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# Foreword

“Everything you can imagine is real.”- Pablo Picasso  
“Design is as much a matter of finding problems as it is solving them.”- Bryan Lawson  
“The best design is the simplest one that works.”- Albert Einstein

At Karnavati University we conceptualized the launch of a premium design confluence devoted to Ahmedabad’s patronage of its design community & as a festival of thinking, exploring and collaborating in art, media, design & innovation.

**India Design Conclave (IDC) held from November 23 to 25 November 2018** – as an ode to the historic city of Ahmedabad. It was conceived as a melting pot of ideas & insights – attracting eminent global design fraternity with an aim of stimulating interesting discussions and debate key and trending issues of global design. IDC in its debut was super successful and was able to reach out to around eleven million in the digital space through the participation of 20 global thought leaders, 12 panel discussions and more than 4000 participants.

**Come Let’s Design in India** – clarion call of our honorable PM.

**IDC** was rebranded as **ADW 1.0** & organized from 17th – 19th January 2020, as a Launchpad for “**Come Lets Design India**” a campaign towards making India a global hub of design. The theme conceptualized for ADW 1.0 was **World Design 2025** in view of the technological advancements in rapidly reducing timeframes. With the explosion in instantaneous and individual communication technology, there are tectonic shift like climate change, depletion of resources, economic disparity and social discontent affecting the planet. The highlight of ADW 1.0 was that for the first time we had Presidents / Secretary General / former Heads from top world design associations – WDO, Cumulus Association and IDA at one event.

**The overall theme was “World Design 2025” – subthemes:**

1. Artificial Intelligence (AI) & Digital Story (In context to design)
2. Design, Culture & Society – UN SDG 2030 goals
3. Future of Design
4. Design for Entertainment / Edutainment

**Toying with Design – Story of Indian Toys is Timeless as the Land itself**

**Ahmedabad Design Week 2.0** was held from of 03Feb to 07 Feb 2021 to in a virtual mode to collectively discover and reveal the various aspects of toys as a change agent for education, entertainment, edutainment, social innovation, interactions, stress busters and early childhood education through the lens of designers, artists, academicians, industry and policy makers, in India and abroad.

ADW 2.0 explored the intrinsic toy-play activities as acts of social interactions with objects as well as a communication tool in a larger cultural context. The theme ‘Toying with Design’ is inspired by the clarion call of our Hon’ble Prime Minister through policies and programs like ‘vocal for local’ or localization vision emphasizing on a self-reliant, & ‘aatmanirbhar’, to cut out our role for a resurgent New India India .

**Design for Defence – Atmanirbhar Bharat**

**Ahmedabad Design Week (ADW) 3.0** was held from 26th Feb to 28th Feb 2022 themed around **Design and Innovation in Defence and Aerospace sector**. At UID we wanted to push the boundaries of design with a mission to be connected to national aims and aspirations of the national policy of self-reliance in defence production to lessen the reliance on overseas providers and create designers & skilled work force to sustain the domestic providers in this field. We were successful in blending and fusing of ideas, experiences, knowledge and expertise of the young and old alike, beyond geographical boundaries into two specific sectors- Defence and by extension, Aerospace.



**Design for defence-** for designers, as problem solvers in multiple domains deploying elements of Design thinking, creativity, applied research skills & knowledge. Some of the top minds of the country and abroad channelized the discourse towards a few core design disciplines- viz. Systems Design, Product Design, Interaction Design, Animation & Gaming Design, Strategic Design, visual communication, smart and technical textiles, simulation, virtual reality, vehicular design etc.

The co-organizers of Ahmedabad Design Week 3.0 were:

- Education Department, Government of Gujarat
- Gujarat Student Start-up & Innovation Hub (i-Hub) - a Government of Gujarat initiative.
- Department for Promotion of Industry and Internal Trade (DPIIT), Ministry of Commerce and Industry, Government of India, has extended generous support.
- Defence Research & Development Organization (DRDO)
- Department of Science and Technology (Govt of Gujarat)
- KU Defence Design & Technology Incubator of India (DDTII - <https://ddtii.in/dic>)
- Technology Development Fund (<https://tdf.drdo.gov.in/project/feasibility>)

**Ahmedabad Design Week 4.0 was held from 27 to 29 Jan 2023** was uniquely themed - **The Technological Revolution across Paradigms (T.R.A.P.)** a catalyzing transformation in design world over. ADW 4.0 explored the multi-faceted role of the technology sector with immense opportunities for collaboration with design of products & services. The conclave aimed to re-focus on current inflexions in design of emerging technologies, modern complex systems, strategic systems, integrated & interaction design and their disciplinary and interdisciplinary contexts.

**Ahmedabad Design Week 5.0 themed 'INDIABLE'** was held from 16 to Feb 2024 which aimed to showcase the design prowess of India, influenced by traditional knowledge systems, skills, technology & processes melded with modern design thinking, creativity and innovation defining the future of design.

INDIABLE is also a tribute to countless Indians through multiple generations who have maintained their unique identity, blending local traditions, art & skills with entrepreneurial and innovative mindset. ADW 5.0 had an amazing line up of thought leaders / panelists. Stephen Mascarenhas - CEO Cinegence; Saptarshi Prakash - Swiggy; Abhimanyu Nohwa - Director UX Design - Honeywell; Mohit Taneja - Gp Head Vedanta; Vijayvahu Joshi - Jio platforms, Naresh Narasimhan - Artitect, Ankur Choksi - Studio Lotus, Garima Maheshwari - Head Tanishq to name a few.

## In Conclusion

The seed of Ahmedabad Design Week was sown with the first India Design Confluence (IDC) in the year 2018 - with a vision to present a vibrant platform for the symbiotic global convergence of designers, thinkers, thought leaders, academicians, researchers, industry experts and young entrepreneurs.

Each ADW conclave raised the bar of global thought leaderships & took it to the next level and has been instrumental in successfully positioning UID / KU on the world calendar of premier global design conferences. It has brought together national and international experts, artisans and craftspeople from the design industry to share their journey, creative process, case studies, perspective and style of working - giving students access to fresh inspiration and diverse opinions to set their creative compasses in the right direction.

**By: Col S Bose, Director, UID.**



# ADW 5.0 Inauguration Ceremony

Ahmedabad Design Week 5.0, hosted by the UnitedWorld Institute of Design, celebrates creativity, innovation, and the limitless potential of design. The inaugural ceremony marked the beginning of a 3 day long escapade where designers, artists, and enthusiasts converged to explore, engage, and celebrate the diverse facets of design in all its forms. The opportunity to hear highly esteemed designers and dignitaries talk about their experience in the industry ignited inspiration, fostered collaboration, and redefined the boundaries of what is possible with design.



**Lamp Lighting ceremony. Picture Courtesy: ADW Photography Team.**



**Felicitation of guests. Picture Courtesy: ADW Photography Team.**

ADW 5.0 continues to elicit excitement as a result of the tenacious efforts of the team at Karnavati University and President Shri Ritesh Hada, who consistently stimulates others to innovate through design. The event formally begun with a lamp lighting ceremony, followed by the felicitation of the dignitaries on stage, Mr. Raj Gopalan Chidambaram, Mr. Pradyumna Vyas, Mr. Satyasheelan G, Mr. Sunil Parekh, Mr. Vincenzo Lavicoli, Mr. Uttam Pal Singh, and Mr. Karambir Singh Rohilla. In the presence of all the esteemed speakers on stage, the Head of Institution, UID, Colonel Surojit Bose introduced the Karnavati Journal of Multidisciplinary Studies, a peer-reviewed academic journal with the goal of encouraging and assisting in the production of innovative and original insights that have the potential to serve as useful platform for academia and research culture.



**Launch of Karnavati Journal of Multidisciplinary Studies. Picture Courtesy: ADW Photography Team.**

## **Shri Karambir Singh Rohilla**

**Typeface Designer and Typography educator with expertise in Latin & Indic Font development.**

Mr. Karambir expressed his thoughts on the importance of fonts and how we, as humans, are akin to a font family, descending from the same origin yet distinguished by our individuality. Karambir sir expresses his views on typography & its influence at all stages of our lives, & without it, we, along with our designs, are deemed blind. Typography completes visual communication and is crucial in all fields, including design and business. He concludes the discussion by reminding the audience & future designers that language should not be viewed as a barrier in typeface design. A designer can only grow if he overcomes his assumptions and is willing to explore & evolve his ideas, regardless of the language he is comfortable with.

## **Uttam Pal Singh,**

Head of Kid's Cluster South Asia, creative vision behind the rise of Discovery Kids, & producer of the award winning series 'Little Singham'.

