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INTERNATIONAL CONFERENCE ON
Emerging Trends in Design & Arts
(ICETDA 2023)

April 7-8, 2023

PROCEEDING

ISBN: 978-93-5786-239-4



Organized By

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Emerging Trends in Design & Arts (ICETDA) 2023 Proceeding ISBN: 978-93-5786-239-4

Message

It is the matter of immense pride for the Faculty of Design and Arts, Poornima University to organize the first ever international conference on Emerging Trends in Design & Arts in association with Indian Institute of Craft & Design, Jaipur. The aim of the conference is to bring together the academicians, stalwarts, research scholars, faculty members and students in the various fields of Art & Design- Visual Art & Performing Art, Animation & Game Design AR-VR, Interior & Product Design and Fashion & Textile Design. The attendees will be benefitted with its multi-faceted approach towards the subject by the subject by the dignitaries and presenters. Research, networking & professional development and increasing visibility of the field of works shall be addressed in the conference. We received almost 100+ abstracts from scholars and faculty members holding expertise in the genres of Visual Art & Performing Art, Animation & Game Design AR-VR, Interior & Product Design and Fashion & Textile Design and it was indeed a task to sift from such profound abstracts. This book collects the abstracts selected for paper presentation at the international conference on Emerging Trends in Design & Arts organized by the Faculty of Design and Arts, Poornima University in association with Indian Institute of Craft & Design, Jaipur on April 7-8, 2023. Each abstract published in the booklet has been evaluated thoroughly by the experts and the review committee. We thank them for the support endowed in the editorial process.

We thank all the authors who submitted an abstract to be included in the booklet and the reviewers who supported the editorial process with their fast and constructive reactions. Finally the conference committee is grateful to the patrons and Poornima University leadership for their trust, guidance and support to the conference. We Thank IICD, Jaipur, Adelaide Central School of Art, Australia for their humble collaboration.

Thanks & Regards

Conference Committee

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PAPERS

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18.03.2023

Creative association “Guild of Textile workers”.

**Based on the materials of exhibitions within the framework of the Constellation Festival
2022**

The article presents an analysis of the works exhibited within the framework of the Constellation festival in 2022, organized by the association of artists “Guild of Textile Workers” of St. Petersburg. The author considers tapestries and textile objects as samples of the St. Petersburg textile school.

Keywords: *weaving, tapestry, tapestry art, fiber art, art object, thread, concept.*

Introduction

In April-June 2022, the International Festival of Artistic Textiles “Constellation” was held in St. Petersburg. The exhibition events were organized by the Guild of Textile Workers. An informal group of like-minded artists from St. Petersburg is united by a common interest in working in various areas of applied art related to textiles. The main part of the association consists of graduates of the St. Petersburg State Stieglitz Academy of Art and Design. Their joint exhibition activity begins in 1999. The list of participants is being updated, new textile

artists are appearing, including graduates of other creative universities working in this direction of decorative and applied arts (DPI).

In 2009, the name “Textile Workers Guild” appeared for the first time. The artists united under this name speak about themselves as follows: “The principle of our existence is simple and unchangeable – we are faithful adherents of textiles in all its wonderful manifestations: silk, wool, batik, felt, tapestry, textile doll, exclusive printed and painted fabrics, remizny fabrics <...> the world of artistic textiles is borderless and bright” [1]. Textile artists who have joined together for this project actively collect and share professional information and experience with each other, hold exhibitions. “Since 2019 The Guild of Textile Workers of St. Petersburg group became a member of the European Textile Network (ETN)”.

The Constellation Festival consisted of several exhibition events: exhibitions dedicated to the art of textiles; the exhibition-competition “Basket as art” and the personal exhibition of a member of the Union of Artists Irina Yablochkina “IYA”. The expositions are located in the halls of the Palace-Museum on Elagin Island. The works of masters of textile art of our Homeland and neighboring countries were collected here: Belarus, Estonia and Latvia. Artists belonging to different educational schools gathered among the participants from Russia. Thus, in one exhibition space, a wide range of works were presented, both of a diverse time period and related to various historically established schools. This article will consider examples of works performed by graduates of the A. L. Stiglitz SPGHPA (formerly the Leningrad Higher School of Art and Industry named after Vera I. Mukhina), members of the “Guild of Textile Workers”.

Tapestries in the classical technique of tapestry weaving occupied an extensive part of the exhibition. This interpretation of the image in the material most convincingly and reliably conveys the traditions of the historically established school, tells the viewer about the

individual style of each author, his preferences, and skill. The technique of smooth tapestry weaving becomes the initial stage of acquaintance with the art of weaving in general. The plain weave, which is mainly used to type the image, is “the simplest and most durable” – the basic one. It is used both for the execution of individual fine canvases-tapestries, for the production of canvases on the machine, and for the production of fabrics in an industrial way. Next, I would like to consider in more detail some of the works.

The tapestry “Dryad” (1992) by Svetlana Busygina was made in this technique. Svetlana is a graduate and teacher of LVHPU named after V. I. Mukhina (now St. Petersburg State Stieglitz Academy of Art and Design), a member of the Guild of Textile Workers. A warm range of golden-brown shades and black graphics depicting plant motifs and flowers make up a vertical rectangular composition of a fairly large format. The depicted elements are intertwined with each other and seem to flow from one to another. Linear graphics are assembled into solid stripes, alternating with clean background spaces. The image of the forest nymph Dryad is solved conditionally and associatively.

Maria Ermolaeva is another graduate of the St. Petersburg State Stieglitz Academy of Art and Design and a representative of the Guild of Textile Workers. Her work entitled “Petersburg Dream” (2003) is also made in the technique of smooth weaving, with an addition in the form of relief twill decking. The composition is built in beige tones, with the addition of golden and soft purple shades. The color scheme resembles the image of a city at dawn, illuminated by the soft morning rays of the rising sun. Bizarre geometrized silhouettes resemble the outlines of roofs of houses, windows, contours of spires and turrets crowning many buildings of our city. The center becomes a pure pearl silhouette, resembling either the profile of a certain hero, or the outlines of the sculpture of the sphinx on the embankment. Rich brown with the addition of black frames the light element of the composition. A group of contrasting

spots collect and subordinate the remaining fragments of the image that are close in tone. A kaleidoscope of stylized motifs of the hometown is assembled into a single woven composition, like a dream, in which individual frames from life are woven into a single plot.

Margarita Shirokovskikh presented to the exhibition the tapestry “Northern Orchid” (2020) (Fig. 1). The silver scale of the work is complemented by a contrasting fragment of the background, a complex gray-blue color, over which light silhouettes of flowers appear. White shades of yarn create convex twill weave strokes on the petals of the main buds. Relief floorings fill the texture and background. The diagonal hem of the twill, then with a predominance of white, then with a predominance of light purple creates picturesque stretch marks. The restrained shine of the weft threads complements the gentle cold range. The flower pattern is made dynamically, close to nature, with linear-spot development.

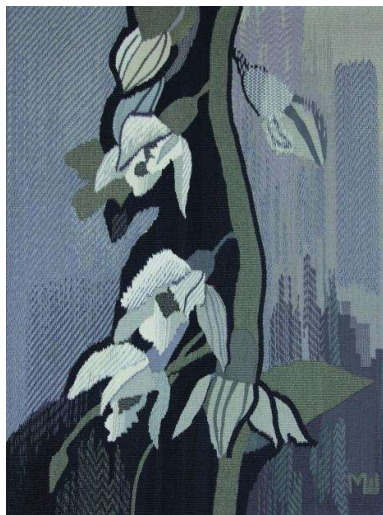


Fig. 1. M. Shirokovskikh. “Northern orchid”, hand weaving, wool, 2020

The works of different time periods, made in the technique of hand weaving, clearly tell us about the St. Petersburg school of textiles. Execution in the material requires the author to have a good skill of manual drawing, as well as the ability to carefully select elements and stylize them competently. Textile techniques translate a full-scale sketch into a planar,

ornamental composition. An accurate drawing turns into a linear graphic that works on a single spot of color.

Among the works of a more abstract nature, the exhibition featured the works of Natalia Dzembak. Both canvases under the general name “Geometry of color” (Fig. 2) are made on a berdo - a hand tool for weaving, visually resembling a comb. The vertically elongated composition of bright yellow color with an accent red square and a black stripe in the lower part is woven using pile weave (60 x 380 cm). This technique gives dry geometric shapes lightness and mobility. In support of the yellow canvas, the work is presented in black and red (120 x 380 cm). In a vertical rectangle of black color with an upward shift, there is a large accent in the form of a red square. It has a certain volume due to the pile weave and textured weft threads of two types, whereas all the work is typed with a smooth plain weave. In the center, a narrow rectangle of red color passes through the entire height of the canvas, formed by the warp threads. The work is woven very freely, softly, almost transparently. The base is clearly visible through easily nailed weft decking. However, the square of red - the compositional center is typed tightly, as if focusing all the attention on itself. In the center of it is a smaller square of a darker red shade. It is made of plain weave and stands out softly against the background of voluminous pile. This tonally converged small accent on the one hand shows the correct symmetry in the composition - the equivalence of the right and left parts, and on the other hand – enhances the dynamic vertical shift. Simple geometric shapes, executed in a movable textile material, sound very concise and modern.



*Fig. 2. N. Dzembak. "Geometry of color". Weaving on berdo, synthetic, acrylic (60*380, 120*380 cm)*

Among the works presented at the exposition of the main exhibition, there were also many objects that can be attributed specifically to the modern direction, the art of fiber or fiber art. Sculptural forms organically complemented the exhibition, allowing visitors to get acquainted with the modern direction of textile art.

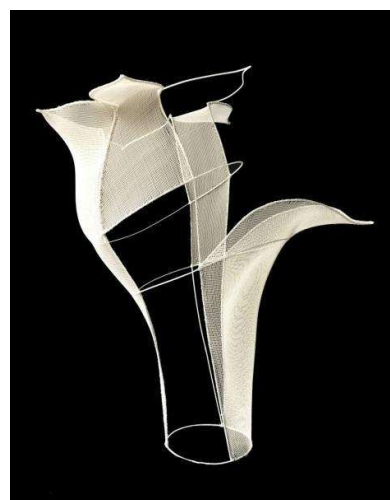
Natalia Tsvetkova presented one of the objects of the "Hands of the Creator" (2014) – a three-dimensional composition made of metal wire on a rigid frame (Fig. 3). Like the warp and weft threads in the canvas, the wire evenly weaves the metal "skeleton" of the sculpture. The textile artist confidently works with rigid frame forms. The concept of this art object is "the idea of an eternal human soul existing in a modern, dynamic, constantly changing world".



Fig. 3. N. Tsvetkova "Hands of the Creator". Metal frame, wire (170x60 cm. (each object). 2014.

Among the three-dimensional objects there were many fantasies on the theme of the basket. The competition-exhibition "Basket as art" was aimed at the global movement "Modern Basket", in which artists around the world are trying to expand people's understanding of this everyday object. N. Tsvetkova also showed an object called "Primordial flower", shaped like a basket of unusual configuration (Fig. 4). It is made in a similar technique to the work of the "Hand of the Creator". However, in this object, the author is looking for an interesting rhythm of free, uncluttered spaces, where the frame of the composition and filled fragments are clearly visible. This gives a rather large sculptural form a feeling of lightness and transparency.

Fig. 4. N. Tsvetkova. "Primordial flower", basket-shaped object, 150x50x50 cm



Svetlana Izgieva, another representative of the Guild and a graduate of LVHPU named after V. I.

Mukhina, presented the work “Fast Stream” for the competition. The object is made of multicolored braid. Bright stripes are woven into a wire frame resembling a construction grid. They seem to flow in a diagonal movement, growing from the base and passing through the entire product. The shape of the art object resembles a bud opening.

A personal exhibition of Irina Yablochkina's works was presented in the Small Exhibition Hall of the Stable Building of the Palace on Elagin Island. Irina also graduated from the St. Petersburg State Stieglitz Academy of Art and Design. Currently, she is a member of the Union of Artists of Russia, associate professor of the Department of Art Textiles of the Institute of Design, Applied Arts and Humanities Education, an active creative figure and a member of the association “Guild of Textile Workers”.

The retrospective of the works represents different periods of the artist's work, starting from the 1980s. Irina shows a variety of approaches and interpretations in the technique of hand weaving. Some compositions have an explicit reference to historical samples of tapestries. For example, “Virgo” is a tapestry depicting a rider on a unicorn. The famous series of trellis plots “The Lady with the Unicorn” involuntarily appears in memory. But the author solves the composition very decoratively, ornamenting each element of the image and background, complementing the smooth-woven fabric with embroidery. The historical analogue acts as a clear subject of inspiration for the artist, based on the plot of which, he goes on his personal creative search.

A series of tapestries under the general name “St. Petersburg” is dedicated to our city. Recognizable motifs of the urban landscape appear before us in a conditionally simplified formulation. The openwork graphics of the historical architecture of buildings and cathedrals turn into iconic elements and silhouettes. The limited color palette focuses the viewer's attention on the state of the city. In the work “Rain” the author uses shades of gray, white and

black (Fig. 5). A graphic image similar to a live drawing complements the textured solution of the sky. Smooth trellis weaving is combined with the winding technique: each warp thread is individually repeatedly wrapped with a weft thread. This creates the effect of vertical strokes simulating rain. A similar technique is used in the work called “Summer Promenade”. Most of the work was done using the winding method, namely a fragment of a composition depicting St. Isaac's Cathedral against the sky. This is a mirror image in water, the texture of the surface of which is imitated by hatching from the warp threads. The reception of the winding complements the work of the “Warm Beam”. The artist boldly divides the canvas in half in the classical technique of a smooth trellis, with an insert of contrasting color, made by the winding method. The lace image of the gate lattice dissects the textured warm beam.



Fig. 5. I. Yablochkina. Series “St. Petersburg”, tapestry “Rain”. Hand weaving, wrapping, wool

Among the works of I. Yablochkina, I would like to mention textile miniatures. The artist depicts the stories of ordinary people. They are placed in such life circumstances that the viewer can involuntarily feel himself in the place of an artistic hero. The “Queue” object is a small woven strip fixed to the frame and folded several times in the shape of a circle (Fig. 6). Silhouettes of little men are woven in black on a gray background that slightly plays with

shades. The simplified outlines of the figures accurately convey the images of different people: men and women, people with young children. All of them are standing in one long queue, in equal conditions, waiting for their time in the same way. Irina found a surprisingly accurate concise artistic image of certain anticipation and endless time spent waiting. The artist came to an unusual interpretation of her idea - a small woven object makes the viewer stop and look closely, try to look behind the turn of the woven strip, check what is depicted there. The small size gives the work the effect of a chamber piece, which contains a whole story familiar to many of us.

The series “The Road from Home”, “The Road Home” is represented by two miniature woven canvases of irregular shape (Fig. 7). The first vertical composition can be divided into three parts. In the foreground, the author places woven silhouettes of shoes: shoes, boots, boots. This suggests that each person has to go his own way. The central and largest part of the canvas is the road. It consists of horizontal stripes of different colors and widths. Contrasting elements can be represented as an associative image of different periods of each person's life: with joyful events, achievements and victories, as well as failures, losses and sorrows. The road gradually narrows, as if going into the distance, where the silhouette of a house is visible on the horizon. Against the background of the dark night sky, in the light of the moon, a bright spot is read, like a toy building, with a window and a tall chimney. There is a blooming green tree nearby. This is the third part of the composition. The drawing of the house is made very simple and understandable for any viewer. The artist notices very important details of the native hearth, each element is a symbol. The window and the door symbolize that they are always waiting for you here, you are always welcome; the chimney on the roof tells us that it is always warm and cozy in our home; a blooming green tree growing nearby reminds us of summer – a time when you can relax and unwind, and most of all it can be done in a circle of close people. Where you feel love, support and protection. Irina creates an image of a house

where anyone aspires to get to, being somewhere far away. The image resembles a child's drawing. And in this you can read another symbol of your native home - the place where childhood passed, with which the most pleasant memories are associated.

The second canvas has a horizontal format and is a trapezoidal shape tapering to the right edge. A dark contrasting silhouette of a walking man is woven on a red background in the left part of the composition. He looks to the right, where an unfilled space opens up in front of him. Due to this arrangement of the human figure, the composition turns out to be dynamic. The rhythm of the verticals located on a smooth red background gradually becomes more frequent and thereby creates a sense of perspective going into the distance, hints to us, the audience, at the movement and the path that the hero has to overcome. So the author shows the image of the road leading a person, perhaps home, and maybe out of it. It can be assumed that small canvases carry not just an artistic image of events, but specific stories from the author's life. Trying to capture the moments she has lived in her works, the artist goes out on large-scale topics familiar to many people.

Miniature compositions attract special attention of the viewer. Because of their size, they require the most accurate semantic content. The image created by the artist on the basis of events familiar to every person becomes understandable and memorable.



Fig. 6. I. Yablochkina. "Queue". Hand weaving, wool.



Fig. 7. I. Yablochkina. “The Road from Home” , “The Road Home” series. Hand weaving, wool, sisal.

Irina works very freely and creatively, uses graphic and pictorial techniques in weaving, using pure local fills and gradient stretches of color, somewhere adds decorative surfaces filled with a large number of details, ornamental design. She complements some images with embroidery and winding. The original author's style of the artist does not lose the traditions of the St. Petersburg school of textiles. Each work has a verified composition, precise, confident drawing, clear color. The author is looking for an unusual approach, taking on each new plot. This makes the exposition diverse. Moving from work to work, the viewer does not guess what awaits him ahead, and the actor in what life situation he will feel further, since “the artist combines unexpected techniques and plot motifs: the heroes of her works are fairy tale characters and ordinary citizens; their surroundings are mysterious landscapes and familiar streets of St. Petersburg”.

Conclusion

Summing up, I would like to note the variety of the author's methods of work, interesting techniques in the direction of weaving. The St. Petersburg Textile School has preserved and instilled the traditions of tapestry art to its graduates. In the process of training, artists were given the most important experience - to boldly explore different types and

combinations of materials, to look for creative approaches and ways to solve different problems, to find their own style of work and favorite direction.

The Guild of Textile Workers of St. Petersburg is an association of creative like-minded people, which is open to new acquaintances and cooperation. The participants are actively involved in artistic activities and are happy to share their knowledge, accumulated experience and impressions, telling about it with the help of their works. The Guild holds various exhibitions and festivals, where the latter invites its colleagues from other cities and countries. Such a creative dialogue is aimed at maintaining the historical traditions of textile art, and developing new ideas in this field around the world.

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March,3, 2023

**Indian motifs in the works of students of the department of monumental art of Saint
Petersburg State University of Industrial Technologies and Design**

Abstract: In connection with the international intercollegiate exhibition-contest "Journey beyond the three seas: 550 years of Afanasy Nikitin's journey to India, organized by the "Saint Petersburg Center of Humanitarian Programs (Saint Petersburg, Russia) and the company " Shryansy international "(Jaipur, India) together with Saint Petersburg State University of Industrial Technologies and Design one of the course assignments at the Department of Monumental Art of the University in 2022 were projects of monumental compositions, as well as decorative panels in the techniques of mosaic, enamel and tapestry on the Indian theme. These works are introduced into scientific circulation for the first time and are the subject of the article. The works reflect the opinions and ideas of Russian students about religious beliefs and philosophical ideas of the Indian people. In the article used a descriptive-analytical research method and stylistic analysis.

Introduction: In 2021, after visiting the Department of Monumental Art of Saint Petersburg State University of Industrial Technologies and Design (SPbSUITD), Director of the Saint Petersburg Center for Humanitarian Programs Vitaly V. Vasiliev (Saint Petersburg, Russia) and Mrs. Sryansy Manu, President of the Association of Women Artists of India, head of company «Shryansy International» (Jaipur, India) was organized a joint international

intercollegiate exhibition-competition " Journey beyond the three seas: 550 Years of Afanasy Nikitin's journey to India" with the Department of Monumental Art.

The history of relations between Russia and India has been over 5 centuries. In 1458, the Tver merchant Afanasy Nikitin traveled to the India state of Bahmani. He made travel notes in which said about what he saw. India for a Russian person has always seemed to be a reserved, fabulously rich country, an earthly paradise, a place where jewels are found in abundance. In 2022, the significant date is 550 years since the trip of A. Nikitin, so it was impossible to pass by this event. For historical reasons, Russian-Indian relations either developed dynamically or somewhat subsided, but never completely ceased. Nowadays, relations between the two peoples are actively supported: there are various cultural centers, special attention is paid to issues of partnerships in the field of education, image-striking art, interaction of museums, scientific cooperation.

Method: As I wrote above, in the article used a descriptive-analytical research method and stylistic analysis.

Specially for the exhibition the teachers of the department of monumental art of SPbSUITD, Alexey N. Gordin and Irina I. Baranova, were given a course assignment on design on the topic of India. In the discipline "Technology of art production" Irina I. Baranova, Yana A. Alexandrova, Mariya A. Dokuchaeva was tasked with developing sketches and thread in the technique of mosaics, tapestries and enamel on copper decorative panels on Indian themes. For six months, students fulfilled their goals. As a result, about 30 works on the declared topic appeared.

For the Russian man, the art of the East is more unheard of than Western. Therefore, for students to penetrate the mysterious, fantastic world of India was not an easy task. It was important to study the traditions, everyday life, religious foundations of Indian culture. The

final variant was traditionally preceded by work on sketches, on the basis of the best of them the final versions were created.

Creative and pedagogical approaches and methods at the Department of Monumental Art of Saint Petersburg State University of Industrial Technologies and Design come from the origins of two Saint Petersburg schools - the Saint Petersburg Academy of Arts named after Ilya Repin (SPbAA) and the Saint Petersburg State Art and Industry Academy named after Alexandr L. Stiglitz (SPbSAIA), since graduates teach here two leading artistic educational institutions of Saint Petersburg

A number of decorative projects prepared under the leadership of Irina I. Baranova, thematically varied. The guys turned either to the sobs of Indian history (E. Kolotova "Mahatma Gandhi"), or to the stories (E. Maksimova "The Legend of Nagarra," M. Emelyanova "The White Bull of Surabhi"). The compositions were projects for the design of buildings for various purposes. In the construction of works, the plastic language is obvious for the Saint Petersburg academic school. Work is carried out from a formal spot (structure) to a part. There is a measure of "making" the part and a measure of generalization. The color scheme of the work is personal, the paints are reinforced. The teacher managed to achieve not only competent technical performance of the compositions, but also to identify the of each student.

Expressiveness is distinguished by the decorative portrait of A. Bautina "*Girl in the Indian style*" (fig. 2). The tonal contrast lends cheat to the work. The color scheme is restrained.

The composition of E. Kolotova in the genre of still life "*Mahatma Gandhi*" (fig. 1) we see all sorts of Indian attributes here: a Buddha statue, books, an eastern jug, decorative fabrics, flowers. Central to the composition is a portrait of Mahatma — a outgoing thinker and public figure. It is known that he conducted a correspondence with the great Russian writer Lev N.

Tolstoy and even there is a assumption that the novel "War and Peace" has a connection with Indian texts.



Fig. 1. E. Kolotova. *Mahatma Gandhi*. 2022

A separate block of work was made up of decorative tondo, round compositions. Among them are "*Altar of the Goddess Sarasvati*" by A. Aksenova, "*Indian fair*" by E. Shcherbakova, "*Slot of the Snake Charmer*" by A. Borisova, "*Goddess Kali*" by D. Volkova, "*Indian Melody*" by V. Lesko, "*Tent of a warrior*" by D. Nekhorosheva, "*Journey beyond the three seas*" K. Tumanina, N. Pushkaryova "*Symbols of the Trimurti*" etc.

I would like to note the composition of E. Shcherbakova "*Indian fair*" (fig. 4), where the main character is a young Indian girl, organically fused with the world of oriental incense, beautiful fabrics, saw-line feathers - all that India is associated with in the consciousness of a European person, with what constitutes its daily being. Tondo is distinguished by fine drawing of detail, the ability to work in tone and a fairly color scheme

The feeling of the holiday takes place in the work of V. Lesko "*Indian Melody*." All the attributes of India are brought together: a graceful dancer, an elephant, a national musical

instrument. The fabric flutters, the girl dances. The color scheme is a combination of purple and green.

Design compositions, performed under the direction of Alexey N. Gordin, in watercolor technique, mainly reflected religious themes: this is the "*Indian deity*" by M. Kim (fig. 3), "*God Indra*," A. Vygovskaya, "*Indian Girl*" D. Stepanenko, "*My India*" D. Terekhina and others).



Fig. 2. A. Bautina. *Girl in the Indian style*. 2022 Fig. 3. M. Kim. *Indian deity*. 2022

Based on ready-made decorative compositions, students created mosaic panels (A. Borisova "*Indian with flute*" (fig. 5), M. Taranina "*Elephant*," A. Bautina "*Indian still life*," E. Zhilko "*Indian elephant*"). Mosaics were carried out on the principle of direct recruitment to temporary soil, then transferred to reinforced concrete.



Fig. 4. E. Shcherbakova. *Indian fair*. 2022 Fig. 5. A. Borisova. *Indian with flute*. 2022

The mosaic of A. Borisova is made in a conditional manner. The proud image of an Indian girl is strict and dignified. The artist focuses on the hands of the flutist.

Works in the technique of enamel on copper, prepared under the guidance of Yana A. Alexandrova, combined religious, (A. Aksenova "*Sarasvati - Goddess of Wisdom and Knowledge*," M. Emelyanova "*Surabhi - an Indian cow fulfilling wishes*") and secular plots from Indian life (E. Maksimova "*Indian family*," E. Kolotova "*Indian Beauty*," K. Tumanina "*Indian Sketches*," P. Uvarova "*Noon Heat*"). Composition by E. Maksimova (fig. 7), despite the measure of decorativeness and convention, it is filled with a kind feeling, a feeling of the value of the family as a universal human category. Colored decorative panels are full of enamels types - artistic and industrial - there is a difference in textures and decorative special effects. Two tapestries by A. Borisova and M. Taranina reflected the theme of the sacred animal and the moment of prayer (fig.6).



Fig. 6. M. Taranina. *Prayer*. 2022



Fig. 7. E. Maksimova. *Indian family*. 2022

Results: In each work, students reflected their vision of an exotic eastern country, based, rather, on visual associations and gestures. The topic of India requires careful and in-depth study. Some of the described works of students won prizes of the international exhibition-competition "Journey beyond the three Seas" and were recommended for a creative trip to the plain-air project in India «Shakti-2023 International Plain-Air Expedition: Thar to Himalayas». Developing friendly ties with the Indian people, studying the rich Eastern culture through art are our priorities. The project of the Saint Petersburg Center of Humanitarian Programs and

the company «Shryansy international», together with the Department of Monumental Art of Saint Petersburg State University of Industrial Technologies and Design, is a step towards the development of Russian-Indian relations, cultural interaction between the two great countries.

Discussion: The presented works are introduced into scientific circulation for the first time. They may be of interest to researchers of Russian and Indian culture, but have not yet been interpreted in the scientific literature.

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Due Date: 18/03/2023

‘Innovation in Packaging Design - study based on visual element PATTERN.’

Abstract:

The cause of this paper is to observe the impact of visual elements and innovation with reference to ‘Pattern’ on package design toward client buying choices of merchandise with precise emphasis on: Line, form, colors, and typography. For product packaging, the visual factors can further decorate the appeal of the package to customers. A descriptive study method became followed. A structured questionnaire was used to collect statistics and information from respondents who have been randomly decided on. And the instance example case examines of package layout with recognition of pattern making and design method is also covered in this research writing. The examiner ambitions to discover that, pattern as a layout element will offer innovation in packaging design. It additionally generates consumer purchase behavior. The factors that have an influence have to be designed with a blended method to ensure that they continue to be perceptive and exciting to the purchasers towards their intention to buy products.

Keywords: pattern, packaging, visual design, design elements, buying decisions, innovation

Introduction:

We come across and interact with packaging everyday like unwrapping biscuits, opening a tin of chocolates or cookies, products are an integral part of our lives. Have we ever

asked ourselves why I selected this particular product? What was the reason? Price, brand name, attracted to the packaging? Which factor influenced me the most? Many times we pick products that we never sampled, don't even look at the price and make a decision to buy, because it appeals to you by its colors and patterns on it. These colors and patterns dramatically influenced buying. Packaging Design is considered as an outer layer of the product which carries typography, visuals, colors, product related information, structure. Products are generally wrapped in packaging made with paper, cardboard, glass jars, plastic wrappers, bottles, aluminium tins, paper tubes and many more. This is the basic type of advertising which promotes marketing by itself on supermarket shelves.

There may be a big importance of patterns within the world of packing which makes the packaging appealing and impacting. Patterns may be geometric shapes (circles, squares, triangles, and many others.) or kinds of motifs that replicate in a specific order on an aircraft or surface. The term 'geometric' is associated with symmetry and order; generally the form related to cognitive, cultural and social factors. Those elements are continuously and comprehensively studied and offer existence to combined theories on the visual perception of elements and forms. The point of interest of this article is to assess the impact of 'pattern' design in packaging on customers and on ultimate sale of product.

Objectives:

With the above introduction of our study, we search on visual elements like; Line, shape, colour & typography will form a Pattern which will provide innovation in packaging Design. We also aim to analyze the impact of pattern on packing design and how it influences the product sell. Through the example case study we are trying to explore patterns in depths in accordance to Packing Design.

1. Literature of review:

As stated by author and design inventor Lucy Lamp, in his article on 'design in art'; pattern is regularly used symbolically to represent many things; human beings, belief, the natural global, records, lifestyle, colors and shapes have particular meanings, and are handed down from generation to generation. The predictability of pattern is essential in establishing an ancient tradition and cultural practice.(Lamp) As stated by using Vowels, one of the packing design studios, when any customers purchase a product their consciousness usually takes care to be aware of its standard packing. Packaging will become part of a brand's identity and increase with the customers. (www.vowels.com) As according to the previous research, seventy three percent of purchase decisions are made at the point of sale. The manner of design perception has to be fast in buying. Process of design perception should be rapid in buying. Simple designs have the ability to attract and perceive quickly.(Ruth Rettie, 2000) As revealed by functional magnetic resonance imaging (fMRI) consumers chose aesthetic packages over products with well known brands, despite higher prices.(Martin Reimann, 2010) Packaging images influences buyer perception and response has increased in the last decade. Research demonstrates that the feature of what is depicted on imagery of buyers' decisions, affect how the product within is perceived, and that customers interpret the symbolic attributes of images according to their grounded experience. (Ignacio Gil-Pérez, 2020, pp. 69-77)

2. All about Pattern:

The definition of pattern can be mentioned as, 'Any structured and repeated arrangement and particularly a design created from reparative lines, and shape, colors or type on plane is known as pattern.'(Cambridge Dictionary) In art and design, beautification or visual motif could be combined and repeated to form pattern, to have a chosen impact on viewer. Pattern is used in almost every art, from ceramics and textiles to all sorts of communication

designs.(Garai, 2022)As mentioned by Achrafgarai (UI designer & design enthusiast) in his story (March 3, 2022) Design patterns can convey familiarity and certainty, which will result in more perceptive and practical design. Patterns can also be helpful to users to get easy conversion about products.

3. About Packaging design:

Any product is enclosed, protected by packaging which helps in promotion, identification, distribution and usage. It's a form of designing wrapping material around the product. Packaging helps products to; identify in the market, Increase shelf life, Prevent damages during transportation and distribution, Self Promote, Ease of handling, Packaging is a necessity for sellers as well as consumers. This is an important tool for distribution, storage, and promotion to the seller. Consumers treat this as an identification and usage tool.(Packing definition & Functions) Packaging are available in en numbers of materials. It depends on the nature of the product, packing machine support, rules and regulation in the country and consumer handling. Plastic, cardboard, paper, glass bottle/jar, plastic bottle, aluminium tins, paper tubes are commonly used as packaging materials (packaging-materials-used-today)

4. The Role of Pattern in Packaging Design:

Visual Patterns are widely used by brands/ designers. The artistic use of visual elements and alternative geometries form; liner, consistent, and harmonious designs which create the composition comprise a sense of organization, effectiveness, logic. On the converse, the creative application of visual elements and alternative geometries can bother customer behavior and produce unexpected or even messy results. Quite the opposite, with the objective to introduce elements or incredible combinations of lines and shapes that replicate and separate the uniformity and synchronization of a pattern is an excellent method to catch the observers'

interest. As a result, Patterns make the look and feel of designs very innovative. From geometric designs to watercolor wash of delicate color, pattern has the ability to bring life and character to packaging, branding and web Medias.(blog packly) Pattern frequently used in modern packaging design to create innovation.

Application of related texture on objects frequently generates a sense of organization and uniformity. A same pattern created in different hues might show a variation. For example, we can connect different colors to different flavours or. an added way to keep the colors consistent for example- ‘black and white’, here a range of different patterns can be used to identify product line of brand. Patterns can be divided or perceived in different types like, Geometric patterns, Brush patterns, Typographic, illustrative and marble and several more. The application of repetitive visual elements might have several diverse aims which are also based on the expected result in the designer’s mind.

Geometric Patterns	Brush/stroke Patterns	Typographic Patterns	Illustrated Patterns	Marble Patterns
•Simple shapes in a repetitive style •Feature symmetry and regularity •Vintage character with minimalism	•Ethereal and airy, delicate •Provide a handcrafted feel to packaging designs •Delectable mood, mostly used for food and drinks products	•Bold and beautiful •Expression of thought & abstract •Conventional & simple	•Bring character and narrative •More personalised and unique •raw, abstract designs lend a design an artsy look.	•Give paper a dreamlike, swirling, multicoloured effect •Design feels more luxurious and intellectual •Perfect fit for high-end products or artistic branding

Figure 1: Types of Pattern Design as per application & perception

5. Example Case Study: Patterns can be a simple way to get packaging design to be noticeable, and with a variety of ways to be implemented to form a pattern. We have selected

two examples as a case study of packaging designs that feature the use of patterns in innovative way.

- **Brand Name : PHOOL**

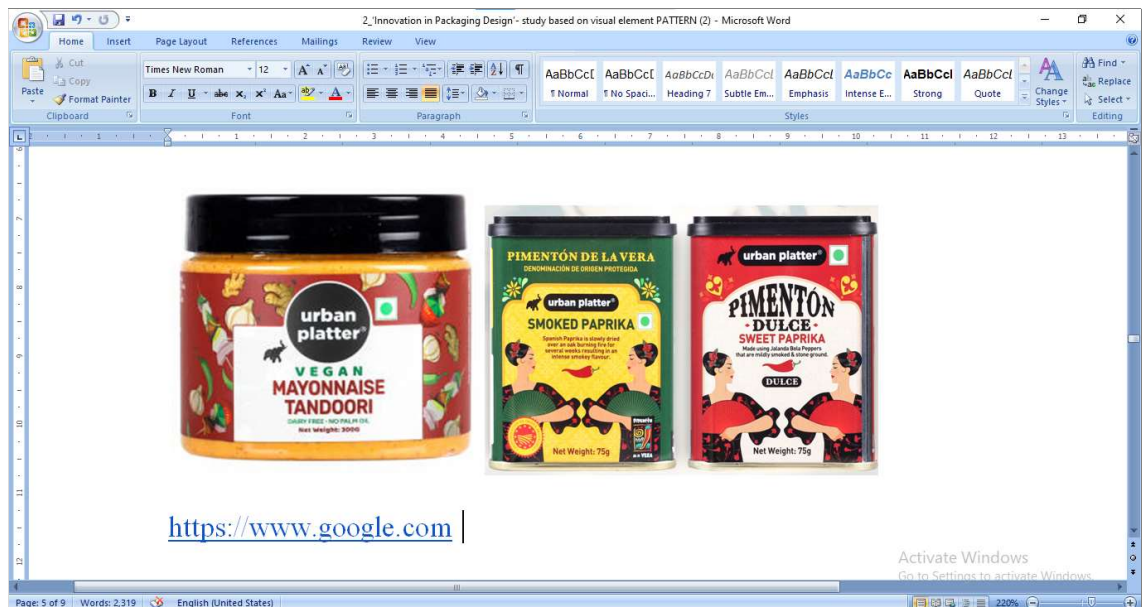


Phool is the incense sticks brand who up cycles floral waste from the temple to create the product. We burn incense sticks during prayers, meditation, yoga and this is our daily ritual. Their mission is to move devotees from chemical incense to the organic one. They collect waste flowers from the temples and up-cycle in the range of products.

Type: FMCG regular **Target Audience:** 25-40 year

Package design: Phool has welcomed very vibrant colours in their identity. Elements in packaging design: Logo- Letter 'O' in second position represents bindi, Imagery of a woman which portrays flowers is gathered by her, Waves in packaging represent rivers who want to preserve, Temple in the background depicts flowers being picked up from the temple. Packaging design of PHOOL differentiates itself due to lovely patterns as well colours which they have used. (gadzook packing design)

- **Brand Name: URBAN PLATTER**



Urban Platter is a gourmet and grocery brand that delivers quality food. They have a wide range of products from powder spices to spreads. They do not have a particular format or template of packaging but always use imagery made with graphic patterns.

Type: FMCG food product (to be processed and ready to eat) **Target Audience:** 25-50 year

Packaging design: Always carry a logo on top (bold typeface) along with the product name. Graphic pattern based on ingredients in the product. If the product is fancy or from western culture inspired, they also use graphic imagery of that culture. The brand packaging always wears bright colours.

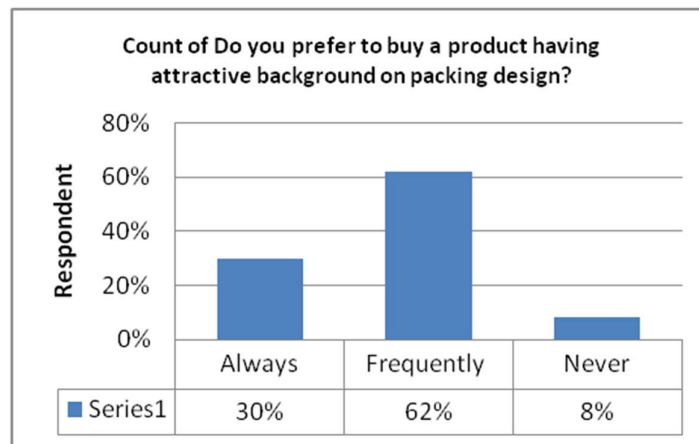
6. **Methods & Findings:**

Data Collection Tool and method of analysis: For data collection, questionnaires were provided to evaluate the impact of pattern packing on consumers' minds. The set of questions was open-ended and closed-ended (objective and rating scales) Cells were left blank

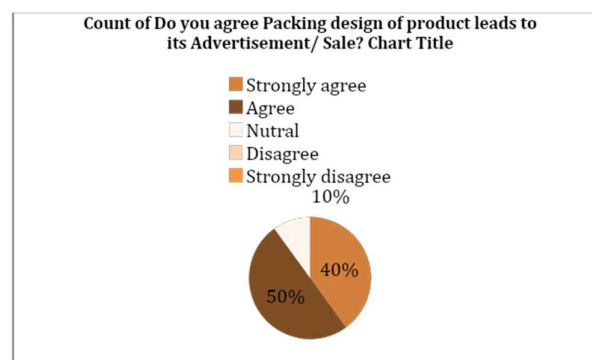
if questions were unanswered. The frequency and percentages of positive or negative responses to the survey were documented. Qualitative analysis is also conducted by comparing and conflicting responses. Here are some of the findings-

Sample size: Random Sample of- 30 respondents, **Demographics:** Age, Gender, And Profession

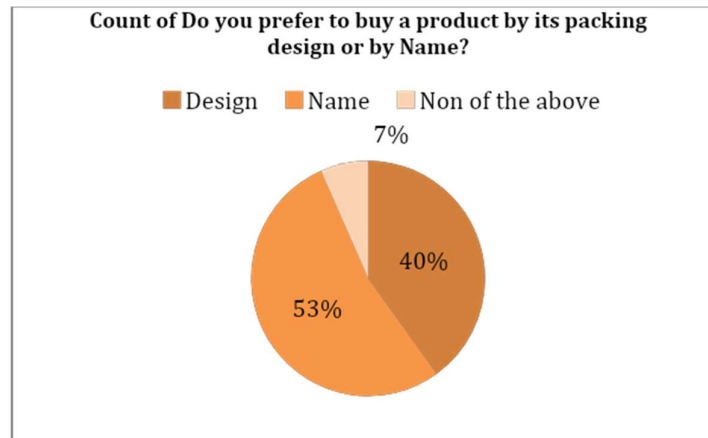
When the question was asked regarding the buying preference to packaging which is designed with pattern & without pattern, 30% respondents always preferred to buy and 62% were said they frequently buy products with designed background.



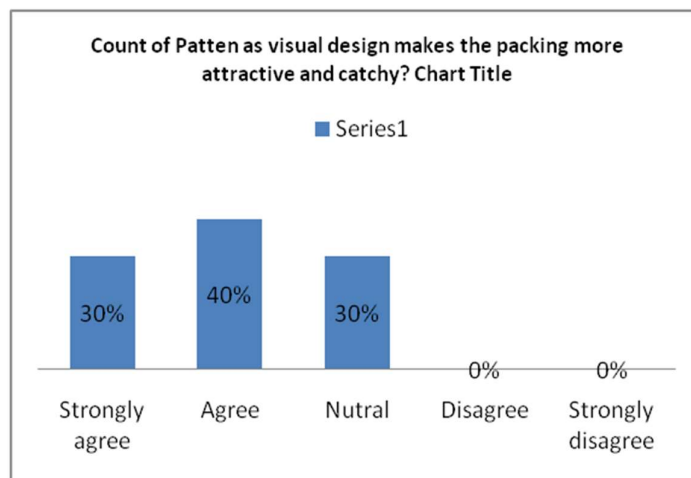
To evaluate the impact of packing design on Advertisement and the ultimate sale of product question has been asked, on agreement of packing design of product leads to its Advertisement/ Sale? 40% strongly agreed and 50% agreed while 10% mentioned the neutral response. No response was received on disagreement.



To analyze the purchase behaviour of consumers, a question has been asked, whether they prefer to buy a product with its packing design or its brand name, the response has been recorded as 53.33% prefer to by its name and 40% with its packing design.



Repetitively 3 questions have been asked to compare the design preference to pattern based packing design and to regular informative design of product Milk, Pizza and chocolate. As per the recorded response consumers are more interested towards pattern as visual element on product packaging. To evaluate the visual impact of pattern the question has been asked and as per the response received 40% were agree, 30% strongly agree and 30% Neutral.



Through the Qualitative analysis most of the respondent mentions that, Visual pattern makes the packaging more attractive and innovative. They also emphasize Simplicity in the pattern & colour scheme is the key to innovate the design for packaging design, giving it a whole new look towards contemporary acceptance by today's 'contemporary thinking' people. Attractive packing is part of great design. Few of them agree that application of pattern on packing is an innovative way of design implementation. A unique pattern makes packaging stand out on the store shelf.

Conclusion:

This analysis reveals that, designs, images which are used on packaging design are the key to impose the potential buyers to select products from competition. People always believe the well designed packaging is from an established organization and leads to buy the same. The representation of visual elements not only shows product quality but also communicates product persona innovatively and rapidly.

The selected example case studies also demonstrate how pattern makes the visual design of product packaging more attractive and innovative with application of elements like; Line, shape, color & typography. We can state that, there's no precise regulation to use patterns for design. Extraordinary combinations can lead to an endless composition of attractive results. This study also elaborates the various types of patterns and its implementation and emotional impact on buyers.

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17/03/2023

An analysis of Art Generating AI programs and its impact on the future of Art

Artificial Intelligence (AI) has rapidly transformed the art industry, mainly through AI-generated art. This art form is produced by algorithms that analyze existing artwork and use that knowledge to generate new pieces. The introduction of AI has brought significant changes to various industries, including the creative arts. In recent years, there has been a proliferation of AI programs capable of producing original works of art. This research paper begins by exploring the different types of AI programs available for generating art, including style transfer, generative adversarial networks (GANs), and neural style transfer. The strengths and weaknesses of each type of program are evaluated, as well as their potential for creating unique and original works of art. This paper analyzes the impact of these AI programs on the future of art and examines the effects of AI-generated art on the art industry. The rise of AI art is also explored, including its benefits, challenges, and potential impact on traditional art forms. This paper raises important ethical and legal questions about using AI-generated art, including ownership and authorship, cultural appropriation, and the potential for perpetuating existing biases. The future of art is considered in light of the proliferation of AI-generated art, including the potential for AI to democratize the creation and consumption of art. This paper also evaluates the role of human creativity in the face of increasingly sophisticated AI algorithms. In conclusion, this research paper argues that AI-generated art has the potential to revolutionize the art world while also raising important ethical and philosophical questions about the nature of art and creativity. It concludes with a call for continued critical engagement with the intersection of AI and art and for thoughtful consideration of the implications of this technology for the future of artistic practice.

INTRODUCTION

Artificial Intelligence (AI) refers to the ability of machines to perform tasks that typically require human intelligence, such as learning, reasoning, perception, and problem-solving. Over the years, AI has profoundly impacted various industries, including healthcare, finance, and transportation. One of the most recent industries to be transformed by AI is the art industry, particularly in AI-generated art. AI art refers to art created using algorithms and machine learning techniques. The algorithms are trained on large datasets of existing art and learn to create new pieces based on that knowledge. AI art is created by artists using machine learning software or the software itself, resulting in art that blurs the line between human and machine creativity. AI-generated art can take various forms, including digital art, paintings, sculptures, and music. The rise of AI art has raised questions about the nature of creativity, the role of the artist, and the potential impact on the traditional art industry. Some see AI-generated art as a new form of invention that can democratize the art industry by making it more accessible to a broader audience. Others argue that AI-generated art cannot replace human creativity and may hurt traditional art forms.

Artificial intelligence has existed since ancient times, with stories of intelligent machines and human-like beings appearing in mythology and folklore. However, the modern field of AI began to take shape in the mid-20th century, with the development of computers and new theories in mathematics and logic emerging.

In 1950, mathematician and computer scientist Alan Turing published a paper titled "Computing Machinery and Intelligence," in which he proposed the concept of a machine that could exhibit intelligent behavior similar to that of a human. Turing's paper laid the foundation for the field of AI, and his Turing test became a benchmark for evaluating the intelligence of machines. Researchers developed various AI techniques during the 1950s and 1960s, including rule-based systems, natural language processing, and machine learning. However, progress in

the field was slow, and by the 1970s, interest in AI had waned. In the 1960s and 1970s, artists and programmers experimented with computer-generated art using primitive graphics software. However, it was in the 1990s that the first AI art models emerged.

One of the earliest AI art models was AARON, developed by artist Harold Cohen in the 1970s. AARON was a program that used algorithms to create abstract drawings, paintings, and other art forms. The program was trained on a set of rules and techniques developed by Cohen, allowing it to create unique works of art. In the 1990s, artist and programmer William Latham developed an Organic Art program that used genetic algorithms to create abstract digital art. Organic Art was designed to mimic the processes of evolution, with the program generating new art based on the most successful elements of previous works.

GAN

Another significant development in AI art was the emergence of deep learning and generative adversarial networks (GANs) in the 2010s. GANs are a type of neural network that can generate new data by learning from existing datasets. Artists and researchers began using GANs to create new forms of AI-generated art, including realistic portraits, landscapes, and even music. GANs were first introduced in 2014 by Ian Goodfellow and his colleagues, and they have since become one of the most popular and widely used methods for generating synthetic data. The basic idea behind GANs is to train two neural networks simultaneously: a generator and a discriminator network. The generator network is trained to create new data similar to the training data. In contrast, the discriminator network is trained to distinguish between real and fake data generated by the generator network. During training, the generator network takes random noise as input and tries to create a new data sample that can fool the discriminator network into thinking it is accurate data. The discriminator network is trained on a combination of natural and generated data and learns to identify their differences. As the

training progresses, the generator network gets better at creating real data, while the discriminator network identifies fake data.

Once the training is complete, the generator network can create new data samples similar to the original training data. GANs have generated various data types, including images, videos, and music. In the context of AI art, GANs are often used to generate realistic images that resemble real-world objects, landscapes, or even portraits. Artists can use GAN-generated images as a starting point for their art, or they can use GANs to create entirely new forms of art that would be difficult or impossible to create by hand. One of the earliest and most famous examples of GAN-generated art is the work of Ian Goodfellow, the inventor of GANs himself. In 2016, Goodfellow used a GAN to create images that looked like real-world objects but were entirely artificial. These images, known as "DeepDream" images, were created by feeding the GAN random noise and then gradually refining the output until it resembled a recognizable object, such as a bird or a building. While GANs have shown tremendous promise in AI art, they also have limitations. For example, GAN-generated images can sometimes lack fine details or exhibit strange artifacts, and it can be difficult to control the specific characteristics of the generated data. However, ongoing research and development in GANs are addressing these limitations and expanding the potential applications of this powerful AI technology.

DiscoGAN

DiscoGAN (short for "Discovering Cross-domain Relations with Generative Adversarial Networks") is a deep learning model that was introduced in 2017 by researchers at UC Berkeley. It is a generative adversarial network (GAN) designed explicitly for image-to-image translation tasks, such as translating an image from one style to another. The DiscoGAN model trains two neural networks: a generator and a discriminator network. The generator network inputs an image from one domain (such as a black and white photograph) and generates an output image in another field (such as a color photograph). The discriminator

network is trained to distinguish between authentic images from the target domain and generated images from the generator network.

The critical innovation of DiscoGAN is the use of a technique called "cycle consistency loss". This technique helps to ensure that the generated images are not only visually realistic, but also maintain semantic consistency across domains. In other words, the generated image should look like a realistic version of the target domain and retain the same content and meaning as the original input image.

Generated Images of Natural Looking Hand Bag (Domain B)



Figure 2.1 Handbag images

generated given the sketches

<https://www.oreilly.com/library/view/intelligent-projects-using/9781788996921/296fed55-e013-41bb-9dbb-90efead7804.xhtml>

Generated Images of Hand Bag Sketches (Domain A)

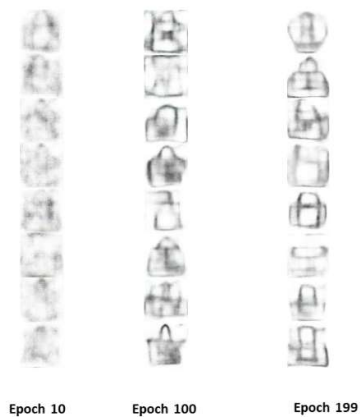


Figure2.2 Sketches generated

given the handbag images

<https://www.oreilly.com/library/view/intelligent-projects-using/9781788996921/296fed55-e013-41bb-9dbb-90efead7804.xhtml>

DiscoGAN has been used for various image-to-image translation tasks, such as translating photographs to paintings or sketches to photographs. It has also been used for more

complex tasks, such as generating new and unique images by combining features from multiple domains. One notable application of DiscoGAN is in the field of fashion design. Researchers have used DiscoGAN to create a tool that allows designers to easily generate new fabric patterns by translating images from one fabric type to another. This tool can potentially revolutionize the fashion industry by making custom fabric designs more accessible and more affordable. DiscoGAN represents an essential development in image-to-image translation and demonstrates the power of GANs for generating new and innovative art forms.

MIDJOURNEY

MIDJOURNEY is an AI art collective founded in 2018 by artists and researchers based in London, UK. The collective is focused on exploring the creative potential of machine learning and AI, and creating new forms of art that combine the aesthetics of the digital and physical worlds. MIDJOURNEY derives from the idea that the collective's work represents a midpoint between human creativity and machine intelligence. The collective's members have computer science, psychology, and art backgrounds and collaborate to create works that blend these different perspectives. MIDJOURNEY's works often involve generative models and deep learning techniques to create new and unique visual experiences. The collective's art is often characterized by its use of vibrant colors, complex geometric patterns, and organic shapes that evoke a sense of fluidity and movement. One notable project by MIDJOURNEY is called "The Eternal Shape," a series of abstract digital sculptures exploring the idea of eternal transformation. The sculptures are generated using a combination of generative adversarial networks (GANs) and variational autoencoders (VAEs), which allow for the creation of complex and dynamic 3D shapes that constantly evolve and transform over time. Another project by MIDJOURNEY is called "AI Aesthetics," a platform for exploring the intersection of art and AI. The platform allows users to upload images and use machine learning algorithms to generate new variations and styles. The resulting images can then be shared and downloaded,

creating a collaborative and interactive experience that blurs the boundaries between human and machine creativity.



Figure 3.1 Fraud Monet <https://www.midjourney.org/artists>

DALL-E

DALL-E, which stands for "Dali + Wall-E," is an AI language model developed by OpenAI in January 2021. DALL-E is built upon the GPT-3 (Generative Pre-trained Transformer 3) architecture, one of the most advanced natural language processing (NLP) models. It has 175 billion parameters, making it capable of understanding and processing complex language patterns and generating high-quality outputs. Unlike previous AI art models that generate images based on a specific input, such as a prompt or a category, DALL-E generates images based on textual descriptions. For example, if you ask DALL-E to generate an image of a "banana with a tutu," it will produce an original image of a banana wearing a tutu. DALL-E is a type of transformer-based language model trained on a massive dataset of text and images. The model uses a zero-shot learning technique, allowing it to generate images from textual descriptions without being explicitly trained on those descriptions. A user inputs a textual description into the DALL-E model to generate an image. The model then analyzes the text and represents the image in its internal space. This representation is then used to

generate an image that matches the textual description. DALL-E can generate various images, from realistic objects and scenes to surreal and abstract concepts. The model can also create composite images combining multiple objects and scenes into one image.

Since its launch, DALL-E has been widely praised for its impressive capabilities and potential for various industries, including art, design, e-commerce, and marketing. However, like all AI models, it has some limitations and challenges. DALL-E has a wide range of potential applications in various fields, from creative industries such as art and design to practical applications such as e-commerce and marketing.

One of the most exciting applications of DALL-E is in art and design. The model allows artists and designers to create unique and personalized visual content using natural language inputs, providing a new avenue for creative expression. For example, an artist could use DALL-E to generate a series of surreal and abstract images based on textual descriptions. These images could then be used as inspiration for a new series of artworks or designs. DALL-E also has potential applications in e-commerce and marketing. The model can generate product images and marketing materials based on textual descriptions, allowing businesses to create personalized and targeted visual content for their customers. DALL-E could also be used in education and research, providing a new tool for exploring complex concepts and ideas.

While DALL-E is a powerful tool with many potential applications, it also has limitations and challenges. One of the biggest challenges with DALL-E is the potential for dataset bias. The model was trained on a large dataset of text and images, which could potentially contain biases or inaccuracies that could be reflected in the generated images. For example, suppose the dataset contains disproportionate images of certain objects or scenes. In that case, the model may be more likely to generate those images, even if they do not represent the intended textual description. Another area for improvement of DALL-E is its limited understanding of context. While the model can generate images based on textual descriptions,

it needs a deeper understanding of the meaning or context behind those descriptions. Suppose a user input a sarcastic or ironic description. In that case, the model may not recognize the intended tone or meaning and could generate an image that does not accurately reflect the user's intent. OpenAI has also released a new version of DALL-E called "DALL-E 2," which has ten times the number of parameters as the original model. This increased capacity allows for more complex and detailed image generation and improved consistency and diversity.

