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BALANCING THE ENCLOSED SPACE IN ITS TRANSPARENCY

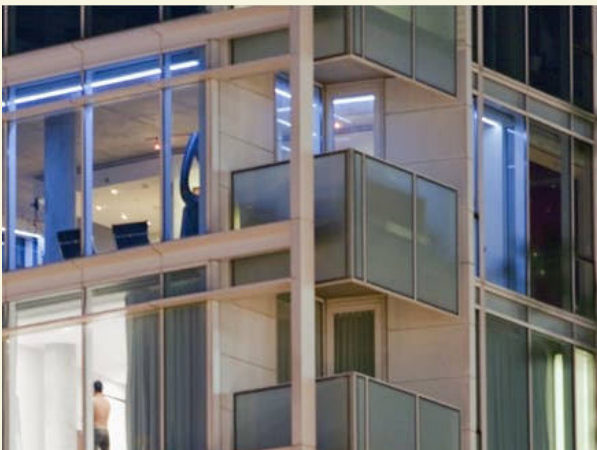
Aakanksha Batra, Assistant Professor, School of Interior Design, UID



Enclosed cubicles

“Perfectly balanced, as all things should be” – Thanos, Avengers Endgame.

We tend to feel safe and secure within enclosed spaces, with walls around us. But when do enclosed spaces start feeling like cages instead of places where we feel safe? People are working 12-14 hours a day in a dingy artificial cubicle with no connection to the outside world, no natural lighting, no visual access to the outside world - which is causing an increase in claustrophobia, anxiety and depression among them. There is a lack of motivation and ingenuity in people which is in-turn affecting their overall productivity and satisfaction.



Too Open and transparent

Openings are the tools to connect the inside to outside; where the threshold is the transition to go from inside to outside and vice-versa. It is important to balance the amount of open and closed spaces in a structure, to be able to connect to the outside and also feel a sense of safety inside an enclosure. On the other hand, when the spaces are too open and transparent, there's a possibility of being connected to the outside without our consent or knowledge. This might prove to be a dangerous situation compromising on the safety of the inhabitants. This fear of the unknown can make an individual feel uneasy, unsafe and even scared to the point of paranoia.



Proportionately balancing the enclosed to closed

The context around the space becomes an important factor to help decide the relation between the inside and outside. There should be a balance between the two, so that a good connection is made without compromising on the security and privacy of the inside. Elements such as doors, windows, glazing walls, balconies, verandahs and other such openings help to create interesting points of connections of the indoor spaces with outdoors. These transitional spaces are important tools that define the relation between the two and must be treated with utmost care. Humans have this need to set boundaries for them to call a space their own. Defining spaces by dividing them as inside and outside is a way to recognize their position in the environment. The inside and outside cannot exist without each other, and this relationship between the two is the key to establish a sense of privacy, intimacy, engagement or connection with one another.

HANDLOOM DAY- AZADI KA AMRIT MAHOTSAV

Sanskriti Mandhyan & Neelai Jain, B. Des Fashion Design, Sem 03, & Jaya Advani, Asstistant Professor, School of Fashion Design, UID

The National Handloom Day that took place on August 7, 2022 signified the government's "Har Ghar Tiranga" campaign, a project under the Azadi Ka Amrit Mahotsav urging people to raise flags at their houses and contribute to nation-building in the 75th year of Independence. This coincided with the handloom celebration week. To celebrate the occasion, the students of the School of Fashion Design, UID came together in an attempt to promote the arts and crafts in the Indian culture by observing 'Handloom Day'.

The entire handloom day setup was brightly coloured with participation of the artisans who brought their crafts and showcased their handiwork. The installations for the event included multi- coloured tie-dye fabric pieces neatly patched together, that hung from the floor above excellently captivating and attracting the viewers. Pictures and patches of different textiles were cut in circles and stitched to a large piece of muslin cloth and was hung alongside the tie & dye patches, adding colour to a rather dull space. On either side of the setup, were



Students and Artisans on Handloom Day.
Picture Courtesy: UID Instagram page

the artisan stalls with vibrant handloom textiles and each depicting a story of its creation. The institution invited artisans from two handloom clusters for the event; Kala Cotton from Kutch and Tangaliya weaving from Surendranagar, Gujarat. The artisans, apart from exhibiting, were also selling their beautiful creations in the form of stoles, sarees, and accessories that drew the attention of many viewers.

Mini handlooms were setup in each corner of the area, along with the students explaining the working of the handloom and viewers were given a chance to weave the fabrics. One of the stalls sporting the spinning wheel, or charkha, was by far the most fascinating thing there.. The audience also tried their hand at the charkha and debated whether they should buy one from the table full of small charkhas as a souvenir. The vibrancy of the fashion students as they flaunted their Indian wear and proved that Indian wear is elegant and gleeful could not be missed.



