

Design Course

The History of Product Design in India

Sketches in Time

by

Paul Anthony and Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:

<https://dsource.in/course/history-product-design-india>



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Introduction

India's design history can be looked through many different lenses depending on the purpose of understanding it. Here the intent of documenting Product Design history is to:

1. Get a glimpse of the vast expanse that is India's inherent art, craft, design and architectural past that might often be overlooked when Design History is understood from a global context.
2. Understand the socio-political and economic influences that have either accelerated or impeded the manufacture and use of products that have their roots in principles of traditional as well as western design, through the eyes of academicians and industrial professionals.
3. To put together India's history in making products, which have had an impact on the lives of her citizens and possibly a global reach as well.

Indian Product Design in the global sense of the word is a fairly recent phenomenon, which is generally agreed to have come into being since the early 70's with the initial first set of designers trained from the National Institute of Design (then known as the National Design Institute) Ahmadabad and later with the Industrial Design Centre in the Indian Institute of Technology in Mumbai.

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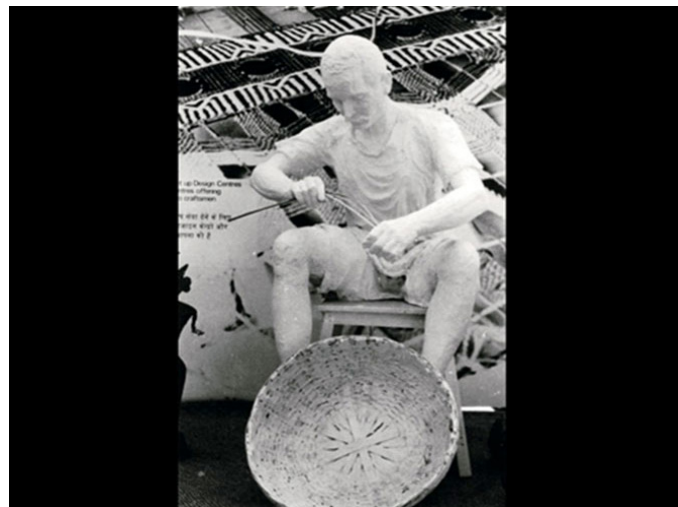
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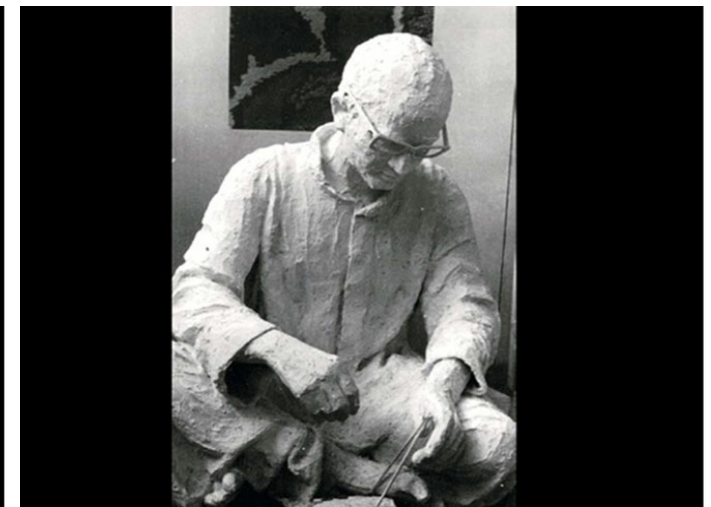
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Made in India exhibition 1979 - Courtesy of Prof Sudhakar Nadkarni.



Made in India exhibition 1979. - Courtesy of Prof Sudhakar Nadkarni.

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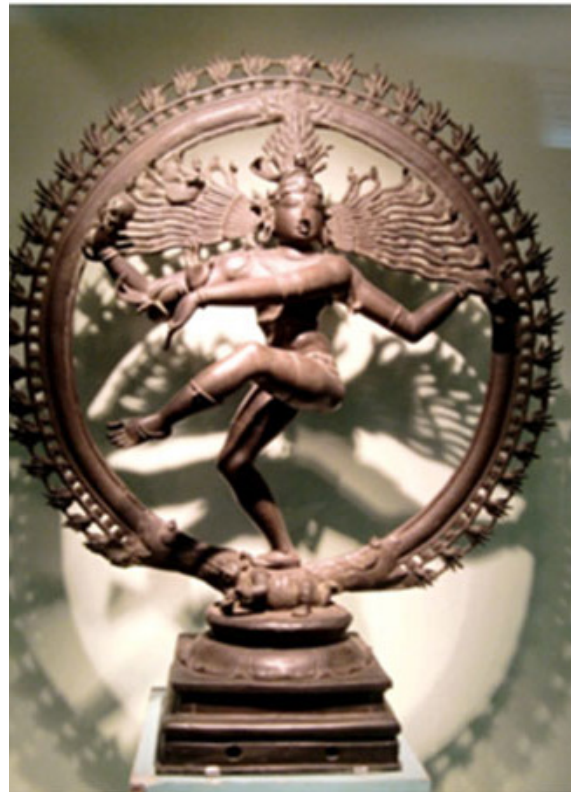
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Before launching into the narrative of postcolonial and post-industrial revolution and its impact on Indian Product design and manufacture, it is necessary to understand India's past in product design, briefly.

Pre-Industrial Revolution:

India has strong moorings in a unified format of what is now separately called in the western world as: art, craft, architecture and design, manuscripts refer to it as Kala. The kind of products that have originated in India before the Industrial Revolution for 2000 years has largely been out of local innovations and products that have been born from iteration and evolution rather than short bursts of innovation or design revolution.



Nataraja sculpture. - Anon, (2016). [online] Upload. [wikimedia.org](https://www.wikimedia.org). Available at: [Click here](#).



Tipu's Tiger with organ keyboard. - Anon, (2016). [online] Upload. [wikimedia.org](https://www.wikimedia.org). Available at: [Click here](#).

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Masons, painters, illustrators, stone and clay workers, woodworkers and metal-smiths, often made the early products. The craft of making these was largely passed down from generation to generation via various guilds.

The Industrial Revolution brought about the first paradigm shift in manufacturing processes by transitioning from handmade products by a few skilled experts to semi-automated to automated industries that began making a set of products for a larger number of people in a shorter span of time, for lower costs. The revolution occurred largely in Western Europe and North America, as a result they have been the beneficiaries of it and its aftermath, as compared to countries that have been farther, geographically.

The result of mechanization led to the Arts and Crafts movement, the proponents of which felt that the ugliness in machine produced goods is a direct result of the removal of people who could work well with their hands, though its impact was short, it paved way for newer and alternative ideologies for products that could be produced by machines.

Pre-independence:

The debates and effects of the revolution were felt in India which had by then been colonized by the East India Company, through teachings at various arts and crafts schools in Madras (Chennai), Bombay (Mumbai) and Calcutta (Kolkata) which began during the 1850's.

These were the schools for industrial art or applied art, though they were empty of inherent Indian skill-sets and literature regarding it. Thus began the disintegration of the guild systems (albeit leaving behind the systems of the cast) and the practice of unified concepts of Kala in India due Macaulay's educational system, which was based upon the British model. Many Indian postcolonial historians and designers believe that this is how we have nurtured our differences and distinctions between design, craft and art.

Rabindranath Tagore at his Visva Bharati University in Shantiniketan experimented in trying to revive education in terms of literature, poetry, performing arts, crafts, apparel and even spaces where traditional design methodology could prosper. The concept of working by doing in was received more universally through Mahatma Gandhi's 'Nai Talim', which embraced self-sufficiency in all walks of life and led to small localized production systems based on man-power and small machines-the charkha, the Indian spinning wheel, is one of the most iconic examples of this country's resolve. Some of the major industries began during this time.

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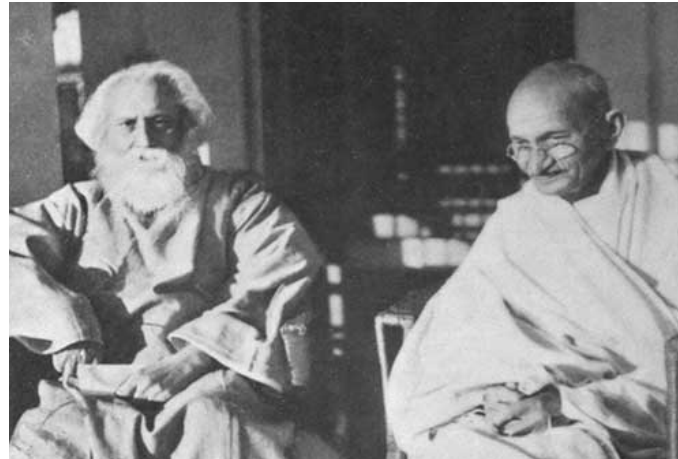
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Tagore and Gandhi. - Anon, (2016). [online] 1.bp.blogspot.com. Available at: [Click here](#).



Gandhi spinning Charkha. - Anon, (2016). [online] Upload.wikimedia.org. Available at: [Click here](#).



Tagore Teaching.
- Anon, (2016). [online] Frontline.in. Available at: [Click here](#).

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Post-independence: 1947-1990's

With a move to improve India's economic standing a lot of emphasis was given to the promotion of Indian crafts-people via various agencies. However from a global understanding of the word "product design" some of the initial products, that made what the Indian market what it is today, came from a few private companies and industries that had begun prospering during the late 1800's. In the form of Tata Iron and Steel Company (TISCO) at Sakchi Bihar in 1907, some of the early bolsterings of Indian industrial products had begun. After many hurdles in 1942, the Birla group formed Hindustan Motors Limited in Calcutta and WalchandHirachand formed Premier Automobiles with products such as pistons, electric bulbs etc. India's post-war industries and hence their products are a direct result of traditional merchant communities taking interest and investing in her expansion on a global scale.

One of the major government policies that have had an impact on India's industrial design history is the division of industries in terms of the public and private sectors, through a series of Industry Policy Resolutions in 1948 and 1956. Coupled with the elaborate matrix of licenses and regulations that were required to set up and run businesses in India between 1947 and 1990, the infrastructure for a planned economy eventually led to the culling down of Indian made products.

Product or industrial design education and the profession itself was an indirect outcome to create an industrial infrastructure for the development of resources on a national scale. During the 60's the profession became familiar, albeit to the ears of a few. The design movement thus began through the then Prime minister inviting Le Corbusier to plan and design Chandigarh and Charles and Ray Eames to research India's inherent potential and nature to initiate design.



A model of Chandigarh by Le Corbusier - Anon, (2016). [online] Acdn.architizer.com. Available at: [Click here](#).



Charles and Ray Eames with scholar of Asian art and aesthetics Pritwish Neogy, Delhi_Jan 6,1958 - Anon, (2016). [online] Eamesoffice.com. Available at: [Click here](#).

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This is well captured in the “The India Report”. In the seventies, the corporate world as well as many NGOs began to receive its first set of design graduates. They faced many challenges, as the nascent economy had no place or understanding as to how to make use of designers and design methodologies. During this era in particular the term economic development was critically rethought due to its latent relationship with social justice. Thus many Western models of design methodologies came to be questioned, as the eco-systems were incredibly different. This is the time period, which began the movement for Design to participate in “Real World “ issues, using appropriate technologies and the birth of the “Barefoot Designer”.

Post 1990:

As only Government-sponsored industries were doing well before the 1990's. This coupled with the fact that private industries were still working within the domain of the “license raj”, made for an extremely inflexible framework for the profession of design, even though the opportunities were many.

An open market:

The new government with P.V Narasimha Rao and Manmohan Singh spearheading the liberalization brought forth ample socio-economic reforms and the initiation of many smaller Indian industries and ultimately an open market in a global sense. For the first time, an effort was made to catch up with the technologically advanced countries, efforts gave rise to a boost in homegrown technologies, with international standards and competitors in mind. The moment corporate sectors began recognizing the capabilities of a designer; a shift began, where design was intervening in hi-tech areas and not just the grassroots level.

Ground realities:

In an open market, a number of Indian companies went head-on with equally equipped competitors. Success stories are few and far between. Even more obscure are products that are essentially Indian by design and that which succeeded in the market and sufficiently so to have an impact in day-to-day life. With the advent of the PCs and the Internet, small design firms began emerging handling projects focusing on product concept, production and marketing. The networking that was done was both national and international. Recent advances through digitization allowed for really low manpower and yet high output, albeit India still has a lot to catch up in terms of a gap in prototyping technologies.

A Global sense:

With the beginning of integrated devices, the definition of product design has evolved as tangible products are becoming more and more like information processors. Thus the emergence of smart devices has led to more ancillary branches like interaction and user experience design, which in essence still have origins in product design. Due to the prevalence of two different extremes, the global village versus the real village, the practice of design is also becoming slowly dual in nature. Where one impacts aggressively with a non-culture specific agenda and the other deals with issues, such as limited access to new technologies, lack of infrastructure and wherewithal

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for a smooth transition from- local to a global village.

Conclusion:

An excerpt from Prof H. Kumar Vyas would be apt for the reader regarding the evolution and revolutions that have moulded Indian Product Design:

“ In the final analysis, the days when industrial design could be looked at in splendid isolation as a singular and internationally common phenomenon, are long past. The history of a people’s culture and their socio-political aspirations have acquired the same importance for the designer as the factors of economic development and technology transfer. Once this is accepted as the premise, a whole new world of design challenges must open up, particularly in economically disadvantaged nations.

The future of the industrial design profession, and the education of industrial designers-in India and in other countries in a similar situation largely depends on how these challenges are met. As the trend indicates, industry and the government have begun to show unmistakable awareness of the designers’ roles in all three levels of production.”

As seen in The Designer and the Socio-Technology of Small Production

Author(s): H. Kumar Vyas

Source: Journal of Design History, Vol. 4, No. 3 (1991), pp. 187-210

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<https://dsource.in/resource/history-product-design-india/design-mentors>

Design Mentors

This section consists of interviews and anecdotes from some of the pillars of Indian product design, as teachers they have moulded most of the contemporary figures in the Indian Design scenario.

This section largely deals with the kind of design principles, projects, products and pedagogy that each mentor dealt with.



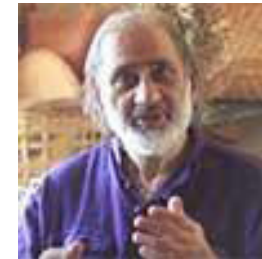
Prof. S. Nadkarni



Prof. S. Balram



Prof. U. A. Athavankar



Prof. Sudarshan Khanna

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Prof. S. Nadkarni

The story of Product Design in India would have a major role in the narrative if Prof Sudhakar Nadkarni were left out. This interview traces his journey from a boy in a Bombay chawl interested in hoarding paintings to HfG Ulm in Germany and back to India to help teach the first batches of the National Institute of Design, Ahmedabad. It goes into the journey behind the origin of two other schools of design, one in IIT Bombay as the Industrial Design Centre and the Department of Design in IIT Guwahati.

This interview tries to capture the insights behind his design projects and experiences in design pedagogy. He also shares his experiences from engineering national and international exhibitions. As a man behind the drawing board, he gives his critical feedback on the state of design in India from a time when it was unheard of, up until now, when the field has become a catchphrase.

A strong proponent of designing for the everyday man, he concludes this interview by asking designers now and aspirants in the future to do intellectual design work and prevent banality from entering the field.

Interview of Prof. S. Nadkarni



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Prof. S. Nadkarni Downloads:

Prof. S. Nadkarni's write up - pdf



Sudakar(R) with brother Kamalkar

Nadkarni Brothers.



The Nadkarni's at Gangadhar Niwas, Dadar, Mumbai

Family.



