that veils the reality underneath.

SPADE says, “Let’s take a harder look at ourselves”; its various activities include publications, seminars, lectures and films. It also promotes research through its research arm : Spade India Research Cell-SIRCLE; supported by Samira Rathod Design Associates.

Samira Rathod
EDITOR, SPADE



SPADE Talks - “where the real world lies”



PROCESS PROJECTS LECTURE

episode 1



THEATRE AND CINEMA

episode 2

EXCERPTS FROM THE



“where the real world lies”

episode 3

READING

The arts are the imagined reality of a time; sometimes embellished, at others wholly imagined, and yet at others faithful recordings of a phenomena. Through varied representational means that they reflect, comment and record the times we live in; and then by their potency influence the times we live in.



The Sufi Abu'l Abbas rebukes the vain dervish: page from Baharistan of Jami manuscript. Mughal Court, Lahore, 1595 CE.



Varari Ragini, Ragamala, 17th Century, depicting a woman fanning a prince in a garden with a peacock below.

PERCEIVING

The arts are the imagined reality of a time; sometimes embellished, at others wholly imagined, and yet at others faithful recordings of a phenomena. Through varied representational means that they reflect, comment and record the times we live in; and then by their potency influence the times we live in.

it seem greater than truth itself.

“Gardens were rooms, where all facets of life expressed themselves; they were a continuum of the built – inseparable in activity and spirit; but often transcending life cycles to attain states of the metaphysical.”



NORTH Company Bagh(British Raj) and Gandhi Inter College (1956), Charthawal, Muzaffarnagar district, Uttar Pradesh

NUR'URING

The British in India, steered the economy in some part by establishing Rubber plantations (*ficus elastica*). Over time with the development of large campuses of industries, institutes and house developments the *Ficus* Species underwent a multiplication of hybrid *Benjamina* varieties. This was much favored for its ease of transplanting and appearance; becoming for over a decade the tree of universal preference.



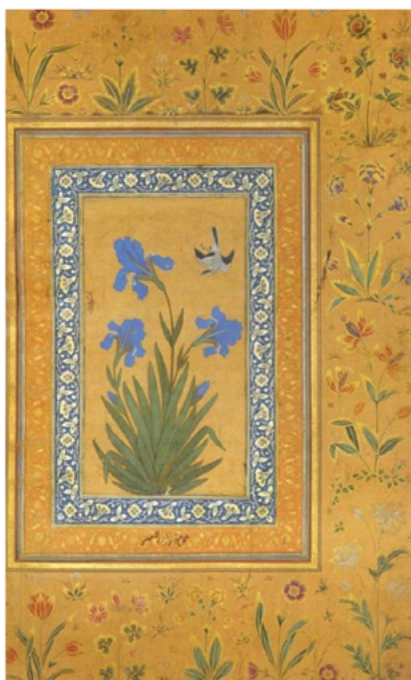
FICUS
Elastica, Religiousa,
Benghalensis, Benjamina
Benjamina, Benjamina, Benjamina

RECORDING

MUGHAL RECORDINGS

The Mughals were passionate nature lovers and patrons of art, literature and beauty in all forms and encouraged various sciences and art forms. They keenly recorded them through miniature paintings. The mapping of flora was no different.

Jehangir; the fourth Mughal emperor, (1569 – 1627 CE) having a special interest in fruits and flowers, extensively recorded nature in its emotive form. He appointed Ustad Mansur Nadir (1590-1624 CE) a painter who accompanied him while travelling. He elegantly documented natural surroundings in his paintings by portraying it in the most natural setting and intimate associations with elements of nature. Plants find mentions at the beginning of Jehangir's autobiography (*Tuzuk-i- Jahangiri*).



ANCHORING

SYDNEY PERCY LANCASTER

Sydney Percy Lancaster, son of Percy Joseph Lancaster (d.1904), hyphenated his middle name and surname, and this is how his name appeared in Brummitt & Powell (1992, the database of author names and their standard forms maintained and updated as part of the Plant Names Project under Kew Botanic Garden).

