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Global Discontents

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GLOBAL DISCONTENTS

by Priyadarshini Khatri

Submitted to the faculty
of the School of the Arts of
Virginia Commonwealth University
in partial fulfillment of the
requirements for the degree,
Master of Fine Arts in
Visual Communications.

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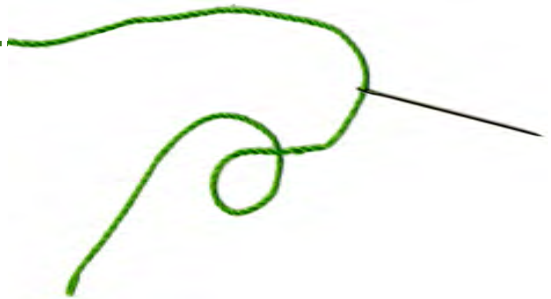
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GLOBAL DISCONTENTS

ABSTRACT

My creative project explores toys as means to express economic issues of globalization. By exploiting the educational and imaginative aspects of toys for adults and children, I intend to reflect on the impact and pressures of globalization on employment, technology and environment. In creating these toys I hope to make a visual statement concerning critical issues of human survival, sustainability and the divisive side of globalization.



INTRODUCTION

My mother, who often sews and embroiders, nurtured in me an on-going fascination for toys. I used to make small pincushions to hold her pins and needles and together with her I developed an interest in fabrics, their colors, textures and prints. I have always loved animals and most of these little pincushions were shaped in the form of a simple animal. I continue to be amazed by the array of patterns achieved by simple twists and turns of thread with my needle.

Concurrently, I developed a fascination for children's books and literature after reading a Russian children's magazine called 'Misha' and other Chinese and Arabian illustrated books. These books and magazines were a huge source of folk tales from around the world. 'Misha' also contained a section of drawings and paintings contributed by children from around the world.

My creative process is concerned primarily with means and ends. To explore a new process I have set myself a challenge to be experimental and experience risks. With this in mind three intriguing questions arise:

What would happen if I were to mix toys and books together?

How would the same approach to the design of toys communicate to both children and adults?

How can the form of toys be integrated with methods of documentation?

I continue to be amazed by the array of patterns achieved by simple twists and turns of thread with my needle on fabrics



WHAT ARE TOYS ?

As a child I loved the outdoors. I was not much interested in playing with toys. I loved only to make them. I had a more tactile relationship with toys as I made replicas of things I saw around me with fabric, clay, paper and home refuse. I derived great pleasure in making numerous objects and animals and calling them my own. It made me happy when my aunts and cousins greatly appreciated the toys as gifts. The toys I made then bring back many memories whenever I see them in my old box at home or carefully kept in my aunt's cupboard.

Through toys I discovered great joy in creation. Toys are perhaps the first things that children can begin to claim as their own. Young children learn a sense of possession and ownership which, as they grow, expands to a sense of responsibility.

My research on toys reveals that toys may be among the first artifacts produced by mankind, as they are closely linked to play. Toys are cultural artifacts; the way we play with toys and how we interact with these objects is dependent on the culture to which we belong. This is reflected in imaginary scenarios and behaviors mimicking everyday life and relationships. Play instinct is a crucial factor in the development of independence and self-confidence. In modern times, toys have not only reflected contemporary society they have also launched children into fantasy and fiction of future worlds. Myths are woven around toys and they become a part of our "real"

world. Myths together with fantasy nurture creativity. Toys, functioning on a high level of abstraction, are often satirical replicas of human experience.

Through toys
I discovered
great joy
in creation



PROJECT CONCEPT

This project attempts to explore toys as documentary relics of social and environmental concerns. It is my belief that an effective way to address serious issues is through poetry and metaphor. Toys, with all their varied physical and visual attributes can function as a viable communication medium.

In an increasingly flagless world, multinational corporations weave global webs of production, commerce, finance and culture. Growing globalization has been an alarming concern to economists, environmentalists and numerous non-governmental organizations.

As I ponder the outsourcing of economically driven activities between developed and developing countries, it seems appropriate for me as a designer to explore toys and unique hand-made objects as a means to comment about these critical issues.

After rubbing shoulders with a billion people in India for 22 years, just two years ago I arrived in the United States and discovered how easy it is to desire more of everything when things are easily available in large quantities. Energy, air, food, water, clothing, paper, gas, living space... it's so easy to over consume when we suddenly have the liberty to take things for granted. But we live in an increasingly interconnected world and our choices effect everyone and everything, near or far away.

We live in an
open world
and our choices
affect everyone
and everything,
near or far away

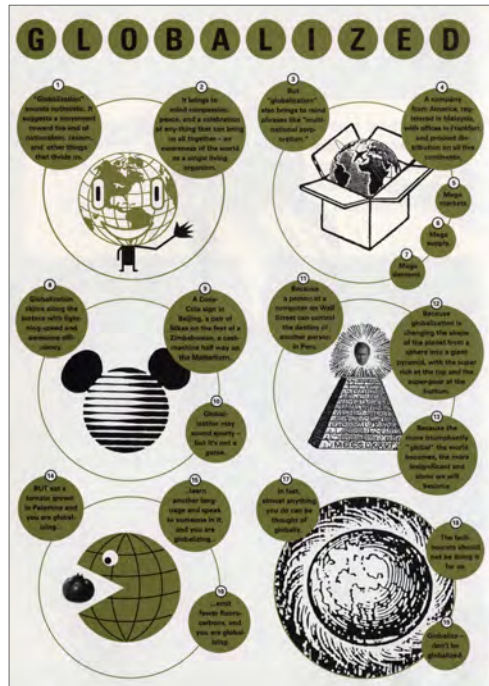


WHAT IS GLOBALIZATION ?

