



NEWSLETTER

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amrapali insights

Sejal Jain, B. Des Lifestyle Accessory Design, Sem V &
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In 1978, Rajiv Arora and Rajesh Ajmera opened the renowned jewellery store Amrapali Jewels in Jaipur. Amrapali designs manufactures and sells uncut gemstone jewellery majorly with tribal motifs. Among the distinctive designs seen in Indian luxury jewellery are Silver jewellery, Kundan, Meenakari (enamelling), and Thewa, etc. In terms of the modern method, they started cutting diamonds in the shape of the lotus, which also serves as the corporate logo, about six years ago. As lotus-shaped rubies and emeralds became popular in modern Jewellery, many designers and jewellery companies use custom-cut, lotus-shaped rubies and emeralds. The item is embossed with images of gods and goddesses from South Indian temples too.



Lifestyle Accessory Design students at a factory visit to Amrapali, Jaipur. Picture Courtesyt- Sejal jain

Gold and silver were used to create these massive works of art. Amrapali designs have changed the way people think about design. They modernized temple jewellery, making it more affordable and low-cost. Every piece of jewellery we see today has a process behind the scenes, the model makers:

- Designs and CAM/CAM - the process begins when the craftsman receives the 2D designs (left, right, and front views), after which the cad (computer-aided design) person creates a 3D model in software.
- After a final model is created based on the actual sizes provided by designers, it is sent for camming, or 3D printing, which takes a day to complete.
- Silicon casting - Once the cam piece is received, it is sent for moulding, where a silicon mould is created and cut from the middle. They have many moulds of different pieces where they have marked every mould with a code so that whenever they need to repeat that design they can directly find it

according to the code number mentioned on it.

- Casting - The wax tree is then placed in an investment plaster cast, which hardens and sets. The wax is burned out, leaving a cavity in the cast (this is why it is called lost wax casting because the wax is lost in the process). The cast is then poured with molten wax. (Brass-150 to 450 degrees Celsius and silver-990 to 1000 degrees Celsius)

The metal cools, and the investment cast is removed. Thereafter finishing, filing and polishing of the piece are done with a Stone setting.

- Finishing- After all of the soldering and stone settings are completed, the jewellery piece is polished and plated in accordance with the metal.

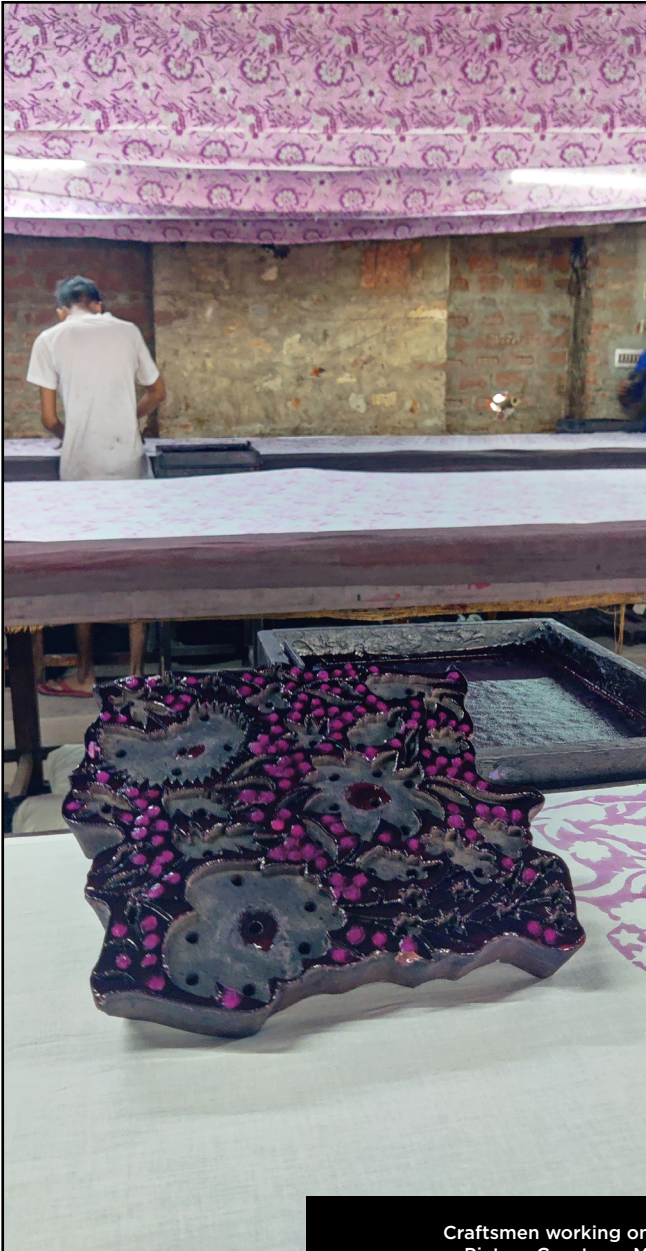
Finally, the finished product is delivered to us, which adds to its visual appeal. During my visit to the factory, I noticed that the karigars mostly did the most common prong and bezel settings. When we arrived, the karigars were already hard at work on Rahul Mishra's tropical bridal line.



