



"NARRATIONS OF INDIA"

(Approaching social/cultural contexts of India through Storytelling Design & Handicrafts)

BSc Graduation Assignment 2013

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Preface

This trip has been one of the strongest, most intense and most life changing experiences so far in my life. Not only have I gained new knowledge about what design means in the side of the world but I have also made new friends for life. All this could not have happened without Robert who taught me how to create my own vision about design, Abhijit for excepting me in his beautiful studio, Arie Paul who gave the extra time and his permission for this journey, Hiske who was there from the very first moment of my study period, Illanit for her patience and the countless approvals, Anuroop who believed in my vision when I did not, Marcel and Kleri who allowed this report to become true, Kimon for showing the way to India and my family who by this trip they have not seen their son for quite some time ...

Thank you for (handi)crafting this amazing experience!

I suppose that there is a story to tell....LET'S NARRATE!

Summary

The following document is a report for the BSc graduation assignment for the course of Industrial Design Engineering for the University of Twente. The graduation assignment has taken place in Bangalore, India for the company STUDIO ABD DESIGN SERVICES Pvt Ltd during the period May-August 2013.

The assignment offered by Studio ABD is related to the development of concept which is part for a collection of domestic and decorative products called 'Mubhi'. Main characteristics of this collection of products are 'Im-material Way of Life', storytelling design and products that represent India and Handicrafts as production processes.

During this 3month stay in India there has been a personal approach to the fundamental analysis and integration of storytelling in a design process. Furthermore, specific contexts have been analyzed through literary re-search and holistic approaches their social, cultural and historical aspects.

The material, experiences, and impressions gathered from this analysis were processed into personal visual interpretations during the ideation process that aimed at generating an idea for the final concept.

After the Ideation process, this final concept idea was analyzed in a realization process in which handicrafts where the main subject related the production process and choice of material. During the realization process, various craftsmen were approached and workshops where visited were the

production of various parts of the final concept took place. During these visits, suggestion and discussion were made related to production optimization and quality improvement. The main aspect in this case lies on what influence contemporary design can have on handicrafts and vise versa.

The report begins with an analysis-tribute to the work of Ettore Sottsass and how his visits in India have been a source of inspiration for many of his collections.

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. Introduction

The last steps before graduating as an BSc Industrial Design Enineer had also to be the most influential. For the BSc graduating assignment (2013) the opportunity was provided to experience another culture through practising the profession of an industrial designer. It seemed as a life time opportunity that could provide a great amount of new experiences and a new insight to the Design World. After learning that one of the most iconic designers in history, Ettore Sottsass (1917 -2007), had a life changing experience after his first travel in India, the choice that needed to be made was not difficult. India is a country with an huge history and cultural background and someone with Greek origins learns from a young age how to value and appreciate these two aspects.

The fact that India is an Asian country where English is quite a common language after Hindi, was also a convincing aspect to start the pursuit of a company in this country. After 2 months of searching in the web and contacting around 20 companies all over India, a design studio located in Bangalore (see map) offered an assignment related to a project that started in 2005.

STUDIO ABD DESIGN SERVICES Pvt Ltd is a design company established in Bangalore, India. It provides design consultancy and accepts assignments from various clients mostly of Indian origin. In 2010 studio ABD has been awarded with the 'Red Dot' Design Award for one of their lighting designs. The last years, Studio ABD is creating its own collection of handicraft based products named 'MUBHI' (anno 2005). Mubhi enhances a design philosophy that blends handicrafts all over India to create artifacts that generate stories further than the stereotypes like 'Yoga' and 'Curry'. These stories

work as reminders of how rich the stories of India are and how they can make our daily rituals more joyful by their charming presence. The idea of Mubhi is to provide a 'Ganga - Dip' to the materialistic way of designing and using of contemporary domestic products. In other words, Mubhi tries to wash away the materialist way of production in large number by giving a more immaterialist character to design. The word used in ABD in that case is 'mattirialistic' (matti in Hindi means soil).

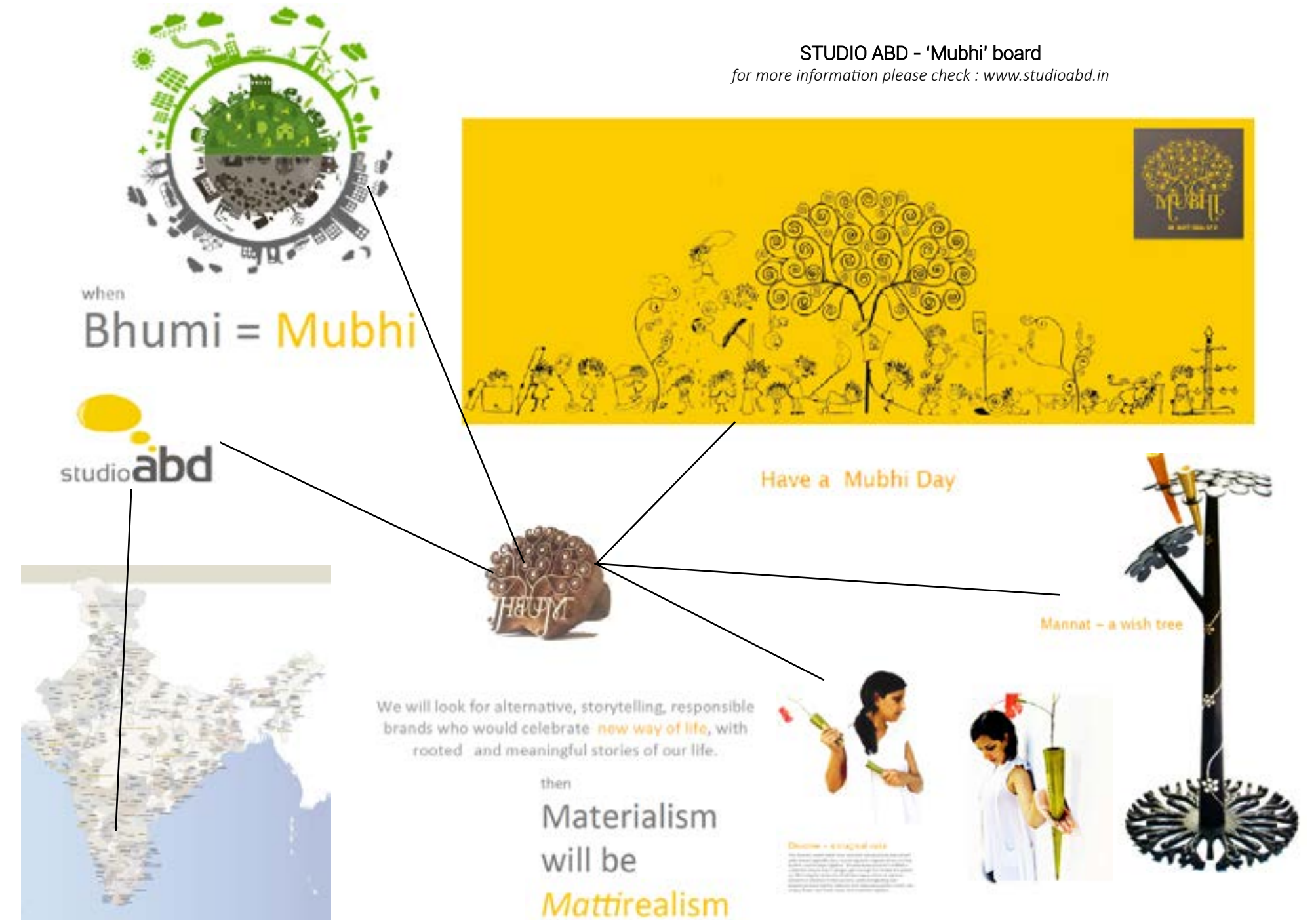
The company offered an assignment related to new possible products/ concepts that can join the Mubhi family. The elements related to the philosophy and idea behind 'Mubhi' like storytelling design and handicrafts seemed like interesting design related subjects through which India could be discovered.

Defining the process about how these subjects could be approached was the first challenge that generated the idea of 'the Processor'; an idea of a designer's model that aims at finding the ability to 'narrate' through form. It was an important aspect, during the whole process, to see how choices would be made related to the contexts in which the storytelling elements could be detected.

Furthermore, this assignment offered the opportunity to understand and collect information about the possible merging of contemporary design and traditional handicrafts. The idea of researching Handicraft Design has been combined with travelling to various locations and workshops where their operation is witnessed in first-hand.

STUDIO ABD - 'Mubhi' board

for more information please check : www.studioabd.in



1. India & Ettore Sottsass

("Design Inspired by India")

When arriving in India one of the first analyzed aspects was to look at the past visits of designers in India. The results and changes throughout their discoveries are some of the main aspects that make questions arise. These questions will define some of the later sources of ideation and analysis. India is a country that through experiencing it, specially as a designer, can change your perspective on form and how people respond to it. In general the idea behind human-object interaction is projected in a different way. One of the designers that has clearly been inspired by his visit in India is Ettore Sottsass. His experiences seem to have had a important impact in his (design) mentality and they way he expressed himself through form. It is an interesting subject that can provide plenty of information, possibly related to semiotics and in general how India plays its roll in form of the ideology of a designer. Ettore Sottsass is one of the most recognized designers/architects of the 20th century. He is mainly known for being the founder of a post-modernists known as 'Memphis' (1980's). In the Memphis group, many other important designers were involved like Andrea Branzi Michael Graves and others. Memphis is mainly recognized mainly ephemeral compilation of form and color. Memphis was a design revolution that would reveal the first steps of how designers and consumers would leave modernism behind, a movement that was present since the 1920's and that started looking for more 'wilder-ness' in visual and morphological aspects of their daily lives.

THE YANTRA COLLECTION

Ettore Sottsass would travel for the first time in India in 1961. That was 20 years before creating the Memphis group. In between, he would design plenty of collections of furniture, terracotta vases and other objects. “Can we see in his work a piece of India? ” Answering this question will start by analyzing a collection of vases called “The Yantra Collection” (1969).

This collection (Images 1.2 -1.4) reveals some direct influences that seem to have inspired Sottsass during his trip. The name “Yantra” is the Sanskrit word for 'Instrument' or 'Machine'. Much like the word “instrument” itself, it can stand for symbols, processes, or anything that has structure and organization, depending on the context. In general, the meaning of 'Yantra' is related with geometric symbolism that is used to balance the mind or focus it on spiritual concepts. The act of wearing, depicting, enacting and/ or concentrating on a yantra is held to have spiritual benefits in the Tantric traditions of the Indian religions.

Secondly, if we look at the morphological characteristics of this terracotta collection we can find some similarities with Indian architectural construction and designs. On the following images (1.2 - 1.5) there are some examples from the Yantra collection compared with forms found in the Indian culture.

From this comparison some sources of inspiration are revealed and in the case of the Shiva Vase (figure 1.1) some ‘first sparks’ of semiotics and storytelling that Sottsass would add in his designs. In India one of the basic aspects in a daily surrounding is color. The role of color in India will be



Figure 1.1 :
“The designer himself, Ettore Sottass”

holding one of his most iconic ceramic creations, the Shiva Vase. In the Hindu religion Shiva’s genitals, called Lingam, are praised mainly because of mythological reasons. There are many interpretations through different forms and scales to find in the Indian culture. In our culture though , male genitals would be more related with female eroticism. This aspects is very difficult to find India due to religious restrictions. Is Sottsass in this case trying to approach both sides? Restriction and approval?

analyzed in a later chapter. It seems though, that color also plays a major role in the designs Ettore Sottsass whether he puts all the attention into one color, like in the Yantra collection, or in a more compositional way. In any case, the colors of Sottsass have definitely something to say. In one of his texts, written for the magazine “Design 262” in the October 1970 issue, called “ITALIAN JOBS” every color is related with an interpretation of a context. For every color he has chosen, he gives an associated context. The descriptions related to the color gray gives us a first idea about the thoughts of Sottsass related to the connection between color and context:

“...not certainly meaning something always so perfectly in the fatal middle that it becomes gray (like the image of a happy society that is distributed every night by the Italian television) and no certainly grey meaning something very elegant (I don’t know: once I saw pictures of very rich and very

elegant people with grey hats at the Ascot races. Is that true?) "

"...because grey is a very sad color. May the color which my hairs are going into, I mean a color that will create some problems for anyone who would like to use it for advertising detergents, toothpaste, vermouth, aperitifs in general. Coca Cola, Elettro domestic, deodorants and all that."

Sottsass seems to approach the general idea of the using color as a medium with a message. He refers to the use of color in (for that time) western products and how this can influence the general opinion of some colors. Furthermore, he explains how often this occurs in our daily lives through the commercial purpose of color in contemporary products. There is a report of the combination of color and surface finish and how this can reveal a different context when surface starts playing its role.

"Some of the 'Terracotta Yantra' are produced in a dull, matt white color (nothing of course, like the 'powdered Ting', some are produced in a matt glaze ochre (a silent color, something like the last stone of a disappeared pyramid), some are produced in a very matt mauve color (super vulgar color, very much liked by old prostitutes – temple prostitutes? – well settled down as ladies) and finally some of the ceramics are black: some in a semi-matt black and some in a very shiny black (It depends on the amount of clarity you want to get from the Yantra)."

Sottsass tries to reveal some social aspects of the daily life in the Western world of which he is part of and of India through his words. As we saw earlier he refers to temples and prostitutes – two subjects that when put

together in a context we see huge contrast and could surprise and shock us. This is something that a third person or visitor really experiences in India, contrasts and shock, positively or negatively. It is also maybe why India is called "The Country Of Great Contrasts".

His attitude lets him go deeper in his emotion as he becomes more absorbed with various forms of emotions in inanimate objects. He even starts judging his own personal choices of colors and surfaces when it comes to the Yantra:

"In these 'Terracotta Yantra', the colors have no quality at all: they don't give any sound; they taste like thick slice of dry cork. But the quality of the glaze is even less tasty".

This can be interpreted as an attempt to give no value to his work. Sottsass puts a lot of attention again on what the setting shall be where Yantra can be placed and more specifically the surrounding. He insists that the space in which these vases can be placed must be totally empty. The reason behind this is probably because of the use of color and form. It is so basic but still so strong, so present, like an altar or a center of spirituality that he tries to add in (inanimate) objects. In other words, Sottsass might be trying to transmit us a message related to how material possessions are treated in the Western world and how they should be valued:

"In a room (as empty as possible) not more than one of these 'Terracotta Yantra' should be used. Otherwise, concentration will fade away and the Yantra will become just one more object in the room."



Figure 1.2: "Yantra"
The Y28 vase from the "Yantra collection" (left) and an original Sri Yantra found in a Hindu Temple. As we witness here, Sottsass has given a more minimal personal interpretation. The Sri Yantra has a special method and process when made. This method is directly related with spirituality and meditation during 'the making'.



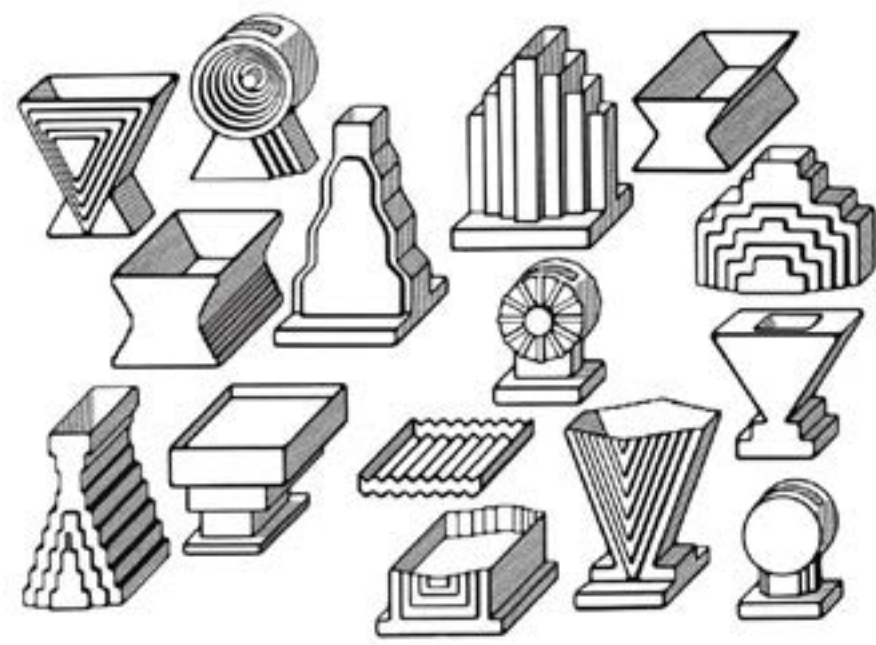
Figure 1.4: "Chariot Wheel"
The Y33 vase compared with the forms contained by the wheel of the Sun Temple Chariot in Orissa, Bengal. The size of this granite sculpture reaches the 3 meters. In this case, Sottsass is being inspired by architectural details but still tries to remove details and to approach a more abstract compilation of geometric forms.



Figure 1.3: "Stepwells"
Another interesting comparison between the beautiful constructed stepwells (right) that can be found in various places around India and the I17 Vase (left). In this case the geometric similarities of the two shapes are more obvious. The development of this structure takes place every time the water level of the well reaches lower leaves.



Figure 1.5: "Lingam"
The Lingam (meaning sign in Sanskrit) is a religious symbol that represents the genitals of one of the main gods named Shiva. Sottsass took the form in this case to create a single users' ash tray. Again the details are limited to the minimum and only the the artifact has been inspiring mainly for its form.



Figures 1.6 a & b: *The Yantra collection as presented in the spaces of the VIVID Gallery in Rotterdam (The Netherlands), August 2010.*

Yantra refers to creating forms with a spiritual purpose through Hinduism and in general activities related to the connection between form-generation and spirituality. Beyond the facts risen through the abstract words of Sottsass, the contexts used as sources of inspiration for the forms of the vases are all related to religious beliefs like Hinduism. Architectural style of temples, objects with ceremonial purpose or the creation of forms for meditative purposes, all of those aspects are involved in Hinduism, each of them with their own role. That might explain the fact that Sottsass insists that these objects should be present in a room as empty as possible; to make them sacred as the contexts their form has been inspired from. In addition, that might also be the reason why Sottsass, as explained earlier, describes the surfaces finish and color as "dry as cork" and "non-tasty". Sottsass happened to be a fan of the writing and ideas of Allen Ginsberg



related to militarism, sexual repression, economic materialism and religious restrictions especially in the Western world. In general, Sottsass enhances the idea of creations serving people and not vice versa. This also counts for religion and for his Yantra collection. Being afraid or praising the standards that generate life quality and afterwards material quality can cause a bonding of blind obsession. As he describes:

"Groups of people always like the idea of quality as something created by and among the group, to the point that quality can only be reached and understood by members of the group (or by the surrendered); So, political parties' people think they are the only people to possess political qualities and the church people think they are the only people to possess the qualified ways to reach God..."

Objects should be loved and respected but their origin and purpose should not be forgotten every time we use or observe them. This might also be the reason why the colors and forms are reformed to bare minimal and basics.

Figures 1.7 (above) & 1.8 (below): **"Shiv Lingams in different Contexts"**

"Almost all the 'Terracotta Yantra' may be used as flower vases, meaning that the flowers are to be put near or into the Yantra as an offering or homage to the Yantra instrument itself and then at the end of a long process of identification, flowers will be considered as a homage and sacrifice to reality. (And so, as a homage to the flowers themselves). Decorative people are putting decorated elements vases as decoration of decorated rooms. If this is the case, plastic flowers are in fact much better than flowers. Flowers cannot more, nor less, than living and dying - maybe sacrificed - microcosm, etc..."

-Ettore Sottsass *Design 262*, Oktober 1970 issue-



MINDSET AND OBSERVATIONS

In general, Sottsass was a fan of the 'Beat Generation' in which Ginsberg belonged to, together with other known writers of this time like Kerouac and Burroughs. The subjects used by these postmodernist writers would mainly be related to spirituality, travelling, art and marginal life. Furthermore their work was also related to social standards and institutions and how to doubt and challenge them. These were subjects that fascinated Sottsass. He would often be driven and inspired by their writings. Being inspired by literature in order to generate design and form was another interesting aspect that we also see in the collections analyzed in this chapter. Till now it has become clear that Sottsass would not only be inspired directly by form related elements but also by various social and cultural aspects. There is definitely an element of storytelling to discover in his creations. In an interview in 1999 with Diegro Grandi as a student, Sottsass confesses:

"...like in any important literary text from the Epic of Gilgamesh on, there's always an image. There's a portrayal of the universe or a relationship with the universe, with life. This is philosophy, or rather, a way of life."

There is no standard mindset necessary to visit India as a designer. There are only triggers related to the social aspects and matters that are daily witnessed in Europe or the rest of the Western world that might not seem right anymore. Travelling that far is a great step that for Sottsass had to be made after seeing his designs, like the 'Valentine' typewriter for Olivetti, being treated differently than they were supposed to:



Figures 1.4 a, b: "Daily Observations of The Ural Life (1)"
Pictures made by Ettore Sottsass during a visit to Agra, the area where the Taj Mahal is built, for Domus Magazine. The simplicity of the decorative elements or the use of purple and white make these domestic surroundings even more magical.



...unfortunately it turned out to be too expensive...The idea was to design a machine as if it were a biro, a tool for everyday life, not a symbol of elegance and power."

Sottsass would not just go to India and observe the thing visitors, travelers and tourists would observe. When he would visit Agra he would prefer to see the drawings in poor houses instead of the Taj Mahal. The magazine 'Domus' praises him for the photographic material and sketches he would bring with him after every trip:

"...Although young, his European experience made him travel in search of innocence. (In India, more than the wonderful Taj Mahal, he was attracted by the childlike pictures on the white façades of the houses...). Sottsass travelling the world for Domus. To him Domus owes an endless number of signals, signals from far way."



Figures 1.10 a, b: "Daily Observations of The Ural Life (1)"
Even though these pictures were made around the 1960's, they seem as if they are inspired by decorative elements from the first domestic spaces (caves). Once again basic life becomes enriched by this strange need of the local to make the surrounding more colorful.

Images 1.9 and 1.10 reveal some of the shots made by him in India (mainly the south and Agra). Simplicity that is still to find in the rural and slums together with the decorative elements, some freely made by the locals, without doubt about them and without the fear of criticism. Basic lines and geometric shapes show that the creators generate on such an intuitive way with everything they can find that has to do with color and can be put on the wall. Sottsass would witness all the forms in domestic spaces and would come with ideas for objects and buildings for which he would always be remembered. This daily life which is so basic and yet again so rich by vital aspect not well known or forgotten in Europe can inspire people to dare to create and act more intuitive and free.

THE MEMPHIS GROUP

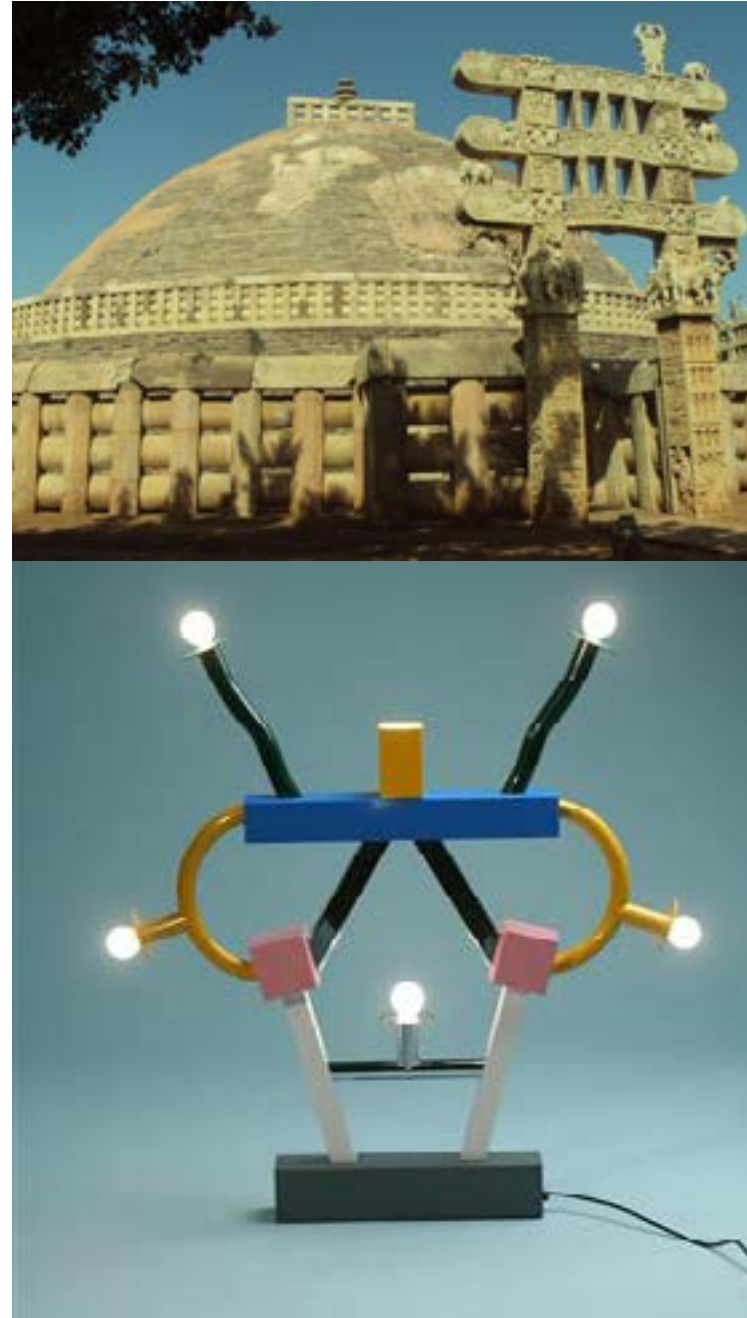
After analyzing and observing all these designs made by Sottsass where a piece of India can be found, the time is right for Memphis to make its appearance. Around the 1980's Memphis 'knocks' at the door of design and rushes in space in the most profound way. Years after this rational movement of design, in the interview with Diegro Grandi in 1999, Sottsass gave a clear overview about how he, being triggered by the writings of Ginsberg, became interested to the Oriental cultures and specifically the Indian culture. The chain reactions of the interested gave birth to the Memphis idea as he explains:

"I was quite interested in Oriental cultures, and especially those from India, and reading Ginsberg told me I was right to be interested. There was a possibility of transference, of seeing life differently from the way Westerners do and not as a rigid scheme with goals to be achieved, but an open system that renews itself day after day. This way of thinking comes from an attitude to life that is uncomplicated and detached, and also very intense. Maybe some of the things we've done are almost like diagrams, representations of these ideas. For example, as regards language with Memphis, we mixed materials from widely differing contexts, sometimes classy ones like wood and other, more precious materials, and sometimes ordinary ones like the laminates that were used only for bathrooms and kitchens at that time."

From his words it becomes understandable that Sottsass was influenced

Figure1.11 (above) & 1.12(below):

By observing more direct aspects of Memphis creations, once again, we can witness forms or names that have India as a source of inspiration. The Ashoka lamp, one of the lighting designs made by Sottsass, owes its name to influential Indian royalties of the past. The lamp was named for an Indian emperor of the Mauryan dynasty, Ashoka (ca. 304-232 BC), known for renouncing all violence and converting to Buddhism. He was also responsible for the first Buddhist missions to Southeast Asia. He commissioned the Great Stupa at Sanchi(above), in the state of Madhya Pradesh in India, in the 3rd century BC. It is one of the country's most well-known Buddhist monuments.



to experiment with 'the different' in ways of living and simultaneously in the ways of doing design. His goal became creating with an attitude that enhances simplicity but on the same time reaches detachment and intensity in order to allow the public to experience life differently. In order to achieve that, Sottsass provided a language to 'Memphis' in which the main aspects would be mixture of materials, shapes and colors. In all these aspects, the Context would be one of the design aspects that would play the main role as a source of inspiration or as a task for his designs and the elements these contain. In other words, he would try to achieve mixtures, fusions or disturbances between the 'ordinary' and the 'out-of-the-ordinary': "...let's take gold for example. The whole Empire style was based on gold. Associating gold with laminated plastic is a poetic statement. You explode the myth of gold and raise the status of laminate. More than anything, it's a combination that generates emotion, energy, because like in a voltaic battery where two metals generate electricity, if I decide to use two languages together something always happens. You destroy the possibility of having a single clear image, something solid, self-confident. I want to create surprises that make people think."

The question that might be generated is: 'what does this has to do with India?' Once getting there, one will understand that there are huge contrasts as explained earlier. Contrasts that can be found in social aspects, cultural aspects and in general in daily things that can be witnessed when walking in any street (urban or rural). In addition, as Sottsass observed, there is an attitude and transference. A transference that comes with an impact from which senses are being affected the most. Memphis, observed or experienced by someone who has total ignorance related to design knowledge/

history can witness the strength of these aspects from the first second. As a matter of fact, as Sottsass said:

'...Memphis is like a strong drug. You cannot take too much! It's like eating only cake...'

This intensity as described humorously, can equally be used for the experiences a westerner can have in India. In general when it comes to the Indian surrounding, observation can be shocking, positively or negatively. In any case, once again senses play the main role and the way life is decorated on an intense way. This is an aspect that if it should have translated into matter or be represented by form, Memphis could have been chosen as the most suitable one.

There is of course no doubt about the fact that Sottsass and the Memphis group were inspired by various other elements like pop art or other artists and designers with an attitude that was contemporary for that time.

What is of great importance in that case is that Sottsass has been recognized as the establisher – the one who came with the initiative. Sottsass himself was inspired as referred earlier to 'Beat generation' writers and Pop art. Still, as he confessed, oriental cultures and to be precise, the Indian culture played a major role (his experiences) in his work and attitude.

THE BHARATA COLLECTION AND THE INDIAN CRAFTSMEN

Ettore Sottsass will be inspired for he creations decades after his first visit in India, even after the formation of the Memphis group. In 1988, in the catalog of the “Bharata’ collection (Bharata is a legendary emperor related to Hinduism and Jainism), Sottsass published a text in which he dedicates this collection to the Indian craftsmen. This nostalgic respect shows what an impact their work and knowlegde had on him, even after all these years. His words reveal the respect and admiration that he has about their work:

“Designing for Indian craftsmen is a very ambiguous job. It’s difficult to say to what extent all this energy of poverty and patience is being used. It’s difficult to say to what extent one can expect to make some aperture towards a vaguely more easy future for them. Yes, it’s difficult to say this, too. I thought a good deal about all this, but I didn’t manage to get it clear. So, I simply decided to dedicate these little designs to Indian craftsmen. Not only to the ones I’ve met, but to all the ones I’ve never met. I know they are good people, and quiet people. Their eyes are attentive, serious, and not really all that worried, I know that they use all their mental and physical strength in order to survive. And I also know that their interminable encyclopaedia of rules, knowledge and nostalgia will disappear one day, softly, so softly, goodness knows where”

Indian handicrafts are an immortal existence that always finds its way to adapt itself in each different era. It is a great part of the Indian culture in every region. It is no wonder why Sottsass praises their work in such a way

and dedicates a whole collection to their name. The images 1.13-1.18 seen in the next page’s collage, reveal some of the artifacts from the Bharata collection and from where their existence is been inspired.

In the case of the Bharata collection, Indian aspects are not really found in form but in process and materials which are common in Indian craftsmanship. Granite, hammered copper and turnery combined with lacquer are some of the processes Sottsass uses for creating some of these designs. Again, some of the names are inspired by locations and elements found in the Indian (artistic or social) history. The sources of inspiration might not be directly related to form as in previous examples. The Indian objects though, shown until now in this chapter, are all handmade. In other words, praising the craftsmen, these generators of morphological and creative knowledge which remains unalterable in time, is the least to do after being inspired by their creations.

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Figure 1.13:
“CESTINO MARYAM” (Fruit bowl in marble and stone)

Mauryan art encompasses the arts produced of one of the most ancient civilizations ever lived in Indian continent (400 BCE). Its remains still exist in many different art forms. Stones carving in India has its origins in around 3200 BCE . Particularly marble has always been considered a royal stone which still decorates temples and palaces together with modern hotels.



Figure 1.16:
“MANGO VERDE”
(Hammered copper bowl)

Except of the fact that Mango is the most popular fruit in India and the countrys national fruit, hammered copper is a form of handicraft found in many styles in Indian states.



Figure1.17:
“LUCE BASA”
(Lamp in granite, copper and lacquered wood)

In the cases of the ‘Luce Basa’ lamp there is a fusion of the handicrafts observed in designs of the ‘Bharata collection’. Granite is a material used pretty often in constructions from different ages and generations. It is a material wittnessed almost everywhere, from temples to fences of farms, this material has been mostly trusted by the Indian culture sofar as it is almost everywhere to find and comes in more that 200 different shade varieties.



Figure 1.14:
“GOPURAM” (Coffee table in lacquered wood)

The many different layers of color on the y-axis show transformation of turnery based forms to a more cubical interpretation. “Gopuram” is a typical form of architecture for temples found mainly in southern India.



Figure 1.15:
“Biancorosso E Nero” (Coffee table in briar and laquered wood)

Another example similar to the case of the design presented on image 1.9.



Figure 1.18:
“CESTINO DI BISCOTTI”
(Basket of Carved Marble and Stone)

As in image 1.8 and in one of the 7 wonders of the world, the Taj Mahal, marble dominates space through its densed consistancy and color. Indian marble is to find in 10 variarities, all of them from different areas around the country.



CONCLUSION

For Sottsass, the trips to India resulted as a need through realizing how designs, like the Valentine typewriter, ended up to be drifted into different roles and contexts. His literary influences of that time (Beat Generation Writers) and the love for travelling provided him with a reason, a pursuit for a new attitude for life and work that started in India. His observations and experiences in this limitless culture where an important catalyst for generating this massive (from a qualitative and quantitative perspective) amount of work he left behind of which some bits and parts were analyzed in this chapter.

Every design from the collections analyzed above has a story to tell. Visual aspects like form and color as well as choice of materials, surface finish and names create a form of narration detectable by most of the human senses. This analysis provided not only a clearer overview of what these designs have to say but also how a message/story can be transmitted through design.

This narrative character, as it can be called, reveals the artistic side or design. It is why strong elements (sometimes abstract) of semiotics and metaphors make their appearance. Furthermore, this analysis creates an axe for setting up a methodology in order to approach India's cultural and social aspects through design and form. An attempt to define this methodology would start from defining the sources of inspiration which in this case are:

The social aspects: daily life, habits, casts and attitude of people from where information can be gathered by observations in the surrounding and experiences (empirical).

Cultural aspects: handicrafts, morphological aspects (like architecture and all kinds of design), food, music, dances and decoration, festivals and festive occasions. Their way of gathering information is also in this case based on an experiencing and observational way.

Literature: India has one of the biggest books that have ever been written called the Mahabharata. Besides, the stories and myths drawn out from history and religion are endless. Literary material is one of the basic elements in the design of Sottsass as explained earlier.

It is important to mention that religion and spirituality is a basic part of India which affects all three aforementioned categories.

Unconventionality and anti-functionalism are two terms that can also represent the attitude (mainly) behind Memphis. For most of the collections seen in this chapter the interaction between users and object would have an element to put your attention on whether that would appear out of surprise or admiration. In general, there is a high intensity for the senses and strong doses of semiotics for every one who experiences these designs in a surrounding. Furthermore this is a grateful respect from Sottsass for all this inspiration provided by the Indian culture and a connection between them that, as the years were passing by, it was becoming only stronger by nostalgia.

People who visit India can easily be put into two main categories: the ones who really hate it and the ones who really love it. People are placed into these categories by the mindset they would have before during and after their visit. Sottsass, as it can be said, through his words in interviews, his creations and the ideology he would try to transmit through his designs in could be placed into the category of the humans who really love India and have reaped experiences that change the way they live, think, act and create.



