“NARRATIONS OF INDIA”
(Approaching social/cultural contexts of India through Storytelling Design & Handicrafts)

BSc Graduation Assignment 2013
Konstantinos Drakonakis
“Narrations of India”
(Appealing social/cultural contexts of India through Storytelling Design & Handicrafts)

BSc Graduation Assignment 2013

Author:
Draconakis, K.
s0146246

Supervisors:
Wendrich, R.E. (University of Twente)
Lutters, D. (University of Twente)
A.Banod (Studio ABD Design Services Pvt Ltd)

Studio ABD Design Services Pvt Ltd
Lakeview Farm,
Whitefield – Old Airport Road, Ramagondana Halli,
Bangalore, Karnataka 560066 (India)

Universiteit Twente
BSc Industrieel Ontwerpen
Postbus 217
7500 EE Enschede (NL)

Publication Date: 22.11.2013
Pages: 179, Appendix: A-I
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 to 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 accepting 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 a concept for a collection of domestic and decorative products called 'Mubhi'. Main characteristics of this collection of products are 'Immateriality of Life', storytelling design and products that represent India and Handicrafts as production processes.

During this three-month 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 research and holistic approaches to 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 were the main subject related to the production process and choice of material. During the realization process, various craftsmen were approached, and workshops were visited where various parts of the final concept took place. During these visits, suggestions and discussions were made related to production optimization and quality improvement. The main aspect in this case was what influence contemporary design can have on handicrafts and vice 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.
Introduction
The last steps before graduating as an BSc Industrial Design Engineer had also to be the most influential. For the final 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 materialistic way of production in large numbers by giving a more immaterialistic character to design. The word used in ABD in this sense is ‘mattirialistic’ (matti in Indi 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 first-hand.

The studio ABD offers 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 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, especially 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 Ettorre Sottsass. His experiences seem to have had a significant impact on his design mentality and the 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 role in the ideology of a designer. Ettorre Sottsass is one of the most recognized designers/architects of the 20th century. He is mainly known for being the founder of a postmodernist design style called ‘Memphis’ (1980s). In the Memphis group, many other important designers were involved like Andrea Branzi, Michael Graves and others. Memphis is mainly recognized as a highly colorful and visually dynamic design revolution that would reveal the first steps of how designers and consumers would leave modernism behind, a movement that was present since the 1960s and that started leading for more “wildness” in visual and morphological aspects of their daily lives.
Ettore Sottass 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 Sottass 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 Sottass 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 analyzed in a later chapter. It seems though, that color also plays a major role in the designs Ettore Sottass 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 Sottass 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 Sottass 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 gray meaning something very elegant (I don't know: once I saw pictures of very rich and very..."

Figure 1.1: "The designer himself, Ettore Sottsass" holding one of his most iconic ceramic creations, the Shiva vase. In the Hindu religion Shiva's genital, called Lingam, are praised mainly because of mythological reasons. There are many interpretations through different forms and colors to find in the Indian culture. In our culture though, male genitalia would be more related with female aspects. The aspect is very difficult to find in India due to religious restrictions. Is Sottass in this case trying to approach both sides? Reflection and approach?
elegant people with grey hats at the Ascot races. Is that true?) “…because grey is a very sad color. Why so much is going on, 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.”

Sottass 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).”

Sottass 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 which would influence the Yantra:

“In these ‘Terracotta Yantra’, the colors have no quality at all: they don’t give any emotion; they taste like thick slice of dry cork. But the quality of the glaze is even more tasteless.”

This can be interpreted as an attempt to give no value to his work. Sottass puts a lot of attention again on what the setting shall be where Yantra can be placed and more specifically the surrounding. He believes 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, Sottass 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, Sottass 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 1.3: “Stepwells”
Another interesting comparison between the beautiful constructed stepwells (right) that can be found in famous cities around India and the Y28 vase. In this case, the geometrical 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 levels.

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 the granite sculpture reaches the 3 meters. In this case, Sottass is being inspired by architectural details but still tries to remove details and to approach a more abstract compilation of geometric forms.

Figure 1.5: “Lingam”
The Lingam (a meeting place in Sanskrit) is a religious symbol that represents the genital of one of the main gods named Shiva. Sottass took the form in this case to create a single users’ ash tray. Again the details are limited to the minimum and only the shape has been inspiring mainly for its form.
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 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 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.

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.

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 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 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.

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 1.6 a & b: The Yantra collection as presented in the spaces of the VIVID Gallery in Rotterdam (The Netherlands), August 2010. 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.
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 revolutions and how to doubt and challenge them. These were subjects that fascinated Sottsass. He would often be driven and inspired by that 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 Sottass would not only be inspired directly by forms 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 Diego Grandi as a student, Sottass 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 even arrive at any tourists’ eyes. 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:

“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 things visitors, travelers and tour guides 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…). Sottass travelling the world for Domus. To him Domus owes an endless number of signals, signals from far away. ”

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. Sottass 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 basis and yet again so rich, amazing aspect well known or forgotten in Europe can inspire people to dare to create and act more intuitive and free.
From his words it becomes understandable that Sottsass was influenced by the ideas of Eastern cultures, 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 where two metals generate electricity, if I decide to use two languages or combinations that make people think. "I was quite interested in Oriental cultures, and especially those from India," Sottsass, as explained:

I was quite interested in Oriental cultures, and especially those from India, and talked about how he was triggered by the writings of Ginsberg. By observing more direct aspects of Memphis creations, once again, we can witness forms or names that have Indian roots as sources of inspiration. The Ashoka lamp, one of the first lighting designs made by Sottsass, owes its name to influences from Indian cultures. The lamp was named after an Indian emperor of the Mauryan dynasty, Ashoka (ca. 304-232 BC), known for his missionary and cultural activities.

The Ashoka lamp, one of the first lighting designs made by Sottsass, owes its name to influences from Indian cultures. The lamp was named after an Indian emperor of the Mauryan dynasty, Ashoka (ca. 304-232 BC), known for his missionary and cultural activities. The lamp was named after an Indian emperor of the Mauryan dynasty, Ashoka (ca. 304-232 BC), known for his missionary and cultural activities.

By observing more direct aspects of Memphis creations, once again, we can witness forms or names that have Indian roots as sources of inspiration. The Ashoka lamp, one of the first lighting designs made by Sottsass, owes its name to influences from Indian cultures. The lamp was named after an Indian emperor of the Mauryan dynasty, Ashoka (ca. 304-232 BC), known for his missionary and cultural activities. The lamp was named after an Indian emperor of the Mauryan dynasty, Ashoka (ca. 304-232 BC), known for his missionary and cultural activities.

By observing more direct aspects of Memphis creations, once again, we can witness forms or names that have Indian roots as sources of inspiration. The Ashoka lamp, one of the first lighting designs made by Sottsass, owes its name to influences from Indian cultures. The lamp was named after an Indian emperor of the Mauryan dynasty, Ashoka (ca. 304-232 BC), known for his missionary and cultural activities. The lamp was named after an Indian emperor of the Mauryan dynasty, Ashoka (ca. 304-232 BC), known for his missionary and cultural activities.
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 1981. In the outlying of the ‘Bharata’ collection (Bharata is a legendary emperor related to Hinduism and Jainism), boretti published a book in which he dedicates this collection to the Indian craftsmen. This means it is no wonder why Sottass praises their work in such a way: “Designing for Indian craftsmen is a very ambiguous job. 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 to what extent all this energy of poverty and patience is being used. It’s difficult to say to what extent their existence is been inspired.”

In the case of the ‘Bharata’ collection, Indian aspects are not really found in form; they pass as materials which are common in Indian craftsmanship.Granite, hammered copper and turnery combined with lacquer are none of the processes Sottass 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 remain unalterable in time is the least to do after being inspired by their creations.

As in image 1.8 and in one of the 7 wonders of the world, the Taj Mahal, a lot of the handicrafts observed in designs of the ‘Bharata’ collection. Granite is a material used pretty often, and mostly trusted by the Indian culture so far as it is always found unalterable and color. Indian marble dominates space through its condensed consistancy and color. Indian marble is to find in 10 varieties, all of them from different areas around the country. As it is, it is worth mentioning that marble is to find in 10 varieties, 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 observations and experiences in this limitless culture were an important catalyst for generating this massive amount of work he left behind of which some bits and parts where 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 aura or a certain atmosphere for approaching 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, caste and attitude of people from where information can be gathered by observations in the surrounding and experiences (empirical).
- Cultural aspects: handicrafts, morphological aspects of architecture and all kinds of clothing, food, music, dances and decoration, festivals and festive occasions. Ways of gathering information is also in this case based on an experiencing and observational ways.
- Literature: India has one of the biggest books that have ever been written called the Mahabharata. Besides, the stories and myths drawn out from it, history and religion are endless. Literary material is one of the basic elements in the design of Sottsass as explained earlier.

