

Design for All



Content of September 2017 Vol-12 No-8

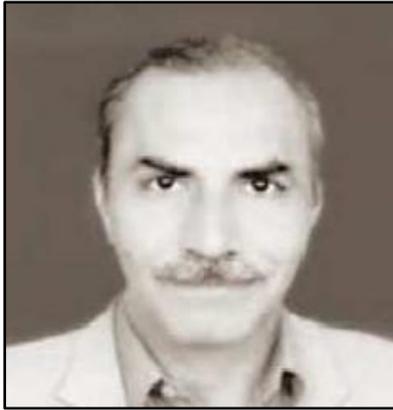
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Letter from the Chairman's Desk

By Sunil Bhatia PhD

I was working on computer and my mother called me for some household work and it took some time to perform and as I came back I found computer automatically turned to sleep for saving energy as it recognized no one is performing any activity through keyboard or mouse. It is beautiful concept that expresses the concern for others as it slips to sleep mode for saving the energy and that category of computer falls in green computer for not damaging the environment. That concern philosophy was not to harm consciously makes us true human beings. I was attracted by this philosophy and begin thinking about role of sleep in designing products and services. The moment I think first product comes to the mind where remote control is with pause button that interrupts the command and it turns the device into standstill that is one kind of sleep mode. This sleep mode is significant for products/ services. IEEE has understood the importance of it and dedicated exclusive graphic symbol for it.

I was travelling by public transport for overnight bus journey and I noticed there was sign close to driver seat 'passengers are advised not to sleep in seat number 1,2and 3'. It immediately struck to me that if passenger seating in these seats fall in sleep it will induce sleep of driver and that might invite accidents. As designers we prefer not to design long stretch of straight highways to avoid inaction of drivers and insist on designing the bent roads where drivers are always in alert mode and busy in

working with steering wheel, brakes, clutches and accelerator that never allowed him to slip in sleep. Locomotive engine drivers must tap the lever by foot after regular interval to keep the train running and it served dual purpose avoid sleep of driver and always in alert state. As tapping of lever is not received by engine it stops train automatically after few moments and avoid any possible eventualities.

When mother continuously pats the head of her child who is refusing to sleep but he does not enjoy her action of patting rather it irritates his mind and there was no escape from her tapping made him to slip into sleep. Sleep can be initiated by allowing someone to do repetitive jobs or assign that job where he has least interest like reading a book to disinterested students in studies or use of swing as we do by cradle for infants. Sometime we wish person should not sleep unnecessarily we advised keep themselves physically and mentally fit or drink beverage like tea and coffee that deflects sleep for few moments. Even good shower takes away sleep temporarily but it helps in good sleep also and doctors generally advised the people before going for sleep go for shower. Some people prefer alcohol or in extreme cases goes for intoxication or intake the banned drugs for achieving sound sleep by the damaging effects on their minds at the cost of their health and life .Insomnia patients takes the sleeping pills under the supervision of medical practitioner and doctor fears long medication or over doze can prove fatal or can thereby disturb the sleeping pattern in long run. When people are under influence of influenza and cough and cold and take cough syrup not to disturb the sleep. Even any kind of pain does not allow for sleep and that led them to cure the pain or pain was not subsiding because of nature of illness takes longer time to suppress then doctor put the patients under tranquilizers. Ancient

people were using poppy seeds or homemade alcohol from rice or cane sugar or the buds and leaves of cannabis are ground into a paste or hashish for intoxicating the mind of sufferer for sleep and it relieved from pain.

Is sleep integral part of human life? Our rulers were aware about disturbed sleep or deprived sleep for long time tortures human minds and even lead to unbearable pains that might lead to insanity. They used that phenomenon to capture spy or soldiers for taking out information depriving sleep. There is finding that horse sleeps while standing and half part of the brain enjoys and other part is active. I have observed pet animals sit and rest like cow, dogs and cats and noticed in Discovery channel program tigers, lions also rest and sleep. Frogs enjoys hibernation period and it is one kind of sleep. It is inhuman when owner of poultry form confused the hens by lighting the bulb day and night for depriving them for sleep for producing more eggs. Even people cut the tail of their pet dog in hope it will always keep in alert mode and never slip to sleep and basic idea is not to keep away the flies with his waggling tails rather should keep in action to save from the attack of flies that never allow for rest. Do our plants sleep? Is it universal phenomena for living beings? I have heard for pollination some flowers capture the bees in their petals and releases with sun rises. Is it this sleep for flowers?

I was surprised to notice that snake charmers never allowed the person for sleep who was victim of snake bite and warned sleep would help in spreading the poison in the body and person will die quickly. I do not know the science behind this theory but sleep consequences was death in snake bite. When primitive person was sleeping his mental as well as physical strength was at the bottom and made that stage highly insecure and that moment killing by attack of enemies was at the optimum level inspite of

that he wished and took risk for sleep. He was aware that sleep rejuvenates his mental as well physical strength and it is essential ingredients for better survival .It was the need of sleep that made people to look for secure places where chances of attack was low. They lived in cave by placing huge stone at the entrance so that they could sleep without fear of attack of enemies. Later they designed fence by using cactus later designed hut as outer layer for prevention of entry of enemies that helped in fearless sleep. They preferred to live close to river bank for better sleep that worked as fence and gave security from that direction. Nature of fence changed as degree of insecurity minimized and we designed decorative or purpose of demarcation. That fence designed was use in battle ground where extension of it designed engineering ditch that slow down or prevent attack by enemies and soldiers can rest for sleep and have enough time for ready for fight as sense attack. It is the physiological need of sleep that forced us to design for secured and safe life for prevention of attack. Journey of achieving the status of modern man from primitive stage was shaped by our sleep. They designed fire tools after the discovery of fire and used to keep the animals at bay. Later fire brought knowledge of metal so barbed wire was designed. Modern time CCTV cameras, electronic alarms and gadgets help in better sleep for owners with best sense of security.

Sleep is related with suitable environments. Summer brings heat and it goes beyond bearing capability of human body we designed manual hand held fan, electric fans and air conditioners. Rainy season allows to give new lease of life to insects and to prevent their entry we designed mosquito net, repellents, cream and paste. Extreme of weather cold makes us shiver and that does not allow us in rest so does not come to the stage of sleep and for controlling it we designed clothes, warm clothes even animal skin

for dresses .Emotion plays significant role in sleep and emotionally painful disturbed night makes us awake. Empty stomach releases timely hormones and it generates restlessness and it deprived us from sleep. Good perfume or aroma helps in better sleep and odor or foul smell distracts the sleep. Ancient people used to decorate beds with scented flowers for better sleep. As our knowledge improved we designed artificial chemical burning incense sticks to aerosol products. Cleanliness of human body takes away the bad smell, itching and we designed bathing soaps, towels, body lotions, removal of unwanted hairs forced us to design tools and nail cutters to keep the nails in order. All these exercises helped in enjoying better sleep. Irritating sound disturbs our sleep and we are design sound proof rooms. Effects of lights on us is enormous and disturbs sleep if it is not properly used in controlled manner. We design dim light, night bulbs and encouraged use of curtains design of windows, doors and ventilators for controlling the natural light. Whenever morning sunshine falls on sleeping person he experiences awake. Is it the heat of sun rays triggers our mind to come to alert mind or it is the cumulative effects of ancient times to present days survival for alert.

Is sleep associated with physical exertion? When primitive man was tired after hunting he preferred to rest and sleep or anatomy confirms that we are born lethargy and preferred to remain in this stage and physical exercise is unwanted activities that do not suit to our minds. To counter these tricky situations we designed various tools for getting work done in minimum energy and encouraged ourselves placed in sleep state.

How comes idea of bed surfaced in the mind of humans for good sleep? I can understand the role of mattress that is soft and it might have extension from sleeping over grass or paddy thrash. I

can visualize that ancient person was sleeping over hard ground and involuntarily his hands slipped under head to raise little from his rest of the body that later replaced with pillow. Bed sheet helps in controlling the environmental effects as per need for better sleep. I have noticed that Buddhist monks sleep over cemented raised platform and it is sign of adapting suffering and renouncement of luxuries of mundane world. Why do they sleep on raised platform? Wardrobe is designed for keeping the clothes in sleeping mode for wearing as and when we wish. Similarly shoe racks is designed to keep shoes in sleeping mode and allow to rest otherwise continuous wear creates foul smell. Similarly spice box stores the spices in proper manner for maintain its aroma and flavor are in sleep mode and as we add into cooking it activates for proper result. Computer stores the data in files and icons appear on our screen that represent the sleeping mode of the file and as we click it activates and awake for further actions. Similarly icons of the nation are created by exceptionally good people who have contributed for building nation and help in uniting. When country slip to sleeping mode under severe depression these icons are quoted for refilling new energy for coming out of the crisis.

I am surprised to look at the behaviour of resins that inflates as we dip into water and osmosis allows entering the water in resins. Who has directed to start taking water inside? Was resin in sleeping mode? Birds lay the eggs and these turns to chickens as mother birds sits over for days. Was egg in sleeping mode for converting into live chicken? Similarly with human sperms that contain the information in sleeping mode of throughout life even death to occur and come to surface as time comes. Dry seeds are living in sleeping mode for days and as they get proper environments that come to life.

Industrial revolution brought major changes for working class where people used to work from sunrise to sunset and found

physical strength diminishing with long working hours and labor slips to nap or short sleep during work and it invited industrial accidents. They found eight hours working time with break gives better outputs and result was less accidents. Once I was travelling by railway chair car and journey was long, it was painful sitting and sleep was compelling me for rest but sitting posture did not allow for sleep. It is the reason railways designed sleeper for long journey where people can enjoy rest by sleep. If you are frequent travellers by air there is constant humming sound that is most disturbing for sleep once mind are fixed with that sound and it is next to impossible for you to sleep and generally people use ear plug and to lower the light effects eye mask.

Electricity devices help in perfect sound sleeping like fan for air blow that takes away our body heat and sweat. Various color of light creates ambience for good sleep. Even air purifies helps in sleep. Sound or noise can disturb the sleep that is the reason they designed split air conditioner where machines is out of the room and blower opening is cooling the room.

Ancient people were aware that sleeping on soil that had moisture would not allow for sleep and they always looked for dry places. Even in modern time wet dress or bed disturbs the sleep and to avoid designed jelly filled diaper. They felt soil with sand was not good for sleep because it wrapped around their bodies so they enjoyed good sleep on clay soil that got hard as it dried. Someone found mound close to his vicinity and slept on the top of it that made him more secure compared to ground since slippery surface did not allow the crawling animals to reach the top for attack and he was the first to notice the attacking enemies at distance. Another part of he was enjoying good breeze compared to ground and was enjoying better sleep. Raised platform for sleep was designed with clay soil later used the bamboo for that helped in

better sleep or design of cot with jute threads are weaved in such way it gives better comfort and finally design of bed for achieving good sleep. Primitive mother design the modern time cradle by hanging their child for sleep by knotting two end of cloth piece carrying for resting infants at the height of branch of trees for proper management. Human body has various subsystems and any one or more sub systems is in agitated mood it does not allow for good sleep. Neuro or emotional sub system is in agitated state that will take away sleep. Digestive system triggers as it receives the timely trained signals of hunger and its pain never allow for good sleep. Reflex system comes to action when it senses emergency and need for quick rescue that time question of survival does not think of sleep. Similarly other subsystems are in sleeping mode and come to action as and when situation arises. If any sub system is in agitated mode it will not allow for good sleep and for achieving it every subsystems should be in sleeping mode and no more agitated otherwise we experience disturbed sleep. Struggle is still going for sound sleep enjoys by newly born infants but modern man is living under more stress and victim of his own game. Sleep is no more enjoyable to experience of death like rather it is now commodity for marketing. We cannot match the ancient wisdom for struggle for enjoying sound sleep in modern time. We are victim of web of own products that snatches our sleep and sense of ownership proves to be biggest hurdle. WE are again progressing in wrong direction by concept of thinking of smart cities and believe it will help us in better sleep but it will prove a illusion and occupants in these cities will suffer insomnia and generate psychological as well mental disorder. We should designed the city in such way where central idea should be good sleep and rest should support this activities. Sound sleep keep us away from diseases and grow healthy mind in healthy body.

I am thankful to Educationist Jinan for making us part of international conference held in India in year 2017 by accepting our invitation of Guest Editor. It is all new experience for us to cover such topic for designers. It was wonderful to be part of such conference for publishing selected papers of different authors

With regards

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Forthcoming Issues

October 2017 Vol-12 No-10

Dr. Sushma Goel, Associate Professor at department of Resource Management and Design Application, Lady Irwin College, Delhi University has been teaching from past more than three decades. She has authored subject manuals, modules for distance education, text book, etc. She has several publications in national and international journals to her credit. She has been supervisor for 60 masters' dissertations and 9 doctoral researches (some ongoing). She had been principal coordinator for projects with DDA slum wing, DST, Ministry of health and family welfare, Ministry of social Justice and empowerment and Delhi University Innovation projects.



December 2017 Vol-12 No-12

Manja Unger---Büttner, Technical University Dresden, Faculty of Arts, Humanities and Social Science, Associate at the Professorship for Philosophy of Technology. She is an Industrial designer & philosopher of technology, literary and cultural scientist. She is a lecturer for ethics and philosophy of design and technology for designers, engineers, design--students and students of philosophy in Dresden and Berlin.



January 2018 Vol-13 No-1

North Carolina State University Department of Industrial Design Prof Sharon Joines will be the Guest Editor for our inaugural issue. Sharon Joines, PhD Professor of Industrial Design, Director of the Research in Ergonomics & Design Laboratory, Director of Industrial Design Graduate Programs.



February 2018 Vol-13 No-2

Colleen Kelly Starkloff is the Founder and Co-Director of the Starkloff Disability Institute in St. Louis. She is also the Founder of the Universal Design Summit series of conferences focused on home and community design. She remains the Conference Organizer of these summits. These conferences, 5 of them already, have brought best practices in Universal Design together into one national/international conference since 2002. Ms. Starkloff did not



want an “academic” focus on Universal Design for these conferences. Rather a focus on what works, what doesn’t, what’s the difference between Universal Design and Accessible Design and how the use of universal features in home and community design best integrates all people in communities and improves housing choice for all.

March 2018 Vol-13 No-3

Christian Guellerin has been the Executive Director of L'École de design Nantes Atlantique since 1997, an institution of higher education in design, which has campuses in Nantes (France), Shanghai (China), São Paulo (Brazil) and (Dehli) India. The institution has developed significantly, striving towards the professionalization of design studies and establishing relationships with businesses.



He was President of Cumulus, the International Association of Universities and Colleges of Art, Design & Media from 2007 and 2013 (250 members from 46 countries). He is also President of the France Design Education and Honorary Consul of the Republic of Estonia for the West of France since 2009.

He has regularly taught courses and given academic lectures on design and innovation.

He was a consultant for various institutions and worked on a frequent basis as an expert to set up design centers.

In 2015 and 2016, he was elected by L'Usine Nouvelle magazine in the "50 people who made innovation in France".

Chevalier de l'Ordre National du Merite since 2016.

April 2018 Vol-13 No-4

Lee Christopher is the Director of eLearning at Arapahoe Community College and also an ACC instructor. Lee has a BA in Philosophy, an M.Ed, and a M.F.A in Writing and Poetics. Lee is currently in the dissertation phase pursuing a Doctorate in Education from Capella



University. Her dissertation title is Universal Design for Learning: Implementation and Challenges of Community Colleges. Lee's publications include: "Digital Storytelling" in *Handbook of Research on Transformative Online Education and Liberation: Models for Social Equality*, Kurubacak and Yuzer, Eds., IGI Global, 2011, "Hype versus Reality on Campus: Why eLearning Isn't Likely to Replace a Professor Any Time Soon" with Brent Wilson, *The E-Learning Handbook*, Carliner and Shank, eds. Pfeiffer, 2008, and "What video games have to teach us about learning and literacy," located at <http://edrev.asu.edu/reviews/rev591.htm>, Lee is on the Colorado Community College System Task Force for Web-IT Accessibility. She has a passion for Universal Design for Learning.

May2016 Vol-13 No-5

Dr. Antika Sawadsri",She is an Assistant Professor and the Director of Inclusive Designed Environment and Research (IDEaR Unit) at School of Architecture, KMITL, Thailand. As both professional and academic interested in Inclusive City, her contribution ranges from home modification to urban public space development for users with all life's spectrum."





I am a designer, researcher, educationist who got interested in the processes involved in the formation of creativity, learning, aesthetics and its relation to culture etc due to the contradiction I found in institutionalized education vs organic learning in communities. My exposure to how children and non literate learn made me explore the biological roots of learning as well as the loss of biology among the so called educated. My present research is on understanding how children learn the world and world's impact on children's formation and how learning the WORD has impacted (world view, cognitive, construction of knowledge) the so called educated.

Explorations on SENSITIVITY CREATIVITY ORIGINALITY

My concern about originality, authenticity, conditioning, lack of creativity in general and more so in the educational institutions etc. led me to explore deeply various aspects of modern as well as indigenous knowledge systems. I have worked in schools, with non- literate artisans, rural youth, rural children, educated parents, teachers of schools and architecture, design and management students and teachers in various parts of the country.

My exploration had been around various aspects related to knower, knowing and knowledge and the conditions that enable or disable learning. Fortunately my interest in this was more than mere academic and it was almost like a 'tapas. It was purely for existential reasons that I embarked on this journey and due to that it was an open, deep, honest, responsible and free flowing exploration. This also led to what can be called a wholistic search/ research covering cognition, children, indigenous knowledge, aesthetic sense, creativity, culture, biology, psychology, politics, philosophy, schooling, modernity etc, but without placing them in to compartments. More importantly it was an attempt to reclaim my authentic way of knowing.

Focus of present work

Initiating rethinking at all levels to foster sensitivity, authenticity, creativity and originality with schools, colleges, institutions and explorers/ deschoolers/ parents.

Reimagining schools is an initiative to raise some fundamental aspects that hinder creativity and sensitivity and authentic sense of beauty.

Reimagining beauty is an initiative to work with design and architectural students and practitioners to question the homogenization and standardization of beauty happening in present educational setup.

Research, Explorations, experience

There are two somewhat distinct phases to my explorations. The first phase took for granted the teaching paradigm with the teacher, knowledge and schools as the givens. It dawned on me that modern schooling was set up based on the question 'how to teach children'. The second phase began on seeing that in indigenous communities there is no teaching but only learning. So the second phase addressed the question 'how children learn'. This made the crucial difference to the search as the first question involves psychological conditioning and the second question centers around biology and natural propensity.

The first one, like most people in the alternative education, tries to improve teaching methods, content delivery, learning environment etc. which is basically trying to teach children in all kind of methods.

But unlike most people involved this search, along with studying the context of schools, I also began to study how learning takes place in society especially among the non-literate communities. How knowledge is created, how is it learned, transferred etc. Again this happened due to an attitude shift. Instead of trying to save the non-literate I soon realized their potential to save us, the so called educated and 'developed'.

The second phase which began around 1998, while working with a potter's community.

Inkling that beauty has biological basis is what made me look at knowledge as a biological response of the organism to survive and I found evidences after evidences to support this assumption in my interaction with non-literate people and children. The most important breakthrough has been the finding that cognition, beauty, love etc. has biological basis.

Based on these insights I have been exploring the deeper and hidden cognitive damages of schooling and the biological foundations of learning/ being. Based on these findings I have been doing workshops, retreats, courses for parents, teachers, children, college students doing design, architecture, management etc and other institutions.

SUMMARY OF WORK ETC

Area of Specialty (including areas of interest)

1. Craft designer, Mural designer- Activist in the area of revival of traditional knowledge practices especially related to craft by collaborative design process with traditional artisan. Revisiting traditional knowledge system in order to understand its life sustaining quality as well as the nature centrism. (www.kumbham.org)

2. Design educationist exploring/ developing culturally and biologically rooted aesthetic sense and sense of process. Mentoring/ initiating rethinking in foundation program in design and architectural education which forms the basis for further the development of aesthetic sense. Addressing the homogenization of modern space by working with design and architectural institutions to re formulate their foundations studies which is the basis for development of their aesthetic sensibility. (www.rethinkingfoundation.weebly.com)

3. Educationist researching on the damages of present education in general with special focus on younger children. Re imagining schools based on the natural and biologically rooted propensity in children to learn and to make sense of the world. (www.reimaginingschools.wordpress.com)

4. Research on natural being- Cognition, aesthetic sense development, Children's natural play, potential of free and self initiated drawing as a cognitive tool etc (www.cognitiveimportanceofdrawing.weebly.com)

5. Cognition & Cultural activist- concerned with mechanization of 'modern' human beings and homogenization in the modern spaces/ life style/ knowledge etc and trying to address this through various means. Primary focus of my life/ work has been to understand how we 'know'. What is the process of cognition? How aesthetic sense does gets developed in human beings. Etc.

This stems from seeing the demise of creativity, authenticity, originality in the so called modern general public and replacing it

AREAS OF INTEREST: creativity, culture, crafts, aesthetics, tradition, children in general and natural play, making of toys and un tutored drawing by children, creativity among indigenous community etc

Position or Title

Visiting faculty at various design and architectural colleges, craft designer, teachers and parents workshop to sensitize them to deeper needs of children for respect, existential freedom and autonomy

Institutions

Several institutions related to Design, Architecture, Education, Craft development etc

Formal education and Informal education

I have a degree in Mechanical Engineering (MACT, Bhopal 1983) and a Pg. diploma in Design from NID (National Institute of Design, Ahmedabad 1988).

After becoming a true learner the whole experience began to teach me and make me question many things I learned in formal education. The main teachers were the illiterate artisan and communities and children, where ever i have encountered them. Both represent creativity, innateness and wisdom.

Artisans

From 1993 till about 2006 I have been working with potters of Aruvacode village learning/ imbibing the being-ness of non-literate people and at the same time trying to revitalize the dying tradition of pottery. www.kumbham.org is the site about this work.

The basic approach in working with artisan is to enable them to create without any inputs. See detailed philosophy at <http://www.re-cognition.org/crafts/philosophy.html#>

The women potters have been developing unique times and murals and this can be seen at <http://www.re-cognition.org/crafts/coiltiles.html#>,

Enable artisan was a project I attempted in order to work towards setting up an institution for artisans.

Children

The sensing nature; knowing nature workshop I have been doing from 2003 during the April/ May months at Aruvacode, kerala proved to be of great help in understanding the true potential of children.

<http://sensingnatureknowingnature.weebly.com/>

Reimagining schools is a project that came out of these experiences with children.

<http://reimagingnschools.wordpress.com/>

Deeper study on why children play, cognitive potential of drawing etc can be seen at www.cognitiveimportanceofdrawing.weebly.com

Design education

See the link to see exploration at various design schools on aesthetic sense awakening. The courses i offer are 1. An orientation to be aware of the homogenization aspect and possibility for authenticity.

2. Integration elements of design which involves all aspects that helps in SEEING- (drawing, photography, color/ texture etc from nature etc), 3. material exploration, 4, design of culture specific products, 5. Experiential exploration in to understanding culture.

<http://rethinkingfoundation.weebly.com/>

<http://awakeningaestheticawareness.wordpress.com/about/>

Open workshops on creativity, sensitivity, cognition, culture, tradition, parenting, design 'thinking' etc

Editorial:

The papers that are being presented here are the ones selected from the conference- 'Reimagining Aesthetic Unfolding – From Conditioning to Awakening' 2nd International Conference on Design Pedagogy and Contextual Aesthetics (ICDPCA)-proceedings held at NIT Calicut on January 20 and 21 2017. The theme of the conference was aesthetics and the issue being raised is about how homogenization was happening all over the world due to teaching almost same syllabus all over the world. <http://thanima.co.in/>

Background of the conference.

Introduction

Thanima is an initiative to search/ research the notion of authenticity and originality of aesthetic sensibility which is being initiated to address the homogenization of our aesthetic sensibilities. The Western aesthetic is sweeping the whole world making the very idea of culture redundant. Cultural diversity would soon be eliminated totally if we don't explore deeply various aspects of the formation of aesthetic sensibility in humans. We need to come together to explore deeply various aspects of aesthetic formation, its roots, its connection with the context, formative process, connection with cognition, connection with culture and also how it gets awakened, distorted and destroyed. There is a need to re examine or even reject the total paradigm of modernity to truly understand the need for aesthetics in human life. The alternatives that modernity provides have been far more deceptive than the main stream modernity.

Re colonization through education

The aesthetic and design sensibility that is being imbibed by students in various design and architectural institutions is very western and industrial that it was producing designers and architects with western aesthetic sensibilities and were also being conditioned for a standardized design process. A kind of a mass production of sorts. The same process is being applied whether the designer is working in the craft sector or with children!

The outer manifestations of any culture- architecture, craft, food, music, dance and ritual are imbued with the aesthetic sense of the people who belong to that culture. When year after year students are subjected to a western design process and learn design through western history and western sense of aesthetics, is it any wonder that generation after generation gets estranged from their own history, culture, individual sense of beauty and their very being. This is true of all educational institutions in this country. All aspects of our being are subjected to this false conditioning. At the level of information all we learn is about the west. At emotional level we feel inferior to the west and become imitators and our aesthetic sense is also transformed as we learn the western aesthetic sense. At the same time all true qualities of a learner is also destroyed by the schooling process. One learns to compete, lie, to cheat, to project one self etc.

Most visible and defining aspect of any culture is its sense of beauty and once this is lost then the culture is as good as dead. Deepest level of colonization is when one's aesthetic sensibility is colonized.

De contextualized education, which is being distributed all over the world is creating monoculture of knowledge and homogenization of sense of beauty. This spiritual, cultural and

cognitive damage is the root cause of violence and unhappiness in the world. When we are not allowed to become ourselves what is the use of material benefits. Culture becomes a meaningless word. The biggest threat of modernity is homogenization of the human cultures.

Revisiting the fundamentals

To begin with it is important to revisit some basic issues that are being taken for granted like what is the purpose of beauty in human life? Just as what is the purpose of knowledge in life? It is also important to go deeper in to some of these basic issues like what is creativity, what is culture, how is it formed, what cognition is and what aesthetic sense is.

What is culture then? How does culture gets transmitted? How is cultural diversity preserved? What sparks spontaneity? Does culture indeed help in keeping ones own sense of beauty intact? About a century ago we had diverse cultures with distinct way of life and aesthetic sensibilities that created contextually rooted architecture and artifacts. Understanding beauty in traditional communities is not easy as the frame work for understanding itself is so drastically changed by the westernization process. The changes are not mere psychological but also physical. Only through a drastic re tracing of steps could one get to know what is true aesthetic beauty. Traditional artisan's learning is experientially rooted, learner driven. It has the quality of re-creating, re-inventing and re-living knowledge. The cognitive space ensures the first handedness in these learnings and helps the learner to situate oneself in the cultural conditions of ones life. Can there be an education that is sensitive to these vital issues that retains diversity and authenticity?

