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## ITS CREATIVE TIMES

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

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Come November, and all of UID gears up for a showcase of their creative talents. In 2018 is when the School of Visual Communication decided that we need to effectively and creatively display all student work. MODUS was born.

It took a fair bit of planning, and a lot of enthusiasm from the students to bring together a mélange of activities, from class displays to massive scrolls of illustrations, and innovative installations, culminating in a fun evening of song, dance, theater and a band. It brought together students and faculty and we were united in thought and work.

This proved that we have an immensely talented bunch of students, who go beyond the classroom and prove to one and all, their capabilities.

So, MODUS became a trend followed by PRAXIS, CREA, and HARFAN... all the talented departments in UID bringing forth their creative skills to display and demonstrate the uniqueness of design and the variables which allow us to bring together, technology, art and performing arts.

Now its an established effort, and each department in UID, puts in a lot of energy and the creative juices to announce their festivals.

This platform also brings a host of eminent professionals who come and participate in masterclasses and workshops. It is always good to see the students soak up knowledge and be active. I have seen how our department transforms itself in the working days and nights leading up to Modus. It is hard work, stress, fun filled times culminating in what each student is part of and proud of.

Let us hope we as UID, continue with our creative talents, and as the DOORS sang; “come together one more time, get together one more time...”

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# BEHIND THE SEAMS

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**By: Prachi Sardha**, B. Des Fashion Design  
Sem VII, School of Fashion Design

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## GATHERING EXPERIENCES AND INSIGHTFUL CONVERSATIONS AT UNITEDWORLD INSTITUTE OF DESIGN

The School of Fashion Design of Unitedworld Institute of Design held a 2-day event called 'Open Seams' on the 23rd and 24th of December 2021. The event on the first day, i.e., 23rd December 2021 was named '**Behind The Seams**'.

The first half of the session started with the introductory speech by Dr. Vinod Shanbag, who spoke about how designers with a degree are distinguished and urged them to increase their cultural knowledge and 'look at the crafts in India'. This was followed by a panel discussion titled 'Crafts, Textile & Fashion- The Triveni'. This discussion focused on craftsmanship, artisanal design philosophy, tradition, material innovation, industrial & technological development and sustainability. The panelists for this discussion were Mr. Sumiran Pandya- Textile Designer & Co-founder of Gaatha, Mr. Amar Dutta- World & Indian Textile Expert and Ex-Director of NIFT Mumbai, Ms. Viloo Mirza- Associated with Gurjari,

NIFT and Seva and Mr. Paresh Chatterjee- Professor and Associate Director of UID. The moderator of this panel discussion was Ms. Anahita Suri- Assistant Professor at UID.

The session started with the moderator- Ms. Anahita Suri asking Mr. Paresh Chatterjee about the changes in the textile industry over the years. He spoke about the increasing demand for textiles and how the emergence of denim & its impact on the textile industry. Mr. Amar Dutta added to Mr. Paresh's answers with his inputs. He shared some anecdotes and experiences during the course of his journey in the industry. The moderator asked Mr. Amar Dutta regarding the challenges faced by the artisans in current times. After his valuable opinions, Ms. Anahita Suri moved onto Ms. Viloo Mirza to get her views on the context and use of craft products having changed over time. In her answer, she highlighted the fact that a lot of quality work has been lost at present. Finally, Mr. Sumiran Pandya threw light upon the changing scenarios in the demand for textiles in the market.

This session was followed by focus group discussions where the students were divided into groups, where each group discussed and presented their points on a topic derived from the panel discussion. The session ended with the dignitaries acknowledging the panelists with the souvenirs that were made by the students and the anchor offering the vote of thanks. The next session was a panel discussion titled 'Fashion Avatars- Shifts in the Fashion Industry'. It highlighted the aspects that define the foundational, basal and essential layers of fashion as an industry. The panelists for this discussion were Ms. Neerja Lakhani- Owner at Innersense (India's first organic lingerie brand), Mr. Krunal Parekh- Fashion Event & Brand consultant and Mr. Rakesh Shrivastava- President at Komal Textiles. The moderator of this panel discussion was Ms. Taruna Vasu- HOD, School of Fashion Design.

This session mainly focused on the entrepreneurial journeys of these eminent speakers. Each of them enlightened the



students with their experiences in their career, their learnings and their guidance for the upcoming designers. The common aspects that were discussed were about the importance of keeping a balance between commercialization and high-end design and how apart from just design, even numbers & statistics play a vital role for any brand. This talk made students more aware regarding the industry practices and how fashion functions at a large scale. The students interacted with the speakers by asking them questions and to elaborate on certain topics.

This panel discussion also was followed by focus group discussions. Lastly, the session ended again with the dignitaries thanking the panelists with the handmade souvenirs and the host giving the vote of thanks. With this, Day 1- Behind The Seams of the event Open Seams, came to an end.



Panel Discussion on Crafts, Textiles & Fashion- The Triveni. Picture Credits: Tripti



Panel Discussion on Fashion Avatars- Shifts in the Fashion Industry. Picture Credits: Tripti



Student giving presentation on the assigned topic after the focused group discussions. Picture Credits: Tripti



## BEYOND THE SEAMS

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**By: Kanaka Pandit**, B. Des Fashion Design Semester VII, School of Fashion Design, UID

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### GROUND BREAKING THOUGHTS AND INSPIRING MINDS AT UNITEDWORLD INSTITUTE OF DESIGN

On 24th November 2021, students and faculties of the school of Fashion Design, Unitedworld Institute of Design, gathered much more enthusiasm after a great success to the first day of the event Open Seams. The second day was all about focusing on fashion through a mega lens, hence, called 'Beyond the Seams'. This day was to analyse Fashion beyond its physical and material form & explore the intangibility, spirituality and philosophical aspects of fashion. A platform for the need of an hour around Cultural appropriation, Ethical Production, Aesthetic Evolution and Artistic Expression was put forward. To enlighten about the same, two eminent speakers

from the fashion industry expressed their compendious knowledge of herb among us.

James Ferreira, a pioneer in the Indian Fashion Industry was quite emphatic around the session's title '50 years of Indian Fashion'. In his words of knowledge, he articulated the need to go back to our grandmother's recipes and grow naturally in our pace of time. James exclaims fashion to be only logical and sensible where there is a reason for everything to exist and there should be an urge to know about the same. He quoted that fashion will go forward, when we are together i.e. karigars and designers unite as one. He proclaimed neither of us as budding designers to be creative further which made us realise the importance to develop an individual sense of style and creative space. James's journey and motivational words left a great deal of impact and a room to thought among us. Moreover, it brought the audience to think how in the 21st century money and creativity could go together without greed, as he profoundly stood on his belief that one should do what they love!

In the second session, by winning the hearts of the listeners, Anuj Sharma in his talk 'Re-Imagining Fashion', gave realistic examples of life and connected design thinking with it passionately. His curiosity towards 'why is it necessary only to stitch clothes?' gifted the fashion world some startling techniques under his brand 'Button Masala'. He shared how designs do not have to change but mindsets have to be changed. That is how he believes design future would be artistic. Anuj demonstrated his unique technique with a piece of fabric which could be worn in many ways. His words were truly an inspiration to grow as a budding designer. At the end, HOD of School of Fashion Design and Associate Professor of UID, Ms. Taruna Vasu, offered her vote of thanks and thanked the speakers by gifting them handmade and sustainable souvenirs made by the students. She also acknowledged the management for their major contribution in making this event successful.





James Ferreira's emphatic talk on the topic 50 years of Indian Fashion.  
Picture Credit: Heenal Jain



James Ferreira being facilitated with handmade souvenirs designed by the students and professors of UID. Picture Credit: Heenal Jain



Anuj Sharma in his talk Re-Imagining Fashion. Picture Credit: Heenal Jain



Anuj Sharma demonstrating his startling technique of Button Masala.  
Picture Credit: Heenal Jain

# SAY YES TO THE BLACK DRESS!



The Wedding Dress, Caricature & Picture  
Credit: Amitha Jacob

Vera Ellen Wang is an iconic American wedding gown fashion designer who says black wedding dresses are “sexy and not at all depressing”. Taking account of her age-defying look, I tried to portray ‘Mavis’- a vampire character in ‘Hotel Transylvania 2’. Black wedding gowns are becoming increasingly trendy, with an increasing number of brides deviating from convention with the color of their gowns. Many celebrities, like Sarah Jessica Parker, have chosen to wear black on their wedding days in recent years. Regarding Ms. Wang’s black wedding gown collection, she told Harper’s Bazaar that “a lot of brides welcomed it.”

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**By: Amitha Jacob**, B. Des Fashion Design  
Semester III, School of Fashion Design, UID

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# THE BOTTOMLESS BRUNCH



*“Bottomless Brunch”; Illustration by Ms. Saloni Jain*

*The student of Semester 07 of the School of Fashion Design, Ms. Saloni Jain’s Illustration was featured on the Elle India Instagram page as a part of her work for the brand ‘Muses of Shay’ (Instagram ID - @musesofshay). In frame is the “Bottomless Brunch” scarf print on a co-ord set by @musesofshay, wherein the illustration is set at the effortlessly beautiful Fait Maison, London, UK. Everyone needs a table at this one. Well now you can get your own. #BottomlessBrunch experience in a scarf!*

*By: Saloni Jain, B. Des Fashion Design,  
Semester VII, School of Fashion Design, UID*

# HEAD IN A CAGE



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.

This model is inspired by traditional artwork forms.

THE LATE 19TH CENTURY, but with a modern touch. Soft work is the type of wood used. The spherical ball inside is depicting the head and the pillars round it shows 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 mortise** connections, each with a spherical ball inside. PROCESS - First, the two bases and the joint on the pillars were formed with a **hammer and chisel**. The spherical ball was made using a lathe machine out of a wood cube. Finally, **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 Fevicol** and dried for two days.

The model was finished with 320 gsm sandpaper, which is a medium-hard sandpaper used for refinement.

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



Artifact Image  
Picture Credit: Vanshika Singhal

# INDIAN DESIGN HISTORY

**By: Meemansa Jain**, B. Des Foundation Programme, Semester I, UID

In this article I will tell you about how design started developing in India after independence and the foundation of the National Institute of design (NID).

The foundation of NID takes our focus to Ahmedabad. There were various processes to improve the design which are also in process today and were introduced between 1950's and 1990's. Pt. Nehru focused on industrialization and agriculture along with small industries and crafts. There was a challenge for a newly independent country whether to focus on modernity and on industry led growth or on the country's heritage.

Parliament passed various acts to help craftsmen and crafts and many institutions opened up. Pupul Jayakar, writer and an activist set up all India handicrafts boards in 1952, the handloom board set up a little later. Pupul Jayakar set up a Weavers Service Center in Chennai. She was also influential in design as well as in culture.

By 1959, many more things happened: the national museum, Sahitya Academy, and Lalit kala academy were founded. The national gallery inaugurated the first exhibition for modern art. Many great institutions came up and artists were

commissioned. After some time around that time the buildings of the reserve bank of India came up. Pt. Nehru introduced a policy in which 2% public revenue for art and artisans. At the same time, Pt. Jawaharlal Nehru took the mission of the projection of India at the international level. It was an era of cultural exchange and Indian arts travelling abroad. Experts and technocrats were invited to the country. Both the Ford Foundation and Rockefeller took a keen interest in India and wanted to regenerate the creative energy of the country by recommending steps via reports commissioned by Pt. Nehru in 1954 and 1957, the reports suggested that there is the need to preserve the purity of Indian art. They also made suggestions about marketing, finance and indeed design.

In 1955, Pupul Jayakar visited America to participate in the textile and the ornamental arts of India at the MOMA exhibition where she met famous designer Charles Eames who was not a stranger to Indian crafts. Pupul Jayakar spoke to him about Indian crafts and the complex changes that were taking place. Charles and Ray Eames were asked to recommend an agenda for crafts and design. Eames created the famous report "THE INDIA REPORT" in the year 1958 by travelling through India and observing the rural life and this became a guide for the national institute of design also known as NID in 1961. The Sarabhais also influenced the foundation of NID. Ahmedabad had a heavy importance in the country due the influence of Sarabhais. Ford Foundation also financed NID. This institution influenced not only design but also the life of design in the country.

In this period the government took steps to design for development and its potential to re-energize industry and crafts. This period transcends the questions like Indian Identity and deals with them in the number of ways and goes much further than merely shaking of a colonial thigh so there is very consulted action and through the processes set in motion in this decade and continued into later decade.





## NEW BULL

### NEW BULL: A TRIBUTE TO MIGHTY ENCHANTER

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**By: Kiran Jha**, Assistant Professor,  
Foundation Department, UID

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Saumya Bandyopadhyay, an artist at heart and an educator by profession – Assistant Director and Associate Professor of Foundation Design – showcased his collection of immaculate paintings on the theme New Bull at the prestigious Amdavad ni Gufa. The exhibition was organised for six days starting from 26th October, 2021 till 31st October, 2021.

The work of Mr. Bandyopadhyay, takes into account killing of bull calves and reducing the possibilities of their birth by using sexed semen, across the world because of lack of appropriate business areas for bulls. These practices have reduced the number of male calves on the planet.

Mr. Bandyopadhyay's canvases are the recognition, tribute and acknowledgment for that heap of calves-bulls. Holding pastoral significance, this majestic creature has been one of the earliest references to livestock in art. With its magnificent, wide curving horns and prominent dewlap, it richly adds to its agile line work of remarkable approach. The strength and virility of the bull secures the human race and endows reproduction. Recognised as an integral element of many cultures, this magnificent entity manifested through the sketchy representations blending with a great linear treatment that holds the volume, against the textural qualities of colour surfaces, has been depicted with a bold outlook that upstages the virility of the character marvellously. The entity filled with endurance and sustainability presents the theme that enfolds the distinct features of holding its authority over its presence.

The artist holds an illustrious role as one witnesses the bull with the bold curves of the horns, the hump that raises its propulsion and thrust, the colour palette believably uncommon in nature drives the character with an unparalleled enchanting beauty and charm. Mr. Bandyopadhyay's works styled with fantasy of its kind is filled with various dimensions of dreamlike imagery.

The work of Saumya Bandyopadhyay talks about the shortfall of appropriate business areas for bulls, as it is a portion of the time more affordable to kill calves rather than back them, gave a climb in investigation and usage of sexed semen, which fundamentally diminishes the proportion of male calves brought into the world in the world. The male calves are being killed straight after birth across the world, has affected seeing the off-kilter loss of Bulls(Calves) on the planet. The absence of suitable business sectors for bull calves as it is some of the time less expensive to kill calves instead of back them gave an ascent in exploration and utilization of sexed semen, which significantly lessens the measure of male calves brought into the world on the planet.