2. Defining 'The Processor'

("Personal Approach to Storytelling Design")

The previous analysis revealed that narrating was important for great designers like Sottass (1917-2007) in different aspects of design like the sources of inspiration, basis of ideology, mindset and finally his creations. Narrative research seeks to engage analytically within the stories which make sense of meaning and experiences within a specific or general context (Golsteijn, 2013) . It is often being used for qualitative research in social sciences. It can provide data and information in cases like ethnographic research (Van Manen, 2011) or in general, subjects related to anthropology and exploratory research projects. Exploratory research is not something new in design. The analysis on the work Sottass (previous chapter) shows that experimenting with these elements of social sciences in design processes can produce interesting results and provide plenty of knowledge and inspiration for the future. In design, narrative research can be very present in generating ideas. The approach is more holistic as storytelling helps in collecting, information and experience that create a design path which leads to the final morphological aspects and the story that the final design has to 'narrate'. It is important to mention that the narrative character that will be used in the process is different than the narrative character of the final design. During the process, the main focus lies on reading literary material (stories are being narrated to the designer) like myths, tales or other literature of cultural importance. Furthermore, there will be a pursuit to cultural elements that have a story to tell (e.g. theatrically and in general art) or elements found in a context with an ideological or spiritual idea behind it (metaphors and semiotics). These In this part there will be also an analysis of how the designer is put together when it comes to identity and characteristics that determine the way of narrating. Furthermore, there is an approach related to the various important elements related to storytelling design like the setup where the storytelling can be revealed and definitions involved to it.

Before approaching all the aforementioned subjects, the definition of 'narrating' is revisited from a design approach. The web definition of 'Narration' is:

"A message that tells the particulars of an act or occurrence or course of events."

What should be added in this definition is:

"...within a specific context and afterwards being processed by the auditor's thoughts and personal interpretations"

By extending this definition of narration (or storytelling) it evolves from rhetorical /verbal message to an experience. So, collecting information as an observer allows an event to become a narration for all the senses which through detecting, filtering and processing, finally a personal interpretation is born.

Afterwards, the designer translates the interpretations into something materialistic or tangible; the final concept. All these will lead to material necessity to reach the morphological and narrative aspects of the final concept. The narrative aspects of the concept will be separated in two categories: the aesthetical and the functional. Both are dependent and bonded with each other as they might have the same source of inspiration or might try to 'narrate' the same story/message.

Storytelling by design is not always direct. That is because the designer is not always present to explain what is the precise story behind the design.

Furthermore, the appearance of metaphors and semiotics is perceptible when the design aims for a narrative purpose. Once again, these are divided into the aesthetical and the semiotics based on the functions. Their existence gives a more artistic communicative interaction between design and humanity. The interpretations and reactions of the user do not always transmit the message or idea behind the product that the creator was trying to integrate in the first place. What is possible though is to provide the user with a behavior or attitude that can represent the idea/ story hidden in semiotics or metaphors. Therefore, there must be a hypothesis of how people would or should interact with the designed concept even though they are not aware of what its aesthetics or functional aspects are meant for. In short, aesthetics are the emotional contact between design and user while the functional aspects are related to physical contact and direct use. A better term to sum up this representation would be to refer to this as 'The Context'.

THE CONTEXTS

The core narrations of a designer are based on the notions of form and function. Their narrating elements, and specifically of the form, appear from the very first moment. The first elements detected are visual signals as the eye is the first interacting receptor in this case. Later, more elements can be identified as they are being transmitted by the design in upcoming interactions between form and interactor. Visual characteristics like structure, texture (which later might be approached from a tactile track as physical interaction occurs), color, material, dimensions (size) are some of the first elements. Time passes and these elements create the base of

indications (semiotics) that guide the user into the first steps of storytelling. As more visual interactions occur, first assumptions are generated together with hypothetical interpretations. The first signs of human curiosity reveal the activity of semiotics generated by form.

On later stages, inventiveness makes its appearance when physical interactions (tactile responses) are being involved and the first functional interpretations are generated. It is important to mention that the interactor has not had any hint or indication about what the design is about. In addition, there is a hypothesis that the interactor does not possess any mental model which can associate directly with the design (hypothetical assemblage of form and functions). In other words, the object is supposed to be unknown to him. These two aspects play an important role in the approach to his inventiveness, 'response on semiotics' and associations that are being developed. After the first associations and assumptions are made by the interactor, the semantics (semiotics) through functional characteristics start making their appearance. As he is interpreting and assimilating functions he identifies or provides to the form, the 'interaction' is evolving into 'use' and the 'form' into 'artifact'; the 'interactor' becomes 'user' (iterative, conscious and task related interactions). The semiotics from function appears through narration generated by the behavior of the user. The (spatial) set of user, artifact, semiotics or semantics are contained in the general idea of context that the processor needs to develop in order to integrate storytelling in design. Here, it is important to explain the divergence between various forms of context that appear during the whole form-finding/ form developing process. Figures I and II give a visual representation of every context and activities that occur or happen within:

- (1) Firstly, we have the context in which the processor/designer is being 'imbued' (Imbuing Context). It is the set of time and space in which a vast amount of narrations are constantly being detected, observed and experienced through the form of stimuli and signals for all senses and through earlier explained sources (literature, experiences etc.). It is the source of material from which he will find inspiration in order to generate his own narrations. In the particular case of this project, India is the set of Imbuing Contexts in addition to a context on its own where he will be 'dropped in' and where he becomes amphibious.
- (2) Next, it is the general/wider context where the interaction takes place (Interaction Context)(Green Background figure 2.1 next page) In other words, it is the space where the connection between interactor and artifact is being developed. This context can be also characterized by social and cultural aspects and aspects that affect the characteristics of the interactor and eventually the user. The Interaction Context can be similar or can be found next to the 'Imbuing Context' from which the semiotics and other storytelling aspects are inspired from.
- (3) Finally, we have the User-Artifact-Semiotics Context (purple dots in the representation below (Figure 2.1)). This context of smaller scale compared to the ones previously analyzed reveals itself though the generation of semiotics. In other words, it is the narration of the story the artifact (final concept) should generate. It is completely revealed when the initial interaction is complete; when the user and artifact appear. After that, it appears iteratively when conscious use of the artifact takes place. Another important aspect to find in this context is how storytelling affects the attitude, mindset or, in general, the behavior of the interactor as he evolves into 'The User'.

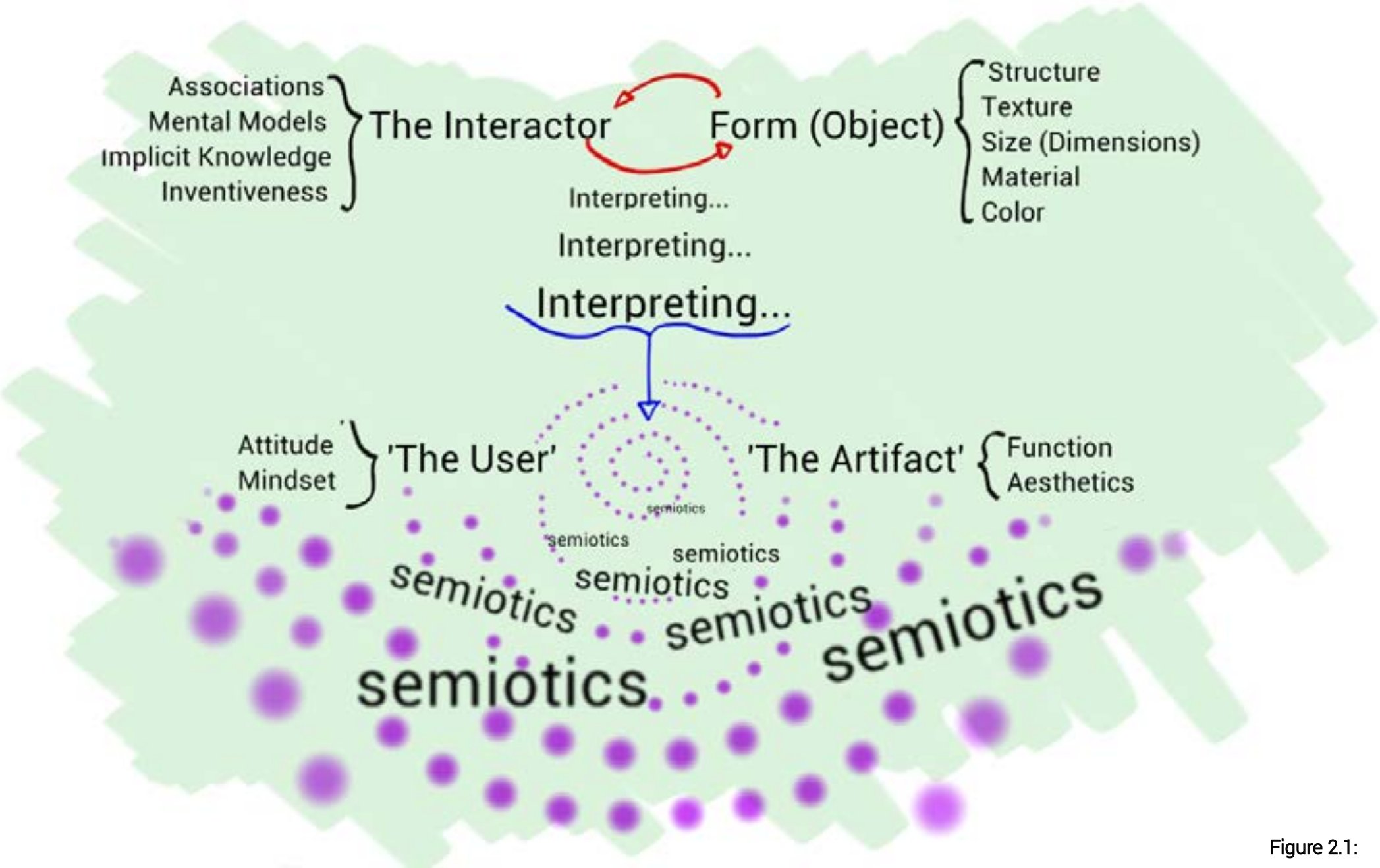


Figure 2.1:
"Visual representation of the Interactor, the Form and the Contexts."
The green background represents the Interaction Context-the space where the evolvement of the Interactor in to User and The Form into Artifact. The Purple dots represent the generation of The User-Artifact - Semiotics Context or Storytelling as iterative ,conscious use of the artefact occurs. The idea is that the User has gained knowledge that changes his behavior and attitude .

DESCRIPTION OF THE PROCESSOR

The processing of the information gathered from the narrations, the type of information and how it is gathered, has a strong influence from personal characteristics of the processor. It depends on the mindset, perspective and (implicit) knowledge that determine how the information is being processed, on what type of characteristic inclinations and level of personal interpretations this has been generating. This is why, describing and understanding (cognitive and physically) the way information is being sensed by the designer himself will lead to a way of documenting the particular way story-telling will come to existence. The hypothesized 'understanding' starts with a description of a general overview of the processor called 'The Designer', followed by a description of his personality, characteristics and typology. The goal of this analysis is not to define or 'frame' terms like 'designer' or 'multicultural' (these have been analyzed in various ways in the past). The idea behind this analysis is to create a representation of the 'processor'. This will give a practical overview of which of his characteristics can be affected when he will be 'dropped' in the 'Imbuing Context' and which will eventually take part in receiving stimuli from it.

(A) THE DESIGNER:

In the contemporary world, there are various forms of design and ways to manifest ideas and fuzzy-notions through technology and creativity. It is a natural evolution and phenomenon of human beings who attempt to make their personal interpretation of solutions / ideas and to evolve these into perceptible, tangible and sensible representations. Initially, a general

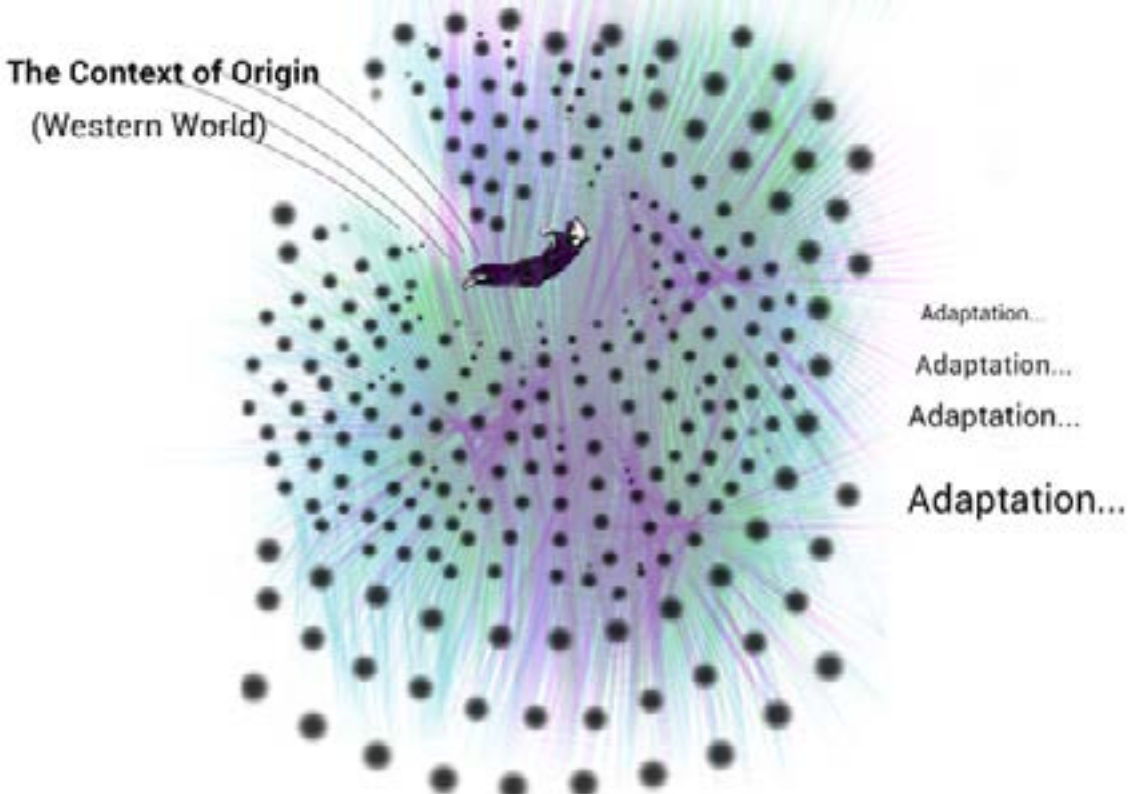


Figure 2.2: "Macroscopic View of 'The Processor' being dropped to the Imbuing Context".

The black dots represent the narrations that immediately feel attracted by the presence of an Processor.

overview is being introduced, of the entities calling themselves designers. This overview is based on descriptions of the 'Homunculus Intentio' and designations related to the behavior and intentions of a designer as referred by R. Wendrich (Raw Shaping Form Finding, 2011). Further descriptions, will be based on an approach to physical and cognitive properties and forms of mediation, tools and knowledge related to them.

The physical attributes of each designer are mainly developed through as-



Figure 2.3: "Microscopic approach to the interaction between Imbuing Context and 'The Processor'.

The Black dots represent the narrations as they enter 'The Processor' through the receptors of his body before they are being processed.

simulated tangible knowledge and utilization of tools, in order to generate these manifestations and presentations. The feasible physiological parts like limbs and sensual organs-receptors are a group of tools that allow him to generate form throughout a variety and diversity of materials with extensions or, as stated by anthropologists like Schmidt and Coolen (Verbeek, 2009), (exoskeleton) organ projections. The extensions take part in creating various forms of representations (e.g. modeling) for visualization, communication together with final execution and development of concepts. This aspect will be 'revisited' in later chapters where the handicrafts of India will

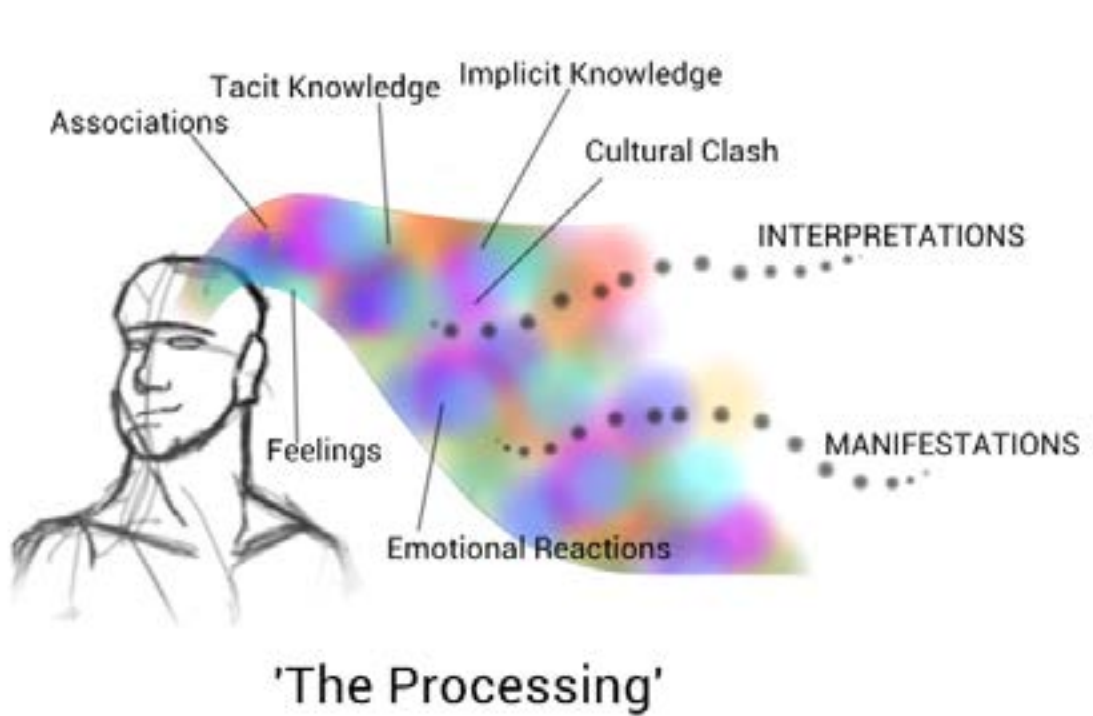


Figure 2.4 : "The Processing of the Narrations into Manifestations and Interpretations".

As the narrations have entered 'The Processor' we can see an immediate response from the sensory perception and other aspects that allow the creation of interpretations and manifestations. Source of the image: Raw Shaping and Formfinding Dictate (2011).

be involved.

Once the designer is 'dropped' in an Imbuing Context (figure 2.2 and 2.3), the stimuli should start activating the receptors. This is something that we also witnessed during the analysis of Sottsass's visits in India.

The receptors in this particular case are the 'tools' that will allow the narrations of the surrounding to 'enter' the designer and allow him to become a processor. The focus, in this case, lies on the use of sensory perception and feelings that designers make in order to manifest and interpret (Wendrich,

2011). These will be the parts of processing in order to approach storytelling; the narrations are captured in the Imbuing Context will become the material that after processing will evolve in narrations in the User-Artifact-Semiotics Context.

Till now it has been clear that manifestations and interpretations depend on the respond of receptors (figure 2.3) to stimuli, the sensory perception and generating of emotions. The level of exposure of these attributes to the narrations of the Imbuing Context is related to two aspects. Firstly, we have the intensity and frequency of a narration's presence in the context . If a signal/narration is being received iteratively or intensively there is also a greater chance that the processor will gather materials from this narration. Secondly, the level of exposure is also based on personal attributes. The structure of personal and emotional characteristics and which these characteristics are, will determine the scale of allowance and filtering of the narrations (quantitatively and qualitatively) that are trying to enter the processor. These are also the aspects that determine the uniqueness and background of every different designer. Emotional reactions from the impact between the personal background and the Imbuing Context are the key elements during 'The Processing' (Figure 2.4). It is a key aspect that generates personal interpretations and material in order to construct the User-Artifact-Semiotics Context. Therefore it is important to examine the person in the designer and define the aspects that construct his background. Also that, will contribute to the overview of the interactions in the Imbuing Context.

Designers can generate a special form of processor. Compared to oth-

ers who are able to manifest on similar ways (e.g. artists), the designer based processor has the ability to create narrations through form with an emotional and functional task. When the artifact is serving the user, only then it is able to narrate and let the semiotics come out and reveal the user-artifact-semiotics context. As explained earlier, the core narrations of a designer are based on the notions of form and function. The choices of narrations and ways of choosing are more related to the personal identity and characteristics of the individual person that is in the designer.

(B) THE PERSON IN THE DESIGNER:

India is a land with strong impact to people (positively, negatively, spiritually, etc.). It's important to understand how the person who calls himself a designer is framed, what his /her background is and what its characteristics. As mentioned earlier narrating can reach a very personal level when it comes to transmitting and detecting messages through it. The choice of narrating material and the way its being processed has not only to do with what the processor is (designer) but also what his background is (personal and emotional characteristics). By examining the background of the processor, the first feasible characteristic detected and related to the connection between him and the Imbuing context is his multicultural identity.

The Multicultural Processor. Let it be reminded that the project itself has a multicultural character. The Imbuing Context is, in this case, a part of a culture and society (India) with feasible differences compared to the designer's cultural origin (e.g. his knowledge and training). Receiving or detecting narrations from this context can occur under an (intense) cultural clash. It is also what the processor should chase as these clashes will reveal the

differences of these cultures. The differences would eventually activate the sensory perception and feelings of the processor and will lead to the development of the final context (User-Artifact-Semiotics Concept).

When the cultural differences are involved in the imbuing context, multicultural background can provide a interesting approach. The difference is based on the fact that a multicultural person, often, has not undergone an extreme level assimilation of a specific culture. In addition, narrations can be detected that members (if they are processor) of both cultures might not detect directly due to familiarization with the culture they belong in. These facts might allow a more anthropologic approach to the pursuit of narrations in the Imbuing Context and certainly influences the perspective or 'angle' from which this clash is being witnessed. There might be privileges but also barriers and constraints during the process from this angle perspective provided by a multicultural background. Therefore, investigating previous approaches of social scientists on this field might give a better overview or explanation and reasoning of why the processes, narrating or final results have been developed on such a particular way.

In the article "Beyond Cultural Identity: Reflections on Multiculturalism" Peter Adler gives his own description of the multicultural person. He analyses examples of multicultural personalities and explains what the advantages of as he refers to as "a person who is socially and psychologically a product of the interweaving of cultures in the twentieth century" (Adler, 1976). Adler sees the multicultural person as a product of the evolution that takes place the last decades especially on the communicative and social aspects that have been affected by technological innovations and changes. The idea

behind analyzing Adler's article is to recognize, the characteristics of the multicultural person that can affect or be related with exercising the role of the processor/designer. Traits related to the psycho-cultural and psychosocial identity of multiculturalism in levels of individuality. In Appendix A there is an analysis related to the concept of cultural identity determined by Adler and other sociologists he refers to. The analysis of cultural identity (and its concepts) has provided information from which the overview about the multicultural behavior for this project has been generated.

(B.1) THE OVERVIEW OF THE MULTICULTURAL BACKGROUND:

So far there has been an attempt to define the multicultural identity. This definition finds its basis on initial suggestions of concepts of cultural identity (individual level). Based on the previous attempt and on descriptions of Peter Adler, there can be a further analysis for a general overview of the behavior of multiculturalism.

Firstly, there is a strong commitment to differences (not eliminating them, seeks to preserve whatever is most valid significant and valuable in each culture as a way of enriching and helping to form the whole). It is important in this case especially in when it comes to form generation and process design mentality to detect values that might be missing in the mentality and culture from which the processor has gained narrations from. That can be achieved mainly by understanding the differences in lifestyle, accepting them and let be accepted.

Being susceptible to changes is also another aspect (susceptible as in

making changes easily sensible and not being vulnerable to them). That will allow all incentives of the Imbuing Context have a more intense affection. In that case we talk about a more fluid and mobile personality. The flexibility of the multicultural personality allows great variation in adaptability and adjustment. Adjustment and adaptation, however, must always be dependent on some constant, on something stable and unchanging in the fabric of life. In this is where the bond between 'The Designer' and 'Multicultural Background' are bonded. This is the need of the processor to act and seek further and deeper in the cultures by exposing his senses and perceptions to them in order to come with new narrations. That provides the designer based processor with the opportunity to discover a new attitude about the way he learnt to design and how to interpret connections between form, functionality and human response. In other words, there is an opportunity to create new narration and to create a reflective character to the way narrations have been created in the past. There is also a feeling of belongingness that can be present. The multicultural type can, in some cases, be related escapism and flee tendencies. That can appear by the need of changing surrounding and the discovery of a new one as the current one might not represent him anymore. There is also the case where the processor needs a strong culture in order to see the changes that have to take place in the processes as appearing in his current culture. Belongingness plays also a role in the generation of nostalgic feeling and conditions related to previously visited cultures. That of course can reduce the need to detect new aspects of the new culture but can also allow similarities to reveal on the surface. For example in that case is detecting a narration or witnessing a happening that is somewhat similar to finds in past visited and experienced cultures. That gives immediately a sense of comparison

which in the case of the multicultural can be very objective as his identity is essentially inclusive of different life patterns.

Stressors and Tensions: The strong presence of fluidity to identities and cultures of the multicultural processor is one of his significant characteristics together with a free and 'open' attitude to stimuli in a foreign surrounding or in this case Imbuing Context. Although these seem like positive features, some feasible tensions and stresses can appear throughout this dynamism as explained by sociologists in the past. Stressors though, can be good in order to reduce the comfort zones and adapt to change quickly, meaning a pro-active approach and directive to assimilate and blend-in.

Vulnerability to receiving as many stimuli is a characteristic (Lifton, 1977) as mentioned earlier, experienced frequently by multicultural identities. As Lifton suggests (Lasswell, 1992), vulnerability appears by maintaining no clear boundary and form, he or she is susceptible to confuse on the profound and the insignificant, the important and unimportant, the visionary and the reactionary. In other words there is lack of boundaries/limits in order to judge the experiences and determining in order to get something specific out of it. That is not a definite fact but an aspect that the processor needs to be aware of for giving a narrative shape to the experiences that will be transmitted later. Secondly the multicultural person can easily become multiphrenic (multiple identities pieced together from the multiplicity of mediated messages in our environments) (Erikson, 1957). Another term for 'multiphrenic' used by Erikson is, "a diffused identity". This is a terminology generated partly by the aforementioned vulnerability as it evolves into a constant flux of configuration of loyalties and identifications that makes the

boundaries for experiencing insecure.

The most interesting tension is suggested by P.Adler as he likens the multicultural behavior as to gadfly and dilettante characters (Adler, 1973). "Gadfly" is a term initially used by Plato in his 'Apology'. With this term he would refer to people who upset the status quo and by posing upsetting and novel questions. In addition, a gadfly is someone who persistently challenges people in positions of power. As for multicultural behavior being dilettante, that occurs due to the easy short duration 'jumps' from one cultural identity to another without committing values to real-life situations. Most of the cultural experiences happen in a short amount of time and that results avoidance of deeper involvements.

(C) THE ADAPTIVE CHARACTERISTICS OF THE PROCESSOR:

The pursuit of narrations is an intuitive process that relies on the exposure level of the receptors and perceptive sensory system during the presence of the processor in the Imbuing Context. From the very first moment that a (designer based) processor enters this context, narrations are heading towards him with a great attraction force (Figure 2.2). Because of the lack of implicit knowledge related to the context and due to the fact that adaptation has not fully occurred yet, detection and filtering the signals are inactive. Adaptation is vital in order for the sensory perception to start actively receiving narrations, especially when a culture is witnessed directly (indirectly would be to observe it through a medium like TV, internet etc.).

As mentioned earlier, cultures with great diversities, like India, need time to be adapted and absorbed. Time is needed even if the processor is in possession of attributes related to multiculturalism or any other form of social

behavior. Body, soul and mind need their time in every new environment. Physical adaptation, although it is a very common subject, is important enough when it comes to performing optimal detection of narrations. As receptors and other, earlier mentioned tools, are extensions or parts of the human body, it is very likely that physical adaptation affects their performance. It is why early adaptation to conditions like climate, time zone, and other topographically related aspects must occur initially. Understanding them can provide information, after all, about the base of many social and cultural aspects in this Context.

The next step is the adaptation to cultural aspects. One of the main sources of narrations, the cultural aspects, needs to be understood to some extend. The differences must be firstly recognized in order to allow for the 'clash' of cultures to occur. This is what cultural adaptation is about. It is also a key element especially when the pursuit of narrations is based on an anthropological approach. Recognizing and understanding the cultural (or social aspects) can also take down communication barriers and allow the members of the Imbuing Context reveal deeper and personal narrations hidden in the Imbuing Context. With understanding a culture or context and respecting it, comes requiting and offering from the members of the Context. One way of discovering and understanding the Context is by gaining implicit knowledge related to it. Another way is to be in constant interaction and activity with all the parts of it.

Narrations are not only to find in contact and direct interaction with the people/ members of the Imbuing Context. Adaptation can also take place through patterns. An iterative experience of events (again, narrations)

brings more and more material every time it's being revisited. Intuitively, without having a conclusion about a specific narration, experiencing it and revisiting it can provide new information every time. The most important in this case is that personal interpretations have the main role. Witnessing random narrations and their effect on their processor brings him a step closer to adaptation and finally, manifestation on a personal way.

When entering a culture or an Imbuing Context in it, the manner through which the processor adapts to it is vital for the process of constructing the final narrations. Analysis related to that topic has revealed that the process of adaptation can lead to a lot of useful information. Still every processor is different and it has become clear that understanding how the processor is put together is important in order to understand his work. That counts also for his adaptive behavior. The final stage of analysis of the processor reveals attributes related to his adaptive behavior together with benefits and constraints that come along with them. The approach to this subject will start by examining the 'Gatherer - Hunter' approach on Attention Deficit Disorder by Thom Hartmann. Even if this approach is still on a hypothetical level, the attributes that each mental model (Gatherer or hunter) contains can provide plenty of information related to the (adaptation) behavior of the processor in our particular case (Hartmann, 1995). That can also give an explanation related to the sources of narrations and how the adaptation methods in the Imbuing Context will be applied.

The intention in this case is not to bring out a diagnosis related to fact that the processor can be an ADD patient or not. It is about the anthropologic and social approach related to the Gatherer's and a Hunter's behavior while

their where fulfilling their task (Survival - Collection of food) (Hartmann, 1995). In this analysis, their behavior is placed in the idea of collecting narrations and how the behavior of the processor can be represented by them while living the Imbuing Context. In other words, the processor is seen as a 'Hunter' or 'Gatherer' of narrations through his behavior. The processor does not have to belong explicitly to one of the mental models. He can have attributes from both the Hunter's or the Gatherer's behavior and this is what we are going to investigate with the table below where we have a group of characteristics that represent every case of mental model/behavior.

From the number of darkened attributes in table I (Appendix B) we can see that the processor 'careens' more to the Hunter's behavior. That means that the actions are spontaneous yet targeted and have a strong simultaneous excitement reacting on directly on aspects detected in the environment. The circled attributes are assumed to assist or influence the narration detection and processing of information that comes with it. The explanation that follows about each attribute gives a more analyzed approach:

- 'Constantly monitoring their environment' and 'Able to throw themselves into the chase on a moments' notice': These attributes are exactly what detection of stimuli, signals, narrations and observations of the Imbuing Context is all about. Every aspect from the environment counts and out of nothing a narration can appear that can trigger a big amount of interpretations. What is necessary in this case is that the processor documents his feelings and perceptions on an intuitive way. That will slowly lead to the

path to storytelling.

- 'Imaginative': always a strong assistance in generating interpretations and manifestations. Again, it is matter of trusting the receptors and perception in or to respond intuitively to every detected signal in order to involve an imaginative approach to the received material.

- 'Simultaneous', 'Expansive' and 'Bottom Up Thinking': Many narrations can occur into the Imbuing Context at the same time. Processing more than one narration can always bring more material for processing. The more material is gathered the more the process expands until screening takes places. Then, the processor is left with choices to apply in his own narrations and story piece by piece every time this process repeats itself.

- 'Stories & Metaphors' and 'Facts': Narration and storytelling is all about storytelling design with metaphors and semiotics being a vital aspect in their structure. The stories and narrations though detected in the Imbuing Context are cultural and social facts witness and experienced iteratively.

CONCLUSION

This analysis shows that storytelling is not just a part that comes with the final concept. It is a 'variable' or definition that takes many forms and influences many aspects of the design process in different ways. By integrating narration into design, it becomes from a rhetorical and verbal message to an experience. This transition separates the narrations involved in this project into two forms. This Separations also reveals the contexts involved

in the project.

The first narration is the one that the designer has to generate through semiotics. Semiotics that appear through the form and function of the artifact. The presence of the 'Interactor' and the 'Form' is sensed in the 'Interaction Context'. It is the timespace where both of them are present. In this context, the inventiveness and behavior of the 'Interactor' starts creating interpretations of what tasks can be given to the 'Form'. This is how the 'User-Artifact-Semiotics Context' starts to appear. Then the Interactor has evolved into User and the Form into an Artifact. It is the context on which the processor (the designer in this case) focuses on. The semiotics of which this Context is based on, come out from the form and function that The Processor has given to 'the Artifact'.

In this part we focus on how 'The Processor' is able to provide the right semiotics to form and function. These will allow the appearance of the User-Artifact-Semiotics Context. The processor himself has based his Narration (the compilation of form and function/final concept) on narrations he gathered. 'Narration' is defined in this chapter as:

"A message that tells the particulars of an act or occurrence or course of events within a specific context and afterwards being processed by the auditor's thoughts and personal interpretations"

This shows that the narrations a designer has to create are nothing more than personal interpretations of narrations he gathered or received from a specifically chosen context; the so called 'Imbuing Context'. With the term '

narrations' we refer to stimuli, cultural and social events, behavior of members (people) of the Imbuing context being experienced and cultural and social aspects like festivals, traditions, local art and history. The collection and gathering of narrations from this context is a very personal procedure. To create the final concept, all these narrations must be recognized and processed. The term 'designer' is approached by a term that contains more personal aspects; 'The Processor'.

The sensory perception and the use of receptors have the main role in the gathering and processing of narrations from the Imbuing Context. The receptors will actually be entrances and detectors for all the narrations. Their scale of exposure to narrations of the represents by how far 'The Processor' has been affected and the amount of material he has received by those. Associations, emotional reactions, tacit and implicit knowledge and are the main elements that will for processing the gathered narrations. This process is responsible for the generation of manifestations and interpretations and the final concept and narration. The elements of this process reveal the strong intuitive character of the project. Also, personal attributes that determine the behavior of the processor in the Imbuing context are equally important elements. The way he adapts to the context and his multicultural background are defined as the most influential.

The Imbuing Context is to find in a very diverse culture. A sociological analysis on the multicultural identities reveals attributes that can lead to a better understanding of a culture. That gives immediately a very anthropologic character to the pursuit of narrations. As Stephen Bochner (1973) suggests, a major problem in attempting to avert the loss of cultures in

Asia and the Pacific "is the lack of sufficient people who can act as links between diverse cultural systems." This "mediating" individual (The Processor) incorporates the essential characteristics of the multicultural person. "Genuine multicultural individuals are very rare," he writes, "which is unfortunate because it is these people who are uniquely equipped to mediate the cultures of the world." The multicultural person, then, embodies a pattern of self-process that potentially allows him or her to help others negotiate the cultural realities of a different context. With a self-process that is adaptive, the multicultural individual is in a unique position to understand, facilitate, and research the cultural dynamics of other cultures. Generating form though storytelling design by a 'Processor' with such attributes seems like a sensible and interesting anthropologic approach to design.

Finally there has been an approach personal aspect of 'The Processor' related to his adaptive behavior. The 'Hunter – Gatherer' model, an anthropologic model used to approach different forms of social (adaptive) behavior by various sociologists in the past. Using this model, revealed which personal aspects 'The Processor' contains and which can contribute to adapting himself in the imbuing context. By adaptation we refer to the optimal activation of the receptors in order to start detecting narrations. From the analysis it appears that 'The Processor' possesses many Hunter's attributes. He has a strong feeling of instant excitement. Also, intuitive approach, the sense of feeling, and constant scanning of the environment are the other personal characteristics of 'The Processor'. These characteristics in combination with a designer's approach through sensory perception and the way receptors are being used can lead to an interesting way of exploring the Imbuing Context.

