Art & design

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A Study on Fibers
of Sustainability

FROM SCROLL
TO NARRATIVES

*Gender Sensitization
in Artistic*
Expression

3D GAME
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Artists
for Farmers

Art & design

International Journal of Research in Art and Design

PREFACE

The International Journal of Research in Art and Design (IJRAD) is a peer-reviewed, open-access journal dedicated to publishing high-quality research papers across all domains of Visual Art. The journal encompasses a wide spectrum of design fields, including industrial design, visual communication design, interface design, animation and game design, architectural design, urban design, and other allied disciplines. IJRAD aims to provide an international platform for researchers from diverse cultures to exchange ideas, share insights, and explore the influence of cultural contexts on design theory and practice. The journal also seeks to facilitate meaningful knowledge transfer between academia and industry by promoting research with practical relevance to contemporary art and design practices.

The mission of the journal is to make the arts accessible, inclusive, and meaningful through innovative creative and technological approaches, supported by visual, oral, and written communication.

The Department of Art and Design endeavors to lead in promoting the visual arts by nurturing critical and creative thinking, artistic expression, effective communication, cultural awareness, and active community engagement.

I extend my sincere gratitude to the distinguished editorial board members for their intellectual presence and scholarly contributions to this journal. I also thank all the national and international contributors whose valuable research has enriched this comprehensive volume.

Above all, I express my profound appreciation to the Editorial and Board Members for their unwavering support and encouragement in the successful launch of this journal.

Board of Advisors

Editorial Board Member

CONTENT

From Pixels to Perception: The Evolution of Visual Communication Design in Modern Media

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ABSTRACT

Visual communication design has evolved dramatically in the digital age, from traditional static graphics to dynamic, interactive, and perception-driven systems that influence how audiences comprehend information. This article investigates how visual communication design has responded to technological advancements, altered audience habits, and rapidly changing media ecosystems. It investigates the link between design, user experience, persuasion, branding, and digital storytelling, using real-world case studies such as Instagram, Apple, and The New York Times. Using a professional media research technique, this study investigates how visual methods impact engagement, believability, and emotional reaction, as well as why design has become an essential component of communication in a fast-paced, visually saturated society. The study continues by describing future design trends, such as AI-generated images, immersive media, and accessibility-driven design frameworks.

INTRODUCTION

The advent of digital technology has radically altered how people communicate, comprehend, and engage with information. Over the past decades, visual communication relied on static posters, print layouts, and branding systems. Today, however, graphics are dynamic, interactive, algorithmically chosen, and inextricably linked to user activity. Platforms such as TikTok and Instagram are nearly exclusively based on visual engagement. To explain complicated themes, news outlets use graphic storytelling and data visualization. Brands are increasingly communicating through animations, micro- interactions, and seamless digital experiences instead of traditional advertising.

This transition from pixels (technical, surface-level visual creation) to perception (human-centred meaning-making) is a tremendous advancement. The inquiry shifts from "How does it look?" to "How quickly can the audience understand it?"

• What emotional response does it elicit?
• Does it assist the user journey?
• How does it align with the platform's visual culture?
• How does it impact trust, memory, and decisions?

Visual communication design has evolved from an aesthetic discipline to a strategic one that combines psychology, technology, narrative, information design, brand identity, and user experience (UX). Modern visual designers work in situations where displays, interfaces, and digital ecosystems influence perception. As a result, images must be designed with a thorough grasp of how people scroll, tap, respond, and emotionally engage.

Visuals are no longer an afterthought in professional media environments; they are communication. They grab attention, establish trustworthiness, reduce complexity, and elicit emotional responses faster than words. This is especially true in advertising, journalism, political communication, public awareness initiatives, and worldwide branding.

This paper looks at how visual communication design has developed in digital media contexts. It looks at practical transformations such as platform-specific aesthetics, cross-device communication, motion graphics, data storytelling, and user-centred design techniques. It also looks at how companies and media outlets employ graphics strategically to compete in the attention economy.

The study tries to answer three major questions:

1. How has visual communication changed in current digital media ecosystems?
2. How can visual design decisions impact perception, attention, and engagement?
3. What trends will shape the next decade of visual communication?

The following parts evaluate the available literature and place the study in a professional media research framework.

2.LITERATURE REVIEW
2.1 The Transition from Traditional to Digital Visual Culture

Traditional visual communication (posters, periodicals, broadcast graphics) relied on predetermined layouts and regulated dissemination. Designers controlled the visual message, which was received passively by audiences.

In contrast, digital media incorporates interaction, immediacy, and user-generated material. Audiences are increasingly actively shaping visual culture by sharing, remixing, enjoying, discussing, and co- creating. Digital platforms provide dynamic visual environments.

According to media theorists (Manovich, 2013; Mirzoeff, 2015), digital culture is primarily "visual- first," which means that visuals receive more attention and comprehension than words. Visuals serve several purposes, including content, persuasion, identification, and data.
This cultural transformation necessitates a new level of design literacy—not simply the ability to create graphics, but also to communicate, influence, and construct meaning via them.

2.2 Visual Communication and Human Perception

Cognitive studies have long proved that pictures convey more quickly than text. According to Paivio's Dual Coding Theory (1990), verbal and visual information are processed in different cognitive processes, with visuals resulting in faster recognition and better memory storage.

Important results include:

• The brain analyses visuals 60,000 times quicker than text (3M, 1992).
• According to Medina (2014), visual material is remembered 80% more than written content.
• According to Ware (2012), visual hierarchy promotes understanding while reducing cognitive strain.

These ideas underpin contemporary UI design, social media communication, data storytelling, and branding. Visual communication designers are currently considering Concepts covered include contrast, space, colour psychology, font hierarchy, motion signals, icon semantics, and perceptual grouping.

In fast-paced digital contexts, perception drives attention, which leads to communication effectiveness.

2.3 UX, Behaviour, and Design

Modern visual communication is directly linked to UX design, which focuses on user demands, motivations, emotions, and behaviours.
According to Norman (2013), design must be "human-centred," which means that graphics should assist clarity and usability. UX study demonstrates:

- users skim rather than read (Nielsen 2019)
- visual cues impact behaviour
- ease of use influences credibility and trust

This is consistent with professional design practice, as visuals must guide navigation, signal importance, support decision-making, facilitate flow, and reduce friction.
This explains why modern digital design is utilitarian, simple, and experience-focused rather than ornamental.

2.4 Platform Design Aesthetics

Each platform develops its own visual culture. Examples:

- Instagram features handpicked, high-quality pictures
- TikTok features raw, spontaneous, motion-driven images
- YouTube's thumbnail culture and strong text overlays
- LinkedIn clean and professional graphics.
- Snapchat offers ephemeral AR-enhanced communication

Designers must tailor images to each environment's regulations and audience expectations. Professional media studies show that successful content adheres to platform-specific visual languages; otherwise, viewers ignore or distrust it.

2.5 Data Visualization and Information Design

Data journalism, dashboards, and infographics are becoming indispensable communication tools. Tufte (2001) defines excellent data visualization as; simplifies complexity, exposes patterns, avoids distortion, tells a narrative.

The New York Times, Reuters, and The Guardian show how important pictures are for understanding global concerns like climate change, elections, and public health.

2.6 Visual Identity and Branding in the Digital Economy

Branding has grown from logos and colours to whole visual systems:

- Tone of Voice
- Photography Style
- Motion identity
- Social media aesthetics
- Interface behaviour

Companies such as Apple and Nike employ images to build emotionally charged, immersive identities. Their branding succeeds because the visual language remains constant across all touchpoints.

3. Methodology

This study employs a professional media research technique that combines qualitative analysis, visual analysis, platform observation, and industry practice evaluation. Unlike academic methodologies, professional media research focuses on understanding how visual communication works in real-world media contexts, how audiences react to visual stimuli, and how organizations employ design to achieve communication goals.

The technique is organized into four components:

3.1 Qualitative Literature Synthesis

Instead of focusing primarily on academic theory, the literature review included:

• UX case studies (Nielsen Norman Group)
• Branding Guidelines (Apple, Meta, Google)
• Data visualization standards (Tufte and Reuters Graphics)
• Media industry insights (New York Times digital strategy reports)

This combined methodology enabled the study to represent contemporary professional circumstances.

3.2 Visual Analysis of Digital Platforms

Because platform design greatly influences visual communication today, this study performed an observational investigation of:

• Instagram Feed, Reels, and Explore page
• TikTok's For You Page
• YouTube thumbnails and homepage layouts
• Newsroom graphics by The New York Times
• Apple designed the website and its interface The analysis centred on:
• layout structure
• aesthetic trends
• attention Cues
• typography systems
• colour strategies
• motion use
• algorithmically generated visual patterns.

These platforms are visual ecosystems built from hundreds of micro-design decisions. Observing them offers insight into current visual languages.

3.3 Case Study Method

Three case studies were chosen to represent various domains of visual communication:

1. Instagram: social media visual culture
2. The New York Times: Data Visualization and Journalism

3.Apple: branding, product design, and UI/UX Each case study investigates:

• visual strategy
• platform behaviour
• emotional persuasion
• user Engagement
• communication effectiveness

This triangulation offers a more comprehensive comprehension of visual communication across media sectors.

3.4 Conceptual Illustration Method

To aid comprehension, innovative visual diagrams (Figures 1-6) were developed:

• Evolution of Pixel Density
• UX Flow Diagram
• Colour Psychology Wheel
• Visual Hierarchy for Data Visualization

• Instagram Visual Algorithm
• NYT Scrollytelling Structure

These diagrams turn theoretical topics into practical, visual explanations, mimicking how professional communication uses graphics to elucidate complicated ideas.

4. Discussion and Analysis

This section examines how visual communication design has developed and how it functions in current digital media systems. The research is based on important patterns identified in professional practice, user behaviour, and platform systems.

4.1 Transforming Static Layouts into Dynamic Visual Systems

Traditional design was based on static layouts like posters, pamphlets, and print ads. Today's visual communication is systemic, which includes:

• interactivity
• motion
• algorithmic curation
• responsive formats
• cross-platform consistency
• behavioural triggers

For example, a brand identity is more than simply a logo and colour scheme. This includes:

• motion guidelines
• UI behaviour
• micro-interaction styles
• iconography
• grid Rules for social media
• brand sound design

This shift represents the transition from visual presentation to visual experience.
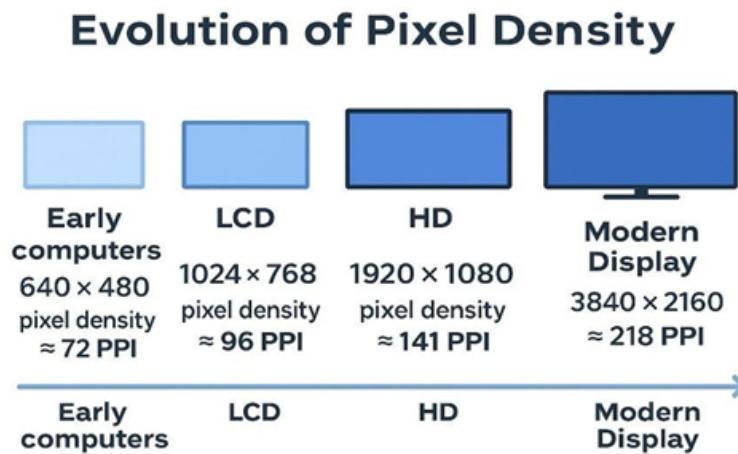
Figure 1: Example of a dynamic visual system replacing a traditional static layout.

4.2 The Attention Economy and Visual Competition

Users in digital places browse quickly, multitask, scan, and spend milliseconds considering whether something is worth their time. This competition has produced graphic schemes that prioritise:

• contrast and bold typography
• simplified compositions
• dynamic and colourful components
• short-form videos
• animated transitions
• emotional cues

Design must "stop the scroll," otherwise content will become invisible. Professional designers increasingly depend on:

• high-contrast thumbnails
• motion-first storytelling
• simplified data graphics
• bright, emotionally powerful colours
• familiar layouts

Visual communication has evolved into a technique for grabbing and holding attention in busy media contexts.
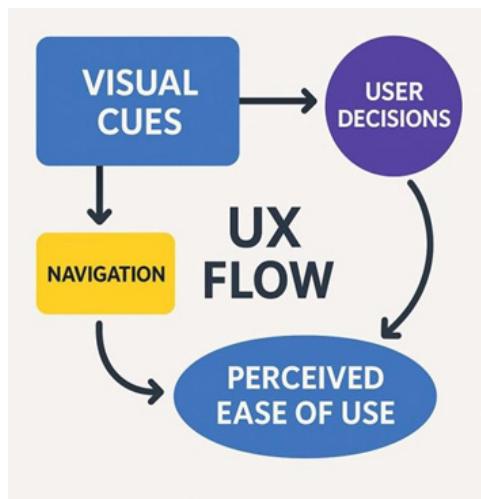
Figure 2: Visual example illustrating attention-grabbing design in the attention economy.

4.3 Emotional Design as a Communication Strategy

Emotion is important to modern visual communication. Digital networks enhance emotional material, whether it be good, inspirational, hilarious, or worrisome.
Designers so include emotional clues into visuals:

• warm colours promote warmth and approachability
• cool colours symbolize trust and stability
• minimalism promotes elegance and confidence
• rounded forms indicate gentleness and safety

• sharp edges indicate seriousness and power
• fast motion generates energy and enthusiasm
• slow motion produces depth and reflection

Emotion is not an aesthetic decision; it is a communication tactic.
Apple, Airbnb, and Nike succeed because their graphics evoke a specific emotion.

4.4 Design as a Language: Visual Semiotics in Practice

Semiotics (the study of signals and meaning) is vital in digital design. Examples of common visual signs:
• the heart sign indicates liking, affection, and approbation
• a red notification dot indicates urgency and requires action
• hamburger icon menu
• arrow → Next, Movement, Navigation
• green check indicates success and confirmation
• blue tone indicates dependability

Professional designers deliberately use symbols that people can quickly understand. This shared visual lexicon decreases cognitive effort, making communication more efficient and natural.

4.5 Mobile-First Visual Strategies

Visual designers are now adopting a mobile-first attitude, since smartphones account for the majority of digital consumption. This affects:

• typography (bigger, bolder)
• spacing (extra whitespace)
• layout (vertical flow)
• video (9:16 framing)
• colour (greater contrast)
• icons (simple forms)

Clarity is essential for people with short attention spans. Mobile images must convey significance within the first second.

4.6 The Rise of Motion: Microinteractions and Storytelling

Motion design has become more important in computer interfaces, marketing, and journalism. Motion communicates:

• state change
• progress
• hierarchy
• transitions
• emotional tone Professional examples:
• YouTube thumbnails move somewhat when hovered.
• Instagram Stories uses dynamic text.
• News graphics use animated charts to highlight trends.
• Apple's website employs seamless transitions to convey quality.

Motion is no longer a kind of adornment, but rather a means of useful communication
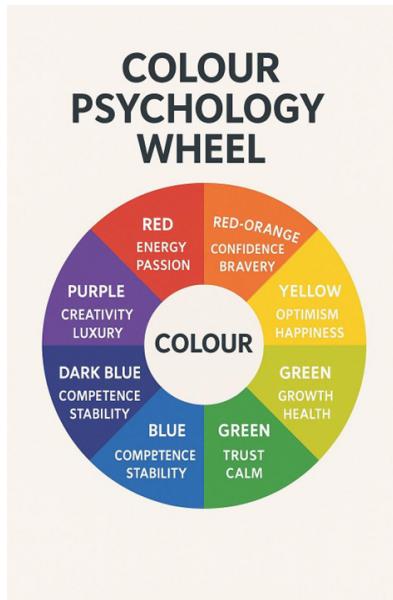
Figure 3: Example of motion-based microinteraction used for storytelling.

4.7   Data Visualization: Making Complexity Understandable

Modern viewers endure an information overload. Data visualization offers clarity. Effective Visual Communication:

•   simplifies complexity
•   influences the interpretation.
•   highlights patterns.
•   establishes credibility
•   exposes insights

The New York Times is a global authority on visual data storytelling. Users may grasp events more easily thanks to their charts, scroll-triggered visualizations, and interactive maps. Designers must strike a balance between accuracy and simplicity. Over-styling can distort statistics, while under-styling might confuse.
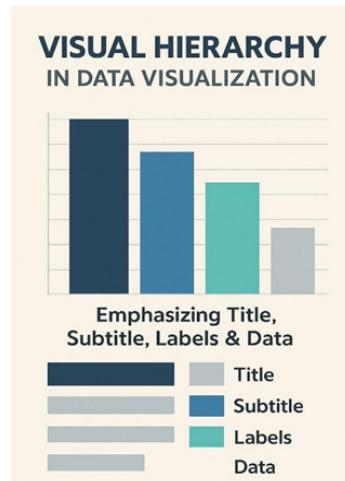
Figure 4: Visual Hierarchy in DataViz

4.8 Algorithmic Visual Culture: How Platforms Shape Aesthetics

Algorithms decide which visuals succeed. Instagram's Explore page, TikTok's For You Page, and YouTube's recommendation system all prefer specific visual styles.
For example:

• Bright colours enhance click-through rates.
• faces outperformed things
• motion trumps static visuals
• minimalist graphics enhance trust
• consistent style broadens reach over time

Thus, algorithmic preference – a new type of visual influencer — shapes current design to some extent.

4.9 Visual Consistency and Brand Credibility

Brand recognition occurs when visual communication is consistent across all media. Consistency benefits:
• recognisability
• trust
• memorability
• emotional associations
• professional appearance

Apple's continuous simplicity, or Spotify's neon audio-wave branding, generates identities that outperform traditional advertising.

5. Case Studies

This section examines three key industry examples to help readers understand how visual communication design works in real-world digital ecosystems. Each symbolizes a distinct type of visual communication: Instagram's visual culture, The New York Times' data-driven narrative, and Apple's brand-led experience design. Together, they demonstrate how modern visual strategy impacts perception, influences behaviour, and establishes cultural norms.

5.1 Case Study 1: Instagram—The Engine of Visual Culture

Instagram is perhaps the most influential visual communication medium of the past decade. It shapes global aesthetics, generates visual trends, and impacts how millions of people document and share their experiences. Instagram is designed with a fully visual-first architecture, with photographs, colours, motion, layout, and style driving interaction.
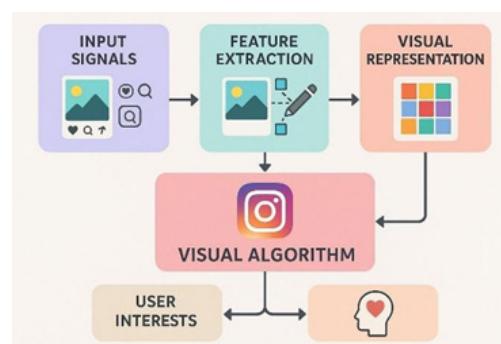
Figure 5: Instagram Visual Algorithm Flow Diagram

5.1.1   Interface and Layout as Communication

Instagram's UI resembles a curated gallery. The feed uses:

• white and neutral backgrounds enhance vision
• clean typeface results in unobtrusive reading
• A consistent grid pattern enables predictable navigation
• large visual displays provide immediate immersion

The user interface (UI) vanishes, and the content takes its place. This is purposeful, since it creates an atmosphere in which images may communicate without friction.

5.1.2 Algorithmic Curation and Aesthetic Standards

Instagram's algorithm favours visually attractive, high-contrast, and emotionally expressive material. Over time, this has resulted in worldwide aesthetic homogenization.

• bright colours
• symmetrical compositions
• pastel-coloured lifestyle photos
• refined, editorial-style edits
• text overlays in clean sans-serif typeface

The platform's inherent logic influences visual culture by rewarding specific design decisions. As a result, individuals tailor their visual style to fit algorithmic expectations, demonstrating how algorithms actively shape visual culture.

5.1.3 Reel and Motion-First Visuals

Reels established a new level of visual communication based on:

• rapid cuts
• bold text labels
• soundtrack-driven feeling
• reaction photos and gestures
• AR filters

This format has transformed Instagram into a photo-video hybrid platform, encouraging users to convey stories in motion first.

5.1.4 Visual Identity and Social Behaviour

Users now build identities visually:

• filtered selfies
• curated grids
• branded colour schemes
• cinematic trip videos
• infographic-based activism

Instagram has made visual literacy a necessary social skill. In professional settings, businesses

rely extensively on Instagram to impact public opinion, transforming visual communication into a cultural and economic weapon.

5.2 Case Study 2: The New York Times: Visual Journalism and Data Storytelling

The New York Times (NYT) is recognized as a global leader in modern visual journalism. Their graphics team uses data visualization, animation, illustration, and interactives to tell complicated tales in a clear and emotive way.

5.2.1 Scrollytelling: A Narrative Technique

The New York Times pioneered "scrollytelling" - a storytelling technique in which graphics alter dynamically as the user scrolls. These visual tales mix.

- animations
- charts and graphs
- maps
- 3D renderings
- illustrations
- cinematic transitions
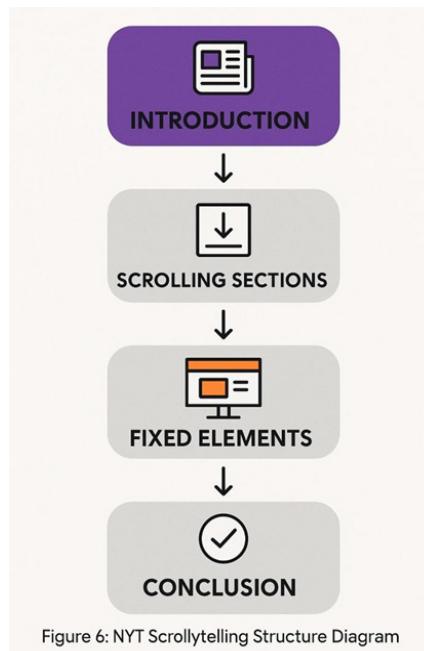
Figure 6: NYT Scrollytelling Structure Diagram

Figure 6: The NYT's scrollytelling structure.

This strategy makes the user an active participant in the tale, which improves comprehension and emotional impact.

5.2.2 Data Visualization that Promotes Trust

The New York Times creates images that adhere to the highest journalistic standards.

- clarity above ornamentation
- accurate scaling
- colour connotation (e.g., blue for Democrats, red for Republicans)

• grid-based composition
• annotations that aid understanding

During COVID-19, the New York Times' animated infection curves and heat maps became legendary. They communicated danger and urgency fast, demonstrating how graphics may save lives by altering public perception.

5.2.3   Visual Empathy

The NYT's graphic pieces frequently elicit empathy by humanizing facts. For example, the Pulitzer Prize-winning "Snow Fall" and "Searching for Syria" series combine:

• photography
• motion Graphics
• interviews
• animations
• immersive layouts

The New York Times demonstrates that visual communication is more than just informational—it is emotional storytelling.

5.3 Case Study 3: Apple: Visual Consistency, Emotion, and Minimalism

Apple is often regarded as one of the most powerful visual communication brands in the world. Visuals are treated by the organization as strategic experience design rather than ornamentation.

5.3.1   Minimalism and Brand Identity

Apple's minimalist design communicates:

• sophistication
• purity
• focus
• premium quality

The wide use of white space, basic typeface (San Francisco font), and purposeful spacing results in an emotionally relaxing visual experience.

5.3.2   Product Photography: An Emotional Trigger

Apple's product pictures frequently use:

• dramatic lighting
• close-up angles
• floating or spinning things
• slow, smooth animations

These images raise electronics to valuable cultural artifacts. They communicate innovation without using text.

5.3.3   UI/UX for Communication

Apple's interface design utilizes:

• fluid motion transitions
• consistent iconography
• intuitive gesture hints
• delicate shadows and depth

Visual signals are designed to feel natural. Every micro-interaction communicates: "tap here," "swipe," "continue," and "success."

5.3.4   Retail and Packaging as a Visual Experience

Apple's packaging has become famous because it communicates excellence via:

• white matte boxes
• ensure proper spacing
• minimalistic design
• slow-release unpacking experience

Apple realizes that the visual journey is an integral aspect of the brand.

6. CHALLENGES OF MODERN VISUAL COMMUNICATION

While visual design has advanced significantly, it confronts a number of significant issues that affect clarity, ethics, user well-being, and creative authenticity.

6.1 Information Overload and Visual Saturation

Today's digital world exposes consumers to:

• thousands of photos per day
• rapid-fire short-form videos
• advertisements, pop-ups, alerts
• intersecting visual styles

This saturation shortens attention span and causes cognitive fatigue. The difficulty for designers is to communicate clearly without adding to visual noise.

6.2 Algorithm-Based Homogenisation

Platforms optimize graphics for engagement. This leads to:

• repetitive aesthetics
• predictable colour schemes
• following trends
• reduced inventiveness

Designers must pick between unique visual expression and algorithm-friendly information. This conflict has an impact on authenticity.

6.3 Ethical concerns: manipulation, deepfakes, and misinformation Artificial intelligence techniques make visual modification easier than ever. Risks include:

• political misinformation
• fake news visuals
• AI-generated portraits are utilized falsely
• altered videos (deepfakes)
• misleading charts and infographics

When ethical principles are overlooked, visual communication can lead to misinformation.

6.4 Accessibility Gaps

Many images continue to alienate audiences with:

• colour blindness
• low vision
• cognitive Disorders
• dyslexia
• motor deficits

Accessible design requires:

• high colour contrast
• readable typography
• alternative text
• simple layouts
• motion control options

Accessibility is no longer optional; it is a duty.

6.5 Template Culture and the Loss of Craft

Canva and other tools make design more accessible, yet also lead to:

• overused templates
• generic branding
• lack of inventiveness
• repetitive visual styles

While templates improve productivity, they diminish the skill and strategy that underpin good visual communication.

6.6 The Challenge of Cross-Platform Consistency

Brands should now design for:

• websites
• mobile applications
• Instagram posts
• YouTube videos
• print materials

• AR filters
• email newsletters

Ensuring visual consistency across all touchpoints is a huge problem that demands scalable solutions rather than individual designs.

7. Future Trends in Visual Communication Design

Visual communication design evolves in tandem with technical advancements, altering audience expectations and developing media channels. The next decade will be defined by tools and systems that go beyond two-dimensional displays, transform human vision, and enable more personalized, immersive, and ethical visual encounters. Understanding these patterns is crucial for designers, companies, schools, and media organizations seeking to remain relevant in a quickly changing landscape.

7.1 AI-Powered Content Creation and Design Automation

Artificial intelligence is revolutionizing visual communication on all levels. Designers may create sophisticated images using tools like Midjourney, DALL·E, and Adobe Firefly that use text suggestions. While AI improves efficiency and accessibility, it also creates new obligations for innovation, ethics, and authorship.
How AI will shape the future:

• Automated layout generation: AI will produce various design possibilities in real time, allowing designers to curate layouts rather than create them manually.
• Predictive personalization: Visuals will adapt to the user's preferences, behavior patterns, and emotions.
• Rapid prototyping: Designers may get from concept to high-fidelity images in seconds.

• AI editing and enhancement: Automatic color correction, typeface optimization, and visual uniformity will become the norm.

Risks and considerations:

• homogeneous aesthetics
• decreased human authorship
• biased training data
• deepfake dangers
• copyright ambiguity

To differentiate brands and narrative techniques, the future of design will require both AI literacy and great human creativity.

7.2 Augmented, Virtual, and Spatial Visual Communication

The expanding use of Augmented Reality (AR) and Virtual Reality (VR) will change the function of images. Rather of designing for flat displays, designers will create spatial experiences that incorporate visual, aural, and tactile clues.

Key shifts:

• AR interfaces are interactive overlays designed for shopping, museums, education, and navigation.
• VR storytelling includes immersive journalism, virtual classrooms, 3D newsrooms, and virtual design evaluations.
• Spatial typography refers to text that is put in three dimensions, necessitating additional legibility and hierarchy standards.
• Mixed reality branding includes holographic brand materials, floating menus, and interactive product representations.

Designers will need to comprehend depth, size, motion, and user orientation, which are normally connected with game design and architecture. 7.3 Motion-Based Communication.

Short-form video has become the worldwide communication standard. Platforms like TikTok, Instagram Reels, and YouTube Shorts have normalized rapid, energetic storytelling fueled by:
• jump cuts
• dynamic captions
• motion typography
• reaction-based imagery
• music-driven pace
• looping structures

In the future, even professional professions such as education, retail, and journalism will use motion- based technologies.

Why Motion Will Dominate

• higher retention
• increased emotional impact
• platform preference (algorithms favour video)
• rapid explanatory power
• the capacity to combine text, images, and sounds

Brands that fail to include motion risk are becoming obsolete or invisible in algorithmic systems.

7.4 Hyper-personalized Visual Experiences

As platforms collect more behavioural data, graphics will become increasingly personalized.

• custom UI themes
• dynamic colour palettes
• adaptable typography sizes
• personalised feed aesthetics
• customized advertising
• customized video thumbnails depending on user choices

This customisation improves communication efficiency but necessitates honest data ethics.

7.5 Inclusive, accessible, and ethical design

The future of visual communication is not just technologically sophisticated, but also more inclusive, ethical, and socially conscious.

Accessibility will become the standard

Designers must consider individuals with:

• visual impairments
• cognitive difficulties
• motion sensitivity
• neurodiverse processing
• reading problems

Accessibility principles—alt text, high contrast, understandable typeface, and minimized motion—will become required for legitimate companies.
Ethical Visual Communication

Audiences are increasingly demanding truth and openness. The future will concentrate on:

• Anti-misinformation design
• truthful data visualization
• ethical AI use
• culturally sensitive images
• bias-free portrayal

Ethics is no longer an afterthought—it is essential to trust, trustworthiness, and brand reputation.

7.6 Sustainable Visual Communication

Environmental considerations will also impact design. "Sustainable Visuals" include:

• dark mode interfaces that save battery consumption
• lightweight file formats to decrease data energy consumption
• fewer hefty video assets
• environmentally responsible printed materials
• minimalist design systems use less resources

Sustainability will guide future creative and technological decisions.

7.7 Cross-Platform Continuity and Omnichannel Experience

Users engage with companies and media through:

• phones
• tablets
• laptops
• smartwatches
• television screens
• AR glasses
• automobile dashboards

Future design will focus on seamless consistency, ensuring that graphics adapt easily across form factors. Design systems will be more resilient, adaptable, and algorithmically responsive.

7.8 The Designer's Changing Role

Designers of the future are more than simply visual artists; they are:

• information architect
• UX strategist
• AI collaborator
• content curator
• brand storyteller
• ethics advocate
• motion designer

Visual communication is no longer a separate field; it is a multidisciplinary skill that influences every aspect of the digital experience.

8. Conclusion

Visual communication design has progressed from static, pixel-driven artifacts to dynamic, perception- driven experiences that influence how people see and interact with the environment. Visuals are more than just decoration in today's media ecosystems; they are critical instruments for meaning-making, persuasion, clarification, and emotional connection.
This study demonstrated that visual communication:

• reflects technological development through AI, motion graphics, and interactive media
• responds to audience behaviour dictated by mobile-first consumption and shortening attention spans
• influences trust, credibility, and identity through consistent visual systems

• promote journalism and public communication through data visualization

• defines brand experience through a consistent visual language and emotional design
• algorithms determine aesthetic trends and content exposure

The three case studies—Instagram, The New York Times, and Apple—show how visual communication techniques differ across sectors while sharing fundamental principles: clarity, emotional resonance, consistency, and user-centred design.

However, the industry confronts considerable hurdles, including visual saturation, accessibility gaps, ethical quandaries, disinformation dangers, and the loss of uniqueness caused by AI and template culture. Addressing these concerns requires designers to strike a balance between innovation and accountability.

Looking ahead, the future of visual communication will be defined as:

• AI-Assisted creation
• personalised content
• motion-driven storytelling
• immersive augmented and virtual reality experiences
• inclusive and accessible design
• sustainable Media Practices

Finally, visual communication design has emerged as a major force in defining current society, digital behaviour, and worldwide communication. As technology advance and audience expecta-

tions vary, visual design will continue to play an important part in how stories are told, businesses are connected, and societies make sense of data.

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Festive Advertising in Maharashtra: A Mirror to Cultural Exchange and Tradition: An Analytical Study of Advertising's Role in Reflecting and Shaping Maha rashtrian Fes tive Culture

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Abstract:

This research paper investigates the dynamic interplay between festive advertising and the unique cultural landscape of Maharashtra. Set against the backdrop of the state's vibrant traditions and diverse festivals, the study explores how advertising not only mirrors but also shapes and is shaped by the cultural exchanges and traditions of Maharashtra. Employing a qualitative, analytical methodology, the paper draws upon historical analysis, campaign case studies, and media discourse to elucidate the evolution of festive advertising. By examining major festivals such as Ganesh Chaturthi, Diwali, and Gudi Padwa, the research highlights advertising's dual function as both a cultural reflector and an agent of change. Key findings reveal the negotiation between tradition and modernity, the role of multiple media channels, and the ongoing impact of commercialisation and cultural exchange. The study concludes with implications for marketers and cultural custodians, emphasising the need for authenticity and cultural sensitivity in festive advertising.

Keywords: Festive advertising, Maharashtra, Festivals of Maharashtra, Cultural exchange, Tradition and Modernity, Media Influence, Cultural Sensitivity and Authenticity.

Introduction:

Festive advertising, which refers to marketing communications designed specifically for and centred around cultural festivals, holds a significant and multifaceted role in India's social as well as commercial spheres. In Maharashtra, a state celebrated for its rich tapestry of traditions, languages, and communities, the importance of festivals extends far beyond mere celebration—they are occasions that reaffirm collective identity, cultural values, and community bonds. Against this vibrant backdrop, advertising assumes a unique position, acting not only as a medium for commercial promotion but also as a participant in the larger cultural discourse.

During major festivals such as Ganesh Chaturthi, Diwali, and Gudi Padwa, the intersection of tradition, modernity, and commerce becomes especially pronounced. These occasions are marked by elaborate rituals, public gatherings, and a heightened sense of community, making them ideal opportunities for advertisers to engage with a diverse and emotionally invested audience. Advertisers craft campaigns that resonate with the collective emotions, aspirations, and values of Maharashtrians, often drawing upon traditional symbols, narratives, and motifs to establish authenticity and cultural relevance. At the same time, these campaigns frequently incorporate modern themes and contemporary aesthetics, reflecting the evolving tastes and aspirations of a rapidly urbanising society. The influence of festive advertising in Maharashtra is twofold. On one hand, it mirrors existing cultural practices and sentiments, reinforcing traditional norms and communal values. On the other, it acts as an agent of change by introducing latest ideas, products, and ways of celebrating, thereby influencing public perceptions and practices over time. This dynamic interplay

between tradition and modernity is further complicated by the forces of commercialisation and cultural exchange, as advertisers navigate the fine balance between authenticity and innovation.

This paper seeks to provide a comprehensive and nuanced analysis of festive advertising in Maharashtra, examining how it both reflects and shapes the region's cultural exchanges and traditions. By tracing the historical evolution of festive advertising, analysing contemporary campaigns, and considering future implications, the study aims to shed light on the complex role of advertising in the cultural life of Maharashtra. In doing so, it highlights the need for marketers and cultural custodians to approach festive advertising with sensitivity, authenticity, and a deep understanding of the socio-cultural context in which they operate.

• Review of Literature

• Tradition and Cultural Representation in Festive Advertising: Several scholars have emphasised the integral role of advertising in reflecting and reinforcing cultural traditions during festivals. Chattopadhyay and Basu (2017) argue that festive advertising in India, especially in states like Maharashtra, often draws upon traditional motifs, rituals, and symbols to establish authenticity and emotional resonance among local audiences. Their research highlights how brands incorporate elements such as Ganesh idols, lanterns, and folk music to evoke a sense of nostalgia and collective identity, thereby strengthening the connection between commercial messages and cultural values.

• Evolution and Modernisation of Festive Advertising: The literature also points to a significant evolution in festive advertising, marked by a gradual shift from purely traditional representations to the inclusion of modern and aspirational themes. According to Nair and Joshi (2019), contemporary festive campaigns in Maharashtra increasingly integrate urban lifestyles, digital platforms, and global aesthetics. This has led to a hybrid form of advertising that negotiates between preserving cultural authenticity and appealing to younger, urban consumers who seek novelty and modernity in festive celebrations.

• Media Influence and Multichannel Strategies: Research by Singh and Mehta (2021) explores the expanding influence of multiple media channels—ranging from print and television to digital and social media—on festive advertising. Their study finds that integrated campaigns leveraging diverse platforms are more effective in reaching Maharashtra's heterogeneous population. The use of social media enables real-time engagement and customisation, allowing advertisers to craft region-specific narratives that resonate more deeply with local audiences while fostering cultural exchange across communities.

