Speculative Stories from Shahpur Jat
An Ethnographic and World Building approach to Design Fiction

Sponsor: Treemouse Research & Design Pvt. Ltd.

Volume: 1 of 1

STUDENT: AARUSHI BAPNA

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

GUIDE: DR. SHILPA DAS

CO-GUIDE: DR. JIGNESH KHAKKAR

2019

VISUAL COMMUNICATION DESIGN FACULTY (GRAPHIC DESIGN)
**Originality Statement**

I, hereby declare that this submission is my own work and it contains no full or substantial copy of previously published material, or it does not even contain substantial proportions of material which have been accepted for the award of any other degree or final graduation of any other educational institution, except where due acknowledgment is made in this graduation project. Moreover I also declare that none of the concepts are borrowed or copied without due acknowledgment. I further declare that the intellectual content of this graduation project is the product of my own work, except to the extent that assistance from others in the project's design and conception or in style, presentation and linguistic expression is acknowledged. This graduation project (or part of it) was not and will not be submitted as assessed work in any other academic course.

<table>
<thead>
<tr>
<th>NAME</th>
<th>SIGNATURE</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aarushi Bapna</td>
<td>Aarushi Bapna</td>
<td>06/01/2020</td>
</tr>
</tbody>
</table>

**Copyright Statement**

I, hereby grant the National Institute of Design the right to archive and to make available my graduation project/thesis/dissertation in whole or in part in the Institute's Knowledge Management Centre in all forms of media, now or hereafter known, subject to the provisions of the Copyright Act. I have either used no substantial portions of copyright material in my document or I have obtained permission to use copyright material.

<table>
<thead>
<tr>
<th>NAME</th>
<th>SIGNATURE</th>
<th>DATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aarushi Bapna</td>
<td>Aarushi Bapna</td>
<td>06/01/2020</td>
</tr>
</tbody>
</table>
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.

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

<table>
<thead>
<tr>
<th>5.1 »</th>
<th>« 5.3 »</th>
</tr>
</thead>
<tbody>
<tr>
<td>not chosen</td>
<td>chosen/taken forward</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Urbanisation and India</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
</tr>
</tbody>
</table>
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.
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.

Acknowledgments

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

Aarushi Bapna
Visual Communication, Graphic Design
National Institute of Design, Ahmedabad

April 1958
Charles and Ray Eames
901, Washington Boulevard, Venice
Los Angeles, USA

National Institute of Design
Prime Minister’s House
New Delhi

I am glad to learn of the establishment of the National Institute for Industrial Design, a training, service and research agency at the national level. I think such a design institute is certainly needed in view of our development in many ways. I wish the Institute success.

Jawaharlal Nehru
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.

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.

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

---

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.
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.
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 resonation.

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.
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?
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 cold 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.
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.
An accidental image of my workspace during a classroom project on the subject ‘Notions of Development’
Pictured by Sabhyata Jain.
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 consciousness 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
An image taken during DP 4, on a usual sunny day a monkey decided to place itself right in front of my question. It also seated itself on an airconditioner.

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 have 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?

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. Avadeah 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?
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?
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.

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

Delhi as a Context

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.

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.
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. *

---

"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?

A walk through most of these places pointed at the fact that some settlements like Begumpur, Chandni Chowk, Shahpur Jat, Kalkaji and more-to an average person may look visually similar with their narrow lanes (<1m wide) and unstructured construction. However, their histories, cultures and the forces that have resulted in their formation are very diverse.

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.

One of the aims was to be able to collect different degrees of information to aid in deep insights that could help.

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.
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.
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.

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.

NOTES

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 contradictory 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 coor-
dinated administration. It is during this transition stage that maximum specula-
tive 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 pro-
cesses 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 integrat-
ed and are subjected to the vagaries of
market forces, manipulations and spec-
ulations. This leads to situations where
these settlements end up becoming the
underdeveloped backyards of the city in
the long run."
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.
**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?**

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.
3. Sucharita Beniwal’s study titled ‘Between a Rural-Urban Space’.


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

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.
WELCOME TO SHAHPUR JAT VILLAGE
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?
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

<table>
<thead>
<tr>
<th>Method</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observation</td>
<td></td>
</tr>
<tr>
<td>1. Fly on the Wall</td>
<td></td>
</tr>
<tr>
<td>Interviews</td>
<td></td>
</tr>
<tr>
<td>2. Interviews</td>
<td></td>
</tr>
<tr>
<td>Role Play</td>
<td></td>
</tr>
</tbody>
</table>
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. Observation

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.

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.

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

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.

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.
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.
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?
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.
3. Final Approach

On further iterations of the research method I found that there were a lot of gaps between what the participants said and what they meant. The information that was conveyed to them was that I was a researcher and wanted to study Shahpur Jat. There was a constant reinforcement of the image they wanted to portray of their village.

On some field visits another reason for information being coloured was people not wanting to divulge information about themselves to a complete stranger. This was the case which I found common for female participants.

For example, I was told by one of the participants that

"mere husband na, bohot hi achhe hain
- woh dusre Jat jaise nahi hain."

"my husband is really nice, he isn't like the other Jats"
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. It became a good practice to never assume the meaning of what the participant said.

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

A Jat landlady who was one of the research subjects.
Do we really know where the rural and urban begin and end today?
First the meta context of phenomena that are taking place on a global scale affecting not only Shahpur Jat but the entire world.

Globalisation -- Communication -- Connectivity/Web Network

Urbanisation -- Population Growth -- Development -- Gentrification

Then there are some societal truths that are at play

Patriarchy -- Gender Roles + Gaps

Livelihood Security

Marginalisation -- Peripheralisation
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 WHY <<

Stimuli >> Information >> Insight

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

How long have you been here? …or in Shahpur Jat in general

● Uhh… if there is an error margin that is acceptable, then it would be about 4-5 years.
No, no. I don’t need a date as such, just need to understand the time period.

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

● 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 (he was also there at WIA Day). So ya, he is a co-worker and we have other co-workers as well.

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

● No, we have rented this space?

So this place is rented up? A family stays here?

● The floor above and the floor above.

What all do they rent?

● They have rented out the floor the floor below and there are some parts of the ground floor they’ve rented out… they also have a couple of offices around… there next two buildings that you see are also owned by them.

Aah, they seem to look the same

● Yes so basically, they have a… I am not aware of the specific…but whatever I have heard from multiple different perspective it’s like they would have had a part of the land or something- and they are using something like that. Now there are 3 people who are using it, and some of them are using it for business purposes, some people, they are using it for commercial purposes, and some of them are just using it for residential purposes. And that’s why, sometimes one floor may look like a house but when you go inside…

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

● And they run a shop below.

What all do they do?

● They have rented out the floor the floor below and there are some parts of the ground floor they’ve rented out… they also have a couple of offices around… there next two buildings that you see are also owned by them.

Aah, they seem to look the same

● Yes so basically, they have a… I am not aware of the specific…but whatever I have heard from multiple different perspective it’s like they would have had a part of the land or something- and they are using something like that. Now there are 3 people who are using it, and some of them are using it for business purposes, some people, they are using it for commercial purposes, and some of them are just using it for residential purposes. And that’s why, sometimes one floor may look like a house but when you go inside…

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

● And they run a shop below.

What all do they do?

● They have rented out the floor the floor below and there are some parts of the ground floor they’ve rented out… they also have a couple of offices around… there next two buildings that you see are also owned by them.

Aah, they seem to look the same

● Yes so basically, they have a… I am not aware of the specific…but whatever I have heard from multiple different perspective it’s like they would have had a part of the land or something- and they are using something like that. Now there are 3 people who are using it, and some of them are using it for business purposes, some people, they are using it for commercial purposes, and some of them are just using it for residential purposes. And that’s why, sometimes one floor may look like a house but when you go inside…

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

● And they run a shop below.

What all do they do?

● They have rented out the floor the floor below and there are some parts of the ground floor they’ve rented out… they also have a couple of offices around… there next two buildings that you see are also owned by them.

