

DEGREE PROJECT

Speculative Stories from Shahpur Jat

An Ethnographic and World Building approach to Design Fiction

Sponsor : Treemouse Research & Design Pvt. Ltd.

Volume : 1 of 1

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PROGRAMME : Bachelor's of Design (B. Des)

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2019

VISUAL COMMUNICATION DESIGN FACULTY (GRAPHIC DESIGN)



राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN

Colophon

GRADUATION PROJECT

Bachelor of Design, Graphic Design

National Institute of Design, Ahmedabad, India.

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DOCUMENT SET IN Filson Pro designed by Olivier Gourvat and published by Mostar Type Foundry, Neue Machina designed in collaboration with Baugasme® published by Pangram.Pangram Foundry, Frutiger LT Std designed by Sol Hess Frutiger & Adrian Frutiger and DIN Mittelschrift.

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How to Read this Document?

You, the reader of the document can use this document as an object of reference/ a case/ an attempt to learn from/ and more. However, you must, give due credits to the author and the institute.

This document has been designed to make the reader get a glimpse of the journey that is a graduation project. The project steps or subject that are pertaining directly to the project are in white A4 pages.

Example



Pages that are grey in colour are Notes, good-to-know information that supports the case of the project. They can be understood as supplements to the entire document in progression. They have also been used to tell stories which are mere suggestions of the story, as they haven't reached the final stage.

Example



The ideas and concepts have been cross-referenced and numbered for easy access. The ideas and concepts that were taken forward in some form have been highlighted in yellow.

Example



Personal Statement

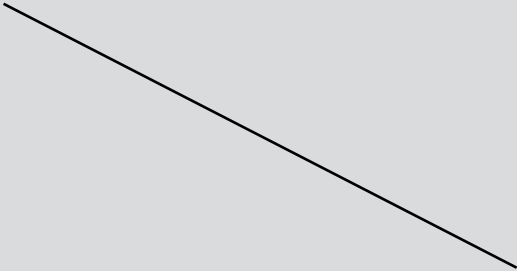
This document lays down the journey of pursuing an open brief to my graduation project. It is constrained by the form and is hence, a linear document. However, it is in no way a reflection of the convoluted process of multiple back and forths that have made this project. The project has been done in both Delhi and in Ahmedabad. The documentation was completed in Ahmedabad.

I must also state that the contents, claims and statements made in this document are purely humble in nature and have also been constantly overridden by self-doubt and the fear of claiming too much. This is in no way set in stone, and is open to critique, feedback and improvement in the spirit of curiosity and in the pursuit of learning. It also is a testament to pursuing an uncommon path which has both positives and negatives.

I thought about you today. But it only hit me when I touched down, that my messages would have reached you sooner from up there, and felt afar again.

To Suresh, who we lost in the January of this year.

**This is not
just a project**



It is the culmination of my personal and academic journey at NID. It is perhaps my longest self-initiated project and is hence, extremely personal. It is fuelled by my own interests and bridged by those of my sponsor's. The onus of the project was completely in my hands and it has thus, been one of the most challenging aspects of the journey.

Acknowledgments

The skeleton of any project is the ecosystem it exists in without it in vacuum, its worth nothing.

The project is not an isolated entity. It does not happen in a vacuum. Suitable conditions make an environment conducive enough for a project, especially one driven by self, to germinate and bloom. Some of these conditions include mental sanity, food, water and shelter. As Maslow popularly put it in his 'Hierarchy of Needs', I'm re-contextualising it to my meager intentions of communicating the idea. To gain intellectual satisfaction my basics had to be taken care of.

The project may be the end and the culmination of the last four years of NID, however without the basics it's worth nothing.

I would like to start thus, with the basics, my mother, who has been the only support system I will ever need. My dad and all my grandparents. Arnav for existing, you give me hope, child.

I thank Treemouse for the opportunity. I have grown in the six month period I spent there. These six months have been quite the roller coaster with both its ups-and-downs, but I am extremely grateful for the journey. I must admit, the environment at its peak was one of the most intellectually stimulating ones I have had the good fortune of being in. Despite the differences and the course that the project finally took, the research and ideation phases of the project are deeply indebted to the entire team. The critique, questions and discussions made me think and re-think each step.

Delhi to a newcomer can be stressful, thanks to Renee and snowy, I had a house to come back to. And a few friends who'd make it home- Vishwa and Sudeshna. Shoutout to the entire Delhi ecosystem, from Anupum & Mudita all the way from Gurgaon to Madhu & Indro and all the friends of friends I made there who made life a little more colourful.

My transition from Delhi to Ahmedabad was from a period of darkness to me finally rebuilding myself and the project. Coming back to college was like the antibiotics to my homesickness. This phase, perhaps was the most difficult one and had two fronts. My guides, Dr. Shilpa Das and Dr. Jignesh Khakkar for their unconditional support made this phase less difficult, and less convoluted on the project front. Every guide visit felt like a pep talk which always made me feel better until the next build up of anxiety that would call for a follow up visit.

I thank Sucharita Beniwal, for believing in me and taking out time even in between juries! Two elves, Shantanu and Kedar who with their skill, expertise and kindness contributed a huge chunk in making the video a reality. Kushagrah, for helping me make sense of the project and document from a third point of view.

Emotionally, I don't think this would have been possible without (obviously the mother and endless packages from home) but, Palash for being the support I didn't think I needed, Aaroolya's pearls of wisdom/piece of her mind that helped me cope. Of course, all the trips to Jockey cannot simply go unaccounted for. Sup, for simply being there. In situ (AHD) cheerleader, Pallavi and sweet potato uncle - my evening motivators. Remote support courtesy Yathi, Ajitesh and Harshali!

Finally, to all the friends I lost and found in the last year, some of you have been significant in your own unique way- and your role in this journey however big or small has played a part. So cheers! You know who you are!

The Critters' Collective

Ajitesh Lokhande
Harshali Paralikar
Madhu Priyanka Kannibaran
Yatharth

Treemouse Research & Design Pvt. Ltd

Nishita Gill
Iti Seth
Madhu Priyanka Kannibaran
Mudita Agarwal
Shreya Garg
Shreya Toshniwal
Shreya Chopra

NID

Immanuel Suresh
Shilpa Das
Jignesh Khakkar
Tridha Gajjar
Tarun Deep Girdher

Conversations

Tanishka Kachru
Praveen Nahar
Anthony Lopez
Suchitra Balasubramaniam
Sucharita Beniwal

Conversations

(field research)
Armaan Sood
Deepak Dogra
Jigeesha Joshi
Shubhangini Singh
Poochki
Panwar family
Deepak Panwar
Red Cafe
+ +

Talent and Help

Kedar Mogarkar
Shantanu Karkare
Abhijeet Pawar
Perna Shaurya
Mithilesh
Shravani Joshi
Dewachen Wangdi
Partha Mahanta
Pukhraj Phadke
Kushagrah Singh

Delhi Support

Rennée Chandola
Snowy
Jogeshwar
Didis x3
Kitchen

And to all the people
I haven't named!

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The beginning of translating insights and research to ideas/narratives.

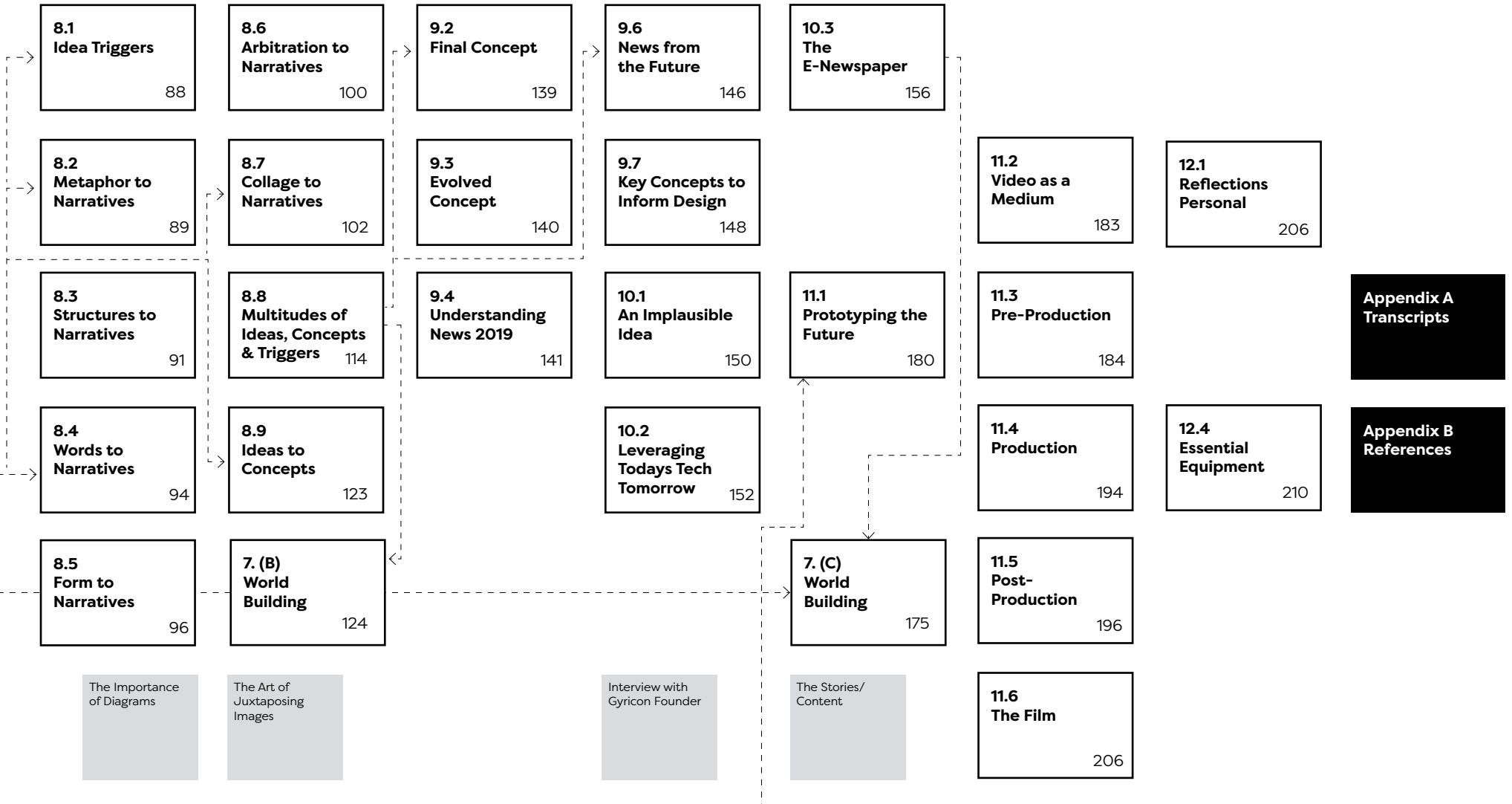
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PART THREE

The beginning of translating insights and research to ideas/narratives.

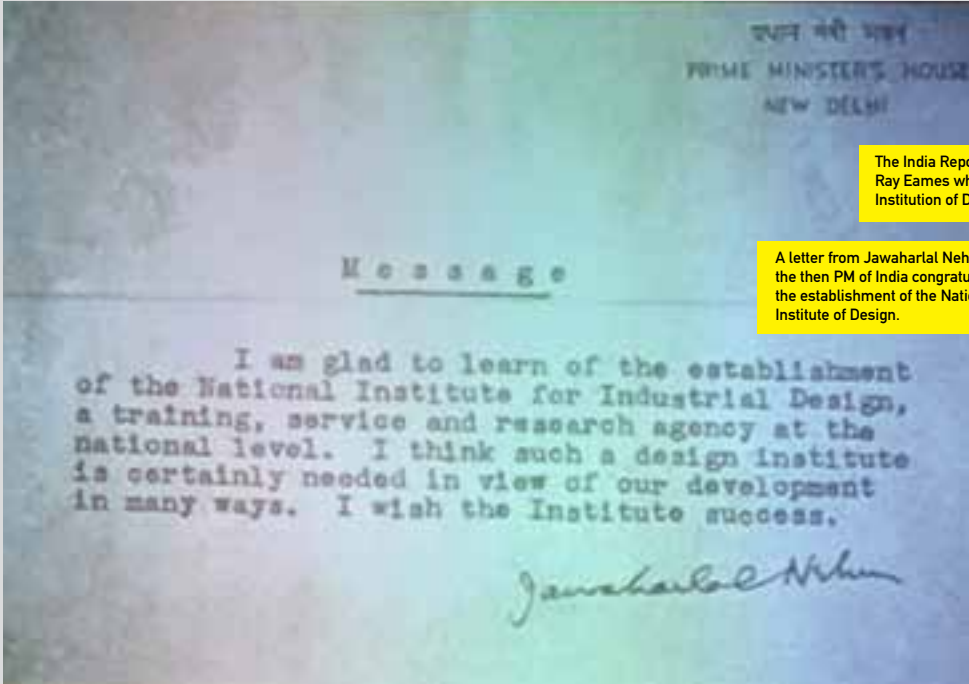
CONCLUSION

The background of how, why and when this project began.



INTRO- DUCTION

A brief background of the project,
myself and rumination of design
in India and NID.



The India Report formulated by Charles and Ray Eames who articulated the need for an Institution of Design in India in this report.

A letter from Jawaharlal Nehru, the then PM of India congratulating the establishment of the National Institute of Design.

THE INDIA REPORT

April 1958

Charles and Ray Eames
901, Washington Boulevard, Venice
Los Angeles, USA



NATIONAL INSTITUTE OF DESIGN
Paldi Ahmedabad 380 007 India

Thoughts on Design for India

"Design is never finished, never complete. Every design project is an iteration on a much greater process that has been unfolding since our ancestors first learned to use tools."

The Indian context has always been one which, to a designer, proposes a huge challenge, there is too much at stake, when designing for a country of 1,368,778,718*. The diversity being just the tip of the challenge. It is a country where the majority struggles to cater to their basic needs.

Design intervention in this scenario needs to be robust and be optimal with respect to using resources carefully and intently.

Throw in wicked problems such as climate change, over-population, rapid urbanization, social stratification, hyper-inequality & viola!

You have landed yourself in a wicked, wicked concoction which is only but a recipe for disaster.

In a situation as complex and vulnerable as this, the stage of problem framing hence becomes the cornerstone of any design solution. Designers being trained to mold themselves into various situations, equipped with interdisciplinary tools of ethnography, arts and the sciences with the emerging transdisciplinary nature of practice, have to be better problem framers too.

* "Live India Population Clock 2019 - Population of India Today."
Livepopulation. Com, 2019. www.livepopulation.com/country/indhtml.
Accessed 4 Aug. 2019.

What is a DIP?



The dictionary says, ‘to put something into a liquid for a short time’ or ‘to go down to a lower level’ or ‘a short time spent considering a subject.’

But, no.

I’m talking about a hyper-contextual slang for the term ‘Diploma Project’ now known as the Degree project because, NID became an institute of ‘National Importance’ in 2014 and thereafter, could confer degrees instead of the erstwhile diplomas.

“This degree project is every student’s moment to shine in the real-world arena of client service.” But recently, I’ve been questioning what really is a degree project? Has the definition evolved over the years? Are we looking beyond our roles as designers only as service-givers to a consumption-driven industry? Or **do we have the power to ask questions that move beyond a trend cycle and serve more than just material needs?**

Several past graduation projects have aided this questioning on my part: from the first of its kind, Madhu Priyanka Kannibaran’s (FID ’13) ‘Changing the Situation’ or Harshali Paralikar’s ‘Products for Provocation’ to name a few off the top of my head. But there are many more, isolated, but many.

For me, hence, this has become **a tool for answering questions that are perhaps bigger than myself**- bigger than anything that is constrained in the duration of an 8-week design project.

Background

In the last three and a half years, every self-initiated project, or classroom project has been a question that I've wanted to seek answers to. This thesis/project/thing, being the very culmination of my interests, aspirations and expectations naturally became the means to answer what I want to do next. Perhaps, it is the biggest question looming over my head even after having undertaken this journey.

Being able to identify interests and goals and being undaunted by the prospect of chasing it is quite a formidable task. I can't express the interest that fuelled

this project without giving a little background of the last three years of my education. The foundation year began with one question, "what is the colour of this shadow?" Never before had anyone questioned basic truths of my life. <Enter Criticality> in the form of a faculty, who went on to become the most influential force of my time at NID.

Questions here were encouraged, even the most naive, short-sighted ponderings were entertained during lunch that continued into the classroom surrounded by fellow-mates who in all probability had no idea of the force they were engaging with. Suresh made time for

everyone, and everything. Conversations were never limited to coursework. It was the school of life. AH.

Having grown up in a fairly comfortable environment and living in a bubble of privilege, NID brought a layer of acknowledgment and awareness to my sense of being and personality.

I have evolved as an individual over this period and am constantly moulding my interests, morals and ethics. This project not only speaks about my interests but also the dilemmas that have presented themselves to me at this juncture of my personal and academic life.

<< 1.4 >>

Communication Design at NID

Being a student of communication design, it has always been easy to take up projects that have sparked an interest contextually, because the role of this discipline is extremely varied and manages to find its way into various subjects and issues.

At NID, we have had a rather great system in place for brainwashing you into believing that you can actually do something. 'Make a Difference'. Influencers like Praveen Nahar casually throwing around phrases like, "What can Design do?" in different fields has had for me as a student, a deep resonance.

Tarun, in my final year gave me a book on a Graphic Designer's social responsibility saying, "some one like You should read this before you go into your GP."

In my quest, I stumbled upon Critical & Speculative Design and soon found myself as a part of Critters' Collective- a group of people ruminating, making and questioning design in the country.



The Graphic Design Department from B.Des 2014-2016 and M.Des 2015-2016.
Picture Credits Graphic Design Department.



Screenshot from a whatsapp chat of the Critters' Collective.

A few Classroom Projects to highlight the precursor to and trajectory of my Degree Project.

Future of Grand Paris 2020

Exchange semester @ENSAD 2017

Guides: Reudi Baur + Pauline Marchetti

'Paris is changing'. The proposal for including the suburbs that are near Paris into a 'Grand Paris' is underway. They will be made tangible through the introduction of Europe's biggest metro line implementation. This project aimed at not only documenting this change but also proposing a soft intervention to help the common people who will be affected in this monumental transition. Fieldwork in a Paris suburb was conducted through documenting sound. How will the soundscapes of this space change? A method for documenting these changes was proposed as well as using the acoustic potential of the suburbs and through a cultural event to bring people together in the light of infrastructural transformation.

This project fuelled confidence in me to be able to conduct research in a foreign space where something as basic as the language was also a barrier. The ability to experiment with research processes was a learning that came out of this project.

Data Hawker from the Future

Semester 6, Design Project 4 2018

Guide: Tanishka Kachru

The common Indian does not care about his/her personal information as they are busy fulfilling basic needs. Aadhaar (Unique Identification in India) is based on biometric + demographic data that has faced many security breaches which raises the question of the potential misuse of information of these unassuming common people. A social experiment was designed which would provoke the common people of Ahmedabad to acknowledge the potency of their personal data to curb misuse. The experiment created awareness and also framed the bigger picture through the insights to address the problem with a systemic point of view.

This has perhaps been the foundational project in my academic journey that has reinforced my belief in pursuing alternate approaches to design and designing for provocation. The underlying inclination to address problems that are extremely local in nature have seen their way through in this project. Further, the insights from this study have widened my understanding of the role of a designer.

Cost of Childhood

Semester 7, Influencing Information 2018

Guide: Prachi Nagpal

An information design course that highlighted the importance of diagrams and the power of visual representation of information. This project helped me acknowledge the power of simple information packaged in a powerful fashion.

Notions of Development

Semester 7, Design Project 2018

Guide: Tarun Deep Girdher

The project established the gaps in the understanding of development and various notions of various groups on the same. Identifying gaps in the understanding of 'Development'; Defining what it means to different groups and why they are different. How policy and implementation are offset by a big margin. Thus highlighting the varied notions of development that people have in India and how the dominant definition of it fails to acknowledge marginalised voices.

This study laid the cornerstone for the Degree Project. It also fostered questions that would help me broaden and define my role as a designer. Applying my skills to not only understand but also to 'communicate' relevant questions and critique.

The template design process requires the designer to identify a problem and then move to a solution. But what if the said problem is just the tip of the iceberg?

screenshot of a google search result 'design process'

The search results for 'design process' include the following items:

- DiscoverDesign Handbo...**
discoverdesign.org
- Case study: The Design Process - UX Planet**
uxplanet.org
- Design Step 1: Identify th...**
teachengineering.org
- What is the Design Process? - Intro to ...**
medium.com
- 5 Stages in the Design Thinking Process ...**
interaction-design.org
- ZURB | Design Process, A Design Definition**
zurbi.com
- Integrated Design Process - Caddis PC**
caddispc.com
- The Design Process | Online...**
onlinedesignteacher.com
- Engineering Design Proce...**
theworks.org
- The Engineering Desig...**
sciencebuddies.org

Quest for a Project

In the grand quest to find a tailor made project with a sponsor, I happened to connect with Treemouse Research & Design Pvt. Ltd.'s founder Nishita Gill. I expressed my inclinations towards building a project with a critical approach to design in the Indian context. And in one call, I had a - 'I think I just landed a graduation project' moment.

My decision was split between pursuing this open brief which was not only the tip of the challenge but also a self-directed one. The other was a UX research internship, with a company that enabled creativity through designing tools. The decision was a tough one with a potential 'big corporate' or the pursuit of what could be termed as an 'experiment' which could go wrong in all imaginable ways. My Quixotic instinct led me to Treemouse and to finding a bridge between my enquiries and their's.



An illustration of Don Quixote by G.A. Harker charging at the windmills

The Brief

The project began with an open brief where both parties, myself and the sponsor had certain inclinations and interests for the project. It was clear that both wanted to explore speculative & critical design approaches in the Indian context. My interest in the idea of development gradually led to rooting the project in it. For this, the reality of this phenomenon needed to be unearthed and then illustrated. The project brief thus defines the interests, aim and approach for the project.

GRADUATION PROJECT

Alternative Narratives For Provocation In A Rapidly Urbanising India

How can design create conversation and be used as a tool to talk about issues. Can we leverage graphic design in this context? What is the role of a citizen designer?

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CONCERNS

"We as country, don't just live in the 21st century, but rather in different times which are parallel to each other" this is based on the understanding that different parts of the country have varied levels of accessibility to resources, infrastructure & technology with respect to time. The social structures that define this reality are even more complex and our environment becomes an excellent pivot to study it from.

CONTEXT/ BACKGROUND

Delhi is the capital of the what would be the most populated country in the world by 2024. What are the state of affairs in this rapidly urbanizing country in which 40% of its population will move to urban areas for better standards of living by 2035? The growing inequality in this atmosphere is a reality that cannot be ignored. In Delhi for example, the marginalised section is an afterthought to all developmental efforts made by the government. The implications of this afterthought manifests itself into various intangible aspects of everyday life. "The existence of villages, known in policy and planning circles as 'urban villages', within the sprawling metropolis is just one paradox" that has emerged. The questions of inequality of access, of economic opportunity, of stability are therefore, raised. The reinforcement of this stratified society which presents itself through stark contrasts has become today's normality and is thus, ignored.

INTENT/ OBJECTIVE

The objective of the project is to create a provocation that would lead to a conversation about the state of affairs of a rapidly Urbanising India, it is to make stakeholders critically aware of the situation and its implications. As a student, the objective is to understand the nuances of creating such a critical visual narrative that invokes action in the Indian context- the whos, whys and whats of such a project and its application. A parallel goal is to grasp what goes into doing ethnographic research for and through design. The sponsor's objective is to further their knowledge bank on Rapid Urbanisation and do work in this realm.

PROPOSED METHODOLOGY

The strategy is to raise questions about the bigger phenomenon of the implications of rapid urbanisation, which is a wicked problem. Further, also commenting on the stratification that has blended into vocabularies and has become the accepted norm. For the purpose of this project, the context will be narrowed down to one case study which will be established through secondary and ethnographic research methods (role playing, observation and interviews) to build insights for the content and context. A narrative to critically bring out these insights will be built. Visual Design as a medium to realise these stories is going to be adopted.

APPROACH

The approach for this project is embedded in ethnographic research and the practice of critical design. "Critical Design is a creative strategy that establishes design as a medium for making visible that which is usually obscured in our daily interactions with the quotidian objects of our material culture. Critical Design creates affordances for awareness, framing how we understand, question, and critique the society and culture around us". Design fiction, used to frame a problem is at the fringes of strategic planning, collective visioning and prototyping, where an organization is required to overcome what is not possible/probable/plausible in order to explore the implications if it were possible.

SCOPE OF DELIVERABLES

The project aims at 3 levels of deliverables. 1) The research done through field work 2) Framework for synthesis of the research 3) Framework for building a speculative narrative 4) The narrative in the form of digital experience/posters/graphic narrative etc.

TENTATIVE TIMELINE

Research (5 weeks)
Synthesis (2 weeks)
Project Direction (2 week)
Concepts+iteration (5 weeks)
Prototyping (6 weeks)
Documentation (3 weeks)

1 UN Population Division
2 Future of India: The Winning Leap (FNC)

3 Beyond Design Thinking: An Instructional Design Taxonomy, Ian Gosselin

and to work have designed by this young



An accidental image of my workspace during a classroom project on the subject 'Notions of Development'.
Picture clicked by Sabhyata Jain.

NOTES

The Notion/s of Development

We live in a country
where different people
live in different times.

This is a thought that stems from the understanding of my own privileges. "We, as a country, don't just live in the 21st century, but rather in different times which are parallel to each other" this is based on the understanding that different parts of the country have varied levels of accessibility to resources, infrastructure & technology with respect to time. These are indicators of Development and an average of all these indicators doesn't give a true picture of what India is or how developed it is – this discrepancy is thus, problematic.

A critical understanding and awareness is thus required in our con-

sciousness about what development really means and how there exists alternative realities of Development and its perception. The 'Notions of Development' are therefore, different for different people.

The historical context points at a post-colonial and post-world war geopolitical scenario and the ideas propelled by the then powerful countries. Truman's first speech after WWII pointed at how America is a Poster Nation and has achieved it all.

The theories of the World Systems and Dependency Theories theorise how the powerful set standards and

the marginalised or peripheral remain subjugated to these standards of quality of life. India being a colonised, and so-called "developing" nation has a population that spans from urban to rural to indigenous people – who have varied ideas of this development, which may or may not align with the ideas of the west (organisations like UNDP, World Bank etc.) India has however, trickled down the Sustainable Development Goals, the MDG's in it's development policy through the 'NITI AAYOG' in India. And have seen how these policies manifest at a panchayat to grass root level.

One must, acknowledge the merits of these standards and indexes however the gaps that they create and a box-like mentality that further the distance between the haves and the have-nots are something undesirable. These gaps are evidence of the failure of these systems.

The intent is to highlight the gaps in these western standards at policy level vis-a-vis the translation into action. By highlighting these gaps my intent is to provoke and make my audience question the general idea of development in the light of the Indian context. The questioning will stem from provocation.

Understanding what the perception and facts around Development are through questionnaires, workshops, secondary sources like UNDP, World Bank etc. Mapping the information to bring out connections, gaps and reason for the perception and facts. Understanding and perception of the idea of Development.

In this grand scheme of progress and what we understand as development, we must understand the gaps it creates and who gets left out in the process.

NOTES


Margins + Decoloniality

How does this manifest physically and so obviously that it is the new normal?

Literature of the post-colonial may be referred to as the literature of the marginalised people at various levels and fields.

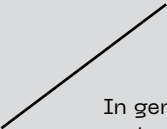
Can the design therefore, for these people also fall in the same category?

Here is where ideas of post-colonial design comes into play and even seeds of decolonising design



Marginalised people have been socially, economically, politically and legally ignored, excluded or neglected. Hence, are vulnerable to livelihood change. Avadesh Singh, International Geographical Union.

The imperialistic and capitalistic strategies adopted by the west in marginalised countries which are referred to as the 'third world'

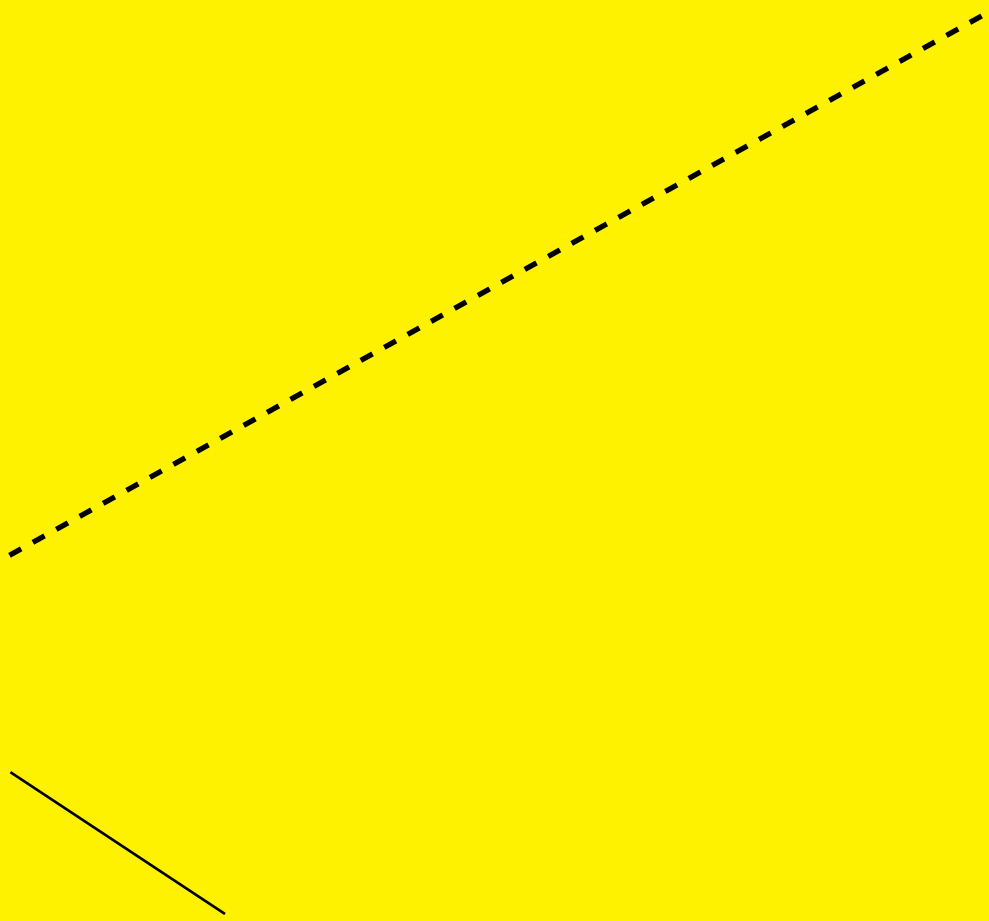


In general the socio, cultural, political and economic groups disadvantaged people – racially and religiously discriminated against struggle to gain access to resources and aspire to get full participation in social life.

India as a country which was colonised, thus becomes marginalised in the world scheme. Can studying design and practicing it here hence be termed as a subaltern practice?



PART ONE



This section is the first part of the project. It comprises of field research and secondary research to inform and ground the project in content and context.

This section was also the starting point of the project.

Is Urban Development for everyone?



Urbanisation and India

By 2030, 40% of the country's population, or 600 million people, will reside in cities.* Not only will we have to transform with respect to infrastructure and economics but also in terms of society. No kind of growth can be independent of the social dynamics that prevail and the norms that rule the daily lives of people. It is essential to understand the impact of such efforts and how people adapt to this gentrification.

Unplanned growth has its repercussions, be it in the form of the gap between the haves-have nots or destitute living conditions or even the very physical space they live in.

It tends to affect certain sections of society more than others – one obvious reason being economic conditions, that make it difficult to keep up with the soaring cost of living. However, marginalisation of classes is a factor that makes this division of resources even more complex.

In a country such as ours, never has the attraction to the capitalist economy been so strong. People flock from rural areas to urban hubs to make a better living in the city.

However, this poses various problems as the cities they migrate to have never been designed for them and do not want to absorb the rapidly expanding community of slum dwellers. Also, they inspire violent reactions from bureaucrats and Government agencies, which are badly equipped to deal with them.

Before defining a research question, a landscape study of different kinds of peripheral settlements in Delhi was done. The understanding gained from this exercise informed the final area of study.

* Ward, Jill. "Will Future Megacities Be a Marvel or a Mess? Look at New Delhi." Bloomberg.Com. Bloomberg. 2 Nov. 2018. www.bloomberg.com/news/features/2018-11-02/india-s-new-delhi-is-example-how-urbanization-leads-to-megacities. Accessed 23 Jan. 2019.

If 45% of India lives in Urban Areas, How will Indian cities cope?

India Government, Ministry of Finance, "India's Demography at 2040: Planning Public Good Provision for the 21st Century." Indiabudget.Gov.In. gov.in. www.indiabudget.gov.in/economicsurvey/doc/vol1chapter/echap07_vol1.pdf. Accessed 20 Feb. 2019.

Delhi as a Context

By virtue of the sponsor of the project being situated in Delhi, the project situated itself here by default. It was important to understand the context this project would potentially be in.

Hence, the first step I took was to understand Delhi as a place and what makes it 'Delhi'. This is an overview of the historical, cultural, social and political aspects of the city.

Delhi is the capital of the country but is also the capital of culture that has brewed over time right from the Mughals to Modi Raj. It is the epicenter of political power historically and is the most significant seat of power in the country. The seat of political power also brings the spotlight to the city. Every effort of progress is scrutinized, criticized and applauded.

It has one of the most advanced infrastructure systems in the country. The National Capital Region, is in itself a model for development. The manner in which Gurgaon and Noida have consumed the rural areas around them and have risen sky high in a short span of 10 years is mind-boggling. One must also understand the mechanics of such wide-spread developmental efforts, to be able to look at this phenomenon with any amount of criticality.





Delhi Melting pot of cultures, over a period of more than 500 years.



The once unconquered Siri rests below the 'fashion capital'. Underneath it lies the very ground on which 8000 soldiers were beheaded by Alauddin Khilji.



It's the fifth most populated urban area in India. Urban Sprawl, Rapid Gentrification are all effects of the same cause. It has an ever-increasing migrant population which somehow always finds a place in this multitude of a city. What is the future of this city? Will it ever be saturated? And what are the costs of such expansion? Who pays the costs?



The divide sometimes comes with railway tracks that separate the posh Nizamuddin Colony from the rusty Sarai Kale Khan. Time divides Mehrauli's rich history from its current misery.



Delhi is one of the most heavily polluted cities in India, having for instance one of the country's highest volumes of particulate matter pollution. While it remains the most polluted capital, Haryana's Gurugram has emerged as the most polluted city. *

* "Greenpeace India." Greenpeace India, 12 Dec. 2019. www.greenpeace.org/india/en/press/3489/india-release_latest-air-pollution-data-ranks-worlds-cities-worst-to-best/. Accessed 23 Dec. 2019.

"As Delhi hurries on to become a world class city, and as the cityscape continues to be transformed in the name of 'development', it is wise to remember those who have remained either forgotten by or at the margins of most development plans, but whose lives have been forever changed by them"



Recce of Possible Locations

Ghettos, Slums and Urban-Villages. What are the local systems of hierarchy and how do they function in relation to what is outside of these bounds?

| | | | |
|--|---|---|---|
| Begumpur Khirkee Humayunpur Hauz Khas Village | Mehrauli Shahpur Jat Khirkee Extension | A walk through most of these places pointed at the fact that some settlements like Begumpur, Chandni Chowk, Shahpur Jat, Kalkaji and more- | One of the aims was to be able to collect different degrees of information to aid in deep insights that could help. |
| URBAN VILLAGES | | to an average person may look visually similar with their narrow lanes (<1m wide) and unstructured construction. However, | All these spaces had potential - however, starting a field study from scratch would require a lot of investment of time. The other consideration was which space would be the most accessible from my place of work/stay as multiple visits would be required of me at different hours of the day. Also, Delhi came with its own attendant safety issues and I had to bear in mind the fact of my being a solo intrepid researcher setting sail in this infamously unsafe city. |
| Noida Gurgaon | Kalkaji Hauz Khas Malviya Nagar Safdarjung | their histories, cultures and the forces that have resulted in their formation are very diverse. | |
| CITY IN NCR | ORGANISED COLONIES | | |
| Chandni Chowk Chawri Bazar | Sanjay Van | Being in the same city, the stark differences that exist from place to place tells us how each place has uniquely taken its course of development over a time period. | |
| OLD DELHI | URBAN FOREST | | |
| Nehru Place Karol Bagh Jhandewala | Lajpat Nagar Majnu ka Tilla | | |
| MARKET PLACE | REFUGEE GHETTO | | |

« 3.4 »

About the Subject of the Study

What is Shahpur Jat?

Discovering the multiplicity that exists within the bounds of what can be called Shahpur Jat, I find myself alluding it as a city (fueled by my sci-fi vocabulary) which is an organism that opens itself at the most unexpected places in the most unexpected ways, to let you in. Mortal Engine anyone?

A reality that outlines the space is its conversion into an urban center by a series of Master Plans. The villagers in the process go through crisis and change. Here, we do not take a stand on good or bad. Change is constant but the bigger challenge is understanding this change and applying the learning to more such urbanising areas.



An organised disorder lies in the fringe of every planned colony.

NOTES

Urban Villages: An Oxymoron?

Urbanisation in developing countries is characterised by large increases in population. It takes two paths: through expansion of existing urban bodies by 'engulfing' adjoining villages into their territory and through the independent transformation of rural areas into urban areas. Delhi is a classic example.

"In the two decades between 1971 and 1991, Delhi's population increased by 4.8 million with the city's sprawl extending by 239 square kilometers – an increase of 53 per cent in area to accommodate 132 per cent increase in population. Urbanised by default Delhi holds a large number of human settlements, both urban and rural. Many of them are currently passing through a transitional phase of rapid urbanisation and physical expansion. There were 348 rural settlements in 1951. These were reduced to 209 in 1991 as 139 villages were notified as urban in 1963, 1966 and 1982. Another 14 villages were urbanised in 1994. They have all been annexed to the Delhi urban area and designated as 'urban villages'. This term is inherently contra-

dictory as its population size leads to it being classified as an urban entity, whereas its characteristics are still typically village like. Such pockets are typical of large cities. Administratively, it merges with the urban ward as soon it gets notified, but has starkly different characteristics from the rest of the ward. The rural-urban conflicts are strongly manifested here. In the wake of current planning mechanisms, urban villages remain isolated and alienated entities to be exploited by property dealers, political power brokers and speculators. The pattern of development that emerges in these areas is haphazard and chaotic. Uncontrolled invasion of non-compatible land-uses and elimination of traditional interrelationships by outside and superflu-

ous forces leads to the disintegration of the communities.

The entire process may take anything between 15 to 20 years -- a fairly long period for a village to lie without coordinated administration. It is during this transition stage that maximum speculative development happens in the villages. Lack of land-use regulations give birth to several illegal colonies and absence of control over pollution norms result in small-scale polluting factories taking root.

It is but ironical that our planning processes still give rise to complexities and contradictions that are integral parts of the urban environment: non-conforming and unsustainable land-uses, relocation of polluting industries, regularisation of illegal settlements and slums. There remain many such rural 'pockets' in the city fabric that are not well integrated and are subjected to the vagaries of market forces, manipulations and speculations. This leads to situations where these settlements end up becoming the underdeveloped backyards of the city in the long run."

Excerpt from "Urban Villages - an Oxymoron?" Downtoearth.Org. In. 2015. www.downtoearth.org.in/coverage/urban-villages--an-oxymoron-13014. Accessed 10 Nov. 2019.



An Urban Village, therefore becomes a microcosm of the urban condition. One, constantly in flux, latching onto the culture that it once lived in and trying to catch up with what it would become. Constantly contradicting itself. Building relationships with the present but held back by the past.

Through this emerges an urban parallax. Parallax could refer to a state of movement of two or more entities at different paces to create a sense of dynamism/movement. Now imagine, in this context, a city which is filled with various groups of people - belonging to different classes and sections of what we understand as society. Each of these groups move at a different pace to catch up with the present.

Depending on who you are and what community you belong to/ identify with, comes your customised locus/ positionality that would create the corresponding friction. So, we can call this locus anything from your gender to the community you belong to, the religion you follow or even the place you reside.

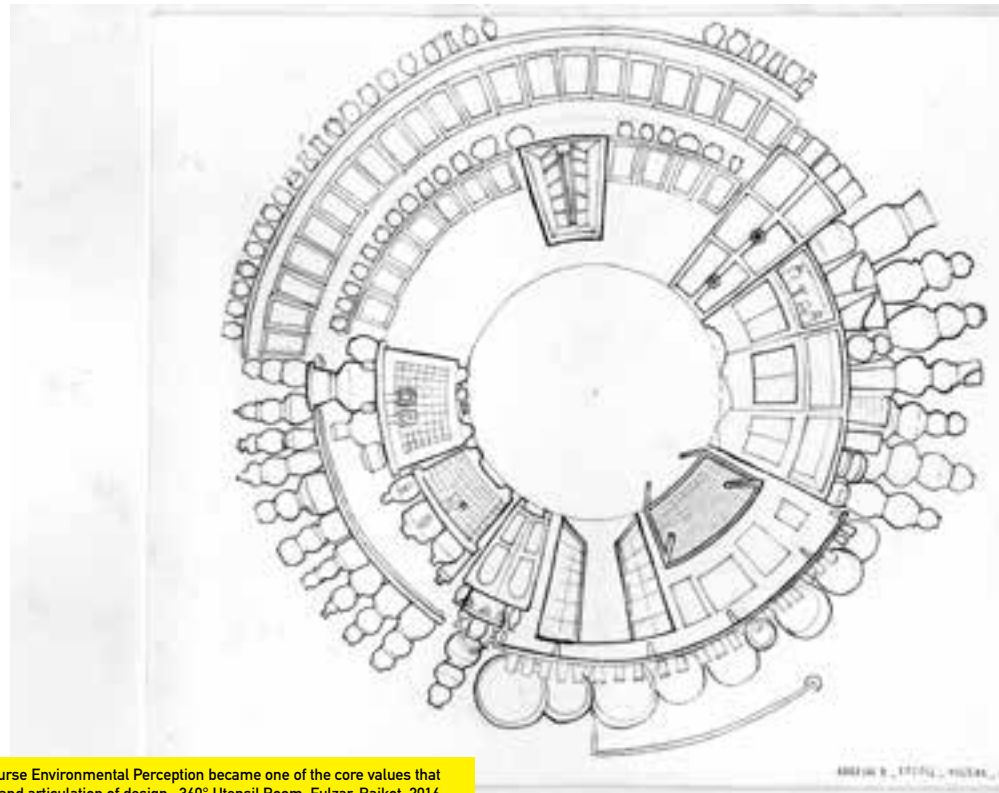
It's what can be termed as uneven growth/development, any word, actually that speaks about the differences in accessibility of resources, knowledge etc will fit.

Doing Ethnography / Fieldwork

What is Ethnography?

Historically, ethnography arose from the western world as a form of knowledge about distant cultures, particularly non-western ones. “Despite its good intentions (to gain deeper understanding), ethnography is still a colonial method that must be... decolonized.”

On a different note, and more relevant to this project- It is a tool that can be extremely relevant in a country like India, where the diversity is both its strength and weakness. Every place has its own socio-cultural dynamic and is hence, a rich knowledge base to probe into as a student.



In my academic journey, the course Environmental Perception became one of the core values that started informing my interests and articulation of design. 360° Utensil Room, Fulzar, Rajkot. 2016

Why Ethnography

Ethnographic Research Methods help in acquiring meticulous indepth knowledge about any given people or culture by methods such as Observation and Documentation.

The relevance of such methods have time and again been tested and applied in design practice. When we design for the people, we must first understand them before giving them solutions.

Aim of the Study

The project aimed at studying a settlement in Delhi which posed to be in the periphery of infra-structural development. The insights and new knowledge built from this study would help in creating a nuanced narrative that would help in creating a provocation.



This fieldwork was taken up in one Urban Village in Delhi called Shahpur Jat. It is located in the southern part of the city which is known for its posh DDA colonies and private houses. Amongst this glitz sits Shahpur Jat 'sandwiched'. The popular and mainstream media is one that would spell it as the 'Fashion Capital of Delhi' and rightly so, it houses several fashion houses that have found their home in this place. Along with multitudes of startups that have cropped up because of the proximity to colleges such as NIFT, IIT Delhi and JNU.

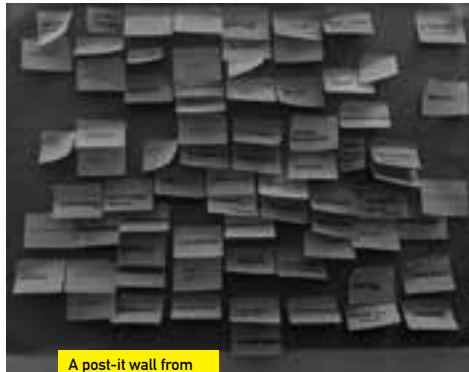
What is beyond the lustre? Who lives here and what does this space look like? Can applied ethnographic practices help in getting a more wholesome picture of Shahpur Jat as we know it?

Scope of the Study

The scope of the study was constrained by factors such as accessibility, time, and safety. The consideration of richness of information was also made.

The questions that helped sift through and define the scope were as follows.

What do we already know from the research that has been done in the village/subject?



A post-it wall from early stage research

What is the scope of adding new knowledge to this study? How can we build a more nuanced understanding of the existing information to build a more comprehensive and extensive approach to the subject?

Urban villages have been studied in a very microscopic light. The research would aim to bring out how in the meta context urban villages exist, a systems approach through the case study of Shahpur Jat.

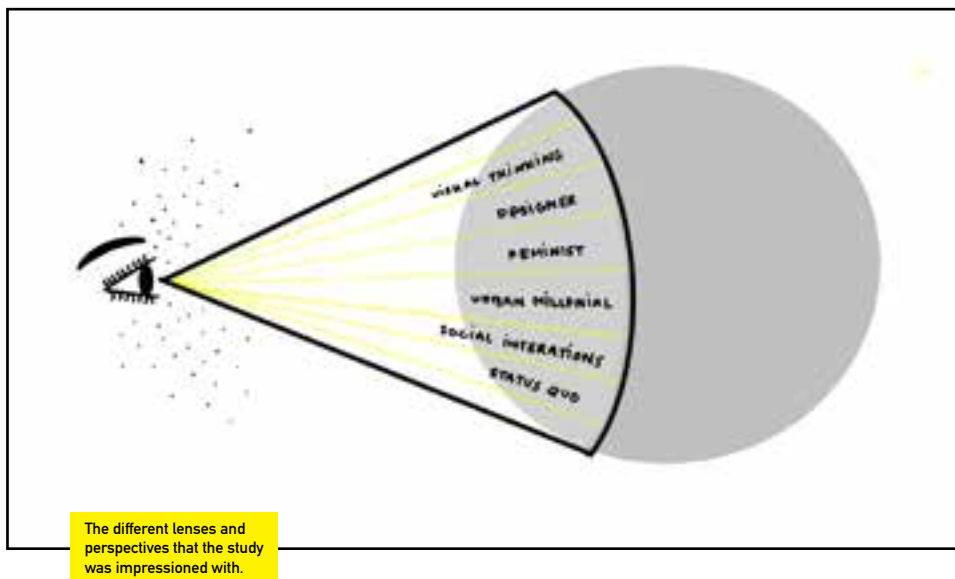
A Few resources that have been referred to-

1. Independent study done by Treemouse (sponsor) on Shahpur Jat and its people.
2. A paper by Radhika Govinda, « 'First Our Fields, Now Our Women': Gender Politics in Delhi's Urban Villages.
3. Sucharita Beniwal's study titled 'Between a Rural-Urban Space'.

1 "Crossing The Lal Dora." Crossing The Lal Dora, Treemouse Research & Design Pvt. Ltd., <https://crossingthelaldora.com/>.

2 Delhi's Urban Villages in Transition », South Asia Multidisciplinary Academic Journal [Online], 8 | 2013, Online since 19 December 2013, connection on 21 September 2017. URL : <http://samaj.revues.org/3648> ; DOI : 10.4000/samaj.3648

3 "(1) (PDF) Between a Rural-Urban Space." ResearchGate, 2016. www.researchgate.net/publication/305402902_Between_a_Rural-Urban_Space, 10.13140/RG.2.1.5074.8409. Accessed 29 Jan. 2019.



It also aims at understanding inter social relationships to inform the future facing fabric of Shahpur Jat. By virtue of being who I am, I would bring in various perspectives to my study - those of a woman, a designer, a visual thinker and an urban millennial.

The inquiry was further nuanced by the research interest of society and how we as humans organise ourselves within it.



Framing the Research Question

Framing a research question is a task but also one that helps you not lose focus on the intent of the study.

Research is easy to get lost in, an obsessive hoarding of information, which when you realise is too much - it may be too late to process. The act of conducting research I think, cannot be limited to any field and hence, becomes an extremely transdisciplinary exercise. Getting lost also however, is a transdisciplinary exercise.

It grounds the study and helps in both converging of information and diverging the study. The questions were iterated to arrive at a juncture which helped shape the study.

Questions ranged from understanding the general social fabric of Shahpur Jat to understanding the place through a gendered lens. Finally, the question that I pursued came from the understanding that Shahpur Jat is constituted of diverse groups of people who play different roles in making what Shahpur Jat is. Their interactions are transactional in nature as there are boundaries of caste, class, culture and ideology at play.

What are the factors that make or break these boundaries and how do all these people exist together? What is the nature of interactions among them? How has this urban settlement in the fringe of infrastructural development transformed over the years?



Methodology

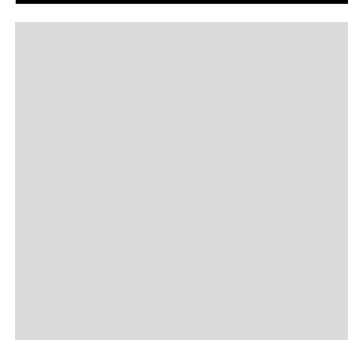
The research was conducted over a period of three months between January to March 2019. The first two months were exhaustive. The first step was to do a landscape study of the different kinds of marginalised settlements that exist in Delhi. Another way to categorise these settlements would be those that fall in the periphery of developmental efforts.

Different urban villages, slums and ghettos across Delhi were visited and observed. Each place has a character of its own which was absorbed through multiple recces.

Observation & interviews were heavily relied upon methods.

The multiple layers of complexity required various methods to be understood, analysed and therefore, implemented.

Methods Applied



1. Observation
 - └ 1.1 Fly on the Wall
2. Interviews
3. Role Play

1. Observation

In ethnography, participant observation is a key technique in conducting qualitative research. It essentially involves gathering information from a distance and taking notes on field and *in-situ* of the particular culture or group one is 'observing'.

This method has its limitations, as it does not allow the researcher to probe or follow up with participants.



1.1 Fly on the Wall

Fly on the Wall is a traditional observational technique that allows a design researcher to collect data by seeing and listening. This method helps the researcher in secretly gaining an insight of the participant's behavior in a certain scenario. It is the primary responsibility of the researcher to stay completely unnoticed during the observation so as to not bias the participant in any way. This method can be classified as an applied ethnographic approach for design through research.

Minimal researcher bias

As the researcher is only observing, not verbally probing or intervening during this data collection method, the researchers own biases do not influence the participant's responses or behavior

User-centered

The main purpose of the research is to get user insights from observations.

Limited and Subjective data

With great emphasis placed at the participant's end, the data gathered would be subjective to the participant. Additionally, the data gathered would be difficult to generalize for a wider audience.

Non-adaptive

As the researcher cannot interfere or verbally question the users, any questions that may arise in the mind of the observer would stay with the observer.

2. Interviews

Unstructured interviewing involves direct interaction between the researcher and a respondent or group. It differs from traditional structured interviewing in several important ways.



First, the interviewer is free to move the conversation in any direction of interest that may come up.

Second, although the researcher may have some initial guiding questions or core concepts to ask about, there is no formal structured instrument or protocol.

Consequently, unstructured interviewing is particularly useful for exploring a topic broadly. However, there is a price for this lack of structure. Because each interview tends to be unique with no predetermined set of questions asked of all respondents, it is usually more difficult to analyze unstructured interview data, especially when synthesizing across respondents.

3. Role Play

Originally a theatrical exercise, which involves enactment of a character or person as a technique to create make-belief in a particular scenario. Adapting this technique to conduct ethnographic probing with the aim to create familiarity in the respondents or tailoring the response in a way which is helpful for the study. Role play is an extremely impromptu exercise which evolves with the reactions and responses of the people and situation it is being used in.

Besides these methods I have also used a lot of photographic and video-graphic documentation to discern the various fabrics of Shahpur Jat.

Role playing was not only playing the part but also dressing it. A self-portrait taken during one of the research walks.



All these methods helped in unearthing some or the other layer of Shahpur Jat. The research methods also created focus in the study as it was informed by the research question which helped navigating through all stimuli that were present in Shahpur Jat. From changing smells, sounds to visuals. The funnel of the aim also helped in judging if a particular research method would fit in conducting the study or not.

Iterations of Conducting Research



A sketch of myself in my conditioned skin that I had to soon shed

1. Introduction to Shahpur Jat

The very first interaction with the subject of study was a brief walk that lasted 45 minutes where the space was absorbed with all senses. The village was in the process of shutting down with all its people transitioning into their next activity or destination. This was a period of flux. Observation was the main tool applied here. However, all senses were overwhelmed from sights and sounds to smell.

The consequent iterations of observation were conducted at different times of the day with the understanding that a space which is both commercial and residential will shift its paraphernalia and activities with respect to the time of the day.

1.1 Challenge

Shahpur Jat being a space which is both commercial and residential has its own ways of working.

The first time I entered the space in my own skin, I felt that I was looked at in a certain way.

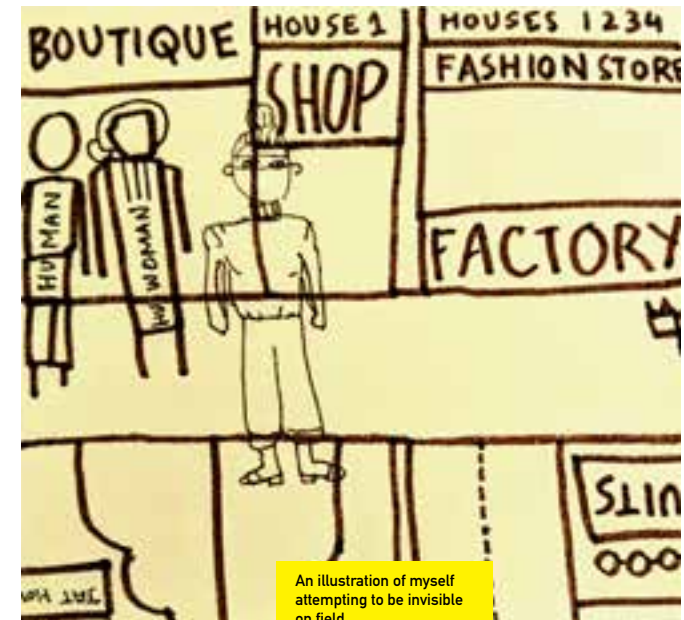
On further probing, it became clear that I, by virtue of the way I looked and dressed I was siloed into being someone who had come to visit the shops at SJ which were mostly fashion brands and design houses.

