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**Photo Credit:**

Gulshan kumar singh (Visual Communication)

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# Oddly Satisfying Pottery: Nerikomi

- By Panthi Ganatra

Faculty, LSA - UID

If you are bored with glazing, Nerikomi might be your thing!

This Japanese technique is used for creating mesmerizing patterns with coloured clay.

Great clay artists like Tomoro, Faith Rahill, Cate Fetterman, Nell Hazinski and many others have devoted their career to this type of pottery. This technique is a fun process in which coloured clay is sliced, stacked, folded, pressed and finally arranged to take its form.

It is a wonderful way to work three dimensionally with patterns.

Here are a few images of ceramics work done by UID semester -5 students of Lifestyle Accessory Design Department.



Artwork by LSA student  
Tejal Ostwal, semester-5



Artwork by LSA student  
Deepa Krishnan , Semester 5



Artwork - Soap tray -  
by Druti Proddaturi(Semester-5)



Artwork by LSA student  
Deepa Krishnan , Semester 5



Artwork by Jatin Sehgal of LSA (Semester-5)



Artwork - Serving spoons - by Druti Proddaturi (Semester-5)



Ceramics work by Janmejaya (semester-5)



Ceramic work done by LSA students semester -5



By clay artist - Faith-Rahill  
Picture Credits- clayfolk.org



By clay artist - Faith-Rahill  
Picture credits- Flickr

# Industrial Design Department's 'CREA' showcases the work of the students

- By Panthi Ganatra  
Faculty, LSA - UID

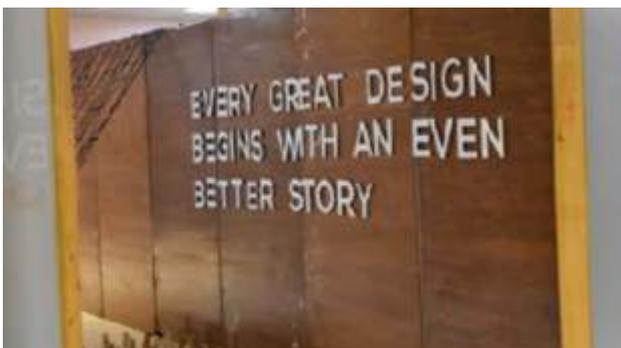


An event by the students of industrial design, CREA is an event created to showcase the work of the students.



Visited by various esteemed guests and prestigious designers, the show managed to enrapture all their attention.

Many well established design practitioners from studios across India shared their ideas and experiences with the students.



Every section of the exhibition has been designed with a purpose.

Exceptional student work and excellence in implementation made CREA a riveting and glaring success.

# Product Design students visit Kolkata for insights on social innovations

The students of Semeste-7 Product Design batch were taken on a much awaited 6-day educational trip to Kolkata, West Bengal. This trip was organised by Product Design faculties Sagar Joshi and Udit Bhattacharya, for the purpose gaining first-hand experience of grass-root level social innovation and hence earning empathy for social issues around.

For this purpose, Thoughtshop Foundation was contacted by faculties, its a non-profit NGO, working for women and children in Kolkata and adjacent villages, for 20 years now. It is run by prolific selfless designers Hemalini and Santayan (NID Alumni). They immediately connected with the students, guided them to understand the cause and made them realise how human centric design can also contribute in solving pressing social issues.

To understand the ground realities of grass-root social innovation, students were sent to a small village called Maharajganj (near Namkhana, West Bengal) where NGO is active in helping people deal with issues like child marriage, domestic violence

and hence liberating them in a way. In Maharajganj, students were welcomed with love and affection. They stayed with the different families from the village and tried to perceive their culture. Students were astounded by the energy and positivity villagers had while performing their day to day activities.

Shraddha UG 7 student says, "The few hours we spent with each family was worth all the efforts. All the activities we performed together like dancing, fishing and many more, was filled with laughter and enthusiasm. This five day trip not only taught us the importance of self-sustainability but also taught us that being happy amongst ourselves is just as important."

PD faculties Sagar and Udit say, "The experience surely has transformed these students. Empathy gained by first-hand experience stays with you and helps you to design with more conscience."





# UID student becomes finalist in GJEPC artisan jewellery design competition 2019

It was a proud moment for the lifestyle and accessories section of Unitedworld Institute of Design when Urvi Bansal, a student of sixth semester, was one of the finalists in the Gems and Jewellery Export Promotion Council (GJEPC) artisan jewellery design competition 2019.