Aah, they seem to look the same

● Yes so basically, they have a… I am not aware of the specific…but whatever I have heard from multiple different perspective it’s like they would have had a part of the land or something- and they are using something like that. Now there are 3 people who are using it, and some of them are using it for business purposes, some people, they are using it for commercial purposes, and some of them are just using it for residential purposes. And that’s why, sometimes one floor may look like a house but when you go inside…

Okay, so you like chill with them? Or what is it like?
A sample synthesis map that I was given reference of.

A map aiming to decode my understanding of Shapur Jat with the focal length of money.

The brain map that helped understand the crux of the study that I conducted.
A few snippets from the giga synthesis map
A few snippets from the giga synthesis map:

- Social hierarchies
- Interactions
- Notions of hierarchies and where they could reside

- Segregation of spaces
  - Upper/lower caste hierarchies
  - The plan of the village is such that
    - The temple area has brahmins, the outskirts - lower caste

- Legal conflicts
  - Rent, Parking negotiations, other ranked space-related business
  - Right to park is first of the villagers and then an outsider.

- Landlord-tenant
  - Transactional
  - Rent, Parking negotiations, other ranked space-related business

- Insider-outsider
  - Migrant workers-boutique/studio owners

- Work-related
  - WhatsApp, administrative, festivals, rent

- Landlord-migrant
  - WhatsApp, administrative, festivals, RWA

- Villager-villager
  - Socialising over Hookah, tea, cards, walks etc.
  - Gendered spaces that have its own rules

- Identity
  - Jat
  - 'Hot-headed' macho situation
  - Puncturing cars to show their hold on the place

- Loss of livelihood
  - Constructs of masculinity
  - Preserving these constructs

- Some are jobless, get money through the rents

- Aarushi Bapna
  - Visual Communication, Graphic Design
  - National Institute of Design, Ahmedabad
A few snippets from the giga synthesis map

- **Villager-villager**
  - whiskers, administrative, festivals, RWA
  - "bhai chara mein"
  - gendered spaces that have its own rules

- **Temple and Parks Kitchen**
  - There is a Shahpur Jat FII page controlled by a group of Jat men
  - Image making, identity, and pride as symbols of power, beauty, and practices

- **they speak about**
  - Veiling is a practice very common amongst married women
  - Every woman who sees it is "amazed" when entering, who are particularly clean and look like they well

- **Social Media Portrayal**
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.”

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.

The Tea Stall

This is a public space, however one would one 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 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.
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.*

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.

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.

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.
Insider– Outsider

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

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

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?

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.
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.
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.

Excerpt from the BEYOND DESIGN THINKING: AN INCOMPLETE DESIGN TAXONOMY
Ian Gonsler
<table>
<thead>
<tr>
<th>(a)</th>
<th>(b)</th>
</tr>
</thead>
<tbody>
<tr>
<td>affirmative</td>
<td>critical</td>
</tr>
<tr>
<td>problem solving</td>
<td>problem finding</td>
</tr>
<tr>
<td>design as process</td>
<td>design as medium</td>
</tr>
<tr>
<td>provides answers</td>
<td>asks questions</td>
</tr>
<tr>
<td>in the service of industry</td>
<td>in the service of society</td>
</tr>
<tr>
<td>for how the world is</td>
<td>for how the world could be</td>
</tr>
<tr>
<td>science fiction</td>
<td>social fiction</td>
</tr>
<tr>
<td>futures</td>
<td>parallel worlds</td>
</tr>
<tr>
<td>fictional functions</td>
<td>functional fictions</td>
</tr>
<tr>
<td>change the world to suit us</td>
<td>change us to suit the world</td>
</tr>
<tr>
<td>narratives of production</td>
<td>narratives of consumption</td>
</tr>
<tr>
<td>anti-art</td>
<td>applied art</td>
</tr>
<tr>
<td>research for design</td>
<td>research through design</td>
</tr>
<tr>
<td>applications</td>
<td>implications</td>
</tr>
<tr>
<td>design for production</td>
<td>design for debate</td>
</tr>
<tr>
<td>fun</td>
<td>satire</td>
</tr>
<tr>
<td>concept design</td>
<td>conceptual design</td>
</tr>
<tr>
<td>consumer</td>
<td>citizen</td>
</tr>
<tr>
<td>user</td>
<td>person</td>
</tr>
<tr>
<td>training</td>
<td>education</td>
</tr>
<tr>
<td>makes us buy</td>
<td>makes us think</td>
</tr>
<tr>
<td>innovation</td>
<td>provocation</td>
</tr>
<tr>
<td>ergonomics</td>
<td>rhetoric</td>
</tr>
</tbody>
</table>

The A/B Manifesto by Dunne & Raby
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?
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.

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.

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

---


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.
The Guerilla Girls is a collective that uses visual imagery and juxtaposition to provoke. They see 'graphic'

Guerrilla Girls’ The Art of Behaving Badly

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

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”

Periscope’s Gun Wounds
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

**METHOD**
- Art as Provocation
- Future Probe as Provocation
- Research Articulation as Provocation

**FORM**
- Satire as Provocation
- Reality Check as Provocation
- Art as Provocation
- Research Articulation as Provocation
- Visual design as Provocation
- Fact 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 pattern 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.
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.
Fields

Farmer

Women helped in the field

Landlord

House wife

Rent

Other occupations

Confine to houses

Not engaged in anything because money comes

Found new source of income + landlord

Other impacts

Migrants

Tenant

Gender: Male (patriarchy)

Socio-economic group

Based on caste, culture, economy

Mix-use of land

Urbanised construction and growth due to demand

Co-existence of commercial and residential

Loss of livelihood

Engaged in farming full time

Gender: Male (patriarchy)

Socio-economic group
“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 Futures Toolkit.
Method breakdown of The Future’s Toolkit.
Trend Scavenging > Landscaping > Mapping

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.

i) Meta  ii) Filtered fixed trajectories
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 Report (a 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 get 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 tech industry in Budget 2018...

Income inequality gets worse: India’s top 1% bag 73% of the country’s wealth, says Oxfam

Exploring Quarry Bay, Hong Kong: The ‘Monster Buildings’ - SVADORE

10 Reasons Why Industrial Robotics is in Demand in India

Gig economy: It’s time to welcome the future of work | Forbes India Blog

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.

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

India to set up 20 research centers for AI, ML & Quantum for ₹3,600 crores

Akhil Sharma, Secretary of the Department of Science and Technology (DST), Government of India, announced at the 10th Annual Meet of Artificial Intelligence (AI) India that the Centre has set up 20 strategic AI research centres in Technology...

India’s AI mission: NITI Aayog stresses over 30 policy recommendations to boost AI

Robotics has its widespread 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 avenues and a wide range of entrepreneurial opportunities in fields like engineering, development, research and management of robots.

The advent of a fast-paced economy also carries consequences, because those traditionally performed by humans are being taken over by robots, especially those involving vast artificial intelligence.
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.

