KARNAVATI UNIVERSITY

UID
Ignite your *ambition*

JULY2022

FACULTY DEVELOPMENT PROGRAM AT KU–UID

By: Anahita Suri, Assistant Professor, School of Fashion Design, UID

Karnavati University and Unitedworld Institute of Design organized an intensive, immersive Faculty development program from 27 June 2022 to 8 July 2022. An array of workshops and speaker sessions with industry experts, academicians, creative professionals and thought leaders provided an opportunity for professional development, skill & knowledge upgradation and a platform for interdisciplinary dialogue.

The inaugural speech by the Honourable Vice Chancellor, Dr. A K S Suryavanshi, was encouraging and motivating for teachers in higher education, and set the tone for the days to follow as he emphasized on the importance of continuously upgrading oneself with new pedagogy tools and keeping abreast of current research.

Inauguration with lamp lighting by HOI, Director & Dean of UID. Picture Courtesy: Team UID.

The first three days, common for all Schools of Karnavati University, provided a refresher session on ERP for faculty, an induction to MOOCs by Coursera and datasets by CMIE Dataset as well an introduction to simulations as a tool for pedagogy by Learn Biz Solutions. The participants included a mix of teachers across schools and disciplines, adding new dimension to the learning and offering a new perspective. Speaker Dr. Ashok Pundir from NITIE Mumbai shared some of his exemplary work, stressing on the R&D involved in developing a successful product. Speaker Dr. Ram S, shared his journey in design, academics, engineering and as a consultant for start-ups.

The next few days were specific to UID and saw an amazing and diverse range of speakers, all who shared their journey and their work in the various design disciplines. Mr. Ayan Pal, Chief Creative Officer of Deloitte elaborated on the art of storytelling through words, visuals and everything in between, as a strong tool in design and creativity. Mr. Suhas Bendre, Director of Cognizant Interactive, shared some of his work to show how technology is driving innovation in design. Dr. Ravi Poovaiah, Professor from IIT-IDc Mumbai, explained the evolution of Design education globally and in India and discussed how design pedagogy & curriculums have evolved with time. This was very helpful for all design teachers to get a reality check and a perspective on effective alignment of curriculums with industry needs. Dr. Ajanta Sen, Professor at IIT Mumbai, spoke of the role of critical thinking with reference to sustainability & the living world, imploring us to look inwards & outwards to appreciate social design embedded in our culture. Mr. Sanandan Sudhir, Founder of Invent India, shared his exemplary work and discussed the importance of process and iterations in design. Mr. Rahul Dutta, Developer (Metaverse) at Alt Real Studios, took us all on a journey of the Metaverse, explaining the basic tenets of this new reality that surrounds us.

Mr. Suhas Bendre addressing the audience. Picture Courtesy: Team UID

Mr. Suhas Bendre addressing the audience. Picture Courtesy: Team UID

The FDP left us all with a lot to ponder upon, new learning to apply in our teaching and design practice, and a renewed sense of camaraderie among all colleagues as we finally got a platform to interact, discuss and learn from each other. This strengthened the intellectual & social aspects of our academic life challenging us to continually do better.

CREATIVE CLOUD SUITE TO TAKE THE NEXT E-STEP

By Mahima Nand, Assistant Professor, School of Fashion Design, UID

The challenges of getting started with eLearning and creating good-looking digital designs is new. Our revolutionary developments are redefining the potential of digital encounters. We designers link content and data, introducing new technologies that democratise creativity, influence the next wave of narrative, and stimulate a whole new community as creativity is in our DNA! Everyone, in our opinion, has a story to share. Anyone, from the most demanding professional to students just starting out, can create anything they want, wherever they want, thanks to this Adobe Creative Cloud workshop, which unlocked our creativity.