The GJEPC competition displayed the highest levels of art, design and innovation by honoring the best talent in jewellery design. The theme of the competition was “Enchanted Cosmos” to explore the mystery of the galaxies and universe and delve into the majestic aura of the stars, planets, blazing meteors and comets.

Urvi entered this competition in December 2018. The first round required sending a sketch of a proposed design in any one of the three categories.

Said Urvi, “I watched the stars of Milky way floating in front of me. Therefore, I designed a contemporary bracelet inspired by the majestic aura of the Milky Way for the bracelet and earrings category. I gave the bracelet a beautiful feminine look with the swirling lines of the galaxy made in rose gold and rhodium. It

had gold balls textured like the universe which rotates like the stars of the galaxy giving it a sumptuous and appealing look. The mesmerizing Milky Way bracelet has the majestic aura of the twinkling and shining stars. It gave a prestigious and rich look when it was worn.

“I was shortlisted as one of the top nine entries in the bracelet and earrings category which was elected from 800 entries nationwide after being judged by jury members like Pallavi Foley, Kallol Dutta, eminent fashion designer, Vishesh Verma, renowned photographer, and Anand Shah, award winning designer. The second round was about the construction and making of the bracelet. My bracelet was completely handmade by the artisans. It had been a completely different experience for me trying out new techniques with the artisans to attain the desired design. I had undergone several rounds in the making of the bracelet laying emphasis to the finish, quality, product engineering and the feasibility of the product. I interacted with the artisans while explaining the design and the application of the traditional techniques in a modern way.”



Urvi was invited for the IJS (India International Jewellery Show) signature show, the design inspiration seminar and the Artisan Awards evening as one the national finalists. She said, "I was extremely happy to know that my bracelet would be displayed at the IJS signature show and the grand artisan awards evening. The bracelet was appreciated by a lot of guests and exhibitors at the IJS signature show for four days. I was invited for the Design Inspiration seminar at the Bombay exhibition centre to discuss the future of the jewellery design which was attended by top designers."

Urvi narrated that the artisan awards ceremony was like a grand evening with all the eminent and

renowned designers, and top businessmen of the jewellery industry being present and she was thrilled to meet famous designers like Sabyasachi, Anand Shah, Pramod Agarwal, chairman of GJEPC, Colin Shah, vice chairman of GJEPC, Milan Chokshi, convener, promotion and marketing manager of GJEPC, Richa Singh, from diamond producers association, Paola De Luca, international jewellery and trend forecaster, and Nirupa Bhatt of GIA.

Urvi was the only student to have participated in the competition and her jewellery design was appreciated by the jury members who assured her that it would be displayed at future national and international jewellery fairs.



# UID students runner-up in Design Challenge set by CII, Govt. Of Telangana

- By Priyal Patel



The Government of Telangana in partnership with the Confederation of Indian Industry (CII) organised a Design Challenge for students. The students were asked to work on design solutions for the challenges posed by the Govt. of Telangana and submit their ideas.

The competition saw a vigorous participation from the Industrial Design Department of UID and two entries among those were selected to compete in the final round.

Purva Chincholikar, PD Sem 5, proposed interventions to alter human behaviour and a group of three students, Priyal Patel, Rahi Ranadive and Shubham Sawant, PD Sem 5, proposed design solutions to create universally recognizable symbol/logo for persons agnostic of culture, academic and socio-economic barriers.

The final round saw a fierce competition in which, Priyal Patel, Rahi Ranadive and Shubham Sawant as a

group successfully secured the second runner-up position for their proposed use of lenticular printing in the existing symbols and signage.

The design solution was guided by the necessity of making the intent of the symbols clearer and more unambiguous, thereby making the cognition process more effective. Lenticular printing is a technique of producing moving 2D images in a static medium. The incorporation of motion in the signages and symbols is an attempt to emphasize action representation and resolve various comprehension barriers as well as the issues of short attention spans.

The proposed solution was validated and presented in front of the judges and the students were awarded the second runner-up position at the Hyderabad Design Week during the World Design Assembly by Mr. Jayesh Ranjan, Principal Secretary of the I&C and IT Departments.



