The concept of ‘time travel’ has always been an intriguing one for anyone, indeed.

What if we could travel back or forth in time and space?

How would we attempt to understand and define the context in that time and space?

Whom would we propose, conceive, design and make ‘artefacts’ for?

Take a ride in the ‘TIME MACHINE’ and explore/create the ‘artefacts’ (tangible/intangible) that traverse the boundaries of space and time.

**International open electives 2017**

A series of two week long multidisciplinary workshops at NID

**16-27 January 2017**

AHMEDABAD | BENGALURU | GANDHINAGAR
International Open Electives | 16-27 January 2017

A series of two week long multi-disciplinary workshops to challenge the student participants to creatively engage in design and construction of ‘artefacts’ (tangible/ intangible) that traverse the boundaries of space and time.

This is my Space. This is my Time.

OVERVIEW

Visual art that is created in public locations, usually unsanctioned and executed outside of the context of traditional art venues, is commonly known as ‘Street Art’.

Contemporary street art grew out of a long history of using public spaces as a canvas for subversive messages, that date back to Pompeii and ancient Greece. Street artists have long used public space as a platform to communicate political and social criticism to masses.

One thing is certain – street art has become an inevitable and integral element of contemporary art. Maybe then, the question before us is not ‘What street art is?’, but rather ‘Why has it come to be?’, and more importantly – ‘Where can it go from here?’

This workshop seeks to understand and explore the world of street art and use the understanding to create fresh works of art on a large scale through team work and self expression.

OBJECTIVE

- Expose the students to the world of street art and teach them techniques that look at art as a form of self expression in public spaces.
- Encourage street art as a communication tool and build up the confidence of students for executing on scale.
- Explore 2D and 3D forms, from visualizing the concept to executing it in space. It is exploratory in content and students will either refer to a chosen narrative or they can choose to express their own thoughts and ideas.

METHODOLOGY

- Lectures covering the history and impact of street art.
- Workshops explaining the different techniques used and their application to the individual’s own work.
- Series of assignments that strengthen visualisation and ways to execute them to scale.
- Screening films and sequential art projects that have used street art to push narrative structure.

MISSION SPECIALIST(S)

Akash Halankar

Visual Artist / Senior Designer at Vyas Giannetti Creative
akashhalankar@gmail.com
www.akashhalankar.com

Born in 1989, Mumbai, Akash Raj Halankar is a visual artist and a graphic designer who likes to decode complex information and make it comprehensible and visually engaging. He ventured into the field of fine art at the young age of four and since then his rendezvous with strokes, colours and expression began. A gold medallist graduate from Sir J.J. Institute of Applied Art, Mumbai and a Masters degree in Graphic Design from the National Institute of Design, Ahmedabad, Akash’s work tries to blur the line between art and design.

Occasionally indulging in teaching typography and communication as a visiting faculty at National Institute of Design, he is a type enthusiast and an avid illustrator whose projects range from simple sketches to grand spatial art.

Girded with the love for observation and introspection, Akash dreams of painting mountains some day.

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
OVERVIEW

Ethnographic studies through drawing or illustration has been one of the oldest medium to collect visual data for research which was very popular before 19th century. However, with invention of newer media such as photography and videography, it has become an outdated method.

In recent times, newer approaches are re-inventing this medium for innovation and visualization.

It cannot be denied that the best reflections through this approach has long fueled the imagination of human being to create newer ideas, culture, world, character or objects. Most of the early fairy tales, imagined stories or sci-fi has its clues from such studies.

OBJECTIVE

This workshop intends to explore an ethnographic context chosen by the participant through drawings and illustrations and therefore to visualize the time travel to a new narrative from it, placed into past or future.

The workshop is open to explore the medium of drawing or illustration. The early stages of workshop will include context selection and field drawings of the chosen topic.

The outcome will be analysed to re-visualise a new time context and generate the final artwork or series of artworks be in form of colourful or monochromatic poster, comic strip, catalogue, artwork or pop-up drawing.

METHODOLOGY

Drawing ethnographic objects helps to get a deep understanding of the matter one is studying. Also, as a research method, a visual research through drawing helps in collecting scientific as well as qualitative information, both for a better understanding of the researcher.

It is not only helpful in capturing reality but also in creating or understanding symbolic significance of images in a culture.

Thus Recording ethnography through drawing or illustration creates a tremendous scope to study objects of use, community, culture, human form, character, behavior, actions, practices, design, symbolism, material culture, environment, space, interaction, supernatural etc. to name a few. But at the end, one participant will have one key focus only.

MISSION SPECIALIST(S)

AMIT SINHA

Faculty, Apparel Design
NID
amitsinha@nid.edu

Since 2009, Amit Sinha has been teaching at NID. He did his postgraduate Advanced Entry Programme in 2000 from NID, after finishing his BA in Sociology from the Benaras Hindu University, Varanasi. Later, he also holds a Masters in Anthropology. has a cumulative work experience of 15+ years in industry and design education.

Amit has experience of teaching Fashion Illustration at some of the leading design schools in India including NID, NIFT since 2004 at both, elementary as well as advanced level. His own approach on the subject has been experimental in application of concept and media. Amit considers development of a professional style and presentation an important aspect of fashion illustration. Even though skills are vital, an understanding of need, skill and application is more desired aspects to master illustration.
Time Lapse Cinematography

OVERVIEW
Time unravels at different paces for different events and objects.

This workshop aims to explore this temporal shift and capture events which are too slow to perceive, which occur on a time scale that cannot be measured in seconds or minutes.

We will capture the world of slow moving events and objects and play it back at an enhanced rate thereby revealing the fascinating cycle remains invisible to the human eye.

OBJECTIVE
To introduce the students to aesthetic and technology behind time lapse cinematography.

METHODOLOGY
The course will be divided into theoretical input and practical hands-on-demonstration.

The students will view, study and understand the aesthetics and technique behind Time lapse cinematography and then will shoot various clips.

A short 2 x 1 minute film will be made using timelapse sequences which will be shot and edited by the students.

MISSION SPECIALIST(S)
ANIRBAN DUTTAGUPTA
Partner, Runaway Planet
www.anirban.co

I am Visual Communication Designer and natural history filmmaker/photographer. My interests are varied and range from making documentary films for the likes of National Geographic to working on conservation of threatened species like the Lesser Florican. I am a graduate in Zoology from University of Delhi and Film & Video Communication from NID, India.

I am working as an independent designer/filmmaker based in Mumbai, India on a wide selection of projects ranges from natural history and wildlife films, anthropological photography projects, zoological explorations, conservation of endangered species as well as web and graphic design. My work has been appreciated and has received awards and recognition including the Wildscreen (Panda) Award 2012 for ‘Ganga:Ribbon of Life’ and BFA Award for “Tsunami: Wave of Disaster”.

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No Regrets.

OVERVIEW
To re-look at the eternal question of being “Why am I here? or Why was I here” and provide a way to reach there or at a place where the question is not too relevant.

To help people who are at the last stages of their lives relive and live more in the remaining time.

OBJECTIVE
To be able to take students on a deep human journey.

Taking empathy to the next level, where we look at the deepest desires and wishes of people who are quite sick/ terminally ill on the last stages of life and see if they can be helped.

This would provide hope and possibilities to the ill and a journey of a lifetime to the students.

METHODOLOGY
We will follow ethnographic practices to delve into the people. We need to look at the following:

1. The time we spend in research (interviews/workshops) with such people should also be fruitful for them, it should not be a transaction but an experience for both partners. The students will learn to create practical research protocols and tools to capture research.

2. It is critical that research is translated into actionable insights. Students will also learn methods to translate research into design briefs.

3. Execution of design is as/if not more critical than design thinking and the students (in group of 5s) will work on pitch of their concept and prototypes. [If the students come up with UX based solutions, they could get more inputs from me regarding UX prototyping and tools like sketch]

MISSION SPECIALIST(S)
ANKUR SARDANA
Head, India Design Studio
Round Glass Partners
https://in.linkedin.com/in/sardanaankur

Been a questioning yet contributing member of the professional design fraternity for last 11 years. My work has mostly been in healthcare, where I have worked on software products for doctors, hospital staff and patients. Our team helped Samsung to start its healthcare portfolio in ME, Korea and India and it was a completely design lead initiative.

I also worked with B2C Mobile Apps with Food Tech, Chat Engines and Mindfulness.

In my current role, I work with a venture firm and help Startups in Healthcare and Wellness domains to bring in design into their thinking and execution.

I have also started doing workshops since last year with Design Institutes & loving the impact that me and the students have on each other. There is so much to deliberate on!

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu

MAXIMUM SEATS 15
GANDHINAGAR CAMPUS

IOE17004

No Regrets.
OVERVIEW

Navigating in time and space with the aid of artefacts and their expressed histories, the students will be engaged in a series of two week long multi-disciplinary workshops to challenge the student participants to creatively engage in design and construction of ‘artefacts’ (tangible/ intangible) that traverse the boundaries of space and time.

The students will work with field studies, mapping, scenario development, prototyping and performative presentations. We will work with field studies, mapping, scenario development, prototyping and performative presentations. The methods can be applied to short spans of time as well as the entire span of the workshop. We will introduce specific collaborative tasks to groups of students within defined time spans and adapt our interaction according to the development made in the groups.

OBJECTIVE

The objectives are to apply collaborative design methods and tools for better understanding the relationship between the present and the future and the design choices we make.

Design is everywhere. Researching a past context, its tangibles and intangibles, and then project the newly gained understanding into potential futures, tells us something about the contemporary choices we are part of.

Understanding the notion of temporality in multiple ways with the aid of matter and tangible artefacts will give us the opportunity to learn how felt time and design are related in every-day life at the present moment and projecting in the past and future.

The main objective is to understand what factors could make designed artifacts and events “timeless”.

METHODOLOGY

The students will navigate in time and space with the aid of artefacts and their expressed histories. The artefacts will be chosen by the students themselves.

They will mainly use scenarios, 3D-mapping as well as prototyping and performative presentations to communicate their findings made through haptic, visual, oral, kinesthetic, smell and taste experiences.

The workshop will start with brief experimental lab that prepares the students for a research phase and scenario phase supported by 3D-mapping.

