UID

DECEMBER

2022

EDITOR:

Anahita Suri
Assistant Professor

EDITORIAL COORDINATORS:

Khemraj Kala
Assistant Professor, School of Communication Design

Hirock Roy
Assistant Professor, School of Communication Design

Sanya Jain
Assistant Professor, School of Fashion Design

Kumud Kedia
Assistant Professor, School of Fashion Design

Kriti Malkani
Assistant Professor, School of Interior Design

Aditya LVN
Assistant Professor, School of Industrial Design

Parag Sharma
Assistant Professor, School of Industrial Design

Navneet Kumar
Assistant Professor, School of Industrial Design

Sumit Meena
Assistant Professor, Global Design Programme

Small tiny nodes of Interaction :at Melbourne, Australia

By: Kishori Dalwadi, Assistant Director, Department of Interior Design, UID.

Information becomes an integral part when you are traveling to a far-off country. Well-narrated and descriptive information makes the journey to an alien city more fun and engrossing in exploration. Herewith, narrating a recent visit experience to Melbourne, Australia. The adoration of the city is seen here through one fold enlarged here as – 'nodes of communication' Design holds this power, exemplified further.

Node 1 : The very first experience happened when I boarded a flight on Vistara. The tissue paper that was given along with a pack of snacks, reminded that the mask has to be put again. A simple word-" .... done with your drink or snack? Please put your Mask back." Hygiene blended with health safety is taken care of here.

Fig 1: A tissue paper on Vistara.
Picture Courtesy. Kishori Dalwadi

Node 2 : Another example is the Golden Mile plaque on the street of Melbourne. This plaque is part of Melbourne Golden Mile Heritage Trail to see a different perspective of the city and learn a bit about its history through these nodes identified on a map. 'The Golden Mile' is along the walk with each large gold plate being outside the relevant landmark. The plaque has small dots to give a message of your arrival at the node and a little arrow to inform the direction to continue.
The photo attached is directed towards Melbourne Museum in the central business district (CBD)

Fig 2 : Golden Mile Plaque-for directions.
Picture Courtesy. Kishori Dalwadi.

Fig 3 : Art-o-Seat. Picture Courtesy: Kishori Dalwadi.

Node 3 : Describes the street furniture Juxtaposed within the pedestrian street, on a busy road in Central Melbourne, we can come across this kind of Art-o-Seat, like the one illustrated below as a seating element. Abstracted as enlarged pebble form, in steel with matt and glossy finish. The form is further enhanced in space context through the floor showcasing the ripples done through inlay strips of steel creating an aura of the defined node. This pattern adds to Art-o-Seat's identity amid the busy road of Central Melbourne.

Node 4 : Telstra Wifi Booth on street Connecting to anyone in the time of need, other than a mobile phone, is just a phone away. Australians have been using this system of Payphones since the 1880s and are seen as a part of the street landscape. Added are the features of free wi-fi hotspot features –just in case you need it! Pink payphones beautify the street. Security to say, at every footstep is defined by these wifi booths, in a shade of dark grey, with emphasis through pink sign.

Fig 4 : Telstra wi-fi booth. Picture Courtesy: Kishori Dalwadi.

Playing With rules
A Hands-on computational thinking workshop without computers

By: Kaustav Kalyan Deb Burman, Assistant Professor, Interior Design, UID

The School of Interior and Furniture Design organized a three days immersive and intense workshop at Felder Lab, for the students of Masters in Interior and Experience Design, semester 01 on the 15th, 16th, and 17th of November,2022. It was conducted by HENRY SKUPNIEWICZ., an architect and designer from the Massachusetts Institute of Technology focusing on computational design, strategic goals and program development. He worked with Neri Oxman's group at the MIT Media Lab, Godrej & Boyce, CEPT University and various organizations in areas of design and making. The workshop was co-facilitated by Assistant Professor Kaustav Kalyan Deb Burman and Workshop HOD Paras Parmar.

first-semester master's, we felt that it was a pedagogical need to approach it from the grassroots beyond the notion of its fancy ocular outcomes.

