Book of Abstracts

5th International Conference on Arts and Humanities

(ICOAH 2018)

27th – 28th September, 2018

Colombo, Sri Lanka

Disclaimer

The responsibility for opinions expressed in articles, studies and other contributions in this publication rests solely with their authors, and this publication does not constitute an endorsement by the ICOAH or TIIKM of the opinions so expressed in them.

Official website of the conference

www.fineartsconference.com

Hosting Partner:

Concordia University, Canada

Academic Partners:

University of the Visual and Performing Arts, Sri Lanka

Faculty of Fine Arts, Ankara University, Turkey

Strategic Partner:

Sri Lanka Convention Bureau, Sri Lanka

Organized By:

The International Institute of Knowledge Management (TIIKM), Sri Lanka

ICOAH 2018 Committee

DR. ELDAD TSABARY (Conference Chair, ICOAH 2018)

Concordia University,
Coordinator, Electroacoustic Studies
(Department of Music),
Interim Coordinator, Fine Arts Interdisciplinary
Studies (Faculty of Fine Arts)
Co-director, Performing Arts Research Cluster
(Milieux Institute)

PROF. AMANDA BRIGHT (Keynote Speaker, ICOAH 2018)

Head of the School of Art, University of
Brighton, UK

DR. ANNA KATARZYNA KOZICZAK (Session Chair, ICOAH 2018)

Kazimierz Wielki University, Poland

DR. AMRITA SATAPATHY (Session Chair, ICOAH 2018)

Indian Institute of Technology Bhubaneswar,
India

MS. SAJITHA LAKMALI (Session Chair, ICOAH 2018)

Sri Palee Campus University of Colombo, Sri
Lanka

MR. CHARUDATHTHE ILLANGASINGHE (Session Chair, ICOAH 2018)

Visual and Performing Arts University, Sri Lanka

Scientific Committee - ICOAH 2018

Shirin Abbas, *Shri Ramswaroop Memorial University, India*

Dr. Ricardo Dal Farra, *Concordia University, Canada*

Prof. Kelly Dennis, *University of Connecticut, USA*

Sumantra Sengupta, *Shiv Nadar University, India*

Prof. Aadya Kaktikar, *Shiv Nadar University, India*

Golam Sarwar Chowdhury, *University of Liberal Arts Bangladesh, Bangladesh*

C.A. Josukutty, *University of Kerala, India*

Prof. Shahid Jamal, *Shiv Nadar University, India*

Bushra Beegom R K, *University of Kerala, India*

Subhashim Goswami, *Shiv Nadar University, India*

Wendy Wischer, *University of Utah, USA*

Severine Minot, *Habib University, Pakistan*

Hoi-yan Yau, *Lingnan University, Hong Kong*

António Costa Valente, *Escola Superior Artística do Porto, Portugal*

Dr. Margaret Thomas, *Stella Maris College, India*

MESSAGE FROM THE CONFERENCE CHAIR ICOAH 2018

Dear conference presenters, attendees, and members of the global art and humanities communities.

It is with great pleasure that I welcome you to the 5th International Conference on Arts and Humanities (ICOAH) in Colombo, Sri Lanka. The conference's theme this year is "Arts and humanities as visionary practices in a changing world." Rapid developments in artificial intelligence, biotechnology, and information technology threaten a massive rise in global unemployment. Changes in political practices in the west challenge the world's economic stability and equitable practices. The Anthropocene continues the accelerating shift of the world's ecological balance in an unpredictable pace. We must address these complex transforming realities responsibly and with impeccable thought and empathy towards our planet and all its beings. Artists are best equipped to think outside the box and "negotiate the new unknowns which become apparent in a period of rapid change" (Hudson 1987, p. 269; Freire 2017, p.110). Together with the depth, breadth, criticalness, and rigour of humanities research and epistemologies, the arts and humanities can make meaningful links between new technologies and humans; propose ethical frameworks for handling scientific breakthroughs in genetics, biotechnology, bionic engineering, robotics, artificial intelligence, and deep learning; and navigate the ethics of the Internet, social media, surveillance, dataism, and privacy concerns. Researchers/creators in the humanities and arts also bring awareness and emphasis to issues that are important to our survival, such as:

- Climate deterioration
- Population growth, aging, health, and medical care
- Human rights, inequality
- Gender, and race
- Economic instability, poverty, and waste
- Energy, urbanization, deforestation, and pollution
- Welfare, education, and unemployment
- Political strife, war, nuclear proliferation, arms races, and security
- Immigration and refugees; and much more.

I come to you from Concordia University (Montreal), a world leader in arts research and creation, despite its relative youngness (44 years). Ranked #1 in Canada and among the top 100 worldwide, its Faculty of Fine Arts is steaming with innovative research and creation across its 60 programs and artistic disciplines, and in the Milieux Institute for Arts, Culture,

and Technology. The university is deeply connected to the city of Montreal, known as "Canada's cultural capital" and "North America's most European city." In 2017, Montreal was ranked as the top student city worldwide, due to its strong education (4 universities with ca. 180,000 students), vibrant art scenes, abundance of research centres, and dynamic nightlife.

I am thrilled to represent Concordia University at ICOAH 2018 and to be spending the next few days with you, covering, interactive, learning, sharing, and witnessing the emergence of new meaningful collaborations. Have a wonderful, meaningful, transformative conference.

Warmly,
Dr. Eldad Tsabary
Chair, ICOAH 2018

Table of Contents   Page No

KEYNOTE SPEECH

ORAL PRESENTATIONS

CREATIVE TECHNIQUES (A)

COMMUNICATIONS, MEDIA AND CULTURE (B)

PLACE, DESIGN AND CULTURE (E)

PERFORMING ARTS (F)

LITERATURE AND CULTURE (G)

RACE AND MARGINALIZATION (H)

GENDER (J)

HIGHER ARTS EDUCATION (K)

ECOLOGY AND SUSTAINABILITY (L)

HISTORY, ART AND CULTURE (M)

ARTS IN SOCIETY (N)

VIRTUAL PRESENTATIONS

KEYNOTE SPEECH

DESIGNING AND CONDUCTING RESEARCH-CREATION

Dr. Eldad Tsabary

Concordia University, Canada

ABSTRACT

The incorporation of the arts as a core area of study in universities since the 1970s has catalyzed a transformation in scholarly research, in which art creation became equivalent to, or an integral part of, professors' research output. This transformation engendered ambiguity in our expectations of research purpose, methodology, terminology, process, and outcome. In Canada, most prominently in Quebec, the term research-creation has gained traction in universities and government granting agencies since the early 2000s, opening up paths to new forms of research and art making and new approaches to knowledge production and epistemological development. In other areas of the world, research-creation is given various other names, including arts-based research, artistic research, research-led practice, practice-led research, practice-as-research, and others. In the past few years, definitions, interpretations, and implementations of research-creation have been debated in many books, scholarly articles, and conferences in attempts to bring order into our understanding of research-creation, and provide guidelines for approaching and conducting research creation projects under the rigorous demands of academic practice. These attempts are diverse and sometimes contradictory and may be highly contextual and institutional/disciplinary-dependent. In my presentation I will introduce some views about research creation philosophy, methodology, and practice; and will summarize several key elements of research creation as it is conducted at Concordia University's Milieux Institute and Faculty of Fine Arts—the top ranked Faculty of Fine Arts in Canada.

ORAL PRESENTATIONS

A1   **[01]**

MARIYNG METALS: COMBINING ALLOYS TO MANIPULATE SURFACES FOR THE JEWELLERY INDUSTRY

R.T. Rathnayaka

Department of Integrated Design, Faculty of Architecture, University of Moratuwa,

Sri Lanka

ABSTRACT

On average, Sri Lankan metal-jewelry is narrows with yellow, white, pink in gold, silver and platinum by means of conventional mono-color, bi-color and tri-color styles. Apart from that, colors are added to the surface by the use of gemstones, inlays and different sort of synthetic appliance like planting(s), patination, enameling, oxidizing etc. This experimental research seeks the various hue(s), different color combination(s) and different patterned-metals by merging dissimilar alloys. Thus, surface of metal is manipulated by different alloy-combinations to attain different patterned-colored-metals for jewelry industry with the use of minimum gold as a solution for the daily-boost gold-rate. Also, experiments attained its unique colors and patterns by material itself by using existing craft practices. Therefore, every piece is expressed one-of-a kind character that is solitary and never the same which industry currently needed.

Keywords: Metallurgy, Metal Coloration, Metal-Alloys, Metal Fusing, Material-Manipulation, Jewelry

A2   **[02]**

ADAPTATION AND IMPLEMENTATION OF BUDDHIST ART IN SELECTED GALLERIES OF TAXILA & PESHAWAR MUSEUM ON TEXTILE DESIGNS

Z. ul Wahab[1], M.T. Khan[2] and S. Sanna[2]

[1]Department of Conservation Studies, Hazara University, Pakistan
[2]Directorate of Archaeology & Museums, Government of Khyber Pakhtunkhwa, Pakistan

ABSTRACT

Textile designing has been an ancient art and perhaps the most ancient craft of India. It is not a new concept as has existed even in the prehistoric cave paintings as evidenced by designs appearing on costumes, tapestries and carpets, etc. Indian textiles whether woven or embroidered, are always known for their textures and motifs. Use of vibrant colors, excellent execution and hidden interpretations of the motifs used in creation of these textiles have always lured people worldwide. Establishment of trade routes with foreign lands and influence of different emperors who ruled India resulted in import of many indigenous motifs to be integrated with Indian ones rendering them stylized form. In this research paper; turbans, bangles, necklaces, armbands and fingerings of Bodhisattva, Harithi and Panchikia were deeply studied for the formation of new textile designs. The designs were derived by taking inspiration from the most unique, stylish and ancient Sculptural jewelry of Gandhara placed at Taxila and Peshawar museums.

The interpretation of these motifs may be discovered from sources that have nothing to do directly with textiles but the development of a particular motif is undoubtedly is the result of religion, customs, natural surroundings and social beliefs of that particular area to which its creator belongs. Today, even after two centuries of study, ambiguity continues to haunt the art of Gandhara leaving numerous unsolved riddles in its wake such as Gandhara's art development, its high point of production, the multiple alien influences, the charisma of the classical representation of Buddha, the reasons for its decline and the devastation of its monuments.

Keywords: Interpretation, Historic Motifs, Comparative Analysis, Design Development, Block Printing

B1   **[03]**

THE CONVERGENCE OF ART AND SCIENCES IN DIGITAL AGE, FROM NYAWA EXHIBITION

M.N. Baharuddin, A.M. Salehuddin, F.Q. Zaman and A.S.M. Noor

Department of Architecture, Faculty of Design and Architecture. University Putra Malaysia, Malaysia

ABSTRACT

This article tries to impose the idea of how art and science, can converge new contemporary aesthetics in the contexts of digital revolution, especially in Malaysian new media artscape. The study will focus on Nature's Yield and Wonders of Art (NYAWA), an annually University Putra Malaysia exhibition that evoke a new creative discovery in merging the two disciplines.

The paper will be structured by using 'visual and discourse analysis' methodology where the process of information and visual data will be shaped and investigates through social production of meaning, by textual and the roots of the subject pertaining to the integration of art and science. The paper will focus on how the interdisciplinary production of knowledge be conducted especially how the exhibition materials and the language can be intersect.

