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**UNITEDWORLD INSTITUTE OF DESIGN**

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# CHAI AND INDIA

cheek in jowl with shops selling everything from pots and pans to clothes and poultry. I am craving a cup of tea, but the chaos of the road prevents me from stopping. We drive through a maze of streets, and suddenly we are driving through a deep forest, green and dark. No tea stall in sight. In east India the sun sets early, and although it is only 3pm, it feels like 6pm. Tea is foremost on my mind.

Then as it happens in India, we are at a railway crossing and in a long line of cars, with numerous tea stalls.

I marvel at the ingenuity of design, two poles hold up a shelter, a column of bricks support a sheet of plastic, and all the while a battered kettle sits atop a stove, spewing out tea!

Covid be damned, I step out and grab a cup of milky tea in an earthen pot. Totally sustainable. The train rumbles in the distance and then with tea in hand I am off. Driving along the mighty Teesta river, I am once again struck with the beauty of our vast country. The river flows, a deep sap green through the mountains almost like a Japanese painting. The roads are treacherous and as we wind our way through, the skies darken and the chill in the air is perceptible.

I am still a long way from my destination in the mountains, its rainy and cold, and once again I crave a cup of tea.

By 5.45PM its pitch dark and many roadblocks later, I arrive at a quaint homestay. Welcomed by a hot cup of tea! Followed by a hot bath and some local fare to eat, I am under a mountain of blankets. Early morning, I look out over some exotic shrubs and mountains, no sun, but my hostess welcomes me with a hot cup of tea!

It's like John Denver singing, "Take me home country roads"....

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**By: Lolita Dutta**, Associate Director & HOD,  
School of Communication Design, UID

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On a cold drizzly afternoon I arrive in Bagdogra, a small non-descript town in north Bengal.

Like all smaller cities and towns, the roads are lined with tea stalls, greasy fritters,

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# A PEEP INTO GUJRAT'S ARTFORM

I've personally interacted with one of the members of the Chitara family, Vishal Bhai as he helps us with various tie and dye techniques and it feels great to gain more knowledge from him as he has seen the art form so closely. I've created this artform by getting inspired from the same.



The Mata ni Pachedi,  
Picture Credit: Parth Patel

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**By: Parth Patel,** B. Des Fashion Design,  
Semester III, School of Fashion Design, UID

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Mata ni Pachedi is also called the Kalamkari of Gujarat, thanks to its resemblance to the art of Kalamkari from South India and the same method of painting, namely using a pen (kalam) made of bamboo. Mata ni pachedi means 'behind the mother goddess' and is a cloth that constitutes a temple of the goddess.

The artists of the Vaghari community who create the Mata ni Pachedi were among the itinerant poor who shifted from place to place along the banks of the Sabarmati River in Ahmedabad, in Gujarat. The sacred textiles emerge from their tiny homes and are washed in the local, often muddy, river. The tradition of kalamkari painting stretches back eight generations in Kirit Chitara's family. His father and grandfather earned national awards for their work and now he is carrying on the tradition in his own right. Maintaining this craft heritage is more than just art for art's sake—the religious traditions surrounding this particular form of painting called Mata ni Pachedi, are still thriving in the state of Gujarat.

The Chitara family was featured in the BBC 2 series 'Hidden Treasures of Indian Art' in 2011, giving international audiences a glimpse into this still-vital art form. And



The Mata ni Pachedi - The Making Process,  
Picture Credit: Parth Patel



The Mata ni Pachedi,  
Picture Credit: Parth Patel

# BREAK THE STEREOTYPE

**By: Parika Singh,** B. Des Fashion Design Semester III, School of Fashion Design, UID

*“Need of the hour is breaking the formula of the cliché image we have in the society, it’s time to transform our words to action.”*

Subculture: A cultural group within a large culture, of the larger culture.

