A COLLABORATIVE EDUCATIONAL DESIGN PROJECT

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INTRODUCTION

The city of Ahmedabad and the Indian state of Gujarat has a number of unique factors making it an ideal location for a project that brought together three leading global design education institutes, each with their own expertise: the Royal College of Art (RCA) with its design thinking and innovation, Imperial College's leading science and engineering and the National Institute of Design's (NID) strong culture of design an innovation through craft and economic upliftment. Students from the double masters Innovation Design Engineering and a range of NID's design programmes in Paldi, Ahmedabad and the Gandhinagar campus were led by Professor Praveen Nahar of the Industrial Design faculty. The aim was to combine bringing the diverse mix of a dozen faculty and over sixty students to design and work in mixed groups to collaboratively design projects with the rich culture of local craftsmen and artisans to look for new innovations and design approaches.

Ahmedabad

Ahmedabad's deep historical making practices have developed as a result of multiple waves of cultural influence from the Indus civilisation to Alexander the great, the colonisations of the British Raj and others alongside the cultural political independence movements of Mahatma Ghandi in the early twentieth century and later on innovative mid-century architectural projects. Ahmedabad was once considered the Manchester of the east due to its large-scale textiles industries, however the industrialisation of British textiles increased competition with local hand made products and led to the Ghandists revolt and subsequently through a longer series of events to full Indian independence. Part of Ghandi's legacy involved Khadi, now considered to be a process of hand making textiles that deliberately includes human intervention and faults as an insurance against lower quality machine manufacture. The original meaning of Khadi however was much more connected with a cultural view of making as community and culture. Making described and delineated a group of people
Le Corbusier Textile Mill owners building

B.V. Doshi Museum of Indology

Buckminster Fuller’s collapsed Calico dome

Le Corbusier Sarabhai House
Ahmedabad in the 1950–1960’s saw the establishment of a culture of world-class modernist design projects and educational initiatives by leading practitioners and thinkers. NID and the Sarabhai family were involved in commissioning leading architects of the day for a number of the following projects: Le Corbusier’s Sarabhai House (1951), Villa Shodhan (1951), Saskar Kendra Museum (1951) and ATMA House (Textile Mill Owners Building, 1951); Frank Lloyd Wright’s plans and influence on Gautam Sarabhai who worked in his offices, Buckminster Fuller’s visit to NID the now partially collapsed Calico dome (1962) in the old city, Louis Khan’s Indian Institute of Management (1962–74); B.V. Doshi’s Tagor Hall (1963–5), Institute of Indology (1952–63), CEPT Campus (1972) and Amdavad Ni Gufa (1990); Charles Correa’s Mahatma Ghandi Memorial Museum at the Sabarmati Ashram (1963) and Bimal Patel’s (HCP) new Indian Institute of Management (IIM) Campus (2010) as illustrated in Fig 1. These ground breaking projects cemented Ahmedabad’s reputation for leading architecture and design thinking in India and new initiatives, collaborations and design companies continue to emerge today from NID’s graduates and network.

Alongside the modernist architecture lies a backdrop of centuries of architectural achievement through many fine constructions including the Adalaj step well built in 1499 by Mohammed Begda for Queen Rani Roopba, the Jain temple and the Sarkhej Rosa Mosque completed between 1451 and 1458 by Sultan Qutubuddin Ahmed Shah II and compared by Le Corbusier to the Acropolis in Athens (Fig. 2).

The highly influential India Report written by Charles and Ray Eames (1958) followed a request from the Indian government to the Ford Foundation to provide support for exploring the future of design in India. The Eames report describes the challenge for India’s evolution from a tradition orientated society rich in handicrafts, where decisions have specific reactions, to a communications based society requiring new responses achieved through design. India is credited by Eames with three advantages in this transformation: the ability to learn from the experiences of other modernising countries, clear goals for food, shelter, population and distribution and finally the most important in regard to this project and craftology: “a tradition and a philosophy familiar with the meaning of creative destruction”.

1950-1960 में अग्रणी व्यक्तियों और विचारकों, द्वारा विश्वस्तरीय आधुनिकता वादी डिजाइन परियोजनाओं, और शोकनदेह पर एक ऐसे संकुल में जो स्थानांतरण देखी गई | NID और सारबेह के परिवार ने फिर फिर निष्कर्षित परियोजनाओं के लिए सामाजिक जीवन आकर्षक की नियुक्ति किया। ले कोब्सर द्वारा डिजाइन इक्यू जे एग्ज सारभाई हाउस (1951), शर्मा शाह (1951), सेंडिया संस्थापत्य (1951) 0v. अफ्मा हाल्स टेस्टसायल मिल मालिका, हेनिंग्स, 1951; ब्रॉक लॉयड राइट का जोशलीए इंटरनेशनल के कार्यालय में कार्यान्वयन गोतम साराभाई पर उनका प्रभाव, ब्लेकसर्ट फॉर्क एच एच नई पहल, सहयोग लियर या लियर लक देश के द्वारा डिजाइन इक्यू जे एग्ज हुई (1963-65), देग इंटर संस्थान (1952-63), झेट केइफ (1972), अहमदाबाद की गुफा (1990); काल एक्स माढे महराजा गांधी मेमोरियल संस्थान, ने नया परियोजना तथा द्वारा डिजाइन इक्यू जे एग्ज साराभाई के प्रभाव में अग्रणी होने की साख को बनाया रखा। अज भी में स्वात्कता के एवं नेतृत्व द्वारा नई पहल, सहयोग, वास्तुकला और डिजाइन सोच का अभ्यास जारी है।

आधुनिकता वादी वास्तुकला के पौछे संदर्भों की पुर्वभूमि निहित है। इसमें मोहम्मद ब. बहदर द्वारा राष्ट्रीय रूप से के लिए 1499 मेनिनग एडाज क्लाड्व। 1451 से 1458 के बीच बन गए जैन देरासर, द्वारा डिजाइन इक्यू जे एग्ज राइडरिक जाइन के भारतीय आधुनिकता (1951), फाउंडेशन के बच्च एंडर का भारतीय प्रबंधन संस्थान का नया कैपस (2010) जैसा कि प्रभा रोजा शाह द्वितीय द्वारा 1451 और 1458 के बीच बन गए गौतम साराभाई पर उनका प्रभाव, ब्लेकसर्ट फॉर्क एच एच नई पहल, सहयोग लियर या लियर लक देश के द्वारा डिजाइन इक्यू जे एग्ज हुई (1963-65), देग इंटर संस्थान (1952-63), झेट केइफ (1972), अहमदाबाद की गुफा (1990); काल एक्स माढे महराजा गांधी मेमोरियल संस्थान, ने नया परियोजना तथा द्वारा डिजाइन इक्यू जे एग्ज साराभाई के प्रभाव में अग्रणी होने की साख को बनाया रखा। अज भी में स्वात्कता के एवं नेतृत्व द्वारा नई पहल, सहयोग, वास्तुकला और डिजाइन सोच का अभ्यास जारी है।

चार्ल्स और रेन (1958) द्वारा लिखित अत्यधिक प्रभावशाली रिपोर्ट में डिजाइन के स्वभाव की तलाश के लिए भारत सरकार द्वारा दक्षिण और उत्तर फाउंडेशन की सहायता प्रदान करने का अनुरोध किया गया है (नीड, 2013). (एचंपीरोट ने भारत का, एक हस्तशिल्पी की परंपरा के केंद्र समाज में संचार आवश्यक समाज में परिवर्तित होना, भारत के विकास के लिए एक चुनौती माना गया है। yh 06l v Dk v Dmle p k e p m e v e e k a h e | (M u k e A k u s h | [ s b d ] Iw के भारत में 3 लाख हैं। ; अन्य आधुनिक वर्तमान, आधुनिक, आवास और विकास के सम्बन्ध में महत्वपूर्ण, रचनात्मक विवाह के अर्थ के साथ परिचित एक दर्शन” (चार्ल्स, 1958, प. 7).
Louis Khan’s Indian Institute of Management

B.V Doshi’s Tagor Hall

BV Doshi’s CEPT Campus

B.V. Doshi’s Amdavad Ni Gufa (with Maqbool Nida Hussein)
Adelaj step well
The National Institute of Design (NID) was established following one of the recommendations in the India report and has developed itself as a hub in a large network covering a diverse range of people and relationships ranging from a global network of academics, designers, craftsmen and manufacturers to local and regional makers, artisans and craftspeople. The library at NID is an important resource of Indian crafts and making traditions with catalogued reports going back several decades made by student and staff projects exploring and documenting the crafts in the Kutch region and across the whole of India. Each individual new location is revisited every 5 years to chart the changes and developments that have taken place. Significant academic and practice-based projects range from the encyclopedic mapping of India’s crafts by Ranjan & Ranjan through to the redesign of public transport in Mumbai and other cities by Professor Praveen Nahar and the Industrial design faculty. A number of leading designers and educators have visited NID in the past including visionary Architect and design innovator Buckminster Fuller, furniture designer George Nakashima who was resident for a while in the late 1960’s.

The Royal College of Art and NID have over fifty years of collaborations and exchanges including the pioneering design thinker and researcher Bruce Archer who arrived to present the Misha Black award to Ashok Chatterjee for excellence in design education, the furniture and industrial designer Jasper Morrison, Singanapalli Balaram visited the RCA’s Industrial Design Engineering in 1971 for year of staff design training while Lalit Das, Kirti Trivedi, and K Munshi, all studied for a Masters in the RCA’s Industrial Design Engineering faculty between 1971-1974. Rector Sir Christopher Frailing visited in 2001 and since the mid 1990’s a large number of students from NID have trained at the RCA and staff have frequently exchanged. Animation, Textiles, Sculpture and the History of Design departments have all been active in exchanges. It is against this long-standing tradition of exchanges that we decided to take our partnership to a new level by collaborating to develop an intensive three-week GoGlobal project in March 2011.

Craft+Technology

IDE and NID Industrial design faculty met for a number of planning meetings in later 2010 and January 2011 to develop ideas for the project and link into local agencies. A number of NGO’s and Institutions have grown up to support craftsmen and makers in Ahmedabad in order to preserve important signifiers of culture, support local structures and uplift people from poverty. Kala Raksha, Gramshree, Manav Sadhna and Khamir are all closely connected to NID with faculty knowledge sharing, student internships, exhibitions and symposiums feeding knowledge back and forth. We decided that NID’s craft and the RCA and Imperial College’s design driven technology innovation would give us Craft + Technology = Craftology. The challenge would be to introduce elements of technology to improve craft practices, enhance business models, inspire enterprise initiatives, widen participation and improve the creative input into making.

This book captures the results of our student’s group projects and some of the thinking by our collaborators and supporters. Moe Chiba in her essay describes the dichotomy between the demands placed on craftsmen who are expected to be the guardians of cultural material while at the same time being undermined and exploited through the copying and appropriation of their work by the very society who expects them to maintain these increasingly threatened practices and ways of life. Although this is a global phenomenon it is well articulated here and something that NID have been tacking through their design field work for a long time. Nathan Eng contribution describes the ‘making mindset’ of Gujarat and how deeply embedded craft practices have interfaced with new technologies along with the risks and opportunities. The student projects embraced a wide range of design methods and contexts, from designing a future craft religion to solar powered lathes, a DNA craft innovation through to a social enterprise project with the inmates of Ahmedabad Central Jail and throughout all of these projects we can see the cultural exchanges, knowledge sharing, friendships and networks of connections that we hope will lead to continued partnerships in the future.
राप्त + प्रौढ़ोपकीय

IDE A0 NID के प्रौढ़ोपकीय डिजाइन प्रभाव के शिखावति ने मिलकर 2011-2020 में कई बैठकें की। जिसमें उन्होंने परियोजना के विकास एवं स्थानीय एजेंसीयों से और बौद्धिक रूप से भाग लिया। स्वतंत्रता के महत्वपूर्ण संयोजन को रखा, "Stable scenario." का समर्पण एवं गरीब लोगों के उत्तरार्थ लिए आमदाबाद में कई ताज्जुल संगठन एवं संस्थाएं, जान कर रही है। उसने स्थानीय k arigro. 0v. निर्माता A0 के प्रौढ़ोपकीय मिला। कला रत्ना (2013), नामांकन (2013) ने गोरी दास का प्रोफेसर वांछन, दारुण एवं गोरी दास के माध्यम से NID से जुड़ी हुई है। हमने निवेश किया कि NID का शिखर, RCA का इंटरनशियल कोलेज के डिजाइन संचालित प्रौढ़ोपकीय नवाचार मिलकर m e k #3 + t k n i k l = k #3 0 d 0 I दे सकते हैं। द्वितीय के तरीके में सुधार करने के लिए प्रौढ़ोपकीय के तरी, का परिचय, व्यापार मॉडल का बदलाव, उद्योग की पहल को प्रतिष्ठित, भारी दशा के विस्तार करने के उसमें सुधार लाना, यह हमारे लिए चुनौतीपूर्ण होगा।

यह पृथक हमारे छात्रों की सामाजिक परियोजनाएं, हमारे समर्थक एवं सहयोगीयों का संयोजन के कुछ परियोजना को दर्शाती है। अन्य निबंध में: m o l c b a k arigro. से अलग-अलग एवं समाज द्वारा नकल और उनके काम के विनियोग के माध्यम से कम आ का जाना – इस विवादास्ता की समस्या है। यह एक वैकल्पिक 63 a है, पिछले यहां पहले प्रथम का स्था होता है और NID बहुत पहले से अपनी परियोजना द्वारा इस संचालन आ रहा है। n n 0 g का प्रांगण गुरुवार का "निधन मानसिकता" को समझाता है और कैसे गरीबी अंधविश्वासित शिक्षा प्रो. नई प्रौढ़ोपकीय के साथ अंतर: # 9 हैं। इसके जोखिम एवं असर का लक्षण है। अपने अंतर: संपूर्ण जैसे के केंद्रीयों के साथ छत्र परियोजनाओं के मूल डिजाइन के k t k l . A O s d w b k l . 0k खिस्मूं खुलासे देखा जा सकता है। भविष्य की शिक्षा डिजाइनिंग से लेकर सीरियल संचालित खाड़े me ink इन इन परियोजनाओं में हम सांस्कृतिक उदासीन घम नी का साधन करना और मिलता है इसके देख सकते हैं। और आशा करते हैं कि यह भारी दशा आगे भी जारी रहेगी।
1.0

FUTURECRAFT Making tomorrow today

भविष्य शिल्प कल को आज बनाना

Written by:

Ashley Hall – Royal College of Art – Innovation Design Engineering

Praveen Nahar & Amresh Amresh – National Institute of Design
One definition of craft could be ‘making yesterday today’, in other words the contemporary practising of historically based knowledge passed on from generation to generation. We often think of craft being driven this way, a form of making refined from the past so that it can be maintained and passed on to future generations. One aspect of this was survival memes, packages of information communicated from generation to generation about how to remake the natural world into objects that could sustain life and make it more comfortable. The modern view of craft sees it as a cultural practise supporting different ways of living that heavily identify with geography and place. In our developing world craft is often seen as the link with the past and crucially as something that stops us going forwards, slow, out of date, hard work with materials that are inefficient, practices that are slow, dangerous, uncomfortable or difficult to reconcile with how ‘modern’ people want to live their lives. The economic prospects reflect this with the widely reported reduction of craft incomes, whole communities abandoning the practice and the pressure of rural-urban migration. Yet amongst this there are success stories of groups supported by NGO’s like Kala Raksha and Gramshree who are helping to even out the odds and bridge the gap between some of the pressure and economic realities.

Through discussions between the RCA and NID we explored the different fields of Indian craft, its present practises and future challenges and opportunities. The past informing the future was a clear observation and this led to a proposition to reverse the process. This provided us with the motivation to ask some key questions; could craft be re-positioned as a future orientated practice supported and facilitated by, but not dominated by technology? What if the future could lead the present? Could we make an experiment to see if we could develop a series of projects that positioned craft as something that delivers new offerings for the future rather than a practice that reminds many of a past they want to move away from? In other words shifting craft from knowledge of the past, to knowledge for future action. Taken as a whole we aimed to push the temporal craft dimension from the past through to the present with a nudge at the future for the things yet to be conceived. Technology would be a key ingredient and if so how could this affect and influence the mix? What types of new craft objects, materials, processes, communications, forms and combinations could we design and can we create an artefact, system or even a citywide scale?

RCA and NID’s biennial workshops in the UK and India provide a head start in our efforts to gain an understanding of the Indian craft landscape, its present practises and future challenges and opportunities. The past informing the future was a clear observation and this led to a proposition to reverse the process. This provided us with the motivation to ask some key questions; could craft be re-positioned as a future orientated practice supported and facilitated by, but not dominated by technology? What if the future could lead the present? Could we make an experiment to see if we could develop a series of projects that positioned craft as something that delivers new offerings for the future rather than a practice that reminds many of a past they want to move away from? In other words shifting craft from knowledge of the past, to knowledge for future action. Taken as a whole we aimed to push the temporal craft dimension from the past through to the present with a nudge at the future for the things yet to be conceived. Technology would be a key ingredient and if so how could this affect and influence the mix? What types of new craft objects, materials, processes, communications, forms and combinations could we design and can we create an artefact, system or even a citywide scale?
This proposal became one of the four focus areas within GoGlobal Craftology, the interdisciplinary collaboration between postgraduate Innovation Design Engineering students from the Royal College of Art and designers from the National Institute of Design in Ahmedabad. Overall the results from our project showed that there is value to considering how craft practices in the future could influence planning and activities carried out today. Although there are many pressing and immediate concerns for craft to help uplift people from poverty and be a mechanism of cultural cohesion future projection is also important to explore all the possible avenues of innovation and improvement. We hope that others can build on and experiment with our early ideas.

The students reacted very positively to this new approach with the DNA future craft group proposing an amalgamation of traditional craft and digital technology to design unique objects that are a blend of the customer’s DNA profile and the highly skilled craft interpretations of a local artisan painter on the finished form. The example shows how the ‘spikes’ of the DNA form are used as creative inspiration as hills in a cityscape. The artist has then drawn buildings, trees and other urban forms to create a unique micro world. What’s particularly interesting in this combination is the visualisation of hitherto invisible unique information about ourselves combined with craft interpretations.

The Ahmedabad 2030 craft city group explored the observation that 90% of all objects in India are made by hand and considers a future where this is developed on a citywide scale in two different dimensions. On an urban scale craft zones are set up in a way that relates to the main craft activities of the specialist regions outside of the city in conjunction with local resources. At a local scale a street scene is re-conceived using craft textures, forms and finishes to imagine a rich future craftology space using the optimum blend of local hand craft processes and digital technology.

Craft religion became the inspiration for a group that takes its starting point from the rich diversity and tolerance of religions in India and proposes a parallel craft religion where devotees come together to celebrate traditional knowledge and practices by making objects and structures that contribute social value. The project takes a systems design approach that describes a rich range of activities from temple building, parades, craft revivals and rituals that are harmonious with other belief systems.
Overall the results from the Futurecraft group projects showed that there is some value to considering how craft practices in the future could influence future planning and activities carried out today. More fundamentally it proposed a complete repositioning of the appreciation, role and practice of craft in a modernising society in an aspirational and leadership role. Although there are many pressing and immediate concerns for craft to help uplift people from poverty and to be a mechanism of cultural cohesion, future projection is also important to explore all the possible avenues of innovation and improvement. We hope that others can build on and experiment with our early thoughts and ideas.
1.1 CONTEXT AND AIMS TECHNOLOGY CRAFT

संदर्भ और उद्देश्य प्रौद्योगिकी क्राफ्ट

Written by:
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Technology Craft

Modern technology celebrates the concealment of complexity. Electronics and consumer goods are the result of the culmination of thousands of processes and even millions of parts. They hide this, however, within minimalist, antiseptic, and often alienating “black boxes” of unknowable internal workings. Man made objects and their relationship to people in India flies in the face of that trend emphasising the hand made, improvised, organic and uniqueness resulting from craft traditions. Looking around the everyday environment of Ahmedabad, it would appear that few objects in India are not made or substantially modified by hand.

Technology as Augmentation and Catalyst

When looking to introduce new technology to an environment, it is important to clearly understand the role that technology plays. Often, technology is simply augmenting a human ability or activity that already existed. When it is the focus of attention, it helps to rally efforts and acts as a sort of catalyst for beneficial activities.

Technology does not give a capability where it did not exist before but adds to existing abilities to see, hear, feel, understand, transport, etc... This is often forgotten when introducing technologies into a new context. Having computer-aided drawing (CAD) software, however full-featured, does not make the user an engineer any more than introducing technologies into a new context. Having computer-aided drawing (CAD) abilities to see, hear, feel, understand, transport, etc... This is often forgotten when looking to introduce new technology to an environment, it is important to clearly understand the role that technology plays. Often, technology is simply augmenting a human ability or activity that already existed. When it is the focus of attention, it helps to rally efforts and acts as a sort of catalyst for beneficial activities.

Although an artefact (phone, vehicle, material) may be the centre of attention when devices or tools in ignorance of capabilities, skills and context.

purans may use the new technology in a way they never would have before and thus increase the capability of the device. Indian craftpeople have a great many skills and it is important, to those of us outside the culture, to understand what these are instead of blindly applying devices or tools in ignorance of capabilities, skills and context.