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 idea 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, became stronger by nostalgia.

People who visit India can easily be put into two main categories: the one 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 attitude and the ideology he would try to transmit through his designs is could be placed into the category of the humans who really love India and have reaped experiences that change the way they 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 Sottsass (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 Maanen, 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 Sottsass (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 creates 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 is 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 of cultural elements that have a story to tell (e.g. theatrical and in general art) and other related to ideological or spiritual ideas behind it (metaphors and semiotics). 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 necessities 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 reaction of the user do not always transmit the message of ideas behind the product. Instead, the user was trying to imagine in the first place. What is possible though is to provoke 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 react or should interact with the designed concept even though they are not aware of what the aesthetical or functional aspect of the concept does. 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 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 assembly 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. As he is interpreting and assimilating functional characteristics, he identifies or provides to the form, the ‘interaction’ is evolving into ‘use’ and the ‘form’ into ‘artifact’. 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 narration 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). 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 fragmented 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 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 evolution of the Interactor is in User and The Form is 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 characteristics 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 us to a way of documenting the particular way story-telling will come to existance. The hypothesized "understanding" starts with a description of a general overview of the processor called "The Designer". The physical attributes of each designer are mainly developed through adaptations and utilization of tools, in order to generate these manifestations and presentations.

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 interpretations of solutions and to evolve these into perceptible, tangible and sensible representations. Initially, a general 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 to by 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 adaptations 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), 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 be involved.

Once the designer is "dropped" in an Imbuing Context (Figures 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.
Imbuing Context.

Also that, will contribute to the overview of the interactions in the person in the designer and define the aspects that construct his back-

ground. Therefore it is important to examine that generates personal interpretations and material in order to construct the narrations (quantitatively and qualitatively) that are trying to enter the character. The structure of personal and emotional characteristics and which these characteristics are, will determine the scale of allowance and filtering of the narrations of the Imbuing Context is related to two aspects. Firstly, we have the intensely and the specific character in the presence. In the context of signal/narration is being received iteratively or intensively there is also a greater chance that the processor will gather materials from this narra-

tion. Secondly, the level of exposure is also based on personal attributes. These are also the aspects that determine the uniqueness and the narrations and ways of choosing are more related to the personal identity and characteristics of the individual person that is in the designer.

It is also what the processor should chase as these clashes will reveal the

manifestations and interpretations depend on the respond of receptors (figure 2.3) to stimuli, the sensory perception and feelings of the processor and will lead to the develop-

ment of the Imbuing Context (User-Artifact-Semiotics Concept). Therefore it is only able to narrate and let the semiotics come out and reveal the user-artifact-semiotics context. As explained earlier the narrating material and the way it is being processed has not only to do with this clash is being witnessed. There might be privileges and barriers and constraints during the process from this angle per-

spective provided by a multicultural background. Therefore, investigating the multicultural behavior for this project has been generated.

Firstly, there is a strong commitment to differences (not eliminating them, but also barriers and constraints during the process) as a way of enriching and helping to form the whole. It is important to preserve whatever is most valid significant and valuable in each culture as a way of enriching and helping to form the whole. Therefore, investigating the multicultural person that can affect or be related with exercising the role of multicultural person. Adler gives his own description of the multicultural person. He analyzes all multicultural personalities and explains what the advantage of his as he refers to as "a person who is socially and psychologically a product of two cultures, who sees himself as a multicultural person that can affect or be related to exercising the role of the multicultural behavior. Adler states that this behavior is a way of enriching and helping to form the whole. It is important to preserve whatever is most valid significant and valuable in each culture as a way of enriching and helping to form the whole.

Behaving susceptible to changes is also another aspect (susceptible as in 34
and experienced cultures. That gives immediately a sense of comparison reveal on the surface. For example in that case is detecting a narration or to detect new aspects of the new culture but can also allow similarities to mindfulness plays also a role in the generation of nostalgic feeling and conditions processor needs a strong culture in order to see the changes that have to be related escapism and flee tendencies. That can appear by the of belongingness that can be present. The multicultural type can, in some to the way narrations have been created in the past. There is also a feeling perceptions to them in order to come with new narrations. That provides an opportunity to create new narration and to create a reflective character between form, functionality and human response. In other words, there is making a proactive approach and directionless antithesis and blend in. Vulnerability to receiving as many stimuli is a characteristic (Lifton, 1977) for 'multiphrenic' used by Erikson is, "a diffused identity." This is a terminol- need to be aware of for giving a narrative shape to the experiences that come multiphrenic (multiple identities pieced together from the multiplicity needs to be adapted and absorbed. Time is needed even if the processor is in pos- As mentioned earlier, cultures with great diversities, like India, need time to receiving narrations, especially when a culture is witnessed directly (indi- towards him with a great attraction force (Figure 2.2). Because of the lack ness plays also a role in the generation of nostalgia feeling and conditions related to multiculturalism or any other form of social adaptation. As the processor gets used to the cultural experiences happen in a short amount of time and that results avoidance of deeper involvements. In the pursuit of narrations is an intuitive process that relies on the exposure which in the cases of the multicultural can be very objective as his identity is essentially inclusive of different life patterns. Vulnerability and Timeliness: The strong awareness of fluidity to identities and cultures of the multicultural processor is one of his significant character- of mediating messages in our environments) (Erikson, 1957). Another term clearly boundary and form, he or she is susceptible to confuse on the pro- and the reactionary. In other words there is lack of boundaries/limits in finding and the insignificant, the important and unimportant, the visionary towards him with a great attraction force (Figure 2.2). Because of the lack ness plays also a role in the generation of nostalgia feeling and conditions related to multiculturalism or any other form of social adaptation. As the processor gets used to the cultural experiences happen in a short amount of time and that results avoidance of deeper involvements. In the pursuit of narrations is an intuitive process that relies on the exposure which in the cases of the multicultural can be very objective as his identity is essentially inclusive of different life patterns. Vulnerability and Timeliness: The strong awareness of fluidity to identities and cultures of the multicultural processor is one of his significant character- of mediating messages in our environments) (Erikson, 1957). Another term clearly boundary and form, he or she is susceptible to confuse on the pro- and the reactionary. In other words there is lack of boundaries/limits in finding and the insignificant, the important and unimportant, the visionary towards him with a great attraction force (Figure 2.2). Because of the lack ness plays also a role in the generation of nostalgia feeling and conditions related to multiculturalism or any other form of social adaptation. As the processor gets used to the cultural experiences happen in a short amount of time and that results avoidance of deeper involvements. In the pursuit of narrations is an intuitive process that relies on the exposure which in the cases of the multicultural can be very objective as his identity is essentially inclusive of different life patterns. Vulnerability and Timeliness: The strong awareness of fluidity to identities and cultures of the multicultural processor is one of his significant character- of mediating messages in our environments) (Erikson, 1957). Another term clearly boundary and form, he or she is susceptible to confuse on the pro- and the reactionary. In other words there is lack of boundaries/limits in finding and the insignificant, the important and unimportant, the visionary towards him with a great attraction force (Figure 2.2). Because of the lack ness plays also a role in the generation of nostalgia feeling and conditions related to multiculturalism or any other form of social adaptation. As the processor gets used to the cultural experiences happen in a short amount of time and that results avoidance of deeper involvements. In the pursuit of narrations is an intuitive process that relies on the exposure which in the cases of the multicultural can be very objective as his identity is essentially inclusive of different life patterns. Vulnerability and Timeliness: The strong awareness of fluidity to identities and cultures of the multicultural processor is one of his significant character-
the processor can be an ADD patient or not. It is about the anthropologic
The intention in this case is not to bring out a diagnosis related to fact that
methods in the Imbuing Context will be applied.
this process of storytelling and its effect on their processor brings him a step
in this case is that personal interpretations have the main role. Witness
- \( \text{Simultaneous}, \) \( \text{Expansive} \), \( \text{Bottom Up Thinking} \): Many nar-
- \( \text{Imaginative} \): always a strong assistance in generating interpreta-
- \( \text{Stories & Metaphors} \) and \( \text{Facts} \): Narration and storytelling is all
- \( \text{Constantly monitoring their environment} \) and \( \text{Able to throw them-
- \( \text{Stories} \) and \( \text{Narrations} \) though detected in the Imbu-
- \( \text{Careens} \) more to the Hunter's behavior. That
definition that takes many forms and influ-
- A message that tells the particulars of an act or occurrence or course of
- In this part we focus on how 'The Processor' is able to provide the right
time of interpretation. It is the context on which the processor the designer in this case focuses on.
- The presence of the 'Interactor' and the 'Form' is sensed in the
- the processor (the designer in this case) focuses on. The semiotics of
-Evolved into User and the Form into an Artifact. It is the context on which
- From the number of darkened attributes in table I (Appendix B) we can
- the processor himself has based his Narr-
- This shows that the narrations a designer has to create are nothing more
- the processor (as the designer) is putting together his interpretations of what tasks can be given to the 'Form'. This is how
- The Processor is given to 'the Artifact'.
- The Processor and the Artifact are two forms. This Separations also reveals the contexts involved
- \( \text{User-Artifact-Semiotics Context}. \) The processor himself has based his Nar-
- This analysis shows that storytelling is not just a part that comes with the
- The Processor have given to 'the Artifact'.
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 extract the first source, 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 processors 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 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 individuals who can act as links between diverse cultural systems. "The mediating individual (The Processor) incorporates the essential characteristics of the multicultural person. 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 through 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') 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 interactors’ group 1: The Indian Metropolitan Woman - The Catalyzing Class