Fig 01 : Photograph showing working process

Design may mean different to different people and so are the ways to approach it. The concept of 'design' has evolved over the period of time. Along with the term 'design', the idea of 'design thinking is the pivot point that converges and diverges design from one another. And now, positioning the scenario of design and design thinking from the perspective of a design school, comes in the most crucial aspect of design learning and therefore design pedagogy. As academicians, as we dialogue on diverse ways of teaching methods, it has always been a point of concern to balance between the importance of 'process' and the 'final product'. With many dimensions in play, often the focus shifts in showcasing excellence of the final built. Standing at this juncture, as we had to introduce 'computational design' to our students of

The idea of the workshop was to build student exposure to computational design concepts via hands-on making rather than through typical computer-mediated means. Throughout the workshop, we explored the formation of and "playing" with rules (Shape Grammars) toward aimed design. We primarily wanted to emphasize the importance of using process, making, and production as a way to connect the conceptual part of the design (form-finding, parametric, inspiration) to the all-important 'product' and 'output' aspect of the profession. We worked with a very simple palette of material (wood, brass pins, glue) and processes so that students can focus on the craft of production. By going deep into simple but core processes, hoping that it will leave a

deeper appreciation and understanding of production methods. As a part of the process, it was crucial to think 'consciously' and 'letting the glue dry' mean while!

The workshop was based on the idea of 'Shape Grammar', a concept developed by George Stiny and James Gips as a way to connect the advances in formal language theory and procedural modelling. It is a tool to both generate and evaluate design through the use of rules based on spatial relations. It is the formal underpinning of many computational design methods and has also been used to analyze design, for example, Palladian Villas (and then to create "new" Palladian Villas).

Fig 02 : Photograph of students working on model joinery system

Students finally worked towards the creation of several wooden sculptural pieces, created with simple joinery and arranged based on Shape Grammar rules. While Shape Grammars can be explored at length, we felt that, in the context of this workshop, it is best to use it only as a launching point to a further hands-on exercise in the production of fully-realized pieces of design. Students were engrossed and focused on spending time in the workshop, taking time with material and process, rather than with theory and ideation.

Fig 03: Photograph of students working on assembling final sculpture

Henry discussing with students Simply put, we should see that to create a solid core destination, the craftmanship of the journey does its justice.

Fig 04: Henry discussing with students

Stories from Sharan

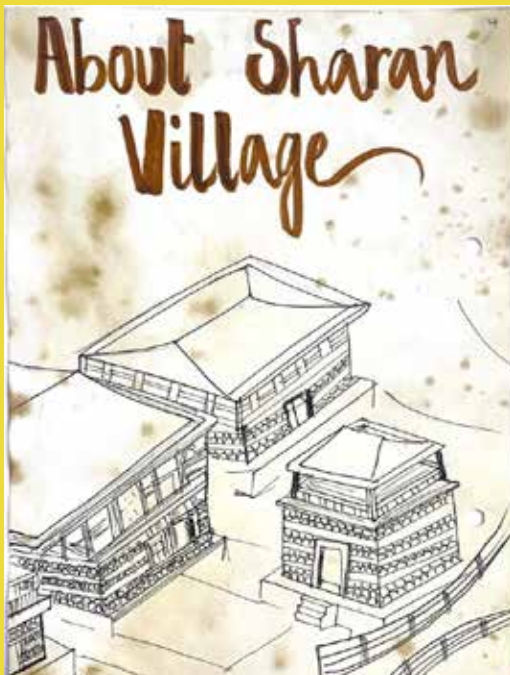By: Pragati Mahawar, B. Des Interior Design Sem III, UID.

Fig 01: Sketch of the village overview

This article discusses my thoughts from the educational visit to Sharan Village near Kullu Manali, for a field workshop of three days from my college, UID, Interior and Furniture Design.

The objective of the study was to analyze and learn about the building of Kath Kuni houses, how these houses are built, the material used in building the houses, and the process of the same. Not only this, we observed and learned about yarn and weaving- the process how pop- up balls are made and how does weaving machines at large scale works. And last but not least, the people, culture, and life amidst the hills, which I have penned down over a short poem at the end.