• Commercialisation and Cultural Sensitivity: While commercialisation has amplified the scale and reach of festive advertising, scholars such as Patil (2020) caution against the potential dilution of cultural significance. The literature underscores the importance of cultural sensitivity and authenticity, noting that superficial or inauthentic representations can lead to consumer backlash and diminish the effectiveness of campaigns. Effective festive advertising in Maharashtra, therefore, requires a careful balance between commercial objectives and a genuine respect for local traditions, values, and sentiments.

• Research Objectives:

• Define and contextualise festive advertising within the unique socio-cultural landscape of Maharashtra.
• Trace the historical development of festivals and the evolution of advertising practices in the state.

• Analyse the depiction of major Maharashtrian festivals in advertising campaigns and their cultural resonance.
• Examine how diverse media channels contribute to shaping and disseminating festive narratives in Maharashtra.
• Research Methodology: The research adopts a qualitative approach, drawing upon secondary sources such as academic literature, media reports, advertisements, and campaign analyses. Case studies of advertising campaigns during major Maharashtrian festivals are employed to provide in-depth insights.

• Historical Context: Evolution of Festivals and Advertising in Maharashtra:

Maharashtra, with its capital Mumbai, has been a melting pot of cultures for centuries. The state's festivals, deeply rooted in agrarian, religious, and social traditions, have long served as sites for cultural expression and exchange. Historically, festivals like Ganesh Chaturthi, revived as a public celebration by Lokmanya Tilak in the late 19th century, became platforms for social cohesion and political mobilisation. With the advent of mass media in the 20th century, and the subsequent rise of television and digital platforms, these festivals also became lucrative opportunities for businesses to engage consumers. [Singh and Mehta, 2021]

Advertising in Maharashtra initially took the form of print advertisements in local newspapers, pamphlets, and wall paintings. As radio and television gained traction in the post-independence period, festive advertising evolved, leveraging the audio-visual medium to create emotive, culturally resonant narratives. The liberalisation of the Indian economy in the 1990s further transformed the landscape, ushering in unique brands, multinational influences, and a more sophisticated approach to festive marketing. [Nair and Joshi, 2019]

• Major Festivals in Maharashtra: Cultural Significance and Advertising Opportunities:

Maharashtra's diverse festivals are a testament to the state's spirit of cultural exchange and unity. Each festival—whether Hindu, Muslim, Christian, Sikh, Buddhist, or Parsi—brings forth unique customs and rituals, presenting rich opportunities for innovative advertising that celebrates inclusivity and shared identity. Advertising campaigns during these occasions not only promote brands but also foster a sense of unity among Maharashtra's people by mirroring and amplifying the state's pluralistic ethos. [Patil, 2020]

Major festivals serve as focal points for both communal celebration and targeted advertising. During Ganesh Chaturthi, campaigns align with themes of devotion, eco-friendliness, and renewal, often sponsoring public pandals and exclusive festive offers. Diwali, the festival of lights, sees a surge in advertising across retail, automotive, jewellery, and electronics, with messaging centred around togetherness, gifting, and prosperity, blending traditional motifs with contemporary visuals. Gudi Padwa, marking the Maharashtrian New Year, inspires region-specific campaigns that highlight new beginnings and local pride, particularly in food and fashion. [Singh and Mehta, 2021; Nair and Joshi, 2019]

Other significant festivals include Makar Sankranti, where kite motifs and the sharing of tilgul (sesame and jaggery sweets) symbolise communal joy; Holi, celebrated with vibrant imagery and themes of playfulness and friendship; and Id (Eid-ul-Fitr), which emphasises generosity, unity, and joy through food, apparel, and gifting promotions that respect traditional values. Christmas adds to Maharashtra's cosmopolitan atmosphere, with campaigns blending classic symbols and global trends, reinforcing the spirit of giving and togetherness. [Nair and Joshi, 2019]
Festivals such as Navratri and Dussehra are marked by music, dance, processions, and themes of

triumph and renewal, with brands launching festive attire collections and exclusive offers. Beyond these, other notable celebrations like Raksha Bandhan, Muharram, Bail Pola, Chhatrapati Shivaji Maharaj Jayanti, Mahashivratri, Guru Nanak Jayanti, Parsi New Year (Navroz), and Buddha Purnima further enrich the advertising landscape, each inspiring campaigns that honour familial love, remembrance, gratitude, pride, harmony, and compassion. Through the observance and celebration of these festivals, Maharashtra's advertising sector not only reflects the state's inclusive and multicultural character but also strengthens the bonds of community, tradition, and shared joy, blending local traditions with pan-Indian and global influences. [Patil, 2020]

• Festive Advertising as a Cultural Mirror

Advertising does not merely promote products during festivals; it serves as a living reflection of Maharashtra's dynamic cultural landscape. Festive campaigns function as both mirrors and moulders of society, capturing the intricate web of traditions, beliefs, and aspirations that define the state's people. By intertwining commercial objectives with cultural storytelling, advertisers play a pivotal role in shaping collective memory and social values.

In Maharashtra, festive advertising frequently leverages powerful traditional symbols to establish an immediate connection with audiences. Modaks, synonymous with Ganesh Chaturthi, are highlighted not just as sweets but as embodiments of devotion and familial unity. Similarly, diyas (lamps) are featured in Diwali campaigns to symbolise the triumph of light over darkness, hope, and renewal. The gudi (decorative pole) for Gudi Padwa stands for prosperity and new beginnings. These symbols are not randomly chosen; they are deeply rooted in Maharashtra's festive rituals and are strategically used to stir nostalgia, pride, and a sense of belonging. Language is a critical element in these campaigns. Advertisers deftly employ Marathi to foster local identity and authenticity, Hindi to appeal to a broader Indian audience, and English to connect with cosmopolitan, urban consumers. This multilingual approach allows brands to resonate with different segments, whether they are reaching out to a family in rural Maharashtra or young professionals in Mumbai. Taglines, jingles, and slogans often blend these languages, reflecting the linguistic diversity and unity found in the state.

Moreover, festive advertising acts as a conduit for cultural exchange, weaving together Maharashtrian motifs with pan-Indian and global influences. Urban centres like Mumbai and Pune, known for their cosmopolitan outlook, witness campaigns that seamlessly fuse traditional visuals with contemporary trends. For example, advertisements might depict Bollywood celebrities partaking in local customs or incorporate fusion music that blends Marathi folk with global beats. Modern dance forms, digital art, and social media challenges are frequently used alongside age-old imagery, bridging the gap between tradition and changing lifestyles. This hybridity is particularly visible during major festivals. Brands create campaigns that not only honour the cultural essence of the festival but also resonate with the evolving aspirations of a diverse population. For instance, a Diwali advertisement might juxtapose traditional Paithani sarees and family rituals with modern celebrations in high-rise apartments, highlighting both continuity and change. During Gudi Padwa, social media campaigns encourage the younger generation to participate by sharing their own interpretations of traditional attire, thus fostering inclusivity and pride across generations. Festive advertising in Maharashtra is a vibrant tapestry, capturing the state's pluralistic ethos and reflecting its journey from tradition to modernity. Through thoughtful use of symbolism, language, and creative expression, advertisers not only celebrate the spirit of each festival but also contribute to the ongoing dialogue about identity, unity, and cultural evolution in the region.

• Case Studies: Notable Advertising Campaigns During Major Festivals Illustrate the interplay between advertising and culture, this section analyses select campaigns that have left a mark on

Maharashtra's festive landscape.

Case Study 1:

Jewellery Brand's Ganesh Chaturthi Campaign: A leading jewellery brand launched a Ganesh Chaturthi campaign featuring real-life artisans crafting eco-friendly Ganesha idols. The advertisement highlighted the importance of sustainability and local artisanship, aligning the brand with contemporary concerns and traditional values. The use of Marathi idioms and folk music reinforced the campaign's cultural authenticity. [Singh and Mehta, 2021; Nair and Joshi, 2019]

Case Study 2:

FMCG Company's Diwali Television Commercial: An FMCG major's Diwali campaign depicted a multi-generational Maharashtrian family coming together to celebrate the festival. The narrative focused on intergenerational bonding, ritualistic preparations, and the sharing of sweets. The visual language included Paithani sarees, traditional lamps, and Maharashtrian cuisine, creating a sense of nostalgia and belonging. [Patil, 2020]

Case Study 3:

Digital Campaign for Gudi Padwa: A regional apparel brand utilised social media to launch a Gudi Padwa campaign encouraging young Maharashtrians to embrace traditional attire. The campaign featured user-generated content, with participants sharing their festive looks using a branded hashtag. This approach bridged the gap between tradition and modernity, leveraging digital platforms to foster cultural pride.

• Media and Communication Channels: The Role of Print, TV, Digital, and Social Media

The transformation of media channels has profoundly influenced the nature of festive advertising in Maharashtra. Print media continues to serve as a reliable vehicle for festival advertisements, with local newspapers and magazines ensuring that both rural and urban populations are reached effectively. Television, particularly during grand occasions such as Diwali and Ganesh Chaturthi, wields considerable emotional and visual influence, creating memorable connections with viewers across the state. With the rapid ascent of digital and social media platforms like Facebook, Instagram, and YouTube, the festive advertising landscape has adapted to engage a younger, tech-savvy demographic. Interactive campaigns, influencer collaborations, and instant audience feedback have become commonplace, while WhatsApp forwards and memes now form a significant part of festive greetings and brand communication. These digital trends allow brands to foster real-time engagement and deepen their reach within diverse communities.

Outdoor advertising, encompassing hoardings, banners, and branding on public transport, maintains its significance, particularly during large-scale public festivities and processions. Radio, leveraging its localised connect, continues to contribute through festival-themed jingles and contests that resonate with listeners. An essential aspect of festive advertising in Maharashtra is the delicate balance between tradition and modernity. While campaigns frequently draw from time-honoured motifs and rituals, there is a visible shift towards themes like sustainability, gender equality, and social responsibility. For example, certain advertisements challenge traditional gender roles by portraying women as pivotal to festival preparations or by advocating for eco-friendly practices during Ganesh Chaturthi. Marketers are thus tasked with harmonising contemporary ideas with cultural authenticity to ensure wide appeal without alienating conservative sections.

The cosmopolitan nature of cities like Mumbai and Pune encourages a rich intermingling of cultures in festive campaigns, allowing brands to transcend regional boundaries. Diwali advertisements might blend Maharashtrian customs with elements from other Indian states, fostering a

pan-Indian connection. Likewise, Christmas campaigns often integrate global symbols with local traditions, such as Marathi carols and indigenous sweets, representing both sophistication and rootedness. Bollywood celebrities and regional icons play a crucial role, lending campaigns a sense of unity and mass appeal. Multinational brands frequently localise their global narratives by collaborating with Marathi artists, featuring local dialects, and incorporating cultural symbols like dhol-tasha rhythms or Ganesh imagery. This strategy strengthens trust and forges emotional bonds with consumers. Despite the influx of global influences, regional identity is strongly maintained using Marathi, references to local art forms, and celebration of unique traditions like Gudi Padwa. This interplay of global and local—often termed "glocalisation"—defines Maharashtra's festive advertising, ensuring campaigns remain both inclusive and authentic, resonating deeply with the state's evolving cultural landscape.

Cadbury advertisement images for different festivals:

Fig 1. Cadbury Dairy Milk Wagon Van for Eid Fitri Hari Raya
https://www.youtube.com/watch?v=_oK9mk56ch0

Fig 2. Cadbury Celebrations – Raksha Bandhan 2025
youtube.com/watch?v=oapzWU3ttqg&utm_source=chatgpt.com

Fig 3. Cadbury Diwali Ads 2025: Ads Celebrating the Festival of Lights
https://adspyder.io/blog/cadbury-diwali-ads/

Fig 4. GaneshChaturthi2020
https://www.facebook.com/cadburycelebrations/videos/76160154465693

Coca cola advertisement images for different festivals:

Fig 5. Coca Cola Diwali 2019 — OAK TREE PICTURES
https://oaktreepictures.in/coca-cola-diwali-2019

Fig 6. Coca- Cola Real Magic Eid Al-Adha: Behance
https://www.behance.net/gallery/175784981/Coca-Cola-Real-Magic-Eid-Al-Adha

Fig 7. Classic Coca-Cola | Keep Calm and Drink Coke
https://oliviabarnes16.wordpress.com/2013/09/20/classic-coca-cola/

Fig 8. Coca-Cola Holi Advertisement
Coca-Cola Holi Ad - Celebrate the Spirit of Holi

• Impact on Cultural Identity:

Advertising's Role in Shaping and Reflecting Maharashtrian Identity Festive advertising in Maharashtra transcends its commercial purpose to become a robust medium for expressing and shaping cultural identity. During major festivals like Ganesh Chaturthi, Diwali, and Gudi Padwa, advertisements frequently spotlight traditional rituals, attire, language, and familial customs, thereby nurturing a collective sense of belonging among Maharashtrians. By featuring the symbolic raising of the Gudi, preparing Puran Poli, incorporating Marathi phrases, and highlighting family celebrations, such campaigns actively celebrate and reinforce the region's distinctive heritage.

Simultaneously, festive advertising reflects the dynamic and adaptive character of Maharashtrian identity. Marketers are increasingly merging regional motifs with contemporary themes such as environmental sustainability, gender empowerment, and social inclusivity. Campaigns often portray women in leading roles during festival preparations, challenge established gender norms, or endorse eco-friendly practices—especially during Ganesh Chaturthi, where the use of environmentally safe idols and decorations is promoted. This fusion of tradition with modern values mirrors the progressive transformation of cultural norms and highlights the community's willingness to evolve while retaining its roots.

Additionally, these advertisements function as platforms for negotiating and promoting social change. By championing inclusive participation, ecological awareness, and progressive values, brands contribute to the reimagining of festival practices in Maharashtra. Multinational companies frequently customise their campaigns to include Marathi celebrities, local music, and iconic cultural symbols such as dhol-tasha, creating narratives that appeal to both traditional and contemporary audiences. Such efforts foster pride, unity, and dialogue around social issues, transforming advertising into a catalyst for cultural advancement.

Nonetheless, this evolution is accompanied by challenges. The tension between commercial objectives and preserving cultural authenticity persists, with some critics warning that the commodification of sacred rituals and symbols in advertising may trivialise important traditions. The key challenge for advertisers lies in innovating and broadening inclusivity without diluting the essence of Maharashtrian culture or alienating those who value authenticity. Festive advertising in Maharashtra not only shapes consumer choices but also contributes to the broader discussion of identity, tradition, and change in an increasingly cosmopolitan society.

• Conclusion

Festive advertising in Maharashtra occupies a unique space, functioning as both a reflection and an architect of the state's multifaceted identity. At the intersection of tradition, modernity, and cultural exchange, advertising campaigns during festivals such as Ganesh Chaturthi, Diwali, and Gudi

Padwa are more than mere tools for commercial gain—they are influential narratives that both preserve and reinterpret cultural heritage. By foregrounding traditional rituals, attire, language, and familial customs, advertisers reinforce a sense of belonging among Maharashtrians, drawing on symbols like the Gudi, Puran Poli, and colloquial Marathi expressions to evoke pride and emotional resonance.

However, the landscape of festive advertising is dynamic, continually shaped by the globalisation of media and evolving societal values. The blending of regional motifs with contemporary themes such as environmental sustainability, gender equality, and social inclusivity is increasingly evident. Campaigns often depict women in pivotal roles during festival preparations or advocate for eco-friendly celebrations, reflecting the progressive currents within Maharashtrian society. This integration of modern values into traditional frameworks not only signals adaptability but also facilitates broader conversations about the changing nature of festivals and cultural practices.

Despite these positive developments, the commercialisation of sacred rituals and symbols can sometimes give rise to concerns about the dilution or trivialisation of tradition. The challenge for marketers lies in balancing innovation and inclusivity with authenticity, ensuring that campaigns resonate with a diverse audience without undermining the cultural essence cherished by many. For cultural researchers and custodians, it becomes important to scrutinise these advertising narratives, critically evaluating their role in mediating cultural exchange and shaping evolving identities. As Maharashtra continues to urbanise and its population becomes increasingly cosmopolitan, festive advertising will remain a powerful forum for the negotiation of tradition and change. The stories told through these campaigns will not only influence consumer behaviour but will also contribute meaningfully to the ongoing discourse on what it means to be Maharashtrian in a rapidly changing world.

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From Scroll to Narratives: Sustainability in the Living Tradition of Patua Artists in Bengal

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Abstract

This research paper focuses on the innovative entrepreneurship in scroll narrative arts practiced by nomadic bards. The project will progressively raise awareness at the biosphere level. Semi-structured interviews were carried out by the researcher with scroll makers as well as Patachitra-making artists, and at the same time, they are scroll performers. Once these wandering Scroll performers used to have reliable and lucrative streams of income, but times and scenarios have changed. So-called regular patrons have changed their lifestyles; this research will find the issues. This research data collection is categorised into three parts in order to identify the issues, and the data will then be summarised. 1. A scroll performance at the doorstep of an agricultural home. 2. Taking part in a fair or festival; and 3. Taking part in an urban performance. The author also conducted semi-structured interviews with three experts who had watched this artistic endeavour closely and were knowledgeable about it. University students may find these attempts more doable, and these suggestions may be logically arranged and cohesive. Not only will they include scroll narrative art performances, but they will also define the concept of events and the kinds of proceedings that will occur. NGOs provide project financing to assist pata-chitrakars with resources and location. Demanding the project, marketing, advertising, and additional logistics all at the same time.

Keywords: Entrepreneurship inventiveness, patachitra makers, lucrative streams of income, semi-structured interviews, narrative art performances.

Introduction

India, a land of immense cultural diversity, finds its true essence in the wealth of myths, legends, and folklore that celebrate revered deities, heroic figures, and mythical beings. These narratives are deeply embedded in the nation's art, literature, and religious practices, forming the foundation of many visual and performative traditions. Among these, scroll narrative art—known as Patachitra—stands out as one of the most distinctive and enduring forms of Indian craftsmanship. It flourishes particularly in the villages of Naya, Keshab Bar, and Nankarchawk in the West and East Medinipur districts of Bengal, where it continues as a hereditary artistic tradition passed down through generations. Many families in these regions remain dedicated practitioners, preserving both the artistic techniques and the performative storytelling associated with the scrolls.

Historically, the origins of Patachitra can be traced to Buddhist artistic and cultural practices. The aesthetic and spiritual lineage of this art is reflected in the Vajrayana Buddhist tradition, which integrates music, painting, and mystical poetry into its ritual expressions. The historian (Miranda Shaw, 2006), in her research on Vajrayana Buddhism, highlights the artistic and iconographical dimensions of this heritage. She refers to the Charyapada—a collection of mystical songs composed

in the early medieval period—as a significant cultural source that connects to the Patachitra tradition. The Charyapada, written in four Eastern Indian languages—Bengali, Oriya, Assamese, and Maithili—contains references to early forms of scroll painting. Specifically, Sloka No. 49 by the poet Bhushukupa (Raga Mallari) indicates that Patachitra practices date back to the eighth century CE (Shastri, H. P. 1916).

Etymologically, the term "Patachitra" derives from two Sanskrit words: "pata" (or "patta"), meaning cloth or canvas, and "chitra," meaning painting. In this research, (Sarkar, 2024) notes that "together, they signify painting on cloth, reflecting both the material base and the visual storytelling essence of this art form." The author further observes that contemporary Patuas often paint on cartridge sheets and later reinforce the surface by pasting cloth on the back, continuing the tactile and sustainable legacy of the traditional Patachitra medium. Over centuries, Patachitra has evolved as a vibrant confluence of myth, devotion, and performance, embodying India's living narrative traditions.

Historical Background and Evolution

The evolution of Patachitra as a narrative art form is deeply rooted in India's long-standing tradition of visual storytelling. Before the emergence of printed books and electronic media, artists and minstrels served as the principal carriers of social, moral, and religious instruction. Through painted scrolls and lyrical narration, they communicated stories that were both didactic and devotional, creating a visual language that bridged literacy gaps among rural audiences. In Bengal, these itinerant artists—known as Patua or Chitrakar—travelled from village to village, unfurling scrolls as they sang their tales, combining oral performance, painting, and music into a cohesive art experience.

Historically, the Patachitra tradition bears traces of ancient Buddhist, Jain, and later Hindu influences. The earliest visual precedents can be linked to Ajanta murals and Buddhist manuscript paintings, which share similar compositional and narrative qualities. (Kramrisch, 1983), During the Pala period (8th–12th centuries CE), Bengal and Bihar flourished as centres of Buddhist learning, producing palm-leaf manuscripts and miniature paintings that likely inspired the Patua scroll format. Over time, as Buddhism declined and Vaishnavism and Shaivism gained prominence, the thematic focus of Patachitra shifted to episodes from Hindu epics such as the Ramayana, Mahabharata, and the Krishna Leela (Pal, 1997). In the modern era, this living tradition found new interpretations and recognition within Bengal's cultural renaissance, as folk artists and Patuas engaged with changing narratives of identity and nationhood (Guha-Thakurta, 1992).

The Patachitra tradition also absorbed regional folklore and local deities, blending mythic content with socio-political commentary. Artists adapted their themes to reflect social realities—depicting events such as natural calamities, epidemics, or moral lessons—demonstrating their form's ability to evolve with time. The colonial encounter in the 19th century introduced new themes, including depictions of railways, European rulers, and local reform movements, showing the artists' creative adaptability.

By the 20th century, Patachitra underwent significant transformations in both practice and purpose. While traditional performances at village doorsteps and fairs continued, urban exposure and tourist interest brought commercialization and new opportunities. This period also witnessed the revival of folk arts through state and institutional support, particularly by cultural organizations and NGOs that sought to document and promote these indigenous traditions. Despite these changes, the essential spirit of Patachitra—its narrative vitality, rhythmic singing, and community engagement—remains intact, symbolizing the resilience and sustainability of Bengal's living artistic heritage.

Literature Reviews

Scroll narrative painters and performers of the eastern region of India are inspired as well as motivated by the Charyapada, which is a compilation work of 8th–12th century Vajrayana Buddhist caryagiti, or mystical poems, from the tantric tradition in eastern India, according to Indian linguist Suniti Kumar Chatterjee. The spontaneously written poem that expressed a practitioner's comprehension of the enlightened condition was the realization of a human being (Chatterjee, 2007). Buddhist scholar Miranda Shaw explains how Caryagiti were a part of the ceremonial assembly of practitioners during a tantric feast. The feast concludes with a performance of music and tantric dances that are kept secret from outsiders. Charyapadas also leave readers feeling unsure because they are not quite clear, which is why they are also known as Sandhyabhasa (Deka and Baro, 2022). Also, there were then-painted Pala manuscripts, paintings inspired by Charyagiti, and charanchitta mobile paintings.

The Charyagiti make it abundantly evident that song-and-dance performances were highly popular among Pala society's Tantric Buddhists. Chranam (foot) and Nama Chittan (thought) are mentioned in the commentary on Samyutta-Nikaya. Conversely, the Samyutta Nikaya can be reduced to a bare minimum and then enlarged once again by utilising the essential terms. In the fifth century, Buddhaghosa composed a commentary on it called the Saratthappakasini. (Sarao, 2017). It is explained as follows: There are Brahmin heretics who have prepared a canvas booth (pata katthaka) and painted on its representations of various happiness and misery related to existence in heaven or hell. They then take this picture and move about (vicharanti), emphasising that "if you do this, you will get this." Epics and biographical works such as Bana's Harshacharitam describe communities of storytellers, or Chitrakars; Bana Bhatta describes a particular kind of scroll narrator who displayed their Yama Pattikas (Krishnamoorthy, 2017), chapter 5, p. 257, who traditionally made their living by displaying these scroll panels; they explain how punishments are meted out in hell for sinful deeds; they educate people not to commit evil things during their lifetimes; and in Vishakhadatta's Murdrarakshasa, there is a mention of a spy who posed as a Yama pattika.

In that era, they served as Chanakya's spies, collecting intelligence from the villages. Also, they used to fetch secret information from the palace of the Nanda ruler. It is widely acknowledged that several rulers in medieval India employed the scroll performers as a means of self-propaganda, administrative agendas, and espionage due to their ability to reach deep into society or the public psyche. Especially narrative in character, portraying either the tales of Jataka or the Buddha or the day-to-day activities of the times. (Majumdar, 2012).

The early Indian sculptures at Sanchi, Bharhut, and Amaravati demonstrate the chronology of the storytelling tradition with visual help. Indian narrative sculpture from the past was a part of the early movement of visual storytelling inclination, which is still being carried out in Indian folk-art tradition. The propagation of folk culture, moreover, was intended to raise nationalist awareness among the Bengali middle class (Hauser, 2002, p. 111) and reinvigorate their moral life by reorienting them towards their rural roots (Basu, 2008, p. 268). As DasGupta (Dasgupta, 2005) observes, the folk and rural revival was not merely cultural but also ideological, linking artistic expression to questions of identity and self-definition. Her analysis highlights how this engagement with folk traditions became both a creative and a political act.

Research Gap

Although numerous studies highlight the artistic, historical, and cultural significance of the Patua scroll narrative tradition, limited scholarly attention has been given to its ecological practices, sus-

tainable material use, and the role of innovation in shaping its contemporary relevance. Existing research often focuses on documentation, stylistic analysis, or socio-cultural functions, but there is a noticeable gap in understanding how Patua artists integrate environmental consciousness, resource sustainability, and eco-friendly techniques in their creative processes. Furthermore, studies seldom examine how narrative storytelling adapts to modern themes such as environmental awareness, social advocacy, and global outreach. This research fills the gap by exploring the intersection of art, ecology, and storytelling within the Patua community and assessing how sustainable practices can strengthen both cultural preservation and creative innovation.

Research Objectives

1. To identify ways in which innovation and entrepreneurial support can enhance the livelihood and cultural continuity of the Patua community.
2. To investigate the ecological and sustainable material practices employed by contemporary Patua artists.
3. To analyse how storytelling themes within Patachitra incorporate social, environmental, and cultural messages.

Research Questions

1. What are the key cultural, economic, and historical factors affecting the sustainability of Patachitra and scroll narrative traditions in Bengal?
2. How do entrepreneurial initiatives, especially among women Patuas, influence livelihood enhancement and global visibility of traditional scroll art?
3. How can art-based educational and entrepreneurial frameworks be developed to strengthen the future of Patachitra as a sustainable cultural industry?

Techniques and Themes

Consequently, Patachitra is a type of painting that is done on palm leaves or canvas. It is characterized by its vibrant, rich application, imaginative motifs, and basic, typically mythical subject matter. It's a disciplined art form, and the painters employ rigidity by just using one tone of colour. The primary aim of making scroll or pata paintings is to use pigments that are readily available in nature. Pata-chitrakars, or Patuas, efficiently extract pigments from various earthen sources. Yellow, chalk white, indigo blue, black of the lamp shoot, cinnabar red (sindura), and a green that wasn't applied directly, such as Terra Verde green from stone, which they made by combining blue and yellow, were the pigments that Pala painters typically used. One could say that gouache techniques were used. The manuscript was not painted by the Pala artists using only one colour; instead, they blended white paint with each shade.

They used the tempering of colour methods used in Indian painting, such as those of Ajanta. The painter was required to adhere to the iconographical guidelines, restrictions, and directives of the Sadhana Mala of Tantric Buddhist scriptures because the subjects were primarily regarded as Buddhist gods and goddesses. But where motifs of leaves, flowers, trees, architecture, and other aspects or appearances were painted around the deities as background, painters were unable to catch glimpses of their artistic impulses.

The backgrounds are primarily red or yellow, while the deities are painted in shades of deep red or yellow. In his portrayal of Krishna, Patua attempts to mimic a feminine voice when talking about his lady love, Radha. The characters come to life as a result. Different voice modulations are clearly noticeable when portraying dialogue. They are now performers in the truest sense, thanks to this

particular quality. The patachitra can be categorized into the following groups according to the main topic matter, which makes them even more pertinent today: Stories from the Indian sacred books, such as the Mahabharata, the Bhagavad Gita, and the Ramayana. Krishna Leela, Chaitanya Leela, Shiva-Parvati, Raja Harish Chandra, Data Karna, and tales from Indian mythologies (such as Manasa Mangal Kavya and Chandi Mangal Kavya from the Indian Puranas). Likewise, they paint lengthy scrolls, about 25 feet to 45 feet long. horizontally and vertically long scroll and joining cloth, they make 2 feet by 2 feet Chowka scrolls (Kundu, 2009).

The Pata can be categorized according to their subjects or characters, for example:

1.Religious: a) Patas featuring folk gods and goddesses and folk legendary themes; b) contemporary affairs and themes with local interest; c) Christian Pata (story of Jesus and Mother Mary); d) Buddhist pata;
2. Hindu-Pauranic pata (Krishna-pata, Rama-pata); d) Musalmani pata.
3. Secular pata include a) those with legendary themes unrelated to religious subjects; b) socio-political issues; and c) current events, social protests, etc.
4. Tribal or Magic Pata a) Chakshudan Pata; b) Jadu or Duary Pata; c) Yama Pata
5. Kalighat Pata, also known as Bazar Painting, which is referred to as Chaukosh Pata in this context.
6.Tales from the oral traditions of local communities, such as the Santhals of India; local traditions that are well-known in both cities and villages; and death-related stories that are described differently in tribal customs and are referred to as "Yama Pata" or "Jama Pata."
7. Legends surround a number of well-known Hindu and Muslim saints in the area, including Satya Pir, Gazi, Masnad-i-ala, and Chaitanya.
8. A variety of historical events of local relevance (such as the execution of several revolutionaries during British India, the well-known Tarakeshwar pilgrimage centre scandal case heard by the Calcutta High Court, etc.).
9.A variety of socially significant socio-cultural and religious events from the surrounding area (e.g., various accidents, floods, and famines in various districts of West Bengal, etc.). Some additional specific notions have been introduced in the previous few decades, particularly after India gained its independence in 1947 (becoming an independent country instead of a British colony). These range widely and comprise the following:
10. Various historical events that have had an impact on the country and the world (such as the French Revolution's 200th anniversary festivities, the horrors of nuclear war, the fight against terrorism worldwide, etc.).
11. Various socio-cultural and religious events from throughout the country and the world that have social relevance (e.g., the September 11 attacks in the United States, global warming, deforestation, AIDS and HIV, etc.). (Maitra Bajpai, 2024).

Methodology

Participants of this section describe the research approach used. The data is gathered from both primary and secondary sources. A descriptive study was undertaken in Naya Village, Medinipur, West Bengal. using an age category from 18-year-old male Patua to 75-year-old male Patuas. Similarly, 18-year-old female Patuas and 72-year-old female Patuas were chosen as subjects by a purposeful sampling technique.

Mapping and Observational Study:

A well-structured opinion survey interview was designed and conducted with Patua-facing challenged women who frequently face problems marketing their artworks to understand the pres-

ent problems for and effectiveness of the proposed design intervention (an alternative entrepreneurship), depicting practical objects. All the information shown here was gathered from fifteen women Patuas and fifteen men Patuas in Naya Medinipur, India, utilizing the structured interview method. As we have used open-ended questions (see table) during the interview, affinity analysis has been done to analyse responses collected from interviews. In addition, observation and studies were also conducted using a phone camera as videography and photography techniques.

Inspiration from the Past

Chanakya's Chant (Sanghi, 2010) gives a clear instance that during the 3rd century BCE scroll performers existed in the Indian subcontinent. They used to entertain the then folk while simultaneously playing the role of a spying agent like Nipunaka. They had enjoyed the freedom to enter the Ander Mahal (inside the palaces or aristocratic houses) to perform. Knowing the chronological tradition as well as gaining fame as skill-oriented artisan scroll narrators, they enjoyed this opportunity. Later, a few of them contributed skills to strengthen the nuances of Buddhist manuscript painting. Out of which, a vibrant specimen of the traditional Buddhist palm-leaf manuscript illustration was the most common factor during the 7th-8th centuries AD. One of which is currently housed in the Bodleian Library in Oxford, England, and can be seen. It was illustrated during the reign of the Palas by skilled artists who aimed to capture the ideal style of the Pala. This is the eight-thousand-line illustrated manuscript of the Astasahasrika Prajnaparamita Sutra (Mall, 2005). Often known as the perfection of wisdom. This manuscript has approximately six pages of illustrations, each of which paints the upper and bottom covers of a wooden book. Later-stage Pala manuscripts gave inspiration to rural folk painters. One can see the Pala manuscript illustration depicting a front view of the bodily gestures but with facial drawing and expression, always in profile or three-quarter mode. A single difference could be found, i.e., Pala manuscript artists used to write script or text inside the painting, but Patua painters or scroll narrators did not.

Defining the Scroll Narrative Panels

Performances occur given that stories are delivered throughout time (diachronic) and visuals are viewed all at once (synchronic). Scroll images or panels do not make sense for conveying stories. Different cultures have created unique methods for identifying narrative action from images, despite the fact that all narrative art shares a few common characteristics. There was hardly a cohesive civilization before the emergence of style. Picture panels for documentation started to be organized with scheduled outlines as literacy growth started in various parts of the world. These outlines, which functioned similarly to lines on a page, helped define the narrative's direction. With the help of Buddhists, the scroll story tradition persisted on its own. In addition, it has dealt with various art trends and stylistic strategies in far greater detail. Following the destruction of Buddhist monasteries by Bakhtiyar Khilji, a Muslim invader (Mukherjee, 2023), in the first part of the 13th century, both Pala art and miniature painting abruptly came to an end.

Entrepreneurial Activity

Gradually, to popularize Patachitra in the international market and to create a substantial contribution to the exports of the country, the role of entrepreneurs is remarkable. The present study focuses on the role of a few women entrepreneurs in promoting these creative handicrafts. Especially "Patachitra"; they are responsible for the commercialization and globalization of the arts, creating opportunities for income generation, direct and indirect employment of lakhs of artisans, and also contributing to the total upliftment of the socioeconomic condition of the artisans.

According to UNESCO, cultural and creative industries are very important and useful tools for promoting sustainable development. Accordingly, the cultural variety of India has helped to ad-

vance sustainable development objectives. Due to geopolitical differences, the nation has given rise to various traditional art styles. One can see that Native Americans started employing creativity as a form of expression because of their origins and the expansion of their communities. Their daily activities, religious convictions, and customs were all reflected in their art. The technique and expertise were handed down through the generations.

While examining Indian folk and traditional art, it becomes clear that these practices are deeply rooted in ancient, hereditary lineages. Over time, they have grown economically significant, serving as powerful expressions of the region's cultural heritage and identity. Indian scroll narrative traditions, along with other forms of traditional art, once received considerable patronage from both the Western world and indigenous monarchs; however, this support gradually diminished. With the advent of modernity and its rapidly evolving artistic alternatives, many traditional forms struggled to retain visibility. Consequently, the unique value and cultural significance of these artists and their work were recognized only much later. Nevertheless, their creative skills ultimately provided sustained livelihoods, new employment avenues, and a pathway to both national and international recognition.

Survey in Naya Village

Studies show that India's creative economy is worth more than $36.2 billion. (drishtiias.com, 2023) This demonstrates how the global market perceives Indian traditional and folk art. India's creative talent benefits the export industry as well. By 2024, India will have reached a high degree of digitalization. To fulfill these new expectations, traditional craftsmen have blended ingenuity and modern media.

Among all of India's arts and crafts, Patachitra from Bengal stands out for its originality, creative motifs, and portrayals of simple subjects—the majority of which are legendary. Previously, this art was only well-known in the surrounding area and was exclusively used to depict religious and mythical topics. Because modern scrolls with contemporary themes have already become popular throughout the world due to gimmicks and commercialization, art enthusiasts find them fascinating. Presently, 48 percent of Patuas are women painters, or women Patuas. At Naya village and the surrounding areas, a study on "Patachitra and its potential in the world market through women entrepreneurs" is now being done.

Fifteen female entrepreneurs were surveyed and conducted an in-person semi-structured interview in order to collect field data; nevertheless, it should be noted that all entrepreneurs are not Patuas due to factors such as socioeconomic position, marketing strategies, and ability to create markets or jobs. It has been discovered that business owners are just putting forth effort for Patuas' improvement, and 100 percent are not willingly committed to the advancement of scroll painters or Patua (Bera, 2024). The overall outcomes demonstrate the importance of women entrepreneurs for both the general betterment of the socioeconomic conditions of the artisans and the worldwide promotion of this distinctive art form.

