A night photograph of a pond with reeds and trees, illuminated by warm yellow lights. The scene is dark, with the primary light source being the warm, golden-yellow glow emanating from the reeds and the surrounding trees. The water in the pond reflects this light, creating a shimmering effect. The trees are mostly bare, with some showing hints of autumnal colors. The overall mood is serene and somewhat mysterious.

"A Spirit and a Vision are not, as the modern philosophy supposes, a cloudy vapour or a nothing : they are organised and minutely articulated beyond all that the mortal and perishing nature can produce. He who does not imagine stronger and better lineaments, and in stronger and better light than his perishing and moral eye can see, does not imagine at all."

Blake, Descriptive Catalogue

THE ART OF NATURE at CITYWEST



A Window at WATERSIDE



Rock meets Reeds at WATERSIDE

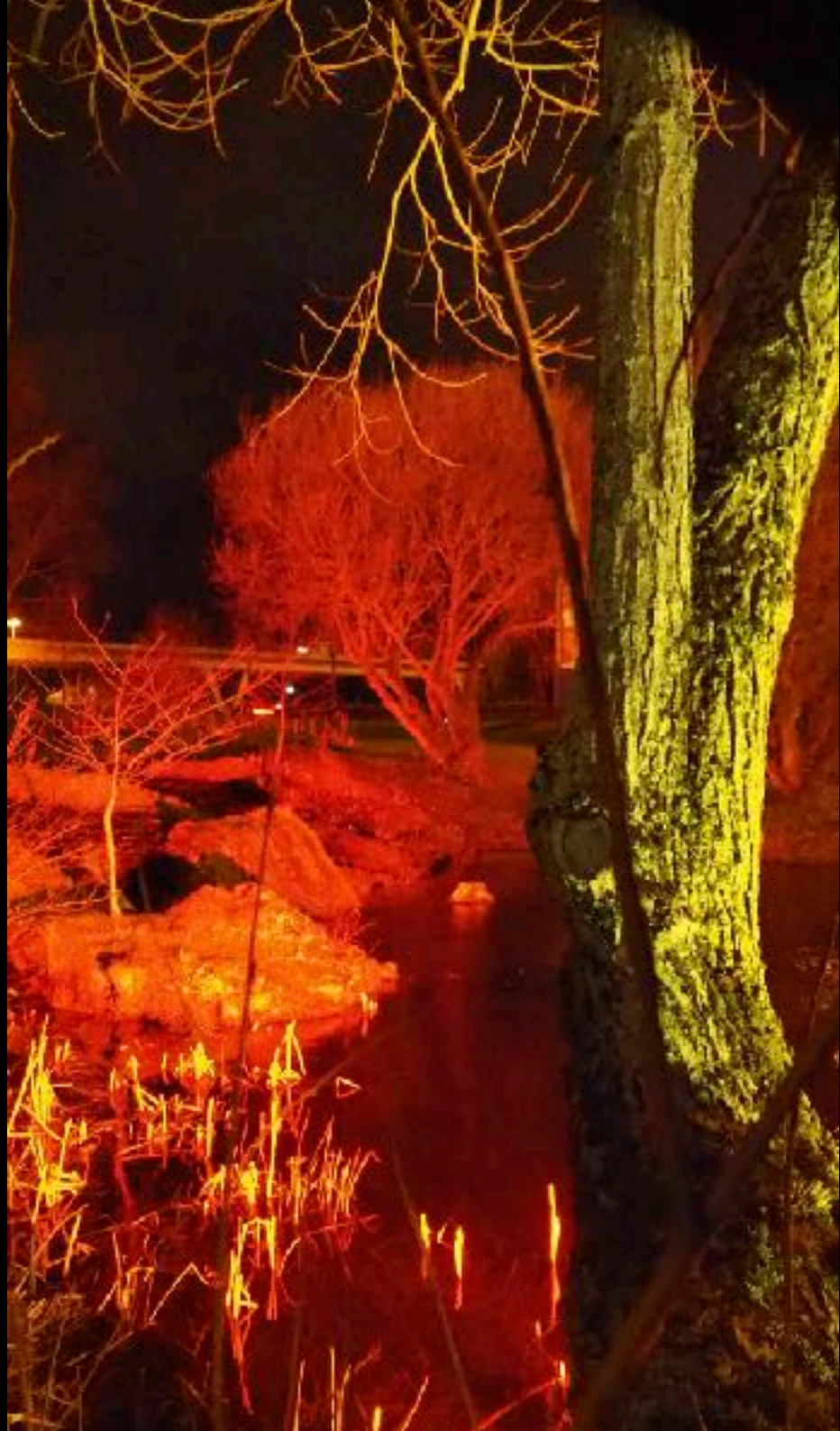


The flow of water at **WATERSIDE**



Reeds and Reflections at WATERSIDE

The Landscape alight at WATERSIDE



**Wright believed nature has style and
so is beyond fashion.**

WATERSIDE

Such luminaries as Frank Lloyd Wright, America's most celebrated Architect, created architecture which by his own admission tapped from a great source of nature's inspiration, his autobiography filled with the most lyrical images of nature.

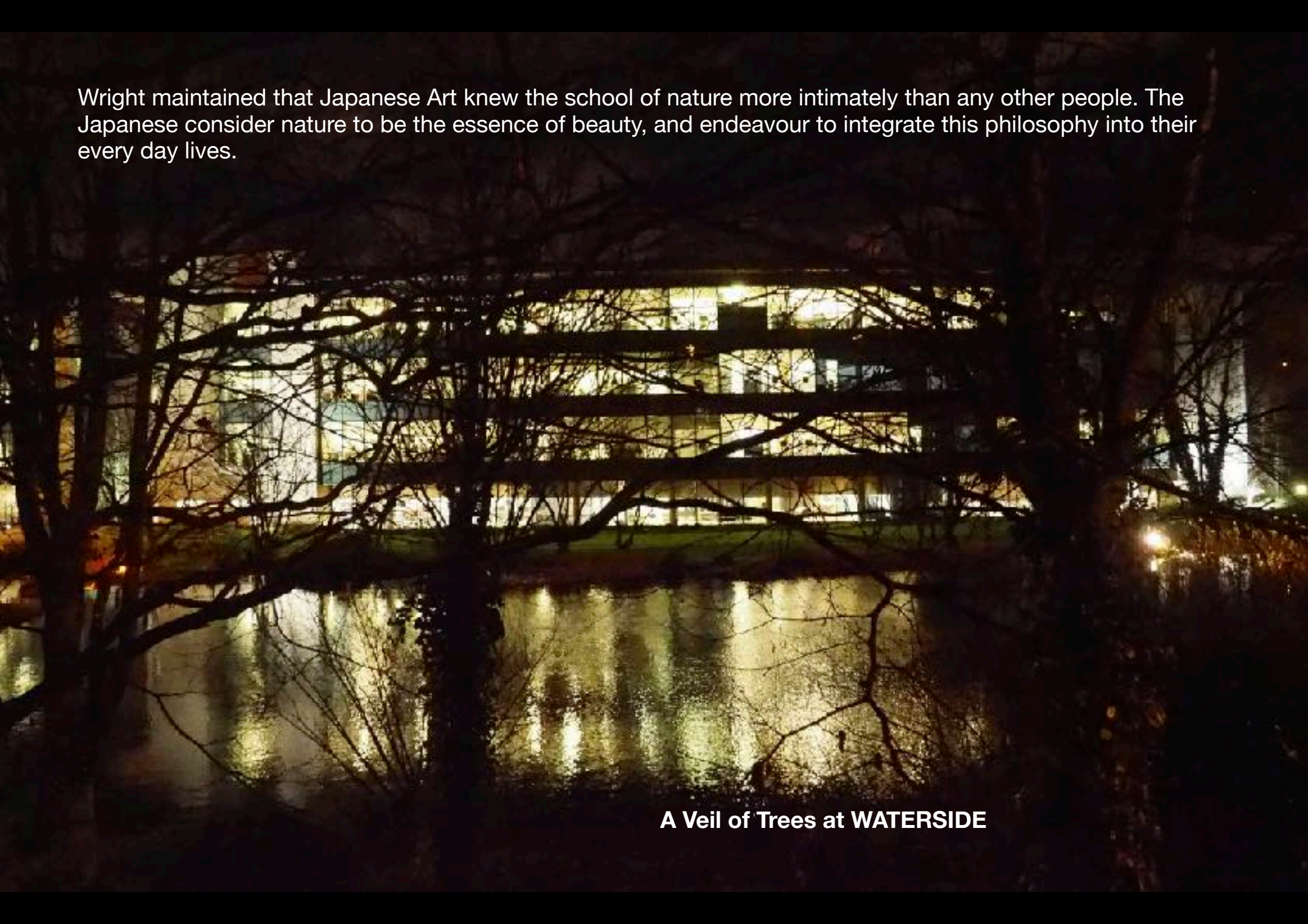
Nature offered the true guide to scale, proportions and the right relation between whole and parts.