Prototyping is encouraged all the way through the workshop, building on the findings made. The instances of performative action, as well as the students’ involvement in the choice of artefacts/raw food tracing the artefacts to other people and situations allows each student to become aware both of individual and collective contributions to the present and the future, based in past histories.

MISSION SPECIALIST(S)

Anna Odlinge: Senior Lecturer in Architecture/Spatial Design; special interest in 1) the integrity of creative processes, and the mapping of these as a tool for the development of each individual student 2) artistic processes that combine intuitive work and reflective analysis; 3)ancient techniques for making; momentarily looking into utopias and heterotopias to find potential settings for easing conflicts in urban environment.

Cheryl Akner-Koler: PhD, Professor - theoretical & applied aesthetics. Current research projects: HAPTICA – haptic interactions in collaboration with culinary artists. To study haptic and tactile aspects of movement, touch, taste and smell in relation to a creative gestalt process. Developing aesthetic driven norm critical service design innovation in health care context.

Sergio Montero Bravo: Senior Lecturer in Interior Architecture, active as a pedagogue, artist, architect and designer I am interested in combining these skills to explore artistic driven co-creational methods in a design process.

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
From Granny square …..to ‘O’zone

OVERVIEW

In the early 60s Clint Eastwood made history by flaunting a ‘Granny Square’ jacket. The sixties were the decade where the crochet boom really began. However, crochet in India broke past the religious to the purely aesthetic and the practical.

Let’s get going on our time machines and rethink material, tool and the outcome to break the time barrier. Derive new meaning for the technique and go towards an era where environment and is the key motivation for path breaking design.

OBJECTIVE

Crochet is a technique of looping yarn to create surfaces. The surfaces can be moulded to create beautiful forms.

Yarn bombing as its called has become a statement like wall graffiti has.

Just simple interlacing can create forms, objects and products. From huge installations to fine lace-it the simple play of yarn, a single hook and the makers imagination.

Lets explore material and form to understand the age old techniques of knotting and knitting to create contemporary products.

The final products can be an installation, or a very contemporary product for the future.

METHODOLOGY

Understanding the relation of yarn to the product.

Research and analysis of various knitting and knotting techniques.

Identifying a yarn and exploring different techniques.

Selection of yarn vs technique.

Final product development

MISSION SPECIALIST(S)

ANURAG RANA

Trustee, Mon Ami Foundation
www.monamifoundation.com

With over 20 years of experience in business skills training and product development in the rural sector and among the marginalized sections of society, I firmly believe that lasting economic growth can only follow an integrated approach to product development, skills training, market access and eco-effective processes. To this end, I have been working with low income workers, imparting training and design inputs in order to help them develop products that are ready for contemporary markets. This endeavour has taken me to crafts persons in Karnataka, Himachal and Rajasthan, where I worked with wool and livestock.

With hands on ground, I strongly feel that the possibility of projects that will positively impact society is endless and the needs of these people are real. My recent project involves training women in the rural urban pockets around Delhi - NCR region to develop vegetable dyed crochet toys for children.

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
## Tittle: Boy Meets Girl - Kal Aaj Aur Kal (Interactive Films, In Time And Space)

### OVERVIEW
Moving Image is no longer the same. More than hundred years after the Lumiere brothers ‘discovered’ cinema, we are slowly letting go of the traditions established then.

Cinema need no longer be confined to a linear, 2-D, darkened-hall one-way communal experience. It can be experienced 3-D in your personal smart digital device, narrating hyperlinked stories not yet imagined.

### OBJECTIVE
To investigate the possibilities of interactive, non-linear storytelling in cinema.

To explore scripting fractured film narratives that could be stitched across time to recreate unique tales, based on viewer choices.

To design simple non-intrusive interfaces on digital, online streaming platforms for the same experience, causing least disruption to the viewer’s immersion in the narrative.

### METHODOLOGY
Get exposed to existing experiments in interactive and/or non-linear films.

Brainstorm on the Boy Meet Girl story segments across time (for an eventual total viewing time of 2-5 minutes).

Form groups to create/script set of variants. Get exposed to existing interfaces for interactive videos online/offline.


### MISSION SPECIALIST(S)

**ARUN GUPTA**
Principal Designer
Co-ordinator, Film & Video Communication, NID

**PRAHLAD GOPAKUMAR**
Head, Communication Design Labs, NID.

Arun Gupta teaches in the Film and Video Communication discipline at NID. He holds a PG Diploma in Direction from the Film and Television Institute of India (FTII) and a BA in English Literature from the University of Delhi. He has conducted many popular short-term workshops in Film Appreciation and Scriptwriting throughout India with companies such as CNBC-TV18, Tata Interactive Services and Maya Entertainment Ltd., and institutions such as IIM, NIFT, IIT, CEPT, TISS, MICA, Srishti, and DJAD. In 2002, he directed the documentary, Vignettes of Indian Retail on the changing face of the retail business in India.


### MAXIMUM SEATS
15

AHMEDABAD CAMPUS

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
OVERVIEW
The workshop aims to use current future speculations in the settlement of Mars (2040) to create a realistic lived in future, replete with architecture, products, media content, festivals and other cultural detritus, and insert these into a live Gaming environment, set on the Red Planet.

OBJECTIVE
1. Design futures, realistically rendered, using current science and research.
2. Create life and environment from scratch, in a world with different parameters.
3. Explore alternate and tangential design speculation tools, and visualisation techniques.
4. Games theory introduction, and a chance to learn from Indie-Game designers.

METHODOLOGY
1. Overview of the scenario (presentations)
2. Brainstormings and creating individual projects.
3. Live programming into a Games environment.
4. Visualisation and living in the Mars world, designing a new material culture, resources through movies and research.
5. Creating tangible products and detritus from the life on Mars.

MISSION SPECIALIST(S)
- AYAZ BASRAI
  The Busride Design Studio, www.jointhebusride.com
- AVINASH KUMAR
  Co-founder, Quicksand
  http://quicksand.co.in

Ayaz Basrai studied Industrial design at the National Institute of Design, Ahmedabad, and after a short stint working in Dubai moved back to Mumbai to set up a built environment studio with his brother Zameer, an architect from CEPT/ MIT as an independent design studio specialising in the design and creation of built environments, ranging from hospitality and entertainment, to film and production environments, exhibitions, installations, institutional and architectural environments.

Avinash Kumar is a design strategist, researcher and artist, and one of the co-founders of Quicksand. With a natural inclination to build entrepreneurial projects in the arts and design, Avinash has been tinkering with design processes and collectives for over 15 years. He presently anchors Quicksand GamesLab, and is also the co-founder of acclaimed electronic arts collective BLOT!

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OVERVIEW

The evolution of workplaces has revealed that the productivity of human being is also related with their environment.

Today’s collaborative workplaces provide individual and group performance, enhancing linkages between professionals and their working environment. For this reason Freelancing has been called the new economy, according to a 2014 report completed by the Freelancers Union & Elance-oDesk.

So, what sort of products do freelancer will need to develop their work in the future?. Will they need an office?. Will their workplaces be everywhere?

Course will be developed in three parts:
1. Workplaces evolution
2. User - freelancer’s - insights (innovation process)
3. Mock-up development

OBJECTIVE

This workshop seeks:
1. To recognize that artefacts have solved our experience at working places
2. To innovate & reinvent of the key artefacts that will meet the future needs of an international freelance.
3. To Dream, Explore and Design possible futures for freelancers.

METHODODOLOGY

The course will be conducted by the following methods:
1. Observation: Workplace’s evolution, applying Empathy Map tool.
2. Design thinking: Innovation process to determine user insights.
3. Build the Mock-up (prototyping and testing usability of the solution)

MISSION SPECIALIST(S)

BÁRBARA FARÍAS

Interior Design Professor at Duoc UC Design School

www.siamost.cl

I’m an Interior Designer Professor at Duoc UC Design School.

I have a Master course at Politecnico di Milano in New Tech Style Design and also a Diploma Degree in Vocacional Education and Design Thinking.
Moving brains

OVERVIEW

Mobility in 2055
The aim of the design work is the development of new future-oriented concepts and services.

Basis of design are the answers to the following questions:
How will cities change?
How do we want to be in future mobile?
What requirements must be met?
What comfort we desire during travel while working, relaxing and communicating?
How flexible the systems need to be?
Which requirements would have to be considered on the part of the operators?
Are there regional and cultural differences?
What is sustainable design?
As we want the emotional and functional quality?
How we respond to the increasingly ageing society?
What will be the technical options?
What will be the use cases?

OBJECTIVE

Consider about mobility 2055, sustainability, atifragility, systems, future of work and live and the connection, human needs, social development

Visualisation from different scenarios, products or services

METHODOLOGY

Training: dreaming, ideation, reflection, communication, visualisation
Requirement: open mind

MISSION SPECIALIST(S)

BIRGIT WELLER
Professor
HTW Berlin, Germany, Industrial Design
http://industrialdesignberlin.de/

Birgit Weller is a product designer and since 1994 a professor of Industrial Design in Hannover and since 2012 at HTW Berlin covering the areas of: design, systems and project methodology. She has headed diverse research projects both in Germany and abroad on the subjects of: universal design thinking, gender codes in design and colour in an intercultural context. She was the head of the Research Project Universal Design Thinking supported from the DAAD.
From 2009 through 2011 she act as the Head of the Department Design and Media and is responsible for a new curriculum and accreditation for 9 disciplines.
After graduating (diploma) in 1985 at the Kunsthochschule Berlin she worked as a designer at LEW/AEG/Bombardier Transportation. Since that time she has taken on tasks in the fields of transportation, investment and consumer goods design, packaging, exhibition design and strategic design consultation for globally active companies and the Government.

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OVERVIEW

This workshop is based on the personal appreciation of the autobiographical capital of each student.

It will be a place to reflect, program, plan, design and produce experimental travelers artifacts from different nature which are able to keep the memory of time/territory relationship.

These devices will be designed to survive the journey and to transfer meanings from a continuous present to a recipient defined somewhere in the city, country, continent, or world.

OBJECTIVE

To give an epistemological perspective to the study of time and space in the area of design.

