



GRASSROOTS

INTRODUCTION

The Merriam-Webster dictionary defines "grassroots" as; "the basic level of society or an organization especially as viewed in relation to higher or more centralized positions of power." Our country has been at the crossroads of civilization for thousands of years. There have been various interactions from the northwest, trade with the south and influences from the east over these years. These dialogues and churning of cultures have brought different ideas, practices and skill sets that contributed to how our society took shape. Our country, undoubtedly, remains the most complex mix of races, cultures, religions, and traditions. The panorama of Indian crafts is a richly woven carpet of many hues and shades of meaning. It represents the social, economic, cultural, and religious layers that have governed our society. These practices were, over a large period absorbed, ingested, and internalized – and finally, these skills were used to transform our everyday life. This transition was as much inwards as it was outwards. These expressions stem from the "grassroots" of what shaped the indigenous craft practices in our country. These practices also developed in accordance with the local availability of a certain material and the creativity of the regional group asserting its own identity into the objects and their cultural expressions. For example: The simple earthen forms of the "Bhungas" in Kutch, with the humble embellishments of "abhlas" (small mirrors) and clay relief work have a certain symphony with the attire and the embroidered motifs on their clothes. Similarly, because of the abundant rains in the northeast and the rapid growth of bamboo, the material has been represented in varied forms. Every community uses bamboo for objects from their daily life to scales such as architecture. The innate simplicity of the material is expanded upon by using different weaves, sections, and details. Modernity cannot be ignored, and it is a part of an ever-evolving race. As capitalism slowly took over the world after the world wars, we started moving towards a more homogenous - "mass manufactured" lifestyle. Globalisation affected the pace of life and as Noam Chomsky put it so well, we are a society that accepts "quick gratification" as a norm. The irony is that the

wave of western influence hit us so hard that we failed to notice that, in a practical sense; the west "had" no culture. Post-independence, where we could have started anew and supported and propagated where we come from, and the rich crafts from every corner of the country, we looked to the west as a model for growth. The simplest example exists in the architectural community itself, where the client is ready to pay lakhs for a sofa that's imported from Italy and has no respect when it comes to local crafts, or craftsmen for that matter. The underlying dilemma is after 74 years of independence, why haven't we been able to upgrade and refine the vast craft practices that exist in various parts of the nation? Why haven't we come to a point where "Indian design" is as respected as "Italian design" all over the world?

INTENT

As students or professionals from various fields of design, we undergo courses that give us a theoretical understanding of materials and details. We are made to understand the tangible and intangible aspects of "creating". Often, we do not get to the grassroots of a certain craft or a material to decipher its properties. A craftsman has his skills passed on from generations, details that have come out of a certain need and context. Materials are explored in their humble forms to create expressions that are vast and to represent the community as a whole. Their hands are trained to do what we as professionals might take years to learn. We could all agree with the fact that the journey from being a designer to becoming a craftsman is long and difficult. Our role, as designers are more of astute observations. The observations of these processes and various crafts often reveal the subtle nuances of the tools used in creating the objects; the imperfections that define the expression. This competition intends to bridge the gap between a designer and a craftsman. To summarise "The role of design is not to surprise or draw people's attention in with novelty. It is to give humanity a chance to notice the wisdom accumulated over the ages that is hidden in all sorts of things. I believe that the act of noticing, that is to touch the shared surface of humanity, which leads to understanding or peace of the senses" – Kenya Hara

BRIEF

The brief will be divided into two parts.

1. Research on any craft in the country, understanding the process, the materials, and the community.
2. Based on this research creating a product that imbibes the values that the craft represents and yet creating an object/ range of objects which could represent Indian craft at international levels.

Expanded brief

Part 1.

The students are open to selecting any crafts and materials that they think have the potential to be explored from a designer's perspective. They are to understand the craft at a grass-root level. It is envisioned as a dialogue between the designer and the craftsmen. It is recommended that they spend some time with the community to understand their roots, their problems, their aspirations. These observations are to be expressed in any form or understanding that the students wish; poetry, art, literature, music, sketches, that represent the process would be welcome.

Part 2.

Based on their understanding the students are to culminate these experiences into tangible products. They are welcome to give suggestions of how these products could be sold in the market, their need for the current scenario and how these would help the craft community as a whole in the longer run.

JURY PROCESS

The judging criteria will be based on

- Overall understanding of the craft and the community
- Presentation and expansion of the details and processes which create the core for the craft
- Selection of a product that would address the needs of the society at a regional or a global level.
- Scale models, material explorations, hands-on experimentation would be welcome.
- A complete understanding of the grass root levels of the community, their arts, their literature, and their lifestyle leading to the final documentation and the product is the aim of this exercise.

