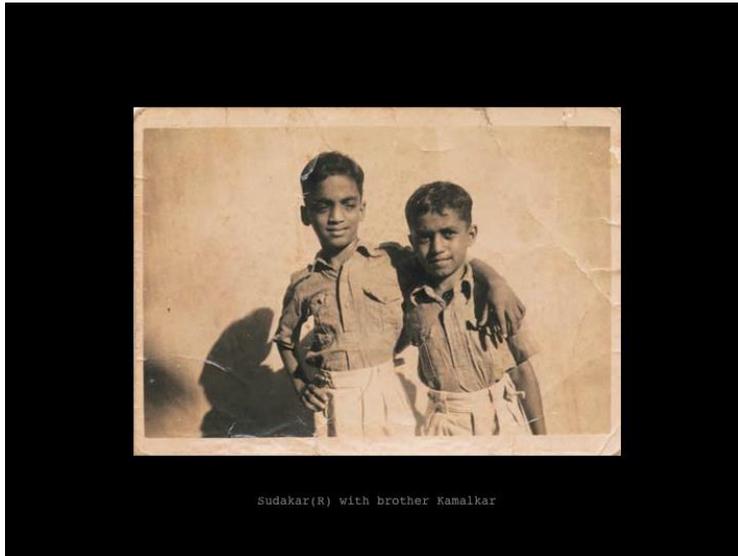


Professor Sudhakar Nadkarni



Nadkarni brothers

Source - Nadkarni brothers: Courtesy of Prof Sudhakar Nadkarni

Prof Sudhakar Nadkarni was born in a big middle class family, whose dad used to work in the National Bank in Bombay. He lived in a generation where people sought the cities for education. He lived in a chawl, which is a mosaic of different cultures, languages and faiths living in relative harmony in a small-unplanned space. People shared resources, be it bathing or washing spaces, utensils.



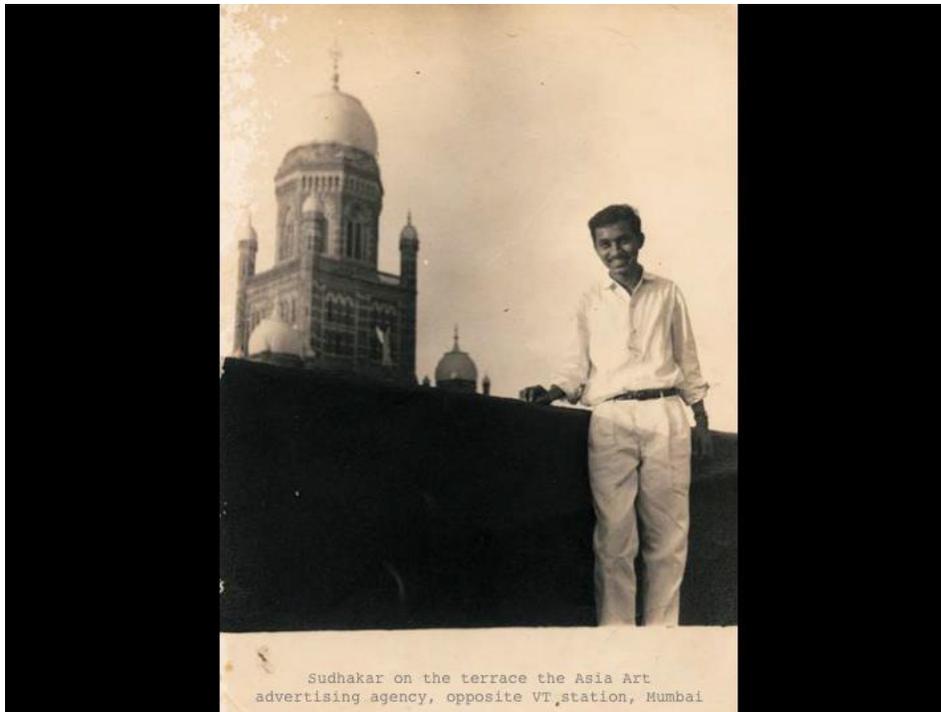
Family: Courtesy

Source - Family: Courtesy of Prof Sudhakar Nadkarni

In the chawl there resided besides Prof Nadkarni's house a family of signboard and hoarding painters from Goa. His inclination towards graphic design or design in general he says comes from helping this family and being around them. The community life allowed space for a free life, leadership skills and accountability. The chawl used to have occasions for celebration where families used to participate in dramatics, singing and various other performances. Sudhakar used to be the best in makeup and painting. He used to be an expert in set design. So everybody took it for granted that he was destined for the Arts.

