

Ceramic products for traditional pottery community

Under the guidance of
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Approval Sheet



The project titled 'Ceramic products for traditional pottery community' by Sugandha Jain is approved for the partial fulfillment of the requirement for the degree of Master of Design in Product Design.

Guide:

Chairperson:

Internal examiner:

External examiner:

Date:

Declaration

I declare that this written submission represents my ideas in my own words and where others ideas and words have been included ,I have adequately cited and referenced the original sources. I also declare that I have adhered to all the principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/data/fact/source in my submission. I understand that any violation of the above will be cause for disciplinary action by the institute and can evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

Signature:

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Date:

Acknowledgement



I am thankful to Prof. Sandesh, Prof. Athavankar ,Prof. kums, Prof. Purba and Prof. Raja Mohanty for their guidance and support.

I am thankful to my wonderful friends who were the part of this amazing journey of explorations and surprises. They stood by my side in the dark hours of uncertainty and refusals of ideas. They gave me strength and motivation to keep going and helped me to stay positive.

I am thankful to my wonderful mother, who was always as involved as I was through phone and Internet and my father who always reminded me to be detached from the final outcome.

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Abstract



The project looked at inputs from industrial point of view for the small community based pottery industry with a view to offer better salability, novelty in products and modern outlook. This project involves study of different methods and techniques used in pottery along with study of contemporary and traditional products in ceramics. A detailed study of different techniques used in making of terracotta and ceramic products, which are available in the market was undertaken.

The aim of the project was to identify the area of scope, and then develop a new range of products. To decide what range of products should be worked, on a mind map was created and the decision was made on the basis a considerable buyer segment available for the product, need of the product in the market and scope for possible range of explorations. Terracotta mood lighting was chosen as the final product range to design. Reason behind choosing lighting product thus that it plays a major role in ambience of any surrounding and it provides scope for variety of exploration, and the reason for selecting terracotta is that it is more ecofriendly than the glazed ceramic and it is easier to produce by potter's community. Infrastructure required for making the final range of products are minimal, since non glaze work requires low firing temperatures.

A wide range of explorations was done, starting from drawing inspiration from nature to bringing 'Indian-ness' in lighting experience. Explorations were also done keeping in mind traditional art and craft of India. The final concept has been put forward keeping in mind material and process optimization; easy do-ability, stack ability, simplicity and yet a new lighting experience. Patterns, which are used for the final concepts, are kept simple and easily doable drawing inspiration from basic geometric shapes and nature. The product can be used in the interior spaces of domestic environment, theme based restaurants and resorts.

Introduction



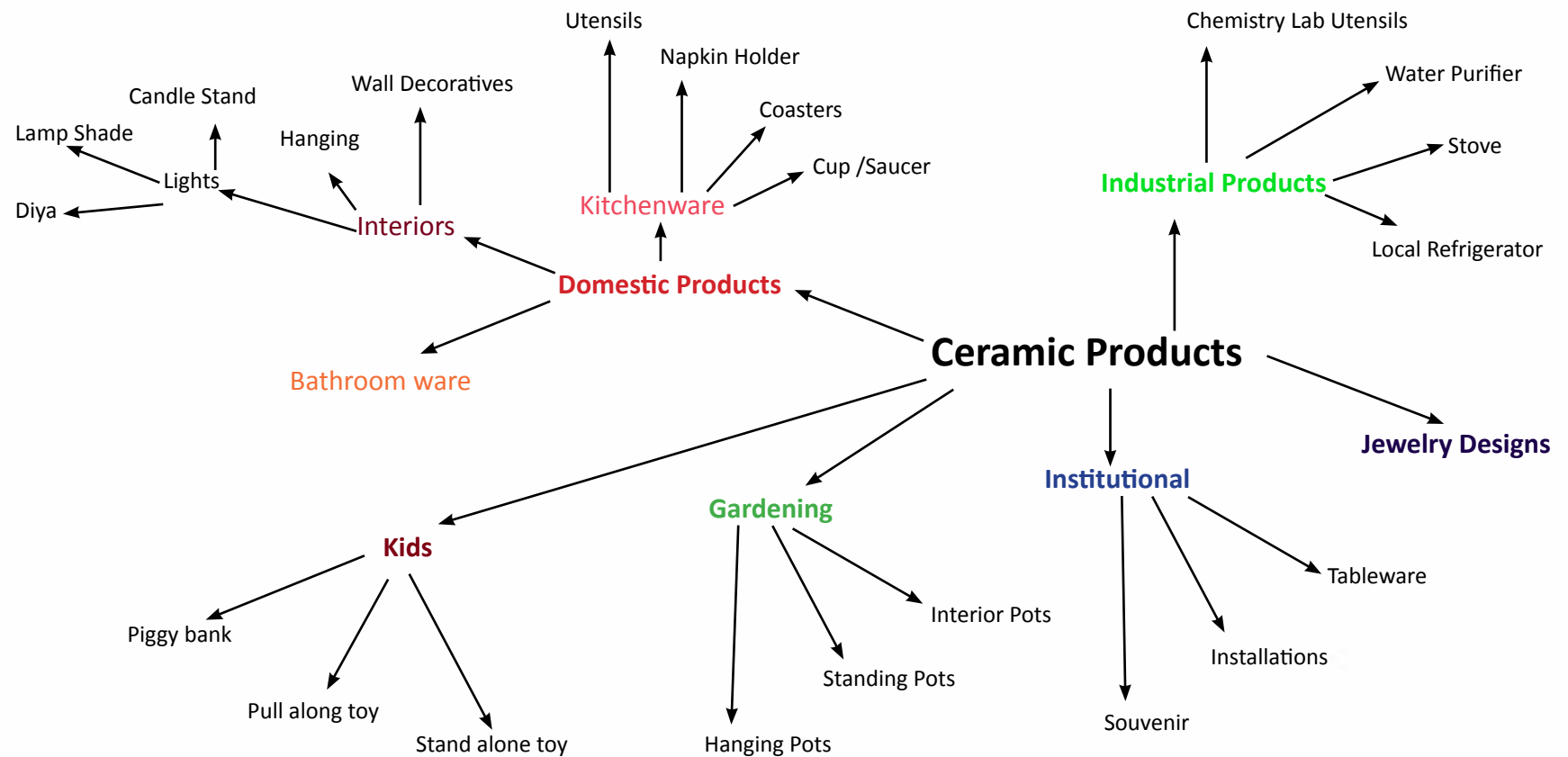
Ceramic products are always fascinating because of its basic ingredient 'clay'. Clay is so directly linked with life and is so natural. The beauty of its rebirth again & again, makes it more special and ecofriendly.

Terracotta lights for mood lighting as the final domain is chosen after a detailed mind map on existing products. Lighting because it plays a major role in ambience of any surrounding and terracotta because it is more ecofriendly than the glazed ceramic and it is easier to produce by potter's community. Even in a green building the lights that are used are mostly less ecofriendly than the terracotta lights. The explorations in warm lighting and terracotta can be more explored further. Plastic and other materials are taking up the market of lights. India has a long history of terracotta and warm lighting, products like diya are here since centuries.

The product can be used in the interior spaces of middle class/ upper middle class homes, theme based restaurants and resorts. Yellow lights are used to retain the essence in terracotta lighting.

Domain Identification

To narrow down the project, product domain was fixed with the help of mind map. Two topics were shortlisted on the basis of huge market, need and explorations..



Mood Lighting :

Products under this category could be :

- Hanging lamps
- Tea light holders
- Table lighting

Target audience for this segment is ever growing supply in hospitality sector. This also targets to higher upper middle class, theme restaurants, hotels.



<http://goo.gl/TjbGYo> as on 12/09/2013



<http://goo.gl/2e7oKQ> as on 12/09/2013

Mood lighting in different material which are available in the market



<http://goo.gl/ucn5Br> as on 12/09/2013



<http://goo.gl/VHs005> as on 12/09/2013



<http://goo.gl/OfHaP3> as on 12/09/2013



<http://goo.gl/BNPSb9> as on 12/09/2013

Ceramic mood lighting products available in the market

Mood Lighting :

Study of the existing products in the market is done. Products made in ceramic as well as in other materials were studied to know the current market scenario, and how does products in another material differ from that in ceramic.



<http://goo.gl/nkgRi9> as on 12/09/2013



<http://goo.gl/TLqTdq> as on 12/09/2013



<http://goo.gl/WIOvcY> as on 12/09/2013



<http://goo.gl/Ml1tu4> as on 12/09/2013



<http://goo.gl/s6HGca> as on 12/09/2013



<http://goo.gl/X9RcBo> as on 12/09/2013

Dining Table top :

Study of ceramic products and other material products were done to understand the current market scenario.

Product under this category could be :

- Napkin holders
- Salt and pepper shaker
- Bud vases
- Table coasters
- Tooth Pick Holder

Target audience for this segment is ever growing supply in hospitality sector. This also targets to higher upper middle class, theme restaurants, hotels.



<http://goo.gl/pm3K92> as on 12/09/2013

Napkin holder in different material which are available in the market



<http://goo.gl/YjiFeq> as on 12/09/2013



<http://goo.gl/XZxpJf> as on 12/09/2013

Ceramic napkin holder available in the market



<http://goo.gl/xedy3Q> as on 12/09/2013

Dining Table top :



<http://goo.gl/0tWQSh> as on 12/09/2013

Tooth Pick Holder in different material which are available in the market



<http://goo.gl/0tWQSh> as on 12/09/2013



<http://goo.gl/qQ2XUg> as on 12/09/2013

Ceramic Tooth Pick Holder available in the market



<http://goo.gl/kUDrws> as on 12/09/2013



<http://goo.gl/GnRsoF> as on 12/09/2013

Salt and pepper shaker in different material which are available in the market



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<http://goo.gl/BWc3rM> as on 12/09/2013

Ceramic Salt and pepper shaker available in the market



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Dining Table top :



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<http://goo.gl/7CXrWX> as on 12/09/2013



<http://goo.gl/kQfzTj> as on 12/09/2013

Bud vases in different material which are available in the market

Ceramic Bud vases available in the market



<http://goo.gl/3fjFRN> as on 12/09/2013



<http://goo.gl/969TOu> as on 12/09/2013



<http://goo.gl/Aqf5ld> as on 12/09/2013



<http://goo.gl/OmmuHW> as on 12/09/2013

Salt and pepper shaker in different material which are available in the market

Ceramic Salt and pepper shaker available in the market

Techniques in Pottery



Hand-building Techniques

Hand-building stands for 'building something with the hand'. It is the earliest, most individualized and direct forming method. It is slower and more gradual than wheel-throwing but it offers the potter a high degree of control over the size and shape of wares. Material and tools required are clay, water, sponge, prick pen, cheesewire, slip, cutter, brush, rolling pin, filer.

Most commonly used hand-building techniques are:

- Slab
- Coiling
- Hollow ball
- Pinching

Slab Technique

Slabs are long, flat, stretched pieces of clay. Wedged clay can be rolled out into thin slabs by a rolling pin on an even platform. These are usually made on either a plastic sheet or fabric so that it doesn't stick to the table top and can be lifted easily. Different products can be made by combining these in different ways. Things like wind-chimes, pots, fridge magnets can be made by this method.^[1]



<http://goo.gl/Dr688M> as on 12/11/2013

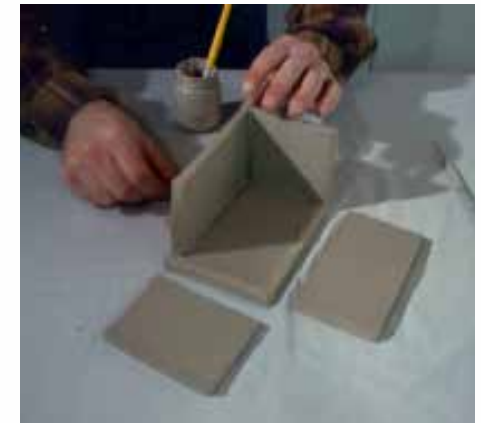


<http://goo.gl/DVzXHV> as on 12/11/2013

Hand built products



<http://goo.gl/1tZGH> as on 12/11/2013



<http://goo.gl/1tZGH> as on 12/11/2013

Slab making and joining of different parts

Ref 1 : <http://goo.gl/WiBpNB> as on 09/10/2013

Techniques in Pottery

Coil Technique

Coiling is done by rolling clay in between the palms or on a flat surface to make thin coils. Pots can be made by forming these coils and putting them on top of each other, joining them with slip (a runny mix of clay and water). Gaps between coils need to be filled up with wet clay. To join two adjacent coil rings marking of vertical lines between them is done, this also strengthens the bond. Any detailing or textures can be added to the pot to make it further interesting.^[2]



making of a coil



coiled pot

Hollow-Ball Technique

Hollow ball technique is used to make pots or utilitarian things that are hollow. In this method clay ball is sliced in two halves, than clay is scooped out from two hemispheres and joined them to form a whole. Walls of the two hollow halves are pricked and slip is applied on them to join well. After that coil is applied along this joint for strength. Then, sponging and smoothening out is done to make it look well finished. Detailing can be done after this.^[3]



<http://goo.gl/I93yYd> as on 12/11/2013



<http://goo.gl/YHIOcD> as on 12/11/2013

Hollow- ball technique based products

Techniques in Pottery



Pinching Technique

One takes a ball of clay and open hole in the middle. Then, you start pinching the sides to form the desired shape. One has to press two fingers together with the clay between them. The pot is then pushed on a flat surface to create a flat surface, thereby creating the base.



