

Influence of Bauhaus on Design Education in India

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Abstract:

India got its independence on 15th august 1947 and this situation revives the entire country with optimism and hope for a bright future. The enthusiasm of all this spread through the famous speech of “Tryst with Destiny” given by the first prime minister of India Jawaharlal Nehru about the country which free itself from the years of colonial rule. The American aesthete, Monroe Wheeler showed his interest in India and its culture. He travelled all over the country some 25 years before independence and he observed “The Indian subcontinent to be mysteriously tired and indifferent to its rich ancient arts and architecture”. After the years in 1954, he again said throughout the country everyone have spirit to improve their living standards, to provide better education and to restore and preserve and revive the past Indian ancient art and aesthetic techniques, As a result of this newfound enthusiasm for country some institutions incorporate India’s culture tradition and desire were established in the first 10 years after independence, some of them named as National Museum, National gallery of Modern Art, The All India Handloom and Handicrafts Board, The Bhabha Atomic research center, The Indian Co-operative union, Indian space research organization and the Indian Institute of Technology. Industrial revolution was the country’s new agenda, it was quite known that the necessity for modern design become increase. The National Institute for Industrial Design later it become National institute of Design was come into light in 1961 and it convert the whole India’s cultural and education history.

Key words: Design Education, Indian Design, Design, Indian Culture, Industrial Design, Design Institutions

Introduction:

The 1950s was considered as the historic and important decade. In the early years of this decade Harry Truman signed a peace agreement with Japan, which was official ending of World War II. This decade was also considered important for hungry for Hungarian revolution; Space age was launch with the soviet satellite sputnik, the conquering of Mt. Everest Racial segregation ruled illegally in America. NASA was established. This decade gave world the first color television, the starting of credit card system, seat belts was introduced in four wheelers, invention of first hard disk drive, Velcro, LEGO toy bricks for kids and atomic submarines. The discovery of DNA was also done in this decade.

In India also the decade of 1950s was exceptional. In 1947, India attains independence and Jawaharlal Nehru takes oath as the first Prime Minister of Independent republic of India. Independence comes up with the greatest tragedies of humankind; partition of the country in two separate nations India and Pakistan. This incident results in million loss of mankind. The murder of Mahatma Gandhi in 1948 shocked the whole nation. The kingdoms converted into states. In 1950 the Indian become the secular democratic republic nation and Dr. Rajendra Prasad becomes the first president of Independent India. Formation of constitution and the planning commission of India were established. In the same year, Le Corbusier began the first mega project of the new India-Designing of Chandigarh which holds the capital of both Punjab and Haryana. Against all this the National Institute of Design was came into existence which gives the new life to the art and craft education in India.

The School of Arts and Crafts:

Before the independence there was the legacy of the old colonial education system which was conceptualized by Lord Macaulay when the East India Company was ruled over the country. They introduced the old school system of pathshalas and madarsas. This system gives indistinct resemblance to the design education. The very first school was opened in Calcutta in the year 1854 which named as school of industrial art. The main aim of this school was to give knowledge of drawing elements to the Indian students so that they could assist experts working with Archeological survey of India.

In 1864, the school explores and expands their learning areas to cover major art fields like painting, sculpture, and crafts. Then the name was changed to Government College of Art and Craft. There were other 2 art and crafts schools were opened in the last years of this decade one in Bombay and one in Madras. All three schools were established as the contemporary British schools of arts and crafts. Till 100 years these schools were followed the curriculum of British institutions. They carried on the past beaux art tradition, complete with its unnatural separation of the pure versus useful art right after world war II, while the British institutions steadily changed under the continuous revolution of modern movements from the English channel. Hence the design philosophy of the modern movement and colonist experiments at Bauhaus which revolutionized the subject of design education had, until now, not any influence on these three schools in India.

Origin of Design in India

Indian stories are associated degree its extreme faith may offer the concept that there's an absence of rational thinking and scientific systems, however this is often far away from the reality. Traditionally, it's evident from the Indus valley civilization traces that, as early as 2500 before Christ, there was extremely developed design, planning, and technology in several places. India's lore was extremely organized and meticulously articulated. Even within the arts, there have been extraordinarily careful canons and extremely subtle structured treatises. Ancient Asian country had Shilpa Shastra for sculpture, Natya Shastra for dance, Sangeetha Ratnakara for music, Hindu puran Vishnu Dharmottar Puran for art, and Vaastu Shastra for design. Since Indian culture failed to distinguish between commercial design and fine art, there was no separate writing on style. The Shastra square measure studied even nowadays by the classical practitioners. This observe remains parallel to what's being instructed at the new art colleges, and fashionable style colleges haven't been ready to involve these classical theories in their curriculum structure.