The learning process that ensured this needs to be revisited as the present education has created total homogenization all over the world. In a profound sense, it is a community's sense of beauty that delineates its culture. When a society or community loses its authentic sense of beauty or subjugates its sense of beauty to the corruption of alien influences, it loses its authentic culture.

Every generation needs to relive, relearn, recreate and reinvent certain aspects of its cultural sensibilities by engaging with the reality around them. Contextually rooted aesthetic sense is what once created the diverse cultures around the globe.

Aim of the initiative

The initiative has both long term and short term goals which needs to be pursued simultaneously. This exploration is also being addressed both at very practical as well as theoretical level.

The short term and practical approach has been to start the dialogue among designers and architects as they are the ones responsible for creating modern spaces and are also sensitive to the damages of cultural and aesthetic authenticity. Design and architecture education and practice is probably the only kind of activity that provides possibility for being 'creative' amongst the mainstream disciplines with in the modern context. The issue of homogenization of aesthetic sense can be pointed out more easily to its practitioners

The second reason is that the built environment being the most visible element of any culture this also impacts the sensibility of common man and this is where the re education towards diversity and rootedness can begin just as this where he is also being homogenized apart from other sources.

Long term aspect is to initiate deeper research on various aspects related to cognition, aesthetic sense, culture etc and making it more and more inclusive.

Note on the selection of papers for the magazine.

Amongst sixty odd papers were presented representing various aspects of aesthetics. Apart from designers and architects anthropologists, philosophers, educationists, freelance researchers, folklorists etc took part in the conference.

The present selection is just to give the range of topics addressed.

AESTHETICS OF SUKHOTHAI BUDDHA IMAGE Prof Sone Simatrang

This article has purposed to compile knowledge and compose new opinions of Aesthetic of Sukhothai Buddha image (1400-1500AD.). The interesting ideas are as follows: 1) The idealistic form of the image conveys Buddha Dhamma. 2) The simplicity designing form provoke the aesthetic. 3) The form reflects to the light and float feeling visually. 4) The sculpture perform in the sexless form. 5) The stillness with serenity in the Anapanasati meditation form. 6) The form presents the feeling of Buddha gives his generosity and kindness to all creatures in the world and universe. 7) The form presents to the Dhamma condition called Tatata (the suchness). 8) The sculptor have to vows five precepts to maintain the body and mind before the creating of the Buddha image.

Even though the original Buddha image has rooted from Sri lanka in 1300-1400AD., Sukhothai sculptor has mindfully practiced and finally created the Buddha image which attains Buddha Dhamma and also represents Thainess articulately.

ALLOWING WILDERNESS : REIMAGINING LEARNING ENVIRONMENT THROUGH CREATIVE RE WILDERING -wiola anna piasick

Is wildness interconnected with originality and authenticity? In the paper, a researcher describes Creative Rewilding workshops, which aim on helping people to express themselves freely and on promoting environmentally friendly behaviour not by force but by a self-realisation practice. The researcher searches for uncontrolled, unrestrained, and unfettered creative states, which help participants to realize the self and its potential. Creativity is understood here as the ability to produce works, thoughts, sounds, gestures, and ideas meaningful to a creator. The activities are semi-structured and mostly open-ended; their rhythm is dependent on the group dynamic. Participants can work with various media, relying on their personal choices.

AESTHETICS OF INDIGENOUS ARCHITECTURE by Kishori Dalwadi
The past which our ancestors have nurtured or inhabited gives us some direct solutions as creative inheritance for the present world. There is a variety of dwelling types like cave, tents, towers, poles, Bhunga, and courtyard houses. Forms have been evolved with, material as wood, mud, bamboo which had its own significance to the particular climate-region and many other aspects. These factors formulated the way it had been done upon. So in short, all the indigenous forms had been built to meet specific needs, accommodating the values, finances and ways of life of the cultures that produced them. The past can be our guiding teacher to template few of the sustainable solutions, which we need to seek in the present world scenario of building technology where living has become a 'machine'! The journey would be to look into these aspects through a paramount scenario of its culture in all and trying to understand the essence, which

further could be implemented in architecture as well as interior. These will help the generations to chain it on further.

AESTHETICS OF WILDERNESS - SACRED GROVES AS INDIGENOUS LANDSCAPE DESIGN LANGUAGE IN KERALA Ar Anjana Bhagyanath

Sacred groves are patches of original native vegetation in humanized landscapes left untouched through belief systems. Cultural homogenization is one of the greatest pressures facing them. This study explicates the landscape aesthetic of sacred groves through the study of their location with respect to the landscape matrix. We examine the topographical positions of 10 sacred groves in Kerala. We explore the role of sacred groves in surface flow attenuation by virtue of their position with respect to topography. We find that the sacred groves are not located at random, but are designated in the landscape to as an ethical response to land conversion to agriculture to maximize the detention potential of the vegetative cover. This hints at ecological planning with sustainability intent, rather than the creation of human controlled outdoor spaces.

Their presence in extensively humanized landscapes presents a world view that does not necessitate the subjugation of nature. Wilderness as an accepted aesthetic in landscape mirrors the relation between man and nature here. It is dynamic as opposed to the static quality of manicured landscapes. The crux of the authentic regional landscape expression of Kerala is sustainability. The predominant physical manifestation of this ecological basis is the decision of where to intervene and where not to. This study is a step toward understanding relevance of the landscape aesthetic of non-action and wilderness in the present context, given the great constant of climate and geography.

RETHINKING AESTHETICS IN DESIGN PEDAGOGY: DRAWING PARALLELS BETWEEN MUSIC AND ARCHITECTURE V. Balaji

ARCHITECTURE OF ARRIVAL AND ITS AESTHETICS, Sandeep Sanjeev Pathe

Indian culture has a unique aesthetes of framing an entrance, it's a way to understand and formulate the arrival, the arrival of people, things even the arrival of energies good or bad, whatever comes we celebrate, the entrance celebrates the arrival of 'athiti' (the guest). The entrance spaces forms one of such elements of architecture which attains a significant character improvising the aesthetical quality of the architectural product. Whether it may be an entrance of a temple, house, public spaces etc.

The paper aim to study these element of entrances in the discipline of architecture by taking examples of various architectural manifestations, it also tries to understand the overall expression of entrances in traditional architecture of India. The paper also aims to identify the key components which forms an aesthetical vocabulary of an architectural element, here entrance to a space.

REIMAGINING DESIGN PEDAGOGY, Prof S.Balaram

Design is said to be a young profession but an age-old activity. Hence, we may deduce that as an activity it had an aesthetic rootedness and the real problem seems to be related to the "profession", which, being young is prone to influences. Though countries such as India have the deepest and rich aesthetic traditions, even those could not withstand the onslaught of political domination by alien cultures. Alien aesthetics in turn took toll of the traditions, and more importantly, generated an inferiority complex among the local Indians. We got rid of the political domination 70 years ago, but unfortunately we fell "from

the frying pan into the fire". From the grips of colonization we got into the unshakeable grips of "Coca-colonization". The irresistible all-pervading media brainwashed generations and still continues to do so, destroying local cultures and homogenizing the world.

This paper attempts to view this unfortunate development which is affecting design pedagogy as well as the design profession. The total neglect of the Indian aesthetic traditions of Vaastusutra Upanishad, and the well-known precept of Swami Aurobindo which says that in true learning "nothing can be taught", provide a context against which a new scenario for addressing this issue is thought of.



Jinan K.B

Aesthetic of Sukhothai Buddha Image (Approximated 1400-1500 AD.)

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ABSTRACTS

This article has purposed to compile knowledge and compose new opinions of Aesthetic of Sukhothai Buddha image (1400-1500AD.). The interesting ideas are as follows: 1) The idealistic form of the image conveys Buddha Dhamma. 2) The simplicity designing form provoke the aesthetic. 3) The form reflects to the light and float feeling visually. 4) The sculpture perform in the sexless form. 5) The stillness with serenity in the Anapanasati meditation form. 6) The form presents the feeling of Buddha gives his generosity and kindness to all creatures in the world and universe. 7) The form presents to the Dhamma condition called Tatata (the suchness). 8) The sculptor have to vows five precepts to maintain the body and mind before the creating of the Buddha image.

Even though the original Buddha image has rooted from Sri lanka in 1300-1400AD., Sukhothai sculptor has mindfully practiced and finally created the Buddha image which attains Buddha Dhamma and also represents Thainess articulately.

Brief History

Sukhothai Art is Thai civilization main root.

During 6th -12th century AD., there were two independent kingdoms located in Central and East region of Thailand Named Dhavarawadee and Khamer



Picture 1: Buddha Image in Dhavarawadee Style , granite, height about 2 m., approximately dating 800– 900 AD, installed in Wat Na-Phra-Meru, Ayuthaya Historical Ancient City.



Picture 2: Khamer Buddha Image in Bayon Style, sand stone, height about 1.5 m., approximately dating 1200-1300 AD. National Museum of Ayuthaya.

**Dhavarawadee worshiped Hinayana and Mahayaha Buddhisim.
Khamer worshiped Hinduism and Mahayana Buddhisim.**

At the same time, Thai language was widely used by the majority of villages which lived in the Northern region of Thailand. According to archeology evidence, they were Hinayana and Mahayana Buddhists and Hindu which descended from Dvaravati and Khamer.

During 13th -14th century AD., Northern region Thai had established themselves into 4 independent kingdoms;

1. Lanna 2. Lan Chang (Lao) 3. Sukhothai 4. Phyo

They united in lineage relationship and respected Hinayana Buddhism which descended from Sri Lanka.



Picture 3: Buddha Image in Early Lanna Period Style, bronzed, height about 1 m., approximately dating 1300-1400 AD. National Museum of Lampun.



Picture 4: Buddha Image in Sukhothai Style, bronzed, height about 1.20 m., age approximately 1400-1500 AD. National Museum of Ayuthaya.



Picture 5: Phra Nang-Din Buddha Image in Phayao Style, brick and mortar with gold leaves, aprox. height 4.5 m., installed in Wat Sri Kom Kam in Phayao Province , dating 1500 AD.



Picture 6: Phra-Sai Buddha Image in Early Lan-Chang (Luang Phra-Bang) Period Style, bronzed, approximately height. 2 m., installed in Wat Pho-Chai, Udon Province, dating 1600 AD.

By the end of 14th century AD., in the middle region at Chao Phya River, there was a new established independent kingdom called Ayudhaya: Phra na korn Sriayudhaya was a capital city.



Picture 7: The Head of Buddha Image in Early Ayuthaya Period Style, bronzed, height 50 cm. dating 1400-1500 AD. National Museum of Bangkok.

Since 15th century AD., the kingdom of Ayudhaya and Sukhothai had merged into one kingdom in lineage relationship. King of Sukhothai was demoted in both military and politics until there was a demise. (Picture 8) Subsequently, in 16th century AD., Sukhothai kingdom had turned to Northern and Western fortress city ruled by military then it was changed to a deserted town in 1767 AD. until now.



Picture 8: Buddha Image in Middle Ayuthaya Period Style, bronze, height 1.30 m., National Museum of Ayuthaya

The study of the evolution of Thai Art history.

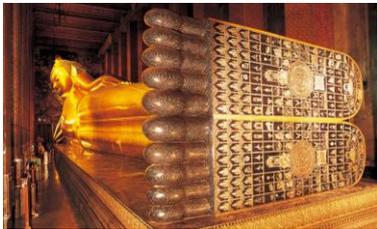
Thai Art historian has praised Sukhothai kingdom in the growth of both philosophy and supper philosophy of Buddhism and also in the wisdom of the employment including the expression of those knowledge to the beauty in art aesthetics such as Buddha image, architecture and literature.

Buddhist philosophy and wisdom of Sukhothai philosophers and artists are the main root of Thai artistic creation and architecture today.

Thai art historian has praised and compared Sukhothai kingdom to Ancient Greek, Ayudhaya and Bangkok to Ancient Roman and Europe which descended from Ancient Greek.



Picture 9: The Crowned Buddha Image in Late Ayuthaya Period Style, bronzed, height 4 m., dating 1700 AD. installed in the Ordination Hall of Wat Na-Phra-Meru, Ayuthaya Historical Ancient City,



Picture 10: The reclining Buddha Image, Early Bangkok Period Style, height 8 m - length 30 m., dating 1825-1832, installed in Wat Pho, Bangkok.

Aesthetic of Sukhothai Buddha Image



Picture 11: The Buddha Image in moving posture, Sukhothai Style, brick and stucco, height 2.5 m., dating 1400-1500 AD. installed in main assembly hall of Wat Maha That Chaling Old City, Srisatchanalai Historical Ancient City.

The Aesthetic of Sukhothai Buddha image (1400-1500AD.) has been reviewed by many scholars and art historians. This purpose of this article is to compile those knowledge and compose new opinions of Aesthetic of Sukhothai Buddha image. The new opinions are as follows:

1) The idealistic form of the Buddha image conveys Buddha Dhamma (Buddha teaching)

The purpose of the creating of Buddha image comes from the Buddha teaching. Buddhist makes the image as a subject to recall Lord Buddha teaching, they do not intend to sculpt the realistic form of Lord Buddha, therefore, the aesthetic value of the work depends on faith and skill of the sculptors. Because Sukhothai sculpture has long been praised for his skill of the creation, as a result, Sukhothai period is called a golden era of the Thai Buddha image.

Professor Kien YIM-SIRI (1922-1971); Thai venerable sculptor, "Buddhist regards Buddha image as a holy object which is respectful and worshipful and also The image reminds all of Lord Buddha teaching in suffering, course of suffering and the way to escape suffering from samsara. The visionary form of Buddha image has been suggested about the imaginary making which formed by the combination of the superb characteristic, moral principle, the enlighten Arahant and Nirvana attainment. [1]

Professor Silpa Bhirasri (1891-1962) "It is not easy for the artist to create the image which represent Lord Buddha because it's not only the beauty that he has to concern but also the core of the Buddha Dhamma. The artist has to convey the meaning of the profound teaching of Lord Buddha also. In fact, the real inspiration of the artist is Buddha teaching, it is not the physical form of the idealistic beauty. In conclusion, the creation of the Buddha image, the artist has to create the idealistic human form which convey Dhamma of Lord Buddha from the conventional world materials." [2]

He also praised that Buddha image in Teaching Posture of Sukhothai period is the idealistic form which most likely to convey

the core of the Buddha teaching vividly. "Buddha image in "Teaching Posture" of Sukhothai period has been expressed the real supreme artistic skill of the artist. The form has shown the beautiful gliding post of the Lord Buddha as if he moves downwardly with spreading fingers which is the symbol of Dhammajak (Lord Buddha teaching announcement). The body has expressed the slow movement by the bending of the body and the walking feet. The head looks like the lotus bud and the neck is upright on the straighten shoulder harmoniously. The whole figure is also in harmony; for example, the curl of the ear line, the angle - like hands. After all, it is praise worthy for Sukhothai artist. [3]

Additionally, he specifically praised the beautiful shape of the image head "it was neatly form with the superb artistic skill. The head of the Buddha has aroused the feeling with the distinguishing image of the heaven and also suggested the real living of Lord Buddha outstandingly by the soft parallel line at his lips, nose base and the eye frame." [4]

2) Buddha image have simply form combining with realistic image.

The simplicity means the simple form without many details with only core of the object. It communicates to the abstract at its best. (Simple + Abstract = simplicity)

Professor Silpa Bhirasri "the value quality of the Buddha image is the perfect relationship between figurative which the artist has simplified all details and his superb skill with the quality of the mind that provokes our aesthetics. In ommon, whenever facing the Buddha image with or without aesthetic value, Buddhist always reacts upon their faith toward the image with respectful and worshipful feelings. However, with the striking beauty of the

Sukhothai image, the reaction would be occurred more easily even by the non-Buddhist one. [5]



Picture 12: The Head of Buddha Image in Sukhothai Style, bronzed, height 60 cm., dating 1400-1500. AD., National Museum Bangkok.

3) The form reflects the light and float feeling visually.

It conveys the imaginary world, the intangible (above the world). The less visual weight means the form which weights equals to the weight of the employed material but it has appeared to be lighter than the actual weight and size because of the artist creativity.

Professor Silpa Bhirasri was the first one to mention about the less visual weight form.

“According to the life of Lord Buddha story, after Lord Buddha had attained his enlightenment, he stayed in Nirvana Bhumi more often than the conventional world, Thai artist then creates the figure which presented the floating in the air, light weight, moving wavelly. It has shown that the heavy Buddha image in bronze material is non-self. [6]

Professor Kien YIM-SIRI's opinion “the process of the making of Buddha image of Sukhothai is rather different than the one in India and Cambodia which are older civilization.

Both period commonly creates the actual human scale and larger than the actual size; increasing from one to three scale of the actual size. Images are more popularly made of sand stone and

hard stones than bronze. The bronze is normally used in small scale sculpture only. The nature of stone sculpture process dominates the form. Natural stone is hard but easily cracked material as a result it is difficult to create the curve and wavy shape but it is perfect to form the strong and structured instead. In contrary, Sukhothai Buddha image is molded with clay which is easy to form the slim and curve lines then cast with bronze. The bronze casting process supports light and slim line dimension with its strength and durable quality unlike stones which can solely create the closed and heavy form.” [7]

Professor Silpa Bhirasri “Since the ancient to 18th century, Buddha image of India, Indonesia and Indo - China can be insignificantly observed in bronze. The majority are carved stone or carved stone form in bronze. [8]



Picture 13: Buddha Image in Sukhothai Style, bronzed, height 1.20 M., dating 14001500. AD., National Museum of Sukhothai.

4) The Buddha sculpture always in the sexless form

Buddha has born in the past, is born in the present and will be born in the future indefinitely. From this concept, The Buddha is the truth of the world and universe, he has born with the world and universe simultaneously therefore he is eternal. According to Buddhism belief every Buddha stays in Nirvana world (the supreme Dhamma condition) which attain the purity and non-defilement condition (defilement cannot reach to). Sexuality is a

symbol of defilement therefore Buddha image of Sukhothai is presented in sexless form.



Picture 14: Buddha Image in Moving Posture in Sukhothai Style, bronzed, height 2.5 m., dating 1400 - 1500 AD., installed in the gallery of Wai Benjamabopit, Bangkok.

5) The stillness with serenity in the Anapanasati meditation (.....-.....) form

In Buddhism era, Buddha always practiced Anapanasati (.....-.....) and praised Bhikku who practiced this kind of meditation “we practiced this meditation with the method of focusing on respiration; inhalation and exhalation, to calm and purify our mind and to protect defilements. When the mind is strong, wisdom (the realization of the real truth) would occur”. Wisdom can elevate the mind to enter Nirvana condition; the Dhamma condition which has no defilement) finally.

Anapanasati meditation is normally performed in 4 positions; sitting, lying down, standing and walking. Every position has to perform with half-closed eyes; looking down, closed lips with little smile in the corner of the mouth. This is the origin of the Buddha image creation in Anapanasati position. [9]

Professor Silp Bhirasri addressed about the power of Buddha image to faithful Buddhist “I recall the story happening during World War 2nd clearly. There was an elderly so much worried

about her two sons in European war field. She always came by at my house.

Every time she came visit, she would stand quietly in front of the Sukhothi style Buddha image, I did not dare to disturb her. One day I asked her how she felt while standing there. She stated that the serenity of the Buddha face creating the peaceful mind. The image would calm her down mentally.” [10]



15: Buddha image in meditation posture in Sukhothat Style, bronzed,height 1.20 m., dating 1400 - 1500 AD., National Picture Museum of Ayuthaya

6) The form presents the feeling of Buddha gives his indefinite generosity and kindness to all creatures in the world and universe



Picture 16: the Face of Buddha Image in Sukhothai Style, Brick and Stucco, approximately height 2 m., dating 1400-1500 AD., Wat Sri-Chum, Sukhothai Historical Ancient City.

Since Buddha Image Gandhara period (1-200 AD.), the sculptor has inherited the four pattern which involved meditation of Buddha image until present; sitting, standing, walking and reclining. We normally can observe the outstanding of Anapanasati meditation position in the form of the half-closed eyes and the little smile on the Buddha face. Buddhist can feel the

indefinite generosity and kindness to all creatures perceived by Buddhists.



Picture 17: The Hand of Buddha Image in Sukhothai Style,brick and stucco, height about 1 m., dating 1400 -1500 AD., Wat Sri-Chum, Sukhothai Historical Ancient City.



Picture 18: Buddha Image in Sukhothai Style, brick and stucco, height 12 m., dating 1400-1500 AD., Wat Sri-Chum,Sukhothai Historical Ancient City.

7) The form presents the Dhamma condition called Tatata (..... : the suchness) Tatata (.....) means ordinary being, naturally being and the Thus Gone one. The abbot who compiled and edited Tripitaka (Buddha scriptures) has marked the word "Tatakata" as a personal pronoun of Buddha which means the one who is ordinary, the one who is a nature and the one who is the Thus Gone one. [11] So Tatata is goal of all sculptors that they have to create the respectful Buddha images which is the most "ordinary" according to Buddha teaching. Sukhothai sculptor is accepted and praised for creating the closest image from this concept.



Picture 19: The Right Hand of Buddha Image in Walking Posture in Sukhothai Style, bronzed, dating 1400-1500AD., Wat Benjamabopit ,Bangkok.



Picture 20: The Left Hand in teaching posture of Buddha Image in Walking posture, in Sukhothai Style, bronzed, dating 1400-1500 AD., Wat Benjamabopit, Bangkok.



Picture 21: The Right Hand in point down to earth of Buddha Image sitting in meditation posture, Sukhothai Style , bronzed , dating 1400-1500 AD., Natinal Museum of Ayuthaya.

8) The sculptor vows five precepts for the creating of the Buddha image



Picture 22: Master Sculptor "Mr. Tavee Burakhet" the wellknown sculptor, was modeling Sukhothai Buddha image, at his studio in Pisanulok Province. (Unknown Photographer)

According to Thai tradition, the master who molds the Buddha image has to vow five precepts from the beginning until the end of the process. Because the Buddha image is respectful and worshipful, the sculptor must maintain the purity of his both body and mind.

When the creator attains peaceful mind by meditation and wisdom occurs, he is already in Buddha Dhamma condition according to Buddha teaching.

During 1974 - 1975, I (the writer) went to the village of bronze casting for hiring a master to cast my work which located behind the Lakorn Dham temple near Siriraj hospital intersection Bangkok-noi district Bangkok. It was such a fine memory for me. The impression came from the meeting of many casting masters. They are traditionally employing the hand-forming with clay only until now. Even though many Thai sculptors would rather use commercial mold, all masters and the casting hall has refused to use the commercial mold. The process still maintains the traditional casting process which has been used for over 700 years old. (Calculating from Sukhothai Art period 700 years old). The product, created by this process, is vary in shape and

character individually according to the level of the understanding of Buddha teaching.



Picture 23: Buddha Image Casting in today. (Unknown Photographer)

CONCLUSION

In conclusion, even though the original Buddha image has rooted from Sri Lanka in 1300 – 1400 AD., Sukhothai sculptor has mindfully practiced and finally created the Buddha image which attains Buddha Dhamma and also represents Thainess articulately.



Picture 24: Buddha Image in Sukhothai Style, bronzed, dating 1400-1500 AD., situated in Gallery enclosed the main Stupa of Wat Maha-That of Pisanulok City.



Picture 25: Pra Sri Sakayamuni, the Buddha Image in Sukhothai Style, bronzed, height 13 m., dating 1400-1500AD., Instaleed in the Assembly Hall of Wat Suthat, Bangkok.



Picture 26: Phra Buddha Chinaraja ,the Buddha Image in Sukhothai Style ,bronzed, height 3.5 m., dating 1400AD., installed in the West Assembly Hall of Wat Maha That of Pisanulok. Pisanulok Province.

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Aesthetic of Sukhothai Buddha Image (Approximated 1400-1500 AD.)



Wioletta Anna Piaścik, shortly Wiola, is an environmental educator, visual artist and doctoral student based in Helsinki. She was born in Poland and spent most of her life living in the forest in the Masurian Lake District. Her research focuses on wildness in the context of creativity. Throughout her life, she has been practicing wildness while working with people with special needs (US, Poland, Sweden, UK), exploring it in visual art (Austria, Norway, Finland), conducting courses, workshops, camps on art, environmental education and deep ecology (Poland, Norway, Finland) and recently doing academic research about it (Aalto University). She graduated from the Nicolaus Copernicus University in Torun, Poland and has completed her master thesis in deep ecology. Since 2008, Wiola has been a member of Workshop for All Beings Association in Poland and worked for the Association's Deep Ecology and Ecological Education Centre. Between the years 2009-2012, Wiola studied and worked at the Trondheim Academy of Fine Art in Norway. Through producing works with various media such as paintings, sculptures, installations, performances, Wiola challenges the quality of the contact between a viewer and an artwork. Since 2012, Wiola has been member of the ecoart network. She has been teaching courses on Art and Environmental Education as well as working as a visual art teacher in the IB school. She has organized several workshops and camps on wildness and creativity. Currently, Wiola is a doctoral student at the Department of Art, Aalto University at the School of Arts, Design and Architecture in Helsinki. Wiola's research focuses on wildness in the context of creativity, and inner learning environment.

ALLOWING WILDNESS - REIMAGINING THE LEARNING ENVIRONMENT THROUGH CREATIVE REWILDING WORKSHOPS

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ABSTRACT

The paper presents chosen historical and contemporary variations of understanding wildness and aluminates ambiguity related to the term. Not having a written script, living in the forest, borderless, prerational are attributes associated with wildness, which used to be or are still used in the academic world. Additionally, the paper includes the examples of influential people who wrote about wildness: Jean-Jacques Rousseau, Henry David Thoreau and John Zerzan. The second part of the paper describes Creative Rewilding workshops, facilitated by the author in Europe for various participants. Wilding and body decorations are presented as the examples of exercises, which help participants to allow wildness. Finally, the author touches upon the inner learning environment, which is the enteric nervous system, recently discovered by scientists. The approach offers a thought-provoking insight to understand wildness and learning environment.

Keywords: Wildness, art, art education, Creative Rewilding, learning environment, allowing

1. WHAT IS WILDNESS?

The term "wildness" has a long and ambiguous history. In the nineteenth-century, in south western India for instance, European colonialists affiliated wildness with living in the forests and not having a written script. Parts of the country, which were

not domesticated and untransformed like forest, jungle, desert, hills and mountains, were considered wild. Plains and riparian areas reorganized by people were identified with civilized. "Indeed, the association of forests with wildness was so strong that many colonial officials were to recommend that forest be cleared, that these communities be removed from forests as a way of civilizing them" [1]. Not having a written script was another indicator of being wild. "Nineteenth-century Europeans treated the absence or presence of literacy and of a written script, as indicative of how advanced a society was, or what its relationship with the time of modernity was" [1]. This approach shows colonialist's perspective on wildness, where a people in power portrays the one without power in a negative light. Presently, in places like South America, wildness is used as a means to attract tourists [2]. Instead of dragging "wild" out of the forests, people are bringing "the civilized" to forests in order to give them authentic experience of wildness and earn money. In our contemporary world, in countries which boost their economy through ecotourism, wild becomes a commodity, which has its market value, as much as authenticity. Tourists, who can afford it, enjoy the "wild nature", "wild tribes", and "authentic cultures".

