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# FOREWORD

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Design creates culture. Culture shapes values. Values determine the future

— **Robert L. Peters**

India lives in several centuries at the same time

— **Arundhati Roy**

The Discover Design in India (DDI) is a credit-bearing module integral to our Year 1 Foundation Design curriculum. It offers a unique, immersive, experiential learning that deepens their understanding of the cultural and social significance of traditional crafts sector by working closely with artisans and living experience of Indian craft clusters.

Students engage in critical dialogues about the social, economic and ecological dimensions of traditional crafts, exploring traditional practices that

—**By: Col. Surojit Bose, Director, UID.**

function in the larger cultural context and influenced by broader social, economic and local environmental factors. They gain first-hand experience in the complex interplay between traditional knowledge and modern design practices.

DDI seeks to help students understand the technical and cultural challenges associated with working with India's diverse & rich crafts embedded as a culture and tradition within each craft cluster and community. This experience enables students to develop a sensitivity toward the use of traditional elements in contemporary design, as well as an appreciation for the diverse Indian crafts, materials, techniques and designs.

Foundation Design students engage directly as part of field work to gain a deeper understanding of the complex cultural and social contexts in which these crafts were developed and map current practices & technology. This understanding enables students to identify design solutions, understand craft ecosystems and consider product development and product diversification for the future.

DDI emphasizes the importance of sustainable design practices that preserve the cultural and ecological integrity of conventional craft practices while also enhancing their economic viability and social relevance. It primarily focuses on exploring, the rich diverse culture and heritage which resides in the in the length and breadth and far corners of India.

In Academic Year 2023 – 24 Foundation Design, (year 1), student groups accompanied by their faculty mentors fanned out pan India to Rajasthan, Kutch (Gujarat), Odisha, North East & Himachal respectively to delve into the rich and varied tapestry of India's vast, rich and varied cultural heritage.

Foundation Design students were able to cultivate a nuanced understanding of incorporating traditional elements into contemporary design practices. As budding designers, they experienced the transformative power of study of crafts, materials, techniques and unique designs.

In conclusion, the UID Foundation Design Team deserve commendation on the sense of achievement, that all the DDI Learning Outcomes were accomplished. As an institution, we could sense the transformation in our students as they fostered not only a profound appreciation of India's diverse craft landscapes but also ignited a passion for the fusion of tradition and modernity in design.

# GOAN TREASURES



**Lifestyle Accessory Design (Sem 6) UID X DIRECTORATE OF ART AND CULTURE GOA.**

A vibrant tapestry of creativity unfolded at UID Karnavati University last week with a captivating display titled "Goan Treasures – Crafts from the Heartland". This event showcased the rich artistic heritage of Goa through four distinct yet interconnected crafts: coconut shell carving, bamboo weaving, terracotta pottery, and seashell artistry.



**Working on Coconut shell craft Picture Courtesy: Aishwarya Mundra**



**Artisan showing demo of Bamboo craft. Picture Courtesy: Aishwarya Mundra**

The display dedicated to coconut shell carving transported visitors to the sun-kissed beaches of Goa. Delicately carved jewellery, intricate figurines depicting deities and animals, and even functional utensils like spoons and bowls adorned with traditional motifs adorned the tables. Each piece whispered a story of resourcefulness and the ability to transform a readily available

material into objects of beauty and utility. The display highlighted the artistry of bamboo weaving. Skilfully woven baskets, furniture pieces, and decorative items showcased the inherent strength and flexibility of bamboo. The intricate patterns and natural textures of these objects spoke volumes about the deep connection between Goan artisans and their environment.



The warmth and beauty of terracotta pottery were on full display. From intricately carved lamps and vases to handcrafted statues and decorative figurines, the display showcased the enduring appeal of this age-old craft. The earthy tones and tactile texture of the terracotta pieces resonated with a sense of timelessness and cultural significance.

**Artisan showing demo of Terracotta craft. Picture Courtesy: Aishwarya Mundra**



Artisan showing demo of Sea shell craft. Picture Courtesy: Aishwarya Mundra

Seashells, nature's treasures from the ocean depths, took center stage in the final section of the display. From delicate jewellery crafted from tiny shells to exquisite wall hangings and intricately designed lampshades, the display showcased the boundless creativity of Goan artisans. Each piece shimmered with the iridescent beauty of the sea, reminding visitors of Goa's deep connection to the coastal life.