This general overview and terminology shows a rather unorthodox approach compared to 'common' design processes. It is why the theoretical approach of integrating storytelling in design started by revisiting fundamental, existing aspects and determining new, genuine terms. Now that all these aforementioned aspects are set, it is time to 'drop' the designer (or 'Processor' as we have baptized him) in the Imbuing Context. Let us start discovering what India has to offer in our upcoming Idea Generations and how it can influence 'Processor'.

3. Interactors' Groups & The First Imbuing Context (“The Daily Indian Life”)

The first attempt to approaching an imbuing will be based on the target group analysis or as it is named for the purpose of this project: the Interactors'Analysis. India is witnessing a huge economical development the last years. Massive internal migrations occur, social standards and values are changing and the consuming mentality of some social classes is looking to the West. Still there are some aspects that can be very inspiring and can provide plenty of information related to one of the main characteristics of the 'Mubhi' products: 'Immaterial way of life'. All these aspects will lead to the requirements related to the semiotics that the characteristics – necessary elements for generating the final narrations. The 'trip' into the Imbuing Context called 'Daily Indian Life' is about to start.

The interactors related to the final narration can be separated into two different categories:

1. *A specific group chosen from India*
2. *An internationally scaled wider group with a Western consuming behavior. (With subgroup 2.A an audience of designers and design involved people is approached)*

The approach of the target groups is through online retailers and distributors. In the following analysis, these two target groups are explained in more detail. Furthermore, information drawn out the questionnaires gives an even better overview of how subgroup (2.a) visualizes India when it comes to respond to this society on design and materialism. It is important to mention that the idea of the interactor group is a 'relative' notion to the idea of a target group. The analysis has elements similar to those we see in a target group analysis. The idea is to criticize a specific behavior and approach through narrations willing to change attitude and mindset related to materialism and generally behavior/ respond to design. The results from this analysis will follow a very interesting course from which motivation is drawn out necessary for the pursuit of narrations in the next chapters. This actually aims at choosing some Imbuing Contexts where the pursuit of narrations can be ignited. Furthermore, from the chosen Imbuing context of this chapter, there will be reference to some of the narrations detected and semiotics in the form of requirements that appear for the development of the final narration and concept in later phases of the project.

INTERACTORS' GROUP 1: THE INDIAN METROPOLITAN WOMAN - THE CATALYZER CLASS

By observing the contemporary Mubhi product types and aesthetical characteristics, we can see that there are many aspects which mainly attract Indian females. This can be verified by the fact that most of the clients of Mubhi, so far, are Indian females. Mubhi actually aims specifically at this target group with its products. In detail, the age group is between 25 and 40 years old and the type of women are metropolitan, middle class women (based on western standards). Most metropolitan women of our time and of this age group are women with a higher income compared to the average cost and standard of living in India. The amount of income, in 2013, varies between 25000 and 30000 rupees (around \$400) with daily expenses higher than \$10 (Shrinivansan, 2012). Even though this group is somehow imitating the Western middle class consumers, a challenge raises into categorizing them. There are some (Indian) factors that generate this challenge like existing social partitions and values in the way that make it an analysis worth subject. Weather this social class can be called middle class or not, will be analyzed further in this chapter, as we will be looking for 'narrations' in social Imbuing Context of India.

The first changes in India's society through their ongoing development are more than visible. There are more job opportunities, the financial standards are growing and people are moving into higher social-financial classes. This Interactors' group has recently made its appearance. Its consuming behavior is somewhat genuine for the Indian culture together with the

Super Markets, Malls and companies that have come to seek investing opportunities in the Indian market. Together with all these new definitions and ideas, we see the first signs of new needs and demands with materialism being the self-presenting solution that comes along. So, as the 'products' of development are being established by social classes like Interactors'group and witnessed by lower classes, new (higher) standards are being integrated in the Indian society. Some of these standards and lifestyles have been an important factor in forming (product) design in its present form for the Western world.

The behavior of this Interactors' group is chosen for its behavior/ response to this lifestyle. A lifestyle which results from the 'migration' of Western consuming mentality to India. The design response to this mentality should be to drain narrations out of social aspects in India. More specifically, by taking narrations that exist through clashes between lower class India(ns) and this Western mentality can guide into the development of a User-Artifact-Semiotics Context. A Context that would lead the Interactors'group into becoming Users by a renewed type of attitude against materialism that already exists in India.

Narrations containing this attitude are revealed later in this chapter as we will be approaching social aspects through this particular Interactors' group. An example/hint of these narrations is the attitude of different (lower and majority) classes to materialist solutions. The inventiveness and discovering new uses of form are some subjects related to these narrations. Narrations which should remind this Interactors' group labeled as 'middle class', how India can influence everything that is trying to enter this culture.

This hint also reveals that in order to generate a Mubhi Immaterial ideology through the Indian culture, firstly, materialist behavior has to be criticized (especially in India).

Afterwards, examples of the Indian society itself must be used as narrations that will attempt to approach the immaterial mentality. In addition, the element of surprise and curiosity caused by interacting with the products of Mubhi are necessary aspects that will ignite the process of creating personal interpretations of possible uses and tasks for the developing concept. This is why Mubhi, even though it is in its first steps to enter the market should foremost concentrate on the aforementioned group of interactors and how this form of inventiveness that can be found everywhere in India, even in the most empty houses, could be represented.

APPROACHING THE FIRST IMBUIING CONTEXT

In the target group analysis, some descriptions of Indian social groups are described with terms related to Western social classes. The first Interactors' group is labeled as Indian Metropolitan Woman. As The Processor adapts himself in the Indian society, the question arises if social terms used in the Western societies can really describe social groups (like the middle class) in India.

There have been several attempts in the past to describe or define the Indian middle class over the last couple of years. But can this class be described by existing social and financial terms? According to MIT economists Abhijit Banerjee and Esther Duflo (2007) a clear statistical definition of the Indian middle class has long been elusive. If we look at the middle

segment of India's income range it is still poor compared to global standards and especially to Western standards. By standard international definitions India actually has no middle class. The population that spends or has a consumer's behavior of a typical global (actually Western) middle class member belongs to the top 5% (in this case we refer to a consumption expenditure of more than \$10 per day). If a group in India could be placed in the middle of India average consumption expenditure, then there would be two groups. The two groups suggested by Banerjee (2007) would have a \$2 - \$4 and \$6 - \$10 range respectively (not too poor and the not-quite middle class). These categories together form a group described by Banerjee as the "Catalyzing Class". Right now 12% of India's population belongs to this class (150.000.000 million people). It is suggested that this class, with the development 'flow' that India currently has, that this percentage will raise to 30% in 2020 and up to 44% in 2030 (Shrinivasan, 2012). When it comes to their consumer behavior and needs, this class has nothing intrinsically middle class about them. They just happen to be 'people in the middle'.

Looking at the lifestyle of the so called "Catalyzing" Class the statistics and numbers 'hit' a philosophical wall. As Sonalde Desai, professor of sociology at the University of Maryland and senior fellow at the National council of Applied Economic Research said (Shrinivasan, 2012):

"I once asked a farmer about his definition of middle class...In his opinion, anyone who is able to wear pristine white clothes belongs to the middle class. Such a minor desire and yet all one has to do is look around us to see how many Indians find it difficult to wash the grime off the shirts and saris

let us focus on some more commonsense definitions of middle class". Social models from the Western world are entering Indian lifestyle. Still, there are is a strong mentality with roots in the past that influences them integration of these social models that come along with this Western based economic development. Social definitions like the castes had and still poses, have a strong influence in dividing India socially. Even though nowadays it is not very visible and has not much influence in the consuming behavior in Indian society.

One of the target group described in the homonymous analysis as the 'Metropolitan Indian Woman' has Indian values or characteristics and values that a typical Western middle class member is often related with. Historically middle class is seen, as being defined by occupational characteristics, 'white collar' workers and business owners. This category can be found in India only in small formal sectors of upper classes. But as economic transformation (development) continues and service sector employment grows, we see that definitions and values that are associated with formal sector will be more popular in the future. Values like aspirations for a better (based on the pattern of Western) life, no longer economically vulnerable, better future and desire for order and stability. As this group is assimilating these values (they follow it as a good example as various media often show the ideal form of it) it is also enhancing the lifestyle that comes with them. In other words, as more and more Indians are entering this slowly inflating group of formal sector, consumerism and materialism are clashing with the Indian culture. With this consumerism and materialism design (its commercial form) is revealing itself.

The attempts to describe middle class reveal that it is difficult to attribute values in a specific type of middle class as their attitudes are not properly polled. Indeed it would appear that the “traditional” middle class desire for stability is more associated with India's rich and upcoming Indians with a Western consumer behavior. Still, this not yet middle class (catalyzing class) is a volatile class too vulnerable yet to be able to sink into the middle class calm and lifestyle. It could be said that that the catalyzing class are the first effects of the clash between values of the Indian Culture and the West. India posses such a strong culture that can even mould social definitions, of which their existence are taken for granted in the west, and create something new, something Indian. This fact is also feasible in the use of artifacts and products that have made their way to India but have been ‘transformed and adapted’ on the way India wanted them to be.

As India is guiding the processor into an Imbuing Context, the narrations that are being experienced reveal how India and its people are treating so called products. The interactions that exist between products and people in India are an Imbuing Context on their own. Observing Indian daily life as an Imbuing Context gives an vast amount of narrations. Narrations often appear during the interaction of the majority of people in India, while they are fulfilling the tasks for the day, with all kinds of products and artifacts. In order to understand their behavior, again, some narrations witnessed and frozen in time with pictures are to can be seen in the collages in the next pages.

SEMIOTICS FOR THE FINAL NARRATION

Narrations described in the previous pages show Indians in action in their daily lives. Sottsass's descriptions about the daily life are still quite accurate, even after all these years (between the 60's and the 80's) since the last time he travelled there. These narrations are just a small sample of what India's daily life and social characteristics can offer as an Imbuing Context.

The first signal or stimuli arrive immediately after ‘The Plunge’ in the context. The exposure is in first instance very strong as adaptation of the sensual perception and receptors takes a bit of time. It is a feeling similar to the one occurring to the human eye during rapid brightness change from darkness to a space with extreme luminance (accomodation). Nothing is visible until the rods of the eye's fovea are slowly adapting and the ciliary muscles are adjusting its lens. Slowly, though the first signs are appearing and then: Sight. Such a comparison could describe how adjustment, in general, takes places in this Imbuing Context.

By looking at the images in the collages the first term that might sound as most relative to represent those images is poverty. Definitely and undeniably there are (still) strong signs of poverty in major groups of the social classes that exist there. As explained previously, the expenditure of an average Indian is much lower (relatively) compared to Western standards. But by looking somehow at the narrations Sottsass (chapter 1) shared with us and the narrations that The Processor has collected we can conclude that some things in their behavior have not changed. While this country

has become more developed from time to time, some aspects remain the same. As new products and technologies are being introduced to their society or culture, a majority of India's society treats them with not any special attitude. They have this strong tendency to keep some things as they were, just because they function fine and do not seek to be spoiled by an alternative and more optimal solution.

More specifically, here are the mentalities or attitudes and that seem to have a strong presence while exploring this particular Imbuing Context and give a base for the first semiotics to the final concept:

SENSE OF INVENTIVENESS AND PRACTICALITY: this is the core aspect that aims as a requirement for the final narration in order to approach immaterialism. Narrations like the ones we see in figure 3.1 (“Water Pumping Vespa”), figure 3.3 (“A Woody Wash Basin”) and 3.4 (“Alternative solution For Sleeping Surfaces”) are some the examples of how the inventiveness. These three examples come from three locations far away from each other which prove that this feeling of inventiveness is often being narrated. By just not finding a readymade (in the market) and treat material on the way we see in these narrations is something very convincing as an immaterial behavior. The constraint in this case is that these kind of inventiveness also costs time in order to come up with a good solution. Interactors' with limited sense of inventiveness might easily give up as time passed and the might have not come up with a interpretation. The practicality through the attributes of the final concept should function as a catalyst to trigger the Interactors' creativity. As we look at the image 3.1 and D.1.1 (Appendix D) not only inventiveness but also practicality is very present in every case.

This idea of finding solutions is also a very strong aspect that enhances inventiveness. Alternative purposes by the attributes an artifact contains (e.g. mechanical properties) is another semiotic that the final narration could fulfill. Immaterialism through inventiveness can be approached by an attitude of practicality provided by the final narration's functional attributes.

‘SOME IDEAS/CONCEPTS ARE IRREPLACEABLE (because they can be replaced as artifacts but stay within the conceptual framework)’ : This is an aspect strongly supported by simplicity. We cannot determine if the final narration will be irreplaceable or not as a concept or idea. Although, It must be easy to replace by the same material thing; like a spare part. Simplicity in form enhances inventiveness in use. Take the lughì (or dhoti) in figure 1.8 as an example. It is a basic square piece of fabric that, by the different ways it can be tighten up, creates male clothing for different occasions. The people's inventiveness combined with the simplicity of this piece of fabric has transformed it into multi-purpose clothing which has become irreplaceable. It is basic form of clothing that is irreplaceable. As a concept it is being passed on from generation to generation. It is what we often see many traditional forms of artifacts that have been perfected to simplicity as generations pass by. Another example are the banana leaves used as plates like in figure 3.7 (“Wedding Food”). Its properties by nature make it ‘simply’ useful. Replacing would not bring any more efficiency in its main task (surface for placing food). It is another proof that a ‘Form’ can become ‘multi –purpose’ through inventiveness and simplicity and eventually irreplaceable. This is another fact that can be defined as a semiotic requirement for the final narration.



Figure 3.1 (left): "Water Pumping Vespa"
One of the first narrations witnessed in the neighbourhood of The Processor. At the neighbouring house under construction the owner is water the next level of concrete in order to prevent it from cracking because of the heat. In order to get water water to the higher floor he saw alternative uses of the power provided by a Vespa engine.



Figure 3.2 (top): "The Union Cutter"
This beloved lady with red teeth from tobacco chewing has her own invention for cutting. Pretty unorthodox some would say as the only thing in common between this device and a regular knife is the sharp edge of metal. The gesture the lady makes with both is somehow pushing the onion on the sharp edge and then drops them on the wooden surface below. "It was my mother's" she confessed. Again how fascinating is the fact that this task takes place on the floor.

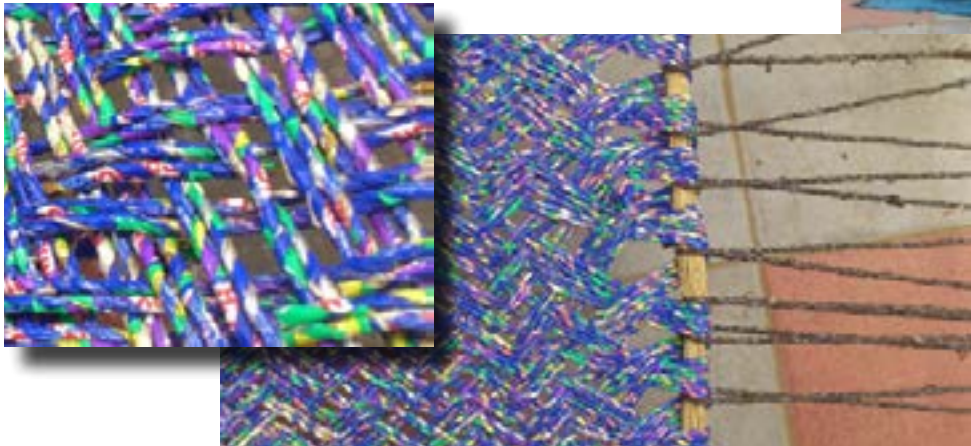


Figure 3.3 (right): "A Woody Wash Basin"
In the mountain located village of Turtuk, a family has used the woods collected for the Himalayan winter to create sanitary ware for their house. An interesting feature is the left 'extrusion'-the branch that is probably used for hanging towels. The hollow surface is covered with concrete.



Figures 1.4 . a . b & c (below from left to right): "Alternative Solutions for Sleeping Surfaces"
A bed construction bed out of leg that might have belonged to a previous existing bed. The frame construction is made out of branches. The bright blue surface in the center is a construction of ropes and plastic (seems like Nylon) wraps of candy bars.



Figure 1.5 (left): "Granite, the Washing Stone"
Granite, as mentioned in the analysis on Sottsass, is a material found plentyfully in most areas of the country. As we can see in this picture, it is not only used as construction material but also as a rubbing surface for washing clothes. In some cases it is used indoors in others, as we see in the picture, granite of the pedestrian step is borrowed...



Figure 1.7 (left): "Wedding Food"
In a wedding in the South of India everyone is welcome for food. 'Even strangers are welcome' as the custom says. With Banana leaves as plate typical used in the South. A product of nature used on a very practical well again by the Indian. Disposable and easy to produce- an irreplaceable product. The serving of the food has to happen fast and practical with not glamorous formalities. Men with buckets are passing every now and then scooping whatever is ready to eat.



Figure 1.9 (right): "BBQUING"
Creativity and inventiveness strikes again as we witness alternative uses of a box that used to be a central unit square.



Figure 1.6 (right): "Brushing Teeth..."
An old man in Jodhpur is making use of the 30cm deep sewer system as a piece of concrete from the floor has fallen in the sewer. He found it as a practical spot to brush his teeth in the morning. The way his body in "compressed to the edge corner" of his little veranda reveals the tendency to make use of a minimum amount of space.



Figure 1.10 (top): "House of Friends"
The Processor is enjoying a Friday night with friends (fellow Indian Processors). There are no chairs nor furniture. Only some mattresses that are going to be used for sleep later. Again why would you need to fill up the space with material and stuff while you can also have fun on the floor on a 'lotus' sitting position.

A strong element by which these concepts become irreplaceable is their sustainable way they can be used (iteratively). With the same examples, a banana leaf after a meal can be used for a particular number of sessions. After its brief existence, a new banana leaf would easily be available and cheap enough for a south Indian to enjoy his meal. In other words, a banana leaf-plate is an irreplaceable concept but as a material thing (product) can be replaced very easy. The production (agricultural by-product), availability and disposal (biodegradable) are cheap, easy and after their sort period of use its the object that becomes replaceable and not the concept. A lunghi has a similar idea behind it. After every decayed lunghi it's a new one that it replaces it. And that's because it very easy to produce (hand loom-ing) and cheaper than a pair of trousers and has and has the right attributes for optimal performance in the local climate. This is what is earlier meant by saying that the artifact must be easy to replace by the same material object like a spare part but not by a new concept for a particular task or purpose. this is another semiotic that leads towards the immaterial idea.

"EVERYTHING IS FINE AS LONG AS A SOLUTION IS FOUND FOR A TASK": This aspect of the Indian attitude is again relative to their sense of inventiveness and practicality they possess. Figure 3.1 from the collage is very good example in this case. Also, examples like the ones we see in the collages in Appendix D ("Narrations of Constructing") in images D.1.3 a & b which reveal how branches are used in order to make a mold of a new concrete made ceiling. These houses are not in some poor suburb; they where regular houses in the center of cities like Bangalore and Pondicherry. Even if someone looks at a more contemporary building under construc-

tions somewhere in the cities of South India he would find the same idea of techniques. Of course it is not the most optimum way as branches of similar length need to be found and then they have to be placed on such way that they will not collapse. Still it works fine no matter how surprising or cheap it looks.

Even if we look at the way many ways of transportation that might in first case seem unsafe, or not practical like in Appendix C (Narrations of Transporting) images D. 2. 1 - 3 they might cause chaos on the road but they become a part of a well functioning chaos.

FURTHER INTERACTORS' GROUPS : APPROACHING THE WEST

The second target group is to be explored on a more global scale. By creating a narration and watching how Indians respond to it, it would be interesting to approach Western interactors and see how they allow the revealing of the User-Artifact-Semiotics Context compared to the way Indians do. It has earlier been suggested that the initially analyzed target group (the Indian Metropolitan Woman) reveals cases where members of it enhance the western standards and the consuming behavior that comes along with it. By observing Indians in general how they respond to form with inventiveness and comparing them to the Western integrators can reveal the role design has claimed in the western lifestyle patterns. It is considered in this case, again, that (commercial product) design has taken such role that everything has to be 'served' ready and the specific tasks should be feasible. That has made integrators vulnerable to materialism and the purpose it serves. There are cases of limited information related to the use of a specific artifact (or purpose) where integrators do not know how to respond to

it. By revealing or confirming this fact through the final concept can show that even the West (and not only the Indians who are imitating it) can learn something from the previous narrations.

TARGET GROUP 2A : Design Related Westerners

This is a group that would see an interesting respond to the process how narrations are created and judge the idea behind this rather unorthodox approach to form and function. Revealing to them how Indian society responds to products they usually make, mainly for Western consumers, would also provide them with inspiration and knowledge for a new mindset; that could eventually bring out a new design attitude to the West; a more immaterial attitude. It is important in this case to see how initially this group understands India as a society that is so diverse of theirs. This could reveal the first signs of cultural clash like ignorance about how such diverse societies and cultures are interacting with products that have been placed in it and are made by them.

In order to specify their opinion about India, its culture, a digital questionnaire research has taken place through Facebook groups and members. The questionnaire below aims at getting a better overview about the perception that people might have about India and in this case, expertise in design and a more wider group. In first instance, the participants are all young designers or design students. Most of them are actually Industrial Design students from the University of Twente. Other participants are graduated designers from Dutch institutions and Graphic design or Media Design students of the Saxion School in Enschede. The nationalities and genders

differ but are mainly Dutch. As for their age, it is between 20 and 30 years old.

The choice is based on the hypothesis that there is a bigger chance that these participants have a general idea of a chaotic India and disorganized society but with richness in esthetics and sensual stimuli like smells and dirt. If these "experts", which are also sensitive to design, do not possess a good overview about the possibilities of how a new design attitude can rise from this chaos and unorthodox way of dealing with materialism then it is most certain that a wider Western audience also does not. In addition, the participants were asked about their opinion of how to visualize immaterialism and storytelling. The results will provide information about how much clarity the developed concept must have when it comes to making the users understand what the ideas are all about. Another hypothesis is that there might be bigger chance that, the chosen participants are more often occupied in their minds with aspects related to the aforementioned terms. There is also a second questionnaire which is a more simplified version of the one given to the design related group. It aims at creating an overview of what Western consumers' opinion is about India, how they interpret immaterialism and storytelling. The participants approached are males and females between 20 and 30 years old. They claim an academic intellectual level and constantly interact with contemporary products in their daily life. The questions were kept open. By this, their opinion will not be manipulated

through words provided by multiple choice questions. That would limit their thoughts to what they were offered as answers.

CONCLUSION

In the previous chapter, interactors are defined as the people who come into contact with the 'Form' which is the final concept or narrations without any interpretations of functions or tasks provided to it. Slowly, as time passed the interactors evolve in to Users as their interpretations appear. The Form evolves into an Artifact. As the User-Artifact-Semiotics Context starts to reveal the semiotics of the narration the User has starting to develop or changing is attitude and mentality.

The main characteristic interactors' in this chapter in common is that by approaching term with the final narration we aim at changing their mentality and consuming attitude. Immaterial way of life, as one a part of Mubhi ideology, is the aspect that should be replacing their consuming way of handling products.

The first interactors' group is detected within India. The Metropolitan Indian Woman as initially labeled provided a challenging task to place it in a specific social class it possesses characteristics imitated by the typical Western middle class but still belongs to India. As India continues its financial development, through the financial and social changes that occur, one of the social groups that appear is this group. Statistically seen though it does have a lower income or expenditure rate compared to the typical middle class a defined in the West. The "Catalyzing class" as defined by Abhijit

Banerjee and Esther Duflo (2007) is a new phenomenon in India that seems like the most attractive case for interacting with the final concept.

Initially the way this group has been approached was through a way similar that target groups are approached. Further analysis on the behavior and mentality of this particular group gave space of the first Imbuing Context to reveal. The narrations in this context that can be labeled as "Daily life in India" offers narrations based on observations of other social group and people that are present during this development era of India. The material detected from these narrations created the first interpretations and manifestations are semiotics for the final narration in the form of requirements and characteristics.

These semiotcs are based on the change of mentality of the interactors' groups (Catalyzing class) and the behavior to artifacts, products, form and tasks provided to them by the common people of this country.

- The main characteristic is inventiveness and practicality in providing new tasks to an (even abstract) form/ object.

- This inventiveness must be enhanced or followed by a multi-purpose characteristic that triggers the inventiveness of the interactor .

- The time of interaction until the User-Artifact-Semiotics Context is reached is a critical aspect that needs further analysis as this might work against the motivation to inventiveness

- The satisfaction of providing a purpose or task to the final concept is a reward to his inventiveness and practicality that would lead him to a more immaterial behavior in the future

After the Catalyzing class, the idea is to approach more interactors' groups outside of India and specifically in the western society. The two prior groups in this case are in consumers with a standard consuming mentality and buying behavior and people for are involved within design as a profession or interest. In this the first group the idea is to be approached on the same way as the Catalyzing class. As for the design related group, the idea is to present the radical ideas of storytelling and ways to apply an immaterial character to contemporary design. Questionnaires where given to members of both groups in order to create an overview about what their opinion and visions are about immaterialism, storytelling applied on design and Indian society and culture in general. The results of each questionnaire can be seen in Appendix C.

Analyzing the Interactors'groups gave vital information and plenty of narrations semiotics and first ideas about the final concept were interpreted thanks to this beautiful to explore Imbuing Context of the daily life in India. In the next chapter, the pursuit of Imbuing Contexts and narrations continues as we discover the essence of Indian literature, the spirituality of Hinduism and how far the receptors can be exposed to aesthetical elements of this country.

4. Aesthetical Elements In 'The Daily Indian Life' (Colors & Decoratives)

As the drop in the Imbuing Context (Daily Indian Life) continues, there is one aspect in the daily life of any caste or social class that is so palpable that makes a Imbuing Context of its own; Aesthetics and India are two aspects that travel together in time unstoppably. Requirements and aspects defined o the previous chapter like inventiveness and practicality are always covered with a huge cloak of aesthetical elements. Elements that also contain many stories and narrations to tell and present.

THE IMPORTANCE OF AESTHETICS IN THE 'INDIAN DAILY LIFE'

Aesthetics in daily life have another strong cultural element as a partner next to them. Spirituality or religions is a cultural aspect that can be found in any form and any place and has been a major factor in the creativity or the generation of morph in any part of this country. India is a melting pot of religions as Hinduism, Islam, Jainism and Christianity exist very intense but also in a quite peaceful manner. As seen in many cases described in chapter 1, spirituality was also an important source of narrations for Ettore Sottsass. It is an inevitable Imbuing Context that is constantly transmitting narrations. Spirituality has also played a major role in defining the castes, literature together with many traditions customs and festivals that differ in every part of India. There are so many narrations and morphological aspects to find that each one of them can become an Imbuing context of its own.

In other words this subject is so 'Indian' as in vast, chaotic and intense that it is truly impossible to analyze each part of it. It is why the concentration will be focused on the aesthetical aspects of spirituality combined with further morphological aspects detected in discovered in the daily Indian life. The reasons why we mention spirituality and religion next to the aesthetical elements found in the 'Daily Indian Life' is that these factors combined generate many narrations that on first sight they are detected. After understanding the background and purpose of these elements, even more interesting narrations pop out. The decorative aspect seems that in some

occasion, is more important than function. In the previous chapter, one of the semiotics referred to the fact that function with which a task is fulfilled does not have to be optimal. When it works, it and the task is fulfilled satisfaction is there. When it comes to decoration though, there is a lot of time spent. In the daily rhythm of this country, even though there still are many problems related to optimizing the system, it seems as if aesthetical elements bring the solution for it. In the upcoming collages in the next pages there are some strong narrations related to this fact and many other related to decorative elements.

THE MARKETS

From the narrations gathered from the Imbuing context are divided into subgroups (smaller Imbuing Context). These narrations reveal the tendency of Indians to invest time in decorative elements. Starting from the first subgroup, figures 4.1.1-5, there are many different products from the markets of Bangalore. Most of the products are placed on we constructed forms. It seems as if it is a beautifully marketing related idea for selling their products on a more convincing way. Every product is placed on groups of stacks and piles making them irresistible for the (visual) receptors. the colors have a strong reason for existence as they bind harmonically with form in the overcrowded streets and roads of these markets. As the night falls, the deem lights of the surrounding, with their turn make the colors become even more complex and intense as shadows are slowly involving themselves in the Imbuing Context. The stimuli are exposing themselves even more and then unexpectedly the signals provide more material for interpretations.



Figures 4. 1 . 1 - 4 (left & Top): "Piles"

In the markets of India, the colors, smells and sounds are endless signals that bombardize your receptors. It seems that it is an important marketing aspect in every of these traders to have everything organizes and compiles on the most attractive decorative way. It seems that the time for setting al these forms and structures is no so precious as their products.



Figure 4.2.3 (Down): "Goodmorning Mandala"

Mandala's are spiritual symbols everyone with a different purpose and meaning. Every morning the ladies of the houses would make one or two with ricepowser. Every time these are different in shape and size. A amazing narrations of decorative creativity ans mornign spirituality.



Figure 4.1.5 (left) : "Piles Of peeled Garlic"

"If the is one thing that takes time and makes you fingers smell that is peeling garlic. Still it must it must look good and be ready for the client."

Figures 4.2.2 (right): "Colored Tool"

A colored chisel that makes the working or a turner more pleasant only by watching it.



Figure 4.2.1 (right): "Everyday Flowers"

In cleaner of the Studio and Office of ABD would every day gather flowers and create a new compilation of colors for us the designers of the office. She would spoil us with her creativity by making her work more pleasant.

Figures 4. 3. 1 (right): "Male Decoratives"

Men could not be missing from the party of decorations. From kings to servants , in traditional India all men like to be covered with colors.



Figures 4. 3. 3 (right): "Wedding In Colors"

The biggest deal in the life of every member of the family is birth and wedding. As we can see in this picture the exaggeration related to decoratives could not be missing from the show. Decorative elements cover everyone and everythings that is present in this occasion.



Figure 4.2.4 (Down): "Light Installations"

I think that the proportions of decoratives for this LED light unit speak on their own when it comes to proportions.

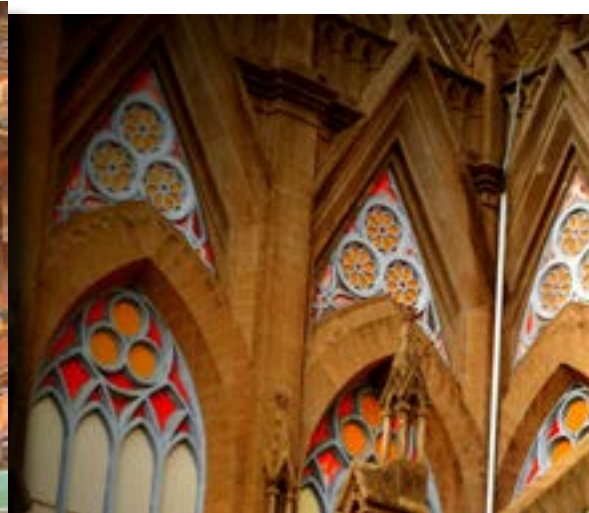


Figures 4.3.4 (right) & 4.3.5 (top right):

"Flowers of Seduction"

In the south, women carry everyday new flowers on their heads like the lady who is praying to a statue of goddess Durga also fully govered with flowers. It works as a perfume and in the conservative north of India it is considered a symbol of seduction. It is probably why the women in the north like the Rajasthani lady on the top picture prefers her head to be covered with a piece of textile. Still she shows her sense of decorating through all the silver she is wearing which have been probably passed to her from generation to generation.





Figures 4.4.1 (left): "Gates of Jaipur"
Rajasthan the state of Maharajas and kings. Each one of them has left something decorative behind as if it was some form of competition. Even though they are all dead, their decoratives stayed till our times.



Figures 4. 4. 2 (top - middle) & 4. 4. 3 (top):
"Gothic and Corinthian Rythm India Style"
Gothic churches allover Europe remind a bit of Indian Temples with their details. The same counts for the most detailed rythm in classic Greek architecture. I suppose that if some would try to explain this to the Indians who messed with the gothic church and Corinthian rythm pillars what their origin are the Indian would tell them: "The detail was not enough! Now its better ! More Colorful!" I suppose that this european detorative styles deserved what the got while messing with India.



Figures 4. 4. 3 (left): "Wooden Houses of Kashmir"
In Kashmir during Ramadan consuming is not allowed as the soul must stay clean for the Day of Eid. The decorative work must still be finished though, now that is still summer. Before the hole place is covered with Himalayan snow.

Figures 4. 4. 5 (right):
"Daylight Stars"
The window in the ticket desk in a bus station somewhere in Tamil Nadu. I wonder how it will look for the cashier every morning when his day stars would shine. I guess much better that tje outside compilation of tobacco spits.



Figures 4. 5. 1 (left):
"Ganesha is Protecting the Cargo"
The the decorative religious elements often are meant for safety and in this case, Lord Ganesha that decorates the water barrel makes sure for affiliation.

Figures 4. 5 . 2 (right):
"The Boat Taxis of Srinagar"
Srinagar , one of the most divers cities in the world is made out of houseboats (woonboten as they are colled in the Netherlands) . The flaoting taxis is one of the most relaxing cabrides some-one can take. Like the Gondolas of Venice but then again with colors jumping out of them...



Figures 4.5.3 - 8:
"Tatas and Ottos"
Typical examples of over countless our spent for decoration are the trucks andAutoricksaws of India. The Tatas and Bajas are as countless as their decoratives and the labor hours spent to put them on every surface they contain.



THE DOMESTIC SURROUNDING

In the second subgroup, figures 4.2.1 – 4.2.4 narrations of a more domestic and personal environment are witnessed. The leading interactors in this space are the wives and mothers. While the husbands are practicing their inventiveness in their daily working routine, the women are creating different Mandalas for good luck (figure 4.2.3). Every day there is a new graphic made iteratively by the same process and the same material. Maybe the Interactors' group explained in the previous chapter would be reminded with the final narrations of these aspects that they are slowly leaving behind for better standards of life, as we named the previously. Everyday a Processor can witness new manifestations of colors from flowers and rice powder from women that so strongly without knowing it represents the aforementioned inventiveness with the most creative way. The calmness they have while practicing this daily habits reveal that meditational character that inventiveness can have. Also the chisel in figure 4.2.2 of a turner shows how much he praises his basic tool as this helps him generate new manifestations through his profession. The colors he added by himself reveal how he praises his chisel by being creative to it has this tool allows him to be creative with it. In figure 4.2.4 the owner of this house decided to 'praise the light' with a much bigger gypsum decorative element and color provided to such a small group of LED lights.

PEOPLE AND CLOTHING

Clothing and body accessories do not know the borders of gender and

age. Jewelry can be found in every caste as and family member as \$ 950 billion dollars worth of gold (11% of the world stock) is to find in Indian households (The Economical Times, 2011). Still Indian do not buy them as most of them cannot afford it. As it is being passed from generation to generation the material value fades away as for them, carrying it to the fields or in the house has a sense of respect to the emotional value and not to the material value of it. Like the lunghi and the doti which were described in the previous chapter so do the saris and the turbans become irreplaceable for them due to their practicality. This practicality is followed by a vast amount of patterns and colors that show again how much Indians are attached with color in their daily lives. The colors in clothing in some cases reveal semiotics of their own. Like the Sadhu in figure 4.3.1 who, like most of the Sadhus, wears orange and Rudraksh beads. Sadhus take only donations as one of their main tasks is to release their spirit and body from material life. Orange symbolizes the fire that is burning greediness and pleasure for desire. More information is about to follow in later chapter.