As a result, it tries to introduce a new gap between languages and interaction of various fields of discipline in producing new ideas which enhance more dialogs and avenues between art and science as a creative convergence, where the Nature's Yield and Wonders of Art (NYAWA) exhibition as a major model of reference.

Hopefully, this paper will gives an alternative exposure to researchers among scientists and artists in order to give new ideas for future artistic innovation. Presenting a comprehensive guide to contemporary art scene, which can intriguing new directions for the visual arts industries. Furthermore, the convergence of art and science can enhance into an interesting future study that can positioning towards 21st century contemporary aesthetics in building New Malaysian Contemporary Art.

Keywords: Creative Convergence,   Art Science, Integration, Multidisciplinary

TEA CULTURE IN TURKEY AND USE OF CULTURAL /CROSS CULTURAL CODES IN 'TEA' ADS

O. Ozgen[1] and E. Esiyok[1]

[1]Atilim University Management Faculty, Department of Public Relations and Advertising, Turkey

ABSTRACT

Tea is a beverage that shook the throne of coffee, the legendary drink of the Turks. Turkey, is one of the most tea drinking country in the world, which ranks 4. Tea is one of the most valuable and cheapest drink and people consumed it at any time of the day from breakfast to after dinner. In each region of Turkey, Turks use unique glasses to drink specially brewed tea. Additionally Turkey also produce and exports tea to other countries. Turkey has too many strong tea producers, these producers also has a competition among each other. As a result of this competition, using advertisement in order to influence the consumers has become an important issue. That's why companies have tried to take place in the media with commercials by allocating considerable resources to advertising expenditures. Different themes and approaches have been used in these commercial, such as the use of cultural codes. Since the main purpose of the ads' is to persuade the target audience to try or purchase their products, the companies needs to know their target audience and the cultural values of the people living in that country. In recent years, to influence the consumers, the use of cultural codes in commercials accepted widely. From the relevant literature the aim of this study is to examine which cultural/ cross-cultural codes are used and how they are used in tea commercials through using semiotic analysis method.

Keywords: Tea, Culture, Tea Culture, Cultural Codes, Crosscultural Codes, Advertisement Films

C1   **[05]**

A NATIVE INSPIRATION FOR LOVE OF HIMALAYAS: A STUDY ON EVOLUTION OF REGIONAL PHOTOGRAPHIC PRACTICES DURING 1890-1940 IN HILL KINGDOMS OF PUNJAB PROVINCE

D.J. Mathew [1] and A. Sen[1]

[1]*Indian Institute of Technology Hyderabad, India*

ABSTRACT

Himalayas is the most referred mountain range of Indian culture and mythology. Traditional Pahari paintings reveal the mountain dwellers adoration towards Himalayan regions and so did few early photographers from Europe and India. Using photography as a base for miniature paintings a new innovation called *painted photographs*, emerged among the Rajput, Mughal and the Pahari miniature painting tradition. This paper explores the various stylistic and regional influences on photography of the hill region in *Punjab Province*. The data from archives of royal families, archival galleries, national museum and studios of the study region were collected. Further, the local photographers and art historians were interviewed, to get insight into the development of this new technique that is the *painted photographs*. The archival data is examined and categorized into on the basis of the content and the time period. Refined data was analyzed by using qualitative methods to understand the stylistic influences on the regional photographic practices. It is been found that the use of local motifs and landscape are consciously used in the portraits taken by regional photographers. There is an evident perspective distortion created using camera technique as well as painting technique. It is evident from the analysis that the regional artist, trained in photography used traditional compositional elements like inverse perspective; hierarchical placement of subject in composition; and the spatial representation of the hills that are practiced in miniature tradition are used to create the artistic end product.

Keywords: Himalaya, Indian Photography, Photo History, Miniature Painting, Visual Culture, Painting Photographs

C2   **[06]**

BURK TO NORFOLK: ANALYSIS OF BRITISH COLONIAL GAZE IN PHOTOGRAPHY

S. Choudhary

Department of Fine Arts, Fatima Jinnah Women University, Pakistan

ABSTRACT

In British India, by the middle of the nineteenth century, it was very busy time for photographers. The discovery and availability of the camera and printing process made it possible for both professionals and enthusiasts to work in the genre of landscape, architecture, and culture. Thomas Biggs, Samuel Bourne, John Murray, and many more explored every aspect of India. In 1873, John Burke, a former army officer, opened his own photography studio with the name of Late Baker and Burke in Peshawar where he called himself "Photo Artiste." He extensively photographed northwestern part of India, and also contributed in Archeological Survey of India. His most important contribution to the photographic art form is his images of Afghanistan in his catalogues titled, Afghan War 1878-79, and the two part Kabul war, 1880. Almost 400 of his photographs were published. The subject of his photographs was not only the landscape, architecture, but group photos and portraits of British Officers, Local Afghan Sardars and interestingly Kabul nautch (dancing) girls. In 2011, British Photographer Simon Norfolk traced the footstep of Burke in war torn Afghanistan through a set of photographs titled, Burke + Norfolk, opened in Tate Modern. The exhibition was accompanied by a video documentary, narrating the photographer and his journey into Afghanistan. Norfolk projected Afghanistan's political situation by appropriating the idea of conflict, western imperialism, and war. Interestingly, many of Norfolk's images reflect stark similarity with John Burke's depiction of the second Anglo-Afghan war. In comparison to Norfolk's representation of Afghanistan, many Afghan photographers provide an alternative view of their own country to that of Burke and Norfolk. Their indigenous gaze represents not only the deeper and more personal influences of war, but also examine the social and cultural crisis at the time. This paper provides a comparative analysis of the representation of Afghanistan by outsiders and the indigenous photographers during the times of war, and unrest.

Keywords: Colonial Gaze, Representation, Indigenous Gaze

C3   **[07]**

STRIPS CREATING SHAPES

A.T.P. Wickramasinghe

Department of Textile and Clothing Technology, University of Moratuwa, Sri Lanka

ABSTRACT

The sustainable approach to fashion and textile is a rising trend in the world market. As designers and academics, our responsibility is to become 'responsible in fashion'. Through this research paper, the researcher going to analyse creative pattern development method done by draped folds with zero wastage. The material developed for this study was handloom and all production done by weavers who live in rural areas in Sri Lanka and this had done under 'rural community project'. This paper is going to bridge the Art and Science in creative aspect by producing ten fashionable women's outfits with zero wastage. The data for this study were collected from practical experience and observations under inductive qualitative methodology. The purpose of this practice-based study was to introduce and test creative pattern development method under zero waste frameworks. The final output was unique and persuaded to reconsider the conventional pattern development methods into sustainable approaches.

Keywords: Fashion, Draping, Folding, Creative-Pattern-Development, Sustainable, Zero Waste

C4 **[08]**

THE PAINTER'S SIGNATURE AS A DETERMINANT OF THE PAINTING'S AUTHENTICITY

A.K. Koziczak

Faculty of Administration and Social Sciences, Kazimierz Wielki University, Poland

ABSTRACT

Signatures are considered to be a particularly important element of the attribution of the art works and one of the commonly used methods for determining the authenticity of the paintings. The price of signed paintings is generally much higher than the price of unsigned ones. The paper shows that in fact the usefulness of the signatures to assess the authenticity of a work of art is small. The analysis of literature and historical sources indicates numerous cases of artists' signing of other people's works, as well as cases of signing authentic works of art by other people, for example members of the artist's family. In addition, the analysis carried out by the author shows that due to the unusual tool and ground for writing painter's signatures, their identification value is much lower than the value of traditional signatures. Therefore, the evaluation of the authenticity of the work based on the graphical features of the signature is often groundless.

Keywords: Painters' Signature, Authenticity of Paintings, Art Forgery, Art Market

D1   **[09]**

BY ORDER OF THE KING: THE SLIDE GUITAR AND BURMESE MUSIC

A.J.P. Elias

Hong Kong Baptist University, Hong Kong

ABSTRACT

The slide-guitar's 100 year history in Burmese culture is interlaced with narratives that bind together themes of romance, modernization, royal patronage, and colonial maritime economies. This paper details the development of the instrument including its first adaptation to tonalities and aesthetics of Burmese classical music to its role in a renaissance of urban art music in Yangon during the 1960s. Drawing from fieldwork and musical study with the last living Burmese slide-guitar master, U Tin, I argue that the integration of slide-guitar into Burmese musical genres is due to the adaptability of the slide-technique and its ability to mimic vocal inflections with stunning accuracy. Connected to a broader discussion about the indigenization of foreign objects during the colonial period, this research fills a lacuna of historical, organological, and theoretical work left in the wake of the slide-guitar's navigation through Asia.

D2 [10]

UGLINESS ON MUSIC: HOW PERFORMERS' ACTIVITY AFFECTS THE FAME OF REPERTOIRES; THE PRIME EXAMPLE OF VIOLA

G. Visintin

Mahidol University College of Music, Thailand

ABSTRACT

During the centuries, art has represented the human conceptualization of beauty; through arts, mankind had expressed itself aiming to portrait perfection, and this continue and endless research gave us the most admirable heritage in architecture, painting, sculpture, literature and music. But what happen when attempt fails? In music especially, beyond the most known masterpieces there is an immense world of forgotten or rather rejected works that, although came from an artist's creation, never knew the success. This research aims to take a better look on some of these unfortunate works, trying to analyze them in their form and main features, and in the light of the modern development of technique and musical skills understand how much this sort of conviction to the total oblivion was deserved or not. In classical music, solo performers' activity had certainly affected the destiny of a particular work, determining its success or its failure due to the mere number of its performances. Audiences also affected the popularity of composers' creations thanks to the power of their appreciation: indeed, more a piece has been performed more it has been known, and the perpetuation of its fame did also contribute to be considered as "beautiful" by common sense. At this point, viola did represent the maximum example of the power or trends, being relegated to the unflattering role of fallback instrument for centuries.

Keywords: Ugliness, Music, Viola, Trends

D3   **[11]**

A STUDY ON THE ROLE OF COMRADES (TŌZHI) IN *CILAPATHIHARAM*

N. Sudarshini

Department of Languages, Faculty of Social sciences and Languages, Sabaragamuwa
University of Sri Lanka, Sri Lanka

ABSTRACT

The role of comrades (Tōzhi) in the history of Tamil literature is vital. Compositions of the Sangam literature are as proof of this. '*Cilapathiharam*' is the first epic of Tamil language. In later, the term epic; defining as heroic poem. Even though *Cilapathiharam*, It is very revolutionary to have a keen eye on heroine. However, the heroine looks for a companion's companion in many places of life as she is a woman. So, this study aims to critically examine the role play of comrades under the title "A Study on the role of comrades (Tōzhi) in *Cilapathiharam*."   This analysis is carried out with an analytical approach and comparative approach by using both primary and secondary resources. *Devandhi* and *Vasanthamalai* are the two main comrades we can find in the epic. Important concepts such as support, sharing, affection, protection, trust, understanding, caring and orienting the friend had been demonstrated by both comrades.   But they played the different role as supporters in *cilapathiharam*. *Devandhi* was the friend of *Kannagi.* She met *Kannagi* when *Kovalan* left her. In *varantharukaathai*, *Devandhi* went to the temple of *Kannagi* and worked as the priest of the pujas and she was one of the reason to become *Kannagi* as goddess. *Madhavi's* friend *Vasanthamalai* was visible from the introduction of *Madhavi*. When *Kovalan* left *Madhavi*, *Vasanthamalai* found the pain of *Madhavi* and she helps her as the messenger. Likewise, these comrades were the key behind when *kovalan* left *Kannagi* and *Madhavi* and they were the orienters in problematic situations. In this direction, the duality of both *Devanthi* and *Vasanthamalai* are seen as scrutiny.