Joseph Stiglitz, in his book *'Globalization and Its Discontents'* outlines globalization as a process of making nations and their economies closely interdependent. Due to globalization many people in the world now live longer and their standard of living has improved. People in the west may regard low-paying jobs as exploitation, but for many people in the developing world, working in a factory is a far better option than working on the farm and growing rice. Globalization has reduced the sense of isolation felt in much of the developing world and has given many people in the developing countries access to knowledge well beyond their reach otherwise.

This description may make globalization sound like a symbiotic, foolproof system for an overall development of mankind. I view globalization itself as neither good nor bad. But for many in the developing world globalization has failed to bring the promised economic benefits. A growing divide between the haves and the have-nots has left increasing numbers in the third world in dire poverty and environmental distress.

I view globalization itself as neither good nor bad



NoZone IX, Empire

This book, at a time of global crisis rallies a coalition of artists, designers, writers, and photographers to protest the mysterious, all-powerful phenomenon that dominates our civilization.

Art: Jesse Gordon and Knickerbocker



WHAT ARE MULTINATIONAL CORPORATIONS ?

Multinational corporations are the flag bearers of global economy. These powerful organizations operate throughout various nations but are headquartered in only one nation. The reality of their corporate purposes is to maximize profits, thereby expanding and growing through investments. As they concentrate ever more wealth in a limited number of hands they become less and less accountable to the cultures, communities and natural environments in which they operate. We as graphic designers and visual communicators serve these multinational activities. We beautify them, glorify them and we promote them in our designs.

In my opinion, multinational corporations are generally accepted for their ability to generate employment opportunities for the ever-increasing population of the developing world. Ironically these opportunities have given rise to other important issues: uncontrolled import of waste materials; export of raw materials and natural resources such as timber and animal products; and the increased import of inexpensive consumer goods from industrialized countries. This imbalance has led to tragic economic dependence of the developing countries on the wealthier consumer nations. Production processes have led to environmental depletion, unhealthy working conditions and ongoing loss of rural livelihoods.

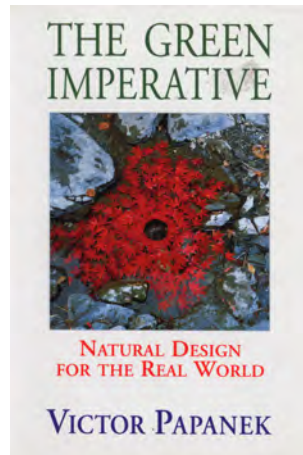
**We beautify them,
glorify them and
we promote them
in our designs**



FIRST IDEAS

Early in my investigations, I wanted to understand the root causes of unsustainable behavior in complex global systems. I explored critical issues of human survival such as poverty, growth in population, consumption and ecological degradation. I came to the belief that visual communicators need to create awareness, shift mindsets and help society move toward sustainability. I believe it is a responsibility to communicate in a way that will inspire intelligent discourse and encourage positive change. Victor Papanek in his book *'The Green Imperative, Natural Design for the Real World'* points out that there is an ecological and environmental dimension to all human activities and designers should have the capacity to develop appropriate answers to new or newly emerging problems.

While researching the complex issues of globalization, I searched for a simple and personal way to make a statement — to create relics that symbolize this significant period in our cultural and environmental evolution. I decided to use the shapes of toys to shape us.



The Green Imperative

"There is an ecological and environmental dimension to all human activities and designers should have the capacity to develop appropriate answers to new or newly emerging problems."

Author: Victor Papanek



THE FORM

My previous design solutions have been in the form of the two-dimensional printed page. I was curious to know how the two-dimensional sketches in my book looked when a third dimension was introduced. I wanted to know what it felt like to touch, feel and hold a designed object.

Drawing from earlier studies, I again employed basic geometric shapes keeping the form and construction of the toys simple and reductive. With the help of small size and round, smooth forms I tried to give the toys a harmless nature. The expressions on the faces of the toy animals are highly suggestive and abstracted.

The toys in this project collectively represent living organisms from our environment that are affected by large multinational industries. I have identified issues that involve humans, animals, fishes, fruits and trees. The concept of sustainability led me to use found or locally produced, inexpensive materials.

With the help of small size and round, smooth forms I have tried to give the toys a harmless nature





PRODERE BORDADO
6165
16 NEEDLES, 16 BOUTONS, 16 AGUJAS
100% COTON

PAINTS
100% COTON

Sharpie
Permanent Marker
TWIN TIP

WOOD
GLASS
METAL

100% ACRYLIC
MADE IN CAMBODIA
RN 99676
CARE: EN REVERSE

HAND WASH COLD
WIPEN ONLY
WASH WITH
LIKE COLORS
DO NOT BLEACH
DO NOT IRON
DO NOT DRY
DO NOT

100% CASHMERE
MADE IN
MALAYSIA
CARE

EUR 1164
FR 134
US 13V
MADE IN
TURKEY

MENS M
100% COTTON
MADE IN PAKISTAN
RN 99676
CARE: EN REVERSE

SMALL
CHICO
80% COTTON
20% POLYESTER
MADE IN
PAKISTAN
RN 99676
SEE REVERSE
FOR CARE
CARE
60% ALGODON
40% POLIESTER
HECHO EN
PAKISTAN
RN # 99676
VER AL DORSO
PARA CUIDADO