The goth subculture is a subculture that began in England during the early 1980s, where it developed from the audience of gothic rock, an offshoot of the post-punk genre. The name, goth subculture, was derived directly from the music genre. Even though the media will portray Goths as less than friendly and safe, the fact is that they are very open-minded, intellectual, and creative. The fact that people frequently associate Satanists with black clothing, being “creepy” and being “not right in the head” would conclude them to believe that Goths and Satanist mean the same thing. While it may be true that Satanists dress in a similar way to Goths, it in no way implies that all Goths are Satanists, just like all the witches aren’t Goths either. No subculture owns self-harm or drugs, and Goths are typically peaceful in nature, they don’t like destructive acts, especially on graveyards. People of all types can feel

sad and hurt themselves. Just because someone is a Goth, does NOT mean that they self-harm or are depressed. Drugs are also not specified to any subculture. There are some Goths that may be less than friendly to people outside the subculture as a defense mechanism from the torment that they’ve suffered all too much before, but on the whole side, Goths are generally very friendly and open-minded people. Through this photoshoot, I have tried to break the stereotypes against the goth subculture I’ve tried showcasing their joyful and delightful side.



Goth - The subculture, Model: Parika Singh, Picture Credit: Aishwarya Jindal

# LOTUS SILK

## THE VIETNAMESE WEAVING TECHNIQUE

Lotus silk is one of the rarest fibres in the world, produced on a small scale across Myanmar, Cambodia, and more recently Vietnam. This natural fibre is extracted by only a few skilled craftspeople across the globe. The making of this fibre is not an easy process. Extracting enough Lotus Silk for one scarf can take more than a month and the final product costs 10 times more than the regular silk. What makes it so expensive?



Phan Thi Thuan extracting cellulose string from lotus stems

Source: <https://www.chinadailyhk.com/articles/101/213/251/1536482780612.html>

The process of extracting silk is widely known to come from silkworms but the making of lotus silk is different. Phan Thi Thuan's family has been manufacturing silk for centuries, breeding and extracting silkworm threads to manufacture exquisite clothes. For the traditional silk extraction, the caterpillars gently weave threads to build their cocoons. However, while the insects must be carefully monitored, they accomplish the majority of the hard work independently. The primary distinction between the brilliant yellow silk and the lighter lotus silk is that each strand of lotus silk must be removed by hand. Each strand of lotus silk begins with the lotus flower's stem.

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**By - Jaya Advani**, Assistant Professor,  
School of Fashion Design, UID

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Silk extracted from lotuses at a silkworm workshop in Hanoi, Vietnam

Source: <https://www.chinadailyhk.com/articles/101/213/251/1536482780612.html>

Thuan has become well-known in the industry for weaving natural silk into one-of-a-kind blankets throughout the course of her 40-year career. Thuan arranges many lotus stems neatly on her desk, holding them carefully in her palms. She makes a gentle incision in each of the stalks with a little knife, which she then opens to extract a small bit of cellulose thread from the incisions. Her deft fingers organise the strands that would later be used to weave lotus “silk” fabric with water.

“Tran Thi Quoc Khanh, a member of the National Assembly representing Ha Noi, really presented the idea to me,” Thuan told Viet Nam News.

Thuan eventually succeeded after many failed attempts at creating a scarf from “lotus silk” with a distinct smell. Thuan claims that when she immerses lotus silk in water, it begins to wrap around her fingers. Lotus being the National Flower of Vietnam, it is a popular plant throughout the region. Phan Thi Thuan only began exploring with it in 2017, although it has been used in Myanmar for many years. High labor expenses derive from hard labor. The strands of the Lotus silk once extracted must be treated within 24 hours while they are wet. Therefore, the harvesting process must be dutifully undertaken every day. The harvesting period of the Lotus plant is only between April to October.

These strands are delicate, yet once woven, they may be as strong as regular silk. Each day, Phan’s team of 20 workers creates these fibres, allowing them to generate 10 to 20 scarves every month. However, when a 25-centimetre scarf sells for a little over \$200, the effort is worthwhile. The finished fibre is unlike any other fibre. It’s as silky as silk, as breathable as linen, and as gently stretchy.



