

“卢尼地带”研究： 突破河流定义的“水分关键带”

Engaging *Luni*: A Critical Zone of Wetness rather than a River

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摘要

在地理视角下，卢尼河是一条穿越印度塔尔沙漠的季节性河流，此时的沙漠即是一片毫无生机或极度缺水的区域，需要通过管道和运河向其输送水源。但若将这一场地理理解为处于云层和含水层之间的“水分关键带”，“卢尼”便可被定义为一处拥有丰富多彩文化的开敞空间，这里孕育着制盐、陶艺、音乐、木版印刷和印染等多种受季风影响的传统技艺。2018年，由宾夕法尼亚大学斯图尔特-韦茨曼设计学院阿努拉达·马图尔教授组织并主持的设计课程通过模拟图像、压印和蒙太奇等方式，利用后一种范式来研究“卢尼”，以构建另一种“场地”。有别于从“河流”的视角来理解卢尼河，此设计方法所探究的是另一种视角下的“卢尼地带”——无处不在的水分。设计方案“共鸣乐器”即为此课程的成果之一，方案摒弃了一般地图中将场地局限为地理表面的传统，运用绘画、摄影、版画和蒙太奇等方法，将场地打造成为一处“水分关键带”。针对“卢尼地带”的具体研究应用这些方法建造了“水分关键带”中的“乐器”装置。在这里，协商沟通、灵活变通和容许差异的设计方式比刻板固定、一刀切、严格划定和精准定义的模式更加适用。

关键词

河流景观；降雨地带；水分；音乐；模拟图像；蒙太奇

ABSTRACT

When the ground is understood as a geographic surface, *Luni* is articulated to be a seasonal river that flows through the Thar Desert in India. In this paradigm, the desert is perceived as empty or as a place of scarcity to which water must be brought in pipes and canals. However, when situated within a “critical zone of wetness” that extends from clouds to aquifers, *Luni* is a culturally vibrant open terrain where various traditional practices of habitation—salt production, pottery, music, block printing, and dyeing—are acutely tuned to the monsoon. The design studio organized and instructed by Professor Anuradha Mathur in 2018 at the Stuart Weitzman School of Design, University of Pennsylvania engages the latter through analog prints, imprints, and montages to construct another ground. This approach pursues *Luni* as ubiquitous wetness, rather than understanding the *Luni*-as-a-river differently. The design project “Resonating Instruments” is an outcome of this studio. Instead of working with maps that construct the ground as a geographic surface, the project uses drawing, photography, printmaking, and montage as techniques of negotiation to construct the ground as a “critical zone of wetness.” These techniques were used to engage the *Luni* and to construct the instruments in a “critical zone of wetness,” where negotiation, flexibility, fluidity, and gradients are favored over rigidity, separation, and strict delineations and definitions.

