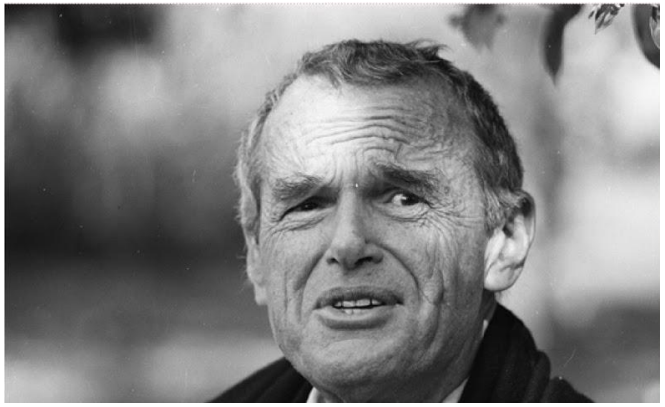
NATIONAL INSTITUTE OF DESIGN

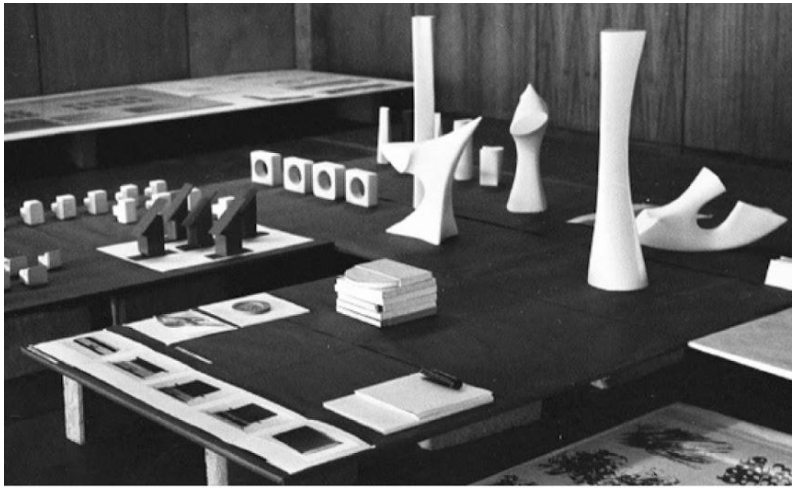
Established in 1961

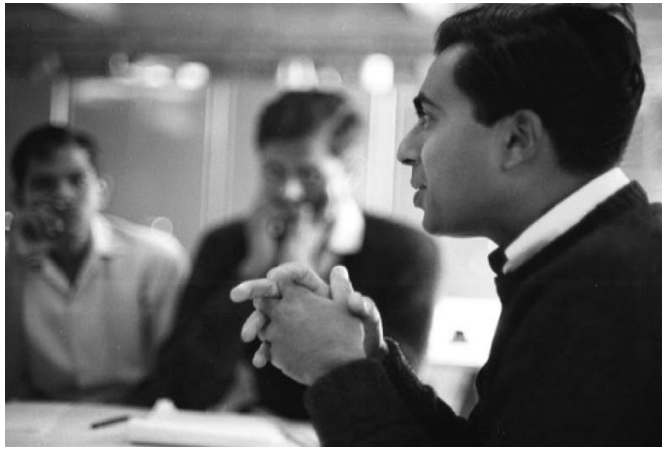
NID

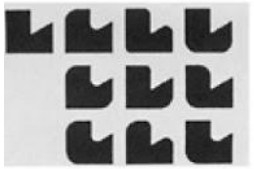
Education
Industry Programme
Design consultancy services
Research & Publications
Catalyst for design interventions