Table: Patua Population/ Monthly Income and Literacy rate in Naya Village:

S. No.	Patua/Chitrakar Male	Non Patua Male	Patua Monthly Income, Male/Painting Scroll/attending workshop	Non Patua Monthly income, Male/ Dedicated in Cultivation/ Masson work/ Labour/ Tea Stall	Average Monthly Income of Male
1.	250	30	Rs. 60,000	Rs. 40,000	50,000

S. No.	Patua/Chitrakar Female	Non Patua Female	Patua Monthly Income, Female/ Painting Scroll/attending workshop	Non Patua Monthly income, Female/ Assisting in Cultivation/ Household work	Average Monthly Income of Female
1.	200	15	Rs. 45.000	Rs.30,000	Rs. 37,500

S. No.	Patua/Chitrakar Male Education (10th Class)	Patua/Chitrakar Male Education (12th Class)	Patua Graduated	Patua Post-Graduated	Average Literacy of Patuas (Male)
1	8 Boys	6	0	0	7

S. No.	Patua/Chitrakar Female Education (10th Class)	Patua/Chitrakar Female Education (12th Class)	Patua Graduated	Patua Post-Graduated	Average Education of Patuas (Female) Average Educated of Girls
1	6	4	0	0	5

S. No.	Non Patua/Chitrakar Male Education (10th Class)	Patua/Chitrakar Male Education (12th Class)	Non Patua Graduated	Non Patua Post-Graduated	Average Education of Non Patuas (Male) Average Educated of Boys
1	3 Boys	1Boy	0	0	2 Boys

S. No.	Non Patua/Chitrakar female Education (10th Class)	Patua/Chitrakar Female Education (12th Class)	Non Patua Graduated	Non Patua Post-Graduated	Average Education of Non Patuas (Female) Average Educated of Girls
1	2 Girls	0	0	0	1 Girl

Village Naya, total population: 495
Village Naya, total Literate Persons (Male and Female):19
Average Monthly Income of Adult Males and Females in Naya: 43,750

Bridging Tradition and Innovation through Art-Based Entrepreneurship

To create a sensation among students' educational institutions, have a unique opportunity to foster creativity and innovation through entrepreneurship by encouraging students, artists, or craftspeople to take on entrepreneurial projects. This is primarily done by holding folk art workshops with contemporary art college students in the area of art entrepreneurship. Assignments with a specific goal in mind can increase skill proficiency and increase interest in Patuas' employability; this kind of art project can support revenue growth (Gawer and Casumano, 2014). The dedication of artists to their work despite their poor earnings and uncertain financial futures defies the conventional explanations offered by scholars and management for their motivations. (Susan Baines & Jane Wheelock, 2003).

Art and creativity have developed as a human resource spring; undoubtedly, entrepreneurship is growing, which is a dynamic process of creation, change, and vision to give strength to this artist stream. It entails devoting a great deal of time and energy to formulating and implementing original ideas and creative solutions. (Olorundare and Kayode, 2014). The qualities of entrepreneurship policies include the capacity of Patachitra makers or Patuas teams to create profitable ventures, the growth of innovative skills to obtain required resources, the readiness to take measured risks with regard to time, equity, or career, and the principles of developing a solid business plan. Perceiving opportunity where others see chaos, contradiction, and uncertainty is a critical objective of entrepreneurship-driven policy (Kuratko & Hodgetts, 2004).

The aim of arts entrepreneurship as a discipline is to prepare students to shape the future of their own creations. Thus, three factors are connected to the educational focus of arts entrepreneurship: broad objectives. The primary goal, which is more broadly related to entrepreneurship education, is concentrated on the acquisition of information and abilities necessary for the establishment of new ventures and business oversight. (Benzenberg and Tuominiemi, 2021). These are expected to promote economic growth and the establishment of new businesses in the long run. Taking risks, pushing the threshold of safety, and perseverance are other qualities. Other characteristics of entrepreneurs include seeking out opportunities, taking measured risks above and beyond safety, and being persistent enough to see an idea through to completion (Kuratko, 2005).

Findings and Discussion

According to the Naya Village survey, tradition, women's empowerment, and art-based entrepreneurship are closely intertwined (Jain, 2012). The research indicates that Patachitra continues to be a thriving cultural practice, yet its sustainability increasingly depends on innovation and entrepreneurial participation (Basu, 2020). Women Patuas—constituting nearly 48% of the artisan community and earning an average monthly income of ₹45,000—are emerging as significant contributors to both artistic production and economic development. However, the fact that most artisans do not complete higher secondary education limits their access to wider markets and institutional support. The findings further suggest that although women entrepreneurs play a crucial role in promoting Patachitra globally, their engagement is often driven more by livelihood needs than by a deliberate intention to preserve cultural heritage. When market linkages and training opportunities are made available, the economic potential of creative industries becomes evident through the income disparity between Patua and non-Patua households (Dasgupta, 2010). Integrating Patachitra into textiles and home décor highlights the effective merging of tradition and innovation. The survey

further underscores the urgent need for structured educational and entrepreneurial programmes to equip artisans with digital skills, marketing knowledge, and creative autonomy. Overall, the Naya Village findings illustrate that within India's creative economy, empowering women through art-based entrepreneurship can drive socioeconomic progress while simultaneously strengthening cultural sustainability.

Conclusion

Academics observe that art and business have a sour connection, which clouds our perception of how artists support themselves (Baines & Wheelock, 2003; Beckert & Rössel, 2013). (Glenn Bach, Examining Educator Conceptions of Post-secondary Studio-Based Arts Entrepreneurship, 2017). Even though practitioners are starting to develop a body of pedagogical goals and integrated programmes or even full degrees in arts entrepreneurship are starting to emerge, there is still a need to create instructional materials and course content that are relevant to the needs and orientations of creative professionals. Few institutions have already incorporated such a kind of course in their curriculum. The majority of the entrepreneurial content accessible to student artists, especially in the pattern of European setting, is heavily taken from business schools and places more emphasis on managing cultural institutions than compared to individual business (Essig, 2017). This appropriation, which may come from current arts management programmes or traditional entrepreneurial courses, may not adequately convey the drive, attitudes, and requirements of the apprentice artist (Roberts, 2012). As to maintain nice entrepreneurial activity, for the sake of their livelihood, Patuas are currently altering the scroll surface, and their tests are constantly ongoing. They carried with them fresh concepts for incorporating their artwork into daily life and every home. As a surface with scroll motifs on dupattas, salwar kameez, tea shirts, umbrellas, and winnowing trays. Simultaneously, create scroll motifs on hand fans (made from bamboo sticks or palm leaves), ceramic pots, huge vases, leather purses, and earthen pitchers.

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Gender Sensitization in Artistic Expression

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Abstract:

Art is a powerful way to express thoughts, feelings and ideas. It helps people share their views about society, culture and life. Gender sensitization in artistic expression means creating awareness about gender equality through art like drawing and painting. In the past, many artworks showed unfair ideas about gender. Women artists were often ignored and men and women were shown in traditional roles. Today, things are changing. Artists are now using their art to break old stereotypes and show new, diverse ideas about gender. They paint and draw different gender identities and focus on fairness, strength and freedom. This helps people understand and respect everyone, no matter their gender. Gender sensitization in art also invites new ways of thinking, new subjects and new styles. It gives artists a way to tell stories that celebrate all kinds of people. This research paper studies how gender sensitization influences the world of drawing and painting. It looks at how artists use their work to challenge old ideas, create awareness and bring positive change in society.

Keywords: Gender Equality, Artistic Expression, Social Awareness, Empowerment through Art.

Introduction:

Art has always helped people share their feelings, show their culture and bring change to society. Today, these fields are helping to question old ideas about gender. They are changing how women are seen and supported in creative work. Many women—artists and other creative people—are using their talents to break rules, include everyone and ask for fairness. Because of this, the world of art is changing. It is moving away from old beliefs that once stopped women from growing and showing their full potential. When artists think about gender in a sensitive way in their work, they help make art more open and caring. In the past, art often showed unfair ideas about gender—women were often left out or shown in limited ways. Today, as people become more aware, many artists are using their drawings and paintings to break these old ideas, show different gender identities and support equality. Gender sensitization in art means choosing subjects, styles and stories that represent everyone better. It helps artists tell new stories about identity, strength and fairness. Modern artists are helping change how people think about gender through their creative work. This research paper will explore how gender sensitization affects drawing and painting, how it changes the way artists create, how people see their work and how it adds to bigger conversations in society.

Objectives of the research paper:

This research looks into how gender sensitization is shown through artistic expression.
The study has few clear goals, each helping to build a full understanding of the topic.
• To understand how artists show gender issues through their art.

• To find out how art can make people more aware of gender equality.
• To study artists who fight gender discrimination through their work.
• To learn how artistic expression can help build a fairer society.

Significance of the paper:

• It shows how art can help people understand gender equality.
• It proves that creative work can inspire respect for all genders.
• It helps people see the important role of artists in making society fairer.

Literature Review:

Many researchers have shown how artistic expression plays a major role in questioning traditional gender roles and promoting gender equality. According to Butler (1990), gender is not something people are born with, but something created by repeated actions, which artists often explore through their works. Art becomes a space where gender identities can be expressed freely and traditional stereotypes can be challenged. Studies such as Nochlin (1971) highlighted the historical exclusion of women artists and the need to question the power structures in the art world. This led to more artists focusing on gender issues in their creative work. In India, artists like Amrita Sher-Gil and Bharti Kher have used painting and sculpture to express women's struggles and identity. Sher-Gil's work brought forward the emotional world of Indian women, while Kher's sculptures question societal views on femininity. Modern art platforms, like the India Art Fair (2023), show that a growing number of contemporary Indian artists are focusing on gender themes.

Gender Roles in Classical Art Traditions:

In classical Indian art, the way men and women were shown often followed the rules of society at that time. These rules were mostly made by men and gave more power to men than women. In old paintings, sculptures and temple carvings, women were usually shown as soft, beautiful and graceful. They were often dancing, playing music or standing beside gods. These images made people think that women should be quiet, gentle and mainly admired for their beauty. Men, on the other hand, were shown as strong, wise and powerful. They were kings, warriors, saints or gods. This difference in how men and women were shown helped keep the idea that men were leaders and women were followers. In temples, gods like Shiva, Vishnu and Krishna were the main figures, while goddesses like Parvati, Lakshmi and Radha were shown as their partners. Even though goddesses were respected, they were often seen through their connection to male gods. In classical dance forms like Bharatanatyam and Kathak, women mostly performed roles that showed love, devotion or sadness, while men played roles of heroes or spiritual leaders. These dances followed old books like the Natya Shastra, which gave special rules for how men and women should move and act. Sometimes, men played female roles and women played male roles, especially in temple performances, but this was not very common. In many cases, women were not allowed to learn art or perform in public. Only a few women, like the devadasis who danced in temples, could take part in the arts, but they were not always treated with respect in society. Most artists, painters and sculptors were men and women were rarely known as creators.

In miniature paintings, women were shown enjoying music, love or nature, but they were not shown as the ones making the art. However, in folk art traditions like Madhubani, Warli and Kalighat, women had more freedom to create. These art forms were made in villages and homes and women used them to show their daily life, festivals and stories. Even though these works were not famous in big cities, they kept women's voices alive. In the western old paintings, women were also often shown as quiet, pretty and gentle. Men were shown as strong and important. For Example, in the

Renaissance period, many artworks showed women as beautiful objects, not as people with their own stories. These images made people believe that women should stay in soft, passive roles. After a long time, especially in 1900, things started to change. As education spread and people began to fight for women's rights, more women started learning art and sharing their ideas. The feminist movement in the 1960 to 1970 helped women speak up and show their own stories through art. Artists like Amrita Sher-Gil and later others began to paint women not just as pretty faces, but as real people with thoughts and feelings. They showed women working, thinking and living full lives. This helped break the old idea that only men could be serious artists. Today, many women are painters, dancers, sculptors and designers. They use their art to talk about equality, identity and freedom. But the old ideas from classical art still affect how people think. That is why it is important to look back and understand how gender roles were shaped in Indian art. By doing this, we can see how far we have come and how much more we need to do to make art fair and open for everyone.

Different Art Forms Helping to Express Gender Sensitization:

Today many different types of art are used to share messages about gender sensitization and equality. Poster painting are the most common ways, where artists create powerful images that challenge gender stereotypes and celebrate all identities. Sculpture is another form, where artists shape materials into figures that represent freedom, strength or new ideas about gender roles. Photography captures real moments and diverse people, showing the beauty of all genders without bias. Performance Art, like dance and theater, tells stories about struggles, rights and hopes for gender fairness in a live and emotional way. Digital Art and Graphic Design are modern tools where artists use technology to spread messages about gender sensitization across the internet and social media. Public Art, Street Art and Murals often appear in public places to raise awareness about gender equality, reaching many people. Each form of art gives a voice to different experiences and helps society move towards a more fair and respectful understanding of gender.

Gender Sensitization through handmade and E-posters:

Handmade posters and digital posters are great tools to spread messages about gender sensitization. They use strong images, simple words and bright colours to catch people's attention and make them think about gender equality. Handmade posters are easy to make and can be displayed in schools, colleges, offices and public places. Students and artists can create posters showing the importance of respect, equal rights and breaking gender stereotypes. E-posters are posters made on computers or phones or AI. They can be shared quickly on social media, websites and emails. E-posters help reach a large number of people in a short time. They are very useful for campaigns, especially among young people who use the internet daily.

Both handmade and E-posters can teach people about gender issues in a creative and simple way. They can show messages like "Respect All Genders," "Say No to Gender Discrimination," and "Equality for Everyone."

Gender Sensitization through Public Art and Murals:

Public art and murals are the other ways to spread messages about gender sensitization. They are big paintings or artworks made on walls, streets or buildings where many people can see them. Artists use public art and murals to show ideas like equality, respect and freedom for all genders. These artworks often have powerful images and short messages that make people stop, look and think. They help to break old ideas about what men and women can or cannot do. In India, groups like the Fearless Collective paint murals that tell stories of women's strength and the need for

gender justice. Such murals turn public spaces into places of learning and awareness. Public art is important because it reaches everyone— young or old, rich or poor — without needing a classroom or a book.

The Role of Artists in Promoting Gender Awareness:

Art has long been a powerful tool for social change and in India, several artists have been at the forefront of promoting gender sensitization. Through their work, these artists challenge traditional gender norms, advocate for rights and create platforms for marginalized voices. Many Indian artists use their work to address gender issues and promote equality.

Amrita Sher-Gil (1913–1941) was one of the first important female artists from India. She used her art to share her strong ideas about women's rights. Sher-Gil mainly wanted to express her own feelings and show real human emotions, especially focusing on the lives and struggles of women. She was the first woman in India to paint herself not just as a model, but as a real artist. In her paintings, she showed women in a natural and honest way, breaking the old traditions where women were only shown as beautiful objects. Her art showed the many different sides of being a woman and the challenges they faced in society. Through her paintings, Sher-Gil asked important questions about gender roles and power.

Her work has touched people of all ages and continues to inspire many artists today. Sher-Gil's art is seen as an important part of feminist art because it challenged old rules and helped promote the idea of gender equality. Her paintings are loved not just in India but all over the world. Today, her work still starts important conversations about feminism, life and art. This writing looks at how Sher-Gil used creative ideas and a strong feminist vision to make powerful art. She painted women in a real and respectful way, showing their strength and emotions, which was very rare during her time. In many of her famous works, like "Three Girls" (1935) and "Women on the Charpai" (1940), Amrita showed women not as pretty decorations but as real people with deep emotions. She painted women who looked thoughtful, sad, strong or simply lost in their own world. This was very different from how women were usually shown in Indian art at that time— often idealized or ignored (National Gallery of Modern Art, New Delhi). Her art helped people notice the real lives and struggles of women, sparking early conversations about gender and equality. According to a UNESCO report (2018), Amrita Sher-Gil's work is now seen as a major influence in promoting gender sensitivity in Indian modern art (UNESCO).

Today, her paintings are still studied in colleges across India. In 2022, a survey by India Art Fair showed that over 30% of gender-focused exhibitions included references to Sher-Gil's work as a foundation for talking about women's rights and identity (India Art Fair).

Bharti Kher is a contemporary artist who explores identity, gender, and the body through sculptures and installations, often using traditional symbols like the bindi to create new meanings. She frequently addresses issues related to femininity and identity. Her piece "The Skin Speaks a Language Not Its Own" (2006)— a life-sized elephant covered in bindis — symbolizes both strength and vulnerability, reflecting on the burden of societal expectations placed on women (Tate Modern).It is a touching sculpture of a dying female elephant. The elephant's body is completely covered with small stick-on bindis shaped like snakes.

Mithu Sen is a famous Indian artist who uses her art to talk about gender, identity and freedom. Her work often questions the rules that society forces on people, especially rules about gender. She believes that gender is not fixed and that people should be free to express themselves in any way they feel. One of her important projects is called "Unbelonging". In this project, she uses drawings,

videos and performances to show that labels like "man," "woman," or even "Indian" or "foreigner" do not define who a person truly is (India Today, 2022). Her art encourages people to think beyond simple categories and respect each person's unique identity.

Another famous project, "Free Biographies", involved Mithu Sen asking strangers to tell her their life stories. She would then rewrite their stories in her own words, without sticking to gender or other labels. This project shows how human experiences are more important than the labels society gives us (Tate Modern).

Mithu Sen's work has been shown in more than twenty countries, helping to spread ideas about gender freedom to a worldwide audience. According to the India Art Fair 2023 report, more than 40% of new Indian contemporary art now discusses gender identity, thanks to artists like her (India Art Fair).

Through her playful and bold art, Mithu Sen makes people think deeply about gender roles and promotes a more open, accepting world. Mithu Sen uses drawings, poetry, and installations to question fixed gender roles and highlight the fluidity of identity.

Anita Dube creates art that speaks about feminism, social injustice and transformation. Her work often explores how gender and politics shape human experiences. Gulam Mohammed Sheikh combines painting and storytelling to highlight cultural, religious and gender-related issues in India. Through their unique styles and powerful ideas, these artists encourage society to rethink traditional gender roles and promote a more equal and inclusive world.

Gender Sensitization through Photography:

In India, many photographers use their cameras to talk about gender equality and break old stereotypes. Their photos help people see the real struggles and strengths of women communities.

Poulomi Basu is a well-known Indian photographer who uses her work to fight for women's rights. Her project "Blood Speaks" (2017) focused on the harsh treatment of menstruating women in Nepal and India. Through powerful photos, she made people think about taboos and women's suffering (World Press Photo). Deepti Asthana is another important name. She travels to rural parts of India to capture the lives of women who are often ignored. Her project "Women of India" shows real stories of strength and courage (BBC News). Arko Datto, an Indian photographer, highlights LGBTQ+ lives through his photo series. His work challenges the idea of "normal" gender roles and gives a voice to marginalized groups. Photography has a strong role in promoting gender sensitization. In 2022 survey by India Photo Archive Foundation found that exhibitions about gender issues attracted 45% more visitors than others, showing that people are interested in learning through visual stories (IPAF). These photographers use their art to open conversations about gender and create a more equal world.

The art made by Indian female artists often shows the struggles and experiences of being a woman in India. These artists deal with many layers of identity and the pressures society puts on them. Many of them are now using digital tools to create and share their art. Artists can now show their work to people all over the world through websites, social media, online exhibitions and digital galleries.

Today, the work of Indian women artists shows a fresh and bold style. They use their art to fight against unfair treatment like gender stereotypes, patriarchy and exclusion of women. They also support women's empowerment by sharing their voices in webinars, online talks and through so-

cial media.

Gender Sensitization in Performing Art:

Performing arts like dance, theatre and music are powerful ways to talk about gender issues. In India and around the world, many artists use their performances to show the problems caused by gender inequality and to spread the message of equality and respect.

Theatre groups often perform plays about women's rights, LGBTQ+ rights and the need to break gender stereotypes. Dance performances also tell stories that challenge old ideas about what men and women should or should not do.

Suggestions for Gender Sensitization Campaigns Through Various Arts:

There are many ways where arts & theatre can be integrated in facilitating high impact gender sensitization campaigns. Some of these methods include:

• Perform simple plays in public places to show messages about gender equality.
• Organize art shows with paintings that talk about women's rights and respect for all genders.
• Tell about gender issues through classical, folk or modern dance.
• Show real-life pictures that break gender stereotypes.
• Share poems and stories that promote respect for every gender.
• Show short films and documentaries about gender equality and discuss them afterward.
• Invite artists to teach how to use art for spreading messages about gender sensitization.
• Conduct competitions for students to express gender equality through art.

Conclusion:

Thus, Artistic expression is a powerful way to spread the message of gender sensitization. Through posters, mural, painting, performing arts and photography, artists show the need for respect, equality and freedom for all genders. Art makes it easier for people to understand and feel the struggles faced by others. It breaks old ideas about gender roles and opens minds to new ways of thinking. Whether through a mural on a wall or a digital poster online, artistic expression helps to create a fairer and kinder society. By using art, we can inspire change and build a world where everyone is treated equally.

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A Study on Fibers of Sustainability:
Artistic Explorations of Jute

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Abstract

Jute is a leading cash crop in Assam, predominantly grown by small and marginal farmers. With rising environmental consciousness and a renewed interest in natural fibers, sustainable fiber production has become increasingly important. This paper aims for sustainable fibre derived from nature, Jute as a sustainable fibre helps to manufacture beautiful textiles, handmade decors, Bag etc.It uses primary data collected through mixed-methods approach that combines qualitative research. The Jute fibers are Sustainable and investigates agricultural byproducts from the jute plant can be repurposed into contemporary art objects. Through a practice-based methodology combining material sourcing, experimental fabrication, and critical reflection, the project interrogates themes of transformation, circularity, and value creation. The study documents a series of sculptural pieces, artworks, textiles, and hybrid installations which can be crafted from retting residues of fiber scraps, and other byproducts. Visual analyses, artist statements, and audience feedback are analyzed to articulate how waste materials can encounter aesthetic valorization without erasing their ecological memory.

Keywords: Jute waste, Upcycling, Fiber art, Sustainability, Materiality, Contemporary art.

Introduction

Jute, often called the golden fiber, is among the most affordable and strong natural fibers. India and Bangladesh dominate global raw jute production, while the fiber is mainly used for agricultural product packaging where among the natural fibers, jute ranks just behind cotton in terms of its uses and benefits. Its significance goes beyond its technical strengths like length and tensile strength, with biodegradability marking its relevance in today's eco-conscious era. As awareness of environmental issues grows, jute and related fibers are regaining popularity as eco-friendly packaging materials. Traditionally tied to packaging, jute products now span diverse applications with decorative as well as practical value. Jute originates from the fertile soils of South Asia, particularly India and Bangladesh, which together account for over 90% of global jute. India leads in raw jute production, contributing over half of world output. Within India, includes Assam, West Bengal and Bihar are the main jute producing states. Despite strong demand, the jute farming situation in the study region shows fluctuations rather than a steady rise. The jute industry plays a substantial role in the socio-economic fabric of rural communities by supporting livelihoods and aiding food security for vulnerable groups. To capitalize on environmental opportunities, it is essential to identify and address the challenges faced by jute growers in the region, ensuring a sustained and sufficient supply of fiber. Achieving environmental sustainability hinges on maintaining an uninterrupted

fiber supply, which requires evaluating and removing these constraints faced by jute farmers. (Kalita, 2023) Bangladesh is one of the major paper producer made from green jute, contributing forty percent of world's raw jute. (Hossen et al., 2020) In contrast Assam has few places where jute cultivation is practice named Nagaon , Goalpara , Chhaygaon, Darrang and Barpeta. The crops are cultivated by small scale and marginal farmers and Assam is the second largest jute- producing state. (Kalita B.J et al.2021) The important characteristic of Jute is that it blends with other fibres and affordable natural fibres.

Objectives

1) To understand the importance of Jute as fibre derived from natural resources.
2) To use of sustainable fibre byproducts into contemporary art.

Methodology

The researcher adopted the systematic data collection approach of ethnographic study to collect information for the research paper. The process of sowing the crop, harvesting and processing of the fibre are observed carefully in the area named Simna Foturi near Goroimari for in-depth study of this area for the study.Also Secondary Data has been used to study about the work of artists.

Process of Jute to Thread

The stems obtained after harvest are converted into fibres using two possible methods: retting or fresh peeling.(Adjei D et al. 2016) A.Each method yields a different type of fibre, tailored for various final applications. Retting is the most common retting method used in the area. (Fig 1)Stems, whether fresh or dried, are bundled and submerged in a water surface for eg. river, pond or dam(Fig 2). Fresh stalks require about seven days of retting, while dried stalks need roughly 9–11 days. To keep the bundles stable, stones may be placed on them or wooden stakes driven into the mud. At the end of retting, the fibers are separated from the bark by palm of hand. After the peeling process, the fibers are rinsed in the dam for hours then tied, and dried as shown in. (Fig 3) Retting yields finer, flexible and stronger yarns compared with the fresh-peeling method, and the yarn colors are typically light grey, cream, or off-white. Fresh peeling is a method where newly harvested stalks are split in half and their bark is removed before being bundled and stored for later use. These bundles can be kept for several months. When needed, the bundles are soaked in water and then struck with a wooden mallet to loosen the fibres. Fibres produced by this method typically range in color from dark grey to brown.The Jute has two varieties in traditional uses. White jute (Corchorus capsularis) was commonly used in India for clothing, with weavers employing simple hand looms and spinning wheels, and Indians—especially Bengalis—utilizing white jute for ropes and twines in households and agriculture. It is noted for its practicality in transporting grains and other farm products. Tossa jute (Corchorus olitorius) on the other hand is described as stronger, softer and silkier than white jute, performing well in the Ganges . Alongside white jute, tossa has been grown in Bengal since the early 19th century, and Coromandel, Bangladesh, is a major global producer of tossa jute.

Cultural and Economic Resonance:

Cultural resonance:
Jute is tied to craft traditional usage for our country in various ranges from packaging to textiles. The jute-based handicrafts support sustainable development in our society. It notes that a large number of artisans rely on jute crafts for livelihoods in our country and that these activities contribute meaningfully to the national economy. The jute handicraft sector tends to be gender-biased,

with many female artisans living in rural areas and slums, which helps drive women's empowerment through work in this field. The importance of nurturing and organizing value chains linked to these crafts and their marketing, highlighting their broader economic impact. It describes one of the simplest value chains: making jute handmade braids by a largely female workforce. The braid-making is presented as a micro-entrepreneurial activity that links to other crafts such as door-mats, floor mats, knotted bags, and dolls. Different products developed from jute based designer fabrics developed in handloom.

Visualisation and Aesthetics of Jute:

Practical properties: Jute as a fibre is Renewable, fast-growing in nature with warm natural tones (golden-brown)appropriate for rustic aesthetic to create an Art. Jute accepts paints, dyes and surface treatments easily but also has its own distinctive presence. The strength of jute in rope/yarn form are strong which is very important for day to day life; The Jute weavers are trained in bleaching and natural-dye dyeing helps weavers broaden their product range and boost demand for export. It notes that dedicated centers for bleaching, dyeing, printing, and finishing of jute fabrics support the creation of more designer fabric-based value chains and improve the sustainability of existing ones.

Mrinalini Mukherjee is noted for her large, woven anthropomorphic sculptures crafted from dyed jute and rope. Rakhi Peswani also uses jute and other natural fibers to produce expansive, expressive sculptures inspired by instinct and emotion. Other jute artists include Manish Nai, who creates sculptures, paintings, and murals with the material, and Arka Pradhan, who makes jute wall hangings.

Jute Based Products

Weaving and tapestry are the important products where Jute yarns are eco friendly on frame looms or handlooms with finer fibers (cotton, silk) for contrast in the textiles.

The industry of Knotting and macrame installations are majorly using jute rope to create sculptural and architectural forms for eg Mrinalini Mukherjee.

The Twining and coiling create baskets or coil sculptures by wrapping jute around cores. Stitching and embroidery use jute as a bold stitch material on fabric or found materials; consider backing/support to prevent tearing.

Paper and pulp also incorporate jute fibers into handmade paper or pulp sculptures for embedded texture. Mixed-media collage: glue jute strips to panels, combine with paint, print, rust, plaster, resin etc.

Conclusion

The byproduct made of jutes are biodegradable, recyclable and reusable with natural ingredients which have non-toxic chemicals and do not harm our nature which led the jute products to consider eco-friendly. (Saikia. B. et al 2020) A Green Product ijrad the products made from jute demonstrates sustainability, value creation from waste, and the transformation arc. The limitations are that raw material is cost effective but time taking process which sets constraints for reproducibility. By using eco friendly products we can save the environment rather using cheap polyester or polythene bags. More promotion are required to aware among the society.

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Figure Reference:

Figure 1: The Jute stems are dried under sun, Location - Goroimari
Figure 2: The Jute stems are submerged under water, Location - Goroimari

Figure 3: Close-ups of textures and fibers of Jute after taking out from water.
Figure 4: Close-ups of textures and fibers of Jute

Figure 5 : Harriet Goodall, (We Are) Diluvium, 2024, Semi-Trailer Tarpaulin, Linen, Naturally Dyed Raffia, Jute, Paper, Steel, Water-based Acrylic, Ground Earth Pigments, 100 x 100 x 10cm (Side view)

Figurue 6 : Ibrahim Mahama – Untitled (K.N.U.S.T.), 2013 (detail), jute coal sacks, dimensions Variable https://publicdelivery.org/ibrahim-mahama-jute-sacks/

Figure 7 : Door mat

Figure 8 : Door mat and Ropes - https://www.amazon.in/Pretail-Threads-String-Creative-Decoration/dp/ B07JYQ2V4V#immersive-view_1760953345190

Figure 8 : Jewellery- https://www.directcreate.com/product/11984/tribal-jute-neckpiece-set-with-earrings-using-kaudi

Figure 10 : Sculpture by Mrinalini Mukherjee (Mixed Media)
https://mrinalinimukherjeefoundation.com/mrinalini-mukherjee/

Figure 11 : Sculpture by Rakhi Peshwani (Mixed Media)

Kashmiri Shawl in European Oil Paintings: Representation, Exoticism through the Visual Lexicon of Orientalism

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Abstract

This research examines the representation of Kashmiri shawls in European oil paintings, analyzing their role as aesthetic and cultural artifacts within the framework of Orientalism. These textiles, originally handcrafted in Kashmir, became emblematic of wealth, status, and the exotic East when introduced to European society through colonial trade. By analyzing 18th- and 19th-century artworks, this study explores how the Kashmiri shawl functioned as a visual lexicon for Orientalist narratives, symbolizing the allure of the 'Other' and reinforcing colonial ideologies. Employing a multidisciplinary approach that combines art historical analysis, postcolonial theory, and material culture studies, this paper investigates the aesthetic, symbolic, and ideological dimensions of the Kashmiri shawl in European art. It aims to shed light on the intersections of visual culture, imperialism, and the commodification of the East through the lens of European oil painting.

Keywords: Kashmiri Shawl; Orientalism; European Oil Painting; Cultural Appropriation; Colonialism

Introduction

The Kashmiri shawl holds a unique position in the narrative of colonial art history, becoming an emblem of exoticism, luxury, and cultural interaction. Originating in the Himalayan valleys, these intricately woven textiles became central to European artistic depictions during the 18th and 19th centuries. By appearing in oil paintings, Kashmiri shawls were transformed from mere luxury items into visual metaphors for the allure and conquest of the East. This paper examines the role of the Kashmiri shawl in European oil paintings, focusing on its representation as an Orientalist artifact, its commodification, and its embeddedness in socio-political narratives of gender, class, and empire.

Drawing upon Edward Said's (1979, p. 113) theory of Orientalism, the study reveals how these shawls were portrayed as objects of fascination and dominance, often stripped of their indigenous significance to serve Western artistic and ideological frameworks. Through visual analysis of key artworks and engagement with critical literature, this paper interrogates the aesthetic, symbolic, and cultural significance of the Kashmiri shawl in European art.

Historical Context of Kashmiri Shawls

The Kashmiri shawl, often referred to as a "Cashmere shawl" in Europe, has origins that trace back to ancient times. These textiles were crafted using pashm, the fine undercoat of Himalayan goats, and featured intricate patterns, most notably the boteh motif, later adapted as the paisley in the

West (Dar, 2019, p. 2). The shawls were prized for their lightweight warmth and intricate designs, which symbolized status and refinement in both South Asia and Europe. By the late 18th century, the shawls were exported extensively to European markets, becoming a staple of aristocratic fashion and an emblem of colonial trade dynamics (Maskiell, 2002, p. 30).

Patronage by influential figures such as Empress Josephine of France and Queen Victoria further elevated the shawl's desirability. Empress Josephine's extensive collection of Kashmiri shawls, often featured in her portraits, highlighted their association with imperial grandeur and refined taste (Carberry, 2021, p. 12). Known for her deep admiration for these textiles, Josephine received them as diplomatic gifts and actively commissioned their acquisition. Her fondness for Kashmiri shawls was not just an expression of her personal aesthetic preferences but also a statement of power, as these textiles symbolized the French Empire's reach into exotic territories (Maskiell, 2002, p. 40). The Empress reportedly owned hundreds of these shawls, and her portraits often prominently featured them, showcasing the intricate boteh designs that became synonymous with opulence and status in European high society (Dar, 2019, p. 3).

Josephine's association with Kashmiri shawls also popularized their use across the French aristocracy, creating a ripple effect that extended throughout Europe. These shawls became a critical component of women's wardrobes, serving as symbols of elegance and wealth while subtly reinforcing colonial narratives of cultural superiority (Young, 2007, p. 58).

The shawl, dating from 1790-1825, is a remarkable example of Kashmiri textile artistry, currently housed in the Cooper Hewitt, Smithsonian Design Museum. This particular piece is a tili shawl, a type known for being woven in multiple sections that are meticulously stitched together to form a cohesive whole. Kashmiri shawls have a storied history, with their origins

tracing back to the 3rd century BC, when local weavers crafted them to withstand the region's harsh winters. Over time, these shawls evolved into esteemed art forms, with artisans creating intricate designs that were highly valued by royalty and the elite. The influence of Mughal and Persian aesthetics is evident in the delicate floral and paisley patterns, as well as the rich colors and gold thread used in their embroidery. The incorporation of luxurious materials, such as pashmina wool from the high Himalayas, further enhanced their exclusivity and appeal.
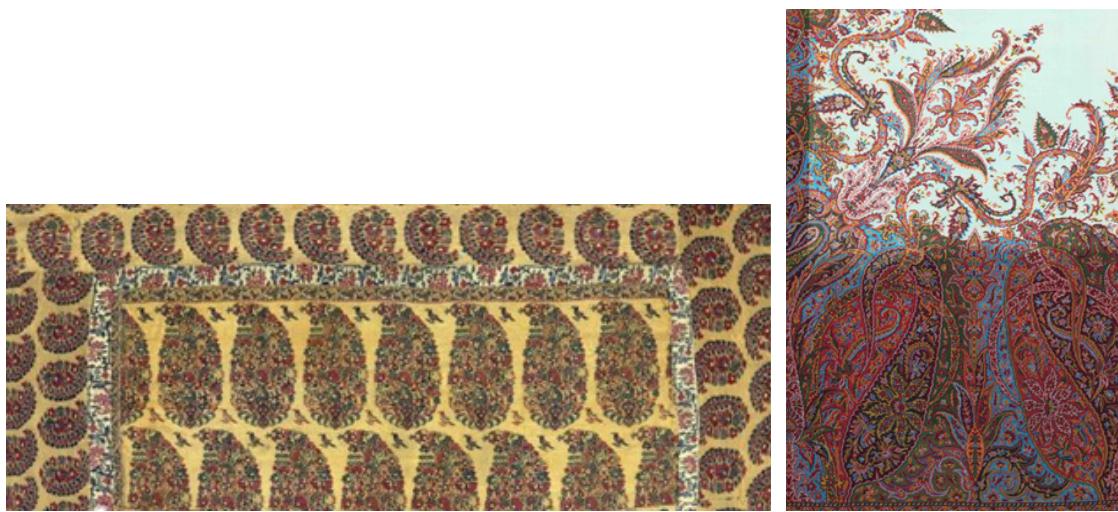
Figure: 1- A tili shawl (1790–1825), Cooper Hewitt Museum, illustrating multi-panel Kashmiri weaving.
Figure: 2 - Detail of shawl woven on a Jacquard loom, 1840–60, wool, probably Scottish (The Metropolitan Museum of Art), Smarthistory. (2021). Detail of reliquary guardian figure (Eyema-o-Byeri) [Image]. Retrieved February 6, 2025,

Materiality, Gender, and Colonial Power: The Kashmiri Shawl in European Visual Culture

European artists frequently employed the Kashmiri shawl as a compositional device that emphasized refinement, sensuality, and exotic luxury. Painters skilled in rendering both likeness and textile design were especially valued, as the shawl's intricate motifs, vivid hues, and fluid drapery elevated the visual prestige of a portrait. In Jean-Auguste-Dominique Ingres' Portrait of Madame Rivière (1806), for instance, the shawl frames the sitter with soft, ornamental curves, subtly signaling her social elevation and Europe's access to colonial trade networks (Carberry, 2021). The material richness of pashmina also made the shawl a recurring motif in nineteenth-century genre scenes, where artists such as Alfred Stevens exploited its softness and luminosity to heighten contrast, sculpt form, and underline the sitter's sophistication and cosmopolitan tastes.