Working in Asia Art Advertising.



Design Organisation Team.

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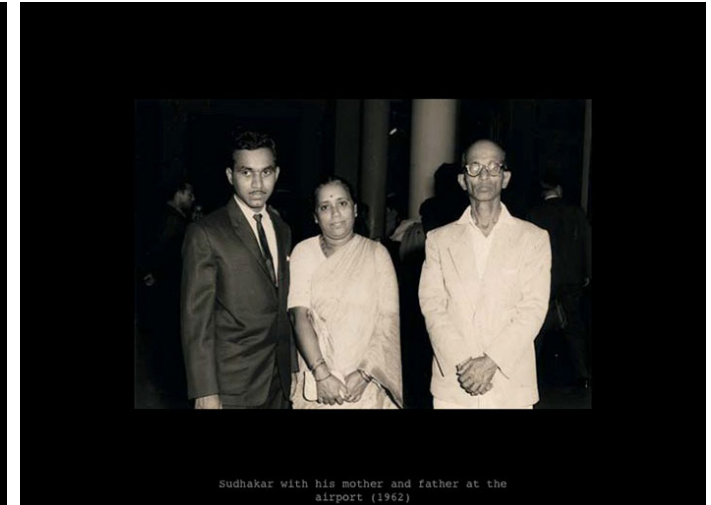
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Yashwant Chaudhary.



Parents sending Nadkarni off.



Nadkarni at Ulm.



Working in Ulm.

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Jukebox at HfG Ulm.



Jukebox at HfG Ulm.



PLU at Ulm.



Walkietalkie design.

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Tata Benz Trucks.



Tata Production Line.



Nid Production Workshops.



Idc Design Circle.

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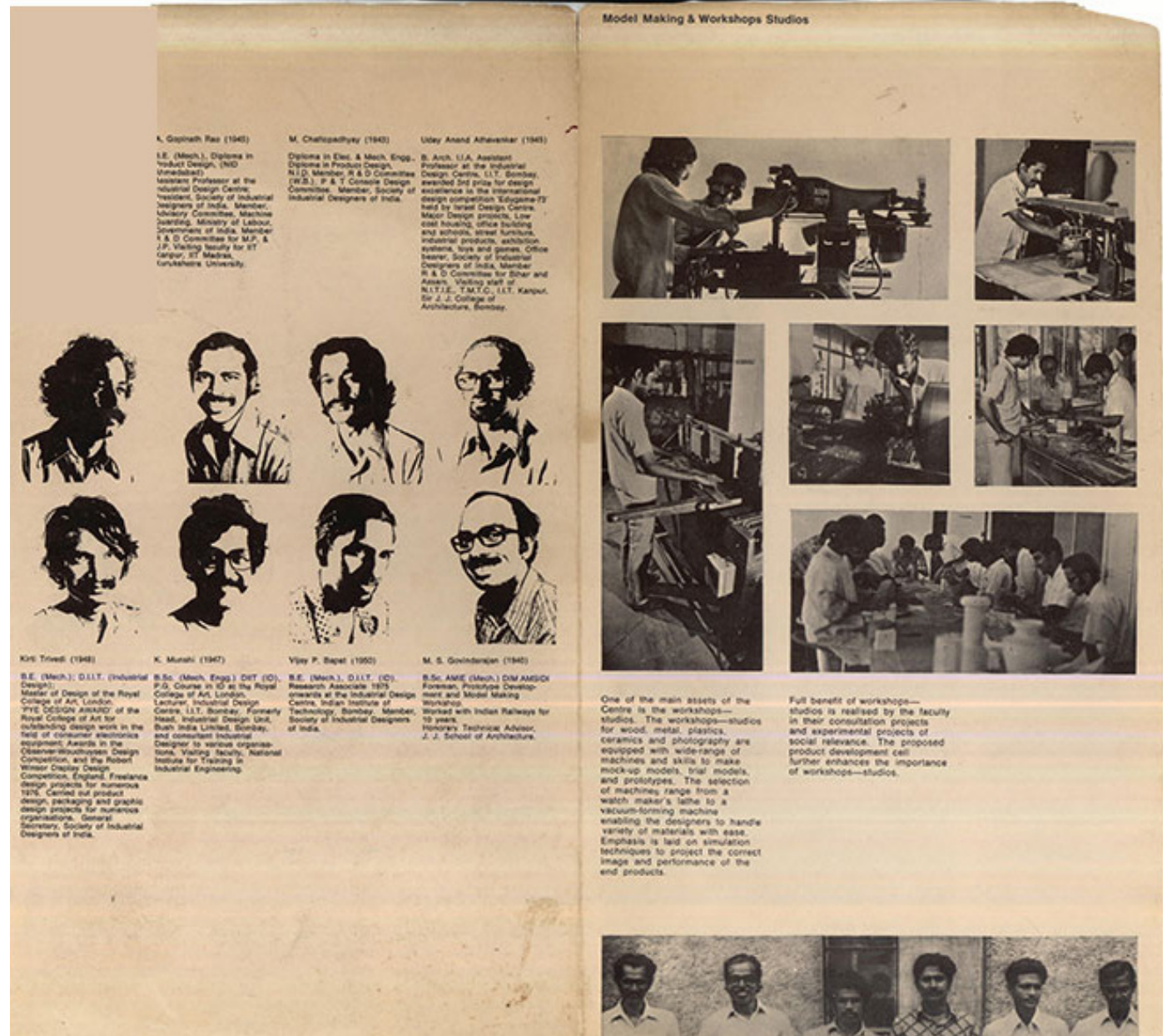
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Idc faculty list and workshop capabilities.

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Faculty Discussions.



Ghamela_1



Ghamela_2



Ghamela_3

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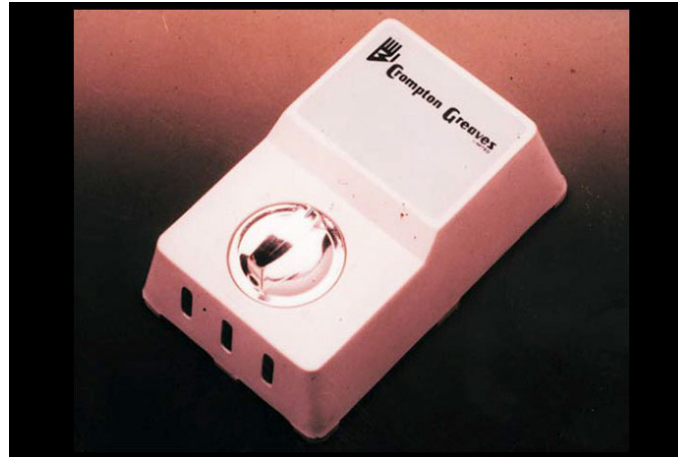
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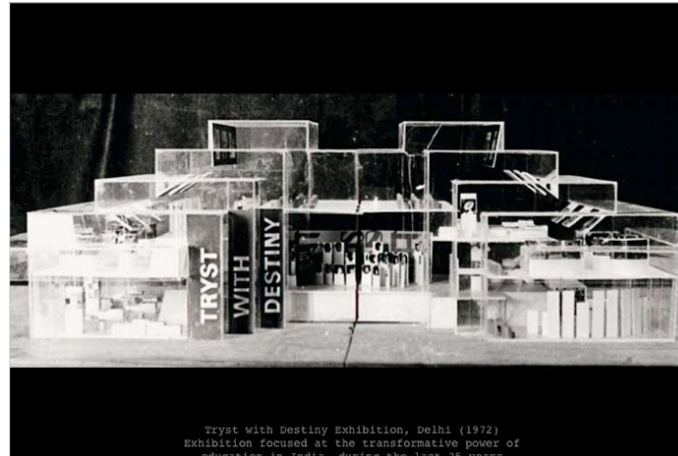
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Crompton and Greaves regulator.



Crompton and Greaves regulator.



Tryst with Destiny.



Tryst with Destiny.

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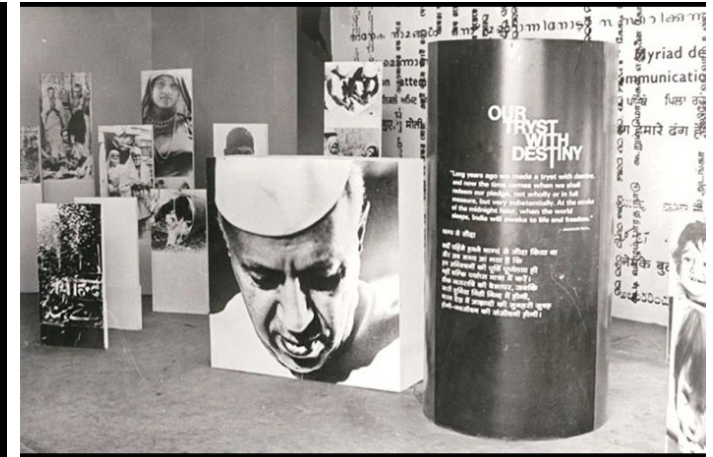
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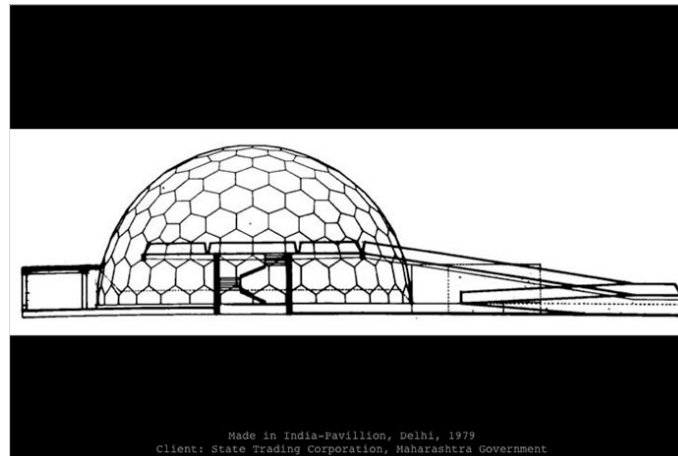
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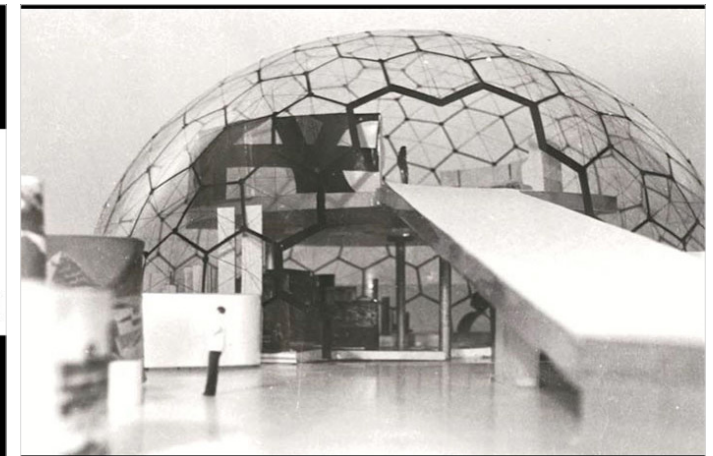
Tryst with Destiny.



Tryst with Destiny.



Stc Pavilion.



Stc Pavilion.

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Stc Pavilion.



Made in India Exhibition.



Made in India Exhibition.



Vistara Exhibition.

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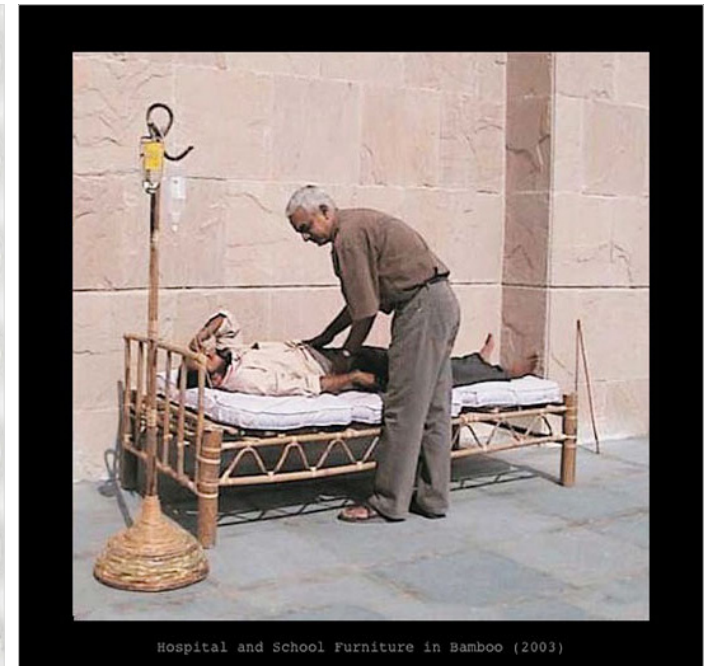
Vistara Exhibition.



Vistara Exhibition.



Satyendra Pakhale.



IITG, DOD.

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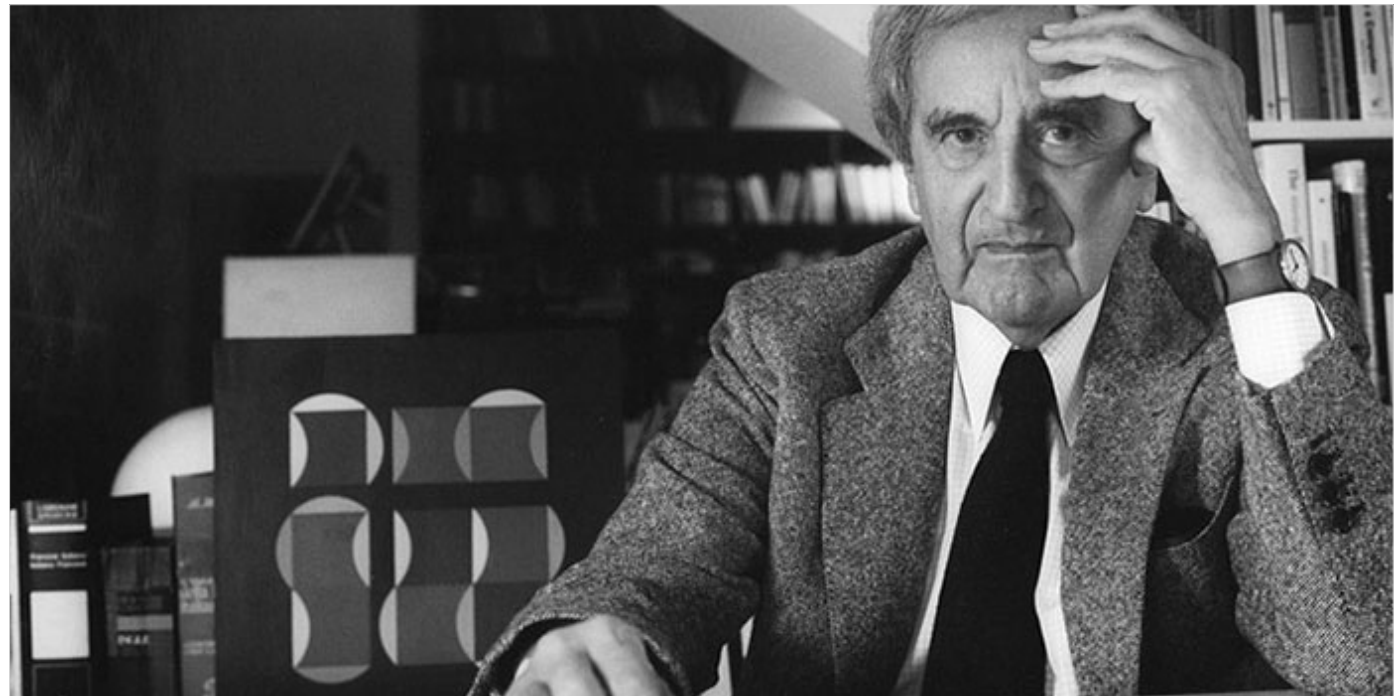
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Prof. Nadkarni working with students.



