Design for All

Woman Designer Year

Guest Editor: Prof Dr.Anjana Bhagyanathan, Department of Architecture and planing, National Institute of Technology, Calicut, India

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Other regular features

Guest Editor:

Dr. Anjana Bhagyanathan is teaching at the Department of Architecture and Planning, National Institute of Technology Calicut. A landscape architect and academic with an interest in the intersection of nature, culture and design, she has taught, researched and practiced for more than 15 years.Her research and practice offer strategies for basing ecological design on cultural insight and science. Biocentric interventions that have long-term positive impact on the environment forms the bulk of the practice that she engages with, and is the perspective she imparts to students. Each project and class is an attempt at altering aesthetic sensibilities – from utilitarian outlook on nature to one that is inclusive and accepts wilderness as part of human habitation. A key aspect of this is in encouraging an examination of contemporary aesthetic sensibilities for contextuality and authenticity.

Editorial

What does it mean to be authentic in design? To say that something is authentic is to say that it is what it professes to be. In design, authenticity is a credible, socially and environmentally responsible voice.It is generated by the social, cultural, economic and environmental context of the region. By nature, artifacts of authentic design belong to the society as a whole, rather than the individual. At a time when Western knowledge system and aesthetic sensibility are sweeping the still self-discovering world with a wide brush stroke, very idea of diversity is deemed redundant. Consequently, the visual experience of the world, particularly the developing world, is beginning to look alike. Until last century we have had diverse cultures with distinct ways of life and region-specific aesthetic sensibilities. Authenticity in design could soon be eliminated if we don't explore the various aspects of the formation of aesthetic sensibility in humans, its formative process, relation with context, cultural rootedness and its moral and ethical connotations. The drivers of the awakening, distortion and at times destruction of aesthetic sensibilities warrants careful investigation. In this context, it is imperative to focus on how the present way of design education is leading to homogenization as well as westernization of sensibilities.

The biggest challenge faced by modernity is the homogenisation of human cultures. The real issue is to understand how aesthetic sensibilities as manifested by the society's artifacts. In turn the manner in which they utilise natural resources are inextricably linked to the social, cultural and environmental context. Art, architecture, design and fashion education is largely responsible for moulding and conditioning the aesthetic sense and preferences of people. A pertinent question is: what is it in design education

that totally distorts and homogenizes their aesthetic sensibility and decimates their responsibility to the society and the environment?

The THANIMA conference series was initiated to address the homogenization of culture. It is an International Conference on Design Pedagogy and Contextual Aesthetics. The spirit of the conference is to engage in explorations and question the formation of related sensibilities. Even when a solution is being offered, seeing the same with a spirit of openness is the crux of the matter. The reason for organizing the conference is to address the process of mechanization, standardization and homogenization that has been sweeping the world. If aesthetic awareness through education is addressed by creating situations to connect to the natural context of the learner, an authentic design process that results in culturally rooted artifacts can stage a comeback. The organizers sincerely hope that this approach may serve to regain at least part of our lost sensibilities. Rather than expert pontification on the issues raised, the conference is about learning to tread lightly, hold explorations with humility and to invite more and more people into this journey of enquiry.

The first and second editions of Thanima were conducted at Department of Architecture, NIT Calicut, in 2015 and 2017 respectively, supported by IIA, Calicut Centre and Existential Knowledge foundation- Pune. The conference series addressed the need to overcome stultifying cultural homogenization and to recapture the lost aesthetics more rooted in our milieu. The importance of imparting education without suppressing the creative and inventive spirit in students and orienting them in culturally authentic ways was explored. Both the conferences were attended by about 300 delegates from all over India and abroad, and selected papers on various themes were presented

during the intellectual discourse. Ar. Nimish Patel of Abikram architects, Ahmedabad, Smt.Laila Tyabji of Dastkar, New Delhi and Guru Ravindra Sharma of Kala Ashram delivered the keynote addresses in 2015, while Mr. Pavan Gupta, Mr.ClaudeAlvares, Ms. Judy Frater and Ar.AnupamaKundoo delivered the keynote addresses in 2017.

Thanima 1 and 2 generated a deep interest among the participants to take this search forward. There arose a need for us to come together to deepen our understanding about what are we trying to do in the quest for authenticity. What does it mean to be authentic and original? Even though 'creation' of knowledge is an important part of being authentic, we are, for the time being, restricting ourselves to the formation of aesthetic sense. Design and architectural education are unique in many ways. They are experiential to a large extent, they deal with the real world, they deal with the 'present', they encourage 'creativity' and more than everything they integrate the realms of art, science, technology, sociology, history, psychology and culture somewhat seamlessly. Foundation studies in design and architecture forms the basis for the basic attitude/ aptitude formation. This may even necessitate a certain critical evaluation of what has been learned till that point.

The third conference was held on 6th, 7th and 8th of March 2020 at NIT, Calicut, supported by IIA, Calicut Centre and Existential Knowledge foundation- Pune. Over the years other issues related to homogenization are also added. There are newer aspects of contemporary design being included in the themes and discussions. The third edition is an attempt to go much deeper to delve into the spiritual alienation of modern man and his war against life and nature. It is envisaged as an event exploring the fragmentation of man in the 21st century. Why are we living in a

most un – scientific, unsustainable way at a time when immense strides are being made in the field? Why is there a deep chasm between man and nature? All these issues are interrelated, and stem from the basic crisis in our way of knowing: between knowing through experience and knowing through words.

Considering the above questions, Thanima 3 was organized around four central themes:

1. *Traditional and cultural rootedness: contextual aesthetics*
2. *Design pedagogy to foster originality and authenticity*
3. *Contextual knowledge on resilience*
4. *Homogenization in buildings and the environment*

In addition, there were three parallel sessions structured as dialogues along with the main conference, which peeled away different layers of the main theme. The session titled 'Sensing' explored the example of tribal societies in a context where knowing is the natural way of being and knowledge is based on experiencing. This leads to sustainable lifestyles. The absence of a word for 'waste' in indigenous societies is a telling example - in such societies no waste is generated. Recycling is the way of nature and the way of life. 'Knowing' was a session that entailed exploding the myth that knowledge can be acquired through drawing and reading. It explored the possibilities of reclaiming experience as the basis for knowing in all educational situation - from home to higher education. 'Feeling' was an invitation for working towards an aesthetic manifesto of our times - from a performative, onlooker, psychological notion of aesthetics to living, embodied, experiential, biological basis of beauty.

A plethora of thoughts and explorations on the subject were discussed and debated in the conference as keynotes, presentations and deliberations. Five of the strongly relevant

papers are being showcased in this issue. Student architects IhjazZubairPallakkanTharammal, Harigovind EJ and Fanahdocumented the design, construction techniques and materials for the race boats of Kerala, the chundanvallom. They stress the cultural context in which the entire process is situated. Ar. Vishnu. K.Shaji presented research on the aesthetics of built spaces through the interpretation of its qualitative elements, which make it an experiential and existential one.Dr. Sanjukta Naskar's narrative on the nature of folklore, (which includes folktales, folk poems, rhymes forchildren, marriage songs etc.) presents it as dynamic in nature, organically developing with the passage of time while beingpassed down the generations. The spoken nature of folklore defies any kind of standardisation yet the vast gamut offolklore collections in the nineteenth century provides a case of ethnological standardization and homogenization.Ar. Shikha Patidar explores the vernacular architecture of Rajwarcommunity of central India, showcasing the socio-cultural aspects of this community and its manifestation in itsarchitecture. Dr. MadhulikaSagaram and Nikhil Narayandasexplore indigenous learning systems and knowledge traditions of India. The authors find these learning systems to be strongly rooted in the perception and phenomenology of experience. These diverse perspectives in addressing the quest for authenticity in aesthetics will make for immersive reading. If it can trigger research, pedagogy and design practice that upheld contextuality, the objective of the conference would be met in more ways than one.

***Ihjaz Zubair** is currently in his third year of Architecture at College of Engineering, Trivandrum. He had successfully led a 20 student group that won the Annual Nasa Design Competition, 2020. In his journey through architecture, Ihjaz developed his passion for juxtaposing the essence of traditions to the core of modern architecture, creating spaces of connotations. He shows his interest in gaining knowledge of different traditional architectures and cultures. He is also an aspiring traveler and values the essence of the untold perspectives.*

*From his childhood, **Hari govind E J** had been a keen observer of nature and art and that has paved path for him into pursuing his dream of becoming an environmentally and socially responsible architect . He is currently a third year architecture student , studying in College of Engineering Trivandrum, Kerala. Basically coming from Thrissur , the cultural capital of Kerala, vernacular architecture and craft has always been his area of interest . He and his teammates were winners of the Thanmaya, an all India student's competition conducted by NIT Calicut . He has been an active participant in the NASA India Competitions and was a part of the team that became one among the Top 24 Shortlisted entries for the Annual NASA Design Competition 2020.*

***Fanah** is currently pursuing her third year of B. Arch degree at College of Engineering Trivandrum, Kerala. Within the three years of her under graduation studies, she has been successfully participating in the Annual NASA Competitions along with her colleagues, in which they have been Top 24 shortlisted in the Annual Nasa Design Competition 2020, one among the other achievements of the years. An aspiring writer and a passionate student architect , Fanah herself chose to explore and fascinate through her educational field and beyond.*

ChundanVallam: A documentation of the indigenous materials and construction techniques

IhjazZubairPallakkanTharammal

Dept. of Architecture

College of Engineering Trivandrum

Trivandrum, India ijuzubair@gmail.com

Harigovind EJ

Dept. of Architecture

College of Engineering Trivandrum

Trivandrum, India ejharigovind@gmail.com

Fanah

Dept. of Architecture

College of Engineering Trivandrum

Trivandrum, India fanahzakeer@gmail.com

Abstract—During the 14th century when the war between the feudal kings happened on the backwaters of Kerala, India, the war boats of the Kingdom of Chempakassery got unwieldy and slow which resulted in the defeat of the king. This led to the unique design of a war boat, *ChundanVallam*or snake boat, which had a greater speed and better load carrying capacity that made it stand out from the normal war boats. Behind its construction includes a number of craftsmen involved in various stages. No written documents of its construction are available till now. Today, the *ChundanVallam* is used as a race boat of the traditional *Vallamkali* festival of Kerala. The unique design has a copyright ownership by a single-family of craftsmen known as the *Venkida*family. The *Moothashari*orhead carpenter prepares a *Rekhachithram* or reference drawing of the *Vallam* through which a mould is constructed. The planks are stacked on the mould and then bolted.

There are several rituals undergone during the construction like *Ulikuthal,* thestarting of construction, *Malarthalkarmam,* where people invert the boat upside down, etc. It has a long cantilevered tail on one end and perfectibility to balance. Buoyant architecture and aerodynamics are the two principle features of the*ChundanVallam*which enables structural stability, greater speed and flood resistance to it. The following is a documentation which mainly focuses on the indigenous materials used and the construction techniques of *ChundanVallam.* The terminologies in connection with this are explained thereby.

Keywords—Chundanvallam, Vallamkali, Moothashari, Snake Boat, Buoyant architecture

1. ## Introduction

Vallamkali(Boat race) is a festival in Kerala culture that binds together the people of the backwaters, inculcating team spirit and strong bonds among them. The boats used for this race are called *ChundanVallam*. The *ChundanVallam* commonly abbreviated to *Vallam* or *Chundan* by the natives has a history that dates back to the 14th century. Its striking shape makes it stand out and has thus become an icon of the heritage of Kerala culture recognized by UNESCO. The structural stability of the boat along with its high load carrying capacity makes it more unique in the field of boat making and timber construction. The indigenous materials and the construction techniques involved signifies the high level of craftsmanship and work that goes behind its construction.

Fig. 1.1 ChundanVallam

2. Methodology

The study involves documentation of two chundanvallam in Edathua, Alleppey district of Kerala under the guidance of Sabhu Narayana Achari. The history, cultural relevance and the details regarding the construction of vallam were inferred through interviews with carpenters and natives. A video documentation on the study was also made. Relevant information were inferred from secondary data sources and through discussions.

3. History

The *ChundanVallam* originated during the 14th century. It is said that during a war between the feudal kingdoms, the king of *Chempakassery* got defeated due to the defects in his war boats, which were very slow and unwieldy. The king then summoned all the boat architects in the land for the construction of a better and faster boat than the existing ones. KodipunnaVenkida Narayanan Achari, a master boat architect, referred the *Sthapatya Veda* (ancient text dealing with the connection between the building and its inhabitants)and came up with the idea of the *ChundanVallam*. Its unique design allowed it to carry over 100 paddler-warriors and cannons effectively in a short period of time. This was the first *ChundanVallam* built and the craftsmen of the Venkida family became the official makers of the king's boats. Over time its use and shape changed. The initial war boats later came to be used for temple processions. Now it is popularly used

as race boats in the famous *Vallamkali*of Kerala. The artistic and structural knowledge required for the construction of the *Vallam* still remains within the Venkida family.
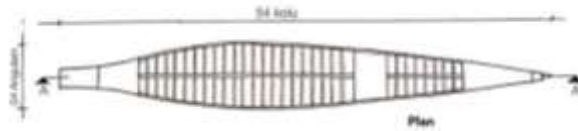

Fig. 3.1 Plan of ChundanVallam

FIG. 3.2 SECTION OF CHUNDANVALLAM

Conversion of Traditional units

> 1 *Angulam = 3cm*

> 1 *Kolu = 72 cm*

> 1 *Kolu = 24 Angulam*

4. Etymology

This naval craft is variously called *ChundanVallam*, *KothumbuVallam*, Snake boat and *Palliyodam*. In Malayalam *Vallam* means boat. It is called *ChundanVallam*due to its highly elevated tip called *Amaram* that looks like a raised lip. *KothumbuVallam,* an alternative name for the craft,was coined due to its shape that resembles a spike; *Kothumbu*(covering of the coconut blossom). The name Snake Boat is derived from its similarity to a Cobra hissing forward with a raised hood. It got designated as *Palliyodam*when it began to associate with the temple activities.

5. Significance of the +ChundanVallam

ChundanVallam and the mystery behind its capacity and extraordinary speed is still a mystery. The cantilevered structure

of the *ChundanVallam* balances itself in a stable equilibrium condition. There are no written documents regarding the craft and its construction techniques. The construction of one*ChundanVallam* takes around 7 months for a group of 10 carpenters and 2 blacksmiths due to the need of accuracy and precision in the craft.

6. Hands behind Construction

The*ChundanVallam* is a craft of not a single unknown, but a chain of unknown craftsmen who are directly linked with the construction. Following are the major craftsmen linked with it:

- *The Achari(carpenter), the main hand behind its construction gets involved in the process for almost seven months.*

- *The Karuvan(blacksmith) makes customized nails and bolts for joining different parts of the Vallam.*

- *The Kamsakaran(bronzesmith) makes the decorative elements that adorn the Vallam.*

- *The Kumbaran(potter) provides both the blacksmith and the bronzesmith with the kilns required for them.*
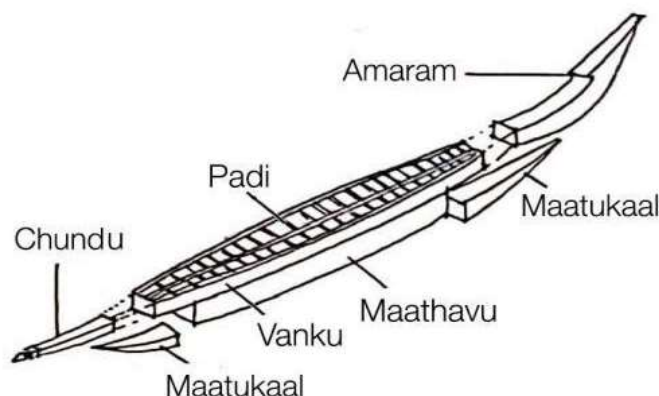
7. COMPONENTS OF CHUNDANVALLAM

FIG. 7.1COMPONENTS OF CHUNDANVALLAM

- *Chundu- It is the pointed front portion of the Vallam which has the Koombu.*

- *Thazhthattu- It is the bottom middle portion having the members- Eravu, Maathavu and Vanku*

- *Amaram- It is the highly elevated rear portion which becomes the stern of the boat*

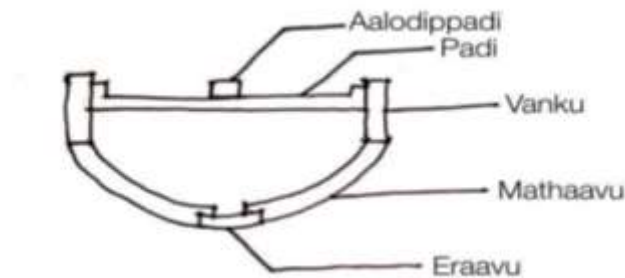- *Maatukaal- It is a single carved wood under the Amaram. It is used to connect Amaram and Thazhthattu.*

FIG. 7.2 COMPONENTS OF VALLAM IN SECTION

Different planks in each component:

- *Eraavu- It is the bottom support holding the Maathavu planks on either side.*

- *Maathavu- It is the lower plank of the Thazhthattu that is fixed first during the construction.*

- *Vanku- It is the upper plank of the Thazhthattu to which the Padi are fixed.*

- *Aalodippadi- It is the long horizontal support extending from the Chundu to the Amaram.*

- *Padi-* Also known as *Edappadikal*, it is the structural crosspiece joining the *Vanku* on either side, over which the oarsmen sits.