Let me introduce the Sharan Village, it is a small village/ hamlet in Anni Tehsil in Kullu District of Himachal Pradesh state, India. It is located 76 km south of the district head quarters- Kullu.

We went to the place named North in Sharan Village itself where we acknowledged and got to know their different culture. Besides this, we went to the ancient temple of the village and acquired knowledge about the guru named Jamula Rishi who once lived in the village and administered the rules, and regulations and imparted justice to people. He saved the village from the rakshasas Banasura and gained superiority. To date, the traditions and customs are being followed in his remembrance.
We sketched the village, the houses landscapes, and the temple. It was a very informative andknowledge-gaining experience. I learned that every place has its own architecture and interior present with a sense of one's culture in the frame.

Fig 02: Sketch of a Kullu woman staring to weave her 'Pattu' (traditional shawl dress).

Fig 03: Life in the lanes

Phadoon ki aavaz

Dil chahata h hai yahi ruk jaau ,
Baki bachi zindagi yahi betau,
Aao chale hum dev jamblu ke Dham , Jahan sulijhege bhakto ke sabhi bigde kaam ,
Yah janmi h vadivkta ki sabhayata....

Yah jharne or nadiya kinaron ki aawaaz, Thandi hawaayein chale pahaadon ke pass,
Sheher ki tension ka vahi javaab
Yahi rehna chahta bass mera dil

.
Yah unche pahaad unche hain ped,
Dhalaano mein yah bhed aur bakriya,
Tedhi sadak par sidhe log ,
Yah se jaati hai swarg ki seedhiya......

The Only Pottery Without Clay - Blue Pottery

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

Blue pottery is a traditional form of art from Jaipur with Turko-Persian origins. In 1727, when the city of Jaipur was being developed, Raja Sawai Jai Singh summoned craftsmen from all over northwestern Asia to flourish in this skill. On this land of brave hearts, generation by generation, these craftsmen evolved Jaipur into a celebrated art hub that eventually reached its zenith. Today, Jaipur is known for its blue pottery and has established itself as the only clay-free pottery in the world.

The students of Sem 05 and Sem 03, Lifestyle Accessory Design Department, visited Shiv Kripa Pottery, where the students viewed a variety of products made of blue pottery. The students were mesmerized to see the beautifully hand-painted products. The manager then explained and showed the students the process of pottery.

The pieces are removed from mould and kept aside for drying before hand painting the actual blue pottery motifs. Picture Courtesy: Nayan Menghani

It is not composed of clay like most potteries; it uses a unique dough as a base. Blue pottery uses natural raw material that makes it environmentally-friendly. In addition, it does not require any special maintenance and can easily be cleaned with water.

Materials include borax, powdered recycled glass, Multani mitti, gum, and water. After mixing it adequately, the dough is set aside and kneaded the next day. It is positioned in a POP mould and covered with ash, which is made from cow dung and burnt wood. The extra dough is softly scrapped off to form it into the perfect shape. It is kept upside-down overnight, removed from the mould, and left for one or two days to dry. Once dry, the form is lubricated with a semi-liquid mixture of dough and water to fill the surface holes.

The dough has no plasticity, so it can be pressed hard on the potter's wheel to create larger objects. Therefore, to make large products such as vases, different moulds are used that use dough to connect the parts and smooth them.

The next step is to hand-paint the dried product with oxide paints (cobalt oxide - dark blue, chromium oxide - pale yellow, manganese - purple, copper oxide - turquoise, iron oxide - reddish brown).
Jaipur pottery motifs bear a strong resemblance to Persian and Mughal arabesques, intricate floral design, geometric and common to animals, birds, and deities such as Goddess Durga and Lord Ganesh.

The finished work is later glazed, and made from powdered glass, borax, zinc oxide, potassium nitrate, and boric acid. A batch of dried pottery is fired at high temperatures (800ºC to 1000ºC) for 6 to 8 hours in a closed kiln of clay and wood or charcoal. Finally, let it cool for three days, and the attractive blue pottery is ready.