The colorful tie & dye piece.
Picture Courtesy: Trisha Bhat, B. Des FD Sem 3

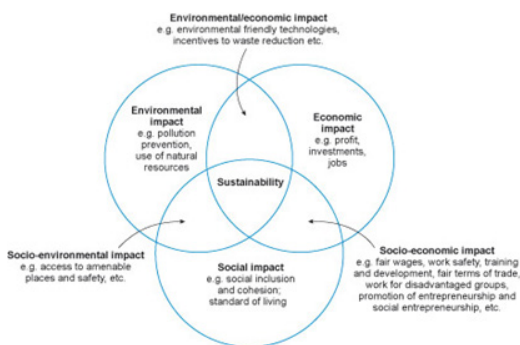
The students working behind the scenes had a completely different perspective than the students viewing the event that day. Students from semesters 5 and semester 3 from UID worked in collaboration for the event. The team building culture among the students of the two semesters allowed a flow of knowledge and experience. The experience taught the students to create a balance between the academic and social lives. The students and visitors explored weaving, tie and dye, knitting, and other crafts with the help of artisans and the faculties on the day of the commemoration. On the day of the event, there was a lot of activity among the volunteers and the artisan groups. The students participated as volunteers helping in the setup and also came forward to support the artisans with the sales. They handled everything from decorating the UID Foyer to managing UID's social media.

In addition to the volunteering and other participation activities, the students met the artisans and learned about

their problems in various scenarios. The global situation is such that the world is considering how to become AATMNI RBHAR (self-sufficient). The students of School of Fashion Design, would like to request that only local products be purchased. One should only use products made by our own people. India has the most handloom weavers in the world, as well as an extremely rich handloom product heritage. Our nation also has the most diverse cotton varieties until only a few decades ago, providing the best raw material for handloom weaving. We must carry forward and promote the skills as much as possible.

IDEOLOGY OF TRIPLE BOTTOM LINE

Mahima Nand, Assistant Professor, School of Fashion Design, UID



(Source: <https://www.open.edu/openlearn/money-business/sustainable-innovations-enterprises/content-section-3.2.3>)

The Triple Bottom Line concept is one of the foundations of Corporate Social Responsibility which results in the paradigm of sustainable development. John Elkington used the idea in 1994. He argued that organizations should be working on three separate lines, not just profit and loss accounts but also people and environment accounts. The concept defines development that meets the needs of the present generation and the future generation by providing a framework for measuring the performance and success of any business using social, economic, and environmental dimensions by integrating all these parameters in their business activities. A sustainable society needs to meet the use of renewable resources, nonrenewable resources at which sustainable renewable substitutes are developed.

Despite the massive evaluation, the essence of India remained the same. In the simplest form, sustainability means the values and beliefs of a business continue to gain attention even more than before. TBL helps place all three dimensions on the same scale for community development as it refers to the 'Brilliant and far-reaching' metaphor being the practical framework of sustainability. Economic Line: The financial line structure alludes to how the company's operations affect the economy (Elkington, 1997). The social line refers to using ethical business methods that are good for the community, labour, and human capital (Elkington, 1997).

The triple bottom line concept is the key to sustainability with a context to the success of business being no longer defined only by monetary gain. The TBL framework differs from traditional frameworks in all three dimensions, commonly called people, profit, and the planet. People refer to fair business activities towards employees of the organization, ensuring sharing of values and beliefs for the benefit of the community. The world refers to environmental practices that do not damage the natural ecological balance. This is how a company reduces its carbon footprint by managing its energy consumption. The idea adopts rules to make chemicals less toxic before disposing of them safely. Profit refers to the economic value created by the company to assess the financial benefits generated by the enterprise. Studies show that there is no universal standard to assess TBL, which becomes a strength for researchers worldwide to adopt a general method as per different entities. Being an accounting framework, it aims to determine even the non-numeric parameters in number form. But having no universal standard of measurement, this assessment has comprehensive options, allowing a broader scope for analysis depending on the type of project or entity. Organizations now realize alignment with nonprofit goals makes sense, particularly those with social protection. This concept encourages community development as a significant growth element, with the business's profit being one of the foundations of CSR, resulting in the paradigm of sustainable development maintaining a balance between all three dimensions of sustainability.