Mr. Uttam Pal recalled his journey as a student, coming from a small town where architecture was the only design field that was considered a viable career option at the time. He states, based on his personal experience of having to transfer careers from architecture to filmmaking, that it is critical for a person to connect with what they are pursuing. A career can only be fulfilling if one recognises their potential and is motivated to give their utmost to what they do. He closes by encouraging the students to discover their spark, define it, nurture it, and turn it into an energy that will propel them forward in their respective career paths.

## **Mr. Vincenzo,**

Vincenzo Iavicoli, –Former Chair of Product Design & Global Strategist

Mr. Vincenzo addressed the global emergence of design relevance among Indians education landscape, among other corporate aspirations, one of the major aspirations of students is to pursue design as a career. He expressed his belief that India has the aptitude to lead the design industry, with new minds cultivating and carrying forward their culture in modern design, bringing distinctiveness to Indian design. The Indian design landscape is seeing rapid development, with fresh perspectives transforming ideas into tangible manifestations of imagination. Sir Vincenzo notes that with the growing emphasis on design education, entrepreneurship & government initiatives supporting the creative industry, India is solidifying its position as an indispensable player in shaping the future of design on a global scale.

## **Mr. Sunil Parekh,**

Senior Advisor to ZyduS Group and Jubilant Co-Chair, FICCI Gujarat State Council

Coming from the world of business, Mr. Sunil outlined the major contributor that has the potential to boost India into becoming the world's third largest economy, the contributor being domestic consumption, which alone accounts for 60% of the total GDP of India. The Indian economy, which is dominated by domestic consumption, provides designers with leverage to contribute to India's rise on the economic ladder. With the country's growing GDP and domestic goods production, there is an increased demand for designers to develop and bring the products into the market. India is significantly flourishing in a multitude of sectors, which is only made possible by fresh ideas, bold thinking, innovation, and new experiences that incorporate modern day technology. At present, India is capable of promoting novel concepts and experimentation while simultaneously providing a platform for designers to live a rich and stimulating life. Sunil Sir highlights how design has a higher scope in leading the country to accelerated economic progress with good concepts that cut costs, improve functionality, create a desire to purchase and possess, & permit technology to be translated into successful products with high consumer appeal.

## **Satyasheelan G**

Vice president, Design styling, Ashok Leyland

Mr. Satyasheelan G underscored the interdisciplinary nature of transportation and automobile design, likening it to the fusion seen in fashion, textiles, UI/UX, & graphic design. He emphasized the need for a holistic approach that caters to every individual, stressing continuity amid technological advancements when it comes to automobile design. Satyasheelan envisions transformative changes in transportation, including trains, through technological innovation. Drawing parallels, he illustrates the significance of embracing technology in design, likening it to the precision of a camera capturing landscapes. He highlighted the disconnectedness among fields and urges the younger generation to cultivate cultural roots in their work for a more integrated future. He closed with mentioning importance of India sticking to its roots whether it be ecological, technological or social developments that cater to the Indian

customers.

### **Pradyumna Vyas**

**President Elect, World Design Organization**

Mr. Pradyumna Vyas stresses the vital role of design in harnessing technological advancements, moving beyond mere adoption. He critiqued a consumer-centric economy, highlighting its detrimental environmental impact. Sir Vyas advocated for sustainable design practices that consider all aspects of a system, not just technical skills. He insists on inheriting power from cultural roots for leadership, not relying on external sources. Vyas promoted a systemic approach to challenges, emphasizing the need for holistic thinking across all fields. He asserts that India's entry into the global market hinges on holistic development and sustainability, not solely economic dominance. Throughout, Vyas champions systemic thinking and sustainable practices as essential for progress.

### **Rajgopal Chidambaram**

**Chairman, School for advanced studies in nuclear Science and Technology, BARC**

In his speech, Mr. Rajgopal Chidambaram elucidates the essence of design as an autonomous field, emphasizing key attributes such as functionality, aesthetics, simplicity, and innovation in product development. Using the example of truck design, he illustrated the choice between leveraging existing knowledge and starting anew. Chidambaram underscored design's role in problem-solving, highlighting its interdisciplinary nature and the beauty inherent in various design disciplines. He emphasized the symbiotic relationship between content and design, asserting that both are crucial for impactful creations. Adapting to market dynamics and staying innovative are key tenets of successful design, supported by anecdotes and experiences shared throughout the speech. Chidambaram concludes by expressing his enduring passion for design, asserting its perpetual evolution and never-ending quest for perfection.

### **Surojit Bose**

**Head of Institute, UID.**

Col Surojit Bose delivered the closing speech of the inauguration ceremony congratulating UID on accomplishments via ADW 5.0, sharing extreme gratitude for the speakers who shared their dedicated time for ADW 5.0

**By: Noah, B. Des Product Design Sem II, UID & Saanvi Shetty, B. Des Product Design Sem IV, UID.**

# From a Childhood Passion to Shaping Global Aesthetics: The Story of a Visionary Designer

In the heart of a culturally rich upbringing, a young boy called Aquib Wani at the tender age of 7 discovered his passion for sketching and drawing, marking the beginning of a journey that would transcend conventional paths. Despite facing academic setbacks, his spirit remained undeterred, fueled by an innate love for creativity and expression. This resilience paved the way for a narrative not just of redemption but also of remarkable achievement.

Embarking on a self-taught journey, he mastered Photoshop through YouTube tutorials, sharing his digital artworks and posters, which were a testament to his burgeoning talent. His artistic journey intertwined with music, becoming a pivotal part of his identity as he joined a metal band, promoting their music passionately. This blend of interests highlighted his multifaceted personality, setting a foundation for his future endeavors.

In 2009, his professional path took a significant turn as he landed a graphic design internship at RSJ, a move driven by his profound love for music. This experience was a precursor to his pivotal role in 2014 at Scenografia by Sumant, a Delhi-based company specializing in scenography and installations for lavish Indian weddings. His talent shone brightly as he designed extravagant installations, catching the eye of the prestigious London Fashion Week 2016 with his innovative designs.



**Aaquib Wani with the audience. Picture Courtesy: Tanishka Panickar**

The year 2018 marked a monumental chapter in his career with the inception of Aqueeb Wani Designs, fueled by his collective savings of 80,000. His groundbreaking work for the Ambanis, India's prominent business family, creating a craft bazaar for their event, displayed his commitment to sustainability and his innovative use of Sholapith. His journey with the Ambanis did not stop there; he later became the art director for the second son's wedding, solidifying his reputation in the industry.

The Lollapalooza event in January 2023 saw him as the creative director, branding the festival on Instagram and creating memorable installations that interacted with the environment and the audience. His collaboration with Adidas for the launch of a new shoe line featured outer space-themed dome installations, displaying his versatility and innovative

approach to design. His work with the United Nations, inspired by the charkha symbolizing Gandhi, and his fashion endeavors, including upcycling a "fake" Burberry jacket, highlighted his commitment to sustainability and innovation. His designs for Adidas, leading to a partnership for the Rohit Sharma collection, and customizations for celebrities like Ranveer Singh and brands like YSL and Fastrack, underscored his influence in the fashion world.

Not just confined to fashion and installations, Aaquib designed jerseys for the Real Kashmir Football Club and the Rajasthan Royals, culminating in the honor of designing for the Indian Cricket Team and the Indian Olympic jersey, incorporating crafts motifs from all 27 states. His achievements, including being featured in Forbes 30 under 30 and on the covers of Cosmopolitan and Grazia, are a testament to his visionary approach and his relentless pursuit of creativity. From a struggling student to a design maverick, his journey is a beacon of inspiration, proving that passion, resilience, and innovation can shape not just a career, but also the very fabric of global aesthetics.



# Blue Hues and Timeless Craft: Ramswaroop Kharol's Legacy in Rajasthan



**Left: Students are engaged in the art of blue pottery. Right: Ramswaroop Kharol demonstrates his expertise in this traditional craft. Picture Courtesy: Sanjana Pahadia**

Ramswaroop Kharol, a master artisan of blue pottery from Kot Jewar, Rajasthan, embodies the spirit and dedication required to create exquisite blue pottery pieces. With over 30 years of experience in the craft, Kharol's hands possess an intimate understanding of the materials and techniques involved in blue pottery. His expertise and passion shine through in every piece he creates, infusing them with personality and charm.



**Students learning Blue Pottery Craft. Picture Courtesy: Sanjana Pahadia**

Blue pottery is a captivating art form renowned for its distinct blue hues, intricate designs, and delicate craftsmanship. Originating from the vibrant land of Rajasthan, India, blue pottery has deep roots in the region's rich cultural heritage and artistic traditions. With origins dating back to the 14th century, this unique pottery style has evolved, blending influences from Persia, China, and indigenous Indian techniques to create its iconic aesthetic.

