

Design for All



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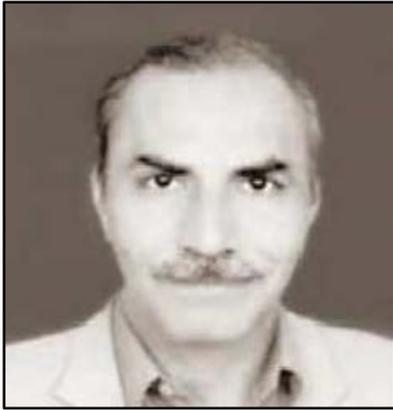
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Letter from the Chairman's Desk By Sunil Bhatia PhD

I was at a cremation ground to attend the last rites of a friend of mine. I noticed his wife was in shock, looking all blank and there had been no tears in her eyes. Her close near & dear relatives were using color specs to hide their emotional tears for the departed soul and friends were consoling grievous wife and using all techniques that should help her to cry. I said if she was not weeping what could be the harm. An old lady said it would affect her adversely and crying would relieve her and make her light. I thought she might be having long experiences of social life and my knowledge was only confined to academic works what she said should have some meaning. 'Is crying well for psychology of humans?' She further said "God's greatness is reflected in minutest phenomena i.e. human tears".

I was lost somewhere and tried to correlate to what she told me. It struck to me that as a designer we have designed various products focusing on tears. The moment I thought about tear, I realized it had played a significant role in our progress. To disperse the unruly crowd our police uses tear-gas that irritates the eyes and makes the people temporary blind and under its effects they run here and there to manage their irritation.

How does idea strike for using tears as weakness for overcoming the agitating crowd struck to the mind in urban

culture of ruling class? Another incident that is urban phenomena, that woman is unsafe and soft target by ruffian to forcibly enjoy sex without her consent. She carries black pepper spray and uses in attacking man's eye and it irritates and in reflex action tears continuously flow and he tightly closes his eyes for controlling further damage from spray. Irritation is so high he tries to come out of it and she gets enough time to run away from the clutches of attackers. This spray is designed focusing use of tears as deterrent and without taking laws in her hand. Actors are using glycerin to create the real effects of tears while there is demand of crying by character.

Animals also express their emotions of pains by tear in their eye. My friend expired and his dog's eye was full of tears and even refused to eat anything in the absence of my friend. A cat delivered kittens and one of it died; she was holding its dead body in her mouth with complete tears for expressing her grief. Modern people take care of their horses by covering their nose and ears with mesh like mask to protect from foreign elements that can damage the eyes. It also protects from unnecessary secretion of tears to meet the dryness because of continuous strike of wind into eyes of running horse.

In human body tears play dual role one is used as defense mechanisms to wash out foreign elements of our eyes and another is, works as lubricant for smooth functioning of eyelids. When we use goggles that helps in controlling the glare and prevent free flowing of our tears. NASA scientists were worried about the astronauts for landing on moon because of their eyes might damage because of high exposure to ultra violet light. They were facing dual problem. One is flowing of tear that is limited in production and

another is, closing of eyelids is reflexive as they encounter ultra violet light. It defeats the purpose of sending astronauts observing the moon after landing. They wished astronauts should be able to see but not at the cost of damaging eyes. Light was faster than releasing tears and would definitely damage the eyes. They requested the commercial company Rayban to design special purpose goggles that should control the effects of UV. Later on that goggles became status as a matter of style. A welder covers his eyes from glare of arc light because that enters into retina in such a speed and can damage the sight and does not give time to release the tears to minimize the damage, they use special glass cover where it prevents the glare to strike the eyes and allows the welder to see through for works. Staff of airplane offered eye mask pad of preferred black color for better sleep. Helmets are designed for motorist which protects their eyes by closing the plastic cover and it is strong enough to meet the challenges of impact of accidents. When motorbike user drives and does not use helmet, wind continuously strikes and turns his eyes dry and to counter its effects tears continuously flow out.

Human body can produce few tears and it should not tax our body by more demand than production by tear glands so design of windscreen was thought. It also protects from foreign elements to attack eyes and averts the fatal accident because as something foreign elements attacks our inbuilt reflex action of closing eyes triggers. In case foreign elements manage to hit the eyes and eyelid fails to protect, tear gland releases in attempt to wash it away that also makes temporary blind and there is possibility of inviting accident. When I work on computer it glares my eyes and to

counter its effects tear come out. To control people put antiglare screen in front of monitor.

Various lamp shades are designed not to glare light directly strikes into eyes and it prevent tears. Shades are sometime replaced with better technology and we use voltage regulator for electric light. Our ancestors designed mechanical regulator by twisting of knobs for up and down of wick of oil lamp for controlling the intensity of light as well smoke that should not stress eyes and it helps in prevention of tear. Our ancestors might have experienced that glaring of direct strike of sunlight that was responsible for their tearful eyes and did not allow seeing a far distance. That was disturbing and curtailing the freedom to look the object at far distance for getting enough time for proper actions to meet the consequences in advance. They might have attempted to counter by standing under shady tree and it was first natural shade discovered by our ancestors and where it was unavailable they used their hands to cover the eyes in such a way that it works as shade not to allow the sunlight to disturb their sight because of glare. Awnings or shades are used by architect to allow the desired level of light intensity for owner and it should not tax the eyes and in returns does not experience tear in eyes. This practice is still prevailing amongst modern people and to control the effects of glare of sunlight we do the same by using the hand for shade. Later on modern designer designed the cap as headgear and introduced the concept of shade to control the direct attack of sunlight over eyes. This has helped in checking of tears in our eyes and it is nothing but extension of hand as shade.

Our ancestors were not educated but wisdom was of course guiding force and they grew by observing the nature. While

designing of solution of problems either we focus on solution or problems. Sometime we think of subjects for attacking the problem for finding out workable solution and sometime we think about objects for solution. In some cases we use both. Products cannot produce tears but we can devise a method that produces or focuses in prevention of tears. Our ancestors did the same and noticed tears were natural phenomena and we should use this for making our lives better. Tear is not merely plain water but it is essential ingredients for functioning for our eyes and relieves us from pain. Dry eyes need attention and our ancestors were relying on natural product of squeezing the orange peels that releases juice and in return it irritates eyes for tears and modern people have design medicine for artificial tears. They experienced at the time of reading on flat top table it stressed eyes and using top inclined parallel to sight was less taxing and prevented tears.

There are numerous health benefits of tears. Protectively they lubricate our eyes, remove irritants, reduce stress hormones, and they contains antibodies that fight pathogenic microbes. Our bodies produce three kinds of tears: reflex, continuous, and emotional. Each kind has different healing roles. Reflex tears allow our eyes to clear out noxious particles when for these irritate by smoke or exhaust. The second kind, continuous tears are produced regularly to keep our eyes lubricated--it contains a chemical that functions as an anti-bacterial and protect our eyes from infection. Tears also travel to the nose through the tear duct to keep the nose moist and bacteria free. It is medically proved that after crying, our breathing, and heart beat decreases, and we enter a calmer biological and emotional state. Emotional tears have special health benefits and

contain our stress hormones that get excreted from our body through crying. It is our body's natural pain killer and after crying it generates "feel-good" hormones.

Idea of screen to protect the eyes for prevention of irritation by foreign elements that invites tears for controlling its effects is inborn defense and people used as reflex system in our body is primitive practice. Journey of the screen to spectacles is interesting. At the time of formation of earth or human life was highly volatile for survival and their desired to live long made them to exploit involuntarily defense system for prevention and they were covering their face with both hands for prevention of dust striking their eyes at the time of dust storm. When it was with high intensity they might have hide behind the huge trunk of tree to protect their eyes from the dust. If somehow foreign elements struck the eyes, in attempt to throw it out tears comes out and when it failed in clearing either person might have attempted with blowing air from mouth or rubbing with both hands that might have invited injuries to eyes was used as last resort of coming out of effects of foreign elements or rushed for water for washing eyes as safest technique without injuring eyes or placing warm cotton pad by heating from mouth air over the eyes. As they acquired knowledge of cotton for making clothes they designed the dress with flap covering opening of face. Discovery of fire added new dimension for protection of eyes. Fire has dual character of heat as well as smoke and both irritates our eyes and result is free flows of tears. They learnt from the observation that smoke moves along with wind direction. To protect eyes should not experienced irritation because of wind carrying smoke they might have stand near fire in such a way it should not strike the eyes.

These techniques helped in designing chimneys for smoke management and prevented their eyes from irritation. Knowledge of glass further added better management for controlling heat without compromising with their work in hand that required fire. It was transparent resistant to heat and smoke cannot pass through to strike the eyes. After Industrial revolution, plastics are replacing glass. In the era of mass production we have coined new terminology of wear and tear for machines. With the scientific knowledge we transformed screen that was primarily for protection for eyes to spectacles for correction of sight by using different power of lenses. We designed curtains for controlling the light by opening to desire level protect our eyes and it is nothing but extension of screen. Natural light is essential for healthy living and for proper use we have designed windows, doors and ventilators which can be opened and shut up as we need light without hurting our eyes and in return prevents tear.

That the seemingly simple and common response of producing tears is enormously complex and, indeed, is an integral and necessary part of the miracle called the human body. Without tears, life would be drastically different for humans—in the short run enormously uncomfortable. We use chilly or spices in our foods to stimulate tears glands to secrets tears so that it can properly moist our ear, nose and throat. Dryness invites various problems. Swimmers are experiencing red eyes because of striking of current into eyes and to prevent uses specially designed goggles that does not allow water to strike and prevents redness and reduces taxing of production of tears. Ski divers also wear special design goggle for prevention of tears. Some are associating with social behavior and strong signals of

bonding and it is like moral in us. Some people prefer watery eyes in woman and it turns object of attraction and poets even compared with watery eyes of female deer. We weep while chopping an onion, tears may signify nothing at all; at other times they may be an expression of profound grief or sadness. Darwin tried his level to explain the tear with evolution that tried to account for the human propensity to weep, he found himself at a loss. "We must look at weeping as an incidental result, as purposeless as the secretion of tears from a blow outside the eye," he wrote in 1872.

Tears are indicators of beauty, happiness, emotional expression; plead for help, expression of pain and signal of distress call. Ignoring role of tear in human lives may bring tear in eyes. Let your tears flow to purify stress and negativity. Tears are mother of all emotions and let us do not waste for tiny matters. It is God's precious gift to human .

I am grateful to Dr. Shatarupa Thakurta Roy Assistant professor, Department of HSS, Indian Institute of Technology , Kanpur, India for accepting our invitation for Guest Editor and tried her all possible means to make it to cover those topics that were never attended by any guest editor. It is her conscious effort and she succeeded in her attempt

With regards

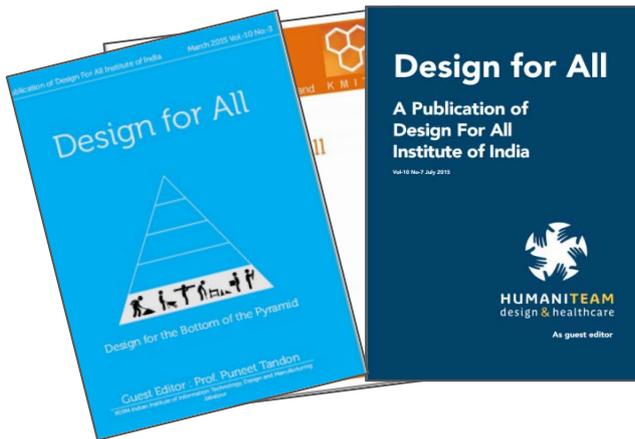
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Forthcoming Issues

April 2016 Vol-11 No-4

Prof Beth Tauke is an associate professor in the Department of Architecture at the University at Buffalo-SUNY, and project director in the Center for Inclusive Design and Environmental Access (IDEA), the leading research center on universal design in the built environment in the U.S. Her research focuses on design education and inclusive design, especially the empowerment of minority groups through design. Tauke was principal investigator of the Universal Design Identity Program and Increasing Access to Universal Design to Meet the Needs of African American Communities, both sponsored by the U.S and



Prof Korydon Smith is an associate professor and associate dean in the School of Architecture and Planning at the University at Buffalo-SUNY, USA.



May 2016 Vol-11 No-5

Prof Pekka Harni **Artist, Professor;**

architect and designer at Harni - Takahashi Ltd will be the Guest Editor.

He is an architect MSc. and industrial designer MA, who works widely on applied art, furniture design and architecture. He has been teaching at the University of Art and Design (now Aalto University) in Helsinki since



1988. He has been a visiting lecturer in several European design universities and a leader of several design workshops in Europe and in Mexico. His study about morphological "object categories", delves into the possibility of dividing basic home objects into seven main categories, that correspond to different functional and morphological categories of objects, has already been applied in several European design schools. This study is published by Aalto University in his book "Object Categories" 2010. In 1999, he received the Design Plus Award from the Ambiente Frankfurt Fair. In 2011 he was awarded as "the industrial designer of the year" by the Finnish Designers association. Since 2012, he is Artist Professor for 10 years, appointed by the Arts Council of Finland.

June 2016 Vol-11 No-6

GAATES (GLOBAL ALLIANCE ON ACCESSIBLE TECHNOLOGIES AND ENVIRONMENTS) Mukhtar Al Shibani – President will be the Guest Editor for special issue



July 2016 Vol-11 No-7

Prof Cigdem Kaya Associate Professor at Istanbul Technical University, Turkey will be the Guest Editor.



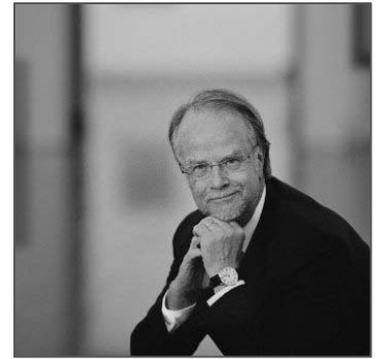
August 2016 Vol-11 No-8

Asst. Professor Yasmeen Abid Maan In charge Architecture Program, LCWU, Lahore Pakistan. (Associate MIAP, MPCATP) will be the Guest Editor



September 2016 Vol-11 No-9

**PROFESSOR YRJÖ SOTAMAAPRESIDENT
EMERITUS University of Art and Design Helsinki
and Cumulus Association, ADVISORY DEAN
AND PROFESSOR College of Design and
Innovation, Tongji University and DEAN LOU
Yongqi of Tongji University will be the
guest Editor**



October 2016 Vol-11 No-10

**David Berman Accessible design thinker,
expert speaker, author (Do Good Design), UN
advisor on IT accessibility, GDC ethics chair.
Communications strongly believes that we
can design a better world that leaves no one
behind. We've been leaders in the online
accessibility field for over 15 years, and we're
eager to help you gain from the benefits of inclusive design.
David is a senior strategic consultant to the Canadian
government, as well as other governments on four
continents**



November 2016 Vol-11 No-11

**Prof Niraja Tikku and Associate Prof
Krity Geara of Industrial Design of School
of Planning and Architecture Delhi will be
the Guest Editor**





Editorial

Dr. Shatarupa Thakurta Roy

Assistant professor, Department of HSS, IIT Kanpur

“Markandeya said: Without a knowledge of the art of dancing, the rules of painting are very difficult to be understood. Hence no work of (this) earth, (oh) king, should be done even with the help of these two, (for something more has to be known).

Vajra said: Please speak to me about the art of dancing and the rules of painting you will tell me (afterwards) for, (oh) twice-born one, the rules of the art of dancing imply (those of) the art of painting.

Markandeya said: The practice of (dancing) is difficult to be understood by one who is not acquainted with music. Without music dancing cannot exist at all.”

[Kramrisch, Stella, *The Vishnudharmottara Part III: A Treatise On Indian Painting And Image-Making*. Second Revised and Enlarged Edition, Calcutta: Calcutta University Press, 1928, p.3 to 5.]

The above quote from *Vishnu Purana*, the ancient Indian text brings us at the juncture of interdisciplinary approach in all ‘*work of (this) earth*’. In the context of design as a discipline, nothing can be truer than that. Despite the fact that design exists as a natural act to make life affable,

design today follows an elucidation of experience beyond sheer convenience.

Can we look at design in isolation? Can we look at any discipline in isolation, yet in solidarity? Is it worth as an act for design to disengage from its peripheral context, follow a prescribed pattern and thrive in isolation? Is it at all possible to place it disjointedly to any existing academic discipline?

The act of design emerges from the basic need of making life and living simpler. We design tools to initiate activities that we cannot afford to do with bare hands. We merge utility with aesthetics in the process and also add value to it.

I am overwhelmed with the opportunity to be able to present a varied collection of articles addressing diverse issues, setting a cross-disciplinary design culture.

Articles were invited from practicing artists, art historians, art curators, researchers in the domain of philosophy, linguistics, film and media studies and design history. It was an initiative on my part as a rational extension of my own research in the design culture. Diverted from an interdisciplinary methodology amid the arts, an attempt was being made to distinguish the additional sources that fostered the vital concepts and cohesive visions in the field of design.

The selected articles in this issue address the attributes that link other disciplines with the context of design. A contemporary painter in her description of making of a show emphasizes on the role of exhibition design in effective interactivity

between artist and viewers. The researchers in the domain of linguistics analyses the communication capacities of narrative illustration design to heighten a linguistic discourse. An artist cum curator establishes contextual probes into the life and creations of a textile artist to justify an ideological spirit that was instrumental in nation building. It stands as an amalgamated occurrence of text, texture and textile in their most rudimentary yet intellectual marginality. An artist as a teacher chooses film and media studies as his medium to nurture an overall sense of aesthetics amongst the multidisciplinary learners. The articles unfold the complexities of identity, uniformity, rationality and subjectivity with the help of numerous design examples.

Ultimately, the content of art remains the centre of the inquiry that is supported by form to yield a visual identity. Unlike the formative years of human civilization, functionality and aesthetics are no longer united as concepts.

'A completely aesthetic purpose for art is, as we know, a rather recent concept; it is only in the last few centuries that the aesthetic and the functional have been condemned to isolated polarities, needing special efforts at reconciliation.'

[K. G. Subramanyan, in his book titled Living Tradition, Perspective on Modern Indian Art, Seagull Books Pvt. Limited, Kolkata, 1987]

A design example may not always reach the status of art, but every art in itself is mandatorily a successful design. A visual artist brings the inner idea in existence through arrangements of somatic forms. The forms often correspond to an idea and hence create knowledge at metaphysical level. In the process of visual communication we deliberate upon two aspects, what the form is and the way we know it. The domain of knowledge thus rests on the epistemology and ontology of being. It is not only the creation of images to communicate an idea but also how the images are displayed in a given exhibition space that becomes the major concern for an artist. It is the exhibition design that enables the viewers as end users to focus on the whole over the parts. The purpose is to make the display stand as a complete visual experience beyond the partial interpretation of each discrete form. The design intervention is a conscious and unavoidable act. Theorization of that act leads to the ability of pattern identification. Hence, it formulates newer design thoughts, sets trends and prescribes a modeled approach for further augmentation of the existing design culture. It is the semiotic understanding that is greatly operated by a common worldview. A designer's primary job is to orchestrate that with precision.

In the domain of communication design pragmatics play a vital role in transferring all named and unnamed emotions through visual means. It involves codes, signs, symbols and emoticons that can be highly culture specific. A linguist adopts a

role to initiate a discourse of written words; similar to the one a visual designer adopts to create illustrations to draw linearity into the narrative. Illustration is a pure design initiative that provides convenience in decoding a discourse that is otherwise different in symbolic textual narrative structures.

Under the pretext of nationalistic identity in colonial India the entire lifestyle was ideologically revamped. Design culture of postcolonial India echoed a coherent instrumentalism in art, architecture, literature, trade and politics.

However, I consider this endeavor infinitely trivial in estimation of the vast possibility, design consciousness has to offer. An ampler comprehensive study can always be extended from this point to strengthen the frameworks of design culture in India in relation to art, linguistics and many other humanities pedagogy.

