

## Layers in Creative Thinking 2: Myth, Arupa, and Dialogue Ardhanārīśvara as a Metaphor for Design Education

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Abstract.

This article examines myth as an active ordering principle that emerges from embodied human experience rather than from narrative belief alone. Drawing on André Leroi-Gourhan's insights into collective rhythm and Ernst Cassirer's philosophy of symbolic forms, it proposes that bodily movement, sound, and gesture constitute parallel symbolic grounds that precede and condition language. Myth is thus framed as a mediating order between biological life processes and articulated human thought, holding collective rhythm and individual imagination in productive tension.

Insights into three key evolutionary shifts are ushered in to show how an inevitable social order emerges, creating the conditions for myth to operate as a stabilising and generative force within human communities.

The myth of Ardhanārīśvara—an inseparable fusion of masculine and feminine principles—is introduced as a central metaphor to articulate the simultaneity. Unlike dualistic models that resolve opposites through separation or hierarchy, Ardhanārīśvara embodies coexistence without compromise. This metaphor is extended to design practice and pedagogy, where strategic abstraction and tactile sensitivity, destruction and renewal, authority and receptivity must operate together.

Through reflective examples from foundation-level design education, the article demonstrates how dialogue functions as a pedagogic enactment of this mythic principle. Dialogue is shown not merely as verbal exchange, but as a transformative space in which rigid self-images dissolve and new forms emerge from silence. The paper argues that reintroducing myth—as embodied metaphor rather than ideology—offers a powerful framework for contemporary design education, enabling learners to navigate complexity, contradiction, and creativity within an Arupa (implicate) order of thinking.

### 1. Introduction

My earlier article 'Layers in Creative Thinking 1: Arupa – The Implicate Order of 'Myth': Tawalai Wolfs to Cave Paintings and Pithora Baba(1), brought further attention to the work of two significant thinkers, Andre Leroi-Gourhan and Ernst Cassirer, aligned to BLO and HTO, in Arupa frame work.

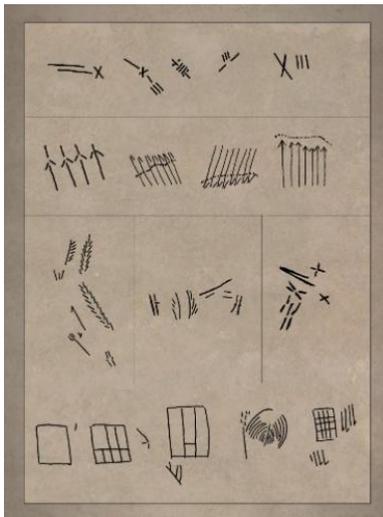
This article reframes myth not merely as narrative or belief, but as a form of *social order* that mediates between collective and individual creativity. Leroi-Gourhan's intuitions into collective bodily rhythm are taken further by identifying probable natural ground for genesis of rhythms like dance movements with clapping in groups making collective sounds around a night fire. Drawing on Cassirer's philosophy of symbolic forms, the article explores how early social orders generated the necessity for symbolic language

itself. As a next step, it proposes that individual creativity, rooted in tacit bodily knowledge and silence, has always coexisted in tension with collective symbolic systems. The metaphor of Ardhanārīśvara is used to articulate this simultaneity and its implications for contemporary design education. When mapped on to 'Dialogue', it gives us new powerful paradigm to pursue for design education.

## 2. Leroi-Gourhan in Arupa frame

### 2.1 Significance of Leroi-Gourhan

Gourhan's cave art studies brought focus to geometric figures and signs. Use of Tools in creating the symbols entered into the thought system.



André Leroi-Gourhan drawing. © Ministère de la Culture/Centre National de la Préhistoire

He uses 'Tool Traditions (Lithic Industries) as empirical evidence. His Observation: Stone tools of the same type (Acheulean hand-axes, Mousterian tools, etc.) show identical proportions, identical strike angles, identical sequences of manufacture across thousands of kilometres, across hundreds of thousands of years. He inferred that no individual body memory can preserve such precision across time and space.

Gourhan sees 'Technique as social, rhythmic, and shared, not individual skill' "The technical act is never purely individual; it is inserted into a collective rhythm." (2) (Le Geste et la Parole, Vol. I: Technique et langage) "Before writing, memory is inscribed in gestures, rhythms, and collective practices." (3) (Le Geste et la Parole, Vol. II: Mémoire et rythmes)

- **Gourhan's thoughts:**

"The body itself becomes a memory apparatus, where gestures are repeated, corrected, and transmitted across generations."

