

Visual Communication at IDC

An analysis

Rahul Kumar Dhanuk

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Communication Design Project 2 by
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Guide : Prof. Raja Mohanty

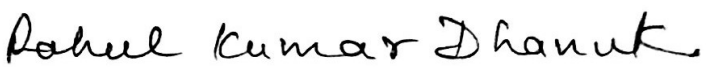


Industrial Design Centre
Indian Institute of Technology, Bombay
2016

Declaration

I declare that this written submission represents my ideas in my own words and where other's ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/ data/ fact/ source in my submission.

I understand that any violation of the above will because for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

Signature: 

Rahul kumar Dhanuk

Roll no : 156250015

Date :

Industrial Design Centre,

Indian Institute of Technology, Bombay.

Approval Sheet

The project titled ' Visual Communication at IDC, an analysis' by Rahul kumar Dhanuk, is approved for partial fulfilment of the requirement for the degree of 'Masters of Design in Communication Design

Guide



Internal examiner



External examiner



Chairperson



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Acknowledgement

I am sincerely grateful to my guide, Prof. Raja Mohanty for his thoughtful guidance, constant support and patience. I would also like to express my gratitude to Prof. G.V. Sreekumar, Prof. Mandar Rane, Prof. Sudesh Balan, Prof. Alka Hingorani for their valuable feedbacks, ideas and insights during the course of the project. I would also like to mention about the help I got from the IDC library.

Abstract

After joining IDC for studying 'Visual Communication', the question "What do you actually do?" from fellow students in various disciplines often led to some tentative answers, but it was very evident from peoples facial expressions that they didn't understand. Realization came that 'Visual communication' has to be studied more deeply, hoping that in future it would also lead to an understanding of the broader subject of Design. The current project is an attempt to do a qualitative and quantitative analysis of around 700 VC projects done at IDC from 1984-2016. Considering the time available, this study focused more on developing a methodology that could later be expanded for a more comprehensive study.

Introduction

Initially I thought of interacting with all the Professors of IDC, to know their Design philosophy. Our Professors are experienced persons with lots of knowledge. To understand their thinking process I wanted to interact with them with an enquiring mind. I thought that getting exposed to different views and opinions can make me an open minded person. I could gain the ability to listen more efficiently and reflect upon what another person has to say without judging. But it was important to create my own sets of values and beliefs so that instead of asking others I achieve an understanding of Design on my own.

To gain an understanding of Visual Communication (VC), I decided to do a qualitative and quantitative analysis of VC projects done at IDC. The VC programme was started in 1984 and till 2015, over seven hundred projects have been done by students of VC. In their second year, VC students undertake two projects (referred to as project 2 and Project 3; Project 1 being a month-long summer internship).

To begin with, I read some of the reports submitted by students, over the years. Making sense of so many reports was somewhat difficult and it was suggested that I could begin by reading the reports of VC faculty members – all of whom did their post-graduation at IDC. Perhaps, they might have understood what VC was, in their student days! To understand how VC had changed

over the years, I also read about the projects of some students, suggested by each of the VC faculty. For the qualitative analysis, I carefully read all these reports.

For the quantitative analysis, I classified VC projects into different areas such as books, graphic design and print, photography, typography, video and film, applications and so on. Such a classification helped me understand some patterns and shifts in the nature of projects over the years. I also attempted to have a dialogue with members of the VC faculty in order to get an understanding about Visual Communication through their approaches and research interests. One of the limitations of this book is that a proper analysis would require a more careful study of a larger number of projects; if I wanted to understand Design, it would be necessary to study projects from different disciplines. Considering the time available, this study focused more on developing a methodology that could later be expanded for a more comprehensive study.

My another wish was to know about Book Design, so I chose it as a medium to convey all my learning through the entire journey of P2. In this way I made an attempt to understand 'Design' and also know about book designing process.

What is Design?

Initially I started learning how to design a book. I went to the library and picked some books that I really liked. Then I started analysing the formal aspects of those books. I did a close study of those books to gain the following understandings.

- Elements of Book Design are margins, typeface, display type, title, front matter, content, dedication page, preface and acknowledgement, Content page, Back matter, bibliography and Index.
- Many design decision depends on the choice and taste of the designer and also the cost one can afford
- Designers works intuitively. Its about how to put one letter next to another so that an author's words seem to lift of the page
- The best way to learn is to see experienced designers works, then figure out how they have made their decisions. Seeing something which doesn't works reveals more than the opposite.