MENS 32X30
100% COTTON
EXCLUSIVE OF TRIM
MADE IN CHINA
CARE: EN REVERSE FOR CARE

S/C
85% COTTON
15% ACRYLIC
MADE IN HUNGARY
RN 99676
SEE REVERSE
FOR CARE
VER AL DORSO
PARA CUIDADO

MENS
LARGE
70% POLYESTER
30% COTTON
MADE IN INDIA
CARE: EN REVERSE FOR CARE

MACHINE WASH
COLD. DO NOT
BLEACH
TUMBLE
DRIE

MADE IN UZBEKISTAN
RN # 99676
CARE: EN REVERSE FOR CARE

US 8 1/2
LARGO
MADE IN CHINA
CARE: EN REVERSE FOR CARE

LIVELIHOOD

The toy concept

The clothing industry is the fourth largest industry employing nearly one billion men and women worldwide who otherwise would be swallowed by utmost poverty due to unemployment. Hidden within our clothes the labels conceal the reality of millions of women from the world's poorest countries. In sweatshops these women endure grueling, unrestricted working hours, paltry wages and are denied the right to organize for the purposes of forming collective bargaining units to improve their situation. They are often subjected to dangerous working conditions; working for a wage that frequently does not meet basic subsistence needs for food, water, clothing, education, healthcare, childcare and transportation. To make matters worse, women in these factories are often subjected to discrimination and sexual harassment. In such conditions, they sew clothes they will never see in a store and could not afford anyway. The dilemma is whether the piles of fine cloth around these women's sewing machine represent the fabric of exploitation or the material from which these workers can weave a better existence.

Description of the 'Livelihood' toy

The toy resembles a female employee working in a clothing assembly line. For livelihood, this woman spends the day in a factory sewing clothes. The wages are such that this woman cannot afford wearable clothes. The only thing she can wear is a smile on her face for at least having some kind of employment. Her torn shirt opens to reveal the fact that almost all clothes sold in developed countries are manufactured in the third world. The quality and style of the clothes do not reveal where they are manufactured but the tiny labels trace the origin of the garment.







The toy concept

The development and success of the banana industry has resulted in the complete alteration of tropical lowland environments in Central America. Thousands of hectares of rich and diverse tropical ecosystems have been transformed into the monotonous and chemical-drenched landscapes of banana plantations. The banana industry is almost entirely controlled by three large fruit companies: Chiquita, Dole, and Del Monte. Maintaining high yields of cheap and blemish-free fruit requires frequent and intense applications of agrochemicals. Herbicides are used to keep the ground free of vegetation. Nematicides must be applied directly to the soil around the base of the trees to protect the roots from nematode damage. In order to battle destructive fungi, aerial applications of fungicides are conducted up to fifty times a year. The high yielding hybrid varieties possess low natural resistance. The total extent of the environmental contamination can be only estimated due to lack of funding. This leads to contaminated areas that go undetected and untreated. Workers on banana plantations face chemical contamination. Examples of injuries include headaches, dizziness, faintness, burns, eye inflammation, and respiratory problems. Risk of cancer and other diseases is high. Independent growers are persuaded by

transnationals to use pesticides for increased productivity, with little instruction on the dangers of these chemicals. Children as young as eight years of age work twelve-hour days on banana plantations in hazardous conditions. The revenue from bananas is so promising that many Central American governments have resorted to almost anything to attract the fruit companies.

Description of the 'Blemished' toy

The toy banana hides the horrific reality of banana plantations in a bright, flawless peel. The irony may be found on the blue and white sticker taken from an actual banana. The sticker carries a statement issued by the National Cancer Institute "Diets rich in fruits and vegetables may reduce the risk of some types of cancers and other chronic diseases." The reality revealed on the concealed inner peel, is that the methods employed on banana plantations in fact cause cancer. Most consumers are unaware of the harmful production processes of banana production, here revealed behind beautiful outer layers of a toy banana.



BLEMISHED





6135

100% Cotton
100m
109 yds / 99 m
MADE IN CHINA

MADE IN CHINA

STAINLESS CHINA

BILOY

EXACT
WORTH
QUILTING

SMOTHERED

The concept

Oil pollution in water is caused not only by spillage but also by the discharge of toxic effluents from refining processes. Aquatic animals living closer to shore such as turtles, seals, dolphins and smaller fishes risk contamination by oil washing onto beaches, or by consuming oil-contaminated prey. In shallow waters, oil may harm sea grasses and kelp beds, which are used for food, shelter and nesting sites by many different species.

Aquatic life on reefs and shorelines is at risk of being smothered by oil washing ashore. It can also be poisoned slowly by long-term exposure to oil trapped in shallow water or on beaches.

The Niger Delta is one of the largest wetlands in the world. It is also the sixth largest producer of oil with the operations of numerous multinational oil corporations. Fishing, the traditional occupation for most people in the community has become less lucrative as a result of pollution caused by the oil industry. Oil operations have decimated fish populations and driven what remains far into the sea.

Description of the 'Smothered' toy

The toy resembles a dying fish from the Niger delta. Its scales are covered with oil spilled by numerous oil corporations that are represented by obscured logos. The unnaturally bright colors symbolize the toxic effect oil has on the fish. The gill, which can be opened, is also covered with oil represented by black and white. One side represents the smothered fish with lackluster eyes and a mouth wide open as if gasping for air while the other side presents a dead fish completely covered in oil.