"Rhythm organizes memory before language organizes thought".

## 2.2 Earnst Cassirer in Arupa frame

Cassirer, a philosopher, saw 'Myth' as a specific way of grasping reality, a way in which the world is not yet divided into subject and object. (PSF, Vol. 2) (4)

For Cassirer, symbolic Language does not begin as naming. Mythic and expressive symbolism precedes conceptual thought. Sound, image, and gesture would be parallel symbolic forms.

## 2.3 Insight into sound and body movement as origins of 'Rhythm'.

Leroi-Gourhan identifies **rhythm** as fundamental to early symbolic systems, yet cave paintings themselves do not directly display rhythm in an embodied sense. While they show repetition and spatial ordering, rhythmic flow cannot be inferred from visual evidence alone.

From an **experiential and biological perspective**, bodily rhythm offers a more plausible primary origin. Clapping, stamping, vocal pulsing, breathing, and coordinated movement arise naturally from the human body and require no external medium. Such rhythms would have emerged spontaneously in situations of fear, dominance, excitement, relief, or celebration. They do not need representation, because **they are the act itself**, not a depiction.

This perspective leads naturally to sound. In the 1970s, Dr. Ashok Ranade, a scholar of Indian classical music and former Head of the Music Department at Bombay University, presented recordings of whale vocalisations alongside early Vedic hymns at IDC, drawing attention to striking similarities in their sonic qualities: elongated tonal phrases, gliding pitch movements, rhythmic breath-like patterns, and non-discursive continuity. He offered this not as a historical claim, but as a **perceptual insight into sound structures**.

*While there is no claim of historical continuity between cetacean vocalisations and Vedic chant, scholars have noted striking structural similarities in their sonic organisation. Studies of whale song reveal long, rhythmic, non-semantic acoustic patterns used in social contexts (Payne & McVay, 1971) (5)*

*Similarly, Frits Staal has shown that Vedic chants operate as ritual sound structures whose efficacy lies not in semantic meaning but in precise rhythm and repetition (Staal, 1986) (6). Read phenomenologically, both suggest that sound can function as a symbolic ordering medium independent of language.*

Another related observation concerns the **invention of fire**, which appears to predate cave paintings. From Cassirer's perspective, the question of whether whale sounds or Vedic chants came first is secondary. The more relevant question is: *what symbolic function does sound perform in organising experience?*

- **A Cautious but Generative Inference**

Seen within this framework, it becomes plausible that symbolic modes emerged not sequentially, but **in parallel**, as complementary channels for ordering experience:

- **Bodily symbolism** (gesture, dance, ritual)
- **Sonic symbolism** (chant, song, vocalisation)
- **Visual symbolism** (cave art)

If sound and movement organised early experience through presence and rhythm, visual symbols may have emerged to **stabilise and externalise** that experience, breaking continuous embodied action into marks that could be remembered, repeated, and eventually abstracted.

This strengthens the possibility that:

- Spoken words initially functioned as **ritualised sound**, not semantic units
- Language-as-meaning developed later through metaphoric extension and abstraction.
- Art and science diverged even when tacit embodiment separated from describable structure remained as domain knowledge.

**Conceptual cue:** *Body → Sound → Rhythm → Mark → Language*

- **Fire, Rhythm, and the Pre-Visual Ground of Symbolic Order**

If the invention of fire predates cave paintings, then images need not be seen as the origin of rhythm, but as *a later articulation within an already rhythmic culture*. By the time images appear on cave walls, humans may already have possessed rich traditions of bodily rhythm, sound-making, and collective movement.

Visual symbols then serve a different function: they stabilise, recall, and externalise experiences originally lived through sound and gesture. They allow rhythm to be *remembered*, not enacted.

Seen this way,

*Leroi-Gourhan's work acquires a new significance. Rhythm can be understood as an aesthetic and bodily foundation underlying collective action, tool traditions, and eventually symbolic representation and language, preparing the ground for myth as a social ordering system*

### **3.0 Three Evolutionary Shifts: From Rhythmic Coordination to Social Order**

If rhythm, sound, gesture, and early visual marking together constituted parallel symbolic modes for organising experience, a further question follows naturally: **how did these embodied symbolic capacities stabilise into enduring social structures?**

At this point, rhythm alone is no longer sufficient. As human groups expanded in size, duration, and complexity, symbolic expression had to support not only presence and

bonding, but also **care, continuity, cooperation, and regulation of behaviour over time**. Myth emerges here not as narrative ornament, but as **social order**, a framework that integrates bodily rhythms, emotional bonds, and symbolic abstractions into shared structures of meaning.