Phan Thi Thuan’s workshop in Hanoi, Vietnam

Source: <https://www.chinadailyhk.com/articles/101/213/251/1536482780612.html>

These opulent characteristics have made it popular among travelers looking for unique mementos. It’s also been taken up recently by multinational fashion manufacturers looking for new premium fibres. However, its scope has been limited since there are only a few trained in the production of these silk threads. Despite the hard effort, Phan Thi Thuan hopes that this expertise may one day evolve into a major business.



# FRAME ME PLEASE

Being a big admirer of nature, my eyes pick up the smallest of things to look at and observe. These scenes are always filled up in my memory. Being able to show the beauty I see through expressive frames and photographs is what I feel 'Photography' means.

I love to pick up shots of what I admire the most so that I can share the feeling of bliss that I see and hence capture it. Photography is the hobby of every third person but every named photographer has his or her own area of interest in this vast liking and a way of capturing frames.

I love taking shots of the sky, from my Bangalore visit. The photography of clouds or sky is called 'Cloudscape Photography' which is my mainstream. When we see heights, we are mountains of the heavens! Here I have used my DSLR- Canon EOS 1500 for capturing these pictures. Below are my pictures clicked by me.

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**By: Gauthami Suresh,** B. Des Lifestyle  
Accessory Design, Semester V, UID

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Cloudscape Photography, Picture Credit: Gauthami Suresh

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# MY 'GIVA' EXPERIENCE

**By: Ashish Verma**, B. Des Lifestyle Accessory Design, Semester VII, UID

Giva brand is involved in the business of making precious jewellery and is based in Bangalore. They are well-known in the field of making sterling silver jewellery. Their mission is to make minimal designs for daily wear jewellery for their target market. I have a jewellery background in my family. So, I was always fascinated with jewellery and was always interested in making designs for the same.

Giva has a very strong team of designers from which I was willing to learn and that's the main reason I applied for my internship there. As an intern with Giva, I worked majorly with the designing team as a designer for both GIVA and their other sub-company named 'AVNI' and was responsible to make new and refreshing designs for their upcoming new collection. I am working under the supervision of Ms. Sanu Sehna, manager of the company. She has also guided me on how to generate new ideas and concepts for the new collection as per the theme or inspiration selected. Apart from designing I was also associated with photoshoots and video shoots for their collection. I was also handling animation, modelling, photos and video

editing projects given for the Giva team. During my internship with the company, I learned several new skills. Majorly my communication skills and confidence was boosted by the team I am working with. I will be able to use all of this knowledge gained here for my future projects. Though the tasks were challenging but it has boosted my confidence enormously. It was a valuable experience. The overall experience was positive and everything I learned will be very useful in my future career or business in this field.



My working space at Giva, Bangalore;  
Image Credits- Ashish Verma



Jewellery designs created by me for Giva brand in CAD and actual ring prototyped ;  
Image Credits- Ashish Verma

# DOES 'GENDER' MATTER IN 'AUTOMOTIVE AND TRANSPORTATION DESIGN EDUCATION'?

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**Suchetha Suresh**, B.Des, Semester 3, Automobile and Transportation Design

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Studying a course like 'Automotive and Transportation Design' that is stereotypically perceived as something suited predominantly for males, does not really make any odds to me, being the only female student in the class. The surprising thing is that I usually don't even realise that I'm the only female here. There are times when it hits me, like when we have meetings where all of us are crowded around the faculty where again no one is a woman.

Standing there, taking part in the meetings feels a little lonely. I've never felt uncomfortable in the class though; it feels like I belong here. There are definitely a few advantages being a female in a class full of male counterparts, for instance I do not really need to think about how I dress because most of my classmates just turn up to class in sweatpants/shorts and I can do the same without anyone judging me. After being in this class I realised that men and women aren't that different, every individual is passionate about different things and that's all. Whenever I do feel out of place, my friends try their best to include me in their conversations and it definitely makes me feel better.

Everyone around me tells me that it takes a lot of courage for a girl to join 'Automotive and Transportation Design' as there is a huge gap in the gender ratio, but I believe that you don't need courage; rather if you are passionate about the discipline, there is nothing that can stop you. I believe that it's time to equalise the current gender ratio as it doesn't matter what your gender is, but rather your own will, honesty and passion towards the subject.

