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# CAMPUS AGAIN

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

It seems like a long hiatus, being away from the campus for several months. Coming back last week I landed on a balmy evening, and next day as I watched the sun rays filter through my curtains, and saw the tree outside my window, I knew I was back at UID!

There is a sense of absolute involvement the minute you set foot in the classroom- eager faces, expectant, hesitant and curious. A batch that has spent their entire foundation year under lockdown and have not had the excitement of being on campus. It is heartening to be among them and to know that maybe, life is getting some semblance of normalcy.

I spent the first day connecting with all the students in my department and listening to their stories and telling them some of mine. A lively exchange of ideas, among the faculty, and I knew I was truly back. It also made me realize that I had missed the

camaraderie, and that we are truly social beings. It has been unfortunate that the pandemic has kept us away. It has made us insular beings, instilled fear and confusion and almost made us lose faith in mankind.

However, when I see the campus abuzz, and look at all the students, striving to do their best, engaged in discussion, drawing, flying paper planes and bonding over the canteen snacks, that I know, within us lies a hero, we are all fighting to make it work for us, we are looking over the horizon, and we are messiahs of hope.

Hope is what has kept the world alive, and there are campuses, all over the world with similar faces, similar stories. I am glad to return to this glorious campus and be a part of this learning process. Mariah Carey in her beautiful voice sings, "so when you feel like hope has gone, look inside you and be strong, that a hero lies in you...."

# ABANDONED TREASURES

By: Kavita A Chauhan, Assistant Professor, Lifestyle Accessory Department, UID.

Jewellery is the oldest form of adornment by humans and it continues even today. In the times old to now, what has changed is the material, the techniques, the inspirations but what has not changed is the power that jewellery holds! The power of expression, the power of communication, the power of making a statement without having to say a word!

In the Jewellery Elective this year, the very idea of communication and material was explored. The students made jewellery with unconventional materials from the natural and built environment, materials that they collected from the vast spans of the UID Campus, materials which were discarded and considered 'waste'. The output was a pleasant surprise for the students and it strengthened the idea that concept is a very powerful tool. The right concept when combined with interesting materials can bring into existence something new, something innovative.



Necklace made from natural waste.  
Image credit: Kavita Chauhan



Necklace made from collected discarded materials. Image credit: Kavita Chauhan

Within the same module, the next jewellery that the students made had a common inspiration for the whole class but the interpretation varied. It was a wonderful experience to see the whole class witnessing so many unique ways of interpreting the same inspiration.

The output was a beautiful mix of 'individuality' held by a string of 'commonality'. It very well taught them that 'one' inspiration can have so many kinds of interpretations!

Some of the works of the students are highlighted here. Let us applaud the sheer initiative of the young designers in the making!



Necklace made from natural waste.  
Image credit: Kavita Chauhan



Necklace made from collected discarded materials.  
Image credit: Kavita Chauhan



Posters designed by self rendered gemstones.  
Image credit: Kavita Chauhan

# THE DENIM DIARIES

By: Kripa Joshi, B. Des Fashion Design, Sem V, School of Fashion Design, UID.

After spending 2.5 semesters in a lockdown, we, the students of semester 5 of Fashion Design were able to showcase our work in the form of a class exhibition. There is always one aspect that each semester focuses on and this time our focus is, Denim and its variations. As part of the subject 'Drawing and Imaging', we were asked to pick a denim brand and create a mood board using the brand aesthetics and a personal touch. After creating the mood board, we had to explore making fabric swatches using different mediums like watercolour, alcohol markers, colour pencils, etc. Post creating the fabric swatches, we brainstormed over their chosen brands- the brand aesthetics, colours, target audience, textures, etc. The keywords identified from the brainstorming then developed into a more structured mind map. Using this mind map that each student had created, we started exploring the mind map through swatches. Everyone was asked to make a minimum of 50 swatches.

Interestingly, though the brands that were chosen by us focused on denim, there was an array of colours in the display. The displays were all interesting and unique. Different concepts were showcased. A lot of the students had even worked on silhouettes for their final collection sketches. These were done using paper cutting, printed sheets, etc. Even an entire year of quarantine couldn't diminish our energy to showcase our work.

During the display, we opened the exhibition doors to all faculty and students. Along with the student display, each one put sticky notes for feedback from the visitors. Other than the faculty who taught the subjects, different faculties also visited the display. Students of different semesters also visited the display area to witness our work. Many questions and discussions were addressed like, "What kind of garments will the final collection have?" and "What fabrics are being kept in mind while creating the collection other than denim?". It was an enriching experience.



The Sketch Mania. Picture Courtesy: Arjun Sunil.