## **Paper Poster was presented at WDO conference on 10th Oct, 2019. Title of the paper poster was- 'A new approach to design assistive robots: Humanizing design for future'.**

This paper is authored by below authors:

### **1. Priyam Parikh**

Research Scholar (Nirma University)

### **2. Dr. Naveen Kumar,**

Assistant Professor (Unitedworld Institute of Design)

### **3. Dr.ReenaTrivedi** Senior Associate Professor (Nirma University)

In the present era the importance of household and assistive robots has been increasing. The sales value of assistive will grow to about 13 billion US dollars in this period. Strong growth is reported in sales of assistive robots for the young and elderly physical disables. At 4,700 units (2015), the sales volume is still comparatively low. But sales figures are expected to rise to 37,500 units from 2016 to 2019. The rise in the value of sales will mirror this development: Sales in 2015 amounted to USD 16.8 million - a year-on-year increase of 34%. The total value is forecast to rise to USD 97 million between 2016 and 2019. Today, multimodal interactions are applied to develop robots. For example, voice based assistive robot, gesture based robots etc. are more technical centric developments approach and lacking users centric robot design approach. Therefore, this paper proposes a novel approach to design assistive robots by combining technology and as well as user centered design process to achieve a low cost and efficient human centered product design. The aim of this paper is to develop assistive robots for young and elderly disable people by using technical design aspect and user centric design process.

Technical aspect of the robot design, authors proposes a design of a 6 Degree of freedom robot, equipped with high torque metal gear servos, high speed processor, camera and a Lithium polymer long duration batteries. In the second phase of the paper, all the technical aspects like kinematic analysis, dynamic analysis and control approaches are explained. Kinematic analysis helps in finding the accurate destination point where robot's end effector supposed to reach. It also helps in finding shortest path. Dynamics helps in making robot stable. Control Approaches helps in making robots more accurate and precise. The source point and the sink point will be decided by the camera attached

with robot (through image processing). In addition with that robot path planning, user interface between robot and human, details of sensor attached with the effector, control resolution and repeatability are explained briefly. The robot can be controlled manually as well as automatically. In auto mode, camera will detect the food (source) and human face whereas in manual mode robot will function according to the fixed start and end point. In addition to that a Joystick and a small display are also provided for user interaction and testing.

In this paper, user centered design process has been used along with technical development for building assistive robots. User centered design process has three steps. In the first step, user data have been gathered using interview and observation techniques. Interviews with 20 likely users were conducted to gather their needs and capture the scenario they faced during daily eating activity.

Second step was design ideation, user gathered data have been provided to the product designer and asked them to empathize with users need and come up with a conceptual design ideas. Designers present their ideas through sketches, Photoshop images etc. The insights of the real users were mapped for the development of the assistive robots. Product designer focuses on ergonomics aspect, design forms and aesthetic while designing robots. Third step was creating cardboard prototypes. Prototype helps product designer to check the used scenario of robots. Also, they see aesthetic aspect of the robot.

Application of propose novel design approach can be utilized for other assistive medical devices and robots.



# A new approach to design assistive robots: humanizing design for future

Priyam Parikh, Dr. Reena Trivedi, Dr. Naveen Kumar

Research Scholar (Mirma University), Associate Professor (Mirma University), Assistant Professor (Unitedworld Institute of Design)

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## ABSTRACT

In the present era the importance of household and assistive robots has been increasing. The sales value of assistive will grow to about 13 billion US dollars in this period. Strong growth is reported in sales of assistive robots for the young and elderly physical disabled. At 4,700 units (2015), the sales volume is still comparatively low. But sales figures are expected to rise to 17,500 units from 2016 to 2019. The rise in the value of sales will mirror this development. Sales in 2015 amounted to USD 16.8 million - a year-on-year increase of 34%. The total value is forecast to rise to USD 97 million between 2016 and 2019. Today, multimodal interactions are applied to develop robots. For example, voice based assistive robot, gesture based robots etc. are more technical centric developments approach and lacking users centric robot design approach. Therefore, this research proposes a novel approach to design assistive robots by combining technology and as well as user centered design process to achieve a low cost and efficient human centered product design. The aim of this research is to develop assistive robots for young and elderly disable people by using technical design aspect and user centric design process.

## INTRODUCTION (technical Part)

Technical aspect of the robot design, authors propose a design of a five Degree of freedom robot, equipped with high torque metal gear servos, high speed processor, camera and a Lithium polymer long duration batteries. In the second phase of the research, all the technical aspects like kinematic analysis, dynamic analysis and control approaches are explained. Kinematic analysis helps in finding the accurate destination point where robot's end effector supposed to reach. It also helps in finding shortest path. Dynamics helps in making robot stable. Control Approaches helps in making robots more accurate and precise. The source point and the sink point will be decided by the camera attached with robot (through image processing). In addition with that robot path planning, user interface between robot and human, details of sensor attached with the effector, control resolution and repeatability are explained briefly. The robot can be controlled manually as well as automatically. In auto mode, camera will detect the food (source) and human face whereas in manual mode robot will function according to the final start and end point. In addition to that a Joystick and a small display are also provided for user interaction and testing.