Keywords: Comrades, Cilappathiharam, Devanthi and Vasanthamalai

E1   **[12]**

WALL PAINTING – REJUVENATION IN CHENNAI CITY

P.E. Murugan[1] and J. Rajendran[1]

[1]Tamil nadu Music & Fine Arts University, India

ABSTRACT

The Wall Paintings are exposing culture, celebrations, festivals, lifestyle of people to next generation. Wall painting shows the earliest culture of the human. Such wall paintings are created in Temples, caves and the courtyard of kings. The creativity and colors of the paintings have changed according to the place, materials. And concepts are manifested from time to time.

Modern color paintings are present in various forms of development and visual information; it is also a propaganda tool for people to be aware of. In the city of Chennai, wall painting tells about our traditional, cultural themes, various birds and animals with uses of modern equipment. The paintings make people aware of them and to enjoy the beauty of the concept. Lot of panels is created by the Artists with uses of modern material, modern and traditional concept with the efforts of the Chennai Corporation. It is the great contribution done by the Chennai Corporation to show the ability of Artist also to known the value of Art to the public.

The study portrays the intellectual beauty, technic of wall painting which has been showed through the panels in the metro city Chennai. And this study only focuses on paintings painted by Artists in many public wall, park and heritage structure in Chennai.

Keywords: Wall Painting, Culture, Creativity, Art Panels

E2 [13]

BODY WRAPPING PROCESS AND SRI LANKAN DRESS

CULTURE

E. R. S. J Thilakarathne

Department of Integrated Design, University of Moratuwa, Sri Lanka

ABSTRACT

This study is an exploration of usage of different techniques associated with the wrapping process with special reference to traditional *Kandyan Wes Anduma* (traditional dancing costume) and *Mulu Anduma* (noble's attire). How the dresser gets ready to dress, arranging the dress, different postures and gestures to be followed while dressing, techniques that should be followed and the functionality of the body with the dress are included to the wrapping process. Most of the written evidences regarding the dresses and dress culture of Sri Lanka can be gained by the notes of the travelers or foreign officers who lived after1600 AD. Other evidences can be gained only by paintings, sculptures, and archeological findings or from the folktales of people. There are few traditional dresses that are used in the contemporary society for important and sacred activities. Considering that fact, *Kandyan Wes Anduma* and *Mulu Anduma* were selected as the living witnesses of a rich dressing culture as the case studies.

Both attires have a very close relationship technically and geographically regarding the wrapping process. Definitions on dressing process and different perceptions of Western and Eastern cultures were studied and compared. This study is carried out on hypothesis, where the wrapping process helps to develop a personalized design with a unique personality and functionality. More than the final product, the actions related with the wrapping process give more living attributes and activeness to a living body is the conclusion of this research.

Keywords: Wrapping process, *Wes Anduma*, *Mulu Anduma*, draping, pleating, knotting, wrapping, techniques, elite class

E3   **[14]**

SWAT MOTORWAY OR GANDHARA CULTURAL HERITAGE CORRIDOR: PROSPECTS AND THREATS TO GANDHARA CULTURAL HERITAGE

S. Khan

Taxila Institute of Asian Civilizations (TIAC), Quiad-I-Azam University, Pakistan

ABSTRACT

Khyber-Pakhtunkhwa is home to the world-wide famous Gandhara civilization. The various valleys which are witnesses to this long-forgotten culture are Peshawar, Dir, Buner and Swat beside Taxila (in the Punjab) and Bamiyan and Hadda (in Afghanistan). The heritage has been prone to speedy disappearance due to a number of reasons which can be termed as man-made and environmental. A recent threat in this regard is the construction of the long awaited mega project of Swat Expressway, re-christened as Swat Motorway. The work has already been started. It is more than interesting to note that the executors of the mega project, following the footsteps of old pilgrims and traders, has selected the historic and shortest path for the Expressway as was practiced in antiquity.

At the culmination of the project, a large number of cultural heritage sites (such as Salatura (birth place of Panini)), Rani-gat, But-seri, Shahbaz-garha (ancient Palusha), Chanaka-dherai,Mekha-Sanda,Bakhshali, Sawal-dher, Jamal-garhai,Sikri, Thareli, Kashmir Smast, Sahri-bahlol, Takht-bahiSanghao,Shahkot Pass and Zulamkot,) of the Gandhara Civilization will be reached through one high road via six interchanges. It will not be an exaggeration to term the Expressway as "Gandhara Cultural Heritage Corridor" due to its crossing through the hub of Gandhara Cultural Heritage Sites in the valleys of Peshawar and Swat.

Apart from connecting different cultural heritage sites, a number of cultural heritage sites in the localities of Shahbaz-garhi,Pajja Hills and Malakand will be under high risk because of the route crossing through these localities which will be also the only source of mining for all kind of construction material for the said project. Swat Motorway is following the ancient pilgrimage and trade route which is passing through the heartland of ancient Gandhara with rich cultural history, so accidental discovery of cultural heritage site(s) cannot be ruled out as happened during the construction of Ghazi-BarothaHydal Power Project in the near past.

E4 [15]

EVALUATION OF STREETSCAPE COMPLEXITY CREATED BY STREESTSCAPE SIGNAGE USING SUBJECTIVE AND OBJECTIVE ANALYSIS TECHNIQUES

G.M.W.L. Gunawardena

Department of Town and Country Planning, Faculty of Architecture, University of Moratuwa, Sri Lanka

ABSTRACT

This research was conducted to measure the streetscape complexity created by streetscape signage. Four objective analysis techniques; Shannon entropy, Simpson Index, Gini Coefficient, Fractal Dimension analysis and human visual perception (subjective measurement) were used as the measurement tools of visual complexity created by streetscape signage. The perspective views of hundred urban streetscapes with commercial and public signage from the Colombo Municipal Council area were displayed to a group of subjects and their perception of the complexity due to signage was identified. Meanwhile, the objective measurements were undertaken. The variety and the number of streetscape signage available along either side of the streetscapes were used for the Shannon entropy and the Simpson index calculations. The number of visual elements available in each signage along the streetscapes was used for Gini Coefficient calculations while the monochrome perspective views were applied for the Fractal Dimension analysis using the Fractalyse software. Finally, the results of the subjects' perception and the objective analysis methods were compared. According to the comparisons, the result of the Gini coefficient was more equivalent with the human perception. While the Shannon entropy and the Simpson Index calculations showed minor deviations, and the result of the fractal dimension analysis was not compatible with the human perception.

Keywords: Visual Complexity, Streetscape Signage, Subjective Analysis, Objective Methods, Urban Landscape

E5   **[16]**

CONTEMPORARY DEVELOPMENT IN THE HISTORICAL CITY OF GUJRAT

G. Mohiudin

University of Gujrat, Pakistan

ABSTRACT

Gujrat city was constructed in the form of a fort having four gates to enter in the city of Gujrat. It was called main Gujrat and now a day this fort is in the center of Gujrat. Over the course of the past decades, the gates have fallen into disappear due to criminal negligence and apathy of the concerned authorities as well as the indifference of the general public. Gujrat city has a history of thousands of years and since last eight year it has been developing rapidly; now it is ranked among top industrial cities of the country but even then there is no architectural advancement or enhancement like other major cities of Pakistan e.g. Lahore, Islamabad, Karachi, & Faisalabad.

At the moment there is a serious lack of recreational vicinities for families. There is almost no place within the Gujrat city where you can sit along with your family and have fun. People do feel a need for recreational as well as family site like other cities of Pakistan.

I with the help of my team including architects, product and interior designers have proposed several projects for the architectural development and expansion of the city. For these projects we conducted proper survey and research (cross sectional) and found appropriate places for each project. These projects include Food Street, customer relation center, slaughter house, renovation of two historical gates, and an entertainment park.

We proposed and took initiative for the aesthetic enhancement of the city and designed these recreational projects along with a customer relation and service center of Town Municipal Administration. These projects comprise of thematic spaces with artistically landscaped environment and are in consonance of contemporary designs following the international benchmarks.

Keywords: Contemporary Development, History, Architecture, Ancient City

E6   **[17]**

PHAD OF THE PHAD : READING AND WRITING OF THE RITUAL CRAFT

S. Saurav and M. Pratibha

Manipal University, India

ABSTRACT

The primary objective of this paper is an attempt to understand the 'Liminal Quality of the Ritual' with reference to the Phad painting i.e. famous folk craft of Rajasthan. Phad painting majorly divided into three components which are, visual (imagery), oral (story telling) and performative. How these three components are interconnected? And how each component is changing according to the evolving communities? There is an urgency to record and understand these facts, keeping in mind the study is an attempt to know about the origin of this folk tradition and it's contemporisation. The other objective of this study is to communicate what the Modern/Urban community communicates through their oral narratives and through their folk mediums. During research the findings have suggested that Most of the time these local deities are the incarnation of Greater God, developing the connection between Great tradition and little traditions.[1] In today's scenario cotemporary tales, myths, stories, talk about current issues of the modern communities. And these modern communities have modern Gods, such as Om Banna JI who is recently developed 'Folk God' of Rajasthan from Pali district near Jodhpur. The new God addresses the modern issues and sometimes old folk Gods such as *Papuji* or *Teja ji* etc also deal with prevailing issues of the communities. These stories, myths are shifting, symbols, signs, meanings are also shifting, and resulting the so called "Traditional Craft" is also Shifting.

Keywords: Phad Painting, After Life of the Craft or Contemporary Craft , Visual Ethnography, Great and little traditions

---

[1] Redfield Robert and Singer Milton (1956). Traditions: Origin of Little and Great Traditions.

F1   **[18]**

"OUR MOVIE IS OUR FACE": A CASE STUDY OF MALAY CULTURE IN MALAYSIA FILM POSTERS

H.B. Lamiri

Faculty of Humanities, Arts and Heritage, Universiti Malaysia Sabah, Malaysia

ABSTRACT

"Our movie is our face" meaning that it is very important that a film reflects the "face" or culture of a race, especially the Malays. Content analysis was the main methodology been used in this study, which by analysing content portrayed in 12 movie posters that has been selected randomly from year 1955 until 2013.By using the Roland Barth's semiotic theoretical approach, 12 Malay movie posters were chosen for the study purpose which are film posters for film Penarek Becha (1955), Siti Muslihat (1962), Cintadan Lagu (1976), Panglima Badul (1978), Ali Setan (1985), Kekasih Awaldan Akhir (1993), Maria Mariana (1996), Perempuan Melayu Terakhir (1999), Spining Gasing (2001), Puteri Gunung Ledang (2004), 1957: Hati Malaya (2007) and Tanda Putera (2013).The Malay cultural elements identified in the Malay movie posters are through the Language in the poster, characters in posters, wardrobe and make-up of the characters, equipment's, background locations, and symbols in the poster. Thus, the main question here is what is the "Malay" that is being portrayed in the Malay film posters? and the Malay film poster actually describing "Malay face"?.These questions will only be answered by studying and reviewing the contents of Malay film posters as a cultural representation that reflects the Malay culture (our movie is our face).The awareness on the issue of the importance of providing a proper understanding of "our faces" in the display of the contents of Malay film posters is seen as purely pursuit of preserving Malay culture continues to grow and can be inherited from one generation to one generation in the future.