To relativize the imaginary in terms of the concepts of representation, operation and projection in the process of construction of meaning.

To produce a complex thought in relation to the notion of Time, that allows to face the different variables and restrictions that define the social and productive space.

To design and produce an Experimental Traveler Artifact from the start value of personal autobiographical capital, which allows to realize a status of the notion of time and its relation to space.

METHODOLOGY

Students will be encouraged to exploration, observation and reflection as to the idea of time and space.

Different theoretical references and physical evidence of pilot projects of different nature, previously made to Theoretical references and physical evidence of previously conducted projects with the purpose of stimulating representational, operational and projective reaction by the student will be presented.

An assessment of the general and personal experience which recognizes the magnitude of the impact that the design has on the notion of reality that is projected to the community will be held.

MISSION SPECIALIST(S)

DAVID SANCHEZ

Creative Director, Ser Sur (BEING SOUTH) Company.

Graphic communication adviser in different Ministries of the State of Chile.

Professor in the areas of Visual Arts, Design and Architecture at different universities in the country.

Doctor in Architecture. Sevilla University, Spain.

Diploma of Advanced Studies in Architecture and Cultural Heritage. Sevilla University, Spain.

Bachelor of Visual Arts. Catholic University of Chile.

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
OVERRVIEW

Discover the differences and similarity of the lifestyles of yesterday, today, and tomorrow.

See what made living enjoyable 40 years ago as it is today (maybe more so?).

Foresee what is likely to happen 40 years hence.

Display these differences in various areas such as home, office, travel through either physical or digital means (dioramas, morphing) for people to get to perceive in interesting ways how the flow of time has affected (negatively or positively) all of us and will continue to do so.

OBJECTIVE

1. Through the participants interacting with people of generations previous to theirs, and thereafter applying model-making skills (physical, graphic, digital), show everyone how different life used to be, and where it was similar.

2. Acquire a sense of perspective, of hindsight, of wonder of Man’s fast rate of change in his lifestyle.

METHODOLOGY

1. Introduction of objectives, discussion of methods, distribution of roles

2. Structured or informal interactions with various people of older generations, recording their words

3. Research about the way things were done in the days past.

4. Role-playing for at least one day, by placing ourselves in surroundings resembling past days (eg, without cooking gas).

5. Hands-on creation of physical surroundings that resemble a period set, with audio and other media as necessary. For the digitally inclined, creation of time flow displays through animation or simulations or morphing.

MISSION SPECIALIST(S)

DR. RANJIT KONKAR
Senior Faculty, Product Design
NID
ranjit_k@nid.edu

Ranjit, who earned his PhD in Mechanical Engineering from Stanford University in 1993, has headed the Faculty of Industrial Design and Skill Development Lab and co-ordinated the setting up of NID’s Partners for the Advancement of Collaborative Engineering Education (PACE) Centre and Design Science Lab.

He has also chaired the Admissions and the Purchase committees.

Some of Ranjit’s important projects include the design of a welding gas regulator for Elektriska Svetsnings Aktie Bolaget (ESAB) and a self-initiated project on the design for a bathroom corner tile. He has also authored two papers: Incremental Kinematic Analysis of Mechanisms in the Journal of Mechanical Design (1995) and Geometric Insight into Scalar Combination of Linear Equations in Resonance (2009).

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
Let There Be TIME

OVERVIEW

In the beginning Lumiere cinematographe captured the movement and the space. And the space was without narrative, and incoherent; and primitiveness was upon the face of the screen. And the genius of Melies(s), Porter(s) and Griffith(s) moved upon the stuffy interiors of the Studios and Nickelodeons.

And They said, Let There Be TIME: and there was TIME.

And Pudovkin(s) and Eisenstein(s) saw the TIME, and it was good; and Chaplin(s), Bunuel(s), Resnais(s), Figgis(s), Tykwer(s), Nolan(s) divided the TIME from the ordinality and cardinality.

TIME is a many splendor thing, especially in cinema, ceaselessly evolving numerous ingenious ways of its creation/representation. The workshop would study the PRAXIS of the cinematic form in relation to everything TEMPORAL with the representation of the personal, inter-personal, experiential and philosophical nuances in a Diachronic and Synchronic interactivity, towards the construction of cinematic narrative/s.

OBJECTIVE

The workshop would capture the essential TEMPORALITY of the CINEMATIC process by:
1. Discussing how Cinema, representing the singular instant of chance and ephemerality in the face of the increasing rationalization and standardization of the day, participated in the structuring of time and contingency in capitalist modernity with its essential paradox: temporal continuity conveyed through “stopped time,” the rapid succession of still frames or frozen images.
2. Demonstrating how cinema re/created, re/presented, interpreted or projected time like no other medium could, with the TEMPORAL being both the Motor and Index of accomplishment.
3. Defining the aspects & dimensions of Cinematic Time.
4. Executing TEMPORAL constructs, as well as TEMPORALIZATION of the SPATIAL and SPATIALIZATION of the TEMPORAL through a number of calibrated exercises.
5. Making a few TIME-themed short films to envision and articulate the compendium of the TEMPORAL in cinema.

METHODOLOGY

To remain true to the tactile nature of the media the workshop will follow the Methodology of PRAXIS around the cardinal techno-aesthetic aspects through:
1. Classroom lecture-demonstrations to elucidate, identify, define and theorize the essential discourse/s.
2. Screening and analysis of selected/relevant portions of film text/s.
3. Screening and analysis of canonical and other important/relevant films (evening session).
4. Hands-on techno-aesthetic lessons involving Shooting, Editing etc.
5. Making Presentations & Calibrated Exercises with extant and self-generated materials/rushes involving Shooting, Editing etc.
6. Making a few 3 to 5 min. long live-action Film (by applying all the structural principles learned during the course).

MISSION SPECIALIST(S)

GAUTAM CHAKRABORTY
Freelance Filmmaker & Teacher
itsgautamc@gmail.com

A freelance filmmaker, prolific teacher and multidisciplinary scholar with more than 25 years of experience, now living in Kolkata has done PG Diploma in Cinema majoring in Film Editing from FTII, Pune between 1989-92. He also acquired two diplomas on ‘Educational Audiovisual Media Programme’ and ‘Training for Trainers’ respectively from Master Europeo in Gestione di Impressa Cinematographica e Audiovisiva, Magica (an European Union recognized Institute), Rome in 1999.
Ever since he has been teaching in several premier institutes of India including FTII, NID, IIMC, worked with numerous national and international clients, making/directing commissioned and corporate Audio-Visual Communication Materials like documentaries, commercials, spots, compilations or presentations. He has also written scripts and other media & communication research & documentation materials. He has edited, written and worked as a consultant for a number of award winning documentaries and feature films – in film, video or digital format/platform.

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
## Divine Traveler: Designing a modern vehicle for a deity/god

### OBJECTIVE
At the end of the workshop students will be able to:
- Analyze objects using Product Semiotics and use Semiotic Analysis in design process
- Identify the historical concepts of time and space
- Experience a unique design challenge to design a modern vehicle for a identified mythical/ideological context

### METHODOLOGY
- A lecture on Product Semiotics (and Material Culture Studies)
- Archival/field survey on plastic-representations/concepts/ideas of divine vehicles and then Semiotic analysis of the historical depictions of divine vehicles (Ex: Ravana’s Dandumonara, Ganesh’s Mouse, animal vehicles in Vesamuni’s Uthurukuru land, etc.)
- Small Group Works - Brainstorming
- Individual tutoring - Idea generation
- Hands-on workshops - Prototyping

### MISSION SPECIALIST(S)

**GNANAHARSHA BELIGATAMULLA**

Dpt of Integrated Design, University of Moratuwa Lecturer, [https://gnanaharsha.wordpress.com/](https://gnanaharsha.wordpress.com/)

Gnanaharsha is a young Lecturer at the Department of Integrated Design, Faculty of Architecture, University of Moratuwa and he is a product and interior designer. He runs his own design consultancy firm and very keen on teaching creativity and design thinking. He teaches many subjects in the university such as Theory and Principals of product design, Product Semiotics, Ergonomics, History of Art and Design, etc.

Currently, he is serving as; Chairman - Education and Training at the Sri Lanka Institute of Interior Designers (SLIID); Executive Committee Member at the Sri Lanka Association for Improving Higher Education Effectiveness (SLAIHEE). And also, he is a member of the Design Confederation - Sri Lanka (DeCSL) and a Committee member of the Intellectual Property Advisory/Assesment Committee (IPAC/IPac) of the University of Moratuwa. He facilitates workshops on creativity, innovation and design thinking.
We are Time Machines!

OVERVIEW

The present is made up of the cumulation of past experience.

We carry the past with us now. We can use technology from the past in meaningful ways for ourselves just as we can use state of the art digital forms. Both forms are valid, although we use them for different purposes. We create the future in the present.

In this workshop we will be using both old and new technologies in a new hybrid form which can speak to the future.

We will take self portraits (wet collodion prints were often used for this purpose) which students will be able to keep for themselves for their future selves to enjoy.

OBJECTIVE

The students will gain an understanding of both a hands on approach to recording images photographically, while also exploiting the latest digital technology.

They will appreciate that at this point in history it is possible to combine both these approaches for personal and artistic ends.

They will perhaps see that the past is always with us and it can re-integrated into the present and so therefore the future.

METHODOLOGY

We will make a 4” X 5” camera using cardboard and a lens from cheap eye glasses (or a cheap magnifying glass) and use the wet collodion photographic technique to make an image on glass.

We will combine this with a photograph (self portrait) taken with a simple digital device such as a mobile phone.

The image will be displayed on a high vision or 4K display and then photographed with the large format camera, and then developed in a dark room.

MISSION SPECIALIST(S)

HIRO SATO
Osaka University of Arts, Japan
Associate Professor in Photography
ikomanohiroji@gmail.com

I was born in Amami Oshima, a southern island of Japan in the Southern Pacific.

I began photography seriously in England in my mid twenties and concentrated on black and white analogue photography. I have an MFA degree in Photography from the University of Arizona in the US.

