

# Design for All

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## February 2026 Vol-21 No-2

1.	<b>Editorial .....</b>	<b>5</b>
	<i>Dr Ravindra Singh, Partha Pratim Das</i>	
2.	<b>The Human Brain Learns, The Classroom Doesn't:.....</b>	<b>9</b>
	<i>Saumya Singh, Sharanya Nigam</i>	
3.	<b>The Living Laboratory: Documenting Chandni Chowk through Interaction design: .....</b>	<b>28</b>
	<i>Aadya</i>	
4.	<b>Deconstruction of the Construction: .....</b>	<b>45</b>
	<i>Arnab Roy</i>	
5.	<b>In Dilemma: Unfiltered Experience of Chandni Chowk: .....</b>	<b>55</b>
	<i>Adarsh K Suresh</i>	
6.	<b>Fear an Experience: .....</b>	<b>65</b>
	<i>Abhishree Srivastava</i>	
7.	<b>Sailing into the Unknown: A Pirate's Spirit on Campus.....</b>	<b>81</b>
	<i>PawniChandna</i>	
8.	<b>Spider Webs Entangling the Steel Souls:An Evening in Old Delhi's Labyrinth.....</b>	<b>91</b>
	<i>Devaashnabh Hazarika</i>	
9.	<b>Character Design Appeal:Methodological Framework for Children Literature.....</b>	<b>103</b>
	<i>Arnav Kumar</i>	
10.	<b>Decoding A Self Introduction.....</b>	<b>113</b>
	<i>Saisha Arora, Stuti Panwar</i>	
11.	<b>The Fractal and The Hydra:Questions on conservation Successes and Struggles in India.....</b>	<b>155</b>
	<i>Malhar Mazumdar</i>	

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## **Editorial**

**Education has always benefited from the structure and discipline of planned lectures, studio critiques and conceptual grounding remain the key for professional formation. Parallel to these traditions, this cohort of student essays prompt a complementary epistemological method that underscores the human-environment relationship as central to cognitive development (Ingold 2000; Wilson, 2002).**

**The cohort of sophomore undergrads were given the freedom and choice to explore sensory stimuli and create data points for their own neuro cognitive development. With the situated pedagogy in mind the students went about to create their learning pathways. Their essays demonstrate that cognitive development and design thinking do not solely reside within the classroom walls but unfolds across real time negotiations and decision making.**

**What emerges from their reflections is an extension of the education system, where learning emerges not from containment, but from lived experiences and human-environment relationships. Students in an open environment not just simply retain more information, but they also reorganise how they perceive, remember and construct meaning. These essays reveal cognitive and ontological shifts in the students, through their distributed, embodied and environmentally entangled ways of learning (Ingold, 2000; Kartal, 2021).**

**It is critically imperative that exploration of learning environment and their related factors is an important parameter connected to the reversal of Flynn effect. (Bratsberg & Rogeberg, 2018).**

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# **The Human Brain Learns, The Classroom Doesn't**

**Saumya Singh**

**Sharanya Nigam**

## **Abstract**

**This article examines the systemic disconnect between institutional higher education and the cognitive architecture of the human brain. Through the lens of a vivid, sensory rich field trip to Purani Dilli (Old Delhi), the authors juxtapose the lasting impact of experiential learning against the passive retention from conventional lecture-based instruction.**

**It argues that the modern classroom with standardized layouts, rigid schedules, and one-way transmission of information is a relic of the Industrial Revolution, designed for control and efficiency rather than for deep meaningful learning.**

**Drawing on neuroscience, developmental psychology, and learning theory, the article demonstrates that natural learning is multimodal, social and context dependent. It highlights the central irony within design education itself, where students are taught to innovate within a system that itself resists innovation.**

**In response, the authors propose a shift towards the concept of Brain Ergonomics: the intentional design of learning environments that align with the cognitive, emotional, and social ergonomics of the human mind. It proposes a shift away from the systems historically structured around control, standardization, and efficiency, and toward an educational system grounded in how humans naturally learn.**

## **Introduction**

**To where it all began, in our third semester, our interaction design professor told us to observe Old Delhi (Purani Dilli) in groups of 2-3, for this task the main goal was to abstract the essence of the place using all of our five senses - sight, smell, touch, taste, sound - alongside our 'gut feeling' as well as our instincts. Besides observing the architecture, the market crowd, absorbing the chaos, the history we were also asked to talk to people in that environment. We became sponges.**

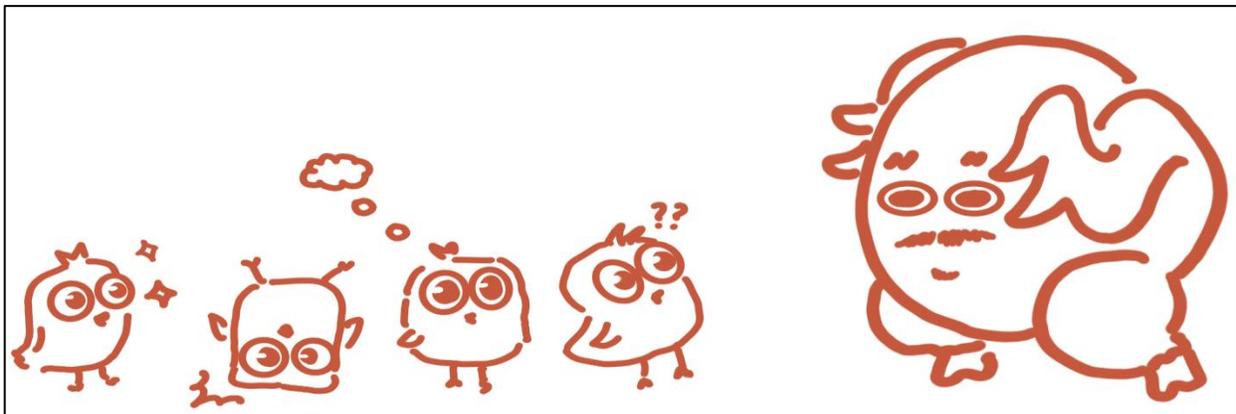
**Pondering upon our experiences, we remember so much more of that particular field trip than we ever did of any other class or what we had for dinner last night. The paradox on how students are able to retain and grasp onto information they collected during their field trip rather than the months of learning they did in a traditional classroom, the fact that the brain is able to learn things effectively through lived experiences rather than a classroom which is supposedly designed for learning. This was a fundamental difference in how memory is encoded. This made our thoughts wonder how babies learn full languages without using any textbook, grammar lessons, tests, or classrooms as the formal education usually seems to be relying deeply on a standard structure and control.**

**This article is a small insight of our thoughts and opinions on how education, especially higher education should be designed in a way human brains naturally work, rather than forcing the brain to adapt to standard rigid systems. We termed this as **Brain Ergonomics: Designing learning environments that fit the cognitive, emotional, and social ergonomics of the human brain.** It asks us to move beyond systems built on control and create education systems that**

align with how the brain naturally learns. The truth is that the education system we see today is not failing at its job yet it is succeeding at the job it was originally created to do. Built for control, standardization, and efficiency, not for individuality, creativity, or deep thinking. And until we question its foundation, classrooms will continue to struggle to produce the kind of learning they claim to value. Education systems must evolve to align with how the brain learns, or they will fail to remain meaningful. Ultimately, the brain determines what is truly learned.

### **The Central Paradox: How Classroom Spaces Shape Passive Learning**

In today's day if we walk into any conventional classroom, you are greeted with a physical arrangement that communicates through one-way transmission of information, not conversation. The desks are arranged in uniform rows and columns, all facing one direction implying a clear idea of how knowledge in that space flows in only one way, from the speaker to the passive compliance.



***Fig 1: Four chicks gaze with wonder at a cooked chicken. The image presents a satirical commentary on the education system that transforms raw curiosity into a pre-determined product.***

In a subtle way, the physical layout of the classroom defines the role on how one speaks and others receive. Learning in such spaces is equivalent to listening considering delivering information doesn't ensure understanding.

### Time, Rules, and Control

Time is divided into uniform blocks, signalled by a bell which is neither empathetic towards the depth of discussion or the level of the student's concentration on the lecture. Movement is restricted, as students are required to remain seated in their designated places unless given permission. Set rules often unspoken; listen more than you speak, follow the present path of the curriculum, and value the questions in the back of the book over the question forming in your own mind.



**Fig2: A chick is trapped in a rigid playpen, a 40-minute timer looming over its head. This illustrates the constraints of the traditional classroom, where natural exploration is confined by standardized time blocks and physical barriers.**

**Learning here doesn't move with curiosity but with the emphasis on completing the syllabus in a set timeline while assessment becomes the primary focus. A student's "why" is often met with "because it's on the syllabus" or worse, a silencing glance. Amid all this, the grading system isn't just killing curiosity, it's hunting it down systematically.**

**Surprisingly, it seems that the human brain hasn't evolved enough to do wonders in a 40-minute span of uninterrupted sitting. Moreover, simply gathering a group of students in a four walled enclosed space called classroom, doesn't guarantee learning. This leads us to look beyond the present and examine the roots of the system itself, asking why classrooms came to be structured the way they are. These conditions all together not only shaped the curriculum and educational policies, they also shaped the physical environments in which learning was expected to occur. Its roots lie not in the science of learning, but rather in the social, political, and economic conditions under which mass schooling was first developed.**

### **Historical Perspectives on School Architecture**

**As historians Catherine Burke and William Whyte (2021) argue, school buildings have long been understood as more than simple containers for education. Rather, "it is widely accepted that buildings are never neutral containers and their design powerfully shapes behaviour." supporting the belief that classroom design influences how students act, move, and participate. This belief is not new. As the Victorian headmaster Edward Thring famously stated, "the almighty wall is... the supreme and final arbiter of schools." His words reflect a broader nineteenth century conviction that school**

**spaces were built not just to support learning, but with the belief that architecture could influence not only learning but society itself.**

**Nineteenth-century school buildings were seen as “symbolic of social and educational reform,” with a belief that changing school space could change the society itself. The physical structure of the classroom, the rows, walls, fixed positions was historically tied to supervision and standardisation rather than curiosity or exploration. Schools were described as “sermons in brick” which depicts the belief of how building spaces were meant to teach values, discipline and mould the society and citizen’s civic character through this structure.**

**This system developed alongside the industrial revolution, where efficiency, order, and control were highly valued. Bells signalled time just like factory shifts, rows resembled assembly lines, and uniform curriculum allowed large numbers of learners to be instructed in the same way. The goal was not to nurture curiosity, but to produce disciplined, punctual, and obedient workers who could fit into an industrial economy. Although society has since changed, the classroom system has remained practically unchanged even after all these times.**

## **THE COGNITIVE ARCHITECTURE OF LEARNING**

### **Nature of learning**

**Outside the classroom, life has evolved in countless ways, but inside it, the basic system remains strikingly familiar. This contrast naturally leads us to think what does it really mean to learn?**

**Learning is not simply the acquiring of information or the repetition of facts. Rather, it involves an active process in which individuals**

**engage with ideas, interpret experiences, and build understanding. In this sense, learning can be understood as the acquisition of knowledge through reasoning (Schneider, 2024). Seen this way, learning is dynamic rather than static. It happens through doing, sensing, discussing, reflecting, and relating ideas to the experiences. At its most basic, learning is how organisms adapt. From the moment a baby is born, it is ready to learn and is in fact learning every moment as their life progresses, just by passively absorbing information rather than by actively forming connections with whatever they come across with their five senses.**

### **Piaget's Theory**

**Jean Piaget's theory of cognitive development proposed that children actively build their understanding of the world by interacting with their environment and are active constructors of their own understanding. (Piaget, 1952). As they grow, they organize their experiences into mental frameworks, which he called *schemas*. (Piaget, 1952). When children encounter something new, they either connect it to what they already know or adjust their understanding to include the new experience. (Piaget, 1952). (refers to assimilation and accommodation) Through this continuous process, their thinking gradually becomes more advanced. Thus, learning for Piaget is not merely the accumulation of facts, but the gradual restructuring of thought as children actively interact with and adapt to their environment. (Piaget, 1952). This process of cognitive development unfolds through two driving forces, biological maturation (the natural unfolding of neurological capacity) and continuous interaction with the environment.**



**decontextualized instruction. Experiential learning, in this matter, structures the learning around situations that require them to think, act, and reflect by engaging both mind and body in the learning process. This form of learning often involves active participation in doing tasks, problem-solving in real world contexts, interacting with others, and reflecting on the experience.**

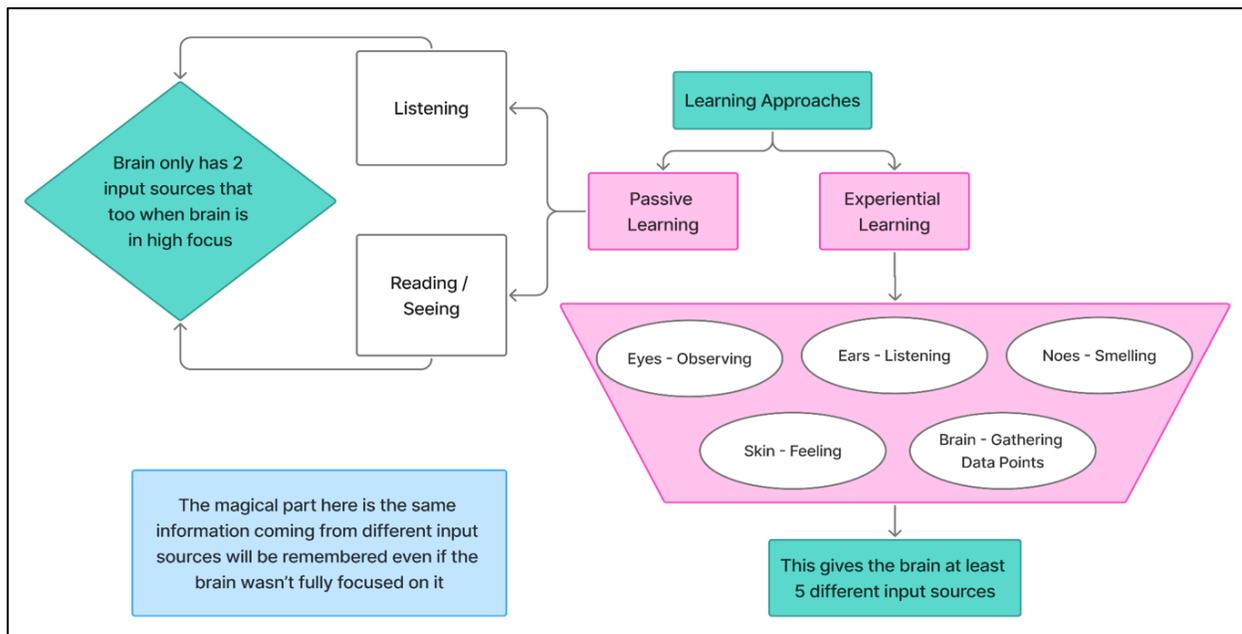
**Our Old Delhi (Purani Dilli) field trip was one such moment - an example of experiential learning that became a lasting memory because it bypassed the traditional classroom's limitations. We weren't learning about the place but learning within it. The city and its interactions became the curriculum. The smells, sounds, textures, and social interactions weren't distractions from learning, they were the learning. No one told us what to notice. We followed our curiosity and observed things around us. If a shop upfront looked interesting, we explored it. If it looked interesting, we explored it.**

**This curiosity led exploration activated our attention and motivated us in ways passive listening could never. Learning did not happen individually, we talked through our observations, compared our perspectives and built an understanding together. There was no test, no grade. Our motivation to learn was intrinsic, the desire to understand, experience, and to embody what we were observing and to build a meaning from it. After reflecting on our experience, we realised looking back on it that we remember so much more of that particular field trip than we ever did of any other class or what we had for dinner last night.**

## Experience Leads to A Lasting Memory

This difference in memory is not accidental, it aligns with what neuroscience tells us about how learning occurs. During an experiential learning, learners encode experiences through visual, auditory, and kinaesthetic channels simultaneously a multimodal sensory engagement creates dense networks of associations, making memory traces more stable and easier to retrieve.

The theory of embodied cognition helps explain this process. It suggests that thinking is not confined to the brain alone but is deeply shaped by the body's interactions with the world. Movement, gesture, posture, and physical engagement all contribute to how we understand and remember.



**Fig.4: A flowchart contrasts cognitive input: passive learning funnels only two narrow streams (listening, reading) into the brain, while experiential learning floods it with five rich, simultaneous streams (sight, sound, smell, touch, active gathering) weaving a dense web of understanding.**

Closely related is the idea of situated learning, which proposes that knowledge is inseparable from the context in which it is formed. Understanding develops through participation in real environments shaped by social interaction, physical surroundings, and cultural practices. Our experience in Old Delhi (Purani Dilli) was not abstract or detached, rather it was embedded in a living, dynamic setting. The environment, the people, and the cultural atmosphere with the chaotic sensory experiences became a part of the learning itself, linking knowledge to real situations that enhanced memory, making it easier to recall it later. The fact that our most vivid educational memory comes from outside the classroom reveals the obvious misalignment in the system. This suggests that a classroom should not be defined merely as a four-walled space where information is delivered.

### **The “Third Teacher” and Cognitive Mismatch**

A classroom is simply a physical environment; it becomes a place of learning only when it supports curiosity and interaction. This idea aligns with Loris Malaguzzi’s description of the environment as the “third teacher,” alongside adults and peers, emphasizing that space itself actively shapes learning (Malaguzzi, 1998). The design of a space influences how learners move, engage, and think, determining whether learning becomes passive or participatory.

Yet many traditional classrooms are structured in ways that work against the brain’s natural learning processes. Prolonged sitting hours, one-way instruction, and heavy reliance on abstract information place excessive demands on working memory, often leading to cognitive overload rather than meaningful understanding.

If learning is shaped by movement, emotion, interaction and context, then educational systems must be designed in alignment with how the brain works, rather than expecting learners to adapt to inflexible structures.

### Learning Creativity using Colouring Books

There is a rich irony simmering in design schools. Students arrive eager to practice creativity, human centered thinking, and innovation problem - solving. Their coursework urges them to 'break the mould,' Yet from day one the educational structure gently then firmly suggests they first learn to sit neatly one facing forward, in a standardized box.



***Fig.5: Chicks enter a conveyor belt system and exit as a cooked chicken. The illustration depicts that if the educational system remains unchanged it will continue to shape individuals' thinking into standardized forms.***

These budding designers are taught to prototype with empathy for their future users, all while navigating a system that often displays a curious lack of empathy for its own. They spend time in the studio,

where 'failing' is a celebrated part of the process. Then they march to another hall to take a multiple-choice exam, where failure is not a step forward but a mark of error. They are being trained to design intuitive, human experiences for the world, while their own academic journey can feel like it was engineered by a committee more fluent in spreadsheets. It is, one might say, similar to teaching chefs in a kitchen where all dishes must be cooked at the same temperature regardless if they work or not.

This disconnect is not a minor flaw. It is the logical outcome of a fundamental mismatch. Contrast this to the vivid learning from a field trip - where understanding is built through conversation, sensory experience, and genuine curiosity with the passive receipt of information in a lecture hall. One approach aligns with how the brain naturally learns through experience, story, and emotion. The other, shaped by an old logic of standardization and control, seems to work against it.

Consequently, the most profound learning often happens not because of the traditional classroom, but in spite of it. The institution promises to teach creative and systemic thinking, yet it frequently employs a pedagogy that is, itself, uncreative and systematically rigid. The degree program speaks of fluidity but operates through rigidity. It promotes design thinking while being confined within a rigid institutional mould. Until the learning environment itself is redesigned to adapt to the human mind, rather than forcing the human mind to comply with the educational blueprints from the past.

## **Conclusion**

**What began as a simple field assignment in Old Delhi (Purani Dilli) unfolded into a deeper realization about learning itself. The contrast between what we remembered from a lived experience and what silently disappeared from months inside classrooms revealed more than a preference for a fun learning experience. It brought light to the misalignment between how education is structured and how the human brain actually learns.**

**Neuroscience, developmental psychology, and learning theory all converge on the same truth, learning is not passive absorption. It is biological, embodied, social, and deeply tied to context as well as the environment. The brain forms durable understanding through movement, sensory experience, emotional relevance, and interaction with the environment. Yet many educational systems still operate on models built for control and standardization, not for curiosity, and understanding. The issue lies not with the learners or teachers, but with educational systems that fail to align with how the brain naturally learns.**

**If learning is shaped by movement, emotion, interaction, and context, then educational systems must be designed in alignment with how the brain works, rather than expecting learners to adapt to inflexible structures. Classrooms should not be containers for information delivery, but environments intentionally structured to support the natural processes of human learning. This is where the idea of Brain Ergonomics becomes essential. Just as physical ergonomics designs tools and spaces to fit the human body, Brain Ergonomics calls for learning environments and systems that fit the cognitive, emotional, and social architecture of the human mind. It**

**shifts the central question from How do we make students fit the system? to How do we design systems that fit how humans naturally learn?The future of education isn't about adding more content, control, or assessment. It's about redesigning the conditions in which learning happens. When environments align with the brain instead of against it, curiosity comes naturally, motivation grows on its own, and learning doesn't have to be chased.**

**It simply happens!**

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## **Aadya**

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**Aadya, a multidisciplinary designer and an aspiring product designer, currently in my sophomore year of my design degree. I am a person interested in psychology and behaviour, hence like social experiments and observing human behaviour in the social world and how its related to design. I am a person who likes to leverage my skills for crafting an impactful solution. Through this article I wanted to connect how multi-sensory input impacts the decision-making ability and the overall experience.**

# The Living Laboratory: Market Analysis of Chandni Chowk Through Interaction design

Aadya

## Abstract

This article presents various inputs gathered during the field visit to Chandni Chowk. The trip was to gather touch points and interaction based or design based substantial observations. This explores the market analysis of the place in terms of sensory input, navigation and consumer behaviour with a minor remark about the general settlements and structures of the shops there. Key insights highlight the role of bargaining, factors that affect decision making in markets, explorative purchasing alongside the challenges of navigating the challenges of narrow streets, crowd flows and landmark-based orientation. The navigation aspect explores how consumers navigate the dense spatial layout and how their behaviour is shaped by the social interactions and environmental cues.

## Keywords

*Market analysis, sensory inputs, visual, tactile, olfactory, auditory, flavours, navigation, landmark, social, crowd-flow, narrow, multi-sensory, consumer behaviour, purchases, herd mentality, explorative purchasing, mental shortcuts, experience, memory.*

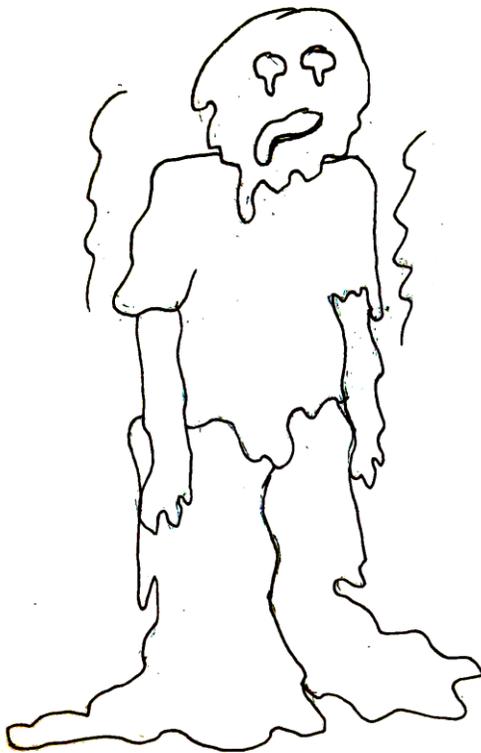


make out some meaning and relationship between the marketplace and the inputs.

Starting with the field visit, the most engaging and interactive part is the sensory input. Here is a division of all the sensory inputs that were gathered while visiting.

## Tactile

The tactile input includes everything perceptible by touch or felt physically. The field visit was done on a rainy day. Hence the sensory overload. Tactically the place felt very sticky, mushy and humid. You could feel that the place was overcrowded even in the rainy season.



*Fig.2 Humidity*

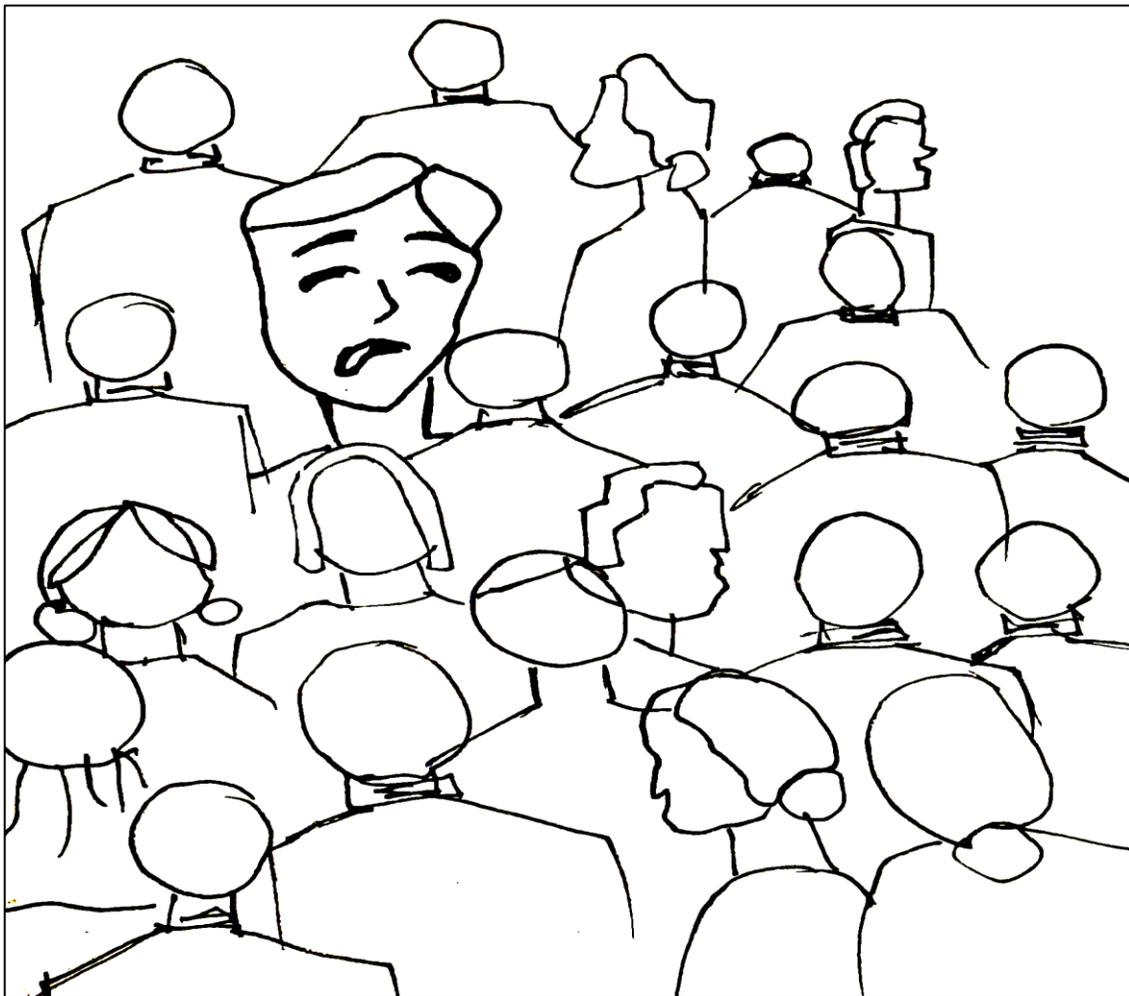


*Fig.3 Dirty and sticky (rainy)*

The sticky humid feeling felt like the Fig. 2, like one is melting away at the excessive multi-sensory stimuli available. While slowly trying

to move through the crowd, it felt like illustrated in Fig. 3, as if one is almost squirming to get out of the tight ropes.

Everyone was bumping into each other as the streets are too narrow to contain the amount of people that visit there, at all times. Overcrowding when it's raining is not a nice combination and that too when you have to keep walking and exploring through the streets, trying to protect yourself from the passing by rickshaws.



**Fig.4 Overcrowding**

It feels like illustrated in Fig. 4, too many people and the identity of a person getting lost amidst it. And the vehicles move both ways, so

it's not a rare sight to see rickshaws getting stuck and trying to go to their opposite directions while bumping into the people trying to walk in the cramped area. There was mud and dirt sticking to the feet as one tried to overcome the tight spot.

## **Auditory**

This input includes everything related to the sense of hearing. In contrast to the tactile input, the auditory input was actually intriguing and creative. There was of course that constant buzz of the market. Apart from that, the shopkeepers and the vendors were constantly trying to sell their wedding wear to almost every passer-by. Now this is where they got creative. The extravagant descriptions and their enthusiastic approach of selling their products would actually make a person stop for a second and consider at least to window shop.

The descriptions included:

***"Sapno main aanewaala lehenga"***

***"Baarish main bheegenewaala lehenga"***

***"Sherwaanichahiye madam?"***

***Table 1. Diary entry on communication.***

All of these statements indeed made us laugh and even more curious. For the first time, implementation of such selling strategies was seen. Apart from this there was the pitter patter of the rain, sizzling oil and paranthas going into the big cauldron. There was

also a procession of some sort going on with dhols and chants amidst the already present chaos.

## Visual

This input includes all the observations related to sight. The visual input included layering of the multi - generational shops, the busy streets with shopkeepers trying their best at the doorstep of their shop to sell, lots of tangled wires up in the streets etc.



**Fig.5 Old Building in Old Delhi**



***Fig.6 Cultural layering***

**The main highlight was the cultural layering which was a Gurudwara and a Masjid being adjacent to each other right at the beginning. The Gurudwara is Sikh architecture with Mughal influences along with which it features a golden dome and white marble façade. People from all religions were visiting them and it was really moving as such scenes are seen once in a while.**



***Fig.7 Town hall***

**And then there was the mess the rain had caused. There were a lot of cycle rickshaws there, more than battery rickshaws which shows that the traditional essence is very much there in the place.**

Everyone could see that the streets were dirty, there was water dripping even in shades and the food was not kept or made in the most hygienic manner but still people were waiting in the long queues just to experience the traditional and young essence of the place.

### **Olfactory**

This input includes everything related to the sense of smell. The olfactory experience out of all was not that outstanding. It was majorly because of the rain and the humid climate. But there was an exception to it which was the...

**'PARANTHA WAALI GALI'**

*Table 2. Diary Entry on Paratha WaliGali.*

as it freshened us up a bit. The flavourful smell of the paranthas was a delectable break from the rainy stink.

