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Unmesh  
Kulkarni

**HUM IN R  
PRODUCT  
DESIGN**

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# **HUMOR IN PRODUCT DESIGN**

## **A Special Project Report**

**by**

**Unmesh Kulkarni**

**Guide : Prof K. Munshi**

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BOMBAY 400076**

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## APPROVAL SHEET

The special project titled 'HUMOR IN PRODUCT DESIGN' by Unmesh Kulkarni is approved in partial fulfilment of the requirement for M.Des degree in Industrial Design.

Signature

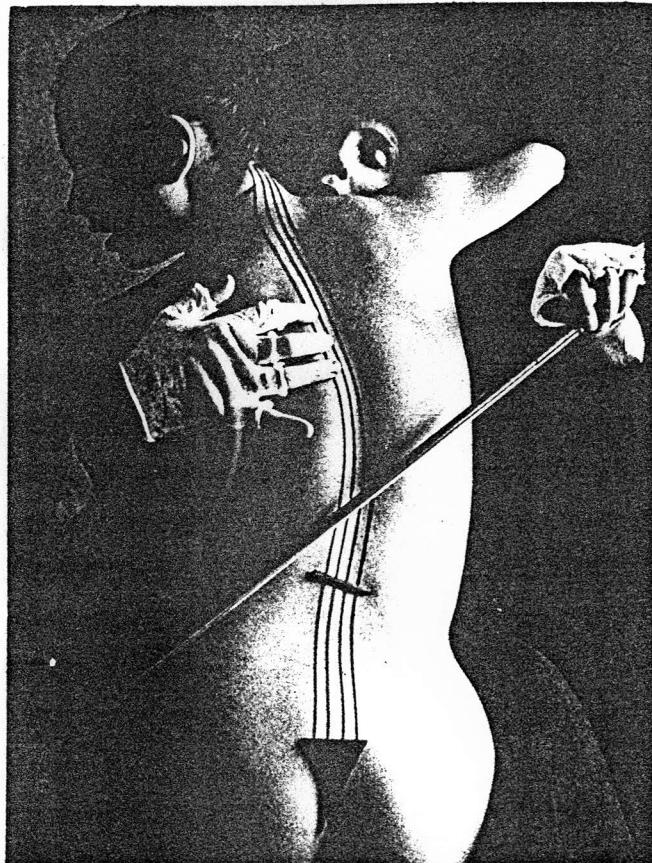
Date

Guide



11-4-89

## I N T R O D U C T I O N



In today's society when one wants to put some message across, with speed and efficiency, humor could be one of the best tools because human beings react to such a phenomenon willingly and immediately.

In today's mechanical life of increasing stresses one needs to relax somewhere, but our environment is getting dominated by the modern similar looking geometric objects like computers. Their aesthetics is dominated by the function, manufacturing capabilities and the effects of mass production. We are now passing through a phase in which a universal urban culture is emerging. The rise of the middle class has put challenges before designers with their changing needs. Objects that are produced appear more sophisticated. If this trait continues human beings will get trapped in various concrete and plastic boxes and lose their sensitivity. It is always said that man invented machines to serve him, but day by day it is so

happening that he is getting busy serving these machines. It might so happen that human beings may become mere automatones.

It is everybodys duty to prevent this. That is why we see that some design movements like 'Post Modern' or 'Memphis' were started. They criticise the Bauhaus tendency of functional products which follow the philosophy of minimal design. Here the design was considered as an opportunity of exploration and many times humor is used effectively.

## W H A T   I S   H U M O R ?

Humor could be defined in various ways with varying complexities. The definition could be as simple as - 'Humor is something which produces laughter and smile.

or 'Humor is the ability to be amused'

or 'Humor is subjective phenomenon in which human emotions are evoked by some external stimuli causing laughter.'

Arthur Koestler in his definition of laughter says - 'Tension is mounted during the process of grasping an event or anecdote. It never reaches its climax. A punch line is cut across the logical development of the situation. It debunks the dramatic expectations. The tension becomes redundant and exploded into the laughter.'

The process thus talks about some important phenomena

1. Building up of tension
2. Punchline
3. Release of tension.

So far converting any situation in to laughable one, the punch line plays the most important role. The punchline carries the element of surprise. It may be an unexpected rational statement or may be a funny statement. It has to have 'suddenness' as Kant states in his definition of laughter - 'Laughter is an affection arising from sudden transformation of a strained expectation into nothing!'

## S E N S E   O F   H U M O R

Humor can be seen as an entity in itself. Then one can say that the humor is an integral part of the situations actions or events. (It doesn't mean that the humor is an integral part of 'all' the things in the world). One requires the sensitivity to see the humor in those situation acts and events. This 'sensitivity' is called as 'sense of humor'. This makes humor a subjective phenomenon.

Generally the sense of humor is measured against the laughter which is not always true, because we see that the people with good sense of humor may seldom laugh whereas people with the little sense of humor may laugh a great deal. One more aspect of humor is variation of the response. This is so because people find different things at different times funny, but they always exercise their ability in various degrees.

The sense of humor is always partly acquired and partly natural. Every body has different level of intelligence and sensitivity. Also, the

education we get, the environment we live in, the traditions we follow, the culture to which we belong, influence people to see different things funny. We need to know the references to the context to understand a joke. Sometimes we are introduced to it by telling a story which is followed by the joke. That is why the concept of telling a joke arises. Without the background of the joke (which can be just a line or a few lines) the joke doesn't have any meaning. We read a joke about Picasso, (page ), it is necessary to know a little about Picasso, his work and then the background of the joke to understand the humor in it. That is why one is told the story about the art dealer and the 'fake' painting.

Sense of humor is one of the faculties of the aesthetic. It is a feature of the aesthetically developed mind, which can instantly give an emotional assessment of a situation and generate rich, varied and unexpected associations and parallels. A person must posses high aesthetics ideals without which the humor may turn into cynism, sceptism, obscenity etc.

## L A U G H T E R



The laughter is an accompanying factor of the humor. It is the external manifestation of the humor. The tension which is built up, during <sup>understanding</sup> of the humorous event or act, is released in the form of laughter. On broader basis, one can say that the laughter is a defence mechanism to release tension.

Nothing is laughable in itself. 'Laughable' which need not be humorous, borrows its special qualities from a person or groups which are divided by their age, maturity, intellectual level, psychology, social and economic status etc. so to know about laughter one has to know about the person or the group. When children laugh at a person falling on a banana peel, we know that the laughter is mirthless and humorless and more of a sadistic nature. Whereas adults might get a feeling of pity for the person.

Laughter is sometimes reaction against repressed feelings. During two minutes of silence

in the condolence meeting for some dead leader, whose name and significance is unknown, almost every child feels like laughing. It is due to repressed boredom. Laughter is the action of rebellion as Arther Koestler states. He says laughter can occur when repressed feelings about sex, sadism, boredom etc. burst out. Here the laughter is considered as a tool for departure, from the rails of instinct.

Laughter is infectious. Its infectiousness is typical phenomenon observed in group behaviour, like the infectious giggling or coughing in the class rooms.

Sometimes laughter is produced as a response to the stimuli which themselves are not comical, but mere symbols or signs for the cosmic stimuli. For example Charlie Chaplines boots, caricatures of a celebrity reduced to a few visual hints by exaggerating special features or eliminating unwanted feature, catch phrases, allusions to the familiar situations, etc.

Another use of laughter is to laugh at people. This is an expression of aggressive behaviour.

## M E C H A N I S M   O F H U M O R

The elements of humor could be put in following ways.

1. Source of stimuli (humorous stimuli)
2. Cognitive and intellectual activity responsible for perception
3. Behavioural response that are expressed in laughter.

The cognitive and intellectual activity is influenced by the age, sex, social and economical status, culture or epoch of a particular person. So the perception, understanding and appreciation of humor can take place at various levels like personal, group, cultural groups, or national etc. The understanding and appreciation (in terms of laughter) decides the humorous qualities of the event, happening.

Arther Koestler tells about three main criteria of comic technique or technique of the humorist,- originality, emphasis and economy.

To explain these he tells a story about Picasso

'An art dealer bought a canvas signed 'Picasso' and travelled all the way to Cannes to discover whether it was genuine. Picasso was working in his studio. He cast a single look at the canvas and said: It's a fake'.

A few months later the dealer bought another canvas signed Picasso. Again he travelled to Cannes and again Picasso, after a single glance, grunted: 'It's a fake'

'But cher maître, ex postulated the dealer, it so happens that I saw you with my own eyes working on this very picture several years ago'.

Picasso shrugged: 'I often paint fakes'.

Here the reply given by Picasso indicates his originality. This kind of creative originality is not found with everybody. One substitute for it is suggestiveness through 'emphasis'. Suggestive techniques create suspense and facilitate the listener's flow of association along a habit

formed channel. The techniques used for emphasis to be effective are 'simplification' and 'exaggeration' i.e. elimination of the redundant information and exaggeration of required information. When suggestive technique is not serving the purpose, it should be compensated by an opposite kind of virtue: The existence of economy, or more precisely the technique of implication.