Products like flower vases, candle stands, soap dishes, coasters, trays, doorknobs, glazed tiles, plates, mugs, fruit bowls, and other crockery items are made.

Talk conducted by Harit Zaveri

By: Sejal Jain, B. Des Lifestyle Accessory Design Sem V, UID.

Group photo of the Lifestyle Accessories Design Department with Shivani Parmar, Brand Manager of RBZ Jewelers, and Megha Panchal, Jewellery Designer (UID Alumni, Lifestyle Accessories

On November 23, 2022, we welcomed team RBZ – Harit Zaveri Jewellers, to have an interactive session with the students of Lifestyle Accessory Design at UID. The foundation of RBZ Jewellery was laid about 115 years ago in 1897, It is now run by the sixth generation of Shri Narandas Soni.

Harit Zaveri is retail based store specially for Bridal Jewellery, established in 2008 and known for its work mostly in Meenakari, Kundan, and Polki. The brand is well-known for creating timeless jewels with expert craftsmanship and magnificent designs.

The session provided insight into the experience of working for a major brand in the industry and the more practical parts of the job, such as diverse target groups, dealing with competitors, and the significance of being consistent and detail-oriented in all your work, how designs are made and selected by Harit Sir itself.

Being a retail store there is a small team of designers who not only design jewellery but have to work in other departments too such as visual merchandising, packaging, trend forecasting, market research, and photoshoots. They also explained how they work as a family in Harit Zaveri and celebrate all festivals and events together.

Megha Panchal (Designer at Harit Zaveri) making us experience and giving insight of their work. Picture Courtesy: KU Photography Team

Further, we had an interactive session about portfolio importance and how they are being selected in their brand. We had an interactive session with our Alumni Megha Panchal with industry co-member about the requirements and quality of work required in their brand to be inculcated in our portfolio.

Shivani Parmar, Brand Manager of RBZ Jewelers answering student's queries. Picture Courtesy: KU Photography Team

They displayed a few of their Extravagant gold jewellery pieces and explained to us in detail about each. They allowed us to wear and experience the jewellery. They also introduced us to their new collection that is to be launched for the upcoming season 'Diamonds in Cinema.' **It was an amazing experience!**

Chaturbhuj: Kal, Aaj Aur Kal

By: Riddhi Khairnar, Spandana Madabushi & Diya Guha,
B. Des Animation & Motion Graphic, Semester V, UID.

The end of Diwali usually brings a frown to one's face. After a week of dressing up, looking at the beautiful lights, and feasting on delicacies, it's a downhill slope until Christmas. However, this year was completely different. The end of Diwali brought about the start of something completely new and brilliant- Chaturbhuj. A brand new fest held by the Animation department, it was awaited by many and even dreaded by a few (what weird things will these animation kids get up to?) However, the fest ended up being extremely successful and only mildly weird- a win in my books.

Display at Chaturbhuj. Picture Courtesy: Team AMG.

The fest consisted of four main parts, an extensive exhibition, a unique take on projection mapping, a lovely and informative workshop and lecture by E. Suresh, and a miscellaneous film screening.

The exhibition was like a journey through the history of film and its importance. There were classrooms dedicated to prehistory, history, and present, and even a class filled with multiple takes on the future of film. Filled with working models, installations, and artworks, this exhibition really lived up to its theme, "Kal, Aaj Aur Kal".

A modern take on traditional stories, (or a traditional take on modern technology) Projection Mapping was an exercise in storytelling, a look into the lives of the people near Teen Darwaza, and the impact the structure has. Varied stories were projected on the model of Teen Darwaza using 2D animation, and there was a whole section of 3D animation and motion graphics to enhance the experience. Using motion sensors for an interactive experience while showing the credits was also a fun and fresh idea. The goal of this setup was to give an elevated audio-visual experience along with spreading information about the place to the people standing in front of it.