Keywords: Movie, Malay Film, Culture, Film Posters, Malay Culture, Reflects

F2   **[19]**

A REVIEW OF DRAMA AND DRAMATIC PERFORMANCE OF SANDWIP

S. Mustari

Dept. of Bengali, University of Chittagong, Bangladesh

ABSTRACT

Sandwip is an isolated island situated along the south-eastern coast of Bangladesh in the Chittagong district. Though a region of agricultural resources with the prospect of tourism, the islanders are often found to be struggling with frequent natural calamities such as, river erosion, cyclone and flood. In fact, these natural disasters shape the lives and destinies of people living there. However, these natural cataclysms and other infrastructural hindrances due to its remoteness cannot dampen the literary and artistic zeal of creativity in Sandwip. There is an age-old legacy of art and literary accomplishments in the region among which the composition of drama and dramatic performances are worth-mentioning. These plays mirror the varied experiences, customs, traditions and different life-patterns of people of this island in the most comprehensive manner. As already mentioned, starting with the first dramatic performance in Sandwip in 1911, the practice persists till today. The main purpose of my article is to explore how human life has been presented as well as represented in the dramas performed in the island with a view to delving deep into the philosophy and meaning of life. Apart from studying and investigating plays manuscripts and texts of many of which have been lost due to natural calamities, conversation with artists, actors, directors, stage managers, impresarios, playwrights, spectators, and analysis of these conversations will be the main method of work in writing this research article.

Keywords: Remoteness, Natural Disasters, Struggles, Dramatic Performance, Life Experiences, Methods of Adjustment

F3   **[20]**

IMPACT OF NON-VERBAL COMMUNICATION ON MASK IN DAHA ATA SANNIYA RITUAL

R.N.D. Thilakarathne

Visual and Performing Arts University, Sri Lanka

ABSTRACT

Non-verbal communication is anything other than words themselves that communicates or affects (positively or negatively) the message "contained" in the words. (Dr. K Sharma Vipin,2011, Decoding Non-Verbal Communication).

The objective of this study is to identify the Effectiveness of non-verbal communication in mask that uses in rituals in Sri Lanka. In order to achieve the objectives, a qualitative analysis was done using Primary data and secondary data which collected based on law country dance ritual of Daha Ata Sanniya.   According to the sample researcher gathered data from 15educators of traditional dance and audience of the Daha Ata Sanniya by conducting focused interviews and discussions with them.

The finding shows that visual excitement in mind and colors that used in mask ,ayurvedic medicine methods convey the massages of cultural values and concepts in the society. The size of a mask has been decided character's personality. The manner in which facial expressions are displayed is influenced by the following factors: social factors, emotional factors, expression of personality and physiological factors which include manipulators, pain, tiredness, physical variables and facial reflexes such as sneezing, nasal membrane irritation, pupillary dilation to pain, joy closure to tap, yawning and laughter (Fridlund, 1994).

Keywords: Non Verbal Communication, Ritual, Colors in Mask, Cultural Values and Concepts

G1   **[21]**

MIRROR, MIRROR?: EXAMINING THE TRANSITIONARY NATURE OF POPULAR FAIRY TALES AS A REFLECTOR OF THE CHANGING WORLD

A.I. Patel

NMIMS, Jyoti Dalal School of Liberal Arts, India

ABSTRACT

This paper attempts to examine the idea that the transitionary nature of fairy tales is rooted in them serving as "mirrors" or reflectors of changes in the ideals held by the general populace, variance in norms or a change in acceptability of certain behaviors. It also seeks to observe the use of these stories as "tools" to encourage the acceptability of specific behaviors that deviate from norms previously held such as an increase in female agency, acceptability of homosexuality, and a defiance of the "damsel in distress" troupe, or rather the "Prince as Savior" troupe in contemporary times. It compares versions of popular fairy tales, with "Sleeping Beauty" as a key example, across mediums, both textual and audio visual. This paper attempts to pick out the varying elements in these retellings across four broad timelines, categorized in this paper as (a) Pre-Grimm, (b) The Grimm Revolution (c) The "Disneyfication" and (d) Rejection/ Restruction and see how they correlate to changing ideals and views in the world they are incubated in and thus supposedly "reflect" or "mirror".

Keywords: Fairy Tales, Reflector, Retellings, Feminism, Disney, Brothers Grimm

G2   **[22]**

REVISITING PLAKS'S STUDY OF *DREAM OF THE RED CHAMBER* AND "YIN-YANG ALTERNATION AND RECURRENCE" AS NARRATIVE LOGIC

X. Xiao

Hong Kong Baptist University, Hong Kong

ABSTRACT

In his inspiring study (1976) of archetype and allegory in *Dream of the Red Chamber* (the *Dream*), the greatest classical Chinese novel, Andrew H. Plaks advances the concept of "Yin-Yang alternation and recurrence" as the fundamental logic of Chinese narrative. This concept forms the basis of his analysis of the *Dream*. Although innovative, however, Plaks's analytical approach, which could be termed the "Yin-Yang mode" of narrative analysis, falls conspicuously short due to its tendency, as critics have noted, to reduce the complex structure of the work to simple oppositions. Plaks's study has aroused mixed responses. A close reading of responses to Plaks's study suggests that neither his opponents nor his supporters fully realize that the conceptual pair Yin-Yang, as originally proposed in the ancient Chinese text *Book of Changes*, is highly dynamic. They thus fail to recognize that Yin-Yang alternation and recurrence constitute a dynamic and open mode of narration. This essay shows that some of the dynamic concepts proposed in the *Book of Changes*, such as "change" and "Yin-Yang," have been simplistically and mechanically handled. Having demonstrated the dynamism of these concepts, it analyzes the *Dream* to show how Yin-Yang patterns of alternation and recurrence open up a wide range of possibilities for the development of the story, and how its author makes use of these patterns.

Keywords: Yin-Yang, *Book of Changes*, Chinese Narrative, Dream of the Red Chamber, Archetypes

G3   **[23]**

UNRAVELLING THE 'WONDER' IN I'TESAMUDDIN'S *THE WONDERS OF VILAYET*

A. Satapathy

School of Humanities, Social Sciences and Management, Indian Institute of Technology Bhubaneswar, Odisha, India

ABSTRACT

Representation of the East in 18th century Western travel narratives was an outcome of a European aesthetic sensibility that thrived on imperial jingoism- a compilation of complex and diffused images advertising an Orientalist idea of the East. Mirza Sheik I'tesamuddin's *The Wonders of Vilayet* is a travel-memoir that addresses this politics of representation by redefining the idea of 'wonder'- a very western and imperialist notion. Written in 1765, *The Wonders of Vilayet* shows how the East fought passivity by actively usurping the dominion of language and territory of the whites. I'tessamuddin is a Muslim, a Bengali and an Indian but not a colonized subject, in the strict sense of the word, who embarks on a trip to England to seek protection for Shah Alam II. The trip becomes a fascinating and insightful cultural discourse- 'Shigurf Nama-e-Vilayet'. Originally written in Persian this travel memoir demystifies *vilayet* or West in more ways than one. It analyses a variety of tropes from gender, to religion and racism to otherness and identity. I'tesamuddin as the curious spectator gleans information about the world of the whites as a sensitive ethnographer. The paper seeks to unravel the myriad interpretations of the word 'wonder' and how it has been used to sketch a society with verisimilitude minus the distortions and exaggeration which defined western travel narratives. It also seeks to show I'teasmuddin as a pluralistic traveller who dissects the enchantment, the wonder, and the curiosity, of the imperial West from a very dialectical perspective.

Keywords: Travel Writing, I'tesamuddin, Oriental, Memoir, Wonder, Vilayet

H1 [24]

THE "OTHER" IMAGE: A TIME-PLACE DRIFT IN THE LEBANESE IDENTITY

N. Nasr and D.N. Baroud

Notre Dame University, Louaizé, Lebanon

ABSTRACT

In May 2018 the British photographer Chris Coekin and the Lebanese Photographer Noel Nasr published a collaborative body of work entitled "The Distance is always Other." Inspired by an archive produced in 1973 by an elderly American tourists known as Bob and Ann, the archive is a curious mix of vernacular images documenting the Lebanese landscape. The Images were produced with a basic stereoscope-camera were two Photographs were produced simultaneously from two separate lenses resulting in two images depicting the same viewpoint. Coekin and Nasr re-traced the footsteps of the tourists utilizing the idea of two separate images. They each used identical vintage fixed lens film cameras: Coekin became the left lens and Nasr the right lens. Their final Images were overlaid together to form one final image. The visually appealing aesthetic represents the artists' ambitious, but flawed attempt, to faithfully record the same image, raising questions about the representational limitations of the photograph, whilst engaging the viewer in a unique and intriguing story. In a critical reading to this work, this paper argues that the images produced were conceptualized around the "other" notion: the other individual; the other time; and the other place. It proposes, then, that this otherness resembles Lebanese (cultural) identity crises and complexity. Moreover, the paper argues that the "The Distance is always Other" signifies a contextual drift: a drift in space and time, hence a quasi-gaze which consolidates the quasi-identity of the Lebanese.

Keywords: Vernacular Photography, Lebanon, Other, Identity Drift

H2   **[25]**

CULTURAL APPROPRIATION AND AUTHENTICITY: AN AXIAL PERSPECTIVE

B. Jamil and U. Ismail

Pakistan Institute of Fashion Design, Pakistan

ABSTRACT

The twentieth century can be characterized by intensive cultural transfer and movement which followed two major modes; that of hybridity and consumption. Hybridity being best typified by the appropriations of non-European culture by the 60s counter-culture movement, while consumption by a vibrant cultural tourism economy along with the objectification and commodification of hypostatized cultural wholes through the souvenir and exotica industry. These developments have created a rich material-visual culture and inventory of cultural expression which in the post-millennial era has brought the ideas of appropriation and authenticity to the forefront of public and intellectual discourse. Yet, our conceptualization of appropriation and authenticity and its subsequent applications in the form ethics, remains ambiguous, uncertain and at times contradictory. This study offers a theoretical framework that charts out these cultural processes along three axes; cultural zones (horizontal), historical progression (lateral) and social stratification (vertical). This axial perspective aims to create a conceptual model for mapping cultural landscapes that carries the combined theorizing and analytical potential lacking in current models for understanding cultural transfer; a) a model for theorizing ideas like appropriation clearly through an independent structural model of culture; b) a nuanced model that maps out cultural landscape along three dimensions of cultural movement; c) a global model that consolidates different cultural terrains into one interconnected whole. The study uses this model to analyze the emerging climate of identity and nativist politics using three cases from contemporary and colonial times.

Keywords: Appropriations, Authenticity, Hybridity, Post-Colonialism, Cultural Tourism, Heritage

H3   **[26]**

ETHNIC MINORITY MEMBERS OF SOUTH-ASIAN ORIGIN IN HONG KONG AND MACAU: A QUALITATIVE STUDY

L. Chen

Hong Kong Baptist University, Hong Kong

ABSTRACT

The study aims for understanding the experience of non-Chinese ethnic minority members of South Asian ancestry in Hong Kong and Macau. Materials came from one-on-one interviews, field observations, and secondary narratives. The study examines individuals' accounts and natural social interactions, in order to learn about the role of the host socio-environmental as experienced in cross-cultural adaptation process as related to and shared with the researcher. The project seek to identify what factors and more importantly how they may have figured in the life of non-Chinese Hongkongers of South Asian origin in day-to-day communication and activities they participate in, as it is or in combination. Data analysis is done to generate themes and related substantive accounts as study findings to be interpreted. Attention will focus on interviewees' and participants' general reception of views about them as observed in interaction with the majority Chinese residents, treatment that they have received, their experience of communication with the Chinese Hongkongers, the ease or difficulty of such contact, etc. and pressure they reportedly feel in their day-to-day activities and their perceived need to learn and adapt to the majority ways, including their values, as well as ways these are expressed and shared verbally or otherwise. The researcher hopes to contribute with some practical implications and theoretical implications for future investigations on this topic.