By observing the contemporary Mubhi product types and aesthetic 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. Whether 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
Supermarkets, malls and companies that have come to assess investing opportunities in the Indian market. Together with all these new definitions and ideas, we see the signs of new needs and demands with materialism filling the self-presenting addiction that exists among us. As the "product developer" are being entertained by social ideals like "interactor group" and "seen as lower class, new (higher) standards are being perceived in the Indian society, forms at these standards and therefore India has been an important factor in forming product designs in the 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 materialist behavior into India. The design response to this materialism should be drawn out of social aspects in India, predominantly by telling narratives that exist through clashes between lower class (India) and this Western mentality. 'Middle class' in India.
The attempts to describe middle class reveal that it is difficult to attribute value to a specific type of middle class as their attitudes are not properly defined. Indeed it would appear that the "traditional" middle class deals for stability in a sense associated with Indian and surpassing Indians with a Western consumer behavior. Still, this not middle class (designating visibly a very classic class that subsist nowadays to be able to shift into the middle class and to earn). It could be said that the existing class are the first effect of the clash between values of the Indian culture and the West. Indeed possess such a strong culture that can even moral social definitions, from which their existence is taken for granted in the west, and create something new, popularizing India. This is also notable in the case of architecture and products that have made their way to India but have been transformed and adapted to the way Indians wanted them to be.

As India is guiding the processor into an Imbuing Context, the narrations are transformed and adapted on the way. India's daily life and social characteristics can offer as an Imbuing Context. The processor has collected many narrations that The Processor has shared with us and the narrations that The Processor has collected we can conclude that the catalyzing class are a volatile class too vulnerable yet to be able to sink into the middle class. It could be said that the catalyzing class are the ones that come from poor families and then: Sight. Such a comparison could describe how adjustment, in general, takes place in this Imbuing Context.

The first signal or stimuli arrive immediately after "The Plunge" in the context. The impressions in his first instance very strong as adaptation of the normal perception and receptors take a bit of time. It is feeling similar to the one occurring to the human eye during rapid brightness change from darkness to a space with extreme luminance (accommodation). 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 there: "Sight." Such a comparison could describe how adjustment, in general, takes place in this Imbuing Context.

By looking at the images in the collage the first term that might sound as most related to represent these images is poverty. Definitely and undeniably there are (still) strong signs of poverty in major groups of the social classes that exist there. Such poverty has become more developed from time to time, some aspects remain the same. As new products and technologies are being introduced to India's society or culture, a majority of India's society treat them with not any special attitude. They have this strong tendency to keep things as they were, just because they function fine and do not seek to be spoiled by an alternative and more optimal solution. This idea of finding solutions is also a very strong aspect that enhances inventiveness. Alternative purpose by the attributes of an artifact (e.g. mechanical properties) is another semantic that the final narration could fulfill. Immaterialism through inventiveness could be approached by an attitude of practicality by the final narration's functional semantics.

SEMOTICS FOR THE FINAL NARRATION

Narrations described in the previous pages about India's life in action show that average Indian is much lower (relatively) compared to Western standards. As India is guiding the processor into an Imbuing Context, a vast amount of narrations are witnessed and are fulfilling the tasks for the day, with all kinds of products and artifacts. In these narrations, of which their existence are taken for granted in the west, and created something new, popularizing India. This is also notable in the case of architecture and products that have made their way to India but have been transformed and adapted to the way Indians wanted them to be.

As India is guiding the processor into an Imbuing Context, the narrations are transformed and adapted on the way. India's daily life and social characteristics can offer as an Imbuing Context. The processor has collected many narrations that The Processor has shared with us and the narrations that The Processor has collected we can conclude that the catalyzing class are a volatile class too vulnerable yet to be able to sink into the middle class. It could be said that the catalyzing class are the ones that come from poor families and then: Sight. Such a comparison could describe how adjustment, in general, takes place in this Imbuing Context.

The first signal or stimuli arrive immediately after "The Plunge" in the context. The impressions in his first instance very strong as adaptation of the normal perception and receptors take a bit of time. It is feeling similar to the one occurring to the human eye during rapid brightness change from darkness to a space with extreme luminance (accommodation). 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 there: "Sight." Such a comparison could describe how adjustment, in general, takes place in this Imbuing Context.

By looking at the images in the collage the first term that might sound as most related to represent these images is poverty. Definitely and undeniably there are (still) strong signs of poverty in major groups of the social classes that exist there. Such poverty has become more developed from time to time, some aspects remain the same. As new products and technologies are being introduced to India's society or culture, a majority of India's society treat them with not any special attitude. They have this strong tendency to keep things as they were, just because they function fine and do not seek to be spoiled by an alternative and more optimal solution. This idea of finding solutions is also a very strong aspect that enhances inventiveness. Alternative purpose by the attributes of an artifact (e.g. mechanical properties) is another semantic that the final narration could fulfill. Immaterialism through inventiveness could be approached by an attitude of practicality by the final narration's functional semantics.
Figure 1.4. "A Woody Wash Basin" In the mountain-located village of Turtuk, a family has used the woods collected for the Himalayan winter to create a sanitary ware for their house. An interesting feature is the left "extension" - the branch that is probably used for hanging towels. The hollow surface is covered with concrete.

Figure 1.5. "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, as we see in the picture, garners of the pedestrian step is borrowed...
A strong element by which these concepts become irreplaceable is their sustainable way they can be used (repeatedly). With the same example, a banana leaf after a meal can be used for a particular number of occasions. After its brief existence, a new banana leaf would easily be available and cheap enough for a common Indian to enjoy his meal. In another value, a banana leaf is an irreplaceable concept as a material thing (product) can be replaced very easy. The production (agricultural by-product), availability and disposal (biodegradable) are cheap and easy after their short period of use for the object that becomes replaceable and in the concept. A laugh has a similar idea behind it. After every disposable laugh it's a same thing that replaceable. And there is no requirement to produce (laughing) and cheapen a pair of trousers and has and has the right attributes for optimal performance in the local climate.

This is what earlier means 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 semantic that leads towards the immaterial idea. This in the context is again relative to their sense of inventiveness and practicality they possess. Figure 3.1 from the collage is very indicative in this case. Also, examples like the ones we see in the Western standards and the consuming behavior that comes along with it. By observing Indians in general how they respond to form with inventive and intuitive thoughts and are made by them. An irreplaceable concept is a concept which even the West (and not only the Indians who are imitating it) can learn 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 participants approached are males and females from Dutch institutions and Graphic design or Media Design students from the University of Twente. Other participants are graduated designers or design students. Most of them are actually Industrial 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 order to specify their opinion about India, its culture, a digital questionnaire has been taken through Research 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. About all of them are actually Industrial Design students or Graphic Designers. Some have also got design education from Dutch institutes and Graphic design or Media Design students of the Saxion School in Enschede. The nationals and genders were asked about their opinion of how to visualize immaterialism and storytelling. The participants were asked about their opinion of how to visualize immaterialism and storytelling. The results will provide information about how much clearly the developed concept must have when it comes to making the users understand what the idea is all about. Another hypothesis is that there might be bigger chance that the chosen participants are more and more 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 Westerners' general opinion is about India, how the impression materialism and storytelling. The participants approached are males and females between 20 and 30 years old. They claim an assembly of intellectual level and currently interested in contemporary products in their daily life. The questions were kept open. By this, their opinion will not be manipulated
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. Literally, as time passed the interactors evolve into 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 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 to target groups are approached. Further analysis on the behavior and mentality of the particular group gave-ease 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 collected from these narrations created the first Imbuing Context and manifestations are semiotics for the final narration in the form of requirements and characteristics.