Snapshots from Chaturbhuj. Picture Courtesy: Team AMG.

The Film Screening was an elaborate affair, consisting of 21 hand-picked, animated short films, curated by the HOD Mr. Arun Gupta. It also included a wonderful packet of films from the Annecy film academy which showcased all female-directed films. The visuals and emotions spoke to the soul and transcended all languages. Films using frame-by-frame animation, stop motion and even a film created using switches were showcased. Hindi, Bengali, Malayalam, French, and English, there was no region unrepresented, and no heart untouched.

The workshop and lecture with E. Suresh were as entertaining as it was educational and also gave the students a glimpse into the work behind a single film and the process behind it. Inspired and motivated, all the students in attendance are definitely going to be hitting up Studio Eeksaurus with their portfolios.

The first festival by the animation department, Chaturbhuj was a grand success and we for one, can't wait to see what they come up with next year.

Storyboard Pro
The Storyboard Animatic Software

By: Venkateshwaran Narayansamy, Assistant Professor, Animation & Digital Media, UID.


A storyboard is a graphically illustrated sequence of images to previsualize a film or animation.

The storyboard pro is a software from Toon boom. It is used by storytellers, movie productions, and all creative artists worldwide. Storyboard Pro can be used to put all your ideas in the form of drawings, scripts, camera movements as animatics.

In the past, artists would create storyboards on paper and scan them, then combine them with sound to create animatics, so there would be more than one artist involved in the process. The field of animation has shifted in the sense that an animated version of an animatic storyboard should be produced by one artist containing animation, sound, and camera movements. To fulfill this kind of industrial need, softwares like Photoshop, Krita, TV paint animation, and storyboard pro are extremely helpful.

The software story board pro is suitable for storytellers, institutions, game production, video graphics, animation productions, and movie productions. The end user can lay out stories and use them in productions with this software.
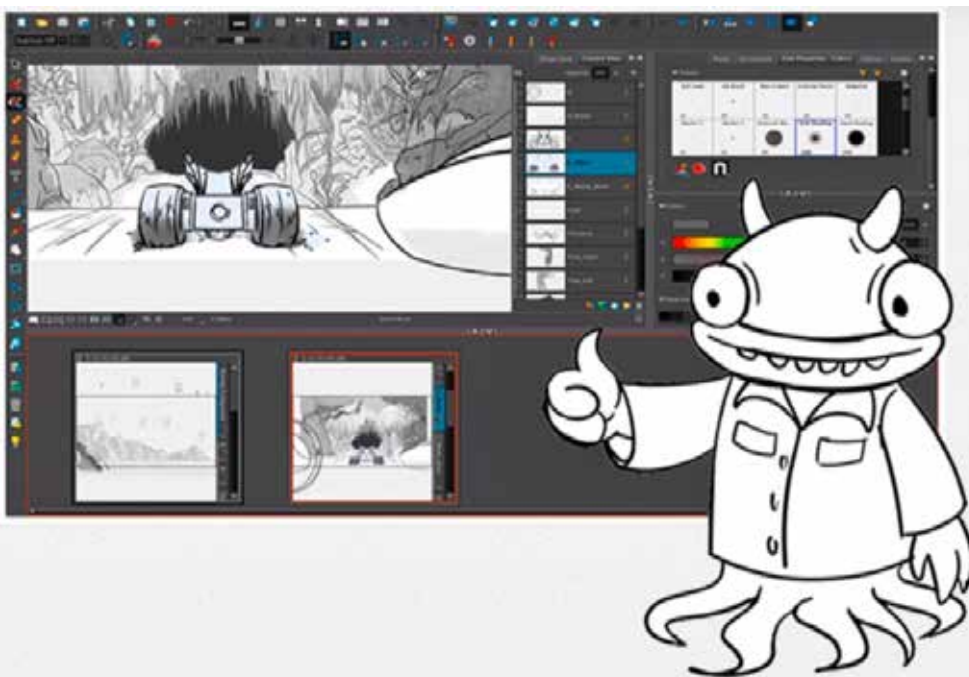

