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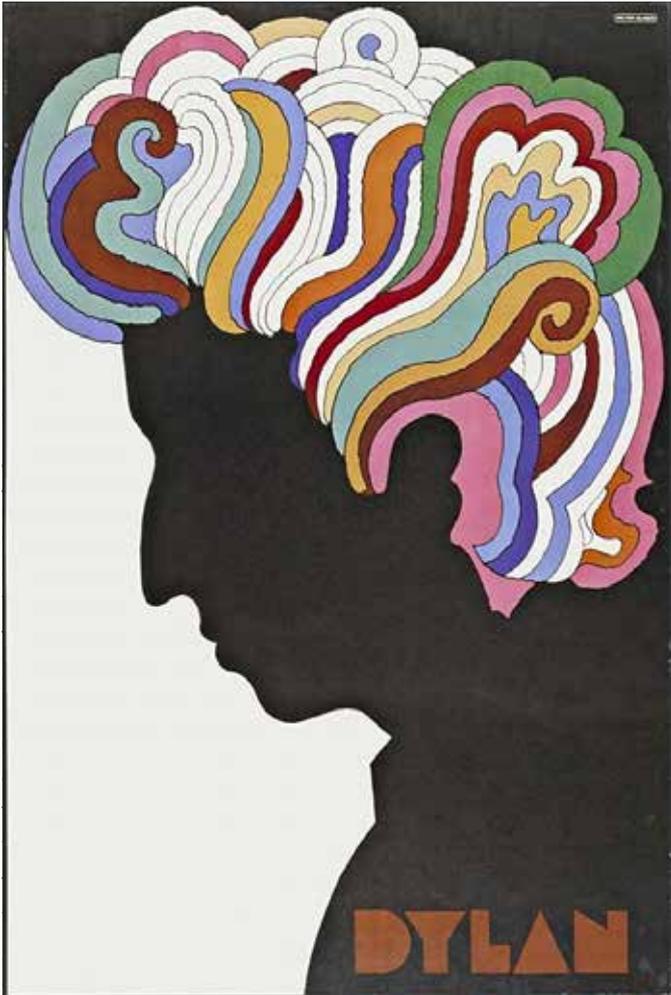
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HEAVEN'S DOOR

This month, we lost two iconic graphic designers- Milton Glaser in the USA and Vikas Satwalekar in Mumbai. Both passed away on the same day, having just celebrated their 91st and 76th birthdays.



Poster for Bob Dylan by Milton Glaser [<https://tinyurl.com/ybcjrwl6>]

Milton and Vikas both came from humble backgrounds; both revered the power of the image and this is evident in the simplicity of their work. Milton Glaser is known for the famous I LOVE NY logo, which he drew with a red crayon on the back of an envelope while riding in a cab! His equally famous poster of Bob Dylan with the silhouette of Dylan and his hair with psychedelic colour is coveted by Dylan fans and music lovers all over the world.



The Operation Flood logo designed by Vikas Satwalekar
[<https://tinyurl.com/ycqtfrf4>]

Vikas on the other hand was a student of English literature, and studied art at the same time alongside his painter father Madhav Satwalekar, who had the distinction of painting brilliant watercolours. Vikas who joined NID, in the mid-60s, is equally well known for some of his Symbol design especially- the Operation Flood droplet, besides some extremely well executed exhibition design projects.





Vikas was also my teacher, my guide and in later years he went on to become more of a friend. Always dressed nattily and with a reverberating laugh, Vikas was a much-loved design educator for many generations of designers.

Graphic design is not as simple as many think it is. It is not ‘trendy’ but does follow certain hard and fast rules. It is about communication, and the efficiency and effectiveness of the communication. In today’s context it is often misunderstood, as most people confuse it with the rapidly evolving dynamics of software. While software provides the designers today with cutting edge visualization and execution tools within highly conducive and adaptable work environments, they are still far from the human mind. No matter how futuristic the medium intensifies into, it is the simplicity of the design and the method of communication which is the platform for success. A drawing on a wall in rural India is as likely to communicate as the multi layered imagery of ever evolving interfaces. Eventually, it all comes to the nuance of the design and the intellect of the designer.