1.2 How did I overcome it?

Extreme self-awareness you visibly conscious, however if leveraged, has the ability to overcome and mould body language and personality.

The first thing that I did was to be conscious about my biases and how it affected my perspective of SJ. For example, at my very first entry into the village I looked lost and curious as I was put in an extremely unfamiliar environment.

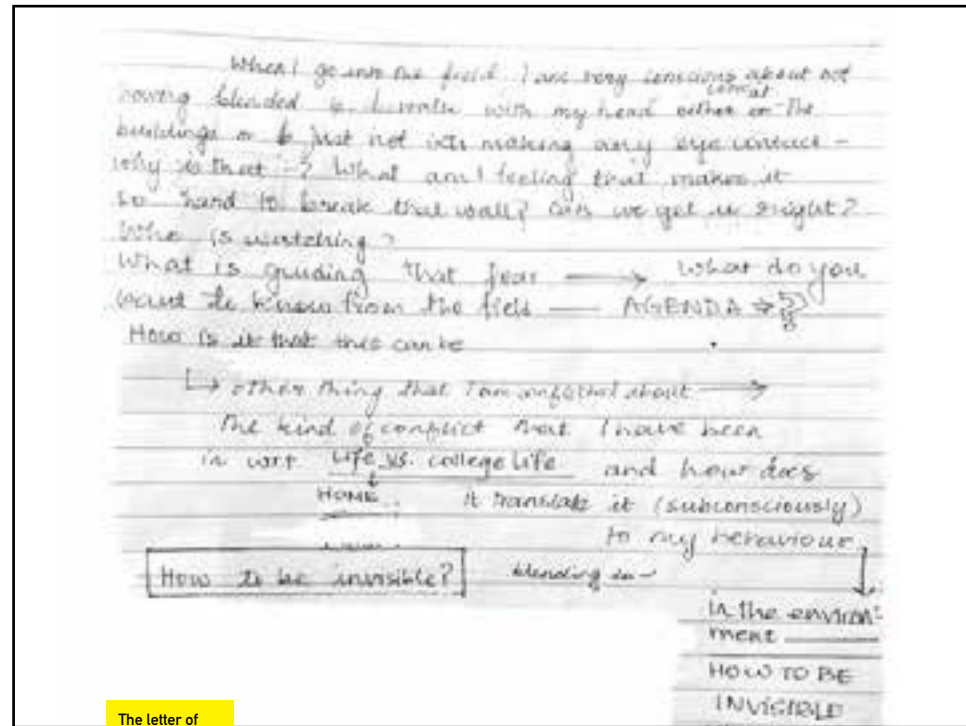
The first step was to pretend as if I knew what my purpose in the village was and to be conscious about not standing out.



The second was to write a letter addressing my own biases, this would become a tangible form of awareness that I would keep going back to as I progressed in my journey.

The next step was to figure out ways in which I could gain access to people and into their lives. At this juncture, my mentor at work gave me a crash course in ethnographic probing while in a cab. She struck a conversation with the cab driver by using the app that was used to book the ride as a starter.

This gave me a little boost into getting rid of my next inhibition of starting conversations.



The letter of preconditioning

But it did. But even rightly so, the anticipated time for research was underplayed. And that was largely due to my inexperience and overdoing nature. Asking the right questions during these conversations was extremely crucial as that would potentially make or break the further unearthing of information.

How do you get beyond the surface level of this information collection? Initially, it was difficult. I was conditioned and scared and even intimidated by the environment. The idea of doing it alone was daunting in itself. Could we perhaps call it a fledgling researcher's block?

A little more?

A little more?

A little more?

A little more?

A little more?

A little more?

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2. Using Role Play

The next iteration of conducting the research was using role play. Shahpur Jat being 10 minutes away from NIFT Delhi and also being the Fashion Capital - I found disguise to be useful in being the closest to my true identity- I became a NIFT student who has come to see Shahpur Jat.

Situating myself in a park that was filled with women in the periphery and children playing in the center, I sat down in one place. I had a sketch book and a pouch of peanuts that was bought from the stall right outside the park.

Two women sitting right across me got curious about what I was doing, and struck a conversation with me. The set up worked!

The conversation was about building a common ground first, exchanging some information about each other to build a sort of trust - and as soon as I was about to leave, I asked the two women where I could find *chai* here. What started as an innocent question about going to a tea stall to quench my thirst for *chai* became my access point into one of their houses.

“Aunty yahan chai kahan achhi milti hai?”

“Ab woh toh, mere ghar mein hee milegi.”

“Aunty, where can I find good tea here?”

“Only in my house”

There was no going back. This way I became confident about being able to gain access.

On another day I disguised as an Intern looking for spaces to rent as a studio space for their boss who owns a fashion house. This gave me insight into the rental economy of Shahpur Jat.

2.1 Challenge

Overcoming the ethical dilemma of being dishonest and misleading in the form of role play.

‘Am I doing my best not to mislead participants or leave them with false impressions?’

2.2 How did I overcome it?

One consideration was my intention and clarity of the effect that my actions could possibly have on their lives. For this, I made sure that I closed the loop of any doubts that they might have had. For example when I played the role of a potential tenant I ended the conversation with the fact that I am not interested in the property.

However, in my further iterations I did not take role play as a form of probing into Shahpur Jat.

It was made very clear to future participants after this point of the intentions of doing research in Shahpur Jat and that they are research subjects.

A sign in Shahpur Jat at the helm of 'Fashion Street'



3.1 Challenge

1) How to unearth the truth and not be fed with deceiving information that could hamper my understanding of them and the place.

2) How to build trust in people for them to be able to speak about their experiences of sensitive and potentially dangerous incidents.

3.2 How did I overcome it?

The constant follow up of “what do you mean by that” was a way to understand the nuances of their statement. The differentiation of the fluff from the reality was sifted through in this way.

Trust was built over a period of time with a few recurring visits to establish common ground and clarify intentions.

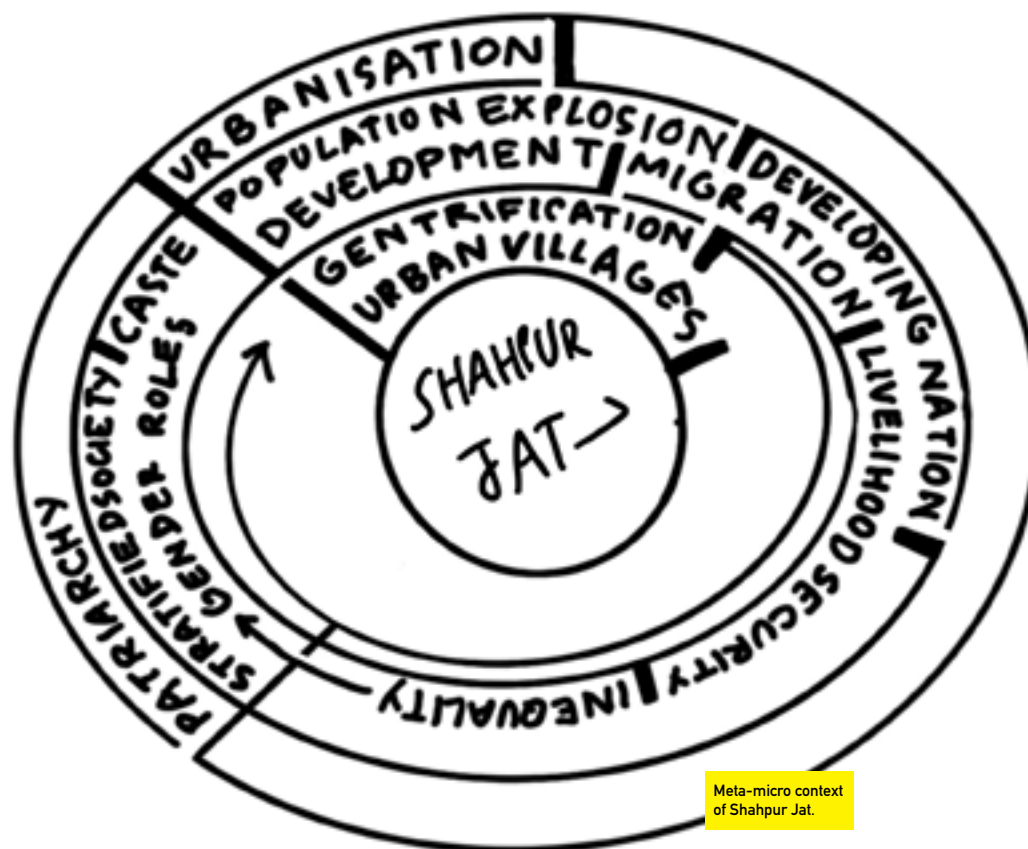
It became a good practice to never assume the meaning of what the participant said.



A Jat landlady who was one of the research subjects.

An aerial, black-and-white photograph of a city. A multi-lane highway runs diagonally from the upper left towards the center. To the left of the highway, there is a large, oval-shaped racetrack. The city is densely packed with buildings, mostly residential, with a grid-like street pattern. The image is used as a background for a text overlay.

**Do we really know where the rural
and urban begin and end today?**



Meta-micro context
of Shahpur Jat.

Synthesis

This helps in getting varied levels of meaning from the information collected so that they can become insights or new learning.

>> WHY WHY WHY WHY WHY WHY <<

Stimuli^{notice} >> Information^{register} >> Insight^{join dots}

The synthesis helped in developing an overall critique of the reality that is Shahpur Jat. The question of branching into nuances of the information we just got.

From conversations to the understanding of the cultural fabric that Shahpur Jat is composed of. The conversations were voice recorded, transcribed and deconstructed and categorised to emerge out with themes and key subjects that the study focused on.



A snapshot of the workspace during a period of Synthesis.

Interview with **Souvik Das Gupta**, founder Miraj
Office@Shahpur Jat + workspace

- Uhh...if there is an error margin that is acceptable, then it would be about 4-5 years. Otherwise I would really have to dig down memory lane.

- Ya so 4-5 years/ I run a design studi- Miraj. It's a 3-people company and we make websites. We also run this space as a co-working space. So Abhishek, who you met- is a co-worker (who was also there at WIA Day) So ya, he is co-worker and we have other co-workers as well.

- No, we have **rented** this space?

- The floor above and the floor above.

- And they run a shop below.

- They have rented out this floor the floor below and there are some parts of the ground floor they've rented out...they also own a couple of buildings around...th next two buildings that you see are also owned by them..

- Yes so basically, they have a... I am not aware of the specifics- but whatever I have heard from multiple different perspectives it's like they would have had a part of the land or something- and they would've divided it among the brothers. Now there are 3 brothers. So there is a bunch are earning out of these buildings and plus they are all doing some little work. Like one of them is running that shop, one is doing (something...disturbance) so, yaf And I think even this small thing in the corner- where you have that black tank but I am never clear and I have never cared to ask.

The extracted probes were further deconstructed to unearth layers of meaning.

| Interviewee | Quote | what does it mean | further deconstructed to unearth layers of meaning. | |
|---|--|---|--|--|
| Souvik Das Gupta Souvik Das Gupta Souvik Das Gupta Souvik Das Gupta | buildings | | | |
| | they would've divided it among the brothers | <i>The land that was inherited was divided among the brothers because other children were girls/women who were married off</i> | Patriarchal nature of inheritance. How the male child is the only one who inherits. The normalised idea of this. | The idea of inheritance & how it goes to the male child. |
| | So there is a bunch are earning out of these buildings and plus they are all doing some little work - Like one of them is running that shop, one is doing it's very business-y, very commercial arrangement. | <i>On the inherited land buildings were built and given out for rent. Some also have opened up their own shops/cafes etc. (jats who live there)</i> | Referring to men as the ones who | |
| | SO it's never seen as uh, as something where we get to know them or try to know about their personal life or anything like that or that they make any ...that way were pretty indifferent about each other. | <i>nature of relationship between tenant and landlord. Engaging enough to fulfil need of the relationship</i> | <i>nature of relationship between tenant and landlord</i> | |
| | Might not have things common | <i>differences in interests, occupation, social strata etc may lead to a lack of "things in common"</i> | <i>nature of relationship between tenant and landlord</i> | |
| | our interest levels to what keeps us busy to our occupation | <i>differences in interests, occupation, social strata etc may lead to a lack of "things in common"</i> Specifically cultural and economic | differences in socio-economic class? | |
| | what we would consider as chilling | <i>cultural differences of relaxation, entertainment etc.</i> | | cultural constructs & their definitions. |
| | a very common subject of conversation | <i>subject of conversation w.r.t. the 'interests'</i> ^ | | |
| | in our social circles | <i>social circle - a group of individuals who are strung together</i> | | |
| | overlap. | <i>overlap of interests^^</i> | | |
| | commercial arrangement | <i>nature of relationship</i> | | |
| | identifying caste | <i>judging and profiling?</i> | | |
| | figuring out where people come from use different surnames | <i>judging and profiling?</i> | | |

Souvik Das Gupta

Environmental
buildings

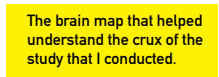
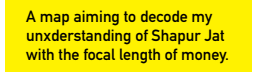
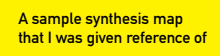
Environmental
buildings

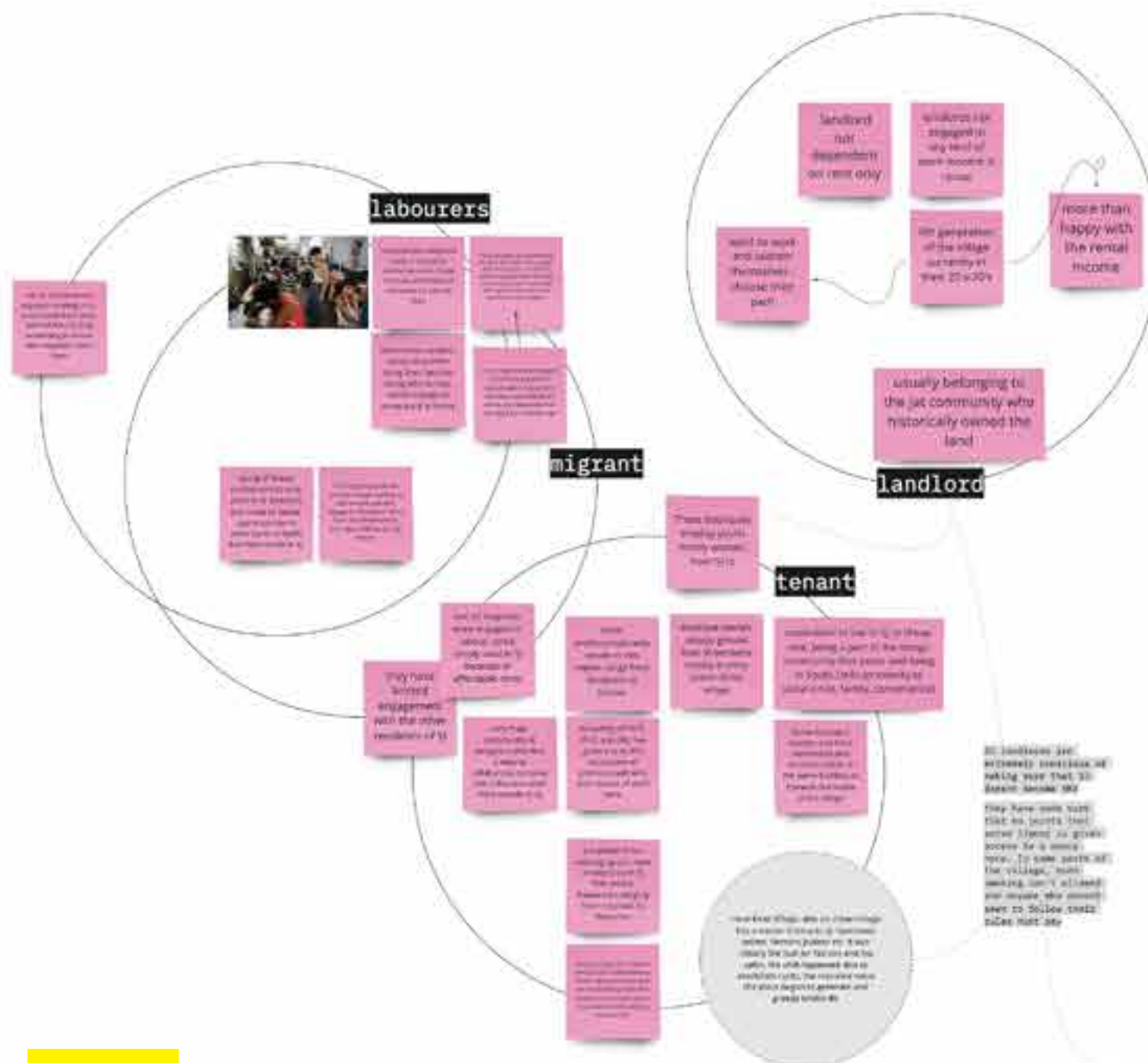
Social **Economic**
they would've divided it among the brothers

Economic
So there is a bunch are earning out of these buildings and plus they are all doing some little work - Like one of them is running that shop, one is doing

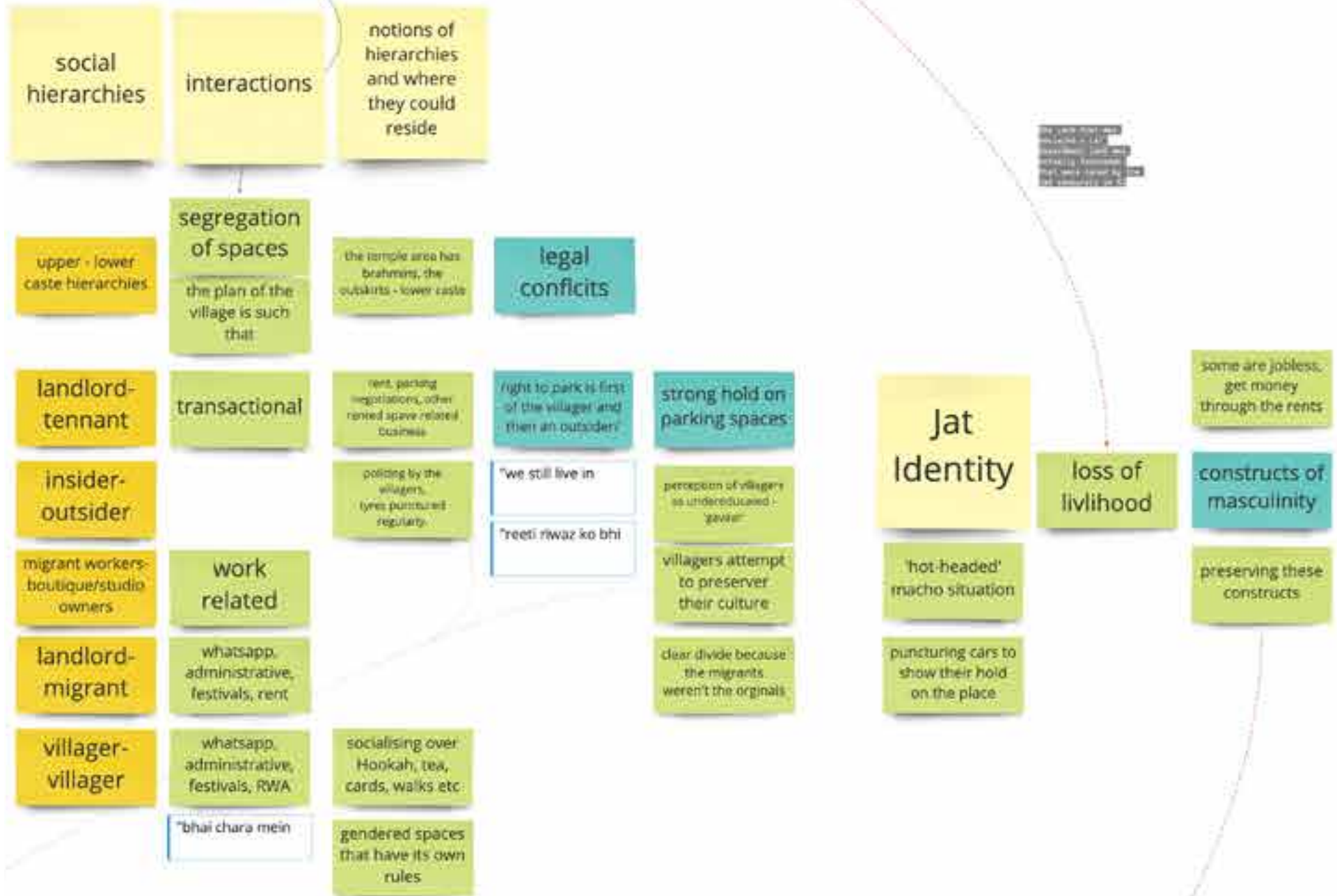
Social **Economic**
it's very business-y, very

1. Voice Recorded → 2. Transcribed → 3. Deconstructed

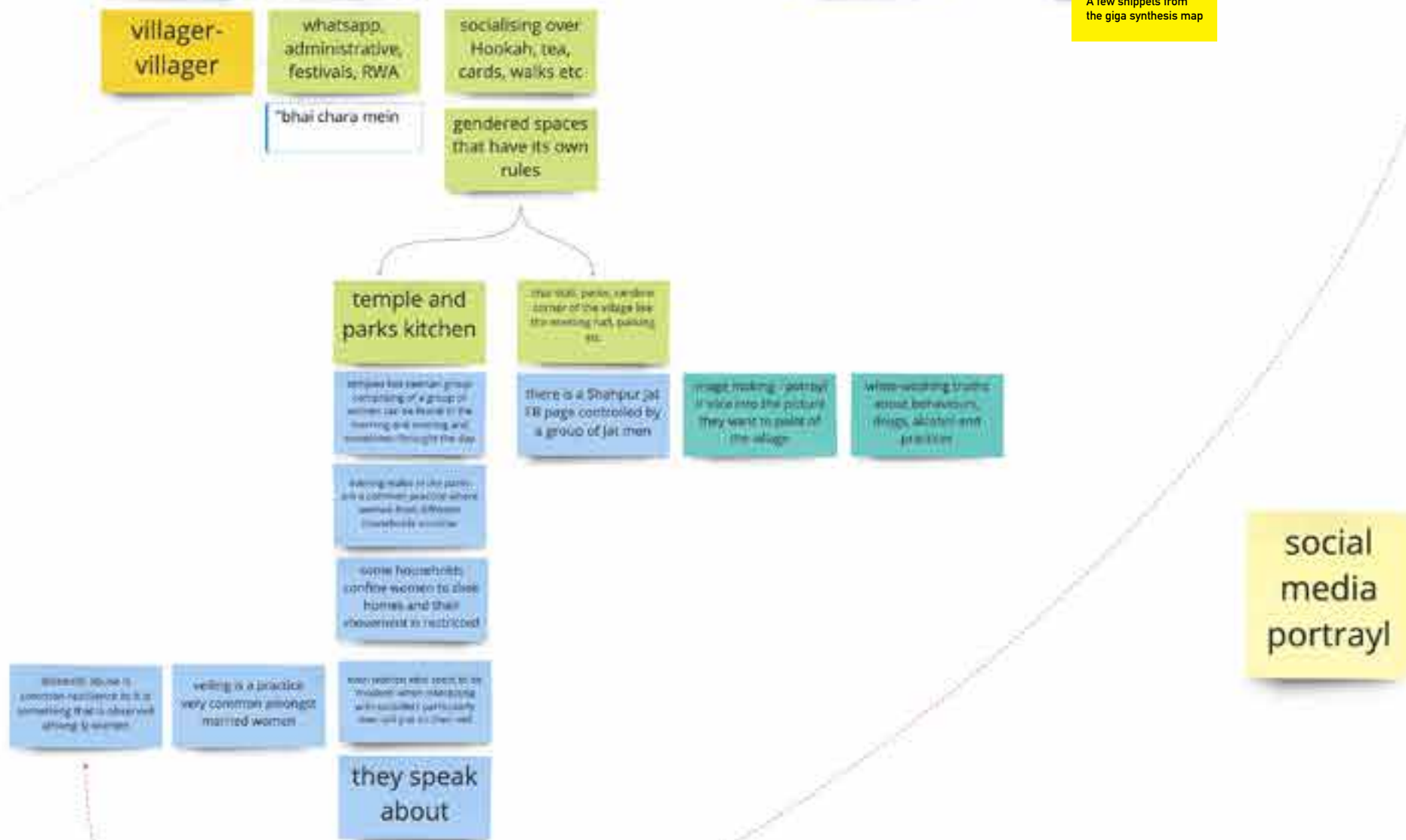




A few snippets from
the giga synthesis map

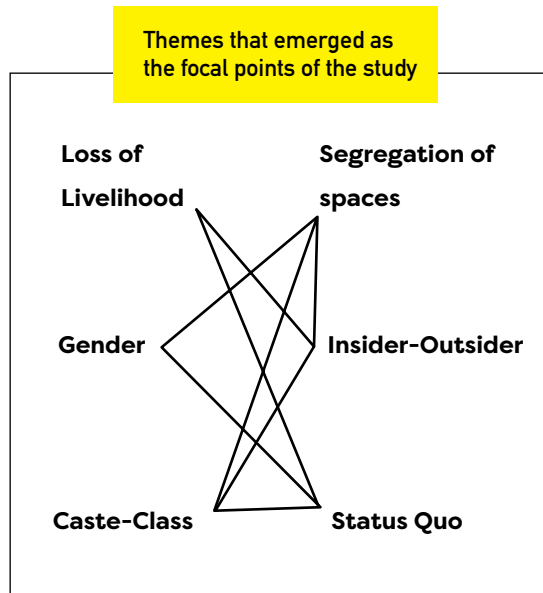


A few snippets from the giga synthesis map



Insights

Observations were connected with established knowledge and visible patterns and which therefore became insights.



Understanding of Space

Space can be understood in many ways. Most of our lives are anchored by a certain perception of (physical) space. The concept of the third space has been used as a sociocultural term to designate communal space, as distinct from the home (first space) or work (second space). It is what an individual can perhaps seek.

Spaces can also be looked at from a gendered lens, from the perspective of patriarchy. “Although women’s status is a result of a variety of cultural, religious, and socioeconomic factors, the physical separation of women and men also contributes to and perpetuates gender stratification by reducing women’s access to socially valued knowledge. In fact, **‘gendered spaces’ in homes, schools, and workplaces reinforce and reproduce prevailing status distinctions that are taken for granted.**”

Further, we can say that **“the spatial perspective points out the reciprocity between status and space.”**^{*}

³ Spain, Daphne. “Gendered Spaces and Women’s Status.” *Sociological Theory*, vol. 11, no. 2, 1993, pp. 137–151. www.jstor.org/stable/pdf/202139.pdf?refreqid=excelsior%3Af5ad89ce40b1bd39323cc1d392ef9284, 10.2307/202139. Accessed 7 Sept. 2019.

The Temple

There are two temples in the village. The main temple is a space which is positive for women. The space is neutral for any gender to visit - however, one will only find women spending time here for about three hours. Some of these women also have a 'keertan group'. 'Kirtan' can be described as a devotional recitation or song, these women congregate in the temple to sing together. Amidst these are exchange of information in the form of causal talk. By the virtue of this association of the temple, it becomes a gendered space.



Temple inside Shahpur Jat

The Tea Stall

This is a public space, however one would find groups of middle aged to old men here. The group depends upon which part of the village one is in. In this study the tea stall near one of the entrances was observed. Here, the group was consisted of Jat men, who depend upon the rental economy for sustaining their lives. This space didn't attract any women of the village.

The women are supposed to be home-makers and therefore their presence at a tea stall is not acceptable. This, therefore becomes a gendered space that does not invite women.



A group of men at the parking lot. This is also interestingly a gendered space.

The Park

There are four parks in Shahpur Jat. One will find different parks being occupied by different groups of people at different times which seem abstractly 'designated'.

This particular park in which observation was carried out and backed up with further interviews pointed at the **reality that it became gendered at different points of time.** The women occupied the space only in the afternoon for a few hours right before sunset. There was a **clear marker of the territory the women could occupy** - the outer periphery of the park, closer to the exits. The **inner area was reserved for men, playing cards in groups.** The **space in between was where the children played.**

The understanding of space as a marker of one's gender is an interesting find. Phadke, Khanand Ranade in their book, 'Why Loiter? Women and Risk in Mumbai Streets' (2011) discuss how parks as open spaces are also used to impose a certain 'moral vision' of order on the city and are gender polarised.*

* "Why Loiter?" Google Books, 2010. books.google.co.in/books/about/Why_Loiter.html?id=HWi-S1ZAd0gC&redir_esc=y. Accessed 13 Nov. 2019.

A park in Shahpur Jat. Image sourced from google contributor unknown.



The entrance of the DDA Park in Shahpur Jat. Spaces like these even though are open to everyone, invite a sectioned population at different points in time.

Spaces Over the Years

In the early days of the village, when farming was still a profession, spaces were distributed with respect to social hierarchy. The outer periphery of the village was occupied by the Jatavs/ Valmikis* who were the so-called 'lower caste' that resided in the village. The Jats occupied the centre of the village.

The spatial distribution over a period of time has changed. The market value of the outer periphery has significantly risen after Shahpur Jat became a place that provided cheap rents when compared to the otherwise exorbitant south Delhi. The more connected periphery thus became 'in demand' as they were contact points to the outside (other parts of Delhi); The inside became more secluded, with the character of narrow lanes (unstructured and unplanned construction).

The Jats started moving inside. As the vertical limit of the village grew, landlords started living above in the higher floors. The migrants now live in the inner most lanes of the village which are derelict and have inhumane conditions.

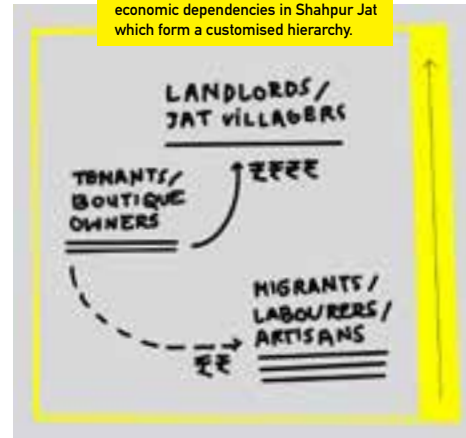
Interestingly, the former 'lower caste' have found a place in the village which exists in the core. With the income of the migrants, their social status has changed and they are no longer at the bottom of the pyramid.

* Govinda, Radhika. "First Our Fields, Now Our Women": Gender Politics in Delhi's Urban Villages in Transition." South Asia Multidisciplinary Academic Journal, no. 8, 17 Dec. 2013, journals.openedition.org/samaj/3648, <http://journals.openedition.org/samaj/3648>. Accessed 4 Mar. 2019.

Jat Identity

The predominant and original residents of the village are a group who recognise themselves as Jats. The inherent behaviour of community and identity* and its preservation can be applied to this group who with the influx of 'outsiders' feel the need to reinforce their identity.

1 Community identity provides sense of security and satisfaction to people despite of the fact that it is accidental and not chosen or planned.



A simplified understanding of the economic dependencies in Shahpur Jat which form a customised hierarchy.



Spaces available for commercial purposes. A peak into the mixed use area.

Social Hierarchy

Shahpur Jat, as a place has had three waves of people coming in and becoming a part of the village. The original inhabitants were the Jat community along with *Jatavs* and *Valmikis*. The dominant community in the agrarian times were the *Jats*. With the advent of the 90's, came in the first wave of migrants looking for a livelihood. The migrants hailed from Bengal and Bihar. The second wave attracted a lot of factories and production centers of fashion garments. The third wave attracted students, fashion houses, designers etc for cheap rents in the posh South Delhi. This influx created Shahpur Jat's own hierarchy within itself.

Rental Economy

The second and third wave of people that came into Shahpur Jat brought with them the rent based economy to Shahpur Jat. It being a prime location with nominal rents attracted all kinds of people- from business owners to students. Urban villages have by-laws at play, which paved way for unchecked construction and growth of the place. Landowner hence, increased their vertical limits to accommodate tenants.



An door-to-door vendor takes respite outside a boutique in Shahpur Jat.

Insider–Outsider



A sign board marking outsider vehicles not allowed.



One of the entry points of the village heavily lined with commercial spaces.

Idea of Progress

The ethnographic method enabled me to understand and examine the life-worlds of the space, Shahpur Jat. Terms like “modern”, “progress”, “changing”, “tarakki” are everyday terms and recurring ways in which the urban villagers have described themselves.



Vertical staking of society. Factories on the ground floor. Showrooms on the first floor and the landlord + family on the top-most floor.



An underground showroom. Highlighting how any space is utilised and commercialised.

These insights were then kept aside and possible approaches were taken into consideration so as to move the project forward.

"Charting a path of development that is sensitive to the population's diverse socio-economic landscape is a very different challenge"



Quoting Treemouse on Shahpur Jat

PART TWO

This section is the bridge between research and realisation. It outlines the basic process of generating ideas that helped in defining the design directions and decisions in this project.

This was an iterative process that started out with arbitration and came together through a method. It also highlights the importance of good-bad ideas in this process of translation.

These may seem linear in progression, but they overlap and have come about by a process of back and forth.



How can design bring to light the invisible aspects of Development & Rapid Urbanisation to break the characteristic complacent view?

Hypothesis

“How can we address future challenges with design?”

Urban villages are urban settlements in transition. This transition has acquired a permanent character of complacent normalcy. This phenomenon has been observed time and again in many rapidly urbanising areas.

In academia, the ill-effects of such transitions are articulated very efficiently. The mainstream lacks this understanding of the social and cultural costs involved in such changes.

Can we break this normalcy through provocation and/or exaggeration?

Shahpur Jat is only one such urban village. Delhi alone has 125 such urban villages. 227 villages classified as rural. Soon to be engulfed by the influx that will make Delhi the most populous city in the whole wide world.

How can Design contribute to this transition that will be? How can Design break the normalcy that it is?

Will the to-be urban-villages in transition face the brunt of marginalised development? With these questions, I enter my inquiry through design.

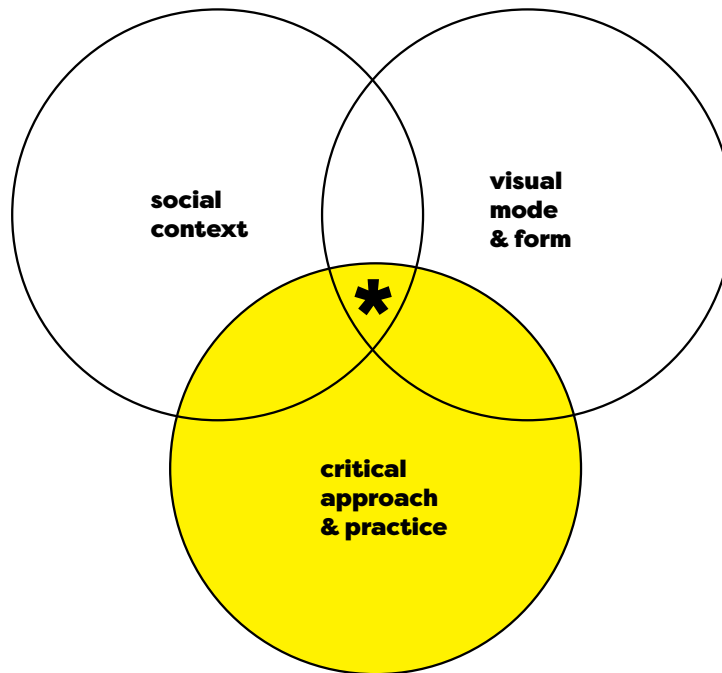
What is a provocation? And what can it possibly mean in/through design?

Is it merely a ‘deliberate action of inducing anger or discomfort’ in someone? Can we understand it as a framework to challenge and question normative realities that have been established by social, economic and cultural forces to adapt it to our constantly changing needs? Will design be able to provide this bridge of applied criticality?

Can design be a tool to leverage creativity in various fields?

Defining Approach

Design as a mode of inquiry into rapid urbanisation in India with a speculative design lens.



"[Critical design] thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people's imaginations to flow freely. Design speculations can act as a catalyst for collectively redefining our relationship to reality." Anab Jain

Do designers need to take up the role of Astrologers now?

Future Probe, Prediction and Practice of Speculative & Critical Design

The future is the time after the present. Due to the existence of time and the laws of physics, its arrival is considered inevitable. Also, the future can be understood as a reality that is yet to come and therefore will always exist. In the Western view, which uses a linear concept of time, the future is the anticipated portion of the projected timeline. In special relativity, the future is considered absolute future, or the future light cone.[3]

'In the philosophy of time, presentism is the belief that only the present exists and the future and the past are unreal. Religions consider the future when they address issues such as *karma*, life after death, and eschatologies that study what the end of time and the end of the world will be. Religious figures such as prophets and diviners have claimed to see into the future'.

However, we are not looking at the future as astrologer who claim anticipate and perhaps predict the future. We are looking at it from the Future studies lens, or futurology, the science, art, and **practice of postulating possible/alternate futures**.

In design, the foundations of future facing approaches to Design has been laid by Dunne & Raby in their book 'Speculative Everything' of alternative and plural futures, rather than one monolithic future, and the limitations of prediction and probability, versus the creation of possible and preferable futures.



**We are called to be architects
of the future, not its victims.**

NOTES

Critical Design

Excerpt from the BEYOND DESIGN THINKING:
AN INCOMPLETE DESIGN TAXONOMY
Ian Gonsher

Critical Design emerged from the work of Anthony Dunne and Fiona Raby in the late 90's. In their book "Speculative Everything", Dunne and Raby set up an opposing dialectic between two types of design: critical design and affirmative design. This chart organizes these oppositions into two lists:

Affirmative design is problem solving, with design framed as a process that provides answers in the service of industry for how the world is.

Critical design, on the other side of the page, is characterized as problem finding, with design framed as a medium that asks questions in the service of society for how the world could be.

If Affirmative Design is problem solving, then Critical Design is problem finding, which is to say, it is a critique of the context and culture in which the designed object exists. In this way, this design strategy might be closer to what is traditionally thought of as art in so far as it functions as a critique of culture.

Critical Design has its antecedents in Critical Theory, which emerged from the Marxist critiques of the Frankfurt School in the 1930s. This cultural critique takes the form of a dialectical negation against capitalism, expressing the commodification of art, design, and culture as a problem, in part, because it obscures an awareness of class consciousness. Critical Design is a creative strategy that establishes design as a medium for making visible that which is usually obscured in our daily interactions with the quotidian objects of our material culture, including the relationship between the object and the labor that went into its creation (i.e. commodity fetishism). Critical Design creates affordances for awareness, framing how we understand, question, and critique the society and culture around us?

(a)

affirmative
problem solving
design as process
provides answers
in the service of industry
for how the world is
science fiction
futures
fictional functions
change the world to suit us
narratives of production
anti-art
research for design
applications
design for production
fun
concept design
consumer
user
training
makes us buy
innovation
ergonomics

(b)

critical
problem finding
design as medium
asks questions
in the service of society
for how the world could be
social fiction
parallel worlds
functional fictions
change us to suit the world
narratives of consumption
applied art
research through design
implications
design for debate
satire
conceptual design
citizen
person
education
makes us think
provocation
rhetoric

**The A/B
manifesto by
Dunne & Raby**

NOTES

Discursive Design

Excerpt from the BEYOND DESIGN THINKING:
AN INCOMPLETE DESIGN TAXONOMY
Ian Gonsher

Discursive Design is closely related, if not synonymous with Critical Design. The term implies that the function of the object – what it does – is secondary to how it makes us think about the context in which it exists. The object is the site of discourse. These kinds of objects tend to be prototypes, resisting commodification and mass production. They often shock the viewer into a new awareness of the social context from which they emerge.

Speculative Design

Excerpt from the BEYOND DESIGN THINKING:
AN INCOMPLETE DESIGN TAXONOMY
Ian Gonsher

Speculative Design is another sibling to Critical Design and Discursive Design. However, Speculative Design is explicitly oriented towards future scenarios. User scenarios are an important method found in many of these design strategies. These kinds of scenarios allow us to imagine things not as they are, but as they might be. They allow us to ask questions. What does the object do? For whom? Where does it do it? When? How does the object do it? And why?

NOTES

Design Fiction

Excerpt from the BEYOND DESIGN THINKING:
AN INCOMPLETE DESIGN TAXONOMY

Ian Gonsher

Discursive Design is closely related, if not synonymous with Critical Design. The term implies that the function of the object – what it does – is secondary to how it makes us think about the context in which it exists. The object is the site of discourse. These kinds of objects tend to be prototypes, resisting commodification and mass production. They often shock the viewer into a new awareness of the social context from which they emerge.

'The action of estimating or concluding something by assuming that existing trends will continue or a current method will remain applicable'. In mathematics, extrapolation is a type of estimation, beyond the original observation range, the value of a variable on the basis of its relationship with another variable.

Extrapolation as a method to
build a Speculative World that
has the power to Provoke.

Provocation is 'an action or speech that makes someone angry'. To provoke is to instigate this very action.

An overview of the approach and aim of the project

Extrapolate/Exaggerate the insights from the Research to Provoke the viewer and alter their perspective in order to make them question the system of template development and its effect on people & society.

Design Fiction is World Building

"World building is the process of constructing an imaginary realm", a process we see regularly in a variety of different contexts, each with their own definition, e.g. cinema, video games, and role-playing games. Applying world building to Design Fiction moves the focus away from storytelling and instead places importance on the coherence of the world and how things and people within that world interact. "In essence a **Design Fiction is the map of our fictional world that can be explored in a variety of ways and a narrative**, if used, would be a **distinct path through this fictional world**. In this way a variety of prototypes, situations, and – somewhat ironically – 'stories'. " *

Future World Building is Extrapolating the Present

The process of creating an imaginary or 'other' realm can be done in many ways. From films like 'Children of Men' to novels like 'Wicked'. In design fiction, world building becomes more tangible. Superflux's exhibit 'Mitigation of Shock' - Experiencing Future London through an Apartment,** is an example of world building confined in the form of an installation. This is a world build beyond the present and into the future. They have taken facts of today - how we live, what we eat etc. and have extrapolated these facts and have imagined how a future London apartment may look like to **give you sneak peak into that future world. Without having any grounding in the present, a future world fails to be a future of that world.**

* (1) (PDF) Design Fiction as World Building. Available from: https://www.researchgate.net/publication/315697467_Design_Fiction_as_World_Building [accessed Dec 05 2019].

** "Projects — Superflux." Superflux. 2014. superflux.in/index.php/category/projects/#. Accessed 17 Dec. 2019.

NOTES

Extrapolation as Provocation

A few examples to highlight how different artists and designers have articulated to provoke.



Methaven's Urban Sprawl

A Dutch Graphic Design Practice that is one of the most theoretically informed, strategically adept and articulate groups of thinkers operating in graphic design..." They see 'graphic design as a knowledge production tool to analyse power structures'.



Martha Rosler's 'Bring the Troops Home'

A collage artist who uses stark visual imagery to bring provocative message to the viewer.



Guerrilla Girls'
The Art of Behaving
Badly

The Guerilla Girls
is a collective that
uses visual imagery
and juxtaposition to
provoke.



Periscope's Gun Wounds

A Dutch Graphic Design Practice that is
one of the most theoretically informed,
strategically adept and articulate groups
of thinkers operating in graphic design..."
They see 'graphic

Extrapolating the Present *is* creating a Provocation

As a designer, provocation can be understood in many ways. Provocation here has been categorised in four ways. These categories are also the four elements that can be found in any design process.

THOUGHT/CONCEPT/PHILOSOPHY

Criticism as Provocation
Discourse as Provocation

FORM

Satire as Provocation
Reality Check as Provocation
Art as Provocation
Research Articulation as Provocation
Visual design as Provocation
Fact as Provocation

METHOD

Art as Provocation
Future Probe as Provocation
Research Articulation as Provocation

CONTEXT

History as Provocation
Future Probe as Provocation
Culture as Provocation

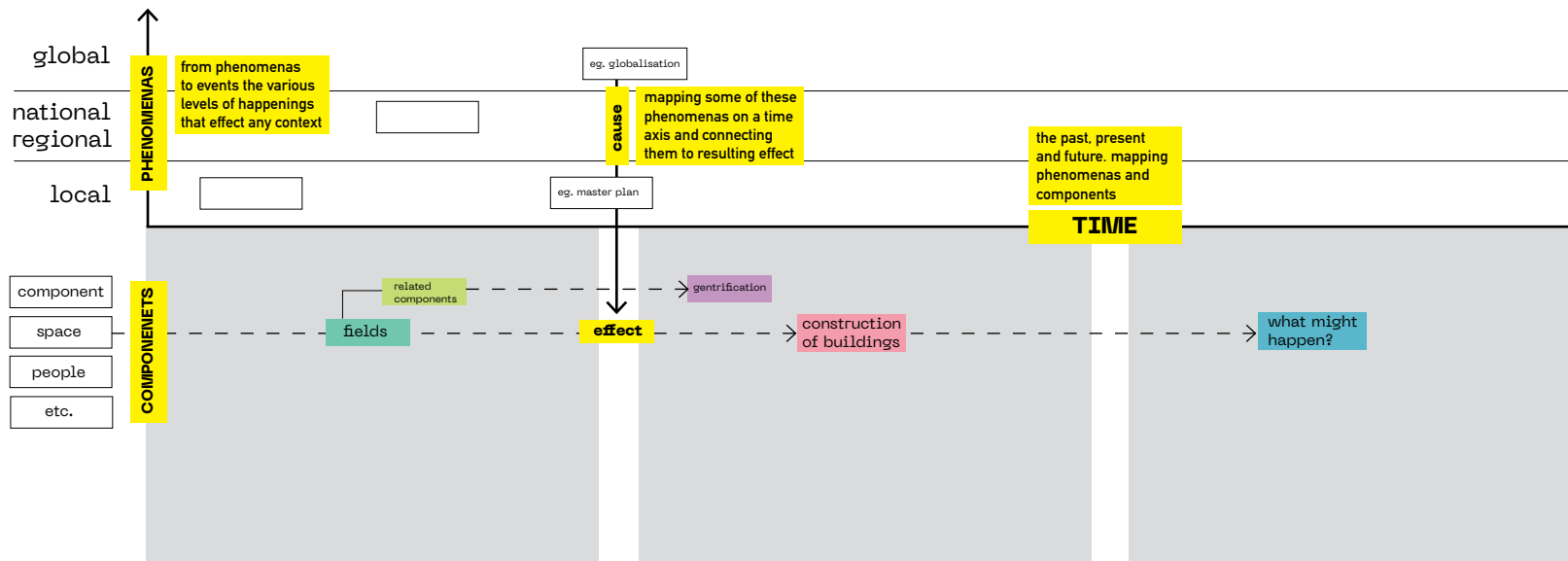
*Hence, Design Fiction becomes the method to create a Provocation. For this we use **Future Probe to build a World which is essentially extrapolating the present.***

The Change Map

The insights from the field research paired with the secondary research bring out a patterns of change

The change map is a method and tool for mapping contexts over time. This aims at bringing out patterns of change that affect any place. Here we map Shahpur Jat and deconstruct it into various components, in this process we also trace the

past present and future of these components. The causes and effects on consequent components are also mapped to understand what causes a shift or change from the existing form or discourse.



NOTES

The Importance of Diagrams

How do you make sense of a lot of data that you collect?
Diagrams, charts and visual articulation give form to words
which help in processing information.

First, we look at Deleuze to define this concept. He has done this two times. The first time, the diagram is a new informal dimension; the second, it is a display of relations as pure functions.

"Generically, a diagram is a graphic shorthand. Though it is an ideogram, it is not necessarily an abstraction. It is a representation of something in that it is not the thing itself. In this sense, it cannot help but be embodied. It can never be free of value or meaning, even when it attempts to express relationships of formation and their processes.

At the same time, a diagram is neither a structure nor an abstraction of structure." He suggests "an emerging possibility of considering the diagram as a methodology. The diagram displays relations of forces and translates them from one system to another"

John Snow's famous map that saved London from a major cholera epidemic. (picture on following pg)

Employing a visual tool to interpret information and use it as a method of research thus increase the scope of the information to be illustrated, perceived and thus interpreted.



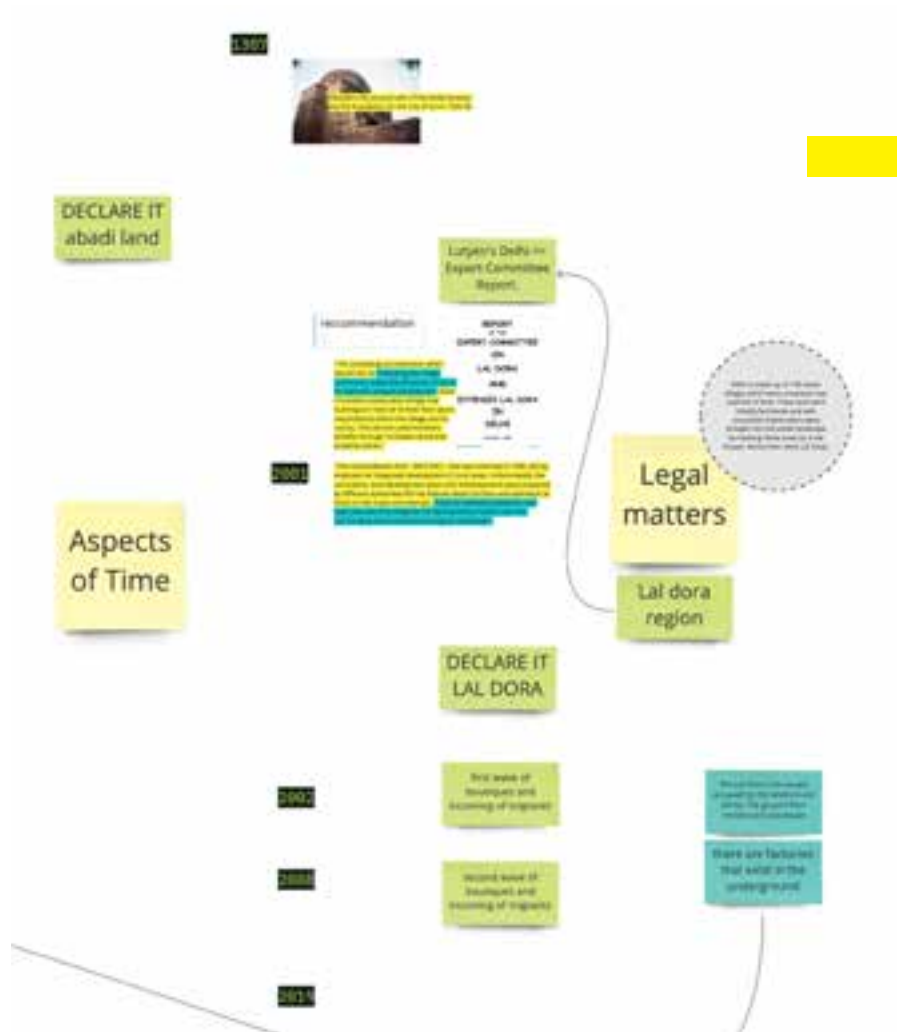
The linear format of the written word can be limiting to show information which isn't linear in nature and has relationships beyond the tangible. Flow of information thus can be thus distributed in space to create another dimension of understanding.

Snow's Cholera map identified a pattern between the water source and the areas in which people were affected the most. Spatially distributing this data gave an insight into the geographical location of the source of water thus curbing the epidemic from spreading any further. A systemic view into anything in my opinion, can never be linear. Various relationships like time, space, temporality all add to the overall understanding of a system.