Keywords: Ethnic Minority, South-/South-East Asia, Hong Kong, Macau, Host Social Environment, Good

J1   **[27]**

WOMEN RIGHTS VIOLATION DURING MUSARRAF REGIME: A CASE STUDY OF WOMEN PROTECTION BILL

F.N. Bhatti[1] and Q. ul-Ain Bashir[1]

[1]*Department of History and Pakistan Studies, Universty of Gujrat, Pakistan*

ABSTRACT

Women are the important part of the society but there has been more controversy regarding rights of women. The condition of women has been quiet weak right from the beginning even in the western civilization; have to suffer political discrimination a part from social discrimination; Pakistani women depending on geographical location and class. This study attempts to analyze the Women Rights in Pakistan during the Musharraf government (1999-2006) .There have been allegations of the women Rights violations during this period even though the Musarraf had introduced many reforms to improve the soft image of Pakistan including the women protection bill and other such bills for the betterment of the women in the country. Therefore this paper investigates the women rights of Pakistan and the government's measures to ensure the women rights condition in the country, and it also analyzes the reaction of the society,. Women protection bill creates a wide spread controversy and opposition by various political and religious parties in the country.

Keywords: Women Rights, Women Protection Bill, Religious Parties, Society

KURDISH MEDEA: GENDER, HUMANITIES, AND THE ARTS

L. Rose

American University of Iraq, Iraq

ABSTRACT

The American University of Iraq, Sulaimani, has offered an American-style, liberal arts-based university education since its founding in 2006. More recently, in the fall of 2017, we in the Center for Gender and Development Studies launched an interdisciplinary minor in gender studies, the first—and to date the only—gender studies minor in Iraq. "Women and Gender in Ancient Greece," an upper-level history course, was one of the first courses to be taught as part of the minor. As a universal tale of displacement, the *Medea* worked well as a touchstone for the students to express their own experiences. Central to this project was Ismail Khayat, an internationally recognized Kurdish artist. Mr. Khayat taught several sessions on the theory of masks and the practice of mask-making, and guided the students into crafting masks for their roles in the *Medea*. Of this process, one of the students, Mr. Hogar, wrote that "the psychological aspect of it was stunning. The moment you wear it you act differently." Ms. Kazhan, another student, noted that "it was quite peculiar that when you laughed the mask stayed the same. That fixed facial expression gave the mood of the play a linear and inflexible attitude." In this way, the *Medea* took on life, as it always does whenever and wherever it is performed, this time as an Arab, Kurdish, and Persian fusion, as well as a vivid expression of Kurdish sensibilities.

Keywords: Medea, Kurdistan, Masks, Classical Greece, Gender Studies, Ismail Khayat

J3   **[29]**

THE PROGRESSIVE REPRESENTATION OF FEMALE PROTAGONISTS IN 'TELUGU' CINEMA

M. Lakkaraju

Department of English, Osmania University, India

ABSTRACT

Telugu cinema stands away from the centre of the Pan Indian cinema in being closer to its regional roots. The centre stands for all that is globally accepted standards of culture representation but regional cinema was slow to the changed, moderate and evolved representation in the cinema. Till a decade back the cinema that was produced at the regional level was a challenge to an intelligent, global citizen of the world. Since the last decade a wave of change can be evidently noticed about Telugu cinema. There is a splurge of the new moviemakers who are experimenting with bold scripts, choice of actors, dialogues, comedy and romance that is portrayed on the screen. Indian cinema is strongly rooted in rasa theory, limiting its possibilities of experimenting. The progress in representation is a result of many efforts. This paper is an attempt to analyse through theories of feminism, representations, narration and film codes, the factors influencing this change, the areas the change is taking place and the areas that still need to change with some sampling from the Telugu Film Industry popularly known as 'Tollywood'.

Keywords: Telugu Cinema, Regional, Traditions, Representation, Women, Progress

K1   **[30]**

DISAPPEARANCE AND SUSPENSION: POST-97 HONG KONG FILMS OBSERVATION AND CONTEMPLATION

L.S. Kit

Caritas Institute of Higher Education, Hong Kong

ABSTRACT

In this paper, the phenomena of no posterity in post-97 Hong Kong films is found at first time through the analysis of post-97 films covering Hong Kong film awards for best films such as *Ten Years* (2015), *Election series* (2005 and 2006), Wong Kar Wei's *2046* (2005), Fruit Chan's *Made in Hong Kong* (1997) and *The Midnight After* (2015), *The Days of being Wild* (1990). According to Lacan, "that we are beings who are looked at, in the spectacle of the world. That which makes us consciousness institutes us.".[2] We know that the appearance of the self is positioned by others. Therefore, the disappearance of posterity is not only the projection of the past and present, but also to entangle in the future of Hong Kong by suspension. This paper examines the constructed self by the imagination of post-97 Hong Kong films and points out that this construction will culturally suspend Hong Kong.

Keywords: No Posterity, Disappearance, Suspension, Self

---

[2] Lacan, The four Fundamental Concepts of Psycho-Analysis (London 1994) p.74.

K2 [31]

TEACHING BY RECYCLING; TRANSFERRING THE INDIVIDUALLY-OBTAINED KNOWLEDGE BY A SINGLE STUDENT TO ALL OTHER STUDENTS

S. Al Hashimi

University of Bahrain, Bahrain

ABSTRACT

In computer-based courses such as multimedia and digital design courses, being fully conversant with a computer application is almost unachievable within a single academic semester. Therefore, it is common for students to seek additional help and information from their lecturers either during office hours or through emails. It is also common for students to acquire skills from online tutorials, books, CDs, friends, or private tutors, which may cause the student to possess more advanced computer skills than others, including their lecturers. The knowledge that is individually acquired by the student from the teacher or from other sources is usually limited to that single learner. Therefore, this action research proposes a new teaching method; Teaching by Recycling (TBR) whereby the effort of teaching a single student is recycled into the practice of teaching all students together. The main aim is to transfer the individually-obtained- knowledge from the teacher or from other sources to other students. This research explores the implications of TBR and investigates its effectiveness in augmenting the pedagogical efficiency and scope of teaching students individually through expanding this scope to include teaching all students collectively.

Keywords: Teaching, Recycling, Efficiency, Multimedia, Design, Problem-Solving, Student-Led

K3 [32]

ADAPTING PLACE BASED LEARNING FOR UX EDUCATION IN UNDERGRADUATE LEVEL ; A TRANSDISCIPLINARY APPROACH FOR INTEGRATED STUDIO PEDAGOGY

B. Rodrigo

Department of Integrated Design, University of Moratuwa, Sri Lanka

ABSTRACT

Place based Learning/Education (PBE) emerged with transdisciplinary teaching and learning modality which use the power of place and the people. Understanding the real world problem, Empathizing people, strong socio-political criticism and the User centered design thinking should be taken in to the account when adapting PBE for Ux education and these criterion make this attempt a challenge. Current UX practices were mainly describe in two type of Studio based practices which are Learning studio (LS) and the Experience Studio (ES). Student work on the team project and the individual exercises on the LS and it is a teacher centered approach. ES projects are originated from external client and they are more student centered than the LS. These practices are not sufficient to acquire the different levels of the knowledge and does not give an user centered environment. Some academias practice those two practices as the integrated Studio pedagogy. But the all of these studio works based in the universities or Institutions. This article aims to overcome these challenges by designing a place based Integrated Studio in the particular context and encourage the undergraduate student to apply the civic engagement to gain the further understanding and multi-dimensional knowledges from the academics, practitioners and the community. The tested results of the method are cross evaluated with previous non-PBE methods and the researcher have recommended improvements to the practice. This Developed integrated studio Pedagogies with the transdisciplinarity to the UX education should prepare the undergraduate student in to the future industry need.

Keywords: Place Based Learning, UX Education, Transdisciplinary curriculum, Integrated Studio

K4 [33]

FUTURE DESIGN EDUCATION: METHODOLOGICAL APPROACHES USING 3D TECHNOLOGIES FOR OBJECT/PRODUCT DESIGN IN HIGHER EDUCATION

T.E. Khoury

Notre Dame University, Lebanon

ABSTRACT

The use of 3D technologies, in conjunction with traditional tools and methods, presents great opportunities for developing new ways of designing and making, utilizing pre-existing theories. [Transformation from "then" to "now" in new ways]. Furthermore, it is not simply about the use of 3Dtechnologies, rather the way3D printing, scanning and software can be used as a method to advance new kinds of thinking, practicing, approaching, examining and designing 3D products/objects that have cultural significance. This paper examines nine product/object design case studies. Each example is a form of professional practice or experimentation related to 3D technologies that are studied through perspectives on object design methodologies for educational purposes. In addition, each example is grounded in historical cultural relevance serving as a potentially valuable design platform in higher education. These case studies depict how 3D technologies are helping reproduce, restore, design and educate. 3D modeling, digitization and printing are changing how we access the past, which are formulated into three types of possible relations between 3D technology and traditional product design. The relationship may be improved, extended or separated through the object's new design.

The conceptual framework of this paper focuses on methodological approaches within post-industrial contexts of 3D technologies and communication activities, which are brought together to reveal their common knowledge interests and hold potentials to be applied in design education for better cultural product/object design in the future.

Keywords:3D Technologies, The Future Of Design Education, Cultural Significance, And Cultural Design, Product /Object Design

K5   **[34]**

DEVELOPING "ON SITE FILM EDITING" AS AN ITERATIVE TOOL FOR PLACE-BASED LEARNING

D.J. Nawarathne

Department of Integrated Design, University of Moratuwa, Sri Lanka

ABSTRACT

Place based learning (PBL) is a demanding practice in integrated education. Yet, beyond the already adapted conventional tools. it is still lack of unique and ideal learning tools to bring it to the real ground of practice. Moving image , mobile video and digital image recording can be identified as one of main tools in this new context of learning. This article demonstrate how "On site - iterative film Editing" can be introduced as a tool for place based learning for transdisciplinary educational needs, which brings the utilization of moving image in this education environment, a one notch forward. The tool/model suggests change the common practice of post-visit film editing and bringing the it to the front line of the place and suggest to carry out it on site/location continuously. Further it uses an iterative process which create a new reflective learning space for the students. A pilot project has been carried out on a group of undergraduate level students (16) to test the developed tool in a selected environment for a period of 5 consecutive days. The results has proved that the effectiveness of Reflective learning, knowledge sharing, social criticism and accurate transferring of knowledge have been increased with this tool. Finally the researcher has attempted to develop a common framework with the support of acquired results from the pilot project which can be used to achieve better academic outcomes in the streams of interdisciplinary and transdisciplinary practices.