"These manifestations are based on the change of mentality of the interaction group (Catalyzing class) and the behavior to artifacts, products 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 interactors.
- 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/her inventiveness and practicality that would lead him to a more immaterial behavior in the future.

Analyzing the Interactors'groups gave vital information and plenty of narratives and first clues 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 narratives 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. After the Catalyzing class, the idea is to approach more interactors' groups suitable of India and specifically in the western setting. The two prior groups in this case are in consensus with a standard consuming mentality and buying behavior and people for are involved with 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 opinions and desires are about immaterialism, storytelling applied on design and Indian society and culture in general. The results of such questionnaires can be seen in Appendix C.

The first interactors' group is defined 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 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 to target groups are approached. Further analysis on the behavior and mentality of the particular group gave-ease 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 collected from these narrations created the first Imbuing Context and manifestations are semiotics for the final narration in the form of requirements and characteristics.

"These manifestations are based on the change of mentality of the interaction group (Catalyzing class) and the behavior to artifacts, products 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 interactors.
- 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/her inventiveness and practicality that would lead him to a more immaterial behavior in the future.
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 in 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 religion as a cultural aspect that can be found in any form and any place and has been a major factor in the creativity or 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 very 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 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 occasions, 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 seems to be discontented, there is a lot of time spent. In the daily rhythm of this country, even though these are many problems related to organizing the system, it seems a new aesthetic element will 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 in constructed forms. It seems as if it is a beautiful 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.
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 organized and compiled on the most attractive decorative way. It seems that the time for setting all these forms and structures is no so precious as their products.

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

Mandalas are spiritual symbols everyone with a different purpose and meaning. Every morning the ladies of the houses would make one or two with hoospowder. Every time these are different in shape and size. An amazing narrations of decorative creativity and morning spirituality.

In cleaner of the Studio and Office of ABD would everyday 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.

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 decorative elements cover everyone and everythings that is present in this occasion.

Men could not be missing from the party of decorations. From kings to servants, in traditional India all man like to be covered with colors.
Figures 4.4.1 (left): “Gates of Jaipur”

A different state of architecture and arts. Each one of them has left something decorative behind as it was some form of competition. Even though they are all dead, their decorative stayed till our times.

Figures 4.4.2 (top-middle) & 4.4.3 (top):

“Gothic and Corinthian Rhythm India Style”

Gothic churches all over Europe remind a lot of Indian temples with their details. The same counts for the most detailed rhythm 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 rhythm pillars what their origin is the Indians would tell them: “The detail was not enough! Now it’s better! More Colorful!” I suppose that this European decorative styles dreamed what the got while mixing with India.

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 decorative stayed till our times.

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 it’s still summer. Before the hole place is covered with Himalayan snow.

Figures 4.4.5 (left):

“Ganesha is Protecting the Cargo”

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 4.5.1 (left): “Ganesha is Protecting the Cargo”

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 diverse cities in the world is made out of houseboats (woonboten as they are called in the Netherlands). The floating taxis is one of the most relaxing rides 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 and Autoricksaws of India. The Tatas and Bajas are as countless as their decorative and the labor hours spent to put them on every surface they contain.
THE DOMESTIC SURROUNDINGS

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 habit reveals that meditational character that in 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 allow each how much Indians are attached with color. The colors in clothing in some cases reveal their social status. 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 untouchable are intensively influenced by the color of colors it contains. Furthermore, they use the love of color in many other areas. Like in the wooden houses of Kolkhôr where hours and hours at labor are spent to decorate with small pieces of wood the interior 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 calligraphy warnings on the basic surfaces requested on a creative way (in order to get more attention) to 'Blow Horn', drive slow or be careful. In other narrations on trucks, drivers just attempt to ask for forgiveness for the delaying the traffic or polluting with gases and sound as by making these old and slow TATA trucks more pleasant for the eye.

More narrations from every subgroup described 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 consideration especially when the Processor has characteristics and needs to manifest through design. As we saw in chapter one, colorsหารized the memory 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 stop being their lives pleasant. It is their great answer to the poverty or basic life but than 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 life that they do not mind spending hours with them. Another they place 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 Indian treat 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 inventiveness way of life are the aesthetical characteristic of its products and artifacts that should manifest in India. Together with inventiveness, possibility and other characteristics and requirements defined as the semiotics related to the material aspects another for 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 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 inventive/creative aspects 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-
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 members. Their behavior to aspects in their surroundings have a strong connection with a decorative approach and aesthetic enhancement. Colors, as we saw in the previous chapter, can also work as a strong stimulus for semiotics. Occasions related to storytelling through actions 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 contexts will be introduced. The first one is the Kathakali Dance, an ancient form of dance based on 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 the research was to find more new imbibing 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, goddesses, heroes and heroines which, together with these gods, are involved to form the classical literature of India. It is the literature on which Hinduism is based 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/heroes. 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 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 love and other similar issues reflected 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.
Other epic 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 in which they perform rituals and how they could perform it. 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 brahmin 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 core of Hindu philosophy and practically constitutes Veda for all thoughtful Hindus of the present time. The knowledge added over time was also approached on various ways (holistic, philosophical, metaphysical etc.). These gave base to philosophical ideas and doctrines related to Western sciences. One of the main aspects of the philosophy behind these doctrines is the 'Disolution of Ignorance'. The content of these doctrines- 'reflections of wisdom' of which their time of initial appearance varies. Slowly some doctrines presented sign of sageless 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 things
  - Their end. The ultimate reflection and critical analysis on the doctrines on a philosophical level.

The knowledge gathered by this spirituality is vastly endless and has been manifested in many different forms. People in India practice this spiritually in their everyday life. We can sense the influence of Vedic thoughts in every aspect of religion. 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 knowledge has managed, after all, to provide an important amount of knowledge related not only to the idea of existence but also the ways of harmonious 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. We see these influences in every aspect of religion. 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 knowledge has managed, after all, to provide an important amount of knowledge related not only to the idea of existence but also the ways of harmonious relation between body, spirit and the space in which these exist.

Spirituality is one of the major and known representatives of India. From the Beatles to Steve Jobs and obviously Bill Gates we see many westerners 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 knowledge has managed, after all, to provide an important amount of knowledge related not only to the idea of existence but also the ways of harmonious 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 spiritually in their everyday life. We see these influences in every aspect of religion. 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 knowledge has managed, after all, to provide an important amount of knowledge related not only to the idea of existence but also the ways of harmonious 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 spiritually in their everyday life. We see these influences in every aspect of religion. 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 knowledge has managed, after all, to provide an important amount of knowledge related not only to the idea of existence but also the ways of harmonious relation between body, spirit and the space in which these exist.
One of the most ancient and direct forms of storytelling in India finds its base in the southern states 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 propagation and implementation. The performed stories are parts of the great Epics, the books of Mahabharata and Ramayana and other social mythical tales. These tales are both spiritual and religious importance of the kind behind the Kathakali. The mixture of music, dance, costumes and mime-up of such detail that makes the Kathakali 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 so 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 telling 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 telling is involved (figure 5.3). The mixture of music, dance, costumes and mime-up of such detail that makes the Kathakali dance one of the cultural representatives of (southern) India around the globe (Zarrill, 1984).

INTENSITY OF SEMIOTIC TRANSMISSION (RASA-BAVA ESTHETIC THEORY): The visual language of Kathakalli, the so called Natyasastra, is one specific act of state representation. There is only one specific state of different characters that is played by one only performer, during the whole act. One 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 scene. The story continues and the personages are changing their behavior and emotions transmitted by them except of some abstract sounds like screams. There is no specific personage that every dancer has to concentrate on but a specific state. There are no verbal signals or expressions transmitted by them except of some abstract sounds like screams. There is no specific personage that every dancer has to concentrate on but a specific state. There are no verbal signals or expressions 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 state of an act or character representation.

THE KATHAKALI DANCERS – THE POWERFUL NARRATORS

One of the most ancient and direct forms of storytelling in India finds its base in the southern states 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 propagation and implementation. The performed stories are parts of the great Epics, the books of Mahabharata and Ramayana and other social mythical tales. These tales are both spiritual and religious importance of the kind behind the Kathakali. The mixture of music, dance, costumes and mime-up of such detail that makes the Kathakali 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 so 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 telling is involved (figure 5.3). The mixture of music, dance, costumes and mime-up of such detail that makes the Kathakali dance one of the cultural representatives of (southern) India around the globe (Zarrill, 1984).