Bauhaus Education

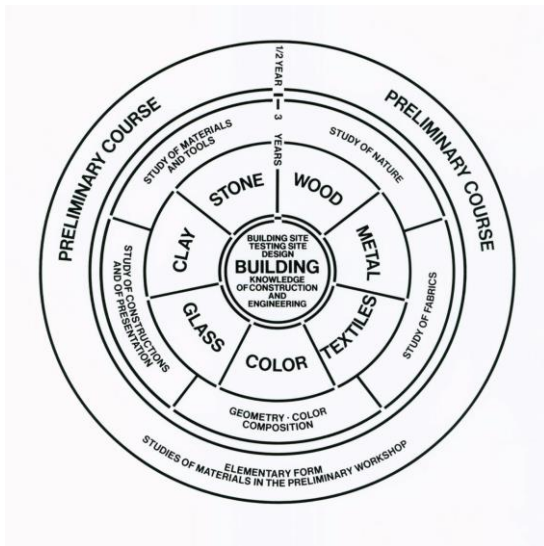
In the early years of 20th century the art movements was different, it was Bauhaus and the main objective (the combination of creative and architecture) which changed the thinking of artists

about art. In early days the copy of different art was changed and it was seems away to take away and that was influenced by different craftsmen. In many countries, different architects and industrialist was incorporate the idea of workshop method and in different countries all the craftsmen and architects were came together to find a new road in art. This concept changed the whole idea of workshop. The new concept stressed on all the values of thoughts, science and technology and the main intension is to promote art as the person.

The main objective of Bauhaus moment was to combine art with technology and established the idea of workshop rather than single handed working. The curriculum of Bauhaus was developed by its founder architect Walter Gropius which made artist and designers capable of producing objects and art pieces which having functionality and practical values which is essential and appropriate in the new system of living. Basically, the curriculum of Bauhaus was the combination of art and design education. The preliminary course started in the curriculum which unites the students, who came from different backgrounds (social and educational) on the study and learning and understanding of materials, color theory. The teachers and guides of preliminary course were Wassily Kandinsky, Paul Klee and Josef Albers.

The Bauhaus moment changed the concept of “Pre Art” and “Applied Art”. It always motivates their students to participate in the various kind s of workshops and seminars. Their idea till now encourages us because the idea of working together as a team was given by Bauhaus. Now the fine art institution and art college tries a variety of different material which is available and change according to science, technology and time. The innovate and creatively experiments with various techniques and methods to produce art and design and try to solve design problem and find out the best possible way which helps them to find opportunities in a rational way.

Let us discuss the curriculum wheel given by Bauhaus. The first circle of the curriculum scheme depicts the 6 months foundation course (the *vorkurs*), this consists involves painting and elementary experiments with form. The 2 center inner rings showcase the 3 year course (the *formlehre* and *werklehre*), including the materials that were used. The three years of workshop was given by two masters a artist and a craftsman. In the center, the hub of the circle gives reference to building construction and engineering. Architecture was studied in theory and practiced by experimenting on actual site of building construction.



Beginning of Design Education in India.

After the many years of independence, the development of design education drew on modernist sources including the Bauhaus. This was the largely routed through the ULM School of Design (HGF), West Germany, where the many Bauhaus graduates and scholars were taught and sets the school’s curriculum.

In India, the government played a important role in the lives of its citizens and design was largely included in the large project of the nations building. As a part of this National institute of industrial design later it become national institute of design was opened in Ahemdabad in 1961. Followed by the Industrial Design Centre at the Indian Institute of Technology, Bombay in 1969. These two institutes understood design as a catalyst for economic growth and as a development tool in design section, which might also serve as a non-affluent and rural population. Trainee designers attempted to utilize the tradition and knowhow of Indian handicrafts and local objects in the development of contemporary design through field work and to bring this to contemporary markets.

In the decade from 1960-1970 the NID and IDC developed strong connection with the HGF ULM, this include OltAicher’s study tour in India along with Hans Gugelot and Herbert Lindinger (Faculty member of ULM) contributing contribution in the making curriculum at NID and ULM’s graduate Sudhakar Nadkarni and H. Kumar Vyas becoming key figures at NID and

IDC respectively. The modernist aesthetics and design principals were shared by all three schools. In their foundation courses the specific Bauhaus influence were clearly seen at different times but common to each.