The "A Glimpse of Goa" craft display wasn't just about showcasing beautiful objects; it was a window into the soul of Goa. Interactive sessions with Goan artisans provided students with an opportunity to learn about the techniques, history, and cultural significance of these crafts. This dialogue between artisans and students fostered a deeper understanding of Goan heritage and the enduring spirit of its artistic traditions.

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

# Discovering Design in India: A Journey through Kutch-Bhuj, Gujarat.

From February 5th to 10th, 2024, design enthusiasts embarked on a transformative journey at Kutch-Bhuj, Gujarat, under the auspices of the Unitedworld Institution of Design. This immersive experience, titled "Discover Design in India," was more than just a module; it was an exploration of tradition, artisanship, and innovation. UID orchestrated an exceptional program, drawing 206 participants eager to unravel the mysteries of India's rich design heritage. The itinerary was meticulously crafted to provide a holistic understanding of traditional crafts while fostering creativity and skill development.



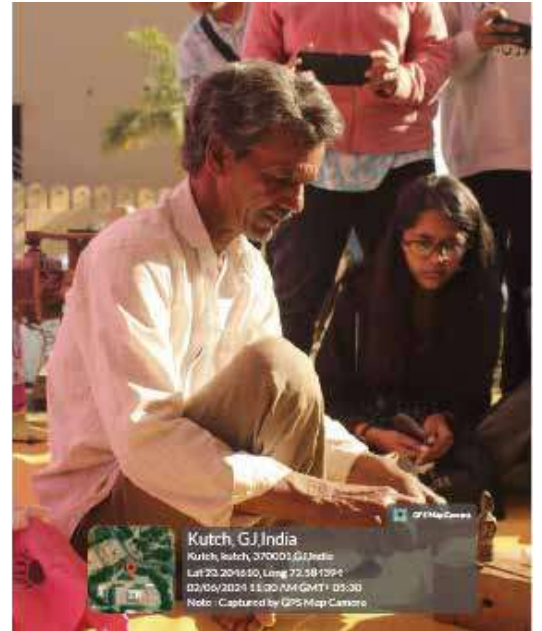
## Embracing Tradition

The journey began with a profound introduction to traditional crafts such as Bandhani textile dyeing, Rogan art, Bell metal crafting, Ajrak block printing, and Metal accessories design. Participants were not mere spectators; they immersed themselves in hands-on workshops, mastering techniques passed down through generations.



## Cultural Immersion

Each day was a revelation as participants traversed the landscapes of Kutch & Bhuj, where these art forms originated. They explored Kalaraksha, Bell Metal Village, Copper Bell, Rogan Art, and the ethereal White Desert. These excursions were not just about sightseeing; they were windows into the ethnographic, demographic, and cultural tapestry of the region.



## Craftsmanship and Innovation

The core of the module lay in bridging the gap between designers and craftsmen. Practical workshops with artisans allowed participants to understand the technical intricacies of handcrafted formations. The emphasis was not just on skill acquisition but also on sustainable practices, ethical sourcing, and co-creation.

## Preservation and Revival

Questions abounded on preserving traditional crafts while integrating modern design principles, ensuring sustainable and ethical material sourcing, fostering creativity within traditional constraints, and facilitating cultural understanding. These queries formed the crux of interactive sessions, fostering dialogue, and critical thinking.





## Collaboration and Mutual Learning

The highlight of the journey was the opportunity for students to collaborate with artisans and communities. By engaging directly with practitioners, they gained insights beyond textbooks, fostering mutual learning and respect. Field visits to artisan workshops and major markets exposed them to the economics of craft making, grounding theoretical knowledge in real-world contexts.



"Discover Design in India" was not just a module; it was a transformative experience. Participants departed with not only newfound skills but also a deeper appreciation for India's diverse artisanal traditions. They were equipped not just to design but to preserve, innovate, and collaborate in ways that honor heritage while embracing the future. Kutch-Bhuj served as the canvas upon which their journey of discovery unfolded, leaving an indelible mark on their creative souls.