*Dr. Shatarupa Thakurta Roy
Assistant professor, Department of HSS, IIT
Kanpur*

Riten Mazumdar: Designing a New Aesthetics

UshmitaSahu

Artist, Shantiniketan, West Bengal



“A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away”

- *Antoine de Saint-Exupery*

In the decades following Independence, India witnessed the rise of a collective consciousness of modernist agenda in design inspired by the nationalist cultural and economic policies adopted by the new government. An innovative breed of post-colonial designers were engaged in changing the idiom of contemporary design based on *swadeshi* ideology. The radical shift which had been created in India's nationalist programme under the leadership of Jawaharlal Nehru was the catalyst behind this change. Nehru's vision of Independent India and nation building sought to reconcile western science, technology and modernisation of agriculture on one hand, even as he emphasised the rebuilding and revival of small, rural and cottage industries and indigenous handicrafts represented by the artisan-craftsman. This was considered an important part of national heritage, therefore intrinsic to the agenda of agrarian reform. The nationalist location of culture was centred both historically and economically on the condition of the artisan, and thus on the crafts

industry....from handicrafts, handloom to folk and tribal cultures. ⁽¹⁾ Consequently, the trajectories these designers adopted were eclectic in nature and looked beyond the colonial and feudal influences; they drew inspiration from the indigenous tradition of Indian crafts and tried to merge it with an aesthetics that could be termed secular in locus and international in approach.

Architects like Le Corbusier, Charles Correa and B V Doshi were generating new forms of architecture focused on function rather than decoration, while furniture and interior designers such as Ratna Fabri and Shona Ray were fashioning new forms of handicrafts for the contemporary Indian. One such important designer to emerge at the time was Riten Mazumdar. In an article on contemporary design in a leading magazine of the time, Jaya Appasamy wrote "There are few contemporary designers in India who can claim to have helped to create modern taste; Riten Mazumdar is outstanding among them". ⁽²⁾ Mazumdar's contributions to the modernist aesthetics of Indian design owed as much to his educational background as to the changing socio-economic and political paradigms of the era. In an article in *The India Magazine*, Mazumdar himself wrote - "There must be a synthesis between designer and craftsman. We as designers must have a profound understanding of both tradition and the changing social and economic patterns of life."

Nehruvian policy had taken into cognizance that 'art & culture' was fundamental to planned national development. A number of institutions that determined cultural policy were founded, some of which were The ICCR (1950), The National Museum, The National Gallery of Modern Art, and the Lalit Kala Akademi (1954), and the National Institute of Design (1961). The NID was based on the guidelines of 'India Report' by Charles and Ray Eames which focused on Indian design tradition and sensibilities, but borrowed the pedagogy from Bauhaus and Basel School of Art. This was a part of the initiatives taken to introduce modern design education in the late nineteenth century with the opening of institutions which taught architecture, art and design. ⁽³⁾

However, much before the revivalist tones of the Independent India's Culture policy was formulated; in the Eastern part of India, Rabindranath Tagore had established his fine art school Kala Bhavana in 1919, which by the mid 20's had come to resemble Bauhaus. Tagore believed that art played a central role in any education system to make it complete and the art school in Santiniketan flourished under the pedagogy of its artist teachers -Nandalal Bose, Ramkinkar Baij and Benode Behari Mukherjee. Their collective vision anticipated the "individualist modernist assertion and contact with contemporary reality. Tagore's East meets West cultural dialogues, the idea of universal

humanism and cross cultural co-operation”⁽⁴⁾ were some of the underlying ideologies governing Santiniketan’s eclectic pedagogy. Nandalal’s addition of crafts to the curriculum resulted in “revitalisation of various traditional techniques. He believed the design of everyday objects moulded the sensibility of the community. The objects produced in Santiniketan set the standards of Indian design until the 50’s”.⁽⁵⁾

When viewed against this background the evolution of Riten Mazumdar’s creative journey starts to make sense. The art education that Mazumdar received in Santiniketan can unequivocally be termed the foundation on which he built his subsequent career as a designer.



Mazumdar started his creative journey studying to be a painter and sculptor under the tutelage of three stalwarts of Indian Art - Nandalal Bose, Ramkinkar Baij and Benodebehari Mukherjee. The latter became his mentor and it was Benodebehari who taught young Mazumdar the fundamentals of

Image 1: Riten Mazumdar with Benodebehari; Santiniketan; 1958

contemporary art. It is undeniable that the invaluable life lessons learnt in the proximity of such scholarly genius would have fostered Mazumdar's inner creative vision. He was fortunate to see Nandalal working on the China Bhavana mural and Benodebehari on the famous Hindi Bhavana mural on the *Life of the Medieval Saints*. Mazumdar was inceptively picking up strategies to tackle creative challenges which would stand him in good stead throughout his life.

Mazumdar's abiding interest in design was stimulated, when he followed his teacher Benodebehari to Nepal in 1948; there his appreciation of and lifelong involvement with indigenous art and crafts began. He soon realised that the utility value of an object sometimes makes its design more complex and began toying with the idea of contemporising these age old crafts. By 1951 when Mazumdar relocated to Delhi and joined the Indian Co-operative Union as an illustrator, he had already assimilated and internalised various aesthetic sources via the teachings of Benodebehari, such as Far Eastern and Japanese art, Indian miniatures, Nepali crafts and calligraphy, as well as the tenets of Western art. Apart from these intellectual and technical influences, Mazumdar's early works were based on observations, patterns and on a fondness for simplicity. There is an apparent blending of miniature painting idioms with cubist techniques such as multi-perspective and

faceting of planes to solve problems of space, which were all hallmarks of his famous teacher. However it is interesting to note that this inclination towards simplicity became a lifelong trope of Mazumdar's sensibility. Like his brilliant teacher Mazumdar too learnt to distil down to the core of the experience and his later minimalist tendencies may owe as much to these early encounters as to his exposure to Western Art and Design traditions.

In his spare time he also made sculptures in both clay and wood and started trying out textile printing, making original fabrics and fine hangings painted with dyes. In 1953 and 1954 his works were shown in the 'Living India' exhibitions at the MOMA, New York. For the next few years Mazumdar was busy executing several murals notable amongst this were commissions by Khadi Village Industries and The Post and Telegraph centenary exhibition in Delhi. Some of the techniques he used echoed those learnt in Nepal, but it was becoming increasingly clear to him that integrated development of art and craft was a necessity and only such a step would help facilitate the percolation of knowledge and experiences of the contemporary artists to the craftsmen, and in turn artists would benefit from the richness of past traditions. Mazumdar was now free to create his own interpretations which were neither alien to Indian tradition nor isolated from the contemporary world.



For a short while in 1957 Mazumdar worked as a textile designer with the internationally renowned Printex-Marimekko design firm in Helsinki, Finland. Here he created special Indian themed designs which were bold and economical in approach - made with flat broad and swift strokes of almost abstract patches of colours, knitted together by

Image 2: With Arni Ratia of Marimekko; 1957-58

a flowing black line - echoing the influence of Benodebehari's silk paintings from Nepal. However at the same time Mazumdar was also absorbing Scandinavian design sensibilities which may be described as "Highly functional and without heavy

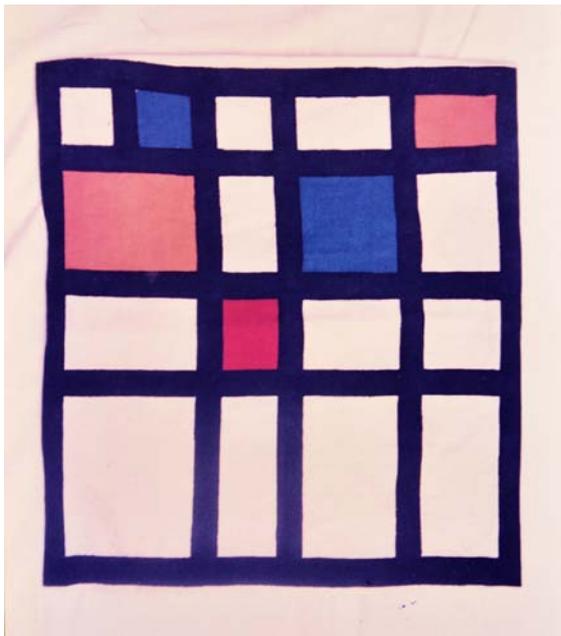


Image 3: Cushion Cover; FABINDIA; 1977

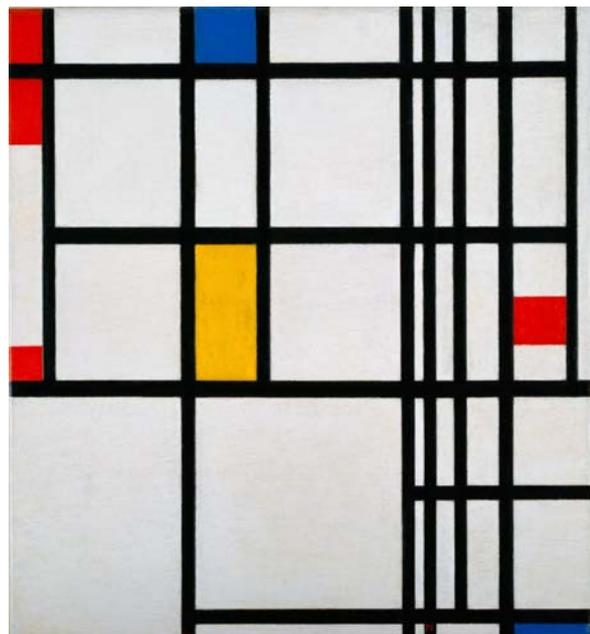


Image 4: Piet Mondrian; -composition-in-red-blue-and-yellow; 1937-42; Oil on canvas; 23-3_4-x-21-7_8-60-3-x-55-4-cm; Photo Credit :

elements...though meant for the masses they were not stripped of beauty and while they looked to traditional forms or materials for inspiration, they also embraced new materials and technologies." ⁽⁶⁾In his innate understanding of minimalism, Mazumdar would not only have looked towards the language of commercial utilitarian products, but in the light of some of his later designs it is safe to surmise that he was heavily influenced by abstract artists like Piet Mondrian.

Nineteen Fifties was the time of Abstract Expressionism and in his travels through New York, an artist of Mazumdar's sensibilities would have seen and appreciated the works by the great exponents of this movement. It would not be wrong to say that his penchant for geometric patterns and the use of rich, vibrant colour owes much to artists like Mark Rothko (whose paintings bathed the spectator in a mystical world of diffused colour) or Adolf Gottlieb (who set up an abstract dialogue between calligraphy and the conscious control of shapes and colours).



In
R

*Image 5: Mark Rothko; 1954, 92
5/8 cm x 63 3/4 cm; Oil on
canvas; Kate Rothko Prizel &
Christopher Rothko/Artists Right
Society, New York; Photo Credit :
<http://www.phillipscollection.org>*

Normally, based on the idea of creative context and utility, design is seen as divorced from art; the common paradox being, a work of art is unique and is created for no other purpose than for its aesthetic significance, hence it is more valuable than anything which is solely created for mass production and consumption. Yet there are good reasons to understand the design of objects at a deeper level. Art has the power to make base materials into priceless objects ⁽⁷⁾ Good design can and does emulate this to turn utilitarian, everyday objects into something coveted. Mazumdar, with his training in art and growing experience in design, was

familiar with this concept. The influences which he picked up intentionally or even instinctively instilled a new direction in his works. For him the boundaries between fine and functional art were blurring. By the time he returned to India, his years abroad had been years of study, observation, experience and experimentation. Mazumdar immersed himself unequivocally in nurturing and giving a new direction to design, which was neither Scandinavian nor traditionally Indian; it straddled and encompassed multitude influences and finally eschewed these in favour of a vernacular which was universal in its contemporariness, even while its techniques were combined with his experience of the traditional crafts.

The late Fifties saw his total engagement with textile design and he explored the regions of India renowned for their dyeing and printing techniques, working with indigenous craftsmen like the Kashmiri Felt Rug makers and the Tie and Dye artisans



Image 7 : Block Printing a Namdah

from Gujarat to learn their techniques and in turn help them renew and bring forward their designs and technique. He printed furnishing fabrics, dress materials, saris and household linen and was involved in every step of the manufacture - he did his own printing, tying and dyeing, and in

some instances even carving the preliminary block himself or adapting traditional block making methods for a contemporary design.

Mazumdar had been aware of script blocks used in religious scarves worn in U.P. and Bengal, hence in 1962 he went to Mathura to search out these blocks and found the Devanagari 'Ram- Ram' and a few distorted Bengali script ones. His interest grew and he looked through the archives for regional and ancient scripts and made a series of calligraphy based designs ranging from 18th century

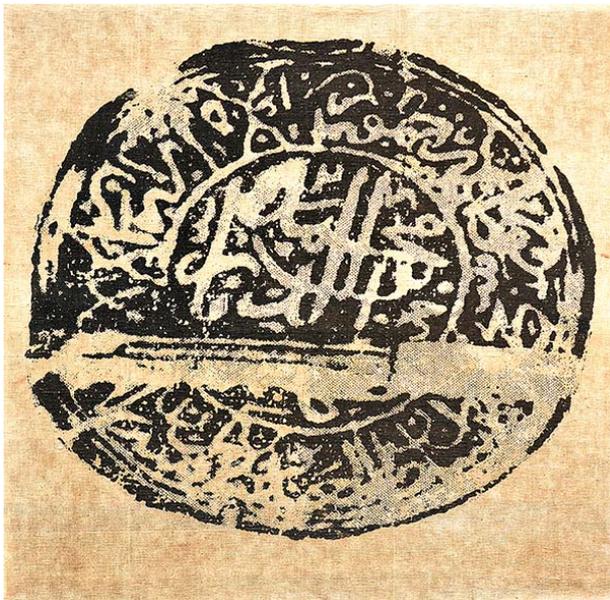
Hyderabadi script to his own

initial 'Ri' in Bengali. Calligraphy excited him and he used it purely for its decorative element - for the texture and pattern achieved. This was an aspect which he again revisited in his paintings towards the last phase of his career. However, at present he did not wish to convey any message through the use of script; in fact as far as



Image 8 : Calligraphic Namdah with "Ri"

possible he wanted it to be indecipherable. In some cases he broke away completely from the expected norms of expression, for Instance, he took one of Babur's seals (two inches in diameter) and magnified it for a wall hanging in black and white. Magnification transformed the object to a point when it was no more recognisable due to change in dimension. This extremely contemporary act of appropriation and shifting contextualisation, more than any other, is a confirmation of his underlying preoccupation



*Image 9 : Magnified "Babar's Seal"
Wall Hanging, 1962*

with the world of contemporary art.

Artist by training and designer by choice, Mazumdar had a wide variety of resource available to him. His schooling in art reiterated his knowledge that only when an object can look beyond the obvious issues of function can it engage the senses and gain a sense of purpose and value. Consequently he

approached design related

problems from a fine art perspective. This gave his work a uniqueness that no one else was producing in India at the time. A perfect example of this symbiosis between art and design, contemporary ethos and traditional techniques are the rugs such as *Namdahs* (the traditional thickly felted Kashmiri rugs made of sheared wool) and *Gabba* (the embroidered Kashmiri rugs

mainly from the Anant Nag region) which Mazumdar re-contextualised by using tie and dye techniques, calligraphic blocks and embroidery. He transformed these utilitarian objects into coveted pieces by using colour as an element in its own right; it was not meant to evoke any specific emotion. Whether using sombre monochromatic colours or bright hues, the object underwent a complete change when he started to incorporate the mistakes that were part of the handmade process. This act of assimilation of 'process making' brings his practice closer to fine arts. The brightly coloured rugs echo the colour field paintings of the abstract expressionists, which had tried to free the viewer from weight and solidity of material existence and created an ambiguous space, defying an identity. Like those abstract paintings, Mazumdar's rugs needed no story, no object or narrative, they could now be placed on the floor or hung up on the walls; they were a celebration of the formless.

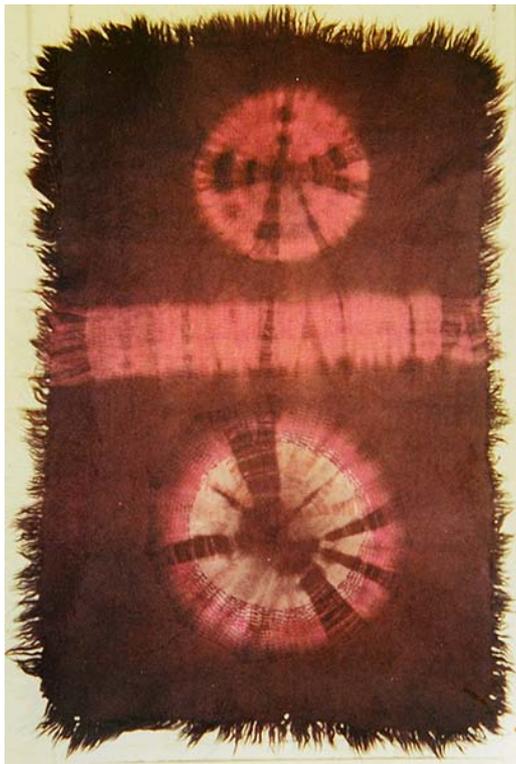


Image 10: Mazumdar's Namdah on The Cover of Illustrated Weekly; 1968

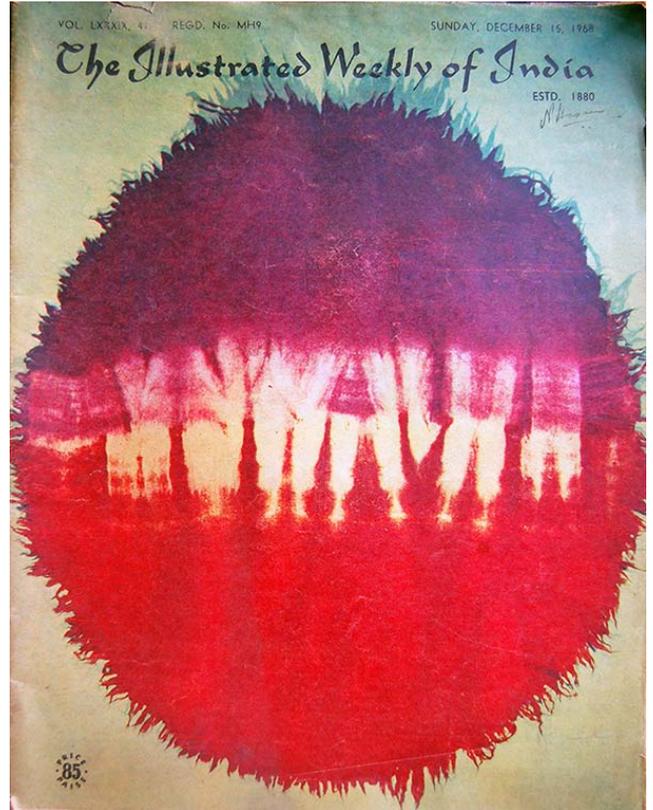


Image 11: Tie and Dye Gabba



Image 12: Riten Mazumdar with his creations , Turkman Gate, Delhi circa late 1950's



Image 13: Bedcover "Target",

ally, in his Namdahs, Mazumdar used variations of the circle and the square. "Every serious designer can have a fixation of one theme... I tried to fight it then I accepted it" he confessed "I may not get over it and there perhaps lies the signature of a creative person."⁽⁸⁾ These simple geometric forms became his leitmotif. To use minimalist

design successfully is not easy; self restrain

and understated simplicity leaves no scope for error. Metaphorically there is nowhere to hide. It was a sign of Mazumdar's mastery over his medium that he could imbue a bedspread, a cushion or a rug with the same gravitas that one expects to see in a work of art. So it is not surprising that when Mazumdar was invited by John Bissel of Fabindia in 1977 to incorporate contemporary designs in their line, Mazumdar designed a line of bedspreads with bold, colourful patterns – large red and orange circles on black and white squares and bold geometric bedspreads, durries and cushion covers. These designs became an instant success."Riten's bedspread, named Target with bright reds with oranges and black, as in the classic Target changed the Fabindia style. Each product carried Riten's signature on the reverse side. Fabindia carried

those designs till 2000. Riten's Mazumdar's designs had become a status symbol and had made people sit up and notice Fabindia."⁽⁹⁾His designs became so popular that they were quickly copied and bastardised forms of "target" bedcovers flooded the local markets in Delhi.

