

# Kraftemporary



**Contemporary furniture inspired by the  
Craft, Artifacts and Culture of Nagaland**

by

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## 1. ABSTRACT

This project is a marriage of culture with modernity with inspiration from Nagaland, a state located in the far northeastern part of India and inhabited by a group of tribal people known as the Nagas. The rich Naga culture, art and craft such as weaving, wood carvings, and bamboo works are handed down through generations.

It is sad to see that in the race of modernity many of this rich colorful culture are getting lost. The art is there, the craft is there but the culture and meaning behind these features are losing its importance. The objective of this work is to bring the past into the modern, to tell the stories which are getting lost through contemporary furniture.

A study was carried out to document various artifacts and the stories and meanings behind them as well as documenting some of the major crafts. Photographs were taken and studied from which cues and concepts were developed. After the various concepts were developed, the final concept was chosen and a prototype was made.

Through this study, it was found that there is a rich and vast area of craft, artifacts and culture to be explored and translated into various design forms and products. This work is just a stepping stone to enter into the still unknown treasures of the past and bring them into life, to promote the things which are getting lost.

### Keywords:

Craft

Culture

Stories

People

Contemporary

## 2. INTRODUCTION

### 2.1. Nagaland

Nagaland is a vibrant hill state Located in the extreme North Eastern End of India, bounded by Myanmar in the East; Assam in the West; Arunachal Pradesh and a part of Assam in the North with Manipur in the south. It offers rich incomparable traditional and cultural heritage.

The Distinctive character and identity of each tribe in terms of Tradition, custom, language and dresses is clearly discernible to the visitors.

The respective tribal festivals are celebrated at interval all over the State.

The State of Nagaland was formally inaugurated on December 1<sup>st</sup>, 1963, as the 16<sup>th</sup> State of the Indian Union. It is bounded by Assam in the West, Myanmar (Burma) on the east, Arunachal Pradesh and part of Assam on the North and Manipur in the South. The State consists of seven Administrative Districts, inhabited by 16 major tribes along with other sub-tribes. Each tribe is distinct in character from the other in terms of customs, language and dress.

It is a land of folklore passed down the generations through word of mouth. Here, music is an integral part of life; folk songs eulogizing ancestors, the brave deeds of warriors and traditional heroes; poetic love songs immortalizing ancient tragic love stories; Gospel songs that touch your soul (should you have a religious bend of mind) or the modern tunes rendered exquisitely to set your feet a-tapping.

Each of the 16 odd tribes and sub-tribes that dwell in this exotic hill State can easily be distinguished by the colorful and intricately designed costumes, jewellery and beads that they adorn. The present generation of Nagas has ventured into fashion designing in a big way, reproducing fabrics that represent the ancestral motifs blended with modern appeal. Indeed, it is a beautiful mix of the past with the present a paradise for those who are into designing. This is an affluent fashion station of the East.

The traditional ceremonial attire of each tribe is in itself, an awe inspiring sight to behold; the multicolored spears and *daos* decorated with dyed goats hair, the headgear made of finely woven bamboo interlaced with orchid stems, adorned with boar's teeth and hornbill feathers, elephant tusk armlets...etc. In days of yore every warrior had to earn each of these items through acts of valor, to wear them.

## 2.2. Transformation and challenges

The Naga society is undergoing tremendous transformation. The spread of Christianity, the growth of education and developmental programmes undertaken by the government has all unleashed forces, which are churning up the tribal society and rapidly changing its complexion and character. The modern set up of detached nuclear families is fast catching up with the Nagas as they have greater intercourse with the modern world. This is leading to the erosion of the role of the clan and the village as agents of social control.

## 2.3. Objectives

The objective of this work is to bring the past into the modern, to enter into the still unknown treasures of the past and bring them into life, to promote the things which are getting lost, to translate the findings into forms and tell the stories which are getting lost through contemporary furniture.

## 3. PROJECT DESCRIPTION

**3.1. Craft:** An occupation or trade requiring manual dexterity or artistic skill, Skill in planning, making, or executing, Articles made by craftspeople.

**3.2. Culture:** The customary beliefs, social forms, and material traits of a racial, religious, or social group.

The characteristic features of everyday existence (as diversions or a way of life) shared by people in a place or time.

The set of shared attitudes, values, goals, and practices that characterizes an institution or organization.

The set of values, conventions, or social practices associated with a particular field, activity, or societal characteristic.

**3.3. Artifact:**

An artifact may be defined as an object that has been intentionally made or produced for a certain purpose. Often the word „artifact“ is used in a more restricted sense to refer to simple, hand-made objects (for example, tools) which represent a particular culture. (This might be termed the “archaeological sense” of the word.) In experimental science, the expression „artifact“ is sometimes used to refer to experimental results which are not manifestations of the natural phenomena under investigation, but are due to the particular experimental arrangement.

## 3.4. Naga People

### 3.4.1. The Society

The Nagas were a simple, straightforward, hard-working and honest people with a high standard of integrity. They had a strong sense of self-respect and rarely submitted to anyone who roughshod over them. A hallmark of their character was their hospitality and cheerfulness. The Nagas had an egalitarian society, and the village is a closely-knit unit consisting of households of different clans.

### 3.4.2. The village

Nagas traditionally live in villages. The village is a well-defined entity with distinct land demarcation from neighboring villages. Each has a dialect of its own and as such there is a strong sense of social solidarity within it. The people in it are held together by social, economic, political and ritual ties. The villages have their own identity but not in isolation as there are interdependent relationships with neighboring villages. The impact of modernization is slowly but steadily eroding the centrality of villages as a social unit as large commercial towns are rapidly coming up in every region of the Naga hills. This is bringing about drastic changes in the values, lifestyles and social setup of the Nagas.

### 3.4.3. The family

The family was the basic unit of the Naga society. Marriages were usually monogamous and fidelity to the spouse was considered a high virtue. Marriage within the same clan is not permitted and it amounts to incest. Incestuous couples used to be ostracized from the villages. The family was the most important institution of social education and social control. There used to be a deep respect for parents and elders. Material inheritance, such as land and cattle, is passed on to the male offspring with the eldest son receiving the largest share (indicating that the society was pseudo-egalitarian).

In the classless, casteless Naga society, women have traditionally enjoyed a high social position, with a pivotal role in both family and community affairs. However, being a patriarchal society with strong warrior tradition, it is considered an honor to be born as a man. The traditional culture and customs expect a Naga woman to be obedient and humble; also expect her to perform the roles of wife, mother, child bearer, food producer and household manager. She also supplements the household income by weaving colorful shawls, an activity which is done exclusively by women. Women are highly respected and given a great deal of freedom, however, they are traditionally not included in the decision-making process of the clan or the village.