Photo Credit: Saumya Bandyopadhyay  
Title: New Bull 22  
Size : 30 X 48 inches  
Medium : Charcoal on Canvas



Photo Credit: Saumya Bandyopadhyay  
Title: New Bull 13  
Size : 11.5 X 16.5 inches  
Medium : Charcoal on paper



Photo Credit: Saumya Bandyopadhyay  
Title: New Bull 26  
Size : 36 X 42 inches  
Medium : Charcoal on Canvas



Photo Credit: Saumya Bandyopadhyay  
Title: New Bull 1  
Size : 33 X 36 inches  
Medium : Mixed media on Canvas



Saumya Bandyopadhyay and Vivek Karmokar at Amdavad ni Gufa, Solo Exhibition by Saumya Bandyopadhyay from 26th to 31st October 2021  
Photo Credit: Saumya Bandyopadhyay

# GLASSMORPHISM

**By: Pranay Bubna**, Integrated Master of Design, UID

The Visual Communication community spreads across the world and is a lot more connected due to its presence on social media. More and more of this new UI trend called 'Glass Morphism' is emerging on Dribbble and social platforms. After last year's neumorphism design trend, which was a controversial style and lacked accessibility, this trend seems a lot more promising. Essentially, the main aspect of this trend is a semi-transparent background, with a sublime shadow and border. But you also have a blur added to the background itself so that whatever is behind the background is beautifully "morphed" into the element itself.

Here's an example:



UI & UX designers tried to pay attention to the Glass Morphism UI as a modern style and a new trend when Apple brought this innovative design to life in iOS 7. Soon after, Microsoft tried using this new interface on

the app surfaces of Windows Vista under the name of "The Acrylic". But it was not until Nov. 2020 that Glass Morphism UI became so popular when Apple used this effect again on the latest update of macOS Big Sur. Since then, Glassmorphism UI has been developed by a lot of new fonts, colours, and shapes designed by creative Web and mobile app developers to make it more popular.

By spreading your information on the glass pane, it would differentiate itself from your other content. So it can easily catch the user's attention. The information on the glass pane would stand out even more because of the blur the background receives. The text, images or icons look even more sharp and clear on a blurred background that's why they would be more attractive for the user than on a plain background. Using Geometric Elements is another trend to be combined with the blurred background to make an enjoyable and astonishing look. It sounds great if you also add them to your frosted glass design. The final result will surprise you! To better match the Geometric elements with your background, try to use simple shades and edit border-radius or colours.



Image credits: Dribbble.com



# MYCELIUM



Fibrous roots of species of mushrooms.  
Picture Credit: [www.theverge.com](http://www.theverge.com)

## MYCELIUM (MUSHROOM THAT CAN SAVE THE WORLD!)

**By: Rushikesh Kerur**, Masters of Design Integrated, Semester III, UID

The recent Glasgow Climate Change Conference (COP26) demands strong action to be taken regarding reduction of carbon emissions which are the driving factor for climate change. It amplifies earth's natural greenhouse effect which is on a rise over the past 60 years. Since 2000, the global atmospheric carbon dioxide amount has grown by 43.5 ppm, an increase of 12 percent till date (2020). Construction industry contributes nearly 10% of the world's carbon emission in terms of building materials. Looking forward to this goal; Mushrooms are helping us solve the world's biggest crisis i.e. climate change. Researchers and architects have discovered a sustainable material called Mycelium.



These are fibrous roots of species of mushrooms which form a dense fibrous network. They grow on rotten crops and organisms and can be cultivated in laboratories in desired shape, form, density, etc. It is flexible in nature which makes it available to be used in a number of applications ranging from products, furniture, edibles to packaging and building material. It is a 100% biodegradable material which can be decomposed in your backyard within weeks.

Talking in terms of building material; it is fast, low cost and easily cultured material. It showcases the properties such as fire resistance, water resistance and porosity for better ventilation if required. The structural integrity is similar to that of a cement block. Keep in mind the need to adapt to sustainable methods in day-to-day scenarios, mycelium is showing potential to be an alternative to traditional building materials.

Architects and designers have used this material to bring-forth its importance as a sustainable material. Projects like HY-FI Mushroom tower by The Living for MoMA and Mycelium Pavilion by Pascal Leboucq present to the world the material in its truest form and the possibilities surrounding it.



# ERGONOMICS GURU DR. SUBIR DAS

**By: Arshkirat Singh Gill**, B.Des, Semester 5,  
Product Design, UID

Dr. Subir Das, known as the “Guru of Ergonomics” due to his 25 years of professional expert knowledge of ergonomics, hosted a webinar, which for all intents and purposes is quite significant. He began by answering the basic question, “What is ergonomics?” There are several products all around us that are never utilised for their original purpose, for example, hand gloves meant for metal handling in a factory are hardly used since the environment circumstances such as temperature and humidity result in sweating. Thus most workers do not use them. Similarly, we may explore a variety of such designs, which eventually result in a waste of time and manpower.

Certain examples he gave us of where ergonomics should be used included determining the heights of kitchen shelves, hats made for coal mine workers that are never used because they carry the coal on their heads. He also mentioned how a person spends one-third of their life sitting, costing us \$56 billion per year due to back pain issues. In a business organization, a chair design investment should be given equal importance.

Our bodies are not built to do repetitive jobs, which is the fundamental cause of musculoskeletal problems. We can describe ergonomics as the science of fitting products, workplace conditions, and job demands to the capabilities of the user.



Hy-Fi Mushroom Tower & Mycelium Pavilion. Picture Credit: [www.happo.com](http://www.happo.com)

It is still far apart from becoming a mainstream building material but hopefully, it might kickstart some ideas that help us achieve the goal of reducing the carbon emissions to net zero and reducing dependency on fossil fuels.

A fundamental product lifestyles cycle consists of production, installation, usage, maintenance, removal, recycling and production again. In each of these stages the consumer interaction is specific and it's a designer's obligation to consider each and every consumer while designing and making use of ergonomics. The science of ergonomics aims to lessen injuries and to lessen human mistakes while performing the tasks. There are three branches of ergonomics – physical, cognitive and organizational. Similarly, there are three ergonomic threat elements associated with the consumer, to the undertaking and to the environment.

Further Dr. Subir defined the fundamental standards of bodily ergonomics, the significance of impartial postures, how stretches can save you accidents and WMSD'S – that is an ailment of smooth tissues and the significance of frame postures for designing merchandise. Next essential element is anthropometry which is of two types – static and dynamic. These are pre decided best human frame measurements for direct actions or a positive motion range. The evaluation of zero gravity posture, DVT and positive case research on which Dr. Das laboured himself is now an accepted standard. Some of the case research encompass layout of a hearth place extinguisher, hand block printers, railway music equipment and positive indoors designs of MCP and troop compartments. To conclude, software of ergonomics whilst designing merchandise is a dominant step of the process and must be taken into consideration for the most useful outcome. We as designers have the opportunity to have an effect on tens of thousands and thousands of people via the products and spaces we design and thus it is our responsibility to apply ourselves in manners which ensure optimum consumer well being.

# FUNDAMENTALS OF ERGONOMICS REPORT

A SEMINAR BY DR. SUBIR DAS

**By: Swapneel Kar**, Masters of Design  
B.Des, Semester 3, Product Design, UID

The Seminar started off with a few interesting examples about the various ergonomic problems we see around us.

One of these examples was about the hand gloves used in factories. These are often used in factories in warm surroundings. This causes sweating and results in workers simply not using them. This is a classic example of products that were designed for use in foreign countries but aren't quite usable in warmer countries like India.

Another example he gave was that of helmets used by coal miners. Coal miners often carry heaps of coal on their head and there's also a lot of dust that falls on their faces. The hard yellow hats given to coal miners are curved on top and also allow dust to fall on their faces.

Using all these examples Dr. Das tried to emphasize the fact that "Products need to be task specific."

We then gained some insight on Human Centric Design. We learnt how ergonomics



has a lot to do with human capabilities. It also depends on the physical as well as the physiological characteristics of the human body. Products need to be designed in a way that they are easy to interact with. These days there are more and more products being designed with 'ease of assembly' and 'ease of maintenance' in mind.

There are also Human Factors that need to be kept in mind while designing a product. We must keep in mind that all human beings are different and all of them have different needs. People also have predictable reactions to certain things and are used to certain things being a certain way.

Keeping these factors in mind, Ergonomics can be seen as having three primary branches: Physical, Cognitive and Organizational ergonomics.

The Principle of Physical Ergonomics include:

- Work in neutral postures
- Reduce excessive force
- Keep everything in easy reach
- Work at proper heights
- Avoid repetitive motions
- Minimize fatigue and static load
- Minimize pressure points
- Provide clearance
- Move, exercise and stretch

Dr. Das then spoke about the neutral posture of Human beings. This is also known as the Zero G or zero gravitational posture. As the name suggests, this is the posture that human beings get into when they are placed in zero gravity. It is also the posture where all the muscles in the body are most relaxed. This is the posture that designers need to aim for when designing products for users.

We then moved on to learning about Anthropometry which deals with the measurement of humans. This data can be very helpful while designing ergonomic products. There are two types of Anthropometry: Static anthropometry, that

measures body dimensions in standard positions and Dynamic Anthropometry that measures dimensions while the body is in motion.

We also learnt about DVT (Deep Vein Thrombosis) and how it can affect us if we use incorrect ergonomics in our everyday lives.

The seminar ended with Dr. Das talking about a few projects he had worked on himself. These were really interesting and inspiring for us as aspiring designers. I'm sure the insights we got during this session will come in handy in our future.

## PRAXIS 3.0 2021

**By: Aakanksha Batra**

PRAXIS has been instituted as an annual professional conclave on the contemporary dialogue within the Interior Design Industry in India, curated by the School of Interior Design, UID, Karnavati University. Initiated as a part of UID's endeavor to weave profession into academia, the intent of Praxis is to serve as a platform that allows designers and experts from different stages in their career to share their design process, practices and their journey from concept to creations with students. This year, as we gradually move out of our personal thresholds, we realign our sensibilities and look at Furniture & Interior design with present-day perspectives. We look beyond the conventional confines of Interiors and step into the world of digital environments with visual narratives - Engaging via dialogue, conversations, exhibits and multisensory installations.



The second day of the event began with Sandeep Sangaru's talk in which he shared his experiences with rethinking crafts and traditional artforms in a contemporary interpretation. He also spoke about the fact that crafting is effective working, with minimal tools. Chandni Rajendran spoke about designing tactile elements and the journey of her startup 'Tactopus' in her talk titled 'Tangible Interaction Design'. The last speaker for the day was Mr. Sudhindra V M from IBM, who joined us virtually, and presented a talk about being a Thought Leader in Design Thinking, Service Design, and Human Centered Design. His views on using technology to cultivate empathy and solve human problems were enlightening.



6th October, 2021 marked the beginning of the annual event of the School of Interior Design, UID- Praxis 3.0. The exhibition was inaugurated by the Hon' VC, Dr. A.K.S. Suryavanshi, Hon' Pro VC, Dr. Rajesh S., the academic directors Col. Surojit Bose and Mr. K.K Singh, along with Prof. Hariesh K. Sankaran. Mr. Gurjit Singh Matharoo, the plenary speaker started the session with his talk titled "Two Loves - A and B" wherein the "A" and "B" stand for his two loves, automobiles and buildings. The integration of these two fields in his works were very insightful. The 2nd speaker for the day was Ms. Priyanka Borana, from Wari Watai, Bangalore. Her talk titled "Orchestrating Rich Experiences" gave us a deeper understanding about the transdisciplinary facets of communication and spatial design. Mr. Nilesh Misal from Ether Designs, Bangalore spoke about the sensorial aspects and creating experiences in retail design in his talk titled "Exploring Sensory Experiences in Design".







The last day of Praxis 3.0 began on a high note with the presence of Hon' VC Dr. A.K.S. Suryavanshi and academic director Col. Surojit Bose. The first speaker Dr. H C Mario Schimdt, Managing director of Lingel, Germany shared the various projects that Lingel was a part of, providing smart fenestration choices and contemporary designs for windows and doors. Mr. Sanjay Agarwal from FRDC, Bangalore gave us an interesting insight into retail design strategies. Mr. Debanshu Bhaumik speculated about the future possibilities of new media design, technological viewpoints and their implications on society. Mr. Jwalant Mahadevwala, from Andblack Studio, Ahmedabad shared his journey of experimenting with parametric and emergence designs; it was quite interesting and informative for the students. The session concluded with an interactive panel discussion wherein students had a chance to have a one-to-one dialogue with the speakers.

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# BRANDON WOELFEL AND PHOTOGRAPHY

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**By: Aaryan Kohli**, B.Des, Sem 3, IMD, UID

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I have been fascinated with cameras and frames since I was around 8-9 years old. My curiosity in photography started growing more and more because of my dad. I was 2 years old when my dad bought our first camera. I didn't really use the camera at that time, but when i was 8, we went for an international trip and I have a fond memory of my dad trying to take a picture of a hummingbird sitting at the top of a little hut. I remember noticing how still he was, moving very slowly, so that he doesn't scare the bird off. I ended up shouting and the bird flew off. Dad couldn't take the picture and he was pretty upset. But later, as I grew up, I realised the feeling of taking a shot you feel is going to be so great, but does not end up coming out the way you expected it to be; it is indeed pretty upsetting.

When I was in middle school, my grandfather bought a new DSLR, and that is actually when I started using a camera quite regularly. I used to take the camera out and just point it at anything and press the shutter. I learnt how to use the manual mode and the basics of photography on YouTube. I used to click photos and show it to my dad (I still do it), and he would tell me what all to improve and I would work on it.

Right now, Brandon Woelfel is my favourite photographer, and I try to click photos in a similar style to his. He is a New York based Photographer known for his work involving creative lighting- whether it be natural or artificial. He has worked with clients including BuzzFeed, Apple, Nikon and Urban Outfitters. I feel really inspired by his work and would love to go to New York sometime in the future.

As of now, I am still experimenting with my photos, and learning everyday.

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# MODUS 2021

**By: Abhrojit Boral**, Asst. Professor, Visual Communication, UID

Being a teacher for over three years has probably taught me more about academics and education than 12 + 4 + 1 years of formal education. This is me, one of the youngest faculty members at my university sharing my experience of Modus 2021, the annual student work and talent showcase of the School of Communication Design at UID, KU.

mean). For us who take classes and interact with 100+ students every day, getting to know an individual and mapping their core strengths and weaknesses became a challenge. After all, how many people can you know all at once? My university is a mini India- it has students and faculties from all parts of the country coming together in this heterogeneous mix of culture and uncommon interests. So do you think that conducting a fest can be an unimaginable challenge? Well, conducting a fest with 400+ students with 1 week of preparation time is almost unimaginable right? We did just that!

The fest was conceptualized 4 years ago and we just finished the 3rd edition of MODUS 2021 from 18th Nov to 19th Nov 2021. A whole year of lockdown and work from home had super-motivated some students while others never knew what a fest is as they never got to their physical classrooms, thanks to Covid.