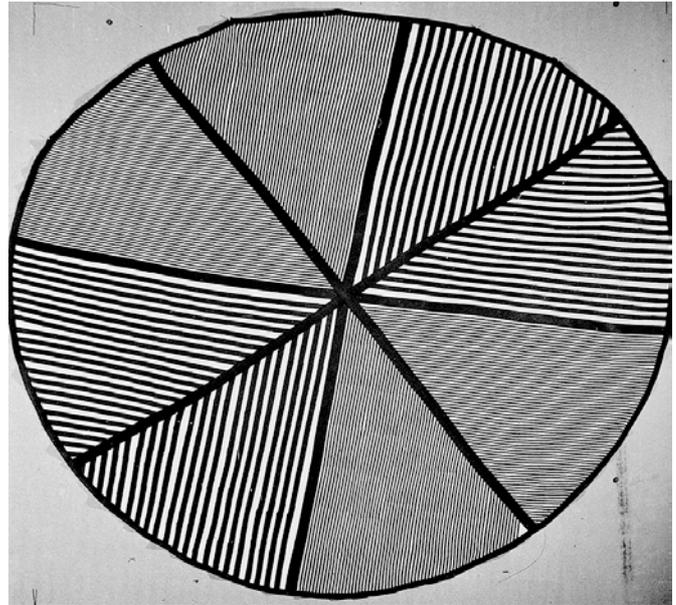
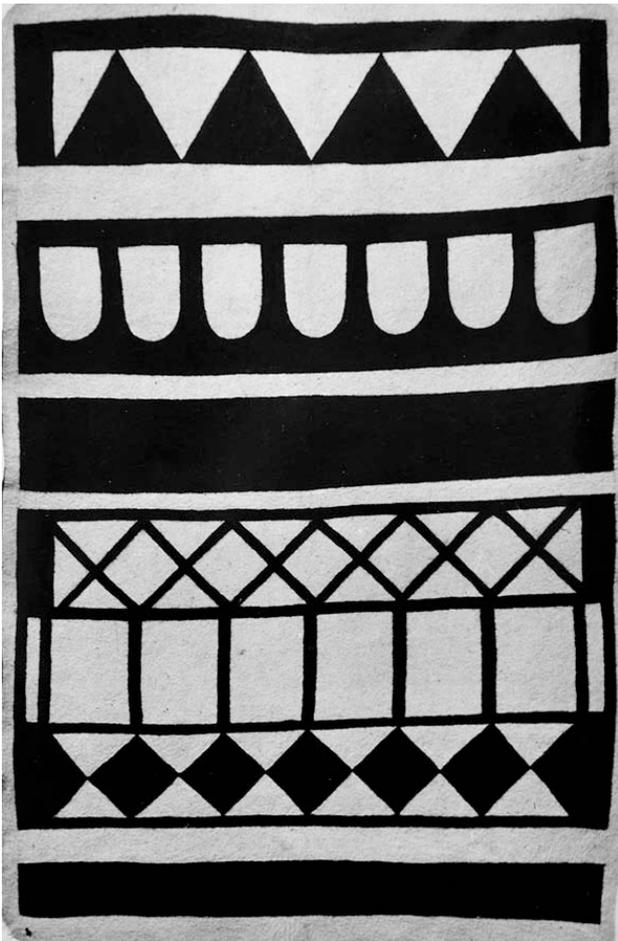


Image 14 (Left): Geometric Bed Cover, FABINDIA

Image 15 (Above): Table Cloth "Union Jack" FABINDIA

Even when he undertook large scale public commissions, Mazumdar's minimalist sensibilities came to fore. In 1968, for the 'India of My Dreams' pavilion he created a canopy depicting the religions of India in a symbolic form, tied together in a composition of circle and squares. When he did his first large scale printing on wool, creating a series of wall hangings for the India



, Kanpur, India

Image 16: BHEL Pavilion Asia 1972 (

Pavilion at Expo'70 in Osaka, Japan, he again used basic circles and squares. Between 1972 and the late 80's Riten was involved in the interior of a number of hotels. For the Ashoka Restaurant

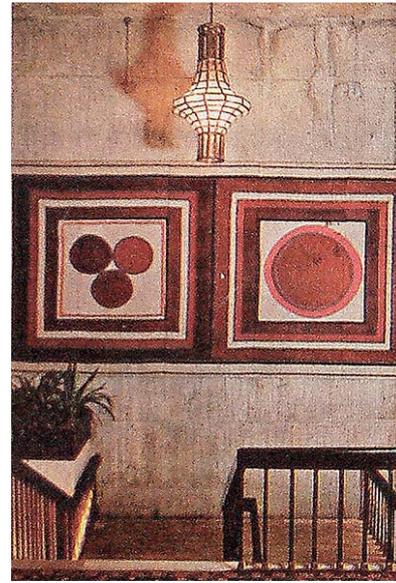


Image 17: Murals in wool and Silk, Hotel Akbar, New Delhi 1972-73



Image 18: Silk Mural, Ashoka Restaurant, 1972

in Bangalore and the Akbar Hotel in Delhi he painted murals on silk in his favourite abstract forms. At the time, many thought his work and motifs to be influenced by Tantric art, but Mazumdar maintained that there was no religious significance behind his work. He was, in all

probability, paring down to the basic building



Image 19: Metal-wood Mobile, Engineering Fair, New Delhi 1975 (Detail)

blocks, in his search for a universal dialect. His experience with and training in sculpture, helped him to create what was publicised at the time as the world's largest mobile sculpture. For the Asia'72 Hall of Nations at



Pragati Maidan Delhi, Mazumdar built a massive mobile sculpture covering a span of 20 metres and a height of

12.5 metres with component units of about 3 metres in size. Mostly red and silver in colour,

Image 20: Tie Dye Rugs'- One Man Show of felted rugs Museum of Contemporary Crafts, New York, 1971

these three dimensional rotated individually, as well as a whole, from the centre of the roof

creating movement and interest at various levels. For the production of this massive piece of Calder-esque mobile, Mazumdar worked along with the architect, engineers and fabricators. If the sign of a great designer is the flexibility and ease of fluidity across mediums, without compromising on vision and aesthetic sensibility, then Riten Mazumdar had perfect mastery over his craft. He moved effortlessly across textile, toys, furniture, sculptures, garments and even large scale commissions, bringing to each his particular brand of aesthetics and the imprint of his signature. He treated his work much like an artist, constantly



Image 21: Coverage in New York 'Times Magazine' as part of the interior of architect and kinetic sculptor Tim Prentice's house; 1971

taking time off from his commercial ventures to exhibit his work both nationally and internationally. In 1971, Mazumdar held two exhibitions abroad, at Museum of Contemporary

Crafts of American Council in New York and at the Museum of Decorative Art in Copenhagen. Both won him recognition and praise from the critics. In Denmark, the critics noted with great appreciation that this was a contemporary Indian designer creating in a new language. In the same year his work was covered by the New York Times Magazine as part of the interior of architect and kinetic sculptor Tim Prentice's house. ⁽¹⁰⁾ 'By 1969, Mazumdar had become a name to be reckoned with. In the same year Indira Gandhi took three of his pieces as a gift for the Australian Government.

Taking inspiration from Kamaladevi Chattopadhyay, who had done ground breaking work to rejuvenate the crafts of India when she was the chairperson of The All India Handicraft Board, Mazumdar in the course of his work as a design consultant with the AIHB worked tirelessly to revive the *Jalee* work from Saharanpur in U.P and the Ivory inlay furniture industry of Hoshiarpur in Punjab. He developed



Image 22: Reviving Traditional Ivory Inlay Furniture of Hoshiarpur

replacing expensive Ivory with inexpensive

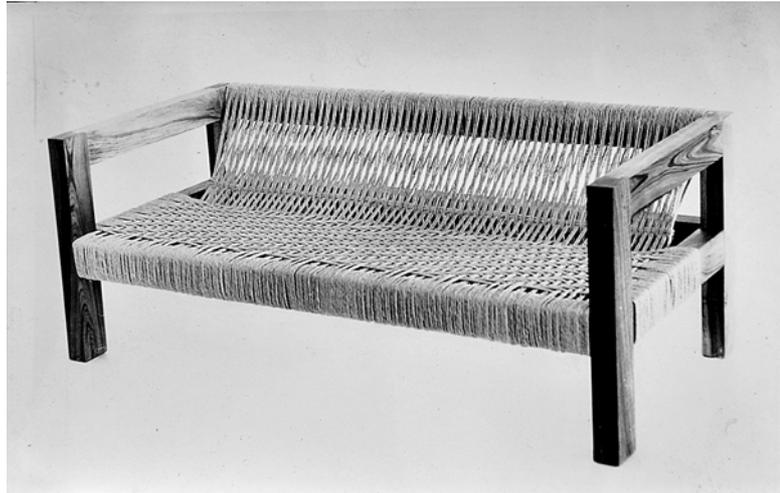


Image 23: Contemporary Furniture design by Mazumdar

plastic; this was an important step in reviving a craft which otherwise may have fallen victim to expense/non-availability of traditional materials. Melding traditional methods like metal wire inlay or *Tarkashi*, *Jaali* or latticed screens to make regular household objects such as inlaid trays, tables and chairs with clean unfussy lines of contemporary design, Mazumdar was able to create a line which was practical, innovative yet aesthetically pleasing, but more importantly it brought traditional crafts back to the forefront by adapting them with modern urban sensibilities. In the wake of his success, Mazumdar was asked by the Handicrafts and Handloom Export Corporation to design rugs for the New York and Paris markets.

By 1967, Jaya Appasamy proclaimed Riten Mazumdar an 'artist- designer whose creativity



Image 24: Women's apparel design by Mazumdar

pointed forward into the future'; Mazumdar was already a renowned and pioneering designer. He was exhibiting his works in India and abroad and gaining much critical acclaim, appreciation and success.

Mazumdar's practice was varied and his oeuvre ranged from paintings, sculptures, toys, small objects to textiles, murals and furniture to complete design solutions for interiors and large complexes. Another remarkable addition to his range was his foray into designing women's apparel for export to Australia and Canada in the early 1970's. In this too, as with his other work, Mazumdar showed effortlessness that was a natural extension of his remarkable abilities. His clothing line was simple, non fussy and

contemporary in essence. The silhouette was predominantly Western with visible Eastern influences as seen in the straight flowing Kaftan like lines or use of Chinese collars; the cloth used was mostly cotton, usually a light or dark single colour base, offset by dramatic geometric designs which gave these dresses a very unique and universal appeal. Whether exported to the West or made for local market, these were garments for the independent modern woman who knew her own mind and was comfortable in her own skin. Many of the blocks used were made by him and the graphic quality of his designs is notable



Image 25: Women's apparel design by Mazumdar

for the complexity they achieve through economy of lines and patterns. (Image 24 & 25)

A constant interplay between art and design, which feeds off as well as mutually reinforces the other, had been an essential

feature

throughout Mazumdar's career. Whether practicing in competitive urbane Delhi or in humdrum quasi-rural Santiniketan, where he

spent the last two decades of his life from 1988 to 2006, Mazumdar continued his quest for creative excellence. In his self imposed rustication surrounded by nature he now looked to Tagore's poetry for inspiration. Mazumdar created a series of calligraphic paintings on silk in which the use of specific excerpts of Tagore's poetry is as significant for its content as is the use of calligraphy in technique. His last series of paintings *Dinanta Belay* is named after Tagore's eponymous poem which deals with the angst of separation from a universal consciousness. The use of this poem probably underlines Mazumdar's growing concern with the idea of introspective self-realisation which is an oft repeated theme in Tagore's work.

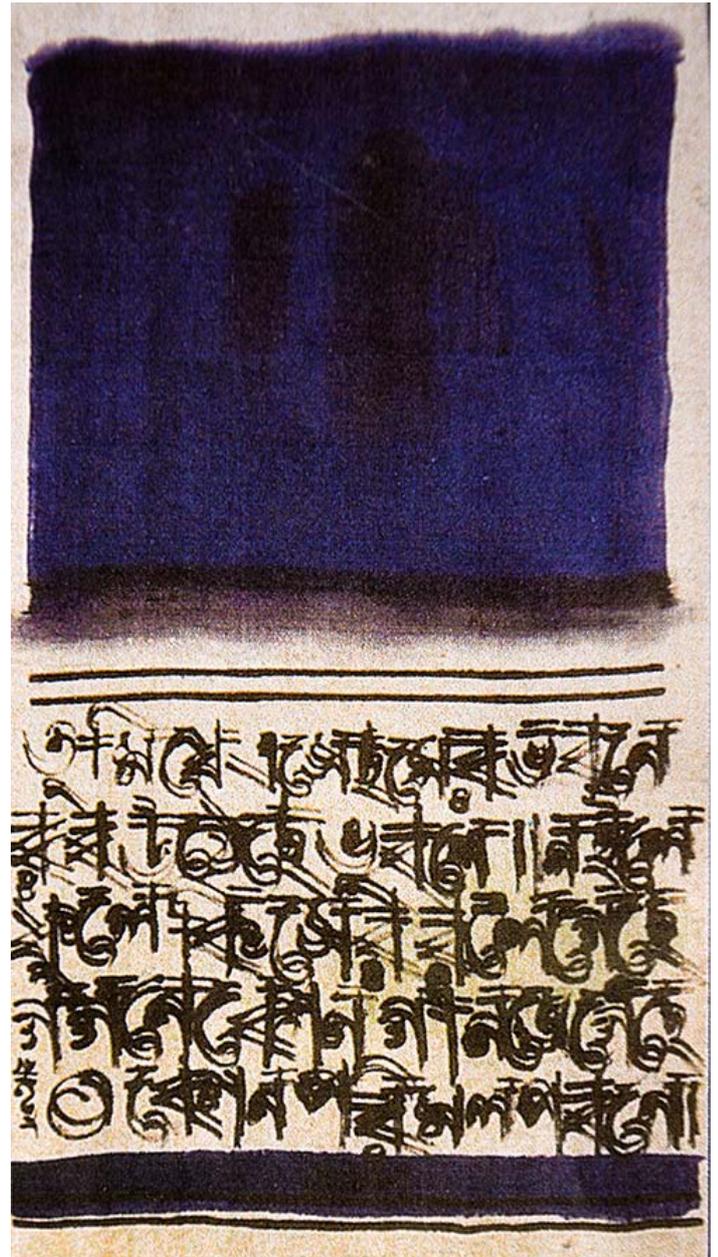
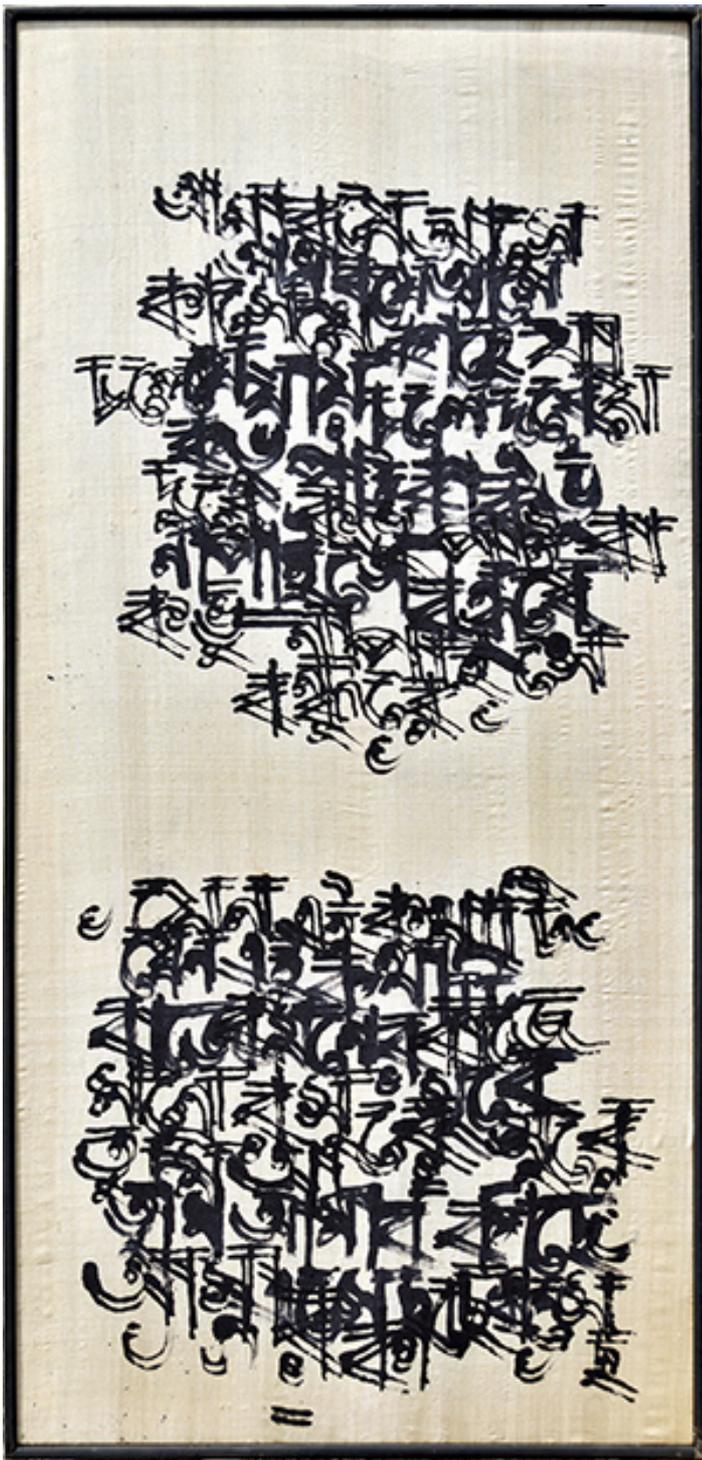


Image 26: Dinanta Belay series of calligraphic paintings; acid colour on silk; between 1998 & 2006.

Technically the importance of calligraphy lies not only in its relationship with the written word, but the fact that it is associated with the writer or artist's whole persona; calligraphy was particularly well suited to

Mazumdar's minimalist temperament as 'brush strokes are understood to reveal through gestures, the impulsiveness, elegance and restraint of the writer.'⁽¹¹⁾ Mazumdar's intent behind the use of Calligraphy in these works is unlike his earlier designs where he had used the script for its decorativeness and abstract pattern. Now, in his paintings by the very use of known texts with specific connotations he was infusing the script, even if they remained largely unreadable, with the ambiance inherent in Tagore's poetry. Consequently in these paintings apart from their role in structure and space division calligraphy serves to imbibe the artist's state of mind, which was probably ripe with experience and insight—and also with tranquillity, and solitude. Using acid colour on silk instead of paint on canvas or paper, Mazumdar relied on techniques and materials he was familiar with. Holding two or three brushes together he created a shadow effect to the clusters of letters. The philosopher, Emmanuel Kant, in *Critique of Judgment* had stated '*sublime is to be found in the formless object*'.⁽¹²⁾ Mazumdar looked for the sublime at the crossroad of Tagore's philosophy, art and his favoured design element. These calligraphic paintings are choral and silent, legible and abstract at the same time. Zen-like, they are infused with equanimity of spirit; the words

became form, the forms turn into vibrating islands floating in void. Mostly monochromatic-black predominates, on rare occasion relieved by a splash of sunset red or a wash of midnight blue, the sombre hues echoing the words *Dinanta belay ...At the end of the day...At the end of the day.*

Mazumdar's final series may be viewed as a definitive culmination of all the essential elements of his aesthetic sensibility polished and perfected over the years - Minimal in expression, taut with control, masterful in counterbalance and throbbing with dynamism. The words of famous American designer George Nelson ring particularly true for Mazumdar- "A designer is in essence an artist, one whose tools differ somewhat from those of his predecessors, but an artist nonetheless". Here was an artist-designer of rare sensibility, articulate and knowledgeable who made significant contributions to the design ethos of the country. Riten Mazumdar's gift lay in his ability to bridge the gap between design and art with ease - his designs were inspired by art and his art in turn, was informed by his designs.