## Flavour

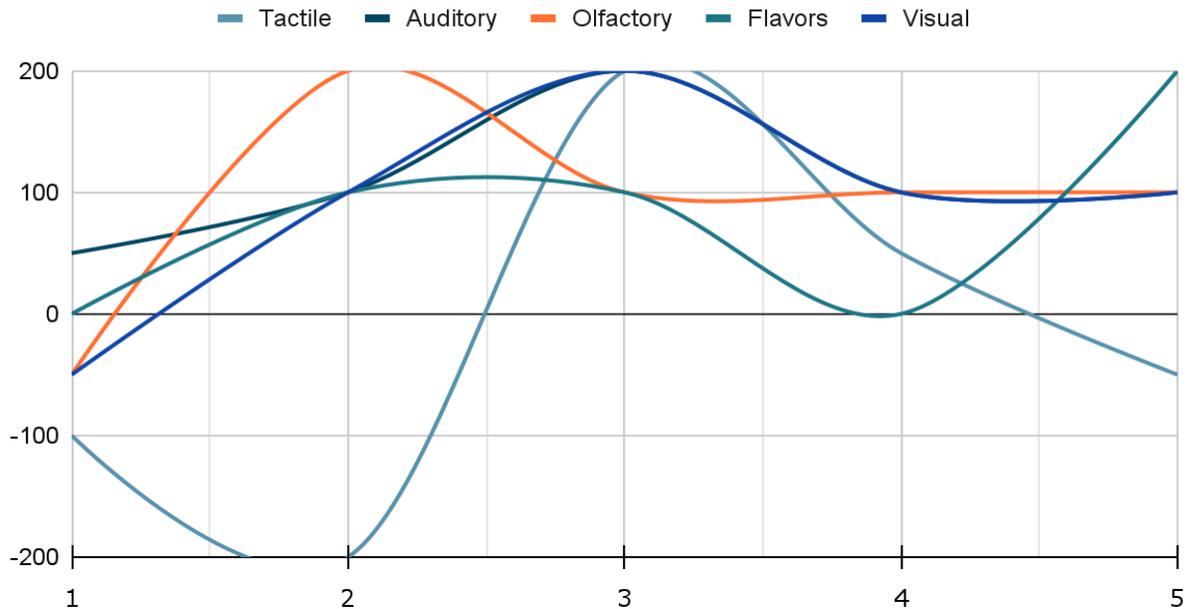


***Fig.9 Kulfi (flavour input)***

**This input includes the sensory impression of food. The main highlight part from the place you visit is the food you eat there because you actually remember that well. So, the new and seemingly weird dish that was heard upon and eaten for the first time was French fries made up of “moong kidaal”. An interview was taken of the owner to get to know about the evolution of the dish. The other flavourful dishes included tea and kulfi. Also, a new flavour was discovered which was a purple coloured grape kulfi.**

**Apart from the sensory inputs, other key points that are of importance are Navigation and Consumer Behaviour.**

### Multi-sensory journey graph



**Fig.10 Representation of multi-sensory inputs throughout the journey**

The graph above shows how satisfactory and unsatisfactory the multi-sensorial inputs were during the whole journey. The x-axis represents the scale for the inputs like -200 stands for worst and 200 stands for best, similarly 0 stands for neutral or not applicable. The y-axis has been divided into five marks which is meant to represent different stages of the journey like 1 represents right when Chandni Chowk was entered through the exit of the metro station, 2 represents the journey to the NaiSadak or the 'paranthawaaligali', 3 represents the exit from there and entry in the mall, 4 represents the journey to Ballimaran (Mirza Ghalib havelli) and 5 represents the food.

### Navigation

The navigation of the place is a challenge in itself as the place is too cramped up and the streets are too narrow. There is limited signage. One of the ways people navigate around is by using landmarks like

**“paranthawaaligali” or Jama Masjid. The other is asking around to the rickshaw drivers and local vendors for directions. Here the navigation is socially mediated and replaces the digital system. Even for them the directions generally include a way through the starting which is the Gurudwara, also a landmark.**



***Fig. 11 Getting lost in the lanes and Love for Doors.***

**But even after that, it is very easy to get lost or lose track. The essence of the place and the special montages are often seen deep in the streets, away from the throbbing public places like the Naughara which is away from the main road but is a significant part of the history of the place. And as one goes deep into the streets, the navigation becomes more and more of a task.**

**The tourists rely on landmarks, the shopkeepers and local vendors rely on mental shortcuts and spatial familiarity, shaped by**

experience and memory. Also, the crowd flow dictates movement as navigation is not fully voluntary but the crowd density and flow dictate it especially during peak hours as at that time it is really difficult to stop at a shop midway when the whole crowd is moving forward.



*Fig. 13 Map of Chandni Chowk (2026)*

Apart from all this, there is transport interference in the already cramped streets so navigation is constantly negotiated between pedestrian flow and vehicular interruptions. And navigation is not just for shoppers but for vendors also as they optimize routes for efficiency. They would particularly prefer to go out carrying goods during low traffic hours. To conclude navigation is multi-sensory – smell and sight act as natural way finders.

## Consumer Behaviour

The consumer behaviour in such socially crowded places depends on a lot of variants. Decisions such as which shop to buy from or where to eat or whether to bargain, all depend on those variants. One of those variants is herd mentality which is that the consumers often choose shops with the largest crowds and queues, assuming that they are popular and that that equals quality.

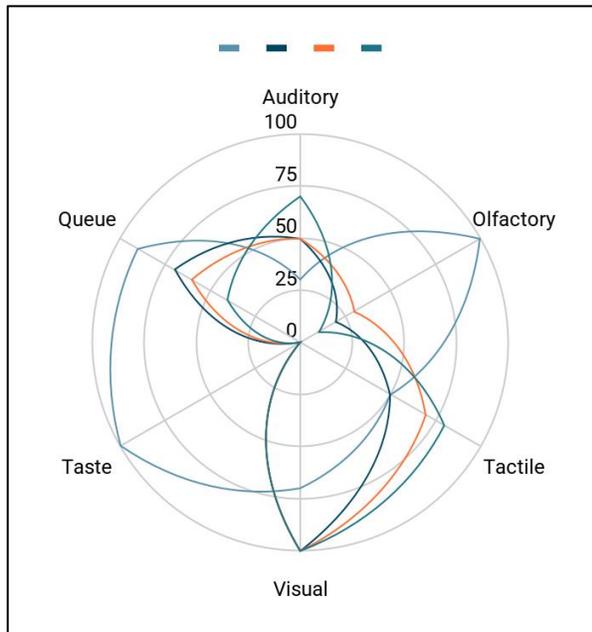
An old and famous aloo tikki shop had a long queue and people kept on joining that queue. There was even seating available at the first floor but everyone was eating standing just like customers before them did. The other common consumer behaviour is exploratory browsing which is that the consumer does not have any specific in mind and lets the environment guide their purchases. Most people visiting any place with too many shops often use this method. Also, consumers at such markets view bargaining as a ritual, it's a form of conversation with the vendor even if the sign on the shop says

**'no bargaining.'**

*Table 2: No bargaining meant Bargain.*

Other notable behaviour that was observed was multi-sensory decision making. Decisions were influenced by smell, sight and audio. Though audio might not play that important role in some cases. But choosing which shop to eat from in the whole

**'paranthawaaligali' is based on multiple senses. They would rather prefer a multi-generational family led shop than a new shop. The consumers constantly compare between shops and their prices and make that basis for bargaining too.**



***Fig.15 Representation of impact of multi-sensory inputs on consumer behaviour in terms of decision making***

**The graph represents how multiple senses and external factors impact a consumer's decision-making ability. The graph shows the impact in terms of four categories of products which are parantha, saree, home decor (festive) and earrings respectively. For each product, there is a different impact of each sense and in some cases one or two senses don't even matter. Here 100 is for matters the most, 50 is for may matter for some and may not for the others and 0 is for not applicable or doesn't matter.**

**The shift in the payment methods is quite significant amongst the younger and the older generation. The younger generation prefers convenience which is digital payments as it provides for quick**

**purchases while the older shoppers value tradition like cash. Many rickshaw drivers (especially cycle rickshaws) simply don't accept the online payments and demand cash as they haven't adapted to that technology or maybe can't due to some factor.**

**Other than these specific inputs, the general observation about the shops there and how people manage it is that the people over there have had their shops since generations. A vegetable vendor said that he has only ever sold vegetables in Chandni Chowk and nowhere even remotely outside of it for his whole life.**

**Coming back to shops, the shopkeepers generally have their shop at the ground floor of their home and live at the other floors. One notable thing is that for almost every shopkeeper, the door to their house remains open, while the access to the stairs is easily accessible and is when the place is crowded. This shows the comfortable and familiarity they have with the place and also that each and every adjacent shopkeeper is like an extended family.**

## **Conclusion**

**In conclusion, the field visit reveals that traditional marketplaces are more than sites of commerce, instead a dynamic ecosystem where interactions in various forms constantly takes place. The interplay of consumer behaviour, navigation and sensory inputs creates a layered experience. Observing how people negotiate, and respond to multi-sensory cues highlights the importance of designing for adaptability and engagement. It offers valuable lessons that design must embrace complexity, inclusivity and remain responsive.**

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## **Arnab Roy**

**Arnab Roy, a second-year design student at Delhi Technological University (DTU), is very interested in fashion and focuses on designing/styling accessories and products and also has future plans to be a creative director. Motivated by a desire to craft sustainably, he uses the "Cradle to Cradle" concept to turn waste industrial materials into modular, highly personalized pieces. In his work, brutalist aesthetics and sustainability are expertly combined to create a "industrial-punk manifesto", In addition to his creative endeavors, he enjoys sketching, playing the flute.**

# Deconstruction of the Construction

Arnab Roy

## Abstract

This essay, "Deconstruction of the Construction," describes a creator's path from dissatisfaction with the mass-produced, soulless saturation of the accessories industry to the adoption of a radical, environmentally conscious design philosophy. Inspired by the "Cradle to Cradle" concept, the author began a project to produce distinctive, individualistic, and modular pieces. The procedure entailed gathering discarded "junk," or industrial "technical nutrients," and transforming these things with a "scavenger's eye". Through sketching, prototyping, and material testing, the creator mastered the art of combining brutalist aesthetics and sustainability. The resulting one-of-a-kind objects are marketed as a type of "wearable rebellion," elevating salvaged electronics into an industrial-punk manifesto that favours raw originality over conventional luxury.

## Key Words

*Sustainable Crafting, Circular Economy, Upcycling, Modular Accessories, Industrial-Punk, Cradle to Cradle*

## **Introduction**

**“To eliminate the concept of waste means to design things products, packaging, and systems from the very beginning on the understanding that waste does not exist.” (Cradle to Cradle)**

**While doing research and making progress for a project related to sustainable crafting, the author very funnily stumbled upon the book Cradle to Cradle by William McDonough and MichealBraungart because of their growing frustration of trying to find and create unique pieces, something that the people haven't seen or at least haven't been.**

## **Body**

**They began to obsess over the idea that the relentless march of global capitalism was driving an increasing commodification of every aspect of life, flattening artistic expression into mere marketable units and making true novelty nearly impossible to achieve within the existing framework. It was, therefore, with a distinct sense of ironic humour that amidst this existential creative crisis, generated by the very difficulty of finding something new, they stumbled directly upon the seminal text Cradle to Cradle by William McDonough and Michael Braungart.**

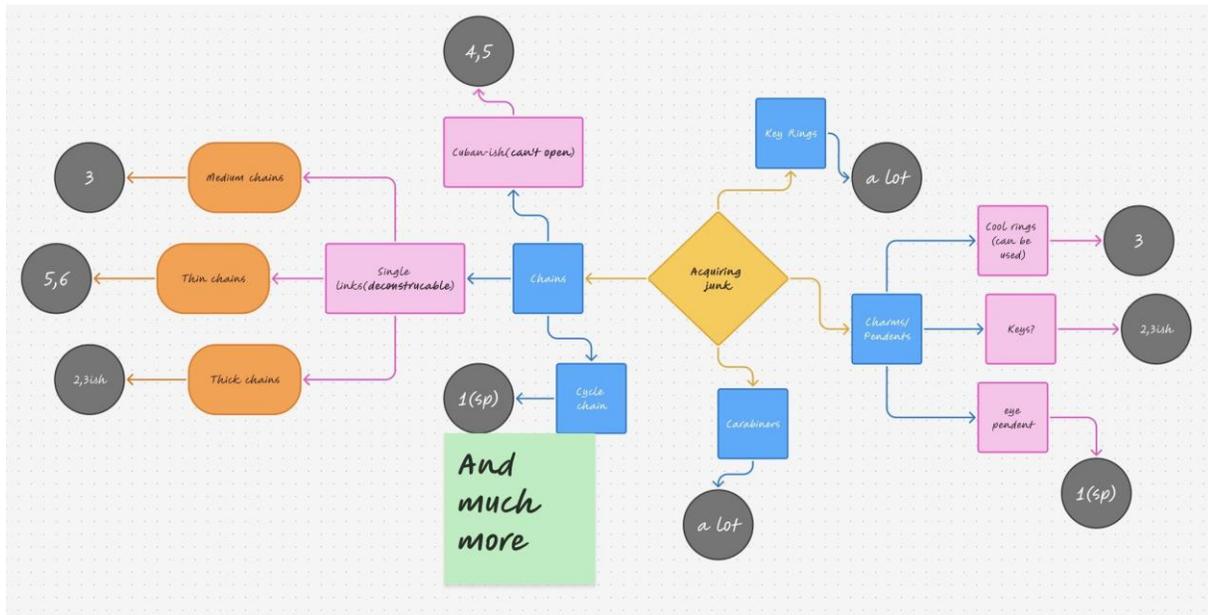
**Research had failed the author to give something similar in terms of modular accessories and brands that work. The author has disheartened of seeing the same designs splattered across everywhere and they question them self and people why does everyone want to look the same? What's the point of accessories and jewellery if they are not curated to each individual? The increasing saturation of the market filled with the china made pieces**

led the author to question why there is no individuality to jewellery anymore?

Why does everything look so soulless? Why is quality compromised everywhere? There was a clear path on what the author had to make in terms of satisfying them self or the hunger of creation. This led the author to design and create a few accessories which are unique to them and catered to their personality and character.

## The Process

### Materials and acquiring "Junk"

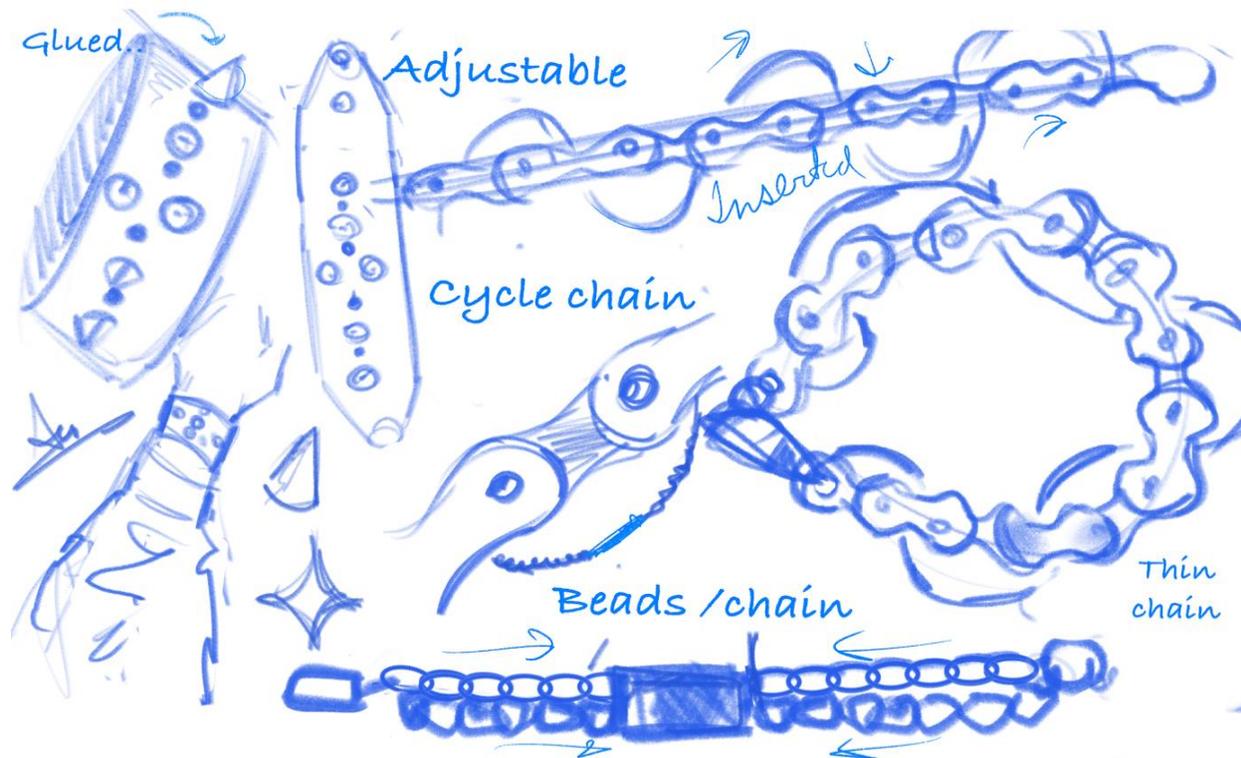


**Fig1: Figjam chart of the junk**

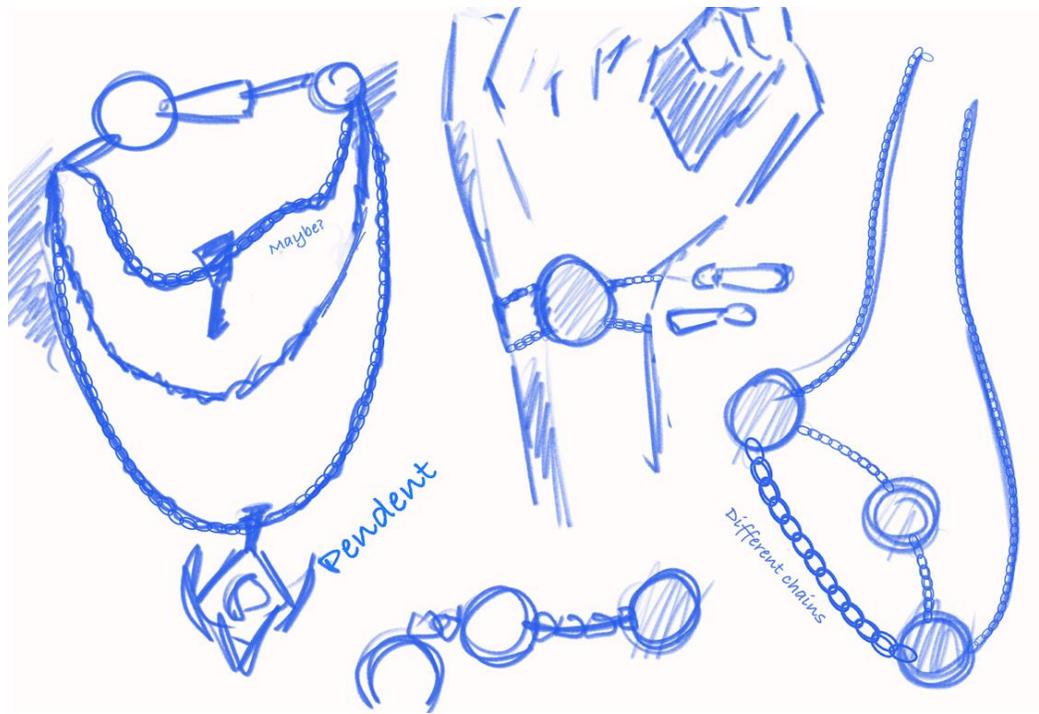
After gathering some materials like chains and charms from either old pieces or recycling some junk from here and there, the author had quite a supply in their hands. The author also tested how the materials behaved to get some rough ideas about the prototypes of the accessories and makes a flow chart of materials he found.

## Sketches and Initial Ideas

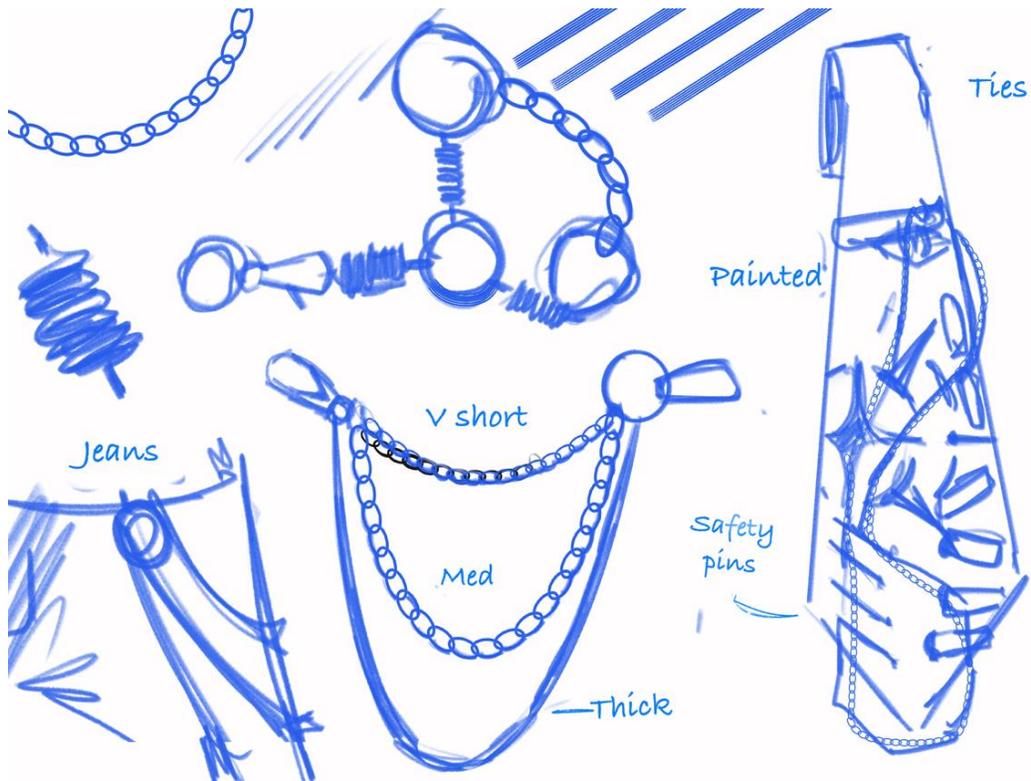
The author started with hand-drawn sketches to explore shapes, layering, and mechanical assemblies and exploring what all elements they can make which are unique to themselves and their personality using leather straps and cycle chains as well making sure that the designs are workable at least inserting chains here and there with keychain rings and rings to make all kinds of things work and made some rough layouts showing where can attach.



**Fig 2: Rough sketches with citations of the process**



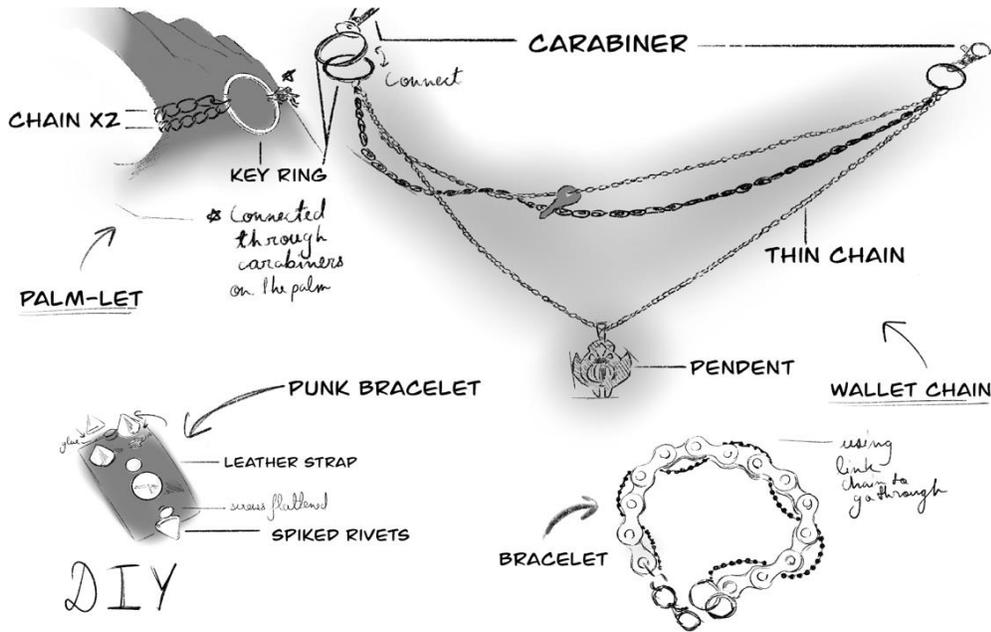
**Fig3: Rough sketches of more accessories and how they will lay out**



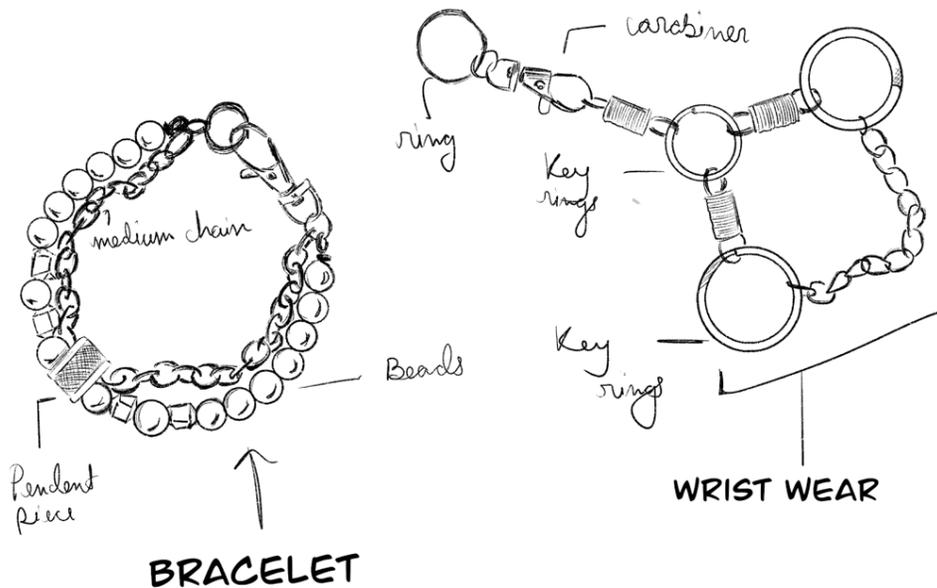
**Fig 4: Rough sketches of the sizings and the tie design**

## Final designs and prototypes

After the sketches and a lot of rings and chains being opened and closed, the author was finally able to get the final pieces and some final sketches of some of the pieces.



**Fig 5: Final sketches**



**Fig 6: Final sketches of two more products**



**Fig 7: Actual image of the 2 bracelets**



**Fig 8: Punk bracelet**



*Fig 9: The painted custom tie.*



*Fig 10: Wrist wear.*

## **Conclusion**

**The author has become adept at turning industrial "technical nutrients" into valuable objects, successfully connecting the starkness of brutalist design with the principles of Cradle to Cradle. With a "scavenger's eye," the creator goes beyond standard jewelry, adopting a design approach that responds to the existing narrative of discarded materials, shaping each unique piece. This approach has grown into a wearable form of defiance, demonstrating that materials often dismissed as "junk" can be transformed into a sustainable, industrial-punk statement, valuing raw authenticity over traditional notions of luxury.**

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## **Adarsh K Suresh**

**Adarsh K Suresh is a second-year student in the Department of Design at Delhi Technological University. They have been awarded a special mention and a certificate of honour by The Times of India. They were also a peer educator at the CBSE Adolescent Summit 2022. For Adarsh, design is a play of perspectives, shaped by lived experiences and, in turn, shaping the way one engages with the world. Beyond design, they are an avid reader and enjoy public speaking.**

# **In Dilemma: Unfiltered Chandni Chowk**

**Adarsh K Suresh**

## **Abstract**

**The article explores Chandni chowk as a space that defies singular definition and rather presents it as a cluster of experiences, contradictions and unanswered questions. Beyond its lanes of exotic clothes and food and products lie lanes of culture, congestion and dilemmas. The very act of defining chandni chowk, which requires defining the ideals of inclusivity, connection and development itself is what's presented in the article. The project, through juxtaposing personal encounters and questioning romanticised narratives, frames the visit as an observation that Chandni Chowk differs in meaning based on one's perspective, this article being one of them.**

## **Introduction**

**Describing Chandni Chowk to someone who hasn't lived in or around it throughout their childhood is an interesting concept in itself, because one always runs into the trouble of describing it the wrong way. It defies description - not because language fails, but because it already arrives overwhelmed with different cultures and classes and languages and architecture and food and people, such that one is bound to miss out on something.**

**The very existence of this place is a living argument against order. Chandni Chowk, economically, is a market one relies upon to buy, well, anything. The entire market is divided into narrow lanes, each solely dedicated to a single product - gullies, as they are called. Gullies for exotic collections of sarees, lehengas, and kurtas. A gully**

for cameras. A gully for parathas (flaky layered flatbreads). As all-encompassing as it is for products, it is equally comprehensive in its customers, ranging across class, age groups, ethnicities, and genders.



***Fig1: Everyday life in Chandni Chowk, shot on old cameras and Google Pixel 7***

## “Lehenga Lelo Madam!!!”

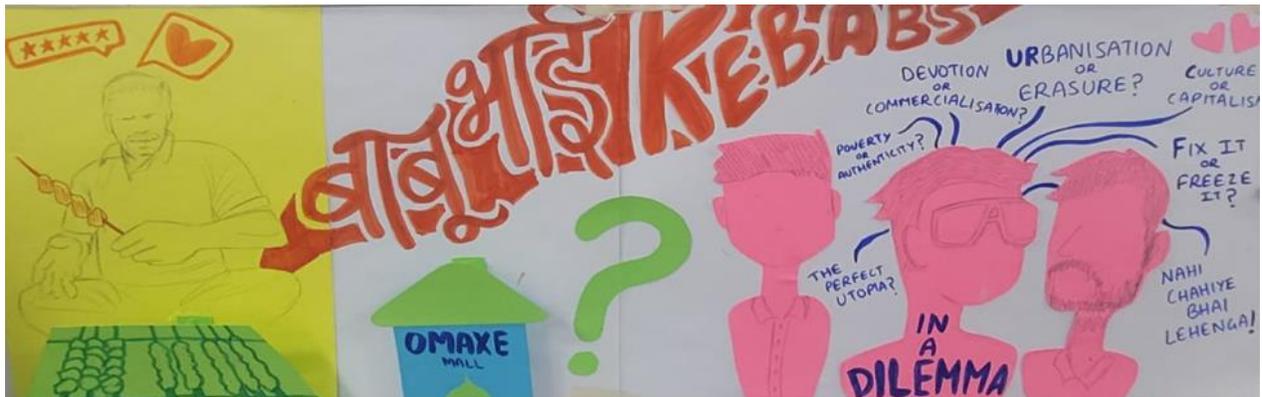
The only difference between a saree cheaper than a meal and one that costs more than a car might just be a few hundred steps.