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# CROW THE SOCIAL PROTAGONIST

**By: Kaustav Kalyan Deb Burman**  
Assistant professor, School of Interior  
Design, UID

It was little, but bold and unconventional, to sight a Black crow doodled in a white ceramic coffee mug. I had to pause by it, which was displayed at the exhibition put up by Anil Relia at Archar Art Gallery and finally could not resist buying myself the rare collection of the 'reproduction' art series Crow mug by artist Amit Ambalal. I also saw a few more paintings and a sculpture by the artist at the gallery.

To know more about Amit Ambalal's work and meanings and reasons for his art style, content and language, I started reading the book 'Amit Ambalal-the unseen drawings and watercolors', by Timothy Hyman.

I discovered that for Ambalal, a sketch meant an 'improvised poem' which holds the power to express and communicate. There was an inner urge of impulse and revolution in his work. In the book, he says "I was trying to find another way, and not die as part of a machine." He started doodling as a start, in meetings and in leisure, and his art is still an extension of that doodling. At the age of fifty, his drawings displayed a wild release of rhythm. They were as much about animals and birds as about humans. An outstanding scholar of Indian art wrote about Amit's new imagery as "triumphs of empathy...carried off with elegance, aplomb and modesty." His paintings showed messages of social satire and mockery. The

boneless beasts and monkeys were used as coded critiques of the prevailing society and human conditions.

In my art work, I tried to experiment and see how I can represent today's contemporary social issue through the art language, imagery and style of the artist.



## 'The Brass Plate'

In the artwork named 'The Brass Plate' I wanted to show how the canvas (the base of the art) can contribute to the interpretations and connotations that emerge of the final artwork.



I integrated Ambalal's contemporary vocabulary with one of India's most celebrated traditional art forms- 'Madhubani', to express my ideas in the most liberal way, with the crow as the protagonist of the canvas.

# HANGING GARDEN ON THE 8TH FLOOR

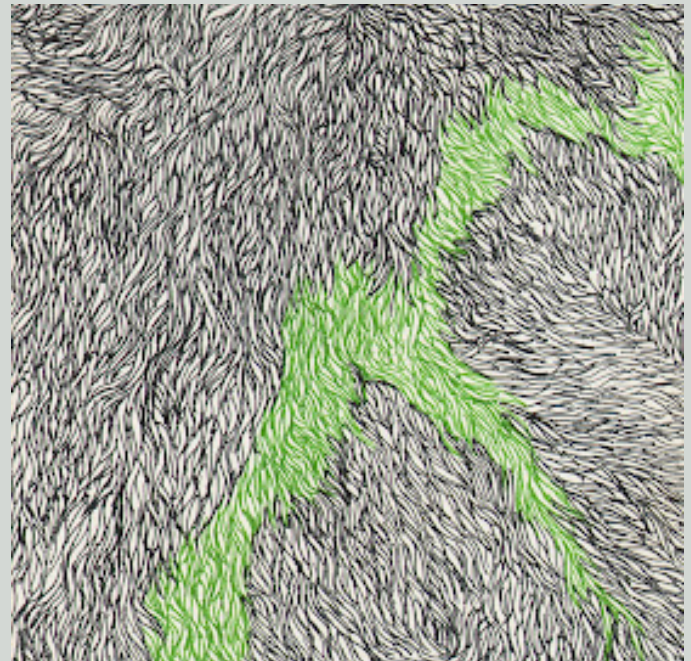
By: **Sambit Kumar Pradhan**, Assistant Professor, VC, UID



\*Reproduction\* art series 'Crow' mug by Artist Amit Ambalal



\*Reproduction\* art series 'Crow' mug by Artist Amit Ambalal



The light casts a shadow of the sun as the mind sits and weaves illusions.

Hope stirs a cup of fresh lemongrass tea as despair washes itself away with rain.

Curtains of green and mustard bellow a symphony of breeze adrift with petrichor.

The fairly lights will soon arrive in the mail and there will be a dance among the greens.