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Bio

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All Image related to RitenMazumdar Courtesy of: UshmitaSahu& Sri Anil Mazumdar

USHMITA SAHU is a practicing artist, writer and independent curator

Illustrations to relate discourse to emotions: A pragmatic study of illustrations and their role in story-telling



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Abstract

Information and knowledge relate all too often to the discourse in terms of vision and perception. Our world view seems to indicate that knowledge correlates more saliently to vision than other modes of perception. This paper looks at the discourse designing strategy that makes use of illustrations to aid in forming a narrative. The paper discusses emotive expressions in communication, visual communication and the interface of textual and visual depiction. Illustrations are studied not only in terms of their helpfulness regarding the representation of abstract and imagined concepts, but also in terms of their influence on the emotive reading of the discourse. The paper also examines the bi-lateral nature of the relationship between illustrations and text.

Keywords: *Discourse, Pragmatics, Visual communication, Emotive expressions*

Introduction

Human communication facilitates the transfer of information, knowledge and wisdom. One of its primary functions, therefore, is to relate emotional states. A large part of effective daily communication involves communicating and invoking emotions. It is what enables us to empathize, to plan a course of action, to form a world view, to present a united front. At the level of linguistic analysis, the expression of emotions takes place at all levels of study: phonological (stress and intonation), lexical (verbs like *to love, to feel, etc.* adjectival predicates like *to be scared of, to be happy that...*), syntactic (choice of word order, sentence stress, focus), semantic (literal as well as metaphoric and metonymic usage). These levels together form our understanding of emotion in discourse. Emotive expressions find a special place in the pragmatic understanding of language.

Humans have long used visual devices to express emotion in discourse and will continue to do so in the foreseeable future. If one looks at parietal art, one realizes that the expression of emotion and transference of that concept was central even 40,000 years ago. The painting depicting a hyena and her baby found in Chauvet Cave, France, dated 30,000 years ago, possibly projected the bond between a mother and her child and feelings of protection and love. This invocation of feelings holds diachronically: the

painting would still probably stir similar emotions today. In the modern day, we use emoticons to serve the same purpose and they act parallel to the written word. Emoticons find their use in communicating emotions that cannot be enunciated easily [e.g. winks [;)], tongue-in-the-cheek [:P], facepalm, bear hug etc.].

The history of conveying a narrative through illustration is rich and diverse. From early cave paintings, to the traditional *pata-chitra*, folk paintings, *kahaanis*, to graphic novels (including those based on mythology and legends like *Amar Chitrakatha*) and finally to the modern day cartoons or comic strips -all employ illustrations to marvelous use as narrative devices.

This paper, however looks at illustrations as part of a wider linguistic discourse. There are two possible ways of approaching the study of visual representation in relation to linguistic discourse. One is to study the creation of a narrative through illustrations. This includes symbolic meanings in paintings, like our understanding of the unrest in Spain at the time through the varied symbolism in *Guernica*. This kind of study spans over all forms of visual representation from cave paintings to graphic novels. Graphic novels and comic strips focus mainly on the visual stimulus, though they take help of minimal dialogue to build the narrative. The focus on the linguistic side is nominal in all these forms.

This paper looks at the other possible approach, that is, how a linguistic discourse (especially the

written word) employs illustrations to support the narrative. Illustrations that aid discourse work differently from those that stand alone or in a series as a complete narrative.

This paper looks mainly into the works of Mary Grandpre in J.K. Rowling's Harry Potter Series (1997-2007) published by Scholastic, New York. The authors have also looked at the cover illustrations of the same series as published by Bloomsbury, London. The authors have tried to understand how linguistic descriptions and expression affect the illustration and how in turn these illustrations affect our perception of the discourse. This paper highlights this bi lateral relationship between linguistic discourse and its illustrative representation.

Visual perception as a pragmatic device

One of the challenges in formulating a pragmatic-semantic framework at the interface of visual and linguistic understanding of information and knowledge is the difference between the purely lexical semantic component of language and the pragmatic component (or more practical usage). The Saussurian dichotomy of signifier and signified postulates an essentially arbitrary association between words and morphemes and what they denote. This feature of 'arbitrariness' can be taken as at least a sufficient condition for the presence of semantic information (Blutner, 2002).

Let's take verbs of perception like see. It is certainly arbitrary that this verb, 'see' should

mean to refer to visual perception when used in a sentence like,

(1) I see the dog.

However, this association is definitely not arbitrary when 'see' is used in the epistemic sense, i.e.

(2) I see what you mean.

Such readings are not possible for verbs of perception like *smell* or *taste* [Note: Here the authors are not considering the idiomatic usage of *taste* or *smell* as in 'She has good taste' or 'I smell a rat']. It is argued that this is because of our world view and conceptual association. It is our perception about the world that implicates that knowledge is somehow related to vision more saliently than say, smell or taste. It is possible to lend such an epistemic reading to *hear*; as more than just a reaction to an auditory stimulation, but rather as a signal to the speaker that you understand and empathize, as in, *I hear what you are saying*. This too is because we somehow relate knowledge more closely to listening, which forms the basis for the oral narrative tradition. However, the epistemic reading of *see* seems to have a more concrete realization of understanding than the same reading of *hear*. This is because we somehow perceive 'sight' as stronger evidence of truth/validity than 'hearing'. This is why the concept of 'eye-witness' exists as a notion

separate from the generic use of the term 'witness' and carries more influence.

Thought is embodied, that is, our understanding of how concepts are formed and structured is based on bodily experience and makes sense in terms of it. Moreover, the core of our conceptual system is grounded in perception, body movement and experience of a physical and social character (Lakoff, 1987). Lakoff then goes on to say that thought is also imaginative, in that those concepts that are not ground in experience employ metaphor, metonymy, and mental imagery—all of which go beyond the literal mirroring, or *representation*, of external reality. It is this imaginative capacity that allows for "abstract" thought and takes the mind beyond what we can see and feel. This imaginative capacity is also embodied, albeit indirectly, since the metaphors, metonymies, and images are based on experience, often bodily experience. Based on our visual or other sensory experiences we give tangible forms to abstract or imagined concepts. Conversely, when we perceive such imagery, it forms a concept in our mind. A concept therefore acquires a representative image. The relationship can be one-to-many and many-to-one, that is, a concept can trigger multiple mental images and a single mental image can be associated with multiple concepts. Visual stimulation is often the first glimpse a child has of the world she has been born into. Illustrations are the first hints a child has of the

world, of objects, of people, of the bigger picture and even of worlds that exist in fiction. Children intuitively learn to form a narrative of events based on a series of drawings. And they also learn to communicate complex emotions by drawing pictures, which is indeed an essential tool for the psychological analysis of children. Drawing is often a much more effective medium of communication for a child than the spoken or written word. This is why many a time books meant for young children have more illustrations than written text. Looking at and understanding illustrations is often the first step a child takes towards understanding discourse strategy and discourse building. The role of illustration in story-telling thus holds important information about the narrative and the discourse as a whole. The reason the authors have chosen the illustrations in the Harry Potter series is its universal appeal. The original series took the world's imagination by storm and re-introduced an entire generation of young readers to the pleasures of reading. The series captured the imagination of adults as well. This kind of universal readership makes the illustrations therein worth studying.

Much of our understanding of reality based on visual stimuli is founded in intuition and immediate experience. Therefore while dealing with a pragmatic framework one has to take into account the variability of context and perception. Here is where Henri Bergson's philosophy of

putting immediate experience and intuition over abstract rationalism and science for understanding reality resonates.

Illustrating Discourse

When one considers a fictional world like the one in the Harry Potter series, illustrations fulfill the



immediate gap in between how the author wants the reader to imagine an object or creature and what the reader perceives in her mind.

For a reader who comes across the term, 'troll' for the first time, the author paints the following picture:

"It was *Figure 1* a horrible sight. Twelve feet tall, its skin was a dull, granite gray, its great lumpy body like a boulder with its small bald head perched on top like a coconut. It had short legs thick as tree trunks with flat, horny feet. The smell coming from it was incredible. It was holding a huge wooden club, which dragged along the floor because its arms were so long." (Harry Potter and the Sorcerer's Stone, pp 174).

This will paint a different picture for each individual, albeit with certain similarities based on our reading and our prior understanding of what a troll looks like (based on fairytales and mythology). However, as soon as we see the illustration that heads the chapter (Figure 1), we have a more particularized picture of 'this' troll. We, as collective readers, now perceive a tall, bald, gray creature with spiky feet wielding a

club. Not just this, based on the author's treatment of the troll and by the build and posture of the illustration, we can also perceive certain things that are not immediately clear or are not explicitly implied by the discourse. The sloped shoulders, the way the hand holding the club hangs loosely by the side (which conveys a lack of purpose) and the way it is illustrated with its legs apart, all convey that (a) the troll is very strong and (b) it is not too intelligent. The second observation is further asserted by the author's description of the troll's head being significantly smaller (the size of a coconut) in comparison to its boulder-like body. A pragmatic analysis also takes into account the authoritarian voice in the beginning which states that "it was a horrible sight". The discussion becomes subjective, in that the reader is told how to perceive the troll in the very beginning of the situation and this influences how the reader perceives the unfolding of the narrative.

Illustrations therefore play a major and immediate role in works of fantasy. The cover illustration (Fig. 2) of the first book in the series tells the reader that the setting is a magical world. The image of a young boy riding a broomstick and playing with a golden ball foretells a (more than traditionally expected) optimistic and happy purview of the world of witches and warlocks. The Bloomsbury edition is slightly different in its treatment of the cover. Here one sees a happy boy standing next to a

train. Without reading the back cover, one can tell that the book will contain a journey and a journey with a happy or hopeful end, at that. The magical world therein is hinted at by more subtle signs like the sign reading 'Platform 9 ¾ '(Fig.3).

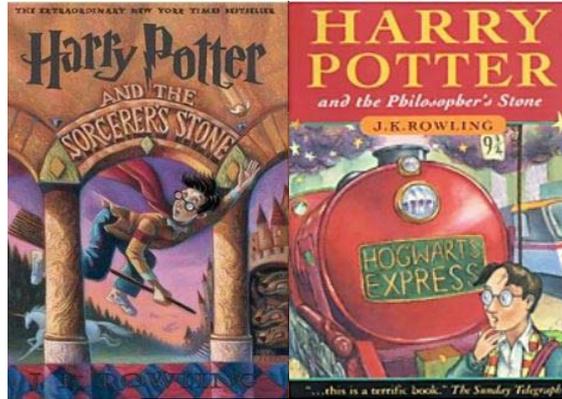


Figure 2

Figure 3

Providing visual representation of creatures that exist only in mythology or only in the author's imagination is perhaps the most elementary and obvious use of illustrations. If one looks at it from the point of view of pragmatics, one realizes that illustrations can help bind the narrative together and can act as points of co-reference and contrast in the narrative timeline. Let us look at the following illustrative example.

The following is an excerpt from the chapter 'Talons and Tea Leaves' in the book 'Harry Potter and the Prisoner of Azkaban'. It introduces the character of a Professor Trelawney who is eccentric and peculiar and she teaches divination. "A voice suddenly came out of the shadows, a soft, misty sort of voice.



Figure 4

“Welcome,” it said. “How nice to see you in the physical world at last.” Harry’s immediate impression was of a large, glittering insect. Professor Trelawney moved into the firelight, and they saw that she was very thin; her large eyes magnified her eyes to several times their natural size, and she was draped in a gauzy spangled shawl. Innumerable chains and beads hung around her spindly neck, and her arms and hands were encrusted with bangles and rings.”(Harry Potter and the Prisoner of Azkaban, pp 102)

The chapter is headed by the illustration in Figure 4. The description given by the author together with illustration conjures the image of an eccentric woman who is also a little peculiar. She definitely does not step out a lot, which is why she hasn’t seen any of these students, who have been in the school for three years. Her description as thin almost to the point of looking like an insect, describing her neck as spindly, all function to give her an air of inconsequentiality. The reader will tend not to take her seriously. The illustration compounds this impression. The illustrator has drawn the character along the lines of our stereotypical perception of charlatans, soothsayers and such. The hair, the expression, the numerous beads and tasseled shawl are all associated with the image one has in one’s mind of people with eccentric tastes and peculiar occupations. The illustration makes use of our pre-conceived notions and mental images

to strengthen the impression of vagueness, inaccuracy and inconsequentiality.

Not just this, the illustration acts as a checkpoint in the reader's memory. Whenever Professor Trelawney comes up later in the discourse, this is the image and the impression that remains with the author. The reader tends not to take anything to do with her seriously. The protagonists never pay much attention to her. Therefore, if someone does consider her seriously, they are immediately viewed as naïve or gullible by the reader. This also provides for a plot twist later, when something she says comes to have very serious repercussions.

This mnemonic checkpoint also relates to the past narrative. Take the introduction of another faculty member, Professor McGonagall:

"He turned to smile at the tabby, but it was gone. Instead he was smiling at a rather severe looking woman who was wearing...Her black hair was drawn tightly in a bun..." "How did you know it was me?" she asked. "My dear Professor, I've never seen a cat sit so stiffly." (Harry Potter and the Sorcerer's Stone, pp 9)

Here, one has the impression of a woman who is so serious, strict and no-nonsense that even as a cat she is stiff and unrelenting. This impression strengthens as the narrative continues, for example, when Harry catches his first glimpse of her.

"A tall black-haired witch in emerald green robes stood there. She had a very stern face and

Harry's first thought was that this was not someone to cross." (Harry Potter and the Sorcerer's Stone, pp 113)

Professor McGonagall is not illustrated anywhere in the book. But her descriptions in the narrative paint the portrait of a stern, strict, intelligent and no-nonsense person. She stands for impressiveness, accuracy and academic acuity. Her description taken in contrast with that of Professor Trelawney not only forms a dichotomy in the narrative, it also tells the reader something about the author's feelings towards vague, unreliable and inaccurate branches of study like divination as opposed to a subject that is considered logical, accurate and rational in the Harry Potter universe, like Transfiguration (which is taught by Professor McGonagall).

Such mnemonic checkpoints bind the discourse together, forming co-references, contrasts and comparisons. The discourse therefore shapes into a coherent narrative.

Illustrations in the Harry Potter series are important not just because they help with visualization of imaginary or fictitious creatures, or because they lend visual credence to the contrast and co-reference in the narrative, but because they play a larger role in conveying the overall mood and emotive expression of each chapter they precede.

To elucidate this consider the following excerpt from the chapter, 'The Mirror of Erised'.

Harry, whose entire family died before he was born is confronted by a memory he doesn't even have.



Figure 5

"Harry moved nearer to the mirror, wanting to look at himself but see no reflection again...There he was, reflected in it, white and scared-looking, and there, reflected behind him, were at least ten others. Harry looked

over his shoulder -- but still, no one was there... Harry was so close to the mirror now that his nose was nearly touching that of his reflection. "Mom?" he whispered. "Dad?" They just looked at him, smiling... Harry was looking at his family, for the first time in his life." (Harry Potter and the Sorcerer's Stone, pp 208-209).

This excerpt which actually covers an entire page describes the emotions that an orphaned young boy feels as he stands in front of a magical mirror that is supposed to show the deepest, most desperate desires of the one standing in front of it. This is one of the most poignant moments in the book. Harry, who has never known his family, sees them standing around him for the first time. This entire storm of emotions are captured in a single frame in the illustration that heads this chapter (Figure 5). A small boy stands in front of a huge ornate mirror that looms over him. He merely looks in the mirror. All his yearning, his desperate quest for happiness, his helplessness and the fact that he is so small in the larger scheme of things are captured in that single frame. The illustration is an embodiment of all

that could have been with the knowledge that it never will be.

It is observed that the relationship between the illustration and the text is a bi-lateral one. The illustrator naturally reads the text and forms an image in her/his mind and then translates this image on to the page. The illustrator's choice of medium and stylistic considerations depend on the text. What the reader sees is a projection of how the discourse affects the illustrator. This in turn, affects the reader's perception in terms of what she/he anticipates from the chapter or helps with the enhancement of the reader's experience. It also definitely helps with visualization. After one is done reading, one often re-visits the illustrations for a sort of internalization and for a satisfactory closure.

Much of what we infer about the discourse from an illustration depends on our intuition, therefore these perceptions are extremely idiosyncratic. The concept of intuition can be better understood through an example from Bergson's *An Introduction to Metaphysics*. In it he asks the reader to consider the image of a city. Analysis, or creating a conception of the city through viewing it from different angles and points of view as in the form of photographs taken from all possible angles cannot give one the dimensional value of walking in the city itself. This can only be grasped through intuition. Along parallel lines, reading stacks of commentaries about an image cannot grasp the dimensional value of actually

seeing an image and the immediate response it invokes.

Final remarks

Illustrations may capture a single moment or event in time but they relate that event across the discourse. In doing so, they can bring together the discourse and form a more cogent timeline in the mind of the reader. Illustrations can be excellent mnemonic aids as well. Images stay with us longer than nuances of the text do. In a way, it helps with retention of the story and concretizes the linearity of the events as they unfold.

Illustrations have the obvious use of being a visual representation or connotation of a linguistic description. This is especially useful when one is dealing with abstract or imagined worlds or concepts. They enhance the experience of reading by aiding our perception with a physical form. Some would argue that this takes away from their reading experience and the pleasure of picturing what one is reading. One can reason in favor of this argument. But one can also counter by saying that illustrations unify their readership in perception, much like cinematic expression. In doing so, it enables individuals to have a shared experience.

Images built through illustration are often inspiration for translation into the cinematic medium as well. For example, the original illustrations by John Tenniel for Lewis Carroll's *Alice's Adventures in Wonderland* or *Through the*

Looking Glass remain quite unchanged even in the modern day interpretations. Illustrations can sometimes capture the mental image so well, that any deviation in later interpretation leads to its intuitive rejection by the audience. This holds true especially for the mental pictures we have of characters like the Mad Hatter, Humpty-Dumpty, Tweedledum and Tweedledee, etc.

A lot has been investigated and studied in the area of telling a story with the help of visual art. And while there is a lot of work regarding the aesthetics and principles of illustration, their role within a semantic-pragmatic framework has not been worked out in detail. The authors have tried to view illustrations using a pragmatic approach at the interface of textual and visual strategies of designing discourse.

Note: Figures 1, 2, 4, 5 sourced from:

<https://archive.org/stream/HarryPotterCompletePDFCollection>.

Figure 3 sourced from:

https://upload.wikimedia.org/wikipedia/en/6/6b/Harry_Potter_and_the_Philosopher's_Stone_Book_Cover.jpg

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Bio

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Contemplating with Moving Images: Teaching the Aesthetics of Cinema

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I currently teach 'Film-Studies' at the undergraduate level in a Humanities Department at an Indian premier institution like IIT, and I am in pursuit of developing it as a part of larger domain of art studies at my institute; although I have been primarily trained as a visual artist but my doctoral degree is in Visual Culture. However, I must emphasize that there are substantial differences between 'Film-Study' and 'Film-Making'. The 'Film-Making' primarily concentrates on making movie ranging from script-writing, casting, shooting, editing and finally exhibiting the completed film to a certain viewer; whereas 'Film-Study' (or Cinema-Study) is purely an academic field of study related to Art, that is more focused in exploring the artistic, aesthetic, (Visual) cultural, economic, and political implications of cinema and gives less importance to the film production. 'Film-Study' attempts on analyzing and exploring movies in a manner similar to that of analyzing painting and sculpture. Through its course, 'Film-Study' involves various theoretical, historical, cultural and critical approaches to comprehend cinema.

I am mentioning these as the rudiment of this article because, while my research and writing amply based on Indian, primarily Bengali and Hindi cinema¹, opportunities to teach “Cinema” have been few and far between at IIT. In itself, this topic would be importunate for the readers of *designforall*, the only exception can be that the alternatives of a seemingly acquainted academic rout in an art-related stream shows how the investigation augments and with what methodologies and ultimately how they indoctrinate the students with the perceptions of cinematic art.