chhap : bagru & sanganer printing

Mitalee Makwana, B. Des Lifestyle Accessory Design, Sem V &
Priyanshi Gulati, B. Des Lifestyle Accessory design, Sem III, UID

Rajasthan is known for its cultural legacy, active way of life, and exquisite artistic creations. Jaipur, the Pink City, is rich in block printing techniques. The two most common printing centres are Sanganer and Bagru.



Craftsmen working on Sanganeri prints.
Picture Courtesy- Mitalee Makwana

Students from the LSA department's Semester 3 and 5 examined and comprehended both techniques in depth in order to understand the distinction between the two. The students went to Jaipur's Bagru gaav to observe artisans practising Bagru (Dabu) printing. Dabu printing is also referred to as mud resistant printing. It is a time-consuming and labor-intensive handicraft.

Students asked the karigars various questions after closely watching the process. They explained that their blocks were created by block makers who used natural motifs. They also displayed some screen prints that they used for urgent mass orders.



Artisan showing demo of Bagru Printing.
Picture Courtesy - Mitalee Makwana

The artisans demonstrated the whole block printing process to the students. The first step was preparing the mixture of mud. The concoction included gehu bidhan (wheat straw wastage), calcium ka choona, kali mitti (sand), and gum. Traditionally it was dissolved by thumping of legs, but now the mixture is blended by machine. After the mixture was ready, the blocks were dipped in it and printed on a plain cotton fabric. Lakdi ka burada (saw dust) was quickly sprinkled on it, while the print was still wet. The fabric is dried in sun for several hours. Post drying the fabric is dipped in Indigo or other natural colors like kashish (blood red). It is then followed by a wash to remove excess dye and paste.

The following day, students went to Sanganer Gaav to view Sanganeri prints. A four-story factory produced prints for large orders. Karigars carried out various orders on various floors. Their printing speed and accuracy were commendable. The factory manager briefed the students on the manufacturing process. The cloth was first boiled in water to remove starch and other impurities so that blocks could be easily printed. The blocks were printed in order. The base colour block was printed first, then an outline block, and finally the details of the print. Printing was done with chemical dyes. When I asked the karigars about the colours, they explained that they change after the fabric is dipped in acid. Pink fades into blue, red fades into green, and yellow remains yellow. They made their own colours by steeping water and chemicals in hot water for several hours. The blocks were created from Sheesham wood by skilled artisans who also created sequence blocks in the same pattern.

There is a stark difference between both the prints based on the regions and the techniques they were practiced. The motifs of Dabu prints are much bolder compared to Sanganeri prints. The Sanganeri prints are all about the details and intricacy. Dabu motifs included geometric as well as nature motifs. Sanganeri motifs were all about floral patterns. Mud is used as color to print blocks in Dabu print whereas Chemical colors are to print designs by blocks. On one hand, Sanganer print was done on off - white or pure white background and very rarely there's a background color. The Bagru print used blue or indigo background as the base for block printing.

following the path of sustainable design

A presentation of selected works of Gurmeet Akali - Studio Momo

Asmita Chavan, B.Des Interior Design, Sem III, UID &
Kriti Malkani, Assistant Professor, UID

On the first day of UIDPraxis4.0, 13th October 2022, an event organized by the School of Interior design for the students, marked its beginning with an architect and designer from Goa, Ms. Gurmeet Akali.

“

You cannot get through a single day without having an impact on the world around you. What you do makes a difference and you have to decide what kind of a difference you want to make.

-Jane Goodall

”

Many people associate interior design and architecture with construction and consider it to be something concrete and physical. While this is an important aspect of the job, there are many other factors to consider, such as artistic ability, planning, and organisational skills, engineering knowledge, math skills, and so much more. It's similar to baking a cake: the finished product does not appear by itself.

Gurmeet Akali, a practicing architect with over 15 years of experience, aims to make architecture and interiors as sustainable as possible through her firm Studio Momo. It specialises in luxury villas and the restoration of Indo-Portuguese houses in Goa, India, and was founded in 2011. Gurmeet Akali has established herself as an interior designer who takes pride in following the path of sustainable architecture, from designing residential spaces to restoration and everything in between.

