

# EXPLORATION IN TERRACOTTA TO DESIGN A LIGHTING EXPERIENCE

guided by-Prof. R. Sandesh



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# Study of crafts

- BANKURA CRAFT
- DOKRA CRAFT
- BLUE POTTERY

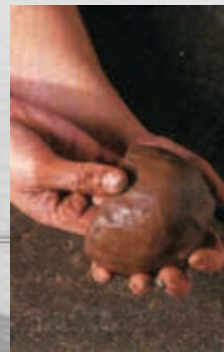
**Why?-** To know more about crafts. What a craft is? History of crafts, from origin to present stage to know the strong characteristics of a craft.



# Study of Different Techniques

- COIL METHOD
- THROWING
- PINCHING METHOD
- SLAB MAKING
- SLIP CASTING
- JIGGER AND JOLLY

**Why?-** Studied all the techniques to know all the basics. All the possibilities, limitations and the area of scope and opportunities.



# Study of Different Lights

Huge variety of lightings is available in ceramics. In all those lightings ceramic is used partly and sometimes majorly. On the basis of my studies, these lights could be categories into two parts:

## 1-Functional lighting in ceramics

## 2-Decorative & traditional lighting in ceramics

These categories are based on the use of ceramic material and the type of light source used in the lightings.



Functional lightings



Decorative & Traditional lightings

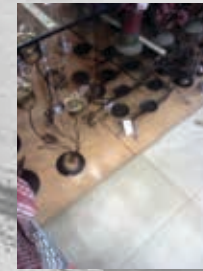
# Visits

- DHARAWI, MUMBAI
- KANPUR, UP
- SURITI, HIRANADANI
- MALLS

**Why?**- I visited the **Dharawi** to see how this whole industry runs.? How the different techniques are being used.

Comparative study of **prizes** and what kind of product are more into **demand** by people.

Contemporary products are more in demand and there is a big market for those products now-a-days.



# Product Brief

## **Design Requirements:**

- Terracotta is used to bring the product as traditional light
- Light source would be either flame or incandescent lamp but with yellow and diffused light only as it goes better with terracotta.
- No glazing is used to retain the aesthetics of terracotta.
- Contemporary design that goes with the current market trend.
- Product should be simple in form and easily doable.
- Should be mass producible.
- Easy to transport.

## **Scope:**

- Exploration of forms to design a new experience of lightings with an interesting play of light and shadow.
- Exploration with different textures.
- Combination of terracotta with other materials.
- A range of contemporary products can be developed.

# Experiencing the Clay

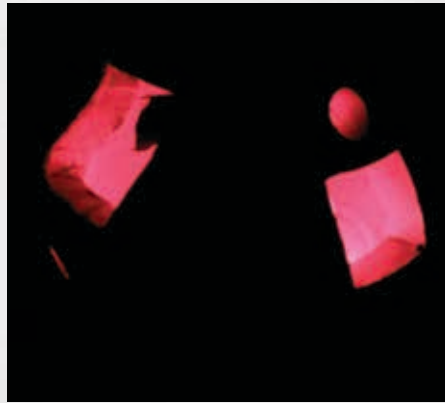


## First Phase Explorations



# Experiencing the Clay

## First Phase Explorations





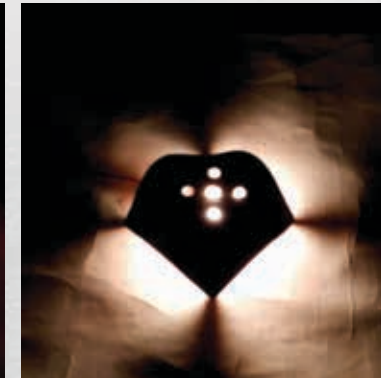
# Experiencing the Clay

## First Phase Explorations



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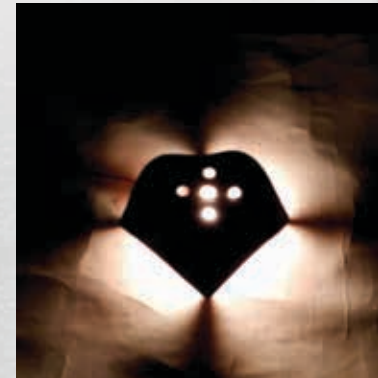
# Experiencing the Clay