From his earliest designs he displayed a near religious reverence for sun, soil, plants, wood, stone, light and air.

Wright believed nature has style and so is beyond fashion.



Wright maintained that Japanese Art knew the school of nature more intimately than any other people. The Japanese consider nature to be the essence of beauty, and endeavour to integrate this philosophy into their every day lives.



A Veil of Trees at WATERSIDE

A photograph of a dense forest of bare trees. The trees are dark and silhouetted against a bright, hazy sky. Sunlight filters through the canopy, creating a warm, golden glow. The branches are intricate and crisscrossing, creating a complex pattern of light and shadow. The overall mood is serene and somewhat mysterious.

As if in INK at WATERSIDE

“The Poetic Sentiment, of course, may develop itself in various modes-in Painting, in Sculpture, in Architecture, in the dance, very especially in Music, and very peculiarly, and with a wide field, in the composition the Landscape Garden.....American poet Edgar Allan Poe from the Poetic Principle.”



XILINX and its Woodland Carpet

A Harmony of Colours at XILINX

In nature, wright saw beauty, organization, luxuriance, infinite detail and richness providing qualities that shaped and organised his “organic architecture”.



A Natural Tapestry of Light at XILINX



A Sliver of XILINX

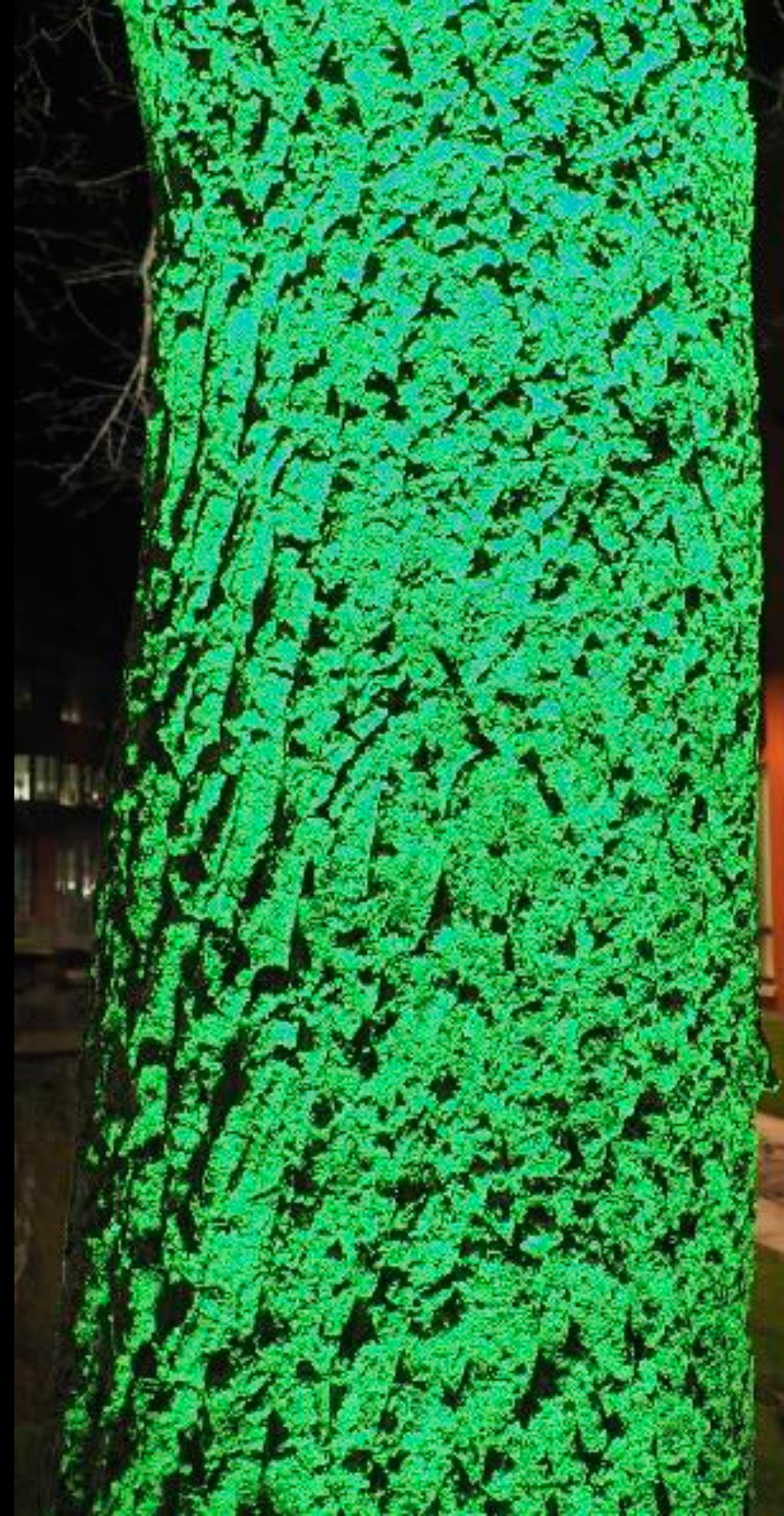
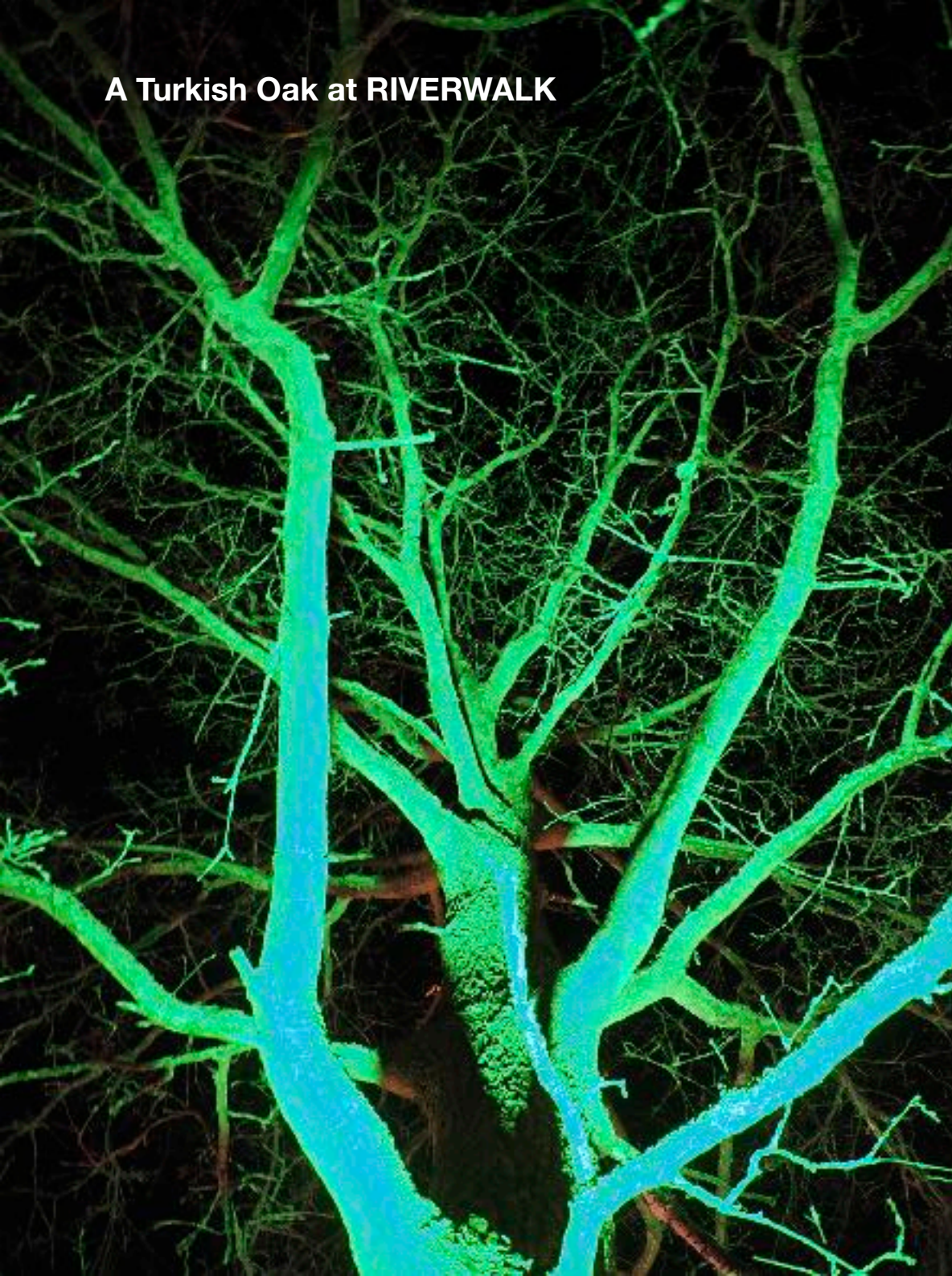
A Ghosting of Birch Trees at XILINX