- What are the environmental concerns for the future?
- What technological innovations are likely to pop up and affect the future?
- What is the political situation of the country and how can it affect the future?
- How much importance does culture have in the world/nation/city and what are its determinants?
<table>
<thead>
<tr>
<th>Political</th>
<th>Environmental</th>
<th>Social</th>
<th>Technological</th>
<th>Economic</th>
<th>Legal</th>
<th>Cultural</th>
<th>Ethical</th>
<th>Nota</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hindutva</td>
<td>Environmental</td>
<td>Sexism</td>
<td>Maker Culture</td>
<td>Start-up Culture</td>
<td>Aadhar</td>
<td>Make in India</td>
<td>Privacy</td>
<td>CSR</td>
</tr>
<tr>
<td>Saffronisation</td>
<td>climate change</td>
<td>gender-sexual plurality</td>
<td>Automation</td>
<td>Gig-Economy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Islamophobia</td>
<td>microplastic pollution</td>
<td>decreasing fertility</td>
<td>Immersive Tech AR/VR</td>
<td>E-commerce</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triple talaq</td>
<td>food insecurity</td>
<td>gen alpha</td>
<td>Human-AI collaboration</td>
<td>post-capitalism?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Post truth</td>
<td>mobility</td>
<td>healthcare systems</td>
<td>IoT</td>
<td>subscription systems</td>
<td></td>
<td></td>
<td>Surveillance</td>
<td></td>
</tr>
<tr>
<td>Radicalisation</td>
<td>sustainability</td>
<td>ration system</td>
<td>Autonomous Objects</td>
<td>virtual retail experiences</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Big Tech Companies being</td>
<td>circular economy</td>
<td>Surveillance society</td>
<td>Blockchain</td>
<td>big data</td>
<td>Automated curation</td>
<td>Automated curation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Algae Derived Energy : Bio Chemal overall</td>
<td>Hydroponic</td>
<td>\textbf{Biological engineering}</td>
<td>Bio-hacking</td>
<td>on-demand culture</td>
<td>Streaming culture</td>
<td>Streaming culture</td>
<td>reduced attention spans</td>
<td></td>
</tr>
<tr>
<td>FOMO</td>
<td>YOLO</td>
<td>Jio</td>
<td>Crypto Currency</td>
<td>politically influenced decision</td>
<td></td>
<td></td>
<td></td>
<td>minimalism</td>
</tr>
<tr>
<td>Athleisure (spelling)</td>
<td>bankruptcy laws</td>
<td>Peoples voice</td>
<td>post-truth</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Superstities</td>
<td>Skeuomorphism</td>
<td>demonetisation</td>
<td>Landmark judgments thru change.org</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Google Material Design</td>
<td>digital payment systems</td>
<td>Crypto Currency</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>OBJECTS</th>
<th>CHARACTERS</th>
<th>SPACES</th>
<th>CULTURE</th>
<th>LEGAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>hookah</td>
<td>Craftsman</td>
<td>Chai stall</td>
<td>Rituals and customs</td>
<td>by-laws</td>
</tr>
<tr>
<td>veil</td>
<td>Landlord</td>
<td>Temple</td>
<td>festivals - durga, chhatt,</td>
<td>lal dora</td>
</tr>
<tr>
<td>sewing maching</td>
<td>Tenant</td>
<td>Boutiques</td>
<td>kirtan group</td>
<td></td>
</tr>
<tr>
<td>pedals</td>
<td>Surveillance-er</td>
<td>workshop</td>
<td>hippie festival</td>
<td>4th floor illegal</td>
</tr>
<tr>
<td>money</td>
<td>Insider</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>clothes</td>
<td>Outsider</td>
<td>jaat home</td>
<td></td>
<td></td>
</tr>
<tr>
<td>lathi</td>
<td>creatives</td>
<td>migrant dorm</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pilot-Jat</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cafe owner-Jat</td>
<td>perpetual construction</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jobless-Jat</td>
<td>park</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Former Farmer-Jat</td>
<td>mixed used areas</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Designer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOTA</td>
<td>SOCIAL Dynamics</td>
<td>ECONOMY</td>
<td>ACTIVITY</td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>------------------------------</td>
<td>----------------------</td>
<td>-------------------------------</td>
<td></td>
</tr>
<tr>
<td>identity</td>
<td>Hierarchy</td>
<td>Rental Income</td>
<td>Walks in parks</td>
<td></td>
</tr>
<tr>
<td>progress</td>
<td>stratification-caste</td>
<td>minimum wage</td>
<td>Kirtan group</td>
<td></td>
</tr>
<tr>
<td>loss of livelihood</td>
<td>Brotherhood</td>
<td></td>
<td>panchayat</td>
<td></td>
</tr>
<tr>
<td>stripped masculinity</td>
<td>Gender dynamics</td>
<td></td>
<td>school kids in groups</td>
<td></td>
</tr>
<tr>
<td>transforming event</td>
<td>Conflicts between characters</td>
<td></td>
<td>boys in groups in the evening</td>
<td></td>
</tr>
<tr>
<td>sunlight</td>
<td>segregated spaces</td>
<td></td>
<td>kids playing</td>
<td></td>
</tr>
<tr>
<td>air</td>
<td>Transactional nature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>basic needs</td>
<td>ecosystem of designers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>social media</td>
<td>whatsapp groups</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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.
<table>
<thead>
<tr>
<th>Indian Moods</th>
</tr>
</thead>
<tbody>
<tr>
<td>second-hand</td>
</tr>
<tr>
<td>jugaadu</td>
</tr>
<tr>
<td>hand-me-downs</td>
</tr>
<tr>
<td>sharing</td>
</tr>
<tr>
<td>lending</td>
</tr>
<tr>
<td>communal</td>
</tr>
<tr>
<td>family-orientation</td>
</tr>
<tr>
<td>go-ask-your-dad</td>
</tr>
<tr>
<td>T-shirt to rag</td>
</tr>
<tr>
<td>collecting plastic bags</td>
</tr>
<tr>
<td>old-young dynamics</td>
</tr>
<tr>
<td>repurposing</td>
</tr>
<tr>
<td>download culture</td>
</tr>
<tr>
<td>pirated</td>
</tr>
<tr>
<td>bollywood</td>
</tr>
<tr>
<td>india-pak conditioning</td>
</tr>
<tr>
<td>cricket obsession</td>
</tr>
<tr>
<td>god-peoples</td>
</tr>
<tr>
<td>optimum utilisation of space</td>
</tr>
<tr>
<td>nuskhas</td>
</tr>
<tr>
<td>superstitions</td>
</tr>
<tr>
<td>veil</td>
</tr>
<tr>
<td>how indian comment on social media</td>
</tr>
<tr>
<td>thali</td>
</tr>
<tr>
<td>BRIBE</td>
</tr>
<tr>
<td>GHOOS</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
Bringing it Altogether
The Beam Future Diagram

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 trickle 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.
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.

**NOW/**
THE WORLD
AS WE KNOW IT

**THEN/**
THE WORLD
WE MAY LIVE IN
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.

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.
Components from Research

<table>
<thead>
<tr>
<th>OBJECTS</th>
<th>CHARACTERS</th>
<th>SPACES</th>
<th>CULTURE</th>
<th>LEGAL</th>
<th>NOTA</th>
<th>SOCIAL Dynamics</th>
<th>ECONOMY</th>
<th>ACTIVITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>hookah</td>
<td>Craftsman</td>
<td>Chai stall</td>
<td>Rituals and customs</td>
<td>by-laws</td>
<td>identity</td>
<td>Hierarchy</td>
<td>Rental Income</td>
<td>Walks in parks</td>
</tr>
<tr>
<td>veil</td>
<td>Landlord</td>
<td>Temple</td>
<td>festivals - durga, chhath, lad dora</td>
<td>progress</td>
<td>strafication caste</td>
<td>minimum wage</td>
<td>Kiran group</td>
<td></td>
</tr>
<tr>
<td>sewing matching</td>
<td>Tenant</td>
<td>Boutiques</td>
<td>hippie festival</td>
<td>4th floor illegal</td>
<td>loss of livelihood</td>
<td>Brotherhood</td>
<td>panchariyal</td>
<td></td>
</tr>
<tr>
<td>pedals</td>
<td>Surveillance</td>
<td>workshop</td>
<td>fv</td>
<td>stripped masculinity</td>
<td>Gender dynamics</td>
<td>school kids in groups</td>
<td></td>
<td></td>
</tr>
<tr>
<td>money</td>
<td>Insider</td>
<td>factories</td>
<td>transforming event</td>
<td>Conflicts between characters</td>
<td>boys in groups in the evening</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>clothes</td>
<td>Outsider</td>
<td>jadd home</td>
<td>sunlight</td>
<td>segregated spaces</td>
<td>kids playing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>lehri</td>
<td>creatives</td>
<td>migrant dorm</td>
<td>air</td>
<td>Transactional nature</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piss-Jat</td>
<td>shops</td>
<td>basic needs</td>
<td>ecosystem of design</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cars owner-Jat</td>
<td>perpetual construction</td>
<td>social media</td>
<td>whatsapp groups</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IYJ-J,</td>
<td>park</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Former Farmer-Jat</td>
<td>mixed used areas</td>
<td>Designer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Trends and Trajectories

