



Objects as History

Fys - F
Mohit Bansal
Danika Mude
Rasila Bera

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THE LORD BHRAMA PANEL



INTERIOR DESIGN

This is the Lord Bhrama panel which was made in the seventh century and found in the Huchchappaiyaa Gudi temple in Aihole. Bhrama is depicted with four faces and four arms which are facing in the four cardinal directions, his hand holds no weapons but symbols of knowledge and creation. In one hand he holds the book of vedas, in one hand rosary beads and a shank and kamandalu in the fourth hand. He sits on a lotus wearing white, red or pink and is usually with his vehicle which is a goose or a swan. Lord Bhrama represents Hinduism and his devotees worship him by surrounding the carving and offering him food and flowers. This carving is made up of pink sandstone, this slab is a ceiling slab which represents the level of skill and intricacy exhibited by the craftsmen.

the panel is made with attention to detail and has lasted a very long time indicating the efforts taken by the artisens , the style used by the artisans has slowly been vanishing as it time taking and requires complete dedication of the artists . the art is extremely symbolic and has layers of subliminal approach to it making it meaningful for the era

POTTERY



PRODUCT DESIGN

Pottery is one of the oldest human inventions, originating from the Neolithic period. It is considered to be the most iconic elements of Indian regional art. Pottery is the process of forming vessels and other objects with clay and other ceramic materials, which are fired at high temperatures to give them a hard, durable form. Pottery lasts longer than any other archaeological fragments. Hand shaping was the earliest way of shaping pots. They were painted using mineral based pigments Major types include earthenware, stoneware and porcelain. Before, being shaped clay must be kneaded, it helps moisture spread evenly in the clay and also the air trapped must be released to avoid bumps. Pottery has been found in the Indus valley civilization, Vedic period and Mughal Period. The pots created in the Vedic period were raw in Nature and very tangible. These pots were used to store water during the summer and also store food grains, they were all used as utensils, for religious purposes and burial purposes as well. The design of pottery was very practical in those days and it was multifunctional, throughout the centuries pottery has evolved, before they were using the slow wheel This was simply a moveable platform that allowed them to turn the pot as they worked, instead of having to get up and walk around it. By the time the next century rolled around, most potters in Europe and Asia were using the fast wheel, which used a platform similar to the slow wheel, except the platform spun on an axle much like a toy top. The invention of electricity brought us the motorized potter's wheel that we know today.

AKBAR'S PERSONALIZED ARMOR

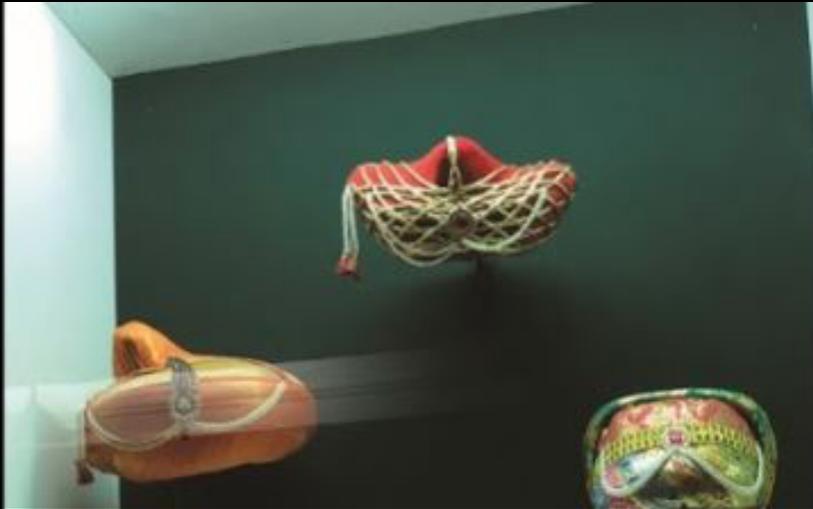


FASHION DESIGN

Akbar's Personalized Armor: Design Innovation

The inscription on the collar in the Nastalik script read :
 “ The personal garment of the emperor of lofty fortune ,
 Akbar, Year A.H.989-CE 1518 “ The personalized Armor
 of Akbar is an excellent innovation because it is a great
 example of workmanship and the only inscribed and
 dated Armor of Emperor Akbar. It is made of two pieces, a
 breastplate and a backplate. This is an uncommon feature
 in Indian armour. The quality of the steel, the high water
 mark and the distinct damascened work indicate that the
 armour was manufactured with great care. The breastplate
 and the back plate compiled the Armor into one, the
 breastplate was moulded into the shape of the emperor,
 Akbar's torso and high neck collar, intended to protect
 the throat. The Armor was very functional, protecting
 the warrior and being flexible to allow the mobility of
 man. It seems to be affordable, durable and even climate
 friendly all of which play a great role during a war .The
 materials used to make it included steel with gold which
 is aesthetically appealing and helped to protect Akbar. The
 helmet is decorated with delicate gold damascene. The
 helmet also has a spike at the apex, with two arm guards
 decorated in Koftari along the edges..