Schroeder presents another view on wildness in his article *Reterritorializing Subjectivity* [3], where wildness is considered prerational. He sees wildness as an opposition to mechanization. "The contemporary world has produced to a historically unprecedented degree a tension between mechanization and wildness – both of which are expressions of the inhuman". I do not see wildness as opposed to mechanization [4]. Wildness adopts the changes in the environment and consistently thrives in us. It is only changing its forms. We have control over what we focus on and I believe that it is more beneficial to concentrate on

the interconnections, interrelations and similarities between human and nonhuman life than on finding differences.

Some of the synonyms associated with wildness range from extravagance, violence and excitement to abandonment [5]. People tend to use it in various contexts and for various purposes, without defining it. With the attempt to define it, an important question to ask is how to define something unsystematic (wildness) with the language, which originates from the system itself? According to Sandilands, language tries to domesticate wildness but "wildness is unspeakable and calls our attention to the limits of human speech itself" [6]. I do agree with that statement. Nevertheless, for the purpose of my research, I need to explain my understanding about wildness, because I am aware of the contradicting ways it has been used in the past. I am not following any of the previous ways but trying to find my own stand. I believe that each person experiences her/his wildness in an individual way and my aim is to explore it together with the participants of my workshops through creativity. Wildness I am searching for is a state of freedom and inspiration; uncontrolled, unfettered and unrestrained mentally, emotionally and physically. Therefore, I believe that the closest you can get to this state is by surrendering and allowing it to happen. My definition of wildness is not the final word, it is in flux. In the text below, I describe few methods to allow wildness, which were developed throughout Creative Rewilding workshops.

1.1. From Rousseau to anarcho-primitivists

At this point, I want to show the examples of people who have been writing about wildness but it has been somehow problematic. Throughout the history, wildness had been perceived in various ways. I will focus on the most influential people, in my

view, in the field of wildness: Jean-Jacques Rousseau and the romantic view on wildness; 19th century philosophy with the example of Henry David Thoreau; and John Zerzan as a representative of the anarcho-primitivism.

Many people talk about wildness in opposition to civilization. For them, the idea of wild, wildness and wilderness coexists with the idea of culture and civilization [7]. This approach rises from the work of Rousseau. Jean-Jacques Rousseau, the great thinker of his time on the subject of civilization, wrote that the direction, which civilization has taken is wrong and we should go back to nature. In his book "Discourse on Inequality" Rousseau claimed: "Nothing is so gentle as man in his primitive state, when placed by nature at an equal distance from the stupidity of brutes and the fatal enlightenment of civil man" [8]. According to Rousseau, the collapse of the purest state of mankind is related to the city living, agriculture and private property. When humans began to live in big groups, they had to transform the landscape around them in order to survive. Rousseau wrote: "The first man who, having fenced in a piece of land, said "This is mine," and found people naive enough to believe him, that man was the true founder of civil society" [8]. Going back to nature, Rousseau's famous call, was derived from the theory that civilization brings only immorality. The development of reason is parallel to inequality and misery. Therefore, according to Rousseau, the best conditions for human existence were in the "state of nature", typical for savages. Rousseau used in his writing the myth of *the noble savage*, who owns the innate goodness and wisdom, lives simple life, and is connected to nature. The term "noble savage" articulates the idea of an idealized wild man, which represents the one without the harmful influence of immoral civilization. The idea claims that people are more content in the primitive state.

Rousseau was widely influential as well as widely criticized. As research shows [9], in our global world, calling somebody a noble savage is very controversial. A journalist, Amanda Hill claims that the noble savage was "a racist propaganda device of British anthropologists to create a climate where slavery and genocide could be mooted" [10]. That is the way colonialists were calling indigenous people, while committing crimes against them. Furthermore, Rousseau blames the city living for the collapse of mankind but he himself spent most of his life in Geneva, Paris, and Venice. With his call "back to nature", Rousseau sustained the mental break between nature and culture. If we should go back, it means we were in nature but we are not there any longer. This brings the idea of originality and original nature. What is original in this context? Where is the original nature we should go back to? How do you go back to original? Who has the right to say what is original and what is not? This is a question of power.

Another influential writer about wildness is Henry David Thoreau – an American poet and a philosopher of the nineteenth century. In his essay *Walking* from 1882, he stated his famous sentence: "In wildness is the preservation of the world" [11]. Thoreau understood wildness as a quality, which appears in nature, and allows the endurance of the human world. He believed that one achieves a spiritual state through personal intuition. Thoreau spent over two years living on his own in Walden Pond, Concord, and Massachusetts. In the book *Walden*, he points out the reasons for it, "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived" [12]. Thoreau finds an authentic life in the wilderness. The book "Walden" became a manual for many environmental activists and inspired people to follow a simple way

of living. He was criticized by Joseph Moldenhaure, who claimed that Thoreau took advantage of his mother, who lived close to Walden Pond. Moldenhaure writes: "During his famous experiment in his cabin at Walden, moralizing about his solitude, he [Thoreau] did not mention that he brought his mother his dirty laundry and went on enjoying her apple pies" [13].

Yet, with his writings, Henry David Thoreau was a great inspiration for anarcho-primitivists, like John Zerzan, who is famous for criticizing civilization. He believes that "agriculture ended a vast period of human existence largely characterized by freedom from work, exploitation of nature, considerable gender autonomy and equality, and the absence of organized violence" [14]. Zerzan together with other anarcho-primitivists calls for leaving the industrial societies, going back to the hunter-gatherer's way of living, and "rewilding". For them, the rewilding is based on return to a pre-civilized state of being. Civilization and domestication are considered unnatural; happiness is possible only through a nomadic and a primitive way of living.

The wildness practitioners, which I mentioned above, publish texts about wildness but do not practice it at all or practice it in the city (which in the field of environmental activism is considered as something less valuable) - as Jean-Jacques Rousseau. Some write about wildness and practice it in the wilderness, but are criticized for not being independent of the outside help, like Henry David Thoreau and John Zerzan. In this field exists radical oscillation between civilized and wild. The dualistic worldview forces to be either or, and does not leave space for people who are in-between.

The idea of abandoning civilization raises questions about authenticity. Did people used to live authentic life and do not live it any longer? In this light, the call for abandoning civilization and

going back to the authentic living style can be used as another way of oppressing people. While living an authentic life in the wilderness, you can always be called not authentic enough. It is worth asking where lies the border between authentic and nonauthentic? Whose life is authentic and according to whom? In my workshops, which I will describe below, I am consciously avoiding using the term "authentic", since it takes people to the feeling of guilt of not being authentic enough. The feeling of guilt blocks people's creativity and wildness.

2. CREATIVE REWILDING

Creative Rewilding workshops are facilitated by me and are part of my doctoral research. I call the workshops Creative Rewilding – as a search for uncontrolled, unconstrained and unfettered creative states, which help participants to realize their potential. What I want to facilitate through art making is one form of the creative process. Creativity is understood here as the ability to produce works, thoughts, sounds, gestures, and ideas meaningful to a creator. Artist Pat B Allen illustrates it as follows: "Artwork of this kind is a way of nonintellectual knowing, through emotion and body. It evokes in the soul an intuition of selfhood" [15]. The term "rewilding" is borrowed from conservation biology, where it means reintroducing species to the areas, where they seem extinct in order to restore and sustain natural processes [16]. Creative Rewilding workshops aim to increase sensitivity to the environment, and promoting environmentally friendly behavior, through a self-realization practice. As Arne Naess, a Norwegian philosopher, in the deep ecology's principle of self-realization states: "The requisite care flows naturally if the self is widened and deepened so that protection of free nature is felt and conceived of as protection of our very selves" [17]. Self-realization for Arne Naess means broadening and deepening our

sense of self beyond the ego to identification with all living beings. The creative process allows realizing the self and its potential. It directs people inwards and helps them to express what they feel inside to the outside world. This process is essential for lowering down consumerism. When you feel full inside, you do not need to fill your life with unnecessary objects. It is easier to let go of things. I believe that there are two directions we are moving: either towards ourselves (our wildness, freedom, playfulness, flow, truth, dreams) or away from ourselves. For others [18] and me, wildness is a direction inward, towards us.

Creative Rewilding activities are semi-structured and partly open-ended; their rhythm depends on the group dynamic. Thus far, there have been a series of workshops lasting half year in Norway, Trondheim, independent workshops in Helsinki, Finland and a three-day long camp on the island near by Helsinki. People are joining the workshops voluntary. Participants are both male and female, age from 20 to 60. They are interested in art experience and/or have experience in art; and are mostly outdoor lovers. During the activities, partakers can work with various media, relying on their personal choices. Participants are encouraged to find art materials in their nearby environment, beforehand being given the directions how to be respectful to the environment. For some exercises, there are a few art materials provided. The exercises happen as much outdoor as possible, mostly in sparsely populated areas. I will outline below two exercises from the workshops: wilding and body decoration.

2.1 Wilding

The wilding activity is a mixture of painting, dancing, singing and music making. There is a big canvas spread in the middle of a

circle of people, paints are provided. People are sitting, standing or kneeling around the canvas. The leader of the activity starts drumming, or playing some rhythmical beat. People are free to join dancing, singing, painting, drumming, whenever they want to. Joining is not a must but it is welcomed. There is no ready structure for this exercise, good or bad movement. The exercise is not about canvas being painted but about things happening inside, which are expressed outside. The best daytime for wilding is late evening or night, when everything is less visible and other than visual senses are activated. Good ways to light the space are candles, when the activity is happening indoors; or a bonfire, when it is happening outdoors. The time cannot be too restricted. The exercise can last from 20 minutes to two hours, depending on the group dynamic. During the exercise it is possible to experience how interconnected we are. Somebody's movement is dictating another person's painting style or drumming beat. Even if only one person allows wildness, surrenders, lets go of control and let the body to lead the way through the exercise; others experience it immediately. As David Abram says: "The world we experience with our unaided senses is fluid and animate, shifting and transforming in response to our own shifts of position and of mood" [19].

2.2 Body decoration

An activity recently added to the main core of the workshops is body decoration. The exercise goes like this: people work in pairs and one person lies down on the previously prepared blanket on the ground. The partner brings objects from the area and decorates the person with the found objects. The nose and mouth should not be covered since it feels uncomfortable. The objects could be tree branches, stones, pine needles, flowers, leaves, moss; depends upon what can be found in the area and which

plants are under protection in the area. Anything not harmful for people and environment can be used as a decoration. Usually, people laying down on the ground have their eyes closed or have light objects placed on their eyelids, which gently forces them to close their eyes. The exercise boost people's creativity; enables them to find art materials in the nearby surrounding, and develops the sense of smell and touch. The activity allows partakers to feel through the entire skin. The smell of objects is very vivid and stays strongly in the memory. As Abram says: "The senses are what is most wild in us - capacities that we share, in some manner, not only with other primates but with most other entities in the living landscape, from earthworms to eagles" [19]. Body decoration builds trust between participators and supports seeing yourself as a natural being. With this task it is important to remember not to cover the nose and mouth, have a good blanket in natural colours to lie down on and be respectful towards the environment. The aim of the body decoration exercise is to open to other ways of knowing. I can repeat after Tim Ingold: "Does knowledge actually lead to wisdom? Does it open our eyes and ears to the truth of what is there? Or does it rather hold us captive within a compendium of our own making, like a hall of mirrors that blinds us to its beyond? Might we see more, experience more, and understand more, by knowing less? And might it be because we know too much that we seem so incapable of attending to what is going on around us and of responding with care, judgment and sensitivity?" [20]. At this point, I want to analyze the learning environment of Creative Rewilding workshops.

3. LEARNING ENVIRONMENT

In this section, I will present the learning environment of the workshops. First, I would like to ask what is the best possible learning environment? Obviously, it depends on what you want to

learn. During Creative Rewilding workshops participants make their hands dirty, sense the environment around them and build a personal contact with the surrounding through art making. There are many things in the learning environment, which can support this process. One key thing is a place, where the workshop happens. The wilder and remoter the place, the more intensive is the experience of the workshop for participants. The green area without people passing by is essential. As research shows [21], spending time in green areas helps to sustain a good mental health and makes people happier. Therefore, it is very beneficial to keep the workshop in a green place, where people can focus on what is happening inside and around them. The physical environment in Creative Rewilding workshops is of significant value. The other key things in the learning environment are classical elements. In Finland, where I have kept the workshops in the past few years, it is easy to have access to water. It is very different to have a workshop deep in the woods, on the island or on the sailing boat in the middle of the sea. A forest with the water nearby is my favourite. I would recommend as well, if possible, lighting the bonfire. Sitting around the bonfire brings people closer, deepens the conversations and strengthens the bonding feeling. The size of the group matters since the people are irreplaceable ingredients of the learning environment. In my experience, the minimum amount of people is 3 and maximum 20. The optimal group size is 12 participators. It is important to let people to get to know each other and establish personal connections; therefore the group cannot be too big. One more thing, I would like to mention here is my role in the workshops. I call myself a facilitator, because I do not believe there is somebody who can call her\himself a teacher of wildness. In the workshops, everyone including me is a student of wildness. My role is to create the best possible environment, where wildness

can be allowed. This includes a group process: building trust in the group; sustaining the process; solving the conflicts. While having an art workshop, especially with the people who do not have much experience in the art field, it is crucial to take away the pressure of making good art, which blocks people from creating in the first place. The easiest way to do it is to ask participants to do as bad art as possible. It enables them to be more playful while creating. Therefore, during the workshops we try to move beyond good or bad art, right or wrong movement, amateurish or professional, since it does not matter. Letting go of controlling the artwork and enjoying the process is far more important than the end result.

3.1 Inner learning environment

I want to touch here upon our inner learning environment. One of the side effects of long process of creativity is increased sensitivity. When you direct your attention inward, you start to feel the environment around you stronger. One way of getting to know your body better is to start paying attention to the "gut feeling". Where, when, with whom the contracting gut feeling occurs? In the academic world, there are many articles appearing about the enteric nervous system (ENS), which is a complex network of neurons, which resides in our bowel. "The enteric nervous system (ENS) is sometimes called the "second brain" because of the diversity of neuronal cell types and complex, integrated circuits that permit the ENS to autonomously regulate many processes in the bowel" [22]. We have a second brain in our guts and it is worth learning how this brain operates. The most recognizable feelings in our guts are contraction and ease. I recommend observing when you feel your guts contracting and relaxing. What do you think about then? Who is around you? What do you look at? Judith Orloff, an American psychiatrist, advises to

decide from the gut and follow the gut instincts. Here I want to show in a form of a table, Orloff's list [23] of how to recognize positive and negative instincts.

Table 1: Symptoms of positive and negative instincts

Positive and affirming instincts are often accompanied by:	Negative or warning instincts are often accompanied by:
A sense of warmth	Icy cold hands and feet; an overall chill
Ability to breathe more easily	Twinging or clenching pain in gut or chest
Sharp clarity of hearing or vision	Nausea or acid stomach
A wave of goosebumps, tingles or "fluttery" sensations	A sense of being on "high alert"
Relaxation in the gut and shoulders	Fatigue or loss of energy
	Onset of headache

This chart has influenced my thinking but I do not use it directly in my workshops. The bodily state we are looking for during the Creative Rewilding activities is blissfulness; the way it feels right after emerging from the dream state before we start bombarding ourselves with the thing we have to do and have not done yet. Unresisted feeling in the body, when the muscles are not tensed and body feels warm and easy. Our body, mind and emotions are as much our learning environment as the one outside of us. As with many other practices, deep breathing and relaxation techniques are the key. Every time you feel you are resisting and your body is tensing, close your eyes and breathe deeply.

4. CONCLUSIONS

In this paper, I discussed ambiguity related to the term "wildness" and problems with defining and practicing it. People, who wrote about wildness and tried to practice it, like Rousseau, Thoreau and Zerzan have been widely criticized. It seems like wildness and criticism are inextricably linked. Even the most radical people who live as hunter-gatherer in the wilderness are criticized for using their mac books and mobile phones. It seems to be one ready frame of the way people should live and we have to squeeze ourselves in order to fit this frame and do not mind the pain the squeezing process brings. The message I try to conceive through the Creative Rewilding workshops, is that we can live the way we want. Many people have been prioritizing the wishes of their parents, partners and society over their own ones. Therefore it is hard for some to know what they want. Slowing down, being in a quiet place with supporting people and exploring creativity through various exercises help people to be inspired to take action for themselves and environment. The essential parts of the workshop's outer learning environment are: a place, where the workshop happens, the presence of classical elements and people themselves. During the workshops, together with participants, we study the inner learning environment, which is our body with the second brain - the enteric nervous system.

I would like to conclude the paper with some questions. What is this wildness so many people have been writing and arguing about? What is it in wildness that attracts so much attention? Some researchers, like Palmer [24], suggest abandoning wildness as a solution for the better future "we should move away from emphasizing the value of wildness - or at least wildness as it is traditionally understood - and instead explore what kind of "post-wild world" or "rambunctious garden"

we want to live in". The problem with this suggestion is that the researcher does not explain what she means by wildness and what is the traditional understanding about wildness. Therefore, the reader does not know what she or he should abandon. When is exactly the time we want to go back to? Where to find untouched wilderness in the "touched" world? What is wilder: a city with places abandoned by human or the contemporary forest, which besides the National Parks and some reserves is a tree plantation? Can we practice wildness in our own individual way without the guilt of not fitting somebody's stereotypes of wild living?

Wild, wildness and wilderness are social concepts, which in narrow understanding prevents from seeing human as an animal and a natural being. In wide understanding nature contains culture. Nature is everywhere and everything is natural. Everyone is wild but in my opinion we have lost the means to experience it. In this understanding, the only task for us is to rediscover our wildness and allow it to be. Creative Rewilding workshops can be seen as a solution to allow wildness and be more sensible towards our outer and inner environments.

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AESTHETICS OF INDIGENOUS ARCHITECTURE

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ABSTRACT

Architecture, as we can define is- for the people to inhabit,it captures the lives of people. The core essence of the livelihood lies in the retort to tradition, culture, climatic & socio-economic conditions- of the place where we make our lives. This distinct characteristic of a place is personified in each and every aspect of living from clothing -to - cuisine -to -architecture -to -art – to-craft. The past which our ancestors have nurtured or inhabited gives us some direct solutions as creative inheritance for the present world. There is a variety of dwelling types like cave, tents, towers, pols, Bhunga, and courtyard houses. Forms have been evolved with, material as wood, mud, bamboo which had its own significance to the particular climate-region and many other aspects. These factors formulated the way it had been done upon. So in short, all the indigenous forms had been built to meet specific needs, accommodating the values, finances and ways of life of the cultures that produced them. The past can be our guiding teacher to template few of the sustainable solutions, which we need to seek in the present world scenario of building technology where living has become a 'machine'! The journey would be to look into these aspects through a paramount scenario of its culture in all and trying to understand the essence, which further could be implemented in architecture as well as interior. These will help the generations to chain it on further.

Keywords: Inherited form, Organizational Space, Civil Elements, MaterialPalate, BuildingEnvelop,

1. INTRODUCTION

There is a song sung by the legendary actor, Ashok Kumarji, for a movie "Aashirwad" in 1968. Music was given by Vasant Desai. The lyrics for the same went as-'*rail gaadi...chhukh, chhukh, chhukh,...*'... the originality of sound! It can be very strongly stated as first ever Hindi Rap of its kinds. Thanks to the iconic way it was sung by the actor himself. "Music with sound as a concept, which still is amiable to listen", that's where the thought provoked for, how natural and pure the sound feels, in itself. One can almost immediately relate it further to the senses (Sound, Smell, Touch, Taste, Sight these are the five senses, which we all feel).

Architecture in this context gives us the experience of space...as to say, the touch of material, the echo of the space, the smell of the aura or the space-it gives vibes, the sight and the feel of the volume. The only sense which we do not co-relate in architecture is the 'taste'.

Spaces as, inside-outside, near-far, low-high are few ways which help us in decoding the spaces further. Somewhere we, directly associate ourselves, to our existence by mutually adapting to these kinds of associations, which physically are a drama of senses. We get so used to the surroundings, its touch, feel, senses, that a mere change in its arrangement highly disturbs us!

This is the perfection of space, one that the user interprets. He so, gets accustomed to its feel that is what, can be an indigenous design to his adaptive association with the human self.

"Architectural space can be defined as a concretization of man's existential space." -Schulz (1971).

Trying to understand the definition of 'Indigenous'- as stated in Oxford Dictionary, it states- *originating or occurring naturally in a particular place; native.*

Naturally in particular place-here a direct translation is channelized with organic form /natural form the other originality that has been related is in the architecture of the inherited form.

"Like the spider with its web, so every subject weaves relationship between itself and particular properties of objects; the many strands are then woven together and finally form the basis of the subject's very existence." -- Jakob von



Fig.1. Spider web

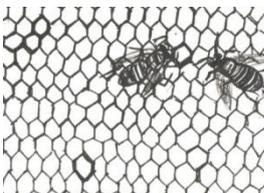


Fig.2. Honey comb

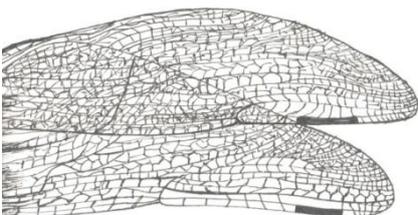


Fig.3. Dragon Fly

The woven spider, or the honeycombs, DNA cells, has an organic structure, which is very much in the context. No exploration can be done to this. It's THE NATURAL form of its understanding. Organic, is the first word that starts, into the mind on thinking of indigenous architecture

This further helps us to understand the 'THE ESSENCE'-'THE NEED'-'THE RESOURCES'.

These are the aspects, which have been scooped out to understand the 'aboriginal' of climate-form-to-material. The very elementary is explored with the rawness, of the structure.

Indigenous, can be defined as- "Blending with the overall and at the same time incorporating the robustness and functional requirements!" Exploring and trying to understand further evoked a question, is there something so as to define to build form?

Eventually, the first hand-made/hand-crafted space that I could recollect was *Bhunga*, in Kachchh, Gujarat. The round-circular form made of mud and a conical roof, which withstood the tremors of earthquake, of 2010, measuring 7.5 Richterscale. Everything around was scattered, but, the form which still remained intact were the *Bhunga*. Structures of *Banni* Community. It's the beauty of two simple forms becoming one. This became the root aspect, to further venture, into understanding of 'vernacular form' and its simple outline of beauty. Before, unfolding the story, a brief narration has been given for relating Architecture -to- Vernacular Design. Brushing from all the lessons learnt since centuries, material-form, came together to make a built form.

1.1 Declaration

The study is an understanding of the vernacular forms undertaken as an exercise, in the subject-"Design & Craft" by the undergraduate students of 2nd year.

It is solely a compilation of study through the teaching pedagogy undertaken in class. There is no publication done for the same, so far. The models and sketches are the works of the students, and due credit is given for the same. The structure formation of the text has been modified after referring to the collective material of the class, and only few case studies are referred here. The structure work of the paper is done by me/author.

Analysis and inferences are done solely by me/ author.

THE NARRATION

Vernacular architecture is to say made by the users. It is a serene response that fulfils these needs because it is crafted by the people. There are many errors, to come up to the building method worked on with, but, it is built with the individual's need and essence. Categorizing the same, it is also seen that, when we narrate, for understanding through regions, it very specifically talks about climate. This is the core factor, which resolves around, for the development, propagation, of the habitat itself. This might sound to be obvious, but, it becomes an important point to further prolong the understanding of the vernacular style and it's what we can put down, as a proof to the statement. The architecture, we are further trying to focus is more talking about the first kinds of exploration of houses, done in direct context of its user. The differentiation of vernacular houses-to-traditional houses is to be clarified here, before we unfold the few illustrations. The focus, of the paper here is on the 'made by...' houses and not at all to the traditional category, as to say- *Pol* Houses of Ahmedabad, Gujarat, Courtyard Houses of Kerala, etc. This house typology is briefed as 'Traditional Vernacular Houses'. We are only referring to the most primitive or to say the first domestic forms only.

Built form in Architecture, somewhere, is resultant of culture, climate, construction influence, locally available resources, and influence of material techniques. To make the understanding simple, the categorization has been done to see the Indigenous architecture as subdivision as- 1)Organizational space, 2)-Shape 3)-Profile to user requirement and overall it is reflected in the volume.

Starting with the learning from the vernacular building style, it can go endless with ideas. The point is to see the indigenous architecture, by exploration in material. This gives a discussion on how materials which are easily available, can create variety in forms using the techniques, explored, by its very use. Substantial amount of integration is commissioned by art. This helps it stand-out, in its own in form and design.

THE STUDY

Architecture reflects the climate, history and available building materials in making of the dwelling with users needs. Globally seen, we come across, the wooden houses of Netherlands,the stone cave houses at Cappadocia, *Trulli* in Apulia region-Italy,Clay houses in Iran, *Tolek* in Mousgoum, Bamboo in Tongkonan, or in Coloumbia or, the Reed Houses in Iraq (1).Twehese examples say about the material. But, also we come across dwellings, where shape of the structure has its importance for social categorization only, example, Kalinga Octagonal Houses in Australasia and Oceania, have an octagonal form, where the internal space is defined by 04 posts, which supports the rectangular dwelling space. A generation ago, as stated by William Henry Scott in 1960, the octagonal houses were considered as the dwelling of rich, and the square houses for upper-class. (1)Kalinga Houses briefs here, to say that, even the Indigenous forms of architecture also used

to play its role in defining the dwelling type's socio economical status.

Material again plays its role in determining the structure. A brief look into the versatility of few materials can help us to clearly use it in its particular way. We, are here, broadly trying to list down, the most obvious materials which has been applied globally and putting down, an intense example of one of its exploration.

Wood, with its structural property and strength makes it an ideal framework of building which can be seen in walls, roofs, floors, openings. The Padmanabhapuram, Kerala is a homogenous structure from wood, in all its possible variation. Wood has been used in a variety of different ways as ornamentation in lattice work as well as for supporting elements like column and beams, as sheathing material for walls as well as for the sloping roof to create deep eaves.