Picasso's reply ' I often paint fake' is at the same time original emphatic, and implicit. Many things were implied but not said. The listener has to work out by himself what is implied in the laconic hint. The listener should bridge the logical gaps by inserting missing links. Koestler calls it 'interpolation' . The listener has to extend the process by adding something to it which is called ' extrapolation'. Koestler further says the operation of seeing the joke comprises of transformation or reinterpretation of given data, in some analogous terms. These operations comprise the transformation of metaphorical into literal statements.

## V I S U A L   A N D   V E R B A L U N D E R S T A N D I N G

When one talks about humor in product design, one has to think of differences between visual perception and verbal perception. Because the studies on humor are mostly related to only verbal humor.

1. Verbal understanding involves a step in which one translates the verbal message into visual depending upon the person's imagination and background. It is followed by interpretation of the message and understanding it.

The message is more direct in case of visual language. The person's imagination plays role only in interpretation of the message.

2. One has to understand verbal language so as to understand the message in that particular language. People from different language group will articulate same object like a tree in different fashions.

Everybody develops one's visual language in the subconscious. People in all the nations ,

communities will understand from a picture of a tree that it is a 'tree' provided their visual images match with it.

3. Illiteracy in case of the verbal language is total illiteracy which prevents you from understanding any message.

Visual language is more universal. Depending upon the mental imagery people understand a large domain of phenomena.

4. Verbal language is all words.

Visual language is consisting of images.

5. The verbal language is bound by syntactic logic which guides juxtaposition of the words, so as to have some meaningful outcome.

The visual language allows infinite number of permutations and combinations. Visual language is flexible and follows certain rules only at the time of interpretation.

6. Verbal thinking is always slow and inefficient. You can't store large number of verbal messages.

Visual thinking is fast and efficient. In human mind the data is always stored in visual form

## C L A S S I F I C A T I N O F H U M O R

Humor could be classified on various basis in various point of views. It could be broad base classification based on theories of humor formulated by psychologists and philosophers which say that humor could be based on

1. Incongruity based theories
2. Aggression based theories
3. Release theory

Incongruity based theory considers inappropriateness, paradox, dissimilarity, nonsense, play (fooling around), Fantastic departure from the reality, by exaggeration, twisting, relating unrelated things, so as to obtain absurd conclusions. It is a very creative variety of humor, which tends to shatter orderly system.

Aggression based humor is characterised by hostility, malice, superiority complex etc. It is a tendency of laughing at certain people or tendencies.

Release theory- Humor is a tool for liberation; Liberation from emotional tension and liberation from the conventional patterns of human behaviour, beliefs and attitudes.

Incongruity based theory talks about the stimulus, aggression theory takes about the relationship between the creator of humor and the subject of humor and the release theory talks about the response to the humorous situation.

This is a very broad based classification and considers the psychological aspect of humor as its major criterion.

Other classifications could be based upon the types of humor. There are numberable phenomena which are confused with humor, like comedy, wit, pun, irony, joke, funny, parody, satire, gag, grotasque, etc. The boundaries between these phenomena are not very sharp and clear. They are often confused with each other. But humor can have shades of any of these phenomena, as well any of these phenomenon can have shade of the other. A witty statement, which is humorous could be ironic.

## C H A R A C T E R I S T I C S   O F H U M O R

### 1. Humor - a socio-cultural phenomenon.

- Democratic nature of humor
- Humor and culture
- Humor and tradition
- Humor and fashion
- Humor and sex
- Humor and politics
- Humor and religion

### 2. Man as a measure of all the things

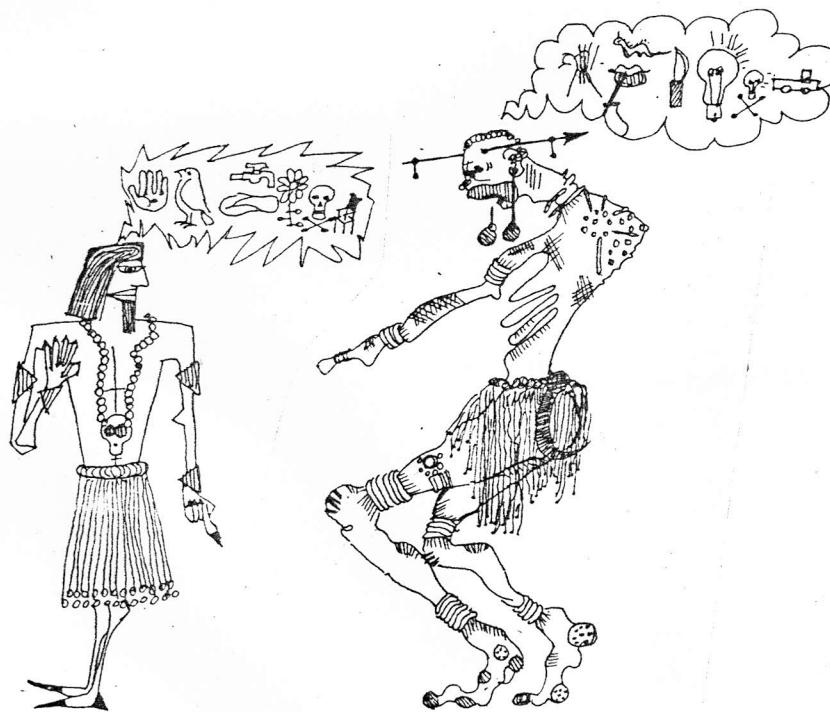
- Human psychological characteristics
- Human expression
- Relativity of magnitude
- Adult and child
- Humor and nature

### 3. Humor and Reality

- Fantasy
- Absurdity
- Nonsense

Then the question arises can one distinctly divide humor ? The products which because of their special existence and functioning bear some relationship to the user and environment. The humorous characteristics of the humorous products should take into consideration this relationship. Humorous characteristics could be evolved on this basis, which can become, basis for further classification.

Those characteristics of humor which talk about the context, human relationship etc. are given here.



(NO JOKE, THESE PEOPLE ARE DISCUSSING A SERIOUS ISSUE, CREATIVITY AND DEATH.)

## 1. HUMOR A SOCIOCULTURAL PHENOMENON

### a) Democratic nature of the humor

Humor is a group, cultural phenomenon. The subjects of laughter are popular and accepted by a group based on popular ideas about what is good - correct and beautiful etc.

This is evident through the cartoons or comedies which attack certain social practices, happenings etc.

### b) Humor and culture

Humor and laughter are universal traits, but the subjects of laughter vary from person to person, group to group. The culture in which a person grows plays an important role in developing the psychology of the person, the associations and mental imagery differ from each other.

Things honoured in one culture like language, social practices etc.



might become subjects of laughter for another culture.

c) Humor and fashion

Anything out of fashion or in fashion can become a subject of humor.



d) Humor and Religion

Humor is rejected by some religions in some specific sense. Some religions allow it. Certain religious rituals due to their clumsiness, complications can become subject of humor, like the costume of a Hindu religious priests brahmins which is humorous for a person who has never before seen that mode of dressingup.



#### e) Humor and nature

We relate various natural phenomenon with the human world. The animal characteristics, behaviour, are exaggerated changed or distorted or human characteristics are imposed on them, like in Panchatantra, where animals dressup walk, talk like human beings, they behave and think like human beings. Certain animal behaviour and expression has similarities to human behaviour, this can be a subject of humor.

### 3. HUMOR AND REALITY

If the world and time frame in which we are living considered 'real' things belonging to outside world, things happening in future always amuse us. Sometimes they become humorous. We always look at future or past in today's context. Sometimes when scientist talk about future life and gadgets we will be using, those concepts sound very funny. Something like lunch tablets, Sometimes this phenomenon is used to create humor by stretching one's imagination and exaggerating them as shown here.

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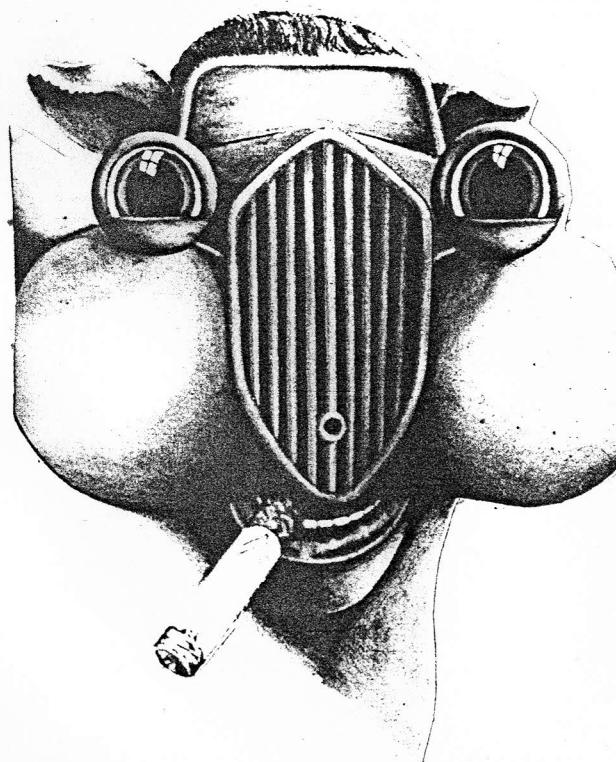
## MAN AS A MEASURE OF ALL THE THINGS

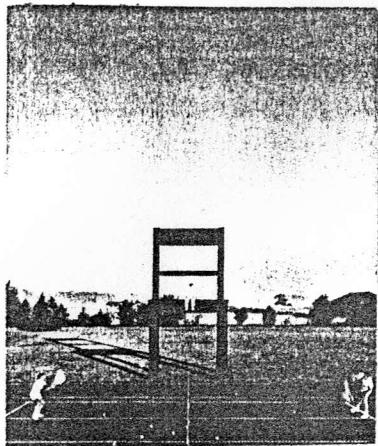
### a) Humor and human psychology

Psychology of human beings which talk about human characteristics like stupidity, clumsiness, simplicity, hypocrisy, foolishness, cowardice etc. become the subject of humor. For example the story of Shaikh Chilly , in which he is shown sawing off the branch of a tree on which he is sitting. People laugh at the stupidity of Shaikh Chilly For him he is right and he falls down because of some other reason. But we the representatives of so called 'wise ' society, find this act stupid, and hence we start laughing at the situation Here Shaikh Chilly is not the object of humor. We laugh at the subject of humor - stupidity of Shaikh Chilly.