While I deliberate on the beauty of simplicity, I recall Vikas telling me “you have a great eye for colour, use it judiciously”. Yes, colour and type are the two components that can make or break graphic design. This has been amply evident in the work of both Glaser and Satwalekar.

As the new bright-eyed students come to class, unfortunately on a virtual platform, my advice to them is “to keep the design simple, to imbibe the use of type and colour, and to concentrate on the communication”.

It is indeed with a heavy heart that we bid goodbye to these two prolific designers. Glaser, I only knew through his work, but Vikas is a person I have connected with through the years. They deserve to rest in peace, free from this race towards an unrealistic future.

As in the words of Bob Dylan, I know they are “knock, knock, knocking on heaven’s door”.

- **Lolita Dutta,**
Editor-UID

VIDEO BOMBING AND WEH!

Honey Panchal, Assistant Professor, School of Communication Design, UID

This month, we lost two iconic graphic designers- Milton Glaser in the USA and Vikas Satwalekar in Mumbai. Both passed away on the same day, having just celebrated their 91st and 76th birthdays.

It's been over three months since our homes became our new workplaces and the end still seems like a distant dream to this unforeseen situation. I still remember that night when Modiji went live on TV at 8 o'clock and how we all listened to the great orator with rapt attention, fear engulfing our hearts as he carefully chose his words to describe how our days to come were to unfold. And what followed was unlike anything anyone of us had ever imagined. The world outside went quiet as we locked ourselves in our homes and waited for things to get normal.

While all of this was totally new to us, another new thing that happened due to the nationwide lockdown was that our homes became our new workplace and the boundaries of our work and personal lives got blurred. Our couches became our new work desks, our beds our classrooms. PJs replaced my neatly pressed clothes and two months down the line (after the lockdown was partially lifted, of course) I went shopping for more PJs. And now that it has been three months, I look back and feel how surreal it has all been. It took us time to realise what was happening, and by the time we made sense of this unimagined world we had become part of, a lot had changed.

Today, with a saner mind, I feel the work from home model toppled many things in our lives, including our daily routines. Binge watching way past midnight seems so much more tempting than getting up to the alarm in the morning. To this add all the ghar ka kaam, khana banana, sharing your work space with your family, keeping things clean and tidy, juggling between Zoom calls and a demand-

ing toddler, sometimes makes me want run back to office. If and whenever we get back to college, I would never come back complaining about how hectic the day was.

But one thing this pandemic has surely done is brought us all closer to each other. We might still be locked in our respective homes, but we never ever knew the home versions of each other, which has been made possible thanks to all the early morning video calls. That I am cooking three meals a day to my husband doing the jhaadu-pocha never were part of an official discussion, which they are now. And it is absolutely okay if my kid video bombs my official calls. People are more understanding about it. It has surely made us connect on a more human level, on a more personal level which couldn't have been possible if it was not for this pandemic. While I am definitely not thankful for a lot of things this horrible situation has brought to our pretty and wonderful world, I am hugely thankful that it has made me more sensitive towards the plight of others. It has made me understand that life more often than not, is not what we presume it to be. The frills of life we find ourselves running after perpetually are only the silver vark that the Indian sweets, mithai, have on the top. The real pleasure lies in the mithai itself. I guess we now know better than ever before how we want to live our lives. The ambitions have changed, so has the reality.

INNOVATION IN TIMES OF CRISIS

Anjali Acharya, B.Des Product Design, Sem V, UID



Part of what makes the Covid-19 pandemic so unnerving is that it's hard to know how the virus will affect any individual. From front-line workers to children, the novel corona-virus has not only taken multitudes of lives but brought the whole world to a pause.

In testing times such as these, we're thrown head long at multiple challenges, some visible while others deep rooted in our habits.

We often talk about the role of innovation in an age of constant, radical disruption. In testing times such as these where disruption overpowers mankind, it is in innovative strategies that we find solace.

The Covid-19 crisis has forced global businesses to adapt at an unprecedented rate. Companies and their employees have mobilized to respond to the unfolding situation — leaning heavily on technology to restructure long-standing business practices and cope with new, constantly evolving challenges. Innovation is no longer 'this might do you good', but a necessary part of now, happening at a nodal level across organisations.

