



DECODE



?

*Emotion / Intuition / Expression*

*Photography as a tool to design*

*Pre-design / Design Stage / Post Design*

*Pre*design / Design Stage / Post Design

*Why me ?*



*I am not an expert in photography*

*Neither an editor, nor a blogger*

*Just an enthusiast*

*“For me the camera is a sketch book, an instrument of intuition and spontaneity, the master of the #instant which, in visual terms, questions and decides simultaneously. It is by economy of means that one arrives at simplicity of expression.”*

*Henri Cartier-Bresson*

*Either you capture the mystery of  
things or you reveal the mystery.  
Everything else is just information.*

*Raghu Rai*

*“Nobody is a photographer,  
everyone knows photography”*

*An Amateur learner*

*“Nobody is a photographer,  
everyone knows photography”*

**ME**

Taking photographs and practising meditation might seem at first glance to be unrelated activities. While photography looks outwards at the visual world through the medium of a camera, meditation focuses inwards on unmediated experience.

And whereas photography is concerned with producing images of reality, meditation is about seeing reality as it is. Yet in taking photographs and practising meditation over the past three years, I find the two activities have converged to the point where I no longer think of them as different.

For Cartier-Bresson, photography is not merely a profession but a liberating engagement with life itself, the camera not just a machine for recording images but “an instrument of intuition and spontaneity”

As practices, both meditation and photography demand commitment, discipline and technical skill. Possession of these qualities does not, however, guarantee that meditation will lead to great wisdom any more than photography will culminate in great art. To go beyond mere expertise in either domain requires a capacity to see the world in a new way. Such seeing originates in a penetrating and insatiable curiosity about things. It entails recovering an innocent, childlike wonder at life while suspending the adult’s conviction that the world is simply the way it appears.

Both photography and meditation require an ability to focus steadily on what is happening in order to see more clearly. To see in this way involves “shifting” to a frame of mind in which the habitual view of a familiar and self-evident world is replaced by a keen sense of the unprecedented and unrepeatable configuration of each moment. Whether you are paying mindful attention to the breath as you sit in meditation or whether you are composing an image in a viewfinder, you find yourself hovering before a fleeting, tantalizing reality

lensculture //

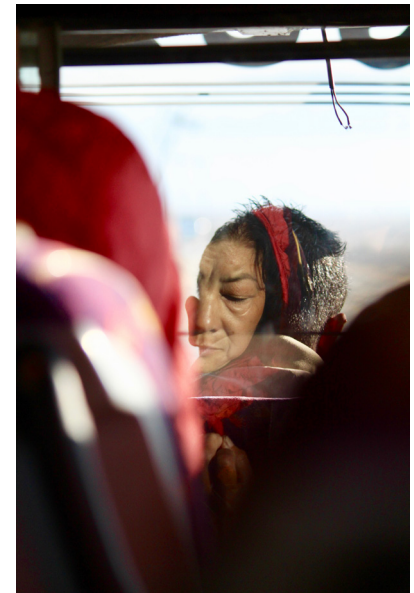
– Gaurav Chordia  
*Lensculture : Sahapedia Frames fellowship 2018*



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*To take photographs is to hold one's breath when all faculties converge in the face of fleeing reality. It is at that moment that mastering an image becomes a great physical and intellectual joy. To take photographs means to recognize simultaneously and within a fraction of a second both the fact itself and the rigorous organization of visually perceived forms that give it meaning. It is putting one's head, one's eye, and one's heart on the same axis.”*

– Henri Cartier-Bresson,  
*The Mind's Eye: Writings on Photography and Photographers*



The workshop intends to unveil the layers overlapped in a picture frame.  
Its an attempt to contemplate the possibilities of reading through  
photographs as 2d still frames, about a multi dimensional living condition.

It emphasises on use of photography as a tool to design starting from site analysis .  
This exercise introduces the participant to further habitual reading of picture frames and  
conclusions that would help in design decisions and communication.

Through a narrative and photo - essay produced by each group, we shall explore the  
underlying layer of activities and lifestyle patterns, that might be lost in the process of  
addressing them. It could lead to formation of **hybrids** that do not limit to conventionally  
named typologies.