United World Institute of Design organised a Faculty Development Program to inculcate digital tools in academic curriculum to help students adapt the fast changing era of digitalization. Adobe Suite is yet another great tool which helped designers to discover how to use Adobe Illustrator in day to day design projects. Adobe suite is a vector-based design application that allows a designer to create any type of design content they choose including logos, symbols, icons, patterns, and compositions for posters, websites, social media, and other media. With the brand new ready-to-use slides, academicians were ready to create attractive eLearning material in a matter of minutes. Select from hundreds of responsive, ready-to-use slides in the assets tab to add them to your eLearning project. Easily replace text, characters, images and videos to make the course engaging, preview the mobile-ready content and publish it to be consumed across devices and browsers. Participants were able to work more effectively thanks to the brand new skill of this software which may be used quickly and easily develop eye-catching designs.

Demonstration of Adobe Suite. Picture Courtesy: Mahima Nand.

Creative Suite included software's like InDesign, Photoshop become the dominant tool for experiential learning in design software's. We learnt the main software tools and their uses to be able to create different arts for marketing purposes. Knowing the basics of graphic design was a great added value to every professional today. We could extend your opportunities in the professional world with the right tools. Today we are able to create a simple logo using the key tools in Adobe Illustrator and other Adobe applications customize it as per our projects. Using immersive learning situations that the students may participate in, academicians can combat students' declining attention spans.

Faculty members attending the FDP. Picture Courtesy: Mahima Nand.

A timeline-based video editing product Adobe Premiere Pro was introduced and practiced as a component of the Adobe Creative Cloud. All typical video editing procedures required to create broadcast-quality, high-definition footage may be completed with Premiere Pro. Faculties were able to generate new, altered versions of videos that can be exported to the media and format required for the distribution. It can also be used to import video, audio, and images. Various films, still photos, and audio files were put together to create videos using Premiere Pro. Videos with titles and motion graphics added to them, and filters and other effects were created.

By the end of this FDP, faculties were able to familiarise themselves with Adobe suite editing capabilities and be able to utilise the design programme to produce content for social media, the web, and print. Academic professionals practised utilising editing tools, create a digital flier for a virtual conference, and add animation to the social media material. Adobe suite workshop was very well received by participants as they were able to become creative professionals and with a lot of desire to do things out of the box this was the pro with the tools that participants learnt in this FDP session to create art and get excited!

TOE RINGS- SCIENTIFIC & CULTURAL SIGNIFICANCE

By: Nikita Thorat, B. Des Fashion design Sem VII, School of Fashion Design, UID

The Indian subcontinent, which is steeped in cultures, beliefs, and customs, is dotted with symbols. Customs originate from various mythological epics- Ramayana and Mahabharata, beliefs, and most of the times, even though it may not seem like it, they do have scientific reasons behind these customs. Lack of education and exceedingly large amount of belief in God/ supernatural powers led people to fabricate the true scientific reasons behind customs and were manipulated into believing in reasons associating supernatural powers. One such example is the toe ring.

The toe ring holds a lot of relevance in the Indian culture and the practice of wearing it has been around since ancient times. Toe rings are rings worn in the toes mostly by women but also by men in a few cultures. They are largely associated first with the Indian culture then bohemian fashion, and has now become a popular reflection of beach culture, flip flop wearers, and as a fun vacation indicator.

The barefoot sandal
https://in.pinterest.com/pin/430164201894566578/

The history of toe rings can be traced back to Ramayana where there has been a mention of the toe ring where when Sita was abducted by Ravana, Sita threw her toe ring in the way so that when Rama came looking for her, he could track her down. Since then, women in India till date always have toe rings in their jewelry box. In olden days, token rings were exchanged between kings and queens and people of high standing which stood as a symbol of protection in times of emergency.

As mentioned above, due to people's blind belief in supernatural powers, stories and reasons were made around the reasons to wear toe rings. There are also very specific scientific/medical reasons as to why toe rings are worn. Toe rings in the Indian culture are generally worn by married woman in the second toe as a symbol of marriage. The scientific reason behind wearing these toe rings is that they are good for health, especially in women as it regulates the menstrual cycle and thus increases the chances of conception. The toe rings apply slight pressure on a few nerves on the second toe which also helps keep the uterus healthy. In some cultures, it is also said that wearing a toe ring in the second toe also helps ease pain during intercourse. In many cultures, the sister-in-law is the one who gifts the toe ring to the bride, in some cultures, the husband puts the toe rings on his wife's toes during the wedding ceremony.