-By: Sandipan Bhattacharjee and Kritika Dhuli, Assistant Professor, Department of Communication Design, UID

# Discover Design in India- Picchwai Painting

Picchwai painting is a traditional Indian art form that originated in the temple town of Nathdwara, located in the western state of Rajasthan. The word 'Picchwai' is derived from the Sanskrit words 'Pich', meaning back and forth 'Vaya', meaning hanging. True to its name, Picchwai paintings were traditionally large cloth hanging that adorned the wall of temples particularly in Nathdwara, as embellishments for the backdrop of the deity. Pichwai paintings have gained popularity not only in India but also internationally, attracting art enthusiasts and collectors from around the world. They continue to be produced by skilled artists in Nathdwara and other regions, keeping alive this centuries-old tradition of Indian art.



**Students exploring Picchwai painting.**  
Picture Courtesy: Panshul Duggal.

Picchwai is a traditional Indian art form that originated in the holy town of Nathdwara in Rajasthan, India. Its name is derived from the words "pich" meaning back and "wai" meaning hanging. Picchwai paintings are intricate and elaborate textile artworks created on cloth, usually depicting scenes from the life of Lord Krishna, particularly during his childhood years. The history of Picchwai art dates back to the 17th century when the famous deity of Lord Krishna, Shrinathji, was installed in the Nathdwara temple. The temple, built in 1672, became a significant centre for Vaishnavism, a sect of Hinduism that worships Lord Vishnu as the supreme deity, with Krishna being one of his incarnations.

Throughout the preparation process, Pichwai artists draw upon their expertise and creativity to bring to life the intricate details and spiritual symbolism inherent in this traditional Indian art form. Each painting is a labour of love, reflecting the artist's devotion to the craft and the cultural heritage it represents. The execution of a Pichwai painting is a meticulous and intricate process that involves skilled craftsmanship and attention to detail. Beginning with the selection of a suitable cloth surface, often cotton or silk, the artist primes the canvas to create a smooth and stable foundation. Using natural pigments derived from plants, minerals, and organic sources, mixed with binders like gum arabic or resin, the artist meticulously paints the composition, layering colors to achieve depth and dimension. Each stroke is carefully applied, capturing the intricacies of the scene, whether it's depicting the divine plays of Lord Krishna or scenes from Hindu mythology. Gold and silver leaf may be delicately added to certain elements to enhance their spiritual significance.

Traditionally, Picchwai paintings were created using natural pigments extracted from minerals, plants, and other organic sources. These pigments were mixed with gum arabic or other binding agents to create vivid colors that would last for generations. Artists would use fine brushes made from animal hair to apply these pigments to cloth, usually cotton or silk. Over time, Picchwai art evolved from being solely religious offerings to becoming sought-after collectibles and decorative pieces. Today, it continues to thrive as a cherished art form, with artisans experimenting with new techniques and styles while still preserving the traditional motifs.

**-By: Panshul Duggal, B.Des Fashion Design and styling, Sem 2, UID**

# Exploring Udaipur's Cultural Tapestry - Discover Design in India

The educational trip undertaken by the Bachelors in Interior Design, Semester II students from the Interior and Furniture Design department was a transformative journey through the vibrant streets and cultural marvels of Udaipur. The students were accompanied by faculties, Assistant Professors Viraj Wadia, Zankruti Raval and Aakanksha Batra. In their pursuit to Discover Design in India, the students delved into the city's rich heritage, architectural wonders, and traditional crafts, seeking inspiration and learning at every turn.



Udaipur, with its seamless blend of tradition and modernity, served as the perfect backdrop for the students' exploration. The majestic City Palace and Jag Mandir stood as living testaments to the city's architectural prowess and cultural legacy, inspiring creativity and awe among the participants. The bustling markets and artisanal workshops provided hands-on learning experiences, allowing students to immerse themselves in the city's artistic traditions.



## Kaavad storytelling

Venturing beyond Udaipur's urban landscape, the first group of students discovered the rustic charm of Bassi village, where they were introduced to the ancient art of Kaavad storytelling by local artisan Mr. Satyanarayan Suthar. Through painting and assembling Kaavads, participants not only honed their artistic skills but also gained a deeper appreciation for the rich cultural heritage embedded in each narrative.



In Nathdwara, another group of students explored the intricate art of Picchwai painting under the guidance of local experts. This labor-intensive process not only emphasized technical proficiency but also instilled a sense of reverence for the spiritual and devotional aspects of Hindu tradition.

Meanwhile, in the village of Molela, students had the privilege of learning from master artisan Mr. Jamna Lal, delving into the traditional techniques of sculpting and witnessing the fusion of personal expression with cultural tradition. The experience transcended mere technical skill-building, fostering a profound admiration for artistic expression rooted in sustainable practices.