BUILDINGS

The architectural elements of India are like India itself; diverse and endless. It is a enormous and beautiful group of Imbuing Contexts that from which, as we saw in chapter 1, Sottsass gathered a vast amount of materials for his own narrations. As we still find the Processor in The Imbuing Context of the 'Indian Daily Life', the attention will be put more on folk aspects and elements from cities and aspects where India show his love for colors even when elements from far away are introduced; like in pictures 4.4.2 & 4.4.3. In these two pictures made in the city of Mysore, we see two classic styles

that are easily found in western architecture. The Gothic and the Classic Greek Corinthian Rhythm are two style which on their own contain plenty of details and decorative elements in their forms. It seems that this Imbuing Context is so strong that even when classic styles that for some are un-touchable are intensively influenced by the cloak of colors it contains. Furthermore, we see the love of detail in many other areas. Like in the wooden houses of Kashmir where hours and hours of labor are spent to decorate with small pieces of wood the inner and outer surfaces of the houses.

TRANSPORT

Technology has allowed Indians to transport cargo and people in many ways as we saw in the previous chapter. The forms and constructions generated by any kind of form as a decorative beauty on their own. Still before the trucks start rolling on the road and before the drivers can start making their earnings, personal fine-tuning is a main process that needs to occur. Many times, spiritual and religious are created on big surfaces for protection and recognition. In other cases we see the most calligraphic warnings on the back where it requested on a creative way (in order to get more attention) to 'Blow Horn', drive slow or to be careful. In other narrations on trucks, drivers just attempt to ask for forgiveness for the delaying the traffic or polluting with gasses and sound as by making these old and slow TATA trucks more pleasant for the eye.

More narrations from every subgroups described till in this chapter are to find in APPENDIX (E) where collages and collections of pictures can be found together with the pictures from the previous pages.

CONCLUSION

The first element of semiotics on that is clearly one of the strongest stimuli in this Imbuing Context is definitely color. Even though it is a cliché related of which India is known for it is just inevitable not to take it into considerations especially when the Processor has characteristics and need to manifest through design. As we saw in chapter one, colors hunted the mentality and design attitude of Ettore Sottsass. It is one of the elements that MEMPHIS is known for. Color in design as just a multiple purpose as medium, as a philosophy, as a religion and as a way of life. It follows Indian wherever they go and it never stops making their lives more pleasant. It is their great answer to the poverty or basic life them and maybe one of the best answers that can be given to materialism together with their inventiveness. It seems that colors bring such a joy to their live that they do not mind spending hours with them, weather they place them somewhere or by just enjoying its existence in a space by changing it on a frequent basis.

As of other forms of decorative elements, it seems that all these hours that a Indian invests on them instead of development somehow makes sense. It is a form of meditative joy that can be found in every edge of this country. During this creative process of decorating (for any reason) we see a form of calmness that Indian seems to enhance as their life is so intense for every receptor of their body. The decorative elements just make an ‘ugly’ aspect covered with joy. It somehow might sound hypocritical as time should better be invested in improving the so called ‘ugly’ aspects like noise or pollution. But let us not forget that these ugly aspects invaded this country much later while this decorative form of meditation has been in India for

generations. The way that Indians threat these ugly aspects is to just invest time in doing more pleasant things through their creativity and inventiveness.

One of the representative elements of Mubhi together with immaterial way of life are the aesthetical characteristic of its products and artifacts that should represent India. Together with inventiveness, practicality and other characteristic and requirement defined as the semiotics related to the immaterial aspects another like creative and decorative attitude witnessed in India. From the analysis of this chapter it becomes clear that:

- Colors are an important element that should vary in the final concept or narration: the material added to the final narration should enhance this idea and offer multiple choices to the provider on a optimum way also in production.
- Creativity should be enhanced a through a freedom for many decorative possibilities: that should also be enhanced not only by the colors variety and choice of the final narrations but also by the way it can be used in the Interaction Context. That can also become an element that not only represents the aesthetical aspects of Mubhi but also the immaterial character as creativity comes along with inventiveness.

In this chapter we saw the strength in presence that colors have in the chosen Imbuing context. More ideas appear slowly as the semiotics of the final narration become clear. The pursuit of Imbuing Context that will assist to manifesting the ideas for the continues in the next chapter as we will be approaching other Contexts with strong presence of semiotics in spiritual-

ity, traditions, customs and festivals that take place in many places every year all over this beautiful country.

5. Storytelling and Spiritual Imbuing Contexts

(Kathakali & Maha Kumbh Mela)

The aesthetic use of color in the "Daily Indian Life" is an important part for most of its member. Their behavior to aspects in their surrounding has a strong connection with a decorative approach and aesthetic enhancement. Colors though, as we saw in the previous chapter can also work as a strong stimulus for semiotics. Occasions related to storytelling through colors or contexts where color represents a state of the soul and spirits can be witnessed in many religious and spiritual acts. Interpretations of the myths, epics, stories and legends from the literary elements of India find their way through acts combined with various forms and colors. In this chapter, two new imbuing Context will be introduced. The first one is the 'Kathakali' Dance; an ancient form of dance based semiotics and visual messages. The second one is the Biggest Festival In the World and the biggest celebration of immaterialism: the Maha Kumbh Mela.

THE STRUCTURE AND ELEMENTS OF SPIRITUALITY IN INDIA

For a better understanding of these kinds of acts and contexts literary research has taken place. The idea behind this research was to find more new Imbuing Contexts that can be experienced in special occasions and not daily, like festivals. This research began with a brief approach to the religious structure and hierarchy of Hinduism's Pantheon. Initially, there is a basic core of deities, a basic trinity called G.O.D. which represents (figure 5.1):

Generation: Lord Brahma
Operation: Lord Vishnu
Destruction: Lord Shiva

This trinity represents the basic cycle of life as all three aspects are connected to each other. Below them, there is a vast and countless number of gods, lords, heroes and heroines which, together with these gods, are involved to form the classic literature of India. It is the literature on which Hinduism is based on and it is divided in two basic categories: The Epics and the Holy Books.

The Epics contain myths and stories related to acts of gods, like the creation of the world(s), and interactions with humans/ legends. Furthermore, the Indian Epics (Karya's) are very close to the ancient epics of the western worlds like the books of Homer, Iliad & Odyssey. They describe mythical battles that have possibly occurred in the ancient times where deities and

Figure 5.1:

"The Hindu Trinity - Tirmurti "

From left to right: Brahma, Vishnu & Lord Shiva



mythical creatures are also involved. The two basic books from the epics are:

- The Mahabharata: Narrations of major wars, battles and ultimate acts of gods and humans. Despite of his subjects, it has a philosophical approach to many social aspects like laws and other similar issues referred in it.
- The Ramayana: It depicts the duties of relationships, portraying ideal characters like the ideal father, ideal servant, the ideal brother, the ideal wife and the ideal king.

These poems are regarded by the Indians as the Ancient code of law. Their writing started thousands of years ago and continues for many centuries.



Figure 5.2: "The Mahabharata"
A piece of manuscript representing a battle scene from the Mahabharata; The oldest found till day. Source: wikipedia.org

Other epics and stories have followed this huge manifestation of literary material. Through the years, more epic poetry was generated in other Indian or ancient Indian Languages like Kannada, Tamil and of course Hindi. The other category, the Holy Books are also divided in two main categories: The Sruti (the 'Inspired', that which has been heard) and the Smriti (the 'Un-inspired', that which has been remembered).

- The Sruti: The inspired literature consists of the four Vedas, or the books of knowledge, and the Brahmanas which are attached commentaries to each Veda. Their content has more of an applied and practical character

as they contain collections of hymns, duties for the Brahms (the priests), the manners they in which they perform rituals and how they extol their position. Furthermore, The Vedas contain the purposes and explanation of rituals. From an general overview, we can see the Sruti as a guidebook/ manual for priests or members of the Brahm caste (the priest caste).

- The Smriti: These are writing of sacred works inspired by the Vedas and Brahmanas. Centuries of generations have added knowledge which keeps forming the root of Hindu philosophy, and practically constitutes 'Veda' for all thoughtful Hindus of the present time. The knowledge added time after time had been approached on various ways (holistic, intuitive, metaphysically etc.) This gave base to philosophical ideas and doctrines relative to Western sciences. One of the main aspects of the philosophy behind these doctrines is the 'Disolution of Ignorance'. The content of theses doctrines- 'reflections of wisdom' of which their time of initial appearance varies. Slowly some doctrines presented sign of agnostic tendencies and do not always acknowledge the existence of all-powerful entities like gods. They concentrate more on human and the connection between Body, Mind, Soul and Surrounding. Aspects related to these doctrines are:

- Methods of eliciting true knowledge and of attaining complete happiness
- Principles of between Nature and Soul
- Practices of Connecting Mind and Body by forgetting the self or surrounding (Yoga)
- Their end. The actual reflection and critical analysis on the doctrines on a philosophical level.

Spirituality is one of the major and known representatives of India. From the Beatles to Steve Jobs and obviously Ettore Sottsass we see many west-erners who make a spiritual and life changing journey in India. From these brief descriptions about the literary material related to the spiritual and cultural background of India we can conclude that even though there is a basis of belief, the main idea remains to be free to criticize and make your own interpretation of what you experience as spirituality. This personal approach to belief and religions has managed, after all, to provide an important amount of knowledge related not only to the idea of existence but also the ways of harmonic relation between Body, Spirit and the space in which these exist.

The knowledge gathered by this spirituality is vastly endless and has been manifested in many different forms. People in India practice this spirituality in their everyday life some more and some less intense. The Imbuing Contexts and Narrations related this spiritual and poetic world are everywhere to find and in countless numbers. Based on the two main categories of literature, the Epics and the Holy Books, in this chapter attention will be put in two Imbuing Contexts; one for each category. The first is the Kathakali dance found In Kerala, South India; an Ancient narrating manifestation of stories from the Epics that contain body movements and colors as main semiotic elements. The next will be related to philosophies of the Holy Books and Indian Spirituality. It is the biggest human gathering in the world; The Maha Kumbh Mela.



Figure 5.2: "Om" - The Ultimate Sound
The ultimate representative of Hinduism and of 'Everything'

THE KATHAKALLI DANCERS – THE POWERFULL NARRATORS OF KERALA

One of the most ancient and direct forms of storytelling in India finds its base in the southern state of Kerala. The Kathakali dance is a dance-drama form of art. All the elements like dance, music and visual aspects such as make-up and costumes are very dynamic and sophisticated in their preparation process and implementation. The narrated stories are parts of the great Epics; the books of Mahabharata and Ramayana and other Gods' related myths. That reveals also a spiritual and religious importance of the idea behind the Kathakali. The mixture of acting, music, costumes and make-up is of such detail that has made this theatrical dance one of the cultural representatives of (southern) India around the globe (Zarrill, 1984).

BACKGROUND: The Kathakali is certainly not the oldest of that type of artistic forms as it is said to be founded around the 17th century. By visiting Kerala, there are many forms of dances and rituals to find in which storytelling is involved (figure 5.3). Their origin is founded in ancient chronological periods. There can be no doubt that a very large part of this modern folk religious performance is extremely ancient and contains traits which originated during the earliest periods of Neolithic, Chalcolithic settlement and expression (Alchin,1968). In this case we refer to periods of the Indian History before the Northern Indo-Aryan invasion and integration of the Hindi literary material, like the Epics, to the Southern Dravidian tribal cultures (Buck, 1917). The Kathakali seem to be a mixture cultural of elements from the ancient South tribes with and the North Indian Epics. If we still look at tribal ceremonies that are found in the South Indian Peninsula we will still



Figure 5.3: "A Kathakali Scene"
In the left we see the Pacha a color combination which represents a nobility and purity while on the right we see Chuvanaa Taadi; A more ambitious and uppish personality

find elements from the ancient tribes like the Theyyam ritual of the lower castes (Figure 5.4). Together with the Theyyam and others like the Koodiyattam, and Kolam Thullal form, all together, a group of storytelling dances. All of them use very similar forms of costumes, make-up and movements.

MUSIC: The music and singing has a ritual temple style. The songs are based on the Carnatic microtone-heavy music and are created by percussionists' group. It takes its roots from the temple songs which used to be sung in Kerala.



Figure 5.4: "Theyyam"
In Kerala, Theyyam still exists as its origin is based on paganistic rituals from the early tribes that settled there before Hinduism made its appearance. It's amazing how so many hues of RED can be placed on one costume.
Source: Wikipedia.org

COLOURS & OTHER VISUAL ELEMENTS: The main reason why the Kathakali is approached in the first case for the narrating aspects through visual elements. At first sight, the first aspects detected are the costumes and the makeup. Both of them are extremely detailed and take days to design and hours to put on the performer's body. There is a limited number of colors (five) which are: white, red, green, black, and yellow. In the color diagram we can see the colors on a combined form and what every color represents. As explained in the description of figure 5.5, each of these colors represents a specific quality (guna) found in the Vedas (Books of Knowledge). This is another aspect that reveals that colors are seen as important semiotic elements. There are many characters to find in the Epics described through Kathakali. The combination of make-up and costumes, though, are only seven. Each of the combinations does not represent directly a personage out of the Epics but a specific emotional state and behavior/ combination



Figure 5.5: "Colors of Kathakali"
Green --> Sattvika Nature: Purity Of Existence, Godlikeness
Black --> Tamasic Nature: Darkness and Evil
Red --> Rajasic Passion and activity, energy and preservation (Ambition and violence)
Yellow --> Sattvika and Rajasic (Passivity)
White --> Spirituality
Terms Tamasic, Rajasic, Sattvika are terms that represent qualities (gunas) as defined in the Vedas.

of gunas. The only character that is not played by only one performer, during the whole set, is the main personage or the Pacha as he is called (Figure 5.3). The rest of the characters are being played by multiple dancers in one story. As the Epic continues and the personages are changing their behavior or emotional state so to the dances that represent each state. This reason for explaining the process of a Kathakali act is to show the importance of expressing or representing an emotional state through combinations of colors and form. There is no specific personage that every dancer has to concentrate on but a specific state. There are no verbal signals or expression transmitted by them except of some abstract sounds like screams. They only perform head moves, complex hand gestures, and facial expressions combined with the makeup. Every dancer learns for the rest of his life only one specific act of state representation.

INTENSITY OF SEMIOTICS TRANSMISSION (RASA-BAVA A ESTHETIC THEORY) : The visual language of Kathakali, the so called Natyasastra

clearly establishes the rasa–bhava aesthetic as the central theoretical and practical organizational concept for theatre when it states, ‘Nothing has meaning in drama except through rasa(Zarrill, 2011).’ The actor’s task is fully to realize and embody states of being–doing (bhava) as narrations and semiotics of aesthetic experience are provided for spectators. Rasa is so called, according to the dancer’s language, ‘because it is capable of being tasted’ (Ghosh, 1967, p. 105). The analogy of rasa as the tasting or savoring of a meal is offered to explain the process by which a theatrical performance of a play attains its own coherence. What the actors bring towards the audience, and offer as the ‘meal’ to be tasted, is each character’s states of being/doing (bhava) specific to the ever-shifting dramatic context of the drama. The accompanying rasas are made available for ‘tasting’ as each bhava is embodied and elaborated in performance. The importance and intensity of the the aesthetic theory behind their acts and expressions that they dancers refet to them as ‘Rasa’ (‘Taste’). The, by the audience detected, visual receptors have to be so intense that even the sensual perception feels it through other senses like taste. It is like a visual signal creating chemical reactions that are related to other receptors. In order to achieve that, these dancers pass through an intense, grueling training of traditional psychophysical disciplines with which they reach a state of trance on stage. In appendix F, table F.1, the elements of the rasa-bhava aesthetic theory’s semiotics are explained.

PRACTICING THE FIRST INTERPRETATIONS AS A PROCESSOR

The aesthetic theory of the Kathakalli together with the strong aspects of storytelling made the Kathakali itself a very convincing Imbuing Context

in order to practice the first attempts of visual interpretations. These first attempts are more of an initial state in order to adapt the sensual perception of The Processor to a right path between feelings, emotional reactions and knowledge gathered from this Imbuing Context. The materials taken from this context are colors and forms as detected by the performer. This adaptation will give more space for intuition and rationality to meet and afterwards manifest. In image 5.6 we see interpretations of facial expression based on the color of Kathakali and what they represent. The process initially starts with interpretations very similar they make ups combination we see on the performers (from top left to right). Slowly, as adaptation occurs, the interpretations start to vary in detail and become more personal. Some of them have departed from the perception of the face and are totally faded. The colors stay the same as these have been set from the context as requirements due to their importance in the Imbuing Context and due to their semiotic character. The process slowly allowed the ‘The Processing’ aspect to be activated after all this gathering of material through the narrations detected till now in each context. The last thing that remains before visual interpretations can be generated, is a context that would directly represent the element of immaterialism. After adapting and activating ‘The Process’ in order to start interpreting visually, it is time for the Final Imbuing Context.



Figure 5.6: "Personal Interpretations of Elements of Kathakali"

These are the results from as the Kathakali Imbuing Context is used in order to allow ‘The Process’ to slowly adapt to the material gathered. As the Interpretations evolve (from top left to right) the interpretation become more and more personal and leave the limits of the facial aspects of the dancers. This reveals that the ‘The Process’ is adding more and more of its own elements in the intepretations.

MAHA KUMBH MELA (WORLD'S THE BIGGEST HUMAN GATHERING)– THE FINAL IMBUING CONTEXT

In March 2013 on one of the the shores of the river Ganges (a goddess for the Hinduists) one of the biggest and greatest human gatherings is witnessed in history of mankind. The Maha Kumbh Mela is Hindu religious festival that takes place every 12 years. Over 110 million pilgrims gathered to create one of the most intense Imbuing Context that can be found in India. Although The Processor was not lucky enough to witness it, the aftereffects were detectable in all (religious or not) India. In Maha Kumbh Mela people from all over the country and the world travel with any mean of transportation in order to reach Allahabad, in the Northern parts of the country. All of them have the same task in their journey: take a dip in the sacred river Ganges. In the busiest day over 30 million people took bathe in these holy, for them, waters.

A POPPED UP MEGACITY (Collage 5.7)

In the dry period and as the Ganges shrinks, its shores become a vast desert. Within a matter of months and before the gathering starts a massive city of temples and living spaces is built from scratch. The main materials for this task are Textile, bamboo branches and one of the basic semiotics from a previous context: Indian Inventiveness and practicality. 500 kilometers of water pipe lines and 150 kilometers of road are placed in order to provide de basic needs and easy shifts of the crowds. This engineering achievement with ephemeral qualities (like the southern banana leaf) can

be seen from outer space, especially in the nighttimes when all the glitzy lights and lighting decorations shine.

THE SADHUS (Collage 5.8)

Ganga meets Yamuna and creates the Saraswati. The exact point where this three rivers merge is the exact point where a drop of nectar of immortality was spilled during the eternal battle between gods and demons. An immortality that is represented by letting the current of the water take everything away. As the days go by in the Festival, people from different casts or social classes gather to take a dip symbolizing an important act of pilgrimage which is the Clarence of the soul. However, there is one group of people of whom their main goal in life is to deny any form of materialism. The Naga Sadhus, are a particular group of priests with a very ascetic way of life. For them the ultimate manner of achieving spirituality is to avoid any form of behavior related to materialism as they have renounced all material life. Naked as they are, the only thing covering their skin is a layer of ashes symbolizing a spiritual armor created by the burning of every last piece of material possession, even their body. Occasionally they might have a piece of orange cloth which symbolizes the fire their soul has been burning every desire. These men perform such extreme acts of religious devotion (sometimes through self-inflicted torture) not for a personal reason or fulfilling. It is their task to become an example of ultimate sacrifice in order to remind to the rest of the world that contact with the inner self can be achieved by ignoring or going against any form of materialistic behavior. They only reveal themselves to the rest of the world only in Kumbh Mela, every 12 years during their initiation period of new Shadhus. It is where their last

wastage of the life they lived leave behind, their hair, is removed. The only other occasions where such a ritual takes place is for preparing the dead for their new life. The rest of their time, the Sadhus are staying in caves of the Himalaya enduring extreme conditions. Some of the Sadhus are dedicated to their task by performing an act of self-inflicted torture. Through their concentration and Yoga practicing, they try to test their last element of material property, their own body. Acts someone can see are, hand lifting or leg lifting for 12 years and more until they believe that their task is fulfilled. Once they are done, which can only happen in Maha Kumbh mela, they celebrate this through this festival by being humble and serving food to people like pilgrims believed in him and visitors. It's their celebration of reaching spirituality through extreme immaterial testing.

The descriptions of narrations Of Kumbh Mela contain most of the semiotics established in earlier Imbuing Contexts. The strongest element that appears repeatedly is the immaterialism as this is the main subject of the festival. Furthermore because of the size of the crowd that visit the festival the practicality and inventiveness of the India reach their top. These aspects, labeled as the semiotics and attributes of our final narrations generate a megacity of bamboo and fabric creates spaces for pilgrims and temples. The decorative elements in the night are so strong that they can be seen from outer space. This gives also a micro-macro scale approach related to the User-Artifact-Semiotics Context in which the final concept must generate. That means that the practicality of the final concept must be such so that the User can have the freedom to practice his inventiveness in a scale smaller than his size physical and bigger as well. As the festival comes to an end, the city is deconstructed again the space becomes as empty as it was

before. In order to reach this (micro- macro) scale approach to the Context the final concept must be easy to manipulate of form in order to approach these scales. Further we see the strong importance in the colors of Kumbh Mela as the white of the ashes and the orange of fire have a strong symbolic meaning related to immaterialism.



CONCLUSION

Looking deeper in the Indian culture assisted in understanding the spiritual background or immaterialism and revealed more new Imbuing Contexts. In order to understand this 'background' in-depth there has been a literary research on the spiritual and religious background of Hinduism. This research gave a lot of information about the philosophy, ideas and clarified many aspect related to the previous Imbuing Context- the 'Daily Indian Life'. The literary material analyzed assisted in approaching two new Imbuing Contexts, each one a different way. The first Context analyzed, the Kathakali, was approached as a direct storytelling process narrating the Epics. It showed the importance of colors in semiotics and of visual semiotics in general. The Kathakali was helpful enough to allow the 'The Process' to be activated by practicing some personal interpretations of the visual compilations seen in this imbuing context.

The value of the result lies more on the fact that the interpretations reveal the right signal in order to start with the Ideation process. As the final narration will be a compilation of form and functional attributes, its visual state must give a specific reaction or feeling when the User is done with his interpretation. Combined with the importance in the role of decoration as explained in the previous chapter, the final concept should have through its visual narrations created by the user should appear together with a decorative sense.

The second Imbuing Context, the Maha Kumbh Mela, is reached for its

completeness in representing many of many of the elements and attributes detected till now in the Imbuing Contexts. Till now, through the previous Imbuing Context there has been an understanding of how immaterial mentality could be interpreted according to the sensual responds of The Processor. In other words, The Processor has been able to define immaterialism through his experiences in a specific Imbuing Context, manifested semiotics, requirements and attributes but has not managed to ideate or interpret a tactile or visual representative. The elements seen in Kumbh Mela shows the aspects that serve as semiotics.

Its megacity shows:

Creativeness, Practicality, Multipurpose User, Fast and Practical approach to function and construction, micro- macro scale approach as it can be seen from top (outer space) and be experienced while being in it, Extreme Decorative Elements

While the Sadhus revealed:

A material representation of Immaterial life, the importance of immaterialism in Hinduism, how immaterialism can serve as a new way of life, semiotics on colors as orange and white of ashes symbolize the burning of elements of material life (desire, lust, material property), joy in their task and final accomplishment.

For these elements, the Kumbh Mela will serve as main visual representation and together with the semiotics, attributes and requirements gathered

in previous contexts. There is a feeling that 'The Processor' has been able to sum up all the material from the narrations detected. As the Kathakali Imbuing Context assisted in igniting 'The Process' through its storytelling character and focus on semiotics it's time for the Ideation to start.

6. Ideation and Concepting

(The Naga Sadhu Hair)

The project so far has been a deep 'plunge' in various Imbuing Contexts. The narrations from every context provided plenty of material and knowledge for 'The Process' in order to generate its own interpretations. The interpretations vary in purpose and form. The first Imbuing Context, the 'The Indian Daily Life' contributed in generating semiotics in the form of requirements and some visual elements through the aesthetic approach to it. The Kathakalli dance assisted in initiating the 'The Processing' and finding the right flow for visual interpretations. In this chapter all this material gathered will be summed up to make the findings manifest through form and material aspects. The main Imbuing Context in this case is the Maha Kumbh Mela. As we can see visual interpretations generated in previous sessions of interpreting (APPENDIX G) , it was the process itself that influenced 'The Process' the most. During sketching processes, the Maha Kumbh Mela was the most dominant Imbuing Context. An explanation for this fact might be that the Maha Kumbh Mela contained the most semiotics related to Immaterialism. The Sadhu Hair seemed to have enough aspects in order to be the main subject for more tactile manifestations. In this case though, the aspect of applying handicraft processes should bring out a more realistic approach to this idea. It is important in these phases to generate more interpretations of the Sadhu Hair and apply the attributes generated from other Imbuing Context in the concepts. The Chapter that follows reveals interpretations of concepts based on the material generated.

There was one of the sketches taken from the collages in Appendix G that was the most important visual interpretation chosen out of many and various visual interpretations gathered from the Imbuing Contexts of which examples can be seen in Appendix G or in Figure 6.1. As the process was steady aiming towards the most convincing context, the Maha Kumbh Mela, various interpretations were made out of elements witnessed in this context. Together with them also words – terms were results from the Processing. At this process occurred freely and intuition was the main aspect in 'The Process' In order to allow these interpretations to occur. The most vital action that occurred in this case was when in one of the interpretations of the Sadhu's hair, a complete irrelevant object was added (this square inside the hair was supposed to represent the size of a smart phone). This object was purposely not chosen from the Imbuing Context in order to see whether if contrast of Contexts would enforce the process for more interpretations. Furthermore, due to the feeling provided by the word 'Flexibility' that appeared from other interpretations there was an attempt of adding interpretations of material properties. Then it became clear the product aimed in somehow 'grab' or 'capture' material possession away from the Interactor. The aspect that forms the base for the ideation process is to provide the Interactor somehow with an element (final concept) to support the final user in tactile interaction and interpretation. The flexibility and bending of 'hairlike' strands to hold objects, materials or artifacts for quick and easy storage facilitates these notions. As the Sadhu aims with his action to serve as an example for immaterial life, so do the extensions that represent the Sadhu hair to take away material possessions and objects from the Interactor. The Sadhu hair units are supposed to be flexible and yet strong enough to hold any kind of object between them. It is why

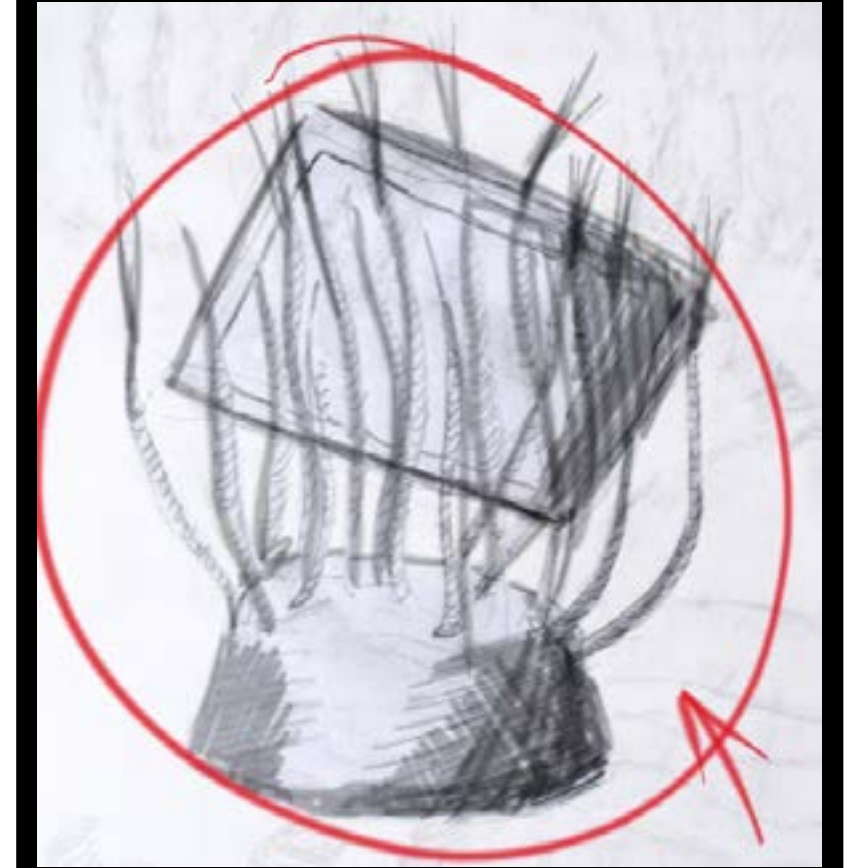


Figure 6.1:
"Inspiration By Adding A Visual Element unrelated to the Imbuing Context"

Adding a random representation of an object in the abstract representation assisted in interpreting and generating ideas for concepts on a more concrete manner.

there could be a right kind of material chosen in this case. There are two concepts ideated in this chapter. During this ideation also various other elements were applied in the interpretations.

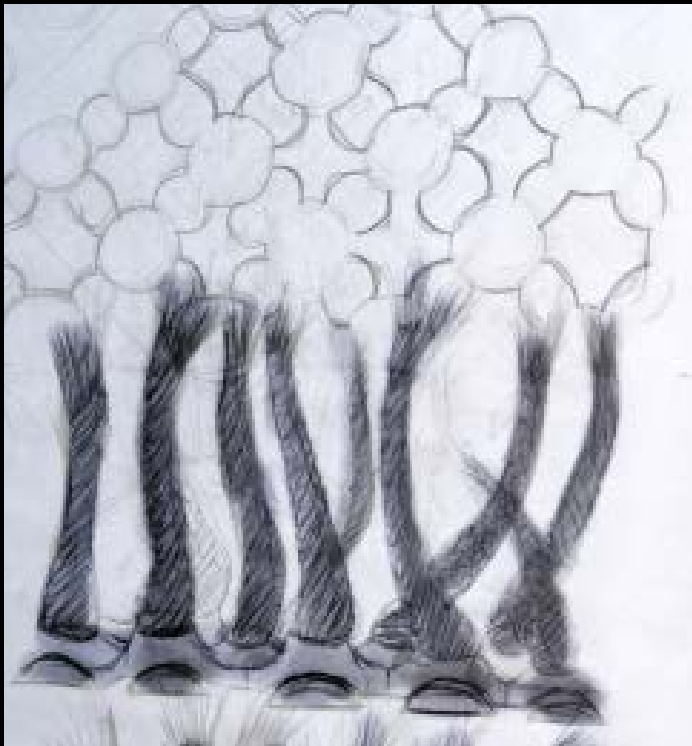


Figure 6.2 a, b and c (left to right):
The First Group of Concepts from Concept Ideation (1)

CONCEPT IDEATION (1)

The first concept that was generated is a direct development of the initial sketch as presented in figure 6.1. In this case there are three aspects taken into consideration: The base on which the Sadhu hair is attached, the hair itself, the upper extremities of the hair and the relations between them (i.e. size, number of hair, thickness, shape etc.).

For the base, various interpretations existed. If the interpretations would be categorized for their form or construction then there would be two groups. The first group contains ideas of concepts with the pieces of Sadhu hair standing next to each other. The hair is in some cases compacted to each

other and in other cases more spread. The interpretations of the base give the idea that the hairs are standing on one level and that they spread on an equal height. The forms of these bases were inspired by form related to regularity in patterns. Examples of interpretations made in the past related to these forms of regularity can be presented in the collage of the initial interpretation process (Appendix E). In figure 6.2.b there has been an attempt to approach the idea of water through an irregular base. The idea behind this base was to approach the movement of the water representing the 'Dip' taken in river Ganga by the pilgrims. The units representing the hair are thicker and closer to each other as in this case was an attempt to give a more realistic approach in the form of the hair on the head. Placing objects like mobiles would give the idea of slowly falling in the Ganga and lost in the hair. A similar approach was attempted in figure 6.2.c. In this case the hairs

are thinner and the distances from each other are bigger. The base has a new interpretation of water, not through different level as in 6.2.c but more through a harmonic wavy effect. Another difference between this attempt and the previous has to do with the edge of each hair. In figure 6.2.c a detail has a decorative detail has been added to the hair. This idea came out by attempting a more aesthetic approach. In the final interpretation (figure) of this concept we give a finer and more realistic approach. In order to get a better understanding of the scale also elements are added related to the Interaction Context. The final Interpretation of this group of ideations has elements from all three ideas of seen in figure 6.4.a. The base presents small elements in a regular pattern, as if they are attached to each other.

Every hair is being represented by a single unit that is supposed to represent the movement of the water like waves with a Sadhu Hair on top. There is a spread along one surface and all units stand on the same height.