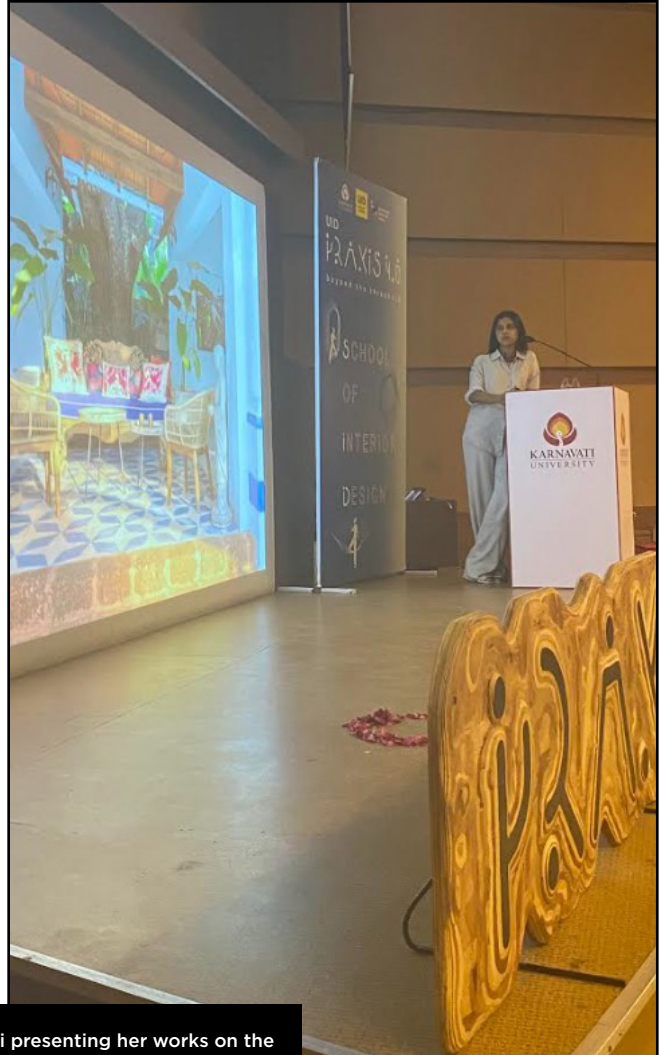


Fig 1 and 2 : Speaker Gurmeet Akali presenting her works on the stage

By taking into consideration not only how to design spaces that are beautiful but also how they can be crafted in ways that preserve our natural resources, Akali strives to create functional spaces that can not only last the test of time but also positively impact the world around them. She soon realized that this type of architecture would be an appropriate way to express her cultural values without compromising quality or aesthetics.

UID'22
PRAXIS 4.0
beyond the threshold
talk series

13TH OCTOBER
11:30 AM

GURMEET AKALI
PRINCIPAL ARCHITECT AT
STUDIO MOMO

Gurmeet Akali has studied Architecture and done her specialization in Architectural design at Oxford under the mentorship of David Greene and Andrew Holmes. In 2011 she moved back to India to start her practice Studio Momo in Goa. She has won the AD100 award two years in a row (2021- 2022). Studio Momo is an Architectural and Interior Design firm specializing in luxury villas and the restoration of Indo-Portuguese houses of Goa. Meetu Akali is renowned to create a unique partnership of Architecture and Interior design to create bespoke and contemporary living spaces. Studio Momo is environmentally sensitive in its approach and put their passion into creating eco-friendly Architecture and interior/exterior finishes. Designing and creating built form that has a direct relationship to its context both physically and culturally. The combination of her formidable skills of architecture, interior and environmental design combine to create a style that is unique and her own.

KARNAVATI UNIVERSITY
UID Ignite your ambition
School of Interior Design

Fig 3: Poster designed for Praxis 4.0 - featuring Gurmeet Akali

She talks about her three favorite projects which are Chef's Villa, Villa Felicidade, and Choroa. By restoring these houses using sustainable architectural principles she and her team were able to give value to a few beautiful but dilapidated mansions of Goan heritage. Being in this field is full of challenges and Gurmeet once faced a challenge where she had to save a mango tree and restore the Chef's villa. As per Gurmeet, the challenge was not only to restore but also to create something new out of something old - using good design sensibilities. She talked about how all rooms at the Chef's villas have a forest view and how she loves to give an old antique look to her designs. Then she talked about the restoration process at Villa Felicidade in which she had to redo the interiors blending Indian architecture with Portuguese style. Villa Choroa was her first restoration project. It had semi-open space for a spacious feel, inspired by neighbor houses and having recreated columns with added carvings.