He remembers the mood of the nation when she received her independence and listening to Jawaharlal Nehru's - Tryst with Destiny speech. How charged the nation was with the hope of a great future. He also remembers the contrast in the sadness of the nation when Mahatma Gandhi was assassinated.

He chose to go to the JJ School of Arts and chose to go for Applied Arts in the hope that it would fetch a job later. JJ had workshops setup for Lithography, Screen-printing and skill based learning, but did not have any particular courses detailing communication science. Amongst his batch very few people had managed to pass the course as the government had raised the cut of mark. He was amongst the five or six students that did clear through. He had already started working part time in Design Organization with the help of VN Adarkar. He regrets having missed out on the cultural life at JJ but feels he made up for it at HfG Ulm.



Working in Asia Art Advertising

Source - Working in Asia Art Advertising: Courtesy of Prof Sudhakar Nadkarni

Design Organisation did a lot of work related to exhibition design and printmaking. It was around that time when Yashwant Chaudhary had come to India and they heard about a lecture being given by James Garner in the Indian Merchant Chamber. Sudhakar Nadkarni for the first time came into contact with the term “Industrial Design” and what it stood for in the global context. He was talking about the relevance of design in many walks of life.



Sudhakar (3rd from Left) with friends from
Design Organisation.

Design Organisation Team

source - Design Organisation Team: Courtesy of Prof Sudhakar Nadkarni



Yashwant Chaudhary and Sudhakar

Yashwant Chaudhary

Source - Yashwant Chaudhary: Courtesy of Prof Sudhakar Nadkarni

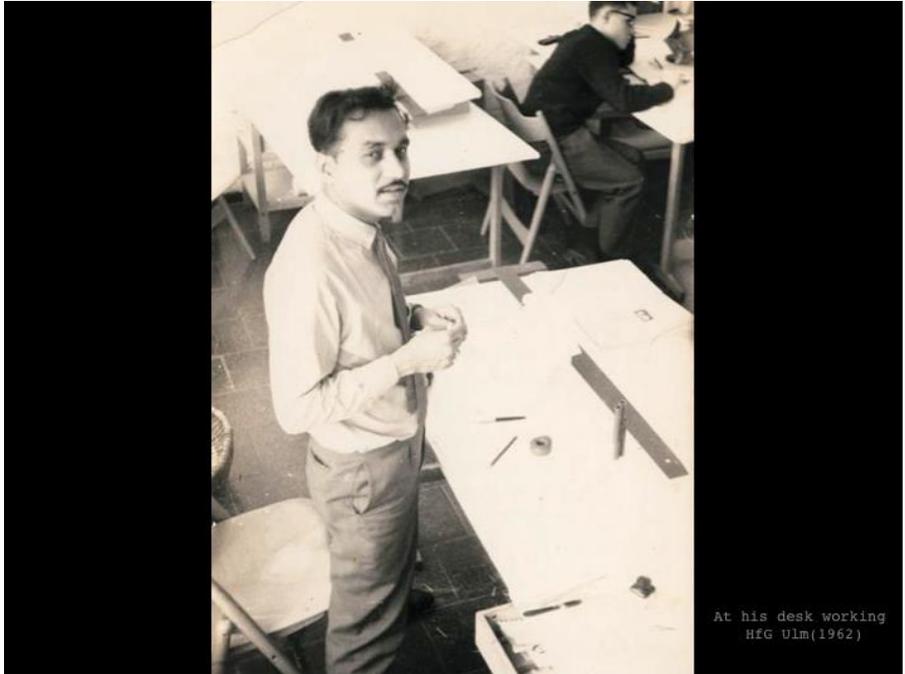


Parents sending Nadkarni off

Source - Parents sending Nadkarni off : Courtesy of Prof Sudhakar Nadkarni

Around that time major changes were happening in India in terms of establishing infrastructure for commerce and development like roads and dams. Jawaharlal Nehru was crucial in these early works related to the first 5-year plans.

It was around this time when he sent his portfolio to HfG Ulm under Yashwant Chaudhary's recommendation. He was the first Indian at Ulm many others followed later. He didn't have much of an option when it came to learning German, as he was already late for the course there. So he learnt it when he went to Germany.