Pandemics such as these present us with unique conditions that allow us to think and move more freely and create rapid, impactful change. The places where things could be done better or more efficiently become glaringly obvious. All of a sudden, opportunities for innovation are staring at us in the face.

We don't know our future selves very well, and are often poor at anticipating our future behaviour. One of the biggest reasons for this is that we anticipate our future through our current emotional lens. If we feel drained, or unhappy today, we tend to assume our future decisions will be those of a version of us who is equally drained at that time. One problem this generates is that today's emotions can have a disproportionate impact on future actions, especially, if today's emotions are strong. That means that the fear associated with Covid-19 will influence behaviour long after the threat of the virus has gone.

When a health crisis strikes, communities often need to change deeply ingrained habits to protect themselves. Creativity helps us develop effective behavioural change.

Technology has suddenly become the forerunner of the crisis-stricken world. Experiences such as medicine and grocery delivery that was, just months ago, on the margins of use for most people is now into the spotlight of essential use — with the systems stressed, breaking, adapting and evolving to tackle current as well as unforeseen changes in the near future. Innovation is accelerated to respond to demand.

We are running at a greater pace than ever before, experimenting and trying things we haven't tried before, to keep us working, and to keep us connected. We need to continue to build not only for the customer as the consumer but for the customer as the inciter and navigator of systems and designs built to deliver the best user experience. In a time of stay at home and enforced distancing, through technology, the community, and us as humans are more connected than ever.

A virus, microscopic and invisible to the human eye, has catalysed innovation like never before.

RECREATE TO CREATE

Ritushri Halambi, B.Des Visual Communication, Sem III, UID



*Laugh as if no one is listening and dance as if no one is watching.
Software used-Photoshop*



Eat green and stay slim. Software used-Photoshop



A moment on the lips, and permanently on your hips. Software used-Photoshop

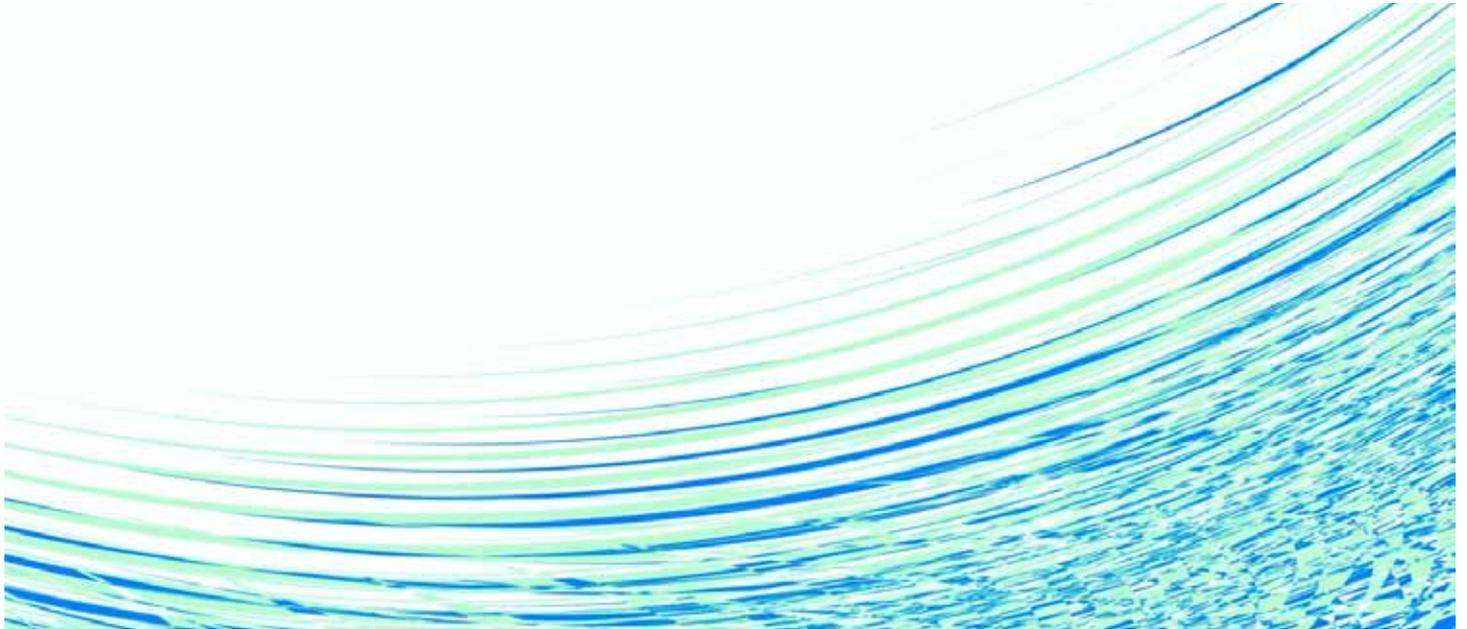
I feel creativity has no bounds, no limits and that it should keep blooming. We had learnt metamorphosis in design in Semester 2 and taking that as an inspiration I made certain visuals that might look strange but creative. All of these visuals were done using Adobe Photoshop.