- Political
- Environmental
- Social
- Technological
- Economic
- Legal
- Cultural
- Ethical
- Note

The Essence of the World

Indian Moods

- second hand
- carrying a lunch bag to school
- Division in socio-economic classes

- gookigo
-Subscription services

- hand-me-downs
- thali
- milk

- sharing
- shivkripa
- leprosy/syndrome

- lending
- ration shops - adulteration
- jagan

- communal
- expat quality
- fusion clothes

- family orientation
- food grades
- fashion evolution

- gookigo-your-daughter
- made in china
- sambhul - symbols
- western influence on architecture - glass

- TikTok to rap
- fair and lovely
- buildings, white walls

- collecting plastic bags
- shengy
- security checks

- ok-doing dynamics
- pradhan
- food to cows and street dogs

- repurposing
- rcita
- we all speak in English

- deadload culture
- ayru
- church & state

- aatma
- tanga
- nighties

- bodypos
- suckbox
- family business

- indie-pak conditioning
- abandoned bore-wells
- english schools

- ticket obsession
- charcha
- dub -Geometry, britain to hong kong and child

- googly eyes
- meme box
- shik saba

- optimum utilisation of space
- chakki
- processions

- nukkad
- balo box
- women’s clean stuff

- superstitions
- ghost
- pravesh
- melas

- wall
- news
- indian comment on social media
- death
- death news
- civil society news news media

- wall
- language
- languages

- BRIBE
- 311 shaheen
- informal medical practitioners

- GHOSH
- 911 shah
- the black pages for sanitation charts
OUTCOMES OF THE WORKSHOP

NOW/ THE WORLD AS WE KNOW IT

Space Crunch

Worship

* Open spaces

Automaton

VR clothing, people, Duniya tumhara hisaab se chaalo hai –

not enough of these machines - who gets how much allocation of these resources in such a situation.

Filtering of thoughts of

then taking a part in the school exam no one understands what we write and no body of it is who we are and what is down in the future?

THEN/ THE WORLD WE MAY LIVE IN

Subscription

Middle men help in subverting this system.

accrued energy

interaction in such a scenario -

Babri Masjid conversion in this scenario

Open spaces have energy - we energy is what is unique different bodies come in with

Subscription of spaces is a business. You subscribe as per so ft. You then have different spaces every month by this subscription

inc, people of moving towards a societal sym - everyone is given a fair chance

External conflicts

situation in public pavements is a subscription service you can only stand for free but seating is absolutely premium.
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.

- Future
  - Change
  - Status Quo
    - Society
      - Maze of alternating perspectives
      - Shock
    - Fringes/Peripheral
    - Multiplicity
  - Artificial Intelligence
  - Provoke
  →
  →
  →
  →
  Future of Livelihood
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.
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.

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.
“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.
**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.

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

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.

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

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.*

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**

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.
“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. 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.
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.
“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
surveillence disobey
classes
women
small savings
veil
sweing machine
downloadable content
ganja
western desires
white shirt
mannequin
dowry
work- lower class
telecom shop
rent
kirana shop
boutique
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.
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.
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 Biscope Installation

A sketch of a long webpage which illustrates Shahpur Jat over time.
A Lab/Workshop/
Debate /Discussion

An event to facilitate a debate between experts + stakeholders to build possible social futures in a rapidly urbanising India.

Design prompts and scenarios to facilitate this discussion.

Strategy and Visuals for the event:
> What is it?
> Who it will include
> What it is supposed to do
> Design collaterals for this

How can you design the conversation in a way that:

- involving experts to get a deeper, 360 understanding of the problem/situation.
- urban policy makers, analysts, architects, urban planners, psychologists, geographers, social scientists etc and designers.
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.
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 descent 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
‘Developing’ Lakes

PROJECTED
A ‘Veiled’ Dream

INVISIBLE PRESENT
The Real Price Tag
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.

<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projected Future</td>
<td>An estimate or forecast (something) on the basis of present trends.</td>
</tr>
<tr>
<td>Possible Future</td>
<td>A future that may exist or happen, but that is not certain or probable.</td>
</tr>
<tr>
<td>Preposterous Future</td>
<td>A future that is contrary to reason or common sense, utterly absurd or ridiculous.</td>
</tr>
<tr>
<td>Invisible Reality</td>
<td>The reality that is not visible currently but will eventually become blatant.</td>
</tr>
<tr>
<td>Preferable Future</td>
<td>A future that is desirable or suitable. It bridges reality and possibility.</td>
</tr>
</tbody>
</table>
Multitudes of ideas, Concepts & triggers.

Challenge

Well, halfway 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.
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.
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

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

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
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

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

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
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

'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

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
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

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

Retail Experience at SJ 2025

An augmented simulation of a fashion store in Shahpur Jat.

#technofuture #socialinteraction
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.

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.

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?

The Regime Dealer

Vishwakarma Puja 2030

Drone View of Vertical SJ

#middlemen #technofuture

#technorituals #technofuture

#urbanisation #technofuture

#socialstructure
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.

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.

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.
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

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

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
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.
Moodboarding the New World
The built environment is the central formation of our identities.
There have been 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.
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

Extrapolating aspects of SJ
- Space - crunch, shortage
- Work - how will it change?
- Social Reactions
- Social Practices

An Experiential Anthology of India's Quirky Futures
Odd jobs of the future, in India. This would highlight the unique way in which we adopt tech. With thresholds and nuances that restate inequality

Robot Puja during Vhwaakarma 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
Performance drugs to cope with an AI that threatens to take your job // Saste Kashe
**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 questions 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

Example:

(q)  

(w)  

The user will be presented with a set of questions.

The answer will lead to the building of a world.

Congratulations! You have helped build this world! :)
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 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
A World that reveals itself through a News portal
The story of a Future Shahpur Jat in an unequal, overpopulated India through an Interactive Narrative which has the structure of 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.

<table>
<thead>
<tr>
<th>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.</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The story of a Future Shahpur Jat in an unequal, overpopulated India through an Interactive Narrative which has the structure of a News Portal</td>
<td>As a believable artefact of the constructed world A world is made of multiple stories tethering PESTEL factors</td>
</tr>
</tbody>
</table>
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 newspaper 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 glamlard, the journal of opinion, the journal of commerce, the literary journal, and the progressive muckraker like the very recent sensationalisation of news by platforms like Inshorts etc. The amateur citizen journalist, toiling solitarity, 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.


A mapping of various trends, forecasts and observations on how India will consume news.
Key Concepts to Inform Design

- Real-time Updates
- On Demand
- Hyper-Personalisation
- Graphic Journalism
- Skimming
- Next Billion Users

« 9.7 »
More personalised content, like this project at Stanford University?

More people are consuming news on social media but what stories are they sharing?

So how can news cut through all the noise?
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.

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
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 Sheridon 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!”
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.

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 potion 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.

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.

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

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.
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.
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?

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.
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 up to 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.
The E-Newspaper

How might we visualise the news?

E-Ink technology + Tyvec makes this possible

An Interactive Newspaper Platform from a Dystopic Future India

curate news in the form of current affairs, notifications & consumerism

The world built in the former part of the project helps in creating content/stories of a hyper-urbanised and inequal India
Taking forward
Future of News

**Paper**

Digital Newspaper that gives the visual experience of paper.
The technology is power saving and hence low cost.

**E-ink Technology**
a current technology leveraged to make any paper a display screen in the future.

**Current Understanding of News Platforms**
The current platforms, formats and understanding of news. From Social Media as a channel to Current Affairs for Content. The Future Constructed World is also Hyper-Consumerist.