Graphic design is communicating some specific message in a visual way. And it is valued for the cleverness of how the design tells something. Graphic design is propagandist. If book design is not graphic design then it is not fine art either. Graphic design is self - expression. Book design is loyal and tactful servant of printed word. Mechanics of layout is not important. It is right design and the typeface for authors word. Book design is not one of those crafts that allow for infinite and unfettered

creativity

- Sometimes book design should reflect no particular time or place, but sometimes it should reflects current taste. Timelessness is difficult to achieve. Neutral typography suggests no time and place, allusive typography reflects flavour of earlier time, new typography presents text in unique way.
- Extravagant typography / design would intrude between the author and the reader.

After that I started exploring what could be the other possibilities for the content of this book. The ideas that came are :

- Understanding design by analysing a given space.
- Knowing about Life changing Designs.
- A book named "A to Z" of Design containing design names starting with each alphabet.
- Articulating my 1st year at IDC.
- Reading different texts about Design, then delivering a speech without seeing.
- Qualitative and Quantitative analysis of all the projects that has been done in Visual Communication at IDC from 1985 to 2016.

Finally the last option was considered for the book's content. Along with that I also delivered a speech in front my mentor Prof. Raja Mohanty for about 10-15 mins.

Data collection for the content of the book :

I scanned through all the projects done in Visual Communication at IDC from 1985 to 2016 to get a sense of how VC has evolved over the years.

For that I created the following categories to divide all the projects :

- **Book / Print / Illustration** - (including Photo-documentation, Visual aids)
- **Film / Theatre / Animation**
- **Exhibition**
- **Signage**
- **Typography**
- **Graphic Design** - (including Packaging, Iconography, Informative diagrams and Designs)
- **Digital** - (including Websites / applications/ Multimedia)
- **Interactive** - (including Computer aided Learnings / Devices for shopping elderly etc)
- **3D / Installation** - (including Model making for Airports, Designing of Museum, Control systems for Polyhouse plantation, Sculptures)
- **Game** - (including Visualising exercise for Mathematics, Design awareness aid, Learning devices)

I decided to create three time based divisions of entire IDC history i.e. (1985-1995), (1996-2005), (2007-2016) and then categorise projects according to the categories I mentioned above. Some project concepts were so that

it belongs to more than one category simultaneously. For such projects I decided to include it into any one category.

Then I calculated total number of projects done in each categories for every 10 years. After that I decided to create pie charts to analyse the proportion of the kinds of projects that has been done across the history of IDC. I have also used bar graphs to compare between different categories and to track changes over time.

Readings:

To gain an understanding of Design I have read some of the papers by MP Ranjan and they are :

- The India Report by Charles and Ray Eames.
- Design Education at the turn of the century, 1994
- Design Visualisation, 1997
- Levels of design intervention in a complex global scenario, 1998
- Design before technology : The emerging imperative, 1999
- National policy initiatives for design and its status in the new millennium, 2000
- Avalanche effect, 2002
- Creating the unknowable, 2005
- Giving Design back to society, 2006
- Design Journey think report, 2007

I have watched a short video named " The Story of Stuff ". The book " The great Indian middle class" by Pavan K Verma helped me in understanding the history of contemporary Indian society.

Important extracts from the readings:

The following texts are the notes that I have taken while reading previously mentioned books and papers and watching videos. Based on these notes I have tried to deliver a speech on Design in front my guide Prof. Raja Mohanty.

Notes from " The great Indian middle class" by Pavan K Varma.

Prosperity of India in the long run is impossible if the privileged section of the society remains insensitive to the impoverished and exploited masses of the rural areas. Indian freedom movement though supported by the masses, but was controlled from the top by a group of people whose position was consequence of historical inheritance. British was able to ideologically convince about the superiority of their own race, and this led to the creation of a native elite in the image of the British in India post-independence.

After 1947 the dominant theme was the opportunity in the service and employment in the infrastructure of Government. Western educated middle and upper-class understood the real meaning of the end of colonial rule in the context of the prospects that had opened up for the direct assumption of power. They enjoyed the crucial advantage of having access to vastly superior ideological resources for running the machineries of a modern state and placed themselves strategically at the helm of business, industry, in the countryside as Landowners. This led to the creation of a middle class which was radical at the level of Policy but self – serving at the level

of practise.