Back in Udaipur, visits to architectural marvels like the City Palace and interactions with skilled artisans at the IEVO furniture factory provided further insights into the integration of tradition and modernity in design. From witnessing the intricate craftsmanship of furniture-making to embracing sustainable practices, students were equipped with a holistic understanding of interior design principles.

Armed with a newfound appreciation for India's rich cultural heritage and contemporary design sensibilities, the students returned from their journey poised to bridge the past with the present in their future design endeavors. Their experiences in Udaipur not only enriched their design narratives but also nurtured a commitment to cultural sustainability and innovation in the field of interior and furniture design.

**-By: Srishti Marwah, B.Design Interior and Furniture design, Sem 2  
AAkanksha Batra, Assistant, Department of Interior Design UID**

# Udaipur: A Royal Heaven

Within the desert of Rajasthan, there exists a gorgeous haven for visitors, the city of lakes, otherwise known as Udaipur. Udaipur is rich in its cultural significance and impact and full of historical stories of valor and strength based in vast palaces and forts. The battles fought by the Mewar Rajputs, from their erstwhile capital of Chittor have made it through as folk stories in the area, like Maharani Padmini's johar, the death of the valiant battle-horse Chetak, who served Maharana Pratap, Udai Singh's nursemaid Panna Dhai saving him from assassination, and more, told to us by the local guides. To learn more, step into the Haldi-Ghati museum and watch the video story about the battles.



Figurines in a shop. Picture Courtesy: Tiya Bansal

The forts of Udaipur are well - maintained, and will require a full day to properly explore each, based a hour or two away from the city proper. Notable places to visit include Chittorgarh fort - the Mewar Capital before Udaipur was founded; and Kumbhalgarh fort - famous for its defense, and the second longest fort wall in the world, after the great wall of China.

The dances and music of folk Rajasthan are not to be missed out on, a visit to Shilpgram - the craft center with dance and music shows - is a must for any traveler wishing to immerse themselves in the culture of the place. The Lok Darohar theater show is a must-see performance steeped in folk traditions. The Old City market is a good place to shop for the local trinkets and clothing, although it might involve quite a bit of walking around.

For the religiously inclined, a must-see is the Eklingji temple, the oldest shiva temple in the area, constructed in 734 A.D., having 108 shrines to worship the god. It is believed that Eklingji is the ruling God of Mewar, and the Maharana rules in his stead as his Dewan.



The entry gates to City Palace stand tall as a gesture of royal welcome. Picture Courtesy: Manasvi Jha.

A trip to Udaipur would be incomplete without visiting the City Palace - a vast, sprawling complex of rooms and halls that provide a glimpse into the royal life of the Rajputs, with sections dedicated to the Kings, the visitors, the Queens, laid out in a constantly surprising, breathtaking journey. A guided tour of the city palace is a must for all. When we visited Udaipur, we also had the opportunity to work with local puppeteers, Mukesh Bhatt Katputli Wala, and his family, learning their

art and making puppets of our own. We were also given demonstrations on how they use these puppets and how to work with them. Highly recommend the experience for anyone seeking to learn more about the crafts.

All in all, Udaipur is a must-visit city for every Indian, steeped in centuries of valor and beauty, existing like an oasis amongst the barren lands of the desert, filled with lakes and palaces and forts. We had a lovely experience, and would happily visit again.



The entire palace complex is the property of the Mewar royal family with various trusts maintaining the structures. (left) swing in city palace (right) palace façade. Picture Courtesy: Harnur Dureja.

# Immersed in Artisanship: A Trip to Rajasthan

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Our first day in Rajasthan unfolded amongst the vibrant stalls of Shilpgram, aptly named the "village of artisans." Rows upon rows displayed a stunning array of regional crafts. We marvelled at the intricate details of wooden toys, the smooth curves of ceramic pottery, and the captivating narratives depicted in clay sculptures. Artisanship wasn't just a display here – it was a living tradition. The kind-faced artisans were happy to answer our questions, offering glimpses into their age-old techniques. We saw weathered hands molding clay with practiced ease and calloused fingers carving intricate patterns into wood.