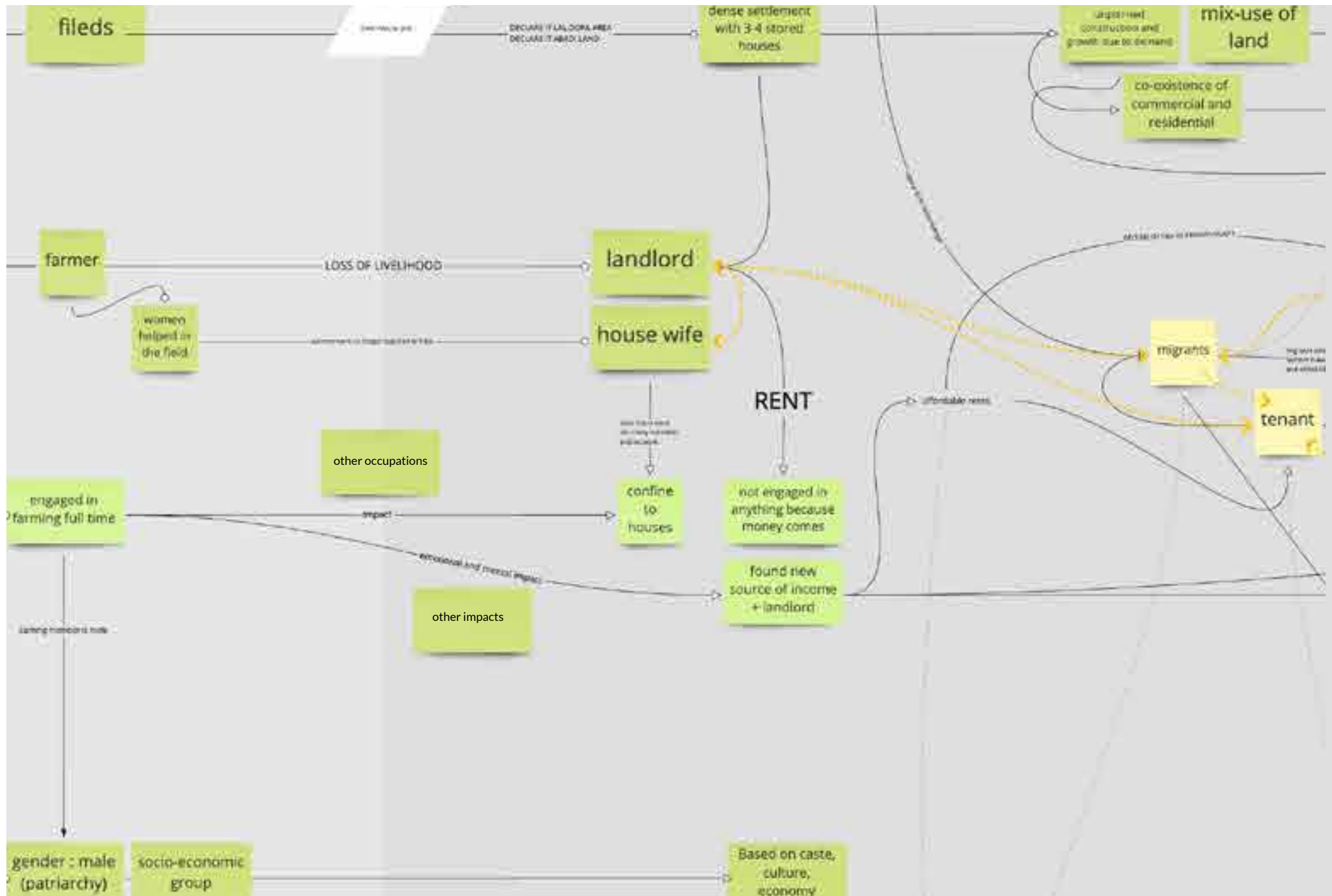
It requires an understanding of information hierarchy and distribution of this information in space. Sometimes it is also supported by

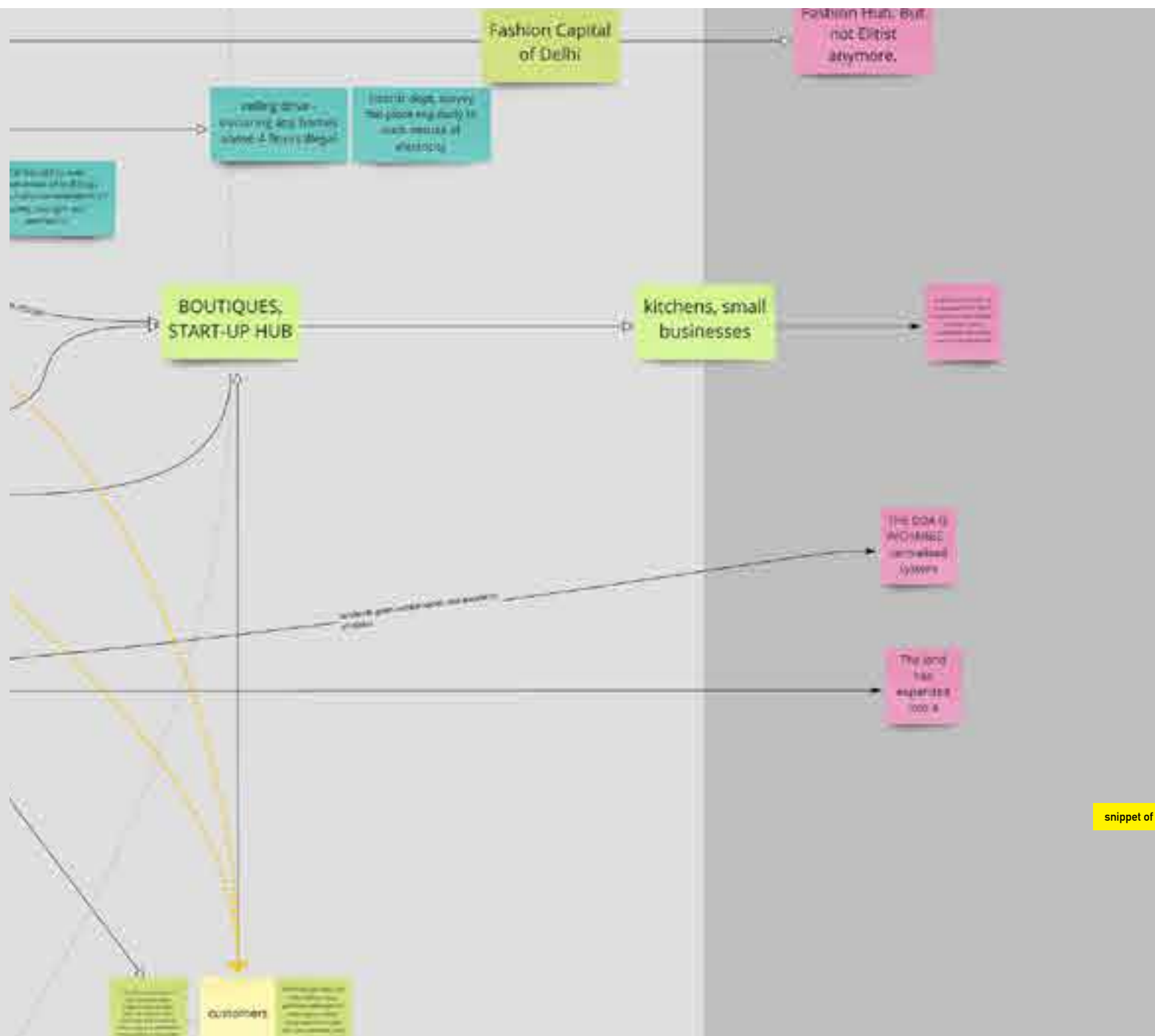
"There is data all around us, however only some of it is relevant to us depending on who, where, why we are and thus this relationship defines what is information for us and further what is knowledge."

Research is a huge and never ending abyss. In this 'age of information' finding what is relevant is key in not getting lost, or digressing. Interpreting findings and creating relationships has been key to processing the world of information I was floating in.



The map allows one to get an overview of causes and effects. The insights and knowledge that have been unearthed through the ethnographic study allows us to speculate those very trajectories through the change map. To extrapolate into the future, it is important to understand the past and present. Hence, this exercise becomes important in world building.







**"The future is already here —
It's just not evenly distributed."**

World Building

The following steps were taken to build a world.

Overview of Methods

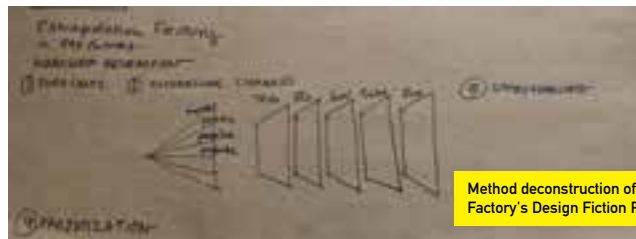
Extrapolation factory [Storytelling and Design POV]

Tandem Research (Think Tank) [Research POV]

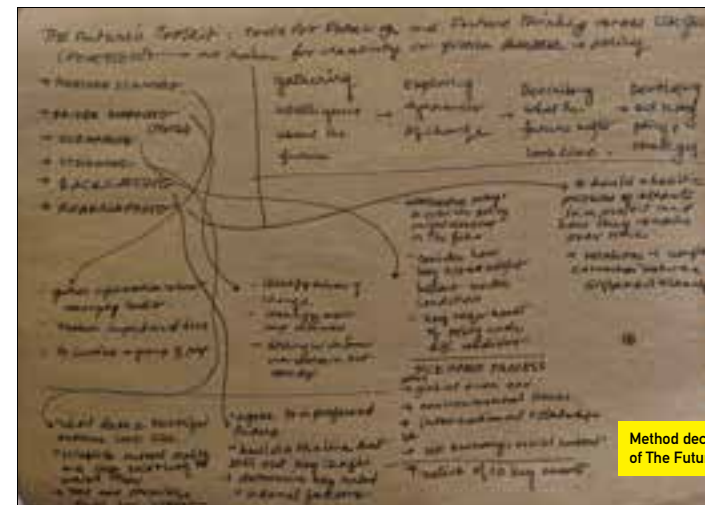
The Futures Toolkit : for foresight and future thinking for policy

[policy POV]

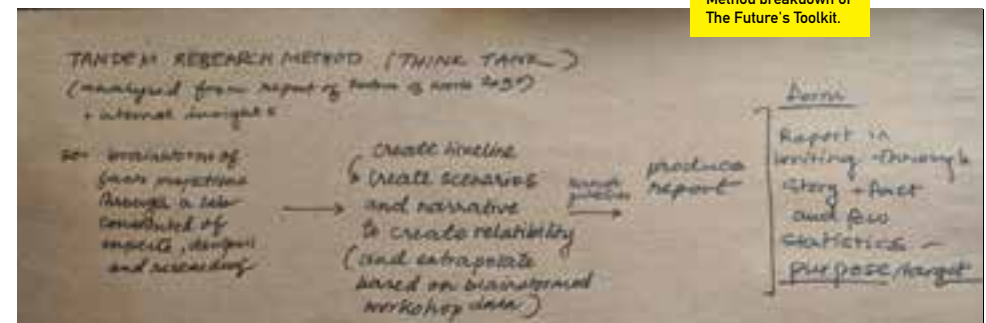
An analysis of these three toolkits and methods helped me define the nature of extrapolation my project required. I assessed them with 4 broad qualities as priority. To be able to pick and choose and custom fit extrapolation the project's needs.



Method deconstruction of Extrapolation Factory's Design Fiction Process.

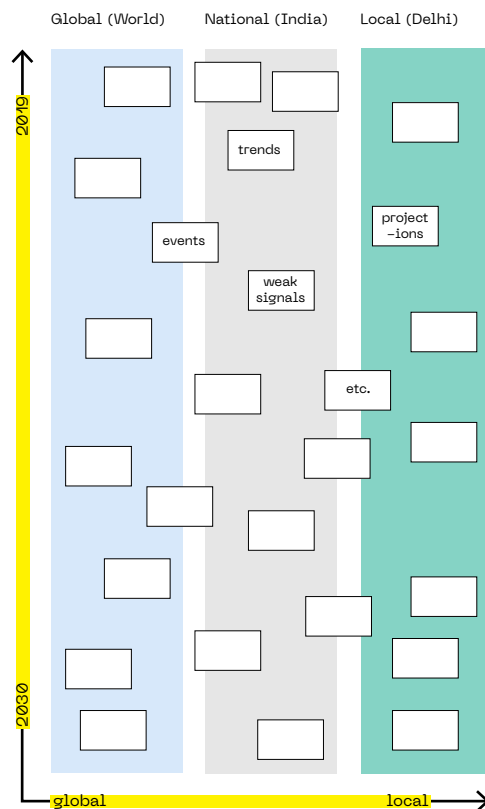


Method deconstruction of The Future's Toolkit.



Method breakdown of The Future's Toolkit.

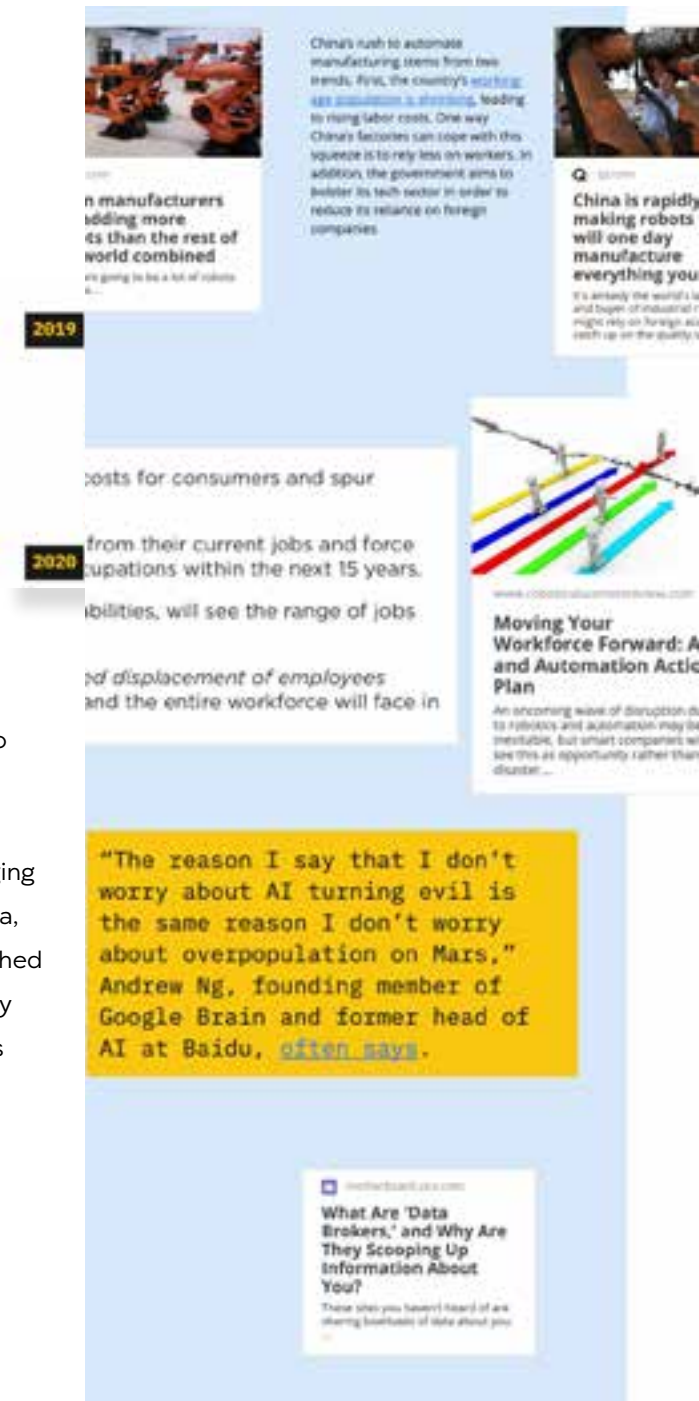
8.A.1 »

Trend Scavenging > Landscaping > Mapping

i) Meta ii) Filtered fixed trajectories

The degree of these trajectories categorised with respect to time as fad, trends, culture, movement, & phenomenon.

The horizon scan was conducted through manually scavenging reports by various established organisations like UNDP, Nesta, PwC, and many more. Once a few trajectories were established a deep dive into possible implications of the same trajectory was found in articles, independent blogs, imaginings, stories and academic papers + journals.





What robots? India's still far from being an automation nation
Industrial automation is still nascent in the country...

The robots are coming—but they aren't here just yet. There are only three robots per 10,000 employees in India, according to the [2017 World Robot Statistics](#) (WRS) report issued by non-profit International Federation of Robotics (IFR) on Feb. 27. By comparison, the average robot density in the world was 74 in 2016.



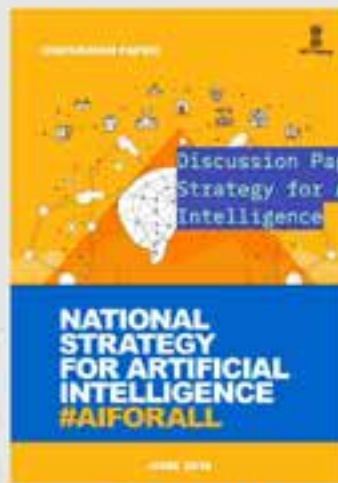
India's big AI dreams just got a reality check—from the government itself
It's easier said than done...



Budget 2018: Niti Aayog to establish National Programme on Artificial Intelligence
To focus on research & development, this may be the only significant announcement made for the startup industry in Budget 2018...



India to setup 20 research centers for AI, ML & Quantum for ₹3,600 crores
Arunachal Sharma, Secretary of the Department of Science and Technology (DST), Government of India, announced at the 100th Indian Science Congress that India will soon set up 20 physical system centres for research in technology...



Discussion Paper National Strategy for Artificial Intelligence

NATIONAL STRATEGY FOR ARTIFICIAL INTELLIGENCE #AIFORALL

NITI Aayog Discussion Paper: An aspirational step towards India's AI policy



NITI Aayog provides over 30 policy recommendations to invest in scientific research, encourage skill-building and training, accelerate the adoption of AI across the value chain, and promote ethics, privacy, and security in AI.

Not to be afraid - but to understand and illustrate how automation will have an effect on jobs in a country like India where the implications are widespread



Indian Government Gears Up To Make AI Work For India

The Indian government, as a first step towards streamlining the AI utilization in the country, has released its report on the adoption of AI in India. The report has suggested building an AI policy with a five-year mission with a targeted investment cap...

Using the Indian startup ecosystem, industry, academia, and students to build artificial intelligence solutions that are 'made in India' is a further bet that AI can be used to reduce poverty and disease, and by doing so, prosperity can be brought to the poor and underprivileged sections.



Union Budget 2019:



Income inequality gets worse; India's top 1% bag 73% of the country's wealth, says Oxfam
This is the biggest increase in the number of billionaires in history and a whopping 82% of AI of the wealth generated between the second quarter of 2018 and the corresponding period last year went to the top 1%, according to the latest survey by Oxfam...



Exploring Quarry Bay, Hong Kong: The 'Monster Buildings' - SVADORE
As always, the most beautiful of discoveries lie beyond center city and are found deep in the suburbs. Say hello to Quarry Bay...



The advent of a jobless economy seems closer because India traditionally performed by women are being or are at risk of being taken over by robots, especially those similar with artificial intelligence



10 Reasons Why Industrial Robotics in Demand in India - iNurture
Robotics: What is it All About? Though most consider robots to be a futuristic concept, there are many examples of robots in our daily lives. The use of robots in various industries is increasing rapidly. With the advent of AI, the demand for robots is expected to grow significantly in the coming years.

Robotics has its application in almost all the sectors, including healthcare, textile, agriculture, automobile, pharmaceutical, industrial, IT, mining and so on. The rapid growth of robotics in India has opened up several career avenues and a wide range of entrepreneurial opportunities in fields like engineering, development, research and management of robots.



Dystopic India: What else do you call a country where violence and sexual crime are reaching epidemic proportions

What is a dystopia? The short answer: a society where violence and sexual crime are reaching epidemic proportions. Most violence and rape are not here in the country, but they...



Gig economy: It's time to welcome the future of work | Forbes India Blog
Gig economy is a temporary work system based on a short-term relationship between workers and companies...



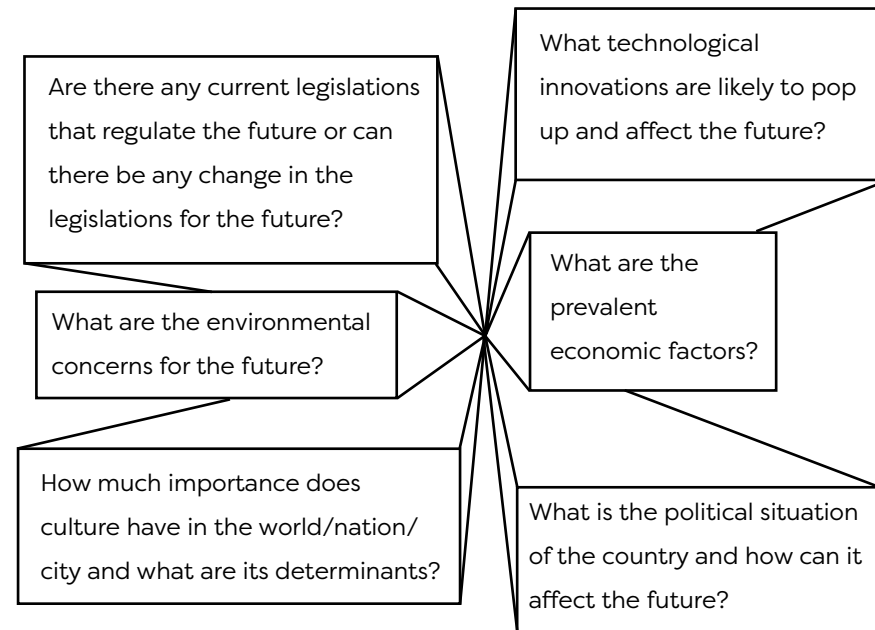
Delhi leads gig economy, not Bengaluru: Report
Around 1.3 million Indians migrated to the major cities in the six months till March 31 in search of jobs...

8.A.2 »Categorising Trends

PESTEL analysis or more commonly referred to as PEST analysis is a marketing framework which is usually used by companies to landscape the market their products will exist in.

We leverage this framework to landscape the trends - the environment that may exist in the future.

The framework has been revised in its application here, where besides the P.E.S.T.E.L. - Political, Economic, Social, Technological, Environmental & Legal, P.E.S.T.E.L.C.E has been used where C stands for Cultural and E for Ethical.



| | | | | | | | | | |
|------------|-------------------------------|---|-------------------------|------------------------|----------------------------|--|---------------------------------|-------------------|----------------------------------|
| Fad | | | | | | | | | |
| Trend | | | | | | | | | |
| Culture | Movement | | | | | | | | |
| Phenomenon | globalisation, climate change | | | | | | | | |
| | Political | Environmental | Social | Technological | Economic | Legal | Cultural | Ethical | Nota |
| | Hindutva | Environmental | Sexism | Maker Culture | Start-up Culture | Aadhar | Make in India | Privacy | CSR |
| | Saffronisation | climate change | gender-sexual plurality | Automation | Gig-Economy | | Swachh Bharat | Data Security | National Skill Development Corp. |
| | islamophobia | microplastic pollution | decreasing fertility | Immersive Tech : AR/VR | E-commerce | | beauty standards | over-Surveillance | Rape- |
| | triple talaq | food insecurity | gen alpha | Human-AI collaboration | post-capitalism? | | Cultured food | | |
| | post truth | mobility | healthcare systems | IoT | subscription systems | | Surveillance | | |
| | radicalisation Rightist | sustainability | ration system | Autonomous Objects | virtual retail experiences | | | | |
| | Big Tech Companies being | circular economy | Surveillance society | Blockchain | big data | | personalised/customised content | | |
| | | Algae Derived Energy : Bio Chemical overall | | Cyber Security AI-ML | | | Automated curation | | |
| | | | | Bio-hacking | | | Choices | | |
| | | | | Genetic engineering | | | on-demand culture | | |
| | | | | Hydroponic | | | streaming culture | | |
| | | | | | | | reduced attention spans | | |
| | | | FOMO | | | passing radical laws to distract, focus-shifting | Freemium | | |
| | | | YOLO | Jio | | | Lingo- short # | | |
| | | | Athleisure (spelling) | | bankruptcy laws | Peoples voice | post-truth | | |
| | | | Supercities | Skeuomorphism | demonetisation | Landmark judgements thru change.org | | | |
| | | | | Google Material Design | digital payment systems | RTI | reverse migration | | |
| | | | | | Crypto Currency | | | | |
| | | | | | | politically influenced decision | minimalism | | |

8.A.3 »

Categorising Key Words/Concepts
from the Ethnographic Study

The study done in Part One was deconstructed in many ways and these can be termed as the essence of Shahpur Jat/An Urban village. These were termed as the 'Components' of the

present scenario which must therefore be extrapolated. The key themes that thus emerged are the headings of this table. One category 'NOTA' are components that don't belong anywhere.

| OBJECTS | CHARACTERS | SPACES | CULTURE | LEGAL |
|----------------|-------------------|------------------------|----------------------------|-------------------|
| hookah | Craftsman | Chai stall | Rituals and customs | by-laws |
| veil | Landlord | Temple | festivals - durga, chhatt, | lal dora |
| sewing maching | Tenant | Boutiques | hippie festival | 4th floor illegal |
| pedals | Surveillance-er | workshop | fv | |
| money | Insider | factories | | |
| clothes | Outsider | jaat home | | |
| lathi | creatives | migrant dorm | | |
| | Pilot-Jat | shops | | |
| | Cafe owner-Jat | perpetual construction | | |
| | Jobless-Jat | park | | |
| | Former Farmer-Jat | mixed used areas | | |
| | Designer | | | |

| NOTA | SOCIAL Dynamics | ECONOMY | ACTIVITY |
|----------------------|------------------------------|---------------|-------------------------------|
| identity | Hierarchy | Rental Income | Walks in parks |
| progress | stratification-caste | minimum wage | Kirtan group |
| loss of livelihood | Brotherhood | | panchayat |
| stripped masculinity | Gender dynamics | | school kids in groups |
| transforming event | Conflicts between characters | | boys in groups in the evening |
| sunlight | segregated spaces | | kids playing |
| air | Transactional nature | | |
| basic needs | ecosystem of designers | | |
| social media | whatsapp groups | | |
| | | | |
| | | | |
| | | | |

8.A.4 »

How might we inculcate the 'Indianess' in the Constructed World?

One of the major considerations and point of differentiation in the process that was employed was the Indian context. None of the frameworks had this cultural nuance that can trickle down into the Ideation process. One might criticize this as a short-sighted approach- that the group that employs these tools would bring their contextual biases to the table etc. However, my argument has stemmed from my understanding of myself and the people around me and how we have a 'colonial hangover' which is fueled by further consumption of non-Indian perspectives thanks to social media and popular future narratives.

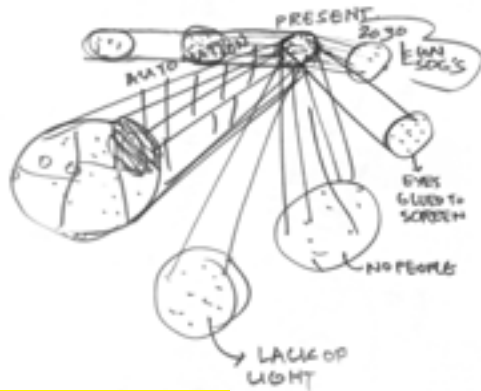
An incomplete list of typical Indian habits, objects, beliefs etc. This is subject to increase/change as the context changes. But the need for this is re-emphasis on the context the scenario/ world is being built in.



| Indian Moods | | |
|------------------------------------|--------------------------------|---|
| second-hand | carrying a lunch bag to school | Division in Socio-economic classes |
| jugaadu | kite flying | SUBscription services |
| hand-me-downs | thali | mauli |
| sharing | dhaaba | loudspeaker syndrome |
| lending | ration shops- adulteration | jagran |
| communal | export quality | fusion clothes |
| family-orientation | food grade | fashion evolution |
| go-ask-your-dad | made in china | symbology - symbols |
| Tshirt to rag | fair and lovely | western influence on architecture- glass buildings, white walls |
| collecting plastic bags | dowry | security checks |
| old-young dynamics | prashad | food to cows and street dogs |
| repurposing | namma | we all speak in english |
| download culture | aiyyo | chunni & scarf |
| pirated | thamba | nighties |
| bollywood | lunchbox | family business |
| india-pak conditioning | abandoned bore-wells | english schools |
| cricket obsession | charas | clubs - gymkhana, british to hangout and chill |
| god-peoples | masala box | shiv sena |
| optimum utilisation of space | chakki | procession |
| nuskhas | betel box | sand to clean stuff |
| superstitions | grah pravesha | matka |
| veil | teeka | kabuli wala |
| how indian comment on social media | dahi cheeni | chai stalls and news stands |
| thali | lal- sindoor | languages |
| BRIBE | 101 shagun | informal medical practioners |
| GHOOS | | the black packets for sanitation |
| | | charts |

8.A.5 »

Bringing it Altogether The Beam Future Diagram



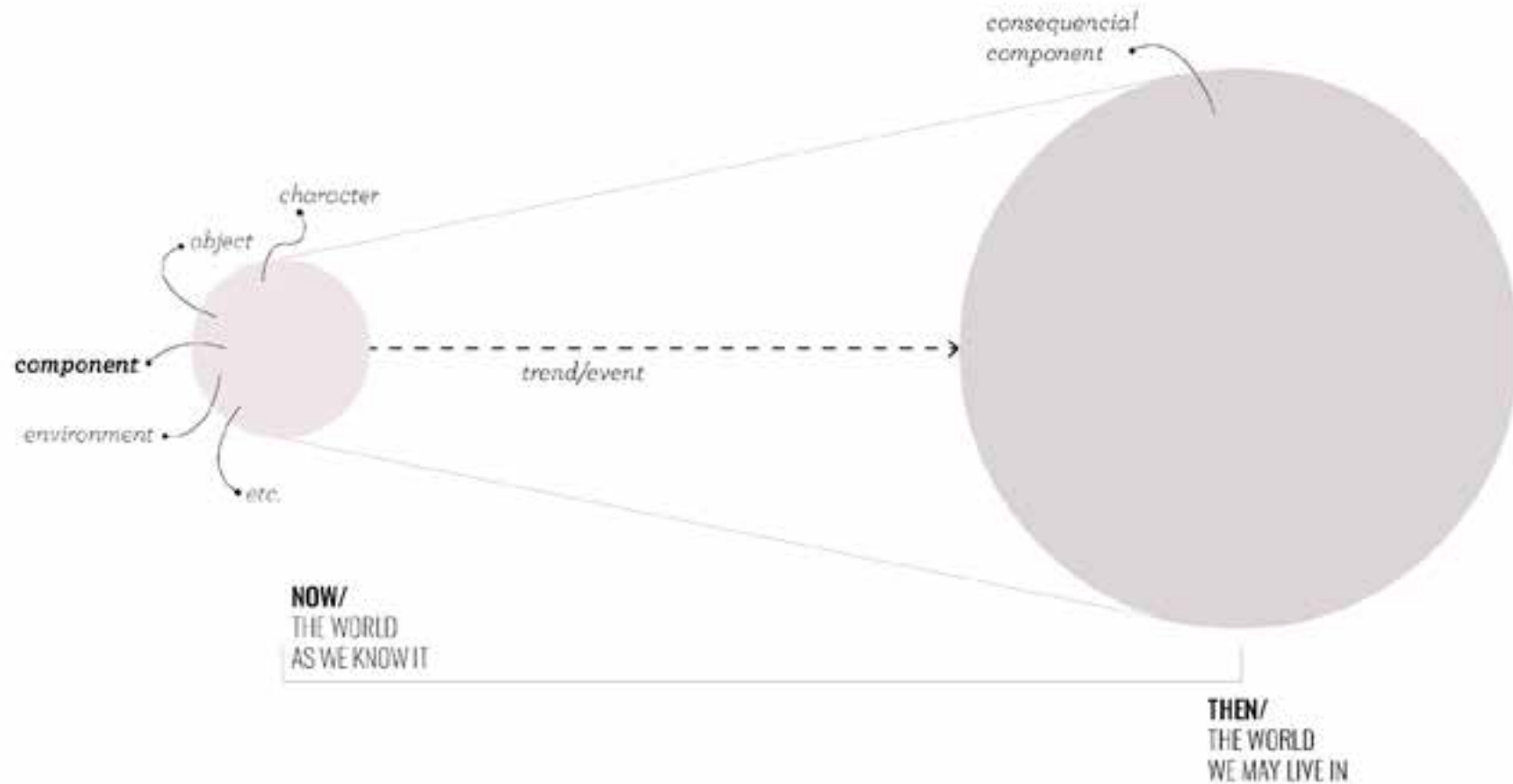
Initial visualisation of possible extrapolations from the present

The task at this stage was to bring and process all the data collected in the previous steps and apply it to the ethnographic study that was done earlier in the project & extrapolate the present. They are the elements that constitute a world and the combinations of which define the fabric that very world.

This includes several categories like objects, characters, spaces, culture, legal, social dynamics, economy, activity and an open category. These component categories trickled down from the categories that emerge as data point from the field research + P.E.S.T.E.L.C.E. framework. This list was the result of a brainstorm session that can be constantly updated.

INDIA KA FUTURE KYA HO SAKTA HAI?

This diagram helps you imagine different futures for any given context in this case, the India we live in. Each of these futures is a projection/extrapolation of the current context based on one or a set of trends/events. Any context is built up of a set of components. We seek to translate these components into altered/transformed/adapted versions of themselves. These consequential components will help visualise a future/alternate scenario.



8.A.6 »

Application of the Framework

The method that was conceived in the previous step had to be applied and tried so as to help in World Building. It was tried and iterated twice through workshops conducted in the studio over a period of two weeks. In order to make this method user friendly a remote testing was also conducted to understand flaws of the process.

The main challenge with this method became the fact the workshop was very verbose and information heavy for the participants. It needed to be broken in more steps to be able to achieve a desirable result. Also, the consequential output from both the session were extremely general in nature lacked the nuance that was expected.



Image taken during one of the brainstorming and workshop sessions at Treemouse.

To bridge this gap, I had to improvise while taking the workshop, by tweaking the initial brief set for the exercise.

The result was a way to think laterally by grouping arbitrary components and imagining how it would be in the future.

component
any world is made out of a combination of various components or elements. This can range from objects to environment, from jobs to people.

effect
the effect of a 'trend' on the 'component' this needs to be imagined

trend
a trend even if culture if ad /phenomenon /movement that can have a lasting effect on any world. eg various tech trends like Autonomous objects, IoT, Make in India, Cambridge Analytica etc.

Components from Research

| OBJECTS | | CHARACTERS | SPACES | CULTURE | LEGAL | NOTA | SOCIAL Dynamics | ECONOMY | ACTIVITY |
|----------------|--|-------------------|------------------------|----------------------------|-------------------|----------------------|------------------------------|---------------|-------------------------------|
| hookah | | Craftsman | Chai stall | Rituals and customs | by-laws | identity | Hierarchy | Rental Income | Walks in parks |
| veil | | Landlord | Temple | festivals - durga, chhatt, | lal dora | progress | stratification-caste | minimum wage | Kirtan group |
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| pedals | | Surveillance-er | workshop | fv | | stripped masculinity | Gender dynamics | | school kids in groups |
| money | | Insider | factories | | | transforming event | Conflicts between characters | | boys in groups in the evening |
| clothes | | Outsider | jaat home | | | sunlight | segregated spaces | | kids playing |
| lathi | | creatives | migrant dorm | | | air | Transactional nature | | |
| | | Pilot-Jat | shops | | | basic needs | ecosystem of designers | | |
| | | Cafe owner-Jat | perpetual construction | | | social media | whatsapp groups | | |
| | | Jobless-Jat | park | | | | | | |
| | | Former Farmer-Jat | mixed used areas | | | | | | |
| | | Designer | | | | | | | |

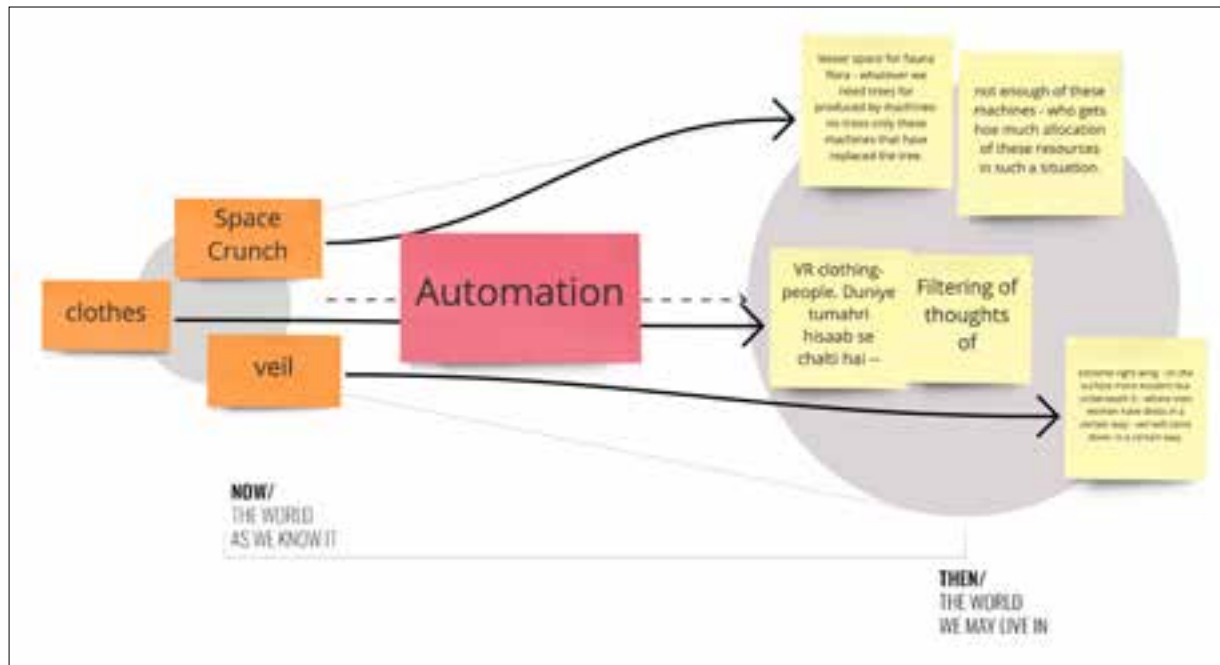
Trends and Trajectories

| | Political | Environmental | Social | Technological | Economic | Legal | Cultural | Ethical | Nota |
|--------------------------|-----------|---|-------------------------|------------------------|----------------------------|-------------------------------------|---------------------------------|-------------------|----------------------------------|
| Hindutva | | Environmental | Sexism | Maker Culture | Start-up Culture | Aadhar | Make in India | Privacy | CSR |
| Saffronisation | | climate change | gender-sexual plurality | Automation | Gig-Economy | | Swachh Bharat | Data Security | National Skill Development Corp. |
| Islamophobia | | microplastic pollution | decreasing fertility | Immersive Tech - AR/VR | E-commerce | | beauty standards | over-Surveillance | Rape- |
| triple talaq | | food insecurity | gen alpha | Human-AI collaboration | post-capitalism? | | Cultured food | | |
| post truth | | mobility | healthcare systems | IoT | subscription systems | | surveillance | | |
| radicalisation Rightist | | sustainability | lathi system | Autonomous Objects | virtual retail experiences | | | | |
| Big Tech Companies being | | circular economy | Surveillance society | Blockchain | big data | | personalised/customised content | | |
| | | Algae Derived Energy : Bio Chemical overall | | Cyber Security AI-ML | | | Automated curation | | |
| | | | | Bio hacking | | | Choices | | |
| | | | | Genetic engineering | | | on-demand culture | | |
| | | | | Hydroponic | | | streaming culture | | |
| | | | FOMO | | | | reduced attention spans | | |
| | | | YOLO | Jo | | | Freemium | | |
| | | | Atheisure (spelling) | | bankruptcy laws | Peoples voice | Lingo- short # | | |
| | | | Supercities | Skeuomorphism | demonetisation | Landmark judgements thru change.org | post-truth | | |
| | | | | Google Material Design | digital payment systems | RTI | reverse migration | | |
| | | | | | Crypto Currency | | | | |
| | | | | | | politically influenced decision | minimalism | | |

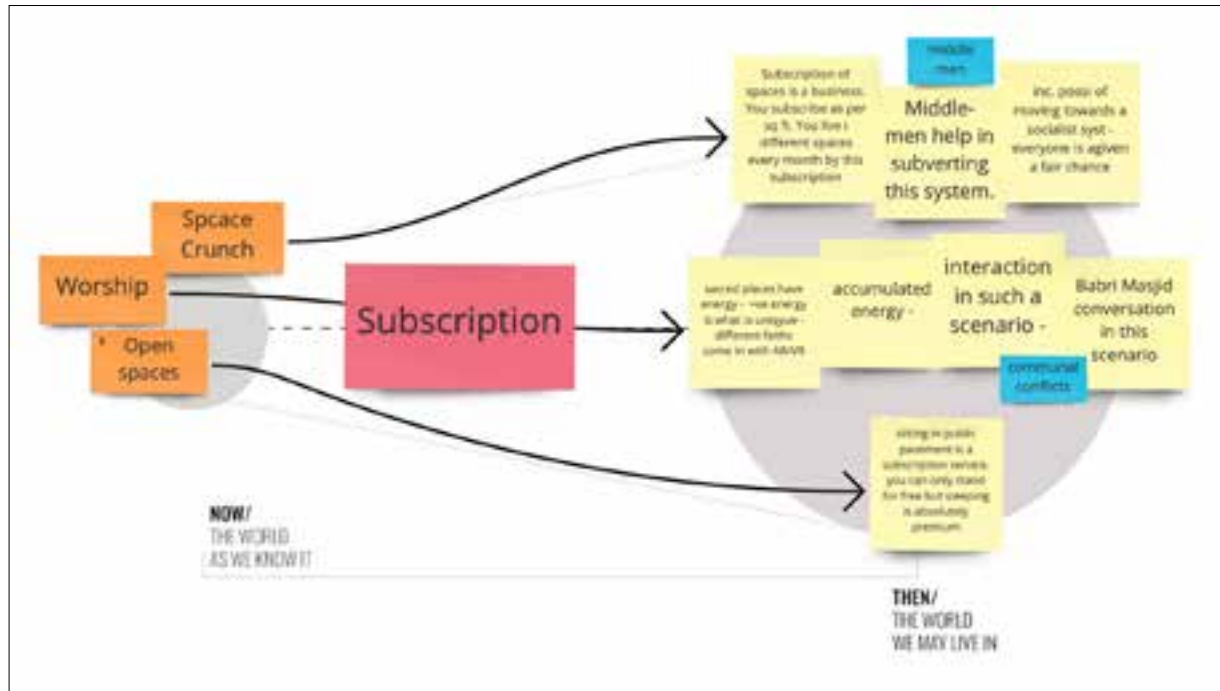
The Essence of the World

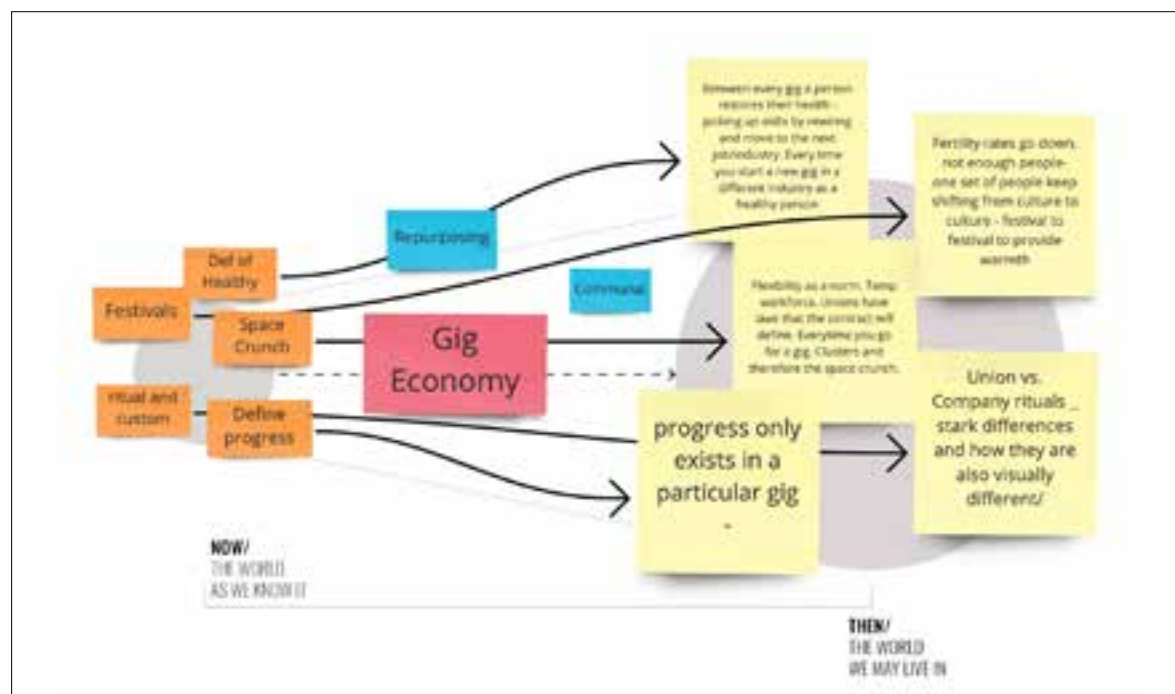
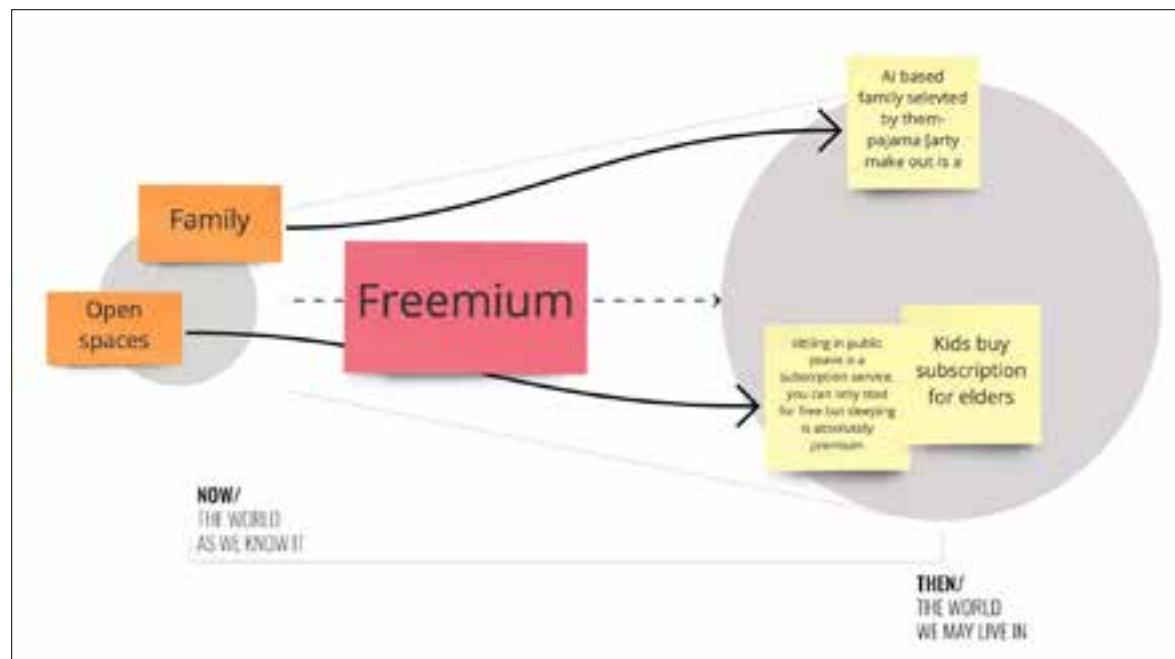
| Indian Moods | | |
|------------------------------------|--------------------------------|---|
| second-hand | carrying a lunch bag to school | Division in Socio-economic classes |
| jugaadu | kite flying | Subsription services |
| hand-me-downs | thali | mauli |
| sharing | dhaaba | loudspeaker syndrome |
| lending | ration shops- adulteration | jagran |
| communal | export quality | fusion clothes |
| family-orientation | food grade | fashion evolution |
| go-ask-your-dad | made in china | symbology - symbols |
| Tshirt to rag | fair and lovely | western influence on architecture- glass buildings, white walls |
| collecting plastic bags | dowry | security checks |
| old-young dynamics | prashad | food to cows and street dogs |
| repurposing | namma | we all speak in english |
| download culture | aiyyo | chunni & scarf |
| pirated | thamba | nighties |
| bollywood | lunchbox | family business |
| india-pak conditioning | abandoned bore-wells | english schools |
| cricket obsession | charas | clubs - gymkhana, british to hangout and chill |
| god-peoples | masala box | shiv sena |
| optimum utilisation of space | chakki | procession |
| nuskhas | betel box | sand to clean stuff |
| superstitions | grah pravesh | matka |
| veil | teeka | kabuli wala |
| how indian comment on social media | dahi cheeni | chai stalls and news stands |
| thali | lal- sindoor | languages |
| BRIBE | 101 shagun | informal medical practioners |
| GHOOS | | the black packets for sanitation charts |

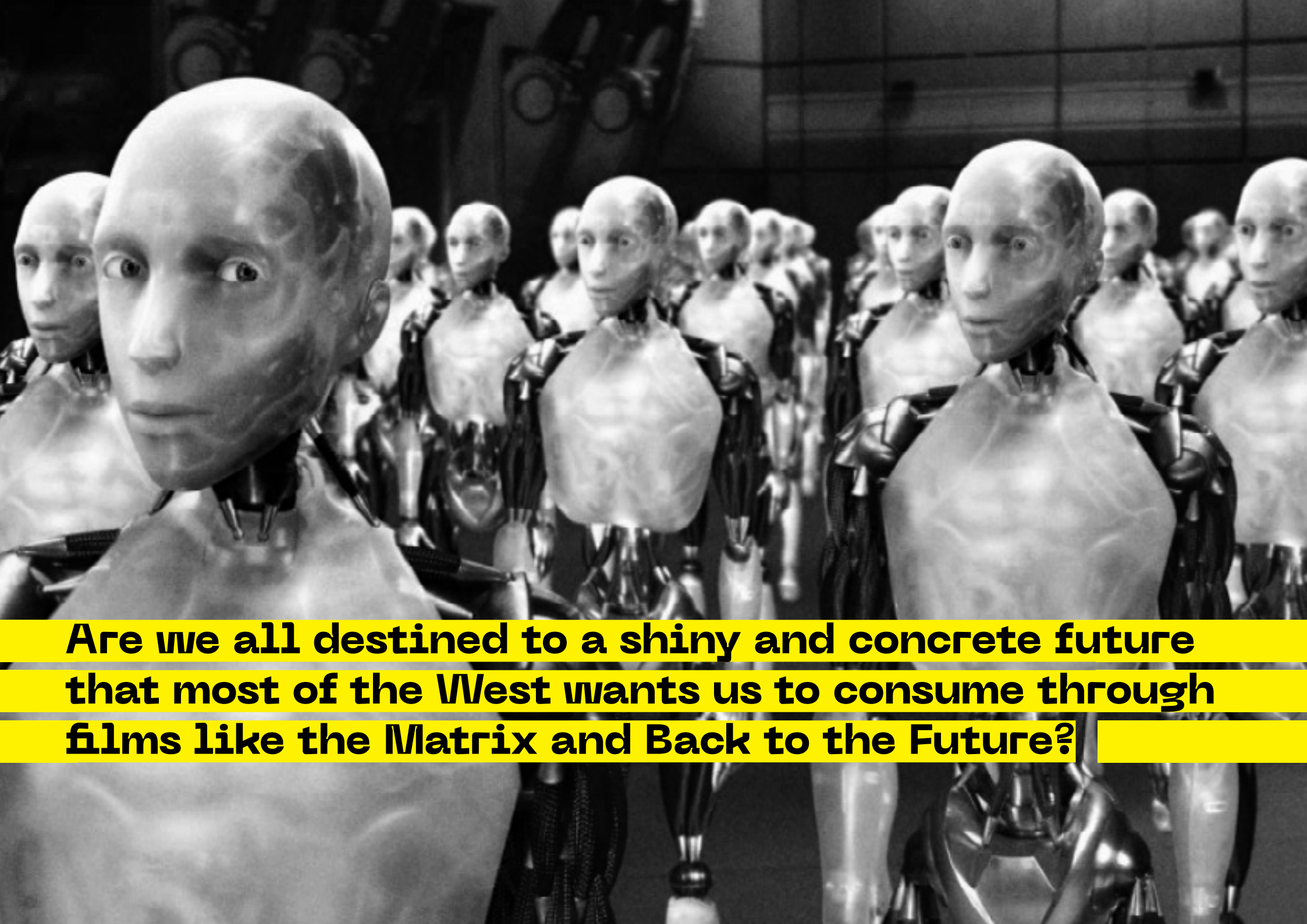
The Resource Kit



OUTCOMES OF THE WORKSHOP







Are we all destined to a shiny and concrete future that most of the West wants us to consume through films like the Matrix and Back to the Future?

Research is overwhelming. Ideas come quick. Reminiscing in them is easy.

Realising them, another ball game.

The method that was conceived in the previous step had to be applied and tried so as to help in World Building. It was tried and iterated twice through workshops conducted in the studio over a period of two weeks. In order to make this method user friendly a remote testing was also conducted to understand flaws of the process.

The main challenge with this method became the fact the workshop was very verbose and information heavy for the participants. It needed to be broken in more steps to be able to achieve a desirable result. Also, the consequential output from both the session were extremely general in nature lacked the nuance that was expected.

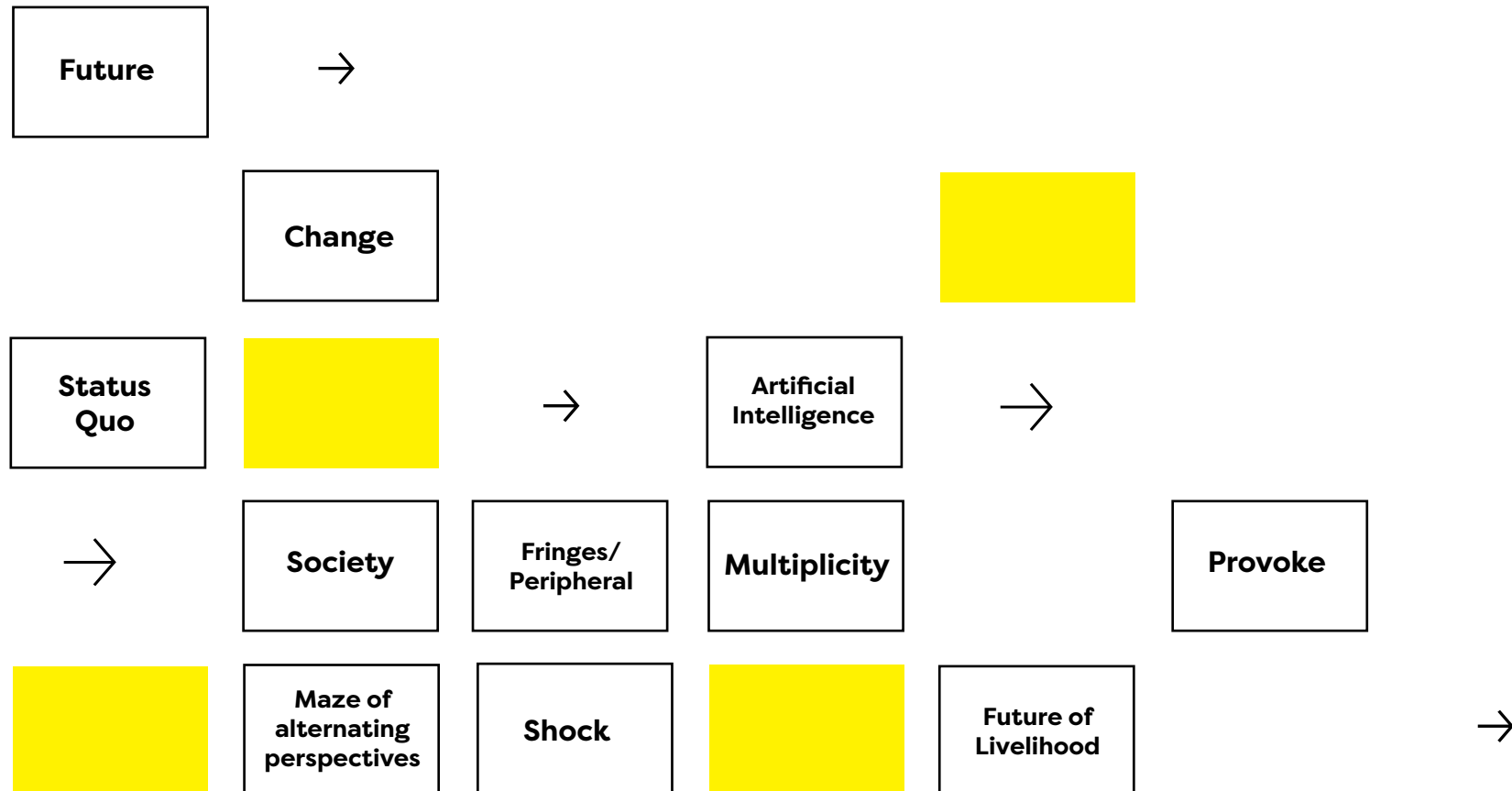
*The world building at this stage had to take backstage, as communicating and thinking of ways of creating context for the world was more important. Hence, stories became a medium to do this. Narratives have been attempted and world building has resumed once a direction or story was chosen.**

These may seem linear in progression, but they overlap and have come about by a process of back and forth.