It was declared much before independence that Indian economy will be dominated and progressed by latest technologies. It was a sentiment readily shared by urban centric middle-class, but the approach was not consciously anti-rural.

Alternative strategies of the economic development like heavy public investment in irrigation, flood control, and drainage, in biological research and agricultural extension, provision of off-farm employment in the rural areas through the encouragement of small scale industries was neglected, as it won't conform with grandiose plan of heavy industrialization which was believed would place India in the ranks of economic powers of the world. So policies were implemented which neglected agriculture, a profession which 80% of Indians follows, and as result major income got accrued to the upper and middle class of the society.

In the constitution adopted by free India in 1950, article 45 provided for free and compulsory education for all children until the age of fourteen. But the middle-class wanted higher education. Such a growth took place at the expense of other educational priorities. Powerful people directed the educational policy in their own interest. They saw in the neglect of basic education an opportunity to enhance their own scarcity value. They managed to divert educational investment away from masses. India started sending huge number of students to higher educational Institutes and on the

other hand half of India's Population is illiterate. In such a situation obtaining a degree soon became a substitute for the quality of education. It was a direct reflection of inequalities of economic and social progress of different groups in India. Basic education was neglected and higher education increasingly got devalued

Notes from the video " Story of Stuff "

Modern products moves through a system of extraction, production, distribution, consumption, disposal. And this Linear System is interacting with real world, society, culture, and environment. But this Linear system cannot be run in a finite planet indefinitely. 1/3 rd of the earth resources has already been exhausted in the past decade. Processing of natural resources with toxic chemicals creates toxic products and this toxic builds up the food chain and gets concentrated in our bodies. Food which is highest at the food chain i.e. the human breast milk has also got contaminated. The reason for this development is because women of reproductive age had to work in factories with toxins. And why is that, because the environment in which they lived and which have sustained them for generation has been exhausted to meet the demands of urban life. So they have to move to the cities in search of work.

This loss of natural resources and unhealthy working condition are not recorded into any accounts book and this is how the companies have externalised the cost of production. Instead of Healthcare, Education, Safe transportation, Sustainability, justice, production of

consumer goods became the purpose of the western economy.

People's primary identity has become that of being consumers, that's how our primary value as a person is measured nowadays. But most of the consumer goods are trashed very soon. Important strategies that are used are:

Planned Obsolescence: Products being designed for dump. That means it is designed in a way that it will become useless soon so that people will chuck it and buy a new one. It is obvious with things like plastic bags and coffee cups, but it is now quite relevant with bigger things like computers. Technology is changing so fast that a device bought now becomes impediment for communication within a couple of years because certain critical parts are updated and modified every years. And in this way people are forced to dump the old and buy a new one. This Design methods are intentional.

Perceived Obsolescence : In this strategy people are forced to throw away things that are working completely fine to buy a new one. It is done by changing the way the stuff looks. Changing models of computers , fashion are prime examples. Advertisement and media in general plays a big role in this. It actually makes us unhappy with the things we already have, so that we go buy a new thing.

Only part of the material economy that people sees

is shopping. The extraction, production, distribution, consumption, disposal all happens outside our field of vision. This huge amount of disposal are buried in a landfill which is a just hole in the ground, and some are buried and then landfilled. Either way they both pollute the land, air and water, thus its changing the climate in a major way. Burning of toxic release the toxic up in the air, even worse it create new super toxin named Dioxin, which is the most man-made toxic made by science. Most of this garbage cannot be recycled. There are many people who are working to save the forest, to make clean method of production, for labour rights, for fair trade, conscious consuming, blocking landfills and most importantly changing the system. When people along this system gets united, this linear system can be transformed into something new. A system which doesn't waste resources or people and based on ideas like sustainability , Equity, Green chemistry, Zero waste, Closed Loop production, Renewable energy, Local Living economies. Some would say it unrealistic or too idealistic to achieve, but these are the people who wants to continue in the old path. This old path didn't just happen, humans created it. So it's also possible to create something new.