- *Vedithadi-* It is the flat platform on which the singers of the *Vanchipaattu* (song sung during boat race) stand, giving the oarsmen the beat for rowing the *Vallam*.
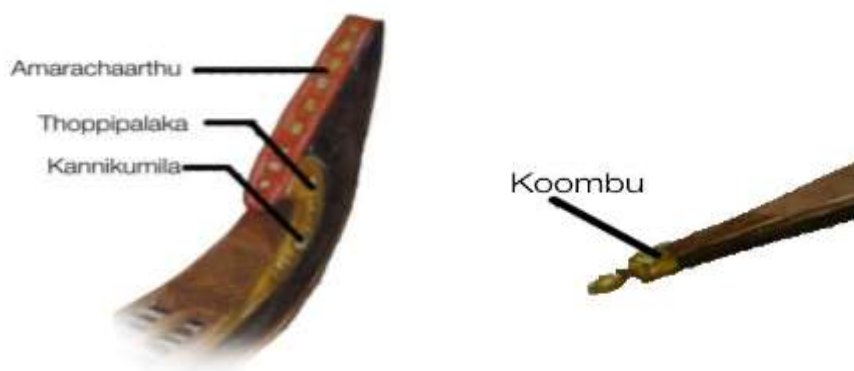
Decorative elements used:

FIG.7.3 RITUAL OF CUTTING TREE FOR CHUNDANVALLAM

- *Koombu-* It is a conch shell shaped decorative element made of bronze metal.

- *Amarachaarthu-* It is the decorated head lace put over the *Amaram*, having nine *Kumilas* (hollow hemispheres) representing the *Navagraha* (nine planets)

- *Thoppipalaka-* It is the decorated carving on the sides of the *Amaram*.

- *Kannikumila-* It is the hollow hemispherical decorative element near the *Thoppipalaka* on either side of the *Amaram*. It represents the Sun and the Moon god.

7. Materials Used

- *Anjili(botanical name- Artocarpushirsutus) tree's wood is used as the basic material for making the Vallam because of its great length and flexibility. The ones used for construction should have high strength and durability and low moisture content.*

- *The iron bolt or Thara is used for fixing different parts of Vallam. It is hammered in a specific rhythm so that it becomes perfectly tight.*

- *Coconut oil, Chinchellam(pine wax), and cotton are mixed to make a glue which makes the joints strong. 1 kilogram of Chinchellam is melted in a hot vessel to which 1 kilogram of coconut oil is added. Then 50 grams of cotton is added to the melted mixture to make it into a semi solid form.*

- *Fish oil and egg white are used as a natural varnish which is applied to the body of the Vallam.*

- *Bronze metal is used for making decorative elements like Koombu and Kumila.*

9. Process of Construction

- **The initial stage of the process is the selection of the type of tree employed for the construction of the Vallam. The Moothashari goes to the nearby highlands for harvesting the Anjili trees. The Anjili tree is used for making the planks of the boat. The trees are then transported to Maalipura, the workspace, located near a water body**

FIG. 9.1 RITUAL OF CUTTING TREE FOR CHUNDANVALLAM

- A *Rekhachithram* (reference drawing) of the Vallam is prepared on a wooden plank by the *Moothashari*on a scale of 1:8 or 1:16. The different steps involved in the making of the drawing are given from Fig 9.2 to Fig 9.5 :

Fig 9.2 A line that is in scale to the total length of the ChundanVallam is drawn, one-third and the half of the length is marked.
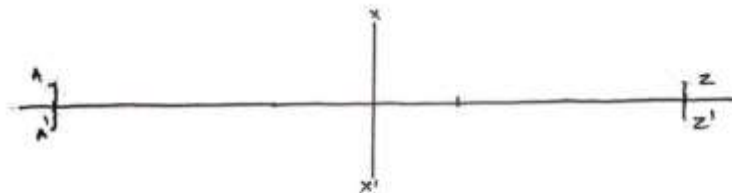

Fig. 9.3 A length of Amaram and Chund is deducted from the both ends of the line. A line of 54 Angulam is drawn bisecting the line.
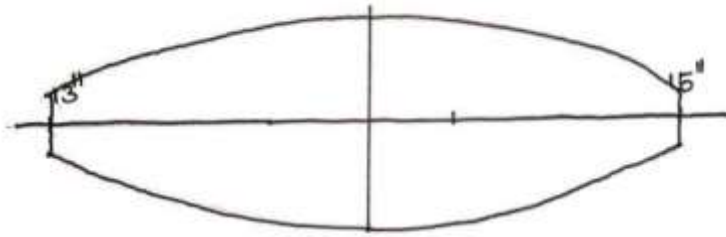
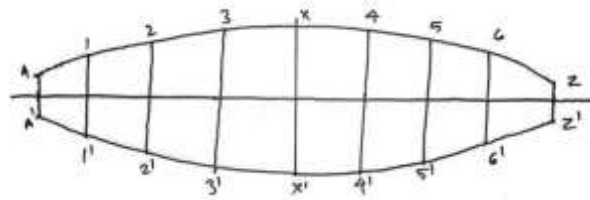*Fig.9.4 A curved line is drawn connecting both ends of Thazhthattu and of x-x'*

Fig. 9.5 6 to 8 lines are drawn parallel to the bisector.

1-1',2-2',3-3',4-4',5-5',6-6' is calculated and is used to make the mould.

The measurements of the *Vallam* are derived from this *Rekhachithram.*

- *Ulikuthu* is a ritual implying the starting of the construction, in which the moothasari starts chiseling the timber. The villagers gather to celebrate this occasion.

Fig. 9.6 Moothashari(Chief carpenter) chiseling the timber

- Initially a mould is made in order to determine the angle and shape of the boat.
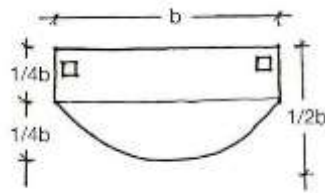
Fig.97.7 Dimensions of the mould

- *Maathavu* plank is placed first and then the *Eravu* next to it. After the placement of *Maathavu* and *Eraavu*, a ritual called *MalarthalKarmam* is practiced in which the *Vallam* is inverted by the men of that area. It is accompanied with songs and enchores.
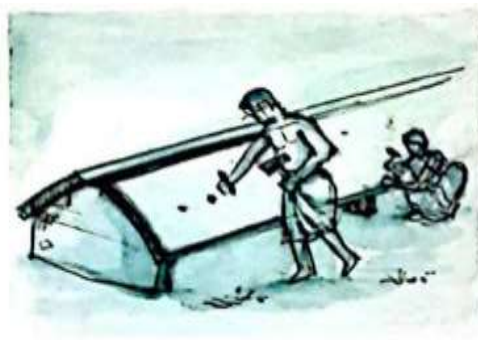

Fig. 9.7 Carpenters fixing the Maathavu to the mould

Fig. 9.8 MalarthalKarmam

- The *Vanku* is fixed to the *Mathavu* and then bolted.

- The *Vallam* is then placed on a stand which is made by making a recess on a coconut wood. The *Alodippadi* is fixed on the centre and the *Padi*-s are fixed with a 62cm gap between each.

Fig. 9.9 Fixing of Alodippadi

- *The mould is then removed and the Vedithadi is fixed .*

- *The Maattukaal, which is made out of a single pieced carved wood, is connected within the gap between the Amaram and Thazhthattu.*

- *The decorations are carved on the Chundu and Amaram.TheKoombu and Thoppipalaka are fixed to their respective positions.*
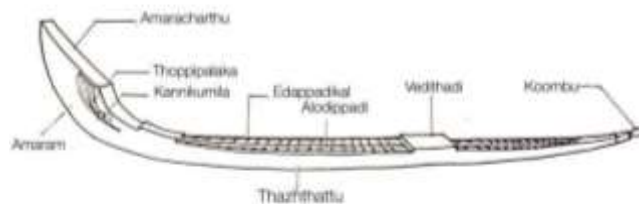

Fig. 9.10 Diagram showing the parts of ChundanVallam

Fig. 9.11 Carpenters carving the Amaram

- *The entire Vallam is then polished using fish oil and egg white.*

- *NeeraniyalKarmam is the final ritual during which the Vallam is put down into the water. The Thoombu used for rowing is made from Anjili and the Pankayam is made from Palm trees.*

Fig. 9.12 NeeraniyalKarmam

10. Joinery Details

- *Vanku-* They are connected by bolts through lap joints. The faces of the joints are applied with the glue.

- *Mathavu-* Three pieces of *Anjil*i wood of size 14 *Kolu* are connected together by a joint.

- *Padi-* It is connected toVanku by mortise and tenon joint.

- *Amaram-* It is made by joining a small single piece of wooden plank.

- *Maattukaal-* It is a single carved wood under the *Amaram*. It is used to connect *Amaram* and *Thazhthattu*.
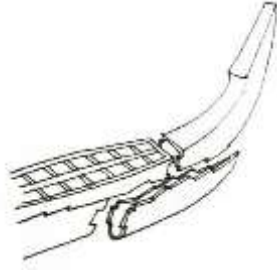
Fig. 10.1 Fixing the Maatukaal to the Amaram and Thazhthattu
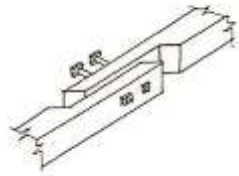

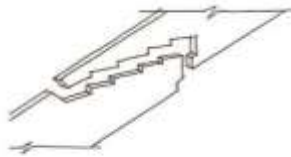*Fig. 10.2 Connecting 2 Vanku with bolts through lap joint*

Fig.10.3 Joinery details in between 2 Mathavu
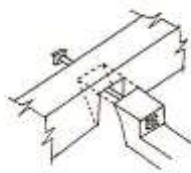
Fig. 10.4 Connecting the Padi with Vanku.

11. Structural Stability

Due to the unique shape of the *Vallam* and its cross-section, it can hold a maximum of 110 people without sinking or overturning. The shape of the mould of the *Vallam* determines the above feature.

- **Case 1: If the outer surface of the mould is round-curved, it may tilt to either side.**

Fig. 11.1 Case of over-turning of Vallam

- **Case 2: If it is steeply curved, water can get inside easily due to load.**

Fig. 11.2 Case of flooding of Vallam

- **Case 3: If the mould has a moderate curve, only then the boat floats perfectly without sinking and overturning.**

Fig. 11.3 Case of equilibrium of Vallam

12. Tools used

- *Hand Saw - Locally known as Kaivalu is used to cut pieces of wood into different planks*

- *Block plane - Locally known as Chithilathadi or Chentheelathadi is an instrument used to smoothen out the surface after it has been chiseled.*

- *Chisel - Locally known as Uli is used to cut, carve, groove, or give even textured finishes on the wood surface, The sizes differ according to area of application.*

   Basic types of chisels are :

   1. *ValiyaUli or Vadakanuli*

   2. *MeenvalUli*

   3. *Nelluli*

   4. *Kai edatharamUli*

   5. *CheruUli*
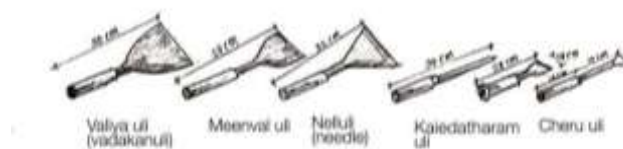
Fig.12.1 Different types of tools used for the making of Vallam

- *Hammer - Locally known as Chuttika is used for hammering while chiseling or nailing.*

- *Eettikatta - Used to mark Lines.*

- *Wood Router - A hand tool that is used to hole out an area.*

- *Tack Hammer - It is a tool used to place the nails correctly between the planks*

- *Sledgehammer - Locally known as Vanchuttika is a tool with a large flat metal head attached to a long wooden handle. It is used to hammer large bolts and nails.*

- *Power Drill – It is used to drill holes for fixing the bolts.*

13. Potentials In Various Fields

The *ChundanVallam* is said to keep up a long lifespan regardless of its continuous exposure to water. It has various properties like aerodynamics, buoyancy and stability.

- *Construction of ChundanVallam mainly uses naturally occuring and locally available materials making it more sustainable.*

- *It could be used for the rapid transportation of more than 100 people at a time. The rowers of the boat can produce 100 to 120 strokes in a minute thereby covering an average distance of 1.4 km in 5 minutes.*

- *Due to its unique shape in plan and elevation the ChundanVallam portrays aerodynamic properties which is the reason for the increased speed of the ChundanVallam. This principle can be applied to modern day ship building on further study.*

- *The ChundanVallam has the unique property of buoyancy which provides the perfectibility in balancing the boat which may lead a way for applying on building flood resistant structures.*

- *The mixture made of egg white and fish oil used as varnish for the ChundanVallam can also be used for application on other timber products which protect it from moisture content and termite attacks.*

14. CONCLUSION

The documentation consists of a detailed study of the materials used and the construction techniques adopted for designing a *ChundanVallam.* It introduces a variety of tools and its use for the construction. This paper includes the various

processes of construction, the craftsmen involved and the important rituals that take place from the beginning of construction till its launching. The study has given importance to the scale, measurements and conversions of units and dimensions during each stage. The principle properties like Buoyant architecture and aerodynamics of the *ChundanVallam,* due to its unique configuration overlooks the future through a variety of fields like flood resistant structures, speedy transportation, stability etc. The materials and construction techniques used in the making of *ChundanVallam* have not changed much even after centuries, which signifies its importance in the modern world.

15. Acknowledgment

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Madhulika has a PhD in Molecular and Environmental Plant Science followed by a Master's with triple emphasis in Curriculum and Instruction, Social and Leadership development from Texas A &M University, College Station, Texas. Her innovation in English learning using local language, culture and way of life has been listed among top 10 innovations in Asia and Africa in in Secondary Education (Results for Development Institute, Washington D.C).

Madhulika has been a TEDx IIM Ranchi speaker on "Teaching with a difference" and TEDx IIT BHU speaker on "Arts based learning". The focus of her innovation is on the importance of education for human development with perspectives on transforming self, ideas and surroundings, and creating interdependence through an understanding of the connected world using progressive approaches such as constructivist pedagogy, Place based learning, Arts based learning and spiral learning embedded in indigenous learning in India.

Madhulika is an artist, teacher, researcher and facilitator who is passionate about improving quality of education in India. Madhu is the founder of AdviteeyaBharatam, a platform for Indigenous learning systems and knowledge traditions of India. She also heads Adhya Educational Society the outreach wing of AdviteeyaBharatamusing arts-based learning to improve quality of education in schools. Her vision has enabled collaboration of several schools through an empathy project called Gift Compassion reaching over 50,000 children between 2012 to 2014.

Madhulika has designed and implemented Science education programs through Ajahn center for pedagogy for 50,000 children in Hyderabad integrating arts-based learning with Science and Mathematics as well as installations at the interface of science and art. She has also developed pedagogy to accelerate learning for children especially focused on enhancing the pace of emotional development to reach age appropriate levels. The pedagogy involving arts based, place based perspectives is focused on accelerated learning and enables the learner to reach age appropriate levels and standards according to grade level expectations along with the required emotional development within short periods of time.

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Nikhil Narayandas is pursuing Mechanical Engineering in Hyderabad and has been interested in pedagogy particularly place based learning and arts-based learning. He is an intern at Ajahn center for pedagogy and is actively working on using research processes to understand and contextualize indigenous pedagogy across India.

Indigenous Pedagogy Across India

Madhulika Sagaram[1], Nikhil Narayandas[2]

[1]AjahnCenter for Pedagogy, Hyderabad
India

[2]AjahnCenter for Pedagogy, Hyderabad
India

[+]Corresponding author email:madhusagaram2@gmail.com

ABSTRACT

The indigenous learning systems and knowledge traditions of India are strongly rooted in understanding perception and phenomenology of experience.Indigenous pedagogy in India is central to learning systems and knowledge traditions that are gloriously continuing the threads of continuum of ancient wisdom through varied ways of life across the length and breadth of the culture. India has an extremely heterogeneous culture and great syncretic nature that absorbs and assimilates varied perspectives with sublime ease. Hence, indigenous pedagogy also follows the same pattern of heterogeneity amid layers of cultural and social constructs. Indigenous pedagogy in India is rooted in the varied ways of life that rely on the fundamental understanding that learning occurs through a cycle of action and conscious reflection when individuals are working and interacting with others in social fabric of lived experience.Thus, facilitation and learning are a process of expanding perception through enriched life experiences and pedagogy in Indian learning systems and knowledge traditions celebrate this aspect of existential paradigm. It is a

process of learning that is grounded in phenomenology, observation and reflection. This paper elucidates the many facets of native pedagogy across India and describes their features, characteristics and subtle manifestations in mundane life across India.