Nadkarni at Ulm

Source - Nadkarni at Ulm: Courtesy of Prof Sudhakar Nadkarni

Hans Gugelot had come to NID to work on a project headed by Gira Sarabhai, related to a tangential fan and to help in some of the courses there. Through him and Prof H Kumar Vyas, when he came to Ulm, Sudhakar was instructed that he was to go to NID on his return to teach and develop the new design course there.



Working in Ulm

Source - Working in Ulm: Courtesy of Prof Sudhakar Nadkarni

At Ulm basic design course was very challenging, the faculty had meticulously constructed the courses there. Also product design was spoken in the context of society and economics rather than just mere formal and aesthetic nuances. This was the major difference between JJ and Ulm, concepts of color theory and communication science was what the students were involved with at Ulm.

Nadkarni worked there as well, first in a printing press there. He also worked in an Arms manufacturing company and also worked in creating false ceiling designs in Siemens. Some of his student assignments are interesting as his understanding in materials and design was enriched by the contrast between his middle class background from Bombay where the availability of good or well-made products was sparse and his new education at Ulm. He was thus able to work on projects without any mental blocks, this often yielded surprising outcomes.

Jukebox: Studying social aspects led his classmates to believe that a new Ulmer model of the Jukebox would be without any particular purpose and is extremely class specific. Nadkarni thought of a different context, he thought of an educational toy, which would play out the stories for children.



Child story box, HfG Ulm (1965)

9. Jukebox at HfG Ulm

Source – Jukebox at HfG Ulm: Courtesy of Prof Sudhakar Nadkarni



Child story box,
HfG Ulm (1965)

10. Jukebox at HfG Ulm

Source - Jukebox at HfG Ulm: Courtesy of Prof Sudhakar Nadkarni

He talks about how Ulm kind of radicalized his view on bad design, how earlier radios or transistors would come in boxes with glass covering which required a separate rag to cover the glass covering. His sensitivity towards the ridiculousness of such design was heightened through the Ulm experience.



Walkie-talkie design

Source - PLU at Ulm: Courtesy of Prof Sudhakar Nadkarni



Programme Learning Unit , HfG Ulm (1965)

PLU at Ulm

Source – Walkie-talkie design: Courtesy of Prof Sudhakar Nadkarni

India by that time had become a market filled with copies. As there was no encouragement in Indian companies for engineers to design, innovate and research, they often took the short route and reverse engineered the products, however the story was different in companies like Philips which spent a lot of time, energy and money to come up with new systems of furniture or electronic appliances, to show at the world fairs.



Tata Benz Trucks

Source – Tata Benz Trucks: Anon, (2016). [online] Deeplythinking.files.wordpress.com. Available at: <https://deeplythinking.files.wordpress.com/2011/06/tata-benz.jpg> [Accessed 1 Apr. 2016].



Tata production line

Source - Tata production line: Anon, (2016). [online] Deeplythinking.files.wordpress.com. Available at: <https://deeplythinking.files.wordpress.com/2011/06/tata-benz.jpg> [Accessed 1 Apr. 2016].

The Indian government used to give grants and money and yet the companies used to filter this for reverse engineering. There was a lack of technical expertise in the industries. Which Nadkarni says that NID had recognized from its involvement with many crafts people, while attempting to translate craft to mass production. At NID there was a focus in trying to encourage innovation amongst craftspeople and technicians as well as the students. Hence the workshops were made to the huge scale to match production houses.



NID Printing studio, Paldi

Source - NID Printing studio, Paldi: NID. (2016). [online] Pinterest. Available at: <https://in.pinterest.com/pin/290411875946343342/> [Accessed 1 Apr. 2016].

Education there was secondary as it was project based and production oriented. At IDC he intended that the machines should be of Indian origin to allow the students to be sensitive to the Indian production constraints. In Guwahati, as the major industries were in Kolkata, he ensured that the workshops were fully equipped, but he says that there needs to be more

enthusiasm from the faculty and students as machines need projects and servicing without which it would fall into disuse and become defunct.

In IIT Bombay, designers were unheard of in 1969. The first batch was considered to be artists and was given a wide berth in terms of freedom. But the kind of projects and research that came out of IDC created great interest both inside the campus as well as outside within the industry. Workshops were conducted for industry professionals. It became the responsibility of the educational institute to both teach students as well as try to propagate the principles of design methodology in the industry via workshops, outside India this was generally an activity conducted by societies or bodies of Industrial Design. But in India as the field was unheard of, design propaganda became a thing that the institute had to take care of as well. For Prof Nadkarni the habit of creating and designing made him restless when he was trapped in administrative affairs.