Students and Faculty members of VC and AMG after a team meet

What the world outside often does not understand is that pure academics like teaching in class is only 40% of the work that academicians actually do. For the rest of the time, we are either working for the admin or with the admin (if you know what I

I am not here to preach or create a SoP for tests in college. These are merely my learnings, understanding and realizations from these days; learnings, that no formal education ever gave me.

## **LEARNING 1**

Keep your cool under stressful circumstances. As a faculty member, it is very important to maintain a positive 'can-do' attitude throughout. Everybody is looking up to you to come in as a saviour. Losing your cool means an emotional drain for both you and your team which costs both time and resources. I have students who are dealing with a lot of personal and professional crises and yet they stayed back every day to work on projects. It is important to acknowledge their hard work and put your trust in them so that they can build their trust in you.

## **LEARNING 2**

Realise individual skills of students and motivate them to hone those very skills. The wrong person in the wrong group can cause a lot of chaos. While some students are great with their skills others might be good at team building. It is on you to have directors and artists together where there is mutual respect for each other.

## **LEARNING 3**

If your students know you trust them, they tend to work harder to uphold your trust. Giving room to your students to explore beyond the strict purview of academics is important while conceptualizing displays. Learning 4: Saying 'It is definitely possible' helps in the middle of the journey. This helped me a lot in achieving goals faster than I had expected.

## **LEARNING 5**

Deal with failures and think of alternatives immediately. Failures are normal as during the conceptual phase, especially in a design college a lot of ideas are just on paper. When it starts to come out and take individual forms practical barriers like issues with geometry, logistics & budgeting etc raise problems. This also includes you being the councillor to an individual who has suddenly lost track in the middle and is at the risk of bringing the whole team down. Keeping a fixed timeline in mind and the maximum slack one can cut greatly helps.

## **LEARNING 6**

Being a team player. Allowing peers to cultivate a more comforting feeling among them. This helps in building a strong team with different talents coming together. Make sure that the team has a director who can bring the team together, an expert who can get the technicals right, some designers who can apply their skills & an artist who can visualize the final event.

## **LEARNING 7**

Letting go of things and situations which does not create a very strong impact. Now, this is the toughest because once you let a part go you also have to let the people working on that part project go. Reshuffling and mobilizing teams are very important if you have to get the job done fast. I tried keeping the greater good in mind but had a hard time saying 'No' in the middle of the project.

## **LEARNING 8**

Be prepared to improvise and innovate at the last moment. Failures will come, that's it, just be prepared. You are you because you can innovate.

## **LEARNING 9**

Be the motivator while people are working under pressure. I for one did not exactly believe in the concept of external motivation until now. I find that a simple 'you can do it' goes a long way.

Learning 10: Before work starts, ask yourself if the final outcome is possible. If the answer is 'YES' then remain confident no matter what others say.

So Yes! After 4 nights of no sleep and over 50 cups of coffee, we were able to pull off Modus. It was a fulfilling journey. Work is nothing but simply work for all of us.

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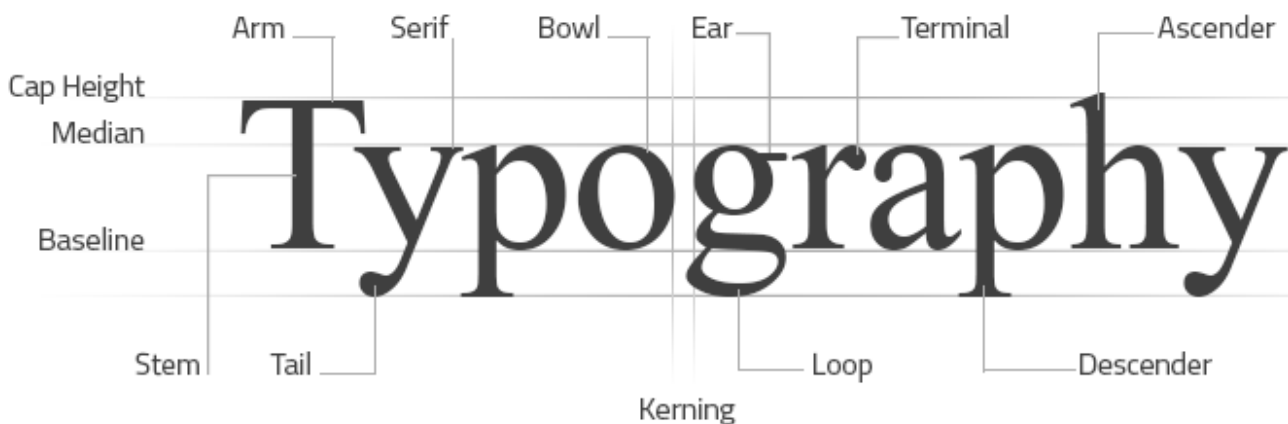
# TYPOGRAPHY= THERAPY

By: **Anushka Mehta**, B.Des, Sem 3, IMD, UID

subconsciously know what it is. It was now time for me to consciously get to know and understand it in detail. And with typography, it was something similar.

Knowing that I might have used over a thousand fonts, with all different typefaces, serifs, San serifs, etc. I only know now how it is to look at it. We often see and look at things, but do we really observe them?

Typography opened up gates of different perspectives for me. A letter could be taken up as an image, was something I only discovered recently. Manipulating the fonts to make them look like the word they represent, manipulating the images to look like words, in general just playing around with the letters of all kinds, felt like therapy to me. Typography in general is something



Types and fonts have been around us forever. It's only with time that we discover what they are and what an absolute stunning element of design they become. Design has been with us and an integral part of our lives all while long, and we

calming and soothing, whether you do it digitally or with hand, the emotions you feel while experiencing and experimenting with fonts is like yoga to me. It takes you to another world and all you have to do is, let go and follow the flow.

# GRAPHIXSTORY DESIGN LAB

## SUMMER INTERNSHIP TESTIMONY

**By: Asha Anand**, B.Des, Sem 7, Visual Communication,UID

I want to start right at the beginning when I got the offer letter to work and learn as an intern at GRAPHIXSTORY; I was excited for this one-of-a-kind internship opportunity as much as I was intimidated by the same as I was unsure about how it would unfold and whether I would be able to execute what was expected and required. But as I am writing this today at the end of my two months at GRAPHIXSTORY, it has been a wonderful journey. As an intern I was surrounded by a mentor and fellow interns who were dedicated to helping me learn and succeed. I was assigned projects that challenged me and gave me opportunities to put classroom skills and knowledge to the test in real world circumstances as I constantly learned from the same.



Dr. Sukanto Roy (Top Left) with his Summer Interns Gauri G (Top Right), Dakshaini A (Bottom Left) and Asha A “me” (Bottom Right)

I want to start right at the beginning when I got the offer letter to work and learn as an intern at GRAPHIXSTORY; I was excited for this one-of-a-kind internship opportunity as much as I was intimidated by the same as I was unsure about how it would unfold and whether I would be able to execute what was expected and required. But as I am writing this today at the end of my two months at GRAPHIXSTORY, it has been a wonderful journey. As an intern I was surrounded by a mentor and fellow interns who were dedicated to helping me learn and succeed. I was assigned projects that challenged me and gave me opportunities to put classroom skills and knowledge to the test in real world circumstances as I constantly learned from the same.

My main project during my internship was within India’s First Human Index Framework that GRAPHIXSTORY are building targeting the areas of Health, Education, Agriculture and Livelihood (HEAL) as their first four indices. The core focus of this internship was to learn both Qualitative and Quantitative Design Research and build on the learning to craft Digital Experiences for ICT (Information and Computer Technology) Applications in the Vernacular Languages as well as in English.

My chosen vertical was Education and my assigned project brief was as follows – Total Development of Learning Landscapes: Education Management and Class Monitoring.

An Education Monitoring Tool is a tool that will help the State and Central Governments to coordinate and implement the new National Education Policy (NEP 2020) in a more efficient way. Looking at the NCERT Framework we will work towards empowering Teachers as well as Administrators to understand how an Experiential Learning Environment can be crafted for the learners across the country using this tool and how it can be implemented with the help of a Tablet or Mobile Application.

My given areas of work from the brief revolved around Education Management

and Class Monitoring which was daunting at first since I had no knowledge relating to Education Frameworks and Quality Monitoring, but with very hands-on mentoring and inputs from Dr. Roy I was able to not only expand my knowledge about the Indian Education Landscape but also realize how to cater to the needs of my target audience. One of my main goals coming into this internship was to be able to stick to a structured timeline as in the past during classroom projects I have at times given too much time to one particular part in the process which resulted in taking away time from other stages. I think, through the course of the internship I have managed to stick to the internship timeline, and this has been a stepping stone towards managing my workflow better.

Looking back on my main project, I see a lot of scope not only for improvement for what I have designed so far but many more opportunities for the scope for the interface features. I think that the best way to continue this project (if and when) since I have a first draft of sorts would be to take it to the users and get feedback and suggestions from them directly. I say this because of a small showcase session I had with my mom who is a primary school teacher. She gave me two valuable pieces of feedback on how I could better my interface. She suggested the addition of a Lesson Plan Builder of sorts within the Daily Learning Tracker. A lesson plan is the instructor's road map of what students need to learn and how it will be done effectively during the class time. A successful lesson plan addresses and integrates these three key components: Objectives for student learning, Teaching and Learning Activities. She highlighted the collaborative aspect on how lesson plans are designed with inputs from the senior teachers. If really thought about this is a smaller system within the bigger monitoring framework. While walking her through the School Wellbeing part she made a very good point of how I spoke of a school counsellor handling the oversee but did not really showcase any flow related to how it would look on their end, it was thought of to a surface level of sorts.

Looking back, again, my favorite part of this project was definitely working on the Regional (vernacular) Language Interface, I don't really know how to put it other than it was just satisfying to make and that it has gotten me very excited about the possibilities as it is the first time I have really worked with vernacular languages within my design deliverables.

To quickly touch up on the other project, I was working on simultaneously was the website redesign of ThoughtShop Foundation with fellow intern Gauri, that has also been very exciting, primarily because of how unique of an organization ThoughtShop Foundation is, their work is really inspiring and, I look forward to continuing my work on their website. (ThoughtShop Foundation registered under the Societies Act on March 17, 1993 was established by a group of professionals dedicated to creating new and effective ways of dealing with social issues, with the aim to Educate, Motivate and Empower for Social Change.)

To end this very long testimony, more of a reflection, I would like to thank Dr. Roy for his continuous support, patience, motivation, enthusiasm and immense knowledge. Your continuous efforts and guidance helped me immensely through the execution and learning of this internship. I would also like to thank you again for the books, online certified courses and introductory sessions to Systems Thinking and Service Design (key components to the structure of our internship) through which we got to expand our knowledge even more on. I really do think that this is a very unique opportunity, just the format for an internship and the kind of projects we get to work on and hope that in the future we get to meet in person to collaborate on some more very exciting projects.





# EDUCATION

## FROM DISRUPTION TO RECOVERY

**By:Deeksha Somaiya**, Teaching Associate,  
School of Furniture & Interior Design

Being cooped up in our spaces, the pandemic has brought to fore the innate human need to connect with others and our surroundings. Hidden behind our screens we lost touch with being ourselves and couldn't help feeling disconnected and dissociated.



A sudden shift from campus learning to online challenged educators and students to cope with new learning methodologies, and the same excitement to try new things is still afresh when students are back on campus.

Enough screens , it's time to get to the real world. To build the excitement in students and to make the most of the UID campus a small activity in the form of a game was designed for the students of School of Furniture and Interior Design UG 3 for the Module Theory of Interior and Furniture

Design. The students were divided into two groups and one student was given cards with names of important design terms of the Egyptian, Roman and Greek time period. One person from each time would place the card on their forehead and the other team members had to describe the word for the student to guess .



This game really helped the students to develop their verbal skills, how they explain design without using pictures. A design vocabulary is always important to discuss and ideate with other designers. It also gave immense clarity to students about these timelines, information which could have been easily lost in presentations.

# JOINERY EXPLORATION

## EXHIBITION

**By: Deeksha Somaiya,**  
Teaching Associate, School of Furniture &  
Interior Design

Joinery is the method by which two members or units come together as a connection. While its primary purpose is to provide a strong and stable conjunction, it can also be a start point to explore possibilities of design. Various joineries such as tenon and mortise, tongue and groove, dado, mitre, spline and many more were studied and explored by the B.Des, Semester 3 students of School of Furniture and Interior Design. Complex joineries were further explored as complex –DIY joinery

Using different forms and orientation students came up with endless possibilities. The Joinery Exploration Exhibition showcased over 150 models completed in just 3 days. It was part of the 'Furniture and Ergonomics' module, undertaken by Prof. Kishori Dalwadi and Deeksha Somaiya.

This understanding will be further translated in wood furniture in future modules.

Exhibition  
**Joinery Explorations**

- 56 Students
- 4 Joinery
- 3 Days
- 2 Forms
- 1 Material

**ENDLESS POSSIBILITIES**

7th September 2021  
Ground Floor,  
Utility Block F11  
12pm-5pm

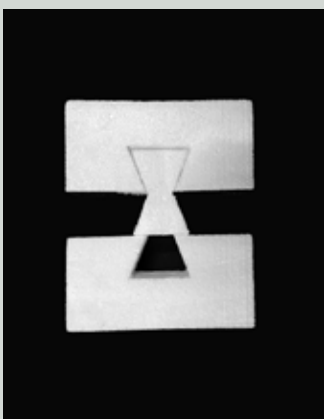
UG sem 3

UID 304  
Furniture and Ergonomics

SCHOOL OF FURNITURE  
AND INTERIOR DESIGN

UID 304  
Furniture and Ergonomics

UID 304  
Furniture and Ergonomics





# AUGMENTED REALITY AND VIRTUAL REALITY



**By: Diya D Modi, GDP Year 2**

The digital domain and the technological landscape are constantly changing, and in some ways expediting too. Designers tasked to come up with ground-breaking ideas need to keep track of what's trending and where the creative opportunities lie. Recognizing the changes that are occurring in the digital world will help designers initiate smarter ideas and help them in generating more informed innovative decisions.

Virtual Reality (VR) and Augmented Reality (AR) applications can enhance gaming, education, entertainment, and other experiences by immersing users in a digital environment. These realities can heighten an individual's perception of their physical surroundings. Augmented Reality is an interactive experience enhanced across multiple sensory modalities of the objects that reside in the real world. Virtual Reality is an artificial environment that is created using software that build images that appear to surround the person looking at them.

## Designing with AR

VR essentially engages in headsets that believe in stereoscopic displays, spatial audio, and motion-tracking sensors to simulate an entirely virtual environment. AR layers virtual elements onto physical environments, typically via smartphones or displays mounted on specialized eyeglasses. Virtual Reality has been commercialized predominantly due to the video-game industry and inexpensive devices while Augmented Reality has boomed so far primarily on mobile applications (such as Pokémon Go, the new Google Maps utility, and many others as its ambassadors). While AR has been thriving through the years, VR was initially considered a failure within the industrial field, but it has been resurfacing in recent years because of the technological enhancements in various devices and processing hardware. It lets the user experience the important world, which has been digitally augmented or enhanced; however, on the other hand, VR removes the user from any real-world connection, replacing it with a completely simulated environment.