Cinema, since its inception, has become an undeniable part of our socio-cultural existence. But lamentably in our society, cinema is only perceived as another form of entertainment while each film is by and large judged by their power to attract and excite the audience². Most Indian movie-goers have no idea, how and what to watch on silver screen. In our everyday life, we have a way to say – “Oh, that’s an Art Film”, or “That’s not an Art film” – although this comes out spontaneously, but clearly we can’t ourselves conclude why some films tagged as an “artwork” and others don’t. Technically saying, film is the

¹ *By Bengali and Hindi Cinema, I exclusively meant the language based films, and not the industry. For example, Ray’s Hindi film Sadgati (1981), isn’t considered as a typical Bollywood production.*

² *Sadly, we have to admit that we don’t have a sizable ‘film-literate’, or for that matter ‘art-literate’, audience in India.*

art of moving image and it is a fact that Cinema is one of the most recent art-forms which came into fore at a time when practically all older art-forms, such as painting or drama, had been around for thousands of years. Consequently, cinema as an art is highly influenced by older art forms and it's obvious that people has a tendency to draw analogies of this new art-form with older ones. However, this won't solve the mass misconception of cinematic art.

Let's look at this from another angle: most Indian film makers and cinephiles will unanimously agree that *Titash Ekti Nadir Naam (Ritwik Ghatak, 1973)* can be considered as one of the best example of "Art-Film", but surprisingly many wouldn't be comfortable to see this same type of 'film-making' in average Bollywood flicks, TV soaps or flimsy online/TV reality shows. Then why is this discrimination, when can film be an 'art'? Or is it an art that we are ensiling from our own comprehension. For a better argument the term *avant garde cinema* can surly be a better alternative which gives emphasis on the filmmaker's individual artistic vision³. Whereas other commonly used terms like *parallel cinema* and *art house cinema* are inclined to expand the category to include films intended for wide audiences, including Ray's *Apu trilogy* (1955–

³ *Kuhn, Annette, and Guy Westwell. A Dictionary of Film Studies. 1st ed. Oxford UP, 2012: 27.*

1959), Shyam Benegal's *Bhumika* (1977), Kiyoshi Kurosawa's thriller film *Cure* (1997) or Zhang Yimou's *Hero* (2002).

From a broader angle, this art/non-art limitation does not even doesn't even subsist. Cinema is an art, perhaps a part of it is higher art. But then, how, should be distinguish a good art work from millions of movies available over the century(s)⁴. When we (the general audience, including movies-goers from all walks of life) who think cinema is an art, aren't necessarily conceive the same notion of its description – one's conception of cinema's artistic contributions is different from others. And certainly, it is related to our perception of cinema, art and design. Shklovsky noted that as perception turns habitual, it becomes automatic (1917). Thus, we won't find unanimity of opinion among film-directors, critics or audiences.

Now, it seems that it is necessary to produce a more concrete aesthetic theory for comprehending cinema, art and design, because understanding cinema can help to generate new definition for not only cinema but art as well.

And with this in mind I have started teaching cinema to the IITans. Cinema is one of the

⁴ *At present, the art of feature film making is over a century old profession.*

greatest mediums of visual communications that has long been ignored and left to rot as only an entrainment. 'Cinema study' can be seen as the pursuit of comprehending and harnessing the visual narration potentiality of cinema. Cinema can open a direct immersive window to our surroundings and the issues encompassing us.

The best thing about the students here is that, they are very intelligent, informative and curious in learning and love to explore newer dimensions and yes, they are techno-savvy. It is very obvious that most of the students are naturally inclined towards cinema. Their concept about art as a whole is clearer than the conception of appreciating cinema – it's mainly because that they are exposed to the world of art through various art (mostly theoretical and partially practical) courses being taught at the *Department of Humanities and Social Sciences (IIT Kanpur)*. Courses such as *Western Modern Art, Art Criticism, Elements of Visual Arts and Visual Communication* are some of the most popular art courses among the students here at IIT Kanpur.

After joining IIT Kanpur, I have realized that, in order to sustain a fretful cinema-study class there are two very pertinent issues that I have to encounter first. While the second one is a technical obstacle and is less important than the other one, the first one is related to their socio-

cultural environment and apparently an issue of their popular culture.

Exposure to Hollywood and Bollywood

In this era of technology, all of us are more or less affected by visual media than ever before; more of that, it's now an integral part of our socio-cultural lives. The technology and globalization both are responsible to bring us more closer to the rest of the world. It is perhaps a gift one would say, but this gift has its own limitations. The globalization in a post-colonial country like India means more intimacy with the West⁵ – and not the East⁶. There are definite sociological and political reasons behind this strange occurrence, when we are highly concerned about Western (or better to say American) way of lifestyle and completely clueless about our next door neighbor China and their culture. I am not going in-depth discussion about why it's happening, instead my point is related to how this effects our society, specially our next generation. Nearly all our students enter into the classroom with an addiction of watching movies – primarily movies from Hollywood and Bollywood. What I perceived after interacting with IITans, that they are more inclined to

⁵ *The Europe and the USA.*

⁶ *East Asia, which is also known as Far-East Asia or just "Far-East".*

Hollywood⁷ than anything else – Hollywood's widespread popularity even gives touch competition to Indian (regional) films and can only be matched with the popularity of Bollywood cinema. Obviously, there's nothing wrong in it, especially when I am intend to teach them 'cinema' – and at the beginning of my tenor here, I used feel that way. But soon I realized that I am getting a bunch of young minds covered with only popular conception of cinema constructed from watching way too many Hollywood/Bollywood movies. This cinematic exposé is so grave that it reached at the level of affecting their social/cultural life. So, when I started teaching them about films that are completely beyond their acquainted periphery, I was able to attract their attention. Cinema then no longer remained a medium of mere entertainment, through class room teaching, it became 'visual culture' kaleidoscope.

I have nothing against films made in Hollywood and Bollywood and I think they produce a hefty lot of movies on a regular basis. The problem is with the "over exposure" of "only" Hollywood and Bollywood films. This over exposure creates saturation of idea, suppresses imagination,

⁷ *And by Hollywood, I am exclusively meaning American English films and not the wide range of English language films being made in other non-American English speaking territories such as UK, Australia, New Zealand, South Africa and Canada.*

affects creativity and ultimately shapes the subject's socio-cultural identity. This subtle change is already evident in our "Bollywood style" marriage, vogue and celebrations while many of us are motivated to chase the great (read Hollywood) "American Dream".

To overcome this situation, I am using films from non-Hollywood/non-Bollywood domains such as Japan, South Korea, China, Hong-Kong and Taiwan as the main resources to teach world cinema. Films from this East-Asian region provides newer understandings, touch their (the audience, in this case, the Indian students) senses and generate excitatory discussions. These films open doors to unexplored territories and also provide a rare exposure to their unique far-eastern culture.

Technical Obstacle: Absence of Useful Resources

Beyond the first impediment, there lies a technical hindrance that hampers most of Indian cinema study circles, that is the - absence of a 'Film Library'. While teaching Film-Study at an IIT, the major issue for instruction is how and where one can get a film for the class discussion. Film, like a book or a painting, needs an archival storage, where one can easily locate and obtain any rare of the rarest film of their requirement.

In developed western countries ⁸ the film-libraries provide more substantial sources of guidance for class instruction. In India, 'Film Library' is admittedly present along with 'Contemporary Art Museum' and 'Modern Sculpture Park', on the long list of missing 'necessary' things that we must have in order to become an aesthetically enriched society. In the West, film archiving (through institutions like Film-Library) restored and preserved important early cinema (Kuhn & Westwell 2012). Serious film archiving in our society can only be achieved by academic 'Film Library', which will also promote a healthy culture comprehending modern cinematic art.

At the conclusion, it can be said that the "desired" challenge of teaching new meanings of cinema at an Indian technological institute is also exciting where we can have film as an object of analysis with all its unpredictability. With its marginal status within Indian society and its far fetching possibilities as a enchiridion of the ubiquitous visualization the study of cinema in India is appearing like the first trails of a long road. Cinema is an art form that we can live with, more than we enjoy with.

⁸*In almost all western Universities and libraries have their own Film-Libraries. These libraries often have good collection of world cinema, where an affiliated student/faculty/staff member can effortlessly borrow any film of their choice. This same system is also prevalent in prominent Asian universities in Japan, China, Hong-Kong and Taiwan etc.*

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Trained as a visual artist, Dr. Ritwij Bhowmik obtained his bachelors (Oil Painting) from Govt. College of Art & Craft, Kolkata and MFA from Visva-Bharati University (Santiniketan); later he pursued Chinese Art, Oil Painting and calligraphy from Northeast Normal University (China), where he was awarded with a PG. Dip with an additional diploma in Chinese Language. He earned his Doctorate degree from National Chiao-Tung University (Taiwan) in Visual Culture. He has teaching and research experience of more than five years. He has exhibited his art works in many national and international art exhibitions in India and abroad. His research interest lies in the areas of Visual Culture, Art-Education, Cinema-Study and Art-History and published several reputed journals.

Making of a Show: Being Black

Amritah Sen
Artist



A mischievous black cat first did a guest appearance in one of my book arts made in 2010, whom I rather liked. It was coming out of a sack with a wicked smile as if it intended to expose all the small and big secrets that you were hiding for long. However, I never realized at that point that I was destined to live with it for next two and half years and with it I was about to discover unexplored facets of my own character.

Apart from this game of self-discovery, my primary intention was to create a social satire with one central character.

The set was largely depicted by allegories, multiple layers of narration, wit and dark humour. The protagonist had been chosen deliberately, as common superstitions can be heard about it in different cultural backgrounds. The 'dark connection' with the image of the black cat was tested out here; in the entire body of work and display, in every way, every angle. It largely represented 'vices' of human nature. Apart from the cat, a human heart, a fish, a hand, juncture points of a journey and multiple ladders also played important roles. The black cat moved around every part of life and time, and, like us, seeks the way out. In short, the set described our continuous inner battle or conflict between the good, bad and gray sides of our nature.

In those two and half years I must have made more than five hundred images of the cat, major and minor, in all possible kind of moods and with different mediums. Right from the start I knew one thing for sure, that with this black cat I would try to stretch my hand and mind as far as I could.

Over time, it grew as an obsession.

The more I went deep inside the set, boundaries between the individual works and the entire display blurred out. Designing and displaying a show could be as vital as creating each of the pieces. It is difficult to decide which is more important – as a bad display can kill an outstanding set of individual works. Wrong lighting, improper placements of the art objects could have murdering effect for the same. On the other hand, a smart display can enhance the quality of an artwork in multiplication.

As far as the cat was concerned, as the subject had sharpness in its content, I knew it needed a street smart and quirky display to do justice to its mood.

Though I have been primarily a painter here I was in no mood for conventional ideas and approach. The small set of 20 works (Being Black, set -2) that was done at the very beginning (2011) were neither paintings nor any proper kind of paper sculpture. They were something in between, without a care about how people were going to categorize them. They were stubbornly protruding, often baseless or painted

from all sides – though may not be entirely visible. My curiosity about book art was gradually rising from this point and apart from the wall works I wanted to make a folding book that would stand as a monument in the middle of the show. “Follow the wind” (2012) was a three layered book or sculpture which can be dismantled and put manually by anyone, was about the constant chasing game amongst the desire and the goal. It demanded round about viewing with long stretched shadows. My intention was to make people curious about its content, to draw them closer, tempt them to peep in.

Fortunately for me, where I finally displayed the entire set in the end of 2013 - at Ganges Art Gallery, Kolkata, that has a very quirky and unconventional gallery space – which gave me the opportunity to be dramatic. I put up the “being black” set on a wall that has rough surface. The images were kept in see-through boxes, so the rough background became a part of the work.

The gallery space offered me much more than those carefully catered rough walls. It has uneven corners, steep staircase, beams above windows and pillars in between – that wonderfully breaks the benign quality of a typical white cube.

Next to one of the pillars I installed a hanging paper sculpture (2013) with the cat, a fish and numerous ladders. Its moving shadow fell on the

pillar. Very next to it we had a dark corner where we kept another cat-mobile hung in the air, close to the ceiling, which once again let its elongated and crude shadow fall on the landing of the staircase.

The two-storied gallery needed an indication for the viewers to understand the show continues on both the floors and an invitation to climb the stairs. In the middle landing, on the niche of a window, I put another paper sculpture which was visible from both the floors.

The cat was often put as a logo, or simply as an indication in different places around the gallery. Somewhere I used it to write the title of the works, somewhere when a bare hook or switchboard was left. I also wrote personal note on one of the pillars, way below the eye level, I meant it for only those viewers who would like to see things beyond regularity.

With that sound was also added. There was a crude cat mew coming from the background in the first floor of the gallery in different modulations. In the ground floor, a board game was displayed with different objects – amongst which there was a metal bell to represent the common proverb “who will bell the cat?” The bell was loud enough to be heard from both the floors whenever anyone would play the board game.

In the first floor a reverse zebra crossing was also made on the cement floor with black paper, where shoe impressions would count the footfall in the show. On the opening day I found people

deliberately avoiding it considering it as a piece of art. But as the days passed I found children playing hop and skip on it and hide and seek around "Follow the wind" while their parents try to decipher the darkness of the cat.

List of images:



Using the rough wall to display "Being Black" set-2 (installation view)



"not the end" from "Being Black" set-2 (2011)



"follow the wind" (2012) and a detail from a fold



shadow play



The "cat-mobile" (2013) and its shadow-play on the pillar (installation view)



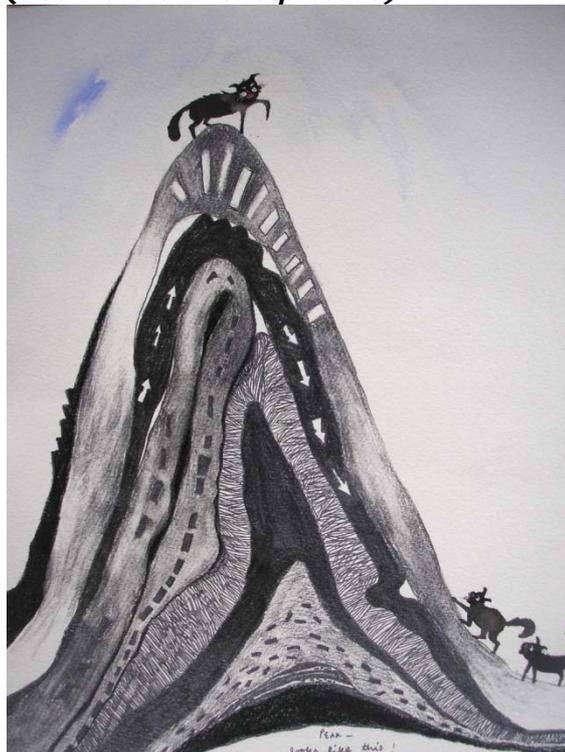
"Being Black is like this" paper sculpture installation view on window niche



Stray cat above a hook in the wall



***"fixed spotlight" (2013) - Board game with the metal bell
(not visible in the picture)***



***"peak is like this" 12x9 inches wall work from "Being
Black" set-1***



Counting footfalls

Bio

Amrita is an M.F.A. from Kala Bhavana, VisvaBharati University, 1999. She has done eight solo shows and participated in different art projects in India and abroad. She lives and works in Kolkata, India. Upcoming show: She had a solo representation at Ganges art Gallery, Kolkata, March 2016.

Understanding relationship of Subjectivity, Objectivity and Reflexivity in a Design Research



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Subjectivity refers to how someone's judgment is shaped by personal opinions and feelings regardless of whether or not they are subjected to outside influences. Subjectivity is partially responsible for why one person loves an abstract painting while another person hates it. This example justifies the fact that choices, preferences and opinions differ from person to person. The same example can also be implied on my field of research, articulating why "Flat Design" (a design approach adopted for designing components of GUI) is liked by some person while another person hates it, and how this kind of interface design is perceived from person to person.

We're all individuals. Human does not exist 'in general'. He/she is always an individual, a unique entity, differing from everybody else in character, temperament, talents, dispositions. The value of being alive is the same as the value to become oneself, to develop into the individual one potentially is. Can this also be true for designed objects?

'Subjectivity as a value' will be the initial statement of my research, this would be the question that will drive my research study. Being

at a starting point I am positioning myself to core of work. Subsequently, I have chosen GUI (Graphical User Interface) of operating systems to find how can the interface be customized according to the need of the users and finally be objectified to be used by a larger user group.

One common use of the notions of objectivity and subjectivity is to demarcate kinds of judgement (thought or belief). Objective judgements concern matters of empirical and mathematical fact which are taken for granted as true, such as a triangle has 3 sides, peacock is the national bird of India. In contrast, subjective judgements concern matters of value and preference such as playing squash is better than playing badminton. Again liking of a sport is subjective to a user. I offer these examples not to take sides on whether such judgements actually are objective or subjective, but only to call attention to a typical way of using "objective" and "subjective". The question arises as to what it means in this context to call these respective judgements "objective" and "subjective". Some have proposed that the difference hinges on truth. Objective judgements are absolutely true, whereas the truth of subjective judgements is relative to the person making the judgement. For example, my judgements are true for me, my friend's judgments are true for him. He and I can each can say "Hall 8 canteen food tastes great" but in his mouth this may constitute a truth and

in my mouth it may constitute a falsehood. Subjective judgments are subject relative. Both me and my friend can say "I am here" although expressing different propositions.

My research would be based on the study of users' subjectivities and come up with a design to objectify the solution, and the purpose would be to make the participant realize that the interface should be subjective to him and could never be standardized.

Talking about design, it has always been said that good design is never subjective as your end result caters to a generic need of the users. I personally disagree with this statement as users cannot be generalized, different users could have different design preferences and different style of handling things. For example, I personally do not feel comfortable using the generalized keyboard layout (basic QWERTY style keyboard) and therefore customize it according to myself. Similarly, users may also have their own preference of handling a product or service and therefore a designer should have provisions for the users to customize it according to oneself if not capable of providing solutions targeting specific users.

Taking an example from the class discussions itself, where Saurabh (classmate) discussed about several style of 'fonts' and font design in multiple interactions, and also mentioned about their origination and importance. Font is again an

important element of my research study being a component of GUI and I ask myself how can a choice in typeface (font), be anything other than subjective? Will everyone feel the same thing upon reading a text written in Times new Roman, Cambria, Comic Sans? Probably not, as when a user chooses a font, it is ultimately he who has certain feelings about the font and expresses them through a font. Also 'colour' which is one of the major part of design is not standard to all as no one of us sees colour exactly in same way. If we show people red colour, different people will view different hues of red for the same red colour and colours also do have different meaning from person to person depending on his personality, life history, past experience and emotions attached to it, etc. So according to me there is no way of not considering design as subjective.

After going through the topic thoroughly, I realized that the topic contributes to the field of knowledge which I am working upon. Ever since the birth of GUI, Software giants have forced their users to adapt to their software interface without finding the actual need of the users.

The question is, does the consumer say, or even imply, this? To refuse and escape from something is to actively reject it. One has to specifically express a dislike and a deliberate avoidance. Taking the keyboard example back again, the QWERTY layout is considered as a default layout being used in typewriters for so many decades, but today when better options are available as a

result of intense research in this field, QWERTY despite of being an uncomfortable option and reason for many finger, palm and wrist related injuries, has almost full acceptance because of the lack of expression of dislike and deliberate avoidance among users. I personally have a concern about the ergonomics of QWERTY keyboard and express my dislike by completely avoiding it and few others may also practice so, but is it enough to bring a revolution to eradicate a traditionally accepted design even though it lacks ergonomics? I strongly believe the answer is 'No'. Much more substantial evidence is necessary to justify an interpretation that an escape or refusal is being signified and hence contradicting the benefits achieved through subjectivity.