Although an artefact (phone, vehicle, material) may be the centre of attention when change is noticed, it is usually just the “tip of the iceberg”. It is essential to see its connection to the real work and value generation that is driving the change. This “catalyst” behaviour is best illustrated by the “stone soup” anecdote:

There once were two soldiers returning from a long campaign. They were passing through an area where villagers feared such travellers and hid food and supplies from them. Hungry and tired from their travels, the soldiers stopped for the night

प्रौद्योगिकी - वर्तमान और प्रेक्षक के रूप में

किसी उपयोग में नई तकनीक लागू करने के लिए महत्वपूर्ण है कि पहले वह समझ जाए कि यह रूप से प्रौद्योगिकी की भूमिका क्या है? अक्सर प्रौद्योगिकी के, बहुत से ही अनिश्चित में, एक मानव क्षमता या गतिविधि को समझने का कार्य करती है। जब इस पर ध्यान केंद्रित करते हैं तो यह हमारे प्रयास और लाभकारी गतिविधियों के लिए एक प्रेक्षक के रूप में कार्य करता है।

जब परिवर्तन होता है, तो एक कला का मूम्प, ध्यान का केंद्र हो सकता है, परंतु आतप तरीके पर यह सिर्फ “हिस्से का रीम” होता है। इस परिवर्तन को चलाने वाले कार्य और मूल्य के साथ इसके संबंध को देखना बाहर रखना है। यह प्रेक्षक “पत्थर का सूप” किस्म से काम सफल रहा है: “एक मात्र दो सैनिक एक साथ निपुंश वाणिज्य के बाद विश्वसनीय फेलह से झुकी रहे थे। वे ऐसी जगह से गुजर रहे थे जहां के लोग पारीकालिक दर्शकों के डर से अपने खाने स्वप्नित्तियों का रखने के लिए सुपर और बुरी तरह से खिला हुए सैनिकों ने एक रात शहर के बीच बीच स्थान स्थापित किया। उनके पास एक बच्चा था जिसमें उन्होंने पानी गर्म करने के लिए रखा और साधारणतः से एक पथ चुनकर उसमें डाला। इस अजीब व्यवहार का संज्ञान लेने हुए नगर बासी इंकड़ा होने लगे और इस
द्वारा नभोज बनाया गया, जो था तत्त्वता थी ए दस थी य आं लग जाती ए पता के बारे में पूछताछ करने लगे। या जा रहा है गांधी आकर और पेश की चीजें लाए और अंत में एक स्वादिष्ट भोज बनाया गया, जो सभी ने खाया। अगले दिन सैनिक अपना बर्तन और पथर लेकर चले गए।

The successful deployment of new technology relies on its ability to connect to skills and resources in the environment; to attract beneficial attention or modify the flow of information and materials in a community to beneficial ends. This subtle change can have wider reaching effects as it exposes communities to new possibilities. The design of technology is thus the fine art of crafting stones for the messy soup of a given context.

Technological Context

Ahmedabad and the wider Kutch region demonstrate an enormous mix of modern and ancient technologies. The staggering variety is immediately apparent on the roadways where new cars compete for space with pedestrians, cyclists, elephants and a variety of animal-drawn carts. Tours of the region showed us numerous examples of local skills in textiles, woodworking, metalwork and grand architecture.

Step wells, for example, are spectacular feats of integrated design, some of them dating back as far as a thousand years. They blend environmental, cultural and user design considerations through cathedral-sized buildings that sometimes took generations to build. Their basic function is to provide locals and travellers with year-round access to shelter and underground water. They are designed with steps that descend deep into a water reservoir so that the water remains accessible as it changes its level over the year. The architecture includes a blend of Hindu and Muslim iconography that makes diverse users from the region feel welcome. There are even platforms on several levels that provide shade and space for overnight stays. Their design, with narrow entry paths along the walls of the well, are designed to limit access and thus provides safety and security for guests at night.

लाभ के लिए ध्यान आकर्षित करना या एक समुदाय में जानकारी और समाज के प्रवाह को संशोधित करने के लिए नई तकनीक का सफल होना उसके कौशल और संसाधन से जुड़ता है। इसी तरह ज्ञान प्राप्ति का आधार ऐसे गए संदर्भ में किसी भी सूप का स्वादिष्ट बनाने के लिए पथर गवने की कला है।

तकनीकी प्राचीनसंग्रहालय

अहमदाबाद और व्यापक क्षेत्र| क्षेत्र आधुनिक और प्राचीन और प्राकृतिक का मिश्रण प्रदर्शित करता है| यह चीजें बने चारी बक्रकोट, नई कारों और दूरे नली नली, रास्ते को सीनों और पशुचालों एवं पशुवाहनों के बीच लगाने दर्द से रोक हो जाता है| क्षेत्र के भ्रमण के दौरान हमे स्वास्थ्य वस्त्रों में कौशल, लकड़ी का काम, धातु और भाव वास्तुकला के कई उदाहरण दिखाते है।

एकौंट ज्ञान की शानदार प्रियारों के उदाहरण हमें बाँध में लिखे जिनमें से कुछ तो हजारों साल पुराने हैं| वह गिरफ्तार के आकार की इमारत के माध्यम से प्रायोगिक, संस्कृत और उपयोगिता का ज्ञान शंकरी विचारों को मिलाता है। इन के बारे में केवल भी पीढ़ियों लग जाता था| उनका बुनियादी उपयोग मात्र भर स्वायत्त लोग और यात्री आयु और भूमिता प्राप्त गरने का लाभ है। वह ऐसे गए गए, जो वेतन के दौरान पानी का अलग-अलग स्तर के कारण उसके उपयोग असाइन से किया जा सकता है| हिंद-मुस्लिम वास्तुकला के समागम में निर्मित यह इंपरियर उपयोग करने का स्वागत करते प्रवासी होते हैं। रात भर रहने के लिए छा जाया और जगह प्रदान करती है| उसी सीने की उनकी दिशा, रात में मेहमानों की सुखद प्राप्ति प्रदान करती है। एकौंट ज्ञान के इस रंग से सब से चले आ रहे पर्यटक के साथ साथ मानवीयता बनाने के लिए एक व्यवसाय करता था| भारत में रोजगार की जिन्दगी आयाम बनाने के लिए स्वायत्त समाज को और दौरे का लाभ लेने के लिए शिश्व वास्तुकला का उदाहरण भूलकर नहीं है। उदाहरण के लिए रेलवे बाजार में तोळे की सलाह से बनी गाड़ी के मूर्तियों देखे जा सकता है। निवासियों के भवन की पूरी तरह से बास के बीच संबंध की मदद से पुनः निर्मित किया जा रहा है। धातु आयाम का दौरा करते समय हमें मूर्तियों का एक रास्ता जोखिम से ही है। जो अपने फोल्ड़एक्ट क्लाइक का उपयोग करने भी कर सकता है, बिलकुल एक लेनिटाई की तरह

the town square. Having only a large pot with them, they setup their pot to boil using only water from the town well and a carefully chosen stone. Taking note of this strange behaviour, the townspeople began to gather and inquired about this strange activity. The soldiers responded: "we are making stone soup, it is the best soup in the land, but ours has yet to cook to completion...it might yet use a few minor garnishes."Slowly and incrementally, the townspeople volunteered small amounts of their hidden rations, and eventually a great meal was made and had by all. The next day the soldiers left, taking their pot and their stone with them.
In addition to this long-standing tradition of integrated design, there is also a pervasive "making mindset". In the city, it is not difficult to find examples of fixes and adaptations to make everyday life easier or to take advantage of local materials and skills. The Sunday market, for example, had new cart wheels made entirely from salvaged rebar. NID campus buildings were being renovated with the help of scaffolding made entirely of bamboo. While visiting the Ghandi Ashram, we met a textile weaver whose foldable spinning kit enabled him to work wherever he needed—a sort of laptop for textile craft.

This hand-crafting focus also extends to modern large-scale projects that form effective hybrids of modern and ancient technologies. The city of Mandvi in the Kutch region still has shipyards based on traditional wooden ship-building practices. Fitted with modern propulsion and navigation systems, these vessels are said to last for 70 years of service without requiring all of the infrastructure of a modern shipyard to maintain and overhaul steel structures.

The introduction of new technology may also result in waste and outright dangers. Some of the more obvious ones have been addressed by local government; such as the conversion of the many auto rickshaws to run on natural gas instead of dirtier smog-inducing fuels. Some infrastructure issues are only being minimally addressed. Some areas of the old city are only serviced with water for a few hours of the day because of rampant leaks in the water system that are difficult to systematically address; possibly in part because everyone tends to craft immediate solutions. Other new technologies, unfortunately, continue to threaten people and will require more education among users. We noticed, for example, that piles of old mobile phone batteries in the market were left out, unprotected from sun or rain exposure. Many of the lithium cells were bloated and deformed from internal rupture which poses a significant health risk if they were to completely fail indoors or if they are inappropriately disposed of. They also represent a loss of value the seller as they may no longer fit the intended phones, damage them and no longer hold any substantial charge.

Future Outlook

This fast-changing, complex environment will never be fully predictable. There are, however, some identifiable trends which will certainly continue to affect the propagation of technology in Indian craft work.
Hand crafting works for many kinds of production because of the low cost of labour. As India develops, the value of the craft element will have to keep pace with rising cost of workers time. Sustaining craft work will require a continued valuation of the uniqueness of craft work bolstered internally by local communities and externally through improved communication of the value and skill involved in the work.

The bespoke, distributed nature that comes of the making mindset is sure to continue to evolve as new manufacturing technologies appear which enable more distributed high-tech craft work. Technologies such as rapid prototyping machines (RepRap, MakerBot) will augment the abilities of craft makers to integrate modern materials and precision into their work with relatively little additional infrastructure.

Within this context, the teams dug deep to find ways to preserve and enhance the best of craft traditions while mitigating dangers of new technologies. They put in solid hours discussing, brainstorming and even travelling back across the region to cease opportunities to make better solutions that would stick.
1.2

CO-CREATING REVISING THE ETHICS OF ENGAGEMENT BETWEEN DESIGNERS AND CRAFTSPEOPLE

रचनाकार प्रवास डिजाइनरों और कारीगरों के बीच संगाई की नैतिकता की समीक्षा

Written by:

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Design intervention has been an established initiative of development projects initiated by Governments and NGOs across the world as a means to enhance market reach and the livelihood of craft communities. However, these multiple initiatives which are meant to support craftspeople and their communities often end up benefiting the designer’s and other commercial interests. Innumerable instances have been cited by craftspeople and others on the ethics of engagement where design development of craft traditions has ended up publicising the designer while the craftspeople has continued to remain unnamed and unknown.

In the design world, practitioners and students are well aware of the moral issues and laws governing copying and design infringements. Design practitioners use all means to protect their designs and ideas as they are alert to their moral rights, economic benefits and future business potential. However, the same level of rigor does not seem to always apply when the designers deal with traditional craft communities.

While marketing pundits eulogise brand identities and designer products are the current rage, charges of cheating and infringement of design are not infrequent in these circles and counter-charges grab headlines. However, amidst all this babble initiated by Governments and NGOs across the world as a means to enhance market development of craft traditions has ended up publicising the designer while the craftspeople has continued to remain unnamed and unknown.

Mainly located in rural areas, the craft sector in India provides employment to many millions of people. An overwhelming majority of whom belong to the weaker, more vulnerable sections of society, being either scheduled caste or tribe or belonging to minorities or to ‘other backward classes’. It is an accepted truth that craftspeople and

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Mainly located in rural areas, the craft sector in India provides employment to many millions of people. An overwhelming majority of whom belong to the weaker, more vulnerable sections of society, being either scheduled caste or tribe or belonging to minorities or to ‘other backward classes’. It is an accepted truth that craftspeople and
their communities are the holders and bearers of tradition, of skills and techniques, craft ritual and folklore. These hereditary skills are acquired through an inter-generational oral transmission, sharpened by apprenticeship and long practice. This amalgam of knowledge on material and processes, artistic expression and ritual meaning has responded and evolved with changing ecologies and environs over the ages, continuing to be an intrinsic part of craft practice today. Designers and manufacturers are alert to the values inherent in craft products, differing as they do from other goods. Endowed with symbolic meanings that are often greater than their inherent usefulness, these products play a special role in peoples’ lives. The Moosaris of Kerala who cast the bell metal Charakku cooking utensils in diameters of up to 8 feet, the Sthapatis of Swamimalia who cast the bronze idols are only some such examples. These craft genres are clearly delineated brand identities that have been honed over decades – often centuries – of aesthetic development, technological fine tuning, and innovation.

Yet there is a strong perception within traditional craft communities of an inequality in their status as craft practitioners. While ‘new’ design input into the craft is assumed to be exclusively in the domain of the designer, craftspeople, whose tradition is being explored, are relegated to a biddable, subservient role. This taxing paradox of value constantly confronts craftspeople wherein a high valuation is placed on the product, while they, the makers and holders of traditional craft knowledge are relegated to obscurity and anonymity.

The additional challenge faced by craftspeople is the ubiquitous availability of replicated and fake craft products that are marketed in high street stores in India and across the globe under the name of the craft or weaving cluster. Factory printed Bandhini, the traditional tied and dyed textile of Rajasthan and Gujarat to the rubber reproductions of the Kolahpur chappals of Maharashtra, the textiles and T-shirts printed with Madhubani and Warli motifs, the iconic block prints of Bagh, Bagru, Sanganer, and other centers available in cheap screen printed copies to the famed hand woven brocades of Banaras now replicated on the power loom, are only a few such examples. The all-pervading availability of these fakes and ‘borrowings’ has hit craftspeople hard, not just economically by depriving them of the benefits of their traditional community knowledge but also deepening the perception of inequality and unfairness. Craftspeople are ill-equipped to tackle this onslaught and this furthers their feeling of vulnerability.

अभी तक वहाँ शिल्प चित्रित करने वाली शिल्पसमूहों के रूप में उनकी स्थिति में एक असामान्यता को पर्याप्त दर्शाती है। इसलिए जब मुश्किलों के नाम से अविश्वसनीयता और अज्ञातता उपयुक्त होती है और अन्य के नाम से अविश्वसनीय तथा अमूर्तता होती है। शिल्प लोग इसे देखते हैं और उनकी अधिकारिक स्थिति को लेकर वे अपने कंट्रोल को बढ़ाने के लिए कदम उठाते हैं। इस प्रकार उन्होंने अपने सामाजिक जीवन में एक असामान्यता का उल्लेख किया है।

अक्षरात्मक चूँकि वहाँ शिल्पकारों की समस्याओं में एक उल्लेखनीय समानता और अनुपात है। यह सबूत है कि अविश्वसनीयता और अज्ञातता उपयुक्त होती है और अन्य के नाम से अविश्वसनीय तथा अमूर्तता होती है।
How to protect the moral right and intellectual property of craft communities over their millennium old creation and the potential economic benefit arising from it has been the subject of international debate since at least the 1982 when an expert group was convened and a sui generis model for intellectual property type protection of traditional cultural expressions was developed. (WIPO- UNESCO model provision law for folklore). After nearly three decades, however, debate still continues without any conclusive legal protective measure enacted so far.

In view of the slow progress of debate at international level, some of the countries have taken initiatives at the national level to respond to their particular context and needs. Panama is one of a few countries in the world to have enacted a sui generis law to protect traditional cultural expressions and related knowledge. Introduced in 2000, the law aims at protecting traditional dress, music, dance and major handicrafts. Just as in India, wide spread sale of cheap imitation of traditional handicrafts has been threatening the indigenous craftswomen of Panama, for whom the craft is often the sole means of income. A Label of Authenticity was introduced by the Government under the Law 20 to be attached to a numbers of indigenous crafts so as to guarantee their authenticity. Although the label of authenticity does not prevent the sales of cheap imitation, it allows people to differentiate authentic traditional products and encourages buyers to pay a fair price to the producers.

In New Zealand, where the Government has a clear policy to recognize Maori rights, the national Trade Marks Act 2002 is aimed, amongst others, “to address Maori concerns relating to the registration of trade marks that contain a Maori sign, including imagery and text”. The Act foresees the appointment of Advisory Committee whose function is to “advise the Commissioner whether the proposed use or registration of a trade mark that is, or appears to be, derivative of a Maori sign, including text and imagery, is, or is likely to be, offensive to Maori”. Besides, Maori is one example of a society that manages property law through customary rights (Ragavan S, 1999).

In India, the enactment of Geographical Indication (GI) is expected to bring much needed legal protection of community knowledge. A family of Trade-Related Intellectual Properties Right, GI Act aims at identifying good as originating from a particular place, where a given quality, reputation or other characteristics of the good become essentially attributable to its geographical origin. GI is commonly given to natural, agricultural and manufactures goods. The GI tag enables producers to differentiate their products from competing products and is considered to be
effective tool to protect those goods associated with or deriving from local cultural traditions. Up to July 2011, 153 goods have been registered under the Act out of which 99 belong to handicraft / folk art tradition including Chanderi weaving of Madhya Pradesh, Madhubani painting of Bihar and Pochampalli ikat of Andhra Pradesh.

However it is still a new system. The number of registered GI is not yet sufficient to cover the wide range of traditional crafts of India. Besides, the system is mean to certify the 'place' of origin of a product and not necessarily to recognize the specific group of 'people' who make it. Further, it is yet to be demonstrated how the registration system concretely benefit the craftspeople and protects their economic and cultural rights. A strong post-registration follow-up mechanism is necessary to effectively link GI recognition and the well-being of craft communities.

We therefore continue to live and struggle in an imperfect world. In the meantime, examples of passing-off, misappropriation and borrowing of traditional designs continue to impede craftspeople and their communities. In the absence of appropriate institutional and legal protection for the time being, we need to explore alternatives to alleviate the situation.

The Fair-trade movement, a global association with a growing membership and increasing awareness among consumers is a well-known example of ethical standard setting. Defining the relationship between producers and buyers, addressing issues ranging from fair wages, child labor to a healthy working environment its voluntary nature is an interesting example of changing dynamics. Then, why not establishing a similar ethical guideline between designers and artisans?

This paper presents a case for change through the creation of a voluntary code of ethics governing design interaction. A self regulated mechanism that seeks to redress the basis of engagement between crafts people and designers, a moral binding, if we may, to create a fair and ethical sharing of benefits between designers and craftspeople. The guiding philosophy being encapsulated in the Co-creating Code of ethics for designers and others, based on an acknowledgment of the ownership of traditional cultural knowledge, creating parity and respecting the rights of craftspeople.

The Co-creating Code, voluntarily signed up to by designers is in effect a moral bond that addresses the imbalances in the process of interaction and the benefits that
accrue thereof. The Code serving as a practical guideline to the interactions and
the issues that arise in the interface for a well-balanced and mutually beneficial
relationship.

The building blocks to the Co-creating Code are the recognition of the craftspeople
as equal partner in the process of design development substantiated by parity in
apportioning both credit and the economic benefits of design development.

While the guiding values and standards need to be debated further, the Co-creating
Code is a constructive move towards protection of the economic and moral interests
of crafts people, who are vulnerable to powerful commercial interests. Creating the
confidence that issues of misuse, borrowing and misappropriation of their traditional
cultural knowledge is being addressed.

The principals of the Co-creating Code work to ensure a level playing field between
professional designers and traditional craftspeople, giving due acknowledgement
to the craftsperson’s knowledge and skill, an equitable attribution, by naming and
placing the craftsperson in the center of design development, recognising their rights
as holders of traditional knowledge. Craftspeople thereby receive fair credit and
recognition on the one hand and just economic remuneration on the other.

In the long run the principles of co-creating will prove to be a valuable business asset
creating trust, mutual respect and economic gain in a balanced manner for both
designer and crafts people. Re-defining the roles both in the sharing of economic
benefit and in credit sharing. Developing in effect a broad strategic view wherein the
rights of the craftspeople are balanced in an equitable way with the contribution of
designers. This then is, we hope, the first step to a repositioning of the setting between
craftspeople and designers, a recasting of their role where their knowledge systems
can no longer be harnessed without acknowledging ownership or apportioning
benefits to them.
1.3

CRAFT AND COMMERCE DESIGNER RESIDENCIES AS A MEANS TO BRIDGE ARTISANS WITH THE CONTEMPORARY URBAN MARKET

क्राफ्ट और वाणिज्य समकालीन शहरी बाजार के साथ कारीगरों को पात्र के लिए एक साधन के रूप में डिजाइनर रिजिडेंसियों.

Written by:
Abhay Mangaldas – Founder, The House of MG, an Urban Heritage Hotel

A wy mgld as, s S 4 a pk, d hals A a b _0mj l, (0k x hrl ivrast ho3l)
Ahmedabad has a rich tradition of urban crafts. The House of MG, a privately funded heritage revitalisation project that attempts to reuse an early 20th century mansion into a heritage hotel, focuses on using local artisans to create items for contemporary use with the help of designers. Most of the interior items in the hotel are handmade and provide employment as well as new opportunities to local artisans.