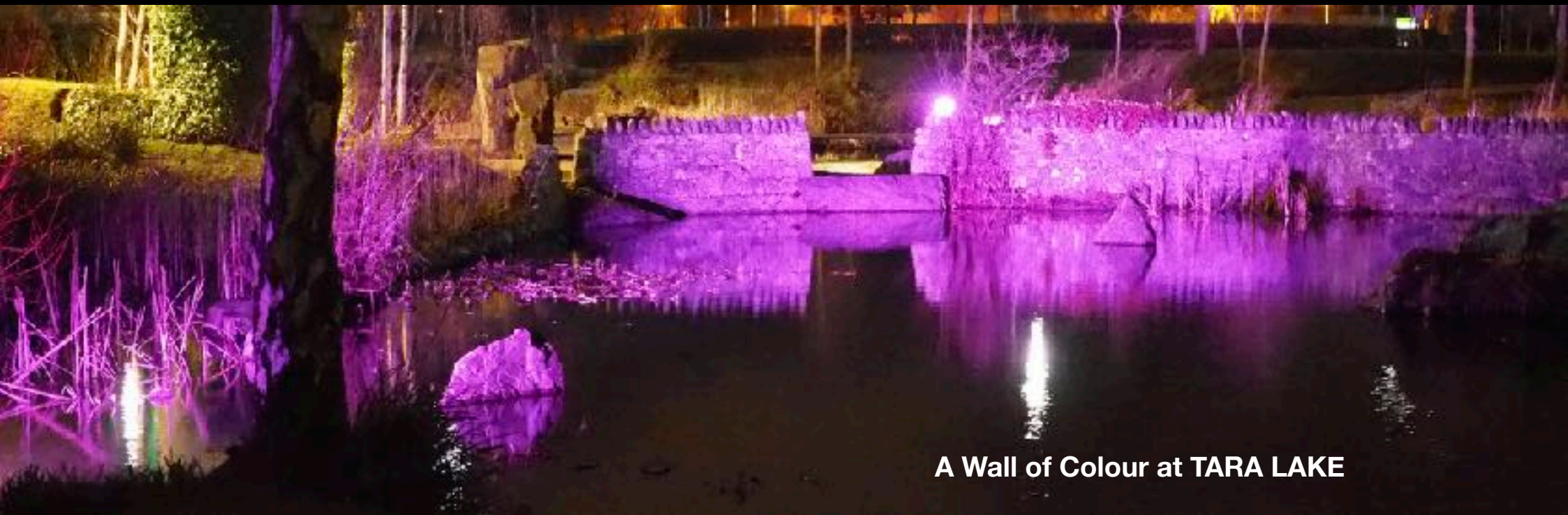




Shades of Green at WATERSIDE

A Turkish Oak at RIVERWALK





A Wall of Colour at TARA LAKE

The Form of trees at TARA LAKE

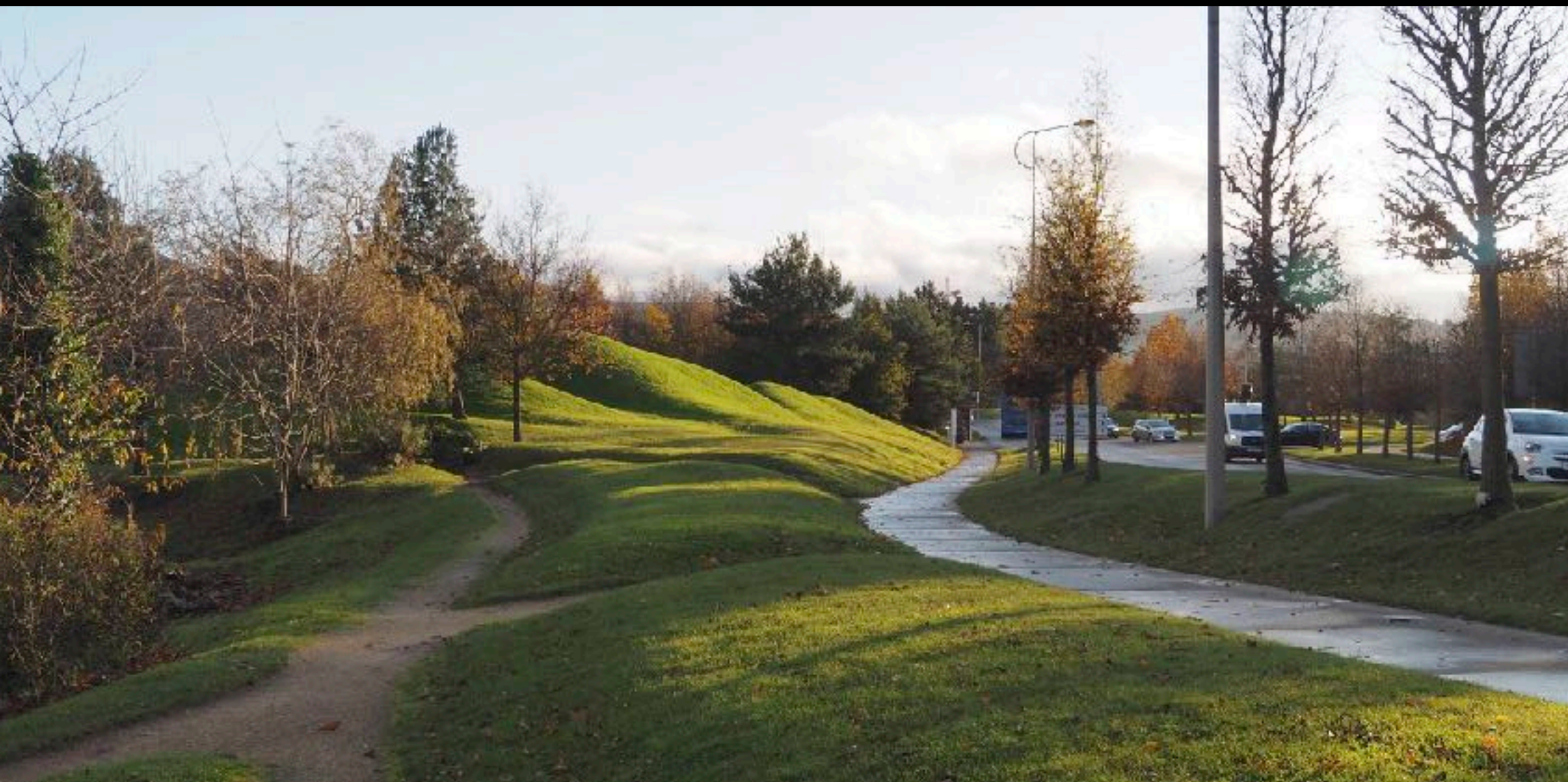