Using VR headset

Well, one may wonder how AR and VR can lend a helping hand to designers? The answer is, it can be in a lot of ways, for instance, the AR app helps with the landscaping while VR helps create plans for construction and presents a design concept that favours light, anticipating the relevant data. Apps like IKEA help designers test colours and measure furniture and materials.

Interior designers can bring images of prospective homes to their customers. Being mindful of the internet which in today's times is the first place where we look for almost everything including shopping, renting properties, browsing travel destinations, educational institutes and training camps, etc. augmented and virtual reality functions as a helping hand to the user. AR helps in converting two-dimensional prints into three-dimensional visuals.



Interaction with VR

People for decades have dreamed of entering their favorite video-game world. And augmented reality helps in expanding the gaming market. The games are developed in collaboration with other apps, creating virtual trips. With the help of VR, the present video games have certainly brought advances in display, sensing, and computing technology. The VR headset is mass-produced and is available through home computing and web browsing.

At every new inflection, especially in communication technology, the marketing and advertising community brought their existing models with them in their first efforts to adapt to the new medium. Radio, television, Internet, Web, and Mobile have all seen this progression play out and VR and AR will likely follow that model too. Eventually, there'll be innovations around the ways an advertiser can bend the messaging, strategies, and tactics of VR marketing to convey to focus on audiences a persuasive, emotionally compelling narrative leading to some measurable level of brand name affinity and buying outcome. It will bring a healthy curiosity and willingness to experiment and adjust their content and marketing strategies, taking advantage of this new wonderful ecosystem which will help in developing creative, engaging, effective, and memorable messages.

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# 'TOLD OR UNTOLD \_ STORIES EXIST'

AN UNDERSTANDING THROUGH THE DISCOURSE OF NARRATIVE  
ASSOCIATION WITH CRAFT IN INDIA AND STORYTELLING AS A MEDIUM OF  
RETAIL IN 21ST CENTURY

**By: Kaustav Kalyan Deb Burman**, Assistant Professor,  
School of Interior & Furniture Design, UID

The Covid times have made people make mindful decisions as they have helped us to understand and value time and appreciate 'human participation' in the making process. The designer of a textile artiste home grown brand 'Parama', in a recent interview told, that she feels people now value and are keen in knowing the stories, the meanings, the narratives and the processes behind the product.

Through the past couple of years, there has been an immense rise in the vocabulary 'antique', 'vintage', 'story', 'nostalgia', 'handcrafted' and 'handmade' in the retail sector. And so is with 'storytelling' and 'nostalgia' being aimed as a primary tool for branding in areas operating in the fashion, beauty, lifestyle and interiors industries. It's found through several studies that the Gen-Z is stimulated by the narrations of the past (nostalgia) and according to WGSN proprietary data, social media posts featuring the topic of nostalgia have increased by 19% Year-over-Year, with a higher spike in April 2020. The retail language has the potential of both positive and disastrous impact. Arbitrary use of terms has the possibility for devaluation of the product and the community of the makers at large. Setting this as the context, it is imperative to understand the association of these terms with respect to 'design and the receiver (user)'.

This essay attempts to open up a dialogue in understanding the discourse of narrative as a fundamental principle of any element of design since time immemorial. No object

can be devoid of associated narrative. This takes me back to the essays by Amartya Sen and A.K Ramanujan, where Sen questions the idea of 'Indian identity' and Ramanujan asks, "is there an Indian way of thinking". I draw the relation in these two to find an assurance to the fact that there has been a constant quest to situate oneself to a definite discourse of identity and thought. India is a living history. We live in the past, present and the future simultaneously. Human civilization and the evolution of architecture and spaces revolving around human patterns is built with culture, traditions, belief systems, ethos, rituals and the way of living. Interior architecture and the encompassing space making elements can be interpreted best through the medium of narratives. India has through ages and generations relied on oral traditions of knowledge transfer. It has a rich storytelling tradition that extends to every element of space making. May it be the paintings and carvings of the Ajanta caves, the Madhubani paintings, Mata ni pachedi, the Kantha stitch quilts, the Toran of Kutch, the Phulkari work, the woven Charpais, the Kaavad- a cabinet of many doors, Pattachitra, Kathputli and the list is never-ending. So these are the narratives that have developed as community narrative through their craft.

Stories are inherent to craft, as they are not just outcomes of technology but for larger purposes of living, involving the mind, body and soul. Craft cannot be understood in isolation, devoid of the belief systems, traditions and rituals as the backdrop.

Hence the power of narrative is to translate and transfer the 'knowing' into 'telling'. The act of making (in craft) is associated with deeper meanings and absence of narrative (storytelling) at any point would be equal to absence of meaning. The word 'Indian' in 'Indian craft', distinguishes the essence of craft (from western understanding), not primarily because of the word 'Indian', but because of the culture and belief systems and the narratives that have built it. It is understood in relationship and reference to the craftspeople, the process, their environment, experiences and the way of life.

In India 'craft' has developed not as a discipline but as a part of human ecosystem encompassing everything within 'kala', which can be called as the 'shilpi tradition'. Whereas 'design tradition' is new and developed as a form of formal discipline with constructed methods and principles. As developed

through the idea of design 'schools'. According to Jyotindra Jain, in a seminar at NID, the notion of 'Art' got connected with the art schools, with art being associated as culture and craft as commerce.

For example, Nakshi Kantha- the traditional needle craft of Bengal, is not just a decorative stitched work, but portrays a very rich vocabulary of motifs underlined with strong religious beliefs and symbolism. This craft was a medium of 'self-expression', 'belief systems' and 'values' of the artisans. Through their craft they also aspire to establish their identity and position in the society. The 'Tree of life', 'Lotus' and 'Fishes' have been three of the most known and thoughtfully chosen motifs. Similarly, the Ajrakh prints display very rich and mindfully chosen traditional motifs like stars, flowers, leaves etc. based on nature and its beauty, passed down through generations. There are inherent meanings, names, motifs, weaves, patterns, processes, that have been the fundamental component of every craft, very consciously made/chosen by traditional craftspeople over generations as an expression of the self and the social (as a community at large).

Today, craft is not limited to be practiced by traditional craftspeople, but also by designers (with formal design education or informal learning). The ecosystem of creation is not the same as it was in the past. The purpose of making has evolved with time and context. Designs and innovations happen in collaboration. So the meanings of objects cannot be traced in similar ways as in the past. But the interesting idea is to understand that no object of craft can be devoid of narrative and meanings. Here comes the idea of 'value' understanding. Value of the object is in finding its meanings. Meaning of objects are not always the ones conferred upon them, but that the user finds in it. Value could be in significance to its cultural, social or ecological factors; for eg. the meanings of inherent symbolism in traditional Kantha stitch. Value for equitable sustainable practices, value for handmade, value for its making process, value for the craft, value for the material, value for the maker, value for the inherent stories, memories, nostalgia, historical context, socio-cultural roots, belief systems etc.

'Commerce' needs reasons, intent, purpose, branding and unique selling propositions. Hence constantly seeking a 'story' to sell. 'Utility, the craft and the narrative' was never divorced as in present. Only when it is seen in separation, arbitrary and superficial usage of vocabularies find rooms in the retail space, creating chances of misinterpretation of true value identity. Many everyday utilitarian objects retailed in the traditional market, which is perceived as object of commerce, also have narratives rooted in them; but lacks the lens to help the receiver understand/identify or at least seek for associated meanings. The meaning and the use of a craft object depends on the way it is placed in a context and made meaningful. Like the mat is a physical object but it could be a 'craft mat', 'marriage mat' and 'gift mat'. The meanings are embedded in the social relations. (Venkatesan, 2009). Similarly, the humble cane and bamboo woven tray, ('kulo' in Bengali, 'Supro' in Gujarati) which is used for winnowing (separating



grain from chaff), also finds deep rooted cultural significance when used for rituals in wedding and rice ceremony (baron dala: welcoming tray). Kulo is also used as a base for shola craft sculptures of Gods and Goddesses (mostly used as décor).

The 'toran' (doorway hanging) of Kutch is an embroidery work done by the 'Rabari' community mainly from Bhuj, Gujarat. It not only has an embroidered history, but also has a strong socio-cultural significance. It has traditionally been made by the girls from the age of 14 or so, as a reflection of their family's wealth in their dowry. So, narratives (motifs and stories) have further layers of narratives in form of tradition, socio-cultural customs, belief systems etc.

**IMAGE 1.** Marigold pouffe stools by Design clinic (Parth Parikh), portrays narrative as nostalgia of marigold as a part of Indian tradition and day-to-day customs of rituals and festivity.



(<https://lbb.in/delhi/design-clinic-flower-baskets-rajasthani-turbans/>)



([https://www.instagram.com/parama\\_g/?hl=en](https://www.instagram.com/parama_g/?hl=en))

**IMAGE 2A.** 'Tota Vaikundan painting' on blouse with Kanta stitch and embroidery work by brand 'Parama'. Parama in her website says, "Calcutta is my biggest muse. I have been translating picture postcards of the city on fabric. Shiuli and Palash, the Yellow taxi, the Howrah Bridge, wisecrack son buses, college street, Poila Boishakh, Kalighat, dialogues of Satyajit Ray's movies, forgotten lyrics and old songs, poems and love letters have been part of my work. Nostalgia is also an underlying theme of the embroidered stories." Here the narrative or 'storytelling' is the primary subject. Relationship of 'mother and daughter', 'women and flower', 'women and fearless Frida', 'women and Cinema', festivals, rituals etc. have been embraced and narrated through craft (Kantha, embroidery, batik, Jamdani etc.) as a medium in fabric (as product).



(<https://www.jaypore.com/vintage-embroidered-and-embellished-toran->)

**IMAGE 3A.** ‘Vintage Embroidered and Embellished Toran’ by Jaypore. 3b. Toran at the doorway of a home store at Bhujori, Gujrat. Though the ‘toran’ is the same object of embroidery craft by the Rabari community, in both the cases have very different narrative and meaning association. The Jaypore toran focuses the narrative as an exquisite vintage object of collection for an art connoisseur; while the latter is perceived as a utilitarian object with narrative associated with custom or belief system of the community as expressed by the artisan.

The narrative in the above cases have the ‘telling the theme’ part as the focused and primary subject of the object.

#### Reference:

1. Saraswat, Smriti. Khanwalkar, Seema. “Indian Architecture and Narratives”, Lap Lambert Academic publishing, Republic of Moldova, 2017.
2. Ruhee. “Semiotic study of the motifs in nakshi kantha”, National Institute of Fashion Technology

Note: the word ‘object, design, product’ have been interchangeably used and are in context of ‘craft’

# FIRST TIME MAKING REALISTIC MODELS

By: **Madhan Parthasarathy**, B.Des,  
Semester 3, Product Design, UID

It’s become a common sight to see a lens case as it’s one of the most essential things I use daily. But how often is it that we see a GIANT lens case? Never have I. But these are the unique ideas I get to explore in design. For one of my classes, I had to create a replica of a daily object, scaled up by 5 times. My blind-sighted self had chosen a lens case as it had some personal attachment to me as well as had interesting features. The goal of the class was to create as close a replica as possible with the materials given. While also using the design techniques we were taught. Due to its massive scale, every nook and crevice was visible and that meant those as well had to be carefully crafted.

So I set upon this task to create, hopefully, the first-ever giant lens case. I started off by carefully measuring the dimensions of the product, and noting down each curve and detail. From the biggest diameter to the smallest text on the casing all the while paying close attention to everything. After this, I used PVC sheets of different diameters stacked up to form basic blocks to look like the shape of the lens case. Once this was complete all I had to do was to start creating the details and refining the surface. This was painstakingly done with sandpaper and hours of sanding the surface. Once with rough sandpaper followed with finer sandpaper to give a nice smooth finish.

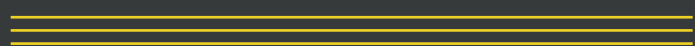


Once all the pieces were cut and sanded I needed the surface to become even smoother. To tackle this, I used putty which covered the imperfections and made a solid layer on top. Finally, I moved on to the final step, priming and painting. I needed to apply the primer coat before spray painting



to help it stick better and look much more vibrant. At last, I had a giant lens case that looked almost exactly like the tiny lens case I carry with me every day.

Even though it looks simple enough to make a model, I learnt the hard way that you encounter unexpected difficulties and take a lot of time to accomplish perfect results. I learnt various methods and tools to achieve desired results. And as a whole, I learnt so much from just making a simple object. But one thing's for sure, though the process was hard and stressful, the final results were definitely worth it!



# EDUCATION

## FROM DISRUPTION TO RECOVERY

By: **Manasi Pandya**, B.Des,  
Visual Communication, Sem 7, UID

### THE PANDEMIC | THE LOST YEAR THE LAST YEAR



Our lives took a 360 degree turn in March '20. Nothing was as it was anymore. Still, we persevered and pulled through to greet 2021. We came back to university and heaved a sigh of relief. Finally, something we were used to. September came and here we were, talking about something we knew like the back of our hands. Modus. An event close to our hearts. An event we have lived and breathed. As the batch who has seen the birth of Modus, it is something that



holds a cherished place in all our hearts. Modus has given us a platform and an opportunity to step out of our boundaries and minds. It creates an inspiring and enthralling space for us to channel our energy and skills. Over these three years of Modus, we have realised how it is an exceptional segue to recognising oneself as a student and designer.

Modus is when we come together as a department and as designers; students and teachers alike. The bonds forged during the event through all the panic and sleepless nights are ones that stay with you. For us, Modus became the 'pinned event' on the timeline of every academic year. It indicates the fun we have, panic we face, coffee we thrive on, music we face and the memories we make. Every year for Modus we have a theme that ties all our work and display together. This year the theme was 'Parallel Universe'. It was interesting to know how everyone's idea of a parallel universe was so unique and different and that, I think, is the beauty of Modus. As Visual



Communication and Animation & Motion Graphics students, we tend to have a vivid imagination and Modus is where we all see it come to life. And of course, Modus is not only about our work or our designing skills. We have a lot of fun too! The cultural evening held at the end of the event gives us a chance to explore our non-academic sides. We have dancers, singers, music bands and many more come together in celebration. All the pent up energy, stress and panic are happily danced and sung away as the success and satisfaction sinks in.

Through Modus '21, we wanted to help our juniors see how important it is and also establish the same connection that we have with it. This was us passing on the baton and wishing them the best in keeping the glory of Modus alive.