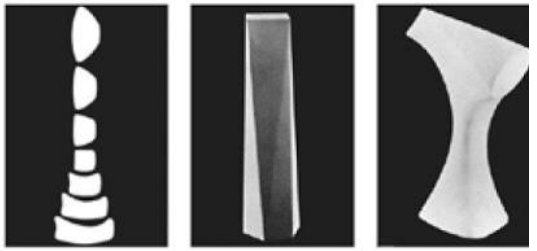
Influence of Bauhaus and Ulm

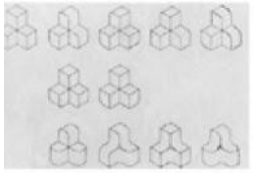


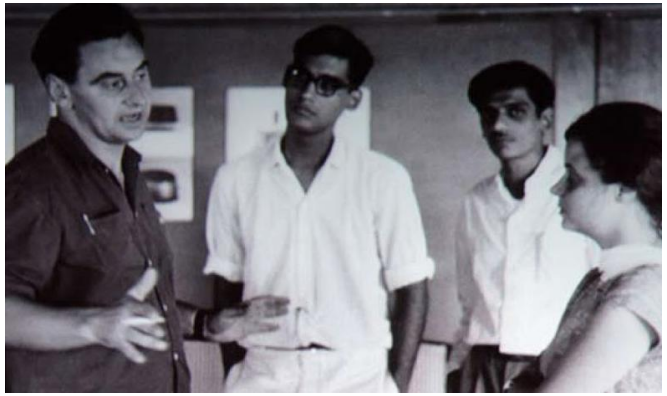


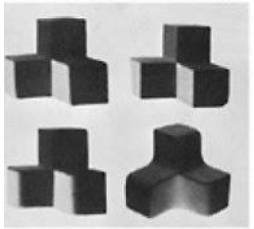


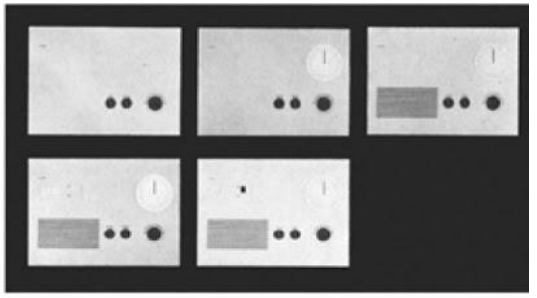




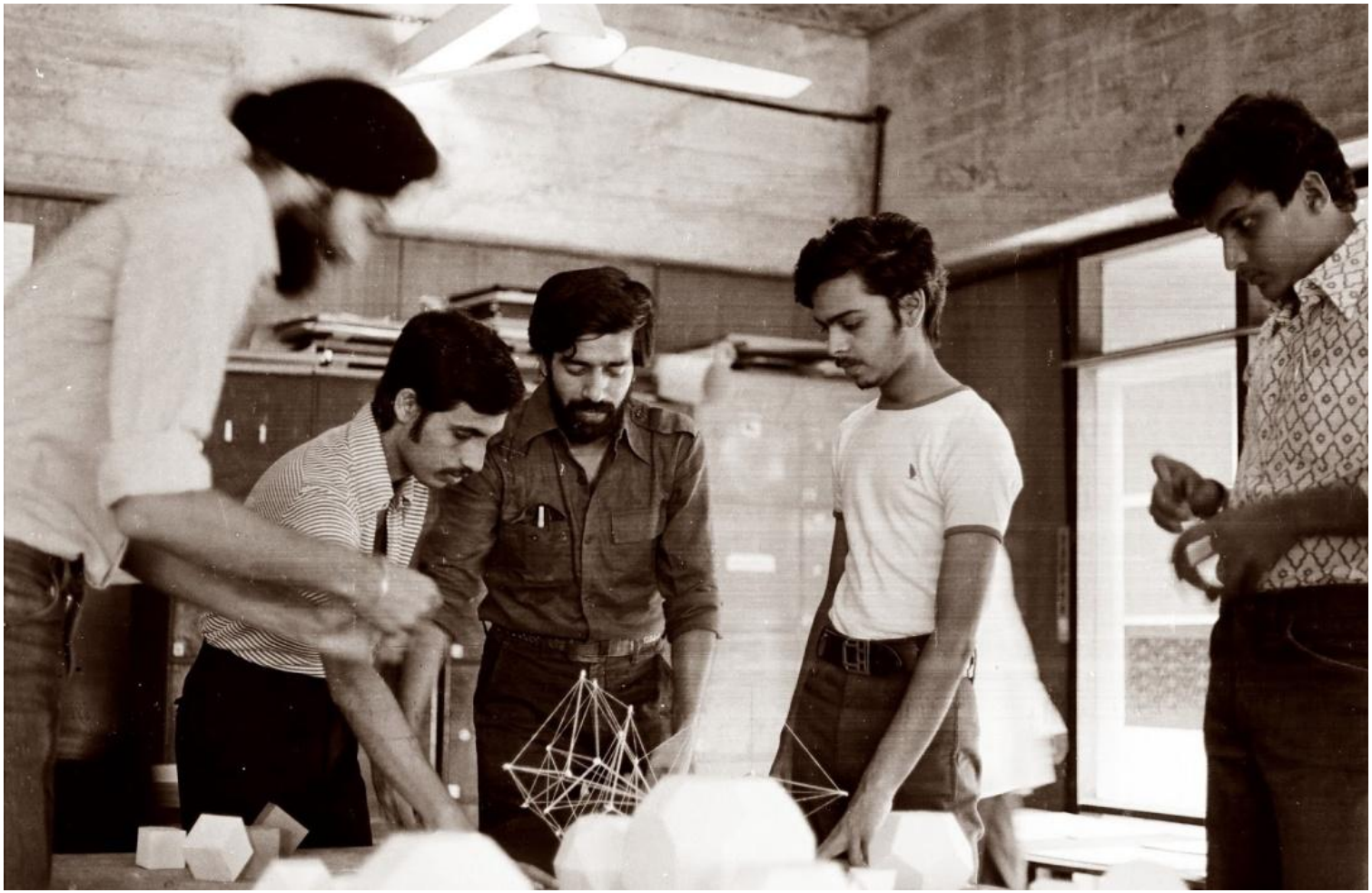








“Learning by doing”

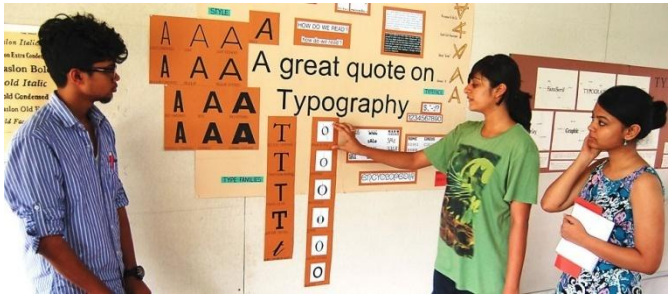


Hands-on experience
Conceptual originality
Strong knowledge and skill base.

Sensitivity to India’s cultural diversity
Interdisciplinary approach to design

1961 to 2013…….53 years of Design excellence

Flexible framework for student centric learning



Intense interactions
Informal sessions

Group discussion
Regular presentations and critical feedback
support and guidance

Industrial design

Product design
Furniture and interior design
Ceramic and Glass design
Toy and game Design
Transportation and Automobile Design

Communication design

Animation film design
Film and Video communication
Graphic design
Exhibition design
Photography Design

Textile, Apparel & Lifestyle Design

Textile design
Apparel Design & Merchandising
Lifestyle Accessory Design

IT Integrated (Experiential) Design

Design for Digital experience
Design for retail experience
Information and Interface Design
New Media design

Interdisciplinary Design Studies

Strategic Design Management

Ahmedabad Campus

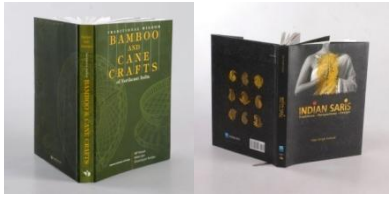
P G Campus, Gandhinagar

R&D Campus, Bengaluru

NID Activities

Research and Publications

R&P undertakes research and publishing projects related to design



International centre of Indian crafts

ICIC works with Indian's craftsperson for strengthening The craft sector

Intellectual property rights cells

IPR cell provides awareness about intellectual property

NIDUS

NIDUS is the shop at NID which showcases designs of
NID students, alumni and faculties

NID Services

Integrated Design Services

IDS undertakes design projects for the public and private sector

Outreach Programmes

Outreach undertakes project related with the social side of Design

Industry Programmes

IP&P organizes short programmes for design awareness

Placement

There are different ways in which industry can engage with NID students

Integrated Design services

Designing of Desktop Computer Systems

HCL Info Systems Ltd., New Delhi

The Census Commissioner, Ministry of Home Affairs,
New Delhi

Design of National Identity Card

Logo Design

National Backward Class Financial Development Corporation, New Delhi

J R Organics, U.P.

Pension Fund Regulatory and Development Authority, New Delhi

Development Commissioner (HL), New Delhi

Client: KVIC, New Delhi

Client: Indian Airlines,
New Delhi

Client: Hindustan Lever
Limited,
Mumbai

Industry Programme & projects

Introduction to Design: Issues and Methods

User-Centered Design & Innovation Management

Creativity, Design strategy and Opportunity Mapping

Basic Photography

Outreach Programmes

Design Intervention for the Basketry Craft and Empowerment of Women Artisans of Zimbabwe

Ministry of External Affairs (MEA), Govt. of India, New Delhi

Fostering Cultural Diplomacy between India and Africa using the route of crafts

Product Development & Diversification Workshop for Cane & Bamboo

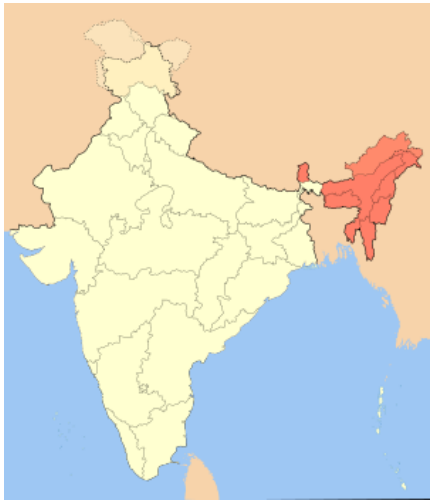
Agency for Promotion of Indigenous Crafts (APIC), Bhutan

Strategically promote Bhutan's bamboo craft traditions to its international tourist segment

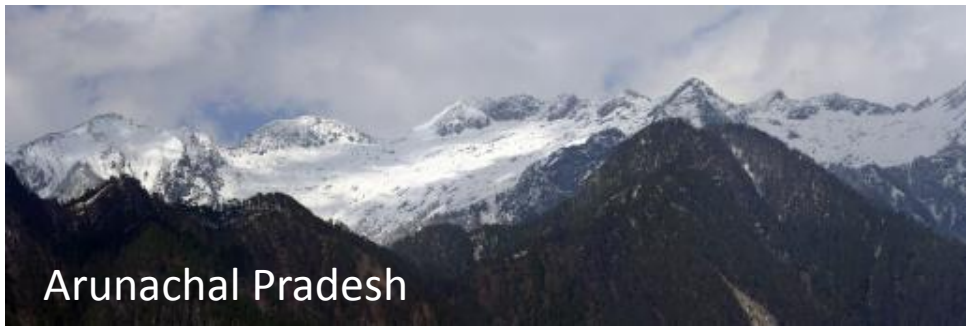
Product Development & Diversification
Workshop for Cane & Bamboo
A Bhutan-India Craft Design Initiative