**News of the dystopian times Delhi is breathing in; where India is inequal, hyper-urbanised and the climate has changed.**

**Constructed World**
The future world extrapolated from the field research in the former part of the project.

**Form + Interactions**

**News as Notification**
Re-defining News in the Future as Notification that brings current affairs, alerts from different social platforms & advertisement of products/services.

**Context + Content**
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.

**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 **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.

Future
India
Polarisation
News as notification
Dystopia
Hyper inequality
Short Format
Nostalgia
Newspaper which updates

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!!!
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

a platform that curates all your information needs

responsive

hyper-customised

realtime

content curated from different news channels, platforms, social media

widgets

articles/reports/opinions etc.

Advertisements

third party service providers

(notifications as news)

third party advertisers

(consumerism as news)

app name

the content

service provider

source of news

the content

time stamp

read

save

expand

remove

share

follow story

to various social media, email etc.

touch & gesture controlled

highlight

share

save/bookmark

trace back story

to market place

to various social media, email etc.
Visualising the System

1. The Grid

Initial tries in with a traditional 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.
Responsive Grids

https://masonry.desandro.com/methods.html#layout-masonry
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.
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 inequal society.

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

MATERIALISTIC
KALYUGA
INCINERATE
CLASSIFICATION
DYSTOPIA
Polarised
MARS MISSIRI
ADDITION
BIZMEUD REGULAR
INTERSTATE COMPRESSED BLACK
KHAND LIGHT
STOLZL DISPLAY BOLD
AMERICA CONDENSED BLACK
FACTION PERSONAL BOLD
DIN 1451 STD ENGSCHRIFT
BIZMEUD REGULAR (ALTERNATE)
GOOD PRO BLACK
CHARACTERISTICS
"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

Margaret Atwood, The Handmaid’s Tale

Margaret Atwood, The Handmaid’s Tale

― Margaret Atwood, The Handmaid’s Tale
"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
WE HAVE LOST OUR HUMANITY

“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.
This is the basic composition and layout that was taken forward. This composition allows for dynamic content, accommodates widgets and advertisements and has room for various permutations and combinations within it.
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 is 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.

The Ping!!!

most important

least important

least important
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.
**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.

1. Integrating scroll to view articles with ease.
2. Tapping as a universal gesture to navigate through the paper.
3. Then transitions in negative of screen two before being completely readable.
4. The transition is such because the e-ink technology first turns into negative colour of the first screen.
6. Final Visual

**INDO–CHINA PARTNERSHIP**

The Guardian

<table>
<thead>
<tr>
<th>Colour Code for Categorisation</th>
<th>Source</th>
<th>Headline</th>
<th>Timestamp</th>
</tr>
</thead>
<tbody>
<tr>
<td>Live</td>
<td>The Newspaper</td>
<td>DEVELOPMENT FOR ALL?</td>
<td>5 secs ago</td>
</tr>
</tbody>
</table>

The Stories/Content

World Building (C) is merged with The Stories

The stories have been written in the form of news articles and headlines. Some stories are also visual. The ideas that were generated through collages, arbitration find their pace here in the project.

From the context map [7(A)] an overview of news and articles was made. This helped in distributing the flow of content for the e-newspaper. One may understand these not only as individual stories but also as an anthology of the constructed world.

The stories that have been written are merely sketches and ideas for the direction of the content they are not the final pieces of writing. These sketches require an expert like an editor or writer to communicate the ideas better.

These stories have also been building up ever since the world building exercise began in anticipation of a vessel it might be contained in to achieve its final form.

Thus, the content flows out from the context map. The timeline approach [7(B)] also helped in funneling the story and creating a hierarchy in the way these stories were told.

One might be reminded of the unfolding story structure in layers [8.5.1] where the narrative expands and becomes richer as one progresses in time. The world the e-newspaper thus exists in unravels itself through its different stories one by one. Where each story helps you understand the world a little better.
PHASE I
Before the monolith

Create a world/landscape the Monolith needs to exist in. What are the events that lead up to this?

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

A fragmented mix of various short & long reports

PHASE II
During the monolith

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

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

Focus on the Monolith - long & explanatory with short reports continuing previous threads

PHASE III
After the monolith

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

Hopelessness/Helplessness. A mixed bag with a silver lining because this is not real.

Deep dive into few stories/ short format to finish threads and some hope

Planning and distributing content over the years
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 Guangzhou 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.
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.
Ayurveda meets Traditional Chinese Medicine

Robots reach where a teacher couldn’t

India launched robo-guide country-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
2019

Delhi the top choice for migrants from India

2020

INDO-CHINA partnership

Distributing real-estate of content. Size depicts importance and colour is the category.
Create a world landscape the Monolith needs to exist in.

Phase I

1. 2019 marks the tipping point for the world's fight against climate change
2. Delhi the top choice for migrants from India
3. Open Call for Entries

Phase II

1. Monolith Ready
2. Backing space crunch
3. Residents welcome Sj Monolith

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

**Climbing up the social ladder story**

- **2026**
  - Fashion Icon embraces Child Labour
  - Chinese companies sending officials to rich countries to collect data on exchange for products

- **2027**
  - A capital point for Blockchain, Govt. to make a new
  - Robin reflagging a trendy brand

- **2028**
  - India welcomes its first Tesla, Elon, says - "People for other reasons and for opsha"
  - Local amulet: The reflagging of the whole, put to rest after 12 years service

- **2029**
  - Fashion Icon embraces Child Labour
  - Late woman finds true love, 30 years after marriage

- **2030**
  - Aftermath - Inspiring beginnings, also fame, ramping down in the once growing middle class
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 fulfil 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 diegesis 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).
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.

Near Future Laboratory created a ‘fictional newspaper’ that contained a provocative yet plausible vision of football in the near future.
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 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.
The Scenario that the video should Illustrate

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.

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.
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.

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.
A very graphical script
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.
imagining how might the articles look and how will we interact with the content

landing screen of the e-newspaper

shareable content that leverages IoT

dating widget on the e-newspaper

SWIPE LEFT RIGHT.

TINDER-LIKE INTERACTIONS
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.
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.
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 your 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.
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 up to 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 to 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 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.

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.

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.
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.
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:

"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 overtoned 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 DSP 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."

"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."

"Sat, Jun 8, 16:46 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."

"I feel like an adopted child."

"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.

"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."

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

Visual Communication, Graphic Design
National Institute of Design, Ahmedabad
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 is 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 it’s so easy to lose your identity and grounding. Let’s 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 exhibition that contains diegetic prototypes from the created world.

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.
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.
The Ethnography was conducted through interviews and observation. These interviews+conversations were voice recorded with due permission of the participants. They were then 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 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.

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 comer- 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?
SD: I think they are but... Well, I don’t know. So, I am 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. I mean, to even to point out that... oh! are you really a panwar, because you use it but the other one doesn’t... say XYZ, 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 own the land here and not the new set of people who have come in and occupied and 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 population living here as well. But in terms of the most number of people living here, and being biased by this information I will say... my landlord must be a Jat. Just that much, not that I know any more.

SD: So, do you have interactions with the people you have interactions with? Like besides you mean people?

SD: So by the virtue of being here for the past 4-5 years, have you met people?

SD: My interaction is with a bunch of eateries, which is not to say restaurants or cafes but the local eateries like the chaiwallas or the kitchen opening and shutting down which are giving daily meals to people. Biryani vendor inside, shops and all for groceries, down the stairs. 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. 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 acquainted with people who are locally here as there aren’t any social events happening in SJ- except one that happened long time ago and one that happened recently. Hipster festival - The boutiques are mostly concentrated on the other side. Walk-in show-roomy lanes.

SD: The rents used to be cheaper. South Delhi is where my social circle is. Commercial area under laldora. Even though rent of SJ 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 licences 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, here it is so unorganised that the walls aren’t even straight. Over here it seems to be a place where such experiments can happen.