DALL-E 2.0 builds upon the capabilities of the original model, allowing for even more complex and diverse image generation. It can generate more realistic and detailed images, including intricate textures and lighting effects. The model also has improved consistency, reducing the likelihood of generating an image-developing stent with the input description. One of the significant improvements in DALL-E 2.0 is its ability to generate portraits that incorporate multiple concepts or objects. For example, it can create images of a "red apple with a smiling face," which combines the idea of an apple and a smiling face. This enhanced flexibility and complexity in image generation expand the potential applications of DALL-E in various industries, including e-commerce, advertising, and design. In addition to DALL-E 2.0, OpenAI released CLIP (Contrastive Language-Image Pre-training), a model that can associate images and language. CLIP has been trained on a massive dataset of images and their corresponding textual descriptions, allowing it to recognize and classify objects based on their reports. This model's capabilities significantly impact various fields, including image search and recommendation systems.

Effect on the art industry

The advent of AI in the art industry has significantly impacted both the creative process and the distribution and consumption of art. One of the essential effects of AI on the art industry is the ability to generate new and unique art. AI art models like GAN, DALL-E, and MIDJOURNEY have enabled artists to create works that were previously impossible to

imagine. These models allow for the creation of complex, intricate, and unique images that can be generated quickly and with little effort. This has opened up new avenues for creative exploration and experimentation, allowing artists to push the boundaries of what is possible. AI has also affected the distribution and consumption of art. With the rise of online marketplaces and social media, artists can use more than local galleries and exhibitions to showcase their work. Digital art, which can be easily distributed and shared online, has become more popular, with platforms like Nifty Gateway, SuperRare, and OpenSea providing new avenues for artists to sell their work directly to collectors. In addition to creating contemporary art, AI has also affected the creative process. AI tools can automate repetitive tasks, allowing artists to focus on the more creative aspects of their work. AI-powered software, such as Adobe's Sensei, can generate design options and provide suggestions for the layout and color palettes, saving artists time and improving the quality of their work.

However, the rise of AI art has also raised questions about the artist's role in the creative process. Some critics argue that AI-generated art lacks the emotional depth and human touch essential to great art. Others argue that AI art is simply a tool that can enhance the creative process and provide new avenues for expression. One of the primary concerns about AI art is its impact on the artist's role. Some critics argue that AI-generated art undermines the value of the artist's creative labor and the emotional depth that comes with the human touch. AI-generated art is often considered soulless, lacking in the complexity and authenticity of the artist's human experience. AI-generated art is often viewed as a commercial commodity rather than a form of artistic expression. This has led to concerns that AI art will commodify art and undermine the value of original, hand-crafted works. Another issue is that AI art will lead to a homogenization of art, with artists relying on similar algorithms and templates to create their jobs. This could result in a lack of artistic diversity and creativity, with artists producing indistinguishable works. Also, there are concerns about the ethical implications of using AI to

generate art. AI raises questions about authorship, ownership, and the impact of reproducing works without the artist's consent. AI-generated art also raises concerns about the potential for bias in the algorithms used to generate the results and the potential for misuse by those who seek to manipulate public opinion or disseminate propaganda. Using AI in the art industry could exacerbate existing inequalities in the art world. AI-generated art requires significant technical knowledge and resources, which may be inaccessible to artists from underrepresented communities. This could lead to a need for more diversity in the field of AI-generated art, with the majority of works being produced by a small, privileged group of artists.

Finally, the rise of AI-generated art has led to concerns about the displacement of human labor in the art industry. As AI technology advances, many traditional jobs in the art industry could be automated, leaving artists and other industry professionals without work. In conclusion, while AI art has the potential to revolutionize the art industry, it also raises significant concerns about its potential adverse effects. These include undermining the artist's role and creative labor, the commodification of art, the homogenization of artistic expression, ethical concerns, the exacerbation of existing inequalities, and the displacement of human endeavor. As AI technology continues to evolve, it will be necessary for the art industry to address these concerns and work towards a more equitable and sustainable future.

Ethical Implications

As AI art becomes more prevalent, concerns about copyright and ownership issues have emerged. One major challenge is that AI-generated artworks can be difficult to attribute to a specific artist since the algorithms used to create the art may involve multiple processing layers and data. To address these issues, several initiatives have been launched to develop frameworks for attributing authorship and ownership in AI art. For example, Creative Commons has developed a set of licenses specifically for AI-generated content, which aim to provide clear guidelines for how the content can be used and attributed. Some artists and organizations are

exploring using blockchain technology to track AI art ownership and attribution. Blockchain can provide a transparent and secure system for recording ownership and provenance, making it easier to attribute AI-generated artworks to their creators and to prevent unauthorized use or modification. In addition to these technological solutions, there is a growing recognition of the importance of ethical and legal frameworks for AI art. Some artists and organizations call for more precise guidelines and regulations to govern AI's use in art and ensure that creators are properly recognized and compensated for their work. However, addressing copyright and ownership issues in AI art will require a multi-faceted approach that involves collaboration between artists, technologists, legal experts, and other stakeholders. By working together, we can develop effective solutions that ensure AI's responsible and ethical use in art while protecting artists' rights and promoting creativity and innovation in this exciting field.

Research Methodology

The methodology for this research paper involves a combination of primary and secondary research methods. Primary research involves collecting data through interviews with artists, art collectors, curators, and experts in the field of AI art. These interviews provided firsthand insights into the impact of AI on the art industry and the ethical and legal implications of AI-generated art. The interviews were conducted online and recorded, and transcribed for analysis. Secondary research involves reviewing relevant academic literature, industry reports, news articles, and online resources related to AI art. This helped to provide a broader understanding of the history, evolution, and current state of AI art, as well as the potential future directions of the field. The data collected through primary and secondary research methods were analyzed using qualitative data analysis techniques. This involved identifying themes and patterns in the data and developing insights and conclusions based on these findings.

Result and Discussion

AI art is a rapidly evolving field that significantly impacts the art industry. With the development of new AI art models such as GANs, DiscoGANs, Midjourney, and DALL-E, artists and creators have more tools than ever to explore new forms of artistic expression and push the boundaries of what is possible. However, while AI-generated art offers many exciting possibilities, it raises several ethical and legal issues. Concerns about ownership, copyright, and using sensitive data in AI training must be carefully considered to ensure AI-generated art is developed and utilized responsibly and sustainably. Ultimately, the impact of AI art on the industry remains to be seen. It may lead to a new collaboration between artists and machines or result in a homogenization of artistic styles and a loss of the human touch valued in traditional art. Regardless of the outcome, it is clear that AI art will continue to be a topic of great interest and importance in the art world. Ongoing discussions and debates about its role and implications are necessary to ensure that it is developed and utilized to benefit both artists and society.

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19/03/2023

The importance of short sketches in the process of teaching muralists

The purpose of the article is to identify the determining role of short sketches, sketches in the formation of creative skills and artistic vision among students, future muralists. The article outlines the types and functions of short sketches. The author focuses on the nature of the line for each type of sketches and the materials used. Special attention is paid to the issue of copying sketches, sketches of outstanding masters of past eras – as an important stage in the formation of the future artist.

Keywords: sketch, sketch, sketch from memory, sketch from nature, line, linear sketch, linear new sketch.

Short sketches during the entire training process play a very important role in the formation of future artists. And after graduation, each artist continues to make short sketches. These can be both compositional searches, and cursory sketches from nature, or by representation. As a rule, they are of great value in the creative process, since they convey an impression or a quick response to any creative task.

From the history of fine art, sketches and sketches of old masters such as –Leonardo da Vinci, Michelangelo, Durer, Jan van Eyck, Rubens, Rembrandt, Antonis van Dyck, Tiepolo, Titian, Zerico, Repin, Serov, Surikov, Malevich and many others have come down to us from the Early Renaissance to the masters of the XIX–XX centuries. Although these works are different in terms of tasks, stylistics, and artistic language, they are united by one thing – the transfer of a vivid impression of what they saw or came to consciousness in the form of an

artistic image. The graphic technique of these works always delights and amazes with the accuracy of character, the ability to «convey a three-dimensional form with concise and strict graphic means» (Mayskaya, M. I., pp. 19), ideological fullness and high professional execution. These short sketches and sketches can be an independent finished work, despite the fact that they are only auxiliary material for a future work. They have a lot of artistic merit. They are very distinctive and expressive.

Sketches and sketches serve the artist as a specific means of exploring the world. This method makes it possible not only to know the forms of nature, its properties, but also to master them creatively, that is, to transform them into art forms. Quick drawing is an artistic expression of real forms, outlines, space, movements of nature and animals, the psychological state of a person, reflection of the essential aspects of reality, and is not just a means of its transmission.

Sketches and sketches perform the following functions:

- educational and cognitive, when drawing serves as a means of studying nature and accumulating professional knowledge and skills;
- creative, from the point of view of realistic expression of the creative idea. In this case, drawings can be independent works of art, one of the types of graphics, and the study of nature serves as the basis for creating an artistic image.

In some cases, drawings are made directly in contact with certain objects, phenomena, without being associated in the artist's imagination with a specific thematic composition, with a specific plot.

Of particular importance are the execution of sketches for the development of attention, observation, and hand placement. This develops artistic vision, promotes the integral perception of objects and promotes the acquisition of artistic skills. Sketches and sketches are

also important in the process of working on the composition. Here, a drawing made in a short period of time turns into a means of conveying the main idea of the image.

In addition to making sketches and sketches made from nature, it is also necessary to do such an exercise as drawing from memory and imagination. These tasks teach «to notice the characteristic features, quickly and concisely express the graphically constructive essence of the subject in different positions <...>. Such drawing promotes the development of visual memory, logic, imagination, which is especially important for creativity» (Lee, N. G., pp. 419). From the accumulated natural material and visual impressions received earlier, the artistic imagination develops. It (imagination) helps in further artistic practice to convey the idea and thought expressively in the work being created. It is important to look at sketches and sketches of old masters more often in the learning process. In them, you can also learn the skills to compose a drawing, an interesting interpretation of the depicted form and graphic subtleties and techniques. All this will be useful in further practice and will significantly help when working directly.

It would also not be superfluous to make copies of drawings and sketches by artists of the past in full or fragmentary. This will be a key moment in learning the laws of fine art in practice. You can learn a lot from the masters of the past by studying their artistic heritage. For example, Rubens' sketches – mastery of various techniques in perfection can teach a lot and give some impetus to the creative growth of students. And the wide variety of creative heritage left behind is proof of that.

Sketches can be of different types: linear, linear-tone, executed with pencil, pen and ink, liquid sepia, liner or felt-tip pen.

Linear sketching or sketching is one of the most difficult and responsible types of sketching. After all, with a line, in a short period of time, it is necessary to show both movement and volume, and of course concisely express the idea for which the image is being executed.

The person drawing at first glance captures the image of the general position of the object in space. The image obtained at an early stage of the work is not yet perfect, and only with the subsequent perception of nature, the original image will begin to appear more clearly. The compositional arrangement of the object in the format is also very important. In this type of sketch, the main expressive means is the line. Lines are drawn only on the external outlines of three-dimensional forms without participation in the internal modeling of volume. They are not drawn in short strokes, but in long continuous lines covering the entire image. A freely drawn line tends to cover the entire shape, the entire image. Starting with a "non-pressing" line, the artist then draws it with great pressure in those places where one form turns into another, or goes to a small detail. As a result, «for all the brevity of the drawing, the gradations of the lines are diverse – from solid black to thin, highlighted, given almost by a hint» (Tuluzakova, G. P., pp. 8).

In such drawings, the volume of the form is transmitted by lines, both along the external boundaries of the bulk masses, and inside these external boundaries, depending on the design features of the construction of each specific shape.

The contour of a line is not some abstract form, a line or a set of lines, is a kind of boundary of a three-dimensional form with the external environment, or the transition of one form into another. Behind the apparent simplicity of a linear sketch, there is often a slender and time-consuming work. As well as a careful study of the depicted object or several objects.

The method of sketching lines with simultaneous elaboration of the tone of the form is also widely used. Starting to build a shape from a common contour, a line located in space in a certain connection with each other and revealed by light and shadow in such sketches is interrupted, strokes or shading emphasize and refine the shape. In this case, the shadow processing of the shape goes in parallel with the drawing of the initial lines showing the outlines of the object or individual parts.

At the initial stage, the sketch begins with thin lines along the overall silhouette of the image, after which the entire drawing is processed with a tone. Leonardo da Vinci considered the sketch to be a means of cognizing reality in all its infinite diversity and a tool for expressing a multitude of observations, experiments, creative ideas and searches. Confirmation of his words is the life and creative path of Leonardo da Vinci himself. He made many sketches and sketches, ranging from simple shapes, natural elements, people, animals to complex engineering structures. Leonardo da Vinci was a first-class drawing technician, equally masterly in all graphic and pictorial materials, which made it possible to solve a wide variety of creative tasks.

The outline in the sketch is not some abstract geometric shape or the sum of the lines of the immediate outline, the contour is the boundary of the three-dimensional shape with the external environment, it is due to the perspective reduction of shapes and volumes and is closely related to the distribution of chiaroscuro in shape and is often a line of transition from one form to another. The contour is closely related to the structural patterns of individual shape with the peculiarities of the distribution of black and white areas. With sufficient professional experience, it is possible to convey the spatial relation of an object, its proportions, character, magnitude, movement, volume.

The importance of short sketches and sketches was, is and remains an important stage in the formation of a future artist who adheres to realistic traditions. The ability to draw convincingly, to convey imagery and characteristic features in a drawing has always been a valuable baggage in the artist's arsenal. This is evidenced by the centuries-old heritage of fine art. And even with the development of phototechnical capabilities, the ability to draw realistically will always be appreciated and attract numerous viewers.

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**Panchmahabhoot, Board Game Based on Ancient Indian Concept of 5 Elements and
Mudras**

Abstract

The life of Children in Today's Digital world is fast and modern that has given rise to problems like Peer pressure, cut throat Competition, lack of Concentration, lack of Appetite and modern style of living. The low attention span and exposure to unwanted information from social media has affected the overall Health of the Children. WHO has mentioned that in children, Headache problem and abdominal related symptoms are becoming more prominent and the main cause lies in the Lifestyle and habits of the children. Thus the Solution resides in the Yogic Lifestyle given with ample techniques, therapies and cures in our Vedas and Scriptures. In the Yogic Life style described in the Vedas and Scriptures 'Hast Mudra Chikitsa' and Color Therapy based on Panchmahabhoot or 5 Elements theory are mentioned which can have positive impact on the Mental, Emotional and Physical Health of the Children. Both the concepts are combined and then used in the form of hand Postures or Hast Mudra and instant positive impact can be seen. To give the exposure of the Panchmahabhoot or Color Therapy a board game is designed and while playing the children can learn the self healing postures very easily.

A canvas having the Human Palm is used as the main platform and the 5 fingers as the pathways that work as the 5 elements with different colors and the participant in a playful way learns about the different Mudras and elements. The Player starts with simple moves filled with Fun and thrill and spontaneously in natural way learns the Skill of making five **Mudras** like Gyan Mudra, Pran Mudra, Prithvi Mudra, Varun Mudra and Namaskar Mudra . The Namaskar Mudra or Prayer Mudra is a very unique pose that the player would make in which all the five fingers

of both the hands are combined together closer and the main concept and emotion behind this Mudra is offering the Shraddha or Divine Emotion to the almighty God who created the Universe and who is present in the Self and in the world around us. The Namaskar Mudra elevates the Mood and enhances Positive thoughts and Energy in the participant.

Keywords: Mudra, Panchmahabhoot, Elements, Namaskar, Board Game, Color Therapy

Introduction

The Idea of this educational game is based on the deep rooted concept of five Element Theory or Panch Tatva mentioned very clearly in the Indian Culture and the Vedas and Scriptures and the theory very scientifically explains the effect the each element creates on the Mind Body and overall wellbeing. The Fingers of our hand represent each Element or Panch Mahabhoot, the Thumb represent the Fire Element, Index Finger Represent Air element, Middle Finger Represent Sky Element , Ring Finger Represent the Earth Element and Small Finger Represent the element of Water. Each finger is painted in the specific color of that element like the Thumb represents the Fire Element thus it is given the color RED. The small Finger is colored Blue which denotes the element of Water.

Method

Approach towards Idea Development

The Game is can be made on a Digital platform or on a Physical Board, and we choose to make the game on Physical Board. As the players know little about the Five Element theory the clues will help the player move forward and enjoy the game and know the five Mudras. The base design of the game is human Palm (as shown in Fig.1) and the game proceeds with a dice. Faster you play and you Win. As the Player moves forward he is able to know the various Mudras and the Clues given before the Mudra. Thus the base of the Game is Human Palm with fingers painted in specific colors denoting the Element of that finger. Dr. Amrit Lal Gurvendra

gives the statement in his Book “Accupressure Siddhant evam Prayog”, ‘Our Body is made of 5 Elements and the Balance between them is called Health’.

Working of the Prototype & Technical Specifications

Once the Idea and the Prototype are finalized i.e the Human hand the fingers will represent the five elements then other technical specifications like the Moves, Rewards, Entry and Exit points, Hints etc are decided. Panchmahabhoot Board Game is designed for 2 or more players and the game each player is assigned a color and Players take turns in a clockwise order; highest throw of the dice starts First.

The players move forward on the Path (assigned on the Palm) and the starting Element is Sky which is the Middle Finger and the players exit from the Path of the hand through the Element Earth.

After completing the Path in the palm the players will enter the outer circles outside the Palm one by one and will come across the hints followed by the Mudras. The Hints are mentioned in the Match and Move section given in the bottom corner of the Board. The Player when reaches the Mudra Star has to make that particular Mudra through his Fingers and this is the most Fun filled and High point of the Game.

Discussion

Does Panchmahabhoot Reflect Indian Culture, Ethos, Ayurveda, Diversity or Psychology

The Five Element theory given in Indian Scriptures, Vedas is very scientific and Practical, it says the whole Universe is made by the combination of these 5 Elements of *Sky, Air, Fire, Earth and Water*. All 5 elements emerge in a specific order. The Human body, Ecosystem and whole Universe is based on the Panch Mahabhoot or the 5 elements. All Indian Medicine systems like *Ayurveda, Accupresure, Pranic Healing* they use the basic concepts of Five Element Theory. This Theory is the base and one should at least know the basic attributes of this theory for enhancing our health and personality. The Indian culture gives immense

importance to this theory by celebrating various Festivals, Rituals and Traditions like we offer our Gratitude to the Mother Earth (Prithvi tatva) while doing Yagya or Havan. In vedic style of Birthday Celebration we decorate the Puja Chouki with five colors and by Chanting Vedic Mantras the related devtas are invoked and the Blessings are given to the Birthday Boy/ Girl. Thus this Game will promote our Ancient Heritage and culture and will surely the users or players will love the Game.

How Panchmahabhoot is Different from other Toys

The Panchmahabhoot board Game is a educational game and the Players are able to gain knowledge about our ancient *Mudra Vigyan and Color Theory*. The Game gives simple knowledge of 5 elements with the help of its basic attributes and components. The game market has innumerable options The Panchmahabhoot board Game is different and proper marketing with logo and mascot can popularize the game especially amongst children below 18. This Game leads you towards knowing yourself and solving the simple problems of focus, sleep, adjustment, stress etc. The advance level of the game can be developed by adding the more Hast Mudras and more attributes and properties of five Elements.

This Educational Board Game is designed for Fun and for awareness and Understanding. The Players in a very simple way play the game and are made aware about the wisdom of the Science of Mudra and can easily adapt in their Lives. For Example when the Player came to know about *Gyan Mudra* and its benefits how it instantly relieves Stress and Negative Thoughts when we press the tip of our Thumb and Index Finger together. The Game has used Five Mudras namely *Gyan, Namaskar, Pran, Varun and Prithvi*.

1. **Gyan Mudra** for Mental Strength, Memory, Headache
2. **Namaskar Mudra** for Balance of the Brain, Elements
3. **Prana Mudra** for Immunity, Eyes power and Vitamin deficiency
4. **Varun Mudra** for Skin radiance and Dehydration

5. Prithvi Mudra for Digestion, to increase weight & nasal problems



Fig. 1. The base design of the Game.

Conclusion

Yogic Lifestyle in Indian Culture has innumerable ways, Symbols, techniques, art forms, traditions and customs starting from the early morning till the night and the knowledge is transformed spontaneously without any effort. Children when given self learning tools are able to learn faster deeper and the learning with actions is permanent and full of creativity. The Panchmahabhoot Board Game is a serious effort in this direction and would create positive effect on the lifestyle of Children of all age groups.

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11/03/2023

The main approaches to the process of development of the Indian fine art from the 3rd millennium BC till 18th century in the works by Soviet art historians

The interest of domestic art history in the art of India, which was clearly identified at the beginning of the 20th century, was able to produce significant scientific results only in the post-war period, when, after gaining independence by this country, the systematic establishment of contacts between the two great states began. These contacts touched on a variety of areas - politics, economics, culture, where the need for a resumption of cultural dialogue led, among other things, to the emergence of studies that introduced the Soviet reader to the visual arts of India from ancient times to the beginning of the twentieth century.

The methodological basis of the article was the work of Russian art critics and culturologists published in the 1950s–1980s. Research methods are chosen by the author of the article to obtain the most objective results of the analysis of the subject of research and the solution of the tasks.

The main methods were: cultural-historical method, the purpose of which is to determine the main approaches of Soviet researchers to the art of Ancient India, as well as to identify the reasons why the attitude towards the cultural heritage of India has changed over the course of three decades. Comparative method made it possible to identify similarities and differences in the approach to the study of Indian art trends in different eras.

Introduction

The purpose of this article is to identify the main approaches of the Soviet experts to the processes that determined the development of painting, sculpture, and miniature art in India up to the beginning of the colonial period associated with British rule.

The first significant monograph on Indian art is the album with an introductory article by S. Tyulyaev was published in 1958. It offers a study of its development from its origins to the early twentieth century. In particular, Tyulyaev begins his study of Indian culture with

drawings in red ochre on hunting themes and works in fired clay created during the period of the ancient Stone Age, and concludes with works by artists of the 18th century.

The repetitive operation of pre-colonial Indian art adopted in this book will also be taken as the basis for future editions by Soviet researchers. After a brief examination of the artifacts of the ancient Stone Age, Tyulyaev moves on to the monuments of the material culture of Mohenjo-Daro (3rd millennium BC). Tyulyaev assumes that already in the epoch of the formation of classes “a movement appears in Indian art that strives for a truthful and realistic depiction of the real surrounding reality and at the same time a movement that strives for conventionality and abstractness. Monuments created for the cult of deification of the forces of nature became more or less conventional and fantastic, distorting the forms of the real world”. This division into art, constrained by the framework of the canon, and, on the other hand, addressed to the real world in all its diversity of phenomena, according to the author's concept, will persist for many centuries.

Tyulyaev moves on to the Vedic period and to the time of Greek domination (4th century B.C.), focusing specifically on the so-called Gandhar art and the art of the Gupta dynasty (4th-7th centuries A.D.). It is noteworthy that Tyulyaev highly evaluates the ethical and aesthetic ideals of Buddhism embodied in Gandhar plastics. With respect to the later interpretation of the Buddha's image, however, he is of the opinion that there was an increase in schematism associated with the need to follow strict iconographic canons.

Concerning the Ajanta murals (5th century AD) Tyulyaev applies the assessment that speaks of some modernization of ancient Indian art: “There is no intentional decorative and stylization, and no specifically religious approach. These are not abstract Buddhist ideas, but a colourful narrative of life in India at the time of the Guptas and the events associated with Buddhist lore...”. The author also specifically dwells on the art of Southern India, evaluating it in terms of the flourishing of the Indian artistic culture of the Gupta period. Further, starting

from VIII century AD, according to the author's opinion, the art of sculpture began to decline. In his view, this was due to the loss of the great and noble simplicity and integrity of the older monuments. Tyulyaev traces the growth of these negative features until the 15th and 16th centuries, when Muslim culture began to penetrate into India.

As for Indian art during the rule of Muslim dynasties the accent is made on architecture and miniature, where one can observe the growth of subtle decorative and elegant features in contrast to the monumentality and power of buildings of the preceding period. Tyulyaev considers the Taj Mahal mausoleum to be the supreme achievement of Indian architecture. He goes on to give a brief description of Indian miniature, sketching the features of certain schools. These schools marked the last blossom of Indian culture before the crisis associated with the colonial conquest of England that ended with the rise of the struggle for independence and its attainment in the 20th century.

It is important to stress that the book by S. Tyulyaev that was published in the year of India's independence has an introductory character and is of great interest from the point of view of rich illustrative material that helps the reader get an objective idea of different stages in the development of artistic culture in this country. It is noteworthy that with regard to contemporary Indian art the author also adheres to the notion of the importance of impressions from the real surrounding reality and following the best national traditions in contrast to the modernist influences that can hinder the development of true art, just as it could be in an era of strict adherence to religious canons.

A small monograph by O.I. Galerkina and F.L. Bogdanova, published in 1963, presents a general panorama of Indian art in antiquity and the Middle Ages, designed for a wide readership. Here the authors give a step-by-step picture of the development of fine arts in a broader cultural context. They are more detailed than in the book by S.I. Tyulyaev, dwell on the content and general cultural significance of the monuments of the Vedic literature of

Ancient India, as well as the “Mahabharata” and “Ramayana” poems. In particular, the authors begin their acquaintance with Indian culture from cave drawings on hunting themes and baked clay products created in the era of the Old Stone Age. In accordance with the concept adopted in Soviet art history regarding the development of different stages of domestic and world art, the greatest importance is given here to the general line of development of painting and sculpture from conditional and canonical forms towards more reliable ones, associated with the direct embodiment of impressions from the surrounding real world. At the same time, the authors of the book do not consider in detail the reasons for the transition to such realistic principles at such an early stage.

The next stage, which falls in the feudal era, O. Galerkin and F. Bogdanov associate with the influence of Hinduism on the development of the fine arts. They put forward the idea of favorable influence of folk artistic tradition on the decoration of temples, including the famous ensemble in Khajuraho. The final section of the book is devoted to the penetration of Islam into the territory of India and the influence of this religion on the further development of Indian art in general. One of the main distinctive features of this period is considered by the authors to be the decline of sculpture and monumental art in general and, on the other hand, the flowering of miniature and applied art.

In 1964, a book by O. Prokofiev was published in the series “Essays on the History and Theory of Fine Arts”, which played an important role in the study of artistic culture of this country. In the introduction to the book O. Prokofiev notes that “at the dawn of the cultural development of the Indian people, at its earliest stage, an entirely original mythological system emerged and grew, characterized by fantastic overcoming and subjugating forces in the miraculous mythical works of the Indians”.

O. Prokofiev also notes that Indian artists invariably gave depictions of deities an idealized character since here, according to him, what was particularly important was a specific

embodiment in visible forms of the mystical spiritual element that moved all manifestations of life and penetrated into all its forms. The author recognizes the validity and even legitimacy of the retreat of the masters of Indian art in the I-V centuries AD from the forms of nature itself: “In Indian art <...> an important role was played by certain conventions handed down from generation to generation in the form of permanent canons of representation”. It is noteworthy that O. Prokofiev, in fact, for the first time notes the small constraint of animal art by religious canons. He also draws attention to the large number of significant artistic monuments representing this genre created by Indian masters. It is important to note that the author avoids following preconceived ideas about religious subjects in Indian art and does not strive for simplistic formulations when studying his most significant and well-known monuments. He no longer seeks to interpret the content of Ajanta frescoes solely in the light of their domestic, genre content associated with the display of direct life observations. Thus, O. Prokofiev believes that in the themes and subjects of the paintings “one can see the contradictory content of religious-mystical and Buddhist-moralizing tendencies and mythical concepts of the people with their belief in the inevitable victory of goodness and justice <...> In addition, in the painting of Ajanta there was a strong influence of the non-copied painting of secular nature, which decorated the palaces of kings and the nobility”.

Thus, with regard to this and other monuments of Indian art O. Prokofiev seeks to provide a deeper and more accurate assessment, not constrained by the need to follow some predetermined concepts and views. To some extent, the author does not contrast the “earthly” and the “heavenly”, the “divine” and the “human”, but rather notes their complex synthesis. For example, in the relief “The Descent of the Ganges” in Mamallapuram (7th century A.D.): “In a huge multi-figured panorama full of innumerable living creatures the cosmic neighbors the earthly, the legendary is intertwined with the real”.

In 1969 *The Art of India* collection of articles was published. In the preface points out directly that “Russian literature on Indian art is still scarce. There is an especially acute shortage of works that provide a comprehensive study of all forms of Indian art”. This collection covers all the major stages in the development of Indian spatial art and all of its types, including architecture, sculpture and applied art.

It is noteworthy that in comparison with the previous three books the emphasis here is placed on the scientific proof of the main points and on the persuasiveness of the language. Along with the problems of artistic solutions to specific monuments, the collection addresses issues of their iconography, the influence of religious factors on the development of architecture, sculpture, and applied art. Each article is accompanied by illustrations, introducing those monuments that most clearly reveal the author's position.

The collection opens with an article by V. Sidorov “Revival of the folk tradition in the sculpture of Bharhut”, which gives an in-depth consideration of the animalistic genre as an integral part of Indian culture during the formation and spread of Buddhism. The article by O. Prokofiev is devoted to the paintings in Ajanta. Developing the above-mentioned points, the author gives a more in-depth description of the iconographic solution of individual murals. the influence of Hellenistic, Bactrian and Gandhar tradition on the development of sculpture of Gandhara school as another important aspect of Indian culture is analyzed in the article by G. Pugachenkova. Her conclusions are based on the results of research carried out by Soviet archaeologists in Central Asia. Some articles in this collection are also devoted to the problems of development of architecture, applied art and contemporary Indian fine arts.

In this way, the volume provides a sweeping panorama of the different stages, types and genres that have characterized Indian culture over several millennia. It sketches the way for a more serious and profound elaboration of the problems of India's artistic development, which will be continued in the next editions.

At present the most serious and profound work on artistic culture of ancient India is the book by S. Tyulyaev published in 1988. The first three chapters are devoted to the primitive art and culture of the Stone Age, the artistic culture of the Chalcolithic period in the Indus basin, and the art of Northern India in the time of composing the later Vedic literature. The following chapters deal with architecture, sculpture, and painting. As compared to the previous books, the role of religious factors in the formation and development of Indian fine arts is discussed more completely and objectively in this edition. The most important is the ninth chapter, devoted to the views on the art of ancient authors, and the role of religion in the art of ancient India, a problem that had not previously received a deep and comprehensive study in the works of Soviet researchers.

Results

To summarize the main conception of the study of Indian art from ancient times to the early twentieth century in Soviet art history, we can make the following conclusions. The first editions by S. Tyulyaev, O. Galerkina and F. Bogdanov published at the turn of 1950-60s had more of an overview and introductory character and provided a somewhat schematic line of the Indian artistic culture development. However, they were able to summarize and systematize a large body of information on this topic and create a foundation for further scientific works.

Conclusion

A deeper and more serious acquaintance with this country and its culture in the 1950s-1960s helped us to understand the specificity of its cultural development, which did not coincide with the accumulated concepts of European and Russian art development. O. Prokofyev has shown quite convincingly that an objective evaluation of the different stages of India's artistic development is impossible without a deep insight into the mentality of its people, its history and religious beliefs, which are directly reflected in the monuments of art.

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Ankit somvanshi

Dr. Amresh Kumar

Ph.D (Reserch Scholar)

The Visual Analysis of Architecture and Sculpture: A General

Introduction

Abstract

In this research paper, we will mainly talk about how an architectural form and a sculptural form look similar and different at any one point. Material, thoughts and forms of psychology are required for both modes. But how an architect uses them, while a sculptor uses these things to make a sculpture. Taking the help of observational and correlation methods as research methodology, I will try to establish interrelationships between them.

Keyword

Sculptural Architecture, Expressionist architecture, Psychology of form, Sculpture

Introduction

When we approach architecture, we are first struck by its external shape. And this very first glimpse of the architecture exerts a deep psychological influence on us because of the texture of its shape. Here is an important question that arises in front of us how does an established shape is born, and what is the role of philosophy and culture of a society in taking the form of that shape? And what is the contribution of the psychological side in shaping that form? And at the same time, there is a question as to how the two domains of sculpture and architecture interrelate and where they have different approaches to each other. And how a sculptor and an architect conceptualize the form. Specifically but I want to discuss the architecture whose purpose is not only for their usefulness but it has been done as a medium

of communication keeping in mind some ideas, feelings, or purposes.



Rajakumari Ratnavati Girl's School , Jaisalmer



Matrimandir Auroville, Tamil Nadu

- **Rajakumari Ratnavati girls school , Architect - Diana Kellogg**

Similar to a sand dune, it emerged out of the natural environment while also bleeding in. It appeared as a huge, alien-like vessel in some photographs, and in others it had an intimate, feminine quality to it in terms of approach, goal, and even construction.

- **Matrimandir Auroville , Tamil Nadu , Architect- Roger Anger**

The Matrimandir, a huge gold-plated orb that appears to be emerging out of the ground and represents the birth of a new awareness, is located right in the centre of Auroville.

According to mother 'Mirra Alfassa' (1954) the basic idea behind building a place like Auroville was “ There should be somewhere upon earth a place where all human beings of

good will, sincere in their aspiration, could live freely as citizens of the world, obeying one single authority, that of the supreme Truth; a place of peace, concord, harmony, where all the fighting instincts of man would be used exclusively to conquer the causes of his suffering and misery, to surmount his weakness and ignorance to triumph over his limitations and incapacities; a place where the needs of the spirit and the care for progress would get precedence over the satisfaction of desires and passions, the seeking for pleasures and material enjoyment.

The need of the body will be provided for equally in the case of each and every one. In the general organisation intellectual, moral and spiritual superiority will find expression not in the enhancement of the pleasures and powers of life but in the increase of duties and responsibilities. Artistic beauty in all forms, painting, sculpture, music, literature, will be available equally to all, the opportunity to share in the joys they bring being limited solely by each one's capacities and not by one's social or financial position.”¹

There is a word prevalent in the genre of sculpture 'study' which is generally taken as an exact copy of some form. But from my point of view, it begins and already starts when we choose any object or form since then because we choose only those objects or forms that attract us in that whole scenario.

They have attraction because they have a certain way of combining in their form. That combination is its harmony of lines, shapes and different surfaces and colours. Which we know by the name of composition. And this combination is understood by us when we are 'studying' it. And we can see its glimpse in the works of our creation.

Generally, a piece of the plot is divided based on use in an architectural concept, then the gap between them is divided through walls, and then the whole structure is covered with a

layer. For this reason, the whole architecture takes on a special kind of geometric monotony.

Because in that entire

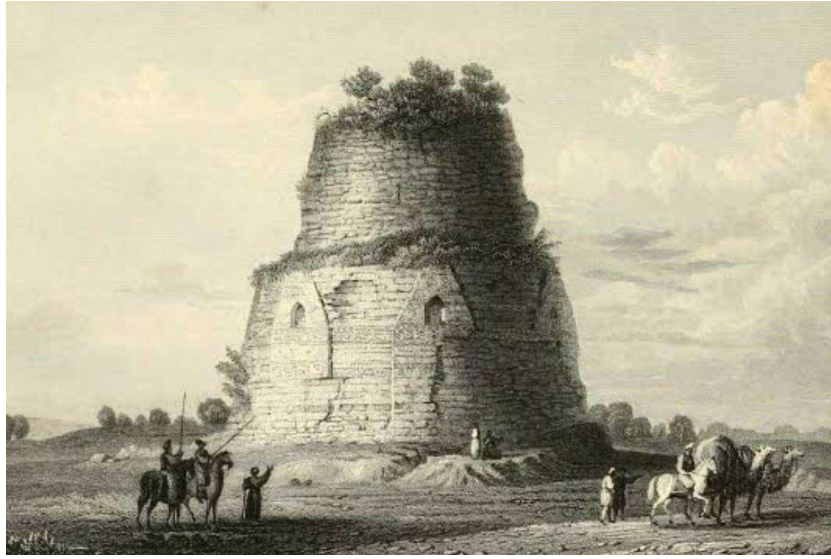
Mirra Alfassa, (1957), 'A Dream'

Construction process, instead of conceptualizing that architecture as an independent form, there is a haphazard combination of small units. It is never envisaged as a completely independent form. ,

The most basic difference between a sculptor's and an architect's conception of a form is that "an architect conceives of a form mainly in layers, while a sculptor conceives of a form in totality." They give priority to external size.

How a dotted line is formed and how a line takes a three-dimensional shape. Paul Klee in his words says something like this "All pictorial form begins with the point that sets itself in motion . . The point moves and the line comes into being- the first dimension. if the line shifts to form a plane, we obtain a two-dimensional element. point into a line, the line into a plane, and the plane into a spatial dimension.”²

M. Shivarammurti claimed that a stupa is considered as a sacred building. However, because stupas were built for religious ritualistic and commemorative purposes, affiliation with a particular school of philosophy was required, and they were tied to elements of social and economic life, they appear to be connected to votive, commemorative, and offering purposes. The commemorative is mentioned in Buddhist writings like the Mahavadana, Stupavadanam, and Avadana Satakam. aspect of the stupa are mentioned in Jain writing such as the Raya Pasenaiya Sutta. The stupa probably acquired its symbolic character in a latter era as a result of the common mass's strong wish to worship the lord for the purpose of salvation. Since Ashok's time, Stupa architecture has gained importance in the sociocultural life of the nation, and art has started to develop around the Stupa structure.



Sarnath, A Boodh Monument near Benaras, from vol.3 of "the Indian empire" by Robert Montgomery Martin, c.1860

²Paul Klee, (1961), The thinking Eye : The Notebooks of Paul Klee

Stupa can be classified into three categories

- Stupas are religious building that are either dedicated to the Adi-Buddha, the heavenly, or a combination of the two.
- Building a funeral stupa over the remains of the Buddha or his followers.
- Stupa honouring the Buddha's memory.

We can see this concept of Paul Klee towards form in all architectural forms whether it is a Buddhist stupa, temple, pyramid or any gross structure. If we talk about stupas, then historians talk about their use, type and changing form, but we also have to understand the clear reason behind their emergence. Like M. Shivamurthy is discussing its historical importance in the above lines. But we have to understand how an earthen stupa takes a sophisticated form like the stupas of Sarnath and Sanchi.

Some key points for consideration of the interrelated contexts of sculpture and architecture;

- How a sculptor and an architect have different ideas from each other while conceiving a form ?
- The role of philosophical concepts in the formation of a form ?
- What are the elements of architecture that excite our emotions on different levels ?

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Due Date-16 May 2023

Evolution of Special Effects in Films

Abstract

When we watch a movie we always appreciate and talk about the performance of the actors and sometimes people with a little bit of higher knowledge about filmmaking can put some insights about the direction, cinematography etc. But rarely do we discuss the efforts given by the VFX supervisors and FX artists? They as a team create one of the most important aspects of filmmaking which are special effects. Without special effects, so many films in the history of world cinema may not get the fulfilment which they have got.

Special effects are the special ornaments which decorate the film in a special way. We all remember the oil tanker explosion shot in the movie "Terminator". We cannot forget the impact of the special effects we have witnessed in the recent Hollywood and Bollywood blockbusters like Avengers, Transformers, Gravity and recently the talk of the town Brahmastra, which has taken Indian VFX to the next level. But if we think that special effects are the new born baby in the field of film making then it's totally wrong. Special effects were very much an important part of filmmaking from the 1930s and till date playing an important role. The workflow and quality in comparison to modern days were different those days but lots of hard work and most importantly the execution and output was absolutely stunning concerning the time when they were made. So we can see that special effects have gone through a long and successful journey over the years. But the question is how much this modernization of special effects and new technology software has helped filmmaking and filmmakers? How much time saver it is for filmmakers?

Heavy digital effects with huge rendering time are much more flexible or the old day's miniature pyrotechniques were more realistic? We will discuss all these things and try to find out the real outcome of the evolution of special effects and its impact in filmmaking in this paper.

Keywords: -Special Effects, Artist, Filmmaker, VFX, Miniature Pyrotechniques, Hollywood, Bollywood, FX Artist, Software, Simulation.

Introduction

Visual Effects have advanced notably during the last 124 years when you consider that we first noticed the film, nowadays international-famed VFX studios create films and television series which seamlessly fuse virtual and analogue imagery allowing the artists to bring the wildest in their goals come real on the screen. The quick progression of the tools utilized by creators running on the slicing side technology of the sector consisting of Computer-generated worlds, real-time movie previews and surreal virtual humans has laid the foundation of this evolution other than those elements one of the most important elements are Special Effects popularly called "FX". Nowadays each movie among the pinnacle 50 films of all time around the world relies heavily on special effects or is completely animated.

To recognize wherein we are at the current instances we need to understand where we have come from

Old days of special effects

Special effects have gone through a long journey which started from the movie ***The Execution of Mary; Queen of Scots (1895)*** the latest ***Avatar: The Way of Water (2023)***. Released in 1942, ***Flying Tigers*** was a great example of using miniature pyrotechnics as one of the trending technique those days used for special effects. The series was very popular in those days and considered as one of the benchmarks in the history of pyro effects. Unlike the

current digital process of creating special effects, miniature pyro techniques are basically man-made blasts which are filmed on camera on spot and later added to the scene in post-production.



Figure 1.1: Flying Tigers (1942)

Source:https://en.wikipedia.org/wiki/Flying_Tigers_%28film%29#/media/File:Fying_Tigers_Film_poster.jpg

So we can consider that this process is the oldest form of special effects and till date, it is acceptable by so many renowned filmmakers as it produces a natural output which is real.

If we come down four decades later in the year 1984 one of the landmark explosion shot was created in the movie **The Terminator**. The shot was of an explosion of an oil tanker from which the Terminator will come out alive. The entire shot was filmed inside a room with a mini oil tanker. For explosion they used some explosive chemicals and also a deep knowledge of physics and chemistry played a big role in it.



Figure 1.2: Oil tanker explosion shot from the movie Terminator

Source: https://www.youtube.com/watch?v=g9F8ltSVaPo&ab_channel=VeeXXL

Another great example of miniature pyrotechniques is the movie *Cliffhanger* (1993). In this movie, there was a helicopter crash scene towards the end of the movie where miniature pyrotechniques were used. The shot was meant to show that, the helicopter will crash into the edge of the mountains and will fall and explodes with a bang. The special effects team created a mini model of the helicopter and then pulled it towards the miniature model of the mountain so that it will smash into it. Then it has fallen and got exploded due to a highly scientific method of explosion supervised by experts in this process.



Figure 1.3: Miniature model of the helicopter used in the movie *Cliffhanger* (1993)

Source: <https://beforesandafters.com/2022/10/19/the-miniature-effects-of-cliffhanger/>



Figure 1.4: Scene from the movie *Cliffhanger* (1993)

Source: <https://beforesandafters.com/2022/10/19/the-miniature-effects-of-cliffhanger/>

Now let us discuss how special effects have transformed from this manual process to the modern day's highly technical digital process.

Evolution of Special Effects

The Evolution of the Special Effects in Films really surprise us when we look back just a few years, Since the Special Effects changed so drastically that we did not notice, from 'Matrix reloaded' to Avatar and so on moving to the current times "The Avengers series" we can notice the change throughout this timeline. From the miniature pyro techniques to the full CG integrated pyro effects industry has seen a phase of evolution, So what was the need to switch from the early Special effects methods to the modern day techniques? The simple reason behind this need for evolution was to create effects that cannot be replicated, talking about modern films like "Brahmasrta" that heavily relied on the Special Effects we cannot create the effects shown in the movie like manipulated fire effects or spells in real life scenarios.

Special Effects being part in most of the movies these days allows us to witness things that cannot be created in real whether it is the transformation of Bruce Banner into Hulk or the species living on an exo-planet in Avatar, this requirement created the need for using advanced techniques of creating special effects from the early stages of using onset Special effects to the modern days CG Generated effects the path and methods. These modern-day techniques include the technology as well as the software used to create Special Effects.

Technical Evolution in Special Effects

With the modern methods evolving, the software has also evolved to a newer generation, from the use of 3D Software like Autodesk Maya, 3DS Max to a full-fledged dedicated software for creating Special Effects SideFX Houdini techniques kept on evolving resulting in better Special Effects in the past few years. With the introduction of SideFX

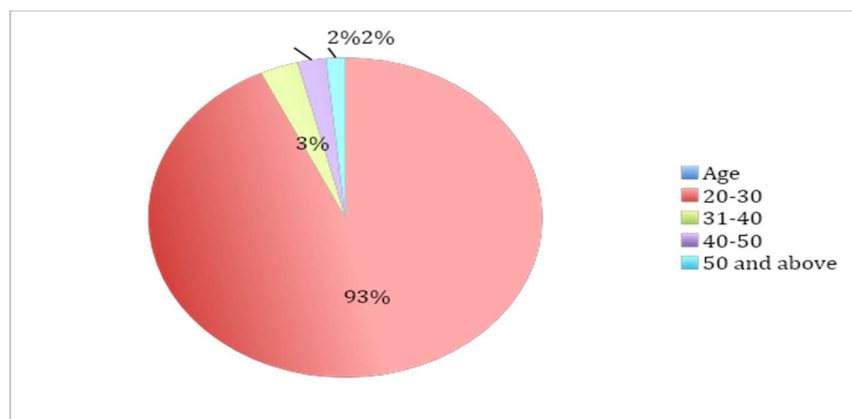
Houdini, there is more control in creating special effects due to the node-based procedural module of the software and the introduction to VEX coding in the software now an artist can create things with more control like creating custom velocity, using object geometry data to create custom forces etc. that was not possible in the layer based software like Autodesk Maya and 3DS Max resulting in the highly detailed special effects in the films. Nowadays the most talented studios like Industrial Lights and Magic (ILM), Double Negative (DNEG), and Technicolor have created a dedicated Houdini Pipeline for creating special effects as it gives more control over the creation of special effects due to procedural techniques for creating things.

Material & Methods

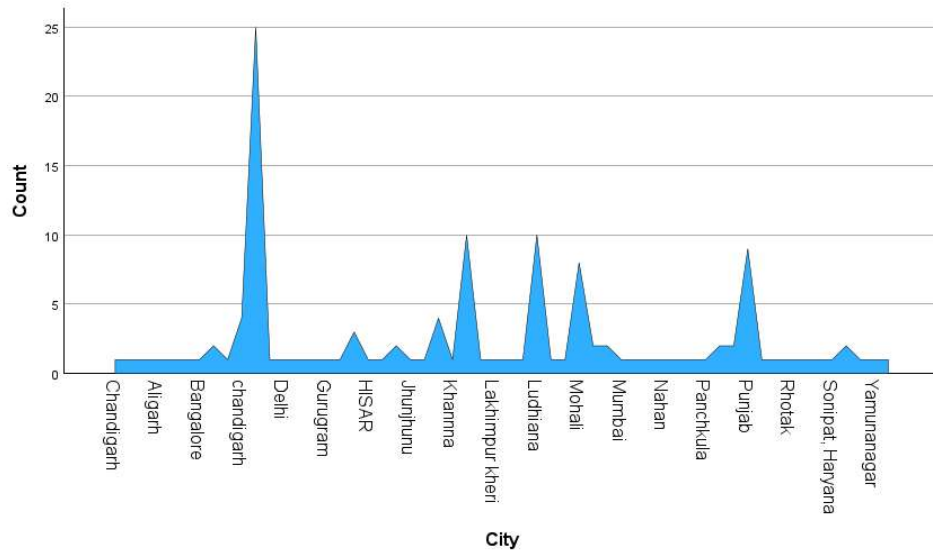
We have collected materials and information by two different methods in this research.

1. **Survey-The Following survey was conducted to get the data in form of a questionnaire with a sample size of 150 people.**

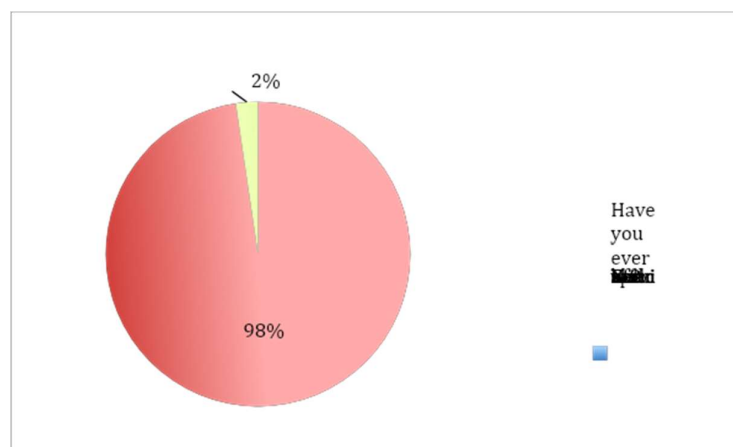
Q1.What is your Age?



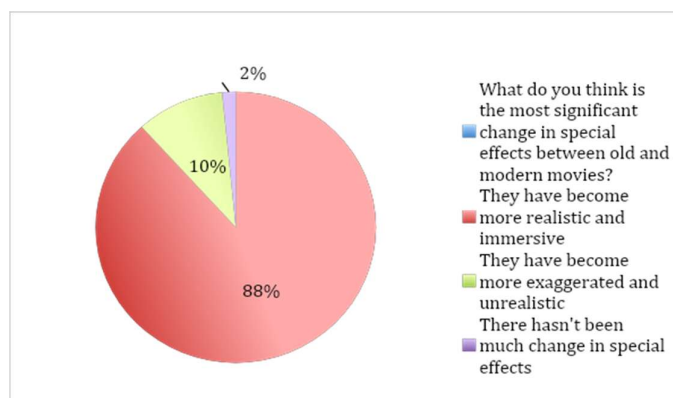
Q2.Which City you Live in?



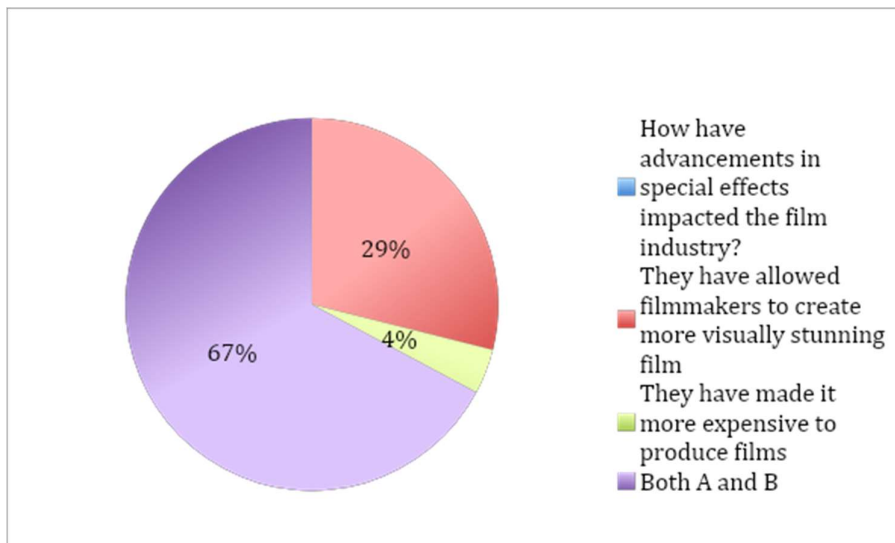
Q3. Have you ever watched a movie with special effects?



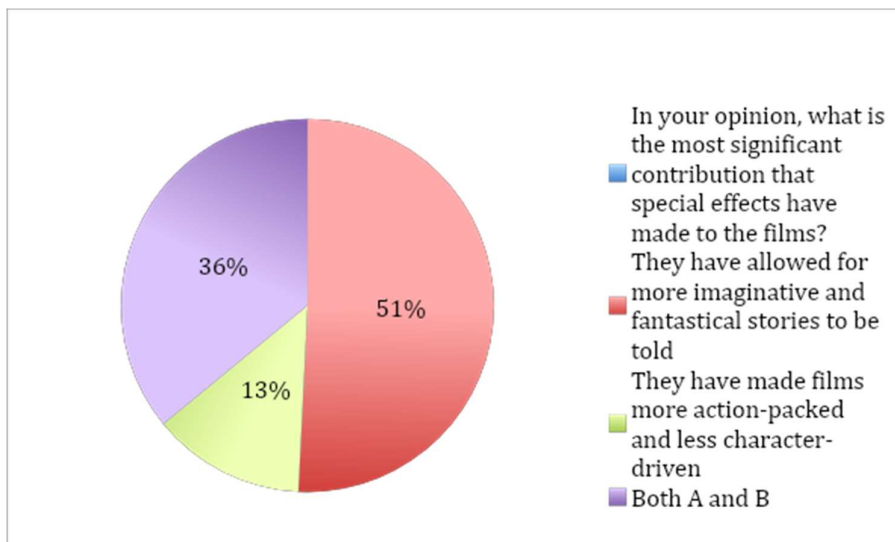
Q4. What do you think is the most significant change in special effects between old and modern movies?



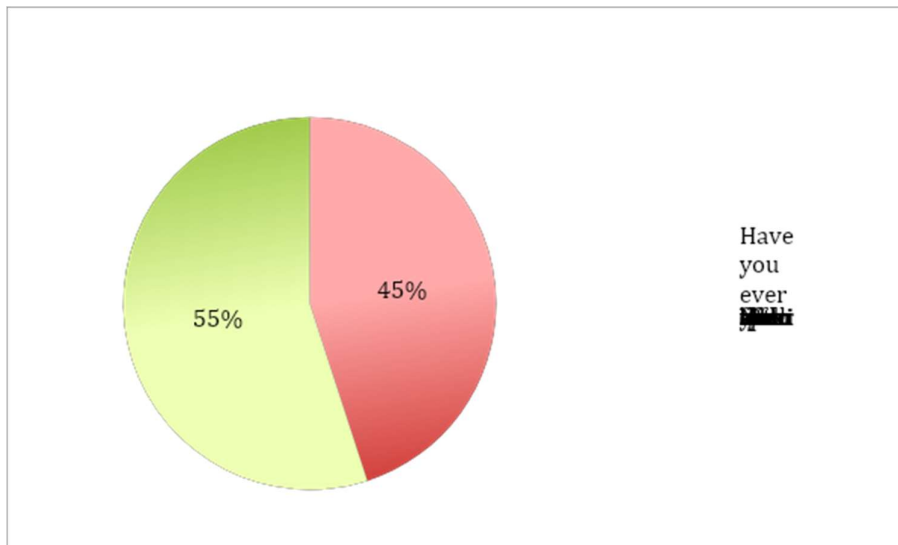
Q5.How have advancements in special effects impacted the film industry?