The second group of ideations related to the base has a smaller amount of Sadhu hair but they are bigger in size. Their positioning is more circular or disseminated. The base in this case works as a standing in order to keep these in the objects grabbed by the units in balance. In this case the bottom must be of a dense and heavy material in order to have the whole composition of objects and concept in a more static state. This idea comes more from the characteristic gathered from the first Imbuing Context related

Figure 6.3 a,b,c & d (left to right): *The Second Group of Concepts from Concept Ideation (1)*



to the unusual way of piles in construction and transport that has been frequently witnessed. The first interpretation seen in figure 6.3.a has more of a piled structure. The interpretation becomes more simple and minimal in its form as a more circular form is approached like a ring (figure 6.3.b). The two last ones give the Idea of a vase. In figure 6.3.c there is ceramic structure as base with holes. Through the holes, Sadhu hairs pass through as it reaches the top. The last figure (6.3.d) represents more of tectonic unit

- Figure 6.4.a (left down):
"Concept With Regularity in The Base"
- Figure 6.4.b (right down):
"Concept with a Tectonic Looking Base"
- Figure 6.4.c right top):
"Second Concept With an illegular Base"

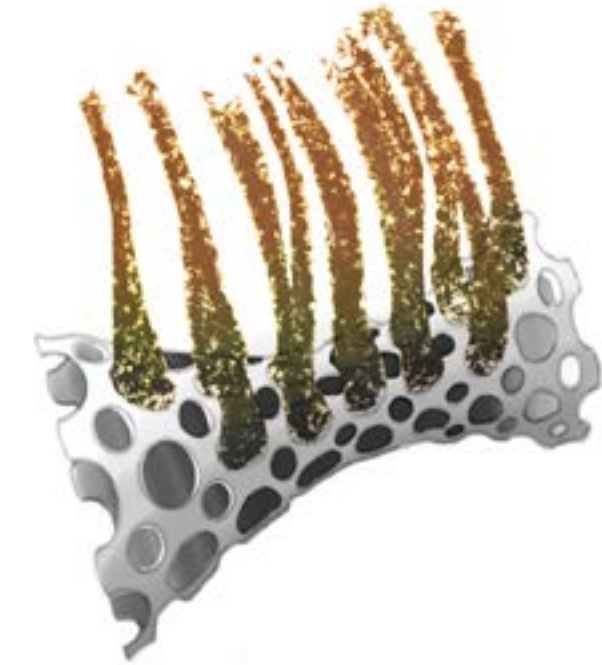
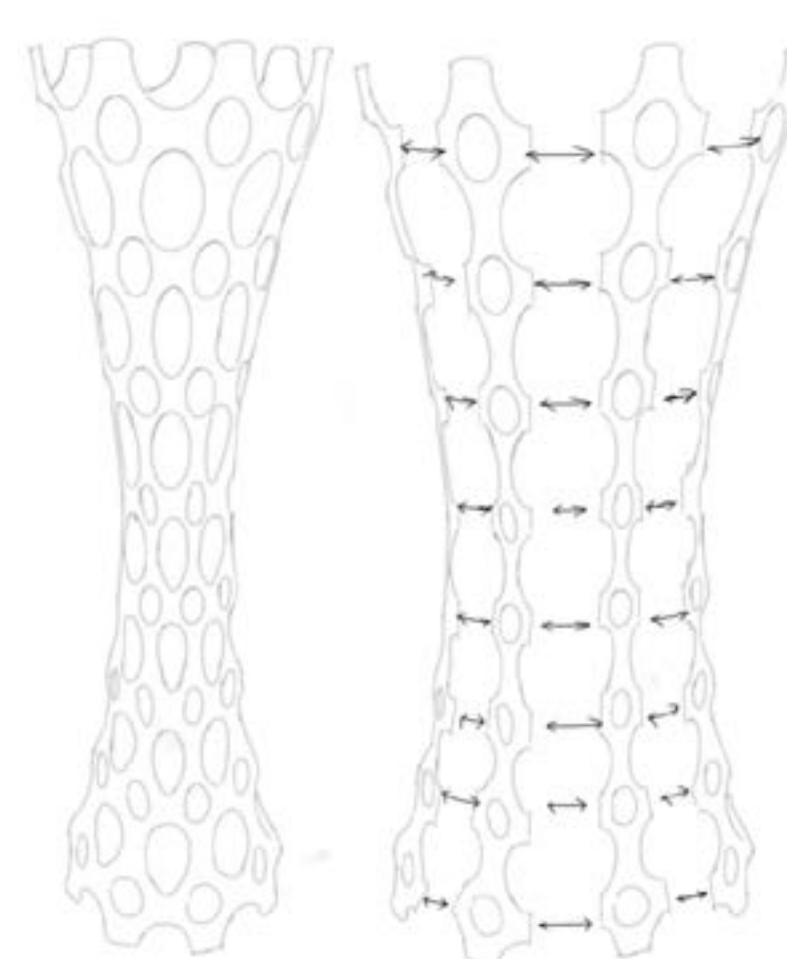
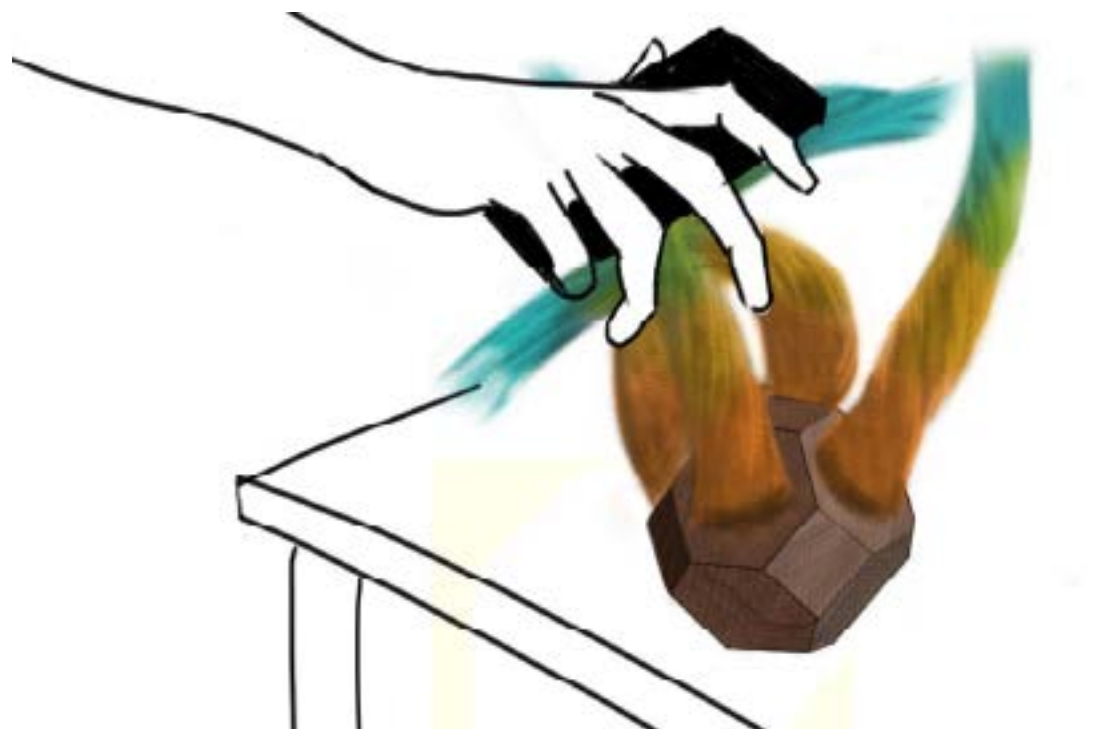
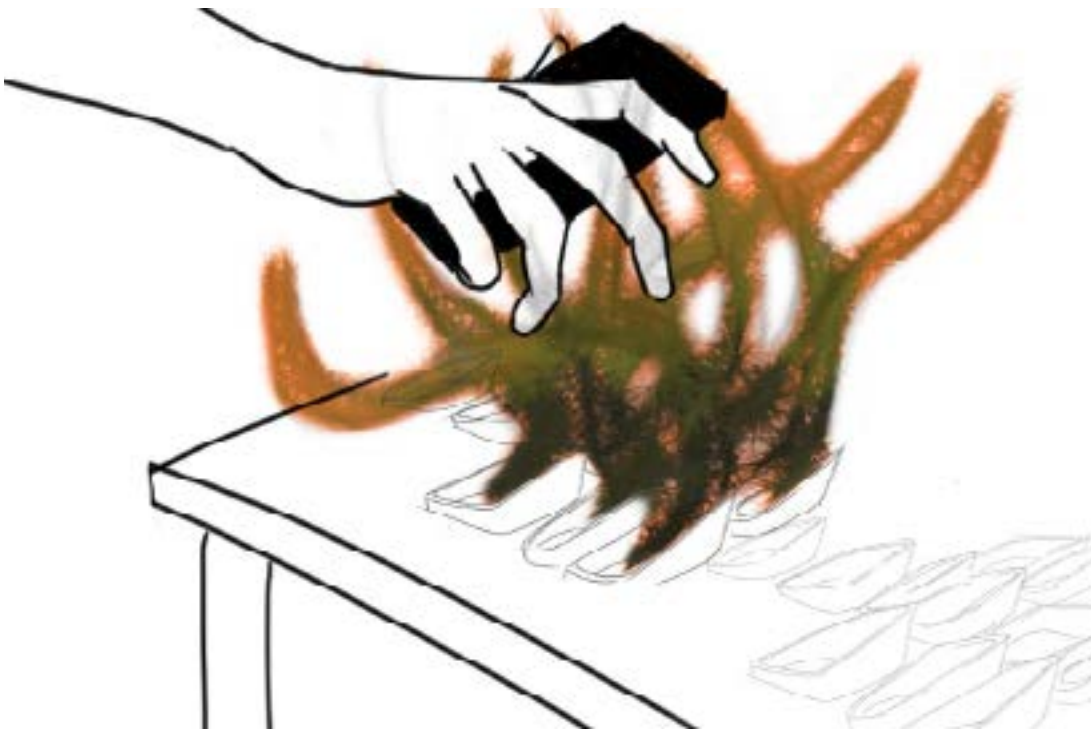


Figure 6.5:
"Final Concept Interpretation From
Concept Ideation (1)"

and very asymmetric. The Hair units come out of every surface. What is interesting about this interpretation is that the model gives the feeling that it will not stand. The idea behind it is to put a very dense and heavy material as a base and allow it to hold steady every objected that is stuck in the hair units. This idea is supposed to give a feeling to the Interactor that the hair is not able to hold any object but when attempting it he or she succeeds. This gives a feeling of relief, as if the Interactor has been 'discharged' by materialism. From the Interpretions seen in figures 6.3, the last one (figure 6.4.d) had the most convincing aspects and characteristics as an idea.

More realistic and preventative interpretations of this unit can be seen in figures 6.4.b and 6.4.C were also color is added in them. From all these interpretations a final concept is being developed that actually possesses characteristics from both groups of interpretations (figure 6.5). It has a form of a base along the width and length as that provides the freedom to the interactor to use it as he wants. It has hole and is hole in is center and by this attribute the Sadhu hair can be place wherever the Interactor desired. Through this characteristic, this concept approaches a bit more the idea of inventiveness as it provides more possibilities to the user to place the Sadhu Hair as he desires. The base of this concept is supposed to be made out of a heavy material like cast-iron or cast-aluminum in order to provide more steadiness.

CONCEPT IDEATION (2)

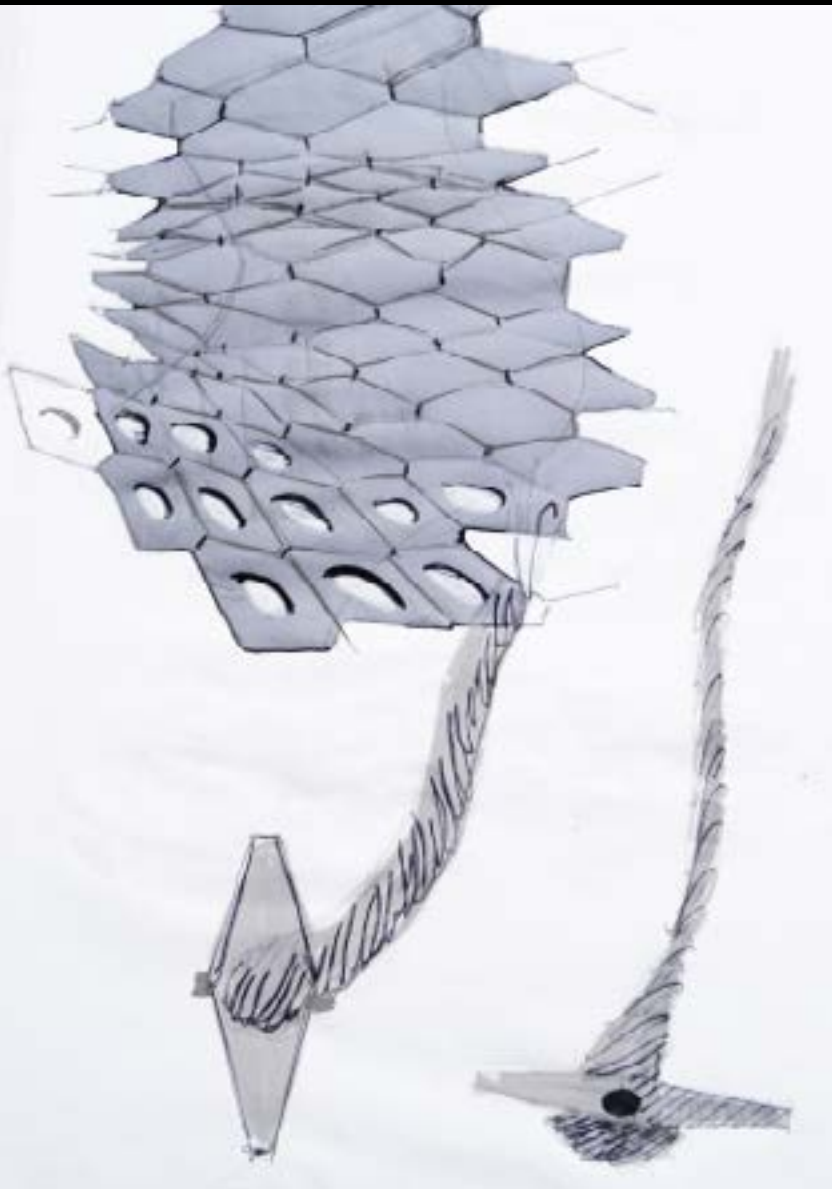
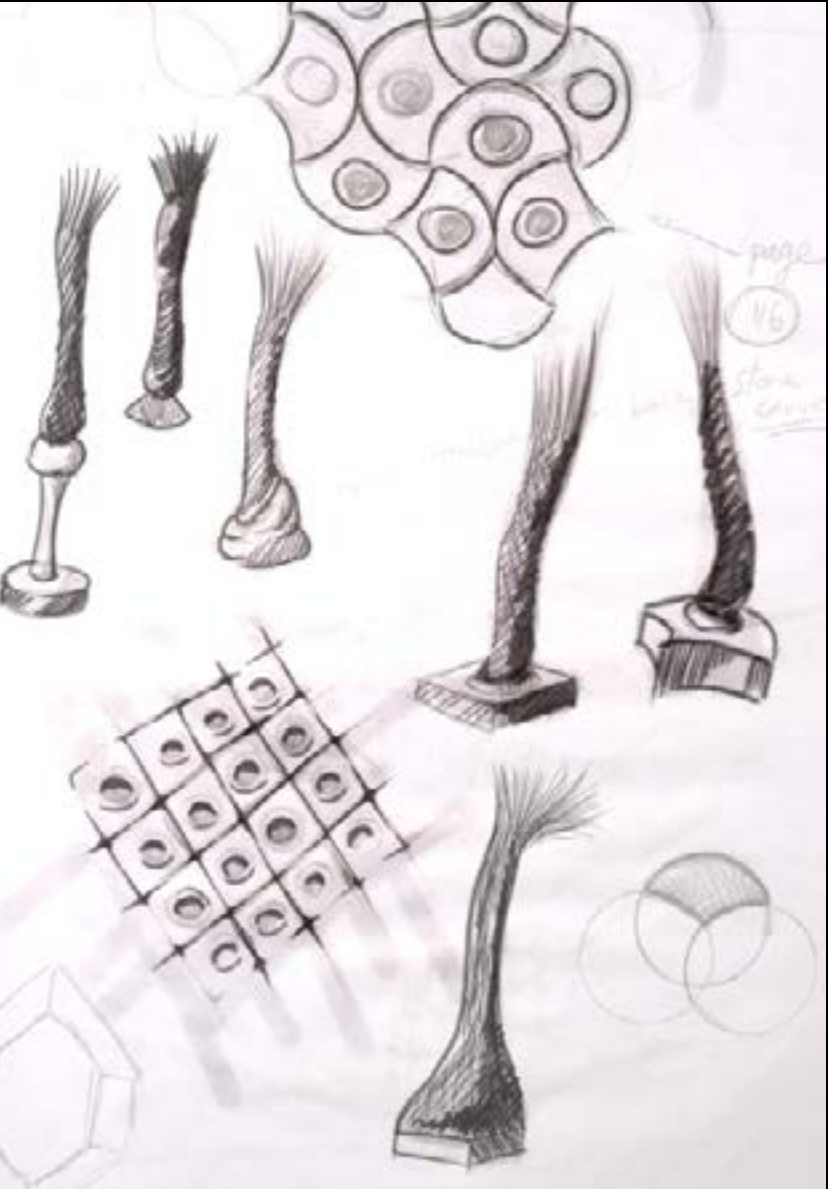
This concept ideation focuses more on the Sadhu hair idea as an individual unit. The two basic aspect that are taken into consideration where the form of the Sadhu hair and the various forms that can be added in the edge of each side. As in the first concept ideation, also in this case we separated the interpretations in two groups.

The first group contains ideas similar to the one presented in figure 6.4.a. The interpretation on figure 6.6.a shows variations of small bases on one edge of each unit. Again we see this regularity occurring as the every unit attached to each other. The difference between this concept idea (figure 6.6.a) and the one in 6.4.a is that in the first one the Interactor is offered the possibility to attach and detach every unit separately. Something the in the concept idea present in 6.4.a is not possible. That provides more freedom to the user to possess as many unit as he wishes without being limited by the numbers of pieces of Sadhu Hair that a base can have. This is a very important aspect that appeared in this step of 'The Process' as the attributes of inventiveness and practicality are enhanced on a stronger manner. There are many possible ways that these pieces can be attached and easily detached. One way would be with magnets. A constraint appearing in this case which also appeared in the earlier concept ideation was that the interactor's inventiveness and practicality is limited to only on a flat surface level. In other words, like al the examples in figures 6.4 the concept of final narrations are limiting the User-Artifact-Semiotics Context to occur only on elements of the Interactions context related to surfaces like tables or desk or in general flat surfaces. That limitation must somehow to be terminated.

The final narration must provide even more freedom to the user to act on any surface of the surrounding he desires, even if these are vertical or has another direction. A first attempt to such a narration is approached with the idea presented by figure 6.5.b. In that case, on of the edge still has this unprocessed rough look but the other each of each Sadhu hair Unit Works more as an piece-part of puzzle. The sideedges of these pieces should somehow be able to be attached and detached to each other without being easily detached. That gives a parametric kind of approach to the product that gives even more possibilities for the user to create different interpretations of tasks and decorative elements with the Sadhu hair. By this kind (mechanical) attributes, the Sadhu Hair Unit can influence the space on a micro and macro scale. In other words the Interactor on his way of becoming a User, he has the possibility to act in spaces like as the aforementioned tables desk or similar (that is the macro scale) or apply his idea in covering a bigger space like ceiling or a wall or by generating light effect with light (micro scale). With this idea as a basis, we will move on the second category of interpretations developed in this phase of 'The Process'.

The second category of interpretations contains the ideation of attributes related to the Sadhu hair as single unit. In one case the focus lies on the surface finish. This aspect will play a role later as we will see van choosing the handicrafts for the realization. There are many variations as we can see in figures 6.7.a .If the Units will have to depend on their bending attributes and their surface finish and properties in order to hold each other properly then it the surface finish will play a very big role in that case. An aspect that also should be considered is that is if these units should be able to hold themselves together and grab various elements from the surrounding then

Figure 6.6 a & b (left to right): *The First Concepts from Concept Ideation (2)*





If the shape of the edges is also of great importance. For this reason and in order to get a better idea of how a Sadhu hair unit can look like various models have been made. By these models the Processor can have a better approach on mechanical aspect and see which handicrafts have to be used in order to create the final narrations as both of these aspects depend on the choice of materials. The details in the edges (figure 6.7.b) can also contribute to these aforementioned issues. Generating different forms and a variety of possibilities related to their forms would give an additive decorative aspect in the User-Artifact-Semiotics Context. More important though is that they can contribute to grabbing the various objects and assist in statics when in various interpretations. During the next chapter the handicrafts and materials and the way of production will be analyzed.

Figure 6.7. a & b (top to down):

"Interpretations of the Single Unit Sadhu Hai"

The top figure contains various interpretations of the edge of the Sadhu Hai Units. In order to get a better and more realistic version of the Sadhu Hair Units various models have been made in different shapes and form. this would also assist in getting a better approach to dimensions and surface finish.

CONCLUSION

So far 'The Process' as described in chapter 2 was a very important aspect that assisted in creating a better overview of how narrations from the Imbuing Context would be detected. It also serves as an attempt to determine and describe which aspects of 'The Processor' affected the way he would describe the narrations. Furthermore, we could see how he detected the narrations in every case and what knowledge and feeling he would gather and how his perception what developed of what he would see. In this phase of the project 'The Process' was applied in a more conventional phase of design (Ideation/ concept generation). Applying 'The Process' in an ideation session seemed feasible when a small test was made with aspects of the Imbuing Context 'Kathakali'. This small attempt to generate visual interpretations was, as the context itself already provided, semiotics through visual elements. In that phase 'The Process' that had reached a reasonable level of adaptation. When the process had to be applied in a more abstract Imbuing Context like the Maha Kumbh Mela more difficulties occurred than expected. As we can see from the results in Appendix G, there were strong feelings and emotional states like overexcitement. The initial visual interpretations were strong, chaotic and very intense. After overexcitement, a feeling of panic occurred that covered and overloaded 'The Process'. The imbuing contexts had a great impact on 'The Processor' and there were limited paths that could lead to interpretations of final narrations. Slowly though, by focusing individually on specific elements that appeared in the initial interpretations, the narrations started to appear one by one instead of all together. The following visual interpretations were still abstract and

together with them also terms appeared which these interpretations supposed to represent. They led in any case to visual elements from the most dominant Imbuing Context experienced so far. With some advice from the supervisor in India, the first steps were made in order to reveal an idea and material for the ideation process.

In this ideation process, the visual interpretations that represented the Hair of the Sadhu were considered as main subject. From this element there were two main ideas for a final concept. The first one as we can see in figure 6.5 is an object object that can be placed on surface similar to table or desk with flexible extensions that represent the hair of a Sadhu. Through these extensions an Interactor is able to 'get rid of a specific material object by bending these extensions and by allowing them to take away this object from him. This context is actually based on the Idea that as a Sadhu through his extreme actions of devotion are trying to remove as many immaterial aspects as possible from the world, so does this object is trying to provide a small refill to the interactor by capturing some of his objects away. The second concept is a more minimal version of this idea. It came out as more characteristics like inventiveness and practicality appeared in the scene. The first concept had some limitations. It offered only a minimum amount of sadhu hair and could only be applied in some specific parts of the Interactions Context (only flat surface). Besides, there is also a possibility that the interactor's inventiveness would be blocked as the concept – results from Concept Ideation (1) (see figure 6.5) was not abstract enough. It might lead the interactor to relate it easier with past object he would have seen.

The concept from ideation 2 though gives a more abstract representation of a Sadhu hair the interpretations have only a single unit of Sadhu Hair. With the right attributes and extra characteristics this unit can be used in multiple cases in an Interaction Context. The idea is also that this single unit could also have a task as with many compiled or tighten up together it can generate many different interpretations in various locations of Interaction Context (micro macro scale). What is important in this case that needs further development is the choice of handicraft process and with it the material of every part of this Unit. This aspect will be further analyzed in the realization phase. What is necessary in this case is to see how the right materials and handicrafts would be chosen for the most optimal final interpretation. As we will see in the next chapter, there will be an analysis of handicraft and what their role is in contemporary design in India.

NAMING THE FINAL NARRATION

Before starting describing the concepts that appear during the ideations process, it important to determine one of basic elements in terms of semi-otics, which is the name of the final concept. The name should of course be inspired by the Imbuing Context were the final narration is inspired from. That can work as a trigger in order to allow eventually the User to investigate the story behind it and by get a better understanding of the immaterial mentality and Indian spiritual philosophy. The Sadhus seen in the collage 5.8 of the previous chapter and on which the visual elements of the final concept is based on are known as NAGA Sadhus.

(see introduction Chapter 5). Naga is a word for a deity or class of entity or being, taking the form of a very great snake – specifically king cobra and it is often found in parts of Hinduism (Elgood, 2000). The reasons why these Sadhus are followed by this term are because their main God from Hinduism's Trinity on which they dedicate their ascetic life is Shiva. One of the symbols of Shiva beside his endless long hair (like the Sadhus) from which Ganga emanates from is a Naga – a King Cobra. It is why from this background and because of the form of the concept, Naga seems like an appropriate name for the final narration.

The term Naga is an Indian Sanskrit word that comes out of the Veda's

7. Realization

(An Approach to the Indian Handicrafts)

One of the main aspects of the Mubhi products is that their production is based on handicrafts processes. Handicrafts are an important element of the cultural heritage of India. The work delivered by its craftsmen is representing many levels of refinement – from the simplest to the most technically advanced. Likewise there are many perceptions of the term 'craftsman', ranging from a manual laborer to a worker of high artistic excellence. Craft, then, is situated in a complex milieu, a dense matrix of many strands and elements. To understand this, the choice of materials for the realization of 'Naga' will be based on the handicraft process that is associated with them. Handicrafts in India can be seen as an Imbuing context. The information gathered from them was mainly processed and understood through perceptions, emotions and intellectual insights ('The Process'). The narrations from every context so far have provided material which has been interpreted visually (sketches, concepts) or in the forms of attributes for the final narration. The purpose of 'dropping' the Processor in the context 'Indian Handicrafts' is based on gaining more tacit knowledge. This analysis does aim more at respecting and understanding their value rather than learning the art and skills of a specific handicraft. The tacit knowledge is initially related more to the methodology that can be applied in detecting, analyzing and choosing the right handicrafts for a specific design process (in this case realization of a process). Furthermore, the analysis aims at determining possible ways that could assist design or designers in general in offering a more contemporary role to handicrafts in design itself. So, let us have a look in why Ettore Sottsass was so much fascinated by this part of the Indian culture to which he dedicated a whole collection.

THE DETECTION OF HANDICRAFTS

Handicrafts in India are a cultural element that with strong presence compared to their contemporary state these possess in the western world. For many of the Indians it is considered as an element that passes itself from one generation to another. Due to the development that is taking place in this country not only social changes occur. There are some first signs that reveal that this cultural heritage is losing its strength due to the change in the consumers' interests. Still, as some of the Imbuing Contexts revealed, there are some aspects and people that help this cultural heritage to remain alive.

One of these aspects is the work dedicated to handicrafts by one of the most recognized design academics in India. Professor M.P. Ranjan (Figure 7.1) from the National Institute of Design in Ahmedabad, together with his wife Mrs. Aditi Ranjan generated a 'lifetime' work that helps (designers) to detecting handicrafts in this vast country on a more optimal way. By exploring all the places where craftsmanship is carried out and by collecting the related information, they managed to create a book/catalogue of the handicrafts in India. The book 'Hand Made in India' (figure7.2) not only contains all the living Indian handicrafts but also categorizes them in various ways. Basically, the handicrafts are initially categorized topographically. In India handicrafts are 'a local matter'. Most of the handicrafts' origin is based on social/historical aspect (cultural merging, colonies) or raw material resources of a specific area. As generations were passing by, handicrafts finally established themselves as a tradition and a part of the cultural

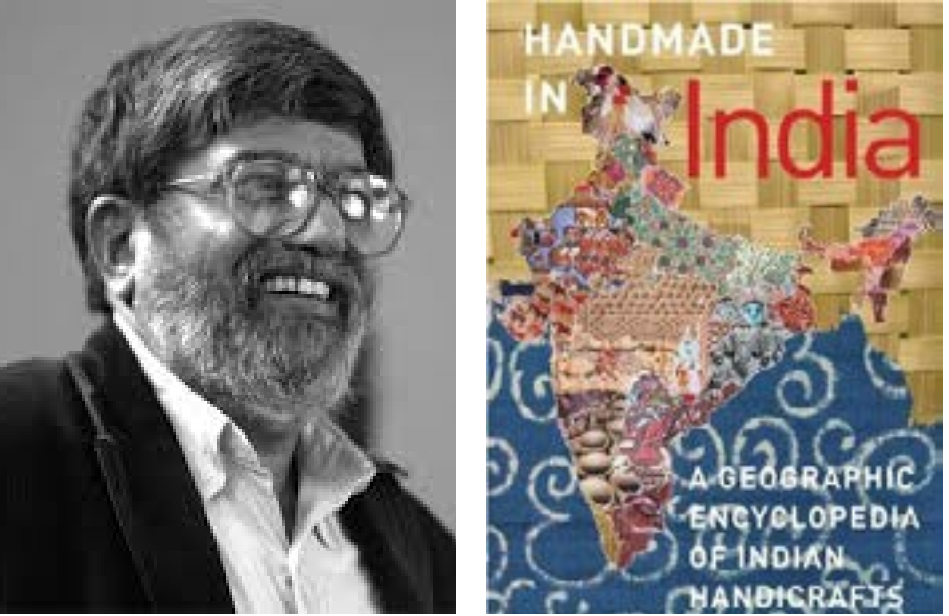


Figure7.1(left) & 7.2 (right): “Prof. M.P. Ranjan and The India Handicrafts”
The writer and Prof. M.P.Rajan from NID and the second edition cove of “Handmaede in India.”

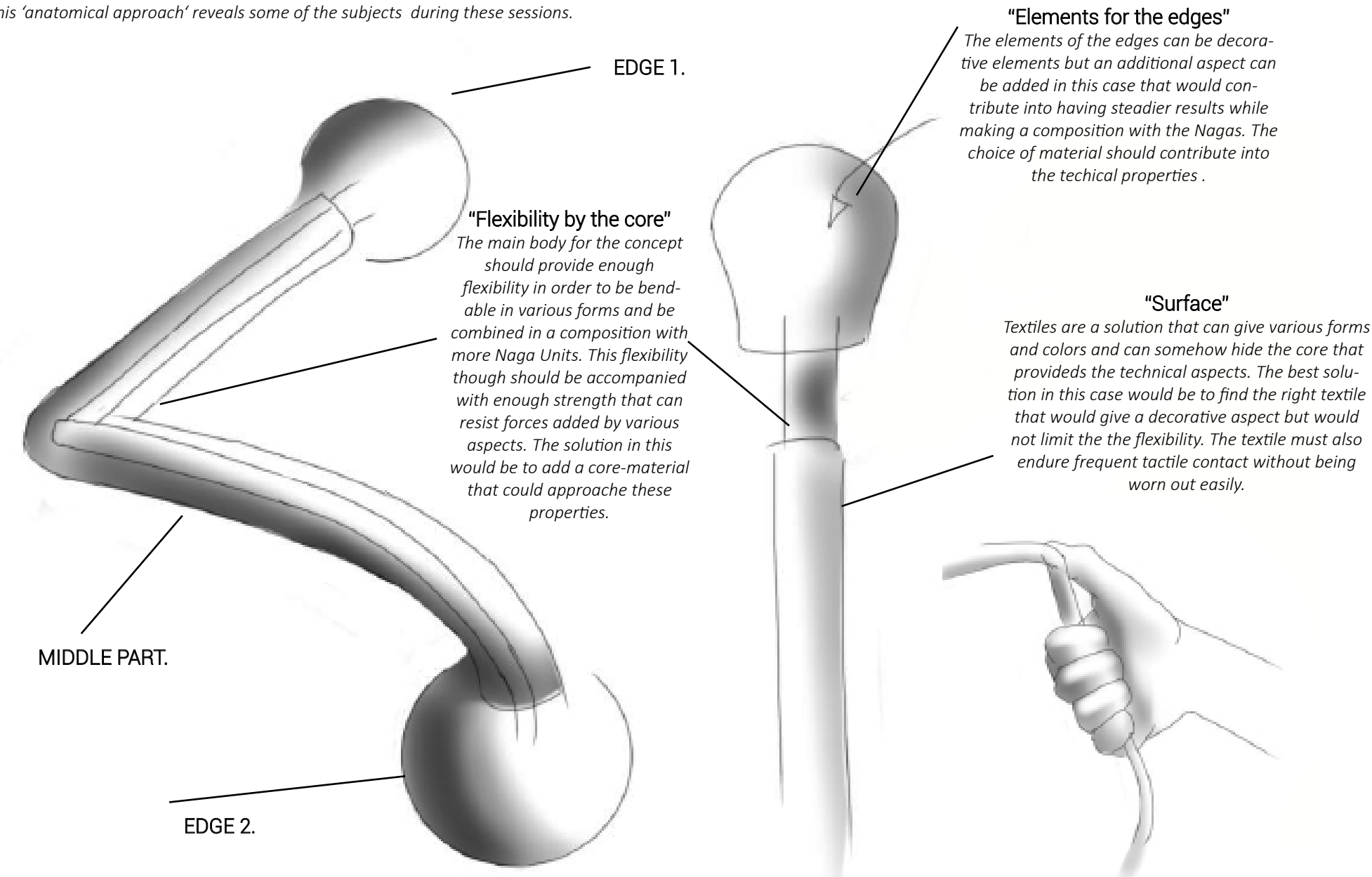
identity of a specific area. Furthermore, the crafts on the aforementioned book are also categorized by the type of handicrafts, material, the tools and the specific stylistic elements of a specific area. With this book a specific screening and detection method is applied in order to determine the right materials for each case.

Before choosing and deciding what the right materials-handicrafts are for the realization, more details about the structure and parts of a 'Naga' unit had to be specified. In this case the anatomy of a Naga was made based on the technical properties that had to be fulfilled in order to reach the initial attributes determined in previous chapters. In picture 7.3 we see this anatomical approach together with the properties that each part had to possess.

This anatomy reveals aspects that have been discussed with the supervi-

Figure 7.3: "First Attempt to the realization of the Naga"

After discussions and sessions related to how the Naga could become a realizable concept, this 'anatomical approach' reveals some of the subjects during these sessions.



sor in the company in order to come up with solution that could bring the concept a step closer to realization. In the anatomy we can see materials and what additional properties could be added to the concept (Figure 7.3).

ANALYSING ELEMENTS OF THE NAGA - MIDDLE PART

FLEXIBILITY: the main issue discussed was how sufficient flexibility could be achieved by the middle part in order to allow multiple units of "Naga" to create a composition. Along with flexibility it should have enough resistance to endure the forces added by various objects placed on or in the composition. The models made in the previous chapter (chapter 6, image 6. 7) were constructed with a metal wire in their core. Although these models were bendable and could hold their form, plenty of force had to be applied in order to bring the Naga into their initial form/state. The solution in this case had to come from a more contemporary material. In the Studio ABD's (the company's) workshop, various elements from previous concepts were available. A piece of 'gooseneck' tube (figure 7.4) seemed like a material which approaches the attributes for the realization of Naga. As a material for the middle part it seemed suitable enough to integrate it into the concept.

After finding a solution related to the middle part's technical attributes, the next step was to decide what material would be more appropriate in order to give a better aesthetic approach. The gooseneck tube's finish did not approach handicrafts aesthetics in any case. Fabrics seemed as the most appropriate because they approach the 'hair like' idea aesthetically as a surface finish. Furthermore, there is a huge amount of fabrics related to

handicraft processes. Fabric processing is a basic category of handicrafts that are still very active in most parts of India. For that, finding and choosing the right handicraft process becomes an interesting challenge. It would be important in this case that the textile would be sustainable enough and endure physical contact made with various objects or Users and the Naga(s). In this case, by screening the 'Handmade in India' catalogue, some specific textile/fabric processes were detected and chosen as possible solutions for this case. The cylindrical form of the gooseneck made the choice of an accurate textile easier as many other possible materials. Textiles that could only do flat production were eliminated (e.g. production of rugs and carpets). Processes that seemed most appropriate were crochet and felt processing. Weaving (hand looming) was also a possibility that could be taken into consideration although its is related to more flat formed fabrics and textiles. How information about these processes is collected will come up later in this chapter.

Figure 7.4: "Gooseneck Tube"

A Material chosen for its flexibility and the ability to hold its form after permanent deformation and for being easily reformed to its initial state.



ANALYSING ELEMENTS OF THE 'NAGA' -THE EDGES

The material for the edges of the 'Naga' should contribute to the technical aspects. In other words it should not limit the bending and also prevent a possible composition from collapsing by the additional weight added to it. Extensions of fabric with a wire or a hook could be a solution in this case. Although, because that would limit the number of handicrafts explored into only one (category) the best option was to choose another light material. An alternative option /solution was to make the edges out of wood which is also a light material within the handicrafts processes. The challenge with edges was to find a way that would add an element contributive to the practicality of the 'Naga' and provide more options that would trigger the inventiveness of the User. An idea that appeared was to place magnets in the core of the wooden edge. In that case, also metallic objects could be involved to the various interpretations of the User. In addition, even though the magnets might add weight on a 'Naga' Unit, any collapse from that weight could be compensated by the magnetic force. During an ideation process that occurred related to how the magnet could be integrated in the wooden edges (Appendix H) a solution that occurred was to use cylindrical magnets. By integrating cylindrical magnets to the concept, the most optimum choice of handicrafts seems to be woodturning. This handicraft process also provides a solution into a part of the assembly. Adding an extra cylindrical hole in the inner edges for the fitting could make the fitting of the gooseneck in the edges also possible (figure 7.5).

Another aspect that had to be considered is the risk of harming electronic

products that could have been placed close the magnets. For that reason the magnet should be easily placed and removed from the edges of a 'Naga'. As a solution,a sort of a cap had to be made in which the magnet is attached from the inner side as we can see in the edges of the model in figure 7.5. After the analysis of the 'Naga' elements, a 3D model of the concept is made (figure 7.5). In this model we can see the properties determined so far in this chapter, integrated in the 'Naga'.' The idea behind it is to provide a better overview about how all the parts and elements are put together.

TECHNICAL PARTS ANALYSIS AND SAMPLES PURCHASE (magnets & 'gooseneck' tube)

Before searching for the areas related to the handicrafts, there has been a search for retailers in Bangalore that could provide magnets and 'goose-neck' samples(and information).