## First Phase Explorations



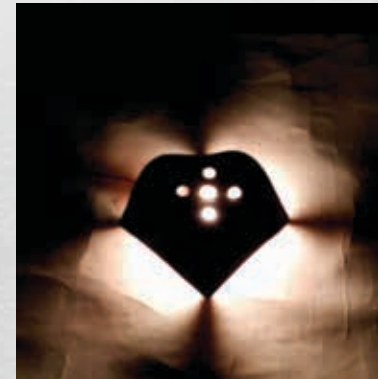
# Second Phase Explorations

## First Phase Explorations



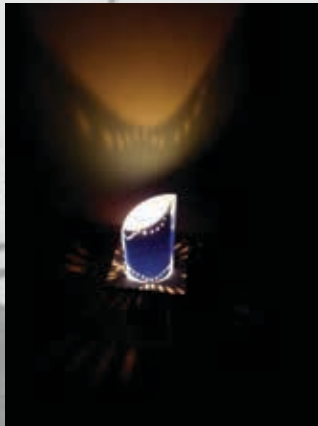
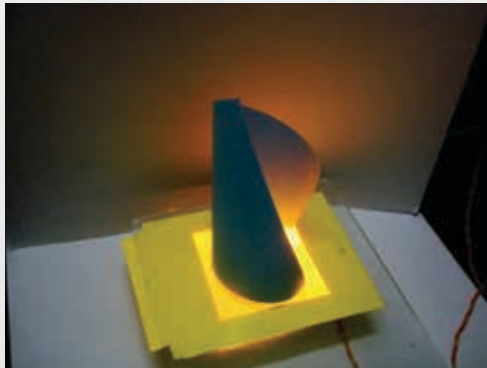
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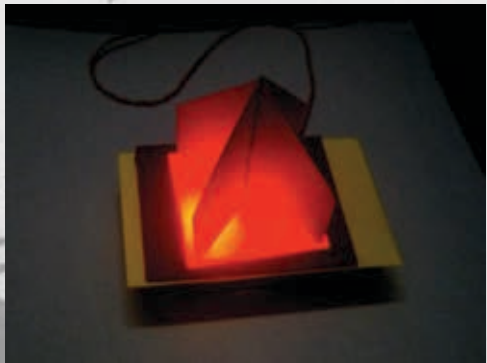
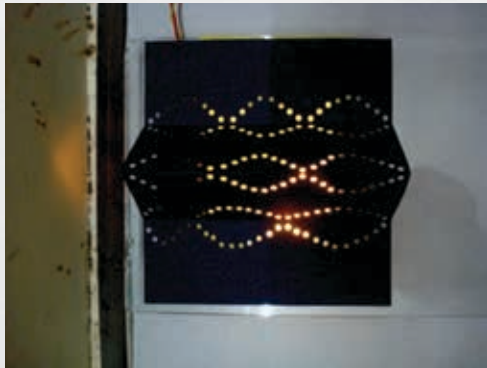
# Second Phase Explorations