KEYWORDS

River Landscapes; Rain Terrain; Wetness; Music; Analog Prints; Montage

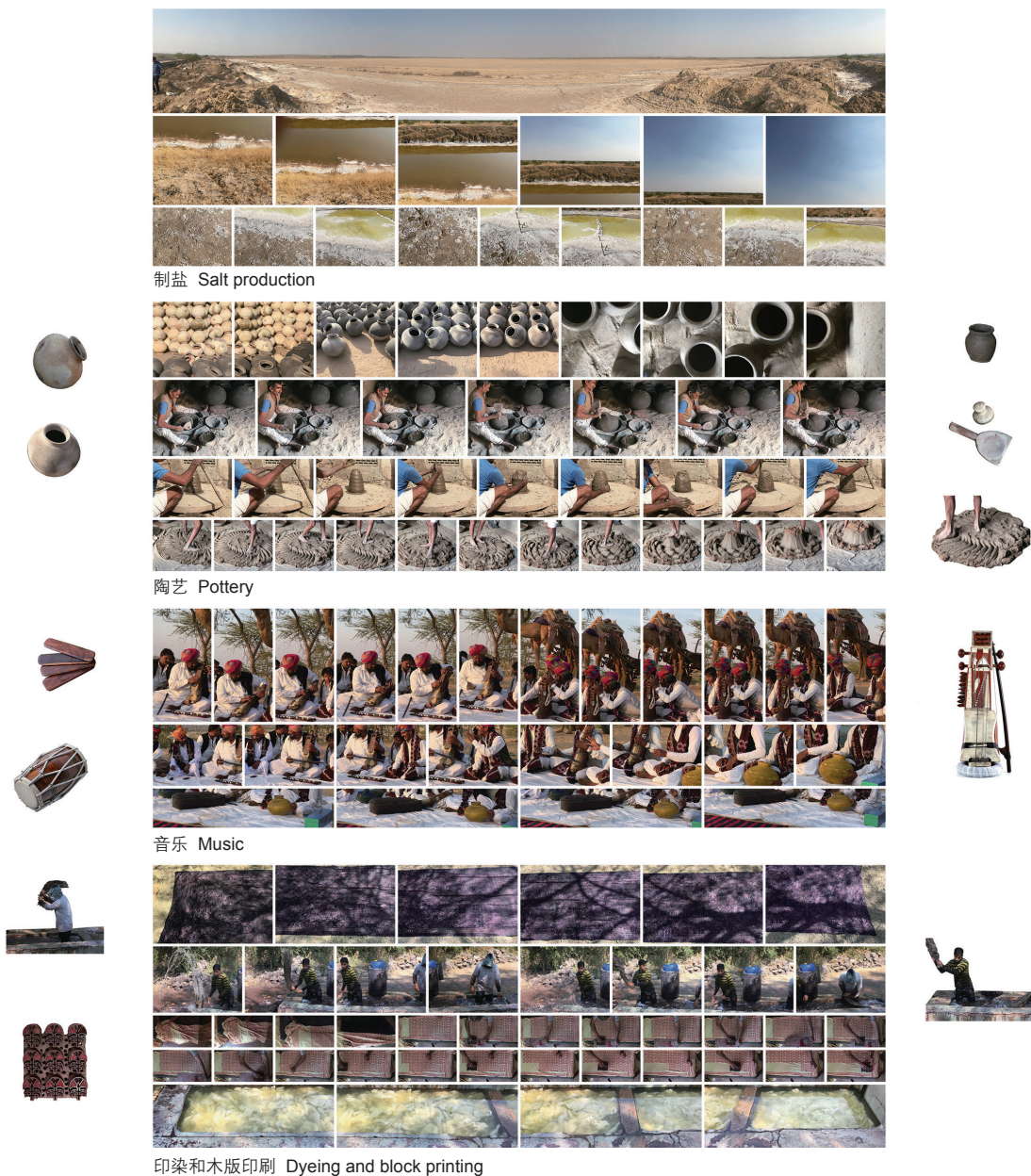
1 场地——两种范式

人们所栖居的大地在多数设计师看来再寻常不过——它是供人类、动物、植物和水体等活动的地理表面。在这种广为接纳的定义下，河流即地表上始于某处源头、不断流动的水体；它沿着两岸之间的河道流淌，当水位超过河岸高度时，就会引发洪水^[1]。而地表之上不存在或缺乏水资源及其他栖居者的区域则被视为沙漠。不同于上述定义，阿努拉达·马图尔和迪利普·达·库尼亚在近年的研究中提出了另一种新的理解范式：将场地视为介于云层和含水层之间的“水分关键带”^[2]。他们认为，“绝对干燥的土地是不存在的。在某种程度上，‘水分’无处不在，它存在于海洋、云层、雨水、露水、空气、土壤、矿物中，甚至动植物体内。海洋和沙漠的区别仅仅在于水分含量的差异”。^[3]

从大多数基于普通地表模型的地图来看，卢尼河是一条位于印度西北部拉贾斯坦邦的重要河流。它流经塔尔沙漠，通常在汇入阿拉伯海前就干涸了。为了解决这一缺水问题，当地开始兴建大型基础设施，其中就包括英迪拉—甘地运河和新近规划的东拉贾斯坦运河。2018年，由宾夕法尼亚大学斯图尔特—韦茨曼设计学院马图尔教授组织并主持的设计课程提出将卢尼河视为“水分关键带”（以下简称“卢尼地带”），由此展开研究。“卢尼地带”指受风、水分、人类、动物，以及货物等的运动轨迹影响的开阔区域；在这里形成了多种传统技艺，如制盐、陶艺、音乐、木版印刷和印染等，它们的发展与季风息息相关（图1）。这些不同的运动轨迹与传统技艺从四面八方传播出来，又汇集于各地。以马利纳特集市为例，在提尔瓦拉小镇每年三月举办的大型市场上，人、动物和各种货物齐聚在这片多沙的“卢尼地带”，而后又相继离开。

2 构建与应用另一种场地

基于“卢尼地带”的研究主要包含两个切入点——其一是构建可供设计的场地，其二是探索应用于该场地的设计方法。用于表现前者的是——一幅数字声谱图，内容为一系列印度巴尔梅尔地区兰加乐师的表演录像。该声谱图记录了声音的频率和振幅，将声音的不同强度可视化。根据这些数字印记，再通过蓝晒法（一种可生成蓝图的照片印刷技



1. 与“卢尼地带”内多种传统技艺相关的材料、乐器、音律和动作。

1. Materials, instruments, rhythms, and movements of various traditional practices of the Luni.

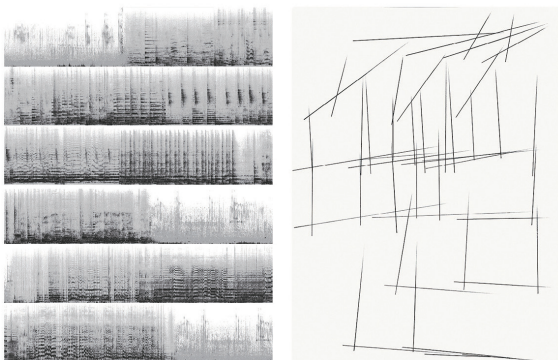
术），即可生成模拟图像。表演录像的底片被用来创作分层叠加的图像，通过不同的曝光时长来反映不同的声音强度。通过将声音强度、节奏及底片曝光时长图示化，“卢尼地带”项目建立起了一种独特的设计语言（图2）。在这套设计语言的支持下，而后完成的两组拼贴摄影图成为了后续转译和设计工作的基础。相应的剖面图和效果图则进一步丰富了这两处“构建的场地”所呈现的内容。

第二个切入点的灵感来自于南亚信德民族的传统乐器萨兰吉（Saarangi）。这是兰加乐师在表演

中用到的重要弦乐器，由三根主弦组成，用琴弓演奏。同时，它还包含一组共鸣弦，与主弦发出的音符相呼应，共同发出浑厚的嗡鸣声。不同材质和长度的琴弦固定在不同的高度，通过弦码和弦钮保持紧绷状态。乐师可根据演奏乐曲的旋律调式（raaga）利用弦码和弦钮来调整乐器的音调（图3）。通过认识演奏过程中的共鸣现象、研究乐器精巧的制造和校准过程中琴弦与其他部件的关系，最终生成的场地设计方案多了一分乐器般的精巧和敏感。