Documenting the Textile Traditions of Northeastern States of India

Indira Gandhi National Centre for the Arts (IGNCA), New Delhi



Assam


Arunachal Pradesh

Nagaland

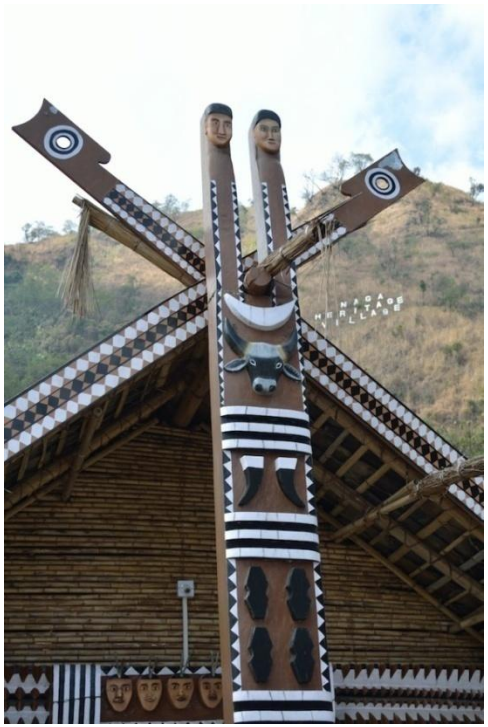
Meghalaya

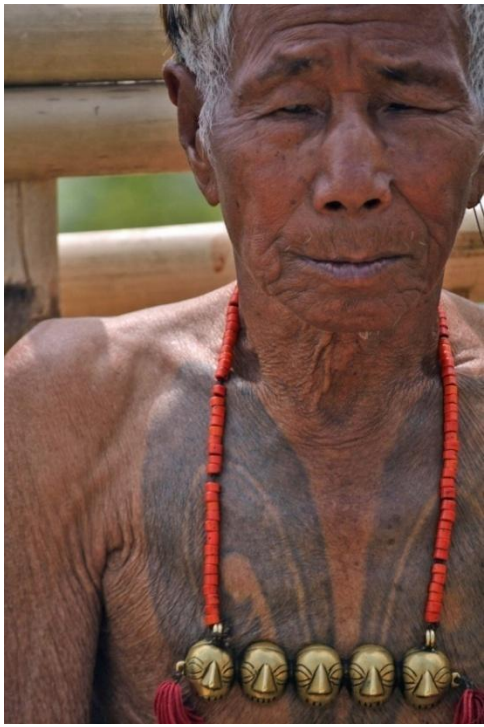
Sikkim

Tripura

Mizoram

Research methodology





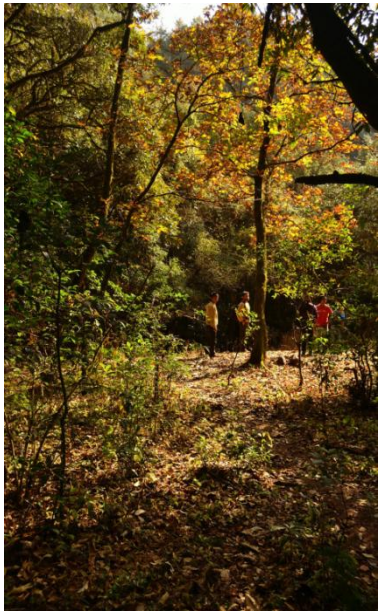
Diverse indigenous knowledge base

Textile as signifiers

“A girl learns to dance before she learns to walk, she learns to weave before she learns to wear”

Sustainable living

Human – Nature Relationship



Living bridge and Sacred groves in Meghalaya

Human - Human relationship

Design in Indian Context

Charles Eames: “Of all the objects we have seen and admired during our visit to India, the *lota* that simple vessel of every day use stands out as perhaps the greatest, the most beautiful.”

Example of good designs from North East

Nagaland

Rain cover

Assam

Design directory

Assam

Bamboo packaging

Sikkim

Maze mats and baskets

Prof. Kumar Vyas – “Design as a concept is constant and changeless. On the other hand it is the image of design that is ever changing.”

Prof. M P Ranjan – “Design is ….. A modern human activity that can help create the products, services and policies of the future with in the constraints of our contexts.”

While ‘Technology’ addresses the “Possible”, design addresses the “Desirable” and finds ways to express it in the real world.”

Equivalence of Modern design lies in Indian Traditional Practices

Craft Documentation

Field work research project which helps students to inculcate genuine respect for the craft persons, textile traditions and skills and an appreciation for traditional wisdom.

To sensitize students to indigenous method of working with material, tools and learning their design process which evolved our centuries.

To understand socio, economic, cultural and historical context of the craft.

Positioning and transformation of *Gamosa*

Functional significance

Cultural significance

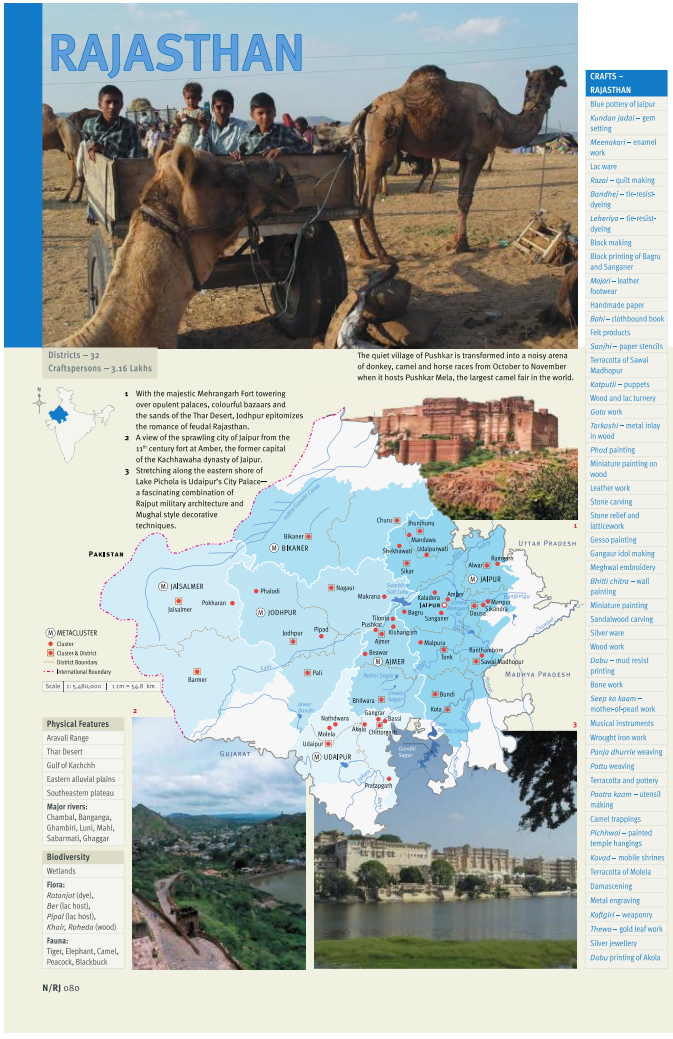
Religious significance

Political significance

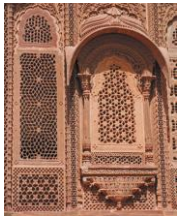
Handmade in India
Mapping the Creative Resources of the Nation

Prof. M P Ranjan

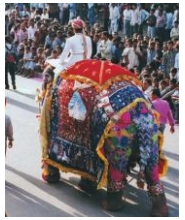
Prof. Aditi Ranjan



The ornate façade of the enthralling Hawa Mahal or the Palace of Winds has become an icon for Jaipur, called the Pink City because of its reddish pink buildings.



Detail of relief and pierced stone carved *jaali*, screen, at the Mehrangarh Fort, Jodhpur.



The annual Teej festival held at Jaipur celebrates the monsoons with processions of caparisoned elephants and bejewelled dancers.