## Paper Explorations:



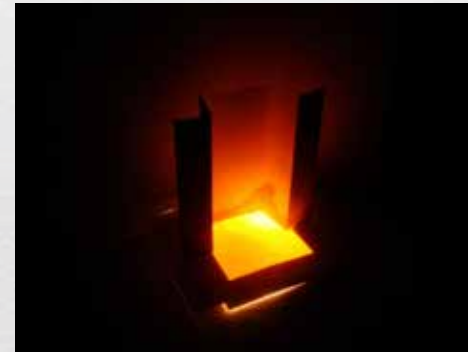
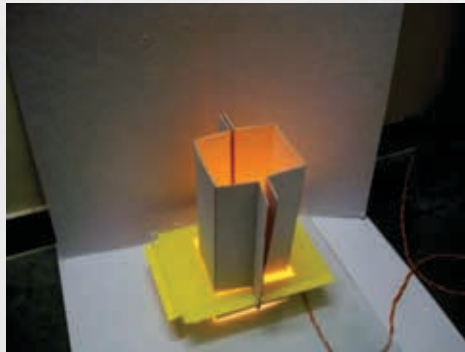
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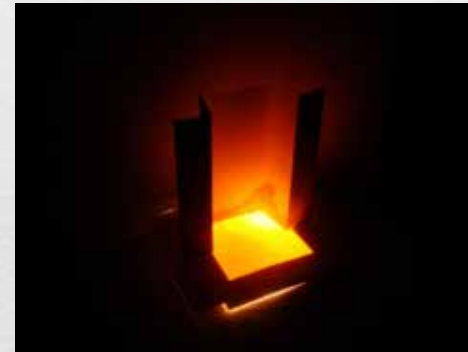
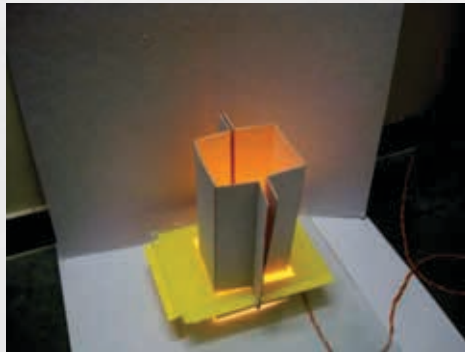
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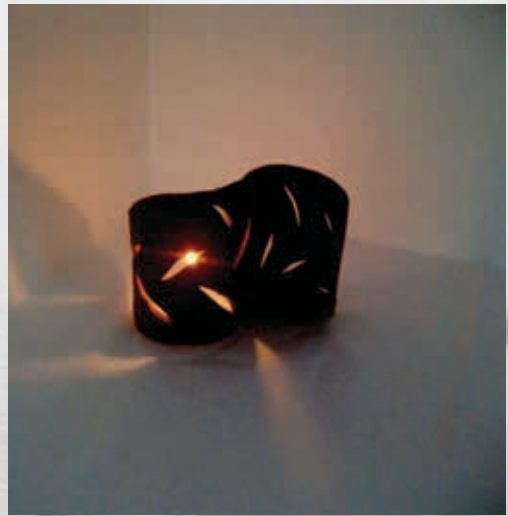
## Paper Explorations:



# Final Phase Explorations



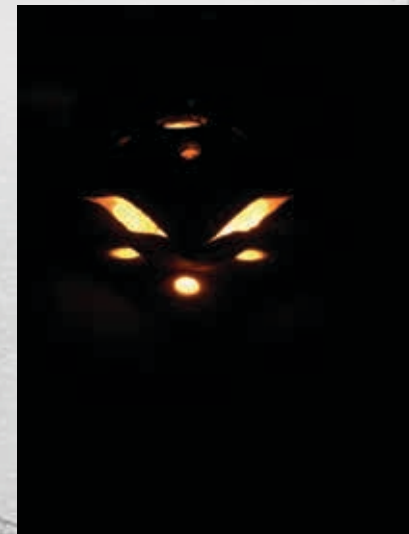
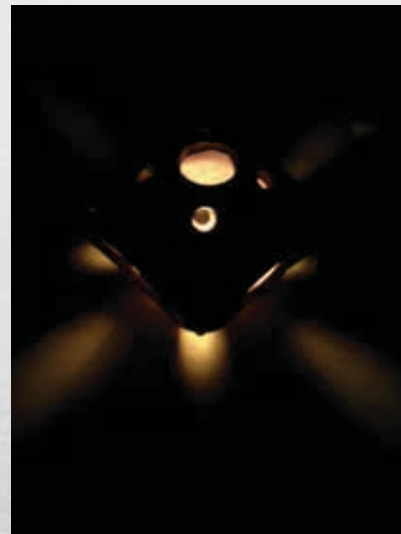
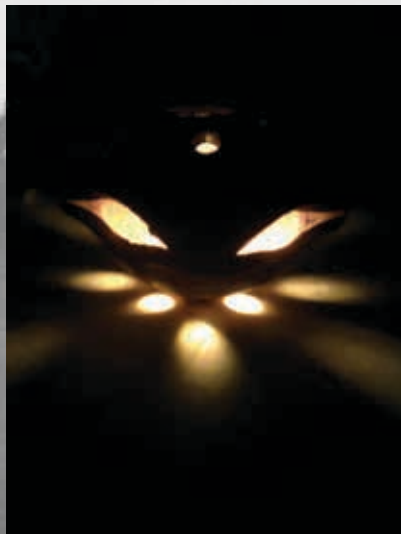
# Final Phase Explorations