#### 3.4.5. The Morung system

The Morung, or the bachelor dormitory system, used to be an essential part of Naga life. Apart from the family, it was the most important educational set up of the Nagas. The Morungs are grant buildings, constructed at the village entrance or a spot from where the village can be guarded most effectively. On attaining the age of puberty, young boys and girls were admitted to their respective dormitories. The Naga culture, customs and traditions which were transmitted from generation to generation through folk music and dance, folk tales and oral tradition, wood carving and weaving, were conveyed to the young in the Morungs. Announcements of meetings, death of a villager, warnings of impending dangers, etc., were made from the morungs with the beating of log drums. With the onset of modernity, the Morung system is no longer in practice among the Nagas.

#### 3.4.6. Headhunting

One of the most striking social characteristics of the Nagas was the practice of headhunting. Ursula Graham Bowers described the Naga hills as the "paradise of headhunters. Most villages had a skull house and each man in the village was expected to contribute to the collection. The taking of a head is symbolic of courage and men who could not were dubbed as women or cows. There is nothing more glorious for a Naga than victory in battle by bringing home the severed head of an enemy. There is however, no indication of cannibalism among the Nagas. This practice is now entirely eradicated with the spread of modern education and Christianity in the region.

#### 3.4.7. Culture Art and craft

The Nagas are expert craftsmen. Their dwellings are made of wood and straw and these are ornately carved and arranged. Each tribe has a unique way of constructing their huts. A common thing about all the tribes is that they decorate the entrances of their dwellings with heads of buffaloes. The Nagas love colour and this is evident in their colourfully designed shawls and headgears. Here again, the designs on the costumes are unique to each tribe. Nagas use beads with variety, profusion and complexity in their jewellery along with a gamut of materials like glass, shell, stone, teeth or tusk, claws/horns, metal, bone, wood, seeds, hair, fibre, etc. According to Dr. Verrier Elwin, the arts and crafts of the Nagas reflect their self-sufficient lifestyle - "they have made their own cloth, their own hats and rain-coats; they have prepared their own medicines, their own cooking-vessels, their own substitutes for crockery. The various craftwork done by the Nagas include basketry, weaving, wood carving, pottery, metalwork, jewellery and beadwork. Weaving of colourful woolen and cotton shawls is a central activity for women of all Naga tribes.

One of the common features of Naga shawls is that three pieces are woven separately and stitched together. Weaving is an intricate and time consuming work and each shawl takes at least a few days to complete. Designs for shawls and wraparounds (commonly called meghala) are different for men and women. Among many tribes the design of the shawl denotes the social status of the wearer. Some of the more known shawls include Tsungkotepsu and Rongsu of the Ao tribe; Sutam, Ethasu, Longpensu of the Lothas; Haora, Changkhom and Raivat of the Tangkhuls; Supong of the Sangtams, Rongkhim and Tsungrem Khim of the Yimchungers; the Angami Lohe shawls with thick embroidered animal motifs etc. The Indian Chamber of Commerce has filed an application seeking registration of traditional Naga shawls made in Nagaland with the Geographical Registry of India for Geographical Indication.

#### 3.4.8. Folk song and dance

Folk songs and dances are essential ingredients of the traditional Naga culture. The oral tradition is kept alive through the media of folk tales and songs. Naga folks songs are both romantic and historical, with songs narrating entire stories of famous ancestors and incidents. There are also seasonal songs which describe various activities done in a particular agricultural season. The early Western missionaries opposed the use of folk songs by Naga Christians as they are perceived to be associated with spirit worship, war and immorality. As a result, translated versions of Western hymns were introduced, leading to the slow disappearance of indigenous music from the Naga hills.

## 4. RESEARCH

### 4.1. Process:

Literature about Nagaland were collected and studied, field trips were done to photograph various artifacts and crafts as well as interact with the craftsmen and hear their stories. These photographs were later studied and common design cues identified and used for generating the concepts.

### 4.2 Basket making:

Mekho as the Angami tribe calls it, the baskets made from bamboo and cane are one of the first things that we see in any Naga village. The baskets are found in variety of shape and sizes. They are used by womenfolk in fetching water from the community wells, carrying firewood, rice and vegetables from paddy fields and gardens as well as for ceremonial purposes. It is also used by the men folk for similar uses but it is more predominantly used by the womenfolk. The basket is carried on the back by means of a strap worn around the person's head. The body is inclined forward following the gradient of the hill.

The construction, material, design and size of the baskets vary with the purpose for which it is made. The designs further vary from tribe to tribe as we move across the state. The conical baskets used by the various hill tribes are based on one common geometric principle: a transition from a small square base to a wide circular mouth. This transition is achieved through different curves on the sides. These curves are a logical outcome of the difference in size between the square and circle, the function for which it is intended and the method for producing it.

Basket making is a craft generally done by men. The main raw materials used for the making of these baskets are Bamboo and cane. The most widely used tool to split a bamboo is dao. Dao is a knife with a long flat blade. The circumference of the bamboo is divided into several equal parts and these are cut vertically. The thickness at the nodes is scraped off. First the waxy top layer is removed. The strip now reveals the inner layer of the bamboo which is fibrous and rougher than the outer layer. The strip is then thinned down to the required thickness and width.

These splits are interlaced in a manner similar to threads interlaced in weaving. First the base is made in the form of a square. Bamboo strips are interlaced regularly as in plain weave or interlaced diagonally to weave a surface. The woven square is made in the centre, in a way that the vertical strips called warp, interlace with one another. Once the base is made the warp strips are turned up and a continuous weft strip is woven into the warp strips arising from the base. In the conical basket the mouth of the basket is generally much wider than the base. Accordingly, additional warp strips are introduced. This ensures that the relative distance between two adjacent warp elements is uniform. The weft is not continuous and is overlapping added when the length of the strip is woven. In most baskets the rim of the mouth is reinforced by attaching additional rings on the inside and outside. This is bound by cane strips which, besides securing the bamboo strips, also provide a neat finish. Sometimes, the cane is bound very close almost covering the bamboo ring. The binding also gives a subtle decoration to the basket. The sides of the basket are sometimes reinforced with vertical strips of bamboo attached to the corners of the square. These form the feet and enable the basket to stand upright on the floor.