Picture Courtesy: Aditi Trivedi

The Sketch Mania: In frame- Neha Bansal, Nikita Thorat, Riddhi Khichi . Picture Courtesy: Dixita Rai.



# VISIT TO NATURAL DYE CLUSTER

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

We, the students of B. Des Fashion Design Sem 7 of Unitedworld Institute of Design were taken for a field visit to the Natural Dye Cluster in Vasna, Ahmedabad. We were accompanied by our faculty Ms. Anahita Suri. The artisans Mr. Jayantibhai Chitara and his son Mr. Kiritbhai Chitara guided us during this visit. This session was conducted outdoors in an open space in the cluster where we gathered to view this demonstration.

We were exposed to the process of natural dyeing in brief. We learnt various recipes of dyeing different colours. Mr. Jayantibhai along with his son, demonstrated the dyeing of colours like Grey, Jet

Black, Yellow, Dirty Green, Carrot Pink and Red on cotton muslin and cotton mul fabric. This fabric was already scoured the previous night and kept ready for us as scouring is a lengthy and time taking process. We understood that Harda Powder and Alum play a vital role in natural dyeing. Harda Powder is used to enable the cloth to pick the colour vibrantly, while Alum is used for the fabric to hold and fix the dye. Usage of Ferrous Sulphate, Amba (Mango) Turmeric, Madder Root and Alum was done as natural dyes. We understood that when these ingredients were used in different quantities and in multiple combinations, it was possible to achieve different, desired colours.



Jayantibhai demonstrating natural dye process using ferrous oxide, amba haldi and madder.  
Picture Courtesy: Kanaka Pandit.

We took notes and interacted with Mr. Jayantibhai to discuss the process and sorted out our queries regarding natural dyeing.

After this, we were taken to an indoor space where we got to witness the craft of live Kalamkari Painting. Mr. Vishal Chitara explained the process and technique of this art to the students. Two Fine Arts' students demonstrated this craft to the students. They took great interest in understanding the steps involved and materials used for this craft. The painting done was called 'Mata Ni Pachedi' meaning 'behind the mother Goddess'. It was a combination of dark pink, white and black.

Chitara family was also selling some natural dyed and block printed products that a few students purchased as a memoir of this field visit and learning. The students were handed over the swatches of the demonstrated natural dyed fabrics during this session. This was truly an insightful visit to the Natural Dye Cluster.





Students observing Kalamkari work in progress.  
Picture Courtesy: Kanaka Pandit.



Artisans working on 'mata no pachedi'.  
Picture Courtesy: Kanaka Pandit.

# CYCLING THROUGH THE WASTE

By: Snigdha T.R., B. Des Fashion Design Sem VII, School of Fashion Design, UID.

One of the unfortunate aspects of the fashion industry is the short lifespan of clothing before it reaches a landfill. There is a burning need for finding innovative ways to keep clothing out of landfills for much longer.

Growing up in a household that used every single resource to its maximum value meant that I never threw a single piece of clothing into the garbage bin. Instead, I was always taught to make the best of what I had. So I started with my clothes. At the age of 15, the first time I tore up my mother's garments that were stashed away in the back of her cupboard, it would suffice to say that I was unable to create something 'wearable'. Despite my many failed attempts my mother allowed me to create more and learn along the way. This slowly built into a deep interest in design and paved the way for my career.

Over the years my love for upcycling only grew stronger and drove me to kick start a small business amidst the lockdown last year. With lots of creativity, thinking and tremendous support from my brother I was able to not only sell upcycled garments and take up commissioned projects but was also able to support the sustainable and ethical clothing community in India. Specifically, so on Instagram, as it has recently become a platform used by all ages to not only view but also create content. There has also been an increase in the

number of small businesses on the platform and a change in buying patterns when it comes to conscious consumers. This has also helped me reach many conscious consumers across the country through a single social media platform. Through my platform I hope to promote the concept of upcycling not only by making products but also making educational content that followers can easily access to upcycle their own clothing.

To me, upcycling is not just about creating new designs or silhouettes through old garments & fabrics but also keeping intact the nostalgia and the warmth of wearing something that has been mine forever. As humans we tend to attach memories with clothing and through upcycling we get to take these forward and hold onto them longer. Therefore, I believe that upcycling not only increases the physical value but also the emotional value of the clothing.

Creating out of an old saree often feels similar to creating something using just fabric, but the difference is that one is a recently manufactured and distributed and the other has been previously loved, holds value and is better for the environment. Moving forward as a consumer and designer I would say that every single piece of clothing can and should go through as many cycles of usage as it can take before it reaches a landfill, as there is no better resource than what is already available to use.