Languages
Marwari
Dhundhari
Mewari
Hadauti
Festivals
Pushkar Fair
Desert Festival
Elephant Festival
Gangaur
Teej
Nagaur Cattle Fair
Baneshwar Fair
Mewar Festival
Urs Ajmer Sharif
Cuisine
Dal-bati-churma – roasted wheat balls and spicy lentil
Ghevar – fried wheat cake
Bhujia – fried lentils
Roasted *sangri* – desert beans
Attire
Pagdi, Saafa – turbans
Odhna – wrap
Odhni – veil
Kanchli-kurti – two piece bodice tunic
Ghaghra, Lehenga – gathered skirts
Tilak – Muslim women's over-garment

UNTIL INDIA'S INDEPENDENCE in 1947, Rajasthan, literally 'the land of kings', was what its name indicated—a region made up of more than twenty princely states, a bastion of royal affluence and feudal pageantry. Many stories abound regarding the bravery of the Rajput warriors who ruled this area; most of these dwell on the internecine wars between the many royal houses and their opposition to the invading forces of Islamic armies from the north. Under the rule of the Mughal emperor Akbar a truce was established between the Rajputs and their non-Rajput neighbours, thus ushering in an era of political stability which occasioned lavish and consistent court patronage to the arts and architecture. Most of Rajasthan's once impregnable forts and opulent palaces have been opened to visitors; tourism has breathed new life into these historic sites and quaint lifestyles they supported. Eighty percent of the region's population still lives in rural areas, engaged in agriculture and livestock herding; the rhythm of their lives punctuated by the frequent religious festivals and cattle fairs. Due to its position on the ancient migratory trail followed by nomadic and pastoral communities from Afghanistan, Pakistan and Central Asia, western Rajasthan shares a cultural legacy and craft vocabulary with the Sindh and Baluchistan (Pakistan) regions of the Thar Desert and the Rann of Kachchh.

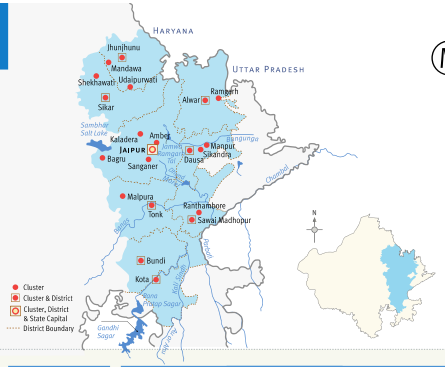
Inset A painted depiction of an elephant, the royal mount, in full regalia, a palanquin perched on its back.

7 The painted frescoes of a *haveli* at Shekhawati juxtapose the imagery of traditional Rajput paintings with that of a world dominated by the British and industrialization. Thus gods, goddesses and martial heroes are accompanied by top hatted gentlemen, brass bands, soldiers, angels, trains, motorcars, aeroplanes and gramophones, creating a novel language of kitsch.
8 Young camel herders wearing turbans.
9 A woman from the Gujjar sheep herding community in Jodhpur.

Landmarks
Hawa Mahal
Jaipur City Palace
Badi Chaupar
Tripolia Bazaar
Galta
Amber Fort
Deeg
Keoladeo Ghana National Park
Shekhawati *haveli*
Dargan Shari
Anup Mahal
Mehrangarh Fort
Umaid Bhawan Palace
Badal Vilas
Nathmalji's *haveli*
Jaisalmer Fort
Bhattiani Rani Temple
Kumbhalgarh Fort
Udaipur Lake Palace
Nathdwara
Vijay Stambha, Chittorgarh
Garh Palace
Sunehri Kothi, Tonk
Ranthambore National Park

N/RJ 081

2002 - 2007 32 States 516 Craft Clusters



Ⓜ JAIPUR

Jaipur, the capital of Rajasthan, lies on the eastern fringes of the Thar Desert, a semi-arid land cut southwest to northeast by the Aravallis. At the end of the 11th century, the Kachhawaha clan established their kingdom at Amber. They were one of several powerful Rajput kingdoms, such as the Chauhans of Ajmer and Ranthambore, and the Rathore clan of Marwar region. The early Rajput states engaged in bitter internecine clan wars, but with the rise of the Delhi Sultanate, their energies were directed at safeguarding their territories against the marauding Muslim troops. When imperial power at Delhi passed to the Mughal emperor Akbar, military and matrimonial alliances were forged between the centralized power at Delhi and the Rajput kingdoms, ushering in an era of cultural and social synthesis that had a great impact on the art and architecture of the region. In the 18th century, the capital of the Kachhawahas was shifted to Jaipur, the 'City of Victory' located to the south of Amber. Constructed under the supervision of the then ruler Sawai Jai Singh II and Vidhyadhar Chakravarty, a Bengali scholar and engineer, the city is one of north India's finest examples of urban planning. Surrounded by a crenulated wall pierced by seven gates, the city's plan is based on a grid of nine rectangular sectors, believed to represent the nine cosmic divisions of the universe. The grids are linked through a pragmatic system of main streets, intersected by pedestrian lanes leading to workshops and occupational colonies. Also figuring prominently in the plan are the spacious market squares operated by traders and artisans who migrated to Jaipur due to the tax benefits and other economic incentives provided by Sawai Jai Singh. The Jaipur of today is a melange of the modern and the living memories of the city's feudal past.

ACCESS

Jaipur is 262 km from Delhi and is well connected by road, rail and air. Alwar is 150 km from Jaipur, Bagru, 35 km and Sanganer, 12 km.

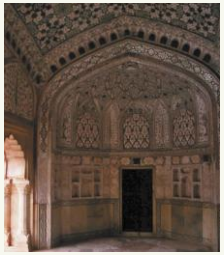
Subclusters of Ⓜ JAIPUR
Jaipur district:
Jaipur, Kaladera, Bagru, Manpur, Sanganer
Dausa district:
Sikandra, Manpur, Dausa
Jhunjhunu district:
Shekhawati, Mandawa
Jhunjhunu, Udaipurwati
Lachhmangarh
Sikar district:
Sikar, Ramgarh
Sawai Madhopur district: Ranthambore
Alwar district: Alwar
Tonk district:
Tonk, Malpura
Kota district: Kota

RESOURCES		
Craft	**Raw Materials**	**Sources**
Meenakari	*Meena* – enamel	Australia and Germany
Razai	**Cotton**	Gulabpura and Ganganagar, Rajasthan
Block making	**Wood** – *sheesham, roheda, bhujan*	Farrukhabad
Block printing of Bagru	**Wooden blocks**	Sanganer
Block printing of Sanganer	**Wood** – *gurjan* and *saghwan*	Jaipur
Mojari	**Cowhide, Leather**	Jhunjhunu district
Felt products	**Wool**	Shekhawati, Beawar, Jodhpur in Rajasthan; Kashmir
	Merino wool	Australia
Terracotta of Sawai Madhopur	*Mitti* – mud	Banks of the River Banas
Stone work	**Marble**	Makrana, Bhainslana, Jhirri in Alwar district Bansi Pharpur in Karauli district, Agra, Jodhpur and Lalitpuri
	Other stones	
Wood and lac turnery	**Wood** – *safeda*	Kota

Crafts of Ⓜ JAIPUR
Blue pottery of Jaipur
Kundan jadai – gem setting
Meenakari – enamel work
Lac ware
Razai – quilt making
Bandhej and *leheriya* – tie-resist-dyeing
Block making
Block printing of Bagru and Sanganer
Mojari – leather footwear
Handmade paper
Bahi – clothbound books
Felt products
Sanjhi – paper stencils
Terracotta of Sawai Madhopur
Stone work
Katputli – puppets
Wood and lac turnery
Gota work
Tarkashi – metal inlay in wood

1 2

3 4



1 At Udaipurwati, Jhunjhunu, a craftsman creating the striated lac bangles that simulate the wrap resisted *leheriya* textiles.
2 Sheet metal is manually cut into thin strips that are then inlaid in wood to create the famous *tarkashi* of Rajasthan.
3 A block maker demonstrating the carving process at his workshop in Jaipur.
4 Amber Fort Complex. The palace rooms are richly decorated with mirror work, coloured glass, carved marble, murals, mosaics and stained glass windows.

Blue pottery of Jaipur

The low temperature glazed pottery of Jaipur is accorded the name 'blue pottery' due to its predominantly blue patterns. Wheel turning and moulding techniques are used in combination—the necks and bases are wheel-turned, the body is shaped in a plaster of Paris mould and the separate elements are joined. The surface is then engobed, a process involving the application of a clean white coat on the sanded and dried object so as to make the surface smooth, white and blot free. The patterns, largely florals rendered in the Persian style, are painted on in metal oxide pigments (mineral pigments) and the whole object is given a glass glaze. During the firing, the pigments develop the characteristic brilliant shades of turquoise blue, pale green, yellow and red-brown and the milky glaze turns transparent. Since the presence of water can cause the object to collapse during firing, blue pottery is dried at various stages during its production. The pottery is finished with a transparent glass glaze. Generally, women perform the task of grinding the pigments while men undertake the throwing and moulding of the pottery forms, the painting and the firing. According to local legend, Maharaja Sawai Ram II was watching his kite-master compete with other challengers when the thread of the imperial kite was cut by that of two brothers, Churamani and Kaluram, who were potters and had coated their kite string with the blue green glass-like dust of their pottery. The maharaja was impressed and gave them posts in the School of Art and settled them in the Goonga Mehra ki Gali in Gangori Bazaar; it was thus that blue pottery came to Jaipur.

