

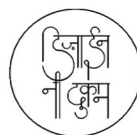
INDUSTRIAL DESIGN

TROPHY

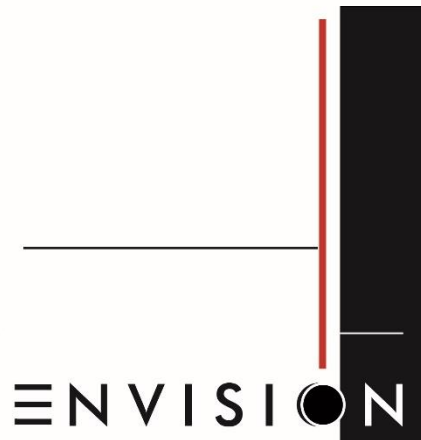
2022-23



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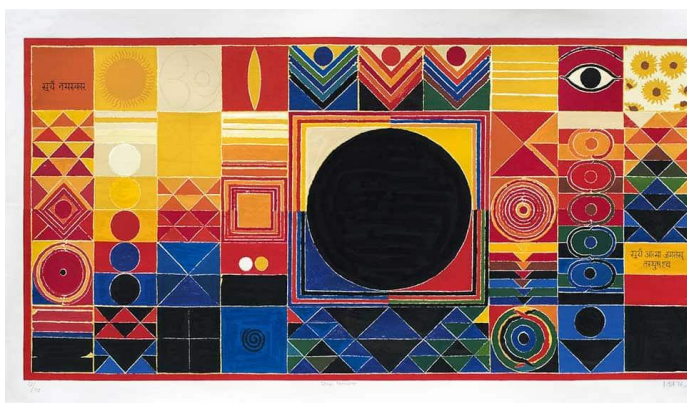
“Can we as designers-thinkers-creators look “beyond” for inspiration?”

INTRODUCTION

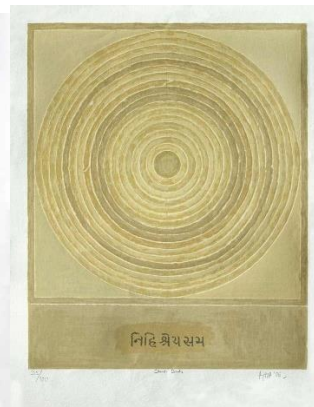
Design cannot exist in isolation. For every artist/designer – creator there have been various sources of inspiration. There have been various examples where the simplest things have inspired “makers” to hone their art further. For example,

A. S.H Raza

Raza was inspired from the simplest mythological metaphor of the “*Bindu*” which became an essential part of his work. He considered it to be both emptiness and the entirety of existence, it was both void and a source, a birthplace of other worlds. Raza’s discovery of the *Bindu* overlapped with his return to his homeland after having spent most of his life in France. He called this shift in his artistic journey, a process of emptying himself. He spent most of his lifetime with a *Bindu* - a dot on a canvas, but which would go beyond it - something that could radiate in space like the Indian vocal or as an instrumental music would do.



Surya namaskar by S.H Raza



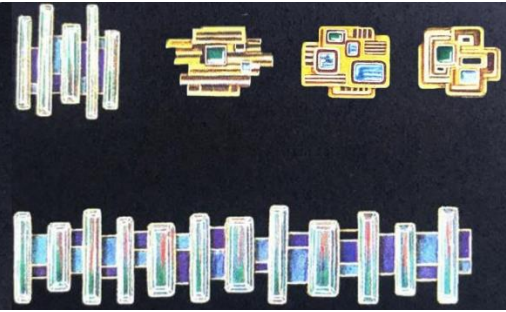
Shanti Bindu by S.H Raza

B. Roberto Burle Marx

Burle Marx was an influential landscape architect who embraced modernism in the 1930's, a movement that was taking hold in his country, Brazil. Beyond landscape design, his work covers a wide range of other artistic practices. He was a painter, a designer of textiles, jewellery, theatrical sets and costumes, an engraver, a ceramist and a sculptor. He termed his work "beyond the geometric". He relied on geometric abstraction in it's search for what he called "equilibrium in disequilibrium". He would say that all art collectively had influenced his work. "I have always sought to avoid being restricted by formulas. I hate formulas. I love principles."



Biscayne Boulevard in Miami



Jewellery designed by Burle Marx



Burle Marx in his studio



Banco Safra headquarters, Sao Paulo

C. Le Corbusier and Iannis Xenakis

La Tourette monastery, near Lyons in France, was designed by Le Corbusier, and is the Swiss architect's last major European work. During the period of its design and construction between 1957 and 1960 the legendary architect was so busy with other projects around the world that he delegated the detailing of *La Tourette* to his project director, Iannis Xenakis.

Xenakis had studied engineering in Athens before joining Le Corbusier's office in Paris. Music and architecture were inextricably linked for Xenakis; his music used Le Corbusier's Modulor system of proportions, and his design work used rhythmic principles. These links are found in the structure of his first mature work, *Metastasis*, which is based on the design for the surfaces of the Philips pavilion built for the Expo 1958 in Brussels. Xenakis's obsession with mathematics reflected a *credo* expressed by Le Corbusier: *Mathematics is the majestic structure conceived by man to grant him comprehension of the universe.*

Le Corbusier recognised the value of Xenakis' synthesis of architecture and music with these words: *This tangency of music and architecture, evoked on countless occasions in relation to the Modulor, is now consciously expressed in a musical score by Xenakis: Mestasis, composed with the modulor, which lent its resources to musical composition.*



Covent of La Tourette, France

D. Vishal Bharadwaj and Shakespeare

Vishal Bhardwaj's Shakespeare cinematic universe is some of the most celebrated and well-done adaptations. His trilogy of films is based on the plays, *Maqbool* (based on *Macbeth*), *Omkara* (based on *Othello*) and *Haider* (based on *Hamlet*).