To make this effort sustainable and ongoing, the House of MG has introduced a residency programme where it invites international designers for a six-week residency during the summer months (when the hotel has low occupancy) and gets them to work on projects with the artisans. The objective of the programme is that there would be a cross cultural exchange during these six weeks of intense interaction between the two that would result in new product designs as well as in relationships that can continue after the residency is over. Such relationships could open windows of opportunity for both the designer and the artisan that The House of MG could facilitate.

The second such residency that concluded on 6th July 2011 brought three designers residing in the UK - Jane Blease, Els Woldhek and Ian McIntyre together with four artisans from Ahmedabad. The House of MG team monitored the project in such a way that there was a ready prototype at the end of the exercise and the designers could take it back with them to the UK.

Jane, who specialises in designing interior accessories and bespoke wooden lampshades worked with a local metal artisan whose work revolves around beating waste metal into beautiful and functional products for everyday use. For this project they developed a range of flat pack lampshades.

Ian McIntyre, who designs a diverse range of products including industrial ceramic design worked with a potter community to develop a line of hand-pressed ceramic tableware that drew on skills and techniques that have been passed through generations by way of one of the oldest crafts on earth.

Els Woldhek, who is always attracted to the unnoticed, the things we don’t really see or take for granted, worked on two projects. One of them was to turn the traditional craft of silk garland making used to decorate religious idols, in to a collection of beautiful costume jewellery using waste silk yarn. For the second project, she collaborated with a birdcage maker to develop a flat pack birdfeeder that can be easily transported and used with the help of designers. Most of the interior items in the hotel are handmade and provide employment as well as new opportunities to local artisans.

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placed wherever you would like to see and feed birds.

It is hoped that all three designers will actively market these products back in the UK and The House of MG will showcase them in its hotel shop. It is likely to result in orders that would provide these artisans a much higher return on their skill than their normal merchandise that is caters to the lower end of the market does at the moment. This will encourage them to continue their family profession to the next generation with higher aspirations. The success of the two residencies has encouraged The House of MG to continue this project and scale it up in the coming years.

और पक्षियों की भोजन दिखाने के लिए

यह आशा की जाती है कि सभी तीन डिजाइनरों द्वारा उत्पादन के रूप में इन उत्पादों को ब्रिटेन और एमजी के पर में वापस बाजार में अपने होटल शॉप में प्रदर्शन करेंगे होगा। यह आदेश है कि इन कारोंगरों को अपने सामान के प्रदर्शन में आशा के निचले अंत करने के लिए समय पर करता है पूरा करना है की तुलना में उनके कौशल पर ज्यादा वापसी प्रदान करेंगे में परिणाम की संभावना है। इसलिए उन्हें उच्च आकांक्षाओं के साथ अगली पीढ़ी के लिए उनके परिवार के पेशे जारी रखने के लिए प्रोत्साहित करेंगे। दो न्यूट्रीशन की सफलता इस परियोजना को जारी रखने के लिए और आने वाले वर्षों में इसे पैमाने मिलियाम की सभा को प्रोत्साहित किया है।
02

PEOPLE CRAFT

STUDENT PROJECTS

2.1 Made In The Dark

2.2 Prison craft

2.2 Solathe

2.3 Chai craft
लोग शिल्प
छात्र परियोजनाओं

अंधेरे में बनाया
जेल शिल्प
Solathe
चाय शिल्प
2.1
MADE IN THE DARK
अंधेरे में कराए गए

Jonathan Fraser – Royal College of Art
Hal Watts – Royal College of Art
Ruby Steel – Royal College of Art
Khushbu Dublish – National Institute of Design
Deepen Toppo – National Institute of Design
Made in the Dark
Of the 37 million blind people in the world, 15 million are in India.

Of the 37 million blind people in the world, 15 million are in India.

duniya ke 3.7 crore andhe loge mene se 1.5 crore logh bharatvi hain.

Our goal is to improve the quality of life of blind people in India by creating unique jewellery with the new craft of Scent-beading.

हमारा लक्ष्य है कि जो भारतीय अपनी ओँके खो चुके हैं उनके जीवन में प्रगति हो और वे लोग अपने पैरो पर खड़े हो सके। इसके लिए हमने “मेड इन द डर्क” सुगमित्त अदृश गहनों का विशाल जीलय जो कि अंदे लोग अपनी सुगंध और स्पर्श की इन्द्रियों की मदद से बना सकते हैं।

Made in the Dark scented jewellery is made by blind craftspeople using their sense of smell to enhance their craft skills. With the help of a new colour-scent language which matches the hues of a variety of jewellery beads with appropriate scents, blind artisans can design the aesthetics and fragrances of the products they create. The result is a range of beautiful handmade jewellery which communicates both visually and with a mix of gentle aromas.

The Made in the Dark brand will initially be applied to scent-beaded jewellery produced by the blind women at the Andh Kanya Prakash Group School and the Blind People’s Association - two NGOs in Ahmedabad. We aim to initialise a network that includes local NGOs, materials suppliers and socially conscious retailers, which will give Made in the Dark products a route into India’s the rapidly growing middle class market. Through innovative design and marketing, we also intend to use the Made in the Dark brand to improve awareness of blindness in India, 80% of which is preventable. However, the new craft of Scent-beading has the potential to develop beyond this brand. With organic growth and dissemination through teaching, this craft could help strengthen the blind community and provide a sustainable living for blind craftspeople.

एक नए रंग और खुशिया की भाषा का इस्तमाल करके ये लोग अपने मन पसंद गहने बना सकते हैं जिनमें उनकी कला और प्रकृति का वर्णन होगा। उनके पास आजादी होगी ये निर्णय लेने की जुबाना रंग और खुशिया बेहतर है, बजाय इसके की कोई और उन्हें बताये और वे उसे बनाये।

अलग अलग मोटियों के इस्तमाल करके अंध कन्या गृह और अंध जन मंडब को और अपने कला को खूज सकती हैं और अपने 'कम की आवंट दायक बना सकती हैं। हमारा लक्ष्य है की हम “मेड इन द डर्क” के द्वारा लोगों के विपरीत में अन्यों के प्रति आदर और अंधवने के कारणों की जागरूकता बढ़ाये। ये ऐसे होते होंगे जिसके पत्तन ने से मन की शांति और शरीर की सुन्दरता मिलेगी।
India has the largest blind population in the world. Insufficient treatment centres and ignorance of the dangers of sunlight, disease and malnutrition contribute heavily to the problem. Blindness also carries a social stigma which is particularly evident in the area of employment. Despite the support and training provided by NGOs and charities, few blind people find work that makes use of their craft skills.

Our research took us to two NGOs; the Blind People’s Association (BPA) and the Andh Kanya Prakash Group School (AKPG). These organisations provide education to blind children, as well as training and support to blind people from across Gujarat. However, their efforts in the area of craft are largely wasted as few blind people find sustainable employment in the crafts sector.

Social stigma about the quality of blind peoples work is a major problem, as well as the rate at which blind people can complete manual assembly. Arjun had learnt carpentry skills at the BPA but was now operating a pay phone stand in central Ahmedabad.

Things are more positive in vocational professions with the BPA training a growing group of blind people with skills in computing, physiotherapy and accounting. However, it is not possible to retrain all blind people in these professions and many who already have craft skills are currently seeing them wasted.

Our research therefore suggested that there was an opportunity to benefit blind people by developing their skills into a new craft. By trying to make blindness an advantage for the craftsman we developed the new craft of Scent-beading.

“Losing your sight means losing yourself”

ऑखें खोना अपने आप को खोने के बराबर है।

91% agree

(Indian Journal of Ophthalmology)

91 प्रतिशत समय में
Development of a new craft
नए क्राफ्ट का विकास

Our mission to develop a craft for blind people was inspired by our visits to the Blind People’s Association and Andh Kanya Prakash Group. We found that the people trained in these organisations had numerous craft skills that had the potential to be developed from repetitive assembly work into a new ‘blind-craft’. We initially carried out experiments with random colour in caning and weaving and attempted to simulate blindness by performing tasks blindfolded. This made us focus on new ways in which blind people could take creative control of their work. Following further research at AKPG we realised that the sense of smell could be a tool for creativity if a suitable craft was developed.

We developed 100 product ideas over a range of crafts and markets. Jewellery making rose above the rest as it has the advantage of exploiting existing skills, as well as being low cost to implement and suitable for the Indian market. Combining this with our previous insights we began to develop Scent-beading. After producing a range of scented coloured beads as well as a system of Braille containers, we conducted trials at AKPG and the BPA. The craftswomen were gently introduced to the idea of using the colour-scent language creatively. These trials allowed us to refine scent-beading and made us realise that the NGOs would be critical in allowing the blind women time to build confidence in their craft. This work was summarised in a handover document which has been supplied to both Andh Kanya Prakesh Group and the Blind People’s Association, so that they can take Scent-beading forward.

“ My favorite smell is apple “
मेरी पसंदीदा सुगंध है  सेब

Veenu, Andh Kanya Prakash बीनू, अंध कन्या प्रकाश गृह

अंध जन परकाश मंडल और अंध कन्या गृह जाने का मकसद है अंधे लोगों के लिए शिल्प का विकास करना। हमें जाना हुआ की इस संस्था के लोगों में बहुत कौशल हैं जो की सही भारत के दर्शन से एक शिल्प बन सकता है। हमने शुरुआती प्रयोगों में तरह-तरह के रंगों रख सी। धारों से बुनकरी के प्रयोग किये, जिससे हम ऐसे जो हमारे क्राफ्ट में अंधे लोग भी रचनात्मक कार्य कर सकते हैं। उसके बीच आर्थिक क्राफ्ट गृह में काम करने से जाता हुआ की सुधार के शिल्प के साथ भी रचनात्मक कार्य में उपयोग की जा सकती अगर हमारा सही शिल्प विकास किया जाये।

हमने बाजार और क्राफ्ट वस्तु के लिए १०० विचार खोजे। इन सब में गृहवाल के सुखशुरू या महसूस सबसे अधिक उपयुक्त पाए गए क्योंकि यह अंधे के दर्शन कार्य से ही बनाये जा सकते हैं। हमने आर्थिक क्राफ्ट गृह और अंध जन मंडल पर उनका परिचालन किया। शिल्प कार्यों के रंगों और सुगंधित रचनात्मक क्राफ्ट में परिवर्तन कराया गया। ये परिवर्तन छिपे हुए सुगंधित क्राफ्ट गृह में अंधे में अंधे महसूलों में शिल्प के प्रति आत्मविश्वास जगाने में काफी महत्वपूर्ण है। हमने ये सरासर काम संचित दस्तावेज के रूप में अंध क्राफ्ट गृह और अंध जन मंडल को सोचा दी जिससे भविय में इस सुगंधित मोटी वाले शिल्प को आगे ले जा सके।
The craft of Scent-Beading

सुगन्धित मोती शिल्प

Scent-beading is a new craft both for, and inspired by blind people. The craftsman uses scented beads to visually communicate using their sense of smell and touch. By combining different aromas with coloured beads a relationship between colour and scent can be developed which gives craftspeople the opportunity to discover and control colour in their work. By initiating the craft in local NGOs, we hope to develop an artform that will be free to grow and evolve throughout the blind community.

The blind craftspeople we met in the course of our research where using their craft skills purely for replicating the designs of other people. But with Scent-beading the blind person would be both the designer and the maker. We believe this unique narrative will let blind craftspeople produce provocative and desirable products which will be valued by Indian consumers, as well as being more rewarding for the craftspeople themselves. However, in prototyping the craft we learnt that lack of confidence was a major obstacle for some of the craftspeople. The local NGOs in Ahmedabad are therefore crucial for providing the time and feedback necessary to develop the craftspeople’s skills. We have therefore created the Made in the Dark brand and contacted possible retail channels in order to encourage these organisations to integrate this new craft. Once established as a craft, demand for more products would encourage the blind craftspeople to train other blind people in Scent-beading, which would reinforce the blind community as well as disseminate the craft. The blind craftsmen would pick up new materials and drop of their latest designs on a set day so that they maintain social contacts with other blind people if they are working from home.

“Making this necklace reminds me of praying at Diwali” “इस माला को बनाने से दिवाली पूजा की याद आती है”

Salma, Blind People’s Association नए क्राफ्ट का विकास

हम अपने खोज के दौरान जिन अंधे लोगों से मिले वे अपने कारोबार को पूर्ण तरह से अंधे लोगों के दिखाई देने के उपयोग कर रहे थे। लेकिन सुगन्धित मोती से अंधे लोग देख सकते हैं और में दोनों बन सकते हैं। हम ऐसा विश्वास करते हैं कि ये अंधे लोगों अंधे लोगों के उपयुक्त वस्तु बनाने में सहायक सिद्ध होगी जो की भारतीय उपभोक्ता के लिए उपयोगी होगी। जिसे अंधे लोगों को समस्या प्राप्त होगा तथापि हमने भूलन सितम के समय जान हुआ की आत्म विश्वास की कमी एक बड़ी रूपक है। कुछ शिल्पियों में अहमदाबाद की गैर स्थानीय संस्था बहुत सक्रिय जानकारी और अभियान या प्रकाशित प्रकरण देने में एक महत्वपूर्ण भूमिका निभा सकती है। अन्तत हमने एक ब्रांड बनाया और एक रिटेल चैनल से संपर्क स्थापित किया जिससे इन संस्थाओं को नए शिल्प के प्रोत्साहन मिले। समय के साथ साथ माग बढ़ने से ज्यादा शिल्प कुछ दूसरे लोगों को सुगन्धित मोती में शिल्पित करेंगे जिससे अंधे लोग के क्राफ्ट का विकास होगा.
The Craft Product

From cooking to clothing, India is a country full of colour and scent. The jewellery the blind craftspeople create captures both of these sensations in a new form of expression. Culturally significant scents add more meaning to the designs, and features like loops for sunglasses promote proper eye care and enhance the product narrative.

The Brand

Made in the Dark is a new brand for the scent-beaded jewellery produced by the craftspeople at the BPA and AKPG. We have created the brand to help initialise Scent-beading as a craft and provide a strong narrative to market the products. We chose to combine traditional aesthetics with a progressive outlook and modern detailing popular with our target market - middle class women who shop at ethical retailers such as FabIndia. The brand also highlights the problem of preventable blindness in India by focusing on simple preventative measures against eye damage, like sunglasses use and proper nutrition.

“We can make anything, but marketing is the real challenge “

HUM KUCH BHI BANA SAKTE HAIN LEEKIN VYPAYAN EK KATHIN CHULNAVATI HAIN

Director of Andh Kanya Prakash Group

निदेशक, अंध कन्या प्रकाश गृह
AKPG and the BPA deal with the suppliers to ensure that there is a good supply of materials for the blind craftspeople. They also package the jewellery under the Made in the Dark Brand, then distribute it to the retailers.

The quality products would also improve the public perception of blind people's abilities in general. Other blind people interested blind people could be taught Scent-beading by the craftspeople. The quality products would also improve the public perception of blind people's abilities in general.

Aravind would be able to assist the blindness awareness aspect.

NGOs The Blind People's Association could also implement this system and could assist with the scenting of beads.

Sighted people The beads would be dyed and scented by other disabled people at the NGOs. This helps the blind people connect with other groups.

Blind craftspeople The blind craftspeople would have a more creatively fulfilling and financially rewarding craft to engage in. By sharing designs and teaching one another the craft they would also strengthen their relationships with other blind and sighted sighted people.

Scented oils were provided for free by Alka, a large Ahmedabad based manufacturer and distributor who were very keen to work on the project. Sourcing wooden beads and cotton thread can be done easily and cheaply from many local retailers.

NGOs The blind craftspeople would have a more creatively fulfilling and financially rewarding craft to engage in. By sharing designs and teaching one another the craft they would also strengthen their relationships with other blind and sighted sighted people.

Scented jewellery

Scent-beader

Other blind people

NGOs

Blind craftspeople

Sighted people

Supplier

Retail

Customer

Raw Materials

Final Product

Packaged product

Scented jewellery

Support

Teaching

NGOs

Other blind people

Aravind Kanya Prakash Gruh & the Blind People's Association

AKPG and the BPA deal with the suppliers to ensure that there is a good supply of materials for the blind craftspeople. They also package the jewellery under the Made in the Dark Brand, then distribute it to the retailers. They would also be critical for initialising the craft by allowing the blind people time to learn Scent-beading.

Andh Kanya Prakash Gruh & the Blind People's Association

Interested blind people could be taught Scent-beading by the craftspeople. The quality products would also improve the public perception of blind people's abilities in general. Aravind would be able to assist the blindness awareness aspect.

The primary consumers will be women from the rapidly growing Indian middle classes. The design is modern with a traditional aesthetic and would also have an appealing and interesting narrative.

The products will be sold through socially responsible retailers such as Fabindia and Craftroots in order to access the target customers.
The Craft Enterprise
शिल्प उद्यम

Our craft enterprise is a scalable network-orientated system that aims to use the new craft of Scent-beading to benefit consumers, retailers, suppliers, and NGOs, as well as the blind craftspeople themselves.

Setup
Initial setup of the Enterprise would be centred in the AKPG School and the BPA. Craftswomen linked with these organisations would be brought in to apply their jewellery making skills to the new craft of Scent-beading.

Retail
The products created these organisations would then be packaged under the Made in the Dark brand and sold to socially conscious Indian retailers such as FabIndia and CraftRoots. Our team has already contacted both of these companies with initial proposals.

Consumers
The primary consumers will be women from the rapidly growing India middle classes. The jewellery would be an attractive purchase both aesthetically and because of the narrative of Scent-beading described by the Made in the Dark brand.

Suppliers
Suppliers of components and scented oils required for Scent-beading would initially deal with AKPG and the BPA. Liaising through an NGO would be much more convenient for the suppliers who could assist in the matching of beads and scents. Two local suppliers have already been approached in this regard.
The Craft Enterprise

शिल्प उद्यम

Growth
The craftswomen would initially be given time to develop their skills in this new craft, with feedback from the sighted community at AKPG and the BPA. Once a deal with retailers has been established this would be an excellent opportunity for the craftswomen to train more blind people, share their designs and also increase output. The scalability of the enterprise in this way is an important feature, as it allows blind people to benefit from the social aspect of their work and also supports rapid growth.

Future
Once the craft is established, the craftspeople would be free to practice their craft wherever they chose, requiring only a few jars of scented beads and thread. Craftspeople could continue to sell through AKPG and the BPA under the Made in the Dark brand or perhaps try to setup on their own. Our enterprise system is specifically designed to put as few constraints as possible on the blind people in order to let the craft grow organically and benefit as many as possible.

वृद्धि
महिला शिल्पकारियों को शुरू में कुछ समय देना चाहिए जिससे वे अपने कौशल का विकास कर सकें, हम अंध कला प्रकाश बुघ और अंध जन मंडल समुदाय के जरिये सही जानकारी दे सकते हैं। नेत्रहीन महिलाओं शिल्पकारियों के लिए के अच्छा अवसर है की वे अधिक लोगों को सीखने और अपने कला को विकसित करें। यह शिल्प भविष्य में अच्छा स्थान ले सकता है। जिससे अंधे लोग सामाजिक पहलु को समझ कर लाभ और अपना तीव्र विकास कर सकें।

भविष्य
इस शिल्प की स्थापना कर शिल्पकार सम्पत्ति में यह कला सीख सकते हैं जहाँ वे चाहते हैं। इसके लिए समस्तित सोली और धारों की आवश्यकता होगी। शिल्पकार मेड इन डार्क, अंध जन मंडल और अंध कला प्रकाश सुघ के जरिये वे अपना काम बेच सकते हैं। या अपनी रोजी चला सकते हैं, हमारा विज्ञान खासतौर से इस तरह से बनाया गया है जिससे की अंधे लोगों में कम भार आये जो की इस क्राफ्ट को बढाने में मददगार हो।
2.2

PRISON CRAFT AHMEDABAD CENTRAL JAIL

जेल शिल्प अहमदाबाद सेंट्रल जेल

Priyanka – National Institute of Design

Thujesh Tillai – National Institute of Design

Emile De Visscher – Royal College of Art

Hannes Harms – Royal College of Art

Alex Du Preez – Royal College of Art
Criminals are humans beings.

Our goal is to introduce craft into the Central Jail in Amhedabad in order to let the prisoners express their personality through their creation. These handcrafted items are then sold in an outlet store close to the prison, enabling their creativity to get out of the walls and into the local community. Instead of being completely locked into a jail system, prisoners will be able to have contact with everyday life through craft. This way, they can use their individual handcraft to interact with the community outside the prison.

At the same time we want to use this in-jail-craft to develop a strong identity of the outlet store. Introducing prisoners as craftsmen shall rebrand the prison-outlet and change the communities perception of the prisoners.
अपराधियों मनुष्य प्राणी हैं।

हमारा लक्ष्य आदेश कैदियों को उनकी रचना के माध्यम से अपने व्यक्तित्व को व्यक्त करने के लिए करते आहमेदाबाद में सेटूल जेल में शिल्प का परिचय है। ये दस्तकारी वस्तुओं तो जेल के करीब एक दुकान की दुकान में बेच रहे हैं , दीवारों के बाहर और स्थानीय समुदाय में शामिल होने के लिए उनकी रचनात्मकता को सक्षम। पूरी तरह से एक जेल घाटी में बंद किया जा रहा करने के बजाय, कैदियों शिल्प के माध्यम से रोजमर्रा की जिजिली के साथ संपर्क करने में सक्षम हो जाएगा। इस तरह, वे जेल के बाहर समुदाय के साथ बातचीत करने के लिए अपनी व्यक्तिगत हंडक्राफ्ट उपयोग कर सकते हैं। उसी समय हम इस में जेल - शिल्प का उपयोग करने के लिए दुकान की दुकान के एक मजबूत पहचान विकसित करना चाहते हैं। कारीगरों के रूप में कैदियों का परिचय जैसे आउटलेट रीईक्शन और कैदियों के समुदायों धारणा बदल जाएगा।
Craft research

Our first focus was to understand craft in India. What we understood very soon is that craft is related to time (patience of making, relation to past and tradition), to self expression (constant slow process of creation, tradition), and to communication in a community (values, feelings, dreams...).