The shawl's aesthetic appeal, however, was inseparable from gendered constructions of exoticism. Female sitters draped in these textiles were often portrayed as graceful, enigmatic, or sensuous, embodying an idealized femininity shaped by Orientalist imagination. In Antoine-Jean Gros' L'Impératrice Joséphine (1809), the shawl functions as both a fashionable accessory and a symbol of imperial reach, reinforcing Joséphine's cultivated cosmopolitan identity (Maskiell, 2002). Ingres' later portraits, including those of Madame Panckoucke and Madame de Senonnes, blend Kashmiri motifs with eroticized elegance, situating women as carriers of the East's perceived sensuality. Through such representations, the shawl mediated fantasies and anxieties surrounding femininity, linking the female body with the allure of the exotic East.

Yet beneath its visual beauty, the Kashmiri shawl also embodied colonial power. Its presence in European portraiture signified wealth derived from control over Eastern artisanal labor. As European manufacturers—especially in Paisley—flooded markets with cheaper Jacquard-woven imitations, Kashmiri weavers faced economic decline (Dar, 2019). Within paintings, however, the shawl remained a symbol of authentic exoticism, masking the material exploitation underpinning its circulation. Thus, the shawl in European art simultaneously expressed aesthetic desire, gendered exoticism, and imperial dominance.

Figure: 3- A woman wearing a cashmere shawl, Alfred Stevens, Departing for the Promenade (Will You Go Out with Me, Fido?), 1859, oil on panel, 61.6 x 48.9 cm (Philadelphia Museum of Art), SmartHistory. (2021, February)

The Orientalist Lexicon: Appropriation, Exploitation, and Othering
Cultural Appropriation and Transformation

As Young (2007, p. 102) argues, cultural appropriation in art often involves the recontextualization of artifacts, stripping them of their original meanings and transforming them to fit Western aesthetic and ideological frameworks. This is evident in the European adaptation of the Kashmiri shawl's boteh motif into the paisley pattern, which became a hallmark of Western textile produc-

tion. By incorporating these motifs into their compositions, European artists appropriated Eastern artistry, reframing it as a decorative element that symbolized refinement while obscuring its cultural origins. The act of cultural appropriation extends beyond artistic representation to include the deliberate extraction of cultural elements for economic and political gain. Kashmiri shawls, originally tied to cultural practices and regional identities, were decontextualized and mass-produced in Europe, particularly in textile hubs like Paisley, Scotland. This not only diluted their cultural significance but also disrupted local economies in Kashmir, as imitation shawls flooded markets globally (Maskiell, 2002, p. 45).

Furthermore, the reinterpretation of Kashmiri motifs in European art often erased the labor and heritage of the original artisans. As Carberry (2021, p. 54) highlights, the production of these textiles in Kashmir involved intricate techniques passed down through generations. European adaptation of these designs, while celebrating their aesthetic value, rarely acknowledged the cultural and historical depth of their origins. Instead, they became tools to signify Western sophistication and control over exotic cultures. The symbolic transformation of Kashmiri shawls also reinforced colonial hierarchies. By positioning these textiles as luxury goods accessible primarily to European elites, their appropriation underscored the unequal distribution of wealth and power. The commodification of the shawls in European markets erased their connection to the skilled Kashmiri artisans who crafted them, instead attributing their value to the taste and consumption of Western society (Reinke de Buitrago, 2012, p. 110). This process not only devalued the original cultural significance of the shawls but also reduced them to commodities within the colonial economic framework. Ultimately, the appropriation and transformation of Kashmiri shawls within European art and commerce exemplify the broader dynamics of cultural domination. By reframing these textiles to fit Western narratives, European artists and markets perpetuated a system in which the East was both exoticized and subordinated, reinforcing the colonial ideology of cultural superiority.

Visual Othering

Reinke de Buitrago (2012, p. 91) highlights how visual representations of Eastern goods in European art contributed to the process of "othering," constructing a dichotomy between the civilized self and the exotic Other. Kashmiri shawls, often depicted as luxurious yet foreign, became visual markers of this ideological divide, reinforcing notions of Western superiority through their depiction as spoils of empire.

In artworks such as Ingres' Portrait of Madame Panckoucke , the shawl's presence does more than signify luxury; it positions the Eastern world as an object to be consumed and redefined by the West. By framing Eastern textiles in the context of European settings and figures, these works decontextualized the shawl's cultural and historical significance, transforming it into an ornamental signifier of the exotic. The intricate patterns and vibrant colors of the shawl further heightened its appeal, creating a visual contrast that emphasized the foreignness of the artifact within a Western aesthetic (Carberry, 2021, p. 45). Moreover, the process of visual othering was deeply tied to the colonial power structures that enabled the flow of such artifacts into Europe. The shawl's representation as a prized possession in aristocratic portraits symbolized the West's ability to appropriate and repurpose Eastern craftsmanship for its cultural agenda. This practice often obscured the labor and artistry of Kashmiri weavers, reducing their work to a mere accessory in narratives of European grandeur (Maskiell, 2002, p. 53). The Kashmiri shawl's association with feminine sensuality in paintings further reinforced the trope of the East as a space of indulgence and decadence. Female subjects draped in these shawls were often portrayed with an air of mystery, aligning with Orientalist stereotypes that conflated Eastern culture with eroticism and excess. This intersection of gender and othering reveals how these textiles were used to construct multifaceted narratives of dominance, desire, and difference (Young, 2007, p. 110).

Through these visual strategies, the Kashmiri shawl became a recurring motif in the Orientalist imagination, encapsulating the broader dynamics of cultural appropriation and imperial power. By situating these artifacts within European contexts, the paintings not only celebrated the artistry of the East but also reaffirmed the West's self-image as the arbiter of global culture and refinement. Kashmiri shawls, renowned for their intricate embroidery and luxurious materials, were highly prized in Europe and the United States during this period. Their motifs, often featuring paisleys, floral patterns, and rich textures, reflected the artistry and cultural significance of Indian textile traditions. In the West, such shawls became symbols of wealth and refinement, and their use in bespoke garments like this cloak highlighted their status as luxury items.

This cloak demonstrates the cultural fusion of Kashmiri craftsmanship with Western fashion sensibilities, illustrating how Indian textiles influenced global tastes and became integrated into Western wardrobes. It also reflects the colonial-era fascination with exotic goods and the ways in which they were adapted to suit new contexts and functions.

Case Studies: Kashmiri Shawls in European Paintings
1.John Singer Sargent's Portraits (1908–1911)

John Singer Sargent's Two Girls in White Dresses (1909–11) and his portraits of his niece from 1908 and 1911 exemplify his masterful ability to blend impressionistic light effects with a profound sensitivity to fabric and texture. While Sargent's oeuvre is not explicitly rooted in Orientalist discourse, his engagement with textiles—particularly imported luxury fabrics—aligns with the broader European fascination with exotic materials as markers of refinement. In these works, the delicacy of the sitters' white gowns contrasts with the richness of draped shawls, subtly invoking the visual language of colonial trade. The layering of fabrics in these compositions mirrors the way European portraiture absorbed and recontextualized non-European textiles as symbols of aesthetic sophistication, their origins masked beneath the guise of elite fashion.

Sargent's brushwork, loose yet controlled, emphasizes the play of light on the folds of cloth, rendering the garments as luminous and sculptural forms. In the Paintings of Sargent's Niece (1908, 1911), the interplay between soft textiles and the sitters' composed expressions suggests an engagement with materiality that extends beyond mere decoration. The shawls, if present, function as extensions of the figure, shaping the composition through movement and texture. Unlike the rigid formality of 19th-century Orientalist portraiture, Sargent's approach imbues the textiles with a sense of spontaneity, reflecting his modernist sensibility. These works, though devoid of overt colonial motifs, nevertheless exist within the framework of European material culture that prized Eastern luxury goods, positioning them as naturalized elements of aristocratic fashion. In doing so, Sargent's paintings subtly participate in the broader visual economy that transformed non-European artifacts into signifiers of taste, reinforcing the seamless integration of colonial commodities into Western artistic traditions.

Figure: 4 - Sargent's niece Rose-Marie Ormond, wrapped in the shawl for his 1911 portrait Nonchaloir (Repose). Hearst Magazines. (n.d.). Edc090119sargent-scarf03 [Image]. Retrieved February 16, 2025, from https://hips.hearstapps.com/hmg-prod/ images/edc090119sargent-   scarf03-1591806311.jpg?resize =980:*

Figure 5- Sargent's Two Girls in White Dresses, 1909-11, from a private collection. Hearst Magazines. (n.d.). Edc090119sargent-scarf05 [Image]. Retrieved February 16, 2025, from https://hips.hearstapps.com/hmg-prod/images/edc090119sargent-scarf05-1591805784.jpg?resize=640:*

2. Ingres' Portraits of Rivière, Panckoucke, and Senonnes

Jean-Auguste-Dominique Ingres' portraits—Portrait of Marie-Françoise Rivière (1805), Portrait of Madame Panckoucke (1811), and Portrait of Madame de Senonnes (1814)—exemplify how the Kashmiri shawl functioned as a material marker of exoticism, luxury, and imperialist consumption within early 19th-century European portraiture. These works, executed with Ingres' signature precision and smooth modeling, integrate the Kashmiri shawl as an ornamental yet ideologically charged accessory. The draped textiles in each portrait are not mere embellishments but serve as signifiers of the sitter's wealth and engagement with colonial commodities. By situating these women within the opulence of imported Eastern fabrics, Ingres aligns them with an aestheticized vision of affluence that subtly reinforces European dominion over distant lands and their artisanal traditions. Ingres' attention to the shawl's texture demonstrates his skill in blending Orientalist elements into a European aesthetic, turning the shawl into a central symbol of refinement and cultural aspiration (Carberry, 2021, p. 35)

Ingres' meticulous rendering of textile surfaces—capturing the luminosity of silk, the intricate curvilinear motifs of paisley, and the weight of the draped fabric—demonstrates his virtuosity in material illusionism. However, beyond their technical splendor, these textiles operate within the broader framework of Orientalist visual culture. The Kashmiri shawl, sourced from colonial trade networks, becomes an exotic appendage that elevates the subject's social standing while simultaneously inscribing her within an imperial economy of aesthetic appropriation. In Portrait of Madame de Senonnes, the vivid red of the shawl contrasts against the sitter's pale skin, enhancing the sensuality of her pose while reinforcing the East as a space of sensual indulgence. Similarly, in Portrait of Madame Panckoucke, the rich fabric enveloping the figure echoes the aesthetic ideals of both neoclassicism and Orientalist fantasy, transforming colonial commodities into emblems of European refinement.Ingres' use of the shawl not only enhances the painting's aesthetic appeal but also embeds it within a larger Orientalist framework, where Eastern objects were reimagined through a Western gaze (Reinke de Buitrago, 2012, p. 23).

These portraits reveal how the European bourgeoisie integrated the exotic into their material world while abstracting it from its socio-political realities. The Kashmiri shawl, once a textile rooted in indigenous craftsmanship and cultural specificity, is here recontextualized as a passive luxury good, its origins erased in favor of its decorative function. Ingres' sitters become icons of elegance, yet their refinement is predicated on a visual economy of imperial consumption. Ingres' use of the shawl not only enhances the painting's aesthetic appeal but also embeds it within a larger Ori-

entalist framework, where Eastern objects were reimagined through a Western gaze (Reinke de Buitrago, 2012, p. 23).

Figure 6- Ingres, Portrait of Madame Panckoucke   (1811), shawl as imperial luxury.
PFigure 7 - ortrait of Madame Panckoucke wearing Kashmir Shawl.
Jean Auguste Dominique Ingres – Musée du Louvre, Paris. – 1811, Ingres, J. A. D. (1811).

3. Claude Monet's Madame Louis Joachim Gaudibert (1868)

Monet's portrait embodies the integration of Orientalist motifs into mid-nineteenth-century realism. The sitter's draped Kashmiri shawl, rendered with vibrant reds and intricate paisleys, contrasts with the soft atmospheric background typical of Monet's early style.

Here, the shawl serves as a visual anchor, symbolizing cosmopolitan modernity and wealth. The painting subtly reveals how European domestic life absorbed colonial luxury goods as naturalized elements of bourgeois identity.

Figure 8: Monet, Madame Gaudibert (1868) , exotic textile as bourgeois identity.

4. Alfred Stevens' Female Interiors

Stevens' paintings, Will You Go Out With Me, Fido? (1859), After the Ball (1874), The Visit (1870), and A Pleasant Letter (1859), feature women enveloped in richly patterned shawls, set within intimate salon environments. Stevens uses the shawl to frame femininity, domesticity, and emotional nuance. These shawls, often casually draped, highlight the effortless luxury of bourgeois interiors. Stevens' attention to their folds and textures underscores their role as symbols of wealth, fashion, and exotic cultural consumption.

Figure 9: After the Ball, Alfred Stevens Belgian, 1874, The Metropolitan Museum of Art. (n.d.). Madame Moitessier [Painting].
Figure 10: A Pleasant Letter by Alfred Stevens, OilPaintings.com. (n.d.).

5. Jacques-Louis David's Marquise de Sorcy de Thélusson (1790)

Among the earliest depictions, David's portrait shows the Marquise wearing a richly detailed Kashmiri shawl. His neoclassical precision captures the textile's motif with striking clarity, marking the shawl as a fashionable and elite accessory even before its mass popularity in the early 1800s. David's work is significant because it represents a transitional moment, when the shawl was still a novel luxury, yet already embedded with exotic associations.

Figure 11: - Portrait of Anne-Marie-Louise Thélusson, Countess of Sorcy (1790) | Neue Pinakothek, Wikimedia Commons. (n.d.). Portrait of Jacques-Louis David [Image]. Retrieved February 6,

Conclusion

The Kashmiri shawl's depiction in European oil paintings serves as both a testament to its aesthetic value and a reflection of the ideological frameworks of Orientalism. Artists such as Ingres, Gros, Monet, and Delacroix employed these textiles not merely as decorative elements but as powerful symbols of luxury, refinement, and cultural exoticism. These shawls, intricately crafted and richly adorned, were celebrated for their beauty, yet their representation often obscured the labor and cultural significance inherent to their origins.

Through their inclusion in portraits and Orientalist scenes, Kashmiri shawls became visual markers of wealth and status, aligning their wearers with the sophistication and opulence of colonial spoils. However, these representations also reinforced narratives of Western dominance, positioning Eastern artifacts as objects to be consumed and recontextualized within European cultural frameworks. The shawl's transformation from an indigenous craft to a symbol of colonial grandeur underscores the complex interplay between art, commerce, and imperial ideology.

The aesthetic functions of these shawls in paintings are deeply tied to their intricate craftsmanship and visual appeal. Their vibrant colors, elaborate motifs, and fine textures served as focal points in compositions, enhancing the allure of the sitter or setting. From the sensuality emphasized in La Grande Odalisque to the aristocratic elegance in Madame Moitessier, the shawls symbolized not only beauty but also the exoticism that Europe associated with the East.

Ideologically, these shawls became tools for visualizing power and cultural appropriation. By embedding them within European art, artists participated in the colonial narrative that reimagined Eastern artifacts as commodities devoid of their cultural and historical roots. These paintings helped perpetuate the myth of Western superiority by framing the East as a source of aesthetic wealth to be curated and controlled.

This dual function of Kashmiri shawls—as aesthetic treasures and ideological instruments—reveals the broader cultural dynamics at play in European art during the colonial era. They stand as enduring symbols of the intricate and often problematic relationship between the West and the East. Moving forward, contemporary scholars and artists must continue to interrogate these narratives, seeking to honor the cultural origins of such artifacts while unpacking the layers of meaning they have accrued in Western contexts.

By examining these artworks, we gain insight into the ways European art both celebrated and commodified the East, perpetuating a legacy of cultural appropriation and exoticism. Future research may further explore how contemporary art can recontextualize these narratives, honoring the rich traditions of Kashmiri craftsmanship while addressing the historical imbalances of power and representation.

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The rise and progress of print media in India can be attributed to multiple significant influences

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Abstract:

The objective of this article is to examine the factors that contributed to the growth of print media in India. Print media is one of the most popular and commonly used types of communication out of all of them. Around 1780, print media began to exist in India. India's first newspaper was the Bengal Gazette, produced by James Augustus Hicky. Next were the Persian journal Mirat-ul-Akhbar, published by Raja Ram Mohan Roy, and another Bengali newspaper, Sambad Kaumudi. Additionally, this article aims to highlight the essential characteristics and factors that have contributed to the growth of print media in India.

Keywords: Media, Key strategy, Digital form, Door step.

Background:

In India, there are many different forms of communication, including radio, television, newspapers, magazines, and online platforms. Print medium is regarded as one of the oldest of all. In India, media was first established in the early 1780s. James Augustus Hicky launched the first newspaper in India, the Bengal Gazette. Eventually, the newspaper's publication got too expensive for Hicky, so he thought of running an ad in it. (Otis, 2018). Hicky's Gazette or Calcutta General Advertiser was other names for Bengal Gadget. Following that, Raja Ram Mohan Roy founded the Persian journal Mirat-ul-Akhba and another Bengali daily, Samabad Kaumudi, in 1822. (Nazir, 2011). Print media has a wide range of features. One of the key features that make it easier for the relevant media to get into the hands of the target audience is the print media's rapid circulation. Newspapers, which are distributed daily and feature advertisements, are also regarded as the most significant forms of print media. (Kipphan, 2001). Print advertisements are far more popular than any other type of advertising because readers find them more engaging due to their humor, satire, and fun, which make the advertisement captivating and leaves a lasting impression on the reader to remember. Print media, particularly newspapers, offer their readers a vast array of reading materials and also publish people's opinions on a variety of facts and concerns. Additionally, these media give the reader a chance to provide input, which facilitates successful communication. (Cohen, 2001)

Factors influencing the expansion of print media in India:

Contributing factors to the expansion of India's print media with the aid of a few crucial tactics or other components, print media effectively increased its reach in India despite the rise of other media platforms, such as digital media. The primary driver of print media's expansion in India is its affordability. Because newspapers are so inexpensive, the average person can readily afford

them. As a result, there is more output and more sales. Second, a significant contributing aspect to its success is its reputation for reader trust. Although some young people prefer digital media, the fact that the print media circulates genuine and authentic news forces those people to reconsider or take another look at them. Additionally, the widespread distribution of newspapers in a given area or location has improved people's reading habits and given them the impression that they are receiving a true news or advertisement from their favorite paper. Thirdly, another important aspect contributing to the rise of print media is its great quality of circulation, which includes delivering newspapers and magazines to customers' doorsteps at a very low cost. In addition to other media, print media is a readily accessible information source for Indians. In contrast, the high labor costs in other nations result in a high population cost for newspapers. Therefore, print media is less popular in those countries since readers only access newspapers in public settings. (Patil, 2011). Lastly, vernacular media are more popular in India than English newspapers or magazines. Every region of India has a high level of local and regional language publications and circulation, which attracts a diverse audience across the nation. As a result, readers of various languages can easily access this media. We can mention one newspaper company, Dainik Bhaskar, which has a wide range of publications of regional newspapers in India, because local brands or services have an edge when it comes to advertising their products in one or more additions to attract the target population because of vernacular media. The publication released 46 Hindi editions, 9 Gujarati editions, and 6 Marathi newspaper editions. Even if India's literacy rate is lower than that of other nations, there is still more room for print media to expand. One may argue that the rise in the number of people receiving incomes from the educational system in society has contributed to the expansion of print media in India. Respecting the reading habits of the general public, DB Corp., a well-known print media corporation also known as the Dainik Bhaskar group, has expanded into new markets, including Bihar, to improve readership and publication. Jagran Prakashan, another well-known publisher, expanded its reach into Jharkhand and Punjab. (Bavadharini, 2020)

Some other factors also contribute to the growth they are-

1. Colonial Influence: During the British colonial era, newspapers were established to spread knowledge and increase Indians' political consciousness, establishing a thriving print culture. In this era, newspapers played a crucial role in shaping political consciousness in India. They served as a platform for discussing social issues, promoting reform, and challenging colonial policies. The rise of vernacular press allowed a wider audience to engage with political discourse, fostering a sense of nationalism.(Wilson,2007)

Important figures, like Bal Gangadhar Tilak and Gopal Krishna Gokhale, utilized newspapers to mobilize public opinion and encourage resistance against British rule. This burgeoning print culture not only informed the populace but also united diverse groups in a shared struggle for independence, ultimately laying the groundwork for the freedom movement. The legacy of this vibrant press continues to influence Indian media and civil society today

2. Political Shifts: The Indian independence movement led to the expansion of print media, transforming newspapers into platforms for political activism and discussion, with leaders like Mahatma Gandhi utilizing print for their message. The Indian independence movement was pivotal in shaping the role of print media in the country. Newspapers became vital tools for disseminating ideas, mobilizing support, and fostering a sense of national identity. Different leaders skillfully used print to communicate their vision, rally the masses, and critique colonial policies. (Bayley 2015)

Gandhi's use of publications such as "Young India" and "Harijan" allowed him to reach a wide audience, articulating his philosophy of non-violent resistance and civil disobedience. This en-

gagement with print media not only educated the public about the movement but also provided a platform for political debate and discussion.

Moreover, the rise of vernacular newspapers helped to make political discourse accessible to a broader segment of the population, breaking language barriers and encouraging grassroots participation. As a result, print media became a powerful vehicle for social and political change, playing a crucial role in the fight for independence and shaping the future of Indian democracy. (Narain,1970)

3. Regional Dialects: The rise of regional newspapers played a crucial role in democratizing information access. By catering to local dialects and issues, these publications connected with diverse audiences, breaking away from the dominance of elite English-speaking media. This shift not only broadened public engagement but also allowed for the representation of varied cultural perspectives and local interests. As a result, regional newspapers became vital platforms for community voices, fostering a more informed and participatory citizenry. (Begum N, 2022)

4. Technological Developments: Advancements in printing technology, such as the rotary press, simplified and reduced costs for creating books and newspapers, enabling greater distribution. The advent of the rotary press in the 19th century revolutionized printing. This technology allowed for faster and more efficient production of printed materials, significantly lowering costs. As a result, books and newspapers became more accessible to the general public, leading to increased literacy rates and the spread of information.

This democratization of knowledge had profound effects on society, fostering an informed citizenry and contributing to social and political movements. It also paved the way for mass media, shaping public opinion and culture in ways that are still felt today. (Chhabra, 1988)

5. Educational Developments: The late 19th and early 20th centuries marked a transformative period in education and literacy. With the establishment of public school systems and a growing emphasis on compulsory education, literacy rates surged. This increase in literacy created a broader audience for print media, including newspapers, magazines, and books.

As a result, print media began to diversify, catering to different interests and demographics. The rise of sensational journalism, for instance, attracted a mass readership, while literary movements flourished as more people could access and engage with literature. This period also saw the advent of new technologies, such as the typewriter and advances in printing techniques, further enhancing the production and distribution of printed materials. (Subudhi, 2015)

The impact was profound, shaping public opinion, fostering social movements, and contributing to a more informed citizenry. Overall, the developments in education and literacy during this time played a crucial role in the evolution of media and society.

As the middle class grew and had more financial resources, there was a greater demand for print media for entertainment and news. The growth of the middle class significantly influenced the demand for print media during various historical periods, particularly in the 19th and early 20th centuries. As this demographic gained more financial resources, they sought accessible sources of information and entertainment that reflected their interests and values.(Yechury, 1986)

Key Economic Considerations:

i.Increased Disposable Income: With more disposable income, middle-class families could afford newspapers, magazines, and books. This led to a broader market for print media.

ii. Urbanization: As more people moved to cities for work, there was a concentrated audience for print media, prompting publishers to target urban readers with relevant content.

iii. Literacy Rates: Higher literacy rates among the middle class created a larger audience for print media, driving demand for diverse content—from news and politics to fiction and self-help.

iv. Advertising Revenue: With a growing middle class, advertisers recognized the potential of reaching this demographic through print media, which provided a new revenue stream for publishers.

v. Cultural Shifts: The middle class sought media that aligned with their values and interests, leading to the proliferation of genre-specific publications, including women's magazines, lifestyle magazines, and specialized journals.

vi. Technological Advances: Innovations in printing technology lowered production costs and increased the availability of print media, making it more accessible to the middle class.

Overall, the economic empowerment of the middle class not only spurred growth in print media but also diversified the content available, shaping the media landscape in significant ways.

vii. Government Regulations: Following independence, government regulations significantly boosted the publishing industry by creating supportive policies, promoting literacy, and investing in education. These efforts included funding for public education, implementing literacy campaigns, and providing incentives for local publishers. This support helped expand the print media landscape, enabling the establishment of newspapers, magazines, and books that catered to a newly literate population. These measures accelerated the growth of print media, turning it into a vital platform for disseminating information, fostering national identity, and encouraging public discourse.

viii. Cultural variables: India's rich literary heritage and emphasis on storytelling have been powerful drivers for the popularity of printed materials. Historically, the country's oral and written traditions — from ancient texts like the Vedas, Mahabharata, and Ramayana to the vast range of folk stories and regional epics — have created a deep cultural affinity for storytelling. When print media became more accessible, it provided a new medium for sharing these narratives widely, contributing to high literacy and readership rates across genres, including newspapers, novels, and poetry. This connection between storytelling and print media has reinforced both the demand for and the impact of literature in Indian society.

ix. Publication Development: The 20th century was a transformative period for print media, particularly for magazines, which became more specialized and diversified in their content. This expansion saw magazines covering a wide array of topics, from politics, fashion, and lifestyle to science, sports, and pop culture. Political magazines, such as Time and The New Yorker, tackled current events and social issues, shaping public opinion and influencing national discourse. Simultaneously, lifestyle magazines like Vogue and Life gained prominence, offering insights into fashion, personal lifestyle, and entertainment, appealing to a broader readership. The rise of these varied publications not only expanded the reach of print media but also reflected a society increasingly interested in specialized content, catering to distinct audiences with diverse interests.

This expansion contributed to the magazine industry's golden age, wherein periodicals became a primary source of information and entertainment, eventually leading to the digital evolution seen

today.

10. The influence of global print media concepts and practices has indeed led Indian publishers and editors to adopt new forms and styles. This global exposure has facilitated the blending of traditional Indian narrative styles with modern storytelling, formatting, and visual presentation methods commonly seen worldwide. (Begum,2022)

Here are some ways in which Indian publishing has evolved due to these influences:

i. Visual Design and Layouts: Inspired by international publishing standards, Indian print media now emphasizes sleek layouts, high-quality images, and vibrant color schemes. This trend is especially notable in magazine publishing, where visual aesthetics are given high priority to attract younger, visually inclined readers.

ii. Content Adaptation: There's a greater focus on storytelling that blends regional themes with universal appeal, often by balancing traditional values with modern issues. Publishers have also adopted concise, straightforward language for news articles and stories, similar to styles used in Western media.

iii. Digital Integration: Many Indian publications now offer digital versions with interactive features, inspired by the multimedia integration seen in global print media. This includes e-books, web articles, and interactive magazine formats that cater to tech-savvy audiences.
iv. Genre Diversification: With inspiration from global publishing trends, Indian publishers have diversified into new genres, such as graphic novels, self-help, and investigative journalism, which weren't as prominent in Indian print media earlier.

v.Audience-Centric Approach: Indian editors have begun employing strategies to understand their audiences more deeply, using global practices like reader surveys and analytics to guide content direction and ensure alignment with reader interests. (Patil,2011)

These changes have made Indian print media more competitive globally and expanded its reach to international audiences, while still maintaining a unique cultural touch.
The combination of these factors led to the growth of print media in India, solidifying its role as a vital part of the nation's political and cultural landscape.(Rahman,2001)

Conclusion:

The introduction of print media in India and its social impact are covered in the study. The study goes on to examine the first Indian newspaper, published in 1780 by James Augustus Hicky, and the first Bengali and later Persian newspapers, produced in 1822 by Raja Ram Mohan Roy. Finally, the study highlights the factors that contribute to the expansion of print media in India. These factors included the use of vernacular media, low cost, rapid circulation, and trust factor, among others.

Newspapers were created to disseminate information and raise Indians' political awareness during the British colonial era, creating a flourishing print culture. Newspapers were essential in forming India's political consciousness during this time. They provided a forum for debating colonial policies, advocating reform, and talking about social issues. The emergence of the vernacular press promoted nationalism by enabling a larger audience to participate in political debate.

A major factor in democratizing access to information was the emergence of local newspapers.

These magazines broke away from the hegemony of elite English-speaking media by connecting with a variety of readers by addressing local issues and dialects. In addition to increasing public involvement, this change made it possible to express a range of cultural viewpoints and regional interests. Regional newspapers so developed into essential forums for local voices, encouraging a more knowledgeable and involved populace.

Print media saw significant change in the 20th century, especially magazines, which saw a rise in specialization and diversity in their content. As a result of this growth, publications began to cover a wide range of subjects, including pop culture, science, sports, fashion, politics, and lifestyle. By addressing social issues and current events, political magazines like Time and The New Yorker shaped popular opinion and influenced national conversation. At the same time, lifestyle publications like Vogue and Life became more well-known, catering to a wider audience by providing information on entertainment, fashion, and personal lives. In addition to broadening the reach of print media, the emergence of these diversified magazines mirrored a society that was becoming more and more interested in specialized content that catered to a wide range of consumers with different interests.

It is true that Indian publishers and editors have adopted new forms and styles as a result of the influence of global print media concepts and practices. Due to this international exposure, ancient Indian narrative approaches have been able to combine with contemporary formatting, storytelling, and visual presentation techniques that are widely used globally.

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Architectural Conservation and Cultural continuity reinterpreting the Havelis of Mandawa

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Abstract

The physical and cultural heritage of Mandawa has become the focus of recent preservation efforts. The new urban developments of Mandawa now include heritage elements in their planning process which attracts worldwide interest and drives economic growth. Cultural heritage provides automatic belonging to people because it reveals their ancestral roots and family history. The cultural heritage preservation process faces challenges because developers need to maintain authentic elements as core values of cultural heritage. The research demonstrates why heritage building rehabilitation and redevelopment programs need support. The research examines how heritage integration with development projects has triggered a cultural revival. The preservation of Havelis and other historic buildings stands as a vital measure to protect the architectural and cultural traditions of past civilizations. The research examines the essential value of restoring these historical buildings while demonstrating their significance extends past their aesthetic appeal. The Havelis and heritage structures exist as architectural masterpieces which contain complete records of social history and cultural heritage. The process of restoration and rehabilitation creates a connection between historical periods. The practice enables contemporary populations to establish meaningful connections with their cultural heritage. The research examines the intricate value of these structures through their relationship with sustainable development and tourism and their impact on cultural identity. The research investigates how Havelis and heritage structure restoration creates economic expansion and strengthens local communities while safeguarding cultural heritage through specific examples and restoration projects. The research investigates how Mandawa residents interact with its built heritage through authenticity-based assessment. The research evaluates how the cultural Renaissance has created community bonds through its methods to protect buildings for future generations.

Keywords: Restoring, Haveli, Ancient Buildings, Economic growth, Community empowerment, Preservation

1. Introduction

An important aspect of any culture is that it sheds light on the customs and values of the local community and its cultural legacy. So maintaining a cultural legacy is regarded as a crucial and important part of growth (Farooq, S., & Qureshi, A. K., 2020). The main motivation for maintaining cultural heritage is the growing link between embracing change and encouraging urban development (Mehmood, S., & Jan, Z., 2022). Maintaining the authenticity of historic architecture is very

essential while evaluating "change" as a sustainable strategy for heritage management. Managing change in historic buildings such as Haveli is not crucial; instead, maintaining the authenticity and traditional essence is vital (Khalid, A., & Farooq, S.). To protect the architectural and cultural heritage of ancient civilisations, preservation and revitalisation of Havelis and other ancient buildings are essential (Routh, R., Bhavsar, D., & Patel, R., 2022). These centuries-old buildings are reminders of the social, cultural, and artistic norms in which they were constructed. Havelis are representative of the rich architectural traditions of Indian states like Rajasthan, Gujarat, and Uttar Pradesh, as they were formerly the residences of nobles and prosperous merchants. These historic buildings are much more than important historical and architectural landmarks (Ahmad, A., & Khilat, F., 2023). They act as a link to the past while influencing the present and motivating the future. Havelis represent the identity, memory, culture, beliefs, continuity of communities, and their love for art. With several important historic structures and heritage sites, Mandawa features a unique tangible and intangible history in the form of handicrafts, music, poetry, ceramics, traditional architecture, its beautiful Haveli, and more. Mandawa is a small town known for its colourful past and rich cultural legacy. Located in the centre of the Shekhawati region of Rajasthan. Mandawa is renowned for its magnificent Havelis, with elaborate murals, colourful frescoes, and magnificent architecture that capture the creative sensibility. Rich merchants founded Mandawa in the 18th century, and it was developed into a thriving hub of trade and culture that drew merchants from all over the Indian subcontinent (Qureshi, A. K., Farooq, S., & Kamal, M. A., 2020). The main goal is the rebirth of these structures, which is important towards community development and cultural preservation, not just architectural restoration (Singh, M., 2024). Many of these ancient buildings are in danger and neglected, falling apart, or being demolished as modernity encroaches near them (Mandal, B.). This tendency leads towards the destruction of these priceless historical landmarks, as well as the sociocultural values these structures uphold (Agrawal, P., Vegad, T. C., & Bhagwati, P., 2023). The importance of restoring Havelis and historic structures encompasses a strategy that takes into account their effects on the environment, economy, culture, and history (Nayak, D., 2016). The purpose of this research is to investigate the various dimensions significant in restoring Havelis and heritage buildings, with an emphasis on their function in maintaining cultural identity, encouraging sustainable development, and improving community well-being (Bansal, R., & Upadhyay, A., 2021). This research will show how successful restoration projects boost local economies through heritage tourism, revitalise historic urban neighbourhoods, and create a sense of pride by examining case studies of these initiatives (Naeem, R., & Kareem, W., 2023). The research will look at the potential problems that come with restoring historic buildings, emphasising the necessity for a well-rounded strategy that combines traditional craftsmanship with modern conservation methods (Nayak, D., 2016). Havelis and historic structures serve as a reminder of the timeless significance of cultural heritage in a modern world that is changing quickly (Singh, M., 2024). These architectural treasures continue to improve lives and serve as an inspiration to coming generations (Goyal, K., & Menghani, J., 2024). The research revolves around the management of cultural heritage and urban development. Many developing regions have emerged as a result of the city's growth. The main issue of sustainable development is maintaining cultural heritage while fostering urban growth, which frequently results in the isolation of historical buildings throughout such growth. The extreme circumstances must be balanced by modern advances. To support modernity, which incorporates the authenticity of the present, and conserve vernacular settings that support individuality and preserve the authenticity of the past. Managing cultural heritage with rapid urbanisation is a major challenge. Mandawa has deteriorated and is losing its charm due to people moving out for work.

The historic outlook of Mandawa heritage is dwindling as a result of contemporary urbanisation, tourism, movie and song shoots, etc. The socio-cultural environment is under threat from population decline, mistreatment, negligence, and vandalism. The following two hypotheses form the basis of this paper.

1. There is an emphasis on the structures and a limited focus on conservation.
2. Preserving cultural heritage requires the authenticity of heritage buildings and architecture to be restored.

2. Literature Review

The degree of authenticity of heritage structures is determined by their significance. The restoration of heritage buildings is in the spotlight because of sustainable urban development, cultural identity, and architectural preservation (Srivastava, U., 2020). The complex issues surrounding the social, economic, and environmental effects of repairing these structures highlight the significance of heritage protection. To comprehend the value of restoring these historic structures (Yasmoon, Z., & Rahbarianyazd, R., 2023).

2.1 Historical and Cultural Significance of Havelis and Heritage Buildings

Havelis and heritage structures are frequently considered tangible representations of the historical, cultural, and socioeconomic context of their era (Hussein, W. H., 2022). Havelis, especially in states like Rajasthan, embody the architectural forms with a fusion of Mughal, Rajput, and indigenous customs. These buildings are symbols of cultural memory that support communities' sense of continuity and identity (Das, T., 2022). The worldwide importance of heritage conservation of historic buildings creates a link between the past and present. Preservation of societies' cultural fabric requires revival concerning aesthetic and historical considerations. Therefore, the preservation of these structures is essential; otherwise, they will be lost to modernisation (Arif, R. R. S., 2019).