INTENSITY OF SEMIOTIC TRANSMISSION (RASA-BAVA ESTHETIC THEORY): The visual language of Kathakalli, the so called Natyasastra, is one specific act of state representation. There is only one specific state of different characters that is played by one only performer, during the whole act. One 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 scene. The story continues and the personages are changing their behavior and emotions transmitted by them except of some abstract sounds like screams. There is no specific personage that every dancer has to concentrate on but a specific state. There are no verbal signals or expressions 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 state of an act or character representation.

THEORY: The visual language of Kathakalli, the so called Natyasastra, is one specific act of state representation. There is only one specific state of different characters that is played by one only performer, during the whole act. One 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 scene. The story continues and the personages are changing their behavior and emotions transmitted by them except of some abstract sounds like screams. There is no specific personage that every dancer has to concentrate on but a specific state. There are no verbal signals or expressions 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 state of an act or character representation.

THEORY: The visual language of Kathakalli, the so called Natyasastra, is one specific act of state representation. There is only one specific state of different characters that is played by one only performer, during the whole act. One 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 scene. The story continues and the personages are changing their behavior and emotions transmitted by them except of some abstract sounds like screams. There is no specific personage that every dancer has to concentrate on but a specific state. There are no verbal signals or expressions 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 state of an act or character representation.
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 realized 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 often 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 refer 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**

In order to preserve the first attempts of visual interpretations, these first attempts are more or an initial stage in order to adapt the annual perception of The Processor to a right path between feelings, emotional reactions and knowledge gathered from this imbuing Context. The material is taken from this context and formed as desired by the performer. This adaptation will give more space for intuition and rationality to react and afterwards materialize. Image 5.6 are visual representations of facial expression based on the color of Kathakali and what they represent. The process initially starts with interpretations very similar to what makes a combination we use on the performance form its basic rights, closely. An 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 fixed. 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 explained after all the gathering of material through the senses detected different in each context. The last thing that remains before visual interpretations can be generated, is a context that would directly represent the element of immateriality. After adapting and activating ‘The Processor’ in order to start interpreting visually it is time for the Final Imbuing Context.

![Figure 5.6: “Personal Interpretations of Elements of Kathakali”](892x136)

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 becomes more and more personal and leaves 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 interpretations.
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. The Kumbh Mela is an ancient 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 Pentecost 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 means of transportation in order to reach Allahabad, in the Northern part of the country. All of them have the same task in their journey, take a dip in the sacred river Ganges in March 2013.

A POPPED UP MEGACITY (Collage 5.7)

In the dry period and as the Ganges shrinks, its shores become a vast desert. For them, waters.

Ganges meets Varanasi and crosses the Assam. The street points where the three rivers merge is the exact spot where a drop of nectar of immortality was spilled during the eternal battle between gods and demons. An immortality that is manifested by letting the current of the water taking anything. As the days go by, the festival, people different casts or social classes gather to take a dip, symbolizing an important aspect of spirituality which is the Clarence of the soul. However, there is one group of people of whom their main goal in life is to die: any form of materialism.

THE SADHUS (Collage 5.8)

Indian Inventiveness and practicality reach their top. These aspects, the immaterialism as this is the main subject of the festival. Furthermore because of the size of the crowd that visit the festival the User-Artifact-Semiotics Context in which the final concept must generated is the strongest element that appears repeatedly is the immaterialism as this is the main subject of the festival. Other occasions were such a ritual takes place is for preparing the dead for other occasions.

The descriptions of narrations Of Kumbh Mela contain most of the semiotics and attributes of our final narrations generate a micro-macro scale approach related to immaterialism. The decorative elements in the night are so strong that they can be seen from outer space. The descriptions of narrations Of Kumbh Mela contain most of the semiotics and attributes of our final narrations generate a micro-macro scale approach 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 detailed many aspects 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 appear together with a decorative sense.

The second Imbuing Context, the Maha Kumbh Mela, is reached for its completeness in representing many of the elements and attributes detected before 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 decide or interpret a tactile or visual representation. The elements seen in Kumbh Mela shows the aspects that serve as semiotics.

In prosperity shows:
Creativeness, Practicability, Multipurpose Use, 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 immateriality 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 his 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 narratives 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 prominent 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 generated 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. All 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 smartphone). 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 possessions 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 ‘hair-like’ 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 there would be a slight third of material shown in this case. There are two concepts ideated in this chapter. During this ideation also various other elements were applied in the interpretations.

Figure 6.1: “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.
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 itself, the upper extremities of the hair and the relations between them (i.e. size, number of hair, thickness, shape etc.).

The first 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 to the base.

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

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 concept of the base give the idea that the hairs are standing on one level and that they expand 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 all 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 distance from each other are bigger. The base has a new interpretation of water, not through different level as in 6.2.b but more through a harmonic way. Another difference between this attempt and the previous one is that with the edge of each hair. In figure 6.2.a 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 6.4.a) 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 bases of figure 6.4.a. The base presents small elements in a regular pattern, as if they are attached to each other.

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 to the base.
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 as the form as a more circular form is approached like a ring (figure 6.3.b). The last two pieces give the idea of a vase. In figure 6.3.a there are ceramic structures 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 a tectonic unit and very asymmetrical. The hair comes 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 object that is stuck in the hair unit. 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 interpretations 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 in the base and by this attribute the Sadhu hair can be placed wherever the interactor desires. 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 basic aspect that are taken into consideration where the form of the Sadhu hair and the various forms that can be added in the edges 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 ideation (figure 6.6.a) and the one in 6.4.a is that in the first one the interpretation is offered the possibility to attach and detach every unit separately. Something that 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 is limited to only on a flat surface level, in other words. As the example in figure 6.4.a the concept of final narrations are limiting the User-Artifact-Semiotics Context to occur only on elements of the Interaction context related to surfaces like tables or desk or in general flat surfaces. That limitation must somehow 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 have another direction.

The second category of interpretations contain the idea of attributes related to the Sadhu hair as a single unit. In one case the focus lies on the surface finish. This aspect will play a role later as we will see 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 the surface finish will play a very big role in that case. An aspect that also should be considered is that it these units should be able to hold themselves together and grab various elements from the surrounding then...
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 aspects and see which handicrafts have to be used in order to arrive at the final narrations as both of these aspects depend on the choice of materials. The details in the edges (figure 6.7.a) can also contribute to these aforementioned issues. Generating different forms and a variety of possibilities related to their forms would give an added 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 Hair"
The top figure contains various interpretations of the edge of the Sadhu hair unit. 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 the discussed narrative in every sense and which knowledge and feeling he would gather and how his perception of what he was seeing in this phase of the project "The Process" was applied in a more conventional phase of design (Ideation/Concept generation). Applying "The Process" in a literature research would be used in order to understand which 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" had reached a reasonable level of adaptation. When the project 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 Context had a great impact on "The Processor" and there were limited paths that could lead to interpretations of final narratives. Slowly though, by focusing individually on specific elements that appeared in the initial interpretations, the narratives started to appear one by one through intensification of the narrative. The following visual interpretations were still abstract and together with them also terms appeared which these interpretations supposed to represent. They led to very easy 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 that can be placed on a surface similar to a 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 concept is actually based on the idea that as a Sadhu through life-extreme forms of devotion and sacrifice to remove as many immoral aspects as possible from the world, so does this object try 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 characteristicslike 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 (flat surface alone). Besides, there is also a possibility that the Interactor's inventiveness would be blocked as the concept resulted from Concept Ideation (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 well as many samples or tighten up together it生成 many different interpretations in various locations of interaction context (from micro to macro). What is important in this case is the further development in the choice of handicraft process and with it the materials 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 ideation process, it is important to determine one of the basic elements in terms of semiotics, 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.

The term Naga is an Indian Sanskrit word that comes out of the Veda's (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 reason 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 this Shiva has his endless long hair (the trilokya) from which Ganga emanates from in a Naga—a king cobra. It is why this background and because of the form of the concept, Naga seems like an appropriate name for the final narration.

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 the craftsmen is representing many levels of refinement—from the simplest to the most technically advanced. Likewise there are many perceptions of the term 'craftsmanship', ranging from a manual laborer to a master 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 associated with them. Handicrafts in India can be seen as an evolving system. The information gathered from them was mainly grounded and understood through perceptions, emotions and intellectual insights ('The Process'). The narratives from every context so far have provided material which has been interpreted visually (sketches, concepts) or in the form of attributes for the final narration. The purpose of dropping 'The Processor in the context 'Indian Handicrafts' is on getting more tacit knowledge. This analysis does aim more at understanding their value 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 there was so much fascination 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 thrive more 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 consumer's interest. 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 best 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 identity of a specific area. Furthermore, the crafts on the aforementioned book are also categorized by the type of handicrafts, materials, techniques and the aesthetic 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 expand-
"Flexibility by the core"
The main body for the concept should provide enough flexibility in order to be bendable in various forms and be combined in a composition with more Naga Units. This flexibility though should be accompanied with enough strength that can resist forces added by various aspects. The solution in this case would be to add a core-material that could approach these properties.