Someday a bright blue dragonfly will visit our little hanging garden on the 8th floor.

I also experimented with Photography as a tool to re-represent and give new meaning to an existing artwork, where I used the 'Crow mug' which was the beginning of my inspiration.

# TERRACOTTA CLASS EXPERIENCE

**By: Shraddha Kedia, GDP, B.Des, Sem 1,UID**

For ages, clay pots and cups have been an inevitable part of the Indian culinary world. The two most popularly used crockery across the country is a kulhar (shikora) and Ghara commonly known as matki in Rajasthan. At least once in your lifetime you must have felt the gritty texture of these objects. Both are earthenware made of terracotta.



*'Terracotta' is derived from the Italian term meaning "baked earth" referring to a glazed or unglazed piece of ceramic which is made using organic clay fired in a potter's kiln that contains high amounts of iron oxide. Essentially it is just a clay product fired under specific techniques to create work of various categories.*

## THE MAKING

Terracotta differs according to the area/ground it is harvested in. Wherever it is made, the first step is to locate suitable clay deposits and extract the clay from the ground. Refining involves drying the clay and then filtering it to remove impurities that affect the consistency, colour and other properties of the clay. Later on, terracotta clay is constrained to form molds so that it takes on the shape before firing. As soon as the shape is created it is fired in order to cook it and make it stable. Terracotta is a little complicated while heating. As it is a low fire clay you can only fire it at a lower temperature (1200 to 1800 degrees Fahrenheit) unlike many other clays which requires a lot of patience till the product is ready to use. So, if you are thinking of heating it in a high temperature you will end up damaging the kiln as well as ruin your work.

## THE EXPLORATION

An expert once said "From the errors of others a wise man corrects his own". So here are a few tips that can make you wiser.

First of all, you have to understand that making a terracotta product is not a cakewalk. Besides your hands shaping tools are also used to form your piece. To complete the pounding first keep a board as base so that no other particles are mixed. As porous it contains some limitations of its own.

To easily shape the clay, you will perhaps add more water to moist it but remember the more water you use the stickier it turns out to be and once it becomes sticky either you have to keep douching/pounding it or change the piece of clay.

Whenever you shape the clay through an object use tracing paper rather than newspaper or plastic so that the shape doesn't break or get too tightened.

Your piece might show cracks here and there but you can use slurry (a smooth

mix of clay and water) in order to fill up the cracks that will help with the finishing as well.

Regular clays can be tilted, twisted or rolled. Apparently, terra cotta can't be. Henceforth keeping coiled or rounded designs won't seem like a great idea. If you still want the curve then break the coil and join it.



My exploration of a nest with eggs. The nest has been shaped using broken terracotta coils.

Terracotta however, is not all about these technicalities. The cold sensation while touching it for the first time and the fun and excitement it holds keeps reminding you of your childhood playing with sand and slime.

# MATERIAL STUDY: WOOD

## HEAD IN A CAGE

**By: Vanshika Singhal**, Global Design Programme, Semester I, UID

Wood is one of the most widely utilized natural building materials on the planet. Due to properties such as low heat conductivity, low bulk density, relatively high strength, and mechanical workability, wood is a popular building material. There are two types of wood: soft and hard. Hard wood is more difficult to work with than softwood.

The model is inspired by traditional artwork from the late 19th century, but with a modern touch. Crafted with softwood, the spherical ball inside depicts the head and the pillars round it show the cage, underneath it the stand is the holding of the cage, giving the essence of the lamp.



THE UPPER HALF - features four pillars, two on each side, connected by tenon and mortise joints.

PROCESS - First, the two bases and the joint on the pillars were formed with a hammer and chisel. The spherical ball was made out of a wooden cube using a lathe machine. Finally, a belt sander was used to complete and refine it with curved edges.

THE LOWER HALF - It was created using a lathe machine from a hardwood cuboid and then redefined with a sander. The upper and lower portions were joined with wood adhesive and dried for two days. The model was finished with 320 gsm sandpaper, which is a medium-hard sandpaper used for refinement.





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