Reflections at TARA LAKE





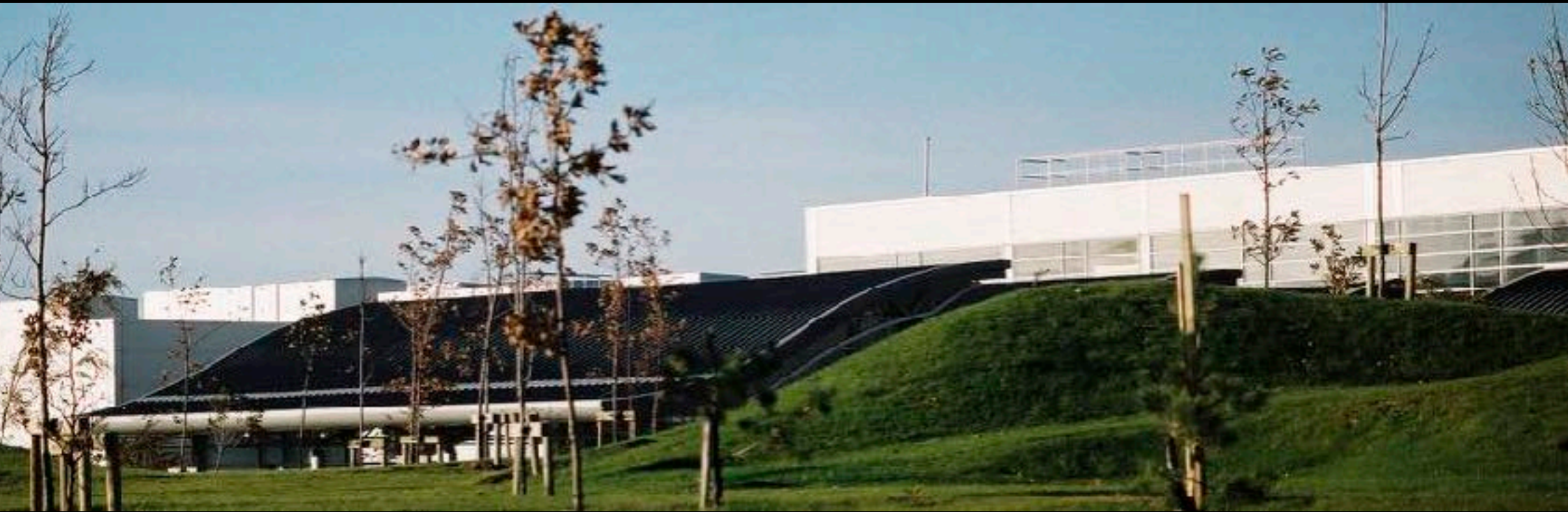
THE IRISH SKY AND ITS MIRROR IMAGE CAPTURED BY THE LAKE OF TARA



THE PLAY OF LIGHT ON THE NATURAL ROAD SIDE FORM



A LANDFORM SCULPTURE OF DIP AND SCARP SLOPE IN TUNE WITH THE ARCHITECTURE OF THE BUILDING



A LANDFORM SCULPTURE OF A SCARP SLOPE IN TUNE WITH THE ARCHITECTURE OF THE



A COMPOSITION OF 200 YEAR OLD BEECH TREE STUMPS