"Elements for the edges"
The elements of the edges can be decorative elements but an additional aspect can be added in this case that would contribute into having steadier results while making a composition with the Nagas. The choice of material should contribute into the technical properties.

"Surface"
Textiles are a solution that can give various forms and colors and can somehow hide the core that provides the technical aspects. The best solution in this case would be to find the right textile that would give a decorative aspect but would not limit the flexibility. The textile must also endure frequent tactile contact without being worn out easily.

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. In the company in order to come up with a 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 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 fabric related to handicraft processes. Fabric processing is a basic category of handicrafts that are still very much in most parts of India. For that, finding and choosing the right handicraft process became an interesting challenge. It would be important in this case that the textiles would be sustainable enough and endure physical contact made with various objects or Users and the Nagas. In this case, by examining the 'Handicrafts in India' catalogue, some specific textile handicraft processes were detected and chosen as possible solutions for this case. The 'Handicrafts in India' catalogue is very well made of handicrafts which approach the 'nose like' idea as well as many other possible materials. Textiles that could only do flat production were eliminated (e.g. production of rugs and carpets). Processes that learned most appropriate were crochet and felt processing. Viewing (hand learning) was also a possibility that could be taken into consideration although it is related to more flat formed fabrics and textiles, new information about these processes is collected and will come up later in this chapter.

Figure 7.4: "Gooseneck Tube"
A material chosen for 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. Dimensions of fabric with a wire or a hole could be a solution in this case. Although, because that limit the number of handcrafts explored into only one (category) the best option was to choose another light material. An alternative option would be 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 7.6. 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 demonstrated 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

Before searching for the areas related to the handicrafts, there has been a search for retailers in Bangalore that could provide magnets and ‘gooseneck’ 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 7.6. 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:

<table>
<thead>
<tr>
<th>Diameter of Magnet: 20 mm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thickness of Magnet: 5 mm</td>
</tr>
<tr>
<td>Strength: 9.8 kg</td>
</tr>
</tbody>
</table>

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 each other. Finding ‘gooseneck’ tube suppliers though was quite a challenge. According to the web, in Bangalore and even in India there wasn’t supplier that could provide ‘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 into 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 7.6).
The search for a turnery workshop started by detecting in the book ‘Handmade 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 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 Chitragars 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 objects 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). Notice of the term is made from hand turned (originally tenoned) which is already grained, medium sized tree. It is all-white in color and is moderately hard. Its smooth beauty is 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 In the making images 7.6 a. In one the cap there is a hole. The idea behind it is to help the User in recognizing which cap contains the magnet and which not.
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 more (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 making road of felt production and woodturning which was explored in Channapatna. The town’s economy 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 these production centers, raw material (wool) is processed through hardening with soap and rolling, mechanically or manually (collage 7.9) 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 dying 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 over the felt sheets are treated with soap and are molded to the desired forms. For more flat parts the ‘scapled’ 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 area. 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).
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 it seemed as a motivating gesture to support a newcomer in the handicraft world/market. As she has been approached previously by Hindut, it was not difficult to contact and visit her in her domestic space. During the visit aspects were discussed related 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 a cap worn 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 in India but in Europe it is admiring to see how this handicraft 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 converts employ hundred of women to make intricate pieces for sophisticated boutiques around India. Floral and geometric designs are popular in the commercial (tourist) market.

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 one with more colors combined and on some of the reasons 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 in India but in Europe it is admiring to see how this handicraft 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 converts employ hundred of women to make intricate pieces for sophisticated boutiques around India. Floral and geometric designs are popular in the commercial (tourist) market.

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 one with more colors combined and 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 in India but in Europe it is admiring to see how this handicraft 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 converts employ hundred of women to make intricate pieces for sophisticated boutiques around India. Floral and geometric designs are popular in the commercial (tourist) market.

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 one with more colors combined and 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 in India but in Europe it is admiring to see how this handicraft 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 converts employ hundred of women to make intricate pieces for sophisticated boutiques around India. Floral and geometric designs are popular in the commercial (tourist) market.
with decorative elements. All three concepts varied in length.

CONCLUSION

The method applied in locating specific handicrafts took place by screening this great source of information related to handicrafts documented by Professor M.P. Radjan. The book/encyclopedia, 'Handmade in India', provided valuable information in detailing and contacting the handicrafts. Detailed information about the handicrafts chosen for each part was also available, especially information related to the background and influence 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 many different kinds of technical parts and hardware in one area. In general, samples of parts for prototypes developed by studio ABD can be purchased in this area. The only issue though, is knowing where each sector that provides a specific kind of hardware 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 Chandrapur. Furthermore, the handicrafts established in a specific area seem to create communities of craftsmen related to specific tasks. This reveals that handicrafts themselves are a vital source of income in the area, and to know which parts are provided can be an easy 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 the hole. With that tool tolerance can be obtained 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 7.16.

CROCHET

Finding a felt craftsman (lady in this case) was not difficult as this handicraft 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 crocheted layer did not limit the flexibility of the Naga. There are two important constraints related to crocheted production. First, a crocheted layer is usually thick which makes the material of the whole armband very heavy. Second, 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 of 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, felt 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 crocheted layer did not limit the flexibility of the Naga. There are two important constraints related to crocheted production. First, a crocheted layer is usually thick which makes the material of the whole armband very heavy. Second, 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 of labor time. One crochet sample needed one day for its 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 the 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 Indian 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:
- Felt: 260 Indian Rupees
- Crochet: 1230 Indian Rupees

PRODUCTION TIME
- Crochet: 1/day (per craftsmen)
- Felt: 80/day (per craftsmen)
- Woodturning: 40/day (per craftsmen)

A constraint that influences the production frequency is electric blackouts that occur on a frequent basis. This affects the production time as the 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 on the final production price which makes felt a better choice in this case.

SUGGESTIONS FOR ASSEMBLY
The assembly of Mubhi products takes place in the workshop of studio ABD by one man. There are also cases where assembly takes place in the workshop 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 required 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 to Mubhi for another quality check 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 this situation 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. 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 Mutili collection, the 'Naga' is very strong idea according to Mr. Bansod, founder of Mutili and Studio ABD. The main representatives of the Mutili 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 Mutili 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 Mutili products have been developed so far: screening the handicrafts, searching for possible contacts and generating contacts for future projects. Visits to the locations are necessary 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 Mutili family improvements are necessary in future stages. For a start, the quality of the final result must
be optimized by exploring the handcraft processes with solutions that can improve the quality of the production. As an example, the project 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 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 inspired by other designers. Furthermore, the Nagas can be used as an informative object through its storytelling and exercises. Furthermore, the narratives from the objects interacting with the Naga are based on (semi-)realistic, authentically telling stories that we can use after more knowledge about the massive cultural background of India to our cultures. This is after all the purpose given to storytelling in design history during this project. For the final Inceptors' group (the design related Inceptors in the West), the final version had an educative and informative character in first place. The Haga was also used by the processor as an instrument to explore the subjects of action (bending, twisting, etc.) as the approach in the cultural and social aspect as a source of inspiration for form and form. Another subject was the approach to handcraft for the realization and the related information. By presenting this object to other designers, goals of the artifact might not be clear in the 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 interactive interaction between The Processor and them. In other words, the Haga can be regarded as an indirect communication medium with which opinions can be exchanged about what is the purpose of the Haga for the Processor and the Inceptors. It can work as catalyst for discussion session related to the overall experience about the sources from which the Haga is inspired and how these can be approached. Rather, it is a purpose of The Processor to be in touch with the possible Nagas' features in merging contemporary forms of (Western) Design tacit knowledge and the handicrafts' hard and soft cultural and social presence in India. Figure 8.3: «Visual representation of the overall process»
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, ideas like the final product were on the mind. At this point, there has been a fundamental approach to identifying and engaging with the personal experiences. This results in a strong perception. A context which related to India's context was identified. Therefore it also had a strong presence during ideation 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 phases of the project. 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 spiritual aspects was a process followed as suggested by the supervisor. Learning from 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 friendliness. That did not occur though when contact was made. Big compilations of elements where initially made after the agreement of the supervisor from the company. An idea that represents handcrafts are still very alive and try to follow the current development that occurs in India. It is visible that there are cases of contemporary design and had concrete that could be brought into a next step. Slowly, by focusing on single elements through this compilation, single abstract drawing made the process or path that leads to this final (attempt to a) representation gave the space to think freely and had a very active role.

