

SPECIAL PROJECT REPORT  
GUIDE PROF. R. K. JOSHI  
MS. ARLENE RAJABOOSHANAM  
JAN 90- MAR 90

DOCUMENTATION  
OF  
SLIDE TALKS  
IN PRINT MEDIA

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# DOCUMENTATION OF SLIDE TALKS IN PRINT MEDIA

APPROVAL SHEET

The special project entitled

'DOCUMENTATION OF SLIDE TALKS IN PRINT MEDIA'

by

Ms Arlene Rajabooshanam

is approved for the partial fulfillment of the requirements of the  
degree of Master of Design in Visual Communication.

Guide Prof . R.K.Joshi

Industrial Design Centre,

Indian Institute Of Technology,

Bombay

March 90

## **ACKNOWLEDGEMENTS**

I thank Prof. R.K.Joshi for giving me this opportunity to do this project and initiating me in this dynamic field of print media .I also thank him for providing me his hand written slide talks.I thank Prof.Athvankar for also providing me with required information. I thank the library staff for their cooperation and helping me find valuable information.

Arlene Rajabooshanam.

## **INTRODUCTION**

Slide talks and presentations made in seminars are effectively communicated through dramatic narration and dynamic visuals. But when these presentations have to be documented in print for various other purposes, the essence is lost and the documentation fails to recreate the same ambience as in the original presentation. Though it is almost impossible to recreate the same experience in print, an experiment has been attempted in this project.

## **OBJECTIVE**

The main objective is to be able to arrive at a module pertinent for duplicating any slide talk in print. Further explorations in layout and typography have also been explored.

The analysis for arriving at such a module has been done by taking two typical presentations as references- one of Prof. R. k. Joshi and another of Prof. U. A. Athvanker..

## **INITIAL STUDY**

Some examples of similar documentations in print media have been studied initially.

## **T.V. COMMERCIALS IN PRINT**

The journal of Communication Arts publishes award winning T. V. commercials. The layout adhered to is the magazines format, But choosing KEY FRAMES to support each sentence explaining the visual has been successfully done .

## **THEATRE IN PRINT**

"NESC" an English drama has been successfully compiled in print. The print documentation has recreated the theatre presentation through the use of high contrast visuals and dynamic typographic explorations.

## **DIARY NOTES OF MARCEL DUCHAMP**

Hand written notes of the French artist Marcel Duchamp have also been documented in print in the famous "Green Box".

## **STORYBOARD 's OF AUDIO VISUALS**

At the initial conception stage of Audio-visuals a storyboard is done to help designers to visualise the presentation and the sponsors to understand and grasp various proposals suggested by the designers. It is also used to finalise the approach and for other documentation purposes.

## INITIAL EXPLORATIONS AND CONCEPTS

At the onset of the project a few explorations were tried out . To be able to create the same ambience as the dark auditorium reverse text was explored but because of the non legibility of continuous text in reverse it was abandoned. Also to be able to see one visual at a time a system of viewing was worked out but because of the problems in implementation, documentation and difficulty in usage it was not explored further. Also a flipbook system was worked out but because of restriction in the type of visuals it was also left unexplored.

## ANALYSIS OF SLIDE TALKS

Each slide talk is divided into chunks or groups. And within each group three levels have been identified. Introduction, description and conclusion.

Hence a three column grid emerged for each level and the sizes of the column decided according to the content of each level. Hence the description column was logically larger in size , as it was more in content.

Similarly the size of the visuals were also decided according to their importance and number.

The key frames were also identified either in the introduction or conclusion section and were given maximum importance by increase in size of the visual.  
The visuals in the description section are decided according to their importance, but placed in specific options as shown in the sample document.

Words and phrases which are supported by visuals are distinguished from the rest of the narration.

These words and phrases are given in italics .The supporting visual if shown in the document is placed in close proximity.

Text slides have also been treated as a separate level. If the content of the text slide is part of the narration then they are boxed, the size of which is variable. The text is in bold italics to clearly see them over the ten percent screen.

