

## CETLD Design and Traditional Indian Manufacturing

Tania Pillay

I originally joined the project, hoping to have a better understanding of the different views behind cultural displacement, Socially responsible design and design intervention. Though at the beginning I often could not even classify these thoughts, I knew that they connected to India and its relationship with design and craft. The group discussions and research has lead me to find new more specific interests, reminding me how endless these subjects are. I feel that these and other topics around India and countries like India will continually be a part of my work. They have helped to shape my approach to my work within design, as well as my work ethic itself. Specifically the process of emergent research, which worked well within the structure of our small group. I feel the intimate size of the group contributed to the honesty within the discussions. This process lead us to being challenged and supported within our thoughts. I also feel that working with those studying along side with me and those who are studying further (i.e., post graduate), helped to create a different dynamic to the group, one very different from our usual university setting.

Working on ideas as a group as well as individually ran side by side, each often informing the other. I feel that this was very exciting and resulted in approaches to work that I may have not considered within the past. I feel that the project and the people have had such a hugely positive influence on my growth both as a person, and a maker. Shaping the way I communicate and view my world around me.

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Next pages; Images. 1; Ceremonies, 2; Vessels



1; Ceremonies. An image of one of the markets we went to in Bangalore. Ever since we got back from India there has been a lot of discussion about colour and the way we view it. Something that has influenced the way I view other countries since traveling to India, is the use of colours within that culture, it's use as a representation of culture, as well as its particular symbolism within that culture. I would like to continue exploring and finding examples of the use of colour within cultures that have been greatly influenced by one another, seeing it as an example 'cultural amalgamation', as well a visual aid to facilitate the continual discussions of 'what is true culture' and 'can one culture ever be completely true?'



2; Vessels. I love this image of the water vessels, something about it reminds me of the discussion with the SRISHTI students (Bangalore) where we discussed how NGOs would come into craft villages and influence what was made in order for things to be more commercially accessible within the western market. This changed the makers works into a different conception of 'work', taking the joy and experience out of doing. I have had a great interest in 'creative freedom' and where it lies within design and craft education. If the basic need of income and provision lie above visual aesthetic, where does this creative freedom fall and what is its result?

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