But, bringing myself in as a subject will add to the reflexivity of the research which is the process of examining both myself as a researcher and the research relationship, as I would eventually try to extract information by trying to make connections and differences between the participants' responses and my personal biases/preconceptions about the GUI of the operating systems. Reflecting on the research relationship will involve examination of the participants' relation with me and the experiment, and how the relationship dynamics affect responses to the tasks provided to them. The additional insights gathered through the study that what the participant think about a

particular GUI and how they use it, may also transform my perception of visualizing GUIs as an impact of co-construction developing between us. And therefore my participation may gather some good knowledge, considering me as a potential subject of the research as well as improve the research decisions to be made.

Having mentioned this, we know designers have to make a lot of decisions while designing a solution and usually we have so many decisions to make while dealing with a problem, that we start by defining constraints to eliminate many possible options as quickly as possible since we have time constraints and have to deliver within deadline as stated in the chapter 'Ethnography in Design' of the book 'Design Anthropology' by Elison J. Clarke. Therefore, any favor achieved through subjectivity and its substitutes towards decision making in my research area would contribute substantially.

One of the major concern is that co-construction between researcher and participant may lead to inter-subjectivity where the perception of the researcher (me) and the participant about an object (GUI in my case) becomes so much influenced by each other that both of us has same thoughts and feelings about it. This often happens in a research study which I would definitely like to avoid since inter-subjectivity is the foundation of objectivity as declared by Johannes Fabian (cf. Fabian 1971b, reprinted in

1991: chapter 1) mentioned in his article *Ethnography and inter-subjectivity* Loose ends.

Let me take an example to make this clearer. Supposing that I have assigned a task to my participant to assess the scrollbar (component of GUI), simply to study its usability and ergonomics and suddenly, I face an illusion that the scrollbar has a movable thumb (part of scrollbar) at the center. I can just ask the participants whether they see it too. If they don't, I may investigate the matter further and find that I was wrong. But if they also view the scroll thumb and consider the illusion as truth, his perception about the GUI has been influenced by mine and inter-subjectivity is taking place.

According to Johannes Fabian in his article *Ethnography and inter-subjectivity* Loose ends – “When we communicate we can think alike because we are built alike. That would mean that inter-subjectivity is a given and that is precisely the view I reject. Repeatedly I stated that, like coevalness, inter-subjectivity must be made or achieved, opening myself to misunderstandings or getting embroiled in contradiction”.

So now explaining the idea of inter-subjectivity as I have understood it, through more common example. When my brother is scared, I become scared on his behalf, I am experiencing the subjective state of my brother in some sense. That is inter-subjectivity according to me, allowing me to perceive my brothers purely

subjective mental state as mine even though I am just imagining it.

The psychology of people is independent of the observer just as physical objects are. Just as the moon is there and has certain characteristics independently of the astronomer, similarly the users of an operating system definitely have certain emotions about the overall interface of the operating system independent of me as an observer. It is incumbent on me to understand the user's emotions connected to the use of the operating system and its GUI as they exist for them. If I do not understand participants' emotional state as it is or if I try to construct it as meaningful in my terms rather than as meaningful for them, I will have to pay dearly. Here of course, some of the emotions may have to be generated to be felt by the participants as a part of my study.

The observer (me in this case) may be correct or incorrect in assessing peoples' psychology. Just as the observer may accurately perceive or misperceive an optical illusion, so he may perceive or misperceive peoples' psychology. There must be empirical criteria to establish the degree of accuracy/objectivity with which one perceives peoples' psychology, just as there are empirical criteria to determine the degree of illusion in the perception of objects.

To objectively comprehend peoples' psychology, I (as a researcher) must organize my subjectivity

appropriately. Hypothetical concepts must be well-defined so that they can be identified without ambiguity. An appropriate methodology must be adopted in order to solicit complete, meaningful evidence that can be used to test the validity of hypothetical concepts. And the evidence must be analyzed through sensitive, systematic procedures which can detect its features and compare them to the characteristics of hypothetical concepts. In this way, I could be warranted in believing that the generated concept(s) illuminate the true nature of peoples' psychology as close as possible.

According to a statement mentioned by Ratner - The central themes are the significant psychological elements expressed in the narrative. Although central themes are constructions of the researcher that go beyond the subject's literal words, they are consistent with these and represent their significance. In this sense, the central themes objectively summarize the psychological meanings that the subject expresses in the narrative (cf. RATNER 2002). In case of my research study, if I use qualitative research methodology, the concept interfaces would be the central theme. This procedure avoids impressionism that is common in qualitative methodology, whereby the researcher simply declares meanings without grounding these in empirical evidence in the form of the subject's statements.

An impressionistic research was conducted by Rowe, Wertsch, and Kosyaeva (2002) which was guided by the theoretical orientation that interpretive procedures are always at work in users' reception. Individuals construct personal meanings about things rather than reflect social meanings. Social meanings are said to be impersonal, reified, monolithic, and static. Individuals are said to be active and to never merely receive social meanings. Instead, individuals always transform social meanings into personal significations. This testifies to their activity, creativity, and agency. Here, the authors have presented a brief conversation to document this point of view. Let us examine it to see whether their conclusions are empirically validated.

Even making a personal remark about the GUI as a whole is not necessarily making one's own meaning. The modern era is highly individualistic and people often look for personal issues in social, political, religious, and economic events. For example, it is common among people nowadays to focus upon the technical advancements in products. Such obfuscation of evolutionary issues is encouraged by the posturing of the new technology and the superficial, sensationalistic reporting of the new products by news media. Consequently, there is nothing novel, creative, or idiosyncratic about the new GUIs released except a higher number of its

version but they are superficially popularized by the news and social media.

The contrast between the statements which I have presented illustrates the flaws of subjectivism and a step toward making interpretation objective. It illustrates how the active subjectivity of the researcher can elicit and work on complex data (statements) to elucidate their psychological significance. Such objective interpretation will be corroborated by behavioral results in the way that individuals eventually act and hence the natural behavior cannot be assured in favour of perfect results. Subjectivism will be also exposed by behavioral results which contradict its arbitrary conclusions. If qualitative methodology emphasizes this distinction and strives to direct researchers' subjective processes to objectively study the psychology of subjects, it will make a great contribution in the field of design.

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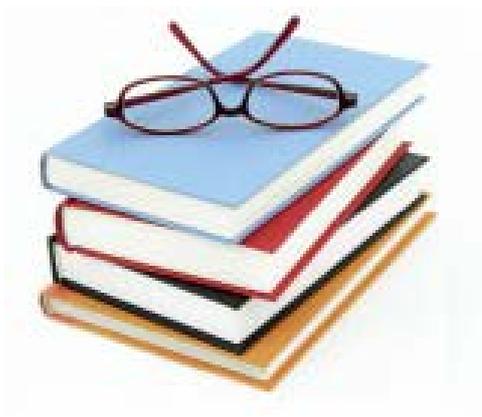
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Acknowledgement

This article is prepared as a part of my academic work. I wish to thank my course instructor Dr. Swargajyoti Gohain for assigning me the topic 'Subjectivity'. Exploring through the topic has helped me develop a deep understanding of the concepts of Subjectivity and other topics associated with it such as Objectivity, Reflexivity, Inter-subjectivity, and make a clear relation between all of them. Studying, and experimenting with the thoughts on this topic, and then applying those thoughts according to my field of interest has further provided me with explanations, how to make use of these methodology in my design research.

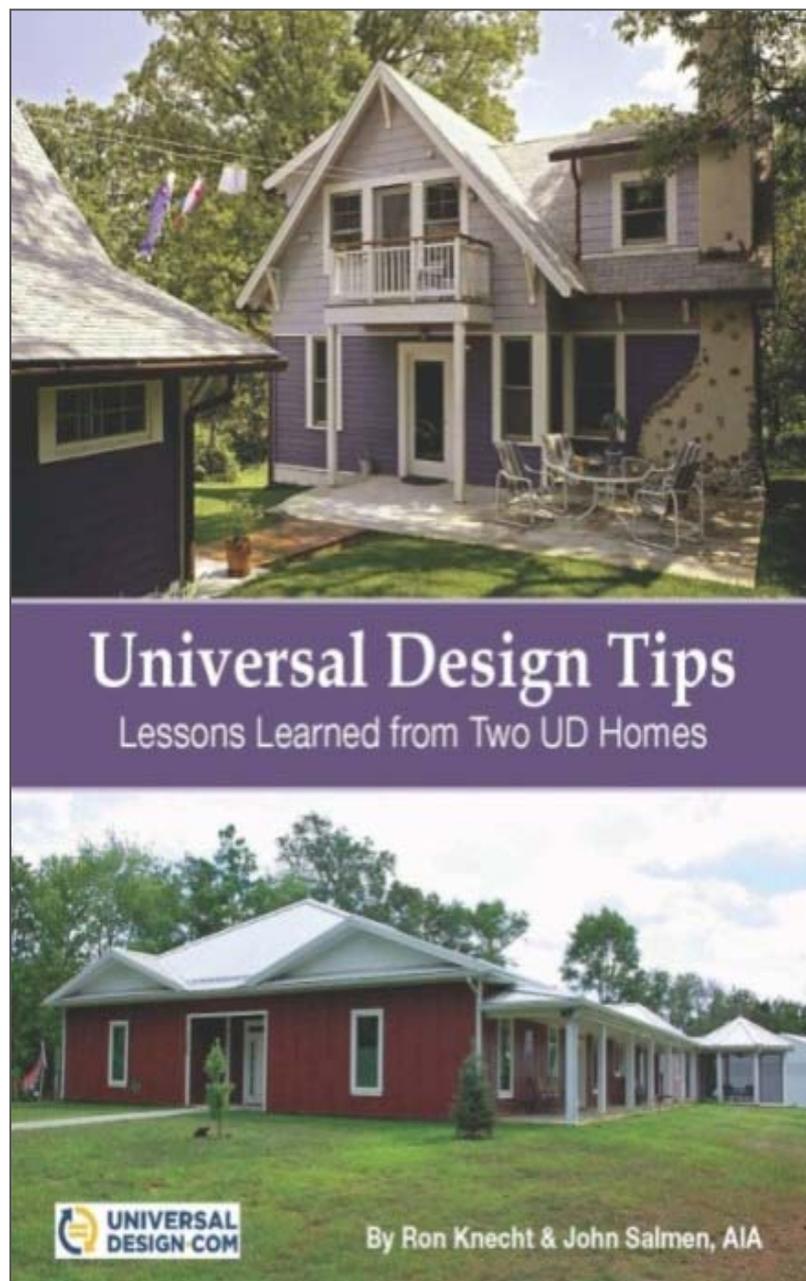
Abhinav Basak

PhD Scholar, Design Programme, IIT Kanpur



New Books

Universal Design Tips: Lessons Learned from Two UD Homes:



This new electronic book from UniversalDesign.com is filled with tips and ideas that will help guide anyone through the process of designing and constructing their own Universally Designed home. The book was co-authored by John Salmen, AIA, the publisher of *Universal Design News* and founder of UniversalDesign.com, and Ron Knecht, whose durable, energy efficient Universally Designed house was featured in the [January 2012 issue](#) of *Universal Design News*.

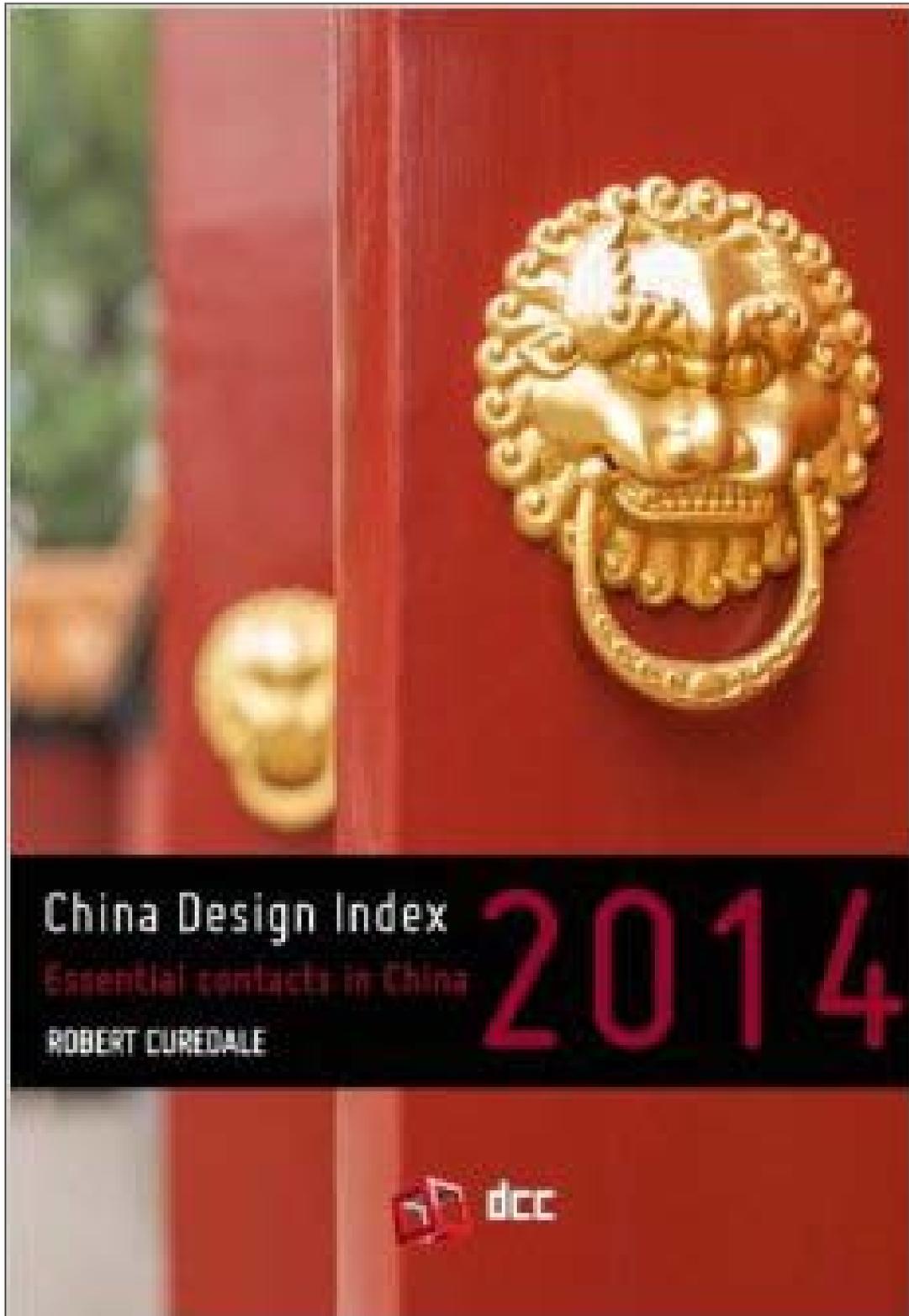
The first section of the book deals with the planning process, providing insight on how to choose a location for the house, consider activities of daily living during planning, best use various types of design professionals, finalize a floor plan and develop a building schedule.

The rest of the book is organized according to different areas or elements of the home (i.e. exterior doors, bathing, and kitchen counters, just to name a few.) Whether designing a whole house or simply remodeling one area, *Universal Design Tips* makes it easy to quickly refer to the relevant section and find valuable tips that ensure success. Each of these sections includes design tips, photos and important lessons that the two authors learned through their personal projects.

John Salmen has been working in the field of accessible architecture and Universal Design for over 30 years, and he put this expertise to good use when remodeling a historic property to create the Universally Designed house he and his wife hope to live in for many years. Salmen's "Home for the Next 50 Years" has been featured in various media outlets: including *The Washington Post*, *Fine Homebuilding*, AARP's television show *Inside E Street* and the book *The Accessible Home: Designing for All Ages and Abilities*. Now, readers will be able to explore Salmen's home in even greater detail and apply his experience to their own Universally Designed home projects.

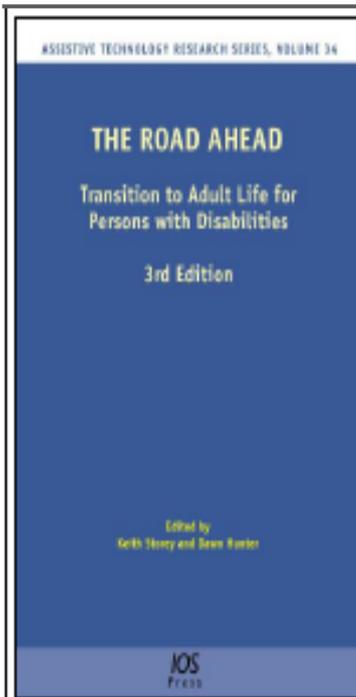
Ron Knecht's experience with Universal Design started after his wife of 46 years became ill with cancer. As her health worsened, Knecht learned first-hand the importance of accessibility for maintaining independence, safety and one's quality of life. Before Knecht's wife passed away, she extracted a promise from him that he would move to a Universally Designed house located closer to their daughter. Knecht was underwhelmed by both the houses that he saw on the market and the UD house plans that he found online; he realized that he would have to plan and build a custom house in order to fulfill his promise.

China Design Index 2014:



China Design Index 2014: The essential directory of contacts for designers Paperback – February 1, 2014 by Robert A. Curedale (Author)

The Road Ahead, Transition to Adult Life for Persons with Disabilities:



The Road Ahead

Transition to Adult Life for Persons with Disabilities

Volume 34 Assistive Technology Research Series

Editors: Storey, K., Hunter, D.

December 2013, 318 pp., hardcover (revised 3rd edition)

ISBN 978-1-61499-312-4 (print)

ISBN 978-1-61499-313-1 (online)

Price: €69 / US\$100 / £59

Successful transition from school to adult life has always been difficult for people with disabilities, especially in the area of employment. The vast majority of people with disabilities are either unemployed or underemployed with low wages and few benefits, and many governments are struggling to find a way of providing employment and benefits to people with disabilities without creating disincentives to work.

This book provides strategies and ideas for improving the lives of people with disabilities, exploring new ways of enabling a successful transition to an integrated adult working life by providing effective instruction and support. Following an introduction which outlines the importance of transition services and meaningful outcomes, topics covered in the remaining chapters include: person centered transition planning; enhancing competence and independence; employment assessment and career development; collaboration between agencies for a seamless transition; independent living and supported living; and community functioning skills.

The book will be of interest to all those who work with transition age students as well as those who work with adults with disabilities and want to enable them to have the best life possible. To paraphrase Helen Keller: "People with disabilities not only need to be given lives, they need to be given lives worth living."

Design for All, Aree DiRistoro:

Luigi Bandini Buti

DESIGN FOR ALL
AREE DI RISTORO | Il caso Autogrill |

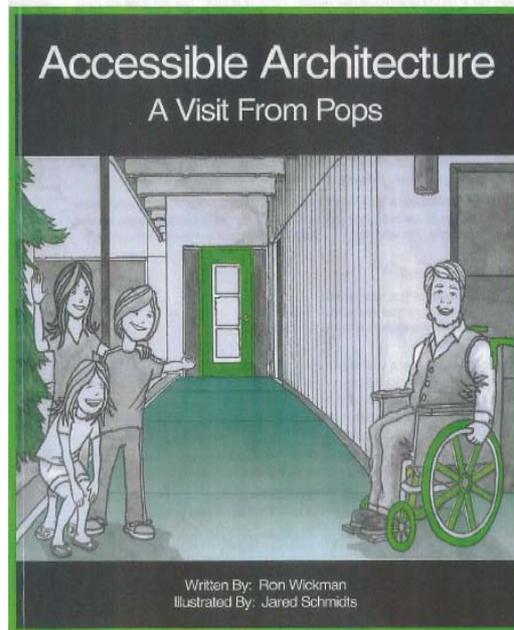
A photograph of Luigi Bandini Buti, an elderly man with white hair and glasses, wearing a blue shirt and suspenders. He is holding two white mugs. The mug on the left has the word 'MANI' and a red square below it. The mug on the right has the word 'DESTRI' and a red square below it. The background is plain white.