<http://goo.gl/UW65io> as on 12/11/2013



<http://goo.gl/hfaw9d> as on 12/11/2013

Throwing Technique

Wheelwork can be used to create wares with radial symmetry on the vertical axis. These can then be altered by pressing, bulging, carving, fluting and by other methods making the wares more visually interesting. Often, thrown pieces are further modified by making handles, lids, feet, spouts and other functional aspects are added using the techniques of hand work.^[4]



<http://goo.gl/PLpPLL> as on 12/11/2013



<http://goo.gl/i1yNNU> as on 12/11/2013

Techniques in Pottery

Slip Casting Technique

Slipcasting is a technique for the mass-production of pottery, especially for shapes not easily made on a wheel. A liquid clay body slip is poured into plaster of paris moulds and allowed to form a layer, the cast on the inside cavity of the mould. The casted piece is removed from the mould and allowed to dry. This technique is suited to the production of complex shapes and is commonly used for sanitaryware.^[5]



<http://goo.gl/ejzBmd> as on 12/11/2013



<http://goo.gl/v7yxPu> as on 12/11/2013

Jigger and Jolly Technique

In Jigger and jolly technique there is a spinning outside profile mold and an arm which defines the interior shape. That arm is used to form the firm, plastic clay in the exact shape. Plates and bowls and mugs can be easily done on the Jigger and Jolly. Pieces go through a drier within the plaster outside profile mold and as the clay shrinks they release and can be removed and sponged on the edges.^[6]



<http://goo.gl/7lrxJv> as on 12/11/2013



<http://goo.gl/KT301h> as on 12/11/2013

Design Brief :



Terracotta unglazed lighting products used for mood lighting that can be made by traditional pottery community. Product should be mass producible, stackable, simple in form and easily doable.

Need of the project:

Even in a green building the lights that are used are mostly less ecofriendly than the terracotta lights. The explorations in warm lighting and terracotta can be more explored further. Plastic and other materials are taking up the market of lights. India has a long history of terracotta and warm lighting, products like diya are here since centuries, but somehow it is getting lost in the present scenerio.

Scope of the project:

Product is used only for mood lighting.
Environment of usage involves domestic/ commercial interior spaces.
Life of product depends upon the handling of the user, can last for years and years if handled well.

Limitation of the project:

Light source would be incandescent lamp with yellow and diffused light.
Technique used is slab technique.

Terracotta craft in India :

Bankura Craft of West Bengal^[7]

Bankura is a district located in the western part of West Bengal. Bankura district is famous for its Terracotta temples of Bishnupur. For centuries artisans have developed the craft of terracotta. The potters have derived their inspiration from glorious history of kings, soldier and wars. The most famous product of this area is ' Bankura horse' which is famous for its abstraction and royal look.

Bankura horses have more erect neck and eyes, which make them, look more dynamic. Their forehead is decorated with Chandmala. The Long -necked horse is made hollow with circular vents to facilitate uniform firing in the kiln. This horse stands erect on its four legs with the neck held high and the ears and the tail erect and straight. There is symmetry of shape, and rhythm in the rounded shape of the horse.

Raw material used is mainly terracotta clay mixed with sand, hay, water and color. Sand and grass holds the clay together and binds it firmly. The wheel is used to make main body of the horse comprising of cone and cylinder. After making the basic shape, they are left for drying a bit followed by hand work. During handwork all the different parts are assembled together to give a basic structure and shape to the product. Then starts the scraping of the extra material and smoothening the surface followed by detailed motif work. The tools required for decorative work are made locally depending upon the shape and size required. Some readymade moulds made up of plaster of Paris are used for parts such as ears. The slurry (diluted clay with water) is used for finishing the end products. After the products are fully dried, they are fired in the kiln. The packaging of the product is done using hay and is packed in a carton. Hay is used as a shock absorbing material.



<http://goo.gl/EjCMAL> as on 12/11/2013



<http://goo.gl/M6L0se> as on 12/11/2013

Terracotta craft in India :

Molela Craft of Rajasthan^[8]

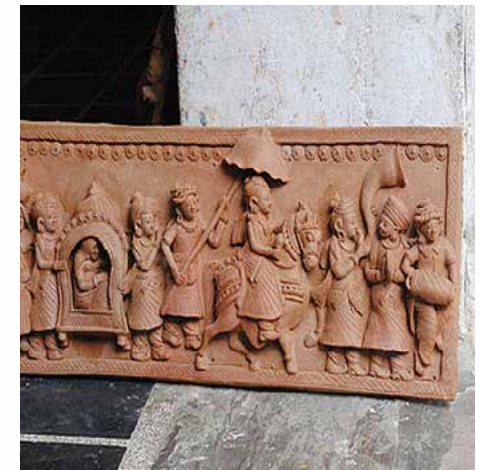
Molela is a small village in Rajasmand district of Rajasthan and has witness the magic of turning clay into objects of worship for centuries. Molela craft started as an art of making attractive votive, plaques or idols of Gods with terracotta and slowly it also started depicting scenes from daily life. Like most of the traditional art form, this art has also been translated from generation to generation, evolving from each generation. It is completely made by hand building technique, without involvement of any wheel work. Women usually pre-prepare clay and men create and paint the plaques.

The clay used is red clay primarily with added donkey dung and rice husks to enhance the pliability and temper of the clay. The dried clay artifacts are stacked in a pit, laced with locally available dung, grass and are bisque fired for several hours. They harden and become waterproof when taken to a low, red heat. Using vegetable dyes they are painted in bright colors.

There is a huge demand of the product as once in a year various tribal groups visit Molela to buy the plaques of deities. They are worshipped and installed in the shrine. There is a custom of changing the deities on yearly basis. When the demand of these deities decreased, craftsman started making other designs depicting scenes from day to day lives. Other than that these potters have gained a lot of prominence because of architects and decorators. Their craft is now being used for decorating the interior and exterior walls of Urban Indian homes, farmhouses and cooperate offices. This exposure has also helped the potters to broaden their horizon and coming out of the traditional images.



<http://goo.gl/mREooT> as on 12/11/2013



<http://goo.gl/aCM5Bs> as on 12/11/2013

Pottery craft in India :

Pottery of Kutch of Gujarat

Kutch has a rich tradition of decorative art in clay crafts. It has a different dimension besides the normal pot making. Kutch people have high value on the art of decoration and the patterns executed on their pottery reflect these rich traditions. Decoration is done using slip and is executed by women on pots that are made on wheel.^[9]



<http://goo.gl/EjCMAL> as on 12/11/2013



<http://goo.gl/EjCMAL> as on 12/11/2013

Blue Pottery of Rajasthan

Blue pottery is an exclusive craft of Rajasthan. Basic ingredients of this kind of pottery are clay, raw glaze and ground quartz stone. Intricate designs and bold colors like green, white, yellow and blue make these pots very attractive. These pots mainly have floral patterns, and other motifs of leaves, fruits and buds. Products like pitchers, flower vases, jars, jugs, ashtrays, doorknobs, diyas or traditional lamps are manufactured.^[10]



<http://goo.gl/bvnNyP> as on 12/11/2013



<http://goo.gl/mlouz9> as on 12/11/2013

Pottery craft in India :

Khurja Pottery of Uttar Pradesh

Khurja pottery is mainly famous for containers of various sizes and shapes which are essential for several purposes in day to day life. Dark colours are generally utilized, along with relief work. Colors like orange, brown and light red are used. Floral patterns add glitter to the local decorative artefacts.^[11]



<http://goo.gl/USJWbc> as on 12/11/2013



<http://goo.gl/LkjhA> as on 12/11/2013

Longpi Pottery of Manipur

Longpi Pottery or Stone pottery is a traditional craft from Manipur. The material used in Longpi is made from a mixture of Black serpentite stone and weathered rock which are mixed in a three to one ratio. The strength is provided by the Serpentite rock and the weathered rock acts as a binding agent. The paste formed from these is then rolled by hand into desired shapes. The structures of saucer cups, kettle, frying pan, fruit bowls, cooking pot etc are put in a kiln and set on fire till it reaches 900 C. After which it is polished with local leaves, which provides the luster to its surface.

There is no use of chemicals, machines or wheel in the making of this pottery and hence its very hygienic.^[12]



<http://goo.gl/Ydl6gp> as on 12/11/2013



<http://goo.gl/AeDn4t> as on 12/11/2013

Ref 11 : <http://goo.gl/GW5SmN> as on 12/11/2013

Ref 12 : <http://goo.gl/w9wQkp> as on 12/11/2013

Case Study:

Dharavi Kumharwada

Insights from the visit are:

- All the work was done in terracotta or red clay primarily.
- The major problems, which potters face, are in transportation, chipping of edges and stack ability.
- There are very few pieces in original terracotta color, many of the pots are colored with acrylic paints.
- All the three techniques throwing, casting and slab are used to make products. But most of the products are made by throwing only.



Hanging terracotta lights



Painted and plain terracotta lights



Moulds used for making non cylindrical objects

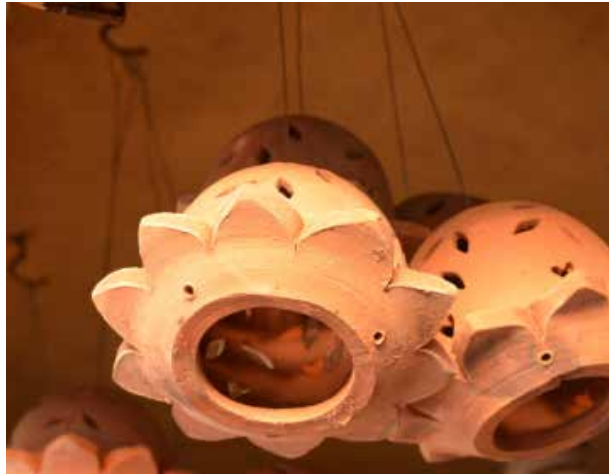


Packaging done using hay between the two pieces

Case Study:



Hanging terracotta lights



Hanging terracotta lights



Painted terracotta lights



Hung terracotta lights



Wall hung terracotta lights



Painted terracotta lights seen on the street side

Ideation

Lights Inspired by nature



Hanging lamp inspired by natural sponge

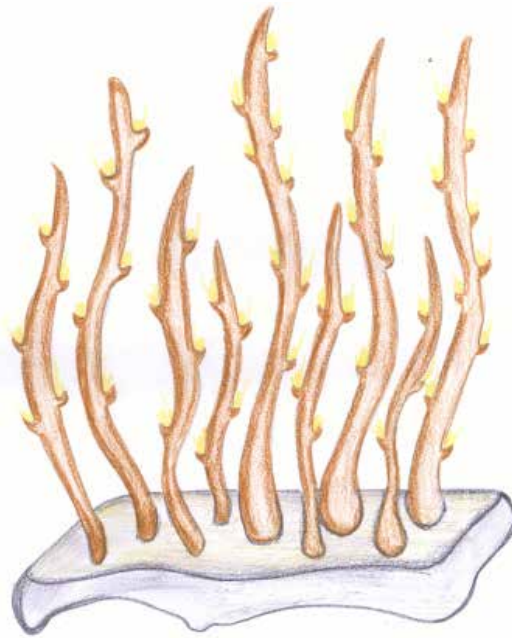


Table lamp inspired by roots



T-light inspired by sponge and porcupine



- Terracotta has such an earthy feel and it directly connects to mother nature. A series of mood lighting devices that have taken inspiration from organic form of nature.
- Technique involved to mass-produce is limited by slip casting technique, which consumes lots of time.
- The light source, which will be used in table lamp inspired by roots, is restricted by the use of LED lights. Fixing LED Lights through each stem is not a feasible idea.
- there are issues related with stack ability and transportation.