PRIZE MONEY

Prize money of 1 lakhs INR is allotted by NASA India and it will be divided according to the number of the Citations and Special Mentions.

IMPORTANT DATES

- Release of Brief: *6th October 2021, Wednesday*
- Registration Deadline: *10th November 2021, 1800 hours, Wednesday*
- Queries Deadline: *17th November 2021, 1800 hours, Wednesday*
- Stage 1 Submission Deadline: *10th December 2021, 1800 hours, Wednesday*
- Stage 2 Date: **Will be Announced along with Shortlisting.**

SUBMISSION REQUIREMENTS

- The product or the product component of the solution envisaged should not extend a volumetric size of 900mm x 1200mm x 1500mm. Any scale models, minor 1:1 details, material studies would be appreciated.
- The project should be expressed within **(8-10) A3 size sheets**.
- The submission panel shall contain
 - Background note and Core Insight guiding the design / systems- solution.
 - Space/Idea Justification, Description and Design Specifications
 - Concept Inspiration and Description
 - Concept Visualization and Implementation (Sketches, 3D Renderings and Orthographic Views with key dimensions)
 - Relevant Details and brief description of the design process followed.

SUBMISSION GUIDELINES

Failing to comply with any of the guidelines may lead to disqualification at the discretion of the executive council.

- **Any number of entries can be submitted per unit. Students can directly register from the website.**
- **Each team shall have a maximum of three participants only.**
- The format of the sheets attached in the brief is only allowed.
- Sheets file size should not exceed **25Mb**, maximum size for Authentication and Declaration Letters is **5Mb**.
- The scale is left to the discretion of the participant(s) to the condition that the scale should be in the metric system and all the drawings should be clear and legible.

GENERAL TROPHY GUIDELINES

- All text should be in English.
- The file name should strictly be the registration code itself.
- The format of the sheet should contain a square box of **25mm*25mm** at the bottom right-hand corner, next to the NASA INDIA logo which should have the unique registration number allotted to the participants after registrations.
- Manually rendered entry should be scanned at least in **300*300dpi** (dots per Inch) resolution.
- The soft copy (non-editable format) of the sheets, and if any, report/video link, along with authentication letter, declaration letter and any other required documents prescribed in the submission requirements should be uploaded on the website by the submission deadline.
- The soft copy file of the sheets should not be corrupted or incomplete or in low resolution.

INDUSTRIAL DESIGN TROPHY | 2021-22

- It is mandatory to produce the original copy of the Authentication Letter for each entry (entry code should be mentioned if allotted) with the name of participant(s) and stating the unit will abide by whatever may be the final results and also agree that this entry is a property of both the institute and NASA India.
- The Authentication Letter should be signed by the HOD/Principal/Director.
- It is mandatory for the colleges to produce the original copy of the Declaration Letter for each entry (entry code should be mentioned if allotted) signed by the participants stating the work submitted is genuine and they have endorsed copy- rights for the same and to adhere by all the rules and regulations, jury process and the results.
- The Prize Money Authenticating Letter signed by the Director/ Principal / HOD in the college letter-head specifying the account details (Account Name, Account Number, Bank Name, IFSC Code, PAN attached to the account) in which the money is to be credited for each entry (entry code should be mentioned if allotted) shall be collected at a later stage.
- 30% of the prize money shall be deposited as TDS to the Income Tax Dept. of India and can be taken as rebate in ITRs.
- The working files in editable formats of the Shortlisted Entries should be submitted to the Council, failing which, the submission requirements would be deemed incomplete leading to the prize money being withheld.
- Shortlisted Entries with manual hand-done sheets should submit the content in a word document, failing which, the submission requirements would be deemed incomplete leading to the prize money being withheld.
- Any misconduct such as exposing identity through college name/ stamp participant(s) name or college code on the sheets or the video will be disqualified.
- Registration, queries and submission shall be through the website only - <https://nasaindia.co/Trophy?groupid=3>
- The Participants shall be registered through the website prior to the submission and the list should concur with the Authentication and Declaration.

SHEETS & NASA INDIA LOGO GUIDELINES

Failing to comply with any of the guidelines may lead to disqualification at the discretion of the executive council.

- The sheet template to be followed is available at: <https://drive.google.com/drive/folders/19sVAmrXYweieiH3U8BTxMEvwruGTBa8K?usp=sharing>
- NASA India Internal Logo shall always be placed on the right-hand bottom corner of the sheet.
- NASA India logo should not be merged, overlapped etc. with any sort of text, graphic, image, etc.
- NASA India logo should be in true black with a perfectly white background.

MODERATORS AND AUTHORS

Ar. Veeram Shah, founder of Design ni Dukaan.

Any form of communication from the participants to the Moderator/Authors/Jurors will lead to disqualification.