# TATA TZ 01

## SMALLER FOOTPRINT BIGGER IMPACT

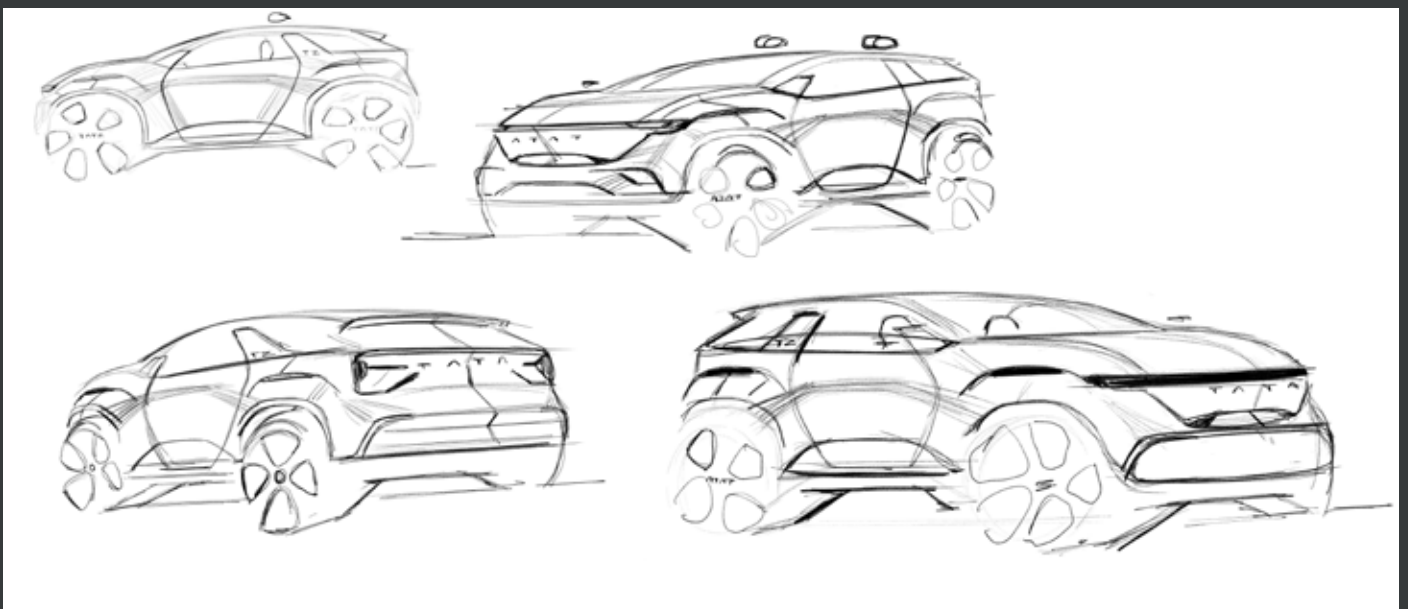
By: **Navneet Kumar**, Assistant Professor, Automobile and Transportation Design

**TZ01** is a concept for urban India. A two-seater vehicle for Gen Z, a generation with bigger aspirations. The idea is to provide a powerful presence with a modern take on the current design language of the brand. The powerful appeal of the SUV and its premium feel makes it aspirational for professionals who aspire to own the best.

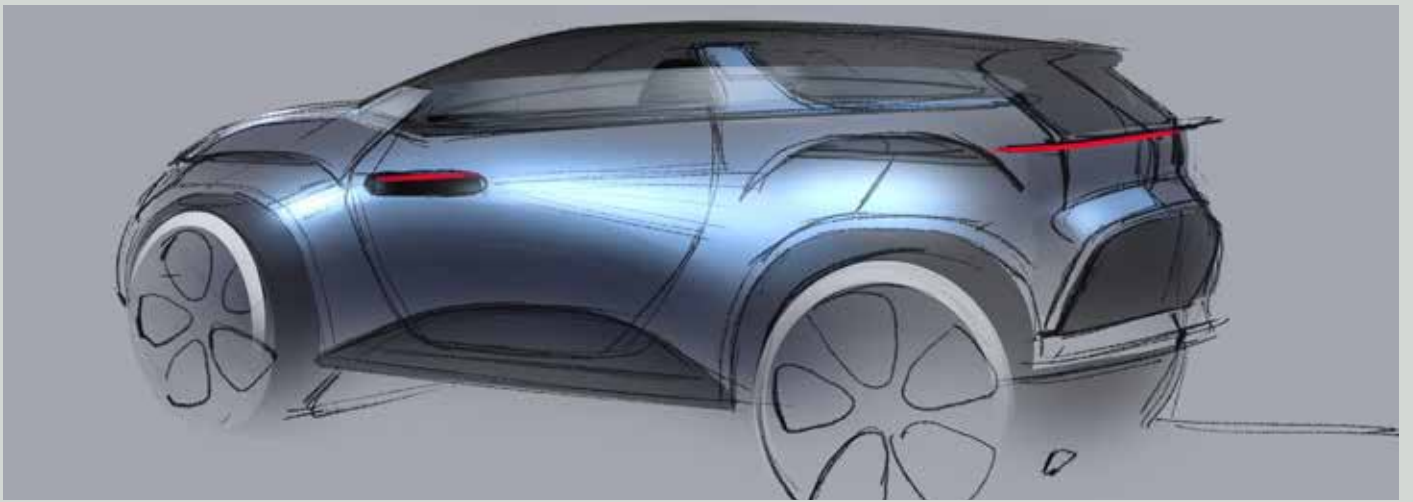
This concept vehicle uses an electric drivetrain that sits on the floor of the vehicle, which helps to keep the wheelbase short, yet providing enough room inside the vehicle. The zippy style makes it look attractive and helps it to manoeuvre in the traffic easily. The stretched headlamps appear along the sides giving it a wide look, which further continues to the tail lamp of the vehicle. TZ01 gives you a possibility of opening the vehicle with face reorganization technology, where it scans the face of the user and opens the door.

With the growing economy, India has become one of the largest markets for auto manufacturers in Asia, which opens up the possibilities to iterate and position the smaller package vehicles to the market. One good example of this has already been seen by TATA's rival Mahindra with its latest THAR. TZ01 on the similar lines, caters to the younger audience. TATA being a local player has already gained the confidence in the Indian Automobile industry.

This is my projection of TATA's compact SUV concept vehicle for the Indian Market.











# ॥ करियदार ॥

By: राजीव कुमार

आवाज़ की खनक से आदमी के व्यक्तित्व और तबियत का पता चलता है। पर सही अंदाज़ा लगाने के लिए आपको समय देकर समझना होगा। ये खनक निरंतर सुगबुगाते झुंझलाहट की झंकार भी हो सकती है।

किशोरीलाल - छोटा वाला दाढ़ी बनाने वाला आईना कहाँ गया?

यह प्रश्न अक्सर रविवार के अनमने अलसायी सुबह में पूरे परिवार को जबरदस्ती झकझोड़ने की नाकाम कोशिश में दागी जाती थी। हर बार की तरह पहली बार में आवाज़ की तीव्रता मध्यम और असर नगण्य होता था। यह बात प्रश्न करने वाले को भी पता था। इसलिए ज़रा रुककर आदतानुसार आवाज़ में रौब मिलाने की कोशिश की जाती और पुनः प्रयास किया जाता।

मायादेवी - हर चीज़ रखने की जगह होती है। ये नहीं कि जहाँ मर्जी वहाँ छोड़ दिया। काम हो जाने के बाद याद से सींक के ऊपर टांग दिया करो न।

किशोरीलाल मन ही मन बुदबुदाते हुए इधर-उधर तलाशने की कोशिश करते हुए, धीरे-धीरे रविवार की सुबह की एक चितपरिचित स्थिरता से प्रभावित हो सिक के ऊपर दीवाल पर बेतरतीब से खड़े की तरफ नज़रे जमा देते हैं। यहाँ पहले कील लगी होगी या हुक सा कुछ और। बालकनी की तरफ बढ़ते हुए सोचते जाते हैं। मामूली कील तो कोई क्या ही निकाल ले जाएगा। हुक ही रहा होगा, इसीलिए खींचते समय लकड़ी का गुटखा भी साथ निकल गया होगा। आईना बड़ा होगा शायद इसी वजह से मजबूत पकड़ चाहिए होगी।

मायादेवी को आईने से कोई खास सरोकार नहीं। उनके लिए इसका समय पर न मिलना ही एकमात्र चिंता का विषय था। हालांकि इस बात को लेकर वो ज्यादा परेशान न होती थी। उनको पता था जिनको ज़रूरत होगी वो आदत भी सुधार लेंगे। अभी पिछली बार भी तो एक-आध महीना लगा था फिर सबको सामान ठिकाने पर रखने की आदत पड़ गयी थी।

उनको मालूम था कि वहाँ कील नहीं है। रविवार में एक खास बात होती है ये आम सप्ताह के दिनों की तुलना में आपके भीतर छुपे दबे-कुचले दार्शनिक को ज्यादा हवा देता है। किन्तु ये अमूमन उनके लिए तर्कसंगत होता है जो नौकरीपेशा हो। नौकरी बस आपको कुछ एक काम करने का मेहनताना नहीं देती बल्कि साथ ही कई सारे काम न करने देने की शर्त भी रखती है। वैसे मायादेवी के लिए रविवार हो या सोमवार, बात एक सी होती है। उल्टे छुट्टी के दिन आम दिनचर्या के काम-धाम के साथ कई अन्य बेगार भी जुड़ जाते।

किशोरीलाल हफ्ते में एक बार दाढ़ी बनाते हैं। सेविंग किट वाले छोटे आईने का इधर-उधर होना आम बात थी। हरबार मिल ज़रूर जाता ये लेकिन घर में युद्धस्तर की कार्यवाही के बाद। कभी प्रीतू के मेकअप बॉक्स में मिलता तो कभी अमन के स्कूल बैग से बरामद होता। जितने लोग उतनी ज़रूरतें और हर बार का यही घमासान। मध्यमवर्गीय गृहस्थी में प्यार भावना ऐसे भी बनी रहती है। घर के समस्त सदस्य गण इधर-उधर उठा-पटक करते जाते और किशोरीलाल की निर्बाध कॉमेंट्री जारी रहती।

“आईना न हुआ जादू हो गया। घर में जब जिस चीज़ की ज़रूरत होती है वही गायब हो जाती है। मेरा सामान कोई छूता ही क्यों है। लंबा वाला स्कूज़ाइवर भी ऐसे ही एक दिन गायब हुए थे आज तक नहीं मिला। बस अबकी ये मिल जाये तो कोई हाथ लगा के देखे। अपने बक्सों में बंद करके ताला लगा दूंगा।” बड़-बड़ करते जाते और दोनों हाथ पीछे से पकड़े एक कमरे से दूसरे कमरे में सेनापति की तरह खोज में जुटे योद्धाओं के लहू में उबाल लाते जाते। अमन, तुम फिर से स्कूल बैग में देखो वहीं होगा। क्या करने ले गए थे स्कूल तुम? पिछली बार उसी से निकला था।

अमन - पापा। देख लिया... नहीं है। पिछली बार साइंस क्लास के लिए टीचर ने मंगवाया था। बोलकर तो ले गया था।

किशोरीलाल - हाँ। ले तो गए थे। फिर बैग में ही भूल गए वापस लाकर। फिर प्रीतू की तरफ मुँह करके इशारा करते हुए। भवें तिरछी करके मुँह उचकाते हुए। मूक प्रश्न उछाला जाता है।

प्रीतू - जबाब में दोनों हाथों को हवा में ऐंठते हुए, कंधे उचकाकर, ललाट पर जबरदस्ती सिलवटे उकेरते हुए, ऐतराज़ जताती है। साथ ही कनखियों से मम्मी की तरफ देखती है की कहीं वो देख तो नहीं रही।

मायादेवी - टिन की अलमारी धड़ाक से तीसरी बार खोलती है और बिना कुछ देखे ही बंद कर देती है। अलमारी का खोलना बंद करना बस ध्यान आकर्षित

करने का जरिया मात्र था। जैसे कि चेतावनी देने के पहले ब्रिगुल बनाया जाता है। आवाज़ को सामान्य बनाये रखने की कोशिश करते हुए कहती है। एक महीना हो गया दीवाल पर एक कील न लग सकी। पिछली बार कितनी मुश्किल से आदत डलवाई थी सबको। चीज़ों को सलीके से रखने में पैसे थोड़े न लगते हैं। जो सिंक के ऊपर टंगी होती तो यह हफ्ते दर हफ्ते की नौटंकी तो नहीं होती घर में। हज़ार काम होते हैं सुबह से शाम तक, एक दिन फुरसत का नहीं।

जगह के साथ आदत बदलती है पहले। फिर जितना लंबा वक्त उस जगह पर बीतता है उसके हिसाब से आदतें उस जगह को अपने अनुसार ढालती चली जाती हैं। चार हफ्ते बीते इस नए घर में आये और यह पहली बार नहीं था जब नया किराये का मकान लिया गया हो। गिनती दो अंको की संख्या को छुने वाली थी। नौकरी स्थाई थी लेकिन साथ ही तनख्वाह भी। बच्चे बड़े हुए, घर छोटे हुए। जेब की गहराई उतनी ही बनी रही। फिर स्कूल की फीस बढ़ी और ट्यूशन का खर्च अलग से। मोबाइल, इंटरनेट और न जाने क्या-क्या। कमाई और व्यय के समीकरण को संतुलित बनाये रखने के लिए आवास को दफ़्तर से लगातार दूर जाते रहना पड़ा। हर बार दिल को तस्सली दी जाती। स्टेशन से थोड़ा ज्यादा दूर ही तो है मोटरसाइकिल से 2 मिनट और सही। कब ये 2 मिनट की स्टेशन से दूरी 2 लोकल स्टेशनों के फ़ासले में परिवर्तित हो गया पता ही नहीं चला।

रोज कमाई गयी संपन्नता, रोज खत्म भी हो जाती है। सब कुछ अस्थायी और बस एक सपना की एक दिन खुद का घर हो तो सब सुनिश्चित हो जाएगा।

किशोरीलाल का ऐसा सोचना उन्हें अन्य सभी तथाकथित सामान्य जिम्मेदार नागरिकों की अनन्य श्रृंखला में छिपा देता था जो किसी बड़े शहर में अपने परिवार के साथ या अकेले किराये के घरों में लगातार बस एक ही सपना दिल में लिए बसते-उजड़ते रहते हैं।

आईना मिल जाता है।

किशोरी लाल बालकनी में कोने से सटाकर रखे कूलर के डब्बे के ऊपर अपना शेविंग किट व्यवस्थित करते हुए विचारमग्न है।

पिछले घर में एक कील की वजह से ही कितना हंगामा हुआ था। टाइल पर दरार पहले से थी यह तो मिश्रा को भी पता था और मकान मालिक को भी दिखाया था। उसके बाद भी सिन्धोरिटी डिपॉजिट से बारह सौ काट लिए। इतने का तो सेकंड हैंड, फर्स्ट क्लास आदमकद आईना, स्टैंड के साथ आ जाता। ले भी आता लेकिन इतने छोटे घर में जगह भी तो होनी चाहिए। और... वहां सिंक के ऊपर एक कील तो होनी ही चाहिए। चाहे कोई भी रहे काम तो आएगा ही। खुद रहते तो क्या न लगवाते?