The evolutionary shifts discussed below can be seen as biological and social conditions that intensified this need. Pregnancy and prolonged childcare, face to face intimacy, tactile sensitivity of the body, and tool-based coordination together created pressures for symbolic systems that could operate **beyond immediate rhythm**, yet remain grounded in embodied experience. Myth, in this sense, becomes the mediating order between collective rhythm and articulated language, between biological life order (BLO) and human thought order (HTO).

With this framing, the following evolutionary shifts are not merely biological facts, but **conditions for the emergence of myth as an organising social force** one that holds collective creativity together while still allowing space for individual imagination.

### **3.1 Pregnancy/Childbirth & Cooperative Care → Thought Beyond the Individual**

- Humans give birth to neurologically “unfinished” infants. Their survival depended on prolonged care and support from parents, grandparents, and the wider group (“cooperative breeding”).
- This necessity made communication essential: coordinating tasks, anticipating needs, and sharing responsibility, Foreseeing others’ intentions, planning together, and negotiating roles (which are absent in animal world).

*This capacity for perspective-taking laid the groundwork for symbolic thought and language.*

### **3.2 Frontal Embracing & Recreational Sex → Intimacy, Symbolism, and Dialogue**

- Face-to-face sexuality enhanced emotional communication through eye- contact, gesture, and vocalization.
- Sexual interaction evolved beyond reproduction into a symbolic, recreational, and social bond which become a “glue” for relationships and group cohesion.

*These created a rich emotional field where metaphors, promises, and symbolic gestures could flourish.*

### **3.3 Hair Reduction & Skin-to-Skin Contact → New Sensory Communication**

- With the loss of body hair, human skin became a sensitive and expressive organ.
- Touch, warmth, blushing, and goosebumps became visible signs of emotion, deepening tacit communication.
- Sexual selection for smooth skin encouraged aesthetic judgement, a proto-symbolic act where appearance carried meaning (“this body signifies health and fertility”).

*Perception of beauty and attraction created a bridge to abstraction, preparing the ground for symbolic categories in language.*

#### **4.0 Convergence into Language & Thought**

- Tool-making already required structured sequences of action, anticipating the syntax of language.
- Long-dependent children created pressures for storytelling, teaching, and sharing memories.
- Pair-bonding and intimacy provided emotionally rich contexts for symbolic language.
- Visible cues on the body encouraged abstract categories such as “beautiful,” “ugly,” “pure,” and “shameful.”

In this sense, **language did not suddenly appear**. It crystallized gradually from pressures in care, sexuality, and aesthetics.

*Human thought deepened as we modelled not only on the external world but also the ‘inner states’ of others. The origins of language and thought are inseparable from the biological and social developments that shaped us: caring for helpless infants, the intimacy of face-to-face bonding, and the communicative role of the human body.*

#### **5. Myth as an Ordering Agent: Male and Female Lens**

Fear of the Unknown and Domination of Nature becomes the ground here.

- Early humans lived under the dominance of uncontrollable nature like predators, climate, fertility cycles, etc.,
- Myth gave narrative form to this domination: gods of thunder, demons of disease, trickster animals.
- Rituals and stories mediated fear into communal meaning, allowing groups to cooperate and endure. *Creativity in a collective charged ‘Ground’.*
- Myth as response to chaos: Joseph Campbell (7) and Mircea Eliade (8) both stress that myths arise to contain fear of the unknown. Natural forces (storms, disease, death) are personified so they can be known and engaged with rituals.
- Myth became strategic means for, ‘Abstractions of higher order’, going beyond physical manifestations like Gravity. Time and space, Cosmic order are part of it.

*The terms Male and Female used further to elucidate ‘masculine and feminine aspects of Myth are more of symbolic lenses and not as biological or social prescriptions.*

#### **5.1 Male Lens**

##### **5.1.1 Myth and Power**

- Myths establish who holds power: Gods, Kings, Ancestors.
- Power is equated with control of nature’s forces (storm, fire, fertility, death).

- By aligning with powerful beings (Indra, Zeus, Odin), communities affirmed their survival and legitimacy.

### 5.1.1 Myth and Strength

- Hero myths glorify courage, endurance, and the slaying of monsters.
- Strength becomes symbolic of human mastery over threatening nature.
- These myths build *collective confidence* more than aesthetic delight.