Inset Coaster. Contemporary products like coasters and mugs are being made with improved glazes and reliable structural qualities.

A blue glazed vase of Persian origin; the influence of this style on the indigenous blue pottery is obvious.

Production Clusters
Jaipur district

Products
Traditional: *Surahis* – narrow necked pitchers
Cylindrical jars
Contemporary: Ashtrays, Flowerpots
Lamp stands
Beads, Ear studs
Buttons, Doorknobs
Mirror frames
Plates, Tiles
Soap cases
Jugs, Mugs
Coffee cups
Paperweights
Incense burners

Tools
Thapki – beating tool
Patti – metal strip
Chaak – potter's wheel
Silbatta – traditional grinding stone
Bhatti – kiln
Sandpaper, sieves
Moulds, brushes

The surface of this vase is marked with the *leher*, wave pattern, a motif that is shared with many crafts in this arid region.

A torus-shaped flower vase.

A locally developed turquoise glaze draws on the blue tiled mosques of Central Asia.

The untraditional motifs of this vase are derived from the representation of the lotus flower in the local miniature painting tradition.

Block making

Production Clusters
Jaipur city

Products
Wooden blocks
Wooden block with wire
Rekh – outline/lead block
Datta – foreground/filling block
Gadh – background/blotch block

Tools
Compass, Hammer
Drawing tool
Impression tool
Drilling tool
Chisels, Files
Sandpaper, Saw

The tradition of making hand-printed textiles, widely practiced in both Rajasthan and Gujarat is characterized by the use of imprints of geometric as well as stylized floral and animal forms. Both areas therefore have craft clusters that specialize in making blocks for block printing. These follow a specific grammar which consists of the outline or lead block, known as the *rekh*, the *datta* or the foreground filler block, and the *gadh*, the background or blotch block. The specialty of the blocks from Jaipur is the depth and intricacy of the carving, which allows for a cleaner surface and clearer printing. Also peculiar to Jaipuri blocks is the number of air passages, or *pavansar*, drilled through the blocks to ensure circulation of air in the block during the printing thus preventing the fabric from lifting when the block is raised. Due to its innate strength, blocks made of *sheesham* may last through 200 metres of printing and are therefore generally used for the outline or *rekh* blocks. Due to high cost of teak wood it is gradually being replaced by cheaper woods such as *roheda* and *bhujan*.

The reverse side of a block, the handle and the holes drilled to ensure the passage of air through the block.

The carved *rekh* or outline block includes the minute details of the pattern including the veins of the leaves and the individual petals.

The *datta* or filler block with the form of the entire flower raised in high relief.

The *datta* or filler block with only the leaf patterns in relief.

The *gadh*, or background block with the base forms that are to be printed in solid colour blocks.

A hand drill is used to carve out the positive areas of the block in high relief.

The border of a block printed Sanganeri textile; the forms utilized derive from the traditional vocabulary of *bel*, creeper or border and *buta*, a large floral motif.

Block printing of Bagru and Sanganer

Production Clusters
Bagru
Sanganer

Products
Dupatta – stoles
Odhna – wraps
Angocha – towels
Soafa, pagdi – turbans
Sari
Block printed yardage
Razai covers
Bedcovers
Cushion covers
Tablecloth

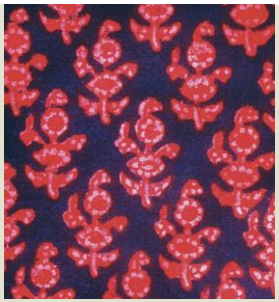
Tools
Chhaapa – wooden blocks
Tari – colour tray
Parat – colour pad
Thapi – scraper
Thathi – bamboo lattice

Although both are practiced in the vicinity of Jaipur and share a common vocabulary of *bel* (creepers), *buta* and *buti* (floral motifs of varying sizes) and *jaal* (floral net), the block printing traditions of Sanganer and Bagru have distinct visual identities and social contexts. Selected for its abundance of soft water and clay suitable for the process of sun-bleaching fabrics, Sanganer was developed into a major printing centre under the patronage of the Jaipur royal family. Sanganer's graceful curvilinear floral motifs and colour palette of reds and blacks printed against sun-bleached white, cream or grey-blue backgrounds are defined as much by its employment of the direct printing technique as by the Mughal influenced aesthetic prevalent at the court. Characterized by the sheen given to the finished cloth by the waters of the Sanjara River and a robust colour palette of indigo, black and red, green, pink and orange derived from natural sources; the mud resist, dyed and mordant prints of Bagru catered to the folk, trading, agricultural and artisan communities that constituted the local population. Each of these communities had a specific sartorial code; the combination of colours and motifs used on a printed skirt, veil or garment could identify the wearer's community and occupation as well as the season.

Inset Floral *buti*, motif.

Stylized floral *buta*.

Stylized floral *buti*.



Stylized floral forms used as *buti*. Bagru.

A *buta*, larger floral form. Bagru.

Dabu – asmani style of colouring.

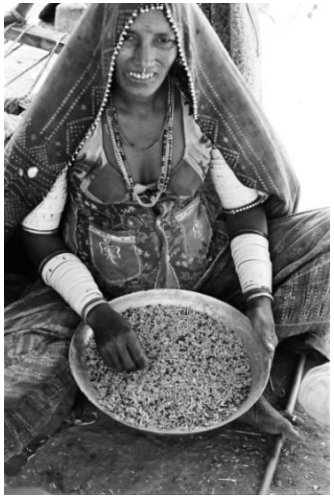
The *jaal*, used here as a floral net covering the entire surface of the fabric. Sanganer.

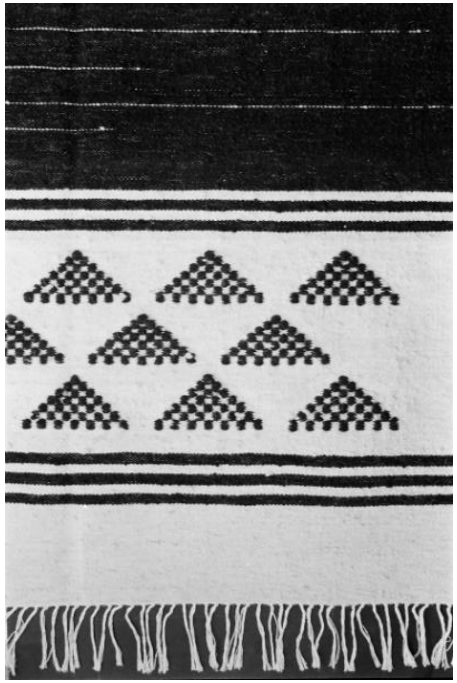
Various *buti* used in the prints of Sanganer.

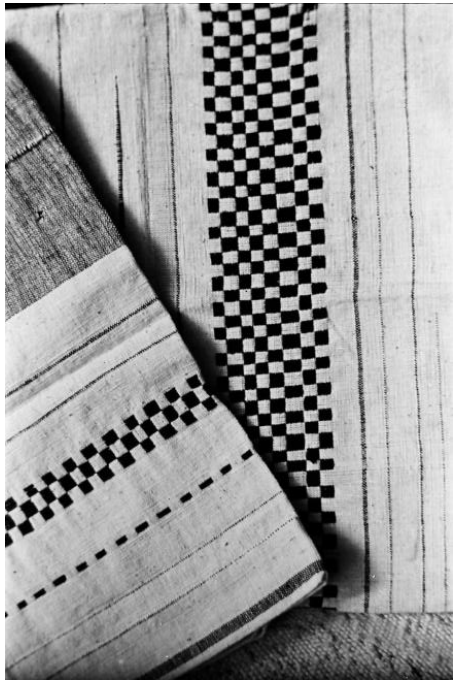
A singular *buta* derived from the poppy flower; the border is created through a *bel*, or vine.