For the magnets, studio ABD (the company) had already a contact to suggest which was approached in the past for other projects. During the visit at the magnet suppliers the idea of the concept was discussed and presented as presented in figure 7.5. After discussing the characteristics, it seemed that the most optimal choice would initially be a cylindrical, multidirectional magnet. The suggested dimensions and strength are presented below:

- DIAMETER OF MAGNET: 20 mm
- THICKNESS OF MAGNET: 5 mm
- STRENGTH: 9, 8 kg

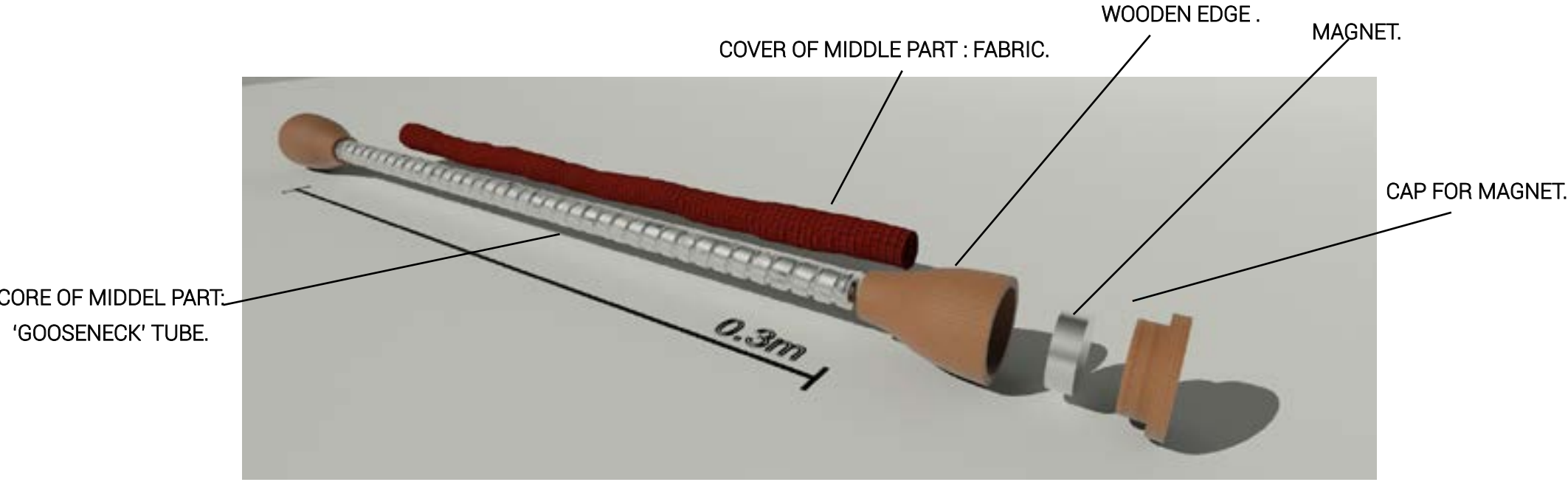


Figure 7.5: "3D Model of The Naga"
A representation of the 'Naga' with the possible solutions for each part related to the realization of the final concept.,--

For the strength of the magnet the strongest provided in these dimensions was purchased. For a clearer interpretation of the strength an example can be given: Think of a piece of wood as big as a cigarette package and on each side the magnets. The magnets can easily attract each other without falling if each one is placed on surface parallel to another.

Finding 'gooseneck' tube suppliers though was quite a challenge. According to the web, in Bangalore and even in India there was no supplier that could provide us with 'gooseneck' tube samples of a small scaled diameter (3-5mm). Therefore a pursuit started by exploring the busy and crowded market of Bangalore called SP Road Market. Walking to the streets of this market was really an amazing experience. SP road is a vast market in the

center of Bangalore that is divided in sectors. The categorization is based on exclusivity of hardware that each sector provides (from very basic to the most specific). SP Road Market is mainly known for the amount of electronic hardware provided there. Any kind of components, parts and in general hardware can be found in its streets. A colleague from the company with 'navigating experience' about this market, gave directions in order to find the required technical parts. After searching this crowded area, there was only one retailer found that had 'gooseneck' tube in various sizes. The minimum available size was 5mm which was also the most flexible of all the other bigger sizes. As for the length of the tube, initially the idea was to test varieties between 200mm and 300mm (figure 7.5).

HANDICRAFTS (1) - VISIT AT THE WOODTURNING WORK-SHOP (IN CHANNAPATNA, KARNATAKA)

The search for a turnery workshop started by detecting in the book 'Hand-made I India' in which areas this handicraft is established. There were seven areas found documented in the book. One of these areas was also very close to Bangalore in a village called Channapatna (collage 7.7). It seemed as an ideal choice because by covering a small distance of around 60km the process, setting and surrounding could be witnessed in action. That could contribute into gathering more (background) information related to the conditions of the context that this handicraft exists in.

Channapatna craftsmen are referred to as 'Acharya' and belong to the Chitragars (caste of craftsmen). The communities of this caste make sure that turnery lessons are given so that the craft can endure time. It seems though that, according to the people of the community, due to internal migration more youth is leaving for new opportunities to near big cities (Bangalore). The busiest periods are during festival in near temples when toys and other (local) turnery products can be promoted. Furthermore, there are cases of contemporary design like Mubhi, which enhance the idea of Indian Handicrafts.

Traditionally the Chtitragars made wooden masks, human and animal figures. Gradually, from the ancient craft of turning wood by hand; the artisans progressed to working on a simple hand lathe (collage 7.7). The advent of power lathes enabled greater output combined with economy in the cost

of production and human labor. For coloring the wooden object with lac (collage 7.7), a piece of solid lac is held against the surface of the finished object, while the lathe is turned at high speed. Due to the heat generated by friction, a coating of the melted lac covers the outer surface of the object. Screw pine leaf is used as the material for buffing (collage 7.7). Most of the items are made from hale wood (Wrightia tinctoria) which is a closely grained, medium sized tree. It is off-white in color and is moderately hard. It turns beautifully on the lathe and needs very little surface sanding.

A (small) issue/barrier that occurred in this case was communication. The craftsmen could not speak English and the Canara (local language) skills of The Processor were not that much developed. For this reason, 3D models of which two are presented in figures (7.6 a, b) were made of various shapes of the 'Naga' edges. Furthermore, Technical Drawings that would assist in explaining to the craftsmen the desirable shape and dimensions were made (APPENDIX H). There is also an additional aspect in the parts in which the magnet will be placed. As we can see in the images 7.6.a in one the caps there is a hole. The idea behind it is to help the User in recognizing which cap contains the magnet and which not.



"Buffing With Pine Leaves"

In these pictures of the collage we can see pieces of Pine leaf hanged for drying before use. The dry pine leaves are used after the lac is placed for a better surface finish.

"Lac For Coloring"

Solid pieces of lac are used for coloring that due to the heat that occurs by the friction the lac is placed evenly.

"In the making"

Some picture of the one of the workshops visited in Channapatna. With the technical sketches as communication medium and with the electric lathe on the parts of the 'Naga' are slowly being made.

Various woodturning products made in Channapatna, Karnataka.

Collage 7.7: "Visit in the Channapatna Woodturning Workshop"

HANDICRAFTS (2) – FABRIC RELATED HANDICRAFTS – FELT

Felt, a fabric made by matting and compressing wool using water and soap, is used in Rajasthan and Kashmir to create rugs known as namda that are plain, embroidered or appliquéd. Felt may also be molded and formed into products such as felted spherical buttons, rope belts, bags, and shoes (collage 7.8).

In India it is said that a person named Nubi created the first felted woolen fabric to protect horses of Emperor of 11th Century, Akbar's from cold. The felted piece was very intricately decorated with craftsmanship of Nubi, thus impressed the emperor. The craft was given the title of Namda after the name of its creator Nubi. The craft of Namda making is followed in very limited areas in Kashmir, Himachal Pradesh and parts of Rajasthan. They can be termed as woolen druggets. The craft is said to have traveled from Iran and Turkey.

The area which is most famous for felt production is the town of Tonk in the state of Rajasthan which is located to northern India. Due to the distance between Bangalore and Tonk (about 2000 km) contact had to be made by a different manner. Felt workshops' contact information was documented in the 'Made in India' book. After contacting one of them, some pictures with the requested samples were sent by mail together with the 'gooseneck' tube and the wooden edges (APPENDIX I). The idea was to travel to this area by plane. This big distance seemed like a nice opportunity to discover more areas in India during this trip to Tonk.

There were many similarities related to the background of felt production and woodturning which was explored in Channapatna. The town's income is focused in the production of raw felt material and handicrafts processing. Tonk, like in Channapatna there is craftsmen community. Felt production centers are separated from the felt handicraft companies. In the production centers, raw material (wool) is processed through hardening with soap and rolling, mechanically or manual, (collage 7.8) which give a more dense structure to the final form of the material (sheets/namda). Then the sheets are dried in the sun. This procedure lasts one day. After their production, the sheets are passing through a dyeing process.

In the handicrafts workshops, the colored sheets of felt are processed through two basic manners: soap treatment or knitting. By compressing various products are made like buttons and decorative elements (collage 7.8). In this process the felts sheets are treated with soap and are molded to the desired forms. For more flat parts the 'soaped' felt is applied wool by hand. Wool is structured in layers and given form using soap water mixture which acts like a binding agent in this case. This technique is little expensive as compared to stitching and pasting techniques which are used for more plain/ flat final products. For these plain products are treated with patching with adhesives, (machine) embroidery and (machine) stitching (collage 7.9).

"Production of raw felt material"

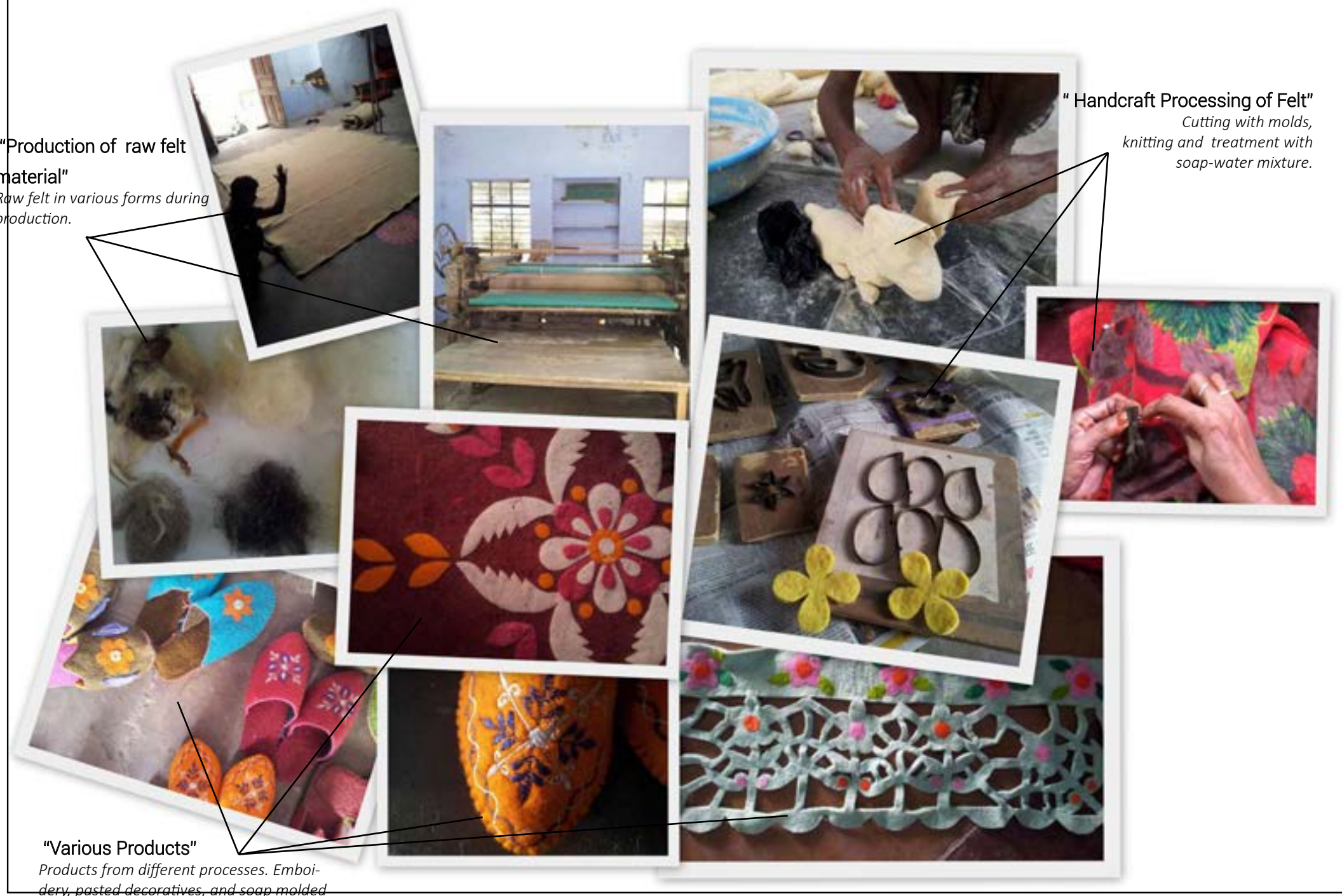
Raw felt in various forms during production.

"Handcraft Processing of Felt"

Cutting with molds, knitting and treatment with soap-water mixture.

"Various Products"

Products from different processes. Embroidery, pasted decoratives, and soap molded shoes.



Collage 7.8: "Visit in the Tonk Felt workshops"

HANDICRAFTS (3) – FABRIC RELATED HANDICRAFTS – CROCHET

For the crochet process, a lady from Bangalore was contacted that gives crochet classes and is slowly starting her own collection of crochet handicrafts for the market. The level of how this handicraft is evolved into a business is still in the early stage and it is why its seemed as a motivating 'gesture' to support a newcomer in the handicraft world/market. As she has been approached previously by Mubhi it was not difficult to contact and visit her in her domestic space. During the visit aspects were discussed relate to how the crochet process could be applied into the realization of crochet 'Naga'. Lace (collage 7.9) was used to make liturgical vestments like stoles, chasubles, albs and edgings for everyday wear and for ceremonial attire of women (Radjan, 2005). Crochet is needle work done by interlocking looped stitch with a hooked needle with the motifs worked either in rounds or in rows done with a single continuous thread (collage 7.9).

Needle work like crochet, tatting and lace making were introduced by the Portuguese in Goa around 1600's. Goa is also an area with more activity related to this craft than others. Crochet is also popular in other places where Christianity had a lot of influence like Pondicherry. It seems that the colonial 'visitors' had offered more to these local cultures than imposed religions. Crochet process is also popular in the Muslim societies all around India. The main object made out of Crochet is cap with weared in various occasions. It is a male head accessory meant for the youth and children. In general, crochet can easily be found in various places in India. That is also

maybe the reason why a contact in Bangalore could be found with ease. Other products with a more functional than aesthetical purpose are fishing nets and camel trappings.

As the crochet lady explained, a piece of crochet can have combinations of threads and by that; the color combinations can vary (collage 7.9). The combinations of interlocking also vary. Even though crochet does not find its origins India but in Europe it is admiring to see how this handicrafts is appreciated in India. The market created for crochet and lace products and many market cooperative societies find a big support from international tourism which convents employ hundreds of women to make intricate piece for embroidery boutiques around India. Floral and geometric designs are popular in the commercial (tourist) markets

Crochet can provide a variety in decorative possibilities that can be added to the final concept. From the crochet lady three samples were requested: one created with a single color thread, one with colors combined and on

Collage 7.9 : "Croshet Products and and Uses "

"Male Muslim Cap"

This accesory for men is weared in various occasions and comes in many styles depending the area, muslim society and age.

"Croshet in the making"

Croshet is a prolonged process in which many different styles exist all over India. Many kinds of thread can be used that bring a huge variety of combinations and products.

"Camel Trappings & Other Products"

There are many products that can be found all over India. From camel trappings, to shoes, and fishing nets; Crochets is a handicrafts of many different purposes.

with decorative elements. All three concepts varied in length.

CONCLUSION

The method applied in locating specific handicrafts took place by screenig this great source of information related to handicrafts documented by Professor M.P Radjan. The book/ encyclopedia ,'Handmade in India', provided valuable information in detecting and contacting the handicraft centers. General information about the handicrafts chosen for each part was also available. Especially information related to the background and influences that formed each handicraft in its contemporary form of existence.

TECHNICAL PARTS

Searching for the technical parts revealed interesting aspects related to the availability of materials, parts and hardware in Bangalore. SP Road market is a huge market that provides a many different kinds of technical parts and hardware in one area. In general, samples of parts for prototypes developed by studio ABD can purchased in this area. The only issue though, is knowing where each sector that provides a specific kind of hardware where it is located. That can reduce the time of searching. For production of greater numbers by Mubhi it is more optimal to order 'gooseneck' parts from China where tubes of smaller thickness are available (smaller than 5mm). That could increase the flexibility of the Naga as the larger the thickness the more the flexibility is reduced.

WOODTURNING

The woodturning process was an exciting experience as it was the first visit to a workshop. Like during the visit in Tonk, there was plenty of information gathered related to the background of handicrafts workshops in Chanapatna. Furthermore, the handicrafts established in a specific area seem to create communities of craftsmen related to specific castes. This fact reveals that handicrafts play also a role in the social identity of people. Handicrafts seem to be a vital source of financial income. In the visited areas, big numbers of people depend on the handicrafts for their income. This is another aspect related to the importance of handicrafts in daily Indian life. The samples made for the 'Naga' edges came out to be suitable for the assembly and the results showed that woodturning can become process for producing the 'Naga'. An issue that occurred though is that the holes made differ in tolerance. The tolerance was big enough to influence the product during use. A solution in this case would be to create a tool that can be used during the process based on the inverse form of very hole. With this tool tolerance can be checked and tested directly during production. A 3D model was made of the tool presented in (last page of Appendix H). That would allow the turners to test every hole instantly and bring more accuracy to the dimension. The various models of wooden edges are presented in image 7.10.

CROCHET

Finding a felt craftsman (lady in this case) was not difficult as this handi-



Figure 7.10: "Caps for the Egdes"

In the figure we can see the caps and in one of the the magnets placed in it.

craft can be found in various locations in India. The crochet samples had a fine finish in which variety of color was also possible (figure 7.11). The crochet layer did not limit the flexibility of the Naga. There are two important constraints related to crochet production. Even though crochet has a fine finish the sustainability of this material depends of the kinds of thread used. Because of the frequent physical contact with various objects and with users the threads must be made out of strong fibers. Cotton, like in the case of the samples, is quite sensitive. Linen fibers would be a more optimal choice. Furthermore the production of crochet demands a great amount labor time. One crochet sample needed one day for its production.

FELT

For the felt concept, initially it was requested for compressing process to form the outside layer of the middle part. Due to the small diameter of the 'gooseneck' tube though, it was not possible to add a layer of felt through this process. For that reason a piece of felt was stitched on the 'gooseneck' tube as we can see in figure 7.11. During the visit in Tonk, suggestions were made and discussed about how a cylindrical mold can be included in the process. The idea behind it was to create constant/permanent pressure until the felt was attached to the 'gooseneck' tube. According to the craftsmen



Figure 7.11: "The Naga samples"

The four Naga samples will all the parts that after their production.

the result would not have such uniformity like with knitting. Furthermore, felt would have been placed between the slots of the 'gooseneck tube'. That could limit the flexibility of the gooseneck. The final results seem to be more sustainable compared to the crochet samples. Another issue in this case was the delay in producing the samples. It took approximately three weeks until the samples were ready. Although the delivery of the parts (by post) took about one week, the craftsmen put this project aside due to other obligations. Before the departure from Bangalore to Tonk the sample was not finished yet. During the visit there was information gathered related to the production of felt (raw material and various products). In Appendix K the production is presented as witnessed in Tonk.

COSTS

- Gooseneck tube: 100 India Rupees/meter (30 per unit)
- Magnets: 100 Indian rupees (200 per unit)
- Felt production: 30 Indian Rupees/ unit
- Crochet production: 1000 Indian Rupees/unit

Final production costs per unit: 260 rupees for felt and 1230 rupees for crochet

* 100 Indian Rupees = 1.18 Euros

PRODUCTION TIME

Croshet: 1/day per (craftsman)

Felt: 80/day (per craftsman)
Woodturning: 40/day (per craftsman)

A constraint that influences the production frequently is electric blackouts that occur on a frequent basis. The duration of a blackout varies from time to time and cannot be measured in terms of duration.

The amount of labor time for the crochet product has a big impact to the final production price which makes felt a better choice in this case.

SUGGESTIONS FOR ASSEMBLY

The assembly of Mubhi products takes places in the workshop of studio ABD by one man. There are also cases where assembly takes place in the workshops of the various handicrafts. This is also the assembly process suggested for the Naga. When the 'gooseneck' tubes have arrived from China, cut in the requested length, they can be delivered to the workshops where the fabric is produced. After placing the fabric on the 'gooseneck' tubes, the samples can be transported back to studio ABD for a quality control and then to Channapatna for adding the edges and the magnets. Finally the Naga units can be transported back Mubhi for a second quality control and storage.

Another issue in this case was the delay in producing the samples. It took approximately three weeks until the samples were ready. Although the delivery of the parts (by post) took about one week, the craftsmen put this project aside due to other obligations. Before the departure from Bangalore

to Tonk the sample was not finished yet. During the visit there was information gathered related to the production of felt (raw material and various products). In Appendix K the production is presented as witnessed in Tonk.

8. The 'Naga' & Its Path To Existence

(Conclusion - Evaluation -Recommendations)



COLLAGE 8: THE EXISTENCE OF THE FINAL NARRATION -
(VARIOUS NAGAS)

APPEARANCE OF THE FINAL NARRATION (NAGA IN ACTION)

From an initial approach, 'Naga' seems like just an abstract form. Its presence in the Interaction Context has no purpose or meaning. The only aspect with a meaning in the Interaction Context is its color (aesthetic attributes) which works as a signal for the visual receptors of the Interactor. The colors of 'Naga' seem not only to work as a part of the semiotics in the User-Artifact-Semiotics Context but also to attract the attention of the Interactor. It can hardly be related to any semiotics as the object has not come into contact yet with any Interactor. It seems like a collection of morphological elements without any specific purpose or task. It feels like nothing and it has to feel like nothing. In other words, it has not become an Artifact yet. In figures 8.1 (figures a,b & c), we can see a case/ example of how the semiotics can be generated. In first case we see a 'Naga' hair on a specific Interaction Context existing in the state of the Form. The object was left like this without any indication about its (purpose of) existence for the Interactors in the surrounding. Slowly, after some time during the day, a User-Artifact-Semiotics Context reveals itself. The storytelling made its appearance by the inventiveness of the Interactor(s), who finally became User(s). What we can see is a personal interpretation how the Nagas could be used in way to relieve the Interactors (now Users) from a material possession. In figures 8.2 a & b, we see a similar case but in a different Interaction Context though. As the Naga was placed randomly on another location, an Interactor evolved into a User by triggering his inventiveness through the magnets the Naga contains. Another case of a User-Artifact-Semiotics Context appearance and how storytelling design works can be witnessed in image 8.4.

From these examples of User-Artifact-Semiotics generation there first signs that The Naga manages to trigger somehow the inventiveness and practicality by providing multiple uses. In other words the aspects that have been defined as the semiotics related to immaterialism have been reached to some extent. We witnessed an abstract object that, without any indication about its purpose of existence, it allowed users to approach immaterialism by providing a purpose to an abstract object like the Naga.

REFLECTION ON THE 'NAGA' THROUGH 'MUBHI'

As a product for the Mubhi collection, the 'Naga' is very strong idea according to Mr Bansod, founder of 'Mubhi' and Studio ABD. The main representatives of the Mubhi products are 'Immaterial Way of Life', storytelling design products that represent India and Handicrafts as production processes. The choices of contexts, 'Indian Daily Life' and especially the 'Maha Kumbh Mela' where approved as context choices to approach the first two representatives. There was enough freedom and space provided to The Processor from Mubhi to approach the first aspects on a personal way. The approach generated positive results as the idea around Naga was approved for the realization process. The attempt to the realization of the 'Naga' has been approached in a similar way most Mubhi products have been developed so far: screening the handicrafts, searching for possible contacts and generating contacts for future projects. Visits to the locations are mostly also necessary for quality control and the gain of trust from both sides through personal contact. The idea of the Nagas is realizable but until this concept can become a product/ part of the Mubhi family improvements are necessary in future stages. For a start, the quality of the final result must



Figures 8.1 (a,b & c): "USER-ARTIFACT-SEMIOTICS CONTEXT"
From an abstract object with no existence it becomes Artifact thanks the inventiveness of the User. (In this case, a Ipad stand)



Figures 8.2 (a & b) (left):
"USER-ARTIFACT-SEMIOTICS
CONTEXT"
Other interpretations of the Users

be optimized by supporting the handicraft processes with solutions that can increase the quality of the production. An example in this case is the recommendation provided for the woodturning process (last page of Appendix H). The tool designed (3D model) aims at reducing the errors occurring through tolerance in the dimensions during production. This is a good example of how improvement of quality in handicrafts can be approached through contemporary design knowledge. Another example, which in this case is more related to the technical aspects, is to find a 'gooseneck' tube supplier that can provide thinner tube (<5mm). This aspect was a strong (educative) indication about how product development occurs on a realistic level. In other words, what can be taught by these examples is that the first attempt to defining a possible realization process is not always the most optimal.

FUTURE APPROACH TO THE INTERACTORS' GROUPS – (RECOMMENDATIONS)

To see really how Naga has achieved its purposes it would be important, to approach the Interactors groups as defined in chapter 3.

The first group that can be approached is the one defined as the Indian Metropolitan Woman. This interaction group Indian Interactors' group that can be found in India. By the financial development that occurs in India this group is nowadays adapting and following values mostly seen in developed countries in the west. The group can be interviewed before and after the storytelling background is explained and from which Imbuing contexts it has been inspired. Their opinion and behavior with a Naga can be documented and used for possible improvements. That can assist Mubhi for

possible improvements or changes.

The group that has been defined as the Western Consumers can be approached in a different way. This approach can provide information in general about the differences between the behaviors to objects of Westerners and Indians as described in the 'Daily Indian Life' Context. In this chapter the inventiveness of Indian is represented together with their approach to practicality and use in general. More specifically, Nagas can be used as medium that can generate information related to the differences of each group's behavior with abstract objects. A hypothesis based on the research made in the 'Daily India Life' Imbuing Context could be that the 'common' Indian would approach such an object with more inventiveness than the Westerner. That can be an interesting anthropologic (cultural) approach to design on how human behavior is affected by design itself. This 'cultural clash' can be an interesting approach which can provide more knowledge and inspiration for other designers. Furthermore, the Naga can be used as an informative object through its storytelling and semiotics. Furthermore, the narrations from the Imbuing Contexts this object is based on (handicrafts, Kumbh Mela, 'Indian Daily life' etc.) can offer more knowledge about the massive cultural background of India to other cultures. This is after all the purpose given to storytelling in design initially during this project. For the final Interactors' group (the design related Interactors in the West), the final narration had an educative and informative character in first place. The Naga was also used by the processor as an idea to explore the subjects analyzed in this project; subjects like the approach to the cultural and social aspect as a source of inspiration for function and form. Another subject was the approach to handicrafts for the realization and the related

information. By presenting this object to other designers, purpose of this artifact might not be clear in first place. This creates a necessity of explaining the aforementioned subjects to this group. Approaching the members of the design world with this object aims at creating an informative interaction between The Processor and them. In other words, the Naga can be used as an indirect communication medium with which opinions can be exchanged about what is the purpose of the Naga for the Processor and the Interactors. It can work as catalyst for discussion session related to the overall experience about the sources from which the Naga is inspired and how these have been approached. Finally, a purpose of the Naga is to be a representative to this group about what possibilities exist in merging contemporary forms of (Western) Design's tacit knowledge and the handicrafts' strong cultural and social presence in India.

REFLECTION ON THE OVERALL PROCESS

Figure 8.3 represents a visual interpretation/overview of the overall process.

The pre-phase of the Bachelor graduation assignment (finding a company in India) occurred within the time of two months (January - February 2013). After sending letters to around 20 companies, all located around India, there was one company that replied, Studio ABD to accept of the assignment. Compared to other cases of students doing an assignment abroad, arranging a company and assignment occurred quite fast. Arranging the visa to India was a task with high requirements and very demanding. Almost two months were needed together with frequent visits to the Embassy in The Hague until the visa was provided.

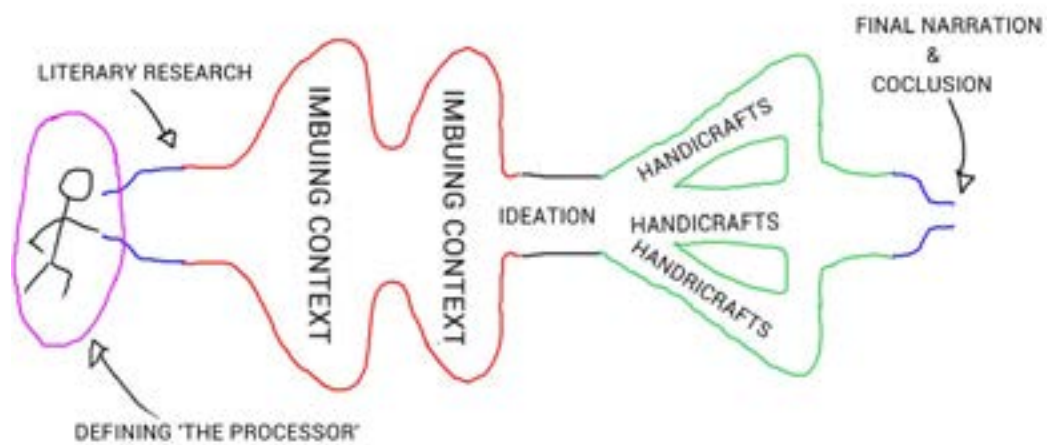


Figure 8.3: "Visual representation of the overall process"

The 'plan of action' was based on the method indicated initially by the Coordination of the Bachelor Assignment. The feedback related to the 'plan of action' from the company was minimal and the reactions were positive. There was a lot of freedom provided by the company related to the methodology that would be used and the tasks that were provided.

The methodology, although it had the Plan of Action as a background, took its own path since the arrival in Bangalore. The freedom provided by the company was used in order to create a personal approach to the project. The experiences in India had a great impact to The Processor as the student was named after the arrival. India as a context is endless and finding inspiration from it can generate work that represents you for the rest of your life as the work of Ettore Sottsass reveals. The initial knowledge and

impression related to India seemed to be of a minimal amount compared to what the sensual perception could receive on a nonstop basis. So finding a specific storytelling aspect was quite a task.

Before finding a context related to storytelling idea of the final product there has been a fundamental approach into how a designer with his personal characteristics can experience such a country. There has also been a fundamental approach based on the Processor's perception about the idea of integrating storytelling in design and how to 'narrate' through form. It was a very interesting self-reflecting process with a great impact on how design can approach observations and experiences from the surrounding. Possibly what has been witnessed in India during the hole trip and specially the first days also played a role in this impact. This fundamental approach based on storytelling through design gave new ideas on defining the contexts that had to be taken into consideration. In addition, the role of the observations and experiences were also described in such way for a better overview of how these could be applied into (storytelling) design.

With this overview the pursuit of elements for the storytelling started by researching Imbuing Contexts and literary material about the Indian culture. The first Imbuing context researched 'Indian Daily Life' was a context which focused on social aspects of India. Applying the target group analysis (Interactors' analysis in this case) brought a better insight which groups had to be approached with the final narration (final concept). In this pursuit, what was taken into consideration was how to find elements related to the representatives of Mubhi,'An Immaterial Way of Life'. These elements finally generated the requirements and attributes that the final narration had to

fulfill in order to approach the interactors'group with the idea of immaterialism.

Further in this analysis, other Imbuing Contexts gave an insight to aesthetical aspects. The "Daily Indian Life" Context was 'revisited' this time for its aesthetics related 'narrations'. In Indian contexts, spirituality plays an important role. It was inevitable not to visit an Imbuing Context related to this aspect. Through the literary material and the narrations detected so far, the pursuit of elements for the final narrations ended up in a Context which had a great impact on the later interpretations. The 'Maha Kumbh Mela' seemed to be an event with the strongest presence of immaterialism as a spiritual way of life. Therefore it also had a strong presence during ideation processes related to generating interpretations of the final context. Furthermore, the Imbuing context 'Kathakali Dance' was investigated because of its storytelling background through visual elements in order to initiate the first visual interpretations of the material gathered so far. In general the Imbuing Contexts were an interesting approach to cultural and social aspects through design. It revealed how a design insight can be used by discovering and learning from new cultures. It was also a part of the project on which a lot of attention and time were invested. From all the phases of the project it was the most exciting part together with the visit to handicraft workshop as information was gathered through documenting observations and experiences through photography and notes.

After collecting material from the imbuing context the ideation phase took place. Initially, there was a high emotional state that influenced this part of the project drastically. Big compilations of elements where initially made

that did not lead to anywhere. The results were constantly very abstract and had concrete that could be brought into a next step. Slowly, by focusing on single elements through this compilation, single abstract drawing made their appearance that led to an idea for the final concept and the realization phase. These processes had not occurred linearly. Interpretations changing from abstract to concrete ideas and then to abstract visualizations. An element with the strongest presence between these interpretations was taken to the next phase of the project. An idea that represents hair like flexible extensions which represent the hair of the Sadhu's seemed as an interpretation that was satisfying to be start the realization phase after the agreement of the supervisor from the company.

The realization phase of the process had the main focus to discover the world of handicrafts and their role in the Indian culture. This phase of the project provided a lot of information related to the contemporary state of handicrafts in India. The approach to finding the handicrafts and technical aspects was a process followed as suggested by the supervisor. Looking for the various places where the chosen handicrafts and technical parts could be found was an adventurous experience that revealed the behavior of Indians on professional level. In the workshops visited, there was a great sense of hospitality and kindness. That did not occur though when contact through distance had to be made. There were many delays that cost a lot of time to the project. This time could have better invested in extending the realization process and to discover more optimal solutions for attributes of the final concept. The information gathered revealed many aspect of the importance of handicrafts in the Indian culture and how Indians are trying to keep the spirit of this part of the culture alive on a traditional and more

contemporary level. Examples like Prof. M.P. Radjan and 'Mubhi' show that handicrafts are still very alive and try to follow the current development that occurs in India. It is visible that there are cases of contemporary designers and companies that value the idea of Handicrafts as cultural heritage. Documenting information, applying design knowledge to quality and process refinement are some of the case that bring the handicrafts to a more contemporary state.

There has been a rather unorthodox approach to a design process that aimed more at understanding and learning such an endless and strong culture like the Indian. This unorthodox approach provided new knowledge related to how materialism and in general the existence of products is interpreted in a country where values of life are understood and approached on a totally different and fascinating manner. Approaching these values through design generated this abstract object that is actually more of an attempt to represent these values than a product. Presenting these values through semiotics is a very personal and a challenging way of designing that also allows detecting narrations and learning from them. The process or path to this final (attempt to a) representation gave the space to think freely and create interpretations through the impact (emotional and intellectual) that these values had on the 'designer based Processor'. Design in this case was treated more as a medium to gather knowledge, memories, experiences, feelings or narrations as we called them from the beginning of this 'roller coasting' process. Aspects like immaterialism which still have strong presence in the daily life of Indians are very difficult to be placed in an idea, like a product, that its existence is based on adding value to matter. Objects, products and artifacts cannot be and can never be immaterial. People make

objects (im) materialistic by the way they treat them. Through storytelling (design) it can be taught though to appreciate the background of an object by knowing how it is created and the ideas it stands for.