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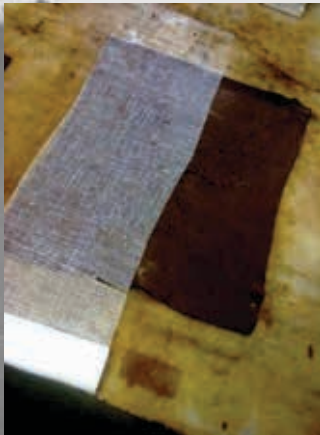


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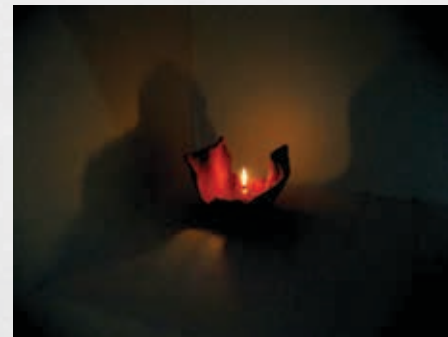


## New Technique Discovered

- Because of the lot of breakage happening repeatedly , I thought if somehow I could **give strength to the clay.**
- Then suddenly I thought came to **give reinforcement to the clay** with some martial which is also flexible as clay.
- I decided to experiment **with putting a cloth in between two layers of clay** and then give it an organic shape. Pictures below showing the same process sequence from left to right and it worked.



# Explorations in new technique

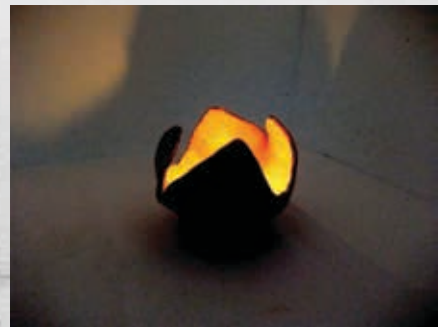


# Explorations in new technique





# Explorations in new technique



# Explorations in new technique



# Tools I Used



BELAN



PUNCHING MACHINE



PLIERS



HAMMER



BOWL & SPONGE



BLADE

# Tools I Used



SCISSORS



8MM THICK  
SCALE



SCALE



6MM THICK  
SCALE

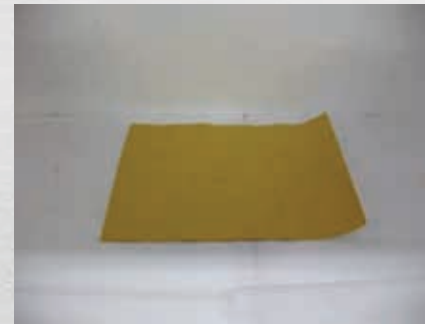
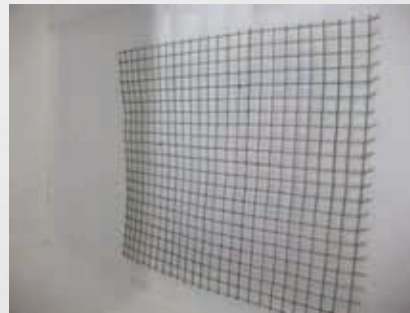
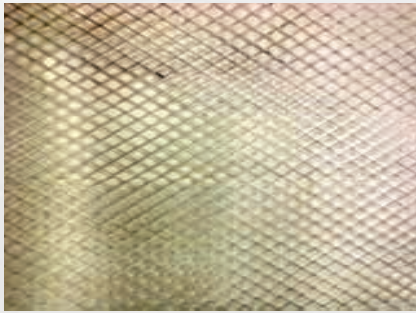


