

# OUTDOORS<>INDOORS: Exploring Landscape from Home

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## Appendix 1

### *Why Landscape?*

Landscape as an entity is not just limited to the visual experience. In contemporary times landscape is a multi-contested entity of ownership and occupancy. Landscape is the manifestation of industrial expansion to territorial identity, an indigenous practice that transforms reality beyond Anthropocene—a complex dynamic situation of ecological engagement. Engagement with land is the only means to rediscover empathy, and to recognise our interdependence with our immediate environment during these times of collective cohabitation.

Similarly, the word “scape” refers to “a wide view of a place.” In contemporary times, landscape can be a verb to explore a wider interdisciplinary framework of individual and collective dialogue between practices and disciplines that generate a community relationship. Engagement with landscape can be seen as a multi-sensory dialogue with our everyday practices—both physical and conceptual.

### *Why Community?*

The term Community has evolved from its traditional definition of a group of people inhabiting a specific land with a specific lifestyle and specific memory. Community today is a heterogeneous body of multiple cultural memories. Community can also emerge in a temporary way, given how it's commonly used to refer to a specific time and space context.

### *Why Collectivism?*

Interdependency and collective sharing is necessary to generate a holistic approach to our environment. Just as land itself is a transforming phenomenon, so is our relationship with it. Therefore, a reciprocal participatory process of listening, sharing, and learning has to be developed between individuals and collectives for a deeper understanding and experience of land from multiple perspectives.

New relationships of the public sphere need to be generated as an interface of the interior and the outside. This module on landscape study is a means to generate a collective empathy among our neighbours, friends, and relatives in relationship to nature by sharing our memories of multiple engagement with our environment and land, so as to rejuvenate the relevance of our everyday existence.

## **Reengaging with Landscape Study as a Metaphor of Combined Perspectives**

Landscape as a practice emerged with the seventeenth-century Dutch painters in Europe and became a tool of the coloniser to transform the image of the globe into a

homogenised practice of a one-point view of linear perspectives of representation. Landscape has also been part of other traditions of image-making like the multiple perspective of the Mughal miniature in India and Persia, and the bird's eye view of the Chinese landscape tradition of horizontal scrolls where landscape has been a means to record the daily lifestyle of human activity and its multiple associations with nature. But in the age of modernism, landscape representation was reduced to an exercise of form and structure. Post-1950s, we can see a renewed interest to engage directly with the phenomenon of land through practices like land art and site-specific art, where artists engaged directly with the material of the land or used their body to interact with the phenomenon of landscape in a performative relation.

### **Different Practices of Perspective in Landscape Representation**

- a) *Bird's Eye View*: Top view information of different elements in landscape. Mapping as a personal travelogue of a location. A horizontal expanding view of the space that operates between close-ups and distant views together as counter information. It involves different practices of mapping, and generates multiple forms of narrations. Early Persian maps and horizontal scrolls of Chinese landscapes are top-view interpretations of landscape.
- b) *Reverse Perspective*: Reverse perspective is readdressed as an inclusive tool to map an overall viewpoint associated with the social and cultural experience of landscape in particular, and land as a physical entity in general. The beholder is inside and the land expands. An over-encompassing encounter with space. Like the paintings on the domes of churches and the practice of diorama, or a round arena theatre.
- c) *Linear Perspective*: A photographic point of view of real land where one maps the notion of an image from the perspective of the beholder. The vanishing point is inside and converges into the horizon. The experience follows the rules of illusion with a single focus. One experience overlaps the other in layers, like a proscenium stage. The paintings of the European Renaissance period and later the emergence of the academic school of representation are examples of linear perspectives.
- d) *Multiple Perspectives*: Emphasis on maximisation of information by including different point of views generated by different positions of viewing, which can be reengaged as a different perspective with both physical and informational disciplinary tools. There are different narrative paintings of Indian miniature, especially Mughal miniature, where landscape is represented as multiple points of view of nature, lifestyle, and practices. European paintings during Mannerism or Baroque show these practices of multiple perspectives. Multiple perspectives today can be interpreted as multiple points of view that involve different practices and disciplines engaged with land.