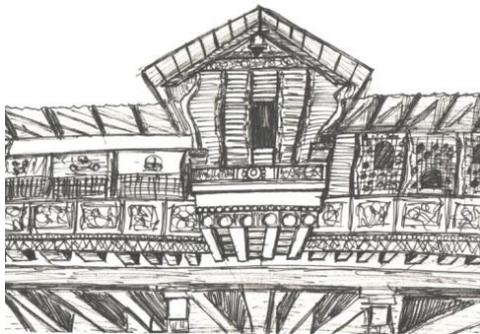


Fig.4. Padmanabhapuram, Kerala

Stone, has its intense capacity for carving, and with its own self load can withstand without the use of mortar. Example illustrates the Palaces, Houses of Rajasthan. India's rich cultural heritage consisting of the Temple as one of the major architectural form is a great living example of the use of stone. Temples with enormous stone Shikharas, intricately carved are found in almost all the

parts of India and have survived since centuries. For example the Brihadeeswarar Temple from TamilNadu or the Rock Cut Architecture of Ajanta and Ellora, these examples utilize the compressive strength of stone to the fullest.



Fig.5. Sajjangarh Palace, Udaipur

Bamboo is a versatile material and has been often seen as a structural support as well as a sheathing material for walls and roofs. It is elaborated further in the examples. Its unique characteristic lies in ease to handle, and operate with high strength. Bamboo has been used in making houses in the North East India. These houses use bamboo for structural support and bamboo mats for the walls. These mats are weaved and hence allow ventilation to happen through them. Similarly for the Sidama people of Ethiopia, the traditional houses were made of Bamboo split and plaited. The dome with its pointed top is designed for protection against heavy rainfall.

Mud with its ability to be moulded into desired form and its own bonding characteristic is been used in elaborately in building small shelters. The conical dome shaped tiny adobes of the 'Obos' community in Cameroon is fully made of clay. Their conical shape with the use of clay helps in providing efficient cooling from the hot sun. They have a vent on the top and small openings on the sides. Similarly the *Bhunga* .Houses from *Kuttchh*, Gujarat utilize the similar kind of form and the use of mud blocks to create a similarly efficient building against the immense heat of the region.

Illustrations state all kinds of Architectural form-from palaces, Havelis, different dwelling types, primitive house forms. But, the study further is constrained. It is purely restricted to India, and its primitive native dwelling forms.

INDIA is a country of traditions, and, it is well known for its diverse culture, and, also has a variety in region, from North-to-South-West-East. Around India, with the variation

of climatic conditions in all the four nodes of the country, the house-form has been explored by the sedentary people, on their own with the restricted resources, climate and use, which focuses the Indigenous style we are trying to understand. A glimpse to these regions is initiated to see the diversity, yet forming uniformity, in its own respect, and that is where, further understanding of Indigenous Design is rooted. Briefing further, is the lifestyle, cultural relevance, surrounding and context, the broad look of the understanding of the house form respecting its vernacular style.

The constructional techniques, reflects the shape with following criteria's explored in the sequence as -a) Base b) Wall c) Roof d) Flooring e) Openings

A glimpse to the overall variation of its profile to the place-which is direct reflection of climate, form-which is direct reflection of the user need, and last the material palette used-which directly reflects the availability of material and its rawness explored in its own way as ' Building Technique'. Here, the study focuses precisely on the civil elements to make clarity in understanding the segment. It is further broken down as Base(plinth)- the basic foundation of the dwelling, Wall-the enclosure it is made of, Roof-the shelter above with its form evolution, Flooring- the overlay of material for its utility requirement, and lastly the openings-the

punctures within, as its need changes as per requirement. These resonate and justify the homogeneity of the form with a clear understanding.

Reviewed here, are the four types by diversity in climatic zones, from four different regions of India, namely to state in its local terminology as from: *North-Kath-khuni houses*, *South-Chuttillu*, *West-Bhunga*, *Kuttchh*, and *North -East-Garo dwellings*.

NORTH-kath-khuni house, Himachal Pradesh

CLIMATE-Himachal Pradesh is a north-Indian state of India. It is extremely cold most of the time, hence heat gain is desirable. The abodes are oriented towards the Leeward side with major access to the sun heat.

ORGANISATIONAL SPACE-It's a two or three storey structure, where, the lower floor is housed for cattle and upper floors are for residing, storing and kitchen. It's a rectangular form structure with a Gable roof and a balcony projection on its sides.

SHAPE- It is a Tower like structure with a Gable roof, and projecting balconies on upper floor.

PROFILE-The structure is segregated into two horizontal mass. The lower structure is a home for the cattle and the upper floor is used for living.

CIVIL ELEMENTS of *kath-khuni house*, Himachal Pradesh

Base-It's a stone plinth varying from 60-1000mm. It can be till the depth of 3000mm, depending on the relative height it has to be constructed as.

Wall- Wall is constructed with dry masonry and wood, which doesnot have any use of cement mortar. Wall storage unit is fixed within the wall thickness. They have projecting wooden balconies.

Flooring-The ground structure has mud flooring in *Gaushala*, (the cow-shed) as it is easy to refurnish and maintain, in any condition of its wear-tear due, to climate or its use. Wooden logs with intermediate and interlocking joinery become wooden flooring where, the utilitarian functions are dwelt. It helps in sound absorption, from the ground activity and retains heat.

Roof- roof structure is constructed out of wooden beams, overlaid by Slate stones, the most easily available material. These slates help in retaining the structure from the strong pull of winds.

Openings- The jambs of the vertical structure are of wood, and the opening follows the horizontal member which is in layers. The opening is laid, justifying with these courses of wood in the horizontal format. The rest of the opening members are framed from wood only. Openings are functioning as a visual connector with only small puncture.



Fig.6. Prototype of Kath-Khuni by- Maitry Shah, Fiza Chhuvara, Saloni Patel, Hiral Panchal

SOUTH-Chuttillu house, Andhra Pradesh

CLIMATE-Andhra Pradesh consists of three distinct regions: Rayalseema, Telangana and Coastal Andhra. The Rayalseema area is dry and stony land. The traditional coastal Andhra village was

typically a cluster of round mud houses. The roads leading into a hamlet were the usual narrow mud paths, opening into large open spaces, around which mud and thatch huts lay strewn.

ORGANIZATIONAL SPACES-The house consists of an inner circular room which is enveloped by another circular space that serves as the kitchen on one side and a store or a sitting/sleeping area at the other end. The grain for the family's annual consumption is stored in the inner room in clay urns and all the main belongings of the household are placed here. There is also a cooking area or *vantasala* just outside the house. The circular house was based on the concept of a verandah. There is sometimes a shelter for the bullock cart. The interior of the house is divided into two or three rooms. Alongside houses are basket work thatched stores for fodder or fuel and open sided rectangular or round cattle sheds, chicken batteries etc. A house will have a large container made with twigs or bamboo and mud for storing unhusked rice or *dhanyam*.

SHAPE- The houses In Andhra it is locally referred to as "*Chuttillu*" which means a round house (*illu*- stands for house). It was built close to each other in a circular formation so that the cyclonic winds that often hit the coast bounced off agilely away from the cluster.

Houses with two family units were often roofed and walled in rectangular form.

PROFILE- The climatic change is drastic. During winter, the rooms are used for sleeping. In the summer, the family sleeps outdoors or on the spacious verandah that is a part of every house.

CIVIL ELEMENTS of *Chuttillu* house, Andhra Pradesh

Base-Built of mud and wattle, the house is raised on a plinth decorated with finger marks in white rice paste or vertical stripes

of white and red ochre, which is said as '*kolams*' Whitekolam are auspicious patterns on the ground (floor) outside the door.

Wall-The walls are built by the cob wall technique that places balls of mud to make an 18" thick wall and lime was for the wall finish

Roof-*Palmyra* timber is used for rafter, *palmyra* thatch for the roof. There is a flat mud roof and timber roof under the sloping thatched roof that protects the belongings in case of a fire. Thickly thatched the roof projects and comes down very low on all sides, even at the entrance. This arrangement makes the house more weather-tight in an area prone to cyclones and heavy rainfall. Thatch is the most prevalent roofing material.

Flooring- Stone and mud are the main building materials in this area.

Openings-Because of the extremely low overhang of the thatch roof, Windows were never a part of the structure. The inner room receives light only through the door to the room. The function of the low overhang is to protect the mud walls from the rains.



Fig.7. Chuttillu with chicken and cattle sheds around the house

NORTH EAST-Garo house, Meghalaya, Assam

CLIMATE-The climate here remains pleasant, with mild to heavy rainfall, as the climate varies with altitude. It is neither too warm in summer nor too cold in winter. Architectural typologies have developed in the North East as factors of tradition, climate and functionality. Garo houses situated by its location as Garo Hills have a warm and humid climate except in winter.

ORGANIZATIONAL SPACE-It features a raised dwelling unit with a gable roof and encompasses the facilities, according to the dweller. This is the major variation, which is further elaborated. These houses are constructed over bamboo posts and are 1500 to 2000 mm high from the ground level. These houses are also referred as stilted house. The stilted houses are typically designed to keep away the effect of heavy monsoon.

SHAPE-Garo houses are rectangular structures built on a raised platform of bamboo. These rectangular shapes have linear planning and room openings into each other.

PROFILE-Garo houses are a perfect example, for change of profile according to need and use, and it has its distinct variation in its nomenclature, respecting the typology. The description further follows.

Types of Garo houses.

1. Nokmong: The house where every household can stay together. This house is built in such a way that inside the house, there are provisions for sleeping, hearth, sanitary arrangements, kitchen, water storage, place for fermenting wine and a place for use as cattle-shed.

2. Nokpante: In the *garo* habitation, the house where unmarried male youth or bachelors live is called nokpante.

3. *Jamsirengor* - In certain areas, in the rice field or orchards, small huts are constructed, these are called *jamsirengorjamdap*. Either the season's fruits or grains are collected and stored in the *jamsrengor* or it can be used for sleeping.

4. *Jamadal*: The small house, a type of miniature house, built in the fields is called 'field house'. In certain places, where there is danger from wild animals, a small house with ladder is constructed on the treetop, this is called *borangor* 'house on the treetop'

CIVIL ELEMENTS of *Garó house*, Meghalaya, Assam

Base-The plinth is generally made of rammed earth with mud plaster. The Garos generally build their houses on a raised platform, probably two or three feet high from the ground. At times, for variations, it is build more than eight feet higher. The platforms are made of bamboo or stones and it is typically called '*gansang*'. To add variations, the house length may vary from ten to forty-five meters.

Wall-Typical wall with weaved bamboo infill of sizes between 15 to 40 mm, called as '*kami*' in the local language and mud paste. The diagonal bracing in bamboo for stability makes the structure which is overlaid with chick overlap, helping to keep the moisture content inside the house low. Mud plaster with a mixture of cow dung is generally applied over the walls. The joineries are fastened with bamboos splits, and no iron nails or bolts are used.

Roof-The roof height from the floor is approximately 3500mm .A bamboo loft is fixed below the roof for safe storage of goods in case of floods.

Flooring-Bamboo being a bad conductor of heat keeps the interiors cool and the interior is adequately ventilated through the permeable floors.

Openings-There are no perfect opening shapes, as the porosity of structure is enough for the ventilation to occur as well as for the visual connection with the outside.



Fig.8. Prototype of Garo –with its structural skeleton by- Aneri Patel, Hansika Mangwani, Katyayni Vyas, Riya Doshi, Sanjana Juthani

Bhunga, Kachchh ,Gujarat

Kachchh, is the largest district in India and is located in Gujarat state. The district or an island in itself is surrounded by ocean on one side, and the Rann of Kachchh on the other. The people of Kachchh belong to a range of different faiths and traditions mostly following Hinduism, Islam, and Jainism. They speak Kachchhi(a Sindhi dialect that harkens back to the Kachchhi roots of that region), Gujarati, and Hindi.

Kachchhdistrict of the Gujarat state in India has a very high earthquake risk.

CLIMATE-Kachchh, has a hot and dry climate, where days are hot and nights are extremely cold. It has a two extreme climatic chart, to survive.

ORGANISATIONAL SPACE-Bhunga's are constructed on a mud plinth. The House is quite durable and appropriate for prevalent desert conditions.It is a hand-made form, with all the basic necessities, without any fantasy of space making and still managesto encompass all the utility needs-storage in wall,

openings, and is aesthetically very appealing. Typical layout of a house consists of *Aangan*, Room, Cooking area, *Otta*, Verandah, and Backyard. The *Aangan* or Front yard is a public space for gathering, or meeting relatives or visitors.

SHAPE-A *Bhunga* consists of a single cylindrically shaped. The *Bhunga* has a conical roof supported by cylindrical walls. Diameter of the *Bhunga* is between 3m to 6m. The unique cylindrical structure has its own function. Cluster of *Bhunga* come together on a common Base/Plinth which functions as a individual unit in itself for storing, sleeping respectively.

PROFILE-*Bhunga*'s clustered on a platform, has different and varied sizes, with functions varying from storage to living. These are all distinct forms put together on a homogenous platform.

CIVIL ELEMENTS of *Bhunga*, Kachchh , Gujarat

Base-The plinth and the foundation consists of consolidated earth with stone and wooden posts, in its most natural form.

Wall-The mud wall is erected by putting the mud together pressed to each other, after 3-4 overlaying a mud plaster is done, to fill the voids created by the change of property in mud on drying. The wall thickness varies from 450 to 500mm. There is a low platform called *pedlo*(a platform) on which other furniture is placed. The wall is constructed of mud, split grass (as reinforcement in mud).

Roof- A thatched roof in conical shape, covered with wheat or maize straws, takes upon the inverted conical shape. This gives a volume within the cylindrical volume and takes away the fumes of the cooking.

Flooring- It uses mud flooring, which gives coolness in the hot climate.

Openings- A *Bhunga* typically generally has only three openings one door and two small windows. The openings is embellished with mirror work and paintings by few colors.

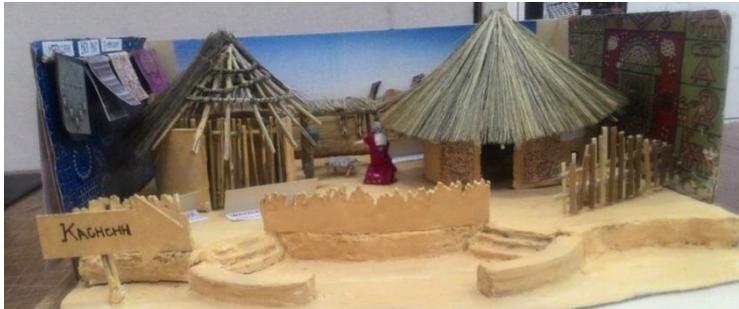


Fig.9. Prototype of Bhunga by- Aarsh Patel, Devanshi shah, Parshvidoshi, PoojaYadav,RashiNahata

5. CONCLUSIONS

Native vernacular forms are made by the dweller in order to satisfy his day-to-day needs. Understanding further has been segregated to the available material.

In vernacular architecture conception of space begins with a single shelter, it gets divided or added, into number of spaces as per activities. The spaces were never interconnected directly.

Shape is another angle looked upon in the study. Circular and Rectangular forms are seen as the basic kinds of forms evolved. It took apprehensions of the form was, responsive to the climatic condition. The material itself worked as the aesthetical beauty to add to the rawness of the dwellings. No artificial treatment was required to beautify it. And even, if aesthetical attributes were given, then, it was restricted further only to highlight the architectural components. As we clearly saw in *Bhunga*, where, openings were highlighted by embellishment of painting, and mirror work.

So, to say, the continuation of change is good to be receptive, but, it is always the techniques that help us to further understand the essence.

As, when, we started to understand indigenous, we related it to the nature- so to evolve to a form we should rely on the vernacular architecture. This understanding in simple stages would be helpful for students, to clarify the use of material in respect to different civil elements and to add the essence of the place in their design proposals.

These facades are articulated, in a so versatile mode, that, it becomes the modulator of the vertical plane, which is becoming a wrap for the internal volume. The envelop outside is molded to take upon surface treatments which works as an aesthetic purpose and also becomes a response to form different parameters as for aesthetics, climatic response. Each civil element as seen helps in articulation of its facade formation. To stay, the base in *kath-khuni* house, uplifts the structure visually, though a strong base. The *Chuttillu* House has the wall which forms the base of the structure. The Garo's again has the wall as a membrane, which works as opening also for ventilation of the house, as it does not have a signified type of window structure in it. The floor and openings in *Bhunga* house are the essence of its form. These all are to say about the civil elements and its articulation to the climatic needs of the region.

If we now, analyze through a perspective of material explorations in the four different zones reviewed, we can infer that the basic available materials were only used to evolve as a construction technique in some or the other way for within the nut-shell of the civil elements stated .To start from North house of *kath-khuni*, the use of stone and wood together made for wall construction. In *Chuttillu* house, roof of covering of thatch with the profile coming

down, so that it can withstand the strong wind flow. In Garo houses, the beautiful use of bamboo is explored in forming of the whole structure of the house. In *Bhunga*, mud is laid homogenously, blending with the base, to wall. The building context or where it is sited is of great importance and the students can learn to rely more on locally available resources and learning from our forefathers the techniques of building to generate a design which is more close to nature and man in the most basic sense. Indigenous architecture has an abundance of wealth, both in material and its properties, creating blooming inspirations and is not only enveloping, the interior volume.

It will be useful to further carry forward the analysis in the wider horizon.

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AESTHETICS OF WILDERNESS

Sacred groves as indigenous ecological landscape design in Kerala

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ABSTRACT

An enquiry into the authentic landscape aesthetic of Kerala brings up only a small number of elements as against the garden traditions elsewhere in the world. Landscape design history of the West as well as the Far East gave rise to the design vocabulary in use today. While the architectural design history of Kerala and India at large presents a highly nuanced design theory, the same cannot be said of landscape design. Interventions comprise of two basic elements: the tank and the grove. This study focuses on the latter.

Sacred groves are patches of original native vegetation in humanized landscapes left untouched through belief systems. Cultural homogenization is one of the greatest pressures facing them. This study explicates the landscape aesthetic of sacred groves through the study of their location with respect to the landscape matrix. We examine the topographical positions of 10 sacred groves in Kerala. We explore the role of sacred groves in surface flow attenuation by virtue of their position with respect to topography. We find that the sacred groves are not located at random, but are designated in the landscape to as an ethical response to land conversion to agriculture to maximize the

detention potential of the vegetative cover. This hints at ecological planning with sustainability intent, rather than the creation of human controlled outdoor spaces.

Their presence in extensively humanized landscapes presents a world view that does not necessitate the subjugation of nature. Wilderness as an accepted aesthetic in landscape mirrors the relation between man and nature here. It is dynamic as opposed to the static quality of manicured landscapes. The crux of the authentic regional landscape expression of Kerala is sustainability. The predominant physical manifestation of this ecological basis is the decision of where to intervene and where not to. This study is a step toward understanding relevance of the landscape aesthetic of non-action and wilderness in the present context, given the great constant of climate and geography.

Keywords: Sacred groves, Kerala, landscape aesthetic, wilderness, sustainability.

1. INTRODUCTION

A designed landscape is a cultural product: it tells stories. It represents the ideals and values of its creator, owner, or patron, and situated within a unique social, economic, cultural and political environment. We explore the idioms of designed landscapes irrespective of the expression, which corresponds to the time period in the history of Kerala (16th Century) that attempts treatises on open space characterization[1], [2].

The 16th century was an age of consolidation- a period of expansion and cultural advancement that proceeded at a different pace, however, across the world. The power center of the Renaissance shifted from Florence to Rome in the 16th Century. Monarchies emerged in Europe and England; the Mughal empire

spread across parts of Central Asia and India and Japan was unified during the reigns of three successive generals[3]. As horizons broadened, gardens became places to contemplate nature, not escape from it. Nature became constructed. The idea of the garden as a "third nature" was implicit now[4].

1.1. Renaissance gardens

Nature was ordered through artifice - by the human hand in renaissance gardens. It was accepted to represent an individual's imagination and creative power rather than a divine order. Geometry and allegorical iconographies were used as part of rediscovering paradise [5]. The fundamental purpose was to create shapes that responded to the intellectual mind searching for order, tranquility and stimulus, giving dignity and status to the human himself. The garden was made for man and dignified him. The proportions gave him peace: the form was therefore crucial [6].

Villa d'Este, one of the first '*giardini delle meraviglie*' (gardens of wonder) epitomized the renaissance ideal. The contents were basically evergreens, stone and water - materials that gave a rather permanent quality to the composition. Landscape design elements that defined the refined expression of the time included box parterres, clipped hedges, ilex groves, sculpture, stairways, pergolas and arbours and water in motion and at rest. It showcased controlled, geometrically perfected nature per the renaissance ideals. In the layout to the scale of an individual plant, geometry was held sacrosanct. Vila d'Este is considered as the most sumptuous and spectacular of the Roman Renaissance gardens [7].

1.2 The Chahar bagh

In Islam, as in many other religions of differing cultural contexts, paradise is symbolized as a garden. A chahar bagh is often called a paradise garden- 'For them the gardens of Eden, under whose shade shall rivers flow'. Pre Islamic Persian iconography represented the four corners of the world through crossed axes, marked with the spring at the centre [8]. Two and a half centuries after the foundation of Bursa, Isfahan was laid out as a contained city, but with a sense of urban green landscape hitherto unknown. Monumental bridges extended into the countryside. Based upon a sequence of Persian gardens, the plan is characteristically Islamic in as much as it is composed of squares and rectangles that can be added to indefinitely; symmetry and finality in town planning was avoided as a challenge to that perfection which only Allah could attain [9]. Here again, despite the avoidance of symmetry, the layout was strictly geometrical. Even the way in which water flowed in the canals was orchestrated through patterns created in the bounding surfaces. Little was left to nature; control along the defined axes was paramount.

1.3 Momoyama Era

Opposing expressions of culture characterized the Momoyama period in Japan. Against a backdrop of decadence and the ostentatious display of wealth, a ritual of refined etiquette known as the tea ceremony was perfected [10]. Everything about the tea ceremony is contrived to the level of number of nails on a door to the pattern of lichen on a rock. Paradoxically, the attention to minutest detail was intended at hinting the level of perfection of nature that was impossible for man to attain. Stepping stones regulated the speed and direction of movement along various elements like wells, lanterns, basins and gates that were points of

articulation and had specific functions in the tea ceremony [11]. The irony is evident in the manner the artist mimics nature in the avoidance to straight lines in the garden contrasting with strictly modular architecture; while every detail within the garden was geometrically generated.

2. LANDSCAPE DESIGN IN INDIA

Architecture in India appears to have no need for an artifice to link them with their environment. Like the lotus, these monuments self evolved out of apparent waste [9]. The 16th Century witnessed a dramatic change in this approach to nature in India, when Mughal emperor Babur laid out the first garden based on irrigation, imposing on the indigenous scene a conception of practical landscape design. Medieval cities in India, have a wealth of information in epigraphical and literary sources, but before the period of Muslim invasion, little urbanization materials are available [12]. Many of these sites have had continuous occupation and have therefore, layers of habitation patterns [13]. Grandiose design ideals of what nature 'should' be like to be proximal to human settlements is conspicuously absent here.

This is often looked at an absence of a landscape design ideal. While Mughal gardens in India find mention in literature, studies on the indigenous landscape language of the region is limited to traditional treatises, where attention is on site selection. Gods are seen at play (Tirthas) where there is water [14]. Where water is not present as rivers, lakes or the ocean, it is built by artifice. Here too, the location of the tank or the site is prescribed toward the front-left of the structure and nowhere else [14]. The sacred grove (patches of original native vegetation in humanized landscapes left untouched through belief systems) is delineated on the back-right. Given the preferred slope of sites suitable for

residential and sacred architecture as North East with architecture facing East in Kerala as prescribed in traditional treatises 'Manushyalaya Chandrika' and 'Thanthrasamuchayam'[15]–[17], the positions with respect to slope and structure is illustrated in figure 1.

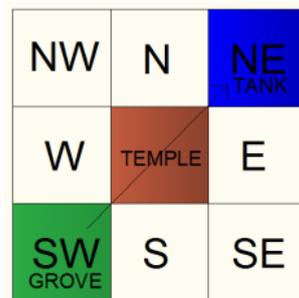


Fig.1: Slope direction and position of sacred groves with respect to architecture

We see that topographically the highest altitude is occupied by the grove, and the lowest, the tank. This ensures that surface water percolation that happens in the grove due to the vegetative cover flows towards the lowest point in the topographical setting, the tank. While this is true of the formalized genre of sacred and domestic architecture in the region that is more often of the more grandiose of scales, there remains unexplored the whole spectrum of vernacular/ folk/local sacred groves. These sacred groves find mention in literature as not being associated with temples. Most of these sacred groves are not in proximity to water bodies, but folk wisdom connects them to availability of water for the community. These sacred groves of local gods [18] dot the landscape of India. They are present in all states, in all the climatic classifications of the region.

3. TRADITIONAL ECOLOGICAL KNOWLEDGE

The links between ecology, religion and environmentalism is being explored in the recent years [19]–[21]. Natural resource

management has been in the hands of indigenous societies all over the world [22]. They were dependent on a rather limited resource catchment of a few hundred square kilometers for a wide variety of natural resources. Their ability to transform and augment their environment was limited. Thus incentive to manage available resources in a sustainable way was highly incentivized [23]. The practice of maintaining sacred groves as protected, conserved areas for posterity is considered a way of ensuring the resilience of landscapes and their ability to recover from shocks and unexpected changes for sustained delivery of ecosystem services essential for the community [24]. The assessment that homeostatic balance is actively pursued with the goal of keeping the optimal conditions for life, even when terrestrial or external events menace them is the basis of landscape management today [25]. Maintaining landscape heterogeneity amidst human settlements is therefore considered paramount [26], [27].

There is a distinct spatial pattern that emerges with this concern, of patches of climax vegetation in a matrix of habitation, as against patches of habitation in a matrix of climax vegetation [28]. Thus delineating tracts of lands as sacred for restricting and at times completely avoiding human interference is a conscious cultural act with a distinct underlying ecological aspect.

4. METHODS

The ecological services rendered by sacred groves are well researched and reviewed [29]. These ecological services are attributed to the vegetation cover present in them [30]. From a spatial design perspective, it needs to be explored whether their locations are randomly chosen or if there is a planning process involved similar to how 'suitable' sites are enumerated in traditional texts with respect to the structure.

Literature is largely silent on the geographical locations of sacred groves [31]. For a spatial planning insight into the subject, topographical positions become imperative. For conservation and management of sacred groves the Kerala Forest Research Institute (KFRI) located 26 sacred groves [32]. We excluded sacred groves attached to classical temple architecture, and thus selected the ten sacred groves that remained; the ones that belonged to the folk repository.

We identified the geographical co-ordinates of the sacred groves [32]. We then extracted 30m resolution elevation data from Shuttle Radar Topographical Mission (SRTM) [33] for 4 Sq.km area with the sacred grove at the centre. We generated 5m interval contour lines using surface analysis tool box in Arcmap [34]. The sacred grove is marked in yellow, with the drainage pattern generated by the contour lines marked on blue arrows.