### b) Human expression

People have tendency of looking facial expressions in objects or a group of objects. This makes the people to to persive those objects as humorous.





### c) Human Scale

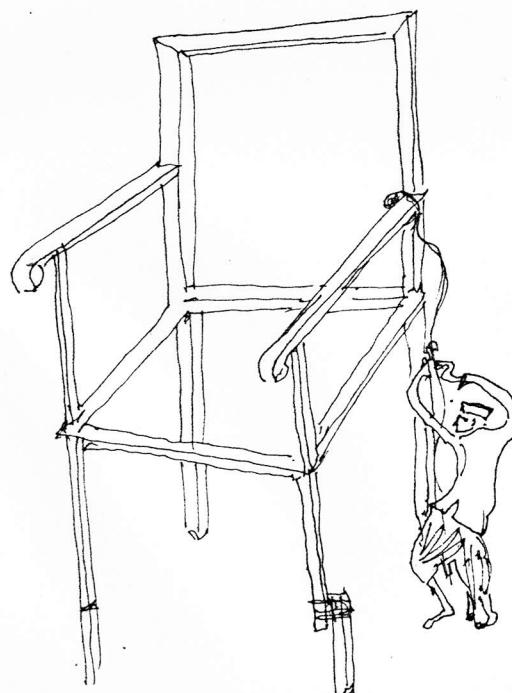
Human beings always see things in relation to their scale. So a grown up finds children toys like small cycles or the miniature kitchen sets humorous. Something it is unexpectedly big or small becomes subject of humor.

### d) Adult and child

These two are different worlds with different scale behaviour, attitudes, intellectual level, expression etc. which makes them laugh at each other.

e) Humor and sex

All feminine objects and the masculine objects have different looks. Though the gap is reducing the differences are quite evident. In certain cases feminine objects used by the men or vice versa can become a subject of humor.



f) Humor and Politics

Politics has been a very popular subject of humor, because of the hypocritic, corrupt, dictatorial nature of politicians (which is a universal political trait), the short living political philosophies, their use, are always rediculed by the people.

## HUMOR IN PRODUCT DESIGN

Categorisation of humorous products becomes difficult because, they posses humorous qualities which fall different groups. Also, it is the onlooker or the user who has to see the humor in the product; which may or may not be perceived, depending upon the subtlety of the humor.

Products could be categorised (grouped) under different headings. Here an attempt has been made to make the categorisation as clear and distinct as possible. While doing so, those aspects of the product, which play the most important role in deciding its humorous qualities, are taken into consideration.

There are two major categories

- Products with intended humor, (designed)
- Products with unintended humor (accidental)

### INTENDED HUMOR IN PRODUCTS

Here the products are designed to be humorous. The designer intends either entertainment or some humorous statement. These products show a high degree of creativity on the part of the designer. They could be further classified on the basis of

1. Product form- Animalomorphic and anthropomorphic products.
  - Use of literal metaphors
  - Use of suggestive metaphors
  - Scale and proportions of the product.
2. Product Behaviour - Functioning of the product
  - Product user relationship.
3. Bissociative value of the product - Satire
  - Pun.

We will consider them one by one.

### 1. Product form

Form decides the looks and expression of the product. The product form reflects the user group, environment and the functioning of the product. If this relationship of form to user group environment or the functioning of the product is manipulated , it can result in humor.

- a) Animalomorphic and anthropomorphic products - Products having animal form or human form or the expression fall in this category.
- b) Use of suggestive metaphors for a product Metaphor could be very suggestive and funny like use of boxing arena for a bed.
- c) Use of literal Metaphors - Use of literal Metaphor also make products humorous like the form of the feet for the shoes.
- d) Use of unusual scale and proportions for the product. - Sometimes the products made in unusual scale and proportions tend to become humorous. 'Extra large and miniaturised copies of the popular products are always brought by people for the sake of fun. Very long pencils

large bottles, toys and miniaturised appliances children use, are found humorous by adults.

## 2. Product Behaviour

Functioning of the products as well as the experience given by the products becomes a part of product behaviour. Toys function funnily like an elephant walking on its fore legs which appear as if it is using crutches.

There is one more category consisting of products which due to their peculiar relationship with the user become humorous. Product form, texture and material, being unusual, gives a tactile experience, where one almost imagines using the product. A striking example would be 'lunch' in fun' where one gets funny experience as one imagines oneself using it.

## 3. Bisociative value of the product.

Bisociation is a term coined by Arthur Koestler. It is an act in which two different things related to two different phenomena are combined to lead towards a new phenomenon. In products,

symbols are used in such a way that it has more than one meanings and associations.

Objects are used to make comments on social practices, human tendencies and behaviour, like the garden chair - 'Homage to American dream' These products have an element of satire.

Sometimes, in a lighter sense pun is created using a particular form like the mortar, used by Indians for grinding 'bhang'.

#### UNINTENDED HUMOR IN PRODUCTS

This group of products are generally victims of the context and changing attitudes of the people with time. Sometimes it happens due to the designers negligence of certain aspects of design like the environment of the product., the composition or juxtaposition of the product and its details. Sometimes fantasized products make us laugh.

This class of products could be divided in two sub-groups -

1. Products based on culture
2. Absurd product.

### 1. Products based on culture

Product belonging to a particular culture - Culture which decides the human behaviour, traditions, fashions, a way of life makes every body look at the products in a particular point of view. Products belonging to Japnese culture like squat chair might become humorous for a westner.

Fashions play an important role in deciding the humorous qualities of a product. An out of fashion product and a product of the very latest fashion might become humorous. Sometimes fashions emerging out of some social or art movements become humorous like the pop inspired under clothing.

Misfit - Product kept in wrong environment is a misfit, as well a product which falls out of a category as far as its looks are concerned is a misfit.

Extravagent function - Some products are not really humorous as far as their form is concerned but their concept is humorous, and

rediculus for a person who can't imagine such a product or such an unusual function. Say for example an eye lash curler used for make up might seem funny to a person who doesn't know much about 'makeup'.

## 2. Absurd Products

These are the products which don't match with the product images in people's mind. The product designed for an age yet to come whose functional and formal requirements are futuristic might appear funny in today's context. An artist's imagination can create the 'dream products' which perform unusual functions; these might appear humorous.



**EXAMPLES:  
INTENDED HUMOR :**

Animalomorphic Products

Animal forms, their behaviour and their expressions are used in the products.

A dog whose habit of chewing things is known. This stereotype is intelligently used in the bar set consisting of bottle opener, tongs etc. It is made up of turned wood. The way the form of the dog is abstracted to suit the turned forms. This makes emphatic and economic statement, which is essential for the humor as it is seen earlier. The obedient dog at your service with lot of expectations on its face makes you laugh. (Even if you are not making use of the service)

Same feeling you get with these cute paper and salt shakers looking like pigs.

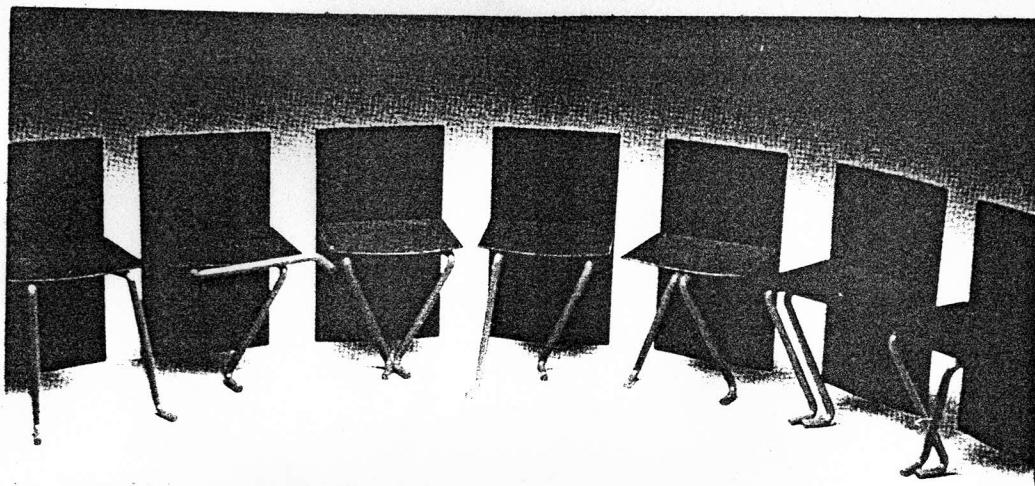


The products of day to day use can become very interesting by the use of some elements of animal forms.