曝光：利用录像中的画面模拟制作蓝晒版画
Exposure: analog cyanotype prints using stills from video



强度：音频的声谱图
Intensity: spectrogram of audio

节奏：从蓝晒版画中提取传统乐器萨兰吉的运动路径
Rhythm: lines drawing out the movement of the Saarang extracted from the cyanotype print

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3 “共鸣乐器”项目

为了探索适用于不同水分水平地区的设计方式，“共鸣乐器”项目在“卢尼地带”设计了两个“乐器”装置。这两个被季风期的雨水“奏响”的“乐器”将通过不同强度和时长的集体活动，在全年产生“共鸣”。不同于一般连接或加固河畔或滨河区的方式，“共鸣乐器”更期望找寻一种栖居于水分含量微妙且复杂的开放地带的方法（图4）。

经过“校准”，“1号乐器”装置可将雨水收集并

储存在“地下蓄水池”（tanka）中，为牛、骆驼和马等牲畜的饮水槽或染工冲洗染布供水。溢出的水流入铺着砾石的水沟，通过这些沟渠再将水引入一系列固定在沙地中且高度不等的支撑桥（作用同“弦码”）——此设计可以减缓溢流速度并净化水体，同时补充地下水。这些支撑桥也连接着乐器装置固定在沙地里的部分，在不同高度设有开口，以便在河流水位上涨时让水流入。当水位降低时，支撑桥仍能留蓄一定程度的水分，以满足御谷（*Pennisetum glaucum*）和该地区其他耐盐作物生长所需。场地中原有的牧豆树（*Prosopis juliflora*）是乐器装置的重要组成部分，可为染工提供必要的树荫和丰富的木柴资源。修剪牧豆树可以改变其生长习性，从灌木变成乔木，从而形成更大的树冠，让此区域更加宜居。由沙漠柚木（*Tecomella undulata*）、阿拉伯金合欢（*Acacia Nilotic*），以及瓜叶菊牧豆树（*Prosopis cineraria*）等本地树种组成的树林，可在场地的一侧形成树荫。而在另外一侧，竹制的亭子既为木版印刷工和染工提供了工作空间，也可作为马利纳特集市期间的活动场所（图5~8）。

“2号乐器”装置深埋于沙地中，形态与“1号乐器”相差较大。考虑到沙子可以快速渗滤水的特性，此装置由埋在沙地中的支撑桥组成。支撑桥上放置了土工布袋，用以维持场地中的水分、减缓蒸发，形成滞水台。固定在支撑桥上的杆子露出沙层，既可以作为土工布袋放置位置的标记点，也可以在马利纳特集市期间支撑遮阳构筑物，彼时村民和赶集的人们也可通过手动泵取水。支撑桥上的杆子和取水泵的布局决定了集市每年的组织方式：安装于三段混凝土坡道上的管道，可以将地下土工布袋中收集的富余水分运送至立于沙地之中的水塔，此水塔又与提尔瓦拉高地相连。不同高差的坡道形成了沙质阶地，可用作晒场或表演、集会场地。与“1号乐器”一样，牧豆树丛可以为制陶工人提供烧窑的木柴，同时也可满足提尔瓦拉小镇居民的各种家用需求（图9~12）。

4 结语

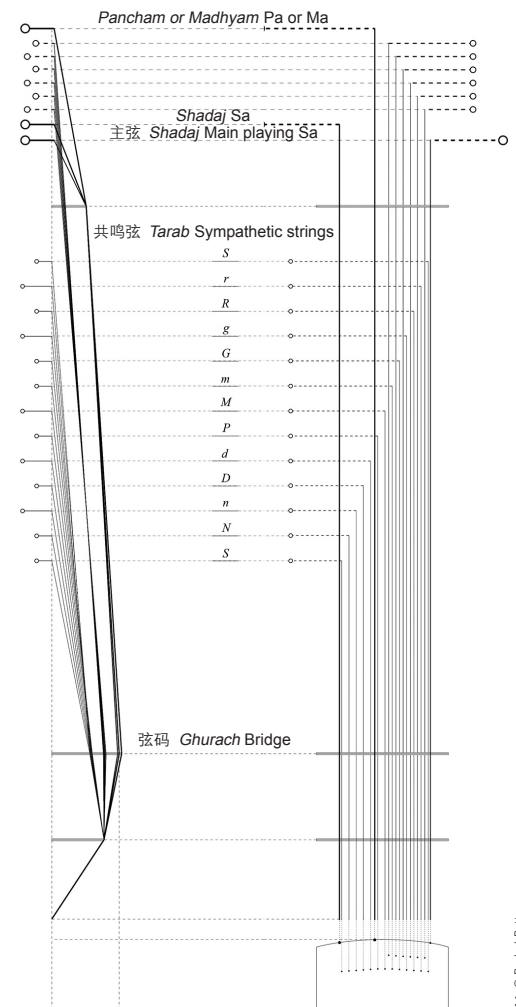
人们如何刻画与想象场地决定了他们对这处场所的设计及使用方式，不同的设计理念构成了具有特定含义的场地。“共鸣乐器”摒弃了一般地图中将场地局限于地理表面的传统，运用绘画、摄影、版画和蒙太奇等方法，将场地作为“水分关键带”