SMOTHERED





ENDANGERED

The toy concept

The Amazon forest, the largest rainforest in the world, is one of the most valuable natural resources available to all life on Earth. The Amazon region contains the largest body of fresh water. At least 40% of the world's freshwater fishes and 25% of the world's bird species reside there. It is home to at least 5000 different kinds of trees and 15,000 animal species. In the past years the heart of the Brazilian Amazon rainforest, which plays a key role in making the air on Earth breathable, has been opened to industrial logging. Several multinational logging companies have moved into the Brazilian Amazon speeding deforestation. Cattle ranches are another reason why deforestation occurs in the Brazilian Amazon. These ranches provide meat for the extremely large demand in North America. Deforestation in Brazil's rainforest is a concern because of lost biodiversity and expected contributions to global warming. Ecologists estimate that about one third of all the world's plant and animal species live in this tropical rain forest, many of these still undiscovered. No one knows what resources are lost as undiscovered species disappear with their forest habitat.

Description of the 'Endangered' toy

The dead toy tree represents numerous trees that are cut in the Amazon rainforest for wood or for cultivating pastures. The cutting of trees in this region affects not only the environment but also the wildlife that lives in the rainforest. The dry, fallen leaves represent the animals and other natural resources that are endangered due to excessive deforestation.



ENDANGERED





100% Cotton
Non-Aligned
Multi-Cotton
Non-Bonded
9165



The toy concept

Slaughtering cows and buffalos is illegal in all but a few states in India. These animals are marched over hot and dusty roads for days, often across state lines, and loaded onto trucks and taken to slaughterhouses. The trucks are often over-loaded and the cows climb over one another to find space, inadvertently gouging each other with their horns or trampling and crushing those beneath them. Their horns are broken and their nose rings are ripped out during the struggle. As the temperature soars, the cows become completely exhausted and suffocated. Many animals are so sick and injured by the time they arrive at the slaughterhouse that they must be dragged inside. Some cows have hot chili peppers and tobacco rubbed into their eyes or their tailbones painfully twisted and broken in order to make them stand. Their legs are hacked off and they are skinned alive. Due to this cruelty, many people in India and around the world are refusing to buy leather. Advanced technology makes it easy to find inexpensive, quality shoes and accessories that are stylish yet free of animal suffering.

Description of the 'Sin' toy

The toy represents a brutally injured Indian cow. The broken horns, the bloody eyes rolling into the eyelids and the miserable face show anguish while the scars on the leather represent torture. The shocking red color represents the skinned body and terrible pain suffered by the animal.





MATERIALS & METHODS

While making toys for the creative project I was very sensitive to the way the materials felt in my hands. Through my handwork, I developed a personal and intimate relationship with each toy. The fuzz of the synthetic felt, the fluff of the poly-fill helped me identify the character of the toys. The prick of the needle and the tension of the taut thread helped me perfect the form.

The non-fraying nature of synthetic felt prevents the fabric from fraying after cut. I was able to exploit this nature of felt in my sewing technique. I emphasized the hand-sewn nature of the toys by stitching on the outside using the buttonhole stitch. I chose this very tight stitch to make certain that the stuffing inside the toys wouldn't come out of small openings. The buttonhole stitch also adds a nice contrast in texture as two pieces of soft felt are tightly held together with strong thread.

With production costs a critical limitation, I chose inexpensive materials and processes. It was important that the use of materials be consistent with my message. I wanted inexpensive or even discarded materials, not produced by multinational corporations or with harmful effects on the environment. I collected rags and other used pieces of fabric. I tried to exploit every scrap.

Foss Manufacturing Company that manufactures engineered, non-woven fabrics produces the felt used in this project. I made an intentional choice not to use fabrics from Dupont, a multinational corporation that pioneered synthetic fabrics. The leather used is scrap leather bought cheaply from an online scrap fabric dealer. The printable fabric is 100% cotton and the inks do not have an oil base. The threads used are DMC, 100% cotton that meet safety standards for skin irritation and toxicity. The paper used for printing this document is recyclable and has 40% recycled contents.

By making
the toys
by hand, I
developed
a personal
and intimate
relationship
with them



Numerous explorations in graduate workshops helped me find my own voice and realize my interests. I was encouraged to experiment with the skills I already possessed and to challenge myself to learn new skills. This process led me to discover new techniques and embrace current technology. It not only strengthened my understanding of design fundamentals but also opened new areas for both formal and conceptual exploration. I learnt to organize my research, analyze it objectively and create appropriate solutions. The graduate seminar helped me articulate thoughts and express my ideas verbally.

**Numerous
explorations
in graduate
school helped
me find my
own voice**



GYPSY TAROT CARDS

My creative project evolved from one of the very first projects completed in the graduate workshop. Fascinated by the wonderful travels, mysteries and the colorful lifestyle of the Romanichal Gypsies, I designed a set of Tarot cards and created whimsical characters from our current mainstream culture. The cards were designed to represent the Gypsy culture as a collective of many different Asian and European cultures and present the documentation of a body of research in an abstract way. I enjoyed this project most because it allowed me to explore collage and character design in a way I had never done before.

**It allowed
me to explore
collage and
character
design in
a way I had
never done
before**



Gypsy Tarot Cards
Medium: Collage
Graduate workshop, Fall 2003



EXPERIMENTS WITH WASTE

I further explored collage in three-dimensional form during my independent study in the third semester. I began assembling three-dimensional collages that resembled simple animals. I used only refused, discarded and found materials. The already existing graphics and typography on these found materials beautifully distorted visual information. This exploration in three-dimensional collage became the foundation on which my creative project is based.