The software is used by storytellers around the globe to create movies, animated children's content, and process-oriented films. This software allows you to illustrate your ideas and then make those illustrations into sequences to elaborate the story. The software has many features that help the storytellers to make a powerful storyboard for their production. The platform integrates drawing, compositing, sound, and editing. To make things

even more interesting, it has a 3D interface that allows the camera to move efficiently. Recently, the layer system has been updated to allow users to use vector and bitmap layers that are keyable and give the drawing experience of paper. The timeline provides the flexibility to make panels, scenes and sequences for user to match with the sound track. The soundtrack can be customized and edited as per the need of the storyboard. A great feature of the software is the ability to import and add video layers on top of or down the timeline, which will allow you to make rotoscopic animations as well. Users can import and animate 3D models into the 3D workspace, giving the storyboard z-depth by interacting with both 3D and 2D. Several companies and content developers in India use Storyboard as their primary storyboard software. The Toon Boom Storyboard Pro is going to change the way that people normally think about storyboarding without a computer. It will revolutionize digital storyboarding.
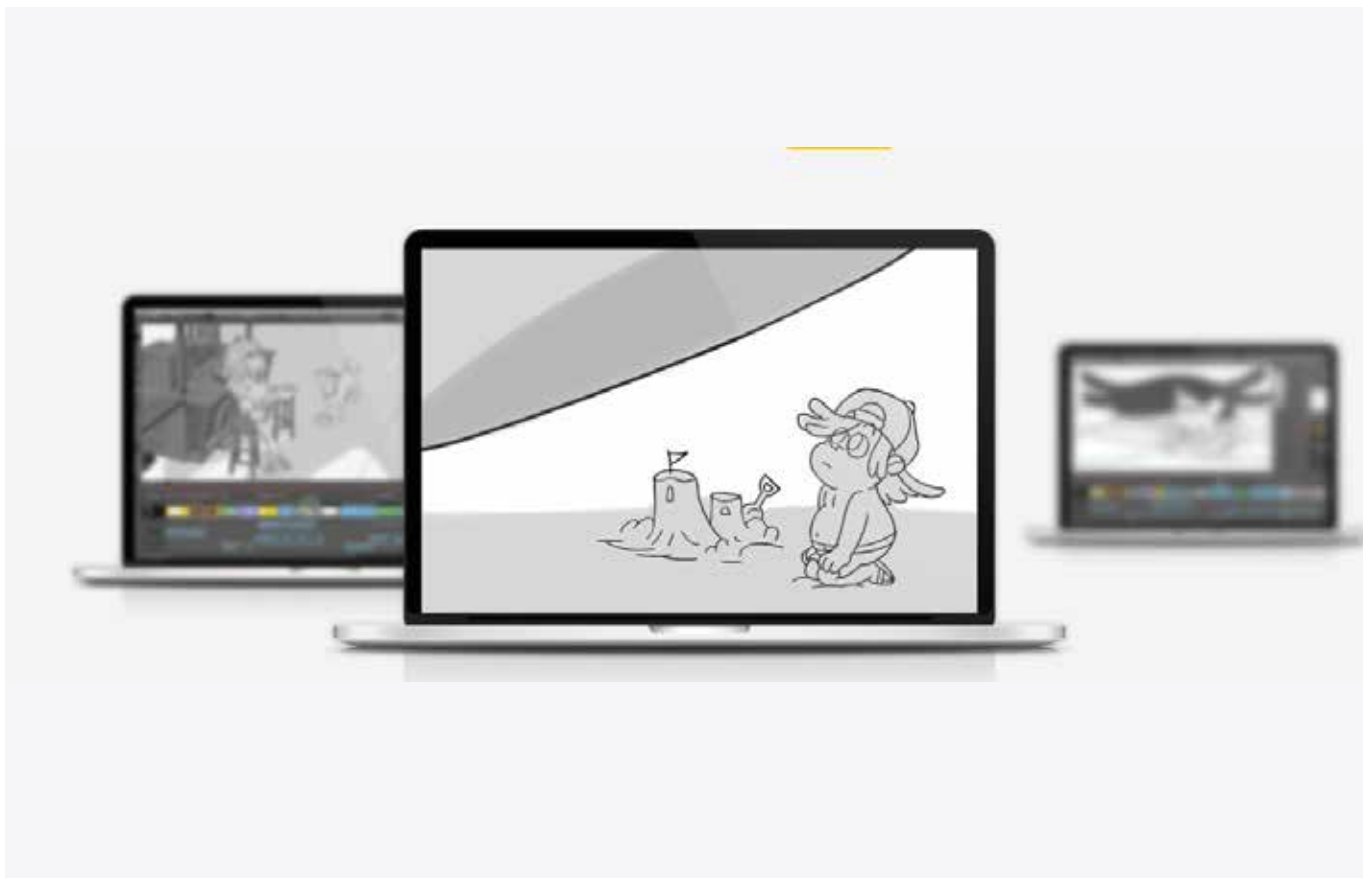
Collaborative Studio: Jeans Culture