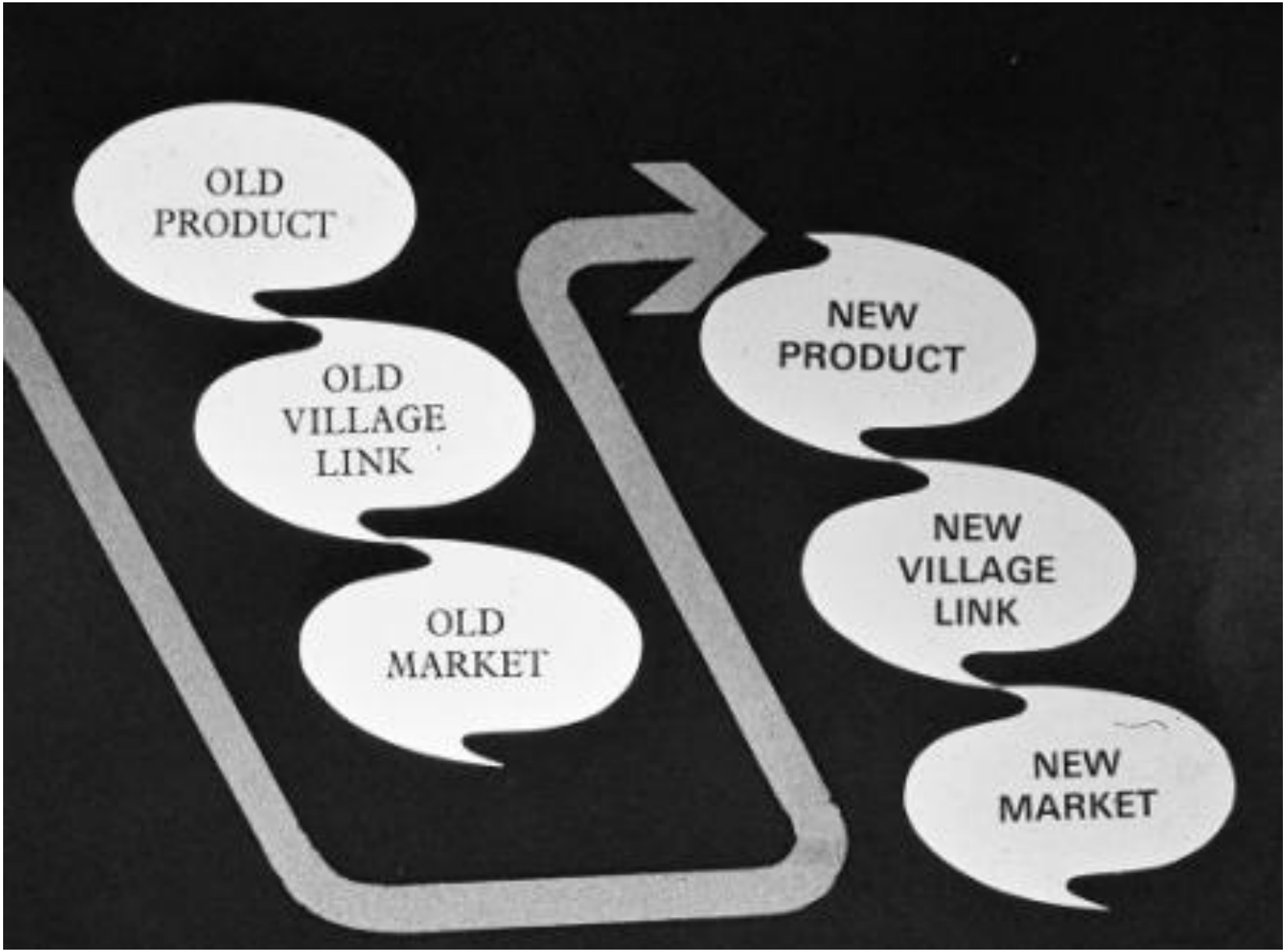
Jawaja Project

Design: agent for social and economic change

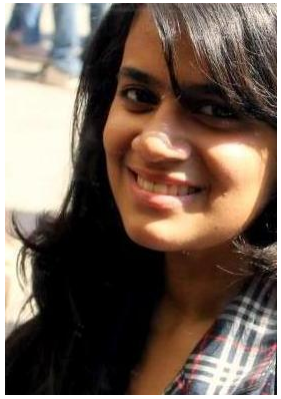






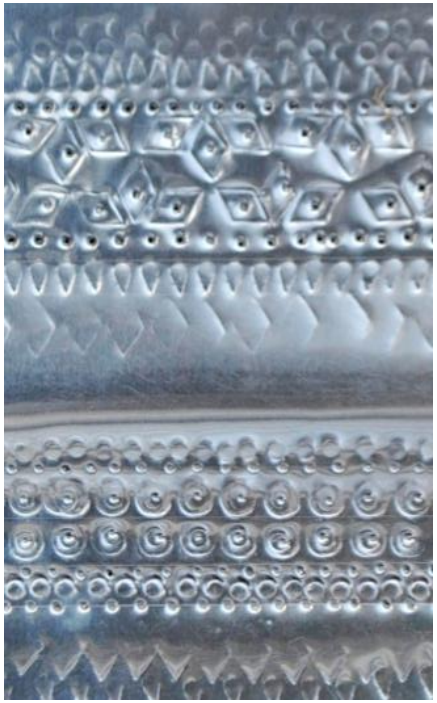

OLD
PRODUCT
OLD
VILLAGE
LINK
OLD
MARKET
NEW
PRODUCT
NEW
VILLAGE
LINK
NEW
MARKET

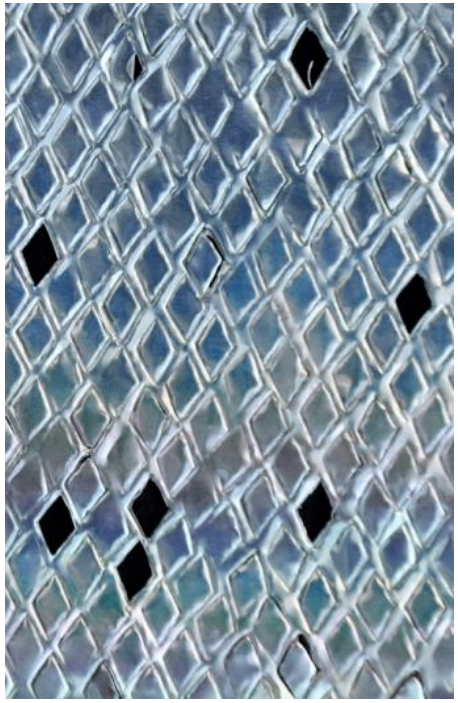
Design must create Innovative solutions not only in terms of physical products but also in terms of Design strategies, developmental policies, product diversification, appropriate use of latest technology and new market linkages which can sustain the Traditional practices