### 5.2. Female Lens: Beauty and Myth

Beauty functions as an **ordering agent** parallel to power. Where power confronts chaos, beauty dissolves it into harmony.

- The sublime and the beautiful: As Burke and Kant argued, the sublime evokes awe and fear, while beauty evokes pleasure and harmony. Many myths merge both: dawn goddesses who inspire awe, storm gods who nourish and destroy.
- Beauty as cosmic order: Symmetry, radiance, and fertility personified in deities like Aphrodite or Lakshmi. Beauty signifies universal balance and abundance.
- Aesthetic awe: Encounters with beauty can even arrest survival concerns, what James Joyce called “aesthetic arrest.” (9)
- Cultural ideals: Myths prescribe standards of beauty (golden skin, shining eyes, perfect proportions), linking them to divine favour and fertility.
- Tactical thinking, grounded in physical manifestations, rooted in BLO.

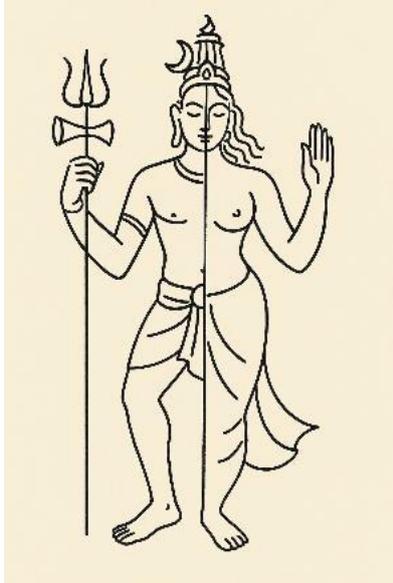
### 6. Myth in Destruction, as Cosmic Order (CO)

Myth has a significant role as a destroyer. Many myths portray destruction not as chaos alone, but as a precondition for renewal. This can be seen in multiple contexts.

- As ego destruction for a new Inner Order
- Shiva’s t̄aṇḍava dance dissolves worlds so they can be created again.
- In Norse myth, Ragnarök destroys the old cosmos, out of which a new order arises.
- In Greek myth, Kronos devours his children, a violent act that paradoxically makes room for the Olympian order.
- Prigogine’s dissipative structures: Systems far from equilibrium undergo instabilities or “destructive” breakdowns, which allow new, higher orders to form. Without instability, no transformation is possible.
- Bohm’s implicate order: In David Bohm’s terms, destruction is not an end but a folding back into the implicate field, from which new unfolding (order) can arise.
- Gerard’s neural chaos: In the brain, the “destruction” of old patterns (forgetting, inhibition, breakdown of habit) is what allows new neural orders to stabilize

## 7. Ardhanārīśvara:

The figure of **Ardhanārīśvara**, Shiva fused with Pārvatī, depicted as half-male and half-female, offers one of the most striking mythic metaphors from Indian tradition. Unlike dualities that are split and opposed, Ardhanārīśvara embodies two principles in a single form. In this way, it is more than a theological or cultural symbol: it is a *mythic model of synthesis*.



Ardhanārīśvara image generated with AI

. The Ardhanārīśvara myth finds its narrative and theological articulation primarily in Purāṇic literature, particularly in Śaiva texts such as the Śiva Purāṇa and Liṅga Purāṇa, where the inseparable unity of Śiva and Śakti is presented as a cosmological necessity (Kramrisch, 1981; Flood, 1996) (10,11), The story situates their union as a cosmic truth: creation requires both stillness and movement, male and female, purusha and prakriti.

### ❖ Comparative Perspective

*When placed alongside other duality myths, Ardhanārīśvara has its own uniqueness.*

- *In Arupa framework, destruction can be seen not merely as erasure, but as a **moment of return to the implicate***
- *In design education, this parallels the need to **unlearn**, to dismantle conventions before new imagination can surface.*
- *Seen through the **implicate lens**, destruction is not “anti-order” but the **fertile void** from which new design metaphors, forms, and dialogues arise.*