शिल्प अनुसंधान

हमारा पहला ध्यान भारत में शिल्प को समझने के लिए किया गया था। हमें बहुत जल्द ही समझ में आ रहा है कि जेट समय , आत्म अभिव्यक्ति ( सृजन की लगातार प्रौद्योगिकी , परंपरा ) से ( कर रही है, अतीत और परंपरा के संबंध के ध्येय ) से संबंधित है , और एक समुदाय में संचार करने के लिए ( मूल्यों, भावनाओं , सपने ...)।
Prison context

The Central Jail of Ahmedabad, containing most of the criminals of this region, is a very special place. Besides a long history, it is the jail where Gandi was retained for 3 years under the British government. The prison is very well organised. For example, prisoners produce their own clothes and their own food. The prison-community appears to be very respectful towards individuality. Every religious tradition is being celebrated.
Production

The prison has quite an impressive production system already. The wood workshop produces furniture and little temples for public institutions (schools, NGOs, public administrations,...). The fabric workshop is highly mechanized and produces thick fabric as well as bags or clothes for the inmates and the outlet store. Paperwork is also a part of the activities, producing books for schools, official papers for the administration and different kinds of orders (business cards,...). Finally, the kitchen is a main activity in the prison. Aside from the production for the prison itself, the prisoners cook and sell savories and Bajhias (a kind of fried paste with leaves, see further) to the locals.

उत्पादन

जेल में पहले से ही काफी एक प्रभावशाली उत्पादन प्रणाली है। लकड़ी कार्यालय सार्वजनिक संस्थाओं (स्कूल, गैर सरकारी संस्थाओं, सार्वजनिक प्रशासन , ...) के लिए फर्नीचर और थोड़ा मंदिर पैदा करता है। कपड़े कार्यालय उच्च स्तरीकृत है और कैदियों और दुसःसार की दुकान के लिए मोटे कपड़े के साथ ही बैग या कपड़े का उत्पादन। कागज़ी कार्यालय भी एक हिस्सा है। गलियों की , लोटॉं के लिए लिथोग्राफी, प्रशासन और अदालत के विभिन्न प्रकार के (व्यापार कार्ड, ...) के लिए सरकारी कागज़ात। अंत में, रसोई जेल में एक मुख्य गलियों है। जेल में खुद के लिए उत्पादन के अलावा, कैदियों को खाना बनाना और स्वतंत्र और बाज़ार बिकने (पत्रिका के साथ तली हुईँ पेस्ट का एक प्रकार है, आगे देखें) स्थानीय लोगों के लिए।
Outlet Store

The Central Jail of Ahmedabad has a very particular feature: it has an outlet store situated approximately 1 mile away from the jail itself, at a big crossroad. We found that this place was very interesting because it was a place of exchange and share between the inmates and the local community. The prisoners themselves are selling the products if they behaved well.

The initial intent of this outlet was to give the opportunity to the prisoners to create for the outside community, as well as keeping them busy producing. The result from an outside point of view was also very benefic: the local community was intrigued by these products and the outlet became famous. It aims to change community intrigued mindset towards the prisoners: they are not only criminals but before that humans.

आउटलेट स्टोर

अहमदाबाद की सेंट्रल जेल में एक बहुत ही खास विशेषता है: यह एक बड़ा बीचारा पर, जेल से ही लगभग 1 मील की दूरी पर स्थित एक दुकान की दुकान है। हमने पाया है कि यह जगह बहुत दिलचस्प है क्योंकि यह आदान-प्रदान और कैदियों और स्थानीय समुदाय के बीच शेयर का एक जगह थी। कैदियों के लिए खुद को उत्पाद बेच रहे हैं वे अच्छी तरह से व्यवहार किया।

इस दुकान की प्रारंभिक इरादे कैदियों के लिए अवसर के बाहर समुदाय के लिए बनाने के लिए देने के लिए , साथ ही उन्हें व्यस्त रखने का उत्पादन किया गया था। देखने का एक विद्युत से बाहर परिणाम भी बहुत शुभ था: स्थानीय समुदाय द्वारा इन उत्पादों इंट्रेंजरिया था और आउटलेट प्रसिद्ध हो गया। यह कैदियों के प्रति समुदाय इंट्रेंज मानसिकता बदलने के लिए करता है: वे न केवल अपराधी हैं लेकिन नगरता है कि मनुष्यों से पहले.
Very soon, this outlet store intrigued us. As our theme was about people, we thought our goal was to use craft in order to enhance the dialog between inside and outside the prison. The outlet store seemed the best place for this exchange. The first problem that appeared was the lack of identity. The prison administration itself asked us to work on that. But the second problem that we saw is that even though there was an important production of objects inside the prison, they were all handmade, and not handcrafted. The difference is tiny but important. Handcraft is about personality, creation and community. Handmade is a repetition of the same example over the time. Our concept then came from these two directions: bringing a strong identity and develop a craftsmanship so that the prisoners could have a link to the outside.

अवधारणाओं अनुसंधान

बहुत जल्द ही, इस दुकान की दुकान हमें इंटरेस्ट किया। जैसा कि हमारे लोगों के बारे में विषय था, हमने सौहार्द को हमारा लक्ष्य आदेश अंदर के बीच और जेल के बाहर संवाद को बढ़ाने के लिए शैली का उपयोग करने के लिए कथित गया था। दुकान की दुकान इस मुद्रा के लिए सबसे अचूक जगह लग रही थी। पहली समस्या यह है कि छपी पहचान की कमी। जेल परशुराम खुद उस पर काम करने के लिए हमें पूछा। लेकिन दूसरी समस्या यह है कि हमने देखा है कि अंदर हो वहाँ जेल के अंदर की वस्तुओं का एक महत्वपूर्ण उत्पादन कथित गया था, वे सभी हस्तकलाकृतियाँ थे, और न दस्तकारी हैं। अंतर छोटे लेकिन महत्वपूर्ण हैं। हंडक्राफ्ट व्यक्तित्व, नस्त्रांग और समुदाय के बारे में है। हस्त कला के साथ एक वो उदाहरण की पुनरुत्थान है। हमारी अवधारणा तो इन दो दिशाओं से आया: एक मजबूत पहचान लाने और एक शैली कारक को वर्तकता इतना है कि कोई को बाहर करने के लिए एक लक्ष हो सकता था।
Experimentation - Prototyping

The main difference of this context to craft is that it is made in a public institution. Instead of producing to earn money, the main aim of the production is social (for the locals) and psychological (for the prisoners). The food they produce are of good quality and cheap, providing the surroundings with a way to sustain. Staying in this effort, we thought of the other basic needs of every human: health and education.

In a second time, this “craftology” of the prison would be extended to religious furniture.

प्रयोगों - प्रोटोटाइप

शिल्प के लिए इस संदर्भ में मुख्य अंतर यह है कि यह एक सार्वजनिक संस्था में किया जाता है। इसके बजाय पैसा कमाने के लिए उत्पादन की, उत्पादन का मुख्य उद्देश्य (स्थानीय लोगों के लिए), सामाजिक और प्राप्ति (कैदियों के लिए) है। खाद्य उत्पादन एक तरह से बनाए रखने के लिए के साथ परिवेश उपलब्ध कराने, अच्छी गुणवत्ता और सस्ते के हैं। स्वास्थ्य और शिक्षा: इस प्रयास में बने रहना है, हम हर मानव के अन्य वृत्तियों जैसे के बारे में सोच। एक दूसरी बार में, इस जेल के ‘क्राफ्टोलॉजी’ धार्मिक फर्नीचर के लिए विस्तार किया जाएगा।
Branding

Having a strong identity was also important. We decided to use the craft as a brand to develop a packaging and a visual language.

ब्रांडिंग

एक मजबूत पहचान होने का भी महत्वपूर्ण था। हम एक ब्रांड के रूप में शिल्प का उपयोग करने के लिए एक पैकेजिंग और एक दृश्य भाषा को विकसित करने का निर्णय लिया।
Basic needs

Sustain – food and plate
Health – soap and soapdish
Education – pen and notebook
Carved pen
नक्काशीदार कलम

Soapdish
साबुनदानी

Carved soap
नक्काशीदार साबुन

Bajhia take away
बाजिया टके अचे
Extension to the product range

Traditional handcrafted tables with a new design and handcrafted through painting and blockprinting.
उत्पाद श्रृंखला के लिए विस्तार
एक नए डिजाइन के साथ परम्परागत हस्तशिल्प टेबल
और पेंटिंग और ब्लॉक प्रिंटिंग के माध्यम से दस्तकारी
Experience of India (by London students)

Coming to India was a huge opportunity for us. The size of this country, the variety of traditions, the promising economic growth and the challenges that these factors implicate made this experience incredibly rich. India is a totally different context, were codes and contrasts are strong.

From a design point of view, the relation to making, to disposal, to planning, to designing is very different and interesting. One of the big differences for example is between public and private space. In Europe, these differences are strictly delimited and public space is mainly a place of passage. In Ahmedabad, the frontiers are sometimes blurry, which creates very interesting opportunities from a design perspective.

भर त का अनन्त भिव (लंदन छरा फिरों द्वि  )

भर त आने से हमी लिए एक बड़ा अवरस था । इस देश के आकर , संरंथ ओं की विवधपता ,
होनहूं आशिक कि चिका स और चाँदी लियों है कि इन की को इन अनन्त अवधकाली एच से
समृद्ध बना या पसा ना । भर त एक पूर्णी तरह से अलग संदभक हैं , कोड थे और
विरोध भा सो मजबूत हैं।

देखने के डडजरा इन विडी से , रक रहसी हैं , निप्र न रकने के लिए , योजना के लिए ,
डडजरा इन रकने के संबंध में बहवत अलग और दिलचसप हैं। उदरा रहण के लिए बड़ा अंतर यह
है सा वक्तनक और निजी अंतरफक के बीच है। यूरोप में, इन मतभेदों का कड़ा ई से
सीमा कित रक रहे हैं और सा वक्तनक स्था न महत्य एच से पा रति होने के एक जगह
है। अहमदा बा दे
में , सीमा ओं जो एक डडजरा इन के नजरए से बहवत हली रोचक अवरस पैदा रकला है
कभी कभी धारधथली रक रहे हैं।
2.3

SOLATHE

Wen Zheng – Royal College of Art
Aakash Joshi – National Institute of Design
Kevin Bickham – Royal College of Art
Manas Barve – National Institute of Design
Luc Fusaro – Royal College of Art
Traditional lacquer turned wood handicraft emerges from the Kutch district of Gujarat, India. Despite the artisans’ skillful craftsmanship, these artisans are leaving the craft for other opportunities due to the inability to sustain their livelihood through this profession alone. Looking for new strategies to modernize their handicraft could provide a more competitive edge, not only in tourist/international markets, but also within their own local markets. Creating a new tool which harvests energy from the sun provides a sustainable model for product enhancement and cultural preservation.

भारत के गुजरात राज्य में से पारंपरिक लाल यक्त लकड़ी की दस्तकारी उभरी है| लेकिन उनकी इस कला के बावजूद यह दस्तकारी अपने इस व्यापार को छोड़ दूसरे व्यवसाय दूर रहे हैं क्योंकि वे अपनी श्रृंखलाएं सिर्फ इस कला दरारा नहीं पाते हैं| अपनी दस्तकारी के आधुनिकीकरण के लिए नयी कार्यक्रिया की खोज से उन्हें प्रतिरोधीत्वक शेष होता नहीं है, ना की सिर्फ पर्यटन तथा अंतर्राष्ट्रीय बाजारों में बलकी स्थानिक बाजारों में भी मिलती है| सादी उद्योग का उपकरण माल की वृद्धि और सांस्कृतिक संरक्षण के लिए एक दिर्घकालिक आदर्श बनता है|
Initial Research
प्राथमिक अनुसंधान

Ahmedabad, Gujarat
अहमदाबाद, गुजरात

Kutch District, Gujarat
कच्छ इलाका गुजरात

Our initial observations spanned between two regions within Gujarat: Ahmedabad and Kutch district. We visited various craft exhibitions, non-government organizations, as well as remote villages, to gain insights into the traditional craftsmanship of these artisans.

हमारा प्राथमिक प्रेक्षण गुजरात के दो क्षेत्रों के बीच हुआ - अहमदाबाद तथा कच्छ इलाका। हमने इन देशकारों की परंपरागत कला के वर्तमान में पूर्व-आनंद परिजन पाने के लिए तरह तरह के कला प्रदर्शन, असरकारी संगठनों और दूर दूर के गाँवों को बेहतर दी।
Early Concepts
प्रारंभिक संकल्पना

Sustaining Craft Through Younger Generations
tरुण पीढ़ी के मध्यम से कला को जीवित रखना

Our initial concepts focused on generating interest and engaging younger people to pursue craft. We strategised various ways to change the perception of artisans by giving them a new status which is more positive and reputable.

Through means of visual media, we wanted to give pride, visibility and opportunity to develop artisans' business among design trades.

कला में तरुण पीढ़ी का उत्साह बढ़कर उन्हें एक नया आशावादी तथा प्रतिष्ठित योग्यता ओहदा देने की कई युक्तियाँ हमने बनाईं।

सहूल्य माध्यमों के द्वारा हम उन्हें नौरंव प्रत्यक्षता और अवसर देकर उनके व्यवसाय को डिजाइन उद्योगों में विकसित करना चाहते थे।
Understanding a System
व्यवस्था का बोध

Overview Of Craft Ecosystem
कला प्रीतितरा का विवरण

We see a craft ecosystem emerging within rural communities, where the artisans who possess financial means become successful, and the ones without are left behind.

For artisans with financial means, they have access to education (to improve their designs) and power (to improve their toolings). These two means allow this group of artisans to adapt to current and emerging markets, which most likely will result in financial success. Their success will have a rippling effect on younger generations by creating interest in pursuing craft, as well as providing better education opportunities in the hopes of pursuing other dreams.*

For artisans without financial means, there is no access to education, leading to less awareness of new markets and no creation of new products. Also, these poor communities have little-to-no access to power, so they must use manual tools, which potentially leads to poor working conditions and basic designs. Combining no access to education and power with poor quality of life leads to little-to-no money earned through their profession. If there are small earnings being produced through this system, then younger generations will no longer be interested in pursuing their traditional craft and will seek other employment opportunities elsewhere.**

*आर्थिक उपाय वाले दस्तकारों के लिए शिक्षा (अपने उत्पादनों को सुधारने के लिए) की पहुँच तथा बिजली की पहुँच (अपने आधारों को सुधारने के लिए) भी होती है। इन दोनों की वजह से दस्तकार और नये उभरते बाजारों के लिए अनुकूल बनते हैं जिसका परिणाम बहुधा आर्थिक सफलता में ही होता है। उनकी सफलता के प्रभाव की तरह दोनों का कारण तरुण पीढ़ी का उत्साह परिवर्तन कला में बनेगा और अन्य स्वप्नों की आशा में अच्छी शिक्षा देने के अवसर निर्माण होगे।

**आर्थिक उपाय उत्तिस्त दस्तकारों के लिए शिक्षा की पहुँच नहीं होती जिससे नये बाजारों की आगमन का कारण होता है तथा नये उपयोग नहीं होता। इन गरीब लोगों की बिजली की पहुँच नहीं के बावजूद होने के कारण उनकी क्षमता पिछली खराब होती है और उनके उत्पादन साध्य होते हैं। बिजली तथा शिक्षा दोनों की पहुँच न होने के साथ खराब जीवन रूप के कारण उनके व्यवसाय से आर्थिक फायदा ना के बावजूद होता है। कम आर्थिक के आने के कारण तरुण पीढ़ी का उत्साह परिवर्तन कला में न रहकर दे नया रोजगार ढूंढते हैं।
RICH PEOPLE → CRAFT SKILLS

HAVE MONEY

EDUCATION

POWER

IMPROVED DESIGN

IMPROVED TOOLS

GOOD CONDITIONS OF LIFE FOR NEW GENERATION FOOD, EDUCATION...

HAVE INTEREST IN PRESERVING CRAFT

QUALITY OF LIFE IMPROVES

NEEDS IMPROVE

POOR PEOPLE → CRAFT SKILLS

NO MONEY

NO EDUCATION

NO POWER

BAD CONDITION OF MARKET

BAD CONDITION OF WORK

手

BAD CONDITION OF LIFE

CAN NOT ADAPT TO MARKET

NO INTEREST IN PURSUING CRAFT FOR GENERATION

NID COLLABORATION - DESIGN SCHOOL OF KALA RASHKA
A Case Study
Lacquer Turned Wood

We decided to focus on the craft, lacquer wood turning. This craft emerges from the Vadha community within the Kuchchh district of Gujarat. Lac turned wood is practiced using simple tools, a self-made lathe, a string attached to a bow, and sticks of colored lac, which is a thick, opaque, decorative wood coating created from a secreted resin of an indigenous insect to Kuchchh. The resin is then heated and mixed with groundnut oil and pigments.

Lac wood turning has a uniqueness on the lacquer patterns created by the artisans. Despite the artisan’s skillful craftmanship, artisans are leaving the craft for other employment opportunities due to the inability to sustain their livelihood through the profession alone.

हमने लाक लकड़ी खराबकाम पर लक्ष्य केंद्रित करने का निर्णय लिया| यह हस्तकला गुजरात के कच्छ तालुके में रहने वाले वादा समुदाय से उम्र आया है| लाक लकड़ी खराबकाम का अभ्यास सरल साधन, स्वयं बनाए हुए खराब, एक धनुष से जुड़े हुए धार से और लाक़ लकड़ी हुई लकड़ीयों से होता है जो मोटा, अपारदर्शी और सजावटी पैरत होती है जो कच्छ के एक दौरे कीड़े से सावित रात होती है| फिर वह रात मूंगफली तेल और वर्णकों में गरम करके मिलायी जाती है।

लाक लकड़ी खराबकाम की विशेषता कारीगरों द्वारा लाक से बनाई हुई आकृतियों में है| कारीगरों की कुशल कारीगरी के बावजूद भी रोजगार के इतर अवसर की वजह से कारीगर अपना लाक लकड़ी का व्यवसाय छोड़ रहे हैं।
An Invisible Resource
एक अदृश्य संसाधन

Harnessing Solar Energy To Aid Artisans
dस्त्तकारों की सहयोग के लिए सौर ऊर्जा का दोहन

The current Indian electric power system emits over 40% of total human-caused emissions, and is the fastest growing source of emissions. Bringing electricity via the existing network is therefore not the most viable path to follow.

Fortunately, India is one of the richest countries in terms of an energy source that is free, abundant, and nearly infinite - solar energy. For example, the geographic area around Dahej, receives a yearly average of 5.28kWh/square meter/day of solar energy, which is one of the biggest average in the world.

The use of the sun for “free” energy is clearly the most economical and green solution to consider for artisans who are not equally placed in terms of energy supply, but have this incredible resource. Our case study, the desert of Kutch, is the perfect illustration of this situation.
Early Prototype
शुरुआती प्रोटोटाइप

Diving A Motor With A Stirling Engine
स्टर्लिंग इंजन के साथ एक मोटर चलना

Our initial prototype incorporated the use of a Stirling engine to drive the rotation of the lathe. This engine is noted for its high efficiency, quiet operation, and the ease with which it can use almost any heat source. This compatibility with solar energy has become increasingly significant as the price of conventional energy sources continues to rise.

We used basic material such as soda cans to make it as cheaply as possible, and tried to see how easily it would be for the artisan to build one himself. The efficiency of this prototype is clearly low and would not be sufficient enough to run a lathe. But according to the torque needed, a medium quality prototype would be sufficient for its purpose.

हमारे प्रारंभिक प्रोटोटाइप एक स्टर्लिंग इंजन का उपयोग शामिल खराब के रोडियन ड्राइव करने के लिए। इस इंजन को अपनी उच्च दक्षता, चुप आपूर्ति, और कितनी आसानी से यह लगभग किसी भी गर्मी सोत का उपयोग कर सकते हैं के लिए विश्वास है। सौर ऊर्जा के साथ इस संगठन तेजी से महत्वपूर्ण बन के रूप में पारंपरिक ऊर्जा सोतों की कीमत में वृद्धि जारी है।

हम यह रूप में बनाने के लिए इस तरह के सोडा के डिब्बे के रूप में बुनियादी सामग्री का इस्तेमाल किया, और देखने के लिए कितनी आसानी से इसे कारीगर एक खुद का निर्माण करने के लिए किया जाएगा की कोशिश की। इस प्रोटोटाइप की दक्षता में स्पष्ट रूप से कम है और पर्याप्त पथरीत्र एक खराब चलने के लिए नहीं होगा। लेकिन टोक की जरूरत के अनुसार, एक मध्यम गुणवत्ता प्रोटोटाइप अपने उद्देश्य के लिए पर्याप्त होगा।
This lathe is not meant to replace the traditional manual bow lathe technique, but to assist in the making when the artisan feels it necessary to use two hands for carving instead of just one. A work tool powered by very low capacity solar panels would be sufficient.