INTRODUCTION

Pedagogy in the Western paradigm has moved from teaching and learning methods towards experiential approaches, constructs and frameworks in the last half century or so! However, indigenous learning systems across the world have been rooted in experience and phenomenology since time immemorial. The indigenous learning systems of India are no exception and are gloriously continuing the threads of continuum of ancient wisdom through varied ways of life across the length and breadth of the culture through various aspects of lived experience and phenomenological constructs.

Indigenous pedagogy: India

India has an extremely heterogenous culture and great variety in food, art, aesthetics, clothing, belief systems and spiritual practices. Hence, indigenous pedagogy also follows the same pattern of heterogeneity amid layers of cultural and social constructs. Across India, pedagogy can be identified in mundane day to day activities. Since, ancient India functioned predominantly based on an occupational structure; there is great

value in understanding pedagogy in various professional and occupational pursuits.

For eg. Several occupations that are labelled or given an artisan status were once full-fledged professions with a legacy of research and practice that was passed down from one generation to the other. Potters, gold smiths, cobblers etc. had very nuanced pedagogy associated with the process of creating something of value. It is interesting to note that a lot of learning that is rooted in occupation especially of that related to a clan or family involves dissemination of knowledge through observation, oral histories and trial and error. Such pedagogy paved way for knowledge traditions to emerge across India with a specific focus on occupations, family traditions, knowledge systems within occupations etc.

The other aspect of indigenous pedagogy in India that has led to the development of learning systems across and over ages has been with a philosophical grounding in phenomenology and lived experience. Phenomenology and an understanding of perception from various perspectives and schools of thought has led to the development of a wide range of avenues to understand and engage with perception and understanding of the body, mind, emotion and energy.

FEATURES OF INDIGENOUS PEDAGOGY

Features refer to an interesting facet or important part, quality, ability etc. and Indigenous pedagogy across India has several such attributes.Whether it is the pedagogy branch that supports development of knowledge traditions or the one that supports phenomenological learning systems, both are commonly held by a set of qualities that add a certain fervor and flavor to the

quintessential charm of indigenous pedagogy in India. Both the pedagogical narratives are geared towards the learner and the learner's experiences in local culture, sensory perceptions, observation of life and lived experience and reflection around those experiences.

The most important aspect of indigenous pedagogy is that it prepares the individual for life rather than for a job and equips them with required skills to charter their own journeys through the uncertainty of life!

Preparation for life

Indigenous pedagogy in India is rooted in the varied ways of life that rely on the fundamental understanding that learning occurs through a cycle of action and conscious reflection when individuals are working and interacting with others in the community. Based on this perspective, individuals construct their own understanding conceptually through lived experiences with and within society. These phenomenological experiences gradually accumulate individuals' basis of learning for their living.

Unlike modern learning systems focused on education as a means for a job, indigenous learning systems used the occupational knowledge to further deepen the understanding and experience of life! For example, a potter's child learns the art and science of pot making through continuous observation of the sound that is emanated through beating clay to mold it into a certain shape combined with the visual of the movement of fingers to overlap with the sound. Similarly, a very common example of indigenous pedagogy and its strong rooting in awareness of sensory perceptions is in cooking. The women folk who make millet roti or bread do so by hitting the hard dough with their hands

simultaneously rotating it. This understanding of coordination and combination with skill comes from a keen observation using sound, touch and sight as the filters for learning.

Reverence for Cultural Context

Arts and arts-based education is an integral component of indigenous pedagogy in India.

Arts based education engages learners to move beyond initial learning experiences in search of meaning to explore more. Any new experience that individuals gain from such a learning process becomes a part of their being. It is imperative that individuals must throw themselves outward towards the world while reflecting on themselves and arts-based education facilitates such knowledge construction. As a conscious and an individual learner, one must reflect on themselves in relation to the world and determine their ability to mold with that environment [Greene, 2003]. Arts based education facilitates personal as well as impersonal expressions in learning experiences.

Impersonal expression of art has been very prominent in traditional Indian art forms and ways of learning. In tradition, community and communal process played a central role in the developmental aspects of a child's growth and education. Art and impersonal expression of it were central features. Eg. Puppeteers would use poetry as effective means of documentation to describe oral history of the puppets, patrons and the show before a show started. An art form embedded with another providing and documenting details and histories of places, people and communities! Thus, everyday life was actively integrated with the learning associated with art form and the impact it had via pedagogy.Arts based education supports and nurtures the development of a learner who is open to the world.

Arts based education, does not ignore the difficulty of strong emotions such as anger, frustration, anxiety and/or sadness. Rather it invites it in as expression of them, and youth do not need outbursts to externalize those feelings that are causing them great pain; they don't need to vent their anger, for example, on anyone else to be relieved because they are channeling into artistic expression [Fowler, 1994]. Learners take real life issues and artistically interpret it in autobiographical manner. Arts based education allows for shared lived experiences to occur by incorporating pragmatism, consciousness, cultural awareness. Multiple modes of address occur through complicated conversations in the community because of arts based education. It allows for increased self-reflexivity and consciousness to enable gestalt to occur through lived experiences.Arts based education facilitates experiential learning through continuity of experience and interaction. It brings together gestalt theory and constructivist approaches to create instructional environments that provide a sanctuary in an ever-chaotic world.

The appeal of arts-based education in indigenous pedagogy is such that it has relevance over the ages. Temples that were built thousands of years ago still have cultural and artistic relevance as they are strongly rooted in local nuances of art, aesthetics, beauty and learning.

Place based learning

In the modern context, Place based education or learning is about connecting people to people in order to become knowledge creators instead of becoming mere consumers [Sobel, 2005]. Such an interaction results in creating a safe environment in the community. Place based education is the process of using the local

community as the initiation point to teach concepts in arts, mathematics, social studies, science, and other subjects across the curriculum in varied themes [Sobel, 2005]. Place based learning in essence, enables teachers, students, and schools to dissolve boundaries and engage in social activities that create lived learning experiences. As a result, the environment, culture, people, school and community are intertwined into a continuum that facilitates the development and sustenance of non-linear, spiral learning processes and lived experiences.

The same has always been accomplished by local temples across India. Temples have always been the center of social activity for the community at large. Temples have hosted festivals, art performances, spiritual studies for children, weddings and other ceremonies. Temples have been learning centers for ages and with their quintessential 'sthalapuranas', they also provide the space required to engage in expansion of the human psyche through stories and allegories.

In the west, educational theorist David Sobel offers a more hands-on approach to his educational phenomenology through the idea of place-based learning. Place based learning focuses on participating in hands-on real-world learning experiences, building stronger ties to community, enhancing students' appreciation of nature, and creating a sensitive commitment to service learning [Sobel, 2005].Sobel [2005] argues that the experience of unity and diversity cannot happen in the school alone; the walls between the community and the school have to be shattered if meaningful interaction in relation to diversity is to be facilitated. Sobel [2005] argues teachers alone cannot facilitate or create such capabilities; students have to experience friendship in the local culture to develop an understanding as the

lived experience.   In India, our temples have provided us the required spaces for place-based learning for centuries.

Phenomenology

Our senses and outward sensory perceptions are at the heart of indigenous pedagogy in India. All our experiences emanate from within our being and our limited sensory perceptions create our narratives often becoming barriers that can confound clarity, originality and authenticity. It is thus, imperative that our senses and their perceptions are to be clearly understood to engage them appropriately in learning environments. Indigenous pedagogy in India celebrates the nature of experience through its colourful festivals, fairs, art forms, percussion instruments, dances, crafts, food and spiritual practices. The most striking feature of Indian indigenous pedagogy is its rooting in phenomenology and in using every experience as a learning tool towards resolving energy, emotions utilizing the mind and the body.

For example, dance forms such as Puli vesham (Tiger costuming and dance) in fairs brings together a very sensory experience through sight and sound. Likewise, food and dietary practices across India are a strong case for informal learning through combining sight, smell, touch, taste and sound.

The crux of the phenomenology at the heart of indigenous learning in India is that 'You cannot teach anyone anything'...only opportunities in everyday lived experience can be provided where learning can happen. Such opportunities where clarity in perception can be created can be constructed so that the learner can see people and things the way they exist rather than colour them with their own conditioning and emotions.

Sensory Perceptions

Teaching and learning are a process of expanding perception through enriched life experiences and pedagogy in Indian learning systems celebrates this aspect of existential paradigm. Learning happens in relation to perceptions not memory as is generally assumed. Perception expands through engagement of senses and emotional development. Information is getting confused as knowledge in contemporary times. Knowledge cannot be distributed by an entity to the population. Knowledge must be constructed by every individual based on their lived experience. As technology advances, the amount of information available at our fingertips is increasing day by day and more and more focus is on content rather than lived experience.

Indian Indigenous pedagogy is deeply rooted and celebrates the role of senses and hence does not differentiate between the mundane and the learning that happens through a natural thread of informal learning and practices in day to day life.

Indigenous pedagogy across India was rooted in association of ideas and continuity of experience as is evident in rituals, traditions, celebrations that are passed on from one generation to the other. While, the method of transfer and construction of knowledge through oral history was predominantly in use in India since ancient times, it was not to promote rote learning. Folk artists to this day memorize verses, songs and stories but the meaning of the engagement was never taught to them just to recite but keeping with the two approaches of association of ideas and continuity of experience. The meaning of the verse occurs in a flash to the learner through lived experiences at different points in time i.e. across space and time often guiding the learner or

audience and reminding the individual of their life and connection to learning. So, the combination of sensory perception, phenomenology (understanding of experience) and gestalt (flash in the Aha moment) is the fundamental of Indian indigenous systems of learning and pedagogy.

Observation and Reflection

Ultimately, Indian indigenous pedagogy in its informal learning practices, symbolic rituals ways of life and celebrations is rooted in taking the individual from self to consciousness through stimulation of sensory perception. Along with perception is the setting in of clarity through experience and continuous questioning through identifying how to delve into deeper insights with every ritual or tradition or experience. Observation and reflection are central to Indian indigenous pedagogy. While, this thread seems to be lost in the urban frameworks in India, it is quite vibrant when one travels across the rural areas and hamlets especially in zones where nature is revered with great gusto! Almost all native indigenous pedagogy in India follows the construct of observing one's own self, identifying patterns and then reflecting on the world around to find similar patterns or vice versa. Systems of learning that are rooted in observing and reflecting on self, have formed the bulk of spiritual practices across India while those that use the external to observe and reflect on the internal have included rituals, practices, festivals, traditions, community celebrations, art, craft, architecture etc.

CHARACTERISTICS OF INDIGENOUS PEDAGOGY

Characteristics refer to unique qualities that differentiate from other qualifiers. Indigenous pedagogy has several such unique qualities that are specific to the Indian learning systems. Indian

indigenous pedagogy is syncretic in nature, it absorbs and assimilates a wide variety of ways of life with great ease.

Reinvention and transformation

The most prominent characteristic of indigenous pedagogy is its capability to reinvent and ability to transform with change. Acceptance of uncertainty is at the heart of facilitation in indigenous pedagogy. This approach of teaching and facilitation teaches learners to turn obstacles into opportunity and to not give up. Indigenous pedagogy creates openness to possibilities and clarity in consciousness. It allows all stakeholders to set powerful intention and collapse and reframe negative space around them and within themselves through proprioception as discussed further.

Indigenous pedagogy across the world is characterized by authenticity of being and alignment of speech, intent and action also known as Trikarnasuddhi in Indian learning systems. Indigenous pedagogy is very syncretic and has immense ability to blend and merge to create new systems and approaches. This allows for flexibility and fluidity leading to richness of experience for both the facilitator-teacher and the learner.

Learning to Hold

Learning to hold information to process it later is a key factor of indigenous pedagogy. For eg. When a mantra or a sloka was taught, the meaning was never shared with the learner. The same mantra would reveal a different meaning to the individual at a different point in life based on his/her lived experience. This would allow for knowledge construction and transformation of individual collected bits of information into knowledge through

categorization of similar information into knowledge pockets. Based on perceptions and conditioning, knowledge pockets get connected and when gestalt sets in the knowledge thread pulled crystallizes into insights [Fig 1]. Once the individual figures out the process of crystallization of insight wisdom reveals itself!
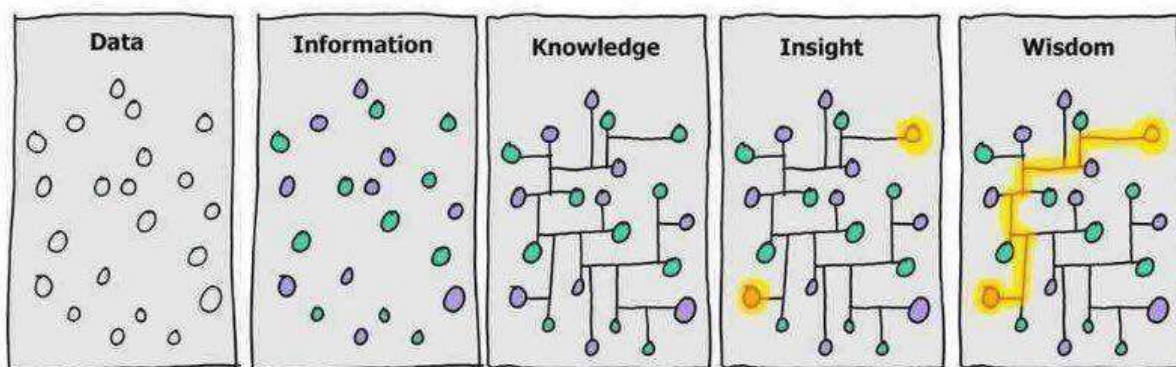

Fig 1. How learning is a process of holding knowledge

Proprioception and understanding space

Our sensory perceptions can be used to enhance our sensitivity with learning environments. All our experiences emanate from within us and our body and our understanding of sensory perceptions emanating from the body influence our understanding of the world and the process of learning[Sagaram, 2017]. It is thus, imperative that our senses and their perceptions are to be clearly understood to engage them appropriately in learning environments. One such powerful aspect of sensing is proprioception, the perception that provides us an understanding of relative positioning and movement of body. Proprioception has been defined as the sensing that happens in relation to external stimuli that are produced and perceived within an organism, especially in connection with the position and movement of body [Jha et al., 2017]. Sensory receptors, found mainly in muscles,

tendons, joints, and the inner ear detect the motion or position of the body or the limbs by responding to stimuli arising within the organism [Jha et al., 2017]. Hence, proprioception is also about balance and equilibrium in a child's growth and developmental process. Charles Sherrington used the term Proprioception in 1906, to describe the relative movement of the body and body segments in space [Sherrington, 1910].

Proprioceptive sensing and kinaesthetics is closely related to a sense of aesthetics. Aesthetics is widely understood as a branch of philosophy related to beauty of an object or an artform [Venkatachary, 2017]. Largely beauty and aesthetics in general are not subjective to every person as is commonly claimed, subjectivity exists in the affective response and emotions of the audience [Venkatachary, 2017]. Contemporary takes on aesthetics and aesthetics in arts have been inclined towards an individualistic perspective rather than a collective one [Venkatachary, 2017]. Even though aesthetics appears to be a static set of principles, it is constantly expanded to accommodate collective participation in an active manner. Whether the context of aesthetics leans towards individual aspects or collective identity, it is rooted in an understanding of space. Indigenous learning systems have been sensitive to the aesthetics of space and understanding of the body through proprioceptive sensing.

Indigenous learning systems in India have always allowed for proprioceptive sensing to be an active part of learning. For example, yoga is a fantastic way of understanding positioning of body and so are many of our classical art forms. The use of mudras in Kuchipudi is a great way to understand the proprioceptive sense of various body parts. Indian percussion instruments like tabla, dhol, dapli etc. are based on understanding

one's own proprioceptive sense. Traditional games that involved climbing, jumping, sliding etc. allowed for proprioceptive sense to develop so did activities like weaving, knitting, sewing etc. Understanding of relative positioning of body allows for balance between mind and body to set in and the development of ability to handle emotions as the child grows up. Children create knowledge through alignment of body, mind, emotion and energy in a natural and tacit manner. Not only children, even adults need an understanding of space both internal to the body and in external surroundings to function to their optimum.

CONCLUSION

The understanding of space within us is more important than external space around us. The space within allows us to create, innovate, absorb and align new information and sort it into knowledge as described in Fig 1. and further draw insights to turn it into wisdom. Likewise, the understanding of negative space is more important than understanding positive space. Negative space defines the aesthetics, form and context of perception and phenomenology. All our experiences are situated in the negative space that emanates out of our mental projections. This is the fundamental basis of learning systems grounded in phenomenology and pedagogy indigenous to India.

What is natural to a cultural context and is a part of the cultural as well as social consciousness comes naturally to the population through their lived experience. It is important to acknowledge, understand and situate ourselves in the wisdom of our collective consciousness through indigenous learning systems and knowledge traditions of India and the indigenous pedagogy that has nurtured us for centuries!