(Source: <https://sustain.wisconsin.edu/sustainability/triple-bottom-line/>)

Impact of corporate business practices on the economy (Elkington, 1997). ecological stance. The TBL environmental line refers to actions taken to protect the environment and its resources for future generations. It has to do with using energy resources more effectively, cutting greenhouse gas emissions, lowering one's ecological imprint, etc. (Goel, 2010).

INDUCTION

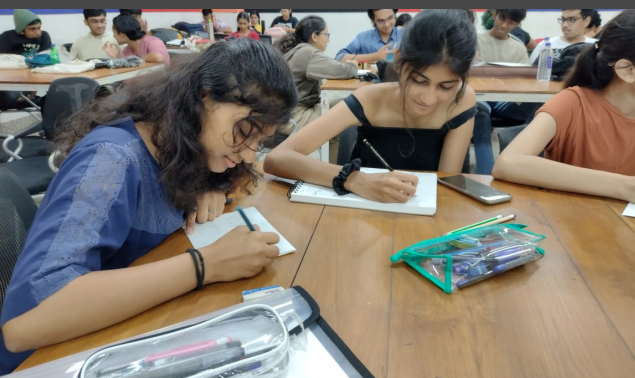
Samarth Pange & Anirudh Rathna Arvind, B. Des Animation & Motion Graphics, Sem 1, UID



Welcome for new students at the University main gate.
Picture Courtesy: Samarth Pange



Students participating in the workshops.
Picture Courtesy: Anirudh Rathna Arvind



The first day of URIdentity- induction program at UID- had an eventful start as the registration of the students was accompanied by the rain. While the students did not enjoy this at first, as the rain turned to a drizzle and the amazing band performing for the first day of induction started to play their amazing beats, the students started dancing energetically. After all the registration and dancing was done the students were taken on a campus tour by the seniors. The seniors took them around the campus and showed them the important landmarks while cracking jokes to make the new students more comfortable with their new life here. After the tour, the students were taken to the auditorium. At the auditorium, there was an introduction to the course for all the new students by the faculties. Later that day was when the most fun part began through the KU student council games, music and performances by extremely talented dance groups. With all this the first day of induction ended.

The second day brought new spirits in our hearts but when I got to know about the workshop activity which we were going to attend for the rest of our day, was a contemporary dance workshop, I genuinely felt awful for my poor dance skills which made me worried for my performance. But when I met our mentor Mr. Aman Gupta, the thing which attracted me more towards his work was his confidence which he carried all the time, while explaining us the values and importance of movement in our everyday life. The workshop was way better than I thought. We got to interact with our classmates which boosted my confidence and made me express myself more. Surely, one of the best interactive workshops I have ever attended till now.

On the last day of induction, the students had course-specific workshops that they could choose from, and out of the workshops available one of them was the cartooning workshop by cartoonist Dilip Dave who showed the students his cartooning work. Mr Dilip taught how cartoons and caricatures can be made from very simple things and still be interesting and he asked the students to draw cartoons of whatever they wished and gave feedback to students based on their work. He directed me through my drawbacks and made me love the topic which I missed somewhere after my childhood.

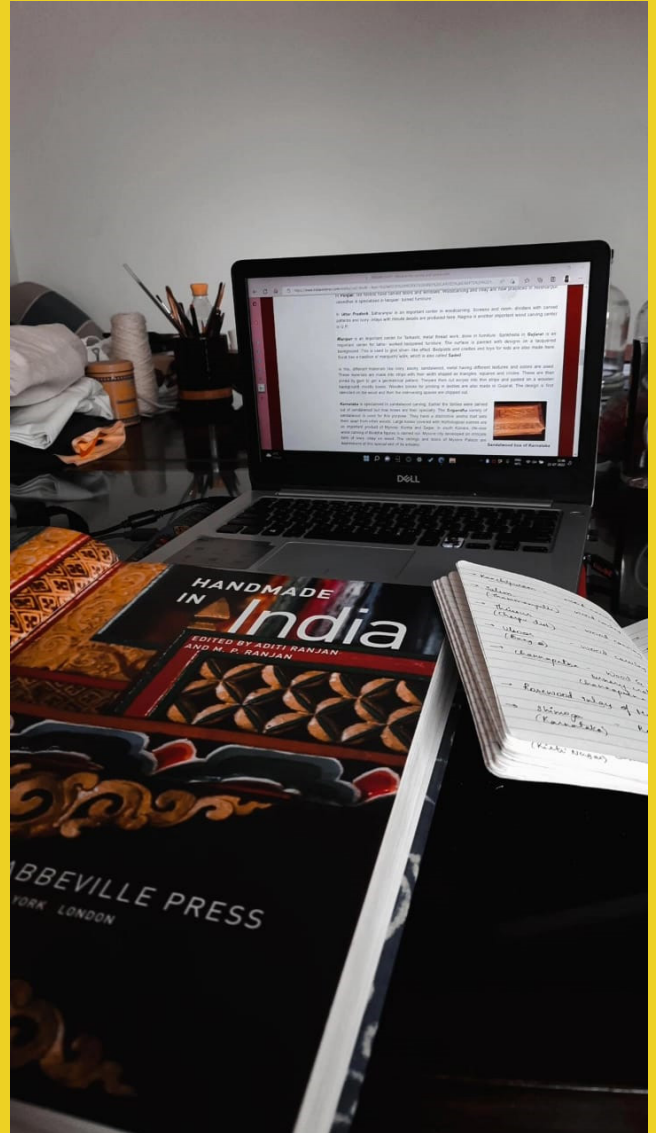
The induction done by UID was an enjoyable experience, giving us the knowledge required to start college while letting us know how fun it could be for the next four years. It also helped us get rid of our inhibitions.