Student: Mrunmayee
Course: Fabric construction
Faculty: Aditi Ranjan

Inspiration: Silver Jewelry of Gujarat

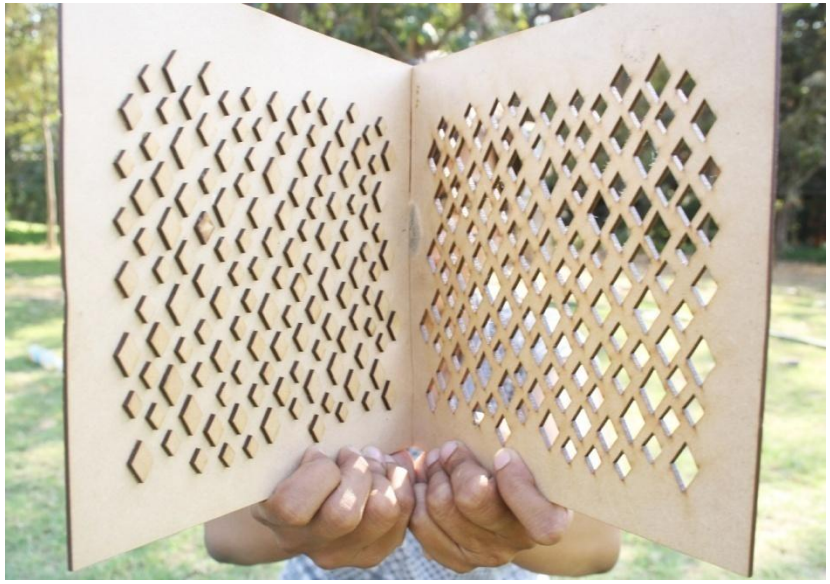




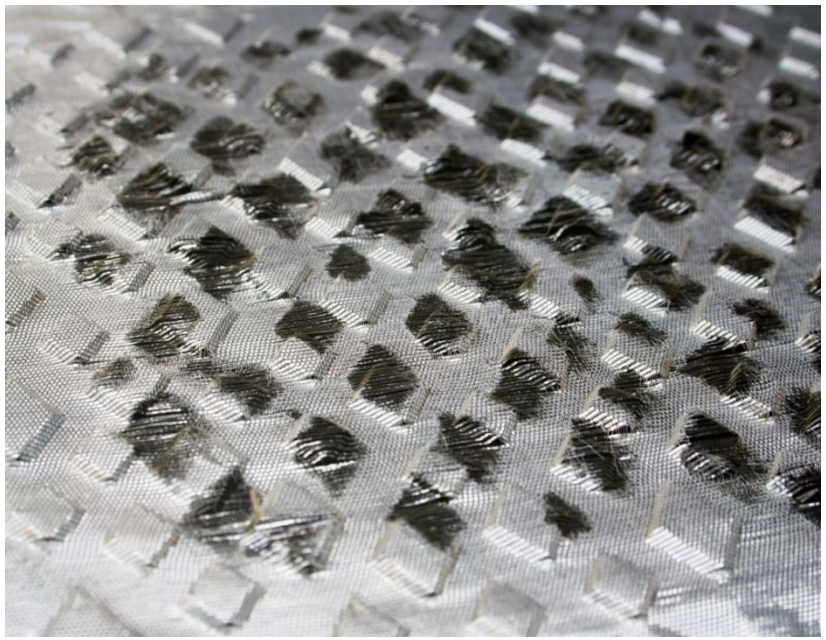
Smocking and heat setting

Impressions of wire mesh and Heat setting

Printing with caustic soda

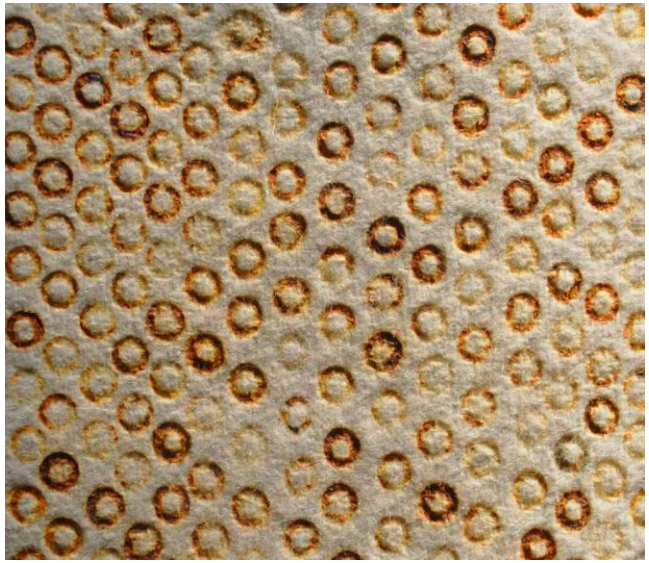


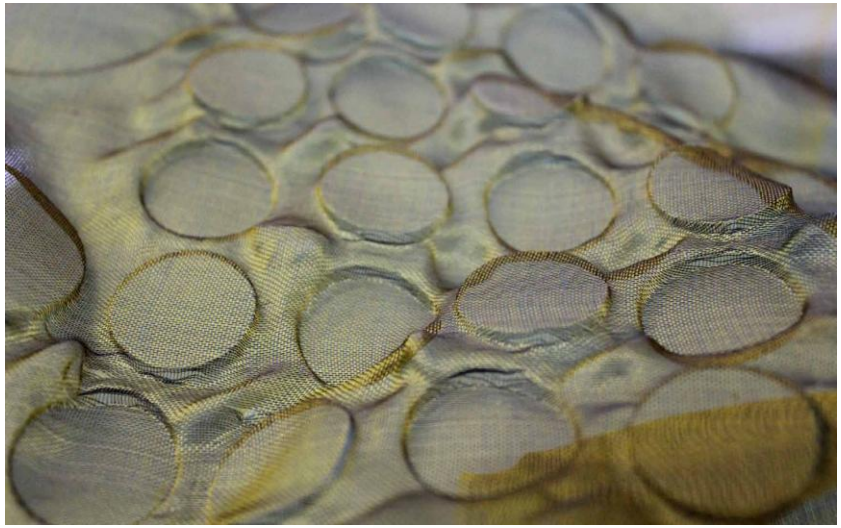
Negative and positive frame used as a mold for setting the fabric