The process of creating blue pottery is a labour-intensive yet mesmerizing endeavour that requires skill, patience, and precision. Unlike traditional pottery, which typically utilizes clay, blue pottery is crafted from a special mixture comprising quartz powder, powdered glass, multani mitti (fuller's earth), borax, gum, and water. This unconventional blend not only lends blue pottery its distinctive translucent appearance but also allows artisans to mold intricate shapes and designs with remarkable finesse.

The finished blue pottery pieces serve a variety of purposes, blending functionality with aesthetic appeal. From ornamental vases and decorative bowls to functional plates and tiles, blue pottery finds its place in both traditional and contemporary settings. Its timeless beauty and versatility make it a sought-after addition to home décor, adding a touch of elegance and sophistication to any space.

By: Sanjana Pahadia, B. Des Lifestyle Accessory Design, UID.

# Breaking Barriers: The Enlightening Lingerie Workshop at Ahmedabad Design Week 5.0



**Prof. Kakoli Biswas felicitating Ms. Lakshmi.**  
**Picture Courtesy: Nishtha Anand.**

The Ahmedabad Design Week (ADW) hosted a revolutionary workshop on Lingerie by Zivame, a leading Indian lingerie brand, symbolizing a significant step towards shattering societal taboos surrounding intimate wear. Guided by Ms. Lakshmi Subramaniam from Zivame, the event aimed to educate and empower women by addressing the complexities and misconceptions tied to lingerie selection and usage.

Zivame, known for its commitment to catering to various body types and preferences with a diverse range of lingerie, led a discussion that transcended the traditional view of lingerie as mere luxury items. Ms. Lakshmi emphasized lingerie's role as an essential wardrobe item for women of all ages, highlighting its importance in enhancing self-esteem and comfort. She navigated through the different types of bras, advocating for the right fit and style to complement various outfits and occasions. The workshop underlined the notion that the right lingerie goes beyond aesthetics, focusing on its functional aspect and its ability to boost confidence & self-expression.



**Ms. Lakshmi addressing the students.**  
**Picture Courtesy: Nishtha Anand.**

The session was not only educational but also interactive, with a Q&A segment that allowed participants to explore personal queries, debunk myths, and learn practical tips for lingerie selection and styling. Topics covered ranged from body positivity and the importance of self-love, to designing lingerie that suits diverse body shapes and preferences. The workshop also touched upon the significance of inclusivity and representation in the lingerie industry, promoting a message of empowerment and self-expression through personal lingerie choices.

Concluding with a hands-on demonstration, the event empowered attendees with the knowledge and confidence to make informed lingerie choices, transforming the way lingerie is perceived and

appreciated. It marked a shift towards embracing lingerie as an integral part of women's apparel, emphasizing its role in personal expression and the celebration of individuality.

In essence, the lingerie workshop at Ahmedabad Design Week served as a powerful movement towards breaking societal barriers, fostering a culture of openness, and understanding the vital role of lingerie in enhancing women's lives, both in terms of comfort and confidence. Top of Form

By: Nishtha Anand, B. Des Fashion Design & Styling, Sem II and Bhavya Sree, B. Des Fashion Design & Styling, Sem II, Department of Fashion & Lifestyle, UID.



# Crafting Tradition: Exploring the Precarious Beauty of Rogan Art at Ahmedabad Design Week 5.0



Exploring the art of Rogan with my friend.  
Picture Courtesy: Harshali Nagwekar

As I stepped into the vibrant world of the Rogan art workshop at Ahmedabad Design Week (ADW), I found myself immersed in a captivating blend of tradition and creativity. ADW, known for its celebration of design and innovation, provided the perfect backdrop for exploring the ancient craft of Rogan art, a tradition that is facing the threat of extinction.

Rogan art, originating from the Kutch region of Gujarat, India, is renowned for its intricate designs, vibrant hues, and distinctive technique of using castor oil as a base. The workshop offered students a rare opportunity to immerse themselves in this traditional craft under the guidance of Mr. Ashish Kansar, blending heritage with contemporary expression.



Artisan Mr. Ashish Kansar explaining in details about the Rogan Art.  
Picture Courtesy: Harshali Nagwekar

The workshop began with a mesmerizing introduction to Rogan art, as the artisan shared insights into its historical roots and unique techniques. I was fascinated to learn about the meticulous process of preparing Rogan oil, where castor oil is boiled for hours until it reaches the perfect consistency. It was a testament to the dedication and precision required in mastering this ancient art form. As I delved deeper into the intricacies of this ancient craft, I learned that only two families from the Kutch region of Gujarat are left who still practice this craft. The realization struck me with a profound sense of urgency. As the younger generations pursue alternative livelihoods, the legacy of Rogan art hangs precariously in the balance. As the artisans showcased their masterpieces alongside artifacts dating back over 90 years, I was struck by the timeless allure of Rogan art. Through live demonstrations, I witnessed the fluidity and precision with which they maneuver the Rogan oil on the fabric, bringing intricate designs to life before

The highlight of the workshop was undoubtedly the hands-on experience it provided. Despite its apparent simplicity, creating Rogan art proved to be a challenging endeavor. As I learned the techniques & skills required for this craft, I gained a newfound appreciation for the skill and patience required to excel in this art form.



Some of the intricate work & masterpieces made by Artisan.  
Picture Courtesy: Harshali Nagwekar

Despite the occasional setbacks and moments of frustration, the workshop was imbued with laughter, camaraderie, and a shared sense of exploration. While my creations may not have matched the perfection of the artisans', the process itself was immensely enjoyable and rewarding.

By: Harshali Nagwekar, B. Des Lifestyle Accessory Design, Sem-6, UID.



# Design for Gods: The Ayodhya Story

The closing panel began with an introduction of the panel participants, followed by Mr. Manish Tripathi discussing the temple and answering a few questions. Skip ahead to the temple, which is already half-complete and projected to be finished by the end of 2024, with one of the most essential aspects completed, such as Ram Lalla's clothing/outfit. Mr. Manish Tripathi, the designer of Ram Lalla's outfit, stated at the session that he chose Pitambari cloth and changed the material and fabrics every week to make the outfit for Ram Lalla, saying, "The biggest challenge was to prepare a cloth that suits the grandness of a god." I asked Shri Ram Ji to show me the path, and he did, showing me the signs and giving me wisdom so that I could prepare the appropriate attire for him." Additionally, he told an interesting story of how God chose their own garment, saying that he had chosen two fabrics but could not decide which to use. He had to display the fabrics on the idol the following day, so he and the other artisans set to work, desperate to find a new fabric before it was too late. When the project was almost finished, they discovered a single fabric close to the idol's construction site, and he decided to work with it since he thought God himself had chosen it.



**Panel discussion with the eminent guest speakers:  
Ms. Ruchita Bansal, Ms. Priyanka Sharma,  
Mr. Manish Tripathi and Mr. Taksh Rawal.**

As someone who had spent days and nights on her feet at the Ayodhya Grounds covering every inch of space through the hustle, Ms. Priyanka Sharma, Gujarat Bureau Chief, Republic TV, shared her experience. She presented some deep insights into the story and projected anecdotes that were not only inspiring but also sparked the youth to know that developments in Ayodhya in terms of a design scape go beyond the story of devotion.

Additionally, Ms. Ruchita Bansal, who was essentially the city planner, managed crucial day-to-day operations, from aesthetic decisions to ensuring directions were followed and setting up plans to restore significant attractions. Ms. Bansal shared a story about receiving a late-night call to arrange flowers for a special guest. And, since this was her ideal endeavor, she tried everything she could to make it flawless.

Further, Mr. Taksh Rawal, the third guest speaker on the panel, discussed his projects in Ayodhya and stressed the city's ongoing transition towards global tourism importance. He emphasized significant initiatives such as the fountain initiative, which is the world's second-largest fountain, Lotus Shaped near Guptar Ghat, and is said to seat 25,000 people in a vast amphitheater with three shows every day.

Each one of the speakers at the closing session shared their experiences of converting their professional journeys into devotion. Thus, the event of Ahmedabad Design Week 5.0 concluded on a very devotional and aspirational note.

By Yash Rajpurkar, B. Des Interior and Furniture Design, Sem II and Saumya Bandhyopadhyay, Assistant Director, Foundation Department, UID.

# Designing Success: Unveiling the Craft & Business Nexus with Garima Maheshwari at Ahmedabad Design Week 5.0

The commencement of Ahmedabad Design Week 5.0's speaker sessions was marked by an illuminating presentation from Garima Maheshwari, the Head of Design at Tanishq. With an impressive career spanning over 19 years in luxury products and jewellery, Garima leads a team of skilled designers at the Tanishq Design Excellence Centre, where she crafts captivating collections and shapes design strategies for India's largest jewellery brand. Her journey is adorned with numerous industry accolades and international recognition, showcasing her exceptional talent and dedication to the craft.

