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Editor's Note

Socialist politician Milada Horakova once wrote to her daughter from her prison cell that it is important to read 'everything valuable'. But are we all equally aware of what is valuable?

We are practically enveloped by data and facts. There is so much in print that we wish to read, but is it possible to read so much? The sense of being overwhelmed gets magnified with every passing day. Some information affects us more than others and we keep searching for similar stuff in print. Some works hit us harder than others and we carry them with us for the rest of our lives. Of course, there are so many printed materials that we come across, flip through the pages, occasionally try to understand the gist by scanning through the paragraphs and do not remember anything later even if you punch us with cues.

To understand what is valuable to read, you need to figure out what brings value to you. We are bound by the unavoidable limits of time. While we should read everything that is valuable, there has to be a coherent if not defined scope of value. If you read to get entertained or to utilize free hours, you need not look out for life-changing materials. If you believe you would pick up books that will make some difference in your worldview for the better, you might prepare yourself to understand how to read between the lines and come back to the relevant pages again and again. Let us munch through

reading materials a little more selfishly.

Reading without a clear sense of purpose often adds to frustration, and clutter. Our time and capacity is limited, and we will never be able to read all that we wish to. Accepting this reality then leads to selecting, with ruthless self discipline, the material that adds the most to our chosen objective in terms of positive input. Reading must be accompanied by a conscious distance from what cannot, and need not be read. Purposeful and informed reading bring a sense of satisfaction and growth. Read as much as you can, but be ever more conscious about what you do not read, and why.

- Srotaswini Bhowmick



Visit to Jaipur-Pink City of India

-By Amrin Khan K K, PG-ID, Sem-II, UID

The trip to Jaipur was truly an amazing experience for me. I wished to visit Jaipur since my childhood and I always used to wonder why Jaipur is called the 'Pink City of India'. All these were clear once I visited the place. It was a mesmerizing and memorable



Hawa Mahal-Palace of Windows

experience for me. Unitedworld Institute of Design (UID) gave us a great opportunity to experience and acquire knowledge about architectural and historical monuments in the pink city.



Glimpse of Jaipur Visit

Jaipur the 'pink city' of India as the designation suggests the resplendence of the city is embraced by its pink-red tinged buildings of historical splendour. It is a must visit destination where there are lot of places which has made a mark in the history of India.

The city has an old-world charm circumvented by colourful markets and chaotic streets which made Jaipur

a very unique capital from others. Pink City's most striking feature is its layout; wide, bolt straight streets that broaden into bigger spaces at intersections.

The maiden visit to the pick city was a mesmerizing experience to each one of us. However, it was the perfect choice of destination, especially for interior designing students, which helped us to learn and understand various aspects of architecture which were unique time stamp of medieval periods

Also regarding the materials used in various form to construct each element in the palaces, fort, etc. We enjoyed each and every moment we spend in the city. This city gave us bunch full of wonderful memories for a lifetime.

Amer Fort, Jantar Mantar, Isarlat, Anoki Museum, Hawa Mahal and City Palace are some of places of great historical importance that enhanced our knowledge about contemporary living style, culture and trade of people there. It is very clear while viewing the city that it has a history of immense commercial background in the ancient India.



Glimpse of Amer Fort

Amer Fort, a must visit place in Jaipur, is also known as Amer palace because of opulent and attractive look. It is famous for its eye-catching



Isarlat also known as Sarsaguli

architectural elements built in the medieval India. The Sheesh Mahal (Mirror Palace), in the palace, is another attractive element that gives a sumptuous look to the palace.

The time spend in the fort was worth it as it gave us great information regarding the architectural style prevalent in those days. It was also declared a UNESCO World Heritage site. The Garden is designed in a hexagonal shapes with narrow channels lined with marble around a star-shaped pool with a fountain at the centre, which makes it aesthetically pleasing.

Places such as Jaipur Rugs, Dileep Industries gave us an idea regarding the manufacturing and recent trends on rugs and interior elements such furniture, knobs, rockeries, wall hangings, lighting elements, wall decor, etc.

Workshops gave us hands on practical experience on various materials. Iron, wooden blocks and materials used in blue pottery which gave us an overall introduction on handling, placing and processing of certain materials.



Industrial visit to Dileep Industry and Jaipur rugs gave us additional information other than the historical parameters of the city. In general, the maiden visit to pick city was an astonishing experience.