My main subject matter is self portrait as a part of nature. I am interested in how humans and the natural world change over time at different tempos and rates. In addition I photograph spiritual sites in Western Japan.

I also work in digital formats, printing images on Japanese washi, and lately I have been using 19th Century photographic techniques, such as cyanotype, Van dyke process and wet collodion.
**Overview**

Two important factors to create dance is - Time & Space.

History of Dance (Movements) in the South East Asian context which will have a timeline as follows - Classical/Folk - Modern Dance - Post Modern Dance - Contemporary.

What are the aesthetic sensibilities of creating Contemporary work in India context. One will have to time travel, go back to its roots and find a space which is NOW!

**Objective**

- Reflecting on our past to create a relevant work of dance.
- Understanding the relevance of dance/movements to our lives.
- Building our own movement vocabulary through series of teachings derived through certain classical compositions.
- Refining our skills of observation and description when viewing dance.
- Defining time & space through movements and finding its relationship to each other.
- Examining dance in both global and local contexts and also, appreciating and understanding of the influence of dance in our everyday life.
- The movement will also facilitate various discipline influencing movement/dance for eg: literature, movies, music/sound, architecture, fabric/textile etc.

**Methodology**

- Participate in group activities to gain a greater appreciation for and understanding of the physical, creative and formative processes involved in the art form.
- Articulate a definition of dance and the role, form, intention, and interpretation plays in delineating dance movement from non dance movement.
- Analyze live and recorded dance performances through clear and articulate written and oral responses that describe the work and personal reflections to it.
- Work collaboratively with other to research, integrate and present material in a creative and effective manner.
- Give and receive feedback in order to revise a piece of original choreography.
- Seek and form connections between concepts covered in this class and other fields of study and interest.
- Close with a presentation!

**Mission Specialist(s)**

HRISHIKESH PAWAR
Centre Of Contemporary Dance
Artistic Director
www.hrishikeshpawar.com

- Studies Kathak under the guidance of Guru Pt. Dr. Rohini Bhathe.
- Masters in Contemporary Dance Teaching & Choreography from Palucca Hochschule Fuer Tanz, Dresden, Germany.
- Presently Artistic Director to the Centre Of Contemporary Dance.
- Curator to the Prayaatna Film & Dance Festival.

Visiting Faculty -
Film & Television Institute
National Institute of Design
Savitribai Phule (Pune University)

Performances -
Performed at major festivals in the USA, Europe, London & South Asia.
Receipient of the McArthur Intercultural Fellowship 2015/16
Guest artist with Sasha Waltz & Guests, Berlin
Founder of the “Dance For Parkinsons” community Outreach Program to look at the benefit of Dance on a human body suffering with Parkinson.

**Register at** http://openelective.nid.edu

For more information, write to openelective@nid.edu
OVERVIEW

Photography is one of those rare mediums that manages to capture in the photograph — a moment in "present" time — and yet when viewed in the future, out of context, that same image can be seen differently — with a sense of nostalgia. Can one take an image that when photographed represents the "present" but can also be seen as the "present" in a future time? That is, can we accurately predict the future with photography (or film)?

These sorts of conundrums are at the heart of the workshop and students will be challenged to create a body of images that explore this relationship between the present and the future, as well as the past. That is, students will explore how and why certain photographs look timeless while others look dated and if is it possible to "cheat" time.

OBJECTIVE

The objective of the workshop is to look at image making from different perspectives. Not just as a "snapshot" or the "decisive moment" (Cartier-Bresson) but also as something that is either a "predictor" of a future or an archive/record of the past — or both.

Students will try to imagine a future so precisely — through the photographs they take — that when viewed in the future, the same image that was taken in the past, looks like the "present" and not like a pastiche of a future as seen in the past — that many sci-fi movies don't manage to accomplish.

Alternatively, can one "predict" that a certain image would become "dated" in the future. In this sense, some images make us "travel back in time" (nostalgia) while others don’t make us do that? Looking at period films and photographs — that were shot after the period the images try to depict — students will explore the idea of looking back — to try and recreate the past (based on today's perspective of that past) and if that past represented from a future vantage point is accurate and easier to represent than the future.

Understanding how technology and the way the image looks can most often not belie its age.

METHODOLOGY

This workshop will be primarily based on discussions, film and photography viewings. Students would get time to make their own images that reflect the topic of the workshop. This would be followed by in-class critique and further discussion.

The workshop is intended to be a starting point for students to create a new body of photographic work that represents this paradox of time and the image.

As part of the research phase, students would be shown science fiction and other movies and images — that were created in the past to reflect what the future could be about. Films such as Metropolis, 2001: A Space Odyssey, Her, 1984 and many others will be viewed and discussed at length.

What were the motivations behind these films? What sort of future were these films trying to represent and why? When viewed these films in the "present" time do they seem to accurately depict that future which is now the present or even the past? Can we ever accurately depict the future through film and photography?

Additionally, we will also look at some "period" films which are looking at the past from a future standpoint to discuss if they can accurately depict the past.

MISSION SPECIALIST(S)

ISHAN KHOusra

Ishan Khoisla Design
Art Director & Principal/Design & Photography
www.ishankhosladesign.com

Ishan Khoisla works in photography, graphic and object design. After returning from the United States where he completed an MFA in Design from the School of Visual Arts (New York) and worked for several years — Ishan started Ishan Khoisla Design in 2008.
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OVERVIEW

When was the last time you played in the mud & ran behind butterflies? There are so many things that we used to do as a child but not anymore. Somehow we lost our innocence and playful nature. But deep down we know that child in us persists.

This workshops aims at creating interactive play spaces for adults, which will make them relive those old memories as if they hopped in to a time machine. Such play spaces are becoming popular in many countries where people gather, socialize and also play games forgetting their inhibitions.

OBJECTIVE

The main objective of the workshop is to create public installations or play spaces for adults.

The students will learn how to study and analyze target audience and come up with innovative solutions for their unmet needs.

The challenge would be to come up with a solution that is intuitive, scalable, & safe for any age group.

METHODOLOGY

The participants will be introduced to play theory and different types of outdoor games through interactive sessions.

This will be followed by user study involving direct and indirect methods of different adult age groups.

The students would be grouped in different teams and each team will be given a particular theme to ideate.

This will be followed by user testing and refinement of the concept.

MISSION SPECIALIST(S)

JANAKI SONALKAR
Asst. Professor, Rachana Sansad Academy of Architecture
www.novaviaedu.com

Janaki Sonalkar is an alumnus of NID where she did her PG Diploma in Toy Design. While at NID she was awarded fellowship at Burg - Giebichenstein University, Halle, Germany at the School of Art and Design.

Post her graduation she worked as a Teaching Associate with NID before moving back to Mumbai where she formed her own company- Nova Via Educational Tools. Janaki is currently an Assistant Professor with the Rachana Sansad Academy of Architecture in Mumbai where she teaches design related subjects to the architectural students.

She has also conducted numerous workshops for kids, students & teachers on designing educational toys, developing papier mache products etc.
# Reinterpreting coded artefacts

## OVERVIEW

The workshop deals with the delineation of artefacts. In the workshop we will study and reflect on the functional origins of artefacts and then attempt to unpack the cultural layers that have accumulated over time. By understanding complex culturally coded artefacts the students will have the freedom then reinterpret the artefacts and create new artefacts within a framework of “Time Machine” to envisage new uses and alternatives.

## OBJECTIVE

- Create a perspective view of cultural artefacts
- Understand and implement a method of decoding objects
- Understand and implement a method of reinterpreting objects
- Understand and implement a method of enhancing creative freedom in the design process

## METHODOLOGY

- First three days will be spent delineating objects and defining the functional and cultural layers last two days will be spent redesigning new artefacts that are reinterpretations of the students in the context of “Time Machine”
- Workshop will begin each day with a lecture or brief for daily tasks
- The students will present reflections on the daily tasks to enhance understanding of the subject
- Students will design and present reinterpreted artefacts in final presentation on the last day of the workshop

## MISSION SPECIALIST(S)

### KENNETH SEGAL

Hadassah College
Associate Professor of Design

www.publiczone-tr.com

Professor Kenneth Segal is an industrial designer and an educator. He is the founder and head of the department of industrial design at Shenkar College and Hadassah College in Jerusalem and an Associate Professor at Hadassah Academic College. He graduated in the 1990s from Bezalel Academy of Arts and Design and has been instrumental in revolutionizing the field of design and design education in Israel during the last two decades. Segal has co-founded and spearheaded PublicZone-Transportation Ltd, one of the leading design companies in Israel focusing and specializing in large-scale public transportation projects.

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INTO THE TIME MACHINE

OVERVIEW

Design is a marriage of context and intent. Context comes from the imprints or the aspirations that are embedded in our minds either from the past, present or from the future or often, ideally, from a unique concombling of all the three. However, the intent is always to make the design appealing, relevant and contextual for the present. In that sense design is about making the past or the future present. This means that a designer has to have a unique ability to travel back and forth, not only in time but also in space and that too with a sharp perceptivity. But, how to do that? Do we have an access to what physics calls a Time Machine? Well, science and even the ancient wisdom say that we all possess such a time machine and that is our brain. In this elective we dive deep into this time machine to unravel its mysteries and abilities to regress and progress, to sense and perceive, to feel and experience, to cognize and express so that we can time travel into past or future to make the present meaningful and blissful.

In this elective we time travel from the latest and futuristic in the sciences –cognitive neuroscience and medicine, including most likely open BCI techniques, - to the most ancient wisdom to learn the techniques for contextually effective sensitivity, perceptivity, intentionality and expressivity so that we can conceive and propose designs.

OBJECTIVE

To better decode, understand, and utilise the seat of all time and space cognition and perceptivity –the brain- to access ideas, facts and imagination, that will make us into better humans to contextualize, intend and design from proposal to disposal with more efficacy.

METHODOLOGY

Lectures, Demonstrations, Watching Movies, Audio visual presentations, documentaries and real life experiences through field trips, journeys of all type (physical, mental, technological -BCI, etc.).

The course will be conducted in the VIEWING, EXPLORING, READING, THINKING, CONTEMPLATING, EXPERIMENTING and EXPERIENCING format and a high level of openness and willingness of the participating students for the same is expected.