CUTTING BLADE

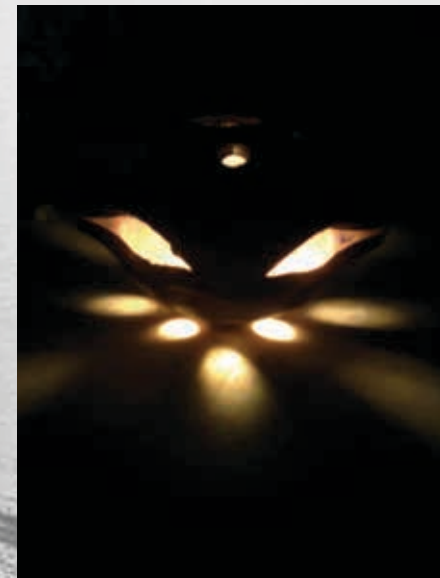


HOLLOW PIPES

# Tools I Used



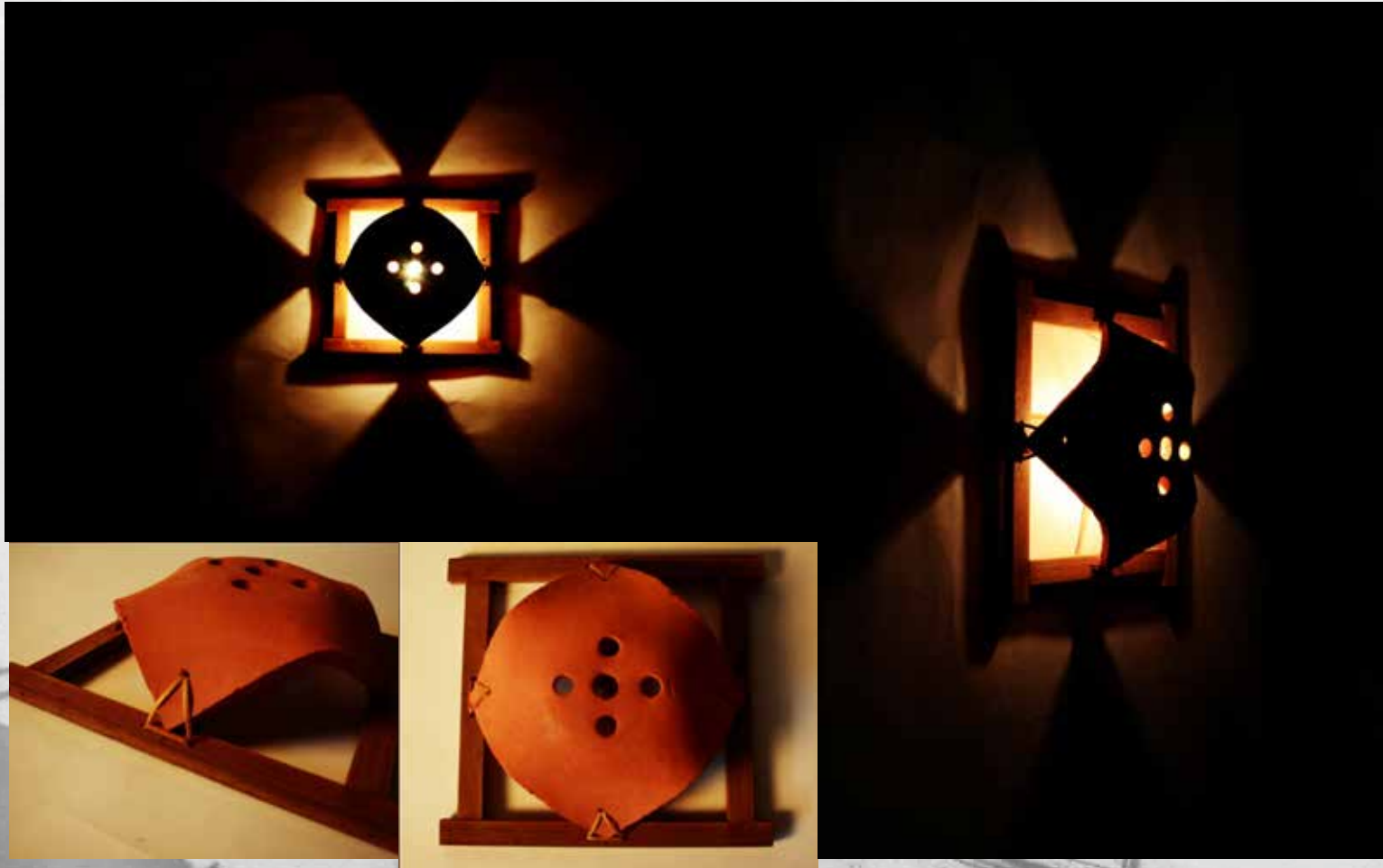
# Final Forms



# Final Design-1