*Fig 2. A gully for everything, Gullies for lehengas, sarees, parathas... a sketch*

Having visited this maze of a place a couple of times had given a sense of confidence - delusion, really - that navigation would be possible without any external help, and so Google Maps was ditched. Truth be told, it wasn't overconfidence but the fact that Chandni Chowk has lanes worth getting lost in, and the young fire that wanted to explore on its own accord, that led to this decision. To have an unbiased walk that would allow reaching spots that might have been left unexplored in previous runs.

## Babu Bhai Kebabs



*Fig 3. Project display in interaction class, a sketch of babu bhai kebab wala.*

The interactions included Babu Bhai Kebabs, the mastermind behind perhaps the best kebabs in the Delhi NCR region. He does not have a typical shop one might expect, with tables and chairs and menu cards. In fact, he does not even have a stall. Babu Bhai Kebabs operates on the side of the road, with just a kebab grill and his food products, and yet his shop is what everyone looks for, either after reading a review from the internet or through word of mouth from a close friend. What is noticeable is that even the locals can be seen eating from his shop.

He is what would be called the answer to a question often thought of in Chandni Chowk, which is, "How do shopkeepers not just sustain but also run their businesses so successfully even when their shops are deep inside the gullies?"

As absurd as this might sound in the capitalistic context of everyday life, the answer lies not in MRPs but in loyalty. Loyalty in the relationships that customers have with their sellers - relationships based on trust over the quality of both the product and the conversations in between. Watching people bond over thirty-forty

percent discounts is an everyday scene one gets to witness in these places.



Fig4. Mind map of purnidilli

And it is not just the market that makes Chandni Chowk what it is. It is also the architecture – the Mughal planning, the colonial overlays and the havelis. It is the pedestrian-priority zone, with rickshaws constantly weaving through. It is the people of different races and religions who live with and around each other. It is the food, which has a cultish following so deep that people willingly trudge through lanes and mud just to find that one niche kebab connoisseur. And yet, with all this grandeur and harmony, one is often conflicted – doubtful, even.

“Is this all what Chandni Chowk is?

Does it not include the mud puddles or polythene bags that one steps on?

Is it not the wires dangling above one’s head?”

## Gully of Dilemmas



*Fig5. Comic panel, experiencing the dilemmas in Chandni chowk 1.*

To sum up one's trip to Chandni Chowk would be to carry back a heavy bag of dilemmas. A dilemma, in particular, of not being able to have absolute answers to the various questions that arise during the visit. Questions such as how this place is glorified as a haven of religious secularism, yet remains divided into sections with rigid local laws that seep even into its food practices. Questions like whether what is called a cultural, experiential trip might actually be a hellscape of a place to call home for those who live there. Questions like whether the creation of the Omaxe Mall is justified simply because its intended users are the high elite class, and therefore it supposedly does not disrupt the "average shopkeeper-average consumer" relationship.

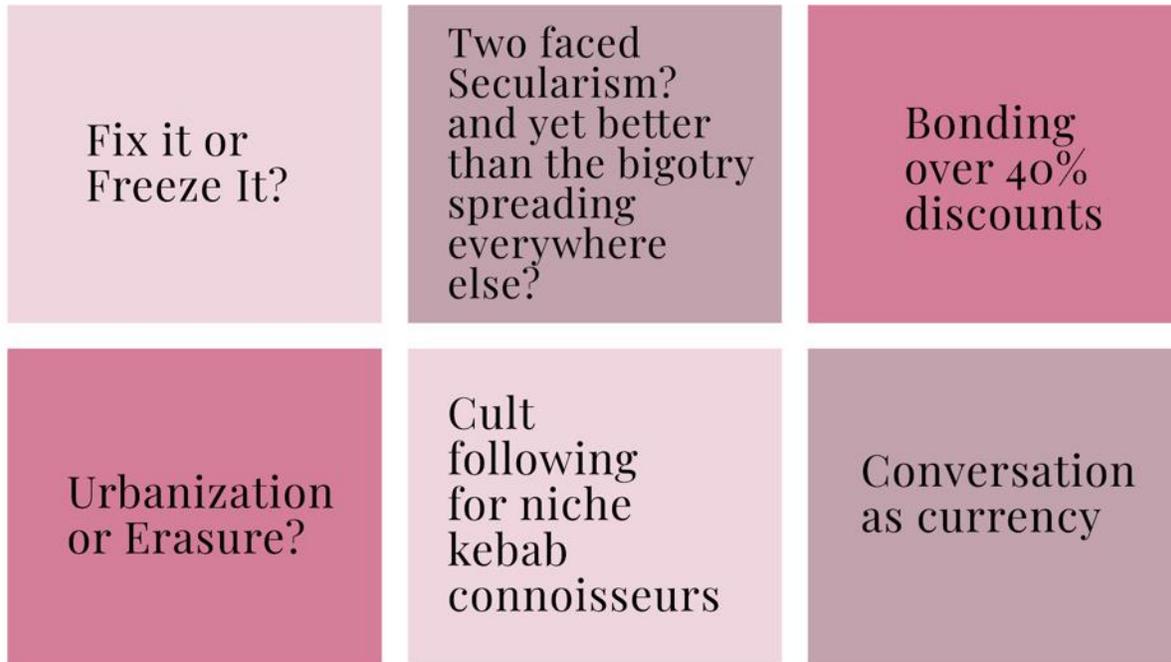


**Fig6. Comic panel, experiencing the dilemmas in Chandni chowk 2.**

**The relationship with Chandni Chowk is arguably broader, in the sense that what its citizens feel about this place may be similar to how they feel about the country itself. Do they know how to differentiate when a shop gives them a price too high? Do they see the rot and the wrinkles on the walls for what it is, or are they trapped in a trance of its beauty? Do they notice the ridiculously obvious social and physical cues that place people into rigid groups? And do they fix it or freeze it – in the sense of whether they rebuild and develop, or let it be, to keep it from changing an identity they have grown to love?**

**No Full Stops...**

## Conclusion



*Fig 7. Placards for overall thoughts regarding Chandni chowk*

**Even with Chandni Chowk's inclusivity and comprehensiveness, it cannot have an umbrella description that everyone agrees upon. It could be concluded that it is perhaps the perspective through which one sees Chandni Chowk that fills in the details of its description.**

**This project was not about full stops or answers to these questions, but about the observation itself - the people encountered, the food eaten, the socio-political questions that surfaced along the way. Quite honestly, it was overwhelming. So, concluding this project without a definite statement felt like an excuse at first - but it is not. This is how the trip is meant to conclude: in a dilemma. A dilemma of questions that apply not just to Chandni Chowk, but perhaps to the country itself.**

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## **Abhishree Srivastava**

**Abhishree Srivastava is a second year college student at Delhi Technological University, pursuing Bachelor of Design. She is interested in visual storytelling, psychological narrative and experiential design through film and visual media. With a focus on minimalism and mainly narratives based on sound and audio, this project shows how emotions like fear, in this case, can be evoked, rather than being triggered.**

# Fear an Experience

Abhishree Srivastava

## Abstract

This article shows the documentation of the process of making a short horror film. The inspiration for the plot of the film was actually derived from a real experience encountered by a student. Rather than using typical horror elements like extreme jumpscare or dark shots, the project explores how a particular emotion, fear in this case, can be communicated to the audience by just sound, pacing, framing, editing etc.

## Keywords

*Horror movie, Sound Design, Narrative Storytelling, Editing, Character Development, Student Film, Film Making, Camera Angles and Cuts.*

## Introduction

“Based on true events” is a phrase often used in many horror and thriller films to create fear and uneasiness in the audience, however, in this short horror film- “The Dream”, the phrase can be used for the film’s plot inspiration, with its literal meaning in mind as this film is, infact, based on true experiences.

Whatever one sees on the screen, it is derived from an actual experience of a student, an experience that was disturbing enough to be considered as horror. So in this article, this student-made short horror film at Delhi Technological University, explores how just by using different sounds, pacing and changing rhythm of the videos,

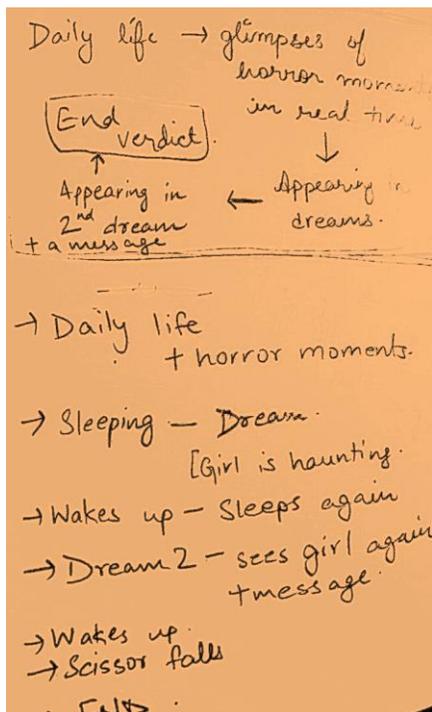
using different camera angles etc. can lace a film with the horror genre, without use of any explicit visuals.

## Journey Map of the Movie created

The making of the film was done with a clear plan in mind, however it was an iterative process, as changes were made to the film plot, props and settings when different stages of the film-making process unfolded: -

## IDEATION

So, in the ideation stage, the plot of the film was decided and finalised. Everyone in the group first listened to the actual experiences of the student, made notes and a few changes in the plot according to the available setting that they shot the film at.



**Figure 1: Ideation Sketches**

The students mainly focused on the narrative parts of the scene, while keeping the sound effects and camera angles in mind, few

changes and many decisions were made so that the film had minimal narrative but high emotional understanding.

## **PLANNING**

In this stage, the students decided on the concept of elements that were to be used in the film, that includes location, props, character roles, director, shot composition, sound choices etc. Because of the limited time, the main focus area was using the environment for the story to the fullest and keeping a smooth narration throughout.

## **EXECUTION**

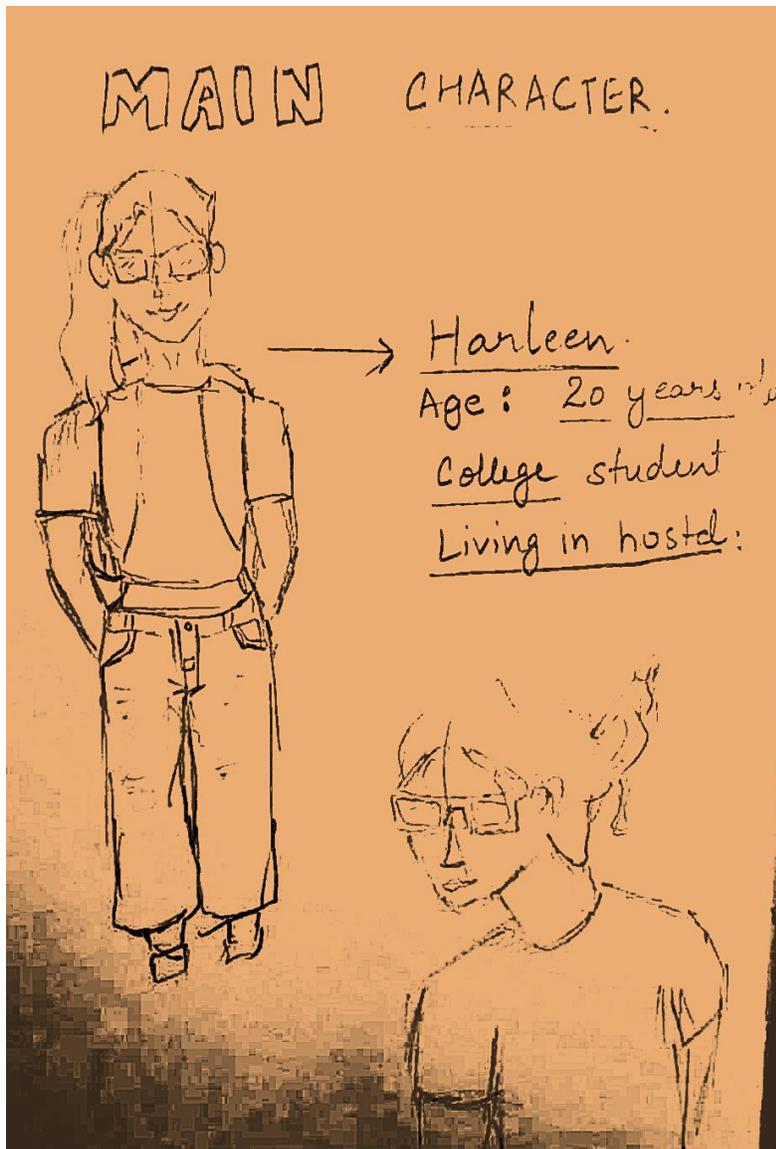
The execution phase involves the actual making of the film. Scenes were shot with a particular frame and look in mind, removing possibilities of any extra or unnecessary footage. During this phase, many technical applications were also explored like attention to frames, checking the light appropriate for the scene, making sure to record the scene in the camera angle it requires etc.

## **EDITING**

In editing, things like colour grading, sound cuts, pacing and rhythming the videos, placing them orderly were few of the things involved. Intense background music was cued in certain scenes that were important, silent cuts were made in order to end a particular scene, different camera cuts like L cut and J cuts were used as well for smooth transitions.

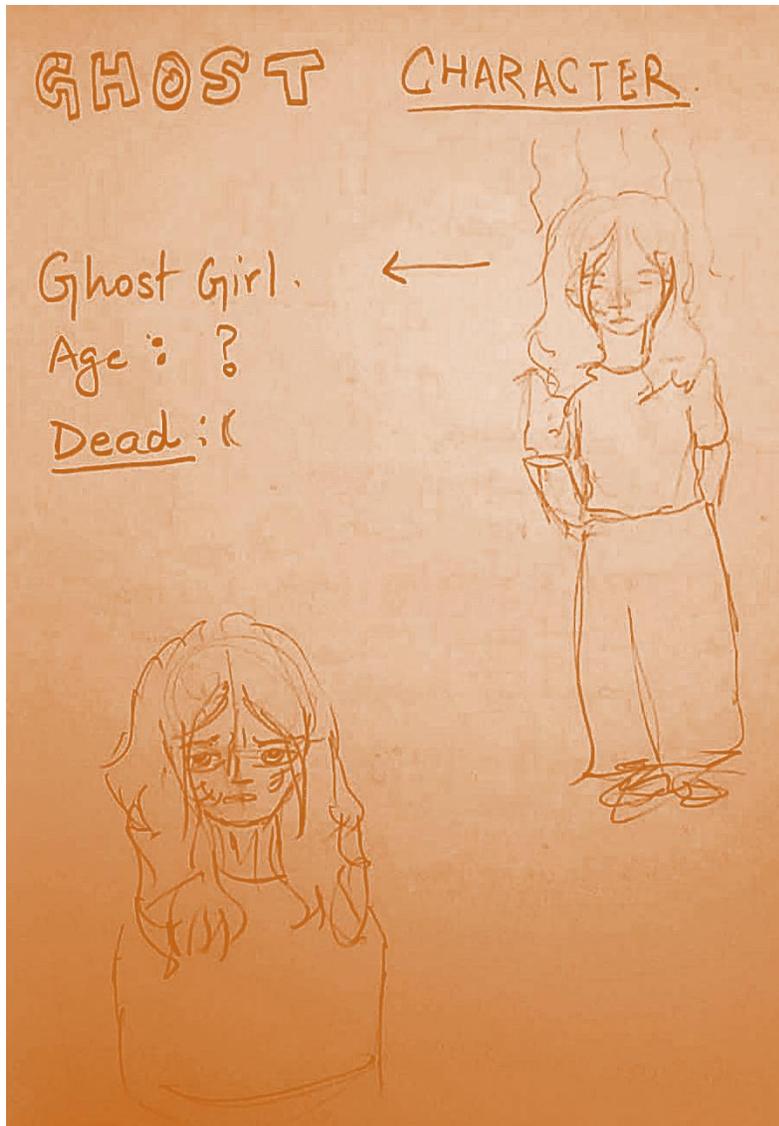
## **CHARACTERS**

In the film, there are 2 main characters. The background details have not been specified for each character, leaving the audience to project their own understanding and interpretations to the happening events in the film.



**Figure 2: Character Sketches**

**One is a girl, who is currently living in the hostel in her college. She is shown doing a bunch of things that any girl living in a hostel would commonly do- waking up, brushing their teeth, going to class, working or studying after class, sleeping etc. This character was used to convey fear. The character shows that something is out of place, and gives a series of reactions that indicate that whatever events happened in the film were not right and were unsettling. Hence, this character is being used as a medium to show fear.**

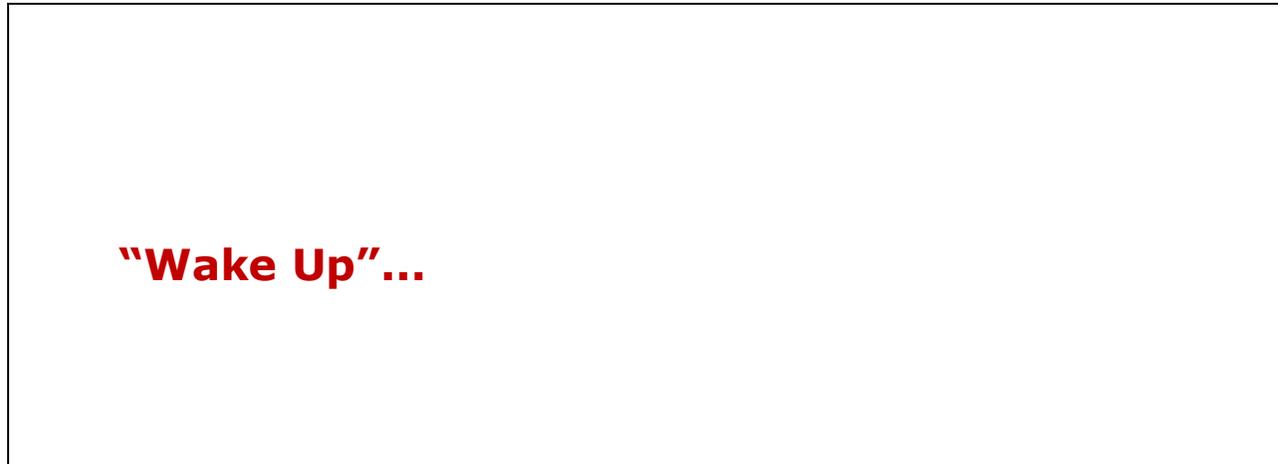


**Figure 3: Ghost Character.**

**The other character is a ghost of a girl. So, at the beginning of the film, her full presence is rarely shown, she is seen as something watching the hostel girl continuously and haunting her as she never comes in front of her. However, there is a perspective changing arc in the film about this character.**

**Everyone thinks that the spirit is evil and wants to hurt the hostel girl, as she keeps haunting her, but in reality, she is doing- what looks like she is haunting the girl- because being a spirit, that's the**

only way she can interact with the hostel girl. And when things got too intense, she started appearing in the dreams of the hostel girl, to give her a message.



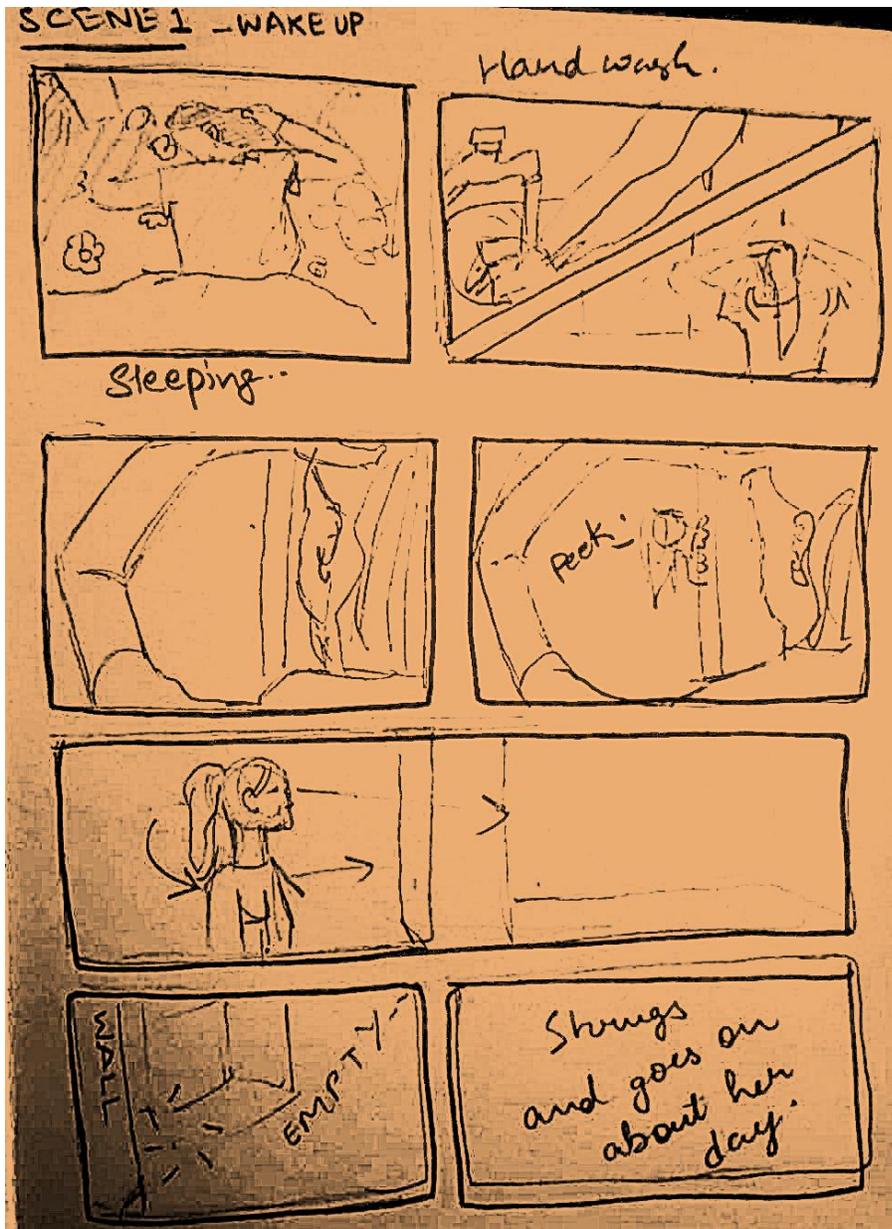
*Table 1. Wake Up.*

“Wake Up” as soon as the hostel girl wakes up from her dream, the scissors that were hanging above her head, over her bed fell. Had she not woken up; the scissors might have hurt the girl’s eyes. Indicating that the spirit that we thought all along was evil, was actually to save the hostel girl from something terrible happening.

## **Storyline**

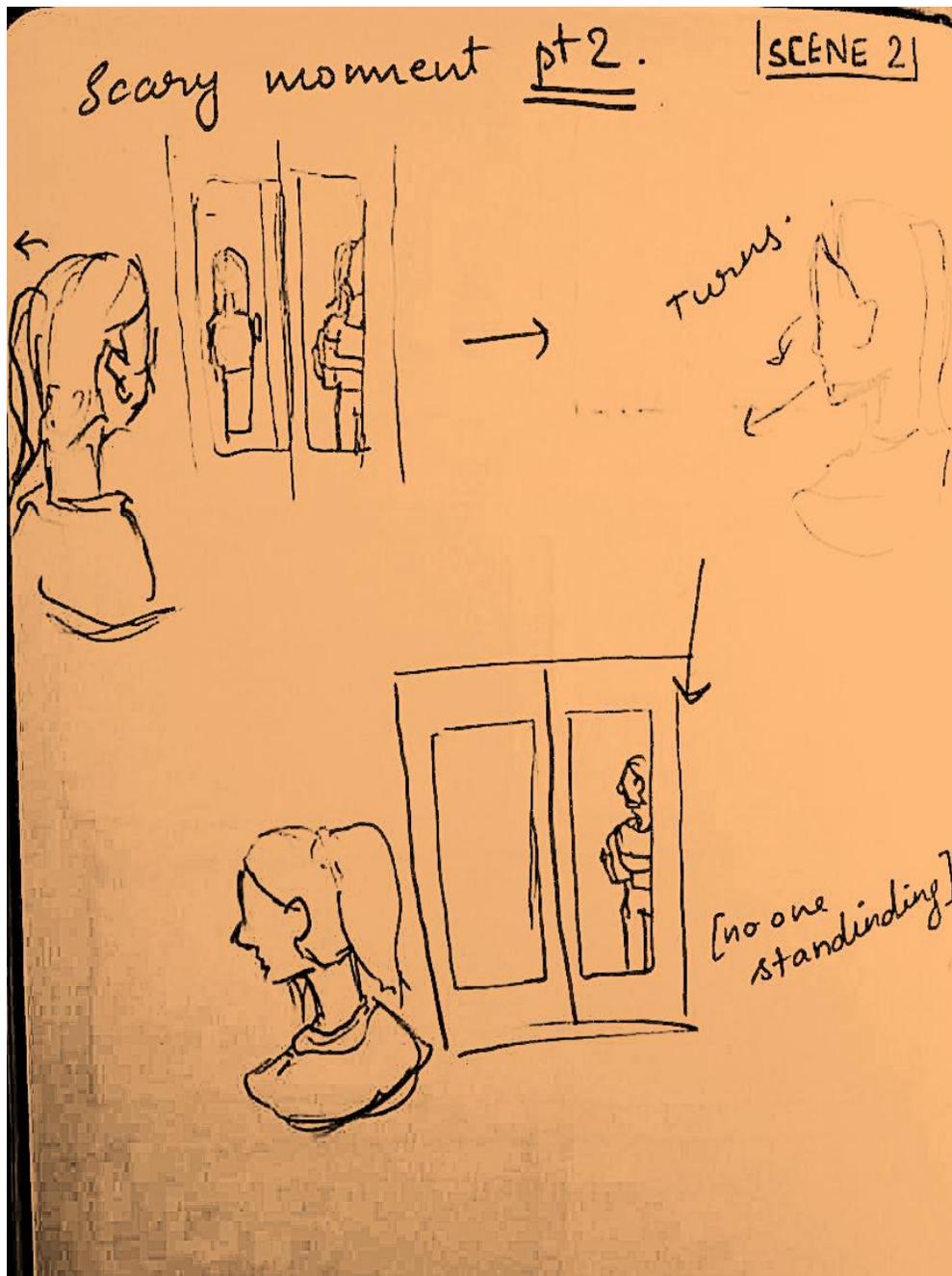
The plot of the film involves blurring the line between reality and dreams, making the unsettling idea sit in the audience as the story progresses.

At first, you see a girl that is living in a hostel, going on about her day but throughout the day, she feels like something is near her and observing her. At first, she catches a glimpse of a head, peeking from a wall in the washroom, but when she goes to check it out, there is no one.



**Figure 5: Storyline**

**Then as she is going to class, she waits for the lift, and while waiting she sees a reflection of a girl standing behind her, but as soon as she turns around, she sees no one.**



**Figure 6: Scene Details.**

**The time skips to the night, she is studying in her hostel room at night, and eventually gets tired so she goes to sleep.**

**In her dream, she sees a girl running in the hallway of the hostel and enters her room.**



**Figure 7: Hallway.**



**Figure 8: Enters Room.**

**She locks the door behind her, then sits beside her bed and she sees her own sleeping form in the dream.**



***Figure 9: Watching her sleep.***

**The girl had a few scars on her face, was quiet, and almost seemed like a ghost, and she is now sitting beside her bed, just watching her sleep. And slowly, the girl moves her hand forward- as if trying to touch the face of the sleeping girl, getting closer and closer but suddenly-**



***Figure 10: Hand.***

**The hostel girl wakes up from her dream.**

**She grabs a bottle of water as she is a little out of breath, feeling a bit scared of the dream and looking at the place where the girl in the dream was sitting, as if to make sure that she isn't there in real life.**

**Then after calming down- she goes back to sleep again, only to end up in another dream.**



***Figure 11: Sitting Across.***

**In this dream, she is again in her room, sitting on her bed. She looks around in her dream, noticing that she is in her room, and suddenly notices that the running girl is sitting across from her on her bed.**

**The ghost/running girl sits in front of her, slowly saying “wake up” in a normal voice and repeating again and again, increasing the volume of her voice each time.**



***Figure 12: Wake Up.***

**As the voice volume increases, the breathing of the girl also increases, and after the ghost girl says wake up in her loudest voice,**

**there is silence, which is broken by a whisper after a few seconds-  
"wake up"**

**Suddenly the girl wakes up from the dream, opens her eyes and sits  
on the bed.**

**Scissors, that were hung from a hook over her bed, fell.**

**And had she not woken up-**



***Figure 13: Accident.***

**So, the end of the story is that the ghost girl appearing in her  
dreams, was actually a good ghost, and was in her own way, trying  
to warn the girl. The ghost girl saved the hostel girl from a bad  
accident.**

**The intended impact of the film was achieved by using controlled  
pacing, sound led storytelling, uncomfortable repeated cues rather  
than explicit visuals, strategic camera movements and angles etc.  
Some shots were taken in such a way that they restricted certain  
information from the audience, for the scene to be shot the way it  
was intended to. Moments of silence were deliberately preserved in**

order to give importance to the action being done in certain places of the film.

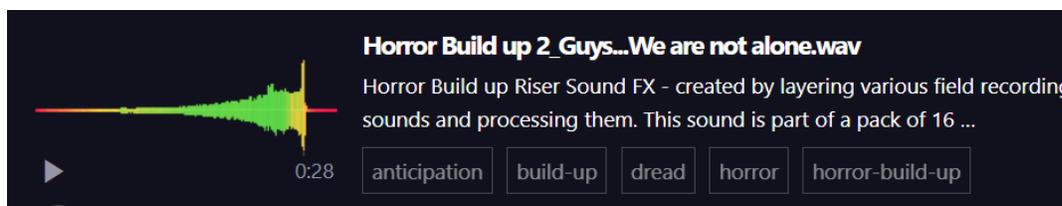
## Music

The overall music of the film included background noises and sounds that were appropriate to the scenes. The sounds used for ambient background are low frequency sounds that manipulate the brain into feeling dread, anxiety and tension by triggering a physiological “fight or flight” response.



*Figure 14: Horror atmosphere low frequency sound, (freesound horror)*

There are certain areas in the film where the tempo of the sound effect is slow, but increases with the pace of the video, often helping the audience understand the context and nature of the scene.



*Figure 15: Horror Build up sound, (freesound)*

In the picture above, one can see a “Build up sound”, meaning it’s a sound that starts slow in volume and rhythm but gradually increases in volume, as well as speed. This type of sound has been used for the scenes in the film that involve some reveal happening at the end of the audio. Something that helps the audience feel anticipation and curiosity to look forward to the scene.