2.2 Heritage Restoration's Economic Effects

The financial advantages of restoring historic structures and Havelis have been the subject of study, especially concerning heritage tourism. By attracting tourists drawn to historically significant locations, preservation efforts may greatly enhance local economies (Shah, A. A., Chanderasekara, D. P., & Naeem, A., 2023). Historical tourism in India: the restoration of buildings such as Havelis results in a rise in tourist arrivals, which creates jobs, boosts local economies, and promotes investment in the surrounding areas (Singh, R. P., & Niglio, O., 2022). Heritage preservation is financially feasible since its economic worth often exceeds the original expenses of restoration (Sharma, U., 2018). Historic restoration initiatives raise property prices and support urban renewal. Rehabilitating historic structures promotes urban regeneration and turns neighbourhoods into vibrant centres of the arts and economy (Singh, R. P., & Rana, P. S., 2019).

2.3 Implications of Heritage Revival on Society and Communities

Heritage protection has significant social effects on culture and finance (Jabeen, A., Hussain, N., & Munir, M., 2023). Historic structures serve as concrete representations, fostering a feeling of communal pride that emphasises an ingrained sense of continuity and belonging in communities via the preservation of historic structures (Senthil, R. B., & Ramya, M. S., 2016). Many case studies from the Shekhawati area show how the Haveli Renaissance has aided in social cohesiveness and communal empowerment (Gupta, N., 2018). Local artists and craftsmen are involved in the restoration process, which promotes traditional skills and generates employment possibilities (Samant, S., 2010). These historic structures promote interpersonal communication and cross-cultural understanding (Stubbs, J. H., 2009).

2.4 Preservation of Cultural Heritage and Sustainable Development

Research on sustainable development and historical conservation has grown in importance. The repurposing of old buildings helps achieve sustainability goals and lowers the environmental effect of new development (Glattli, L., 2021). The building materials and processes of these old structures are environmentally friendly and are consistent with contemporary notions of sustainability

(Chauhan, E., 2017). Combining sustainable tourism methods with historical protection guarantees long-term advantages for the environment and the surrounding community (Waqar, Z., 2022).

2.5 Challenges in Haveli Revival and Heritage Building
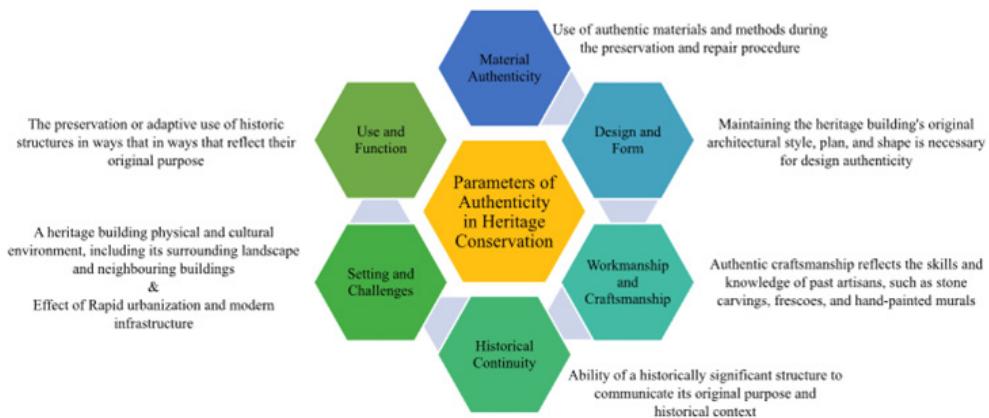
Figure 1: Parameters of Authenticity in Heritage Conservation (Source: Author)

There are several challenges involved in the restoration of historic structures and Havelis, with increased interest in heritage protection (Chauhan, E., 2023). The clash between modernisation and preservation is a critical problem (Das, H., 2005). Urban growth and demands can be dangerous to heritage assets, resulting in historically significant buildings being demolished or altered (Srivastava, U., 2015). The conservation process is difficult due to the absence of a comprehensive heritage policy and financing restoration initiatives (Dutta, B. K., & Bandyopadhyay, S.). The difficulty of striking a balance between contemporary requirements and historic architectural integrity is a big challenge (Singh, R. P., & Rana, P. S., 2017). The upgrades to the current infrastructure are required without compromising the historical significance and authenticity of heritage structures (Singh, R. P., 2011). The restoration of historic structures and Havelis is a multifaceted undertaking with environmental, societal, economic, and cultural implications (Singh, N. K., 2023). The significance of taking a comprehensive approach to heritage conservation, weighing community demands and sustainability to preserve historical authenticity (Chauhan, E., 2023). Through awareness of the complex effects of historic building revival, community empowerment and sustainable development objectives may be obtained while simultaneously safeguarding cultural legacies (Singh, R. P., 2015). This provides insights into how these structures may be conserved for future generations while meeting modern social demands and serves as a platform for future research into the potential problems associated with revitalising heritage buildings and Havelis (Dehejia, V., 2019).

Figure 2: Integration of Tangible and Intangible Authenticity (Source: Author)

To maintain the authenticity of these heritage structures, both tangible and intangible elements must be considered. Authenticity is more than maintaining a building's physical elements; it also involves maintaining cultural customs and social connections (Addy, A., 2020). Heritage sites maintain their cultural significance by protecting physical structure (tangible) alongside cultural practices and traditions (intangible) (Hanafi, W. H. H., 2023).

Figure 3: Global Guidelines for Assessing Authenticity (Source: Author)

To preserve cultural heritage authentically, a well-rounded strategy incorporating both tangible and intangible is needed (Pandey, V., & Sen, J.). Cultural practices, knowledge, and community are just as important to maintain as their physical characteristics, such as their materials, architecture, and workmanship (Saiyed, A. A., Basalingappa, A., & Sinha, P. K., 2016). Both factors are taken into account and may guarantee the preservation of historical places like Havelis for future generations to offer knowledge of their value.

The objectives of the research are as follows:
1. To understand the lack of area conservation and excessive focus on buildings as a strategy for heritage conservation in Mandawa.
2. Understanding the reestablishment of authenticity of heritage buildings and architecture is essential for the preservation of cultural heritage in Mandawa.

3. Research Methodology

The main research method employed in this study involved documentary research. The research collected data through semi-structured and structured interviews and survey methods in Mandawa and observation of cultural practices. The research team applied defined criteria to analyze documents. The researchers analyzed architectural documents through location surveys and historical photo analysis from literary sources. The building owners and Mandawa Haveli managers provided data to gain better understanding of Haveli. The required sample size for this study at 95% confidence level with 5% margin of error needs to survey more than 2 lakh 50 thousand people but the actual sample size is 384. The research team used the 5-point Linkert scale to evaluate all variables. The researchers used 1 to indicate strong agreement and 5 to show strong disagreement. The researchers conducted a pilot test before starting data collection to verify the measuring scale's accuracy.

The research conducted two separate surveys to achieve its objectives.

● The study examined how people feel about protecting cultural heritage sites. The research team conducted structured interviews with government and commercial sector experts who work in heritage management.
● The study examined Mandawa historic buildings through resident perceptions to determine their authenticity levels. The heritage buildings in Mandawa serve as home to its residents who experience direct impacts from neighborhood transformations.
● The site owner provided verbal information but failed to present any supporting evidence. The lack of pre- and post-building plans information prevented the researchers from performing their planned site validity assessment. The research team conducted multiple site visits at different times to achieve a complete understanding of the ancient area.

The Cronbach's alpha value reached 0.74 according to Table 1. A multiple-choice Likert scale demonstrates appropriate validity when its Cronbach's alpha score exceeds 0.7. The researchers established that the measurement tool used in the study demonstrated face validity. The research team received 396 responses from Mandawa participants who included owners and guides and visitors and tourists and residents. The collected responses exceeded the minimum required sample size of 384 for this research.

$$a = \frac{k}{k-1}\left(1 - \frac{\Sigma S^2_y}{S^2_x}\right)$$

Variables	Description	Values	Internal consistency
k	Number of Items	50	
S^2_y	The sum of the item's variance	17.24	
S^2_x	variance of the total score	63.21	Acceptable
a	Cronbach's alpha	0.74	

Findings- *Lack of Conservation*

The authority together with owners have protected only a few havelis in Mandawa through conservation programs and business development initiatives. The lack of conservation initiatives has allowed the surrounding areas to develop naturally. The area's identity suffers from the lack of heritage respect during these changes. The fast-paced urban development along with changing land uses threatens to damage historic buildings. The increasing development pressure threatens to transform havelis through destruction or modification of their original structures. The redevelopment pattern follows modern urban design principles instead of preserving the traditional character of the site. The building conservation technique's rehabilitation method has caused historic areas including Mandawa to lose their fundamental character according to several observed changes.

Figure 4: Mandawa, Rajasthan, India (Source: Author)

The narrow lanes in the heart of Mandawa city and a multitude of historic haveli, which were constructed during the 18th and 20th centuries, are eminent. But their deteriorating condition and negligence are properly visible.

The cooperation and involvement of the local community are frequently necessary for successful conservation. Conservation efforts may be hampered by a lack of interest in or understanding of

the cultural heritage.

The town of Mandawa earned its title as the "Open Art Gallery" because numerous artistically painted Havelis fill its streets. The unique artistic expression of each Haveli creates a beautiful visual experience for visitors who appreciate art and tourism. The Mandawa Havelis serve as historical and cultural landmarks because they showcase the prosperous times of merchant traders. The Havelis showcase the opulent lifestyle of merchants who achieved success through trade while demonstrating their artistic taste. The preservation of Mandawa's cultural heritage depends on maintaining the original state of its historical buildings. The research validation depends on three sections of study findings which are presented in this paper. The recent rise in importance of both physical and cultural heritage preservation has become a major focus. The research will analyze heritage style revival through a case study of a private owner who restored a heritage building. The first section of study findings includes interviews that aim to explain the conservation practices of building preservation in Mandawa. The survey results from Mandawa residents and tourists and heritage experts and government and conservation authorities demonstrate the significance of restoration work and its essential findings. The third section of this research examines the historical sections of Mandawa's residential areas. The research focuses on the restored buildings located in Mandawa's designated neighborhood area. The research demonstrates how inappropriate development projects threaten to erase Mandawa's distinctive character when left unaddressed.

Figure 5: Brilliant frescoes, Open Art Gallery, Mandawa city (Source: Author)

Brilliantly detailed frescoes that show scenes from everyday life and are frequently indicative of the historical period in which they were painted adorn the exterior of the havelis.

Figure 6: Brilliant frescoes, Open Art Gallery, Mandawa city (Source: Author)

Figure 7: The beautiful frescoes decorating Haveli (Source: Author)

Figure 8: Unkept Havelis of Mandawa (Source: Author)

Summary of key findings

The research involved twenty interviews with public and private sector representatives who provided distinct findings. Seven participants defined authenticity through the restoration of historical elements which included matching colors and patterns to create a harmonious environment that resembles previous styles. The participants also wanted to maintain the original design elements through their approach to façade treatment. The restoration of designs according to eight panel members would create economic advantages through nostalgic sentiment that would attract local residents to increase commercial activity.

Survey: Organized one hundred and two individuals

The perspectives from the survey collected from 102 individuals on Mandawa heritage building restoration and its significance:

11.8% of people think that Mandawa's historic heritage is in excellent physical condition.
41.2% support preserving historic buildings as part of modern construction.
93.1% of people think Mandawa's heritage buildings are not being adequately maintained

Almost everyone noticed signs of deterioration or neglect, like cracks, fading frescoes, and broken structures in Mandawa's heritage buildings.

The restoration efforts in Mandawa have been effective or not effective in maintaining the physical condition of heritage sites and have the most fascinating response. 49% of respondents think restoration has not been done adequately, whereas 1% don't think so. It's noteworthy from the comments that the restored buildings contribute to the ambience and, in some ways, represent the past, and the need to protect our heritage.

Conclusion

Two theories were the main scope of this study.
1. There is insufficient conservation with an emphasis solely on buildings;
2. The restoration of historical structures and architecture is crucial for the preservation of cultural assets.

The research findings validated both research hypotheses. The town of Mandawa in Rajasthan holds special importance because it played a significant role in the region's historical development. The research aimed to discover how local residents view historic buildings and their preservation status. The structured survey results showed that 87% of participants expressed their connection to their cultural heritage. People understand the symbolic meaning of their heritage even though they remain uncertain about its actual historical architectural accuracy. The residents of Mandawa can tell apart between new buildings made to look historic and actual ancient structures. The preservation of authentic Haveli structures requires special attention when working with heritage buildings. The government of Rajasthan aims to boost international recognition of its cultural heritage while making heritage preservation an integral part of urban planning initiatives. The government officials share their approach to create a cultural revival. The traditional haveli design shows minimal influence from privately owned haveli renovations. The protection of Mandawa's historical value requires systematic research to preserve its heritage. The protection of heritage buildings focuses on a limited number of listed structures while ignoring all other Havelis. The historic haveli area represents the natural growth of the built environment in this local context. The current strategy needs expansion to protect these haveli structures through area-based conservation methods. The study encountered multiple major restrictions during its research process. The available academic literature remains restricted because scientists have conducted minimal research in this specific field. The process of understanding government perspectives faces challenges because the involved coordination efforts remain minimal. The current promotion methods for redevelopment lack sufficient heritage building conservation elements. The absence of architectural documentation for heritage structures made it extremely challenging to confirm their authenticity. People showed greater interest in sharing their experiences through casual conversations instead of providing formal documents. The research contains essential restrictions which affect its overall validity. Additional extensive research must be conducted to study this subject further.

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Digital Development of Contemporary Abaya Designs Using Corel-Draw and analyzes its acceptance

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Abstract:

Abaya is a Muslim woman's clothing that conveys the message of modesty to all. Currently, it is in demand all over the word, so young designers are also moving towards the designing of modest clothing. Abaya is available with various kinds of embellishments, so women are usually more curious for taking options in abaya in this researcher compared the abaya of the past and present and introduced 50 abaya designs. The designs were prepared in Corel draw using singe color (off white) and sent to the panel of judges for the final selection of designs. From the result, it is found that most of the women opted for the abaya, which is front open. Different styles of collared, pleated, and gathered abaya were the first choice of the panel of judges, so that it will be convenient for them to sit and walk during different activities like working and sitting, and doing other work.

Keywords: Fashion, Clothing, Islam, Modesty, Abaya

Introduction

Clothes convey significance through the relationship between the wearer and the viewer. Viewers interpret the choices that individual's layer (Coleridge, 1989). India has a rich cultural heritage with a wide variety of clothing styles in many colors. In earlier times, draped clothing styles were common, and today these styles are found worldwide. In India, it is compulsory for females to cover their heads.

The abaya, often worn with a hijab, can be draped over the head in different ways. Both Abayas and hijab are available in many colors and fabrics, meeting the demand for modest yet fashionable clothing (Nazia Begum, 2023). Muslim women's clothing is ideologically marked in the Western world. Female attire laws in Islamic societies may also contribute to this perception. Muslim dress restrictions have also influenced world haute fashion for decades (Coleridge, 1989).

Islamic design has changed over time and is now diverse throughout the world according to how Muslims in that particular region interpret and embrace "modesty." Numerous Islamic fashion styles that are embraced by Muslims in that region are also influenced by local culture. However, the fundamental tenet of Islam is that Muslims should uphold modesty as prescribed by the Quran and the Sunna (Brugnoni, 2014).

The Islamic apparel industry is becoming increasingly varied and inclusive, driven by a growing demand for modest clothing. As the Muslim population grows, there is a greater desire for both modest and attractive clothing (Faridah Hj Hassan, Puspa Melati Kasi , Nurul Alia Shaharuddin, Mohd Firdaus Awang Kechil , 2018).

Types of Muslim women's clothes

Source of Picture- Free pik.com

Muslim women generally wear modest clothing, which is available in a variety of styles and colors that vary depending on the country they belong. For women's there is range of clothes, from hijab and abaya, is available along with salwar Kameez.

Some of the most common clothes are- **Hijab**- it is one of the modest dresses, which is a square or rectangular piece folded in different ways and placed over the head. **Khimar**- it is a kind of head or face veil. It is described as a scarf which draped over the top half of the women's body till the waist. **Abaya**- it is like a cloak which is commonly wore by Arab gulf women. Usually made of black fabric, decorated with embroidery or sequins, and usually closed in the front, and paired with a scarf. **Chador**- it is an enveloping cloak, worm by Muslim women's, it is from head to the ground. It is mainly worn in Iran without a face veil, and sometimes it is not tucked in the front as compared to the abaya. **Jilbab**- it is an over garment or cloak which is worn as an over garment, also mentioned in Quran verse 33:59. It is similar to the abaya but more fitted, available in various types of fabrics and colors, and looks like a coat. **Veil**- it hides the full body but leaves a slit for the eyes. **Niqab**- it is a face veil worn by some Muslim women, sometimes eyes covered. **Burqa-** it is a body covering veil or garment which conceals the body, including eyes, commonly used in Afghanistan and sometimes called a niqab or face veil. **Salwar Kameez**- worn by women primarily in India, with a long stole or dupatta **(Huda 2024, K. Zh. Monkebayeva, N. Zh. Baitenova, and A. A. Mustafayeva 2012).**

The hijab has grown in popularity globally since the 1970s, and many Muslims regard it as an expression of humility and faith; it has also been worn for ornamentation **(Mohamed Nasir, 2022)**. It is used with the abaya to make it complete and performs the function of modesty. It is the current need of the past and the present. Modest fashion is expanding rapidly worldwide. The abaya remains the preferred option for women prioritizing both design features and comfort. Designers are actively responding to the increasing consumer demand. Contemporary Abayas are chosen primarily for style, but comfort is also a significant factor. Abayas are available in a range of styles and silhouettes, allowing wearers to follow fashion trends while maintaining personal preference. **(Habib, H., Rana, M. T., Rasheed, K., & Younas, M. W., 2024)**. The abaya is mainly an outer garment, which is available in black color that all Saudi women, particularly Muslims, must wear when they leave their houses. It is designed to cover the

Whole body. It can be worn from either the shoulder or the top of the head, revealing only the face, feet, and hands **(Tashkandi, Salwa 2015)**. It is loose fitted and covers the full body, comes from the shoulder to the feet usually carried with a headscarf. It is a symbol of modesty and elegance. The abaya is originated from the Middle East, and is form of a simple cloak. It is an emblem of identity, tradition, and religious adherence **(ONYX Abaya)**. It absorbs much of the warmth from

the sunshine. In a hot climate, because it is black, it makes the wearer quite uncomfortable. In addition, wearing many layers of clothing beneath the abaya increases heat stress, so the woven abaya is more comfortable as compared to the knitted one. **(Tashkandi, Salwa, 2015)**.

Old Abaya Style	**Current abaya style**

https://in.pinterest.com/pin/84512930502359530/   *https://in.pinterest.com/pin/41799102783580283/*
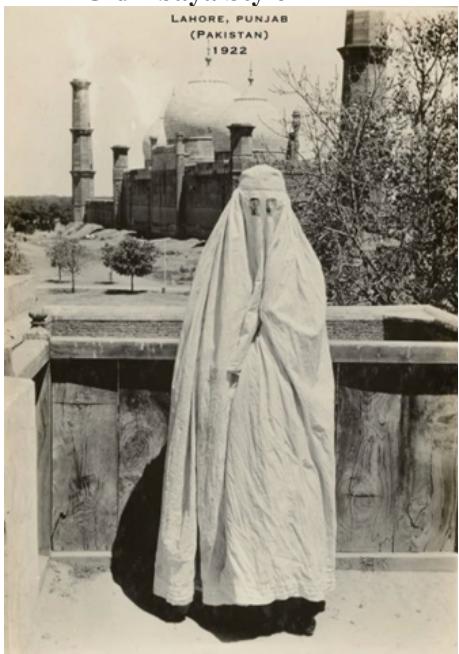
"Sex and the City 2", an offensive movie, has a voluminous abaya which covers and conceals the physic of the woman who wears it. In early times abaya was plain, drab, and was only to conceal the body shape however the current abaya is more stylish, which is the choice of most of the women as they feels comfortable and enjoy wearing abaya(al-Mukhtar 37). Now the more stylish abaya has taken place, where the past abaya was plain, no embellishment, but voluminous and it was in black color which looks like a dress because of the black color, as time passes and technological advancement takes place new styles of abaya taken place, where the various cuts, variety of colors and fabrics available with various embellishment and decorations. Modern Abaya feature embellishments such as beads, glitter, mirror panels, crystals, appliqués, lace, and embroidery, as well as calligraphy, slogans, and logos.,

 It has different necklines and can be divided into upper and lower segments, similar to a woman's business suit. This versatile garment may be constructed from a variety of textiles, including fleece-lined winter wear, practical jersey, and acid-etched jacquard. It comes in a variety of colors, is cut asymmetrically, and is inspired by kimonos and sporty styles. Abaya design in Saudi Arabia appears lively and diversified (Forstenlechner and Rutledge, 2011). Abaya is modest clothing that is adopted by many Muslims all over the world. A variety of embellishments are there on an abaya like dyed, printed, sequin work, pearl work, crushed work, and embroidery. It is available in a wide variety of styles for the choice of the consumer, like batwing style, portrait style, full abaya, and front open, giving a choice to the consumer (Nazia Begum, 2023).

Methodology

The process of data collection, gathering, and analyzing is called research methodology.

Phase one- In this phase, researcher explore and collect the relevant data using different tools.
Phase two- In this phase, designing of the abaya and evaluation were done, where Total of 50 designs were created digitally using Corel Draw, incorporating various design features and silhouette. Then all the designs were evaluated by the 10-panel of judges from various fields- medical,

architecture, engineering, including fashion design. 5 students and 5 academicians were selected from the age group of 18 to 45 from the Aligarh Muslim University. All the judges were from different age groups. All the judges have given ratings 1 to 5(Average to Excellent)

Objectives

1. To know the abaya in the past and present.
2. To design the range of abaya designs.
3. To check the acceptability through a panel of judges.

4. Result and Discussion

Design No.	Panel of Judges										Grand Total Grand Total	Rank
	Rating 1 to 5 (Average to Excellent)											
	A	B	C	D	E	F	G	H	I	J	50	50
D-1	5	4	5	4	4	5	3	2	2	4	38.00	23
D-2	4	3	5	5	5	5	3	4	3	4	41.00	9
D-3	1	5	3	3	4	4	4	3	4	4	35.00	38
D-4	1	4	5	4	3	3	3	3	3	4	33.00	45
D-5	1	5	3	5	2	3	3	3	4	4	33.00	46
D-6	3	5	3	4	3	3	3	3	4	4	35.00	39
D-7	5	5	5	5	5	3	3	5	4	3	43.00	2
D-8	1	4	3	4	5	5	4	5	5	3	39.00	17
D-9	3	3	4	3	3	3	5	3	4	3	34.00	44
D-10	5	4	3	3	4	4	3	3	3	4	36.00	31
D-11	5	5	3	4	4	5	3	4	4	5	42.00	7
D-12	1	3	3	5	4	4	3	3	5	5	36.00	32
D-13	5	4	3	4	4	5	4	4	3	5	41.00	10
D-14	5	5	5	5	5	5	3	5	4	4	46.00	1
D-15	3	4	3	4	5	3	4	4	3	4	37.00	28
D-16	2	4	4	5	4	3	3	3	3	5	36.00	33
D-17	2	3	3	4	4	2	3	3	3	4	31.00	48
D-18	5	5	4	5	4	2	3	5	5	5	43.00	3
D-19	1	5	5	5	5	2	3	5	5	5	41.00	11
D-20	3	4	4	3	4	3	4	3	4	4	36.00	34
D-21	2	5	5	3	4	2	3	5	5	5	39.00	18
D-22	4	5	5	5	4	4	3	4	3	5	42.00	8
D-23	1	5	5	5	4	3	4	4	5	4	40.00	13
D-24	5	5	4	5	3	3	5	2	3	4	39.00	19
D-25	3	4	3	4	4	3	3	2	4	5	35.00	40
D-26	1	4	3	3	4	3	3	2	3	3	29.00	50
D-27	5	3	1	5	5	5	3	4	3	3	37.00	29
D-28	4	5	3	3	4	4	4	2	4	5	38.00	24
D-29	1	4	2	3	4	4	4	3	2	4	31.00	49
D-30	3	4	4	4	5	3	5	4	4	4	40.00	14
D-31	1	5	3	5	4	5	3	3	2	5	36.00	35
D-32	3	4	4	5	4	4	3	5	3	4	39.00	20
D-33	3	5	3	4	4	3	3	3	4	5	37.00	30
D-34	2	4	4	5	5	5	3	3	3	5	39.00	21
D-35	4	5	2	4	4	4	3	4	3	5	38.00	25
D-36	3	4	2	3	5	3	4	4	2	5	35.00	41
D-37	3	4	4	3	5	3	2	4	3	4	35.00	42

D-38	2	4	2	4	4	4	3	5	3	5	36.00	36
D-39	3	4	4	3	4	4	3	3	3	5	36.00	37
D-40	4	4	3	5	4	4	4	4	2	5	39.00	22
D-41	3	5	3	4	4	3	3	4	4	5	38.00	26
D-42	4	5	3	4	5	4	3	3	4	5	40.00	15
D-43	5	3	5	5	5	3	4	4	4	5	43.00	4
D-44	1	5	3	3	4	3	5	3	3	5	35.00	43
D-45	3	5	3	3	5	5	3	5	3	5	40.00	16
D-46	5	5	4	5	5	4	3	2	3	5	41.00	12
D-47	4	5	3	3	5	4	5	3	2	4	38.00	27
D-48	4	5	2	3	4	3	4	2	2	4	33.00	47
D-49	5	5	5	4	5	3	4	5	3	4	43.00	5
D-50	5	4	3	5	5	3	5	4	4	5	43.00	6

Table with Abaya design rank

The above table shows the detailed evaluation of fifty designs of abaya samples from D-1 to D-50, which is assessed by ten panel of judges, which is identified as A to J, using the 5-point rating scale, where 1(Average) and 5(Excellent). All design was scored independently by each judge, and the combined ratings provide an in-depth summary of the study's evaluation rigour. The central section of the table shows the individual ratings awarded by each judge, which demonstrate both consistency and variety in expert assessments. Following the judges' scores, the "Grand Total" column displays the cumulative score associated with every design, reflecting its overall performance among all assessors. These totals serve as the foundation for the final ranking of the designs, which is shown in the last column. Higher-ranked designs reflect a higher acceptance among judges, with D-14 achieving the highest total score of 50, followed by D-7, D-18, and others that demonstrate superior acceptability in top three. The table thus serves as a systematic and quantitative way for establishing design preference and quality, providing a clear foundation for future analysis, interpretation, and validation in the research.

Design Description

In this research total of 50 designs have been digitally illustrated, using Corel Draw software, and then all the designs were sent to the panel of judges through the Google form. The judges were young females, both working and studying in various fields of specialization, including fashion, or those who follow the fashion trend. The rating of all the designs score has 1 to 5(Average to Excellent) were recorded and analyzed. The highest-scoring abaya designs, D-14, D-7, and D-18, are discussed below.

Abaya Design -1

Abaya Design -1

Front   Back   Hijab
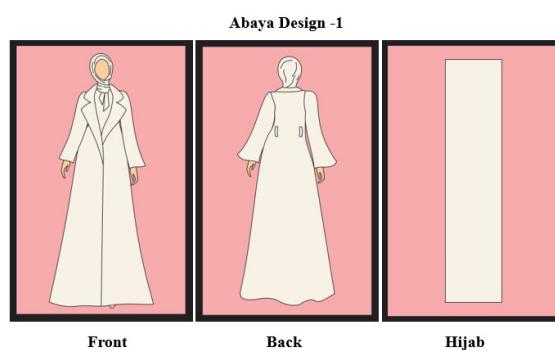
This front open abaya style has a long, flowing silhouette that spans from the shoulders to the ankles, giving it a modest and elegant appeal. The garment has a structured, coat-style top bodice with a prominent lapel collar, giving it a modern and elegant appearance. The sleeves are full-length and gently flared, allowing for comfortable movement. The abaya is paired with a matching headscarf (hijab), which is elegantly draped around the head and neck. The design stresses minimalism and refinement by using soft, light color.

The back view of the abaya shows a smooth, continuous A-line form that runs beautifully from the shoulders to the hem. The design retains its basic elegance, with clean, long vertical lines emphasizing modesty and fluidity. The sleeves are gently flared, reflecting the style viewed from the front. Two small, rectangular tab-like belt loops are positioned symmetrically in the mid-back area, serving as a modest structural feature that can be utilized as a belt. The rear neckline is collared, preserving the overall sophisticated and contemporary look. The overall style combines traditional modest attire with modern tailoring, making it appropriate for formal or semi-formal settings.

The hijab is represented as a component of the abaya set, depicted as a long, rectangular fabric panel. It appears to be a simple, plain scarf constructed from a single piece of fabric. The shape is a clean, straight rectangle with clearly defined edges, implying that it is meant to be wrapped or draped about the head and neck in a variety of modest designs.

The basic design suggests versatility—this hijab can be fashioned in a variety of ways to complement the structure of the abaya. Its simple appearance also suggests that it functions as a traditional, unobtrusive accessory, allowing the overall look to remain elegant and coherent.

Rating(Score)	Design -14 (Abaya Rating)
Fair(1)	0%
Average(2)	0%
Good(3)	10%
Very Good(4)	20%
Excellent(5)	70%

Table- 1
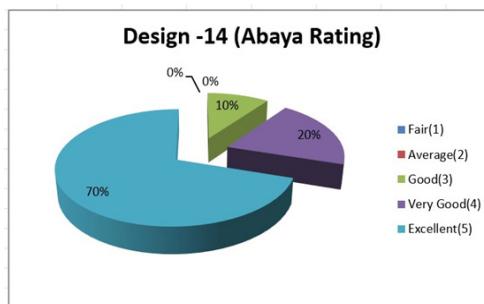
Chart- 1

The pie chart titled "Design-14 (Abaya Rating)" shows how respondents evaluated this abaya design across five rating categories. The results are highly positive, with 70% of participants rating the design as Excellent (5), indicating a strong preference and high satisfaction. Furthermore, 20% of respondents rated it Very Good (4), while 10% rated it Good (3), indicating a constant positive perception overall. Notably, the figure shows 0% scores for both Fair (1) and Average (2), indicating that none of the respondents disliked the design. Overall, the findings show that Design-14 received an extremely positive response, with the vast majority of participants expressing remarkable appreciation for its visual and design quality.

Design- 2

Abaya Design -2
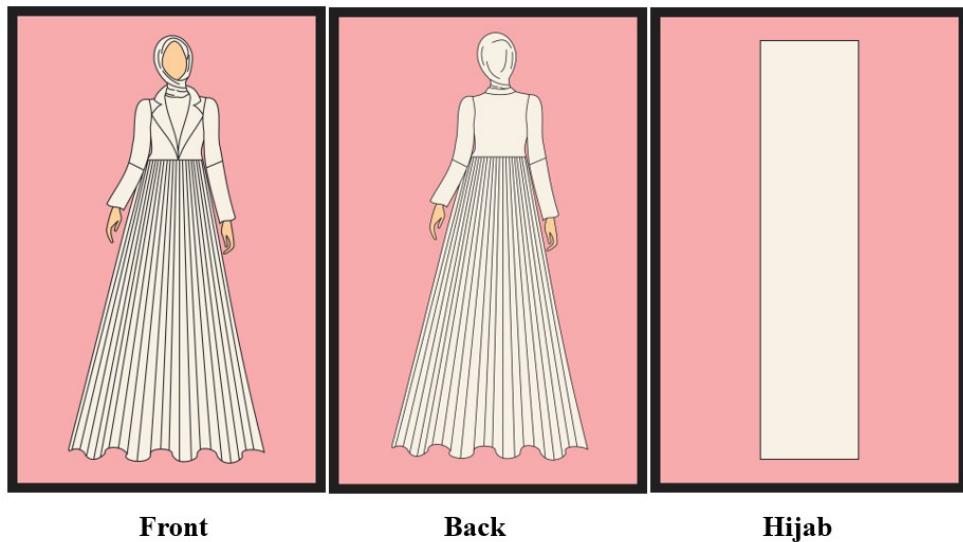
Front　　　　**Back**　　　　**Hijab**

This abaya design features a refined, contemporary silhouette that blends modesty with structured elegance. The upper bodice is styled like a tailored blazer, with a pointed lapel collar and a defined V-shaped neckline panel that adds sophistication and formality. The sleeves are long and well-fitted, giving a sleek and streamlined look. The abaya features a structured bodice and a fully pleated skirt that flows all the way to the hem. Vertical pleats add movement and elongation to the garment, resulting in an elegant, floor-length drape. The design also contains a matching headscarf, which is portrayed in a basic, smooth style that matches the whole appearance.

The back view of this abaya design reveals a clean, beautiful, and continuous silhouette with a focus on smooth structure and flowing movement. The upper back features a basic, fitting bodice that continues from the shoulders to the waistline, resulting in a minimalist style with no apparent seams, embellishments, or fastenings. The long sleeves maintain the same structural simplicity, softly flaring at the cuffs for a balanced, beautiful look.

Below the waist, the design changes into a wide, fully pleated skirt that falls to the floor. The pleats are evenly distributed over the back, resulting in stunning vertical lines that highlight the garment's length and fluidity. The hem has gentle, natural curves that contribute to the overall feminine flow of the item. Overall, this abaya merges classic tailoring with fluid pleating, creating a modern, elegant, and modest ensemble suitable for both formal and semi-formal occasions.

| Rating(Score)	Design -7 (Abaya Rating)
Fair(1)	0%
Average(2)	0%
Good(3)	30%
Very Good(4)	10%
Excellent(5)	60%
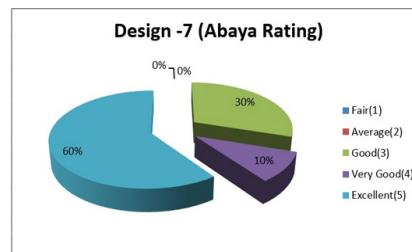
Table- 2　　　　　　　**Chart- 2**

The pie chart titled "Design-7 (Abaya Rating)" depicts how respondents evaluated this abaya design across five rating categories. The design received an average rating of Excellent (5) from 60% of participants, indicating excellent approval and satisfaction. A considerable proportion, 30%, rated

it Good (3), indicating a generally good view. Meanwhile, 10% of respondents rated the design Very Good (4), contributing to the overall positive feedback. Notably, the chart shows 0% scores for both Fair (1) and Average (2), implying that none of the respondents disliked the design. Overall, the data show that Design-7 received highly positive feedback, with the majority of respondents expressing great appreciation for its style and features.

Design- 3

Abaya Design-3

| Front | Back | Hijab |
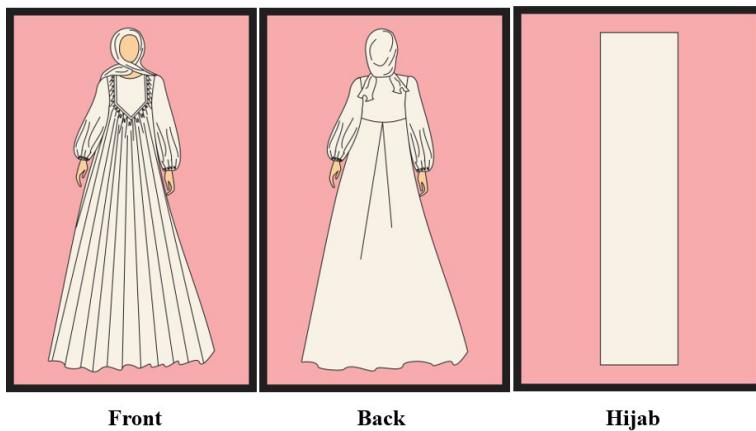
This abaya style has a delicate and modest profile, with soft elegance and flowing structure. The garment has a wide, floor-length flare formed by many vertical pleats, which lend movement and refinement to the overall design. The bodice features a characteristic V-shaped yoke adorned with a braided or stitched border, creating a gorgeous yet discreet focal point on the front. The sleeves are wide and gathered at the wrists, with fitting cuffs, giving the abaya a typical balloon-sleeve impression that fits its breezy elegance. Paired with a simple, neatly wrapped hijab, the overall ensemble combines traditional modest clothing with contemporary design features, providing both comfort and understated sophistication.

The back of this abaya has a simple, beautiful, and flowing form that exudes modesty and elegance. It has a long, A-line silhouette that flows gracefully to the floor, resulting in a delicate and polished fall. A center box pleat stretches from the top back to the hem, offering structure and mild volume while maintaining the design's simplicity. The sleeves are full and gathered at the wrists, with fitting cuffs that complement the soft, billowy effect from the front. The hijab is elegantly wrapped, with loose ends resting on the top back, adding to the abaya's overall modest and fluid look. The back has a minimal design that emphasizes the elegance of pure lines and a classic, timeless style.