IDC design circle

Source - IDC design circle: Courtesy of Prof Sudhakar Nadkarni

The first set of faculty; Prof AG Rao, Prof Athavankar, Prof Bhandari, Prof Kirti Trivedi were instrumental in creating both the curriculum as well as the environment for design within the campus and exposing them to both global and Indian semantics of design.



Discussions with students and faculty at IDC

Faculty discussions

Source – Faculty discussions: Courtesy of Prof. Sudhakar Nadkarni

AIMS AND OBJECTIVES

'Industrial design is a creative activity whose aim is to determine the formal qualities of objects produced by industry. Formal qualities include the external features but are principally those structural and functional relationships while converting a system into a coherent unity both from the point of view of the producer and user. Industrial design extends to embrace all aspects of human environment which are conditioned by industrial production'.

The Industrial Design Centre has been set up by the Government of India under the auspices of the Indian Institute of Technology, Bombay, for the study of environmental design problems within the field of industrial production and communication. In the context of the present economic conditions it is also necessary to make earnest efforts to improve the appearance of the indigenously manufactured articles so as to be able to face the challenge of the competitive trade both within and outside the country.

The aim of this course is, therefore, to train industrial designers in solving the various problems generated by industrialisation. It deals with visual aspects of products and increasing their attractiveness so as to make them more convenient for human use. Visual aspects are otherwise known as the aesthetic qualities of a product, i.e. the form, colour, texture and total arrangements of different components, such as knobs, scales, dials, handles, etc. The students are trained to arrive at rational solutions by abstract thinking process. The course is designed to make the students conscious about the needs and behaviour pattern of the community as also the usage of the various products. Lectures on Psychology and Sociology are included to achieve this objective. At present computers are widely used in industry and many complex design problems are processed on it. The lectures on Computer Science deal with training the students about the programming techniques for the computer. The design process covers the visual and functional aspects of the products of daily needs, e.g. domestic products, office equipments and stationeries, various storage units, furniture, fixtures, agricultural equipments, heavy engineering products, etc.

Entrance Requirements
Graduates in Electrical/Mechanical/Chemical Engineering with aptitude for art and design. The evaluation of the candidates will be made by assessment of their work and personal interview. Candidates already employed in the Design Section of the industry will be given preference.

Commencement
August every year.

Duration
The duration of the course is of 15 months and the curricula is divided into 5 quarters.

Practical training
After 4 months intensive instructions the students are placed in industry for a month's practical training.

Project work
The last quarter is devoted entirely to diploma project work which is to be presented in the form of a thesis (multi-media presentation).

Structure
Structure of the course is broadly based on the following classification:

Information
Design theory, Sociology, Socio-dynamics, Ergonomics, Cybernetics, Programming techniques, Material techniques, Management, Marketing, Economics, Professional practice.

Formation
Design methodology, Elements of design, System design, Product design problems.

Communication
Technical drawing, Freehand drawing, Rendering and presentation techniques, Photography, Typography, Product graphics, Written and verbal communication.

1984 UNESCO-ICSID SEMINAR

INFORMATION

Name of the Course
Postgraduate Diploma Course in Industrial Design.

Pattern
Full-time-Residential.

Aims and objectives

Source - Aims and objectives: Courtesy of Prof. Sudhakar Nadkarni



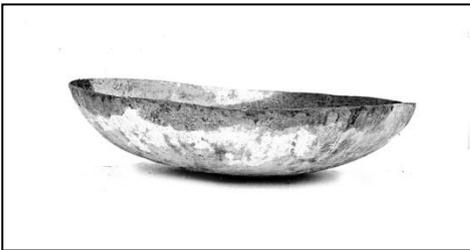
Ghamela

Source - Ghamela: Courtesy of Prof Sudhakar Nadkarni



Ghamela

Source - Ghamela: Courtesy of Prof Sudhakar Nadkarni



Ghamela

Source - Ghamela: Courtesy of Prof Sudhakar Nadkarni

Crompton and Greaves had a project to redesign a long running product of theirs. The project dealt with a modernist approach to the regulator of the fan as well as the fan design. It needed a change from the existing huge box-like design; also during packaging it needed to be stackable through the detail of the step. A feature that was not introduced was the luminous dial for easier usability during the night. Another part was to simplify the detail of the blades to make it easier to machine and finish.