- Yin–Yang philosophy articulates balance through abstract, correlative principles rather than embodied fusion into a single form (Needham, 1956; Hall & Ames, 1987) (12, 13).
- In Greek mythology, Hermaphroditus appears as a liminal or anomalous figure, often framed through erotic narrative rather than as a cosmological necessity structuring the universe (Ovid, *Metamorphoses*; Loraux, 1993) (14).
- Atum (Egypt): In Egyptian cosmology, Atum generates male and female principles from within himself, yet these principles are rapidly separated into distinct deities, rather than sustained as an embodied unity (Hornung, 1996; Assmann, 2001) (15, 16)
- Philosophically, ‘Ardhanārīśvara’ image asserts that the universe is not sustained by domination of one principle over the other but by their inseparable union. Even in social orders where male dominance prevailed, this myth kept alive a symbolic recognition of the feminine as essential and co-present. It has been seen as simultaneity, and not compromise.
  - **Ardhanārīśvara alone visually embodies both in one form, refusing to split the tension. It is not compromise but simultaneity. This makes it especially valuable for design thinking, where opposites like form & function, intuition & rationality, tradition & modernity, has to be held together in creative acts.**

## 7.1 Ardhanārīśvara as Metaphor for Design Practice

Ardhanārīśvara, as a metaphor for design practice, foregrounds balance, not as compromise, but as *simultaneity*. It brings together form and function, utility and aesthetics, structure and emotion, without subordinating one to the other. Historically, good design has evolved through such balanced engagement, where strategic thinking and tactical reach operate together rather than in isolation.

Within this lens, what may be described as the *masculine* quality in design surfaces as strategic intent: clarity of purpose, system-level thinking, problem framing, and the capacity to make decisive interventions. It aligns with abstraction, planning, and long-term coherence. The *feminine* quality, by contrast, enriches the tactical and experiential dimension: sensitivity to material, touch, proportion, rhythm, emotional resonance, and contextual nuance. It grounds design in lived experience and sensory perception.

Design practice repeatedly demonstrates that privileging one mode over the other leads to imbalance. Strategy without sensitivity becomes rigid and authoritarian; aesthetics without structure risks becoming decorative or arbitrary. Ardhanārīśvara holds these tendencies together in one embodied image, reminding the designer that effective form emerges only when both modes are active and mutually informing.

In practical terms, this metaphor becomes visible in decisions such as how a product feels in the hand, how a space invites movement or pause, how a system accommodates human error, or how restraint can be as powerful as assertion. The designer oscillates between analysis and intuition, between control and responsiveness. This oscillation is not a weakness but a source of creative strength.

## 7.2 Ardhanārīśvara as Dialogue, a new Pedagogic Metaphor for Design Education

*As a metaphor, Ardhanārīśvara teaches that opposites are not problems to be resolved but principles to be embodied together. Students who work with this model learn to value paradox and complexity as generative rather than threatening.*

The dialogue between teacher and student is not only a means of dismantling the “I”; it is also a fusion of opposites. The teacher brings a certain power of reframing: the ability to cut through rigidity, to destroy unworkable forms and redirect attention. This aligns with the male-coded aspect of myth: authority, clarity, strategic vision. The student, meanwhile, brings openness, vulnerability, and renewal, qualities aligned with the female-coded aspect of myth: receptivity, compassion, beauty.

When these two meet in dialogue, they create a living embodiment of Ardhanārīśvara. It is not simply that teacher becomes Shiva and student status as Pārvatī; rather, the dialogue itself fuses these energies within both. The teacher creates a ground by questioning the student in the right direction and provides a sheltered boundary for the student to freakout, to experiment and take chances while the teacher’s vision and experience is safe guarding.

The exchange becomes a dynamic balance where destruction and nurture, power and beauty, masculine and feminine, co-exist in the very act of learning.

This synthesis is the essence of the Arupa approach, especially for foundation pedagogy. Just as Ardhanārīśvara symbolizes the indivisibility of masculine and feminine principles, the dialogic process shows that creativity arises when critique (destruction) and empathy (renewal) are held together. Design education, reimaged in this way, is not the exercising of authority or the freedom in discovery of beauty alone, but the meeting of both in a single act of transformation.

## 7.3 Application in Foundation Programme: Ardhanārīśvara-Dialogue metaphor in practice

Reflections on the above framework brings me to a well-documented and presented foundation task (12) on ‘design of a Perfume Bottle’, which was done in eighties. The task remains unique for several reasons. Output was significant. Integrating ‘Abstraction and product reality’ made impact in drawing attention.

For some, Dialogue became the Medium of Inner Transformation.