In conclusion, through mindful design and architectural practices, Sustainable Architecture can be employed to

Studio Momo is a shining example of a practice that has been successful in using its skills towards ensuring balanced human development. By both building and restoring homes, they can employ local builders who know traditional construction methods and crafts that use minimal materials. This allows them to help preserve forestlands while also preserving the cultural heritage of Goan villages. All in all, sustainable architecture can play a significant role in helping people around the world live more sustainably on Earth.

jhalak– a fund raiser event

Diya Guha, B. Des Animation & Motion Graphics, Sem V, UID

It all started, as most wonderful things do, with a dream. A dream to get out of the dungeons (quite literally) and showcase the true meaning of animation and the power of films. With the addition of the manpower of the new batches, this dream actually had the potential to turn into reality. The first hiccup was trying to name this event, how does one do justice to every aspect of animation and films, and capture its spirit in one catchy word? Luckily our esteemed HOD Arun Gupta came up with the perfect solution, “Chaturbhuj.” Now, I’m sure the first question on all your minds is “what in the world is a Chaturbhuj?” Never fear dear reader, as Guptaji cleared our doubts, so will I. Roughly translated, Chaturbhuj means quadrilateral. For us, it represents more than just a rectangle. It signifies a blank frame, teeming with possibilities.



A look into the brainstorming process.

In order to fund this festival, however, a fundraiser was desperately needed. One thing about the UID family is that we never do anything halfhearted, it’s all or nothing. Thus, we came up with Jhalak, not only just a means to an end but a look into what was to come, a trailer to Chaturbhuj. Hence, ‘Jhalak - Ek Baar Aaja’ was born. The theme decided was Bollywood. What better way to celebrate India’s rich culture and contribution to the film industry? Now, a fundraiser takes just as much, if not more energy to prepare. It paints a picture of what’s to come, and what to expect. There was also another unexpected caveat to this, how does one get anyone to come to a fundraiser for a festival that no one knows about? Luckily, thanks to our brilliant and hardworking branding team, the news of Chaturbhuj and consequently Jhalak was brought to everyone’s attention. The members of UID were bombarded with Instagram posts, a plethora of posters, and even a humorous flash mob. Now, the word was out, but what does one exactly have in a fundraiser? Meeting after meeting was held, ideas after ideas were rejected and an equal amount of sweat and tears were shed.



A still from the flash mob .

However, it was all worth it. We finally had a list of viable stalls, some stalls with little to no cost price and high-profit returns. Our motto was - to make it good, make it affordable, and people would keep coming back for more. Seeing as how our target demographic was mainly broke but ravenous students and lovely and generous faculty members, other than a stationary stall with original artwork, a face painting stall, and games, we mainly focused on food stalls. Selling hot dosas, freshly made before your eyes, and a limited local Maharashtrian delicacy, Piyush, a drink made with shrikhand on a first come first serve basis, as well as other stalls to satiate your thirst as well as your sweet tooth, all under 100 rupees was a huge game changer. A Valorant tournament was held, with the winning team getting a cash prize of a thousand rupees. Under the guidance of Sundar Sir, there was a team handling VR games as well.



Students making customized jewelry.



Valorant tournament.

The event came to an end with a heartwarming mehfil, with students and faculties alike, basking in the joyous atmosphere filled with song and dance. This event was handled completely by the students (with much-needed guidance from the faculties, especially Hirock sir and Sachin sir) and is definitely going down in UID history as a smashing success. I for one, cannot wait to see what comes next.

light as an interactive element in interior spaces

A new perspective on Lighting design

Shwetha Dinesh, B.Des Interior Design Sem III, UID & Kriti Malkani, Assistant Professor, UID

Day 2 of Praxis 4.0 event organised by the School of Interior Design at UID, saw some prominent speakers with experiences in craft, design, and lighting. One such speaker was Mr. Nirmith Jhaveri who specializes in Lighting design.

Nirmith Jhaveri has a solid background in interior design, urban design, and architecture. Later, he discovered how fascinating the medium of light was. In Ahmedabad, Gujarat, he founded Atelier Lights, a studio for innovative light design. He has experience working on projects in the commercial, residential, hospitality, urban planning, institutional, religious, and retail sectors. He aimed to add daylight to buildings. His source of inspiration was the Pantheon, a Roman temple where the oculus at the peak of the roof provides light to the interior. electrical lighting and the role in architecture because he be used to transform a space. inspiration from the daylight.

He explained that in addition light can also alter our metabolism. He shared with and inspiration behind each projects. He taught us about guide and beckon people into has a significant impact on created. Utilizing technology, as interactive material. The improved and the ambiance playing with light and shadow. Lounge, Boat Club, Volvo Shilp were a few of the

“

The most important thing?
Perfect lighting at all times.
- Oscar de la Renta

”

He discussed the value of of electrical engineers believed that light could He always tries to take

to having visual effects, body's biorhythm and us the history, teamwork, of his light design the power of light to space. Additionally, light how an environment is light can also be used interior of a space can be is made interesting by The Mondeal Heights Showroom, and Shivalik projects he showed us.

For Ahmedabad Restaurant, and studied the traditional temples of Gujarat, especially the Modhera Sun Temple. He analyzed the opportunities, what to light, and most importantly, what to not light. He wanted to create an experience in the space. His talk involved some important factors like utilizing light for different elements of the space, connecting the inside light to the outside light, diagrams to show the direction of light, and drawings to convey the lighting arrangements.