SD: The rents used to be cheaper. South Delhi is where my social circle is. Commercial area under laldora. Even though rent of SJ 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 licences 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, here it is so unorganised that the walls aren’t even straight. Over here it seems to be a place where such experiments can happen.

SD: The rents used to be cheaper. South Delhi is where my social circle is. Commercial area under laldora. Even though rent of SJ 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 licences 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, here it is so unorganised that the walls aren’t even straight. Over here it seems to be a place where such experiments can happen.
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 kauns 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

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

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 to take a space here?

JJ: Just because these guys are here. I bumped into someone from NID and another senior person also mentioned and I thought that this office was right here. That's how I got here.

I: So for example, was outsourcing some work to an animator and turned out his office was right here. Then I bumped into someone from NID Community. In terms of interaction with people and the space?

JJ: Not much actually. Except for one other person from college of art. It's easy for me to collaborate or have a meet-up here. I also find it very chaotic. We have a nice eatery here—Potbelly (as a plus). Besides that I haven't moved around much.

I: Have you been to the bylanes?

JJ: Only during the festival.

I: What is the most important thing about this place?

JJ: The cafe on the first floor belongs to them. Do the owners live around? I haven't seen any. It's a couple of floors above. I'm not familiar with the owners.

I: Have you seen anyone who are aware of SJ?

JJ: Our employees are far away from SJ. If your workspace is away from your home and near nature, that is something we look for. It's easy for me to collaborate or have a meet-up here. The park is very nice. My colleague keeps going there when he is stuck. I'm always stuck with work and short on time.

I: Have you been to the bylanes?

JJ: Only during the festival.

I: Any other factors that have propelled you to take a space here?

JJ: Because these guys are here. It's easy for me to collaborate or have a meet-up here. It's close to the road and it's where I'm staying currently.

Interviewer (I): Are there any other factors that have propelled you to take a space here?

JJ: These are set rules. Not sure.

I: There are set rules. Not sure.

JJ: There are set rules. Not sure.

I: Only during the festival.

I: There are set rules. Not sure.

JJ: There are set rules. Not sure.
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 ghooonte 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

Deepak Dogra, Animator, Studio at Shahpur Jat

Within them also that they don't want to see all this — but they do give it 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 gali — 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.

I: So you're from here? How come you're here?

DD: I've spent my childhood here, and I've known him (the pilot) since then he actually was 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 when they used to go to school, there was this place... 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 Awan

DD: So this used to be a one-story 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 it's basically inherited. And they are married off because, I think, 2 elder sisters — and property is this because he has to look after 2 elder sisters and another huge building so this building is dividing and another huge building so they are married off of this. So he basically inherited and then they keep dividing it. Most of the girls marry and most of the women have family. It's a very divided and most of the women have family. It's a very divided.

I had this — don't know if it's of any use. (hands brochure)

I: So this is the hippie fest this?

DD: Yes, I have inside.

I: Yes I have inside.

DD: So this has happened a couple of years back.

I: This was in 2012, a year before we moved in.

I: This is the hippie fest. There was a festival there, there was a huge crowd.

I: And these were shops etc. So he used to go and come.

DD: Especially in this hill town in the other hills also.

I: You're from around the area?

DD: No, you know what, you're having a different perspective. The next generation doesn't have the same perspective. And it will be different from the perspective when they were young. These are little different and they have their own perspective. And they have their own perspective. They will be different in terms of how they see things. And in terms of how they will make decisions in the future. They are not as influenced as their parents. And they are not as influenced as their parents. But they will be different. But the perspective from people who are my age is different. It's different. It's different. It's different.

He is a huge family, the next gen and the gen so on...

DD: I've spent my childhood here and I know him (the pilot).

I: So you're from here? How come you're here?

DD: Yes, I have inside.

I: Yes I have inside.

I: You know that there are some people who will not do such things.

DD: I've spent my childhood here. I've spent my childhood in this house.

I: And from what I have gathered is that the business model of the shops is not their retail. It's more like they already have a clientele and the folks are just maintaining that clientele and not creating anything else.

DD: I've spent my childhood here and I know him (the pilot).
Deepak Dogra (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.

Dinesh Panwar (DN): haan toh specific question 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 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: 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 Dya 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. 1955 pe yeh are char banthe- our mere khayal se barah-terah sail se. Yahan nahi thi.


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 in front point at ekgybho hota the, one used to be called, they pilar.

I: Haan, wo ki kya who connected hota tha?

DN: Bahar ka joo area hai with bahar ka area common hota hai na. And ya of course, Jungi house, you must've seen no byo storeys or 3 storeys it called they pilar.

I: Toh aapne apna bachpan yahan bitaya- toh apna kuch people ke mindset ke baare mein bataiye.

DN: Haan toh main joo area mein, sabka joo common the. With neem tree. 2 pair woh- nahi bolte the 'batai' he'll give you a fixed amount and hell take care of it. Ke Saal mein ek bade desh, Par phir wo door pada hbas hili bechi dhya gya.

I: AB specific question pucho!

DN: Toh aapne apna joo bapske, yahan bhabhi- toh aap kuch people ke mindset ke baare mein bataiye.
The way people interacted with each other.

Aur phir yaar, bache pehle khelte rehte the - ab band ho gaya hai kyunki building-wuilding ban gayi hai. Ab jagah nahi bachi 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 in 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 chota perience ke anchal 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-

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 the village mein coaching center hai- there are a couple of good boxes. So what they've done is that they've started a coaching institute.

DN: So in terms of interaction- first is your family then 2 is your tenants then there is the inner population-

Do the panchayat mean for each other?

DN: Yes, but the panchayat is very weak. The support of the MLA that is made possible by the villagers. The village's own. The panchayat means who group together- ab panch nahi baithte hai, it's generally a group- official koi nahi hai, Panchayat means people gathering together.

DN: What is the panchayat of every village?

DD: Haan toh vah aur yahan kisse mile ho?

DN: So in terms of interaction- first is your family then 2 is your tenants then there is the inner population-

What is the panchayat?

DN: We think it is a group- official koi nahi hai. Panchayat means people gathering together.

DN: Things of village?

Where do the villagers get support from when the government doesn't help us? They do.

First the village, some people have formed groups- for the welfare. And the village has a community center, a community center.

DN: Things of village?

When kind of things?

DN: Things of village?

Where we think it is a group- official koi nahi hai. Panchayat means people gathering together...
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 re-


Toh kya hai ki woh different hai, mullahs hai, valmikis hai. Primarily toh yeh jaaton ka he gaon hai. Par wo log bhi hotein hai. Proper woh hai, rules and regulations hai, police station hai. Kis ke sattho priation 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 baiththe the- zameen mein nahi baiththe.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 direct-

ly nahi baat kartein, hum bas yeh pata karte hain ki wo log kaise hai, time pe rent dete hai nahi ya phir kisi ke sath jhagra vaghara 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. Most;ly 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 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 restaur-

ants and how the ‘maahaul’ has become bad)

soo they don’t promote restaurant culture, the two restau-

rant 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 bro-

down and become a gali. My grandfather was 6 broth-

ers- 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.
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 doesn't come its okay, I can manage.

I: So you are not a typical village profile that I have come across, you don't 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 I'm a property owner, so we have to save it and all-toh kabhi 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 shopping actually. 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 smajha-toh ham sab teen chaar loog gaye aur uske gaari ka tyre puncture kar diya. Normally we don't 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. We are good. In fact once ek khabar ne kaha hai ki thoda sot, but it's a typical story. So basically it's a lot of PR work.

Tenants except for few like him (DD) - I don't mix business with this. They are nice to me but their niceness is just because they need me. So I've had a few people, the moment they leave me - they don't 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 khett 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-they'll get annoyed. Toh ham bhul se khabar banai. We are the generation that is between the old and the next.

You know things are changing. Things are changing.

So you think this trend will last for most of the villagers?

DD: The next generation is the least interested in this.

DN: The next generation is the least interested in this.

DD: This is only a professional relation.

Tenants expect very little service. Yeh khabar ne kaha hai ki thoda sot, but it's a typical story. So basically it's a lot of PR work.