Fig1: the basket making process- raw materials being smoked for seasoning

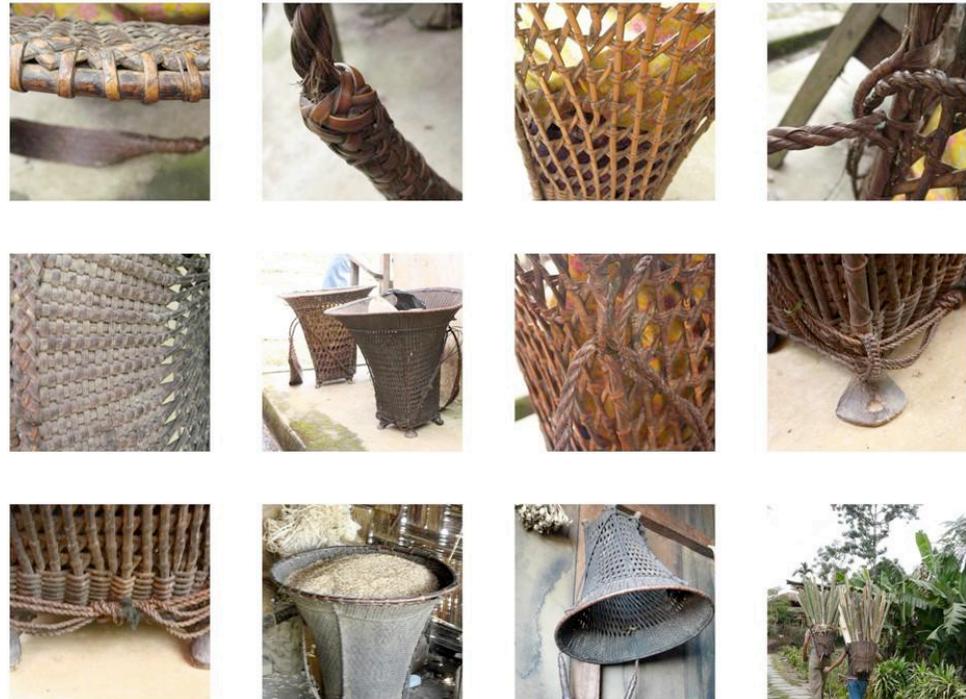


Fig2: Details of various baskets used by the Angami Naga tribe

### 4.3. Textile

Textile of the northeastern region are distinctly different from the textile of the other state, because the majority of the region's people are tribal. Textile all kind of hand-woven fabrics worn by women, men and children ,for religious ,festival, at funerals for covering the dead body and sometime to furnish home. Tribal textiles are significant because weaving is exclusively women's activity. Among the hill tribe, women produce their requirement of fabrics in their spare time between preparing meal, after returning field, or after the season.

The textile of hill tribe of Nagaland, Mizoram, Tripura, Arunachal, Manipur and of Mikir hills of Assam have one thing in common: they are all loom fabrics. These fabrics are fairly thick, as the wrap is dense and cover the weft. This gives the fabric a ribbed effect. As only fabrics of smaller widths (between 51 and 62 cm) could be woven, most of the textiles are made up of several strips stitched together. Women wear a sarong which is a fabric 72 to 92 cm wide and 180 to 205 cm long. This is worn wrapped around the lower part of the body, and mostly worn with a blouse. The women also use a similar fabric shorter in length called a shawl. As the winters are very cold shawls are used by men well as women as a wrap to protect them from the cold. Fabric woven on the loom is predominantly wrap face. As a result, when different colored yarn are added into the warp, the stripes become bold and achieve full strength of the color as the warp is prominent on the surface of the cloth. Amongst the hill states, the shawl and sarong fabric is a definite indication of the tribe to which it belongs. The combination of black, red and white colors features very frequently in their textiles.

Reflected symmetry seems to be the common starting point for designs in the shawls and sarong fabrics. The composition of the textile is based on symmetry, e.g. similar colored stripes appearing on either edges or one half of the textile is the mirror image of the other half. Resorting to a symmetrical composition also seems logical as a sarong fabric has to be made in many parts and later stitched together to the required width. This ensures that parts of the shawl woven separately at different times could be joined together harmoniously. As mentioned earlier, fabrics woven on the loom are predominantly warp faced.

The tribal textiles are mostly made up of colored stripes running in the direction of the warp. The effect of the colored stripes is bold and often graphic. When the sarong is worn the stripes run horizontally. Sometimes the warp stripes are interrupted by small motifs woven in extra weft weave. In the textiles of the Naga tribes, the colored yarn used for the extra weft motif is cleverly hidden, so that the motif is seen on the face of the fabric only. The back of the fabric shows no trace of the extra weft being used. This has been achieved because the warp yarns are very dense and the pattern is picked up from among one half of the warp yarns. The extra weft is inserted locally.

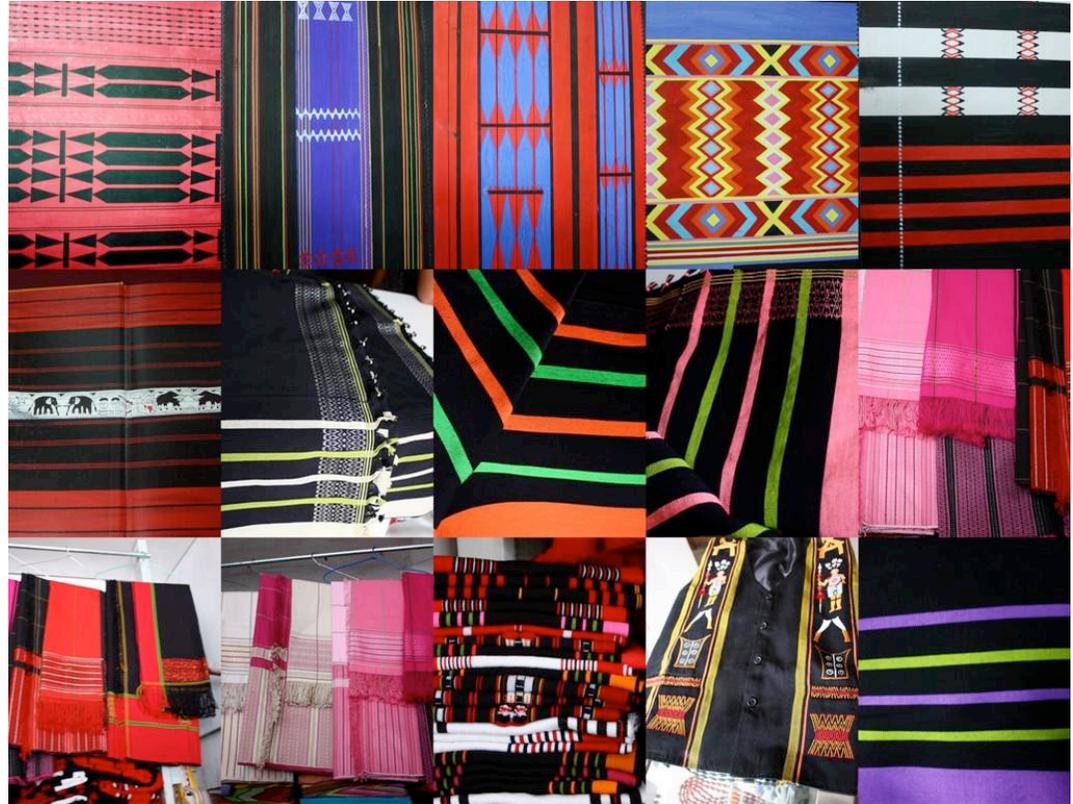


Fig3: Various shawls,sarongs and other thextile products from Nagaland.