I also began translating the sketches from my sketchbook into clay sculptures.



Experiments with waste **Cat and Bird**

Medium: Collage (refused and waste materials)
Independent study, Fall 2004



Numerous other workshop projects raised issues of the environment and sustainability. I was able to integrate my explorations in character design into these assignments. I made an attempt to challenge the complex design aesthetic with which I was so comfortable and explore simplicity and reductive forms.

I began researching the relationship of animals and children and created a book on child nutrition and exercise for both children and parents. Desmond Morris, in *'The Naked Ape'* claims that love for animals as symbols is based on the concept of personification. If an animal looks clumsy and cuddly, it becomes a childish symbol. Children admire monkeys because of their anthropomorphic or human like features. I designed a playful character for an alphabet book called *'M for Monkey'*, which explains the importance of play and a healthy diet in normal growth of children.

Concurrently, I extended my explorations in reductive forms and designed a sign system for a zoo.



M for Monkey

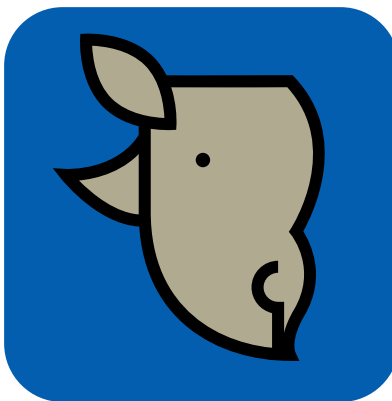
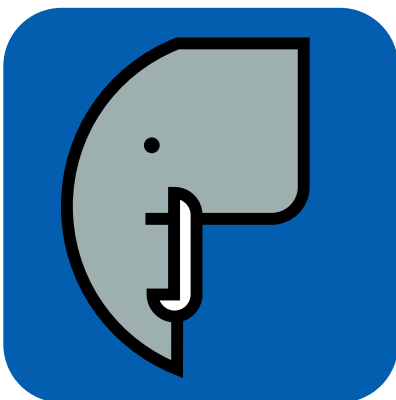
An alphabet book about health and nutrition.

Medium: Digital illustration.

Graduate workshop, Fall 2004



ZOO SIGNS



Sign system for a zoo
Exploration in reductive form.
Graduate workshop, Fall 2004



I began to explore the language of toys for very young children. I researched the role of toys in social, psychological and educational development in children and designed a series of hand-sewn felt toys called CRECRE (Creative Creatures). These toys are designed to develop shape, form and color recognition in a visual and tactile way for children between the ages of one and three years. These animals reduced to basic shapes, forms and colors introduce the complex idea of abstract recognition and identification.

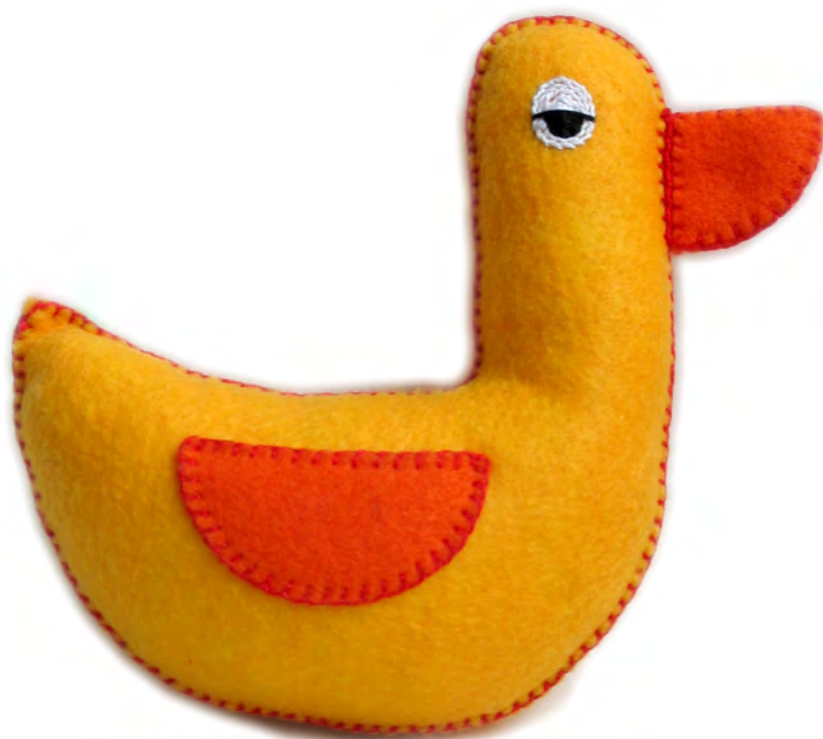
The research put together by Birgitta Almqvist in the book *'Approaching the culture of toys in Swedish childcare'*, helped me understand a number of theories on play behavior. It also introduced me to the theories of child psychology and mental development by Jean Piaget.

The studies I did for this project were a breakthrough in finding my own visual style. I began reducing actual anatomical drawings of animals and made them increasingly geometric. Using a one-millimeter grid I started simplifying the forms. I expanded the scale of the grid and simplified the forms until I found a good balance between geometric and realistic forms. I translated the initial sketches onto colored synthetic felt. The construction of the toys itself was very simple, requiring no complex pattern making. The toys gain a dynamic dimension as fibers of felt expand over the stuffed animal cavity.