Our lathe could assist in the tasks like detailing, patterning, and polishing when the artisan would like a bit more control in the making. Designing an effective and cheaply powered tool will empower these artisans to enhance and modernize their craft to access new markets, and potentially, new success. We would like to emphasize that we do not want to confuse “modernising” handicraft with “industrialising” handicraft. The unique qualities of the materials and colour, as well as the variability of their production, are assets that should not be lost in the making of handicraft. Not even through the use of powered tools.

The best stirling engine will be about 0.4% efficiency, when using solar panels will reach around 4%. Nevertheless, a stirling engine is entirely mechanical, and therefore can be produced in india quite easily without requiring imported components.
These two solutions will approximate 20,000 Rupees, which correspond to the selling of 100 products, a small investment for good guarantees. But artisans still need courage to take this risk, and that’s where Indian government and NGOs can intervene. This is one solution, proposing a loan with no interest in order to get this green equipment. India will help sustain its craft tradition, in a way that respects its environmental policy.

इन दो समाधान 20,000 रुपए है, जो 100 उत्पाद, अच्छी गारंटी के लिए एक छोटे से निवेश की बिक्री के अनुसार लगभग बराबर होगी। लेकिन कारोबारी अभी भी इस जोखिम लेने के लिए साहस की जरूरत है, और कहा कि जहां भारत सरकार और गैर सरकारी संगठनों के हस्तक्षेप कर सकते हैं। यह एक समाधान है, के लिए यह हरे उपकरण प्राप्त करने में कोई दिलचस्पी नहीं के साथ एक ऋण का प्रस्ताव। भारत में मदद मिलेगी कि एक तरह से अपने पर्यावरण नीति मामलों में, अपने शिल्प पर परष्ट रखने।
2.4

CHAI CRAFTED

चाय तैयार की जाती

Phuong – Oanh Lu Vinh – Royal College of Art

Rohit Sharma – National Institute of Design

Jacky Chung – Royal College of Art

Siddhartha Srivastava – National Institute of Design

Seung Rhee – Royal College of Art
Many cultures, craft has been intrinsically connected to tea. However, in India, despite being one of the largest consumers of tea with a diverse industry in craft, the connection between the two elements is being lost.

The aim of Chai Crafted is to bring craft back to the chai vendors of India, and in doing so, bring pride and visibility to the rich craft heritage that the nation possesses.
Exploration of the Old City

Most of the local crafts are already lost or on the verge of disappearing. The art of making blocks, which is the life line to block printing and has a rich history of over 400 years in the region is likely to exist for only another twenty years as the present generation finds other professions more profitable.

पुराने शहर के एक्सप्लोरेशन

स्थानीय शिल्प के अधिकांश पहले से ही खो दिया है या गायब होने के कगार पर हैं। बनाने ब्लॉक की कला है, जो मुद्रण ब्लॉक करने के लिए जीवन रेखा है और 400 से अधिक वर्षों के क्षेत्र में वर्तमान पीढ़ी के से में अन्य व्यवसायों और अधिक लाभदायक पाता केवल एक और बीस साल के लिए मौजूद होने की संभावना है की एक समृद्ध इतिहास रहा है।
What was once a strong community of over 200 families, now spreads across just ten with all the craftsmen in the dusk of their lives. In pottery, the youngsters joining the age old family business know only mould forming, as it requires less skill and has a higher production rate, they lack skills to throw on the wheel.

Market for woven basket is shrinking at an alarming rate and the time is not far when these weavers will also migrate to other professions. Blue pottery of Jaipur, India is 800 years old and now there are only fifty families practising.
Products are either obsolete or not available to potential buyers due to poor distribution or competition from plastic products.

Owing to the lack of respect in the society and minimal returns we might witness further depletion in this number. Many craft forms are following the downhill pattern too: wood and lac turnery, wood carving and pattal making to name a few.
Phase 1

Integrating craft back into India’s chai culture will begin at a small scale. An NGO will facilitate the product delivery and also aid communication between various craftsmen with a number of chai vendors.

चरण 1

भारत की चाय संस्कृति में धातुमल कला वापस एक छोटे पैमाने पर शुरू हो जाएगा। एक गैर सरकारी संगठन उत्पाद वितरण की सुविधा होगी और यह भी चाय विक्रेताओं में से एक नंबर के साथ विभिन्न कलाकारों के शीर्ष संचार की सहायता।
Phase 1

Given the long term benefits of a lower cost in using leaf cups, the demand in these crafts will grow amongst the chai vendors. The NGO will increasingly disappear from the picture as chai vendors turn to contact the craftsmen directly. Indian craftsmen generally exist in craft communities, and in order to meet the growing demand the craftsman will spread this job opportunity within their communities.

With this new market, the craft communities can grow to ensure longevity in India's rich craft industry without compromising the unique styles and skills of different craftsman.
Chai crafted is about making craft in India more visible in order to bring pride and awareness to the people for a skilled industry that they possess. We want to achieve this by bringing craft back to the chai vendors in a way that will add value to the chai drinking experience while enhancing the exposure of the different types of craft and skills of the craftsmen in India.

The chai is served in folded cups made from leaves to give a cheaper, more sustainable alternative to plastic and paper. The leaf cups will be supported by cup holders, produced individually by different craftsman to exhibit their trade and skill. These cup holders will raise the visibility of the different types of craft in India without compromising its individuality. The range of cup holders one can choose from will also add value the drinking experience and appreciation of the humble chai cup.

“Chai Crafted” will be a platform to showcase the skills of the artisans and craftsmen in India. It will provide a unique experience to the customer by adding a personal touch to the chai serving. The cup holders will be made from different materials like bamboo, wood, or even metal, giving each chai vendor a unique look and feel.

This initiative will help in promoting the crafts of India, creating a demand for these products, and providing a livelihood to the artisans. It will also help in creating awareness about the importance of sustainability and the need to reduce plastic usage.

Chai crafted not only enhances the drinking experience but also promotes the local economy by supporting the artisans and craftsmen. It will also help in preserving the traditional skills and craftsmanship of India, which are at risk of dying out.

In conclusion, chai crafted is a step towards making craft in India more visible, thereby adding value to the chai drinking experience and promoting the local economy.

This initiative will help in promoting the crafts of India, creating a demand for these products, and providing a livelihood to the artisans. It will also help in creating awareness about the importance of sustainability and the need to reduce plastic usage.

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03

FUTURE CRAFT

STUDENT PROJECTS

3.1 Identity; DNA - Craft - Heritage

3.2 Future City Craft

3.3 Craft Religion
भविष्य शिल्प

छात्र परियोजनाओं

पहचान - डीएनए | क्राफ्ट | विरासत

भविष्य शहर शिल्प

क्राफ्ट धर्म
3.1

IDENTITY DNA. CRAFT. HERITAGE

पहचान डीएनए | क्राफ्ट | विरासत

Chris Natt – Royal College of Art
Shruti Suman – National Institute of Design
Joel Trotter – Royal College of Art
Sonal Malhotra – National Institute of Design
Gaurav Raut – Royal College of Art
Background

- Identity as the core element
- Expression of individuality
- Extend and deepen the way craft is and could be used

पृष्ठभूमि

- मूल तत्व के रूप में पहचान
- व्यक्तित्व की अभिव्यक्ति
- बढ़ाएं और जिस तरह से शिल्प है गहरा और इस्तेमाल किया जा सकता
Our Interpretation of Future Craft

Existing Craft Model
शिल्प मॉडल मौजूदा

Contemporary Craft (Consumer focused)
समकालीन कला

Proposed Craft Model
प्रस्तावित शिल्प मॉडल
**Initial Concepts on a Time Line**

एक समय पर प्रारंभिक अवधारणाओं

The idea of integrating users directly into the making process lead to the idea of allowing users to actually become part of the craft itself. This is accomplished through genetic adaptation.

<table>
<thead>
<tr>
<th>Present</th>
<th>10 Years</th>
<th>20 Years</th>
<th>30 Years</th>
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<tbody>
<tr>
<td>Visualisation of DNA code</td>
<td>Evolving Objects</td>
<td>Emotion Objects</td>
<td>Living Craft</td>
</tr>
<tr>
<td>Creation of Materials for Craft</td>
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<tr>
<td>Visualisation of GDV</td>
<td></td>
<td>Craft as a Stimulant</td>
<td></td>
</tr>
</tbody>
</table>
Step 1
Sign up to the Identity website and order your home DNA kit.

Step 2
Take sample of DNA using the swab provided and return to the Identity Lab.

Step 3
DNA is analysed at the Identity lab.
Step 4
The user is then notified when the visualization of their DNA is ready to view online. The website shows crafts people that are linked to their heritage.

Step 5
The 3D visualization or rapid prototype object is delivered to the crafts person as the starting point for his piece.

Step 6
Once the object is complete, The user received the object directly from the crafts person.
Visualisation of Synthesized DNA

A computer algorithm would be used to generate the unique form of the final artifact.
Visualization of Synthesized DNA
Computer modelled output of the final artifact ready to be 3D printed. Once the object has been printed it would be passed over to the artisan to be finalised.
Craft Process
Prasanta Subudhi
Pattachitra Artisan
Mob: (+91) 9861 425 712
Akruti Handicrafts
Raghurajpur,
PO Chandanpur
Dist-Puri (Odisha)

शिल्प बनाने की प्रक्रिया
प्रशांत Subudhi
Patachitra कारीगर
आकृति इस्तीफ्लिप्
मोबाइल: (+91) 9861 425 712
रघुराजपुर
Rapid Prototype
Physical embodiment of synthesized DNA algorithm

Cross Pollination
पार परागण

Multiple Users DNA
एकधिक उपयोगकर्ता डीएनए

Single User DNA
सिंगल यूजर डीएनए
Current Craft Process

वर्तमान शिल्प प्रक्रिया
Current Craft Process

वर्तमान शिल्प प्रक्रिया
Proposed Craft Process

प्रस्तावित शिल्प प्रक्रिया
Future Craft Objects

भविष्य शिल्प वस्त्रुओं
**Benefits**

For Craftman

- It encourages the concept of innovation within the craft community
- Creating a high-value network of individual craftmen benefiting them financially
- Modernisation of craft by adding new relevance to tradition and culture

For Society

- Society benefits from an injection of culture and heritage by embracing the depth of value and stories behind the objects.
- Extending the boundaries of cultures beyond tradition boarder through the export of craft
- Deepen your perception of family and unity through biological lineage.

**वानि**

शिल्पकार के लिए

- यह शिल्प समुदाय के बीतन समाज की साधन शक्ति को बढ़ाता है।
- व्यक्तिगत craftmen के एक उच्च मूल्य नेटवर्क उन्हें आर्थिक लाभ बनाता है।
- शिल्प की परंपरा और संस्कृति के लिए नए प्रशिक्षित आधुनिक करण।

समाज के लिए

- मूल्य और वस्तुओं के पारे कहानियों की गहराई गले लगाने से संस्कृति और विरासत का एक इज़हाज शक्ति से समाज को लाभ होगा।
- शिल्प के वित्त के माध्यम से परंपरा आवश्यक पर संस्कृतियों की सीमाओं का विस्तार।
- जैविक वैश्विक माध्यम से अपने परिवार और एकता की धारणा गहरा।
3.2

FUTURE CITY CRAFT

भविष्य शहर शिल्प

Christophe Machet  – Royal College of Art

Alicja Pytlewska  – Royal College of Art

Varun Parihar – National Institute of Design

Audrey Gaulard – Royal College of Art

Kopal Kulkarni – National Institute of Design
Beautifully Crafted Ahmedabad
By 2030 the population of Ahmedabad will increase from the current 4 million to an approximate 8.4 million. The city expands in area as many people and artisans and master craftsmen moving into the urban centre from the surrounding areas. We envision the idea of a slow industry becoming prominent and embraced as Ahmedabad becomes the Crafted City. Within the new city plan, a few satellite craft towns would emerge. The cross pollination of skills from mixed groups of artisans would result in self-sustaining communities, able to make their own living necessities, and use their products as local currency. The skills of the artisans is what gives India its beauty and identity, by allowing mass industry to create the framework which can be populated with the local skill and talent, a new one of a kind crafted cityscape would emerge and manifest itself through everything from architecture and transport to clothing and products.
As the city grows, the cities nearby become new districts, and people from villages located further away resettle or travel to the metro in search of new business opportunities and a new life. By 2030 a rich wealth of craft skills will move into Ahmedabad, shaping its future.
Artisans from the Kutch region of Gujarat, India.

गुजरात, भारत के कच्छ क्षेत्र से कारीगरों।
Ahmedabad will act as a hub with craftsmen and customers living and working in the same place. This will create an collaborative environment for the artisans to co-create with each other and other disciplines as well. It will be easier for them to be present in new markets and be more reactive to change. Therefore, the crafted products will be better, richer, more sophisticated, unique and highly customised and personalised. With local making facilities for local customers, and minimised transport and storage, a ‘slow industry’ will emerge. Both Artisans and customers will have advantage from this new, strong relationship: products will have the ability to be easily fixed, transformed, upgraded or recycled, which will prolong their life cycle.

<table>
<thead>
<tr>
<th>Artisan benefits</th>
<th>Customer benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>better access to a variety of markets</td>
<td>personalised and customized products</td>
</tr>
<tr>
<td>artisans part of the hub</td>
<td>attractive price</td>
</tr>
<tr>
<td>access to new, wider range of resources and materials</td>
<td>development of a close relationship with the artisan</td>
</tr>
<tr>
<td>access to other crafts for collaborative works through cross-disciplinary practice</td>
<td>product updates</td>
</tr>
<tr>
<td>improved communication and strength of relationships with customers and collaborators</td>
<td>repairs</td>
</tr>
<tr>
<td></td>
<td>recycling</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ingredients</th>
<th>Products</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artisans</td>
<td>Customers</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Product example no.1
ID bracelet

उत्पाद उदाहरण के नंबर 1
आईडी कंगन

silver ornament
बांस के अभूषण

bead works
मन्ना काम

electronics / RFID
इलेक्ट्रॉनिक्स / आरएफएसआईडी

metal carving
दातू नाटकी

Product example no.2
Crafted Auto

उत्पाद उदाहरण No.2
tैयार की जाती ऑटो

Applique
seats
decorations

Kutch embroidery
decorations
accessories
electronics

Vaaskaam – bamboo work
auto structure
seats structure

Woodcarving
dashboard
accessories

Marquetry
dashboard
accessories

Metal work / casting
rims
mechanics
accessories

Leather work
dges bound
accessories

Metal work / casting
rims
mechanics
accessories

Leather work
edges bound
accessories

Kutch embroidery
decorations
accessories
electronics

Applique
seats
decorations

Leather work
dges bound
accessories

Vaaskaam – bamboo work
auto structure
seats structure
Smart transport vehicles which are automatic and driver less. Artisans will use this technology for transporting their goods, and this will spread their business and help them develop an advanced market for their craft.

Hybrid crafts product junctions where the artisans will exchange their skills and goods and generate smart business.

Smart roads connecting different crafts clusters together with the city.
about the technique of using appliqué than material.

genetically engineered bamboo, which have more strength & are lighter in mass.

Basketry
Weaving
Braiding
+ nano Carbon steel cable
+ latex/resin
3.3
CRAFT RELIGION

क्राफ्ट धर्म

Riiver Cheng – Royal College of Art

Moto Takabatak – Royal College of Art

Sunil Kumar Gupta – National Institute of Design

Priyam Doshi – National Institute of Design
Religion can be understood as a system of values, beliefs and norms that manifest themselves in various symbols. It is believed that religions emerge as philosophical responses to their times and changes in values. If that is so, the religion of the future could well be what we call the “craft religion”.

The craft religion is based on the values of sustainability, unity between man and nature, solidarity and action as a path to spiritual bliss. These values shall emerge as paramount in the future India because of the rapid changes this society is witnessing and the needs that these entail.

The Indian society is becoming increasingly consumerist and demanding more industrialization and commoditization. Add to it the dwindling number of craftsmen because of better prospects in other occupations, which will make craft increasingly more exclusive and unaffordable. While consumerism is on a decline in the western society, it is being lapped up by the hitherto “deprived” Indian society and shall continue to rise because of the economic growth. Migration and shift from joint to nuclear families are leading to growing individualism. However, the story of the west teaches us that the seeds of consumerism bear fruits of emptiness, loneliness, creation of waste and depletion of natural resources. Eventually the need to reconnect with people, nature and the self, the need to conserve and create rather than consume and deplete emerges. When experienced by more than a billion people, needs will become values and values become religion - the religion of craft, in temples of craft, where people find peace in the act of craft and connect meaningfully with others, where the creator and the created unite.
Research

- High Degree of identification with religion in India
- Co-existence of various religions is unique to India
- Religion strongly connected with life & craft in India

शोध

- धर्म एक पहचान
- विभिन्न धर्मों का सह-अस्तित्व
- धर्म का शिल्प और जीवन से गहरा सम्बन्ध
<table>
<thead>
<tr>
<th>Phenomenon</th>
<th>Short term effect</th>
<th>Long term effect</th>
<th>Need created</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in industrialization</td>
<td>Depleting natural resources and accruing waste</td>
<td>Miles of waste and landfills, Wall-E effect</td>
<td>To find alternative material and energy sources</td>
</tr>
<tr>
<td>Increase in consumerism</td>
<td>Commoditization, indiscriminate buying, use and throw</td>
<td>Consumerism disillusion, appreciating emotional connect in products</td>
<td>Sustainable living, search for meaning</td>
</tr>
<tr>
<td>Migration and shift from joint to nuclear families</td>
<td>Individualism, breakdown of family structures</td>
<td>Isolation, emptiness, existential crisis</td>
<td>To connect meaningfully, seek support structures</td>
</tr>
<tr>
<td>Craft as an economically unviable career</td>
<td>Dwindling number of craftsmen</td>
<td>Craft extremely expensive and exclusive</td>
<td>Affordable craft</td>
</tr>
</tbody>
</table>
In India, religion forms a strong under-current in the way people think, act and live. Over millennia of their existence, religions in India have continuously been shaped by the changing times and values and have in turn shaped people’s ways of living life. Because of the strong influence of religion in people’s lives and their enthusiasm and involvement in all things is religious, including craft, we chose religion as a theme.

In India, religion forms a strong under-current in the way people think, act and live. Over millennia of their existence, religions in India have continuously been shaped by the changing times and values and have in turn shaped people’s ways of living life. Because of the strong influence of religion in people’s lives and their enthusiasm and involvement in all things is religious, including craft, we chose religion as a theme.
These “needs” that are likely to emerge in the future, shall penetrate into the religious values, and the new religion of craft can emerge as a consequence. Just as the core values and beliefs of each religion manifest tangibly in various practices, activities, artifacts and spaces, the core values of the craft-religion (sustainability, unity between man and nature, solidarity and action as a path to spiritual bliss.) can manifest themselves in the following ways:

1) A temple of crafts with serene surroundings that facilitate thought and creative action

2) People visit the temple and engage themselves in the act of crafting using materials like waste that promote sustainability. The act of engagement brings them spiritual peace.

3) People gathered in these spaces interact and learn from each other, regardless of gender, cast, creed and age. This establishes between them meaningful connection.

4) Artifacts like books on craft techniques and philosophy shall be available in the temples, much like religious books in temples.

5) Craftsmen whose lives and skills epitomize craft-religion shall be the “priests” of the temple, helping fellow men and women understand the techniques and philosophy of craft and craft-living.

6) Festivals are a way of celebrating shared values together, facilitating community interactions. So regular craft-festivals will be conducted where people can gather together and experience the joy of craft-living.