## INTRODUCTION (Design Part)

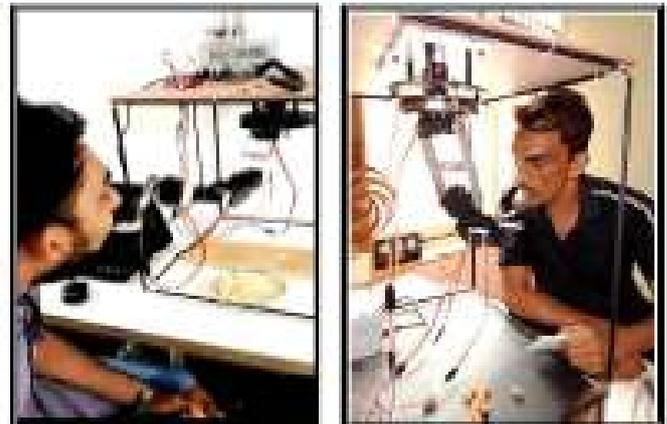
In this research, user centered design process has been used along with technical development for building assistive robots. User centered design process has three steps. In the first step, user data have been gathered using interview and observation techniques. Interviews with 10 likely users were conducted to gather their needs and capture the scenario they faced during daily eating activity. Second step was design ideation, user gathered data have been provided to the product designer and asked them to empathize with users need and come up with a conceptual design ideas. Designers present their ideas through sketches, Photoshop images etc. The insights of the real users were mapped for the development of the assistive robots. Product designer focuses on ergonomics aspect, design form and aesthetic while designing robots. Third step was creating cardboard prototypes. Prototype helps product designer to check the used scenario of robots. Also, they see aesthetic aspect of the robot.

Application of propose novel design approach can be utilized for other assistive medical devices and robots.

## CONCEPTUAL DESIGN



## USER TESTING



Figures shown in the conceptual design sections are actual model with vertical end - effector, 3D CAD model and model with horizontal end-effector respectively. Figure shown in the current sections are related to user testing. Person sitting left is a patient of vestibular disorder, whereas person sitting at the left is a patient of neurological disorder. The robot is equipped with high speed camera (for face recognition) and a high speed Arduino Microprocessor. System can work on battery as well as computer SOPS.

## OBJECTIVES

- Designing intelligent robot for physically challenged person.
- Use of Face reorganization technology as a user input.
- Designing Smooth trajectory of the robot motion.
- Low power consumption.
- Must not harm User.
- Should be able to adjust according to user sitting arrangement.

## HARDWARE DETAILS

Sr. No.	Detail of Robot used in this paper	
	Particular	Detail Remarks
1	Degree of Freedom	5
2	Type of Robot	7-DOF-R.R.B.
3	Servo Motor X3	Metal Gear, High torque (Full torque)
4	Workgate	X: 40mm to 140mm Y: 0 to 40mm Z: 0 to 40mm
4	Working Speed	0.11 sec/60 degree at 7.2 volts (No load)
5	Working Voltage	4.8 volt-7.2 volts
6	Controller Used	ARDUINO MEGA
7	Battery	LI-PO 7.2 volt
8	Sensor used	Gyroscope for feedback

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**WDO** —  
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**CERTIFICATE OF POSTER PRESENTATION**

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# Post Colonising Design Education : Re Contextualising Privatisation within Indian Cultural Economies

## Humanizing Design – Seminar paper abstract

This paper aims to re-present and re think challenges faced by Indian design education by wave of globalisation that is sweeping higher educational structures. Globalisation has brought in a strong need to de-localise educational methods. It is important to acknowledge that though the technological and structural spread of globalisation has been all encompassing, its economic, technological and ecological impact on cultural economies has been varied. The largest private design universities in India are very new and in a constant struggle to refine curriculum, define systems and arrive at a sustainable pedagogy.<sup>1</sup> The first world economies had gone through this transition in the 80s through the 90s, and it was almost natural that many of the new design schools would be looking at universities in Europe and America to guide this transition.