TRIBUTE TO SOTTSASS

Ettore Sottsass (1917-2007), a 'Multicultural Mediterranean' (he was half Austrian and half Italian and was constantly travelling) gave the first directions in where to look at how to look at India. His work inspired by India the first subject treated in order to reach the first insights about this huge culture. By looking back to the Indian aspects that Sottsass used as an inspiration for his designs we can find similarities to the Imbuing Contexts that were experienced in this project. It seems as if he has always been in the background looking with his 'Shiva' vase in his hands (Figure 1.1 chapter 1). It would be disrespectful to compare with life work with an object designed within 15 weeks. Still, if we look back to his work we can see that he has been an inspiration if we look at the idea behind the final narration and on what kind of context it is based. The methods like how choosing a name for the narrations (Naga) and how observations are collected are also seen during the process of this project. His respect to the Indian craftsmen makes more completely sense and as he did, years from now, maybe the Processor will recall them by dedicating a collection to their name.

APPENDIX A-I

APPENDIX A

CONCEPT OF CULTURAL IDENTITY

CONCEPT OF CULTURAL IDENTITY

In order to provide the so called 'multicultural' types with a specific identity or traits, understanding the concept behind the definition of cultural identity is a step necessary to be made. The idea behind this first approach to concepts of cultural identity aims more at having a clearer overview of sociological thoughts around multiculturalism. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undeniably a vast amount of definitions and concepts related to the cultural identity and it has been a philosophical and scientific subject in many occasions. In this particular case, there will be some definitions (also used by P. Adler in his analysis) related to the role and identity of the multicultural personalities on a social and psychological level.

Bochner suggest that the cultural identity of a society is defined by its majority group, and this group is usually quite distinguishable from the minority sub-groups with whom they share the physical environment and the territory that they inhabit. (Emphasis on the group, general definition, national and social character, set of traits related to certain values like life, birth, death, nature, god etc.). Cultural identity includes typologies of cultural behavior, such behaviors being the appropriate and inappropriate ways of meeting basic needs and solving life's essential dilemmas. It incorporates the shared premises, values, definitions, and beliefs and the day-to-day, largely unconscious, patterning of activities (Bochner, 1973).

More specific definition related to the relation between individual and

culture anchoring of the ego in a larger cultural context. Identity, as Singer suggested, takes a variety of forms in the individual at one time. It appears as a reference to a conscious individual identity, striving for the continuity for the personal character and a silent ego-synthesis that maintains the inner solidarity with a group's ideals and identity (Singer, 1971).

From a physiological approach, it is quite feasible that cultural identity refers to belonging into a group (representing it by own will and choice) with which characteristics of specific environment and surrounding are shared and experienced on a similar level (inhabitant). Throughout these experiences related to the environment, specific responses occur (cultural behavior) that set the base of an attitude, mindset and character. On a personal level, cultural identity becomes part of our personality through conscious choices and unexpected happenings (social reality). The idea of how we feel as a representative of a specific culture (or the cultural identity that we have been provided with) is revealed by the response to these happenings. Especially when the individual is placed in a 'foreign' or unknown space, ecosystem and/or surrounding, his intellectual and emotional response shows how strongly the individual is affected by a specific cultural identity that has been adapted by him.

Some societies are known for their extreme cultural elements diversities (always in comparison with other cultures). Experiencing these elements can have a great impact on the processor. Especially in cases of contexts found in the Indian culture, the overall experience can be so strong that when a visitor or in our case processor has been deeply adapted to his initial culture, then his entrance to such an intensive culture can be an emotional and intellectual meltdown. In that case an individual is needed

that has actually overcome the idea of adapting a cultural identity or at least, only one cultural identity. An individual and in our case processor with experiences in cultural changes. She/he must be open to every kind of cultural shock (receptors and sensors fully exposed). A processor that possesses a mindset that makes every shock become a narration no matter how strange or peculiar it seems to him; he just accepts it and gather information out of it in order to create narrations of his own that exposes previous cultures he has adapted.

That does not mean that this particular individual neglects the idea of cultures and their difference because that leads to ignorance. He should enhance the idea of united diversities. According to Peter Adler, the contemporary multicultural holds this feature. He believes that the multicultural person is intellectually and emotionally committed to the basic unity of all human beings while at the same time recognizing, legitimizing, accepting, and appreciating the differences that exist between people of different cultures. The multicultural person is recognized by a configuration of outlooks and world-view, by how the universe as a dynamically moving process is incorporated, by the way the interconnectedness of life is reflected in thought and action, and by the way this woman or man remains open to the imminence of experience.

Belonging into a cultural group provides humans the relief of having a psycho-cultural frame. Belonging somewhere gives a sense of relief to a human that is very difficult to exclude as they come along with the education - inevitable while we develop ourselves (in groups). Like the culture-bound person, the multicultural person bears within him or herself a simultaneous image of societies, nature, personality, and culture. Yet in contrast to the structure of cultural identity, the multicultural individual is perpetually rede-

fining his or her maze (Anthony F. C. Wallace's term for an individual's cognitive map and positive and negative goals.).

APPENDIX B

*The 'HUNTER - GATHERER' table
of characteristics*

| HUNTER VS GATHERER | |
|--|--|
| - Constantly monitoring their environment. | - No easily distracted from the task. |
| - Able to throw themselves into the chase on a moment's notice. | - Able to sustain a steady, dependable effort. |
| - Flexible; ready to change strategy quickly. | - Organized, purposedful. They have a long term strategy and they stick to it. |
| - Tireless: capable of sustained drives, but only when "Hot and Trail" of some goal. | - Concious of time and timing. They get things done in time, have good "staying power". |
| - Visual/Concrete Thinker clearly seeing a tangible goals even if there are no words for it; | - Patient. Aware that good thing takes time - willing to wait. |
| - Independent | - Team players |
| - Bored by mundane tasks; Enjoy excitement 'the hunt' being hot on the trial | - Focused Good at follow-through, tending to details, ""taking care of business". |
| - Willing and able to take risk and face danger. | - Carefull. "Looking before you leap" |
| - "No time to niceties when there are decisions to be made!" | - Nurturing: creates and supports community values; attuned to whether some-things will last. |
| - Imaginative | - Literal |
| - Simultaneous | - Sequential |
| - Expansive | - Reductionistic |
| - Non-linear | - Linear |
| - Top Down Thinking | - Bottom Up Thinking |
| - Intuitive | - Logical Progression |
| - Stories & Metaphors | - Facts |

Table 1: "Hunter VS Gatherer"
 Taking Normann's approach and integrating it in order to analyse The Processor's (adaptive) behavior. The blackened attritubes are the one that The Processor is in possession of and the green circled are the attributes which can contribute or have an effect on detecting narration's and the process.

APPENDIX C

Results from the Questionnaires

RESULTS FROM QUESTIONNAIRE (1): THE WESTERN AUDIENCE

In the general questionnaire, not many similarities can be found between the results. Most of the answers refer to social and religious aspects. Female participants mentioned aspects like jewelry and silk/textiles. Most of the male participants were mentioning the conditions that someone could come across in India like chaotic streets, dirt and facial characteristics of people. In other words, it can be called the surface elements of India. There is a quite high level of variety between the reactions related to 'Immaterialism'. In most cases though, people have an interesting perception about it related to personal (way of) life and experience with materialism. Materialism is viewed as something negative that we need to get rid of with a new design mentality. There are references to immaterialism as multitasking digital/electronic products that replaced multiple other products which in most cases could be used for only one purpose.

Also in the answers we get for storytelling, participants tend to confuse it with the selling story that results from marketing or advertising. Luckily there are some reactions that where the definition of storytelling is understood as the importance of how the product is being made what its spiritual and not material value is.

Here we have the case where a 'third' viewer, would compare the context of India, mainly as presented by the media and, with the context that he lives in. Through the mediums of information transfer like television, Internet etc. only the 'surface' of India is presented and served on a 2D plate. In this case, experiencing a context is based on interpretation made only by brief

representations. There is no truthful experience. It is of course, not possible to send the whole to India and show the narrations 'The Processor' sees as ideal in order to change their mentality and behavior to more 'immaterial'. Design should be the medium in this case where semiotics and interpretations are generated. Through the interaction that would exist between user and artifact, as explained in the previous chapter, a new attitude must grow even if the user realizes it or even on a subconscious level. That means that the Interactor does not necessarily has to be aware of the fact that his attitude has not changed. The goals of reaching immaterialism though would be more successful if the user was aware of the fact and even more when he realizes and reveals the inventiveness he hides inside him.

Semiotics has its base on interpretation. It is impossible to allow all the member of from this earlier defined and remaining interactors to have the same interpretations through the semiotics generated by the final concept. It is why in this case the final narrations or (product) should focus on generating interpretations to each one of them even if these are not the same. Another important aspect is the idea of triggering the inventiveness of these people. Make them earn the task that they can provide o an artifact as we saw in many cases of narrations described in Indian Daily Life as an Imbuing Context.

Storytelling design is should not necessarily be understood or assimilated by a larger group of interactors. It would be a good purpose to exempt the its idea out any marketing or selling based stories that often come along with many contemporary products. That, could be eventually become a task or purpose of the fellow designers or Processors as we prefer to call

them in that case.

RESULTS FROM QUESTIONNAIRE 2 (THE DESING INVOLVED GROUP)

It is certain that the participants tend to relate India more with social aspects and religious elements than with cultural elements related to arts or crafts. As for the specific question about the culture the most frequent appearing word is COLOURS. Furthermore, the experts referred to ancient architecture with complex surface finish. Mainly, there are radical opinions related to stimuli from an Indian surrounding, as predicted, like smell, taste and or visual elements.

The social aspects mentioned by the participants are in general to relate with stereotypes that exist in the western world about Indian society. Dirt and garbage are also some of the terms that appear frequently in question about visualizing typical 'social scenery' of India. There are no elements related to the inventiveness or about the attitude Indians have to material elements like products and to space. As it is to see in the upcoming collages, there are many interactions that create surprise but also that it's the attitude of the user that can make a product worth something and not the task that designers have determined as purpose of a product. This shall be one of the main aspects for the basics of immaterialism.

In the questions related to how this group interprets storytelling design there are many different opinions. The way storytelling is approached in this project has some similarities with some of the answers. Mainly the idea of semiotics is often present in the descriptions of the participants

but the idea of context generation needs some more promotion. Furthermore, storytelling comes in some cases across as what could be defined as literary based design. In the case of this project, literary material is one of the sources for narrations and information but is not exclusively based on literature or literary material.

The way storytelling is determined and applied in this project could provide interesting new knowledge and educative aspects. It can be a new way of thinking that would (why not) trigger them to think about, agree with it, doubt about it, or in other words, challenge the way it has been approached in this project. Specially the purpose that is given to storytelling design in this chapter (enhance immaterialism with the inventiveness s and practicality as witnessed in the daily life in India) can be inspiring enough for them. That can convince them about the idea of changing the attitude and mentality of how users and consumers consort design and are being consorted sometimes by it.

APPENDIX D

Narrations From the Imbuing Context:

"Daily Indian Life"



Figure D.1.1 (top): "Zipper Connections"

A inventiveness and practicality of Indian is also visible in the construction methods. This southerner has ran out of rope. It is why he uses zippers that someone who happened to be present had then and helped him with constructing.

"NARRATIONS OF CONSTRUCTING"

Figure D.1.2 (right):

"Electricity and Safety Issues"

Together with development and 'modern' and western standards for better living like electricity. Power cut off s are a frequent phenomenon in India modern life. What is nice to see on Indian is that they do not take human factors like safety very much into considerations. In other words, as long as we are still fine then there is nothing ot worry about.



Figure D.1.4 (right):

"Aluminum Sheet Temple"

A construction made out of aluminum sheets is standing in the middle of Hampi as a copy of the plentyfull older temple that can be found in that area. The construction as to some local symbolizes the modern simplicity and practicality compared to the ancient , judge and full of complex statues temples.



Figure D.2.1 (left):

"Cauliflowers transport"

The streets of India are some of the most living spaces this country has. You can come across the most interesting forms of static equilibrium. Various products and form the craziest stacks compiled on the most creative way. Even vegetables like the cauliflowers this cars brings through the the traffiv jams from one place of the city to another.

"NARRATIONS OF TRANSPORTING"

Figure D.2.2 (right):

"Lady - Carriers"

All around the world and there are women carrying stuff for their home and not only. From shopping bags to purses. The forms and 'towers' of which the ladies in the pictures are the steady base are always worth starring. On a straight linear to the top way or compiled in an enciclement every time unique and in balance.



Figure D.2.4 (right): "Bring the Stack of Packages back in The Shop"

As the night fall and all has stopped for today all the perectly placed stacks of nuts, chips, tobacco, and other stuff must go back in the shop. Every night they end up back in the shop. And the next day, if you are looking for the same product you bought yesterday, you might not find it, as it might be hanging in another sport around the shop than the one you expected.

Figure D.2.3 (left):

Bike Containing

Containers":

When a car is not available and the cargo has to go from A to B there are always other ways of transportation and always again ways to create static based forms that will bring everyting to B at once. As long as there is enough rope.



Figures D.1.3 a & b (right):

"Base for Level Construction"

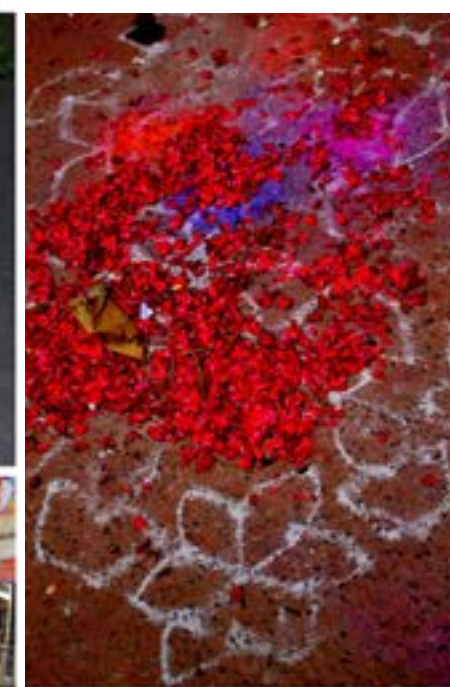
In constructing with concrete, long pieces of wood and mainly branches have the main word. It the way scaffolding is put together is rather interesting and basic. It seems not to having the need of further innovation or upgrading.

But what really captures the attention is the way roof molds are set. The weight of the freshly put concrete together with the wright lenght of branches create this raw compilation of standing trusses that hold the whole construction together.

APPENDIX E

Narrations From the Imbuing Context:

"Aesthetics in The Daily Indian Life"





APPENDIX F

*RASA-BHAVA Semiotics from the
Imbuing Context:*

"Kathakali"

Table F.1 : The Nine Basic Bhavas/Rasas & Their Facial Expressions

| bhava (states of being/doing the actor embodies) | rasa ('tasted' by the audience) |
|---|-------------------------------------|
| 1. pleasure or delight (rati) | corresponds to the erotic (srngara) |
| 2. laughter or humour (hasa) | the comic (hasya) |
| 3. sorrow or pain (soka) pathos/compassion (karuna) | pathos/compassion (karuna) |
| 4. anger (krodha) | the furious (raudra) |
| 5. heroism or courage (utsaha) | the heroic/valorous (vira) |
| 6. fear (bhaya) the terrible (bhayanaka) | the terrible (bhayanaka) |
| 7. disgust (jugupsa) | the odious (bibhatsa) |
| 8. wonder (vismaya) | the marvellous (adbhuta) |
| 9. at-onement (sama) | at-onement/peace (santa)* |

*The twelfth-century commentator Abhinavagupta identified this ninth state of at-onement/peace.

APPENDIX G

(Initial Visual Interpretations from the Imbuing Con-
texts)

All the material gathered from the senses was put onto paper in a sketch-free manner. The intention in this case was to generate as much content as possible however constraint by a 'certain level of boundaries'. Eventually this 'certain level' was the space provided by the drawing surface. The initial attempts into approaching ideation where rather chaotic. The first interpretation that appeared was a gathering of all the material. All the material from all the narrations burst out on a piece of paper in one session (Figure G.1). The feelings like panic and anxiety blocked 'The Process'. As explained in chapter 2 (figure 2.4) one of the main elements that contribute to the processing of material from Imbuing Contexts are feelings and emotional reactions. After the first attempt, panic and anxiety struck, and that became a permanent feeling in 'The Process'. It blocked all the emotions gathered from the context and made The Processor act iteratively on paper in search for better interpretations. The results were very similar if not exactly the same as image (G.2) reveal. On this phase, one of the attributes of the final narration found repeatedly in the Imbuing Contexts, made its appearance and that was color.

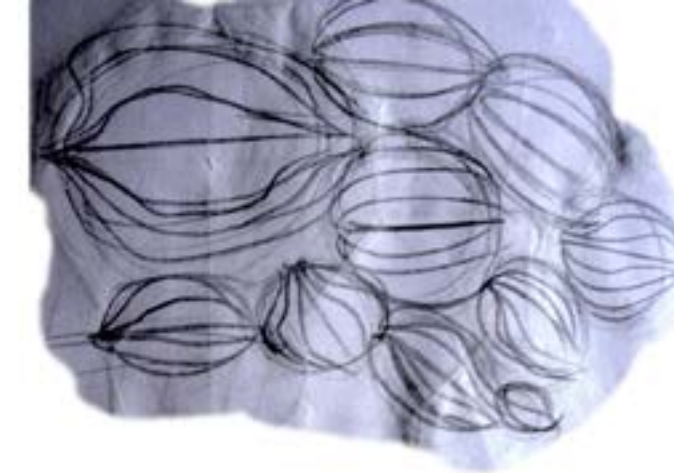
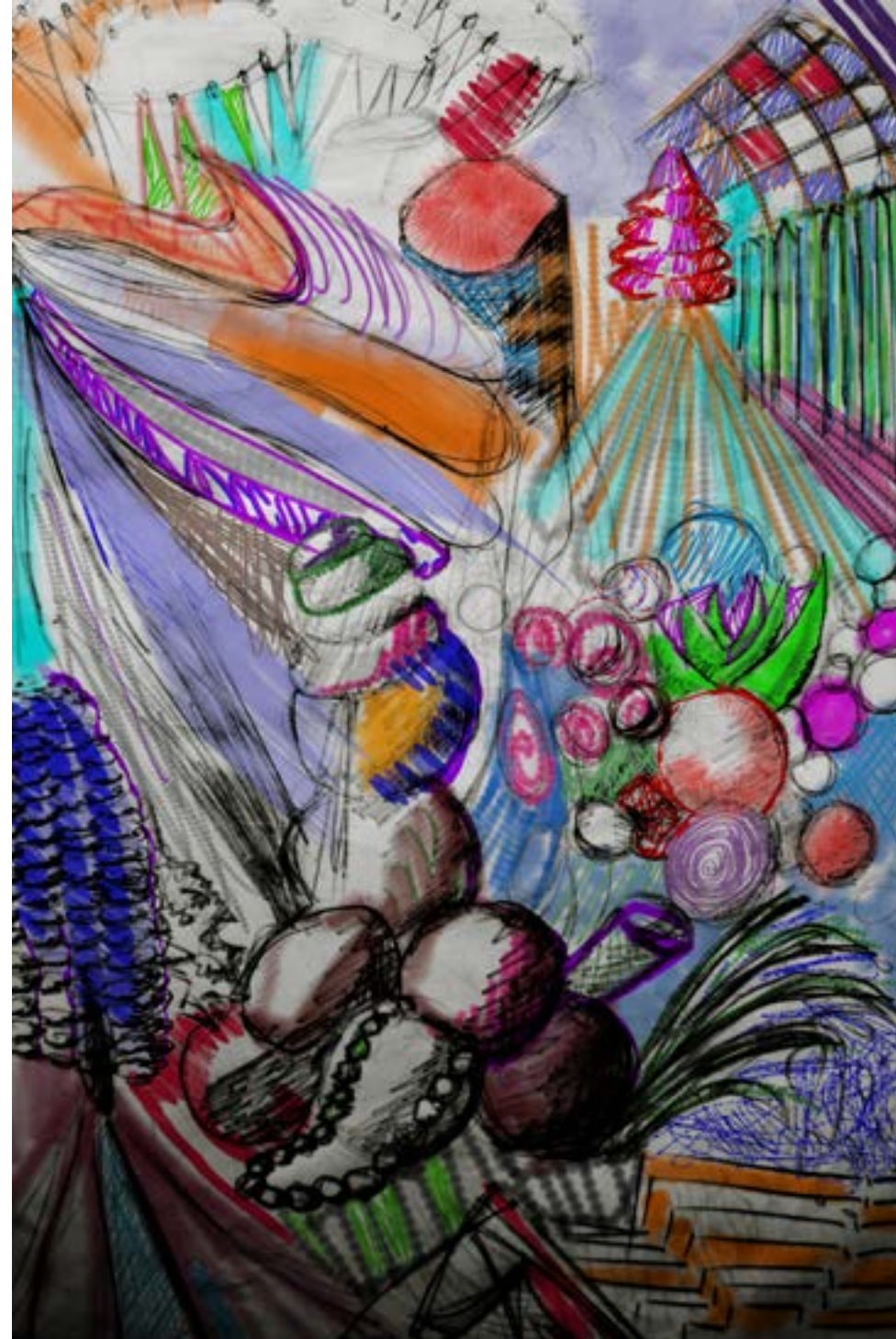
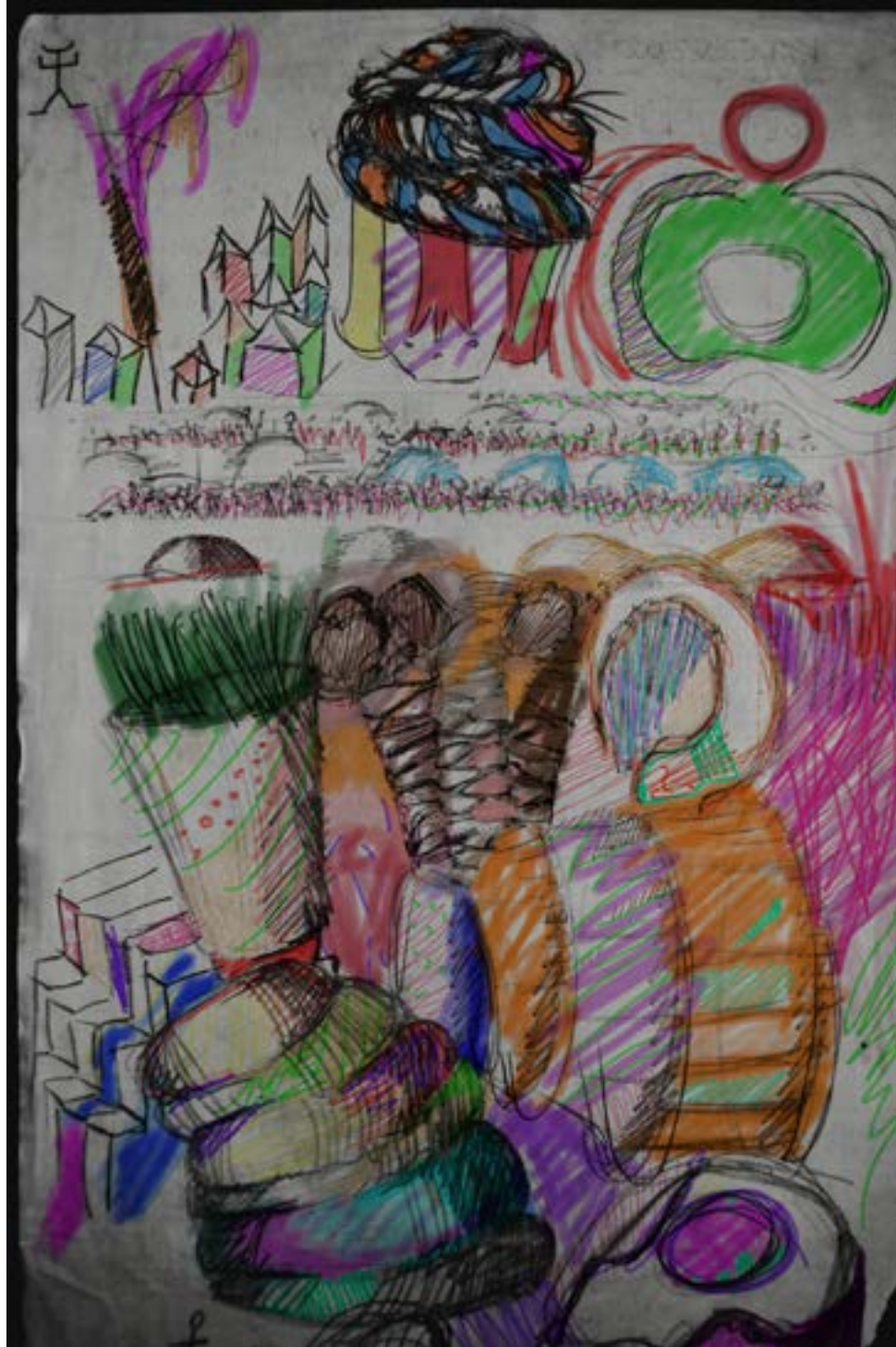
Adding colors to the sketches give the impression that coloring makes the overview look even more radical and chaotic as final results. Moreover, they still look quite similar to the previous interpretations (image G.3 & G.4). Adding color though, assisted in looking individually at every aspect and element of the sketches. It helped in focusing, and that allowed the past experienced narrations to appear and be treated separately. With color the emotion and feeling became even more intense but was manageable by using methods of framing elements from the initial interpretations.

As every element was seen separately, the interpretations managed to be categorized into Imbuing Context. The following interpretations remained abstract. The first Imbuing Contexts experienced, the 'Daily Indian Life' and its 'Aesthetical Elements' were more important into defining the semiotics that with their turn generated attributes for the final narration. While generating visual interpretations through these Contexts, there was a strong presence of abstract expression as 'The Process' would still relate these context more with terms rather than with form. These words, even though abstract, they were related with morphological aspects and elements (Figure G.1). There is though a strong presence of elements generally related to structure, texture and in general forms related to repeated patterns. In some case there is equality between, them in other cases there is a different structure inside each part of these repeated structures. Probably this idea was expressed so frequently because of one of the attributes determined in the Context related to multiplicity and multiple use that the final narrations had to be enhanced. Furthermore, it seems that the idea chaotic static structures in transport, constructing and aesthetic elements as presented in APPENDICES D AND E had the greatest influence from this Imbuing context as material for visual interpretations.

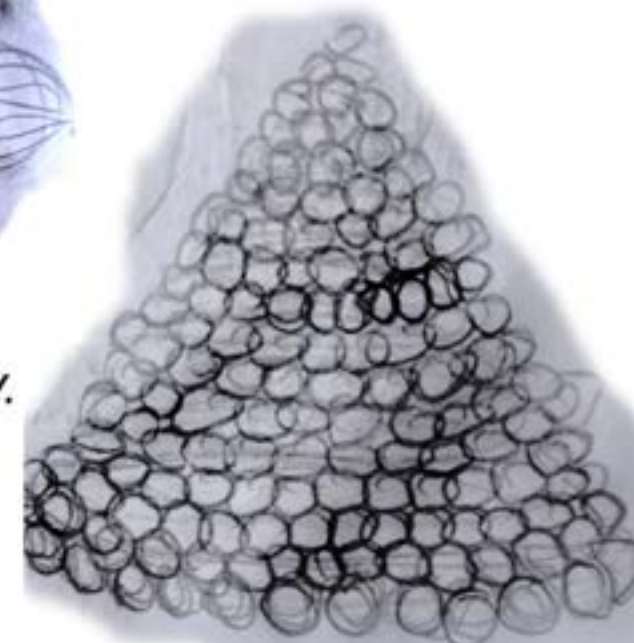
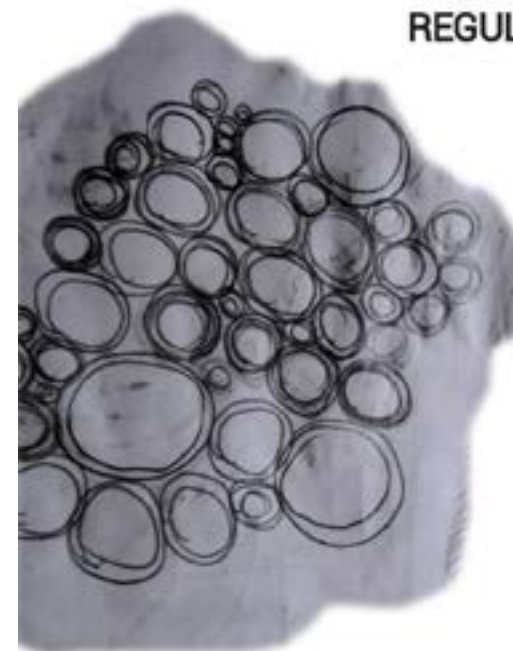
More and more words and sketches were appearing and with them the last Imbuing Context. The Maha Cumb Mela had a strong presence in 'The Process' when it came to visual interpretations. Elements from the collage 5.8 (chapter 5) had the main role in drawing. That is probably also because the analysis that has been done in this Context revealed that the idea behind the Kumbh Mela and way of life of the Sadhus is the strongest representative of immaterialism experienced in India so far. The focus of 'The Process' went full on elements of the Kumbh Mela and the Sadhus.



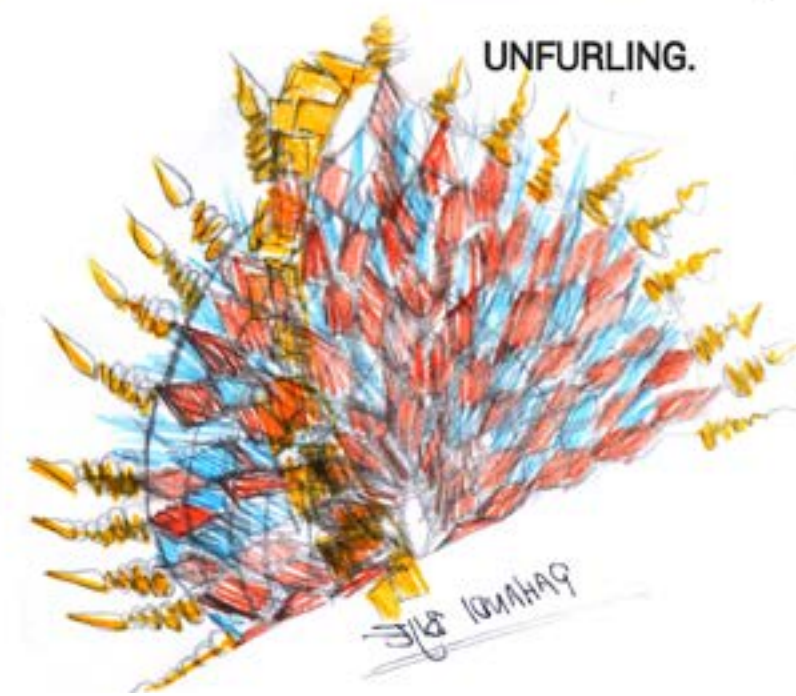
FIGURE G.1 & G.2:
“initial B&W sketches TO THE INITIAL INTERPRETATIONS”



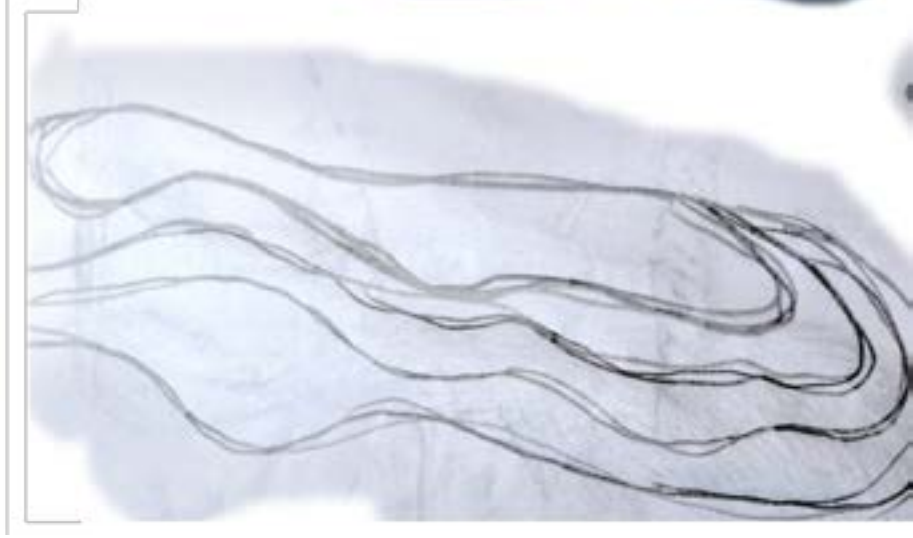
REGULARITY.



UNFURLING.



ARTICULATION.

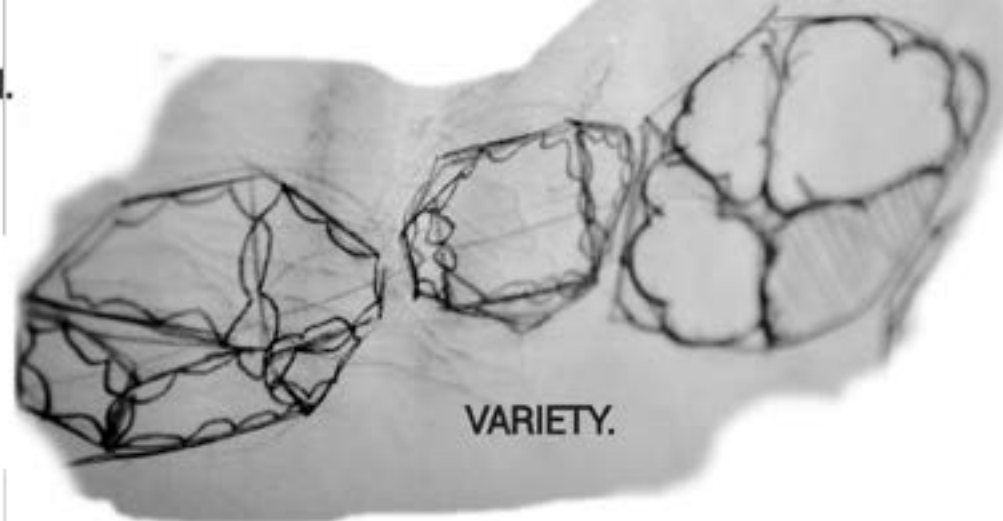




ATTACHMENTS.



REPULSION.



VARIETY.



ENLIGHTENMENT.



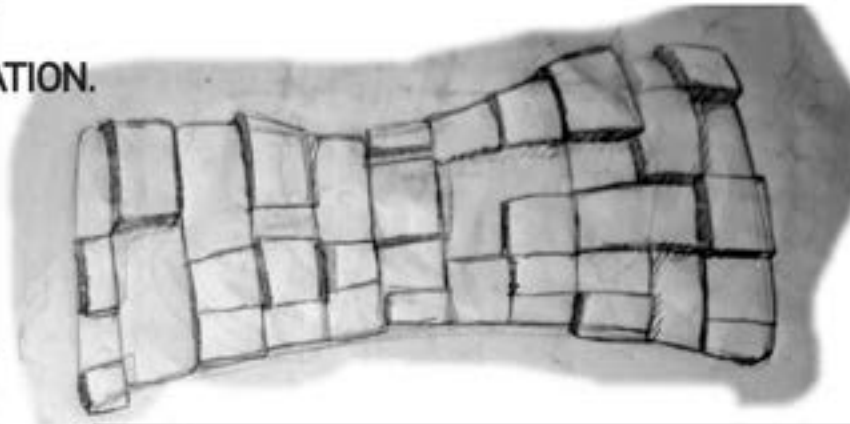
BELIEF- PILGRIMAGE.