Nirmith Jhaveri explored

Further, he was intrigued by the Volvo Showroom project. The objective was to display the car of this Swedish Company on a highway beside Renault and Porche showrooms. The idea was to make the Volvo showroom more inviting to the customers. In this project, connection with the outside was very important. He designed an arrangement of lighting that can draw people into the showroom. The canopy above the showroom reflected the lighting making it look like a candle.

Thus, the entire session was an informative exposure to the application of light design in the most creative ways. The students got a vast understanding of how lighting design can actually change the ambiance of any space and add value to the functions in it.

meraki

Meraki: Acting sincerely and honoring commitments.

Laxmi Avinash Dokhale, B. Des Global design Programme, Year 1, UID

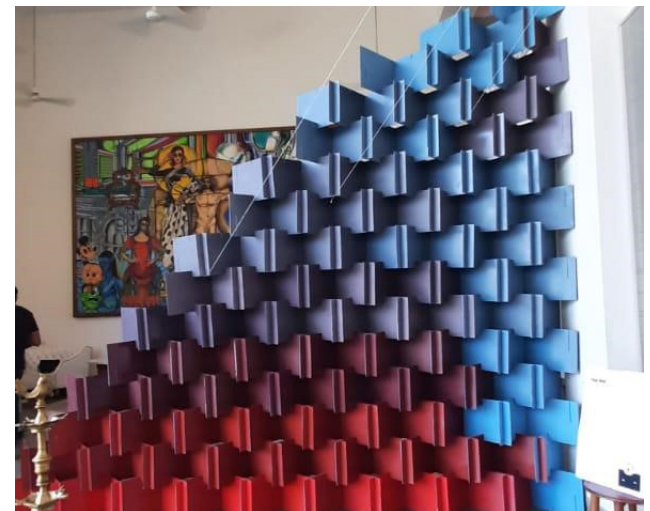
GDP Year 1 student presented an exhibit that featuring installations. Each exhibit includes our learnings and key concepts from the courses we have already covered, encompassing everything from design principles to digital representational tools and three-dimensional origami.



Poster for the event



Colour Wheel Installation



Pixel Wall Installation

The colour wheel shows the CMYK colour system and how the different colours interact to produce a colour wheel.

The Pixel Wall illustrates the value of blending colour hues and tones.

The Psychotic Proximity project was created to illustrate the fact that everyone experiences mental health problems, regardless of race, gender, or colour.

To add on, the segmented vehicle body made of the laser-cut brass sheet was brought to life by the digital abilities used in the car installation, which combined object deconstruction with both.

We had the chance to learn about paper folds because of the two aspects that origami was showing off: fashion and cranes. With different folds being valley folds, crimps, pleats and even styling up the model for a photoshoot, origami garments were developed.

A massive installation of 5000 paper cranes, on the other hand, was erected to symbolize the size and strength that a flock of high-flying birds possesses inside itself, much like the students of GDP.



Paper Crane Installation

The heritage walk through Ahmedabad's historic streets was the key component of the drawing lab module. We represented the scenes and landmarks using a variety of media possible, including ink, charcoal, soft pastels, watercolour and also being an extensive module that helped put things in perspective was one that combined human anatomy with free-hand drawing.

The combination of digital abilities that included using CNC laser cut machines, creating the necessary files, handling the advertising elements, creating augmented reality videos, and many other things allowed us to give Meraki as a whole a fresh new direction.

Nevertheless, this experience taught us a lot of skills. We've all worked in teams prior, but the experience with Meraki was unique since we all worked as one unit. Many things were both taught and unlearned along the road. It wasn't simple to manage the funds and make sure we considered everyone's opinions, but we managed to do it. Everyone has a set of distinct skills to contribute to the table. We learned how to recognise these skills and apply them to our advantage, which helped make this event successful.

modus 2022

Swarali Devi, B. Des Visual Communication, Sem V, UID

Introduction

In October 2022, we had MODUS - the Grand Fest of the Visual Communication department. It is the pride of the department where students of all the semesters participate and work together for the display of the fest. The theme for this year was SENSES.

The preparations

Modus is synonymous of the time of fun as well as the time of highest responsibility. There was a lot of workload to handle, days and nights dialogues, full swing planning for the event execution, but with God's grace we did have the best of the faculty to support and guide us. They brought up the highest enthusiasm in the students to take part and work hard, that we never knew about the time we spent working. There was a lot of promotion done which included social media posting, website updates and so many interesting reels.

Nights in the foyer just felt amazing, everyone was working continuously which felt motivating. Therefore, not only the days of the MODUS fest but the time while preparing for it was great.



Call out on Thematic display of SENSES. Picture Courtesy: Aditya Singh, B. Des Visual Communication, Sem V.