I almost worship the quiet of the mornings when I can get the best out of me before the mad rush of the day sets in. Morning quiet is priceless.

Mostly I sit with my laptop or my pen/pencil and my thoughts start getting displayed on the screen or the paper.

THE BREEZE

Vivek Karmokar, HOD-Foundation Department, UID



The ocean around that island
 where she lived seldom calmed down.
 The island itself was almost never visible
 to any living eye, except perhaps
 to those November birds on their way to winters.
 It was always misted over with fine salt spray.

It was a tiny island of sand,
 a little patch of grassy earth and
 that old, twisted and gnarled oak,
 which had no reason to be there, but still was!
 She was thankful for it though,
 for its branches were her home.

Every morning she would leave just at dawn
 to visit the little kids on an island a few hours away.
 Just for a few minutes she remained there
 basking and warming in the midday sun,
 before she turned and returned
 back to her own oak and her own island.

It seldom rained where the kids lived,
 but every day they smelt its hope in those minutes.
 For every day, the breeze would collect
 the heady petrichor off her salt dampened
 patch of oaken grassy earth, and fly it across
 those ocean hours, a beacon of a promise to be kept.

THE CRAZY JAR-AN EXPERIMENT WITH HANDMADE PRINTS AND PACKAGING

Abhrojit Boral, Assistant Professor, School of Communication Design, UID

Crazy Jar is envisioned to be a brand launching a series of premium kitchen jars meant for the high-end market segment. The product brief was an open one for the choice of material combinations and the branding was to be done accordingly. The result was a fusion of multiple materials with crazy but luxury kitsch.

THE CRAZY JAR



About the Logo

Typeface used: Phosphate.

The logo is simple; it shows an edgy sense to the whole brand. It has a sense of aspirational, upmarket craziness to it.

Handmade Print

This print is an exploration with horizontal brush strokes with crayons using different colors giving it a sense of high energy, fun, youthfulness and positivity. The artwork has then been digitized and used as a print.

Packaging



The packaging brief was to keep it elite, fun, colorful & upmarket- for premium teas or other edible substances. I decided to combine ceramics/ stoneware clay, glass & wood. These elements are flag bearers of style and class. The glass allows the customer to see the product inside; stoneware reflects a sense of timeless durability while wood reflects class.

Ceramics + Glass + Print - A combination designed in Adobe Photoshop.

The Final Product



The final product is simple, cool, colorful, worth displaying & aspirational.

Stoneware & glass provides better chip resistance and durability. Canisters are dishwasher safe while lids are hand wash only.

Product Dimensions:

Large: 7.75" diameter x 9.5"H; Medium: 6" diameter x 7.25"H; Small: 4.625" diameter x 4.75"H



Stoneware provides the perfect balance between weight, durability and thickness. It's also highly durable. It is topped by a borosilicate glass. It is topped by a compacted teak wood lid which has the logo laser etched on its rim. The sides of the stoneware section are printed with the digitized handmade print and given a transparent glazing for further protection.