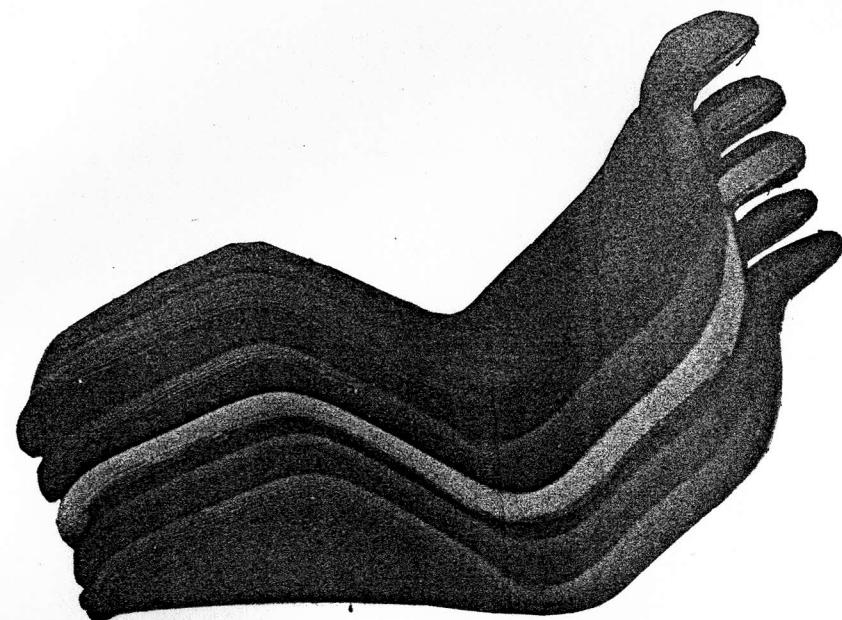
The mickymouse telephone, designed for American telephone corporation, one feels the mickymouse is holding the receiver for the person and telling him that you have got a call!

The traditional water pitcher has water outlet of lion head. The process of pouring water thus becomes humorous.

## Anthropomorphic Products

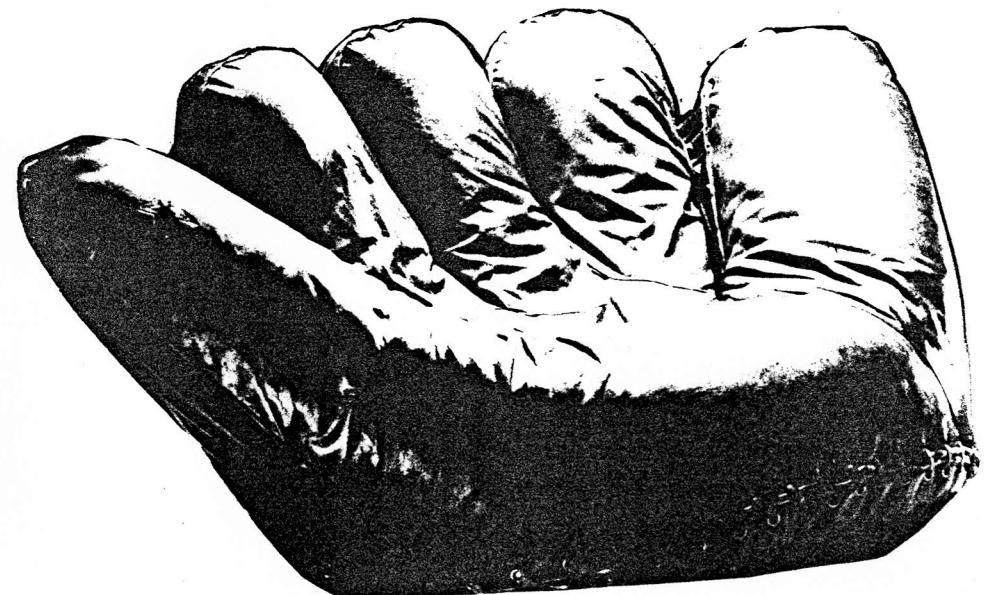


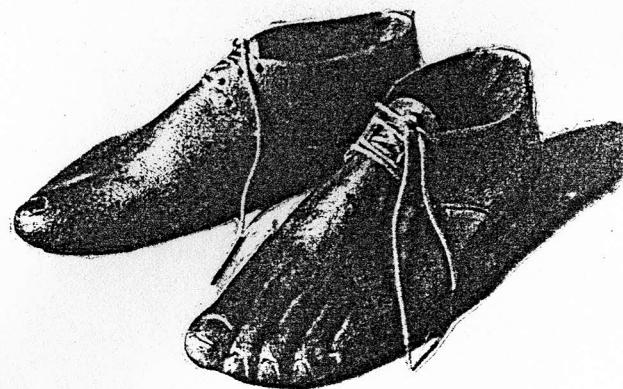
The SPASS ( the joke) chairs designed by Walter Gerth has numerous combinations by which you can arrange forelegs of the chair. Various configuration give various expression, character to each chair. Some of them look feminine or some are masculine, some look shy, some look relaxed, some look on verge of getting up, some look very disciplined etc. This makes the chairs humorous.



The Boukoum' lounge chair while following the ergonomic countour, takes a human form. The concept of relaxing on this could be very humorous( designed by Oliver Morgue).

The Joe sofa by Claes Odenberg uses the form of the rugby glove. It is named after famous rugby player 'joe'.

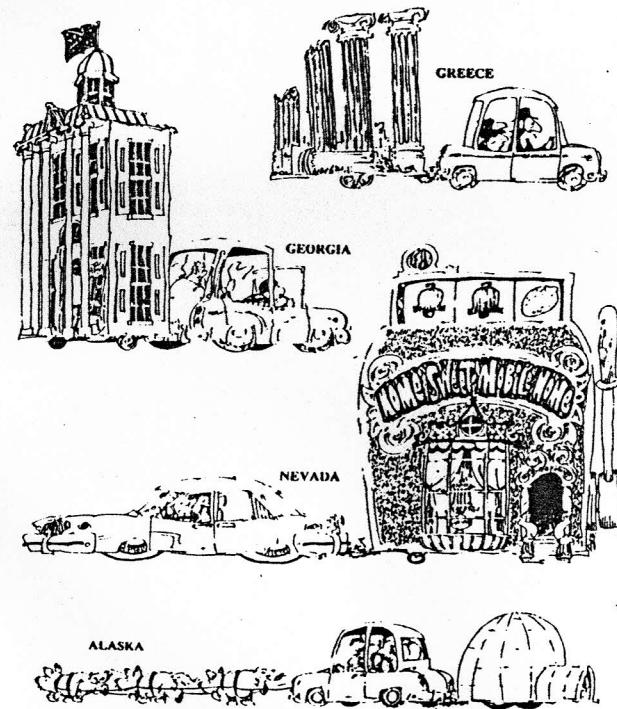




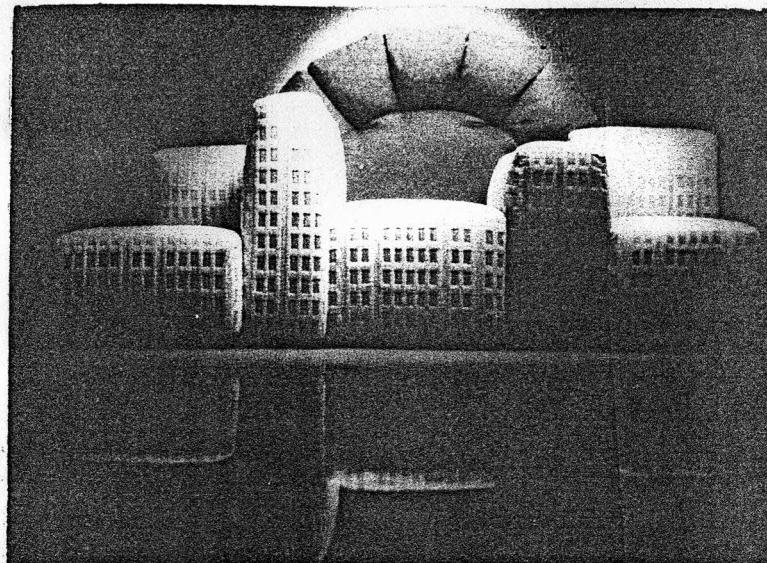
#### USE OF LITERAL METAPHORS.

Use of literal image or metaphor makes a product humorous.

The surrealist painting of shoes by Margritte is converted into a real product. Here the use of shape of the feet for the shoes makes them look humorous.