#### 4.4. Loin loom

The loin loom or the back strap loom is an ingeniously simple device. Most of the parts are made from bamboo and wood. It is called loin loom or back strap loom because the warp yarns are stretched between two parallel bamboos, and the bamboo at one end is fixed to a wooden stick or branch driven into the ground, and the bamboo at the other end is held firm by means of a strap worn around the lower back of the woman weaver. The weaver regulates the tension by bending forward and backward. If she bends forward the warp yarns become loose and if she bends backward the warp comes into tension. The loom is made of several bamboo sticks around which a continuous warp is wound. The entire length of the warp is stretched out and not wound over a beam as in frame looms. The threads of the continuous warp are separated into two layers which lie one above the other. One set of warp threads is kept separate from the other with the help of a „shed stick“ and „yarn heddles“.

A bamboo of fairly large diameter is placed over every alternate thread. The threads from under the shed stick are strung with yarn heddles, while the threads which pass over the shed sticks are left free. Weaving is the interlacing of two sets of thread at right angles to one another. This interlacing takes place because of a „shed“ and the simplest weave require at least two different sheds. In the loin loom one shed is formed when the weaver bends forward to loosen the warp threads. As the warp is loose she is able to lift the yarn heddles mounted on the „heddles stick“, thereby rising every alternate warp thread. A wooden beater is inserted into the gap and made to stand on its edge to form the shed. Having formed the shed the weaver leans back to bring the warp into tension and insert the weave. This is followed by moving the heddle stick closer to the shed stick, whereby the warp threads coming from the over the shed stick remain above the warp threads strung by the yarn heddles. Into this gap the beater is inserted forming a shed just like before and the second weave is inserted.

As the weaving progress the weaver pulls the woven fabric into a clockwise direction thereby bringing the unwoven warp forward for weaving .in the Northeastern region there are two methods for making the warp. In the method used by the Naga, the warm is made on a horizontal frame and then stretched to its full length. Then the weaver proceeds to transfer the lease onto the bamboo shed stick and to string the warp threads with yarn heddles. The other method of making the warp entails making the entire loom itself. The weaver sits on the floor and is assisted by another woman who travels back and forth with a bobbin of yarn, helping to build the entire length and width of the warp. The weaver separates the thread of the top layer from the bottom layer by placing them alternating under and over the shed stick. The threads from under the shed stick are then strung with yarn heddles. In this method the warp, the shed and the yarn heddles are made thread by thread.

The warps are generally narrow, not wider than 50-60cm in width. This loom does not have a reed and the weaver varies the density of the fabric by spacing the threads closer or further apart while making the yarn heddles. A block of wood or stone is used a foot support, which helps the weaver to bend backward. When the weaver has finished weaving she winds the loom into a bundle. Loin loom weaving is quite strenuous and compared to weaving on a frame loom, one cannot weave for as long a period of time.

In the Northeastern region, loin loom weaving is done by women only. Weaving is seasonal for those women who work in the jhum cultivation. The women weave fabrics primarily for their families and themselves. In Nagaland, one comes across many occasion where women produce shawls and sarongs on their loin loom for the purpose of sale.

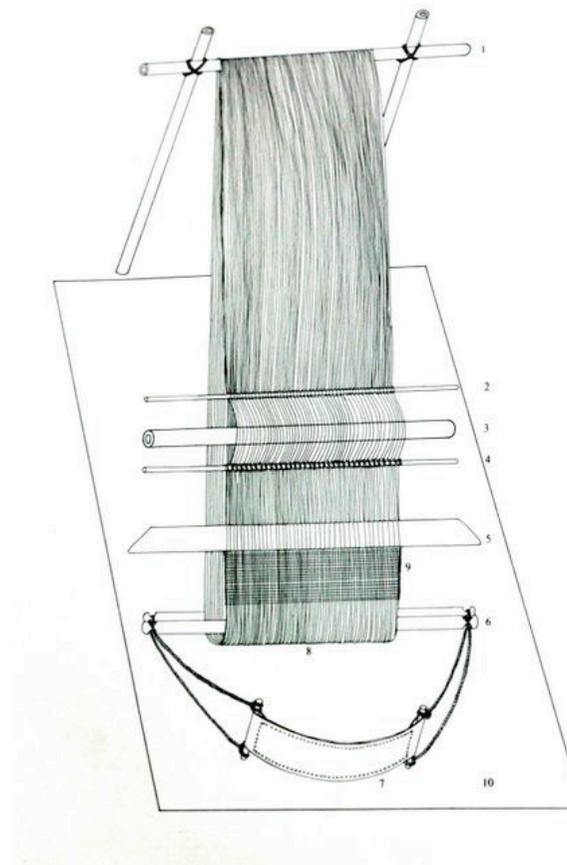


Fig4: parts of a loom.

1. Bamboo which serves the same purpose as the warp beam in a horizontal frame loom
2. Thin bamboo rod which acts as a lease rod
3. Bamboo shed stick
4. Thin bamboo heddle stick which holds the yarn heddles
5. Wooden beater
6. Wooden rods which serve the same purpose as the cloth beam in a horizontal frame loom
7. Leather back strap
8. The continuous warp
9. The woven fabric
10. Mat spread on the floor on which the weaver sits.