The learning will be imparted based on the synergetic confluence of best of the latest in cognitive neuroscience and ancient wisdom

MISSION SPECIALIST(S)

KRISHNESH MEHTA
NID Faculty, Product Design
krishnesh@nid.edu

Krishnesh Mehta is a faculty member at the National Institute of Design who dabbles in the synergetic convergence of Design, Science, Technology, Humanities, Cognitive Neuroscience, Philosophy, Management, Strategy and Ancient Wisdom. He has developed the concept of multi-sensory and cross sensory design and loves to decode and encode brain perceptivity and cognition.

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[FutureSense] Extending Sensory Perception

OVERVIEW

In the experimental workshop students will draw on technologies from the past as inspiration for the design of a wearable object/device for the future, which allows one to traverse time and space by extending and augmenting our sensory perception.

Through the process of making a prototype students will explore the ways in which the wearable device will enhance one or more of our senses and its impact on our behaviour as a cultural and social interface. As part of documentation for a final presentation, students will develop a fictional account of how the device will be used in the future.

OBJECTIVE

Students will create a model of the wearable object/device and consider the role of the prototype in the design process.

A human-centered approach to the design will be critical to student proposals for how we will interact with device.

Finally, “design fiction” will be introduced as a method students can use to speculate and develop a narrative describing the context for how, why and who will use the device in the future.

METHODOLOGY

Students will collaborate in small groups of two or three. The workshop will include an introductory lecture, supplemented by readings, and small group meetings to provide feedback.

The project will be divided into three parts.

Part One – Researching technologies from the past that will serve as inspiration for a proposed wearable technology for the future. This could include speculative and failed technologies.

Part Two - Building a model/prototype of the proposed device that can be worn and documented.

Part Three - As part of documentation, developing a fictional account for how this object/device will extend human perception in the future.

Students will be asked to carefully consider the following:

• the role of the model as a prototype in the design process;
• how their choice of materials influences our understanding of the object/device;
• how we will interact and perform with the object/device;
• what metaphors might inform the way we use the object/device;
• potential scenarios for misuse;
• how the narrative for the object will inform design choices for the documentation and final presentation the object/device.

Throughout the design process, students will be asked to pay close attention to craft and detail in the making of their prototype.

MISSION SPECIALIST(S)

MICHAEL LONGFORD

York University, Toronto, Canada
Associate Professor in the Department of Computational Arts, and the Director of Sensorium: Centre for Digital Arts and Technology in the School of the Arts, Media, Performance and Design.

longford@yorku.ca

Michael Longford is an Associate Professor in the Department of Computational Arts, and the Director of Sensorium: Centre for Digital Arts and Technology in the School of the Arts, Media, Performance and Design. His research interests include the history of early wireless communications in Canada, rich media content development for mobile technologies, and locative media practices. He is a co-editor of The Wireless Spectrum: The Politics, Practices and Poetics of Mobile Media published by the University of Toronto Press (2010).

In his creative practice, his project, “Tentacles,” used a smartphone to control a multi-user ambient gaming experience projected into public spaces, which was included in the exhibition Talk to Me: Design and the Communication between People and Objects at the Museum of Modern Art in New York (2011). More recently, he exhibited photographs of the remains of the first commercial Marconi transatlantic wireless relay station in Cape Breton for a project called “Marconi’s Ruins” (2012).

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**OVERVIEW**

This workshop would cover the TIME and SPACE theories in Cinema experimented by various filmmakers in different times and spaces. Addressing the REAL Time and the REEL Time with Real Space and Imaginary Space.

Exercises will be conducted, which would give the students an opportunity to practice this theory and understand the concept well.

The workshop will begin with a small single time and location continuity and will cover the diaspora of transitions used to jump both time and space. The transitions experimented over the century and its history also will be a key factor for this workshop. Overall through film clips and practical experiments this Time and Space will be explored.

**OBJECTIVE**

Cinema has its own TIME and SPACE theory. A film has multiple layers of time as well as spaces. It is spread over from a simple action continuity to the transitional experiments traveling through centuries in a few frames.

This workshop will facilitate the students a journey in Time through spaces.

It will be an entertaining workshop keeping them engaged in producing their own experiences pertaining to time and space. How the cinema would travel here onwards, will also be a factor of discussion, through the perspective of the new age students.

**METHODOLOGY**

Classroom lectures on the TIME and SPACE Theory used in films, supported by film clips (The excerpts from various films across the world experimenting with TIME and SPACE).

Film screenings for the workshop students as additional inputs in the evenings.

Practical exercises both indoor and outdoors with camera and editing softwares for producing Audio Visual content to support learning.

**MISSION SPECIALIST(S)**

**MILIND DAMLE**

ETV Film Production/ Film & TV Institute of India, Pune
Asst. Prof.
feedbackmilinddamle@gmail.com

Milind Damle is a FTII alumni with specialization in FILM and TV Editing. He has been practicing Print, Radio, TV, Film in various creative positions such as writer, producer and director. “Dwijaa” the Diploma film he wrote and edited won a National Award in 2005. “Adwait Sangeet”, the feature length documentary on Padmabhushan Pt. Rajan and Sajan Mishra, was honored as OPENING FILM of Indian Panorama, IFFI 2011 was co produced by him. He has also worked as Coordinator for UNDP FTII GOI Project “Films for Human Development” producing 32 films in 13 states of India. After working with the Star TV as Executive Producer, now he serves FTII as faculty since 2012. This year he has edited a feature film in Marathi titled as “DISCO SANYA”. His next film on the life of Ustad Amjad Ali Khan titled as “The Bangash” is under production.

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Album of Forgotten memories and imaginary Tales

OVERVIEW

Once upon a time the only place to revisit memories was through photographs carefully preserved within hard bound family albums... A space that held moments both precious and inane. A home to studio portraits, occasions, outings, ceremonies, stories and rituals. Today in the digital age that album has turned obsolete and has been replaced by tiny folders within our laptops or Instagram feeds which hold countless pixelled moments.

Through this elective the participants will not only travel back in time, culling from their museum of memories but also with the aid of imagination, map their journey into the future and create an album using photographs, drawings, embroidery, collage ~ telling their personal tale stringing together nostalgia and clairvoyance.

OBJECTIVE

Emphasize the importance of archiving personal stories.
- Imbue a sense of creative imagination as storytellers.
- Offer a canvas for rich handmade explorations.
- Accentuate the synthesis and integration of knowledge through multidisciplinary immersions.
- Inspire the participants to rediscover the idea of time and space.

METHODOLOGY

Mapping time through words and visuals.
- Sharing the work of artists & photographers whose expressions are autobiographical or archival in nature.
- Looking at feature and documentary films with the theme of time travel.

MISSION SPECIALIST(S)

NITESH MOHANTY
MICA, Ahmedabad
Adjunct Faculty
nitesh.idesign@gmail.com

Nitesh Mohanty is a visual artist who graduated from Sir J.J. School of Art, Bombay & acquired post graduation education from NID, Ahmedabad, specializing in Textile Design; He’s now a design consultant to various brands within retail, fashion, media, publishing & hospitality industry. Over the last 16 years, he’s worked with clients such as Shoppers’ Stop, Raymonds, Penguin Books India, Rolling Stones Magazine, Salt Water Café, Mineral, Films Division, Children Films Society of India, Oxfam India, Amnesty International etc.

He’s the co-founder of “The Root” a platform initiated to propagate various social, cultural, political & ecological concerns through literary and creative mediums such as art, books, cinema etc. He curates “The Root Reel” which showcases independent features, documentary, world cinema & animation films from closer home & across the world.

Register at http://openelective.nid.edu

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OVERVIEW

This workshop will engage participants in an exploration of the many ways photographs enable understanding of the past and can be used to imagine the future.

We will explore what is read from historical images, responding with contemporary ones of our own making. Projecting ourselves into the future, staged photographs will create guideposts for where such exploration might lead. Subject focus will be based on participants’ interests and might include Ahmedabad’s urban development, family stories or sociocultural histories.

Outcomes will be in the form of photographic print series, digital animations or interactive websites depending on each student’s skills and desire.

OBJECTIVE

The objective of this workshop will be to have participants understand how the photographic record provides significant entry into the past and helps to build insight into the ever-changing nature of our world. As such, photographs are an important and tangible form of time travel.

By having students creatively respond today they will find that a wide range of comparative opportunities exist, both directly documentary and imaginative.

The images used from the past and present can then form the basis of imagining what could be in the future through the creation of futuristic image artifacts.

The summary objective will be to have participants experience the process as a means of learning from the past and projecting the future.

METHODOLOGY

The workshop will be structured on an iterative brainstorming, gathering and creating process. Beginning with discussion of sources for old photographs related to their areas of interest, students will gather their images and begin a ‘story’ which they will explore. It may be possible that students will decide to work collectively on a theme.

Group discussions will provide each person with guidance in planning the making of contemporary responses, be it in the world or the studio, documentary or fabricated. We will discuss pertinent photographic methods as each student designs a shooting project for themselves.

After study of the results, students will be asked to project a future vision and then to stage photographs which extend the past-present timeline.

In preparing the final presentation, we will look at options for both print and digital formats to move the viewer through time and students will decide which they prefer for their projects.

MISSION SPECIALIST(S)

PETER SRAMEK
OCAD University, Toronto, Canada
professor
www.sramek.ca

Peter Sramek is a photographic artist and professor at OCAD University (Ontario College of Art and Design) in Toronto, Canada. He has taught in the Photography program since 1976 and has served as Chair of Photography, of Cross-Disciplinary Art Practices and most recently as Acting Dean, Faculty of Art.

As founding member of Gallery 44 Centre for Contemporary Photography, Sramek has played an important role in the Canadian contemporary photography community.

Sramek’s work explores, visually and theoretically, photography’s ability to represent sites of cultural history and the passage of time, particularly in relation to urban development. His book, Piercing Time: Paris After Marville and Atget 1865-2012 is distributed by University of Chicago Press. He has also released this extensive study of Parisian streetscapes as an interactive tablet app.
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**In noTIME (Innovation in Time)**

**OVERVIEW**

Craft is becoming History to be found in Museums

It is dying with TIME and Culture remains only in Documents

Craftsmen have lost the strength to move ahead,

So TIME has moved on, leaving them behind, Machines have displaced Craftsmen... and Culture has changed to Trends

**OBJECTIVE**

An effort through Elective to save the CRAFT, CRAFTSMEN and CULTURE.