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SanjuktaNaskar teaches in the English Department of Janki Devi Memorial College, Delhi University. She has completed her PhD from the Centre of English Studies, Jawaharlal Nehru University in 2016 under the supervision of Dr GJV Prasad. The title of her thesis is "The Tradition of Folklore and Folk culture of Bengal: Ritual Tales to "Rupkatha".

She has presented papers at various national and international conferences. Some of them are mentioned as under:

(1) ISFNR Interim Conference in North-East India February 22–25, 2011, paper titled "Rev. LalBehari Day and the Folktales of Bengal: An Assessment"

(2) National Seminaron Semiotics& Folklore September 27 & 28, 2011, Department of Cultural & Creative Studies North Eastern Hill University Shillong, paper titled, "From Upakatha to Rupkatha: The Changing Face of the Bengali Folktale"

(3) A Grimm Legacy: The Impact of Grimms' Tales in the English-Speaking World, 6th-8th September, 2012, Department of English Literature and Creative Writing at Kingston University (U.K.), paper titled, "A Secondary Impact: Development of the Folk Fairy Tale in Bengal (India)"

(4) The 16th Congress of the International Society for Folk Narrative Research Folk Narrative (ISFNR) in the Modern World: Unity and Diversity, Vilnius, Lithuania, June 25-30, 2013, paper titled, "Translating Indian Folktales: A Route to Re-creation"

(5) The School of Humanities & Social Sciences, NetajiSubhas Open University, Kolkata, India, organized an international seminar on Partition Literature from 8th to 10th February 2014 titled Partition Literature: Memory & Inheritance of Self. Paper titled "Recovering the Identity of Self: A Study of Bengali Folk Literature during Partition" selected for presentation and publication in the seminar proceedings

She is the recipient of the Charles Wallace India Trust Scholarship in the year 2010

The Dynamic Nature of Folklore in Issues of Nationalism

Dr Sanjukta Naskar, English Department,

Janki Devi Memorial College,Delhi University

New Delhi, India   sanjuktan2002@yahoo.co.in

Abstract

In the nineteenth century vast collections in folklore were being made across the Indian subcontinent. This was part of a larger agenda which found its root in the discourse of nationalism that was beginning to flourish in Europe. Primarily under the initiative of the colonial administrators, folklore collection became a prominent occupation in the mid to late nineteenth century. Indian intelligentsia did not lag far behind recognizing the potential of folklore studies as an ethnographic and nationalist engagement, and as a result we get a recognizable amount of folklore collection. It is important to be cognizant of the nature of folklore, folklore (which includes folktales, folk poems, rhymes for children, marriage songs etc.) is dynamic in nature, organically developing with the passage of time while being passed down the generations. The oral nature of folklore defies any kind of standarisation yet the vast gamut of folklore collections in the nineteenth century provides a case of ethnological standardization and homogenization.

However, it is in the early and the mid twentieth century that folklore capitalised its utility as a vehicle for a kind of nationalism that was rooted in the past. Folklore forsakes religion, forsakes nation, but carries with itself an endearing reminiscence of a common collective past. In my paper I shall concentrate on the

manner in which folklore became an important tool in inspiring people to action in the nationalist movement of the Partition of Bengal (1905-07) and the Bengali nationalist movement in Bangladesh spanning from 1948 to 1971. Folk poets and bards expressed their emotional adherence to the land and people through songs and poems. Important it is to note that folklore which was already a humongous body of work in the nineteenth century came alive to the demands of the turbulent times therefore, revealing its dynamic potential.

Key words; India, Folkore, Colonialism, Nation, Partition, Bangladesh War

Folkloric Narrative of the Real

Colonialism in the nineteenth century generated a vast discourse of the coloniser and also created alongside within social spacesfor a discourse of the colonised. In everyday life colonial society had to deal with multi and inter-culturality which is sufficiently evinced in folkloric expressions. The scholarship of Indian folklore developed in the nineteenth century primarily by the British colonisers along with the help of their Indian associates collected from professional and non-professional storytellers. Collections made in the form of folktales, folksongs, followed by copious notes made these books a serious and professional piece of work providing important guidelines for understanding the nuances of folklore. However, there was also another kind of folk narrative which concerned itself with the colonial rulers, based on contemporary events. This brings us to the dynamic nature of folklore, which is constantly able to create on the basis of topical issues and about living people. These stories maybe omitted by a folklorist who is looking for authenticity and purity of form and narrative, and may also be omitted due to its content and the

nature of portrayal. Naturally such stories are few and difficult to find, but they are nonetheless important as ethnographic and anthropological categories.

I shall consider here two such narratives:

Momiaiwala Sahib

In India the popular idea about Momiai is that a boy, the fatter and blacker the better, is caught, a small hole bored in the top of his head, and he is hung up by the heels over a slow fire. The juice or essence of his body is in this way distilled into seven drops of the potent medicine known as Momiai...

It is further believed that a European gentleman, known as the Momiai-wala-Sahib, has a contract from Government of the right of enticing away suitable boys for this purpose. He makes them smell a stick or wand, which obliges them to follow him, and he then packs them off to some hill station where he carries on this nefarious manufacture.

A very black servant of a friend of mine states that he had a very narrow escape from this Sahib at Nauchandi fair at Meerut, where Government allows him to walk about for one day and make as many suitable victims as he can by means of his stick...(Crooke 177-78)

Dinapurwala Sahib

Another of these dreaded Sahibs is the Dinapurwala Sahib, or gentlemen from Dinapur. Why this personage should be connected with Dinapur, a respectable British Cantonment, no one can make out. At any rate, it is generally believed that he has a contract from Government for procuring heads for some of the museums, and he has a magic stick with which he entices unfortunate

travellers on dark nights and chops off their heads with a pair of shears (Crooke 179)

Both these spirit tales appear in William Crookes's *The Popular Religion and Folk-Lore of Northern India* (1896), they are two identifiable characters on the basis of which stories were added. The idea of the Momiai was definitely pre-British, but in appearance they were both Englishmen, they catch Indian men, wield deadly weapons and are always on the prowl (Naithani 185). This parallel story which germinates from a representation of the Coloniser as capable of devilish acts emanates from an age-old idea that has transformed itself with time and has reinvented itself through the narrative of folktales. The cultural and linguistic coding of the narrative is easily identifiable by the listeners and therefore effectively convincing. The image of the Spirits was such that the Sahib could easily fit into it, and therefore any real person could be the Spirit. The narrator claims to have been a witness to the Spirit at the Nauchandi fair and narrowly escaped from being captured. The contemporariness of the tales creates a context-text-context narrative wherein the narrative exists outside the space of the text and continues to draw its own narrative along the lines of social division and hierarchy of the natives and the British colonisers. Interestingly, we see folk narratives as live traditions and as carriers of growth and change, and instead of being passive bearers of existing traditions folklore it m becomes a space for self-conscious subjects whose narratives performed multiple functions of social communication. As Naithani explains it, "the traditional and the contemporary consciousness-mix to create a single image; for example, the deadliness of an Englishman is explained by identifying him with a Momiai, while the image of the Momiai changes to that of a European man" (Naithani 187). Therefore, under distinct categories of

superstition and belief there would be present such varieties of narratives as would conform to cultural and folkloric tale types which also represents the modernisation of traditions.

Emerging *Swadesh-ism* in the context of Partition of Bengal (1905)

The seeds of nationalistic ideas germinated in the form of the National Congress by the late nineteenth century, which was mostly backed by the elite educated middle-class. Existing ideas of nationhood were perpetuated through western education among the middle class, for whom the rural poor did not prefigure in the scheme of things as, by the "second half of the nineteenth century, it became increasingly difficult to advocate for liberal social reforms without appearing to be "Westernized."" (Sartori 273) and the new voices which began to consolidate their nationalist claims structured itself upon the "immanent rationality of *native* society." (Sartori 273) Since "[T]he British tended to reject Congress-led reform initiatives as elitist, by claiming that they lacked the mandate of all Indians, ..." (Goswami 136) the urban nationalist elite minority vicariously drew upon the appeal of the folk cultural practices of the rural folk in order to give a shape to their nationalist agenda. Moreover, this reimagined construct of an Indian consciousness represented in indigenous cultures posed as an alternative to political, social and economic parameters, and is best expressed in the *Swadeshi* movement. The *Swadeshi* movement was chiefly represented by boycott, self-determination, self-reliance, self-expression and defiance towards the colonial rule and many middle-class intelligentsias interpreted the discourse of self-determination through folklore. A significant part of the *swadeshi* discourse was thus represented by folklore which sought to articulate a common unifying bond and reflect the emerging consciousness "that celebrated homegrown traditions

and narratives." (Goswami 141) The most important and popular work to emerge during this time was *ThakurmarJhuli* (1907) in Bengal which is an iconic example of folk/juvenile literature and articulated easily identifiable motifs and signifiers of cultural unity. The characters in these tales were very soon to become an easy trope to define cultural variances.

In Bengal, the sense of nationalism as 'primarily a cultural phenomenon' germinated during 'BangaBhanga' (Partition of Bengal 1905) in the first decade of the twentieth century and was probably the first region in the subcontinent to politically register a sense of self-assertion through self-recognition devised through indigenous folk literature. Three co-existing concepts of Partition, Nationalism and *Swadesh-ism* are crucial to colonial resistance and the restructuring of the traditional notions of indigenous cultures in Bengal within this context. The political divide based on religious duality led to a clamouring of a desired self-knowledge and a small part of this self-identity was derived from cultural manifestations. The period was a crucial one and a text like *ThakurmarJhuli* was timely, immediately releasing a recognition and realisation of familiarity and yearning which eventually altered the attitude towards Bengali folk literature.

In 1907 Tagore published his first collection of essays on Bengali folklore entitled *Lokasahitya* (Folklore). Tagore's view on folklore matters is expressed through the "ChelebholanoChara" which is important in associating with contemporary folklore scholarship. The series of chara (or rhymes) are prevalent throughout rural Bengal and expresses a variety of emotions reflecting upon the sad tales to happy musings which are themselves representative of the social conditions of the women. Tagore expressed his concerns with the folklore of Bengal as early as 1883 (Mukhopadhyay40) and with the founding of the

BangiyaSahityaParishat in 1894 he established an official platform in order to inspire scholars to collect the "relics of national treasure" (Mukhopadhyay66) Relating the unique characteristics of oral narratives Tagore writes in *Loksahitya*:

"The characteristic primitive and natural *rasa* [essence] associated with children's rhymes attracted me to their preservation. This sense of primitiveness may not be appealing to everyone, but certainly no one can doubt that it is our duty to collect these rhymes for posterity. They are our national treasures. These rhymes, long stored in our society's collective memory, echo the loving voices of our mothers and grandmothers and reflect the rhythms of our ancestors' childhood play. Because of the rapid changes in our social structures, however, many things both big and small are being lost. The time has therefore come for us to collect and preserve these timeless treasures of our national past. (Tagore 169)

This departure from the mainstream discourse on folklore as established and consolidated by the British is significant to and coincides with the spirit of nationalism that swept the early decades of the twentieth century in Bengal. A precursor to this overwhelming response to the call of *swadeshi* and nationalism was a large group of educated urban Bengali men "looking for ways to mobilize *all* Indians, peasants and the working class in particular, to participate in the Congress-led national struggle." (Goswami 136) They turned to "non-Western paradigms" (Goswami 136) to express their resistance to the colonial rule which had brought about the Partition of Bengal. One effective and long-lasting appeal was the coining of the image of the Mother as personifying symbolically the nation (explicitly represented in the novels of Bankimchandra Chatterjee) which was soon to become one of the most defying aspects of Bengali

revolutionary extremism, closely associated with the anti-partition movement in 1905. Abanindranath Tagore iconised the figure of *Bharat Mata* (Mother India) through his painting which gave a visual authenticity to the conceptual Mother representing a collective nationhood. Interestingly, the iconised portrait of *Bharat Mata* was more relevant within Bengal and the initial invocation would have been to a *Banga Mata* (Mother Bengal) meant to unify a regional community defined on the basis of language. (Bose and Jalal 50-75) And I quote: "An early evocation came in 1905 with Abanindranath Tagore's painting 'Bharatmata'. Visualised as a serene, saffron-clad ascetic woman, the Mother carried the boons of food, clothing, learning and spiritual salvation in her four hands. A conscious creation of an 'artistic' icon of the nation, Abanindranath tells us in a memoir that he had conceived his image as Bangamata and later, almost as an act of generosity towards the larger cause of Indian nationalism, decided to title it 'Bharatmata'." (Bose and Jalal 53-54) The cult mother figure (of 'Bharatmata') would prove to be a powerful unifying tool and serve to rebuild a local culture for political needs.

Fig. 1 Bangamata

Therefore, by the nineteenth-twentieth century the Bengali middle-class had begun to experience "a germination of an indigenous pride and manifestations of a nascent nationalist spirit." (Gandopadhyay 142) These writers rejected the form and language of the Western representation of Bengali folklore and sought to reshape indigenous oral retellings and cultural traditions with a new vision demanded by the extreme uncertainties that the partition of Bengal produced. Thus this ostensibly marginalised genre of folklore became a potent medium for restructuring a nationalist literature during the crucial period of Partition and helped organise a people's discourse.

Use of Folklore in the Liberation War of Bangladesh

Bangladesh's war of Liberation continued from 1948 to 1971, and throughout thethree phases (1948-54), (1954-58), (1958-71) renditions of folklore played a vital role in inspiring people to action. Emotional outpourings were heard in songs and poems indigenously composed by folk poets and bards. The songs narrated atrocities of the Pakistani army. Minstrels sang in praise of their heroes and martyrs whose actions of valour and bravery were inspiring as well as worthy of reverence.In August 1947 the Indian subcontinent was divided into two independent dominions, India and Pakistan on religious grounds under the Indian Independence Act of 1947. Pakistan consisted of two parts, on the west was Western Punjab, Sind, North West Frontier Province and Baluchistan, and on the eastern part was the eastern part of Bengal. The ethnic groups in the west were The Punjabis, The Pathans (the Pakhtuns), the Sindhis, and the Baluchis, each of whom had a distinct language, cultural pattern and life style, whereas on the east were of one ethnic group, the Bengalis who had developed into a compact and homogeneous social system with one language that is Bengali. The Partition of Bengal (1905)

resulted in the Muslim majority to settle in the eastern part of Bengal. They carried with themselves the strong cultural heritage and literary traditions in the arts, literature, philosophy, music, poetry, prose and a common folkloric past. The people could associate more with Bengal (India) than with Pakistan both culturally and socially. The partition in 1947 though created a physical rift with India but could not bring forth any unity on grounds of cultural commonality with the people of Pakistan. Through these long periods of struggle the people of Bangladesh were adamant in their struggle for adherence to the Bengali language as an integral and sustainable part of their identity. This become a sore point with Pakistan who though recognised the religious identity of the people of Bangladesh refused to accept the Bengali language. Pakistan stood clear on the use of Urdu and English as the official languages and barred any other form of linguistic identity. Since more than 80 percent of the people of Bangladesh lived in villages, the resistance against the West Pakistan language policies could not reach the masses, but, in the village community where folklore was a living phenomenon, folk poets composed innumerable songs and sang them in places like markets and social gatherings to create awareness and spread the message of resistance that was soon beginning to emerge as a mass movement:

They want to take away the words of my mouth,
They chain my hands and feet whenever I try to speak
The language that my grandfather spoke,
The language that my father speaks.
Tell me brother, how can I forget that, and speak another language? (Haque 215)

Another example of the manner in which the plight of the Bengalis was expressed through songs and parodies:

O my beloved,
If I knew [your nature] earlier
I would never have embarked upon your damaged ship.
You took me on board in the name of Islam,
Now you deceive me, and I am in mortal danger.
You carried me to the mid-sea,
Now you are trying to push me overboard.
You are stealing the resources of the Bengalis
And building palaces (in West Pakistan).
O my beloved, how can I trust you any more? (Haque 217)

The lines express betrayal and deception and the folk poets were able to successfully align the struggle for cultural self-determination with that of economic and political freedom. Finally on April 10, 1971, the elected representatives of the people of East Pakistan entered into a war with Pakistan. For nine months the Bengalis went through one of the worst wars of the twentieth century and faced ghastly human miseries perpetrated by man. The folk poets too joined in with inspiring songs of valour and patriotism:

O my Bengali brothers,
Chase the enemies out of our land.
Those who eat our food and kill us,
Do not forgive them,
Chase the enemies out of our land. (Haque 229)

Folklore referred to events directly and fearlessly and expressed the emotional state of the Bengali, this created a discourse of common suffering within the spaces of loss, death, rape and

exploitation. The threat to a future of uncertainty and oppression had to be stopped and the folk poets rose up to the occasion through their creativity:

I had a darling wife, Amina by name,
I don't know what has happened to her.
People say that the Khan soldiers [West Pakistani soldiers] dishonoured her,
And she had killed herself by taking poison. (Haque 230)

The poignant portray of lamentation has an universal appeal of the sufferer.