Products from IITG, DOD.



Tomas Maldonado.

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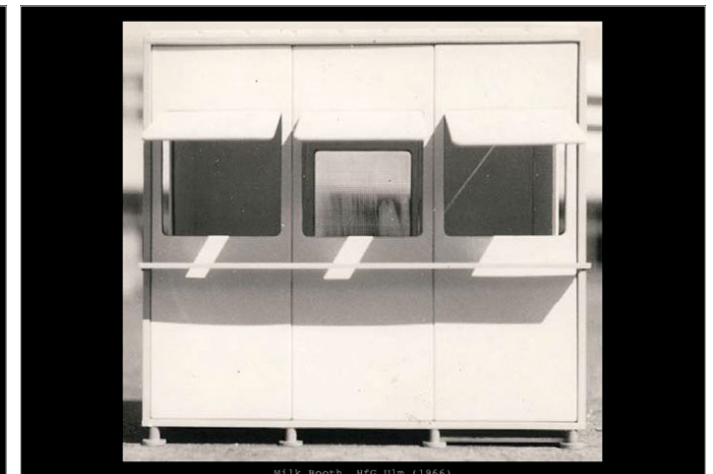
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Gui Bonsiepe.



Herbert Lindinger.



Milk Booth.

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Prof. S. Balram

Prof. S Balram in a nutshell is a storyteller. This interview traces the origin story of a boy in a village in Andhra Pradesh, India, to a man who has been responsible for many design institutes as former chairman of the National Institute of Design, Ahmedabad, founding and governing council member of The Craft Development Institute in Kashmir and now the Dean of DJ Academy of Design in Coimbatore.

This interview takes the viewer through some of the products that Prof Balram has achieved in his long-standing career as a mechanical engineer and product designer, from the bicycle he designed while he studied at the Royal College of Art. The life-saving de-oxygenator device that he and his team designed for Sri Chitra Tirunal Institute of Medical Sciences and Technology won him the prestigious Indian National Meritorious Invention Award. He is the recipient of the Ron Mace Award for Universal Design and UNIDO-ICSID award for Design and Development along with many other accolades.

He concludes this interview by talking about the concept of Universal Design and the “majority world”, a word that he coined in opposition to the word -developing world. He hopes for a new generation of designers that help reduce the fragmentation and disassociation with the reality that is caused by modern technology and design.

Interview of Prof. S. Balram - Part 1



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The History of Product Design in India

Sketches in Time

by

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IDC, IIT Bombay

Source:

<https://dsource.in/resource/history-product-design-india/design-mentors/prof-s-balram>

Interview of Prof. S. Balram - Part 2



Prof. S. Balram Downloads:
[Prof. S. Balram's write up - pdf](#)

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Hanuman and Ravana in Tholu Bommalata, the shadow puppet tradition of Andhra Pradesh, India.



NID building under construction.



S. Balram working.



Charles Eames Kumar Vyas and Balram.

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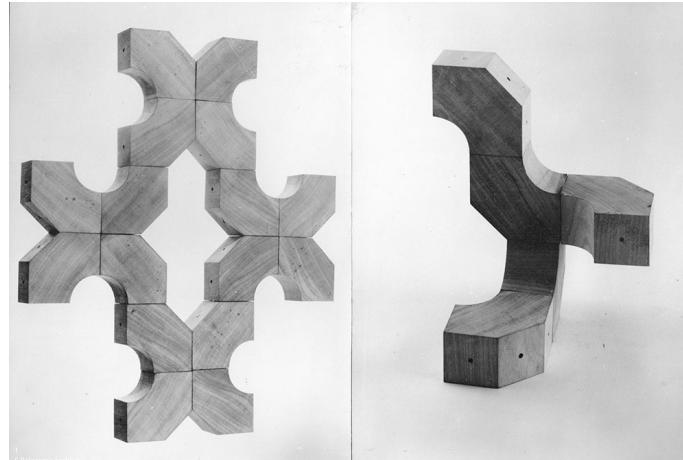
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Work at NID as a student.



Bobgill.



George Nakashima.

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Bruce Archer Second from left.



Moulton MK3 as inspiration.



Sind cycle designed for India in RCA.



Sind cycle designed for India in RCA.

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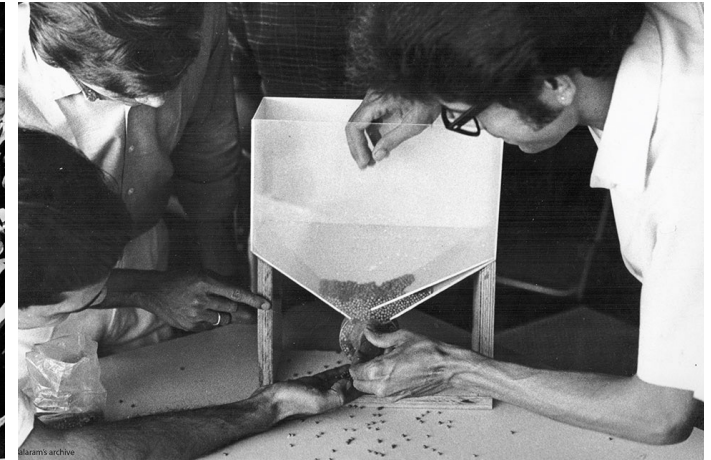
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Rca graduation.



Agrilutural Products.



Seed Drill.



V. S. Naipaul.

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Energy saving kerosin stove Indian Oil Corp.



Single Burner Gas Stove IOC.



Single Burner Gas Stove IOC.



Modular Gas Stoves IOC.

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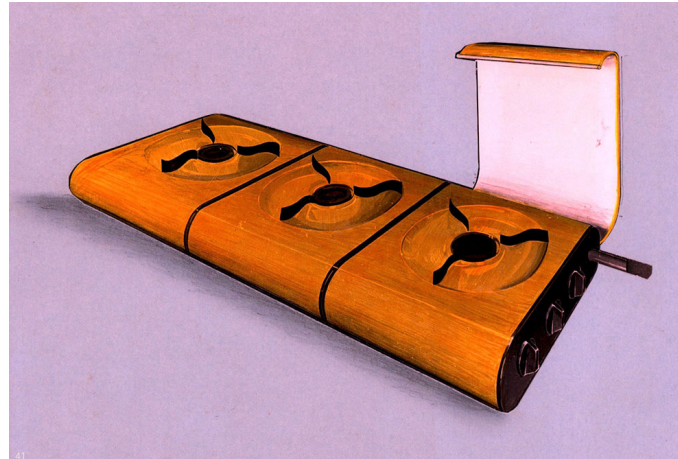
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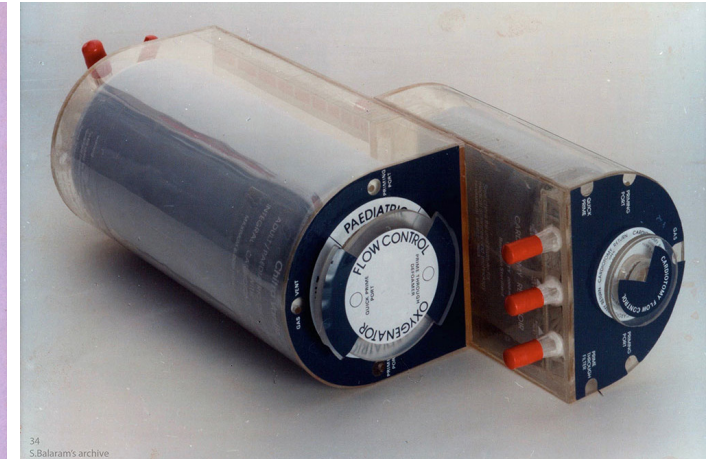
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Modular Gas Stoves Render.



Blood oxygenator Sri Chitra Tirunal Inst of Medical Sciences.



Imported oxygenator.



Blood oxygenator Sri Chitra Tirunal Inst of Medical Sciences.

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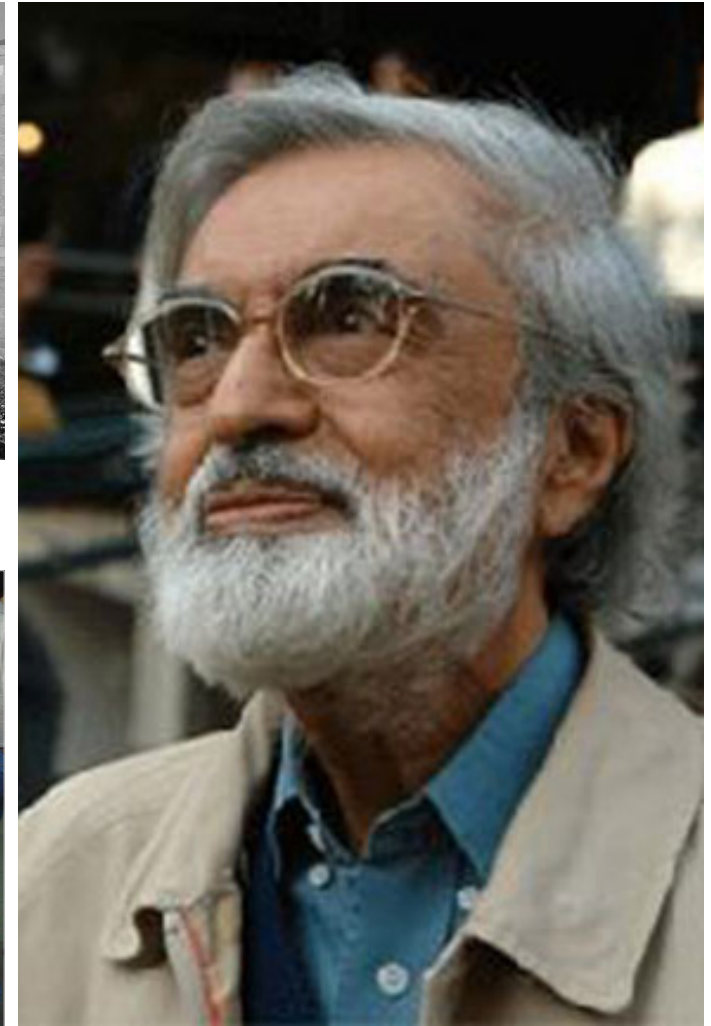
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Dj Academy.



Universal Design Workshop.



Kumar Vyas.

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Prof. U. A. Athavankar

Prof Uday Athavankar wears many hats as an architect, industrial designer, game designer and cognitive scientist. In this interview, he takes the audience across the Indian design scene from his days as an architect fresh out of JJ School of Architecture and his experiences both at Illinois Institute of Technology, Chicago as an industrial designer and as design faculty at IDC, IIT Bombay.

He also spends his time researching the connections between language, design decisions and cognitive science. In this interview, he talks about the courses he takes in product semantics and object-culture relationship and their impact on industrial design, especially in an Indian context.

He also talks about the projects like the postbox redesign, the India specific low-cost ATM for NCR (President's award) undertaken as a faculty in the Industrial Design Centre in IIT Bombay, the design insights he gathered from them and their relevance in how he functions today. His projects now deal with culture-specific localization of products and systems that support the usage of products. He has also helped structure the course of Game Design in many design schools.

He has come full circle to architecture with recent undertaking and research in the field of affordable housing. He concludes the interview by talking about the evolution of design and designers from the 70's until now.

Interview of Prof U. A. Athavankar - Length and Breadth



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Interview of Prof U. A. Athavankar - Projects and Products

Prof Athavankar on Projects and Products - Part 2



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Kamu Iyer.



Jehangir Art gallery.



Bauhaus People.



Sudhakar Nadkarni.

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Idc Beginnings.



Charles Correa.



V N Adarkar.

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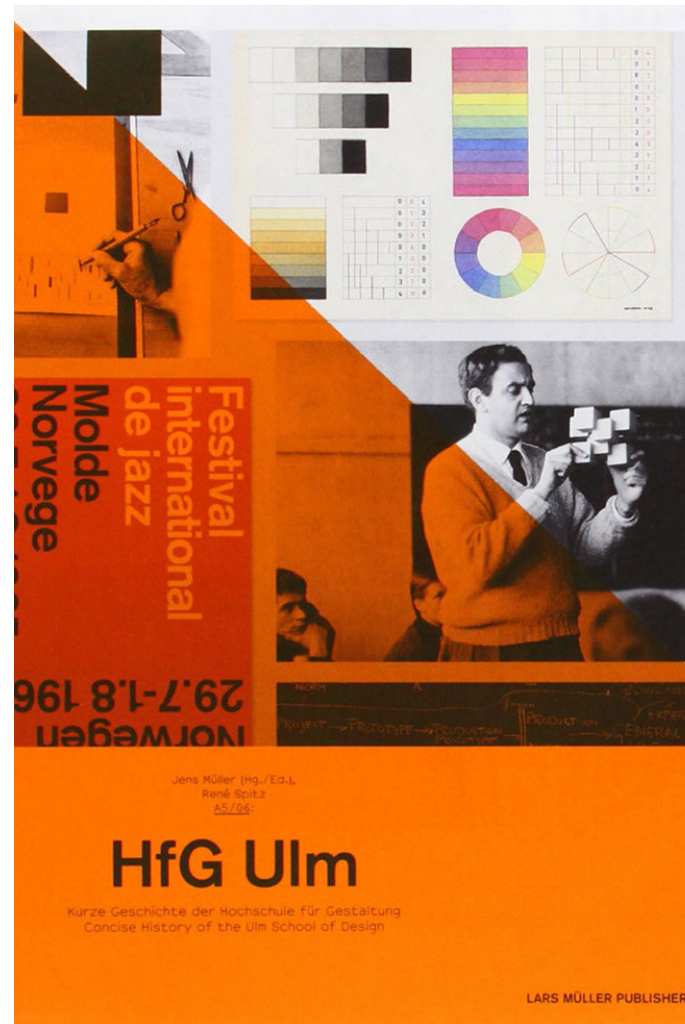
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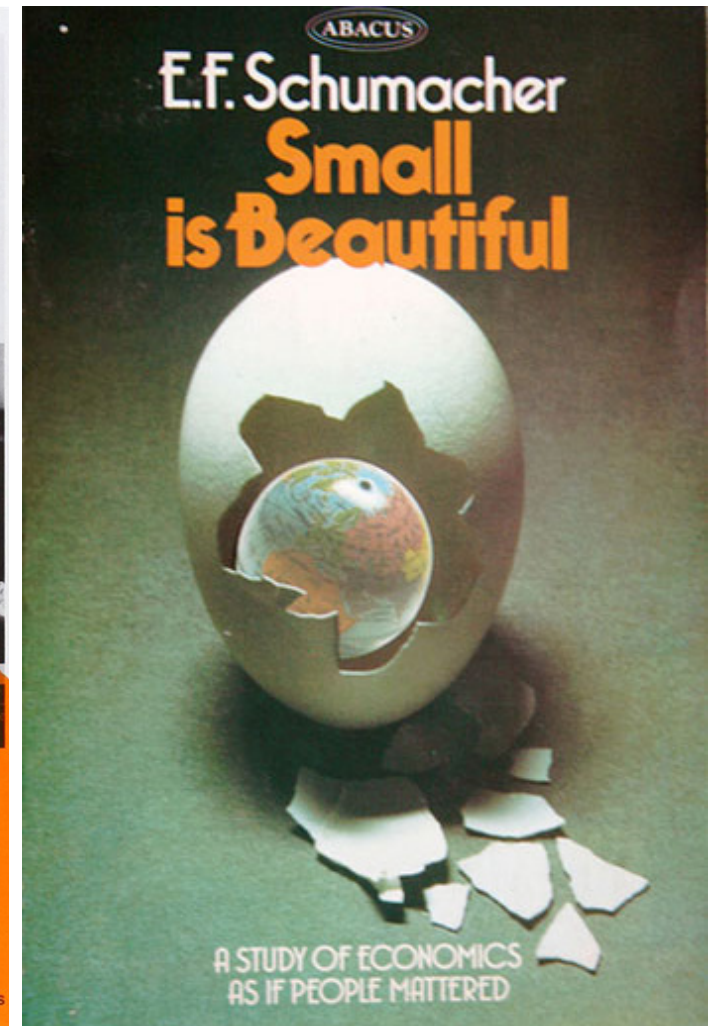
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Ulm 1.