Background Of Design in India(source Internet)

The National Institute of Design was set up in 1961 through a vision report written by the legendary Charles and Ray Eames in 1958 at the request of the Government of India. The one and half year foundation was built up of programmes and curriculum drawn for the Bauhaus

and Hfg Ulm besides inputs derived from the work of Graphic Design schools in Switzerland and France as well as from schools of thought from Finland, UK and the USA, each influenced by the particular expert consultants who had visited NID from those countries. Early decades of NIDs' experimentation with design education included numerous innovations introduced by the NID faculty which were introduced due to the pressures of keeping the programme relevant to the Indian context. The Product Design programmes were modelled after the Hfg Ulm curriculum, which was formulated by Hans Gugelot, faculty from the Hfg Ulm who visited NID and subsequently implemented by NID faculty Prof. H K Vyas who were deputed to the Hfg Ulm for intensive training just before the first educational programme was offered at NID. The other major stream of Visual Communication Design was strongly influenced by inputs by Armin Hofmann from the Allgemeine Gewerbeschule in Basle, Switzerland. HfG in Ulm had a tremendous impact on Design in India. Prof. Nadkarni studied at HfG between 1962-1966. He had gone there after completing his bachelor in applied arts from JJSchool of Art and Architecture. After completing his course in product design from the HfG Ulm, he returned to India. He joined Prof. H Kumar Vyas to teach industrial Design course at NID. NID gave emphasis towards aesthetics of mass production. Prof. Nadkarni didn't liked NID's dependence of learning and teaching from Industry projects as NID wanted to become financially independent by the earnings. But somewhere Nadkarni thought of this as working against

the principles that he carried home from Ulm. So he left NID to set up the Industrial Design Centre (IDC) on the philosophy of the HfG. He set up IDC in 1969 and was associated with it in different capacities all the way till his retirement from IIT Bombay in 1997.

Notes from M.P. Ranjan's papers.

Design is a complex activity that is influenced by a large number of factors that may be financial, technological, socio-cultural and historical and most of all by the changing perceptions and needs of human user groups and their social actions. The nature and complexity of different design tasks may vary to a great extent. Some tasks are technologically complex but most design tasks deal with other realms of complexity in the social, economic or psychological dimensions of users and the community that supports the conduct and performance of the task. Design has therefore moved from being an individual enterprise to that of being a team effort with a variety of members being drawn from a large number of diverse disciplines, the selection depending on the nature of the task.

The morphology of the design task has therefore become a complex set of iterations that revisit the stages of defining and redefining the task leading to improved understanding of the task itself. In this process several alternate scenarios are developed and examined critically and this may lead to restatement of the very problem itself. Design thinking is distinctly different from scientific and management thinking styles in that the

designer and the design team are willing to cope with a great deal of ambiguity. The user centred ideology adopted by designers in recent years has necessitated the creation of several new stages in the design process. Early concepts and prototypes are shared with users permit user participation or facilitate user observation to develop insights into potential problems that are not perceptible in the normal course Design visualisation through external modelling and drawing to generate visible and tangible scenarios to complex needs that makes the profession different from the managers and technology. Unless we are able to work in teams with the designer providing certain critical competencies and the other disciplines from sociology, psychology, anthropology, economics and technology providing the rest of the inputs, we will not be able to meet the complex needs of our society in the years to come. It is impossible to teach Designers everything they need to know in any school or programme and that there is no discipline on this earth that a particular designer does not need for some specific task to be resolved. Designer is working on eye glasses or spectacles or protective frames or some other similar medical he needs to know everything about the eye, branch of medicine at a fairly deep level of understanding behaviour of the people, user of a particular type, know fashion system, the psyche of the person etc. Obviously one cannot package all this knowledge into any single programme of study. So obviously it is learning skills and access to knowledge that is an important capability that need to be developed. Obviously the designer would also have to develop

capabilities to go out into the field and acquire some of those critical bits of information for themselves. The designer starts by defining the information need and then determines whom to contract for such a domain specific task. The designer also needs to have a general awareness about the state of the world, the people and the environment, because it is this awareness of current issues and world view that becomes important at the strategic level of designing.

Design action has to do with acting on incomplete or fragmented bits of information. Management is another important capability for design. Managing the project, managing people, managing time and managing finances is something that designers working with teams have to be particularly good. Scenarios, materials, tools all changes rapidly. So a Designer should always be in the process of updating themselves. Design knowledge, or the design domain, is a general capability that include certain specific skills and knowledge areas that all designers need to know. There are certain skills like drawing, which we think are the key abilities that the design student must do because it is critical for external modelling capabilities. Observational kind of sensitisation and if the feel is not right it sets the designer listing design opportunities to be tackled later. Subject domain can be focused on those areas of specialisation that the design student chooses to learn in this new curriculum. Subject knowledge is built up of both knowledge and experience by individuals who wish to specialise and work in a particular areas of design.