进行设计。针对“卢尼地带”的具体研究应用这些方法建造了“水分关键带”中的“乐器”装置。在这里，协商沟通、灵活变通和容许差异的设计方式比刻板固定、一刀切、严格划定和精准定义的模式更加适用。有别于从“河流”的视角来理解卢尼河，此设计方法所探究的是另一种视角下的“卢尼地带”——无处不在的水分。LAF

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- 根据兰加乐师的表演录像（由马图尔教授录制）制作而成的系列版画与压印作品。
- 信德民族传统乐器萨兰吉的琴弦、弦码和弦钮示意图
- Series of prints and imprints developed from recordings of performances by Langa musicians recorded by Professor Mathur.
- A projection drawing of the various strings, bridges, and tuning pegs of a Sindhi Saarang



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1 The Ground—Two Paradigms

The nature of the ground humans inhabit is often taken for granted by designers. The dominant paradigm is one where the ground is a geographic surface on which people, animals, plants, and water are considered to be occupants. A river on this surface is a body of flowing water that begins at a point, follows a course defined by its banks and is considered to flood when it exceeds these banks^[1]. An absence or scarcity of water and other occupants defines a region of this surface as a desert. In their recent ongoing research, Anuradha Mathur and Dilip da Cunha offer an alternative paradigm: a critical zone of wetness between clouds and aquifers^[2]. In this paradigm, “there is no such thing as dry land. Wetness is everywhere to some degree. It is in the seas, clouds, rains, dew, air, soils, minerals, plants, and animals. The sea is very wet; the desert less so.”^[3]

Most maps that are based on the prevalent model of the ground as surface indicate the Luni as a prominent “river” of Rajasthan in northwestern India. It is described as flowing through the Thar Desert and often running dry before it reaches the Arabian Sea, forcing a narrative of scarcity that is then addressed through massive infrastructural projects like the Indira Gandhi Canal or the recent proposal of the Eastern Rajasthan Canal. The design studio organized and instructed by Mathur in 2018 at the Stuart Weitzman School of Design, University of Pennsylvania set out to engage the *Luni* rather as a “critical zone of wetness” (henceforth referred to as *Luni*). This *Luni* is an open terrain that is inscribed by trajectories of wind, wetness, people, animals, goods, etc. and where traditional practices of habitation—salt production, pottery, music, block printing, and dyeing—are tuned to the monsoon (Fig. 1). These trajectories extend from and gather in various places; one such place is the town of Tilwara. Every year in the

month of March, the Mallinath Fair transforms the town into a marketplace where people, animals, and goods of various kinds inhabit the sandy ground of the *Luni*, before dispersing to places near and far.

2 Constructing and Working with Another Ground

Two points of departure were taken to engage the *Luni*—one constructed a ground for design, and the other gave a method for working with that ground. The first point of departure was a digital spectrogram of a series of performance recordings by the Langa musicians of the Barmer region. The spectrogram charts the frequency and amplitude of the soundscape creating a visual imprint of the varying intensities of sound. From this digital imprint, an analog one was produced using cyanotype printing—a photographic printing process that produces blue prints. Negatives of stills from the performance videos were used to create a layered print that built intensity through multiple exposures of varying durations. The making of these prints developed a vocabulary to engage the *Luni* through intensity, exposure, and rhythm (Fig. 2). Further exploring this vocabulary led

to two subsequent photoworks becoming the ground for interpretation and intervention. Sections and perspectives were drawn into these “constructed” photoworks.

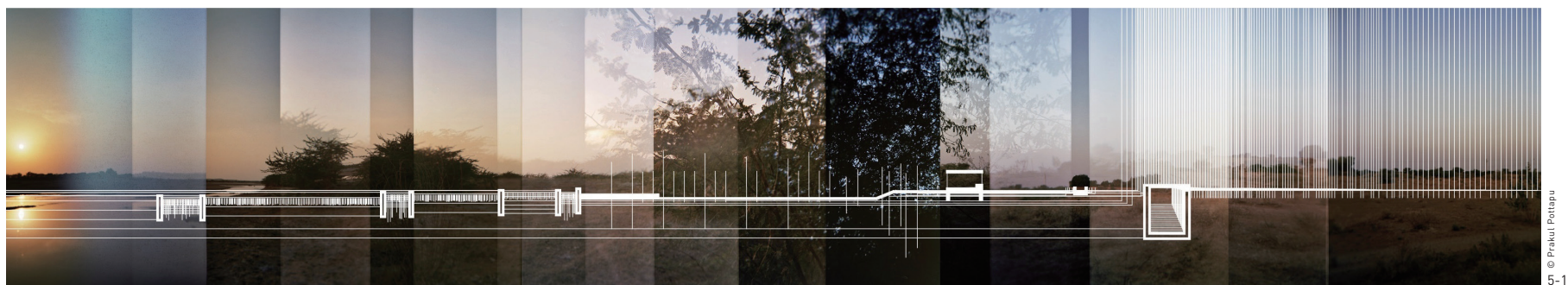
The second point of departure was the Sindh *Saarangi*. It is a string instrument crucial to the repertoire of Langa musicians. It consists of three main strings played with a bow, as well as a set of sympathetic strings that resonate in response to the notes played on the main strings to produce a rich humming sound. Strings of varying materials and lengths are held up in tension at different heights using bridges and terminate with tuning pegs that allow the performer to adjust the frequencies based on the *raaga* (similar to melodic mode) of each song (Fig. 3). Embracing the phenomenon of resonance and studying the relationship of the strings and various components involved in the careful construction and calibration of the instrument brought an instrument-like sensitivity to the design intervention.