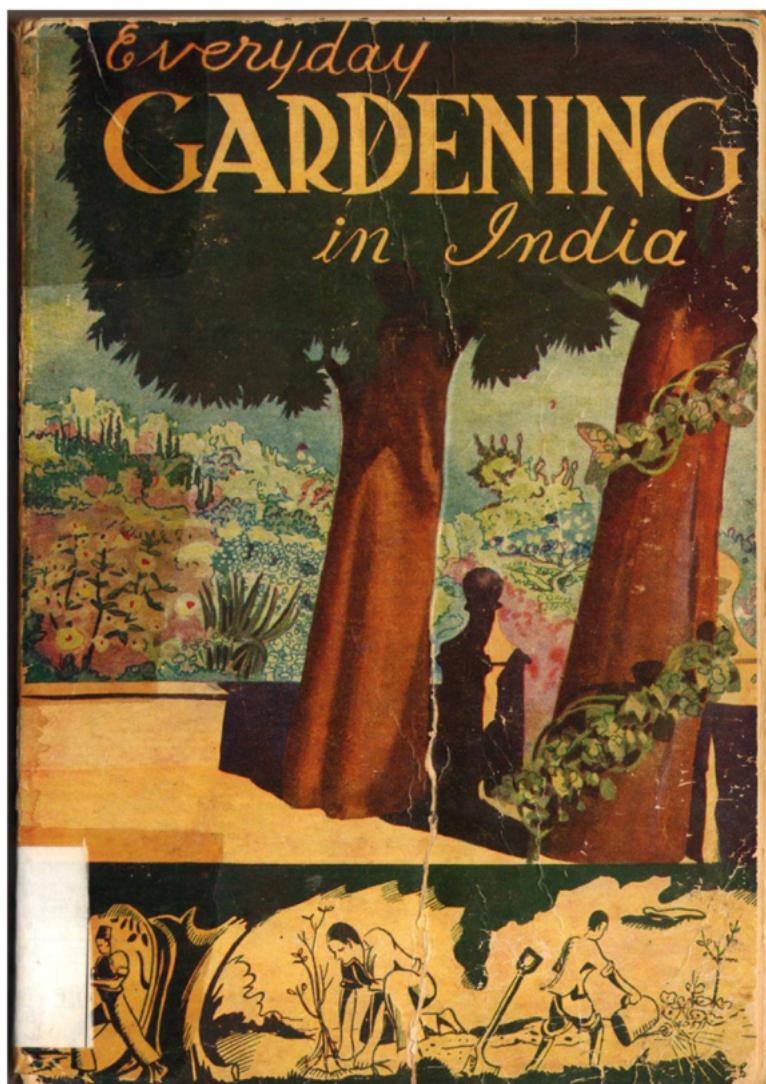
He made several prominent contributions to the country. He laid out Sunder Nursery and planted refugee colonies in Delhi. He did the garden around Mahatma Gandhi's Samadhi in Rajghat, Delhi and provided the greenery at the National Stadium for the first Asian Games and the cricket pitch for the first official Marylebone Cricket Club, cricket match in India. A prolific writer, orator and a poet, he authored several books on gardening, articles, journals and delivered lectures at institutions and garden clubs.



WRITING

From the enormous wealth of ancient Indian Literature; a glossary of few examples which detail the several and varied nuances related to gardening, forestry and agriculture.

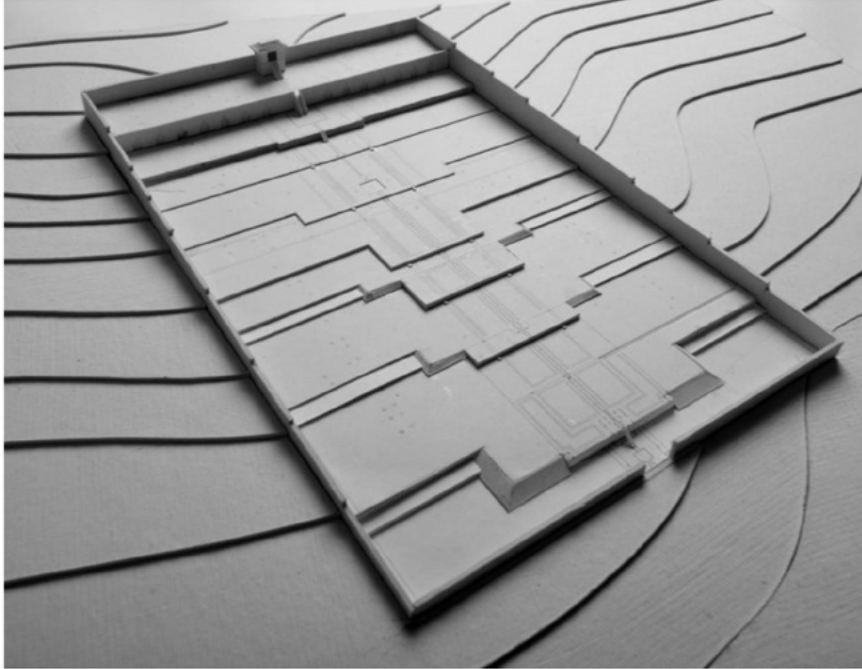
Atharva veda, Brihat samhita of Varahamihira, conveys botanical and agricultural aspects.



About the Author

Eric Bertram Wood Grindal born in London in 1885 was an officer of the Order of the British Empire (obe) civil division 1939, Esq. Indian audit and accounts service, comptroller, Sindh.

REVISITING



Like careful points on the surface, the chinars, dot the land in precision, and soar. And in a heady rush, the mind recognizes the many plays being enacted. The path like a mountain trail, rising, with many points of rest- to reflect and register the route travelled. The water controlled with precision, bonded strictly- and within that bonding allowed to express the joy of life. The dramatic transformation of a free infinite space, which is constantly regulated, controlled and represented with changing perceptions of the formation of enclosures. Like shifting sands, the disappearance of the lower ground, as one rises higher. And then in the final terrace, the almost insignificant in scale, but rich in symbolic intent, a pavilion that is small- allowing the drama of nature to reign.

PRAC'TIC'ING

Kuthu Math, like most of the maths in Bhaktapur, is built in a quadrangle around a stone-paved courtyard. The structure can be tenuously compared with the Buddhist bahal, common in Patan and Kathmandu. The garden was developed improvised and given its particular shape by the four dimensional diagram of the universe- The Mandala. A mandala with its concentric circuits of varying geometric form is basically an imprint of cosmic order on the plan of existence.