A Study of Visual Communication at IDC:

To gain an understanding of Visual Communication (VC), I decided to do a qualitative and quantitative analysis of VC projects done at IDC. The VC programme was started in 1984 and till 2015, over seven hundred projects have been done by students of VC. In their second year, VC students undertake two projects (referred to as project 2 and Project 3; Project 1 being a month-long summer internship).


To begin with, I read some of the reports submitted by students, over the years. Making sense of so many reports was somewhat difficult and it was suggested that I could begin by reading the reports of VC faculty members – all of whom did their post-graduation at IDC. Perhaps, they might have understood what VC was, in their student days! To understand how VC had changed over the years, I also read about the projects of some students, suggested by each of the VC faculty. For the qualitative analysis, I carefully read all these reports. For the quantitative analysis, I classified VC projects into different areas such as books, graphic design and print, photography, typography, video and film, applications and so on. Such a classification helped me understand some patterns and shifts in the nature of projects over the years.

I also attempted to have a dialogue with members of the VC faculty in order to get an understanding about

Visual Communication through their approaches and research interests and documenting those in a book.

One of the limitations of this study is that a proper analysis would require a more careful study of a larger number of projects from different disciplines.

Layout explorations:



**A DRAWING OR A PAINTING CAN STAND ON ITS OWN.
IT CAN ELEVATE US OR PROVOKE A THOUGHT.**

Prof. Raja Mohanty

The other name of knowledge is first hand experience. When you live the life of another person, only then you can understand his/her problem or the problem of one community. You develop empathy. And then when you create solutions, you Design. Then you get to the truth. It is the act of being aware of what you are doing, the act that challenges you. Only then you can grow in Life.

Technology has reached great heights but we still can't solve simple day to day problems. We need to look beyond our narrow self-interests to thrive.

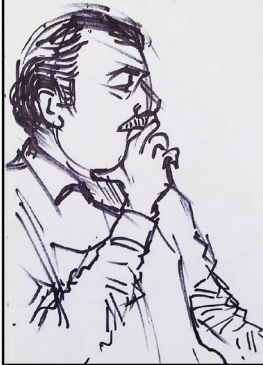
Whenever we try to see an image or a video we try to get an instant meaning of it. We dont like ambiguity. Many fine artist draws or paints, things in a visual language of their own. In that case we should look at their work for a

period of time. After that the visual language can be meaningful slowly. But even after a long time if we cannot understand, in that case we can ask the artist directly.

For making an image, first we should try to understand that whether the context or the subject came from inside us or is it something that we are responding according to the outside world. If we are making images, the context of which is given by someone else, and we are just visualizing and giving shape to their idea, then we are behaving like parrots.

Layout Design: Each professor's picture and main thought on Design on top.
Three column grid for body text.

Prof . Raja Mohanty



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One characteristic of contemporary living is that we have fragmented everything into separate specializations and that perhaps prevents us from coming up with meaningful relevant solutions

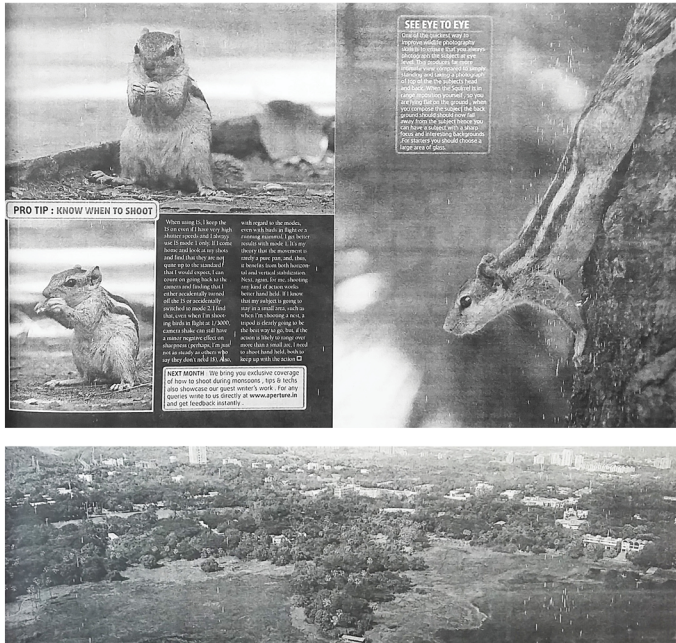
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Layout Design: Each professor's picture on left and main thought on Design is highlighted on a black box. Three column grid for body text.