Crompton and greaves regulator

Source – Crompton and greaves regulator: Courtesy of Prof Sudhakar Nadkarni

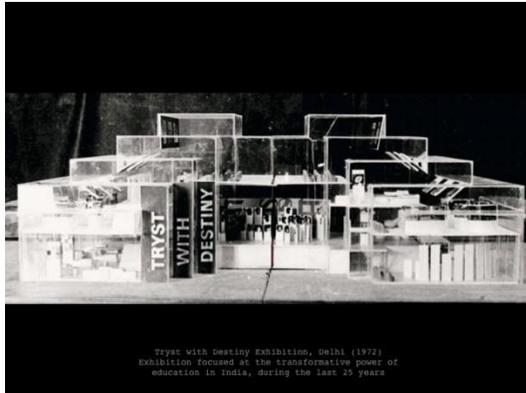


Crompton and greaves regulator

Source – Crompton and greaves regulator: Courtesy of Prof Sudhakar Nadkarni

Exhibition designs:

Tryst with India and the Made in India-State Trading Corporation (STC) Pavilion Dome are two exhibition designs that Prof Nadkarni was a part of. He talks about the engineering difficulties of the project in how the dome started caving in on itself, at the last possible minute.



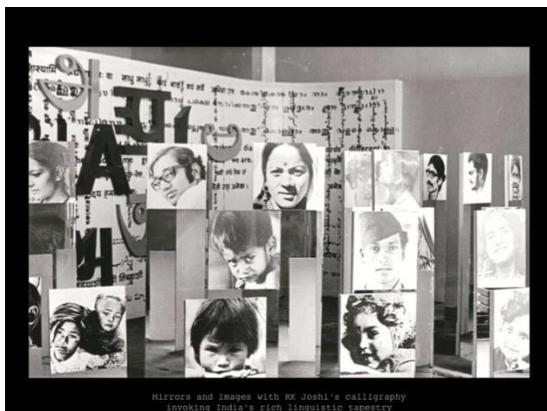
Tryst with destiny exhibition

Source – Tryst with destiny exhibition: Courtesy of Prof Sudhakar Nadkarni



Tryst with destiny exhibition

Source - Tryst with destiny exhibition: Courtesy of Prof Sudhakar Nadkarni



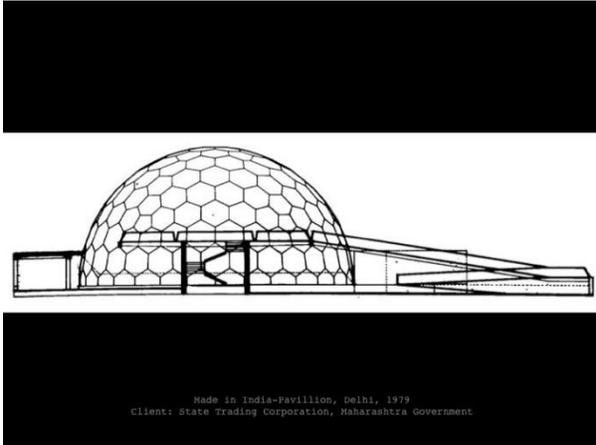
Tryst with destiny exhibition

Source - Tryst with destiny exhibition: Courtesy of Prof Sudhakar Nadkarni



Tryst with destiny exhibition

Source – Tryst with destiny exhibition: Courtesy of Prof Sudhakar Nadkarni



STC pavilion exhibition

Source - STC pavilion exhibition: Courtesy of Prof Sudhakar Nadkarni



STC pavilion exhibition

Source – STC pavilion exhibition: Courtesy of Prof Sudhakar Nadkarni



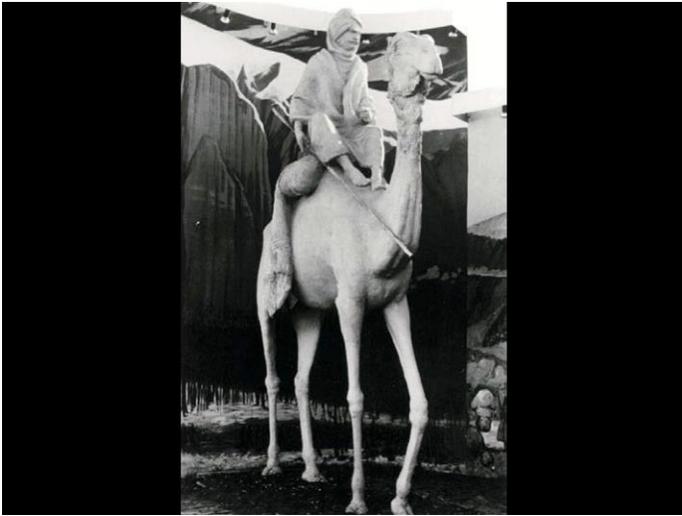
STC pavilion exhibition