In terms of the material that toe rings are made of, silver toe rings are always preferred. Since ages we are told not to wear gold below the waist because gold represents Goddess Lakshmi, the Hindu goddess of wealth, fortune and prosperity, hence wearing gold below the waist will be disrespecting it. The scientific reason as to why gold is not worn below the waist or as toe rings is because toe rings connect the body with earth and silver being a good conductor of electricity absorbs the polar energies from the earth and transfers it to the body, hence refreshing the whole body. Gold ornaments keep the body hot and generates heat in the body, while silver keeps it cool. Our upper body needs a certain amount of heat for the digestion process, to regulate blood flow and keep the hormones balanced.
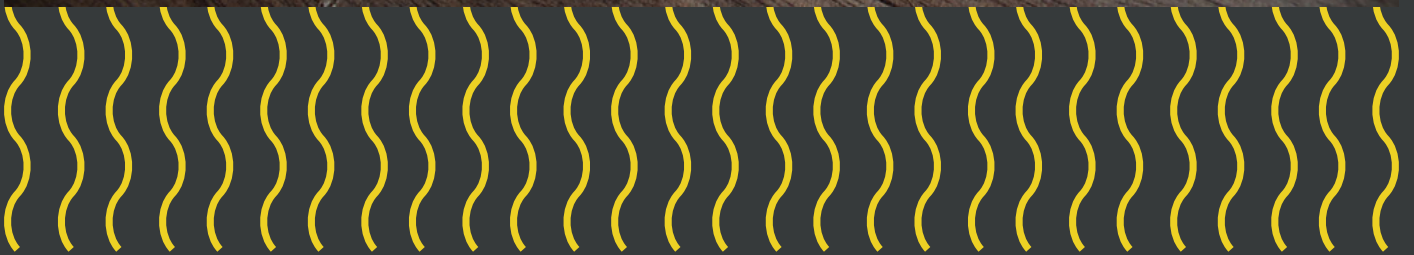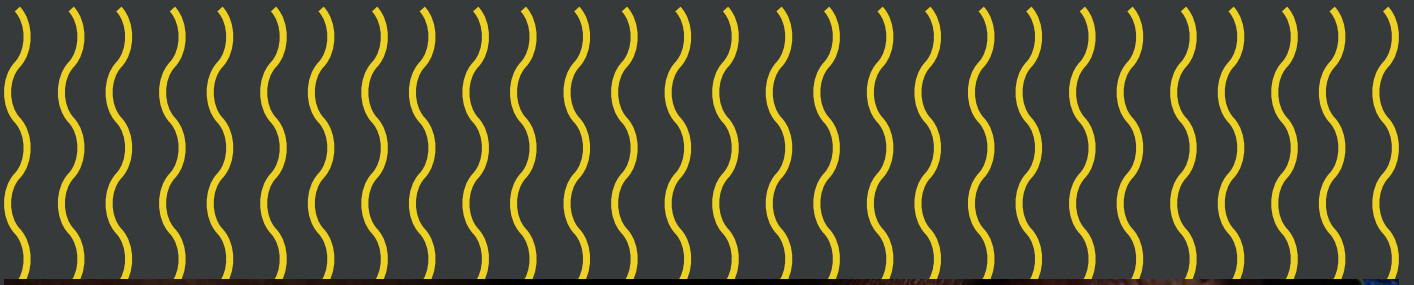
Eternal Beauty of adornment , Source - https://www.dsource.in

Even though toe rings are of great significance in the Indian culture and are given utmost importance in our country, they have become a huge fashion statement in the United States. They were introduced in the USA around 1973 by Marjorie Borell. After returning from India, she started selling and manufacturing them in New York at her own trendy retail outlet called Fiorucci. This shows that toe rings are not just an accessory worn for its style or looks but has various reasons behind it, spiritual and scientific/ medical. They are not only visually appealing but also offer various benefits to the human body and they are definitely not going out of style any time soon, rather, ever!