इन सभी आवश्यकताओं की भविष्य में उत्पन्न होने की संभावना अधिक है. अगले ऐसे होने पर ऐसी आवश्यकताओं का समावेश धार्मिक मूल्यों में हो जाता है और राज उनके होने का एक नया सत्ता, जो क्योंकि अथवा एक धर्म की हो सकता है. अथवा पर्यावरण दर्शन के लिए शिल्पकारी का एक पूरक है और अज्ञात का एक पूरक है. इसलिए ही हाँ घर में अनुभव थायल और जगहांतर (आशीर्वाद, आलोचना, उत्पादन-सीमा, और प्रयासों और मानक पर एक समय अपनी आदर्शता) भी पूरक हुआ इस पूरक होना -

1) आदि-मंदिर जहां का वातावरण रथायतनकरण को बढ़ावा देना
2) लोग इस मंदिर में शिल्पकारी में सहभागिता के सभी तरीके का अनुभव कर सकते हैं. इसके लिए अनुभवों, बेकार पत्थरों का पूरक भी वर्तमान होता है जो पर्यावरण के रात्रि और रात्रि होना
3) इस मंदिर में हर फैसला, जिसमें पर्यावरण अनुभुव हो लोगों को हो सकता है जानकारी उनके बीता एक सार्थक ग्रहण जुड़ता जाता है
4) जब पूरक मंदिर में रथायतनकरण पूर्व-विश्वासी होती हैं, उनी एतरान इस एंटर शिल्पकारी की अर्थितियों और प्रयासों अनुभूत उत्पादकों लोगों का मान्यताप्रद करें
5) इस मंदिर की दक्षिणी या दक्षिण शिल्पकारी करते हैं जो ज़ीवनशैली अधिक दर्शकों के मार्ग पर तय हो रहे हैं ताकि वे लोगों का अर्थितिक कहाना और प्रयास पर मान्यताप्रद कर सकें
Here is our proposed system. First, Government makes a rule. In the future, the energy is precious, each country needs to control their usage of energy. We propose to build a Craft Temple. Normal Family their quota is 1000 degree, the craftman live in the craft temple has 2000 degree, because they teach everybody to do Eco craft. If people make a lot eco craft, they can get more quota to use. People can keep the quota or they can exchange with the quota store, exchange to tax reduce.
An example of future craft

Like shown in the images Use different craft techniques and using e-waste. May be come up with a new craft called PC Board craft.

Examples: PC Board and the technique of rogan art, or mixing stone carving and PCB boards.

भविष्य शिल्प के उदाहरण -
जैसे चित्र में दिखाया गया है विभिन्न तकनीकों का उपयोग और ई कचरे का उपयोग करके नया शिल्प का उदाहरण सामने आये जिसे हम पीसी बोर्ड शिल्प के रूप में जाने।
उदाहरण - पीसी बोर्ड और रोगन कला, या मिश्रद नकाशी और पीसी बोर्ड पत्थर की तकनीकों का मिश्रण.
04

CONTEXTUAL CRAFT

STUDENT PROJECTS

4.1 Prarambh

4.2 Silpa Charka
4.1

PRARAMBHN

Monika Chandra – National Institute of Design

Richard Gupta – National Institute of Design

Matt Batchelor – Royal College of Art

Tokushu Inamura – Royal College of Art

Nick Paget – Royal College of Art
Prarambh is a convertible tote bag and work mat that helps craftswomen working at home divide their professional and domestic lives. Craftswomen have to balance housework, child care and their craft work making it difficult to focus, particularly when transitioning from home to work duties. Only used for craft, Pararambh provides a mental cue and clean space to concentrate on the task in hand. When not in use, the mat gathers up to form a stylish tote bag with which the user can store and transport their work safely and securely, whilst displaying their status as a skilled craftswoman.

Organisations such as Gramshree, an Ahmedabad-based NGO, are training and recruiting local women living in the city’s slums in craft. This helps them to gain some autonomy and social standing within a traditional community that has historically limited women to domestic and child care roles. Many women work from home or each others’ houses for much of the time, with no clear physical or mental boundary between their work and home lives.

The women gain pride in themselves and a support network, and have a way to express their autonomy and contribute towards their family’s finances without ostracising themselves from their community. We have designed a product that helps these women focus on their work and enhances their feeling of being part of a profession.
"I have to prepare myself mentally before I work; I only have a limited amount of time to get the job done so I must have a clear mind."

"काम करने से पहले मुझे अपने आप को मानसिक रूप से तैयार करना पड़ता है। मेरे पास काम पूरा करने के लिए सीमित समय होता है। इसलिए काम पर ध्यान लगाने के लिए मन का शांतिपूर्ण होना बहुत आवश्यक है।"
Hasumati, Embroidery Craftswoman

Hasumati, one of our creative partners, has worked with Gramshree for about five years, spending two years printing patterns before she learned embroidery. She is married but lives with her parents, brother and her two children in the Rama Pir Nu Tekro slum. She works from home as her extended family are not comfortable with her leaving the house for extended periods. She is the sole earner in her household.

She feels proud of her work. Like many women, Gramshree gives her a lot of support, but the work gives her an inner confidence. She likes to show her children her work, so that they can relate it (and her) to other embroidery. She struggles to pay for her children’s education but would like them to join a profession such as medicine or engineering as it would give them a higher status.

Hasumati has recently attended a machine sewing course so that she can start to work for herself, as a way to get some more independence and income.

Work deadlines can be stressful. Sometimes she plays a game to clear her mind, or takes a tea break with her friend Hina, who she often works with. Staying focused can be a problem with children to look after. If she has to work at night she will often do it at the same time as her children do their homework.

हसुमती (कढ़ाई शिल्प कर्ता)

हसुमती, हमारी एक कुल एवं रचनात्मक साथी, ने लगभग पांच वर्ष ग्राम्श्री के साथ बिताये हैं, जिसमें लगभग दो वर्ष तक उन्होंने पिंटिंग विभाग में काम किया और उसके बाद उन्होंने कढ़ाई का प्रशिक्षण लिया। हसुमती एक विवाहित महिला है जिन्हें परिवार बच्चे रहे हैं, जिन्हें इन्हें घर में गुरु त्र बच्चों के साथ रामा पीर तेक्रो बस्ती में रहते हैं। ये पर पर रहकर इस काम करती हैं क्योंकि उनका बाहर जाकर काम करना ससुराल के लोगों के स्वर्णालिक से नहीं है।

ये अपने काम के प्रति गर्ब सहमुखता करती हैं। अन्य खिद्दी की तरह ग्राम्श्री ने इन्हें अनेक प्रकार के समर्थन दिए हैं परन्तु कढ़ाई का काम इन्हें एक आय के विकास में मदद दी है। इन्हें अपने बच्छों को अपनी काम विचारणा आहुत पसंद है। हसुमती के अनुसार इस प्रकार उनके बच्छे उन्हें और उनके काम को याद कर पाएंगे। ये अपने बच्छों को शिक्षा दिलाने के लिए काम करने के बाद आती हैं और वाहतूक की इनके बच्छे की डॉक्टर, इंजिनियर जैसे उद्योग पद प्राप्त करे।

हसुमती ने हाल ही में सिलाई मशीन से काम करने का प्रशिक्षण लिया है जिस से की ये अपने आप कुछ काम करना आरम्भ कर सके और एक स्वाजलंबी खिडकी बन सके।

काम पूरा करने की समय सूचना कई बार तज़ारत्व होती है। कई बार वे अपने मन को प्रशंसा एवं मांग रखने के लिए हिस्से (उनकी सहायता) के साथ मनोकामिनी खेती करती हैं और वाहतूक करती हैं। बच्छों को देखने वाले के साथ साथ काम पर ध्यान लगाना बहुत कठिनाई पूर्ण होता है। यदि उन्हें उसी समय में काम करना हो तो वे अक्सर बच्छों की पढ़ाई के साथ ही काम करना प्रभावित करती हैं। ऐसा करने पर वे कढ़ाई करने के साथ माता बच्छों की पढ़ाई पर भी ध्यान दे सकती हैं।
“My parents allow me more freedom because they can see that I’m working”

“मेरे माता पिता ने मुझे अधिक स्वतंत्रता की अनुमति दी है क्योंकि वे देख सकते हैं की मैं एक अच्छा काम कर रही हूँ”
Hina, craftswoman (best out of waste)

Hina, a 10th-grade high school student, followed her mother (an embroidery team leader) into Gramshree and now leads a 60-strong team making haberdashery and jewellery out of waste fabric. Working helps her pay her way through school, and she would like to study further.

She lives with her parents and younger brother in Rama Pir Nu Tekro, working in the family living room. She sometimes works with other craftswomen outside where they can tell stories and talk about Bollywood stars. She likes to try new ways to use her work, such making artificial flowers. Hina shows her creations to her parents and if they like it she makes more and gives them to friends as gifts.

Hina is an example of the changing attitude towards women’s roles in her society. It is not uncommon for girls as young as 13 or 14 to be expected to stay at home. Through craft women are able to have a role and identity outside of their house.

हिना, शिल्पकारी( वेस्ट में से वेस्ट)

हिना ने इस वर्ष दसवीं की परीक्षा दी है। ये अपने माता के साथ(टीम की लीडर) ग्रामस्थी जाती की बेटी और अब ये बुध थोड़े 60 खियों की महापुरुष टीम की लीडर है। यह टीम वेस्ट बंदों में बनाए जाते हैं। हिना ये काम से भी बनाती है। अपने छुट्टियों में भी। आगे पढ़ने की इच्छा है। 

ये अपने माता पिता एवं छोटे भाई के साथ रामा पीर तू डेकरो वस्तु में रहते है। हिना कई बार अपना काम बैठक में करती है और कई बार ये बाहर शिल्पकारियों के साथ बाहर बैठ जाती है। और अन्य लड़ाने के साथ साथ काम करती है। ये अक्सर बाऽल दुबूड के बांदे में वाल रहने के बांदे में वाल रहने के अपना समय नियोजित करती है। 

हिना अपने माता की लेखकी करने के नर्तकिय तरीके के मॉडल करती है किसी के कपड़े के फूल बनाने। हिना अपने द्वारा बनाये वस्तुएं अपने माता पिता की दिखाती है और उनके अलावा लगने पर ये अपने दोस्तों को देने पसंद करती है।

हिना समाज में खियों की भूमिका के पत्र के बदलते दृष्टिकोण का एक उदाहरण है।

13 से 14 वर्ष की मुल्यत्वों से पर पर रहने की उम्मीद किये जाना असामान्य नहीं है। हालांकि शिल्प के माध्यम से खियों और मुल्यत्वों को पर के बाहर एक भूमिका एवं पहचान मिल पाई है।
Ideation and Concept Generation

Refining our research, generating and developing ideas.
The crafts women often like to work outside the house. The street becomes the work space. However, there is no sense of purpose to such a space.

Simply placing a mat on the ground creates a change in space. It now makes it explicit that it is an area that is in use, and affords a expansion of personal space.
Thirty two pockets with windows can either be used as a calendar or picture frames.

Stitched fold lines control the folding of the bag.

Wipe-clean polypropylene tarpaulin fabric on outer surface.
Transporting work
परिवहन काम

Laying out mat
चटाई बाहर बिछाने

Ready for work
काम के लिए तैयार
Prarambh is a convertible tote bag and work mat that delineates the work and domestic contexts for craftswomen working from home. When folded into a bag, prarambh becomes an elegant, modern and stylish tote that can be worn with pride as a symbol of the craftswoman, while at the same time keeping her materials and work safe and clean. When unfolded into a work mat, prarambh defines a space in which craft is carried out and by sitting on it the craftswoman experiences a transition from the home to work context; the mat helps to create a mental state for craft work. Other people can see both a personal space and that the woman is working and so are less likely to disturb her on the mat, helping to create the peace of mind required to produce high quality, professional work. The mat surface helps keep the work clean, as well as providing a clutter-free space in which to work. The organiser pockets around the edge function as a calendar to help manage deadlines and events, helping to eliminate mental clutter, and as a means of personalisation by holding pictures or objects chosen by the craftswoman such as their favourite bollywood stars. Made by the craftswomen themselves, prarambh has a wipe-clean underside of tarpaulin material, closed cell foam padding and a cotton top surface for comfort. The foam padding and stitched fold lines ensure that it folds in an elegant manner when the cord handles are pulled.

समापक रचना

’प्रारंभ’ एक परिकल्पनीय बैग एवं मेट है जो की पर पर रहकर हस्तशिल्प का काम करने वाली शिल्पकारों के घरेलू एवं व्यावसायिक संदर्भ की वर्णन करता है। मोइन पर यह एक आकर्षक एवं आधुनिक बैग में परिवर्तित हो जाता है जिसे गर्मी एवं स्वतंत्रता की पहचान की तरह पहना जा सकता है और साथ ही जनसंख्या की वस्तुएं भी ले जाए जा सकती है। बालों पर यह एक मेट बन जाता है जो शिल्पकार के द्वारा उपयोग होने वाले स्थान को दर्शाता है। इसे उपयोग करने पर हस्तशिल्प करने वाली शिल्पकार के घर में व्यावसायिक मूल्य के परिवर्तन की अनुभूति कर सकती हैं। यह मेट इन खिंचियों को काम करने के अनुकूल मानसिक स्थिति बनाने में सहायता करता है। पर के अनुसार सदस्य शिल्पकारों को एक संगठित प्रयोग एवं मन लगा कर काम करता है। उनके काम में बाधा ना लाने का विचार कर सकती हैं। इस प्रकार इन खिंचियों को उपयोग गर्मी एवं मन लगा कर काम करने के लिए अनुकूल बातचीत कर सकता है। मेट इन काम को स्वच्छ और स्वप्न को व्यवस्थित रखता है। इसके निर्माण पर लगी जब एक आयोजक के रूप में काम करती है। इसमें बना हुआ कैलेंडर इन काम खतर करने की तिथियां, कोई खाता जानकारी एवं पात्र संबंधित बच्चों के नियमों या विवरण रखने में सहायता करता है। इसमें अपने वस्त्र के बीच बहुत काम करने के सिपाहे, अथवा मेट को गांव एक व्यक्ति उन्होंने भी दे सकती है। इन खिंचियों के ही द्वारा तैयार किये गए ’प्रारंभ’ का निभाना तारीखों का है और उपरी सतह सूत्री कपड़े से बनाई गई है। कपड़े और उपरी सतह के बीच में इस मुद्दे का उपयोग किया गया है। डोर के बीच जाने पर फोम और विचारण मिलाई इसे एक आकर्षक तरीके से मुड़ने पर सहायता करती है।
4.2

SILPA CHARKA

Azam Arastu – National Institute of Design

David Stevens – Royal College of Art

Devraj Bhadra – National Institute of Design

Emma Laurin – Royal College of Art

Julene Aguirre – Royal College of Art
Silpa Chakra (circle of craft) is the conclusion of a contextual study of the Indian craft sector. Crafts have largely become enclosed within two niche markets: Luxury decorative items and exports and cheap low quality semi-disposables. Both of these have limited markets and craftsmen with concerns over incomes, working situations, and futures for craftspeople.

Silpa Chakra aims to establish a wider national fair-trade market for crafts by creating functional objects with traditional methods.

This is done by a co-operative of craftsmen, creatives and business experts. The creative team develops a collection of functional objects and systems that become applied to them, and craftsmen available to work on them. The customer’s selection are given to the company and forwarded to the craftsmen, who produce and sign them in their own settings. The products will be picked up and quality controlled before being delivered to the end user. The example product from the collection is a modular bamboo-frame system that can be covered by any number of crafts and adapted to form a variety of furniture pieces.

Silpa Chakra is a new and exciting way of celebrating crafts, craftsmen-designer collaborations, and to preserve crafts in India. All while improving life standards of craftspeople and getting their work recognised and appreciated inside Indian homes.

Silpa Chakra (शिल्प चक्र) भारतीय शिल्प क्षेत्र की एक प्रारंभिक अध्ययन का निष्पादन है। शिल्प मोटे तौर पर दो आँका बाजारों के भीतर संगठन हो गए हैं, लक्षरी सजावटी वस्तुओं और निर्माण और सरल के गृहसज्जा अर्थ (disposables)। इन दोनों को सीमित बाजार और कारोबारी के लिए आय को लेकर पड़ता, काम स्थितियां, और वातावरण के साथ कारोबारी की है।

Silpa एक पारंपरिक तरीके के साथ कारोबारी वस्तुओं बनाने के द्वारा शिल्प के लिए एक व्यापक राष्ट्रीय निपटान व्यवाय बाजार स्थापित करता है।

इस कारोबारों, क्रिएटिव और व्यवस्थाओं के एक सहकारी द्वारा किया जाता है। रचनात्मक टीम कारोबारी वस्तुओं और प्रभावितत्व है कि प्रेम बनाने craftwork को रोकने के लिए, यथास्थित्व और शिल्प की आंशिकता का ज्ञान मना रहा है और साथ ही एक संवार्थ दिशानिर्देश एक आधुनिक घर के लिए उपयुक्त प्रदान करने का एक संहार विकसित करता है। शोरूम, एक वेबसाइट है, और सुविधा उपयोगी को पेश करता, शिल्प है कि उन्हें लागू किया जा सकता है, और कारोबारी उपलब्ध crafts as well as providing an aesthetic guideline appropriate to a modern household.

Showrooms, a website, and catalogue will present the products, the crafts that can be applied to them, and craftsmen available to work on them. The customer’s selection are given to the company and forwarded to the craftsmen, who produce and sign them in their own settings. The products will be picked up and quality controlled before being delivered to the end user. The example product from the collection is a modular bamboo-frame system that can be covered by any number of crafts and adapted to form a variety of furniture pieces.

Silpa Chakra is a new and exciting way of celebrating crafts, craftsmen-designer collaborations, and to preserve crafts in India. All while improving life standards of craftspeople and getting their work recognised and appreciated inside Indian homes.
The Story of Silpa Chakra

We developed Silpa Chakra (circle of craft/creativity) in response to a number of insights during our investigation into the Indian Craft sector. Our focus sought to explore the context in which crafts are produced, sold and used. We found that despite being the countries second largest employment sector, craft products had a tendency to fall in two niche markets:

1. Decorative and expensive. This refers to high-end, exclusive and luxury items and exports, with an estimated 50 percent of India’s craft produce being exported.

2. Cheap and low quality. Found at the base of the economic pyramid, craftspeople have become mass producers, churning out hundreds near identical items with low quality of materials.

Craftsmen we have met have concerns about their incomes, working situations, and possibilities to adapt to new markets. Many craftsmen expressed interest in new possibilities within their craft and in finding a larger market for their products, but don’t know how to start.

शिल्पा चक्र की कहानी

हम भारतीय शिल्प के क्षेत्र में हमारी जांच के दौरान अंतर्ग्रहों के एक संबंध के जवाब में Silpa चक्र (शिल्प / रचनात्मकता का कुश) विकसित की है। हमारा ध्यान संदर्भ में जो शिल्प, उत्पादन कर रहे हैं वे और इस्तेमाल का पता लगाने की मांग की। हमने पाया है कि किया जा रहा देश के बावजूद दूसरा सबसे बड़ा रोजगार के क्षेत्र, शिल्प उत्पादन की संख्या दो आता बाजार में निरन्तर के लिए किया था:

1. सजावटी और महंगी। यह, उच्च अंत, अनन्य और छोटी वस्तुओं के साथ निर्माण को दर्शाता है भारत के शिल्प उत्पादन निर्माण किया जा रहा है एक अनु मान के अनुसार 50 प्रतिशत के साथ।

2. सस्ते और कम गुणवत्ता। आर्थिक पिशाचः के आधार पर पाया, कारोरियों जन उत्पादकों बन गए हैं, माल की कम गुणवत्ता के साथ समान आइटम पास बाहर मंदिर।

शिल्पकार हम मिले हैं उनकी आय के बारे में चिंता, काम स्थितियों, और संबंधों के नए बाजारों के लिए अनुशंसा है। कई कारोरियों को अपनी कला के भीतर और अपने उत्पादों के लिए एक बड़ा बाजार तलाशने में नई संबंधों में रुचि व्यक्त की है, लेकिन कैसे शुरू करने के लिए पता नहीं है।
We would be open to trying new things and making different products, but we don’t know how. We don’t want to risk losing our market...”

“I like crafts, but I can’t buy them for the things we use everyday, they’re not durable enough and the good ones are too expensive”

The space between niche markets for craft could be covered by functional products, since we noticed the middle class purchases crafts in response mostly to tradition and religion.

A stigma against craft could be felt amongst many people we met. Everyday functional objects were bought from mass produced sources with western “universal design”. The crafted versions were described as low quality and unpractical.

"हम नई चीजों की कोशिश कर रहा है और विभिन्न उत्पादों को बनाने के लिए खुला होगा, लेकिन हम नहीं जानते कि कैसे। हम अपने बाजार खोने का जोखिम नहीं करना चाहते हैं..."

“मैं शिल्प पसंद हूँ, लेकिन मैं हर रोज उपयोग करने के लिए उन्हें खरीद नहीं कर सकते हूँ, काफी टिकाऊ नहीं they’re और अच्छे लोगों को भी महंगा कर रहे हैं”

शिल्प के लिए आला बाजारों के बीच अंतरिक्ष, कार्यालयक उत्पादों के द्वारा कर किया जा सकता है के बाद से हम उपयोगकर्ताओं परम्पराओं और धर्म के जवाब में मध्य वर्ग खरीद शिल्प देखा।

शिल्प के खिलाफ एक कलंक कई लोगों को हम लिए बीच महसूस किया जा सकता है। हर रोज कार्यालयक वस्तुओं परिचिती "सार्वजनिक डिजाइन" के साथ बड़े पैमाने पर उत्पादन संस्था से खरीदा गया था। तेजी की जाती संस्करण कम गुणवत्ता और अन्यायहारिक के रूप में वर्णित किया गया।
Craft has evolved at a different pace than society - It has got stuck in niche markets as decoration and not as functional

शिल्प के विकास और आधुनिक जीवन में से एक अलग गति से विकसित किया गया है - यह सजावट के रूप में आला बाजारों में फंस गया है और के रूप में कार्य नहीं मिला है

**Table:**

<table>
<thead>
<tr>
<th>Year</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>10th Century BC</td>
<td>2800 BC and 1800 BC</td>
</tr>
<tr>
<td>1773–1947</td>
<td>Colonial period. India’s share of world income collapsed from 22.6% in 1700 to as low as 3.8%. Hand craft was exported.</td>
</tr>
<tr>
<td>1920</td>
<td>One-sixth of India’s population lived in cities because of industrialization.</td>
</tr>
<tr>
<td>1951</td>
<td>91.3% of the population still lived in villages.</td>
</tr>
<tr>
<td>2010</td>
<td>1.18 billion people. 30% live in the city.</td>
</tr>
</tbody>
</table>

A disparity between the pace of evolution of crafts and the one of modern life became evident. Crafts were developed as functional in their past context, yet as Indian society quickly evolves and the context changes, the crafted objects cease to respond to the needs of the emerging middle class, becoming religious and decoration items.