* The chosen stories and concepts that were taken forward in some way have been highlighted in yellow

Idea Triggers

A few concepts & key words that helped in ideation and conceptualisation. These have trickled down from the research, world building and understanding.



Metaphors to Narratives

Can making the intangible, tangible create shock?

Beyond the limitless possibilities, **metaphor as a literary device** allows one or two words to carry the weight of many. With successful use of metaphor, an author can speak volumes through the use of a single word or phrase, and induce the reader to understand the character in a more intimate way or in a more specific way.

There were a few metaphors like 'Living in Bubbles' and 'Tadak - the heartbeat of Shahpur Jat' that were conceived from the understanding of the study conducted in Shahpur Jat. The underlying idea was to create a provocation.



8.2.1 »

Living in Bubbles

Shahpur Jat is a microcosm of the urban condition. Each group clubbed together by their culture, class, economic status lives their own realities.

The villagers don't talk to the migrants, the boutique owners/tenants don't have a relationship beyond one that is transactional to collect rent. In a way, each one lives in their own 'bubble' unaffected by the other's condition.



A sketch illustrating how different people/ classes live in their own bubble

« 8.2.2 »

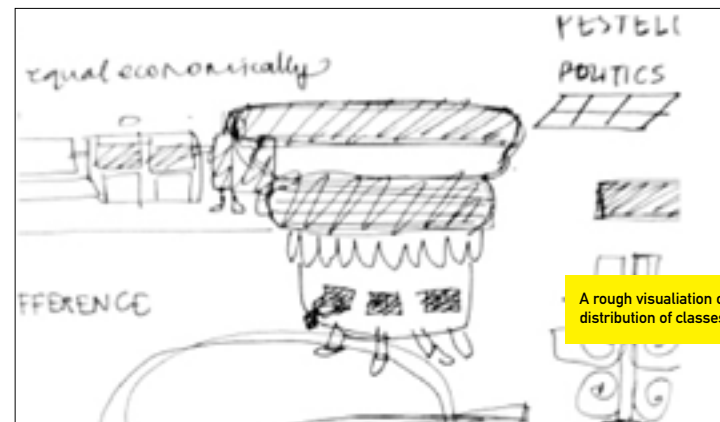
Tadak – Shahpur Jat's Heartbeat

Tadak can be characterised as the sound that is made by the multitudes of sewing machines that keep Shahpur Jat running.

The sound is almost like the vibration and a constant murmur like a heartbeat that keeps the rhythm of Shahpur Jat going.

The moment one breaks this rhythm, that is the moment the sewing machines stop, Shahpur jat will stop running. This allusion is drawn from the transactional relationships that keeps the economy of Shahpur Jat up and running.

What happens when you make the foundation of an architectural structure the foundation of what the economy is in Shahpur Jat? A Vertical distribution of the socio-cultural and economic classes. The intangible become tangible.



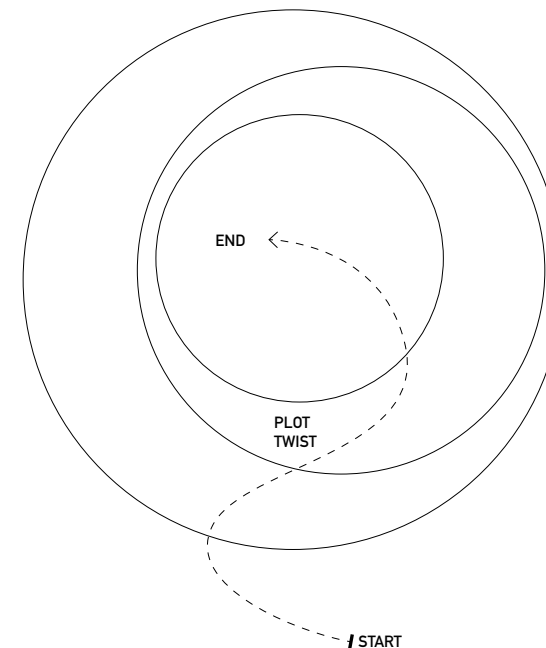
A rough visualisation of the vertical distribution of classes.

Structures to Narratives

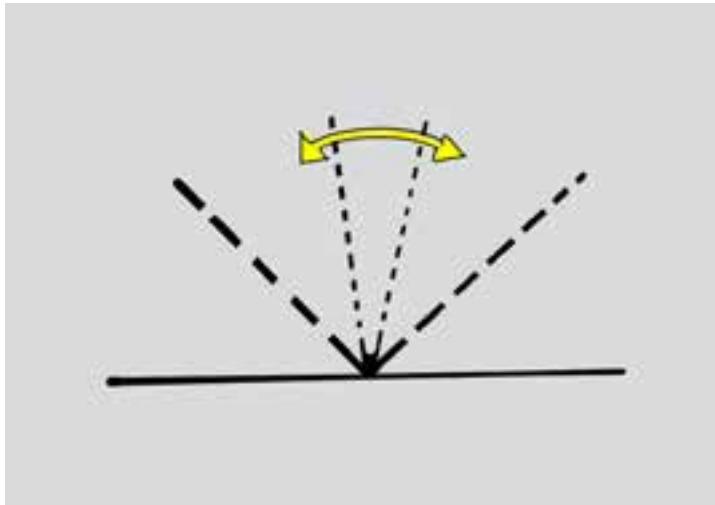
“Narrative structure is a literary element generally described as the structural framework that underlies the order and manner in which a narrative is presented to a reader, listener, or viewer. The narrative text structures are the plot and the setting.”

Can a narrative structure bring depth in creating a provocation on an abstract level? Shahpur Jat unveiled itself much like an onion-peel, in layers. What are the ways in which this abstract understanding of a space can be translated into a story?

As a visual design student the layers were translated into form to make more sense of the abstraction.

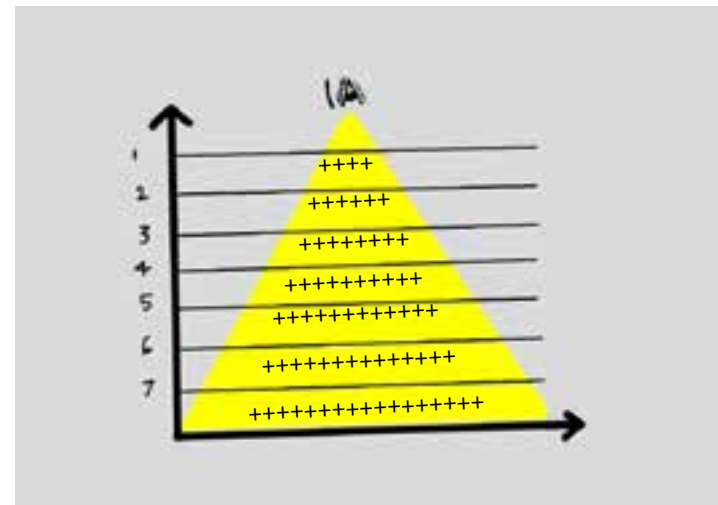


8.3.1 »

Widening Perspective

Increasing Focal length in a story. How can we tell a story in a way of linear progression that reveals more about it as the perspective widens and the full story is thus revealed.

« 8.3.2 »

Repetition to Widen Perspective

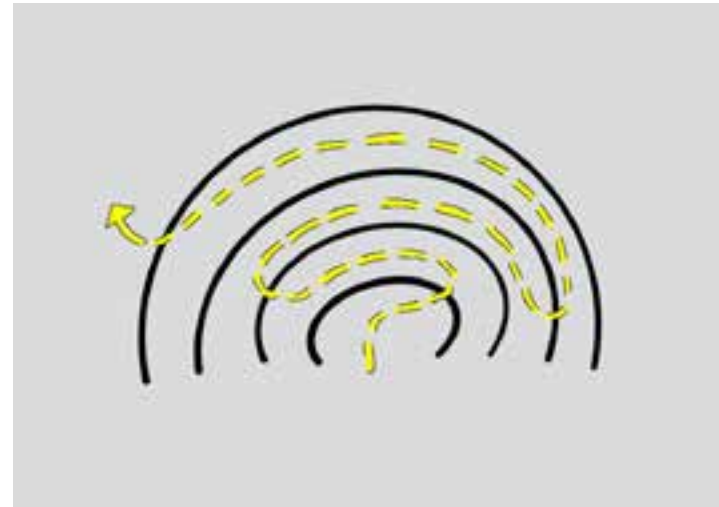
Using repetition (same story told 7 times) as a tool to reveal more and more about a story with every repetition. The iterative journey thus brings out information that was earlier overlooked and unravels layers of the story in the process.

« 8.3.3 »

Russian Doll Structure

A russian doll is a doll inside a doll inside a doll inside a doll.
 What if we wrote stories inside stories inside stories inside stories. Like Shahpur Jat, every story leads to another story to another story to another story.

« 8.3.4 »

Traversing Layers

How do you traverse layers of a story in linear progression?

Words to Narratives

illegal
 panchayat
 swearing
 ambition- IAS, police
 profession- pilot
 tadak
 mandir groupw
 temp Job
 fashion
 darkness
 light
 mirrors
 phone call
 abuse
 segregation
 hierarchy/cawste
 surveillance disobey
 classes
 women
 small savings
 veil
 sweing machine
 downloadable content
 ganja
 western desires
 white shirt
 manequin
 dowry
 work- lower class
 telecom shop
 rent
 kirana shop
 boutique

Narratives as a form are the core of human communication.

We speak of anecdotes in each others lives. It's one of the basic ways in which we as humans comprehend the world, it makes understanding simpler. **Complex systems at play have the ability to mask all their convoluted interminglings in seemingly simple words.** This is my attempt at this art form.

A design process to come up with literature? Yes, please.

Key words were extracted from the understanding and field research done at Shapur Jat. These included recurring spoken words, themes that emerged and the perceived understanding gained.

These words were listed in a word bank and grouped together in combinations to form stories. They have also been inspired by Shreya Garg's short stories on Shahpur Jat.*

* "Crossing The Lal Dora | Stories." Crossingthelaldora.Com, 2019. crossingthelaldora.com/stories.html Accessed 30 Mar. 2019.



Festival of lights

The afternoon is cooling down, there are hoards of people coming into these opulent boutiques that line Shahpur Jat, to buy page three styles of the latest trends to wear on Diwali.

Then there is Champa, waiting for dusk to hit, so that the excessive lights from the boutiques seep into the house and strike the mirror and light up the quarter that she calls home.

It is a Happy Diwali, indeed.

The dark alleys of Shahpur Jat have undergone a makeover. The Fashion Capital has become the Versailles of Delhi. As one walks, they see their reflection following them. A place that has become famous for selfies. But what lies behind these mirrors?

Mirrors W!LL0L2

A reality that shatters every truth that has been reflected as an image of Shahpur Jat. Crammed workshops flooded with sweat, engulfed in beedi smoke. Derelict working conditions that form the backbone and very structure that studs the glitz of fashion.

« 8.4.3 »

stories

“Bhaiyaa, where is Tarun Tahilani?”

“Jungi house jana hai, madam?”

As the aura of affluence brushes across the stores, a shopkeeper comes out on the street, *“Madam, please come in, we have the best copies of Tarun Tahilani and Masaba and many more”*

The women enter the shop. They admire the lehenga adored on the mannequin and *boom* the view shifts; there is a glitch.



The Portal

POV changes to the mannequin's, one is able to see everything just as the mannequin does.- unfiltered and aware of all the realities that exist in Shahpur Jat.

Stains

illegal
 panchayat
 swearing
 ambition- IAS, police
 profession- pilot
 tadak
 mandir groupw
 temp Job
 fashion
 darkness
 light
 mirrors
 phone call
 abuse
 segregation
 hierarchy/cawste
 surveillance disobey
 classes
 women
 small savings
 veil
 sweing machine
 downloadable content
 ganja
 western desires
 white shirt
 manequin
 dowry
 work- lower class
 telecom shop
 rent
 kirana shop
 boutique

A white silhouette emerges out of the darkness, it's Shahid. Today's Namaaz is different, it's Ramzan. He is wearing a new shirt, spotless and white. It's a contrast to the everyday layer of grime and sweat he usually is covered with when he goes to pray, hoping that the next day will be better, closer to home. As he maps his way out of the convoluted streets of Shahpur Jat, his way is blocked by a group of rowdy boys lurking around while smoking *ganja*.

One of them is Panwar's son; Shahid's head is bowed down, while his eyes try to find a way out, he is pushed and he is pulled. The slurs stained the pristine

white shirt like indelible ink.

Today, he had a stride to his walk, a certain dignity that made his eyes shine. He had completed embroidering all the sarees three days before they were due. He was hoping that Panwar will give him the weekend off.

Now, all he has are shattered hopes. He lives here, but doesn't really fit. He works here, but doesn't really have a say.

**A migrant minority
 In this capitalist duality
 Packed as a fashion commodity.**

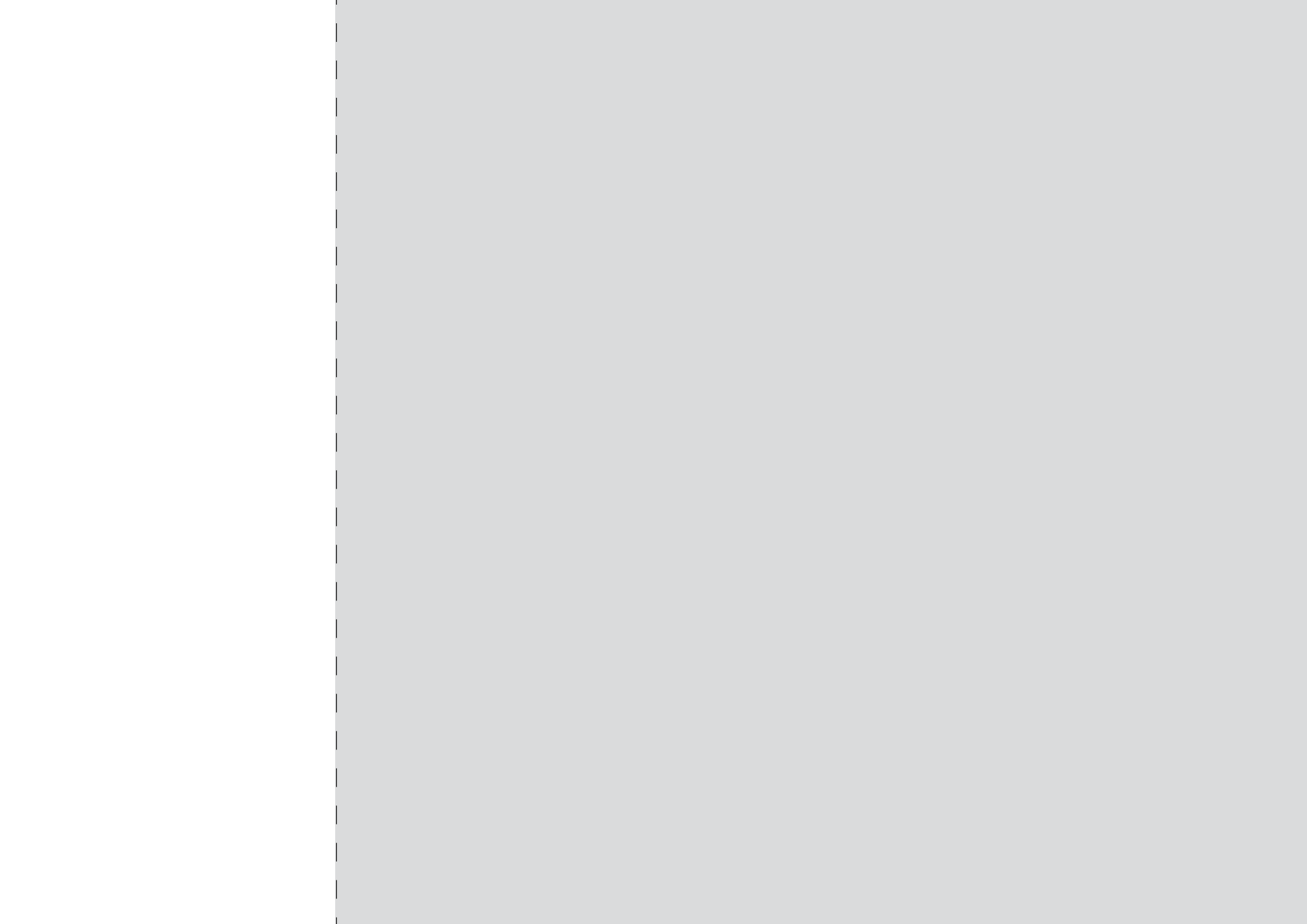
The Girl with the Sewing Machine

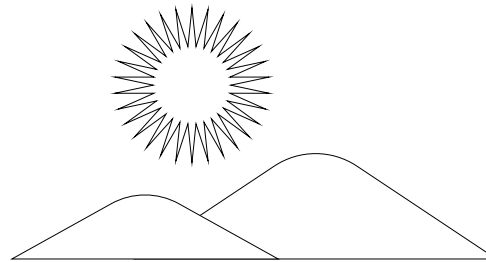
“Didi, please ye design jaldi sil dena, mera submission hai parso! Aapse acha yahan koi nahi sil sakta hai.”

“Haan yaar, Diya tere complicated designs toh faculty ko bhi shock kar dete hai”

“Diya behen, chinta mat karo! Main apki kalpana ko viksat kar he dung”

Rita stitches for everyone, NIFT students, high-profile boutique owners and even her daughter. However her desires are veiled behind her dupatta that shrouds her dreams and curbs her desires. She’s a Jat homemaker who does tailoring on the side. Her husband cannot know about her stitching or her savings.





Even though these narratives were provocative in nature, and spoke about the invisible realities() they did not fit into the future world context. ()

Hence, they were not taken forward. However, the crux of these narratives lay in the inter-relationships and the articulation of these inter-relationships. These qualities have been rubbed off in the final narratives.

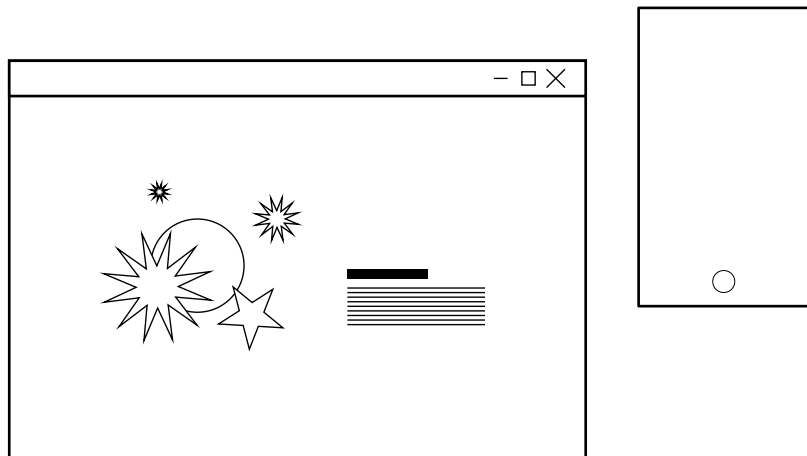
Words

illegal
 panchayat
 swearing
 ambition- IAS, police
 profession- pilot
 tadak
 mandir groupw
 temp Job
 fashion
 darkness
 light
 mirrors
 phone call
 abuse
 segregation
 hierarchy/cawste
 surveillance disobey
 classes
 women
 small savings
 veil
 sweing machine
 downloadable content
 ganja
 western desires
 white shirt
 manequin
 dowry
 work- lower class
 telecom shop
 rent
 kirana shop
 boutique

Form to Narratives

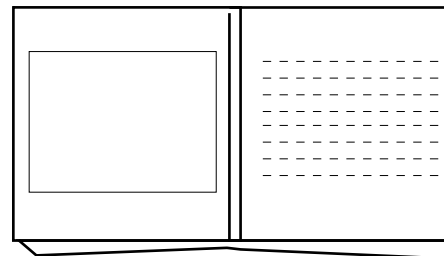
A form/shape/container can be understood as a tangible translation of a realisation. “Form and shape are areas or masses which define objects in space. Form and shape imply space; indeed they cannot exist without space.” Thus, by defining what the various elements (content) will exist within, we start imagining the form.

Here, we define the form as what the project may look like and perhaps the medium it may employ.



All these forms had merit, from the Interactive Digital Experience (4.1+4.2) that would bank on the reach of the digital form to the Bioscope installation (4.3) that would create physical interaction by leveraging a group story telling medium that blends with the context.

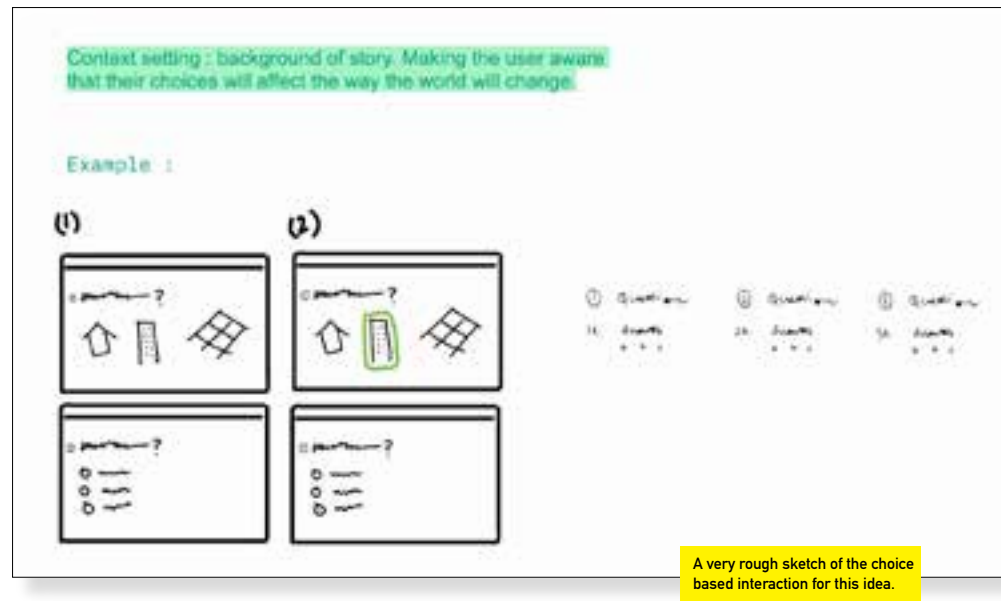
Eventually, a decision was made that **the form had to be one that does not situate itself in the context** where the ethnography was done. A design intervention or installation has repercussions, which needed a deeper understanding of Shahpur Jat and its people before placing anything within it.



8.5.1 »

Interactive Digital Story

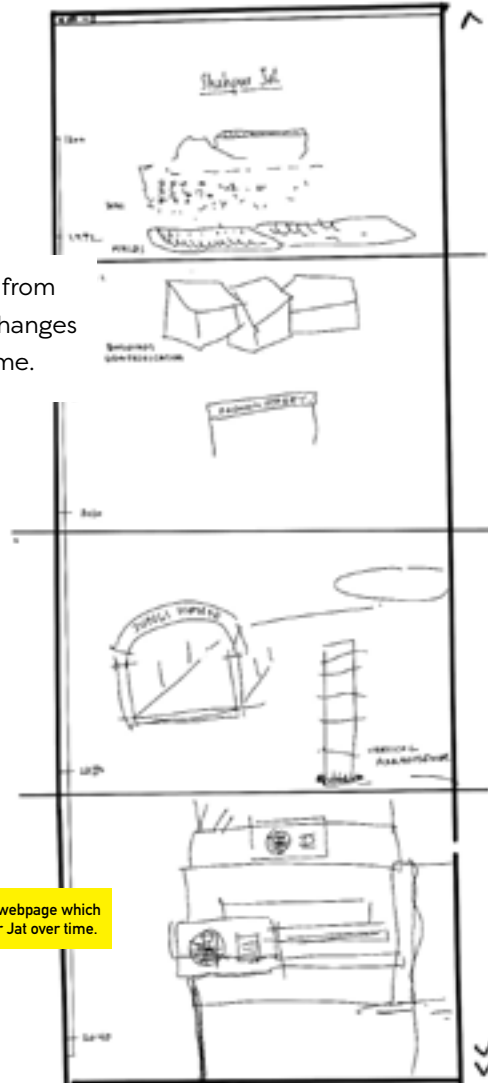
A digital experience which takes choice into consideration to make progression in the story. Multiple ending narratives and the foundation of different realities being the truth of life.



« 8.5.2 »

Digital Scroll Experience

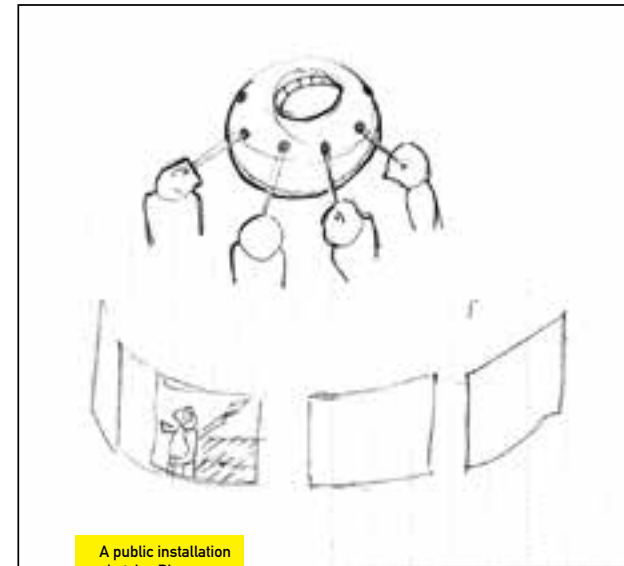
Showing the transformation of SJ from fields to monolith and the other changes that take place over a period of time.



A sketch of a long webpage which illustrates Shahpur Jat over time.

« 8.5.3 »

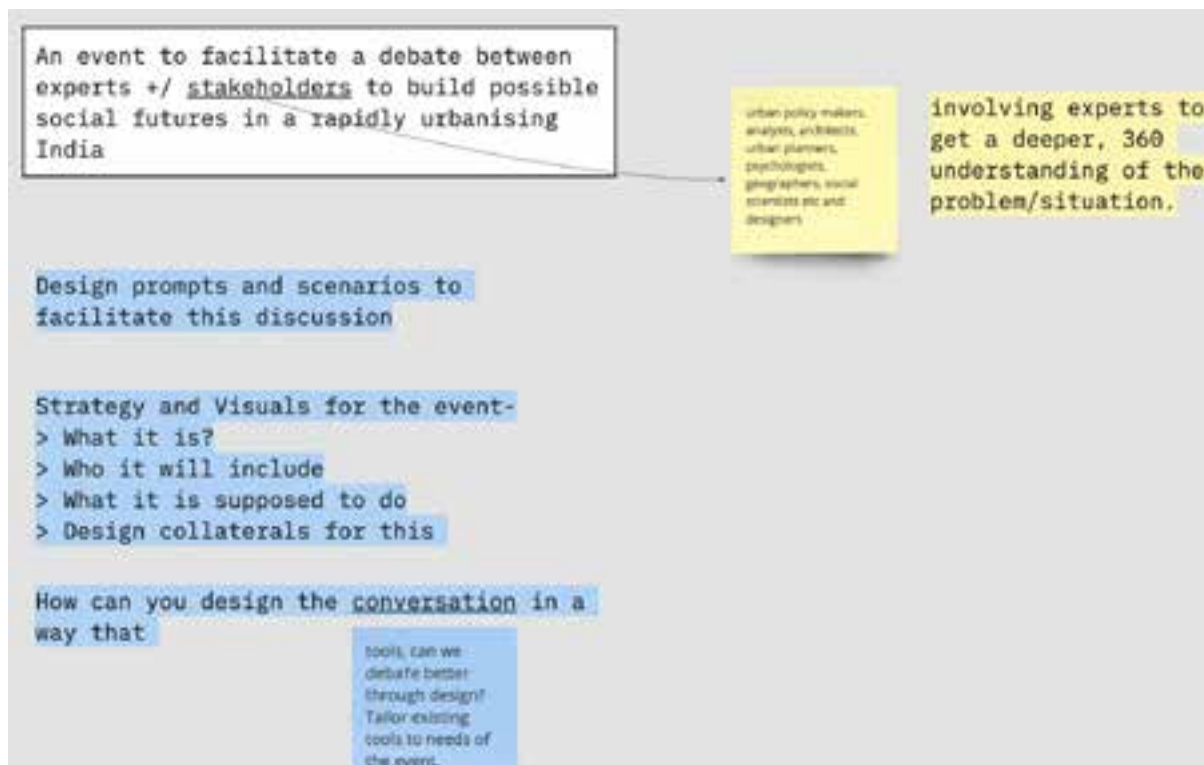
A Bioscope Installation



A public installation sketch - Bioscope.

« 8.5.4 »

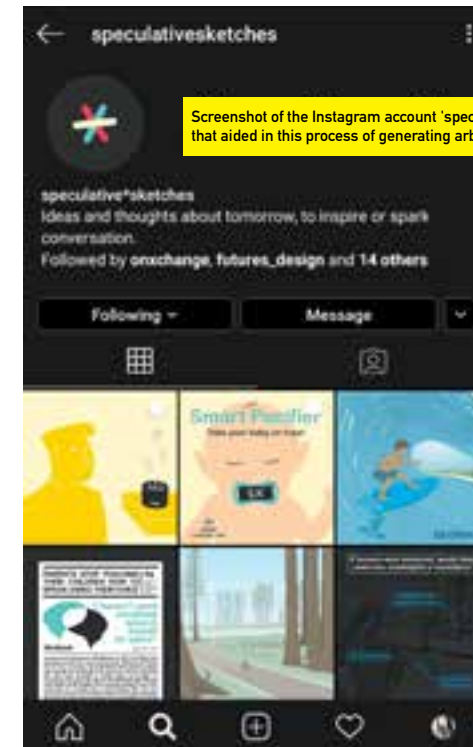
A Lab/Workshop/
Debate /Discussion



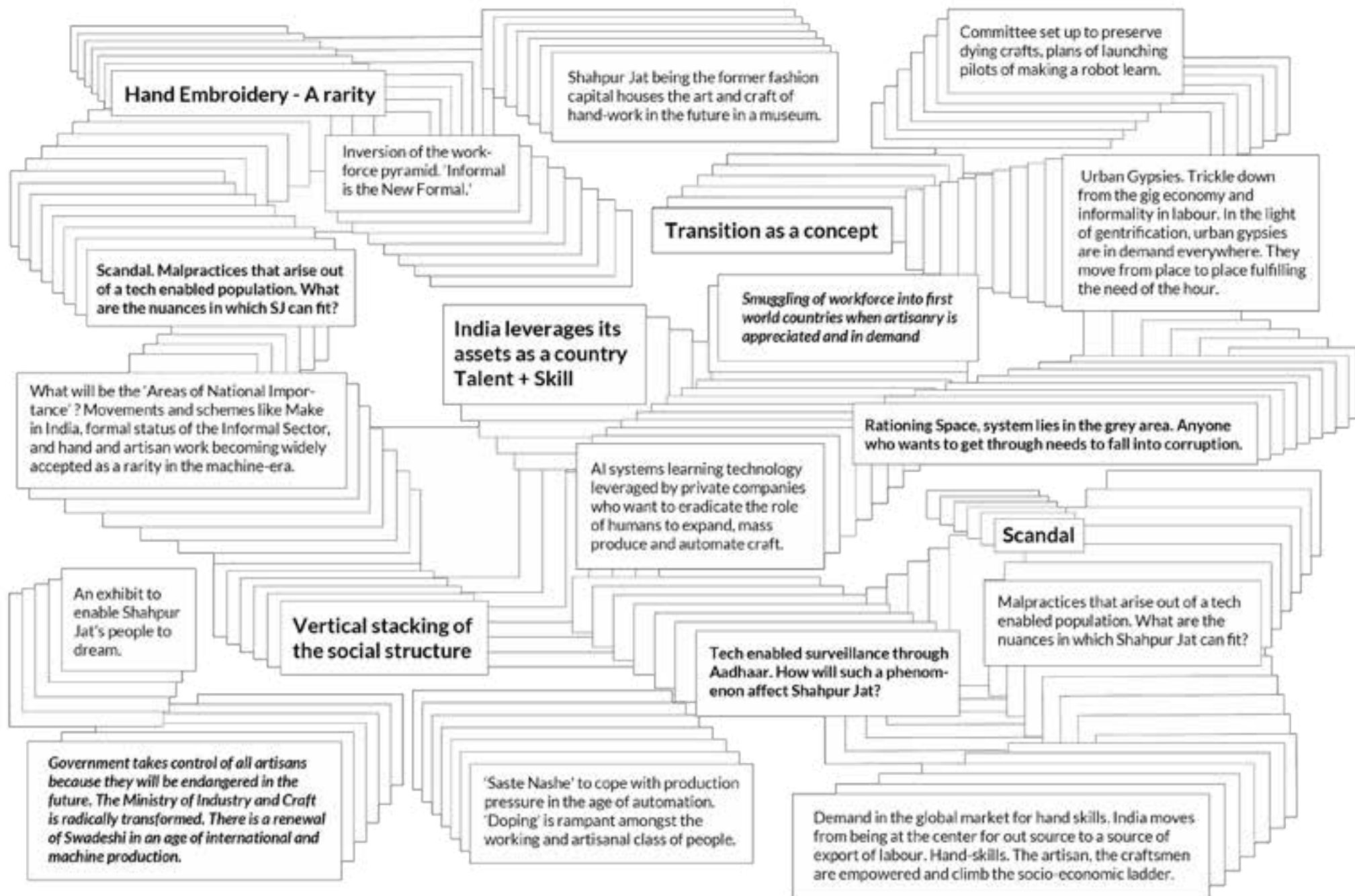
Arbitration to Narratives

A list of random ideas that were externalised at a spurt fuelled by concepts, ponderings and triggers that had formed during the course of this project up until now. They are informed by various phases of scavenging trends and projections of the future. These are perhaps scenario ideas. “Sketches from the Future”

This form of ideation helped in getting all the good-bad ideas and helped in aligning one to think in a future-forward manner.



Screenshot of the Instagram account 'speculative*sketches' that aided in this process of generating arbitrary ideas.



Collage to Narratives

Can stories emerge out of visual
juxtaposition and tangible imaginings?

Coined by cubist artists Braque and Picasso, the term “collage” comes from the French word coller, or “to glue.” The movement itself emerged under this pair of artists, who began working with various mediums to create avant-garde assemblages around 1910.

My attempt at what might be termed as photomontage was thus, drawing upon not only the ability of this technique to juxtapose imagery but also the historical context it provides.

The illustrations are mere sketches of small ideas translated visually.

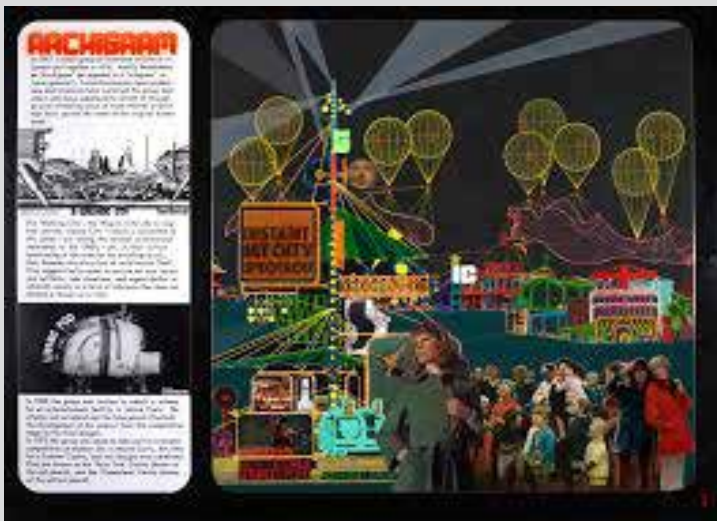
This step was extremely important as it was a to think about speculation visually - it broke the monotony and abstraction that words provided.

NOTES

The Art of Juxtaposing Images

How do you make sense of a lot of data that you collect?
Diagrams, charts and visual articulation give form to words
which help in processing information.

Collage has been used time and again as a provocative medium which often is a cry of protest, of dissent and discourse. From Hannah Höch, "Untitled (Large Hand Over Woman's Head)", 1930, Photomontage via Artsy to Martha Rosler's Photomontages from the series "Bringing the War Home: House Beautiful", 2004, Photomontage. To the provocations from the future by Archigram in "Future Cities".



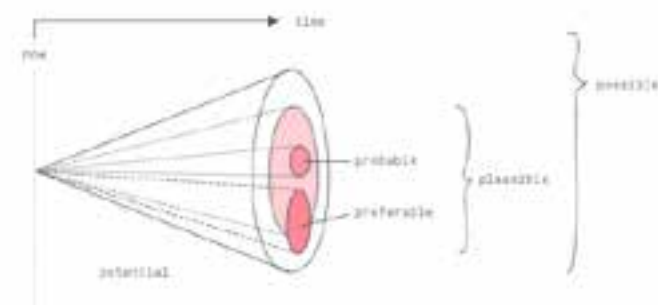


Photobashing

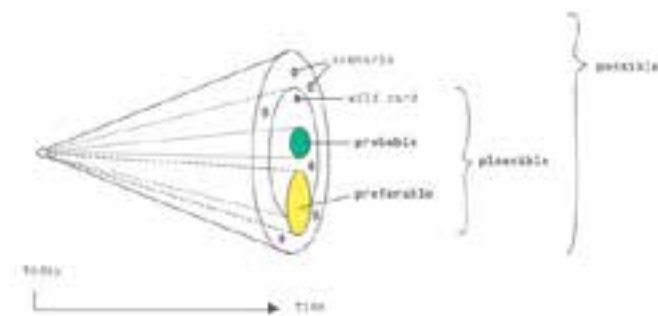


Futures Cones

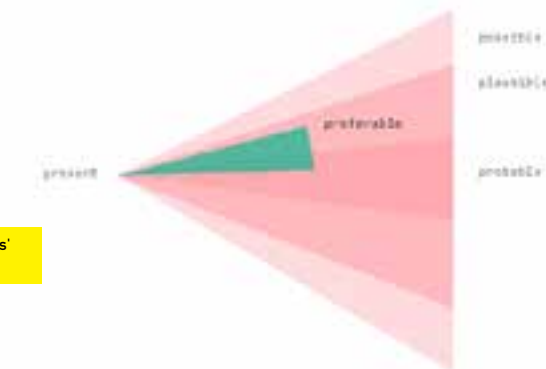
A compilation of the different futures' cones by different practitioners



(a) Joseph Veron



(b) Yaela Rivlin



(c) John A. Rohr



8.7.1 »

Fractal 'Development' ←

PROJECTED

!community space not found! →



→ « 8.7.2 »



« 8.7.3 »

'Developing' Lakes

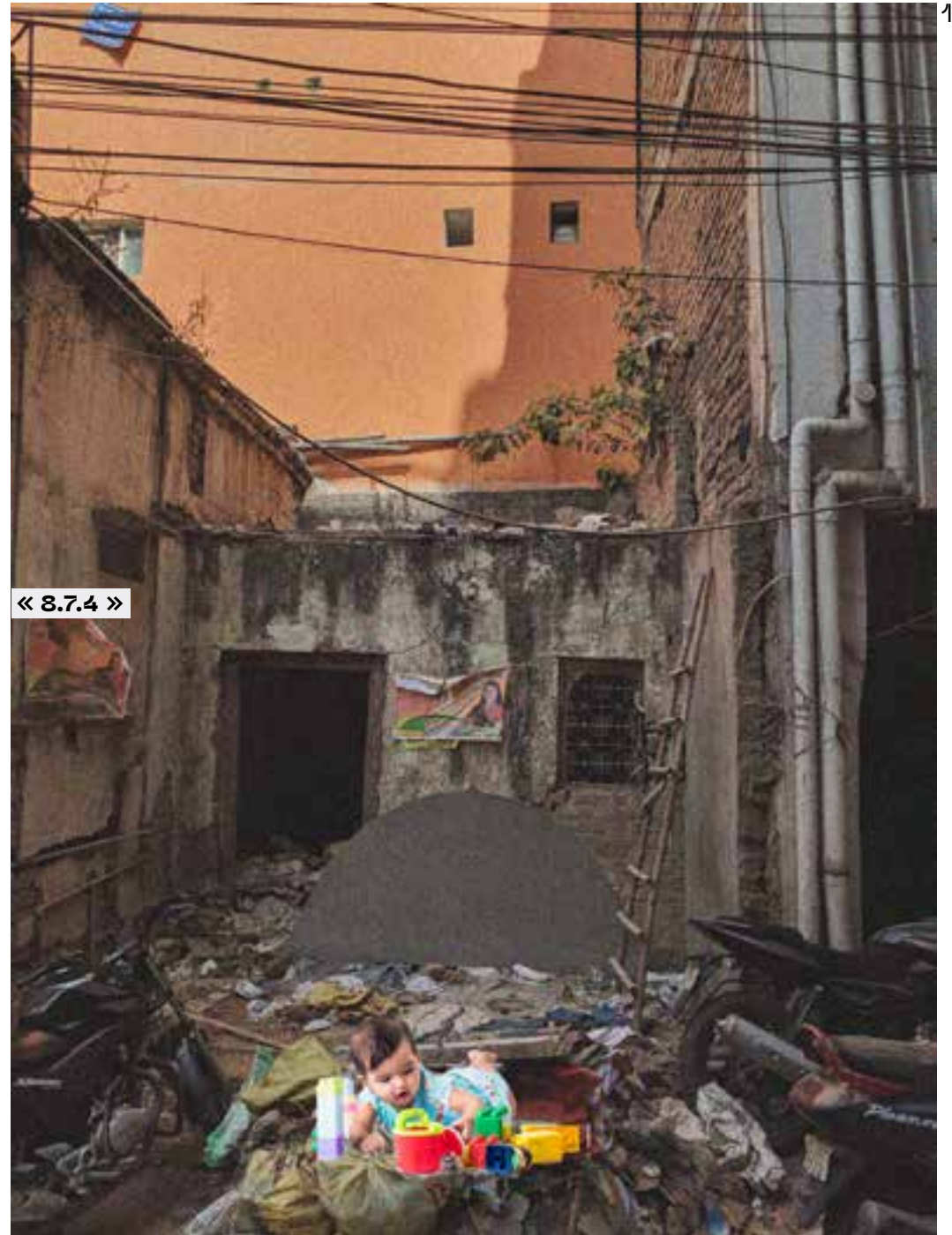


PROJECTED

PLAUSIBLE

→ *Constructing Childhood*

« 8.7.4 »





« 8.7.5 »

A 'Veiled' Dream



INVISIBLE PRESENT

PLAUSIBLE FUTURE



Jat Fashion Pvt. Ltd.

« 8.7.6 »



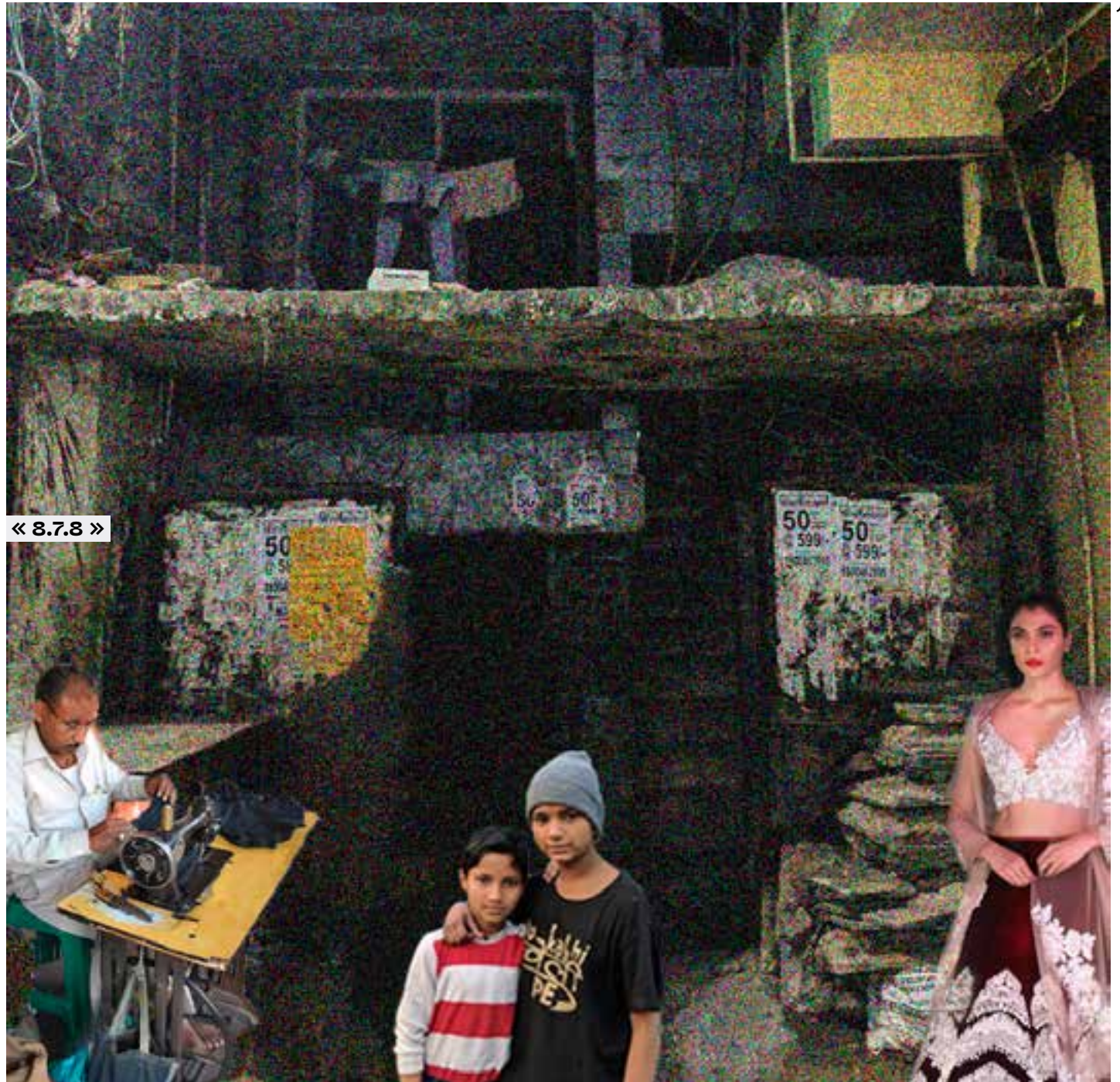


« 8.7.7 »

In the Shadows**INVISIBLE PRESENT**

→ The Real Price Tag

« 8.7.8 »





« 8.7.9 »

FUTURE TRAJECTORY



« 8.7.10 »



« 8.7.11 »



FUTURE TRAJECTORY



« 8.7.12 »

An incomplete Glossary of Futures.

This glossary is a collection of terms from various future practitioners.
It compiles various Futures' Cones to come to a wholesome understanding.
From Dunne & Raby's Future Cone, to Stuart Candy's and Tobias Revell's.

Projected Future

An estimate or forecast
(something) on the basis
of present trends.

Probable Future

A future that is likely to
happen or be the case.

Plausible Future

A future that is seeming
reasonable.

Possible Future

A future that may exist or
happen, but that is not
certain or probable.

Preposterous Future

A future that is contrary to
reason or common sense,
utterly absurd or ridiculous.

Invisible Reality

The reality that is not visible
currently but will eventually
become blatant.

Preferable Future

A future that is desirable or
suitable. It bridges reality
and possibility.

projected



possible



plausible



possible



plausible



possible



preposterous



preposterous



possible



invisible reality



projected



invisible reality



probable



Multitudes of ideas, Concepts & triggers.

Challenge

Well, half way into my 6-month tenure at Treemouse, I found myself lost swimming in abstractions and imagination. For about 2 months the phase of idea generation continued, and with it my imagination and ability to make sense was sucked dry.

I was in a room filled with every possible thing I needed to see the project through, however, the lights of this room were off.

How did I swim across the ocean?

It would take me about 3 weeks, complete loss of confidence, a visitor from home and endless rant calls for me to be able to realise how to move forward. And boy, when it struck me I knew I had the ability to recognise the potential. My conviction reflected my state of mind.

I realised that I had various forms of translated abstractions - sketches, ideas, concepts, scenarios, medium etc.

They were being compared when they were all different. I would have to bring all of them up to the same speed for any comparison or sense making to happen.

So, I did a thing.
And voila. I was smart again.

'CAPTION'

sketch

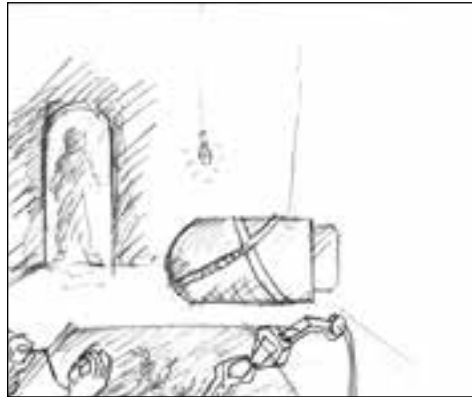
This is a phrase that explains the idea/sketch. It must be comprehensive on its own to communicate the trigger.

The following spreads illustrate the magnitude of ideas and how I finally emerged with a solution. The ideas that were taken forward are highlighted in yellow.

8.8.1 »**Social Credit System**

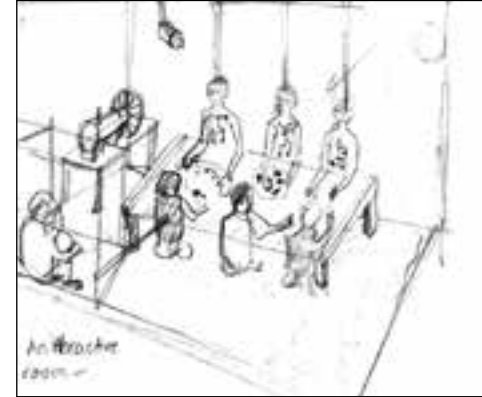
In the age of social credits, Aadhaar and low threshold of privacy. How will a settlement like SJ emerge with respect to its social order? Will these credits become the new caste system? How will the present translate into this system?

#structure, #technofuture

« 8.8.2 »**Garment Workshop 2025**

A story set inside a workshop which used to be filled with human labourers. Now, there is a co-existence of both human and the parasitic machine that learns from them but also only to make them obsolete.

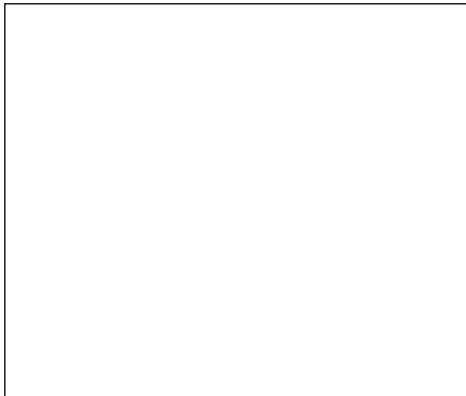
#socialaspect #technofuture

« 8.8.3 »**Interactions in a Sweatshop**

The sweatshop culture in India (here, SJ) has remained but what it has been replaced by are a duality that strives to coexist.

#structure #technofuture

« 8.8.4 »

Model Delhi like Ghangzhou

The world has become too connected. Everyone knows everything about each other. The government does not exist. There are hardly anyways to cheat the system - however in remote location where laws are more than overlooked - exists a camp.

#outlaw #jugaadlaw

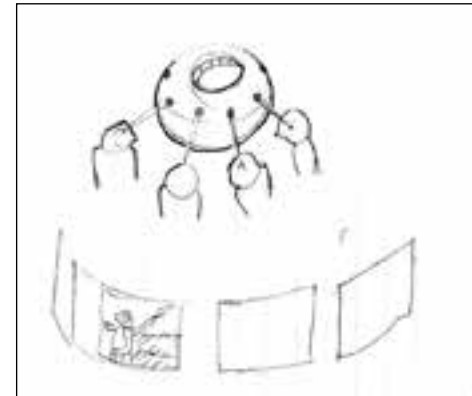
« 8.8.5 »

An AR Walk-Through 2020

An augmented tour of the Fashion Capital that brings to life the invisible life that exists masked by the glitz of the affluent brands.

#structure, #technofuture

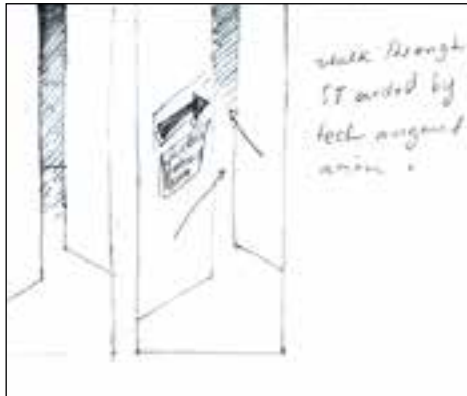
« 8.8.6 »

Bioscope Social Installation

Bioscopes have been a social attraction for many years. These days, children are the only interested party in it. This dated moving picture installation also however can be an interesting mode of disseminating different visual realities.

#structure, #technofuture

« 8.8.7 »

AR History Hunt at Shahpur J

How will tech affect SJ? In the age of neon lights and hyperconnectivity a tour of erstwhile Shapur Jat is discovered through its time stamp of history. What happens in this tour?

#history #change #technofuture

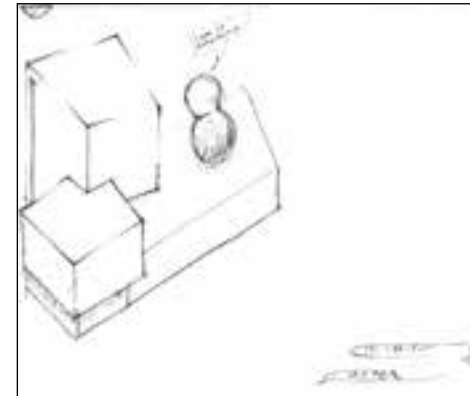
« 8.8.8 »

'Deshi Nuskhe' 2025

How might we cope with hyper-productivity requirements to save our jobs from being 'taken over' by AI+machines? **What are the local drugs that start circulating in the unregulated market?**

#fringes #technofuture #alt

« 8.8.9 »

Shahpur Jat 'I AM' - An AI

The Shahpur Jat Bot, is that entity which knows everything about what happens in this urban village. In the technologically forward society, it is difficult to escape the bot. Your smallest mistake can be your downfall.