# Final Design-1





# Final Design-1



## Final Design-2



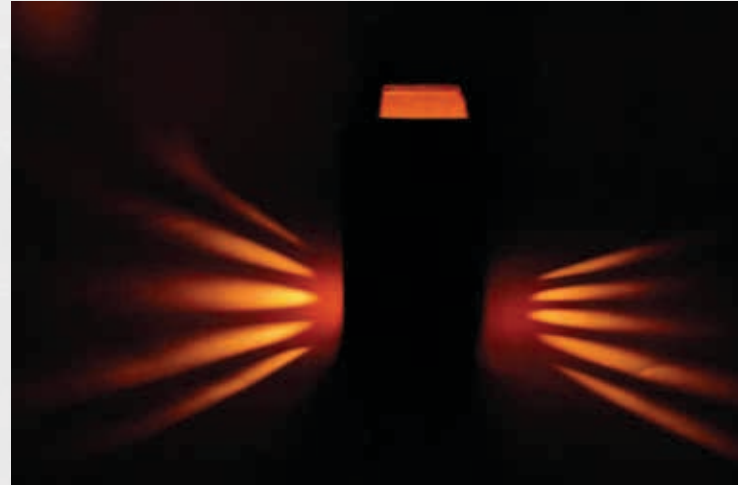
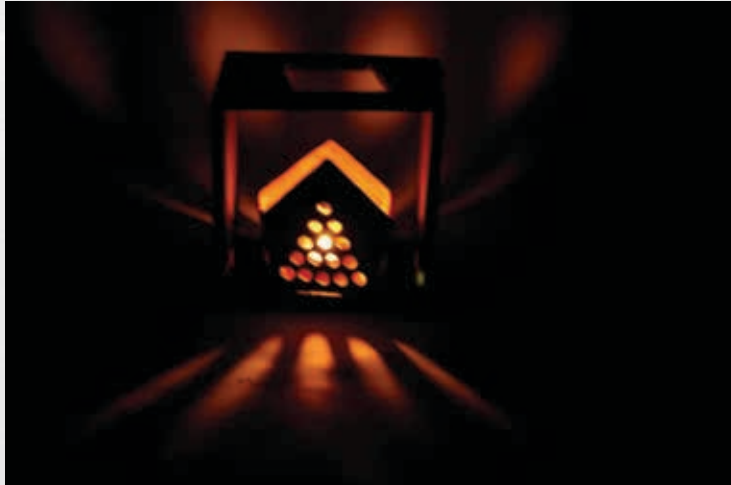
## Final Design-2