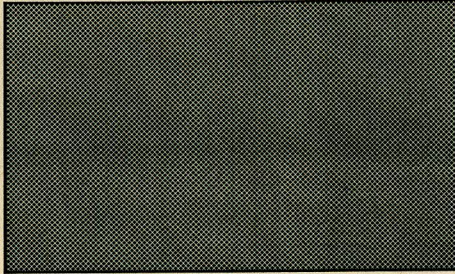
The conclusion section has been placed vertically and at ninety degrees to the horizontally placed text to draw emphasis. The type style used in the sample documentation is Avantgarde, 10 point with 10 point leading .Leading has also been increased in certain places for pauses and segregation of content. A sample document has been done to show the feasibility and explorations permissible. Also a copy of the grid has been given for referance. Size of key and other frames have also been specified.

THANKS to the NATURE

**We can see it !**

The philosophy of manifestation  
has produced  
the rich heritage of our tradition.

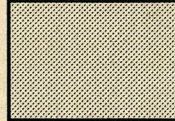
Verbal  
and  
**Visual**



That included symbols of intrinsic quality

*Religious*  
*Mathematical*  
*Astrological*  
*Astronomical*

*Tantric*



All of them with conceptually clear and with sound aesthetic base

Add to this  
written symbols of high calligraphic calibre.

*Indus*



*Brahmi* - from which the present Indian scripts have developed  
*Devanagari* - one of them look at its calligraphic versions.

*Modi* - Cursive hand  
*Jain* - Decorative hand  
*Pala* - Stylised hand



*Siddham* - The spiritual form  
*Folk* - The informal one  
*Balbodha* - as even a child can have 'bodha'

Multiply such wealth by 12



Since we have 12 more scripts

So we have 15732 *aksharas*

Each and every *akshara* with a definite calligraphic evolutionary history o  
2000years.

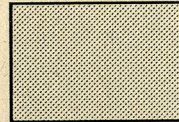


Add to this

The able handling of the tool, medium and content.

The text

*Chiselled in stone*



- Pierced on palm leaf* - declaration in Kannada
- Painted on cloth* - documentation in Oriya
- Engraved in metal* - decoration in Bengali
- donation in Marathi

15 languages

Each *one*

with a literary contribution of high order .

Add to this

The various concepts of effective combination of *aksharas* and *akritis*  
of high aesthetic quality.

Figure and *text*

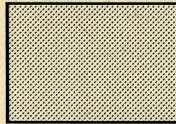


Manuscript *layout*  
Chitrakavya *arrangement*  
Tantric

In spite of such strong visual tradition at the back of our mind  
In spite of technological progress in the field of communication media we have at our hands.

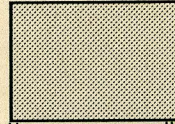
How come

*We have to tolerate*



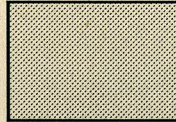
poorly illustrated textbooks for our dear children

*We have to accept*



the non-availability of effective educational aids

*We have to refer*



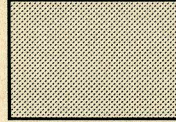
and decipher illegible typography as presented in public service stationery

*We have to read*



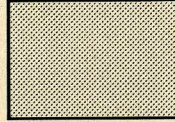
and digest pages of information through letterforms not researched

*We have to be guided*



by ill-conceived, poorly lit wrongly positioned and badly executed sign systems at public places.

*We have to look*



at the passive cold layout for public information which is supposed to be acted upon instantly

And **why is it so** that

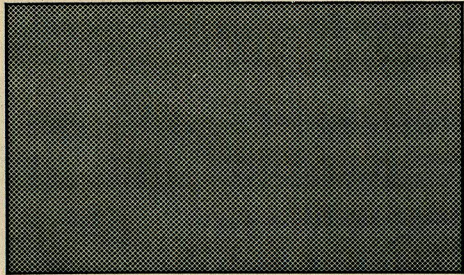
*We have to follow*



borrowed concepts and procedures to solve our social, environmental problems within our multilingual multi ethnic background.

Why is it so?  
What could be the reason?

Well, consumed  
There seems to be a  
*lack of conviction  
care and concern*



regarding the role and  
significance of visual  
communication as it exists at  
various levels.

*The Authority -*



The level at which a  
good design is funded

*The Producer -*



The level at which a  
good design is created

*The Consumer -*



The level at which a good  
design is consumed

*As the planning authority*



connected with social communication services in various  
fields

Shouldn't we

have the conviction that the **visual communication design  
is of paramount importance**

for meeting the complex, varied and everchanging communication needs of  
the people from developing countries?