Conclusion

This essay brings together scattered evidence to build a unified framework for putting together colonial and post-colonial forms of expression that happens with social and cultural mixing. It is evident that folklore has always played a vital role in carrying within its selfremnants of a past, being adjudged the singularly creative output of the primitive people. However, in the nineteenth century folklore was predominated by European folklorists with a quality of imagined countryside, which by the early twentieth century to the 1970s became a tool of effective discourse of nationalism. By looking at actual folk renditions during the colonial times and also during a crucial time of war and creation of nations I have attempted to put forward the dynamic nature of folk materials. Instead of looking at folklore as being remnants of the past and defining it in terms of timeless village traditions, folklore needs to be addressed as an important representation towards the cross-cutting cultural flows of the postcolonial present (Appadurai 1991). The argument that I have made here with separate historical locations and time is with the

purpose of bringing forth the tenacity and relevance of the folk form as an effective tool of resistance and people's emotions. During the War of Liberation in Bangladesh political messages were encoded and a muted but nonetheless powerful politics of people in everyday contexts were creatively assimilated in a voice of protest.

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Shikha Patidar, *Practicing Architect from Bhopal.Associate member of Indian Institute of Architects.Visiting faculty in School of Planning and Architecture Bhopal and Former visiting faculty in S.V Polytechnic and MakhanlalChaturvediJournalism and Communication University Bhopal, Former correspondent and Regional editor of Journal of Indian Institute of Architects Mumbai. Occasionally write in journals and newspapers. Studied Russian language and participated in International seminar on Russian language at Patrice Lumumba University Moscow, 1983.*

Has a deep concern for low cost building techniques. Learnt low cost techniques developed by Laurie Baker, Fired mud house technique from Ray Meeker and Bamboo Architecture from French architect Vladimir Matiz.

Has workingexperience of more than 25 years as aconsulting architect. Major works to credit are Institute Building ofRangashri little Ballet Troupe, M.P.School of Drama, Bhopal.A.V. Baliga Institute of Russian Studies, Bhopal,TulsiShodhSansthan, Chitrakoot,Worked on Concept theme of Interior design of International Airport at Trivandrum, Kerala.

Awarded SamtaPratibhaSamman for contribution as Women architect.1997,received Fellowship from Govt,of M.P.to document Designs of Madhya Pradesh2005,Enlisted in "Swayamsidha "as eminent women personalities of Madhya Pradesh in 2012,Awarded Best Poster and paper presentation Award in 30th International conference on Passive and Low Energy Architecture' held in Ahmadabad, India, 2014.(PLEA 2014) and Awarded Senior Fellowship for year 2018-2019 by Ministry of Culture Govt. Of India.

Participated in International Seminar on Vernacular Settlements held in Istanbul, Turkey, 2014 and in Bali, Indonesia, 2018. , International conference on Passive and Low Energy Architecture held in Ahmadabad, India, 2014. Bolonia, Italy, 2015. Los Angeles, USA 2016.

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VERNACULAR ARCHITECTURE OF *RAJWAR OF CENTRAL INDIA*

Shikha Patidar,Architect

VINYAS, A group of Artists, Architects and Engineers

Bhopal, India. *patidar.vinyas@gmail.com*

***Abstract*— The Vernacular architecture of Rajwar community of central India has a unique character which makes it different from other folk and tribal communities. It is unique in its style .It is the finest example of bas–relief architectural ornamentation in India. The ornamentation is done in the form of paintings, sculptures and relief work.**

The objective is to understand its socio-cultural aspect of this community and its reflection in its architecture. The methodology adopted is to document and analyse the different aspects of vernacular architecture of this community. The documentation will be done in the form of sketches, photographs and text. Interviews will be taken of the residents and experts in this field. Study the settlement pattern, typology of dwellings and planning of spaces and construction techniques will be done. For the documentation case study taken Rajwar Dwelling at Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal,

Due to globalisation the vernacular architecture is slowly vanishing. There is a need to conserve such a beautiful and rich architecture of this community .The learning from this study will give new perspective to artists, architects and policy makers to use and continue this tradition in contemporary world.

Keywords— *Rajwar*. **vernacular, architecture, aesthetics,** *folk*

Fig. 1 Political map of India . (*https://www.mapsofindia.com/*)

Fig. 2. Map of Chhattisgarh. (*https://csidc.in/maps/chhatisgarh.html*)

Introduction

India is known for its rich cultural heritage. The culture plays an important role in defining the architecture of a place or people with time. Vernacular architecture evolves through a process of trial and error for ages and transferred from to generation to generation. The Vernacular architecture of Rajwar community of central India has unique characteristics which makes it different from other communities. It is unique in its style and the finest example of bas–relief architectural ornamentation in India. In its basic form and space planning it is not very different from other vernacular architecture of this region but in its ornamentation it is entirely different. It is adorn with beautiful bas-relief, paintings and sculptures all together.

The total population of Rajwar community is around 6,00,000. It is widely spread in Chhattisgarh, Madhya Pradesh, Bihar, Jharkhand Orissa and West Bengal. In India it is densely populated in Sarguja District of Chhattisgarh.

For the case study taken a Rajwar dwelling constructed by Sahodari Bai and Pandit Ram at Indira Gandhi Rashtriya Manav Sangrahalaya Bhopal, Exhibition at visual Art Gallery at Tribal Museum at Bhopal and Tribal Art Gallery at Bharat Bhawan, A multi Arts Complex Bhopal, India

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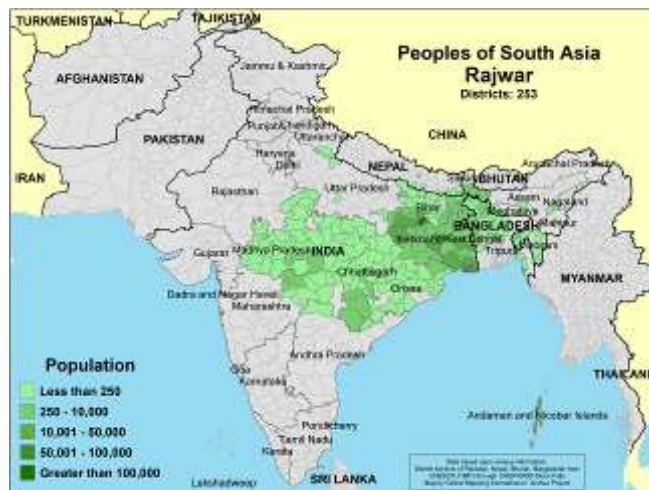
Fig. 3. Map of Chhattisgarh.

(https://joshuaproject.net/people_groups/17934/IN)

Fig. 4. Front view (IGRMS, Bhopal)

Fig. 5. Left side view (IGRMS, Bhopal)

Fig. 6. Rear . (IGRMS, Bhopal)

Fig. 7. Right side view (IGRMS, Bhopal)

2.1 Socio cutural aspect

The Rajwar are traditionally landowning farmers and cultivators, they live near their farms in many villages with other different communities, which are known as their professions like *kumhar* as potter, *lohar*as blacksmith, *badhai* as

carpenter,*basod*as bamboo craftsma*,* and these communities also helps them constructing their houses. They hardly change their culture, what they learnt from their ancestors. Marriages take place within their community only.

As the cultivation season ends, they start the construction of their house or they replaster their walls freshly, on the day of *Paus* - full moon in the month of December.

They are Hindus and they celebrate *teeja, karma, holi, Dussehra* and *Deewali* festivals, during these festivals they perform *Pooja* and celebrate it by singing and dancing. After *pitrpaksh* or *marpakh*theyrememberthe departed soul of the family*,* after they start cleaning their house, they paint and redecorate their house. The ornamentation is not mere a decoration but a ritual representing their belief and way of life. It's representation of their rituals and beliefs. For each ritual there's a different design pattern like on the occasion of marriage , occasion of birth, or any festival, for example *nagbuti*on *nag panchmi*festival.

As it is common in Indian villages male and female member of the family contribute and collaboratively construct their dwelling right from procuring the material till finishing. All the dwellings in this region are constructed in similar manner using locally available materials and techniques continuing from generations to generations. Although they are constructed in same manner but each one is different in style. Their ornamentation is completely different. The dwellings are decorated when they are first built again when rooms are added and on the special occasions on festivals like Diwali. Usually one woman in a family is chosen for her superior artistic skills she decides the overall design and other family members help her.

2.2 Ecological aspect

They have rituals and beliefs associated with trees, most villages have sacred spaces under the trees. The Rajwars maintained ecological equilibrium with their environment for ages. There is a tradition of Gotra representing the family they belong. Usually they are named after plants, trees and animals like *Nagbangsi*, *Dhamara*, *Singtoar*, *Sangatkoira*, *Mukhia.* In building construction they use locally available materials with less destruction of forests they use *Teak,* Sal*,* Eucalyptus*, Mahua, Haldu, Babool, Khair, Mor, Saja, Beeja, and* different types of Bamboos.For construction of walls they use local soil taken from nearby land and for decoration they use local clay, with colours white, red, yellow ochre and black. The pigment colours are made up of minerals, herbs and leaves.
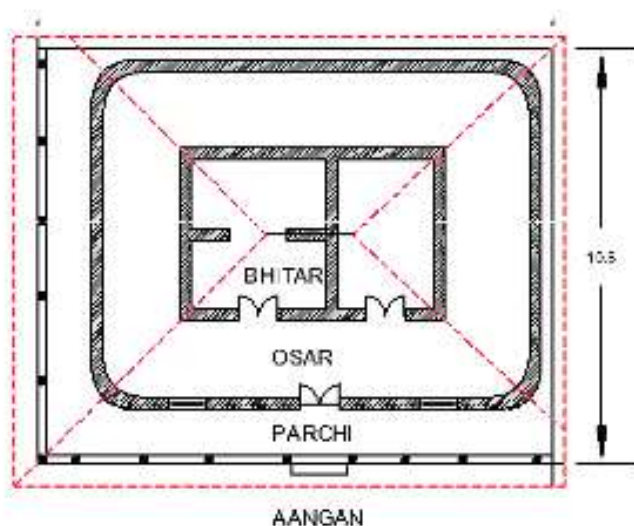
Fig.8. Plan
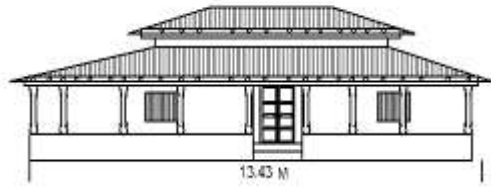
Fig.9. Elevation
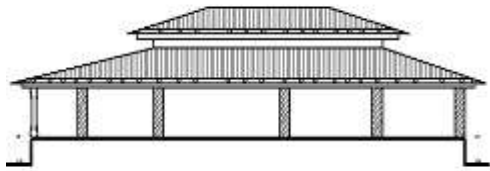
Fig.10. Section
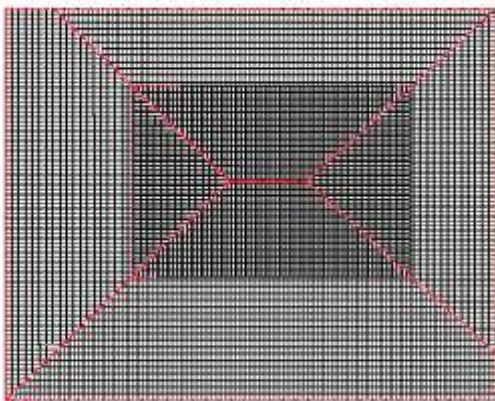
Fig.11. Top view

2.3 Architectural aspect

2.3.1   Site selection

Site selection of the dwelling is usually decided by the *Baiga* or priest who checks it where the site is free from any evil spirits then they perform *Pooja* and some other rituals it is also taken in consideration. The land is not useful for cultivation usually barren land is selected for the construction. Dwellings are constructed near their farm or within farm.

2.3.2 Dwelling

The Rajwar dwellings are constructed out of locally available material, the rajwar house is single storied building, having a central inner courtyard which is open to sky called *Aangan*. The square and rectangle courtyard is surrounded by semi-covered verandah called *Parchi*.used for preparation of rice, grains, etc. there are rooms behind these verandahs, these rooms are created for private activities, they have two levels for sleeping spaces in these private rooms which is only to be used by family members and for storing valuables, these private rooms called *Bheeter*. One corner is dedicated to deity called *Devghar*. The entrance covered verandah called *Osar*, which is used for daily activities like eating, sleeping, cooking, living for guests.

2.3.3   Construction

The Rajwar starts constructing their houses on Mondays only. On the first day the place is measured by erecting four small poles at each corner and tying with a rope. The foundation is

made of random rubble masonry. The wooden pillars placed on wooden or stone pedestal of unique shape of a pot and beams held with decorative capitals or brackets together (Fig no.4) Adobe wall are made with mud mortar, clay, cow dung and straw. Thick mud wall is raised from the plinth and horizontal wooden members above to frame out the roofing structure (Fig no. 12). They use the bark of the tree locally called *ParsaDora* for tying and strengthening the wooden and bamboo framework. Roof is covered by hand made terracotta country tiles. They put decorative terracotta figurines like animals and birds on the ridge to attract good spirits to enter the house. The *jalis* are created between pillars made up of strip of bamboo covered with clay creating a screen which softens the light. The flooring is usually done by rammed earth and covered with cow dung.

2.3.4   Ornamentation

The doorways and windows are decorated with patterns around their borders made up of clay using different forms and colours to enhance the frontage. The walls are painted by hand, interlaced through fingers using white clay for plaster which is called as *Leepan* or *Lipai.* The decoration process is all done through their hand in which their visionary concept is elongated through the stories of the God-Godess, their day to day life and nature. The windows or *jaalis* are also created with bamboo strip cut and tide together in different grids creating diffrent patterns. These are sculpted and covered with rice flour to make it look pure white. The most beautiful part of this architecture is representation of their believes in *jalis*with different geometrical shapes, patterns, sculptures and figurines of Gods-Goddesses. The depictions of stories and their day to day life on the walls are true example of creativity and   natural aesthetic .

Rajwarart tends to free itself from the constraints of naturalism, this art derives its substances from nature, depicting birds, animals, trees does not render it in a natural manner. By observation the design patterns found in architecture of Rajwarare named after its resemblance to the objects of surrounding like house, basket, temple, grain bin etc.[1]

3 Result and Findings

The most beautiful part of Rajwar architecture is its combination of painting, sculpture and bas−relief all together in one .They are interrelated to each other and appear as one in totality. The decorative pillars are not merely for ornamentation, but are structural members also. Similarly the decorative lattice, the *jallis*, softens the light and lessen its intensity which is made up of bamboo and clay, created in the veranda.

Through literature and live case studies, it has been found that in Rajwar art and architecture are interwoven together aesthetically. They cannot be separated as it is a process of evolution of house form or dwelling.

The dwelling is planned in such a way that the temperature of inner room to outer veranda gradually increases, as it come close to the outside nature. In this process body easily accustoms with the nature. In the inner rooms there is a gap created between the roof and wall for the ventilation and in the outer room small windows are given. The thick mud walls also reduce the temperature. The sloping roofs with terracotta tiles are used to protect the dwelling from heavy rains. Rajwar architecture is climate responsive, locally available materials are used therefore economical and sustainable.

Satisfying the spiritual economic and material needs of the people is determining condition for sustainable architecture and every decision concerning areas, the design of a building must be sensitive to the culture, the resources, and the character of the place. The risk is global standards global modes of building and global processes will overwhelm the local context.

-Williamson et al (2003) [2]

Fig. 12. Foundation work. (*IGRMS, Bhopal*)

Fig. 13. Structure. (IGRMS, Bhopal)

Fig. 14. Roofing. (*IGRMS, Bhopal*)

Fig. 15. Roof tiling. (*IGRMS, Bhopal*)

Fig. 16. Jalli (Tribal museum, Bhopal)

Fig.17. Leepan (Tribal museum, Bhopal)

Fig. 18. Bas-relief . (IGRMS, Bhopal)

Fig. 19. Painting. (Tribal Museum, Bhopal)

Vernacular traditions are a dynamic and creative process through which people, as active agents, interpret past knowledge and experience to face the challenges and demands of the present. Tradition is an active process of transmission, interpretation and adaptation of vernacular knowledge, skills and experience.

-Asquith and Vellinga (2006)[3]

Conclusion

   Due to Globalization these cultural identities are vanishing from the vernacular architecture, there is a need to conserve and protect such a rich architecture where art and architecture is

integrated interwoven into each other that cannot be separated. This is not only rich in its aesthetics but also climate responsive and sustainable. There architectural design and techniques can be used in contemporary architecture with new approach and innovations. This is great example to be learnt from this community for future generation of modern architecture.

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Vishnu K Shaji is an architect based in Cochin graduated from National Institute of Technology Calicut. He used to be a full-time reader of philosophy and architecture before starting his practice. The theories of Christian Norberg Schulz enlivened his inquisitiveness towards the architectural phenomenology that he already had enamored, and the works of philosophers like Gaston Bachelard and Alain de Botton instigated him to indulge in contemplating human interactions with built spaces and associated experiences. His great admiration to the behavioral design made him explore deep into abstract experiences derived from human spatial perceptions.He has been doing independent researches on behavioral aspects of spatial design and architectural phenomenology. Currently he is running an architectural design studio named VOIDSKEW.