GENERATIVE DESIGN

By: Samarth K Reddy, Associate Professor, School of Industrial Design, UID

"Generative Design is the pinnacle of human achievement in Design, where customizability, optimization, and aesthetics, among others, are developed to their highest degree. This design process will enable the creation of complex products, systems, and services in which humans can replicate nature's solutions in a highly optimized and cost-effective way" ~ GPT3 A.I.

The above sentence was written by an A.I (Artificial intelligence). As you can imagine, we are at the dawn of the most complex computing systems supported by human-like A.I to solve the advanced problems we face in today's age. A few of the most widely used A.I are GPT-3 & DALL-E. Although the applications of these A.I are huge, we are yet to see the usage in Design.

On July 4th, 2022, Autodesk visited Karnavati University to demonstrate and illustrate the capabilities of their in-house developed A.I for the purposes of 3D Design. Fusion 360, Autodesk's flagship software package for 3D Design, has a new capability – Generative Design. Along with the Unitedworld institute of Design, Autodesk explored the generative design case studies with experts in the field and faculty of Design to see what's in store for the future of Design. One of the case studies which was created during this 3-day event was to see the different possibilities in reducing material along with increasing the strength. Although the process was not straightforward, it was very intuitive. The A.I used cloud computing prowess and developed many optimized possibilities for the given set of constraints and rules. This solution would have taken days, if not months, to generate, if not for generative Design and A.I cloud computation. Below is the Autodesk Fusion 360 Generative design process.
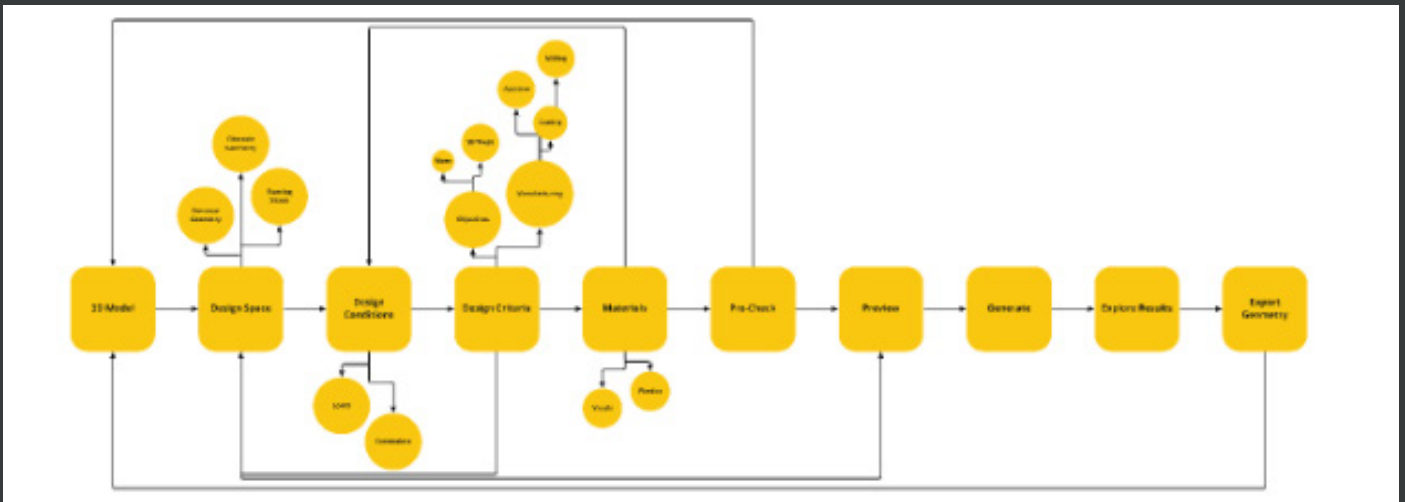
Fig 1 – Generative Design (1) Process in Autodesk Fusion 360