3 Resonating Instruments

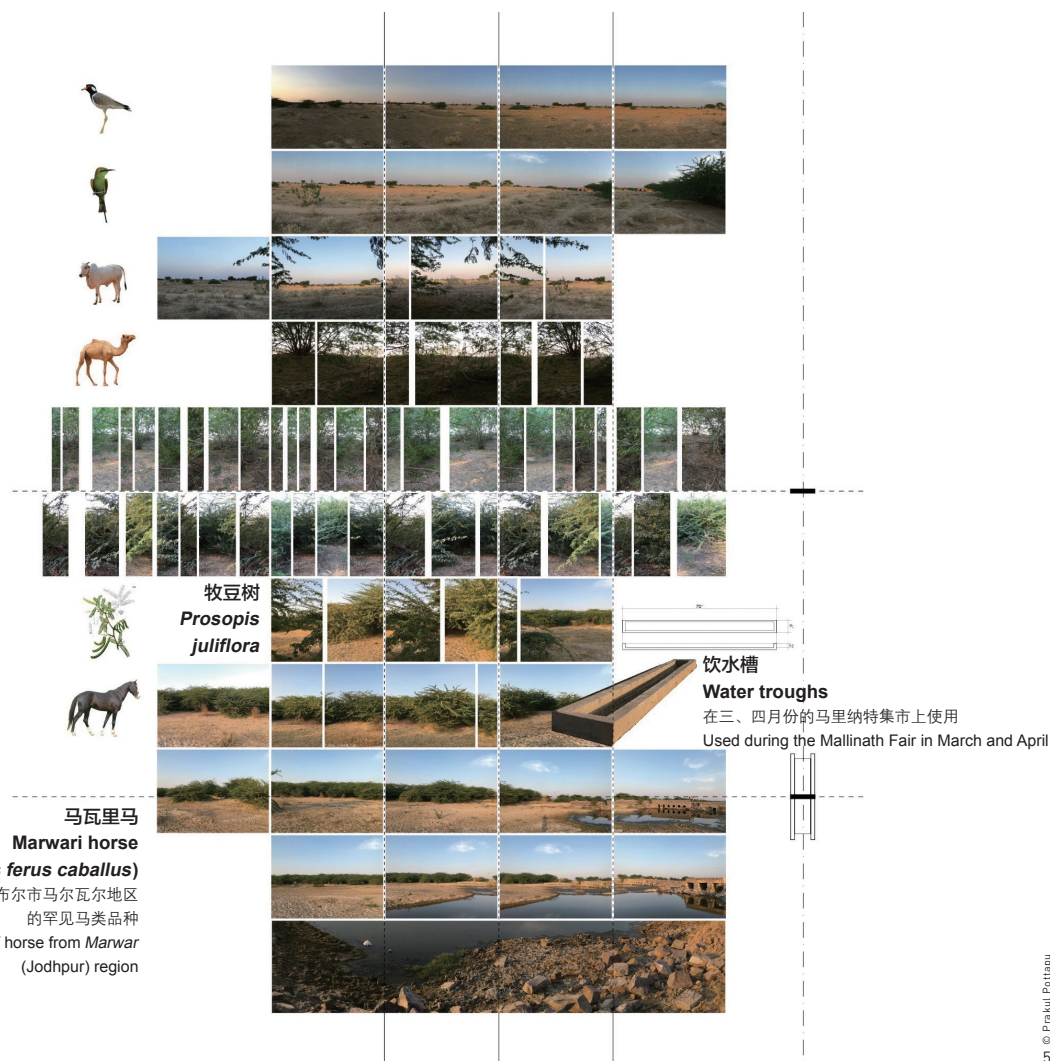
Anchored in the *Luni*, two instruments were designed in the project “Resonating

4. “共鸣乐器”示意图
4. Contextual diagram of the two “resonating instruments”





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5-1



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5-2

- 5-1. “1号乐器”装置横跨了低水湿区域和牧豆树丛。摄影作品捕捉了水分、材料和光线的变化，呈现了物体的运动节奏。
- 5-2. 在中画幅胶片上经多次曝光制作而成的线性摄影作品（“1号乐器”装置）
- 5-1. Instrument 1 is a traverse across a low wet area and a mesquite thicket. The photoworks capture the gradient of wetness, material, and light, indicating the rhythm of movement.
- 5-2. Instrument 1: section drawn into linear photowork made using multiple exposures on a medium format film

Instruments” to explore ways of negotiating various gradients of wetness. These instruments, when “played” by the monsoon rain, resonate throughout the year by gathering practices and events of varying intensities and duration. Instead of articulating and reinforcing a river edge or a river front, these “resonating

instruments” seek ways of inhabiting an open terrain with subtle levels of wetness (Fig. 4).