Taking Bamboo as a canvas could thread different crafts together and serve it on a single platform.

Engaging Designers, craftsmen in a new design intervention, women empowerment, self sustainability, eco friendly venture.

An idea to bring back the bonding among the Indians through craft.

Exploring Future material Bamboo through craft.

**METHODOLOGY**

Understanding of the material.
Identifying and Exploring bamboo as Canvas.

Research and Site Visit to villages
Understanding of craft, craftsman and culture.

Design intervention and integrating craft on bamboo canvas.
Story writing

**MISSION SPECIALIST(S)**

**PRAVIN SOLANKI**

NID Faculty
pravinsinh_s@nid.edu

Pravin is a Furniture & Interior Designer from National Institute of Design Ahmedabad. He has worked for Ar. Karan Grover in 2006. He started working with ‘Grottini Srl.’, a leading Italian Retail Design company in Portorecanti, Italy. After getting rich experience Designing and Executing Retail Stores around the world Solanki joined another Italian company ‘CRS Strategic Designs’ in Torino, Italy as a CEO. He returned back to Delhi to set up the Furniture Manufacturing Company for the same company.

He Heads the Furniture & Interior Department and teaches Space Planning, Retail Store Design, Design Detailing, Construction & Fabrication and Design Management. He also looks after restoring the classic prototypes at NID which were designed by world class designers. He is also a Jury member for India Design mark and visiting faculty for various Design schools.

Solanki’s special interest in Bamboo furniture made him Coordinator for the Center of Bamboo Initiative at NID, Ahmedabad. He is the Founder of “Scrap Design Innovation”.

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MAXIMUM SEATS 20
AHMEDABAD CAMPUS

IOE17025
International Open Electives | 16-27 January 2017

An International Open Elective Workshop

OVERVIEW

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Another TIME, Same MACHINE.

OBJECTIVE

What if an engineer at Chandragupta Murya’s court had a vision of the Present day Auto Rickshaw? Or Vishwakarma wanted to redesign the Pushpaka vimana? What would he design, given the times, the styles and the resources?

What would it look like? Would it work?

Some of the innumerable possibilities of visualising today’s products and spaces in ‘day before yesterday’s’ times. Blend of research, design thinking, art and above all Storytelling. Allowing Fact to meet Fiction and invite Fantasy.

The workshop would cover Visualisation, Concept art and scale modeling.

METHODOLOGY

What would an engineer at Chandragupta Murya’s court have designed given the times, the styles and the resources?

Pushing the boundaries of time bound visualization.

Understanding unique needs, resources, materials, styles and their applications through research.

Application of drawing skills to create items and spaces with believable functionality.

MISSION SPECIALIST(S)

PROSENJIT GANGULY

Animation designer, Writer, Mentor

www.prosenjitganguly.blogspot.com

An alumnus (1998) and former Member of the Faculty of the National Institute of Design, Ahmedabad, Prosenjit has served as Director of Special Projects, with Toonz Animation India (2002- 2009) creating award-winning animation properties for international broadcasters.

His short films have been showcased at prestigious film festivals in over 15 countries, winning several international awards and nominations. Regularly invited as a speaker at prestigious festivals and forums that include, TEDx, Anifest India, Hamburg Film Festival, Asifa India amongst many others, he is also a visiting faculty at premier Design Schools that include NID, DJ academy of Design, Symbiosis Institute of Design, Cept University, KSID and Satyajit Ray Film and Television Institute. He produces and directs Script to screen animated shorts and has written 3 feature films so far.

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SEASONS AS AGENTS OF TIME

OVERVIEW

Time is an abstraction generally conceptualised in cycles—as hours, weeks, months, years or decades. In traditional societies however, the annual cycle of seasons take precedence over other constructs of time.

Seasons are all pervasive—they are absolute because they dictate all socio-religious aspects of community life. Hence, man displays allegiance to nature through worship and other symbols of reverence, if seasons are to be favourable for the sustenance of the community.

The workshop will cover seasons as an alternative construct of time, as a cycle that has always dominated the lives of men, especially among primal and agricultural societies.

OBJECTIVE

To underline the concept of Time through the physical manifestation of seasons. Our country being predominantly agricultural, almost every society can boast of symbolic worship and celebration of seasons through religious and social festivals, rites and rituals.

An understanding of such practices, however perfunctory they may have become in modern times, is important because they narrate how tribal and agricultural societies of yesteryears were governed by the seasonal cycle in all aspects of life—in religion, economic sustenance, social activities such as marriages and post death rituals.

METHODOLOGY

Samples of narratives from folklore of various cultures pertaining to seasons will be selected to emphasize the concept of time as interpreted and perceived by people of earlier times. Stories, lore, legends, myth, songs and poems will be used to emphasize how seasons governed and controlled the very existence of these societies.

There will be an interactive session during which participants will be encouraged to delve into their memories of narratives read or heard from their own communities in order to understand time in the context of seasons.

They may also attempt to identify and relate their own practices to this concept. Participants may either narrate or write individually or in groups.

MISSION SPECIALIST(S)

RAMONA SANGMA
Department of English, North-Eastern Hill University, Tura Campus, Tura, Meghalaya
Asst. Professor
ramonasangma@gmail.com

Presently teaching English Literature in the Department of English, North-Eastern Hill University, Tura Campus, Tura, Meghalaya, at the Post Graduate Level.

PhD in 2012 on Post Colonial Literature. (V S Naipaul)
Current Interests: Oral Culture and Folklore, Post Colonial Studies.
Graduated from Lady Shri ram College for Women, Delhi University
Post Graduation and PhD from North-Eastern Hill University.
Guest Faculty at NID (SLA) in 2013 and 2015
OVERVIEW

This workshop is about taking past to forward in story telling and communication from oral narration with hand gestures, symbols and doodles to story-telling in print like Kalamkari, Pattakatha, script, graphics and photography. For example, we will take excerpts from epics like Ramayana or Mahabharata or Natyashastra and present it in today’s language like graphic novels, or designing new age products.

We could explore making a modern day kaleidoscope to narrate an ancient story to create artifacts for Past Forward.

OBJECTIVE

The objective of this workshop is to travel in future without getting disconnected with the past, make people aware of Indian tradition and heritage and spread culture consciousness.

This will be possible by combining modern day technology that makes the functioning seemingly easier with the perfection and the beauty of the traditional techniques.

METHODOLOGY

Taking references from epics, legendary tales, folklore and folk tales and their relevance in present and in future creating new design language.

- If possible, invite Bhavaai artists (Traditional story tellers from Gujarat) or have a puppet show

- Showing short films &

- Exploring with Printing, Painting, Graphics, Writing and Photography

MISSION SPECIALIST(S)

RAVIKIRAN RANGASWAMY
Photographer & Writer
www.flickr.com/photos/53073326@N05/

Ravikiran is a photographer and a writer. He has studied Photography Design from the National Institute of Design, Ahmedabad and University of Creative Arts, Farnham, UK. He is a graduate in English Literature from the Loyola College, Chennai and has done Post Graduation Diploma in Advertising and Marketing from the Xavier Institute of Communications, Mumbai. He has written a fiction titled ‘46+14=06, A Story’ of a Genius’ and a fiction with photographs titled ‘Camera & Conversations’ with his mother Sapna. He has come up with a set of Postcards with Photographs titled ‘Spiritual & Traditional India’.

He has contributed in travel magazines and has a desire to pursue work that includes combining Photography with Literature. His forthcoming book is ‘Traversing Through Dreams’. He has taught photography at prestigious schools like the Rajghat Besant School, Varanasi and has taken sessions and workshops on photography at institutes like NID, Ahmedabad, MICA and at IIT, Gandhinagar. He recently spoke about Literature and Photography at the Dhaka University.

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
International Open Electives | 16-27 January 2017

A series of two week long multi-disciplinary workshops to challenge the student participants to creatively engage in design and construction of ‘artefacts’ (tangible/ intangible) that traverse the boundaries of space and time.

Museum Of Memories: Past, Private and Public

OVERVIEW

The workshop aims to look at individual as well as collective memories and reflections of the past, using objects, stories, cultural and historical markers, to create mini museums that would document and display life, as it has been so far, for a time far ahead of us.

OBJECTIVE

Our lives today have been re-set in many ways through technology, especially in the last decade. Meanings of memory, time and matter have changed; some, irrevocably.

This is significant for us as designers, since the ‘object’ in whatever shape, forms an important part of our purpose in life. What would it involve to explain our lives and our recent past to a generation in the far future? How would we, for example, explain childhoods of our past: with handmade toys using everyday objects, to those whose childhoods are inundated with mass-made, standardised imaginations.

Since artists, designers, craftsmen and writers have all noted at some point or the other that we will always draw from the well of our pasts, it would be worthwhile to create a museum of memories for the future.

METHODOLOGY

Exploring the idea of a museum and exploring the idea of memory using literature, design, arts and the crafts.

- Individual notes and reflections on what memories mean to the participants, and looking at specific markers that would define a time.

- Identifying objects and stories that would be part of the memory-bank.

- Designing the museums: developing the narrative and display for the memory museum. This can be a series of books as well as objects.

- Simultaneously developing/collecting objects for the museum (actual prototypes, mock-ups and/or models).

MISSION SPECIALIST(S)

RUKMINEE GUHA THAKURTA

Proprietor and Art Director, Letterpress, a publication design studio in New Delhi
www.letterpressdesignstudio.com

NITYAN UNNIKRISHNAN

Independent designer and artist

Rukminee
Graduated from NID in 2002 with specialisation in Graphic Design, worked for more than a decade in print design and is known for books and magazine design. Worked with the Outlook Group of magazines, Photoink gallery and Steidl Verlag, Germany. Designed books for museums and artists around the world including the Centre Pompidou, Paris; Fondation Cartier Bresson, Paris; Edition 7L by Karl Lagerfeld, Paris; Kunstmuseum Basel, Switzerland; Robert Frank, Dayanita Singh, Raghu Rai, Pablo Bartholomew etc. Art Director of Platform magazine. Published a short story in First Hand a graphic novel by Yodapress.