(Generative Design focuses on the generation of new ideas and solutions with the help of advanced algorithms and A.I. This type of design is often used in fields such as architecture, engineering, and product design. This uses advanced computational prowess to help generate and explore design solutions)

The Case study, which was developed along with the Department of Industrial Design, was headed by Dr Brajesh Dhiman (Head of the Department, Industrial Design) and Autodesk Scientific and Engineering Advisor Mr. Bhagyesh Patel with the other crucial members of the respective departments. Below are the results of the case study.
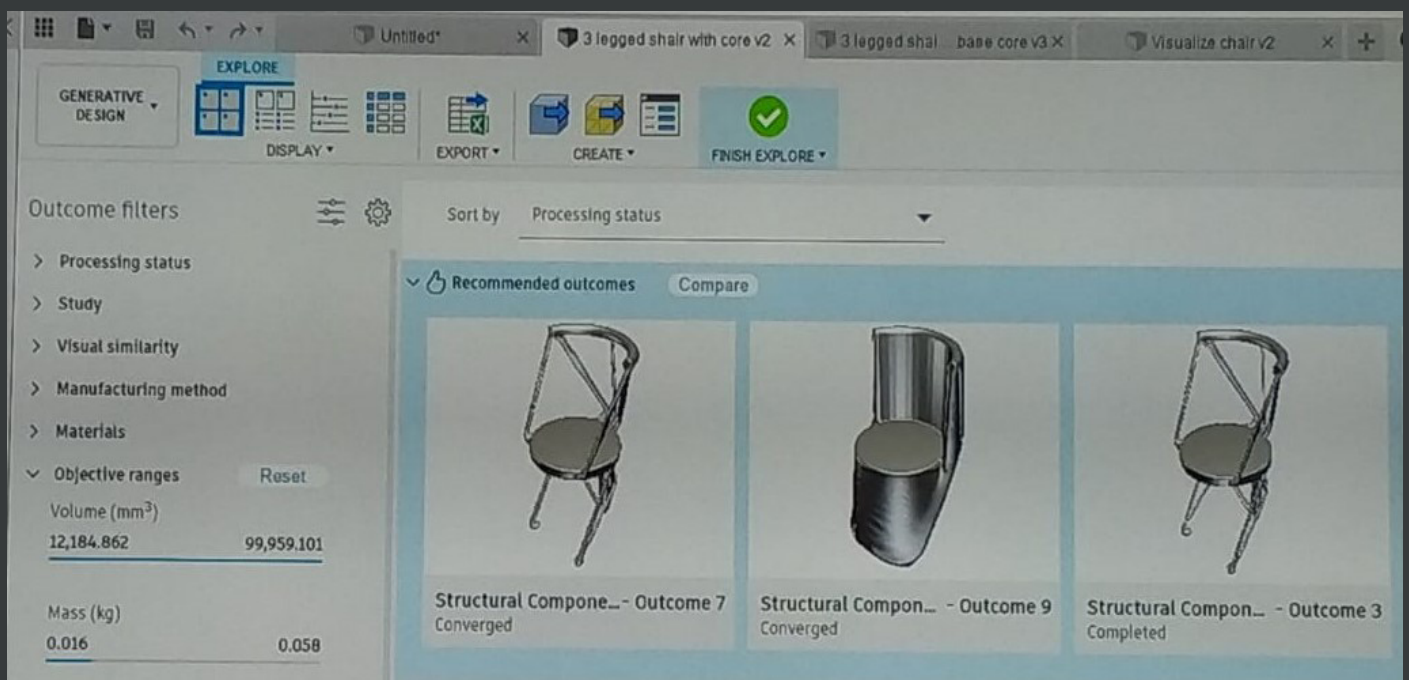

Fig 2 – Different outcomes of the case study performed in Autodesk 360

ULTIMAKER WORKSHOP

By: Mrunmayi Dilip Kadam, Assistant Professor, School of Industrial Design, UID

I believe that Design and Technology are very closely connected. Adding design to technology can have a profound effect on the work, and vice versa. The Faculty Development program at UID included a session with Imaginarium to train us on 3D printing technology.