Ideation

Table lights Inspired by Indian Craft

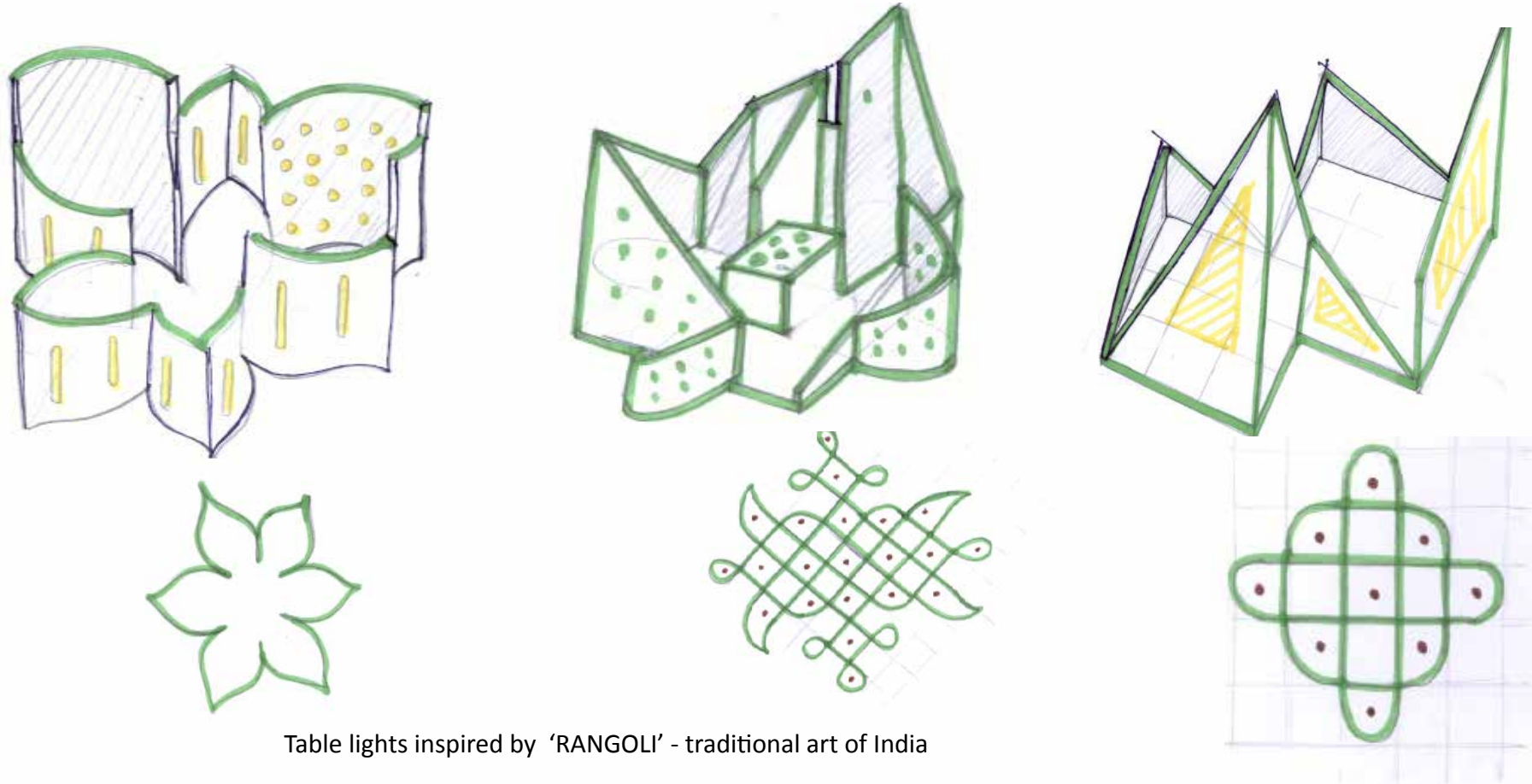
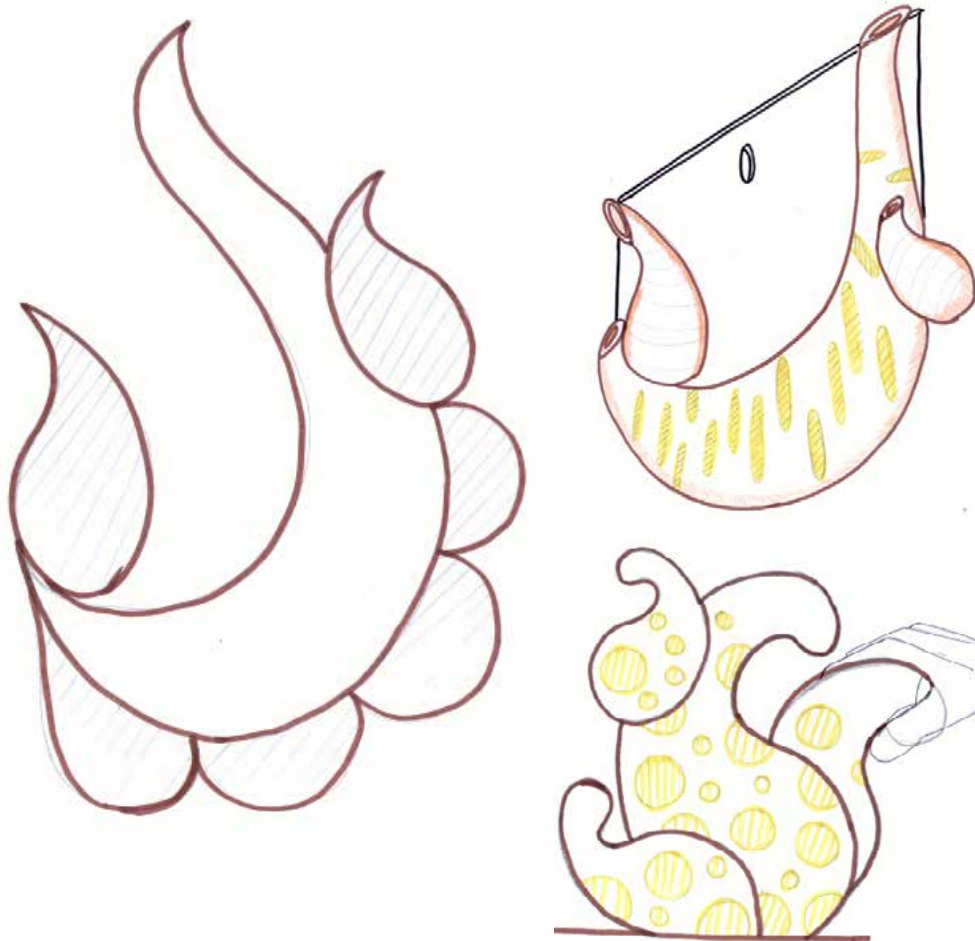


Table lights inspired by 'RANGOLI' - traditional art of India

To bring Indian-ness in lights inspiration was taken from the crafts, as crafts and motifs dominates the art of any country. But there is no end to the explorations in this case and there is no particular way to reach to the final product. The use of terracotta is also not justified in the forms used as different materials could be better for this form.

Ideation

Lights Inspired by Indian traditional motif



To bring Indian-ness in lights inspiration was taken from the motifs, as crafts and motifs dominates the art of any country. But there is no end to the explorations in this case and there is no particular way to reach to the final product. The use of terracotta is also not justified in the forms used as different materials could be better for this form.



Table lights and wall hung lights inspired by 'mango motif' -popular motif of India

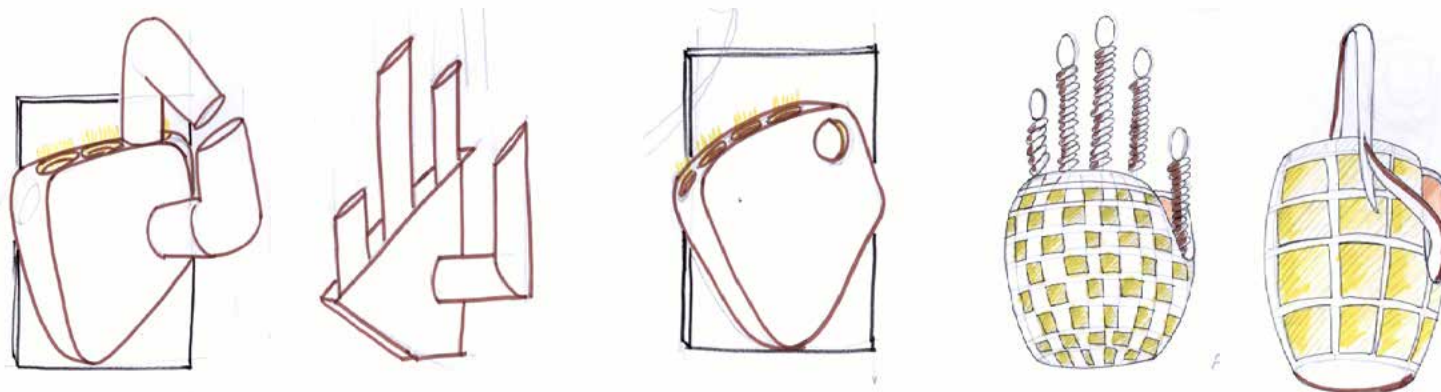
Ideation



Lights Inspired by Molela terracotta Craft



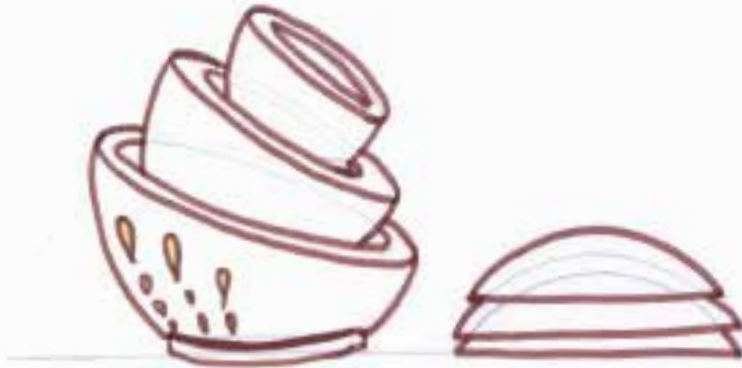
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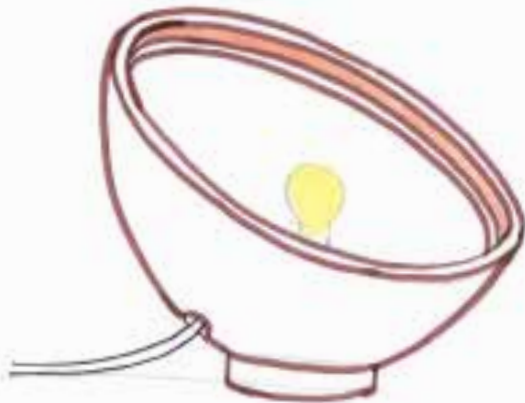
Mudras are associated with India for a really long time. Combining abstracted mudras with Molela craft and developing a series of mood lighting for interior spaces. Mudras also come in series, so depending upon the requirement one can have mudras plaque lighting. Series of abstracted Mudras, which works as an art piece while not in use.

Ideation

Lights with Terracotta and different material



Easily Stackable



Changable lid

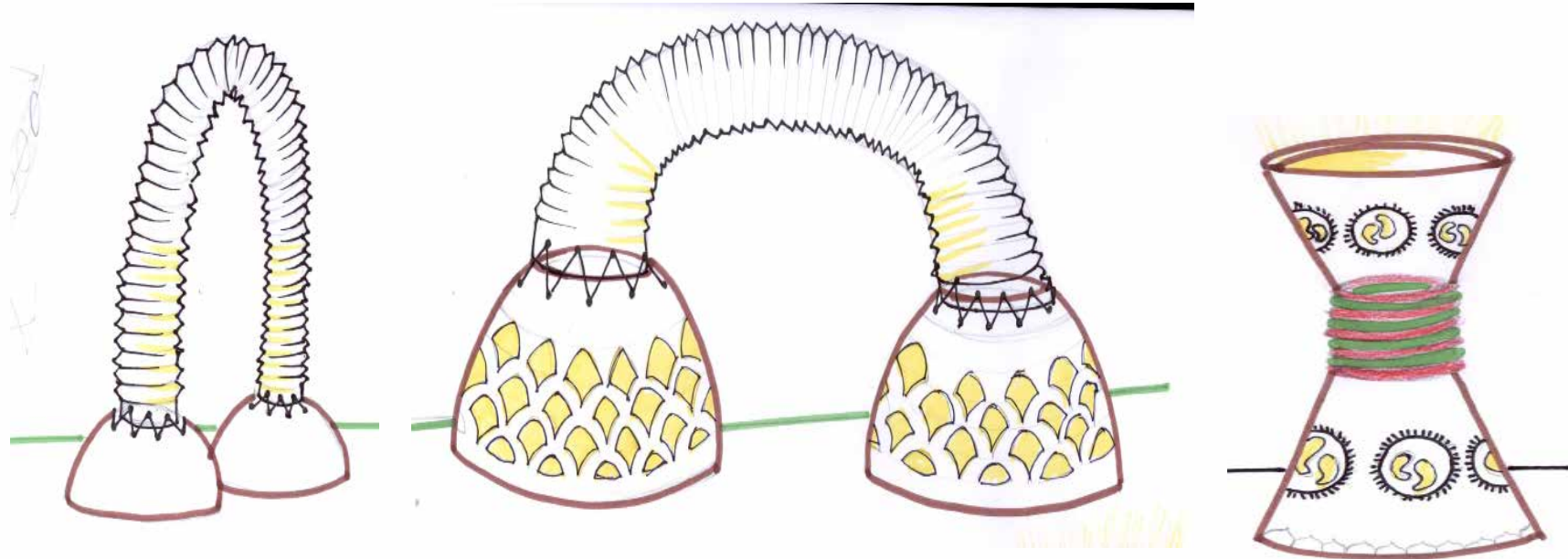


Floor Lamp

Ideation



Lights with Terracotta and different material



Using Terracotta with plastic bendable tube .To create different effect of light & shadow. It makes light more playful.