Luigi Bandini Buti
DESIGN FOR ALL | AREE DI RISTORO | il caso Autogrill |
Maggioli Editore, 2013
<http://shop.wki.it/risultatoricerca.aspx?indizioricerca=luigi+bandini+buti>

This book has been born following the collaboration with Autogrill that, for its new facilities "Villoresi Est", has developed an innovative, Design for All oriented project. We then realized that the cares foreseen for "all" would not be noted by "the majority".
If you are not on a wheel-chair, or blind, or you are not travelling with a large family or you don't have to look after your old grand-father, you will not be able to appreciate many of the attentions included into the project. It was therefore necessary to make more visible the virtuosity of the planning process and its results, which may not appear obvious to many people.

This publication is not meant to be a mere description, it is rather a critical analysis of the Villoresi Est rest area, included in a context that wants to examine in depth the methods and the means of Design for All.
Its main objective is therefore to use the "Autogrill case" to investigate the necessary steps to develop projects Design for all oriented, hopefully in an authoritative way.

.Accessible Architecture, A Visit from Pops:



Edmonton Architect publishes - Adult Children's Book—Accessible Architecture: A Visit From Pops.

Edmonton Architect Ron Wickman launches his first book titled: **Accessible Architecture: A Visit From Pops** at the City Room in City Hall, Tuesday, March 18 at 6 p.m. Ron, son of the late Percy Wickman, MLA Edmonton-Rutherford 1989-2001, is a story written on the focus of Percy and his 3 grandchildren. Ron is best known for his accessible design. His most recent endeavor published by Gemma B. Publishing draws on this knowledge. Edmonton draughtsman Jared Schmidts illustrates with wit and precision the need for a house to be visitable by everyone.

As a child, Ron Wickman learned firsthand about the need for accessibility. His father became paraplegic after being injured by an industrial accident. Ron wheeled his father into many inaccessible places. A longtime Edmonton City Councilor Percy Wickman advocated for people with disabilities throughout his life.

Ron Wickman studied architecture in Edmonton and in Halifax, Nova Scotia, specializing in barrier-free design, designing houses and public spaces that were both beautiful and accessible.

Accessible Architecture: A Visit From Pops—is an adult children's book, which demonstrates the three principles for ensuring a house can be visited and enjoyed by everyone equally, including those with a disability. Following Wickman's design and renovation also enables homeowners to age in place.

Visitability principles include

- the front entrance must have no steps;
- all main floor doors must be at least 36" wide
- an accessible washroom must be on the entrance floor.

Accessible Architecture: A Visit From Pops, by Ron Wickman, illustrated by Jared Schmidts and edited by Sarah Yates, is published by Gemma B. Publishing, a Winnipeg-based publisher. Gemma B. Publishing creates heroes and heroines living with a disability, in both fiction and non-fiction. The book will be launched at Edmonton City Hall, March 18 at 6 p.m. and available later at Audrey's Books in Edmonton.

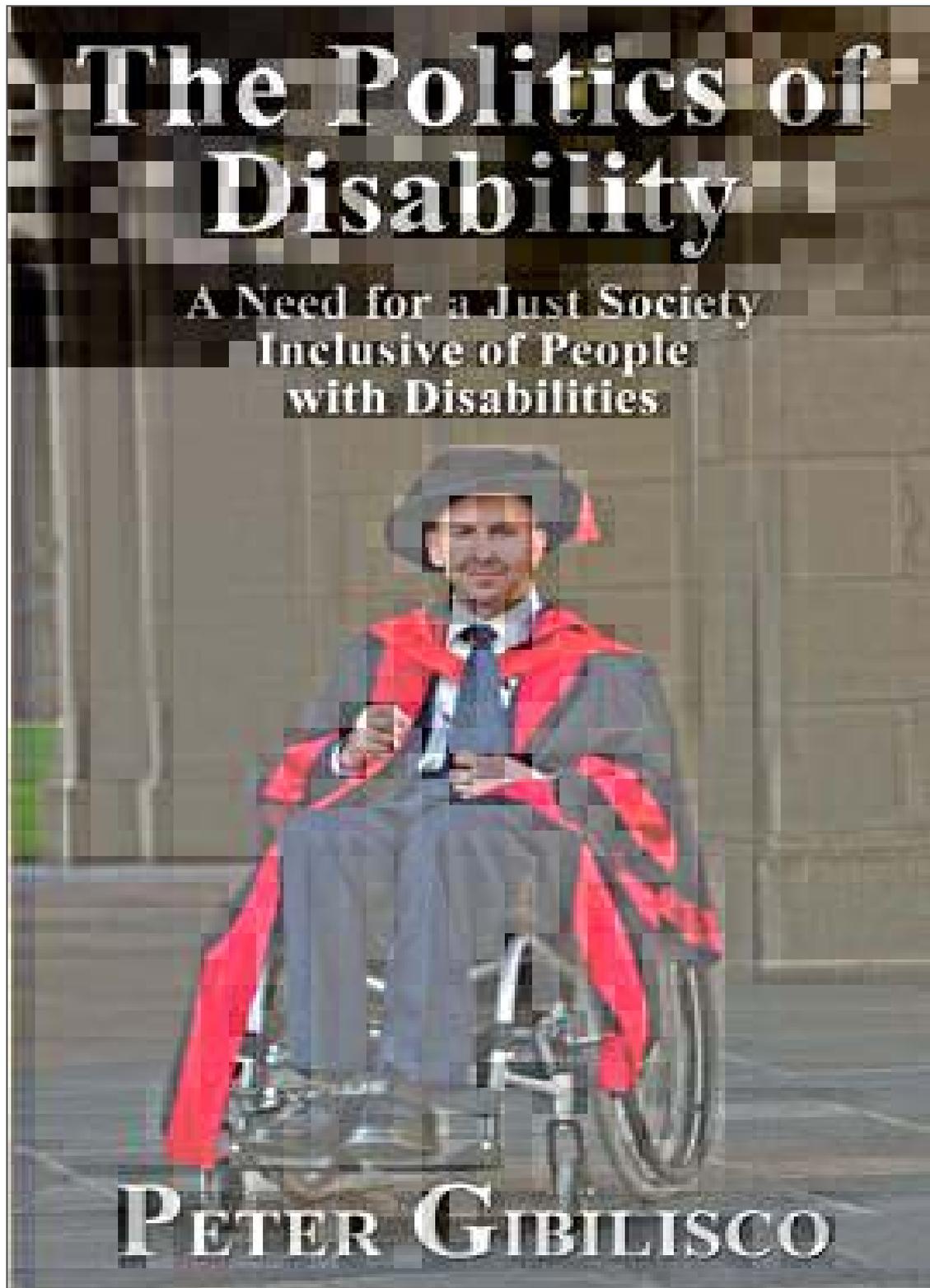
Ron Wickman will be available for interviews after the press conference at City Hall. His lecture at the Buildex Conference, Edmonton Expo Centre, Northlands will be held Wednesday, March 19 at 2:30 p.m.

Accessible Architecture: A Visit From Pops ISBN978-0-991697-0-8 sells for \$20.

- 30 -

For additional information, contact:
Ron Wickman
Architect
780-430-9935
E-mail: rwickman@shaw.ca

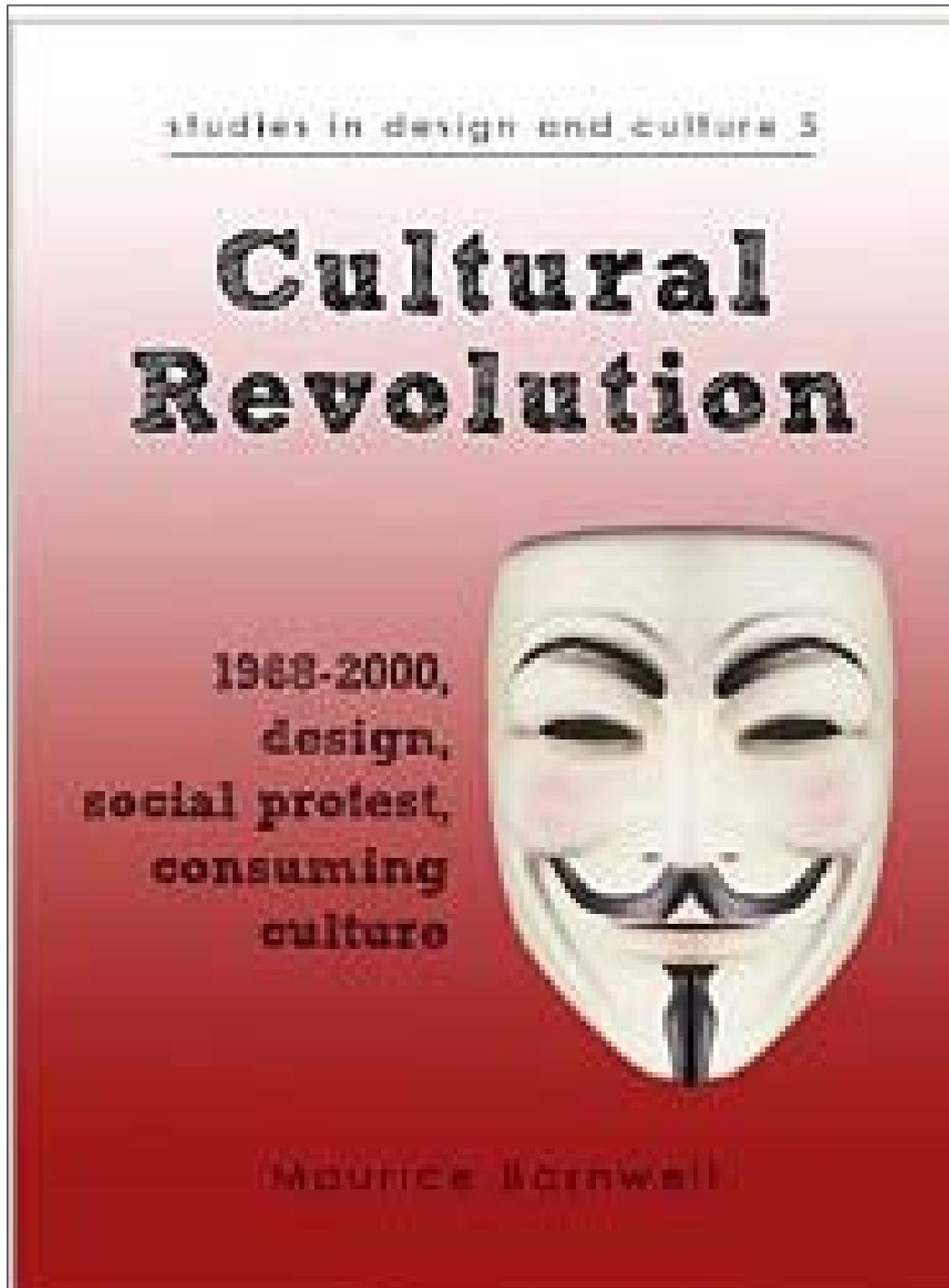
The Politics of Disability by Peter Gibilisco:



This book will retail for a recommended price of \$19.95 USD ISBN 978-1-77143-155-2, with an ebook version also available at a recommended price of \$7.95 USD ISBN 978-1-77143-156-9. You'll

be able to buy it from all the usual places - Angus & Robertson, Bookworld, Fishpond, Amazon, Kobo, iBookStore, and Google's Play Store, amongst others.

Cultural Revolution by Maurice Barnwell
(Author):



Methods, tools, applications. Volume 1–2 (Steffan, 2012):

Design for All – the project for everyone. Methods, tools, applications.
Volume 1- 2 (Steffan, 2012)

The publication highlights the multidisciplinary and cross-disciplinary of the Design for All approach, both in terms of issues addressed and of field of application. The accessibility of places and objects is nowadays a minimum requirement: it is only the starting point to allow their use by the widest range of people possible. Through professional experience and research, the paper tackles problems, methodologies and working tools, benchmarks.

The first volume covers the main areas of research and presents some examples at urban scale; the second volume illustrates examples of architectural design, products, services, university education.

The lack of compliance of the built environment and of the products, with needs that can be very different, causes a state of handicap. The lack of ability is a handicap only if the project has not taken it into account.

With these books we intend to stimulate debate, in-depth research, specialized studies, so that Design for All can be increasingly known and applied in more and more research and professional areas.



Published in Italian in December 2012 by Maggioli Editore (Santarcangelo di Romagna RN, Italy).

http://ordini.maggioli.it/clienti/product_info.php?products_id=8832 Volume 1

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The on-line English version is also available since October 2014:

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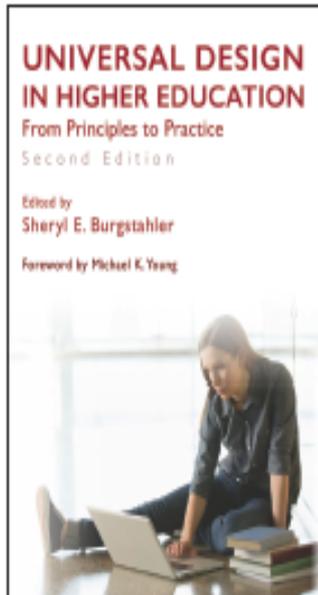
"Ideas, even good ideas, flourish only when practitioners commit to sharing their experiences, perspectives and aspirations. By organizing this publication and convening a distinguished international group of contributors, Editor Isabella Tiziana Steffan helps to establish the current state-of-the-art and affirms the significant potential of Design-for-All. She also delivers fresh inspiration to an expanded audience critically important to engage if Design-for-All/Universal Design is to realize its promise in the coming years.(...)We salute Editor Steffan for her passion, focus and hard work to bring this valuable contribution to fruition." (Valerie Fletcher)

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EDITED BY SHERYL E. BURGSTAHLER • FOREWORD BY MICHAEL K. YOUNG

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SHERYL E. BURGSTAHLER is an affiliate professor in the College of Education at the University of Washington in Seattle, and founder and director of the university's Disabilities, Opportunities, Internetworking, and Technology (DO-IT) and Access Technology Centers.

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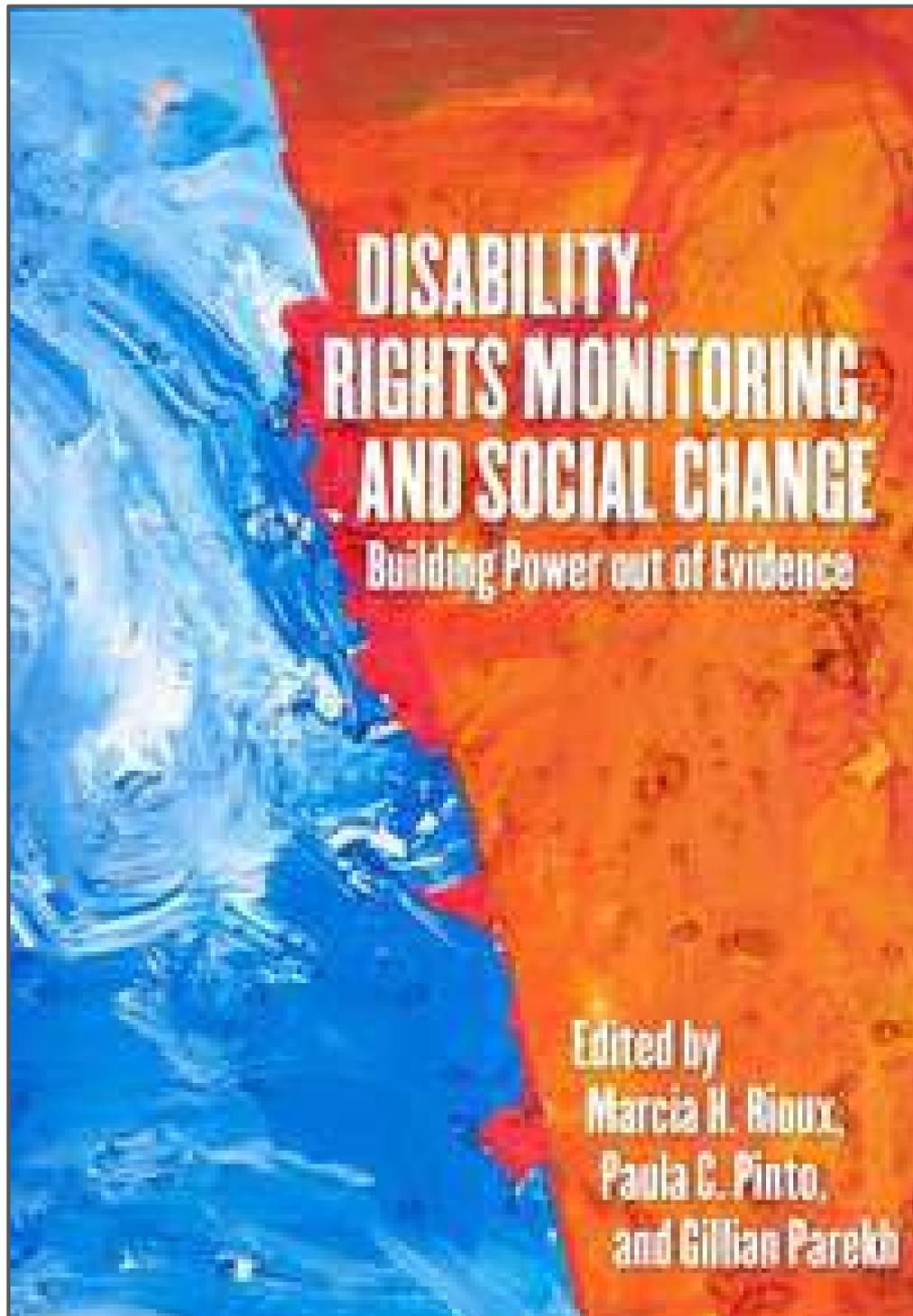
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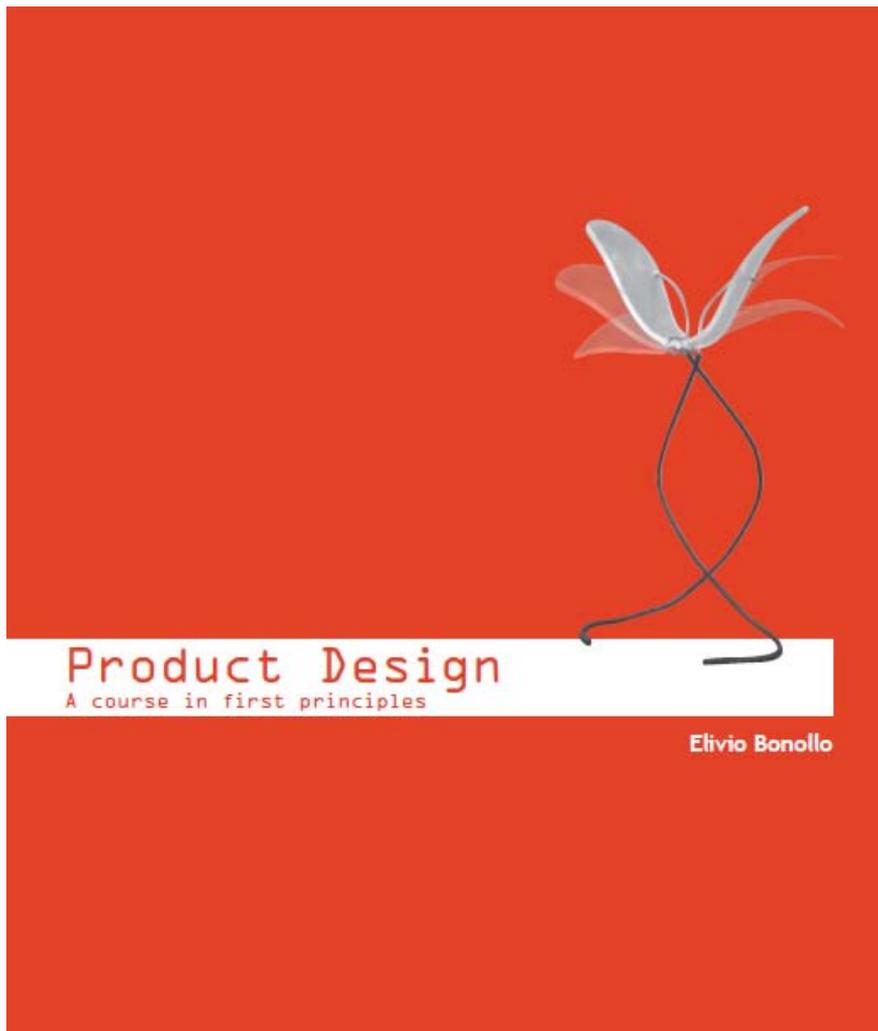
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UNBOUND

A Journal of Discourse &
Creative Practices

Unbound is a non-disciplinary multimedia journal of Discourse and Creative Practices, including art, design and other imaginative expressions. It aims to break out of traditional disciplinary territories and boundaries considered self-evident markers of knowledge by giving expression to ideas and everyday practices that operate simultaneously on contiguous and often overlapping domains.