Source - STC pavilion exhibition: Courtesy of Prof Sudhakar Nadkarni



Made in India exhibition

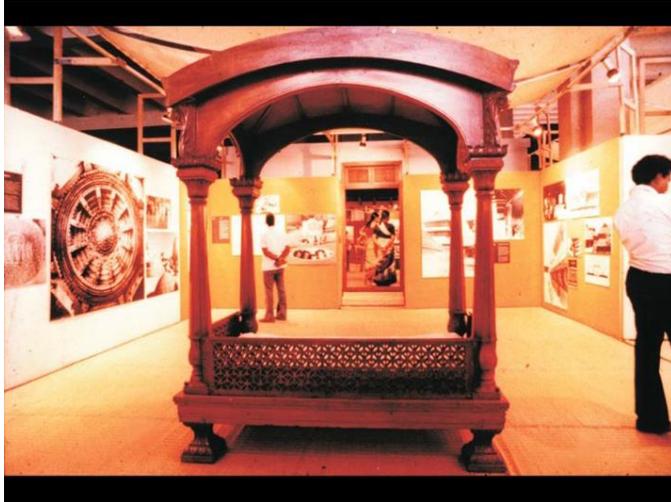
Source – Made in India exhibition: Courtesy of Prof Sudhakar Nadkarni



Made in India exhibition

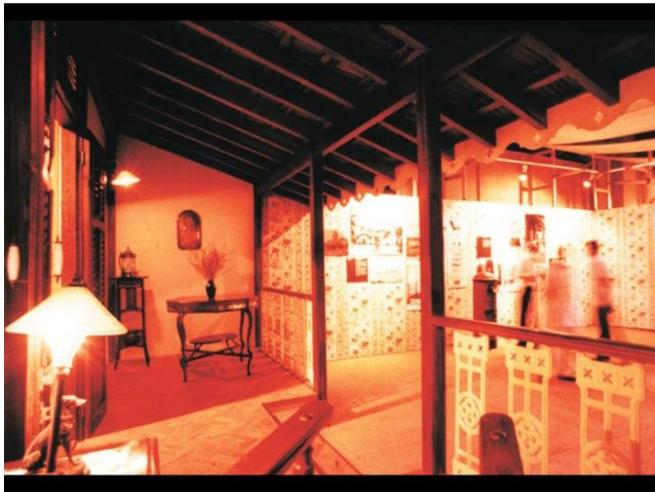
Source - Made in India exhibition: Courtesy of Prof Sudhakar Nadkarni

Vistara was one of the bigger exhibitions that Prof Nadkarni had undertaken; it was a travel through of Indian architecture through the ages. This was a monumental task in terms of both the content and the destinations that the exhibition was conducted. The exhibit had to go through three countries- Nehru Centre, Mumbai, India, Russia and Japan.



Vistara exhibition

Source – Vistara exhibition: Courtesy of Prof Sudhakar Nadkarni



Vistara exhibition

Source - Vistara exhibition: Courtesy of Prof Sudhakar Nadkarni



Vistara exhibition

Source - Vistara exhibition: Courtesy of Prof Sudhakar Nadkarni

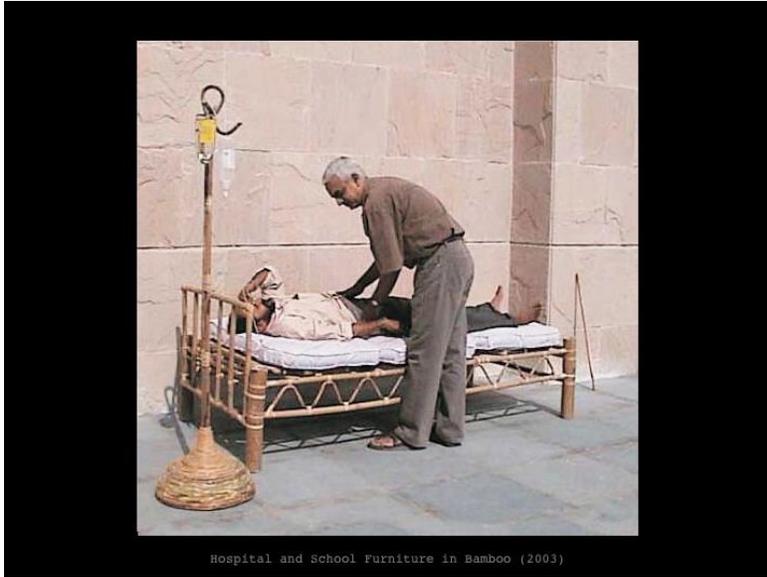
On being asked how the world responded to Indian design and designers, he says that initially there was no particular response as there was hardly any impact. Now however there are more designers of Indian origin who are making their presence felt through their work. He remembers Satyendra Pakhale, how he was, from his student days and how he has progressed to achieve stardom as a designer.