ROLLERCOASTER JOURNEY AT CARAVAN

Gauthami Suresh, B. Des Lifestyle Accessory Design, Sem 7, School of Fashion Design, UID



Caravan's office and my workspace.
Picture Courtesy: Gauthami Suresh



In no time since my first day of college, it was already the end of my 6th semester.

Waking up to check my emails for my internship selections and interviews was an everyday routine. After a few rejections and acceptances, I finally proceeded with my offer to a craft accessories brand called 'Caravan Evolved Crafts'. It is a lifestyle accessory brand covering all aspects of accessories from daily wear, personal accessories, digital accessories, accessories for babies, kitchenware, toys, home decor and furnishing to customized accessories for many: everything under this huge umbrella.

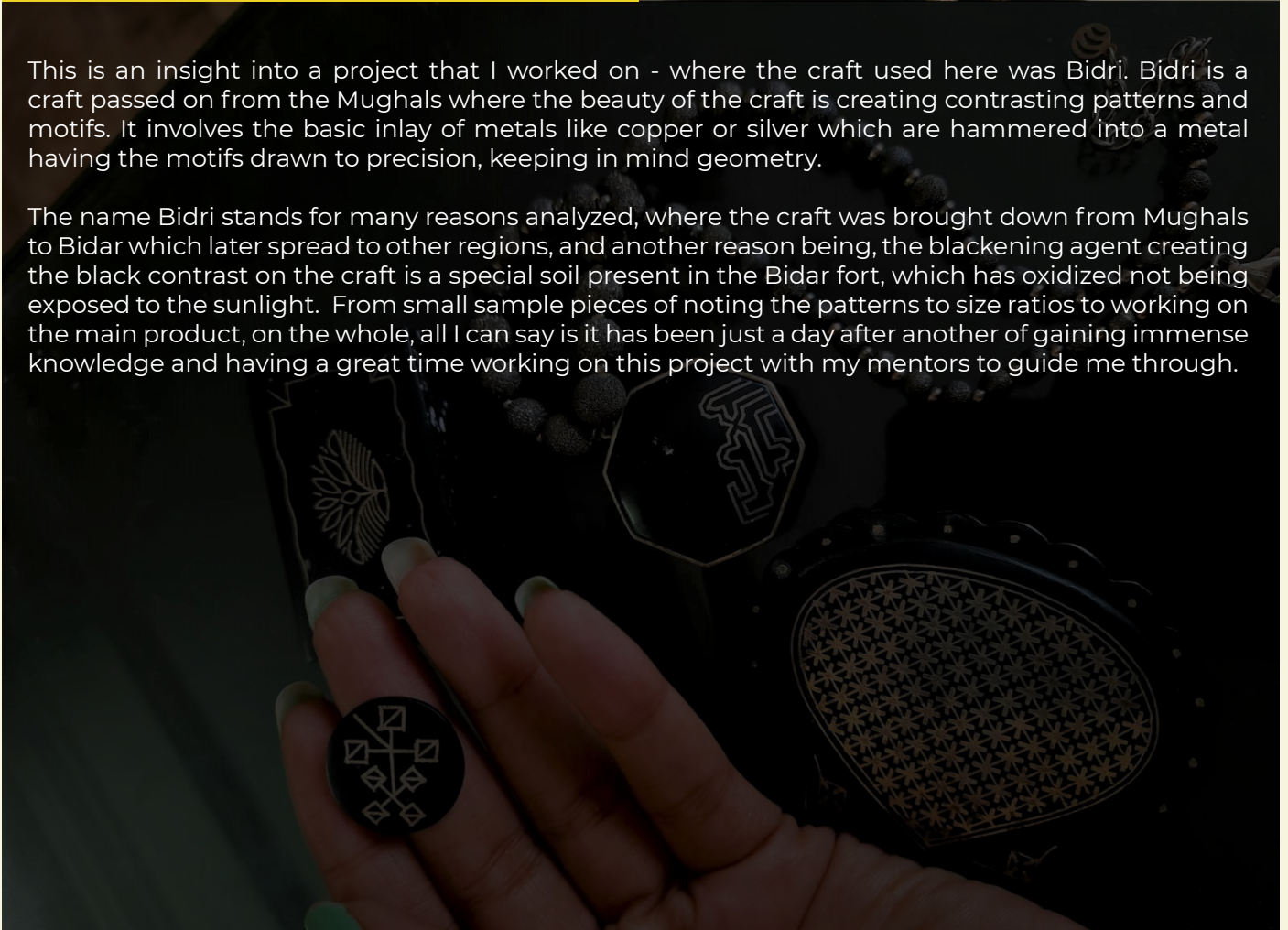
It has been a great learning experience for me here, working in a studio for the first time with professionals, getting to know the tiniest bit of information working for clients being in this creative industry, making my design vocabulary bigger, well these are just for starters. It was indeed a rollercoaster; spending hours in a studio, getting high on creative spirits, creative wonderful concepts, gaining appreciation whilst seeing days with a creative block and scraping the last bit of ideas from my brains to put in all I had in this project.