Keywords: Onset Editing, Place-Conscious Learning, Socio-Political Criticism, Iterative Process, Transdisciplinary, Knowledge Sharing

L1   **[35]**

THE USE OF MANGROVES AS A SOURCE OF FIRE WOOD: A SOCIO-ECONOMIC STUDY ON SELECTED MANGROVES IN SOUTHERN SRI LANKA

W.K.V. Dayalatha and S.K.M. Ali

Department of Geography, University of Ruhuna, Sri Lanka

ABSTRACT

Mangrove forests are among the world's most productive ecosystems (Kathiresan and Bingham, 2001). As a result of many reasons that affect this problem, such as unprecedented growth of anthropogenic activities and development efforts in Sri Lanka, mangrove resources have faced depletion and degradation during the last few decades. This paper attempts to examine the causative factors of the depletion and degradation of mangroves in southern Sri Lanka during the twenty four year period from 1994 to 2017 and examine the solutions to minimize it. Garaduwa, Mahamodara and Galdoowa lagoon areas and Polwatumodara river mouth area, are included in the study. The study was used mixed-methods design for better understanding of the research problem. A few methods such as questionnaire, focus group discussion (FGDs), observations and secondary data was used for this study. Navigating of the Google Earth maps, the Earth and aerial photographs were used to understand the mangrove resource use of the four selected mangrove areas.Approximately, 10 percent of the total householders of the study area were consulted to collect some primary data by using random sampling anddue to that the total sample was 384 households. Both quantitative and qualitative methods were used to analyse the collected data by using some analytical tools. The results highlight that the main methods of depletion anddegradation of mangrove are using for fuel, settlements, development activities and convertion for agriculture and its furtherexistence in the drawn maps. Mainly eight species were used for firewood in more than 50 percent of households and some socio-economic factors such as income, employment, ethnicity, distance to mangrove land, residential area, usage of Gas for cooking, education level, and age (mangrove use of fuel) affected the higher use of mangrove resource as a fuel. A large number of householders who responded are still dependent on the wood stove for cooking.To reduce the threats, an abundance of research is needed to understand mangrove species better, usage, and losses and to direct conservation initiatives to conserve them. Also, alternative resources and methods to avoid the mangrove resource degradation will be introduced.

Keywords: Aerial Photographs, Depletion, Google Earth, Mangrove, Species, Threats

L2 [36]

OPTIMIZING SALINIZED LANDS FOR COASTAL COMMUNITY OF BENTOTA AREA, SRI LANKA

T.K.G.P. Ranasinghe[1] and R.U.K. Piyadasa[2]

[1]Department of Town and Country Planning, University of Moratuwa, Sri Lanka
[2]Department of Geography, University of Colombo, Sri Lanka

ABSTRACT

Land degradation in coastal area due to sea water intrusion and coastal salinity is one of the major critical problems affecting the sustainable development of Sri Lanka. Coastal salinity risk is increasing in Bentota area while diminishing the land productivity which poor for yielding considerable food production and making several socio economic issues for the community in the area. However, the Bentota area is below the agricultural production capacity level and no any strategy has been implemented or introduced so far regarding utilizing degraded lands in the area. This study identified optimized extent of salinized lands for paddy, coconut, vegetable fruits, tea, rubber and cinnamon cultivations based on future coastal salinity effects, land use demand and the development trend of the area. Land use change, rainfall, temperature, topography, flood, soil, ground and surface water are the factors applied in land use suitability evaluations as the prior requirement for land use optimization. Future land use demands were predicted applying population growth models, the theory of land carrying capacity and ecological foot print. Strategies for optimizing the land productivity of salinized lands were identified on stakeholder perception based approach. Developed sustainable land use pattern will enhance the land productivity of highly (3.4%), moderately (39.6%)and slightly (57%) salinized areas. This optimized land use pattern and identified land management strategies will be supported for the spatial planning of future land use by providing guidance to local authorities in their process of allocating salinized land for optimizing its use.

Keywords: Coastal Salinity, Sustainable Land Use, land Use Pattern

L3   **[37]**

EFFECTIVENESS OF EXISTING COASTAL LEGISLATIVE FRAMEWORK TO MANAGE THE DEVELOPMENT ACTIVITIES IN UNAWATUNA BEACH AREA, SRI LANKA

S.D. Liyanage[1] and A.B.P.P. Bandusena[2]

[1,2] Department of Town & Country Planning, Faculty of Architecture, University of Moratuwa, Sri Lanka

ABSTRACT

The increment of coastal development activities without concerning the coast conservation perspectives has been created by the misuse of the coastal environment. The research was provided with the basis for rethinking the existing coastal legislative arrangement towards the comprehensive coastal development management approach based on the adopted by Coast Conservation & Coastal Resource Management Department (CC&CRMD) in Sri Lanka. The department is facilitated to all kind of development procedures under their highlighted Umbrella Act name as Sri Lankan Coast Conservation Act (CCA) No.57 of 1981.

According to literature and preliminary findings, researchers were identified there is an issue of practising the legislation based on coastal development management approaches. With this realization, the research methodology basically comprised detailed survey comprehensively discussed in Unawatuna case-specific analysis using Chi-Squire statistical test.

Results obtained from the development activities in Unawatuna Beach especially hotel constructions did not follow existing development rules and regulations according to Chi-Squire value. Thus quantitatively proved relationships between Unawatuna development and CCA provisions were not interdependent with each other. Most of the issues were raised from the implementing stage. Therefore the existing legislative-based implementation mechanism should be directed towards a pragmatic and powerful administrative approach pertaining to manage the development activities within the coastal zone.

Keywords: Coastal Zone, Development Activities, Legislative Based Coastal Management, Regulatory Tools

L4   **[38]**

A PARTICIPATORY FUTURE TRENDS ANALYSIS ON COLOMBO WETLANDS ECOSYSTEM PROTECTION

R.U.K. Piyadasa[1], I. Aponsu[2], D.A.P. De Silva[3], D. Weerakoon[4] and H.M.M.S.D. Herath[1]

[1]*Department of Environmental Technology, University of Colombo, Sri Lanka*

[2] *Department of Economics, University of Colombo, Sri Lanka*

[3] *Department of Sociology, University of Colombo, Sri Lanka*

[4] *Department of Zoology, University of Colombo, Sri Lanka*

ABSTRACT

The Urban Wetlands of the Colombo Metro Region of Sri Lanka has drawn wide-spread attention due to the ecological importance of the sustenance of the extensive and diverse ecosystem around the capital. . Due to largely unplanned and Rapid Urbanization over several decades, these urban wetlands have been faced with unprecedented challenges with irreversible environmental damages combined with an erosion of the bond between the wetlands and the local inhabitants that existed as the symbiotic foundation between them.. This study, based upon the Socio-Economic Production Landscape (SEPL) Approach, assessed how the community perceived the changing landscape of the Colombo wetlands in terms of their livelihoods, their ethos and values associated with the surrounding ecosystem, and their expectations of the future scenarios of wetland protection. This study captured a rich and diverse array of local community perceptions through an interactive, participatory review process. For instance, the time line and the dynamics of changing physical landscape in micro-detail, its impact on the eco-system, the pressures wrought upon the social dynamics and attitudes, and the ensuing weakening of the social- environmental- economic partnership that hitherto provided the natural barrier against encroachment and exploitation. The study brought out the stark reality that, with the onslaught of rapid and accelerated urbanization in the region, the natural barriers have been gradually depleted, and consequently the landscape recovery and regeneration potential is severely weakened. The findings also reveal that all is not lost if action that is founded by the local authorities and respective state bodies with the active participation of the Colombo Wetland related communities is commenced earnestly. Clearly, the great community interest could be harnessed to create a win-win situation if the adequate safeguards and institutional support that currently remain as a serious lacuna is established. The methodology adopted in this research also highlights the effectiveness of the SEPL in dealing with similar issues and presenting a pragmatic and effective policy and operational agenda.

Keywords: Colombo Wetlands, Future Trends, Perceptions, Ecosystems

L5 [39]

VISUALIZING THE SPATIAL WATER QUALITY AND COMMUNITY RISK OF BENTOTA AREA, SRI LANKA

T.K.G.P. Ranasinghe[1] and R.U.K. Piyadasa[2]

[1]*Department of Town and Country Planning, University of Moratuwa, Sri Lanka*
[2]*Department of Geography, University of Colombo, Sri Lanka*

ABSTRACT

Sea water flow towards the inlands along with the river and canals, through the process of infiltration and leak in to the ground water characterizing by high concentrations of soluble salts. High salinity concentrations can make groundwater unsuitable for public consumption and surface water unsuitable for irrigation and agricultural activities. Achieving the gap of previous similar studies, this study is focused on envisaging the ground and surface water quality of Bentota area concerns in the presence of sea water intrusion, population growth, and agriculture dominated land use activities. The temporal and spatial distributions of eleven parameters of ground and surface water (pH, Electrical Conductivity, Total Dissolved Solids, Dissolved Oxygen, chloride, nitrate, sulfate, calcium, magnesium, sodium and Sodium Adsorption Ratio)were monitored and analyzed considering the sample data collected from July 2016 to June 2017 applying Arc GIS software. Water quality is assessed in terms of index based on the standards of World Health Organization. All considered parameters are very high and above the permissible limit of the standards in the canals that are originated from the river and in the wells located near to coastal belt and indicated very highly saline conditions during the months of August, September 2016 and January, February, March 2017 due to the absence of rain fall throughout these months. Findings of this study will facilitate to manage contaminated coastal aquifers with the understanding of existing and future condition, vulnerability, and community risk.

Keywords: Water Quality Index, Community Risk

M1   **[40]**

MOHAIR HANDICRAFTS IN TURKEY

Z. Erdogan and F. Soylemezoglu

Department of Conservation and Restoration of Cultural Properties, Ankara University Fine Arts Faculty, Turkey

ABSTRACT

Angora goat that is referred by name of Ankara city to literature is one of Turkey's cultural heritage. There are many scientific evidences showing that Anatolia, the origin and Ankara/surroundings, main breeding area of Angora goats. The most important performance characteristic of the Angora goat is mohair. Sof weaving and other handicrafts items made from mohair have contributed significantly to the development of Ankara Province and Turkey's economic and folkloric culture. The number of Angora goats and amount of mohair production have been a steady decline for 45-60 years in Turkey. Mohair production has been seen in regions of central and south east of Anatolia in Turkey. Some mohair handicrafts items have lost their importance. In this paper, the importance of mohair in terms of Turkey's cultural heritage will be explained. Mohair production regions in Turkey, hand shearing process, hand spinning, traditional knitted and woven items made from mohair are presented by photographs.