(Illustration: textile and bamboo crafts of the Northeastern region – Aditi Shirali, 1983)

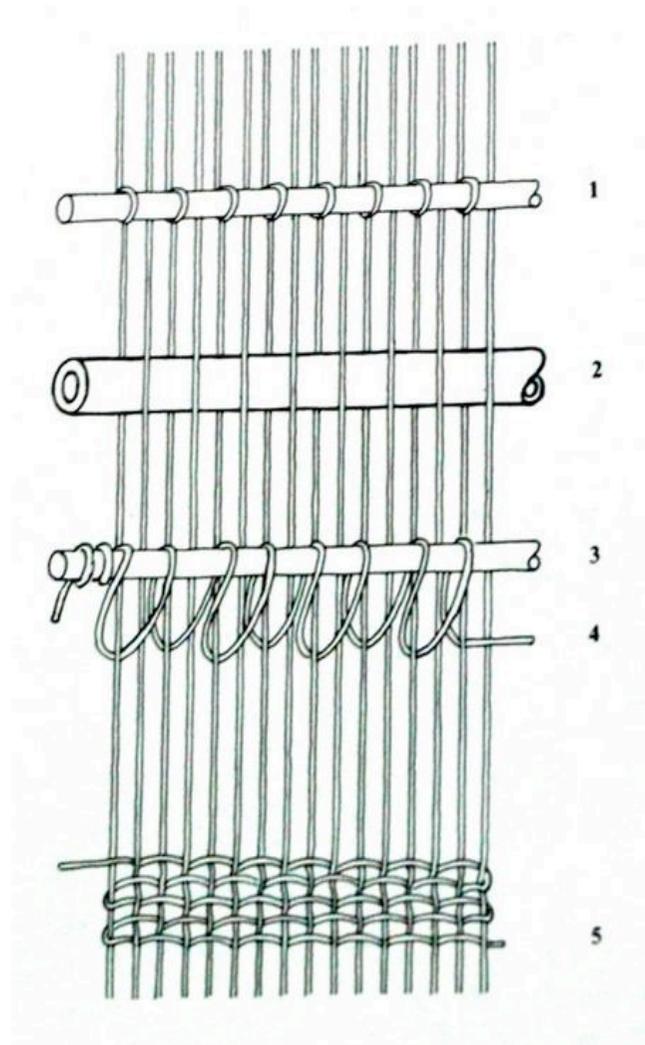


Fig5: Detail showing the manner in which the warp threads are strung with yarn heddles. Every alternate warp thread is wound around the lease rod and the yarn used to form the heddle is strung through this set of alternate threads the first shed of the plain weave is formed by threads which pass over the bamboo shed stick and the alternate warp threads strung by the yarn heddles remain below as they pass under the shed stick. The weft is inserted into this shed.

1. Lease rod
2. Bamboo shed stick
3. Heddle rod
4. Yarn to make the heddle
5. weft

(Illustration: textile and bamboo crafts of the Northeastern region – Aditi Shirali, 1983)

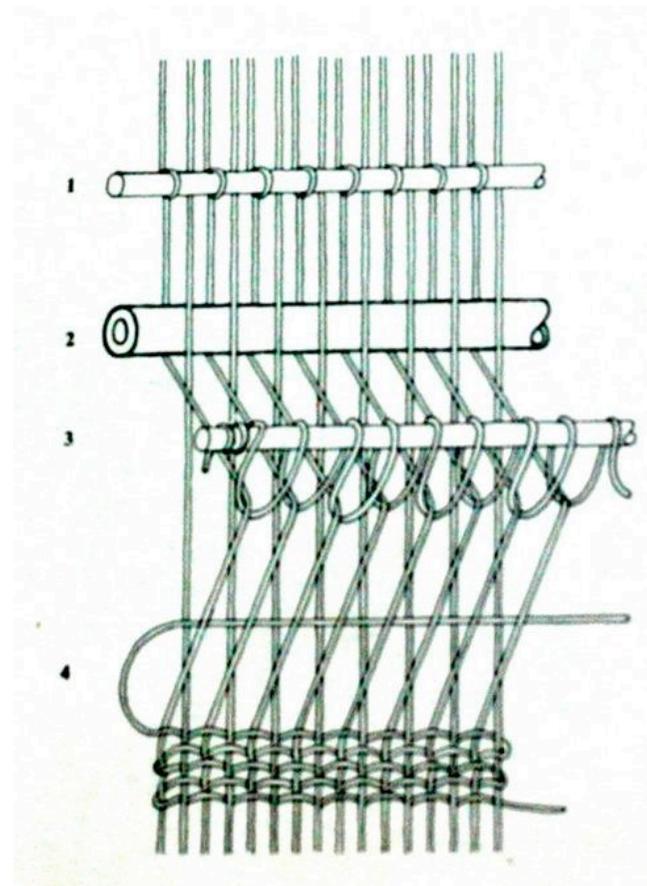


Fig6: the second shed of the plain weave is formed by lifting the warp threads strung by the yarn heddles. The weft inserted into this shed lies above the warp threads which were raised in the previous pick shown in Fig

(Illustration: textile and bamboo crafts of the Northeastern region – Aditi Shirali, 1983)



Fig7: Preparing the warp (photo: U rütsonyie mu u nyaürako miarhi da –An angami cultural photo album by Angami Women Organisation, 2007)



Fig8: traditional method of weaving using loin loom. (photo: U rutsonyie mu u nyaurako miarhi da –An angami cultural photo album by Angami Women Organisation, 2007)

## 4.5. Kharu

### Location:

The Kharu (village gate) is always located at the main road leading to the village.

### Wood used for carving gates:

No branch of the tree should be broken, blemished by man or animal not even holes pecked by birds it should be a perfect tree. The grains of the tree should be straight (if it is knotted, there is a belief that there will be lose of live. When the timber breaks into pieces while carving, there is a belief that the future generation will have loose morals.

### Rituals:

After the tree is identified by the villagers, a wealthy man of the village with social standing is sent to forest with his packed lunch to shake the tree and come back to the village and sleep on it. If his dream is bad, that tree is not fallen to make a gate. But if his dream is not bad, the tree is fallen to make the gate. (He usually dreams a dream or if at all he does not get any dream, the tree is not used). The gate is usually named after that wealthy man who goes to shake the tree before it is fallen. This man is bonded not to travel, host guests from other villages, till the carving of the gate is completed. On the eighth day of phousanyi (a cleansing festival celebrated annually), with their packed lunch, they don't cook in the forest (meat, wine) the men folk of the village attired in all their fineries, go and pull the gate. While the gate pulling procession is on, no one can cross the line. They can beat the person who crosses their path. Before the gate is pulled, a warrior from the village sprinkles rice beer around the gate and asks for blessing and symbolically pulls the central rope.

After pulling the gate to the desired spot of erection, a warrior asked this blessing over the gate:

Blessing of strength,

Blessing of good morals

Blessing of wealth,

Blessing of abundance,

Blessing of wisdom,

Blessing of health,

Blessing of longevity,

Be more blessed than others.

Signs and symbols in the gate and meaning:

Human figures: To let the generation increase.

Cow and man: The gestation period of both the cow and human are 9 to 10 months, so this two figures signifies to not let one be without the other and that they grow together.  
(Wealth and prosperity)

Guns, Spears and shield, Dao (matchet): This weaponry signifies victory over enemies.

Cock: The cock will warn you about your enemies approach.