A graduate of NIFT Delhi, Garima's design prowess has garnered her prestigious national and international awards, including the coveted DTC and Tahitian Pearl Trophy. Her diverse upbringing in an army family exposed her to the rich tapestry of Indian heritage and culture, influencing her versatile design style. Garima's design philosophy seamlessly blends contemporary forms with enchanting narratives, guided by a deep understanding of materials and technical expertise.



**Garima Maheshwari conducting the session with students during ADW 5.0.**

**Picture Courtesy: Mukta Chavan**

During her session, Garima underscored the importance of designing for business success, emphasizing the role of design in elevating brand identity, and achieving strategic objectives. She introduced the acronym "BUSINESS" as a guiding framework for impactful design, highlighting key principles such as Building brand identity, User-Centric Approach, Storytelling, Innovation, Nurturing, Evolving feelings, Strategic Thinking, and Success.

Garima also emphasized the significance of nurturing the ecosystem of artisans and craftsmen, whose skills breathe life into each design. She stressed the importance of preserving traditional craftsmanship while embracing innovation and empowering artisans for future generations.

Furthermore, Garima discussed the evolving landscape of consumer demographics and preferences, urging designers to stay attuned to market trends and consumer behaviors. She highlighted the impact of globalization and cultural exchange on design, citing collaborations across borders as examples of growing appreciation for diverse cultural influences.

The session concluded with a compelling case study of Tanishq's Diwali collection, crafted with a keen understanding of consumer sentiments and market trends. Garima emphasized the importance of striking the right balance in design, citing examples of successful collections that resonated with consumers and drove business growth.

In the insightful Q&A session that followed, attendees posed thought-provoking questions on various aspects of the industry, from the impact of technology on pricing to strategies for managing collections that underperform in the market. Garima's responses highlighted the importance of flexibility, resilience, and continuous learning in navigating the ever-evolving landscape of jewellery design and business.

Overall, Garima Maheshwari's session provided invaluable insights and perspectives for aspiring designers and industry professionals alike, illuminating the symbiotic relationship between design and business in today's dynamic marketplace. Her narrative serves as a testament to the transformative power of design and the enduring legacy of craftsmanship in shaping the future of the jewellery industry.

By: Mukta Chavan, B. Des Lifestyle Accessory Design, Sem 6, UID.

# Embarking on the Odyssey of Creativity: Gaurav Juyal's Journey

In the vibrant realm of creation, where each creative stroke of genius creates a distinct story, Gaurav Juyal stands out as a luminary who leads people through the maze of education and learning experience design. His story, a patchwork of victories, setbacks, and unwavering curiosity, speaks to the inner seeker in all of us.

Juyal was first trained as an animator, but his curiosity took him outside the walls of conventional academics and into the fields of education and learning experience design. It was a road carved by early tragedies and personal challenges, demonstrating the destiny-shaping power of education.

Attendees were taken on a voyage of discovery as Juyal revealed his odyssey, exploring the various creative landscapes with an experienced explorer. Every turn of his story, from his modest beginnings as a junior animator in the busy city of Mumbai to his academic endeavours at NID, reverberated with perseverance and unwavering interest.

Juyal's love of cartoons, nourished in the gentle embrace of youthful wonder, was a lighthouse that guided him toward animation. However, his voyage went beyond just images and frames, developing into a thorough investigation of the human condition via the prism of creativity.

Juyal's worldview is centred around a deep call to exploration, a call to action for those who are lucky enough to follow in his footsteps. His advice to embrace the unfamiliar and go beyond the boundaries of comfort and familiarity reverberated with the intensity of a wise man.

In a world where networks intertwine like threads in a grand tapestry, Juyal's emphasis on camaraderie and collaboration resonated deeply. His belief in the power of connection, in the serendipitous dance of opportunity and preparation, served as a guiding light for all aspiring creators.

A newfound sense of purpose filled the gathering as Juyal's story faded into the distance. His narrative, which demonstrates the infinite creative possibilities of people, is a timeless reminder that everyone has a storyteller's heart beating inside of them who only wants to be heard.

By: Hirock Roy, Assistant Professor, Department of Animation and Digital Media, UID.

# Exploring the Artistry of Typography: A Workshop with Dr. Karambir Singh Rohilla

In a recent workshop session at the highly anticipated ADW 5.0, attendees were treated to a mesmerizing journey into the captivating world of typography by the esteemed Dr. Karambir Singh Rohilla. Renowned for his talent as a type designer, Dr. Rohilla's workshop was a delightful exploration of the nuances and artistry that breathe life into every letter. With warmth and infectious enthusiasm, Dr. Rohilla opened the doors to his world, generously sharing personal experiences and unveiling a gallery of his incredible designs. The highlight of the workshop was undoubtedly his meaningful work on the constitution of India, showcasing not only his technical prowess but also his commitment to infusing depth and significance into his creations. The session was far from a traditional lecture; instead, it was a dynamic exchange of ideas and creativity. Dr. Rohilla engaged participants through lively conversations, offering insights into the meticulous process of crafting letters that speak volumes. As he delved into the anatomy of typography, attendees were introduced to the profound beauty and artistry underlying each character.



**Mr. Rohilla addressing the students.**

**Picture Courtesy:  
Sandipan Bhattacharjee.**

One of the most impactful aspects of the workshop was the hands-on demonstrations conducted by Dr. Rohilla. Participants had the opportunity to witness the transformation of simple strokes into works of art, gaining a newfound appreciation for the skill and precision required in type design. The tangible connection between the artist and the medium became palpable, inspiring attendees to view typography as an intricate dance of form and function. Dr. Rohilla's genuine passion for typography was infectious, creating an atmosphere of inspiration that lingered long after the workshop concluded. Attendees were encouraged to explore their own creativity and think beyond the conventional boundaries of design. The workshop served as a reminder of the immense power of typography in facilitating clear and impactful communication.

The workshop with Dr. Karambir Singh Rohilla was a harmonious blend of education and inspiration. It not only equipped participants with a deeper understanding of the fundamentals of typography but also instilled in them a renewed appreciation for the beauty of design. The event underscored the profound ability of design to connect people and ideas, emphasizing the role of typography as a silent yet powerful storyteller. As the curtain fell on the workshop, participants left with a newfound sense of awe for the world of typography, carrying with them the inspiration to incorporate these lessons into their own creative endeavors. Dr. Karambir Singh Rohilla's workshop at ADW 5.0 was undoubtedly a highlight, leaving an indelible mark on all those fortunate enough to attend.

By: Sandipan Bhattacharjee, Assistant Professor, Department of Communication Design, UID.



# Exploring the Artistry of Ink Alchemy: Achyut Palav's Workshop

The recently concluded ADW 5.0 played host to a mesmerizing exploration into the world of calligraphy, led by the renowned Achyut Palav. With a career spanning over a decade, Mr. Palav is celebrated for his mastery in the ancient art of ink alchemy. This workshop, a testament to his expertise, delved into the intricate details of calligraphy, showcasing its various styles and emphasizing its commercial potential. Achyut Palav's journey in the realm of calligraphy is marked not only by his technical prowess but also by his collaborations with eminent personalities like Gulzar and Amitabh Bachchan. His workshop at ADW 5.0 provided participants with a unique opportunity to witness the magic of his craft first-hand. A central theme of the workshop was the profound connection between calligraphy and emotion. Mr. Palav conveyed the idea that each stroke, curve, and letter in calligraphy should go beyond mere communication, aiming to create a visceral connection within the composition. Words, in this context, are not just tools for conveying information but essential design elements, where "word is design and beauty."



**Demonstration by Mr. Achyut Palav.**  
**Picture Courtesy: Mahendra Dave.**

An intriguing aspect of Mr. Palav's approach is his aversion to planning designs. He advocates for artists to start directly on the canvas, promoting a fearless attitude towards artistic expression. According to him, mistakes are invaluable learning experiences, emphasizing the importance of embracing the spontaneity inherent in the creative process. Palav showcased the versatility of calligraphy by presenting glimpses of his diverse projects during the workshop. From logo designs and posters to wedding invitations and murals, he demonstrated the myriad possibilities of incorporating calligraphy into various mediums. A striking example was his exploration of calligraphy in body painting, pushing the boundaries of this traditional art form. A particularly poignant aspect of Mr. Palav's teachings was his emphasis on treating words as design elements. By viewing each word as a piece of a larger composition, artists can create visually stunning

and emotionally resonant works. "Emotions are expressed through words, and then these words are converted into design," he eloquently stated, highlighting the emotive power of calligraphy.