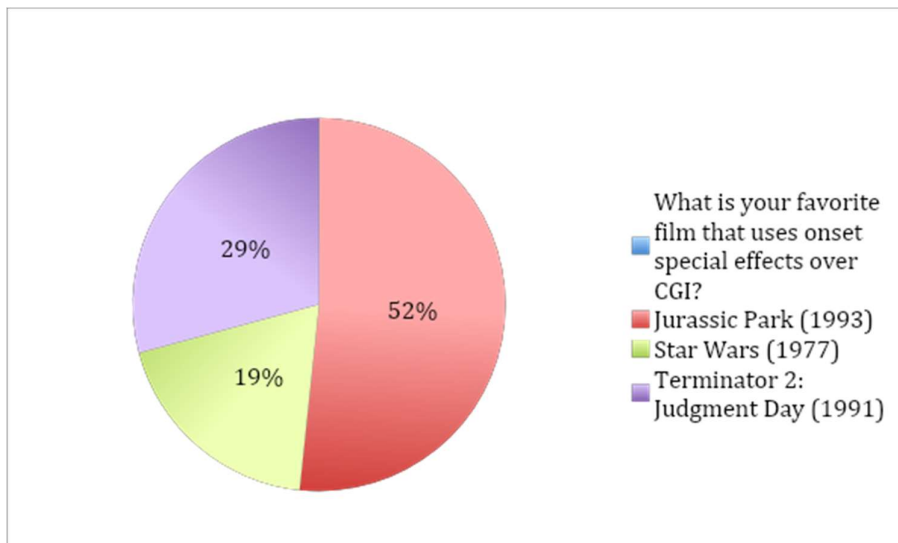
Q6.In your opinion, what is the most significant contribution that special effects have made to the films?



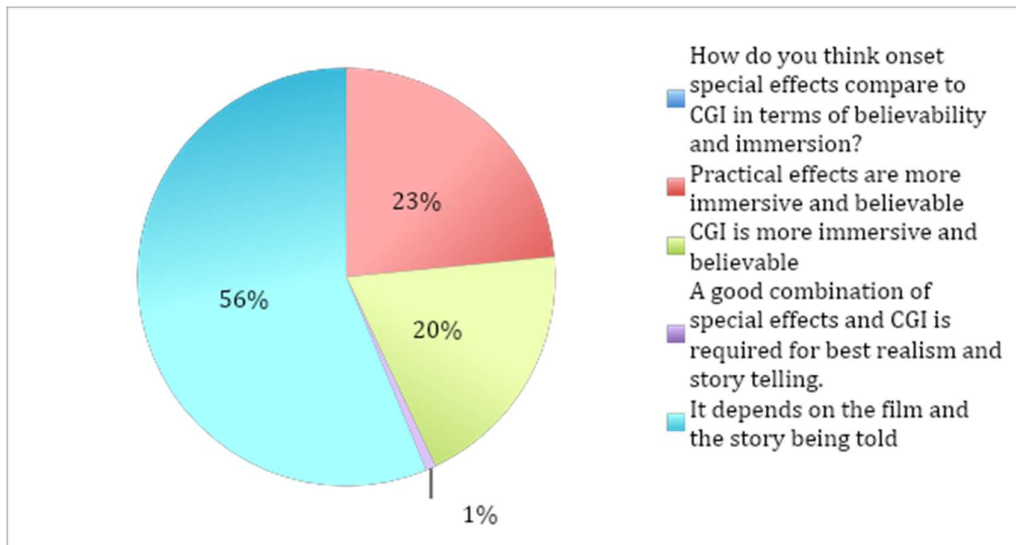
Q7.Have you ever watched a movie where the special effects reduced the quality from the story or characters?



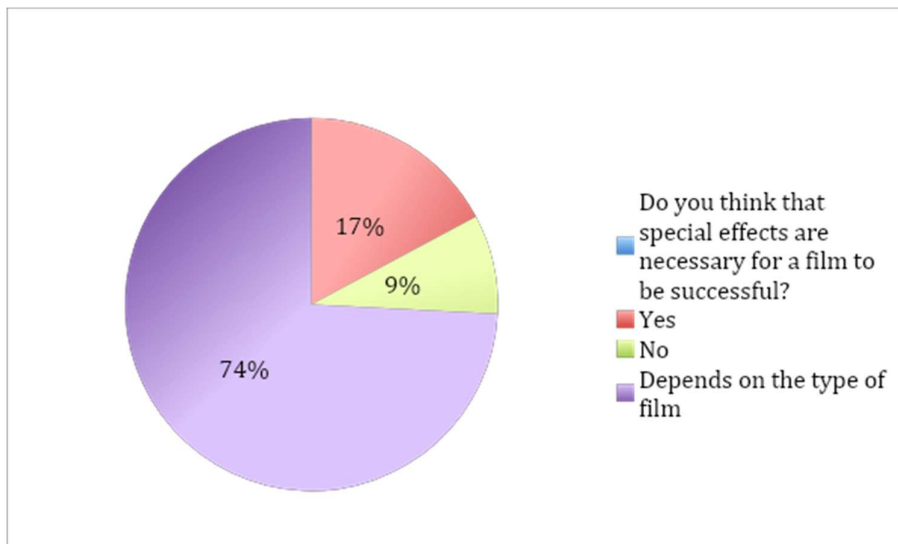
Q8.What is your favorite film that uses onset special effects over CGI?



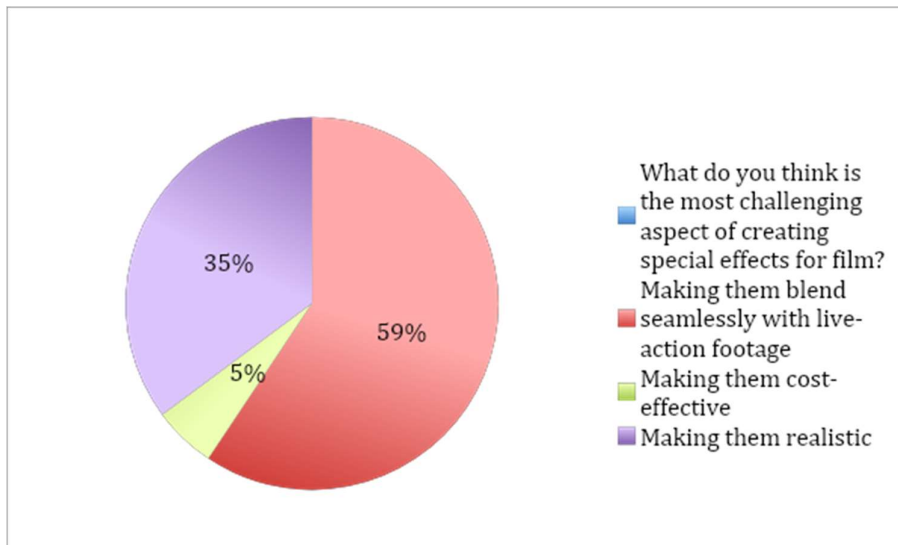
Q9. How do you think onset special effects compare to CGI in terms of believability and immersion?



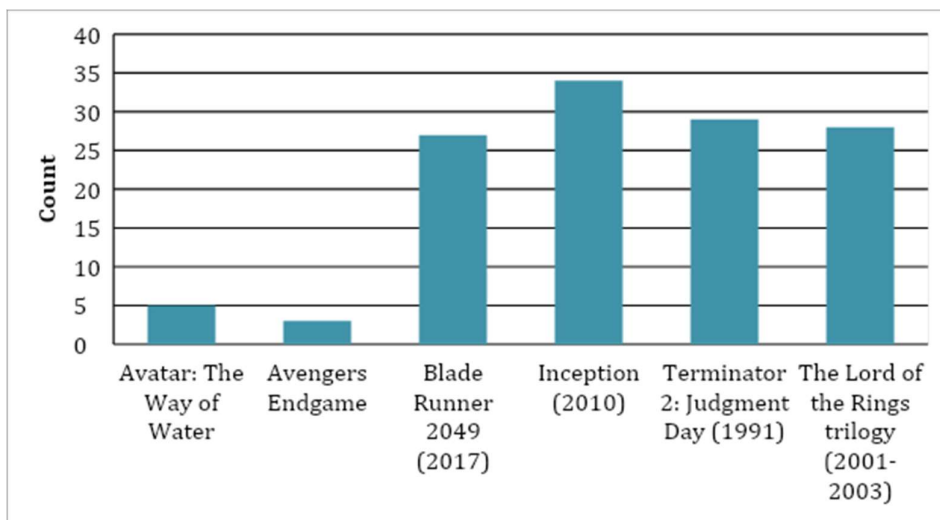
Q10.Do you think that special effects are necessary for a film to be successful?



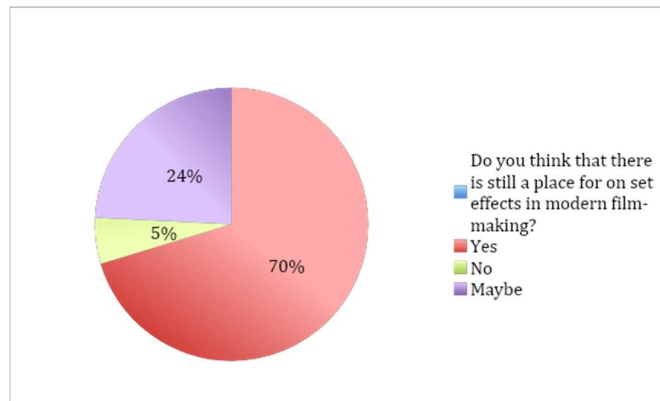
Q11.What do you think is the most challenging aspect of creating special effects for film?



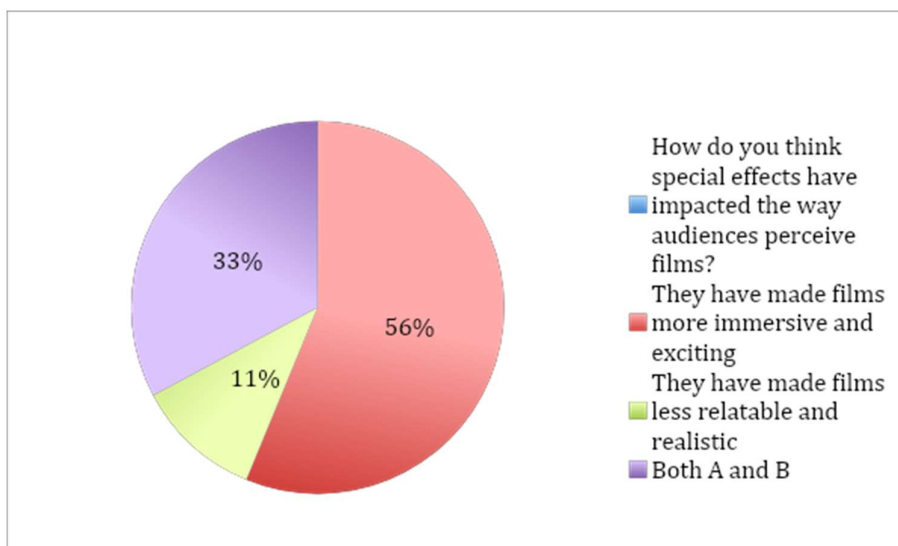
Q12.Which film do you think has the best special effects?



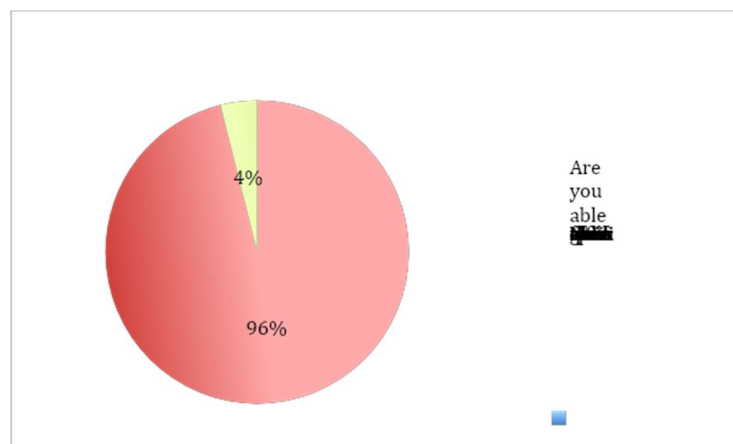
Q13.Do you think that there is still a place for on set effects in modern film-making?



Q14. How do you think special effects have impacted the way audiences perceive films?



Q15. Are you able to notice the change in quality of special effects in modern films and the old classics ?



2. Content analysis

This method was helpful to analyze the history of special effects. Like we have collected the information about behind the scene VFX process of films such as **Cliffhanger** and **Terminator** from online video sources like YouTube.

https://www.youtube.com/watch?v=YHqwROPWGLs&ab_channel=DannyvanSpreuwel

Some readings of online articles about the history and evaluation of special effects also have helped us a lot to collect data.

chrome-

extension://efaidnbmnnnibpcajpcglclefindmkaj/https://people.computing.clemson.edu/~ekp/courses/dpa8150/assets/00_History.pdf

Results & Discussion

A survey was conducted to investigate the perception and impact of special effects on the Indian audience of different age groups, ranging from 20 to 50 years. A total of 150 people participated in the survey, and the data obtained were analyzed. The results showed that 98% of the respondents reported having seen a movie with special effects. The majority of the respondents believed that special effects have significantly elevated the realism and immersion of movies. Furthermore, advancements in special effects have enabled filmmakers to create more stunning effects using modern techniques. More than half of the respondents thought that special effects have allowed for more imaginative and fantasy stories in films. Additionally, more than half of the respondents believed that special effects do not reduce the quality of stories and characters. Regarding the decision to use onset or digital special effects, 56% of the respondents believed that it depends on the film and story demand, and blending special effects with live-action footage was identified as the most challenging aspect. Interestingly, a neutral choice was observed among the respondents for movies that use on-set special effects such as

miniature pyrotechnics and digital special effects. A significant majority of respondents (70%) believed that old special effects techniques still have a place in modern-day films. Finally, 98% of respondents reported observing the changes in special effects from old classic movies to modern-day films, indicating the drastic evolution of special effects in the film industry.

The question which arises after all the discussions is, do we really have progressed in a huge way in terms of special effects?

If yes then

1. Why miniature pyrotechniques are still being used to create realistic effects on camera and preferred by so many big directors? For example director, Michel Bay has used on-camera pyro effects for one of his blockbuster part of the Transformers series. Which is on record the largest explosion ever filmed?
2. Why in the film **Ra One**, the director preferred the miniature demolition technique to demonstrate the destruction of the railway station.

But on the other hand, these movies are also a great example of digital FX and simulation too. So it's about the choice of the directors and also the demand of the shot that force the FX supervisor to think differently for different shots and plan them accordingly. So we can see both old manual processes and new edge digital processes have taken hand in hand to bring magic to the screen. One of the major drawbacks of the old manual process for creating special effects was that it has to be perfect in one take as retakes are not possible due to the utilization of the resources in the onset effects while on the other hand, there is no limitation during the creation of special effects in CG digital form as you can alter the effect at any stage of progress and it also gives you a visualization of the special effect while in the creation stage. Also using the digital special effects eliminates the use of resources and props which is Cost effective as

compared to the old manual process. Talking about the manual on set Special Effects and also as seen in the Terminator Oil tanker Explosion example mentioned above the effect needs to be done in a controlled environment and with precautions so that it is safe for the actor and the team on the other hand in the digital special effects there is no need for the extra precautions.

Conclusion

After all the analysis, we can conclude that the importance of special effects cannot be differentiated by different type's methods. The only factor which matters is the output. The audience should feel amazed and delighted to watch the on-screen effects created by the FX wizards. Analogue or manual methods of special effects and the digital process of special effects both have contributed a lot in the entertainment industry. If the manual process has given a more realistic output then on the other hand, the digital process has decreased the cost of the project and also the production time. However it has also been observed that the evolution of Special Effects has a drastic impact on the modernization of effects in films with introduction of new digital methods and tools.

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CONTRIBUTION OF INDIAN CULTURE ON GLOBAL ART & FASHION

Abstract

India, the land of “Vasudhaiva Kutumbakam” philosophy, has contributed so much to the world, from zero to advance metallurgy, from sophisticated drainage systems at Indus Valley to the most modern discovery of Lunar water on moon and, Art, Textiles & Fashion are no exception. The diffusion of Indian cultural has resulted in an evident impression of Indian art & fashion over the International level. This paper will review the contributions of Indian culture on the global art & fashion. The paper will discuss the rich heritage and culture of India and underlines its influence across the world.

One of the most important characteristics of culture is that it can be learned and world has learned so much from Indian heritage and culture. It traces the journey of Indian culture in context to its traditional costumes, textiles & arts and how it becomes source of inspiration for the rest of the world.

Furthermore, the paper concludes the contribution of Indian culture not only as the major contributor and inspiration but also as the foundation stone of Global art & design. The paper also signifies the importance of Indian cultural diffusion and marks them out through suitable examples. The paper highlights the pinnacle of Indian Art, Textiles & Fashion and its rich legacy. This paper will also discuss the need to preserve and promote the diminishing shine of Indian Culture, so that India can continue to be the world leader in the field of art and design.

Keywords : Cultural Diffusion, Cotton, Indigo, Indienne , Chintz

Introduction

The definition of culture states that culture is regarded as collective manifestations of human intellectual achievements including ideas, customs & social behavior. Art can be defined as the expression or application of Human creative skill and imagination & Fashion is a popular or latest style of clothing etc. So, it can be said that this creative imagination, skill, & style are extensions of culture so is art & fashion.

From ancient days India has been famous for her beautiful textiles, designs, dyes and prints. The Purans tell us that spinning and weaving were important handicrafts and that Vedic Indians were found of Suvasas or beautiful garments. Not only this, from Arthashastra we learn that the materials employed for spinning then were wool (urna), cotton (karpasa), hemp (tula) flax (kshauma). Almost every state in India has its own exclusive textile. Moreover, Indian Art & Culture has a sheer amount of diversity and influences that can be attributed to keep India far ahead of other countries. With the world's borders diminishing, and the earth turning into a global village, the influence of the Indian Culture on International Design and Fashion is more evident than ever before. Let's explore the contribution of India over the centuries on Global Textile & Fashion.

The Wool grown on trees – Cotton- It has now been proved that India was the first country to manufacture cotton. Among the findings at Monhenjodaro were a few scraps of cotton sticking to the side of a silver vase. This shows that cotton must have been produced in India as far back as even the fourth millennium B.C. Historians speak of the beautiful painted and printed clothes which were sold in Egypt and some parts of Europe long before the time of Alexander. It is not known when Indians first started to trade with Europe, but the use of the oriental word 'Carbasina' (Sanskrit: karpasa) for cotton suggests that it must have been in

use before 200 B.C. To the Greeks who came to India with Alexander the Great in 326 B.C. India was a land of mystery. They were so surprised to see cotton that they called it ‘wool produced in nuts’. They wrote : ‘The wild tress of that country (India) bear fleeces as their fruit, surpassing those of the sheep in beauty and excellence, and the Indians use cloth made from this tree wool’. Many of their garments were worked in gold and ornamented in precious stones, or they were made of the finest ‘flowered muslin’. The latest archaeological discovery in Mehrgarh puts the dating of early cotton cultivation and the use of cotton to 5000 BCE. The Indus Valley civilization started cultivating cotton by 3000 BCE. Cotton was mentioned in Hindu hymns in 1500 BCE.

During the Renaissance and the Enlightenment cotton becomes highly sought-after in Europe. Vasco Da Gama, a Portuguese explorer, opened sea road to Asia, which made caravans obsolete and allowed for heavier cargos.

The Blue Gold – Indigo In every civilization from remote ages to present day, the art of Dyeing has played an important part in adding beauty to the world. India was the color-box of the ancient world. She was the source of earliest natural dye stuffs known to man. Indigo, also known as the King of Dyes is one of the world’s most ancient dyes. It has been used by the people of Egypt and Asia for more than 4,000 years. Even a 12th-century Roman historian, Pliny the Elder, wrote about “indigo, a product of India, being a slime that adheres to the scum upon reeds. When it is sifted out it is black, but in dilution, it yields a marvelous mixture of purple and blue ...”

Though several countries in East Asia produced indigo, India remained a major source for the world. In the late 1500s, French and Norwegian officials even banned the Indian indigo, calling it the “devil’s dye”, to protect the production of their native woad-based blue dye. For the East India Company and later the British Raj, indigo turned out to be one of the most profitable commodities. During colonial times, many Indian farmers were forced by the

British Raj into growing indigo instead of food crops, the dye was then bought by the Raj at unfairly low prices. During the 18th century, the trade republic of Genoa became the largest buyer of this bastard indigo dye and traded dyed cotton and linen throughout Europe, particularly to England and France. What made Genoa famous was a sturdy, deep blue cotton cloth, ideally suited to making tough work clothes for fishermen, seamen, dock workers and miners. Since French was widely spoken throughout Europe at that time, the cloth was named 'Bleu de Gênes' (the blue of Genoa), which would later devolve into the English derivative 'jeans.' The majority of this Bleu de Gênes cloth was exported to the French town of Nîmes, which was then the European metropolis of weavers and ribbon makers. To lessen their dependence on the Italian cloth manufacturers, the weavers in Nîmes soon began experimenting with producing their own blue cloth, which was similarly robust and durable. Made from wool and raw silk, they developed the twill cloth, made with a pattern of diagonal parallel ribs, for which they used two different threads: The warp yarn was dyed with indigo; the weft yarn was left white. The resulting cloth had two markedly different sides. The side that showed more warp yarn became the outward-facing, dark blue side, while the light blue side with its majority of visible weft yarn was the back. The cloth was very durable due to its special weaving technique, and it was in no way inferior to the Italian Bleu de Gênes. Soon, the French cloth had its own name: Tenue de Nîmes (Clothes from Nîmes), short de Nîmes, which the English and Americans eventually turned into the now world-famous.



Image 1.1 (<https://www.vervemagazine.in/people/8-international-designers-who-are-inspired-by-india#52010-id-ryoko-2/52017>)



Image 1.2. Japanese Designer Haraguchi's Indigo Dyed Garments
(<https://www.vervemagazine.in/people/8-international-designers-who-are-inspired-by-india#52009-id-ryoko/52016>)

The Printed Stories – Indienne & Chintz With her traditional skill in production of colored textiles, India exported to Europe her colored and printed fabrics up to the nineteenth century under the fancy names of ‘chidneys’, ‘chint’, ‘palampores (palangposh)’, ‘Coromandel’, ‘Gujrat’, ‘Golconda’, ‘Mosulipatam’ and ‘Agra’. These, precisely, were the centers where

the fabrics were made. For untold ages, our ‘rangrez’ and ‘chipigars’ have tried to preserve the colorful beauty of the country’s millions in their hands. Indian folk prints ; Indienne, was a type of printed or painted textile manufactured in Europe between the 17th and the 19th centuries, inspired by similar textile originally made in India. It is a light cotton fabric with designs painted or printed in imitation of designs used originally in sub-continental India. Even the folk and tribal arts of India speak volumes about the country’s rich heritage. Art forms in India have been exquisite and explicit. Some popular folk art forms include Madhubani paintings from Bihar, Kangra paintings from Himachal Pradesh, Tanjore painting from south India and Warli paintings from Maharashtra. These are hugely popular abroad, and there have been many variations in the designs to suit the western palette. Chanderi, Madhubani, Block and other popular prints have been fused with bright hues and big Indian prints to create unique outfits. The big floral ‘Pheran’ prints from Kashmir and abstract contemporary designs are also quite popular. For winter fall- 2015, Stella Jean presented a colorful collection that had motifs inspired from Himalayas and the ritual of decorating the holy yak.

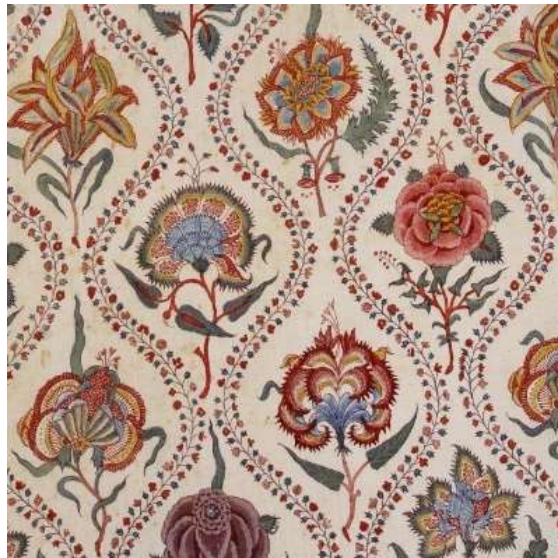


Image 2.1 Indienne (detail), dyeing and hand-painting on cotton, India by 1750 (<https://www.musee-impression.com/en/the-indiennes-textiles/>)



Image 2.2 Chintz from 18th Century, India
(https://commons.wikimedia.org/wiki/File:Chintz_%28India%29,_18th_century)

The Style Statements – Indian fashion trends and styles are undoubtedly has huge influence on global platforms that makes us wonder. Some of the prominent styles adapted are

a. **Headgear** - A headgear worn by the north-west people in India, known as a Turban or Pagdis. It defines and represents their culture and heritage. Renowned International designers have used turbans for their runways. For its Fall 2018 collection at the Milan Fashion Week, Gucci introduced models on the ramp wearing various headgear accessories, out of which turban was one. While this was a big Indian influence, many criticized Gucci on the social media for cultural appropriation on a global scale as turbans have a religious significance for Sikhs.

Chanel, in 2012 also highlighted models wearing head accessories similar to turbans for their ramp walks. Different global personas also introduced **Rajasthani pagdis** in their fashion shows.



Image 3.1 Gucci Fall 2018 collection at the Milan Fashion Week (<https://wwd.com/fashion-news/shows-reviews/gallery/gucci-rtw-fall-1202579270/gucci-rtw-fall-2018-2/>)



Image 3.2 Chanel's Paris-Bombay collection — Pre-fall 2012 (<https://www.vogue.com/fashion-shows/pre-fall-2012/chanel/slideshow/collection>)

Indian Prime Minister Narendra Modi, in fact, has emerged as a style icon and the best representative of colorful pagdis and Nehru Jackets.

Bindis & Nose rings

Bindis, or a dot on the forehead of Indian women, has been a traditional fashion style since time immemorial. A nose ring is an accessory worn by Indian women daily. The style and culture have been a dominant influence globally. It exudes a sense of ethnicity and culture. On a global level, many international models have proudly flaunted bindis and nose rings on fashion shows. During the **Chanel Paris Bombay Fashion show in 2012**, **Karl Lagerfeld** made his models wear bindis and maang tikas, another Indian tradition. Some more international singers like Selena Gomez, Beyonce, and Katy Perry have flaunted their bindis in award shows and music videos. The **Paul Gaultier Haute Couture in 2017-2018**, led by models wearing nose rings on runways, resonated with the Indian culture.



Image 4.1 (<https://www.vogue.com/fashion-shows/pre-fall-2012/chanel>)



Image 4.3 Paul Gaultier Haute Couture in 2017-2018 (<https://www.hindustantimes.com/fashion-and-trends/jean-paul-gaultier-continues-love-affair-with-india-at-paris-haute-couture-week/story>)

Sarees

Sarees are one of the most coveted Indian garments worn by women in all parts of the country. Every region and community has its quintessential style; however, it remains attire representing Indian fashion. Much of the credit for the popularity of sarees overseas goes to Bollywood.

Whenever a foreigner travels to India exploring different cultures, trying out a saree is a must.

French luxury goods maker Hermes International has launched an Indian saree range

Spring-summer 2008. Also in 2018, during the New York Fashion Week, Gigi Hadid, a renowned international model, showcased the concept of a saree draped around her waist in a modernized way. Another example of it is Fall 2019 ready-to-wear collection where Japanese designer Yohji Yamamoto turned toward nivi style saree like drapes and mixed them up with his signature Gothic style.



Image 5.1 Hermes-spring-summer 2008 (<https://www.vogue.com/fashion-shows/spring-2008-ready-to-wear/hermes>)



Image 5.2 Yohji Yamamoto - Fall 2019 ready-to-wear collection (www.vogue.com/fashion-shows)



Image 5.3 Gigi Hadid in Saree (www.fashinscoop.com)

Indian Juttis:

‘Jutti’ is an Urdu word for a shoe with a closed upper attached to a sole. Jutti or nagara was first patronized by the Mughals and were extremely popular amongst the kings and the queens who belonged to the richest era of Indian history. The upper part of shoe made of leather or textile, embellished with cowries, mirrors, brass nails, bells, ceramic beads and other ornaments.

Example of Indian style shoes is Jimmy Choo branded shoes which feature an excess of hotfix crystals and a crystal and pearl dropping around the top edge of the shoes that mimic elaborate Indian anklets. Inspired by the jewellery often spotted on women during festive occasions, these shoes are a testament to our love for accessories. The delicate thread, lace, stone, embroidery works are also frequently found on stilettos (Christian



Louboutin’s Spring 2012), clutches, and bags.

Image 6.1 India inspired Jimmy Choo shoes(www.femina.in)



Image 6.2 Christian Louboutin's Spring 2012 (www.trendhunter.com)

The Woven & Embroidered Dreams – Zardozi, Phulkaries, Jamawar Shawls

The most luxurious form of Indian embroidery is the zari and the zardozi, known since the late 16th century, brought in India by the mighty Moghuls. Once real gold and silver thread was used on silk, brocade and velvet fabric and embellished with pearls, precious stones, gota etc. While Indian versions are replete with traditional patterns, motifs, and embroideries, it has been restyled to suit western tastes in fabrics such as denim, lace. Sticker-work and hand paints are common, too. Indian embroidered prints have become extremely popular with brands like Gucci, which showcase them on coats, dresses. International fashion houses like Christian Dior, Alberta Ferretti usually source their embroidery design patterns from India. The Indian inspired fashion celebrated kitsch in all its glory in the 2005 Milan fashion show.



Image 7 (www.livingly.com)

Embroidery at 2005 Milan fashion show

The Inspirations – Designers inspired

Many Fashion designers has sourced their collection inspiration from India. Some examples of which includes Vera Wang’s spring 2013 collection titled *Out of India* was an ode to Indian texture and fabrics. Her Indian inspired fashion thoughtfully presented the fabric dimensions on the global stage of New York. The contemporary minimalism of Vera Wang adopted the Indian feel in her signature style. The designer stayed away from predominantly Indian silhouettes and

used laced layers, fitted jackets and flares in skirts. The color palette that moved from white to brighter tones also celebrated the spirit of India. In Christian Dior Resort 2008 John Galliano’s Indian inspired fashion was a resort line which exemplified nuances like bright tones, blingy borders, paisley prints and Indian brocade type fabrics.



Image 8 (www.wwd.com) Chanel's paris-bombay collection — pre-fall 2012

Kurtas, or at least their westernized renditions, were also aplenty most recently in Armani's Fall 2021 couture collection where models were seen in textured long single-breasted jacket-type *kurtas* (or something like them) paired with highly-reflective mercurial silk organza pants.

In 1996, Gianfranco Ferré, creative director for Dior, presented his couture collection called “Indian Passion” where jacquard silks, golden embroidery, zardozi work proliferated—a hat tip to his obsession with Indian karigari.

Dries Van Noten's luxurious 2022 spring-summer collection drew on his impression of visiting Kolkata just after Holi and seeing splashes of colour in unexpected places. These are just a handful of the instances of India's impact on global style.

Method

For the paper I have collected secondary data through various books, websites, social media sites & magazines. The method used for writing the paper includes Literature Review; Trend Report Reviews, Social Media Monitoring and Observation.

Result and Discussion

India has often been viewed via a filter of the exotic and its artisans and rich textile history. The Indian textile aesthetics imagined, culturally diffused, borrowed and, in several instances, “stolen” by the West. Indian culture diffusion led to words inherent to the global fashion lexicon, such as calico, chintz, bandanna, muslin, seersucker, shawl, dungarees, Madras check, pyjama and khaki— all have their roots in India. But be the past or present, India was & is always will be an integral part of Global Fashion. Even at present Global fashion scenario, prominently marked 21st-century collaborations between Indian and global designers (like Sabyasachi-Louboutin in 2015), have helped return the light to craftsmanship and the place of origin. From luxury fashion labels to high- street brands—there is a little bit of India in much of what the world wears today. However, some cases of Fashion Appropriation are also reported where Indian cultural or religious symbols are used inappropriately by the west. But at the end of the day I can conclude that, the treasure of Indian textile and art heritage is vast and as an Indian I feel immense pride to see India being such a notable contribution to global fashion industry which cannot be ignored or overseen.

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The Vision to Perform: Reference with Body Art

Emerging Trends in Design & Art is art made today by living artists. Many other types of traditional arts were like Warli painting, Madhubani painting, Pattachitra, etc. Contemporary art reflects the complex issues that shape our diverse, global, and rapidly changing world. Today's artists work in and respond to a global environment that is culturally diverse, technologically advancing, and multifaceted. Some Indian artists specialize in a wide range of subjects and themes, like Body art: What is it? Art that uses the human body as a medium. I discuss body art and its engagement in any art performance. Body art is a direct relationship between the viewer and the performer. In this practice, the artist or performer aims to create model processes or give visible expressions of their work of art. In this physical engagement is essential, they related it actions or interventions on the artist's own body that are performed in order to reveal the conditions underlying existence and behaviour, but also to unmask conflicting urges and desires in society. I took artists and discussed their styles, techniques, and subjects in a comparative study between them. Besides race and gender equality, they connect the religious icons to their body arts. These artists' works describe the new trends in Art. One main purpose of this paper is to investigate: The Different of Body Art, like Performing Art, Tattoos? The general theories of Body arts and the dramatic experiences of the artist on the street and the issue related to Body Art? The role of Body art in Art?

Introduction -

In this I discuss the body art and its engagement with performance art. Body art establishes a direct connection between the viewer and the performer. What exactly is Body art?

Relationship between performance and body art? I connected body art is between the viewer and the performer. In this specific discipline, the artist or performer's aim is to develop prototype procedures or to give visible expressions of their work of art. That is the physical engagement is always crucially important, it is related actions or interventions on the artist's own body are performed in order to reveal the conditions underlying existence and behavior, but also to unmask conflicting urges and desire in society. (H)

Body art relate to expressing individual and cultural identity, as shown in the 'modern primitive' movement, performance art, and celebrity tattoo culture. Body art relate to today's general mainstream acceptance of tattooing, piercing, scarring, or otherwise adorning the body as a means to establish one's own individuality and the connections with certain forms of community and like-minded mentality. Body art is concerned with issues of gender and personal identity. The topic is deal with the relationship of body and mind, explored in work comprising feats of physical endurance designed to test the limits of the body and the ability of the mind to suffer pain. The Body art is also often prominent with the visceral or abject aspects of the body, focusing on bodily substances or the theme of nourishment. Contrasts such as those between clothed and nude, internal and external, parts of the body and the whole are also a common theme. It is very important to know that artists inspire the human body for their work of art. it is an important phenomenon that inspires the most for the viewer and also convey thousands of meaning with their presence through the ages. As we all know that how much body is important in art, it has many approaches in different movements of art from primitive culture to conceptual era, body or the physical appearances or determination of the sexes, is a cultural and social classification of masculinity and femininity. (Goldberg)

Body art describes how the cultural process of determining sexual and social identity results in gender representations in art. The Pictorial art and literature meaning of expression

through transformation and stylization of the predominant media reflecting this cultural process.

The Artists have influenced by the human body throughout the ages-traditionally the body was frequently exploring allegory, beauty and sexuality but in the 20th century there was a significant shift in both how the body regarded and how it was used to create an artwork.

Performance art is typically linked to the use of the body as a medium-often the artist's own body. Performance art came to prominence as a branch of conceptual art and the artists think beyond the use of traditional media and explore ideas in different materials or form is appropriate. The Body Art first appeared in the early 1960s and capitalised on the awareness that the fragmentation, splitting, disinterring, and dislocation caused by technologies of mass production and dissemination could not be fully expressed by painting and sculpture individually. (Lepecki)

The body changed how society views and values nudity, becoming the ideal vehicle for making politics personal. Artists use their bodies to communicate with. As unplanned or organized acts, occurrences, and staged events, the artist is intimately interested in the body. Besides using body art, other mediums such as painting, sculpture, photography, film, and video, also explore the body.

The interaction between the body and mind is a prominent issue that is addressed in works that include extreme physical exertion meant to challenge the body's boundaries and the mind's capacity for suffering. Body art frequently focuses on physiological fluids or the idea of nutrition, emphasising the visceral or abject parts of the body. Contrasts between the interior and the outward, the body's individual components and the overall are other frequent themes. In some works, language appears to travel via the body.

Amelia Jones is an American curator, art critic, and art historian who specializes in Dadaism, feminist art, and performance art, video art, and other genres, from the United States who focuses on Dadaism, feminist art, body/performance art, video art, and other genres. Since she challenges widely held beliefs and presents superbly crafted criticisms of the art historical tradition and particular artists' standing in that sometimes-elitist field, her written works and approach to modern and contemporary art history are regarded as revolutionary.

In order to define postmodernism in the visual arts, Jones examines body art projects from the 1960s and 1970s and connects their influence to the work of body artists working now. (H)

By examining body art projects from the 1960s and 1970s and comparing their influence to the work of contemporary body artists, Jones offers a fresh conceptual framework for describing postmodernism in the visual arts.

Jones starts off by talking about the altering intellectual landscape of the 1950s and 1960s, concentrating on Ana Mendieta's work. She then moves on to a discussion of how Jackson Pollock's "performative" painting activities have been received, making the case that Pollock is a crucial figure in the relationship between modernism and postmodernism. According body art disrupted to Jones, the normative standards of the modernist art world (J. Kennedy)

The "modern primitive" movement, performance art, and celebrity tattoo culture are all examples of how body art may convey personal and cultural identity. According body art disrupted to Jones, the normative standards of the modernist art world (J. Kennedy)

Methods

I make a contextual analysis based on Body art sites. Using an interdisciplinary method of analysis and critical studies in arts and body art. I try to show how the role of Performance is an important tool in these Art. Positive aspects of contribution by performance and body and

issues related. I make a comparative analysis of the body art in different spots and relate it to the development in arts and also how it relates the issues and expressions of local public thoughts and national and international performing art. A critical analysis and reception structure that emphasizes a knowledge of performing art in academic, social, and other contexts in connection to experience and art.

At last, though. The relationship of body and mind, explored in work comprising feats of physical endurance designed to test the limits of the body and the ability of the mind to suffer pain.

Results

I have learned the Scenario which poses problems for humans also poses problems for the Performer. The movement learns, adapts, changes reassemble itself. our analysis of the literature finds that different research teams have put different boundaries around the performer concept when they measure it. This means that it is important to investigate the body Art, and what rules and boundaries researched used in identifying performer, it is important to pay attention to the sampling procedures , to what news sources were used and to what procedures were used to find stories about body Art in those sources.

Discussion –

Body art is concerned with issues of gender and personal identity. A major theme is. Body art also often highlights the visceral or abject aspects of the body, focusing on bodily substances or the theme of nourishment. Contrasts such as those between clothed and nude, internal and external, parts of the body and the whole are also a common theme. In some work, we see the body as the vehicle for language.

Concepts and Trends-

The relationship between the artist's body and the viewer is the major focus. Body art has the potential to broaden the field of art interpretation and promote the creation of fresh

interpretations. This acknowledges the sexist, racial, homophobic, and classist presuppositions that underlie the fields of art history and criticism, as well as their representations of dispassionate aesthetic judgement and historical storytelling.

Body art, according to Jones, is a postmodern criticism of modernist critical authority when it is profoundly engaged because it presupposes a viewer and an interchange that causes the admission of desire and subjective particular. The interpreter, who can no longer claim disinterestedness regarding this piece of art, as contingent, just as the creator is. If only performance dynamics were as easy to understand. (H)

A feminist criticism of Hannah Wilke's "radical narcissism" and the mythological Jackson Pollock, who may as a social construction "performative author function," are the first three archetypal body artists Jones discusses. Further, it addresses feminism and the place of gender in philosophical and psychological aspects of life, as well as engaging with the real world. (H)

It is still questionable domain to determine how to interpret the creation and dissemination of "self" representations, despite the prevalence of mass media. The literary works that have touched on delicate issues, including gender, sexuality, and race. Much of this work is from the early 1960s Body Art movement, which capitalised on the emerging realisation that painting and sculpture alone could not fully portray the fragmentation, splitting, disinterring, and dislocation caused by technology of mass production and dissemination.

The body becomes the ideal vehicle to make politics personal, changing social norms and attitudes towards nudity. Artists use their bodies to communicate with themselves. In order to produce abstract patterns born by chemical reaction, for his Oxidations series in 1977, Andy Warhol (Goldberg) requested many of his pals to pee on his painted canvas with metallic pigment. By using the body as an actor, medium, performance, and canvas, body art reduced the barrier between the artist and the artwork. The boundary between creator and creation, or

between message and messenger, giving the concept of a genuine first-person perspective a new significance. The body evolved into the ideal tool for making politics personal. What other way of communicating a message than a direct, literal picture of oneself could be more indicative of an artist's interests, convictions, and voice? Using the body became a way for an artist to connect the individual with the common human experience—one person asking others to resonate as a whole—especially in subjects that were politically charged. (Stevenson)

Body art encouraged spectators to explore their participation in the opaque and unsettling areas between outsider and responsible exhibitionist by making them take part in sometimes violent, upsetting, disturbing, or inconceivable experiences. I can consider body art considered as a precursor to today's widespread acceptance of tattooing, body piercing, scars, and other forms of body ornamentation as ways to express one's individuality and connections to specific types of communities and mentalities. (Stevenson)

Body art frequently addresses questions of gender and self-identity. The interaction between the body and mind is a prominent issue that is addressed in works that include extreme physical exertion meant to challenge the body's boundaries and the mind's capacity for suffering. Body art frequently emphasises the primal or basic features of the body, emphasising physiological fluids or the concept of nutrition. Contrasts between the internal and the external, the body's individual components, and the overall are other frequent themes. In some works, language is said to travel via the body. (Goldberg)

In the paper's scope, I discuss some artist how work on body as an art.

French conceptual artist (H) He started working on his monochromatic series in the 1950s after designing and patenting his own distinctive colour known as IKB, or International Klein Blue, which is perhaps most recognised for its bright shade of blue. The artist used naked women as "living brushes" for his Anthropometries series, painting canvases with their bodies covered with Klein Blue. "Blue shows the sky and the sea, which they actually are. What is

most abstract is apparent nature," he thought. Leap into the Void, his most famous piece, was created in 1960, the same year the artist cofounded the Nouveau Realism movement. More founding members of Nouveau Realism. Klein's fusion of mysticism and performance art stood in stark contrast to the Pop and Abstract Expressionist aesthetics of the day. (J. Kennedy)



Fig-1 Yves Klein
Venus Bleue, 1962-1982
Sotheby's Paris

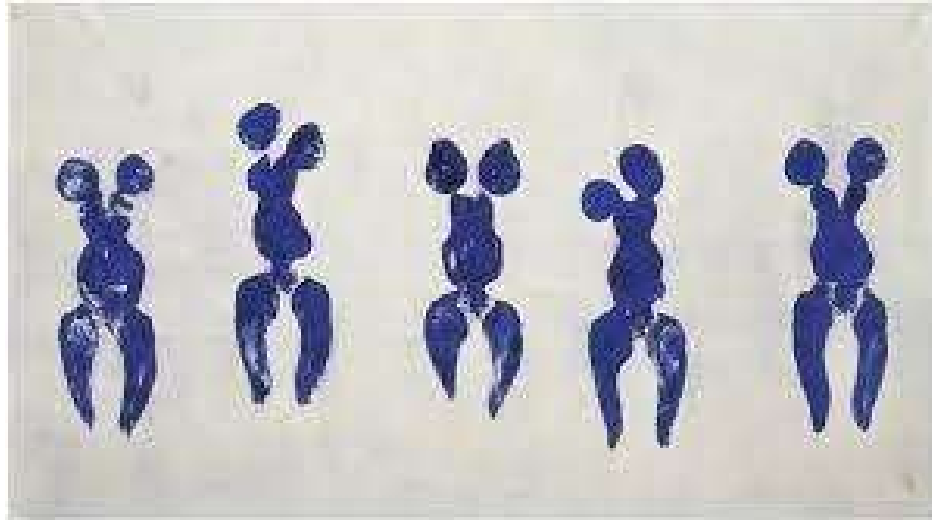


Fig-2 Yves Klein Untitled Shroud Anthropometries 1960

The artist is attempting to depict the feminine body and its imprints in this specific piece. Klein's photographs, which centered the gaze on women, might be comprised in a variety of ways. His choice of a single, rich, provocative shade of blue may be seen as an effort to liberate the spectator from any preconceived beliefs and allow their imagination to fly. Mystical concepts really attracted him, by thoughts of the limitless, the undefinable, and the ultimate. Hence, in Klein's opinion, only color gave a way out of jail while lines in images served as a kind of "prison grating." (Lepecki)

Valie Export is another artist who was born in Austria in 1940. She asked her audience, which comprised strangers she encountered on the street, to get uncomfortable near during a performance of hers in 1968. She wore a Styrofoam box with a curtained entrance as her Touch Cinema. (Lepecki)



Body, Sign, Action-1970 Fig-3

In 1970, the feminist performer VALIE EXPORT had a garter strap and stocking top tattooed on her thigh as part of a performance. The fetishization of women's undergarments and, of their bodies is referred to as the garter. Export asserts that by inking a sign of sexualization and objectification on her body forever, she is making her entire body a subject for masculine voyeurism. (Lepecki)

Conclusion-

In this essay, I've tried to explain the psychology of body art, more especially tattooing, from the perspective of performance studies. To clarify my ideas in order to complete a process of signification, I tried to illustrate how the skin was handled in the movie by treating it like a stage. They show tattooing as a visual language with its own lexicon. It is a kaleidoscope blend of old techniques and modern inventions that allows us, like artists Yves Klein and Valie Export, to regularly cross borders related to gender, national identity, and cultural self. As an "intimate" art form, it constantly develops and refines societal presumptions about the desirable body and how it should be depicted. It gave tattooed bodies are given a sort of artificial importance in the film. The Tattooist places a lot of emphasis on the significance of marking one's body and creating a new language. They may see the body with tattoos as a performance undertaking, where the skin is continually updated and honed like a stage set until it is ready

for the main event—life itself. Significant changes in life necessitate fresh skin markings, where the revamping of the body refers to the enhancement of the visual potential and external look. The body is like a script that is continually being updated and modified. The "jouissance" that tattoos are known for derives from the feeling of power over the body they provide the wearer. The implications of the tattoo ritual are therefore found in the fact that the substantiation of uniqueness relies on separating the body from a sizable percentage of the population that is unmarked and linking it to a non-standard enclave identified by comparable mark. With the invention of new fields of knowledge and ideological experiments, society has advanced past the hunter-gatherer model. The desire to decorate one's skin is once more seeing a comeback as a result of this reshaping of values. Tattoos are once again being utilized to establish tribal alliances in today's world of skyscrapers. They stand in for shared aesthetic standards and are sometimes even imbued with magical beliefs, evoking memories of our ritualistic ancestors in the Amazonian rainforest. This article is aimed at tattooing from the perspective of performance among ethnic groups and contemporary individuals, and it aims to clarify how markings, meanings, and the body are negotiated into an embodied performance process. In this essay, tattooing is viewed as a performative act that, through such inter-subjective interaction, instantiates its responsible for the process or displacement of modernism's Cognitive subject. The most significant alteration that makes up what is now known as postmodernism is this displacement. my opinion, give an appropriate end to Tattooing as Performance.

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BRINGING TECHNOLOGY TO TRADITION: SIMULATION OF TRADITIONAL GOTTA WORK THROUGH CAD.

ABSTRACT

The present study is an attempt to explore the Gotta work motifs of Rajasthan and develop contemporary designs through CorelDraw. The modern technique aims at simulation of motifs of Gotta work documented through Dastakars, books and museum. The manual method of designing is tedious, consumes lots of time and laborious as compared to CorelDraw, which has more advantage in respect to speed, pattern creations, editing and repeating the motifs which will be beneficiary to the Dastakars, designers and people associated in the field of Fashion & Textile.

Keywords:Gottawork, CorelDraw, Simulation, Designing, Rajasthan

INTRODUCTION

Indian culture and its rich heritage are reflected in costumes and embroideries of various regions of the country. Today designers and artist picks - up motifs from traditional designs and incorporate them in weaves, embroideries and color ways based on market demand. However, there is no doubt that stylized version of ancient designs enjoying new impetus with an ever-increasing demand for traditional forms. These days fashion trends are fragile and consumer constantly demands innovative designs (Naik, 1997).

Computer Aided Designing has not only expanded the horizon of designing but also created the facility to craft any number of designs that could be saved in the library to apply, required.

CAD system is more advantageous with respect to speed, pattern creation, editing, repeating, flexibility, variety, color-ways and cost effectiveness. There is great accuracy in designing and repetition and placement of the motif can be done quickly which reduces the time period. Gotta Patti is appliqué work on a base fabrics for design embellishment. A Gotta ribbon is used for Appliqué work using these leaf o similar shaped piece on fabrics. This ribbon consists of metal coated weft yarn, while the warp yarn is made of fiber like cotton, polyester in ribbon. The popular design elements are flowers, leaves, stylized mango motifs, heart shapes and checkerboard patterns. Animal figures, like the parrot, peacock and elephant are some of the folk motifs. The gotta is embroidered on to the cloth with the help of a Dori or thread.

REVIEW OF LITERATURE

Jaitly (1990) said that Gota work involves placing Wormen gold cloth on to other fabric to create different surface, textures, Kinari as the word suggests is the fringed and tasseled border decoration.

Rosemary (1999) discussed the use of gold, metal and related materials such as iridescent beetles using cases to embellish textiles has been immensely popular in India at least since Mughal times, probably earlier. Wide ribbon woven from metal strips and silk (Gota) which was applied as edging to sarees and skirts or cut into shapes applied on the garments. Sequins (salma, flat or katori domed) sand tiny pieces of colored metal.

w.w.w.lupIndia.com. - The craft of Rajasthan received patronage from the royal dynasties in the past and this is the primary reason why crafts flourished in the state. Infact, the artistians and the craftsmen were respected so much that they were given incentives and special areas were designated for their work. Today Jaipur, the capital of the state is known as the craft capital of the country. In Rajasthan, craft has itself developed as a ful fledged industry and is a major source of occupation in the state.

w.w.w.ritukumar.com. reported that the designers plays the role of a catalyst. It is not as if we invented the crafts, they were all there. She reported that all we did was kindle, the creative energy of traditional weavers, printers and embroiders and blend old and new with a stunning effect. The way its not just the craftsmen but also the customer who is benefited. She also elaborated that translating traditional designs into wearable modern styles must be quite a challenge. True our rich crafts heritage must not be lost to modernity.

The challenge, therefore, lies in unearthing the roots and rhythms of tradition and adapting into modern tastes. She further said, as far as she is concerned the line between art and crafts is beared for over a century, nothing can be done to preserve the certain lorry tradition.

w.w.w.india profile.com. Reported that in design area of study the influence of culture on contemporary design and the influence of historical, cultural and contemporary development related to the culture, this tutorial focused on Indian textiles

Prachi (2020) in her work on “Importance of Computer Aided Design in Fashion Industry” found technologies used today will be obsolete in a few years and might be replaced with a new one, but the knowledge gained and understanding developed with the help of Manual Designing is invaluable and hence a fine balance between the use of comp uter technology and manual designing is very important.

Ambily (2021) in his work “CAD in garment design” uses computer systems to assist in the creation, modification, analysis, or optimization of a design. • CAD software is used to increase the productivity of the designer, improve the quality of design, improve communications through documentation, and to create a database for manufacturing. • CAD output is often in the form of electronic file for print, machining, or other manufacturing operations. • Commonly used software used for CAD are AUTO CAD, MSVISIO, Smart Draw etc.

Soumyadeep saha (2018) “CAD system & its application in garments & fashion industry” spoke on the implementation of CAD technology has revolutionized the textile and garment industry.

PURPOSE OF THE STUDY

The present study was undertaken to document the traditional motifs and design and to simulate innovative designs with the help of Computer Aided Designing in Gotta Work.

METHODOLOGY

Locale of study

The Gotta motifs were documented from museum, books, libraries and dastakars of Jaipur, Ajmer & Khandela.(Rajasthan)

Selection of the sample

An inspiration from unique traditional 2 gotta work motifs was taken, where revival of embroidery was done with the help of technology CAD.

Development of tool

Innovative designs were stylised from buti, jaals and borders through CorelDraw software.

Simulation is desired and used in many industries for its ability to replicate the real deal. This specifically applies to industries that are dependent on innovative designs. Considering this, CAD seamlessly brings the simulation feature to life within the textile industry. 3D is many times touted as the future of design, which is why CAD is such a great solution for the fashion and textile industry. The feature of 3D sample making; decreases the cost and time involved in the process of product development.

The flow chart used for designing of the selected motifs

Coreldraw Start 

Open file menu Import the motif from folder   

Select the pen tool from the tool menu 

Select image outline Shape the motif

Create the innovative motif Set the motif for the layout of

the design 

Repeat the step Save the file

Data Collection

Exploratory visits were made to the museum, libraries where books were referred and personal interviews of the dastakars of Jaipur, Ajmer & Khandela from where the data was collected.

Analysis of data

The conventional method of designing is tedious, time consuming and laborious. The modern technique aims at simulation of conceived designing onto the monitor and this help in better visualisation of wide spectrum of designs. The possibilities of designing are endless with the introduction of CAD. It plays a vital role in facilitating the creations of new designs and improving existing designs. (Bogart, 2003).

Results & Discussions

SIMULATION OF DESIGN THROUGH CORELDRAW

Conventional Motifs

Jaal designs are one which are interconnected vines sometimes directional but mostly non-directional all over in the pattern of laced floral butis, leaves and tendrils.

A border design is one which is focused on the selvedge with ground extending to other selvedge. It varies according to the width of the design.

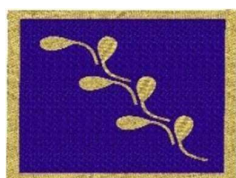
Butis are single motifs which can be placed in different repeats and layouts. Butas are larger than butis.

The evolution of Computer Aided Design (CAD), has touched and transformed every aspects of designing into a new way. So almost all the old traditional processes turn obsolete and are replaced by newer and effective technology. Manual skills have been replaced by computerized skills. Computer Aided Design reduces the need of manual sketches in the process of designing. Many manual skills such as mathematical calculation or artistic skills to sketch are no longer an obstacle in the path of designing, so it has a number of advantages. CAD provides precision and eliminates the scope of human flaws in the entire work. CAD technology has reduced wastage of resources and thus, consumer dissatisfaction. Also, CAD manages all the information for the designer which would otherwise have to done through a time taking manual process. So we can conclude that with the help of CAD it has increased overall productivity of the process of designing and saves both time and material wastage, which ultimately saves cost of manufacturing.

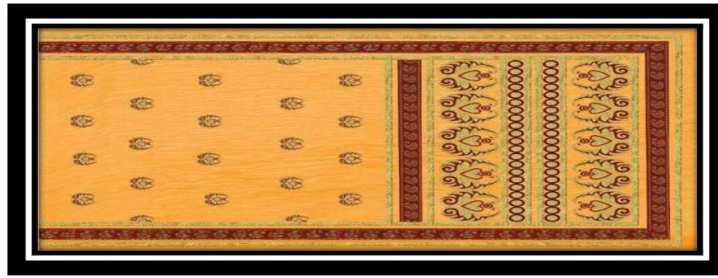
Simulations of a human figure are also easily possible through CAD, making it easier for designers to check how a specific design would look. Moreover, designers can also simulate fabric samples thus being able to show its textures, transparency, drapability, etc.