By: Rhythanya Pandian, B. Des Fashion Design Semester VII, UID.

From haute couture to street fashion, every designer takes a different approach to the creative process of fashion design. However, there are many general steps that designers adhere to between the initial conceptualization phase and the completion of a wearable garment.

CSJC 2021 - 2022

The design process for semester 5 in the year 2021 - 2022 was a process which involved taking inspiration from a tangible or an intangible object and coming up with a concept board, mood board and a color board for a particular client. Once the design details have been derived from these boards, the designer moves on to developing mock-ups for ideating silhouettes, swatches and surface techniques used for the project. The further step includes coming up with a range after finalizing the design developments derived from the previous explorations. Finally, the designer selects one garment from the collection to put further into construction and develops a tech pack for the same. Once the technical aspect of the process is covered, the designer uses it to create a toile and make changes accordingly before making the final garment. Once the garment has been developed, the designer can document it through a photo shoot. This process has been followed by design schools in India for a very long time and has been implied strongly to date.

CSJC 2022 - 2022

The design process for semester 5 in the year 2022-2023 was longitudinal research based on a fabric manipulation technique. The research includes the history, evolution, and application of the technique including its use in the current trends. The outcome of this research is to come up with an A2 size visual board containing visuals of the technique, the name of the designer, brands and the icons working with the technique, non-fashion objects that use the technique, also the physicality of the technique, visuals of technique (in denim or white shirt). The next step in the process is to design an idea and concept board comprising work-in-progress sketches, drawing of technique in different scales, exploratory swatches, visuals of the progress of the garment at different stages and the use of white shirt. Further, this new process is being introduced for students to understand and adapt to industry requirements. This helps students to build their customized design process according to the relevance and practical knowledge required to generate an overall outcome in the industry.

FINAL OUTCOME OF 2021 - 2022

FINAL OUTCOME OF 2022 – 2023. Picture Courtesy: Rhythanya Pandian

From haute couture to street fashion, every designer takes a different approach to the creative process of fashion design. However, there are many general steps that designers adhere to between the initial conceptualisation phase and the completion of a wearable garment. CSJC 2021 - 2022 The design process for semester 5 in the year 2021 - 2022 was a process which involved taking inspiration from a tangible or an intangible object and coming up with a concept board, mood board and a colour board for a particular client. Once the design details have been derived from these boards, the designer moves on to developing mock-ups for ideating silhouettes, swatches and surface techniques used for the project. The further step includes coming up with a range after finalising the design developments derived from the previous explorations. Finally, the designer selects one garment from the collection to put further into construction and develops a tech pack for the same. Once the technical aspect of the process is covered, the designer uses it to create a toile and make changes accordingly before making the final garment. Once, the garment has been developed, the designer can document it through a photo shoot. This process has been followed by design schools in India for a very long time and has been implied strongly to date. CSJC 2022 - 2023 The design process for semester 5 in the year 2022-2023 was longitudinal research based on a fabric manipulation technique. The research includes the history, evolution, and application of the technique including its use in the current trends. The outcome of this research is to come up with an A2 size visual board containing visuals of the technique, the name of the designer, brands and the icons working with the technique, non-fashion objects that use the technique, also the physicality of the technique, visuals of technique (in denim

or white shirt). The next step in the process is to design an idea and concept board comprising work-in-progress sketches, drawing of technique in different scales, exploratory swatches, visuals of the progress of the garment at different stages and the use of white shirt. Further, this new process is being introduced for students to understand and adapt to industry requirements. This helps students to build their customised design process according to the relevance and practical knowledge required to generate an overall outcome in the industry.