#cityAI #SocialCredits #Tech

« 8.8.10 »

Chai Shop Installation

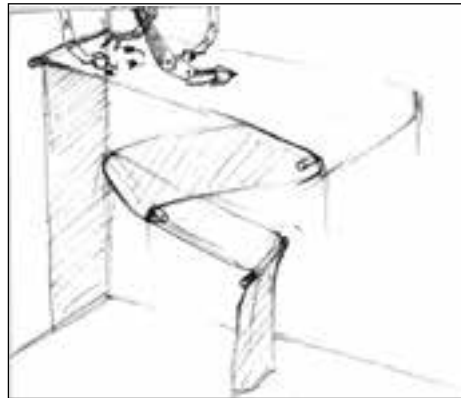


Chai can perhaps never be obsolete. What kind of conversations and objects will local chai shop be at the helm of in 2030? Will the time taken to brew chai be a window to human interaction in the age of augmented and simulated communication?

#structure, #technofuture

« 8.8.11 »

Hand-Embroidery Imitation

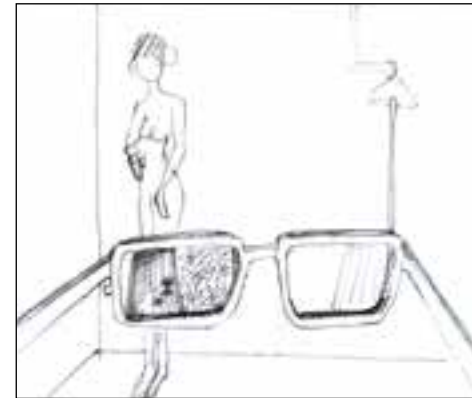


Micro machines which were only used in the electronic and medical industry seeps into the consumer garment market in Shahpur Jat.

#structure, #technofuture

« 8.8.12 »

Retail Experience at SJ 2025



An augmented simulation of a fashion store in Shahpur Jat.

#technofuture #socialinteration

« 8.8.13 »

The Regime Dealer



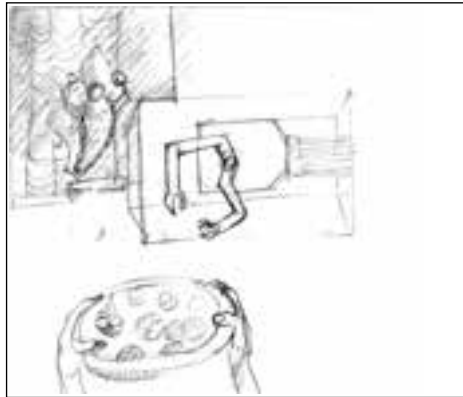
A Regime Dealer from craftdata.ch contracts his methods of customised routines to people engaged in skill labour fighting to stay relevant in the AI Age.

They exchange their data for this routine.

#middlemen #technofuture

« 8.8.14 »

Vishwakarma Puja 2030



Vishwakarma Puja is the day when all machines, tools are primarily observed in factories and industrial areas. How will a 'machine ki puja' be like? What are the social implications of this in a society like Shahpur Jat where there is a coexistence of machines and humans.

#technorituals #technofuture

« 8.8.15 »

Drone View of Vertical SJ



What if the social fabric of Shahpur Jat is arranged vertically? A rapidly urbanising Delhi, finds a solution in the vertical sprawl of its urban villages. What will a drone panning across this monolith see?

**#urbanisation #technofuture
#socialstructure**

« 8.8.16 »

Shahpur Jat : Embodied



It is 2024. The urban village of Shahpur Jat has with open arms taken the Digital India scheme and introduced an AI to its social, political and economic order.

#HyperDigitalIndia #technofuture

« 8.8.17 »

Speculative Panchayat

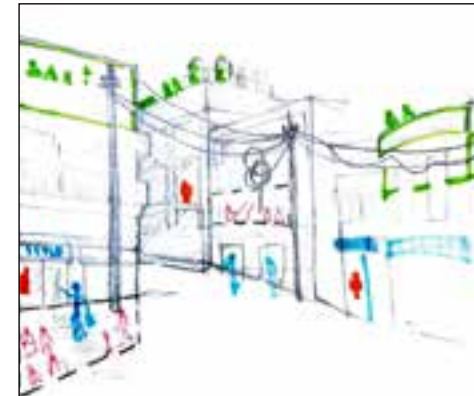


Self-governance in the age of machine intelligence. How will technology be leveraged to resolve conflicts at a local Urban Panchayat level? The story of two young lovers of different social classes.

#admin #technofuture

« 8.8.18 »

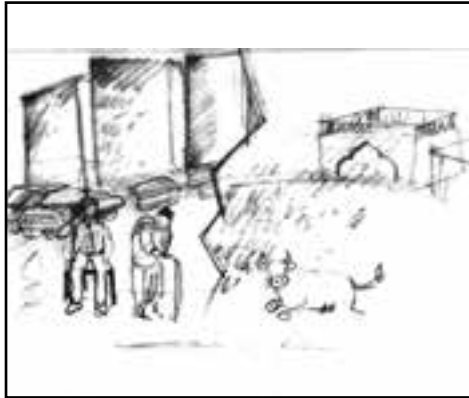
Living in Bubbles



Visualising the bubble-like and siloed existence of various groups in Shahpur Jat. A parametric system of bubbles that can be applied to any video footage of the space with machine learning and visualisation.

#society #critical

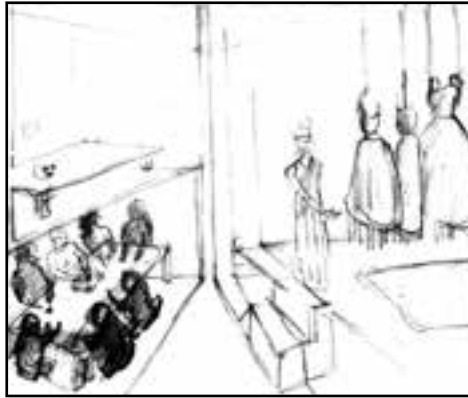
« 8.8.19 »

Time Slice, Shahpur Jat

Shahpur Jat has transformed over time. A game that is based in Shahpur Jat, various locations based on their importance unlock a different time slice during which that place might have held a certain significance.

#game #timeslice

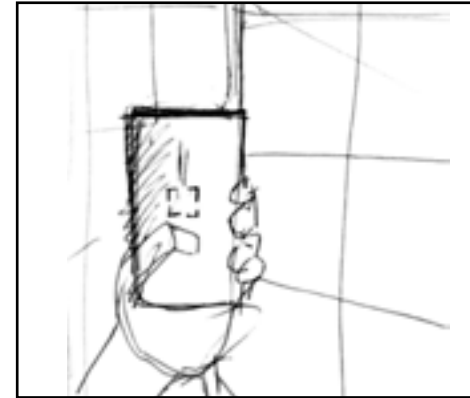
« 8.8.20 »

Invisible Duality Visualised

The duality and multiplicity that exists in urban villages and the **course of development that has thus been taken fosters stark but invisible realities. This when made visible becomes provocative.**

#invisiblereality #provocate

« 8.8.21 »

AR Construction App

The close proximity of buildings in urban villages are a marker of what might come in the future. Can we leverage a simple phone to create accurate possibilities of construction? Where Humans can't reach.

**#citizenarchitect #hyperurban
#technofuture**

What is an idea?

‘A thought or suggestion as to a possible course of action.’

Ideas can be what the form of this abstract thought is initially, however once it graduates and goes through a series of thought out and more articulates thoughts - it can become a concept. Or perhaps the notion of the possible? In the process of creative evolution - an idea can turn into a concept -- in to a solution into a form into another thought. Or is it the point of realisation of a connection? When two nodes join and there is perhaps a chemical trigger in the brain or even the imagery of the light bulb turning on.

Like energy ideas can be transformed from one form to another, but can it be lost? Are ideas like energy? We as designers harness this energy and with our siloed skill direct it to a translation that is tangible limited and oriented to what we know best.

“What does it mean to have an idea in cinema? If one makes cinema, or if one wants to make cinema, what is it to have an idea, specifically at the moment that one says ‘I have an idea.’”

But I think we should talk more relevantly, less abstractly - funnel our thoughts and sieve it through the fine grain of this project. Ideas throughout the project came in many forms, even in my dreams. The challenge here was to make sense of all the ideas.

For this, I used a format often adopted by PD during systems of generating ‘a hundred ideas’ The idea behind the 100 ideas was to churn out a ‘metric ton of crap’ even if it is just a detail or a trigger.

The second step is defining aim, and goals of the desired deliverable and basically what you want from the design.

World Building

Timeline Approach

A world can be built in many ways. Finding a point of focus in this world where the story telling can begin.

Choosing a point in time, and then backtracking the steps that led to that event is a tool employed by many to communicate narratives of a constructed world.

A similar approach has been used here, where an event (from one of the many ideas generate 7.4 pg 125) was taken. The story was communicating what led to that event and what happened after. The story in this way encompassed the different trends, projections and trajectories the constructed world had to exist in.



-2025-

-2030-

The build up to the Monolith, the plans the views all stories that might surround the monolith.

event of the monolith being constructed with the intention of

A Delhi where these 5 ambitious projects are happening there are appeals to co-operate and thrive in this phase of resettlement. The nation is looking at Delhi to set an example. The projected image of the monolith is glorious however, skeptics warn the nation.

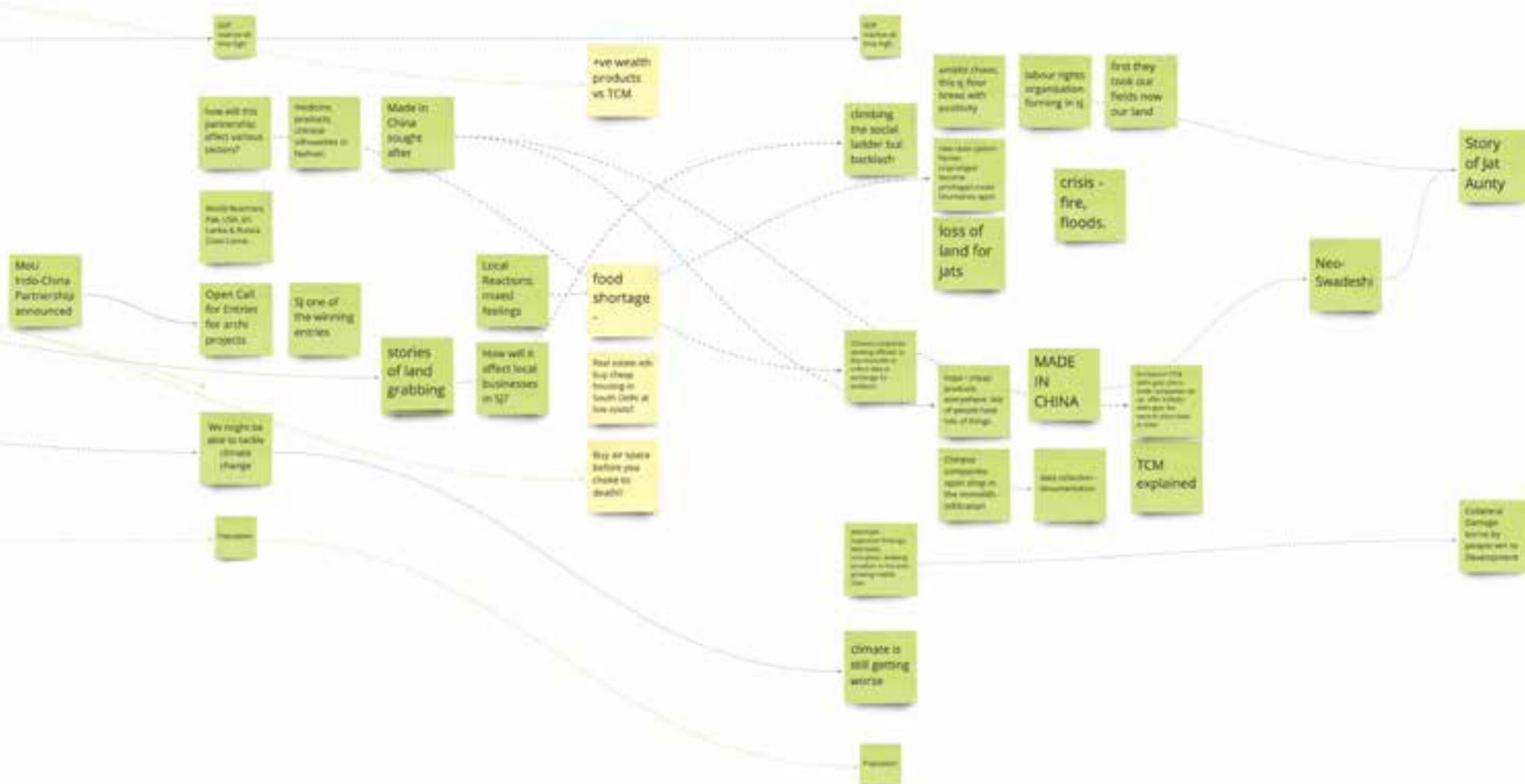
Hope: Belief in the
govt. and in the
development plans
with few critics.

Stories covering the aftermath of this development - people, drugs etc

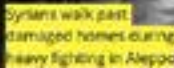
examining issues with drugs and
healthcare, how the rights of the artist

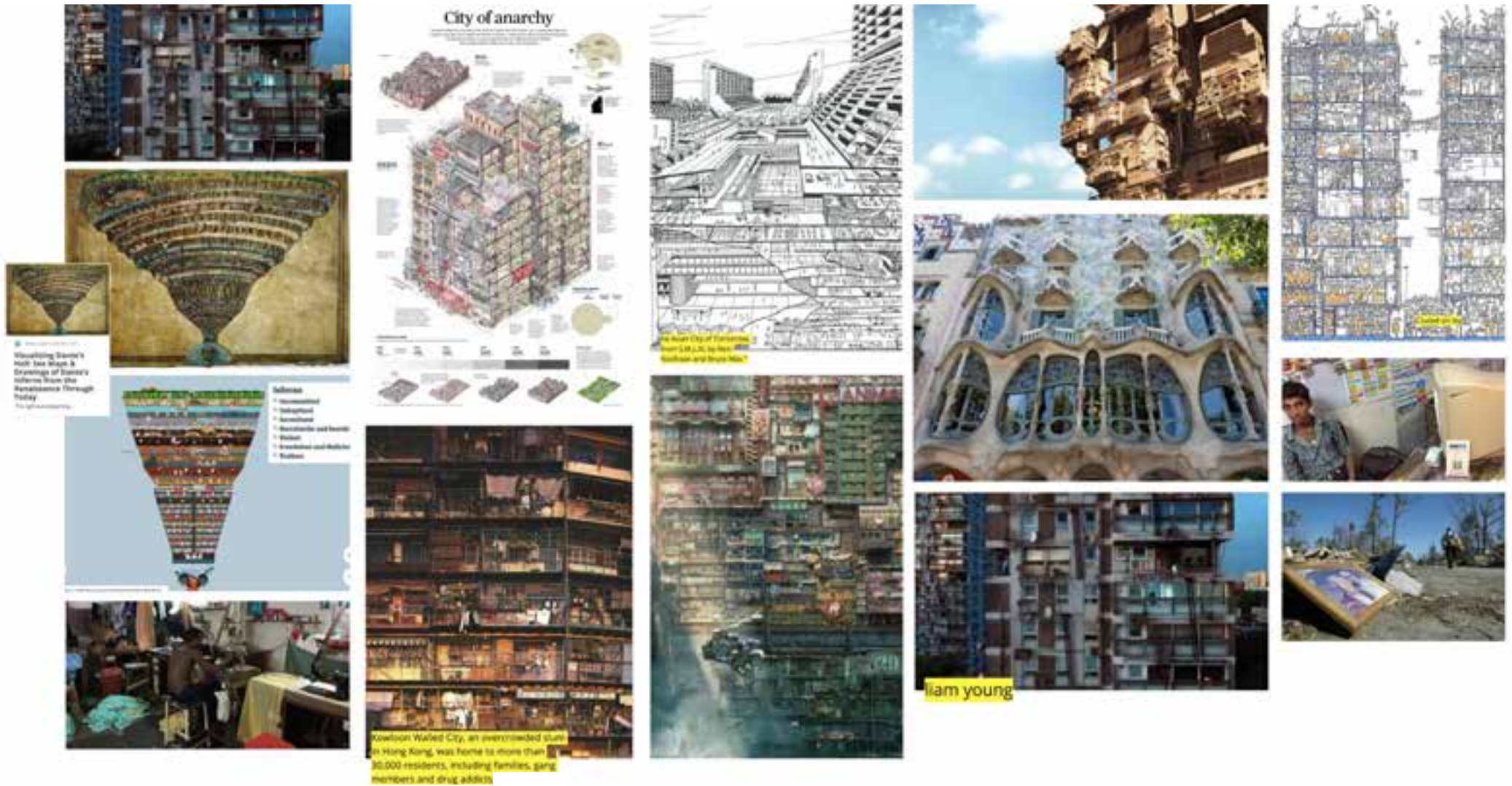
Hopelessness/Helpless
ness. A mixed bag
with a silver
lining because THIS
is not real.

A world where population is on the rise, migration is reaching new heights, space is crunching in urban India and especially in the capital. The world is getting together to fight the impending population crisis through strategic partnerships. It's also a time when GDP is increasing we are spending more but not everyone is so economically well off.



Moodboarding the New World





The built environment is the central formation of our identities.



A still from the film 'Day After Tomorrow'.

PART THREE

There have been many, many steps
in the entire process. But what do
these steps lead to and can only
these steps be the end itself?

This section outlines the brief
process of arriving at an outcome.

The Research is Done.
The World is Built.

Ideas have become
Concepts.

What comes next?
Prototyping this idea.



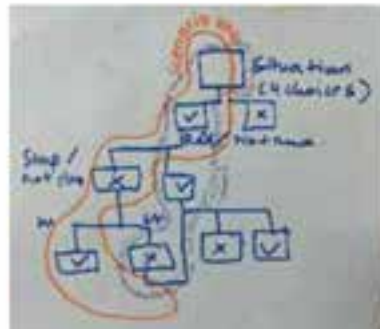
A prototype can be understood as a sample or model of the early stage of an Idea. To understand if it works or it doesn't. Rough prototypes can range from thought out sketches to actual models - the crux lies in conveying the idea through a tangible form.

The project led to prototypes at many stages.

Initial Prototyping

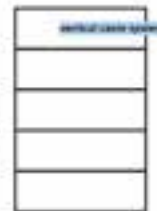
This stage helped in evaluating ideas and concepts.

Multiple ending narrative



Fueled by movements like
Neo-Traditional and Make in India

Govt. takes control of all
craftsmen because they
are endangered



Extrapolating aspects of SJ

- Space - crunch, shortage
- Work - how will it change?
- Social Reactions
- Social Practices

The Reject Idea Dump

An Experiential Anthology of india's quirky futures

Odd jobs of the the Future, in India. This would highlight the unique way in which we adopt tech. With thresholds and nuances that reinstate inequality

Robot-Puja during
Vishwakarma puja

Repair dude, who
replaces original
with imitation parts

Repair dude, who
replaces original
with imitation parts

Diagrammatic
representation
of how a rumour
about new tech
has spread

Superstitions
around tech

Performance drugs
to cope with an AI
that threatens to
take your job //
Saste Nashe

In a technocratic India...zoom into SJ

Hand Embroidery is a rarity

What is an asset for India?
Crafts and Labour

Govt. takes control of all
craftsmen because they
are endangered

Fueled by movements like
Neo-Traditional and Make in India

SJ being a former Fashion Hub
houses a Museum that relics
Crafts and it's various aspects

Regions with extensive craft
clusters are declared regions
of 'National Importance'

Inversion of the Work-
Force pyramid 'Informal
is the New Formal'

Smuggling these craftsmen
to the Global West

Not all the world is already saturated
the demand of Indian automation is different
when compared to the rest of the world

Demand in the Global
Market, India is a big feeder
employment of indigenous craftsmen
'It all goes within you'

Highly coveted as a profession like
engineering/doctor/teacher

AI learning systems

give small time benefits. Motivation to innovate
labour and optimize production

AI learning systems

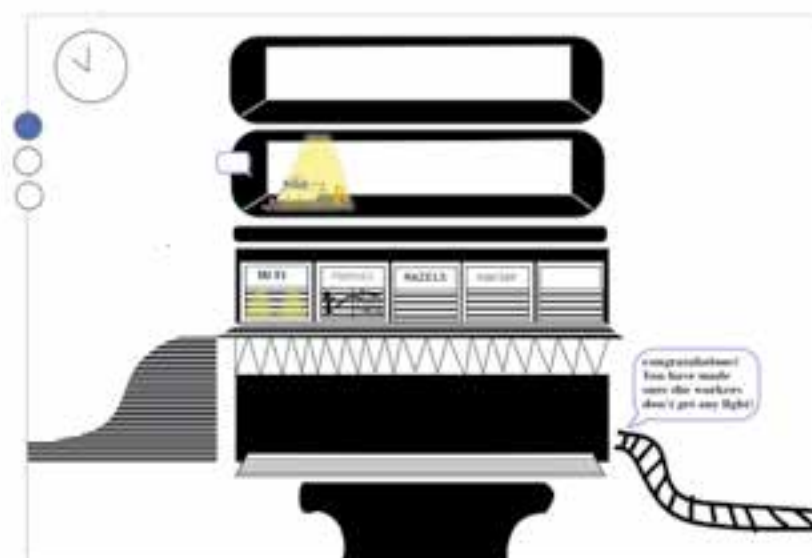
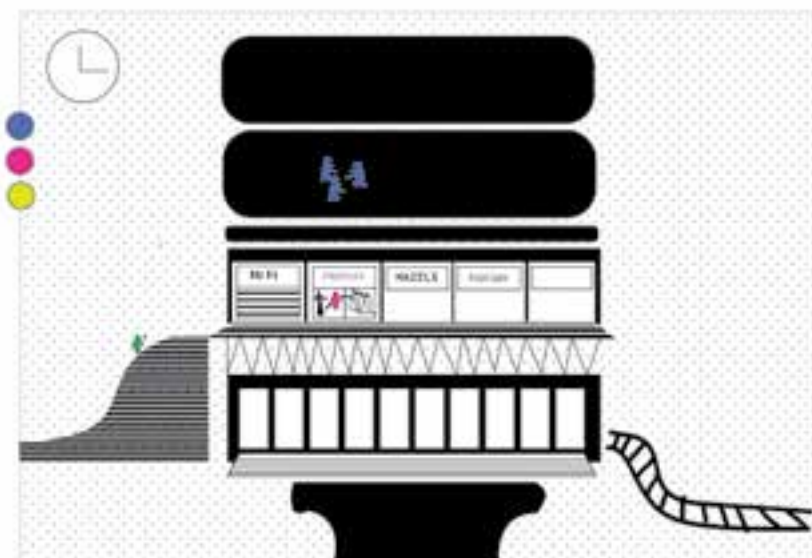
customize setup to grow on the daily
traditions, make or retail items

TADAK An Interactive Experience

WHAT? Tadak aimed at critiquing the social structure that Shahpur Jat was composed of. Using the sonic element of the rhythmic beat of the sewing machine that formed the crux of the economy that this urban village has been built on and visualising this to create questions in the minds of the viewer.

HOW? From rough sketches to a digital illustration of a storyboard of how might this interaction work.

WHY NOT? Even though this translation of the intangible understanding of Shahpur Jat might seem absolutely befitting it fails at conveying the nuances of the social fabric to a viewer who is not aware of what Shahpur Jat is. It thus becomes esoteric in nature and alienates in the process by being too specific.



PRALAY

A Choice-based Experience

WHAT? Pralay is a simple scenario building gamified experience where the user is asked a series of questions based on their current pattern of living in the world, for example, "Do you use plastic on a daily basis?", "Have you been discriminated against based on your class, caste or gender?" etc. These series of question would generate a scenario based on the choices one makes. The aim is to make the user experience the implications of their choices

HOW? A presentation in the form of a user journey and a collateral that is a takeaway or a 'token' form that future scenario.

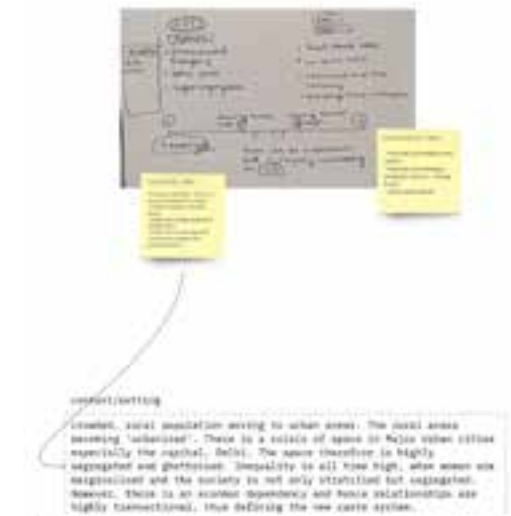
WHY NOT? This concept leverages interaction to create provocations however, **what go lost in this process is the context of Shahpur Jat or Urbanisation.**

An Interactive Narrative that makes you experience the implication of your choices.

digital, website

Context setting: background or story. Making the user aware that their choices will affect the way the world will change.

Example:



News from the FUTURE

WHAT? News from the future is a direction that stemmed out of the understanding that a world can be communicated through an anthology of stories which gives an overview of the world. Seemingly, out of the blue, however this concept brought together all the stories, collages and snippets that were created during the idea generation period.

HOW? A presentation in the form of a user journey the possibilities of such a format

WHY NOT? This concept creates hints from the future to talk about the future world. It may or may not give in-depth understanding of the world.

A future world to be provoked

A world is made
of multiple
stories tethering
PESTEL factors

A format that curates stories
from a future world to help you
build that world by giving you
relevant clues.

Leverage the **social commentary**
aspect of the form of the news to
create a digital experience that
lends itself by being provocative
by content and interaction.

A News Portal

As a believable artefact of that world

Some Sections



Ads
Some ads in Chinese
Ads for shopping at stores at 5/

THE URBAN PARALLAX

joke/satire section
possibly an illustration/gif

Fashion section

Opinion Section -- >

Incident of class clash

Historical section - an interview
with a Jat landlord reminiscing
in the agrarian past

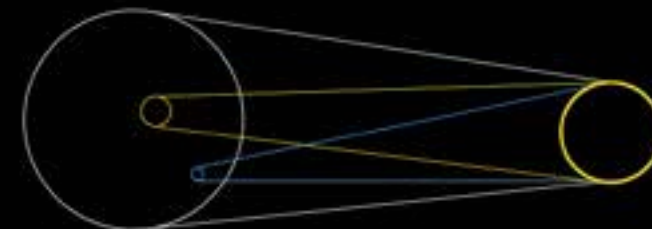


Cost of newspaper pointing
at economics in subway

Government tenders

Climate
acquisition

Marriage section-



World
global context


Shahpur Jat
local story context

News Portal
Story telling tool

Universe

Extrapolation

My project outcome



A World that
reveals itself
through a
News portal

Final Concept

An interactive narrative that has the structure of a news platform but is fictional and has a fixed sequence which aids in telling a story of the world that has become in 2030.

As a believable
artefact of the
constructed world

A format that curates stories from a future world to help you build that world by giving you relevant clues. Leverage the social commentary aspect of the form of the news to create a digital experience that lends itself by being provocative by content and interaction.

A world is made
of multiple
stories tethering
PESTEL factors

The story of a Future Shahpur Jat in an unequal, overpopulated India through an Interactive Narrative which has the structure of a News Portal

Concerns of adequate housing, transportation, water, waste management and sanitation, energy and other vital infrastructure, as well as employment and basic services such as education and health care.

Evolved Concept

A news archive from a future India looking back at a local context to get a taste of the past.

The evolution from the term news paper to news platform was necessary so as to re-imagine the news-experience of the future altogether.

Looking at news as a format proves to be one that highlights and creates a social commentary of the context it is situated in. Further, it is a structure that gives the consumer an overview of the current affairs of the context it is in. These combine to highlight how a newspaper can be a window to any context. The project aims to familiarise the viewer with a future of context and potentially create a provocation as a reaction to the 'news'.

We hence, leverage these qualities and bring in the context of this project's future world and format it like news. This exercise is not only one that would make the creation of the future world tangible, but also establishes a familiarity between the viewer and the world they are consuming, perhaps a common ground.

reports, understanding of human interactions with technology, behaviours that have thus come out of these 'curious rituals' that we perform on a daily basis in our interaction with technology.

Evolved Story

The Context Landscape

A world where population is on the rise, migration is reaching new heights, space is crunching in urban india and especially in the capital. The world is getting together to fight the impending population crisis through strategic partnerships. It's also a time when GDP is increasing we are spending more but not everyone is so economically well off.

The Event that the Story traces

2030 is set to become the year in which Delhi will become the most populated city in the World.

In 2020, foreseeing this population explosion that Delhi was about to witness, the Delhi Development Authority made a strategic partnership with the Chinese Welfare Government to launch 5 architectural experiments to create more space for the incoming population of people who had grown up with the urban dream in mind. The story traces the events that follow this announcement and how it will affect the phenomenon of Urban Villages in the capital. In particular, a village in South Delhi called Shahpur Jat. These events occur between the years 2020-2030.

Understanding News 2019

To make sense of the future one must look back into the past and the now to be able to root assumptions for the future.

Historical Context of News, Reporting and Journalism

In 2019, the newspapers seem to be vanishing but is this decline of print journalism the end of news? One can learn a great deal by understanding the story of news from the 17th century to make themselves positive about the future. Change, not stability, has been the steady state of news over the long arc of history. Print journalism when it first became possible with rotary printing presses in the 20th century has a high entry barrier and hence the business model around it was very complex with various stakeholders like advertisers and consumers who would pay enough for the newspaper company to earn profit after the production costs. This was an excellent financial model as long as the technology did not change. But now the low cost of production & dissemination and low entry barrier into this business of new the landscape seems to have changed.

News in the Internet Age & in the Post-Information Age

We are living in the Age of Information. The technological advancements of this century have defined the way we communicate today. The landscape of communication is defined by its channel of transmission and often even limited by it. The internet age posed a case for easy accessibility of information, beyond it is the time of overwhelming information where too much of it can be paralysing. The politics of big data in this scenario and its consequent use in news dissemination is what we must understand. It has become easy to produce news and make it available to masses, with social media platforms taking lead in the spreading of news - the ill effects of such ease of access and distribution has resulted in fake news.

A challenge every news company, tech and even social media company are trying to tackle. The governments of various countries like the US, UK and other bodies like the EU are laying guidelines for news and its potential.

On another note, the attention span of our generation is dwindling, our sleep cycles are getting disrupted - all thanks to screens with backlighting.

The overload of information and the fear of missing out on what is out there has altered our behaviour and inculcated new "curious rituals" within us. From the "checking-your-phone-every-5-mins" to "skimming" and "scrolling" are all criticised habits of this age.

The contemporary news environment is increasingly filled with citizen journalists supplying news for free over platforms ranging from Twitter to the Huffington Post. They operate without editorial supervision as people did in the 17th century. These individuals, like the unemployed, are unpaid, but their skills and information provide crucial fodder for commercial media firms. They also live a similarly precarious existence to printers in the 18th century, when newspapers would blossom and fold continuously.

Understanding the virtues of the newspaper and professional journalism, we can't say it will vanish but rather is going to coexist with other models.

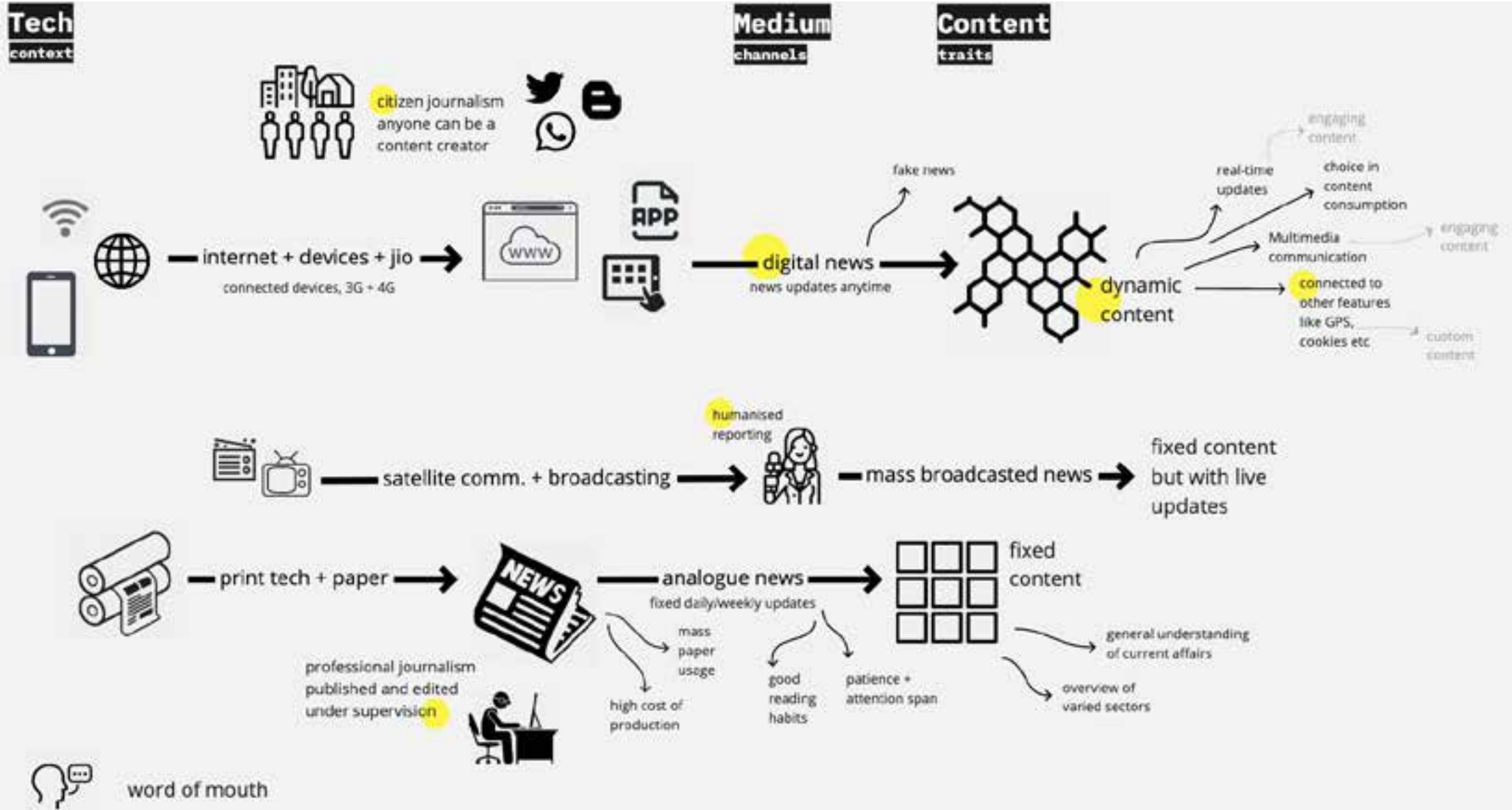
New technologies that have disrupted the existing models have paradoxically retrieved older ways of conveying news.

In our “news” today, we can see the reemergence of the talebearer (the gossip section) like the page 3 sections in our newspaper, the party pamphlet like the many blogs and

shows dedicated to the whose-who of glamland, the journal of opinion, the journal of commerce, the literary journal, and the progressive muckraker like the very recent sensalisation of news by platforms like Inshorts etc. The amateur citizen journalist, toiling solitarly, exists side-by-side with the school-trained reporter in large newsrooms.

Both news and journalism are constantly evolving.

We can draw parallels between this ever changing landscape and the concept of skeuomorphism.



Characteristics of News 2019

News from the Future

If our world exists in the future, so shall our news. And it must, therefore, be extrapolated in form as well as format.

The direction of the project thus gets defined as news as a format to talk about the future world. But the challenge is, News can be consumed through various devices, objects, mediums which is defined by the technology of the time.

As a design exercise, the form can be defined as the container of all the news, which is the content. The medium of transmission affects both the content and the container.

The future that our context exists in is Delhi 2030.

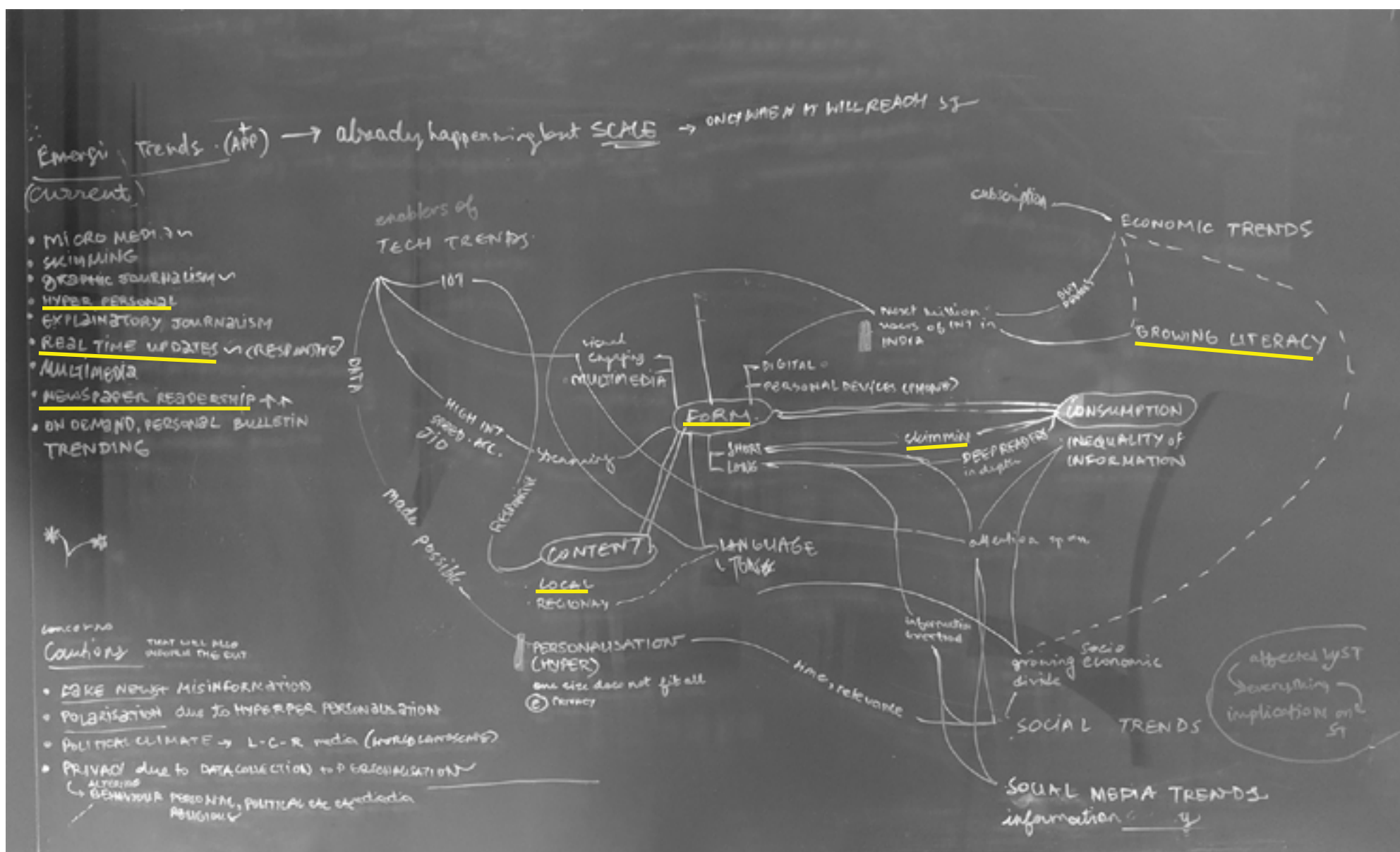
A mapping of the Future of News was done. This mapping was informed by various sources* such as BBC Report on Future of News, NYT Innovation Report etc.

* "7 Content Consumption Trends That All Digital Leaders Need To Understand." CMO.Adobe.Com, 2019. cmo.adobe.com/articles/2018/8/7-content-consumption-trends-that-all-digital-leaders-need-to-understand.html#gs.nf8j5c. Accessed 24 Sept. 2019.

* British Broadcasting Corporation. "Future of News." B.B.C., 29 Jan. 2015. Accessed 25 Sept. 2019.

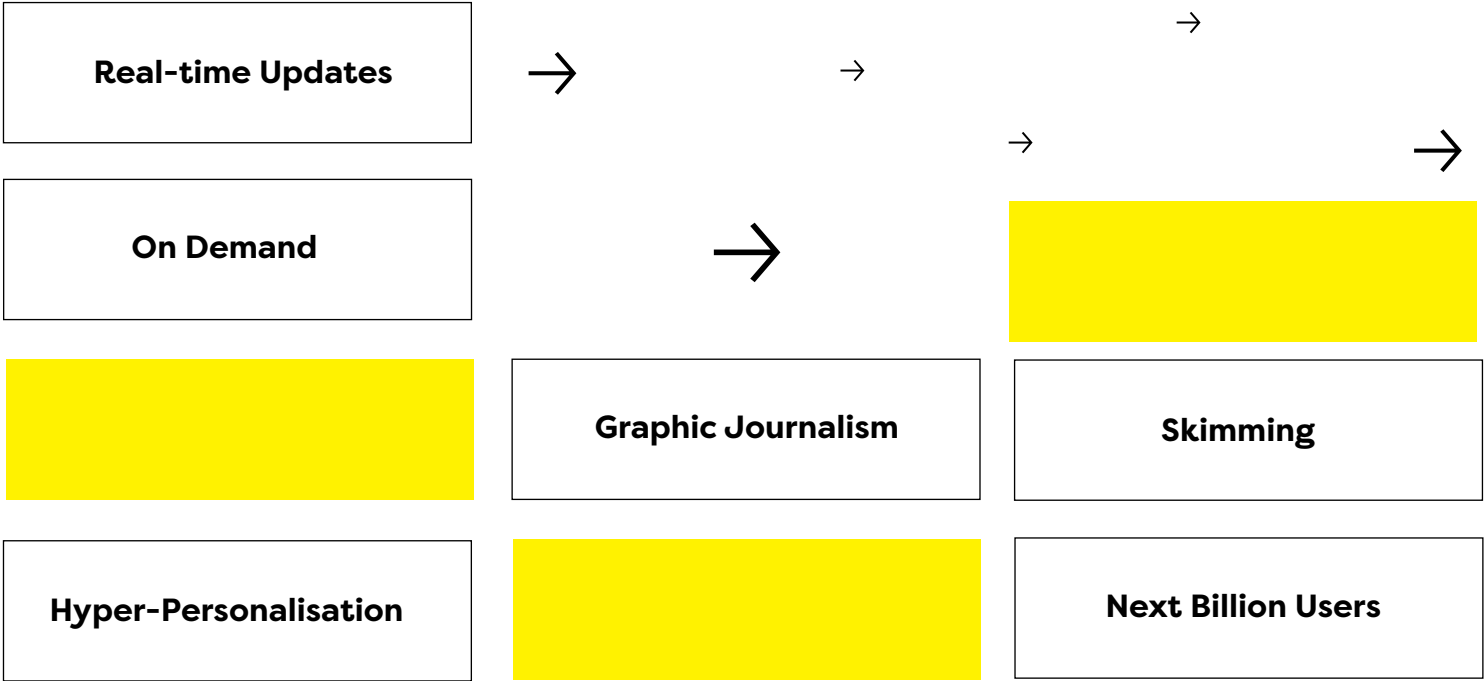
* PaulSparrow. "American Journalism Review." American Journalism Review, 28 Oct. 2014. ajr.org/2014/10/28/radically-different-future-news/. Accessed 24 Sept. 2019.





A mapping of various trends, forecasts and observations on how India will consume news.

Key Concepts to Inform Design





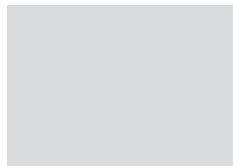
Snippets from BBC Future of News Series



An Implausible Idea?

How might the technology of 2030 define how we consume news

"In a viral YouTube video from October 2011 a one-year-old girl sweeps her fingers across an iPad's touchscreen, shuffling groups of icons. In the following scenes she appears to pinch, swipe and prod the pages of paper magazines as though they too were screens. When nothing happens, she pushes against her leg, confirming that her finger works just fine—or so a title card would have us believe." *



Will Digital Natives be unable to consume paper (which is non-responsive) based content?

Then there are those who have sworn to forgo tree pulp based consumption of content for the environment, climate change and every green reason one can think of.

In this changing landscape, we must also pay heed to the detox value of print media after a digital day of work. Also the tactile experiences of reading on paper that many people miss and, more importantly, prevent people from navigating long texts in an intuitive and satisfying way. Compared with paper, screens may also drain more of our mental resources while we are reading and make it a little harder to remember what we read when we are done. A parallel line of research focuses on people's attitudes toward different kinds of media. Whether they realize it or not, many people approach computers and tablets with a state of mind less conducive to learning than the one they bring to paper.

*Ferris Jabr. "The Reading Brain in the Digital Age: The Science of Paper versus Screens." Scientific American, 11 Apr. 2013. www.scientificamerican.com/article/reading-paper-screens/. Accessed 2 Jan. 2019.

Newspapers seem to be dwindling every year, being plundered by advertisements more than journalistic content and unable to pace up to the flexibility and numbers of Digital Platforms.

But, what if the best of both worlds can be leveraged in the future? The content engagement and the attention that a format like newspaper provides and the perks of technology the digital world exits in.

Think:

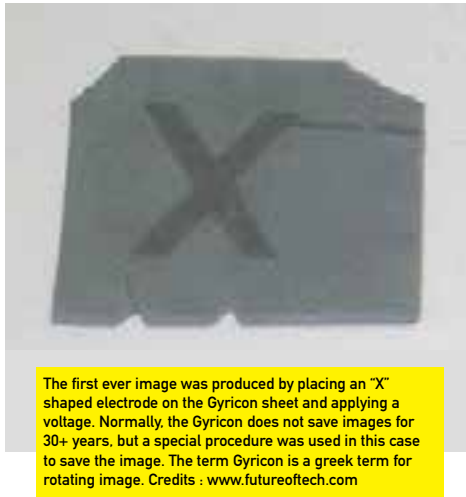
A Newspaper which
is Interactive and has
Multimedia



A screenshot from one of the Harry Potter films

Leveraging Today's Tech Tomorrow

The case for electrophoretic ink and e-paper displays



E-ink or electronic ink, or even more accurately electrophoretic ink is a technology which when laminated with plastic film and attached to an electronic circuit creates an Electronic Paper Display (EPD) . This is a technology popularised by the Taiwanese company E-INK. It has its roots back in 1974 when a PARC (Xerox R&D, Paolo Alto) employee, Nicholas K Sheridan had a breakthrough in display technology - Gyricon. Gyricon would go on to become the foundation of all electronic paper displays and tech.

"I realized the need for e-paper in 1989. At Xerox PARC, we had long predicted the advent of the paperless office, with the widespread adoption of the personal computer we pioneered. The paperless office never happened. Instead, the personal computer caused more paper to be consumed. I realized that most of the paper consumption was caused by a difference in comfort level between reading documents on paper and reading them on the CRT screen. Any document over a-half page in length was likely to be printed, subsequently read, and discarded within a day. There was a need for a paper-like electronic display – e-paper!"

One could argue that such technology is a tale of fiction, however, the recent advancements in E-paper tech has made a plausible case for such a product to be in existence and be mass manufactured.

One of the major obstacles in making this vision successfully is addressing the electronics. Organic thin film transistors, or TFTs, will provide flexible addressing at a low cost, and other technologies show promise, but none of these are quite ready.

More than half of the world's population already lives in cities, and another 2.5 billion people are projected to move to urban areas by 2050.

This is the smart cities' power paradox, a conundrum that's forcing city managers, corporations and citizens to ask: How can we create interconnected cities in the most sustainable way possible?

E Ink's technology requires an average of approximately 99 percent less power than other types of screens such as LCD.

Today, this sustainable technology has literally grown up, with a range of size formats used in numerous applications spread across entire cities, with more applications arising every year.

An ideal EPD would be sufficiently paper-like, a display medium that is thin, flexible, capable of storing readable images without power consumption, highly readable in ambient light, and has good resolution, high whiteness, and good contrast — and is pretty cheap.

Applications in use today range from Signage & Wayfinding to Community news feeds and Electronic shelf labels (ESLs) in factories and stores, Even Motion displays at retail, Hospital communications

Because power is only used when the image is changed, products made with E Ink uses so little power that each unit can run off its own small solar PV panel or a battery, requiring no connection to electrical grid

Thus, the EPD technology, which in theory can make any surface a display by applying a transmitting film on it seems very befitting to combine the tactile feel of newspaper and display along with the full potential of connected devices and the internet.

The amazon kindle was an object that was studied and deconstructed to understand interactions with EPD



NOTES**Interview with
Nick Sheridan**

Gyricon co-founder
interviewed by IDDO GENUTH

Q: What do you see as the obstacles facing mass adoption of e-paper technology?

A: No technology is sufficiently paper-like, yet. By this, I mean a display medium that is thin, flexible, capable of storing readable images without power consumption, highly readable in ambient light, and has good resolution, high whiteness, and good contrast — and is pretty cheap. A big part of this equation is the addressing electronics. Organic thin film transistors, or TFTs, will provide flexible addressing at a low cost, and other technologies show promise, but none of these are quite ready.

Q: Are these problems currently being addressed by the industry?

A: More than a dozen companies have announced work on active e-paper programs, and there are a number of start-ups. As I mentioned, the low cost and flexible electronic-addressing capability of organic TFT technology is important and is being intensively developed by a number of organizations. Still, I have not yet seen the ideal e-paper media solution.

Q: When do you think we will see widespread use of e-paper?

A: I think the revolution will evolve, first as handheld displays of high contrast that are readable in direct sunlight —probably in the next year or two—followed by low power-consuming book readers (available in Japan, and more widely as intellectual-property rights issues are sorted out); and over the next five years, electronic signs and billboards. The pocket document reader will take a little longer.

Q: How do you see the future of e-paper?

A: I like to tell people that the holy grail of e-paper will be embodied as a cylindrical tube, about 1 centimeter in diameter and 15 to 20 centimeters long, that a person can comfortably carry in his or her pocket. The tube will contain a tightly rolled sheet of e-paper that can be spooled out of a slit in the tube as a flat sheet, for reading, and stored again at the touch of a button. Information will be downloaded—there will be simple user interface—from an overhead satellite, a cell phone network, or an internal memory chip. This document reader will be used for e-mail, the Internet, books downloaded from a global digital library that is currently under construction, technical manuals, newspapers (perhaps in larger format), magazines, and so forth, anywhere on the planet. It will cost less than \$100, and nearly everyone will have one! Q: When do you think we will see widespread use of e-paper?

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Proposed Material

Tyvec, is a tough, tear resistant & paper-like material by DuPont.

The qualities of this paper-like material make it an appropriate choice to propose for a time when the electrophoretic ink technology's theory comes to realisation when almost any surface can turn into a display by coating it with a film or even attaching a transmitting device to it.

The fact that this material is completely recyclable and has a life that can span upto 10 ++ years makes it a sustainable, durable, and green alternative to using it over many other materials like paper and plastic which may display similar qualities.



DuPont™ Tyvek® is made without plasticizers or restricted chemicals listed in European Directives, such as RoHS (Directive 2015/863/EU) or REACH Substances of Very High Concern (SVHC).



Tyvek® is made of high-density polyethylene (HDPE) and is recyclable.



The superior strength-to-weight ratio of Tyvek® potentially can reduce energy use in transportation compared to heavier competitive products.



Tyvek® is made of high-density polyethylene (HDPE) and is hence non-tearable. It can withstand normal wear and tear for more than 10 years.



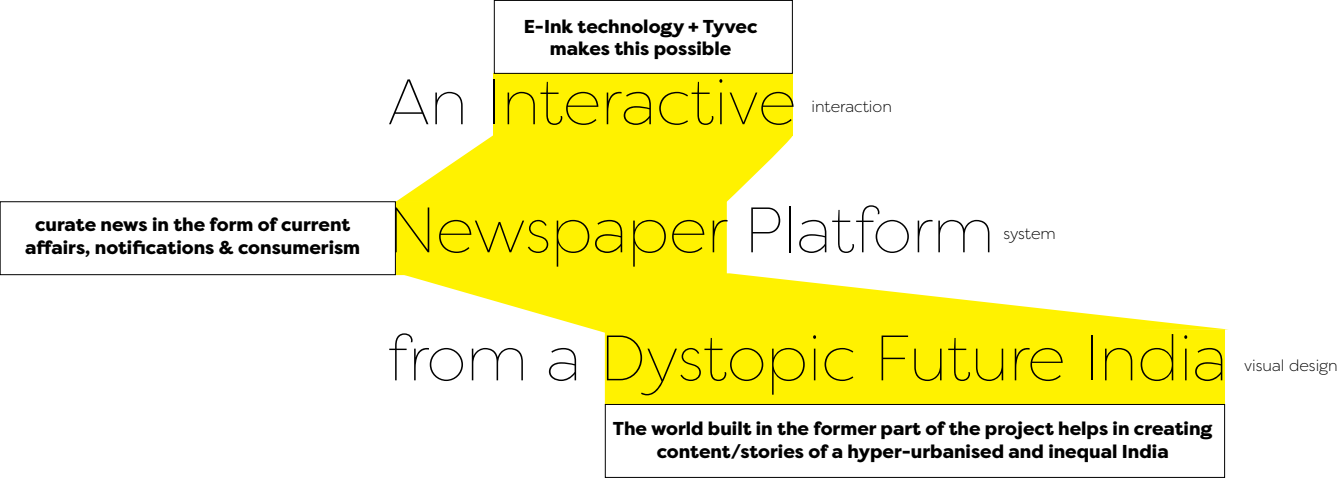
Low material weights, high durability and stable, functional performance result in less energy and resource consumption, as well as less material waste at the end of product life.