TURBANS



FASHION COMMUNICATION AND STYLING

TURBAN

Indian society has been very particular about its attire. And headgear is one of the most important components of it. The commonly used word for headgear is pagadi (turban) it is several meters long single unstitched piece of cloth wrapped around the head in a variety of styles. Covering the head is an integral part of ancient Indian tradition. Gradually it attained social and religious importance and became an integral part of costume in the medieval period. Pagadis of specific colours are worn in different seasons and on particular occasions. Used throughout India, the form and style of headgear varies from place to place and community to community. Originally, the elaborate headgears were used as an additional safety measure to protect the head from adverse weather conditions. However, gradually it became a symbol of honour and pride of its wearer, his family and community. The turban was said to be presented as a dress of honour to every successive ruler or king. The eldest son of the family was generally declared the King of the State after this ceremony. In Rajasthan this ceremony is known as pag dastur. In spite of such particular and strong minded Hindus fought with great valour to maintain the glorious heritage, pride and honour of India i.e. Turban/Pugree. Particularly the Sikhs in Punjab - who mostly came from the Hindu families - had to bear untold and most inhuman atrocities to save the heritage and honour of the Hindu religion and the custom of wearing turban / Pugree. Guru Gobind Singhji, gave a fresh definition to Pugree as he augmented the visionary concept of 'Khalsa' which was to fight against the Muslim on slaughter and re-establish the lost pride. The Head-dress remains the symbol of pride and the regality of its nature and the pride of the battle field. With passage of time the concept went beyond the 'Martial' race called Khalsa and became a vibrant cultural symbol of Sikh which has spread all over the world.

CURRENCY IN INDIA



Strategic Design Management

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in Indian currency notes were issued in the beginning by private and presidency banks established by European trading companies. The first Indian paper currency note was issued in 1770 by the Bank of Hindustan The Bombay, Madras Calcutta and other bank who issued currency notes in 1861, the British Government in India took away thoughts from the India banks and Queen began issuing its own currency notes bearing portraits of Victoria and the British monarchy. All these notes were printed by the Bank of England un India's first currency printing press was established in Nashik in 1922. In 1935, the responsibility of managing India's currency was handed over to the newly-established Reserve Bank of India (RE. The first note issued by RB in 1938 featured the portrait of King George VI. In 1944, to avoid infiltration of Japanese forgeries Second World War, the Real Introduced a security thread for the first time on its notes as well as an updated watermark. The portrait of king George v was replaced in 1949 with the Indian national emblem, the Lion Capital at Sarnath. The paper for currency notes sourced from Hoshangabad Security Paper Mill in Madhya Pradesh and the currency notes are printed at four plants. the main identifiable flaw in the history of indian currency is that it was not the standardised currence in the nation , the country was under several colonial rule like the french and portuguese and each had issued their version of the indian currency , the french had introduced the 'roupie' after the 1st world war the british did not attempt to have talks to unify the currency which was until the first official indian currency was released , the french roupie still remained in circulation upto 1954 . is the currency wouldve been unified the value of rupee wouldve been higher. the introdunction of thread and updated watermark in 1944 was a innovative move to stop the japanese from forging currency after the 2nd world war. this was a evoloution of indian paper money which was carried on in the later years.

GOLDEN HON OF SHIVAJI MAHARAJ



Communication Design

Golden hon of shivaji

little is known about this coin , historians believe it was minted in 1627-1680 on the occasion of coronation of Chhatrapati Shivaji Maharaj. Shivaji Maharaj is a very important figure in the maratha history as he was the first Maratha ruler to start the Raj Shanka (the royal era). the coin was not used in circulation as ut was made of gold and was very high in value , all the other coins of that era namley the shivrai were made of copper . in today's date the coin is extremely rare and can easily fetch a value of about 20-30 lakh rupees .

the coin has the title Chhatrapati on one side and the legend Shri Raja Shiva on the reverse of the coin . the text on the coin is in Nagari Script .

the fact that this coin was not used for circulation shows that the purpose of this coin was to communicate the importance of Shivaji Maharaj and his legend thus made of gold .

there were ony 800 hon minted the size of the coin made it hard to not loose the coin , the coins were engraved with devnagiri script made the coins unique , but the coins have little to no detail about their purpose of minting these coins . if the coin wouldve been a little bigger which couldve been achieved by making the coin thinner (which would affect its durability) or mixing it with other precious metals , it wouldve been possible to carve more detail and intricacy on the coin , the coin none less is a symbol of prosperity

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