पैसा कमाने वाले को इसका खर्च होना उतना बुरा नहीं लगता जितना कि इसका वेबजह जाना। बारह सौ कम नहीं होते। खैर चलिए पैसे की बात जाने देते हैं लेकिन व्यवहार भी कोई चीज़ होती है। एक तरफ पूरा परिवार अफरा-तफ़री में धूल से नहाये, पसीने में लथपथ, घर का सामान ट्रक में चढ़वा रहा था। घर की कितनी निजी चीज़ें इधर-उधर पड़ी थी और मिश्रा जी, मकान मालिक के साथ इसी बीच फाइनल इंस्पेक्शन करने में लगे थे। बाथरूम तक घुस-घुस कर चेक किये जा रहे थे।



## किरायेदार

हम उधरे जिल्द लगी एक,  
जिन्दगी की किताब लिए फिरते हैं।।  
किरायेदार है हम हरदम घर-ब-घर,  
उम्मीदें बेहिसाब लिए फिरते हैं।।

“आपका घर यही छोड़ कर जायेंगे। सिर्फ अपना ही सामान निकलवा रहे हैं निश्चिन्त रहे।” मैंने माहौल हल्का करने की नीयत से बस इतना ही कहा था कि मानो जैसे पके फोड़े को छेड़ दिया हो। मकान मालिक बिना रुके लगातार बकता चला गया। लहज़ा ऐसा जैसे कि आरोपी के जुर्म गिनाये जा रहे हो।



मकान मालिक - पूरे घर की हालत खराब है। किचन में कालिख और तेल के धब्बे साफ करवाने होंगे। कोयले का चूल्हा जलता था क्या? बाथरूम की खिड़की के कांच खूलवा के साफ करवाना पड़ेगा। नलों की मरम्मत और ये सिंक के ऊपर कील आपने किससे पूछकर लगवाया?

किराया का मतलब होता है। एक सुनिश्चित धनराशि जो किसी दूसरे की चीज या जगह को नियत समय तक इस्तेमाल करने के एवज में मालिक को दी जाती है। गौर फरमाइए... "इस्तेमाल" शब्द का आंशिक क्षय से सीधा संबंध होता है। इसी का तो पैसा दिया जा रहा है। ये बात अधिकांश मकान मालिक बिल्कुल नहीं समझते।

अमन बच्चा है। प्रीतू समझती है और माया जान बूझ कर अनजान बने रहने की कोशिश करती है लेकिन वेदना सिर्फ चुप रहने से नहीं छुपती। उसके लिए आपको कलाकार होने की ज़रूरत है। मायादेवी अभिनय में इतनी भी पारंगत नहीं हुई थी कि पति का अपमान सामने होते देखकर भी विचलित न होती। रसोई का सामान समेटते हुए थोड़ा ठिठक कर हॉल में जहाँ तीनों लोग खड़े थे उधर देखा और फिर तुरंत दीवाल की ओट में चली गयी।

"कील किससे पूछकर लगवाया?" इस प्रश्न का क्या उत्तर हो सकता है? इसी विवशता में हतप्रभ खड़े किशोरीलाल ने बचाव की उम्मीद से मिश्रा की तरफ देखा।

मिश्रा पेशे से दलाल है। जी मतलब ब्रोकर। हिंदी में कहने से थोड़ा निम्नस्तरीय लगता है लेकिन आपका संभवतः किसी न किसी ऐसे चरित्र से पाला ज़रूर पड़ा होगा या नहीं हुआ हो तो होगा अवश्य। इनकी आँखों में बिल्ली सी अवसरवादी चमक और शकल पर लोमड़ी सी धूर्तता होती है। हाँ आपको यह अनुभव करने के लिए अनुबंध के खत्म होने तक का इंतजार करना पड़ेगा। अगर आप अविवाहित है अर्थात् बैचलर है तो यह सुअवसर आपको अनुबंध समाप्ति से पहले भी बारम्बार प्राप्य होगा।

हालांकि ये केवल मिश्रा जी पर चरितार्थ नहीं होता। ये समूचे दलाल वर्ग की चारित्रिक विशेषता होती है। उनकी गलती नहीं है। ये गुलाब में काँटों की तरह होते हैं। उनका अपना प्रयोजन होता है। किंतु आश्चर्य होता है कि क्या इनके भीतर कोई स्विच लगा होता है जो ये ऑफ कर लेते हैं और कुछ समय के लिए बिल्कुल ही मानवीय संवेदनाओं को भुला देते हैं।

इस नए घर में सीधी धूप आने का समय तो बढ़िया है। लेकिन बालकनी के एक कोने भर सीमित है। वो भी कुछ घंटों के लिए। महानगरों में स्थापत्य व्यवस्था कुछ ऐसी तंग तबीयत का परिचय देती है कि क्या बताएं।

आपको पानी और बिजली तो चौबीस घंटे मिलेगा लेकिन धूप और प्राकृतिक हवा की कोई गारंटी नहीं।

कूलर के डब्बे के अंदर पुराने कपड़े भरे हैं और कुछ एक सामान जिनकी ज़रूरत अभी इस नए घर में अबतक नहीं पड़ी थी। धूप का पीछा करते हुए किशोरीलाल डब्बे से लगकर कमर को तिरछा करके छोटी कैंची से बारीकी से बचे-खुचे दाढ़ी के खूंटों की काट-छाँट कर रहे थे। ध्यान कैंची की कट-कट पर केंद्रित, आँखे बार-बार आईने वाले हाथ को सही कोण पर बनाये रखने के लिए निर्देश देते हुए। बीच-बीच में जीभ से गलफड़ों को अंदर से धकेलते हुए "बको: ध्यान" को चरितार्थ करते किशोरीलाल। इस बीच दिमाग पुनः उन यादों को कुरेद कर ताज़ा करने में लगा है।

मिश्रा जी हिसाब लगाते हुए। कुल तीन हज़ार कटेंगे डिपॉजिट से। वाशिंग, क्लीनिंग और डिफेक्ट रिपेयर मिला के। इसमें नलके का जोड़ना है क्या? मकान मालिक की तरफ देखते हुए।

इससे पहले की मकानमालिक कुछ बोलते या किशोरीलाल कोई भाव व्यक्त कर पाते। मिश्रा तपाक से अपनी बात में जोड़ते हुआ कहता है। बारह सौ तो बस टाइल चेंज करने का हुआ। मिश्रा मरीज़ की नब्ज पकड़ना जानता था। उसको पता था कि कैसे मरीज़ को मरने भी नहीं देना है और पूरा ठीक भी नहीं होने देना है।

किशोरी लाल - बारह सौ कैसे हो गए... एक छेद के। और भाई कील तो वही रहेगी। काम ही आएगी।

मकानमालिक मिश्रा को ऐसे देखता है जैसे किशोरीलाल ने कोई मज़ाक किया हो... लेकिन मुद्रा गंभीर बनाये रखते हैं।

मिश्रा जी - देखिये किशोरीबाबू। छेद तो एक ही हुआ है लेकिन चार टाइलों के जोड़ पर। इसलिए बदलना तो चारों को होगा। लेबर चार्ज दो सौ ही जोड़ा है। ज्यादा भी हो सकता है। और ऐसा ही टाइल मिल जाये तो वही बड़ी बात होगी। पूरा लुक खराब हो जाता है।

किशोरीलाल बहस में नहीं पड़ना चाहते थे। सारा घर अस्त-व्यस्त पड़ा है। बीवी बच्चे पसीना-पसीना हुए जा रहे हैं और खुद इन चक्करों में लगे हैं। मगर इतनी आसानी से हार कैसे मान ले। वो भी तब, जब उनकी गलती नहीं है। "अच्छा एक ऊपर वाला तो शुरू से ही टूटा हुआ था?"

मिश्रा जी - अब आप उसको वैसे ही छोड़ देते तो बारह सौ भी बच जाते। कील से कोना तो उसका भी झड़ा है। बाल की खाल न निकालिये। घर बदल रहे हैं शहर नहीं। संबंध बना रहे तो बेहतर है।

इस वाक्य की चुभन तीव्र तब भी थी और अब संस्मरण में भी इसका असर कम न हुआ था। कोहनी डिब्बे पर टिकी थी। ज़रा वजन पड़ते ही धंस गयी। कैची का सिरा नाक के नीचे चूटी काट गया। किशोरीलाल झटके से ख्यालों से बाहर आये और ज़ख्म पर फिटकिरी भीगा कर घसने लगे। ये वाक्या उनके दिमाग में नए घर में आने के बाद, पहले भी कई बार आ चुका था। हर बार बात उसी वाक्य पर खत्म होती। शायद वो खुद भी इस वाक्य से आगे बढ़ना नहीं चाहते थे। दसियों बार मन में वो इस बात का अलग-अलग ज़बाब दे चुके थे। पर आज चार हफ्ते बाद उन्हें कुछ ऐसा समझ में आया था जो लिखा नहीं जा सकता। उसको समझने के लिए आपको किरायदार होना पड़ेगा। आशियाने सजाने और उजाड़ने पढ़ेंगे। स्वाभिमान और अपमान के पलड़ों वाले तराजू पर परिवार और समाज के बटखरों से खुद को अनेकों बार तौलना पड़ेगा। तब आपको समझ आएगा की, सही होते हुए भी चुप रहना क्यों कई बार ज़रूरी हो जाता है। ये ज़रूरत भीतर से आपको खाती रहती है।

क़रीब साढ़े दस बजे होंगे। मुँह धोकर किशोरीलाल दरवाज़े के करीब स्टैंड से चप्पल निकाल कर पहनने लगे तो माया ने आवाज़ लगाई। कहाँ चल दिये नास्ता करते जाओ। आज इतवार है भूल तो नहीं गए।

किशोरीलाल - नहीं भूला हूँ बस कुछ याद आ गया है। अभी आता हूँ नाश्ता लगा के रखना।

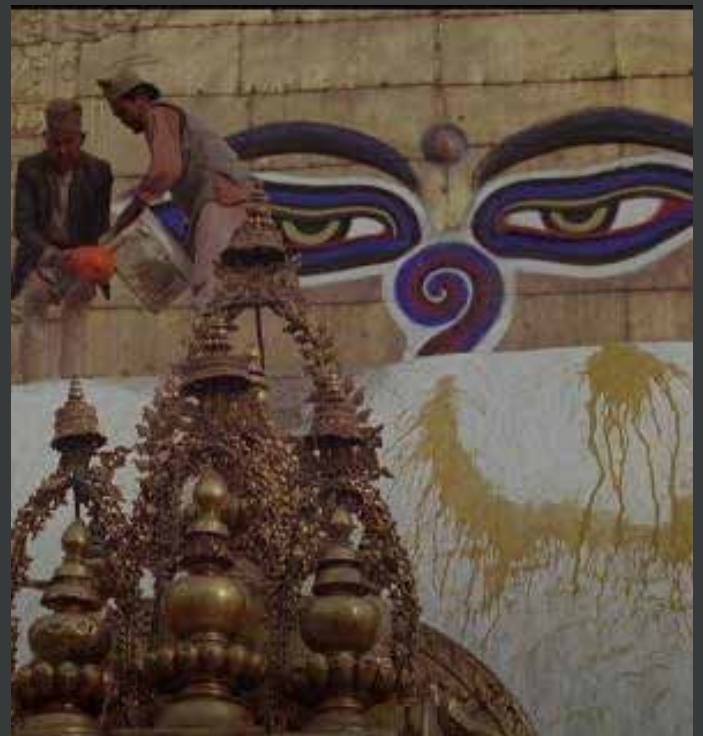
नास्ता मेज़ पर सजा है। परिवार से सारे सदस्य बैठे हैं। घंटी बजती है अमन दरवाज़ा खोलता है। किशोरीलाल आकर कुर्सी पर बैठते हैं। ब्राउन पेपर के पैकेट से तीन मध्यम आकार के प्लास्टिक फ्रेम लगे आईने निकलते हैं और अमन से कहते हैं। पेरमनेट मार्कर से सब अपना-अपना नाम लिख लो आईने के पीछे। फिर प्रीतू को कहते हैं वो सिंक के ऊपर वाले टाइल पर जो छेद है उसकी फोटो खींचकर भेजो मुझे।

माया की तरफ देखकर धीरे से बोलते हैं। “अबकी किल नहीं लगाऊंगा।”

# BARAKA

By: Riddhi Bhartiya, B.Des Sem 3, GDP, UID

The word Baraka means blessings. Nature is a blessing. We humans are the people who made a non-living environment for ourselves to live in. Everything that has a religious connect to it brings different emotions in every person. People's emotions are more connected spiritually. Different colors in different religions and cultures show and depict different emotions. Every color symbolizes deeper meaning and has a strong emotional connection to the people of that culture. Fire is the symbol of transformation. It can melt, burn, destroy things around us. It symbolizes change. Waterfall shows consistency. The consistent water flow in a waterfall can form a gate or a door for new opportunities. Stone is considered to be permanent. But over years, stones change their stories. Stones write their own story with the passing times. Nothing is permanent in this world but change.







Many tribes have their own culture and rituals. Some rituals are spiritual but bring emotions of connection and some rituals create chaos. People are connected to their culture and religion in a way that it can bring feelings of joy and at the same time it can also bring feelings of sadness. Ron Fricke's 1992 documentary title Baraka focuses on the contrast between silence and rhythm, light and shadows, stillness and movement, the human and the natural. The concept of lights and shadows is shown in a way that it creates different forms, and can highlight a part or color. Presence or absence of light can change everything. Clouds symbolize the story of infinity. Clouds don't have any start or end, they float everywhere. Circle depicts infinity

as well. 'Parallel Universe'. It was interesting to know how everyone's idea of a parallel universe was so unique and different and that, I think, is the beauty of Modus. As Visual Communication and Animation & Motion Graphics students, we tend to have a vivid imagination and Modus is where we all see it come to life.





This film shows a scene from a tribe called Masai tribe, which shows many couples having their marriage together in one place. This emotional connection with the culture of having group marriage brings a feeling of unity and oneness in the tribe.