Saree to Dress. Picture Courtesy: Snigdha TR.



Saree to Dress. Picture Courtesy: Snigdha TR.



Upcycled from Kurti. Picture Courtesy: Snigdha TR.



Upcycled from Kurti. Picture Courtesy: Snigdha TR.

# ROYAL DEITIES

By: Ajay Kumar Chowdhury, Associate Director, Lifestyle Accessory Department, UID.

This painting is a beautiful combination of these three deities combined in one form. This is also depicted in the merging of colour schemes - Durga depicted by red, Laxmi depicted by green and Saraswati depicted by white, blues and purples. Also, there is a beautiful blend of their Vahanas and their weapons - the lion of Durga, the swans of Saraswati and the owl of Laxmi. Their weapons are also depicted in the multiple hands - being the Trishul, shankha, chakra, bow, arrow and Gada, for Durga, the lotuses and pot of money for Laxmi and the Veena in the hand for Saraswati.

The novelty of this painting lies in that all the jewelery seen in the painting is handcrafted with 1.5 kilograms of real gold and silver with repoussé technique with use of precious gemstones. The medium of painting is oil paint.



Durga, Lakshmi & Saraswati gold silver painting.  
Image credit: Ajay Chowdhury



3D crafted gold and silver headpiece and earrings with precious gemstones. Image credit: Ajay Chowdhury



3D crafted gold and silver coins.  
Image credit: Ajay Chowdhury



3D crafted gold and silver necklace with precious gemstones.  
Image credit: Ajay Chowdhury

# TIE AND DYE: NARRATION OF A COLOURFUL EXPERIENCE

By: Sana Sheikh & Nipun Singh, B. Des Fashion Design, Sem III, School of Fashion Design, UID.

Seeing our academic lives through bright screens undoubtedly made us feel cut off from the tactile and experimental aspects of the design process. Today, now that we are here on campus and have access to all of the tools and labs, we have the opportunity to not only learn about the process, but also to participate in it by moulding what already exists. We covered not four, but infinite techniques during this tie and dye workshop for our module 'Fiber & Yarn'. We say infinite because the four processes taught to us can be combined in any number of ways to generate the desired pattern or design.

Before getting into the specifics of how we learned to dye fabric, we first had to come up with a concept for what we wanted to do. Then came the cloth sizes and quantities, followed by scouring the fabric as a pre-dyeing procedure. Moving forward, we not only studied the various strategies, but also discussed them with faculty and colleagues to have a better grasp of how we may instil and implement our thoughts and plans.

Traditional tie and dye, shibori, clamp dyeing, and leheriya techniques were utilised. Creating multiple knots on the fabric is a traditional and widely used tie and dye technique. Shibori is a Japanese method in which the fabric is stitched and twisted to generate dye resistance, resulting in stunning patterns and designs. Clamp dyeing allows for creativity because it can only be understood through the correct use of permutations and combinations to obtain the desired result. Leheriya, as the name implies, is inspired by the direction and formations generated by waves of water. The stripes-like impression is accomplished by skilfully folding and tying the cloth.

Playing around with colours and techniques and imagining them on our final products was a fascinating experience. Clamping, tying, sewing, or twisting the fabric according to our design was the next step in the procedure. The fabric is then dipped into a dye solution including water and heated constantly. The time it took to dip the fabric in the dye varied depending on the thickness of the fabric and the technique used. After extracting the fabric from the dye bath, the most exciting part of the procedure began: unravelling the knots and stitches and inspecting the finished product. Each

piece of cloth was distinctive and beautiful, highlighting the importance of working by hand rather than by machine.

Each style has its own unique look and qualities that are difficult to ignore. The essence of practising and being involved in the richness of Indian crafts is brought about by the exquisite details and thought behind a pattern or print. It's the smile on our faces when we complete the dyeing process, the jumps and excitement, and the delight of peeping in to see the end product that makes this whole process wholesome and magnificent.

When we create prints and designs on fabric with our own hands, we learn more about Fabric and its beautification through different methods of printing. Thus, our module Fibre and yarn becomes bigger than just a module, it becomes an experience.



Source: Students work and Design Intervention Diary

This image showcases our work and reflects our own thinking and design process.

# PANEL DISCUSSION: SUSTAINABLE FUTURES WITH NATURAL DYES

By: Leah Clarence, B. Des – Fashion Design Sem VII, School of Fashion Design, UID.

An online panel discussion was held on 3rd September 2021 for the students of B. Des Fashion Design, Semester 7, where six young designers who are working with natural dyes, spoke about the art of natural dyeing and shared their experiences.