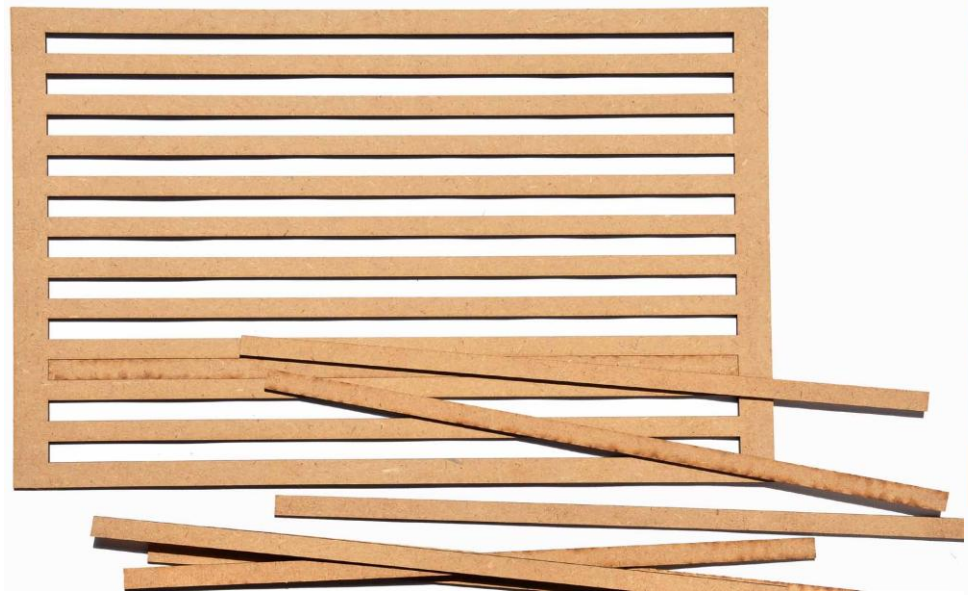


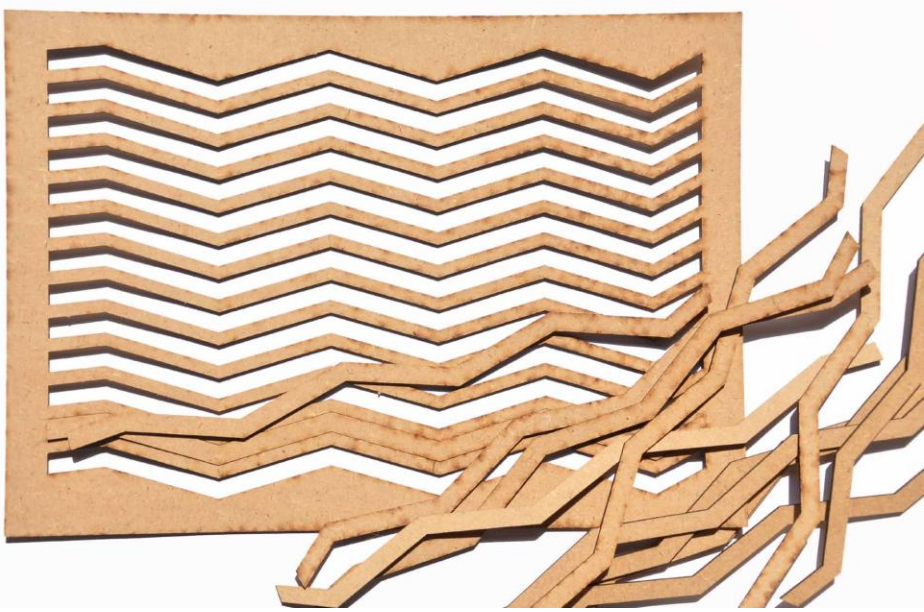
Printing with caustic soda and heat setting

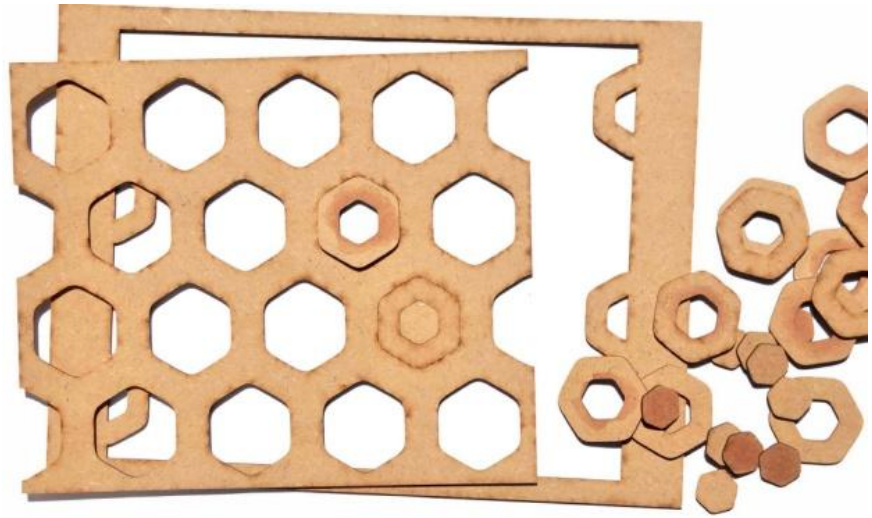
Student:Divakar
Course: Fabric construction
Faculty: Aditi Ranjan

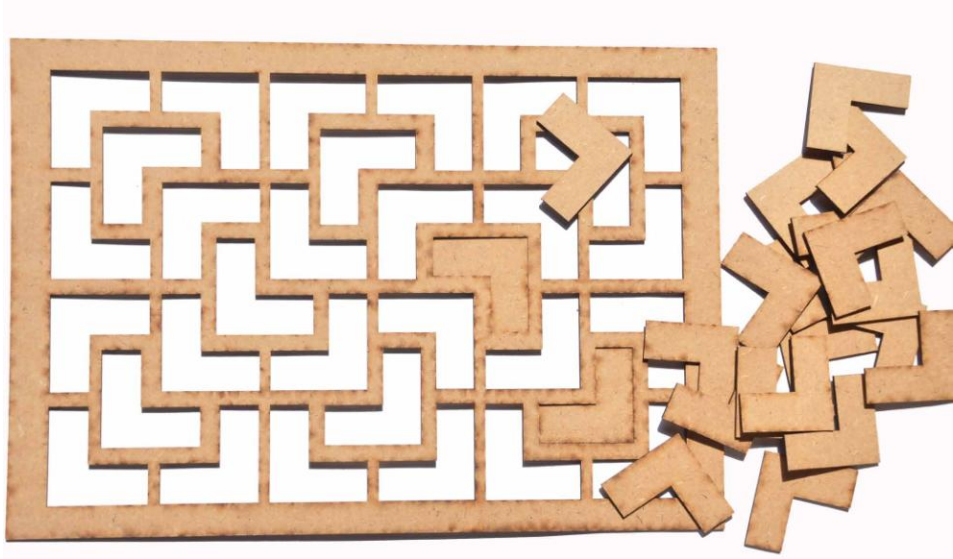




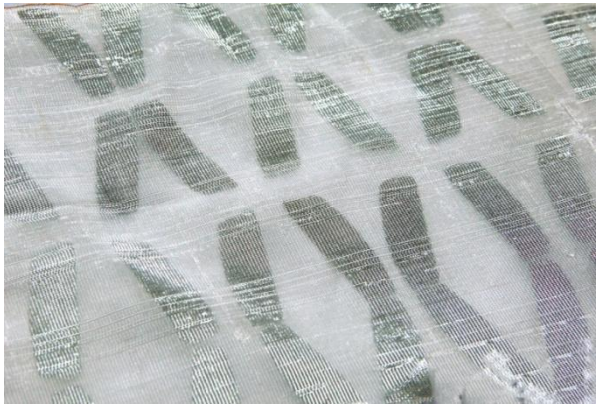
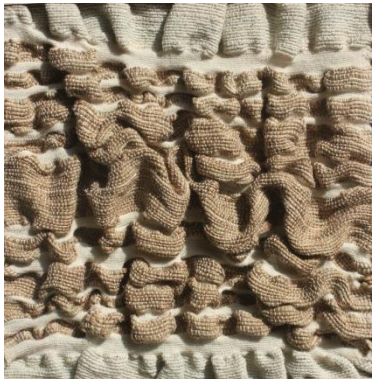
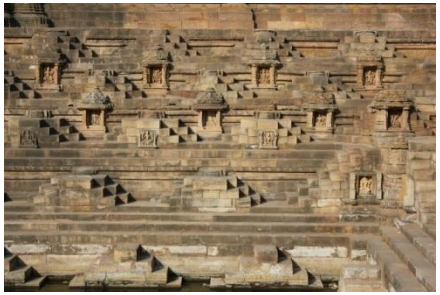
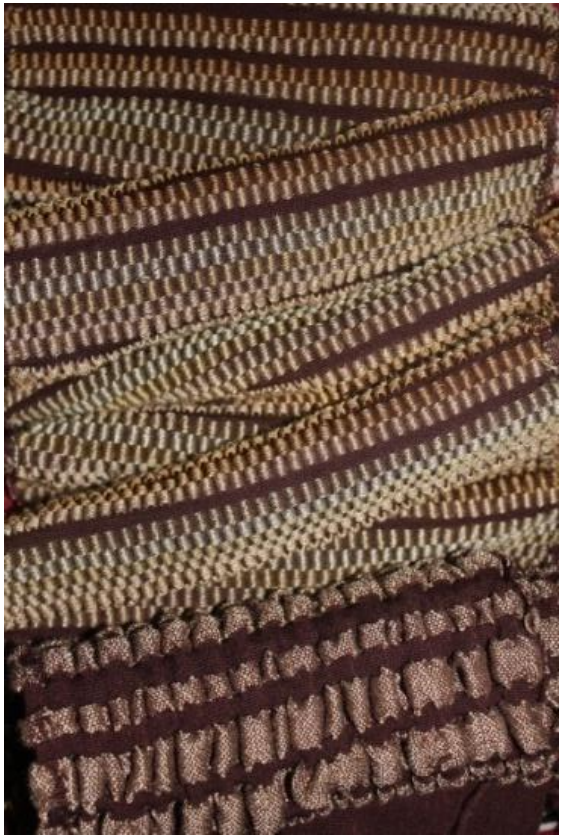








Student: Sayan
Course: Design workshop
Faculty: Aditi Ranjan



Student: Darshini
Course: Advanced weave structures
Faculty: Aarti Srivastava