The studies I did were a breakthrough in developing my own visual style











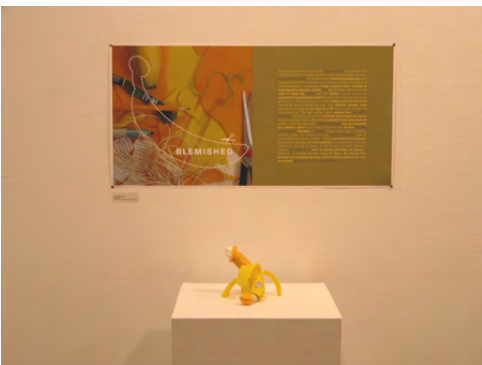
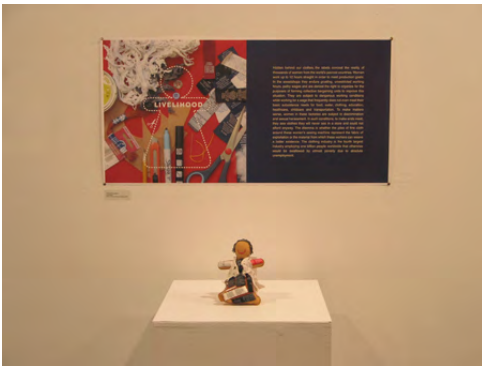
I wanted to keep the design of my exhibition space clean, with a strong emphasis on the toys. Since the toys are small it was important for me to avoid clutter in the space and have my exhibit very organized. The white walls and black floor gave visual importance to the brightly colored, small toys. In contrast to the curvilinear form of the toys I decided to use perfectly square, white pedestals. The waist-high pedestals elevate the toys to a comfortable viewable height. The large surface of the pedestals compliments the small size of the toys.

I wanted to keep the design of my exhibition space clean, with a strong emphasis on the toys



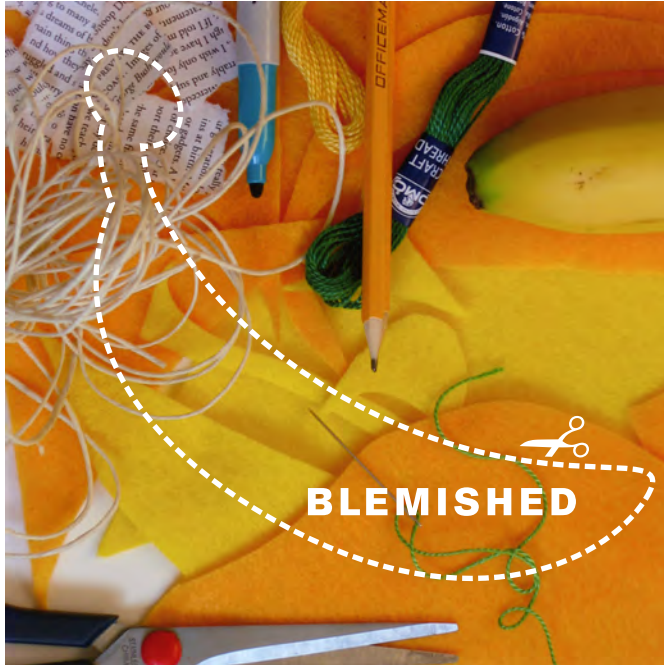
THE POSTERS

The five toys were displayed in a single row accompanied by posters, one above each toy. The posters explain the concept of the toys and highlight the global issues addressed in my project. Each poster is composed of two squares; one representing the materials used in creating the toy, the other typographically illustrates facts related to the critical issues.





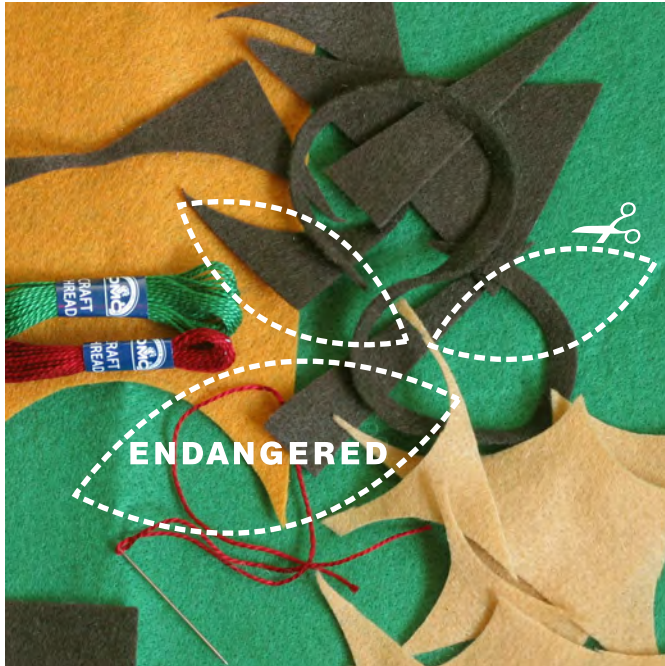
Hidden behind our clothes, the labels conceal the reality of thousands of women from the world's poorest countries. Women work up to 12 hours straight in order to meet production goals. In the sweatshops they endure grueling, unrestricted working hours, paltry wages and are denied the right to organize for the purposes of forming collective bargaining units to improve this situation. They are subject to dangerous working conditions while working for a wage that frequently does not even meet their basic subsistence needs for food, water, clothing, education, healthcare, childcare and transportation. To make matters worse, women in these factories are subject to discrimination and sexual harassment. In such conditions, to make ends meet, they sew clothes they will never see in a store and could not afford anyway. The dilemma is whether the piles of fine cloth around these women's sewing machine represent the fabric of exploitation or the material from which these workers can weave a better existence. The clothing industry is the fourth largest industry employing one billion people worldwide that otherwise would be swallowed by utmost poverty due to absolute unemployment.