Can't be mass-produced at large scale.

Using Terracotta with Indian bangles. It look more ethenic and different color of bangles create different shades in the surrounding. Bangles are already a defined product and exploring by taking bangles as the main product makes the exploration more limited. But bangles have something very Indian in nature

Ideation

Lights with Terracotta and different material



Using Terracotta with plastic balls
To create different effect of light & shadow



Using Terracotta with plastic bendable tube .To create different effect of light & shadow. It makes light more playful.

Ideation

Lights with Terracotta and different material



Using Terracotta with Jute



Using Terracotta with Jute

Ideation



Using Terracotta with Indian bangles.
It look more ethenic and different color of bangles create different shades in the surrounding.

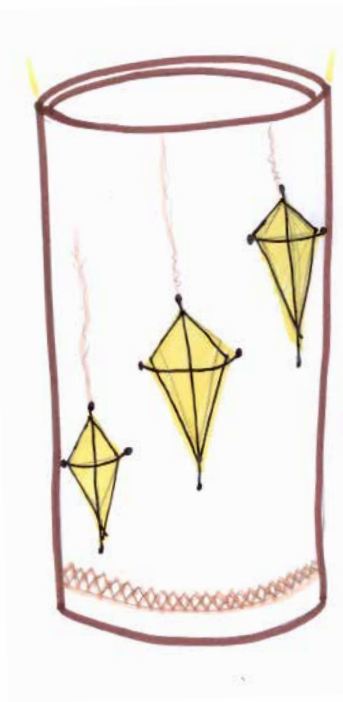


Using glass with terracotta.

Ideation



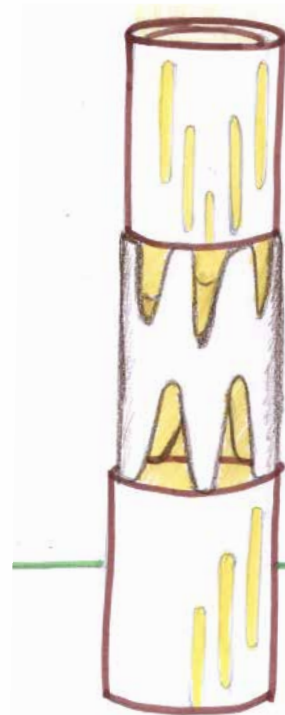
Lights with Terracotta and different material



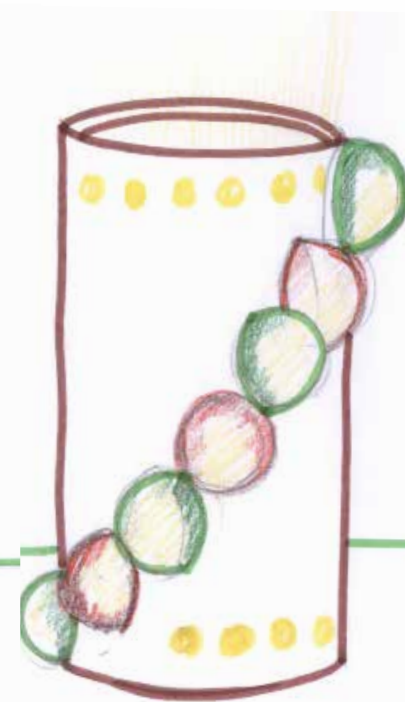
Using glass with terracotta. Also the openings have kite profile, which makes it look more Indian.



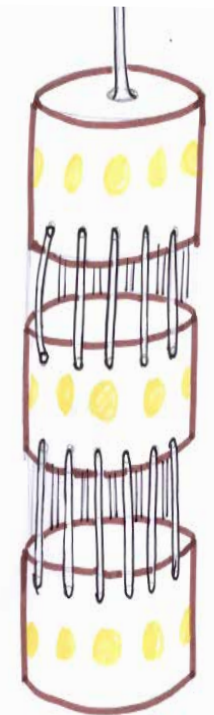
Weaving cane or Jute around the edges so that chipping off the edges can be prevented.



Using Terracotta with bamboo



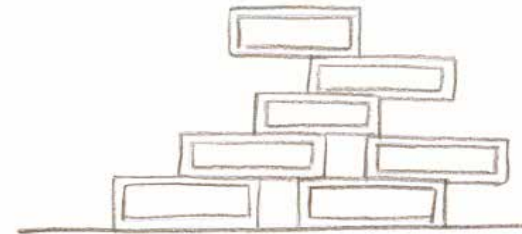
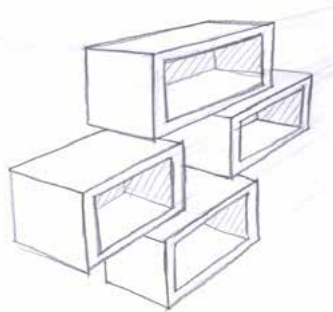
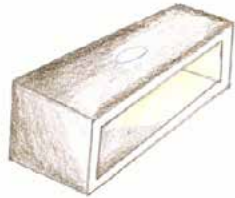
Using Terracotta with plastic balls
To create different effect of light & shadow



Using Terracotta with Jute

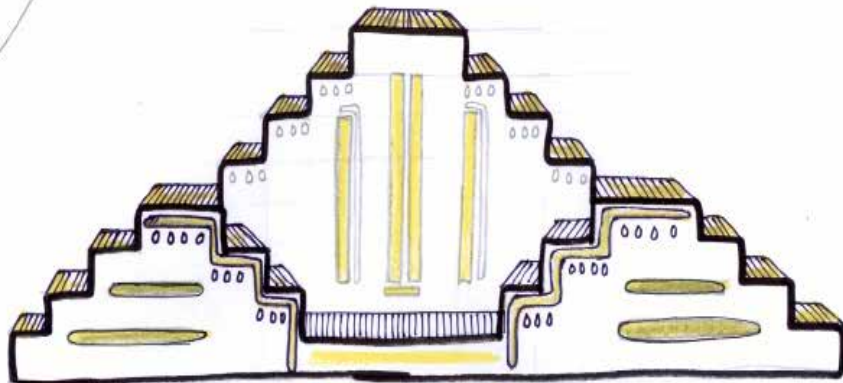
Ideation

Modular Lighting



Modular pieces which can be used depending upon the light required

Lights Inspired by Indian Architecture

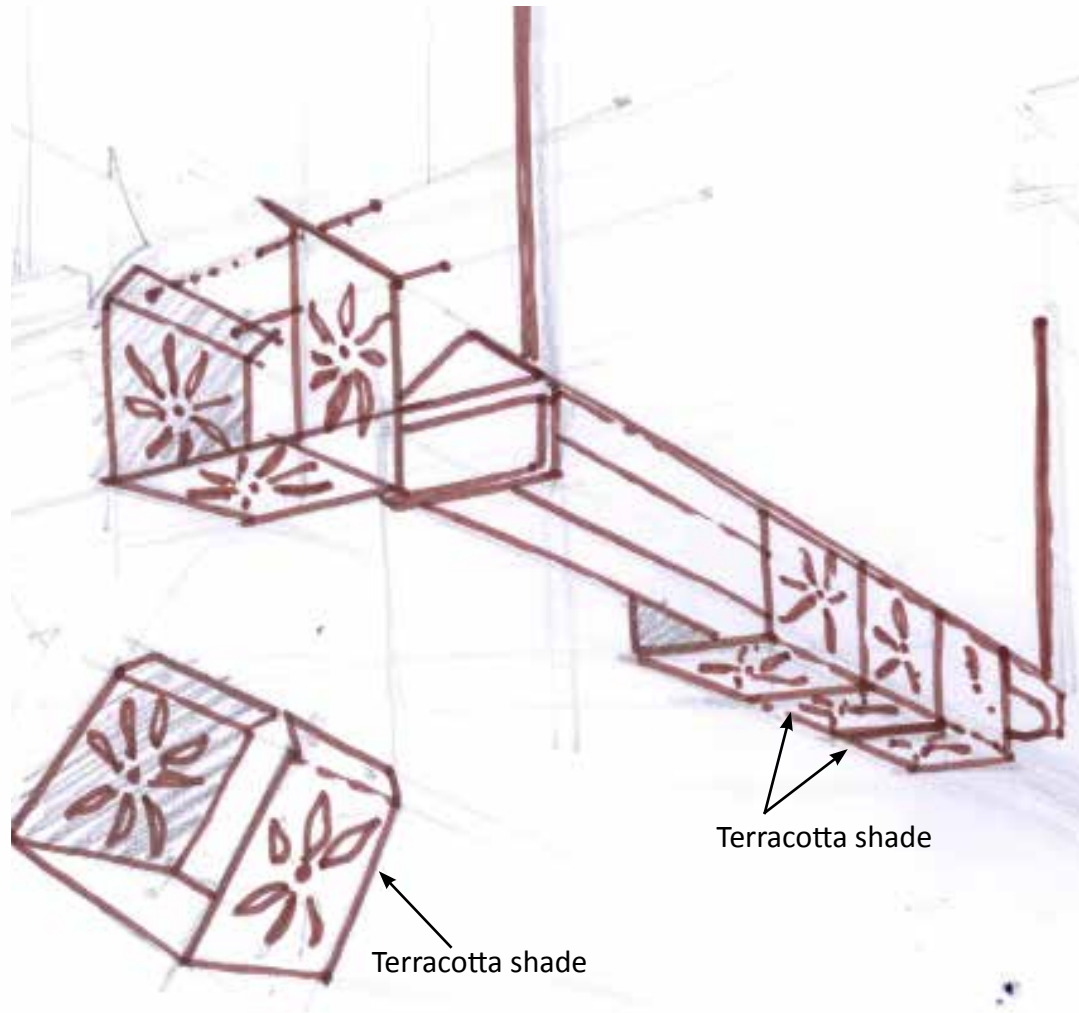


Architecture reflects the art of any country. To bring 'Indian-ness' into lights, an inspiration was taken from the typical traditional architecture of Ahmedabad.

This light can be kept on the table or wall mounted.

Concepts

Modifying Existing Lights

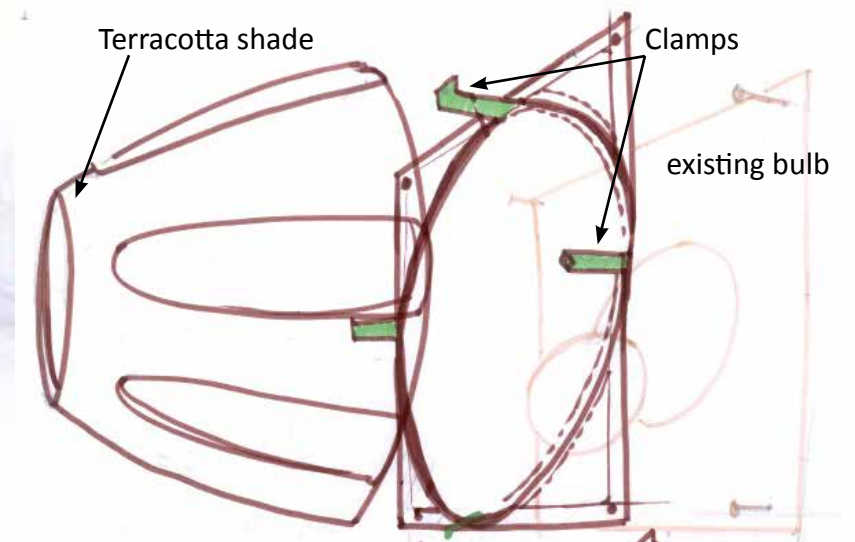


Advantages:

- Can be used to modify existing hanging tubelights and wall mounted bulbs.
- It has limited acceptance in the market.