Instrument 1 is “tuned” to collect and hold rain in *tankas* (underground tanks) that can be used to fill the water troughs designed for cattle, camels, and horses, or be appropriated by dyers for washing. The overflow runs into gravel swales which direct it into a series of holding bridges set into the sand at different heights—slowing down and cleansing the water, as well as recharging the groundwater. These holding bridges also connect to the anchoring body of the instrument that has openings at different levels to allow water to enter as the river rises. As the water level falls, the holding bridges retain wetness that could be used for cultivation of pearl millet (*Pennisetum glaucum*) and other salt-tolerant crops of this region. The existing mesquite thicket (*Prosopis juliflora*) is an integral part of the instrument, providing much required shade and an abundant resource of firewood for the dyers. The pruning of the mesquite changes its growth habit from a shrub to a tree with a higher canopy, making the space habitable. A grove of native trees like Rohida (*Tecomella undulata*), Desi Babool (*Acacia nilotica*) and Khejri (*Prosopis cineraria*) extend the shade of the thicket on one side, whereas a bamboo pavilion provides a place for block printers and dyers to work or to be occupied during the Mallinath Fair on the other side (Fig. 5 ~ 8).

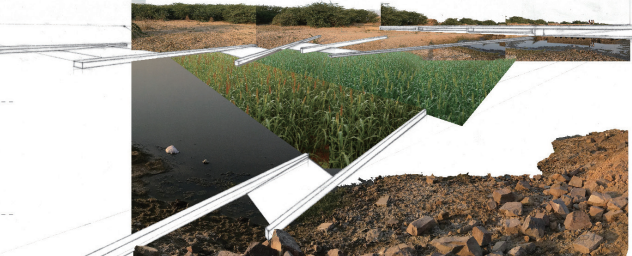
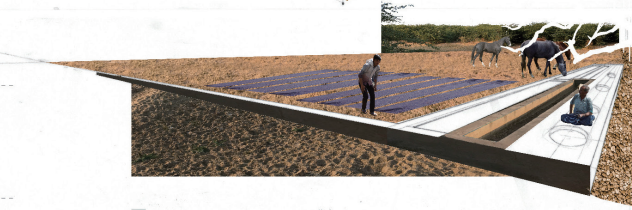
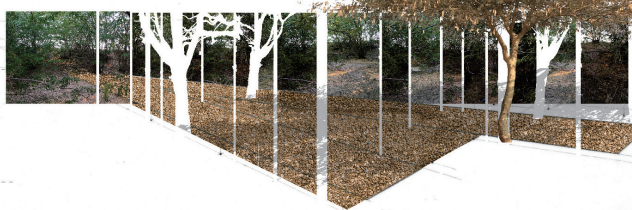
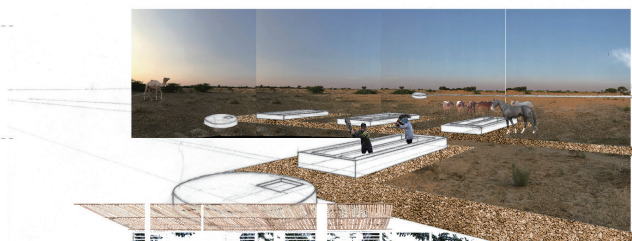
Instrument 2 takes a different form as it is

马利纳特集市
被运送到集市上的牛、马等牲畜可通过饮水槽等设施饮水。

Mallinath fair
The troughs become useful infrastructures for cattle and horses that are brought to the fair.



MAY
APR
MAR
FEB
JAN
DEC
NOV
OCT
SEP
AUG
JUL
JUN



农作物种植
经过过滤的水可以满足御谷和该地区其他耐盐作物的生长所需。

Cultivation
Salt tolerant pearl millet and similar crops can be cultivated after water passes through a series of filters.

雨季
装置不同高度平面上的蓄水可用来清洗和种植作物。

Monsoon
Water is held at various levels to clean and cultivate crops.

调整地下蓄水池和饮水槽

在雨季来临时，地下蓄水池可以收集地表径流，而水槽中储存的水可以用于盥洗，甚至饮用。

Tuning tanks and troughs

While the *tankas* gather surface runoff during the monsoon, the troughs provide an opportunity to use this water for washing or even drinking.

竹亭

竹亭延续了灌木丛的荫凉，为木版印刷工、染工和制陶工人创造了一个凉爽的空间。

Bamboo pavilion

The pavilion extends the shade of the thicket creating a protected space to be occupied by block printers, dyers, and potters.

牧豆树丛和树林

修剪牧豆树不仅可以获得木柴，也会改变其生长习性，促使其他重要树种的树林形成荫凉。

Mesquite thicket and grove

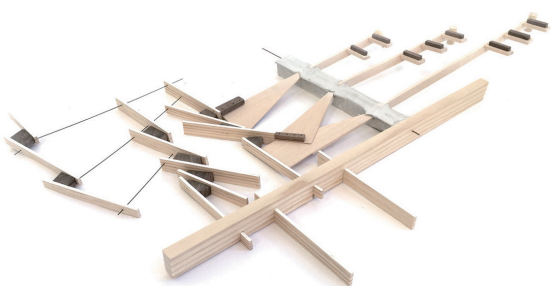
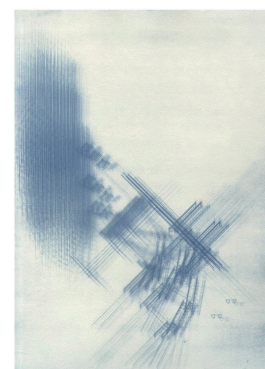
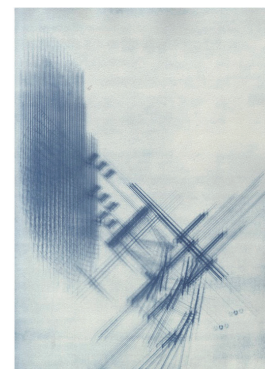
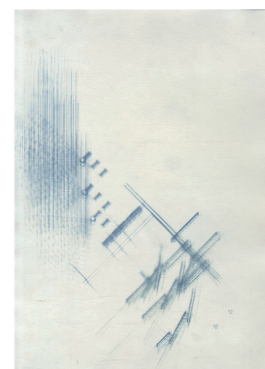
The mesquites are pruned by the dyers for firewood, modifying their growth, and a grove of other important trees is extended out for shade.