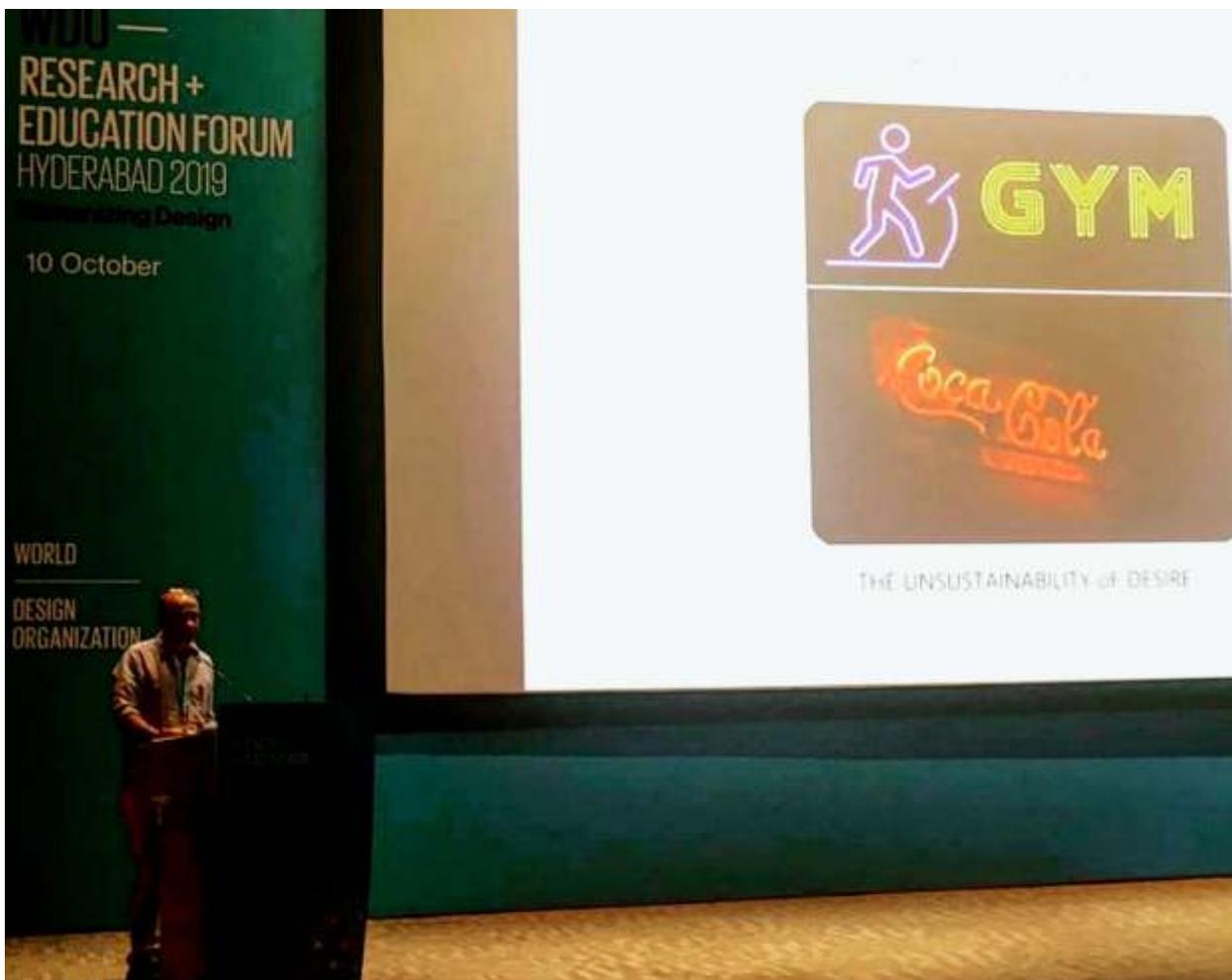
In India, Design itself was a new discipline , institutionalised only in the 1970's. At that point, design was considered important to shaping a modern nation state and crucial for India's search for self sufficiency in urbanisation and industrialisation. The scope of National Design Policy (2007) is much more ambitious. Among many goals it states it's objective being "Making India a major hub for exports and outsourcing of designs and creative process for achieving a design-enabled innovative economy."<sup>2</sup> The NDP mirrors the aspirational culture of 'new India', but fails to theorise solutions. The word 'innovation' is used all over the document without quantifying, calls for a tremendous expansion of infrastructure and knowledge base without mapping the resources needed for an expansion. The document does not acknowledge that the discipline is coping with the lack of sufficient

theoretical knowledge base, the lack of major inputs on ecological sustainability, erratic exposure to design management and a struggle to keep up with digital-based technology.