The panel consisted of Priyal Turakhia, a UID alumni in Master of Design in Textile and Knit Design, Diksha Chandnani, a UID alumni in Fashion Design, Sukanya Sahu and Farheen Sheikh, NIFT graduates in Fashion Design and Heena Sukhani and Agrima Blana, Fashion Design graduates from Pearl Academy.

The discussion started off with Diksha, who spoke to us about her journey with natural dyes and eco-printing and how she got interested in it. The unpredictable result each time a fabric is dyed fascinated her and made her want to continue working with it, even for her graduation project, where she used madder roots and henna as well as iron to change the colour of the dye. Diksha also uses onion peels, rose petals and marigold for her projects.

'Ekome with Love' is a brand based on personalized, timeless gifting. Started by Sukanya and Farheen, the brand's ideology is that of being connected to the earth and the aim is to give back to nature. During their discussion the two designers spoke about their love for natural dyeing, their experience, sharing with us some of the materials and processes they follow as well as about some of the challenges they face handling a brand that works with natural dyeing. They stated how they refrain from mass producing and trying to be as sustainable as possible, although challenging. Eco-printing is one of their specialties. Using onion peels, madder and marigold, they create beautiful, one-of-a-kind prints on sarees, scarfs, blouses as well as naturally dyed shirts, scrunchies as well as printed paper. Next, we had Priyal who started 'Nirantar'– a brand for sustainable products. Apart from creating garments and accessories out of single use plastic, Priyal shared with us her journey with natural dyeing and some of the projects she has worked on. She explained the process of dyeing, the components, ingredients as well as words and terms used. She shared how different types of fabric, the water and even climate can affect the outcome of the dyeing process. Priyal also spoke about a very interesting and different outlook on natural and

chemical dyes, stating that if azo dyes– that can be carcinogenic– is not used during the chemical dyeing process, then it can still be sustainable as chemical dyes last longer on fabric.

Heena and Agrima, founders of brand Heenaagrma, closed the panel discussion by talking about the need for natural dyes to become the new norm, for it be used widely like embroidery or tie dye. They spoke about how their brand works with natural dyes, using pomegranate, iron, red cabbage, onion peels on fabrics like organza and silk. Like Sukanya and Farheen, Heenaagrma hated the idea of mass consumption, stating that "sustainability and conscious thinking has to be a given." Every single piece of naturally dyed fabric is used to create a new product, not letting anything go to waste. The brand also provides kits with dye ingredients and step-by-step instruction of the process, to make natural dyeing easier and more accessible to a wide range of people– that is one of the designers' main goal.

This discussion, in a way, shed a new light on natural dyeing. We learnt how so many things around us– even kitchen waste– can be utilized to create something beautiful, how the difference in each outcome is the uniqueness of the dyes and not something to worry about just because it hasn't come out as 'perfect' as the previous piece.

The discussion helped those who are seeking to work with the natural dye area for their final projects this semester and the information proved insightful to every student who wishes to take it forward in the future.



Poster for the event.



Screenshot from the Masterclass. Picture Courtesy: Leah Clarence.



BEETROOT		
Pre-Mordant	Dye-stuff	Post - mordant
Vinegar	Beetroot	-

COFFEE		
Pre-Mordant	Dye-stuff	Post - mordant
Alum	Coffee powder	-

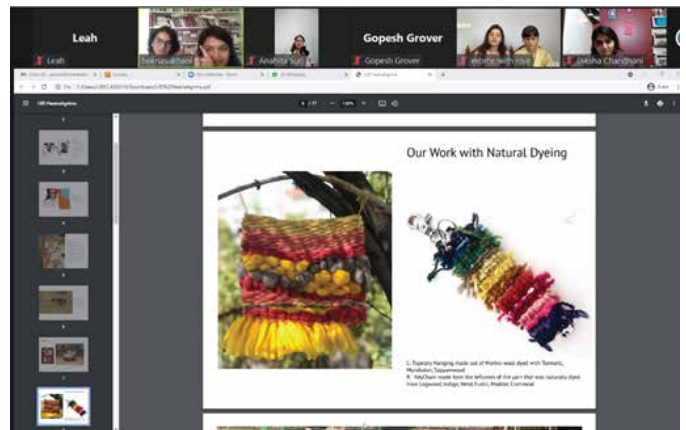


Priyal Turakhia, Nirantar (@nirantar\_bypriyal)

Screenshot from the Masterclass. Picture Courtesy: Leah Clarence.



Screenshot from the Masterclass. Picture Courtesy: Leah Clarence.



Screenshot from the Masterclass. Picture Courtesy: Leah Clarence.



Screenshot from the Masterclass. Picture Courtesy: Leah Clarence.



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