**Artworks created in the workshop.**  
**Picture Courtesy: Mahendra Dave**



The workshop concluded with a breathtaking demonstration by Achyut Palav. Creating a 20ft by 5ft composition on canvas, his fluid strokes and intuitive approach showcased the spontaneity and creativity inherent in his work. Participants left the workshop inspired, armed with a deeper appreciation for calligraphy's emotional and commercial dimensions. Achyut Palav's workshop at ADW 5.0 was a captivating journey into the world of calligraphy. His insights not only elevated the understanding of this ancient art form but also fuelled the

participants' enthusiasm to explore the boundless possibilities that calligraphy presents in both personal and commercial realms.

By: Sandipan Bhattacharjee, Assistant Professor, Department of Communication Design, UID.

# Exploring the 'Design Future' with Susan Kralovec

During ADW, attendees were treated to an enlightening session on 'Design Future' led by the esteemed Susan Kralovec. A seasoned entrepreneur, manufacturer, and visionary, Susan has curated a mini-class series that delves deep into the realms of problem-solving and innovation. With her vast experience as a writer, traveler, and idea builder, Susan's most recent endeavor, Sushakhi, casts a cross-cultural lens on the mundane aspects of our daily lives. This thought-provoking project sheds light on the often-overlooked theme of everyday objects and behaviors, shaped by local aesthetics and needs.



**Ms. Susan Kralovec addressing the audience.**  
**Picture Courtesy: Team IXD.**

During the session, Susan kicked off proceedings by introducing attendees to an engaging activity that would set the tone for the day's exploration. Emphasizing the significance of framing discussions within the context of India, Susan urged participants to contemplate the intersection of design and Indianness. Encouraging collaborative thinking, she prompted attendees to form groups and choose a topic of mutual interest, challenging them to envision the future of India through their chosen lens.

Drawing from her expertise, Susan outlined three fundamental principles of future thinking: unpredictability, non-determinism, and the influence of individual choice. Armed with these principles, participants embarked on a journey of ideation and exploration, guided by worksheets

crafted by renowned futurist Cecilia Tan. The overarching goal of the session was to inspire each attendee to craft a narrative around a topic of interest, laying the groundwork for future design endeavors or personal projects.

Susan's approach to design thinking emphasized the importance of imagination and creativity, reassuring participants that there were no right or wrong answers. Embracing this ethos, attendees eagerly dove into the first exercise, tasked with mapping out their envisioned future space. Through collaborative brainstorming and dialogue, groups explored emerging technologies, identified problem-opportunity spaces, and unearthed potential business opportunities. From sustainable transportation solutions to innovative approaches to urban agriculture, the possibilities were limitless.

As the session drew to a close, participants synthesized their ideas and insights, crafting a compelling vision for the future of India. Through collective imagination and strategic thinking, each group articulated a unique starting point for future exploration and innovation.

In the spirit of collaboration and continuous learning, Susan's "Design Future" session served as a catalyst for creative thinking and visionary leadership. As attendees departed with newfound inspiration and perspective, they carried with them the seeds of innovation, poised to shape the future of design in India and beyond.



**Faculty members participating in the workshop.**  
**Picture Courtesy: Team IXD.**

By- Vritti Dagliya, B. Des Interaction Design, Sem IV, Department of Industrial Design, UID.

# From Mud Pies To Masterpieces: A Journey Through Mud Art

In a world often dazzled by high-tech innovations, the enduring beauty of mud art stands as a testament to the timeless allure of natural materials and age-old techniques. Originating in various cultures across the globe, mud art embodies a deep connection to the earth, reflecting the ingenuity and resourcefulness of humanity.

Ahmedabad Design Week 5.0, hosted by the Unitedworld Institute of Design, featured a variety of speakers and workshops. One of the workshops that stood out for me was the Mud Art workshop by Mr. Majhi Khan.

Mr Khan is a two-time world record holder with 12 years of experience in mud art. He lives in the village of Siniyado, located 80 km away from Bhuj, Gujarat. During the workshop, he introduced the traditional process of mud art to the students while demonstrating the techniques.



**Mr. Majhi Khan demonstrating to the students.**  
**Picture Courtesy: Tushina Shroff**

Traditionally, mud art uses a dough prepared from animal dung and mud or clay bought from the Rann of Kutch and the lakes in the Kutch region. The dung & clay are mixed in equal proportions to create the dough. Earlier, the husk of bajri or millet was used instead of dung to keep termites away.

The flat surface to make artwork is moistened, and when the dough is ready, artisan sticks it to the surface. First, a border called kaam is created that acts like a frame, inside which decorative motifs are crafted. The surface is then divided into horizontal & vertical lines to form guides.

The dough is rolled into cylindrical strips of varying thicknesses to make precise patterns on the surface. Relief work is then made around the mirrors using a mixture of mud and dung. After the artwork dries, it is painted. Traditionally, white clay or white sand from the Rann was used to paint it. Every step in the process is executed by hand, which makes the art immensely time-consuming.

In the past, large mirrors were shattered into small shards, to form aesthetically arranged repetitive designs. Nowadays, mirrors of various shapes are used in the motifs; circular, triangular, and diamond-shaped mirrors, etc. Unlike before, wooden boards made of MDF are used as surfaces for Mud Art now, making it portable. The mixture used to create the artwork has undergone a sea change. Instead of animal dung, the dough is now made of chalk powder, sawdust, and mud along with glue to make it lightweight, less prone to breakage, and odor-free.



After attending the workshop, I realized that for anything to survive, change is necessary. The craft is evolving and shifting towards modern materials which make it last longer, more durable, and requires little or no maintenance, unlike the traditional process of creating art.

By: Tushina Shroff, B. Des Lifestyle Accessory Design, Sem 6, UID.

**Students trying to learn craft by handling the material.**  
**Picture Courtesy: Tushina Shroff**



# Manish Bhatt's Unveiling of Design Alchemy at ADW 5.0

At the recently concluded ADW 5.0, attendees were treated to a mesmerizing speaker session led by none other than Mr. Manish Bhatt, acclaimed as "The Scary Crow of Communication." Bhatt's presentation was a tour de force, commencing with a profound statement that spoke volumes even before he uttered a single word – a tape over his mouth, inviting the audience to delve into the realm of design through a compelling video presentation. The core of Mr. Bhatt's discourse revolved around the multifaceted nature of design, emphasizing its role as the disruption or rearrangement of elements against the backdrop of context, a dance between blending in and standing out. The showcased video meticulously unravelled various perspectives on design, seamlessly integrating diverse mediums such as film, imagery, audio, and spatial design into his projects.

One of the highlights of Bhatt's presentation was his intricate documentation of India's cultural diversity through his work for Reliance Jewels. The audience was transported on a visual journey across the nation, starting with "Utkala," a collection capturing the cultural vibrancy of Odisha. Subsequent collections like "Kaasyam" for Banaras, "Rannkar" for the Rann of Kutch, "Mahalaya" for Maharashtra, "Thanjavur" for Tamil Nadu, and "Swarn Banga" for Bengal followed suit. Each campaign was a testament to Bhatt's attention to detail, with custom typography and pattern designs mirroring the distinctive cultural motifs of the regions, complemented by indigenous music and soundscapes. The session seamlessly transitioned to an emotionally resonant advertisement for Radio City, encapsulating the essence of Mumbai's unique culture through sensory experiences – taste, smell, and sound. Bhatt's creative genius not only captured attention but also left an enduring impression on the viewers, showcasing the power of design in conveying the soul of a city. Bhatt's creative prowess extended to his involvement with Goafest, where he masterfully designed interactive campaigns, brand identities, and merchandise reflecting the eclectic essence of Goa. His humorous yet captivating advertisements resonated effortlessly with the target audience, establishing his versatility in the field.

Mr. Manish Bhatt's speaker session at ADW 5.0 was a testament to his enigmatic persona and immense creative acumen. His designation as "The Scary Crow of Communication" is apt, considering the indelible mark he has left on the realm of design and advertising. Bhatt's ability to weave cultural narratives into his projects showcases the transformative power of design, making his session a highlight of ADW 5.0.

By: Sandipan Bhattacharjee, Assistant Professor, Department of Communication Design, UID.



# Navigating the Nexus of UI & UX

In a riveting session of the ADW, titled 'Design Delivery', attendees were treated to a captivating dialogue between Mr. Saptarshi Prakash, a luminary in the realms of design startup and content creation and Prof. Rahul Bhattacharya, the esteemed Head of the Integrated Masters program at UID.