## **Issues faced in Various Aspect**

**Throughout the shoot there were certain issues experienced. First of all, while shooting, it was realised that certain tasks were hard to perform without professional equipment, like getting props ready or getting a particular thing to fall from a distance, getting the appropriate setting of the lighting required by the scene etc. Then there were other aspects as well like in the sound aspect, it was hard to get the sound of the real time scene with the background environment noise, which prompted the students to create their own voice overs even after recording the video for the film or finding substitutes for the audio, which was proven to be a quiet hard, as they had to find audios that suited their footage.**

## **Conclusion**

**Through the process of this short film making, one learns to demonstrate how any emotion can be well communicated to an audience even without dialogues, simply by using visual cues or sound cues. The journey mapping helps in realising that taking every stage of the task into consideration is important as it helps shaping audience experience. Moreover, the challenges faced during the shoots further elaborates and proves that it encourages thinking out of the box solutions rather than limiting the brain to only existing ones.**

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<https://www.freepik.com/audio/music>



## **PawniChandna**

**Student at Delhi Technological University (DTU), Bachelor's in DESIGN(B.Des),Department of Design.**

**The contributor is an undergraduate student whose academic interests include visual culture, self-expression, and experiential learning.**

# Sailing into the Unknown: A Pirate's Spirit on Campus

PawniChandna

## Abstract

This article examines the use of fashion as a narrative tool to explore uncertainty, self-discovery, and growth within the college experience. Through a pirate-inspired outfit worn on campus, the author reflects on the emotional parallels between navigating higher education and sailing into unknown waters. The project incorporates character development, costume design, makeup, accessories, and final imagery to convey themes of resilience, adaptability, and exploration. Rather than presenting fashion as performative or decorative, the article positions it as experiential learning—an embodied reflection of personal identity during a transitional life stage. The pirate metaphor allows space for imperfection, trial and error, and emotional honesty, emphasizing that progress does not require clarity, but movement. By documenting both the physical design process and the emotional experiences associated with wearing the outfit, the article highlights how creative expression can foster self-awareness and confidence. Ultimately, the piece argues that uncertainty can be a meaningful space for growth, and that the journey itself plays a vital role in shaping identity.

## Keywords

*Fashion as self-expression, college identity, uncertainty, experiential learning, costume design, metaphor in fashion, youth identity, creative exploration, personal narrative.*

## Introduction

Fashion has long served as a medium of self-expression, storytelling, and identity formation, particularly during transitional phases of life. On college campuses, clothing often reflects more than aesthetic choices; it captures emotional states, evolving identities, and personal narratives. This article explores how a pirate-inspired outfit became a symbol of navigating uncertainty, growth, and self-discovery during the college experience. By combining character development, costume design, accessories, and lived experience, the author uses fashion as a metaphor for “sailing into the unknown,” illustrating how uncertainty can foster resilience, curiosity, and personal evolution.

## Sailing into The Unknown

The outfit emerged from a simple but powerful feeling: not knowing what comes next, yet choosing to move forward anyway. Wearing it did not feel performative or theatrical. Instead, it felt honest, reflecting a stage of life defined by curiosity, uncertainty, and a gradually growing sense of trust in the process in Fig 1.



*Fig.1 Hourglass with flowing water symbolizing uncertainty and passage of time.*

The idea of sailing into the unknown resonated deeply because it mirrored the experience of college life, where progress often happens without a clear destination and meaning is discovered gradually through movement. This illustration represents the fluid nature of decision-making during early adulthood, where time moves forward despite unanswered questions, emphasizing trust in the ongoing process rather than fixed outcomes.

Uncertainty carries both fear and excitement. As a college student, particularly in the early years, there is often an expectation to have answers that have not yet had time to form. Questions about future plans, career paths, and long-term goals are constant. More often than not, those answers remain unclear. While this uncertainty can feel heavy, it can also be freeing. Like a pirate setting sail without a map, not knowing does not signify being lost; it signifies exploration.

### **Outfit Assembly**

Before assembling the outfit, the author focused on defining the character behind it. Rather than envisioning a loud or fearless pirate, the character was imagined as observant, grounded, and quietly resilient - someone who continues forward despite uncertainty and adapts rather than resists change. This character closely reflected the author's own experience as a college student, and it guided every design choice, ensuring that the look felt authentic rather than performative.

The foundation of the outfit was a white off-shoulder dress chosen for its simplicity and symbolism of the old world (see *Fig.2*). The colour represented openness and new beginnings, while the silhouette referenced traditional pirate attire. It was important that

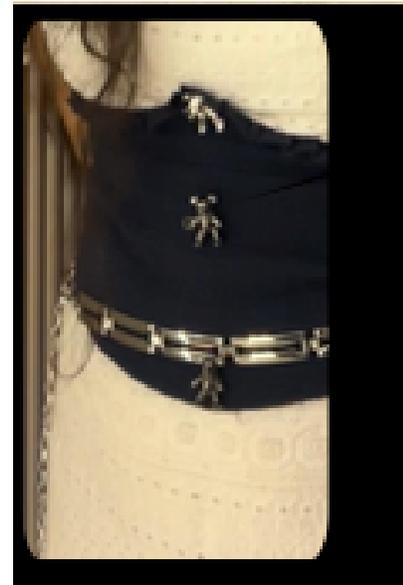
the outfit felt natural and wearable on campus rather than rigid or costume-like. To balance the softness of the dress, a dark corset-style belt was added to provide structure and definition, symbolizing strength and stability amid uncertainty. A layered chain belt further enhanced the rugged, adventurous quality of the look, reflecting the balance between vulnerability and confidence that the author is learning to navigate.



*Fig.2 Illustration of the pirate-inspired character*



*Fig.3 Bear-themed corset detail.*



*Fig.4 From the Costume*

The drawing Fig 2. captures the understated, grounded nature of the character—observant, resilient, and quietly adventurous—serving as a visual foundation for the outfit’s conceptual development. Fig 3. symbolizes familiarity, softness, and reassurance, highlighting how strength can coexist with vulnerability during periods of transition and uncertainty.

## Make Up

Makeup was intentionally kept minimal and understated. Dramatic elements were avoided in favour of warm, natural tones that allowed the look to feel lived-in rather than theatrical. This choice emphasized self-embracing over transformation and helped maintain a sense of grounding throughout the experience. Accessories played a significant role in shaping the narrative. The bandana anchored the outfit in pirate imagery while also serving as a symbol of identity. One of the most meaningful details was the bear-themed corset element, which introduced a sense of comfort and familiarity. Incorporating something playful and unexpected represented emotional grounding during a time of uncertainty, highlighting that strength can coexist with softness.



*Fig 5. (A) Make up (b) With Shades Accessory*

The final photographs captured the emotional tone of the experience. Rather than appearing posed or performative, the images reflect ease, thoughtfulness, and authenticity. Photographs taken with friends were especially significant, emphasizing an important truth: while the pirate metaphor highlights independence, growth rarely occurs in isolation. These represent alliances - friendships and shared experiences that make uncertainty feel less overwhelming and reinforce the idea that exploration is often a collective journey.



*Fig.5: Illustration*



*Fig 6: Shared exploration (a) and (b).*

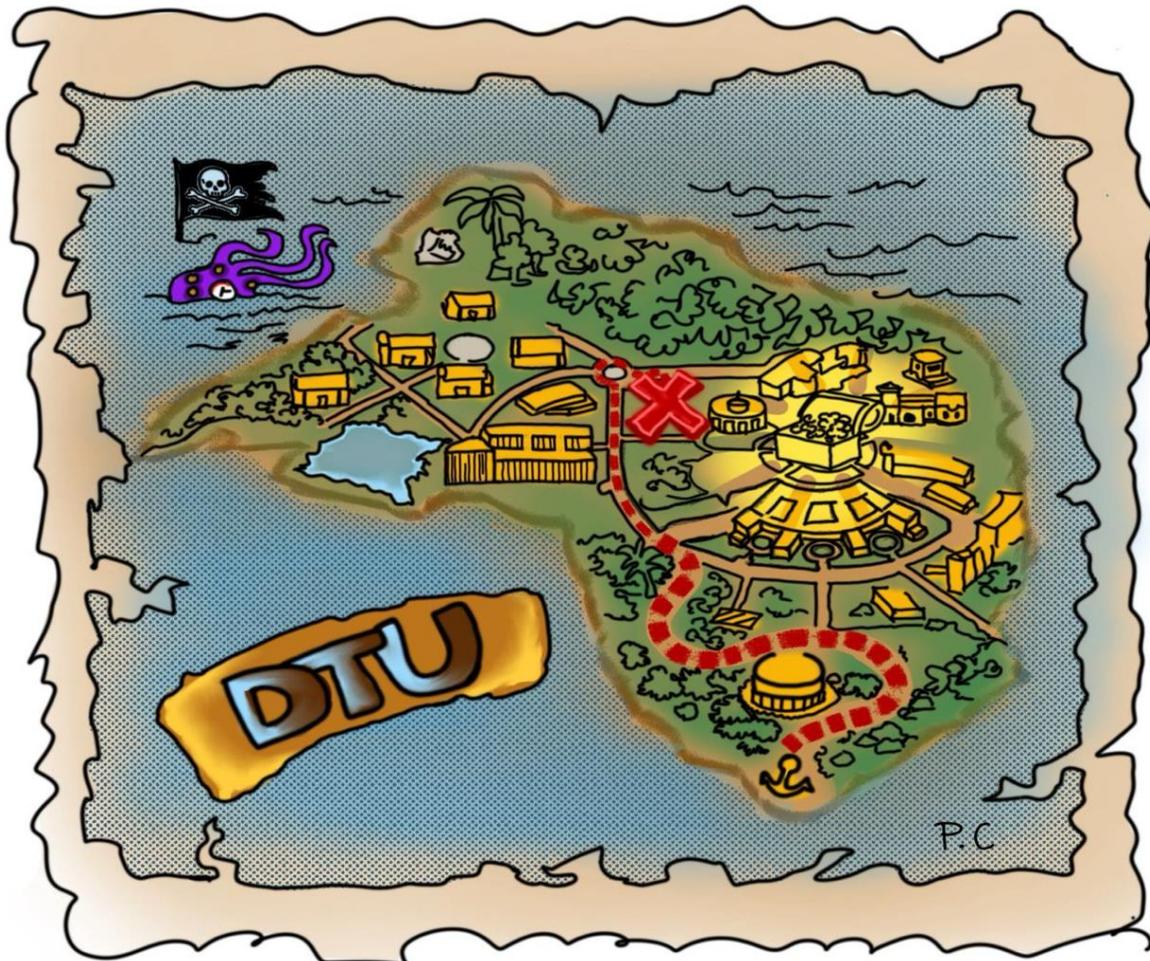


One moment that stood out occurred during a walk to the department on a lightly rainy day. The rain was not heavy enough to stop movement, but it created discomfort. This moment felt symbolic of the author's current stage in life. The rain represented subtle challenges such as stress, doubt, and pressure - elements that may not arrive dramatically but persist nonetheless. Rather than rushing through the moment, the author allowed the experience to unfold

fully, reinforcing the understanding that discomfort is an essential part of growth.

## Map

Pirates do not abandon their journey when the weather changes, and students do not stop evolving when the path becomes difficult.



**Fig. 6** Pirate map illustration symbolizing journey, exploration, and non-linear growth.

The map reflects the pirate metaphor central to the concept—embracing trial, error, and adaptation—where progress is defined by movement and experience rather than a predetermined destination.

**The pirate metaphor is particularly meaningful because it allows room for imperfection. Pirates do not follow linear paths; they learn through experience, trial and error, and adaptation. This perspective offers comfort. Progress does not require having everything planned, only the willingness to keep moving forward. The outfit represents choosing curiosity over fear and movement over stagnation. Wearing it on campus, documenting the process, and reflecting on the experience became a form of experiential learning. While the destination remains uncertain, the journey itself is shaping who the author is becoming.**

## **Conclusion**

**The pirate-inspired outfit ultimately became more than a stylistic experiment; it functioned as a reflection of an internal journey shaped by uncertainty, growth, and adaptation. Through thoughtful costume design, understated makeup, meaningful accessories, and experiential moments captured in photographs, the project demonstrated how fashion can communicate emotional and psychological states. The experience reinforced that growth does not require certainty, only the courage to continue forward. By embracing discomfort, imperfection, and collaboration, the author found meaning in the process rather than the destination. This exploration highlights how creative expression on campus can become a powerful tool for self-understanding, reminding students that uncertainty is not a weakness, but an essential part of becoming.**

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## **Devaashnabh Hazarika**

**A second-year undergraduate student at the Department of Design, Delhi Technological University (DTU). His academic interests lie in visual communication, brand identity, and experiential documentation, with a particular focus on how cultural, social, and spatial contexts influence design outcomes. Through field-based exploration and visual storytelling, he engages with urban environments to study informal systems, vernacular aesthetics, and human-centered narratives.**

**He has worked on multiple design projects involving photography, branding, and narrative-driven documentation, and actively explores the use of film and visual media as tools for capturing experiential and sensory dimensions of space. His approach to design emphasizes observation, contextual understanding, and the translation of lived experiences into structured visual and conceptual frameworks.**

# **Spider Webs Entangling the Steel Souls: An Evening in Old Delhi's Labyrinth**

*Devaashnabh Hazarika*

## **Abstract**

**This article documents an evening field exploration of the Chandni Chowk area, focusing on the sensory experiences of navigating Old Delhi's metal market district near Jama Masjid. Through photographic documentation and direct observation, the study examines how urban infrastructure, commercial activity, and cultural practices coexist in densely populated traditional markets. The exploration reveals the contrast between the serene interior of Jama Masjid and the chaotic energy of surrounding commercial zones. Key findings include observations on informal spatial organization, the role of light and shadow in defining spatial character, and moments of human connection within commercial environments. The methodology employed photography as the primary tool, supplemented by interactions with local vendors. This approach highlights the value of night-time exploration in understanding how spaces transform across different times of day.**

## **Keywords**

***Urban exploration, Old Delhi, Chandni Chowk, sensory mapping, cultural documentation, spatial contrast, metal markets, Jama Masjid, photographic ethnography***

## Introduction

Old Delhi remains one of the most complex urban fabrics in contemporary India, where centuries of history compress into narrow lanes. While the field trip was scheduled for morning hours, heavy rainfall during the day presented an opportunity to reconsider timing. Accompanied by a friend visiting from CEPT, the decision was made to venture into Chandni Chowk during evening hours, when the area transforms completely. This shift in timing proved significant, as the absence of harsh daylight and the presence of artificial illumination created an illusion which are often overlooked during daytime visits. The journey began at a metro station and proceeded through the metal workshop district, eventually reaching Jama Masjid. What emerged was not merely documentation but immersion into a sensory landscape where rust and incense, noise and silence, hunger and hospitality coexist.



*Figure 1: Lanes of Chandni Chowk, showing activity within narrow passages.*

## The Metal District and Overhead Infrastructure

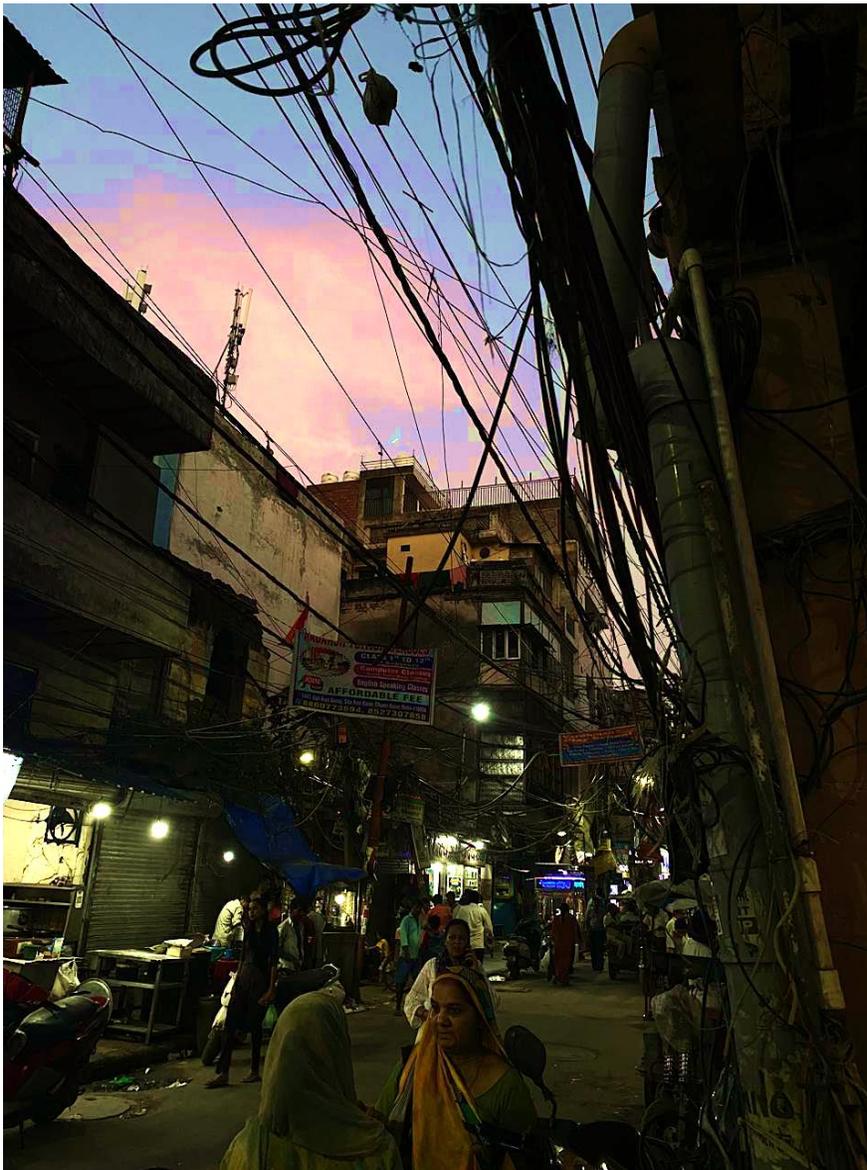
The entry point was the metal workshop area locally known as "Metal," situated near Jama Masjid. The visual impact was immediate. Large metal components, industrial machinery parts, and fabricated structures occupied every available surface, barring unexpected resemblance to cyberpunk aesthetics rendered in rust rather than neon. This space existed outside conventional design narratives, where functionality dictated form with brutal honesty. When photographing this environment, a shop owner inquired about the documentation purpose. Upon learning it was for academic purposes, his response was mild curiosity rather than suspicion, suggesting students documenting these spaces is not uncommon.



*Figure 2,3: Metal workshop lanes near Chandni Chowk, showing large fabricated components and dense industrial activity within narrow passages.*

The lanes are characterized by constricted width, forcing constant negotiation between pedestrians and occasional motorcycles. What particularly caught attention was the overhead electrical wiring

**crisscrossing above the pathways. These wires formed an intricate web connecting buildings and shops in configurations defying apparent logic. This became a visual metaphor for the area itself, representing how connections form in spaces where formal planning has limited reach. Each wire represented not just electrical connection but thread in the larger fabric of community interdependence.**



***Figure 4: Overhead electrical wiring forming an intricate network above the metal market, visually reflecting informal infrastructural organization.***

## Encounters and Commercial Vernacular

Upon emerging onto the main road fronting Jama Masjid, the experience shifted to intensely human. A child approached requesting food rather than money, a distinction suggesting pragmatic hierarchy of needs. The response of purchasing badam milk from a nearby vendor was perhaps inadequate but represented direct assistance. This interaction served as reminder that these spaces are not merely picturesque settings but home to individuals navigating various degrees of precarity. Meanwhile, the olfactory landscape asserted itself through pervasive butter smell emanating from nearly every food establishment.



**Figure 5: Sketches made during the exploration**

The naming conventions of commercial establishments demonstrate playful relationship with language. One clothing shop catering to male customers bore the name "Welcome Girls," a deliberate inversion functioning as both humor and marketing. Another establishment called "Googlee" employed color schemes remarkably similar to the technology company's branding.



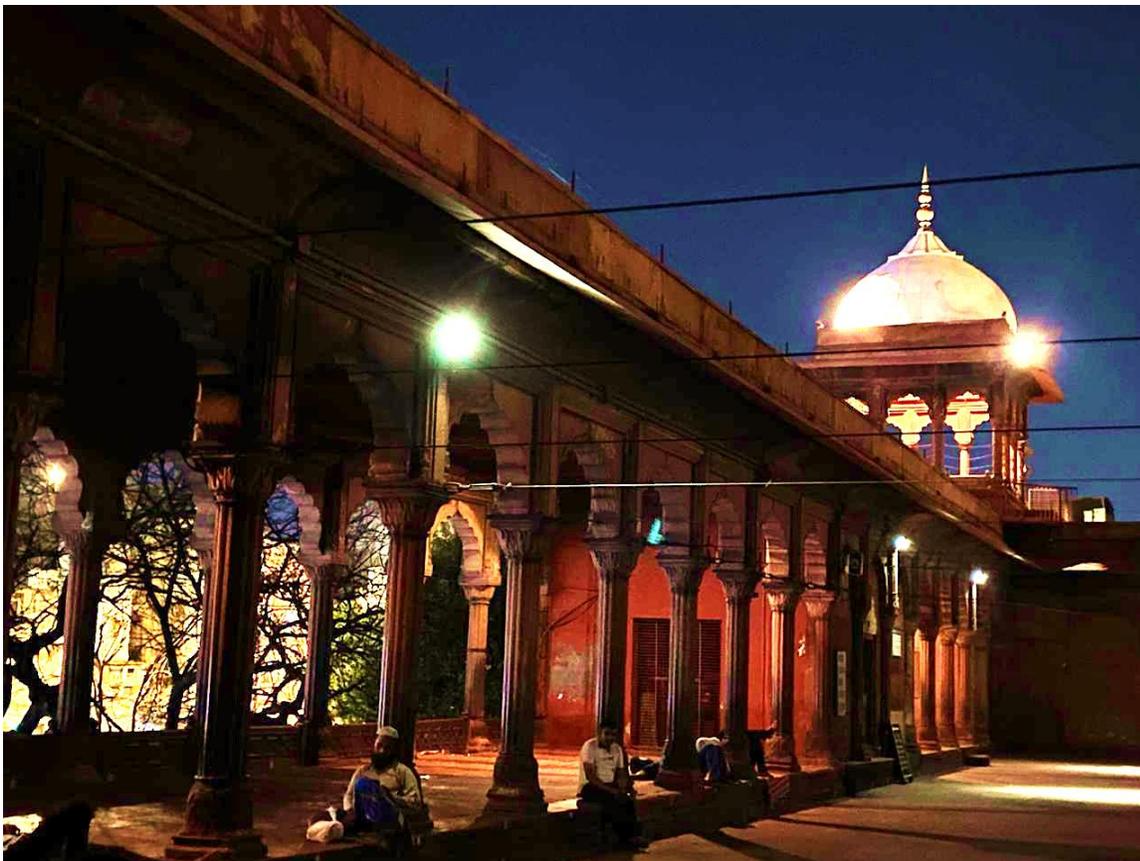
*Figure 6: Local Branding, demonstrating playful conventions and informal branding practices.*

A sweet shop displayed a mascot bearing striking resemblance to the Amul girl. These observations raise questions about cultural influence direction. Perhaps some corporate visual identity elements have roots in vernacular commercial aesthetics existing for decades in spaces like these, suggesting the relationship between formal and informal design languages may be more dialogic than typically acknowledged.



**Figure 7: Vernacular shop signage in Chandni Chowk**

## **Spatial Contrasts: The Threshold of Jama Masjid**



**Figure 8: Interior courtyard of Jama Masjid during evening hours, characterized by subdued lighting and contemplative silence.**

The most dramatic shift occurred at Jama Masjid's boundary. The contrast was absolute rather than gradual. Inside the mosque compound, silence prevailed, punctuated only by occasional footsteps. Lighting was subdued, creating atmosphere conducive to contemplation. The architecture imposed behavioural codes on occupants through its scaled proportions and symmetry.



*Figure 9: Illuminated streets outside Jama Masjid*

Stepping back outside reversed this entirely. Sound returned overwhelmingly: vehicle horns, vendor calls, music from shops, conversations. Lighting shifted from subtle to aggressive, with every establishment competing through maximum illumination. This juxtaposition revealed how architecture creates experiential territories gaining meaning from each other. The peace inside gains meaning from chaos outside; the chaos gains intensity from the available sanctuary. This suggests contrast itself functions as design principle, emerging organically in dense urban environments where diverse activities occupy adjacent spaces.

## Documentation Methodology and Reflection

Photography was chosen for its immediacy and ability to capture visual information that might be forgotten. However, photographic approach has inherent limitations. Images flatten three-dimensional experience, eliminate sound, neutralize smell, and reduce temperature and texture. What photographs excel at is capturing light relationships and compositional arrangements, making them particularly suited to documenting visual complexity. The decision to explore during evening hours proved significant, as artificial lighting created dramatic contrasts diminished in daylight.



*Figure 10: Collage of photographs*

The overall approach might be characterized as purposeful wandering, allowing the environment to dictate path rather than following predetermined route. This methodology has strengths in remaining open to unexpected discoveries but weakness in systematic coverage. A more structured approach might have yielded different insights, though perhaps at cost of spontaneous encounters.

## **Conclusion**

**This evening exploration of Chandni Chowk, particularly the metal market district and Jama Masjid surroundings, revealed multiple layers of spatial experience operating simultaneously within compressed urban territory. The findings suggest these traditional commercial zones possess informal organizational logic that, while appearing chaotic from outside perspectives, functions effectively for participants. The overhead wire networks, shop naming conventions, food vendor distribution, and behavioral codes shifting at architectural thresholds all represent systems evolved through practice rather than planning.**

**From a design education perspective, such spaces offer valuable lessons about adaptation and resilience. They challenge assumptions about optimal organization and suggest efficiency and aesthetics are culturally contingent rather than universal standards. The experience also highlighted importance of temporal factors in understanding urban spaces. The same location visited during morning hours would have presented differently in terms of activity patterns, lighting conditions, and atmospheric qualities.**

**Future explorations might benefit from extended duration allowing deeper engagement with individual vendors and residents, and comparative study with other traditional market areas. The central insight remains that spaces like these, often dismissed as anachronistic by modernist planning paradigms, contain sophisticated informal systems worthy of serious study and potentially selective preservation as urbanization pressures intensify across Indian cities.**

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## **Arnnav Kumar**

**Arnnav Kumar is a second-year design student at Delhi Technological University (DTU), specializing in visual design and conceptual character design. Currently pursuing his degree, he is a published children book illustrator also having worked on various visual design projects. Their research article highlights their interest in children literature and visual media.**

# **Character Design Appeal: Methodological Framework for Children Literature**

**Arnav Kumar**

## **Abstract**

**The article depicts the methodological process of character design within the theme of children literature, building on the evolution of illustrated concept-driven narratives and personas throughout the development of printed media. The article aims to develop a chronological workflow that aide illustrators in processes like – Character Silhouettes, Iterative refinement and initial shape exploration. The text also encourages the reader to empathise with their target audience and develop stylistic choices suitable for them. Furthermore, to be able to focus on character details that adds “value and richness” to the design. Finally, the article explores the transition towards a more advanced outlook towards character designing, that is to go beyond words and to leave a lasting impression on the viewer.**

## **Keywords**

***Character Designing, Silhouette, Visual Clarity, Shape Language, Children Literature.***

## Introduction

In contemporary children's literature, characters can be identified as those visual anchors that supports the story through reader engagement and visual storytelling. As young audience today are more and more exposed to digital media and digital overstimulation, picture books offer a tactile and a simpler visual ground for socio-moral development. Therefore, character conceptualisation is one of the first tasks when illustrating for any kind of story driven media, and it is the designer's ability to craft such appealing personas through the iterative process of character design.



*Figure 1. Reshaping the Human Form*

The article centres around the application of various character design elements and fundamentals in a chronological methodology, documenting the transition through each stage of character development and conceptualisation.

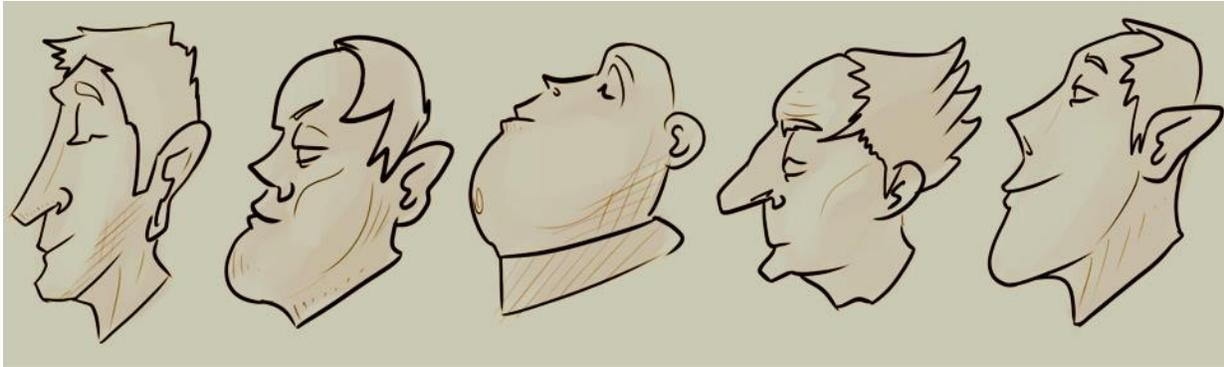
## Historical Evolution of Illustrated Literature

Illustrated narrative date back to the very starting of the era of composed visuals such as manuscripts of murals of old texts. Therefore, designing characters have been a very old concept that has evolved over time from the tales of 'Panchatantra' to modern classics like 'The tales of Peter Rabbit'. With most modern-day stories having a diverse list of characters both human and animals, the main source of inspiration have always been nature.