One of the most important aspects of adaptations is world building - namely the location, time period, language and characters. The adapted version seen rooted in its context while doing justice to the original. Vishal Bhardwaj's worlds are rooted in Indian socio-economic and political backdrops, never letting the audiences question the authenticity. His attention to the detail does not copy a classic but enhance it. All of his characters and instances are identical from the source material with little artistic differences.

The opening sequence of *Maqbool* depicts darkness, heavy rain, thunder and lightning, replicating the exposition of *Macbeth*.

Omkara is one of the most celebrated political revenge drama and adaptations that does justice to the Uttar Pradesh politics and the Moor of Venice.

Haider is the final film of Bhardwaj's Shakespeare trilogy, the director sets *Hamlet* in the chaos of Kashmir. He aims to decode the controversies and interpretations surrounding the insurgency relating it with political history. He juxtaposes the conflict of the character, along with the collective grief of Kashmir to craft a unique vision of Shakespeare's *Hamlet*.



Vishal Bhardwaj



Vishal Bhardwaj's adaptation of Shakespeare's work

E. B.V Doshi and M.F Hussain

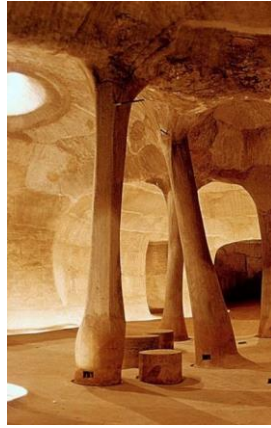
In 1994, the two creative minds collaborated to give birth to a space that challenges the boundaries between art and architecture. The Hussain Doshi Gufa in Ahmedabad is a prime example of how two individuals from different fields of art can combine narratives of their own work to create a potent space.

The cave like structure is reminiscent of the Ajanta and Ellora caves. Buried spaces, earth mounds, raised volumes and china mosaic finished renders the architectural energy sensibly in an otherwise harsh and dry climate. This cave-like structure is a continuous form like the natural sag of cloth with its roof of interconnected domes made from a thin wire mesh covered in only one-inch-thick Ferro-cement. The domed roof inspired by the tortoise-shell is covered with small white mosaic tiles and a pattern of black mosaic tiles on the shells represents the mythological snake.

While the Gufa has been the result of a kind of a "jugalbandi" between Doshi and Husain, their perceptions differ. While for Doshi, the cave is a part of the personal, quasi-spiritual quest, for Husain, it signifies the place man began and is thus a chapel to honour man and art.

These are all prime examples of various fields intertwined, leading to the "process" – an imaginative way to adapt and integrate all these nuances into their own art.





Amdavad Ni Gufa, Ahmedabad

Can we as designers-thinkers-creators look “beyond” for inspiration?

INTENT

The intent of this exercise is to initiate a “dialogue” between various fields of art. A dialogue between architects-designers-artists-musicians-film makers-people from the field of literature-sculptors etc. Can this spark a conversation where the intangible can be converted to a functional tangible object inspired from these discussions and debates?

Can one study a dance form and its nuances and convert these into an object?

Can the structure of a raag inspire the structure of the design?

Can a designer and an artist come together to create a masterpiece?

BRIEF

We must appreciate the cultural and artistic diversity that our country exists in. There are people from the creative field who are trying to showcase their art in various forms.

1. Select anyone from a creative field beyond industrial design - It could be a contemporary, it could be a senior/mentor. A person that you think is excelling or creating new narratives for art.
2. Research or initiate dialogues that help you understand where their work comes from. The metaphors, the philosophy. Initial dialogues about how this “collaboration” can lead to a seamless execution of a functional object.

EXPANDED BRIEF

Collaborations have always been potent catalysts to create a “process”. The idea of this exercise is to not “bound” the thought process or the collaborations. It is completely open to interpretation between the designer and the collaborator.

The designer may choose any functional objects that they see fit for the competition as long as it has functional logic. It could be furniture objects like a chair, a table, a light source (tall lamps/side table lamps),

it could be a collection of objects, for e.g., a range of tableware, it could be screens/partitions or any functional object.

General thinking asserts that design is functional, efficient and art is decorative; that art has no bounds. With this exercise we are trying to find a balance – can art and functional design come together and create objects that can be called “functional sculptures?” Can all the intangibles; the metaphors and nuances of any art field co-exist in harmony within the body of a functional object?

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: **20th October 2022, Thursday**
- Registration Deadline: **2nd November 2022, 1800 hours, Wednesday**
- Queries Deadline: **9th November 2022, 1800 hours, Wednesday**
- Stage 1 Submission Deadline: **30th November 2022, 1800 hours, Wednesday**
- Stage 2 Date: **Will be Announced along with Shortlisting.**

SUBMISSION REQUIREMENT

- 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 (03) 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.
- Presentation submission should be a google drive link, with permission set to anyone with the link.
- 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.
- 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/1Bj-JilQlaPXHwOUXI0hR2cycDBa1zStT?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 ki Dukaan.

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

All the Best!

Don't forget to follow our social media handles!
Visit them by clicking the icons below.