**Mr. Saptarshi Prakash in conversation with Prof. Rahul Bhattacharya.**  
**Picture Courtesy: Team IXD.**

The conversation commenced with a pivotal question: What is the intricate relationship between User Interface (UI) and User Experience (UX)? Soliciting insights from the audience, Mr. Saptarshi deftly steered the discussion towards an insightful definition provided by an audience member, encapsulating UX as the art of crafting experiences tailored to the audience's needs and expectations. Affirming this perspective, Mr. Saptarshi emphasized that UI and UX are fundamentally about designing holistic experiences, illustrating his point with a poignant anecdote from his recent hotel stay.

In recounting his experience with a malfunctioning tap, Mr. Saptarshi highlighted the pivotal role of an Experience Designer, elucidating that despite the flawless interface of the wash basin, the overall user experience was tarnished by a design flaw. This anecdote underscored the notion that UI is a subset of UX, prompting Mr. Saptarshi to deem the term 'UI UX' redundant, akin to saying 'patty burger.'

Adding depth to the discussion, Prof. Rahul Bhattacharya delved into the common misconception that UX projects invariably culminate in wireframes or prototypes. He probed Mr. Saptarshi to elaborate on this, prompting a profound reflection on the absence of a standardized formula in UX design. Drawing a parallel to the nuanced process of coffee-making, Mr. Saptarshi emphasized the importance of tailoring the design process to the unique context, audience and objectives of

Moreover, Prof. Rahul shed light on the pragmatic realities of design in the industry, dispelling the myth of every designer starting from scratch. He underscored the significance of entering existing systems or projects, highlighting the need to discern one's starting point. Drawing from his own experience at Swiggy, Mr. Saptarshi elucidated that his scratch was not the inception of the company but rather the integration into an already functioning ecosystem.

Furthermore, Mr. Saptarshi emphasized the importance of understanding one's *raison d'être* in the design realm, urging designers to introspect on their motives and objectives. He likened this introspective journey to jumping onto a moving Ferris wheel, symbolizing the dynamic nature of design endeavours.

The conversation culminated with a discussion on persona building, wherein Mr. Saptarshi invited attendees to contemplate the intricacies of hosting a dinner party. This exercise illuminated the multifaceted nature of persona creation, underscoring its relevance in understanding user needs and preferences.

In essence, the dialogue between Mr. Saptarshi Prakash and Prof. Rahul Bhattacharya illuminated the multifaceted nature of UI/UX design, emphasizing the importance of holistic experiences, adaptable methodologies, and introspective exploration in the design process. Aspiring designers gleaned invaluable insights into navigating the dynamic landscape of design delivery, armed with newfound clarity and perspective.

By- Sanskriti Choudhry, B. Des Interaction Design Sem IV, Department of Industrial Design, UID.

# The Recipe of Cooking Magical Visuals by Mr. Gajesh Mitkari

During Ahmedabad Design Week, Gajesh Mitkari, a wizard of graphic design and the Design Lead at Phool.Com, cast a spell on the audience with his workshop, 'The Recipe of Cooking Magical Visuals.' Picture a room buzzing with excitement as Gajesh posed a simple question: "Who here believes in magic?" A few shy hands went up, setting the stage for a two-day journey into the mystical world where design becomes pure enchantment.



**Mr. Gajesh Mitkari with the students.**  
**Picture Courtesy: ADW Photography Team.**

again: "Who believes in magic now?" This time, every hand shot up, a testament to the enchanting transformation that happened in that room. Gajesh Mitkari's workshop was not just about visuals; it was a journey into the extraordinary, where creativity, storytelling, and a touch of magic collided to create something truly mesmerizing.

By: Benita Biju, B. Des Product Design, Sem VI, Department of Industrial design, UID.

Gajesh didn't just talk about visuals; he dived into the art of storytelling, painting a vivid picture of how every living and non-living thing has a story to tell. He wasn't just a designer; he was a storyteller, urging the audience to become magicians in their craft, creating designs that make people go wow. It was more than just design; it was about forging a personal connection through stories.

The workshop showcased Gajesh's own magic tricks—four commercial projects for Phool.Com and two personal gems. His inspirations? The vibrant visuals of India, woven seamlessly into his branding work. It was a lesson in not just creating something beautiful but infusing it with a tale that captivates the audience.

As the workshop unfolded, Gajesh shared nuggets of wisdom like "Don't stop until you're satisfied with your ideas" and "Don't chase perfection; embrace the process." His advice was not just for designers; it was for storytellers and magicians in the making.

Towards the end, Gajesh posed the magic question

# Transformative Journey: From Film to Visual Effects



**Immersed in thought-provoking discourse.**  
Picture Courtesy: Mahendrabhai Dave

In the midst of a captivating narrative about the evolution of film, one's journey through the realms of storytelling and technology emerges as a testament to adaptability and creativity. Delving into the conversation of where the film industry stands today and where it may venture in the future, a seasoned professional shares insights into the transformative power of technology and personal evolution.

The speaker, Mr. Sanath P C, looks back, remembering how computers disrupted the film industry in the 1990s and caused a big change in how films were made. The fundamentals of storytelling stayed the same, but the advent of digital imagery revolutionized the field of visual expression by upending established conventions and encouraging fresh inventiveness.



**Immersed in thought-provoking discourse.**  
Picture Courtesy: Mahendrabhai Dave

After leaving behind a modest upbringing in Kerala, the speaker travelled a path of self-discovery and storytelling enthusiasm. Their route took them from being initially drawn to film as a medium of expression to investigating animation, a medium that struck a deep chord with their desire to convey narratives and emotions.

As the speaker learned more about the film industry, their position changed to that of a supervisor of visual effects (VFX), bridging the gap between creative concept and technical implementation. The speaker found themselves at the nexus of creativity and invention during a period when computers were still in their infancy and there was little communication between technicians and filmmakers.

A VFX supervisor's job became more than just applying technical know-how; it was also about enabling unachievable cinematic visions to come to life. They worked together with directors and production teams to redefine what was possible on screen and push limits while navigating the intricacies of storytelling.

It took constant learning and adaptability to enter the world of visual effects, from improving aesthetics to resolving practical issues. The speaker found themselves at the vanguard of innovation, moulding stories and giving life to cinematic worlds as technology developed and storytelling changed.

Visual effects play a crucial role in the constantly changing field of filmmaking, providing countless opportunities for narrative and artistic expression. The speaker's path is a tribute to the continuing appeal of narrative and the revolutionary power of technology since it was undertaken with commitment, passion, and an openness to change.

By: Hirock Roy, Assistant Professor, Department of Animation & Digital Media, UID.



# Understanding Haptic Devices with Mr. Ram Kumar

The session titled 'Haptic Devices' by Mr. Ram Kumar provided a profound insight into the world of design, perception and human senses. Ram Kumar began by expressing his admiration and respect for the audience's expertise and achievements, emphasizing that his role was to provoke deeper thinking rather than impose his opinions.



**Immersed in thought-provoking discourse. Picture Courtesy: Mahendrabhai Dave**

He delved into the definition of design, drawing from a layperson's understanding and introduced the concept of haptics, which involves tactile sensations. Mr. Ram Kumar challenged conventional notions of human senses, suggesting that there may be more than the traditional five senses we are familiar with.

Drawing from his diverse background as a nuclear physicist, woodworker, educator, consultant, and more, he shared anecdotes and experiences to illustrate the complexity of human perception. He highlighted the importance of understanding how our senses function and how they influence design decisions.

He discussed various aspects of the human senses, including vision, hearing, smell, taste, touch and temperature perception. He questioned traditional classifications of senses and encouraged the audience to consider the intricacies of sensory experiences.

One particularly fascinating aspect was the discussion on touch, where he elucidated the different types of tactile sensations beyond just pressure, temperature, and pain. He explored concepts such as light touch, proprioception and mechanoreception, emphasizing their relevance in design considerations.

The session also addressed the interplay between sensory perception and design choices. Ram Kumar challenged conventional wisdom and provided examples, such as the design of theatre seats and the engineering of gas odorants, to illustrate how understanding sensory perception can inform design



Moreover, he highlighted the importance of context and cultural factors in sensory experiences, such as the perception of colour and the design of retail spaces. Ram Kumar emphasized the need for a nuanced understanding of the human senses to create more effective and inclusive designs.

The session provided a thought-provoking exploration of human perception and its implications for design. By challenging conventional notions and drawing from diverse disciplines, Ram Kumar inspired the audience to reconsider their approach to design and embrace the complexity of human sensory experiences.

Through captivating anecdotes and vivid examples, Mr. Ram Kumar shed light on the immersive nature of haptic experiences and the profound impact they have on our perceptions.

The session commenced with a striking video showcasing individuals partaking in exhilarating activities at North Creek Gun Ranch in Kentucky. The sheer popularity of this venue booked solid for the next decade and served as a testament to the allure of visceral experiences. Drawing parallels, the speaker introduced Sufferfest, an initiative where participants willingly embrace discomfort as a form of catharsis. These unconventional pursuits underscored the essence of haptic design, transcending traditional notions of comfort and pleasure.