*Figure 2: Characters.*

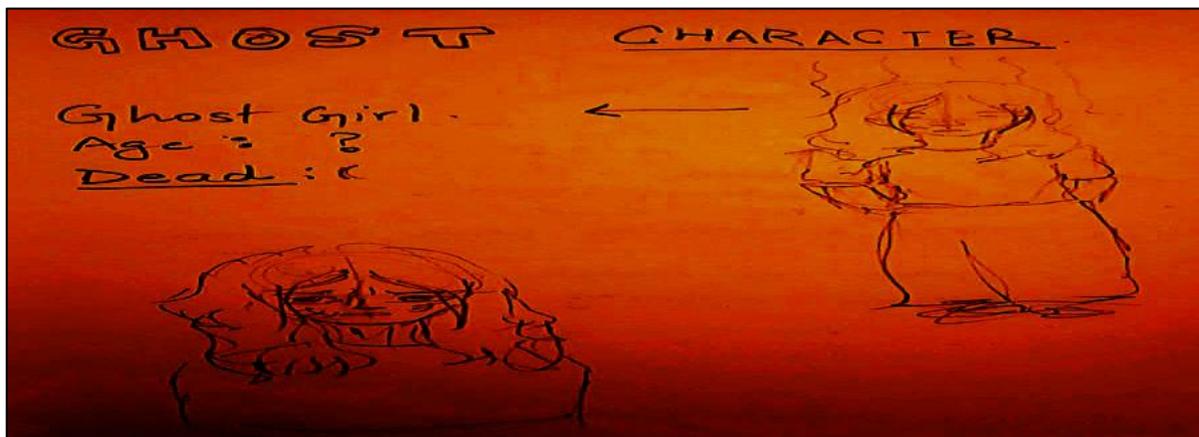
While in traditional stories, characters have been used as a means of instilling foundational values as in the case of the andromorphic animal tales of the Panchatantra. Whereas, modern literature can be identified more as a means of cognitive development through appealing and pleasurable visual narratives. Furthermore, through the means of digital tools stylistic choices have also widened from simple ink or watercolours that were the primary tools for children themed narratives.



**Figure 3. Exaggerating Shapes**

## **A Methodological Workflow for Designing Characters**

The character design workflow is not just a means of creative expression but a structured process based on varied workflows of countless designers. Being a subjective task, following a chronological sequence of development, allows the designer to develop visually appealing narratives.



**Figure 4. Sketching a Storyboard**

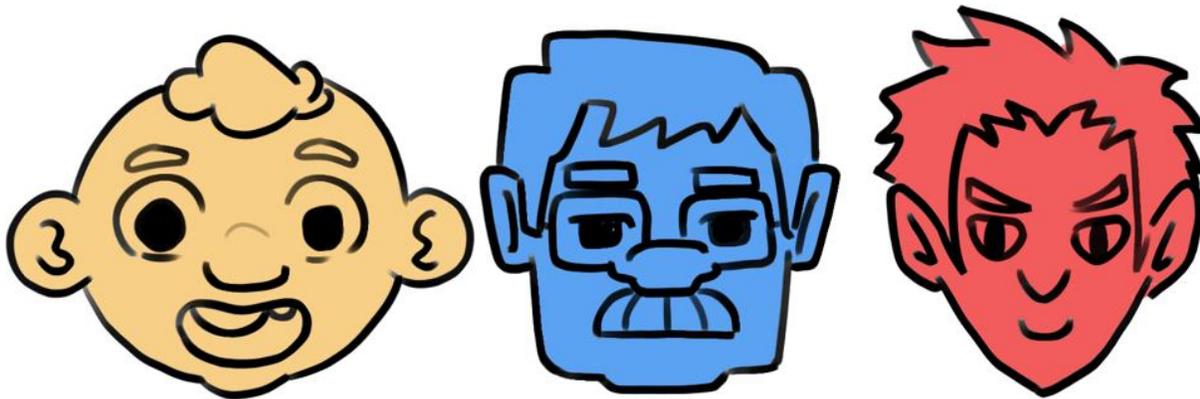
### **I. Narrative Foundation**

**The Manuscript and Story Brief** – The initial documented brief that serves as the primary character brief for design exploration and referencing. During this stage, the illustrator understands the

character background and story arc, which sets the base for detailing and the first impression of the character.

## II. Visual Research: Mood boarding

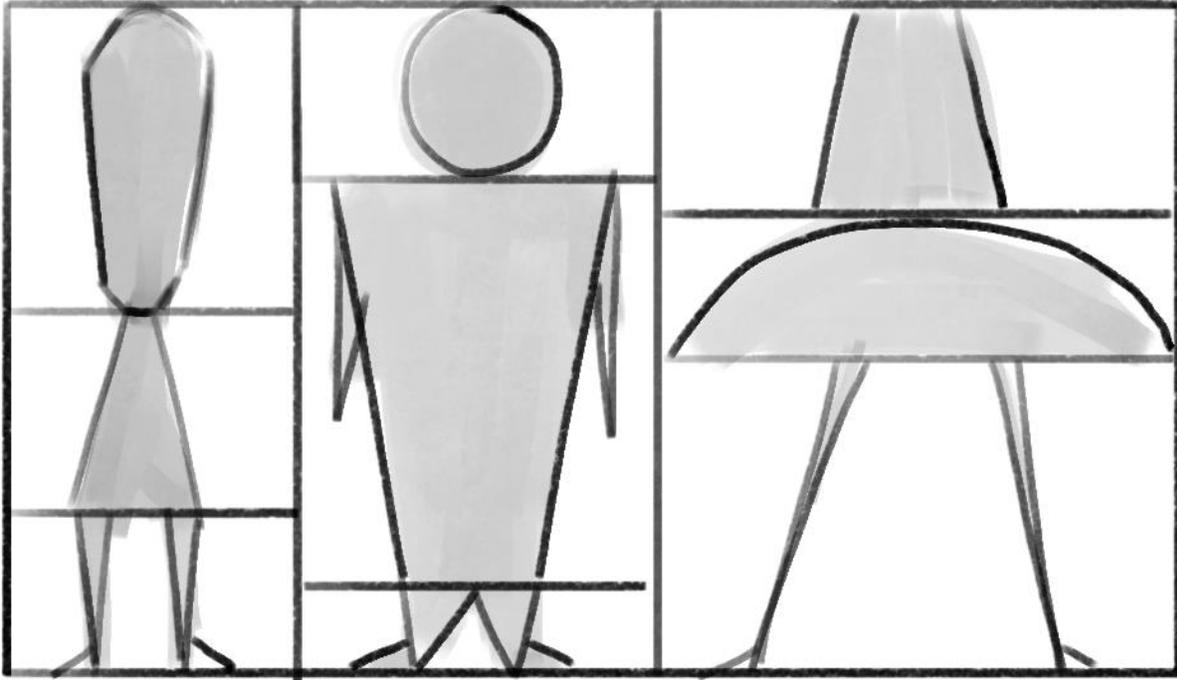
After identifying the key character traits and developing the brief, now the designer begins with collecting numerous visual references that aligns with his or her stylistic choice and setting the mood and tone. References serve not as solutions to the problem rather helps developing one's own artistic solution to the character design problem.



*Figure 5. Shape Language*

## III. Building Character Appeal

**Shape Exploration and Silhouette**– Following data collection, utilizing Shape language the illustrator explores various design solutions to convey the character's personality traits. An important element at this stage is "Character Silhouette", that marks the readability and uniqueness of the character. Furthermore, shape and proportion too play an important role in conveying the character's personality. For example, a circular form may suggest amiableness whereas a squarish one may suggest stability or rigidity.



*Figure 6. Head to Body Ratio*

#### **IV. Iterative Process: Thumbnail Sketches**

Drawn as small possible character designs, thumbnailing allows the designer to express all their ideas in a creative manner. The transition from 'Novice' to 'Advanced' is based on the designer's ability to identify the most suitable design and to further draw it for refinement and development

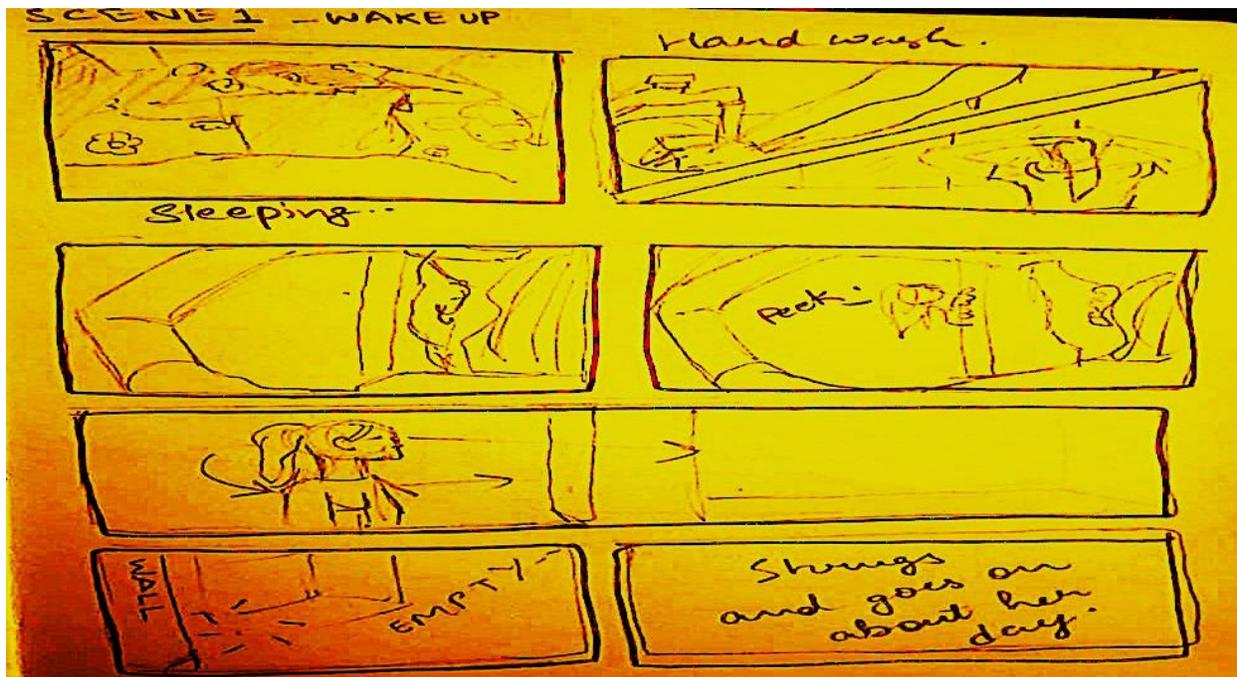
#### **V. Finalisation: Expressions, Colour and Compositions**

The final stage involves the illustrator ability to place these characters in composed narratives. Expressions are developed to portray the key moments of the narrative. Colour schemes are developed to align with the shifting mood of the story. Finally, contrast ensures visual attention and appeal.

#### **Conclusion: Artistic Ability to Story-driven Narratives**

The process of documenting the character design process and developing design solutions for story-briefs, has yielded critical

insight into the distinction of a 'Novice' and an 'Advanced' character designer. While a novice may focus more on the aesthetic appeal of the designed character, they often lack the "uniqueness and visual clarity" that advanced methodologies such as rigorous silhouette testing and feedback driven iterations can produce.



*Figure 7. Shape based Design Iterations*

To be able to emotionally connect with the reader regardless of their age, the designer must move beyond artistic ability following a set of design fundamentals that visually portray story-driven narratives. Therefore, the study reveals the importance of undergoing a guided process for designing characters in this process of "Self-Discovery".

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## **Stuti Panwar**

**Stuti Panwar is a 2nd year student currently pursuing higher studies in design from Delhi Technological University (DTU). Her work focuses on imaginative visual disciplines such as Concept Art, Animation and Game Design, viewing them as powerful tools for expression, representation and connection. Her process is fueled by an enthusiasm for research and narrative based storytelling which forms the foundation of her design decisions.**



## Saisha Arora

**Saisha Arora is a Delhi-based design student and visual storyteller working at the intersection of visual and interaction design. Fascinated by human perceptual worlds, she sees digital technology and computers as toys for an expressive medium. Her work explores culture, identity, social and spatial relations through thoughtful, playful visuals, aiming to create rich and immersive sensory experiences.**

# Decoding A Self Introduction

Saisha Arora

Stuti Panwar

## Abstract

**This article explores how identity is communicated through both verbal and non-verbal methods, framed through the conceptual lens of a self-introduction. "How does one introduce oneself?" Beyond spoken language, identity is performed through gestures, routines, spatial occupation, and everyday interactions. Using the "*chai tapri*" (Tea Stall) as a microcosm, this study examines how such informal establishments emerge from the specific social, spatial, and cultural conditions of a place, becoming direct reflections of their surroundings. Rather than viewing street vendors merely as informal economic agents, this research positions them as active placeholders, cultural mediators, and custodians of living urban traditions.**

**Through close observation of a single chai tapri (its rhythms, sensory environment, customer interactions, and spatial negotiations) the study develops an understanding of how identity is constructed through repetition, familiarity, and embodied practice. This micro-level inquiry is then expanded to larger food markets and, ultimately, to the urban fabric of Shahjahanabad as a whole, revealing how small, localized exchanges contribute to broader networks of social life.**

**By tracing smells, gestures, spatial arrangements, and modes of gathering, this research demonstrates how urban heritage is sustained through everyday practices that often remain overlooked**

and undocumented. These informal systems are rooted in care, performance, adaptability, and collective memory. To safeguard the cultural vitality of historic cities, attention must extend beyond architecture and planning frameworks to the lived practices and people who animate these spaces each day.

### Keywords

- ***Street Vendors***
- ***Shahjahanabad***
- ***Social Performance***
- ***Street Ecology***
- ***Spatial Negotiation***
- ***Performative Space***
- ***Oral Histories***
- ***Cultural Memory***
- ***Taste and Identity***

### Observational Parameters

- **Seating that welcomes – spatial boundary**
- **"Chai ki Tapri"– placeholder for time and mood**
- **Street food culture – fluidity of senses**
- **Shahjahanabad - controls memory**

## Introduction: The Agony of Piecing History Together

History isn't easy to access. These days history is heavily diluted and influenced so to understand history at the core one must partake in extra actions which may not be accessible by many people.

<b>To understand Shahjahanabad, one must search for fragments:</b>	
<b>Artists</b>	<b>the stories told by craftsmen and artisans hold significant status</b>
<b>Food</b>	<b>Food is such a vast and diverse instrument which can help us unfold history in so many more ways than imaginable.</b>
<b>Journalism</b>	<b>street interviews and journalism from reporters helps lessen the bridging gap between the people and the culture in an accessible manner.</b>
<b>Cultural institutions</b>	<b>government initiatives like managing cultural institutions gives us a look inside a raw expression of what the art and heritage at the previous time was like and helps us understand better.</b>
<b>Places</b>	<b>different places narrate unique stories that can be very educational for the general masses.</b>

*Table 1. Journal Entry on data collection points.*

**It's a challenging journey. But the journey has to be undertaken before the final sketch takes its shape.**

## Five Month Research Journey

### Month 1: Immersion & Primary Observation

<b>CLASS OBJECTIVE:</b> To represent research findings through drawing, observation, and contextual study, culminating in a presentation before a panel of three evaluators.	
<b>Class Assignment with Partha Pratim Das for Interaction Design.</b>	
<b>Sites Visited:</b>	<ul style="list-style-type: none"> <li>a. Gurudwara</li> <li>b. Dariba Kalan</li> <li>c. Chandni Chowk,</li> <li>d. NaiSarak</li> <li>e. Red Fort.</li> </ul>
<b>Focus Areas:</b>	<ul style="list-style-type: none"> <li>a. On-site sketching as a method of documentation</li> <li>b. Informal conversations with locals</li> <li>c. Understanding and sketching spatial experiences</li> <li>d. Movement, people and social interactions</li> </ul>
<b>OUTCOME:</b>	This phase emphasized slowing down and learning to see—recording architectural details, public behaviour, and sensory cues through sketching rather than just photography.

*Table 2. Journal Entry on Immersion and Primary Observation.*

**Observational and Documentation Skills were used while conducting the Immersion as shown in the above table.**

## Month 2-3: Structured Sketching Rounds

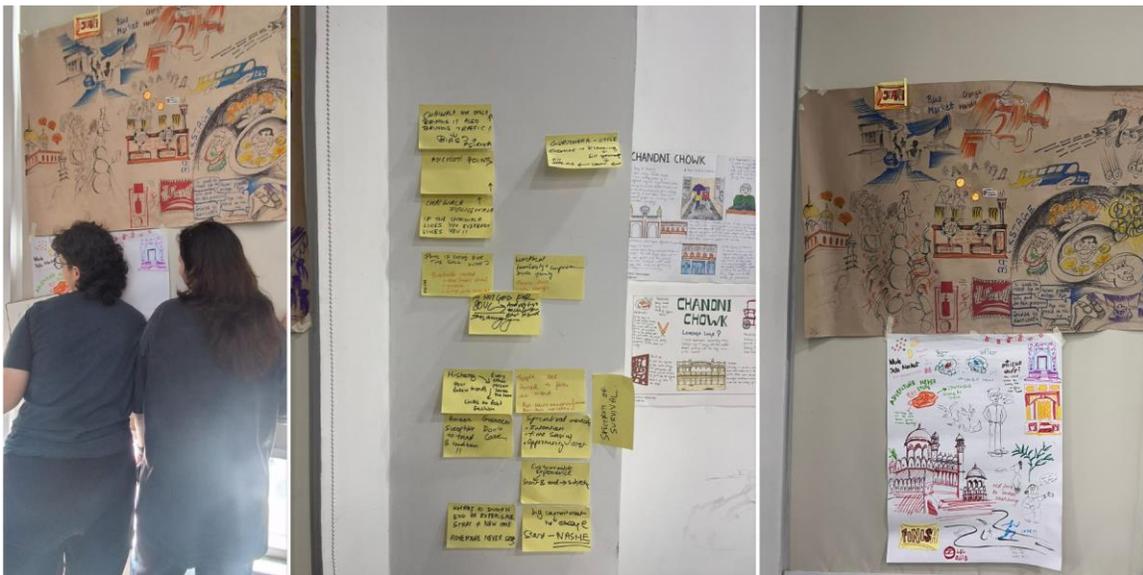
<p><b>PRIMARY OBJECTIVE:</b> To represent research findings through drawing, observation, and contextual study, culminating in a presentation before a panel of three evaluators.</p>	
<p><b>Study Parameters:</b></p>	<p>a. Observing public mood and behavioural patterns</p> <p>b. Mapping street structures and circulation</p> <p>c. Analysing architectural language</p> <p>d. Studying typographic styles</p> <ul style="list-style-type: none"> <li>• Signboards</li> <li>• hand-painted lettering</li> <li>• printed signage</li> </ul> <p>e. Comparative study with Chandni Chowk</p>
<p><b>Focus Areas:</b></p>	<p>a. On-site sketching as a method of documentation</p> <p>b. Informal conversations with locals</p> <p>c. Spatial experience through drawing</p> <p>d. Movement, crowd density, and social interactions</p>
<p><b>INSIGHT:</b> This phase focused on identifying differences between neighbouring markets—how layout, commerce type, and crowd psychology shift across spaces.</p>	

*Table 3. Journal Entry for month 2 - 3.*

Institutional & Cultural Context was observed in detail as shown in the following table.

<b>Institutional &amp; Cultural Context</b>	
<b>Craft Museum</b>	<ul style="list-style-type: none"> <li>a. Tracing remnants of tangible and intangible heritage</li> <li>b. Identifying disappearing crafts and practices</li> <li>c. Understanding continuity and rupture in cultural production</li> </ul>
<b>NGMA: National Gallery of Modern Art</b>	<ul style="list-style-type: none"> <li>a. Studying how national identity was constructed</li> <li>b. Understanding art as a response to political turmoil</li> <li>c. Examining how art functioned as a tool for rebuilding confidence and collective identity</li> </ul>
<b>OUTCOME:</b>	<b>This phase expanded the research from street-level observation to national and historical frameworks.</b>

**Table 4. Journal Entry on Institutional and Cultural Context.**



**Figure 1: Classroom Presentation**

**Presentation was done and field study insights were discussed in the class.**

## Month 4: Historical & Intellectual Engagement

<b>PRIMARY LOCATION:</b> Chauri Bazar.	
<b>Conversation:</b>	<p><b>Conversation with 5th Gen Purani Delhi wale.</b></p> <ul style="list-style-type: none"> <li><b>a. Historical context of Shahjahanabad</b></li> <li><b>b. Understanding the “syncretic life” of the old city</b></li> <li><b>c. Identifying current urban challenges</b></li> <li><b>d. Tracing the idea of “lost confidence” in built and social environments</b></li> </ul>
<b>Jama Masjid Study:</b>	<p><b>Spatial dominance and symbolic power</b></p> <p><b>Relationship between religious structures and surrounding markets</b></p>
<b>Outcome:</b>	<p><b>This month deepened theoretical grounding and layered historical understanding over earlier observations.</b></p>

*Table 5. Journal Entry for Month 4.*

## Month 5: Food Systems & Urban Culture

<b>PRIMARY LOCATION:</b> Chandni Chowk and Karol Bagh.	
<b>Food Research with TaurasStalnionis (Design Researcher)</b>	
<b>Key Questions:</b>	<p><b>Can the knowledge of street food vendors be harnessed during food crises?</b></p> <p><b>Does experiential food culture contribute to a fuller life?</b></p> <p><b>How might the rise of online food platforms impact local food ecosystems?</b></p>

<b>Comparative Urban Study:</b>	
<b>Chandni Chowk</b>	<b>Layered history, dense inconsistencies in environment</b>
<b>Karol Bagh</b>	<b>Commercialized, grid-based, structured planning</b>
<b>OUTCOME:</b>	<b>This phase examined food as both sustenance and cultural memory, linking street knowledge to larger systemic questions.</b>

**Table 6. Journal Entry for Month 5.**



**Figure 2: Live sketching people around the tapri and food market.**

## Section 1- Seating That Welcomes

In a market where vegetables are confidently displayed under bright lights, her hesitation feels sharper. The produce belongs. The sellers belong. The regular customers belong. She, meanwhile, negotiates her presence—measuring it in coins, in posture, in the acceptable duration of standing still.

**An abstract Sunday evening.**

**“The brightly lit galliyan announces that it is mandi night.**

*matter kechilke,*

**Oranges with their stems still attached,**

**Mushrooms sealed in tiny plastic packets, or exactly three lemons,**

**The walk itself is irresistible.”**

*Table 7: Diary Entry on the environment.*

She wants to sit down and sketch for a while. Finding a chair is not the problem. There are plastic stools, wooden crates, upturned buckets. The real question is: which chair welcomes her? Is it reserved for the shopkeeper? For his friends? Is it available only because he has stepped away briefly? Or because refusing a stranger would seem impolite?

Does she earn the right to sit if she buys something? And if so, what qualifies? Is a two-rupee toffee sufficient, or does legitimacy require a more substantial purchase—rice for a family of four? She catches herself in that assumption; she lives alone. But if she did arrive with a hypothetical family, would her child be allowed to sit? Her wife? Or is seating a privilege rationed quietly through familiarity and transaction?



**Figure 3: Diary Excerpt and Sketch.**

**She decides she can eat her toffee standing. Standing is safer. Standing demands less negotiation. But standing does not allow the stillness required to sketch. To linger too long without purpose risks attracting attention. To observe too closely risks unsettling someone.**

### **Approaching a Tapri**

**“We remember places through anchor points. Usually, it’s not buildings we recall first, but people and routines. In many Delhi neighbourhoods, the chaiwala becomes that anchor. His stall doesn’t just sit in the market; it helps define it. When entering a new environment, everyone looks for a small act of familiarity. A dog pees and marks territory. A Delhiwala drinks chai.”**

**Table 8: Diary Entry on deciding a Tea Stall**

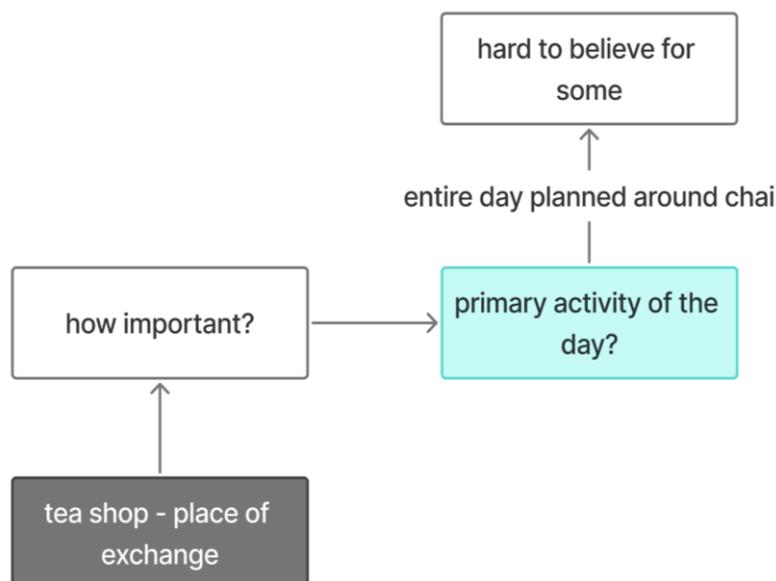
## Section 2- Chaiwala

After long walks, when other shops blur into one another, a tapri almost always appears. To understand a market in Delhi, you don't need to read its master plan—you stand beside its chaiwala. The pace of the place becomes clear there. How quickly is the chai served? Are customers lingering or rushing? Is it poured into a kullad or a paper cup? These small observations reveal how the market functions.

### Chai Tapri

**“You are not fully part of an Indian street until you have stopped at its tapri. It is not just a stall; it is an entry point. Before you learn the shortcuts or shop names, you recognize the kettle’s whistle. You scan the QR code. You order the same chai. The chaiwala greets you in the same way—morning, afternoon, or late at night.”**

**Table 9: Diary Entry on Chai Tapri**



**Figure 4: Routines take shape around daily trips to the tapri for a cup of chai.**

**Same order. Same exchange. Through repetition, familiarity forms. And gradually, the street becomes less unfamiliar.**

**The tapri is set up every day, the same way, at the same time. And the same people come to get their 5th cup with the same punctuality. But somewhere in this loop of familiarity comes invisibility. People notice the tea before the person making it. He allows every person coming in to be in their own world for that little while. He is overlooked precisely because he is constant. And yet, if the tapri disappears tomorrow the routines of so many people will remain affected.**

### **Chai Walla**

**“Aside from the overall process, even the individual movements are stylish. Maintaining the heat in the pan. Flicking in the “cheeni” and “chai patti” in the pan. Smashing the “elaichi” open. The dramatic pour to give you the frothiest cup possible.**

**Repetition slowly builds identity. Every cup of chai leaves behind something. Small spills are part of the ritual. Circular stains mark the trays from which it is served. Drops settle onto benches as people wait for the tea to cool. On busy days, slight nudges and passing elbows cause tea to slosh over the rim, leaving behind uneven traces on counters and pavement.”**

*Table 10: Diary Entry on Tea Seller*

**His identity is not drawn from what his name is or what logo he has, if his stall is big and beautiful with led lights but from his technique that he has perfected over years of work and practice. The smoothness in his process shows the efficiency in his movement. But efficiency never disregards style. If one chaiwala is meticulous with**

the amount of milk “cheenichaipati” he cuts, measuring everything and maintaining written records of how many cups he has sold in a day. Another might produce a glorious cup by ripping open a milk packet right in the pan. Measured or estimated more often than not the taste remains constant.

On closer observations, these patterns begin to reveal subtle insights. They show where people tend to stand, linger, and return to. Chai is rarely consumed alone. It is almost always followed by the familiar question: “*Saathmeinkuchlenge?*” A biscuit, a sutta, a pouch of gutka, a small candy—each addition leaves its own trail. Crumbs gather in corners. Ash falls in specific clusters. Empty wrappers accumulate near certain spots. From these side dishes, groupings begin to emerge. Those holding cigarettes stand together. Biscuit-dippers cluster near the counter. Gutka chewers drift toward the edge. There are exceptions, but more often than not, people with similar accompaniments unconsciously pair themselves. The consumers arrange themselves. The tapri becomes a quiet map of social alignment—drawn not in ink, but in stains, crumbs, ash, and proximity.

This Casual clutter starts to become a problem when it affects hygiene, movement, and perception. Spilled tea makes surfaces sticky and slippery. Crumbs attract insects. Used cups, wrappers, and ash accumulate faster than they are cleared. What begins as incidental quickly becomes unsanitary. In crowded markets, limited space amplifies the issue. Narrow pavements get blocked. Customers spill onto the road. Waste mixes with existing street garbage. The stall, already operating informally in many cases, becomes more visible to authorities when disorder increases. There

is also a reputational impact. Standards shift. The stall's social credibility weakens. At this point, maintenance becomes essential.

Ultimately, a tapri does not construct an identity independent of its surroundings—it inherits and performs the identity of its location every single day. Its pricing reflects the spending capacity of the area. Its hygiene standards reflect local expectations. Its speed mirrors the urgency of the street. Its conversations echo the politics, professions, and pressures of the neighbourhood. Even the strength of the chai adapts to climate, class, and customer base.

To brand a tapri, then, is not to design it differently but to understand where it stands. The place is the brand. The locality writes the menu, sets the tone, defines the crowd, and determines the lifespan of the stall. The chaiwala responds, adjusts, and survives within that framework.

#### **How does she interact with her chaiwala?**

"Bhaiya, do cup lagadena." "Bhaiya, ek biscuit."

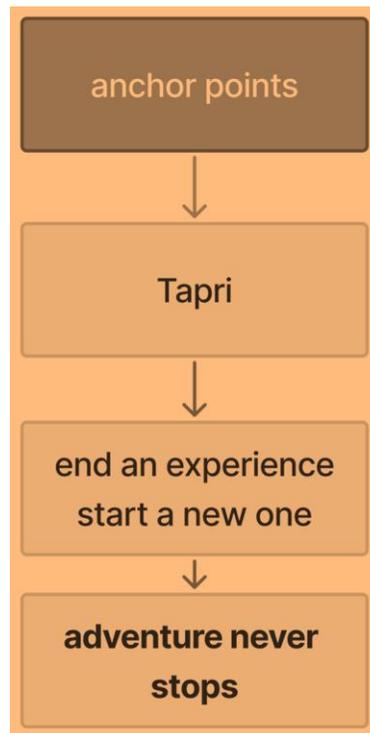
This personalized banter is enjoyed by both sides, the chaiwala and the customer. The interaction goes beyond the taste of tea; it is the experience itself that people seek. Gradually the stall becomes more than a place to grab chai but rather it becomes their spot, a corner of the street that feels personal, owned, and comforting. This trust and familiarity give the chaiwala a unique influence over the street around him.