In this context, an Imbuing Context was investigated because of its aesthetic 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 narratives, it seemed that there was a great impact on the final interpretation. The Bahue Kahanim later seemed to be an event with the strongest presence of spirituality. Therefore it also had a strong presence during ideation through visual elements in order to initiate the spiritual way of life. It revealed how a design insight can be used by discovering and learning from new cultures. It was also a part of this 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 where information was gathered through documenting observations and experience through photography and video.

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 process. 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 (designing) design. With this overview the pursuit of elements for the storytelling started by analyzing the Imbuing Contexts and literary material about the Indian culture. The first Imbuing Context mentioned 'Indian Daily Life' was a context which focused on social aspects of India. The attempt to find the Imbuing Contexts and literary material about the Indian culture was treated more as a medium to gather knowledge, memories, experiences, feelings or narrations as we called them from the beginning of this process. Documenting information, applying design knowledge to quality and produce interpretations was taken to the next phase of the project. An idea that represents the hair like flexible extensions which represent the hair of the Sadhu's seemed to keep the spirit of this part of the culture alive on a traditional and more contemporary level. Examples like Prof. I.J. Radhan and Mubhi show that handcrafts are still very alive and try to follow the current development that occurs in India. It is visible that there is a sense of contemporary design 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 a final idea for the final concept and the realization phase. These processes had not caused adverse interpretations because of the various ways of life and objectives. Never the less, the Imbuing Context of Kathakali Dance was 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 spiritual aspects was a process followed as suggested by the supervisor. Learning from 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 friendliness. That did not occur though when contact was made. There were many delays that cost a lot of time to the project. These elements led to the final (attempt to a) representation gave the space to think freely and had a very active role. Learning from 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 friendliness. That did not occur though when contact was made. There were many delays that cost a lot of time to the project.

In this case, two important aspects are 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. In this context, an Imbuing Context was investigated because of its aesthetic 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 narratives, it seemed that there was a great impact on the final interpretation. The Bahue Kahanim later seemed to be an event with the strongest presence of spirituality. Therefore it also had a strong presence during ideation through visual elements in order to initiate the spiritual way of life. It revealed how a design insight can be used by discovering and learning from new cultures. It was also a part of this 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 where information was gathered through documenting observations and experience through photography and video.
objects (I'm) 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 time it stands for.

TRIBUTE TO SOTTASS

Ettore Sottsass (1917-2007), a ‘Multicultural Mediterranean’ (he was half Austrian and half Italian and was constantly travelling) gave the first directions in which to look at how to look at India. He was 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 at his ‘Indian’ 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 for the idea behind the final narration and on what kind of context it is based. The methods I have adopted are a name for the natures (huge) and how observations are collected are also seen during the process of this project. His respect to the Indian craftsmen makes more sense and as he did, years from now, maybe the Processor will recall them by dedicating a collection to their name.
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 is always more at a deeper understanding of anthropological thoughts among multiculturalists. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undoubtedly a vast amount of definitions and concepts related to the cultural identity and it is a fact that 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 suggests that the cultural identity of a society is defined by its majority group, and this group is usually distinguishable from the minority subgroups 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, death, nature, god etc.). Cultural identity includes typologies of cultural behaviors, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates behavior, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates

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 is always more at a deeper understanding of anthropological thoughts among multiculturalists. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undoubtedly a vast amount of definitions and concepts related to the cultural identity and it is a fact that 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 suggests that the cultural identity of a society is defined by its majority group, and this group is usually distinguishable from the minority subgroups 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, death, nature, god etc.). Cultural identity includes typologies of cultural behaviors, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates behavior, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates

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 is always more at a deeper understanding of anthropological thoughts among multiculturalists. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undoubtedly a vast amount of definitions and concepts related to the cultural identity and it is a fact that 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 suggests that the cultural identity of a society is defined by its majority group, and this group is usually distinguishable from the minority subgroups 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, death, nature, god etc.). Cultural identity includes typologies of cultural behaviors, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates behavior, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates

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 is always more at a deeper understanding of anthropological thoughts among multiculturalists. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undoubtedly a vast amount of definitions and concepts related to the cultural identity and it is a fact that 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 suggests that the cultural identity of a society is defined by its majority group, and this group is usually distinguishable from the minority subgroups 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, death, nature, god etc.). Cultural identity includes typologies of cultural behaviors, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates behavior, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates

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 is always more at a deeper understanding of anthropological thoughts among multiculturalists. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undoubtedly a vast amount of definitions and concepts related to the cultural identity and it is a fact that 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 suggests that the cultural identity of a society is defined by its majority group, and this group is usually distinguishable from the minority subgroups 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, death, nature, god etc.). Cultural identity includes typologies of cultural behaviors, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates behavior, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates

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 is always more at a deeper understanding of anthropological thoughts among multiculturalists. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undoubtedly a vast amount of definitions and concepts related to the cultural identity and it is a fact that 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 suggests that the cultural identity of a society is defined by its majority group, and this group is usually distinguishable from the minority subgroups 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, death, nature, god etc.). Cultural identity includes typologies of cultural behaviors, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates behavior, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates

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 is always more at a deeper understanding of anthropological thoughts among multiculturalists. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undoubtedly a vast amount of definitions and concepts related to the cultural identity and it is a fact that 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 suggests that the cultural identity of a society is defined by its majority group, and this group is usually distinguishable from the minority subgroups 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, death, nature, god etc.). Cultural identity includes typologies of cultural behaviors, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates behavior, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates

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 is always more at a deeper understanding of anthropological thoughts among multiculturalists. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undoubtedly a vast amount of definitions and concepts related to the cultural identity and it is a fact that 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 suggests that the cultural identity of a society is defined by its majority group, and this group is usually distinguishable from the minority subgroups 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, death, nature, god etc.). Cultural identity includes typologies of cultural behaviors, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates behavior, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates

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 is always more at a deeper understanding of anthropological thoughts among multiculturalists. In later stages, concept of cultural identity will be 'revisited' during the analysis of further subjects. There is undoubtedly a vast amount of definitions and concepts related to the cultural identity and it is a fact that 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 suggests that the cultural identity of a society is defined by its majority group, and this group is usually distinguishable from the minority subgroups 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, death, nature, god etc.). Cultural identity includes typologies of cultural behaviors, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates behavior, such behaviors being the appropriate and inappropriate ways of birth, death, nature, god etc.). Cultural identity includes typologies of cultural practices. It incorporates
APPENDIX B

The ‘HUNTER - GATHERER’ table of characteristics
<table>
<thead>
<tr>
<th>Attribute</th>
<th>Hunter</th>
<th>Gatherer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Constantly mentioning their environment</td>
<td>No easily distracted from the task</td>
<td></td>
</tr>
<tr>
<td>Able to throw themselves into a chase on a moment’s notice</td>
<td>Able to sustain a steady, dependable effort</td>
<td></td>
</tr>
<tr>
<td>Flexible; ready to change strategy quickly</td>
<td>Organised, purposeful; they have a long term strategy and stick to it</td>
<td></td>
</tr>
<tr>
<td>Tense; usually on guard, prey, but only when “Hot and Tired” of waste goal</td>
<td>Conscious of time and money; they get things done in time, have good “saving power”</td>
<td></td>
</tr>
<tr>
<td>Visual/Concrete Thinker clearly seeing a tightly defined even if there is no need for it</td>
<td>Prefers: “Much good things take time; willing to wait”</td>
<td></td>
</tr>
<tr>
<td>Independent</td>
<td>Team players</td>
<td></td>
</tr>
<tr>
<td>Bored by monotonous tasks; enjoy excitement; the hunt being the goal</td>
<td>Enthusiastic about the trail, “taking care of business”</td>
<td></td>
</tr>
<tr>
<td>Willing and able to take risk and face danger</td>
<td>Careful: “Looking before you leap”</td>
<td></td>
</tr>
<tr>
<td>“No time in meetings when there are decisions to be made”</td>
<td>Negotiating creates and supports company vision, aimed at whether someone is “in the room” or not</td>
<td></td>
</tr>
<tr>
<td>Imaginative</td>
<td>Literal</td>
<td></td>
</tr>
<tr>
<td>Sensitisation</td>
<td>Sequential</td>
<td></td>
</tr>
<tr>
<td>Resourceful</td>
<td>Reflexive</td>
<td></td>
</tr>
<tr>
<td>Decision maker</td>
<td>Linear</td>
<td></td>
</tr>
<tr>
<td>Top Down Thinking</td>
<td>Bottom Up Thinking</td>
<td></td>
</tr>
<tr>
<td>Creative &amp; Metaphoric</td>
<td>Empower Programmatic</td>
<td></td>
</tr>
</tbody>
</table>