We believe, like thought and everyday practices, scholarly discourse too should be boundless and open. Hence, nondisciplinarity will free scholars and practitioners from the constraints, normative requirements and open possibilities for radical thought. The goal is not an avant-gardist rejection of all that is traditional, inherited or historical. Nor is the aim to renounce philosophers, theoreticians and scholars of past and present. Instead, the objective is to rescue and highlight non-disciplinary ideas, frameworks, practices and theories from ancients and moderns alike to think anew about theory and practices in art, design, humanities and the social sciences.



ISSUE 02: October 2016

Design in Contemporary India

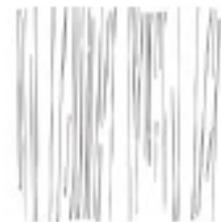
Submission Deadline: July 01, 2016

India has been undergoing unprecedented change, albeit at dissimilar rhythms. Everything—spaces, places, sights, sounds textures, tastes, bodies and movements—is being subjected to visible transformations. The magnitude of this new phenomenon that encompasses all dimensions of life is yet to be measured. Hence, we would like to venture, however provisionally, to describe, analyze, understand and possibly advance theoretical concepts about the contemporary in India. In this adventure of mind and creative expression, Design will serve as Ariadne's thread to guide us through the labyrinths of transformations.

Talking about design in India is challenging given that there are no common threads that we can follow. The design consciousness is non-existent; there has never been an influential design movement or dominant style. Hence, we have set on the task of weaving the interconnected foreground and background together—analyzing design in India today and using design as a way of understanding the contemporary. For this dual endeavor we view design as both a surface practice and a configuration. As a practice of giving purposeful form to spaces and objects we want to bring together insightful ideas and observations about design offerings, choices and analyses of design trends from the perspective of form, function and eye appeal in India today. Following design as configuration we would like thought provoking arguments on the relation between the surface and structure, contemporary circumstances, historical continuities/discontinuities, ideological exigencies and negotiations between tradition and modernity.

As a guide to both, editors and contributors, we have identified following areas for provisional grouping of the material.

Domestic Landscape | Spaces of Solidarity & Solitude | Leisure and Pleasure | Place of Work and Production | Support and Mobility | Design Education



Submissions



Prospective contributors may choose to submit their work in any of the categories listed below, as long as it follows the category requirements.

We prefer that your contribution conform to the theme identified for the issue.

Critiques: Well-researched articles that rigorously examine ongoing debates and legacies, point to new directions and articulate new ideas. Article length: 2000 to 5000 words. All Critiques will be subjected to blind peer review.

Praxis: Practitioner notes and notes on ideas or a singular topic of interest, written by the practitioners themselves or by others who expound practice of an artist or designer. Article length: 750 to 1500 words. All notes and short articles in the Praxis section will be subjected to blind peer review.

InClass: Notes about design, art and new humanities pedagogy and interesting classes / studios delivered. Article length: 750 to 1500 words. All InClass notes will be subjected to blind peer review.

Emerging Talent: This section is reserved for undergraduate and postgraduate students. Students may submit work under any of the above categories or submit their designs and artwork for review. For art and design review see submission guidelines below.

Curated: This category invites writing, multi-media presentations, films and other audio-visual forms that attempt to explore and subvert the flexibility, immateriality of cyberspace. Cyberspace, which came with the promise of being a new and radical space, has been colonized by commerce, employed as an easy instrument of overbearing surveillance and in many ways a replica of the real world. This category invites a fundamental rethinking of what cyberspace is.

For detailed submission guidelines, visit:
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News

1.

**Society of Dyers & Colourists (SDC) THE UK based global society, communicating the science of colour in a changing world; ARCHROMA, the global chemical giant making textile specialities for innovative & sustainable solutions for denim; and, World School of Design (WSD) the universe of creative education in Art, Architecture & Design, together brings to you a DENIM INNOVATION COMPETITION
COMPETITION BRIEF**

To demonstrate an innovative use of denim fabric in form of a product which may be fashion, accessory, furniture or artefact.

We know that denim is used for making jeans, jackets, trousers and many other things. However, denim fabric comes in many weights, is tough and so versatile that even the most obscure and remote product can be designed with it. The aim of this brief is to create an innovative product with denim, one that is unusual & away from its traditional uses, and is useable and functional. It must be something that a consumer will want to have it in their home, wear it, use it and combine it with other items for a long time. You may also want to take inspiration from global mega-trends of digital disruption, sustainability, connectivity, elderly care and other trends in consumer behaviour.

All entries should show evidence of the following:

- **Denim as an integral component of the product.**
- **Development of the design, from concept to final.**
- **Presentation & clarity of Ideas.**
- **Innovation & originality of Ideas.**

The Judges will short list 10 entries in the 1st round. These 10 candidates will be given a purse of Rs. 3000 and 6 days to make the prototype to scale along with a 3 minute presentation video for the final round.

PRIZES

The national winner will receive Rs. 30000/- in cash. There will be two runners up who would receive Rs. 20000 & Rs.

10000 respectively. The winners & finalist would also benefit from significant national profile & press.

WHO CAN ENTER

1. The competition is open to Design students, graduates, faculty of any specialisation.
2. Recent Graduates and working professionals
3. Class XII students appearing for Design Entrance

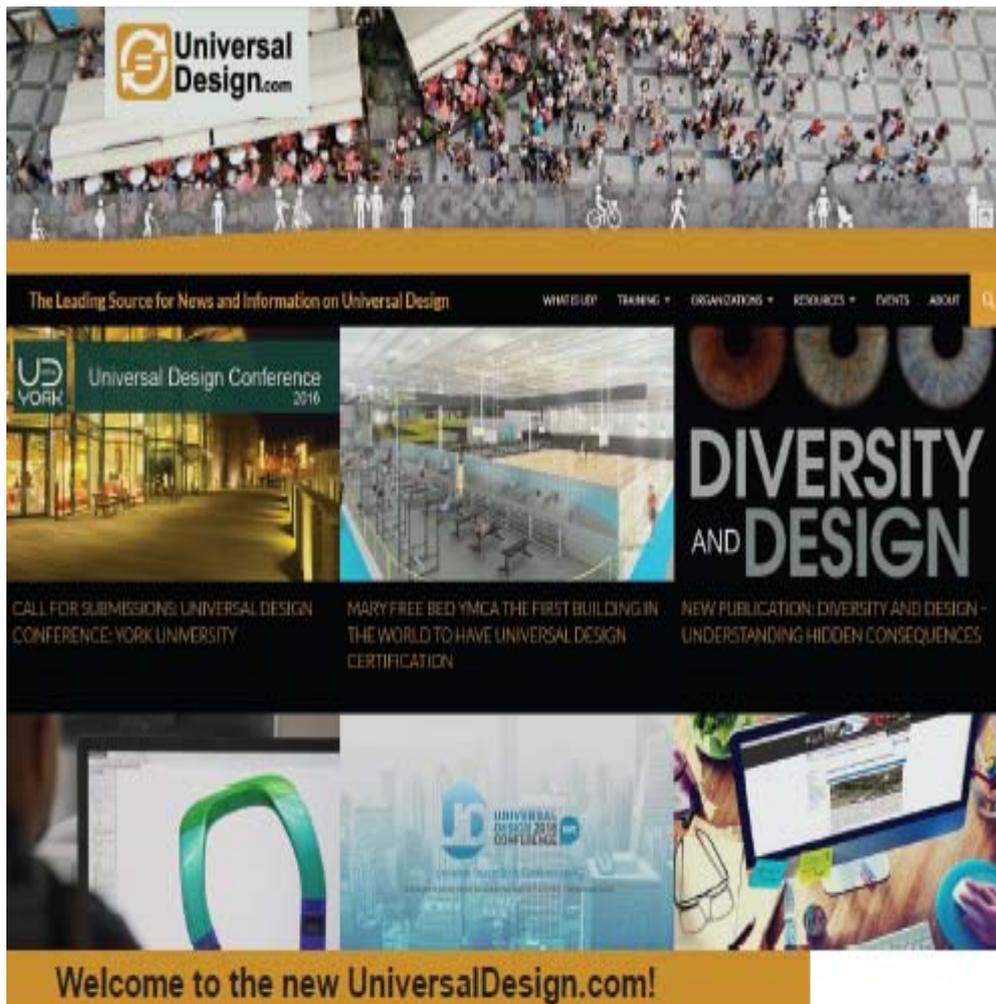
HOW TO ENTER

1. Download an Entry Form from our website www.worldschoolofdesign.in
2. Submit your application forms along with your CONCEPT in a JPEG file format & A-4 size to worldschoolofdesign@gmail.com latest by 28th March 11.55 am.
3. Finalist Shortlisted for Round 2 will be communicated their selection latest by 30th March 2016. The selected candidates will be send a sum of Rs 3000 to create the prototype. Candidates will also make a 3 minute video showing the final prototype and explaining their concept.
4. Organisers will arrange to have the prototypes and the video CD collected in the various cities on 5th morning and brought to Ahmedabad for the final round of judging.
5. The final evaluation will be in Ahmedabad on 6th April 2016.

Queries

T: 7056770058

W: www.worldschoolofdesign.in



As some of you likely know, the original UniversalDesign.com stopped posting original content in January 2014. In an effort to continue providing universal design resources, John Salmen, founder and President of Universal Designers & Consultants, Inc., entrusted the future of UniversalDesign.com to the IDeA Center.

Over the past few months, the IDeA Center developed a new look for the site and added new content. Relevant articles, links, and information will continue to be added over time. Our hope is that UniversalDesign.com will be a central portal to all things UD. The bottom of the new website offers a way to "get more UD news and information." As a current IDeA Center subscriber, you do not need to complete this. The IDeA Center is interested in hearing from you on what other features you think the new UniversalDesign.com should contain. If you have any ideas, please contact Karen Kim (kskim3@buffalo.edu).



The IDeA Center, on behalf of all UD supporters, wants to thank John and his team for identifying the need for such a site, developing a fantastic resource, and allowing us to advance his vision.

The contents of the website were developed under a grant from the National Institute on Disability, Independent Living, and Rehabilitation Research (NIDILRR grant number 90RE5022-01-00). NIDILRR is a Center within the Administration for Community Living (ACL), Department of Health and Human Services (HHS). The contents of this website do not necessarily represent the policy of NIDILRR, ACL, HHS, and you should not assume endorsement by the Federal Government.





Programme and Events

connects us all.

Whether it's simply getting from home to work or using products shipped over distances near and far, in every region of the world transportation impacts our daily lives.

At first glance, transportation may simply appear to be about the movement of people and goods. But looking deeper, it's also closely linked to equality, access to healthy food and good schools, and wildlife impacts, for example.

As the mobility demands of people and freight have grown, so too has the need for products, systems, and services that will make the transportation sector more life-friendly, for both people and the planet.

Registration is now open

Learn biomimicry and how to apply it while competing for cash prizes with students from around the world.

Register your team for immediate access to the biomimicry design resources and start developing your design solution today!



6th International Conference on Research into Design - ICoRD '17

9-11 January, 2017, Department of Design, IIT Guwahati

Call for Abstracts: 15th Feb 2016

<http://www.iitg.ac.in/icord17/org.html>

FINISTERRA

IV ARRÁBIDA

film art & tourism festival

CONVITE

6 de Maio – quarta- 10 horas
Fundação Portuguesa das Comunicações em Lisboa

Carlos Sampedas, diretor do Finisterra Arrábida Film Art & Tourism Festival, a Fundação Portuguesa das Comunicações, a Câmara Municipal de Sesimbra e Arrábida Film Commission tem o prazer de o convidar para estar presente na Sessão Inaugural da 4ª edição do Festival

organização

FUNDAÇÃO PORTUGUESA das COMUNICAÇÕES

ARRÁBIDA FILM COMMISSION

Sesimbra





**Real People,
Real Lives,
Real Progress**



DISABILITY INCLUSIVE PHOTO CONTEST

Sponsored by **NEW MOBILITY MAGAZINE**
and **PhotoAbility.net Stock Images**

We are looking to break the mold and discover the best inclusive photos that will change the way the public, advertisers, magazine editors and business owners see disability. Your images can help eliminate social, structural and professional barriers!

Images should depict real people with disabilities of all ages in the following categories:

1. Lifestyle activities (dinner with friends, gardening, working, parenting, or enjoying a hobby)
2. Travel
3. Creative (unusual places, stylized, creative use of wheelchair parts, reflections, shadows, etc.)
4. Sports
5. Business/education
6. Portraits



The contest will run for 4 months, from September 1 to December 31, 2015. We'll announce monthly winners online and award the Grand Prize in the February 2016 issue of *New Mobility*.

- Monthly winners will each receive a \$100 cash prize
- Finalists and winners will be published on Photoability.net (you'll receive royalties for images sold)
- Finalists and winners will be featured in a special gallery on Photoability.net
- Winning images will be published in *New Mobility*
- Grand Prize winner will receive a \$500 cash prize and a write-up in *New Mobility* that includes the Grand Prize image

Photos must be taken with a camera that is at least 8 megapixels and may include iPhones and other mobile. All people featured in the images must be willing participants in the competition and sign a model release. You may enter as many photos as you wish. See all terms and conditions and register for contest and upload images at photoability.net/disability-inclusive-photo-contest.html



WE WANT TO HEAR FROM YOU

1 8 4 5 people have participated from
1 5 7 countries

The World Humanitarian Summit is seeking ways to better meet the needs of people affected by conflicts and disasters. Show your support for the actions needed to make humanitarian action fit for future crises.

DESIGN EXPERIENCE

DESIGN EXPERIENCE is an initiative conceived by designers, made possible through designers and directed to designers.

We organize a **one-week intense seminar in Barcelona** where we explore the main concepts of Office Management, Project Management, Teamwork, Customer and Space Psychology, Creative Process, Sustainable and Ethic Design.

Important Barcelona designers will open the doors of their offices for us, will show us their construction sites and will tell us about the way they work.

We organize visits and round trips in the most important factories, showrooms, retails, places and sites in the area of Barcelona.

We discuss in a design environment about the most advanced topic about the design process



International Labour Organisation (ILO) – Ministry of Tourism – Red Sea
Governorate – Egyptian Hotel Association

Red Sea Accessible Tourism Competition 2016
"Tourism for All"



India

FOCUS

Typographic Culture

TYPE OF CAMP

Cultural Immersion Learning

GROUP SIZE

12

PRICE

SPECIFIC DATES

January 2017

LOCATION

Chennai and Delhi

Registration starts on

September 1, 2016 @ 12:00 AM



Present at Pac Rim

Pac Rim presentations are in seven formats: Poster Presentations, 30-Minute Topical Presentations, 60-Minute Breakout Presentations, 90-Minute Seminar/Colloquium and 120-Minute Interactive Workshop.

Present at Pac Rim

Pacific Rim International Conference on Disability and Diversity

The Pacific Rim International Conference, considered one of the most 'diverse gatherings' in the world, encourages and respects voices from "diverse" perspective across numerous areas, including: voices from persons representing all disability areas; experiences of family members and supporters across all disability and diversity areas; responsiveness to diverse cultural and language differences; evidence of researchers and academics studying diversity and disability; stories of persons providing powerful lessons; examples of program providers, and; action plans to meet human and social needs in a globalized world.

CORE77 DESIGN AWARDS



April 25 26, 2016 Honolulu, HI: Hawai'i Convention Center



Joseph Binder Award 2016

Organisation und Information

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Museumsplatz 1, Hof 7
1070 Wien
Österreich
www.designaustria.at
Tel.: (+43-1) 524 49 49-25
E-mail: heldi.resch@designaustria.at

2016 sponsored by

ico-D International Council of Design building creativity BEDA The Bureau of Design and Innovation

In Kooperation mit:

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AARP, AARP FOUNDATION,
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HOME TODAY, HOME TOMORROW

A DESIGN CHALLENGE

Stay Informed

Submissions open January 20, 2016



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SAVE THE DATE : 17-19 APRIL 2016



32nd Annual Pacific Rim International Conference on Disability and Diversity

“From the Margins to the
Center”

April 25 & 26, 2016
Honolulu, HI: Hawai'i Convention
Center

Inviting Indian Architects / Designers of all disciplines/ Manufacturers
Showcase Indian design at Milan Design Week

Be a part of **India Design Pavilion** - Edition 1 at
Designersblock
Via Tortona - the festival epicentre
April 12-17, 2016

For details
Call: +91 9820461587 | +91 7506460224
Email: iandmdw16@gmail.com





Minneapolis, Minnesota
Aug 29 - Sept 1

ETH zürich

Cyathlon 2016 Homepage

Cyathlon Symposium, October 6, 2016



Arts Access
Awards 2016

Nominations close on **Monday 11 April 2016**.

14TH PARTICIPATORY
DESIGN CONFERENCE

15-19 AUGUST 2016 | AARHUS, DENMARK



The 13th International Conference on Cooperative Design, Visualization and Engineering

Oct. 24-27, 2016, Sydney

Email: cdve2016@cdve.org

Web: CDVE2016: The 13th International Conference on Cooperative Design, Visualization and Engineering



CDVE2016: The 13th International Conference on Coopera...

CDVE2016: The 13th International Conference on Cooperative Design, Visualization and Engineering, October 17-20, 2016, Sydney, Australia

View on www.cdve.org

A banner for the India's Best Design Studio Awards 2016. The background is white with a pattern of yellow dots. The text "INDIA'S BEST DESIGN STUDIO AWARDS 2016" is written in large, bold, black letters. To the right, there is a small black and white portrait of a man with glasses and a beard, with the text "Dedicated to M P Ranjan" above it. Below the portrait is a logo for the India Design Council, with the text "Now endorsed by" above it.

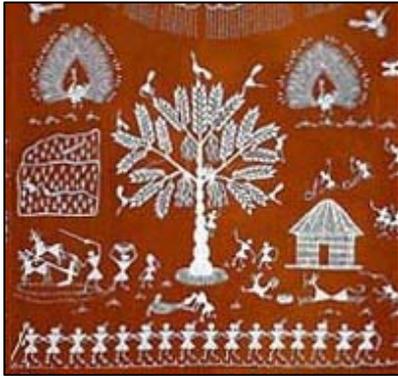
THE NORWEGIAN CENTRE
FOR DESIGN AND ARCHITECTURE

Innovation for all

Innovation for all 2016

- Conference and workshops in Inclusive Design





Job Openings

1. Job Opening

We have 6 openings of UX Designer in our group. For the same I am sharing the JD and other details. Interested friends and group members please share you CV and portfolio to me at (SG00346318@TechMahindra.com & sumitgupta.hci@gmail.com).

Position : UX Designer / UX Lead (4 to 8 Years)

Location : Hyderabad / Chennai

Skillsets: Adobe Photoshop, illustrator, Axure/Balsamiq, Wireframing, Visual and Interaction design, Task Flow analysis, Information Architecture.

Roles and Responsibilities:

- Interacting with business and IT stakeholders on design goals, business and user requirements
- Explore and evaluate user needs to build compelling design concepts and experiences
- Strong analytical ability to investigate problem-statements and creative-intelligence to solve complicated use cases
- Architect user interaction solutions based on sound usability principles, research and technical feasibility
- Express solutions through design documents/artefacts such as sitemaps, information architecture, user flows, visual design mockups, story boards and wireframes



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