The exchange of ULM with the two institutions of India NID and IDC involves students and faculty top learn the design elements and methodology and create similarities in conducting workshop culture as well as the teaching pedagogy especially in foundation of these three schools. The sketches made by the OltAicher's during his visit to India in 1960 depicts how the designers respond to the Indian context and as well as Sudhakar's Ulm project in 1966 featuring a milk kiosk used and established in rural India. Two years before he undertook his trip to India nation in 1960, Charles and Ray room decorator had conferred their Asian nation Report within the April 1958 that is sponsored by the ford foundation on the behalf of solon, the person of the vernal freelance Indian state. The origin of this corporation went back to Pupul Jayakar, founding father of the All Asian nation Handicraft Board and her contacts to the potent textile bourgeois family Gautaum Sarabhai in Ahemdabad, capital of the Indian textile business. The import of this report, currently considered the introduction document of the NID was to look at the conditions and potentialities for the trendy style education in freelance Asian nation and to form proposals for the course of study of a style college. Nehru's modernization agenda additionally embody a full of life style design policy. Huge infrastructure comes, the growth of enormous business, and also the promotion of contemporary establishment. of these were aims of the governments five year plans for a contemporary Asian nation, which might therefore leave its colonial past behind. Trendy design and style weren't solely symbols of this transformation however additionally supporters for active a contemporary manner of life.



Otl Aicher, Otl Aicher, Impressions from his trip to India, 1960, photo: Otl Aicher, 1960.



Self clicked at exhibition

Education and Training in Indian Design institutes

The program catalogue was given to the very first batch of the masters students at institute. In which the information was given to students about education and training at advanced level in product design, visual communication, architecture, structure and planning. It also stated that the three departments were not to be treated as watertight compartments and faculty trainees as the student was later called, were motivate to familiar themselves with problems in all fields of design. The admission eligibility for degree and diploma in the respective courses, the students were required to study three years at institute. Those who are excellent in working were exceptionally permitted to graduate earlier. , institute was also provided training programs to the students in their final years. Short term training programs for the minimum duration of a year. This course was offered to those students who are sponsored by semi-government organizations. Some special seminars were also conducted for students. The evaluation of trainees was based on their capacity to learn and ability to perform. Those who work tremendously were awarded with merit certificate. No tuition fee was charged, except for those who's were sponsored by semi-government organizations, rest of all were on paid stipends. As a part of their training the graduates were motivated to do job within the institute. The institute accepts work from industry and other government organizations in different design fields. The design work was performed

by the staff members was expected to be of high design standards. The younger staff was found in professional projects as an opportunity to learn and understand while working with professionals and experienced designers. NID utilizes its workshops to enable post-graduates students to gain firsthand experience on the connection of production processes and design solutions. This was quite in sequence with what Armin Hofmann, noted graphic designer, offered in his book, *Graphic Design Manual*. Two analyses were done before accepting any design assignments of project. The analysis of the project was similar to the usual professional office procedures and included a determination of time and fee schedules as well as staff and facility required. The educational analysis which was made in order to determine the various and which kinds of educational input which the project would propose and how it will improve. The approval and rejection of the project were made after the completion of analysis. The educational program exposed to students to design problem in diverse areas. The social and natural science concepts played an important role in all the programs. Experts presented key concept of relevant disciplines through seminars, case study analysis and guest and expert lectures. The ratio of students and staff was kept modest for ensuring students got individual attention.

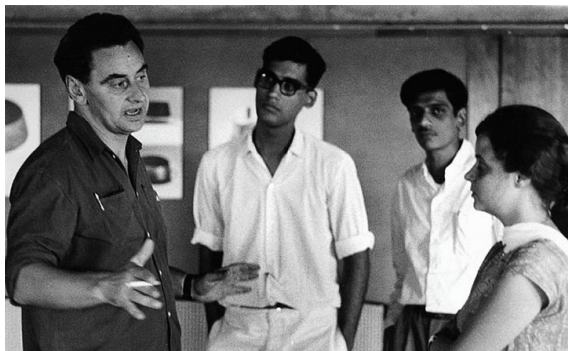


Figure 1, Self clicked at exhibition



Figure 2, Self clicked at exhibition

Conclusion

Through my research, findings and observations I concluded my research with the note that the Bauhaus school and their experts had given the Indian design and design education thoroughly new life. Post colonial teachings were very orthodox and conserve to their teachings and only

one handed rules were followed but Bauhaus gives freedom to both artists and designers to thinking a broad and the rational way. For the very first time the designers of India come in front and give their feedback and teachings to the students and experiments with new technology and think beyond its present. Bauhaus also introduced the semester system in the field of education, as the year is divided into two parts and the students get fewer burdens. All the students with different creative fields are working under the same roof. Bauhaus not only revolutionized the design and art but it also give workshop and seminars modules to the world for the collaboration of commercial art and fine art. Now the fine art students grab the problem and try to find solution in a very creative and rational way. And it will also give new findings in the field of designing in future also.

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