Small is Beautiful.

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Ghamela Early IDC Product.



Construction workers handling the Ghamela on site.



Traditional Ghamela.

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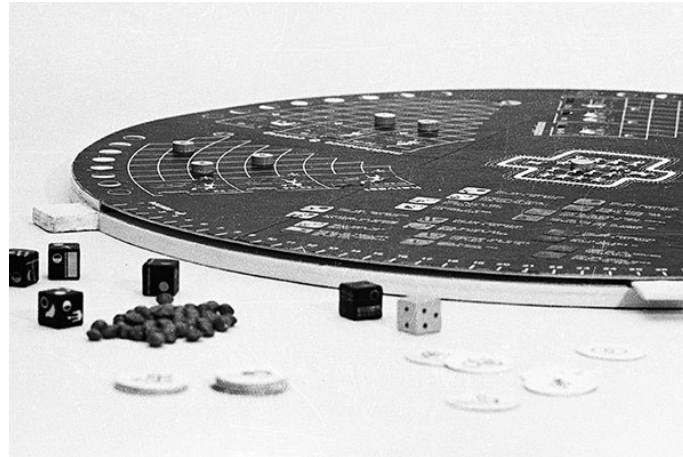
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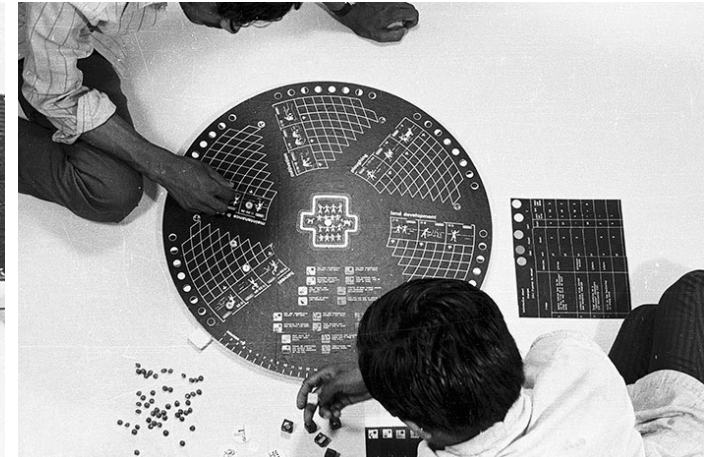
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Edugame Board Game.



Edugame Game play elements.



Indira approving files license raj.

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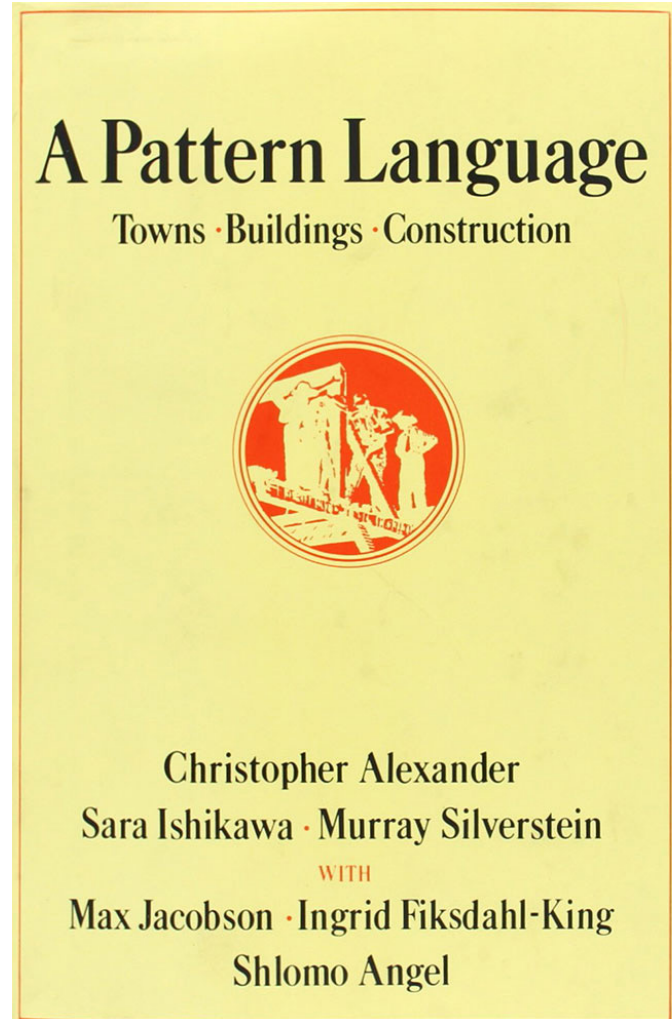
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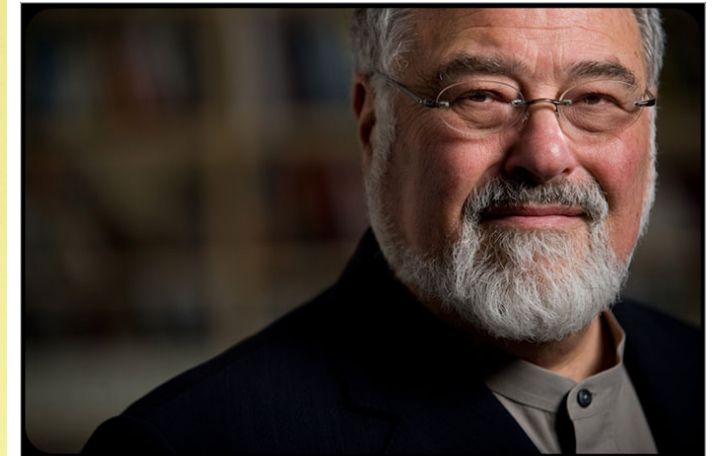
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Pattern language christopher alexander.



Entire village chrisalexander.



George Lakoff.

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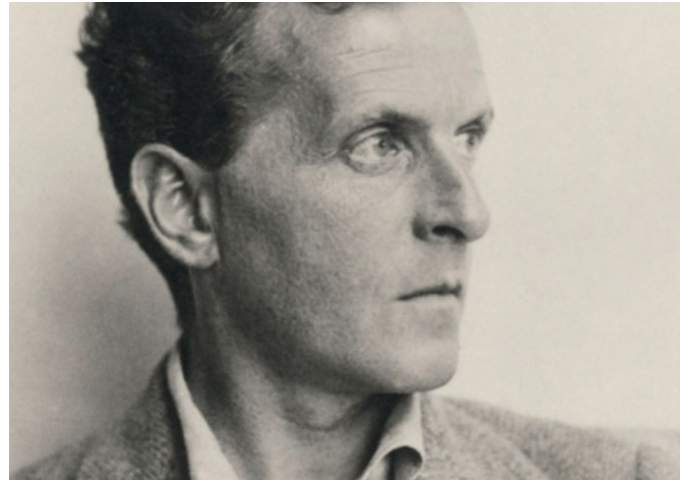
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Ludwig Wittgenstein.



Games 1.

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Games 2.



Games 5.

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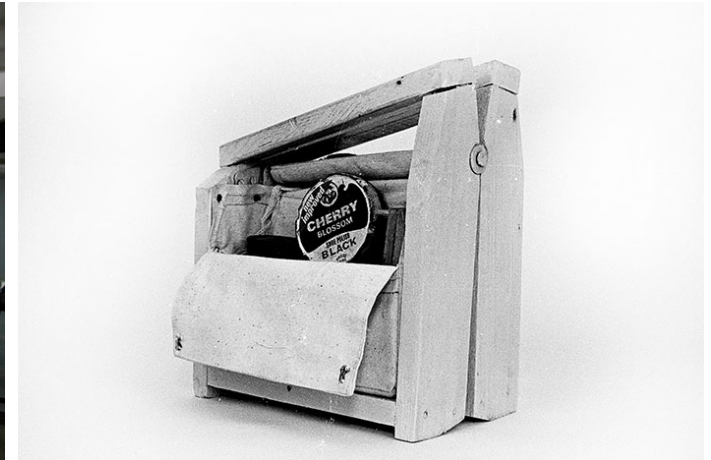
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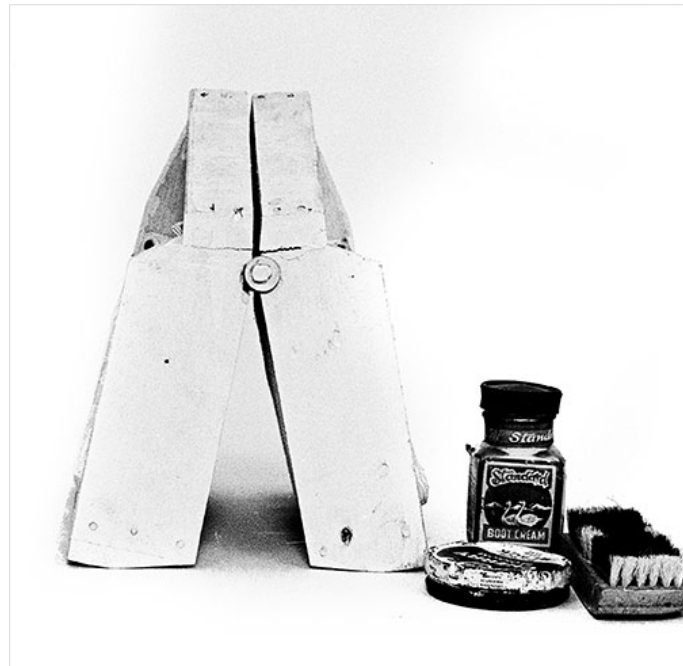
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Games 6.



Bootpolish 1.



Bootpolish 2.



Bootpolish Collage.

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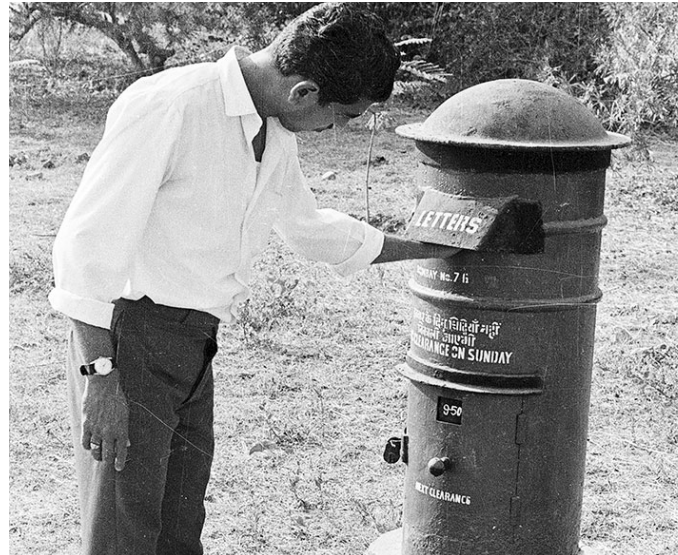
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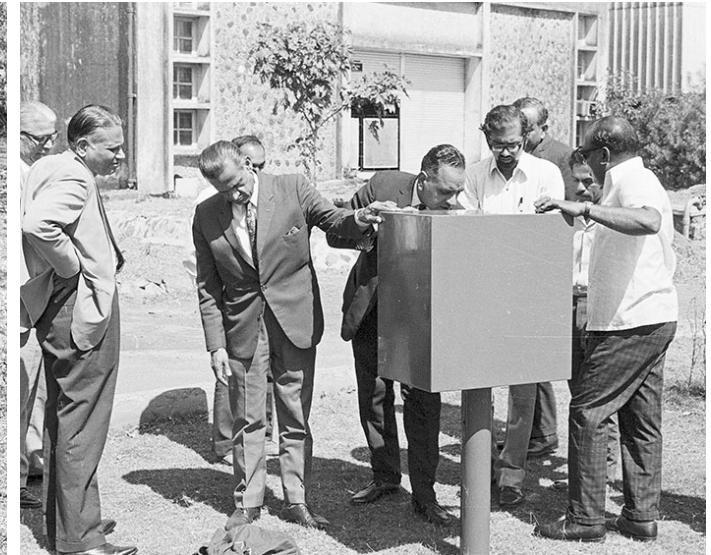
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The old postbox.



Postbox endless presentations.



Postbox New.



Postbox New.

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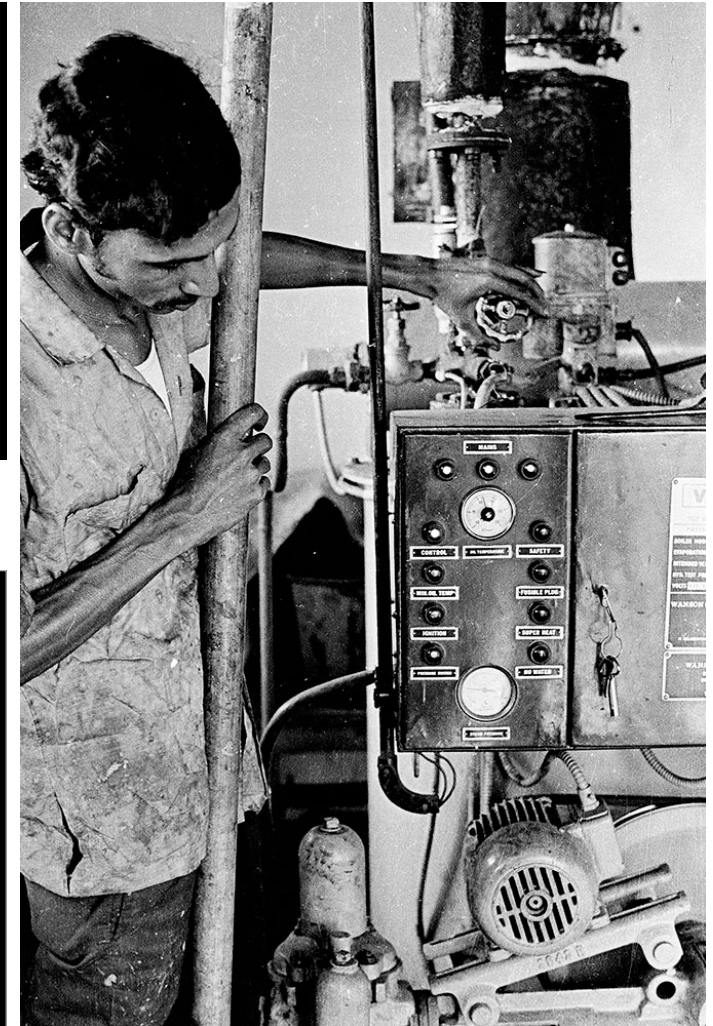
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Indira Gandhi at the IITB Convocation.