2008 | Designing a photography magazine,
by Arko Provo Mukherjee
Guide : Prof. G.V. Sreekumar

The aim of the project is to design a photography magazine that would cater to the needs of professional, amateur photographers and photo enthusiasts, for Indian markets. It is hereby important to synergize the trends of magazine design with essentials of photography. While information in form of text and data is important, it would be my prime challenge to maintain the essence of the photographs that are displayed.



Inside pages of the magazine

36

2011 | Designing by common people,
by Prashant Sharma
Guide : Prof. G.V. Sreekumar

This project aims at bringing creative design solutions done by the common man into the public domain. These people are driven by the need to solve problems in their daily life and often create solutions which will inspire the Design community at large. Moreover, these design solutions are based on the real life context and have strong roots in the culture and socio-economic status of the creator.



Coconut Packaging



Coconut tree climber



37

Layout Design: Here the main idea was to give a glimpse of some memorable VC projects in each page by including Student's/Professor's name, project abstracts, some images, and in the year it was executed.

Final Design Outcome:

The final book has the following chapters:

Preface :

It contains the details about the thought process and also my reasons for undertaking this project. It also talks about how I thought of approaching for the content of this project.

Qualitative analysis :

In this chapter key aspects of each project has been chosen and highlighted. Reflecting on these statements would possibly be a good way to develop a sense of what Visual Communication at IDC, was all about.

Observation from the analysis :

This chapter contains the conclusions I derived after analysing the words selected from scanning the projects.

Quantitative analysis:

In this chapter all the projects done in Visual Communication at IDC

from 1985 to 2016 has been scanned to get a sense of how VC has evolved over the years. For that following categories has been created to divide the projects on the basis of medium.

They are:

- Book / Print / Illustration - (including Photo-documentation, Visual aids)
- Film / Theatre / Animation
- Exhibition
- Signage
- Typography
- Graphic Design - (including Packaging, Iconography, Informative diagrams and Designs)
- Digital - (including Websites / applications/ Multimedia)
- Interactive - (including Computer aided Learnings / Devices for shopping elderly etc)
- 3D / Installation - (including Model making for Airports, Designing of Museum, Control systems for Polyhouse plantation, Sculptures)

- Game - (including Visualising exercise for Mathematics, Awareness aid, Learning devices)

Three time based divisions were created for the entire IDC history i.e. (1985-1995), (1996-2005), (2007-2016).

Then total number of projects were calculated done in each categories for every 10 years. It helped create pie charts to analyse the proportion of the kinds of projects that has been done across the history of IDC. Bar graphs has also been used to compare between different categories and to track changes over time..

Observation from the analysis :

This chapter contains the conclusions I derived after analysing the projects with respect to medium and it helped me understand some patterns and shifts in the nature of projects over the years.

Epilogue :

Here the core learnings of the entire

project has been articulated.

Qualitative Analysis:

From a designer's point of view almost all publication are outdated in terms of design, layouts visual identity etc. In spite of many innovations, and an awareness of design, many fields in publication design are *not explored properly*. The project to redesign a Malayalam magazine pays attention to *overall identity retrieval of chunking of information into levels, semantics, etc.*

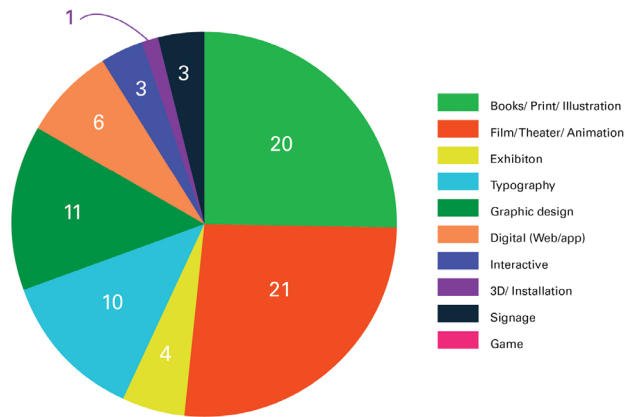
1991
Redesign of Malayalam Magazine,
by G.V. Sreekumar.

The project aims at designing a new text face in Malayalam in three weights - Light, Medium and Bold. After analysing the existing set of typefaces available in Malayalam it was observed that there was basic need of *well designed equal thickness font*. Thus the concept of equal thickness font was developed. In the final output *uniformity, optimum grey level, and practical consideration like ink-traps etc.* are taken care of.