Rating(Score)	Design -18 (Abaya Rating)
Fair(1)	0%
Average(2)	10%
Good(3)	10%
Very Good(4)	20%
Excellent(5)	60%
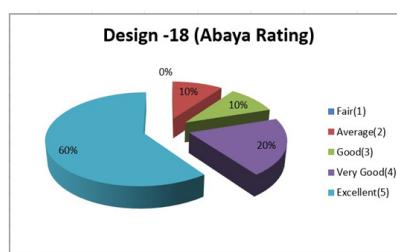
Table- 3   Chart- 3

The pie chart titled "Design-18 (Abaya Rating)" shows how respondents rated this abaya design in five categories. The majority of participants (60%) rated the design as Excellent (5), indicating considerable appreciation and pleasure. Another 20% of respondents gave it a Very Good (4) rating, further highlighting the positive reception. Furthermore, 10% evaluated the design as Good

(3) and the remaining 10% as Average (2), showing a small segment that viewed the design more cautiously. Notably, none of the respondents rated the design as Fair (1), as evidenced by the 0% score. Overall, the findings indicate that Design-18 received overwhelmingly good responses, with a clear preference for the highest grade.

Conclusion

The fashion industry is growing very fast and focusing on competitiveness through creating products of high value. Currently, modest fashion is the choice of most of the consumers, young women, especially Muslims, as there is an increase in the choice of clothing the famous and young designer's starts creating modest dresses especially abaya. All over the world, there are various styles of abaya is available, which vary according to country to country, including India. In India abaya is the first choice of Muslims, along with the suit, salwar, and other styles of modest clothing. Old abaya were having many layers, but current abaya are also designed with layers but many types of embellishments like embroidery, printing, tie & dye, sequin work etc, it is also available in many fabrics and colors, but in early times, it was limited to black color only.

In this research the researcher tried to follow the trend of the abaya and designed the collection of abaya according to the choice of the wearer. The abaya designing was strictly followed the choice of the young women's. There were various design features and silhouettes created according to the young generation. It is found that the choice of consumer looks for the elegant design in a comfortable fabric. Mostly front open designs are chosen by the expert, and the designs have more volume or added layers. It is the demand of the religion and the choice of the consumer where layered, pleated, front open and layered designs worked as the modest wear as well as the fashionable clothing.

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3D Game Visual Art Styles Classification: A Framework for Aesthetic Categorisation and Analysis

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Abstract

Visual art styles in 3D games play an important role in aesthetic interaction, player immersion, and narrative development. As games evolve beyond entertainment into expressive and cultural media, the need to systematize visual style understanding becomes increasingly significant. Despite the abundance of artistic experimentation in current game development, a clear academic framework for categorizing 3D game visual art genres has yet to emerge. In this paper, we develop a theoretical and analytical framework for categorizing 3D game visual art styles in existing literature as derived from aesthetic theory, art history, and visual semiotics. We examine sixty unique 3D games produced in the years 2010–2024, using qualitative visual coding methods informed by semiotic interpretation. Our inquiry identifies seven main art style categories: Photorealistic, Stylized Realism, Cel-Shaded, Minimalist, Abstract, Hand-Painted, and Hybrid Experimental. Each of the seven art style categories are characterized by distinct formal, chromatic, and atmospheric aspects. The proposed framework provides a standard vocabulary for game studies, pedagogy, and aesthetic valuation as a model of comparative analysis and scholarly discussion.

Keywords - 3D video game, Game art styles, Visual aesthetics, Graphic styles, Digital visual art

1. Introduction

Today, video games are clearly a leading form of culture, and the use of visual styles to engage audiences represents one of the most important visual entry points for audiences to engage in interactive spaces. Approximately 70% of our information processing occurs through visual channels, making the visual aspect of gaming critical for how players develop meaning, read space, and develop emotional relationships to interactive worlds through visual means (Masuch & Röber, 2005). From the visual and cinematic realism evident in The Last of Us Part II to the ethereal stylization found in Journey, visual art style serves at once as a form of "communicative code" as formulated by James Paul Gee, while also exemplifying this philosophy of design in games. Design and research scholars recognise that visual can convey so much more than surface decoration; they mediate gameplay experience, create narrative tone, and affect cultural perceptions (Wolf & Perron, 2014).

The advancement of 3D game art has a history beginning with early arcade games such as Battlezone (1980) and Star Wars (1983), which introduced polygonal 3D modeling and rendering (Sepúlveda, 2020). The shift from 2D to 3D rendered graphics in the 1990s is one of the key developments in the history of video games, integrating advancements in graphical technologies with the ability to depict three-dimensional game worlds. Cel shading emerged as an important style

innovation in games such as Jet Set Radio (2000) and The Legend of Zelda: Wind Waker (2002), demonstrating that game visuals could be verging on beautiful and striking without the constraints of imitating the real (Agerbeek, 2021). The second half of the 2010s saw a wider adoption of photorealism from advancements in rendering technologies, motion capture performance, and games such as The Last of Us (2013) and Red Dead Redemption 2 (2018). Nevertheless, games such as Cuphead (2017) and Breath of the Wild (2017) demonstrated that creative expression can be no less engaging than. Contemporary 3D game art now includes a broad range of visual modalities and styles as well as the hyperrealism, realistic simulation, stylistic approaches with different aesthetic and functional implications.

Figure 1: Tomb Raider Evolution of Lara Croft | Source: https://www.youtube.com/watch?v=D-P-smim5gQ

Selecting and using 3D art styles strongly affects how players experience a game, understand its story, and connect emotionally. Visual styles help to share information about the game world, set the mood, and show what players can do (Hemraj, 2024). When the art style matches the story and gameplay, it makes the game more immersive and the story more powerful. If the visuals do not fit, it can break the sense of unity and weaken emotional impact. Karmakar's (2021) research shows that art style shapes the mood and meaning of a story, making it a key part of storytelling, not just decoration. Elements like color, lighting, model detail, and rendering all help show what the game world is like, even beyond what the story says directly. Visual style also matters when players look for new games, as many choose games based on how they look (Cho et al., 2018). Because of this, it is important to have strong systems for organizing games in libraries, digital stores, and research. With the progression of 3D rendering technologies, the distinction between art and simulation becomes blurred. The rise of physically based rendering (PBR), procedural texturing, and AI-enhanced stylization has led to a level of aesthetic diversity that surpasses earlier periods in digital art. However, scholarly studies on 3D game art styles frequently suffer from unclear terminology and a lack of standardised classification systems, which poses difficulties for developers, researchers, and information specialists.

In the previous works, game graphic styles were classified and explained. A survey on useful information visual style showed that 53.4 percent out of 671 participants were satisfied users of visual style classification information (Cho et al., 2018). Existing research focuses on aesthetic perception (Tractinsky et al., 2006) or stylistic classifications in 2D visual, but limited efforts have been made to create a structural taxonomy for 3D visual aesthetics in gaming. Arsenault et al. (2015) indicate in their Game FAVR framework that the discussion surrounding video game graphics has often relied on "a mixture of borrowed terms from art history, film, and animation," leading to a vocabulary that is inconsistent and does not adequately reflect the medium's distinct interactive

and technical characteristics. Although visual style is crucial in game design and player engagement, the area lacks a uniform taxonomy for categorizing 3D game art styles, posing difficulties for developers, researchers, and information specialists.

Our research develops a comprehensive taxonomy of 3D game art styles by systematically examining the formal, technical, and aesthetic characteristics grounded in art theory and supported by systematic visual analysis that distinguish different approaches to three-dimensional game graphics. Drawing on game studies, computer graphics research, and information science, the taxonomy provides a structured framework for Artists, developers, researchers, and information professionals to better understand how visual style functions as a meaningful dimension of game design.

The framework serves three primary objectives:

1. To identify and define dominant art style categories in 3D games.
2. To outline aesthetic dimensions that cut across categories.
3. To contextualise these classifications within broader aesthetic theory.

By doing so, the paper seeks to enhance both theoretical insight and practical discussion in digital aesthetics and interactive media design

2. Literature Review

This literature review examines current research on visual art style classification in 3D video games, encompassing taxonomy development, computational approaches, technical implementation, and the role of visual aesthetics in game development.

2.1 Visual Aesthetics and Game Experience

The graphic that game players can see in the game was judged from the overall display graphic in the game, it was called "graphic style (Wattanasoontorn et al., 2019). Aesthetics in interactive media represent the intersection of perception, emotion, and cognition. Norman's emotional design theory (2004) and Tractinsky et al.'s research into immediate aesthetic perception (2018) highlight how visual stimuli powerfully influence satisfaction with a product. In the context of games, this influence goes further by affecting affective immersion or the emotional and psychological connection that players establish with virtual spaces through cohesive visual design (Niedenthal, 2009).
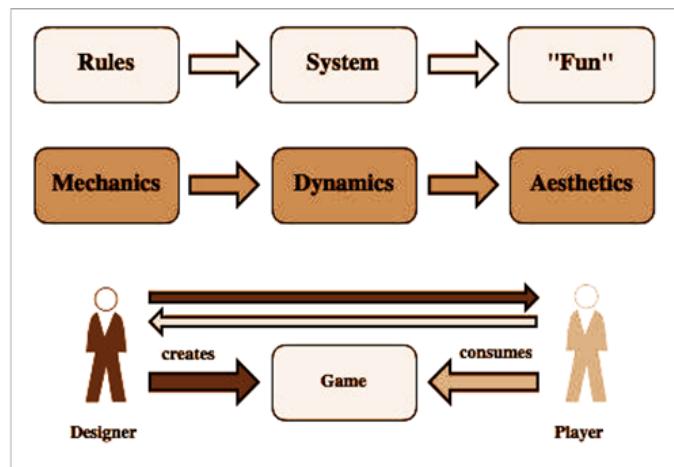
Figure 2: The MDA Framework (Adapted from Hunicke et al. (2004)) | Source: Jorge Simoes

The MDA framework by Hunicke, LeBlanc, and Zubek (2004) referred to the interplay between visual style and gameplay systems with narrative as complementary parts of a complete interactive experience. Aesthetics also play an important part in attaining believability. According to Schell (2014), the believability of a game world becomes less about realism and more about internal consistency: how the materials, lighting, and color choices align with player expectation and the

internal logic of the game.

The selection and execution of 3D art styles within this framework directly affect player experience, narrative comprehension, and emotional engagement. Visual design, in itself, is actually a communicative system that informs about the world, sets tone, and even signals interaction possibilities (Hemraj, 2024). When the visual style works in concert with the game's story and mechanics, it reinforces feelings of immersion and cohesive storytelling. Conversely, a mismatch of style and content can disrupt emotional resonance and player connection.

In support, the empirical research of Hölttä (2018) indicates that art style enhances not just player perception of narrative mood but also deepens overall engagement. Such findings confirm that art style is more than decoration; it is integral to meaning-making in games. By deliberate use of color, lighting, model complexity, and rendering, developers build visual languages that speak to the core of their created worlds, often well beyond explicit narrative cues.

2.2 Art Style Categorisation in Existing Game Studies

Researchers have long noted the lack of standardised metadata for defining visual styles in video games, leading to various efforts to establish thorough classification systems. The simplest taxonomy categorises 3D art styles into three main groups: abstract, stylized, and realistic (Keating et al., 2017).
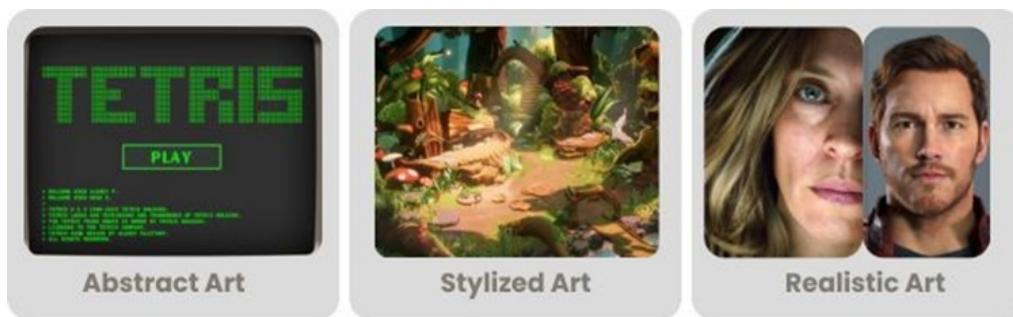
Figure 3: Abstract, stylized, and realistic (Keating et al., 2017) | Source: Wikipedia, Unreal Engine & duniqueboy124

In a similar vein, Järvinen (2002) referred to photorealism, caricaturism, and abstractionism to illustrate this same conceptual range. Acknowledging the shortcomings of such three-part frameworks, later scholars have pursued more detailed methods. For example, Hemraj (2024) broadened these classifications by distinguishing between photorealistic, stylized, and simplified art styles, defined by factors like lighting, shading, proportions, and model complexity.

Later frameworks have progressed from basic categorical divisions to multidimensional taxonomies. Keating et al. (2017) suggested classifying visual styles based on five essential dimensions: visual appearance, mood, representation of gameplay mechanics, visual techniques, and visual motifs. This method recognises that a game's visual identity cannot be encapsulated by a single descriptive term but instead requires examination across various visual and conceptual dimensions. Wattanasoontorn et al. (2019) further developed this concept with a hierarchical model that allows for different levels of abstraction, facilitating finer distinctions among similar styles. In a related study, Cho et al. (2018) carried out an empirical user-based experiment with 22 participants to create and validate a taxonomy for video game visual styles, discovering moderate to strong agreement (assessed by Fleiss' Kappa) among participants regarding the application of specific stylistic terms.

Art style terminology has also emerged organically through industry and fan communities. Wolf

and Perron (2014) identified realism, abstraction, and hybrid stylization as recurring categories within production and audience discourse. More recent computational studies, such as those by Takahashi et al. (2021), have attempted automated recognition of visual styles using algorithmic analysis. However, such methods often reduce style to superficial visual patterns, neglecting its aesthetic and interpretive dimensions. Design theorists have instead emphasized contextual and semiotic interpretations. Lankoski and Björk (2015) associate visual coherence with gameplay affordances, while Salen and Zimmerman (2004) frame visual style as a semiotic system that encodes meaning, tone, and cultural values. Despite these contributions, current classification models still fall short of addressing the specific complexities of 3D media, which involve volumetric form, spatial lighting, and materiality as key factors in shaping visual perception and emotional impact. A more refined taxonomy, therefore, must integrate both formal-visual parameters and perceptual-semantic layers, bridging technical characteristics with the interpretive dimensions that inform player experience.

2.3 Aesthetic and Theoretical Context

Aesthetic theory provides foundations for systematic classification. From Kantian disinterested pleasure to Dewey's experiential aesthetics, art has been understood as an encounter between perception and emotion. Gestalt principles such as unity, similarity, contrast, and closure explain how visual composition promotes coherence. In-game art, these principles manifest through proportion, symmetry, and visual rhythm.

Additionally, semiotic theory (Barthes, 1977) sheds light on how visual signs convey meaning. Texture, lighting, and colour become signifiers of realism, fantasy, or abstraction. Integrating semiotic analysis with art historical categories enables a structured yet flexible framework adaptable to digital expression.

3. Methodology

The research employed a qualitative content analysis with interpretive coding. This design allowed for subjective yet systematic identification of aesthetic characteristics across a curated corpus of sixty 3D games spanning multiple genres such as action-adventure, role-playing, simulation, and indie, etc. The selection covered titles released between 2010 and 2024 to capture both technological evolution and stylistic diversification.

To conduct this research, we gathered primary data from the following sources:

1. High-resolution screenshots and promotional stills.
2. Gameplay video sequences analyzed at fixed time intervals.
3. Official concept art and artbooks.

We evaluated each visual sample using a coding sheet structured around four primary parameters:

S.No.	Parameters	Visual samples
1	Form Treatment	Level of geometric detail, character stylization, and environmental complexity.
2	Surface & Texture	Material realism, texture mapping techniques, and visible brushwork.
3	Lighting & Colour	Palette temperature, contrast, dynamic range, and saturation.
4	Atmospheric Expression	Mood, narrative tone, and symbolic use of light or hue.

Table 1: Coding Sheet Visual Samples with Parameters

The analysis followed Braun and Clarke's thematic coding approach from 2006, where visual attributes were grouped through repeated comparison until clear stylistic patterns emerged, which were then mapped across aesthetic dimensions like representation level and chromatic philosophy. To address potential subjectivity, two independent coders assessed a subset of fifteen games and reached 87% agreement, with additional expert review ensuring theoretical soundness. While this qualitative method is inherently interpretive, it fits within established aesthetic research traditions that emphasize perceptual understanding and meaning rather than statistical generalization, and a methodological flowchart illustrated the progression from data collection through coding, thematic clustering, theoretical interpretation, and finally to classification outcomes.

4. Findings

4.1 Taxonomic Framework of 3D Visual Art Styles

The analysis yielded seven dominant categories, each defined by formal and expressive characteristics.

Category	Formal Characteristics	Aesthetic Intent	Representative Titles
Photorealistic	High polygonal fidelity, PBR materials, volumetric lighting	Mimetic realism; immersion through accuracy	Call of Duty: Modern Warfare II, Red Dead Redemption 2
Stylized Realism	Mid poly mesh, soft exaggeration, saturated hues	Expressive believability; emotional realism	Horizon Forbidden West, God of War: Ragnarök
Cel-Shaded	Flat color regions, dark outlines, limited gradient	Graphic clarity; comic or anime aesthetic	Borderlands 3, Genshin Impact
Minimalist	Low poly geometry, restrained palette, negative space	Symbolic abstraction; focus on emotion or concept	Journey, Inside
Abstract	Non-representational form, motion emphasis, surreal color	Experiential abstraction; synesthetic engagement	Rez Infinite, Bound
Hand-Painted	Textured brushwork, visible strokes, warm palette	Artisan sensibility; illustrative charm	Sea of Thieves, World of Warcraft
Hybrid Experimental	Dynamic blending of multiple styles, AI or procedural techniques	Aesthetic innovation; self-referentiality	Control, No Man's Sky

Table 2: Classification of 3D Video Game Art Styles

4.2 Cross-Cutting Aesthetic Dimensions

The analysis reveals four fundamental aesthetic dimensions that function as sliding scales rather than fixed categories. The first one, Representation Level, describes how artists move between objective realism, showing things as they actually appear in the world, and symbolic abstraction, where forms become simplified signs or conceptual ideas that go beyond literal depiction. This spectrum affects not just what we see, but how meaning gets communicated through visual language. Form Treatment deals with how artists approach shape and structure. On one end is anatomical naturalism, where careful attention is paid to realistic proportions, muscle structure, and the unique details of natural forms. On the other end is geometric simplification, where complex organic shapes get broken down into basic forms like cylinders, spheres, and cubes. This choice reflects whether an artist finds truth in nature's intricate details or in the underlying patterns that organise everything. Colour and Lighting Philosophy spans the range between natural light simulation, recreating how light actually behaves, with warm sunlight, cool shadows, and atmospheric effects, and emotional colour scripting, where colors are chosen for their psychological impact and symbolic meaning rather than realistic accuracy. This dimension reveals whether artists see color

as a tool for describing reality or for expressing feelings and ideas. Finally, Materiality versus Immateriality measures how much depicted surfaces feel physically real and touchable versus ethereal and weightless. Material emphasis brings out texture, solidity, and substance, you can almost feel the objects. Immaterial approaches create luminous, transparent, or atmospheric effects where solid forms seem to dissolve into light and air. Together, these four intersecting dimensions create a framework for understanding any artwork and how individual creative choices connect to larger questions about what we see, what's real, and how we represent the world.

4.3 Interpretations

The Photorealistic style aligns with Western mimetic tradition, pursuing verisimilitude through detailed simulation. Yet as Baudrillard suggests, this realism often creates hyperreality, a heightened version of truth optimized for emotional drama and cinematic immersion rather than mere accuracy. Stylized Realism represents a contemporary compromise between visual richness and artistic expression, using selective exaggeration and controlled palettes to bridge emotional readability with material credibility, what Arnheim (1974) called "expressive distortion" that enhances perceptual meaning.

Cel-Shading draws from print and animation aesthetics, employing bold outlines and flat colors for symbolic clarity that aids gameplay readability. Its graphic codification functions as metacommentary on mediated vision, creating worlds that self-consciously declare their artificiality. Minimalist and Abstract approaches embody philosophical modernism by stripping away material excess to invite phenomenological reflection. Their subdued palettes and geometric restraint evoke the Japanese concept of ma, meaningful emptiness that creates emotional resonance through space rather than detail.

Finally, Hand-Painted and Hybrid styles reflect dual movements: nostalgia for handcrafted authenticity and postmodern experimentation with algorithmic art, AI stylization, and procedural generation. These approaches signal an aesthetic of multiplicity where visual identity becomes fluid, self-referential, and resistant to singular classification.

5. Discussion

The framework brings together formalist, expressionist, and semiotic perspectives into one unified system that treats 3D visual style as having three connected parts: Form (the visual structure), Technique (the materials and technology used), and Meaning (how we interpret it). This approach follows Danto's (1981) "artworld" theory, which argues that interpretation is essential to understanding art categories. Visual style becomes both an aesthetic creation and a way of communicating ideas within design culture. For art and design students, this taxonomy works as a teaching tool that helps them analyse visual choices through these dimensions, encouraging thoughtful discussions about how style supports storytelling and tone. Using case studies across the seven categories helps students develop stronger analytical skills in 3D visual communication. The framework also opens doors for future research: machine learning could use this taxonomy to automatically identify different 3D styles, while psychological studies could explore how these aesthetic categories affect players' emotions and experiences. This bridges both computational methods and humanistic approaches to studying visual art in games.

6. Limitations

This study relies on qualitative interpretation, which naturally involves some subjectivity, and while the collection of games examined is diverse, it can't capture every emerging visual style

out there. Technology is evolving rapidly, with advances like neural rendering and real-time ray tracing constantly changing what's possible, and these innovations will keep blurring the lines between different styles. Because of this, the taxonomy shouldn't be seen as fixed or final, but rather as a living framework that can be updated and refined as new styles emerge and visual techniques continue to develop.

7. Conclusion

This research advances the discourse on digital aesthetics by proposing a comprehensive classification of 3D game visual art styles rooted in aesthetic theory and visual analysis. The seven identified categories, Photorealistic, Stylized Realism, Cel-Shaded, Minimalist, Abstract, Hand-Painted, and Hybrid Experimental, represent both historical continuity and technological innovation in digital art. By mapping these categories along cross-cutting dimensions of representation, form, colour, and materiality, the study provides a structured vocabulary for describing and comparing game aesthetics. Beyond academic analysis, the framework supports visual development, art direction, and design pedagogy.

Future research may combine this theoretical foundation with computational visual analysis, enabling hybrid methods that quantify aesthetic parameters while preserving interpretive depth. As game worlds increasingly merge art, technology, and emotion, the systematic study of visual style remains essential to understanding how interactive media communicate beauty, meaning, and experience.

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Artists for Farmers; Farmer's Protest 2020-21

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Abstract

Farmers are not only the economic backbone of Punjab but also the custodians of its cultural heritage and identity. Their labour and stewardship of the land play a crucial role in sustaining the region's prosperity and vitality. If we explore the artistic culture of the state, we will find agrarian influences dominating Punjabi philosophy, art, music, poetry, and literature. A continuous portrayal of rural and agrarian subject matter is seen in the works of Punjabi visual artists. Their art has also shown various socio-political issues related to farmers and the region. During the 2020-21 farmers' protest, various artists, both singers and visual artists, visited the protest sites at the Delhi borders, and some of them reflected their concerns in their work as well. However, support from the Punjabi diaspora also provided an added strength to the protest. Some visual artists of Punjabi descent, both from India and abroad, created works that gave a pictorial voice to the protesting farmers. Jatinder Singh Durhailay from London painted subjects related to the Punjabi farmer community in Indian miniature style, while artist duo Jiten Thukral and Sumir Tagra incorporated installation to present their interpretation of the struggles faced by farmers of the region even before the protest of 2020. This paper aims to study different aspects that these artists have explored of farmers' protests and the use of different mediums to express their artistic concern.

Keywords: Jatinder Singh Durhailay, Jiten Thukral and Sumir Tagra, farmers' protest, Punjabi diaspora

Introduction

Farmers in India have been protesting even before India's independence. However, the farmer's protest of 2020-2021 was a significant movement in India, primarily centred around three contentious farm laws passed by the government. Farmers, primarily from Punjab, Haryana, and Uttar Pradesh, began protesting against these laws and demanded the repeal of the laws and the implementation of a legal guarantee for MSP. Farmers organised a massive protest march called "Delhi Chalo," converging on the outskirts of Delhi in November 2020. Despite facing police barricades, tear gas, and water cannons, they continued their march, eventually setting up protest camps at various Delhi border points. The protests gained international attention, with celebrities, activists, and global leaders expressing solidarity with the farmers. The movement also sparked debates about agricultural reform, corporate influence, and democracy in India. The government engaged in several rounds of negotiations with farmer unions but failed to reach a consensus. The farmers insisted on a complete repeal of the laws, while the government offered only minor amendments. After months of protests, the government announced the suspension of the farm laws in January 2021 and proposed to put them on hold for 18 months.

During the farmers' protest of 2020-2021 in India, several Punjabi actors and singers expressed solidarity with the farmers and participated in the movement. These artists used their creative talents to amplify the voices of the farmers and draw attention to their demands. Some notable artists who supported the farmers during the protest include popular actor-singers like Diljit Dosanjh, Ammy Virk, Harbhajan Mann, Gurdas Maan, and various others. Punjabi Sufi singer Kanwar Grewal actively participated in the farmers' protest, performing at protest sites and using his music to inspire and uplift the spirits of the farmers. Popular Punjabi singer Jazzy B also expressed their solidarity with the farmers' protest through social media posts and public statements. He used his platform to raise awareness about the farmers' demands and the importance of supporting agriculture. These artists, among others, played a significant role in mobilising support for the farmers' protest and drawing attention to their cause through their music, performances, and public statements. Their involvement helped to amplify the voices of the farmers and contribute to the larger discourse surrounding agricultural reform in India.

Besides singers and actors, visual artists also visited the protesting sites and spent time on the ground, capturing the spirit of the protest in their works. , Punjabi diaspora also showed solidarity with the protest, and many artists from the United Kingdom and Canada creatively expressed their support. However, it is to be noted that some of the artists in India were already voicing their concern for the farmers and agriculture even before the onset of the protest of 2020-21.

Jatinder Singh Durhailay

Jatinder Singh Durhailay is one such artist from the United Kingdom who gave a visual voice to his empathy for the protest. He was born in 1988 in London and received his Bachelor of Arts from the University Arts London in 2011. Since then, he has dedicated himself to painting, showcasing a diverse artistic practice that encompasses painting and drawing. Durhailay is particularly fascinated by the use of naturally derived pigments and is also trained in Indian classical music, both of which influence his creative process. In his art, Durhailay blends myths with contemporary culture, offering a unique portrayal of the Sikh community and its culture. His works are characterised by a blend of humour, heroism, and poignancy. Durhailay's paintings often feature intricate and observant portraits and scenes, drawing inspiration from the Indian Mughal miniature painting tradition. His subjects range from environmentalism to cultural icons like Bruce Lee, reflecting a fluid movement between traditional themes and the complexities of the modern world. Through his art, Durhailay navigates the intersection of tradition and modernity, offering nuanced perspectives on cultural identity and societal issues. His work serves as a vibrant reflection of the diverse influences that shape his artistic vision and the rich tapestry of contemporary Sikh culture.

The people in Jatinder's paintings are real people who look like him, heroes who represent his race. In the Western world, it is not very often that he sees people belonging to Punjab hailed as heroes. The farmers, to him, represented those heroes who reminded him of his roots. Creating artwork inspired by the Farmer's protests wasn't merely a "social media moment" for Jatinder; it was an organic extension of his existing work and values. It was a connection that he always felt with Punjab while growing up in London. From a young age, Durhailay was instilled with values of sustainability and respect for all life. His 2021 painting, created with the agricultural issues in mind, features a painting of Guru Nanak Dev Ji, the first Sikh Guru born in Punjab in 1469. In the painting, Durhailay depicts Guru Nanak Dev Ji sowing seeds manually, referencing his famous line, "What you shall sow, so shall you reap." According to Durhailay, this painting serves as a commentary on both "the consequences of Farmer's subjugation and the interconnected nature of agriculture and Sikhi."
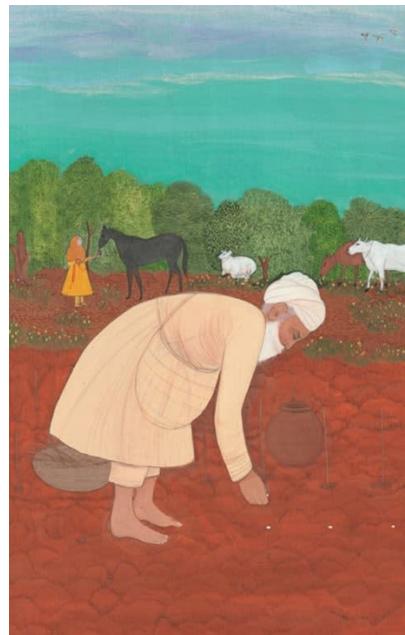
Jatinder Singh Durhailay, Aape Beej Aape Hi Khao, 2021, Natural stone pigment and gouache on handmade hemp paper, 19 x 14 cm - 7 1/2 x 5 1/2 in

The painting is done in the Indian miniature style, where in the foreground, Guru Nanak is seen bending down to plant the seeds dressed up as an old, humble farmer, and represented with no halo that reminds the viewer of his divinity. A clear reflection of the thousands of white-bearded farmers camped near the Delhi borders can be seen in the figure of the Guru. The figure is barefoot, and his posture is that of humility. Guru has travelled from a distance to come to this site; these are not his farms. Like the protesting farmers, he is in the process of growing food wherever he is, although ready to leave whenever his work is done, as his horse is waiting. In the background, a woman is shown standing, holding onto the reins of a horse, waiting for Guru Nanak to finish his work. She could be the figure of Guru's sister 'Nanki', who stood like a pillar of strength behind her brother since his childhood. She can also be seen as the symbol for the women who stood shoulder to shoulder with the farmers, both on the protest site and back at home, shouldering the responsibility of running their farms, often engaging in hard manual work. Besides this, the horizon is blocked by a thicket representing the barricaded borders of the capital. The freedom of the spirit is seen in the flight of the birds scaling the aquamarine blue sky, while cattle are peacefully grazing and resting near the trees. The mood of the painting emanates tranquillity, which gives a sense of assurance. Overall, although the painting was not made as a part of a social activist movement, it sums up the essence of the protest impeccably.

Jiten Thukral and Sumir Tagra at their exhibition 'Farmer as Wrestler', 2019

Thukral & Tagra

Jiten Thukral and Sumir Tagra are leading contemporary artists of India. They work as a duo (Thukral & Tagra) and use modern mediums such as installation, videography, games, photography, etc, in their works. Out of the two, Jiten hails from Jalandhar, Punjab, and he studied at the Government College of Arts, Chandigarh. The Punjab Lalit Kala Akademi organised Thukral & Tagra's exhibition titled "Farmer as Wrestler" in 2019, during the ongoing Farmers' Protest in Punjab on the loan policy. The exhibition included paintings, sculptures, installations, and the use of games to engage the viewers. It also features a twenty-three-minute-long documentary on the Kisan Mukti Morcha of 29th-30th November 2018. In this exhibition, 'games' were used as a means to explore complex issues through interactive and playful methods. Their approach aims to evoke nostalgia and comfort in viewers while also challenging the current situation. "Farmer as Wrestler" confronts the pressing agrarian crisis afflicting farmers in India today. Across generations, issues such as land divisions, climate change, political manoeuvring, legal enforcement shortcomings, and the pervasive lack of formal education in rural areas have profoundly impacted the lives and livelihoods of Indian farmers. Employing the metaphor of sport and competition, the exhibition draws parallels to the practice of kushti—a traditional Indian wrestling form popular among rural communities. The wrestling match symbolises the physical and mental struggles, endurance, and resilience inherent in the farmer's battle against the agrarian crisis, which also included the ongoing protest.

The exhibition, "Farmer as Wrestler," highlights this fundamental aspect of the farmer's predicament: a life teetering on the edge. The duo has employed various mediums, including paintings and ink drawings on legal papers, depicting the Swaminathan Commission Report as a saviour and in the service of the farmers.

Thukral & Tagra, Drawings on Swaminathan, Commission Report – Serving Farmers and Saving Farming – Reports 1,2,3,4,5 (vol 1+2), Medium: Inkjet print on legal paper, A4 legal paper, 265 prints, 2019

Conclusion

Jatinder Singh Durhailay viewed the Farmers' Protest through the lens of nostalgia and, of course, through video reports on social media. At the same time, Thukral and Tagra personally experienced

not only the 2020-21 protest but also the 2019 protest in Punjab. Durhailay's art has attributes of religious ideology associated with the farming culture of Punjab, and he gives a humble, simple, and peaceful interpretation of a protesting farmer, imparting dignity to them. His painting is a visual documentary of his understanding of the event. Thukral and Tagra understand the complexity faced by modern farmers in the region; hence, their art incorporates a more multifaceted approach. Their mediums, too, are diverse and engaging, enhancing the element of complexity. They also demonstrate a ruggedness associated with the men of the soil. Their art leans toward activism; it is not a mere interpretation but an introspective presentation. However, both Durhailay and the Duo have contributed by bringing the Indian farmer into the limelight, attuning with the visual culture of Punjab. We see two approaches here: one is the activist approach, where the protest is not only represented but its underlying issues are also explored in detail. The other approach is a direct representation of what was happening on the ground. Nevertheless, focusing on such protests, especially in art, brings the concerns of the farming community to the forefront, giving voice to otherwise invisible but significant members of our society.

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Contemporary Practices in Art and Design Industry

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Abstract

Contemporary Practices in Art and Design represents a dynamic research strand that integrates critical thinking with creative exploration across art, design, and craft disciplines. It seeks to illuminate and sustain contemporary creative practices through interdisciplinary inquiry, uniting diverse individual and collective research trajectories. The increasing interest in design among organisations, educators, practitioners, and policymakers has prompted a renewed examination of its theoretical and professional foundations. While Simon's (1969) distinction between design and the social sciences has influenced much of this discourse, its relevance to contemporary, non-managerial design practices remains ambiguous. Parallel to this, advocates of "design thinking" argue for its adoption by managers, often emphasising individual creativity while neglecting the broader socio-professional context in which design occurs. This study advances the discourse by critiquing such limited perspectives and proposing a practice-based framework for understanding design within organisational and social settings. By introducing the dual concepts of design-as-practice and designs-in-practice, the paper offers an analytical lens that recognises the contributions of all actors involved in the design process. This reconceptualisation not only challenges conventional views of designer-centric activity but also enriches theoretical and pedagogical approaches to design in contemporary practice.

Keywords: Design, Design Theory, Design Practice, Design Thinking, Practice-Based Research, Design Science

1.Theories of Contemporary Art:

The discourse of contemporary art has evolved into a complex, multi-dimensional dialogue between theory, materiality, and experience. It is a field where the aesthetic merges with the ethical, and where making art becomes indistinguishable from thinking about the world. Theories of Contemporary Art: Situation, Modernity, Mediums, and Philosophy examine the layered relationships between artistic creation and the broader intellectual, social, and spatial conditions that inform it. Each of these dimensions reveals how artists negotiate meaning, situating their work in context, engaging with historical consciousness, experimenting with material forms, and articulating philosophical inquiries through visual and performative expression.

2.The Spatial and Contextual Turn:

Contemporary art's engagement with situation underscores its concern with space not as a neutral backdrop but as an active field of dialogue, politics, and perception. The concept of "situation"

broadens the scope of art beyond the gallery, encompassing social, urban, digital, and environmental contexts. The situational turn began in the mid-20th century, with artists like Robert Smithson, whose Spiral Jetty (1970) challenged traditional exhibition spaces by relocating art to the landscape itself. Later, Mona Hatoum's installations, such as Light Sentence (1992), examined displacement and identity through spatial tension, while Ai Weiwei redefined art as civic participation and spatial activism turning public space into a medium of resistance and social critique. In the digital era, the "situation" also extends into virtual environments. Immersive works by artists such as Refik Anadol transform data into spatial experiences, foregrounding how technological spaces are now integral to human perception. Thus, the contemporary artist becomes not just a maker of objects but an orchestrator of situations sites where meaning is co-created through audience presence, technology, and place.