The newest development in the simulation feature of CAD is the ability to add a fullmotion simulation to a 3D model. So now, designers can not only create designs and visualize them on human models, but they can also make the model run, walk, pose or dance to understand how the design would look on them.

Digitised Motifs



After the Digisted motifs were created, six sarees were designed & created.



The exploration and documentation of rich traditional embroidery of Rajasthan has given a new way to discover contemporaries to the designs which are already in the rich Indian cultural heritage. It would not be wrong to conclude that such a study would definitely help to preserve the traditional embroidery of Rajasthan along with contemporisation and conservation of the art which is the need of the hour. Such studies would further help to popularize and inspire others to preserve the traditional, cultural and aesthetic skills.

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Images of India in the works of Saint Petersburg enamel artists

Abstract

The purpose of the article is to analyze the works dedicated to India by St. Petersburg enamel artists and identify their stylistic and technological features through comparisons with their works dedicated to their native land, and the work of M. A. Selishchev, a representative of the Yaroslavl school of easel enamel. The analysis of the works by S. P. Ponomarenko and N. A. Yashmanov showed that each of the artists, creating an image of India as a fabulous captivating country, selects the most expressive artistic means.

Keywords: Nikolay Yashmanov, Svetlana Ponomarenko, artistic enamel, enamel, St. Petersburg art, India

Introduction

Despite the fact that today, at the beginning of the XXI century, India is no longer an unknown country, which is known only from literary sources, it, as centuries ago, attracts the attention of Russian artists with its philosophy, refined beauty, exoticism. The theme of India did not leave aside the enameling artists of St. Petersburg.

Objectives

Let's consider the works dedicated to India by such enamel artists as Nicolai A. Yashmanov, Svetlana P. Ponomarenko is one of the brightest representatives of the St. Petersburg school of easel enamel and we will determine what stylistic and technological

features distinguish works on the theme of India from works on topics related to their native land.

«Time travelers. The Golden Elephant» by Svetlana P. Ponomarenko (fig. 1), a series of works «India» by Nicolai A. Yashmanov («Oriental motif. Evening» (fig. 2), «Oriental motif. Morning», «Oriental motif. Day»), - works that we will consider in the article.



Иллюстрация 78. С. П. Пономаренко, «Золотой слон», серия работ
«Странствующие во времени», 2008 г.
Медь, горячая эмаль, золото, 40 x 50 см.
Собственность автора.

Fig.1: Svetlana P. Ponomarenko, *Time travelers. The Golden Elephant*, 2008.

Copper, hot enamel, gold, 40 x 50 cm.



Fig. 2: Nicolai A. Yashmanov, *Oriental motif. Evening*, from the series of works *India*, 2009. Copper, hot enamel, gold, 27 x 23 cm.

Methods

In the course of the study, various methods were used due to the tasks that were solved in the work:

- the method of comparative analysis applied to visual material helped to identify the specifics of the works devoted to India;
- the method of artistic and stylistic analysis was used to interpret the works of enamel artists and identify technical, technological and figurative stylistic features of works dedicated to the theme of India.

Analysis of the works by Svetlana Ponomarenko

«Time travelers. The Golden Elephant» (fig. 1) is one of the bright, expressive works of Svetlana Petrovna Ponomarenko, which takes us to the festive procession dedicated to the departure of the Indian Sultan, in the sparkle of festive dresses, the shimmer of fine silk, in which many retinues participate, and the brightest participants of this solemn departure are the

richly decorated ones striking with their power, size, tranquility golden robes majestic elephants with important riders in red robes. This work seems to take us back to the time of Afanasy Nikitin's journey and we see India, a rich country of diamonds and charming wives, a large retinue of the sultan, briefly and accurately described by the traveler of the XVth century. in «Walking across three Seas» 550 years ago: «The Sultan goes to have fun with his mother and his wife, and there are people with him there are 10 thousand horses, and 50 thousand horses, and 200 elephants are led dressed up in golden armor...». (Going beyond the Three Seas, pp. 17)

«Golden Elephant» (fig. 1) is an enamel painted exclusively with colorless transparent enamel – fondane, with small precise accents of red and white. Svetlana Petrovna «giving preference to fondane, shimmering with golden shades, very accurately conveys the character of eastern culture, distinguished by sophistication, refinement, abundance of gold jewelry and fabulousness». (Alexandrova, Ya. A. Easel enamel of Leningrad, pp. 95) It should be noted how expressive, majestic the dreamy elephant is, how finely drawn the rider is. It is necessary to focus on the elegant unobtrusive linear ornament on the elephant and the background, which emphasizes the feeling of fabulousness, oriental sophistication. A scattering of gold coins on the background and a gold frame with fine decoration enhance the sound of the composition, and the viewer is unconsciously transported to an Eastern Indian fairy tale filled with wonders, exotic animals and fabulous riches when looking at the work.

If we compare the «Golden Elephant» (fig. 1) by Svetlana Petrovna Ponomarenko with the «Indian Elephant» (fig. 3) by Mikhail Alexandrovich Selishchev, an enamel artist from Rostov the Great, we will see a different approach to creating the image of the revered animal. M. A. Selishchev's elephant is a fantasy firework of colors. Depicting one of the symbols of India, he starts from ornaments, bright color combinations, showing only the silhouette, achieves a feeling of a magnificent oriental holiday, unlike Svetlana Ponomarenko, who

carefully draws the elements of the composition that conveys the spirit of fabulous India. The work is also technically different – the author works in the technique of free enamel painting, mainly opaque enamel, combining jewelry and industrial enamel, which allows you to get complex decorative effects – crackle, which enhances its decorative sound. The work is based on the combination of materials such as enamel and thread, unlike the work of S. P. Ponomarenko, which combines gold coins and enamel. The fragments are combined according to the principle of stained glass with the preservation of air and there is no background as such, there is only a thin black frame outlining the boundaries of the composition.



Fig. 3: Mikhail A. Selishchev, *The Indian Elephant*, 2010.

Enamel, copper, thread.

If we turn to the works of Svetlana P. Ponomarenko devoted to Russian images, for example, «The Queen with blue eyes» (fig. 4), in which the author creates the image of the queen, peeking stealthily out of the red chamber, we will see how accurately, subtly the artist notices the peculiarities of culture of different countries through the color, the nature of the

drawing line and the way of solving the background and frame. If in the «Golden Elephant» the background is a scattering of gold coins, and the golden frame is covered with a complex ornament, then in the «Queen with Blue Eyes» the enamel background conveys the feeling of a glowing lamp in a dark room is contrasted with a bright, saturated and large frame covered with ornamental fabric, creating the image of a richly carved Russian terem. It should be noted that the «Queen with blue Eyes» differs from the «Golden Elephant» and the choice of techniques: the figure is made in the technique of Limoges painted enamel and free enamel painting, combining transparent and opaque enamel.

It follows from the above that Svetlana Petrovna, turning to the theme of India in the technique of hot enamel, strives for maximum expressiveness: selects the most appropriate techniques (painting with transparent colorless enamel (fondane) on copper), which allows you to achieve a golden glow; color (contrast of gold and red), which creates a sense of festive elegance, luxury; uses a combination of materials – enamel and gold coins, which enhances the precious sound of the work; the introduction into the composition of the elements of a fine elegant line drawing a floral oriental ornament brings an oriental accent, sophistication. The joint interaction of all expressive means creates a composition that takes us to fabulous India – a charming, exotic country of unprecedented riches.



Иллюстрация 83. С. П. Пономаренко, «Королева с синими глазами», 2007 г.

Медь, горячая эмаль, золото, текстиль, 35 x 35 см.

Собственность автора.

Fig. 4: Svetlana P. Ponomarenko, *Queen with blue eyes*.

Copper, hot enamel, gold, textiles, 35 x 35 cm.

Analysis of the works by Nikolai Yashmanov

A series of works «India» (fig. 5) by Nikolai Alexandrovich Yashmanov – enamels created based on impressions from a book miniature seen during a trip to India. It should be emphasized that the works from this series are not a copy of a miniature, but represent a response to the impression received from the contemplation of a masterpiece. That is, here we see confirmation of Roerich's words that «the magic of feelings, thoughts and strong desires of great masters are captured in the work, radiate to the viewer and awaken similar, reciprocal feelings in us <...> These great works are storehouses of energy that can ... influence countless generations through the message of Beauty radiating on them». (Shaposhnikova, L. V., pp. 19)

The series of works includes three works «Oriental motif. Evening» (fig. 5), «Oriental motif. Morning» (fig. 5), «Oriental motif. Night» (fig. 5) – each of them is surprisingly picturesque, unlike the work of S. P. Ponomarenko, in which decorativeness is in the first place.



«Восточный мотив. Утро»



«Восточный мотив. Вечер»



«Восточный мотив. Ночь»

Н. А. Яшманов, серия работ «Индия»,
2009 г.

Медь, горячая эмаль, 27х23 см.

Собственность автора.

Fig. 5. Nicolai A. Yashmanov. A series of works *India (Oriental motif. Morning, Oriental motif. Evening, Oriental motif. Night, 2009.*

Copper, hot enamel, 27 x 23 cm

We focus on each of the works. In the composition «Oriental motif. Morning» we plunge into a small fog, in which silence and tranquility envelop us with their warm breath. The author achieves this feeling by creating a composition in close-knit light tones, working only with transparent enamel.

In the composition «Oriental motif. Night» silence, coolness is complemented by the feeling of warmth coming from the motionless surface of the water, in which an oriental beauty stands, hiding from prying eyes with a light gold silk. This work is also made entirely with transparent enamel, but it is not based on close colors, but on the contrast of warm and cold, light and dark.

Consider the composition «Oriental motif. Evening» as the most expressive of the series of works «India» (fig 5). In this enamel, «an oriental beauty, whose naked body is hidden by a thin gold silk, falling into the silvery light of the moon, attracts attention with perfection and youth. The golden glow from her clothes spreads over the surface of the lake, shimmers and shimmers from the barely perceptible movement of the breeze over the surface of the water. Evening twilight hesitantly froze at the edge of the lake, shading it with the outline of a clear border of dark and light». (Aleksandrova Ya. A. Creativity of N. A. Yashmanov as an enamel artist, pp. 256-257) In this work, «the enameller manages to convey the charm of oriental flavor, to combine the earthly and the divine, the sensual and the mystical, to reveal to the viewer the magic of oriental poetry». (Aleksandrova Ya. A. Creativity of N. A. Yashmanov, pp. 17) The work is based on a sharp contrast of dark blue transparent enamel and fondane (colorless transparent enamel). This combination allows you to achieve a feeling of inner glow,

a golden sheen of the water surface. The girl, whose naked body is hidden by transparent gold silk, is associated with India itself as a fascinating, mysterious, unexplored and extraordinarily beautiful country. Let's compare the enamel «Oriental motif. Evening» with the works of the same author «Apple trees in bloom» (fig. 6) and «The First Snow» (fig. 7) dedicated to native Russian nature in order to reveal its features in contrast.

The works dedicated to the motherland have a completely different character, here we see admiring native nature, delight in its boundless expanses. The above-mentioned enamels in contrast to the «Oriental motif. Evening» despite some conventionality, are more picturesque, multicolored, complex in terms of technical solution.

«Apple trees in bloom» (fig. 6) is very delicate, watercolor, unlike compositions dedicated to India, laconic, having clear local color spots, in which no more than two or three enamel colors are used. Here we see a complex painting in texture, built on a variety of shades with the melting of enamel grains imitating spring flowers. At first glance, it's hard to believe that this work is made in the technique of hot enamel, as the work is very picturesque, amazing in the variety of shades of color. The artist has chosen the color and scale of the enamel grains for flowers in the meadow and trees so precisely that we begin to smell the spring flowers and hear the buzzing of bees.

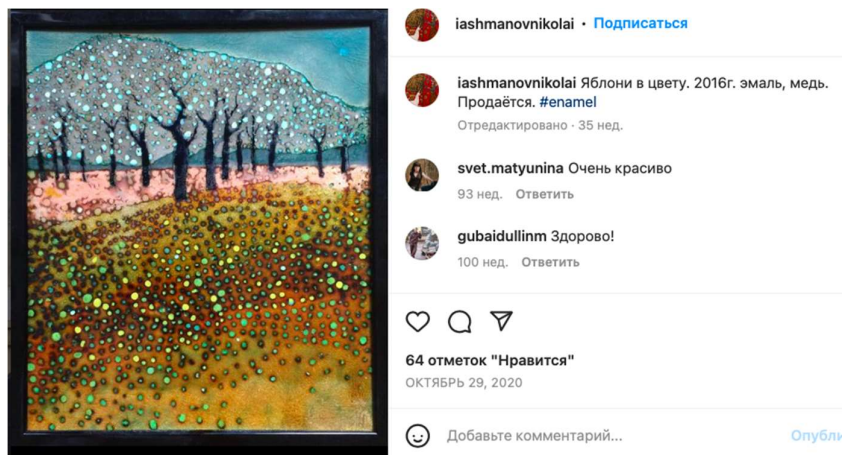


Fig. 6: N. A. Yashmanov, *Apple trees in bloom*, 2016. Copper, hot enamel, 27 x 23 cm.

The composition «The First Snow» (fig.7.) is laconic, but at the same time we see a complex multicolored painting of autumn trees burning with bright fire on a white background, which emphasizes the feeling of the first autumn wet snow that sparkles in the rays of the bright sun. This work is based on the contrast of transparent and opaque enamel, unlike the works from the series «India» in which the author uses only transparent enamel.



Fig. 7: N. A. Yashmanov, *First snow*, 2000. Copper, hot enamel.

In conclusion, we will consider another work by N. A. Yashmanov dedicated to India – «Morning. Indian sketches» (fig. 8). At first glance, the work is quite simple: a walking girl, like a mirage, dissolves in the burning heat of the air. But how did the author achieve such a watercolor effect with the help of enamel? Firstly, it is a color based on converging tones. Secondly, the work was done only with transparent enamel on copper, where one enamel color smoothly melts into another without clearly defined borders, and as a drawing line the artist uses the effect obtained by applying transparent enamel to copper scale preserved in a confidently drawn line on a copper plate.

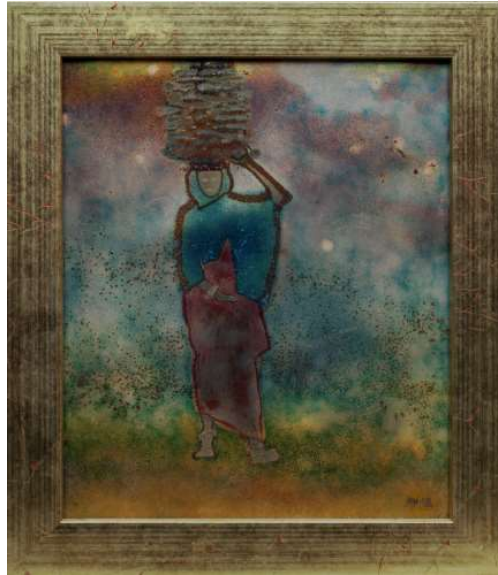


Fig. 8: N. A. Yashmanov, *Morning. Indian Sketches*, 2012.

Copper, hot enamel, 26 x 22 cm.

Consequently, when creating works on the theme of India, Nikolai Alexandrovich finds the most expressive means to convey the conceived image, which we saw in contrast with the works dedicated to the images of his native land. First of all, this is conciseness, consisting in the use of a limited number of enamel colors (no more than 3), a conditional solution of space, simplification, stylization of the human figure and surrounding trees to a clear local monochrome spot, which allows the viewer to concentrate on the image of India - a captivating, charming country with its mysterious beauty. In technical terms, the author works in the technique of transparent enamel on copper, which allows to achieve an inner glow, a precious shine emanating from the depth of color which creates a sense of the magic of the East, its exquisite beauty.

Conclusion

Let's summarize. The analysis of the works of Svetlana Ponomarenko and Nicolai Yashmanov showed that for each of the artists, India is a fabulous country filled with magic:

for Svetlana Petrovna, it is an exquisite exotic wonderland, extraordinary fabulous riches, which the author very expressively conveyed in the composition «Golden Elephant»; for Nikolai Alexandrovich, it is a magical poetic captivating world, extraordinary in beauty, which is evident from the example of the composition «Oriental Motif. Evening». Each of the authors selects techniques, color, composition that convey the image of India most expressively to convey his idea, conceived image. So S. P. Ponomarenko builds compositions in golden tones using only colorless transparent enamel (fondane) with small inclusions of red, white and drawing ornamental lines and a scattering of gold coins. Nikolai Alexandrovich builds the composition on the contrast of blue transparent enamel and gold fondane, which allows you to achieve a feeling of magical brilliance, glow. The stylistics of the works dedicated to India by Saint Petersburg enamel artists, in contrast with the works dedicated to the themes of their native land, is distinguished by decorative, flatness, conventionality of the solution of form and space, the use of exclusively transparent enamel, since it has a depth of color and magical precious luster; color (based on gold of the fountain), technical techniques (painting transparent enamel on copper), which allows the viewer to concentrate as much as possible on the image of India, immerse him in the poetic world of an oriental fairy tale.

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Due Date: 18/03/2023

The Rise of the Modern Bride

Abstract:

Although women play a significant role in our culture, they have often been seen as being less capable than men in a society where men predominate. Since women have begun to work, their position in society has improved. Women now outnumber men in their contribution to household expenses. We observe women in all professions, including those of doctor, engineer, pilot, entrepreneur etc. Women's roles in society are evolving, and this is apparent in the way they present themselves through their clothing. Indian women today want to wear clothing that reflects their unique personalities. Fashion designers have launched a huge number of clothing lines such as fusion wear, co-ords, Indo-western and many more to cater to the changing needs of women. These collections meet a variety of daily clothing requirements, including executive office wear, resort wear, evening wear, casual wear, semi-formal wear, and festive wear. The only segment that is still untouched, sadly, is bridal wear. Although many Indian designers have started to introduce contemporary design elements in bridal Lehengas and Saris, they have not yet fully embraced contemporary silhouettes. This study thus aims to meet the needs of modern women who are willing to forego the traditional bridal attire and desire to dress as boss ladies on their weddings in order to express their inner selves. By combining traditional elegance with modern silhouettes and style lines, a variety of bridal

outfits were developed in this study to fill this gap in bridal wear by shaping it as power dressing.

Keywords: bridal wear, boss lady, contemporary silhouette, modern bride, power dressing

Introduction:

The foundation of the Indian marriage system in the nation is thought to be the custom of arranged marriages. When the dowry system came into existence in antiquity, weddings turned into purely materialistic agreements. Women's dignity was lost, and they were reduced to being exchangeable goods whose only value was as a moral and social burden on their families. They were solely responsible for household duties and lived in dependence on their husbands and in-laws. After marriage, they were asked to think of their husbands as their God 'Pati Parmeshwar', who needed to be worshipped. Marriage and Motherhood are still women's principal responsibilities. Her husband's home is her home. The wife's main responsibility is to show loyalty to her husband and his family. Even before marriage, they have always been told 'Doosre Ki Amanat Hai' (She belongs to someone else. As stated in "Jawan Ladki Ghar Nahin Baitha Sakte Hain" (It is impossible to keep a young, single girl at home)).

Nonetheless, Indian women are finally beginning to reach their full potential. She has begun to question the expectations society has set for her. As a result, she started to push limits and is now in a respected position in society. Indian women today are beginning to step outside of their comfort zones in order to forge their own identities outside of the home and stop being content to cook and take care of their homes. Because of the achievements made by women in every aspect of their lives, society's perception of women has also evolved considerably. The modern woman can readily be compared to a superwoman because of her skills and abilities to handle multiple tasks on her own.

Literature Review:

The wedding rituals and clothes make the wedding as much as the bride and her groom. Both look their splendid best in gorgeous outfits. Indian bridal wedding wear is known for its vibrant colors, intricate embroidery, and rich fabrics. India is a diverse country with many different cultures, religions, and traditions, and each one has its unique style of bridal wear. One of the most popular styles of Indian bridal wear is the saree, which is a long piece of fabric draped around the body. Bridal sarees are typically made of silk and adorned with heavy embroidery, sequins, and beading. The color of the saree is also significant, with red being the traditional color for Hindu brides, while Muslim brides often opt for pastel shades.

Another popular option is the lehenga, which is a skirt and blouse ensemble. Like sarees, bridal lehengas are made of rich fabrics and embellished with intricate embroidery, zari work, and crystals. They are usually paired with a dupatta, which is a long scarf worn over the head and shoulders. In some parts of India, brides wear a traditional outfit called a lehenga saree, which is a combination of a lehenga and a saree. This style is popular in North India and is perfect for brides who want the elegance of a saree but the ease of wearing a lehenga.

Today, Modern brides are increasingly breaking stereotypes in bridal wear by choosing outfits that reflect their personal style and individuality where they can embrace comfort, minimalism and cultural influences. Here are some ways in which they are doing so:

- Non-traditional colors: While white has been the traditional color for wedding gowns in western civilization, modern brides are choosing non-traditional colors like blush pink, lavender, blue, and even black.
- Fusion attire: Modern Indian brides are experimenting with fusion attire that combines traditional Indian clothing with modern elements. For example, a bride might wear a traditional lehenga with a crop top or a saree with a blazer.

- Minimalist designs: Brides are moving away from the traditional big and bold dresses, and choosing simpler, more minimalist designs that allow them to move around freely and comfortably.
- Androgynous styles: Some brides are opting for androgynous styles such as a tuxedo or a suit instead of a dress. These styles make a statement and allow the bride to feel confident and comfortable.
- Experimenting with hair and makeup: Modern Indian brides are experimenting with different hairstyles and makeup looks, opting for more natural and subtle looks.

Evolution of Indian Bridal Wear

In the last twenty years, the Indian fashion sector has witnessed a stunning transformation. Both ready-to-wear fashion and Indian ethnic clothing have seen revolutionary transformations. This change is now evident in the Bridal wear sector too. Wedding ceremonies have always been a lavish event in our country with a diverse culture. At weddings, people don a variety of ethnic clothing, including haldi, mehndi, and other outfits. The brides are usually the centre of attention at their weddings, thus on their special day, they have the right to shine like stunning fairies in their cultural attire. Traditions guide brides in choosing what to wear on these special occasions in accordance with their culture, but with the development of the fashion industry and the shifting trends of modern fashion, brides have evolved and shifted to a more trendy and fusion clothing style, also known as the indo-western fashion style. We all recall how, on their wedding day, our grandmothers wore red, nine-yard sarees. And the bridal wear collection has undergone a significant transformation since then. Today, Indian weddings revolve around a number of rituals, a long list of festivities, and a wide selection of Indian cultural clothing for the bride, bridesmaids, and all guests. Although red will forever be the colour traditionally associated with Indian wedding wear, contemporary ladies aren't afraid to

experiment with a more diverse colour palette that includes pastels, neon, and jewel tones like burgundy, royal blue, and purple.

Today's fashion industry focuses on year-round wear and more casual preferences. Today's brides value comfort as highly as tradition, which is why lavish, intricate lehengas are being replaced with simple, bold pieces that allow for flexibility of movement. Designers are experimenting with pastel colours, gossamer fabrics, and lighter embellishments in addition to creating outfits in classic hues like red and pink.

Bridal wear timeline (1990-2020)

The evolution of Indian bridal wear over the past three decades has been a journey from traditional ethnic styles to a blend of Indo-Western fashion. Here are some of the key trends that have emerged over this period:

- The 1990s: Traditional Ethnic Wear

In the 1990s, the trend for Indian bridal wear was towards traditional ethnic styles. The most popular bridal attire was the saree, which was worn in rich fabrics such as silk, with heavy embroidery and intricate embellishments. Lehengas, salwar kameez and churidar suits were also common.

- The 2000s: Fusion Styles

In the 2000s, a fusion of Indian and Western styles emerged. Bridal wear began to incorporate Western elements such as off-shoulder necklines, corsets, and ballgown skirts, while still retaining traditional Indian embroidery and motifs. This led to the creation of unique designs, such as the saree-gown and the lehenga-gown.

- The 2010s: Indo-Western Fusion

The 2010s saw the emergence of a truly Indo-Western fusion in bridal wear. Gowns became increasingly popular, with designers using Indian fabrics and embroidery to create Western-style dresses. Lehengas and sarees were also given a modern twist, with designers experimenting with new cuts, silhouettes, and drapes. Crop tops, jackets, and capes became popular as well, giving traditional outfits a more contemporary look.

- The 2020s: Minimalism and Sustainability

In recent years, there has been a shift towards minimalism and sustainability in bridal wear. Designers are using natural fabrics such as cotton, linen, and silk, and incorporating eco-friendly techniques such as hand embroidery and block printing. Another trend is the adoption of unconventional colors for wedding attire. While red and gold have traditionally been the go-to colors for Indian bridal wear, brides are now experimenting with a wider range of colors, such as blush pink, mint green, and royal blue. Beyond attire, modern Indian brides are also breaking stereotypes in other ways. For example, many brides are now opting for more natural and minimalistic makeup looks, rather than the heavy, traditional makeup that was once expected. Brides are also embracing diverse body types and skin tones, and seeking out designers and beauty professionals who cater to a wider range of needs and preferences.

Objectives:

The main objectives of the study are:

- To gain in-depth knowledge about Indian Wedding wear.
- Keep a close watch on evolving Bridal Wear in India over time.
- To cater to the demands of Modern Indian Brides.
- To break the stereotype of ideal Indian Bridal Wear.
- To experiment with different colours, silhouettes, and styles.
- To assess the likability of new designs.

Research Methodology:

The present study was carried out on the 'needs of modern brides for their bridal outfits'. To establish this research, the data was collected in through two sources namely Primary and Secondary. The secondary data was collected through various sources like books, magazines, research papers, articles and from net search. To collect the primary data a random sampling technique was followed through virtual mode. A multiple-choice survey questionnaire was sent to a no. of respondents for the data collection and the answers were received online. The data collected has been tabulated and analysed below:

Results & Discussions:

The data was collected from 30 respondents suitable for the study by supplying the questionnaire online. The gathered data is analysed by using simple bar graphs and pie-charts that are presented below:

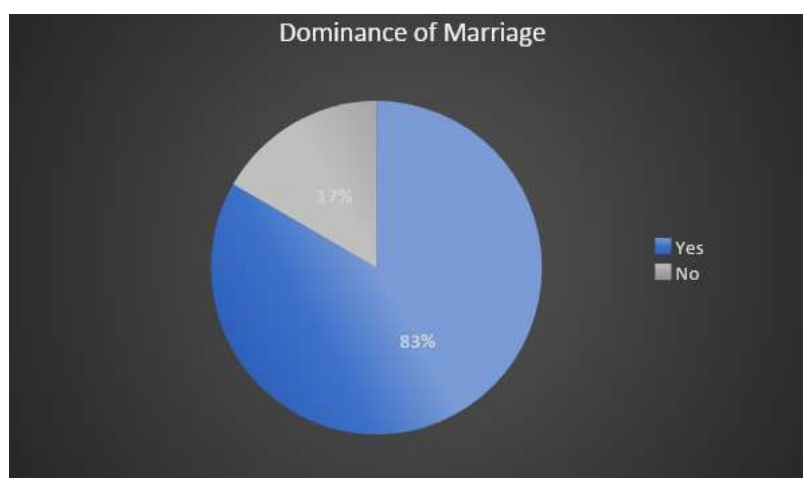


Table 1: Respondent's opinion on " Does marriage dominates women's life"?

The following graph shows that 83% of respondents agreed that marriage dominated a woman's life, while the remaining respondents, or 17% of the population, disagreed.

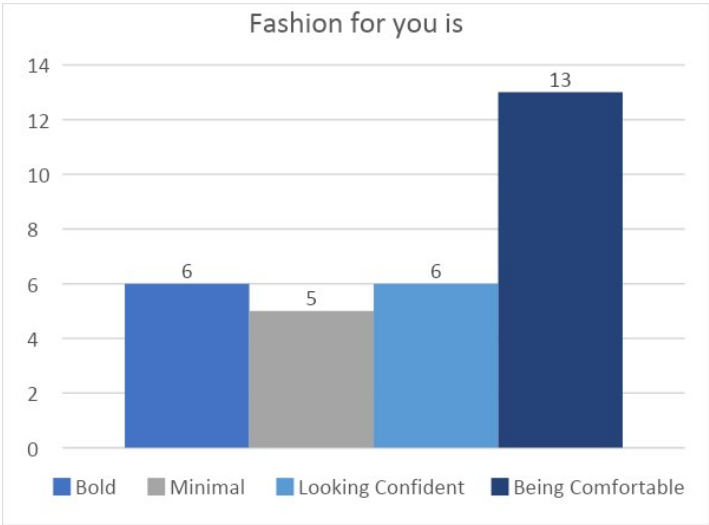


Table 2: Respondents understanding of fashion.

According to the graph above, 43% of respondents said that comfort was the most important aspect of fashion for them, followed by looking confident (20%), minimalism (17%), and boldness (20%).

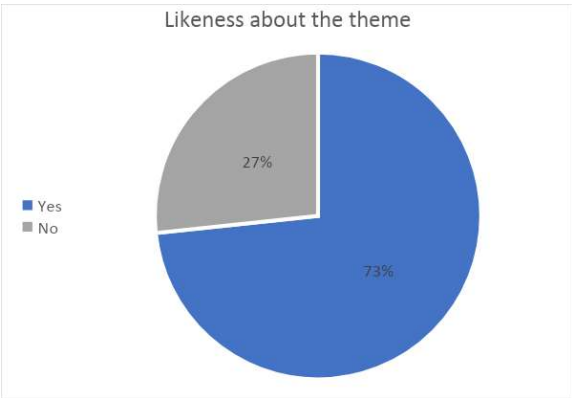


Table 3: Respondents' likeness about experimentation with " The Modern Bride" theme.

Results from table 3 show that, of all respondents, 73% agreed that the modern bride is a nice subject, while the remaining 27% disapproved.

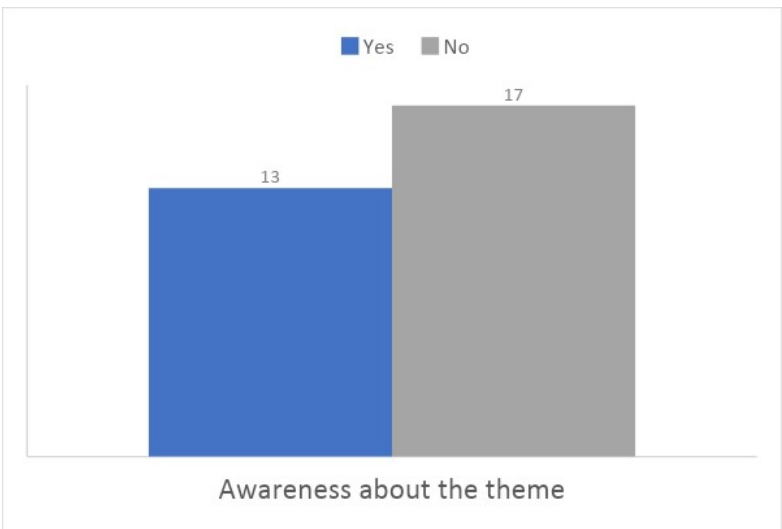


Table 4: Respondent’s awareness of designer collections in past based on the same theme.

Table 4 shows that, of all respondents, 57% were unaware of any collections with a similar matter, while 43% were aware of previous launches of collections a similar table theme by designers.

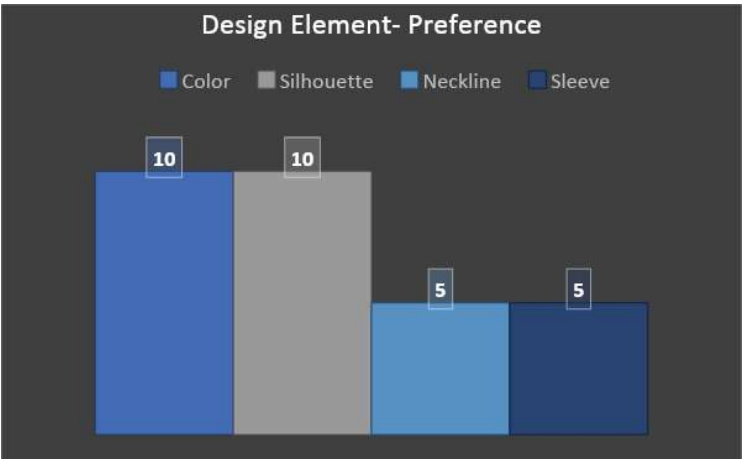


Table 5: Respondents preferred element to experiment.

The above graph shows that out of all respondents, 10 of them selected "colour" to be used for experimenting, which accounts for 33% of the sample size. Similarly, the next 33%, representing 10 respondents, desired that the collection should be focused on distinctive "silhouettes," and 17% of them selected "Necklines" and "Sleeves" each to be worked upon.

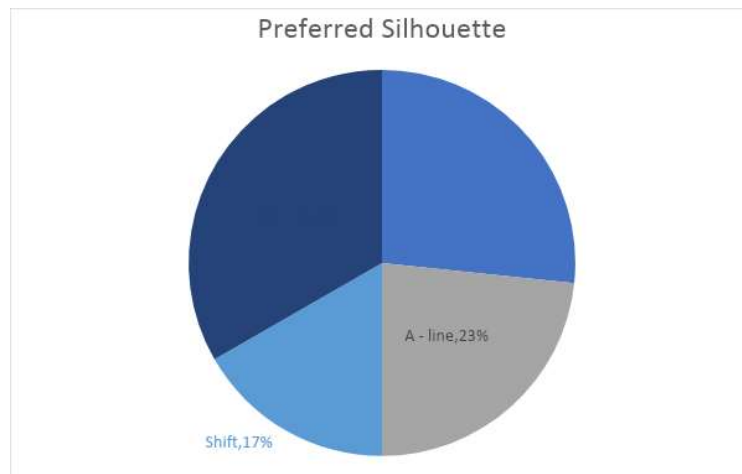


Table 6: Preferred silhouette for bridal wear- Modern Bride

According to the graph above, out of all respondents, 33% thought a slim fit would work best, 27% thought an A-line would work, 23% thought a fit & flare would work, and 17% thought a fit & flare silhouette would work best overall.

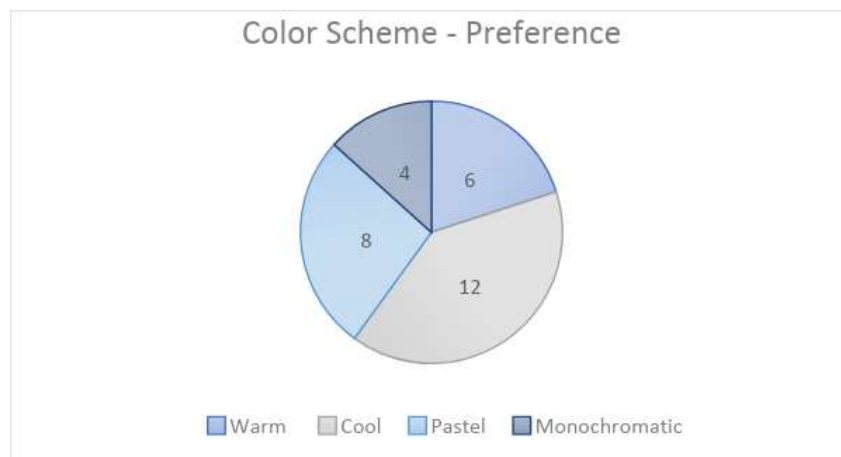


Table 7: Respondent's choice for the most suitable color scheme for bridal wear

According to the graph above, among all respondents, 40% favoured warm colour schemes, 27% selected pastels, and 20% and 13% preferred warm and monochromatic schemes.

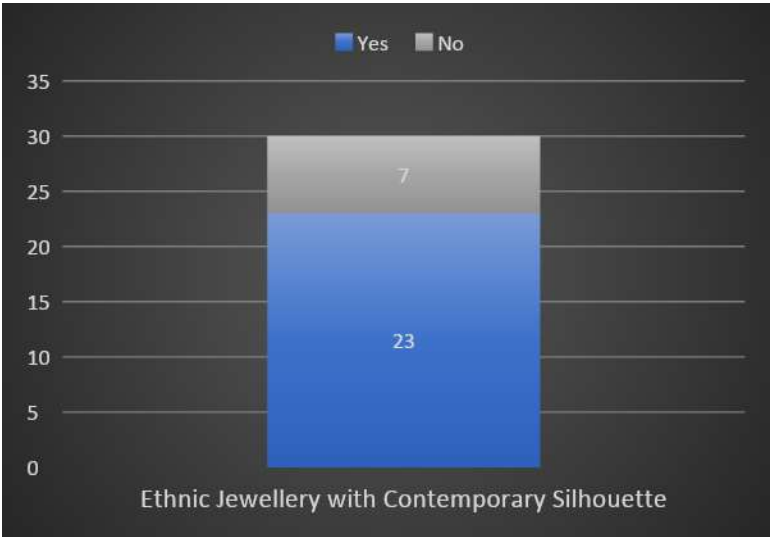


Table 8: Respondents styling preferences towards Ethnic jewelry with Contemporary silhouettes.

According to Table 8, out of all responses, 22 respondents, i.e., 73% of the sample size, agreed that fusing traditional jewelry and contemporary silhouettes is a good idea, while the remaining 8 respondents, or 27% of the population, disagreed.

Design Development:

Six outfits in all were created with the consumer's demands and preferences in mind using the information from the mentioned investigation. The freshly designed garments were then distributed to the same group of respondents for feedback, and a poll was run to determine the commercial potential of the developed garments.

The two designs that received the highest ratings were *Design 2* and *Design 3*. The respondents seemed to be fairly delighted with the developed clothes. The clothes were also displayed at an exhibition at Apeejay Stya University and received positive feedback from

almost everyone who attended the event which included design educators, students, and other staff.

Conclusion:



The research paper explains why modern fashion must be incorporated into bridal attire. A few designers have attempted to modernize the bridal attire worn by Indian brides, although they have not succeeded entirely. Designers must create collections whose target market is the modern brides who want to reflect their personal style and individuality in their bridal outfits with contemporary silhouettes, modern color palettes, etc. to close the gap between the needs of modern Indian brides and contemporary bridal wear

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Date: 18/03/2023

“Trends in inclusive character illustrations”

Abstract:

This paper is an approach to the field of Visual and performing arts. It is a qualitative study based on observations and understanding to understand how and why artists and graphic designers use various art forms. The study explains how artists use performance art as a mode of communication based on expression through different mediums I.e digital or performance. As visual design and storytelling remain essential in communicating values and solving problems through data visualization and beyond, the need for suitable skills is higher than ever. Visual design aims to improve a design's/product's aesthetic appeal and usability with suitable images, typography, space, layout, and color. First impressions typically form within 50 milliseconds. This reflects the visceral level of emotional design or connections—in other words, the user's first impression of or gut reaction to a design. If it does not appeal within the time frame/, you lose them. The study aims to discover that, visual design is a vital part of work as a designer. While design comes from creative minds, trends are also borne out of the context of this era. 2022 was a post-pandemic world, where design trends favored comfortable nostalgia and colorful expression. Inclusive Illustrations offer an alternative to the limited representation of traditional stock photography and illustrations in the creation of presentations, marketing materials, social media posts, websites, print materials, and video content. Through an electronically filtered voice, a performing artist captures the audience's attention and at the same time challenges their own narrative and presence. Performance art is a mode of

communication constituting a social structure within communities. The study finds that artists generate existential and political awareness for their audience.

Keywords: pattern, packaging, visual design, design elements, buying decisions, innovation

Introduction:

The focus of this paper is on visual arts and performing arts, which serve as a means of communication for different communities. Given the limited research on visual art, the objective is to gain a better understanding of how it challenges the traditional definition of art in the digital age. Four key questions have been developed to aid this understanding: what are visual arts and performing arts, how do they differ, how do they communicate with audiences, and what are the emerging trends in the field? By exploring the differences and similarities between visual and performing arts, we can appreciate how they complement each other. The study of visual communication involves a vast body of literature, including art history, philosophy of art and aesthetics, semiotics, cinema, mass media studies, photography, graphic design, typography, word-image relationships, geography, visual perception, and digital technology. The author finds visual arts intriguing due to its ability to challenge boundaries and effectively communicate with audiences, illuminating issues of conflict through a powerful dialogue between the artist and viewer. Similarly, performance art has a significant impact on constructing a social world by influencing people's ideas.

Literature review:

The aim of inclusive design is to cater to the entire spectrum of human diversity. While accessibility concentrates on adapting to varying abilities among individuals, inclusive design integrates diverse perspectives, including those of people with disabilities, into the design process. Individuals utilizing digital products originate from different backgrounds and possess

varied life experiences that influence how they engage with the world, including their interaction with websites and apps. Art is closely tied to reality as its structure and themes are shaped by advancements in technology, as well as political, economic, and social climates. In light of the uncertain and complex nature of the future, the ability to forecast future conditions is in high demand. Predictions are typically based on qualitative and quantitative research that analyzes trends in technology, society, economy, environment, and communication. These trends, identified by experts and futurologists, are divided into three categories: the "new normal," which has already been adopted into mainstream culture, the "innovative zone," which will become mainstream within five to twenty years, and the "foresight zone," which will become a part of our daily lives in over the next two decades.

Objectives:

Having provided an overview of the study, I am intrigued by the field of visual art for its propensity to push boundaries and its effectiveness in communicating with viewers. The primary objective is to examine the effect of visuals and their ability to influence audiences.

1. The domain of the fine arts involves creating visual representations:

This chapter will delve into the history and evolution of visual arts and performance art, providing valuable insights into their significance. The term 'visual communication' was not widely used in communication and media studies until after World War II, and it typically refers to still and moving pictures, rather than the broader concept of 'the visual.' The emergence of visual communication studies was a response to the lack of attention given to the pictorial aspects of mass communication research. Visual communication research covers a vast and diverse range of topics, including art history, aesthetics, semiotics, cinema studies, television and mass media studies, photography history and theory, graphic design, and typography history and theory, and the study of word-image relationships in literary, aesthetic,

and rhetorical theory. It also encompasses the development and use of charts, diagrams, cartography, and geographic visualization, as well as the physiology and psychology of visual perception, and the impact of new visual technologies, such as digital imagery. Visual design and visual storytelling are critical tools in facilitating effective communication and problem-solving, particularly through data visualization. Consequently, the demand for visual communication skills is higher than ever, and visual design aims to enhance the aesthetic appeal and usability of a design or product using appropriate images, typography, space, layout, and color. Therefore, visual design is not solely about aesthetics but has a broader significance.

2. The distinction between the fields of visual arts and performing arts:

Understanding the difference between performing arts and visual arts is very important. Performing arts and visual arts are both forms of creative expression, but they differ in the way they are experienced by the audience. Performing arts refer to any form of art that is performed live in front of an audience, such as theater, dance, music, and opera. These forms of art rely on live performances to convey meaning and emotion to the audience, who experiences the performance as a live event. Visual arts, on the other hand, are forms of art that are primarily experienced through sight. This includes mediums such as painting, drawing, sculpture, photography, and printmaking. Visual arts are typically static and can be viewed at any time, allowing the audience to experience the artwork in their own time and at their own pace. First, it's important to acknowledge that a lot of performed work intentionally relies on being visually experienced, and a lot of visual work intentionally relies on being experienced over time as an individual event. This tells us that whatever is important to say about the difference between “visual” and “performing” is probably not about whether you are “seeing” it or whether it can be experienced “all at once” or “more than once”. Art is fundamentally about something being made. Performing is a word that generically applies to work, sports, or any

activity measured in terms of competency, and especially in terms of creating a desired effect in a particular, not-random, and intentional way. When those characteristics are not part of the activity, there is no reason to refer to it as “performance”. So it is also important to understand that making a piece of art is always to some degree a performance. But with so-called visual art versus so-called performing art, there are two basic expectations held by the *audience or non-maker* of the work. One expectation is that “performing” arts are presented activities that are generating the arrangements and qualities of effects while you (the audience or non-maker) are observing the activity. Your experience is expected to be that there is a starting point where the work hasn’t been done yet, and an ending point where the work is completed (or at least stopped) and you witnessed it developing all along the way. Another expectation is that “visual” arts intend to generate the audience or non-maker experience by simultaneously presenting all of the arrangements and qualities at the same time, with you having the opportunity to detect any of them in any order you want: there is no start and end. But of course, there is cinema (which behaves like the above description of the performance, as does literature) and there is sound sculpture (which has the simultaneous aspects described above, but you don’t see it). So it is clear that our language itself too easily risks failing the job of making reliable distinctions.

Additionally, some visual artwork is so rich that it can take more time to fully experience it than some performances, so let’s rule out that kind of distinction as well: neither visual nor performing arts have a lock on time.

3. Why representation matters in the world of visual arts:

When it comes to communicating through design, a critical question to ask yourself is what story your design is telling. This question is especially important because the way you convey your message through rhetoric, tone, and messaging can make a significant impact.

In fact, it's safe to say that this question matters more than ever, regardless of one's race, gender, or community affiliation. While the design industry has taken admirable steps toward implementing diversity in the past decade, there is still work to be done to make design and tech more inclusive. It's important to understand the intersection between design and diversity and the impact they have on each other. As the saying goes, life imitates art, and inclusive design can have a positive influence on the world if we make a conscious effort to push things in the right direction. Whereas if you were told to go attend an “*exhibit*” of “*visual art*”, you should expect work that is pretty difficult to meaningfully experience unless you can see it — but understand that if you close your eyes and use your hands instead there is an awful lot of sculpture out there that can be **experienced** meaningfully just by feel. My point is, do **not** rely on simple labels to define the relationship between how something is made, what its intentions are, and how it can be experienced. If you really care about differences at all, then pursue all three aspects.

4. Embracing inclusive arts

In various parts of the world, there are issues related to inadequate representation and lack of diversity. However, there are individuals and businesses who are actively working to challenge the outdated visual portrayal of different groups within society. One such company is Shopify, which has made a significant effort to illustrate for all. Around five years ago, they introduced an illustration system that featured real-life individuals. As the highly respected illustrator Meg Robichaud points out, the key to inclusivity lies in illustrating different people, not just different attributes. This is a brilliant insight, and it is something that leading companies with diverse audiences should be embracing.

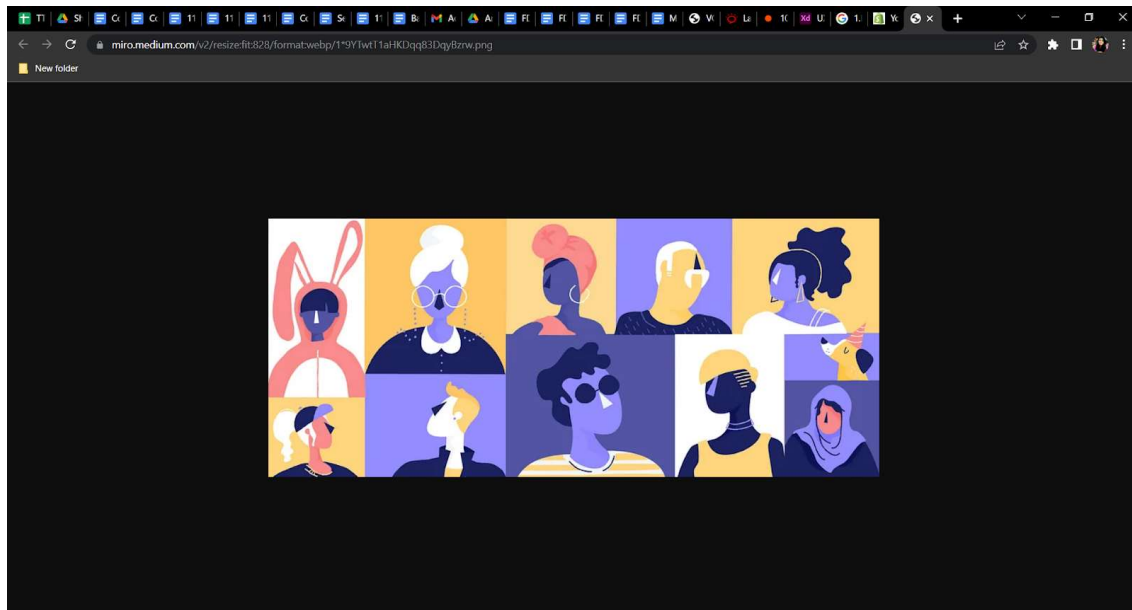


Figure 1. Illustrator Meg Robichaud

Etsy is a notable e-commerce brand that employs inclusive illustrations and brand colors across its visual content to complement its logo. The warm, earthy shades of orange perfectly mirror the handmade essence of the goods sold by independent artists and businesses on its platform. I was particularly drawn to Etsy's idiosyncratic illustrative approach, which employs a range of shapes, characters, and objects to replicate the distinctive features of the products available for purchase on the site. The outcome is both inviting and welcoming, underscoring to potential buyers that Etsy is a reliable and secure marketplace for artists to showcase and sell their work online.

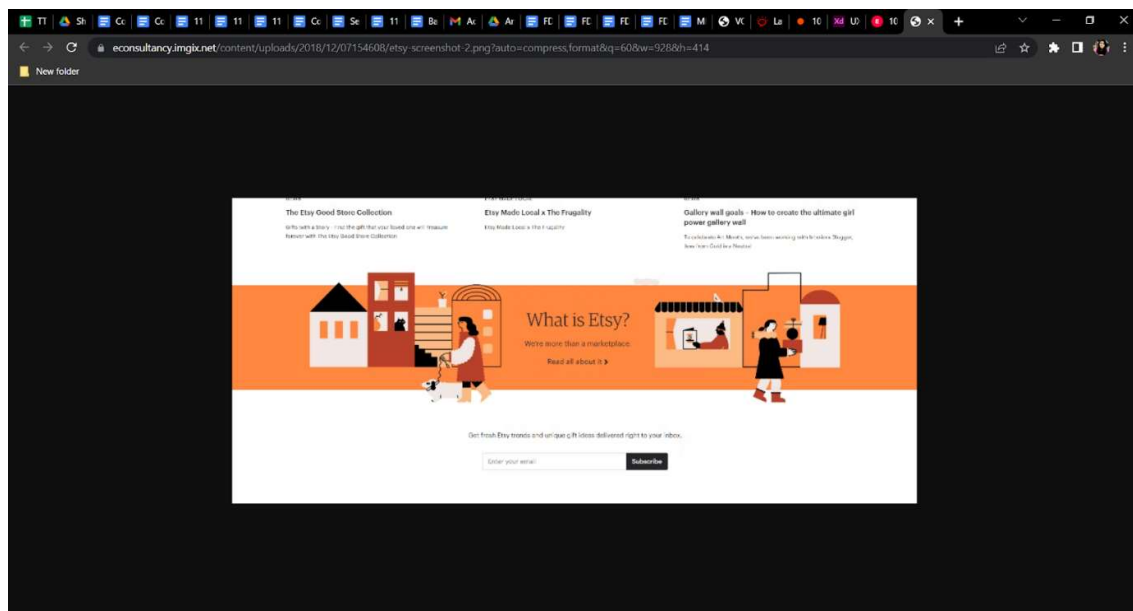
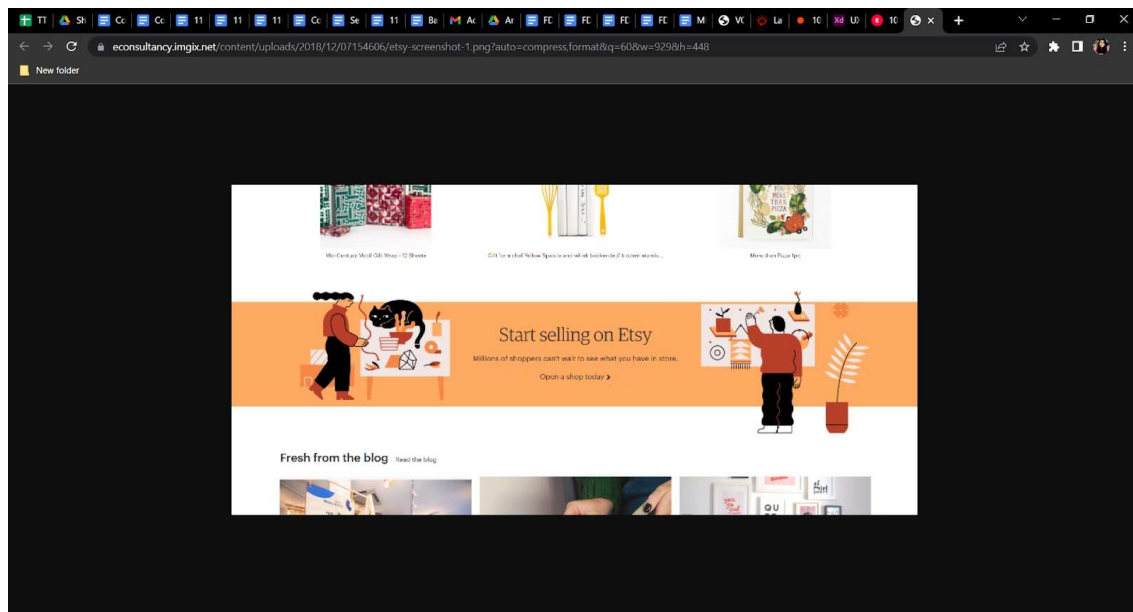


Figure 2. Etsy website

It is imperative for major brands and companies to acknowledge that their followers come from diverse backgrounds, underscoring the importance of inclusive messaging in all aspects of their business. This mission must be integrated into product design, marketing, UX, and brand messaging to showcase that all prospective users are valued. It is vital to remember that

inclusive design is not just about surface-level optics. It is not merely about appearing trendy and socially conscious. Instead, true inclusivity involves imbuing a message of equality at all levels of brand messaging to challenge systemic oppression.

5. Using Culturally Diverse Illustrations that Create an Impact:

Designing with inclusivity and diversity in mind is achievable for anyone, regardless of background or qualifications. It is not necessary to possess any particular expertise to create designs that accurately represent diverse cultures. Furthermore, incorporating inclusive design and diverse illustrations does not indicate perfection or freedom from bias, as everyone has their imperfections. What is crucial is having the intention to use our designs to promote positive change and equality. This should be the ultimate goal in all our design efforts. Every individual has the potential to contribute to making the world a better place, even if it means starting with something as simple as drawing for diversity.