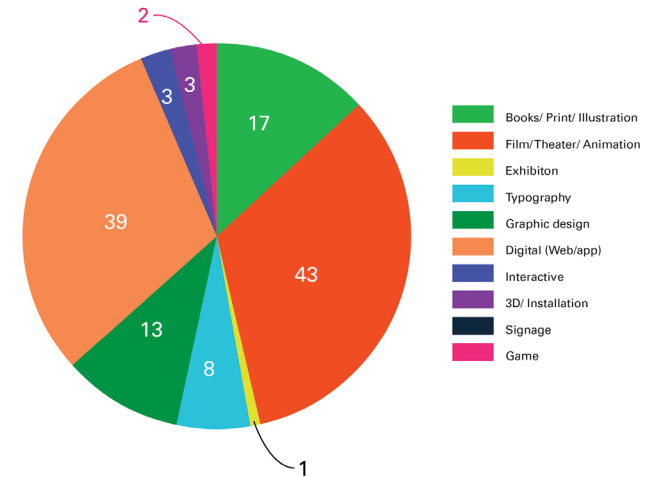
1992
Type Design in Malayalam,
by G.V. Sreekumar.

Quantitative Analysis:

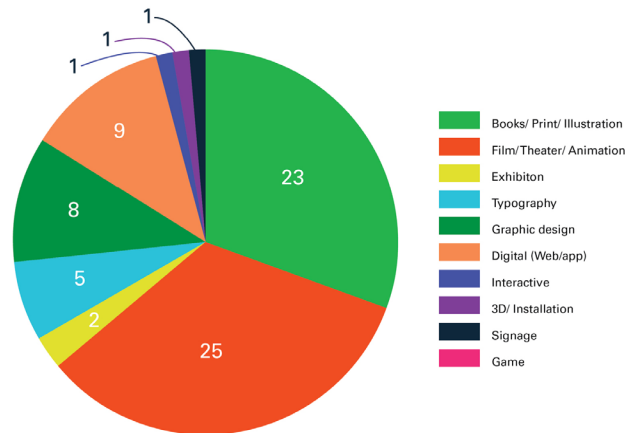
Project 2 through 1985 - 1995
(nos in the pie chart represents no of projects)



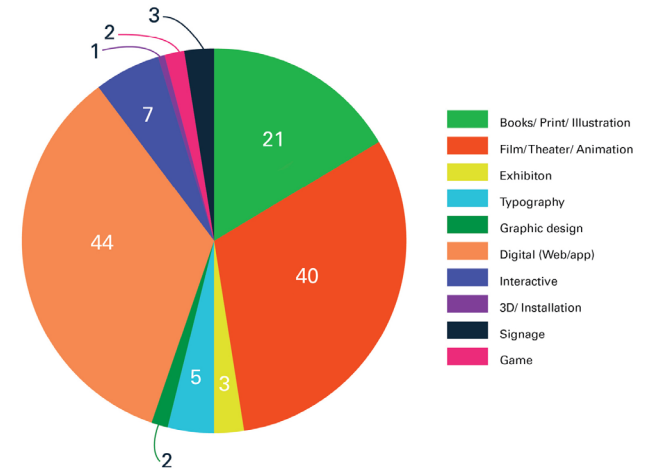
Project 2 through 1996 - 2006
(nos in the pie chart represents no of projects)