Figures 2a to 2j illustrate the topographical context of sacred groves.



Fig. 2a Madayikkavu +42m above MSL
(12° 2'4.85"N, 75°15'40.42"E)

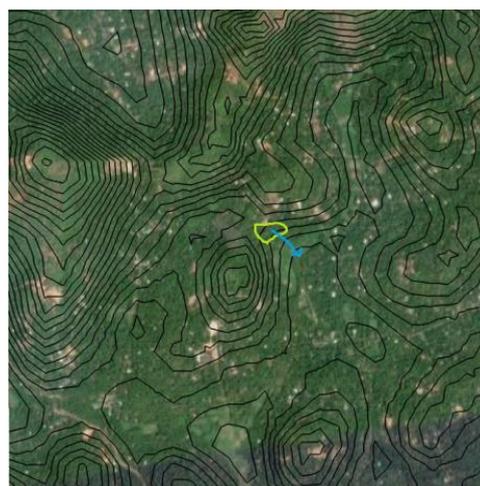


Fig.2b Kunnoth Palliyara +43m above MSL
(11°23'11.40"N, 75°48'3.25"E)



Fig.2c Malamakkavu +72m above MSL
(10°49'1.44"N, 76° 4'44.59"E)



Fig.2d Manimalakkavu +31m above MSL
(8°22'49.28"N, 77°36'51.61"E)

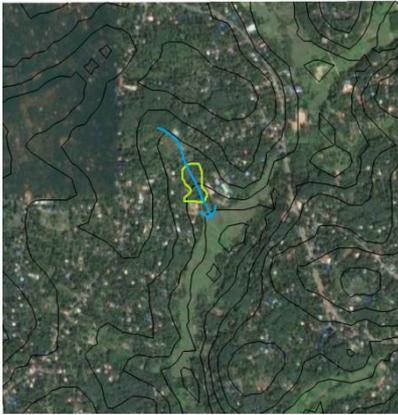


Fig.2e Thirukunnathukavu +48m above MSL
(8°47'41.51"N, 76°45'52.96"E)

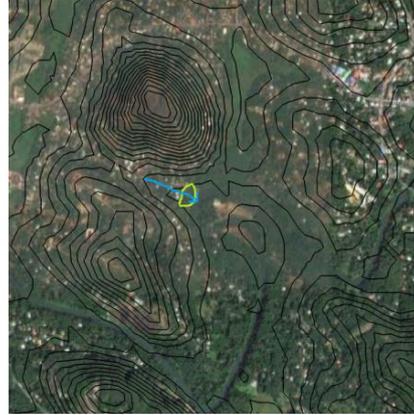


Fig.2f Valamchizhikkavu +29m above MSL
(9°15'37.69"N, 76°47'55.78"E)



Fig.2g Vallikkattukavu+33m above MSL
(11°23'16.82"N, 75°47'10.63"E)



Fig.2h Valliyurkkavu +801m above MSL
(11°48'15.84"N, 76° 1'47.40"E)



Fig.2i Muchukunnukavu +24m above MSL
(11°29'21.66"N, 75°39'45.07"E)



Fig.2j Choolanurkavu +71m above MSL
(10°43'12.74"N, 76°28'17.09"E)

5. RESULTS

We find that sacred groves of the folk tradition are located where the contour lines signify formation of valleys. Thus they occur where surface water converges to begin stream flow. This ensures that the canopy cover, leaf litter and root system of the old forest vegetation characteristic of sacred groves intercept surface flow at convergence areas. At a local scale, head watershed regions are delineated as sacred groves. The significance of head watershed regions in watershed management has been receiving attention in the recent years [35]–[38]. This results in maximizing percolation for sustaining ground water flows in the lean periods in the downstream areas. It is also noticed that agricultural fields are located downstream of sacred groves. Though sacred groves of folk tradition are not physically proximal to water bodies, their location together with the vegetative cover is significant to surface water attenuation. This spatial pattern in sacred grove locations hints at ecological planning intent for maximizing surface water potential towards better watershed management.

This reflects the ecological resource management concerns of the predominantly agrarian societies of the 16th Century in Kerala [39]. Incidentally, Vallikkattukavu (Fig.2g) presents a scenario where the head region on the western face of the hill formation is the location of another sacred grove (Eliyottu Kavu).

The regional landscape design language that comprises of sacred groves is pivoted on watershed management. Ecology is the crux here. There is no attempt to modify, subjugate or control nature like elsewhere in the globe in history. Nature in its wilderness was an accepted aesthetic to be present in human habitations. Sacred groves embody this concern of conserving the natural resources like water, soil and biodiversity and providing refuge and defining the habitat of those organisms that are not domesticated; are wild. The predominant physical manifestation of this ecological basis is the decision of where to build/ cultivate and where not to. Sacred groves are 'designed' designated places for conservation of soil, water and bio-diversity - designated places 'not to build upon' for posterity. Sacred groves are designated in the landscape as an ethical response to land conversion for agriculture to maximize the detention potential of the vegetative cover.

6. DISCUSSION

Sacred groves date back to the time of shifting agriculture. The idea of 'good' comes from agriculture [40]. Land that is relatively flat, has good (read controlled) water supply supports a few selective cultivars that is part of diet, is considered good. To raise a crop, the wild growth requires to be weeded out, animals and birds warded off, boundaries to be created and maintained [41]. Control marks the beginning of Design. The understanding of indigenous cultures about the necessity of the 'wild' to propagate 'good', led to the attribution of sacredness for the conservation of

wild [42].

Till the turn of the 19th century, the Landscape matrix in Kerala was of points of inhabitation connected by transportation lines in the base matrix of un disturbed vegetation, or wilderness. Habitable and cultivable areas were carved out of the regional forest vegetation. Here the cleared areas developed the 'good' connotation, and the surrounding matrix, 'wild'. This fixation has impacts on present day designed landscapes too.

Our landscape aesthetic is based on Western and far Eastern garden sensibilities due to design education in good measure. It has little or no derivations from the ecological logic of the region. A paradigm shift in the perception of good versus wild is the need to adopt the vernacular language in landscape design that represents a social ecological system for maintaining landscape heterogeneity. To speak of wilderness is to speak of wholeness. It is this sense of the aesthetic of the wild that does not present a need to be kept away from our everyday, mundane lives to feel safe. This needs to be engrained in the present day landscape designer's psyche too. The possible ecological aesthetic of wilderness needs to be part of the designer's repertoire. This relationship between aesthetics and ecology that affects landscape planning, design and management needs further exploration. It is here the designer needs to take that leap of faith- to acknowledge that an alternative to manicure and control, was ever there to embrace.

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RETHINKING AESTHETICS IN DESIGN PEDAGOGY: DRAWING PARALLELS BETWEEN MUSIC AND ARCHITECTURE

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ABSTRACT

Contemporary studies and judgement of aesthetics in visual arts have taken the approach of looking at arts from an individualistic perspective rather than that of collective. The discourse on aesthetics particularly in the domain of architecture pedagogy is nearly dead. Ideas like universal aesthetics, functional aesthetics and subjective aesthetics seem to have penetrated Indian community of architects so much so that a meaningful discussion of architectural aesthetics in academic studios is considered to be unnecessary. Architecture being a creative act, cannot survive without the aesthetic component been given the due attention. A modest attempt shall be made through this paper to look at the pedagogy of traditional Indian music, particularly Karnatic, that is loaded with aesthetic constructs and framework and attempt a useful comparison between that of architectural education in India. This exercise I hope, shall raise important questions about the definition of aesthetics and the methods of aesthetic constructs built into the corpus of a chosen art form, if not could answer them. Through this exercise I intend to build a trans-disciplinary framework through which the aesthetic constructs in architecture and its pedagogy could be constructively relooked. Music seems to be a very sensitive art form. Its performers and listeners both appear to be a cognitively sensitized community,

appreciating purely abstract creations together through collective conditioning. This sort of sensitivity to the abstract aesthetics of space and elements in architecture doesn't seem to be so objective nor is the sensitization attempted in that spirit through modern design education. For instance, art forms like poetry and music has constructed aesthetic precedents that could be objectively labelled such as Duende and Saudade to name some from western poetry and music while Raga in Indian music is another form of aesthetic construct. It certainly appears to be a useful exercise to systematically study the phases in Karnatic music education and compare the phases of architectural education, tracing the moments of aesthetic construction, sensitization and education in both the disciplines.

Keywords: Architecture, Music, Aesthetic pedagogy, Cognitive aesthetics, Sensitization

1. INTRODUCTION

1.1 Introduction to the concept of aesthetics

On the onset, this article is not intended to be a scientifically researched presentation of conclusive outputs. Rather, it is an attempt to initiate a useful trans-disciplinary dialogue drawing content mostly from the author's experience in having trained both in architecture and Karnatic music and his research experiences in a parallel subject of study that uses a trans-disciplinary framework of music, sociology and architecture. The intention of the article is to raise questions that are worth looking into for the benefit of architecture education.

The term *Aesthetics* is widely understood today to mean a branch of philosophy concerned with beauty of any object of art. Oxford dictionary helps expand the horizon of the term aesthetics by defining it as "A set of principles underlying the work of a

particular artist or artistic movement". Artists, musicians and poets have always used labels for pointing at a widely understood aesthetic construct such as Duende, Saudade, Raga, Tala, Alap, Colonial aesthetic, Mughal aesthetic and so on to refer to a set of principles and elements underlying a work that tend to evoke a certain emotional or affective response. Moving on with those lines of definition of aesthetic, the article further explores the nuances of aesthetic constructs, its treatment, training and sensitisation in the pedagogy of music and questions if there is anything to take away from such methods into contemporary architecture training. Considering this definition of aesthetics, it appears aesthetic is an objective phenomena, if not universally, but for an informed cognitive community of practitioners of art and those who enjoy it. Aesthetic doesn't seem to be subjective to every individual as claimed by a few. What seems to be subjective through the spectacle of the above definition of aesthetics is the affective and emotional response of the listener or viewer. Aesthetics and affective influence of art works are commonly misunderstood and used interchangeably. Philosophers and musicologists like Peter Kivy, Jerrold Levinson, Roger Scruton, and Stephen Davies have further thrown light into the aspect that aesthetics of music goes beyond the concerns of beauty and that which pleases [1]. The ability of music to evoke emotions is known to cultures across the world. This ability of aesthetic principles to invoke affective responses of a whole range was also included in the discourse of aesthetics widely. This tendency is not just true for music, but for any art and architectural form for that matter. Thus the term aesthetics for the purpose of this article could be considered as the set of guidelines or framework used to evoke affective qualities in the perceiver. Hence, it could be seen that the affect is as perceived by the individual and is very subjective, while the aesthetic framework is more or less

objective in nature. Though it is not true universally, it certainly appears to be true for a cognitive community engaging with a particular form and genre of art. The framework for such aesthetic constructions though is not scientifically or logically constructed. It is observed to be gradually evolved and consciously cultivated and sensitised within cognitive community of students, teachers, practitioners and listeners of Karnatic music. This act is time consuming and is very crucial for the art form to have its boundaries defined, redefined and transcended as a creative act. So, though aesthetics appear to be a static set of guiding principles, it is constantly expanded and transformed to accommodate creative acts with active and collective participation.

So, it is important to understand the existence of what I call *Nested aesthetics* in any art form, including music as well as architecture. The aesthetics of the phrase or element is nested into the aesthetics of the whole composition and in turn which is nested into the genre of that form. For instance, the aesthetics of Kalyani raga is nested into the aesthetics of Karnatic music, which in turn is again nested into the aesthetics of Indian music. Identification of all of that needs sensitisation, cognition and awareness of such qualities. This aspect must be realised and sensitised as it is not logically objective, but a sense shared amongst the cognitive performer-consumer duo. It is the sense of the collective and cannot be discarded.

Aesthetic sense is initially acquired from one's guru. He is most influential in one's foundational stage of training. Not only one listens to the guru but sub-consciously forms perspectives towards aesthetics (TM Krishna). This system of guru shishya parampara is held important as one realises that the spirit of music lies in its aesthetics. So does the spirit of architecture. But,

the disproportionate emphasis on multiple allied subjects, compromises made in managing time, exposure to a whole variety of aesthetical world without setting one's goal towards the formative aesthetics appears to be detrimental.

It must be acknowledged that there is of course a significant difference between music and architecture as a form of art, their purposes and methods of learning and execution. But the intent of this article is to address only the aesthetic concerns of art form. The ways in which aesthetic sense is cultivated through pedagogy becomes the sole focus. The question which might follow is why Karnatic music? Karnatic music being an art music genre and its intentions are artistic and aesthetic explorations more than any other purpose is found more suitable for a discussion in pedagogy of aesthetics. Though the applications of Karnatic music is found for religious, ritualistic or celebration purposes, the art form itself is trained with its stages of training organised in incremental complexity of acquired aesthetics and the techniques. It is also important here to mention that the competitiveness of the author in making such comparison between Karnatic music and contemporary architecture education is possible due to his training in both Karnatic music and architecture. Also adding to that is his exposure in conducting doctoral research concerning music and architecture within a multi-disciplinary framework. By doing so, this article hopefully initiates a thought process which is rooted in the depth of earlier academic work, experience in the arts and a concern for future.

1.2 Need for looking into aesthetics of architecture

Attempt of western Modern movements in arts and architecture tried to draw universal principles together from various genres and regional works. History is the witness for the attempts made

to promote international style, delimiting to the use of elements and principles that are universal to all cultures and communities. This conscious effort has dissolved the traditional ways of sensitizing cognitive performer-spectator duo into collective aesthetics and thus claiming aesthetics to be subjective to individual. Further, modern schools of architecture such as Bauhaus were founded and these schools formalised and developed new methods to train students into international aesthetics simplifying the nuances to an extent of retaining only the fundamental elements of any work of art or architecture. Basic design introduced as a course to sensitise students to the most simplified set of principles and elements of design is still popular in our contemporary academic design studios. The problem with the courses of these sorts is that it does not stick to an evolved aesthetic and explore further, but demands a student to construct a fresh perspective of aesthetics. This totally cuts of the cognitive, shared community of artist-spectator duo, thus contributing to the loss of rich emotional abstract. Secondly, the principles and elements of architecture are taught as a mathematical formulae used in all possible permutations and combinations. Aesthetic intent of any architectural project is lost at this point and it just becomes a mundane exercise of logical possibilities thus compromising the artistic intent of architecture largely.

The most important problematic in architecture pedagogy is that it is treated and trained as a science, while it is completely an artistic discipline concerning the built and unbuilt spaces and volumes. Dewey's classification of world's knowledge clarifies the same. On the contrary architecture academics rely heavily on logical and functional foundations, compartmentalised into technical subjects and textual traditions disproportionately emphasised in application. For example, in Indian studios of architecture design teaching, basic functional program, services,

structures and so on is so much emphasised to the point that the emotive aesthetics are forgotten and rarely discussed. This separates emotions and aesthetics out. Architecture ceases to be an affective art the moment this is done. So, it is important to keep the emotive spirit burning throughout. The intent of architecture must be upheld above anything else.

2. RELEVENCE OF MUSIC TO ARCHITECTURE

Particularly art music such as Karnatic and Hindustani being taught purely with aesthetic goals, help to look at its methods of sensitization and draw parallel learning into architecture. Architecture being understood today as a complex production with layers of social, functional, energy and ethical concerns, aesthetics of architecture gets an insignificantly small pedestal to stand on. Architectural aesthetic components and principles should isolate itself from all layers of function, semiotics and philosophies and so on to enable us to make a comparison with music and draw useful references. Music training teaches grammar and syntax. But, it does not stop at that point. To elaborate this point further, it is essential to understand the role of teacher-student (*guru-shishya*) relationship in the traditional environment of learning art music in India. A guru or teacher demonstrates a swara or a phrase or a composition to a student not only by physically rendering the fixed notations of notes, time interval and beats, but also adds his own interpretation of aesthetic movement between the notes (various ways of moving from one note to another is called Gamaka), voice modulation, texture and other essential nuances that cannot be recorded in notes. These inclusions play a vital role in recreating, constructing and sharing of aesthetic forms that is understood, judged and affectively experienced by the cognitive community. In architecture studios, the *guru-shishya* tradition does not work the

same way as in traditional music training. The continuous process of construction of aesthetic vocabulary in student's repertoire guided with that intent is not known.

Spirit and intent of art is a common thread to any discipline of art. Without aesthetic constructs and emotional response any work of art ceases to be art. It is not new to traditional Indian architecture and Indian art music to share synonymous concepts and vocabulary. For example *Chhanda* refers to the concept of meter and *Manodharma* refers to guided creative effort in both architecture and music (as found in traditional treatises). Though the training in Karnatic manner on the face value appears to be rigid and full of regulations, seldom people outside the practice of the art form notice the training in creative techniques such as *Manodharma* and impromptu concert performances that appears as if pre-composed. Fresh interdisciplinary perspective may help bring about a paradigm change in the contemporary pedagogical arrangement in architecture. So, with positive hopes, it seems fair to use trans-disciplinary exchange of ideas.

3. A CRITICAL COMPARISON OF STAGES OF SENSITISATION TO AESTHETICS THROUGH TRAINING IN KARNATIC MUSIC AND ARCHITECTURE

To be able to compare, one must find the points of references that are common to both the disciplines. Also one must be able to find the variations and deviation from the common points of references. Here, while looking at music and architecture, the most essential points of reference are the artistic intent and construction of aesthetic identities in both the art forms. Other points of references that are not so directly related, but those that are similar in understanding are that both the art forms consist of elements and principles, compositions and presentation as their

aspects. The deviation is mainly seen in the nature of the art itself. While aesthetics of music is auditory in manifest, architectural aesthetics are visually constructed at large. Though architectural experience at first sight appears to be constructed using multiple aesthetic identities at once, such as proportioned volumes, light, textures, organization of mass and so on, it could be mapped in layers and understood. Music on the other hand appears to construct its aesthetic identity in linear fashion over time; its layers of melodic, rhythmic, voice texture and ornamentation could be separated and understood. Thus both the art forms show a complex layering of aesthetic identities organised sensitively to create emotive and affective responses.

To exhaustively explain the concepts of Karnatic music is beyond the scope of this article. But a brief introduction is necessary to be able to understand the validity of comparative study with architecture. While only certain concepts are discussed, it is taken care not to omit the part that could explain the role of constructing a sense of aesthetics in music learning from which lessons could be drawn into architecture. Karnatic music is largely vocal in nature supported by instruments, though exclusive instrumental performances are also known. The fundamental blocks of Karnatic music include concepts of Shruti, Swara, Gamaka, Phrases, meter, Laya, Raga and Tala. Shruti or drone in Karnatic music acts like a datum in architecture, giving a point of reference to come back to throughout the composition. It is the shortest note or pitch. Raga is the melodic framework fundamental to traditional Indian art music. It is an aesthetic identity composed of phrases of swaras and gamakas characteristic of a raga. Each raga is cognitively evolved as an abstract framework and is collectively understood to evoke categories of emotive and affective responses. Swara is the

melodic identity of any raga. Phrases are the various combinations of swaras and gamakas. Gamaka is the pattern of movement from one swara position to another, eg. glide (jaru), quiver (kampita) and so on. Two major types of musical forms are known: Kalpita Sangita or compositions (lyrical and non-lyrical) and Manodharma Sangita or impromptu improvisations.

Though the stages and techniques of training in Karnatic music vary with regions, schools and teachers, the most fundamental and essential ones commonly found is tried to be demonstrated in the narrative that follows. It could be noticed that Karnatic music training could be divided into three major phase. The first part is the training in fundamental techniques and technical skills such as voice range training, identification and reproduction of a musical pitch and note, breath control, maintaining time and rhythm and clear diction for lyrics and abstract labels of musical notes. Exercises such as Swaravali, Jantai varisai, Dhatu varisai, Melsthayi varisai etc. are introduced that are meant to train a student in rendering pitches and notes in various combinations with proper timing and rhythm. The combinations are chosen from a pre-composed repertoire. Rhythmic concepts like *tala*, *laya* and concepts of meter called *alankara* are also introduced.

The second part involves the training in religiously copying and reproducing compositions created by precedent artists with technical accuracy. At this part the teacher plays a vital role by guiding and correcting the aesthetics involved in the presentation. The aesthetical structure and modulations are corrected time to time paying exclusive attention. The affective responses are not dissected and analysed. Sarali varisai set to different ragas are taught to introduce the concept of *Raga* as a melodic abstraction. Not just the swaras, phrases and form, but the extent of possible aesthetic construct in the framework of varisai is explored. In the

minds of the student, this act sub-consciously creates a vocabulary of aesthetic units common in practice and creates a boundary of exploration existing so far through repeated listening and rendition of precedents. Following that simple lyrical compositions set to various ragas, talas and pitch are introduced such as Lakshana geetam, Geetam and Padam. Composed music / *Kalpita Sangita* from various genres and repertoires are continuously taught and practiced such as *Dasa padas, Kritis of Trinity, Navagraha kritis, Tarangas* and so on. Complex compositions consisting of various musical parts such as Varnam, Keertanam / Kriti, Tillana Javali etc. is rigorously practiced which builds the complete possibility of aesthetic abstraction and creative exploration in the minds of students. This is the essential way of sensitising a student into aesthetic foundations of the respective school of music. It is very important to notice that in such training methodology, a set of fixed principles of aesthetic construction is not handed over to the student, but a framework is gradually constructed in the minds of students drawing from hundreds of precedents. The significance of such framework of aesthetic identity is that it is not a rigid one. It could be transcended and manipulated with new compositions or improvisations as per the creative abilities of the students. Because of the vast exposure to compositions, the only principle which guides such creative exploration is the aesthetic intent and artistic goal thus meant.

"it is not.... a kirtana about raga, tala, language and linguistic meaning; it is about the emotion that permeates all these. This is why abstraction is the essence of Karnatic music" [2].

The third and critical part of the training, where the student is initiated into creative exploration is the training in *Manodharma Sangita*. It consists of improvisation exercises such as *Alapana*,

Niraval, Kalpanaswara, Tana, Shloka (Viruttam, Ugabhoga). Each of which includes techniques of creative improvisations ranging from exploration of a raga identity without any rhythmic or melodic accompaniment to lyrical explorations with complex rhythm. In fact, the word *manodharma* is used also in traditional Indian architectural practice to mean the act of improvisation. Manodharma is trained only after the depth and range of Karnatic music aesthetic has been acquired by the student, because it is impromptu creative pursuit without rule book, but not parting away from the intent and spirit of the art. In contradiction, a student is pushed to attempt creative, out of the box feat right in the first semester before he attains the depth of aesthetic sense in modern schools of architecture. To make it more detrimental, one is discouraged to take good references or to copy in his initial creative pursuits in academic studios, in which the student loses the thread of aesthetic spirit and lineage. In the training process of manodharma, the student is given the lead from his guru and the student is expected to creatively respond. This act of giving cues and receiving response continues. Then both teacher and student start giving cues to each other and the creative product unbinds [3]. This act develops confidence in student and most important of all, the aesthetic intent of the art is trained to be preserved. This idea of jamming could prove to be a very significant borrowing into the aesthetic education for architecture. It is done so carefully that new elements and innovative treatments are introduced having internalised the widely existing aesthetic identity. In due course, the creative artists expand the horizon and gradually include the newly explored elements and compositions into the existing aesthetic identity. This act is crucial for the health of any art form including architecture. This is why aesthetics is not a static idea. To address such dynamic idea in architecture, sensitive methods of training must be envisioned.

***"A raga changes when at one time in the course of successive performances, a well-known musician uses a note or phrase outside of the accepted gamut either by accident or unconsciously. If it is pleasing in effect and is therefore accepted by senior musicians and/or rasikas (educated listeners) then it is incorporated into the canon of ragas; the musician who introduced the change teaches it to his students, and it filters into the tradition. It may even be that from this process a raga's theoretical classification (mela) changes."*[4]**

Though the ardent learners in Karnatic music claim that the learning never ends the essential parts of the whole training typically last somewhere around 10 to 14 years. Such long periods of training is not being possible in contemporary schools of architecture for it is market driven with largely commercial and economical intent.

In the traditional schools of Karnatic music, the level of training one is into does not depend on the age of the student, but the skill and perfection of the art achieved at each level itself. This means for one to graduate into the next level of learning, one must achieve a good grasp and clarity of the concepts and skills taught earlier. The learning in traditional school of Karnatic music is not evaluated into passing and failing grades thus completely getting rid of taboo and emotional threat unlike contemporary system of architecture education. To even add to the benefit, the tradition music schooling evaluates a student solely with the ability of one to achieve the aesthetic goals and intent of the training so far undertaken. Aesthetic goals and the complete ability to produce musical abstractions become the only reference point so much so that in a classroom one might find students of all possible age groups.

The difficulty faced in cultivating the soul or emotive spirit in the contemporary studio based architecture education beyond teaching the design principles is well known. A rigorous training in copying compositions might help constructing the mental framework of aesthetics in architecture. Fundamental elements, phrase and form could also be identified in architecture and nuances and variations in aesthetically executing compositions could be developed with rigorous copying exercises. Documentation and reflecting upon the design experience and aesthetic abstraction of selected existing works could be a useful inclusion in architecture academic practice. It should be done to an extent until one is cognitively sensitised and ready to move further.

4. CONCLUSION

The goal of this article as claimed above is not to report conclusive findings, but to initiate dialogue, raise questions and throw fresh perspectives on pedagogy of architectural aesthetics. So the conclusion is not intended to be an exhaustive one. The emphasis in this article rather lies in the body of the essay and is more suitable to be left as a discussion open for comments, debate and inclusions. Nevertheless, a concise summing up of the ideas presented in this article and an indication towards the future scope is attempted to be recorded as part of the conclusion.

Aesthetic sensitisation in architecture training is the most essential as the soul of any architectural work is captured in its aesthetic construct and emotive potential. Why does it need a paradigm shift? Because the current academic practice is mostly guided by time and financial constraints. Part of the training is directly market driven. The training goes as if every part of training is directed towards market need. In due course the

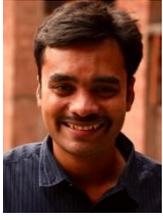
architecture training has missed to capture the artistic goals and aesthetic intent. The ideas borrowed from Karnatic music training in sensitising into aesthetics and building a cognitive ecosystem could be a useful inclusion into the pedagogy of design and architecture. For which one of the initial step to be taken is to copy precedents through measured drawings and other means and critically reflect upon the aesthetic identities. This could further be strengthened by developing and expanding the precedent works of architectural compositions without losing the aesthetic spirit. A longer period of training is certainly required to be sensitised into aesthetic ecosystem of architecture. Owing to current constraints of time, it is suggested that electives could be offered in multiple stages over several semesters for a chosen architectural aesthetic of student's choice until the student is sensitised in the same; eg. Aesthetics of Mayamatam, Buddhist aesthetics, Postmodern aesthetics and so on. Training students in aesthetic appreciation that is specific to a tradition or movement or architect as done in Karnatic music training will enable one to be initiated into the discussions of architectural aesthetics that is contextually rooted. This kind of rigorous theoretical and studio based training may sensitize students to realise that aesthetics is neither universal nor subjective to individual. Architectural studios must focus on adopting and abiding to a chosen aesthetic goal. Most of all methods of sensitising students into architectural aesthetics should continue to be invented. Karnatic pedagogical atmosphere offers a plethora of learning that could be adopted into architecture. A serious exploration into the same could yield more fruitful results. Similar comparison with other genres of music and other artistic disciplines could open up a host of methodologies that shall ensure preservation of aesthetic sense in architectural pedagogy.