Few sample pieces developed from my collection.
Picture Courtesy: Gauthami Suresh

This is an insight into a project that I worked on - where the craft used here was Bidri. Bidri is a craft passed on from the Mughals where the beauty of the craft is creating contrasting patterns and motifs. It involves the basic inlay of metals like copper or silver which are hammered into a metal having the motifs drawn to precision, keeping in mind geometry.

The name Bidri stands for many reasons analyzed, where the craft was brought down from Mughals to Bidar which later spread to other regions, and another reason being, the blackening agent creating the black contrast on the craft is a special soil present in the Bidar fort, which has oxidized not being exposed to the sunlight. From small sample pieces of noting the patterns to size ratios to working on the main product, on the whole, all I can say is it has been just a day after another of gaining immense knowledge and having a great time working on this project with my mentors to guide me through.



ROOTED TOWARDS INDIA

Shreya Chordia, B. Des Lifestyle Accessory Design, Sem 7, UID



Few sample pieces developed from my collection.
Picture Courtesy: Gauthami Suresh

A potential of a creative project is thoroughly accomplished when there is sufficient creative & moral support along with constant right guidance. For me too, the designing of this product has not been so individualistic activity, but something that has seen guidance & love from many people.

Craftroots holds an image that is very experimental and rooted in Indian crafts. They are known to translate craft techniques into their own language. Having an opportunity to work at such a place is exciting and a bit challenging. It is a challenge to interpret and communicate the design language of the brand through your lens.

Zealous with my thoughts and exuberant in my execution, my work experience with Craftroots enabled me to experiment and come up with innovative ideas and projects during my tenure. Working in the department of Home Decor, I explored creating a collection of formal desk accessories with the craft of Bidri. Another venture in furniture, the 'Adhithana', is inspired by the culture of Ladakh.



2022 Spring-Summer Collection of Craftroots, the chosen theme of Ladakh takes inspiration from its culture, heritage, and clothing. The term 'Adhithana' (title of the collection) translates to 'blessings' in the Lhasa Tibetan language. Vibrations of blessings and positivity from the divine are also received through the turning of prayer wheels. Thus, combining the practice of spinning mantras and the belief behind it, adhithana defines the spiritual essence of my collection.

Furniture collection, 'Adhithana', inspired by the culture of Ladakh; Picture Courtesy: Shreya Chordia



Bidri desk accessories collection called – 'Taryaz'.
Picture Courtesy: Shreya Chordia

Desk accessories are often formal, and combining them with Bidri adds to its charm. The art of Bidri depicts the beauty of contrast. The alloy acts as a canvas for the shiny metal to take its shape. Since the craft of Bidri combines the luxe appeal of precious metals with the history of the soil it comes from, the collection is titled 'Taryaz'. As a whole, Taryaz describes the importance of the soil and the practice of silver inlay. The collection has the stark qualities of Bidriware placed together in a mesmerizing formation.

Being able to work with highly skilled artisans and under designers who have an experimental and dynamic aesthetic. This experience has proven to be a knowledgeable one. I would like to thank UID & Craftroots for providing me with the platform to hone & showcase my skills.



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