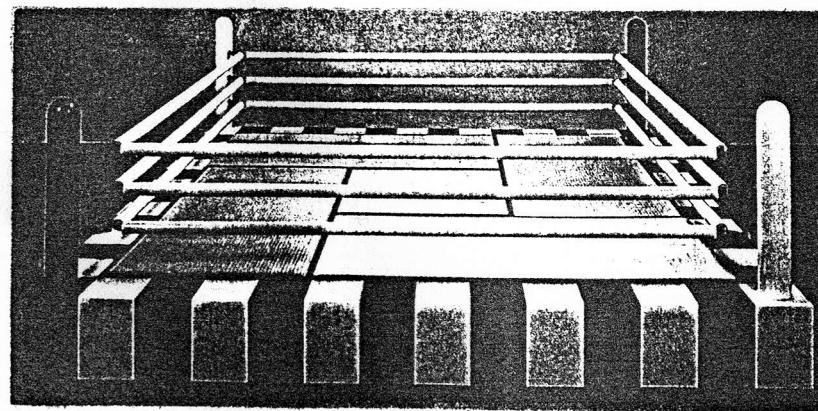
Here ~~are~~ the mobile houses designed for different regions. The images used are direct and literal. This kind of association makes a humorous statement about the particular region



SUGGESTIVE METAPHORS:

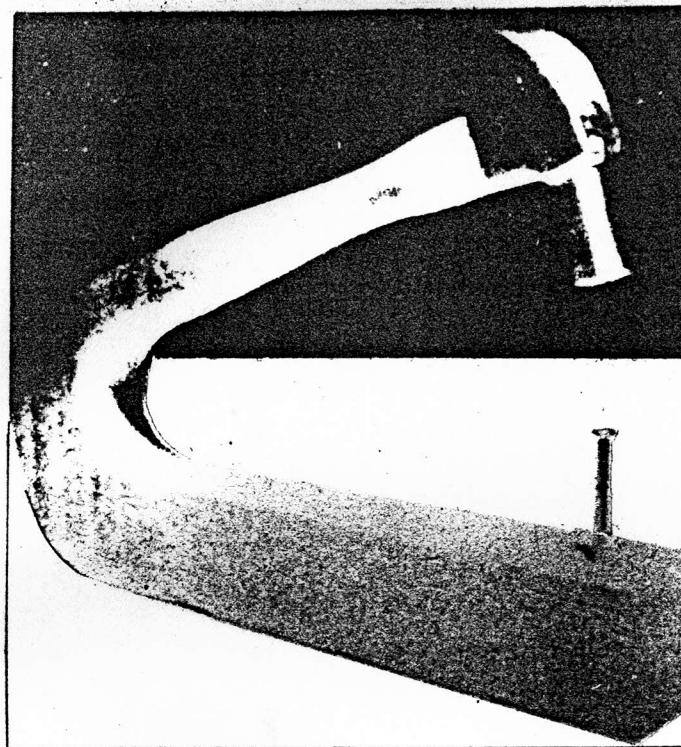
Some times unusual metaphors are used for products. New York skyline sofa is one such example New York's highrise buildings used as soft cushions hide half the sun  
Designed by Gaetano Pesce.

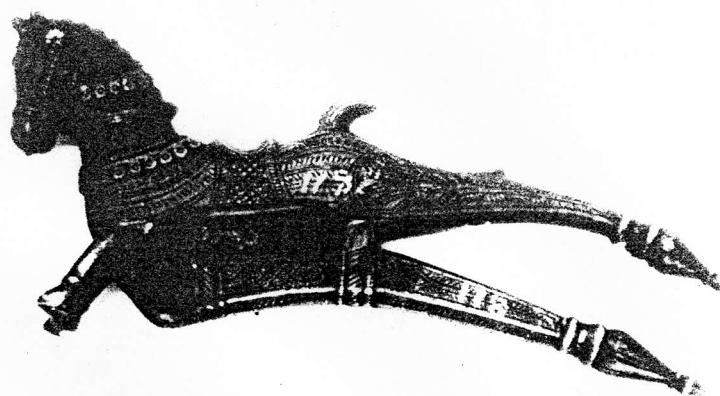
Masanori Umeda's 'Tawaraya' ring is actually a bed. A suggestivw metaphor, a hilarious statement



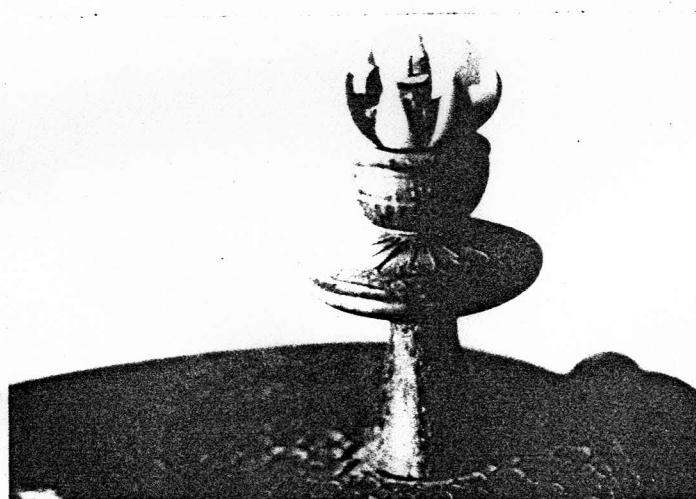
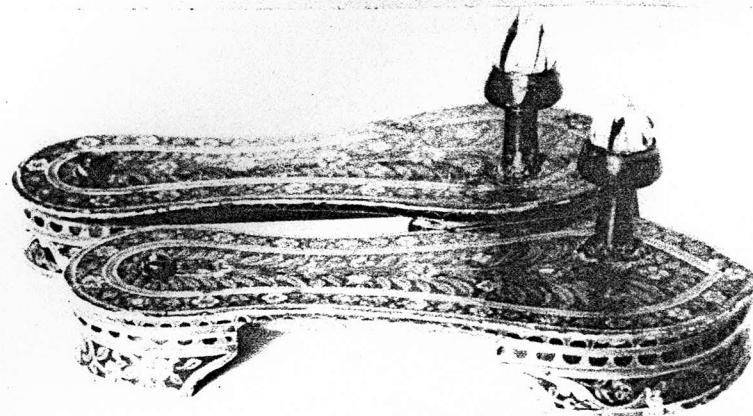
#### PRODUCT BEHAVIOUR

The hammer paradox tells lot about the product behaviour. It has lot of ambiguity of meaning of the product. An absurd product which shows human expression of frustration or refusal for getting hammered by any other hammer.

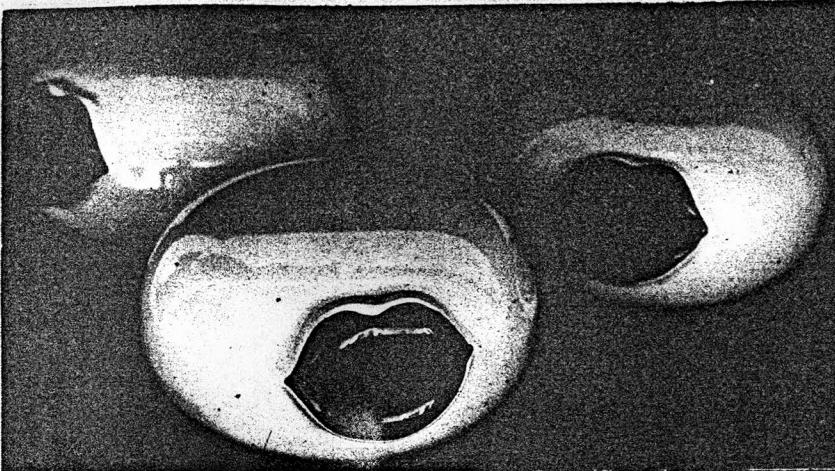




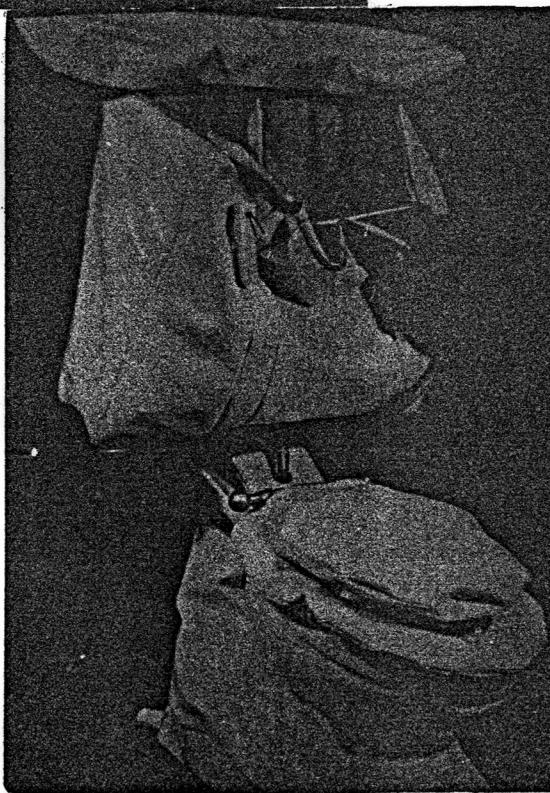
Nutcracker action becomes humorous because the blades are given a form of couple so when you operate it the couple appears as it it is making love. The nutcracker with the blade looking like a horse, make you feel as if the horse is flying.