Nityan
graduated from NID in 2002. Practiced as an industrial designer and worked with crafts in various parts of the country while running a ceramics design studio and workshop. Taught at Pearl Academy and NID, Bangalore. Currently practices as an artist and sculptor. Runs a furniture design studio called ‘The Calicut Company’ and also conducts regular workshops in his studio for children, called ‘The Design Workshop’. Lives and works in Delhi.

Register at http://openelective.nid.edu

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International Open Electives | 16-27 January 2017

OVERVIEW

Our own fleeting thoughts and feelings operate internally and follow neither the time-space gravity nor the rules of reality, so why should our photography be bound by them?

In this workshop, we learn to push photography practices beyond their boundaries, using visual effects that move our expression beyond the time-space intersections, to trespass the undefined anti-gravity zone of impressions and emotions.

From a technical perspective, such visual effects could be achieved through combining photographs, triptychs, montage, collage, longer or multiple exposures, use of optical filters, unusual lenses or lighting and mixed media expressions utilising sensory samples from different situations and times juxtaposed with photography materials.

In terms of final output, projection or printing of images on unconventional or three-dimensional surfaces could add their own elements to the ‘original ‘image.’

The aim is to create abstraction-rich photographic images with a life of their own, independent of when/where they were created, or even the original intentions of their creator.

OBJECTIVE

Participants are encouraged to:

- Approach the practice of image making in a non-linear approach, and mix media
- Improve their improvisational, expression and technical skills in special effects and abstract photography in the process
- Challenge and broaden their own perception limitations about their craft and open themselves to including non-photographic media into photography
- Question the fundamentals of the kind of photography that is practiced today.

METHODOLOGY

Through conversations and hands-on practice, participants are provoked to innovate on ideas and practices relating to expressive forms of photography and treatment of images after the raw materials have been created, mainly using awareness of their emotional objectives of their practice of photography as a guiding factor.

An otherwise conventional experience of routine street photography can be converted into an exercise of collection of materials, thoughts and, minds and for subjective treatment.

Printing and projection methods on three-dimensional media are innovated upon. Unusual objects and image-taking devices can be used to transcend the everyday visual experience.

MISSION SPECIALIST(S)

SANJIV VALSAN
Freelance/ Independent/ Self-employed
sanjiv.valsan@gmail.com

Photographer, travel writer, researcher and experiential educator based in Mumbai/Arunachal Pradesh, India.

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Inner world photography

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
International Open Electives | 16-27 January 2017

A series of two week long multi-disciplinary workshops to challenge the student participants to creatively engage in design and construction of ‘artefacts’ (tangible/ intangible) that traverse the boundaries of space and time.

Anthropomorphism in Motion

OVERVIEW

Ancient pottery demonstrate beautiful and fantastical everyday objects using animal and human features. Urns with horns for handles, elaborately and gracefully painted on to pottery elements of eyes, teeth, hair, fangs, tails etc. are used as if to infuse them with life.

This characteristic of hybrid creatures human, animal and object is also incorporated in depiction of deities – Egyptian, Greek and Indian civilisations and continues today in many forms notably manga comics, animated characters etc.

OBJECTIVE

To become aware of the vast tradition of anthropomorphic and zoomorphic pottery in ritual, religious and non religious vessels and forms.

We will study specially South American, Greek and Indian examples.

Look closely of hand building techniques used to create such wares.

Look at contemporary use in cinema, comics and animation.

Using the study to create contemporary wares either as sculpture or something which has a function or as a suitable artwork on paper.

METHODOLOGY

Slide presentation, study and creating a visual diary of anthropomorphic and zoomorphic pottery examples old and contemporary.

Sketching of ideas to create ones own object/character in clay using pen and ink or watercolors.

Basic handbuilding demonstration using terracotta clay and low temperature stains and glazes.

Class discussion and creation of the wares.

MISSION SPECIALIST(S)

SHIRLEY BHATNAGAR
Ceramic Artist, Freelancer.
www.irregularbeauty.com

SEKHAR MUKHERJEE
Senior faculty, Animation film design, NID

SHIRLEY BHATNAGAR

An alumnus of NID. She is based in Delhi and works primarily in stoneware and porcelain. She has executed many commissions for private and public spaces. Her work is quirky and humorous and she believes in using materials wisely and with utmost respect.

SEKHAR MUKHERJEE

A faculty at the National institute of Design, Ahmedabad. He is the director of the animation film festival Chitrakatha, held at NID, he has a background in political cartoons and still submits work to news dailies. He is on many National and International juries for animation.

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
International Open Electives | 16-27 January 2017

“Expanding-Collapsing-Stopping time in Narrative Film Editing”

OVERVIEW

Providing theoretical inputs about time expansion and contraction in time referenced from music, physics, chemistry, relativity and film editing in relation to styles of Narrativity and Storytelling in films. Teaching through practical demonstration and exercises to be undertaken by students with the mentor.

Explaining the use of techniques like slow motion, fast motion, stop motion, reverberation, distortion, time-lapse, dissolve, flash back and flash forward in visual and aural medium.

Showing a list of short films and excerpts in class to elucidate theoretical points.

Undertaking creation of shot and edited short films with groups of participants leading to understanding of dramatic story telling, of special sequences like of chase and fight with manipulation of time and space.

OBJECTIVE

To make the participants undertake exercises in manipulation of time and space in narrativity and story telling through film editing, leading to a more serious understanding of drama and its creation in films.

Use of these techniques is all across the media and film business today. Everyone needs a good editor to tell a story interestingly. We aim to enable participant students.

METHODOLOGY

In one word ‘participatory’, but only after a short but solid theoretical background. Exercises & tasks to be fully mentored and supervised. Teaching/Learning to edit creatively in limited real time.

MISSION SPECIALIST(S)

SUDHEER GUPTA

Director, Cinematographer and Editor At Sarjana Films New Delhi

cinemasudheer@gmail.com

Alumni of Jawaharlal Nehru University, New Delhi (Modern & Contemporary History) and Film & Television Institute of India (Direction 1984-87)

Making documentary films as an independent filmmaker for last 25 years.

In recent past have shot my own documentaries and also edited them. As an editor I also colour correction and music arrangement for my films.

Believe in making more & more creative and experimental documentary & short films.

Have consistently made documentary films showcased nationally and international in prestigious film festivals, through the University of Wisconsin and US Library of Congress. Have been on Water Fellowship at the Institute of Advanced Study, Durham University, UK in 2009.

Have shot documentary films in India, UK, USA and Germany.

Edit Hindi, English and German language language films.

REGISTER AT http://openelective.nid.edu

For more information, write to openelective@nid.edu
The Existentialist Time Traveller

OVERVIEW

The existentialist time traveller forms the focus of the speculative inquiry which calls for a poetic reimagining of time travel. Heidegger says we cannot separate consciousness and time. Consciousness is in time and time is in consciousness, which forms the basis of all perception. In other words, accessing a more expansive conception of time would require access to the consciousness of the person who travels through time.

We seek a phenomenological access to the encounters in the spacetime continuum, in order to speak of time outside the spatial ideas of “movement” and “passage”. It is in the experimental retelling, that the intentionality of the experience is reflected upon and articulated using diverse media of expression.

OBJECTIVE

Fundamentally, this course seeks to break away from the homogeneous mass of clichés that abound in most fictions and theories of time travel to create a set of narrative artefacts that record for posterity these bold new explorations.

We hope to provoke the discovery and creation of alternative, experimental narrative forms around time travel. We will try to question the epistemological basis of the dominant narrative in order to access the plurality of experience required for crafting such radical new narratives in spacetime.

The collective inquiry would begin with an archaeology of time travel vocabulary from the perspective (motivation, agency, and experience) of the character traveling. Through a curated exploration of the landscape of narrative structures in film, literary fiction and works of art, we will excavate the scientific and philosophical bases of various theories, paradoxes and other implications of time and time travel.

We then turn to speculative enquiry, where we become ‘authentic’ time travellers ourselves located sometime, somewhere in spacetime, applying this emerging vocabulary to enrich the mythology around time travel within the present.

A new vocabulary necessitates not just new names for things, but also new forms of expression. The media-agnostic approach and open-ended format would support a range and multiplicity of creative expressions and provocative outcomes. The idea is to take time travel boldly where no man has gone before!

METHODOLOGY

MISSION SPECIALIST(S)

Shiraz Iqbal is a visual thinker and book-junkie with a keen interest in understanding social relations in everyday life. He followed up a Masters in NMD at NID with a year-long stint at Quicksand. Since then he has been independently collaborating on various illustration, design research and user experience design projects.

Suvani is a researcher-designer, forever negotiating the fields of ambiguity in time and space. Actively engaged in thought and creation using the intermedia aesthetic, she feels a lot more at home a provocateur than a problem-solver. An active component of diverse creative interdisciplinary practices since having graduated from New Media Design at NID, she is now focused on her independent inquiry into the aesthetics of sound, digital sensoriums and its conflation with philosophy and the everyday.
Aqua-city

OVERVIEW

Scientific research indicates that sea levels worldwide have been rising at an accelerating rate since the early 1990s.

The trend, linked to global warming, puts thousands of coastal cities such as Mumbai, Manhattan and Tel Aviv at risk of being claimed by the ocean. Paradoxically, evolution tells us that all land creatures evolved from the sea about 400 million years ago, but recent man made changes in our globe are forcing us back into the sea.

The workshop participants will travel to a futuristic flooded city, where the water is gradually rising. Assuming that not all people would want, or be able, to leave for higher grounds, the students would be challenged to think about issues of mobility in a densely populated, flooded area: how would one go to school/work, do shopping, visit a friend or just go for a walk where there are no roads, sidewalks etc. And where the future is bleak.

OBJECTIVE

To challenge the students to think about our basic ability to walk outside of our private living space, within the urban space.