So kuch toh khabar hai, laga single child. Main ek child, my son is also a single child.
The Ethnography was conducted through interviews and observation. These interviews+conversations were voice recorded with due permission of the participants. They were then after transcribed to provide a more tangible understanding of the conversation. These transcripts have helped in analysing the participants and improve the research process.

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, 2012

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 yahin sifr residents hote the. Kyunk pehla kya tha na- 6 great grandadther 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 the.


So this was two places- the village and Jungi house. This is the only gated lane in the village. So ismein kya the 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 kiyi the. Seal sif 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.

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 rahi 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 Tahilani, 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.
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 long lease 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 hoge woh jungi house mein. So that footfall badhe. We have put lights, guards.

RC: Kis hisab ka relationship hai aapke tenants ke sath?
I: RC: "like 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 zameen etc. But the current gen is like 70 years 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.


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 haua 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 mein 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. 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, organic vegetables.

I: Why are the things you step out of SJ to?
RC: To get the fresh flowers.

I: How does the relationship of people change?
RC: We have put some seasonal flowers.

I: We have put some seasonal flowers.
RC: People know Jungi house. So that footfall badhe. We have put guards. Some people feel- pehle sa mar me laiye toh aaj se pehle chaal ke mujhe laiye. Chale ho padha hai- to ek unity aati gai. Group ke wajah se whatsup pe- ek group ke wajah se news about shahpur 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 kambe 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?
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 it's much smaller. When the stores were 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 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 that's what I'm 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 walk-ins 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-offs 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 and better
- Can get anything from fabric to material
- Centrally located
- Easier to function here
- In general functioning was easier. There used to be a lot of problems of electricity. There is no problem of electricity.
- Nick for my store even the people around are very helpful.
- In general the locals are nicer. They don't trouble you.
- No trouble of meter reading, no problem of water. Can get everything from fabric to material.
- 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 were extremely helpful. Random tales from the days of HKV. How people used to work here, and some of my friends and stories in

I: How did you intersect with when you come to SJ?

SS: First day I landed up, people were not that open to communicate. The environment was closed down, the people were not really open to communicate. They worked here and lived here. They were not open to anything new. 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 find their own way to do it. 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—was still those rows of shops and people would be seen sitting in the middle of Jungi house used to work here, and some of my friends and stories in the days.

I: Nature of interaction with your landlord?

SS: Friendly, we never had any problems. If they needed to tell me something they would, but my interaction with the landlord was less.

I: Make your life miserable?

SS: No, they were the best landlords I've had so far. They were very cooperative.

I: How many more designers around—social circle for lunch chills?

SS: Many more designers around. There is a lot of socialising around, you meet people. It's a lot easier than HKV. There is no problem of electricity. The problem is because the parking is a nightmare. Parking is a nightmare. As far as the rest is concerned, the rest is very good.
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. Its 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. Its 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. 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’ 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 its not like he hasn’t helped out. Hes 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 god 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.
One perpetual problem is Construction. I have known of 2 suicides committed by women but I never delved deeper to understand the intricacies.

Towards the inner side- the dire. Afzal ke wahan, police nahi aayi thi?

They call it an urban village. Im saying this lane again and again because my landlord is affiliated with the political party so he is anyways a little forward.

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. 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. Right?

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 go there.

I: So this course of 6 years are there any things that you've 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.

I: So there is a little bit of disparity?

PO: The park is very pretty. The park in front here is very beautiful. Old ruins mum- mum.

I: Going inside, inside so we have to go in quite a bit. So every other day I go inside. Right?

PO: So they used to have a map for SJ which could pinpoint every store etc. Right?

I: Is there any other reason you go inside 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 go inside.

I: So in this course of 6 years are there any things that you've observed and you can recall is very unique to SJ?

PO: Like there is a little bit of disparity between men and women.

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 bridal so we anyway don't want that clear, but it's more for bridal so we anyway don't want that clear, but it's more

I: rent/Comes rent

PO: Jungi lane/Fashion street, I think of the price easily.

I: Every once in a while, where there are neighbour issues.

PO: Like there is a little bit of disparity between men and women.

I: Very forward- stick a little bit in the middle ages.

PO: But this lot of crafts and other arts and they are still not very forward.

I: As real as when you look towards the inside, they are not only

PO: One perpetual problem is construction.
Bubbal [one of the five men] (Bub) : Yeh Rajat Pandaji (RP) hai, yaha ke bohot active hai, 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 shahpur 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 aar aapki family ne ..toh mein un changes ko..gye aapna dekha hai? Mein yeh samajhna chhaati 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 itihas hai Yeh hamare yahan bhaatt aatein hai..jeevan aur mrityu dono ke baare me gaon 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 pehele ..uske 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 dekhhiye 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 tarite se ..thoda sa jo rental income hai..woh. Wo shuruwat hui 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 changes ka saath shuru hue .. Lesb designs ne apne ..outlet khola ...out lit bhi ek tarite se studio type bala ja saakta hai ..Studio khona Tohh woh jab bade naam yaahn par aayee toh phirjab wo 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 dekhhiye...barah-so...(disturbance)

Aur Shahpur jat jo hai chheso saalon se hai
San 2000 ke baad hamare yahan pe wo showroom ki ek-don jagah pe shuru hui. Usse kya hai ki phir gaon walon ko thoda aur boost mila…Gaon walon ne sabne mil ke thoda sa unko bhi support kiya…fashion industry ko dheere dheere dheere…karte hue aaj yeh san 2019 mein farvari ke mahene mein hamare gaon ko Dilli sarkar ki taraf se ek title diya gaya, iss program ke jarye…'The Fashion Capital of Delhi' Dilli gorment ki taraf se yeh baat ki gayi ..jo hamare vidhavyak sahab the …unhone wo yeh neaam suggest kiya, 'thefashion 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.

Mainly wedding jo dresses hai, uske kliye SJ 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 hhue hain woh walk-in se nahi chal rahe hai - unko jo maal hota hai bulk mein wo yeh apna export kiya jata hai - woh apna showroom lonodn 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 aaaya….(some) cafe aagaya ….Slice of Italy aa gaya Yeh kuch naam aise bade naame the jo unhone yaha pe shuruwat ki toh baad mein upbeat cafe aur restraunt jo yeh aa gaye.

Iske alawa hamari, ek yeh achievement rahi ki..gaon vasiyon ki sab badlaav 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 bachiya bhai...RP: [leading in] Yeh wph kissa hai jisme dono teeno logo...sabse badi baat yeh the ki iss fashion show ke do hisse the-ek tha 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 kiya saath mein jo uss time announcement karte the...kya bolte hai use..mic sanchalan 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 ...upadniya hamara sabase zyada hota tha (Bub) Yeh likh sakte ho ki Shahpur Jat ki gobhi mashoor thi aur shahpur jat ka tambak jo yahan pe mashoor tha ...purane time ka
Hamare gaon ki achievement yeh rahi ki, hamne badlaaw bohot dekhe par hamne apni jo parampara gat. jo hamari ritiyaan thi unko ajhi bhi jinda rakha hai

Hamare gaon mein, ajhi bhi, holi mein, ...(disturbance)...

function hota hai

Hamare jo gaon hai woh ajhi bhi chalta hai...(bub adds) holi dehen bhi ajhi hai

Har saal hota hai..aur gaon mein teej kaj tyohar hot hai woh...

Aaj bhi hamare gaon mein ladies ikhate ho kar manati hain...

Gaon-o mein jo shaadylon ka maahol hai-jaise ki hamne apni ritiyan naahi chodi hai - zinda rakha hai

Aaj humne internet ka use kar rahe hai -toh hum ghar pe hookah ka bhi use kar rahe hain - 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 bhi 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...

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 : 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 main main events kije jate hain jaha gaon wale isto sponsor karte hai aur gaon wale ekhate 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 karti 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 hai aate hai- hamare gaon walon ko koi etraaz nahi hai woh apne marzi udharan---

Ram-Ram ji Ram-Ram! ...toh woh jate hai aur aa jate hai toh is tareeke se hai 13:18 RP leaves...