The experience went beyond mere observation. Two

of the most talented artists even invited us for a workshop! Under their patient guidance, we learned the secrets behind creating a Pichwai, a vibrant cloth painting depicting scenes from Hindu mythology. The workshop was a delightful blend of learning and creativity, allowing us to explore and experiment with vibrant colors and delicate brushstrokes. The next day, we journeyed to Molela, a village famed for its terracotta artistry. Here, the air itself seemed infused with the earthy aroma of fired clay. We watched skilled potters transform lumps of clay into everything from intricate figurines to life-sized sculptures. Witnessing their artistry first-hand deepened our appreciation for these terracotta wonders.

As our trip neared its end, we couldn't leave without exploring the grand City Palace of Udaipur. Stepping into this architectural marvel was like stepping back in time. The opulent courtyards, adorned with intricate carvings and mosaics, spoke volumes of Rajasthan's rich history. Finally, no exploration of Rajasthan would be complete without a visit to the bustling local market. Here, amidst the cacophony of bargaining and the kaleidoscope of colors, we found a treasure trove of souvenirs. Leather diaries, perfect for capturing travel memories, and miniature paintings, depicting scenes of Rajasthan's beauty, were just a few of the unique finds.



This trip to Rajasthan wasn't just a sightseeing tour – it was an immersion into the heart of a living art form. We left with not just souvenirs, but also a newfound appreciation for the dedication, skill, and artistry that continue to thrive in this vibrant region.



# Embarking on a Creative Odyssey: Discover Design India

In the bustling corridors of the Department of Animation and Digital Media at Karnavati University, an air of excitement filled the atmosphere as something extraordinary was brewing. Collaborating with the Indian Institute of Crafts and Design (IIC), KIIF and SSIP, the department set sail on an exhilarating journey – the Discover Design India module.



Uniting Minds and Hands in Discover Design India! Picture Courtesy: Prashant Chaurasiya

Picture this: a group of eager semester 2 students, armed with curiosity and enthusiasm, ready to dive headfirst into the colorful tapestry of Indian crafts and design practices. Leading the charge were none other than the seasoned wizards of creativity from UID: Venkateshwaran.N, Shatabhisha Ray, Prashant Chaurasiya, and Suraj Prasad. With their diverse expertise, they were the beacon guiding our students through this immersive experience.

But what precisely was the purpose of this trip? It was more than just listening to lectures and reading textbooks; it involved becoming fully immersed in the vivid colors of India's rich cultural past. Every element, from the complex patterns of Kutchi needlework to the rhythmic rhythms of Dhokra casting, was a brushstroke that vividly depicted the artistic soul of our country.



**Bridging Worlds through Dialogue and Artistry!** Picture Courtesy: Prashant Chaurasiya



**Fostering Innovation: Students and Artisans Crafting Together.** Picture Courtesy: Prashant Chaurasiya

Through field visits that felt more like adventures, students found themselves amidst the bustling lanes of artisans, witnessing firsthand the magic that unfolded within their humble abodes, in the

vibrant city of Udaipur. Dialogues echoed with laughter and learning, as students absorbed the wisdom passed down through generations of craftsmen.

But this wasn't just about admiration; it was about transformation. Armed with newfound knowledge and inspiration, students embarked on their own creative odyssey. They seamlessly blended traditional craft techniques with contemporary designs, giving birth to unique and innovative creations.

And what's a journey without a bit of reflection? Throughout the module, students and faculty engaged in lively Q&A sessions, exchanging ideas, and nurturing each other's creativity. These moments of collaboration were the sparks igniting the fire of innovation within

each participant. traditional craft techniques with contemporary designs, giving birth to unique and innovative creations.

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**Embracing Tradition.** Picture Courtesy: Prashant Chaurasiya

With this remarkable journey coming to an end, there was an atmosphere of thankfulness. In the corridors, there was a resounding chorus of gratitude for the faculty's unwavering commitment and the kids' unwavering excitement. It proved the strength of imagination, teamwork, and cultural understanding more than it did being merely a module.

As we finally say goodbye to Discover Design India, we take with us not just new experiences but also a fresh perspective that serves as a constant reminder that inspiration can be found anywhere in our dynamic and diverse country. Let us carry on with our exploration till the next time, as the world is merely a blank canvas ready for our vibrant creative touches.

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

# Discover Design in India - Product Design: Odisha

Discovering design in Indian heritage builds understanding of myriad ways in which design has been interwoven with the cultural, spiritual, social, and practical fabric of Indian life.

Design students certainly have the ability to learn from Indian heritage and community practices, which heritage includes traditional crafts, art forms, textiles, architecture, philosophy, and much more, all of which can serve as sources of inspiration and knowledge for designers.