3. Modernity: Reconsidering History and Time:

The dialogue between modernity and contemporaneity remains central to the identity of present-day art. While modernism once celebrated progress, rationality, and the autonomy of art, contemporary practice often revisits these ideals with skepticism, exposing their exclusions and contradictions. Artists like Anselm Kiefer and William Kentridge exemplify this reflective engagement with modernity's traumas. Kiefer's monumental canvases of ash, lead, and straw confront the scars of European history, transforming the memory of war and myth into haunting landscapes of cultural introspection. Kentridge's animated drawings, conversely, weave together personal and national histories, addressing apartheid and its legacies through a poetics of memory and erasure.

In India, artists such as Atul Dodiya and Nalini Malani revisit modernity from postcolonial perspectives, interrogating the political and cultural ruptures of nationhood, gender, and migration. Their practices reveal that modernity is not a completed past but an ongoing negotiation a condition in which art continues to probe the relationship between time, identity, and power.

4. Mediums: Materiality and the Expanding Field of Form

The evolution of media in contemporary art reflects a paradigmatic shift from medium-specificity to medium fluidity. As Rosalind Krauss (1999) articulated, the "post-medium condition" redefines art's identity as no longer tied to a singular material discipline but open to hybridization and technological translation. Artists such as Rachel Whiteread reimagine sculpture as negative space, casting the absence of objects into solid form, while Shirin Neshat employs photography, video, and calligraphy to interlace visual poetics with sociopolitical discourse. The digital age has further expanded artistic media.

Hito Steyerl's moving-image installations blur the lines between cinema, documentary, and virtual critique, revealing how media systems shape truth and perception. In this expanded field, craft and technology also converge. Contemporary artisans and designers integrate 3D printing, AR, and algorithmic processes with handcrafted traditions, forming dialogues between ancient tactility and digital precision. Here, the "medium" becomes an evolving language, simultaneously material and conceptual, through which artists rearticulate the meaning of creation in a technologically mediated world.

5. Philosophies: Thought as Artistic Practice:

If Situation, Modernity, and Medium define the external dimensions of art, Philosophy constitutes its inner architecture, the reflective core that transforms artistic practice into a mode of inquiry. Contemporary art often acts as philosophy in action: a process of thinking through form, sensa-

tion, and social experience. Artists such as Marina Abramović exemplify this synthesis of art and thought. Her performances, including The Artist Is Present (2010), explore endurance, presence, and consciousness, dissolving the boundary between self and audience. Similarly, Anish Kapoor's monumental voids, like Descension (2014), evoke metaphysical questions about perception and being, bridging aesthetics with phenomenology.

In parallel, philosophical frameworks from Maurice Merleau-Ponty's phenomenology of perception to Donna Haraway's posthumanism inform a new ethics of art-making. Many artists now approach creation as an ecological, social, or ontological act, reimagining art not as representation but as relation.

The result is a philosophical turn in art that repositions aesthetics as an active engagement with the world where making becomes a way of knowing, and knowing becomes a form of transformation. These four conceptual axes, Situation, Modernity, Mediums, and Philosophies, are not isolated theoretical constructs but interconnected dimensions of the same creative consciousness. Together, they illuminate how contemporary art operates as both a cultural mirror and a site of intellectual production. In the post-disciplinary landscape of the 21st century, theory and practice have become inseparable. The contemporary artist embodies the role of researcher, thinker, and participant negotiating histories, spaces, materials, and philosophies to engage the world critically and imaginatively. Ultimately, Theories of Contemporary Art does not propose a fixed taxonomy but an evolving framework for reflection, affirming art's power to articulate what it means to exist, perceive, and act in the present moment.

6. Contemporary Design Practices

Contemporary design stands as one of the most vibrant and transformative domains of creative practice in the twenty-first century. It is a field that integrates applied creativity, critical engagement, and collaboration while remaining deeply rooted in the art and craft of making. Unlike its earlier definitions that emphasized aesthetic appeal or functionality alone, contemporary design embraces a much broader and more fluid understanding, one that responds dynamically to rapid changes in technology, society, culture, and the environment. In the current era, design is no longer a solitary or linear activity; it is an interdisciplinary process involving artists, technologists, engineers, researchers, and communities. The practice of design has expanded beyond traditional boundaries, moving across a vast array of media, materials, and contexts. From digital interfaces and immersive experiences to sustainable architecture and social innovation, the landscape of design has become a convergence zone where creativity meets utility, and aesthetics engage with ethics.

In the early decades of the twenty-first century, it becomes crucial to reflect upon the evolution of design practice, understanding where it has come from, how it has transformed, and where it is likely to move next. The trajectory of contemporary design is shaped by both continuity and change: it carries forward the legacy of craftsmanship and artistic intent while simultaneously embracing new tools such as artificial intelligence, virtual reality, and bio-design. This synthesis of the traditional and the technological defines the essence of modern creative production.
The discourse around contemporary design can be organised around several key themes that collectively define its scope and relevance:

6.1. Functional and Aesthetic Value

Design today is no longer restricted to mere ornamentation or problem-solving. It seeks to create meaningful experiences by balancing usability, sustainability, and visual appeal. The dialogue be-

tween function and beauty remains central to every design decision, reflecting both the designer's vision and the user's needs.

6.2. Design Methods and Processes

The methodologies of design have evolved from fixed systems to adaptive and participatory frameworks. Contemporary designers employ iterative, research-driven processes that emphasise empathy, experimentation, and co-creation. Design thinking, user experience mapping, and prototyping have redefined how ideas are developed and realized.

6.3. Planning, Intention, and Making

Every design begins with an idea, a purpose, and a sense of direction. The process of translating this intention into material form through sketching, modeling, digital simulation, or fabrication embodies the dialogue between thought and execution. In this relationship between planning and making, design becomes both a conceptual and material practice.

6.5.Social Roles and Cultural Contexts of Design

Design holds profound social significance. It reflects cultural narratives, shapes identities, and influences behaviors. In contemporary contexts, designers are increasingly aware of their ethical and environmental responsibilities addressing issues such as inclusivity, accessibility, and sustainability. Design thus becomes an agent of social transformation, engaging communities and fostering dialogue on how we inhabit and experience the world.

In essence, contemporary design practices are an intersection of imagination and responsibility, where creative innovation is balanced with ecological and humanistic awareness. As the boundaries between disciplines continue to blur, the designer emerges not merely as a maker of objects or visuals but as a mediator of ideas, someone who envisions alternative futures and contributes to a more conscious and connected world. This is not only a reflection on artistic production but also an exploration of how creativity interacts with the rhythms of modern life. It invites us to reconsider the very meaning of design: not just as a profession or process, but as a way of thinking, perceiving, and shaping our collective existence in an age of transformation.

7. Interdisciplinary Art and Design Practices

In the evolving landscape of contemporary culture, interdisciplinary art and design practices have emerged as powerful modes of creative inquiry and social engagement. These practices transcend the conventional borders of disciplines, merging the languages of art, design, science, technology, and activism to address the complexities of the modern world. The Interdisciplinary Art and Design Practices Seminar serve as a lens through which these multifaceted approaches can be examined, exploring how artists and designers navigate cultural intersections, urban environments, and global challenges through collaboration, experimentation, and critical reflection. In an era defined by rapid globalisation, environmental crisis, technological transformation, and socio-political polarisation, artists and designers are increasingly compelled to engage with issues that extend beyond aesthetic concerns. Their work often responds simultaneously to global magnitudes and local impacts interacting with diverse communities, negotiating cross-cultural realities, and confronting ethical and ecological urgencies. Within this dynamic context, the need for interdisciplinary collaboration becomes essential. The creative act is no longer isolated within a single field of expertise; rather, it thrives on cross-pollination where diverse perspectives, methodologies, and skills merge to generate innovative and socially meaningful outcomes.

The interconnected contexts of action, economic, political, cultural, and ecological demand flexible frameworks of practice. Interdisciplinary approaches enable practitioners to operate effectively within this complexity, creating spaces where knowledge from different domains converges. This fluid exchange of ideas gives rise to hybrid practices that dissolve the rigid boundaries separating art from design, and both from science, technology, and civic life.

Within this expanded field, movements such as socially engaged art, relational aesthetics, and activist design have redefined the very purpose of creative work. These practices challenge traditional notions of authorship and spectatorship, replacing them with participation, dialogue, and collective agency. They emphasize collaboration with communities, interaction with policymakers, and partnership with experts from other fields, thereby transforming artistic and design processes into forms of civic and cultural intervention. In doing so, they cultivate new vocabularies, tools, and imaginaries that enrich both professional practice and social consciousness.

As art and design move beyond the concept of "art in public space" toward "art in the public interest"a transition articulated by scholar Miwon Kwon their participatory nature becomes an instrument for questioning dominant ideologies and envisioning alternative futures. The participatory and relational dimensions of such practices serve as catalysts for collective empowerment, as theorized by political philosopher Chantal Mouffe, who argues that creative engagement can subvert existing configurations of power and generate new forms of social and cultural subjectivity. Historically, the roots of these interdisciplinary practices can be traced to avant-garde movements such as Dada, Constructivism, and the Situationist International each of which sought to collapse the boundaries between art and life, aesthetics and politics. These early movements laid the groundwork for a lineage of contemporary collectives and initiatives that continue to explore art's social function. Notable examples include The Silent University, which reimagines education through refugee-led knowledge exchange; Philadelphia Assembled, which fuses art and activism to build community narratives; Superflex, known for its socially responsive projects; The Critical Art Ensemble and Yes Men, who employ satire and digital activism; The Institute for Applied Autonomy, which explores technology and resistance; and The Arctic Cycle, which merges performance and environmental awareness. Each of these initiatives exemplifies how interdisciplinary practice can operate as both critique and creation disrupting established structures while constructing new frameworks for social imagination.

Ultimately, interdisciplinary art and design practices embody a shift from object-making to world-making. They invite us to rethink how creativity functions in society not as a solitary pursuit but as a shared, transformative force that bridges disciplines, cultures, and communities. By embracing collaboration, participation, and critical inquiry, these practices expand the possibilities of what art and design can achieve in shaping a more inclusive, reflective, and sustainable world. In this expanded understanding, the role of the artist and designer evolves from that of a maker to that of a facilitator, researcher, and activist a mediator of knowledge systems and a catalyst for social change. Interdisciplinary practice thus represents not only a methodology but also a philosophy: one that acknowledges the interconnectedness of human experience and reaffirms the creative responsibility to imagine and construct new worlds of meaning.

Conclusion:

Contemporary art and design practice embody humanity's evolving consciousness bridging aesthetics, ethics, and innovation in an age of complexity and change. The shift from modernist formalism to contemporary interdisciplinarity signifies a profound transformation in how creativity is conceived and enacted. Art and design today transcend beauty and functionality, serving as instruments of dialogue, reflection, and social transformation. Creativity now operates within

an expanded field where theory, practice, material, and context intersect. The frameworks of design-as-practice and designs-in-practice emphasize participation, collaboration, and shared authorship positioning the artist and designer as mediators of meaning and agents of change. Contemporary design has evolved beyond utility to embrace sustainability, empathy, and technological hybridity, balancing innovation with responsibility. Likewise, interdisciplinary practices dissolve boundaries between art, design, science, and activism, transforming creativity into a mode of civic participation and world-making. In essence, contemporary art and design represent a living conversation fluid, reflective, and socially engaged. Rooted in interdisciplinarity and ethical imagination, they reaffirm creativity's enduring power to shape how we perceive, experience, and transform the world around us.

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Biophilic Integration of Punjab's Woodcraft in Modern Interior Design

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Abstract

Punjab's traditional woodcraft including motifs, intricate carvings, floral patterns, paisleys, geometric designs, symbolic representations such as the Khanda, and vibrant Phulkari, have long defined the region's artistic legacy. Crafted from locally sourced materials, these designs reflect deep cultural, spiritual, and social values. As interior design trends evolve, these motifs have adapted to modern aesthetics, driven by changing consumer preferences and the increasing demand for sustainability. This paper explores the evolution of traditional Punjabi woodcraft in contemporary interiors, highlighting how biophilic design principles—focused on nature-inspired elements and sustainability—can revitalize these motifs for modern spaces. Case studies of brands like Jaypore demonstrate the fusion of cultural heritage and biophilic design, resulting in aesthetically engaging and eco-conscious environments that enhance customer experience. This study uses a conceptual mixed-methods approach, synthesizing existing literature, observational studies, and consumer metrics, and hypothesizes that combining traditional woodcraft with biophilic design can increase customer dwell time by up to 12%, improve satisfaction from 70% to 85%, and enhance purchase likelihood from 65% to 80%. The paper also addresses the challenges of preserving traditional artistry amid modernization, offering recommendations for ensuring cultural integrity while embracing innovation. Ultimately, it highlights the potential of heritage art to enrich modern interiors and promote sustainable, culturally conscious design.

Keywords: Traditional Punjabi Motifs, Woodcraft, Phulkari, Modern Interiors, Biophilic Design, Cultural Preservation, Geometric Patterns, Interior Design Evolution

1. Introduction

Traditional motifs of Punjab, deeply embedded in its woodcraft traditions, reflect the cultural, spiritual, and social ethos of the region. These motifs, ranging from floral and geometric patterns to symbolic representations like the Khanda and vibrant Phulkari, have been an integral part of Punjab heritage. Over centuries, they have been used in diverse applications, from furniture and architecture to decorative artifacts, showcasing the skill and ingenuity of local artisans. However, the changing landscape of globalization and modernity has significantly influenced their form, function, and usage in contemporary interior design. Studies highlight how traditional motifs continue to inspire modern design while undergoing transformations to suit contemporary aesthetics (Anjitha S, 2024). Phulkari embroidery, once a rural textile art, has found applications beyond fabric, influencing spatial and decorative designs (Wikipedia, 2025). Similarly, the integration of traditional elements into modern interiors ensures a connection between heritage and contemporary living spaces (Prazzle). This paper examines the evolution of these motifs, analyzing their

transition from historical artifacts to modern-day inspirations in interior design (Designs, 2024).

2. History and Evolution of Traditional Woodcraft Motifs in Punjab

Punjab's woodcraft reflects a rich and vibrant history deeply influenced by regional resources, artisanal expertise, and diverse cultural traditions. Renowned centers such as Hoshiarpur, Kartarpur, Amritsar, and Patiala have long been celebrated for their mastery in intricate carvings, inlay work, and geometric designs. Skilled artisans primarily utilized locally available Sheesham (Indian Rosewood) and other hardwoods, crafting motifs inspired by elements of nature, mythology, and daily life. These designs carried profound spiritual and symbolic meanings, representing prosperity, protection and cultural identity (Inch, n.d.).

The origins of Punjab's woodcraft can be traced back to the Indus Valley Civilization, where early wooden artifacts showcased the region's artistic ingenuity. Over time, the craft evolved under the influence of various cultural and historical eras. The Mughal period (16th-18th centuries) introduced elaborate floral motifs, geometric patterns, and lacquer work, with artisans incorporating designs like lotus, paisleys, and intricate geometric forms. The Sikh era (17th-19th centuries) further enriched the tradition, blending religious symbols such as the Khanda with traditional decorative motifs, resulting in a distinctive regional style. The colonial period marked a significant shift, as Victorian aesthetics and European influences led to a stylistic fusion that gradually overshadowed traditional methods. (Jyoti, 2023)

However, post-independence efforts revived the legacy of Punjab's woodcraft, with artisans adapting classic motifs such as Phulkari and Badroon work to modern design techniques. Today, these timeless motifs find new life in contemporary Interior design, seamlessly integrated with biophilic and sustainable design principles, preserving their cultural essence while catering to modern sensibilities. (Jyoti, 2023)

2.1 Significance of Traditional Woodcraft Motifs

Traditional Punjabi woodcraft motifs are not just decorative; they hold deep cultural and spiritual significance. For example, the lotus symbolizes purity, while the peacock represents beauty, and geometric patterns signify harmony and balance. These motifs, meticulously handcrafted using techniques passed down for generations, not only enhance aesthetic appeal but also preserve Punjab's artistic legacy. Moreover, their integration into modern interiors sustains artisanal traditions while promoting eco-friendly, locally sourced craftsmanship (Pallavi Prajapati, 2021).

2.2 Regional Craftsmanship and Material Use

Punjab's woodcraft traditions vary across regions such as Hoshiarpur, Amritsar, Kartarpur and Patiala, each with distinct approaches to carving. Teak, rosewood, and walnut are common materials, with artisans incorporating metal inlays and lacquer work to enhance texture and vibrancy. The choice of materials and meticulous craftsmanship contribute to the intricate nature of these designs, blending functionality with cultural symbolism (Punjab, 2025).

3. Evolution of Traditional Motifs: The Transition to Modern Design
3.1 The Impact of Modern Interior Design Trends

The rise of modern interior design has reshaped traditional Punjabi motifs, driven by changing consumer preferences, global trends, and the demand for sustainable practices. Key shifts include:

• Simplification of Designs

Traditional ornate patterns have been simplified into minimalist forms to suit contemporary aesthetics. This transformation caters to modern lifestyles, emphasizing functionality and versatility (AL-Saggat, Jan 2025)

•Use of Modern Materials

The adoption of materials like reclaimed wood, veneer, and composites aligns with eco-conscious practices. These materials provide flexibility in design while ensuring sustainability, preserving the essence of traditional woodcraft (Ishika Jain, 2023).

• Fusion of Styles

Globalization has facilitated the fusion of Punjabi motifs with international design trends. For instance, floral and geometric patterns are now adapted to Scandinavian, Bohemian, or industrial design styles, creating innovative interiors that blend heritage with modernity. (AL-Saggat, Jan 2025).

3.2 Factors Driving Change

Several factors have influenced the evolution of Punjabi motifs in modern interiors:
• Globalization: Introduced traditional designs to international styles, encouraging fusion and adaptation. It has enabled Punjabi artisans and designers to reinterpret local motifs for global audiences while maintaining cultural authenticity.
• Commercialization: Led to the simplification of intricate motifs to meet mass-market demands. As a result, handcrafted detailing is often replaced by printed or machine-made replicas that prioritize affordability over originality.
• Urbanization: Created a preference for compact, adaptable designs suited to smaller living spaces. This shift has encouraged designers to translate large-scale wood carvings into modular, space-saving decor elements.
• Sustainability Trends: Emphasized cleaner, eco-conscious designs that reduce material waste (Realities, 2023). Contemporary interiors now blend traditional craftsmanship with sustainable materials, aligning cultural heritage with modern environmental ethics.

3.3 The Need for Simplification and Adaptation

To maintain relevance in contemporary design, traditional motifs have undergone reinterpretation. Intricate carvings, once prevalent on large furniture pieces, have been simplified into minimalist, abstract forms. For example, Phulkari motifs, traditionally characterized by elaborate embroidery, are now expressed as subtle geometric patterns. This transformation allows these motifs to integrate smoothly into modern interiors, preserving their cultural significance while aligning with contemporary design principles.

4. Biophilic Design in Retail Environments
4.1 Impact on Consumer Responses and the Role of Traditional Motifs

Biophilic design integrates natural elements—such as plants, natural light, and organic textures—into built environments to enhance consumer well-being and engagement. This approach fosters a calming atmosphere, positively influencing consumer behaviour. When combined with traditional motifs, biophilic spaces merge natural beauty with cultural significance, strengthening customers' emotional connections to the space (Green, The Economics of Biophilia, 2018).

4.1.1 Quantitative Impact of Biophilic Design in Retail Environments

A key finding from (Viritopia) is that biophilic design increases time spent in-store by 15% compared to stores without these elements. This increase in dwell time is linked to heightened customer engagement and satisfaction, suggesting that when consumers feel connected to nature within a store, they are more likely to explore and enjoy their experience. This deeper engagement also correlates with higher conversion rates. (Esan-Ojuri, 2021) reported a 10-15% increase in conversion rates in stores with biophilic design, highlighting that natural elements like greenery, daylight, and natural textures encourage customers to make purchase decisions more frequently.

Further supporting this, research from (Walsh, 2023) revealed that stores incorporating natural features such as plants and natural light reported up to 40% higher sales than those without these elements. The presence of natural elements not only enhanced the overall shopping experience but also contributed to an increase in customer purchase intent. Consumers in biophilic environments were found to have a stronger emotional connection to the space, which translated into increased purchasing behaviour.

The integration of biophilic design has also been linked to improvements in customer satisfaction and well-being. According to a study by (Heerwagen, 2009), biophilic spaces foster a calming environment, contributing to a 20-30% increase in overall well-being of customers. This effect is crucial for creating a shopping experience that customers find enjoyable and fulfilling, which, in turn, increases the likelihood of repeat visits and brand loyalty.

4.1.2 Psychological and Emotional Benefits

Research by (Stephen Kaplan, 1989) has demonstrated that exposure to nature can reduce stress, enhance mood, and improve cognitive function. These psychological benefits are vital in retail settings, where emotional responses to the environment can influence decision-making and overall satisfaction. For example, when customers experience a sense of tranquillity and well-being, they are more likely to stay longer, explore more products, and ultimately purchase more.

4.1.3 Cultural and Environmental Relevance

The use of traditional motifs, such as Phulkari, and natural materials connects customers to cultural heritage, enhancing the store's authenticity and emotional appeal. Jaypore's flagship store, for instance, integrates Phulkari-inspired motifs and natural materials like timber and brass, resonating with consumers who value craftsmanship and cultural heritage. The fusion of traditional design elements with biophilic principles creates a unique environment that honour both culture and nature, strengthening the customer-brand relationship.

4.1.4 Sustainability and Consumer Preferences

According to Nielsen's 2015 Global Corporate Sustainability Report (NIQ, 2015), 66% of consumers are willing to pay more for products and services from brands that prioritize sustainability. This trend reflects a shift toward environmentally conscious consumption, making biophilic design an effective strategy for appealing to today's eco-conscious shoppers.

4.2 Case Study of Jaypore's Flagship Store:

A Fusion of Biophilic Design & Heritage Craftsmanship Jaypore's flagship store in Bengaluru spanning an area of approximately 3,000 square feet exemplifies how biophilic design and tradi-

tional craftsmanship can elevate the consumer experience and drive retail success. By integrating natural elements, heritage motifs, and sustainable materials, the store creates an immersive retail space that reflects both cultural authenticity and contemporary aesthetics (Plan)

4.2.1 Design Integration: Where Nature Meets Tradition

• Courtyard-Inspired Layout: Drawing inspiration from traditional Indian havelis, the store is designed around an open, flowing spatial arrangement that fosters a sense of community and engagement, much like a central courtyard. This biophilic principle enhances airiness, natural movement, and spatial fluidity.
• Phulkari-Inspired Motifs: Punjab's iconic embroidery is reimagined in lattice facades, timber slats, and stairwell designs, adding layers of cultural storytelling.
• Sustainable, Organic Materials: Locally sourced timber, brass, and woven textiles underscore authenticity while supporting eco-conscious craftsmanship.
• Earthy & Natural Colour Palette: Shades of henna green, ochre, indigo, and terracotta evoke both textile heritage and the tranquillity of nature.
• Lighting & Spatial Planning: Soft, warm lighting enhances material textures and creates an inviting ambiance, while open-plan layouts mimic the organic flow of traditional Indian courtyards.
• Multi-Sensory Engagement: Natural wood scents, handwoven textures, and ambient Indian folk music enrich the immersive retail experience.

4.2.2 Impact on Consumer Experience & Behaviour

• Extended Dwell Time: The immersive ambiance encourages customers to stay longer.
• Increased Emotional Connection: Shoppers experience a deeper cultural and sensory attachment to the brand.
• Sales & Commercial Impact: Biophilic retail spaces can increase sales by 15-20%.
• Sustainability & Ethical Sourcing: The store promotes eco-conscious consumerism by sourcing materials ethically and supporting artisan communities.
• Market Positioning: The brand Jaypore differentiates itself from competitors by seamlessly merging biophilic principles with authentic Indian craftsmanship, appealing to both design-conscious and eco-conscious consumers.

4.2.3 Comparative Case Studies

Looking at successful retail examples, stores like IKEA (Edwards, 2023) and Lush, Indian August have capitalized on biophilic design to create immersive, nature-inspired environments that enhance the customer experience. These companies, renowned for their use of natural materials and lighting, have seen not only improved customer satisfaction but also a direct increase in sales and conversion rates. Comparing these results with Jaypore's flagship store, which incorporates both traditional Indian craftsmanship and biophilic design, further underscores the potential of biophilic design to create a unique and successful retail environment.

5.0 Results & Analysis
5.1.1. Impact of Biophilic Design on User Experience in Retail Spaces

Global research has demonstrated that incorporating biophilic design elements in retail environments significantly enhances customer experience and economic performance. The Human Spaces Report (Green, The Global Impact of Biophilic Design in the Workplace, 2015) found that retail spaces integrating natural elements result in:

• 8% increase in customer dwell time
• 12% higher willingness to pay premium prices
• 15% boost in perceived well-being

For traditional Indian woodcraft, integrating biophilic elements such as natural textures, indoor greenery, daylight optimization, and organic motifs can enhance customer engagement and strengthen brand loyalty in retail interiors.

5.1.2. Traditional Woodcraft & Biophilic Integration: A Comparative Analysis

A comparative study of retail stores incorporating traditional Indian woodcraft with and without biophilic elements highlights the following trends:

Design Approach	Avg. Dwell Time Increase	Customer Satisfaction	Purchase Likelihood
Conventional Retail Design	Baseline	70%	65%
Traditional Woodcraft Only	+5%	75%	70%
Woodcraft + Biophilic Design	+12%	85%	80%

These findings indicate that integrating biophilic elements with traditional craftsmanship improves both emotional and commercial value (Interface, 2016).

5.1.3. Psychological & Cognitive Benefits

Studies show that retail environments incorporating nature-inspired design features lead to:

• 37% reduction in stress levels
• 8-10% increase in cognitive function
• Higher customer retention rates

These insights suggest that integrating traditional heritage woodcraft with biophilic design can evoke cultural nostalgia while enhancing psychological well-being in modern retail spaces (Ortegon-Cortaza, 2023).

5.1.4. Sustainability & Market Demand

Market research further supports the growing preference for sustainable and biophilic interiors (Floor, 2018):

• 48% of consumers prefer eco-friendly retail spaces
• 30% of retailers report increased sales in nature-integrated stores
• Sustainable wood use in interiors can reduce carbon footprints by 25%

6.0 Conclusion

The evolution of traditional Punjabi motifs in modern interior design reflects a dynamic balance between cultural preservation and innovation. While these motifs have been simplified and adapted to meet contemporary tastes, they continue to hold deep cultural significance. Through case studies

from brands like Jaypore and Indian August, it is evident that traditional Punjabi woodcraft can coexist with modern design principles, offering a bridge between the past and the present. The integration of biophilic design and sustainable practices further enhances the relevance of these motifs in today's interior design landscape. As designers continue to reinterpret these traditional motifs, the challenge lies in maintaining their authenticity and cultural depth while adapting to the needs of a rapidly evolving global market.

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आधुनिक भारतीय कला में क्रॉस हैचिंग तकनीक द्वारा अभिव्यक्ति के विविध रूप

ईषा रानी, षोधार्थी

डॉ० नाज़िमा इरफान, असिस्टेंट प्रोफेसर

विजुअल आर्ट: ड्राइंग एण्ड पेन्टिंग विभाग,

रघुनाथ गर्ल्स पी०जी० कॉलेज, मेरठ यू०पी०

सारांश%

भारत की सभ्यता प्राचीन काल से ही कला संस्कृति का प्रर्याय रही हैं। जैसे–जैसे मानव सभ्यता का विकास हुआ, वैसे वैसे कला का भी विकास होता गया। परिणामस्वरूप भारत की भूमि पर अनगिनत कला शैलियों का उदभव हुआ। जिससे भारत को कई प्रकार की कलाओं के संगम के रूप मे जाना जाता है, क्योंकि यहां पर विभिन्न जाति व धर्मो के लोग निवास करते है। इसलिए भारतीय कला का एक दीर्घ व गौरवशाली इतिहास रहा, जिसने कला को एक नया आयाम प्रदान किया।

यदि भारतीय चित्रकला के इतिहास की ओर ध्यान अग्रसर किया जाये, तो 5000 वर्ष पहले मानव ने अपने विचारो को अभिवक्त करने का जो मार्ग अपनाया था, वह चित्रकला ही थी। इसके माध्यम से मानव अपने विचार और दिनचर्या को शिला पर उकेर कर अपने अर्न्तमन भावो को चित्रित करता था, जो रेखाओ के माध्यम से पूर्ण होता था। क्योकि चित्रकला में रेखा एक ऐसा तत्व है, जिसके द्वारा मानव अपने भावो को व्यक्त करता है। प्राचीन काल से ही प्रत्येक आकृति मे रेखा तत्व की प्रधानता देखी गई है। यह मानव के सभ्य होने का प्रमाण था। क्योकि प्रागैतिहासिक कालीन मानव शिकार कर अपनी उदय क्षुधा शान्त करता था। वह अपनी सम्पूर्ण दिनचर्या को शिला पपर उकेर देता था। जिसके उपयोग से मानव अपनी बात को दुसरों तक पहुँचाता था। इस विषय पर काफी साक्ष्य प्राप्त हुए, जिससे इसका अध्ययन विषय के रूप में होने लगा। विभिन्न स्थानों से प्राप्त प्रागैतिहासिक चित्र मानव जाति की प्रारम्भिक जीवन यात्रा की विशद व प्ररेणायुक्त सार हैं। जिसमें मानव की उल्लासमय जीवन के आन्तरिक भावों की सफलतम अभिव्यक्ति दिखाई देती हैं।

प्रागैतिहासिक काल से ही यह प्रक्रिया गतिशील अवस्था मे है, कि चित्रकार चित्रों का कलात्मक सृजन करने के लिए रेखाओ के माध्यम से ही चित्रो का सृजन कार्य पूर्ण करता है, क्योकि रेखाओ से ही आकृति का निर्माण होता है आकृति के निर्माण के लिए चित्रकला के कुछ महत्तवपूर्ण तत्वों (रेखा, रूप, रंग, तान, पोत, अन्तराल) की आवश्यकता होती हैं। जिनके द्वारा किसी भी धरातल पर आकृति को चित्रित कर भावों व रसों की निष्पति की जाती हैं। भारतीय चित्रकला रेखा प्रधान रही हैं। रेखा ही चित्रित आकृति का आधार कहलाती हैं। यदि रेखायें ही सम्पूर्ण चित्र मे छाया–प्रकाश का कार्य करे, तो चित्र का वास्तविक स्वरूप बदल जाता है, जो दर्शनीय हैं। इन्ही रेखाओं को यदि पद्धति के रूप में प्रयोग किया जायें, तो यह क्रॉस हैचिंग के नाम से जानी जाती है, जिसका उपयोग करके चित्रकार अपने चित्र को एक नया रूप प्रदान करता हैं।

मुख्य शब्द&भारतीय चित्रकला, कलातत्व रेखा, क्रॉस हैचिंग, अशोक भौमिक, मुकेश बिजौले, महावीर वर्मा।

प्रस्तावना :-

भारतीय चित्रकला के इतिहास में प्रागैतिहासिक काल से ही रेखाओं में सौन्दर्य समाहित रहा हैं। समय के साथ–साथ चित्र रचना मे पद्धतियो का समावेश होता गया, जिस कारण आज का चित्रकार नये–नये माध्यमो व पद्धतियो की खोज करके अपने चित्रो में नित नवीन प्रयोग करता है। कॉस हैचिंग पद्धति भी चित्रकला रेखा तत्व से बनी एक प्राचीन पद्धति है। जिसका प्रयोग सर्वप्रथम, .मुगल काल मे जहॉगीर के काल मे रेखा परदाज के नाम से हुआ, इस पद्धति को जहॉगीर कालीन परदाज भी कहा जाता है, यह आकृति में छाया प्रकाश का कार्य कर चित्र को एक नया रूप प्रदान करती है।

भारतीय चित्रकला :-

 मानव जन्म से ही कलाकार माना जाता है,भारतीय चित्रकला का इतिहास अपने आप मे एक विस्तृत विषय रहा है। कला जगत मे चित्रकला एक ऐसी कला रही, जिसके अर्न्तगत किसी भी प्रकार की जाति व धर्म का कोई बन्धन दर्शित नही होता हैं। प्रागैतिहासिक काल मे जब मानव अपने भावो तथा विचारो को शिला पर उकेरता था, तो वह एक आकृति का निर्माण करता था। तथा अपनी बातो को दूसरो तक पहुॅचाता था। क्योकि गुहा–गृही मानव मुख्य रूप से आखेटक था। और साथ ही साथ यही चित्रकार भी था। गुहा मानव जब शिकार पर जाता था,तो समस्त शिकारी दृश्य तथा शिकारी योजनाओं को चित्र के माध्यम से अपने साथियों को समझाता था। तथा उनसे कैसे दूर रहा जायें, यह समस्त चेतावनी वह चित्र के माध्यम से ही देता था। इसी भाषा से चित्रकला की उत्पत्ति हुई। क्योकि यह भाषा के विकास का मूल स्त्रोत थी। मानव ने अपने भावों को व्यक्त करने के लिए चित्र बनायें, यह अटल सत्य है। इन चित्रों में जंगली महिष, पशु–पक्षी, शिकारी तत्कालीन जन–जीवन आदि हर्ष और आनंद के भाव परिलक्षित होते हैं। आदिकालीन चित्रों में प्रतीकात्मक चित्र भी दर्शित होते है, जो उस के मानव की सभ्यता व आस्था को दर्शित करते हैं। तथा लोक– परम्परा के दायरे को बढ़ावा देते हैं। गुहा–गृही मानव द्वारा निर्मित चित्र उच्चकोटि के नही कहे जा सकते अपितु मन के भावों को व्यक्त करने मे पूर्ण रूप से सक्षम हैं। क्योकि इन चित्रों को स्वान्तः सुखाय के लिए निर्मित किये गये हैं। अल्प रेखांकन द्वारा जिन आकृतियों का निर्माण किया गया वह अपना परिचय बखूबी प्रस्तुत करती हैं। जो बडा ही मनोरम तथा हृदय स्पर्शी हैं।

इसी क्रम में अजन्ता के चित्रो मे भी रेखाओं का अनूठा संगम देखने को मिलता हैं। मध्ययुगीन कलाओं पाल, अपंभ्रश मे भी रेखाओं का अतुल्नीय योगदान दर्शित होता हैं। साथ ही साथ लघु चित्रकारी मे भी रेखाओं का कलात्मक प्रयोग परिलक्षित होता हैं, क्योकि रेखायें ही सृजित की जा रही आकृति का सार है।

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रेखा:-

चित्रकला का एक ऐसा तत्व जिसका प्रयोग प्रागैतिहासिक काल से प्रचलित रहा। रेखा के द्वारा ही मानव अपने भावों को व्यक्त करता था, तथा दूसरों तक अपने विचारों का आदान–प्रदान करता था। सर्वविदित हैं, कि दो बिन्दुओं के मध्य न्यूनतम दूरी को रेखा कहा जाता हैं। यह एक दिशात्मक व समानांतर रेखा हैं। जो किसी भी आकृति को रूप देने में सक्षम होती हैं। सरल शब्दों में यह एक ऐसी रेखा हैं, जिसका कोई शुरूआती व अन्तिम बिन्दु नही होता। यह क्षैतिज या ऊर्ध्वाधर हो सकती हैं। इसे बाएं या दाएं, ऊपर या नीचे खींचा जा सकता हैं।
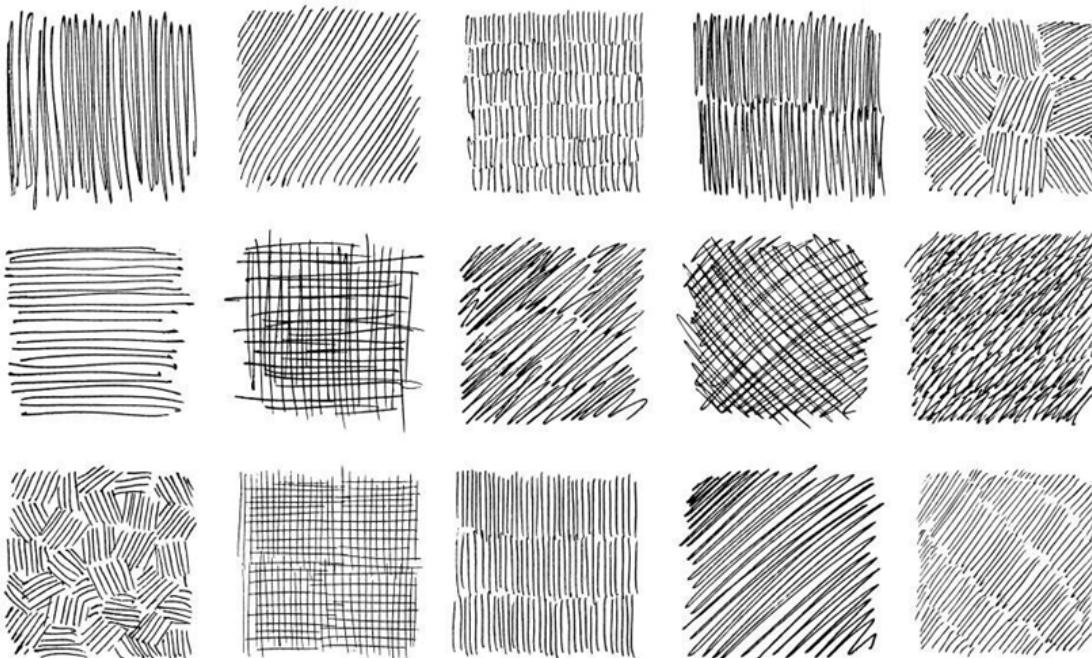