Parallely, the process of privatisation has led to a readjustment of stakeholders, redefining the aims and functional realities of these design institutes. One of the key debating points of neo-liberal education has been around 'learning for learnings' sake' and learning for employment's sake. As academic fees increase across board, education has become an economic investment (a shift away from its earlier existence an a knowledge and economic investment). Many design educators feel that an employment focussed design education takes away from long term concept building by promising immediate hard and soft skills requirements of the market. In a sense this a continuation of the older clashes between 'technical education' and 'university education'. However, this takes a different meaning in the present scenario because, the structural/ institutional differentiations between universities and technical education institutes have lapsed into a composite whole.

One very important thing that the National Design Policy does achieve is to align the needs of design education in India with the "Knowledge for Development," World Bank 1998 report<sup>4</sup>. In the Indian context the push towards design as capital (away from design as function of manufacturing) is significant and crucial to the future design and its cultural-economic value. However, Design schools cannot become generators of knowledge if they remain completely focussed admissions and fee as the corner stone of their economic model.

There is an urgent need to push design education in India towards more inclusive, sustainable and future oriented models . At the same time, the cultural economy of India is rapidly changing -reshaping needs, tastes and desires. Through this paper I would like to continue my engagement with understanding the historical complexities and theorising a model for design education which is centred around “Knowledge for Development”, yet having the capacity to re-configure both 'knowledge' and 'development' through future based, sustainable, post colonial frameworks.



Rahul Bhattacharya, Associate Professor, Department of Visual Communication, Unitedworld Institute of Design

*References:* 1 Chatterjee, A. (2005). Design in India: The Experience of Transition. Design Issues, 21(4), 4-10. Retrieved from <http://www.jstor.org/stable/25224014>.

2 Govt of India, (2007) National Design Policy, <http://www.nid.edu/Userfiles/NationalDesignPolicy.pdf>

3 World Bank, (1998) World Development Report, Knowledge for Development,, OUP.

# Earth, Water, Fire and Soul

## Stage 1: Earth and Fire

It was during the last summer I was introduced to ceramics for the first time. Like any other module, we were taught several techniques and the basics of clay. "Well, it's just a piece of clay. ... How hard can it get?" Little did I know that it would unravel a part of me that I knew ever existed.

It turned out handling a piece of clay big or small was not something that I could easily tackle. I struggled for weeks, day and night to throw a decent pot on the wheel and I was furious. I just couldn't get it right.

## Stage 2: Water and Soul

Over the course of days, I realised that while struggling to grasp those skills, I had started to like the material and soon got a hang of it. Then there was no turning back. I was able to make pots and other products I never imagined I was capable of.

My favourite part is when I know a pot is good enough to trim and check how light it weighs afterwards. Walking around the college campus covered in clay has now become a part of my aesthetic. There's a lot left for me to discover and I can't wait to learn more.



*Credits: Maria Bipin*

# SWADDLING TO SHROUDING

## A Workshop by Kallol Datta

A 5-day workshop delving into past and existing clothing practices, specific to the NAWA, East Asia and Indian Subcontinent Regions was held for the students of the School of Fashion Design, UID by Kallol Datta.

Datta's body of work, which has focused on forming templates of native wear and garments ascribed to religious doctrines, was presented. A group visit with all workshop participants to Satya Art Gallery, Ahmedabad took place.

This workshop was a starting point to view how certain garments are seemingly similar in form but differ greatly when their details are brought into focus. Inputs were given on history and evolution of veiling in the NAWA region, as dictated by Islam. Veiling, as prescribed in Judaism and Christianity was also discussed. Work of contemporary artists like Shirin Neshat and Zineb Sadeira was shared. Students had to complete a practical exercise in clothes making during the course of this workshop. The brief was to research clothing from any one region/ tribe from the NAWA region and reinterpret a piece of garment into a contemporary piece. Students carried out individual research and garment realization, with constant mentoring from Mr. Kallol Datta and internal faculties. Students went on to pattern making and construction for realization of the garment which was presented in a critique session. This was followed by a catalogue photo shoot documenting the work. The workshop sensitized students to restrictive clothing and the social, cultural, political and economic context attached to it.



# School of FD hosts workshop on Hybrid Textiles by Pramila Choudhary

The workshop involved using a hybrid of traditional textile techniques like weaving, knitting, macramé etc to make installations/structures for better understanding of waste/surplus material from the textile industry. The students were asked to explore and express both beauty and raw complexity with monumental volumes of cascades and layers. The workshop also aimed at using reclaimed materials to express on the importance of consumerist culture and environmental change.





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