Students working with Artisans at Chatia- Golden Grass Cluster. Picture Courtesy: Shweta Rai



Students attending Gotipua performance at Raghurajpur. Picture Courtesy: Shweta Rai.



Students documenting Dhokra Casting at Dhenekanal. Picture Courtesy: Shweta Rai

Foundation students of Product Design Department sensitised and enabled students towards living heritage of India. Indigenous community practices and economic structures formed at Odisha as temple culture and crafts. Students extensively documented Bhubaneswar, Puri, Cuttack and Konark for the heritage, culture, crafts and communities.

The Jagannath Temple culture of Puri is a reflection of the devotion, history, and community life surrounding the temple, and it encompasses a wide range of crafts, art forms, and rituals unique to this area. The Konark Sun Temple, an architectural marvel and a UNESCO World Heritage Site located in Odisha, India, is an exemplar of ancient Indian architecture and the stone carving craft. The temple's construction and the intricacy of its carvings showcase the advanced state of Kalingan architecture and the mastery of the stone carvers of the time.

The sculpting skills and techniques passed down through generations, working with soft soapstone, laterite, or sandstone.

Cuttack is famous for its exquisite silver filigree work, known locally as 'Tarakashi'. Cuttack is more prominently recognized for its indigenous architectural styles, particularly in its temples and historic buildings, which are characteristic of Odisha's traditional architecture.

Temple culture of India is a repository of traditional knowledge, crafts, and sustainable practices. Immersive learning of cultural wisdom, integrating sensitisation for social design with design thinking and design intervention, potentially fosters innovation that is deeply rooted in local culture and context. To sensitise design students and enable them to develop understanding of community intelligence, culture, living heritage and perceive community practises as their resource pool for design inspiration, the students have been facilitated by Associate Professor Shhyambihari Prajapati , Assistant Professor Vasundhara Dhar , Associate Professor Manu Joshi, Teaching Assistant Sakshi Jamgaonkar ,Assistant Professor Shweta Rai, Assistant Professor Neer Shah.