Wansons Boilers Old.



Reviewing the Post Box.

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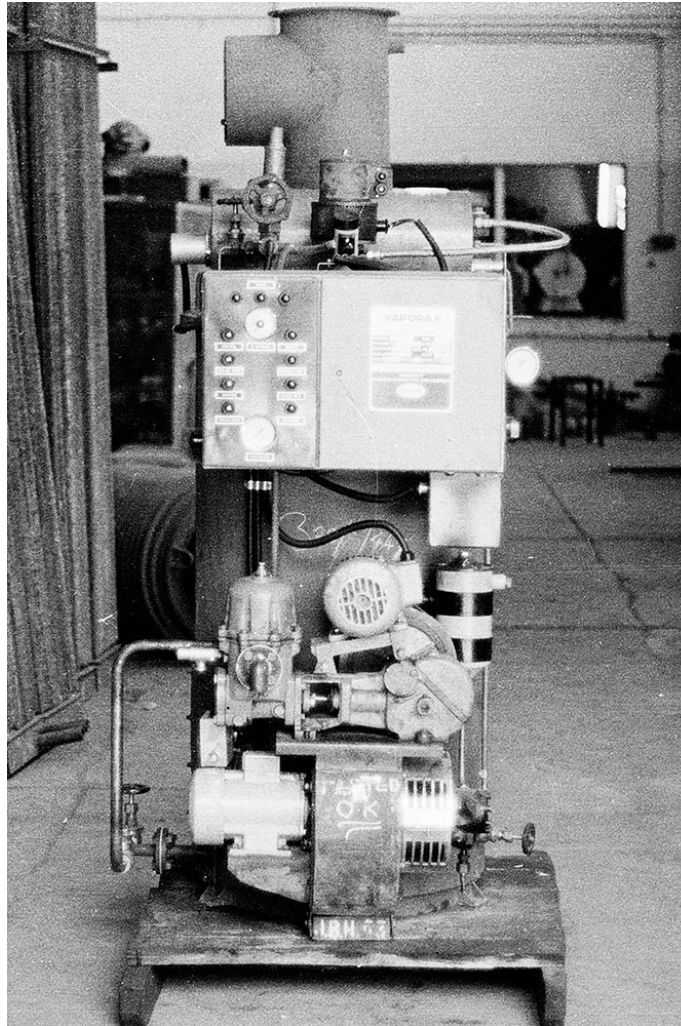
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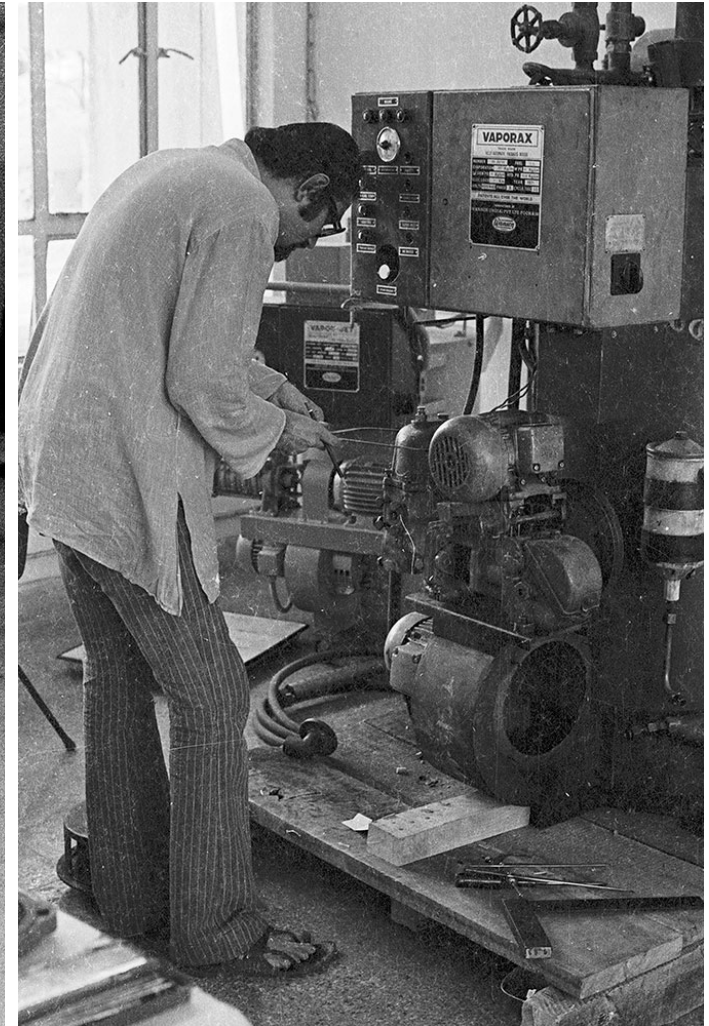
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Wansons Boiler Inside Out.



Athvankar sir working on wansons boiler.

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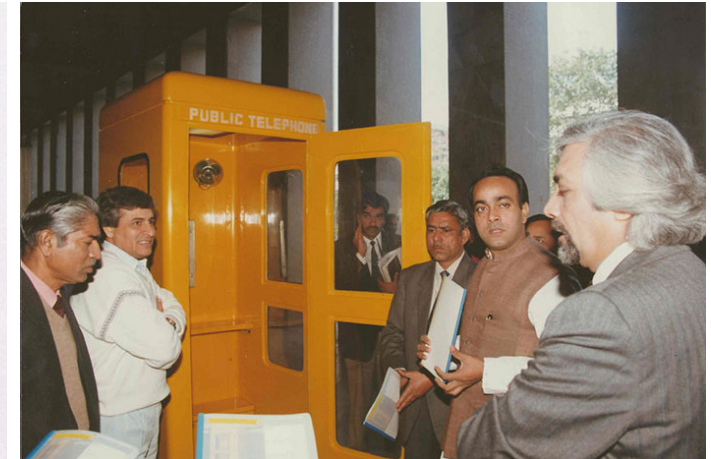
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Wansons.



Cdot Phone.



Cdot Phone.

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Award for ASAN NCR ATM.



Samsung Refrigerator.



Separate thawing
bin is provided at
bottom which can
be pulled out and moved
in and out.

Dual vegetable trays, with
compartmentalizing, for
ease of segregation and
identification.

Samsung Refrigerator.



Sugiwura Kohei.

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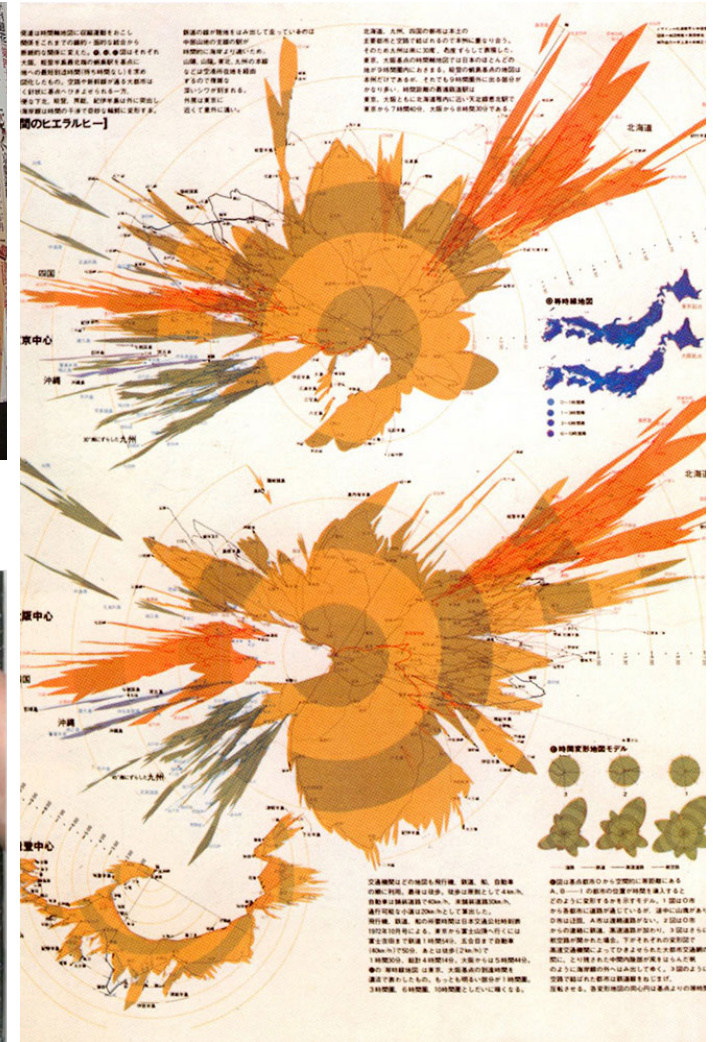
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Kohei 1.



Kohei 3.



Kohei 2.

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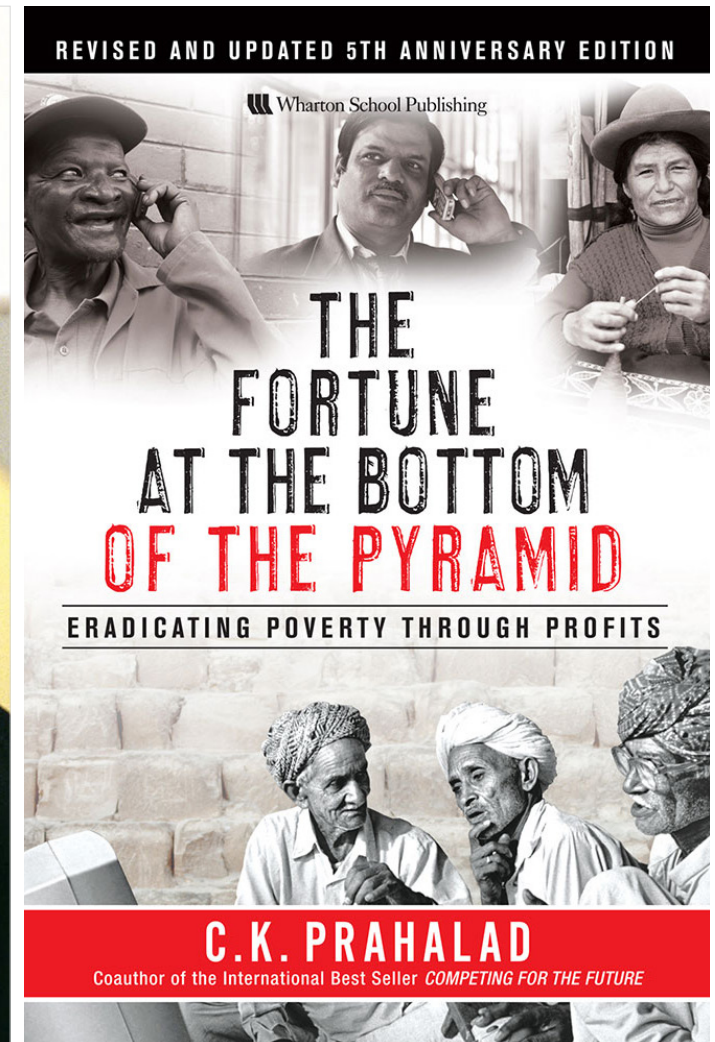
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C K Prahalad.



C K Prahalad btm of the pyramid.

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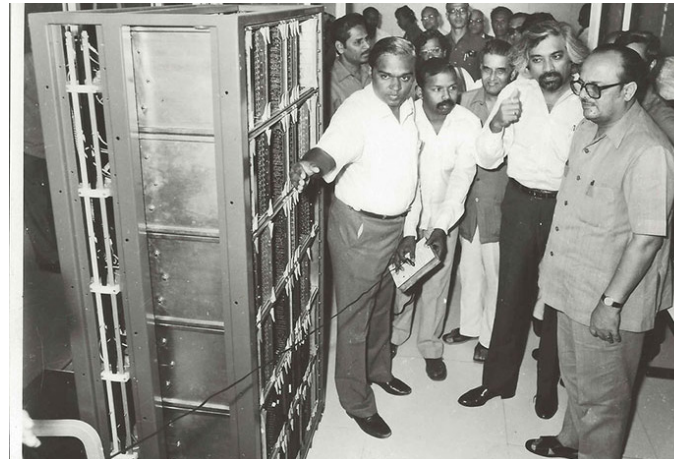
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Rama Bijapurkar.



Arthur-jon-pulos.



Sam Pitroda.



Idc Family.

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Prof. Sudarshan Khanna

Prof Sudarshan Khanna through the following videos and documentation takes us through the incredibly colorful journey of learning product design from the National Institute of Design, Ahmedabad. He was a part of the first batch of NID, which eventually helped shape a lot of facets that we call the Indian Design scene.

The documentation tries to capture his insights and eventual transformation into a prolific toy and game designer. He also speaks about how rich the legacy of toy design is, in an Indian Context. But is quick to point out that, heritage and legacy are not static entities, that are to only be preserved. Rather it needs to evolve continuously and people need to be open to reinterpretations and perpetuation of legacy.



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Sketches in Time

by

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IDC, IIT Bombay

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Prof. Sudarshan Khanna Downloads:

[Prof. Sudarshan Khanna's write up - pdf](#)