Keywords: Mohair, Sof Weaving, Siirt Blanket, Mohair Knitting, Spinning Tool

M2   **[41]**

ACTIVE KNITTED SCULPTURES IN LOCAL HAND KNITTING CRAFT PRACTICES: PRACTICE BASED INVESTIGATION OF SCULPTING POSSIBILITIES IN LOCAL HAND KNITTING CRAFT PRACTICES

D.P.U.M. Wickramasinghe

Department of Integrated Design, Faculty of Architecture, University of Moratuwa, Sri Lanka

ABSTRACT

Creative industries have become a subject which is discussed all over the world in this era. Most of the countries have been using things which are indigenous to them as industries. As at today Art & Crafts have become creative industries and they have become very popular all over the world. "Recent literature suggests that craft be viewed as part of the greater cultural and creative industries" (Hartley, 2005; Hesmondhalgh, 2007). In Sri Lanka different varieties of textile related crafts coming down from the distant past are known very well even today. However, hand knitting which is the beginning of knitting and hand knitting industry remain at the same stage without much progress. The reason for this seems to be that, however much the technology has advanced, with new machines and even with techniques, hand knitting technology has not had any significant impact as it inherits potentials which are unique to it. Therefore generated research problem of this research was 'how sculpt wearable fashion silhouettes by use of the inherent sculptural and molding possibilities in local hand knitting craft practices'. Hypothesis of the research was there are two main types of space manipulation methods for silhouette sculpting under the local hand knitting craft practices and they are, manipulating the space in between the Biological skin and the knitted layer, as well as manipulating the space in between two knitted layers. An innovative sculptural knitted silhouettes experimented here by making use of sculptural hand knitting techniques and potentials in local hand knitting craft practices. Local hand knitting community which based on the costal belt in Sri Lanka has taken as the sample for the research. According to the experiments, the conclusion was local craftsperson has tacit knowledge regarding the knitted silhouette sculpting and proper system can be developed for preserve their tacit knowledge.

Keywords: Creative Industries, Local Hand Knitting Craft Practices, Sculptural Qualities

M3   **[42]**

TRADITIONAL COTTON WEAVINGS IN TURKISH CULTURAL HERITAGE

F. Soylemezoglu[1], Z. Erdogan[1] and O. Ozgen[2]

[1]*Ankara University, Turkey*

[2]*Atilim University, Turkey*

ABSTRACT

As with all handicrafts, weaving has been a heritage, existing for hundreds of years in social and economic structures of Anatolia. Due to the growing of high quality cotton and the abundance of hard water in Turkey, weaving has continued to exist in various regions of Turkeyas both a primary and a secondary source of income. Traditional weaving is still used in home textile and clothing. Moreover, traditional weaving has become very important due to the demand from the tourism industry. In this presentation, cotton weaving culture of Turkey, centers of cotton weaving in Turkey and traditional weaving products will be presented. Cotton weaving products Buldan Cloth, Rize Cloth and Şile Cloth, as well as, their historical progresses, properties uses, and production methods will be described with photographs.

Keywords: Cotton Weaving, Traditional Cloth, Rize Cloth, Buldan Cloth, Şile Cloth

M4   **[43]**

ARCHITECTURAL RENDITION OF 1947 PARTITION MEMORIES

H. Khalid

NED University of Engineering and Technology, Pakistan

ABSTRACT

August 2017 marked 70th year of British India Partition. A line divided the subcontinent into two separate homelands India and Pakistan, Man's common sense suggests that by now the relationship between two sides must have healed but in this case we see prevailing animosity and hostility, the whole process of separation is remembered as a victory in the contemporary history of the subcontinent as it disregards the pain and trauma individuals had to go through. Young minds are taught to think of the other side as their enemy but this perspective can be altered by including personal accounts of witnesses of Partition as they recollect their memories of partition as a loss, loss of home, heritage and friendships. They have empathy for the other side because they are aware that it was mutually traumatic. Anam Zakaria in her book "The footprints of Partition" presents narratives from the Four Generations showcasing different perceptions about Partition of every generation; it evolves from empathy to apathy. There is an urgent need of restoring these personal accounts to create holistic understanding of the subject. Research paper rethinks border as connection instead of division. Having Wagah-Attari Border as case study, paper critiques the current architecture and program and provides an alternative that is in harmony with undivided nature of the site. The proposed intervention restores individual memories of 1947 partition and will possibly cultivate empathy between Indians and Pakistanis.

Keywords: Oral History, Partition, Border, Empathy

N1 **[44]**

PAST TENSE IN JAFFNA TAMIL AND SINHALA – A CONTRASTIVE STUDY: BASED ON COMRIE'S POINT OF VIEW

S. Senthuran

University of Jaffna, Sri Lanka

ABSTRACT

Sri Lanka is a multilingual society consisting of Sinhalese, Tamils, Muslims, and Malays and Burghers. Tamil and Sinhala are the major languages spoken in Sri Lanka. The aim of this research is to find out the similarities and dissimilarities between the past tense in Jaffna Tamil and spoken Sinhala languages. This study is significant as tenses are not similar in all languages. Sinhala has two way contrast: Past and non-past. Tamil has three way contrast: Future, Present and past. Data were collected from the Teledramas and Novels. The sample consists of fifty Students from the University of Jaffna and University of Kelaniya. Collected data were analysed structural linguistic method, descriptive method, thematic method and contrastive analysis method taking in to consideration the Comrie's views on tenses. A number of similarities and dissimilarities between the past tense in the two languages are identified. Dissimilarities like, Past tense forms in Tamil agree with their subject in number gender and person, unlike in Spoken Sinhala. Similarity such as: Location of a situation of the past tense in Comrie's view and aspects of the past time reference.

Keywords: Past Tense, Comrie's View, Jaffna Tamil, Spoken Sinhala, Location of a Situation

THE CONTINGENT-GENERATED DOCUMENTARY: A REFORMIST METHODOLOGY

J. Houssni

Notre Dame University, Louaize, Lebanon

ABSTRACT

Building on the major documentary methodologies that have obsessively reflected on notions such as "reality", "truth", and "objectivity" (cinema *vérité*, cinema direct, self-reflexive, chain-of-interview, poetic documentary, etc.), and against the perplexing present post-modern era of hyper reality whose main effect is to devoid things of their essences, this paper aims to locate new and progressive methodologies that offer a genuine cinematic portrayal of reality and its subject matter. In this light, Abbas Kiarostami's ABC Africa is believed to propose a reformist documentary cinematic *écriture* that needs to be properly investigated in order to draw and build upon the lessons it provides. Based on the contingent-generated documentary historical material, its strategy consists of collecting signifiers (images, sounds, music, interviews, etc.) via a direct and unmediated a-priori knowledge of a certain reality in order to later organize it and show it to the public so that they can get impressions of the (presented and not re-presented) still ambiguous culture in question.

Keywords: Contingent-Based Documentary, ABC Africa, Reality, Objective, Presentation, Representation

N3   **[46]**

A LITERATURE REVIEW ON THE TOPIC OF THE INFLUENCE OF INFORMAL SUPPORT ON FAMILY INTERFERENCE WITH WORK CONFLICT

S.V.N. Perera

FGS, University of the Visual & Performing Arts, Sri Lanka

ABSTRACT

This mini literature review focuses on the influence of informal support on family interference with work. In Eastern countries like Sri Lanka informal support received in the form of grandparents and relatives will play a major role in reducing family interference with work conflict of dual earning couples. This article reviews aspects of contemporary theory and results of research on work life balance published in academic journals from 1981 to 2014. Then the review of the articles is presented, organized in terms of the following topics; definition of work family conflict, antecedents and outcomes of work family conflict ,role of work related support in work family conflict. Finally the influence of informal support in family interference with work conflict will be discussed.

Keywords: Work Family Conflict, Work Interference with Family, Family Interference with Work, Literature Review, Social Support, Informal Social Support

VIRTUAL PRESENTATIONS

[47]

VISUAL ANALYSIS OF THE CAPITAL CITIES OF DEVELOPED COUNTRIES' PORTALS

S.S. Devich and M.K. Ara

Valiasr University of Tehran, Iran

ABSTRACT

The rapid growth of information and communication technology has led to dramatic changes in people's daily lives. This revolution has resulted in a new form of government, known as e-government. The effective use of e-government in municipalities is referred to as municipal e-government. The main purpose of this research is to extract the visual features which have been used in municipality portal graphic design. This study is a mixed methods research; the results of the research have been reached through simultaneous analysis of qualitative and quantitative approaches. The sampling frame of this study is of all images of the urban portals of all capitals of developed countries. Population include portals of the capital cities of the four English-speaking countries, which are also among the top 10 in the 2015 ranking of e-government ranking. A total of 50 samples were selected from four cities; Washington, London, Sydney and Ottawa. The samples have been examined using a researcher-made checklist whose validity and reliability have been provided by pre-test and retest. The visual elements in the samples are categorized into four groups; composition, text, image and color, and evaluated with the checklist. Analysis of the research data has been carried out as quasi-quantitative. According to the results, there are many similarities in the design of the graphical user interface as seen in the use of a symmetric grid, scrolling pages, logo location, etc. However, there are differences on these portals in the width of the columns, the number of images, etc.

Keywords: Internet, E-Government, Portal, Graphical User Interface, Graphic Design

[48]

A CROSS-CULTURAL STUDY OF GLOBAL BRANDS ADVERTISING STRATEGIES IN IRAN

M. Zeidabadi and M. Kahvand

Islamic Azad University of Tehran West, Iran

ABSTRACT

Each day, more companies expand their businesses overseas. The success rate of these brands in the global market is affected by many factors, one of the most important of which is culture. These days, advertisements which can be adapted to meet the cultural needs of the community will be far more effective. Therefore, the researcher studied three international brands in Iran and their outdoor advertising in terms of the level of attention to cultural differences from the perspective of Hall and Hofstede cultural theories. This research is conducted in a survey. In the process of this research, which is considered Quasi-quantitative, first the literature on the subject was studied. Next, based on the indexes of the Hofstede and Hall models, the questionnaire was developed by the researcher and filled out by marketing and visual communication specialists. After that the data was analyzed by SPSS software. The results indicate that "Clear" in the "Indulgence" and "power distance" indicators of the Hofstede model and "nonverbal communication" indicator of the Hall model had a score higher than 5. L'Oreal, which had the highest score of 5.66 in the Hall model of "nonverbal communication." Finally, Signal, was able to score 5.08 and 5.06 in Hofstede's dimension of "collectivism" and Hall's dimension of "indirectness", respectively. The results show that being and Femininity indicators in Hall and Hofstede models are more frequent than other indicators in studied advertisements and "Clear" adapts itself more to these cultural theories.

Keywords: Advertising, Cultural Differences, Culture, Cross-Culture, Global Marketing

[49]

[RE-]DISCOVER THE CITY

J. Saniya

Institute of Art and Culture, Lahore, Pakistan

ABSTRACT

"I am a camera."

First line of Berlin Stories, Christopher Isherwoods

Cities transcend familiar rhythms; they are neither conservative nor modern – rather; they are both. Urban subjectivity is a reaction to being exposed to difference and complexity which divides perception. With this research, I would like to address the urban account of interiority within the city; the subjective feeling linked to an exterior condition, the issue of the inside-outside divide that is made by the street rather than removed from it. This is between the enclosure of a physical space, inner and the subjective, outer and the more physical, the self and the city; and the ambiguous interior-exterior boundaries of its citizens. I aim to understand the role of gemeinschaft in the Eastern context, with Lahore as its primary case study.

Eric Eriksson, a psychoanalyst, describes identity as a negotiation between the self and the world. According to Richard Sennet, a sociologist, identity can be defined as the image that people have of you and that you may have of yourself that comes of constant interchange of yourself with your surroundings. Where is this more dynamic, complex form of identity found in the city? Where does the notion of stadluft macht frei (German saying for 'Urban air makes you free') translate within the urban context of the city?

In order to get an in depth understanding of the urban field I will dwell into the exact agents/ players that constitute it. Using a psycho geographic approach, this project will understand the space and the constructs that form when a person interacts, enters, demarcates and starts forming enclosures both physical and nonphysical.