**-By: Shweta Rai, Assistant Professor, Department of Industrial Design, UID.**

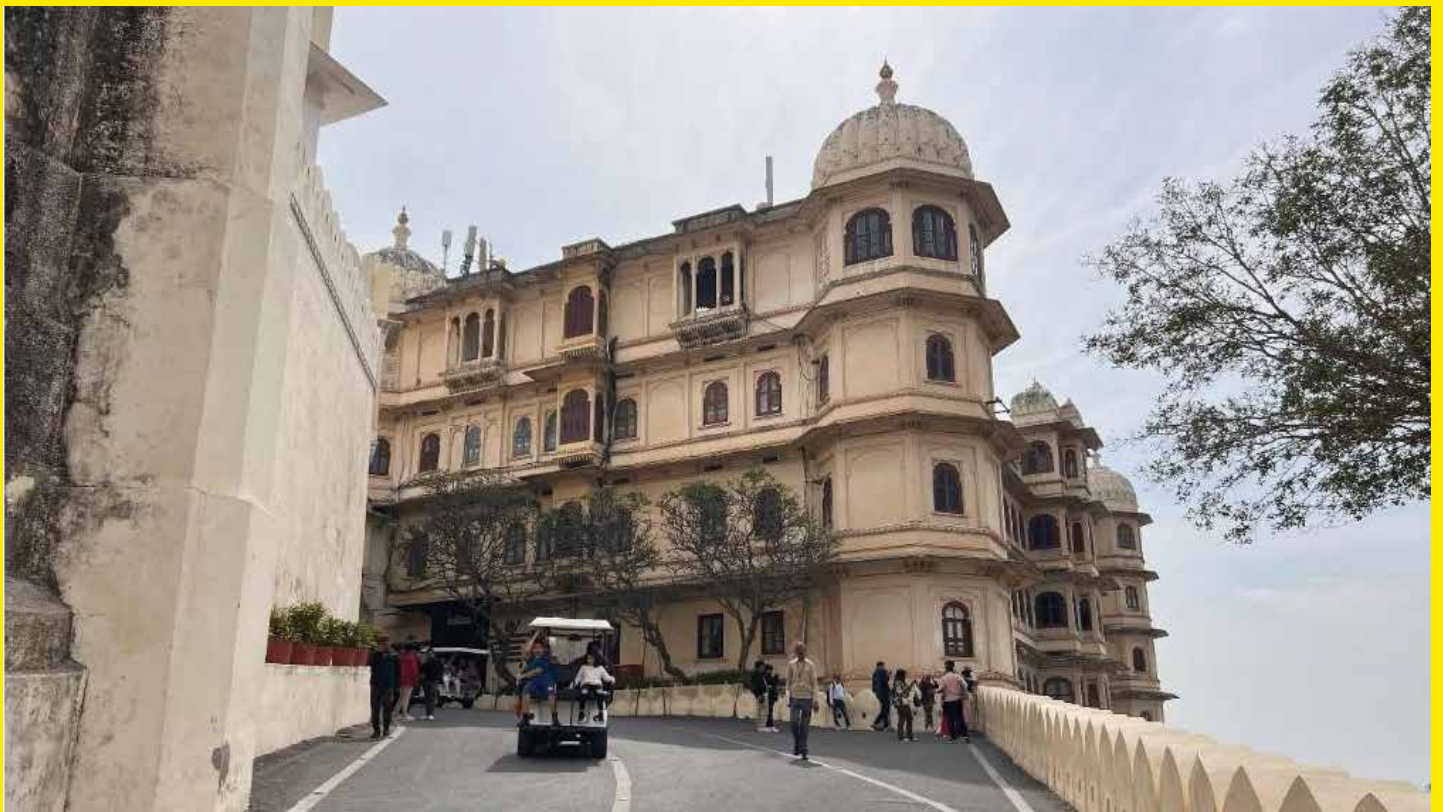


# Artistry In The Eyes Of The Beholder

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Picture-perfect landscapes welcomed us as we embarked from Gandhinagar on a journey to Udaipur, Rajasthan. The energy so high in the air, many didn't sleep a wink in the bus busy making memories. We were greeted at the resort by an artist playing Ravanahatha, grabbing all our attention with his pleasant music.

Our first day at Shilpgram, the craft-village, was a sensory feast. Amidst the rustic charm, we revelled in a symphony of dance and music, where our peers were enthralled in capturing the stories told by rural artists that transcended time. Tales from the locals and the foreign tourists gave us new insights in understanding the world through their eyes. The walls adorned with intricate murals seemed to whisper tales of cultural richness, and our interactions with artisans added a personal touch to the vibrant canvas.



On the way to Udaipur. Picture Courtesy: Ashwina Chaudhary

The following two days were an expansive exploration of artistry. Students spent time with the local artisans to learn the Rajasthan's Kavad art of visual storytelling in India. Pictures were painted using fine brushes depicting legends of local gods and goddesses and narrating tales of the kingdoms and empires. They also dabbled in Pichwai paintings, which portray the life and legends of Lord Krishna, renowned for their minute details and vivid colours. As young designers we were given the creative freedom to depict the stories of our choice. Some of our peers didn't hold back and fused modern stories like Anime, Harry Potter, etc. in traditional art style. Everybody at the end of the day shared their experiences among their group members by narrating stories through words and film

As the sun set on the third day, we embarked deep into the heart of Udaipur, to the Molela village. Here, amidst the fragrance of terracotta, we witnessed artisans breathe life into their creations. Conversations with these skilled craftsmen were not just interviews but windows into their world, where each piece of clay told a tale of tradition, resilience, and passion.

The following evening we ventured deep into Udaipur to Nathdwara, best known for the Shrinathji Temple. Beyond structured workshops, we were busy indulging our senses in the vibrant street food scene. The bustling markets gifted us not just souvenirs but memories to cherish for a lifetime.

We reached Udaipur City Palace, an architectural marvel standing tall against the backdrop of the city. The grandeur of the palace left us humbled, and the adjacent shops became portals to a world of local craftsmanship.



Exploring crafts. Picture Courtesy: Ashwina Chaudhary

In those few days, we became more than just design students. Udaipur became our class room, its streets our textbooks, and its people our teachers.

We not only witnessed the rich cultural heritage but actively participated, adding strokes to the canvas of our learning journey. Udaipur, The Venice of the East, with its beautiful lakes, grand palaces and forts, and rich culture. the picturesque landscapes, the joyful locals, the eye-catching artwork. It's truly an experience that satisfies all five senses.

**-By: Sruthi Parupudi and Nidhi Baliga, B. Des Interaction Design, Sem 2, UID.**



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