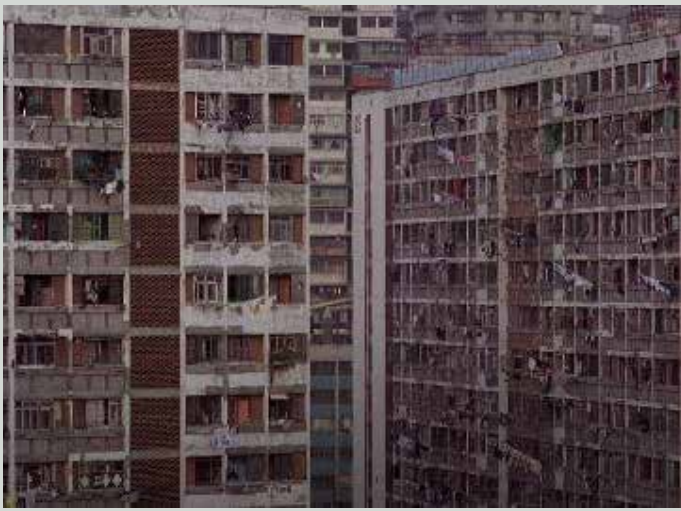
We can also see mass migration of birds which symbolizes the change brought by the seasons. Water creates rhythm. Water on this beautiful planet has one thing in common with humans: this planet has 70% of water and the human body also has 70% water in it. We humans are connected to our planet earth. Some visuals in this film take us to something which is not real, but seems to be real. Our imagination becomes reality. There are no illusions anymore, imagination creates fantasies. Thunder creates feelings of fear. It also symbolizes change. People cut trees, make different changes in this beautiful nature, and destroy it. Humans don't reciprocate what nature gives us. Baraka is a blessing that nature gives to all the living creatures. This film tells us how everything is beautiful. Beauty can be found in the elements which are not considered so beautiful. If we stare at something for a longer time, we can find the most beautiful thing ever.



This film shows us a giant sandstone from Australia which has many religious and spiritual emotions connected to it. Australians find this giant sandstone sacred. Australian tribes regard this sandstone as their symbol and identity.

Every tribe has their own way to express themselves. Some tribes move around naked. For these tribes' beauty and bodily desires are not connected to nudity. This tribe also believes that nudity is not shameful. Everyone has the same body elements. Some tribes express themselves by body decoration. They decorate themselves to look like one group or one tribe. They find joy in the feeling of oneness. These tribes use different products for different things for example these people use comb for decorating their bodies. The globalization of some products in urban areas have specific use to it but some tribes have managed to use these products uniquely. Africa does not have many colors in nature. People bring colors to their lives by painting themselves, by doing colorful beads and wearing colorful jewellery.





This film then shows us the visuals of Hong Kong. Hong Kong is a place where people live in apartments which are very boxy and look like cages of chicken, stacked over each other. They say they should think out of the box but are themselves living in a box. This is the biggest irony of their lives.



The film shows how the sound of the moving plane can change the world below the sky. People are sometimes forced by the way of their life, they lose their right to dream, and work for others for their survival. People are helpless to choose their profession and their work environment. Every beggar teaches us the meaning of hope. Every time he gets rejected; he still keeps on trying for his own survival. People in urban spaces are like animals together in the transport. They depict a life full of struggles in it and this is the life which they have made for themselves. The stress in the urban world asks for solitude which people seek in the man-made zones or capsules made for attaining peace.







same world of disgust where no one cares about anything but survival. They all are helpless and everyone has to do their jobs. Chickens are being thrown into machines for better production of chicken similarly we humans are thrown into transportation systems for our survival.



This film tells us that you just have to be yourself to be unique. How people in urban areas use modification in their body by having tattoos, piercing, and clothing to express themselves. Concept of beauty differs with different cultures. This film shows the contrast between urban living lifestyle and tribal living lifestyle. Then it tells us that the migration of birds and that of humans has a common point which is survival. Survival for life. Birds migrate from one place to another to survive in better weather conditions, and humans migrate from one place to another and seek jobs. Humans in urban areas are like ants moving in small groups. It also shows the contrast between a person who is lonely and in the sense of togetherness.

We see tribal people who have adapted forests as their habitat. People cut the trees for development in the area but don't realize that they are destroying the homes of some people. Human greed asks for it. Today when we look at our planet earth, it is partially visible, it looks like it is losing hair from its head. Humans have created space where there is no space to live comfortably. There is no space to dream. There is no space to seek nature. We have created a difficult environment to live in and we humans still find joy in the change. The film also shows a scene where the window symbolizes the purpose of the light to get in the house and shows how everyone is connected to the exterior world, limitless possibilities and opportunities. Kites inspire us to dream and fly, to touch the sky and to have infinite limits. Urban areas don't have a sense of togetherness. Everyone is busy in their own self oriented life. People survive for money where they work for others and transform themselves into robots. Chickens and humans both are trying to fit in the







# TYPOGRAPHY EXHIBITION

JUST MY TYPE

By: **Samiksha Dangra**, B.des., Sem 3, VC, UID

The film also shows the visuals of the dumping ground of the fighter planes from the defense units of countries. War brings destruction. It also creates a lot of waste. The wars in real life include wars within ourselves. Wars with our desires, with our sleep, with our work, with our lives. Terrorism is destruction of the beautiful world. It is the end. The hell on the planet of paradise.

There are some visuals which show human scavengers. They are sorting and picking up things of value from the dumping ground. We can feel the smell and the disgust in this space. The disgust goes off the plate once people think of their survival. Everyone has many ways to survive but they choose what they want and what they want to do to survive.

This film then shows the contrast between the people who sleep under the flyover and the people who are moving around on the roads. The contrast of rest and restlessness in the surroundings is exaggerated. This film tells us about all the heavenly pleasures that we are enjoying but also that we are missing the most beautiful part of the world.



Just my Type, Just my lens Exhibition at the G block foyer. UID | photo courtesy: Mann Vijay, B. Des., Sem 3, VC

In an online lecture we started our typography module. We understood terms like leading, kerning, spacing and others. So what next...? Was this all typography was all about? In an attempt to present ourselves as a batch to the entire university, the idea of an exhibition sparked.

An exhibit, a mere display of the work previously done? But this was a 'VC Exhibition' and these were standards we had never met. Groups of thirteen were made and a group of students took it upon themselves to work on things like 'branding', 'social media', and other branches of promotion. We soon realized that when an exhibition involves teams like these, it is definitely not

a 'mere display' of our works. Before long, more and more faculty members started to get involved. The exhibition expanded to include a display of our photography module as well. 'Just My Lens' also got added. The word 'just' became a natural lingo for us. Our very first meeting had thirteen students and one faculty member. Now the entire class was a part of this and the 'School of Communication Design' is being spoken about by the teaching staff as well. Rejection of ideas became a routine until something worthwhile was produced.

As a student who had her foot everywhere, it sure wasn't a short walk, it was more like a great morning run. It was exhausting and tiring, but the results were exhilarating. While most people would believe me to have understood typography and photography better, I believe I understood my peers better. I learnt how to manage time and to an extent people and expectations. As a class we extracted the best of ourselves and applied it to this event.

While our hours in the class started increasing, none of us felt forced to remain in class. We just did because we wanted to! The week of the exhibition was eventful for each member of the class. We became little elves completing tasks. 19th August was finally here and we were no less excited than our faculty members.

Photographs were being taken, questions being asked and such a great platform for exchange of information was formed. Oh the sun did shine brighter that day and all our sleep deprived faces glowed. We took pride in the fact that we created beautiful set-ups at home for photography, made posters with appropriate typography and made up-cycled notebooks from scratch.



Just my Type, Just my lens Exhibition at the G block foyer. UID | photo courtesy: Mann Vijay, B. Des., Sem 3, VC

Over the past few weeks I observed students who'd never spoken to each other, sitting at the same table and working on their ideas, collaborative brainstorming sessions with over a hundred flooding ideas and a constant fire within every student to make this the best exhibit. With the exhibition dates looming closer, the excitement and rush only increased. All these days of planning had started to show results. Posters started getting printed, invites were being distributed. We wanted 'Just My Type' and 'Just My Lens' to be the talk of the university and it'd be fair to say that we succeeded.



Just my Type, Just my lens Exhibition at the G block foyer. UID | photo courtesy: Mann Vijay, B. Des., Sem 3, VC

With this exhibition, everybody cultivated a feeling of responsibility and oneness. 'Just My Type' and 'Just My Lens' are like two plants that we sowed the seed for, watered and took care of, and saw it grow into something so beautiful.

# WORD + VISUAL NEURO MAP

By: **Sehar Qureshi**, B.Des, Semester 7,  
Visual Communication, UID

## HOW WORD + VISUAL NEURO MAP ENABLED ME TO CREATE BRAND IDENTITY



The Word + Visual Neuro Map

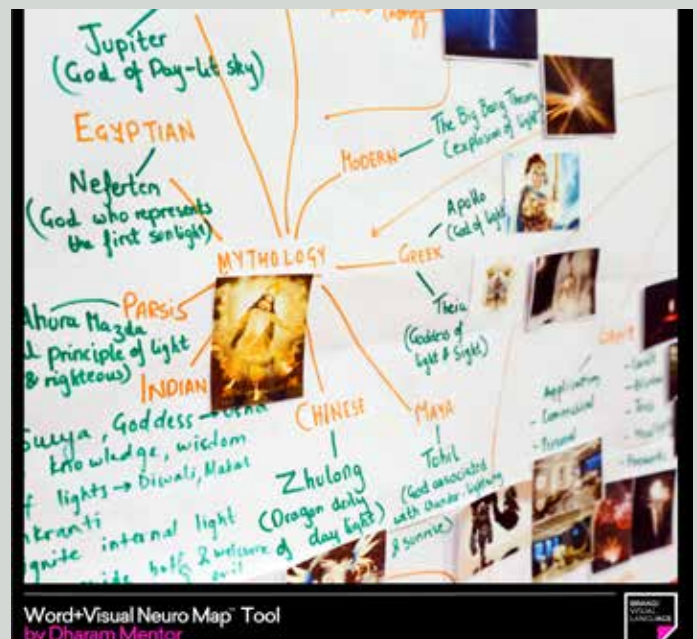
'Word + Visual Neuro Map' is a tool (proprietary), invented by Dharam Mentor, and practiced extensively in the Mumbai based branding agency, Brand Visual Language.

The word+ visual neuro map is a tool that enables us to organize information methodically by expanding on the central topic. The primary branches consist of main ideas emerging out of the central topic, these further give rise to the secondary branches which consist of additional thoughts, ideas, and information about the main idea. This entire exercise has

made me realize the importance of words + visuals' role in perception, and meaning construction e.g., in the enlighten project I used keywords and corresponding images for better idea interpretation of the core topic. The entire process has been divided into three different stages for better understanding.

## STAGE 1

This exercise starts with writing the main 'topic' as the center. Once that's done you can ask primary questions about the topic, such as what is it? Who is it for? etc. Each of these questions can be branched out of the central topic as tentacles as shown in the picture.



Stage 1 – Branches out of the central topic

## STAGE 2

Once you derive the primary branch you exclusively spend time on each branch to arrive at additional secondary branches, with rich information pertaining to that branch topic. Likewise, you carry similar exercises with all branches, populating the map with relevant information. In the following stage you meticulously go through each branch and sub branch information and look for corresponding visuals and populate the chart.

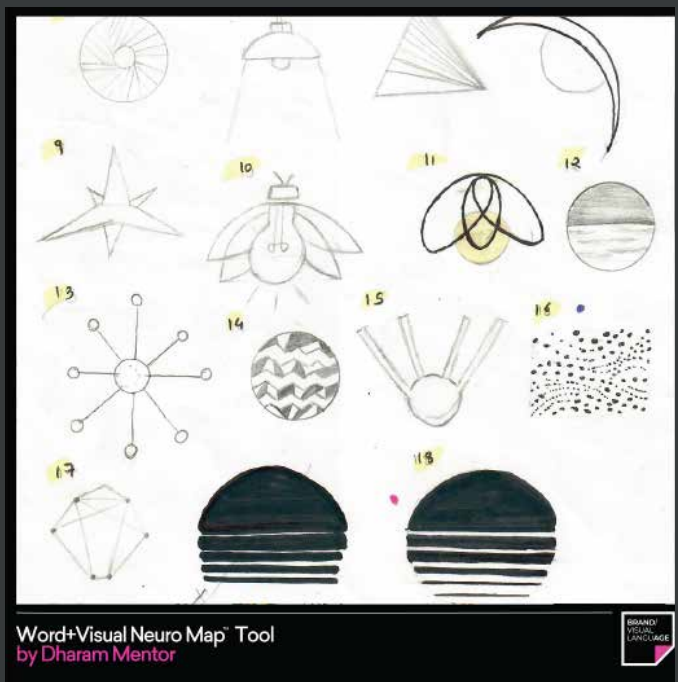




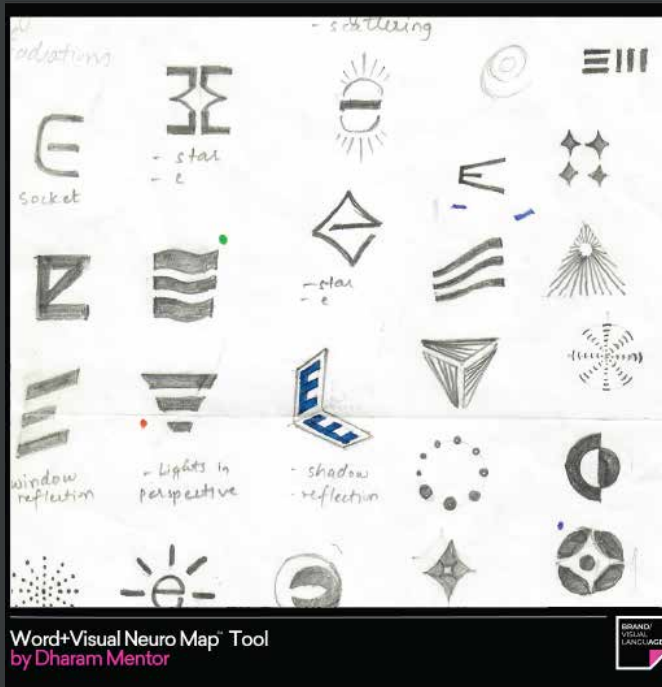
Stage 2 – Sub branches and images for visual interpretation

### STAGE 3

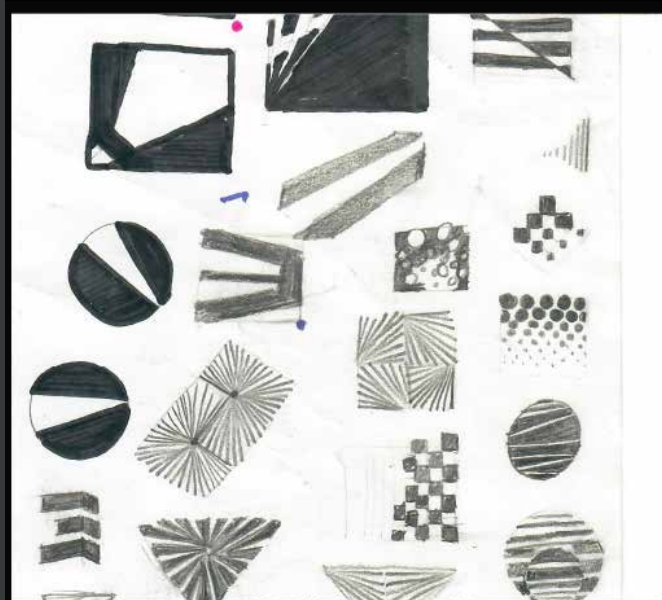
Once the chart is fully populated with relevant words and visual inputs your third stage exercise begins. In this stage you meticulously look at words + Visual data points, applying ideating techniques, you come up with ideas for brand identity, brand language, or brand packaging etc. This tool essentially helps you to organize inputs methodically so that it becomes fertile grounds for new, innovative ideas.