Existing market channels for crafts in India include luxury shops, tourism, NGOs concerned with craftsmen’s quality of life and preservation of crafts, local street markets, and collaboration with international brands and designers. As half of India’s labour force is related to craft production, there is a vast opportunity in finding new channels.
The Concept

Silpa Chakra is a company aiming to establish a wider national fair-trade market for crafts by creating functional objects through a system designed for the benefit of both craftsmen and end users. We aim to find a middle-ground between Indian traditional heritage and western ‘universal design’ without compromising the creativity of the craftsmen.

Silpa Chakra proposes a cooperative of craftsmen, creatives and a business team. The creative team will develop a small collection of objects that respond to the needs of the middle class and are contextual to the region as well as the crafts available and the lifestyles of the craftsmen. These will be functional systems or typologies that become frames to contain the craftwork, celebrating the individuality and liveliness of the crafts as well as providing an aesthetic guideline appropriate to a modern household.

The product we explored further is a modular system based on a bamboo-frame structure that can be covered by any number of crafts. The system can be adapted into different pieces of furniture such as stools, bookshelves, side tables, etc. Extra accessories can be developed for this system allowing typologies to include tables and shoe racks among many others.

Silpa Chakra is a new and exciting way of celebrating crafts, craftsmen-designer collaborations and the preservation of craft in India. All while improving life standards of craftpeople and getting their work recognized and appreciated inside Indian homes.

Silpa Chakra

“Circle of craft”

Silpa चक्र एक प्रशासी दोनों कार्यकारियों और अंत: उपयोगकर्ताओं के लाभ के लिए डिजाइन किया गया के माध्यम से कार्यकल्प वस्तुओं बनाने के द्वारा शिल्प के लिए एक व्यापक राष्ट्रीय निर्माण व्यवसाय बाजार उन्नत करने का माध्यम एक देश है। हम की रचनात्मकता से समझौता किए जिन्हें भारतीय पारंपरिक विश्राम और परिवारी ‘सार्वजनिक डिजाइन’ के बीच एक मध्यम जमीन खोजने के उद्देश्य कार्यकारियों।

Silpa चक्र कार्यकर्ता के, निर्माता और एक व्यापार दल के एक सहयोगी का प्रस्ताव है। रचनात्मक दीर्घ वस्तुओं है कि मध्यम वर्ग की अवधि का जवाब है और इस क्षेत्र के साथ ही शिल्प उपलब्ध है और कार्यकारियों की जीवन शैली के लिए प्रसारित हैं के एक छोटे से संयुक्त का विकास होगा। इस कार्यकल्प प्रशासी या typologies हो जाते हैं कि फ्रेम craftwork को रोकने के लिए, व्यवस्थापन और शिल्प की आजीविका का जवाब मना रहा है और साथ ही एक संदर्भ दिशानिर्देश एक आधुनिक घर के लिए उचित उपलब्ध कराने के लिए किया जाएगा।

उत्पाद हम आगे का पता लगाए एक मॉड्यूल एक बास्ट फ्रेम संरचना है कि शिल्प के अंतिम भी संशोधन के द्वारा कल्प किया जा सकता है यह आगाजित प्रशासन है। प्रशासनी अंतरिक्ष संगठन के लिए इस प्रशासनी typologies कई अन्य लोगों के अलावा देश और जुड़े राशियाँ शामिल करने के लिए अनुमति देने के लिए विकसित किया जा सकता है जैसे मसाले, किंचिता, साइड टेबल, आदि के रूप में पर्सीफर के विशिष्ट इंटरनेट में सुपरविदित किया जा सकता है।

Silpa चक्र शिल्प, कार्यकर्ताओं डिजाइनर सहयोग और भारत में शिल्प के संरचना के जवाब मनाने का एक नया और रोमांचक लक्ष्य है। सभी कार्यकर्ताओं की जीवन रूप में सुधार लाने और उनके काम को मान्यता दी और भारतीय घरों के अंदर की सराहना हो रही है।
The System

The collection will be presented in a showroom as well as in a website and catalogue containing the main shape of the items, the crafts that can be applied to them, the craftsmen that are available to work on them, and a selection of materials.

The end user will make a choice and place an order, which the team in the showroom will forward to the craftsman, providing him/her with the materials and frame necessary to complete it.

Within the comfort of their own setting, craftsmen can freestyle within this frame and develop their skills without taking a risk and producing high quality unique objects. Each product will have a signed stamp by the craftsmen acknowledging the work as well as a card explaining the craft and process. The products will then be picked up by a delivery truck, brought into the showroom for quality control, and delivered to the final user.
The Showroom

The brand is aimed as aspirational for the middle class, but still affordable in the simpler versions of the objects. The modular systems and objects covered with beginner level craftsmanship will be price competitive with the currently available products. The items of higher craftsmanship will be more expensive, but can serve either to add to the overall aesthetic of a simple system, or to be sold to a high-end market such as restaurants and hotels.

The showroom functions as the physical platform for the brand. The products and descriptions can be displayed in a clean setting, the craftsmen can come to work in the store to show their skills live and converse with potential buyers. The material library will facilitate choices for products, and the back office will serve to organize the business dealings.
The Products

Shoe-rack module open and closed
The product we explored further is a modular system based on a bamboo-frame structure that can be covered by any number of crafts. The system can be adapted into different pieces of furniture such as stools, bookshelves, side tables, etc. Extra accessories can be developed for this system allowing typologies to include tables and shoe racks among many others. Silpa Chakra is a new and exciting way of celebrating crafts, craftsmen-designer collaborations and the preservation of craft in India. All while improving life standards of craftspeople and getting their work recognized and appreciated inside Indian homes.
Modules configured into shelving
मॉड्यूल ठंडे बस्ते में विन्यस्त

TV system setup
टीवी प्रणाली की स्थापना
Example of signed and tagged module
पर हस्ताक्षर किए और टैग मोड्यूल का उदाहरण
5.1 QRaft

5.2 Thalikala
प्रौद्योगिकी शिल्प
छात्र परियोजनाओं

QRaft

Thalikala
QRAFT

Ravichandran – National Institute of Design

Larissa Kunstel-Tabet – Royal College of Art

Peter Krige – Royal College of Art

Kapil Burhade – National Institute of Design

Aran Dasan – Royal College of Art
We have designed technology-enhanced interventions, for craftspeople in India.

This has been done in three ways, each inspired by a case-study visit to Kala Raksha Vidhyalaya, an artisan design school in Kutch. Firstly, a low-tech network has been envisioned that connects artisans to one another, and to a cloud of information around them. A subscription-service of SMS updates has been envisioned. Secondly, we have used technology to augment the connection between an artisan and the consumer: traditionally miles distant, but today perhaps hundreds or thousands of miles away from each other. This has been achieved by the use of QR (quick response) codes: a block-printed 2D graphic, that when photographed by a consumer’s smartphone (or an in-store scanner), will transport them to the artisan’s website, showing a rich variety of information surrounding the crafted object. Lastly, a piece of design software has been prototyped, which allows block printers and weavers to experiment easily with their designs.

हमने तकनीकी बदामिया देने वाले संवाद की भारतीय कारीगरों के लिए रचना की है।

यह तीन तरीकों से हुआ है, हर एक कलाकार विद्यालय (आदित्याण डिजाइन विद्यालय; कट्टु) को दी गयी मंत्र से प्रेरित हो कर किया गया है। प्रथमतः, निम्न-तकनीकी सेवा के काल्पनिक कारीगरों को एक दूसरे से जोड़ने के लिए, तथा उन्हें भारतीय मानस ने जानकारी देने की तरफ है, उसलिए ए.एम.एस. सेवा का प्रस्ताव दिया है। बादमे हम ने तकनीक का उपयोग कराने और याहां के बीच का संवाद सुधारने के लिए किया। आजकल लगभग कई हजार मिलों की दूरी है याहां और कारोबार के बीचमें। यह हासिल हुआ है शीघ्र प्रतिक्रिया संकेत (Q.R.)
Our Craft Manifesto

Technological progress is often opposed to the ideals that craft embodies. Thus, we created a list of core craft values, which became our manifesto: our technological intervention must preserve or enhance these values.

Craft is ...
1. Skilled
2. Creative
3. Unique
4. A profession
5. Working with a material
6. Culture

CASE STUDIES & VISITS:
Our team visited three NGOs and organisations working with craft in Ahmedabad, and an artisan design school near Mandvi, Kutch.

प्रकाशन अध्ययन और दौरा:
हमारी टीम ने तीन अर्थ सरकारी संगठनों और दौरे में शिल्प के साथ काम कर रहे संगठनों आहमदाबाद और एक कारीगर डिजाइन मांडवी, कच्छ के निकट स्कूल
Case Study: Kala Raksha Vidhyalaya

An institute of design for traditional artisans, located in Kutch, India. Our three design interventions were inspired by this visit, where we talked with students and tutors.

• Problem: Students have difficulty conceptualising new patterns, sizes and colours before producing them.
• Problem: To communicate the skill inside each garment to the customer, who may otherwise misunderstand craft pricing schemes - the artisan is looking at the garment in terms of motif and narrative, whilst the consumer is looking at overall visual appeal.

Many organisations have tried to improve craft by giving designed templates to ‘colour-in’, taking away all creativity from the craft, the part that the craftspeople most enjoys. This insight guided our design interventions; it had to be one that allowed creativity and self-expression.

केस अध्ययन: काला रक्षा विद्यालय

परंपरागत शिल्पकारों, कच्छ, भारत में स्थित के लिए डिजाइन का एक संस्थान. तीन हमारे डिजाइन हस्तक्षेप इस मात्रा है, जहां हम छात्रों के साथ बात की और से प्रेरित थे. ट्रयल्स.
- समस्या: छात्रों की नए पैटर्न, आकार और रंग की संकल्पिता में कठिनाई होती है उन्हें निर्माण से पहले.
- समस्या: ग्राहक को नए पैटर्न में अंदर कौशल संवाद करना लागता है, जो अन्यथा शिल्प मूल्य निर्धारण योजनाएं गलत हो सकता है - कारीगर को देख रहा है आकृति और क्रम के संदर्भ में परिवर्तन. वाइल्ड उपभोक्ता कुछ में दिख रही है
इस प्रविष्टि कई संगठनों को दे ग्राहक को नए संवेदनशील के संबंध में सुधार करना की कौशल की है करते के लिए टेप केएच रंगों, दूर शिल्प से सभी रचनात्मकता, भगा लेने क्राफ्ट में. यह एक है कि रचनात्मकता की अनुमति दी जानी थी और आत्म अभिव्यक्ति.
Craft products today are often shipped and sold far from where they were produced by the artisan. This distance disconnects the buyer of a craft product from the artisan, resulting in a loss of knowledge of the skill, time and energy poured into the product by the artisan. By embedding a quick-response (QR) code into the garment via block printing or embroidery, a potential buyer can scan the code in-store or on their own mobile phone, to access instantly a webpage containing a rich variety of information about the craft item they are buying.

1. Identity Craft: QR Coded Products

Craft products today are often shipped and sold far from where they were produced by the artisan. This distance disconnects the buyer of a craft product from the artisan, resulting in a loss of knowledge of the skill, time and energy poured into the product by the artisan. By embedding a quick-response (QR) code into the garment via block printing or embroidery, a potential buyer can scan the code in-store or on their own mobile phone, to access instantly a webpage containing a rich variety of information about the craft item they are buying.

2. Skills Craft: Design Software

For students at the artisan design school of Kala Raksha Vidhyalaya in the Kutch region of Gujarat, India, experimenting with different concepts and designs for their work is difficult; they are used to envisioning a concept, and then committing themselves straight to the loom, or the block printing table. To aid the conceptual design process, a prototype of conceptual design software has been produced.

3. Communication Craft: SMS Network

Access to the cloud of data and tools that the internet offers is hindered by language and access-to-technology barriers for many artisans in India. We are proposing an SMS-enabled network, capable of delivering a wide variety of information to the artisan’s mobile phone.
SOLUTION 1: EMBEDDING INFORMATION IN CRAFTED PRODUCTS

When a customer sees an Indian crafted product, they will find a square black-and-white pattern on their garment, called a QR code. Following instructions on the label, they can scan the code in-store, or scan the code with their smartphone, to gain access online to the artisan’s world: their life, what they make, how they make it, and how much skill, time and energy has gone into the product they are holding.

IN-STORE SCANNER
The scanner clips onto a coded garment, scanning the QR code. The resulting information from the artisan will appear on a large monitor in the store.

Generate QR code from artisan’s homepage URL
Carve teak printing block
Print onto fabric label and attach to crafted item
The code is readable by scanner or smartphone
The device connects to the artisan’s website
The website links the user to the skill and creativity of the artisan

When a customer sees an Indian crafted product, they will find a square black-and-white pattern on their garment, called a QR code. Following instructions on the label, they can scan the code in-store, or scan the code with their smartphone, to gain access online to the artisan’s world: their life, what they make, how they make it, and how much skill, time and energy has gone into the product they are holding.
(Above) Block-printed fabric, the teak printing block used to create it, and the natural ink reservoir.

(ऊपर) व्लॉक कपड़े मुद्रित, सागरीन मुद्रण के लिए इसे बनाने के लिए उपयोग व्लॉक, और प्राकृतिक अलसशय स्याही.

(Far left) INK PREPARATION
(एकदम बाए) स्याही तैयारी

(Far right) FINISHED PRINTS
(सुदर बाए) प्रिंट समाप्त

(Right) STAMPING
(राइट) मुद्रण
Solution 2: Design Software

To aid the conceptual design process for artisans, prototype design software has been produced. The software holds a library of existing block patterns, fabrics, weaves and embroidery patterns, as well as a palette of natural ink colours. This would draw information directly from the Kala Raksha museum’s archive of historical and current craft designs.

The existing method of teaching conceptualisation at Kala Raksha Vidhyalaya is to photocopy existing patterns, and gluing the copies together. This software promises to be a more intuitive approach.

हल 2: डिजाइन सॉफ्टवेयर

कारीगरों के लिए संकल्पनात्मक डिजाइन प्रक्रिया प्रोटोटाइप डिजाइन करने के लिए सहायता सॉफ्टवेयर उत्पादन किया गया है, मौजूदा सॉफ्टवेयर के एक पुरस्कार्य धारण ब्लॉक पैटर्न, कपड़े, बुनाई और कपड़े पतंजली और साथ ही प्राकृतिक स्थाई रंग की पट्टी के रूप में। यह जानकारी आकृति करेगा सीधे ऐतिहासिक और काला रंग के संग्रह संभव से वर्तमान शिल्प डिजाइन।

काला रंग में शिक्षण अवधारणात्मकता की मौजूदा पद्धति विद्यालय के लिए मौजूदा पैटर्न फोटोकॉपी है, और प्रतियोगिता न्यूयॉर्क एक साथ। इस सॉफ्टवेयर के लिए एक अधिक इजनुट्वे रिट्रिव को बांट किया है।
Solution 3: SMS Network

We are proposing an SMS-enabled network, capable of delivering a wide variety of information to the artisan’s mobile phone.

Typical information sent includes details on markets, exhibitions and NGO-organised events. The system would also serve as a platform for organisations to advertise their craft-related work, such as workshops or job-openings. Non-craft-skill related information such as tips on marketing, opportunities for photography would also fit well into the system. Lastly, the network could be used as a free marketplace to artisans to advertise their items for sale, or items wanted.

हल 3: एसएमएस नेटवर्क

हम एक एसएमएस-संबंधित नेटवर्क प्रस्ताव कर रहे हैं, कर्मचारी समुदाय के लिए जानकारी का एक विस्तृत विविधता प्रदान

फोन, विशिष्ट जानकारी के बाजारों पर विवरण शामिल मेहनत है, प्रदर्शनियों और एनजीओ का आयोजन किया जाता है। एवं एसएमएस, सिस्टम एक ही संगठनों के लिए, एक संगठन के रूप में सेवा की जाती है जिन्होंने आपकी कार्यों के लिए विदेशी उपकरणों को वितरित करते हैं। नॉनक्राफ्ट- कैरियर विवरण पर सूचना के रूप में संबंधित सूचना, फोटोग्राफी के लिए आवश्यक है। अंत में, नेटवर्क एक संगठन बाजार के रूप में इस्तेमाल किया जा सकता है कारीगरों को विक्रेताओं के लिए उनके आइटम को विज्ञापन, या आइटम चाहता था.
We would like to thank:

Kala Raksha and Kala Raksha Vidhyalaya, including:
Tutors: Judy Frater, Sanchari Mahapatra, Daya-bhai, and Nitesh.
The students: Blockprinters: Aakhib, Noman. Weavers: Hansraj, Hitesh, Dhanji
and the rest of the staff on the campus.

Ahmedabad Blockprinter: Chitara Jayantilal Kanchanlal.

And all the students and staff at NID.

हम शुक्रिया अदा करना चाहते हैं:
काला रक्षा और काला रक्षा विद्यालय, उनके छात्रों और ट्यूटर्स सहित स्टाफ़:

यूटर्स : जमीमा फ्रेटर, संचारी महापत्र, दया भाई, और निदेश.
छात्र : ब्लॉकप्रिंटर : आकिब, नोमान. बुनकर और हितेश, धनजी

अहमदाबाद ब्लॉकप्रिंटर : चितारा जयंतिलाल कंचालल

और सभी छात्रों और एनआईडी में स्टाफ
5.2

THALIKALA

Eun Hee Jo (Sally) – Royal College of Art

Mimi Zou – Royal College of Art

Amrita Kulkarni – Royal College of Art
THALIKALA, or Plateart, is a new craft object which creates traditional Gujarati-inspired patterns using everyday Indian cuisine. Techniques behind THALIKALA are the combination of four forms of existing crafts: block printing, clay relief, pottery, and the preparation of food. This project aims to bring awareness to and generate engagement with Indian crafts and craftsmen, in both the domestic and global context.
THALIKALA
Plateart
**Insight: Disconnect**

- Large presence of craft in rural and urban areas
- Limited platform for original craft
- Craftsmen are reluctant to relocate
- Craftsmen do not value or take pride in their own work

**Problem: Stagnation**

- Rural lives and crafts remain unchanged
- Craftsmen could not afford to experiment
- Self-consumption eliminates need for something new
- Large gap between supply and demand
Research: Crafts & Technology

अनुसंधान: शिल्प और प्रौद्योगिकी
Heat-Sensitive Liquid Crystals

Foods are considered cooked once contents reach 38 degrees celsius. Over 80% of Indian foods are cooked and serve warm.

Heat-sensitive liquid crystals react by changing colors, and accommodate the wide temperature range of -5 C to +150 C.

We found that heat-sensitive liquid crystals embedded in food plates will react to the heat dissipated from serving bowls through conduction.

Surface Treatment

Typical Indian dishes such as Subji and Dal contain over 60% liquid content, saturated with natural pigments from spices.

Organic pigments from spices average 120 microns in size. We hypothesized that solid materials with surface roughness of greater than 5000 Ra (millionth of an inch) will be able to retain these pigments.

Based on this finding and further experimentation, we were able to capture color from food on plates by varying the surface treatment.
Research: System & Solutions

अनुसंधान : सिस्टम और समाधान

PRESENT INDIAN CRAFT → AWARENESS OF CRAFT → GENERATE ENGAGEMENT → IMPACT

Indian Crafts Cycle

Traditional Craftsmen

Handed-down Tradition

New Product

Stagnation

Less Demand
Less Value

Less Demand
Less Value

No Worth

Different Occupation Options

Promotion of Handicrafts

New Markets

Tourism

Weddings

Restaurants

Shops

Re-thinking Crafts

Engaging Craftsmen

Interest for Youth

New Market

New Products

GENERATE ENGAGEMENT IMPACT
In order to create impact, we saw the process in 3 steps:

- Disrupt present Indian craft with a new product
- Draw attention to existing techniques
- Demand interest through involvement

Our big picture goal is to create an inclusive, evolved, and innovative product, which integrates different elements of traditional Indian artistry, in order to retain interests of the craftsmen, and create a sustainable incentive for them to continue pursuing their craft.