As the discussion unfolded, attendees were urged to reflect on the essence of haptic design and its implications for the future. Through a series of thought-provoking exercises, participants explored emerging technologies, identified problem-opportunity spaces, and unearthed potential business opportunities. From adrenaline-fueled adventures to unconventional musical experiences, the possibilities were as diverse as they were intriguing.

The session culminated with a poignant reminder of the boundless potential of haptic design. From the primal rhythms of Hailu's music to the death-defying feats of Free Solo climbers, the human quest for sensory stimulation knows no bounds. As attendees departed with newfound insights and perspectives, they were challenged to embrace the transformative power of haptic design in their own lives and endeavors.

In an age defined by rapid technological advancements and evolving consumer preferences, haptic design offers a compelling avenue for innovation and creativity. By immersing ourselves in multisensory experiences and pushing the boundaries of conventional design, we can unlock new realms of possibility and redefine the way we interact with the world around us.

By-Sanskriti & Vritti, B. Des Interaction Design, Department of Industrial Design, UID.

# Unleashing the Power of User Experience: Abhimanyu Nohwar's Insightful Session

In a captivating speaker session at ADW 5.0, Abhimanyu Nohwar, the Director of UX Design at Honeywell, unravelled the intricacies of user experience (UX) and its paramount role in product development. With a rich background in diverse industries, including aeronautics, automobile, consulting, and technology, Abhimanyu brought a unique perspective to the discussion, emphasizing the importance of a user-centric approach in designing impactful solutions. Abhimanyu commenced the session by shedding light on his journey, traversing through various sectors and industries. His educational background at the prestigious National Institute of Design (NID) laid the foundation for a career spanning over two decades. From the aeronautical and automobile sector to his roles at Human Factors International, Kiba, and Boston Consulting Group (BCG), Abhimanyu's diverse experience underscored the versatility demanded in the field of UX design.

One key theme that echoed throughout the talk was the significance of understanding user needs, behaviours, and pain points. Abhimanyu emphasized that crafting intuitive and engaging designs requires a deep comprehension of the end user. Drawing upon real-world examples, he introduced methodologies such as user research, personas, and journey mapping as essential tools in informing the design process effectively. A notable highlight was Abhimanyu's advocacy for collaboration among design, development, and business teams. He stressed the need for these teams to work in harmony to ensure cohesive and impactful solutions. Abhimanyu stated, "As designers, sometimes you have to keep your ego aside." He urged designers to volunteer their time and share their gifts, emphasizing the importance of humility and a collaborative spirit in the design community. The session also delved into the evolving landscape of design in a world dominated by technology and artificial intelligence. Abhimanyu underscored that, even in this era of advanced tools, the human element cannot be ignored. He stated, "Every designer has to be a good researcher," emphasizing the irreplaceable role of human insight in the design process.

As the session progressed, Abhimanyu concluded with the insight that a fusion of research and strategy leads to innovation. He outlined the essential skills for a successful career in UX design, including proficiency in design tools, core design skills, critical thinking, people leadership, project management, and strategic thinking. He highlighted the progression from being a Design Manager to a Design Leader, emphasizing the importance of vision, strategy, change management, relationship building, and advocacy. The audience left the session with a deeper understanding of the strategic alignment of UX with business goals. Abhimanyu Nohwar's talk provided valuable insights into fostering customer satisfaction and driving business success through thoughtful and user-centered design. In his parting words, he encouraged aspiring designers to "explore all aspects in design" and embrace creativity, collaboration, and innovation, leaving them inspired to embark on their own journeys in the dynamic field of UX design.

By: Sandipan Bhattacharjee, Assistant Professor, Department of Communication Design, UID.

# Unlocking the Collective Genius: Stepping into the Design Process of Studio Lotus



**Ankur Choksi addressing UID students the Ahmedabad Design Week 5.0**

Mr. Choksi highlighted Design is inherently about people—it's about understanding their needs, desires, and behaviors to create solutions that enhance their lives. Whether it's designing a building, a product, or a digital experience, the ultimate goal is to serve and connect with people on a meaningful level. Crafting narratives in design through materials and detailing is a forte of Studio Lotus. It's about imbuing spaces and objects with meaning, emotion, and story. From the warmth of reclaimed wood to the sleekness of polished metal, each project and its material evokes a different mood and conveys a distinct narrative.

Similarly, attention to detailing—whether it's intricate carvings, subtle textures, or playful accents—adds depth and character to the design, inviting users to engage and connect on a deeper level. Through thoughtful selection and careful execution, the studio weaves narratives that resonate with people and enrich their everyday experiences. He champions a design ethos centered around frugal innovations, urging us to do more with less. In a world of finite resources, he prompts us to rethink our approach to building design and construction, advocating for adaptability and reuse of existing structures. Choksi emphasizes the importance of timelessness in design, urging us to create buildings that endure the test of time.

At Studio Lotus, a multi-disciplinary design firm based in India, the ethos of collaboration runs deep. Ankur Choksi emphasized that while individual brilliance certainly has its place, it is the synergy of diverse talents and perspectives that truly elevates the work to new heights. During his talk at Ahmedabad Design Week, 5.0 he shared the approach of the studio which revolves around harnessing the collective intelligence of its team members to solve complex problems and create innovative solutions.



**Ankur Choksi having informal discussion and talk with the students of Interior Design post his session.**

Furthermore, he challenges the traditional notion of luxury, proposing that we redefine it to be more inclusive and sustainable, making local craftsmanship and materials aspirational. Studio Lotus seeks to celebrate our living heritage through contemporary craft, honoring the skills and traditions of our craftsmen. Lastly, Mr Choksi stresses the urgency of treading lightly on the planet, advocating for designs that minimize our environmental footprint. Through thoughtful consideration of materials, construction techniques, and energy efficiency, Studio Lotus aims to create spaces that not only enrich lives but also contribute to a more sustainable future. In essence, Choksi's vision for design embraces frugality, adaptability, timelessness, inclusivity, craftsmanship, and sustainability.

By - Deeksha Somaiya, Assistant Professor,  
Department of Interior Design, UID.

# Unplugged: Jazz, Pixels and Life Tales at Ahmedabad Design Week

Ahmedabad Design Week, a confluence of creativity, strategy and innovation, fosters vibrant inspiration through workshops, networking and talks by industry trailblazers. One such event that exemplified this vibrant spirit was the panel discussion. 'Unplugged: Jazz, Pixels and Life Tales.'

Krishan Jagota led the discussion, guiding the conversation and sharing his personal views on creativity alongside fellow panellists Ayesha Parikh, Sinbad Phugra, Mehek Mirza Prabhu and Merlin Dsouza.



Panel Discussion in progress. Picture Courtesy: ADW Photography Team

## Exploring Creativity and Collaboration:

The panellists offered diverse perspectives on the essence of creativity. Ayesha Parikh highlighted the importance of design gatherings like 'Art and Charlie' in Mumbai, emphasising their role in fostering connections and inspiring creation. Mehek Mirza Prabhu stressed the importance of self-awareness and understanding your strengths/weaknesses before collaborating with others, comparing collaboration to a relationship.

## Finding Your Voice and Staying Inspired:

Sinbad Phugra emphasised the value of surrounding yourself with motivated people and staying true to your authentic self. He offered words of encouragement, stating, "freedom is on the other side of authenticity." Ayesha Parikh shared practical tips for displaying your work

effectively, including storytelling, structure and perseverance in the face of rejection. Mehek Mirza Prabhu also offered advice on staying creative: focusing on your passion, writing down your goals, and

## Learning and Evolving:

Merlin Dsouza emphasised the importance of mastering fundamentals before pushing boundaries, stating, "learn the rules like a pro so you can break them like an artist." Her quote resonated deeply, offering valuable advice for aspiring creatives.

## A Personal Connection:

As the point of contact for Krishan Jagota, I had the opportunity to pick him and Merlin Dsouza up from the airport and chat about their experiences and achievements. After the event, I spent some time with Krishan and Sinbad before they retired for the evening. Our conversations went beyond professional topics, creating a sense of camaraderie that transcended industry titles. The engaging atmosphere extended beyond the panel itself, with the audience actively participating in the Q&A sessions.

## Conclusion:

'Unplugged: Jazz, Pixels and Life Tales' offered a rich tapestry of perspectives on creativity, collaboration, and individual expression. The panellists' insights resonated deeply, offering valuable takeaways for aspiring artists, designers, and anyone seeking to nurture their creative spirit. The event's vibrant atmosphere and engaging discussions reaffirmed the power of design to connect, inspire, and empower individuals to find their unique voices.