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ARCHITECTURE OF ARRIVAL AND ITS AESTHETICS

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ABSTRACT

India is a land of diverse people, cultures and traditions. The country showcase the aesthetics of unity in diversity. Diversity itself had formed a unique character of aesthetics from people to people, place to place, during various period of time.

Indian have an unique way to celebrate their lifestyle whether it may be their festivals, their kinships and relationship, day to day activities, their occupation and their deities. Indians have their own way of celebrating their lifestyle. Celebration of beginning of day, or beginning of life, when a new life is born event it's only we Indians who celebrate the end of the life span, the death. Celebration is just not limited to the traditions, customs and ritualistic practices. But it's interlinked with all the aspects related to the life practices of an Indian. The Indian culture have a yearlong traditions of celebrating their spaces. Their abodes, whether it may be the space of worship, the space of work, the space of cooking food and enjoying the food, Indians celebrates almost every nooks and corner of a space.

Similarly Indian culture has a unique aesthetes of framing an entrance, it's a way to understand and formulate the arrival, the arrival of people, things even the arrival of energies good or bad,

whatever comes we celebrate, the entrance celebrates the arrival of 'athiti' (the guest). The entrance spaces forms one of such elements of architecture which attains a significant character improvising the aesthetical quality of the architectural product. Whether it may be an entrance of a temple, house, public spaces etc.

The paper aim to study these element of entrances in the discipline of architecture by taking examples of various architectural manifestations, it also tries to understand the overall expression of entrances in traditional architecture of India. The paper also aims to identify the key components which forms an aesthetical vocabulary of an architectural element, here entrance to a space.

Keywords: Entrance, Space of Arrival, Tradition, Aesthetical and Functional Entrances,

1. INTRODUCTION

The uniqueness of the discipline of architecture is that it has overlay its spectrum with many attributes of human life whether it may be the culture, belief, and lifestyle. Architecture is a discipline which is majorly govern by the influences of theses major attributes of life. While designing an architecture, the interaction of various characteristics of architecture are utilized to form the unique identity of architecture. The unique identity is attain by crafting the space, volume, form of an overall architectural asset. The designing is done with an aim to achieve two major qualities, which are functional and aesthetical qualities. Which enhance the experience of user and craft a unique architectural product. The architecture whether it may be a space or form, will utilize various elements such as floorings, openings, coverings and massing within a space. The opening is one

significant element where the arrival of various agents takes place. The opening becomes an important element which if designed as a window or ventilator the arrival of light and air is governed also if designed in a form of door, it will indicate the entrance of various users. The position of this element of opening matters a lot, as the door or window which forms the façade of a structure are designed with high amount of aesthetical quality as compared to the other doors and windows. The designing based on various aspects or necessity of human user forms a unique character which showcase the aesthetical beauty of its own.

2. ENTRANCE, THE SPACE OF ARRIVAL.

Entrance, whether it may be the door, gateway, podium, foyer etc. it forms one of the most important element of architecture. An entrance or its connections from a space to another is well thought of during the process of designing of a space by an architect. The entrance designing is majorly governed also by the geographical location of the site, the climatic studies about the site, the directions which are believed to be good, or bad as per he notions, statistics, studies or the influence of scholarly disciplines such as vastu. The entrance to a space leaves a major impact on other aspects of architecture designing, circulation and movements is one of them, arrangement of furniture and other things which facilitates the user experience. The interwoven process of designing which includes all the aspects such as the position of entrance which govern the facilitation, circulation etc. enhance the user interface by adding the sense of aesthetics and functionality to the space which formulates a unique character to the space

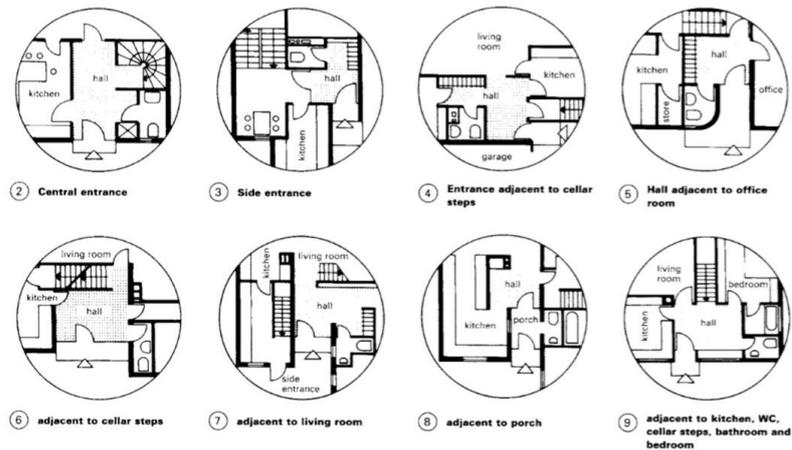


Figure 1: Designing the entrances through standards

Figure above, explains the entrance and the space inside and space outside, it states the design decisions to be taken to create the association between the spaces and the position of entrance whether central, side or adjacent etc. Thus, the entrance forms one of the major element in crafting the entire architectural identity. The entrance forms the coverage of an architectural product, also it forms the beginning of that user interface we often keep a thought while designing.

2.1 EARLY FORMS OF ENTRANCES,

For the better understanding of this element of architecture one can trace back to find answers upon how the early form of entrances existed where, also for whom it were designed. Therefore tracing down the lines one can identify Caves, as the early form of shelters utilized by man to sustain. As caves were the naturally formed spaces, of various characters and forms. Thus it provided an ample space to reside inside, and to take shelter against the uncomfortable weathering conditions of nature for human being. These cave also had the element of entrance to it, which was more of a functional utilization. The entrances were narrow, short heighted, in a way which demanded the bending of human to enter the ample size space inside the cave. The narrow,

shorter heighted entrances which formed the unique character of caves were designed or utilized for protection against the wild animals and other unavoidable agents of world. Hence the entrance has its own functional significance.

With time, humans learned to utilize this element of architecture for various other means, the height of entrances increased, the design of door changed as per the changing needs of user, but there was still a smaller opening to ensure the security of user. The door were now designed as per various other aspects of user, the user with higher status, like kings, nobles had gateways to welcome, to dignify the arrival of guests to their spaces, the entrances were designed in such a way that they become the aesthetic identity of user. The doors will get its unique identity from various aspects such as, the type of material, colors and texture, which will again vary from user to user.

The entrances forms the first impression of a space, from the character of entrance the character of space can be imagined. The entrance is therefore the face of architecture. Thus every single detailing done to design entrances, demands a good amount of understanding the overall architecture which needs to be introduced by the element of entrance. Thus a quality of aesthetical beauty is taken consideration with the agendas to fulfill the functional requirements of a space altogether is well thought of while designing.

3. THE TRADITIONAL ENTRANCES AND ITS AESTHETICS

In India, tradition forms the living history, the association of people with various ritualistic and social practices which are an outcome of a system, which is in a form of a cycle, trying to tie a

knot from one generation to another, making the tradition sustainable and ongoing. Based on its diversified cultural practices, one can witness various forms, characters in this single element of architecture, i.e., entrance had also undergone to form a diversified character. Across the country the entrance is celebrated with various practices, somewhere the doors will have a grandeur character which tries to manifest the magnificence of user, or somewhere in vernacular architectural practices the entrance defines the social hierarchy or occupational character of an individual example the house of farmer will be simple yet aesthetically sound.

The house of landlord or noble will be majorly decorated with the wooden carvings. The traditions and customs practices by various communities in Indian leaves an impact building the unique aesthetical character of an entrance. Traditionally the door were framed with a bottommost element known as threshold, it is believed that the threshold safeguards the house, as it restricts the entrances of various energies also, keeping the space pure and holy, similarly the idol or carving of Ganesha on the lintel frame, symbolizes the beginning of user's experience inside the house or any other space. Variety of times the entrances host the hanging lemon and chili which again symbolizes as a safeguard against the evil energies.

Aesthetics can be said to be a branch of philosophy dealing with the nature of art, beauty, and taste, with the creation and appreciation of beauty¹ the architecture involves this quality of aesthetics in framing the visual vocabulary making the spaces to speak.

¹ <https://www.merriam-webster.com/dictionary/aesthetic>

The entrance space is responsible to frame the element of surprise, which makes user curious about the upcoming space. Example in a step well right from the first step, when we start stepping down each level has its own visual aesthetics formed the column, bracket beams and marvelous sculpture done on them forms an aesthetics of the entrance to the step well, which is supported with the same element of surprise where one gets satisfy to enter to the final space of well.

Similar is the case of temple, the element of staircase in a temple adds to its aesthetics as well, as at each step or mid landing an aesthetical visual frame is formed for the deity inside the *grabhagriha*. Another example, explaining the architectural element of *gopurams* form the gateway to the temples, the sacred spaces and the overall aesthetics of a *gopuram* helps to builds the notion of sacredness which is further carried away inside the temple by a user.

The entrances of central India will have a raised platform on both the sides of entrance which provide an opportunity to sit and interact at the entrance, thus it forms and aesthetical quality of entrance spaces interacting with the neighboring spaces such as streets



Figure 2: The visual Aesthetics formed at the level at step wells of Adalaj, Gujrat
Source: Internet

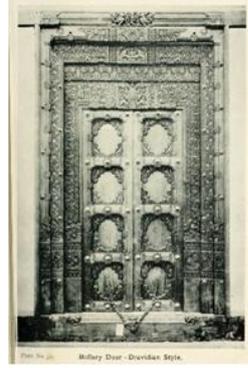


Figure 3: The Traditional Door of Dravidian style
Source: Internet



Figure 4: The Traditional Entrance of Central India
Source: Shutterstock.com

Taking the example of Kerala architecture which forms a vernacular character, developed since ages due to its geographical, climatical and cultural impacts. The entrance as an architecture element vary in its aesthetical forms, from space to space.

The entrance gates of traditional *Nair Tharavadus* and *Illams* of Kerala having unique architectural style and function compared to other entrances or gateways present in the region. These are the outermost entrance element, which acts as the first private-public segregation boundary of the residence compound. Which usually has a slightly raised platform or plinth with the roof over it according to the architectural style of Kerala. It has space for the visitors to wait. This will lead to the external courtyard of the house and then follows to the main door to enter the house located at the *poomukham* or front verandah space of the residence.

Similarly there exist the element of *paddipura*, which itself is an architectural form. The traditional Entrance satisfies function as well as it is an aesthetical element of traditional residences of Kerala. For almost all the traditional *nair tharavads* as well as the

manas and *illams* of Kerala have an architectural space called *padippura*, which is the first entrance gate to a residence. It is a structure containing a door forming part of Compound wall for the house with a tiled roof on top. It is the formal entry to the compound with the house. At present the door is not there, as car will have to enter the house through the entry. Still tiled roof is provided preferably with a traditional type lamp below the roof. Instead of door of entry, we now have the Gate.

It varies in scale; it is *padippura* or *padippura malika* where it also serves as an outhouse where the security and his family are allotted to live. Or else the space is provided for a guests to stay for a short period of time. Thus the *padipurra* forms an architecture which is contextual, cultural and functional, providing a unique interaction of space with the athithis which are arrived at the entrance of a house. This vernacular element builds a significant aesthetics of entrances in Kerala architecture.



Figure 5: The Traditional padippura entrance of Kerala
Source: Internet

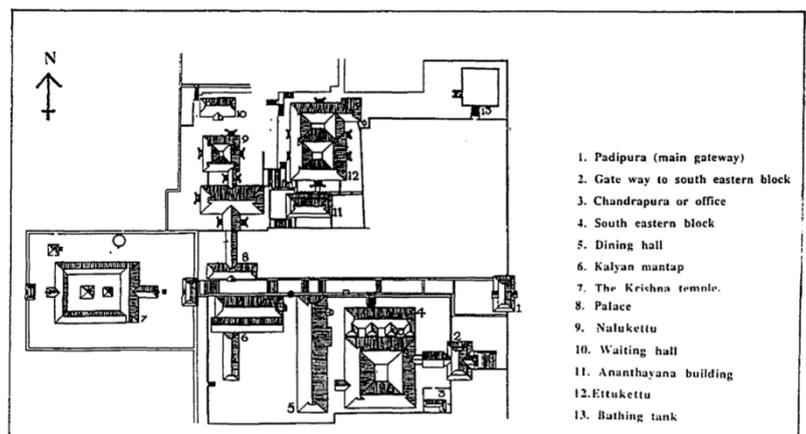


Figure 6: A palace complex in Travancore
Source: Joseph, M.Arch, Thesis – Lessons from the past- The domestic Architecture of Kerala, 1991

CONCLUSION:

The entrance proves to be an important agent to enhance the aesthetical quality of the overall architecture, as it's the first impression of that architecture, needs to establish the overall character hence the entrance is designed keeping various aspects such as the contextual, climatical, cultural, social, and political values of individuals. The entrance shall also govern the functional attribute of it. The design of entrance whether a raised level, steps, decorated elements such as column which also forms the major structural element all together form one identity in a form of entrance which is accepted and appreciated by user and hence he receives that sense of arrival to a space. Thus from the example quoted above, there are three major component which governs the overall aesthetics of an entrance space in the overall architecture.

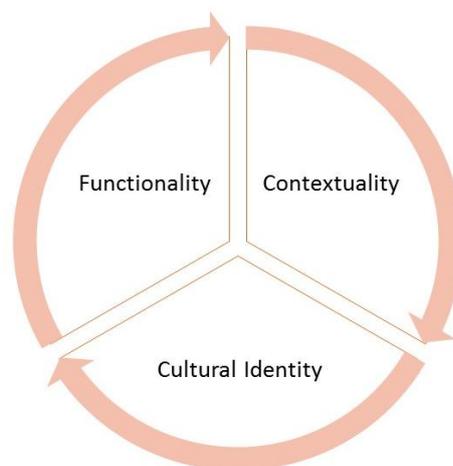


Figure: Parameters governing the aesthetical form of an entrance

1. Contextuality:

It is one of the most important parameter to study the aesthetical quality of an entrance, the context of a space leaves a greater impact on the design of the entrance. As the

context governs major aspects like geographical conditions, location and settings, neighborhood and the macro and micro climate and its impacts. The position of openings will be governed by contextual understanding, which will formulate a depiction of aesthetics associated with the entrance space. The entrance may or may not have roof, it may be leveled up or down, it may use a particular material or element of architecture which brings the contextual specific design in architecture.

2. Cultural Identity

The entrance is also governed with the various cultural practice, which is based on the belief system which regulates rituals, notions of a lifestyle lived by the user. The entrance thereby becomes a reflection of a person living inside. The use of color texture and other elements builds the aesthetics of an entrance. The sculpture, carvings or texts on the entrances depicts the strong belief system which is inherent inside the user. Formulating the lifestyle of a user. The belief system, and the cultural practices changes from place to place people to people, forming a diverse cultural identity having its impact on the architecture. Thus this diverse cultural identities contribute enough to craft the aesthetics of an entrance.

3. Functionality:

The functionality is a kind of flexible element which varies from architecture to architecture, as the functionality of a door will be different for different typologies.

Even if the contemporary understanding of aesthetics related to the entrance might have changed, but the core function of

an entrance remains still the same, which is to safeguard the space within it. This prime function is still maintained thus, the aspect of functionality adds on the value to the aesthetics of overall entrance. As the traditional aldrops, locks, hinges and many more fixtures of doors forms a unique composition which creates an aesthetical representation of entire door. Thus the door may have an eye-hole to peek outside. Or a bell, informing about the arrival of user. Thus functionality is versatile as it is successful to shape the entrance of a space. Thus it plays a vital role defining the aesthetics of a door

Therefore, taking the parameters of contextuality, cultural identity and functionality one can understand the evolution also the transformation in the aesthetical quality of a traditional entrance by making a micro and macro level analysis which will include all the components which form the above parameter in architectural design

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GLOSSARY

1. *Atithi* : Guest
2. *Nair tharavadu*: Traditional Nair residences of Kerala
3. *Nair* : A high class hindu community of kerala
4. *Padippura*: Entrance gateway of Nalukettu .
5. *Nalukettu* : Residence typology of kerala domestic architecture.(residence having only one courtyard).
6. *Illams/Mana*: Nampoothiri residence of Kerala,
7. *Nampoothiri* : Bhramins of kerala.
8. *Poomukham*: Front verandahs space of the residence,
9. *Tharavadu*: Traditiona residences of Kerala,
10. *Illams/Mana*: Nampoothiri residence of Kerala.



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Author and Designer with 50 years of experience in Design Education, he was –

-Part of the pioneer batch of Design teachers who started design education in India

- Recipient of 4 patents for his innovations

-Conferred the Helen Keller award for work for people with disabilities

- Honored with the international Ron Mace 'design for 21st century award' for Universal Design, the only Indian to get this honour.

-Honorary Advisory board member, 'Design Issues', the prestigious international journal, (USA).

-Designer of award winning Oxygenator, Bicycle, Energy saving stoves, Water-purifier and Crutches.

-Won for DJAcademy the NCPEDP-Mphasis Gold Award and IAUD Grand Award for Universal Design Education.

Publications include: Books "Thinking Design"(second edition), "Design Quotes", "Q&A on Education", Chapters in books - 'Universal Design Handbook' 'Teaching Universal Design' 'The Idea of Design' 'Britannica encyclopedia' "Cotton" and "Design and Critical Primary Sources".

REIMAGINING DESIGN PEDAGOGY

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ABSTRACT

Design is said to be a young profession but an age-old activity. Hence, we may deduce that as an activity it had an aesthetic rootedness and the real problem seems to be related to the "profession", which, being young is prone to influences. Though countries such as India have the deepest and rich aesthetic traditions, even those could not withstand the onslaught of political domination by alien cultures. Alien aesthetics in turn took toll of the traditions, and more importantly, generated an inferiority complex among the local Indians. We got rid of the political domination 70 years ago, but unfortunately we fell "from the frying pan into the fire". From the grips of colonization we got into the unshakeable grips of "Coca-colonization". The irresistible all-pervading media brainwashed generations and still continues to do so, destroying local cultures and homogenizing the world.

This paper attempts to view this unfortunate development which is affecting design pedagogy as well as the design profession. The total neglect of the Indian aesthetic traditions of Vaastusutra Upanishad, and the well-known precept of Swami Aurobindo which says that in true learning "nothing can be taught", provide a context against which a new scenario for addressing this issue is thought of.

In the contemporary age of information and innovation, a shift from conventional tangible products/graphics to intangible ideas,

thinking and experience can be noticed today. On the other hand, digital technology has let loose a galaxy of communications. In such a situation, what can be the future pedagogic direction for Design institutions and Art/Architecture schools to take? How to achieve an Indian identity in this oppressing homogenization? Is there something in our richness of aesthetic tradition that can offer valuable guidance not only to the Indian design community but also to the increasingly chaotic world of design? These thoughts are elaborated.

Keywords: Aesthetic traditions, True learning, Design pedagogy, Ideas, Experience design.

1. PROLOGUE

Design has its roots in Nature and always goes back to it. There is no greater education than learning from Nature.

A popular definition says that Design is a young profession but an age-old activity. From this definition, we may deduce that as an activity design has an aesthetic rootedness and the real problem seems to be related to the "profession" which, being young is prone to influences. In spite of countries such as India having had the deepest and rich aesthetic traditions, those could not withstand the onslaught of political domination by alien cultures of the invaders resulting in alien aesthetics. Alien aesthetics in turn took toll of the traditions, and more importantly, generated an inferiority complex among the local Indians. We got rid of the political domination 70 years ago, but unfortunately we fell "from the frying pan into the fire". From the grips of colonization we got into the unshakeable grips of "Coca-colonization". The irresistible, all-pervading, all powerful media brainwashed generations and still continues to do so, destroying local cultures and

homogenizing the world. Under globalisation and communication explosion, the world shrank and identities were lost. It seems like a losing battle.

2. NATURE AND THE NATURE OF MASS PRODUCTION

During the sixties, in the formative years of National Institute of Design (NID), Professor Hancock, a British expert who was consultant for setting up ultra modern Design workshops there, decided to teach the Indian artisans scientific methods of working and using tools. He saw their traditional way of sitting on the floor and using legs to hold the wood and sawing or chiselling. So, he gave a stern warning that if he sees any worker next day using floor and not using workbenches provided, he would sack him on the spot. Next day, when he entered the workshop, he saw all of them obediently using the new work-benches, but how, not by standing in front of them but sitting on top of them as they sat on the floor.

This shocking instance explains the power of cultural context over scientific homogenisation, an inevitability of modern industrialised mass production.

Today, some five decades later, the workers in the NID workshop not only use workbenches willingly but even take pride in boasting about the imported Rapid Prototyping machine room. In the past, the workers have an Indian way of doing work. In the present, they have adapted to work in a homogenised way. That is the culture now.

This post script indicates the power of economics in influencing the culture. But a homogenised way is contradictory to nature's way.

Nature produces babies or leaves on a plant, each one different from the other, having distinct identity, Machine produces clones each one exactly same as the other, having no individual identity. Machine is more efficient and economical but takes toll of identity and rootedness.

3. PAST AS FUTURE: A SHIFT FROM "THING TO NOTHING"

The colonial rule eliminated Indian aesthetic traditions and replaced them with the imported traditions of the west which eroded the rootedness as well as identity. Even after the independence, the Art, Architecture and Design schools continued teaching the western traditions as they looked up at the western schools, ignorant of their own. Great teachers from the west came to teach their traditions and even bright young Indian teachers got their advanced Design training at western Design schools. Thus the western traditions of design perpetuated in India.

In addition, the historic globalisation of the nineties and the communication revolution originating in the west fuelled the homogenisation to its peak, turning a commercial convenience into an aspiration of the masses. It seemed like the death of Individuality which affected everything including Aesthetics.

The overabundance of information is choking the quality of substance on one hand and trivialising the spirit on the other. Man is lost in the sea of information and facing toughest challenge to choose from. This is bound to affect aesthetics too in near future.

To this scheme of things, the emerging technology added another dimension which is surprisingly similar to the past traditions of Indian aesthetics. In the contemporary age of information and innovation, a shift from conventional tangible products and graphics to intangible ideas, thinking and experience can be

noticed. This is a shift from thing to nothing which is the core of Indian aesthetic traditions.

4. TRANSCENDING THE APPARENT: THE INDIAN WAY WITH AESTHETICS

The origin of *Vaastu Sutra Upanishad*, an Indian treatise on principles of form, is *Atharvana veda*, which dates back to first millennium B.C.[1]. *Vaastu Sutras* were written in the days when writing was rare art and printing was unknown; when people depended on language of Form and spoken word. Form was established as having equal or more power than word, in evoking a vision of ultimate reality which is beyond the external.

Indian sages so long ago knew that the meaning is made in the heart and mind, transcending the eye, the ear and all sensory organs.

There are two paramount concepts:

First, Indian aestheticians recognised Association of ideas, because perception takes place in mind, where experiences and messages received from all senses are stored. The traditional *Raagamala* Miniature Paintings can express a particular music or specific weather visually. Conversely, Indian classical music has certain melodies which effectively express certain time of the day or season of the year.

The abstract visual language is highly evolved for its time. Even the most primary visual element such as a dot has enormous significance. One of the Sutras of *Vaastu Sutra Upanishad* says, "As semen is origin of life, *bindu* (the dot) is origin of universe" [1]. A triangle represents fire, the inverted triangle water and a superimposition of both, a hexagram creates a vibrant, powerful, energy attracting form.

Second, it was also recognised that an object is perceived by a **“cumulative series of interactions, which call for allied supplementations with another increment of meaning and value and so on in a continuous building up of the aesthetic object [2].** For instance, when one reads the same *Bhagavad-Gita* many times over a period, each time a new greater meaning and greater value can be found.

Traditionally, the images are not made realistic but idealistic. There is detailed science of proportions for images depending on the meaning to be conveyed rather than measuring from reality. The process does not start with image which intends to express a concept/message. It is reverse of this. It starts with deep meditative observation or intuition.

It is called *pratita* which gives rise to symbolic form called *pratika*, which in turn leads to concrete image or *pratima*. For creating the image the artist uses imagination based on his own experience of his surroundings.

For instance, if sustenance is *pratita*, it leads one to cloud as its symbol. The *pratima* is its manifestation as the cloud coloured image of Lord Krishna, the *NeelaMeghaShyama*.

The core principle of Indian Art is **“Giving physical and easily recognizable form to philosophical truths” [1].** This explains the unique feature of Indian religious art where images of gods are represented with multiplicity of arms and heads. Indian artists are not limited by the human body, and drew inspiration from non-human, animate and inanimate objects, to get wide scope in delineating the different attributes of the gods. Theological considerations are paramount in such art. These are multiplicities of ideas which are given a recognisable form. These are not just limited to body. They could be the names *sahasranaamas*

(thousand names), *Vaahanas* (mounts), *Ayudhas* (weapons), *Mudras* (hand-gestures), *Alankaras* ornaments), skin colours, stances (sleeping, sitting, standing; dancing) and so on. Here is quick glance:

a) Meaning in Body Stance and Position of the Palm:Body pose such as *Samabhanga* (linear pose) reflects peace and repose, while *Thribhanga* (triangular pose) reflects grace. Palm gesture such as *VaradaHastam* (palm pointing downwards) indicates offering boons while *AbhayaHastam* (palm pointing upwards) Indicates offering protection.[3].

b) Details: Even fine variations such as the thickness of *yajnopaveetam* (sacred thread), hairstyle, and the way the cloth is worn, skin-fold, even an upturned curved line, convey different meanings. There is an elaborate visual dictionary of details.

c) Material Selection: When an artist wishes to make a stone sculpture, stones need to be identified by *shilapareeksha* (material inspection). *Pumsila*, (Male stones), are used for making male images, (the stone should sound like a bell, the body without a hole and uniform size and colour); and *Streeshila*(Female stones) are used for making female images, (the stone should sound like iron vessel, thick at the bottom and tapering at the top). Different materials have strictly specific uses. Bronze images of Gods function only as *utsavamurtis* (procession deities) and not worshipped as *archanamurtis*(main deities) of the temple. Clay is used mainly for making figures related to death. [1].Great shilpis as well as modern designers who studied Indian aesthetics felt that materials and tools speak to the their creator provided we remain silent and listen.[6].

d) The Tools, their shapes, time of use, Mantras to say while using them and the ritual to be performed before and after the

process, all are prescribed and considered very important in making of an image, making of music or performing a dance. The equipment, paper, pencil, Brush, knife, anything that is part of the process is worshipped.