- प्रभाव पैदा करने के लिए आदेश में, हम तीन चरणों में इस प्रक्रिया को देखा:
- एक नए उत्पाद के साथ मौजूद भारतीय शिल्प में क्रांति
- मौजूदा तकनीक की ओर ध्यान आकर्षित करने की कोशिश
- भागीदारी के माध्यम से व्याप्त उत्पन्न

हमारा लक्ष्य एक समावेशी, विकसित, और अभिव्यक्ति उत्पाद है, जो परंपरागत भारतीय कलात्मकता के विभिन्न तत्त्वों को एकीकृत, बनाने के रूप में कारीगरों के हितों को बनाए रखते, और उनके शिल्प पर काम जारी रखने के लिए प्रोत्साहन बना है.
Examples of variations in patterns as observed in different parts of India.

पैटर्न में बदलाव के उदाहरण भारत के विभिन्न भागों में मनाया जाता है।
Process: Making
प्रक्रिया: बनाना
1. We began making THALIKALA by creating Gujurati inspired patterns in both geometric and henna forms.

2. After tracing the freehand designs, we converted the patterns to digital format, and laser-cut pieces to form block printing stamps. Ordinarily, craftsmen would make these by carving patterns out of wood.

3. Two plates were made: one in the size of average Indian dinner plates, another the size of a Gujarati serving plate, complete with small serving bowls.

4. Following a period of controlled drying, the blocks were pressed onto the clay plates, clearly engraving the patterns.

5. Further dried, the plates were painted. The dinner plate was treated with a glossy basepaint and matte filler, whereas the Gujarati plate was treated with a matte base paint and colored filler, representing the results of heat sensitivity.

1. हम दोनों व्यावसायिक और मेंहदी रूपों में गुजराती प्रेषित आकृति बनाकर THALIKALA बनाने लगे।

2. गुजराती स्वाधीनता अवशेष के बाद, हम लेजर कट डाट बाहर moulds बना दिया। नामांकन पर, इन लकड़ी में तनकासी के बनते हैं।

3. दो प्लेटों बना रहे थे: आमतौर पर, इन लकड़ी में तनकासी के बनते हैं।

4. सुखाने की अवधि के बाद, भारी स्विंग प्लेटों में बायाप्लास्टिक था, स्पष्ट रूप से पैटर्न को दर्शाता है।

5. आगे प्लेट सुखाने के बाद, वे चित्रित किया गया। खाने की भाली एक चमकदार रंग और पूरा के साथ इलाज किया गया था, जबकि गुजराती भाली एक नेट और रंग का भारत के साथ चित्रित किया गया था। यह गर्मी संचेतनशीलता के परिणाम का प्रतिनिधित्व करता है।
Product
1. THALI ushnata

- Subji
- Dal
- Inert Material
- Heat Sensitive Material
- Chawal
A traditional food plate which reacts to the warmth of serving bowls, by changing colors upon contact, therefore revealing the pattern embedded within.

शाली ushnata
एक परंपरागत भोजन की शाली जो कटोरे सेवा की गर्मी के प्रति प्रतिक्रिया, संपर्क पर बदलते रंग, इसलिए शीतर एंड्वेड पैटर्न ख़ुलासा द्वारा.
Product
2. THALI ehsaas
A plate which looks ordinary at first sight, but upon contact with food unveils an elaborate clay relief pattern. The specially treated plate surface grasps onto the spices in Indian cuisine, and uses them as pigments in painting the pattern on the plate.

**भाली ehsaas**

एक प्लेट जो पहले तक साधारण दिखता है, लेकिन खाने के साथ संपर्क पर, पता चलता है एक विस्तृत राहत मिठया का समूह. घासे पर विशेष इलाज भाली सतह पर फ्लोर लेता है भारतीय व्यंजनों में, और भाली पर पैदों चित्र में रंग के रूप में उन्हें इस्तेमाल करता है.
ROTIs machhi,
with the same process as making THALIKALA, we created patterns on Roti. This process was exciting and inspiring, and is part of our continued effort to explore further applications.
रोटी मच्छरी
प्लेट बनाने की प्रक्रिया के साथ, हम रोटी प्रयोग ब्रॉक पर पैदल बनाया है। इस प्रक्रिया को रोमांचक और प्रेरणादायक था।
06

ENTERPRISE CRAFT

STUDENT PROJECTS

6.1 Craft Bank
उद्यम शिल्प
छात्र परियोजनाओं

क्राफ्ट बैंक
6.1

CRAFT BANK

Chris Pinches – Royal College of Art

Teerapon Techapanichgul – Royal College of Art

Somya Jajor – National Institute of Design

T. Deepika – National Institute of Design

Benjamin Alun-Jones – Royal College of Art
Introduction

The Craft Bank of India is a sustainable financial project that aims to help rural artisans help themselves out of poverty. The craft sector in India is vast with over 20 million artisans and an annual turnover of $600 million. However, India is increasingly urbanizing as people move to cities for employment. The smallest communities (with less than 1000 residents) are left behind. It is often these communities that depend most on craft and it is these communities that have most to gain. Craft Bank aims to address this decline and make the craft sector more sustainable by educating artisans, documenting their skill and giving them access to new markets.
The Craft sector in India is vast. Employing over 20 million people, it is second only to agriculture and yet it is under threat as there is a move away from these rural communities towards the city for better jobs with better pay.

Artisans struggle to access the right markets and remain relevant in fast moving modern India. The Craft Bank focuses on enabling artisans to help themselves through education projects, recording of craft practice and reward for excellence which help to promote innovative and sustainable craft. In this way we will preserve, promote and developing the wealth and breadth of Indian craft for future generations.
A Craft Bank in India

By 2012 basic financial services will be provided to large villages of over 2000 people in India. However the timelines for smaller villages are 5-10 years at best. What we propose is a low cost distributed system that allows artisans to remain in their rural communities whilst still having access to financial assistance, advanced craft knowledge and new markets which they could not otherwise access.

Craft in India is changing fast and this wealth of knowledge needs to be documented and stored.

The idea of a Bank for Craft in India comes from this need to store and support the craft sector so that the career of an artisan is rewarded, respected and recognised for the skill and abilities it requires.

A Craft Bank is needed in India to lead rural development across the country where artisans are struggling to gain financial benefit from their work. We also propose that the Bank is firmly founded on ethical principles so this investment program would benefit the wider community.

साल २०१२ तक कुछ विषय योजनाओं के तहत भारत में २००० आबादी में अधिक ग्रामीण आबादी के लिए वित्त प्रदान करने की योजना बनाई गई है। परंतु छोटे गांवों के लिए समय भी सीमाएं कम से कम ५ से १० साल हैं। हम एक कम लागत प्रणाली वित्तित का प्रस्ताव रखते हैं जो कारीगरों को उनके ग्रामीण समुदायों में रहने पर जोर देता है। साथ के साथ कारीगरों को उन्नत विश्लेषण शान एवं नए बाजार प्रदान किए जाते हैं जिनका अनुष्ठान उनको लाभ नहीं प्रदान होता।

भारत हस्तशिल्प तेजी में बदल रहा है। इस जन के सिखाने का भविष्य में नाम उठाने के लिए दमनक होने चाहिए। भारत में कार्फ बैंक का विचार इसी कारण से नामावर्ती हैं और कारीगरों के काम को अस्तित्व करने में मदद करता है। उन्हें अपने वैश्विक और शामिल के लिए इनाम और मान्यता मिलती है।
Craft in India

- Family focused
- Old methods
- Tradition
- Developed industry
- High value outside India

- Niche industry
- Batch process
- Made to purpose
- Unique traditions
- Skilled desirable nowhere else

- Education? Way out of poverty?
- 30% of objects handmade

- Livelihood
- Bad pay
- Some perceived as low class

- Poverty
- People leaving craft
- Fewer jobs
- Lack of demand
- Loss of Craft Heritage
- No one wants to get involved
- Families losing generation

- Families undesirable?
- Education
In order to explore the problems facing craftsmen in India we visited artisans from a huge range of crafts, from blockprinting to bell making, across the state of Gujarat. Many of the problems were the same for craftsmen from Ahmedabad to Kutch. These were a lack of design and business education, difficulty to access funding for tools, raw materials and expansion as well as a little or no recording of their craft or promotion. Many craftsmen live in communities of, for example, potters, but take no advantage of the opportunities working together provides.

**Investigating Enterprise Craft**

भारत में कारीगरों के द्वारा अनुभव किए गये मुद्दों की जांच करने के लिए हमने अनेक शिल्प समुदायों का दौरा किया। हमने गुजरात के दूर दराज के शिल्पों में अभ्यासित शिल्प जैसे कलमकारी, कड़ाई एवं धातु का काम शामिल था। अहमदाबाद से कुच्छ के तक प्रत्येक मुद्दे सामान्य व्यवस्थित हुए। हमने मुल्य वे डिज़ाइन एवं व्यवसायिक शिक्षा, उपकरणों के लिए धन का आवास, कच्चे माल की उपलब्धता, व्यापार का विकास एवं कला का प्रचार। बहुत कारीगर समुदाय में रहने के बीच सहयोग बना कर काम करने का अवसर नहीं उठाते।
A Good Bank

We believe in doing things differently. As a public-private enterprise, the Craft Bank is a unique position of being able to make long term investments in communities whilst still remaining competitive in the market place.

Our investment strategy is based on our values which describe our beliefs in doing a different kind of business, reaching out to rural communities and stepping into the knowledge economy through out education and craft knowledge banking scheme.

Fundamentally, we believe that craft is a future opportunity, and that this future needs to be sustainable. That’s why we make sure we always invest in green projects and encourage our clients to work towards a more environmentally friendly output.
Craft Bank works locally in communities helping to grow craft activities, opening access to new markets and introducing innovation in craft.

Using micro-finance initiatives we invest in craft groups, providing them with the tools, materials and education required to improve and develop their products. We document all these steps as recording and sharing craft knowledge is key to our process. When the time comes to sell their crafts, we support our artisans and open them to new markets using our co-brand Paarangat.

By educating our artisans so they can help themselves we help our customers to improve their businesses and reward them for doing so. This leads to higher quality products which we help them to sell in new markets, increasing their orders and growing their business in a sustainable way.

How the Craft Bank makes a difference?

क्राफ्ट बैंक स्थानीय स्वर पर काम करता है, जहां वह समुदायों में शिल्प गतिविधियाँ बढ़ाते, नये बाजार उपलब्ध करवाते हैं एवं शिल्प में नवीनता आरंभ करवाते हैं मदद करता है।

सुमारे वित्त योजनाओं का उपयोग करके हम शिल्प समूहों में निवेश करते हैं एवं उन्हें शिल्प उत्पादों को बेहतर बनाने के लिए उपकरण, सामग्री और शिल्प प्रदान करते हैं। हम इन सभी चरणों का दस्तावेज तैयार करते हैं क्योंकी रिसर्च और साज्जा शिल्प शान हमारी प्रतिष्ठा की बुजुर्ग है। जब बाजार में अपने उत्पाद बेचने का समय आता है तब हम अपने सह-ब्रांड द्वारा उनकी विक्री एवं प्रचार करते हैं तथा उनके लिए नए बाजारों का अवसर प्रदान करते हैं।

कारीगरों को स्वयं की मदद करने के लिए शिल्प प्रदान करने के साथ साथ हम अपने ग्राहकों को उनका व्यापार बेहतर बनाने में भी सहयोग देते हैं। इससे उद्भव मूल्यवहन का उत्तराय होता है जिसे कारीगर स्थापी प्रकट से नए बाजार में बेच सके।
We believe in Education

Handing out money to craftsmen is not the answer. In order to make the investment in communities work and deliver value in the long term, the Craft Bank needs to help craftsmen to take their traditional crafts and develop new processes, new innovations of their traditional craft or simply understanding how to access new markets.

These workshops are conducted by master craftsmen, business men and design tutors who will educate local artisans in evening classes and short workshops. These will be hands-on and focus on the artisan's craft. By providing easy to understand information this can really help improve the artisan's practice and improve their final product.

At Craft Bank, our mission to educate never stops, but as our artisans become more familiar with the concepts, we invite them to help educate the next generation, giving back to the community.
Craft is Knowledge

The crafts of artisans are traditions handed down from generation to generation. This knowledge is the key resource for craftsmen and so as the bank for craftsmen we aim to document, record and store this for them. As part of our mission to improve awareness and understanding of craft, this information will be shared online.

Sharing this information online gives us many advantages. First it creates a public repository for craft which can help people who are interested or work in craft in engage and collaborate. Secondly it forms a key part of our education strategy providing a constantly evolving textbook for craft, which just like Wikipedia, will remain far more relevant than any printed text.

These two parts mean there is a huge academic benefit to this repository. By partnering with universities such as the National Institute of Design we can leverage the benefits of an academic institute to develop the knowledge bank and deliver true value to artisans around the world.

शिल्पकला एक पीढ़ी दर पीढ़ी चले आने वाली परंपरा है। कारीगरों के लिए ये एक अहम संसाधन है जिसकी रखा जाना जरूरी है। शिल्प की जागरूकता और समस्तीकरण के लिए इस जानकारी को इंटरनेट के द्वारा आम जनता में वितरित किया जायेगा।

इस जानकारी को साझा करने के तहत हमें बहुत से लाभ होगे। इससे हलकला का एक सार्वजनिक भंडार बनाया जा सकता है प्रत्येक व्यक्ति जो यह शिल्प क्षेत्र में जुड़ा है उनके लिए ये हैं। इसके साथ ही इसे विकासियों के लिए एक ऐसा उपलब्धिक निरंतर विकसित पाठ्यपुस्तक बनाने जो किसी भी अन्य कला के अधिक प्रारंभिक है। इन दो उदाहरणों से प्रतीत होता है की इस कला-कोष के भरे शैक्षिक नहीं हैं। अधिक तरीके से अन्य संस्थाओं के साथ भागीदारी करने के अनेकों शैक्षिक लाभ हैं तथा उनके सहयोग से कारीगरों को सही मूल्य की प्राप्ति होगी।
In order to make rural craft relevant, there needs to be more channels of communication between the rural artisan cluster and their market and bank. The Craft Bank strategy proposes using a mixture of SMS banking, our nomadic branches (a mobile vehicle which provides direct access to the bank’s services) and putting off grid internet access into our physical hubs. This means that artisans can have more contact with the outside world whilst remaining in their homes at the centre of their craft area.
Community Hubs

As villages develop, the need for a physical centre for our supported craft groups grows. This community hub embodies our work as a public/private partnership with areas which allow the public access to see the work of the craft community and areas for the management of the cluster which are separate.

The hub also has a wider social function. Beyond supporting the craft groups, it can act as a centre for the community for education and other development projects delivering wider benefits. This means that the community is rewarded for supporting the work of the craft cluster.
Deepak, 42, is a successful business man and has his own business running a small design studio in Hyderabad. After buying some craft objects for his wife from Paarangat, he found out about the Craft Bank and decided to invest. He is happy to see a great return on his money as well as the amazing craft gifts he receives which adorn his house.

Pratik, 45, is a potter who works in a collective in Sarkhej. The village is famous for its pottery, but before Craft Bank came along, no-one worked together. Now, they have built several big kilns which are thermostatically controlled, a big new warehouse where they store clay and a van for the community which has transformed their sales.

Kasthuri, 59, is one of the senior members of an embroidery collective in rural Gujarat. Thanks to Craft Bank, her rare skills have been documented and are now put to good use as the investment from Craft Bank has helped her and her collective to grow their business, running workshops training, through their local community hub and even going to Paris, France to present her work.
Our Banking Packages

Because our customers’ needs are different, we have three main types of account to help them.

Our ‘First step’ accounts are for developing new businesses and craft clusters. First we help our artisans to develop their groups, accounting and documentation of their process. Our education program helps equips our artisans to do this. Then after 6 months of funding and lending amongst themselves using our account, we begin to lend to the groups providing tools and services. The cluster can then begin to produce higher quality, innovative products which we enable them to bring to market using our SUBBRAND.

If you have an existing craft group who need our more advanced services, you can with our ‘Working Together’ accounts. For many of our customers with these accounts, education and access to market is crucial. As well as providing our unique education programs we provide the groups with investment so they can improve the technology the technology they use, and we help them to make the most of it. These accounts tend to grow fast and represent the largest segment of our customers.

Our ‘Hand Crafted’ accounts are bespoke current and savings accounts for the discerning individual. As an ethical bank, you can be rest assured that your money is safe and helping to transform the communities we work with. We present our ‘Hand Crafted’ customers with a unique selection of wonderful crafts from around India as gifts as well as an excellent discount in our partner shops and outlets.

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Selling to the Market

One of the biggest problems our artisans face when they join the Craft Bank is getting access to the right market for their work. Our educators and advisors ensure that craftsmen hit the correct local markets and ensure their products are appropriate for these areas. We also help the artisan to gain new markets across the country through our partner brand. Once the artisan has developed their craft to an outstanding level, we help them to sell through our various collections both online and through our physical stores. Using the power of social networks we help our artisans keep in contact with their customers enabling them to thank them and update them of their latest work and developments.

जब कारीगर व्यापार शुरू करते हैं तब उनके सामने सबसे बड़ी समस्या होती है सही लक्ष्य बाजार का चयन। हमारे शिक्षकों और प्रशिक्षकों का यही लक्ष्य रहता है कि वे कारीगर सही स्थानीय बाजार का चुनाव कर सकें तथा इस बाजार के लिए उनके उत्पाद भी पूरी तरह उपयुक्त हों। हम निरंतर कारीगरों को अपने सह-ब्रांड के द्वारा एक बड़ा राष्ट्रीय बाजार प्रदान कर सकते। एक बार यदि वह उत्पाद-व्युत्पन्न गुणवत्ता मानकों को पार कर जाता है तब हम इन उत्पादों की इंटरनेट एवं साइट-ट्विटर के द्वारा ग्राहकों को बेचते हैं। सामाजिक नेटवर्किंग का प्रयोग करके हम कारीगरों को लगातार ग्राहकों एवं निर्वाचन के संबंध में रखते हैं जिससे उनके निरंतर विकास का अनुभव किया जा सके।
Investing in Craft Bank

In order to enable our work of investing in rural communities we need investment to get the Craft Bank started. As a public–private partnership, a large amount of that money comes from the government that enables us to make the long-term investments the craft sector needs. However we have a unique position of being able to obtain private investment to deliver the short-term growth we believe in at Craft Bank.

Much of our value at Craft Bank comes from our retail and commercial banking activities that deliver excellent returns. Our long-term investment strategy uses our version of micro-lending which delivers extremely high returns on investment (ranging from 10-30%) and typically has a payback rate of 90% or better.

Investing in Craft Bank as a private individual allows you to take advantage of these great returns as well as knowing your money is helping to transform communities and deliver lasting sustainable change to rural communities. We have a range of share options which can allow as big or as small investment as you would like and a thank you from the communities you invest in, we deliver craft pieces to your door specially selected by our experts of unique and significant importance.
The bank for the future of craft

The Craft Bank will be a totally different type of bank in India. By enabling small rural artisan communities to grow and develop through their craft, it will deliver lasting change to these communities. As part of our mission to promote and enhance craft, we will create a huge online database of craft that will help with our education programs and help improve knowledge of craft in India. We invest in all areas of craft in India and so our co-brand Paarangat helps to sell to a broad international market that we wouldn’t otherwise be able to share with our customers. We reward our investors for their help with unique craft objects and as our communities grow we help them by building community hubs with them that act as focal point for the growth of craft and craft education in these areas. Only by doing all these things together, rather than separating into different organisations can we deliver the speed, common purpose and connectivity that rural artisans really need in order to preserve and grow craft for the future generations.
कोडा और ग्रंथ सूची
Exhibition of final work at Nation Institute of Design

डेजाइन के राष्ट्रीय संस्थान में अंतिम काम की पूर्दर्शनी
When I arrived in Ahmedabad on a flight from London in November 2010 I was immediately captivated by one of the most fascinating and vibrant cities I had ever encountered. Mixed in with its rich and diverse making cultures were more than a dozen world class modernist architectural masterpieces yet there was no tourist trail or exploitation of these impressive and well maintained structures. Compared to the institutionalisation of Albertopolis (South Kensington’s museum district) The NID campus in Paldi seemed to be a small tropical paradise, a microcosm of creativity with its own closely knit connections between staff and students most of which lived within the campus. I was immediately struck by a wide mix of teaching practices, some of which were direct descendants of the Eames and early modernism while others came from leading edge connections to faculty who travel widely ranging on activities ranging from addresses made to the Davos Economic Forum (MP Ranjan) and workshops in Europe and Asia through to advising the city of Mumbai on its transport infrastructure. On the final weekend of the GoGlobal project we took the students to the Rann of Kutchch, an unforgettable visit to the shipyards and Madhvi where 30m seagoing vessels are still made entirely of timber by hand without any plans other than those in the head of the master shipwright, the copper bellmakers and lac turners of Nirona, leather workers and finally a drive into the desert itself where we stood on the pristine 70,000km flat white salt desert to see the sunset in 46c heat (Fig.1). We stayed overnight in one of the villages on the edge of the desert then drove back to Ahmedabad the next day visiting a number of other artisan communities, some of which were still recovering from the large earthquake ten years before. The experience for me was a formative one and resulted in a decision to base my practice based PhD researching cultural transfer in collaborative practice based design projects (Hall, 2013) with copper bellmaker Umar Husen and Lac turner Bhavik Bhavchaya in Nirona and Omprakash Kothari of Allwin Foundry and Arvind Chawda of Gramshree both based in Ahmedabad.
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