Satyendra Pakhale

Source - Satyendra Pakhale: Anon, (2016). [online] Satyendra-pakhale.com. Available at: <http://www.satyendrapakhale.com/img/upload/S-Pakhale-Portrait.jpg> [Accessed 1 Apr. 2016].

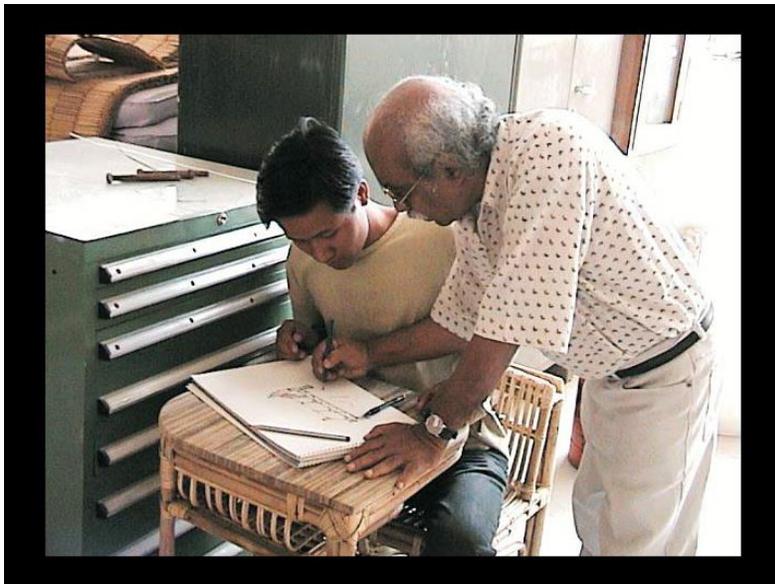
He also talks about the Department of Design and its role in IIT Guwahati. This was an attempt to try and utilize the abilities of a craftsman when it came to being meticulous and the ability to design with very fine details. He did not want it to become another space where pretty things were made using indigenous material.



Hospital and School Furniture in Bamboo (2003)

IITG DoD

Source – IITG DoD: Courtesy of Prof Sudhakar Nadkarni



Prof Nadkarni working with students

Source – Prof Nadkarni working with students: Courtesy of Prof Sudhakar Nadkarni



Products from IITG_DOD

Source - Products from IITG_DOD: Courtesy of Prof Sudhakar Nadkarni

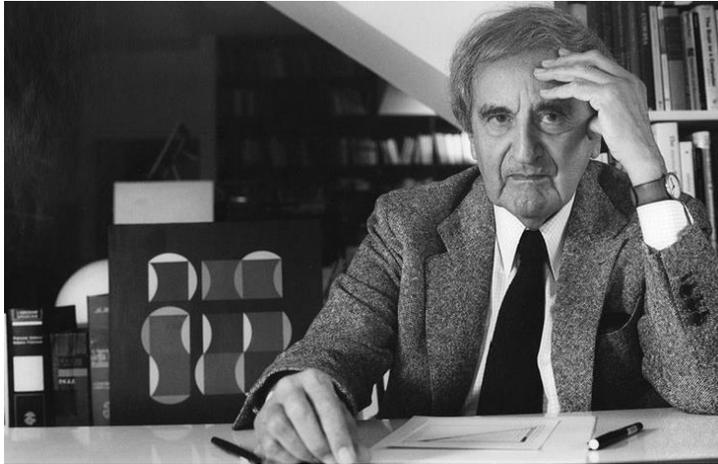
He further laid emphasis to the program in terms of how it was relevant to this age of technology miniaturization. This kind of detailed work traditionally is seen in the practice of craft. Exercises like designing the dentist's knife pack were given to students to become sensitive to the needs and requirements of products that had finer nuances.