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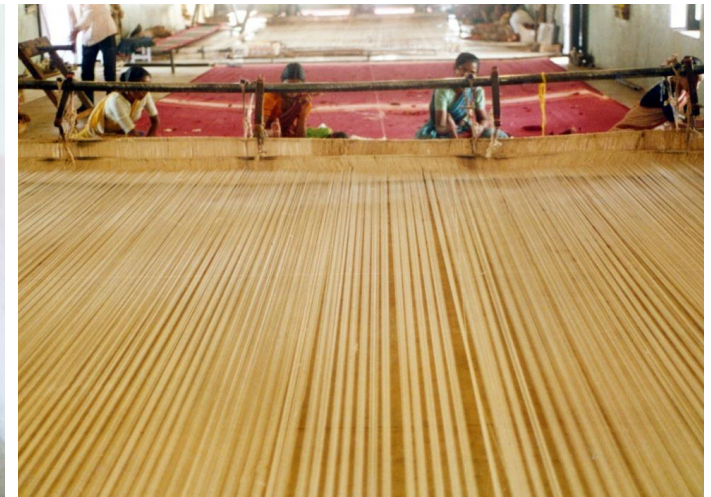
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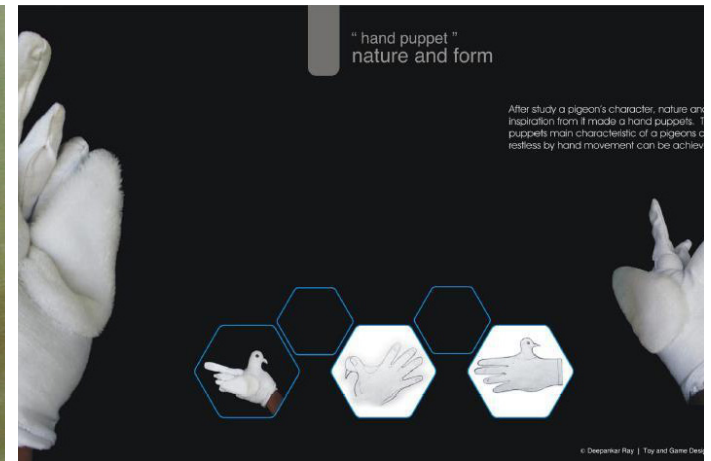
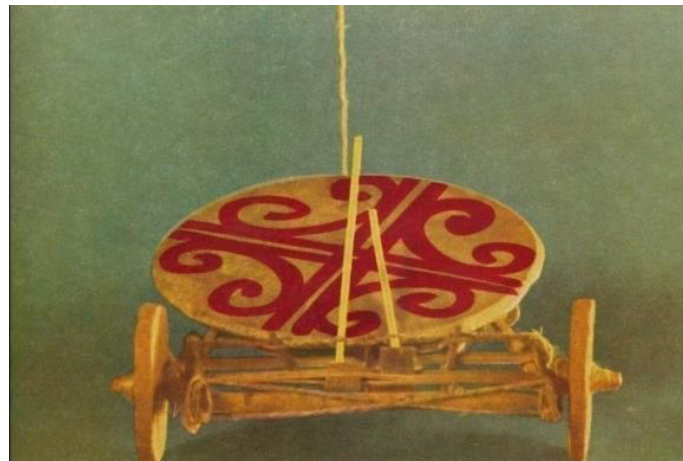
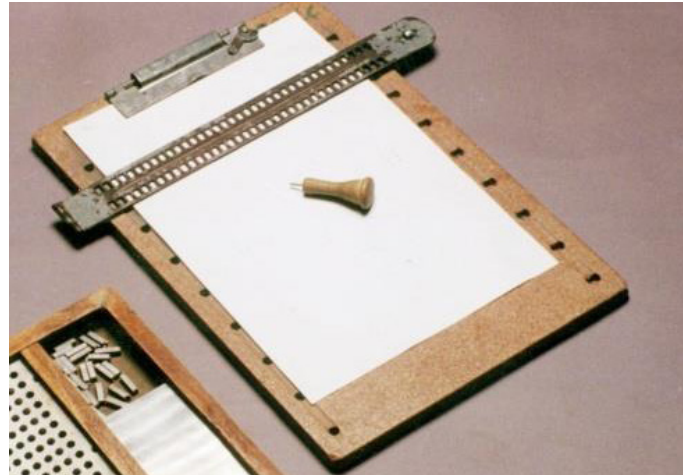
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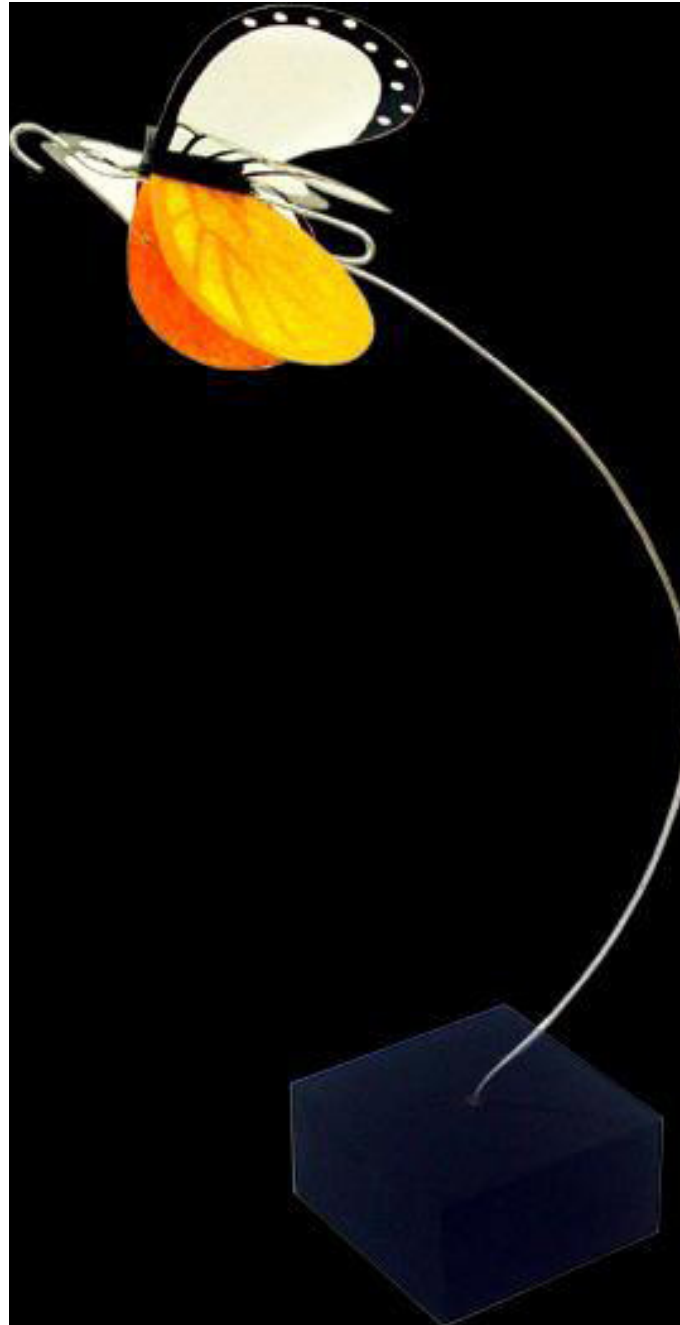
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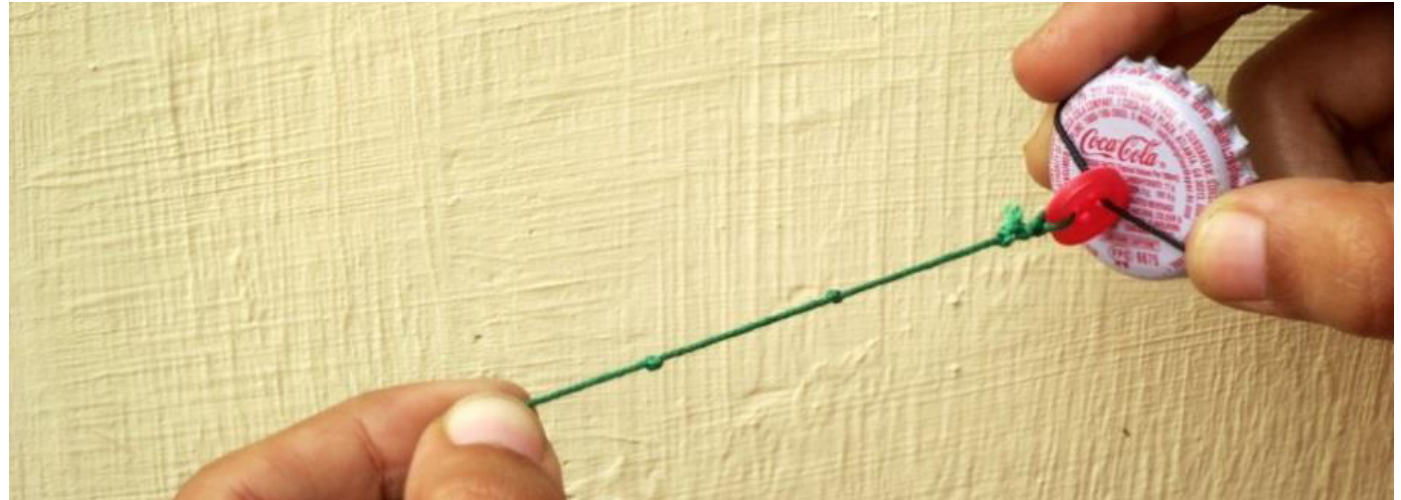
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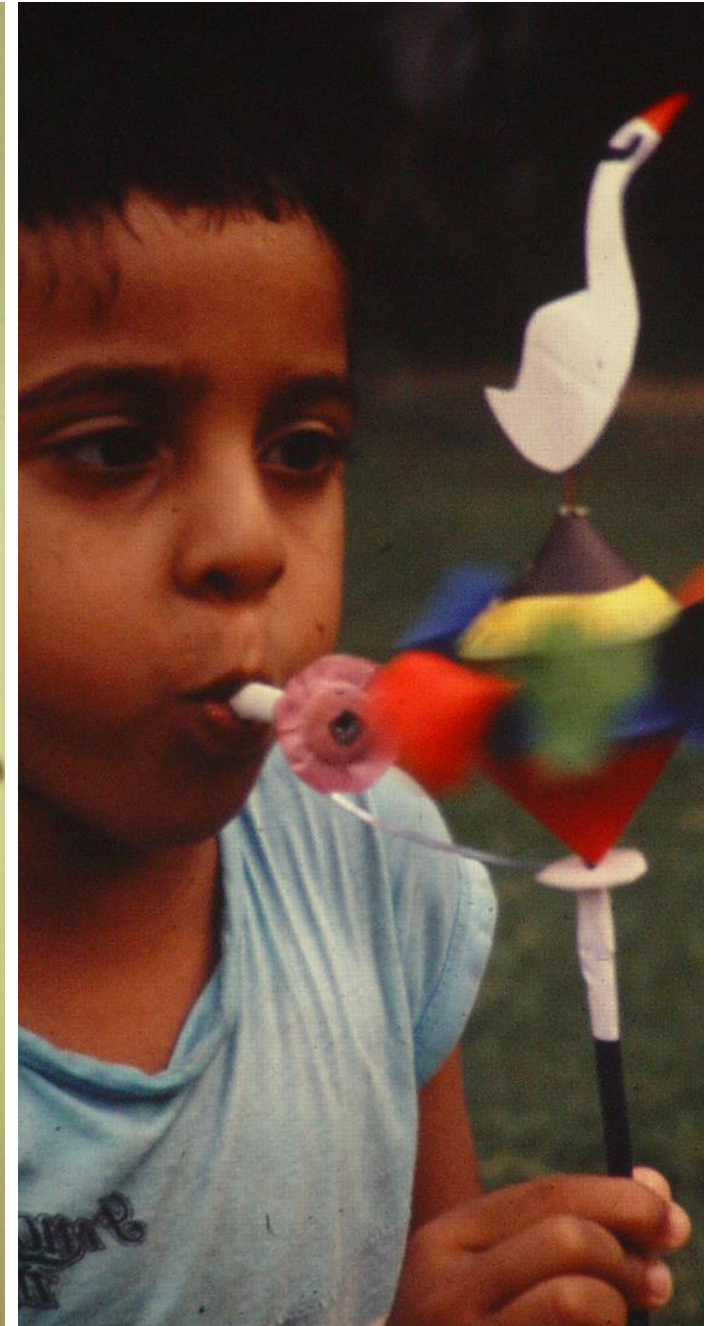
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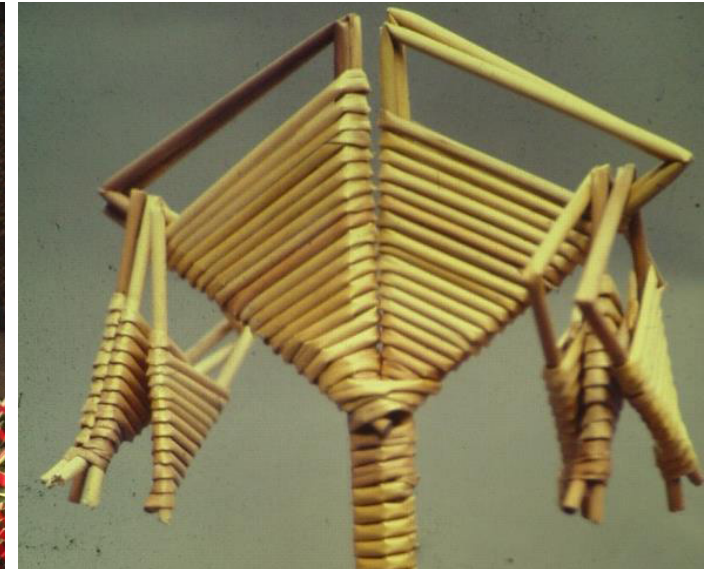
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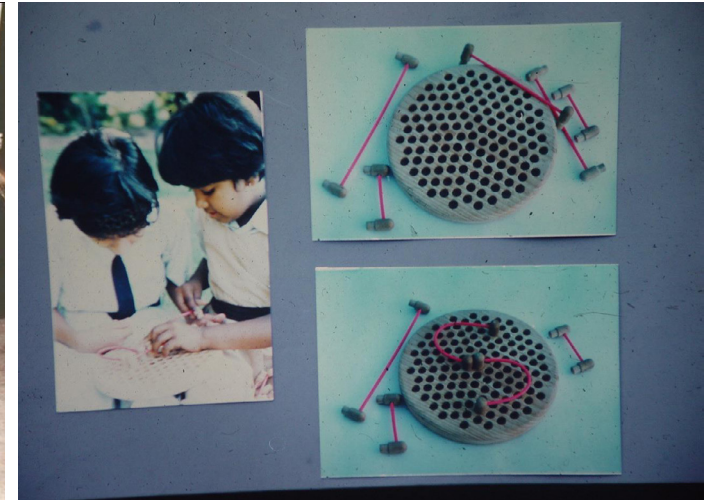
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Experts

Ashok Panwalkar
Philips Design, Director, Pune Branch, India

Introduction:

Ashok Panwalkar finished his bachelor's in Electrical engineering and began his career by working briefly in Almonard Engineering Pvt. Ltd. Company. Like a lot of companies during the 70's, a lot of energy was invested in reverse engineering existing products. As Panwalkar was an Engineer with good sketching ability he was often asked to go and sketch out existing products.

Ashok Panwalkar - Philips Designer India



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Ashok Panwalkar - Interview Part 1



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Ashok Panwalkar - Interview Part 2



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During this time Prof Vijay Bapat called him from IDC, informing him about the field of Industrial Design at the Industrial Design Centre in the IIT Bombay Campus.

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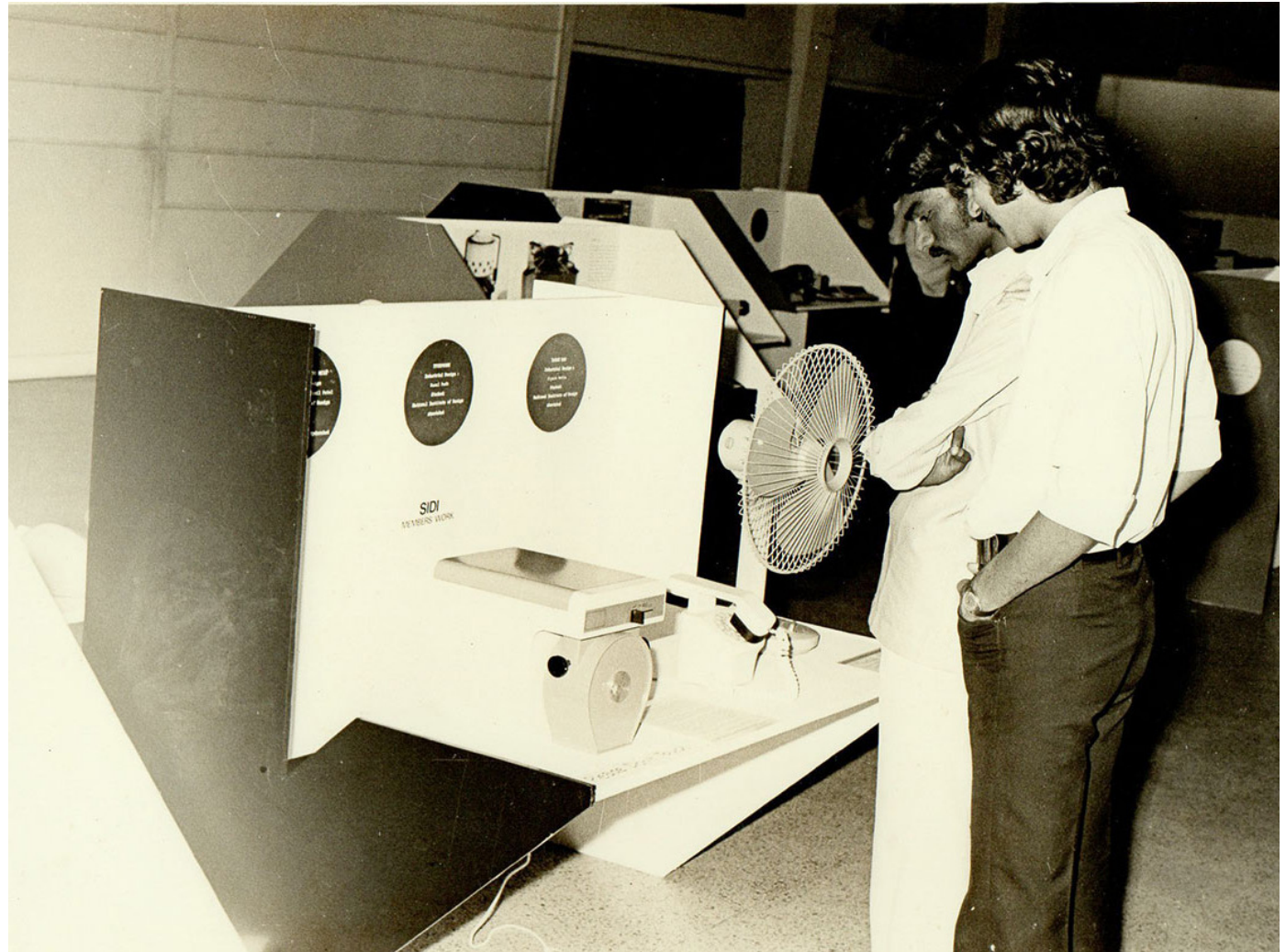
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Here his interests were invested in design and engineering, ergonomics, rendering skills and form development.