5. INDIAN AESTHETICS: A DESIGNER CLASSIFICATION

From a designer perspective, Indian aesthetics may be classified as below:

- a) Figurative- Rupa saundaryam*
- b) Abstract –Virupa saundaryam*
- c) Formless – Arupa saundaryam*
- d) Fantasy - Apurupa saundaryam*
- e) Sustainable –Shaasvata saundaryam*
- f) Vernacular – Jaateeya saundaryam*

6. STAGES OF AESTHETIC PURPOSE IN INDIAN THOUGHT

In Indian thought, the purpose of art/aesthetics is beyond pleasure. One may find a hierarchy in aesthetic application appropriate to the purpose which is beyond pleasure..

- a) Stylistic and idealistic rendering of reality instead of photo-reality which can be noticed in Miniature paintings and *Kalamkari* paintings.**
- b) Symbolic representation of a philosophy, such as an elephant head to represent intellectual might, or matted hair to represent ocean or a lotus to represent divinity seen in mythological paintings and sculptures.**

c) **Abstract rendering of form** such as *Yantra* (a diagram pattern) or *Mantra* (a sound pattern) or *Tantra* (a process pattern) to attract cosmic energies. These are used during house building or as wall paintings.

d) **An instrument of *dhyana*** (meditation) (as different from images for viewing and images for worship) such as the elaborate *Aalaap* in Classical *Dhrupad* singing or even the daily *Rangoli* drawing ritual put at dawn in front of every Hindu home.

e) **A spiritual quest** for the artist as well as the audience. This may be noticed in great creative works such as the poetry of Sant Kabir, songs of Meerabai, music compositions of Thyagaraja, dance of Balasaraswati or the stone sculptures of Ganapathi Sthapati.

7. THE COSMIC CONNECTION IN INDIAN AESTHETICS

Indian treatises on art and aesthetics mention the strong connection between matter, which is tangible and energy, which is intangible. Modern science accepted this connection and their interchangeability. But the western art traditions have not yet done so. The tangible is *Vastu*-the physical body as the manifest energy and *Vaastu*- the intangible, god embodying substance, as the non- physical, unmanifest energy. This cosmic influence is important in all Indian arts, architecture and Design.

This is the reason why and how Indian aesthetics is inseparably integrated with divine spirit, the three aspects of it being "*Satyam* (the reality), *Shivam* (the divinity) and *Sundaram* (the sensory experience)". If a lotus is represented; one aspect is the beauty of its form, proportions, colour and flowing lines. The second aspect is its Indian context, common knowledge, association with delicacy, purity and noble society. The deeper third aspect is its

spirit of being in water always yet not touched by wetness, always floating high above, a divine aura.

8. ARTIST AS ART

Hindu aesthetic tradition places strict discipline, behaviour and code of conduct on the artist because it strongly believes in the inseparable, umbilical connection between the creator and the creation, the artist and the work of art. Every creation manifests in the mind and the mind is the person.

In the classical *BhagavataMela* dance drama, the actor playing a pious role has to observe fast, celibacy and follow specific conduct before performance. Purity of self and stability of mind through *Yoga* and Meditation are part of qualities required for an artist. History tells us that Johannes Itten, teacher of the famous German design school Bauhaus (1919-25) was so convinced of the Indian method of 'Mind-Body-Creation' connection that he proposed meditation as part of curriculum to make students fit for design learning.

9. LEARNING WITHOUT BEING TAUGHT

Etymologically, the three words used for learning, in Sanskrit are these: The pupil is termed as *Vidya + arthi*, the seeker of education. The teachers are classified as two types. One term is *Upa + adhyay*, co-learner, a term to be noted. The other term is *Guru*, which is loosely interpreted as spiritual teacher, but the literal meaning is *Gu+Ru*, dispeller of darkness. [4]. In both the cases, no suggestion is made that the teacher is giver of knowledge or the student is passive recipient. It suggests co-learning and active participation by both.

Sri Aurobindo, the Indian spiritual leader, writer and philosopher reiterates that "the first principle of true learning is that, nothing

can be taught"[5], which indicates that teaching does not necessarily mean that the subject is learnt and that teaching and learning are very different activities. It also implies that a well-motivated individual can learn by oneself in many ways.

In Ancient India, there was a system called the *Gurukula* (literally being the family of the precept) where pupils learnt by living with the master as his family. It is based on close intense interpersonal relationship between the student and the teacher. This system allowed them to learn professional special skills integrated with skills of living such as cooking; cleaning; other household tasks as well as people skills. This is another huge gap in the modern education system that the pupil is not prepared for the most important part of life which is living and left to fend for himself. Most of the ills of society today are caused by this lacuna in learning.

10. A SEARCH FOR ROOTEDNESS IN MODERNITY

If we search deeply into the various aspects mentioned above, many possible directions may be found. What is the nature's way of learning that can guide us?

World known furniture designer George Nakashima, influenced by the Aurobindo philosophy, created great designs using principles of Indian aesthetics and acknowledged it in his book 'The soul of a Tree'. Legendary graphic designer Kohei Sugiura devoted himself to pursuing the Asian grammar of Design in all his works. Their designs are modern yet have a strong aesthetic rootedness and an identity. Such designers are good role models for us to emulate. This must be done with the clear understanding that Aesthetics is not a style but a way of approaching.

The task before the Indian design thinkers is how to institutionalise the path shown by such great individuals. New

technology and communications are great tools in facilitating such task but only if we make them serve the spirit than dominate it. We must keep our head in the sky but feet firmly rooted on one's own earth.

A very broad direction for new design pedagogy could be this:

- 1. In depth research of local aesthetic traditions: Classical and Folk***
- 2. Thorough study of locally available materials and skills in the context of eco-system***
- 3. Systematic regular exercises for body, mind and soul development through curricular plan: Yoga, Meditation, Thraatak, Music, Silence and spiritual discourse.***
- 4. Cultural internships guided by masters***
- 5. Inputs in latest technology and Communications and their application in design projects in harmony with the local identity***

In today's increasingly chaotic world of information overload and commercial cacophony, the rich aesthetic traditions of India can offer invaluable guidance not only to Indian designer/Arts community but also to the world at large by addressing the spirit. It can bring back the rootedness and identity. More important than that, it can cause the man realise himself by self-realisation, which is the highest and ultimate goal of all life.

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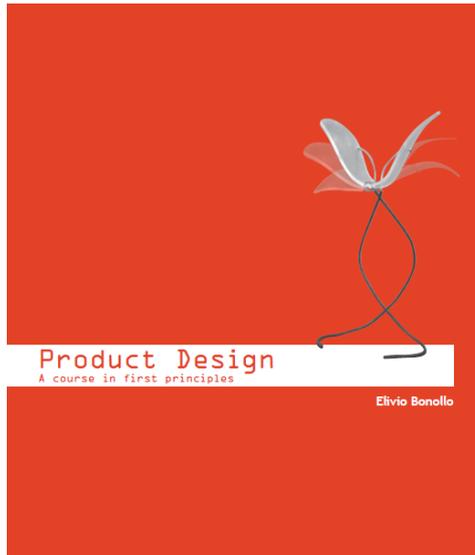
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Product Description

In this book, Elvio Bonollo takes us on a 'learning journey' about design including a scholarly explanation of the characteristics and power of the design process. It provides valuable insights into the attitudes, knowledge and skills that underpin the design discipline at an introductory level of expertise, and has been developed to meet the needs of aspiring designers in many areas including industrial design, design and technology, art and design and architecture. Elvio uses an operational model of the design process - along with related educational strategies, learning outcomes and an ordered set of design briefs - to develop a systematic, problem-based method for learning design from a first principles viewpoint. The beauty of this approach is that it brings structured learning to aspiring designers whilst being mindful of diverse cultures and backgrounds. Each part of this book encourages self-expression, self-confidence and exploration: it has been carefully designed to take the reader on a highly motivating journey of design thinking and creativity, supported by excellent sample solutions to design problems, lucid discussions and extensive references. These solutions, developed by design students, serve as novel examples of how to solve real problems through innovative design without restraining creative freedom and individual personality. The design learning method and strategies in this book will greatly assist design and technology teachers, students of design, aspiring designers and any individual with an interest in professional design practice.

I cannot recommend this book highly enough, it was a complete lifesaver throughout my undergraduate studies and honours degree and now continues to serve me well as I move into industry practice. The content is easy to understand and follow, providing a practical guide to understanding design principles and every aspect of the design process. It includes great project examples and reflects the wealth of knowledge and experience possessed by this accomplished educator. I have purchased multiple copies of this book for peers and would suggest any student who is studying a design discipline to pick up their own copy as this has quickly become the most useful book in my design collection.

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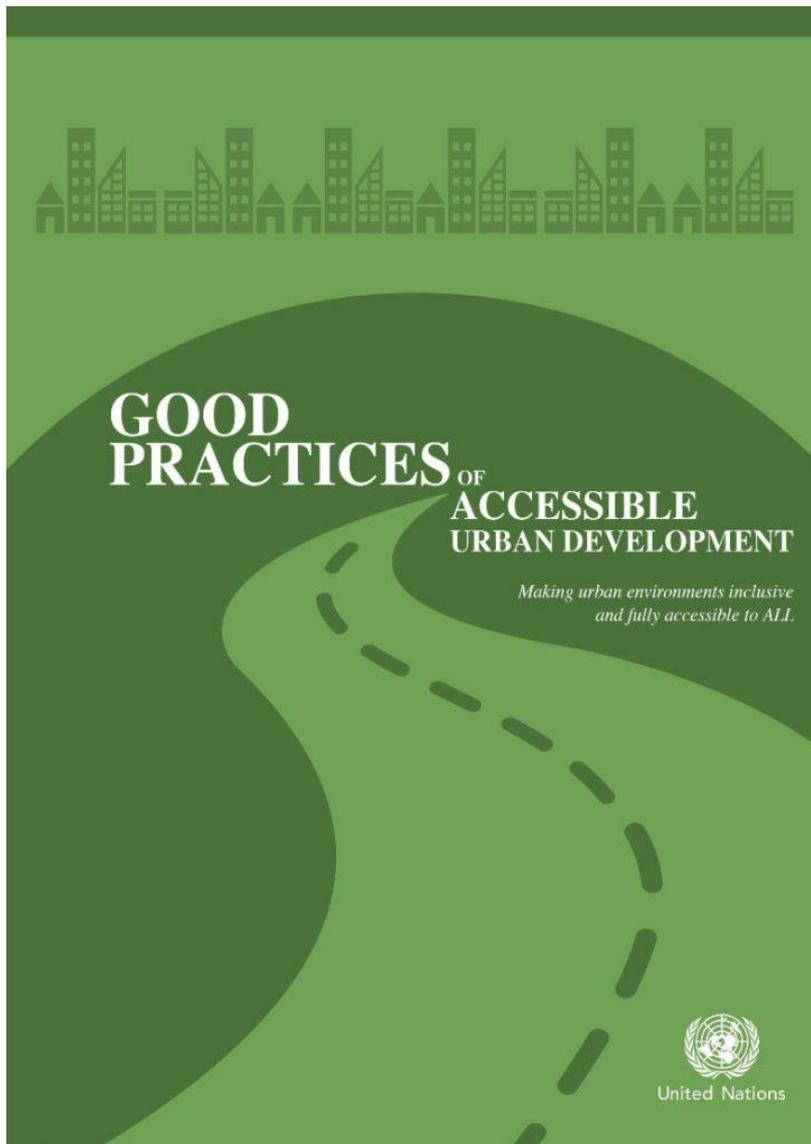
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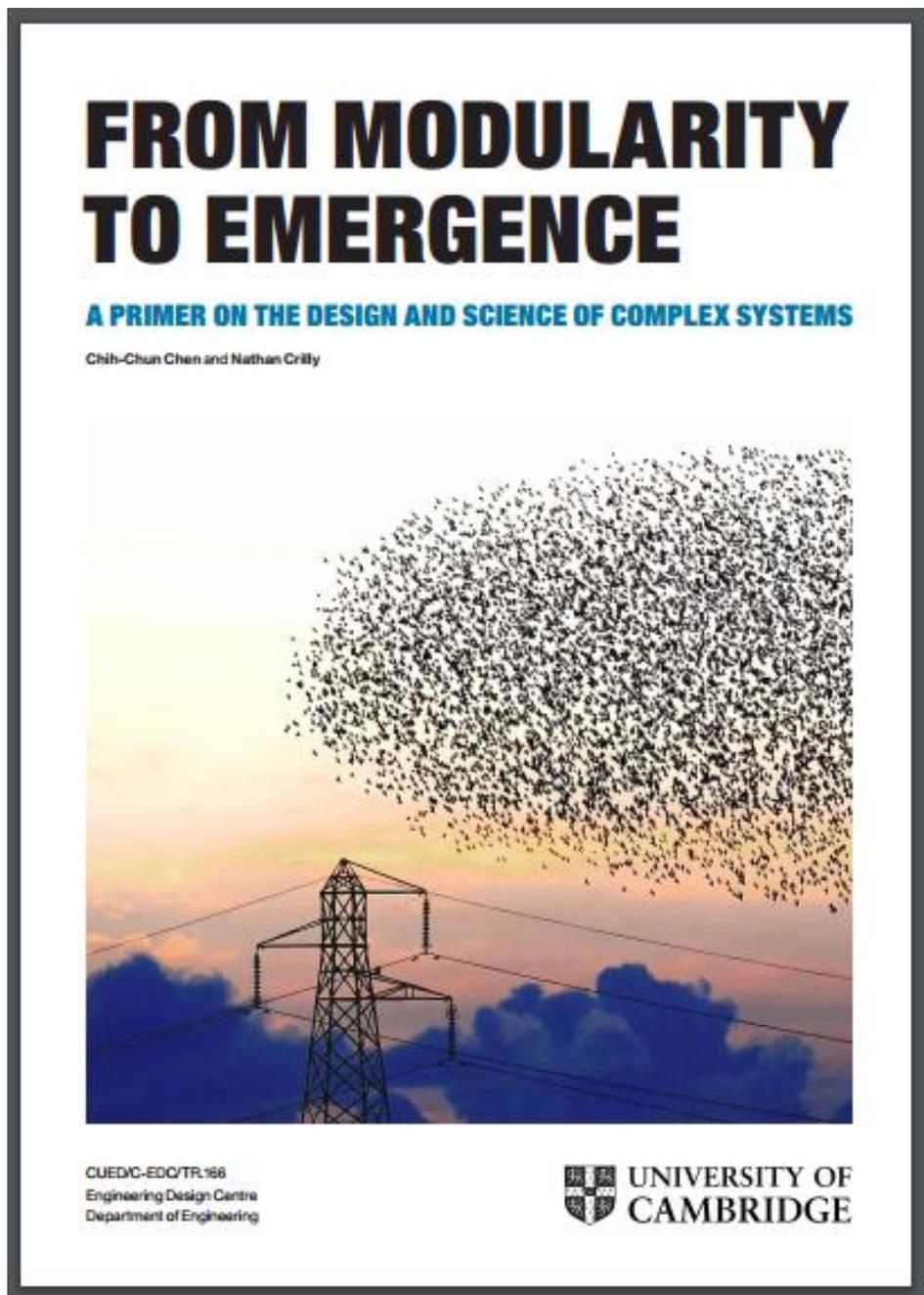


In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: “Good practices of accessible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

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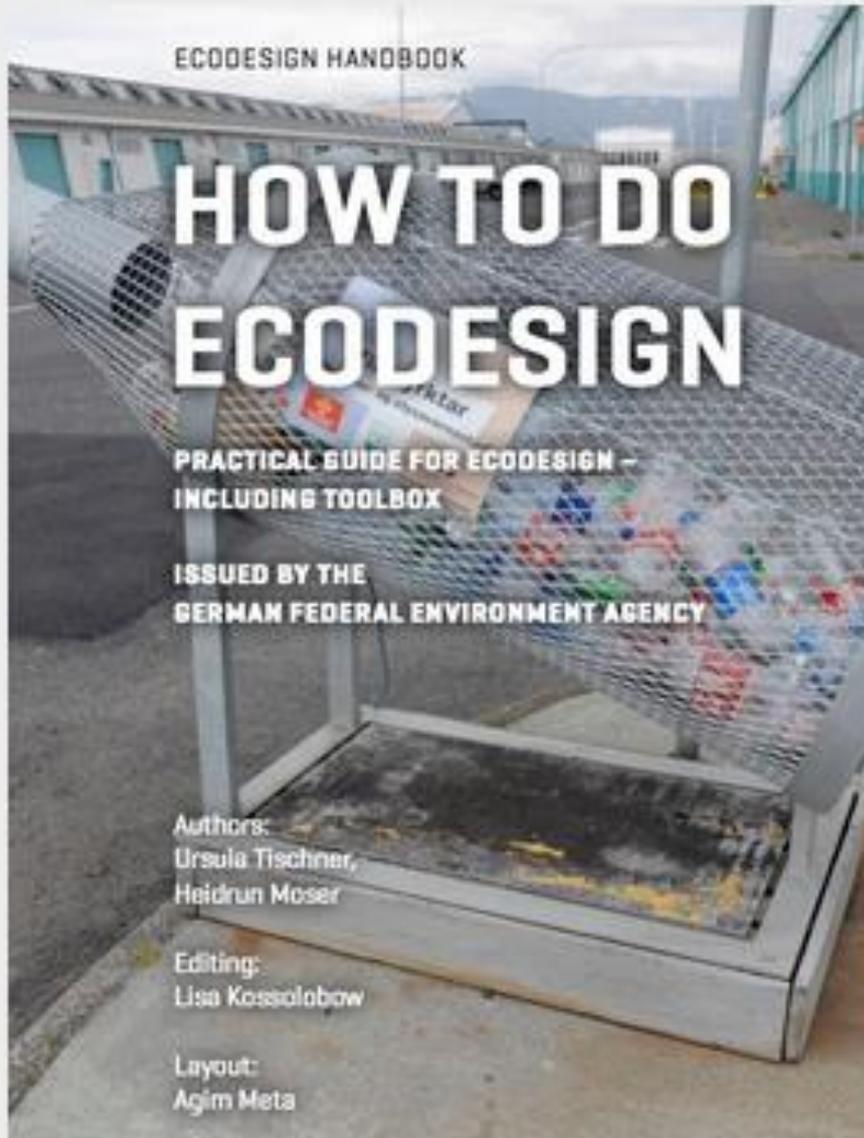
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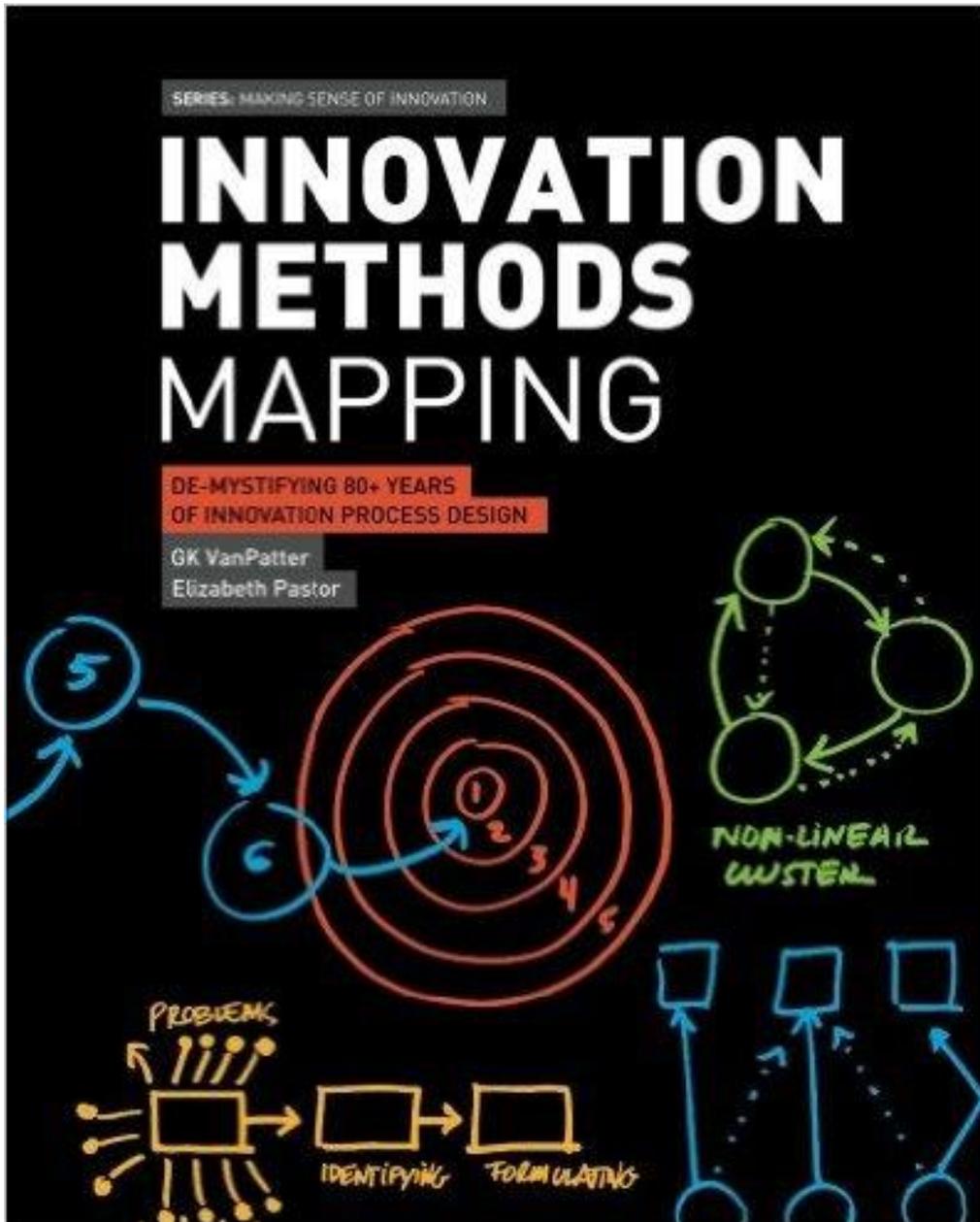


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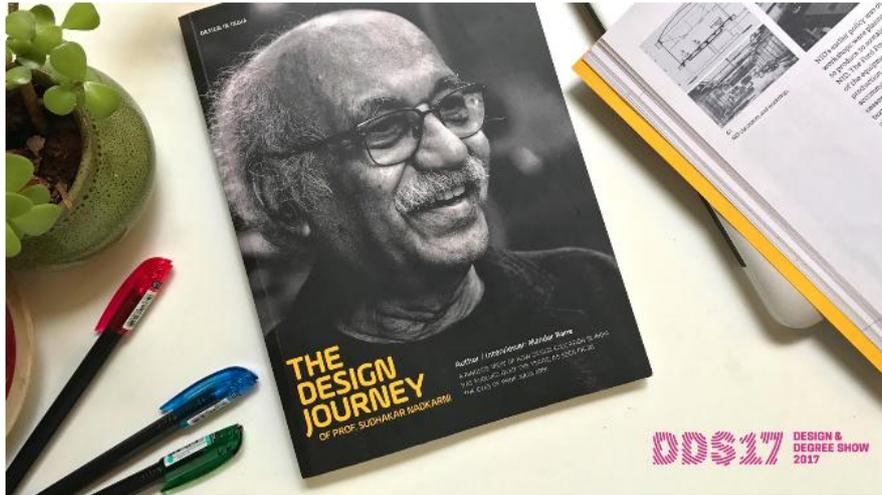
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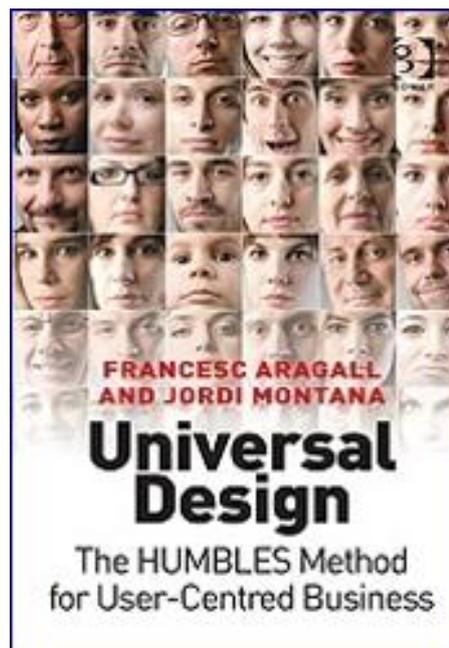
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1.



The Central University of Catalonia together with the Design for All Foundation collaborate to offer a Master's Degree in Management of Design for All. Coordinated by Francesc Aragall counts with several international reputed lecturers.

By means of study visits, tools and methods learned, projects developed under each Module, on-line discussions and the final project, the student will be able to manage all aspects of the implementation of Universal Design in all areas of the public and private sectors.

The course consist in 6 weeks training in Barcelona along the year plus tutored home work around the areas of interest of each student.

Schedule: From 2/10/2017 to 15/06/2018

Addressed to: Civil servants responsible for the implementation of UD policies at local, regional or national level. Graduated in architecture, engineering, landscape, design, geography or social sciences willing to specialize in Universal Design with the aim of becoming managers or consultants in UD for administration or companies.

More information in: <https://www.uvic.cat/formacio-continua/en/master/master-management-design-all-1>

I will appreciate if you can forward this information to people that may be interested.

Thank you in advance.

IMMA BONET

Executive Patron

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08004-Barcelona

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ibonet@designforall.org

www.designforall.org

2.

NISH invites applications for diploma in ISL and interpretation course

Asia-Pacific, Misc., August 29 2017

National Institute of Speech and Hearing (NISH) has invited applications from students with plus two qualifications for a one-year Diploma in Indian sign language (ISL) and interpretation course.

The aspirants can fill the applications online through admissions@nish.ac.in on or before September 2. There are a total number of 15 seats in this course

As per an official release, preference will be given to graduates and those who are parents or siblings of deaf persons. The course, affiliated to the Rehabilitation Council of India aims at generating professional interpreters. This would also be helpful to teachers of the deaf to develop their sign language skills.