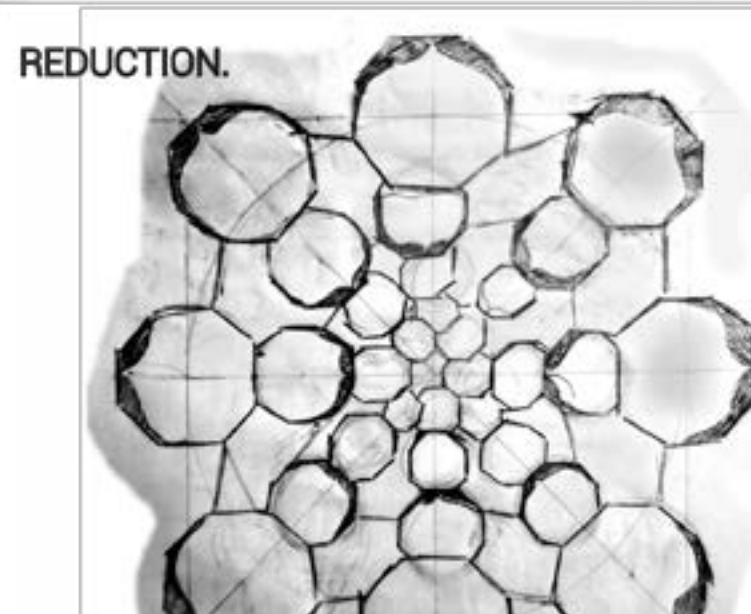
SADHU.



EXTENSIONS.



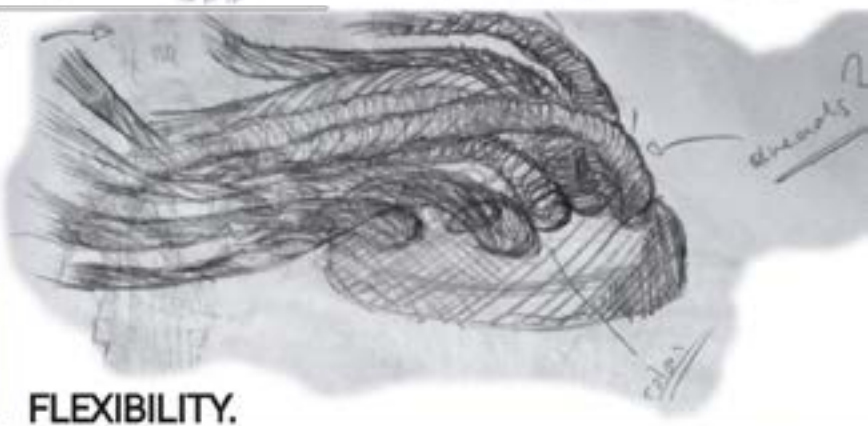
ALTERNATION.



REDUCTION.

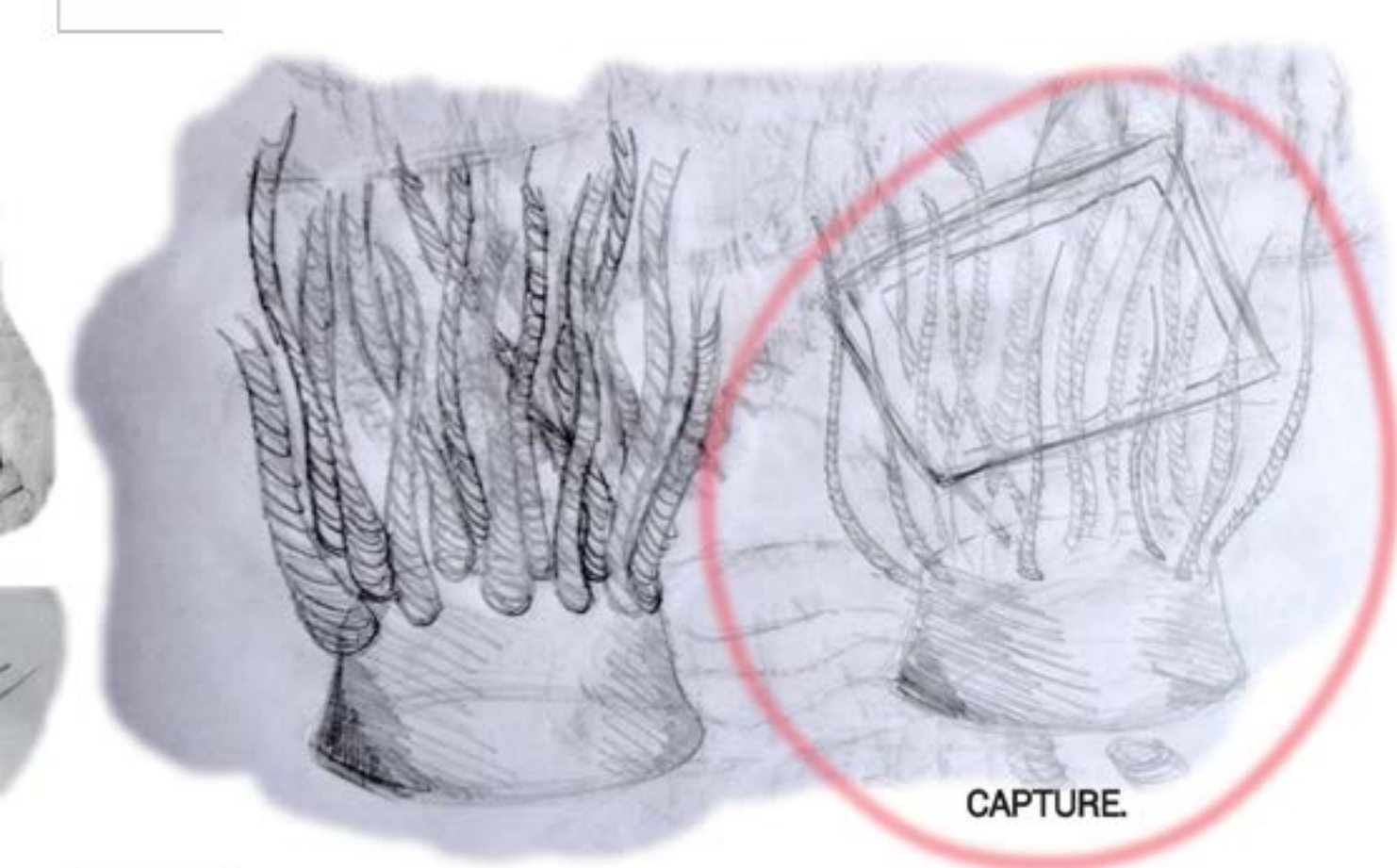


GATHERING.



FLEXIBILITY.





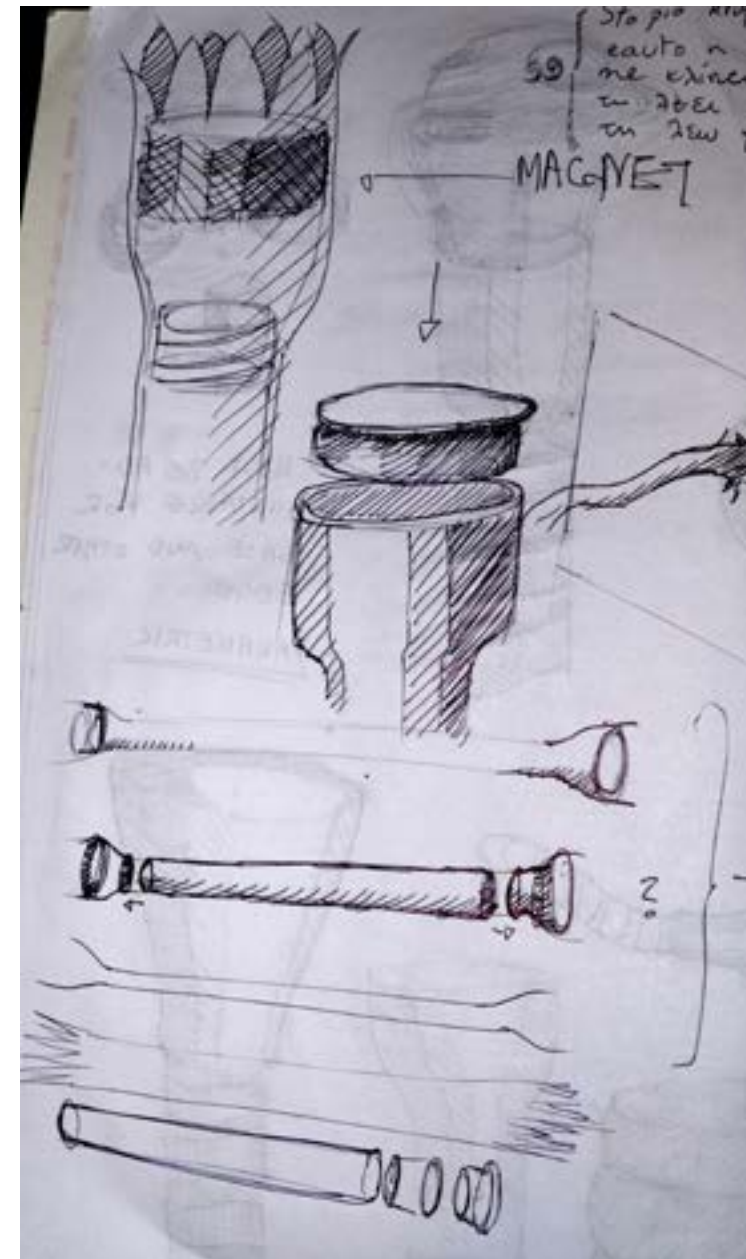
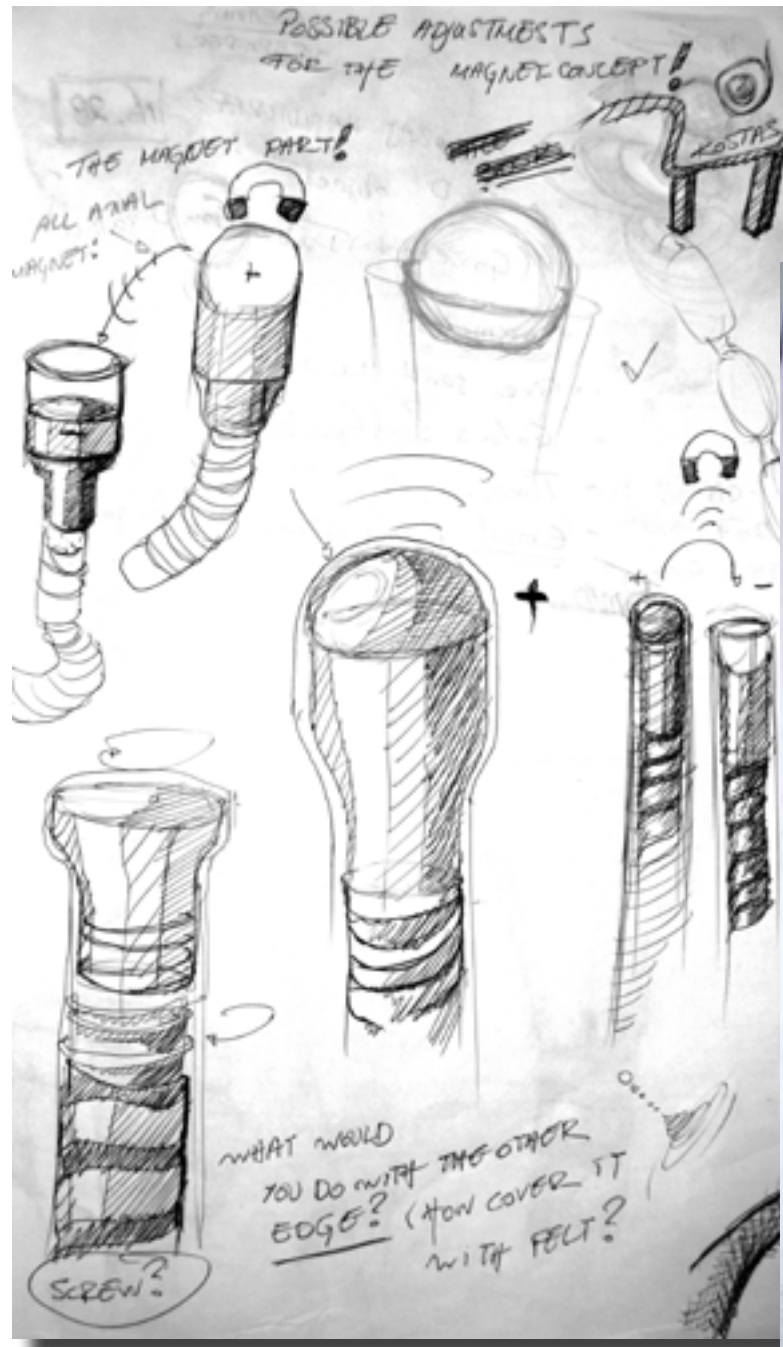
From the Maha Kumbh Mela Context, what seemed to have made an impression to 'The Process' as a morphological element was the way Sadhus were treating their hair, which they were not allowed to cut. In some case the Sadhus place ornaments and flowers in their hair given to them by pilgrims. As this idea became stronger (i.e. placing of a context foreign object in the hair of the Sadhus) and became a real vital element of context interaction. For the Processor generating and creating meaning in the ideation process the idea of adding an context foreign object and/or artifact became a recurring pattern.



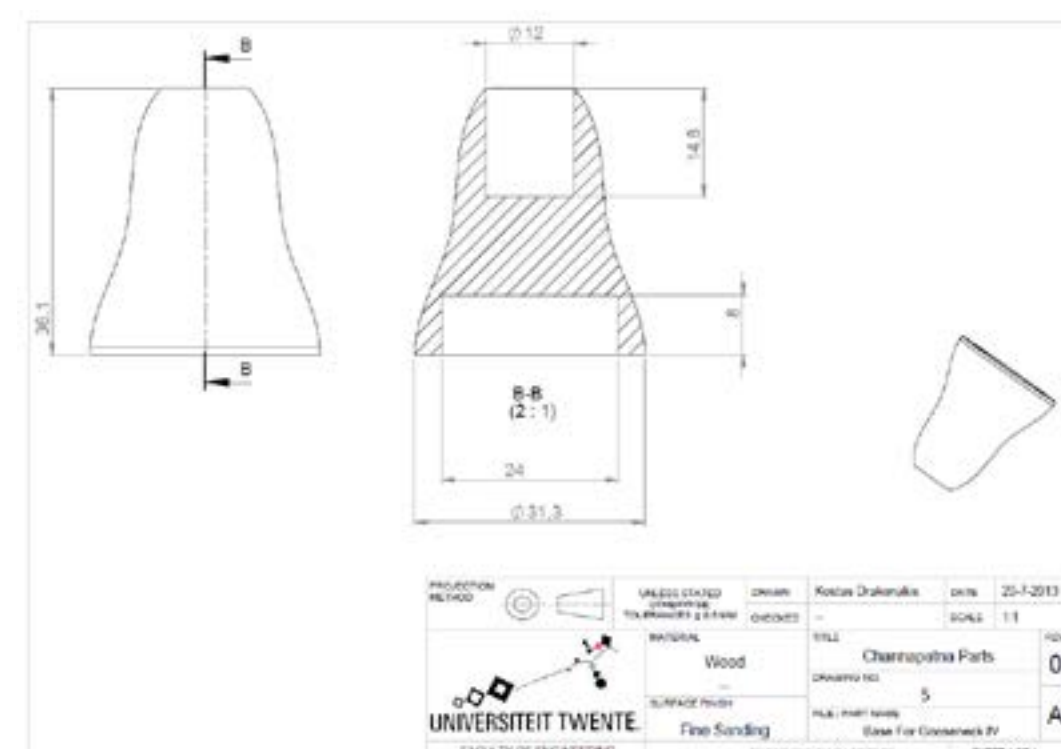
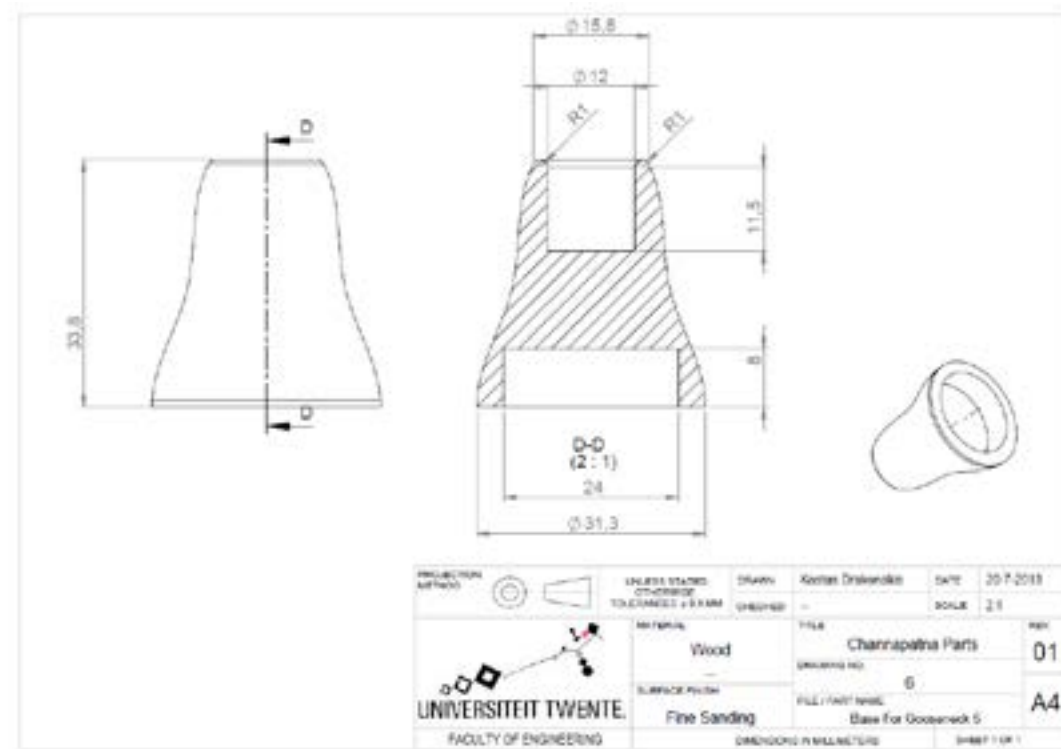
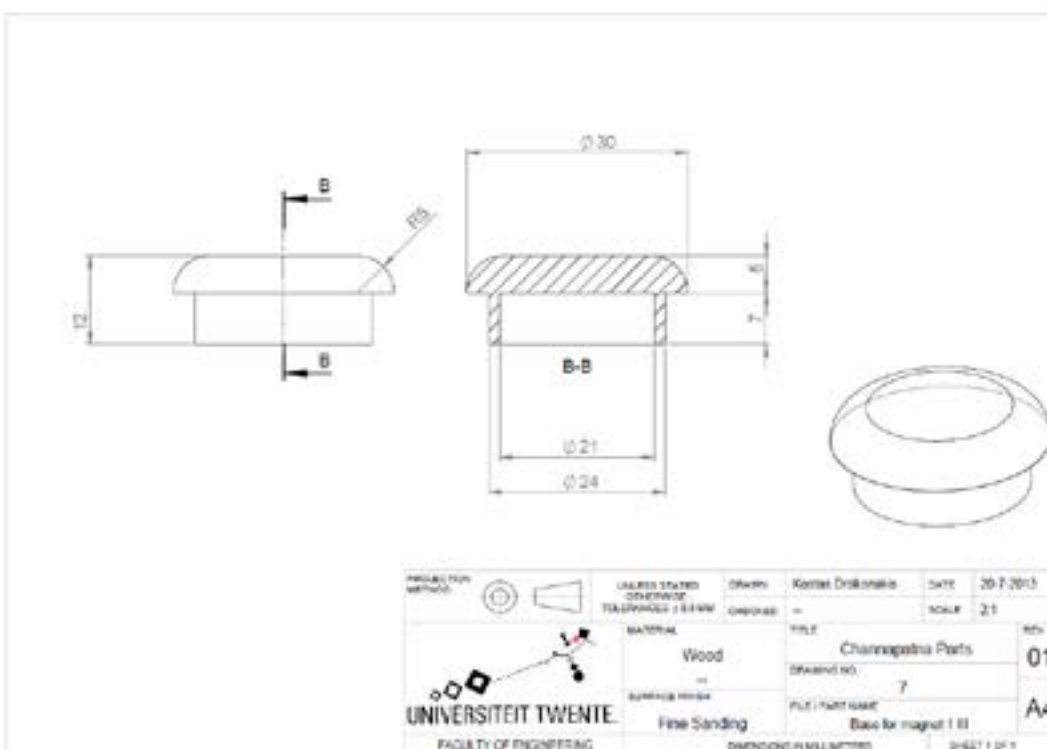
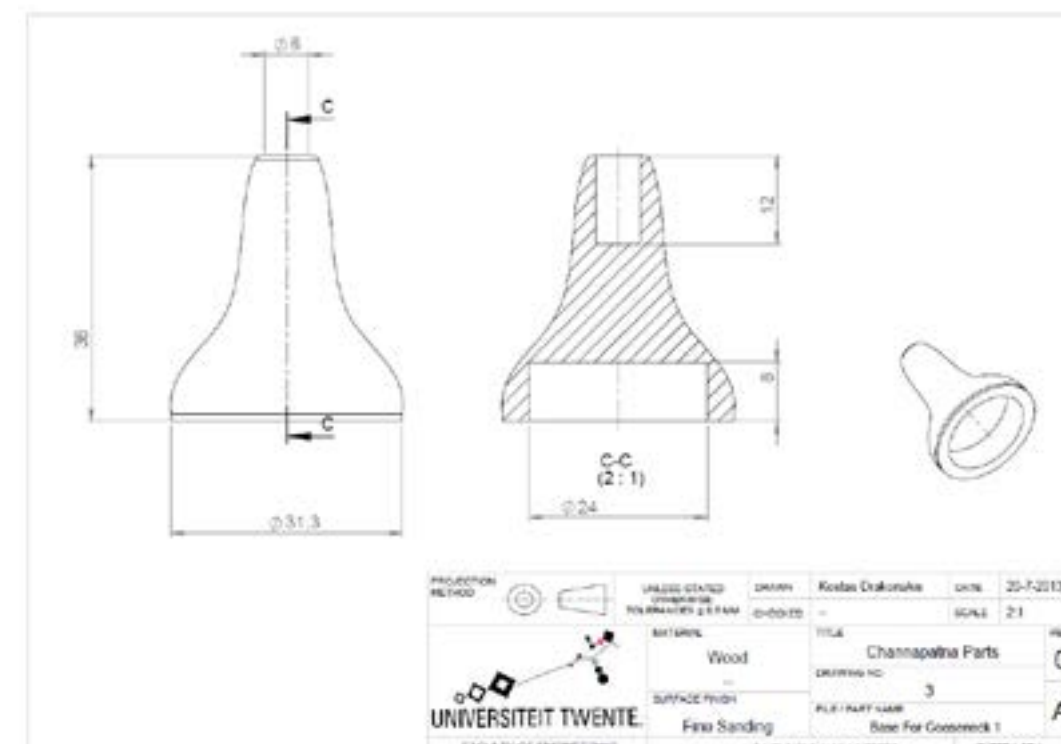
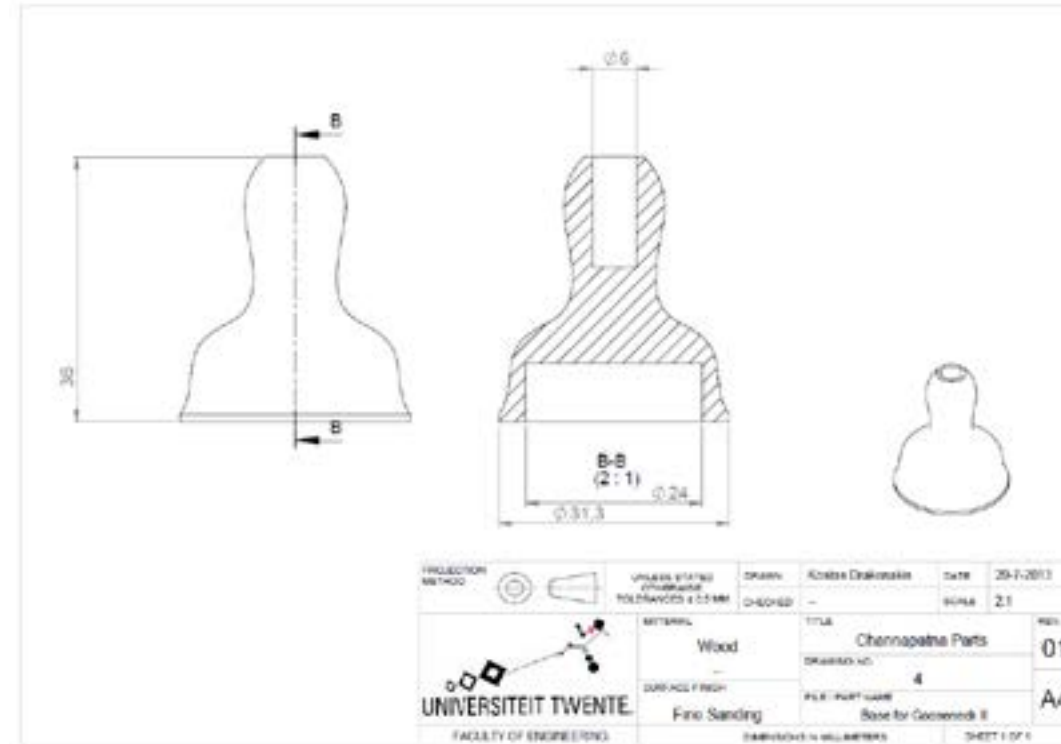
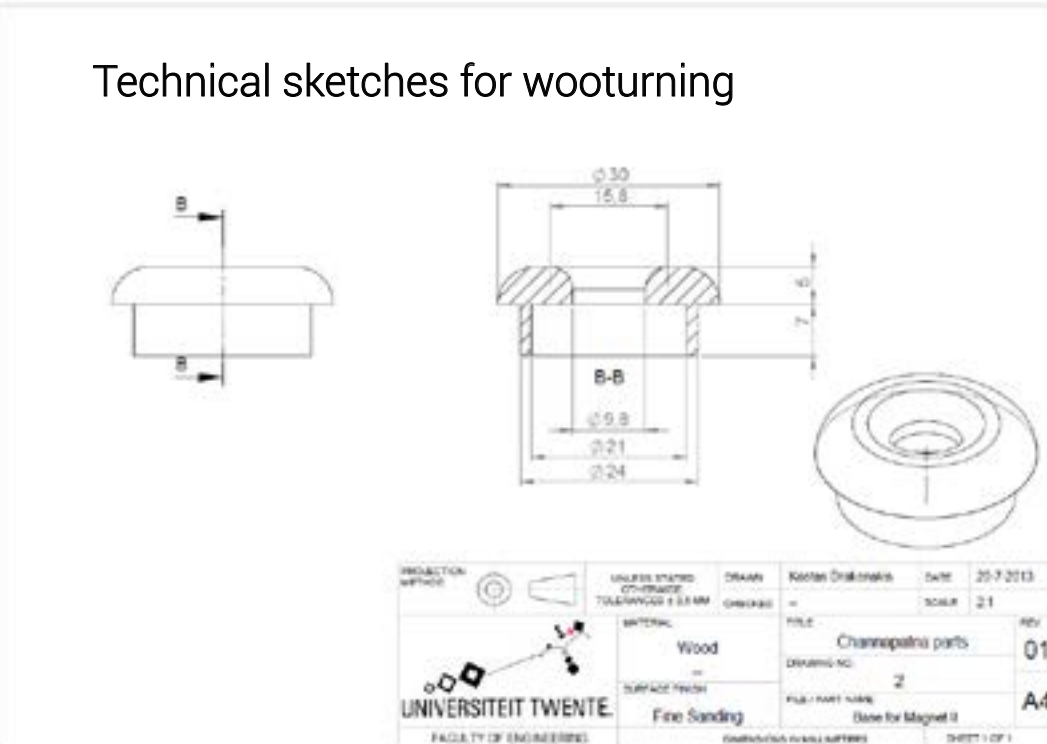
As the drawing in the red circle revealed the idea finally popped out, and pulled into the main ideation and execution phase. This drawing gave the idea of a material object being removed from its context and be grabbed somehow away from the Interactor and the Interaction Context. It was this thought that was inspired by the visual interpretations from the Maha Kumbh Mela. The form seems like flexible grabbing element that has the property to hold every form provided to them through bending. The idea of this form was so strong that dominated its presence in 'The Process' and managed to be carried as a main subject for conceptualization and ideation. All the sketches from the ideation phase were discussed with the supervisor from Mubhi and Studio ABD for advise and design direction. This assisted, in conjunction with the attributes determined by the analysis, in the final execution of 'The Process' in which 'The Processor' came up with a final narration; a final concept and an User-Artifact-Semiotics Concept that would represent the final idea on a more realistic and tactile (tangile) manner.

APPENDIX H

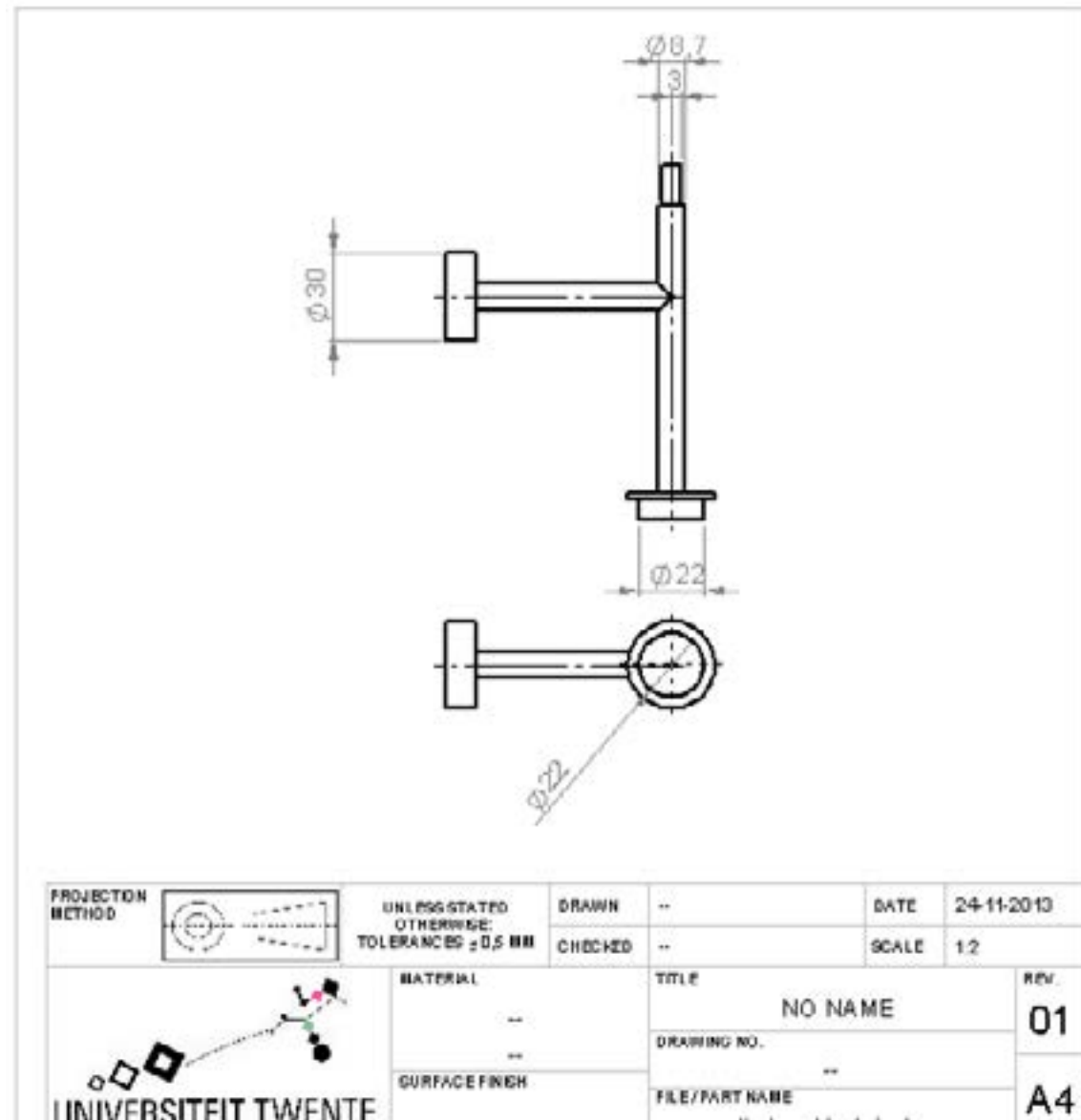
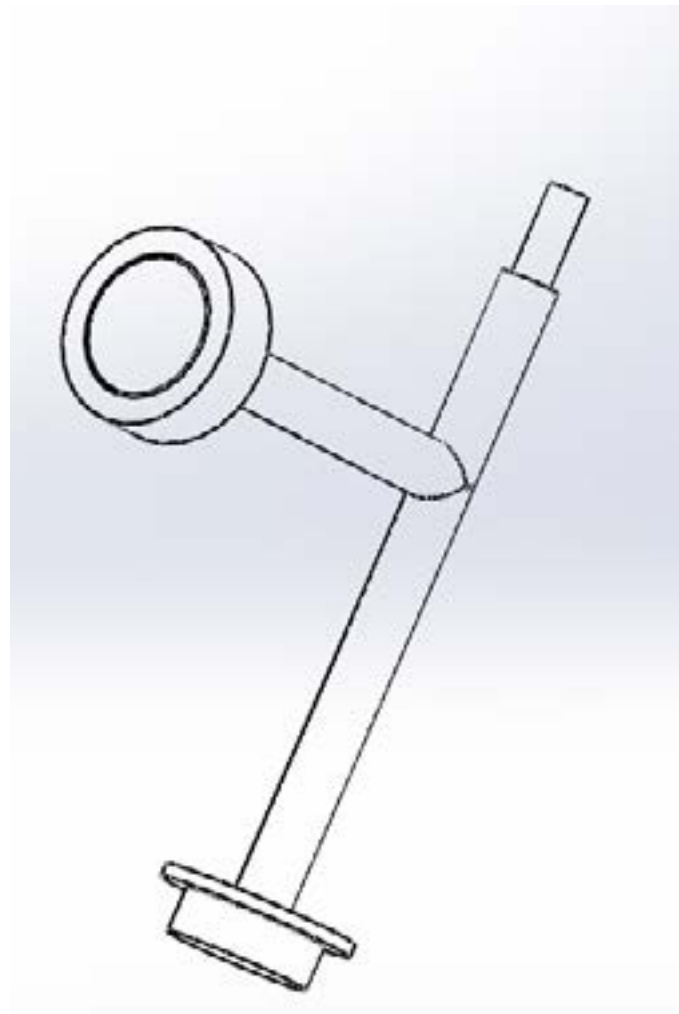
Ideation and technical sketches of the 'Naga' Edges and recommended tool for optimizing production



Technical sketches for woodturning



Tool for reducing tolerance errors during woodturning process



APPENDIX I

A picture sent to the felt craftsmen with a representation of the requested samples and production process of felt in detail



Table I.1: Namda of Tonk >> Felt sheet making process



Raw material wool.



Cleaned and separated.



Forming as per the need of size & weight of felt.



Hand pressed.



Hardening with soap water.



Finishing of edges.



Rolling machine to give more strength



Sheet dried and finished.



Manual dyeing process.



Sun & air drying.



Cutting and finishing of edges.

Table I.2: Namda of Tonk >> Construction Techniques



Wet Felting Technique: Wool is structured in layers and given form using soap water mixture which acts like a binding agent. This technique is little expensive as compared to stitching and pasting technique.



Felt Balls- Manually made and dyed in different colors.

Bag made using the same technique, Stitching is not required

Table I.3: Namda of Tonk >> Construction Techniques



Available in round shape only.

Felt Cutting using scissors.

Felt Die cutting.

Pasting technique using a locally made adhesive.



Hand stitching.

Needle Pinching technique: In this technique a layer of marino wool is applied over the wet felting structure and it is pinched with the help of needle. It gives more clean and soft look to the object.

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