*As a budget sanctioning body*



at various social, educational and research institutes

Shouldn't we

confirm that the **professional design inputs**  
in this area are not just  
superfluous expenditure concepts but  
plausible **essential ingredients,**  
having a time and cost saving concern resulting into an efficiency gain.

Shouldn't we

as professionals, reject the propositions of using amateur, casual approach  
(since it costs less),  
in order to save some cost initially and then realising that as a wasteful  
expenditure.

*As a responsible administrator,*



and/or an executive incharge of implementation

Shouldn't we

**stop insisting on coping borrowed concepts** from other countries (Since these  
have been tried out successfully there, earlier!)

Shouldn't we

stop requesting designers to follow printed ideas, from those handy  
glossy publications! (or modify them just a bit to avoid copyright  
complications!)

Now then

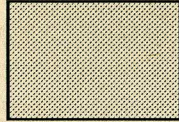
Shouldn't we

accept the fact that

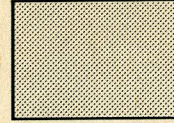
**a well researched,  
a well conceptualised  
a well executed design**

will functionally be more efficient in Indian context, as well as, aesthetically  
pleasant addition to our environment.

Let it be  
*a picture* in a text book



*a text* in a stationery form



*a stationery* signal in a control panel  
*a sign* in an environment  
or *environment* itself

Shouldn't we

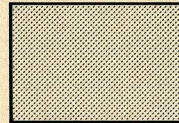
further **maintain**  
and insist on **the optimum quality standards** of such designs when  
produced on mass scale realising our additional responsibility since there is no  
competition for us, and our consumers have **no choice, no option.**

As a sponsor, entrepreneur

Shouldn't we

realise that the **Indian thought** and philosophy, art and craft  
**tradition** have their own contributory  
positive points to offer as **directions to solutions** as such not to underestimate  
the Indian design source of the past and the present design talent.

Now let's look at  
*The consumer level*



A significant area indeed  
(one person against one million people)  
not just because of its size  
but because of its

and **complex structure**  
**neutral position**  
**passive nature**

The design is produced **for them**  
aimed **at them**  
consumed **by them**

Therefore they should have maximum concern about the design since, it is going to affect them.

**A good design**

a metaphysical concept or  
an object, item or even physical pattern  
with its aesthetic, pleasant form  
and functional relevant content

**can affect their thoughts  
and actions**

positively,  
creating a healthy, efficient and prosperous society

This level must be educated,  
visually enlighten to the fact that in man-made culture

**an efficient design is never an accident.**

It has to be a definite and deliberate attempt on the part of somebody  
- who knows and that's the third level

**The Producer** who knows  
why  
what  
when  
and how to design

The Creator

The Communicator

The Designer

Say 10 out of a million?



The fact is almost these 10 designers are engaged in only one aspect of  
*visual communication* - persuasion.

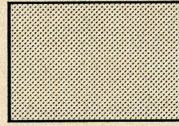


They are producing graphic designs tailor-made to the persuasive  
requirements of the selling and buying needs.

But there is yet another important aspect, professionally *unattended*,  
in the field of visual communication.

And that is *Information*

*Information Graphics for Social needs*



Imparting Designed Information for individual or collective use.

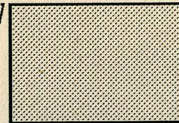
Various types of information

*Social*

*Educational*

*Technological*

*Environmental*



Information at *various places*

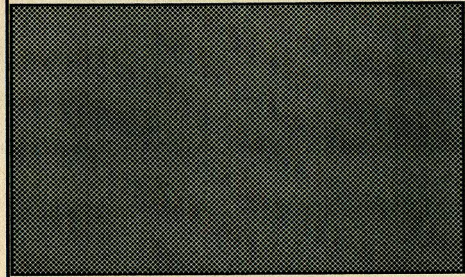
on roads,  
at schools,  
in institutes,  
factories,  
public places - banks, post offices.



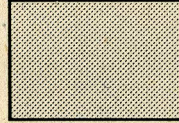
*The process  
of emitting  
receiving and  
utilizing*

such information  
acquires a social significance in any developing country

Hence  
The planning, the content and the form of such information  
is vital and urgent for our country.



KEY FRAMES-6 x 3.5cm



OTHER FRAMES-2.2 x 1.5 cm



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