FINAL OUTCOME OF 2021 - 2022 FINAL OUT-COME OF 2022 - 2023

Width or Depth
The Changing Role of a Fashion Designer

By: Sanya Jain, Assistant Professor, Fashion & Lifestyle, UID.

Width or depth? Design fraternity has found itself probing at this question more than often in recent times. Moving towards a more interdisciplinary space, designers often find themselves reflecting on the simpler times. I have studied apparel and more specifically, Knitwear Design Technology from National Institute of Fashion Technology, Delhi. During my graduation I specialized in flat, circular, computer generated knits. We studied how the whole garment machines work and the most cutting edge technology in knitwear. After the foundation programme, throughout the course, we learned knitwear from various standpoints of perception, depiction, relevance and its contribution. I often found myself learning more and more about less and less, during my graduation.
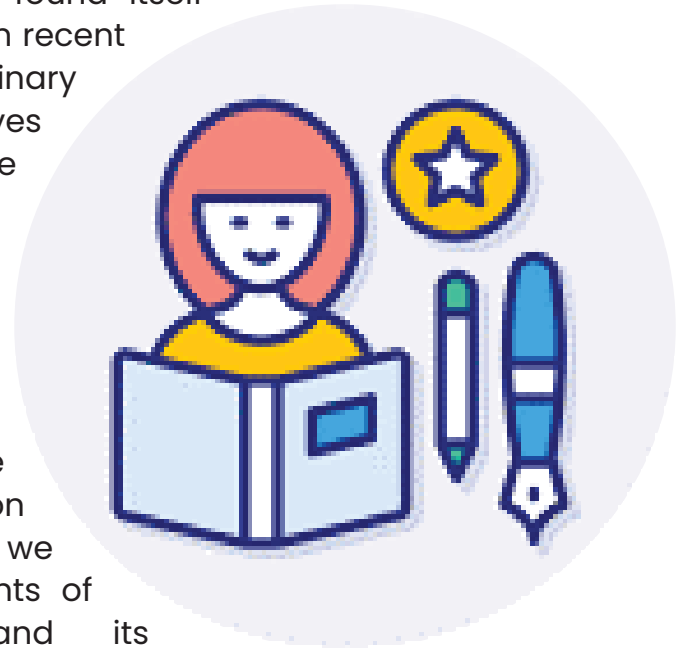
After 12 years of industry experience as a practitioner, I am now a faculty member at UID and a research scholar at IIT, Bombay. I find the curriculum favoring "interdisciplinarity" in design. Keeping identity, context and systems intact of not just the maker but even the product is what the industry demands in the current times. Especially in apparel, the roles of textile designer, embroidery designer, draper, pattern maker are being shared with sophisticated software which are either semi or fully automated. This directly affects the designer's job, which, prior to the widespread use of cutting-edge technology and systems, was one of specialization and performed very defined responsibilities. The designer's current responsibilities include developing systems, strategies, identities, and experiences that are consistent with the brand's DNA.

It is very difficult to predict the future of design, but I believe that a system of design that is informed by modernity and gains knowledge from ancient wisdom is one that is holistic. In order to get in-depth information, practitioners and researchers are both conducting research and practicing. So it brings us back to the question; width or depth?

Karnavati University
A/907, Uvarsad-Vavol Road, Uvarsad,
Gandhinagar 382422, Gujarat

Tel: 079 3053 5083, 3053 5084
www.karnavatiuniversity.edu.in/uid