支撑桥

在沙地上固定着一系列不同高度的墙体。雨季过后，当上涨的水退去时，这些墙就会挡住水流，并通过楔形水槽过滤水中的杂质。

Holding bridges

A series of walls set into the sand at different heights hold the water as it recedes after the monsoon and directed through material wedges that filter debris from it.



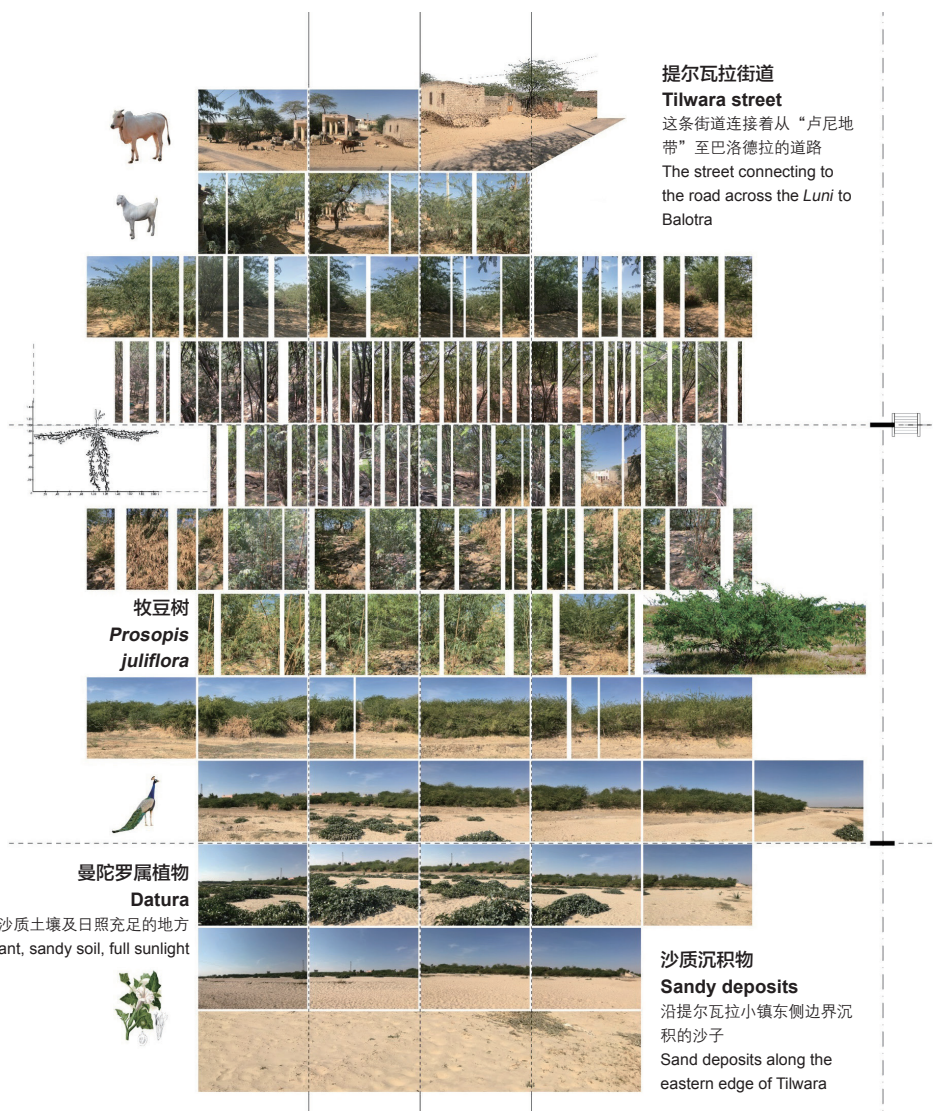
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pressed deep into the sand. Utilizing the ability of sand to quickly percolate water, the instrument consists of holding bridges that are buried under the sand with geotextile pockets that can hold wetness and slow down evaporation, creating a perched water table. Poles anchored to the holding bridges emerge from the sand as markers of the pockets as well as infrastructure for shade structures during the Mallinath Fair. Hand pumps allow the water to be accessed by the villagers and people during the fair. The poles

- 数字摄影作品从多个视角展示了“1号乐器”装置的使用方式：水箱中收集的雨水、印染工、木版印刷工、牲畜，以及不同时期的耕作活动。
- 三张轴测图为随时间变化不同曝光程度下“1号乐器”装置的蓝晒画。此时在阳光下的曝光可等同于在雨季雨水中的暴露。
- “1号乐器”结构模型
- Multiple perspectives based on the digital photowork show ways in which Instrument 1 gathers—rain in tanks, dyers, block printers, livestock, and practices of cultivation at different times.
- Instrument 1: cyanotype prints of an axonometric drawing of the instrument that builds intensity in time through exposure. The exposure to light can be interpreted as being analogous to the exposure to monsoon wetness.
- An armature model of Instrument 1



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9-1



and the pumps organize how the fair is set up every year. Three concrete ramps hold pipes that carry excess water captured in the underground pockets to a water tower rise out of the sand, connecting back to the high ground of Tilwara. The varying heights of the ramps create sand

terraces that could be drying beds or places for performances and gatherings. Like the other instrument, the mesquite thicket is a resource for potters to fire their pots in kilns and the people of Tilwara for various domestic purposes (Fig. 9 ~ 12).