*Table 11: Diary Entry on Interaction*



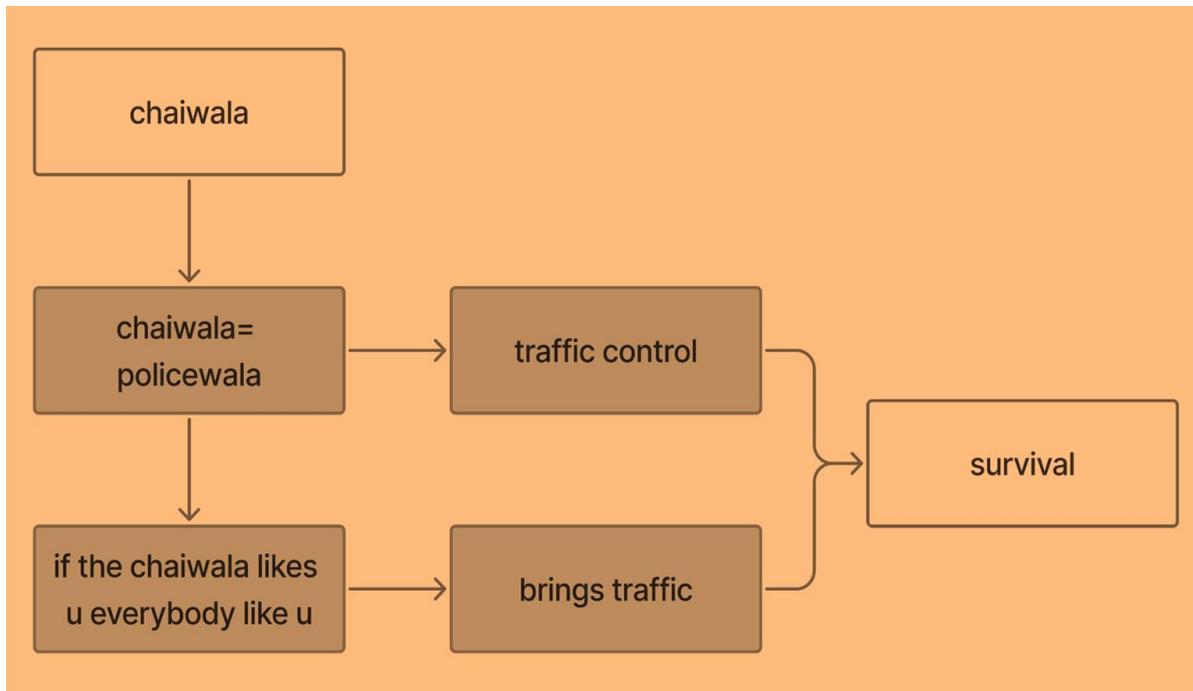
**Figure 5: Decoding A Self Introduction**

**In markets like Chandni Chowk and Chawri Bazar, where entire streets are dedicated to a single type of product, crossing from one street to another can be both time-consuming and physically taxing. Amid this chaos, the tapri offers a brief but vital respite.**



***Figure 6: Chai tapris operate as spatial anchor points within a market ecosystem.***

**One might assume that specialized markets selling only shoes, clothes, tires, or other goods operate independently. But that is far from the reality. In Karol Bagh, for example, streets lined with shoe shops are also hubs for “kabadiwale”, who collect discarded shoe boxes to be resold to factories. Behind this intricate web of trade and recycling, the chaiwala plays a quiet but essential role. And the fuel for this operation again provides our chaiwala who this time is on his feet with a kettle running from one shop to another.**



**Figure 7:** A chaiwala subtly regulates foot traffic by redirecting the flow of people around his stall, and throughout the market

**If the chaiwala likes you, everybody likes you. He's the one controlling the traffic. When traffic pours and people are in search of a particular shop, product or person, a roadside "tapriwala" is faced with all these questions. He redirects foot traffic, offers quick advice, and helps people navigate streets.**

**But this control is not neutral. What happens if he has a friend selling something "better"? His guidance may shift, intentionally or unconsciously. He might undertake active initiatives to maintain how many people and for how long people stay around his stall. One such chaiwala was observed putting "chaipatti" left in pan after making chai on bollards which line the streets to stop construction workers who sit and smoke for longer periods from flocking that area.**

**He may even take active measures to manage both the number of people around his stall and the duration of their stay. One chaiwala,**

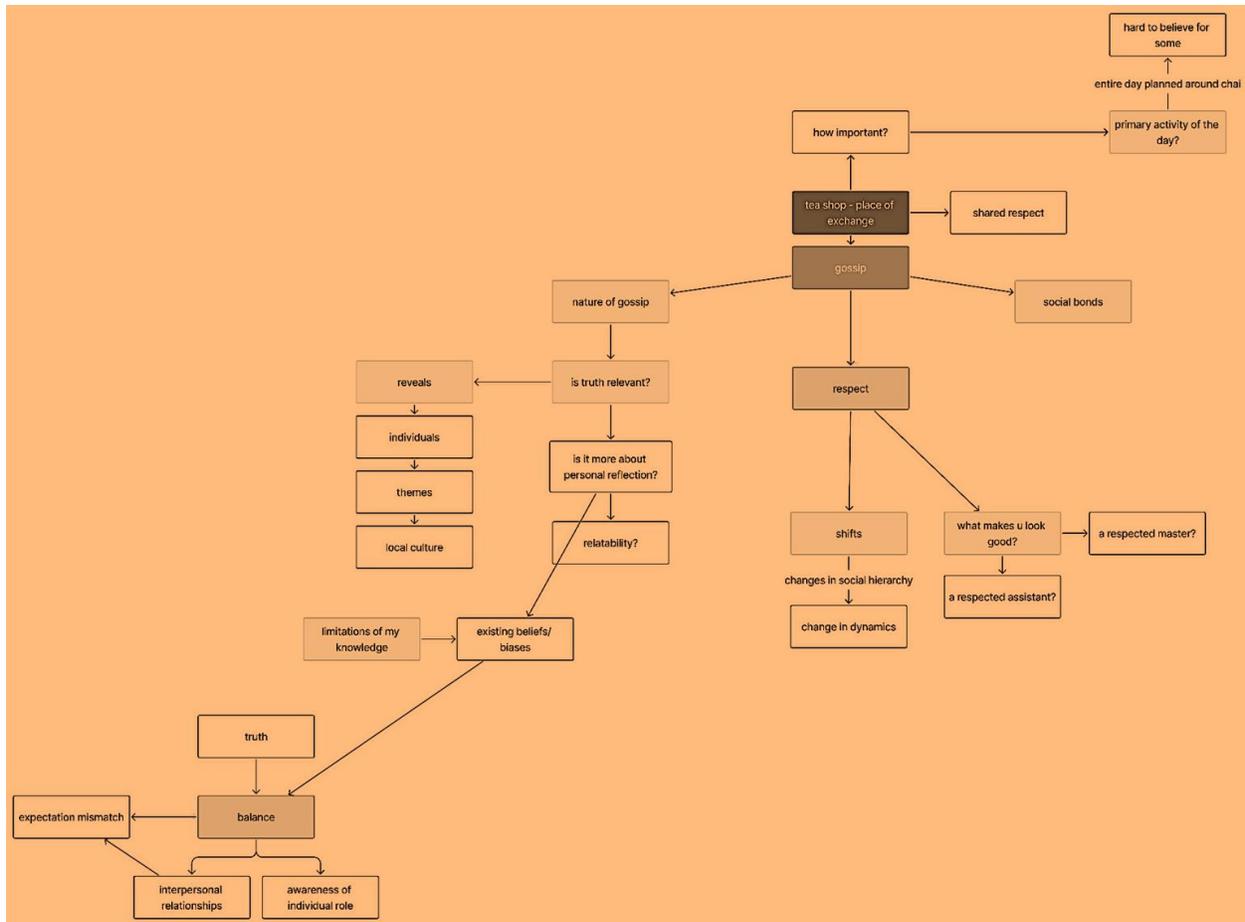
for example, was observed placing leftover “*chaipatti*” from brewed tea onto the bollards lining the street. This stopped construction workers from sitting and smoking there. Smell is a very active agent in sending out the message in the environment attracting passer-by to stop for a cup.

Smell is a powerful agent in communicating with the environment, drawing passer-by to pause for a cup of chai. “*Chaiwalas*” actively harness this sensory cue, using the steam and aroma from their kettles and sometimes strategically positioning exhausts to spread the fragrance further and attract customers.

Gossip rarely escapes the ears of the *chaiwala*—sometimes it seems as if it is almost calling out for his attention. But what is the true nature of this gossip? Truth is often secondary; the purpose is not accuracy but reflection, connection, and participation. Through the act of sharing, people assert a sense of belonging and involvement in the social environment.

Gossip is also a subtle regulator of social hierarchy. Who speaks, who listens, and whose words carry weight all shape perceptions of status and influence. Over time, patterns of conversation can shift these hierarchies, elevate some voices, and diminish others, reflecting the dynamic and fluid nature of relationships within the community.

These conversations are never free from personal biases and pre-existing beliefs. They are as much about projection as they are about observation—a space to voice opinions, frustrations, or judgments in a socially acceptable setting. Yet, despite—or perhaps because of—these biases, gossip reveals a great deal: individual personalities, recurring themes, and the values and quirks of local culture.



**Figure 8: Primary activity at a chai Tapri- Gossip.**

Amid all these discussions and gossip, the chaiwala ensures that arguments never become hotter than the chai. He remains vigilant, quietly managing tensions, making sure that no one is provoked or harmed while the conversations unfold.

## Section 3- Street Food Vendor

### Perception of The Street Vendor

What is a vendor looking for when searching for a spot to place his stall? He looks for already existing shops and how it may affect his future businesses, a nearby accessible water source - a necessity, pillars and supporting structures to build up his stall, ever so



**different circumstances. Those are all the subconscious decisions that a vendor has to think about before planning to open a stall.**

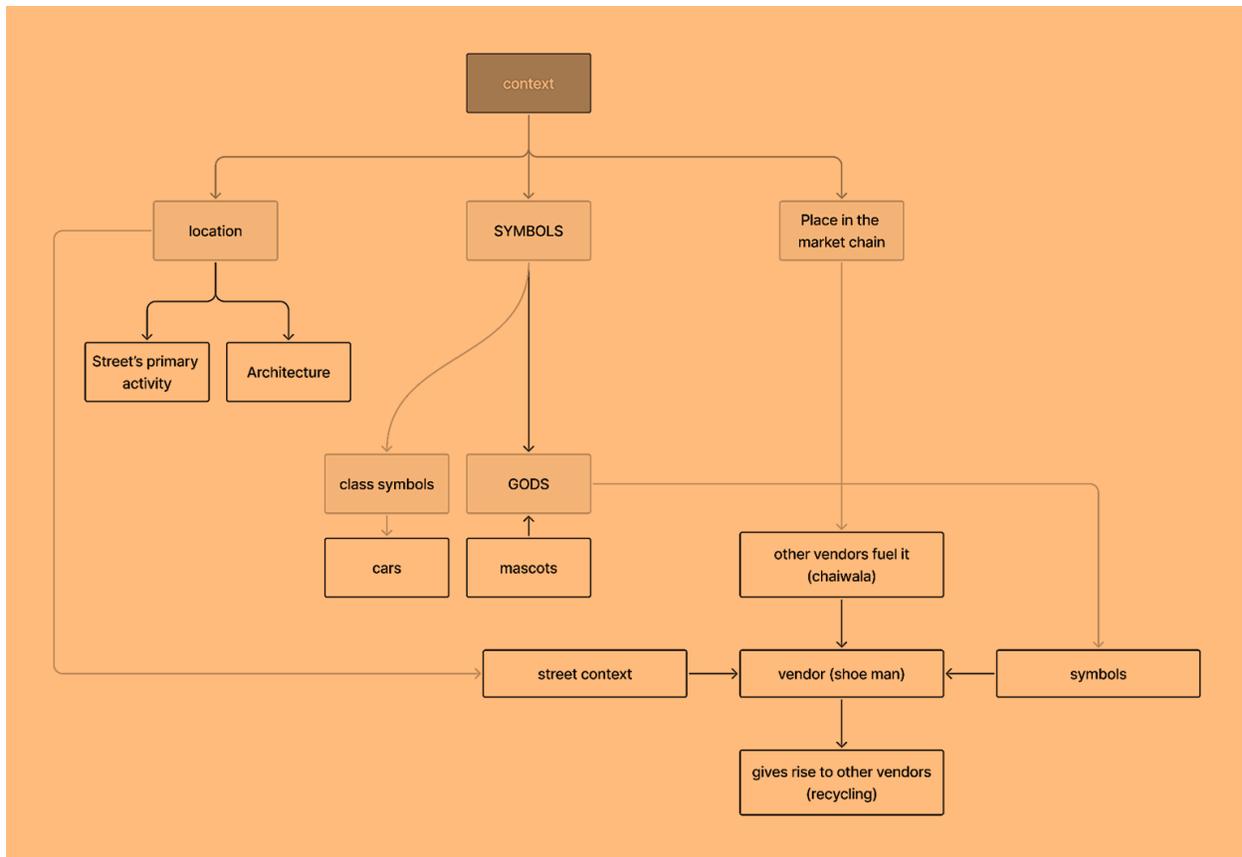
**The street gives the vendor a framework. In return, the vendor brings the streets to life. This supporting structure does more than protect from traffic or weather; it defines who can approach, where people can pause and how long conversations last. Storage crates serve as stools, while a parked scooter doubles as a table. The stalls' architecture was never planned. It was discovered. And the thrill is in knowing that every street is different from the previous one.**

**Context:** Reading the street's primary activity

- every street tells the stall what it can become
- a market street demands speed and volume.
- a residential lane allows for intimacy
- a transit edge emphasizes portability and price.

**Insight:** Symbols gather around vendors. Cars indicate class. Gods are mascots signal protection. Nearby shops show hierarchy with the local economy. The stalls' role in the market chain- suppliers who act as the foundational B2B (business-to-business) link in the supply chain and social hub by fostering community interaction, cultural exchange, and economic inclusivity in public spaces. These factors become clear through who stops, who stays, and who simply pass.

*Table 12: Diary Entry on Street Activity.*



**Figure 9: The spatial and social context of the street.**

## Personality of the food

Some questions that come while understanding the personality of food.

### Observation Parameters:

**A. Does the food's character shape the person or does the person shape the food?**

**B. Do we start to expect that the personality of the food is reflected in the person selling it?**

### Pointers:

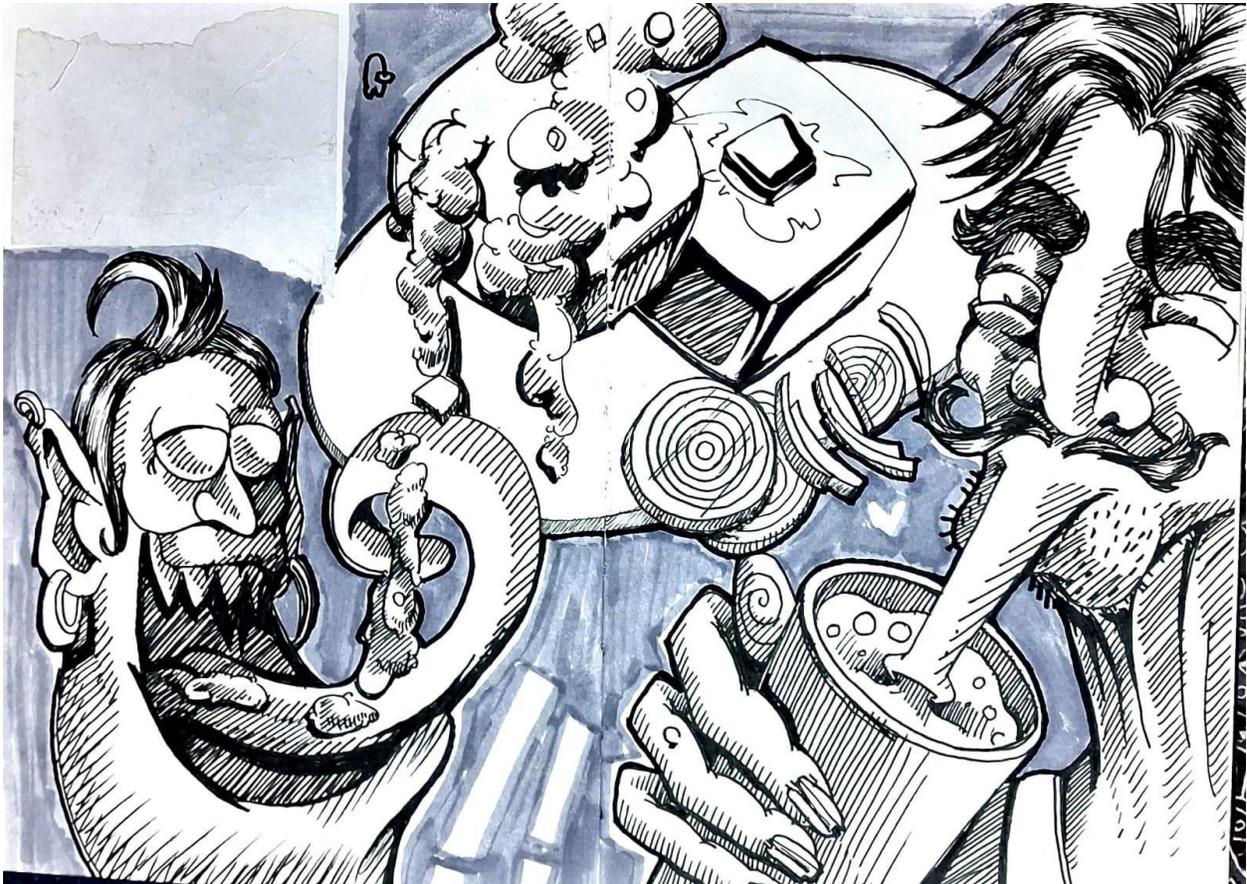
**A. sharp, quick snacks often come from sharp, quick hands.**

**B. slow brewed chai is accompanied by slower speech, longer glances and extended pauses.**

**Table 13: Diary Entry on Personality of Food.**

## Public Character and Surveillance

The constant and never-ending whirlwind of actions may seem overwhelming to us viewers but to the vendor it is a performance in which he much acts as a guardian. Constantly keeping an eye on who arrives, who leaves, and who lingers for way too long.



*Figure 10: Abstract observational sketches.*

Every vendor has a distinct characteristic, those attributes can be decoded from his act. The vendor is not trained. His past spills out (pun intended) into his skill and present - migration stories, family relations, learned habits, inherited gestures. These can be communicated through his personal style, how he dresses and presents himself, humour, pricing tactics, and speech rhythms.

<b>Communication Layers</b>	
<b>physical communication</b>	<b>hand flicks, ladle taps, head nods</b>
<b>vocal communication</b>	<b>calls, chants, commentary</b>
<b>facial communication</b>	<b>glances that invite, eye contact in understanding, reassuring nods, smiles that engage.</b>

*Table 14: Communication Layers.*

<p><b>Do we expect the personality of certain food and its nature to be present in the vendor itself either subconsciously or willingly?</b></p> <p><b>Does a person selling predominantly spicy food have a sharp personality or is the vendor selling sodas can have a more laid-back way in life?</b></p> <p><b>And are those attributes relayed in his day to day activities?</b></p>
---

*Table 15: Diary Entry on Personality of Food.*

**For the vendor the act of cooking can be interpreted as a choreography. The act of cooking can convey many things not only by the final food but by the entire process- sound signals (the sizzle as the oil touches the hot pan, the boiling of noodle etc), visual displays, commentary.**

**A vendor may sell food for a living, but he does not eat at his own stall. To sell is his occupation; to eat is personal. Often, he steps away from the monotony of his workspace to reclaim a sense of individuality not defined by customers, transactions, or routine. He eats food prepared and packed from home, finding comfort in its familiarity. In that meal lies a brief separation between profession and person.**

**The stall and the settlement exist in quiet partnership. One sustains livelihood; the other sustains life.**

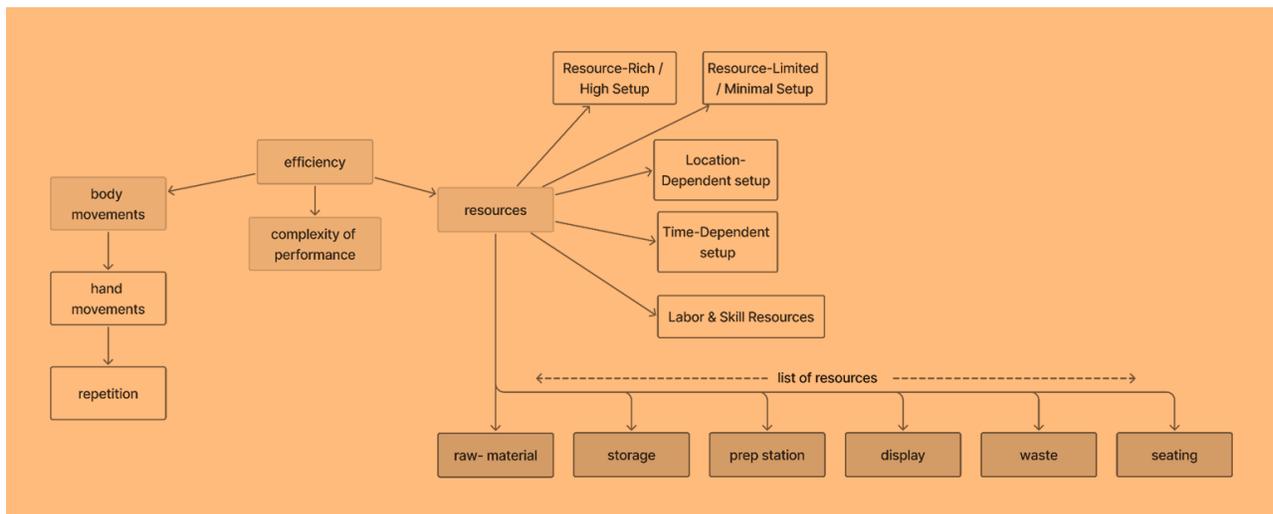
## Efficiency as an Art form

The vendor constantly decides where to be precise and where to be flexible. In Chandni Chowk, movements are intentional; they are measured, ritualistic, and full of repetition.

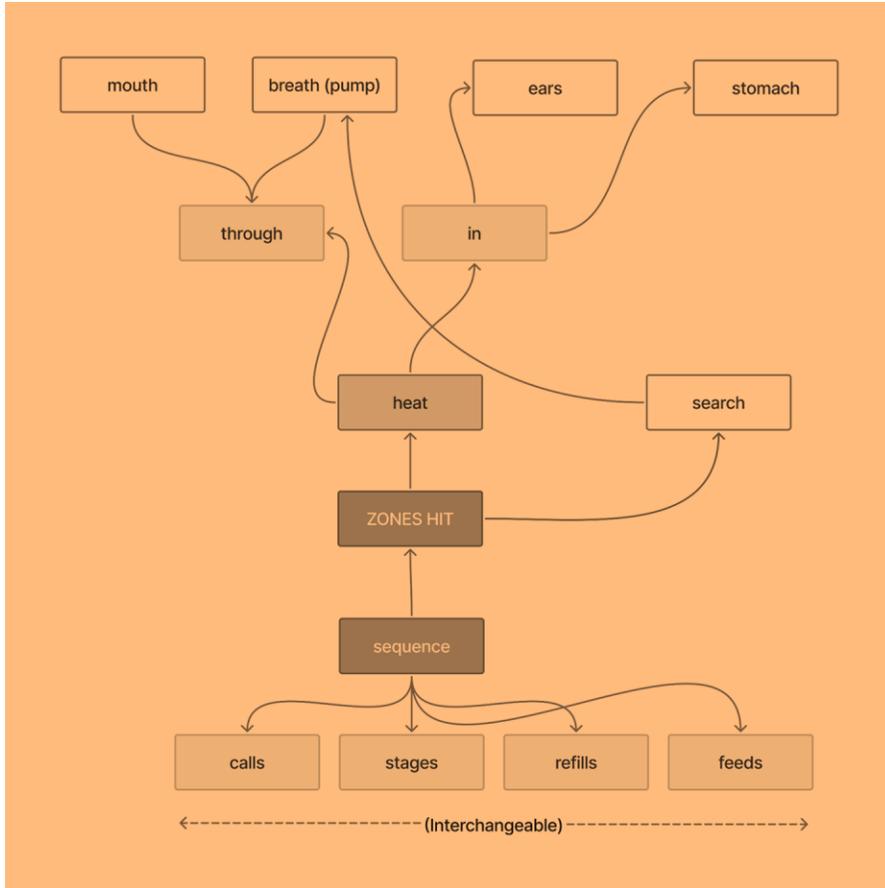
<b>3 Parameters for Efficiency:</b>	
<b>Body Movement:</b>	<b>muscle memory built through repetition</b>
<b>Resources:</b>	<b>from high-setup stalls to minimal, time-dependent, or location-bound setups</b>
<b>Complexity:</b>	<b>some foods need finesse, while others reward volume</b>

*Table 16: Diary Entry on Parameters for Efficiency Street Activity.*

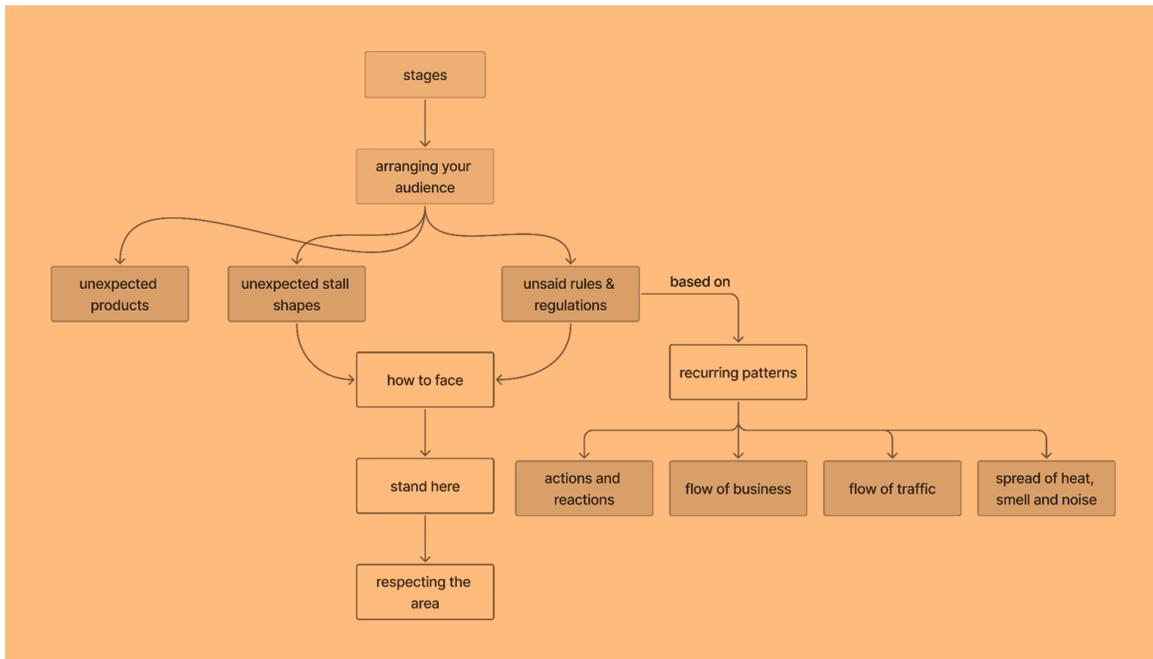
Constraints guide the performance. The act is never fully predetermined—it adjusts based on crowd size, weather, police presence, and time of day. Calls draw attention. Refills extend presence. Feeding creates zones—standing circles, waiting lines, lingering clusters.



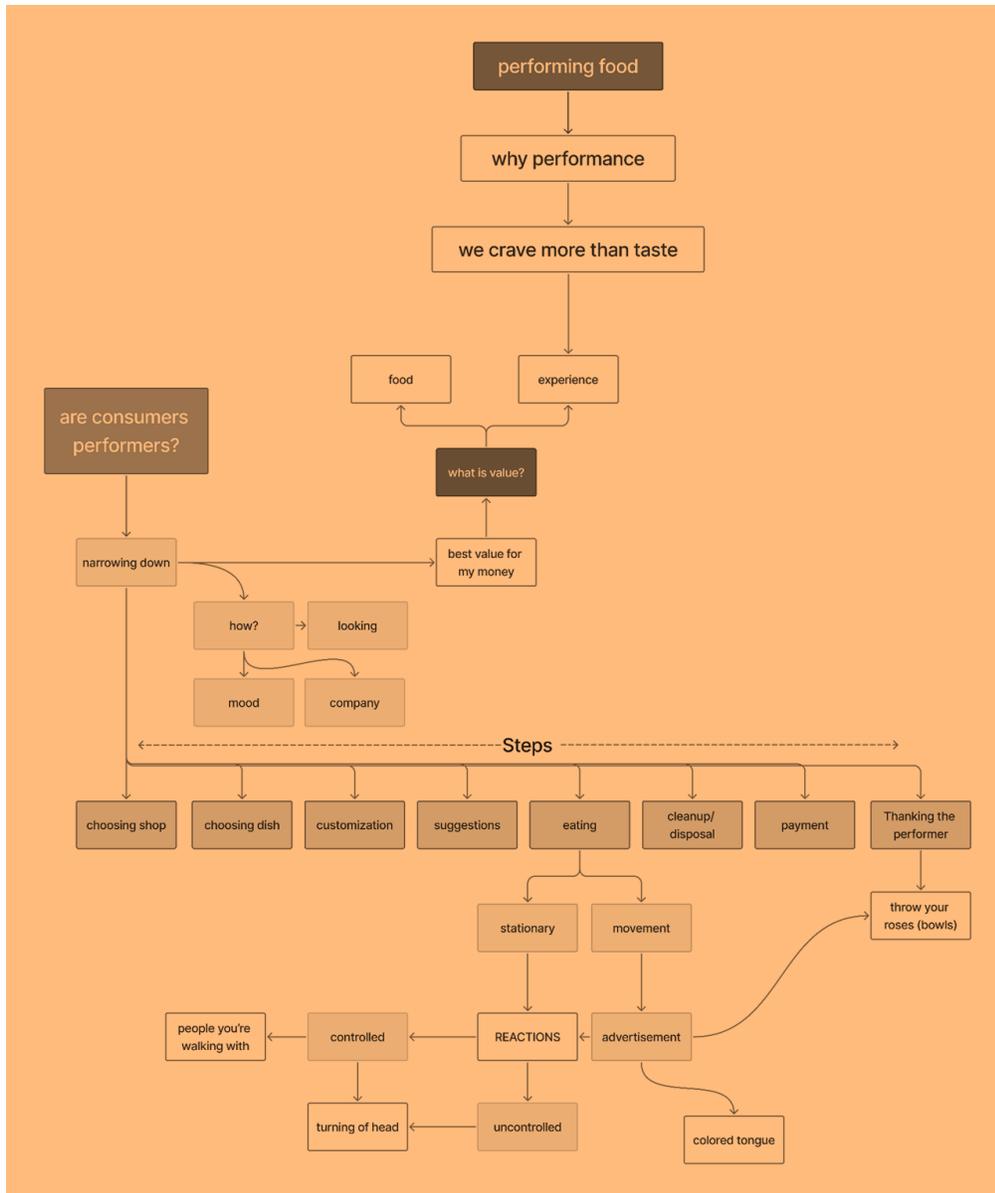
*Figure 11: (Efficiency as an art form of the street food vendor.)*



**Figure 12: The sequential process of a street food vendor catering to clients.**



**Figure 13: How does a street food vendor arrange his clients (audience).**



**Figure 14: (Consumers participation through performance)**

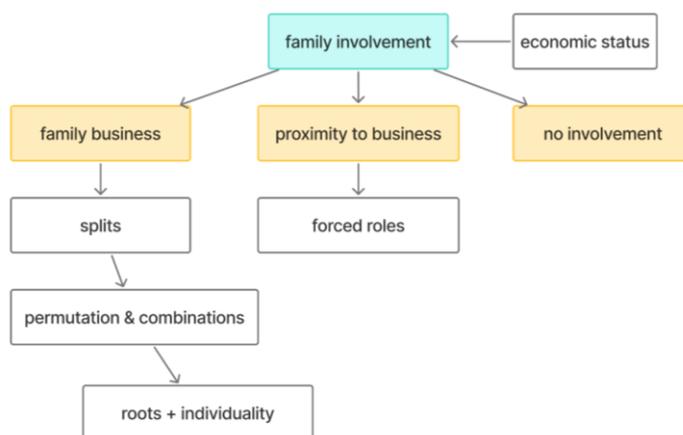
**What is the customer narrowing down? The best value for his money, the best value for his buck. The customer is looking for delicious food with great experience all within a respectable amount to pay.**

**The stall becomes a space where temperament becomes taste, and mood turns into method. A regular doesn't just return for flavour but they come back for the familiar performance- same order, same seat**

at the table, same environment that evoke a sense of belonging. And the customer is content with this act of service. The food and the vendor start to reflect each other. They are both heavily influenced by each other. One cannot be defined without the other.