Portraying Aesthetics of A Built Space Through Phenomenological Evaluation

Ar.Vishnu K Shaji

Cochin,India

vishnukshaji@gmail.com

Abstract—the objective of this research was an analysis of the aesthetics of built spaces through the interpretation of its qualitative elements, which make it an experiential and existential one. The study adopted a phenomenological approach to explore the aesthetic qualities of built spaces through user experiences and interactions to state whether it affirms a multi-sensorial obligation to the space by articulating space programming, ethical use of materials, the interplay of light and shadows, and the air quality or abide as a mere peripheral embellishment of visual lies. Phenomenology always emphasizes the person-environment relationship through experiences and consciousness. It is more often characterized by sensory perception, which is normalized by one's openness to the world, perceived knowledge, socio-cultural backgrounds, and cognitive skills. In this study, a subjective analysis of the spatial experiences of four individuals (including the researcher) was conducted. Two of the subjects did not have any sensory impairment. One subject is a senior citizen in his early seventies with slight visual and hearing impairment, and one is congenitally blind. The study was done in two parts; the first was an interactive session with each subject where they were asked to respond comprehensively to four unbiased questions which judge their perception of architectural spaces and second; a live analysis of each subject's perception and appreciation of aesthetics of a selected built space through their empirical understandings. Their experiences were more often spontaneous

and dynamic rather than premeditated abstractions, and those perceived entity can be termed as a phenomenon if they have a memorable encounter with the surroundings through an impact on their senses. After getting descriptive accounts from each subject, a deliberate analysis was done to uncover all the common attributes and patterns. From the analysis, it could be concluded that the aesthetics of a built space can be defined as a multisensory appreciation of the spatial experience.

Introduction

Throughout evolution, human kind's enthusiasm and ability to adapt to changes escalated exponentially which in turn broadened the perspective of human sensibility and triggered radical thinking which muffled social and geographic barriers between diverse cultures around the world. This scenario advocated the aesthetic decisions of an individual to go beyond the social and cultural constraints, which catalyzed the acceptance of modernization in architecture, accentuating functionality and minimalism, dislodging all types of ornamentations. Mass production of ready to install materials and modular construction techniques made standardization in size, colour, and texture inexorable, which results in apparent homogenization of built environments.

In the early 1960s, this austere and institutionalized approach to design was criticized remarkably for its symbolization of aesthetics as a dictatorial social order. Strive for recalling the historical continuity without desolating the philosophies of modernism emanated postmodernism, which underlines authenticity and contextual aesthetics. Postmodernism in architecture emerged during the late quadrant of the 20th century that envisaged contemporary spatial experiences as a historical

and traditional cohesion. Architectural phenomenology was one of the significant unexamined intellectual sources for postmodern architectural thought [1] (Jorge Otero- Pailos: *Architecture's Historical Turn*). Phenomenology helped to recast history as an experiential content of modern architecture. It enunciates contextualism through aesthetics by defining architecture as a continuum of historical imagery. Grasping the historical connotations of a locality and expressing it through architecture without compromising the functionality yet emphasizing the intention can make spatial aesthetics more contextual, meaningful, and experiential. Experiential origin of meaning in architecture was a concept proposed by Norberg-Schulz in his work '*Genius Loci'* was the foundation stone for architectural phenomenology.

Dennis Dutton, an American philosopher, has said that an aesthetic object is unique among human-made objects as it possesses a life of its own. A built form or space can be termed as an aesthetic object if it accords a positively reinforced relationship to its occupants or viewers. Phenomenology endorses the responsibility of an architect to elucidate an experiential architectural space by implementing a multi-sensorial design approach through the manipulation of space, material, light, and site context to device a memorable encounter through an impact on the human senses. Here space is materialized as an augmentation of fluidic utilitarian programming and meaningful interstitial or transition spaces. When a user enters into a built space, he perceives space, material, light and all other design features as a whole assembly and spontaneously explores the identity and uniqueness of the space through sensory observations. Material as a palpable aspect of phenomenology which expedites memory, not only fosters visual and tactile experiences but illustrates smell, acoustic properties, light

diffusion as well as air quality. The phenomenologist-architect Peter Zumthor has said in his book *'Thinking Architecture'* that "There was once a time when I experienced architecture without even thinking about it", describing his childhood memories of the texture of a particular door handle, gravel under the feet, soft warmth of asphalt by the sun as the deepest architectural experiences and these memories were his sources of the architectural atmospheres and images that he explored in his work as an architect [2].

METHOD

An architectural space is phenomenal in terms of the relationship between the space and the user [3]. In this study phenomenology was used as an interpretive tool to analyze the qualitative spatial experiences of four individuals (subjects). The first participant was a female of 30 with no sensory impairment. The second was a senior citizen in his early 70s with slight hearing and visual impairment. The third subject was a male of 40 who is congenitally blind who relied on non-visual cues in understanding and perceiving the environment (staff of KFB Vocational Training Centre for Visually Handicapped Women, Ernakulum). The fourth subject is the researcher himself, only whose experiences might be biased because his interpretations were more often intentional. A congenitally blind participant was included to analyze the role of non-visual senses in spatial perception.

2.1 Part One

The first part of the study conducted a comprehensive interview with each subject (except the researcher) to account for information regarding their spatial perception and aesthetic sense. The subjects were asked to respond comprehensively to

four partially structured analytical open-ended questions that seek their spatial, experiential approaches, aesthetic sensibilities, and cognitive skills. All the four questions assimilate user responses to a schema of perceptual and cognitive levels of spatial experience. The researcher used follow-up questions to each participant to get an elaborate answer for each query. The four questions for the interview were:

- *What makes a built space meaningful and beautiful?*
- *What elements or features of a building/space influence your emotions and experiences most?*
- *How the materials and the way that are used affect your physical and mental comfort?*
- *What types of indoor spaces that you wished to be in most time?*

All the participants responded well with their interpretations and views in association with the researcher's queries. From the responses, necessary pieces of information were apprehended and analyzed common aspects and patterns which delineate spatial aesthetics. The aim was to determine common patterns and attributes in each subject's spatial perception.

2.2 Part Two

The second part of the research was a live onsite study of each subject's spatial perception and aesthetic decisions in a selected built environment. The selected area was Kashi Art Café, located in Burger Street Fort Kochi. It is a converted old Dutch house to a café with gallery space for contemporary art. Each of the subjects was encouraged to use and experience inside Kashi Art Café for a reasonable period, not less than an hour. A cue card was provided to all participants; contains three criteria they have to discern while being in that space.

- *Identity and uniqueness of the space*

- *Most impressive elements and features in that space*
- *Materials and their use*

After the session, the researcher had an interactive session with each of the subjects to collect information regarding their spatial perception referring to the criteria mentioned in the cue card.

RESULTS

3.1 Part One – Results and Analysis

Even if the sense of vision is the predominant human sense, all of the subject's spatial perceptions pick up non-visual cues too to certain extend. The exception was the third subject, who is congenitally blind, emphasizes the acoustical properties of built environments recurrently during his explanation regarding the spatial experience.

All the subjects believe that embracing nature makes an architectural space beautiful and ambient.1st subject persuaded that a courtyard inside a building makes her comfortable, and it revokes the segregation of the built space from the outside world. Second subject also has a comparatively similar view about the courtyard; besides, he finds aesthetics in the ease of access, thermal comfort, and air quality. The third subject's perspective on the courtyard was distinctive and curious as he said it could be a reference point for him inside a building. Since he is congenitally blind, he can able to experience inner courtyards by feeling temperature variations by the direct sky exposure and air movement. For the researcher, the courtyard is a continuum of nature outside and, the interstitial space which bridges interior and exterior enhances the meaning by making the users adapted to the intention of the design.

All the participants admire the presence of any natural element inside the building like an indoor pool or aquarium, waterfall,

chirping of birds, etc. can soothe their mind. The second subject told that the fish pond in his house makes him feels not feeling alone even if he is alone, and the third subject illustrates the same experience with a sparrow nest in his backyard of his house. All the subjects acknowledge windows, and jails are one of the inevitable parts of a building, it acts as a mediator between inside and outside spaces. They defined their experiences with windows referring to picturesque views it frames, wind, the warmth of the sun and sky, etc.

The first subject told that when she enters into space with plush furnishings, vibrant wall paintings, decorative illuminations, and high gloss surfaces, the fascination at the first look transformed into a phantom of visual overdose, which subsequently makes her unstable in that space. Most of the subjects affirm that smell, texture, and colour mocking the nature around makes the space more intimate. All the subjects enjoy brutalism to some extent, which emphasizes the exposed use of building materials like concrete, brick stone, etc. The second subject revealed his apperception of leather finished Kadapa stone flooring on the patio of his house as it gives him a sense of relaxation. The third subject asserts the acoustical property of the spatial elements because echo is his tool for navigation inside a building, and glossy plane walls and floors confuse him with reverberations.

All subjects prefer built spaces that provide a sense of enclosure, and at the same time, they do not want to segregate themselves from the social, cultural, and geographic microcosm. The first subject said that she does not like synthetic smells inside a building like the smell of paints, varnishes, etc. and the second subject expressed his struggle in being inside an air-conditioned space for a long time. The third subject mentioned his distaste in the multitude of decors inside the building and unwanted ornamentations in furniture, which impede his auditory perceptions to a great extent. Geometric factors like ceiling height, length-breadth ratio, etc. were also involved in their descriptions.

Fig. 3.1 Kashi Art Café Courtyard

In light of information regarding spatial perception gathered from each subject, making space memorable, the design process needs to be a multi-sensorial approach. The courtyard can be enjoyed to its maximum if it works functionally by bringing nature inside, induces ventilation by stack effect, thus enhancing air quality, casting dramatic light-shadow interplay, and using natural elements like rocks, pebbles, etc. to deliver a tactile experience. Well defined interstitial spaces between the interior and exterior subconsciously influence the users to prepare

themselves for the purpose that space. The stone paving, grass, and pebbles prompt the user's multi-sensory perception of spaces through textures under the feet, the serenity of the dampness on the lawn, etc. Exposed brick, laterite, granite, etc. give an earthy natural tone and smell to the inside building, which never infuses the air with acrid synthetic smell, and a highlighted exposed masonry wall inside a building can break the monotony of dull whitewashed walls. The selection of building material accounts the thermal comfort too. Fenestrations like windows and jails make the whole building to breathe and prepare the built space to communicate with the surroundings. These fenestrations can be perceived not only by the views and vistas it frames but also by the warmth of the sun, sky, and earth and the air movements. All the subjects reprimanded elaborate ornamentations in buildings, petulant mocking of natural elements such as texture painting, artificial turf, artificial plants, etc. which only boast the visual appreciation at a glance. These embellishments do not confer anything in making a spatial experience a phenomenal one yet exemplifies visually exaggerated lies.

3.2 Part Two – Results and Analysis

Kashi Art Café is one of the most recognized and famous hangout places in Fort Kochi for both locals and tourists. This place is an amalgamation of restoration, art, hospitality, and exposition of traditional and cultural values. Each of the subjects seems enticed and excited while being inside the café. From the Burger Street, the facade of the café looks like that of a semi-detached row house. The entrance has a small sit out with a couple of cast-in-place sitting one opposite to others on either side of the main door. After the entrance, the first part of the café is a gallery space with terracotta tile flooring and a wooden ceiling, for displaying contemporary paintings. Just after the

gallery is the main lobby with an ambient reading space with wall arts, cash counter, and a mini kitchen. After that area, there is a courtyard with an impressive, centrally located sculpture. Top of the yard is partially covered with wild jasmine creepers. The combination of wooden railway sleepers and weathered pebbled on the ground feels enriching. Sitting and dining spaces arranged along the periphery of the courtyard. After the courtyard, there comes a vestibule connecting the dedicated dining area inside the café with the yard. Overall, Kashi Art Café is a celebration for all our senses.

The third subject was the one who enjoyed most, even without visual perception. He walked over weathered pebbles and wooden sleepers without using footwear and coalesces with the environment. The courtyard was the main attraction for all the subjects as they talk about the feeling of pebbles under their feet, smell of the wild jasmine that filled up in that courtyard, the interplay of lights through the leaves of the wild jasmine, rustic concrete and iron furniture, etc. The second subject told the abstract style of fruits, coconuts, and vegetables kept over the platform on one side of the vestibule resembles a typical traditional roadside market. The first subject emphasized the sense of enclosure and openness to nature. The third subject admired the space through the thermal comfort, air quality, tactile natural textures, sense of direction, etc. the researcher appreciated the fluidity in spatial arrangements, meaningful interstitial space ethical use of materials such as concrete and metal furniture, stucco plastering, judicious use of stones, pebbles, railway sleepers, etc. and for the restoration and conservation symbolized by installations like an old grinding stone on the vestibule.

All the subjects relished the experiential paradigm of the space by culminating the multi-sensory spatial perception that made them understand what an architectural space explicitly means. The pebble, weathered railway sleepers, wooden and metal furniture reinforce the tactile experiences, whereas the wild jasmine and other floral plants and the aroma from the kitchen enhance the olfactory senses. The installations, courtyard,etc. manifest intangible parameterslike tradition and historicity. With a foothold on culture, history, ethics, and conservation Kashi Art Café make the people think out of the box by articulating contemporary art rooted in modernism.

CONCLUSION

The study has epitomized a phenomenological analysis of architectural space by unearthing experiential knowledge of the occupiers during their spatial understanding of an existential space around them. To attain a comprehensive spatial consciousness, one has to engage all his senses to the surrounding world. The intention of architecture is not creating spaces but defining experiences. Defining experiences prior to the design requires an ethical sensibility and profound interpretive and cognitive skills. Materials are the tactile form of experience. So exploring materials and its uses without losing its purity and virtue and sustained use makes the design ethical. Exposed brick or laterite masonry typifies the ethical use of materials. All the characters of the materials like colour, texture, smell, and even taste, can be maintained. A space that emphasizes dominance only in visual perceptiodoes not have an aesthetic consistency as it fades away with time. But if aesthetics is an outcome of a multi-sensory approach to design, it makes space phenomenal which creates memorable mental images for the observer. From the study part, it is evident that aesthetics is a realization of

functionality, comfort, and warmness. Aesthetics is to experience not to observe. Space is said to be aesthetic if the occupant love to be there and live there rather than to admire the beauty from a particular distance for a specific period. So aesthetics can be redefined as an ethical response to a design problem.

Acknowledgment

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Letter from the Chairman's Desk
By Sunil Bhatia PhD

'BIOLOGICAL DISTANCING' IS NEW TREND OF 2020 FOR CHALLENGES OF 'COVID 19'

One day I noticed in a rural area that an illiterate laborer woman was tying the tiny metallic bells attached with thread around the waist of the crawling child. Out of curiosity I asked her " Why did you tie the bells around the child's waist ?' She replied with a mysterious smile "it helps in locating the position of the child with sound and as he moves his tied bells rings and another thing the sound of bells entertains him". Immediately I realized the design of anklet with tiny bells is not ornaments but sign of slavery that helps in locating the position and movement of the woman. Over the times it gradually covers most of the body parts like piercing of ear for danglers, bangles in hand etc..Gradually it has taken the custom in every tribe for keeping eye on the movement of the woman by noticing the sound of the bells. I think this design has come to the existence for supporting the act of social evil of slavery where master pays for person and greed of optimizing his profits on his investment permits does all sort of cruelty on slave with minimum expenditure on just to keep alive and if someone escape from his cruel clutches that is his biggest lost.

Later on use of electronic sound from remote for locating the keys was designed. Even I have found my friend's father has aged and lost his memory , an electronic band with GPS is tied on his wrist for locating his position of presence.

I visited on many occasions as a child in a crowded market place along with my mother and there were high chances of separating and my mother was holding my hand and instructed in case we are separated then in first opportunity who will come should wait for others at that specific shop. I was surprised to find her solution by using the concept of specific position even though she forced me to learn the name, father's name and address so in case of loss any unknown person helped in reaching home if I would inform my address. As I grew little bit my mother asked me that you should be within my sight and requested me not go beyond the voice of my call. That sound and eye sight limit has fixed my movements and it drew an invisible boundary around me and position was defined. When I turned young she instructed me to come back before sunset . Later in my life as long she was alive her standing order was where ever you kindly inform by telephone about your whereabouts. Position information about me assures her about my welfare and that simple mechanism makes her happy. She died as a happy soul and my biggest worry is where she is now after death and struggling for her position.