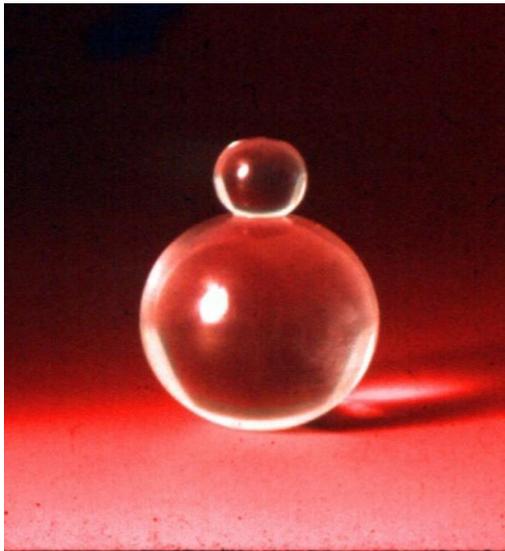
- Vinay began with the image of a Parijath flower, but could not translate it into a container form. In dialogue, the teacher(I) reframed the image: the flower’s stem could fit into the lid, the container a neutral support. This simple reframing “destroyed” his rigid view of the problem and opened a new imaginative.



Parijath by Vianay Mundada

VM: When we were asked to choose an inspiration, I went into my childhood memories where we had a Parijat tree in the courtyard of our ancestral home at my town. Every morning I used to collect these flowers for offering. At times I used to make a dense garland of it. My fingers would get coloured by touching the flower stems. My challenge was to convert that delicate form to a voluminous form. I was struggling with it a motif and created an easy to make body of the bottle. I was good at working with lathe machine so I could turn it well and finished it nicely on the lathe only before buffing. Perspex was hard and difficult to work with mechanical hand tools. I had difficulty in buffing the details on the cap. lot. Then sir gave me an idea to create a neutral base. So I could create a cap with the flow

- For Suresh, the challenge was emotional



His polished Dew Drop sphere felt too perfect to alter. The suggestion to cut into it seemed destructive, even sacrilegious. Yet with encouragement, he risked the cut. The result was a new aesthetic order: asymmetry as beauty. Here, dialogue validate his polished Dew Drop sphere felt too perfect to alter. The suggestion to cut into it seemed destructive, even sacrilegious. Yet with encouragement, he risked the cut. The result was a new aesthetic order: asymmetry as beauty. Here, dialogue validated his risk, allowing him to step beyond the fear sustained by his self-image.

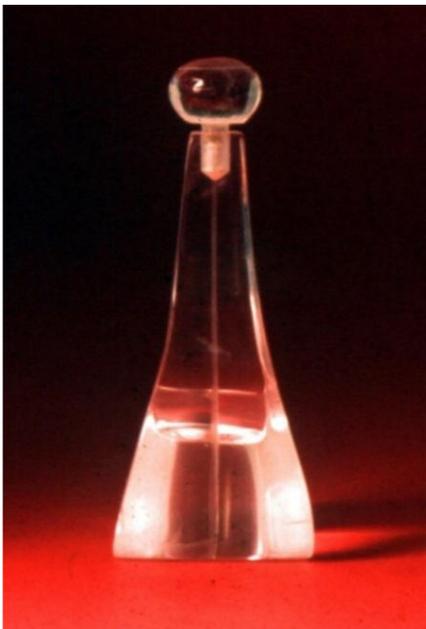
- Similarly, Srinivas's attempt at a Clove initially faltered, resembled a brinjal, inviting ridicule. Through dialogue, it was recast as a bottle with a stand, transforming failure into a viable metaphor.





Clove by Srinivas

Across these examples, dialogue functioned as a kind of **pedagogical destruction**: not breaking the student's confidence, but gently dismantling the rigidity of the "I." Out of this suspension of self, **generative metaphors** surfaced in *Swan*, *Temple*, *Vortex*, *Pearl in Shell*. The process echoes the deeper Arupa principle: destruction opens a silent space where the implicate order unfolds into new form.



Swan by Anupam Shukla 1



Swan by Anupam Shukla 2



Vortex by B K Chakravarti



Pearl in Shell by Jay Mehta

## 8. Looking Ahead

The above reflective discussions, based on myth of 'Ardhanārīśvara' seem to dwell in 'individual learning' where a particular teacher and student may be taking part, addressing the Inner order of student and teacher, exemplifying 'Arupa frame work'. One may ask how does it bring out a system of learning? Was it fitting into a system already existing with local variants to make it creative? What is the role of Myth? What kind of role play we see for 'Myth' in design movements like Bauhaus, Hfg Ulm and later its continuation at NID Ahmedabad and IDC, IITBombay? What will shape 'Communities of Practice' for design in Arupa framework with a positive role for AI.

These Questions will be addressed in this series further.

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