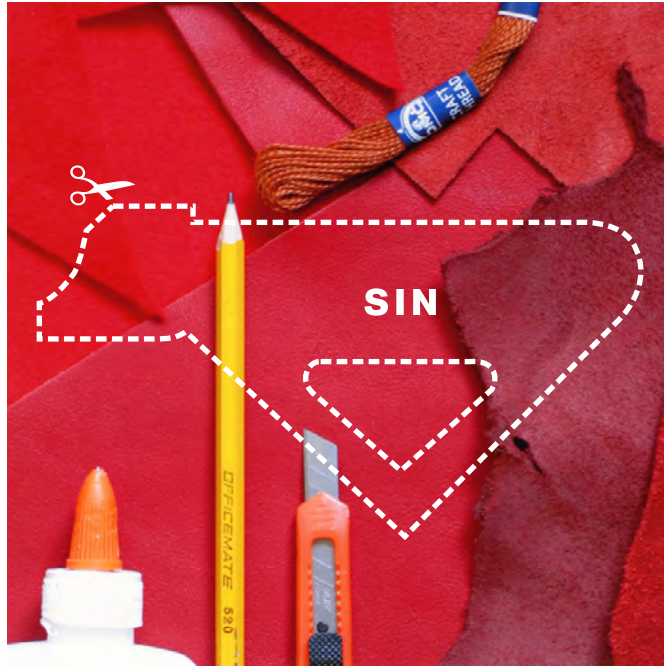
The development and success of the Banana industry has resulted in the complete alteration of tropical lowland environments in Central America . Thousands of hectares of rich and diverse tropical ecosystems have been transformed into the monotonous and chemical drenched landscapes of banana plantations. The banana industry is almost entirely controlled by three large fruit companies: Chiquita, Dole, and Del Monte. Maintaining high yields of cheap and blemish free fruit requires frequent and intense applications of agrochemicals. Herbicides are used to keep the ground free of vegetation. Nematicides must be applied directly to the soil around the base of the trees to protect the roots from nematode damage. Aerial applications of fungicides are done up to 50 times a year to battle the destructive fungi. The high yielding hybrid varieties have low natural resistance. The total extent of the environmental contamination can only be estimated because there is little funding available to local governments to conduct monitoring and many contaminated areas may go undetected and untreated. Workers on banana plantations face risk from chemical contamination. Examples of injuries include head pains, dizziness, faintness, burns, eye inflammation, and respiratory problems. Risk of cancer and other diseases is high. Independent growers are persuaded by chemical companies and trans-nationals to use pesticides to increase productivity, with little instruction on the dangers of these chemicals. Children as young as 8 work on banana plantations in hazardous conditions, an average workday lasting 12 hours. The revenue from bananas is so promising that many Central American governments have done almost anything to attract the fruit companies.



Oil pollution in water is not just caused by spillage but also by discharge of toxic effluents from refining processes. Aquatic animals that generally live closer to shore, such as turtles, seals, and dolphins and smaller fishes, risk contamination by oil that washes onto beaches or by consuming oil-contaminated prey. In shallow waters, oil may harm sea grasses and kelp beds, which are used for food, shelter, and nesting sites by many different species. Aquatic life on reefs and shore lines is at risk of being smothered by oil that washes ashore. It can also be poisoned slowly by long-term exposure to oil trapped in shallow water or on beaches. The Niger Delta is one of the largest wetlands in the world. It is also the 6th largest producer of oil with the operations of numerous multinational oil corporations. Fishing is the traditional occupation of most women and many men in the community. But fishing has become less lucrative over the years as a result of the oil industry pollution. The operations have killed the fishes here and driven the remaining ones far into the sea.



The Amazon forests are among the most valuable natural resources available to all life on Earth. The Amazon region contains the largest body of fresh water and the largest rain forest in the world. It is home to at least 15,000 documented animal species. At least 40% of the world's freshwater fish and 25% of the world's bird species reside here. Over 5,000 tree species have been described. In the past years, the heart of the Brazilian Amazon rainforest, which plays a key role in making the air on Earth breathable, has been opened to industrial logging and increased rates of deforestation. Several multinational logging companies have moved into the Brazilian Amazon raising fears that the already growing rate of deforestation in the planet's largest rain forest may be about to speed up. Another reason for why deforestation occurs in the Brazilian Amazon is cattle ranching. These ranches often provide meat to the extremely large demand in North America. Deforestation in Brazil's rainforest is a concern because of loss of biodiversity and also because of expected contributions to global warming. Ecologists estimate that about one third of all the world's plant and animal species live in tropical rain forests, many of these still undiscovered. No one knows what resources are lost as these species disappear with their forest habitats.