Change in position was crucial for humans that have both social benefits as well evil. I went to the market and lost my purse as I tried to locate it my first job was to recollect what path and wherever I should visit in the market. It means I was recalling my change of position as well that movement for lost purse specific landmarks . A vegetable seller in street inform about his arrival by hawking as well his position .Entire advertisement concept is struggle of informing the position of marketable products of the company to prospective customers. Idea of GPS has its origins in the Space technology era when scientists were able to track the satellite with shifts in its radio signal known as the "Doppler Effect." Today, GPS is a multi-use, space-based radio navigation system for pinpointing the precise position and helps in security,

civil, commercial, and scientific needs. GPS currently provides two levels of service: Standard Positioning Service (SPS) which uses the coarse acquisition (C/A) code on the L1 frequency, and Precise Positioning Service (PPS) which uses the P(Y) code on both the L1 and L2 frequencies. Access to the PPS is restricted to the army and other government agencies. SPS is available free to all users on a continuous, worldwide basis .

Every living being on this planet has an inbuilt natural mechanism of establishing position of items and it is clearly visible in our actions of eating . Eating process first establishes the location of the foods then our mind maps for precise and accurate distance and directs our hand for taking into mouth.

Ancient time's significance of position was understood in the early stage of human life. They were struggling for prey for food as well wished to survive and not to be attacked by wild animals. That dual job forced the people into a position of prey or attacking wild animals and slight mistakes would lead to death. A minor misjudgment would prove the reason of death and successful attack for prey would reward with food. In both situations positions of prey as well wild animals for keeping at safe distance forced for the role of position of prey. Sometime prey was hiding by making hole in earth or hide behind the bushes and changes the color of skin accordingly with surroundings or fly or live vicinity of water or in water table or climb on tree but humans were smarter and locate the position by intensity of sound of voices or by tracking wounded animal by locating the blood spot or generate voices for instilling fear or sound as moves or locating the footprint and many more ways. Once location was confirmed, the next step was how to kill. Once the group was formed for a better way of survival they devised communication by sound or used body parts as clapping etc for indicating the position of animals. Even the concept of measurement surfaced with the

natural way by applying palm , fingers or hands and steps for defining the position. After the discovery of fire used smoke for indicating the position and light of fire for location.

Even Euclidean geometry was nowhere in mind of the ancient people but were using the concept of position in designing and well versed with the different position relations with one another, although could not have knowledge of explaining its relation as a formula as we modern people do short cut method in mathematics.

In a movie an investigating officer wishes to track the movement for mastermind and he hides a micro radio transmitter in his carrying items and that helps in chase by using a receiver to be in range of radio frequency released by the transmitter was in fact early GPS. Modern crime investigator's first job is to locate the position of crime and design the hypothesis by collaborating necessary witnesses and evidence for confirming his hypothesis of crime. They initially established by people who were eyewitnesses at a crime scene by eye witness or tracking the position of mobile phone or footage of CCTV or some evidence left by criminals. Once suspects are identified then the next step is who has the motive and method of the crime with available evidence that helps in establishing hypothesis of crime.

When magicians detect the position of desire card out of pack of cards (deck), it entertains the audience. Chess game is completely based on position where each square changes power with power of occupant of horse, elephant, king etc.

Error! Filename not specified.

I am interested in locating the family history and I move backward in time scale for locating their spent time in different positions Once it is verified that point behaves as a node to move

further. It is position linkage that helped in searching family history.

 When someone is drowning or trapped in a fire accident or in any emergency where the needs help of another person shouts and in fact he transmits his voice sound for indicating his position and if someone receives his shout comes for help .

There was a very interesting incidence in recent time where a person was with active mobile phone and other side some people were disturbs by an unwanted call of commercial companies then the authority made a law registering by Do not disturb by submitting a request with service providers for blocking such calls. One day a mobile user who did not request for block such call met with an accident and sought help in a dark deserted night. An insurance agent made a call and he explained his position and that person was kind and helped by informing the government agencies for rescue.

Pressure cooker on heat and number of whistleblowing indicates the position of cooking items.

Scout person not to lose in jungle and fellow person should follow he uses special techniques of knots for guiding the rest teammates.

I am thankful to Prof Anjana who has honoured by accepting our invitation of guest editor and my incer thanks to Prof Jinan for recommending her name .

Lambert Academic publication for celebration of 150th special issue by publishing a book by compiling editorials "Design For All, Drivers of Design" translated in eight different languages from ENGLISH into French, German, Italian, Russian, Dutch and Portuguese.   Kindly click the following link for book. "Morebooks", one of the largest online bookstores. Here's the link to   it:

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With Regards

Dr. Sunil Bhatia

Design For All Institute of India

www.designforall.in

dr_subha@yahoo.com

Tel 91-11-27853470®

Forthcoming Issues

WOMEN DESIGNER YEAR 2020

August 2020 Vol-15 No-8

Maria Luisa Rossi, Chair and Professor, MFA Integrated DesignMaria Luisa's work at the College for Creative Studies Graduate Studies brings her entrepreneurial, globally-focused,and empathetic cultural approaches to the next generation of designers. She focuses on the seamless capacity todeal with the tangible and intangible aspects of people's experiences. At CCS she is preparing "facilitators" capable ofaddressing global-local grand challenges, focusing on social innovation. Her projects are concentrated on research,co-creation and people-centered processes.

Maria Luisa's professional career has been independent and international. She attended the premiere master'sprogram in industrial design at the Domus Academy in Milano, thanks to a European Scholarship she won fromdesigning the first wearable computer. The project was featured in the prestigious Domus

magazine and gave her alot of visibility around Europe and the design world. The wearable computer project "The Walking Office" can befound in the Henry Ford Museum Permanent Design Collection.

Following her studies, she founded the design consultancy Iavicoli& Rossi, working on various models varying frominterior architecture to tableware.

Maria Luisa's interdisciplinary attitude, design strategy knowledge, and business acumen brought her to be hired inthe team that launched the new Graduate Program at CCS in Detroit, where she set standards of excellence for MFAIntegrated Design.

Her effort to provide meaningful teaching experiences is validated by a successful alumni job placement incorporations and design consultancies. Throughout her career, Maria Luisa has conducted workshops and lectures in Singapore, Los Angeles, Mexico City,

Istanbul, Ankara, São Paulo, Shanghai, Gratz, Brasilia, and Taiwan. Her specialties are Design Strategy, ExperienceDesign, Scenario Design, Service Design, Interdisciplinary approach, with an in-depth knowledge of American, Asianand European culture and markets.

September 2020 Vol-15 No-9

Surabhi 'Sur' Naik is an artist and designer who currently lives and works in New York City. Her artistic and design practice is rooted in storytelling traditions, processes and mechanisms and their evolving relationships to technology. Her works are largely informed by her lived experience in continuous flux with their contexts through female/gnc, brown and Indian identities.

They take forms of digital design, illustration, documentary, augmented reality, built environments, research and data/documentation.

Surabhi has formal degrees in Architecture from Gogte Institute of Technology, Belagavi and in Media Studies (Digital Storytelling) from The New School, New York, and has presented her work at esteemed forums such as National Awards for Excellence in Architecture and Correa Gold Medal.

October 2020 Vol-15 No-10

Jani Nayar , Executive director of the SATH (Society for Accessible Travel & Hospitality), a tireless advocate and effective educator on travel & disability.he is focusing on COVID impact on travel and hospitakity.

November 2020 Vol-15 No-11

Hua Dong is Professor in Design at Loughborough University, UK. Her research interests relate to inclusive design and she has published more than 200 papers in design and engineering journals, conferences and books. She was the guest editor for the 'Alldesign' special issue on inclusive design in China (2011) and the Design for All Newsletter in India (2010), and has edited six books, including "Design for Inclusivity" (2007) and "Inclusive Design: Chinese Archive" (2019). Hua has been an organisor and editor of the Cambridge

Workshop on Universal Access and Assistive Technology (CWUAAT) since 2014. She is the convenor of the Inclusive design research special interest group (InclusiveSIG) of the Design Research Society (DRS), and was elected DRS Fellow in 2019. Hua has collaborated with researchers and industries in the UK, China, Japan, Italy, Finland, Belgium, the Netherlands and Turkey. She has helped Ant Financial, part of the Chinese Alibaba Group to launch the China's first inclusive design guidance.

Co Editor

AbdusselamSelamiCifter, Ph.D., Associate Professor in the Department of Industrial Design inMimar Sinan Fine Arts University, Istanbul, Turkey

AbdusselamSelamiCifterreceived his bachelor'sdegree in Industrial Design from Mimar Sinan FineArtsUniversity, Istanbul/Turkiye in 2005. In 2008, he received a Postgraduate Study Abroad Grant from the Turkish Board of Higher Education, and joined BrunelUniversity's (London/UK) Human-Centered Design Institute as a Ph.D.researcher. His Ph.D. research investigated both lay users' characteristics and designers' perspectives regarding home-use medical devices, and aimed to assist designers in developing home use medical devices by providing information and suggestions regarding lay users and how to address their needs and expectations.

After his Ph.D., Abdusselamreturnedto the Department of Industrial Design of the Faculty of Architecture of Mimar Sinan FineArts University and currently working as an Associate Professor in the same department. He was also positioned as a

Deputy Dean of the Faculty of Architecture between 2015-2020. Abdusselam has beeninvolved in several research/design projects in theareas of medicaldevices,inclusivedesign, thecollaboration of universityand civil society organisations, and design education. His researchinterestsarefocused on home-usemedicaldevices, thedesignprocess of medicaldevices, inclusivedesign,andhumancentreddesign.

December 2020 Vol-15 No-12

Isabella Tiziana Steffanis an Italian architect and Certified Professional Ergonomist by CREE-Centre for Registration European Ergonomists, with experience in environmental quality, accessibility and Design for All.

She is active in the fields of: planning, research, on the subject of mobility of weak users and environmental usability, audit on usability of products, places, services, urban pathways and furniture, both for public and private customers.

She has been Vice President of the Italian Society of Ergonomics and Human factors, and of the Organising Committee of the XX International Congress IEA2018 "Creativity in practice". She is President of National board for the Certification of the European Ergonomists, and member of the Scientific Committee of the IEA2021 Congress.

She has been teaching for different Institutions (UniversitàdegliStudi di Firenze, UniversitàdegliStudi di Milano Bicocca (Department of Psychology, Sociology, ICT), and regularly teaches at Politecnico di Milano (Department of Architecture).

She has been member of juries for idea competitions, among which the UIA Award "Friendly Spaces Accessible to All" editions, and the jury student design contest "U Design for real people".

She is active in standardisation at the national, European and international levels. She is a selected expert (2016) within the European Community Mandate 420, currently developing a new standard "PrEN 17210- Accessibility and usability of the built environment – Functional requirements". She is also working on the revision of ISO 21542:2011 "Building construction – Accessibility and usability of the built environment".

info@studiosteffan.it

New Books

Sunil Bhatia

Design for All

Drivers of Design

Expression of gratitude to unknown, unsung, unacknowledged, unnoticed and selfless millions of heroes who have contributed immensely in making our society worth living, their design of comb, kite, fireworks, glass, mirror even thread concept have revolutionized the thought process of human minds and prepared blueprint of future. Modern people may take for granted but its beyond imagination the hardships and how these innovative ideas could strike their minds. Discovery of fire was possible because of its presence in nature but management of fire through manmade designs was a significant attempt of thinking beyond survival and not

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

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it is available on **www.morebooks.de** one of the largest online bookstores. Here's the link to it:

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Edited by
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READING HINTS: ePub files can be read with the iBook app on Apple MacBook/iPad devices; ePub files can also be read on Desktops PCs, Laptops and Surface devices using readers such as the Microsoft *freda*ePub reader. The Kindle (mobi file) reader isflexible and suitable for reading the eBook on PCs; Kobo readers can also be used to read ePub files on MacBook and iPad. All formats are very interactive with very good navigation.
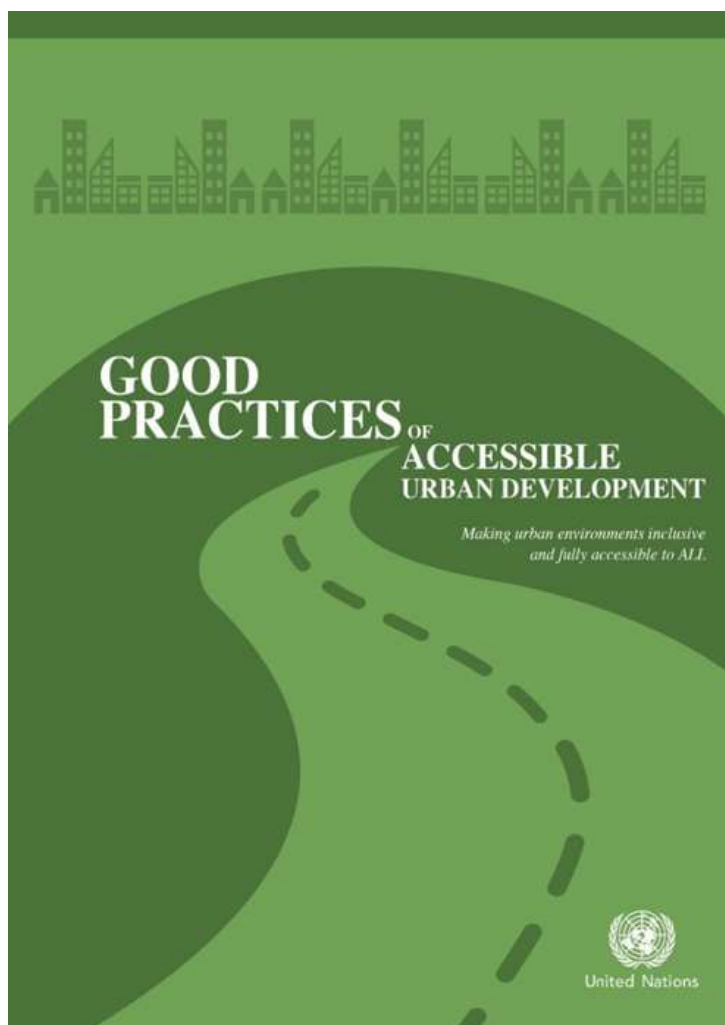
DEBRA RUH

INCLUSION

BRANDING

Revealing Secrets to
Maximize ROI

In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: "Good practices of accessible urban development".

The publication provides case studies of innovative practices and policies in housing and built environments, as well as transportation, public spaces and public services, including information and communication technology (ICT) based services.

The publication concludes with strategies and innovations for promoting accessible urban development.

The advance unedited text is available at:http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf

FROM MODULARITY TO EMERGENCE

A PRIMER ON THE DESIGN AND SCIENCE OF COMPLEX SYSTEMS

Chih-Chun Chen and Nathan Crilly
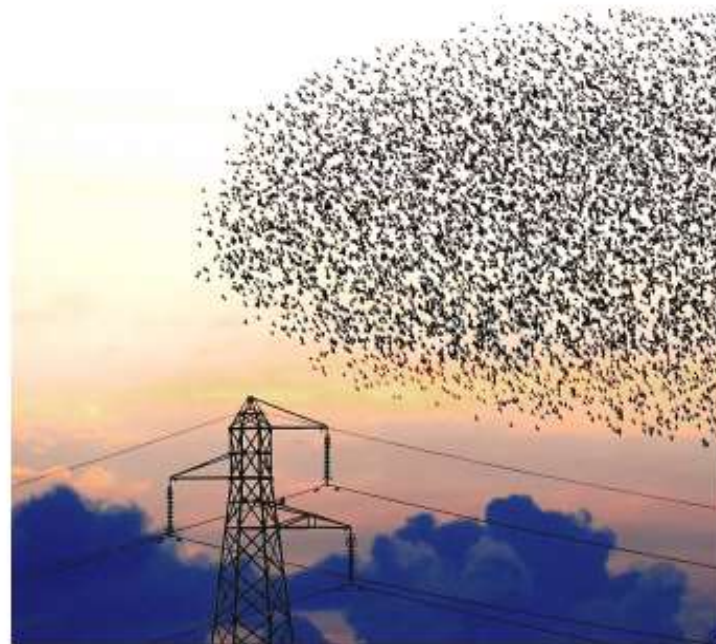
CUED/C-EDC/TR.168
Engineering Design Centre
Department of Engineering