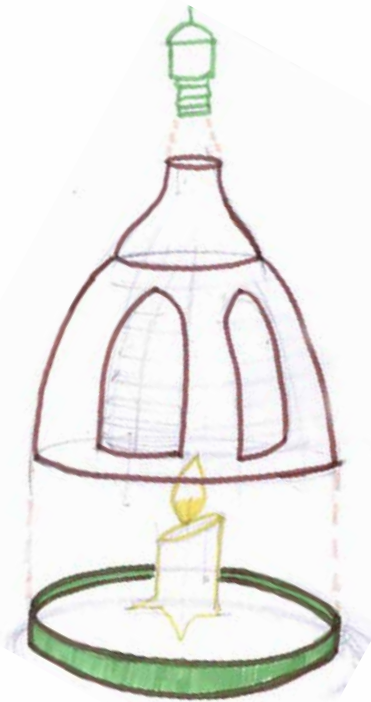
Disadvantages:

- Not much form variations possible.
- To change bulb lot of efforts need to be put.
- Stackability is an issue.



Concepts

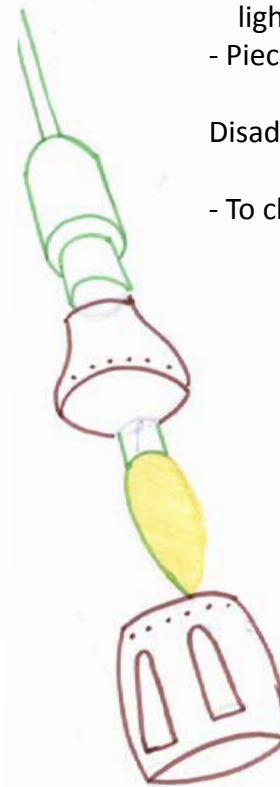
Multi domain Lighting



Can be used on a candle to create the ambience



Can be hung from the ceiling



Screw to the top metal part

Advantages:

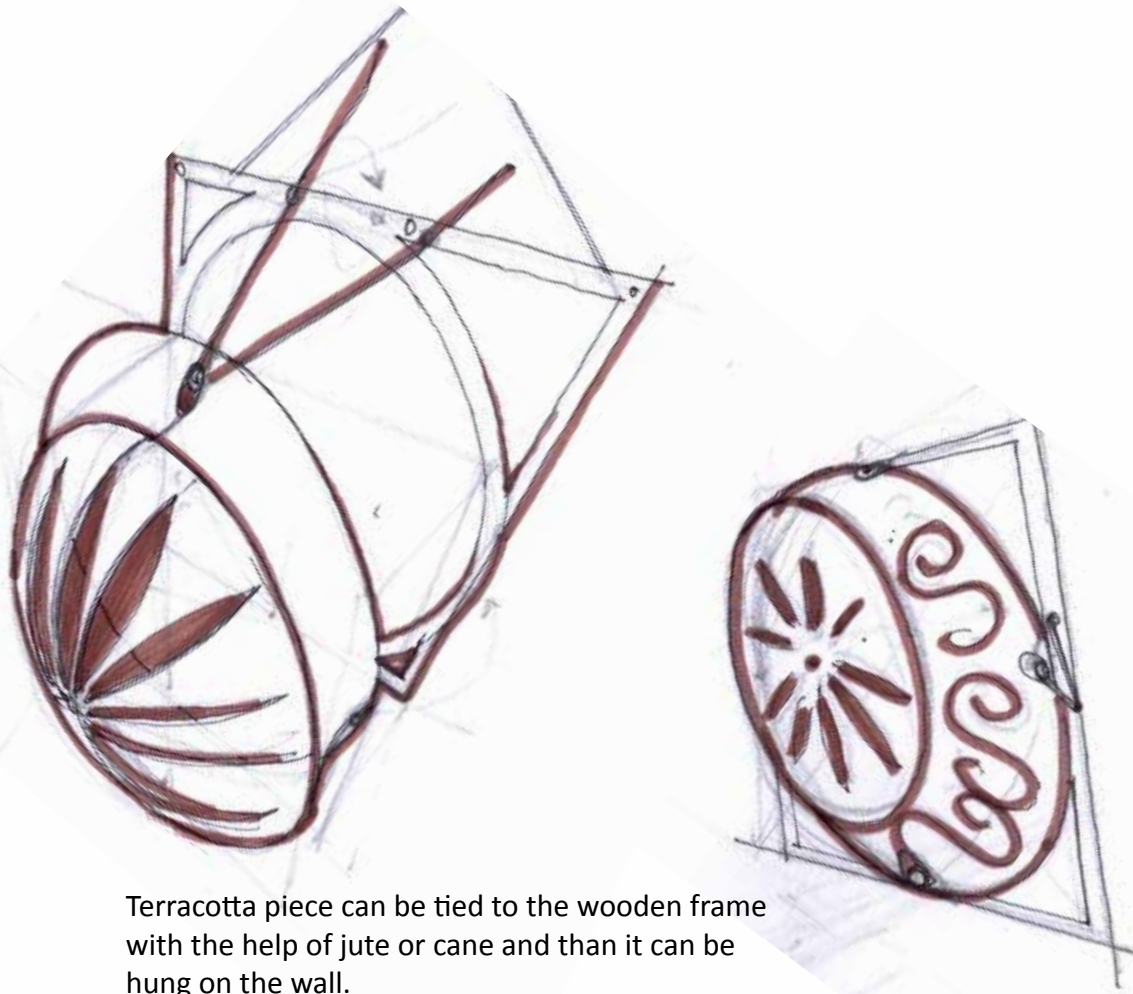
- Single piece can be used for candle light shade, ceiling hung lights & wall mounted bulbs.
- Pieces are stackable & easy to transport.

Disadvantages:

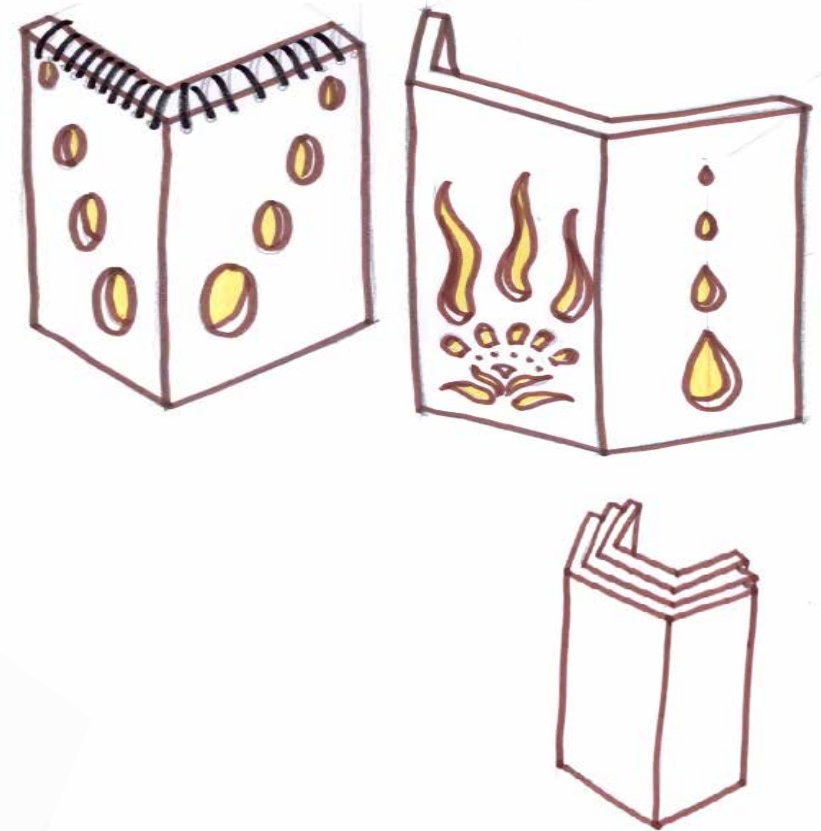
- To change bulb lot of efforts need to be put.

Concepts

Multi domain Lighting



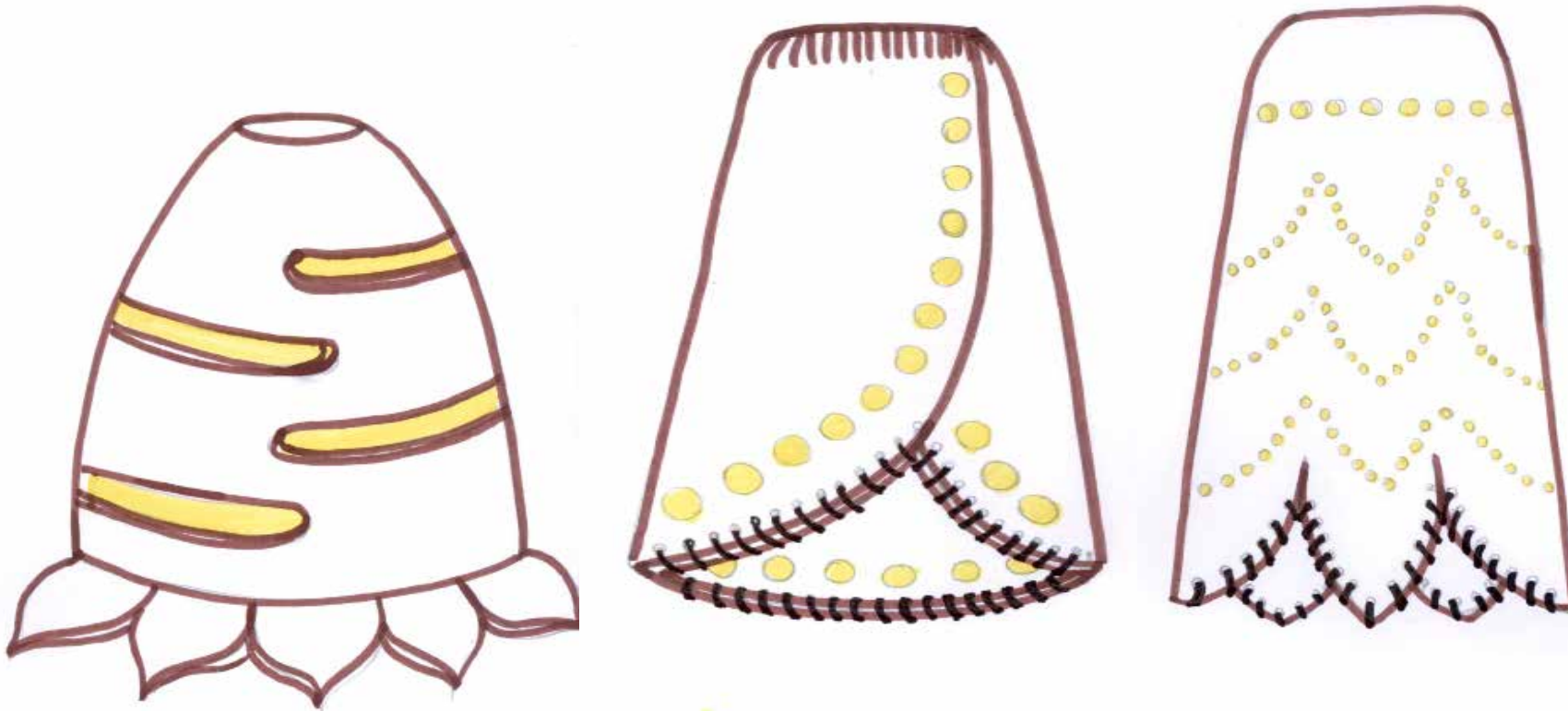
Terracotta piece can be tied to the wooden frame with the help of jute or cane and then it can be hung on the wall.