## A Vendor's Family -

Hidden behind the stalls lies an obscured network. Family involvement reshapes scale, ambition and risk. Some stalls turn into inherited systems, divided among siblings into similar businesses. Others remain solo, protected from family ties to maintain independence.



**Figure 15: Family involvement in local businesses.**

## Economic Status and its Correlation

Economic status is not earned but rather shared. The economic status of a vendor entity is directly correlated to his brand and food. Such factors may include but are not limited to brand authenticity, its quality, uniformity of their services, limited growth or operational risks. The vendor's brand also endorses the neighbouring business as the vendor's credibility and input is highly acknowledged.

## Section 4 – Shahjahanabad: A Map That Isn't Just Lines

This study of Shahjahanabad starts with a map, but it's not one that simply marks the roads and the monuments. This is an emotional map, a sensory guide consisting of numerous stories, conversations, skills and memories.



Figure 17: Diary Sketch during Field visit.

Every street interview, chai-side chat and hazed memories of countless stories bridge together to form the larger picture- an art that does not wish to be finished but still hell bent on being honest.

<b>Philosophy:</b> "Out of this exciting search for the interplay between beauty, cultures and design will come a new and sensory frugality" - Victor Papanek	
<b>Location</b>	<b>Essence</b>
<b>Lal Qila:</b>	the emblematic heart, with history so deeply embedded in us.
<b>Chandni Chowk:</b>	the centre of commerce, community and chaos.
<b>Chawri Bazar:</b>	Paper, brass, folklore and forgotten deities who still live inside the walls.
<b>Fatehpuri Masjid to Jama Masjid Corridor:</b>	the connecting labyrinth of faith, food and foot traffic.
<b>Insight and Thought:</b> These spots and many others like these evoke an emotional journey in all of us. The curiosity, the intimacy, the responsibility and even the discomfort.	

*Table 17: Diary Excerpt on Location based feelings.*

<b>HAVELI:</b> The word alone carries significance. The comically large courtyards that soaked up all the sunlight, "jharokhas" framing the street like living portraits and doors that have hundreds of years of history behind them. When we envision Shahjahanabad, we encapsulate two different emotions. One that is tangible and one that is intangible. Losing a haveli means more than just losing the well patinated walls, the beautifully constructed arches that adorn the haveli walls and gateways or the patterned bricks. You lose a way of living, a lifestyle.
--

*Table 18: Diary Entry on Haveli.*

## HERITAGE

### **The Intangible Heritage:**

- a. The intangible heritage is something that can't be seen or felt thus it is the most overlooked sense of heritage it is so underappreciated and overlooked- the professions, the stories, the oral knowledge, the rituals, the craftsmanship, the dialects they all come together in our community to develop a sense of identity that is so deeply rooted and valiant in nature.
- b. The haveli doesn't survive on stone and bricks alone. It lives through the people who still call it their home.

### **Identity: Individual and Collective:**

In Shahjahanabad, identity isn't just a name, but their livelihood. A profession becomes a street: GaliQasimJaan, Dariba Kalan, Kinari Bazaar. The map becomes a story of its people.

### **The Vanishing Knowledge:**

Local knowledge doesn't disappear quietly. When people are displaced, professions fade, and communities scatter with it also goes the oral history. Government efforts to "modernize" often erase what can't be easily archived: memory, habits, and crafts.

### **Insight:**

A city that is still there but gradually losing its identity.

### **PreservingtheIntangible Heritage:**

- a. Local knowledge does not remain on its own, it's crucial for the government to diligently take initiatives to preserve the culture and heritage.
- b. Proper government policies and initiatives should be in accord with the delicate needs of these culturally significant places.

*Table 19: Diary Excerpt on Heritage.*

## How Can It Be A Place That Belongs to The Artists and People Together?

One can argue that artisans are the object of anthropological importance. They have played an integral role in generating living links between material culture and the social structure. Some such key factors include being the custodian of cultural heritage, adaptability to social changes, predetermined social and gendered roles, and many more such factors.

**Anecdotes:** In old Shahjahanabad, during weddings and festivals, a square piece of cloth referred to as “*chandua*” –would stretch across courtyards and temple spaces tied to the four walls. It wasn’t just decoration. It served as a shelter, a symbol and collective effort of the celebrating community.

**Then:** Art served a practical purpose and not just a decorative one. Tiles, baskets, fabrics, and everyday tools had beauty integrated into daily life.

**Now:** Art is often personal, curated, or turned into a commodity. A luxury, not a necessity.

### **Insight and Thought:**

If the useful beauty of the past is called heritage, what are we producing today that the future will recognize as ours?

Heritage is not a fixed concept. It’s a dialogue across time. It's flexible, it's what people of such times decide.

*Table 20: Diary Entry on Artists and Artisans.*

## Tangible Heritage: The Architecture that Builds and Grows

<p><b>Title: Bricks and Stories United</b></p>
<p><b>Then:</b></p> <p>The transition from lakhori bricks to modern kiln-fired bricks represents a deeper shift in architectural thinking. Lakhori bricks, which are thin and handmade, allowed for precision, curves, and intricate detailing, making buildings lighter, climate-responsive, and closely tied to local ecology and labour. Architecture was shaped by environmental intelligence. Courtyards carried sound and social life; sunlight was invited. Spaces remain rich in nature.</p>
<p><b>Now:</b></p> <p>Materials became standardized and construction prioritized speed, durability, and scale. Function began to outweigh craft, and efficiency often replaced sensory experience. Aesthetics and craftsmanship became secondary or ornamental. This shift reflects a broader change in priorities. From architecture as a cultural and environmental space to simply being a product of the modern-day economic empire.</p>

*Table 21: Diary Entry on Tangible Heritage*

An average middle-class home today rarely holds art, sculpture, or decoration. Artistic enjoyment has become a luxury reserved only for the richest of the rich or the people heavily influenced and having a strong sense of cultural identity, which too is rare to come by for an average demography rather than a standard. Modernism has streamlined not just spaces but also sensibilities.

## Living in A Syncretic City

Syncretic means blending of beliefs, cultures, philosophies, and styles into something shared and newly manifested.

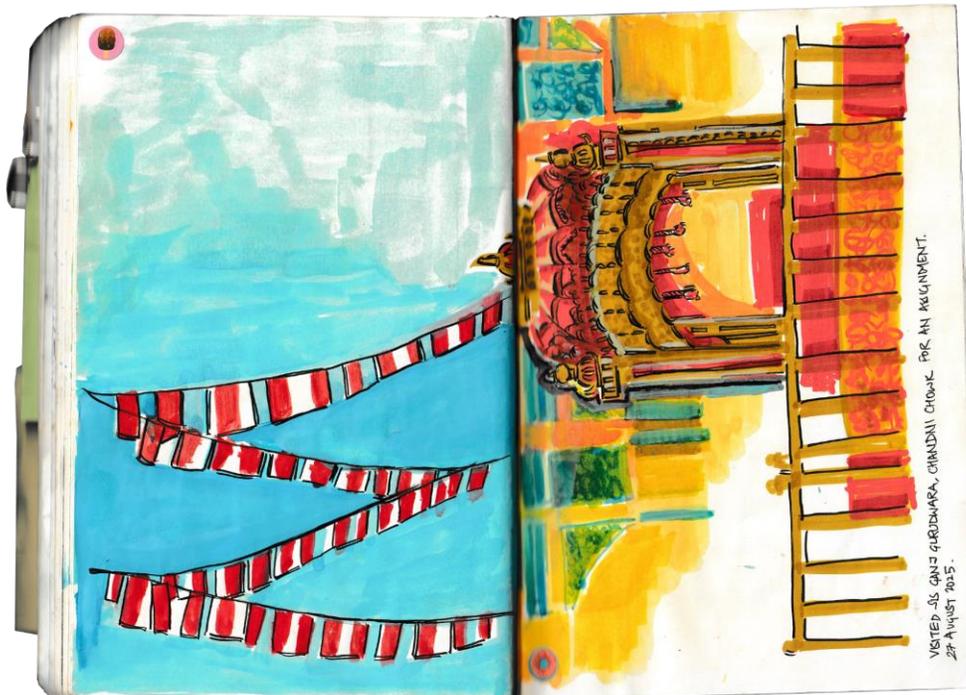


Figure 18: Sketch of Sis Ganj Gurudwara.

## What Goes Along with It?

Nowadays, heritage is often seen as background. Not as relevant anymore. "Gutka" stains mark ancient walls. Trash piles up at historic gates. Outrage lasts a week, then fades. Even events that shock the nation, like attacks on heritage sites later become mere news stories, not milestones. Thus, the decline in the cultural sensitivity in this generation. Every so often there are cases of riots and attacks which are directly aimed at destroying the cultural integrity and history of these delicate structures. But what is to be noted is how little we care about the heritage site. People cared for

**this news for hardly a week and then moved on with their day to day lives.**

**Notes:**

**Unphased by big changes - no sense of community left - individual worlds are becoming smaller and smaller. Our worlds are shrinking. They are becoming more individualistic and less communal.**

**Mental Manifestations**

**Mental Manifestations are deeply cared for in their sentiment. Urban folklore even still holds the vast communities together**

**“Bhootwaligali”**

**“The spirit at the peepal ka ped”**

**These stories didn’t just evoke fear; they also expressed belonging.**

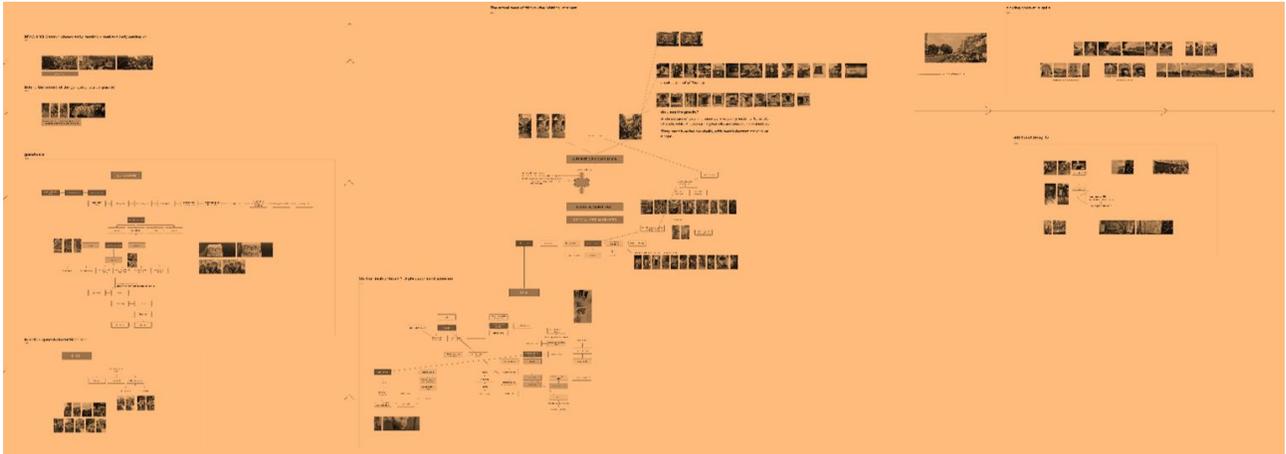
**Social Manifestations**

**Religious festivals were community celebrations. Ramleela before Dussehra, though rooted in Hindu tradition, became a shared cultural performance across faiths without any disparities over religious discrimination. It was truly and solely meant to be a time of community bonding and sense of brotherhood.**

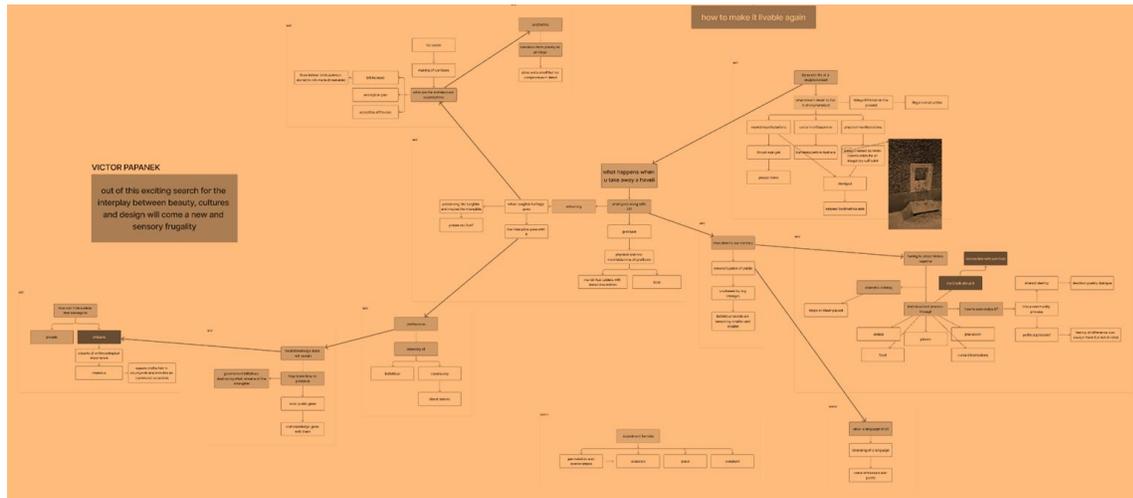
**Physical Manifestations**

**In Chawri Bazaar, a famous legend tells us about a wall temple that remembers an imagined Sufi saint ‘Saiyaad Badshah ka Aala’. Described as a six-foot figure in stark white garments, he exists only in street folklore. People still light candles there. And hand garlands in his name. Faith, in this context, is a shared act of imagination that holds the community together.**

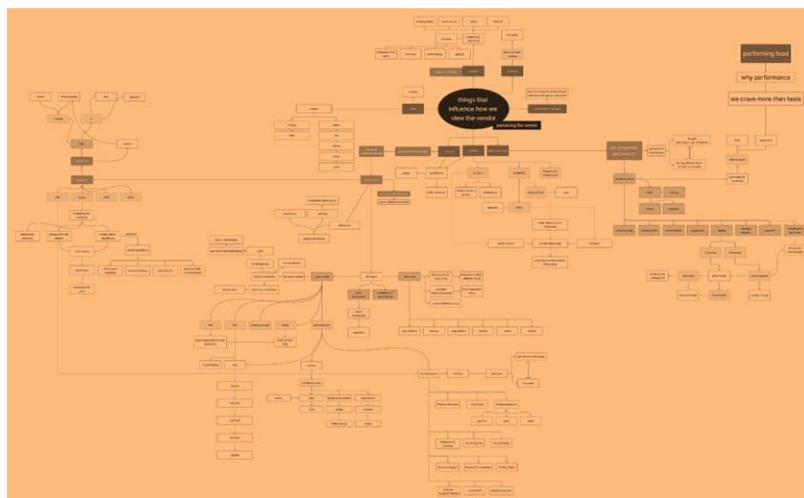
***Table 22: Diary Notes on Mental, Social and Physical Manifestation.***



**Figure 19: (A sequential mind map documenting the activities undertaken during the first field visit to Shahjahanabad.)**

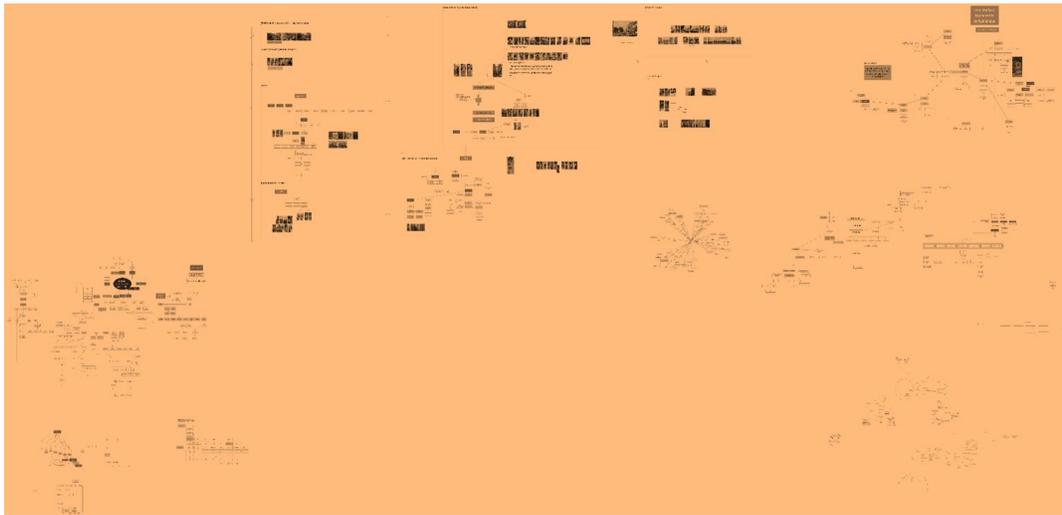


**Figure 20: (Mapping of shahjahanabad and its current problems by examining historical context)**



**Figure 21: Performing food: Things that Influence aura of street food vendor.**

## BRINGING IT ALL TOGETHER



*Figure 22: How thefigjam mind map looked by the end!*

### Conclusion

**In the streets of India, you can see the chaos, disorganization and half biased planning at first glance. Yet, upon closer inspection it reveals a carefully crafted system based on frugality, improvisation, memory and daily mundane routines. Tea vendors not only crowd the streets but also play an integral part in protecting them. Workshops, shops, social responsibilities, temporary settlements and adaptations influence how people move, gather and interact. Their stalls act as a small but significantly powerful landmark around which life unfolds throughout the city.**

**These individuals are seemingly invisible not because of their absence but because of their constant presence that customers take for granted. Despite their great skill, familiarity has overshadowed their effort and work. In particular, the tea stalls function as a stable and persistent social hub, balancing the public and private, the solitary and the communal. It engrossed and reflected the rhythms**

of its surroundings, subtly guiding the identity of the street. It educated us that public spaces are shaped not by architecture or community but also by the intangible elements that sustain the everyday lives of people.

In a historically rich area like Shahjahanabad, the nuance is of profound and utmost importance. As the physical heritage deteriorates and revitalization focuses on functionality rather than the experience itself, the historic order and aspects like gestures, cultural traditions, social customs and local economies are at an ever so increasing risk. The disappearance of a single vendor, routine or shared moment may seem insignificant, but it signals the gradual erosion of cultural memory. When these everyday practices disappear. The city remains, but its living identity is lost forever.

This study advocated a more holistic approach to preservation for the heritage that defines the place. One that recognizes the street as a living archive and vendors as its guardians. Heritage protection need not be limited to monuments and buildings alone. It should include the microcosm which binds everything together and bring them to life every day. Living the moment with the tea vendor, watching their work with respect and attention to detail. Appreciating and recognising these role means recognising that the vitality of the city lies not only in its imposing structure, but in the quiet resilience of the people who,

*day after day,  
set up their stalls  
and cup by cup,  
they weave the fabric of the street.*

**Table 23: Diary Entry Conclusion.**

## **Future Scope**

**Creating temptation. The streets are an endless source of knowledge and experiences so we isolate and relate and conduct experimentation to explore these ideas further. For a fuller and sensory experience. Reimagining the digital space inspired from the physical space and educating the public for mindful design. The streets function as an endless source of interactions and lived experiences. The final scope of this research is to isolate specific patterns, behaviours, and spatial negotiations observed on the street, and to reinterpret them through experimentation. By extracting these insights and studying them closely, the aim is to create a more layered, fuller, and sensory understanding of public life. One key objective is the creation of temptation—not in a commercial sense, but as a design strategy. How can spaces invite participation the way a chaiwala’s aroma draws passers-by? How can environments stimulate curiosity, engagement, and emotional involvement rather than passive consumption?**

**This research also seeks to reimagine digital space through lessons borrowed from physical space. Streets are interactive, unpredictable, multi-sensory, and socially negotiated. In contrast, digital platforms often flatten experience into isolated transactions. By studying street dynamics an attempt needs to be made to reimagine the digital landscape to reflect such characteristics. Another critical scope is public education. Through visual representation, presentation, and dissemination, the project aims to make people more aware of the design intelligence embedded in everyday life. The goal is not merely to document but to shift perception—to encourage more thoughtful, context-driven design that respects social behaviour, memory, and environment.**

**Ultimately, this research moves from observation to application:**

*from street to system,  
from sensory experience to structured insight,  
from informal knowledge to intentional design.*

**Table 24: Diary Entry Fututre Scope**

**The final scope is not just to understand the street—but to learn from it, translate it, and redesign with it.**

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**Malhar Mazumdar**

**Malhar Mazumdar is a 2nd year Designer studying B. Des in the Department of Design, Delhi Technological University. An avid nature lover and wildlife photographer with an entire life spent roaming natural areas, Malhar seeks to use design as a means of bridging the gap between wildlife conservation and human development in order to ensure a bright future for the Earth and the living beings who inhabit it.**

# **The Fractal and The Hydra: Questions on conservation successes and struggles in India**

**Malhar Mazumdar**

## **Abstract**

**This article discusses wildlife conservation stories in India, and asks whether they are successes, between the official numbers and ground reality situations. Visiting the birthplace of Project Tiger, Jim Corbett National Park, to understand what tiger population statistics indicate for the overall health of the animal in the region, and discusses strange behaviours recorded in tigers there upon a field visit. The article also looks at the current state of the Great Indian Bustard – and how it has been failed by India, and its dwindling numbers. It explores the conservation of the Bengal Florican, and how despite a lack of attention, its path can still be different from the GIB's. The article concludes with a huge amount of questions, on what wildlife conservation even means, on how it can be done without harming human beings, and on whether it is possible to reverse the damage already done.**

## **Keywords**

***wildlife conservation, charismatic megafauna, critically endangered species, habitat degradation, bambi effect, core zones, tiger reserves, national parks, prey density, grassland protection, wasteland designation***

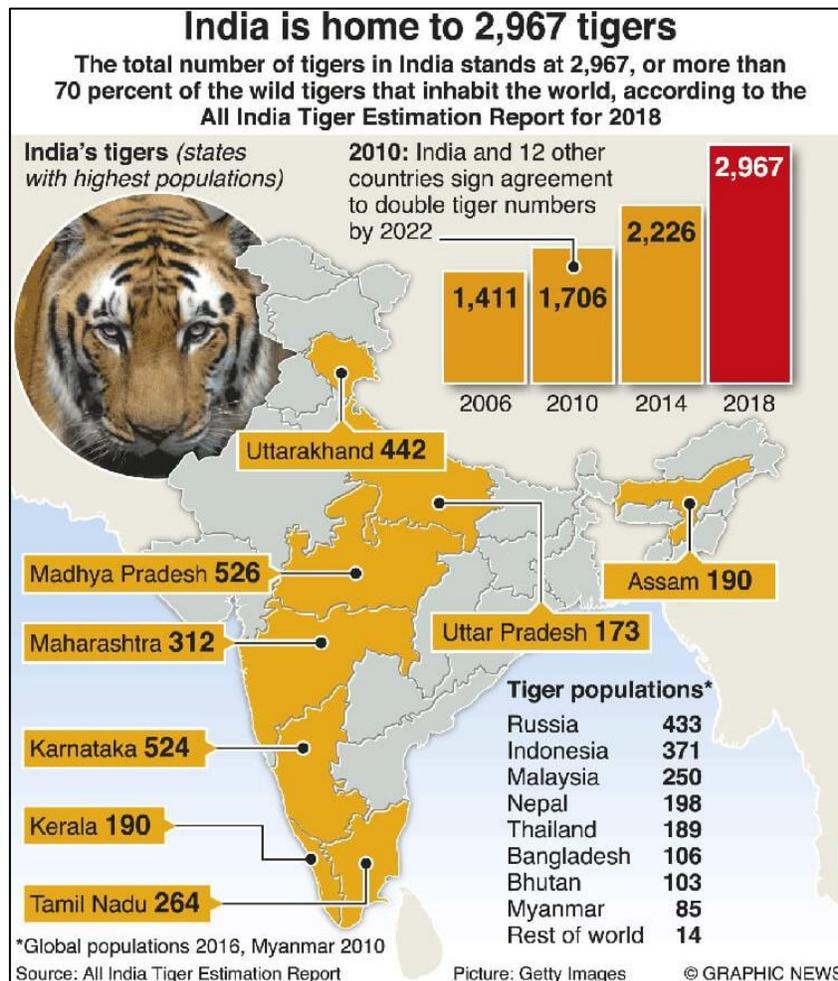
## **Introduction**

**The Wild Life (Protection) Act, 1972 is an Act of the Parliament of India to provide for “the protection of wild animals, birds and plants and for matters connected therewith or ancillary or incidental thereto with a view to ensuring the ecological and environmental security of the country.” (from Wild Life (Protection) Act, 1972). Before 1972, India had only five National Parks. Among other reforms, the Act established scheduled protected plants and hunting certain animal species or harvesting these species was largely outlawed.**

**This act is the foundation on which wildlife conservation work in India is based. All work done to protect wildlife, and natural environments in India is done because of this act. This act is supposed to protect and help the nation’s biodiversity and natural wonders thrive. The reality of the situation leaves much to desire, however. Over 950 animal species and 600 plant species are listed as Critically Endangered, Endangered, or Vulnerable by the IUCN in India. Most of them display decreasing population trends.**

## **Project Tiger in Corbett**

**In 1930, the Bengal Tiger (*Panthera Tigris Tigris*) population in India was around 40,000. By 1973, the population had fallen to approximately 1827, caused by severe habitat loss, human-animal conflict, poaching, game hunting, etc. Project Tiger was initiated, fresh off the heels of the just passed Wild Life (Protection) Act, 1972, in order to protect the highly fragmented and at-risk population of tigers from imminent extinction. Jim Corbett National Park was the first place where Project Tiger was implemented, and so it is designated as the first Tiger Reserve in India.**



**Figure 1. Tiger population in India, from All India Tiger Estimation Report**

**Project Tiger** sought to establish 'core zones', areas within Tiger Reserves that would remain untouched by any human activity to protect the tiger and its habitat and to allow the tiger to free roam within the zone. Around the core zone there would be 'buffer zones', areas which are less frequented by wildlife, and so put at less risk by human activity. These areas would be carefully monitored to allow some human activity in them, primarily for the purpose of providing livelihoods to people living around the forest.

**Project Tiger** has been widely hailed as a success "the planet's biggest conservation success story", (From Tiger Tiger Burning

**Bright, a book tribute to 50 years of Project Tiger by Vijay Mohan Raj and Yashpal Rathore). As of 2022, the tiger population was estimated to be at 3682, doubling the population from where it began in 1973. The success of population increase is clearly noted in Jim Corbett NP, the most famous Tiger Reserve in India, was estimated to be around 260 in 2022. However, numbers on a graph may not be the best at reflecting a sad reality that is noted on-ground in Corbett, visible to the forest guards, guides, drivers, and even the discerning tourist – tiger territories are shrinking.**

### **How much territory does a tiger need?**

**Tiger territory depends on the prevalence of prey. If prey is easily available, territories of female and male tigers can be as small as 5 and 10 sq.km respectively. In areas with a dearth of prey, territories can go up to 1000 sq.km pertiger. On average, females occupy 5-20 sq.km while males occupy 15-100 sq.km of territory in India.**

**The Jim Corbett National Park (core area) is approximately 520 sq. km. The Tiger Reserve area is larger, 1288.31 sq. km comprising the nearby 301.17 sq. km Sonanadi Wildlife Sanctuary, alongside a 466.32 sq. km buffer zone. If a simple mean is taken of tiger territory in the Jim Corbett Tiger Reserve.**

$$**1288.31 \div 260 = 4.95 sq. km.**$$

*Figure 2. Calculating Area for 1288 sq.km with 260 Tigers.*

**This above number, rounded upwards to 5 sq. km. is the minimum extent of a female tiger's territory, in an *ideal* of prey abundance in the entire reserve. This statistic informs Jim Corbett's 'boast' of being the most tiger-dense area in the world.**



## Changes in behaviour

The entire Sambar Road region – from Dhikala to Khinanauli camps, and on both sides of the river used to be a singular tiger’s territory 10 years ago. The current dominant females are both daughters of that tiger, and have split the already small territory. Such a high density of tigers for what is a solitary animal has led to a decrease in prey, and may lead to conflict between tigers in the future.

One example of unusual behaviour was observed in January. The daughter of one dominant tigress, of the cross-river area known as “paar”, crossed into the other tigress’s territory. What would usually be seen as a challenge by a competitor (adult tigers do not value relations outside of their own cubs), was met with playful behaviour from the female, and exchanges of affection between niece and aunt, quite a bewildering sight even for those who had been working at the park for over 3 decades.



*Figures 4 and 5. Photos of two distantly related tigers showing affection, captured in Corbett NP by author.*

**“Will dense tiger populations lead to altered behaviour? Has it already?”**

## Charismatic Megafauna and The Bambi Effect

Charismatic megafauna are large animal species, particularly mammals, that have a widespread popular appeal or symbolic value.

These animals are well known by the general public, and on average have the most efforts dedicated to their conservation. While conservation efforts directed to them are oftentimes beneficial in restoring the entire ecosystem in which they inhabit, there are issues with their popularity. One is that unchecked tourism to see them can disturb the species, especially seeing as a majority of charismatic megafauna are also endangered species.