He also speaks about the recognition that Industrial Design got from the industries after the first set of designers was absorbed into the industry. There is a demand for designers from companies like Tata and Godrej and also urban hubs for design entrepreneurship.

He quips that there is a slight difference in the nature of designers that come out of NID and IDC. Where NID sustains an environment of experimentation, the students that come out of it tend to have very high risk taking abilities and hence are generally entrepreneurial in nature. IDC students according Prof Nadkarni however seem to play safe in what has become an extremely corporate-bureaucratic environment, hoping that a big corporate would come and absorb them. This he says reflects a lot in the environment where the two sets of students learn design.

On being asked how he sees the evolution of product or industrial design from his days at Ulm to the present day and to the future, he says if one were to look at Apple's product design there is still something unmistakably Ulmer about it. So he feels the change that has happened, if at all, is incredibly slow. One thing that has become commonplace is product proximity; products now are closer to the people than it has ever been. He feels however that the terms like human centric design, innovation; are principles that used to be taught at Ulm back during his student days. At Welinkar he continues to teach design methodology to MBA students through developing hand skills and model making, to improve business design skills.

As influences he cites Tomas Maldonado his guide for all his projects. He was instrumental in changing Ulm by introducing science, technology and sociology to enrich design principles. He also recalls Gui Bonsiepe and his inputs in design theory. Herbert Lindinger is another faculty who Prof Nadkarni remembers as a guide in his milk booth project.



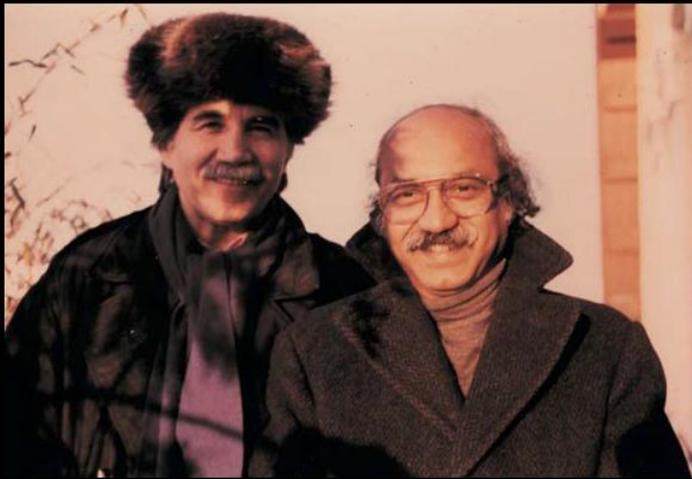
Tomas Maldonado

Source – Tomas Maldonado: People. (2016). [online] Pinterest. Available at: <https://in.pinterest.com/pin/282319470363684082/> [Accessed 1 Apr. 2016].



40. Gui Bonsiepe

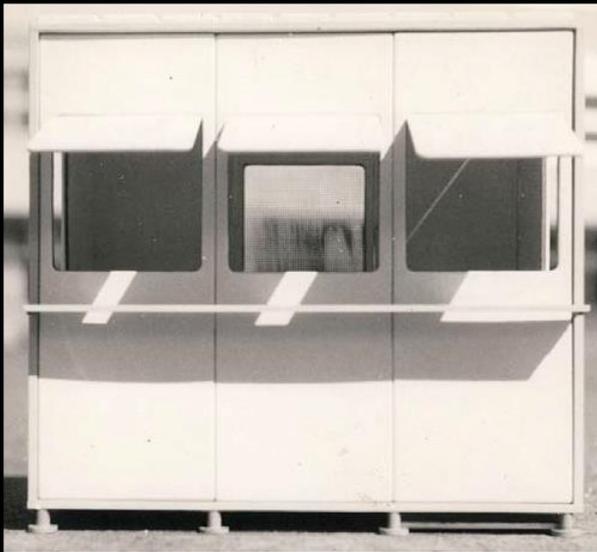
Source – Gui Bonsiepe: design + ideal. (2013). [online] design + ideal. Available at: <https://revistaciano.wordpress.com/> [Accessed 1 Apr. 2016].



Prof. Lindinger and Prof Nadkarni, Ulm(1975)

41. Herbert Lindinger

Source – Herbert Lindinger: Courtesy of Prof Sudhakar Nadkarni



Milk Booth, HfG Ulm (1966)

Milk booth

Source - Milk booth: Courtesy of Prof Sudhakar Nadkarni