DRAPING II MODULE: 405

Creative Draping

Keeping the current trends for 2019 in mind, students FIRST worked on Draping Explorations, which gave them the feel of exploring the fabric and creating the technical part of pleats, cowls,



cascade drapes and created draped textures on the dress form. This exercise

gave them the confidence to explore and be creative, so they documented and illustrated the same for their display. garment with international quality and finish. The whole garment was totally worked by the student from start to finish. They were very interested and the outcome was fantastic work. This was creativity at its best!



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On finishing the one piece toile in order to get an idea of what they can achieve technically and creatively according to



the fall of fabrics based on the toile which they completed with satisfaction, they worked on their main

SEMESTER 4 A, B & C
By Rebecca D'souza
Asst. Professor
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Exploring the Streets of Jaipur

-Muskaan Agarwal (UG Sem-4)



Jaipur - celebrated for its Royal Grandeur has history, monument a l structures, delectable cuisine

which has always fascinated the world



to visit Jaipur. But there is much more

It has colourful streets and busy markets. Unlike most cities, the streets of Jaipur are quite well planned. The city, which gets its name from its Rajput ruler Maharaja Jai Singh, is on a flat terrain, on nine grid planning as per vastu-purush mandala with homogenous facade.

The streets play a major role in the city, with shops being an integral part which translated the urban space into bazaars for merchants and craftsmen as the main focus was on trading. There are colourful bazaars that sell embroidered leather shoes, blue pottery artefacts, block printed fabrics, jewellery etc.

These streets are ordered and differentiated by crafts and profession. Many of the streets are named after the craft that flourished along those



craft around the city. It was a wonderful experience to wander around the streets of the city, with Hawa Mahal being the highlight.



to Rajasthan's capital than its pink-tinged building and historical splendour which is not much acknowledged.

streets, so as to say- Johri Bazaar -the jewellery market, thithore wali gali - the place where they make utensils, babu bazaar- a common market for

The power of performance and narrative

-By Rohan Vyas, PG Sem 4, Visual Communication UID



The Performance and Narrative module taken by Prof. Sambit K.P. for the post graduate students of Visual communication, resulted in a performance which turned out to be a

success as the audience connected well with the ideas and liked the execution from the students. And as a being a part of this workshop I learned a lot about design thinking by learning about storytelling.

As a UX designer I find making characters helpful to me as it enabled me to empathise well and to

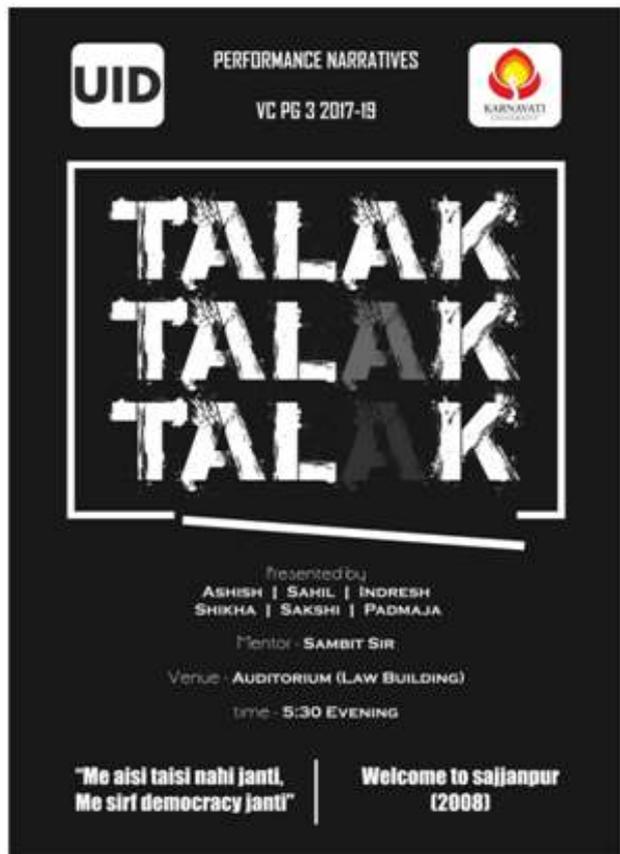
understand user better while creating user personas. Just like every story has parts, every design also has parts where different messages and emotions are communicated to users. So learning storytelling helped me to learn design better