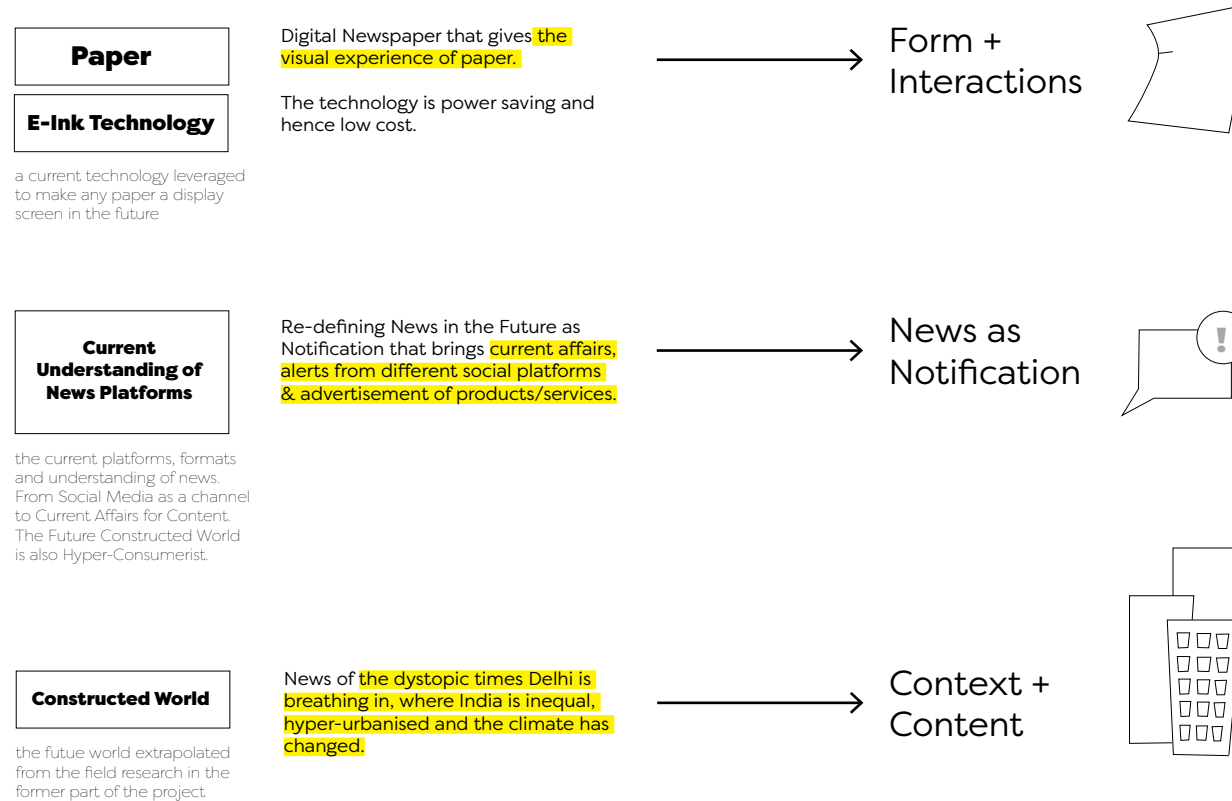
Tyvek® has a paper-like texture and comes in varied thicknesses. It can be rolled, cut and printed on just like paper.

The E-Newspaper

How might we visualise the news?



Taking forward Future of News



Skimming

the action of reading something quickly so as to note only the important points.

Short Attention Spans

the generation to come will have short attention spans, requiring engaging content.

Customisation

the collection of big data by companies increasing help in hyper-customising and connected products with the usage patterns of the user.

Realtime Updates

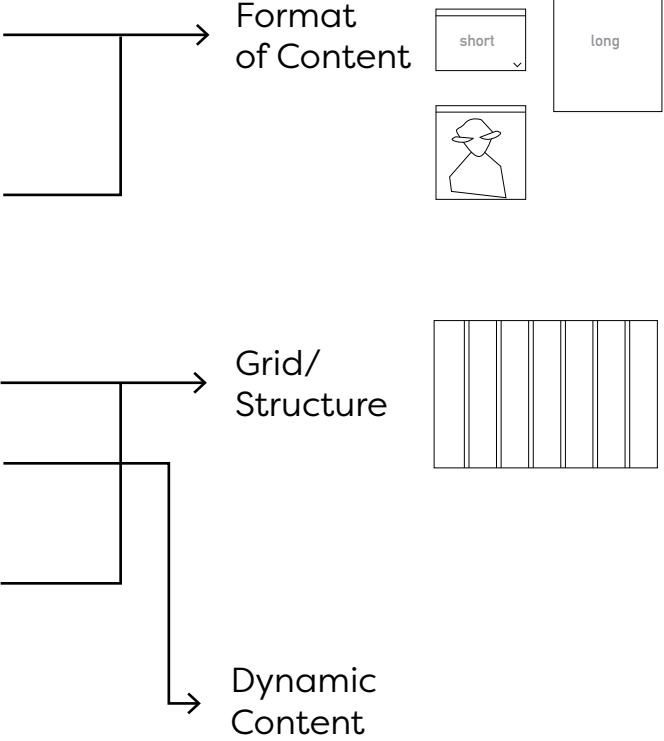
denoting or relating to a data processing system in which a computer receives constantly changing data, such as information relating to air-traffic control, travel booking systems, etc

News that is expandable. The short format gives you a snippet while the long format is an in-depth article

News can be made engaging through graphic journalism and multimedia.

News that is custom-curated for the consumer. From topics that the system has found a pattern in to the most read topics and stories.

Alerts relating to climate change, weather, notifications etc.

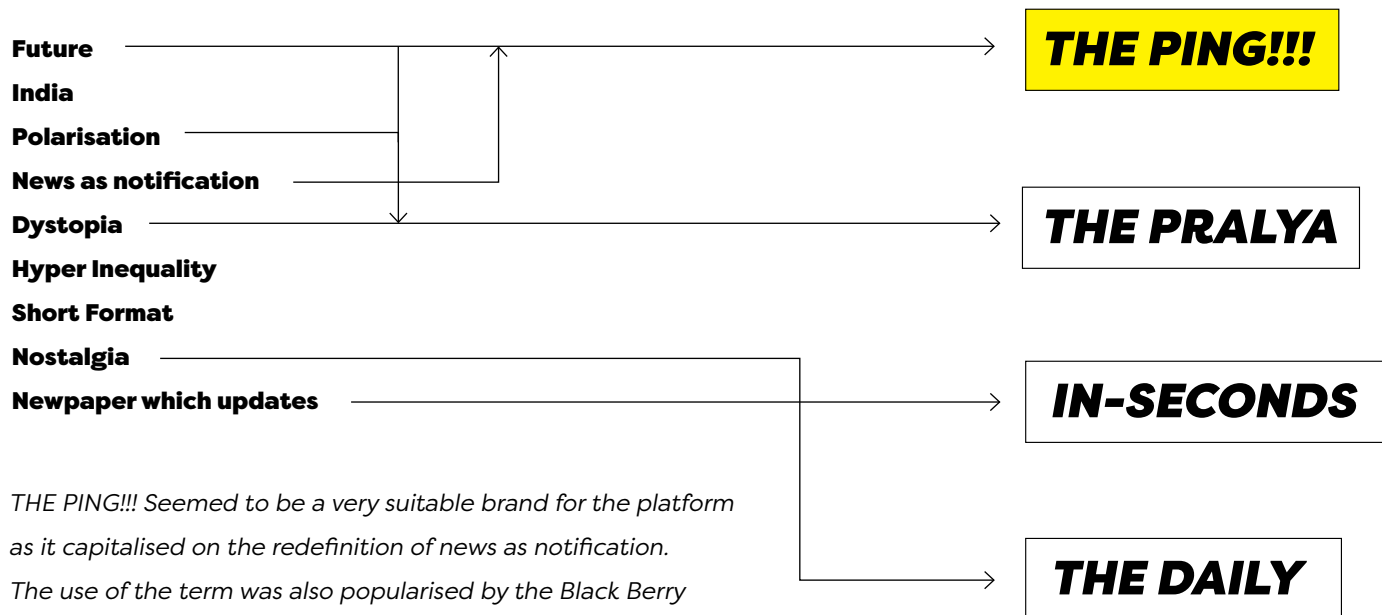


All these factors will further inform the system, visual & interaction design of the paper.

1. The Identity

The **name**, visual design and the system define the identity of any object or experience.

To conceive the identity of the e-newspaper, a few keywords of the vision for the paper were identified.



THE PING!!! Seemed to be a very suitable brand for the platform as it capitalised on the redefinition of news as notification.

The use of the term was also popularised by the Black Berry Messenger, where a PING!!! would be a special notification which was accompanied by a vibration.

1.1 The Identity

The PING!!!

quirky, unusual, beyond the norm le Murmure

The PING!!!

traditional serif that has recall value
to newspaper brands that exist today Times New Roman

The PING!!!

quirky, unusual, futuristic

Faction

the PING!!!

condensed and assertive Commune

PING!!!

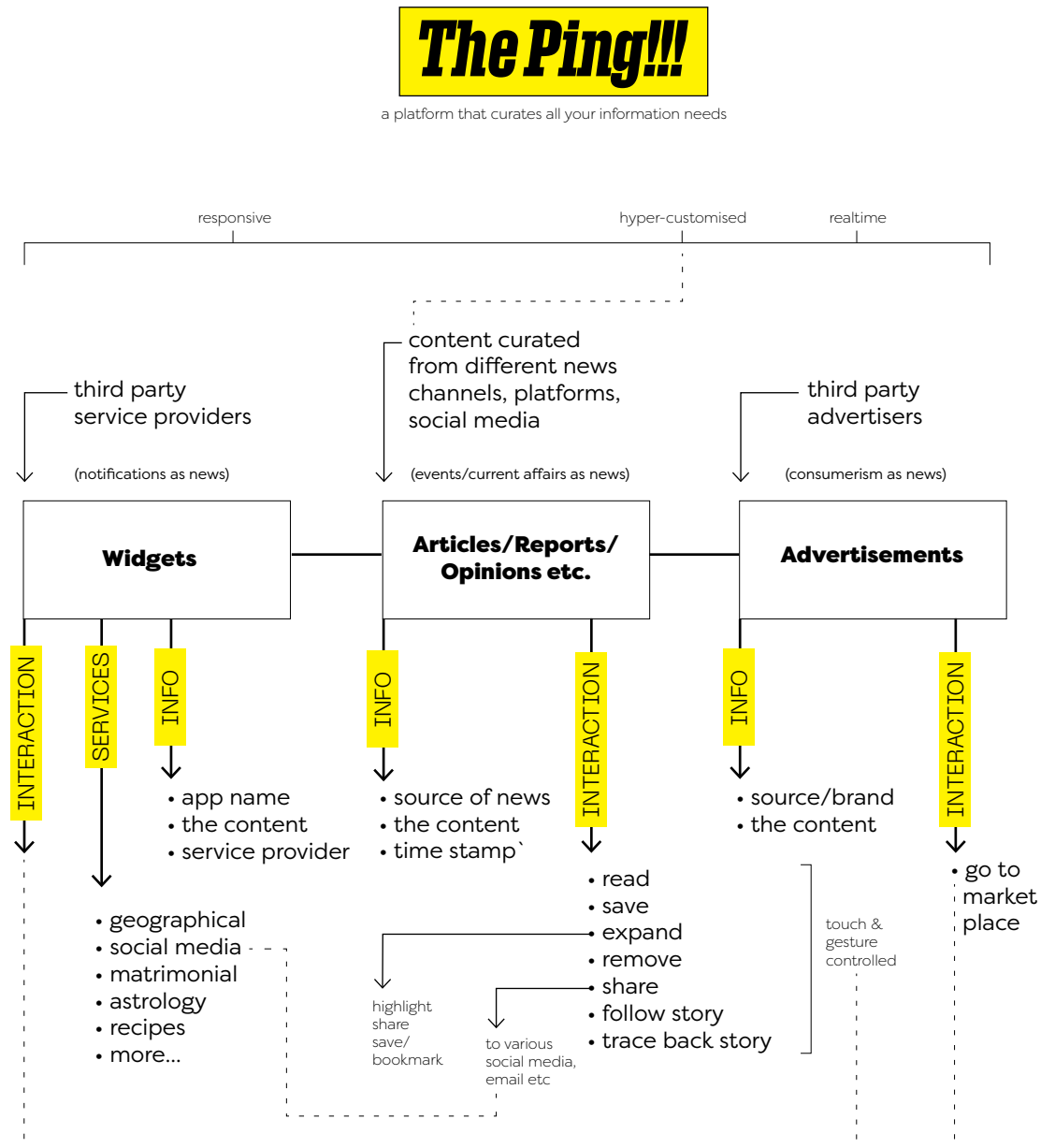
bold, edgy and assertive

Amplitude

The Ping!!!

bold, serif has recall value but also italics make it future forward Roster

The System

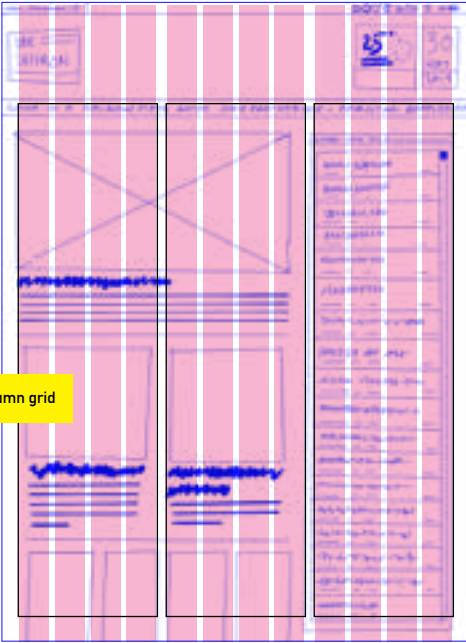


Visualising the System

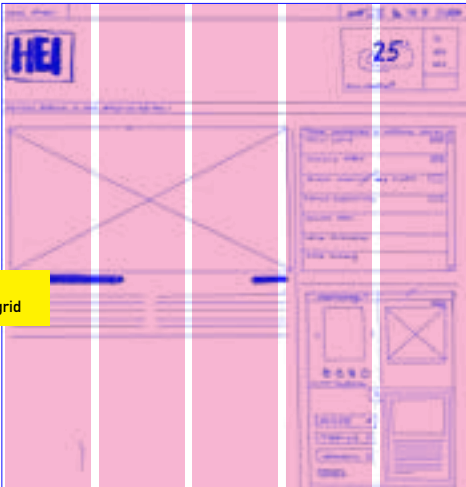
1. The Grid

Initial tries in with a traditional grid.

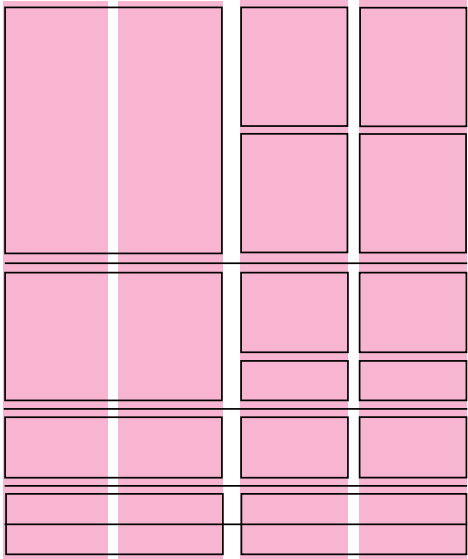
A 9 column grid

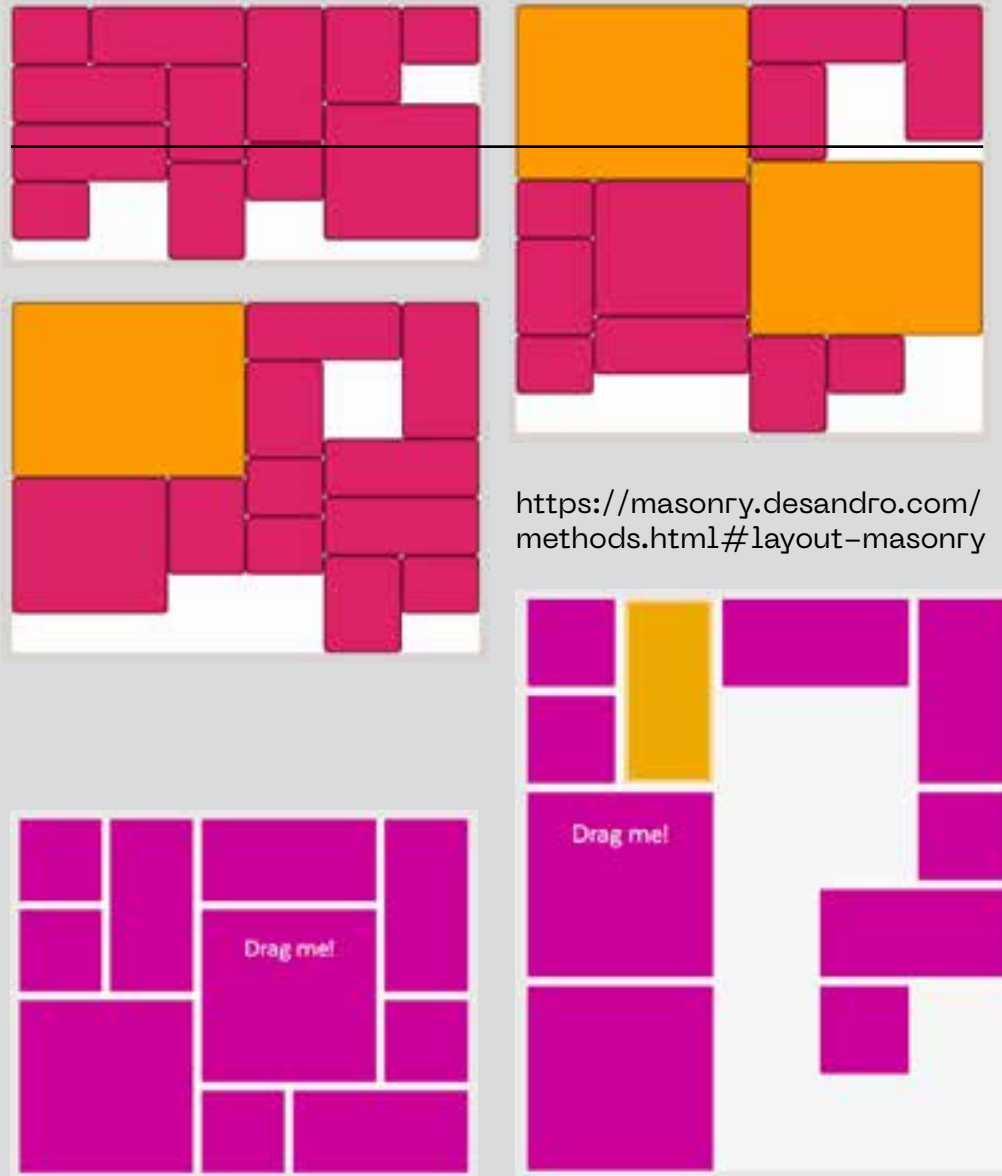


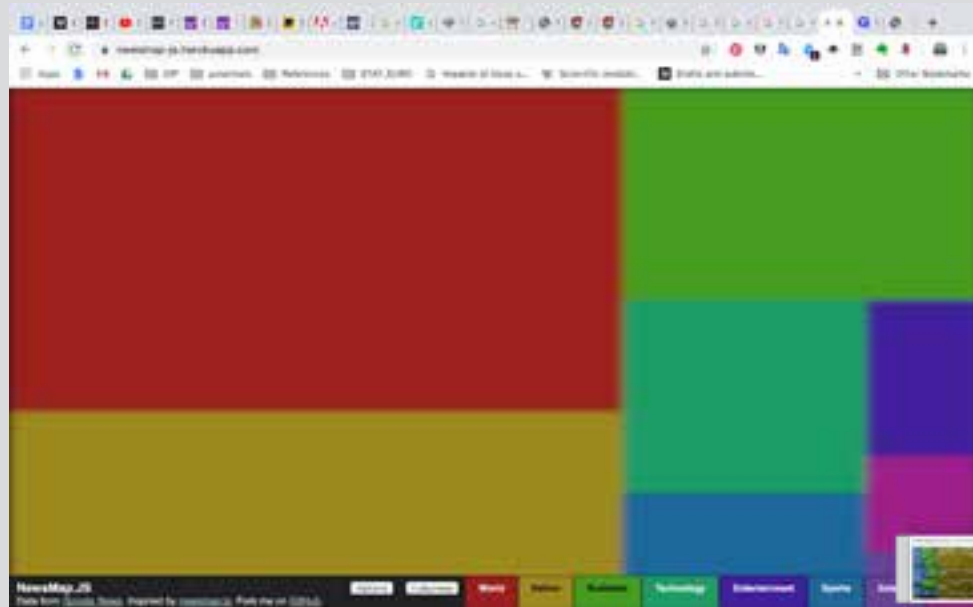
A 5 or 10 column grid



The content of the paper seemed to be so dynamic and one that constantly updated, needed a layout that would accommodate the variability of time. It also needed to be sortable, filterable and draggable.



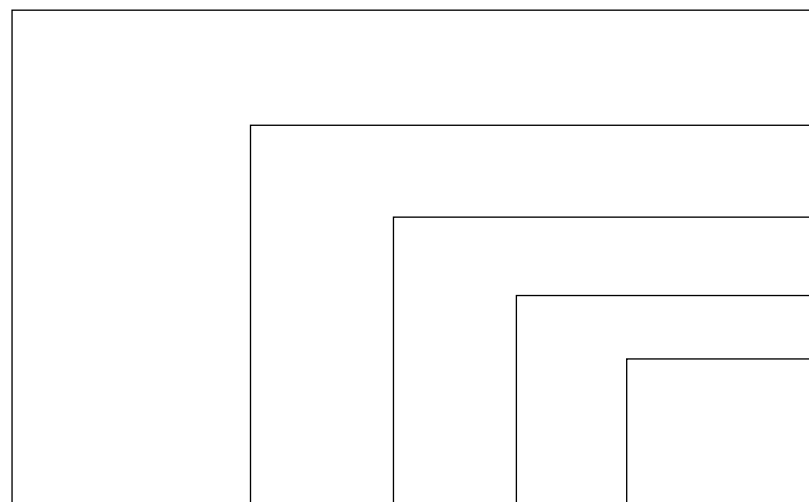
NOTES**Responsive Grids**



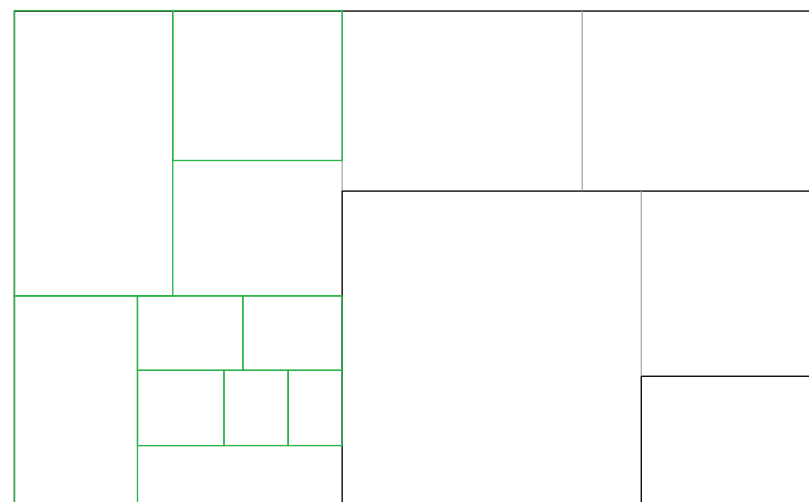
newsmap.jp

The grid must be responsive to constantly update and be customised, filtered, sorted and draggable.

Nested responsive grids seemed like an ideal choice of a grid system to explore for the e-newspaper as it allowed variability at different scales. Pairing it with a responsive grid system. Not all pieces of content on the paper are of the same length, and this results in gaps here and there on the page. Responsive Layout Grid is designed to solve this problem. Both these grid systems have heavily taken cue from responsive web design.



Nested Grid from the bottom right side



Within the nesting, a responsive grid system.

2. The Type

The type is perhaps one of the key visual elements which has the ability to set the tone of the e-newspaper. The character that is conceived for it borrows from the context of the constructed world.

Therefore, the type should give feel of a Dystopic India in an unequal society.

Typeface having a futuristic feel, with quirks enough to create an identity for the paper itself.



**MARS
MISSION**

BIZMEUD REGULAR (ALTERNATE)

ADDICTION

GOOD PRO BLACK

KALYUGA

AMPLITUDE CONDENSED BOLD

INCINERATE

INTERSTATE COMPRESSED BLACK

CLASSIFICATION

KHAND LIGHT

MATERIALISTIC

DIN 1451 STD ENG SCHRIFT

INEQUAL

BIZMEUD REGULAR



DYSTOPIA

STOLZL DISPLAY BOLD



POLARISED

FACTION PERSONAL BOLD

MINORITY

COMMUNE NUIT DEBOUT

EXISTENCE

AMERICANE CONDENSED BLACK



CHARACTERISTICS

Stolzl Display Bold
15.5 pt

Faction Personal Black
18.7 pt

Bizmeud Regular Reguar
25.5 pt

THARROOR SLAMS DDA

"That was when they suspended the Constitution. They said it would be temporary. There wasn't even any rioting in the streets. People stayed home at night, watching television, looking for some direction. There wasn't even an enemy you could put your finger on."

Margaret Atwood, The Handmaid's Tale

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Roboto Mono Regular 7 pt

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Margaret Atwood, The Handmaid's Tale

Titilium Web Light 7pt

Stolz Display

20 pt **WE HAVE  OST OUR HUMANITY**

17 pt **WE HAVE LOST OUR HUMANITY**

15 pt **WE HAVE LOST OUR HUMANITY**

12 pt **WE HAVE LOST OUR HUMANITY**

Roboto Mono

6 pt "I never thought it would get this bad. I never thought the Reestablishment would take things so far. They're incinerating culture, the beauty of diversity. The new citizens of our world will be reduced to nothing but numbers, easily interchangeable, easily removable, easily destroyed for disobedience.

We have lost our humanity."
– Tahereh Mafi, Shatter Me

7 pt "I never thought it would get this bad. I never thought the Reestablishment would take things so far. They're incinerating culture, the beauty of diversity. The new citizens of our world will be reduced to nothing but numbers, easily interchangeable, easily removable, easily destroyed for disobedience.

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– Tahereh Mafi, Shatter Me

Bizmeud Regular

30 pt

WE HAVE LOST **OR** HUMANITY

26 pt

WE HAVE **L**OST OR HUMANITY

21 pt

WE HAVE LOST OR HUMANITY

16 pt

WE HAVE LOST OR HUMANITY

6 pt

"I never thought it would get this bad. I never thought the Reestablishment would take things so far. They're incinerating culture, the beauty of diversity. The new citizens of our world will be reduced to nothing but numbers, easily interchangeable, easily removable, easily destroyed for disobedience.

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8 pt

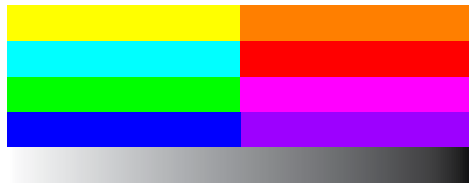
"I never thought it would get this bad. I never thought the Reestablishment would take things so far. They're incinerating culture, the beauty of diversity. The new citizens of our world will be reduced to nothing but numbers, easily interchangeable, easily removable, easily destroyed for disobedience.

We have lost our humanity."
Tahereh Mafi, Shatter Me

This pairing seemed to tick all the checkboxes for the type to be able to establish character of the news. It is futuristic, dystopian and condensed making it ideal for header of articles.

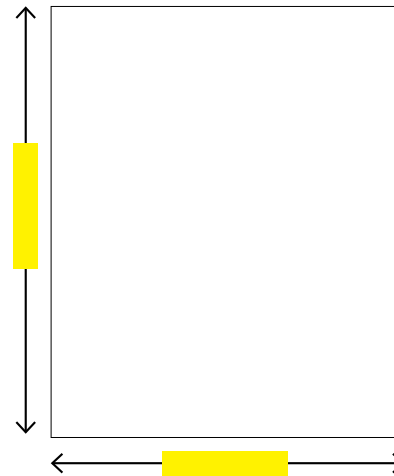
3. The Colours

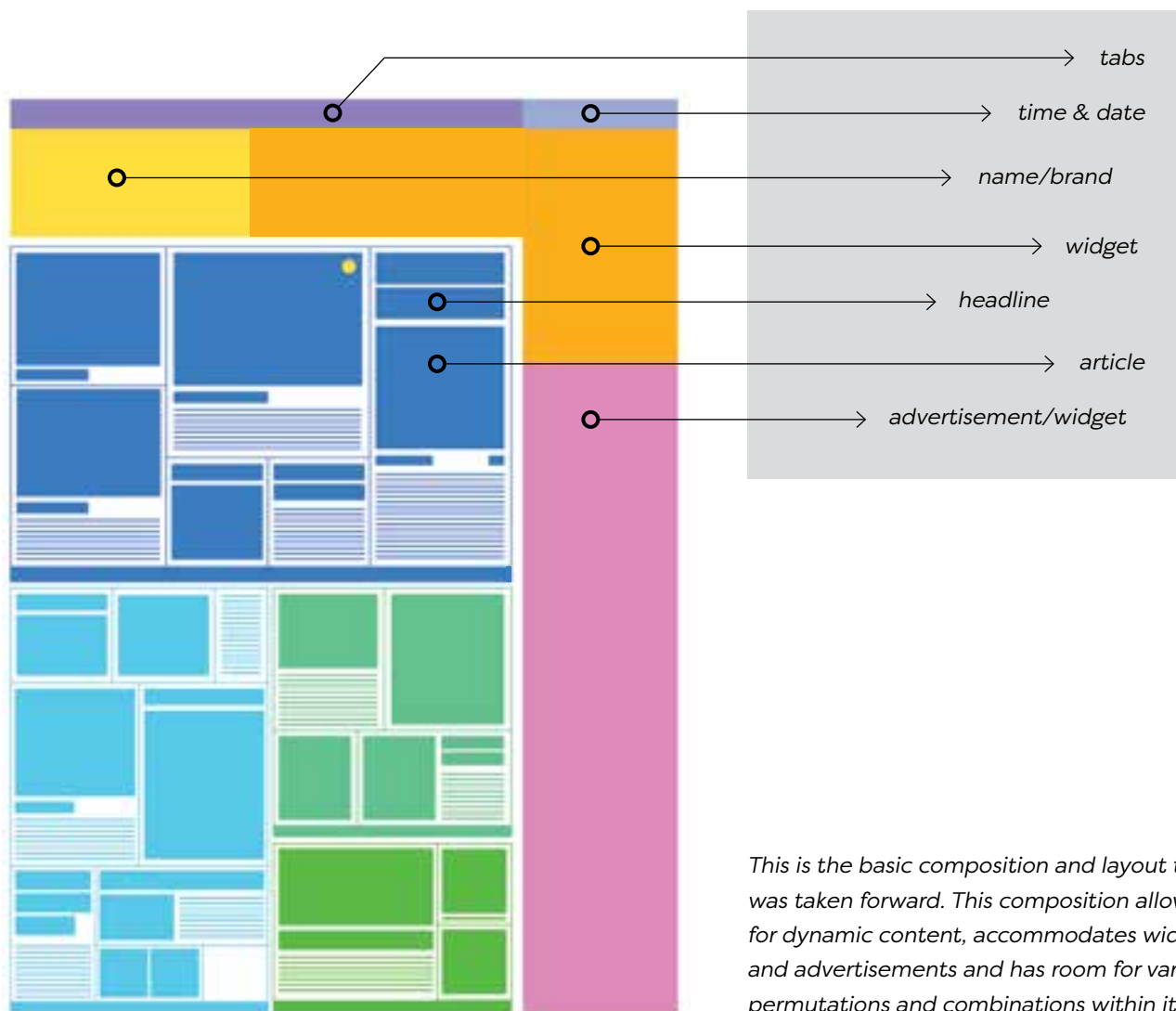
The colours complement the parametric system of articles which have been divided into sections. These colours can be customised and assigned to the various sections. The default system boasts of the technological ability of e-ink with a show of its spectrum from yellows to greens to even neon in some cases. The colours serve as section dividers for the news and articles.



4. The Size & Composition

The size of the e-newspaper was chosen based on the kind of newspapers that exist today. The point of this newspaper is to at some point induce nostalgia through skeuomorphic attributes. Hence, the size chosen was a folded tabloid. The considerations of what is a comfortable size that would also be easy to interact with were also made.







Branding of the Platform

The identity of the news platform and how it fits in the context of the newspaper.



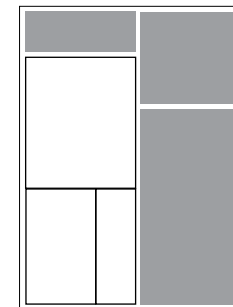
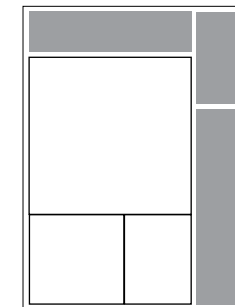
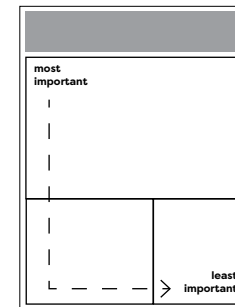
Parametric + Responsive article sections

The **real estate of each section of news is defined by two factors**. These sections then organise themselves in the given space with the area defined by the parameters. The arrangement

Customised based on what the user reads or consumes around the web and other smart devices. This data is thus collected & the algorithm based on this data curates content.

Customised based on the other platforms you are connected to and are reading. This is web based tracking. Terms like 'Trending', 'Connections are Reading' etc.

Further, it also collects data on **what you spend your time reading the most or what you bookmark.**

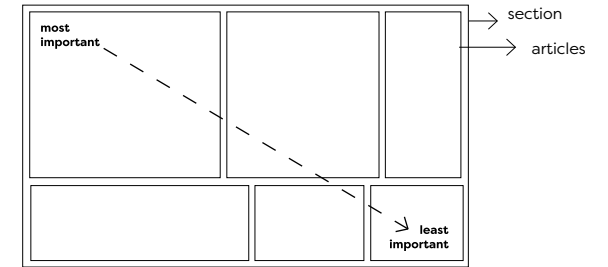




Parametric articles

The hierarchy of articles is based on the nature of subjects/topics/sources the user reads the most coupled with what the users' connections are reading.

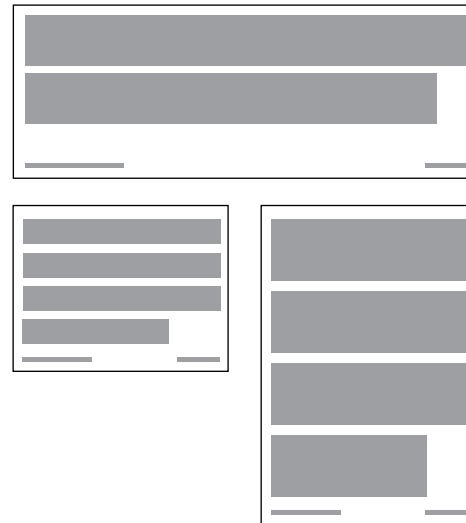
The size of each article is not only based on its content but on how important. Customised based on the other platforms you are connected to and are reading. This is web based tracking. Terms like 'Trending', 'Connections are Reading' etc.



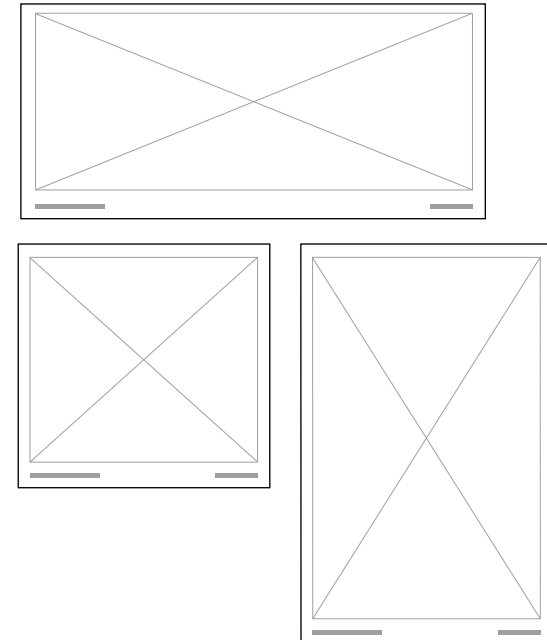
Headline + Image



Headline



Image





Widget : Climate + Weather

This section of the platform is assigned to the climate and weather. The permanent nature of this widget highlights how important the climate change is in the constructed world.



The information highlighted on this widget is designed to provoke the viewer with subtleties of the world.

Marking the air quality, temperature, location, rise in overall temperature and the user's carbon footprint.



Widget : Apps & Entertainment

The plethora of applications and platform this PING!!! can connect to is endless. From Tinder like 'Blind Date' to Astrology Today. This section is also collapsible to allow for wider news view.



This section of the e-newspaper is assigned to third-party widgets.



The collapsed view of the widgets.

5. Interactions & Transitions

This section of the platform is assigned to the climate and weather. The permanent nature of this widget highlights how important the climate change is in the constructed world.

The transformation/transition of any content on the paper illustrated in four steps.



The transition is such because the e-ink technology first turns into negative colour of the first screen.



Integrating scroll to view articles with ease.



Then transitions in negative of screen two before being completely readable.



Tapping as a universal gesture to navigate through the paper.

6. Final Visual



Planning and distributing content over the years

India–China Join Hands 2020

A CONTROVERSIAL PARTNERSHIP
THAT MAY SHIFT GEOPOLITICS TO
THE SOUTH EAST

In 2020, foreseeing the population explosion Delhi was about to witness, the Delhi Development Authority made a strategic partnership with the Chinese Welfare Government to launch 5 architectural experiments to create more space for the incoming population of people who had grown up with the urban dream in mind.

The pretext for this partnership was the various successes that China had had in tackling with a growing urban population with various projects in Ghangzhou and the Urban Village project in the Kowloon Walled city.

The idea was born after the failure to meet the expectations set by the Delhi Master Plan for 2021. It states that "The urbanization area is expanding in an ad hoc manner, often into the green area. Due to lax development regulations and control, rural areas are falling prey to unauthorized development. Original land owners have parceled their holdings and sold these at high prices to builders/developers. Urban villages have been overrun with haphazard developments."

"The need for this intervention was far overdue" according to the DDA's Vice-Chairman Tarun Kapoor. "Delhi-ites will soon find relief and a better standard of living"

A local RWA leader and resident of SJ, Sanjay Panwar, said in an interview that the decision is a very welcome effort on the DDA's part. He was also the force behind mobilising leaders of the local RWA's of 39 urban villages in South Delhi. Shahpur Jat is among the 5 locations that have been selected for this experimental partnership. The decisions were made based on the applications submitted in the open call for architectural proposals.

Noted architect and the man behind the Asian Games Village, "Raj Rewal's proposal is not only a new vision for a new Delhi but it responds to the complexities of rapid urbanization, the demands of climate, cultural traditions, and emerging technologies. It manages to preserve the cultural fabric of the urban village." said a panelist of the competition who wished not to be named before the official results came out. Rewal has worked closely with the local community to build these plans.

The commencement of the project is set in January of 2023, after adequate arrangements have been made for the residents and workers of the village who will be temporarily displaced.

What to expect in the next 5 years in Delhi and how it could Impact India.
Source Reuters

What the Indo-Chinese Architectural Announcement on Friday Missed –

How the deal with China also includes the country's top most AI & Biotechnology startups
What does this mean for the small scale businesses running from the 5 urban villages?
What is China's interest in this Initiative?

Critics believe that the 'debt-trap diplomacy' might be what China is again upto after it's One Belt One Road Initiative to extract strategic concessions – such as over territorial disputes in the South China Sea or silence on human rights violations.

This time however, the concern is not so much territorial but more to do with the local knowledge which "now has true competitive value...Companies will therefore need to be reorganized around learning if they want to remain relevant" according to this UNDP report.

Yesterday's Dream today's Reality

FIGHTING ELITISM, PATRIARCHY
& CASTEISM AT 53



What would have been impossible to imagine 5 years ago in the Fashion Capital of New Delhi is now a reality for this designer. An ordinary Jat housewife who had always dreamt of having her own boutique has become a household name in the Industry.

On the 10th floor of the Shahpur Jat monolith is a quaint boutique that is run by Neeta Panwar. Her current collection is inspired by a Neo-Swadeshi Movement that is reclaiming cultural nuances in this age of automated production. She says that her husband was extremely supportive of her venture and is actually the brand's strategist.

Manoj, Neeta's husband states that it was a tough decision to make when no one in the village was going to accept a woman running a business. But I think, our village is progressing. "10 years ago, a woman became the first IAS officer from the village, rest is history. So good times are ahead" he says with a positive outlook.

Neeta had been a local tailor before the monolith was made and she recalls that she had a lot of clients who were from NIFT and they always appreciated her dedication to the craft. This was the cornerstone for the venture. When she approached her former clients, in the initial days of the brand— they seemed to be supportive but refused to help her out, it was a 'tough journey' the fashion world is filled with an urban upper class who looks down upon us villagers.

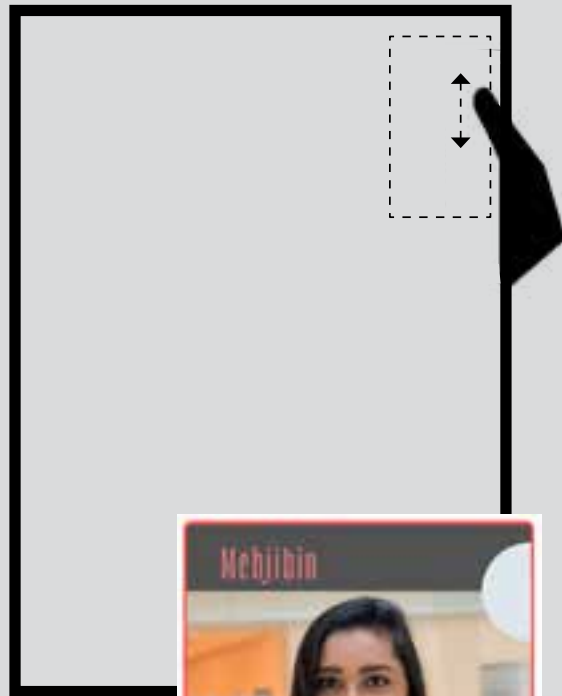
However, the elite fashionistas are not very pleased. Minisha Arora, a former capitalist fashion brand CEO said in an interview, "Such low class fashion is an abomination to fashion itself."

But Neeta is excited about her new venture and says that old-school fashion mentality of the 2010's has no space in this decade. She believes that India today is permeable and more and more people are getting sensitised about fashion. It is no more an expression of the elite.

BLIND DATE

An app and widget
created for the PING!!!





Gesture interaction with the widget. Swipe up and down to like or unlike a person on the app.

If you match with someone (that person has liked you back)

One gets to chat with them on a connected platform.

Snapshots of the people who the protagonist has liked or unliked.



Ayurveda meets Traditional
Chinese Medicine

Robots reach where a teacher
couldn't

India launched robo-guide
contry-wide

Chandrayaan III brings new hope

Police Arrest woman for beating
up husband on the floor Zero

Fashion Icon endorses Child
Labour

Building relationships with the
present but held back by the past

Jat woman finds true love, 30
years after marriage

SJ monolith : Mixed Feelings

Designer Minisha Arora Slams

Upcoming Neo-Swadeshi
Designer

Residents welcome SJ Monolith

Information organisation --
Sections

What is the reach of Robo
Reach, let's preach.

Sophia, the first rob.izen of the
world, put to rest after 10 years
service

India welcomes its first robi.

zen, Govt. says soon citizenship
for other robots will be opened

Aadhaar for Robots!

Govt announces Aadhaar for
Robots; Adivasis still not in
priority.

Aadhaar is a boon to our GDP

Armed vehicles carrying
explosives enters protected city
zone

'Monolith Shapur Jat will fulfill
our dreams'

Tharoor slams the DDA for China
partnership

Kejriwal's tweet warns Delhi of
DDA's new SJ Monolith

Breathing rooms to be free for
All in SJ's new Monolith

Bharatiya Log Party to send
Candidates to China for training
Working Children demand Labour
rights

Fear+Anxiety.
Impending Danger
that is about to
fall on the world.

2019



2020



Create a world/landscape the Monolith needs to exist in.

establishing context with images and headlines, does not require deep articles

A world where population is on the rise, migration is reaching new heights, space is crunching in urban India and especially in the capital. The world is getting together to fight the impending population crisis through strategic partnerships. It's also a time when GDP is increasing we are spending more but not everyone is so economically well off.

Phase I

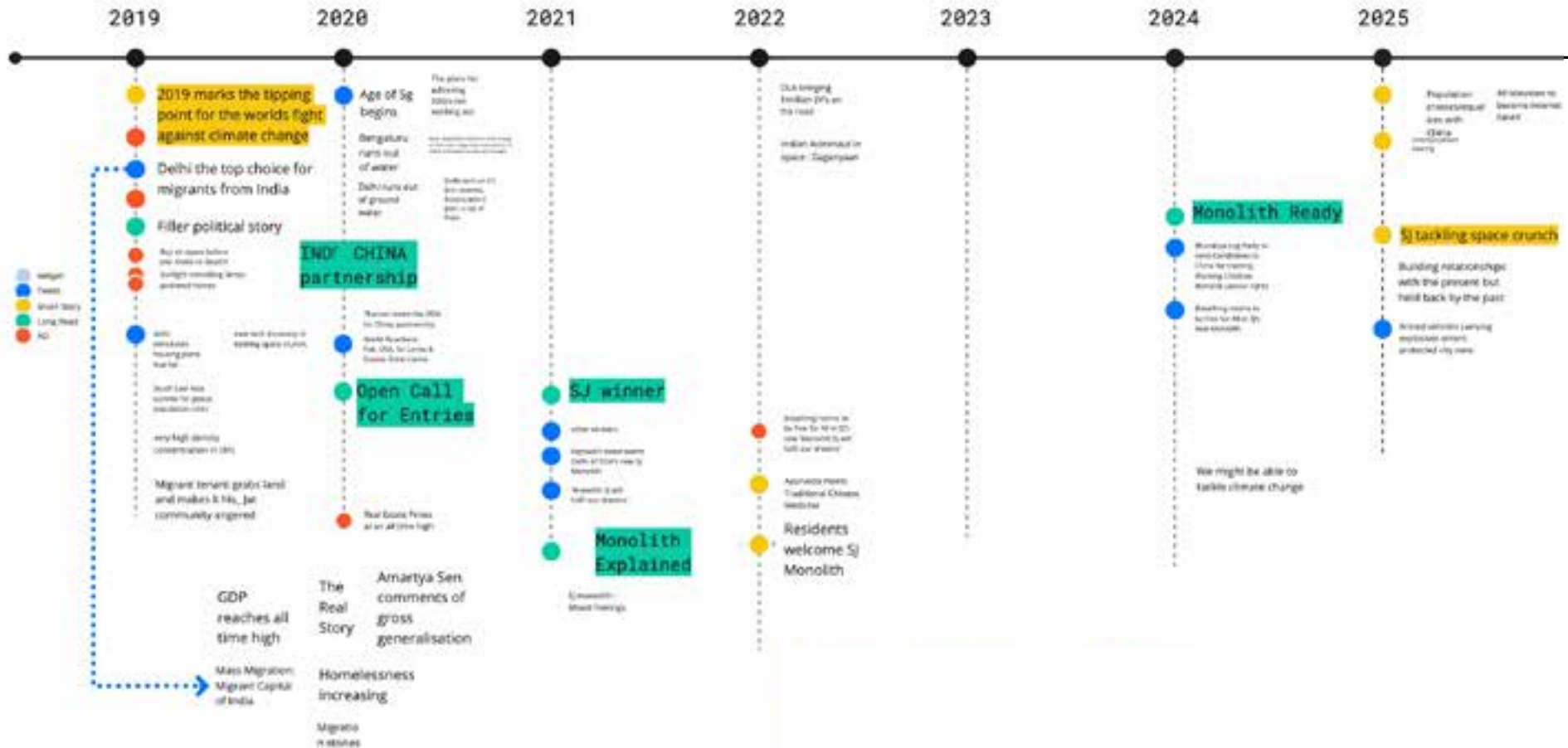
Fear+Anxiety.
Impending Danger
that is about to
fall on the world.

The build up to the Monolith, the plans the views all stories that might surround the monolith.

event of the monolith being constructed and the landscape of

A Delhi where these 5 ambitious projects are happening there are appeals to co-operate and thrive in this phase of resettlement. The nation is looking at Delhi to set an example. The projected image of the monolith is glorious however, skeptics warn the nation.

Phase II



Hope, Belief in the
govt. and in the
development plans
with few critics.

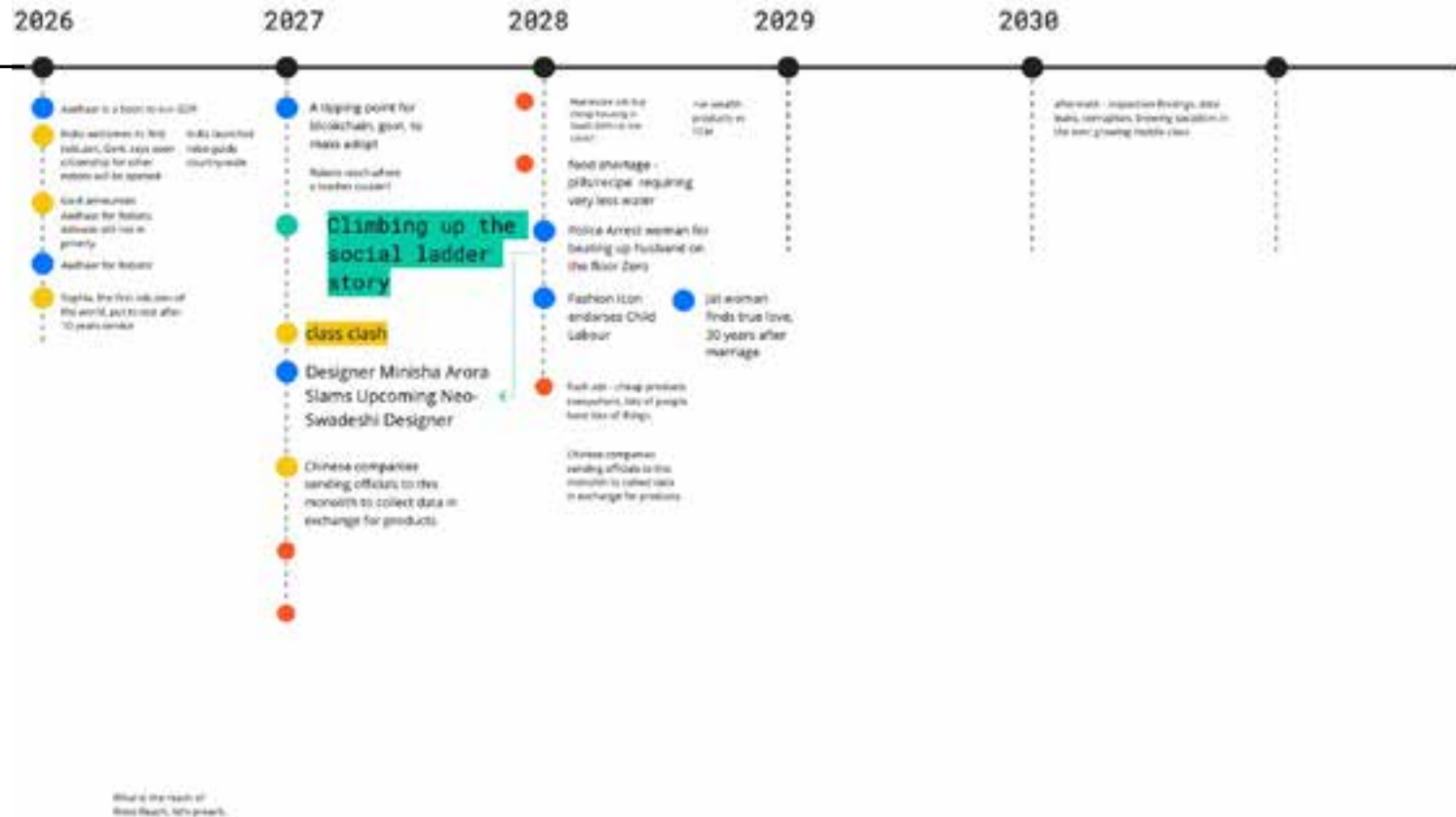
Stories covering the aftermath of this development - people, drugs etc

establishing context with images and
headlines, does not require deep articles

ness. A mixed bag
with a silver
lining because this
is not real.

A world where population is on the rise, migration is reaching new heights, space is crunching in urban India and especially in the capital. The world is getting together to fight the impending population crisis through strategic partnerships. It's also a time when GDP is increasing we are spending more but not everyone is so economically well off,

Phase III



Prototyping the Future

How do you prototype a world that does not (or may never) exist?

This project has borrowed and combined many approaches across various disciplines. From defining present context through Ethnography to extrapolating to a Future context by leveraging practices of foresight and design fiction - all this from the lens of communication design.

Now, comes the question of visualising the world that has been built through methods of design fiction to fulfill the aim of the project of creating a provocation by raising questions.

There are various tools that one can leverage to visualise a world - in design fiction however, the prototype is crucial as it must convey the complexity of the constructed world in a believable manner to suspend the viewer from the present.

One finds the use of the term 'diegetic prototypes' in this scenario. Diegetic, refers to the capacity that an object has to be able to participate in and evoke a narrative, in this case of the future. One might relate the term diegetic or digesis to cinema and music, where an example could be, a tune being played in the film is not only heard by the audience but also the characters in the film who would also react to it.

Diegesis from the Greek term meaning "to narrate" is a style of fiction storytelling that presents an interior view of a world in which Details about the world itself and the experiences of its characters are revealed explicitly through narrative. The story is told or recounted, as opposed to shown or enacted. There is a presumed detachment from the story of both the speaker and the audience. Diegetic elements are part of the fictional world (part of the story), as opposed to non-diegetic elements which are stylistic elements of how the narrator tells the story (part of the storytelling).

Screenshot Minority Report



Sci-fi cinema is full of diegetic prototypes, such as the “gesture interface” in Minority Report that has so influenced our current technology. Simply put, a diegetic prototype is normality in the constructed world it exists in as opposed to the present reality. Hence is a believable artifact of that constructed world.

99c Futures by
Extrapolation FactoryProject Mantis System
by SuperfluxNear Future Lab's
Fictional Newspaper

Near Future Laboratory created a 'fictional newspaper' that contained a provocative yet plausible vision of football in the near future.



Uninvited Guests by
Superflux Screenshot

Video as Medium

How do you prototype a world that does not
(or may never) exist?

Video prototypes use video to illustrate how users will interact with a new system. The goal is to refine a single system concept, making design choices that highlight and explore a particular design path. These can be organized as scenarios that illustrate how people might interact with a future technology in a realistic setting. It can facilitate insights and details of how users will react to and control new technology in the context in which it will be used. Video prototypes can be thought of as sketches that illustrate what the interaction with the new system will be like in a real-world setting

The use of video as a medium of illustrating a constructed world has been used time and again in cinema from fantasy to sci-fi genres. Superflux, a studio practicing provocation through design, made a short film (still from the film on the left) on the implications of IoT and smart objects which in a few minutes onboards their doubts onto the viewer very efficiently.

Pre-Production

This is the stage of planning for the shoot from the script to the actors

- Clarity of concept
- What should the video highlight?
- Script
- Storyboard
- Scouting for different stakeholders
- Preparing for Shoot
- On sight Considerations

The planning stage where all the thinking ahead can help in the smooth shoot on site. This stage involved gaining absolute clarity on what needed to be communicated in the Film.

A major challenge at this stage was that the film was just a snippet of the Constructed World - and not the entire world because that would possibly make it a feature film!