Imaginarium is the largest rapid prototyping and rapid manufacturing center in India. From jewelry to engineering, automotive to architecture to consumer goods, they produce prototypes for a wide variety of industries. Their comprehensive range of state-of-the-art equipment offers customers complete solutions. With over a decade of Rapid Prototyping experience

Through this 2-day training, the faculty gained an understanding of 3D printing Tech, types of printers like SLS, SLA, FDM,

Clay etc. Materials as well as hands-on experience on transforming CAD files for 3D printing were explained. The application of this technology for the best and the easiest way for manufacturing different types of products, especially for the medical fields was elaborated.

From prototypes to manufacturing aids to end-use parts, Ultimaker 3D printers are ideal for a range of applications and deliver the quality results you need. Build quality is solid, and performance and reliability are excellent.

With this training, we were also taught the CURA software for slicing- Easier workflow, with custom settings.

In all, a great start to understand the basics of 3D printing with its implementation.

LEARNING THE MACHINES- FELDER WORKSHOP

By: Kishori Dalwadi, B Assistant Director, School of Interior Design, UID

The Felder workshop, a part of Faculty Development Program (FDP) was demonstrated and trained by Felder team, who were invited from Mumbai- Mr. Dinesh Yashwantrao, with his assistant Mr. Shantanu Parab, Mr. Pratik Dave and Mr. Vikas Singh for 4th July to 7th July 2022 for 3-days. The event was guided by Paras Parmar (HOD) at Felder & team. First day was an introduction to machines. Five major equipment which were in detail demonstrated were, 1) Sliding Table Panel saw-use of smart touch monitor to get precision in cutting at micro level, for joints as miter, bevel etc. 2) Planer Thickness- with its different feed speeds can be helpful for spiral cutting and mortising 3) Spindlier Mould- with different accessories was useful for friezing the edge, round fillet, semi-curved fillet etc. 4) Band Saw- a much needed tool for curvilinear cutting 5) Edge Sander- makes life simple for smoothing the product. In conventional workshops, sanding is done manually through sandpaper over quite a time period to get required precision. Exploration in wood furniture through Curves, Cuts, Filet, Tenon, Dowel sizing exploration was made so simple with these machines. Preventive measures while using the machine were alarmed.
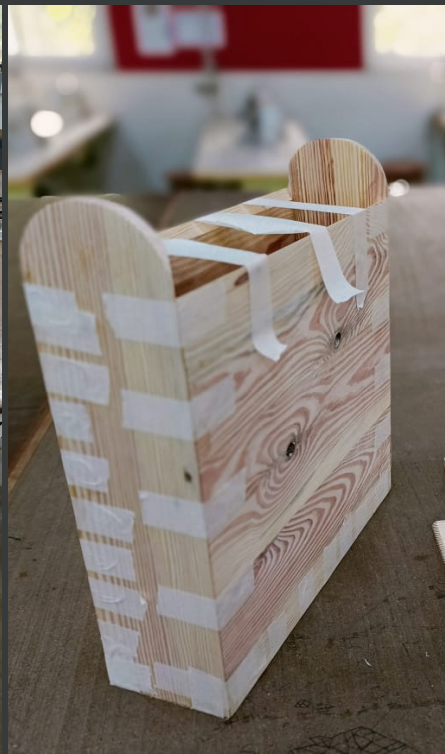
Rest of 2 days was for exploration by doing so in guidance of the Felder and in-house workshop team. Drawings and making of wooden bag, chair, stool, low height table were made by different teams. Pine wood was given for further making of the conceptual elements.