4 Conclusion

How people image and imagine the ground determines how they design and inhabit a place; one's method constructs a particular ground for design. Instead of working with maps that construct the ground as a geographic surface, the design project "Resonating Instruments" uses drawing, photography, printmaking, and montage as techniques of negotiation to construct the ground as a "critical zone of wetness." These techniques were used to engage the *Luni* and to construct the instruments in a "critical zone of wetness," where negotiation, flexibility, fluidity, and gradients are favored over rigidity, separation, and strict delineations and definitions. Instead of seeking to understand *Luni-as-a-river* differently, this approach pursues a different *Luni*—a ubiquitous wetness. **LAF**

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水塔

土工布袋中的水会运送至中央水塔，该水塔也可为社交聚会和牲畜活动提供场所。

Water tower

The water held in geotextile pockets is pumped to a central water tower that could become a place for social gathering and for livestock.

牧豆树丛和树林

修剪牧豆树不仅可以获得木柴，也会改变其长势，促使其他重要树种的树林形成荫凉。

Mesquite thicket and grove

The mesquites are pruned by the potters for firewood, modifying their growth, and a grove of other important trees is extended out for shade.

穿越“卢尼地带”的水

水只是穿越“卢尼地带”沙地的众多事物之一。

Water crossing the Luni

Water is only one of the many things to cross the sandy plain of the Luni.

种植

Cultivation

雨季

雨季的雨水沿轨道渗入沙质河床中，存储在地下土工布袋中，人们日常可通过手动泵取水。

Monsoon

The monsoon rain gets infiltrated into the sand beds and held in subsurface geotextile catchment pockets with hand pumps for everyday use.



马利纳特集市

固定在支撑桥上的杆子露出沙层，可为集市提供基础设施，方便人们使用。

Mallinath fair

The sand terraces shaped by the bridges with poles emerging from the sand become infrastructure for the fair to occupy.

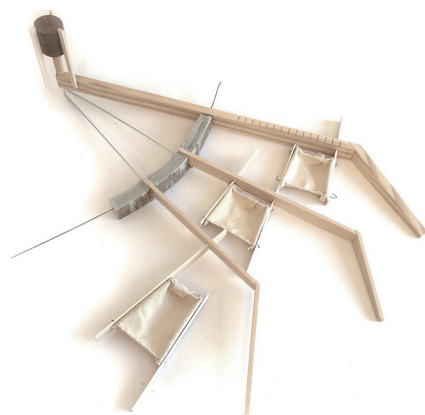
变化的沙质阶地

沙质阶地每年都会由沙子沉积形成，“2号乐器”装置的支撑桥直接影响了阶地的高度。

Shifting sand terraces

The terraces are formed every year by the deposition of sand at heights determined by the bridges of the instrument.

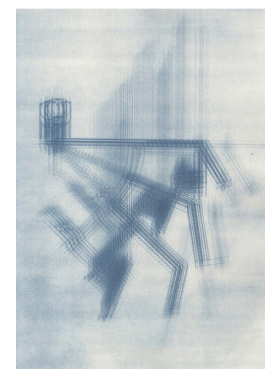
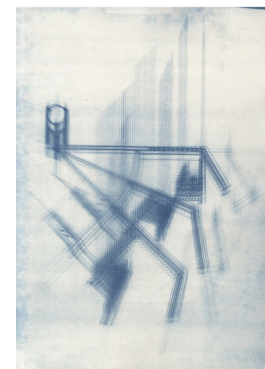
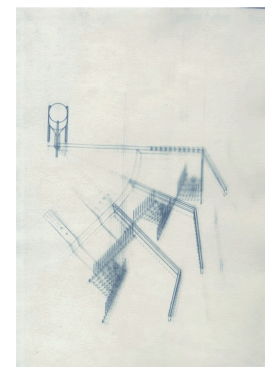
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- 9-1. “2号乐器”装置横跨沙质河床、牧豆树丛和街道。摄影作品捕捉了水分、材料和光线的变化，呈现了运动物体的节奏。
- 9-2. 在中画幅胶片上经多次曝光制作而成的线性摄影作品（“2号乐器”装置）
10. 数字摄影作品从多个视角展示了“2号乐器”的使用方式：地下土工布袋中收集的雨水、马利纳特集市上的商人和牛、制陶工人，以及不同时刻下提尔瓦拉小镇的居民。
11. 三张轴测图为随时间变化不同曝光程度下“2号乐器”装置的蓝晒画。此时在阳光下的曝光可等同于在雨季雨水中的暴露。
12. “2号乐器”结构模型

- 9-1. Instrument 2 is a traverse across a sandy bed, mesquite thicket, and a street. The photoworks capture the gradients of wetness, material, and light, indicating the rhythm of movement.
- 9-2. Instrument 2: section drawn into linear photowork made using multiple exposures on a medium format film
10. Multiple perspectives based on digital photowork show ways in which Instrument 2 gathers—rain in underground pockets, tradesmen and cattle during the Mallinath Fair, potters, and people of Tilwara at different times.
11. Instrument 2: cyanotype prints of an axonometric drawing of the instrument that builds intensity in time through exposure. The exposure to light can be interpreted as being analogous to the exposure to monsoon wetness.
12. An armature model of Instrument 2



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