In the performance and narrative workshop we firstly learned to open our minds through warm up tasks involving voice modulation and trust building exercises. We learned how story circles can be a very effective way to develop a repository for ideas. We created characters from objects and made stories from random words and in time we learned to make stories to appeal to listener's deepest emotions

perform; first team took the dialogue and presented a scenario on 'triple talak' and how people are involved are differently affected through it. Second team took the meaning of the dialogue and created a play with multiple characters and their lives depicting scenario in a humorous way. Third team took the abstract concept and presented an experimental narrative by personifying emotions

We learned that storytelling is not a technique or a method. It's an art. And just like any other art form it needed to be understood first; through a vision and a purpose. Like a writer first needs to introspect to know what he wants to say first then how it can be said for maximum understanding. Just saying the message directly is not effective in many cases as the people seem to forget it. How to wrap the core



and to create relatable characters. The final assignment was to do a performance which should be based on a dialogue from a movie. The class was divided into three teams and each team was given a movie dialogue. The performance was open for all to watch and the HOD and the college director were invited. The teams came up with three totally different concepts to

and expressing their harmony with a metaphor of a blooming flower. The performance ended with appreciation from audience and words of encouragement from the HOD to students for their performances. I find myself fortunate to get such an opportunity to discover and explore a medium of expressions which such enormous possibilities.

message into a story and delivering through characters and dialogues is what the whole module was focused on. As storytelling involves two categories of people; the tellers and the listeners, understanding the listener's needs is also necessary. Good stories have structure and purpose, and giving some carry back value in our stories for the listeners is what we focused on creating.

Magnificent Jewels of India

- By Kumud Kedia, Lecturer, Lifestyle & Accessory Design, UID

Maharajas! The word maharaja, literally means the '**great king**'. Princely rulers of India played an important role in social and historical context and were patrons of the arts -- both in India and Europe. That resulted in beholding of magnificent objects that are symbolic of royal status, power and identity.



Picture Credit: Pinterest

The Maharaja of Alwar (1882-1937):

According to Alain Boucheron's book *The Master Jewelers*, flamboyant Maharaja arrived at Boucheron's showroom in 1927. He was accompanied by 40 servants, six caskets filled with 7,571 diamonds and 1,432 emeralds, sapphires, rubies and pearls. Below are few extraordinary famous jewels of Maharajas in India.

Maharaja Sir Bhupinder Singh, the magnificent ruler of Patiala, was an avid collector of various objects such as cars, horses, watches and paintings. But his special passion was jewels. During the Great Depression periods, he commissioned many European jewellers. As the story goes, in 1928 Maharaja Bhupinder Singh arrived in Paris asked Boucheron to design jewellery that would show off the fabulous treasure -- six trunks filled with pearls, emeralds and other precious and semi-precious stones -- he had brought along with him.

Maharajah of Patiala, commissioned the French jeweller Cartier in 1928 for *Patiala Necklace* which weighed 1,000 carats and was studded with 2,930 diamonds.



Caption: Maharajah of Patiala
Picture Credit: LiveHistoryIndia

The bib necklace, taking inspiration from Art Deco elements necklace, featured five rows of diamond-encrusted platinum chains and oversized gems. It included the famous De Beers diamond, a cushion-cut pale yellow diamond weighing 234.69 carats (which was 7th largest cut diamond in the world at that time) at center. It is estimated that the Patiala Necklace, in its original form, today it would worth \$30,000,000. The last sighting of the necklace was in 1946 when Maharaja Bhupinder Singh's son Maharaja Yadavinder Singh worn it.

With the decline of the rule in the 1940s, the crown jewels were sold off, and the Patiala Necklace disappeared. 50 years later, the necklace was discovered in a second-hand jewellery shop in London by a Cartier

representative. The De Beers diamond and the other grand diamond stones were missing. The remnants of the Patiala Necklace were bought by Cartier brand later. And it took two years for Cartier to restore the necklace, using synthetic stones. In year 1982, the De Beers diamond came up for auction at Sotheby's in Geneva.