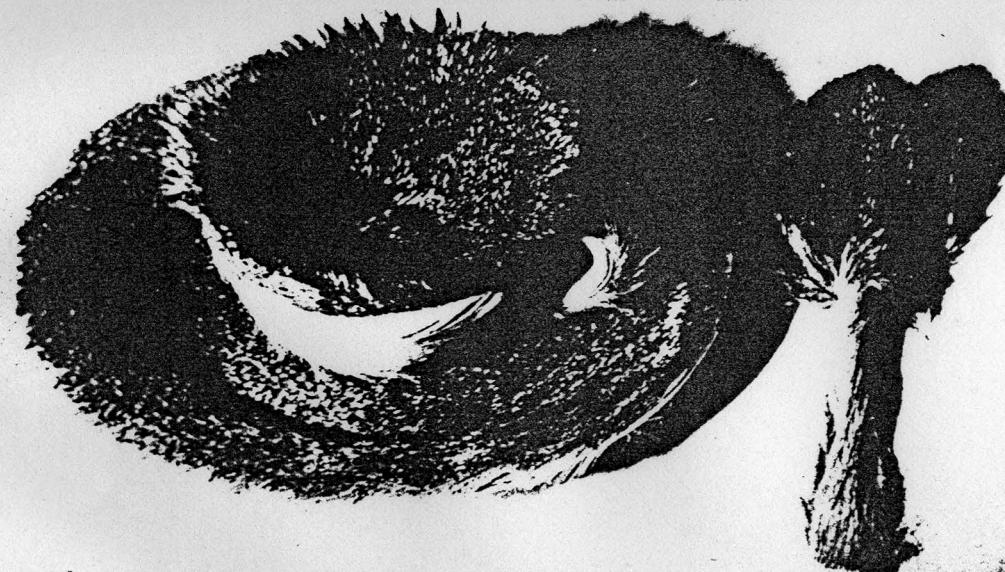
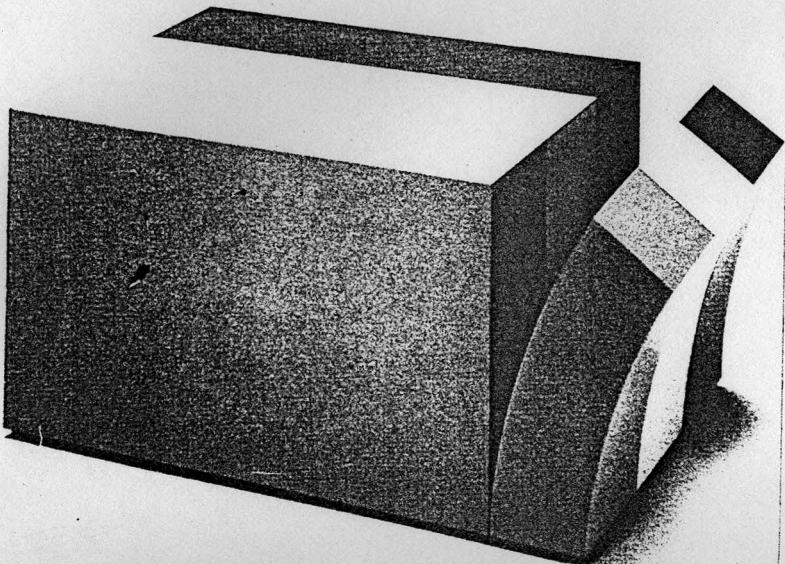
The wood and metal sandles function funny. When you walk the lotus on the grip opens and closes. This kind of action makes walking funny.



The lips ash trays, when you stop smoking, the ashtray smokes. Smoke coming out of the ashtray look it humorous because of the lips.  
(Design Kirti Trivedi.)



The soft toilet gives you a funny experience of sitting on it and using it.



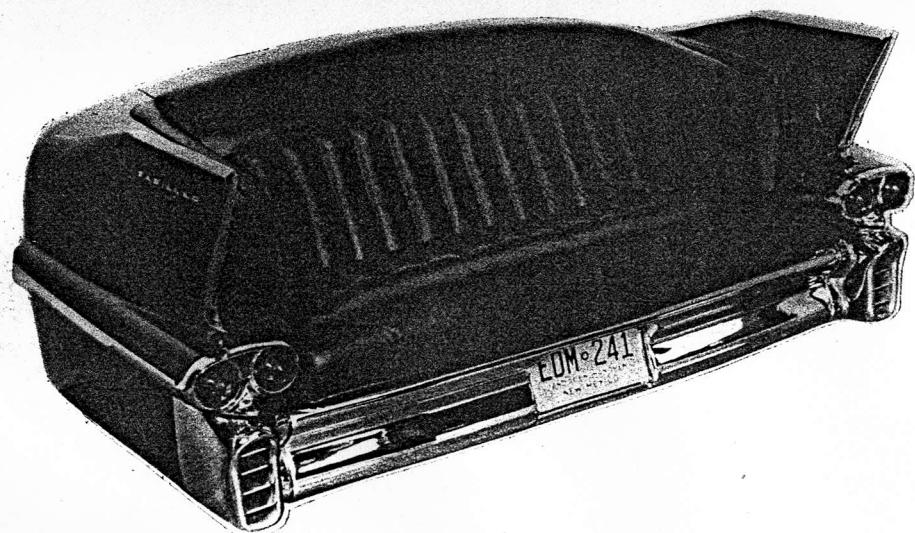
The stool, named 'Neapolitan' designed by Lee Payne because of its form, looks soft and flexible, but it is made up of hard plastic laminated plywood. It comes as a tactile shock and you laugh accepting the situation of being fooled.

The 'Lunch in fur' by Meret Oppenheim shows another kind of behaviour by a product. One almost imagines using such a product (oneself or some other person) and makes you feel funny.

SATIRE PRODUCTS.

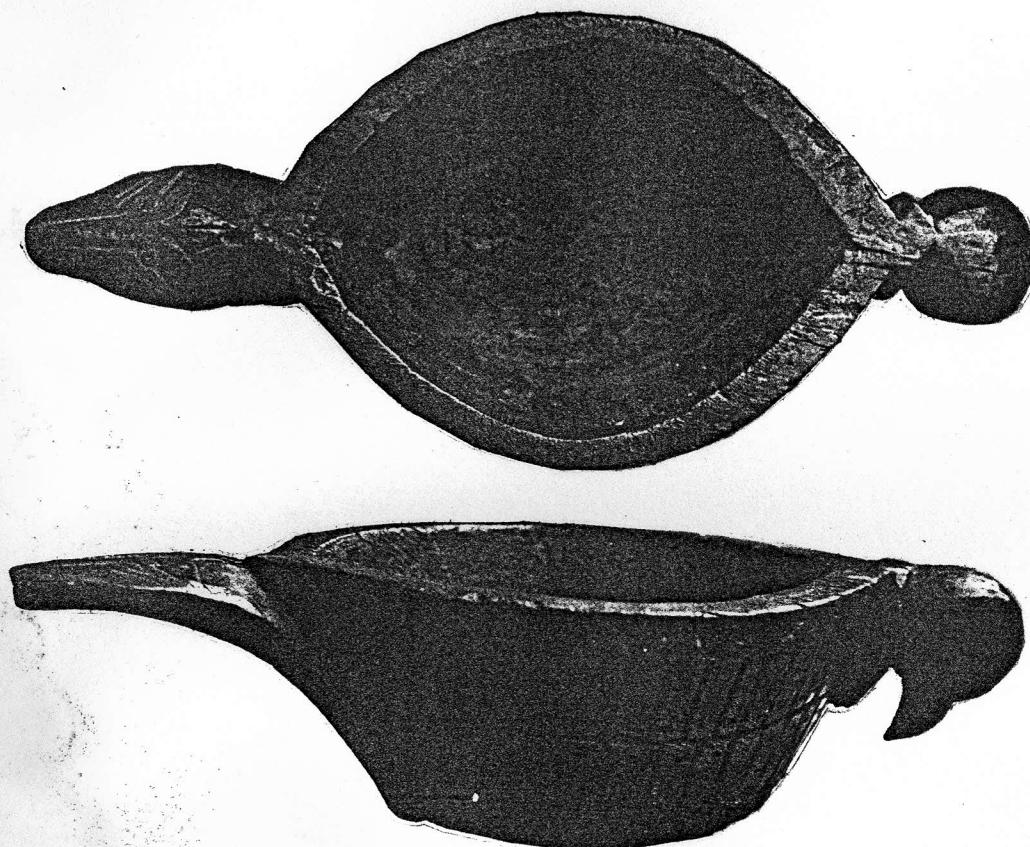
The garden chair 'Homage to American dream' is a witty comment on the American dream about the suburban living, which never came true. The use of **picket fence** and the **astroturf** seat gives metaphoric homage.