Paddy and Breasts of the goddess: Let the breast milk of the goddess fall on the paddy.  
(Signifying health and prosperity)

Trees grown near the village gate;

„Hutuo“ ( commonly known as „Flame Tree“ -Erythrina—a red flower): to let mankind grow beautifully.

„Thesü“ (a tree common only to this area which many people are allergic to): to let mankind grow up to be proud, strong so that others will respect them.

(Basically, to ward off the curse of the enemies and to provide immunity from the enemies and to give them strength)

Other information I got from narrations:

- The last ceremonial gate pulling (with all the rituals) was done in the late 60s (the gate next to the one which the Japanese soldiers sawed into two during WW II).
- No person were allowed to touch the gate except the warriors who opens the gate at the break of dawn and gives the war cry signaling to the villagers that the gate guard of the day has started his watch and it is safe to venture out (the Vanguard). (This guard watch over the villagers while they work in the field). At the end of the day, the same warrior gives his war cry in the field which is a sign for all those in the field to head home. The warrior is the rear guard. After he comes to the village, he checks on the security of the village, all the visitors who are not guests of the village are suppose to leave the village before he closes the gate. No one can enter the gate after it is closed. (Different warriors take turns to do this duty).



Fig9: Kharu (L-R) Kohima Village, Khonoma Village, replica at Kisama

## 5. ERGONOMIC CONSIDERATION

### 5.1. Seat surface

The physical dimension of a seat plate must fit the dimensions of the user's body. For this, the postural variations of using the seat depending on various contextual uses, involving the static as well as the dynamic dimensional variations have to be incorporated.

### 5.2. Seat wide

Normally the hip dimension may be used for a static fit. But depending on the various sitting postures of off-center and, sitting and, the mid-thigh. Roughly, it could be said that the minimum mid-way seat width should never be less than 400mm.

### 5.3. Seat depth

A narrow sectional curvature restricts free buttock and thigh movement leading to discomfort. Roughly the effective seat depth should be around 400mm for general purpose.

### 5.4. Seat height

The foot must be securely placed on the floor or on the foot rest in a seating position and this is possible only when the height of the seat matches the length of the foot rest and the popliteal distance. The centre height of a seat for those using footwear, may be around 435mm with an adjustability range for lower and higher value of 400-470mm. People of lower height using shoes, etc., can make up the height and taller people can sit with somewhat extended legs, but this depends on contextual variation.

## 6. CONCEPTS

### 6.1. Concept 1: TsiekheBa

Tsiekhe is made from a log of wood and is used for pounding rice and other grains. This concept tries to use old unused tsiekhes and convert them into a sofa. Traditional motifs are also used on the surface.



Fig10: tsiekhe



Fig11: Tsiekheba concept



Fig12: Tsiekheba

## 6.2. Concept 2: pfheba:

This concept is inspired from the colorful and varied forms of shawls that the Nagas use.



Fig13: pfheba concept

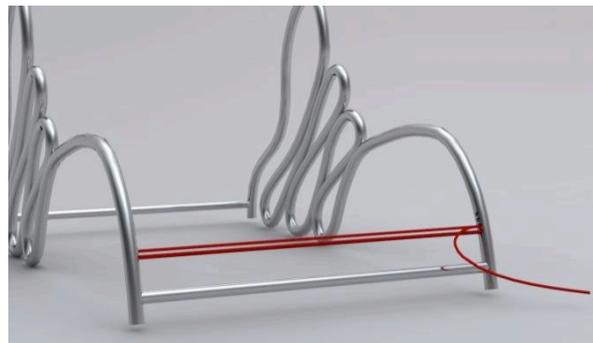


Fig14: Detail of pfheba

### 6.3. Concept 3: Mekhoba

This concept is inspired from the woven baskets which are used by the nagas.



Fig15. mekhoba concept



Fig 16: pfheba concept



Fig17: Details of pfheba

#### 6.4. Concept 4: thehouba

Thehouba is a meeting place in an Angami vilage where the villagers come and share daily happenings in the evening after returning from fields. This concept tries to bring the same concept of many people sharing a platform in the olden times into something which we can use in today"s modern age.

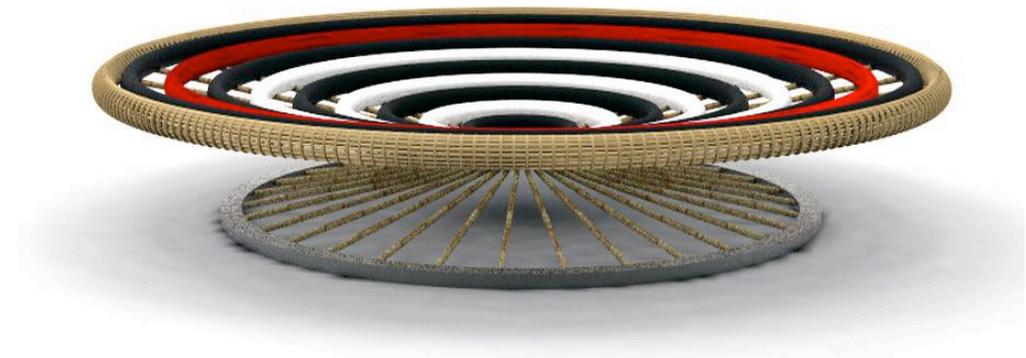


Fig18: thehouba concept



Fig19: usage scenario



Fig20: detail

## 6.5. Concept 5: Thejaba

Theja is "blessing" in the angami language. This concept draws its inspirations from the various blessings that are prayed for while erecting village gates or kharu. The basic form of the concept is taken from the ornaments made from dyed goat's hair which are worn by the various tribes in Nagaland.



Fig21: Thejaba concept

This concept was chosen to be carried forward as the final concept.

## 7. FINAL CONCEPT

### 7.1. The inspiration:



Fig22: ear ornament of the Konyak naga tribe, Warriors breast ornament (Thacü) of the Angami Naga tribe, necklace from konyak Naga tribe and ear ornament of sumi Naga tribe