Word+Visual Neuro Map™ Tool  
by Dharam Mentor



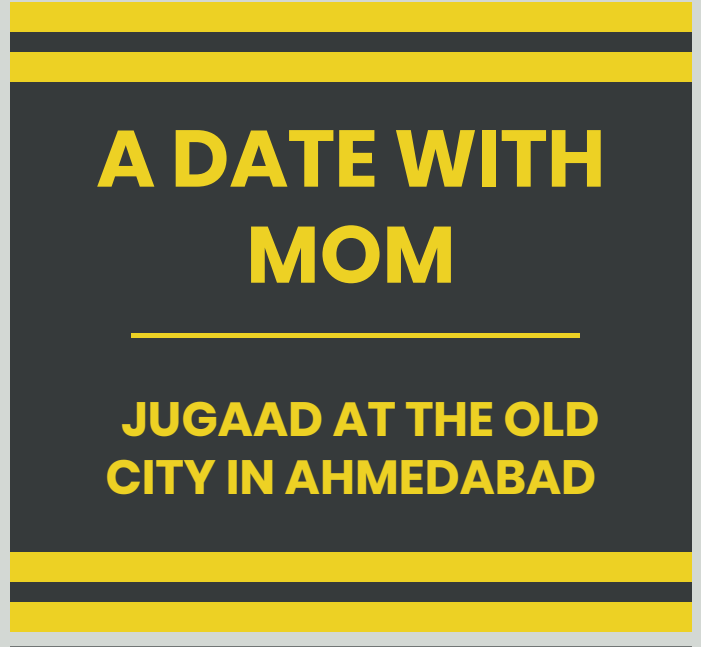
Word+Visual Neuro Map™ Tool  
by Dharam Mentor



Word+Visual Neuro Map™ Tool  
by Dharam Mentor

Logo Explorations – The next step after Word + Visual Neuro Map

Furthermore, word + visual neuro mapping increases my creativity and productivity levels because it enables me to generate more ideas, clearly identify relationships among different data points, words + visual, and improve my idea retention. This tool is a great enabler for me.



By: **Vanshita Patel**, B.Des, Sem 4, IMD, UID



Being stuck in between the project was the problem; But then my mom introduced me to the old City jugaad- the place full of dangling wires and buildings that hug each other . In the journey of my accurate jugaad- we met many rickshawalas and paan walas who were more accurate than google maps; the breathtaking crowd that always gives hand to the old poor lady; the honking of horns and yelling of random laari walas are more like music to ears. The place which consists of shops from every section. My heart was pounding to go in and explore every shop. Before I even realized, it was evening and mom asked me for dinner and I witnessed the old city jugaad changing to the heart of Ahmedabad known as Manekchowk. The day made me see the fluid and adaptive nature of the old city of Ahmedabad- how it changes character and colours and uses over just a single day. However, at no point of time does it lose its identity of being a modern progressive city with a heritage of over 600 years.

Logo Ideation – Using the word + visual neuro map

This huge amount of information can be placed on a single page which gives us all the needful information at a glance. The use of colors, images, and keywords in words + visual neuro mapping further enhances memory and retention of the core topic. The tool is great for collating, planning, and even presenting information in a compelling manner. They're better than just text-heavy slideshows that distract from what you're saying.

# CREA TALKS

The school of Industrial Design organised a few talks for their annual student showcase- CREA. The event had industry experts from various sectors share their experience, insights, knowledge and wisdom with the students.

## SAMIR SHUKLA – BIO-DESIGN AND BIONICS

By: Atharva Dimble, Sem 3, B.Des, Interaction Design

*A good design takes a lot of effort and applause but it brings a number of sacrifices too. We build houses, bridges, roads... and we sacrifice thousands of species in return. We created weapons and used them to kill us.*

Samir Shukla is one of the most open-minded and straight forward men I have ever seen. He had answers for each and every question the students threw at him. He asked us many questions too and kept us involved with his sense of humour, always keeping the audience 'in the zone'. Without fancy introductions or promotions, he made us think and appreciate his 'ART OF COMMUNICATION'. He started his talk by asking us: 'What is economy?' and reflected on its power to buy happiness in our terms, but also how it can manipulate human behaviour. We were hypnotized by him and his truth-speaking, and traded our attention with his words.

He explained how we are harming our surroundings, the environment and our ecology, and why we are ignoring these facts. And how in doing so, the world around us is becoming even more dangerous than before, while we can't seem to be able to do anything even after knowing. He questioned if this is happening because we have lost our humanity, and concluded that we are responsible: as designers, what can we do to stop this environmental deterioration? Aside from adopting sustainability in our practice, the most important thing is having the right mindset. Together, we can bring the world to its REAL form.

The audience was immensely inspired by his words and the frequency of appreciation was at its highest. Mr. Shukla stunned us with his knowledge, style of interaction and most importantly, with his concern.

## Industry Reconnect



### ABOUT HIM

Samir Shukla, as called Human Google in the corridors of NID and IIM Ahmdabad.

He is actively working on Security related projects, musing about science, society and systems. He is involved closely with NID and IIM Ahmdabad for training about Bionics.

**SAMIR  
SHUKLA**  
Bionics &  
Bio-Design

He talks about  
**EVERYTHING** and  
you can ask him  
**ANYTHING !**



**DESIGN TALK**  
27-SEP-2021 11:00 am  
MONDAY  
**AUDITORIUM**



## ANUJ PRASAD – DESMANIA DESIGN

By: **Vidhi Jadhav**, Sem 3, B.Des, Interaction Design



**Industry Reconnect**



**ANUJ PRASAD**  
Founder & CEO,  
Desmania Design

**ABOUT HIM**  
Anuj Prasad, is an alumnus of NID. An engineer by profession, and now better known as a design entrepreneur.

A design thinking advocate, innovator and entrepreneur - Anuj dons various hats. He has been a founding member of CII's National Committee of Design. He has also been a jury member for the 'India Design Mark', since its inception. As a change-maker he has been an influential speaker at many design forums

**KARNAVATI UNIVERSITY** | **UID** Ignite your ambition

**DESIGN TALK**  
28-SEP-2021 11:00 am  
TUESDAY  
**AUDITORIUM**

Citizens, Design for Social Change, Design for Emerging Markets and Design for India. Start-up culture is booming in India and young designers have tremendous scope there.

In his words, a good design has three goals- to be fun, make us learn new things and most importantly to contribute to society. He talked about how design is not just visual but emotional, sensorial, social, cultural, and experiential. It is perceived in various ways by different groups of individuals. And therefore, in today's world design is not only considered to be a skill, but it's a thought; it has a thorough process. Further, he talked about the technological advancements that will determine the course of design, such as Artificial Intelligence and robotics, Big data, IoT and Cloud, 3D printing, augmented reality and Virtual reality. He briefly shared his MO and offered a glimpse of some of his projects, ranging from the design of the products to branding and marketing.

## ABHIJEET BHOGE – STUDIO 34

By: **Chinmaya Dixit**, Sem 3, B.Des, Interaction Design

*Success doesn't come easy and hard work is the only way to achieve it. Failure is more important than success, for we learn so much from it.*

Anuj Prasad, the founder and CEO of Desmania Design and alumnus of NID, completed his undergraduate degree in Engineering, and chose the path of design because he saw tremendous potential in it. He believes that success stands on the pillars of failure, and we should always keep trying to explore and learn new things. We might fail at it initially, but we learn from our mistakes; we cannot succeed without them. He told us that there is no substitute for hard work, and one must not expect quick returns: it will definitely pay off at some point. There are many areas of design where tremendous potential is waiting to be explored, namely - Universal Design, Sustainable Design, Design for Senior



**Industry Reconnect**



**ABHIJEET BHOGE**  
Director, STUDIO-34

**ABOUT HIM**  
Abhijeet Bhoge is a Transportation Designer and currently leading as the Director of STUDIO-34. He has an experience of more than 25 years working with different Design Studios and OEM's, Yo-Bike is one of few.

Abhijeet Bhoge speaks about his journey of being an automotive designer to getting into entrepreneurship with his college friends, talking about the Indian design culture and scope of being a designer in India.

**KARNAVATI UNIVERSITY** | **UID** Ignite your ambition

**DESIGN TALK**  
27-SEP-2021 12:00 pm  
MONDAY  
**AUDITORIUM**

*The scope of our work is as flexible as our ingenuity and our imagination is.*

Mr. Abhijeet Bhoge studied automobile design at IED - Instituto Europeo di Design in Torino, Italy. Here he found his now close friends, Sandeep Varma, Anand Sharma and Aashish Chaudhary, and together came up with a plan to start a start-up. In 2010, they officially started Studio 34, at first with small projects such as business card design and brand campaigns. Slowly, they built their skills and brand to form India's first design specialized studio, designing and prototyping for companies such as Hero moto corp., Maruti Suzuki and many more OEMS. I really liked Mr. Abhijeet Bhoge's talk, not because he did his basic education from near my home town, but because he came off as the humblest speaker in this event.

As soon as he began his presentation, you could tell that he was nervous, a bit uncomfortable and dare I say even a little bit scared of addressing the large crowd that was UID's Industrial design batch for the year 2024. However, he was also extremely passionate and proud about what he had done, who he was and what he and his team had accomplished. As soon as he started talking all the nervous energy was replaced by the business demeanor he so often used when presenting to clients (we know this as he candidly told us as much) and he soon got far more comfortable than I myself could imagine being on stage in his place. The talk made me realise the power of friendship, ingenuity and imagination.

## KIRAN NAIR – JCB

**By: Roma Shah**, Sem 3, B.Des,  
Interaction Design



*As a designer I believe every product brings with it its own challenges, cost, usage, the environment it is going to be in and many other things. I love an opportunity to explore such possibilities, that can result in enhancing the user experience for the customer or making life easier.*

Kiran Nair addressed the audience to share his journey as a designer. He is currently managing the Industrial Design team at JCB India Ltd. at the Design Center in Pune and works in collaboration with JCB Design UK, specializing in construction equipment. JCB India Ltd. develops big machines from small building agricultural tipping trailers to the global force in manufacturing the companies, and has constantly pushed the boundaries in their desire to be the best. Today, they have 22 plants on four continents and more than 750 dealers around the world. It was founded by Joseph Cyril Bamford in 1945.

Kiran is an Industrial Designer with a background in mechanical engineering and automobile design, who is passionate about pushing and probing at the very boundaries of design, and assume various roles and responsibilities in his explorations and taking the time necessary to ensure smooth execution. He has expertise in designing products that look and feel clean, bold and contemporary, empowering the customer and delivering values.

## SOURAV SARKAR – AIRTEL

By: Swetha Konduru, Sem 3, B.Des,  
Interaction Design



**Industry Reconnect**



**ABOUT HIM**

Sourav is heading the Design Department at Airtel. An alumni of IIT-Guwahati, he has diverse experience of working with companies like Cognizant, Wynn to name few.

For him design has been an integral part of his life and it has defined the way he sees things today.

*I love to design for people, but more so for myself. After all, "We deserve what we design"*

**SOURAV SARKAR**  
Design Head  
AIRTEL



**DESIGN TALK**  
27-SEP-2021 10:00 am  
MONDAY  
AUDITORIUM

*I love to design for people, but more so for myself. After all, "We deserve what we design".*

Going back through the years, Sourav was just like any other teenage boy - preparing for his engineering college entrance examinations and managed to get a seat in one of the world renowned institutions - IIT Guwahati. During his course, he realised he was different: while other students generally studied the mathematical equations and formulae just for the sake of knowledge, he sat down and began to wonder why he was learning and what was the actual purpose. As he searched for answers, he came across the word "design thinking". The ideology and process fascinated him and he tried to co-relate it to what he was learning at college. "Mathematical thinking", as he calls it, is an approach to solve complex problems, where the actual

equations he solved were never going to be used in life; but his designerly approach and way of thinking definitely will be.

For him, design has been an integral part of life, defining the way he sees things today. His journey progressed as he worked in companies such as Cognizant and Wynn and now as the design head at Airtel. "I enjoy what I am doing because I can immediately see the results of my design when people talk about it across the street. This helps me iterate and in turn provide them a better user experience." Sourav believes that the experience of consumers demands how a feature should look like. In a networked world software is never finished. Starting right from the product until the service there is always room for continuous improvement.

## DESIGN AND MORE

By: Yaatra Khan, Assistant Professor,  
Visual Communication, UID



Beyond the classroom | Photo courtesy:  
Mann Vijay, Sem. 3, VC, UID



In today's "global" times when students are no longer confined to the trappings of their own course work and have access to ideas and methods employed by design and art students from all over the world, it has become imperative that educators work tirelessly to be an early impetus into the journey of these very students growing into spiritually and ethically mature adults and designers.

The idea being, that the nurturing and guidance cannot or rather, should not be limited to classroom learning anymore. The creative apprentice must be veered towards meaningful and creative ways of utilizing his/her spare time as well. This need can be fulfilled by art and design related clubs and societies operating in colleges and universities. At a classroom level, a push towards interdisciplinary collaborations and an effort to showcase the student work through various formats, can greatly influence the creative mind.

The instruction of the young designers in today's Design schools calls for the content of its organization to be crucial for determining the ability of the students, as well as the evolution of the design community. The adequate use of the methods of design tutoring and the development of intangible and practical viewpoints at a global level among the students is necessary to develop their creative aptitude. In such societies and clubs, the students get an opportunity

to share their creativity and augment it with qualities such as design thinking, eagerness and collaboration and can aim to achieve high standards of quality in their regular classroom projects as well.

Speaking in terms of the future for such students, having a comprehensive understanding of the design community where faculties, students and industry professionals interact with one another on a regular basis, beyond the structure of the classroom and curriculum, would extend many more opportunities.

It is important to understand that even in such creatively fluid clubs and societies, a certain level of structure and process needs to be maintained. Within such creative circles, the elemental demands of any teaching process must be met. Outlining of the core activities of the club or society, harmonizing of student's activities and finally ensuring a community presence through exhibitions and workshops, etc. must be some of the most crucial elements. The essence of this is built upon the core intent of the club and must always be at the forefront of every activity. Needless to say, such things cannot be planned without keeping in mind the key aptitude of the students; the attention span, language skills, perception, resourcefulness, etc. which can be, at a basic level, determined by their performance in class. Thus, both classroom learning as well as extracurricular learning can gain something from each other's worlds.





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