Participants –in-house team- felder team. Picture Courtesy: Kishori Dalwadi

MINIMALISM– DETAIL VS ORNAMENTATION

By: Deeksha Somaiya, Assistant Professor, School of Interior and Furniture Design, UID

Is the world facing a 'death of detail crisis'? Recently a thread is making waves on social media comparing contrasting images of elements such as phone booths, scaffolding and so on. It is captioned as on 'Minimalism- a death of detailing' and also specifying that it is no attack to the movement which was a purposive reaction to the context of the world at that time. Rather it points modern design which can sometimes be considered as 'bland and boring'.

The user says that "modernism is so prevalent because we no longer have anything to say". This seems untrue, probably the nature of the thematic have changed from glamour, victory to social changes, environmental impact. Human narratives are the basis of societal design language. Also now there is an inundation of mediums for expression, hence physical objects are no longer the canvas for storytelling.

Another important factor to note is the difference between 'detail' and 'ornamentation'. Detail can be defined as how a design works and can be constructed, whereas ornamentation is decoration, an added layer over objects. Ornamentation is optional, but detail is crucial for a design to work. Detail has a dual function of construction and expression, but ornamentation is solely based on the latter. As Ludwig Mies van der Rohe-one of the pioneers of modernist architecture, puts it "God is in the details" expressing the idea that whatever one does should be done thoroughly; that is, details are important.

The Cultural Tutor @culturaltutor · Jun 18, 2022
Replying to @culturaltutor

Perhaps minimalist design is so prevalent because we no longer have anything to say.

You don't need me to explain what the Gothic cathedral says, for example.

But the skyscraper? It doesn't say anything, really. It's just... *there*.

Earlier, construction was limited to crude ways, but as technology evolved it lead to a different design language. Other factors such as cost of manufacturing, time and material optimization tend to take forefront. Ornamentation still has a place in design, but its more subdued and personal. In the age of mass production, there are limitations of what can be produced. Though Minimalism has set a trend, roots lie in the societal change, that has been taking over the world. It based on the idea of having less material possessions.

Trends may come and go, but details are timeless.

INSIDE THE METAVERSE WITH RAHUL DUTTA

By: Rocio Fatas Arana, Assistant Director, Department of Interaction Design, UID

Rahul Dutta, the founder of Trimensions and AltReal, two companies specialising in Metaverse and Immersive Technologies, spent a day carefully hand holding us in an introductory manner into the intriguing reality of the un-realities (the virtual-real) that the sophistication of highly convincing virtual worlds and multi-sensorial technologies expose us to. In the span of just a few hours, he was wise enough to teach and show us, in a most convincing manner, some of the basic concepts that will presumably become totally relevant in some of the content that we pass on to UID students for years to come, now that the giant Meta has officially arrived by the hand of Mark Zuckerberg, grabbing attentions left and right.

But much like with biblical worlds, at the beginning of the Metaverse was the verb. And in this case it was Snow Crash, the novel written by Neal Stephenson in 1992, that apparently brought many currently active minds in the browse able, digitally limited universes, alone-but-together, to fulfil his prophecy of an immersive, hyper-connected reality inhabited by avatars.

From Jaron Lanier to Dutta and many others in between. But how much of fate is it that the metaverse is becoming so spoken about in India, the birth land of the word avatar, and how relevant for its real-real realities?

I wonder if this question alone would suffice for an entry point into a virtual universe in which we could use digital technologies to solve some of the complex problems that we face as a species, without falling into the trap of an attempted technofix. Is the land of avatars truly capable of harnessing our swarm, collective intelligence in ways that are beneficially impactful beyond the fascinating, but mere entertainment of experiencing a reality that is computational through multisensory inputs? Could perhaps this technology bring us access to corners of the world that are yet to be understood and explored, such as the furthest depths of the ocean or the micro world or particles, to help us solve existential riddles from the comfort of our homes? We could wait and see, but we could explore these possibilities in the design classrooms.

Karnavati University

A/907, Uvarsad-Vavol Road, Uvarsad,
Gandhinagar 382422, Gujarat

Tel: 079 3053 5083, 3053 5084
www.karnavatiuniversity.edu.in/uid