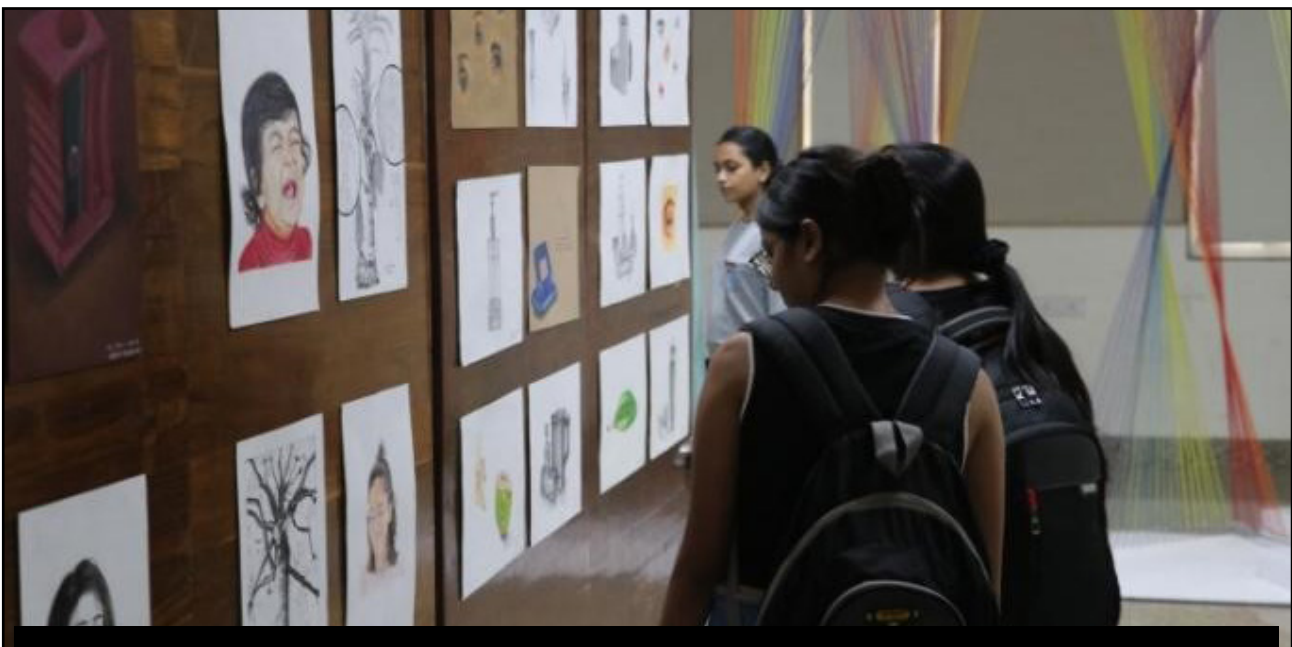


Concept is turned into reality by students. Picture Courtesy: Aditya Singh, B. Des Visual Communication, Sem V.

The day of Modus-17/10/2022

Modus was the result of all sleepless nights of students and the faculty since past one week. The fest started with a grand Inauguration ceremony by our esteemed guests, Dr. AKS Suryavanshi, Col Surojit Bose & Mr. K K Singh.

As soon as we entered the foyer there were amazing and very interesting installations displayed, we could see a crowd giving amazed looks at one side while some were busy clicking selfies while some were narrating their experience to others. As we moved further there was a whole forest of posters hanging from top to bottom of the foyer. Infographic posters were displayed on the stairs.



Wholesome is better than part, class display call out.
Picture Courtesy: Aditya Singh, B. Des Visual Communication, Sem V.

There was a lot of energy and positive vibes all over, all the sleepless nights had paid off. And let me tell you the best part of Modus, which was the Symposium that took place for the very first time with experienced speakers like Shivjeet Kullar, Swasti Ghai Singh, Srajan Jain, Yash Shrivastava, Nihar Acharya. Then there was a gaming match of the most played game- Valorant. It was so overwhelming to see a huge crowd talking about the work displayed. It was a great feeling to see that people actually liked the displays.



Conversation on Class Display with Esteemed guests.
Picture Courtesy: Aditya Singh, B. Des Visual Communication, Sem V.



Storytelling with self depiction in Art Deco & Art Nouveau.
Picture Courtesy: Aditya Singh, B. Des Visual Communication, Sem V.

Day 2- 18/10/2022

On the second day, the exhibition was accompanied with events like KBC & Debate, which people enjoyed a lot. We had a very interesting KBC session in the auditorium. The day concluded with the gaming match of Fifa where students participated with great enthusiasm.