Bub : Aur batao aur kya detail chahe..itna sank-sankshep mein toh kise ne nahi bola hoga

I : haaaaan! Nahi bataya...sab alag alag cheezin bolte hain

Aure jaise...a...yeh sab/..maine dekha ki wo pheeche electricity ka

(Bub) iterrupts ... Yeh aap jaldi number likhlo mein bhoo jaunga 9534.34.388...yeh Ranjit Pawar ka number hai ...mera naam Bubbal hai yeh jis naam se mero ko jaante hai ..aap mera naam le dena main inco phone bhi kar dunga jo purani or jaisi detail chahiye ..wo inse milayegi jaise in toot ke baare mein ...inka kya vishesh tha Maine suna tha ki Shiri kisi ki gardan kaat ke itna sarat ke iske neche usko rakh kar uske upar iske yeh deewar 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...sudh bhai hai mera detail bhar denge aur - bohot aur bhi acha likhna ho toh isliye 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 reeti-riwazon ke baare mein bataye
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 aapane 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 mujhe khada hona padega aur muje jana padega...hum unke samne nahi baith payenge...aur agar main baitha hoon toh shaayad woh mere father nahi aayenge

Toh 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 hamre 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 karega toh...waise hamare yahana zyada tar bache theek hain ...koi hamare yahan se kabhi aisa nahi aaya ki joke yahan foreignaars 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 (harkate) yahan shahpur jat, hui nahi hai Aapko yaha support ke liye mil jaengi aap yahan agar ek baar bol do- toh waise aapke liye pachaas mil jayenge ...Wo log hai ki agar koi galat hai...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 samshaan ghat hai Shahpur Jat ka, apna he daha karne ka unka system hai -- apne he ghar ke karenge 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 banege ..unka relative he koi unko khana defga...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 milenege -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 baith jate hai to hum 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 number 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
I : main bas, reet-rivazon ke baare mein pooch rahi thi kyunki mujhe itna idea nahi hai.

Reeti-rivaaz? Kis tarah ke? Shaadi ke?

I : shaadi ke nai...jaise apaka every day life hota hai ..us mein aap kya kya cheezin 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-rivaz raha hai ki gaon ke..jaki buzorgo ko he aage lagi..woh subha baithte he hookah peete the..ekhatto baith kar hookah peena toh aaj woh thoda sa usmein badlav yeh aaya hai ki hookhe ki jagah ab log chai pe - chai ki dua pe kuch idhar kuch idhar - is tareeke se wo subha subha mein morning walk ke baad mein sab log ekhatte hain hain.

Usse do cheezon ke fayede hain jo log soshal media ka sahallor na ke le rahe hai - un logo ke aapas mein vartalaap ho jati hai aur uske alawa..smayta hai..jo gaon mein aur kuch acha hain us par charcha ho jati hai.

Ladies ki dincharya wo he hai jo pehele ke tareeke se ..unka mail-milaap jo hota hai na wo jwadasar aaj ki date mein mere khayaal se jaise abhi yeh...kirtan hota hai ya phir shaadi di byah mein geet gaye jaate hai...wahan sabhi ladig log aapas mein mulakaat ho pati hai ...aur jaise Teej ka Tyohaar ho gaya ...ya gaon ko koi bhi jaisa function hota hai usme saari jat ladiez aapas mein mail-milaap karte hai

Aur dincharye mein hamara doperhe ka toh Igbhag yehi ho jata hai aur shaam ko shaam ko jyadatar jo offices se aajate hai woh he log aapas 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 village) 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 whatsaap kar dega aap apna number hsare kar le ...jo bhi aise kuch hogi woh detaalen hai ...aur ek shahpur jat page karke hai...shahpur jat ka

Mein link bhej dunga appko

Toh aap wahan se bhi kaafl kuch hamare culture ke baare mein waisa kuch hum daalte rhete hai uspe ...(disturbance)

...ki gaon mein kaaise apna industry ko aage badhane ki koshish kar rahen hai..banchon ko kaise education ki taraf..nasher se kaise door rehna hai wo nhi hai

aapsi ---are sabse main baat mein bataen bhan shahpur jat ka humara jo sabse main culture hai -woh jinda aaj yaha pe hai woh hai Panchayat.

Hamare yahan panchayat abhi bhi shuru hoti hai koi gai ki badi samasya ke kuch tareeka ka aata hai ya kisi ki koi jhagda ho jata hai - aapsi jaise do bhaiyon ka - family ka ..kisi bhi tareeke se toh aaj hi use panchayat mein baith ke solve kisi jata hai - toh aaj bhi use maante hai. Aapke boycott kamo ho toh - Shahpur Jat ki panchayat hogi aap aye burlo len ki aapko shahpur jat mein entry nahi kame de. MCD, kisi kah bhi - jo hame hani pohochata hai -- abhi peecho kuch do pakshan 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 bewakoofi logon ne Casteism bol diya. Uske baad Panchayat ki gayi aur panchayat mein dono paksho ko bulaya gaya - phir dono paksh aaye unse pehele yeh poocho gaya ki jhagda apni jaga hai -- aapsi 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 kijaye. Casteism isme kahin nahi hai - jhagda humara koi nahi hai hum apas mein sang baiththe ..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.
Chhe mahine pehele he bohot 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 kisi ki entry nhai karne di. Apne gaon ke panchayat mein baithe khud faisla liya aur uss panchayat mein sabse badi baat yeh the maximum log - jo hamare bujurg jo the wo the-he-the- maximum yuva shamil the aur woh is panchayat ki baat maine. Toh aaj wo jo culture hamara zinda hai

Bub: MBA kara ho chahe IAS kara ho, panchayat ki baat ko nahin kaat sakta hai.

Hamare panchayat mein yeh hai ki agar apne ya kisi-ne wo baat nahi mani to uska bycott ho jata hai baithna-uthna band ho jata hai. Hookah-pani 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 mahilaaen hai aur yuva mahilaen hai- sab us team ka hissa hai.

Subha jaise chai-waghera hota hai, unka mandir mein (O) ...prompts, parking mein phal hai (O)...

Shaadi, yeh kuch yuva bahuen hain woh aaj bhi hamare ...wcono ke liye ki hamara culture kya hai

Gaon mein hum koi bhi munaadi karte hai -

I: Munaadi matlab?

...announcemnt...toh woh munaadi mein is roop se ki jati hai jaise pehel ke samay mein hota tha- bas ab itna farak aa gaya hai ki pehele chillakar 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 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 buraai ki or, pataa chal jata hai aur phir announcenment ho jati hai.

I: toh yeh sab jo announcement hota hai woh kis baaton pe?

RP: Achhi baatien, jaise panchayat ka announcemnt kar diya. Aur koi tyohaar manana hai tyohaaar ke liye hamein koi tayyari karni hai toh uss ke ...

...announcemnt karke gayaa hai ...

Group of 5-6 men in the parking lot

Jat Residents at Shahpur Jat

Transcripts

Name/Profile

The 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 apko uska facilation kar rahein hain. Shahpur jat mein aisa koi crime scene hai nahi, par hum fir bhi uska facilation kar rahein hai ki bhai new pe or media pe ‘honour killing’ wala maamla aaj jata hai.

Aap waise bhi dekhenge toh Shahpur Jat Aal over teen so unhattar gaon-on mein sabse polite mere khayal mein shahpur jat hai.

Aurjaise 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 coloniyaan hai, sab posh area hai. ...isko n apni book mein Headline - haan dekho ab aap samni siri fort hai aaaye, side ein sirs fort samne hauz khas, pancheel, peechhe Greater Kailash aur beech mein ‘cream’ - Shahpur Jat.


Work 2030 SCENARIOS FOR INDIA.CV


Nair, Arunima, and Oshin Bhatt.


This document has come to an end, and soon so will the world.