Since slaughtering cows and buffalos is illegal under most circumstances in all but a few states in India, animals are marched over hot, dusty roads for 50 to 100 miles, across state lines, to locations where they can be loaded onto trucks and taken to slaughter. Typically, 15 to 20 animals are crammed into trucks meant for only 5 or 6, so cattle must climb over one another to find space, inadvertently gouging each other with their horns or trampling and crushing those beneath them. Their horns are broken off, and their nose rings are ripped out during the struggle. The overcrowded conditions are particularly cruel when temperatures soar, leading to crippling exhaustion and suffocation. Many animals are so sick and injured by the time they arrive at the slaughterhouse that they must be dragged inside. Others have hot chili peppers and tobacco rubbed into their eyes or their tail bones painfully twisted and broken in order to make them stand. Some animals have their legs hacked off or are skinned while they are still alive. Because of this cruelty, more and more people in India, the US, and around the world are refusing to buy leather. In this technologically advanced age, it's easy to find inexpensive, quality shoes and accessories that are stylish and free of animal suffering.

VISUAL INSPIRATION



COLORS Issue 29: Toys

GLOSSARY

Play

Occupy oneself in amusement, sport or other recreation. Play can also mean manipulation and alteration. To me the meaning of the word play is very close to the act of creation.

Toys

Objects used for entertainment, education and recreation by children and adults. In my opinion toys include but are not limited to dolls, puppets, religious artifacts, cultural relics, colors, books and also living animals and our friends and family.

Relic

An object kept for its association with the past; a memento, a signifier of a culture. Personal to me, relics are things from my childhood that make me nostalgic.

Culture

Culture is comprised of the predominant attitudes and behavior that characterize the functioning of a group or organization. These include such things as customs, traditions, habits, language, and food in relation to the natural environment. In my understanding, culture is that process at work which lends continuity and meaning to our lives. Latin root: Colere: to inhabit, to cultivate, to honor.

Myth

A supernatural story around characters, beings, ancestors, heroes or institutions that serves as a fundamental in explaining aspects of the natural world, customs, or ideals of society. It is my view that myths are narratives that attempt to explain the nuances of a culture by presenting a cultural ideal.

Globalization

The Worldwide scope and application of commerce. In my understanding, globalization is the process of interconnecting the world's people with respect to the cultural, economic, political, technological and environmental aspects of their lives.

Multinational Corporations

Commercial organizations having significant operations spread throughout various nations but are headquartered in a single nation.

Sustainability

Sustainability refers to habits or behavior that help maintain the natural balance and availability of resources.



Design For The Real World - Victor Papanek

GLOBALIZATION AND ITS DISCONTENTS JOSEPH E. STIGLITZ

THE GREEN IMPERATIVE



PAUL STREETEN

Globalisation : Threat or Opportu

Kalman

Swami on Rye

Gorton

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Una rivista sob

BIBLIOGRAPHY

1. *Globalization, Threat or Opportunity?*

Author: Paul Streeten

The book deals with the main aspects of globalization, namely trade, global financial flows, technology, multinational corporations and international convergence of real wealth. Its concern is with the beneficial and harmful aspects of globalization. This book helped set the parameters of my project.

2. *Globalization and its Discontents*

Author: Joseph Stiglitz

Noble laureate Joseph Stiglitz provides insider's analysis of the major institutions of globalization, particularly concerned with the plight of the developing nations. It explains the impact of globalization on the economies of nations in the world. Through this book I came to an understanding of globalization and its role in the International Monetary Fund, the World Trade Organization and other major institutions. This book explained the roles of multinational corporations in the increasing interdependence of nations' economies due to the global market phenomenon.

3. *The Green Imperative*

4. *Design for the Real World*

Author: Victor Papanek

The books of Victor Papanek examine attempts by designers to combat unsafe, frivolous, or

useless product and provides ideas for sensible, responsible design in a world deficient in resources and energy. This book helped me strengthen the concepts of my project and question my own design decisions.

5. *Art as Experience*

Author: John Dewey

Assigned as seminar reading, this book provides an understanding of the formal structures and characteristic effects of all the arts: architecture, sculpture, painting, music and literature. It helped me gain some perspective on my own work, critique it and bring objectivity to this project.

6. *Vinyl Will Kill*

Author: Jeremyville

The book takes an insider's look at the renaissance of vinyl toy design and gives an insight into the work practices of some of the world's best designers. This book helped me in planning and organizing my preliminary sketches for the development of the toys.

7. *Designing for Children*

Author: Catharine Fishel, Leeann L. Zajas

The authors reveal how to create designs that truly speak to the interests of kids. The author examines a wide range of successful campaigns for food,



toys, magazines, websites and entertainment, for children. It helped me understand colors, forms and characters that best communicate with children. The research was applied to develop a sub problem in my project.

8. The Reinhold book of Art and Craft Techniques

Author: Van Nostrand Reinhold

Simple handcrafted articles and objects that children can make themselves, give an interesting look into materials and ideas and helped me consider materials for my project.

9. Approaching the culture of toys in

Swedish childcare.

Author: Birgitta Almqvist

The research put together by Brigitta Almqvist helped me understand a number of theories on play behavior. It helped me understand the function of toys and identify what toys could be beyond their common definition.

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http://members.tripod.com/foro_emaus/BanPlantsCA.htm

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http://members.tripod.com/foro_emaus/p1ing.htm

These current websites and news sources provided understanding about the effects of multinational corporations on global employment, technology and environment. I gathered information about working conditions in clothing industries, suffering of animals to provide hide for the leather industry in India, working conditions and physical hazards related to banana plantations in South America, seriousness of oil pollution in the Niger delta and deforestation in the Amazon valley. These current web journals provided the necessary background to write text for the posters accompanying the toys.



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Suparna

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Pankaj

Ankit

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