Modus Quiz event , Photography by Aditya singh, Sem 05 VC

Working for a fest ends up teaching a lot of things- team spirit, problem solving and responsibility. It was an experience that taught us that even working together to meet a deadline is a lot more fun than just stress. It was an opportunity to interact with seniors, juniors as well as faculty, we got to know each other well. Looking forward to more such events and opportunities.

quirky chowk– the design fest

Mahima Nand, Assistant Professor, Department of Fashion & Lifestyle, UID

Department of Fashion and Lifestyle organized an event Quirky Chowk to deliver an impeccable experience filled with fun, food and joy for everybody around the campus. Students from both the departments- Fashion Design & Lifestyle Accessory Design- got a chance to exhibit their creative ideas through an array of 'quirky' merchandise. From selling bags made of out denim scraps to jewellery pieces curated with utmost detail and precision, the students got acquainted with the practicality of running a business, all while enjoying the process and making their first earnings.

Students' empirical involvement in this activity led them to witness the life outside their monotonous routines that involve attending classes and finishing assignments. This was an approach for them escape the mundane reality and experience the actuality of the design process and present the final products to an audience. Pertaining to this, the visitors at the fest were also able to get away from a repetitive lifestyle and appreciate a day full of quirk and enthusiasm. Stalls ranging from a variety of different regional and continental foods were also a delightful part of this event.



Snapshots from the event. Picture Courtesy- Department of Fashion & Lifestyle

Apart from delicious food and trendy products, the carnival also engaged students as well as the faculties in games and challenges. The faculties took part in such amusing activities and reminisced their college days. This was an opportunity for students to interact with their teachers in a friendly environment and build a better educational connection with them. Altogether, this fest was an eventful ride for everyone involved and an essential learning experience for all the students.

spirit of ecstasy electrified

Harshit Bhawe, B. Des Automobile & Transportation Design, Sem III, UID

Rolls-Royce is taking its ultimate-luxury ethos to a new realm with the all-electric 2024 Spectre. The Spectre is Rolls-Royce's first ever EV, and their gasoline-powered cars will be phased out by 2030. It rides on the same platform as the Phantom sedan and Cullinan SUV but is propelled by a fully electric powertrain consisting of two electric motors that pump out a combined 577 horsepower. The driving range is estimated to be around 260 miles per charge.

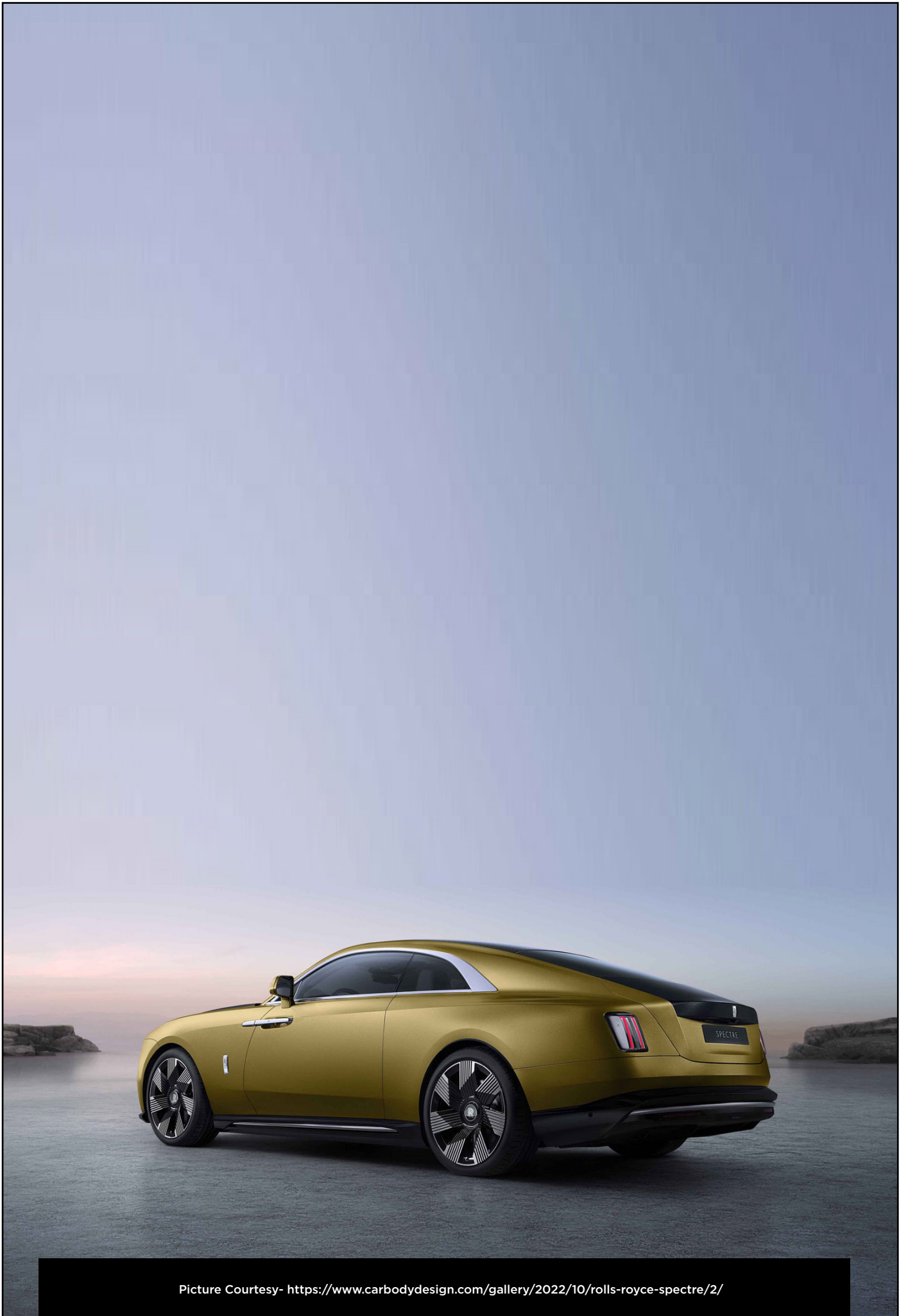
Rolls-Royce design, which is quite familiar to everyone now, consisting a long bonnet, a minimalistic profile, and a fastback-styled rear.