Stackable in form and easy to transport

Concepts

Form Explorations



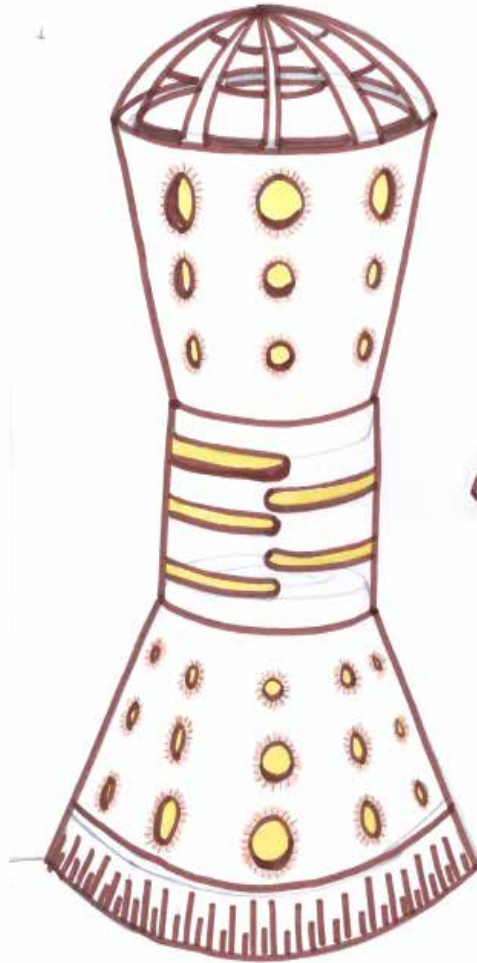
Forms exploration inspired by nature

Final concept



Advantages

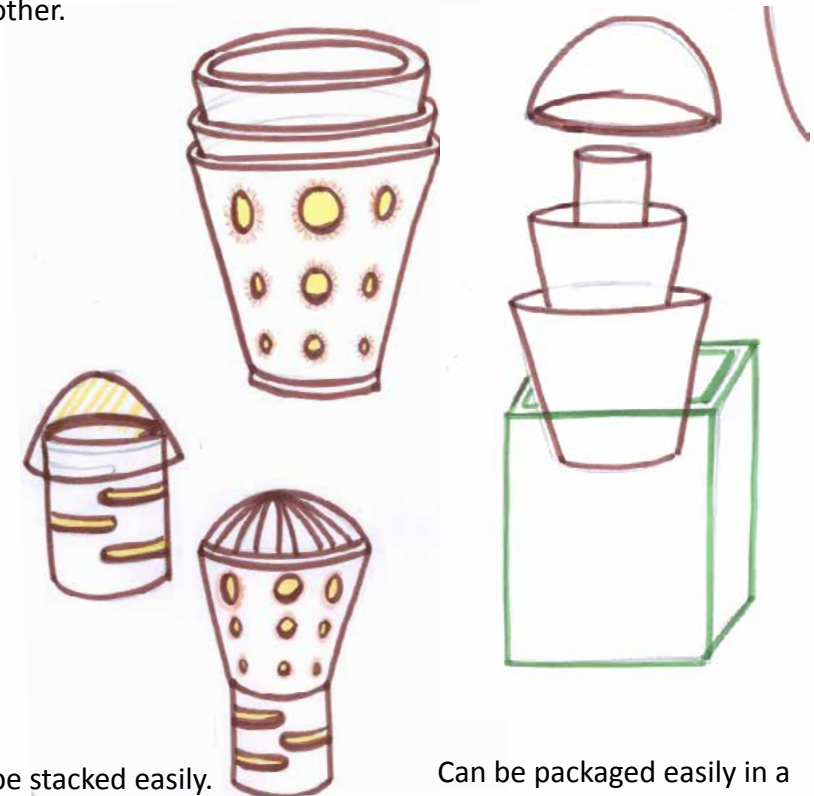
- Multiple form variation, light effect is possible with this modular design.
- Depending upon the light required and the aesthetics, it can be arranged in different manners.
- Easy to assemble and disassemble
- The top lid of it can also be used for the candle light purpose.
- The pieces are rested on top of each other.
- Playful in form.



when all the parts are assembled to make one light.



Different arrangements possible.

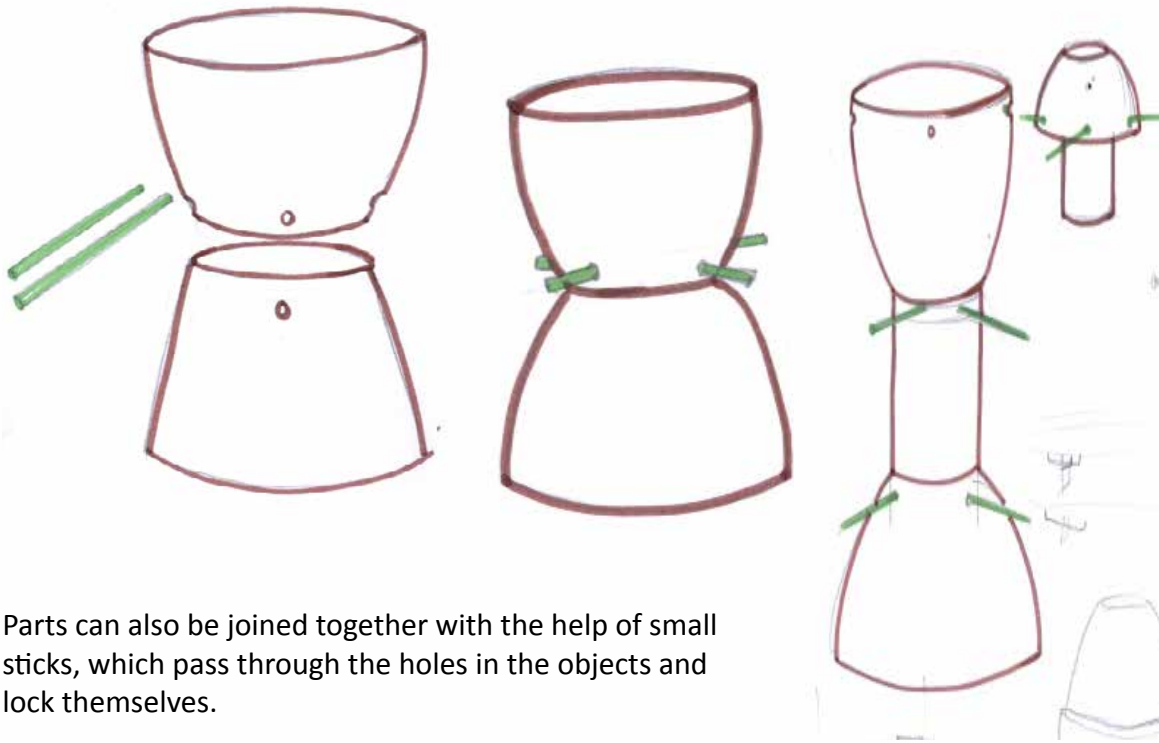


Can be stacked easily.

Can be packaged easily in a carton with newspaper or hay between the objects.

Final concept

Details



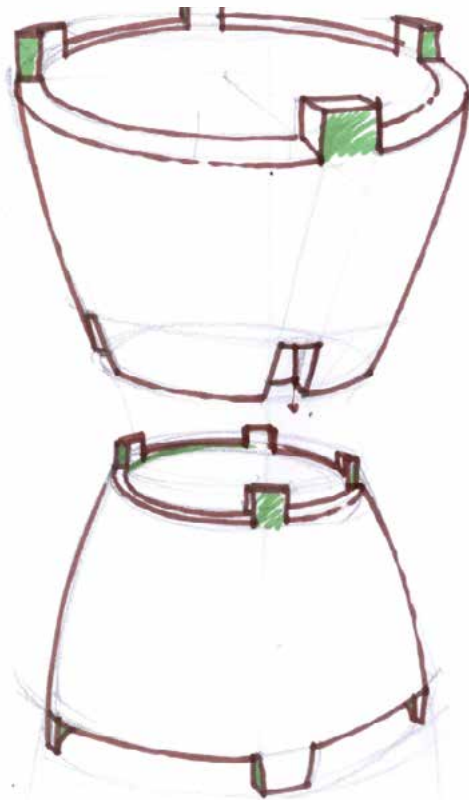
Parts can also be joined together by resting on each other with the help of a lip.



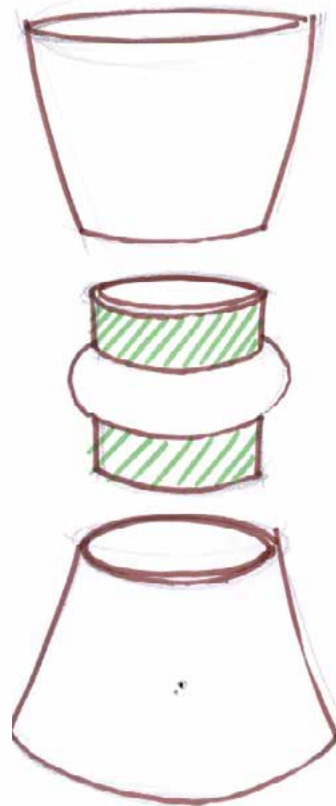
Final concept



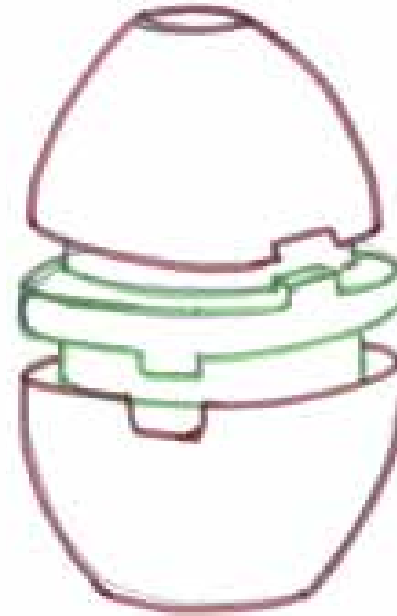
Details



Parts can also be joined together by creating grooves in individual parts.



Parts can be rested together by inserting a different terracotta piece between two pieces, it will also provide strength from toppling it down.



Parts can also be rested together by inserting a metal piece between two pieces, it will also provide strength from toppling it down and add aesthetics to it.

Final concept

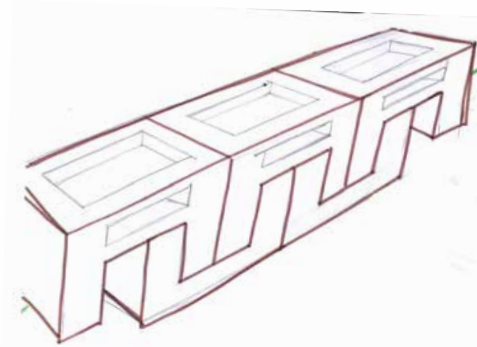
Iterations



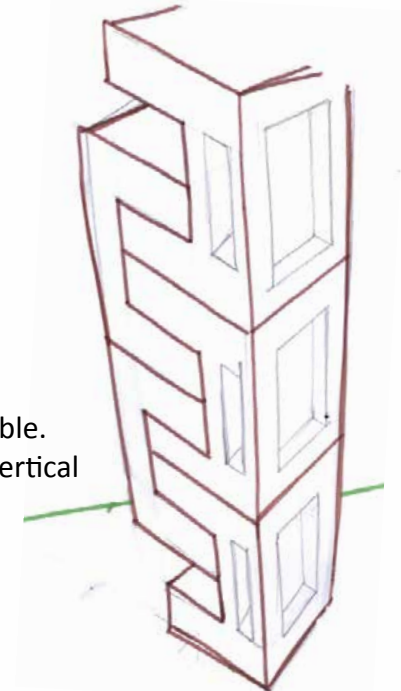
Different arrangements possible.



Cut outs are created by taking inspiration of Jaali's from Rajasthan



Different arrangements possible. Keeping it in horizontal and vertical level



Final concept



Different arrangements possible.