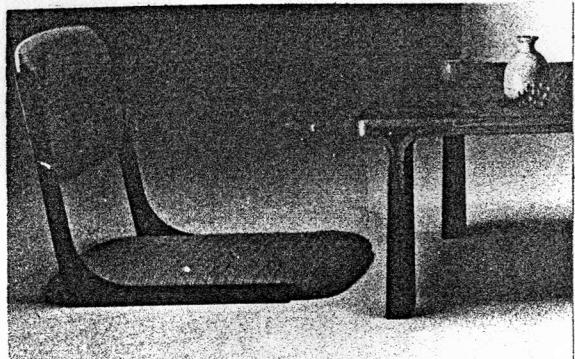
'Cadillac Cough' by Jody Norskag and Sherry stain using the tail of 'coupe' de ville created homage to American car culture.



PUN IN PRODUCTS.

Pun is achieved in this stone mortar, used for grinding 'bhang' in north India. It looks like a bird in elevation and like a snake from top. Here pun is achieved by suggesting two different aspects of 'bang' ritual. The snake tells about its nature, as it has opium as one of the ingredients and the bird tells you how you feel after having bhang.





## UNINTENDED HUMOR.

### Culture

Culture, fashion, traditions etc. decide the user's attitude towards the products. The oriental way of sitting in a squat posture is unusual for a westner, who is used to sitting on the chairs. Both the concepts are combined and the result is a funny seating arrangement, which is not humorous, for a Japanese person but for a Westener (Design - Nobuchika Moriyu)

Fashion of long cigarettes which made an artist imagine a problem with it. The cartoon by Allan Jaffee.

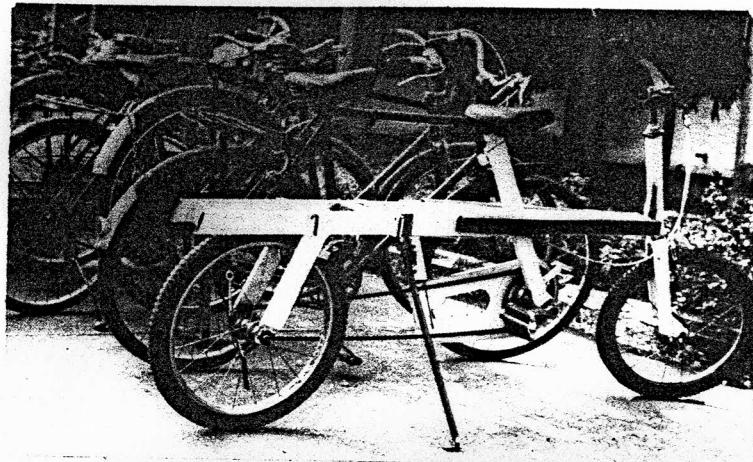
How will be a chair or stool for a Sadhu who keep moving and lives a simple life without comfort ? The funny kind of stool which gets cut in two parts and you wear it in your feet. A wimzical concept makes you laugh ( Designer A.G.Kulkarni)

MISFIT :

A product which does not fit in the people's image of the product category, cycle designed for rural use has a totally new form for new needs. If you use it with the old cycles it makes one laugh.

(Designed in IDC by Prof. A.G.Rao)

If you look at the old cycle, we look at it in today's context, we find it funny.

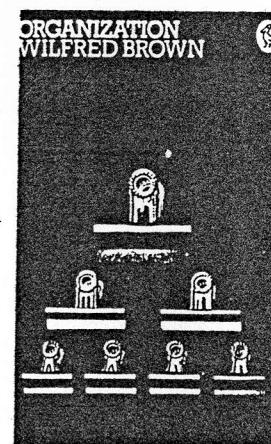
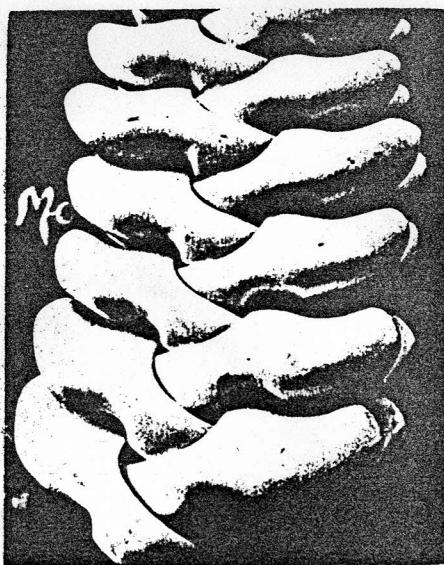
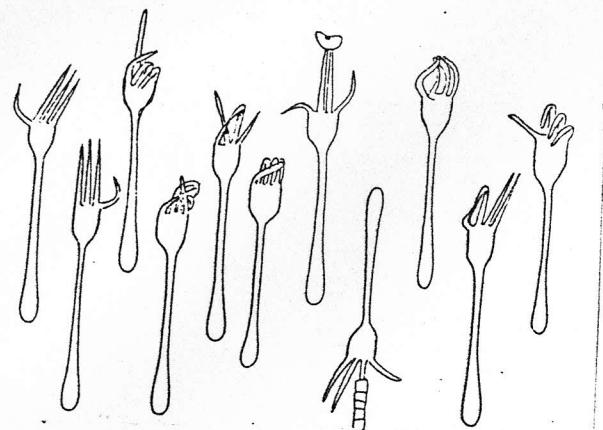




#### EXTRAVAGANT FUNCTION PRODUCTS. -

How about having goggles for a dog ? or a cap for a cat ? A four eyed dog by Denise Lemiere

Have you heard of anything like eyelash curler ? Its really funny concept if a person does not know about it. It sounds very stupid and redicules for him.

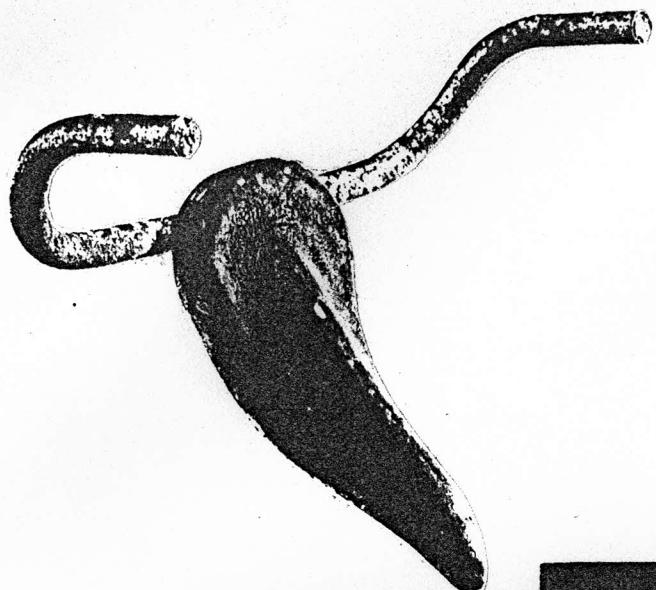


#### PRODUCT COMPOSITION.

The product context, environment, juxtaposition create humor. Artist's creativity plays important role, in creating intelligent associations by using products or by combination of products. Here humor is unintended means the product is not humour but the way it is used make it humorous.

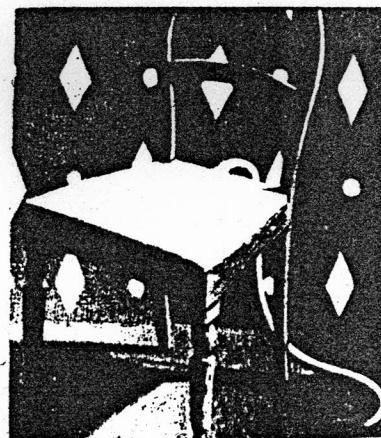
Bruno Munari plays with the forke to create the Italian style conversation or the shoes arranged in a shoe shop look like a vertibral column.