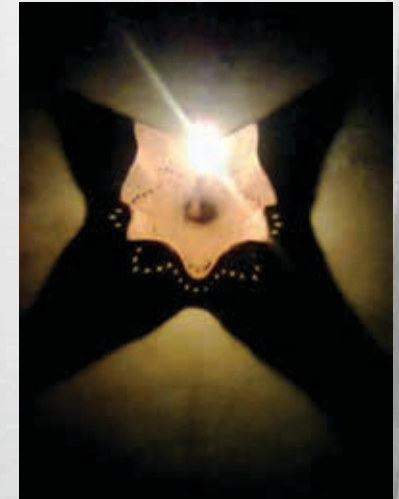
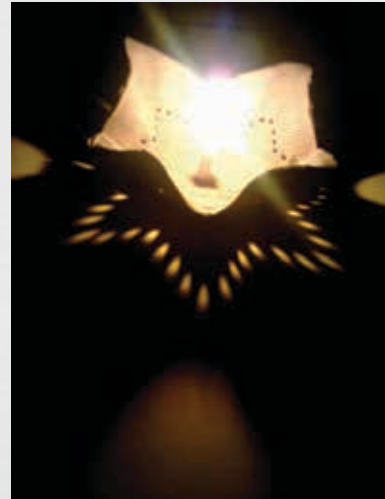
## Final Design-2