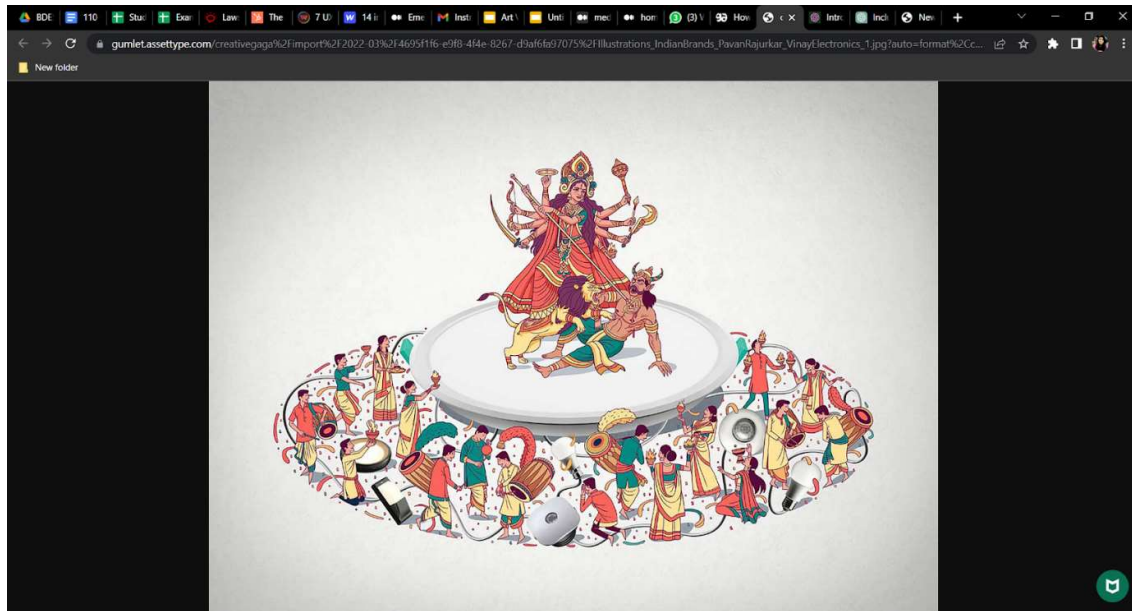


Figure 3. Illustrator Sajid Wajid Shaikh *Creative Gaga*

6. Innovative directions and Trends in Performance Art:

In the seventies, conceptual art emphasized the art of ideas rather than products, and art that could not be bought or sold. Performance was often used as a means to demonstrate or execute these ideas. Performance has been an effective way to reach a large audience and to challenge audiences to rethink their ideas about art and its relationship to culture. Performance can also be seen as the artist's presence in society, expressed through obscure, shamanistic, instructional, provocative, or entertaining forms. Gustav Tegby, a dramatist, argues that the term "performance art" is complex and ambiguous linguistically, especially in Swedish. In English, the term encompasses more descriptions and is more loosely defined. This broader definition does not exclude other interpretations and does not stigmatize the term in the same way. Performance art has sometimes been caricatured, with the key difference from theater being its higher degree of representation. Each branch has its own symbolic value, but performance art's symbolism is often rooted in everyday life. In many cases, performance art can be seen as storytelling about everyday experiences, promoting awareness, political engagement, and spiritual exploration.

Conclusions

In my view, it would be beneficial if more extensive research were carried out on visual and inclusive arts, as it is an effective means of enhancing our understanding of communication. Furthermore, exploring new trends in performing arts that cater to the needs of upcoming generations would also be intriguing. This would involve finding new ways to comprehend complex messages and mythologies. I cannot stress enough the importance of distinguishing between subjectivity and objectivity. Live artwork requires a live experience from the spectator, and performance art is about the artist's capacity to challenge and provoke. It raises questions such as where to draw boundaries and what happens if they are pushed

further. These questions are central to performance art, which may sometimes be rejected but can also lead to unintended consequences that drive communities forward. Ultimately, what is most interesting about all art is the artist's decision to employ a specific technique (such as movement, sound, concepts, images, or substances) to convey meaning, based on their available knowledge and interest in those elements.

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Due Date:18/03/2023

‘Current Design of Toys and how its impacts children’s Morality.’

Abstract:

A toy provides the physical foundation for kids' activity. As children play with toys, the sort of design, shape, and colour that they possess is extremely essential. Toys come in a variety of materials, including clay, wood, plastic, iron, and electronic-based, and certain toy designs have an impact on how kids think. Every parent wants their children to grow up to be kind and intelligent, and the advancement of knowledge makes it possible to have a fantastic personality. We had no quality time to offer our child because of our hectic lifestyle. So that they didn't come up with your work, we drive them with a few of the toys on the list. It affects children's thoughts to find their different types of the world is a serious problem for child morality and emotions. Children need to play with motion-activated toys and digital games because our present technology is so powerful, but it's also vital to consider how its effects will affect the minds of innocent youngsters. Slowly, people are becoming active in a new form of environment. The best time for parents to choose the toys they should offer their kids is when they are not obstructing their thinking. They should also be aware of how traditional toys affect relationships, conduct, and other aspects of our society. In this Paper Researcher wants to discuss the “Current design of toys and how its impacts children’s Morality”.

Keywords: Toy Design, Children’s Morality, Kids' activity, Children’s emotions.

Introduction:

In this busiest lifestyle, everyone wants to depend on technology. Especially expectations don't regard to current ability current stage our wishes too big, bog target, it is not a simple that practically true but we learn to others sometimes particular products we don't require if the person sees to other people to more comfortable plan to create one more thought. Today's parents spend the majority of their time in their work capacities, leaving a decreasing time slot for leisure activities and interactions with their family members, particularly children. At the same time, parents are not able to attention to children's activities allowing them to learn useful information and acquire useful skills. Children introduce their own habits and behaviours that reflect the ideals of their home lives into the new environment. Small children communicate their problems differently at the same time, and parents may be preoccupied with other tasks that require them to solve them. Toys are objects used by children as they play, which involves enjoyment and learning, whereas playing is an activity they voluntarily engage in. A child's development depends on toys, which are also crucial to their learning and progress. Here are some justifications for why kids require toys. It is also important for a child's growth and development as well as their education and advancement. Comfort and protection can be found in familiar or tense circumstances thanks to the strong attachments that many kids form with their beloved objects. Physical Development Playthings can assist kids in honing their fine motor, hand-eye synchronization, and overall motor abilities. By giving children chances to practice dialogue, words, and stories, we can help children improve their language skills. Playing with objects promotes imaginative play, which is crucial for fostering imagination, problem-solving skills, and sensitivity development.

Objectives:

Toys today come in many different designs, serving a variety of purposes from entertainment to instruction, sociability, and even marketing. Toys play a significant part in influencing children's cognitive, social, and emotional development because they are created to satisfy the requirements of kids at various stages of development.

There is discussion surrounding how objects affect children's mental development. On the one hand, toys can encourage virtuous moral principles like compassion, sensitivity, and teamwork. Children can learn accountability and kindness by playing with dolls that are made to resemble real-life scenarios, such as caring for an infant or taking care of animals.

Some objects may encourage aggression, brutality, and gender stereotypes, which could have a detrimental impact on children's moral development. Action figures and toy firearms, for instance, can promote violence.

Making ensuring that toys are made with the goal of encouraging moral virtues and preventing bad stereotypes is crucial. To ensure that children use toys in ways that support good behaviours and values, parents and other caretakers should carefully select toys that foster imagination, critical thinking, and social skills. They should also offer advice and oversight.

Traditional toy influence to children's activities:

Image reference (Left): <https://shop.gaatha.com/image/cache/webp/catalog/data/Etikoppaka%20toys/6-10-18/Etikoppaka->

[%E2%98%99-Haathi-Gadi-%E2%98%99-5-845x435.webp](#)

Image reference (Left): <https://m.media->

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Current industry Traditional games have been around for many years and are still vital to children's development. The following are a few methods that conventional toys can benefit kids. Encourage Creativity: A lot of classic toys, like dolls, puzzles, and blocks, inspire kids to use their imaginations and ingenuity to come up with new games and methods to play. Traditional toys frequently require children to handle items with their hands and fingertips, which can help them develop their fine motor skills. Traditional toys often have instructional components, like science tools or construction sets, which can teach kids about the world around them. Traditional toys that promote creative play and narrative include figurines, puppets, and dress-up clothing. Children can improve their imagination, linguistic abilities, and social-emotional intelligence through this kind of play. Children's social skills and cooperation are developed through playing traditional board games and puzzles, which involve collaboration and teamwork. Typical toys like construction blocks, painting materials, and musical instruments can encourage kids to express themselves artistically and grow as artists. Toys like construction blocks, jigsaw puzzles, and strategic games can foster children's ability to solve problems and exercise critical thought. Children can explore their interests and goals through role-playing games they can play with traditional toys like cooking sets, toolkits, and medical kits. In conclusion, traditional toys can have a big impact on kids' actions and play styles by promoting imaginative, active, cooperative, and artistic play as well as helping kids learn to solve problems and encourage role-playing. Creative Thinking and Imagination Conventional toys like dolls, action figures, and dress-up outfits can encourage kids to play imaginatively and come up with their own tales and situations.

Cultural Heritage: Traditional objects can help children form a link to their culture and encourage a feeling of identification and pride in their customs. Through the encouragement of creativity, problem-solving abilities, physical exercise, social skills, learning, and traditional culture, traditional toys can have a beneficial impact on children's activities.

Importance of toy design in the existing markets on children's:

Both good and bad effects of toys on kids are possible. Here are a few methods that objects can have an effect on children. No one in the world loves dolls more than these little, helpless children. Additionally, you can conduct an exercise if you have any doubts about the above said claim. When you take your kids to a toy shop, you will be astounded to see him selecting up a number of items while sporting a big, cute grin. Toys are much more than just diversions and entertaining pursuits for children. Numerous toys offer kids the chance to learn new things and have a beneficial impact on their physical and emotional health. The design of many instructional toys encourages children to speak in their own language while also stimulating their sensibilities and imaginations.

Emotional Development: Additionally, toys may affect a child's mental growth. For instance, stuffed animals and dolls can offer solace and protection, and activities and toys that encourage cooperation can help kids learn social skills.

With the development of technology, many devices now feature displays and electronic controls. Children's bodily health in addition to their cognitive and social growth can suffer from excessive screen time. Children can communicate with smart devices through a variety of engaging features and reactions. These playthings can react to a child's movements, acknowledge their speech or touch, and even modify their reactions in accordance with the child's behaviour. By urging kids to use their mind to investigate various situations and possibilities, electronic toys can also foster creativity and imagination. The possible drawbacks

of emotronic devices, such as dependency, must be taken into account. These toys may cause kids to become excessively attached, which could eventually impede their ability to grow socially and emotionally. Many emotronic toys integrate screens or digital interfaces, which can contribute to excessive screen time if not watched correctly.

Both conventional games and modern electronic toys have an effect on child's attitudes:

Both traditional activities and contemporary smart devices can influence a child's views. Here are some examples of how every sort of toy can affect a child's views. As children learn to interact and cooperate with their classmates, traditional games can encourage socialisation and cooperation. Creativity Children can use their imagination to develop new activities or modify current ones, which can promote creativity and imagination. Competition Traditional games can encourage healthy rivalry while also teaching children fortitude and persistence in the face of adversity. Myths of Gender Traditional games, on the other hand, may promote gender stereotypes because certain games are sold more towards boys or girls or include gendered motifs.

Technology Smart toys can introduce children to technology and assist them in developing technology skills, which are becoming increasingly essential in today's society. Personalization Smart toys can be tailored to a child's specific hobbies and tastes, fostering a feeling of ownership and agency. Dependency Smart toys, on the other hand, can foster reliance on technology and impair a child's ability to use their creativity and participate in creative play. Concerns about safety and privacy Smart devices frequently gather data and personal information about children, which can pose safety and privacy risks.

Children are using smartphones and tablets at a younger age, and parents frequently make a conscious choice in favour of connected multimedia devices to keep their children busy. However, this does not make parental oversight obsolete - quite the opposite, in fact. The

same problems exist with electronic devices. As more of their children's peers purchase them, the pressure on parents to do so grows. While there are certainly advantages, the privacy and hacking dangers associated with these toys may not be as apparent as they are with cell phones.

Emotronic toys, which are intended to engage with children through a variety of feelings and expressions, can have an impact on a child's emotions in both good and negative ways. On the plus side, emotronic devices can help children develop social skills by encouraging engagement and emotional expression. They can also assist children in learning to identify and comprehend emotions, which is advantageous to their emotional growth.

Emotronic toys, on the other hand, can have a detrimental impact on children's feelings. For example, if a child develops an unhealthy attachment to an object that conveys negative feelings (such as rage or sorrow), this can have a negative effect on their mental state.

Furthermore, emotronic objects that continuously convey positive emotions can install false hopes in children, resulting in sadness or anger when they meet negative emotions in real life. It is critical for parents and caretakers to watch their children's use of emotronic toys to ensure that they are positively impacting their emotional development. Setting boundaries on screen time and promoting other forms of play and social contact, as well as talking to children about their feelings and assisting them in developing healthy coping strategies, can all contribute to this. The emotional impacts of emotronic toys on children differ based on the child's age, personality, and toy type. These toys can be viewed as friendly and comforting friends for smaller children, assisting them in feeling safe and joyful. They can also assist children in learning about feelings and developing empathy by allowing them to practise detecting and reacting to various emotional cues. However, a few children may find emotronic devices to be overwhelming or frightening. Certain toys may be too intense or

overstimulating for children who are sensitive to deafening sounds, glaring lights, or sudden motions. Furthermore, children who have trouble with social skills or speech may struggle to comprehend how to engage with electronic devices and may become irritated or agitated.

Conclusion:

Parents must watch their children's reactions to electronic toys and provide direction and support as required. If a child appears to be struggling with an object or is exhibiting negative emotions, parents should speak to the child about how they are feeling and assist them in working through their emotions in a healthy manner. Furthermore, parents should consider limiting their child's time spent playing with electronic toys and encouraging them to participate in other forms of play that foster social interaction and physical exercise.

Parents' ability to direct their children in toy play may differ depending on variables such as the child's age, demeanour, hobbies, and the particular items involved. However, here are some basic guidelines that can assist parents in directing their children's play.

Understand your child's requirements and interests: Parents should take the time to watch their child's behaviour and interests in order to determine what types of items and activities their child is attracted to. This can assist parents in selecting items that are age and developmental stage suitable and will keep their kid involved and busy. **Limit screen time:** While it is essential to enable children to explore and play freely, parents should also limit screen time and ensure that their child does not spend too much time on any single activity or object. This can assist children in developing a good balance of play and other pursuits, such as outdoor play and socialisation with peers. During play, parents can provide input and instruction to their kid, using positive reinforcement and gentle redirection as required. This can help children learn how to engage with others and develop their social skills, as well as encourage independence and self-direction in their play.

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March 1, 2023

Video Art and Animation in Contemporary Theatre: Exploring the Intersection.

In recent years, video art has become a popular tool for theatrical productions. It is used to create a multi-layered experience for the audience and to enhance the visual storytelling aspect of the performance. The use of video art in theater allows for the integration of technology and traditional theater, providing new possibilities for creating innovative performances.

Video art can be used in various ways in theater productions, including as a backdrop, a projection on stage or on set pieces, and as an interactive element with the performers. It can also be used to create special effects or to capture and display live footage during the performance.

One of the most significant benefits of using video art in theater is the ability to create a dynamic and immersive environment for the audience. The use of video projections can transform the stage into different settings, locations, or times, adding a layer of depth to the performance. Video projections can also be used to display animations, graphics, and other visual elements that enhance the storytelling and emotional impact of the production.

Another advantage of using video art in theater is the ability to capture live performances and display them on screen. This allows for greater flexibility in the staging of a performance, as performers can interact with pre-recorded footage or with live footage captured during the show. It also provides a way to record and archive performances for future viewing.

In addition to its artistic value, the use of video art in theater can also have practical benefits. For example, video projections can be used to display subtitles, translations, or other

information that can enhance the accessibility of the performance to non-native speakers or individuals with hearing impairments.

There are some examples of how video art can be used in theatre:

Video Mapping: Projection techniques can be used to create stunning visual effects on stage. This involves projecting images and videos onto 3D objects or surfaces to create an illusion of depth and movement. For example, video projection can be used to create an immersive natural environment by projecting images of a forest onto a set of trees.

Live Video Feeds: Live video feeds of actors on stage can be captured and projected onto large screens for the audience to see. This can be particularly effective for close-up shots or scenes where the actors are moving around a lot and it's hard to see their facial expressions from the audience seats.

Special Effects: Video technology can be used to create a wide range of special effects on stage, such as explosions, fire, and water effects. These effects can be created using pre-recorded footage or generated in real-time using video effects software.

Interactive Performances: Video technology can be used to create interactive performances where the audience can participate in the show. For example, a video projection can be used to create a game onto the stage where the actors interact with the audience members, creating a unique and engaging experience.

Digital Scenery: Video technology can be used to create digital scenery on stage, allowing for seamless transitions between different scenes and locations. This can be particularly effective for productions with complex sets or multiple locations, as it eliminates the need for frequent set changes and can create a more immersive experience for the audience.

There are many examples of successful use of video art in theatrical productions, which used video projections to create a sensory-rich environment that immersed the audience in the world of the play. The projections displayed animations, graphics, and other visual elements that

enhanced the storytelling and emotional impact of the production. As example is the opera *"Einstein on the Beach"* by Philip Glass and Robert Wilson, which used video projections to create a immersive environment for the audience. The projections transformed the stage into various settings and locations, adding a layer of depth and complexity to the performance.



Fig. 1. Opera *"Einstein on the Beach"* by Philip Glass and Robert Wilson.

The production of *"The Curious Incident of the Dog in the Night-Time"* (London National Theatre) used live video to give the audience a more intimate view of the main character's perspective and inner thoughts.

Video art can also be used in experimental or avant-garde theater productions to create unique and innovative performances.

For example, the *"1927 Production"*, an experimental theater company based in England, often incorporates video projections and other multimedia elements into their productions. Their production of *"Golem"* used video projections to create a virtual reality environment that

blended seamlessly with the live performance, creating a surreal and immersive experience for the audience.

Fig. 2. Theatrical performance "*Golem*", 1927 Production



It is important to note that the use of video art in theatrical productions is not limited to a particular genre or style of performance. It can be incorporated into plays, musicals, operas, and other types of productions, providing a flexible and adaptable tool for artists. Video art can be used to enhance the mood and atmosphere of a performance, to create stunning visual effects, or to tell a story in a unique and captivating way.

In addition, the use of video art in theater has the potential to attract new and younger audiences who may be more accustomed to digital media and technology. By incorporating video art into theater productions, artists can tap into the interests and preferences of a new generation of theater-goers and create productions that appeal to a wider range of audiences.

Video art in theater performances is not just a visual addition, but a powerful tool for creating a multi-sensory experience that blurs the boundaries between reality and imagination. It allows the audience to be fully immersed in the world of the play and to see the story through

a different perspective. In a way, video art can be a character in itself, shaping the mood and emotions of the performance.

Set of challenges:

However, there are also some challenges associated with using video art in theater. One of the main challenges is the coordination of technical aspects, such as sound, lighting, and timing, with the video projections. This requires careful planning and rehearsal to ensure that the video elements integrate seamlessly with the live performance. In order to successfully incorporate video art into a theatrical production, there must be seamless coordination between the artistic and technical teams. This includes coordinating the timing of the video projections with the live action on stage, ensuring that the projections are visible from all angles, and integrating the video seamlessly with the lighting and sound design.

Cost: Creating high-quality video projections can be expensive, and may require additional equipment and personnel. This can be a challenge for smaller theaters or independent productions with limited budgets.

Rehearsal time: Incorporating video projections into a production can require additional rehearsal time to ensure that the timing and coordination is correct. This can be a challenge for productions with tight schedules or limited resources.

Compatibility: Different video formats and equipment can be incompatible with each other, which can cause technical difficulties during the production. It is important to ensure that all equipment is compatible and functioning properly before the production begins.

Over-reliance on technology: While video art can enhance a production, it can also detract from the live, human element of theater. If a production relies too heavily on video art, it may lose the intimacy and connection between performers and audience members that is so important to the theatrical experience.

Visual distraction: In some cases, video art can be overly distracting, pulling focus away from the performers and story. This can be especially problematic if the video art is not integrated seamlessly into the production, or if it is used in a way that feels gimmicky or unnecessary.

*There's a joke related to the use of video art in theatrical productions:
-Why did the video art projectionist get lost on the way to the theater?
-Because they were following the wrong projection mapping!
I hope that gave you a little laugh!*

Overall, while the use of video art in theatrical productions can create stunning visual effects and enhance the storytelling, it also requires careful planning, coordination, and consideration of the technical and artistic aspects of the production. However, with the right approach, video art can be a powerful and innovative tool for creating unforgettable theatrical experiences.

Animation techniques in videoart

There are a wide range of animation techniques that can be used in video projection for theatrical productions. Here are a few examples:

2D animation: This technique involves creating flat, two-dimensional images and animating them to create movement. 2D animation can be created using traditional hand-drawn techniques, as well as through digital software like Adobe After Effects or Toon Boom.

3D animation: Unlike 2D animation, 3D animation involves creating three-dimensional objects and characters that can be manipulated in a virtual space. 3D animation can be created using software like Autodesk Maya or Blender.

Stop-motion animation: This technique involves creating physical models or puppets and animating them by moving them slightly between each frame of a video. When the frames

are played back in sequence, it creates the illusion of movement. Stop-motion animation can be time-consuming, but it can create a unique look and feel.

Motion graphics: This technique involves creating animated graphics, typography, and other visual elements using software like Adobe After Effects. Motion graphics can be used to create dynamic and engaging video projections that can add a lot of visual interest to a theatrical production.

Live-action compositing: This technique involves combining live-action footage with animated elements to create a seamless final product. For example, a performer could be filmed in front of a green screen, and then that footage could be combined with 2D or 3D animation in post-production.

Overall, the animation techniques used in video projection will depend on the specific needs and goals of a theatrical production. By combining different animation techniques and experimenting with new approaches, theaters can create truly innovative and visually stunning productions that captivate audiences and push the boundaries of what is possible on stage.

Video projections in children's theatrical productions.

Video projections can be a great addition to children's theatrical productions, helping to create engaging and interactive experiences for young audiences. Here are some ways video projections can be used in children's theater:

Scenic backdrops: Video projections can be used to create dynamic and interactive scenic backdrops that transport young viewers to different places and environments. For example, projections of forests, oceans, or outer space can help to create an immersive experience that enhances the overall production.

Fig. 3. Theatrical performance *The Little Humpbacked Horse*,
directed by Artem Terekhin, videoart by Anna Gantimurova.



Animated characters: Video projections can be used to create animated characters that interact with live performers on stage. This can be a great way to bring beloved characters from children's books and movies to life, and to create engaging and memorable moments that young audiences will love.



Fig. 3. Theatrical performance *Book of Strength*,
directed by Diana Safarova, videoart by *Vzmah animation studio*, art-director Anna Gantimurova.

Visual effects: Video projections can be used to create dynamic visual effects that enhance the overall production. For example, projections of rain, snow, or other weather effects can help to create a more immersive and realistic experience for young viewers.

Educational content: Video projections can also be used to incorporate educational content into children's theatrical productions. For example, projections of historical footage or scientific concepts can help to teach children about important topics in a fun and engaging way.

Audience interaction: Finally, video projections can be used to create interactive moments with the audience. It can encourage young viewers to participate in the production and feel like they are a part of the show.

Video projections can be a powerful tool for creating engaging and immersive experiences for young audiences in theatrical productions. By using video projections creatively and thoughtfully, theaters can create truly memorable and impactful experiences that will stay with young viewers for years to come.

The future of video art in theatre. It is clear that video mapping has already had a significant impact on the way stories are told on stage.

The future of video art in theatre looks very promising. As technology continues to advance, there will be more opportunities for creators to push the boundaries of what is possible on stage. I anticipate that we will see more integration of video and projection mapping into stage design, allowing for immersive and interactive experiences for audiences. Additionally, with the growth of virtual and augmented reality, we may see the development of new forms of theatre that combine live performance with digital elements in even more innovative ways. The potential for video art in theatre is vast and exciting, and I believe we will continue to see it evolve and expand in the coming years.

In summary, video art has the potential to revolutionize theatre by creating new opportunities for artistic expression and exploration. Whether used to explore complex themes

and emotions, to create hybrid art forms, or to blur the lines between reality and fiction, video art can help to push theatre into exciting new directions and engage audiences in fresh and unexpected ways.

Furthermore, video art in theatre can also serve as a means of exploring the intersection between different forms of art. By incorporating video projections into live performances, theatre makers can create a unique hybrid form that challenges traditional definitions of theatre and expands the possibilities for artistic expression. Video art can bring a new dimension to theatrical productions, transforming the stage into a multi-sensory experience and creating a more immersive and engaging environment for the audience.

The integration of video art into theatrical productions allows for the creation of a multi-dimensional experience that blurs the lines between reality and art. Through the use of video projections, the stage can transform into a virtual world that immerses the audience in a unique and captivating environment. The juxtaposition of live performance and video art creates a dynamic tension that challenges our perceptions of what is real and what is not, ultimately leading to a heightened emotional and intellectual engagement with the performance. In this way, video art can be seen as a tool for expanding the possibilities of theatrical expression and unlocking the full potential of the stage.

In conclusion.

The use of video art in theatrical productions is an exciting and innovative trend that offers new possibilities for artistic expression and audience engagement. While it presents its own set of challenges and considerations, the benefits of incorporating video art into theater productions are significant and can provide a new level of depth and creativity to the live performance experience. With careful planning and coordination between the technical and artistic teams, video art can be a powerful tool for creating unforgettable theatrical experiences that capture the imaginations of audiences for years to come.

A few more thoughts in conclusion.

What if video art will not be just a complement to live performance, but the main act itself? By blurring the lines between traditional theater and digital media, video art can transform the stage into a multidimensional canvas where performers and technology coexist and interact in ways that were once impossible. The result is a unique and immersive theatrical experience that challenges our understanding of what theater can be.

What if we treated video art not just as a visual enhancement, but as an equal narrative voice in live performances? By giving video art a seat at the table, we can unlock a new level of storytelling potential that merges the best of both analog and digital mediums. Video art can act as a window into the minds of characters, a conduit for abstract themes and emotions, or even as an active participant in the performance itself. The possibilities are endless, and the results can be truly groundbreaking.

One possible idea for collaboration between India and Russia in the field of video art in theater could be to create joint productions that incorporate elements of both Indian and Russian cultural traditions. For example, Indian dance forms could be combined with Russian ballet or traditional folk dances to create a unique fusion of movement and visual art.

Finally, another possibility could be to organize joint training programs or workshops for theater professionals from both countries to exchange ideas and learn from each other's experiences in the use of video art. This could help promote cross-cultural understanding and create new opportunities for collaboration and innovation in the field.

The potential for collaboration between India and Russia in the field of video art in theater is vast and could lead to some truly exciting and innovative productions that showcase the best of both cultures. By collaborating, Indian and Russian video artists could create new opportunities for artistic expression, promote cultural exchange, and contribute to the global video art community.

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Importance of Non-linear Narratives in the 21st Century and the Role of Video Games

Narrative is a term used to describe a story or account of events, real or imagined, presented in a particular way. It is a fundamental aspect of human communication and a common way in which we make sense of the world around us. Narratives can take many different forms, including written stories, films, plays, and even personal anecdotes. A non-linear narrative is a storytelling technique where events are presented in a non-chronological order, meaning that the sequence of events may not be presented in a straightforward manner. Non-linear narratives often involve the use of flashbacks, flash-forwards, and other techniques that disrupt the traditional timeline of events. In a non-linear narrative, the story may begin in the middle or at the end, and the audience is required to piece together the events and understand the story as a whole. This approach can create a sense of suspense, intrigue, and mystery, as the audience is required to work harder to understand the plot and the relationships between the characters. Non-linear narratives can be found in a variety of media, including film, literature, and video games. Such narratives can be challenging for audiences, as they require careful attention and can be disorienting at times. However, when done well, they can also be highly rewarding, offering a fresh perspective on a familiar story and encouraging

deeper engagement and analysis. This paper will explore the role of interactive entertainment i.e. video games as a mode of non-linear narrative and bring out various aspects of this.

Introduction

Video games have come a long way since their inception. They are no longer just games that people play for entertainment; they have become a medium for storytelling. Video games can tell a story in a unique and immersive way. Players become the protagonists, and they get to experience the story first-hand. This has made video games an attractive storytelling medium for both game developers and players. The first video games had very limited storytelling capabilities. The storylines were often simple and lacked depth. However, as video game technology advanced, so did the storytelling capabilities of video games. Games like Final Fantasy, Legend of Zelda, and Metal Gear Solid showed that video games could have engaging and complex storylines. These games paved the way for the modern era of video game storytelling.

The storytelling in video games is made up of several key elements. These include the game's narrative, setting, characters, and player agency. The narrative is the story that the game tells, and it should be engaging and well-written. The setting is the environment in which the story takes place, and it should be immersive and believable. The characters are the people or creatures that the player interacts with in the game, and they should be well-developed and have distinct personalities. Player agency is the ability of the player to affect the story and the game world.

A narrative is the process or skill of telling a story. It could also be the description of events in a story. It is also something (as a story) that is told or written. It is a way of exhibiting a situation or series of incidents that shows and promotes a particular point of view. [Merriam-

webster.com] Narrative writing involves crafting a story which can take the form of either fiction or nonfiction. It can also exist in the space between these categories, such as in semi-autobiographical accounts, historical fiction, or dramatized retellings of real-life events. The defining characteristic of narrative writing is its use of a narrative structure to convey the story. [Grammarly.com (2023)]

Narrative activity is an informal medium for collective probing and problem-solving and a tool for instantiating social and personal identities. Reflection enables community members to portray and consider ideas, feelings, and experiences; yet, this opportunity may be unequally distributed, giving certain members of the community more reflective rights than others. Narrative has the capacity to limit, imprison, or to expand and transform the human psyche. [Ochs, E. (1997)]

The Science of Stories book [László, J. (2008)] examines the function of narrative in daily living. The book demonstrates how people's storytelling styles might reveal how they create their worlds and their own identities based on extensive study. This is the first book to build a bridge between scientific and hermeneutic studies (the theory and methodology of interpretation, especially the interpretation of biblical texts, wisdom literature, and philosophical texts) of narratives.

Jill Sinclair Bell's paper "Narrative Inquiry: More Than Just Telling Stories" highlights the importance of narrative inquiry as a research method that goes beyond just collecting stories, and instead involves a process of deep engagement with those stories and the social and cultural context in which they are told.

CA Lindley (2005) in paper "Story and narrative structures in computer games" explores the role of narrative and storytelling in computer games. The paper argues that

narrative and storytelling are essential elements of computer games, and that game designers need to understand how to use these elements effectively in order to create engaging and immersive gaming experiences. The paper defines the narrative and explains its importance in computer games. It discusses the different narrative structures that can be used in games, including linear narratives, branching narratives, and emergent narratives. The paper also explores the use of characters and dialog in game narratives, and the ways in which game designers can use these elements to create more compelling stories. Lindley argues that effective game narratives require a balance between player agency (degree of freedom) and authorial control. Players need to feel that they have agency within the game world and can influence the story, but the game designer also needs to maintain a certain level of control in order to ensure that the story is cohesive and engaging. The paper also examines the role of non-linear storytelling techniques such as flashbacks and non-linear timelines can be used to create more complex and nuanced narratives, but they also require careful design and implementation in order to avoid confusing or disorienting players. This paper also provides a framework for game designers to use when creating compelling and immersive game narratives.

E Naul and M Liu (2020) highlighted the different narrative techniques used in serious games, such as linear and branching narratives, and the impact of these techniques on the player's experience. The authors also discussed the impact of narrative on learning outcomes and the potential for narrative to enhance problem-solving skills and critical thinking. Furthermore, the paper presents the challenges and limitations of using narrative in serious games, including the potential for a lack of interactivity and limited player agency. The authors also discuss the importance of ensuring that the narrative is aligned with the learning objectives of the game and the potential for ethical issues related to the portrayal of sensitive topics.

Overall, the paper concludes that narrative plays a critical role in the design and development of serious games. The authors highlight the need for further research to better understand the impact of narrative on player engagement and learning outcomes in serious games.

The article "Narrative categorization in digital game-based learning: Engagement, motivation & learning" by FS Breien and B Wasson (2021), published in the British Journal of Educational Technology, explores how narrative categorization can be used in digital game-based learning to promote engagement, motivation, and learning. The authors argue that narrative categorization is a powerful tool for creating engaging and motivating game-based learning experiences. They provide a framework for understanding narrative categorization in games, which involves the use of narrative elements such as story, character, and setting to create immersive and meaningful learning experiences. The authors also describe several case studies in which narrative categorization was used to design effective game-based learning experiences. These case studies demonstrate the potential of narrative categorization to promote engagement, motivation, and learning in various educational contexts, including science education, language learning, and history education. Overall, the article highlights the importance of narrative in game-based learning and provides insights into how educators and game designers can use narrative categorization to create more effective and engaging learning experiences.

Examples: There are many examples of great storytelling in video games. Some notable examples include The Last of Us, Bioshock, Mass Effect, and The Witcher 3: Wild Hunt. These games have engaging and well-written narratives, immersive environments, well-developed characters, and player agency. They show that video games can tell stories that are just as engaging and emotional as those in movies and books.

Nonlinear narrative is a technique used in storytelling where events are presented out of chronological order, meaning that the story does not follow a traditional linear structure. This approach to storytelling can be used in a variety of media, including literature, film, and video games. Instead of following a clear cause-and-effect sequence, nonlinear narratives often use flashbacks, flash-forwards, and other techniques to present events in a more disjointed and fragmented manner to create a more complex and layered narrative. This can create a sense of mystery and intrigue for the audience, as they try to piece together the various elements of the story and make sense of the narrative structure. Nonlinear narratives can also be used to explore the subjective experiences of characters, and to highlight the ways in which our memories and perceptions can be unreliable or incomplete. By presenting events in a non-chronological order, storytellers can create a sense of disorientation and uncertainty that can be used to powerful effect. Examples of nonlinear narratives in popular culture include films like "Pulp Fiction (1994)" and "Memento (2000)," TV shows like "Westworld (2016)," and video games like "Braid (2008)" and "Life is Strange (2015)."

"Assassin's Creed reminds us that history is human experience": Students' senses of empathy while playing a narrative video game" by Lisa Gilbert suggests that narrative video games like "Assassin's Creed" have the potential to be valuable educational tools for teaching history and developing empathy.

Non-linear storytelling in games refers to the approach where the player has some degree of agency in how they experience the story. Here are some common types of non-linear storytelling in games, along with examples:

1. Branching narrative: This approach allows players to make choices that affect the outcome of the story. These choices can lead to multiple endings, each with a different

resolution. For example, in the game "Life is Strange," the player controls a teenage girl who can rewind time to change her decisions and alter the course of the story.

2. Open-world storytelling: In open-world games, players are free to explore a vast environment and discover the story at their own pace. The story is often told through environmental cues such as items, notes, and dialogues with non-playable characters. For example, in the game "The Elder Scrolls V: Skyrim," the player character can explore a massive world full of characters with their own stories and secrets.
3. Episodic storytelling: Episodic games divide the story into separate, self-contained episodes. Each episode may have its own self-contained story arc but will also advance the overarching narrative. The choices made by the player in one episode can carry over to the next. For example, in the game "The Walking Dead," the player controls a survivor in a zombie apocalypse and must make choices that impact the story's outcome.
4. Fragmented storytelling: This approach tells the story out of order or from multiple perspectives, creating a fragmented narrative. The player must piece together the story's events and understand how they relate to one another. For example, in the game "Braid," the player character moves through a series of nonlinear puzzles, which gradually reveal the protagonist's backstory.
5. Simulated storytelling: Simulated storytelling occurs when the game's systems and mechanics create the narrative, rather than a pre-written story. Players must interact with the game's mechanics to uncover the story. For example, in the game "Papers, Please," the player controls an immigration officer in a fictional communist country and must process the paperwork of incoming immigrants, revealing their stories through the process.

These are just a few examples of the many types of non-linear storytelling in games. Each approach offers unique challenges and opportunities for game designers to create engaging, immersive, and memorable stories

Video Games as a Mode of Non-Linear Narrative & Storytelling

Video games are a form of interactive media that have the ability to tell non-linear narratives. Unlike traditional linear narratives, which tell a story from start to finish in a fixed sequence, non-linear narratives allow players to experience the story in a variety of ways.

One way video games achieve non-linear narrative is by allowing players to make choices that affect the direction and outcome of the story. These choices can range from simple decisions like choosing a conversation response to more complex decisions like choosing which characters to ally with or which paths to take through the game world. These choices can have significant consequences, leading to multiple branching paths and different endings.

Another way video games can create non-linear narratives is through exploration. In many video games, players have the freedom to explore a game world at their own pace, uncovering story elements and details as they go. This can lead to a sense of discovery and a feeling of immersion in the game world, as players feel like they are uncovering the story on their own terms.

Finally, some video games use non-linear narrative techniques like flashback sequences, foreshadowing, and unreliable narrators to tell their stories in a non-linear fashion. These techniques can create a sense of mystery and intrigue, as players piece together the story over time.

Video games have the ability to create complex and engaging non-linear narratives that can be tailored to the player's individual experience. By allowing players to make choices, explore a game world, and uncover the story in their own way, video games offer a unique storytelling experience that is unlike any other medium.

Films based on video games have become increasingly popular in recent years, with many game franchises being adapted for the big screen. However, in recent years, there has been a growing trend among directors to not only adapt video games into movies but also experiment with non-linear storytelling techniques. This approach can add an extra layer of complexity and intrigue to the plot while keeping fans engaged. While some of these films have been successful, others have been criticized for their poor writing, direction, or adaptation of the source material. One such example is the 2016 movie "Assassin's Creed," based on the popular Ubisoft video game franchise. The film follows Callum Lynch (played by Michael Fassbender), a criminal who is forced to relive his ancestor's memories through virtual reality technology. The story shifts between Callum's present-day experiences and his ancestor Aguilar de Nerha's adventures during the Spanish Inquisition. This creates an intricate narrative that keeps viewers guessing until the end.

While video game adaptations have had a mixed track record, it is clear that the trend is not going away anytime soon, with many more films based on popular games in development. It remains to be seen whether future adaptations will be able to successfully capture the essence of the games they are based on and appeal to both fans and general audiences.

Video games have the potential to tell rich and engaging stories and can provide a unique storytelling experience that can't be found in any other medium. There are several advantages to storytelling through video games. The first advantage is immersion. Video games

can create an immersive experience that puts the player right in the middle of the story. The player becomes the protagonist, and they get to experience the story first-hand. This creates a more emotional and personal connection between the player and the story. The second advantage is interactivity. Video games allow the player to interact with the game world and affect the story. This gives the player agency and makes them an active participant in the story. The third advantage is replayability. Video games can be replayed multiple times, and the story can be experienced in different ways. This makes the story more engaging and encourages players to explore different story paths.

Future of Non-Linear Narrative

Video games are a form of interactive media that have the ability to tell non-linear narratives. Unlike traditional linear narratives, which tell a story from start to finish in a fixed sequence, non-linear narratives allow players to experience the story in a variety of ways. Video games can create non-linear narratives through exploration. In many video games, players have the freedom to explore a game world at their own pace, uncovering story elements and details as they go. This can lead to a sense of discovery and a feeling of immersion in the game world, as players feel like they are uncovering the story on their own terms. Video games achieve non-linear narrative by allowing players to make choices that affect the direction and outcome of the story. These choices can range from simple decisions like choosing a conversation response to more complex decisions like choosing which characters to ally with or which paths to take through the game world. These choices can have significant consequences, leading to multiple branching paths and different endings.

Video games have the ability to create complex and engaging non-linear narratives that can be tailored to the player's individual experience. By allowing players to make choices, explore a game world, and uncover the story in their own way, video games offer a unique

storytelling experience that is unlike any other medium. The future of non-linear narrative in video games is bright and exciting, as game developers continue to explore new ways of telling stories and engaging players.

One trend that is likely to continue is the use of player choice as a key element of non-linear narratives. As technology improves and game engines become more sophisticated, game developers will be able to create more complex branching story paths and decision points that truly feel like they have an impact on the game world and story. This will require a great deal of creativity and planning, but it has the potential to create truly immersive and personalized storytelling experiences for players.

Another trend that is likely to continue is the use of procedural generation and artificial intelligence to create dynamic, non-linear narratives that can adapt to the player's actions and choices. This could potentially lead to games that feel more like living, breathing worlds that evolve and change over time based on the player's actions. This type of non-linear narrative would require a great deal of technological advancement, but it has the potential to create some truly revolutionary gaming experiences.

Finally, as virtual reality and other immersive technologies become more commonplace, we can expect to see non-linear narratives that truly take advantage of these technologies to create fully realized and immersive game worlds. This could include interactive environments that respond to the player's actions and choices in real-time, leading to a more seamless and natural storytelling experience.

The future of non-linear narrative in video games is wide open, with endless possibilities for creative and innovative storytelling. As game developers continue to push the

boundaries of what is possible in interactive media, we can expect to see new and exciting forms of non-linear narrative emerge.

With the emerging technologies like Augmented Reality (AR), Virtual Reality (VR), and Mixed Reality (XR). Augmented Reality (AR), Virtual Reality (VR), and Mixed Reality (MR) are all technologies that involve creating immersive experiences for users, but they differ in how they do so:

Augmented Reality (AR) is a technology that overlays digital information, such as images, sounds, and other data, onto the real-world environment. AR can be experienced through mobile devices, smart glasses, and other wearable technology. It blends the real and virtual worlds, allowing users to interact with both simultaneously.

Virtual Reality (VR) is a technology that creates a completely artificial environment, usually through a headset or other similar device. In VR, the user is immersed in a 3D world that is generated by a computer. The user can interact with the virtual environment using controllers, hand gestures, or other input methods, making it feel like they are actually in the virtual space.

Mixed Reality (MR) is a technology that combines elements of AR and VR. MR overlays virtual objects onto the real world in a way that they appear to be physically present. MR devices, such as Microsoft's HoloLens, enable users to interact with both the real and virtual worlds in a seamless way, making it possible to blend physical and digital elements in the same space.

Each of these technologies has unique strengths and weaknesses, and they are used in different ways to create immersive experiences for users. AR is often used for educational, marketing, or entertainment purposes, while VR is commonly used for gaming, training, and

simulation applications. MR is typically used for design and engineering applications, as well as for gaming and entertainment.

Augmented reality (AR), virtual reality (VR), and mixed reality (MR) can all be used to enhance storytelling in video games. Each technology offers unique ways of immersing players in the game world and bringing the story to life.

Augmented Reality (AR): In AR games, players experience the game world as an overlay on the real world. This can be achieved through a mobile device or a headset like Microsoft's HoloLens. AR technology can be used to overlay characters, objects, and environments onto the real world, creating a unique blend of reality and fiction. AR can be used to create interactive storytelling experiences where players can interact with the game world and characters in new and exciting ways.

Virtual Reality (VR): VR games immerse players in a completely virtual world, making them feel as though they are actually inside the game. This makes storytelling more immersive, allowing players to experience the story as if they were a part of it. VR games can use techniques like 360-degree video, spatial audio, and haptic feedback to create a truly immersive experience that puts the player at the center of the story.

Mixed Reality (MR): MR games combine elements of both AR and VR, allowing players to interact with both the real world and a virtual world. This can be achieved through a headset like Microsoft's HoloLens or Magic Leap. MR technology can be used to create unique storytelling experiences that combine the real world with the game world, making players feel as though they are truly a part of the story.

In all three cases, these technologies can be used to create immersive and interactive storytelling experiences that engage players in new and exciting ways, further adding to the dynamism of non-linear storytelling. Whether it's using AR to create a unique blend of reality and fiction, VR to immerse players in a virtual world, or MR to create a seamless blend of the real and virtual worlds, these technologies have the potential to revolutionize storytelling in video games.

Challenges of Non-Linear Narrative

Non-linear narratives can be challenging to write and to understand because they do not follow a linear, chronological order. Instead, they may move back and forth in time, alternate between different perspectives, or use other techniques to disrupt the traditional sequence of events. Here are some of the challenges that can arise when working with non-linear narratives:

1. Complexity: Non-linear narratives can be more complex than linear narratives because they require the reader or viewer to piece together the story from different fragments. This can make it more difficult to follow the plot and understand the motivations of the characters.
2. Confusion: Non-linear narratives can be confusing if they are not well-constructed or if they rely too heavily on obscure or obscurely referenced details. This can result in a disjointed or fragmented story that is hard to follow.
3. Disorientation: Non-linear narratives can be disorienting for the audience, especially if they are not familiar with the technique. This can make it difficult for the audience to engage with the story and may lead to them becoming frustrated or bored.

4. Incoherence: Non-linear narratives can be incoherent if they lack a clear structure or if the transitions between different parts of the story are poorly executed. This can result in a story that feels jumbled or nonsensical.
5. Miscommunication: Non-linear narratives can result in miscommunication if the writer does not make it clear when and where events are taking place. This can lead to confusion or misunderstanding, which can undermine the impact of the story.

Non-linear narratives require careful planning and execution to ensure that they are effective and engaging. It presents a unique set of challenges for authors and filmmakers alike but with some patience and dedication, anyone can create compelling stories that stretch beyond linearity and traditional storytelling.

Conclusion

When done well, they can create a rich and compelling story that challenges the audience's expectations and draws them into the world of the story. It allows for greater audience engagement, offers more creative freedom, and adds new dimensions to narrative arcs. As technology continues to evolve, the possibilities for non-linear storytelling will only continue to grow. In the 21st century, non-linear storytelling offers a unique opportunity for filmmakers and audiences alike to explore the bounds of creativity and narrative structure in both traditional and experimental ways.

Video games are a fascinating medium that provide a unique opportunity to explore the boundaries between storytelling and interactive media. Unlike movies or books, video games allow players to take an active role in their narrative, making decisions that shape the story's outcome. This level of interactivity provides an unparalleled immersion into the game world and an emotional investment in the characters and plot. By creating multiple paths for players to follow, video games offer maximum flexibility and control over how stories are told and

experienced. This approach enables players to create their unique experience while also giving developers new avenues for creative expression. In addition to offering more control over storytelling, video games' interactive nature creates opportunities for experimentation with different genres and themes.

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18th March 2023

Digital Heritage - Holistic Approach

ABSTRACT

In craft documentation study we generally focus on one area of study depending on the department where we does not have access to all areas at one time. The focus area of research is to study the whole community in all aspects of their life. And to make it presentable and accessible to masses in the digital format. To execute research one is required to have a good command on the local language to communicate better with the local artisans. Also the study should be executed at the place of origin of the craft. Medium to cover the study could be write ups like making notes along with videos about their history and origin of craft. Meeting with the most senior and master artisan knowing about their experience of learning and practicing the same. Learning about their natural environment, geographical conditions and availability of natural resources which are required for the practice of the craft.

Visual platform will be created where region wise a visual tour will be created in all possible languages to give user a better experience of the over all view of the region. With this platform viewer will have better excess to the whole cultural and traditional aspects of the covered region. Till now this knowledge is always confined and centered region wise due to its constraints of area and language and one has to always visit them personally and study to get the authentic knowledge about their heritage. As for everyone it becomes difficult to travel and visit the actual sites. Distance, weather conditions, time and language all becomes difficult factors to visit and study in detail. This research result is to make this vast authentic heritage knowledge available and accessible at one go.

PAPER INTRODUCTION

Folk or local cultures are the representation of a community's social, religious, and cultural heritage. It comprises of values, traditions, architecture, crafts, music, songs, lifestyle, and language of the region. The purpose of this research paper is to holistically study the folk culture of India, presenting the historical evolution and development with time.

The study of folk / local cultures is essential in understanding the historical evolution and development of societies. The term "folk" refers to the customs, beliefs, traditions, and art forms that are unique to a particular community. In this doctoral research paper, region wise exploration of the holistic study of the folk / local culture of a focused area will be conducted. The study will cover values, traditions, architecture, crafts, music, songs, lifestyle, and language. The aim of this research is to present the historical evolution and development of the local culture and its relevance in today's world.

HISTORICAL EVOLUTION OF FOLK CULTURE IN INDIA

India has a rich heritage of folk culture, dating back to ancient times. It comprises of a diverse range of customs, traditions, and rituals that reflect the country's multicultural society.

The earliest references to Indian folk culture can be traced back to the Indus Valley Civilization, which flourished around 2600 BCE. The Harappan people were known for their unique art, crafts, and architecture, which were deeply rooted in their culture.

Over the centuries, Indian folk culture has evolved through a fusion of different cultures and traditions. The Mughal Empire, for instance, left a profound impact on Indian culture, particularly in the areas of music, poetry, and literature. Similarly, the British colonial rule had a significant influence on Indian architecture, crafts, and language.

DEVELOPMENT WITH TIME

Despite the influences of different cultures, Indian folk culture has retained its distinct identity and uniqueness over the years. One of the significant factors contributing to this is the country's diversity in languages, religions, and customs. Each state in India has its own set of unique traditions and customs, which have been passed down through generations.

Another aspect that has contributed to the development of Indian folk culture is its association with festivals and celebrations. Indian festivals, across the religions which are celebrated with great fervor and are an integral part of Indian culture.

These traditional festivals are characterized by unique customs, traditions, and rituals, which have been passed down through generations.

RELEVANCE OF FOLK CULTURE IN TODAY'S WORLD

Indian folk culture has an important role to play in today's world, particularly in the context of globalization and cultural homogenization. As the world becomes more connected, there is a growing concern that traditional cultures and customs are being modified with time and generations.

But still folk culture, with its unique identity and richness, provides a counter balance to this trend. It celebrates diversity, encourages creativity, and fosters a sense of a community belonging. It provides a sense of continuity and helps people to connect with their roots, history, and traditions.

BACKGROUND

Folk / local cultures are unique to a particular community or region. They are passed down from one generation to the next through oral tradition, customs, and practices. Local cultures

reflect the beliefs, values, and social structures of a community. They provide insight into the historical development of a society and the challenges it has faced over time. Moreover, local cultures play a vital role in shaping the identity of a community.

METHODOLOGY

The research will be conducted using a mixed-method approach. It will include both quantitative and qualitative data collection methods. The qualitative data will be gathered through interviews, focus group discussions, and participant observation

The quantitative data will be collected through surveys and secondary sources. The research will be conducted in a focused area, which will be determined during the literature review.

LITERATURE REVIEW

The literature review will explore the historical evolution and development of the focused area's local culture. It will cover the region's history, social structures, and customs.

Moreover, the literature review will examine the impact of globalization on the local culture and the challenges it has faced over time. The review will also analyze the literature on the relevance of local culture to today's world.

VALUES

The research will explore the values that underpin the local culture of the focused area. It will examine the ethical, moral, and spiritual principles that guide the community's behavior. The study will cover the role of religion, beliefs, and social norms in shaping the values of the community.

TRADITIONS

The study will examine the local traditions and customs of the focused area. It will cover the cultural practices, rituals, and ceremonies that are unique to the community. Moreover, the research will explore the significance of these traditions in shaping the identity of the community.

ARCHITECTURE

The research will examine the local architecture of the focused area. It will cover the historical development of the region's architecture, the materials used, and the significance of the designs. Moreover, the study will examine the impact of globalization on the local architecture and the challenges it has faced over time.

CRAFTS

The research is aim to explore the local crafts of the focused area. It will cover the over all development of the crafts, the techniques developments, and significance of the designs over the period of time. The research will examine the impact of industrialization on the crafts and the modifications happened from generation to generation.

MUSIC AND SONGS

The study will examine the local music and songs of the focused area. It will cover the historical development of the music and songs, the instruments used, and the significance of the lyrics.

LIFESTYLE

The study will examine the local lifestyle of the focused area. It will cover the social structures, food habits, clothing, and daily routines of the community.

LANGUAGE

The research will examine the local language of the focused area. It will cover the historical development of the language, the dialects used, and the significance of the language in shaping the identity of the community.

Despite the influences of different cultures, Indian folk culture has retained its distinct identity and uniqueness over the years. It is an important part of India's cultural heritage and has an important role to play in today's world.

NEED OF RESEARCH

In craft documentation study we generally focus on one area of study depending on the department where we does not have access to all areas at one time. Main focus is for preservation of traditions which are getting lost with the time over the generations which is not getting documented or stored at one place in a holistic way for the coming generations.

With the collection of this knowledge we can develop such a platform that can help the present generation to understand and take up new craft and can practice on their own.

Till now this knowledge is always confined and centered region wise due to its constraints of area and language and one has to always visit them personally and study to get the authentic knowledge about their heritage and changes that had happened over the period of time.

As for everyone it becomes difficult to travel and visit the actual sites. Distance, weather conditions, time and language all becomes difficult factors to visit and study in detail. This research result is to make this vast authentic heritage knowledge available, understandable and accessible to all in a holistic approach at one go.

Every craft has it's own history and uniqueness and it's necessary to study it in depth and this knowledge has to get transferred through master craftsmen who are practicing it from years and are truly involved in craft since their childhood and have learned it from their ancestors . And it's time to cover the craft from it's present core person to get the in depth deep knowledge from the senior most rooted person in craft.

EXECUTION OF RESEARCH

To execute research one is required to have a good command on the local language to communicate better with the local artisans. Also the study should be executed at the place of origin of the craft.

For example the places near my home town udaipur which comes under region of *mewar* for example akola village which is world famous for *Dabu* printing and Indigo dyeing where whole village *chippa* community practices this craft. Molela village which is again a clay based craft famous for the clay sculptures where at present three generations are together practicing the craft.

Local crafts are also practiced by master artisans and craftsman near udaipur such as miniature paintings, wooden toys, bandhani, enamaling, stone sculptures, *lac* bangles and more. Proper time is needed to cover all the aspects related to craft and then to get involved in their daily routine to study all areas of their culture.

Medium to cover the study could be write ups like making notes along with videos about their history and origin of craft. Meeting with the most senior and master artisan knowing about their experience of learning and practicing the same. Learning about their natural environment, geographical conditions and availability of natural resources which are required for the practice of the craft. And if any resource is getting depleted what appropriate steps could be taken to preserve the same.

Staying locally with crafts man and meeting more and more people for learning more about their livelihood, daily routine, lifestyle and culture. Recording their local festivals, folk songs and dance for understanding the influence of the culture in the practice of the craft.

SHOWCASING THE CRAFT IN ACTION

Visual representation of the craft is key to understand it completely. Creating videos and taking photos of the artisans at work, including close-ups of their tools and techniques will

help the viewers to appreciate the intricacies of the craft and understand the level of skill and dedication required to master it.

HIGHLIGHTING THE CULTURAL SIGNIFICANCE

Many crafts are deeply rooted in the culture and traditions of the region they originate from.

Need to research and explore the historical and cultural significance of the craft, and its evolution over time and how it has contributed to the cultural identity of the people.

EXPLORING CONTEMPORARY USES

Some traditional crafts have adapted to the modern times and found new applications. Need to look how the craft has evolved to meet the demands of the current market and how it is being used in new and innovative ways according to the requirement of the markets.

FOCUSING ON SUSTAINABILITY

Many crafts rely on natural resources that are becoming scarce or endangered. Need to discuss the impact of the craft on the environment and explore ways to make it more sustainable. This could include using eco-friendly materials, recycling, or finding alternative resources.