Final concept

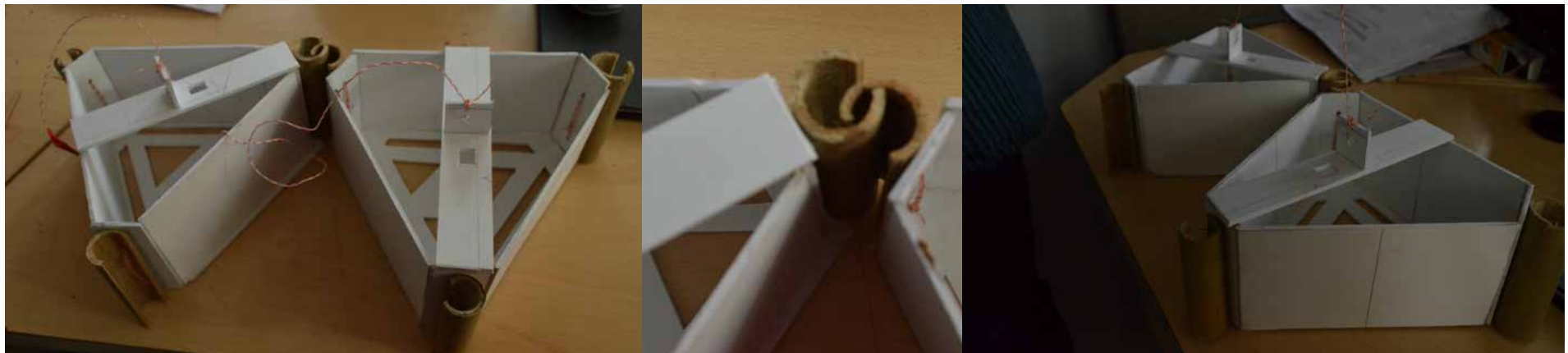
Iterations



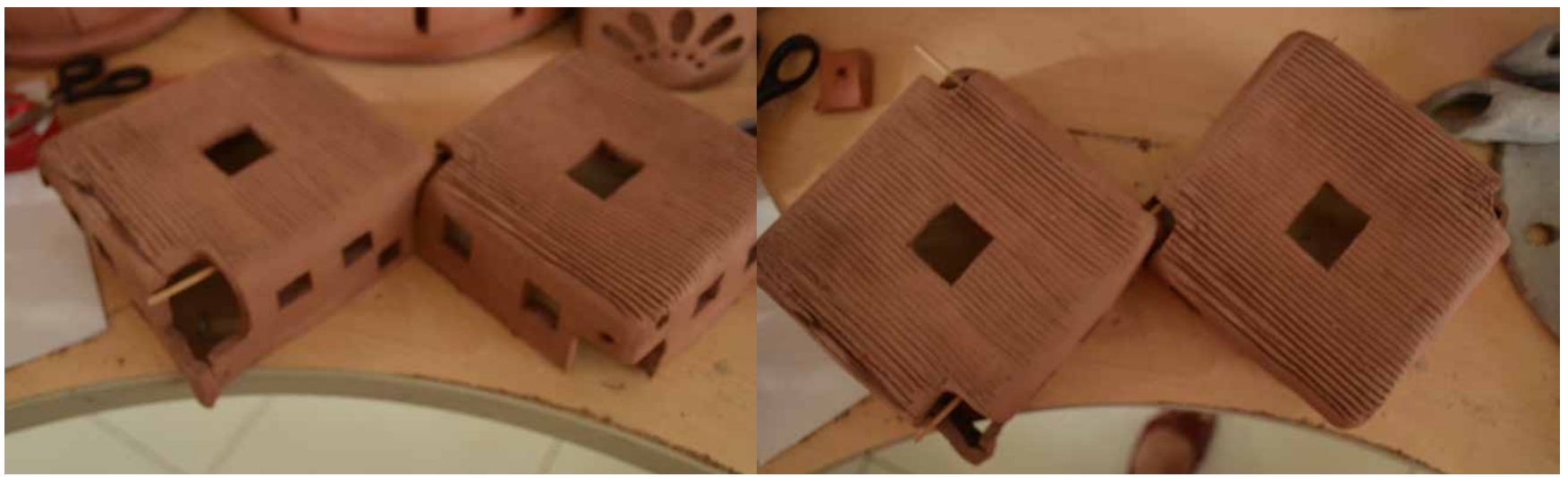
Final concept



Iterations



Bamboo has been used as a joining element

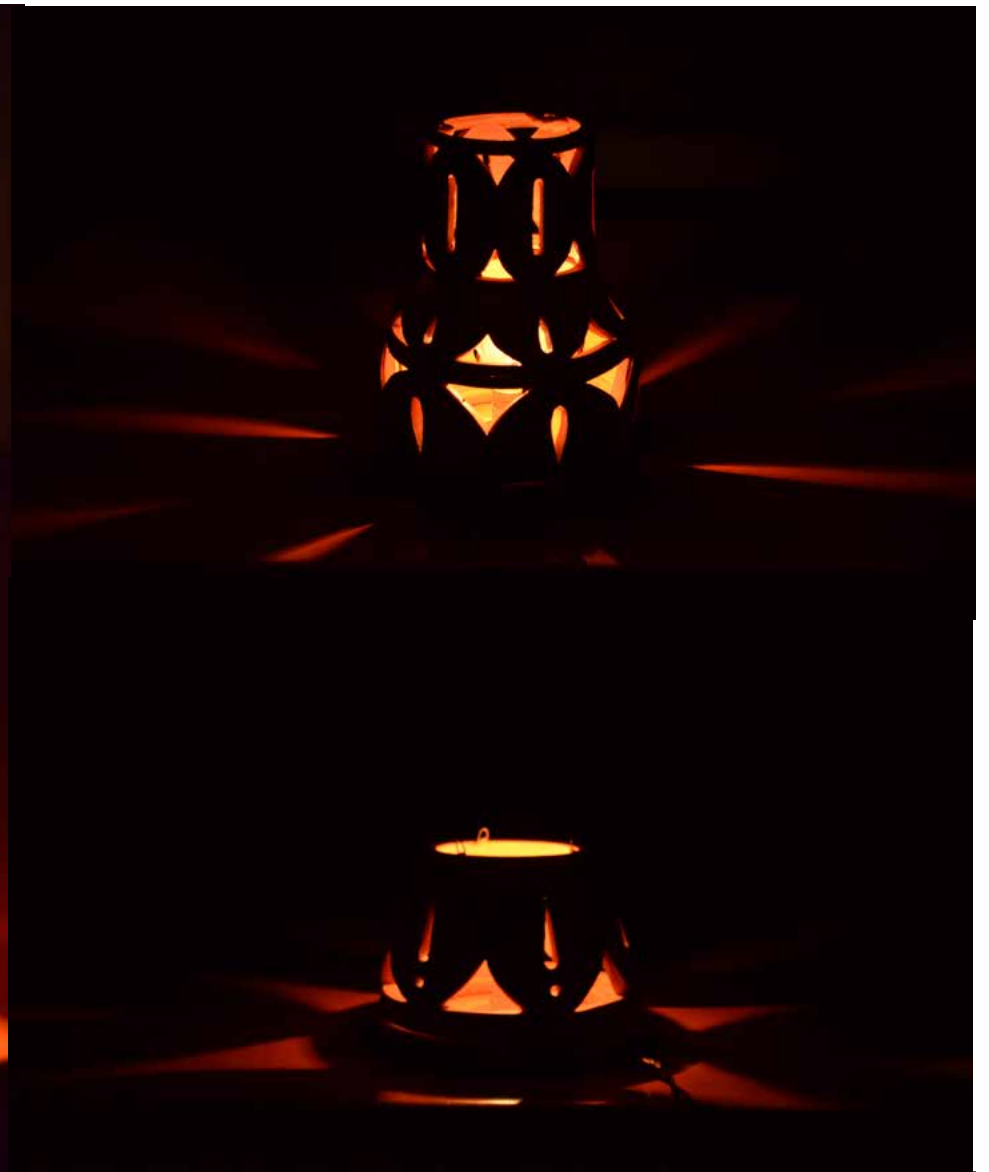


Bamboo sticks has been used as a joining element

Final concept



Final concept



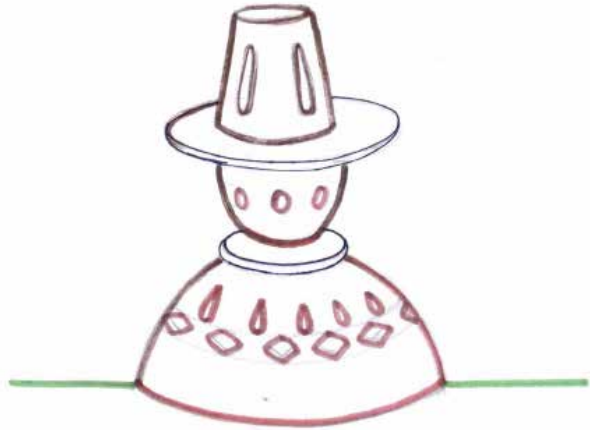
Design refinement



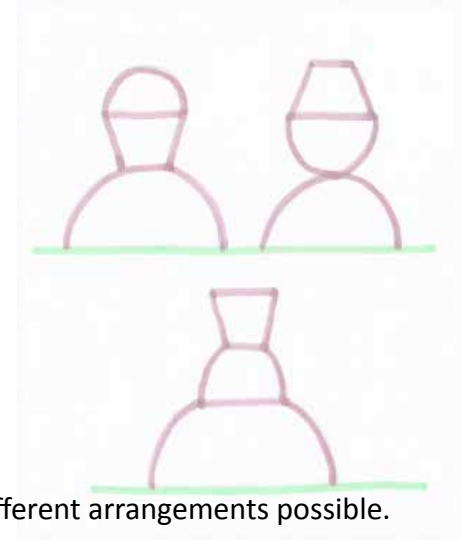
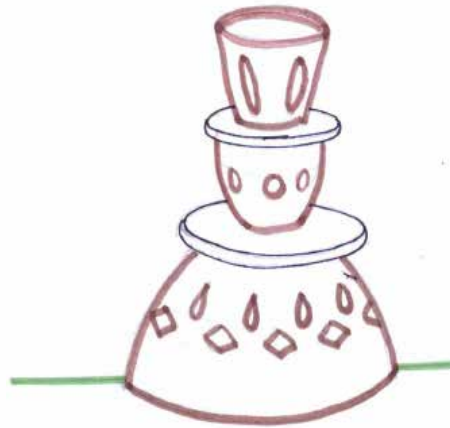
Design refined on the basis of:

- Providing completeness or wholeness to the overall form.
- Packaging of the final range of products.
- Final products should not be bulky.
- It should be stackable.
- Design should be based on the position of the product with respect to the effect of light on ceiling and floor.
- Techniques used to make the products are slab work and wheel thrown in clay.
- Exploration of light sources – incandescent and LED.

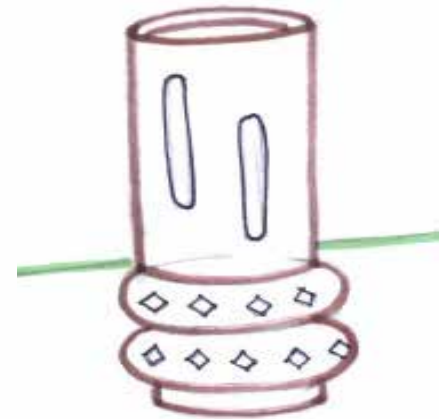
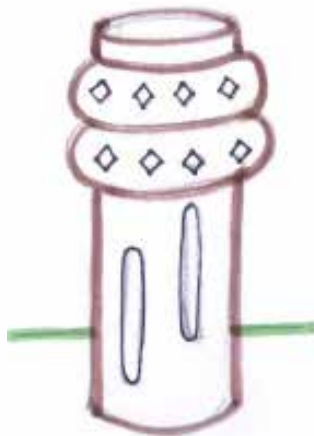
Iterations



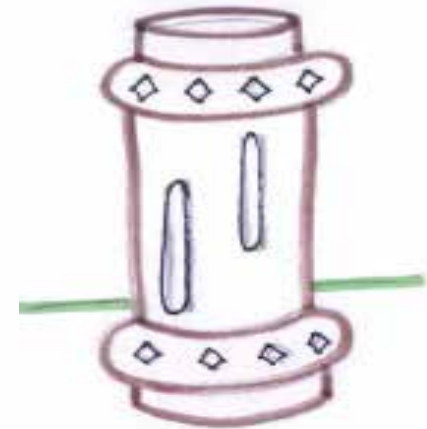
Variation in the forms



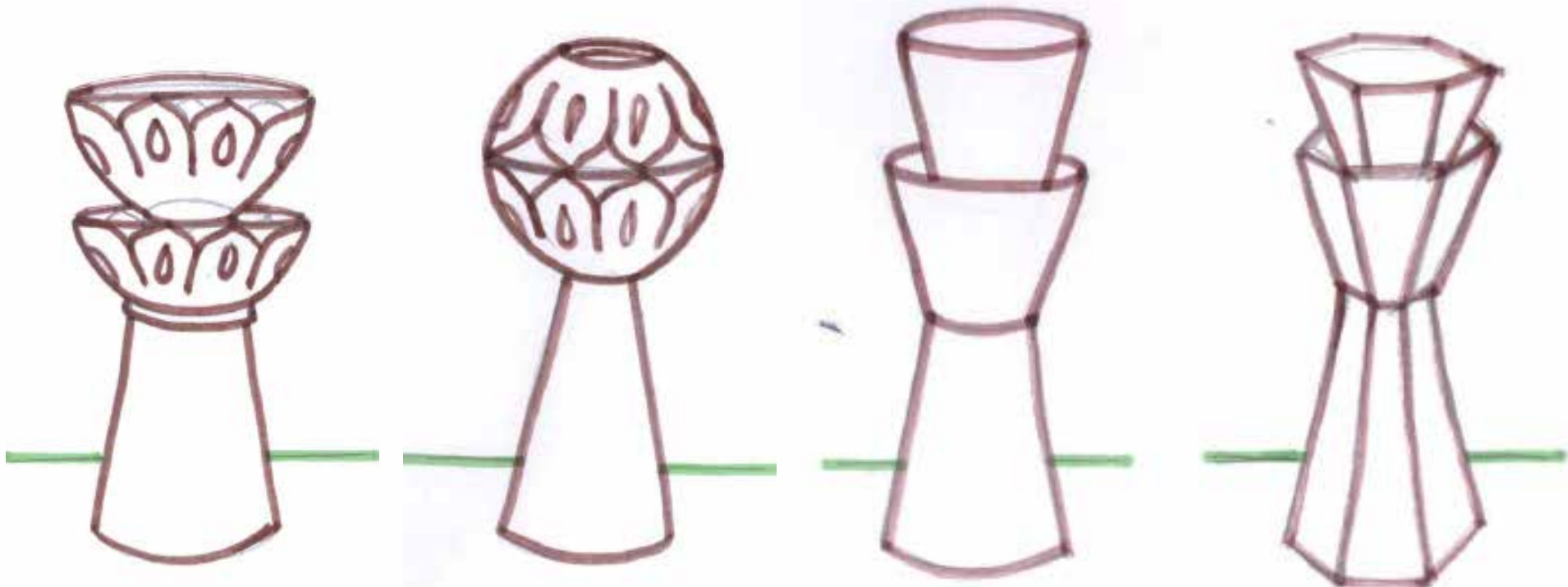
Different arrangements possible.