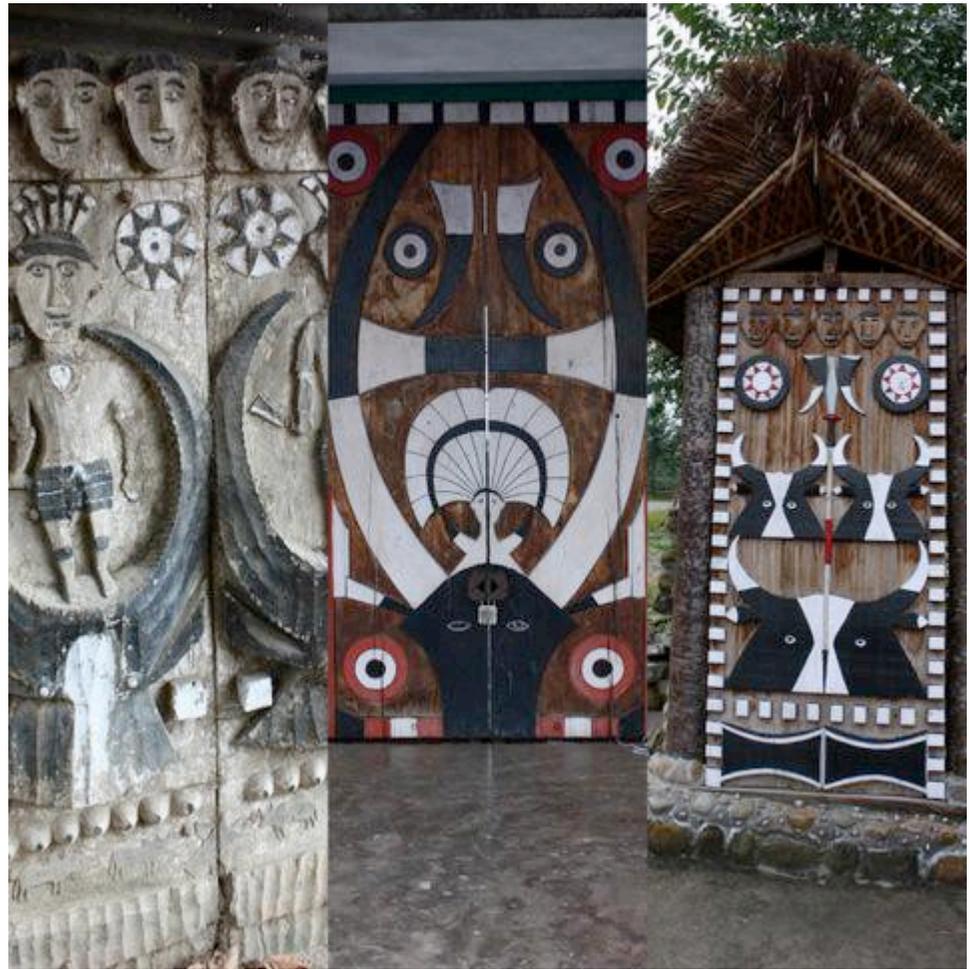


Fig23: Kharu, traditional village gates

## 7.2. Initial ideation:



Fig24: initial form generation



Fig25: theja ba iteration

### 7.3 The concept:



Fig26: Final Concept

The base is made from single block of wood as traditionally practiced while carving a kharu, on its surface motifs of Cow and man signifying Wealth and prosperity and Paddy and Breasts of the goddess Signifying health and prosperity are sculpted. The strips of bamboo rising out of the base to form the seating are like the blessings flowing out from the base onto the person sitting on the furniture. The seating provides space for 2 people to sit and a third person to recline on it.

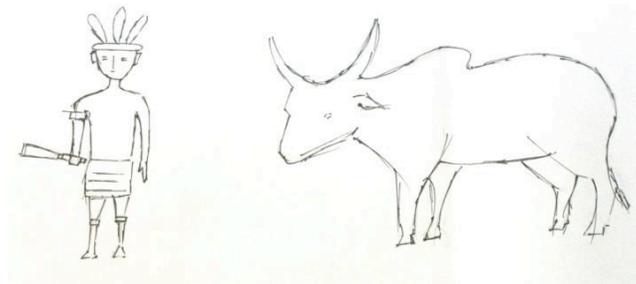


Fig27: traditional motif from Kharu depicting a man and cow which signifies wealth and prosperity ,to be sculpted on the base.

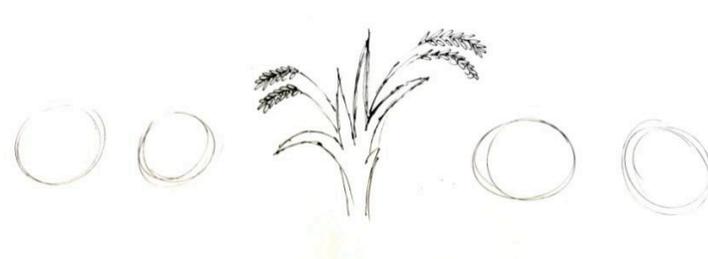


Fig28: traditional motif from Kharu depicting paddy and the goddess breasts signifies Health and prosperity, to be sculpted on the base.