चित्र न0–02

हैचिंग:-

चित्रकला में हैचिंग एक कलात्मक तकनीक हैं, जिसमें बनावट, छाया के प्रभाव को दर्शाने के लिए समानांतर रेखाओं का प्रयोग किया जाता हैं। यह लम्बाई, निकटता आदि के आधार पर खींचीं जाती है। चित्रों या किसी चित्रित की गई आकृति में गहराई दर्शाने के लिए हैचिंग का प्रयोग सर्वोपरि हैं। हैचिंग एक रेखात्मक प्रयोग हैं। यह रेखाओं के द्वारा दिशा निर्धारित खींचीं जाने वाली कलात्मक तकनीक हैं। हैचिंग विभिन्न प्रकार से जानी जाती है।

1. समानांतर हैचिंग
2. कॉस हैचिंग
3. कंटूर/समोच्च हैचिंग
4. सर्कुलिज्म हैचिंग
5. स्ट्रिपलिंग हैचिंग
6. स्क्रिब्ड हैचिंग
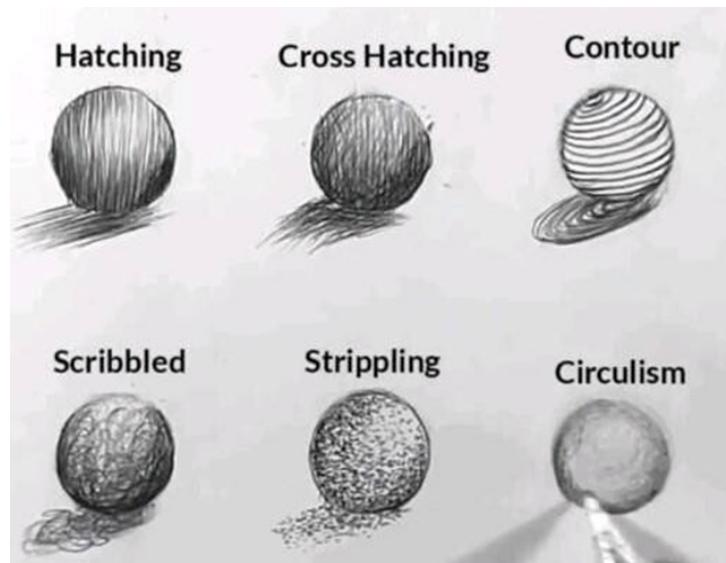
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कॉस हैचिंग:-

कॉस हैचिंग एक ऐसी कला तकनीकी है जिसके अंतर्गत किसी चित्र मे छाया, गहराई बनावट दिखाने के लिए एक दूसरे को काटती हुई परस्पर रेखाओ का प्रयोग किया जाता है। इसमें पहले छाया, गहराई दर्शाने के लिए समानन्तर रेखाए खींची जाती है, फिर इन रेखाओं के ऊपर विपरीत दिशा में रेखाओं को समानन्तर खींचा जाता है, जिससे विपरीत रेखाओ का एक सेट तैयार हो जाता है। जो आकृति का निर्माण कर छायाकिंत क्षेत्र बनाता है। यह चित्र मे त्रि– आयामिता को दर्शाती है।

रेखाचित्रण की यह विधि परछाइयों को दर्शाती हैं। रेखाएं जितनी पास–पास होंगी चित्र में उतना ही गहराई का आभास होगा। कॉस हैचिंग सामान्यतः पेन, स्याही, पेसिंल, चारकोल, पेंट, केयॉन, आदि चित्रकला सामग्री द्वारा बनाई जाती हैं, जो परस्पर समान्तर कम अंतराल वाली रेखाओं द्वारा चित्रों में गहराई का आभास कराती हैं। हल्की छाया के लिए चित्र में रेखाओं को एक–दुसरे से दूर खीचा जाता है। जबकि गहरी छाया के लिए रेखाओं को पास–पास परस्पर समान्तर खींची जाती हैं।

चित्र न0–04

कॉस हैचिंग को जीवन्त करते आधुनिक कलाकार माननीय 'अशोक भौमिक, ''माननीय मुकेश बिजौले, माननीय महावीर वर्मा

आज के समय में दर्शक चित्रों को संदर्भो के अनुरूप समझना चाहता हैं। इसलिए प्रत्येक कलाकृति को शीर्षक की आवश्यकता होती हैं, लेकिन कलाकृति पूर्ण तभी मानी जाती है। जब उसमें किसी भी सन्दर्भ का आवश्यकता न पडें। ऐसे कई चित्रकार हुए जिन्होने इन तथ्यों पर विशेष ध्यान आकर्षित किया। भावों व रेखाओं पर आधुनिक कलाकार अवनीन्द्र नाथ टैगोर (भारत माता) , रविन्द्रनाथ टैगोर (साक्षात्कार) आदि ने कार्य किया। इसी परम्परा व कला से प्रेरित समकालीन चित्रकार माननीय अशोक भौमिक जोकि मास्टर ऑफ कॉस हैचिंग के नाम से विश्व विख्यात हैं, ने चित्रकला को एक नया आयाम प्रदान किया। गतितशील समय से प्रख्यात चित्रकार अशोक भौमिक की अद्वितीय कला हैं। जिसमे उन्होने मानवतावाद की झलक स्पष्ट रूप से कॉस हैचिंग तकनीकी में दर्शित की हैं। यह एक ऐसे चित्रकार हैं। जिन्होनें कला के क्षेत्र में अकादमिक शिक्षा प्राप्त न करते हुए भी कला के माध्यम से हदयस्पर्शी संवेदना को चित्रों के माध्यम से व्यक्त किया। इनका चित्रण विषय मानवीय भावों व संवेदनाओं का मिश्रण हैं। जोकि कॉस हैचिंग तकनीकी द्वारा बडे ही तार्किकता के साथ चित्रपट पर झलकता हैं।

अशोक भौमिक का नाम समकालीन कला में सर्वोपरि हैं। इसी कार्य क्षेत्र में हाल ही में अशोक भौमिक ने कॉस हैचिंग तकनीक में अपने पॉच दशकों का गौरवशाली सफर पूर्ण किया, जिसमें इन्होनें नये–नये आविष्कार के साथ विश्व स्तर पर चित्रकला को नये रूप में प्रस्तुत किया। इनके चित्रों में कॉस हैचिंग तकनीक में पैन एचिंग माध्यम का प्रयोग कर चित्रकला को एक नया आयाम प्रदान किया। इनके कार्य से काफी चित्रकार प्रेरित हुए, जिन्होने कला क्षेत्र में अपना योगदान दिया।

चित्र न0–05

चित्र न0–06

सभी चित्रकारों ने अशोक भौमिक जी के चित्रों पर अपने–अपने मंतव्यों को साझा करते हुए यह जानकारी प्रदान करायी ''कि अशोक दा ने मानवतावाद पर प्रकाश डालते हुए यथार्थ जन–जीवन को अपना चित्रण विषय बनाया हैं। क्योकि अशोक दा प्राचीन व धार्मिक अनुष्ठानों पर ध्यान न केन्द्रित करते हुए तत्कालीन घटनाओं के द्वारा अपने चित्रों को भावों व संवेदनाओं से परिपूर्ण बनाते हैं। क्योंकि आज के समय में अमूर्तता पर प्रकाश डाला जाता हैं। जिस कारण चित्रों मे मानवतावाद लुप्त होता नजर आ रहा हैं। इसी अभाव को पूरा करने के लिए अशोक दा ने अपने चित्रों में मानव सम्बन्धी समस्त घटनाओं पर प्रकाश डाला तथा

क्रास हैचिंग तकनीकी का सर्वोत्तम प्रयोग करते हुए पैन एचिंग माध्यम को भी सर्वोपरि बनाया। जिस कारण आज अशोक दा का कार्य अतर्राष्ट्रीय इत्यादि प्राप्त कर रहा हैं। कॉस हैचिंग तकनीक का प्रयोग कर अन्य कलाकारों ने भी अपना–अपना योगदान दिया। जिनके कार्य को देखकर अशोक दा ने कुछ चित्रकारों को कैनवास व इंक उपहार स्वरूप प्रदान की। जिससे वह अपनी प्रतिभा को उच्च स्तर पर उभार सकें। जिसमें मुकेश बिजौले, महावीर वर्मा का नाम सर्वोवरि हैं।

मुकेश बिजौले

अपने चित्रों में रेखा का कल्पनात्मकता के आधार पर प्रयोग कर उज्जैन मध्यप्रदेश के मशहूर चित्रकार माननीय मुकेश बिजौले का नाम सर्वोपरि हैं। इन्होने अपने चित्रो में प्रकृति, रंग तथा लयात्मकता पर बल दिया हैं। चित्रों में रेखा द्वारा प्रकृति छटा तथा रंगो द्वारा भावों का कल्पनात्मक प्रदर्शन मानों मन मोह लेता है। मानवतावाद में प्रकृति को लयात्मकता के साथ प्रस्तुत करना तथा रंगो के सामाजस्यपूर्ण तरीके से चित्र को पूर्ण करना, उनके चित्रो को खास बनाता हैं। उनके ज्यान्तर चित्रों में सपाट पृष्ठभूमि पर गहरे स्ट्रॉक वाली मानवाकृतियो अंकित हैं। जो मुकेश बिजौले के चित्रों की पहचान हैं। उन्हे पृष्ठभूमि के आधार पर एकल चटख रंगों के प्रयोग करना ज्यान्तर प्रिय हैं, जो उनके चित्रों में मुख्य पात्रों के लिए उपयुक्त विस्तृत रेखाओं व प्रभावशाली स्ट्रॉक के साथ मिलता हैं।

यह चित्रकार होने के साथ–साथ अच्छे अभिनेता, नाटककार और नृत्यकार भी हैं। कर्नाटक चित्रकला परिषद में हाल ही में आयोजित हुई चित्रकला प्रदर्शनी में अशोक भौमिक ने मुकेश को बिजौल को ''जनता का कलाकार'' बताया हैं। क्योकि उनकी कलाकृतियों में हासिये पर पड़े समुदायों के जुलूसों पर केन्द्रित हैं। उन्होने अपने चित्रों का आधार सामाजिक बाहिष्कारिता या शक्तिहीन समुदाय को रखा हैं।

अशोक भौमिक के शब्दों मे ''समय आ गया हैं।, जब भारत के छोटे और कम ' सुविधा प्राप्त कस्बो के कलाकार समकालिन भारतीय कला परिदृश्य में अपनी जगह बनाने के लिए आगे आए।''

महावीर वर्मा :-

महावीर वर्मा का जन्म राजस्थान के बूंदी जिले के लाखेरी में हुआ था। तत्कालीन यह रतलाम, भोपाल, मध्यप्रदेश में कार्यरत हैं। इन्होने अपने चित्रों में रेखाओ के माध्यम से कॉस हैचिंग तकनीक को एक नये रूप में प्रस्तुत किया।

कॉस हैचिंग एचिंग माध्यम में इनके चित्रों की सराहना अति प्रिय हैं। इनकी कलाकृतियों में सामाजिक क्रम में निचले तबके के लोग शामिल हैं। जिनमें खासकर सामाजिक भेदभाव व आर्थिक तंगी के लोगों का जीवन इन्होने अपने अंतर्मन भावों से चित्रित किया हैं।

यह अशोक भौमिक द्वारा बनाये गये चित्र ''गुनाहों का देवता' जो कि धर्मवीर भारती का एक बहुचित्रित उपन्यास हैं। इसके आवरण पृष्ठ पर कॉस हैचिंग विधि से चित्रित किया गया था, को देखकर चित्रकला की ओर प्ररित हुए।

पेन एंड इंक को चित्र के माध्यम के रूप में अपनाना एक बडी चुनौती तो हैं, लेकिन एक चित्रकार के रूप में तैयार करना बहुत ही सही और कारगार माध्यम है। महावीर वर्मा ने कॉस हैचिंग तकनीक में पेन व इंक के माध्यम से सामाजिक क्रम के पहलुओं को चित्रित किया । क्योकि उनका मानना हैं, कि कला जन्मोन्मुखी हैं। चित्रों के विषय बाहरी दुनिया में नही, बल्कि अपने आत्म एकान्त से प्राप्त होता है। उनका मानना हैं, कि चित्र कभी अच्छे या बुरे नही होते अपितु चित्रकार अपने अन्तर्मन भावों की अभि व्यक्ति करता हैं।

महावीर वर्मा के शब्दों में ''मुझे कभी किसी चित्र को बनाने के लिए सायास कोशिश नही करनी पडी। अनायास कोई चित्र भीतर उभरा और वह कैनवास पर उतर गया। विषय मुझे घर, अपने स्टूडियों और अपने एकान्त में ही मिल जाते हैं। इसका आशय यह नही कि मैं बाहरी दुनिया से पूरी तरह से कट जाता हूँ, ऐसा नही कि बाहरी आवाजें सुनाई न देती, आवाजें अन्दर भी आती हैं। लेकिन रचना सुख समस्त झंझावतो से मुक्त कर देती हैं।''

fp= u0&07

निष्कर्ष :–

कला में समय के साथ परिवर्तन एक गतिशील घटना हैं। जो वैश्वीकृत दुनिया की परस्पर जुडी प्रकृति व परम्परा को दर्शाती हैं। यह चित्रकारों को नये–नये प्रयोगों के लिए प्रोत्साहित करता हैं। जिससे समय के साथ–साथ नयी–नयी तकनीकों, माध्यमों का अविष्कार सामने आता हैं। काफी चित्रकारों ने कला को अपने स्तर से एक नया आयाम प्रदान किया। जिससे आम दर्शक कला के प्रति रूझान को प्रदर्शित कर अपने स्तर से नयी तकनीकों का अविष्कार कर सकें। एक कलाकृति, रेखा, रंगो, रसों व भावों के द्वारा ही पूर्ण मानी जाती हैं। इसी परिपूर्णता को बनाये के लिए आज भी चित्रकार नये अविष्कारों के साथ चित्रकला को एक नई राह प्रदान कर सकें। जिससे उनके कार्य से प्रेरित होकर युवा कलाकार भी इस भारतीय कला गरिमा को बनायें रखने में सहयोग करें।

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च्हम छव.18ए च्हम छव.22

Sri Yantra as a Pedagogical Model for Design Thinking: Reinterpreting Indian Knowledge Systems for Contemporary Design Education

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Abstract

Contemporary design thinking frameworks are predominantly grounded in Western epistemologies that emphasize problem-solving, user-centricity, and rapid iteration. While effective in many contexts, these approaches often underrepresent philosophical grounding, ethical intentionality, and indigenous modes of knowledge organization. This paper proposes an alternative design thinking framework rooted in Indian Knowledge Systems (IKS) through a systemic reinterpretation of the Sri Yantra. Rather than treating the Sri Yantra as a symbolic or ritual artifact, the study conceptualizes it as a rule-based, generative visual system that integrates intention, cognition, making, ethics, and community impact within a unified design logic. The framework foregrounds intentionality at the origin of design inquiry, followed by structured ideation, relational emergence of design principles, material manifestation, and socially grounded outcomes. Through comparative analysis, the paper demonstrates how this model contrasts with dominant Western paradigms by privileging interconnectedness over linear causation, ethical responsibility over procedural compliance, and depth of understanding over speed of execution. The study argues that such a framework offers a robust pedagogical model for IKS-based design curricula and is particularly relevant in the context of sustainability, collective authorship, and AI-assisted design practice.

Keywords: Indian Knowledge Systems, Sri Yantra, Design Thinking, Design Pedagogy, Ethics in Design, Systems Thinking

Introduction:

Design, Knowledge Systems, and Indian Knowledge Systems (IKS)

Design education is increasingly engaging with plural and culturally grounded epistemologies, reflecting growing recognition of the limits of universal design thinking models. Dominant frameworks, largely shaped by Western industrial and technological contexts, have been widely adopted across design disciplines. While effective within their original environments, these models often translate unevenly across diverse cultural settings. They tend to prioritize linear problem framing, user-centric metrics, and rapid iteration, while giving limited attention to indigenous worldviews, collective knowledge practices, and long-standing visual–spatial traditions.

In India, this concern has led to renewed academic interest in Indian Knowledge Systems (IKS) in higher education. Contemporary scholarship increasingly views IKS not as an alternative body of knowledge, but as a complementary epistemic framework capable of enriching disciplinary practice. This shift raises critical questions about how indigenous knowledge systems can inform not

only curricular content, but also the pedagogical and cognitive foundations of design education.

1.2 Research Problem and Gap

Despite growing attention to IKS, its presence in design education remains largely content-driven. Indigenous knowledge is often introduced through motifs, historical references, or stylistic exploration, without engaging its underlying epistemic logic. As a result, IKS is positioned as supplementary rather than methodological.

A key gap therefore lies in the absence of pedagogical models derived from indigenous visual–spatial systems that can inform design thinking. Indian geometric knowledge traditions, despite their formal rigor and systemic organization, remain underexplored as frameworks for design pedagogy. This limits the contribution of IKS to areas such as systems thinking, ethical intentionality, and process-oriented learning. Addressing this gap requires reinterpreting indigenous visual systems as epistemic structures capable of shaping contemporary design education.

1.3 Research Question and Objectives

This paper addresses the following research question: Can the Sri Yantra be reinterpreted as a pedagogical model for teaching design thinking in IKS-based curricula?

The objectives of the study are threefold: first, to analyze the Sri Yantra as a visual–geometric knowledge system; second, to reinterpret its structural logic through the lens of design pedagogy; and third, to explore its relevance for contemporary and AI-influenced design education.

2. Visual Knowledge in Indian Traditions

Indian intellectual traditions have long recognized visual form as a legitimate mode of knowledge production, rather than merely as illustration or ornamentation. Across disciplines such as mathematics, astronomy, architecture, ritual practice, and philosophy, knowledge has been encoded through diagrams, spatial layouts, and geometric constructions. These visual systems functioned not as supplementary aids to textual explanation, but as primary cognitive tools through which complex ideas were structured, transmitted, and internalized.

Unlike text-centric epistemologies, Indian visual knowledge traditions emphasize embodied and experiential cognition. Understanding is achieved through acts of seeing, drawing, constructing, and contemplating. Diagrams such as yantras, mandalas, temple plans, and cosmological charts compress abstract concepts into spatial relationships, allowing learners to grasp multiplicity, hierarchy, and interdependence simultaneously. This form of diagrammatic thinking enables what may be described as cognitive condensation—where complex systems are apprehended as coherent wholes rather than as linear sequences of information.

A defining characteristic of these traditions is the principle of collective knowledge formation. Visual systems were refined over generations through practice and transmission, rather than attributed to individual authors. Authority resided in structural coherence and reproducibility, not in originality or personal expression. This collective epistemology contrasts sharply with modern notions of individual authorship, yet resonates with contemporary concerns surrounding collaborative design, open systems, and AI-assisted creativity.

Within this broader visual lineage, the Sri Yantra occupies a distinctive position due to its extraordinary geometric rigor and systemic complexity. Its structure exemplifies how Indian traditions

used geometry as a means of organizing philosophical, cognitive, and material knowledge within a single visual framework. By situating the Sri Yantra within the continuum of Indian visual epistemologies, it becomes possible to examine it not as a symbolic artifact, but as a sophisticated visual system capable of informing contemporary design thinking and pedagogical practice.
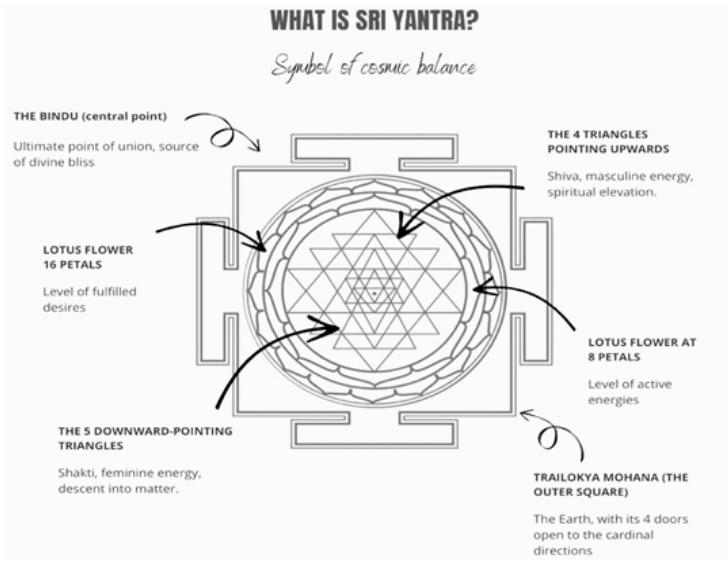

Figure 1, Sri Yantra as a rule-based geometric system.

3. Sri Yantra: Geometric Construction and Logic (Approx. 350–400 words)

3.1 Core Geometry

• Nine interlocking triangles (4 upward, 5 downward)
• Central bindu as origin point
• Emergence of 43 subsidiary triangles

3.2 Relational, Not Additive, Construction

• Meaning arises from intersections and proportions, not individual shapes
• Importance of precision and constraint
• Failure of the whole if one relationship is altered

3.3 Layered Spatial Organization (Avaranas)

• Concentric logic: center → complexity → enclosure
• Spatial hierarchy as cognitive hierarchy

3.4 Implicit Rules and Generative Constraints

• Sri Yantra as a rule-based system, not a pictorial symbol
• Construction requires internalization, iteration, and correction

4. Sri Yantra as a Design System (Analytical Reinterpretation)

4.1 Sri Yantra as Systems Thinking

The Sri Yantra exemplifies systems thinking through the principle of structural interdependence.

Each geometric element—triangle, intersection, or enclosure—derives its meaning and stability from its relationship with the whole. No single component functions autonomously; instead, the integrity of the system depends on the precise coordination of all parts. This interdependence ensures structural balance and visual coherence, making the Sri Yantra highly sensitive to even minimal deviations in proportion or alignment.

Such sensitivity introduces an implicit feedback mechanism. Errors in construction immediately destabilize the overall form, necessitating correction and recalibration. This iterative process mirrors feedback loops in contemporary systems design, where continuous evaluation and adjustment are integral to maintaining equilibrium. From this perspective, the Sri Yantra operates as a self-regulating system, comparable to modern design frameworks that emphasize adaptability, relational awareness, and holistic problem framing rather than linear causality.

4.2 Generative and Parametric Logic

A defining feature of the Sri Yantra is its generative logic, in which complex forms emerge from a limited set of governing rules. The forty-three subsidiary triangles are not independently designed or arranged; they arise through the precise intersection of nine primary triangles following strict geometric constraints. Form, therefore, is an outcome of relationships rather than stylistic choice. This logic closely parallels parametric and algorithmic design processes, where designers establish parameters and relational rules that generate multiple outcomes. In both cases, the designer's role shifts from direct form-making to system definition. The Sri Yantra can thus be understood as a pre-modern generative system, anticipating contemporary computational approaches to design through non-digital means.

4.3 Constraint-Based Creativity

The Sri Yantra foregrounds a model of constraint-based creativity, in which innovation occurs within clearly defined limits. The geometric precision required in its construction leaves little room for arbitrary variation, yet produces remarkable complexity and richness. Creativity here is not expressive freedom, but disciplined exploration within a structured system.
Pedagogically, this has significant implications for design education. Engaging with constraint-based systems trains students to work productively within boundaries, encouraging problem-solving, precision, and systemic thinking. This contrasts with approaches that equate creativity solely with unrestricted expression, offering instead a model where constraints function as generative catalysts.

4.4 Process over Object

Finally, the Sri Yantra privileges process over object. Its knowledge does not reside in the finished diagram alone, but in the act of construction itself. Learning emerges through drawing, measuring, adjusting, and repeating the process until structural coherence is achieved. Errors become integral to understanding rather than failures to be avoided.

This emphasis aligns closely with contemporary conceptions of design thinking as procedural knowledge. The Sri Yantra thus offers a pedagogical model in which understanding is enacted through making, reinforcing design as an iterative, reflective, and knowledge-generating practice rather than a purely outcome-driven activity.

Sri Yantra as a Philosophically and Ethically Grounded Design Thinking Framework

The foregoing analysis of the Sri Yantra as a geometric and systemic construct can be consolidat-

ed into a design thinking framework grounded in Indian Knowledge Systems (IKS). Rather than functioning as a symbolic or ritual diagram, the Sri Yantra is interpreted here as a visual–epistemic system that organizes design thinking around intention, relational cognition, disciplined making, and social responsibility. The framework foregrounds ethics and purpose at the origin of design inquiry and situates creative action within a continuum that moves from conceptual clarity to collective impact.

Unlike dominant problem-first design models, this framework begins with intentionality, positioning ethical responsibility and philosophical orientation as foundational to design thinking. Ideation and vision emerge as cognitive processes rooted in systems awareness, followed by iterative and relational application of design principles. Making and manifestation are understood not as isolated execution phases but as informed actions shaped by prior cognition and structural coherence. Design quality is evaluated through multiple integrated dimensions rather than singular performance metrics, and final outcomes are assessed in relation to community impact and long-term societal value.

Presented below, Table 1 synthesizes this framework by mapping the structural elements of the Sri Yantra to corresponding phases of design thinking, epistemic functions, and pedagogical implications. The table operationalizes the framework for use in design education, enabling its application within IKS-based curricula without recourse to symbolic or devotional interpretation.

Table 1. Sri Yantra–Based Design Thinking Framework Grounded in Indian Knowledge Systems

Sri Yantra Structural Element	Design Thinking Phase	Epistemic Role	Pedagogical Implication
Bindu (Center)	Intention & Purpose	Ethical and philosophical grounding of design inquiry	Cultivates clarity of purpose, responsibility, and value-based framing before problem definition
Four Upward Triangles	Ideation & Vision	Conceptual abstraction and systems framing	Develops synthesis, foresight, and long-term thinking
Forty-Three Derived Triangles	Design Principles in Action	Relational emergence of complexity	Trains iterative reasoning, negotiation, and systemic integration
Five Downward Triangles	Making & Manifestation	Material realization informed by cognition	Encourages reflective prototyping and responsible implementation
Lotus Petals (8 + 16)	Integrated Design Dimensions	Multidimensional evaluation of design quality	Balances usability, ethics, sustainability, accessibility, and cultural relevance

| Bhupu-ra (Outer Square)	Community Impact	Social anchoring and reciprocity	Evaluates design outcomes through societal relevance and long-term impact

5. Parallels with Contemporary Design and AI
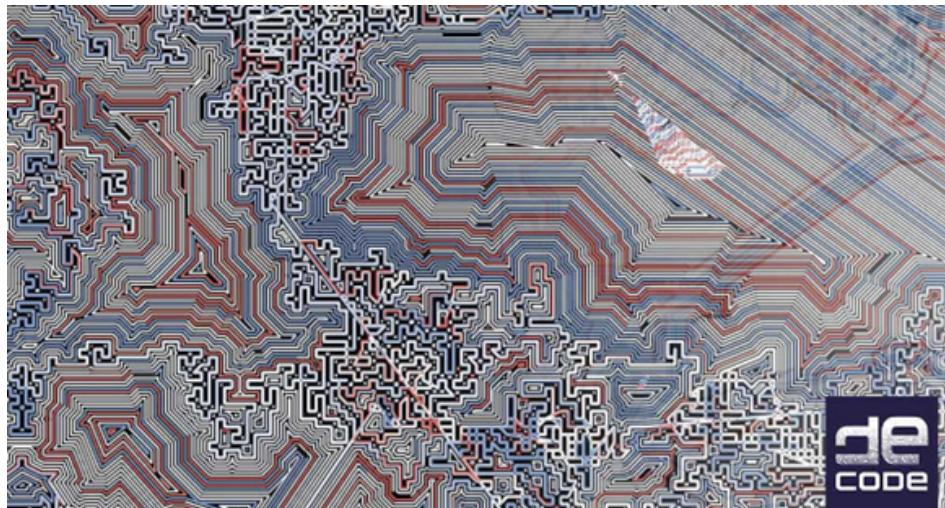
Figure 2,Algorithmic visual complexity and non-linear pattern emergence in AI-generated systems.

The image illustrates dense, rule-driven line structures produced through algorithmic processes, demonstrating how complex visual forms emerge from iterative computation rather than direct manual composition. The non-linear pathways, layered density, and systemic coherence exemplify principles of generative design and computational aesthetics, providing a contemporary parallel to pre-modern rule-based visual systems such as the Sri Yantra.
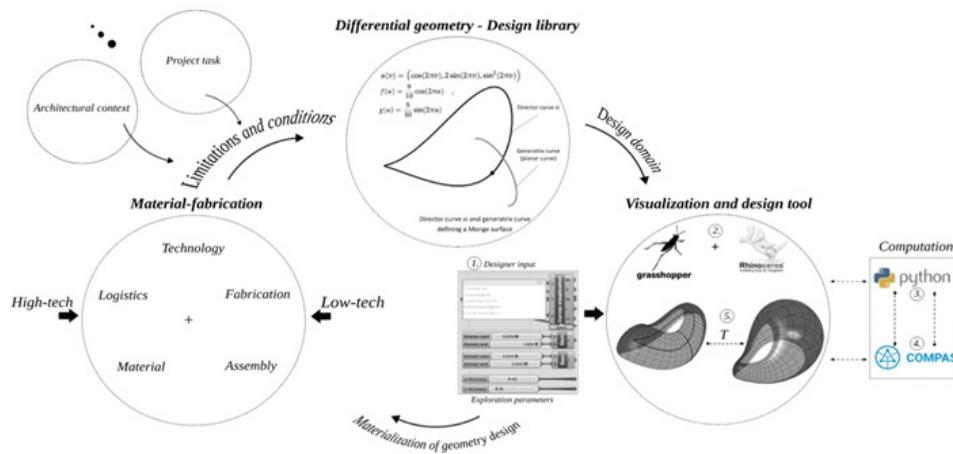

Figure 3, Parametric design workflow illustrating rule-based form generation and material translation.

The diagram depicts a computational design pipeline in which geometric rules, constraints, and conditions inform form generation through parametric tools, followed by visualization, material fabrication, and assembly. The workflow highlights iterative feedback between design intent, algorithmic control, and material realization, exemplifying contemporary systems-based and generative design practices.

Figure 4, Figure 6. Emergent form and non-linear spatial intelligence in AI-assisted generative art.

The image presents a complex, abstract composition generated through algorithmic processes, where form emerges from layered geometric transformations and iterative variation. The non-linear spatial organization and relational complexity illustrate principles of computational aesthetics and generative creativity, paralleling system-driven visual logic found in rule-based design traditions.

5.1 Generative Design and Algorithmic Thinking

Contemporary generative design relies on rule sets, parameters, and iterative processes to produce form. Rather than specifying a final outcome, designers define conditions under which multiple solutions can emerge. This approach foregrounds systems logic, emergence, and adaptability. The Sri Yantra operates on a remarkably similar principle. Its complex geometry arises not from additive composition, but from the interaction of a small number of elements governed by precise relational rules. In this sense, the Sri Yantra can be understood as a pre-modern analogue to generative systems, where form is an outcome of process rather than intention imposed on material.

5.2 Collective and Distributed Authorship

A key parallel between the Sri Yantra tradition and AI-assisted design lies in the notion of distributed authorship. The Sri Yantra is not attributed to a single historical author; it is the result of collective transmission, refinement, and practice across generations. Similarly, AI-assisted design emerges from datasets, algorithms, and human intervention, challenging singular notions of creative ownership. In both cases, authorship is shared across systems, tools, and traditions, prompting a re-evaluation of originality and creative agency.

5.3 Visual Intelligence and Non-Linear Thinking

The Sri Yantra embodies a form of non-linear visual intelligence, where meaning emerges through spatial relationships rather than sequential logic. Multiple levels of structure are apprehended simultaneously, encouraging holistic perception. This mode of thinking resonates strongly with computational aesthetics and AI art practices, where pattern recognition, emergent form, and non-linear synthesis play a central role. Such parallels suggest continuity between ancient visual epistemolo-

gies and contemporary computational creativity.

5.4 Relevance to Current Design Discourse

These parallels position the Sri Yantra as a valuable conceptual bridge in current design discourse. It offers insights into ethical authorship, emphasizing responsibility over ownership, and models human–system collaboration rather than tool-based dominance. By reframing creativity as relational, procedural, and system-driven, the Sri Yantra challenges dominant narratives of originality and provides a culturally grounded framework for understanding design and AI as co-evolving knowledge systems.

6 Implications for Design Education and IKS Integration

6.1 Sri Yantra as a Pedagogical Model

Reinterpreted as a pedagogical framework, the Sri Yantra offers a structured approach to teaching design thinking grounded in Indian Knowledge Systems. Learning occurs through construction rather than consumption, requiring students to actively engage with geometric relationships and spatial logic. The act of building the structure emphasizes constraint-based reasoning, where creativity emerges through disciplined adherence to relational rules rather than unrestricted expression. Iteration plays a central role, as minor deviations necessitate recalibration, fostering reflective practice. The model cultivates relational awareness, encouraging students to perceive design as an interconnected system rather than a collection of isolated decisions.

6.2 Curriculum Integration Strategies

Within design curricula, the Sri Yantra can be effectively introduced through studio-based exercises. One approach involves reconstructing the Sri Yantra using geometric tools—manual or digital—allowing students to experience its generative logic firsthand. Another strategy involves translating its underlying principles into contemporary design problems, such as information visualization, spatial planning, interface hierarchy, or algorithmic form generation. In these contexts, the Sri Yantra functions as a conceptual scaffold rather than a visual template.

The framework is to foundation-level courses, including design thinking, systems design, and visual literacy. At this stage, students benefit from exposure to non-Western models of cognition that emphasize process, structure, and ethical intentionality. The Sri Yantra thus becomes a methodological resource for introducing complexity, hierarchy, and systems reasoning early in design education.

6.3 Learning Outcomes

Pedagogical engagement with the Sri Yantra supports the development of key design competencies, including systems thinking, precision, and patience. Students learn to value process awareness over immediate outcomes and to recognize design as an iterative negotiation of relationships. Additionally, the collective and non-authored nature of the system encourages shared cognition, shifting emphasis from individual expression toward collaborative understanding and responsibility.

6.4 Avoiding Cultural Essentialism

To ensure academic rigor, it is essential to frame the Sri Yantra as an epistemic system rather than

a devotional object. Its inclusion should be analytical and method-oriented, avoiding symbolic reduction or cultural romanticization. By positioning IKS as a methodological framework rather than a nostalgic reference, design education can integrate indigenous knowledge systems in a manner that is inclusive, critical, and forward-looking.

7. Conclusion: Toward Indigenous Design Epistemologies

This paper has argued that the Sri Yantra can be productively reinterpreted as a viable pedagogical framework for design thinking within Indian Knowledge Systems (IKS). Moving beyond symbolic or representational readings, the study has demonstrated that the Sri Yantra operates as a rule-based, generative visual system capable of organizing intention, cognition, making, ethics, and community impact within a coherent design logic. As such, it offers a structured model for understanding design thinking as a knowledge practice rather than a purely methodological tool. By foregrounding intention, relationality, and ethical responsibility, the Sri Yantra-based framework challenges dominant problem-first paradigms and reframes design cognition as a process grounded in systems awareness and collective accountability. This repositioning underscores the relevance of indigenous visual systems capable of informing contemporary design education. The framework thus contributes to expanding design thinking discourse beyond its largely Western foundations and situates IKS as a source of methodological innovation rather than historical reference.

The study also opens several directions for future research. Empirical investigations into classroom applications of the Sri Yantra-based framework could assess its pedagogical effectiveness across design disciplines. Computational modeling of the Sri Yantra may further illuminate its generative logic and enable its translation into parametric and algorithmic design environments. Comparative studies with other indigenous design systems could deepen understanding of plural design epistemologies and their relevance to contemporary challenges.

In conclusion, the Sri Yantra offers a compelling bridge between ancient visual intelligence and future-oriented design education. By integrating process, ethics, and systemic thinking, it supports the development of plural, culturally grounded design epistemologies capable of addressing the complexities of contemporary design practice and education.

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