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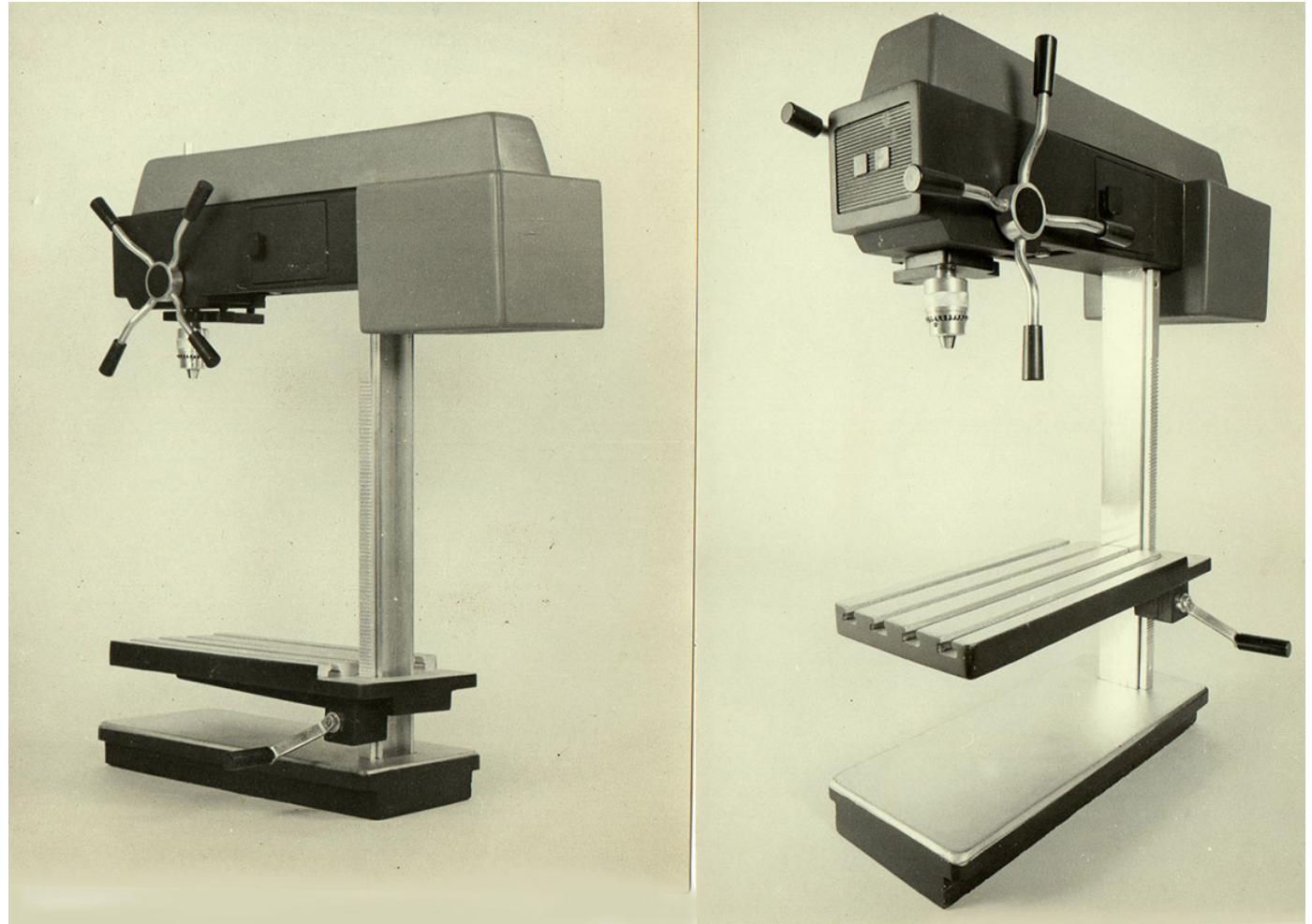
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His final thesis project involved the re-design of a drill machine, where he worked extensively on the form, functional safety and improving the usability of the machine.

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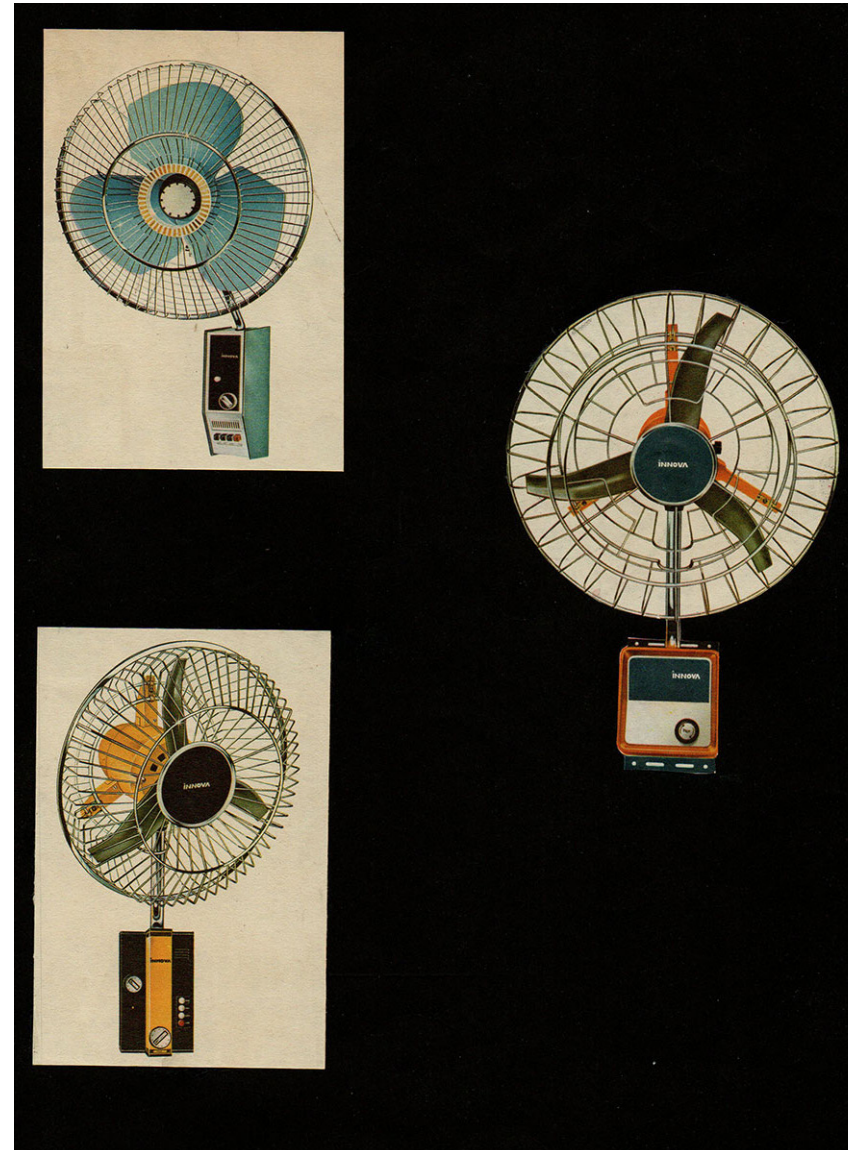
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Post IDC

After he completed his post-graduation, he worked for 2 small fan manufacturing companies. Where he gathered experiences of working in a smaller company, playing multiple roles of engineer, supervisor and designer.



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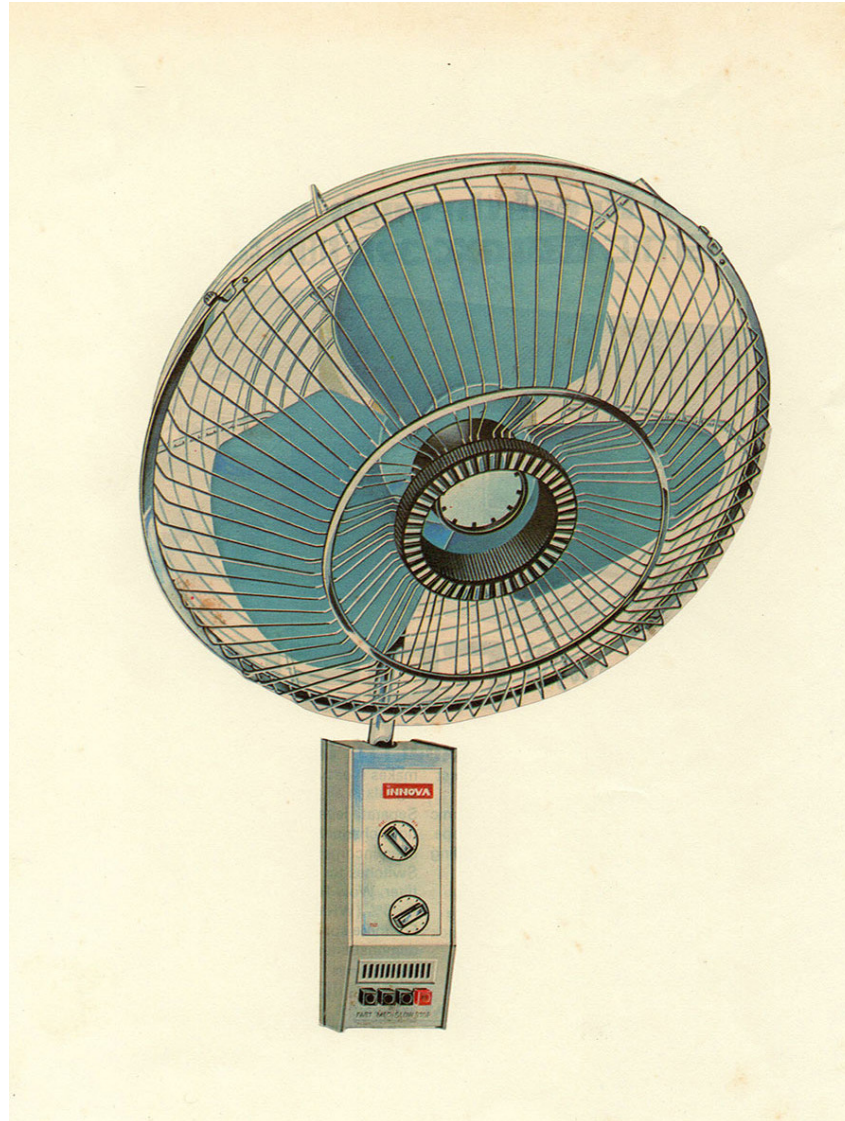
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Then he joined Philips Design of Philips Electronics Co. as a Jr. Industrial designer in Mumbai.

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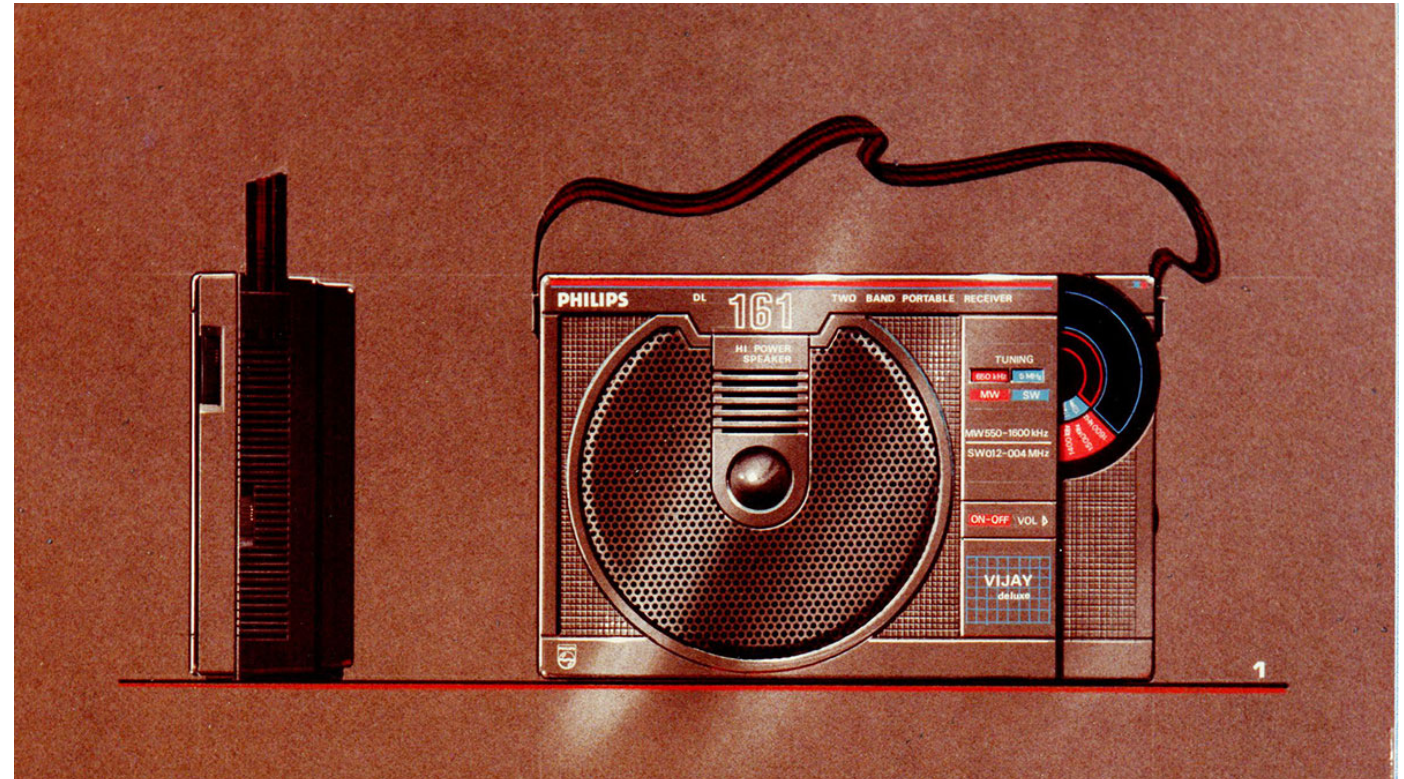
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Philips Design:

He started out by handling packaging graphics and visual design on the products, which proved a useful skillset as his sensitivity towards the finer details of a product was honed.