GENDER BASED DIVISION OF WORK

Based on availability and skills required in the craft. As craft is always practiced with the locally available raw materials and a lot of hard work and efforts are required to prepare the base. Typically, the day of a craftsman or craftswoman would start early in the morning.

If the raw materials are not readily available, one or more family members may need to go out and gather them. Depending on the location and type of craft, this could involve anything from gathering wood or fibers to hunting for animal hides or shells.

After initial preparations further process are carried on like mixing, applying, drying, heating, dyeing/colouring, washing and finishing which varies according to the requirement of craft.

These all processes require intense practice in skill based hand work as well as hard work to attain the required result. In depth study of every step with the proper coverage and documentation can only lead to the proper outcome of the research.

FOLK SONG

Folk songs are often composed and sung by local people as a way to express their joys, sorrows, and struggles. They sung while working, during festivals, or at other important events in the community. By recording these songs, researchers and scholars can gain a deeper understanding of the local language, customs, and beliefs. Similarly, traditional textiles can provide valuable insights into the local culture and history.

Each region and community has its own unique style of textiles, which may involve weaving, dyeing, embroidery, or other techniques. These textiles often reflect local beliefs, customs, and traditions, and may be used for clothing, household items, or ceremonial purposes.

By studying these textiles, one can gain insights into the local history, social structures, and artistic traditions. They can also learn about the materials and techniques used in traditional textile production, which can help to preserve these skills for future generations.

The study of local culture folk songs and traditional textiles, is an important part of preserving and celebrating the diversity of our world.

STUDY OF SEVERAL EXISTING VISUAL PLATFORMS INSTAGRAM

Instagram is a visual platform that allows users to share photos and videos. It's a platform for promotions as one can showcase their products with high-quality images and videos. One can also use relevant hashtags to reach a wider audience.

PINTEREST

Pinterest is another visual platform that allows users to create boards and save images and links. This platform is often utilized by the user looking for inspiration and ideas.

ETSY

Etsy is an online marketplace for handmade and vintage items. It's a platform for promoting crafts as you can create a shop and showcase your products to a large audience.

Etsy also has a built-in audience of people who are specifically looking for handmade items.

D. YOU TUBE

YouTube is a video-sharing platform for promotions through tutorials and demonstrations.

User can create videos showing how to create and showcase finished products.

E.TIKTOK

TikTok is a video-sharing platform that has become very popular in recent years. It's a platform for promotions through short videos that show off your products or demonstrate how to make them.

FUTURISTIC OUTCOME OF RESEARCH

This Visual platform will be unique and one time ahead then the available visual platforms. As it will create region wise focused visual tour which will give user a holistic experience. With this platform viewer will have best excess to the whole cultural and traditional aspects of the covered region. Creating region-specific visual tours will provide a more comprehensive and immersive experience for the viewers. By focusing on a focused region, the visual platform will showcase the unique cultural and traditional aspects of the region also providing a deeper understanding and appreciation for its history and heritage. User will have an overall experience of local folk dance, music, language and over all view of the local environment and geographical conditions of the particular area. It will become a proper guide for the viewer to have a knowledgeable experience at one go. Visitors can have a detailed visual visit of the area. Also an open platform will be created where local people, craftsman, students and also visitors can share their new experiences. The relevant content will be added on the virtual platform to keep it more updated.

This visual journey will be treated as library of the knowledge of the focused region. And will be utilized by the relevant sectors for the enhancement of their knowledge. This platform can be beneficial to various sectors such as tourism enhancement, craft, culture, history conservation and for addition of in depth knowledge for the students. Visual journeys, such as virtual tours and interactive maps, can be incredibly useful for a wide range of industries and sectors for cultural preservation. For tourism, virtual tours can provide potential visitors with an immersive experience of a location, giving them a taste of what they can expect to see and do when they visit. This can help to attract more visitors and boost the local economy. For cultural preservation, virtual tours can help to document and showcase important cultural landmarks and heritage sites which are at the risk of being lost or forgotten. By creating a digital record of these sites, one can help to ensure that they are remembered and appreciated globally for generations to come.

VISIT PICTURES OF AKOLA VILLAGE INDIGO PRINTING AND DYEING SITE



Damar Tar printing to resist the dye penetration

Double *Dabu* mud resist block printing

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RESPONSIVE COMMUNICATION METHODOLOGIES FOR ENGAGING MUSEUM VISITORS IN INDIAN CONTEXT

Abstract

Museum as the concept comes from the nine muses from Greece. It brings together cultural indicators of the world in the same location. The idea of museums came to India with British interferences. In the late 18th century and early 19th century, the ‘Museum Movement’ in India began. The establishment of Asiatic Society of Bengal in 1784 was a historical event in the development of museums in India. The functions of museums is to collect, exhibit, conserve, preserve and document. It was only in 1911 that relation of museums to Education system of India was discussed at a conference in Shimla according to Dr. S. P. Gupta. Museums are mentioned in the State List indicating their primary responsibility of educating and benefiting the society. The International Council of Museums definition of museums too kept on evolving with time according to the changes in our society.

This article focuses on the new communication methods used by a few museums of India through a variety of mediums – sound, video, virtual reality, projection theatres, barcode scanners, digital kiosks, Artificial Intelligence and Personal Relation as effective tools for communication in the contemporary times when the society is intertwined in politics and Eurocentric biases. The expansive possibilities in museum functioning related to educating and entertaining the public are observed by visiting the Indian museums and collecting primary data limiting to only a handful. Today museums have become Research Institutes with their huge libraries and publications. The exhibitions trace the existing dynamic parts of cultural exchanges in modern times that face the curatorial challenges too. Hence the new responsible role of museums in changed Indian context is to educate and engage the visitors being a mirror of the society through effective methods of communication. To comprehend the informal

education passed on by the Young museum professionals, reinventing of pedagogies are a need for the hour.

Keywords- responsive, indicators, museum movement, communication methods, cultural exchanges, educate, museology.

1. INTRODUCTION

The word museum has its classic origins. It was the seat of muses or ‘the place of contemplation.’ The word was used in the 15th century for the first time. The concept of museums was alien to Indians and was to appease the British and provide cultural patronage. ‘Museum Movement’ in India was confined to royal collections. Thanks to the Asiatic Society of Bengal to establish first Museum in Calcutta in 1814. The number of museums increased with time and by 1936, the Museum Movement had grown by leaps and bounds with 105 museums (Dr.S.P.Gupta, 2002). The functions of museums is to collect, document, conserve, preserve and exhibit until 1911. It was only in 1911 that relation of museums to Education system of India was discussed at a conference in Shimla according to Dr. S. P. Gupta. Museums are mentioned in the State List indicating their primary responsibility of educating and benefiting the society. The definition of museums by the International Council of Museums (ICOM) indicates the change in functioning of museums according to the changes in the world scenario.

In 1946: “The word museum includes all collections, open to the public, of artistic, technical, scientific, historical or archaeological material, including zoos and botanical gardens, but excluding libraries, except in so far as they maintain permanent exhibition rooms.”

The statutes of the ICOM adopted in 1970, define a museum as a “non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.” (2020_ICOM-Czech-Republic_224-years-of-defining-the-museum_230226_101359 (1), 2020) In Prague, on 24 August 2022, the Extraordinary General Assembly of ICOM has approved the proposal for the new museum definition with 92,41%. “A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves,

interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.” (2020_ICOM-Czech-Republic_224-years-of-defining-the-museum_230226_101359 (1), 2020)

Therefore, we see that there was a need for responsive communication methodologies to fulfill the goals of education, diversity, enjoyment and knowledge sharing in Museums of the present day.

2. MUSEUMS AND COMMUNICATION

Communication covers many fields in addition to display and exhibitions – a broad array of public relations that may cover activities from a warm welcome to the museum to vast publicity campaigns, a large range of conferences and Museum-based cultural activities for all ages and an important variety of publications. Thus Communication implies firstly that the creation of information goes at a physical level of reality, and secondly the interpretation of course at the psychological level, and lastly that perception bridges the physical and psychological levels of reality (Shah A. , 2018).

There are expansive possibilities in museum functioning in India. New communication methods are used by a few museums of India through a variety of mediums – sound, video, virtual reality, projection theatres, barcode scanners, digital kiosks, Artificial Intelligence and Personal Relation tools for effective visitor interaction. Museums have become Research Institutes with their huge libraries and publications. According to Dr. A. Ravisankar, “Museum Research Program is related to its objectives as an institution.” In an article he said, “Program may be concerned directly with the public services provided in preparing exhibitions and catalogues and other publications or with promoting a better understanding of the discipline or region that it serves.” Indian Government has given adequate importance to museums as centers of learning and the National Policy of Education (NPE) 1986 had a chapter on cultural perspectives.” The Indian Museum, Kolkata, the Tribal Museum, Bhubaneswar and the National Museum, Delhi, The Madras Museum have pushed boundaries in terms of research and publication.

2.1. RESPONSIVE ROLE OF MUSEUMS

The exhibitions trace the existing dynamic parts of cultural exchanges in modern times that face the curatorial challenges. Hence the new responsible role of museology in changed Indian context is to educate and engage the visitors through effective methods of communication. The point is to display in such a way that the visitors get curious and inspired by the rich intangible and tangible culture. To engage children and to deepen their visual literacy, Tribal Museum of Odisha collaborated with Myth Interactives, Gujrat to introduce Display cases, Interactive Projection Theatres and digital touch screen kiosks to show the intangible culture themes like the shrines, life style, dances, myths, festivals, indigenous knowledge systems and the Particularly Vulnerable Tribal Groups (PVTGs). (Fig.1) According to Dr.Abhijaya Das (Young Musuem Professional), this has been an enormous collection for attracting today's generation and an attempt to safeguard the intangible culture. This museum depicts the ethnicity and rich tribal heritage that has finds its place in the world map of UNESCO.



Figure 1: User friendly scanners showing Intangible culture of Vulnerable Tribal Groups, Tribal Museum of Odisha

Source: self on 6.01.2023

As the museum's cultural role has developed so the centres like Kolkata centre for arts and creativity and Indian Institute of Technology are doing collaborative wonders with them. For imparting education CSMVS, Mumbai had gone to the extent of making 'Museum on wheels.' The Virtual Experiential Museum of Ajanta (VEMA) gallery of National Museum in collaboration with IIT, Mumbai has ventured a big achievement in the history of Museum Communication where visitors can experience Ajanta caves through 3D mapping and digitalization. In a conversation with Mr. Sanjeev Dhand, a guide

at National Museum, the footfall has increased with ‘digitization’ and new ventures like ‘270 degree’ projection and VEMA gallery.

2.1.1. TOOLS OF ENGAGEMENT

Play way methodologies are used to catch attention of Children at Museums according to Ms. Rige Shiba, Education Minister, National Museum, Delhi. The museum focusses on small groups to keep the context alive. In an interview with her, she gave emphasis to miniature painting, activity counters, jewellery counters and art-craft elements. (Fig.2) On asking her a question, she responded intelligently on the same. A sign of an educationist for sure!

Self: “Teaching and Learning are two different aspects. A visitor may learn by himself but what is the role of a curator in teaching and educating the public? How far have you succeeded?”

Ms. Rige: “Education department at National Museum does not believe in preaching or dictating. We carry out open ended sessions and target the walk ins. Museum artefact is primary for learning, not teaching. We are collaborating with NGOs and schools for effective education. Interactive counters are placed in the museum to (Shah A. , 2018) attract children. For Outstation children we have online learning school- myschool@nm. We give virtual tours and interactive sessions. The feedback from the children propels the process of learning.”



Figure 2: Play-way Methodology for educating young visitors, National Museum.

Source: Self on 2.12.2022

According to Shri Ashu J, a Senior Research Associate, National Population Education project (NPEP), Department of Education and Social sciences, NCERT, “Use of Toy Pedagogy can be used in the museums to engage students.”

Crossing the bars of Museum education and outreach programs the Kiran Nadar Museum, New Delhi conducts workshops which are very popular and engaging. Children from local communities are getting engaged in workshops on various art and craft techniques which are free of cost. Some of these techniques would include kite making, mask making, glass painting, paper sculptures, printmaking and folk art. On 19th February 2023, Kiran Nadar Museum of Art presented a puppet theatre show for children in collaboration with Hungarian cultural center. Out of Box workshops are conducted by artists for self-discovery and mindfulness. They have been also conducting online interactive programs with their head curator Roobina Karode. Program named ‘Re-citing land: Ganesh Haloi- six decades of painting connected the past with the present which is the function of a contemporary museum. (www.knma.in). Mr. Jijo Jose, Group Manager, Marketing at Kiran Nadar Museum of Art emphasized on the importance of Collaborations and use of social media for successful running of a ‘Modern Museum’. ‘Imaginarium’, ‘*Dastkar: Chitrakala Mahotsav*’, ‘The spring fest’, ‘Cuckoo literature festival’ were collaborative exhibitions with experimenting frontiers (www.knma.in, n.d.). The concept of “Edutainment” by Prof. Poonam Chaudhary, head, Center for Museum studies, Jammu University is justified through such museums.

To let children imagine the past, to show the Tribal habitat in physical settings, Tribal habitat section of Odisha Tribal museum was built. Life-size sculptures like that in War Musuem Punjab were made with variety of artefacts, household appliances that displayed the practices, belief systems, social and economical status of tribal communities. Tribal artists are appointed for remuneration work to demonstrate culturally significant arts and crafts which is a must for documentation, preservation, display (Fig.3). The visitors indulge in hands-on experience and learn the beautiful indigenous craft of the tribal groups according to Mrs. Madhuchhanda Mishra, a young museum professional there.



Figure 3: Methodology for engaging visitors at Tribal Museum, Odisha.

Source: Self on 06.01.2023

Another interesting aspect of responsive communication is the art of story- telling in Museums. Prof. Murmu at Anthropology Museum, Utkal University, Bhubaneswar said that, “The concept of visiting a museum is boring for school children so the needs of this generation must be understood and researched. Simply displaying the objects does not cater to the function of any museum. The message must be received by the public. The same concept was also perceived by young curators of the City Palace Museum, Jaipur. Storytelling has taken the lead role to entertain the visitors with our rich material culture which is in sync with the thoughts of Egyptologist, Muhammad Atwa from Egypt, who in his exhibition titled, ‘Tutankhamun Treasures’ at Jawahar Kala Kendra, Jaipur expressed his views. Museums are also a way to learn religions and our knowledge systems. An object of study of primitive religion in India was initiated by Majumdar in 1950 (L.P.Vidyarthi, 1976).



Figure 3: Mohammad Atwa explaining through Story-Telling, Jawahar Kala Kendra, Jaipur in September 2022

Source: Self on 06.09.2022

Rightly said, “The function... not merely to present the arts and crafts of the country, but to present them intelligently, as a part of a comprehended whole, and not as a sort of by- product of the national life, but the intelligent museum is still a rarity.” (Seth M. , 2012)

Another Museum worth mentioning here is the *Chhatrapati Shivaji Maharaj Vastu Sangrahalaya* (CSMVS) which has a collection of “70,000 historic and artistic works of various materials and techniques. These objects reflect the history of the human race from the stone age to contemporary times. The Museum has played an important role in creating awareness and sensitivity towards its rich collection through a range of visitor-friendly education programmes and academic activities. It has also rendered a larger contribution by creating exemplars in the field of preservation of heritage.”

(www.csmvs.in, n.d.). The summer internship programmes inculcate the diverse perspectives in the field of conservation and preservation hence putting in a lot of efforts to educate and create awareness.

Museum Discourse is changing with times and it would be relevant to suggest a quote by Marie Eva Celia and Moe Chiba, “Would it be possible for the museums to accommodate some of the key notions of the UNESCO convention such as living heritage or commodity ownership and even a concept such as intangible cultural heritage as a source of community sustainable development?” (Chiba) Unique theme- based exhibitions like ‘Punyashloka’s attempt to memorialize the forgotten legacy of Mukta slave, the first female Dalit writer’, ‘Sound and scent of Monsoon in Late Medieval Gardens of Rajasthan, ‘Visible-Invisible’ exhibitions are crossing boundaries of visitor interaction and curiosities. Taking lines from their Instagram account, “The exhibition attempts to re-address preconceived notions of femininity and gender as a social construct through art history by providing a more inclusive dialogue.” It uses Artificial Intelligence, Digitization with aesthetics in their exhibitions and expresses to the public an ‘Art Nouveau’ style in contemporary sense.

3. CONCLUSION

One of the most important functions of a museum is benefiting the society through informal education and entertaining the public of all age groups. As the platform of edutainment, museums are no more being conventional. By expanding the discourse to include indigenous voices and alternative knowledge

systems, museums can challenge old style displays and contribute to a more inclusive environment through research and intelligent curatorial practices. Creating object- and enquiry-based learning programmes using a highly hands-on and interactive approach and using Artificial Intelligence and Personal Relation tools can make the exhibitions highly experiential. Number of specialists- restorers, designers, scenographers, photographers, art historians, librarians, educators, sociologists, and interpreters as well as curators should work as a team. The result has yet to be achieved.

The Museum professionals still feel that their educational programs are not fully comprehended and used by the educational communities and schools. A prospective solution can be a closer cooperation between the institutions and collaboration with Government leading to recognising the power of inclusivity, community participation and sustainability, fostering a genuine appreciation for our rich heritage and culture. The Education Policy stakeholders can work with researchers to redesign and reinvent the Teaching pedagogy in museums. This way Museums can work collectively for the betterment of the society.

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लालचंद कांवलिया शोधार्थी

शोध निर्देशिका – प्रोफेसर तनुजा सिंह

चित्रकला विभाग, राजस्थान विश्वविद्यालय, जयपुर

राजस्थान के इतिहास में आयुध चित्रण का महत्व

सारांश

सामान्यतः आयुध के बिना देवी-देवताओं की कल्पना भी संभव नहीं हैं। राजस्थान के मंदिरों में अनेक धार्मिक कथाओं का अंकन हुआ है। जिनमें इनकी प्रत्यक्ष रूप से उपस्थिति है तथा चित्रों में भी इनको स्थान मिला है। प्राचीन ग्रन्थों के अतिरिक्त वर्तमान में आयुध पर आधारित पर्याप्त शोध सामग्री का अभाव है। जबकी राजस्थान की मूर्तिकला अत्यन्त समृद्ध तथा उन्नत रही है आयुधों का प्रत्यक्ष रूप से अंकन हुआ है। चित्रों में भी प्रागैतिहासिक काल से अब तक आयुधों के अंकन में विभिन्न प्रकार से प्रयोग हुए हैं प्राचीन गुफाओं से लेकर राजस्थानी, मुगल चित्रों में भी इनका अंकन है। प्राचीन काल से ही आयुध का मानव किसी न किसी रूप में उपयोग करता आ रहा है। राजस्थान का अतीव गौरवशाली इतिहास रहा है इसको वीरों की भूमि कहा जाता है। समय-समय पर राजस्थान में अनेक आक्रमण हुए जिनका सामना यहाँ के वीरों ने बड़ी कुशलता से किया। तलवार, ढाल, तोप, बंदूक ये सब अत्यंत कलाकारी से निर्मित की जाती थी। इनके ऊपर विभिन्न प्रकार के अंलकरण फूल-पत्तियाँ, बेल, पशु-पक्षी उकरे गये हैं। कई ढाल पर रामायण तथा युद्ध संबंधी दृश्य भी अंकित किये गये हैं। अब धातुओं समेत पत्थर, लकड़ी जानवरों की चर्म सभी का किसी न किसी प्रकार उपयोग हुआ है। कटार, चाकू के कवच पर भी बहुत सुंदर कार्य देखने को मिलता है। चित्रों में भी विभिन्न प्रकार की शैलियों में युद्ध, शिकार, दरबार, वार्तालाप तथा अन्य दृश्यों में इनका अंकन मिलता है। शासकों के हाथों में तलवार, छूरी, ढाल, कटार दर्शायी है। इन सबका प्रमाण संग्रहालयों तथा निजी संग्रहों में देखा जा सकता है।

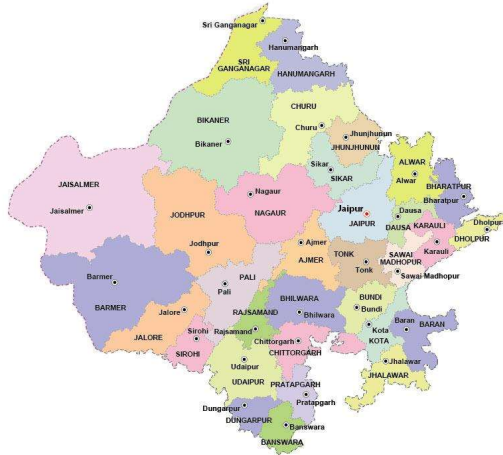
मुख्य शब्द

‘आयुध’, ‘अंलकरण’, ‘प्रागैतिहासिक’, ‘मूर्तिकला’

राजस्थान संक्षिप्त परिचय

राजस्थान भारत के पश्चिमी भाग में एक बड़ा राज्य है। यह प्राचीन काल में किसी विशेष नाम से विख्यात नहीं था। प्रसिद्ध इतिहास लेखक कर्नल जेम्स टॉड ने इस राज्य का नाम 'रायथान' रखा। इसी का संस्कृत रूप राजस्थान बना। इसका एक प्राचीन नाम 'राजपूताना' भी था तथा ये चार भागों हाड़ौती, ठुंढाड, मेवाड़ एवं मारवाड़ में विभक्त रहा है। राजस्थान राज्य 22.3, 30.12 उत्तर अक्षांश और 69.30 से 78.1 पूर्व देशान्तर के बीच फैला मुख्य तौर पर हुआ है। इसका क्षेत्रफल 3,42,440 वर्ग किलोमीटर है। राजस्थान के पश्चिमी व उत्तर पश्चिमी में पाकिस्तान, उत्तर प्रदेश दक्षिण-पूर्व में मध्य प्रदेश एवं दक्षिण में गुजरात है। राजनैतिक और सांस्कृतिक परिवर्तनों एवं बाहरी प्रभाव को आत्मसात् करते हुए यहाँ के कलाकारों ने स्थापत्य व चित्रण परम्परा को विषय, शैली और तकनीकी आधार पर अनुभव से नूतन रूप दिया है।

प्राचीन प्रस्तर युग की संस्कृति राजस्थान में मानव कोटि के जीवधारियों का कब से प्रादुर्भाव हुआ अथवा उनके क्या क्रिया-कलाप थे, इससे सम्बन्धित सम-सामयिक लिखित इतिहास उपलब्ध नहीं है। परन्तु आज से लगभग दो लाख वर्ष से पचास हजार वर्ष पुराने कंकाल, अस्थि-पंजर तथा लकड़ी, हड्डियों व पत्थर के बने हथियार और उपकरणों की खोज से अनुमानित है कि यहां एक मानव संस्कृति का अस्तित्व था। मानव कोटि के इन प्राणियों ने सबसे अधिक जो महत्वपूर्ण काम किया वह था- लकड़ी हड्डियों पत्थरों के अस्त्र-शस्त्र बनाना। चूँकि लकड़ी तथा हड्डियों के हथियार अस्थायी होने से कम मात्रा में मिले हैं और पत्थर के अधिक। इसलिए इस युग का नामकरण प्राचीन प्रस्तर युग से किया गया है।



चित्र संख्या-1 राजस्थान की भौगोलिक स्थिति

सांस्कृतिक प्रगति के इस ऊषाकाल में इस काल का मानव आवश्यकता की पूर्ति के लिए जंगली जानवरों का शिकार करता था अथवा जंगलों से कंद-मूल एकत्रित कर अपना पेट भरता था। शिकार के लिए वह कई आकार और प्रकार के उपकरण बनाने लगा, जिनमें तीन विशेष उल्लेखनीय हैं- हैण्डएक्स 5, क्लीवर 6, तथा चॉपर 7। विशेषतः ये पत्थर के होते थे जो कम सफाई वाले भदे होते थे। इन अस्त्र-शस्त्रों में छेद भी पाये जाते हैं।

राजस्थान में प्राचीन प्रस्तर

युग के अवशेष अजमेर, अलवर चित्तौड़गढ़, भीलवाड़ा, जयपुर, जालौर, पाली, टोंक आदि क्षेत्रों की नदिया तथा उनकी सहायक नदियों के किनारे प्राप्त हुए हैं। चम्बल बनास और उनकी सहायक नदियों के कुल इनमें प्रमुख हैं। चित्तौड़ और इसके पूर्व की ओर तो औजारों की उपलब्धि इतनी अधिक है कि ऐसा अनुमान किया जाता है कि यह क्षेत्र इन उपकरणों को बनाने का केन्द्र भी रहा हो। नवीन पाषाण-राजस्थान में मानव विकास की दूसरी सीढ़ी का क्रम मध्य पाषाण एवं नवीन पाषाण युग है। आज से लगभग पचास हजार वर्ष पूर्व से 90 हजार वर्ष पूर्व सतत रूप से इस युग की संस्कृति विकासमयी रही। शताब्दियों के अनुभव के बाद पत्थर के औजार परिष्कृत उन्नत ओपदार, तीखे धारदार व आकार में छोटे बनने लगे। इनमें छेददार काठ का बना हत्था भी लगाया जाने लगा है। ये औजार अर्द्ध-चन्द्राकार, त्रिभुजाकार व अन्य ज्यामिति के आकारों के अनुरूप होते थे। खाल या मॉस मज्जा निकालने में काम आते थे। पाइन्टर तीखा नुकीला अस्त्र होता था जो शिकार में काम आता था।

इन उपकरणों की उपलब्धि पश्चिमी राजस्थान में लूनी तथा उसकी सहायक नदियों की घाटियों व दक्षिणी- पूर्वी राजस्थान में चित्तौड़ जिले में बेड़च व बागान व कदमाली नदियों की घाटियों में प्रचुर मात्रा में हुई है। मेवाड़ में बागोर मारवाड़ में तिलवाड़ा के उत्खनन से नवीन पाषाण कालीन तकनीकी उन्नति पर अच्छा प्रकाश पड़ा है। वैसे ऐसे उपकरण अजमेर, नागौर, सीकर, झुन्झुनूं, जयपुर कोटा टोंक आदि स्थानों से भी प्राप्त हुए हैं। कला के संबंध में राजस्थान का भी अपना विशिष्ट स्थान है। राजस्थान की कला समूचे विश्व में अपना अनूठा स्थान रखती है।

राजस्थान प्राचीन तथा वर्तमान भारतीय संस्कृति का एक प्रमुख केन्द्र है। देश के परिदृश्य में राजस्थान का सांस्कृतिक वैभव बेजोड़ है। साहस वीरों और गरिमामयी संस्कृति के इस प्रदेश का भौगोलिक, ऐतिहासिक और प्राकृतिक विविधता अनोखी है।

प्राचीन गुहा

चित्रों, शैलाश्रयों, गणेश्वर, कालीबंगा के पुरातात्विक उत्खनन नगरी एवं आहड़ संस्कृति मुख्य है। राजस्थान की मध्यकालीन कलात्मक धरोहर मूर्तियों, मन्दिरों, भग्नावशेषों, किलों, प्राचीन ग्रन्थों, लघु चित्रों आदि में उपलब्ध है।

मूर्ति शिल्प में आयुध सम्बन्धी उदाहरण



चित्र संख्या-2 हर्षत माता, आभानेरी

प्रागैतिहासिक शिलाचित्रों के पुरातात्विक तथा मोहनजोदड़ों तथा हड़प्पा की आद्यैतिहासिक सभ्यताओं से प्राप्त प्रमाण भी यह सिद्ध करते हैं कि सूर्य की पूजा अपने प्राकृतिक स्वरूप या प्रतीको द्वारा होती थी। सूर्य के प्रचलित प्रतीको में गोल चक्र, किरणयुक्त गोलाकृति, स्वास्तिक तथा अरेयुक्त चक्र आते हैं जो किसी न किसी रूप में सूर्य से जुड़े हैं। दो स्त्री धनुर्धारियाँ— उषा, प्रत्युषा को भी सूर्य के दोनों पार्श्वों में अंकित किया जाता है, जो प्रत्यंचा ताने हुए शरसंधान करती हुई प्रत्यालीढ़ मुद्रा में उत्कीर्ण की जाती है। आभानेरी, ओसिया से प्राप्त सूर्य मूर्तियाँ हाथों में कमल कलिकाओं के गुच्छ धारण किये हैं।

शैव और वैष्णव धर्म राजस्थान में प्रमुख लोकप्रिय रहे हैं। इसका प्रमाण शैव एवं वैष्णव मंदिरों एवं मूर्तियों की संख्या से भी मिलता है। कोटा, झालावाड़, बिजौलिया, सीकर, अलवर और भरतपुर में शैव धर्म जन सामान्य का प्रमुख धर्म था। मारवाड़ और मेवाड़ में वैष्णव धर्म अधिक लोकप्रिय था। राजस्थान के कुछ भाग में सूर्य एवं शक्ति की उपासना भी प्रचलित थी। बाद में सौर पूजा का वैष्णव धर्म में समाहार हो गया। राजस्थान में वैष्णव मंदिर प्रमुखतः मेवाड़ में पाये जाते हैं। यहाँ योगीश्वर, विष्णु एवं शेषशायी के मूर्तिशिल्पों का निर्माण एवं उपासना होती थी,

महत्त्व

राजस्थान में आयुध की महत्त्वता इसलिए भी है क्योंकि युद्ध त्यौहार, पूजा आदि अवसरों पर इनकी पूजा भी की जाती है। आयुधों पर कई तरह के अलंकरण जैसे कमल की बेल, पत्तियाँ, कोई जानवर के चिन्ह आदि दर्शाये हैं। इससे यहाँ के कलामय इतिहास का पता चलता है।

किसी भी स्थान विशेष का इतिहास, वहाँ की संस्कृति, कला के बारे में वहाँ के संग्रहालयों से जाना जा सकता है। ये वे स्थान होते हैं जो इतिहास की समृद्ध विरासत से वर्तमान का नाता जोड़ते हैं, वर्तमान से नाता जोड़ने, सांस्कृतिक स्त्रोतों को जानने के उत्सुक अनुसंधानकर्ताओं को इतिहास से सम्बद्धता स्थापित करने की सोच ने ही सम्भवतः संग्रहालयों की स्थापना को मूर्त रूप दिया। अतीत की गौरवशाली विरासत के संरक्षण, उसके प्रदर्शन की सोच से ही राजस्थान में स्वतंत्रता से पूर्व ही संग्रहालयों की स्थापना होने लगी। पहला संग्रहालय राजस्थान में 1676 में खुला। इस अल्बर्ट हॉल म्यूजियम की नींव प्रिंस अल्बर्ट ने रखी।

लगभग सभी संग्रहालयों में अस्त्र-शस्त्रों को संरक्षण दिया गया है जिससे तत्कालीन राजनीतिक, सामाजिक जीवन का भी पता चलता है। तथा विभिन्न प्रकार की शैलियों में निर्मित ये अस्त्र-शस्त्र अपनी कलात्मकता से दर्शकों को सहज ही आकर्षित करते हैं। इनका संक्षिप्त परिचय इस प्रकार है राजपूताना संग्रहालय (अजमेर), राजकीय संग्रहालय (अलवर), राजकीय संग्रहालय (भरतपुर), राजकीय संग्रहालय (बीकानेर), करणी संग्रहालय (बीकानेर), लालगढ़ म्यूजियम (बीकानेर), राजकीय संग्रहालय (चित्तौड़गढ़), मेहरानगढ़ संग्रहालय (जोधपुर), अल्बर्ट हॉल (जयपुर), सिटी पैलेस (जयपुर), जयपुर में सिटी पैलेस एकमात्र संग्रहालय है जहाँ पर मीनाकारी के जड़ाऊ काम वाली, जवाहरातो से अलंकृत शानदार जड़ी हुई म्यानों की तलवारे हैं। यहाँ राजपूत एवं मुगल सैनिकों द्वारा उपयोग में लाए जाने वाले हथियारों, विभिन्न रंगों व आकारों वाली तराशी हुई मूँठ वाली तलवारों का भी संग्रह है। अल्बर्ट हॉल में भी पीतल की आकार में बड़ी ढाल उन्नत किस्म की हैं जिन पर रामायण तथा महाभारत के दृश्य हैं जो रज्मनामा पर आधारित हैं। एक ढाल पर सूर्य का चिन्ह और शिकार के दृश्य हैं। सभी पर उभारदार बारीक कार्य किया है। एक जगह ऊँट की खाल से बनी ढाल भी प्रदर्शित है जो बीकानेर की है तथा कई प्रकार के फरसे कुल्हाड़ी, कटार, तलवार भी प्रदर्शित है।



चित्र संख्या-3 अल्बर्ट हॉल के अस्त्र-शस्त्र

संदर्भ ग्रन्थ सूची

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नाम : राजेश कुमार

संस्थान : ललित कला विभाग, कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

दिनांक : 25-05-2023

डॉ. पवन कुमार

आधुनिक भारतीय फोटोग्राफी के आधार स्तम्भ : पद्मश्री रघु राय

सारांश

कला का यह एक ऐसा माध्यम है जिससे बहुत से कलाकारों ने समाज में परिवर्तन की एक लहर पैदा की है। ऐसे ही बहुत से कलाकारों में भुमार एक नाम रघु राय का भी है। रघु राय आधुनिक भारतीय फोटोग्राफी में एक बड़ा नाम है। जिन्होंने अपनी फोटोग्राफी के माध्यम से फोटोग्राफी को अलग मुकाम पर पहुँचाया। इनकी फोटोग्राफी में समाचार के साथ-साथ कला व भिन्न दृष्टिकोण हमेशा रहा है। फोटोपत्रकारिता के लम्बे सफर के बावजूद इन्होंने अपनी फोटोग्राफी कला को हमेशा जिंदा रखा। फोटोपत्रकारिता को व्यवसाय के रूप में चुन कर भी स्ट्रीट फोटोग्राफी को अपने मुख्य विषय के रूप में बनाये रखा। इन्होंने भारतीय राजनीति, संस्कृति तथा समाज से सम्बंधित बहुत से विषयों पर कार्य किया तथा भारत को कर्मभूमि के रूप में हमेशा पसंद किया।

प्रस्तुत शोध पत्र में रघु राय द्वारा की गई फोटोग्राफी श्रृंखला पर अध्ययन किया जाएगा। इसके साथ-साथ उनकी फोटोग्राफी के सृजनात्मक स्वरूप पर भी प्रकाश डाला जाएगा।

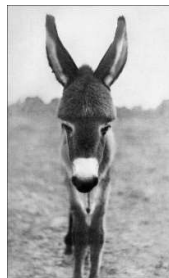
कुंजी शब्द : फोटोग्राफी, स्ट्रीट फोटोग्राफी, वृत्तचित्र, फोटो निबंध, फोटोपत्रकार, फोटोपत्रकारिता।

भारतीय फोटोग्राफी कला में परिवर्तनकारी प्रभाव पैदा करने वाले छायाकार के रूप में पद्मश्री रघु राय का नाम किसी परिचय का मोहताज नहीं है। संभवतः वे पहले ऐसे फोटोग्राफर हैं जिन्होंने भारतीय फोटोग्राफी को विश्व पटल पर सम्मान के साथ स्थापित किया। बीसवीं सदी के अंतिम दशकों तथा इक्कीसवीं सदी के प्रारंभिक दशकों में अपनी विलक्षण प्रतिभा के बल पर उन्होंने जो योगदान दिया वह अद्भुत है। फोटोग्राफी कला के प्रति उपेक्षापूर्ण व्यवहार को इन्होंने अपनी सृजनात्मक सोच के साथ न सिर्फ बदला बल्कि उसमें नए आयाम भी स्थापित किये। रघु राय भारतीय फोटोग्राफी कला के अग्रणी पंक्ति के छायाकारों में से एक हैं। फोटोग्राफी के इतिहास में रघु राय पहले भारतीय फोटोग्राफर हैं जिन्होंने फोटोग्राफी को उच्च आदर्शों पर पहुँचाया है। इन्हें प्रथम प्रगतिशील आधुनिक फोटोग्राफर माना जाता है। जिन्होंने लगातार प्रसिद्धि तथा प्रतिष्ठा प्राप्त की। इन्होंने नवीन भारत की खोज की है तथा अपनी फोटोग्राफी के माध्यम से भारत की परम्परावादी सोच, पुरातन धारणा तथा सौंदर्य को आधुनिक सोच के साथ अपनी सृजनात्मक फोटोग्राफी के द्वारा प्रस्तुत किया है। इन्होंने आधुनिकता के प्रवेश में अपना ध्येय नहीं बदला और न ही उसे पीछे छोड़ा बल्कि परम्परागत विचारों के साथ नई सृजनात्मकता से कार्य किया है। इनकी तस्वीरों में समकालीन भारत का बदलता हुआ चेहरा नजर आता है।

रघु राय का जन्म 18 दिसंबर 1942 में पश्चिम पंजाब के झंग शहर के समीप एक गाँव में हुआ था जो अब पाकिस्तान में है। इनके पिता जी भारत सरकार के सिंचाई विभाग में नौकरी करते थे। रघु राय के फोटोग्राफी सफर की शुरुवात महज एक इत्तफाक ही है। इन्होंने फिरोजपुर में लगभग 18 महीनों तक सिविल इंजीनियर का कार्य किया। इसके पश्चात रघु राय ने 1962 में अपने बड़े भाई से फोटोग्राफी सीखनी शुरू की।

प्रारम्भिक दौर में जब इन्होंने फोटोग्राफी आरम्भ की तो उस समय छायाकारों की संख्या कम होने के उपरान्त भी उन सब के बीच अपनी जगह बनाना मुश्किल था। इन्होंने न केवल अपनी जगह बनाई अपितु एक महत्वपूर्ण मुकाम पर भी पहुंचे। यह सफर बहुत मुश्किलों से घिरे हुए शुरू हुआ परन्तु चलता रहा। उस दौर के छायाकार फोटोग्राफी के यंत्रों तथा सामग्री के लिए बहुत ही संघर्ष करते थे। रघु राय का कहना है कि जब एक नये लेंस की आवश्यकता होती थी तो उसके लिए बहुत प्रयास करना पड़ता था। वह आसानी से उपलब्ध नहीं होता था। जब कोई विदेश से आ रहा होता था या कभी स्वयं का जाना होता था तब ही वह सामग्री या लेंस प्राप्त होता था। आज के दौर में इस प्रकार की समस्या नहीं है। विभिन्न प्रकार के कैमरा तथा लेंस इत्यादि निकट के बाजार में या ऑनलाइन माध्यम से एक क्लिक पर उपलब्ध हो जाते हैं।

रघु राय फोटोग्राफी के क्षेत्र में आने से पहले एक संगीतज्ञ बनना चाहते थे। परन्तु इनके पिता जी चाहते थे कि वे एक इंजीनियर बने। इन्होंने इंजीनियरिंग का अध्ययन भी किया तत्पश्चात इन्होंने शासकीय कार्यों में अपनी सेवाएँ भी दी। लेकिन एक साल के अंदर ही इन्होंने यह सब छोड़ दिया। फिर वे अपने बड़े भाई एस. पॉल के पास कुछ समय साथ में रहने के लिए चले गए। एस. पॉल फोटोग्राफी जगत का एक प्रसिद्ध नाम हैं तथा फोटोग्राफी के क्षेत्र में अपने आप को स्थापित किये हुए थे। बड़े भाई के मित्रों के साथ वे उनके गाँव में चले गए व अपने बड़े भाई से एक कैमरा लेकर उसमें रील डालकर साथ ले गए। वहाँ उन्होंने अपना प्रथम फोटोग्राफ लिया जोकि अचानक से लिया गया फोटोग्राफ था। वह एक गधे के बच्चे का फोटोग्राफ (चित्र संख्या 1) था। वह अचानक से लिया फोटोग्राफ उन्होंने अपने भाई को जब दिखाया तो वह उन्हें बहुत अच्छा लगा। उन्होंने इस फोटोग्राफ को लन्दन के 'टाइम्स' समाचार पत्र को भेजा। संयोग से वह उस समाचार पत्र के साप्ताहिक अंक में अर्धपृष्ठ पर प्रकशित हुई। यह लगभग 1966 में घटित हुआ।



चित्र संख्या 1. रघु राय, गधे के बच्चे का फोटोग्राफ

उन्हें लगा कि यह तो बहुत आसान है परन्तु अब उनके ऊपर और अधिक जिम्मेवारी आ गयी थी। तत्पश्चात उन्होंने फोटोग्राफी कला को पूरी तरह अपना लिया। रघु राय फोटोग्राफी का महत्व बहुत ही बारीकी से समझने लगे। वे फोटोग्राफी की तरफ और ज्यादा आकर्षित होने लगे। फोटोग्राफी उनके लिए जिंदगी को देखने का माध्यम बनने लगी। वे फोटोग्राफी के माध्यम से जिंदगी को गहनता से देखने लगे। वे मानते हैं कि कैमरे के कारण ही उनमें यह योग्यता आ पाई। वे जिंदगी को निकट से देख पाए व उसके पलों को संजो पाए। रघु राय 1960 के मध्य अपने भाई एस. पॉल से प्रशिक्षण लेकर छायाकार बन चुके थे। 1966 और 1976 के मध्य वे 'द स्टेटमैन के मुख्य छायाकार के रूप में अपनी सेवाएं दे रहे थे। 1982 से 1992 के बीच में फोटो-संपादक के रूप में इंडिया टुडे में कार्यरत रहे। रघु राय के कार्य से प्रभावित होकर 1977 में हेनरी कार्टियर ब्रेसन ने मैग्नम फोटोज में शामिल होने के लिए उन्हें नामांकित किया। इन्होंने 1980 में "इंडिया टुडे" में फोटो-संपादक के रूप में कार्य किया। 1982-1992 तक भारतीय विशेष मुद्दों, सामाजिक, राजनैतिक और सांस्कृतिक विषयों पर चित्र निबंध का योगदान किया। रघु राय अपने कार्यों से लम्बे समय तक जुड़े रहते हैं।

विशिष्ट रूप से उनके मदर टेरेसा, इंदिरा गांधी और भोपाल गैस त्रासदी के छायाचित्रों को देखकर यह स्पष्ट हो जाता है कि उनके अधिकतर छायाचित्र कई प्रकाशनों में सचित्र पत्रिकाओं और जीवनीयों में प्रकाशित होते रहे। उनके छायाचित्र प्रतिष्ठित तथा गुणवत्तापूर्ण हैं।

रघु राय अपनी बात को हर विषय पर बेबाकी से रखने के लिए भी जाने जाते हैं। वर्तमान समय में कोविड-19 की तीसरी लहर चल रही है। इस महामारी का फोटोग्राफी की कला पर भी प्रभाव पड़ा है। मुख्यतः स्ट्रीट फोटोग्राफी पर क्योंकि इस महामारी में मास्क का उपयोग बहुतायात में हुआ है। जिसके कारण चेहरे के भावों को फोटो के माध्यम से पकड़ पाना थोड़ा मुश्किल हुआ है। रघु राय ने कोलकाता की गलियों में बहुत फोटोग्राफी की है तथा इन्हें पुस्तकों के माध्यम से प्रदर्शनीयों के माध्यम से लोगों के सामने प्रदर्शित भी किया है लेकिन मास्क से वर्तमान समय में स्ट्रीट छायाकार के सामने समस्या उत्पन्न हुई है। मास्क के पीछे छिपे भावों को पहचान पाना तथा उन्हें फोटो के माध्यम से प्रदर्शित करना कठिन हो गया है। यह एक चुनौती पूर्ण समय है। परन्तु वे समझते हैं कि इससे छायाकारों को यह एक अवसर के रूप में भी मिला है। इससे एक छायाकार भिन्न तरीकों से काम करने की सोच सकता है। वे कहते हैं कि "शुकर है कि आँखें मास्क के पीछे छुपी नहीं हैं। ये अभी भी भावनाओं तथा भावों की अभिव्यक्ति के माध्यम के रूप में उपस्थित है तथा इसके अलावा शारीरिक भाषा भी हैं जो भावों की अभिव्यक्ति देती है।" (Miyagi. S., & Das, S. 2010)

वे यह भी महसूस करते हैं कि ग्राफीटी चित्रकला और गली के अन्य चिन्ह वातावरण में विषय की फोटोग्राफी करते समय भावाभिव्यक्ति के नुकसान की भरपाई करते हैं। इस महामारी के काल में फोटोग्राफी कुछ समय के लिए अव्यवस्थित हो गई है। परन्तु रघु राय कहते हैं कि यह अव्यवस्था शक्तिशाली फोटोग्राफी को उभार भी देगी।

रघु राय के शब्दों में भारत का फोटोग्राफी क्षणों का फोटोग्राफी नहीं है बल्कि विविधता का आकर्षण है। यहाँ हिमालय के भू-दृश्य हैं, घाटियाँ हैं, रेगिस्तान है, विभिन्न घाटों के पानी हैं। भारत में एक ही समय में एक ही जगह में बहुत से जीवन जिए जाते हैं। यह विभिन्न भाषा धर्मों का देश है। यह बहुसंस्कृतियों, धर्मों का समावेश किये है। इसलिए भारत का फोटोग्राफी सिर्फ एक फोटोग्राफी ही नहीं क्योंकि यह एक पुरातन संस्कृति है। रघु राय ने भारत के साधारण से लेकर अति महत्वपूर्ण व्यक्तियों को अपने कैमरे में कैद किया है। उन्होंने बहुत ही आमजन गली-मुहल्लों, त्यौहारों, उत्सवों पुरातत्विक महत्व की इमारतों तथा सामाजिक राजनितिक विषयों को अपने फोटोग्राफी का हिस्सा तथा विषय बनाया है। जिसके साथ इनका सृजनात्मक दृष्टिकोण हमेशा जुड़ा रहा यही कारण है कि इन्हें मान्यता मिली। इन्होंने दिल्ली के भीड़-भाड़ वाले क्षेत्रों का फोटोग्राफी किया जोकि आज एक दृश्य इतिहास के रूप में अकिंत है।



चित्र संख्या 2. रघु राय, हुँमायु के मकबरे के पीछे का फोटोग्राफ

स्ट्रीट फोटोग्राफी रघु राय का विशिष्ट रुचि का विषय रहा है। इनका मानना है कि स्ट्रीट फोटोग्राफी या अन्य प्रकार कि फोटोग्राफी का उद्देश्य उस समय को व्यक्त करना है। जिसकी महत्ता उस क्षण के बीत जाने के बाद हमें अधिक समझ में आती है। इनका एक चित्र हुँमायु के मकबरे के पीछे लिए गया है। (चित्र संख्या 2) यह उस समय का चित्र है जब लाल किले के आसपास के क्षेत्र में किसान फसलें उगाया करते थे। इस चित्र के अग्र भाग में एक किसान अपनी फसल की कटाई के बाद अनाज को भूसी से अलग कर रहा है। इसके पीछे कुछ बैल खड़े हैं। आसपास का वातावरण फसल की भूसी से धूल भरा हुआ प्रतीत हो रहा है। इसके पीछे कुछ दूरी पर हुँमायु के मकबरे का गुम्बद दृश्यमान है।

पूरे चित्र में एक स्वप्निल सा माहौल है। यह चित्र आज की पीढ़ी के लिए काल्पनिक सा प्रतीत होता है क्योंकि आज इस स्थान पर इस तरह के कार्यों की कल्पना करना बहुत मुश्किल प्रतीत होता है।

1965 से 1984 के मध्य इन्होंने भारत की पूर्व प्रधानमंत्री श्रीमती इंदिरा गांधी के राजनैतिक तथा कार्यलयी क्रियाकलापों तथा समारोहों की फोटोग्राफी किया। इस समय में स्टेटमैन नामक अखबार के लिए कार्य करते थे। इस समय के छायांकन में भी इनके सृजनात्मक पक्ष की सुदृढ़ता स्पष्ट नजर आती है। खबर के साथ इनके चित्रों में कलात्मकता का समावेश भी रहा है जोकि इनके फोटोग्राफी कला का एक महत्वपूर्ण पक्ष रहा है। राजनीतिक समारोहों के बीच भी ये ऐसे चित्र ढूंढ लेते हैं जिन्होंने इनकी कला को अनूठापन दिया तथा इन्हें रघु राय बनाया।

रघु राय की प्रत्येक फोटोग्राफ विलक्षणता का उदाहरण है। इन्होंने फोटोग्राफी के माध्यम से विभिन्न क्षेत्रों जैसे राजनीतिक धार्मिक सामाजिक तथा सांस्कृतिक क्षेत्रों का गहन अध्ययन किया है तथा आज यह एक दृश्य इतिहास के रूप में हमारे समक्ष है।

शुरुवात में रघु राय के पिता फोटोग्राफी से खुश नहीं थे उनको लगता था कि उनके दो पुत्र फोटोग्राफी में खो गए हैं। परन्तु जब वे इससे पैसे व सम्मान अर्जित करने लगे तो इन्होंने भी इसे स्वीकार कर लिया। रघु राय यह मानते हैं कि यदि आप अपना काम पूरी लगन के साथ करते हैं तो प्रकृति भी आपकी सहायता के लिए आने लगती है और आपको सब कुछ अपने आप मिलने लगता है।

रघु राय द्वारा सृजित विभिन्न रचनात्मक फोटोग्राफ में बहुत से फोटोग्राफ हैं जिनका विभिन्न संदर्भों में किया जा सकता है। लेकिन कुछ फोटोग्राफ ऐसे हैं जो आम जनता के मन मस्तिष्क में छाप छोड़ चुके हैं ऐसे ही कुछ फोटोग्राफ का वर्णन अग्रलिखित है। जैसे कि रघु राय ने भी अपने साक्षात्कार में स्वीकार किया है कि वे संगीत को बहुत पसंद करते हैं। यह इनकी फोटोग्राफी में भी नजर आता है। इनकी एक फोटोग्राफ है जो अलग प्रकार की भावना को चित्रित करती है। जिसमें एक व्यक्ति अपने हाथों में वीणा पकड़े हुए है तथा बैठे हुए अपने साथी को वह वीणा उसके हाथों में सौंप रहा है। इनके पीछे एक बड़ा खड़ा पत्थर है तथा अखंडनीय बादल भी पृष्ठभूमि में दृश्यमान है। स्वर्गीय केंद्र भाग से निकलने वाले इस आदिकालीन संगीत को कोई भी सुन सकता है। वाराणसी के नदी घाट पर बाँसुरी वादक चुपचाप खड़ा है। पृष्ठभूमि में सायं के समय में बादलों की छटा बिखरी है तथा इधर-उधर तैरती नाव को दृश्य स्पर्शी तथा अवर्णनीय क्षणों के तौर पर कैमरा में कैद कर लिया गया है।

रघु राय का कहना है कि उन्होंने इंजिनियरिंग की थी। इसलिए उनके पिताजी चाहते थे की वे इसी क्षेत्र में नौकरी करें और हुआ भी ऐसा ही उन्होंने इस क्षेत्र को नौकरी के लिए चुन लिया। परन्तु जब भी वे कैमरा उठाते थे तो उन्हें आत्मसन्तुष्टि मिलती थी। उन्होंने इस दौरान कई फोटोग्राफ लिए जिन्हें काफी सराहा गया। ऐसे ही एक दिन वे चांदनी चौक के चौराहे पर खड़े थे और चारों तरफ से ट्रैफिक आ रही थी। कहीं से बस, कहीं से टमटम, कहीं ठेला तो कहीं साइकिल रिक्शा। (चित्र संख्या 3) इस दृश्य को उन्होंने कैमरे में कैद कर लिया। इस चित्र को भी 'द टाइम्स' ने प्रमुखता से छापा था। इस

घटना के बाद से रघु राय ने यह सुनिश्चित कर लिया था कि अब वे फोटोग्राफी को ही करियर के रूप में अपनायेंगे।



चित्र संख्या 3. रघु राय, चांदनी चौक

रघु राय का विश्वास था कि एक व्यक्ति के लिए उसका सबसे अच्छा गुरु वह स्वयं है। जब व्यक्ति अपनी आत्मनिर्भरता की आवाज को सुनता है और बिना किसी तर्क के विशेष आचरण करता है तो उसके सपने पूर्ण होते हैं। हालांकि प्रेरणा कहीं से भी आ सकती है। आप किसी भी व्यक्ति, व्यक्तित्व, व्यवहार या किसी के शब्दों से भी प्रेरणा ले सकते हैं। रघु राय के लिए भी प्रेरणास्रोत कई व्यक्ति रहे। विशेषतौर पर उनके बड़े भाई एस. पॉल जिन्होंने उन्हें यह अनुभव करने में मदद की कि उनकी सही दिशा क्या है। उन्हीं की प्रेरणा से वे फोटोग्राफर बने तथा उन्होंने “हिंदुस्तान टाइम्स” में फोटोर्नलिस्ट का पदभार संभाला। यह 60 का दशक था तथा उस समय वरिष्ठ फोटोग्राफर किशोर पारेख के साथ इन्होंने काम किया। वे बहुत ही परिश्रमी, ऊर्जावान तथा नए विचारों से परिपूर्ण व्यक्ति थे।

रघु राय के शब्दों में सही गुरु वही है जो आपको अपना रास्ता चुनने में मदद करे न कि अपना प्रतिरूपण करने में विश्वास रखे। वे युवा फोटोग्राफर को भी यही सिखाते हैं कि वे जब रात में बिस्तर पर लेटे होते हैं तो अपने हृदय की आवाजों को सुनें वे ही आपकी सच्ची गुरु हैं।

रघु राय एक महान विभूति हैं विश्व भर में शायद ही कोई फोटोग्राफर और जर्नलिस्ट होगा जो उनके नाम से वाकिफ नहीं होगा। रघु राय एक भारतीय फोटोग्राफर व फोटो जर्नलिस्ट हैं उन्होंने अपनी मातृभूमि में रहकर ही अपनी कला व प्रतिभा का प्रदर्शन किया। आज भारत के उच्च श्रेणी के फोटोग्राफरों में उनका नाम सबसे पहले लिया जाता है। उन्होंने अपनी फोटोग्राफी प्रतिभा के द्वारा विश्वभर में एक अलग पहचान बनाई। उन्हें भारत में रहकर ही कार्य करना अधिक पसंद है क्योंकि उन्हें अपने देश से अत्यधिक प्रेम है और उन्हें लगता है कि यही उनकी पूरी दुनिया है। यहां के लोगों का जीवन, भावनाएँ, उनका व्यक्तित्व और अपने देश की सुंदरता को वह अपनी कला के माध्यम से पूरी दुनिया को प्रदर्शित

कर सकते हैं। रघु राय कि फोटोग्राफी ने हमेशा नये फोटोग्राफरों को मार्ग दर्शन प्रदान किया है। रघु राय एक कुशल कलाकार है उन्होंने हमेशा फोटोग्राफी के अनुभव पर बारीकी व गर्म-जोशी से बात की है।

रघु राय ने दिल्ली, द सिक्ख, कलकत्ता, खुजराहो, ताजमहल, निर्वासित भारत में तिब्बत, मदर टेरेसा, द ट्री सहित 50 से अधिक पुस्तकें प्रकाशित की। जिसमें उन्होंने भारत के विभिन्न प्रकार की संस्कृतियों का संग्रह किया है।