*// READING THROUGH THE PHOTOGRAPHS*

**// intent**



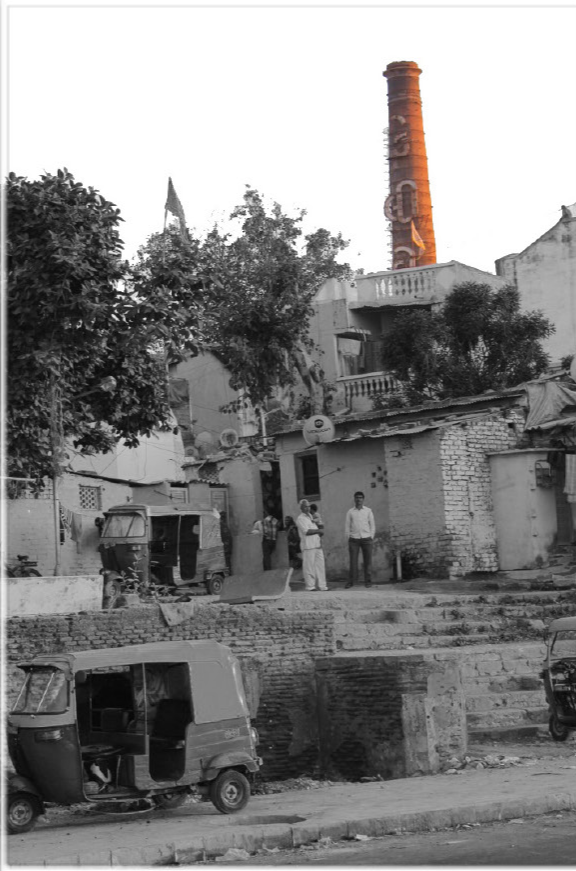
Photo essays are a visual narrative of what one observes .  
It is a medium that speaks without words and reaches bold in public domian.

The workshop intends to produce this supportive documentation that helps the student  
communicate the intagible readings of the neighbourhood.  
These narratives could become a potential asset in presenting their deeper understanding  
beyond what could be represented in drawings and text.

These visuals would strengthen the layer of interaction with the public , when presenting  
their concerns and listening to theirs. This intervention helps in the later stages of  
programming, where these insights could shape the neighbourhood in its **specific context**.

*// EXPRESSING THROUGH THE PHOTOGRAPHS*

*// progress*



# 01

45 min - a week before / Platform : zoom

## Introduction and Investigation

Exercise introduction through presentation. A reading list along with links to relevant videos will be shared with the participants.

Topic : *Lensculture*

# 02

4 hours - Day 01 / Platform : corridor exhibition

## Synthesis process :

Display of exercise photographs followed by discussion and brain storming session on identifying relevant frames to proceed with.

Groups of 4 to be formed ahead to proceed with photo essay.

# 03

8 hours - Day 02 / Platform : in studio

## Analysis Part 01 :

Group presentations of photo essays to further identify the strengths of each issue and create a narrative.

## Radicalisation Part 02 :

Presentation by workshop coordinator followed by studio working on rationalising the layers identified in the photographs. The students would be guided over to proceed with identifying crucial verbs that would lead to probable program and typology exploration.

# 04

2 hours - Day 02 / Platform : in studio

Further guidance towards formatting these visual narratives ,  
for the upcoming exhibition in the public domain





*TO SHOW*

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*TO SEE*





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keywords

Henri Cartier-Bresson

*The Quai St. Bernard , Paris, France, 1932*



Henri Cartier-Bresson *The Quai St. Bernard, Paris, France, 1932*





Henri Cartier-Bresson

*The Quai St. Bernard , Paris, France, 1932*



**Feature Photography**

Pulitzer Prize



**Henri Cartier-Bresson**

Magnum



**Art of Photography**

Nowness

Glimpses from Participatory Workshop at VIT'S PVP College of Architecture, Pune

***December 2022***

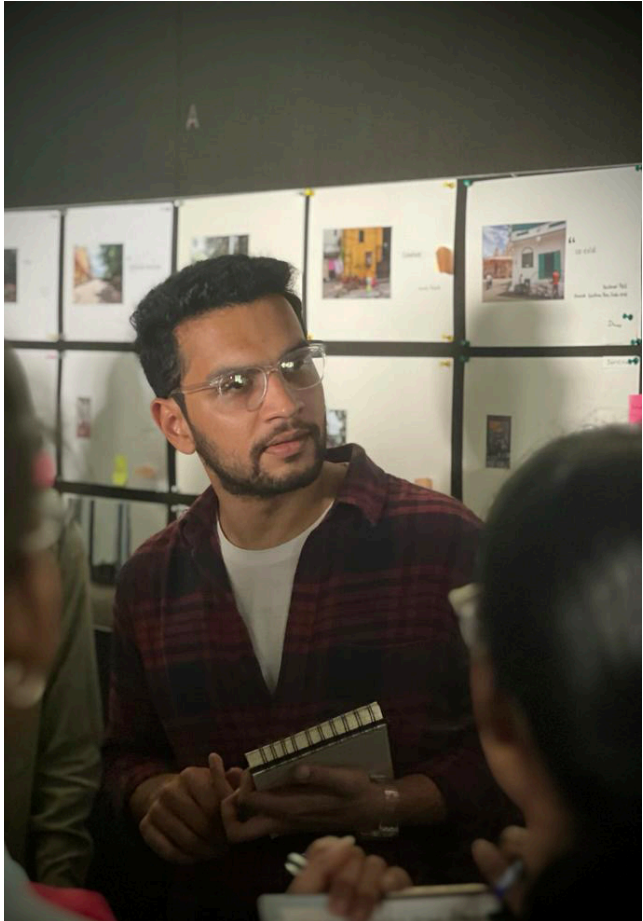
*// gaurav\_chordia*













Looking forward to joining hands with your institute!

***DECODE 2023***

*// gaurav\_chordia*



**// workshop**