The scenario and the story needed to be conveyed in a span of 3-4 minutes. Several attempts through multiple brain sketches were made. The initial plan was to create 3 clips of 30 seconds or 1 minute each to show different scenarios. However, this made the pre-production extremely hectic in the time span that was set for the shoot. This approach also created disparity and discontinuity in the flow of the world.

Hence after discarding many scenarios, the one that was taken forward focused on a character, Abhijeet and his interaction with the e-newspaper. This scenario highlighted Abhijeet's morning routine who is possibly a tenant in an Urban Village, his home dull and dim, he escapes into virtuality everyday to reminisce in the past while reading his e-newspaper.

11.1.1 »

The Scenario that the video should Illustrate



Snippet of Notes for
Scenario and Character

The scene is set in the October of 2030, in a derelict Urban Village in Delhi. Urban Villages are home to the majority of the population in the city, having become the migrant capital of the country. Our character, Abhijeet has been living away from home. He had moved here for his higher studies but now freelances from his house here itself. Delhi's air quality is at its worst in the last decade and working from home has become a new norm to escape the environment, traffic and people.

« 11.1.2 »

The Character

Abhijeet is in his mid-20's and is someone who has accepted the present. He is however a soul stuck in the past but trying to catch up with the present much like the place he lives in. Urban Villages are transitional settlements, urbanised to cope with the present but culturally socially stuck in the past with its roots. Abhijeet was born in the age where analogue was getting replaced by digital. This is reflective in the nature of work he does, he calls himself the 'The Time Keeper' repairing watched old and new analogue and digital - something perhaps out of history book! However, the contradiction lies where he uses modern technology to escape into the past while keeping up to date with what is happening around him. This character trait is visible even in the kind artifact he uses to consume the current news - a tactile and bendable screen that mimics the newspaper.

« 11.1.3 »

The E-newspaper (Redefining the Newspaper)

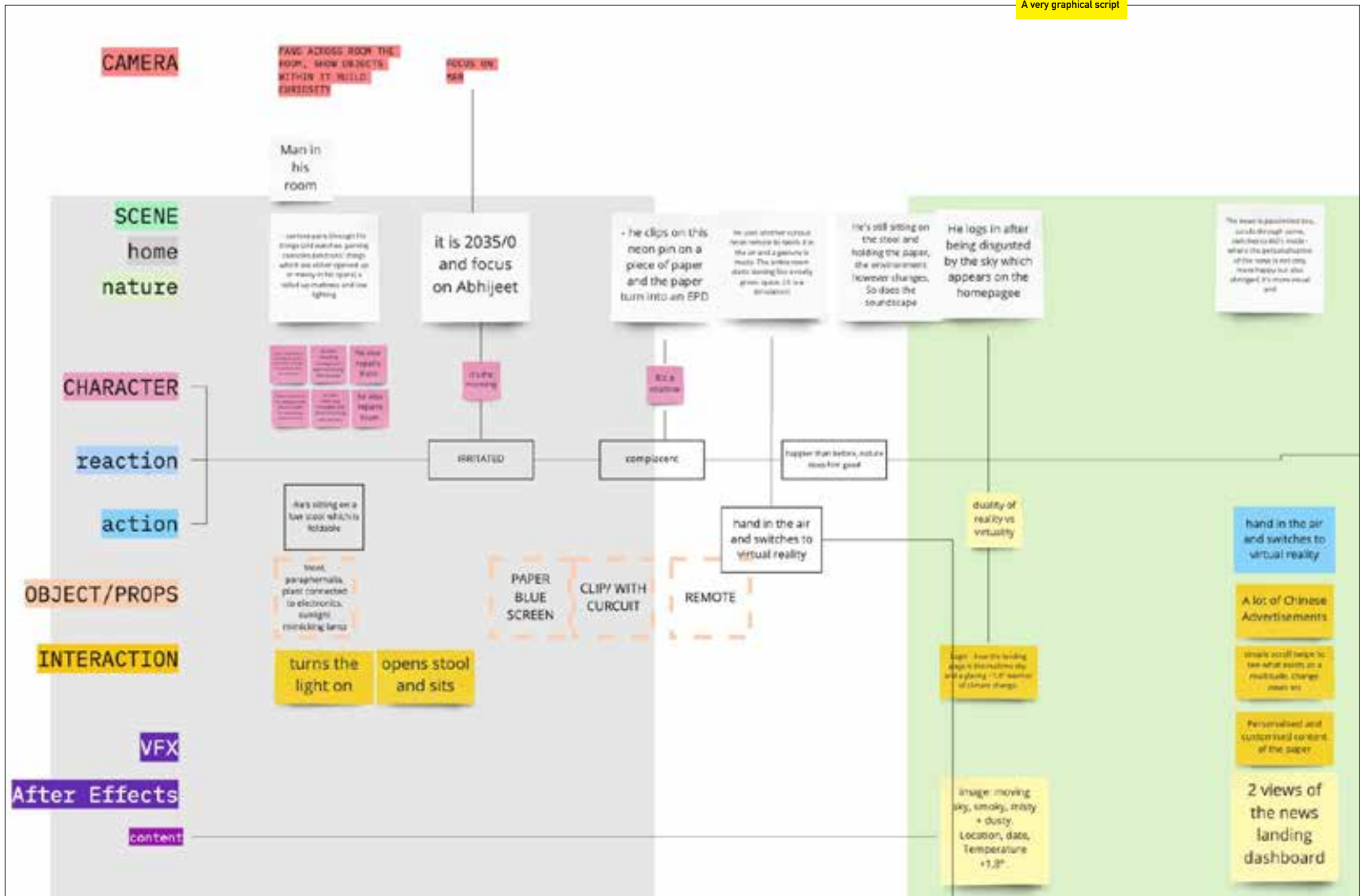
The e-newspaper in reality is made of Tyvec and when small transistor like device is attached to it- it becomes an Electrophoretic Ink Display or an EPD. The newspaper is more like a platform where news from different sources are custom-curated for its users. The newspaper is interactive with touch and gesture sensors which make it extremely adept for the generation born into the digital age born with a tablet in their cradle.

« 11.1.4 »

The Script

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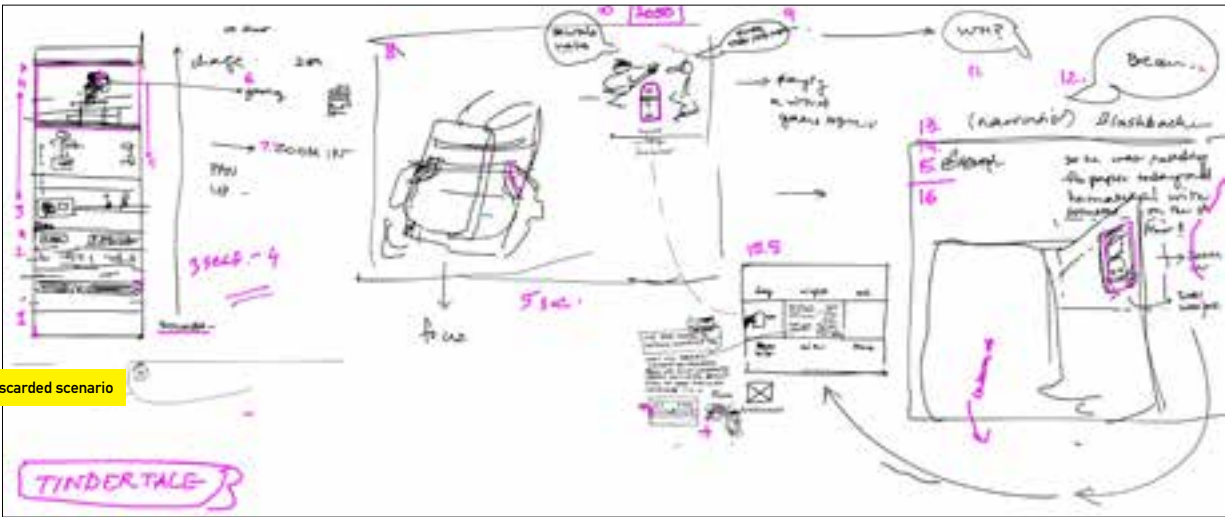


« 11.1.5 »

The Storyboard

The storyboard again, wasn't a traditional one. It was a rather just a tool to communicated the story, positions, gestures and actions fast. Hence, every shot hasn't been detailed out in the sketches. For the latter part of the story, the method of 'Act-it-Out' was used as it dealt with mostly gestures and interaction with the e-newspaper that were in the scene.

Initial scenes of the story



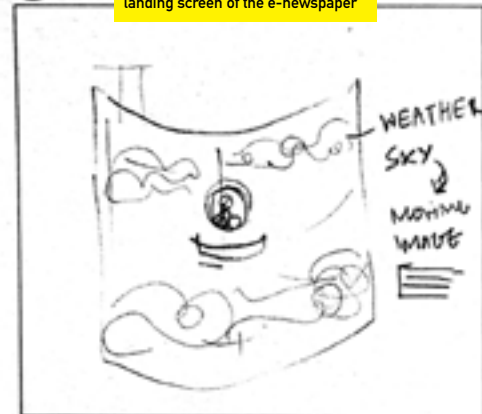
A discarded scenario

TINDER-LIKE INTERACTION



②

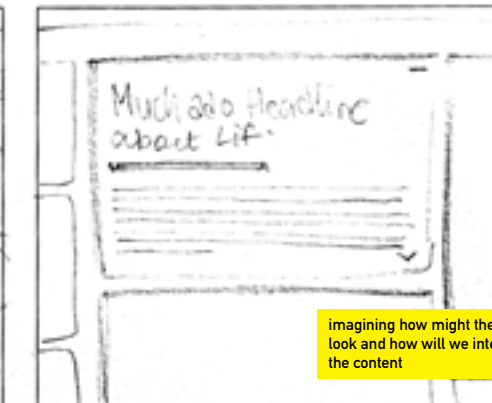
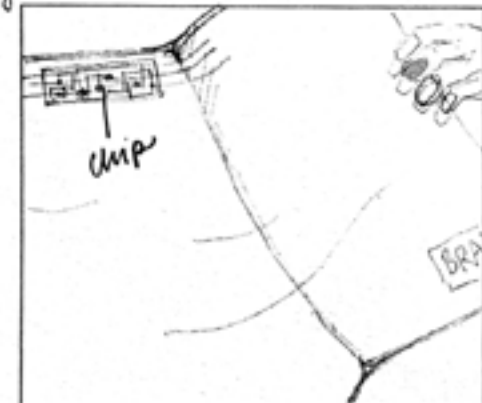
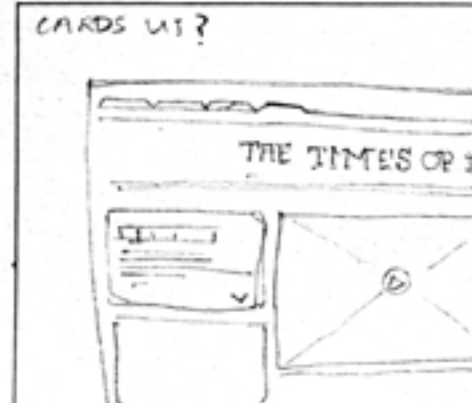
landing screen of the e-newspaper



③ START PAGE - weather + climate



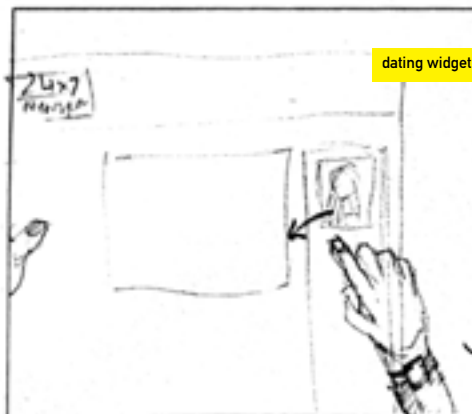
Shaadi widget



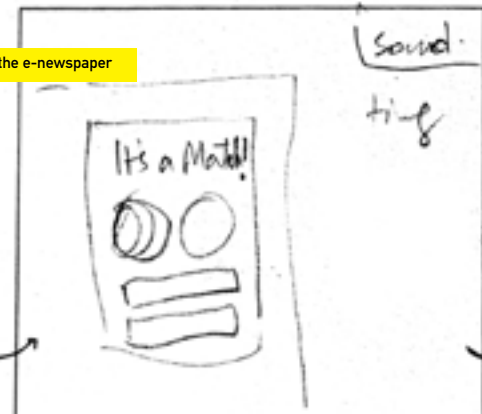
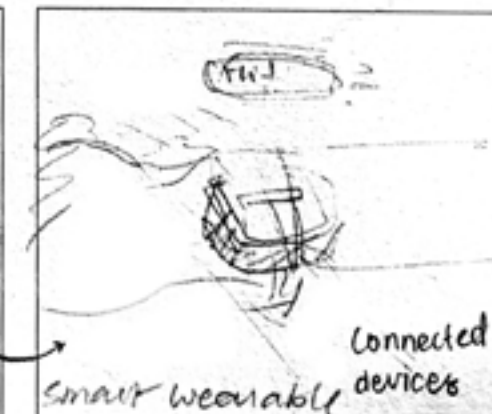
imagining how might the articles look and how will we interact with the content



shareable content that leverages IoT



dating widget on the e-newspaper

Sound-
tingConnected
devices

« 11.1.6 »

Scouting Stakeholders

The script demanded an actor to play Abhijeet, 2 locations to tether between virtuality and reality - the reality set would perhaps be the house of the character that has attributes of his profession as well as traits of the past-present contradiction; the virtual space needed to be a stark contrast to the reality and scenario that the character exists in - nature and greenery thus became the set. On the technical front, a DOP or Director of Photography was needed who would have in-depth knowledge of how a film works, considering my expertise lay in the communication and not in the technicalities of film. Since the shoot would take place in an open space with sunlight, shadow control was necessary.



An image taken during the shoot. From the left, on camera Kedar Mogarkar, Perna Shaurya & actor Abhijeet Pawar

« 11.1.7 »

The Locations

The Eames Plaza as
the 'Escape to virtuality'



The space was chosen as it provided a green space and the suspension from a mundane room would be quite stark. The pre-context that provides a stronger backing to this location is that Urban Villages today barely have green cover, in the future fabric of space crunch and climate change- open green spaces would be one of dreams

A room with curious objects from gaming consoles to watches through generation. This became the home of the protagonist as his profession was 'Repairer of Time'

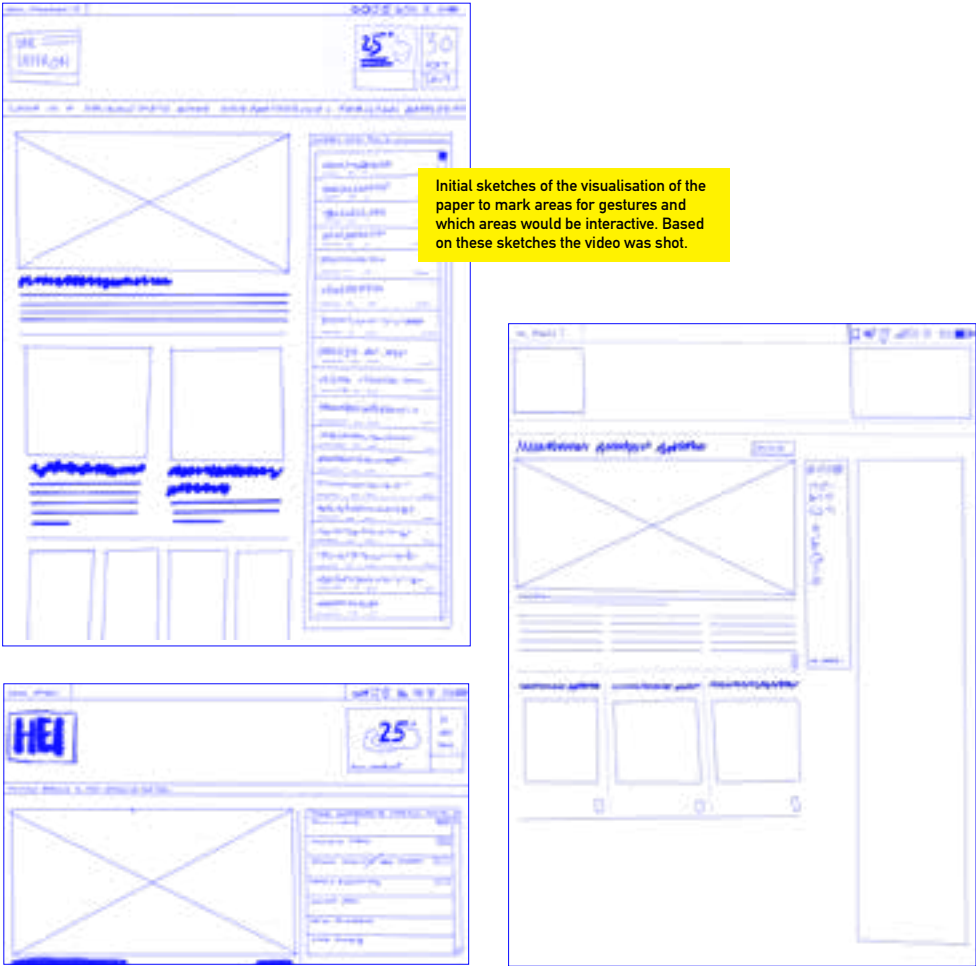


The space was chosen keeping in mind that the character in the story was one who dealt with objects of nostalgia. (Here, it would refer to curious objects of today and become nostalgia in the future) This location, provided an array of such objects that further took weight off the production on set.

« 11.1.8 »

Planning for the
Object of Focus

Since the video is a proposition of a possible world, the e-newspaper naturally does not actually exist. Thus, its illustration needed visual effects in post production. Planning for this involved tests of motion tracking and chroma-keying on the object that the visual effects could be imposed on. The gestures and interaction with the newspaper also needed to be storyboarded in order to communicate to the actor how it must be done. Wireframe layouts of the e-paper helped in gaining clarity of the region specific interaction with the object.



Motion tracking assists in tracking the movement of objects and transferring the sensed data to an application for further processing. Motion tracking includes capturing the motions of objects matching with its stored motion template. This can be achieved by applying motion trackers on the object. Since the e-newspaper will constantly move and be interacted with, this technique will help in applying the graphic on every frame of the footage while accounting for any skewing, transformation, scaling, rotation and even perspective shift.



Chroma key is a technique in post production where a colour can be picked and that colour would be subtracted from the footage and made transparent. This technique would help in apply the graphic seamlessly onto the footage. Since one of the locations was in a green space, a green screen was avoided and a blue screen was used instead. This would later help in imposing the graphic onto the footage.

Hence the prop needed three characteristics - bendable like paper, blue in colour with high contrast motion trackers.

The transistor clip was a portable attachment that could be used with any paper surface to convert it into an EPD.

A circular neon-yellow clip on was used to make it not only stand out but also create a suspension.

Production

The shoot, where all the planning makes a difference or you improvise

- Camera Specifications
- Shot Specifics
- On Site Considerations
- Challenges
- Precautions

The shoot was planned with respect to the location and not the flow of the script. The green space that was chosen was the Eames Plaza at the National Institute of Design, Ahmedabad.

The other location was at the home of Palash Barua, Himanshu Ratawal & Abhijeet Pawar. The set was made with the help of the actor himself, who is an avid collector of watches, game consoles and literally any curious object. The character was inspired by Abhijeet himself who has a passion for repairing and repurposing second hand electronics.

The camera footage was reviewed live through a software called EOS utility which connected the camera to a laptop and this made it extremely helpful to discern if the shot was usable or not.

1 »

On-Site Considerations

Challenge 1/ No Tripod

It was extremely necessary to use a tripod as the footage that would be shot had to be motion tracked. Due to the lack of availability, a steady chair was used.



Challenge 2/ Getting the Shot Right

I was warned before the shoot started that I should keep upto 2 days for the shoot, as a simple shot could take as long as half a day to get right. A match shot was used to give the effect of tethering between reality and virtuality. In this shot, the position of the actor, the perspective and camera angle all had to be the same.



Challenge 3/ Changing Sunlight

It took time to get into the pace of the script during the shoot, in this time the sun's position had changed and so had the shadow cast it was important to overcome this changing light as it would create a passage of time.

Besides this, Multiple shots were taken of the same gestures and actions so that there could be alternative in case a footage deemed problematic in post-production. constant snacks for the actor, cameraman and helper needed to be rolling as hunger doesn't do good to anyone. Since the script demanded location shifts in the same scene, the continuity of the action became extremely crucial so as the keep the motion and action natural.

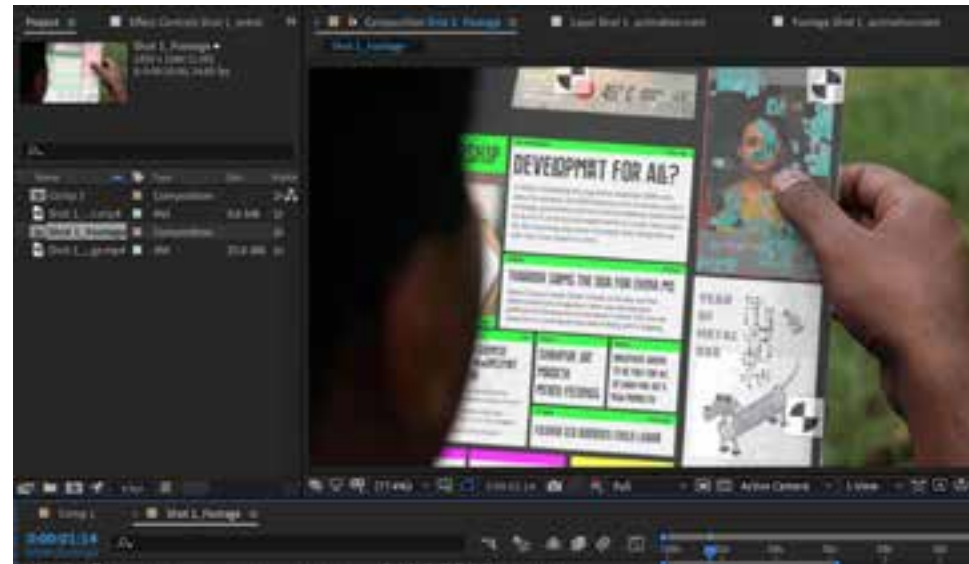
Post-Production

Where it all comes together.

- Making the Rough Cut
- Visualising the E-newspaper
- Motion Tracking
- Chroma Keying
- Colour, Subtitles, Sound
- Compositing



1. Visualising the E-Newspaper



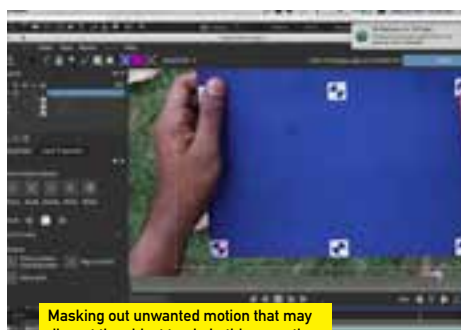
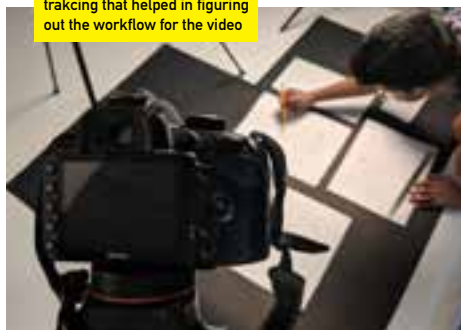
2. Motion Tracking

Motion tracking as mentioned earlier helps in tracking an object in a footage and the motion data thus collected can be applied on another layer to mimic the motion of the tracked object.

As easy as it sounds, a lot of trial went in cracking the formula of a track, and yet there isn't just one formula!

The initial trials were done in a controlled studio environment with tripods and three cameras. This seemed to work and became a way to explore different ways in which one can motion track an object.

The initial tests of motion tracking that helped in figuring out the workflow for the video



Masking out unwanted motion that may disrupt the object track. In this case, the hand had to be tracked and masked out.



A screenshot from After Effects that shows how the paper was tracked and markers applied.

The tracking done by Mocha seemed easy enough to be taken forward. It also was a strategic choice as it kept the motion data in AE which is where the graphics were set to be applied to the footage. Even with everything figured out, the tracking on the final footage took a while to crack as every shot needed a different combination of steps.

Any track has 4 steps.

1. Marking the object - it is advisable to use region which has most contrast and also the least amount of disturbance or overlay with other elements of the video.



A screenshot of the process of marking the object that needs to be tracked.

2. Start the Track - Wait for the system to finish tracking the object.

3. Manually alter the markers if the track that is processed is incorrect or shaky.



A screenshot from the post-production of the video, motion tracking.



A screenshot that shows an incorrect motion tracking.

4. Applying the track to the layer that needs to mimic the motion of the object. I would usually use a solid layer and map it onto the object to check the track and how well the solid stuck to the footage. This will make it easier later.

3. Chroma Keying

Chroma key compositing, or chroma keying, is a post-production /visual effects technique for compositing two images or video streams together based on colour hues. It is often used in film industry to replace a scene's background by using a blue or green screen as the initial background and placing the actor in the foreground. The principle behind chroma keying is that the color blue is the opposite color of skin tone, so a distinction between the two is very clear, making it easier to select the color without worrying about any part of the actor being included in the selection.

Chroma Key Blue, is the alternative color used for green screens – it is also known as Chroma Blue and is valued at approximately 2728C in the Pantone color matching system (PMS). The film required an alternate to green, as the location's background was completely green. The closest shade of paper available was hence chosen to make the prop screen.

Chroma Blue can be broken down into many different color values. These values of chroma blue as other values useful for both physical and digital production:

Chroma Blue as RGB Color Value: 0, 71, 187

Chroma Blue as CMYK Color Value: 90, 68, 0, 0

Chroma Blue as Hex Color Value: #0047bb

Chroma Blue as Websafe Color Value: #0033cc



Keylighting in After Effects

The in-built chroma key plug-in on after effects makes the process simply in one step. The process retains the shadow and highlights of the surface or object. In this case, the file is in layer, the chroma key makes the surface transparent and the background colour white is revealed.

A shot from the video, right before the process of keylight was done.



A shot from the video, right after the process of keylight has been done.



A screenshot of the After Effects UI for the video VFX, reference for How to keylight.

The Film

How do you prototype a world that does not (or may never) exist?

After having gone through the entire process, from pre to post production, compositing the film was what gave the project a voice, a tangible output and a snippet of understanding of what the face of a constructed world may look like. These are a few snapshots from the film.





Thursday
 21st June
 Clear 3-17
 CDF Airport


45°C

DELHI
 NCR
 +18°

The Newspaper

7 sec's ago

DEVELOPMENT FOR ALL?

In 2020, foreseeing the population explosion Delhi was about to witness, the Delhi Development Authority made a strategic partnership with the Chinese Welfare Government to launch 5 architectural experiments to create more space for the incoming population of people who had grown up with the urban dream in mind.

SHAROOR SLAMS THE DDA FOR CHINA M8

Senior Congress leader Shashi Tharoor on Sunday said that the government's infrastructural agenda in Delhi was attempting to compromise the Development of the Nation's citizen. This was the response to a meeting recently held at Beijing with Xi Jinping.

Live

Twitter

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SHANPUR JAT
MROETH
MIXED FEELINGS

BREATHING ROOMS
TO BE FREE FOR ALL
IN SHAN PUR JAT'S
NEW MONOLITH

17 Nov

7 hour's ago

FASHION ICR HONORS CHILD LABOR



CONCLUSION

A conclusion, a way forward and some thoughts that may help you understand my journey a little more.

This section is an ending note, highlighting my learnings.

Reflections

At the end of this journey, I trace my shortcomings, learnings and possibilities.

The project, almost an 11 month affair in retrospect was a humongous learning experience. Engaging in a project that was one of this scale alone felt, at most times daunting, some times foolish and rarely rewarding while I was in it.

However, I must acknowledge how it has made me/ transformed/ altered me in a year.

I developed a coping mechanism of keeping a diary (on google docs) where I would constant enter how I feel - a way to externalise my emotions so that it doesn't bother my work.

Snippets from notes I wrote to overcome my disabilities during the project :

I don't want my image to be boiled down to one of confusion and that of chaos. I want to be the one who can emerge out of it.

"I feel like an adopted child."

"You know when you believe you can fly, and you don't?"

But even I know while I'm feeling these things, they are not true and that I AM better than that. Things suck then at that point. And I for one was glad the mother was around. And a few friends who'd understand. But they are also the people who will become your source of constant support.

"More often than not, one hits a roadblock. An obvious elephant in the room that promises to take away your sleep, give you the title of a party pooper overtone with extreme mood swings in a damp and sulky environment.

So what is this? A creative block? A streak of underconfidence? An existential spasm? An emotion that hasn't been named yet that makes sure it not only taxes you mentally but also physically. Some may call it stress, but it's not a new member in this family of emotions. It is coupled with extreme performance pressure of making these 6 months of DIP worth it- possibly even make it to the real world the possibility of finding what you can define yourself by, a test for your own capabilities and the less consequential factors like graduating, getting a 'job' (or not getting one) that sujata keshavan award (which I have a very low probability of achieving because #nottextile) then the thousands of expectations of your own self, the studio's, the guide(s) (I have two, lol) and like your parents who think they will finally understand where all the money went."

"Sat, Jun 8, 11:46 AM
What follows this is not easy either, once, that you do start addressing this as a problem - begin the more nuanced challenges. In every situation you try to remind yourself that you can do it. And that you will be able to make it...till a point that you actually start believing what you're telling yourself."

"The first question that I posed to myself before starting this project is what I want to make it. What should it be and how I want to make it. Slowly and steadily I built it up, in my head of course. You know how sedimentation is great until it's not? Not realising what I was doing. I was in for a heartbreak. I sometimes wonder, if this is what being married to your work means? To be so blinded by the image you have built for it that you begin to lose rationality. That you begin to lose a sense of self because things aren't going very well on this work front. It was only here that I realised that I am Don Quixote. But I haven't charged at the Windmills yet. I'm in the process. But this is what makes my inexperience translate into naivety. But this doesn't stop me from more ambition. Just perhaps approach this flight of ambition with more friction.

Fact that you were clear is great, wish that clarity was conveyed to me. Would've given me more grounding in my approach, but of course that is not your fault, it's my naivety."

Retrospecting on Self, and how I dealt with it.

A pet project? A self driven project? A delusional project? A project to be married to.

I as a designer, and an individual was married to the project through the course of this year, any mishap in its course would make me question my own abilities as a designer. I did this despite knowing that my failures during the project was not the only criteria to judge myself and my abilities.

Obsession with one's own work

Rooting from the above challenge was an effect, one of obsession and one that derailed me from an objective point of view at times. This challenge needed a great degree of realisation and understanding and even identifying my own drawbacks to overcome it.

Before starting any project, articulate at some point the plan of action so as to not lose track of the bigger objective. One of the major learnings in a project that in so so vast and nuanced keeping your sanity is perhaps a major task. It can easily overwhelm you and make you doubt your every step. I want to work towards reclaiming my sanity. Task is to be more rational towards the approach of the project. To be able to get through this cloudy phase and be true to oneself in this race where its so easy to lose your identity and grounding. Lets remind ourself this.

Considering mine was an open brief, I lacked this at many steps and the expectations of my sponsor was not articulated.

Retrospecting Professionally, How can I be more future-ready in work life?

Understanding expectations of the sponsor/client as the project transforms + progresses.

The project started with a common understanding, intermittent discussion kept both parties on the same page. However, somewhere along the course of the project, took steps back from the project and the entire onus fell on me. This created communication gaps of expectation for both parties, it made the process more stretched as multiple attempt at meeting these expectations was made but with no resolution. Hence, being on the same page is crucial.

Not mixing personal and professional life.

Learning it the hard way, I will refrain from mixing my personal life as it has ways of coming back to you if things go downhill. The sponsor shifted their approach of dealing with its employees, from a good friendly one to rather professional one very suddenly which caught me off guard.

Delivering on time, but not killing yourself.

A major fallacy on my part was my inability to deliver at the end six months to the sponsor. However, in the attempt to do so, I didn't differentiate between working, over-working. I needed to take care of myself before I could do the project properly, which I only realised a lot later in the journey.

The project didn't see its completion while I was at the Studio, now that I think about it, because of the amount decisions that had to be made on my own. The fact that I was constantly told that something isn't working but the key aspect of why was missing. So my self confidence took a toll right there.

Coming to Ahmedabad did me good as the environment changed, I found confidence in my guides and peers and somehow myself.

Retrospecting on the Project, Challenges and Possibilities.

A one (wo)man army.

A project of this magnitude requires tethering between multiple tasks. These require various kinds of skills, mental spaces, expertise and understandings. One person alone could perhaps perish (like I did) attempting to finish this project. (Yes, it still has a lot of work to do) This project can be taken forward with a few more hands on deck.

Articulating future vision, timeline and budget.

The project at its current stage is a mere snippet of its possibility. An exhibition which is a conversation starter can be an extremely interesting way to conclude it.

The exhibition that contains diegetic prototypes from the created world.

The film being one of these objects. The room in which the protagonist of our Film lives in can become the space in which this exhibition exists in. Further, an interactive installation which is the e-newspaper where the audience is invited to interact with and consume the news first hand. One could also imagine different signs of this created world from the stories that are carried in some of the objects that are displayed in this room...

Essential Equipment

A how-to-cope with everything compilation of things I did and things that have helped me.

A project that is research heavy, one must find outlets of creativity of handwork. It brings a balance that can help in getting through each day productively and with sanity.

1. I found my vent in cooking. Balancing an extremely digital work life with an analogue outlet to channel my energy and creativity. It served the purpose of not only filling my stomach but also my need to experiment and apply myself in other sectors. My roommate who was also my batch mate, was doing her dream dip of food experiences so the atmosphere was even more encouraging.



2. Keeping an account of one's emotions is important so as to learn from them later in life.

3. Doing work that is not directly related to the project but is a good filler for white space time that helps you germinate and grow. Through the Critters' Collective, I was engaged in a pitch project for the Creative Media Awards Grant that funded projects that created awareness in the Digital space in a creative manner. Interestingly, we got through the first round with 'Project Botomons' which aimed at demystifying AI/ML and its workings for unsuspecting netizens who encounter them in their daily online lives.

Each person finds their own mechanisms, I found respite in these ways. These are mere insights into my life to illustrate that everything one does helps in more ways than one.



APPENDIX A

APPENDIX A

Transcripts

The Ethnography was conducted through interviews and observation. These interviews+conversations were voice recorded with due permission of the participants. They were there after transcribed to provide a more tangible understanding of the conversation. These transcripts have helped in analysing the participants and improve the research process.

Name/Profile

Souvik Das, Web Designer,
Studio at Shahpur Jat

Interviewer (I) : How long have you been here? ...or in Shahpur Jat in general

Souvik Das (SD) : Uhh...if there is an error margin that is acceptable, then it would be about 4-5 years. Otherwise I would really have to dig down memory lane.

I : No, no. I don't need a date as such, just need to understand the time period.

SD : Ya so 4-5 years/ I run a design studio- Miraj. It's a 3-people company and we make websites. We also run this space as a co-working space. So Abhishek, who you met- is a co-worker (who was also there at WIA Day) So ya, he is co-worker and we have other co-workers as well.

I : So do you own the space or what is it like?

SD : No, we have rented this space.

So this place is owned by...? A family stays here?
The floor above and the floor above.

I : Right!

SD : And they run a shop below.

I : What all do they rent?

SD : They have rented out this floor the floor below and there are some parts of the ground floor they've rented out...they also own a couple of buildings around...th next two buildings that you see are also owned by them..

I : Aah, they seem to look the same

SD : Yes so basically, they have a ...I am not aware of the specifics- but whatever I have heard from multiple different perspectives it's like they would have had a part of the land or something- and they would've divided it among the brothers. Now there are 3 brothers. So there is a bunch are earning out of these buildings and plus they are all doing

some little work - Like one of them is running that shop, one is doing (something ...disturbance) so, ya! And I think even this small thing in the corner- where you have that black tank but I am never clear and I have never cared to ask.

I : Okay, so you like chill with them? Or what is it like?

SD : I try...to be friendly enough so that I don't have much trouble in getting along, but I also don't try to be overly friendly because A) that's not my nature and the B) Also, there is very less in common for us to be like...considering them as any kind of uh...(disturbance)

SD : Our relationship is more like a landlord-tenant relationship. Never a friendly relationship, it's very business-y, very commercial arrangement. SO it's never seen as uh, as something where we get to know them or try to know about their personal life or anything like that or that they make any ...that way were pretty indifferent about each other.

I : What did you mean by the fact that you might not have things common?

SD : Might not have things common, in the sense that our interest levels to what keeps us busy to our occupation, all of these aspects and probably also...no not probably most definitely is also culturally its fairly different. So all these things put together - a.uh what we would consider as chilling or consider as what is a very common subject of conversation in our social circles will not be the same common thing in their social circle's subject of conversation. That way I see that there is not much overlap. it's a very as I said, commercial arrangement.

Are you from Delhi?

SD : I'm from Delhi

And what kind uh, a person who is a- tenant? Are these people Jat? DO you know?

Transcripts

Name/Profile

Souvik Das, Web Designer,
Studio at Shahpur Jat

SD : I think they are but Well, I uh don't know. So I am a little thick when it comes to identifying castes or figuring out where people come from. So, the 3 brothers, 2 of them use different surnames. to even to point out that ...oh! are you really a panwar, because you use it but the other one doesn't...these xyz things I don't know I don't really care. Or have cared enough to dig deeper. But given the fact that, the sheer number of Jats is high as the original set of people who owned the land here and not the new set of people who have come in and occupied and have become tenants - it's very much a mix of culture, there is very much a bengali population living inside etc etc...there's a muslim pop living here as well. But in terms of the most number of people living here, and being biased by this information I will e like oh, my landlord must be a jat. Just that much, not that I know any more.

So like within Shahpur Jat, or the places around it - who are the people you have interactions with? Like besides

SD : You're talking about more locally, right? My interaction is at(with) a bunch of eateries, which is not to say restaurants or cafes but the local eateries like the chaiwallas or the kitchens opening and shutting down which are giving daily meals to people. Biryani vendor inside, shops and all for groceries, bakery downstairs. I have walked inside for multiple reasons. Sugar cane juice vendor to post office. Very transactional things. I don't know anyone here. Just by the virtue of being here, there is a basic set of needs I have to go out for. Sitting at a cafe- eateries would be the bulk of social dealings I would be doing. It's mostly these people I interact with- other than this any other interaction very rare. I used to know one or two people who have offices, even people who have offices here the interaction with them- is very rare like only if I bump into them.

So by the virtue of being here for the past 4-5 years, Have you met people?

SD : So, there hasn't been a case where I have become acquaintances with people who are locally here as there aren't any social things happening in SJ- except one that happened long time ago and one that happened recently I didn't even know about. Hipster festival - The boutiques are mostly concentrated on the other side.
Walk-in show-roomy lanes

Why did you move to SJ?

SD : The rents used to be cheaper. South Delhi is where my social circle is. Commercial area- under lal dora. Even though rent of SJ as an area has gone down- there is an increment every year. The street art fest has happened here, cool cafes for meetings and village. Considered HKV also but rents were too high. I think only because liquor licenses weren't given out here, it did not end up becoming a HKV. That aside it is a space, the village is a place which I would feel is a good mix of chaos and creative, which is not the case if you're in a glass building or an apartment. Just take the 3 storey buildings across the wall- over here it is so unorganised that the walls aren't even straight. And for this reason itself, a space like this can be picked up for a street art festival. And Asiad Village cannot be picked up. Too crazy. Over here it seems to be a place where such experiments happen.

When you spoke about space and chaos- what exactly did you mean?

SD : This space is not something that doesn't feel monotonous. Some days you'd just want to tear your head apart because there is a barat going and on other days it would just be nice and calm. Some day there might be a political rally with people knocking at your door and wanting support. It is a mixed enough environment that I can be in because I can potentially be a victim of monotony. Very proper space is something I can get bored of easily. Change of rent over this period? 10% increment - but I have kept it to 1000 per year. The space is so informal, that it will be difficult to draw out any patterns. Rents are higher at entry points (Jungli house etc) improved the building quality etc because they are getting richer. BSES substation right here

Local cable provider. Use airtel rn. There used to be this case that when the light would go the airtel connection would stop working. The provider inside would not have a power backup. SO apparently there are 2 forms in which airtel itself operates- local distributor and direct service. Organised colonies it provides directly and places like this there is an intermediate distributor. Good thing office is located here- good light and greener as compared to the inner side.

SJ is not a planned residence which does not ensure a minimum quality of life to everyone.

Transcripts

Name/Profile

Souvik Das, Web Designer,
Studio at Shahpur Jat

Construction is a perpetual thing that just keeps happening. By the virtue of so many services like swiggy and zomato have come up even that evening walk has decreased.

takes people around for walks in the UV

Gaon mein aake kaunsa shaadi shopping ho sakta hai?

The segregation ki koi area toh slum area hai. The density and the range of certain people exploiting this and the others just making ends meet. And like if you walk out of here you can eat a meal for 1500 and also 15rs so this range is what is crazy. Think of it as it is happening. That is the reality of this. So posh fashion designers then

SO few people who actually come in here and few people who are actually interested.

People who want to exploit the place but parking nahi dena hai there is aggression but it won't be beneficial so there will be appeasement. Inside, interacting with people which are people who are not landlords, not as much aggression. So more on their own.

Aggression?

SD : Fights are a common thing here. Parking- I have even received like a threat. There was an incident that there earlier was a car was torched.

Sense of security because landlord takes hold of the space near the rented property. There is a clear entitlement that these guys have. So I keep a good rapport with my landlord. So in any society there is a sense of you know, voice that you have if you live there. However even though I am paying the rent here I don't feel that. I can't say like this will be first come first basis. This is not a public space. I don't have the right to say that say this buffalo is a nuisance you must remove it. And no one has an equal right or share to say or raise an objection / because this is not how it works. They obviously a greater sense of entitlement. Competition aggression etc.

Anything beyond the office space the landlord is obliging. The set of privileges you have by using the landlords name. It is in the interest of the landlord to provide me or help me find a parking spot. Villager before outsider for parking. Reality is that the shed is also not owned by anyone.

Transcripts

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Name/Profile

Jigeesha Joshi, Graphic Designer,
Studio at Shahpur Jat

Jigeesha Joshi (JJ) : I own a production house and this is where I had taken property. My partners own this particular space and this is where I'm sitting currently.

Interviewer (I) : Are there any other factors that have propelled you take a space here?

JJ : Just because these guys are here.

You've been here since May, and before this you were in Kalkaji. What are the differences you have seen here between the two places?

JJ : One main issue is the parking, in both places. You come after 11 you will not get parking. There are pits everywhere. Otherwise it's a very nice and connected place, nice shops around, nice eateries that way. Increasingly found a lot of NID community.

So you really feel that you are in the hub of places. Hub as in?

JJ : So for example I was outsourcing some work to an animator and turned out his office was right here. Then I bumped into someone from NID. Another senior person also has an office here. Juggernaut was here.

In terms of interaction with the space and people?

JJ : Not much actually, except for one other person from college of art. It's easy for me to collaborate or have meetings with. No interaction with the locals. Auto point is right here though. Easy to get a cab here. But I also find it very chaotic. We have a nice eatery here- Potbelly. (as a plus) Besides that I haven't moved around much. At one time there was a very nice festival around here.

Have you been to the bylanes?

JJ : Only during the festival.

Any things with Parking? Is it by the DDA?

JJ : There are set rules. Not sure.

Are there any people who you are aware of are from SU?

JJ : Our employees as far as I know are not from SU. The park is very nice. My colleague keeps going there whenever he is stuck. I'm always stuck with work and short on time. If your workspace always has a lot of light and is near nature, that is something we look for.

Is this place on rent?

JJ : Yes, my partners are in touch with them. They've rented a couple of floors. 5 floors in 2 buildings. DO the owners live around? The cafe on the first floor belongs to them.

Transcripts

The Ethnography was conducted through interviews and observation. These interviews+conversations were voice recorded with due permission of the participants. They were there after transcribed to provide a more tangible understanding of the conversation. These transcripts have helped in analysing the participants and improve the research process.

Name/Profile

Deepak Dogra, Animator,
Studio at Shahpur Jat

Interviewer (I) : Have you rented this space?

Deepak Dogra (DD) : Yes

DD : This is sort of an interesting hub with a confluence of interesting happening.

So we were not looking for a big space and even though it's expensive it was good for us. There is a kind of vibe here.

Interesting

HKV is saturated.

I : How different is the rent between the ground floor and here (3rd)

DD : As the floors increase the rents go lower. It must be like 30k, floor below would be 40 and the ground floor even higher. They are mostly showroom so whoever wants like walk ins. So this lane is quite expensive. Even the 4th floor which was about 2000 sq ft on the 3-4th floor the rent was close to a lakh 1.5 probably more. Depending on the area. I'm sure there's a huge difference.

I : Interaction with surroundings

This gali is one huge family, His next 3-4 gens all here. There are two gates they have guards, they don't allow strangers. So interaction here is a little different as compared to the other parts of the village. So like its very different the elders also, you know Jat people who are a little hot-headed. So we do not have a lot of interaction with them.

SO the outsiders when they come they see it as a

They've created their own sort of hold, we are the owners here. How dare you/

Personally we don't have too many interactions with the fashion designers.

I : Do the owners themselves police the lane?

DD : Yes the old men and guard, sort of keeping an eye on who is coming who is going. That sort of a space. I don't think they have any guards in closed galis. And they've done the floor of the gali. Earlier it was a very broken road.

They've also asked the owners and shopkeepers to put too many boards an all. So they have that sort of thing in the family. All the owners live here as opposed to HKV. Elders there are lots, our landlord his house is the opposite one. This building is also his. The second gen or the third gen have moved out. Even though they have made it commercial they want to still keep the power local.

I : What kind of interaction do you have with your landlord?

DD : My interaction with the landlord is different because I have known him since my childhood.

They keep a tight hold on who is doing what and all that.

He is a pilot. His wife is there- I can check with her.

Meeting 2 with Deepak Dogra (DD)

DD : So, even I had similar observations...how long have you been here?

I : I have been roaming around for the past 3-4 weeks, I am

DD : I just remembered an incident a few days back, most of the times you'll hear the guys shouting and they'll be like old guys who will be sitting there and have nothing to do...they mostly be the old guys either they don't want just anybody to come in- people like us is fine but people who'll look a little "poor" the guards and these guys, they'll be question 'kyu aye ho? yahan rasta nahi hai, yahan se niklo" so these are the things you keep hearing. So one day I heard shouting and screaming and then I went out and saw ki kya ho raha hai? there was this young couple- modern urban couple who have shopping here - and this old guy shouting (tone changes to stern) Yeh Gaon hai! Yaha pe yeh kaise kya kar rahe ho, yeh-wo. So we sort of figured out that they were either holding hands or hugging and that's why this guy was furious.

And the girl- she was shouting back. Ki Gaon hai toh kya hai, delhi aap hamein kaise ghoorte hai - so there is a sort of a conflict there. So they have given to shops there, so these kind of people will come. SO there is a sort of a conflict

Transcripts

Name/Profile

Deepak Dogra, Animator,
Studio at Shahpur Jat

within them also that they don't want to see all this- but they do give it touch kind of people the places for rent. Again, I'm seeing it very superficially but the typical-jat male dominated thing - and it's written also that. And again you, some uncles giving full on gaali- because they don't really care as this is their home and their space there is a sort of conflict there also. We people will not be doing such a thing.

He, this is a huge family- the next gen and the gen so everything has been divided - I've spent my childhood in hauz khas...

I : so you're from here? How come you're here?

DD : I've spent my childhood here, and I've know him (the pilot) since then he was actually my brother's classmate so he has known me since childhood and so I used to come here sometimes- not often but I have come here. So I've literally seen this place change- from the old havelis - idk if you have seen them but inside there still are some structures.

I : Yes I have, inside.
Jay kisan jay avan

DD : So this used to be a one-storey long haveli where the entire family used to stay. So I have also seen this place since then. And then I came back here 7-8 years ago and everything had changed. SO the Asiad games village area used to be their farms and all.

And these were sold etc. So like any other place, like the siri fort complex- we used to go there and play now toh you don't even get a membership there. So that's the general overall pop explosion has happened. That too anyway has happened. SO, his thing is - rest of the family the extended family it has been divided and most of the women have gotten married and then they keep dividing it. Most of the property is his because he has I think, 2 elder sister- and they are married off I think. So he has basically inherited this building that building and another huge building. So he as compared to the other brothers has got a bigger share because he was the only son from the other families. So that part is also there that the next gen does not have anything to worry about like college school etc- that is also

there, and you know the girls will be treated differently than the girls- so the guys will get so much money that they will not bother to go study etc- they will go drinking do drugs, at night if you go to the parking there will be guys there - drinking smoking- bottles. And these are mostly locals only- the local younger lot. so with that sort of an income- they so one part is going in that direction. But this guys is different because he is a pilot and I'm sure he is making tonnes and tonnes of money and he doesn't need to work- but he's doing this because char bait ke kya karna hai- and he's still figuring it out because, it's a tough job and like he's 45-6 and he hasn't figure out and he's not the norm, He's a sort of an exception - his son he joined college this year. He's doing software engineering in Manipal, which is again a little, He could've just sat there and make tonnes of money. So they are a little different and they have their own perspective and it will be different from the people who are the typical jat they'll have a diff perspective.

I had this - don't know if it's of any use. (hands brochure)

I : Is this the hippie fest this?

this was in 2012, a year before we moved in.
SO this hasn't happened a couple of years back,

DD : So every month you'll see there are shops that shut and new ones open up- idk how their business model works but ya, theres not too much crowd and the clothes are damn expensive. So we also figured out that if they're paying so much rent someone or the other keeps going and coming. Especially in this gali. even in the other galis also.

I : From what I have gathered is that the business model is not their retail

Aah, yes probably they already have a clientele and the NRIs ...and what else?

From what I know, they supply abroad.
I have a friend, who has a boutique here.
There is this huge migrant population...

DD : So yeh Aarushi hai, yeh NID main path rah hai - abhi karate hai project ke liye research too who yeh he kar rah hai Urban villages pe- Shahpur Jat mein.

haan toh specific question hai pucho- I'm not that expres

Transcripts

The Ethnography was conducted through interviews and observation. These interviews+conversations were voice recorded with due permission of the participants. They were there after transcribed to provide a more tangible understanding of the conversation. These transcripts have helped in analysing the participants and improve the research process.

Name/Profile

Dinesh Panwar, Pilot,
Resident of Shahpur Jat

Deepak Dogra (DP) : So yeh Aarushi hai, yeh NID main path rah hai - abhi karate hai project ke liye research too who yeh he kar rah hai Urban villages pe- Shahpur Jat mein.

Dinesh Panwar (DN) : haan toh specific question hai pucho- I'm not that expressive actually.

Interviewer (I) : I have little bit of your bg thanks to Deepak, yes so by the virtue of you being a pilot it becomes very interesting to understand for me.

So that's why i have come to you. So for example, you have perhaps grown up here, since your childhood what are the things that you have seen- what do you know from before?

DN : So we have people who are lawyers, they are MBAs, they are abroad so that way it's okay.
Jungi house, you must've seen no two storeys or 3 storeys it was all single storey we shared a common veranda-what is it called- they were pillars

...oh so kya who connected hotta tha?

DN : Haan, wohi connected tha- Bahar ka jo area hai woh - bahar ka area jo common hota hai na. and ya of course, the houses were different they were to separated but the houses outside was a common space. With a neem tree. 2 in front (point at) ek yahoo hota tha, our ek - one used to be is char ke waha.

(wife, Dinesh! Dinesh- yeh Manoj aaya hai)

DN : Wait karne bol do thodi der- niche baitha do toh usmein yeh tha-

pura connected tha- buildings toh ahi bani hai. Not even 10 years old - das Saal purane. Ek-ek do-do saal ke gap mein sara change hota gaya. Das nahi, barah ho gae hai, mere is char ko 5-6 sail hue hai.
Beech mein Kuan tha?

Sabka common tha, bahar yeh hula hota tha

This used to be hammare jo dada the, unka nam tha Hetram, Since he was a wrestler- and very well known, aas-pass ke villages mein- they used to call him Jungi. Unhe ke naam pe yeh lane ka nam rakha hua hai. 1955 pe yeh are char bane the- our mere khayal se barah-terah sail se. Yahan bahar kuch nahi tha.

hamein yaad hai ki yahan more ghumte the. Haan-haan.

In fact yeh jo samne bana hua hai, Asiad village -tower wover that was acquired in- and yahan pe khet-vet hote the- 1982 me Asian Games hue the- tab ye acquire hua tha.

Iske wajah se kya changes hue?

DN : Agriculture at that time was the prime source of income. '82 ke peel land was here- the place where they gave land was in Nazabgarh- main Diya the. So since najafgarh was far away- they used to go there and farm then soon sold it off.

So the rental income is rather a new thing. So then people had jobs, police men bhai the- chhoti-moti jobs thi. Not very great though. My grandfather, used to have wo (struggles to remember name) Woh doodh bechte the hum.

DD : Toh najafgarh log gaye the? koi shift hua?

Nahi koi shift nahi hua. Wahin Jake farming karte the. Infact wo hamare pass woh bui aate the supply se bhai aate the. Too pair woh- nahi bolte the 'batai' he'll give you a fixed amount and he'll take care of it. Ki ek Saal mein ek baar de dein. Par phir woh door padta tha woh bhi bech diya gaya. Yaad hai, kuch chota sa hota tha.

AB specific question pucho!

Toh aapne apna bachpan yahan bitaya- toh aap kuch people ke mindset ke baare mein bataiye.

DN : Haaan! toh people's mindsets have changed a lot since my childhood. People used to meet very regularly on the ground floor- like one big family. But now, since jabse yeh floors bane hai, rental income hui hai. These people now live on the up-floors. Though they know each other- they meet, they help each other in times of need but you know those things that were there 'social-bonding' like in the earlier

Transcripts

Name/Profile

Dinesh Panwar, Pilot,
Resident of Shahpur Jat

days is now missing.

The way people interacted with each other.

Aur phir yaar, bache pehle khetle rehte the - ab band ho gaya hai kyunki building-wuilding ban gayi hai. Ab jagah nahi bachhi hai. \In facet, bachhe hai- par ghar se bahar kam jate hain. Sirf fort complex jate hai-

Ground mein coaching chalti hai. In our village- there are a couple of good boxers- so what they've done is that they've started a coaching institute.

And i the village some people have formed groups- for the welfare. Even if the government doesn't help us they do things of village.

What kind of things?

DN : things like cleaning, repairing the wall and aur bhi cheezein hai. Managing the parking. Aur bhi kahi cheezein hai. Like events like the urban village festival- of course that had support of the MLA but it was made possible by the villagers. But the village's own.