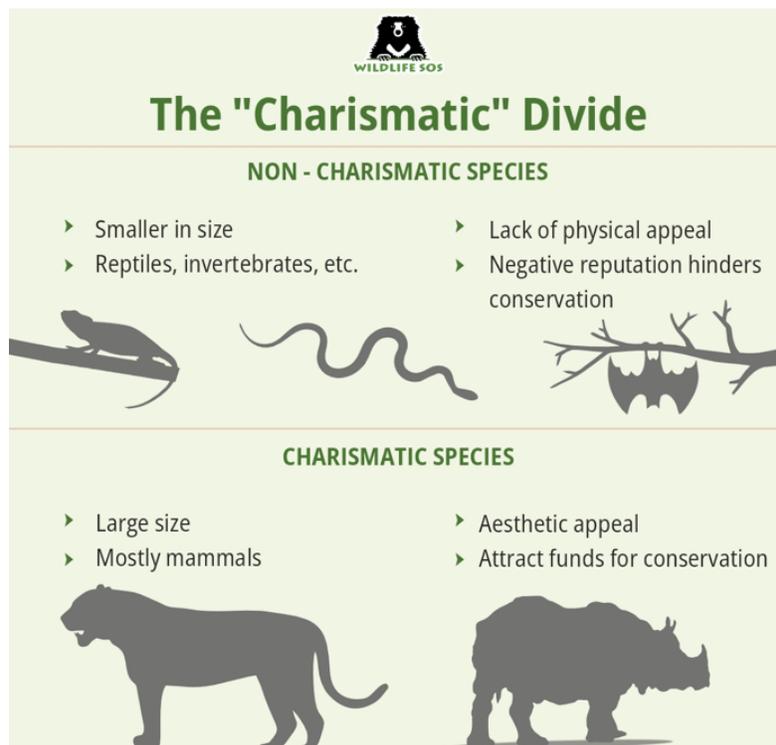


Figure 6. Charismatic Species, from [wildlifesos.org](http://wildlifesos.org)

The other is the Bambi effect – people have objections to seeing harm towards animals that there is a perceived fondness of, particularly popular animals considered “cool” or “cute”. Conservation efforts are more often directed to these animals, while more physically unappealing animals, which usually carry negative reputations are ignored.

**“Is the amount of attention we give the tiger misguided?”**

## **The story of the Great Indian Bustard**

**The Great Indian Bustard (*Ardeotisnigriceps*) is the largest bird in India, and one of the heaviest flying birds in the world. In 1963, it was considered for the National bird of India, (strongly supported by Dr. Salim Ali), but was rejected in favour of the Indian Peafowl.**



**Figure 7. The Great Indian Bustard aka. Godawan, Adobe Stock Pics.**

**Though it used to be a commonsight in the open dry grasslands throughout western and central India, it is now critically endangered, with the population shrinking every year. The bustard was deemed a protected animal, but with very poor implementation and care as compared to the Tiger, Leopard, the Elephant, and many other well-known endangered species.**

**“Although it was brought under the umbrella of Wildlife (Protection) Act, 1972, it did not gain attention and remained BPL (Below Protection Line). Once more than 1000 individuals few decades back, bustard population shrunk to 745 in the year 1978, 600 in 2001, 300 in 2008 and not more than 125 in the current year, 2013.”**

**Project Great Indian Bustard was implemented in 2013, with the aim of restoring the Bustard population. While concentrated efforts are now being made, Bustards are large animals, and very slow breeders, with 9 being the world record for eggs hatched in a single year since 2013. Their natural habitat has massively shrunk, as their preferred arid grasslands are termed as “wasteland” by the Government. They are used for grazing, solar farms, and are filled with overhead transmission cables, which the bird sometimes fatally crashes into mid-flight. Hope for the GIB remains, but it is slim.**

**“Was the Bustard unworthy of protection because it wasn’t a national symbol?”**

**What can be learned and applied from the Great Indian Bustard?**

**Looking forward, India has to make efforts to not repeat its mistakes with the Great Indian Bustard. The closest place we can apply learnings from the GIB is in its close relatives, the Lesser and Bengal Floricans. Both are critically endangered bustards, albeit with larger populations and ranges than the GIB, meaning more hope for their species’ survival.**



***Figure 8: Male Bengal Florican near Manas NP, taken by Author.***

## The Bengal Florican, in Manas National Park

A large and rare bustard, the Bengal Florican (*Houbaropsis bengalensis*) used to once be widespread across the Indo-Gangetic plains, but is now restricted to highly local pockets of Nepal, Northern and Eastern India, and to a population in Cambodia. Little is understood about this bird's behaviour, as it is a very shy and seldom seen bird. Estimates vary, but the general consensus remains that less than 1000 birds remain in the wild. While populations are stabilized in protected areas and National parks in Nepal, and India, there is rapid decline and shrinking of the suitable grassland territory for its breeding and residence outside of those protected areas. Afforestation, invasive species, agricultural use, encroachment all have led to florican habitat shrinking, and florican populations continue to drop with very little awareness, or projects from the centre.



**Figure 9. A recent incident of a Bengal Florican being poached to be made into stew, only discovered because the perpetrators posted it to Facebook, from [indiatodayne.in](http://indiatodayne.in)**

**In Manas National Park, the highest population of this species is recorded (estimated to be 60), particularly in Kokilabari Agriculture Farm (KAF). Though it is farmland and often disturbed by humans, The florican chooses to breed in this area as its unburnt grasses provide good habitat. However, the long-term survival of this habitat is in question – with cows roaming, jeeps being permitted for wildlife safaris, can the florican persist in this area? Invasive *Chromolaenaodorata* bushes cover the landscape of Manas – no animal eats it, and it grows back year after year, even when burnt. Plants to increase grassland florican habitat are in place with the help of local villagers, but whether the birds chose to nest in the area or not is not sure. Poaching incidents continue to occur, and Bengal Florican killings make the news a few times a year. For such a threatened species, even a few untimely deaths per year can spell doom.**

**These birds practise site fidelity – they return to the same exact areas year after year to breed. However, they are quite sensitive species, and are only local to specific core protected areas. There is not enough habitat for them to spread outside of these hotspots. Though local groups are working in conservation of these species, there is quite a lack of recognition by the Central Government to restore their habitats so that they can be widespread once again.**

**“Will India repeat the tragedy of the GIB with the Bengal Florican?”**

### Mind Map

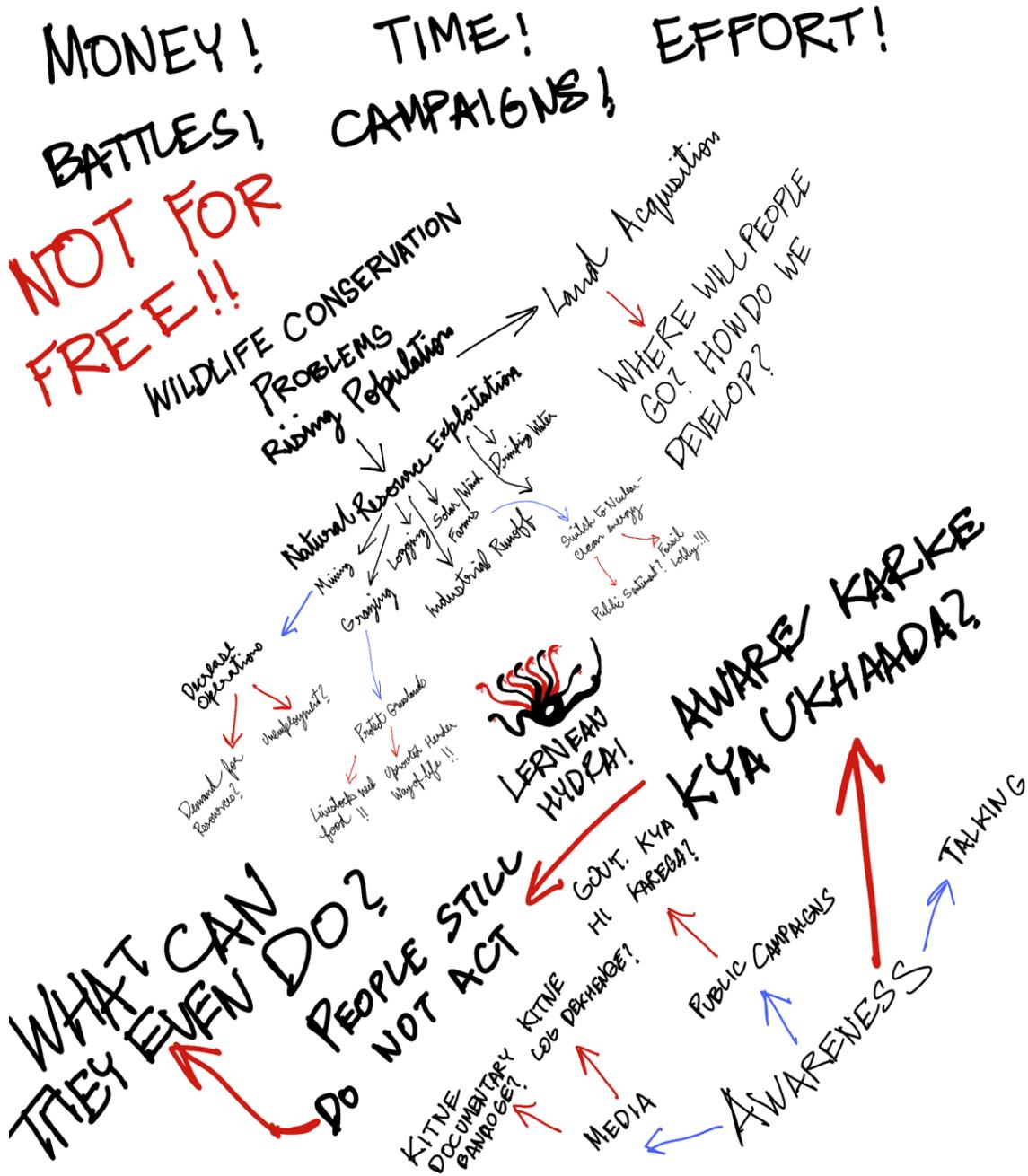


Figure 10. Thinking out Loud.

## **Conclusion – The Fractal and The Hydra**

**The topic of wildlife conservation is fractal. Like most real-life issues, it only gets more and more intricate the more one looks into it, unravelling into a labyrinthine mess of both highly localised and highly universal causes, factors, stakeholders, problems, solutions, and questions. Many more questions remain, undiscussed by this article. How to combat invasive species, which devastate our natural ecosystems? If National Parks are the highest extent of our protection, why aren't they enough? How do we deal with over tourism? How do we get the public to care? What can we even do to help?**

**Beginning to deal with the problems is like fighting a hydra. You cut off one head – you try to solve one problem – and you spawn many more. We increase the area of Corbett Tiger Reserve? The populations around the reserve must be dislocated. Where will we settle them? How do we expect them to change their way of life, revolving around the forest for centuries? If we shut down solar farms, grazing, and afforestation in Rajasthan to restore the Great Indian Bustard's natural habitat – will we return to fossil fuels to power those areas? How will herders feed their livestock?**

**Humans cannot be ignored. Most wildlife conservation happens at the expense of people, especially poor rural or tribal communities, the most marginalised people in our country. Conservation work that seeks to help wildlife must have the help of people in its manifesto, or it will remain unsupported, underfunded, and most importantly will cause harm. What can we even do to help?**

**Should broader society continue to wash their hands with the topic of wildlife conservation? Why should they care? Most people spend their entire lives trying to provide for themselves and their family, to improve their situation so that they can live better lives. It is easy to write an article, saying not enough is being done and we should do more. But for a majority of the world, asking them to passionately dedicate themselves to the cause of wildlife protection, something which will bring them no material gain, is unequivocally naive. And even if they cared, if a billion people were deeply moved by the plight of our natural ecosystems and compelled to action, what could they do? Petition the Government? Protest? For every creature, big or small? Or every ecosystem, from rainforest to desert? For every person living around nature, poor or rich? Is it feasible to ask every single person to be educated about every single cause in the world when we already have so much on our plate, just in our lives? And yet can we afford to keep our mental peace, at the expense of our planet?**



***Figure 11. Thinking in Silence.***

**“So many questions — where are the answers?”**

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## **Letter from the Chairman's Desk**

**By Sunil Bhatia PhD**

**One day, I was passing through one of the remotest villages of India. Some villagers were wearing stitched Western attire—pants and shirts—but most were dressed in traditional unstitched garments. A villager was drawing water from a well, not to irrigate his fields, but for the consumption of living beings. He used a leather bucket attached to a rope and a wooden pulley fixed at the mouth of the well.**

**When he paused from manually drawing water, I requested a drink. He asked me to wait for a while. After lowering the bucket into the well, he pulled it up filled with water. He asked me to stand at a specific spot and cup my palms together. He then began pouring water into my hands. Most of the water slipped through my fingers and fell to the ground, yet he continued pouring without the slightest sign of concern until I was fully satisfied.**

**After quenching my thirst, I said, “Most of the water was wasted, and I drank only a small quantity.”**

**He replied, “No, sir. I have made a drainage channel that ends in my fields and another that leads to my pond nearby. When my fields require water, I open the channel; otherwise, it flows into the pond, which serves as a reservoir. We know the value of every drop of water. Animals come to drink from that pond.”**

**I was surprised by his wisdom. He did not live like many of us modern people who assume wastage is natural and inevitable. We often treat wastefulness as a birthright and rarely seek simple solutions that cost nothing yet benefit others. We believe institutions should solve our problems of waste through complex mechanisms for sustainability. Modern life trains us to depend on systems rather than cultivate responsibility. Plants grow naturally and randomly, yet we confine them into fixed patterns of height and breadth through pruning and call it landscaping.**

**He paused for a moment and murmured words shaped by lifelong experience: “We believe that nature never produces waste; in the eyes of nature, nothing is waste. We must learn how to mindfully transform what we have into something useful for others. We live close to nature, and it is our greatest teacher in sustainability.”**

**I reflected that we consider ourselves educated and urban, yet we seldom move in harmony with nature. Instead, we exploit it for insignificant benefits and sectional interests. We measure life in balance sheets of profit and loss. He offered me water without calculating profit. In one act, he nourished his crops, sustained fish in his pond, provided water for stray animals, and quenched the thirst of a stranger like me. It was a profound philosophy expressed not in words, but in daily practice.**

**As the sun set and darkness enveloped the sky, he advised me not to travel at night but to stay at his home. I accepted. When we reached his house, I saw a woman cooking on the ground in an open kitchen. As she noticed a stranger walking alongside her family member, a warm smile appeared on her face in welcome.**

**I observed that the kitchen water drained into the same pond. I realized that when she washed rice, lentils, or vegetables, small portions flowed along with the water and became feed for the fish.**

**When the man informed her about my stay, her smile deepened in acknowledgment. I asked her whether the drainage system was deliberate or accidental. She replied, “When I wash rice, vegetables, or lentils, some grains flow with the water and become food for the fish in the pond.”**

**I was astonished by her innocent wisdom—nothing was waste in her eyes.**

**The man added, “We have cows and oxen. Their dung is dried under the sun and used as fuel; the rest becomes manure for our fields. What you call organic production is our way of life.**

**We reserve a small portion of our land for fodder. We add cotton seeds grown in our fields to their feed. From that cotton, we make clothes, mattresses, and pillows. When these wear out, we recycle them into threads and weave thick mats for sitting.”**

**At first glance, this rural family had seemed illiterate, yet they lived with a profound philosophy of coexistence with nature—unlike urban dwellers who often destroy it in pursuit of comfort.**

**Their life was tough, yet they were content and did not feel deprived. Urban areas concentrate rural resources but rarely focus on living in harmony with nature. Instead, humans are placed at the center, often at the cost of other living beings. We speak of human rights, yet overlook the rights of nature.**

After the evening meal, he asked me to rest on a cot made of bamboo and woven rope, covered with handmade cotton mattresses and pillows. Lying under the open sky, I witnessed the sunset, the deepening darkness, and a sky illuminated by the moon and stars. Perhaps we should not feel proud merely of Neil Armstrong's first step on the moon, but also learn to observe and cherish its silent beauty. Every moment unfolds its own secret; no two moments in our lifetime are ever the same.

I noticed that the curtains were made from old sarees—an unstitched garment traditionally worn by women. I reflected that once cloth is cut and stitched into fixed garments, its future use becomes limited. But an unstitched garment like a saree offers multiple lives: after being worn, it can become a curtain; later, cleaning cloth; then shredded into fiber; and eventually rewoven into thick threads for mattresses. It was a living example of a circular and sustainable economy.

They offered me wooden sandals. The children wore cotton footwear, and the adults wore wooden sandals. We, in contrast, extract rubber from trees by wounding them to obtain latex. When natural resources seem commercially unviable, we turn to synthetic alternatives—still derived from nature—without reflecting on the cost.

Later, I heard villagers beating sticks to scare away a wild animal attempting to enter the village. The head of the household said, "Do not worry. We will not kill it. We will scare it back into the forest. These animals believe we have occupied their territory. In truth, they are the original inhabitants of the earth; it is humans who have encroached upon their home."

**Sleeping in the open was initially unsettling for me. I noticed hens laying eggs and dogs living as extended members of the family.**

**I asked what they did with the hens' eggs. He replied, "We do not eat meat or eggs. We take only the milk left after the calf has fed to its satisfaction. We never snatch another's rights. We do not encroach upon others' territory, except when survival compels us."**

**My thoughts were restless: we first exploit nature and then speak of sustainability, whereas these people live in such a way that sustainability naturally emerges from their harmony with nature.**

**This experience was a lesson for modern, so-called trained and certified designers of urban life.**

**I am grateful to Dr. Ravindra Singh and Mr. Partha Pratim Das, Department of Design, Delhi Technological University, Delhi, India, for accepting our invitation to serve as Guest Editors.**

**Enjoy Reading.**

**With Regards**

**Dr. Sunil Bhatia**

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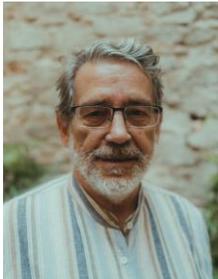
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## Forthcoming Issues

**March 2026 Vol-21 No-3**



**Francesc Aragall**

**Expert in Design for All / Universal Design, with 30 years of experience as an international consultant in the areas of urban planning, mobility, ICT, industrial design and building.**

**Born and living in Barcelona, he began his professional career in the field of ergonomics and biomechanics. With early experience as a dancer and choreographer, he developed a deep, embodied understanding of the human body, movement, and human diversity as a lived reality rather than an abstract concept.**

**Throughout his career, he has promoted inclusive approaches that place people at the centre of design, education, and social development. As a pioneer of Design for All and universal**

**accessibility, he has worked internationally to ensure that environments, services, and systems respect human diversity across age, ability, culture, and social background. His work emphasizes that inclusion is not an add-on, but a core value that strengthens social cohesion and long-term sustainability.**

**He founded the first ergonomics company in Spain and the Spanish Ergonomics Association.**

# New Books



Sunil Bhatia

## Design for All. Volume-II

Drivers of Design



<https://www.morebooks.shop/shop-ui/shop/book-launch-offer/74414a1df61c3d2ea8bf46ae7e3c0cf31769f261>



Sunil Bhatia

## Design for All

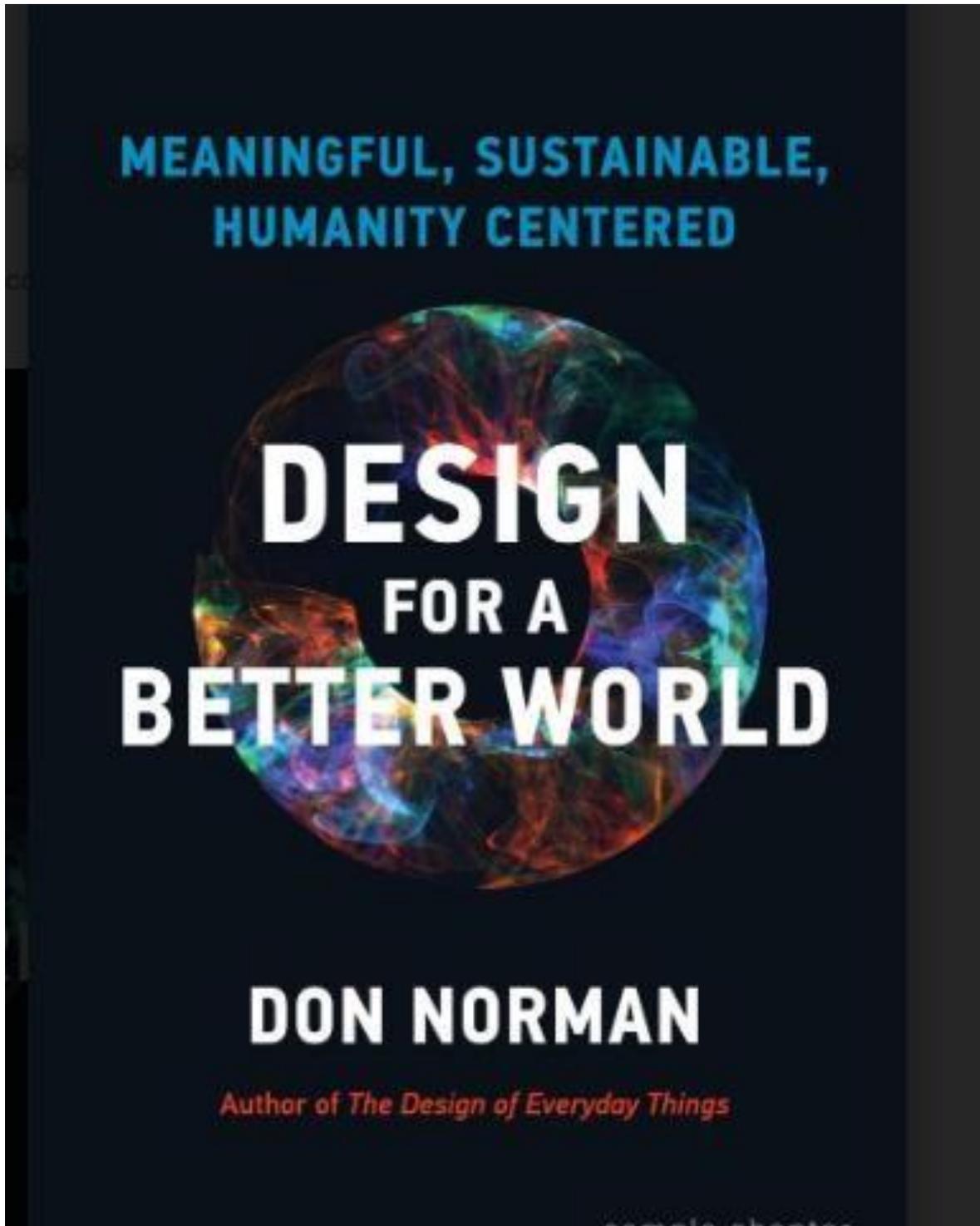
Drivers of Design

Expression of gratitude to unknown, unsung, unacknowledged, unmineralized and selfless millions of heroes who have contributed immensely in making our society worth living. Their design of comb, kite, fireworks, glass, mirror even thread concept have revolutionized the thought process of human minds and prepared blueprint of future. Modern people may take for granted but its beyond imagination the hardships and how these innovative ideas could strike their minds. Discovery of fire was possible because of its presence in nature but management of fire through manmade designs was a significant attempt of thinking beyond survival and no

doubt this contributed in establishing our supremacy over other living beings. Somewhere in journey of progress we lost the legacy of ancestors in shaping minds of future generations and completely ignored their philosophy and established a society that was beyond their imagination. I picked up such drivers that have contributed in our progress and continue guiding but we failed to recognize its role and functions. Even tears, confusion in designing products was marvelous attempt and design of ladder and many more helped in sustainable, inclusive growth.

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it is available on [www.morebooks.de](http://www.morebooks.de) one of the largest online bookstores. Here's the link to it: <https://www.morebooks.de/store/gb/book/design-for-all/isbn/978-613-9-83306-1>



# News



## 1. New guide promotes safe, inclusive and child-friendly public spaces



**As cities continue to grow, safe public spaces for children to play, move and connect are shrinking. A new global guide released today by the World Health Organization (WHO), UNICEF and UN-Habitat calls on governments and city leaders to put children at the centre of urban design, arguing that public spaces are essential to children’s health, development and well-being. The guide provides practical, evidence-informed guidance to help cities create streets, parks and public places that are safer, more inclusive and more resilient, while advancing equity, climate action and healthier urban living for all.**

**Globally, only 44% of urban residents live near an open public space, and that figure drops to 30% among urban residents in low-**

**and middle-income countries. Millions of children living in towns and cities still lack access to public spaces. Pollution, traffic, overcrowding and climate-related hazards increasingly restrict children’s freedom to move, play and thrive. Well-designed public spaces enable children to move, play, learn and engage with nature safely.**

**“Access to safe, inclusive public space is directly linked to children’s health, development, learning and social ties and is a child’s right”, notes Dr Etienne Krug, Director of the WHO Department for Health Determinants, Promotion and Prevention.**

**The [Guide to creating urban public SPACES for children](#) seeks to help governments, urban planners and partners create and improve safe, inclusive and child-friendly public spaces. The document draws on global evidence, expert input, consultations with children and city examples from diverse contexts.**

**“This guide shows how child-centred urban areas can fulfill the right to play and accelerate progress toward safe, accessible public spaces for everyone by 2030”, said Dr Nathalie Roebbel, Technical Lead Urban Health, WHO Department for Health Determinants, Promotion and Prevention.**

**SPACES provides a practical framework based on six principles – Safety, Play, Access, Child Health, Equity and Sustainability and offers guidance and related tools for planning, designing and managing public spaces.**

**The guide’s calls to action include:**

- **reduce safety risks through traffic-calming measures, safe crossings, well-lit pathways, and secure routes to schools, parks and play areas;**
- **embed play opportunities across all types of public spaces – including streets, courtyards, neighbourhood areas and public facilities;**
- **prioritize access where need is greatest, using mapping and spatial assessments to guide planning and investment in low-income, high-density and informal settlements;**
- **meet environmental and health standards by ensuring clean air, shade, cooling, safe materials, proper waste management and protection from climate-related hazards;**
- **promote equity and inclusion through universal design, community participation, and removal of social, gender and physical barriers that limit children’s access; and**
- **strengthen sustainability and resilience by expanding green and blue infrastructure, revitalizing underused land, and integrating child-friendly public spaces into climate and resilience strategies.**

**Over 55% of the world’s population live in urban areas – a proportion that is expected to increase to 68% by 2050. As most future urban growth will take place in developing countries, the world today has a unique opportunity to guide urban development trends in a way that protects and promotes health.**

**(Courtesy: WHO)**



# Programme and Events



**Spark Student Design Awards: Any current University-level (or above) student, in any design category. (All entries in this competition must be student work, not professional work. Entries may be submitted from any time period of the student’s study—could be a piece from last year).**



### **Best of KBIS Awards Now Open for 2026 Entries**



### **Best of KBIS Awards Now Open for 2026 Entries.jpg**

**The Kitchen and Bath Industry Show (KBIS) has opened applications for the premier awards program, Best of KBIS, that will spotlight industry excellence in 2026.**



**CRAFTING FURNITURE IN THE GLOBAL SOUTH: CONTEMPORARY PRACTICES, HISTORIES AND FUTURES**

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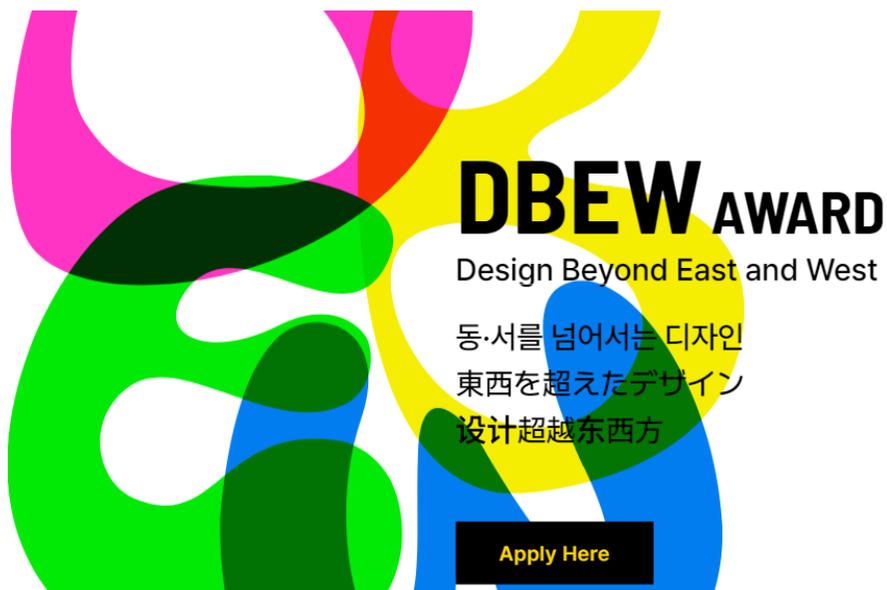
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**Ivor Ambrose, Managing Director**

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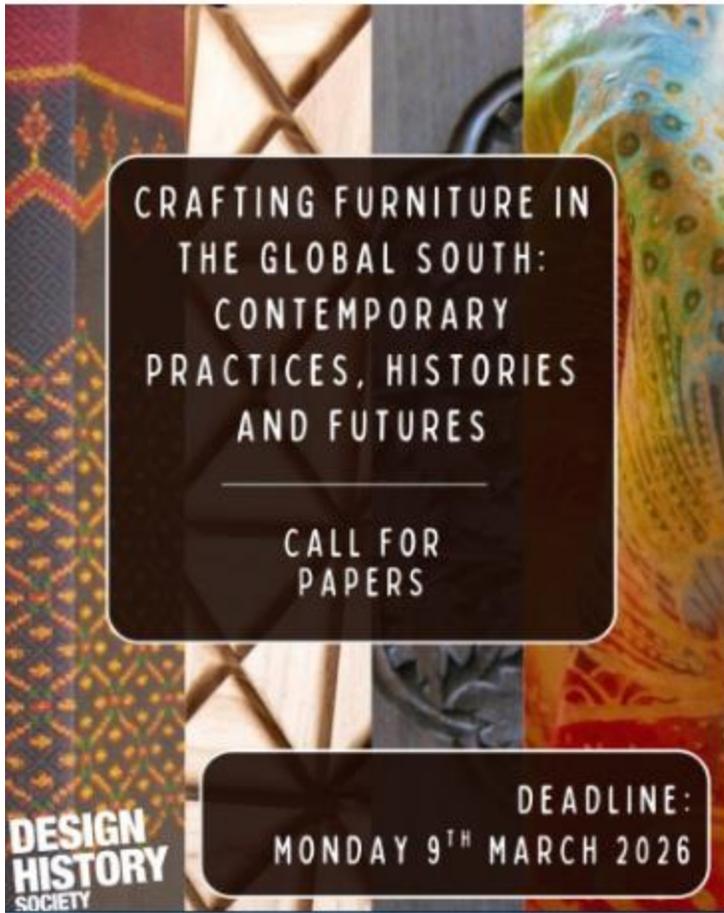
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