Keywords: Interiority; Urban Subjectivity

[50]

EXAMINING ESL STUDENTS' MOTIVATION, READINESS AND STRESS IN LEARNING ENGLISH THROUGH BLENDED LEARNING

A.K. Weerakoon

Australian College of Business and Technology, Sri Lanka

ABSTRACT

The widespread adoption of computer technology in all aspects of human lives in the last decade has led to its growing presence in educational settings. Teaching and learning do not have to take place in the traditional face-to-face classroom anymore. Students increasingly expect some level of computer-mediated instruction in their learning process. Technology enhanced blended learning approach in the ESL pedagogical realm has thus become a considerable means of teaching English while engaging students in an authentic virtual learning space. Accordingly, blended learning a combination of face-to-face and online instruction is seen as a significant recent advance which can appreciably extend the amount of learning, students' results and experience by providing a more student centered learning environment. The purpose of this study is to examine the ESL students' motivation, readiness and stress towards learning English using blended learning and the study further makes some implications and suggestions in order to employ technology-mediated language learning in ESL contexts as a means of fostering students' language learning experience. The study will be carried out at the Australian College of Business and Technology using the undergraduate students who are taking the diploma in English at the Department of Languages. A questionnaire will be conducted in order to identify students' motivation, readiness and stress towards blended learning. The results will indicate students' perspectives and show their inclination to learn English in a blended learning environment.

Keywords: Technology-Mediated Language Learning, Blended Learning, ESL Pedagogy, Sri Lanka

[51]

THEATRICAL STRATEGIES TO REDUCE XENOPHOBIA AND ETHNIC DISCRIMINATION IN ECUADORIAN YOUNG PEOPLE

J.S. Álvaro, V.R. Eliza and P.R. Teresa

Technical University of Ambato, Ecuador

ABSTRACT

Intolerance against other nationalities or ethnic groups is a main issue for the good development of societies. Discrimination attitudes towards other cultures are the first barrier to reduce this type of violence, especially among adolescents and young people, who are in a development phase sensitive to the integration of beliefs and erroneous behavior in this area.

In recent years, Ecuador has increased the number of immigrants, especially Colombians, Venezuelans and Cubans. This fact has unfortunately led to an increase in xenophobia towards these nationalities. Likewise, the Andean country has always been characterized by the coexistence of mestizo and indigenous population, which sometimes has been accompanied by discrimination against the indigenous group by the Ecuadorian mestizos.

Communication in health is one of the multiple approaches to address this type of violence, and specifically the strategies in edu-entertainment that use drama to raise awareness about these aspects.

This study analyzes the development and results of a university theatrical workshop for social purposes that was developed during three semesters. It used several methodologies to deal with different aspects of xenophobia and ethnic discrimination among young people and adolescents.

Derived from this experience, diverse scenes and dramatic dynamics of reference were obtained that can be used in other contexts and under similar methodological approaches that resort to entertainment and education as a form of awareness and sensitization towards this type of violence.

Keywords: Xenophobia, Ethnic Discrimination, Youngs, Edu-Entertainment, Drama, Ecuador

[52]

APPLICATION OF THE NAVARASA THEORY IN ARCHITECTURE

S. Misra[1] and M. Chakraborty[1]

[1]Department of Architecture, Birla Institute of Technology, India

ABSTRACT

The Indian aesthetic theory as stated by Bharata has been in wide use in all Indian Dance, Music and Art forms. This paper attempts to examine its influence on the contemporary Indian architecture and evaluate its Western metaphors. The Nine Rasas have been discussed at length and it has been attempted to identify a few Architectural edifices which can relate to and perhaps have drawn inspiration from these Rasas. International parallels have been drawn to the Indian Navarasas wherein of course, emotional response has been used to replace Rasa; and sub-consciously all these styles have played upon this theory to evoke the desired emotion from the observer. The Indian emotional aspects as represented in the Rasas and their Western emotional counterparts relating its associative architectural style have been discussed.

Keywords: Architectural Theory, History of Architecture, Western Contemporary Architecture, Indian Architecture

[53]

REFRAMING FUNCTIONS OF THAI TEMPLES FOR SUSTAINABLE COMMUNITIES

T. Pichaichanarong

Design Arts (International Program), Faculty of Decorative Arts, Silpakorn University

Bangkok, Thailand

ABSTRACT

Temples have been important in Thai society for over 700 years. When the Sukhothai Kingdom was the capital city of Thailand. the great King Ramkamhang had been accepted Theravada Buddhism to be the strongest religion in the land. Temple ("Wat" in Thai) is a sacred architecture. Moreover, there are ideas to decorate inside temples with arts. Wattana Boonjub (2009) points out that Mural paintings are used to teach Thai people in the past. After Sukhothai (1238 -1438 AD) , there were Ayutthaya (1351 -1767 AD) , Thonburi (1767-1782 AD) and now is Rattanakosin period (1782 AD - present) . Throughout history, temples have become an essential part of Thais' lives. At the present, some Thai temples are not only function for performing religious rites, but also they become a central for Thai communities. For example, Wat Phumin, Nan province. With beautiful architecture and exquisite mural paintings, these are intangible heritages.These unique characteristics has invited lots of people to visit this temple for years. Therefore, Wat Phumin became a tourist attraction that create revenue for its community. Johan Galtung (1980) gave the definition for "Self-Reliance", is the strategy for development to be financial independence. With collaboration from community, it becomes sustainable community. For Methodology, quantitative and qualitative method were used by collecting the data from tourists who have been visited Wat Phumin, Nan province. The data then were analyzed using mean, descriptive statistics, and qualitative data. This study concludes that Wat Phumin, Nan province has created sustainable community for it community.

Keywords: Thai Temples, Wat Phumin, Self-Reliance, Stakeholders, Intangible Heritages, Sustainable Community

[54]

INSTALLATION ART: A NEW TREND OF EXPRESSION ON CULTURAL, SOCIAL AND POLITICAL ISSUES IN SOUTHEAST ASIAN REGION

P. Salika and H. Abid

Department of Fine Arts, Aligarh Muslim University, Uttar Pradesh, India

ABSTRACT

Installation art is regarded as one of the important mediums to demonstrate cultural heritage. Moreover, its implicit style as three dimensional installations has also provided the gift to correspond indirectly for a controversial and even politically important subject matter in the most meaningful way. This art also provides a significant and personal acquaintance of an idea to the artist what he or she thinks about to explore. These characteristic features of installation art has, therefore, turned out to be the most successful functional tool to express the message in masses on cultural, social and political issues. Interestingly, for more than two decades, the impact of installation art as a new medium of artistic expression has offered a possible means of communication as compared to written statement in Southeast Asian region in addition to some other countries. The concept of modern art throughout this region has significantly changed. With this background, it is tried to look upon new traditions of installation art with cultural change in representative countries of the Southeast Asian region; particularly Indonesia, Malaysia, Cambodia, Vietnam and Thailand.. The selection of these countries is basically based upon representation of different faces of Southeast Asia. The cultural differences between these countries have resulted in different traditions with respect to installation art. Efforts were also made to establish similarities and   dissimilarities surrounding the general state of art and expression in these countries and finding out find out as to why installation art hits upon a successful observable fact.

Keywords: Installation Art, Cultural Change, Traditions, Southeast Asian Region

[55]

RUMMAGING ART IN PLASTIC BAG

Ar. Iram Saleem

The University of the Punjab, Lahore, Pakistan

ABSTRACT

Human mind is the greatest betrayal of all bounds but at the same time fettered with urge to create something unique and it is the greatest reverie of *Homo sapiens* to *showcase* themselves in the best possible attire, notion and demeanor. But unfortunately, the great, curious and devouring minds have regulated a catastrophic scenario by inventing plastic bags. It is an insidious effect and can incite rigorous bindings between human and nature that it will be arduous to reverse physiological condition, adverse traits, and social psychology in built environment to set counter clockwise momentum. Fortunately, on the other side many organizations are working to prevent admonishing effects by the extravagant use of plastic bags, but there is a phenomenon levitate, *'is this sufficient?'*

Keeping all these intuitions and queries, this research paper focuses on behavioral psychology of humans to manifest functioning of brain according to law enforcement trigger or without self – restraining tuning. There is a great need to address and bring forth antidote which stops the waves of bad habits already percolating in the community which automatically leads us to impede sustainable, healthy, clean and hazardous free environment.

Keywords: Sustainability, Use Of Plastic Bag, Behavioral Psychology, Urge Surfing, Ecosystem

Is environment safe?

As artists, are we thinking for our environment?

Our life without plastic is possible?

[56]

A STUDY ON URBAN AESTHETICS OF NICOSIA, THE LAST DIVIDED CAPITAL

G. Keçeci[1] and S. Güngör[2]

[1]*Institute of Social Sciences, Near East University, North Cyprus*
[2]*Faculty of Communication, Near East University, Nicosia, North Cyprus*

ABSTRACT

In 1974, the division of the Cypriot Island into the Turkish and Greek Cypriots resulted in differentiation of the forms of governance and socio-political status and the cultural separation over time. Within the scope of the study, the effects of this distinction are as; the present situation has been revealed by examining and analyzing under the headings of environment, culture, urban aesthetics, education through the historical city Nicosia, which is the last divided capital in the world, surrounded by walls. Including the habitats of the Turkish and Greek communities; no comparative studies on environment and urban aesthetics in Nicosia; this study aims to make contributions in the literature while carrying out the work in its original quality. Contemporary cities with high aesthetic values in the international arena are examined and evaluated as an example for the city of Nicosia. In addition, as a result of the study, more focus is put on the environmental factors, culturaltextureandeducationallevelresearchconductedforthetwocommunitieslivingwiththeborders of the historical city Nicosia, the problems of the two regions in the context of urban aesthetics were presented in the content of suggestions and analyzes.

Keywords: Urban Aesthetics, Environment, Culture, Divided City

[57]

DE-MYTHIFYING THE RAMAYANA: A STUDY OF THE 'DEVOICED' SURPANAKHA

A. Dirghangi[1] and S. Mohany[1]

[1]National Institute of Technology Rourkela, India

ABSTRACT

The famous Indian epic *Ramayana* is a potent corpus of mythology that has affected the creative imagination of writers from all walks of life. Down the ages it has undergone numerous re-interpretations and retellings. With its grandiose narrative, it also conveys an inherent ideology that is sometimes irrefutable because of the 'inviolate' position it holds. To oppose these authoritative and discriminatory ideologies contemporary writers have re-narrated it with suitable mythic structures and have de-mythified the mythology according to the sensibilities of time. The hierarchical dominance of the privileged characters, and the ideology of the patriarchy are countered and the unheeded voices of the 'minor' characters are offered spaces to narrate their stories. This paper seeks to examine the character of Surpanakha, Ravan's sister who is commonly perceived as ugly and brutal. She had transgressed the gender boundary, and was 'justifiably' mutilated for expressing her sexual desire towards Ram. Surpanakha embodies the label of the 'bad' woman of Indian mythology who in contrast to the character of Sita, a dutiful wife who easily succumbs to subjugation, is bold and liberated. This paper will analyse Kavita Kane's *Lanka's Princess* (2017) and study how the text gives space to Surpanakha by subverting India's most popular tale of morality. She narrates her story, expressing the progressive outlook of a 'new woman' who wants to assert her individuality and is constantly punished by the societal diktats for her perceived transgressions.

Keywords: Re-interpretation, Devoiced, De-mythify, Victimise, Gender, New-woman

Web link to Virtual Presentations

https://fineartsconference.com/conference-virtual-presentations/