Table 1: “Hunter VS Gatherer”

Using Normann’s approach and integrating it in order to analyse The Processor’s (adaptive) behaviour. The blackened attributes 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.
In the general questionnaire, many similarities can be found between the results. Most of the answers refer to social and religious aspects. The way storytelling is approached in this project could provide interesting new knowledge and educational aspects. It can be a new way of thinking that (why not?) helps to think about it, agree with it, doubt about it, in other words, challenge the way it has been approached in the past. Especially the purpose that is given to storytelling design in this project could provide interesting new knowledge and educational aspects. It can be a new way of thinking. The idea of changing the attitude and mentality of how users and consumers consort design and are being convinced about the idea of changing the attitude and mentality 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 answers for narratives and information but it 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 educational aspects. It can be a new way of thinking that (why not?) helps to think about it, agree with it, doubt about it, in other words, challenge the way it has been approached in the past. Especially the purpose that is given to storytelling design in this project could provide interesting new knowledge and educational aspects. It can be a new way of thinking. The idea of changing the attitude and mentality of how users and consumers consort design and are being convinced about the idea of changing the attitude and mentality 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 answers for narratives and information but it 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 educational aspects. It can be a new way of thinking that (why not?) helps to think about it, agree with it, doubt about it, in other words, challenge the way it has been approached in the past. Especially the purpose that is given to storytelling design in this project could provide interesting new knowledge and educational aspects. It can be a new way of thinking. The idea of changing the attitude and mentality of how users and consumers consort design and are being convinced about the idea of changing the attitude and mentality 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 answers for narratives and information but it is not exclusively based on literature or literary material.
APPENDIX D

Narrations From the Imbuing Context:
“Daily Indian Life”
A inventiveness and practicality of India is also visible in the construction methods. This southerner has run out of rope. It is why he uses zippers that someone who happened to be present had then and helped him with constructing.

Electricity and Safety Issues
Together with development and ‘modern’ and western standards for better living like electricity, Power cut off are a frequent phenomenon in India modern life. What is nice to see us in India is that these 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 to worry about.

“Aluminum Sheet Temple”
A construction made out of aluminium 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 equilibium. 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.

Figure D.2.2 (right): “Lady - Carriers”
All around the world and there arewomen carrying stuff for their home and not only. From shopping bags to purses. The forms and ‘towers’ of which the ladies in the picturesare the steady base are always worth starring. On a straight line to the top way or compiled in an enciclement every time unique and in balance.

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 ways to create static based forms that will bring everything to B at once. As long as there is enough rope.

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 perfectly placed stacks of nuts, chips, tobacco, and other stuff must go 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.

140
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

<table>
<thead>
<tr>
<th>Bhava (states of being/doing the actor embodies)</th>
<th>Rasa (‘tasted’ by the audience)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. pleasure or delight (rati)</td>
<td>corresponds to the erotic (srngara)</td>
</tr>
<tr>
<td>2. laughter or humor (hasa)</td>
<td>the comic (hasya)</td>
</tr>
<tr>
<td>3. sorrow or pathos (soka) pathos/compassion (karuna)</td>
<td>pathos/compassion (karuna)</td>
</tr>
<tr>
<td>4. anger (krodha)</td>
<td>the furious (raudra)</td>
</tr>
<tr>
<td>5. heroism or courage (utsaha)</td>
<td>the heroic/valorous (vira)</td>
</tr>
<tr>
<td>6. fear (bhaya)</td>
<td>the terrible (bhayanaka)</td>
</tr>
<tr>
<td>7. disgust (jugupsa)</td>
<td>the odious (bibhatsa)</td>
</tr>
<tr>
<td>8. wonder (vismaya)</td>
<td>the marvellous (adbhuta)</td>
</tr>
<tr>
<td>9. at-onement (sama)</td>
<td>at-onement/peace (santa)</td>
</tr>
</tbody>
</table>

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

---

**APPENDIX G**

*(Initial Visual Interpretations from the Imbuing Contexts)*
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 constrained by a 'certain level of boundaries'. Eventually this 'certain level' was the space provided by the drawing surface. The initial attempts into approaching ideation when 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) reveals. 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 gives 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 aesthetic that with their own general attributes for the first narrative. While processing visual interpretations through these contexts, there was a strong presence of abstract expression as 'The Process' would still make these contextual forms with terms rather than with forms. These words, even though abstract, were related with morphological aspects and elements (Figure G.1). There is through a strong presence of elements generally related to structure, texture and in general forms related to repeated patterns. In some cases 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 one of the attributes determined in the Context relates to multiplicity and multiple use that the final narrations had to be divided. Furthermore, it seems that the idea of 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.
FIGURES G. 3 & G. 4: "ADDING COLORS TO THE INITIAL INTERPRETATIONS"
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 cases, Sadhus place ornaments and flow- ers in their hair given to them by pilgrims. As this idea became stronger (i.e., placing 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 a 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 being grabbed somehow away from the Interactor and the Interaction Context. It was this thought that had been rehearsed by the mind of the Processor, and it was this thought that had been rehearsed by the Sadhus as a morphological element in design concepts and ideas. As the drawing became more specific, it was clear that the form was like a flexible grabbing element that had the property to hold every form provided to them through bending. The idea of this form was so strong that it 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 advice 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 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
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 1.1: Namda of Tonk >> Felt sheet making process
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>
<thead>
<tr>
<th>Table I.2: Namda of Tonk &gt;&gt; Construction Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>Felt Cutting using hand punch</td>
</tr>
<tr>
<td>Available in round shape only.</td>
</tr>
<tr>
<td>Felt Cutting using scissors.</td>
</tr>
<tr>
<td>Felt Die cutting.</td>
</tr>
<tr>
<td>Pasting technique using a locally made adhesive.</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Table I.3: Namda of Tonk &gt;&gt; Construction Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rollie Peching technique. In this technique a layer of merino wool is applied over the wet felting structure and is pinched with the help of needle. It gives more clean and soft look to the object.</td>
</tr>
</tbody>
</table>
REFERENCES
CHAPTER 1

Figure 1.1: http://www.bdbarcelona.com/en/designers/ettore_sottsass_jr.php
Figure 1.2 A: http://www.wright-now.com/search/sottsass/DD/none/LKKW/LKKW
Figure 1.2B: http://s296.photobucket.com/user/Sasha-Lotus/media/Buddhism_exhibition/IMG_0500_Yantra.jpg.html
Figure 1.3 A: http://www.wright-now.com/search/sottsass/DD/none/LKKN/LKKN
Figure 1.3 B: http://www.pinterest.com/pin/43558321367167048/
Figure 1.4 A: http://www.wright20.com/auctions/view_search/K07T/K07U/154/LA/sottsass/
Figure 1.4 B: http://www.randompicturesblog.com/2013/03/rajasthan-indias-amazing-stepwell/
Figure 1.5 A: http://www.liveauctioneers.com/item/9433680
Figure 1.5 B: http://ammantempel.net/der-tempel/gottheiten/
Figure 1.6 A: http://www.designartnews.com/news/yantra_vases_by_ettore_sottsass_vivid_gallery_rotterdam/item/0000ga_jpg/
Figure 1.6 B: http://www.designartnews.com/news/yantra_vases_by_ettore_sottsass_vivid_gallery_rotterdam/item/0000e_491_jpg/
Figure 1.7: http://www.designartnews.com/news/yantra_vases_by_ettore_sottsass_vivid_gallery_rotterdam/item/drawing_by_ettore_sottsass/
Figure 1.8: http://www.designartnews.com/news/yantra_vases_by_ettore_sottsass_vivid_gallery_rotterdam/item/0040_2749_jpg/
Figure 1.9: http://www.patheos.com/Library/Hinduism/Ritual-Worship-Devotion-Symbolism/Symbolism.html
Figure 1.10: http://www.bdbarcelona.com/en/products/accessories_and_lighting/shiva_flower_vase.php
Figure 1.11: http://postindica.tumblr.com
Figure 1.12: http://braxtonandyancey.blogspot.nl/2011/02/memphis-group-design-post-modern.html
Figures 1.13-1.18: http://www.designgallerymilano.com/bharata.html
Figure 1.19: http://design-photographs.tumblr.com/post/33892199536/braceli-more-genius-stuff-from-memphis-milano

CHAPTER 2