UNIVERSITY OF CAMBRIDGE

Dr Chih-Chun Chen and Dr Nathan Crilly of the Cambridge University Engineering Design Centre Design Practice Group have released a free, downloadable book, _A Primer on the Design and Science of Complex Systems_.
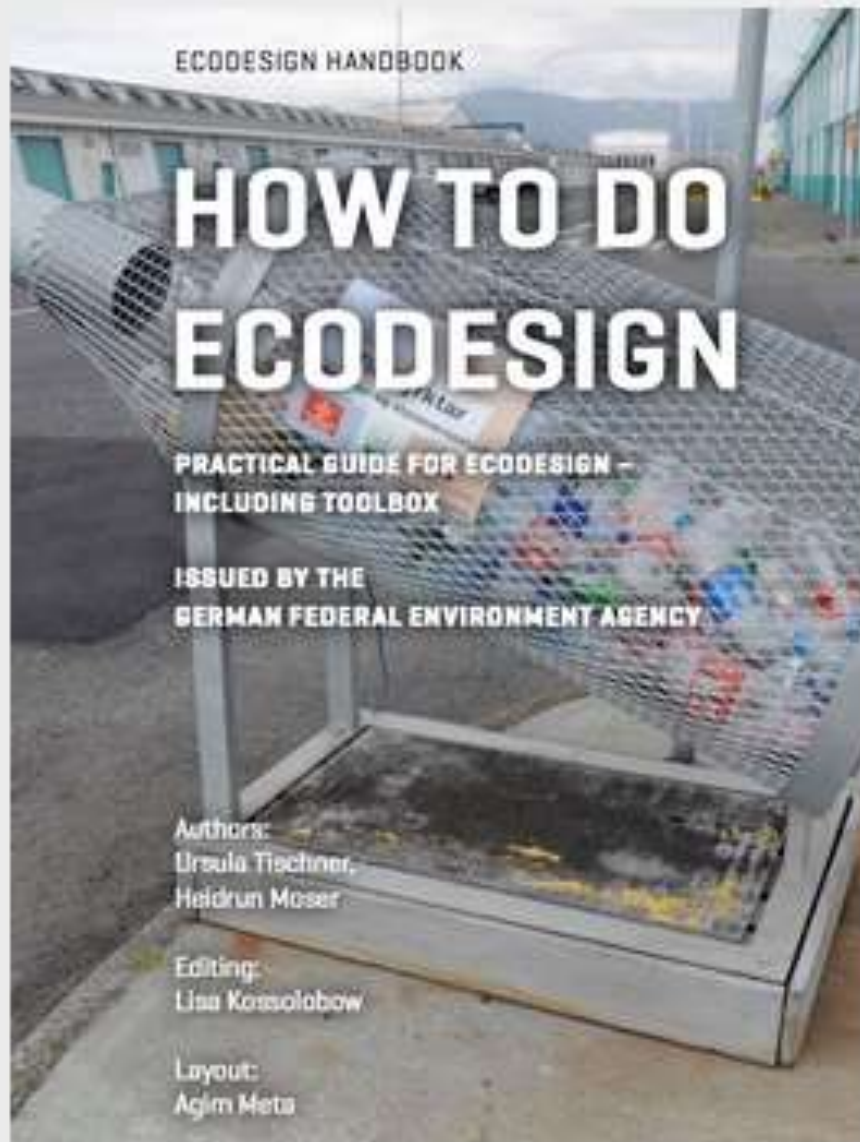**This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).**
The book is available at URL: http://complexityprimer.eng.cam.ac.uk

Changing Paradigms: Designing for a Sustainable Future

New iBook / ebook:
HOW TO DO ECODESIGN

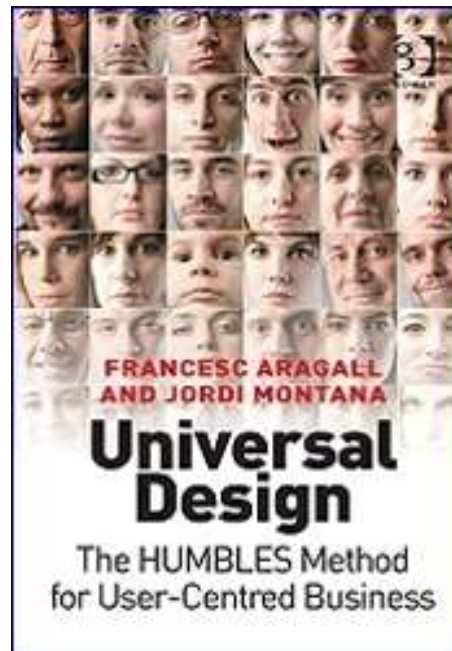Practical Guide for Ecodesign – Including a
Toolbox
Author: Ursula Tischner
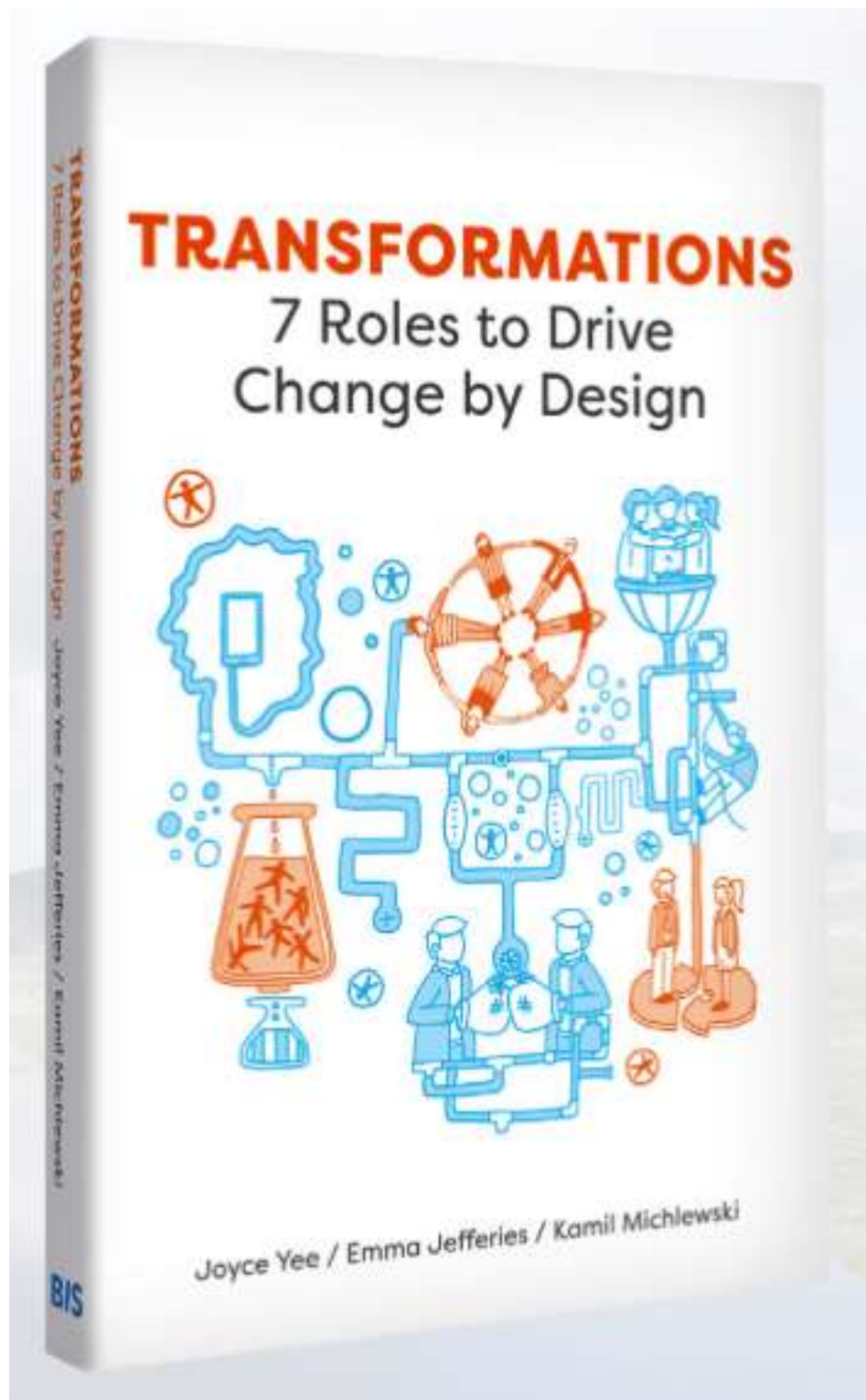
Arnar Árnason and Sigurjón Baldur Hafsteinsson

DEATH AND GOVERNMENTALITY

Neo-liberalism, grief and the nation form

Universal Design: The HUMBLES Method for User-Centred Business

"Universal Design: The HUMBLES Method for User-Centred Business", writtenbyFrancescAragall and JordiMontañaandpublishedbyGower, providesaninnovativemethod to supportbusinesseswishing to increase the number of satisfiedusersand clients andenhancetheirreputationbyadaptingtheirproductsandservices to the diversity of their actual andpotentialcustomers, takingintoaccounttheirneeds, wishesandexpectations.

The HUMBLES method (© Aragall) consists of a progressive, seven-phaseapproach for implementing Design for All within a business. Byincorporating the user'spoint of view, itenablescompanies to evaluatetheirbusinessstrategies in order to improveprovideanimproved, morecustomer-orientedexperience, andtherebygain a competitiveadvantage in the marketplace. As well as a comprehensiveguide to the method, the bookprovidescasestudies of multinationalbusinesswhichhavesuccessfullyincorporated Design for All intotheirworkingpractices.

According to SandroRossell, President of FC Barcelona, who in company withotherleadingbusiness professionals endorsed the publication, it is "requiredreading for thosewhowish to understandhow universal design is the onlyway to connect a brand to the widest possible public, increasing client loyaltyandenhancing company prestige". To purchase the book, visiteither the **Design for All Foundation website**

Appeal

IAUD Proposal-How to make a mask in 10 seconds

Our partner IAUD (international Association for Universal Design) would like to introduce this easy way to make a mask with your handkerchief or hand towel as one of our contribution to prevent from the spread of the infectious disease with COVID-19 new coronavirus.

Prime Minister Shinzo Abe recommends wearing cloth masks, as it is reusable. They can be washed and use them many times, in other words, it is sustainable.

It has also been recognized that it has an effect on slowing the spread of COVID-19, although it does not have COVID-19-preventing effects, according to CDC (Centers for Disease Control and Prevention). It helps people who may have the virus and do not know it from transmitting it to others.

Link to tutorial: **https://www.iaud.net/global/activity/10032/**

Hoping that all together we can stop the spread of COVID-19 as soon as possible, warmest regards.

IMMA BONET
Executive Patron

C/ Piquer, 29, Baixos 1
08004-Barcelona
Tel. +34 93 470 51 18 / +34 607 22 74 84
ibonet@designforall.org
www.designforall.org

News

Most Classrooms Not Designed or Resourced to Support Deaf Students: Child and Youth Advocate

The province's Child and Youth Advocate has released "The Sounds of Silence" a report on the educational system's response to deaf and hard of hearing children and young people.

Last year, Todd and Kim Churchill of Portugal Cove-St. Philips raised questions about why their son, who uses American Sign Language, could not be accommodated in his language at school with a full-time ASL teacher.

Child and Youth Advocate, Jackie Lake Kavanagh launched her review last fall to examine family experiences with deaf and hard of hearing services in the school system.

She heard that most classrooms are not designed or resourced to support optimal learning for deaf and hard of hearing students.

She says in most cases children are expected to adapt to their classroom rather than the other way around. She outlined things like line of sight for lip readers, awareness, background noise and a lack of universal design concepts as barriers to students.

It's not all bad, Kavanagh says quality deaf education is possible with appropriate supports, resources and motivated leadership. She says a small number of schools have already actively embraced ASL and promote teacher and student learning in the language.

Kavanagh says students have a right to the best possible education and school experience and there are no exceptions to that right.

(Source: VOCM local News)

Programme and Events

The Fifth International Conference on Universal Accessibility in the Internet of Things and Smart Environments

SMART ACCESSIBILITY 2020

March 22, 2020 to March 26, 2020 - Barcelona, Spain

International conference on 'Designing for children' with focus on 'Play and Learn'

IEEE 3rd Conference on
Norbert Wiener in the 21st Century
Being Human In a Global VIllage
CEG Campus, Anna University, Chennai, INDIA.

2020 July 23-26

IEEE Conference Number 48944

CALL FOR PAPERS

The ASSETS conference is the premier forum for presenting research on the design, evaluation, use, and education related to computing for people with disabilities and older adults. We invite high-quality original submissions on topics relevant to computing and accessibility.

Submissions should present significant contributions to design, systems, tools, scientific understanding, methodology, or social issues. Relevant topics include (but are not limited to) new enabling technologies, studies of how technologies are used by people with disabilities, explorations of barriers to access, and evaluations of accessibility education methods. It is expected that, in most cases, a paper's research contributions will be validated through research activities conducted within the target user groups. Papers that include a technical contribution without being validated through research activities with representative users are unlikely to be accepted.

XXVII Compasso d'Oro: the visual project

The selection for the

ADI graphic project invites to present a graphic project proposal for the cycle of publications related to the XXIII Compasso d'Oro ADI: ADI Design Index 2020, ADI Design Index 2021, XXVII Compasso d'Oro.
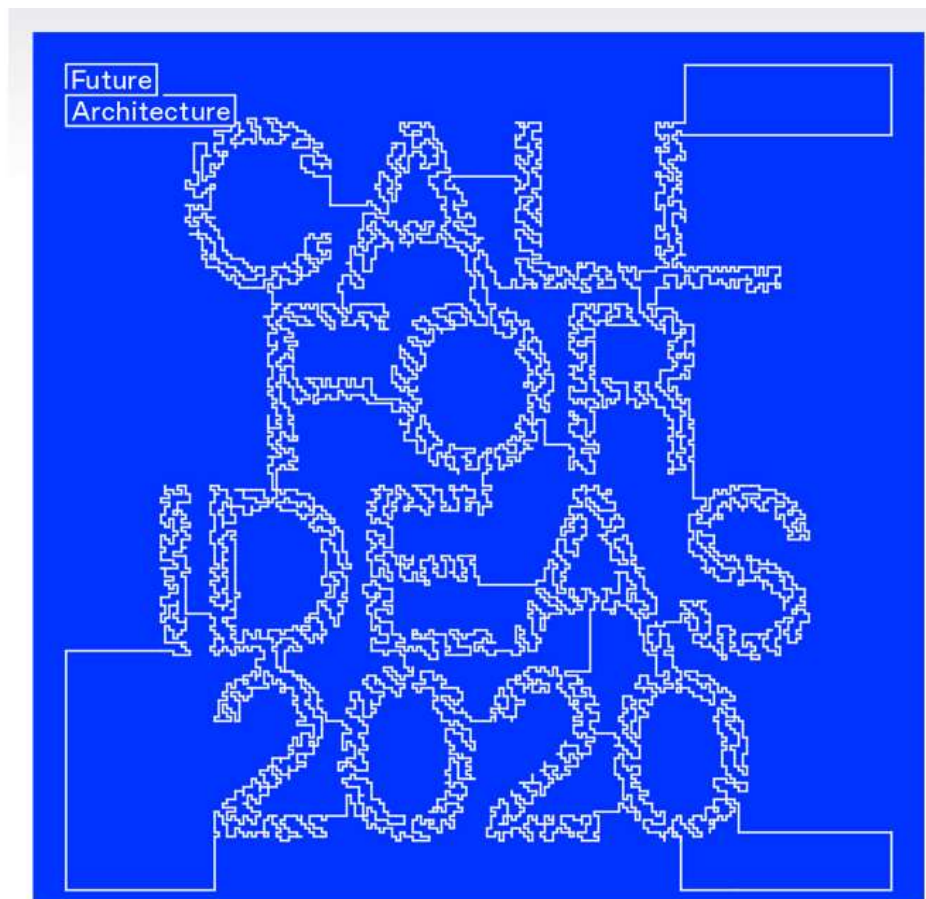
#UDSTEPFREE CHALLENGE

2020 GOOD DESIGN AWARDS OPEN FOR ENTRY

Good Design Australia is calling for Australian and international entries to the 2020 Good Design Awards. Through the annual Good Design Awards program, we recognise and celebrate excellence in cutting edge design and breakthrough innovation.

Call for entry for 2020 Human city award.

Let's reconcile with the future!

Book Object / Book Object
International Biennial of the book of Artist and Design

The call to participate in the new edition of Object Book, the International Biennial of the Artist and Design Book is online

The competition is open to artists, designers, professionals and students.

TWO WEEK COUNTDOWN
TO FINAL DEADLINE

There are just two weeks left to get your entries in
for the 2020 Good Design Awards. Give your
team something to celebrate this year and get
recognised for your best work!

START ENTRY

**Looking Forward to Future Architecture
Programme throughout Europe**

CALL FOR PAPERS

**Special Issue on:
Design contributions for the COVID-19 global
emergency**

With the patronage of:

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The 2019-20 coronavirus pandemic disease (COVID-19), appeared for the first time in
Wuhan (Hubei Province, China) in late 2019 and rapidly spread in the rest of the world since
the early months of 2020, has produced a significant and sadly dramatic impact in the life of
all people. To date (April 22nd, 2020), over 2.550.000 people have shown symptoms and over
175.000 died for health and respiratory problems[1]. While the entire humanity feels

[1] Source: Johns Hopkins University, Coronavirus Resource Center.
(https://coronavirus.jhu.edu/map.html).

Job Openings

1.Job Opening

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Chief-Editor:

Prof Dr. Sugandh Malhotra, Indian Institute of Technolgy, Mumbai, India

Email: sugandh@iitb.ac.in

Prof Dr Ravindra Singh, Delhi Technological University, India

Email: ravindra@dtu.ac.in

Special Correspondent:

Ms. Nemisha Sharma,

Mumbai, India

Nemisha98@gmail.com