Caption: Maharaja Yadavinder Singh (Patiala) in full attire

Picture Credit:
GodsandFoolishGrandeur



Caption: 1,000 carat Diamond necklace

Picture Credit:
GodsandFoolishGrandeur



Caption: Photograph Indian gemstone merchants

Picture Credit: Pinterest

Photograph of Jacques Cartier with Indian gemstone merchants in 1911, procured from Cartier archives. Since his first trip to India was in 1911, by this time Jacques Cartier had become very well familiar with the extravagant tastes of the maharajas. Extravagantly rich and passionate about precious stones, the Indian kings stopped at nothing to satisfy their perpetual appetite for jewels

Patiala ruby choker made for Maharani of Patiala



Caption: Choker Necklace made by Cartier for Maharani of Patiala

Picture Credit: Pinterest



Picture Credit: Imgura

Maharaja Bhupinder Singh of Patiala gifted this strikingly gorgeous necklace to his wife Maharani of Patiala Sri Bakhtawar Kaur Sahiba. It was made in platinum using rubies, pearls and diamonds. The upper part of the necklace had six layers of ruby beads with diamonds and pearls set on sides. The middle part had rubies beaded with pearls. The lowermost part of the necklace was heaviest of all containing diamonds and rubies.



Caption: For the Maharajah of Nawanagar made in 1931 by Cartier

Picture Credit: Pinterest

Here is the drawing of the ceremonial necklace for the Maharajah of Nawanagar. It was made in 1931 and procured from Cartier Archives. Jacques Cartier presented this to Maharaja with a dazzling project but sadly the Maharaja of Nawanagar had very little time to wear the 'finest cascade of coloured diamonds in the World'. He died in 1933 just two years after the necklace was made.



This huge 61.50-carat whiskey-colored diamond The Eye of the Tiger, was mounted by Cartier in a turban aigrette for the Maharaja of Nawanagar.



Caption: Diamonds and emeralds necklace for Maharaja of Baroda

Picture Credit: Pinterest

The famous Baroda Diamond Necklace was made in diamonds and emeralds and was worn by the Maharaja of Baroda in the 1860s. It was dismantled in 1940 to provide stones for the anklets for Sita Devi, the new Maharani (Queen) of Baroda.



Caption: Magnificent three row diamond necklace for Sita Devi (Maharani of Baroda)

Picture Credit: Pinterest

From the Treasury of Baroda -- a magnificent three row diamond necklace, shown here, Sita Devi worn in 1948. It has two main diamonds 128.48-carat Star of the South (fancy light pinkish-brown) and the 78.5-carat English Dresden below it



Picture Credit: Pinterest.

Made by Paris jewellery company Van Cleef and Arpels in year 1949, this 'Baroda Set' jewel was ordered by the Maharani of Baroda, 'The Indian Wallis Simpson', wife of the Maharaja of Baroda. Grand necklace was designed by Jacques Arpels for Sita Devi, the second wife of Maharaja Pratapsinh Gaekwad of Baroda. It has 13 prominent precious pear-shaped Colombian emeralds – 154 carats in total. All the gems were supplied by the Maharani and belonged to the Baroda Crown Jewels.



Picture Credit: Pinterest

One of the highlights at 'Diamonds: A Jubilee Celebration' exhibition was rare 2,000-carat, King Edward VII's diamond studded sword. Set in 700-white-and-yellow diamonds, the sword was presented to King Edward VII by Jaipur Maharaja Sawai Sir Madho Singh Bahadur. Set in steel and gold, enameled in blue, green and red, the

diamonds are set in a design of lotus flowers and leaves.



Picture Credit: Pinterest

One of the most popular jewels for maharaja was also Sarpench. Maharaja Bhupendra Singh of Patiala wore an aigrette or Sarpench by Cartier and other turban ornaments. Set with diamonds, rubies and emeralds, the back shows the intricacy of craftsmanship with foliate motifs of red, green and blue enamel. Also a grand necklace of 14 strands of natural pearls.



Caption: Bejeweled Maharaja of Mysore Krishnaraja Wodeyar

Picture Credit: Wikipedia



Caption: Diamonds and emeralds set in Sarpench

Picture Credit: Pinterest



Caption: From the end of 19th century, a rendering done by Chaumet designer of a proposed ornaments for the uniform of a Maharaja

Picture Credit: Chaumet



Caption:Sarpench -- studded with gold, diamonds, rubies, emeralds, sapphire and pearl was crafted by Van cleef and Arpels

Picture Credit: Pinterest



Caption:Sprays of flowers turban jewel of Maharaja of Jaipur. The aigrette is set with rubies, emeralds and pale Beryls on one side, and enameled in translucent green

Picture Credit: Pinterest



Caption:Charles Jacquau, a designer from Cartier brand, had crafted this headdress ornament in 1925 for a turban as per the instructions from Maharaja of Kapurthala

Picture Credit: Cartier

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