DD : Haan toh yeh aayi thi, 3-4 week se ghoom rahi hai.

On 17th I think there is another one. I have heard so.

DN : Toh aap aur yahan kisse mile ho?

I : Toh maine kuch migrant population, kuch auntyion ko park mein, parking lot mein uncles, people who have rented places - that's how reached Deepak.

DN : So in terms of interaction- so first is your family then 2 is your tenants then there is the inner population- so we are a family of our own so we do interact with them in functions and all- but the people here are most of them here are highly educated and people inside are not (prompt)

People are in high-profile jobs- not saying that inside there aren't people with good jobs- We have 2 IAS officers. Inside also there are people, but outside there are most of them. Do hain ab tak.

Aur abhi abhi ek aayi hai (abhi shaadi hui thi na aath tarik

ko- she is a deputy commissioner)

Toh kya hai na ki, pehele se he yahan pehele se he family has been on its own. Toh jo collective wala jo hai na- woh nahi hai because we think we can manage on our own. Toh gao-walon se utna nahi hai.

Haan, to waise koi dushmani nahi hai- pehele se itni badi family hai na toh kisi dusre ke zairoorat padi nahi. Toh yeh hai.\

Toh group bata rahein the na- toh Panchayat?

Arre Panchayat, aise kuch hai nahi actually. Frankly speaking- panchayat sirf naam ki hai.

Panchayat kya tootal?

Waise yaha RWA bhi bani hui hai- residents welfare association. Whose present captain is my uncle only. But woh he hai- ki naam ki bani hui hai.

Toh RWA sirf is area ke hai ki- total area ki hai?
Woh pure village ki hai- kabhi kisi ke koi important koi bada issue ho toh pure gaon ko ikhatte hona padta hai.
Otherwise yahan do-teen hai. Youngsters ka. Whatsapp group bhi banaya hua hai.

Toh aapne kaha ki panchayat sirf naam ki hai-

haan wo panchayat - panchayat means who group together- ab panch nahi bathte hai,

its generally a group- official koi nahi hai. Panchayat means people gathering together.

Aisa nahi hai ki panchayat bathtegi and ab faisla lo- legally yeh concept hai - hamare yeh dilli main kya?

Dilli police hai yahan.
Gaon mein 2 hai, baraat ghar bolte hai community center ko. Toh gaon mein koi major issue ho ya- neta aa raha ho- toh yahan ikhatta ho jate hain sab. Mostly band he rehta hai.

Toh kisi ne mujhe bola tha ki logon ko boycott karne ke liye panchayt bathtate hai?

—kisne bola? idhar bola? (background hahahah)
Aisa kuch nahi hota! haha purani kahani hai. Aise he bol

Transcripts

Name/Profile

Dinesh Panwar, Pilot,
Resident of Shahpur Jat

diya- system samjhne ke liya.

Probably haryana mein kahi jao toh yeh mil sakta hai par, Dilli ke urbanised village mein Im sure youll find similar equal things(to the city life)

Income source, people are educated- sirf jagah ka naam hai (urban village). You'll find things are at power (with the rest if delhi)

Toh jaise historically jo maine padha hai abhi tak- so Ab what things have changed- not a lot but poori chang eho gayi hai aaj kal aap tu-tarakar kisi se baat nahi kar sakte. Izzat se baat karni padti hai. That's good in a way. Abhi recently woh bhi hua tha- kya bolte hai usko, incident hua tha. Kya naam hai, Jat-on ka aur uska kya kehta hain- valmikiis. Yahi pe kahi pe- leader bhi involve ho gaye the unke. Kya bolte hai- backward class ke leader bhi involve ho gaye the. But they managed it- sort ho gaya.

Toh kya hai ki woh different hai, mullaahs hai, valmikiis hai. Primarily toh yeh jaaton ka he gaon hai. Par wo log bhi hotein hai. Proper woh hai, rules and regulations haii, police station hai. Kisi ke sath exploitation nahi hai. Exploitation matlab?

jaise ki...upper caste aur lower caste mein JAise pehele agar woh ghar aate the toh upar nahi baith sakte the- wo chappal nikal ke aayega. Mere dada ke time ki baat hai- jab kheton mein kaam karte the toh samne nahi baithte the- zameen mein nahi baithte the. PAR woh pehle hota tha abhi nahi DD: ...abhi toh joh exploitation hota hai, woh toh designers karte hai workers ka

Haan haan, right! uske baare mein aap mujhe thoda batayein. That I would not be able to tell you kyunki hum unse directly nahi baat kartein, hum bas yeh pata karte hain ki wo log kaise hai, time pe rent dete hain ya nahi ya phir kisi ke sath jhagra vaghera toh nahi hai, toh apna what they do with the workers is not our business. As long as they do not create a ruckus it's not our problem. Woh apna-apna problem hai.

I : In terms of the workers- do you have any interactions with them?

DN : No, unke sath koi baat hoti nahi hai. In fact iss part of SJ, yahaan aas-paas showroom aur offices he milenge in fact aate-jate ek do mil jaye baki sab toh andar he hai. Mostly village ke andar he jate hai. This lane is supposed to be the best lane here in SJ> In fact we do not allow. If they come with the owners, then it's fine. Or else we dont allow, we have put guards here. So we dont let them make this a common pass area nahi rehne dete hai.

Why have you done that?

DN : Why, just because - not to increase the crowd. And to maintain the you know...(talking about HKV and the restaurants and how the 'maahaul' has become bad) soo they don't promote restaurant culture, the two restaurant that are there are owned by the family itself. so ya. Waha toh its just so bad. We still live in India, we still have some cultural values- wahan toh sab khatam ho gaya hai. Buri haalat hai.

DD : Its a complete mess.

Wife : Arre woh log neeche baithe hain.

DD : Theres a difference- these guys are tryign to maintain a sort of sanity here. We are trying but lets see...

We don't allow people to smoke in this line. They go outside.

I : So what else do the guards keep a check on ..

DN : they dont allow people, they can scan people they can tell. All are open galis, ours is a private gali.

So because this was one big private haveli- it has been broken down and become a gali. My grandfather was 6 brothers- they used to live inside. Then they shifted here- these used to be 1.5-2 acres of khet. abhi chhe grandfathers and their grandchildren also.

Transcripts

Name/Profile

Dinesh Panwar, Pilot,
Resident of Shahpur Jat

So mera toh kher chalo, I was a single child. my son is also a single child.

DN : So rental income was never a - always believe it to be a bonus. So as long as its there its okay. Even if it doesnt come its okay, I can manage.

I : So you are not a typical village profile that I have come across, you dont fit. So what is your take on that? As it's a contrast to who you are and how you love

DN : So i am a shy-type person. So sometimes you know, especially with these tenants and all kabhi-kabhi thoa waise karna padta hai. Still Im a propertier, so we have to save it n all- toh kabi you have to be what you are not. More aggressive and you have to be like that sometimes. Sometimes it happens with people who come here for shoppingactually. Mostly they are very well educated and all. So they have a feeling- the feeling is that to every villager you speak- they are not educated. So we have had a couple of incidents where we have had to show them you know.

I : ...Jaise?

DN : Jaise ki mein kya bataoon. Parking mein kabhi hota hai. Guard bol raha hai ki yaha mat karo jam ho jayega, theek hai, nahi smajna- toh hm sab teen chaar llog gaye aur uske gaari ka tyre puncture kar diya. Normally we dont do it but just to teach him a lesson, hamne uske gadi ka tyre puncture kar diya. Ki aage se dhyan rakha. So then he created a ruckus and wo police-woolis aayi. Toh yeh he hai. Koi over smart bane, like even we want people should come here. Ki gaon ka naam ho raha hai- they come here and be over smart. Toh thoda sa hamara bhi, being a jat thoda khoon mein bhi hai.

DN : I'm telling you a real story- as long as you are good. We are good. In fact this once ek tenant ne kabza karne ki koshish ki toh hamne bhi karva diya. Hoti hai kabhi kabhi problem. Apna set-up hai toh majority of cases touchwood.

Tenants except for a few like him (DD) - I dont mix business with this. They are nice to me but their niceness is just because they are with me. Because they need me. So ive had a few people, the moment they leave me- they dont even

talk to me. So i've also learnt my lessons from these. That this is only a professional relation.

DD : The next generation is also interesting

DN : The next generation is the least interested in this tenant thing- my son is the least interested in this business. My job is to do my job, look after the tenants, we have do kheti also. He is connected to the earlier gen and the next one also. We are the transition generation. Hum wo generation hai jisne hamare maa-baap ki bhi suni aur apne bachon ki bhi suni. When we were younger father ek thappar marna- abhi toh bachon ko zor se bhi bol do- theyll get annoyed. Toh hum bhi seekh rahein hain.

So do you think this hold true for most of the village?

You know things are changing, times are changing- the internet.

DN : There are people who think the rent is the end of the world and they dont do anything, haan paise aa rahein hain- ghoomne phirne ja rahein hain. Toh woh change bhi aaya hoga - kyunki mehnat wali dekhi nahi .

Anhi ka gen is more hardworking- rent se unko zyada matlab nahi hai. They want to do their own thing.

I mean I would also say that this is a general trend- ki social activity ka nahi hai. Video game mein lage rahenge etc- 100 mein se 99% bache aise milenge- ek % aise honge jo park mein jana pasand karenge. This is the digital generation- they are born into it. Computers aa gaye hain - transition.

DN : Except financial thing- you can ask me anything.

DD starts talking : Issue of time. Around 8-9 its like curfew. Nobody. Our time is not an issue because we know the owners. This place has a vibe, its not like Kalkaji or something. You dont have this kind of a mindset- and especially people like us, peeche there are lots of spaces- small cheap but no windows. Ground floor is fine for showrooms and all. but 1-2 floors is fine for us. Have a nice vibe- people like us are fussy about. Very few such places if you are looking for like cheap place. Closed. No windows. Common loos. Un-easy space to be in. Aesthetics is not a consideration — its just to maximise the space. 65k for 800 sq ft.

Transcripts

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Name/Profile

Red Cafe Owner
Resident of Shahpur Jat

Hello

This is Aarushi she's studying Design at NID and is studying urban villages of delhi especially Shahpur Jat.

Perspective interesting because resident plus commercial activity ,

Interviewer (I) : When did you start your cafe?

Red Cafe Owner (RC) : ALMOST 6 YEARS, 2102

I : before this, what was this place?

RC : Ill give you puri details...

Yahan pe start hua tha 1989- im talking about this building- uss tie iss building men pehla tenant aaya tha - uske pehle yahan sirf residents hote the. Kyunk pehle kya tha na- 6 great garandfather the- property kam thi- jagah jata the. Toh samjo 10 log hote the- aur 3 property thi. Hum toh sab ek sath rehte the, Apna yeh gher jo kehta hain. Bhens rakhte the. 3-4 bhens thi mujhe aaj bhi yaad hai. '89 mein first tenant aya tha. Osho Nick ke naam se usko mens wear tha.

Uske baad aage wali building construct karke woh he aya, phir construct hua. Over a period of time, chhote-chhote designers aate gaye. Jo boom aay woh 2002 mein aay, waha movement tab shuru hui thi. Uss time pe aaya tha Saaj- Wills sport 2005-7 mein aaye the. In logon ka show-room-woroom ka kuch nahi tha aise- taylor khali the- try kar liya. Chal gaya toh phir.

So this was two places- the village and Jungi house. This is the only gated lane in the village. So ismein kya tha ki hum allow nahi karte the ki pass karne ke liye, not even the villagers. Iska yeh advantage tha ki yahan showrooms aana start ho gaye. Jab showrooms aa rahe hain toh they need a factory, wo village ke andar aye/
2007 ceiling drill chali- aadmi kaafi moveout kiye the. Seal sirf do he property hui. Sealing ke baad 2008 mien we have been getting big names. Wills fashion week, Lakme Fashion etc- Somil Chauhan. Uske baad develop hota chala gaya. Over a period of time we expanded this cafe because the response was good.

_____Ab culture ka

Differences kaafi the. Pehle education did not have an imp role in the village. oh jab outsiders aay toh pata chala and phir rental income bhi. Phir nuisance bhi badh gaya- jab aadmi ko pata chala ki ghar baithe baithe 25,000 aa gaye hai mahine ke- toh drinking bhi badh gayi.

Par over the period of time. Ab piche das barah saal mein education pe dhyan dena start kiye. Jo bade log hai, wo samajhne lage ki education

Unhein toh evh pata he nahi tha ki raat ko 10 baje ke baad bhi baat ho sakti hai! MC down kar dete the. Ke raat ko kya kaam! Ab subhe 6am aao aur 7pm chale jao.

So we have seen the phase that bhens to tenant to cafe.

We are against the club wale elements. Humein wo wali nuisance nahi chahiye.

Chaar saal se, healthy competition chal raha hai, within the village. Toh Jungi house se inspire hoke people have kept names of streets. Phir ek fashion street bana di- ki acha aisa karne se aisa hot hai? Toh phir gora street bhi aa gayi.

(nostalgiaa)

...

multi storey- 2006-7 mein full boom till about 2012.

Now we are policing this place more

Big to small- now we don't want more tenants and like big tenants so that galti se Tarun Tahlani, Nikhil-Vikhil aa gaye toh yahan ki brand value badh jayegi.

Pehele hamare, me and my friend were college friends.

Then we started this after working for a tear.

So instead of sitting and wasting time- we started this cafe.

I : Interactions, who are the people you interact with the most?

RC : Most with people who run shops or run. Then once a month meeting of Jungi House.

Tenants also keep meeting and solving their queries.

And we keep making rules and regulations. So, we have said that if its a factory the machine can run till 7pm and a construction can go on till 10pm. Uske baad nahi allowed.

Transcripts

| Name/Profile |
|--|
| Dinesh Panwar, Pilot, Resident of Shahpur Jat |

I interact with the tenants not family- because I have to make money from them.

So not only my tenants but also chacha, uncle sabke tenants se hum puchte hai. Aur phir family meeting mein discuss kar lenge. Agar, longlease hoga- log zyada din ke liye rahenge toh he market stable hoga.

So suppose Making the family understand the importance of a stable market.

One thing is very clear that no one is going to sell the property- toh might as well long-term ke liye rent de sakte hai. So yeh hi hai.

Long run ki. TO make a brand for Jungi house. UK US mein people know Jungi house. Business POV se, Jungi house and Fashion street se poeple come here-

Gaon walen kehta haim ki Andar khol lo ek cafe red express- hamne kaha nahi- bas ek he cafe red hoga woh hoge jungi house mein. So that footfall badhe. We have put lights, guards.

We have put some seasonal flowers.

I : Kis hisab ka relationship hai aapke tenants ke sath?

RC : “Ilike a friend”
ONce the tenant grows- the landlord automatically grows.

I : What would you say would the thoughts of the future facing gen-

RC : Im talking about Jungi house- we are not dependent on rent anymore. Nayi gen is moving out from SJ.
MY brother shifting out. Upgrade yourself with the society- the thought process.

I : What do you mean by upgrade?

RC : Ek hota hai ki you have money but you are not spending on yourself- like dada pardada who will buy zamkeen etc. But the current gen is like 70years of life- we must live it move out of SJ, go to US buy luxury cars etc.
Go for the insurance. Jo pehel hota he nahi tha. APC ka meaning kya hai.
They'd rather live in a floor than the whole house. Thought

process upgradation
1/4th population aisi hai jo khatam hai. Daru pina subha se-ladai hai. Dono chhote bhi aur bade bhi. Aapne DAV school men bhej diya- wahan pe bhi same ladai jhagde. Kaise bhi karke pass ho gaye.

Landlord wale feeling. Ki paise aa rahein hain.

Baki sab jo groups bane hai- news about shahpur hai whatsapp pe- ye isse kya hua hai ki pressure build hona chalu ho gaya hai. Toh ek unity aati gai. Group ke wajah se kya hawa hai ki hum close ho gaye hain. The society is now playing a very important role ki kis ke bache kharab hai toh bolna ki Pressure build ho raha hai ki image pe farak padta hai.

Toh aas-pados ke aate hain aur bolte hai- isko control mien rakho. growth bhi hoga ki jungi house grow ho raha hai toh hum bhi grow karenge.

I : Reason kya hai?

RC : Parvarish sabase bada reason hai.O
70% velle he hai. Pura din group ep baith ke. Morning walk pe gay- social activities mein participate kar liya

I : What are the things you step out of SJ to?

RC : To shop for clothes, bakery ka smaan, organic vegetables- khane-peene ka smaan. Party ke liye samaan, School toh of course bahar hai.

I : Village ke log and the tenants- migrants ke sath interaction?

RC : probably with the boss of the 20 or so migrants - agar unko koi help chahiye ya kuch.

Jaise ek gali hai jahan sirf migrants hai - kya space aise koi divided hai?

RC : Bahar wale andar ja rahein hain ...gali ke andar sirf labour reh sakte hai- internal hai- 1100sq ft ismein 30 labour adde ka kaam aur raat ko adde hata ke wahi so jaenge. Toh yeh phir dusron ko bolte hai ki tum aajao aur apne land lord

Transcripts

Name/Profile

Dinesh Panwar, Pilot,
Resident of Shahpur Jat

se bolte hai ki aap inhein de do.

RC : Agar aap 8k kama rahe hain aur yahan par ussi kaam ka 12k mil raha hai- toh aap to toh aaenge he na? Aur agar yeh stable reh gaya toh woh auro ko bula lenge. TOh sabka trade wahi se chal raha hai. Aur ohir sone ka bhi zyada nahi dena hai.

Locals yahan pe- Panwar, Dagar, SC ST wala secene hai. Punjab nAtional bank wala area hai. Valmiki jo hai. SJ ke original bande.

Dille ke kisi bhi village ko utha lo- woh bohot common hai. Pehle kya hai ki casteism bohot he common hota tha- to samajh lo ki village se bhar SC-SCT wale- valmiki log. Kuch gaon mein outskirts aise ho gaya ki outskirts mein rental toh zyada ho gay- ab sabne bola arre ab toh yeh galt hai. Par hamare village mein kya hua ki pehle se he utna caste ka nahi tha- on good terms. Unka bhi function hai toh full support rahega- beecuase of this group. Toh ab Valmiki wale log bhi andar property kharred rahein hain. Uncontrolled growth.

Kya village mein kuch uncontrolled activities hai? Construction hai- Lal dora ke andar Naksha applicable nahi hai. chaar floor tak applicable hai par Socho sabke ghar ke samne se manhole hai- aur agar ap wahan construction kar do- toh over the years nami toh aayegi na- toh recent times aise kuch cases aaye hai jahan Toh woh basic cheezein hain ki unhein samjhna chahiye. Abhi court mein case chal raha hai. Building khambe ke sath khade kar dete hain - Ghar ke andar pole chala gaya hain. Ab usmein glass laga raha hai.

RC : Hamne swiggy or zomato se tie-up kiya hua hai- par we dont want to promote it much. There are about 36 kitchens that are just kitchens and listed on zomato+swiggy.

I : SO how did this happen?

So for example - I have a 4th floor empty and like I give it out to a kitchen, there isnt much hassle/ pareshaani nahi hoti. chaar admi kaam karte hai aur phir delivery wale aake le jate hain.

ek-ek mahine mein kulte hain aur bandh hote hai.

I : What is the reason?

RC : Because this is the market where people don't primarily come to eat. And rents are high. Jungi house is a non-smoking zone. 2,43,44....

Transcripts

The Ethnography was conducted through interviews and observation. These interviews+conversations were voice recorded with due permission of the participants. They were there after transcribed to provide a more tangible understanding of the conversation. These transcripts have helped in analysing the participants and improve the research process.

Name/Profile

Shubhangini Singh, Fashion Designer
Factory & Workshop at Shahpur Jat

Interviewer (I) : Why did you move here?

Shubhangini Singh (SS) : To scale my business down, because we were in a continuous loop of production and I wanted to reinvent my product. So now we earn the same profit but its much smaller. When the stores are there you've got to keep supplying- constant pressure.

Started my label in HKV so it had just opened up for commercial activities around 2010. So with the onslaught of the restos, it became a nightmare. The parking became a problem- water and even electricity. The restaurants were in a better position because they had other backup options. Last year we came here.

2014-13 I came here. So thats what im saying 4D was my meeting area and showroom, on one floor was embroidery and on the other was the tailoring and finishing. No retail from the store. Meet clients at the studio. My client is not the regular SJ client. Because I did not intend to sell to walkins or mostly retail. So when I opened up I did not even have a signage.

The mentality of most people who come here is that they want rip-off-sq and that they want something really cheap designs like cheap prices. They are okay with you substituting it with cheap fabrics- My clients were always old clients or through word of mouth or ensemble.

I : What was the main reason you moved to SJ?

SS :

- Centrally located
- Less rent

Landlords are better
Can get anything from fabric to material.
Easier to function here.

In general the locals are nicer, they don't trouble you. Not just my staff, even the people around are very helpful. There is no problem of electricity.

In general functioning was easier. There used to be a lot many more designers around- social circle for lunch chill meet people.

I : Nature of interaction with your landlord?

SS : Minimal. SO even earlier my landlady used to come once a month and she would enquire if I need anything. Even now, they don't bother or say anything. If they need to tell me something they let him (pointing at worker) know. So yeah there isn't much trouble. They're not like HKV. That's a nightmare. They only cared about the money. Even if it was one day late, they would make my life miserable.

I : How would you compare the rents here and HKV?
from half to one-third depending on where you take it.

SS : Had heard about crazy rents like 5k, so I was like great if we could find something cheap. So when I found out,- it was dark, dingy and 10 people living in one room. So, But people just live there. They work there, live there. They outsource work.,if the environment is so dirty how can they keep the garments clean? Have you been to Calcutta? The units are bad as Calcutta.

I : Who else do you interact with when you come to SJ?

SS : My friends, I have a lot of friends here. Collaboration with other designers. You don't know how it has changed! you have no idea how Jungi has changed. Earlier when I used to work here, and some of my friends and stores in Jungi house- its was still those havelis and people would be people sitting in their Khaats in the middle of Jungi house. They were beautiful havelis. (random gyaan about HKV how it was an eclectic mix of archis, restos, designers quaint bookstores) You know the unfortunate thing about our country, and I feel very strongly about this is that. Everyone here has money individually but no one cares.

Why can't things be like you know..Europe. If you were to walk in a Fashion street in Europe..the feeling - and here the fashion street is just so crass. So even like Khan Market - its one of the most expensive shopping areas in Delhi probably in India. Why cant it be aesthetically be done?

There is not even one corner that I feel is nice. That is why I never went in the interiors.

Transcripts

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Name/Profile

Poochki Clothing
Workshop & Showroom at Shahpur Jat

Interviewer (I) : So when did you move to SJ?

Poochki Owners (PO) : It's been a little over 3 years. And then we had take up a small studio space but now we just have this. But soon we are moving to a bigger space in SJ.

I : So why did you move to SJ in the first place?

PO : Just because you know, it's a nice place to be in the ambience, it's quiet. And the people around here are people from the fraternity that I have known for a long time now. It's a nice place to just hang out and meet people.

We have a small sampling unit here and a production unit in Noida. This is too small and it would be quite expensive to have a production unit here. It's nice to have a studio space.

I : Kinds of interactions with people

PO : We do get to meet a lot of people from the industry here who are doing fashion and even product- and even photographers.

I : What about your landlords?

PO : I think this place is quite nice with the landlords they are quite accommodating. However the previous place was a little bit. He doesn't trouble us or interfere in our business.

I : What would you call the nature of your interaction?

PO : Pretty formal and professional. However there is this another person who lives around the corner who is quite nice and we share quite a nice relationship. We interact quite well.

I : Did you meet him by the virtue of working here?

PO : Yes, I was working with this lady and he was the landlord of that place. He is quite cool. Nice conversations. Turns out he knows a few people who I know outside of SJ so it's nice to sit in the park and have a nice chat.

So you know when I told my landlord I was moving out I expected some kind of emotional response but he really refrained from all emotions. But that uncle is very sweet and helpful. This one is also nice but I just think he's not that talkative and it's not like he hasn't helped out. He's not a very talkative or chatty person/ So you know there was a mela in SJ so he reached out to us and asked us if we want to set up a stall so you know he's quite nice and is looking out for us!

I : In terms of your interaction with the locals

PO : So since I've been here for the last 6 years, this lane I know almost everyone. All the oldies also. So it is quite nice. We share good relations with them- even the landlord's son is quite chatty. This area is quite nice though the previous area was not that way.

(previous area) Just the lane after this one where the DDA market is. They never bothered us or anything. But there was always screaming and shouting. So nobody really cares about what you do here, all they care about is their parking. As long as you don't encroach on their parking they are going to be good to you. So our landlord doesn't interact with us much because perhaps he is a quiet person. His younger brother talks to us because he (landlord) is much more aged than us. He's touching 70ish, so he isn't interested in talking to us kids. No hassle, no screaming shouting. The women also are nice. One of the daughters of the landlord, nidhi we've become good friends.

I : Do you have any take on their family?

PO : I think they are quite family oriented. And also there a lot of cultural difference between us and them. And just take for example how they talk- It's not like us. They're always screaming. Even if it's love for them, it's not easy love. It's tough love. So even if you know they are being nice to you- it won't be sounding sweet but understanding over time that they are being sweet. So this comes from being here, interacting with them. In terms of family situation they are all nice to the ladies, the daughter-in-law was running for elections. So they are like quite forward.

Transcripts

Name/Profile

Poochki Clothing

Workshop & Showroom at Shahpur Jat

PO : One perpetual problem is Construction.

It's like in my time here of 6 years, I have known of 2 suicides committed by women but I never delved deeper to understand the intricacies. Towards the inner side- the dire.

Atzal ke wahan, police nahi aayi thi?

They call it an urban village. I'm saying this lane again and again because my landlord is affiliated with the political party so he is anyways a little forward.

PO : So when you go towards the inside, there are not only jats but lots of bengalis and oriyas also and they are still not very forward- still stuck a little in the middle ages.

I : What do you mean by that?

PO : I just think that they are not that forward thinking with their women - stuff like that. Nothing really that bad. I can definitely walk around till about 10pm and I keep going to the market and not necessarily dressed properly or you know covered. Also people here are pretty exposed, so many foreigners here. SO they are used to it. So they used to have a map for SJ which could pinpoint every store etc.

I : Is there any other reason you go into the village?

PO : Like dhaga and all, lots of machine repairing guys. It's obviously a little more expensive than the other markets but you know. Plus the person who does our fabrics is also inside so we have to go in quite a bit. So every other day I am going inside.

I : So in this course of 6 years are there any things that you have observed and you can recall is very unique to SJ

PO : So any other village which is in an urban village. You notice a little bit of disparity between men and women.

PO : The park in front here is very beautiful. Old ruins monuments. Park is very pretty.

Chai wala- 3 people chai group twice a day every day we take a stroll have chai and hang around. SO there are like like-minded people a lot of designers so you gel with them quite easily. I know lots of people here - designers.

Every once in a while where there are neighbour issues.

I : Compare rents

PO : Jungi lane/Fashion street 10fold of the price easily. We don't have too many walk-ins. Anyone who is looking for us, can easily find us. Over here people are mostly looking for brides so we anyway don't want that client. But it's more of a studio space. If we have walk-ins well and good. But we don't really depend on them.

Transcripts

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Name/Profile

Group of 5-6 men in the parking lot
Jat Residents at Shahpur Jat

Bubbal [one of the five men] (Bub) : Yeh **Rajat Pandajji (RP)**

hai, yaha ke bohot active hain, Shahpur jat mein jo fest hua tha usme inka bohot bada haath hai, bada yogdaan hai. Gaon ko parmote karne mein inka sabase bada yogadaan hai

Yeh bhi hamare bade-buzurg hain, yahi pe rehte hai Shahpur Jat ke baare mein inko batao, inko detail chahiye Bitiya ko wo...book likhna hai

Interviewer (I) : Main, main toh abhi research kar rahi hun - abhi mein samajhne ki koshish kar rahi hoon yeh shah-pur Jat mein yeh bohot saalon se hai...yeh bol rahe the ki inki family chhe-so saalon se reh rahi hai ...Aap logo ne saare changes dekhe honge aur aapki family ne .toh mein un changes ko kya aapne dekha hai? Mein yeh samajhna chahaati hoon
Kuch agar stories ya kuchh ho toh ‘

RP : Yeh joh baat ye keh rahein hain, yeh sach hai, Shahpur Jat ka lagbhag che-so saal ka itihias hai
Yeh hamare yahan bhaatt aatein hai...jeevan aur mrityu dono ke baare me gaanon walon ki detail jaati hai

Toh chhe so saal ka itihaas unheei ke paas hai hamara Aur jo shahpur jat gaon basa tha ..chhe so saal peheleuske baare mein mere pass wo detail hai

Yeh hamare gaon ka ‘wo’ hai

Bub : abhi wo isme dekhenge aur mil jaygea

Mein aapko actual sach bata deta hoon, barah-so-kuchh mein

Mein abhi nikaal ke batata hoon phone pe, ek second

...toh usme hamara gaon bas gaya tha, teesra, change jo main aane shuru hue,
Ab dekhiye pichhle saw-saal ke itihaas ka hame bhi ...yaad hai nahi pata hai lekin haaan, pichle 100 saal mein jo

change saaye hai, sabase bada change aya tha jab apne yah ke Khel Gaon ka ([O]) jumps in mumbles) ...’82 mein. ’82 mein, yeh apana khel gaon wala woh hua tha ([O]) leads in asia games)...Asian Games

[O] Sabse zyada changing tab aaya gaon mein

RP : Uske baad changing aana chaalu hua, aur tabse hamare gaon mein ek tarike se ...thoda sa jo rental income hai...woh. Wo shuruwat hai
Kyunki jab tak hamari jo ..wo kheti-baari ke jameen thi wo sab chali gayi thi.

[O] mumbles
(disturbance)
...paalan-poshan theek tarah se kar paaye. Lekin ’82 mein jab yahan games hue ..toh labour class jo log hain, unhone yaha pe rent pe..(me leading in lena shuru kiya)

RP : Waha se thde paise aane shuru hue aur rental income se thoda education ke taraf - bacchon par/ka dhyan gaya, naukriyan lagni chalu hui ...kyunki abhi tak hum kheti baadi par he depend karte the - phir wo sarkari naukriyon mein jane lage

San 2000 ke aas-pass ek thoda sa boost mila ...woh de-signers ne apne ..outlet khola ...out let bhi ek tarike se studio type bola ja sakta hai ...Studio khona
Tohhh woh jab bade naam yaahn par aaye toh phir jab woh chhote-mote apne designers the..unhone bhi phir yahan pe apna outlet khola
Yeh hai hamare pass..vah hamari gaon ki detail (...starts searching on his phone)

Bub : Aise toh nahi hai na ki purani detail chahiye? Ki mat-blab ki hum poori detail de raha hain hum aapko

I : haan-haan acchi baat hai

Bub :Yeh dekhye...barah-so...(disturbance)

Aur Shahpur jat jo hai chheso saalon se hai

Transcripts

Name/Profile

Group of 5-6 men in the parking lot
Jat Residents at Shahpur Jat

San 2000 ke baad hamare yahan pe - wo showroom ki ek -do jagah pe shuru hui.

Usse kya hai ki phir gaon walon ko thoda aur boost milaGaon walon ne sabne mil ke thoda sa unko bhi support kiya ...fashion industry ko aur dheere dheere...karte hue aaj yeh san 2019 mein farvari ke mahene mein hamare gaon ko Dilli sarakr ki taraf se ek title diya gaya, iss program ke jaye... The Fashion Capital of Delhi? Dilli gorment ki taraf se yeh baat ki gayi .jo hamare vidha-yak sahab the ...unhone wo yeh neaam suggest kiya, ‘th efashion capital of Delhi....Aur aaj mujhe nahi lagta ki bhai, all-over-india mein koi bhi fashion se juda hua aisa koi vyakti hoga ,jise thoda-bohot bhi shauk hai, use Shahpur Jat ka nhai pata ho.

t Mainly wedding jo dresses hai, uske kliye S/J jana jata hai, aur western dresses aur sabse jyada jo supply hai ...all over world best mein shaadi ke liye Shahpur Jat se jati hai .yaha pe design aal over world pe jata hai .

Yahan pe jo outlet khule hue hain woh walk-in se nahi chal rahe hai - unko jo maal hota hai bulk mein wo yeh apna ex-port kiya jata hai - woh apna showroom lonodh mein, saudi mein ..yah chao kisi bhi

.....

....(disturbance)

Ki bulk mein yaha ka rate sasta milta hai ..uske alawa phir aap jab bahar se public aane lagi to food ki bhi industry bhi kaafi pulkhi (not sure what this is) ...food ki industry mein jaise hamare paas yeh aapka ..main aapka Potbelly aa gaya....(some) cafe aagayaSlice of Italy aa gaya Yeh kuch naam aise bade naame the jo unhone yaha pe shuruwat ki toh baad mein upbeat cafe aur restaunt jo yeh aa gaye.

Iske alawa hamari, ek yeh achievement rahi ki..gaon vasiyon ki sab badlav ke saath...

(bub interrupts shows his phone which is playing a video of the Shahpur Jat fest..

(bub continues)...isme sab tarah ke logo ne ramp walk kiya bade-bache-budhe...sab tarah ke

(...prompting) Yeh...old man aaya, abhi inke saath chalte

rahenge toh inke saath bachiyaan bhi

RP : [leading in] Yeh wph kissa hai jisme dono teeno logo... sabse badi baat yeh this ki iss fashion show ke do hisse the-ek the professional vs. unprofessional. Usme jo tha woh the hamare NIFT ke bache woh the aur Fashion Institute karke kuch hai...(7:42)

local bache the...(bub saying...han woh hamare bache the) Goan ke jinhone kabhi ramp tak dekha nahi tha ...chalna alag baat hai, unhone ramp dekha bhi nahi tha.

Un bacho ne subha das baje ek baar practise ki aur uske baad mein aat baje tak...saat baje tak ([O] leads in saat baje tak) peeche apne dresses vagera tayyar ki aur choreographi kiya ...woh hamare gaon ki Beti ne kya saath mein jo uss time announcement karte hai...kya bolte hai use..mic san-chalan karte hai ([O] Megha thi..) kuch bolte hai usko na

I : [leading in] .emcee?

Emcee! Haan jo wo the woh bhi hamare gaon se the...([O] leading in Meghaa Pawar)

...Jeenu Pawar thi

Bub : Sabse mashoor yahan ki Gobhi rahi aur tambaku...

RP : haan mein yeh batana bhool gaya ..jis time woh thi na kheti-baari...woh cheez bahot he mashoor thi . Ek toh hamari gobhi sabse zyada mashoor thi aur doosra hamara tambaku ...upadriya hamara sabase zyada hota tha

(Bub) Yeh ilkh sakte ho ki Shahpur Jat ki gobhi mashoor thi aur shahpur jat ka tambak jo yahan pe mashoor tha ...purane time ka

(RP) is fashion show mein jo yeh sari cheze thi usmeon choreography bhi hamari beti ne ki thi...aur jab fashion show hua ..uss samay professional ne kiya aur uske baad hamari unprofessional betiya aayi ...aur sabse zyada appreciation inka hua...sabse badi jo baat hai ki jaise he bachon ka fash-ion show khatam hum..vaise he hamare jo buzurg the apni dress mein...dhoti kurta...woh wali dress mein single-single ramp walk kiya..unka bhi bohot acha hua public bhi bohot khsh hui aur uske baad teesra unhone kya kiya ji gaon ke jo betiyan this nke saath apne buzurg ne ...dada ke sath apni saggi poti woh ramp pe hai...dono apni traditional dress dress mein wo apni wedding wear dress mein aur phir is he tareke se kaafi had tak chal a. 10:05

Transcripts

Name/Profile

Group of 5-6 men in the parking lot
Jat Residents at Shahpur Jat

RP : Hamare gaon ki achivement,yeh rahi ki, hamne badlaaw bohot dekhe par hamne apni jo parampara gat jo hamari ritiyaan thi unko aaj bhi jinda rakha hai

Hamare gaon mein, aaj bhi, holi mein, ...(disturbance)...
function hota hai

Hamare jo gaon hai woh aaj bhi chalta hai...(bub adds) holi dehen bhi aaj hai

Har saal hota hai....aur gaon mein teej ka tyohar hot hai woh...

Aaj bbhi hamare gaon mein ladies ikhate ho kar manati hain

-

Gao-o mein jo shaaadiyon ka maahol hai- jaise ki hamne apni ritiyan nahi chodi hai - zinda rakha hai

Aaj humne internet ka use kar rahe hai -toh hum ghar pe hookeh ka bhi use kar rahe hai - dono cheze

Aur jo hamare youngter hai - woh bhi dono cheez ka istamal kar rahe hai

Hamare ghar mein jo char pai BED hai par alag se chaar pai bhi hai woh alag se hai hamare paas purani cheez sambhal ke hai ...aata ki chakki vaghera

Gaon mein badlw hote gaye par uske saath mein parampara ko nahi choda ...ismein koi do rai nahi hai

Bataiye...aur kya janna chahate hai?

I : toh jaise aapne bola ki bangali hai, waise Rajasthani or Nepali bhi...

RP : Rajasthani kam, Banagli zyada.

Maine kahi padha tha ki nepali bhi hai..nahi?

Bub : bohot kam hai...ekka-(me leading in -ekka dukka?)

I : toh fir inke jo culture vaghera hai, wo bhi...app ke gaon... mein..?

RP : Hamare gaon walon mein ek achhi jeez yeh thi ki hum apne riti nibha rahe the toh hamne kisi aur ko yeh nahi bola ki apni reeti mat nibhao...hamare yahan do cheez mainly events kiye jate hain jaha gaon wale isko sponsor karte hai aur gaon wale ekkhate aate hai...ek hai Chhatt Puja ..jo apne Purvanchal ke jitne bhi yaha log rehete hai ...Chhatt

Puja-wuja karate hai aur kya hai ki woh kisi neta ke support nahi..gaon wale unko support karte hai kyunk woh yahan local nahi hai...toh woh nahi kar sakte hai ...toh hamare gaon ke local log unhe support karte hai

Aur jo bengali log hai woh ...Durga Puja...har saal organise yeh toh gaon wale mil kar karte hai lekin CR Park wagera aas paas ke jitne bangali log hain woh bhi yaha aate hai
Toh aisa kuch nahi hai ki unko yahan koi dikkat ya pareshani-yan hai, ya hamein unke culture se hamare culture thes nahi hai - hamari poori chhot hai unki poori chhot hai.

Shukkarwar ko jaise Jumma ki Namaz hoti hai, toh jo log yaha se jate hai shantipur jate hain aate hai- hamare gaon walon ko koi etraaz nahi hai ...woh apni marzi udharan---

Ram-Ram ji Ram-Ram! ..toh woh jate hain aur aa jate hai toh is tareeke se hai 13:18 RP leaves...

Bub : Aur batao aur kya detail chaihey...itna sank-sankshap mein toh kisi ne nahi bola hoga

I : haaaaa! Nahi bataya...sab alag alag cheezein bolte hain

Aure jaise...a...yeh sab/...maine dekha ki wo peeche electric-ity ka

(Bub) interrupts ... Yeh aap jaldi number likhlo mein bhoo

jaunga 953434388..yeh Ranjit Pawar ka number hai ...mera naam Bubbal hai yeh jis naame se mereko jaante hai

...aap mera naam le dena main inko phone bhi kar dunga jo purani or jaisi detail chahiye ..wo inse miljayegi jaise in tooti deewaro ke baare mein ...inka ka kya vishesh tha
Maine suna tha ki Shiri kisi ki gardan kaat ke itna sar kat ke iske neeche usko rakh kar uske upar iske yeh deewer banayi hai...isiliye iska naam siri fort

Jo raja yahan hota tha aur dusre yahan aagaye woh use sir kaat kar ...inke sir niche hai...maine aisa suna hai

Yeh aur...bada bhai hai mera detail bhar denge aur - bohot aur bhi acha likhna ho toh isiliye main keh raha hoon ki ----
ab bataye aap

I : jaise main yahan ke culture ko zyada janti nahi hoon aure...kyunki mera toh alag he culture hai toh ...apne ree-ti-riwazon ke baare mein bataye

Transcripts

Name/Profile

Group of 5-6 men in the parking lot
Jat Residents at Shahpur Jat

Bub : Hamare shaadiyon mein pehele ladies geet gaate hai aur raat mei aap ek fashion time mein kahoge toh ...song wagara aap log filmy gaano pe...hamare mei purane gaane purana culture-
Aure toh ab sab kya batayen, sab toh minimum hai

I : jaise aise bohot hota tha ki appane kaha ki ladkiyon ne bohot festival mein kiya...toh iska matlab yeh hai ki society toh badh rahi hai aur hum ladkiyon ko bhi badha rahe hai...?

Toh kya aap bol sakte hain ki pure gaon mein aisa hai? Ki kuch log aise bhi hai jo pura reet-waise reetiyon ke anusar chalte hai?

Bub : nahi, ab yeh ninety (90) % change ho gaya hai...hum purane culture ko nahi chhod rahe aur naye culture ko bhi ke sath hum fight kar rahen hai

...I : fight kar rahen hai?

Bub : ki...naye culture je sath kaam kare..jaise ab wo mere father hai wo aaenge toh mujine khada hona padega aur muje jana padega ...hum unke samne nahi baitth payenge ..aur agar main baittha hoon toh shaayad woh mere father nahi aayenge
To matlab ki yeh aise changing hai kuch ...toh festivalon mein yeh bhi saath dete hain aur main bhi saath deta hoon...wo bada bhai hai jo gaon ka pradhan-ji hai gaon ka sara ...jo wahan gym lagana tha bachon ke liye, yahan boxing club khola hua hai ...pura gaon mil kar sahyog karta hai ki hamne bache nashedi side mein na jayke sports ki side mein jaye.

Phir bacha kisi ka bhi ho - agar koi nasha karta hua mil jaye, ya aap se badtameezi karne lag gaya toh yah to h koi bhi use peet sakta hai/...yeh hamare mein nahi hai ki aapko us he ke ghar jaoge aur complaint karoge-- hamare yahan se jo bhi hoga aapke liye khada hoga aisa ye...

I : [leading in] bhaichara?

...haan aise bhaichara hai!
Toh koi galat kaarega toh...waise hamare yahana zyada tar bache theek hain ...koi hamare yahan se kabhi aisa nahi aaya ki joke yahan foreignnaars bhi aate hain, raat ko bhi aatein hai

...yahan cafe bhi khuli wi hain late-night aur wo sab chalta rhta hai

Toh ab tak kisi (narkate) yahan shahpur jat, hui nahi hai

Aapko yaha support ke liye mil jaengi aap yahan agar ek baar bol do- toh waise aapke lie pachhaas mil jayenge ...Wo log hai ki agar koi galat hai toh..sare ..16.13

Jo zyadatar sheheron mein or colonyon mein nahi hota hai

Arre haan aur ek hai, death kisi ki bhi ho jaye - hum sab jayenge ...aapke jai colonyon mein aisa nahi hota ki bagal ke kisi ka death ho gaya...hamare yahan aap dekhoge toh ...apana he samsahaan ghat hai Shahpur Jat ka, apna he dala karne ka unka system hai -- apne he ghar ke kareng aur pura gaon ekhatta hokar unke dukh mein jayega aur phir 13 days ke karreb baarah-ya-terah din ...aur jis din unka hoga toh us din unke ghar mein khana nahi banega .unka relative he koi unko khana deega

I : woh actually missing hai...jaise mein colony mein rehti hoon par mein kisi ko janti nahi hoon

Bub : Hamare yahan aisa nahi hai - hamare yahan jab bhi milienege -maan lo hum yaha baithe hai aur koi bahar se aayega toh woh sabko Ram-Ram karega
Agar main bhi aaunga aur mere se chhote bhi baithe hain aur paanch jane kahin baitth jate hai to hum usko pancha-yat mante hai aur jaise he chhata aadmi ayeage woh sabko paancho ko raam-ram karega

Toh yeh karke aise culture hai

(Bub to RP) arre ruk ja , bitiya ko bata ja ditaail...abhi toh yeh poochengi yeh..kahengi toh inka numbeer aan hai... Baato do)
(RP) arre nahi nahi, aisa koi jana nahi hai, aapko abhi samay hai toh aap bataye- hum kuch 5-10 minat late chale jaenge ...koi dikkat nahi hai

Bataiye...

Transcripts

Name/Profile

Group of 5-6 men in the parking lot
Jat Residents at Shahpur Jat

I : main bas, reet-rivazon ke baare mein pooch rahi this
kyunki mujhe itna idea nahi haii.

Reeti-rivaaz? Kis tarah ke? Shaaadi ke?

I : shaadi ke nai...jaise apaka everyday life hota hai ...usmein
aap kya kya cheezein hai aur..

RP : dekhiye...wo. Samajh gaya main, aap kya pooch rahi
hain

Shuruwat hamari sabki subah se hoti hai, theek hai? Isme
hamare yahan pe shuru se he reet-riwaz raha hai ki gaon
ke...jaki buzorgo ko he aage laga lijiye...woh subha baiththe
he hookah peete the...ekhatta baith kar hookah peena toh
aaj woh thoda sa usmein badlav yeh aaya hai ki hookeh ki
jagah ab log chai pe - chai ki dukaan pe kuch idhar kuch
idhar - is tareeke se woh subha mein morning walk ke baad
mein sab log ekhatta hote hai - milte hain.

Usse do cheezon ke fayede hote hai jo log soshal media ka
sahara nahi le rahe hai - un logo ke aapas mein vartalaap ho
jati hai aur gaon ki sari khabron pe pata bhi lag jati hai aur
uske alawa...smasya hai jo gaon mein aur kuch acha hua hai
us par charcha ho jati hai.

Ladies ki dincharya wo he hai jo pehele ke tareeke se ...unka
mail-milaap jo hota hai na woh jyasdatar aaj ki date mein
mere khayaal se jaise abhi yeh...kirtan hota hai ya phir shaa-
di byah mein geet gaye jaate hai...wahan sabhi ladies log
aapas mein mulakaat ho pati hai ...aur jaise Teej ka Tyohaar
ho gaya ..ya gaon ko ko bhi jaisa function hota hai usme
saari jat ladiez aapas mein mail-milaap karte hai

Aur dincharye mein hamara dopeher ka toh lgbhag yehi
ho jata hai aur shaam ko shaam ko jyadatar jo offices se aa
jate hai woh he log apas mein kahin-na-kahin jakar bahar
baithkar ...yeh nahi hai ki bas aaye aur ghar ke andar ghus
gaye aur kisi se se kuch na kahe...

Bub : jumping in...ek mein video dikha deta hoon 20.05

Bharadwaj ji yaha se hai...(x number of vilage) unhattar gaon
hai yaha usmein se...PLAYS VIDEO with mla in it

Yeh internet pe hai kya?

RP : v Whatsapp pe hai

Yeh abhi aapko kuch whatsapp kar dega aap apna number
hsare kar le ...jo bhi aise kuch hogi woh detailen hai ...aur ek
shahpur jat page karke hai...shahpur jat ka

Mein link bhej dunga appko

Toh aap wahan se bhi kaafi kuch hamare culture ke baare
mein waisa kuch hum daalte rehete hai uspe ...(disturbance)

...ki gaon mein kaaise apna industry ko aage badhane ki
koshish kar rahen hai..bachon ko kaise education ki taraf.
nashe se kaise door rehna hai woh nhi hai

aapsi ---arre sabse main baat mein bataana bhool gay a-
humara jo sabase main culture hai -woh jinda aaj yaha pe
hai woh hai Panchayat .

Hamare yahan panchayat abhi bhi shuru hoti hai koi gao ki
badi samasya ya kuch tareke ka aata hai ya kisi ka koi jhagda

ho jata hai- aapsi jaise do bhaiyon ka - family ka ...kisis bhi
tareeke se toh aaj hi use panchayat mein baith ke solve
kiya jata hai - toh aaj bhi use maante hai. Aapke boycott

karno ho toh - Shahpur Jat ki panchayat hogi aur bolenge
ki aapko shahpur jat mein entry nahi karne de. MCD, kisi
ka bhi - jo hame hani pohochata hai-- abhi peeche kuch

do pakshon mein bhi ho gaya tha, ya aap amjhe wo upper
caste aur lower caste wala system ho gaya tha. Jhagda ho
gaya kisi ke - usko kisi bewakoof logon ne Casteism bol diya.

Uske baad Panchayat ki gayi aur panchayat mein dono pak-
sho ko bulaya gaya - phir dono paksh aaye unse pehele yeh
poocha gaya ki jhagda apni jaga hai - aap jhagde ko nip-

tayen. Police case mein yeh isme Casteism kahan hai, wo
aap yeh bataye. Jab wo matter wo panchayat mein aya toh
dono paksho ne bolo ki wo ye aise kuch nahi bas 2-3 logon

ke chalte ye ho gaya- un logon ko boycott kijiye. Casteism
isme kahin nahi hai - jhagda humara koi nahi hai hum apas
mein sang baithke ...usse jo gaon mein maahol nbana, usse

bada farak pada. Aj bhi main wo upper caste-lowe caste
wo cheez hamare yaha to hai he nahi. Aur yeh recently baat
bata rahan hoon, chhe mahine pehele ki.

Transcripts

Name/Profile

Group of 5-6 men in the parking lot
Jat Residents at Shahpur Jat

Chhe mahine pehele he bohut badi panchayt hui thi gaon mein, aur yeh sara matter media mein sab mein ja chuka tha.

Lekin! Bahar ke netaon ko nahi ghusne diya gaya, kuch kis kis ki entiy nahi karne di. Apne gaon ke panchayat mein baithe khud faisla liya aur uss panchayat mein sabse badi baat yeh thi maximum log - jo hamare bujurg jo the wo toh the-he-the- maximum yuva bhi shamli the aur woh is panchayat ki baat maine. Toh aaj wo jo culture hamara zinda hai

Bulb : MBA kara ho chahe IAS kara ho, panchayat ki baat ko nahi kaat sakta hai.

Hamare panchayat mein yeh hai ki agar apne ya kisi-ne woh baat nahi mani to usk bycott ho jata hai baithe-uthna band ho jata hai. Hookah-pari jaise bolte hai, woh aaj bhi chalta hai.

I : aur aap yeh bol rahe the, din ka- wo evening mein

RP : haan, wo office wagera se aa jate hain- shaam ko hamare jo ghar ki ladies hai wo walk pe nikalti hai - abhi kya hai ki pehle jaise mehenat wale kaam he nahi rahe - ...bhens-gaye gorment ne hamara mana kar diya - hum ab rakh nahi sakte, yeh hai hamari.

Ab woh evening walk pe jate hai, toh wahan pe ladies ki charcha alag hoti hai wo aapas mein mel-jhol wahan pe hota hai.

Subhe bhi isi tareeke se buzurg hamare chai pe baithte hai toh alag se team bani hui hai 'keertan team'.

Haan, wo Keertan team mein hamari buzurg mahilaen hai aur yuva mahilaen hai- sab us team ka hissa hai.

Subha jaise chai-waghera hota hai, unka mandir mein (O) prompts. parking mein bhi hota hai)

Phir wo shaam ko side mein, shaam ko madir mein aur sub-ha parking mein - aapas mein mel-milaap aur, charcha-wagera. Logon(or bahuon) ki aapas mein kahaniyaan, kheton ki kahaniyaan, wo sab unke ladies ki jaise hoti ha.

Shaadi-byah mein aaj bhi hamari kuch yuva bahuen hain woh aaj bhi hamare ... woh designer-wear bhi pehen rahe hain, ga-on-wale par parampara-gat dress hai wh aaj bhi pehente hai

Aur main functions mein pehenke dikhaten hai ki hamara tradiotnal dress kya hai

Shaadi byah meina aapne dekha hoga 'ghaghra' . Wo bhi abhi shaadiyon mein pehente hai yeh dikhane ke liye ki hamara culture kya hai

Gaon mein hum koi bhi munaadi karte hai -

I : Munaadi matlab?

...announcement...toh woh munaadi mein is roop se ki jati hai jaise pehel ke samay mein hota thai bolkar- bas ab itra farak aa gaya hai ki pehele chilakar bola jata tha ab aaj loudspeaker pe. Haath mein loudspeaker lekar phir bolte hain. Toh koi agar jo aise samasya aati hain - toh aaj bhi jo hamar nagara rakha hua hai, uss nagaare ko bja ke..jab wo nagara bajta hai toh sab logon ko pata chal jata hai ko koi vishesh baat hai. Achai ki or ya burai ki or, pataa chal jata hai aur phir announcement ho jati hai.

I : toh yeh sab jo announcement hota hai woh kis baaton pe hota hai?

RP : Achi baatien jaise panchayat ka announcement kar diya. Aur koi tyohaar manana hai tyohaar ke liye hamein koi tayari karni hai toh uss ke _____

RP : Phir waise kabhi-kabaar aise hota hai jaisa ki bhai ve MCD wale jabardasti ghus rahein hain. Jabki unka koi wh nahi hai - political kuch revenge nikalne ke liye- uss time bhi announcement kar dete hai ki waise wo illegally aa rahein hain. Toh aap log aaye, ikhatta ho kar aur uska legal process se - illegal oi nahi jata gaon mein- sabse badi ye baat hai. Ki hum kannon ke khilaph hai, ki kanoon ko manke hamari panchayat chalti hai.

Jo bade matter hai- jo kanooni dayere mein chale gaye hai- woh hum unki panchayeti nahi karte. Hum ki bhai, fatwa jaari

Transcripts

Name/Profile

Group of 5-6 men in the parking lot
Jat Residents at Shahpur Jat

nahi karte.

Bhai chare ko banaye rakhne mein vishwas rakhtein hai.

Aur jo hamare hgaon ke levele pe ho sakte hain faisle- woh hum kartein hain. Agar main faisla koi bade level pe - kisi ne kisi ka murder kar diya- wo toh jayega hee. Kisi ne kisi ko chakku mara, woh toh kanooni roop se ...(bub leading in) woh toh ab hue nahi hain, par hum aapko uska facilation kar rahein hain. Shahpur jat mein aisa koi crime scene hai nahi, par hum fir bhi uska facilation kar rahein hain ki bhai new pe or media pe ‘honour killing’ wala maamla aaj jata hai.

Aap waise bhi dekhenge toh Shahpur Jat Aaal over teen so unhattar gaon-on mein sabse polite mere khayal mein shahpur jat hai.

Aur jaise tarakki kar rah hai.

Ismein yeh nahi hai ki kisi ko jabardasti pressurise karna da-rana-dhamkana - bada acha ladiss hai yahana

News paper mein ek baar bade akasharon mein aaya tha Times of India mein, Shahpur Jat is like a sandwich - sandwich wake mein hai- humara Shapur Jat. Kyunki iske paas ki jitni bhi coloniyyaan hai, sab posh area hai. ...isko n apni book mein Headline - haan dekho ab aap samni siri fort hai aaaye, side ein sirsir fort samne hauz khas, panchheel, peeche Greater Kailash aur beech mein ‘cream’ - Shahpur Jat.

APPENDIX B

APPENDIX B

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