Similar to all the lengthy Rolls-Royce cars that, the Spectre is also long and measures over 5.4 metres in length and 2 metres in width. It has the widest-ever grille on a Rolls-Royce, thanks to its overall width, which also helps improve aerodynamic efficiency.

It is provisioned with the most technologically advanced Bespoke features yet, drawing inspiration from the timeless mystique of the night's sky. For the first time on a series production Rolls-Royce, the Spectre is available with Starlight Doors, which incorporate 4,796 softly illuminated "stars."



Picture Courtesy- <https://www.carbodydesign.com/gallery/2022/10/rolls-royce-spectre/4/>



Picture Courtesy- <https://www.carbodydesign.com/gallery/2022/10/rolls-royce-spectre/2/>



Picture Courtesy- <https://www.carbodydesign.com/gallery/2022/10/rolls-royce-spectre/24/>



Picture Courtesy- <https://www.carbodydesign.com/gallery/2022/10/rolls-royce-spectre/23/>

visit to millennium jewellery private limited

Vedika Joshi, B. Des Lifestyle Accessory Design, Sem V, UID

Millennium jewellery is a Private limited jewellery export company which is a family-owned business established in 1999. The company has 100 percent in-house manufacturing at a 20,000 square facility in gem and jewellery. Mainly, it focuses on exporting lightweight silver jewellery.

The students of Lifestyle accessory design of semesters 3 and 5 visited Millennium Private limited to understand and observe the whole process of manufacturing and making the jewellery.



LSA group picture at the Millennium industry.
Picture Courtesy - Millennium Team

Millennium jewellery Pvt Ltd is a silver jewellery manufacturing company situated in the industrial area at Sitapura, Jaipur. They work mainly on mass production with designers, wholesalers, and retailers by producing jewellery for them of the right quality and at the right price. The company continues to be a manufacturing partner with some of the leading brands from their initial days and over a decade. Their production capability includes sterling silver, 10k, 14k, and 18k gold jewellery; plain & studded with gemstones and diamonds. They also produce two-tone, mixed metal and brass jewellery.

The main strength of the company is its access to a wide array of natural gemstones. It specializes in sourcing opaque semi-precious gemstones of any shape & size, which it can use to create a variety of designs that would serve a vast market.



Workers at the Millennium industry.
Picture Courtesy- Millennium official website

Currently, with a strength of 120 employees at the factory and a production capacity of approximately 20,000 units per month; the factory has a 100% in-house capability in a complete wax casting process as well as manufacturing handcrafted jewellery. In-house capability of laser welding, marking and complete silver, gold & rhodium plating is also available. All the equipment & machinery are of the latest technology and best in class sourced globally. The students were shown the working of different departments over there. The Merchandiser of the company, miss. Rishita explained

to students the whole process of manufacturing. There is a team of sketch artists who creates a 2d pencil drawing of the design that illustrates the design idea, which is then further developed as a 3d CAD on a computer. Each step is detailed with an understanding of customer requirements. Then wax injection and metal casting takes place. Next, a team of skilled artisans works on filling and soldering ensuring the detail is maintained as intended for the design. Each piece is quality checked thereafter to ascertain the standard is maintained throughout the production. Finally, the piece is perfectly polished and quality-checked several times before being packed for dispatch.



The student observing the making process at the Millennium industry. Picture Courtesy- Vedika Joshi

In the last 23 years of experience in the industry, the company has built a team of highly skilled and dedicated artisans. The management team comprises experienced professionals with an average of 15 years of relevant experience in the industry. The company has a complete creative team of CAD designers, sketch artists, and model makers. The team of artists is constantly working on fresh ideas and trends based on client feedback and market research. It also has a database of thousands of designs to offer to wholesalers and retailers in numerous gemstones.



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