#### 7.4. Scenario:



Fig29: use of thejaba

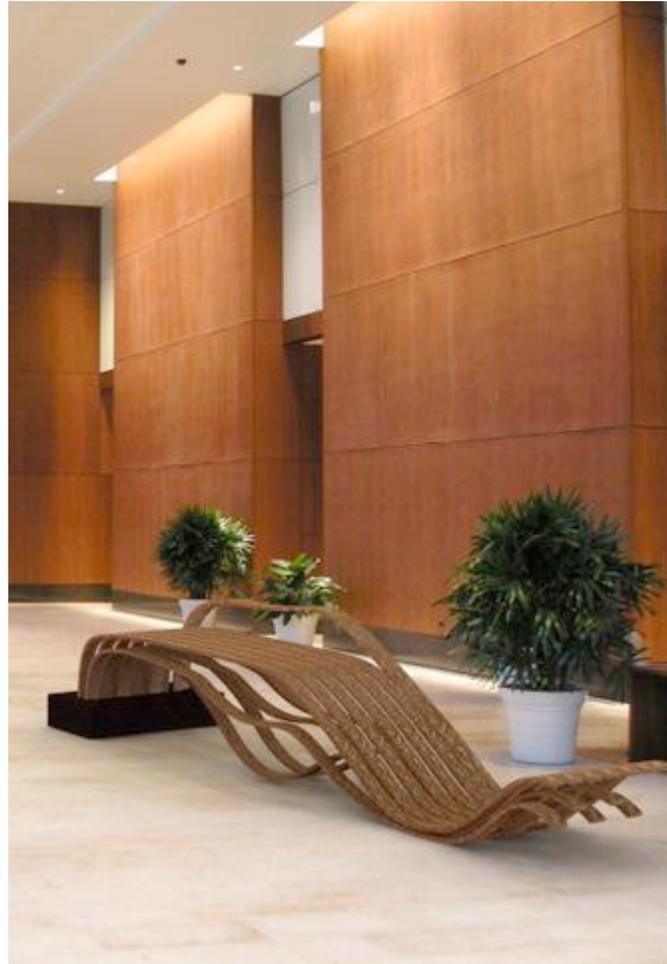


Fig30: Thejaba used in hotel and office lobbies



Fig31: Thejaba used in public galleries

## 7.5. Details

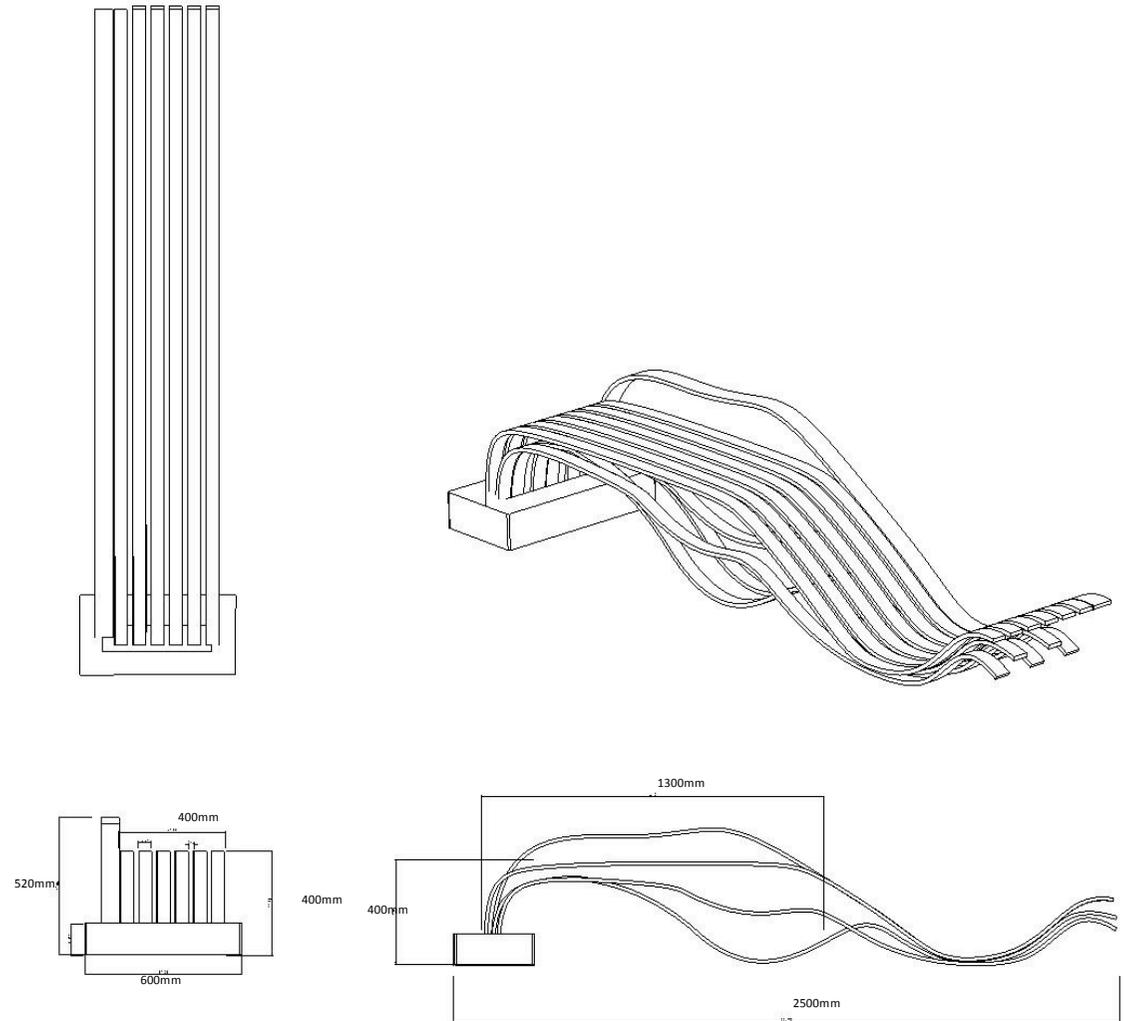


Fig32: details

## 8. PROTOTYPE MAKING

### 8.1. The base:



Fig33: cutting the block into size



Fig34: leveling the surface of the base. In pic. Award winning artist Lanu Pongen from Nagaland working on the base.



Fig35: Sculpting the motifs



Fig36: finishing the motifs



Fig37: seasoning and treating the wood with flame



Fig38: wax being melted to be applied on the wood

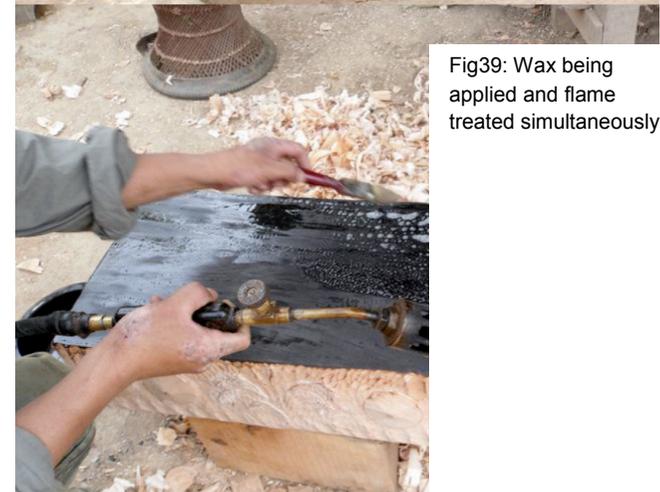


Fig39: Wax being applied and flame treated simultaneously.



Fig40: leaving the excess wax to burn off



Fig41: sanding the surface to create the aged effect



Fig42: final touches being made



Fig43: the finished base ready .

## 8.2. The bamboo strips:



Fig44: metal frame for making the bamboo strips



Fig45: the bamboo strips soaked in water before bending.



Fig46: bending the bamboo strips and gluing them in layers



Fig47: the layers clamped with C-clamps are left overnight to set.



Fig48:the clamps are removed and the strip is separated from the die for finishing.



Fig49: finishing the bamboo strips



Fig50: finished bamboo strips before assembling.

Final assembling is yet to be done as of writing this report.



Fig51: partly finished mock up



Fig52: testing the mock up

## CONCLUSION

The concepts arrived at in this thesis work brings to light the varied and rich craft, culture and artifacts of Nagaland which is still untapped and yet to be fully discovered. The immense design possibilities that were found in the research left even me, a person who is born and brought up in Nagaland itself amazed and spellbound. Through this works, the stories and culture behind various craft and artifacts that are getting forgotten by the present generation can be told and promoted in a contemporary manner.

Further more research into still farther inner districts and tribes could be done to document and transform the findings into design forms and products which will help bridge the gap between the past and the present. The outcome of such projects will even create employment and livelihood to the local artists and craftsmen and even promote their works through the designer.

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