रघु राय ने एकेडमी डेस बिक्स आर्ट्स फोटोग्राफी संस्करण का पहला अवार्ड जीता। सन 1971 में बांग्लादेश के विभाजन के समय उनके द्वारा ली गयी फोटोग्राफ्स बहुत ही भावनात्मक है उस समय के शरणार्थियों की ली गयी फोटोग्राफ्स को उन्होंने यूरोप में अमेरिका में प्रदर्शित किया। इन चित्रों को बहुत सराहा गया, जिसके फलस्वरूप भारत सरकार ने इन्हे भारत का सर्वोच्च नागरिक सम्मान 'पद्मश्री' से सम्मानित किया। उस समय किसी फोटोग्राफर को मिलने वाला यह पहला सम्मान था। रघु राय को फोटोग्राफी की दुनिया में दिए गए उनके व्यापक योगदान के लिए पुरस्कृत किया गया।

भारत की पहली महिला प्रधानमंत्री श्रीमती इंदिरा गाँधी के राजनितिक कार्यकाल के समय उनके विभिन्न फोटोग्राफ्स लिए। उनका एक मजबूत व्यक्तित्व और तेज दिमाग था। 1967 में संसद भवन में ली गयी उनकी एक तस्वीर (चित्र संख्या 4) बहुत ही खूबसूरत है। उस वक्त कांग्रेस का एक प्रतिनिधि मंडल उनसे मिलने आया सभी वरिष्ठ कांग्रेसी उनसे दस्तावेजों पर हस्ताक्षर करवाने का इंतजार कर रहे थे। मैंने उनकी एक तस्वीर ली जिसमें एक महिला प्रधानमंत्री की ताकत का एहसास हुआ।



चित्र संख्या 4. रघु राय, प्रधानमंत्री श्रीमती इंदिरा गाँधी के कार्यालय का दृश्य

1970 के दशक में मदर टेरेसा के भी फोटोग्राफ लिए। रघु राय मदर टेरेसा व उनके कार्यों से बहुत प्रभावित थे। मदर टेरेसा के साथ रहते हुए उन्होंने ईसाई समाज को पहचाना। उनके द्वारा सन 1970 में बनाई गयी 'पिक्चर बुक' में मदर टेरेसा की फोटोग्राफ को शामिल किया गया। (चित्र संख्या 5)



चित्र संख्या 5. रघु राय, मदर टेरेसा की फोटोग्राफ

स्ट्रीट फोटोग्राफी रघु राय की पहली पसंद है वो भारतीय लोगों के बहुत नजदीक है तभी उन्होंने बहुत सी दर्दनाक घटनाओं का चित्रण किया है। उन्होंने अपनी फोटोग्राफी से कुंभ मेले के साधुओं से लेकर श्रीमती इन्दिरा गाँधी और भारत के बदलते इतिहास से भोपाल के पीड़ितों तक सभी विषय पर प्रकाश डाला।

रघु राय ने 1984 में हुई भोपाल गैस त्रासदी पर एक गहन वृत्तचित्र तैयार किया। रघु राय ने भोपाल में दुनिया की सबसे निकृष्टतम औद्योगिक आपदा में फोटोग्राफी की थी। रघु राय पहले फोटोग्राफर थे जिन्होंने इस आपदा के दृश्य को अपनी आँखों से देखा था। 1984 में यूनियन कार्बाइड के कीटनाशक सयंत्र से गैस रिसाव हुआ जिससे पहले तीन दिन में 10000 लोगों की मृत्यु हुई। रघु राय ने अपने एक साक्षात्कार में बताया कि जब वह भोपाल सुबह 8 बजे पहुँचे चारों तरफ बहुत दर्दनाक माहौल था। शवों की तलाश हमें अस्पताल लेकर पहुँची। वहाँ अव्यवस्था चरम सीमा पर थी। चारों तरफ बस भाग-दौड़ थी। ऐसा लग रहा था जैसे कोई युद्ध की सम्पत्ति हुई हो। मैंने हर चीज को अपने कैमरे में कैद किया। मृत लोग, मृत जानवर इस वातावरण को मैंने मौत का सन्नाटा कहा। मन में एक अजीब सी घुटन थी पर भावनाओं को दबाते हुए मैंने अपना ध्यान कार्य पर केंद्रित किया। बच्चों को खोजती माताएं, बच्चों की मृत्यु देखते बेबस माता-पिता। मैंने शाम तक बिना कुछ खाये पिए अपना कार्य किया। शाम को जब मैंने अपनी फोटोग्राफ्स देखी तो मैं बहुत परेशान हुआ कि यह त्रासदी कितनी भयंकर हुई है। उन्होंने बताया कि हमारी प्रदर्शनी और तस्वीरों के माध्यम से हमने जागरूकता पैदा की और पीड़ितों को उनका मुआवजा दिलवाया। लेकिन ये मुआवजा इस भयंकर त्रासदी के सामने कुछ नहीं था। दिल्ली लौटकर रघु राय ने प्रसिद्ध तस्वीर 'अज्ञात बच्चे का दफन' (ठनतपंस वीं न्दादवूद बेपसक) (चित्र संख्या 6) जारी की जिस छवि ने दुनिया को सदमे की लहर भेजी। यह अज्ञात बच्चा भोपाल गैस त्रासदी का प्रतीक बन गया। कोई भी इस बच्चे को नहीं पहचानता था ना ही किसी ने इस बच्चे के लिए कोई दावा किया। इस भयंकर त्रासदी का राय के जीवन पर ऐसा प्रभाव पड़ा कि उन्होंने इस त्रासदी की अनसुलझी कहानियों पर प्रकाश

डाला। राय की छवि 'अज्ञात बच्चे का दफन' इस त्रासदी के बारे में बिना कुछ कहे बहुत कुछ कह जाती है। इस छवि ने इस आपदा को दुनिया वालों के दिलों में बहुत वर्षों तक जिन्दा रखा। अपनी इस छवि के बारे में राय कहते हैं कि वह एक मासूम सा चेहरा जिसकी आँखें खुली हुई थी उनकी छवि इस भयंकर आपदा के बारे में कहने के लिए प्रर्याप्त थी। 1984 की भोपाल गैस त्रासदी पर तथा गैस पीड़ितों पर उन्होंने एक गहन वक्तचित्र प्रोजेक्ट बनाया और रघु राय जी के इस कार्य को एक पुस्तक के तीन भाग बनाकर प्रस्तुत किया गया। इस कार्य की प्रदर्शनियाँ— भारत, अमेरिका, ऑस्ट्रेलिया, यूरोप और दक्षिण-पूर्व एशिया में 2000 से 2005 तक लगती रही। राय को उम्मीद थी कि इस प्रदर्शनी से उन लोगों को समर्थन मिल सकता है। जो इस आपदा के शिकार हुए तथा अभी भी उस दूषित वातावरण में अपना जीवन व्यतीत कर रहे हैं। रघु राय का कहना है "एक तस्वीर जीवन के क्षण को कैद करती है और वह क्षण हमेशा जीवित रहता है।"



चित्र संख्या 6. रघु राय, अज्ञात बच्चे का दफन

उस बच्चे की आँखें बंद भी नहीं हो पाई थी उसे जमीं में दफना दिया गया। उस बच्चे की खुली हुई आँखों ने दुनिया भर के लोगो को रोने पर मजबूर कर दिया। जब भी उस घटना को याद किया जाता है तो जेहन में सबसे पहले उस बच्चे की खुली हुई आँखें ही नजर आती है और आँखों को नम कर देती है। रघु राय का कहना है जब उस मासूम से चेहरे वाले बच्चे को दफनाया जा रहा था जिसकी आँखें भी बंद नहीं हो पाई थी। जब मैंने उस बच्चे की तस्वीर ली उसके कुछ समय पश्चात मैं अवाक् रह गया था वो लोग उस बच्चे के ऊपर मिट्टी डाल रहे थे। मैं समझ ही नहीं पा रहा था कि क्या करू

भीतर तक मेरी रूह काँप गयी थी। मैं उन लोगों को उस बच्चे पर मिट्टी डालने से रोकना चाहता था परन्तु रोक नहीं पाया।

वे कहते हैं कि “जब घर-परिवार में किसी बड़े-बुजुर्ग की मृत्यु होती है तो वह व्यक्ति अपने आप को यह समझाकर मन हल्का कर लेता है कि उनकी उम्र अधिक थी, लेकिन जब घर-परिवार में किसी बच्चे को पीड़ा होती है तो उसकी तकलीफ परिवार के हर सदस्य को होती है। अज्ञात बच्चे का दफन (भोपाल 1984) यह अज्ञात बच्चा अमेरीकी रासायन कंपनी यूनियन कार्बाइड की वजह से दुनिया की सबसे खराब औद्योगिक आपदा का प्रतीक बन गया है। कोई भी इसके माता पिता को नहीं जानता और न ही कोई इस का दावा करने आगे आया।

भोपाल की घटना एक ऐसी घटना है जो याद करने के लायक तो नहीं है परन्तु जब भी याद आती है तो पूरे शरीर में एक सिरहन सी दौड़ जाती है क्योंकि भोपाल त्रासदी इतनी भयानक थी कि आज भी हम भोपाल के व्यक्तियों पर इसका असर देख सकते हैं। त्रासदी के समय जिन व्यक्तियों के शरीर में गैस ने भारी मात्रा में प्रवेश कर लिया था, उनकी मृत्यु तो उसी दिन हो गयी थी लेकिन लोगों का कहना है कि वो लोग बहुत भाग्यशाली व खुशनसीब थे जो उसी समय मृत्युलोक में चले गए थे। क्योंकि जो भी व्यक्ति आज जीवित है जिन्होंने गैस को झेल लिया था वो आज तिल-तिल कर मर रहे हैं। रघु राय के शब्दों में “एक तस्वीर ने जीवन के एक तथ्य को उठाया है, और यह तथ्य हमेशा जीवित रहेगा।”

रघु राय अपनी फोटोग्राफी में मानवीय भावनाओं की गहराइयों को अधिक प्रदर्शित करते हैं। उनकी छवियों में गहरे विचार के क्षण, जटिल भावनाएं स्पष्ट होती हैं। भारत एक ऐसा देश है जहाँ सब कुछ संभव है और भारत एक ऐसा देश है जहाँ कुछ भी संभव नहीं है।

भोपाल गैस आपदा के समय अस्पताल की छत पर मर्तबान में तीन भ्रूण रखे हुए थे। राय ने उसकी तस्वीर ली। एक मर्तबान में एक भ्रूण इस प्रकार रखा हुआ था जैसे कि वो सो रहा है। यह भ्रूण उस औरत का था जिसके शरीर में काफी गैस चली गयी थी। भोपाल गैस रिसाव के तुरंत बाद मरने वाली गर्भवती महिलाओं के भ्रूण की तस्वीर एक भयानक दर्द का अहसास दिलवाती है। (चित्र संख्या 7)



चित्र संख्या 7. रघु राय, भ्रूण की तस्वीर

रघु राय का कहना है कि मैं किसी राजनीतिक पार्टी का वफादार नहीं हूँ मैं तो बस सच्चाई को अपने कैमरे से दिखता हूँ और वो जैसे मुझे नजर आती है मैं उसे अपने कैमरे से ब्यान करता हूँ। रघु राय ने तस्वीरों में भारत के हर रंग को दिखाया है। चाहे वो भारत की खुशी हो या गम उन्होंने अपनी तस्वीरों में भारतीय संस्कृति की सुंदरता को दिखाया। रघु राय जी कहते हैं कि उन्होंने फोटोग्राफी मस्ती में शुरू की बाद में उन्हें इससे इश्क हो गया और देखते ही देखते फोटोग्राफी उनका धर्म बन गया। वह कहते हैं फोटोग्राफी मेरा धर्म है जिसके द्वारा मैं सच को जान पाता हूँ। चाहे सड़क पर एक आम आदमी की तस्वीर हो या प्रधानमंत्री की, तीव्रता (फोटो खींचने की) एक जैसी होनी चाहिए। हम कैमरे में उस समय को कैद करते हैं जो कल का दृश्य इतिहास होगा। मेरे लिए सब कुछ मायने रखता है क्योंकि हर विषय महत्वपूर्ण है। मैं जीवन में कुछ भी और सब कुछ का एक स्पष्ट दस्तावेज पसंद करता हूँ।

रघु राय जी की फोटोग्राफी उनके समकालीन सुधारक ओल्वे से कहीं अलग, सुधारक ओल्वे समाज से वंचित शोषित वर्ग की आवाज का प्रतिधिनित्व करते हैं जबकि रघु राय घट रही घटनाओं का चित्रण करते हैं। उनकी फोटोग्राफी में और सुधारक ओल्वे की फोटोग्राफी में एक समानता यह है कि इन दोनों की फोटोग्राफी में फोटोजर्नलिज्म का प्रभाव नजर आता है।

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श्रेणी 1 (दृश्य कला)

वर्ष 2021 (पी-एच-डी- स्कोलर)

“दृश्यकला मे डिजिटल आर्ट के स्वरूप की समीक्षा ”

भूमिका

जन्म से ही मानवीय समुदाय ने अपने जीवन यापन तथा जीवन को सुन्दर तथा सुसम्पन्न बनाने के लिये प्रकृति से ही शिक्षा ग्रहण की है। आप कह सकते हैं कि प्रकृति ही एक मात्र मानवीय जीवन की गुरु एवं माता रही है। मानव प्रगति की और बढ़ते हुए विभिन्न काल खण्डों कालों तथा शैलियों से होकर गुजरा है तथा प्रत्येक समय में अपने किये गये कार्यों के परिणाम स्वरूप कला को विभिन्न रूपों जैसे दृश्य इत्यादि के प्रमाण स्वरूप छोड़कर गया है जिससे आने वाली तथा वर्तमान पीढ़ी को विकास की यात्रा में और सहयोग प्राप्त हो तथा अपने पूर्वजों के इतिहास को प्रमाणिकता के साथ जान सके।

इतिहास को जानने पर पता चलता है कि वह कभी जीवन तथा संस्कृति का प्रतीक बना तथा कभी विस्मृति के कारण काल के समान अत्याचारी एवं विध्वंसकारी रहा है। देखते ही देखते युग समय बीतता गया और समय ने आदिकाल से मध्यकाल और मध्यकाल से आधुनिक काल पश्चात् वह समकालीनता की ओर मुड़ गया और अपने विकसित स्वरूप के कारण अन्य भागों में विभक्त होता आया इस शोध में हम इन सभी स्वरूपों प्रमाणों तथा काल खण्डों के समान दृश्यकाल की विकास यात्रा का अध्ययन कर उसे वर्तमान समय के कम्प्यूटरीकृत कलास्वरूप की ओर ध्यान केन्द्रित कर वर्तमान समय का अध्ययन डिजिटल आर्ट के विस्तृत स्वरूप के अनुसार करेंगे तथा भविष्य की गणना के आधार को भी व्यक्त करने का प्रयास करेंगे जिससे आने वाले मानवीय समुदाय के कला तथा संस्कृति के विस्तृत स्वरूप को जानकर वर्तमान के प्रयासों का समीक्षात्मक आंकलन किया जा सके।

अनुक्रमणिका

1. भूमिका
2. प्रस्तावना
3. ऐतिहासिक पृष्ठ भूमि
4. प्रागैतिहासिक काल (आदिकाल)
5. बौद्ध काल
6. मध्य काल
7. आधुनिक काल

➤ प्रमुख कलाकार

➤ प्रमुख कला ग्रुप

8. समकालीन कला

➤ दृश्य कला का विभक्तिकरण

➤ चित्रकला

➤ मूर्तिकला

➤ ग्राफिक कला

➤ डिजिटल आर्ट

9. डिजिटल आर्ट का व्यवसायिक रूप में प्रयोग

➤ विस्तृत स्वरूप

➤ तकनीक एवं प्रकार

10 परिणाम

प्रस्तावना

दृश्य जगत के दर्शन के पश्चात् प्राप्त भावों की अभिव्यक्ति कला द्वारा या कलात्मक सामग्री पेपर, पेंसिल, रंग, इत्यादि के द्वारा करना दृश्यकला है। वैसे इसका स्वरूप अत्यंत व्यापक है एवं इसे सीमित कर पाना सम्भव भी नहीं है, अतः इसे कई भागों में विभक्त किया गया है। जैसे चित्रकला, मूर्तिकला, छापा कला, रंगमंच (चलचित्रण) इत्यादि।

कला के इस वृहद स्वरूप को सीमित कर पाना तो संभव नहीं है, परन्तु दृश्यकला के अलग-अलग विस्तारों में हम कुछ आवश्यक श्रृंखलाओं को विस्तृत करेंगे।

आदिकाल की चित्रकला

प्रागैतिहासिक काल

चित्रकला का स्वरूप उसका अस्तित्व मानवी समाज के सामने तब दृष्टिगोचर हुआ जब संसार में मानव ने अपनी प्रतिभा का प्रदर्शन अन्य जन समुदाय के समक्ष करने हेतु कला का उपयोग किया इसका उदाहरण हमें मानवीय सभ्यता के प्रारंभ में आदिमानवों के काल खण्ड में दिखाई देता है। जिसके उदाहरण एवं अवशेष आज भी कई जगहों जैसे भीमबेटका, भोपाल एवं अन्य जगहों पर सुरक्षित रूप से रखे हुए हैं।

इसी प्रकार कला ने अपने स्वरूप को समय के बदलाव के अनुसार परिवर्तित किया समय में संस्कृति और समाज ने हस्तक्षेप किया और समाज के इस पल-पल बदलते स्वरूपों की प्रामाणिकता को कला ने

निरूपित किया। समय बदला और समाज ने नवीनता को हासिल किया और कला में भी उन नवीन प्रयोगों का उपयोग किया गया और कला ने उन नवीन प्रयोगों को समकालीन कला के रूप में प्रेशित किया जिसका स्वरूप समय के अनुसार तथा समाज के बदलावों के अनुसार बदलता रहा है।

कला में मानव की प्रगति की आधार श्रृंखला को तीन भागों में विभक्त किया गया है।

1. पूर्व पाशाण युग या पुरा प्रस्तर युग (30,000ई.पू. से 25,000ई.पू.) तक।
2. मध्य-पाशाण युग या मध्य प्रस्तर युग (25,000ई.पू. से 10,000ई.पू.) तक।
3. उत्तर-पाशाण युग या नव प्रस्तर युग (10,000ई.पू. से 5000ई.पू. या 3000ई.पू.)

बौद्धकाल की चित्रकला (50ई. से 700ई. तक)

बौद्ध धर्म का प्रभाव संस्कृति के किसी भी अन्य पक्ष पर उतना ही गहरा दिखाई पड़ता है जितना चित्रकला पर दिखाई पड़ता है। श्रीलंका, जावा, श्याम, बाधा, नेपाल, खोतन, तिब्बत, जापान, और चीन, की कला पर प्रत्यक्ष रूप से प्रभाव पड़ा है एवं इनके अवशेष तथा प्रमाण संग्रहालयों में सुरक्षित हैं, इस धर्म की मूल परम्पराये चित्रात्मक है। चित्रकला को धर्म प्रचार का माध्यम बनाया लंबे-लंबे पट चित्रों पर भगवान बुद्ध की जीवनी और उपदेश अंकित रहते थे।

(संदर्भ ग्रंथ – भारतीय चित्रकला का इतिहास लेखक अविनाश बहादुर वर्मा पृ.क्र. 31)

मध्य कालीन चित्रकला

ऐतिहासिक पृष्ठभूमि

सातवीं शताब्दी में बौद्ध धर्म में ह्यास और पतन दे । की कला तथा साहित्यिक रचनाओं पर भी पड़ा लगभग एक हजार वर्ष तक विदेशी आक्रांताओं ने अशान्ति और अव्यवस्था उत्पन्न कर सुखद वातावरण को नष्ट कर दिया जिससे भारतीय लोगों को कला विकास का उचित अवसर ही नहीं मिल सका।

लगभग एक हजार वर्ष पश्चात् पुनः कलाकृतियों के उत्तम उदाहरण प्राप्त होते आगे जाकर सातवीं शताब्दी में बौद्ध धर्म का स्थान हिन्दू धर्म ने ग्रहण किया और समय अनुसार आवश्यकता की दृष्टि से कला, भवन निर्माण, मूर्ति कला, तथा वास्तुकला के क्षेत्र अधिक विकसित हुए । इस समय की कला के उदाहरण में हमें भव्य मन्दिरों का निर्माण में तथा उच्च कोटि के शिल्प से युक्त मूर्तियों के निर्माण के रूप में प्राप्त होते हैं।

मध्यकाल को अध्ययन की दृष्टि से दो भागों में विभक्त किया गया है।

1. पूर्व मध्यकाल (700ई. से 1000ई.) तक
2. उत्तर मध्यकाल (1000ई. से 1550ई.) तक

मुगलकाल की चित्रकला

(1550ई. से 1856ई.) तक इस समय का इतिहास शासको द्वारा किये गये अतिक्रमणों तथा विध्वंसकों के रूप में मिलते हैं। तथा कला के प्रमाणों में भक्ति, पौराणिक कथाओं तथा अनुभूतियों की जगह दरबारी चित्रकला ने ले ली जिसमें अनेक राजपाट तथा शासन व्यवस्था के चित्र उल्लेखित हैं लगभग 1600वीं शताब्दी तक ईरानी शैली विकसित हो गई थी जिसे मुगल शासक भारत ले आये थे।

मुगलीय चित्रकार

मीर सैयदअली, ख्वाजा अब्दुस्समद, भीराजी, अकबर के शासन काल के समय के चित्र कुल 183 चित्र करीब 48 चित्रकारों के साथ सुरक्षित राष्ट्रीय संग्रहालय दिल्ली में रखे हुये हैं।

चित्रों की विशेषताएँ अकबर कालीन समय

1. अभारतीय काव्य या कथाओं या फारसी कथाओं के चित्र
2. भारतीय महाकाव्यों या कथाओं के चित्र
3. ऐतिहासिक चित्र
4. व्यक्ति चित्र

राजस्थानी शैली

(1600ई. से 1850ई.) तक इस शैली में राजपूत शैली के चित्र सम्मिलित हैं। इसके उदाहरण उत्तरी भारत में दिखाई पड़ते हैं। राजस्थानी शैली में राग-रागिनियों के चित्र बनाये गये हैं यह राजस्थान में बनाई जाती थी इसलिये इसे राजस्थानी शैली कहते हैं। इसके उदाहरण जयपुर, बीकानेर, जोधपुर, उदयपुर, आदि में भित्ति चित्रणों के उदाहरण सुरक्षित हैं। इस समय की कला में अत्यधिक विष्णु, कृष्ण, एवं सूर, तुलसीदास, कबीर दास, मीरा के भक्ति भाव के चित्र अधिक दिखाई पड़ते हैं।

पहाड़ी चित्रकला

(1700ई. से 1900ई.) तक बीसवीं शताब्दी के आरम्भ में पंजाब और हिमालय का सुरम्य घाटियों से एक परम्परागत और उन्मत्तशील भारतीय शैली के चित्र प्राप्त हुए जिसने कला जगत की विचार धारा और अलंकारिक रुचि पर एक परिवर्तनकारी प्रभाव डाला इन चित्रों के प्राप्त होने से भारतीय कला के प्रति विचारधारा ही बदल गई इनकी शैली मुगल शैली से भिन्न थी तथा भावनापूर्ण थी और इन चित्रों में पहाड़ी आत्मा का सौन्दर्य, सौकुमार्य वैभव और यौवन मुखरित हो उठा।

आधुनिक कला

(1800ई. से आज तक) चूँकि भारत वर्ष के इतिहास में मध्यकाल के पश्चात् बहुत उथल-पुथल और आक्रमण और बचाव में ही जनता दल लगा रहा जिस कारण कला जगत में बौद्ध काल के अनुसार सौन्दर्य तथा प्रतिभा का बड़े स्तर पर समावेश कला जगत में कम दिखाई पड़ता है। परन्तु उन्नीसवीं शताब्दी के अंत तक आते-आते कलाकारों व चित्रकारों का अधिपतन हो गया और चित्रकला भी लगभग समाप्ति के स्तर तक आ गई इसी मध्य कुछ विदेशी चित्रकार भारत वर्ष आए और उन्होंने राजा और रईसों के व्यक्ति चित्र तेल रंगों में बनाये जिनके आकार मानवी संरचना के अनुसार बड़े ही थे जिनको काफी सराहना मिली एवं इसी मध्य स्वतंत्रता संग्राम का युद्ध 1857 में भारत की पराजय के कारण भारतीय चित्रकला फलित नहीं हो पाई इस प्रकार विभिन्न शैलियों के तकनीकों तैलीय रंगों के प्रयोग की मांग बढ़ती गई इससे प्रेरित अनेक भारतीय चित्रकारों ने दक्षिण भारत में पाश्चात्य चित्रकला में दक्षता प्रदर्शित की इन चित्रकारों में राजा रवि वर्मा का नाम अग्रगण्य है। राजा रवि वर्मा ने युरोपियन कला पद्धति के अनुरूप भारत की चित्रकला की धारा को नव-ज्योति प्रदान करने की चेष्टा की।

आधुनिक कला के प्रमुख चित्रकार

राजा रवि वर्मा

राजा रवि वर्मा का जन्म 1848 ई. में ट्रावनकोर नामक स्थान में हुआ और स्वर्गवास 1905ई. में उन्होंने लगभग 30 वर्ष भारतीय चित्रकला के प्रसार और प्रचार के लिए समर्पित कर दिए राजा रवि वर्मा की कृतियाँ सम्पूर्ण देश में अत्याधिक लोकप्रिय थीं। उन्होंने व्यक्ति चित्र, दृश्य चित्र, धार्मिक तथा पौराणिक हिन्दू कथानकों पर आधारित चित्रों का निर्माण किया उनकी बहुमूल्य कृतियाँ बैकुण्ठोद्विगल हाल मद्रास में आज सुरक्षित हैं वे एक मात्र ऐसे कलाकार थे जिन्होंने पाश्चात्य प्रणाली पर यथार्थ शैली में भारतीय धार्मिक कथाएँ चित्रित की जिनको जनता ने अत्याधिक श्रद्धा और आदर से सराहा और इन चित्रों की छपाई होने के कारण ये कम लागत एवं मूल्य में आम जनता को उपलब्ध हुए।

ग्राफिक कला की शुरुवात

लीथोग्राफी प्रेस की शुरुआत बम्बई में राजा रवि वर्मा के द्वारा ही हुई है और अपने चित्र का प्रकाशन कार्य कर पूरे भारत में प्रचलित हो गए और उनके द्वारा बनाये पौराणिक चित्रों का विशेष आदर हुआ। उन्होंने चित्रकला का गुण मद्रास के अलाग्री नायडू से प्राप्त की थी।

आर्ट स्कूल का गठन

इसी समय भारत में विदेशी शैली पाश्चात्य शैली पर आधारित कला के पठन पाठन हेतु आर्ट स्कूलों का आरम्भ किया गया यूरोप के कसिंग्टन स्कूल की शिक्षा पद्धति इन स्कूल में प्रचलित थी। यहाँ स्टिल

लाईफ, पोरट्रेट, लैंडस्केप का चित्रण कार्य यथार्थ शैली में सिखाया जाता था। इसी समय कलकत्ता, बम्बई, लाहौर, और मद्रास में आर्ट स्कूलों की स्थापना हो चुकी थी यहाँ यूरोपियन अध्यापकों के द्वारा कला शिक्षा प्रदान की जाती थी इन शैलियों पर आधारित चित्रण तो किया गया परन्तु कोई विशेष उपलब्धि नहीं हुई। इसलिए इसकाल को पुनरुत्थान या पुर्नजागरण काल के नाम से भी जाना जाता है। ई.वी. हेवेल, रविन्द्र नाथ टैगोर, अवनीन्द्रनाथ ने महत्वपूर्ण भूमिका निभाई थी और आगे जाकर कलाओं में अपनी तकनीकों पर भी कार्य किया जैसे बंगाल स्कूल में बांस तकनीक बम्बई स्कूल में भी तकनीकों का प्रयोग किया परन्तु चित्रों में भारतीय संस्कृति से प्रेरित थे और यूरोपियन कला का समिश्रण भी इसमें था तथा इनका मिश्रण इसको ठोस स्वरूप प्रदान करता है। इसी बीच कला अपने स्वरूप में पल-पल बदलने लगी कभी अपनी भारतीय शैलियों जैसे अजन्ता ऐलोरा इत्यादि से प्रेरित तो कभी पाश्चात्य शैली अतः कलाकारों ने एकेडेमीवाद से हटकर अपनी नूतन प्रवृत्तियों को दिखाने का प्रयास शुरू किया जिसमें लोक साहित्य, लोक कला, जनजीवन, भक्ति, सम्प्रदाय, कबीर, नानक इत्यादि पर चित्रण कार्य करना प्रारंभ किया सन् 1940ई. तक मान्यताएँ बदली और नूतनवादी

कलाकृतियों की प्रदर्शनियों को मान्यता मिलने लगी। इसके कुछ प्रमुख कलाकारों में यागिनीराय, रविन्द्रनाथ टैगोर, और अम्रता शेरगिल, गजेन्द्र नाथ ठाकुर, नन्दलाल बसु, असित कुमार हलदर, देवी प्रसाद राय चौधरी थे।

निजी मौलिक शैलियों के प्रमुख कलाकार :-

अविनाश	अकबर पदमसी
आर.सी. श्रीवास्तव	आशीश वरन मिश्रा
उशा मन्त्री	एन. खन्ना
के.ऐच. आरा	के.के. हेम्बर
के.एस. कुलकर्णी	गोपाल कृष्ण
गोपाल मधुकर	छाया आर्य
छेल बिहारी	अब्दुल रहीम अप्पाभाई अलमेलकट्ट
ज्योतिश भट्टाचार्य	जार्ज कीट
प्राण नाव मांगो	पी.टी. रेड्डी
परमानन्द चोयल	प्रफुल्लचन्द्र जोशी

समकालीन कला

वर्तमान समय में युवा कलाकारों द्वारा कमाल किए गए तकनीकी प्रयोगों तथा युवा उम्र की विकसित विचारधारा के अनुसार परिवर्तित एवं प्रायोजित है। इसका अस्तित्व कलाकार के अपने अनुभव पर निर्भर

करता है अतः इसे समकालीन कला कहा जाता है। वही कला जब अपने अनुभव के आधार पर स्थिर हो जाती है तो आधुनिक कला के अन्तर्गत आती है अतः वर्तमान युवा पीढ़ी के अनुसार समकालीन रखा गया है। किसी विशिष्ट काल एवं समय में बाध्य नहीं किया गया है अर्थात् समय में समय के साथ आधुनिक कला के बाद भारत में कला को परिभाषित करने के लिए समय के साथ नाम की आवश्यकता भी पड़ी भारत में स्वतंत्रता के साथ कला के नवीन सृजन आंदोलन एवं आधुनिक वर्तमान कलाओं के सन्दर्भ में समकालीन शब्द तथा कला को समकालीन कला के नाम से पुकारा जाने लगा। आधुनिक कला जहाँ चित्रकला, मूर्तिकला, तक ही सीमित थी वही समकालीन कला प्रयोगात्मक स्वभाव के कारण अधिक व्यापक तथा अनेक रूपों में विकसित हुई जैसे समकालीन कला में चित्रकला, मूर्तिकला, ग्राफिक कला, इन्स्टालेशन आर्ट, डिजिटल आर्ट, इत्यादि भागों में कई प्रकार से तकनीकी आधारों में विभक्त हुई है।

चित्रकला का स्वरूप

समकालीन कलाकार अपनी कला में कला सामग्री जैसे रंगों का प्रयोग तथा चित्रण शैली की बनावट में बहुत प्रयोग किये हैं। एवं उन्हें उसमें मूर्त, अमूर्त मार्डन इत्यादि प्रकारों के आधार पर भी प्रयोग किये और चित्रण कार्य किया इनकी इसी प्रयोगात्मक विधि के कारण लोगों के बीच समकालीन कला काफी प्रचलित भी हुई है। इसके प्रभाव से कला ने अपना व्यवसायिक स्तर पर अधिक विस्तार किया है।

डिजिटल आर्ट

चित्रकला के विषय में समय – समयान्तानुसार जीविकोपार्जन के लिये कई मुश्किलें उत्पन्न हुई हैं। अतः कला से उपयोगितावादी रूप धारण कर लिया। परन्तु वर्तमान समय में जैसे-जैसे तकनीक में कम्प्यूटरीकरण का प्रवेश हुआ है। कला भी इससे अछूती नहीं रही और कम्प्यूटरों पर भी चित्रण कार्य हेतु सॉफ्टवेयर बनाये गये हैं। जिसके सहयोग से डिजिटल कलम द्वारा कम्प्यूटर पर डिजिटल चित्र बनाये जाते हैं। यह चित्र व्यवसाय की उपयोगिता की दृष्टि से अत्यंत उपयोगी सिद्ध हुए हैं।

डिजिटल आर्ट का वर्तमान स्वरूप

वर्तमान समय में डिजिटल आर्ट एनिमेशन की फिल्मों में उपयोग में लाई जा रही है एवं डिजिटल आर्ट के द्वारा डिजिटल कैरेक्टर्स का निर्माण कार्य किया जाता है और उन डिजिटल कैरेक्टर्स को कम्प्यूटरीकृत चलचित्रों में एनिमेटिक फिल्मों में अपनी बात को किसी कहानी के रूप में कहने में किरदार की भूमिका निभाता है। इसके पीछे कोई न कोई कहानी अवश्य होती है।

बौद्ध काल, मध्यकाल, इत्यादी समय में भी किसी ना किसी विषय पर ही कलाकृतियों का निर्माण कार्य हुआ है। उसी प्रकार डिजिटल आर्ट में भी कथानक कहानियों पर चित्रण कार्य किया जाता है।

कम्प्यूटर कला (डिजिटल आर्ट) विभक्तिकरण

प्रयोग के आधार पर डिजिटल आर्ट को दो भागों में विभक्त किया गया है।

1- 2डी डिजिटल आर्ट

2- 3डी डिजिटल आर्ट

2डी डिजिटल आर्ट

इसे सामान्यतः द्विआयामी कला के नाम से जाना जाता है। जिसका अर्थ होता है, सामने तथा साइड से आप डिजिटल आर्ट को देख सकते हैं। परन्तु पीछे से नहीं देख सकते हैं। इसे उभरा हुआ तथा यथार्थ रूप देने के लिए डिजिटल सेडिंग का उपयोग कम्प्यूटर सॉफ्टवेयर पर किया जाता है। जिससे चित्रों में रंगों के द्वारा छाया प्रकाश और काल्पनिक उभार दिया जाता है।

प्रचलित सॉफ्टवेयर डिजिटल आर्ट के लिए

डिजिटल आर्ट के लिए ऐडोब नामक कम्पनी ने ऐडोब फोटोसॉप सॉफ्टवेयर का अविष्कार किया इसके अलावा ऐडोब के इलस्ट्रेटर, स्केच आदी सॉफ्टवेयर का उपयोग डिजिटल चित्रण कार्य के लिए किया जाता है।

प्रमुख टूल्स

ब्रस टूल, पेन्सिल टूल, ग्रेडिएंट टूल, पेन्ट बकैट टूल सेलेक्शन टूल सेप टूल इत्यादी आर्ट के लिए बहुत उपयोगी हैं तथा कार्य की दृष्टि से उपयोग में लाये जाते हैं।

डिजिटल आर्ट एवं विजुअल आर्ट

विजुअल आर्ट से प्रेरित होकर डिजिटल आर्ट का विस्तार हुआ है। उपयोगिता के आवाम बदल जाने के कारण समकालीन समय को नवीन तथा कम्प्यूटर पर बनाई जा सकने तथा विस्तार के स्वरूप हेतु लोगों को कम से कम या नगण्य लागत भेजने हेतु के उद्देश्य से तथा चित्रों को चलचित्रों में परिवर्तित करने हेतु दर्शक तक अपनी पूरी बात पहुँचाने की इच्छा से प्रेरित होकर समकालीन समय में इस कला को दृश्यकला की डिजिटल स्वरूप प्रदान करने का अवसर प्रदान किया है। जिसमें चित्रण के मूल सौन्दर्य सिद्धान्त, दृश्यकला के सौन्दर्य सिद्धान्त अनुसार ही है। आप ऐसा कह सकते हैं कि बस तकनीक परिवर्तन हुआ है। बाकी वही है। चित्रकला दृश्यकला ही है।

3डी कम्प्यूटर कला (डिजिटल आर्ट) :- इसे त्रिआयामी कला भी कह सकते हैं क्योंकि यह कम्प्यूटर पर ज्यामितीय रूपरेखा के आधार पर कम्प्यूटर पोलिगन से बनाये जाते हैं और इन्हें दृश्य के सभी आयामों से देखा जा सकता है। अर्थात् यह त्रिआयामी 3 डाईमेंशन होने के कारण 3डी डिजिटल आर्ट कहलाते हैं। इसे बनाने के लिये 3डी कम्प्यूटर सॉफ्टवेयर की आवश्यकता होती है। वर्तमान समय में ऑटोडेस्क कम्पनी के 3डी कम्प्यूटर सॉफ्टवेयर अधिक उपयोग में लाये जा रहे हैं। जिनका उपयोग प्रिंट मीडिया से लेकर कम्प्यूटरीकृत ऐनिमेटेड फिल्मों तथा गेम्स में भी किया जा रहा है। वर्तमान समय में इसका विस्तृत व्यापक क्षेत्र बहुत बड़ा है तथा कला विद्यालयों में इसके शिक्षण हेतु आवश्यक उपकरण एवं पाठ्यक्रम चलाये जा रहे हैं। इसका महत्वपूर्ण कारण उसके वर्तमान समय में इसमें रोजगार के अत्यधिक अवसरों का होना है। दूसरे शब्दों में आप कह सकते हैं कि अभी तक बीते जितनी सदियों में मध्यकाल से लेकर आधुनिक काल में जो कलाओं में कलाकारों का कला के प्रति पलायन हुआ है। वह शायद अवसरों की अधिकता होने के कारण भविष्य में नहीं होगा।

प्रमुख प्रचलित 3डी डिजिटल आर्ट सॉफ्टवेयर एवं टूल्स

3डी सॉफ्टवेयर	3डी टूल्स
1- ऑटोडेस्क माया	4 ब्यूह
2- ऑटोडेस्क मेक्स	इडिट फोलीगन
3- हुडनी	मूव टूल
4- जी ब्रस	स्केल टूल
5- ब्लेन्डर 3डी	रोटेड टूल
6- मडबोक्स इत्यादी	ऐक्ट्यूड टूल, रेन्डर इत्यादि।

प्रचलित स्टूडियो

2डी एवं 3डी कम्प्यूटर कला डिजिटल आर्ट के उपयोग हेतु उसका व्यवसायिक कार्य करने हेतु स्टूडियो का निर्माण किया जाता है जहाँ डिजिटल आर्ट के कलाकार एक साथ मिलकर किसी बड़े प्रोजेक्ट पर कार्य कर सकते हैं। भारत में ऐसे अनेको देशी तथा विदेशी स्टूडियो हैं।

स्टूडियो के नाम

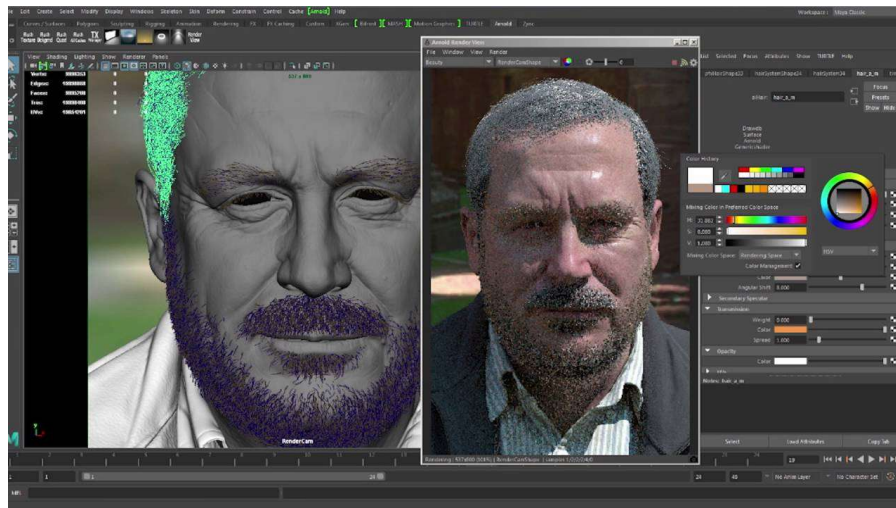
माया इंटरटेन्मेंट स्टूडियो	फेमस हाउस ऑफ एनिमेशन
टेक्नीकलर	प्राइम फोकस
एन.वाई.वी.एफ.एक्स वाला	रेड चिलिज
वर्टेक्स वोल्ट	टाटा ऐलेक्सी
टन्ज एनिमेशन	एम.पी.सी इत्यादि

भारत तथा सम्पूर्ण विश्व में हजारों लाखों एनिमेशन डिजिटल आर्ट के स्टूडियो खुले हुए हैं। जिनके बड़े स्तर पर रोजगार अवसर उपलब्ध हैं। आज कलाकार के कला क्षेत्र में सफल होने हेतु बस योग्यता की आवश्यकता है।



Digital Art on Photoshop

Landscape Digital Art on Photoshop



3D Sculpting on Autodesk Maya Software

परिणाम

डिजिटल आर्ट में कला के विभिन्न अवसर समाये हुए हैं तथा मानवीय समाज की जीविको उपार्जन के साथ वह कलाकार की तरह जीवन यापन कर सकता है तथा भविष्य में भी पलायन करने की आवश्यकता मध्यकाल तथा आधुनिक काल के अनुसार नहीं करनी पड़ेगी जिससे यह कला जगत से परे अपने सौन्दर्य से दूर जीवनयापन के कार्य को ही अपना एक मात्र आधार मान ले और अपनी विकासयात्रा तथा सौन्दर्यअनुभूति को भूल जाये ऐसा न हो अतः भारत में डिजिटल आर्ट के सुनहरे आने वाले अवसरों को ध्यान में रखते हुए इसकी विकास यात्रा में सहयोग किया जाना चाहिए। तथा नवीन छात्रों को कला शिक्षा के इस पाठ्यक्रम को पढ़ने चाहिए जिससे वह डिजिटल आर्ट की तकनीक को समझकर अपनी बात को समाज के सामने कलात्मक स्वरूप में व्यापक स्तर पर समाज में पहुँचा सके और विश्वव्यापी होने का प्रयास करें।

संदर्भग्रंथ सूची

नाम

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1. भारतीय चित्रकला का इतिहास
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5. इंडियन पेंटिंग – ले. पारसी ब्राउन पृष्ठ 48 (मुगल काल)
6. कैटलाग ऑफ दी इंडिया कलेक्शन (पार्ट सिक्स) मुगल पेंटिंग – लेखक आनन्द कुमार स्वामी पृष्ठ 4
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10. इन्डियन इन्हेरिटेन्स भाग 2 प्र० भवन्स बुक यूनिवर्सिटी ई०वी० हैवेल सम्पादक के.एम. मुन्शी पृष्ठ 5
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14. विकीपीडिया – गूगल पर 2डी डिजिटल आर्ट
15. विकीपीडिया – गूगल पर 3डी डिजिटल आर्ट

वीरेन्द्र प्रताप सिंह (शोधार्थी)

डॉ. गिरिराज शर्मा

दृश्यकला विभाग

आई. आई. एस. (मानित विश्वविद्यालय)

23 मई 2023

सरोगेट विज्ञापनों की समीक्षा : भारतीय कानून के संदर्भ में

सार — यह अध्ययन सरोगेट विज्ञापन, उसके अर्थ, कानूनी खामियों की नींव, सरोगेट विज्ञापनों से सम्बन्धित कानूनों, भारत में सरकार और विभिन्न कानूनी अधिकारियों की भूमिका के बारे में जनता के बीच जागरूकता पैदा करने का एक प्रयास है। एक सरोगेट विज्ञापन को एक ऐसे विज्ञापन के रूप में परिभाषित किया जा सकता है जो उसी ब्रांड के दूसरे उत्पाद को बढ़ावा देने के लिए एक उत्पाद की ब्रांड छवि को डुप्लिकेट करता है। सरोगेट या विकल्प या तो मूल उत्पाद के समान हो सकता है या पूरी तरह से एक अलग उत्पाद हो सकता है लेकिन मूल उत्पाद के स्थापित ब्रांड नाम के तहत इसका विपणन किया जाता है। सरोगेट विज्ञापनों का उपयोग ब्रांडों के उत्पादों को बढ़ावा देने और विज्ञापित करने के लिए किया जाता है जब मूल उत्पाद को मास मीडिया पर विज्ञापित नहीं किया जा सकता है। सरोगेट विज्ञापनों के कुछ उदाहरण हैं— बैगपाइपर सोडा, कैसेट और सीडी, रॉयल चैलेंज गोल्फ एक्सेसरीज और मिनरल वाटर, इंपीरियल ब्लू कैसेट और सीडी आदि। भारत सरकार के पास ऐसे सभी व्यवसायों को बंद करने और प्रतिबंधित ब्रांड विस्तार के लिए कोई जगह दिए बिना ऐसे सभी ब्रांडों पर प्रतिबंध लगाने का पूरा अधिकार है, एक ओर सरकार के पास लोगों के स्वास्थ्य और सुरक्षा जैसे मुद्दे हैं और दूसरी ओर उनके पास रोजगार, कर और अर्थव्यवस्था के मुद्दों के माध्यम से उच्च राजस्व है इसलिए सरकार ने उन कंपनियों से मिलने वाले लाभों को प्रभावित किए बिना खपत को कम करने के लिए विभिन्न कानूनों की शुरुआत की।

सूचक शब्द : सरोगेट विज्ञापन, अनैतिक विज्ञापन, भारतीय कानून, उपभोक्ता संरक्षण।

परिचय

सरोगेट विज्ञापन एक प्रकार का विज्ञापन है जिसमें सिगरेट, तम्बाकू और शराब जैसी विनियमित वस्तुओं को दूसरे उत्पाद के रूप में प्रचारित किया जाता है। 1995 से, भारत ने शराब और सिगरेट के सामानों के प्रचार के खिलाफ कड़ा रुख अपनाया है। भारतीय स्वास्थ्य मंत्रालय द्वारा गहन विश्लेषण के बाद यह प्रतिबंध लागू किया गया था कि शराब और सिगरेट का स्वास्थ्य पर हानिकारक प्रभाव पड़ता है। भारत सरकार का यह भी मानना है कि ये उत्पाद किसी व्यक्ति के मानसिक स्वास्थ्य के लिए विशेष रूप से हानिकारक हैं, जिससे आलस्य और प्रेरणा की कमी होती है। इन तत्वों की परिणति के परिणामस्वरूप

सभी मीडिया प्लेटफॉर्मों पर इन वस्तुओं के प्रचार पर अंतिम रोक लगा दी गई। हालाँकि, 1975 में भारत सरकार द्वारा सिगरेट प्रचार अधिनियम की शुरुआत, जिसके लिए तंबाकू व्यवसायों को सिगरेट की पैकेजिंग और विज्ञापनों पर स्वास्थ्य चेतावनी शामिल करने की आवश्यकता थी, ने इन सामानों के विज्ञापन की प्रतिकूल धारणा को जन्म दिया। 1995 में अपने अंतिम पूर्ण निषेध तक, भारत सरकार और स्वास्थ्य मंत्रालय शराब और तंबाकू के विज्ञापन पर सख्त प्रतिबंध लगाने की वकालत करते रहे। लेकिन जैसे-जैसे जनसंख्या बढ़ी, वैसे-वैसे शराब और सिगरेट की बिक्री में भी घातीय वृद्धि हुई। परिणामस्वरूप कंपनियाँ विज्ञापन के वैकल्पिक रूपों की तलाश करने के लिए बाध्य थीं, जिसके परिणामस्वरूप अंततः भारत में सरोगेट विज्ञापन का विकास हुआ।

भारतीय तंबाकू कंपनी “आजाद बीड़ी” में सरोगेट विज्ञापन के कुछ शुरुआती उदाहरण देखे। भारत में किए गए व्यापक अध्ययनों के इसी तरह के परिणामों ने प्रदर्शित किया कि मादक पेय पदार्थों के विज्ञापनों का ग्राहकों के खरीद निर्णयों पर सीधा प्रभाव पड़ता है। इसके तुरंत बाद, केबल टीवी रेगुलेशन एक्ट ने तंबाकू और शराब के प्रचार को गैर-कानूनी घोषित कर दिया। परिणामस्वरूप, भारत ने धीरे-धीरे वैकल्पिक विज्ञापन को अपनाया। ये व्यवसाय प्रायः या तो अपने ब्रांड का विस्तार करते हैं या नए उत्पादों का विज्ञापन करते हैं, या वे कुछ ऐसे उत्पादों का विपणन करते हैं जो आसानी से उपलब्ध नहीं हो सकते। प्रतिबंध के अत्यधिक दबाव के कारण व्यवसायों को ब्रांड निर्माण पर अधिक ध्यान केंद्रित करने के लिए मजबूर होना पड़ा। नतीजतन, शराब कंपनियों ने चमकदार कार्यक्रमों को प्रायोजित और होस्ट करना शुरू कर दिया, जबकि कई अन्य ने टी-शर्ट, कैप, की-चेन और पीने के गिलास को ब्रांड नाम के साथ प्रमुखता से प्रदर्शित करना शुरू कर दिया।

साहित्य की समीक्षा

वरलक्ष्मी टी. (2013) अपने अध्ययन में “सरोगेट विज्ञापनों पर एक अनुभवजन्य अध्ययन: एक अग्रणी प्रवृत्ति” का कहना है कि सरोगेट विज्ञापन के फायदे और नुकसान दोनों हैं, एक सिक्के की तरह। ऐसे विज्ञापन अधिक आम होते जा रहे हैं, जो प्रसिद्ध कंपनियों के लिए फायदेमंद हो सकते हैं क्योंकि यह ब्रांड मेमोरी को बढ़ाता है और उन्हें अपने प्रतिबंधित आइटम को बढ़ावा देने की अनुमति देता है। छोटे व्यवसाय और नवागंतुक भी बदले हुए परिवेश में खुद को स्थापित करने के लिए संघर्ष करेंगे।

कोमलप्रीत सिंह, (2019) ने अपने लेख “अल्कोहल मार्केटिंग में सरोगेट विज्ञापन की भूमिका” में कहा है कि शराब की बिक्री बढ़ाने के लिए सफल शराब मार्केटिंग महत्वपूर्ण है। अपने इच्छित उपभोक्ताओं के लिए अपने उत्पादों को बढ़ावा देने के लिए, मादक पेय पदार्थों के निर्माता और डीलर कई तरह की रणनीतियाँ अपनाते हैं। शराब निर्माताओं और व्यापारियों ने सरोगेट विज्ञापनों का उपयोग करना शुरू कर दिया है, जो शराब के सामान के प्रत्यक्ष प्रचार पर प्रतिबंध को दरकिनार करने के लिए अप्रत्यक्ष रूप से शराब के अपने ब्रांड को बढ़ावा देते हैं। आकर्षक मार्केटिंग रणनीतियों का भी उपयोग किया जाता है।

सरोगेट मार्केटिंग के खिलाफ नए प्रतिबंधों के साथ-साथ, इन विज्ञापनों के उपभोक्ता ज्ञान में वृद्धि की तत्काल आवश्यकता है।

धृति आहूजा (2015) के शोध “सरोगेट एडवर्टाइजिंग: द मार्केटर्स” के अनुसार गैर-उपभोक्ता समूह के सदस्य इस दृष्टिकोण के खिलाफ काफी दंभी हैं, लेकिन आश्चर्य की बात यह है कि उपभोक्ता समूह के सदस्य भी ऐसे विज्ञापनों के इस बिंदु को नहीं देखते हैं। दोनों संगठनों का मानना है कि ये विज्ञापन युवाओं को धोखा दे सकते हैं, जो एक गंभीर और चिंताजनक मुद्दा है। अन्यथा, व्यापक आम सहमति यह मानती है कि इस तरह के किसी भी अभियान की प्रभावशीलता को नकारते हुए, यह निर्णय स्वयं के लिए करना चाहिए। कोई भी नियम एक निश्चित बिंदु से परे नपुंसक होता है क्योंकि जिस मुद्दे को संबोधित किया जाना है वह आत्म नियंत्रण और सही रास्ते पर जाने के बारे में अधिक है।

अवधेश व्यास, डॉ. गौरव बिस्सा (2017) ने अपने शोध “टेलीविजन पर सरोगेट विज्ञापन” भारतीय युवाओं के लिए विशेष संदर्भ के साथ एक विश्लेषण” में बताया है कि शराब, पान मसाला और तंबाकू के उत्पाद के विकल्प विपणन के प्रभाव व्यापक हैं। क्योंकि वे बेहतर जीवन जीने की इच्छा को लगातार आकर्षित करते हैं, इन विज्ञापनों में हमेशा परेशान करने वाले स्वर होते हैं। भारतीय कानून के तहत टेलीविजन पर शराब और सिगरेट के विज्ञापनों पर प्रतिबंध है, हालांकि वैकल्पिक विज्ञापन प्रतिबंधों को पार करने में सफल रहे हैं।

प्रो. मंजूनाथ, श्रीकांत पी. के. (2015) उनके अध्ययन पर, “सरोगेट विज्ञापन: जागरूकता और भारतीय संदर्भ में मूल उत्पाद को बढ़ावा देने में मदद करता है”, सरोगेट विज्ञापन को एक शक्तिशाली चैनल के रूप में पहचाना गया है जिसके माध्यम से एक निश्चित ब्रांड अपने उपभोक्ताओं तक पहुंच सकता है। इस तथ्य के बावजूद कि प्रारंभिक वस्तुओं का टेलीविजन पर विपणन नहीं किया गया था, इन कंपनियों को साल-दर-साल बड़ी बिक्री मात्रा का अनुभव करना जारी है।

डॉ. वरिंदर सिंह और पल्लवी, (2018) ने अपने शोध “सरोगेट एडवर्टाइजिंग: इज इट एथिकल ऑर ए मॉन्स्टर इन ए मास्क?” में निष्कर्ष निकाला है कि सरोगेट विज्ञापन दो-मुंह वाले समाज का अवलोकन है जिसमें हम वास्तव में निवास करते हैं। नतीजतन, हम मानते हैं कि बाजार में कुछ वस्तुएं सभ्य हैं और इसलिए बड़े पैमाने पर उपयोग के लिए उपयुक्त हैं, लेकिन खुले बाजार में विज्ञापन के लिए नहीं। संभावित ग्राहक होने पर विज्ञापन का महत्व कम हो जाता है क्योंकि वे पहले से ही उन सामानों से अवगत होते हैं जो उत्पादकों और वितरकों द्वारा पेश किए जाते हैं।