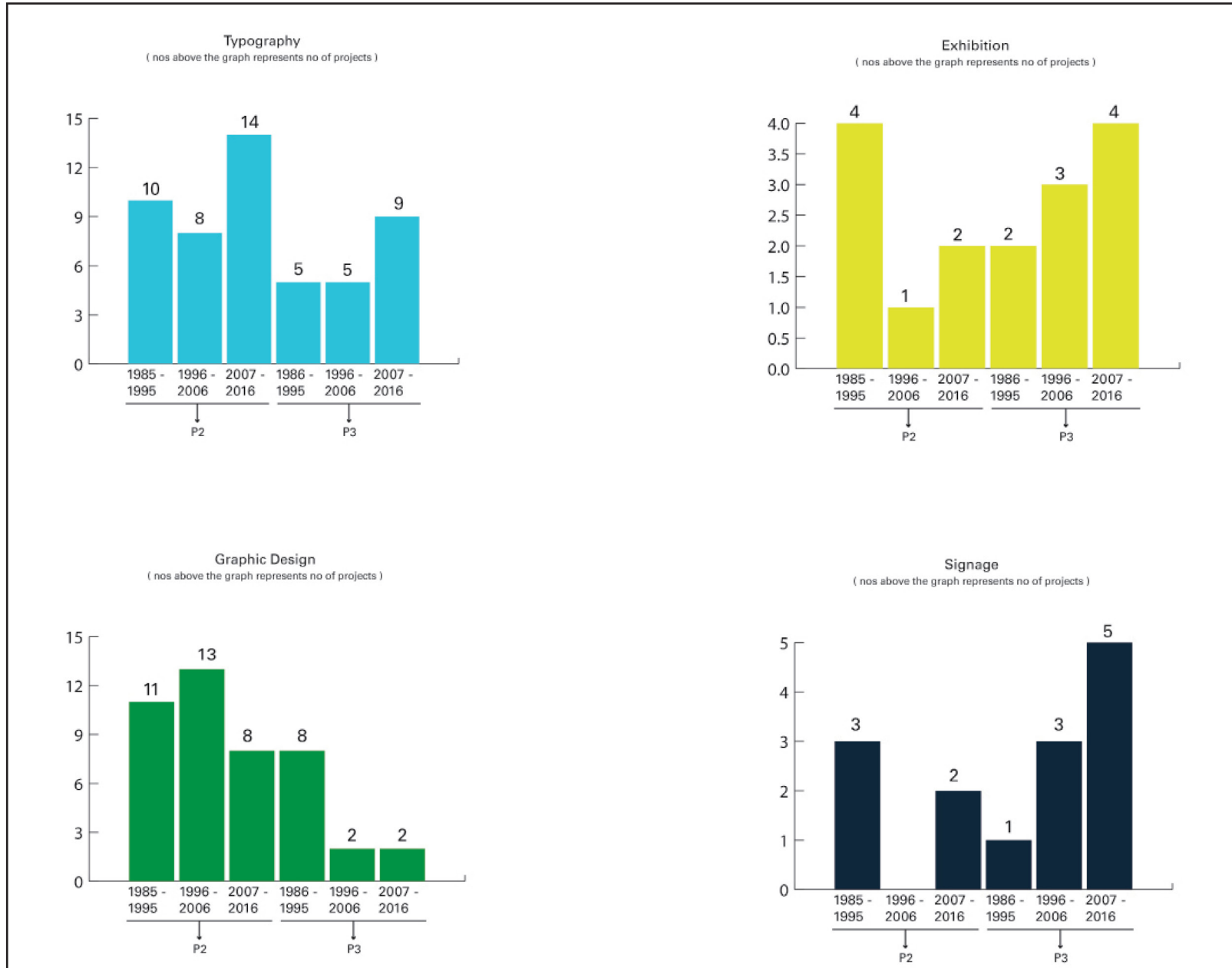
Project 3 through 1986 - 1995
(nos in the pie chart represents no of projects)



Project 3 through 1996 - 2006
(nos in the pie chart represents no of projects)



Quantitative Analysis:



Conclusion:

Working hard is the only thing that pushes a person above and beyond its limits. What makes hard work truly hard isn't even the work itself. It's everything else that you take on when you make the decision to work hard toward your goals. It's the brutally honest self-evaluation, the tough personal sacrifices and the ever-lurking uncertainty. Hard work needs planning which maps out the course of action and helps plot our progress and keep us on track. Sometimes working hard stops being fun and exciting and starts becoming tedious, stressful and perhaps even discouraging but how one handle this grind is often what separates the winners from the quitters. To overcome this situation, striking a balance somewhere in the middle of the love-hate continuum is important. Making sacrifices, is the hardest part of hard work. It's harder even than the work itself. It is an act of surrendering something of value for the sake of a greater purpose. Through this entire journey of P2 I have made an attempt to learn how to work hard and it led me to a position where I can try to revisit my main aim of this project which is, to understand Design. Therefore I would say

" Design is the conscious act of creating something new on the basis of core humanist values and is the 'know-how' of solving a problem at hand which will help us progress in the path of civilization. This 'know-how' of solving a problem is the lessons or knowledge gained from past life experiences. Sometimes some problems may come which needs to be solved through a medium. If a person doesn't knows how to handle that particular medium then there should be a willingness to collaborate with people across other professions. Through this we can hope to merge the needs of complex current reality and long term ideals of civilization for a sustainable world future "

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