By: Austin Xavier, B. Des Product Design, Sem VI, Department of Industrial Design, UID.



# Unveiling the Art of Originality: Sinbad Phgura's Workshop at ADW 5.0

The world of photography is a vast canvas where artists strive to capture the essence of life through their lenses. At the recent ADW 5.0, one workshop stood out as a beacon of inspiration – Sinbad Phgura's "Through the Lens." This transformative session delved into the intricacies of finding originality and effective communication in photography, emphasizing simplicity and the integration of natural elements within the environment. Sinbad Phgura commenced the workshop by underscoring the profound impact of still photography as both a standalone art form and a tool for storytelling within a specific context. He urged participants to appreciate the beauty in simplicity, emphasizing that sometimes, less is indeed more. Through captivating examples and personal anecdotes, Phgura illustrated how a single, carefully composed photograph can convey a powerful narrative, leaving a lasting impression on the viewer.



**Mr. Sinbad Phgura addressing the audience.**  
**Picture Courtesy: Sandipan Bhattacharjee**

A key theme woven into the fabric of Sinbad Phgura's workshop was the importance of authenticity in photography. Participants were encouraged to embrace their unique perspectives, experiences, and artistic voices. Phgura stressed that true originality emerges when photographers stay true to themselves, capturing images that resonate with their individuality. This concept sparked insightful discussions among attendees, fostering a sense of empowerment to express themselves genuinely through their work. As the workshop unfolded, Sinbad Phgura guided participants through the nuanced world of portrait photography. The session provided practical insights into capturing the essence of a subject, revealing the emotional depth and stories behind each portrait. Through hands-on exercises and live demonstrations, attendees honed their skills in framing, composition, and understanding the

nuances of human expression, adding a personal touch to their photographic endeavours. A unique aspect of Sinbad Phgura's workshop was the emphasis on exploring the environment in its natural state. Participants were encouraged to step outside the confines of traditional studio settings and engage with the world around them. Phgura demonstrated how the natural elements – be it sunlight filtering through leaves, the play of shadows, or the authenticity of unposed moments – can elevate the impact of a photograph, creating a visual dialogue that speaks volumes.

Throughout the workshop, Sinbad Phgura fostered a dynamic dialogue on fundamental photography principles. From the technical aspects of camera settings to the emotional depth of storytelling, participants engaged in discussions that expanded their understanding of the art form. The interactive nature of the session provided a platform for budding photographers to seek guidance, share experiences, and build a sense of community within the realm of visual storytelling. Sinbad Phgura's workshop, "Through the Lens," at ADW 5.0 transcended the boundaries of traditional photography education. A transformative journey, which instilled a deep appreciation for simplicity, authenticity, and the beauty inherent in the natural environment. As attendees left the workshop inspired and armed with newfound insights, the echoes of Phgura's teachings reverberated in their hearts, urging them to embark on their photographic journeys with a renewed sense of purpose and originality.

By: Sandipan Bhattacharjee, Assistant Professor, Department of Communication Design, UID.

# Unveiling the Power of Play: Insights from Ellis Bartholomeus' Workshop



**Ellis Bartholomeus Engages Participants in a Dynamic Dialogue of Creativity and Innovation.**  
Picture Courtesy: Mahendra Dave

In the bustling corridors of creativity at Karnavati University, a beacon of innovation shone brightly with the arrival of Ellis Bartholomeus, hailing all the way from the vibrant city of Amsterdam, Netherlands. Her workshop, a standout feature of the illustrious Ahmedabad Design Week 5.0, delved deep into the realms of game design, weaving a tapestry of insights, inspiration, and interaction.

Ellis, a seasoned polymath journeying through product design, graphic design, coding, UX, and now game design, ignited the workshop with a thought-provoking quote from Confucius. "Tell me & I will forget, Show me & I may remember, Involve me & I will understand." This mantra resonated throughout the session, emphasizing the immersive power of experiential learning.

As Ellis traversed the evolution of technology and its fusion with game design, attendees were treated to a visual odyssey showcasing her diverse portfolio, from humble beginnings to cutting-edge ventures in VR, AR, and AI. Her anecdotes from workshops around the globe underscored the universal allure of games as conduits of learning and engagement.

A playful challenge ensued as participants embarked on a journey to dissect cherished childhood games, unravelling the essence of game elements and the dynamics of play experiences. Through the lens of the magic circle model, familiar games took on new dimensions, prompting introspection and discovery.

Ellis's discourse transcended mere game mechanics, delving into the profound human quest for safety, freedom, and trust in both play and life. Her parting words echoed the sentiments of Bernard Suits, reminding us that playing a game is a voluntary pursuit of overcoming obstacles, a metaphor for life itself.

In the enchanting world of game design, Ellis Bartholomeus unveiled the essence of being 'Splendorwijs' or playfully wise. Through her workshop, attendees departed not only enriched with knowledge but also empowered with a newfound appreciation for the transformative power of play.

By: Hirock Roy, Assistant Professor, Department of Animation & Digital Media, UID.

# Exploring the Boundless Potential of Rapid Prototyping:

## A Workshop by Samvit Blass

By Aakanksha Batra (Assistant Professor - Interior Design) and Aboothahir P.S (Student of Masters in Interior Experience Design, Semester 2)

Embarking on a journey through the Rapid Prototyping in Model Design Workshop as a part of the ADW 5.0 at UID opened doors to a realm of creativity and innovation. Guided by the expertise of Samvit Blass from Light Fish studio, Auroville, students navigated through the intricacies of modern model design and fabrication techniques, unveiling a world where imagination meets precision.



### Day 1: Exploring Laser Cutting and Woodworking

The workshop kicked off with a captivating exploration of laser cutting techniques, a gateway to transforming raw materials into intricate designs. Under Samvit Sir's tutelage, the students unraveled the nuances of operating laser cutting machines with finesse and safety. Witnessing the machine's capability to cut through varying wood thicknesses challenged their preconceptions, expanding the horizons of what was achievable.

Their initiation into software tools like AutoCAD Fusion 360 was a pivotal moment, as they delved into the art of translating ideas into digital blueprints. The combination of design and technology manifested in the creation of basic structures like cuboids, adorned with finger joinery—an art form in itself. As they ventured into the practical realm of laser cutting, techniques such as wood filling and electric sanding became their allies in refining their creations to perfection. The application of polyurethane bestowed a glossy finish, elevating their designs to newfound heights.

Figure 1: Samvit Blass along with the students and workshop team in action at the Makers Lab in UID.

### Day 2: Unraveling RD Works and Advanced Techniques

The students delved deeper into RDWorks software, crucial in CNC cutting. The software is like a digital toolbox for crafting. Through hands-on exercises, they discovered its features, translating ideas into prototypes. RDWorks' tools optimized material use, minimizing waste, vital for rapid prototyping. Navigating RDWorks, they refined design skills, mastering vector graphics and fine-tuning parameters for flawless cuts. It wasn't just technical; it fostered innovation, merging creativity and technology. The students experienced digital fabrication's power, where every design iteration sparked ingenuity. They understood design-tech symbiosis, crucial in prototyping. Emerging from RDWorks, they gained proficiency and an



Figure 2: Software introduction and testing for iterations and processes with Paras Parmar and Raj Mehta at the Makers Lab



### Day 3: Implementing Learning into Practice

Equipped with fresh insights, the students embarked on the final leg of their workshop adventure: transforming a furniture design into reality. Under Samvit Blass's expert tutelage, they navigated the intricate journey from design conception to laser cutting and eventual assembly. This culmination of their efforts crystallized their comprehension of the prototyping process, seamlessly connecting theoretical knowledge with hands-on practice. With each step, they refined their skills, understanding the nuances of bringing an idea from the drawing board to tangible fruition. Samvit Blass's guidance provided invaluable clarity, enabling them to tackle challenges with confidence. As they witnessed their furniture design materialize, they experienced a profound sense of accomplishment, recognizing the transformative power of applied learning. This final endeavor served as a testament to their growth throughout the workshop, highlighting the fusion of creativity, technical expertise, and practical execution.



Figure 3: Prototypes at display



Figure 4: Faculty Mohd. Arif Ahmed with the team of Samvit Blass

### Conclusion:

The Rapid Prototyping in Model Design workshop at UID College was more than a mere educational endeavor; it was a transformative experience. Through expert guidance and hands-on exploration, the students unearthed the boundless potential of rapid prototyping, equipping themselves with skills that transcend the workshop's confines. As they bid farewell to the workshop, they carry with them not just the knowledge of laser cutting and CNC technology, but a newfound appreciation for the artistry of model design. Their journey may have ended, but the echoes of creativity and innovation reverberate within them, poised to shape the





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