The curriculum consists of theory and practical classes in sign language usage, cultural perspectives of the different approaches to deaf education and interpreting concepts and issues. The candidates admitted to the course will be trained to have a professional communicative competence in sign language and ability to interpret at a professional level in verbal languages and vice versa.

Those who apply for the course at NISH should have degree in any subject from any recognised university in India. The candidate should have obtained a minimum of 50 per cent of the aggregate (45 per cent in case of SC/ST candidates) in the plus two examination.

The candidate should have functional hands and hearing and should have verbal fluency in at least one language. For admission related queries, candidates can call at 0471-306- 6635.

(Source: Indian express)



News

1.

Bangladesh wins prestigious WSIS award for work with people with vision disabilities

Bangladesh has again won one of the world's most prestigious IT awards when it was awarded a [World Summit on the Information Society \(WSIS\) Prize](#) by the United Nation's International Telecommunication Union (ITU) in Geneva in June.

Winning the award for Bangladesh this year was a project titled 'DAISY-standard Accessible Reading Materials for Persons with Visual Disabilities', which was headed by former APNIC Fellow and ISIF Award recipient Vashkar Bhattacharjee, who is himself visually impaired.

Bhattacharjee is part of the [Access to Information \(a2i\) Program](#) of the Prime Minister's Office of Bangladesh, and, backed by a2i's Service Innovation Fund and, with help from the [Young Power in Social Action \(YPSA\)](#) organization, a2i transformed regular textbooks into user-friendly 'DAISY Multimedia Books' for all subjects from Classes 1 to 10.

Bhattacharjee shares his story of how ICT has empowered one blind person to make the world accessible for others

(Courtesy: Global Accessibility News)

2.

Activist inspires Seoul's tourism policy for the disabled



Hong Seo-yoon

Hong Seo-yoon is the founder of Accessible Korea, a non-profit consulting group for disabled tourists.

Although wheelchair-bound, she's been an avid traveler for almost all her adult life. For eight years, she documented her trips and shared her knowhow with others on her travel blog.

Accessible Korea took off with the strong belief that helping the disabled travel eventually benefits all of society.

"Wheelchair accessibility in buildings is also good for mothers with strollers and the elderly population who have difficulty walking," Hong said during an interview with The Korea Times, Thursday. "That means services and infrastructure for the disabled are for all."

She is well-known in the tourism community in Seoul for her pioneering work to get people and the government to talk about tourism for the disabled.

With her help, the city unveiled a tourism policy targeting the disabled, Aug. 22.

Among proposed policy points were to make financial support and consultation to 100 hotels and restaurants so that they will have wheelchair-accessible rooms and more elevators; to devise tour packages catering them; to update city tour guidebooks with information that the disabled need; to train tour guides specialized in guiding people with hearing and vision problems; to increase charter buses for wheel-chair accessibility; and to open a tour information center in the city to accommodate disabled travelers' needs. The city said it will allocate 15.2 billion won over the next five years.

"It's a good start," Hong said. What she anticipates the most is a change in how people think about the issue. "Getting a travel opportunity is important, but what's more important is a change in people's perception. If the work over the next five years succeeds, the environment will improve a lot."

Asked about Seoul's friendliness, Hong praised its decent tourism infrastructure. "Seoul has adopted a universal design meaning that many new buildings are built considering the disabled."

The problem with the city is the failure to communicate what they have to people.

"I am looking forward to the new city tour guide with instructions for the disabled."

She also works with private companies. One of her ongoing projects is to disseminate tourism information on online travel and accommodation websites. She also worked with Lonely Planet to make a tour guidebook for PyeongChang where the Olympic Winter Games and Paralympic Games will take place early next year. Only available in English, the book will be published by the end of this year.

(Courtesy: Korea Times)



Programme and Events



Photo: Delfino Sisto

Legnani. Graphic Design: Groupa Ee

FARAWAY, SO CLOSE

25th Biennial of Design
Ljubljana, Slovenia
25. 5.–29. 10. 2017

The 25th edition of the Biennial of Design in Ljubljana is set to strengthen its role as an interdisciplinary collaborative platform where design is employed as a catalyst for change.

BIO 25, under the title *Faraway, So Close*, will be curated by **Angela Rui**, a Milan- and Rotterdam-based design critic and curator, and **Maja Vardjan**, curator of Museum of Architecture and Design (MAO).

In line with their focus on the humanistic side and expression of design, they will use the Biennial **to decode through design the effects** of environmental changes, asset migration, and reactions to the systemic crises.

In the face of the total failure of the theory of Positivism, we are now forced **to confront the crucial and still largely hidden meaning** of the consequences of "post-modernization", for which the city seems to have lost its authority as the territory where we look to find the source of quality existence.

Small changes are already taking place and gaining ground, and new inputs are slowly modifying our urban and rural environments. New frictions emerge out of the co-habitation of remote meanings and contemporary habits, as we look for new territories to signify, places to re-inhabit, ancient relations to re-enact, basic coexistences to re-imagine. **Can this friction between distant conditions produce new scenarios for a different present time?**

Along with the main subject-themes of the biennial, BIO 25 will de-centralize and will be interpreted as **a shift towards new territories** to be seduced by research and discourse, as well as by the idea of an event with which to produce knowledge. In the age of super information consumed in real time, the challenge of a biennial becomes increasingly closer to real conditions of everyday systems; **to provoke and challenge the paradigms** related to design and architecture through their pragmatic

application, acting as a “permanent work in progress”.

Slovenia, in accordance with its geographical conditions, will perform as a paradigm to stimulate, discuss and test the status of this global shift.

SAVE THE DATE FOR THE 25TH BIENNIAL OF DESIGN

Open Call 12 May - 5 July 2016
Kick-off event 15 September 2016
Process Autumn 2016 – Spring 2017
Exhibition 25 May – 29 October 2017

FINISTERRA
IV ARRÁBIDA
film art & tourism festival

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

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

organização

FUNDAÇÃO PORTUGUESA DAS COMUNICAÇÕES ARRÁBIDA FILM COMMISSION Sesimbra

The Third International Conference on Universal Accessibility in the Internet of Things and Smart Environments
SMART ACCESSIBILITY 2018
March 25, 2018 to March 29, 2018 - Rome, Italy



INTERACT 2017 MUMBAI

6th IFIP TC.13 International Conference on Human-Computer Interaction -
INTERACT 2017

Theme: Global Thoughts, Local Designs

at IDC, IIT Bombay 25-29 September, 2017 <http://interact2017.org/>



**core77
conference
designing
here/n~~ow~~**

2016 SEPTEMBER 29 - 30
LOS ANGELES, CA

The Core77 Conference returns to L.A.'s vibrant design community — same venue, more activity. This year, we've put together two days of panels and presentations, workshops and tours, catered meals, and fabulous evening receptions. Come join designers, scientists, entrepreneurs, and business leaders in exchanging innovative ideas on working and tools for cultivating exceptional interdisciplinary success.

THE ANNUAL INTERNATIONAL BERKELEY UNDERGRADUATE PRIZE FOR ARCHITECTURAL DESIGN EXCELLENCE 2018

**2018
berkeley
prize**

**Applying the Social Art
of Architecture**



ABOUT THE PRIZE
ESSAY PRIZE COMPETITION
TRAVEL FELLOWSHIP
PREVIOUS FELLOWSHIPS

2018 2017 2016 2015 2014 2013 2012 2011 2010 2009 2008 2007 2006 2005 2004 2003 2002 2001 2000 1999

TWENTIETH ANNIVERSARY!



**INTERNATIONAL VISUAL METHODS
CONFERENCE 5
VISUALISING THE CITY**

**5 - 18 AUGUST 2017
SINGAPORE
WWW.VISUALMETHODS.INFO**

phenomenon of cities is an increasingly important part of the everyday life of individuals. The United Nations reports that as of 2014, 54 percent of the world's population live in urban areas, with that proportion rising to 66 percent by 2050. Asia and Africa are projected to contribute the most to this growth. Cities come in, and are engaged with, on a variety of scales, shapes and interactions. From global cities to suburban neighbourhoods to the bedrooms of our informants, from walking to sensing to mapping the city – the ways in which we have seen, experienced and documented cities are constantly in flux.

In this 5th instalment of the International Visual Methods Conference, we seek papers, presentations and performances that critically examine the city through visual methods. However, we also welcome proposals for topics not directly related to urban life, but nonetheless encompass visual methods.

CALL FOR PANELS, PAPERS AND OTHER CONTRIBUTIONS

Hosted in Singapore, itself a unique blend of city and state, we welcome presenters from a wide range of disciplines, from the arts to social sciences to STEM subjects – and particularly encourage interdisciplinary dialogues. Specific themes include, but are not limited to the following

- Critical Perspectives on Visual Methods
- Visual Methods for Urban Areas
- Walking, Sensing and Experiencing the City and other Spaces
- The Science and Technology of Visual Methods
- Mapping Everyday Life
- Visualising the Unseen
- Visual methods as an Agent of Change in the City
- Visual Methods in Teaching and Learning
- Open Stream

**SUBMIT ONLINE BY JAN 2017 AT
WWW.VISUALMETHODS.INFO/CFP**

IVMC 5
VISUALISING THE CITY
5-18 AUGUST 2017
SINGAPORE

Visual Methods Conference

HOSTED BY
SIT SINGAPORE INSTITUTE OF TECHNOLOGY

The 2018 NKBA Design Competition Is Open



The 2018 NKBA Design Competition is open and accepting submissions. The annual competition provides the opportunity to recognize the association's designer members for their outstanding kitchen and bath projects completed between Jan. 1, 2016, and Aug. 4, 2017.



The banner features a collage of healthcare professionals. On the left, the GCIC 2018 logo is displayed, consisting of a stylized globe icon above the text 'GCIC 2018'. The main title 'Global Conference on Integrated Care' is prominently displayed, with 'Integrated Care' in a larger, pink font. Below the title, the year '2018' is followed by the tagline 'ADVANCE! Accelerating the Integration of Care'. A horizontal orange arrow points to the right, separating the header from the event details. The details include the dates '1 - 3 FEB', the venue 'Resorts World Convention Centre, Resorts World at Sentosa, Singapore', and the address '8 Sentosa Gateway, Singapore 098269'. A pink 'REGISTER NOW' button is positioned to the right of the address. A small note below the button states 'Early bird rates end on 30 September 2017'. At the bottom left, the section 'ABOUT THE CONFERENCE' is followed by a paragraph describing the conference as an international gathering for healthcare professionals to share knowledge and innovations.

GCIC 2018

Global Conference
on **Integrated Care**

2018 ADVANCE! Accelerating
the Integration of Care

1 - 3 FEB | Resorts World Convention Centre
Resorts World at Sentosa, Singapore
8 Sentosa Gateway, Singapore 098269

REGISTER NOW

Early bird rates end on 30 September 2017

ABOUT THE CONFERENCE

The **Global Conference on Integrated Care (GCIC) 2018** is an international conference that will bring together clinicians, health and social care professionals and practitioners, and policymakers from around the world to share knowledge, experiences, ideas and innovations



Typoday 2018

International Conference, workshop, exhibition:

[Typography Day 2018](http://www.typoday.in)

1st to 3rd March 2018 at Sir J J Institute of Applied Arts, Mumbai, India

<http://www.typoday.in>

18 - 20 OCTOBER 2017, BRISBANE



Universal Design Summit 6

Inclusive Communities: Housing & Public Spaces

November 13 – 14, 2017 in St. Louis, Missouri

A leading conference in North America that proudly provides exceptional content on Universal Design in home and community

Join us at the Summit!

Registration is now open!

\$190.00 – Early bird by September 1st at 5:00 PM CDT

\$225.00 – Regular price after September 1st

PLATINUM SPONSOR

GOLD SPONSOR





The Srishti Community Invites you to The Srishti Collective 2017 from **July 17th to July 20th**, from **11:00 am to 6:00 pm**.

The Srishti Collective 2017 is an annual curated exhibition of our graduating students' work, including the Thesis / Capstone Projects of 2017.

Venues:

- King's Court, Gate no. 5 Palace Grounds Jayamahala Bengaluru 560006.
- Cubbon Park Metro Station Bengaluru 560001.



Srishti Institute of Art, Design and Technology
40/D, 2nd Cross, 5th Main, Shiva Mandir Road, Yelahanka New Town, Bengaluru 560106
+91 80 49000800
info@srishti.ac.in | www.srishti.ac.in

ACADEMIC PARTNER




Join us for the **2018 EDRA49 Annual Conference** in the **Oklahoma City, Oklahoma!** Walk along the streets of Oklahoma City, home to an attractive variety of historic buildings. Eye-catching religious buildings, and magnificent structures of great architectural and historic significance. **Stay tuned for registration to open in late Fall.** Check out what OKC has to offer, [click here](#).

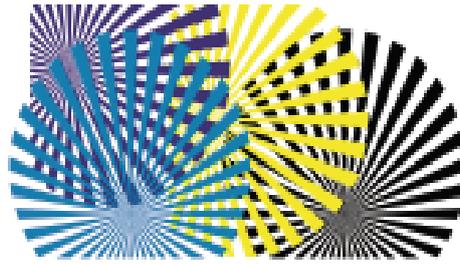
**NATIONAL CONFERENCE
ON
LEARNING TOGETHER: INCLUSIVE SCHOOLING**

Date: 02-04 November 2017

Timings: 09.00 am to 05.00 pm

Venue: NDMC Convention Centre, Connaught Place, New Delhi-110001

Organizers:
Brotherhood, Delhi and Centre for Disability Studies and Action (CDSA),
School of Social Work of Tata Institute of Social Sciences, Mumbai
The Cradle, New Delhi



iphiGenia Design Award

iphiGenia Gender Design Award 2017: Preisverleihung – Save the Date

12. Oktober 2017, 19:00 Uhr
Museum für Angewandte Kunst Köln/MAKK
An der Rechtschule, 50667 Köln

Aktuelle Informationen:
iphiGeniaAwardKöln.org

Für Fragen eine Mail an:
iphiGeniaAwardKöln.org

Prof. Dr. Uta Brandes
(Vorsitzende IGDN)
+49 (0) 221-26 12 07

In diesem Jahr vergibt das „International Gender Design Network/IGDN“ erstmals die neue, ebenso wichtige wie einzigartige Auszeichnung: den „iphiGenia Gender Design Award“.

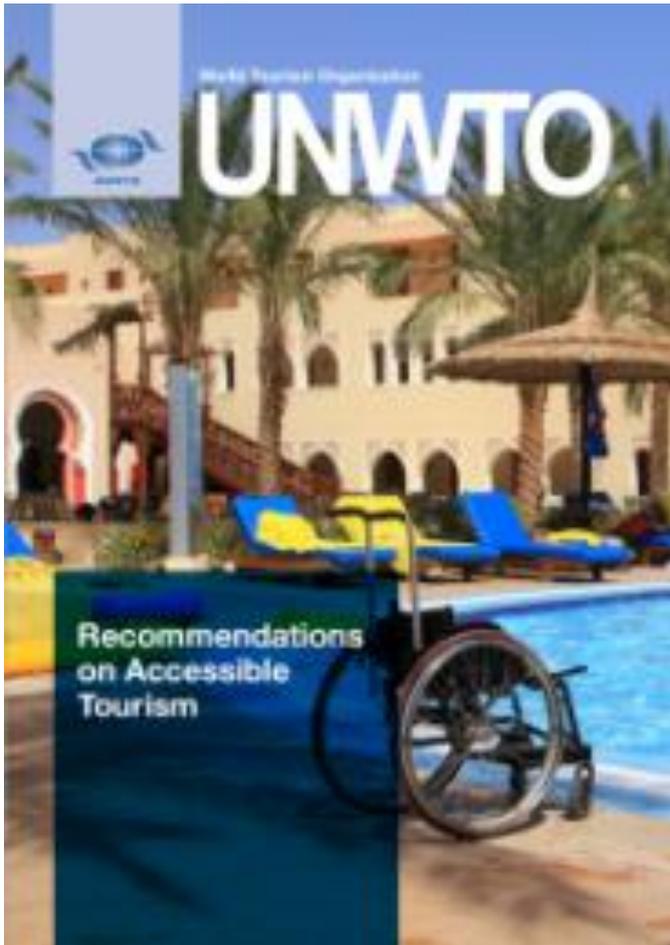
Eine kompetente Jury hat aus den vielen Vorschlägen zwei PreisträgerInnen ausgewählt. Am 12. Oktober 2017 werden im MAKK gewürdigt:

- mit dem „IGDA Evolution“ wird ein junges, erfolgreiches Unternehmen aus New York ausgezeichnet, das äußerst innovative, nachhaltige und attraktive Produkte für Frauen gestaltet, produziert, vertreibt und diese auch vorzüglich kommuniziert – und zusätzlich eine Stiftung zur Aufklärung von Mädchen und jungen Frauen insbesondere in Afrika gegründet hat.
- mit dem „IGDA Revolution“ wird eine dänische Design-Agentur gewürdigt, die radikal, erfindungsreich und provokant die internationalen Bildarchivbanken gendersensibel verwirrt und bereichert.

Repräsentant_Innen des Unternehmens und der Agentur werden bei der Preisverleihung am 12. Oktober anwesend sein.
Sehr gern laden wir Sie zu der Preisverleihung ein.

Uta Brandes
(Vorsitzende des IGDN)







UXINDIA2017: Intl Conference on UX Design
1, 2, 3 & 4 November 2017
Marriott Whitefield, Bangalore

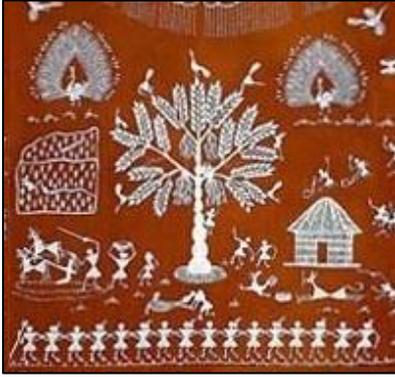
www.2017.ux-india.org

REGISTER NOW

4 days of inspiration, education and skills development for user experience designers, UX leaders, program managers, user researchers, startup founders and design students



**Be a part of India's
Biggest UX Conference**



Job Openings

1. Job Opening

Adobe Animate CC team is seeking a Product Manager (Design) to join our product team in Bangalore, India. The team is focused on creating tools for interactive and non-interactive animations including but not limited to games, cartoon animations, virtual/augmented reality, educational content, animated social content, web animations, animated advertising etc.

Know more about Animate:

<https://helpx.adobe.com/animate/how-to/make-an-animation.html>

What will you do: Work closely with engineering, customers, and partners to bring products & features from inception to market. Define customer requirements and translate into user experience goals and deliverables that align with product milestones.

Create designs meeting product objectives and respond to feedback & usability testing. Work closely with customers to refine product concepts to ensure customer success and adoption

Interested? Please reach me on akumar@adobe.com

2. Job Opening

Echidna is looking for a passionate, savvy Art Director to help take us to the next level!

Do you crave a high-energy atmosphere, enlivened by an enthusiastic team? Echidna's walls are filled with passionate, innovative self-starters and a soul of collaboration. Does the idea of working with a highly-engaged entrepreneurial team that prides itself on creating customer delight sound like an adventure to you? If you are searching for a job that lights you up creatively, and looking to team up with like-minded designers and strategists, we want to talk to you. If you believe in exceptionally well-done and innovatively accomplished work, you and Echidna might be a perfect match. We are looking for a dynamic spirit – the kind of design visionary who wants to make a difference and is able to envision in-depth experiences for brands across the world. We are looking for a person who thrives creatively and interpersonally, adept at building healthy client and team relationships and communicating big ideas with clarity.

Think that could be you?

Here's what we want. We are set on finding an exceptionally talented Art Director to join our Creative & User Experience team. In this energetic role, you

will lead as well as contribute in the design of user experiences and offer your artistic vision across a range of high-profile activities and endeavors. As Art Director, you will work closely with senior staff and clients, committed to intimately connecting to each client's brand and image, visually communicating this understanding throughout the project cycle. If chosen as Echidna's Art Director, you will present designs to both internal teams and clients through presentations, prototypes, and visual compositions. The Art Director will join a collaborative team of Visual Designers, User Researchers, Information Architects, UX Developers and Digital Strategists. Balancing creative thinking with relational skills, you, if Art Director, will demonstrate an ability to clearly justify and communicate concepts to both the client and the project team.

Primary Responsibilities:

- Design engaging and high-quality visual solutions & campaigns
- Create multiple sketches, illustrations, and visual compositions to drive the intended brand, tone & message of a user experience
- Develop conceptual design storyboards, mock-ups or prototypes as needed to illustrate the behavior of the products and/or user personas
- Work within the technical constraints of various platforms
- Collaborate to create beautiful visual design solutions with our UX team
- Maintain current, relevant knowledge of user design trends, standards and techniques
- Explain design decisions as required

Desired Skills:

- Undergraduate degree or experience in design / design communication
- 6+ years of demonstrated achievement with visual design
- Interaction expertise & visual design sensibilities
- Ability to create and refine visuals, interaction designs and iconography
- Proficiency with application design tools (e.g. Photoshop, Illustrator, Sketch, Zeplin, Keynote)
- Knowledge of interaction design trends
- Working knowledge of social media and trends
- Positive, can-do attitude with high level of dedication
- Knowledge and passion for design principles, digital standards and best practices
- Must be proactive with a collaborative spirit
- Contribute to the passion, culture and growth of Echidna

Please apply today for immediate consideration! address your applications to
Ashwini T R <ashwini.tr@echidnainc.com> / Akash Shekhar
<akash.s@echidnainc.com>

Inexperienced visual designers need not apply - we desire the real deal. Portfolio required.

About Echidna:

Headquartered in Minneapolis - Echidna, Inc (<http://echidna.co>) is an eCommerce agency that specializes in user experience design, multi-device development, and custom services for businesses across the world. Echidna began when a small group of eCommerce leaders knew there had to be a better way to do eCommerce. So they branched off and created a new kind of agency – one that combines amazing UX, enterprise-level technology implementation, and value-added marketing and analytics services. With vast experience in retail and user experience at Sam's Club, Best Buy, Anthropologie and others,

Echidna is looking for a passionately creative Art Director to help take us to the next level! We would love to hear from you!

3.Job Opening

Please connect directly with Shalaka Gole at shalaka@tala.co for details.

4.Job Opening

We have an opening in the Cloud Platforms Experience Design Team at Autodesk.

Details below -

Position: Senior User Experience Designer, Cloud Platforms

Location: Hyderabad or Pune, India

Experience: 5+ yrs

Job Description: Sr. UX Designer - <https://in.linkedin.com/jobs/view/406148119>

Pooja.Bhardwaj@autodesk.com

5.Job Opening

Digital agency based in Mumbai looking for UX resource for freelance basis with 2 – 4 years of experience.

The candidate should work from our office on daily basis for a month or two.

Please contact rajeshsawant.7@gmail.com

6.Job Opening

MindTickle, a Pune based B2B product company in Sales Readiness space. Right now, it's super growth phase in terms of clients, revenue, and especially product. Therefore, we are looking for a Product Designer with 3+ years experience to join our small team of 4 designers. We have amazing work culture and there are a lot of opportunities to learn and grow.

Here are the details:

Position: Product Designer

Location: Pune, India

Experience: 3+ years

Contact: himanshu.bansal@mindtickle.com

Key Responsibilities:

- Understanding and analysing user requirements to drive key design decision.
- Working closely with Product Managers, engineers and QA to ensure high quality and timely delivery of features.
- Clean, minimal and engaging user experience on our web and mobile application
- Tracking user engagement data and using it to come up with ideas for improvement of user experience.
- Designing information architecture, story-boards and workflows.
- Deliver design solutions in form of design spec, taskflow diagrams, wireframes and HTML ready UI.

- Follow iterative and lean UX approach while designing features.
- Maintain a very high standard of user experience.

Requirements:

- Creative and data-driven.
- Proficient with creating information architecture, flows, story-boards and wireframes.
- Exceptional visual design, typography, and user experience design skills.
- Experience with agile development processes and entrepreneurial attitude towards getting things done.
- 3+ year experience in designing web/mobile applications.
- Experience in designing responsive UIs and/or mobile applications would be a big plus.
- Good understanding of HTML5 and CSS3.
- Hands on with tools like Sketch, Balsamiq, Photoshop and Illustrator for wireframing and design.
- Visual portfolio to showcase previous work.

Even working remotely from Bangalore is also fine. Reach out to me at himanshu.bansal@mindtickle.com if you or somebody you know is interested.

7. Job Opening

Job Title: Industrial Designer

Company: ARRIS

Department: Industrial Design

Team | International

Experience: 3-5 yrs.

Location: Bangalore | India

About ARRIS

A TECHNOLOGY COMPANY WITH A HUMAN POINT OF VIEW

ARRIS (NASDAQ: ARRS) is a world leader in entertainment and communications technology. Our innovations combine hardware, software, and services across the cloud, network, and home to power TV and Internet for millions of people around the globe. The people of ARRIS collaborate with the world's top service providers, content providers, and retailers to advance the state of our industry and pioneer tomorrow's connected world. For more information, visit www.arris.com.

Role Summary

The candidate will be responsible for the design and development of custom bespoke products like set-top box, routers, gateways, OTT etc. for international customers. The role sits within Industrial Design team and is based out of Bangalore office.

Primary Responsibilities:

- Collaborate with globally placed commercial and engineering teams to generate innovative industrial design proposals that meet customer and corporate expectations.

- Evaluate designs based on market trends, aesthetics, functionality, material, manufacturability, serviceability, cost etc. factors.
- Present designs to client or project team to take it to next level.
- Create industrial design specifications for release to model maker, wider teams and manufacturing partners.
- Procure and validate product samples required for exhibitions and demonstrations.

Key Requirements:

Essential:

- **Product | Industrial designer with 3-5 yrs. experience ideally in consumer electronic industry.**
 - A good eye for detail combined with well-developed technical and creative flare.
 - Demonstrate good understanding of trends, branding, materials and manufacturing techniques.
 - Good at ideation, 3D modelling and 2D illustration to communicate ideas.
 - Good team player with strong communication skills.
 - Organised and flexible to perform multitasking.

Desired:

- Good at using tools like Rhino | Keyshot | Photoshop | Adobe illustrator.
- Good product typographic skills.
- Knowledge/experience in sheet metal, plastic moulding and die casting.
- Knowledge of electronics/hardware engineering.
- Knowledge of thermal characteristics of consumer electronic products.
- Willing to travel overseas for customer meetings.

Please send in your portfolio | CV to Nirdesh.Aroor@arris.com



Contact *Design for All* *Institute of India*

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News@designforall.in

Feedback:

Readers are requested to express their views about our newsletter to the Editor

Feedback@designforall.in



Forthcoming Events and Programs:

Editor@designforall.in

The views expressed in the signed articles do not necessarily reflect the official views of the Design for All Institute of India.

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Service Institute. Ministry of Small scale, Government of India,
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