उद्देश्य

वर्तमान अनुसंधान द्वारा निम्नलिखित उद्देश्यों को पूरा किया जाता है—

- वैकल्पिक विज्ञापन की कानूनी खामियों की अवधारणा को समझने के लिए।

- जनता के बीच सरोगेट विज्ञापन के बारे में अवधारणात्मक जागरूकता पैदा करने हेतु।

भारत सरकार द्वारा विधायी उपाय

1. **सिगरेट और अन्य तंबाकू उत्पाद (व्यापार और वाणिज्य, उत्पादन, आपूर्ति और वितरण के विज्ञापन और विनियमन का निषेध) अधिनियम, 2003 ("सीओटीपीए")** – सीओटीपीए की धारा 5(1) में कहा गया है कि "सिगरेट या किसी भी अन्य तंबाकू उत्पादों के उत्पादन, आपूर्ति, या वितरण में शामिल होने या शामिल होने का दावा करने वाला कोई भी व्यक्ति विज्ञापन नहीं देगा, और कोई भी व्यक्ति किसी माध्यम को नियंत्रित करने वाले विज्ञापन का कारण नहीं बनेगा।" सिगरेट या उस माध्यम से कोई अन्य तम्बाकू उत्पाद, और कोई भी व्यक्ति किसी भी विज्ञापन में भाग नहीं लेगा जो प्रत्यक्ष या अप्रत्यक्ष रूप से सिगरेट या किसी अन्य तम्बाकू उत्पादों के उपयोग या खपत को बढ़ावा देता है।"
2. **प्रिंट और इलेक्ट्रॉनिक मीडिया बिल, 2004 द्वारा अश्लील, और सरोगेट विज्ञापनों और रीमिक्स गीत के प्रकाशन या प्रसारण का निषेध** – हालांकि यह उपाय अभी तक कानून में पारित नहीं हुआ है, लेकिन विधायी निकायों के अधिनियम ने इसकी सामान्य रूपरेखा स्थापित की थी, जिसे किसी भी अंतराल को पूरा करने के लिए कार्यकारी शाखा को भेजा गया था। कानून ने वैकल्पिक विज्ञापनों के प्रकाशन पर पूर्ण प्रतिबंध लगाया, जिससे पत्रिकाओं और समाचार पत्रों को शराब और अन्य संबंधित सिगरेट के सामानों के संभावित विकल्पों का मूल्यांकन करने की अनुमति मिली। यह सब, फिर भी, हमारे समाज के नैतिक सिद्धांतों और सांस्कृतिक विरासत की रक्षा के लिए किया जाता है। इस उपाय में सरोगेट विज्ञापन को स्पष्ट रूप से परिभाषित करने का प्रयास किया गया है। धारा 2 (डी) के अनुसार, एक सरोगेट विज्ञापन वह है जो मूल के संदर्भ में एक वैकल्पिक वस्तु या सेवा प्रस्तुत करता है और किसी अन्य तरीके से किसी भी प्रिंट या इलेक्ट्रॉनिक मीडिया में प्रदर्शित नहीं किया जा सकता है। विधेयक की धारा 3 उल्लंघन करने वालों के लिए कानूनी सजा का प्रावधान करती है।
3. **तंबाकू नियंत्रण पर फ्रेमवर्क कन्वेंशन (एफसीटीसी)** – भारत ने 5 फरवरी, 2004 को सम्मेलन की पुष्टि की, और यह 27 फरवरी, 2005 को प्रभावी हुआ। सम्मेलन का उद्देश्य वर्तमान और भावी पीढ़ियों को किसी भी नुकसान या क्षति से पीड़ित होने से रोकना है जो उनके स्वास्थ्य, किसी भी सामाजिक या पर्यावरणीय समस्याओं पर प्रभाव डाल सकता है। , और तंबाकू के उपयोग और जोखिम का कोई आर्थिक प्रभाव। नतीजतन, यह तम्बाकू और इससे संबंधित उत्पादों को नियंत्रित करने के लिए एक व्यापक वैश्विक ढांचा प्रदान करता है। सम्मेलन के अनुच्छेद 13 के तहत तम्बाकू विज्ञापन, प्रचार और प्रायोजन निषिद्ध है, जो आगे सुझाव देता है कि एक घंटे का पूर्ण प्रतिबंध आवश्यक है। इस तरह के सम्मेलन के सभी सदस्य देशों के पास तंबाकू और इससे

संबंधित उत्पादों के सभी विज्ञापनों को प्रतिबंधित और प्रतिबंधित करने वाले कानून को लागू करने की पूरी छूट है।

- 4. सरोगेट विज्ञापन (निषेध) विधेयक, 2016** – इस कानून का लक्ष्य दंड को स्पष्ट रूप से परिभाषित करना और विषय की व्यापक समझ प्रदान करना है। धारा 2 (डी) के अनुसार, एक सरोगेट विज्ञापन वह है जो मूल के समान बाजार में एक स्थानापन्न वस्तु को प्रदर्शित करता है और अन्यथा किसी भी प्रिंट या इलेक्ट्रॉनिक मीडिया के माध्यम से प्रदर्शित नहीं किया जा सकता है। धारा 3 के अनुसार, किसी को भी सरोगेट विज्ञापन के प्रकाशन या प्रसारण में भाग लेने के लिए प्रिंट, प्रसारण या आयोजन करने की अनुमति नहीं है। धारा 5 के अनुसार, जो कोई भी इस अधिनियम की शर्तों का उल्लंघन करता है, उसे कारावास की अवधि के साथ दंडित किया जाएगा। तीन साल से कम नहीं होना चाहिए लेकिन दस साल तक पहुंच सकता है, साथ ही जुर्माना जो रुपये 3,00,000 से कम नहीं होना चाहिए, लेकिन जो 10,00,000 रुपये तक बढ़ सकता है। धारा 6 के अनुसार, कोई भी व्यक्ति, जो उस समय अपराध किया गया था, कंपनी, फर्म, या कंपनी, फर्म, या संघ के व्यवसाय के संचालन के लिए प्रभारी या जिम्मेदार था, जैसा भी मामला हो, दोषी माना जाएगा और कानून के अनुसार मुकदमा चलाया जाएगा और दंडित किया जाएगा। अधिक महत्वपूर्ण रूप से, धारा 7 में कहा गया है कि पहले से मौजूद कोई भी मौजूदा कानून जो इस अधिनियम द्वारा कवर किए गए किसी भी मुद्दे को नियंत्रित करता है, इस अधिनियम के प्रावधानों से प्रभावित नहीं होगा और उनके अतिरिक्त होगा।
- 5. भारतीय विज्ञापन मानक परिषद ("एएससीआई")** – एएससीआई एक प्रकार की स्वैच्छिक परिषद है जो स्व-विनियमन भी करती है। यह 1956 के कंपनी अधिनियम की धारा 25 के अनुसार आयोजित किया गया है। यह एक गैर-लाभकारी संगठन है जो उन वस्तुओं के विज्ञापन से संबंधित चिंताओं को दूर करने के लिए काम करता है जो समाज में रहने वाले व्यक्तियों के लिए हानिकारक मानी जाती हैं। यह उपभोक्ताओं के हित में देश भर में सच्चे विज्ञापन को बढ़ावा देने के लिए समर्पित है। इसने झूठे और भ्रामक विज्ञापनों से बचने के लक्ष्य के साथ एक स्व-नियमन कोड विकसित किया है। कानून का तीसरा अध्याय खतरनाक वस्तुओं या स्थितियों से संबंधित विज्ञापन को संबोधित करता है। संहिता के अनुसार, किसी भी विज्ञापन की अनुमति नहीं है जो भारतीय कानून या स्वयं संहिता द्वारा प्रतिबंधित चीजों को बढ़ावा देता है। जहां भी किसी उत्पाद का प्रचार प्रतिबंधित या सीमित है, उस उत्पाद का कोई भी अप्रत्यक्ष प्रचार समान रूप से प्रतिबंधित है। इसमें यह भी कहा गया है कि एक विज्ञापन को खरीदारों को यह नहीं बताना चाहिए कि यह एक ऐसा विज्ञापन है जो अन्यथा अवैध है। 2012 के बाद से, एएससीआई ने एक वैध ब्रांड एक्सटेंशन के रूप में अर्हता प्राप्त करने के लिए एक उद्देश्य मानदंड को पूरा करने के लिए एक अतिरिक्त उत्पाद की आवश्यकता की है।

सुरोगेट विज्ञापन के लिए प्रचार रणनीतियाँ

क्योंकि प्रत्यक्ष विज्ञापन सरकार द्वारा निषिद्ध है, निगम जल्दी से मान्यता प्राप्त करने के लिए कई तरह की रणनीतियों का उपयोग करते हैं।

- एसोसिएशन द्वारा प्रचार
- ब्रांड एक्सटेंशन द्वारा प्रचार
- कार्यक्रम और प्रायोजन के माध्यम से प्रचार
- टीवी विज्ञापनों के माध्यम से प्रचार
- लोक सेवा घोषणाओं (पीएसए) के माध्यम से पदोन्नति

एसोसिएशन द्वारा प्रचार: इस विशेष प्रकार का वाणिज्यिक ब्रांड के मूल्य प्रस्ताव पर ध्यान केंद्रित करता है और दर्शकों को एक निश्चित छाप छोड़ने का लक्ष्य रखता है। सापेक्षता बनाने के लिए, यह किया जाता है। उदाहरण के लिए, उत्पाद का विपणन यह दावा कर सकता है कि यह साहसी व्यक्तियों के लिए है, इसका उपयोग करने से आप स्टाइलिश दिखते हैं, या यह भी कि यह आपको शाही बनाता है। मशहूर हस्तियां आमतौर पर इन विज्ञापनों में भाग लेती हैं क्योंकि वे उन आदर्शों को बेचने में मदद करते हैं जिन्हें कंपनी बढ़ावा देने की कोशिश कर रही है।

उदाहरण: बैंगपाइपर सोडा में अजय देवगन या विमल केसरी का समर्थन करने वाले अक्षय कुमार।

ब्रांड एक्सटेंशन द्वारा प्रचार: ब्रांड एक्सटेंशन मार्केटिंग का एक नया प्रकार है। यह तकनीकी रूप से कंपनी के विकास को एक उद्यम में संदर्भित करता है जिसे उन्होंने पहले नहीं बेचा था। एक प्रसिद्ध ब्रांड के तहत एक नए उत्पाद का प्रचार करना।

उदाहरण: किंगफिशर ने पानी से लेकर सोडा, कैलेंडर से लेकर इसी नाम की एयरलाइन तक लगभग हर चीज की मार्केटिंग की है।

इवेंट्स और प्रायोजन के माध्यम से प्रचार: जैसे-जैसे सरकार सुरोगेट विज्ञापन पर नकेल कसती है, निगम अपना ध्यान कॉर्पोरेट फिल्मों, इवेंट ऑर्गनाइजेशन और इवेंट स्पॉन्सरशिप पर केंद्रित कर रहे हैं। इसमें निगम अपने लोगो को घटना की परिधि के आसपास कहीं रखता है, जो बदले में उपस्थित लोगों के मन में ब्रांड के बारे में बात करता है।

उदाहरण: रॉयल स्टेग ने कोका-कोला स्टूडियो के प्रदर्शन को प्रायोजित किया और यहां तक कि एक आईपीएल टीम भी थी।

टीवी विज्ञापनों के माध्यम से प्रचार: सबसे लोकप्रिय और व्यापक रूप से देखा जाने वाला ब्रांड प्रचार टेलीविजन विज्ञापन है। टेलीविजन विज्ञापनों और चलचित्रों में उपर्युक्त वस्तुओं का भारी प्रचार किया गया

था, लेकिन क्योंकि सरकारें इनसे बचती हैं, वे एक नई दिशा में जा रही हैं। ये व्यवसाय अब अपने माल को अन्य सामानों के पीछे छिपाकर विज्ञापित करते हैं जो उनसे संबंधित नहीं हैं लेकिन फिर भी याद रखने के लिए पर्याप्त ब्रांड पहचान रखते हैं।

उदाहरण: कमला पसंद, माणिकचंद, पान पराग, विमल और रजनीगंधा आदि सिल्वर कोटेड इलायची या माउथ फ्रेशनर को उसी ब्रांड नाम और समान पैकेजिंग के तहत बढ़ावा दे रहे हैं जिसके तहत वे तंबाकू उत्पाद बेचते हैं।

सार्वजनिक सेवा घोषणाओं (पीएसए) के माध्यम से प्रचार: जिन कंपनियों को आम तौर पर मीडिया या प्रिंट में विज्ञापन देने से मना किया जाता है, जैसे शराब, तम्बाकू और सिगरेट बेचने वालों ने पीएसए के बहाने ऐसा करना शुरू कर दिया है। यह विज्ञापन रणनीति हाल के वर्षों में तेजी से लोकप्रिय हुई है। ब्रांड धूम्रपान के हानिकारक परिणामों, शरीर पर तम्बाकू के हानिकारक प्रभावों, शराब पीने की कानूनी उम्र और शराब पीकर गाड़ी चलाने के खतरों के बारे में सार्वजनिक जागरूकता बढ़ाते हैं।

उदाहरण: सिगरेट या तंबाकू के पैकेट पर सिगरेट या तंबाकू कंपनियों की जन जागरूकता चेतावनी कि धूम्रपान और तंबाकू चबाने से कैंसर होता है।

तालिका 1: तम्बाकू उत्पादों के लिए प्रतिनिधि विज्ञापन

तंबाकू उत्पाद		
क्र.सं.	आशयित उत्पाद	सरोगेट उत्पाद
1.	पान पराग	गुटका पान मसाला
2.	रजनीगंधा गुटका	रजनीगंधा केसर पान मसाला
3.	माणिकचंद गुटका	ऊंचे लोग ऊंची पसंद और फिल्म फेयर पुरस्कार
4.	गोवा गुटका	गोवा पान मसाला
5.	विमल गुटका	केसरी
6.	राजश्री गुटका	राजश्री इलायच
7.	पान बहार	पहचान कामयाबी की

तालिका 2: सिगरेट उत्पादों के लिए प्रतिनिधि विज्ञापन

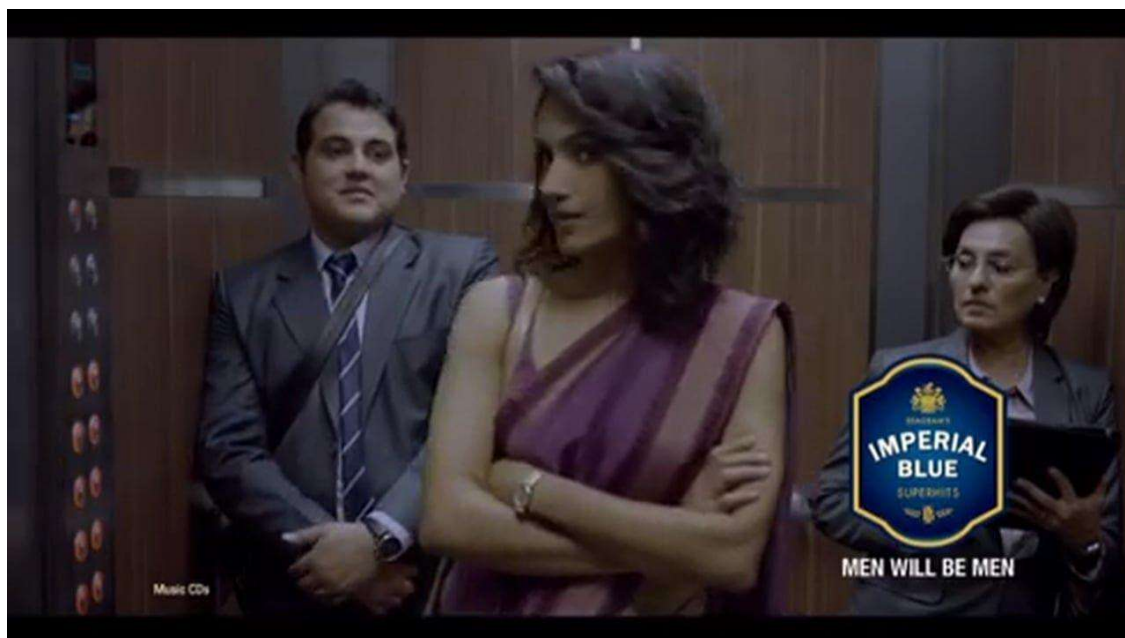
सिगरेट		
क्र.सं.	आशयित उत्पाद	सरोगेट उत्पाद
1.	लाल और सफेद सिगरेट	बहादुरी पुरस्कार समारोह
2.	गोल्ड प्लेक	टेनिस टूर्नामेंट
3.	विल्स लाइफस्टाइल	इंडिया फैशन वीक, लाइफस्टाइल (टैक्सटाइल) शोरूम, भारतीय क्रिकेट टीम/मैच
4.	चारम्स	ऑडियो कैसेट्स और सीडी।
5.	फोर स्क्वायर	व्हाइट वाटर राफ्टिंग और ग्लाइडिंग

तालिका 3: शराब उत्पादों के लिए सरोगेट विज्ञापन

शराब		
क्र.सं.	आशयित उत्पाद	सरोगेट उत्पाद
1.	ऑफिसर्स चॉइस	समाज के प्रति सामाजिक दायित्व
2.	एरिस्टोक्रेट	सेब का रस
3.	रॉयल चौलेंज	गोल्फ टूर्नामेंट
4.	स्मरनॉफ वोदका	फलों का रस
5.	इंपीरियल ब्लू	कैसेट और सीडी
6.	व्हाइट मिस्चीफ	हॉलिडेज़
7.	विल्स लाइफस्टाइल	परिधान, सहायक उपकरण
8.	किंगफिशर	मिनरल वाटर और कैलेंडर

9.	रेड एण्ड व्हाइट	बहादुरी पुरस्कार
10.	बकार्डी	संगीत
11.	सिग्राम्स	संगीत
12.	मैक डॉवेल्ल्स	वॉटर एंड सोडा
13.	बैगपाइपर	पानी, सोडा और संगीत – कैसेट और सीडी
14.	हेवर्ड्स	सोडा
15.	डर्बी	स्पेशल सोडा

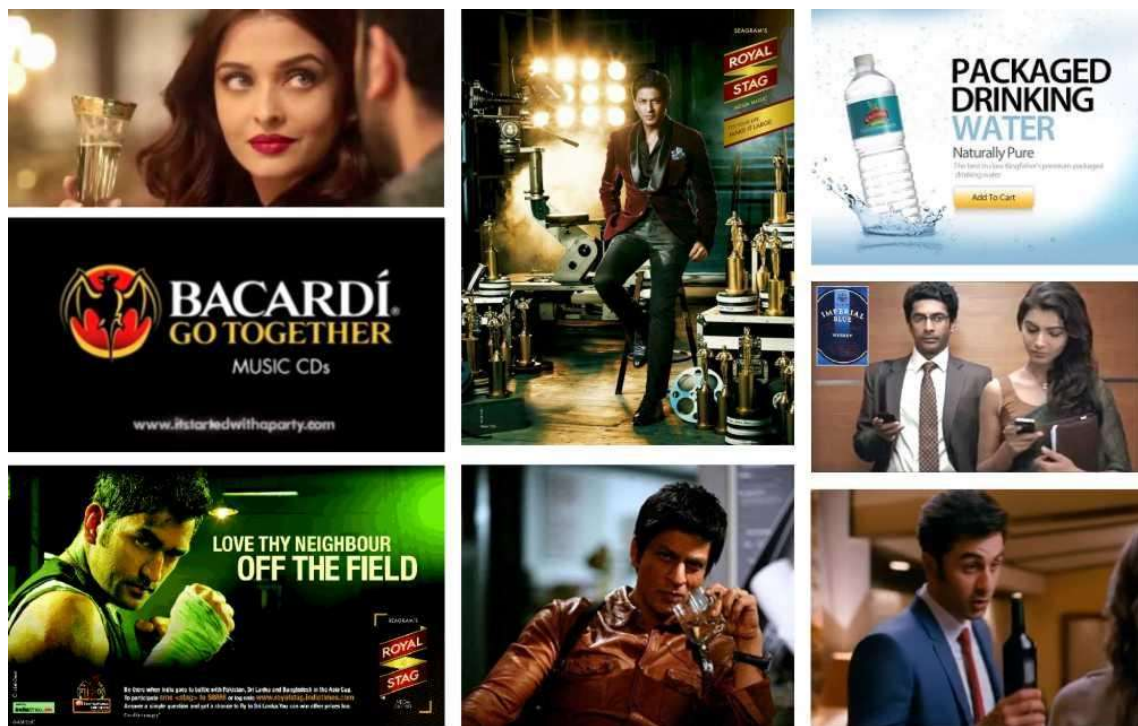
सुरोगेट विज्ञापनों के उदाहरण



चित्र संख्या 1. सुरोगेट विज्ञापनों के उदाहरण



चित्र संख्या 2. सरोगेट विज्ञापनों के उदाहरण



चित्र संख्या 3. सरोगेट विज्ञापनों के उदाहरण

निष्कर्ष

सुरोगेट विज्ञापन एक निश्चित ब्रांड के लिए अपने दर्शकों से संपर्क करने का एक मजबूत चैनल रहा है। इस तथ्य के बावजूद कि उनके मूल उत्पादों को अब टेलीविजन पर प्रदर्शित नहीं किया जाता है, ये व्यवसाय साल दर साल बिक्री की मात्रा में वृद्धि का अनुभव करना जारी रखते हैं, यहां तक कि अपने मूल उत्पाद विज्ञापनों को समाप्त करने के बाद भी। इस प्रकार, सुरोगेट विज्ञापन ने इन फर्मों को उनके वास्तविक उत्पाद विज्ञापनों पर प्रतिबंध लगने के बाद भी प्रतिस्पर्धी बने रहने की अनुमति देने में महत्वपूर्ण भूमिका निभाई है। और यह हमेशा के लिए जारी रहेगा जब तक कि हम बचाव के रास्ते को ठीक करने के लिए उपरोक्त सुझाव को लागू नहीं करते हैं।

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A Review on the Influence of ‘Green Advertising’ on Indian Consumers

Abstract:

In today's world, sustainability is not just a buzzword, it's a way of life. This move towards eco-friendliness is not limited to our personal choices but also extends to the corporate world. 'Green Advertising' is emerging as a game changer. Many well-known companies have already joined this movement and provide "going green" options, like the Toyota Prius, Coca Cola Life and many more. With this concept, this paper is focused on the influence of green advertising on consumers of India. Several literatures were reviewed for the findings and the result concludes that consumers are influenced by the sustainability adaptation but they are not friendly with the term 'green advertising' as well as findings support the idea that promoting environmentally friendly goods will benefit society as a whole and give manufacturers a significant boost.

Keywords: Advertising, Green Advertising, Sustainability, Going Green, Environmentally Friendly.

Introduction

Advertising is a powerful tool used to attract customers for products or services. It can involve direct methods such as television, radio, and print ads, or more subtle methods such as social media, websites, and endorsements. Advertising can be done both online and offline, or through a combination of the two. The objective of advertising is to build a positive perception of the goods or services in the consideration of potential consumers, which can lead to increase sales. The goal of effective advertising is to make customers aware of the product or service and convince them to purchase it. Because of the development of social media and the internet gadgets, leading social issues can now be openly discussed and analyzed by the common

demos. As a result, advertisers continuously try to predict what consumers may want and how companies should be represented through these media vehicles.

The idea of being environmentally friendly, also known as "going green," is a new trend in today's market. To contribute to the 'going green' movement several industries are adopting the concept of sustainability, so the advertising world too.

Sustainability in today's world is the new normal and people are willingly supporting this concept. With this going green movement, the advertising world introduced a concept of Green Advertising. The environment and environmental issues are the first factor in the emergence of green advertising. Green advertising in India is a form of marketing that focuses on promoting environmentally friendly and sustainable products, services and initiatives. It involves using creative, innovative and eco-friendly tactics to create awareness about green products and services among the consumers. Some of the common strategies used by brands to promote green advertising in India include developing campaigns that focus on environmental conservation, using green packaging materials, encouraging people to purchase green products, and organising campaigns and events that focus on protecting the environment.

But also there are several challenges faced by green advertising. One of the key challenges is that there is still a lack of awareness about what green advertising actually is? To be truly effective, green advertising needs to find a way to cut through the clutter and reach consumers on an emotional level. The paper focuses on the influence of green advertising on Indian consumers as well as the level of awareness of green advertising.

Objectives of the study

The paper titled **“A Review on the Influence of ‘Green Advertising’ on Indian Consumers”** is focused to cover the following goals-

- To understand the concept of Green Advertising.
- To identify the significance of Green Advertising in today's scenario.
- To study the level of influence of Indian consumers towards Green Advertising.

Green advertising, also known as eco-friendly or sustainable advertising, focuses on promoting products, services, or brands with a commitment to environmental sustainability. In India, like in many parts of the world, green advertising has gained significant attention and impact due to growing environmental concerns, consumer awareness, and regulatory pressures. Green advertising has played a crucial role in raising awareness among Indian consumers about environmental issues, climate change, and sustainable practices. This has led to a more informed consumer base that considers the environmental impact of their purchasing decisions. As consumer awareness has grown, there has been a noticeable shift in consumer preferences towards eco-friendly and sustainable products. Green advertising has encouraged consumers to choose products that are less harmful to the environment and align with their values. Companies that adopt green advertising can differentiate themselves from competitors by showcasing their commitment to sustainability. This can attract environmentally conscious consumers and build brand loyalty among those who prioritize eco-friendliness.

Green advertising is often part of a company's broader CSR initiatives. By promoting environmentally friendly practices, companies can demonstrate their commitment to social responsibility and community well-being. India has implemented various environmental regulations and standards that businesses must adhere to. Green advertising can help companies show their compliance with these regulations and avoid negative consequences.

To align with green advertising campaigns, companies often need to innovate their product design and manufacturing processes. This can lead to the development of more sustainable and resource-efficient products. While green advertising offers benefits, companies must be transparent and authentic in their claims. Green-washing, which involves making false or exaggerated environmental claims, can lead to negative backlash and legal consequences, damaging a brand's reputation. Green advertising, when promoting genuinely eco-friendly practices, can contribute to reduced environmental impact, such as decreased carbon emissions, water usage, and waste generation. Green advertising in India faces challenges, including the lack of standardized definitions for terms like "eco-friendly" and "sustainable." Additionally, some critics argue that the focus on consumption, even if it's environmentally friendly, might not be the most effective way to address sustainability issues. Green advertising can serve an educational role by informing the public about sustainable practices, encouraging energy conservation, waste reduction, and other eco-friendly behaviors. If the principles of green advertising are adopted holistically, it can contribute to India's long-term sustainability goals by reducing the strain on natural resources, promoting responsible consumption, and supporting the shift towards a circular

economy.

Consumer Influence

The level of influence of Indian consumers towards green advertising has been increasing steadily over the years due to several factors. Indian consumers are becoming more conscious of environmental issues, such as pollution, climate change, and resource depletion. This heightened awareness has led them to seek out products and brands that align with their values of sustainability and environmental responsibility. As awareness increases, consumer preferences are shifting towards eco-friendly and sustainable products. Indian consumers are more likely to choose products that have minimal negative impact on the environment and society. Social media platforms have played a significant role in spreading information about environmental issues and sustainable practices. Consumers can quickly share information about brands' environmentally friendly or harmful actions, thereby influencing others' buying decisions.

Indian consumers are demanding transparency and authenticity from brands. They want clear and credible information about a company's sustainable practices, sourcing of materials, and environmental impact. Brands that are transparent and open about their efforts gain more trust from consumers. The market for eco-friendly products and services in India is growing rapidly. Companies are recognizing this trend and are investing in green advertising to tap into this lucrative market segment.

The younger generation in India is particularly passionate about environmental issues. They are more likely to engage with and support brands that demonstrate a commitment to sustainability. This generation's influence extends to their families and peers. Consumer perception of a brand's environmental responsibility can significantly impact its reputation. Positive associations with sustainability can lead to increased brand loyalty and positive word-of-mouth marketing. Indian consumers are increasingly participating in environmental activism and advocacy. This activism extends to boycotting brands with poor environmental records and actively supporting brands that prioritize sustainability. Government policies and regulations that promote environmental sustainability, such as waste management rules and renewable energy targets, can shape consumer attitudes and behaviors, further emphasizing the importance of green advertising. Green advertising often educates consumers about the environmental impact of products and services, which can lead to more informed purchasing decisions. This educational aspect can amplify consumer influence on sustainable practices. Consumers are realizing the economic and health benefits of sustainable choices. Energy-efficient appliances, eco-friendly personal care products, and organic food are just a few examples of areas where consumers are opting for greener alternatives.

Green advertising Awareness

Awareness of green advertising among Indian consumers has been steadily increasing over the past few years due to various factors, including growing environmental concerns, increased media coverage, and educational initiatives. Environmental issues, climate change, and sustainability have gained significant media coverage in India. News articles, documentaries, and online content often discuss the impact of consumer choices on the environment, making consumers more aware of the concept of green advertising. Social media platforms play a crucial role in spreading information about green advertising and environmentally friendly products. Consumers share articles, videos, and posts related to sustainability, contributing to a wider awareness of green advertising practices. Many companies in India have incorporated green advertising campaigns into their marketing strategies. These campaigns often focus on the eco-friendly aspects of their products and services, which exposes consumers to the concept of sustainable consumption. Non-governmental organizations (NGOs), environmental groups, and government bodies in India run educational campaigns to raise awareness about environmental issues. These campaigns often emphasize the importance of making sustainable choices and can contribute to consumers' understanding of green advertising. Celebrities in India often support and promote eco-friendly brands and products. Their endorsements reach a wide audience and encourage consumers to consider environmentally friendly options. Government regulations and policies related to environmental protection and sustainability can bring attention to green advertising. For example, labels or certifications indicating eco-friendly products can increase consumer awareness.

Younger generations in India are more likely to be aware of green advertising due to their increased exposure to digital media and their active engagement in environmental discussions and activism. Consumers are increasingly encountering eco-friendly labels, symbols, and messages on products and packaging. This exposure reinforces their understanding of green advertising and its significance. As consumers start to make more conscious choices regarding their purchases, they become more aware of the environmental claims made by brands in their advertising. Consumers often discuss and share information about eco-friendly products and brands through word of mouth, further spreading awareness of green advertising. Instances of green-washing (when companies falsely claim to be environmentally friendly) have drawn attention to the importance of verifying green advertising claims. This has led consumers to become more discerning and knowledgeable about genuine sustainability efforts. Events like Earth Day, World Environment Day, and various sustainability campaigns create opportunities

for brands and organizations to communicate their green initiatives, leading to increased consumer awareness.

Review of Literature

Rahim, Mohmd. (2012), discussed that the green concept is actually a tool to empower youth to embrace the going-green movement. The author identified that this concept is undeniable which industries have initiated. This improves the current situation and makes it 'greener' and for this improvement is required in the creation of green messages as well as the execution of green advertising/campaigns. ^[7]

Saini, Babita (2014), identified that to adopt the green promoting strategies is indeed the best way to grow for the businesses in today's scenario. But along with this there are many non-green consumers rather than green ones so advertisers also put some efforts to become more aware and gain trust of the consumer to move them towards going green. ^[2]

Hasim, Deari (2020), finds that to maintain the brand images in the new phenomena of green advertising companies should train their salespersons perfectly to inform consumers in a better and satisfactory way. The author also identified that people are positively aware about the brands who provide environmental benefits. ^[3]

Kumar, P. Kishore (2015), studied that due to the innovative nature of the consumers towards sustainability, green behaviour was encouraged. It is found that consumers just believe that these eco-friendly advertisements enhance their knowledge. Based on this the influence of these ads are positive but it will be more trustworthy if industries and government provide better inputs. ^[6]

In this study, which is based on environmental issues, **Sanjay K. Jain and Gurmeet Kaur (2004)** talked about how businesses had risen to the situation and had started using green marketing techniques to address environmental issues. Green customers have sped up corporate environmental consciousness and commercial enterprises' attention to green marketing. Using data from a field survey, the research assessed the level of environmental awareness, attitudes, and conduct among Indian consumers.

Rewa, Chib (2022), identified that Information regarding the effects of green branding on the environment should be included in promotional campaigns. Government should give companies that promote green brands more credit for their efforts, as consumers may be willing to buy green brands but face significant financial obstacles. This is the main barrier between

the green brands and consumers to connect. ^[1]

Jog, Deepti (2020), observed that customers are picky about the green products they purchase and are able to tell one green marketing message from another. It's interesting to note that consumers can filter green messages for their green-washing in developing countries like India. This finding differs from those of some of the developed country studies and is especially intriguing in light of the increased consumer awareness of green-washing in the developed countries. ^[4]

More, Praful Vjay (2019), investigated that since many instances of green-washing have been exposed in the last ten years due to companies' lack of sincere commitment, green consumers have become less optimistic about their environmental concerns. First of all, many consumers have no idea what the term "green" actually entails, and even those who do know little about how damaging green-washing practices are to consumer confidence and brand loyalty for green goods and companies. India is one of the world's top economies, so there is a need to raise a lot of awareness about what green-washing is and how it damages consumer confidence. ^[5]

Future Research Opportunities

The strategy of Green advertising uplifts a series of forthcoming research opportunities. There is more scope in green advertising as well as green marketing which is an integrated part of the process. Along with this research leads this topic towards green-washing which represents ethical and unethical aspects of these green advertisings.

Conclusion

Green Advertising is a tool for saving the environment for the next gen and the first step for this is awaring people towards going green. The study concludes that there is still many people which are not aware or doubtful for these green ads and the reason is lack of genuine commitment by the companies. Green advertising is still in the initial stage in India. From the research point of view this area is trending in the scholars and the researchers. Adapting green advertising may not be a simple or easy in the short run but in long run it will be definitely have a positive influence on the consumers as well as the firms. Indian consumers are wielding a significant level of influence over green advertising. Their increasing awareness, changing preferences, demand for transparency, and engagement through various channels are compelling brands to adopt sustainable practices and communicate them effectively through their advertising efforts. Brands that genuinely embrace sustainability are more likely to attract and retain environmentally conscious Indian consumers.

The impact of green advertising in India is multifaceted, ranging from influencing consumer behavior and market trends to encouraging companies to adopt more sustainable practices. While it holds the potential to drive positive change, it's important for businesses to back up their claims with concrete actions and for consumers to be discerning when evaluating the authenticity of green advertising campaigns.

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Due Date: 18/03/2023

Redesigning ‘Tie’ with the flavor of ‘Indian-ness’

Abstract:

Since diversity fosters creativity and innovation, India is known for its ‘unity in diversity’. It is renowned for its diverse history, culture, and traditions as well as for its fascinating festivals, rituals, beliefs, costumes, languages, and cuisine. Traditional arts and crafts, like weaving, woodcarving, pottery, lacquerware, papier-mâché, etc., are a reflection of the cultural identity of the ethnic group that produces them. Crafts have maintained their exclusivity over the years by becoming ingrained as a culture and tradition in rural communities. Indian traditional crafts vary according to the climate, regional culture, geographic location, and rituals. Each state in India has a unique craft that shows the influence of various empires. Toda needlework is one such kind of art produced by the Toda people, a Dravidian ethnic group that resides in the Nilgiris Hills of Tamil Nadu. Due to labor-intensive techniques, an outdated aesthetic and consumer inclination towards machine-embroidered articles, this embroidery craft is now in decline. This piqued the researchers' interest in learning more about the craft and offering a design solution by fusing contemporary ideas with traditional Indian handicrafts through the incorporation of Toda motifs on neckties through hand painting in order to revive it and raise awareness for it. A study was done to determine

how well-informed young people are about Toda embroidery, what they think about having Toda embroidery motifs on ties, and how likable and acceptable the ties are overall.

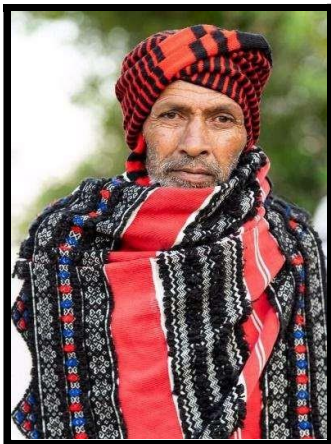
Keywords: Handicrafts, Embroidery, Revival, Tradition

INTRODUCTION:

One of the most culturally diverse nations ever encountered by human civilization. India is home to a wide variety of crafts that are also rich in history, culture, local identity, and other factors. Every region in our nation is renowned for its distinctive style, pattern, and traditional significance in its traditional forms of art and craft, including paintings, ceramics, stone sculptures, carvings, metal works, embroidery, saris, and more. Indians have always transformed their feelings via diverse arts and crafts, which are believed to be the foundation of a country's history and rural economy. Every culture has used a variety of artistic mediums to convey its own vibrancy. They are expertly made by the deft hands of seasoned artisans and depict the lives of people in those areas in the past. All of them have their own histories to tell, some of which may not be fully understandable by today's artificial intelligence and automation technologies. Some may appear simple yet contain a lot of information. We are incredibly fortunate to have been born in a nation with such a rich diversity. Unfortunately, due to rapid urbanization and modernization, some of these art forms have taken a back seat and are in danger of becoming extinct. Toda Embroidery is one of these art forms that has been considered in this study, and an effort has been made to give it a new dimension and consumer base.



At a higher elevation on the Nilgiri plateau in the Nilgiri hills, 'Toda', with a population of 1600, is essentially a small village. People from Toda are frequently referred to as 'Tudas', 'Tudavans' and 'Todar'. Over 400 individuals currently practice the Toda Embroidery, which is primarily performed by females and is seen to be the most obvious manifestation of their creative tradition. It is done utilizing geometric motifs like flower (*Pukaor*), animals, everyday activities, and other natural elements on unbleached off-white cotton fabric. Because to the Toda people's veneration of buffaloes, the buffalo horn is regarded as the primary theme.



The embroidery's use of thread counts as opposed to modern embroidery's use of predetermined patterns and designs is its most amazing characteristic. Without the aid of external instruments like scales or blueprints, Toda women accurately embroider geometric patterns. The craftspeople viewed it as a demonstration of hand-eye coordination. The absence of knots and hanging threads on the rear side makes it just as

attractive as the front side. Steel needles are used, and a striking colour scheme is used, particularly the pairing of red and black woolen threads. 'Poothkuli' is the name of Toda's traditional shawl. During significant social events, 'Poothkuli' is appropriate for both sexes to wear. A freshly embroidered shawl is frequently worn at weddings, when the motifs represent security, progress, and other positive attributes.

LITERATURE REVIEW:

- (Amutha.B, 2018) came at the conclusion in his research that the government and NGOs are making very few efforts to conserve Toda needlework. To demonstrate their abilities to the outer world, however, more work is still required.
- By design modification and transformation, (Nirmala Varghese, 2020) attempted to construct a total of 8 pieces. According to statistical analysis, tea coasters were the most popular item among the recently manufactured products, while shoes with Toda-themed designs failed to catch the attention of consumers.
- (Bhagat, 2018) The majority of respondents preferred the variety of clothes designed by Garima Sharma and Simmi Bhagat for kids, men, and women, which included both Indian and Western clothing. This is likely due to the cotton fabric's wearability, the casual wear designs, the modern yet tribal look, and the fact that the designs do not overpower the feel of the embroidery.

OBJECTIVES OF THE STUDY:

The following are the study's primary goals:

- To develop a thorough understanding of Toda embroidery.
- To experiment by incorporating Toda motif into a new line of ties.
- To render the Toda motifs by changing its medium from embroidery to hand painting.
- To assess consumer acceptance for "Toda Theme" inspired ties.

RESEARCH METHODOLOGY:

Primary and secondary sources were used to compile the needed data. The secondary data was gathered from publications, journals, and other sources including study reports. Using Google Forms, primary data was gathered. The likability index for the newly created ties was examined after distributing a structured questionnaire to 40 participants who were selected randomly. Six different tie patterns were created using hand painting and based on survey results. A questionnaire was further distributed to the same group of respondents to assess customer acceptability for the newly designed ties inspired by Toda embroidery based on multiple parameters such as motif selection, placement of motifs, workmanship, suitability to occasion etc.

STATISTICAL ANALYSIS & INTERPRETATION OF DATA:

The information was obtained through the questionnaire to 40 randomly chosen responders. The data is analyzed using the simple bar diagrams and pie charts below.

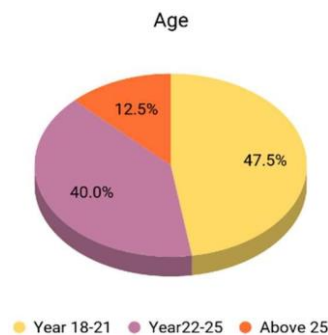
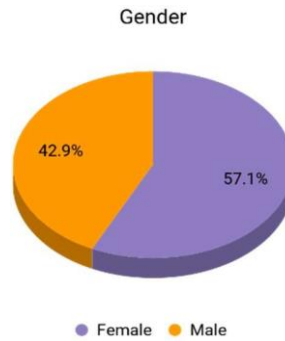


Table 1: Age group of respondents



As per Table 1, among the total respondents, 47.5% were between the ages of 18 and 21; 40.0% were between the ages of 22 and 25; and 12.5% were over 25.

Table 2: Gender of the respondents

The findings of table 2, reveal information on the respondents' gender. There were 42.9% men and 57.1% women.

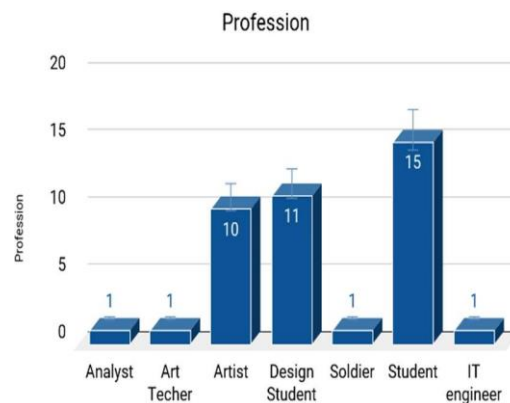


Table 3: Work profile of the respondents

As per Table 3, respondents' profiles are as follows: 33.3% design students, 50% students from other fields, followed by art teacher (3.3%), analysts (3.3%), soldiers (3.3%), IT engineers (3.3%), and makeup artists (3.3%) .

When do you wear tie ?

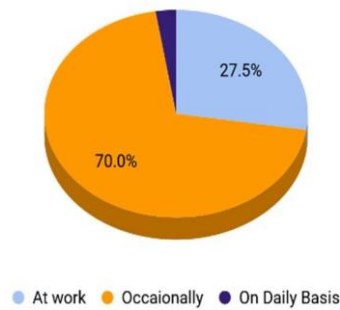


Table 4: When does the respondents wear tie

According to the results of Table 4 above, only 2.5% of respondents wear ties on daily basis, 27.5% wear at work, and 70% wear occasionally.

Willingness to redesign a tie

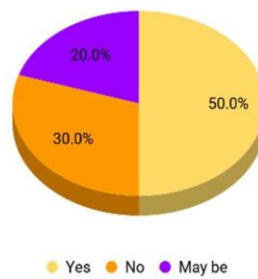


Table 5: Respondents willingness to redesign style tie

Data from Table 5 represents that, 50.0% of the respondents voted in favour of redesigning a tie, whereas 30.0% disapproved and the remaining 20.0% were unsure.

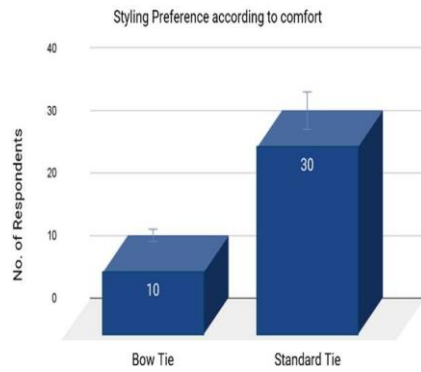


Table 6: Preferred tie style according to comfort

According to the graph above, 25% of respondents said bow ties were the most comfortable, while 75% of respondents said standard ties are.

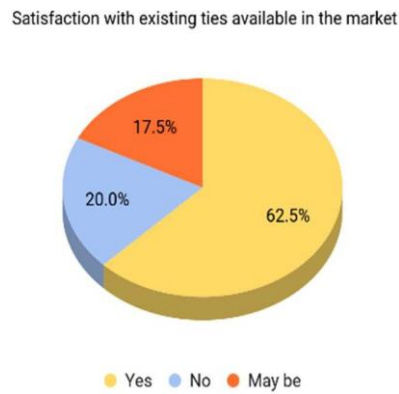


Table 7: Respondents satisfaction with the existing designs and patterns in ties available in market

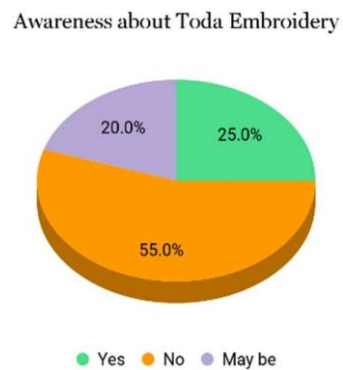


Table 8: Respondents awareness about Toda embroidery

According to the pie chart above, 60% of respondents are dissatisfied with the designs and themes of ties that are currently on the market, while only 17% are satisfied and 22% had mixed comments.

The primary goal of the study was to increase public awareness of Toda embroidery. According to research it was discovered that, just 25% of people have heard of Toda embroidery, and the remaining 20.0% are unsure and 55.0% were unaware.

Willingness to experiment with Traditional Motifs

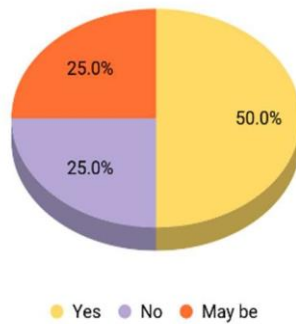


Table 9: Respondents willingness to have uniqueness in tie designs through Toda Embroidery

The respondents' preferences for distinctive tie designs and patterns are shown in the pie chart. 50.0% of respondents said they would be willing to see Toda Motifs to their tie to make it more distinctive; 25.0% didn't want it, and the remaining 25.0% might prefer something else.

Willingness to buy tie with Toda Motifs

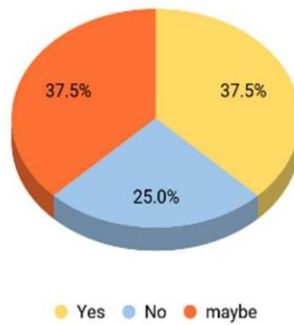


Table 10: Respondents willingness to buy ties with Toda motifs, if designed

37.5% of respondents were excited and willing to don ties with Toda motifs; 25.0% of respondents denied; while 37.5% of respondents were unsure whether they would want to wear or not.

DESIGN DEVELOPMENT:

The following designs with the use of acrylic color were created based on the aforementioned findings and again sent to the same group of respondents in order to assess their market potential based on the following criteria. Motif selection, Motif arrangement, Workmanship, Overall appearance, Price, Uniqueness etc.

A distinct name was provided to each designed product, such as TET#1, TET#1, TET#2, TET#3, TET#4, TET#5, & TET#6.

		
TET#1	TET#2	TET#3
		
TET#4	TET#5	TET#6

RESULT AND DISCUSSION:

Below are the findings of the tie designs on multiple parameters.

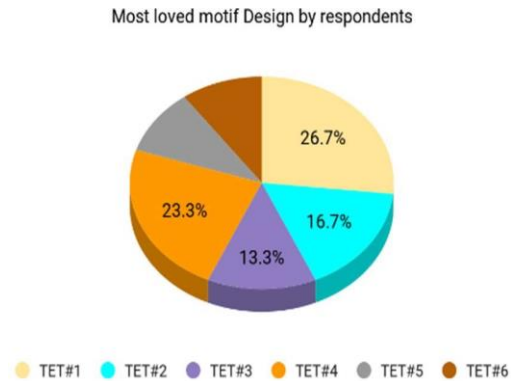
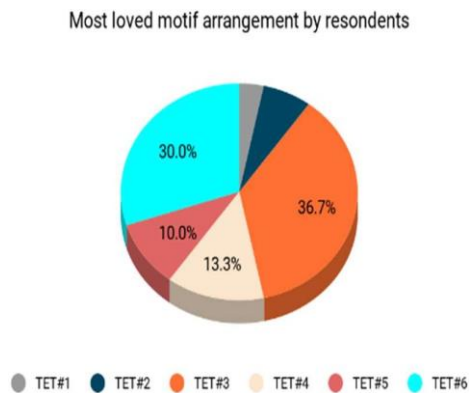


Table 11: Respondents' liking for Motif Selection

Table11 states that TET#1 was loved by 26.7% of respondents, while TET#4 was liked by 23.3%, TET#2 by 16.7%, TET#3 by 13.3%, and 10% of them voted for TET#5 and



TET#6 each.

Table 12: Respondents; liking for Motif Arrangement

Findings of table 12 represents that TET#3 was liked by 36.7% of people, TET#6 by 30.0%, TET#4 by 13.3%, TET#5 by 10%; TET#2 was liked by 6.7% & TET#1 was liked by 3.3% each.



Table 13: Respondents feedback on workmanship

Table 13 clarifies that 66.7% of respondents rate it as great, while 33.3% rate it as very good. None of the respondents find the products average or below average.



Table 14: Respondents feedback on overall appearance

The findings of the above pie chart states that among all ,66.7% respondents found the products excellent, 33.3% found them very good.

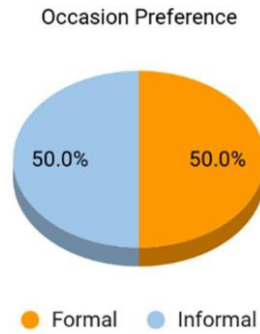


Table 15: Respondents wearing preference wrt occasion

According to the above pie chart 50% of the respondents found the product suitable for formal wear while rest of the 50% agreed that the product can be worn at informal occasions.



Table 16: Respondents opinion on "Value for money"

62.3% of respondents chose to spend more than 1500 INR.; 24.6% preferred to spend between 500 - 1,000 INR; 9.8% preferred to spend between 1,000 – 1500 INR.

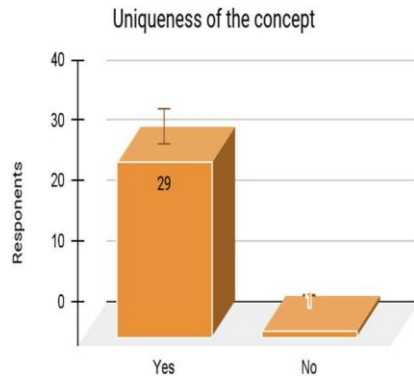


Table 17: Respondents opinion on "concept's uniqueness"

As per above table majority of the respondents i.e., 93% of the sample size found the idea of using tie as a medium to revive Toda embroidery unique. While rest of them gave mixed feedback.

CONCLUSION:

Making tangible objects is simply one aspect of crafts. Crafts provide as a medium for communication and a link between the past and present. Regrettably, industrialization and rapid fashion have put the majority of crafts on the edge of extinction. The resurgence of crafts is essential because they serve as the cornerstone upon which a community or society is constructed. Fashion accessories and apparels have proven to be the finest means of putting this strategy to the test in order to prevent them from disappearing. In order to reach a large audience, an effort was made to design modification and transformation of Toda embroidered designs on ties by hand painting. The range of products created with Toda designs was discovered to be unique and appealing. The study's main focus was on providing products a modern appearance and hastening their development. It is only the first step in spreading awareness about this amazing craft. Such experiments need to be done on handicrafts that are quickly losing their place due to fast fashion.

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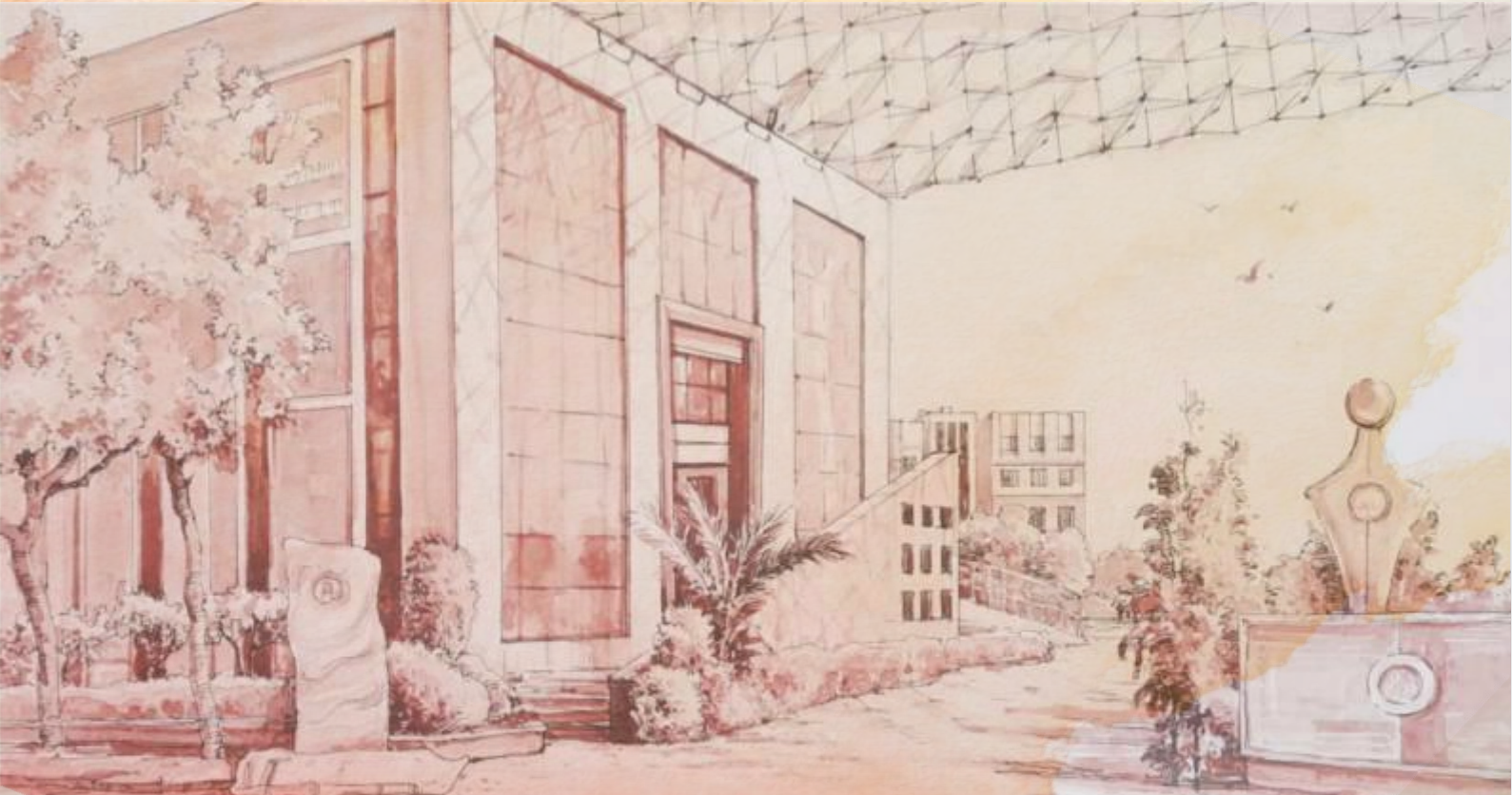
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