## Final Design-2



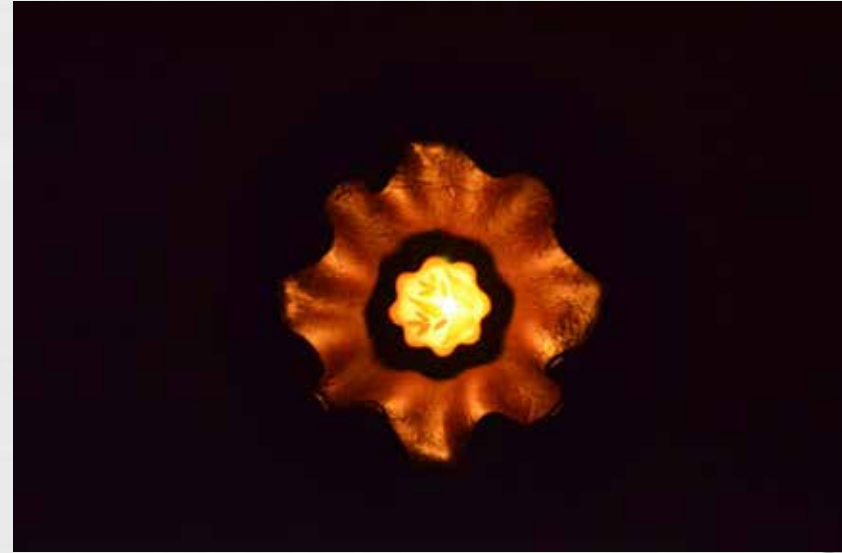
# Final Design-3



## Final Design-3

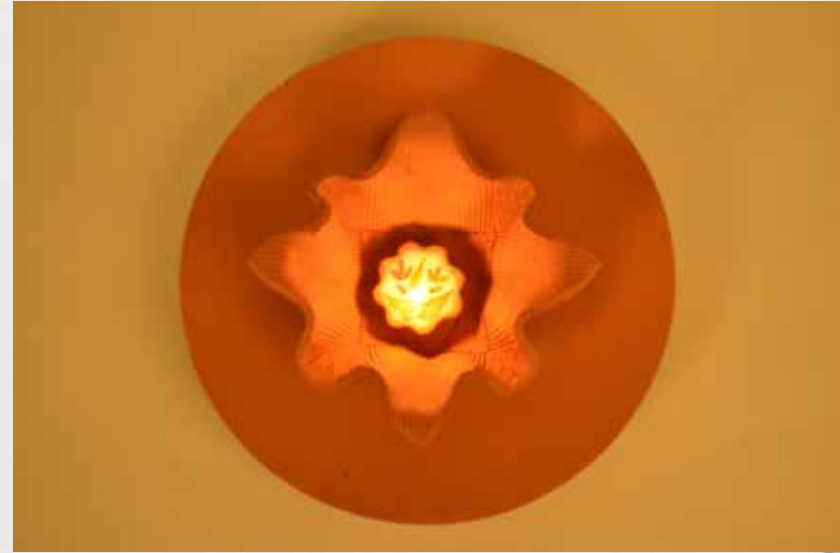


## Final Design-3





## Final Design-3



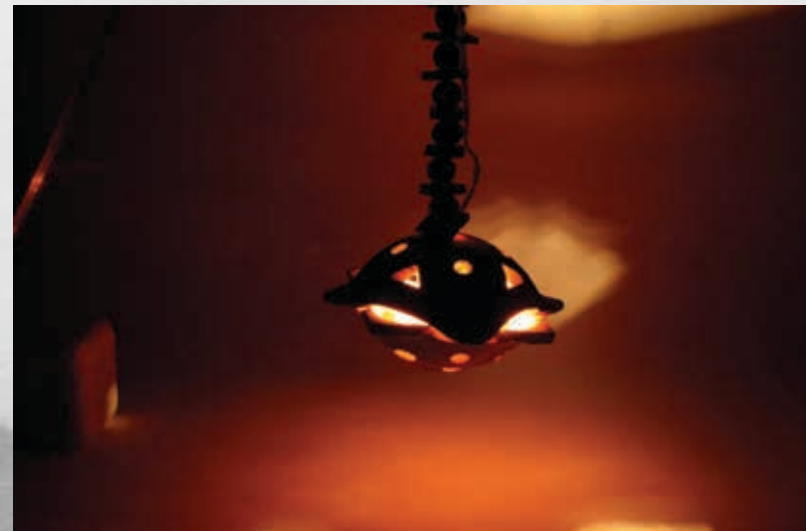
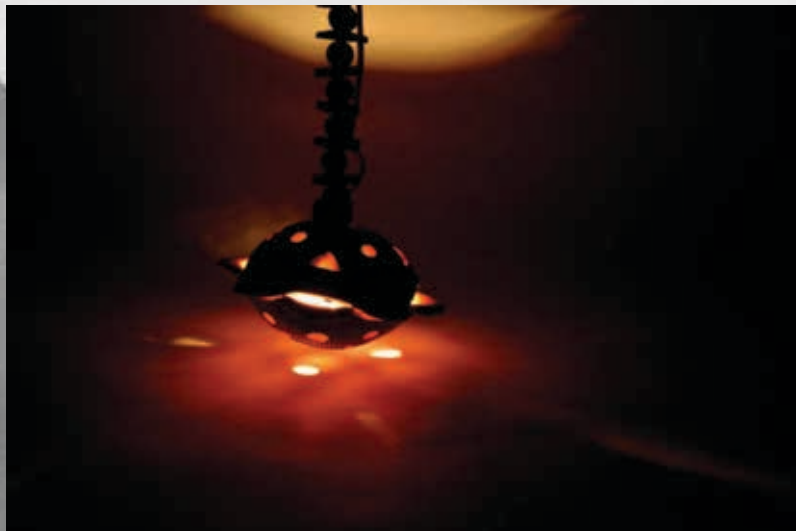
## Final Design-3



## Final Design-3



# Final Design-4



# Product Positioning

According to the feedback from users almost all the users suggested that this product could be used at any place like home, in restaurant, garden or may be in some kind of theme based restaurant or Dhaba.

As the product is contemporary at the same time look like a traditional piece of art so the best would be **to place it in a space which goes with its richness**. Now days there are restaurants and dining spaces that are based on theme of Indian heritage or some other theme like village or fort etc.

**These theme based restaurant and palace resorts could be the best place to fit this product.**



# Learning

- Clay has no dimensional stability.
- Weight is more compare to other materials so difficult to handle the clay articles.
- Sharpe edges and corners are weak because of the material property.
- Clay has joining limitations. There is nothing definite to use for joint in clay.
- Once the article is dried it's very difficult to take care of it as its fragile and brittle in nature.
- So many holes and punches make it weak which leads to the breakage.
- In slab technique thickness and angle of fold should be considered as precaution so that the article is not weak.
- It is Very difficult to make threads and thin layers with the