To re-evaluate materials, apparatus, habits, and needs that are part of our lifestyle in a dry environment

To design devices that will enable living in this new aqua-city environment.

METHODOLOGY

Through watching sci-fi movies, looking into case studies (Mumbai July 2005, New Orleans August 2005, Fukushima March 2011 and more) and imagining, the participants will discuss the changing environment.

Next, students will develop a strategy, followed by a design of mobility devices that mitigate the problems created by the flooding. It may be an individual solution (prosthesis) a mode of transportation (bubble), a communal solution (a bridge), permanent or temporary, evolving or any other idea.

Through research, sketches (2 and 3 dimensional) and numerous class critique the students will develop prototypes.

MISSION SPECIALIST(S)

TAMAR AKOV
Industrial designer
http://tamarakovbac.wixsite.com/blog

Tamar Akov, an industrial designer specializing in sustainable design and sanitation, has an MA in Industrial Design and BA in visual communication from Bezalel Academy of Art and Design in Jerusalem, Israel.

Tamar taught Sustainable Design, Sustainable Materials, Packaging and User centered design at various design colleges in Israel, and India. She has worked as a designer in Tel Aviv, Atlanta, and Washington DC.

Her furniture pieces and designs have been featured and sold at galleries and exhibitions in Washington DC, New York, London, and Tel Aviv.

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
STABILITY- Whom does design empower?

OVERVIEW

This interdisciplinary workshop is to critically consider the role of design in shaping culture, and whom does design empower. We will refer to the science fiction writer, Philip K. Dick’s short story ‘Stability’(1947, p.1987).

‘Stability’ is set in a future when government has decided that no more technological advancement is possible and anyone leaning towards the future or the past is made to disappear, and no new invention is allowed.

The protagonist experiences different time periods and space, he encounters various objects in time in the story. Students will be divide into three groups and work towards one installation each; possible groups being ‘the control room’, ‘the glass globe of history’, ‘the period while passing through time’, etc., all as a response to the story.

OBJECTIVE

Critically look at role the of design on culture.

To understand whom does a design empower.

Effectively make decisions in a collaborative process.

Incorporate learning from diverse disciplines into creating a product.

METHODOLOGY

Read, discuss and refer to “Stability”, a short fiction.

- Have a dialogue about “Stability” and “Modernity”.

- Have an overview of Conceptual Art to consider possible aesthetics in practice.

- Consider design curation, with found objects.

- Understand current day hacks for instability, or constant change.

- Use both independent as well as collaborative exercises.

- Present final experience based installations.

- Some form of this project will be exhibited at a non-profit art space in New Delhi.

MISSION SPECIALIST(S)

VIDISHA SAINI

Independent Artist, Curator

http://vidisha-fadescha.com

Vidisha Saini is an artist and an arts organizer. Engaging with contemporary art she has initiated and coordinated alternative learning spaces, public art projects, web-based works, international residency programs, city transition networks, site-specific interventions, social justice groups and research-based processes. These include projects such as Learning City Jaipur (Jaipur, 2016--), Coovum Art Festival (Chennai, 2015), Side (Jaipur, 2014-15), among others.

She has been a visiting lecturer and facilitator at Ambedkar University Delhi, India (2015), National Institute of Design, India (2014) among others.

Vidisha has exhibited and performed at Ministry of New (Mumbai, 2016), Exhibit 320 (New Delhi, 2015), Focus Festival (Mumbai, 2013, 2015), Kipaf (Kolkata, India, 2015, 2016), 24, among other places in India and internationally.

Saini holds a Master o Fine Arts in Photography & Media, and Integrated Media from California Institute of the Arts (California) and a Bachelor of Design in Communication Design from National Institute of Fashion Technology (New Delhi).

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
OVERVIEW

Workshop will present a scenario of post-time travel and will aim at exploring and enhancing creative skills of students. We wish to engage students in imagining scenarios from both, far in the future and distant past.

Upon riding the time machine during the workshop, occupants would be on the lookout to identify key theme based articles and products used from specific time era, for example 'The Mahabharata'; from past and 'World in 9090' from the future. Upon returning back to 2017 we will try to redesign products / artefacts seen and collected on the voyage. They will be redesigned, for example how would we redesign 'the Chariot' for use if Mahabharata was set in 3030. Other portals to explore could be designing / strategizing a system which can allow us to maintain records so that future civilizations from 9090 could know how we used to live? What would food from future look like?

Time travelers lets zap to some pivotal moment in the time and engage in highly implausible, don’t-think-too-hard-about-it derring-do to save the present, as we know it.

OBJECTIVE

Workshop intends to draw upon and unlock creative potential of participants. Routine regime of work demands for designing and engineering objects for contemporary use.

Time Machine on the other hand would offer a unique opportunity to think and design for another place / planet / century / point in time. Discussions, debates, deliberations will all lead to ideations forming a design exercise curated to unleash ‘outside the box’ thinking among participants. Idea is to get brain in an overdrive so that design students can start thinking and conceptualizing more than they normally do (which is approx. 5-8% of actual analytical capacity).

Students should be able to Imagine and visualize what would augmented reality would look like or how will be the interface of our everyday devices in far future or even distant past. Multi-disciplinary Learning outcomes can be limitless; including design of objects, vehicles, food, clothes, furniture, cities, stories. Some may want to design the time machine itself!! Who knows?

METHODOLOGY

Teaching will start with introducing the concept of time machine, its relevance for the course of workshop.

Discussions will follow to understand individual and group views and understandings on time machine. (For some it may mean a futuristic way to travel, for some a medium to transport them in a known time portal.) Films and documentaries will be screened to understand the topic and diverse opinions on the same. Ideas of objects, interfaces, food, vehicles from far past and far away into the future will be discussed and deliberated.

Discussion will transform to exercises of building scenario, designing objects which will be presented as renderings, installations or models.

MISSION SPECIALIST(S)

ARPAN JOHARI
PRINCIPAL ARCHITECT, AW DESIGN
WWW.AWDESIGN.IN

VIPUL VINZUDA
Faculty, Transportation & Automobile design
NID
vipul_v@nid.edu

Arpan Johari is the founder and Principal Architect of AW Design, Ahmedabad, India. He has a B.Arch from School of Architecture – SCET, Surat, India and an MBA in Eco Business (Sustainability) from the University of Sheffield, UK. Prior to setting up his firm which has an international portfolio of projects, Johari has worked with renowned design practices like BDP UK, EPR Architects UK and Burt Hill USA. His recent work includes explorations of public transport and autonomous vehicle design in shifting urban landscape.

Vipul Vinzuda coordinates the 'Transportation & Automobile Design' program at NID. A mechanical engineer from the NITK, Surathkal, Vipul enrolled into NID in 2004, for the Faculty Development Program in Industrial Design and kept his passion for ‘design education’ as his career focus and professional interest. In 2008, he earned a Master’s degree in ‘Design and Transport’ from Coventry University, UK. Vipul has been instrumental in establishing the Transportation and Automobile Design Discipline in NID, along with senior faculty members.
OVERVIEW
Stained Glass Windows at the churches in earlier days (medieval period) were used as poor man’s bible. Glass Panels were made which depicted highlights of events in bible stories.

The workshop would be in line with the concept of depicting modern day stories/message for the common man with Glass Panels/Installations made in Stained Glass.

OBJECTIVE
To impart knowledge on Stained Glass Technique ie. Glass Cutting, Grinding, Foiling and Soldering with the ’Time Machine’ theme to be implemented as a brief to arrive upon designs for making of the installations.

METHODOLOGY
Brief to be given to arrive upon stories which can be represented as installations in Stained Glass.

Brain storming of ideas that can be feasible for making in Glass as a material.

Demonstration on techniques ie. Glass Cutting, Foiling and Soldering to compose the pieces together.

Coming up with Installations using the above mentioned theme.

MISSION SPECIALIST(S)

Stories In Stained Glass

To impart knowledge on Stained Glass Technique ie. Glass Cutting, Grinding, Foiling and Soldering with the ’Time Machine’ theme to be implemented as a brief to arrive upon designs for making of the installations.

Brief to be given to arrive upon stories which can be represented as installations in Stained Glass.

Brain storming of ideas that can be feasible for making in Glass as a material.

Demonstration on techniques ie. Glass Cutting, Foiling and Soldering to compose the pieces together.

Coming up with Installations using the above mentioned theme.

PRAJAKTA ROHEKAR
January One Studio, Mumbai

thejanuaryone@gmail.com

EDUCATION:
Course MPWE (Management Programme For Women Entrepreneurs)
Institute :Indian Institute Of Management Bangalore,15’

Diploma (PGDD), Ceramics & Glass
Institute : National Institute of Design,

Degree : B.E (Computer Science)

PROFESSIONAL EXPERIENCE:
Owner of January One, glass studio since the past 6 years

Visiting Faculty: NIFT, NID

H&R Johnson (India) Pvt.Ltd, Mumbai
Deputy Manager (Concept Design)

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu
CRAFTING TRENDS THROUGH PAPER

OVERVIEW
We would like to make use of Paper craft as a technique to represent changing life style trends from past to the future. The material paper which is easily available will be expored to represent the concepts.

OBJECTIVE
The main objective is making the participants explore the paper craft techniques such as scouring, folding, pleating etc to apply and create aesthetic concepts and products to represent the changing lifestyle trends and mindset of the people.

METHODOLOGY
Developing the skill - Understanding the trends - Applying the skill for representation.

Week 1: Understanding the material, Introduction to the techniques, Material exploration, skill development.

Week 2: Studying lifestyle trends Past and Future, Developing concepts, Exploration and Developing Products/ Prototypes.

MISSION SPECIALIST(S)

SONAL CHAUHAN
Faculty, Apparel Design, NID

GURUPRASAD
Faculty, Strategic Design Management, NID

Sonal Chauhan is a faculty of Apparel Design. She has extensive experience in industry and in craft. She has interest and conducted various workshop through NID on Apparel related working techniques and lifestyle trends.

Guruprasad is a faculty in SDM. He has good experience in New Product Development process. He has interest, acquired and developed skills in representing concepts, prototypes through Paper craft techniques.

Register at http://openelective.nid.edu

For more information, write to openelective@nid.edu