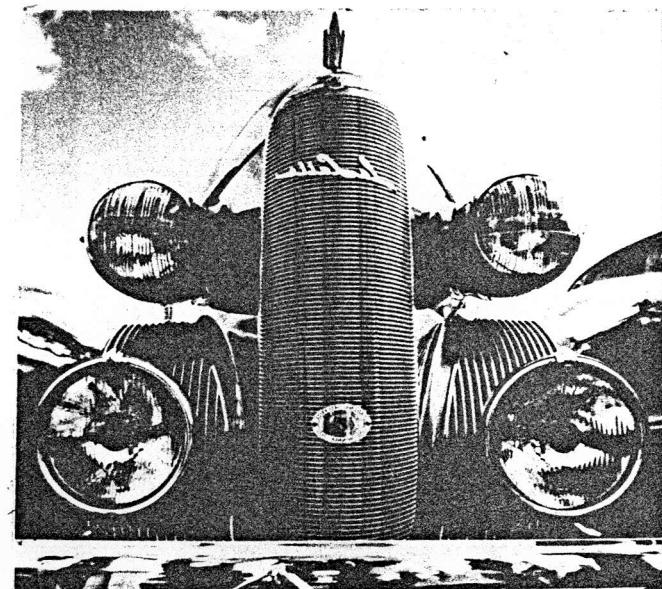
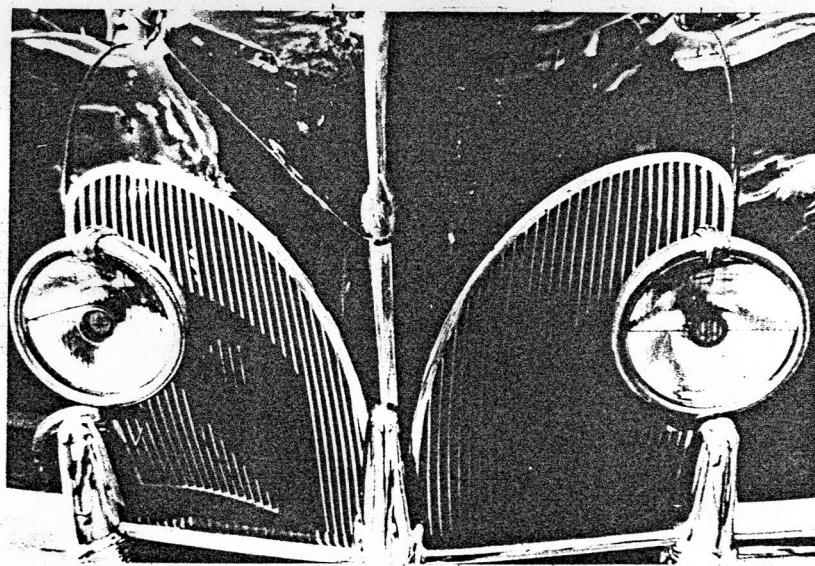
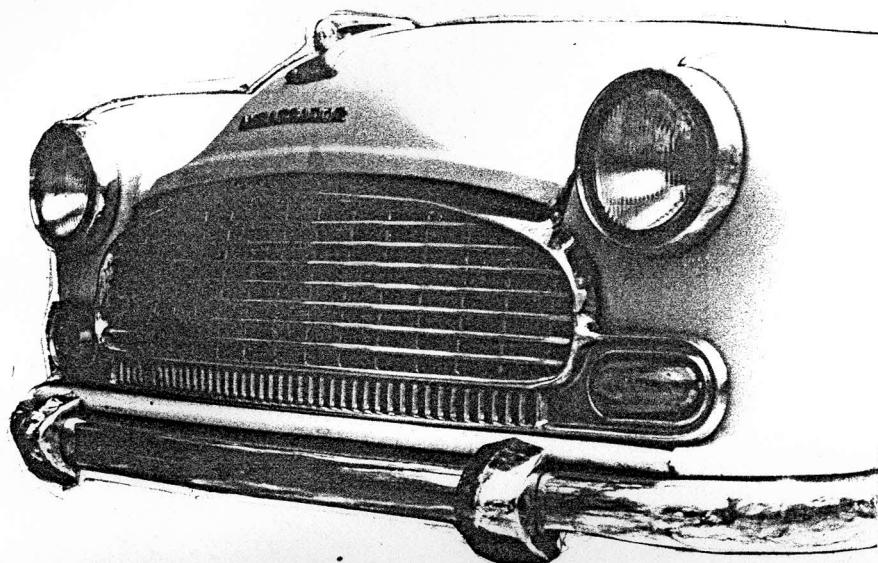
The paper clips are organised in pyramidal way so that they form the appropriate design for the cover for the book 'organisation' reminding you the corporate chain of command (Design by Pentagram)



Artist like Picasso can see bulls head in cycle seat and handle.

Margrit attaches a lions tail to a chair to create a humorous combination.





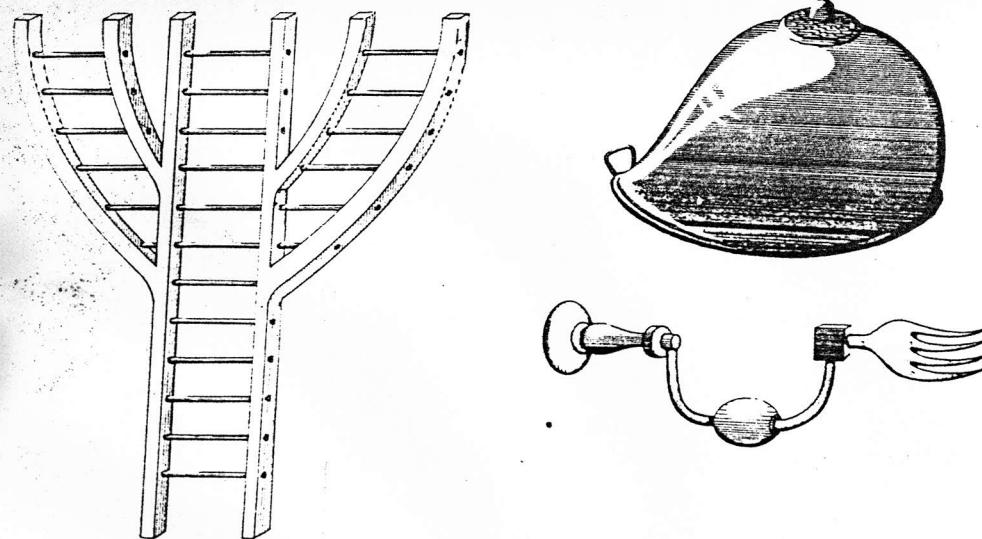
The car face is always comical the radiator grill, headlights, bumper, the windshield etc. gives the car an expression. In different point of views it takes different, sometimes smiling sometimes angry etc. The composition sometimes looks like a total animal form or some times only a part of the face.

### IMAGINARY PRODUCTS.

Imaginary products for crazy purposes, as one always dreams about such product like children dream about an invisible person who will obey only him and torture the teacher and have fun.

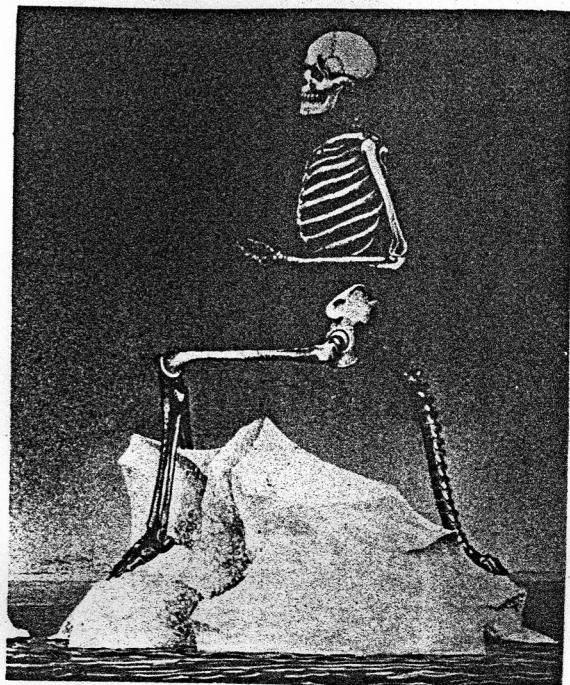
Here are some such products. One of the children's magazine has cartoon strip which shows the jack in the box which gives children a sadistic pleasure.

A designer imagines about ladder for team work or a fork for inept spaghetti cater or a brazen jelly mould or ladder for team work by tongue-in-cheek French sculpture Jaques Carelman. The ideas are very crazy and humorous.





How about having a glass jar, which will have some snow and a penguin inside, around your head which will make your forget about the desert around you. Summer outside and winter inside !



What could be the most convenient  
and efficient sitting system ?  
Somebody imagined man growing a  
tail,, so that he can relax any where  
on the tripod' !



#### PRODUCT SCALE.

Human scale is always taken for comparison. Whenever situation like shown in picture, furniture of double size, occurred the experience becomes humorous

The furniture in a museum at Zurich gives this kind of experience.

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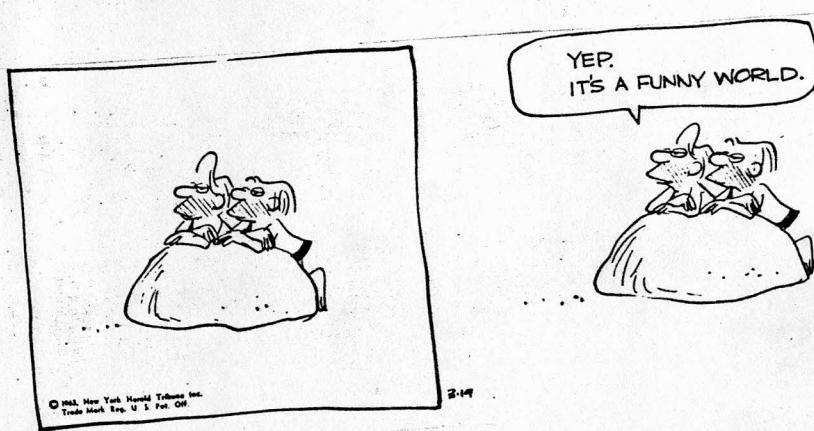
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Dec.86,

ID : March, April, 1986, Sept. Oct. 86  
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Design : March, 88, Jan, 88, Feb. 88

Graphics : Sept. Oct. 88.

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