Variation in the forms

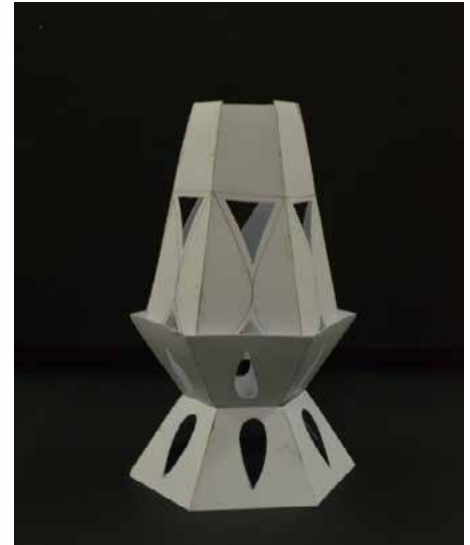
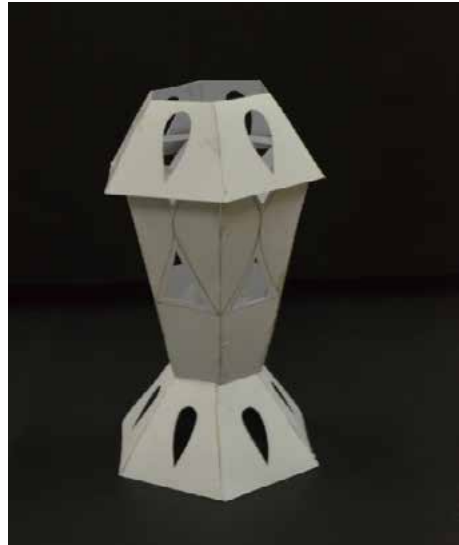


Iterations



Form Exploration

Iterations



Iterations



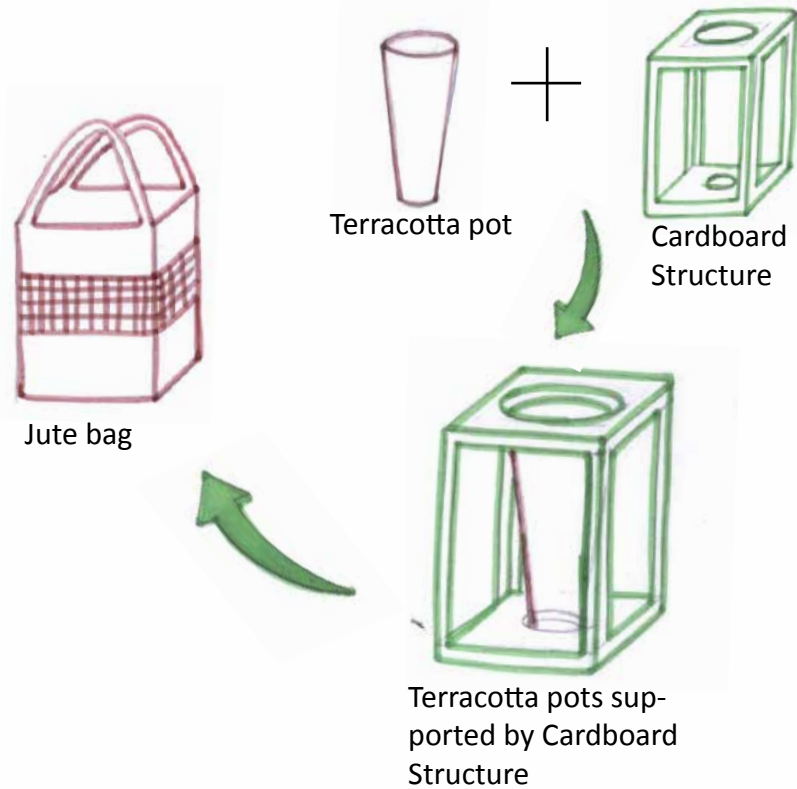
Iterations



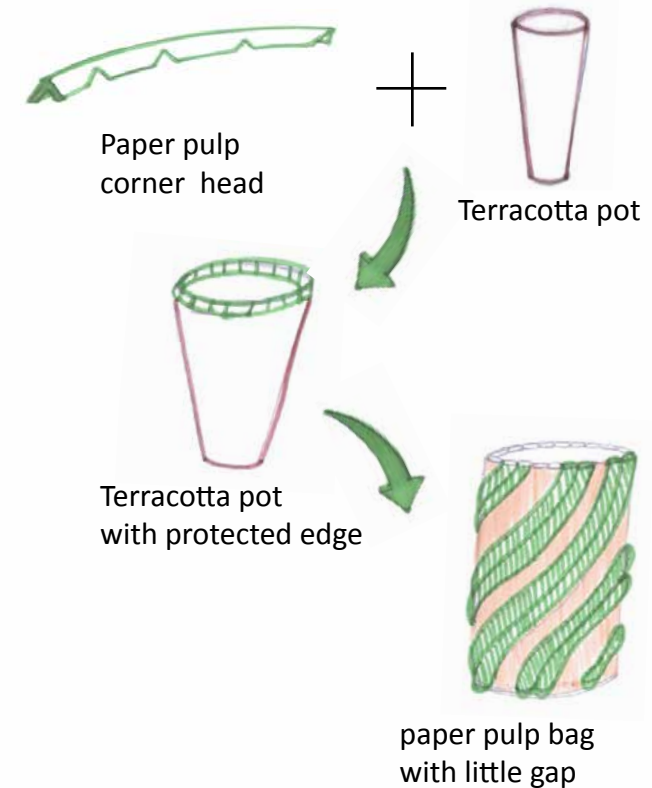
Iterations



Packaging Exploration



To provide the ethnic look Jute bag as a packaging material has been used. Top and bottom part of the product has been packed with cardboard sheet, so that it remains in place. The cardboard structure gives support to terracotta pieces. Jute mesh portion in between will create a surprise.

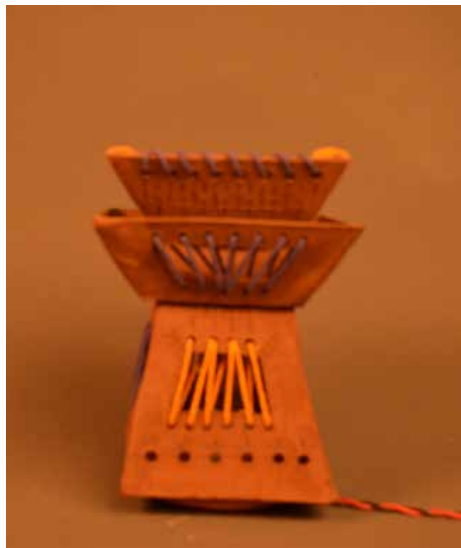


The major problem in terracotta pieces is chipping of edges. This has been taken care by providing rolls of paper pulp around the edges. Along the sides also, it is protected by paper pulp with little gap in between so that it create surprise element.

Final design



Final design has been put forward keeping in mind the overall form of the lamp, its proportions and aesthetic sense. It can be made on wheel or by slab technique. Details with white paint onto it, makes it look more traditional. Geometric patterns, which are used for the final concepts, are kept simple and easily doable.



Details with thread onto it, makes it look more crafty and unique in its own sense.

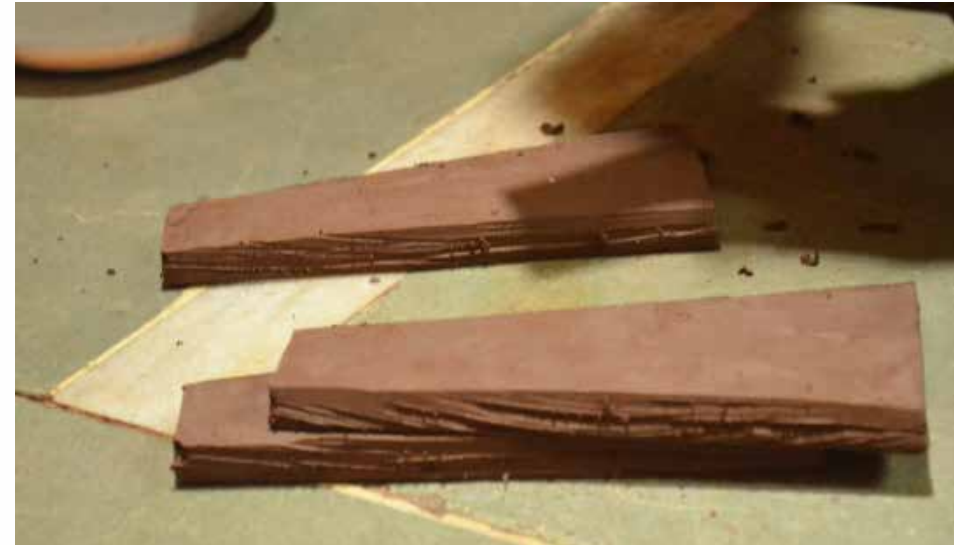
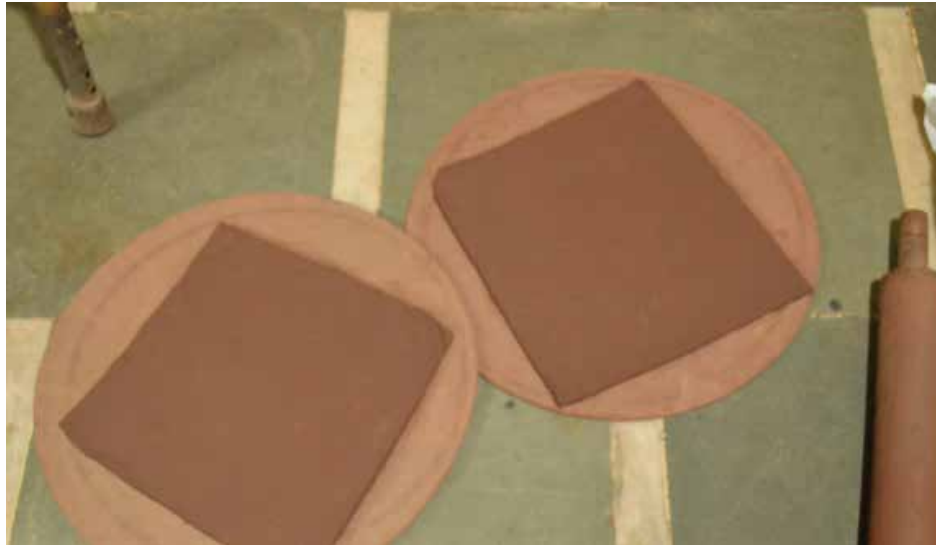


In this exploration clay along with metal sheet is used. The form of this lamp is unique in a sense that when viewed from different direction it appears different.



This exploration was inspired from flower petals and hexagonal pattern. Technique used to make this is slab technique. There are two different arrangements possible.

Model making process



Slabs made out of clay and then cut into desired shapes.



I am immensely thankful to potters from Dharavi, who helped me in making the final products, without their help it was not possible to complete the project on time. The potters who helped and their contact details are as following:

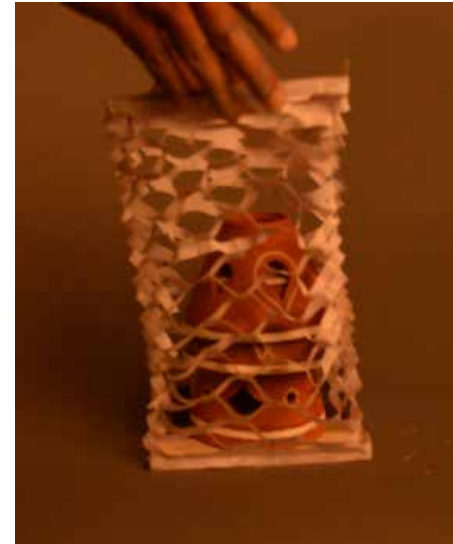
- Abbas – 09821281781
- Haneef – 09768212277
- Ashwin - 09768246687

Joining of pieces by some moist clay and finishing it to overall form.

Packaging of the final product



Jute packaging was explored upon keeping in mind its aesthetic sense with terracotta. Jute is also soft as a material and will protect the edges of the lamp. Its light weight too.



This exploration was done keeping in mind the easy storage and the interesting pattern which it creates when in used.