After 4th year he was sent to the Netherlands for training. During which he learnt advanced sketching skills and the design process, he was also allowed to attend departmental meetings, attend management development programs, he was also allowed to study the local culture and design trends during that time.

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Ashok Panwalkar in Netherlands during training

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Mr. Zabransky, centre, explains CIDC's computer-aided-design system to guest designers, from left to right: Mr. Harsi, Mr. Panwalker, Mr. Stege. At far left is an unidentified guest whose country of origin is being nervously investigated by CIDC.

Philips being 133-year-old Dutch co. started out with one product-the Light Bulb, but in the course of time, the company has become a multi-product conglomerate.

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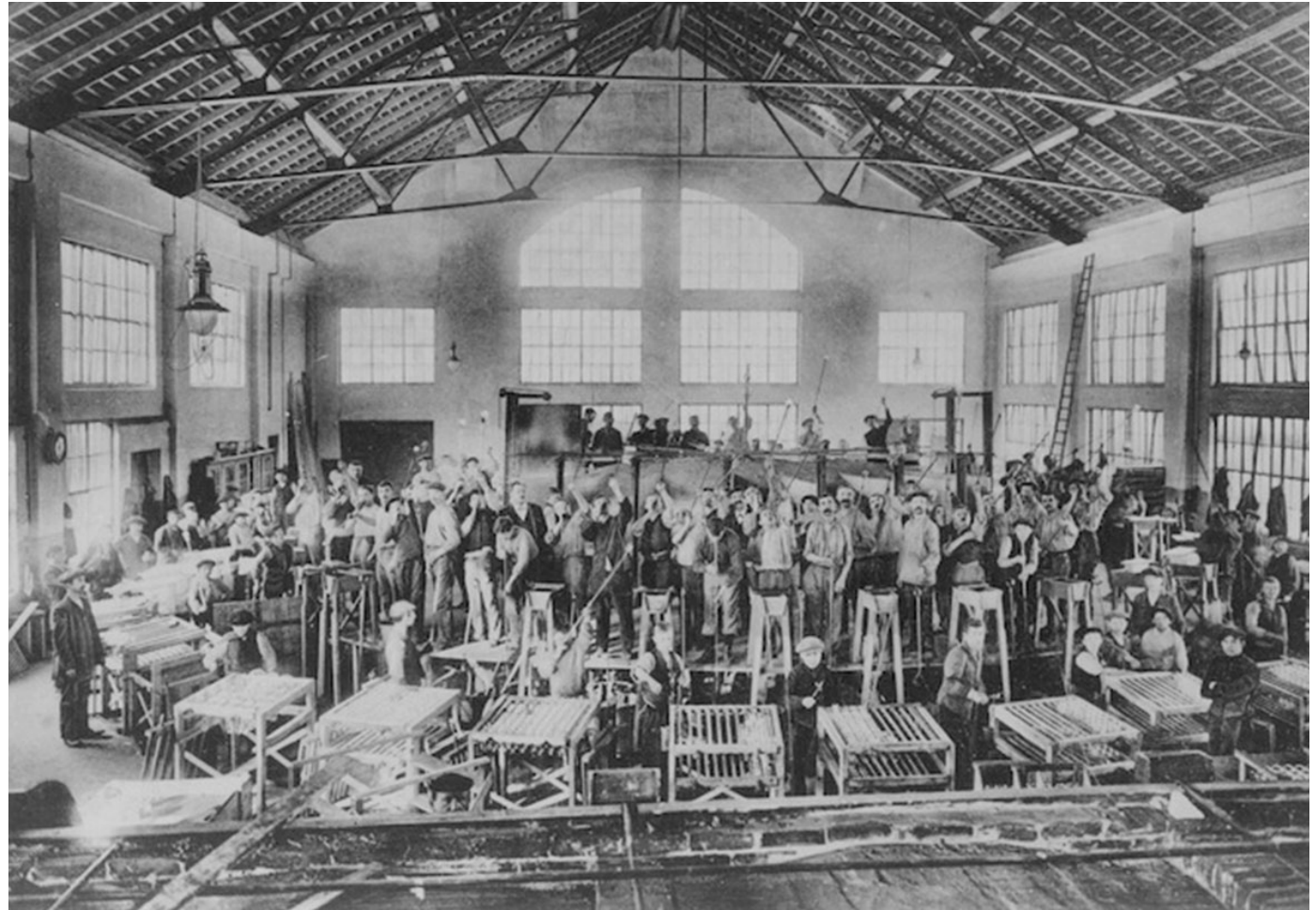
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Philips Design is more than 80 years old and has become one of the largest design agencies in the world.

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When he began working in that organization, there were 500 design professionals with more than 30 nationalities located in 14 branches worldwide, he joined Philips Design in Mumbai which was a part of the consumer electronics division. The main aim is to design products for local market needs i.e. Local for Local! Their portfolio included supporting other product groups such as Domestic Appliances, Lighting, and Professional and scientific equipment.



Philips worldwide went through a difficult period around 1990. As part of a cost-cutting drive, Philips Design along with Consumer Electronics Marketing and Domestic Appliances marketing groups moved from Mumbai to Consumer Elec. factory in Pune. Though it helped in reducing products creation process time from 12 months to 9 months (Design brief to the launching of the products) they faced a lot of bureaucratic problems in the factory. During this shift, Ashok Panwalkar was chosen to be in charge of Philips Design.

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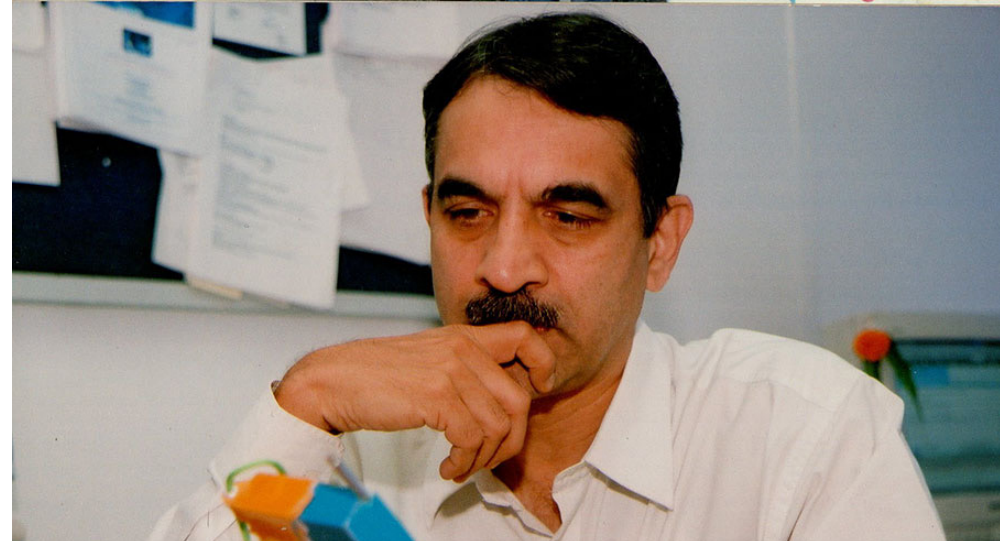
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Mr Timmer then CEO of Philips International visits Philips Design Pune.

The License Raj had been abolished with the help of new economic reforms, however, there was still a lot of bureaucracy in the factory and at the same time doing good designs for all product groups in Philips India was still challenging owing to a vast demographic. Lots of designers started visiting India on short assignments thus improving existing benchmarks. With good work being recognized, Philips Design India became a part of the Asia

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Pacific Group consisting of Singapore, Hong Kong and Taiwan branches.

Eventually, Philips design worldwide became an independent division. They began selling design services within Philips and also catered to external companies in non-conflicting areas of Philips Businesses.

When the Asia Pacific Philips Design head realized the quality level of deliverables was par with the rest of the studios in the world, he invited the management team of the Netherlands, and senior members of Asia Pacific design branches to assess India Philips Design in India.

Stefano Marzano, CEO of Philips Design impressed so much, he issued a letter recognizing the quality of deliverables, design process, communication, software hardware knowledge par with International standards and announced Philips design in Pune to be a Global resource to support other branches in the world in the area of Product Design, Communication Design, Interaction Design and Spatial design (Exhibition and Brand shop Design).

After his first innings at Philips, he founded a company called 3F Design (3F stands for Fun, Form, Function) where he designs quirky and unusual products for personal or corporate gifting. 3F design has a design studio and a Design Store located in the Deccan area in Pune. He leverages his vast experience in the design and design management field, he also gives back to pedagogy by mentoring the next generation of designers and counselling unwilling parents when their children want to join design programs.

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Product stories:

There was a perception in marketing and the management at the headquarters level as to why India needed different products when Philips has a basket full of internationally accepted products.



Philips Philetta-1950s

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Philips India made radios that used names such as Jawan, Kisan and Commander instead of using European names such as Philletta, and Philettina and that worked well after a war with Pakistan, capitalizing on the patriotic feelings in the country.



Philips Bahadur-1980s



Philips Jawan-1980s

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Another example of the Indian Context is in the way grinding spices is different from the European sense, so a region-specific need of our market was addressed by a locally designed Mixer Grinder.



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His team developed a range to meet the requirement of 4 regions in India. Since the North grew fruits and they needed a Juicer as an important function, while housewives in the south needed grinding as the main function for pulses and rice grains, spices etc.



Mixer Grinder to cater to the Northern Region



Mixer Grinder to cater to the Southern Region

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The History of Product Design in India

Sketches in Time

by

Paul Anthony and Prof. Ravi Poovaiah
IDC, IIT Bombay

Source:

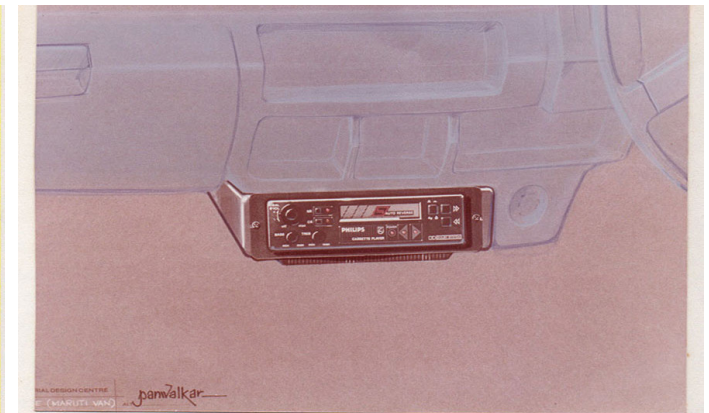
<https://dsource.in/resource/history-product-design-india/experts>

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Though there were global guidelines for Packaging graphics. We adapted it to suit the local market. One side of the packaging box carries images of North Indian dishes and the other side carries images of South Indian dishes. This smart approach to graphics was well appreciated in HQ. One-third of the turnover of the Domestic appliances and Personal Care Division came from the range of Mixer Grinder that he designed.

They followed a design process holistically, thus involving the end customer at the early stage of the product creation process to develop strong designs in Audio, leading to a leadership position in the Audio market. We had European designs of color television. But at an early stage, there was a gap in perceptions of people about color television and sophisticated designs led to lesser market share.

The audio console that Ashok Panwalkar and the team at Philips had conceived and executed for Indian automobiles is an example of concurrent design and engineering capabilities and collaboration between two different appliances (Philips) and engineering giants (Maruti).



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Evolution of Industrial Design-Post IDC:

When he joined IDC, monopoly was a key in the market. People had limited choices for cars or any other product. If somebody wanted to buy a scooter one had to wait for 5-6 years. So the Industrial design profession was recognized only by only audio product manufacturing companies. After the Design program, he had to carry his portfolio and keep knocking doors of various companies for the job. When our country opened up, the market was flooded with international brands in all product segments. This turned out to be a threat to local businesses and their existence.

Then local businesses started using Design as a strategic factor to achieve competitive advantage. This changed the design job market. A designer started getting 3 -4 offers from reputed companies.

Key influences:

- IDC and all Gurus
- Demanding boss Murray Camens VP Asia Pacific Philips Design
- Excellent team members at Philips (Local and Overseas)
- Design Process-oriented to User Research and various tools for design directions
- Philips Values- 4 D's
Design and develop, Deliver (Time to market), Delight (Customers), Develop people + Honesty and transparency at Philips
- Training to sharpen design and management skills
- International exposure and a big network of helping design professionals

Food for thought:

- Develop hand-sketching skills to a high level.
- Focus on User Research. Extract tangible expectations and emotions perceived values from users.
- Keep validating your concepts with users and keep records
- Need little aggression in communication and more aggression through design concepts.
- Take a brief from a client but recheck if your interpretation is the same as the client's before holding
- Never say - any project is a small project.

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Design Studios

This section consists of the documentation regarding the Design studios and the early designers within India, that paved the way for the practice of Industrial Design, design management and strategic design in an Indian context that was relatively devoid of the practice of design.



Core Design



Lemon Design



Elephant Design



Design Directions



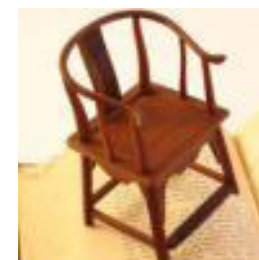
Wipro Lighting



Ticket Design



Onio



Bent by Design

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Sudhir Kumar



Signage System and Wayfinding



Incubis



Antony Lopez



Anuj Prasad - Desmania



Mukul Goyal



Vibhor Sogani Studio



Alex Davis Studio

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Source:

<https://dsource.in/resource/history-product-design-india/links-and-references>

Links and References

Prof S. Nadkarni:

- http://www.designindia.net/thoughts/people/teachers/prof_sudhakar_nadkarni

Prof S. Balram:

- <http://djad.in/faculty/permanent-faculty/>
- https://www.youtube.com/watch?v=_mUH3jweELQ

Prof U. A. Athavankar:

- <http://www.idc.iitb.ac.in/uaa/bio.html>
- <https://www.youtube.com/watch?v=WnZ1QMprCzY>
- <https://www.youtube.com/watch?v=8zahhrMe5Rg>

Design in Search of Roots: An Indian Experience -UdayAthavankar

The Designer and the Socio-Technology of Small Production

Author(s): H. Kumar Vyas

Source: Journal of Design History, Vol. 4, No. 3 (1991), pp. 187-210

Design: Art and Craft as a United Concept

Author(s): H. Kumar Vyas

Source: India International Centre Quarterly, Vol. 11, No. 4, DESIGN: TRADITION AND CHANGE (December 1984), pp. 91-94

Design History: An Alternative Approach

Author(s): H. Kumar Vyas

Source: Design Issues, Vol. 22, No. 4 (Autumn, 2006), pp. 27-34

Design the International Movement With Indian Parallel

Author(s): H. Kumar Vyas

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Video



Interview of Prof Nadkarni on Product Design



Interview of Prof Balram on Product Design - Part 1



Interview of Prof Balram on Product Design - Part 2



Interview of Prof Athavankar on Length and Breadth - Part 1

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Interview of Prof Athavankar on Projects and Products - Part 2



Interview of Ashok Panwalkar on Product Design - Part 1



Interview of Ashok Panwalkar on Product Design - Part 2



Interview of Ashok Panwalkar on Product Design - Part 3

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Interview of Sudarshan Khanna - Origins



Interview of Sudarshan Khanna -
Foundations of Toy Design Programme in
India



Interview of Sudarshan Khanna - Toy
Design and Design in India



Interview of Sudarshan Khanna -
Inspirations and Conclusions

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