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UID



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Sumit Meena

Assistant Professor, Global Design Programme

ALBERT HALL MUSEUM

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



Albert Hall Museum (Jaipur). Picture Courtesy: Mukta Chava

Albert Hall Museum is one of Jaipur's oldest museums and serves as the state museum of Rajasthan. Government Central Museum is another name for it. Samuel Swinton Jacob, a British architect who combined Indian-Islamic architecture with Neo-gothic, designed it. This architectural style is also known as Indo-Saracenic. It was named after King Edward VII (Prince of Wales) during his 1876 visit to Jaipur. In 1880, Maharaja Ram Singh used the building as the Town Hall. Later, his successor, Maharaja Sawai Madho Singh II, proposed using the structure as a museum for Jaipur art. Until 1887, the building was under construction. Later, the Museum began to exhibit ancient artefacts, artworks, and masterpieces by local and emerging artists.

The columns, pillars, doors, arches, cenotaphs, brackets, domes, parapets, balconies, and Jharokhas all have unique stone carvings and ornamentation work. The Museum's corridors are decorated with murals depicting various civilizations from the Babylonian era, including Chinese, Greek, and others. The museum houses a vast collection of artworks from all over the world and from various eras. Approximately 15,000 antiquities are displayed in various galleries of this museum. There are numerous specific dedicated galleries to the artefacts, including carpet, coin, clay, miniature, ivory, marble, garment, sculpture, and so on. Listed below are a few of the galleries.



Multan Blue and White Pottery, by 1892 there was an introduction of brown and green colours in the normal Multan repertoire of blue. Picture Courtesy - Mukta chavan

POTTERY GALLERY: This gallery houses 19th-century pottery, including glazed pottery from the Delhi region, Multan region, and unglazed pottery from Bikaner and Hyderabad. There is iconic blue pottery from the Jaipur school of art, European pottery, English pottery, Hungarian pottery, white pottery, and much more.



Brass statue of Buddha from Nepal. Picture Courtesy- Renisha Raut

INTERNATIONAL GALLERY: This gallery houses a brass statue of Buddha from Nepal, 19th century Japanese dolls, and 1st century BC Pharaonic antiques. The Egyptian Mummy sarcophagus is the museum's most famous attraction. An x-ray of the Mummy is also shown next to it.

Every night, the museum is illuminated with beautiful, colourful lights, highlighting the true beauty of this structure. The Albert Hall Museum is a must-see if you ever visit Jaipur!



Hungarian Pottery. Picture Courtesy – Mukta chavan

CARPET GALLERY: This gallery houses a variety of carpet collections. The Persian Garden carpet, which depicts a scene from a Persian garden, is said to be the best example of a Persian carpet in the world. There are fish, birds, turtles, and other Chinese animals to be seen.

GALLERY OF MINIATURE PAINTINGS: This gallery houses miniature paintings of Mewar, Ramayana paintings, Jain wood paintings with lacquer, and other works.

GALLERY OF JEWELLERY: This gallery houses inexpensive ornaments, Royal jewels, and other valuable antiques. Rings, earrings, anklets, waist belts, necklaces, hairpins, and other accessories can be found which are made in silver or Brass.

WOODWORK GALLERY: This gallery features intricate woodwork from Jaipur and Kashmir, including figurines, almirahs, furniture, boxes, and much more. Teak, shisham, deodar, sandalwood, ebony, and red wood are some of the woods used in the works.

METAL ART GALLERY: This gallery houses 19th century metal works such as figures, vessels, salvers with Zodiac signs, and shields depicting the epic battles of Ramayana and Mahabharata. Figurines made of brass, bronze and zinc can also be found here.

GALLERY OF ARMOUR AND WEAPONS: This gallery houses Mughal, Turkish, Rajput, and Hyderabad weapons and armour are displayed in this gallery. There are arrows, bows, swords, spears, helmets, knives, and many other weapons displayed flamboyantly in this collection.

GALLERY OF MUSICAL INSTRUMENTS: Musical instruments are examples of our traditional and cultural heritage. This gallery contains ancient Indian musical instruments such as Shehnai, Dhap, Rabab, Bankia, Raman Hatha, Karna, Chouteau, Pungi, and others.

MIDNIGHT CLAY PLAY

By: Mitalee Makwana, B. Des Lifestyle Accessory Design, Sem VI, UID



Students preparing their glazes from scratch. Picture Courtesy: Mitalee Makwana



Glazing Process at ceramic lab. Picture Courtesy: Mitalee Makwana



Students working in ceramics lab learning glazing techniques. Picture Courtesy: Mitalee Makwana

The semester 6 students of Lifestyle Accessory Design have an ongoing module, where they learnt to load the kiln and new techniques of glazing. They prepared their own glazes and studied the whole process till 4 am in the morning. It was a mesmerising midnight experience with hands-on practice in mixing the glazes and loading the kiln with their faculty Ms. Krupa Mistry. The students prepared glazes and tested them on their bisque fired products. From loading the kiln, to setting the temperature, learning about the baking cycle and seeing the final outcome, the students got great insights into the process.

ETHNOGRAPHY

By: Ishika Datta, B.Des Visual Communication, Sem IV, UID

An expedition to the Jaisalmer of Gujarat.

Ethnography is the study of various cultures, social interactions, lifestyles of different communities, traditions, customs, beliefs, practices, languages and more. It gives a holistic and in-depth understanding of a certain culture or community. As designers, it is important to have sufficient knowledge about various cultures and lifestyles since we shall be designing for the people, and it is important that we can connect our design to the culture of the people we design for. Hence, the batch of Visual Communication, Semester 3, was taken on a three-day expedition to Kutch to study, and analyze the various cultures of Kutch.



Our journey to Kutch. Photography by the staff members of LLDC museum.

The beginning of our journey...

The trip to Kutch required preparations and research. Out of the numerous villages in Kutch, our faculty narrowed them down to four villages where we would visit to conduct our ethnographic studies. These villages are namely, Nirona, Zura, Rudramata and Ajrakpur. Each of these villages has certain communities of people residing in them who practice various versatile art forms and ancient crafts, such as Rogan art, copper bell art, embroidery, Ajrak block printing, leather crafts and so on. Each village is known for a certain craft, in which they excel. Hence before travelling to Kutch, our batch was divided into four groups and the four groups were assigned one village each.

Day 1: 27/09/2022

On the first day, we a batch of around 160 students, boarded our buses and set out for Kutch. Although it was a long ride, not a minute of the journey was tedious, as we enjoyed ourselves and were bubbling with the excitement of exploring a new place. We reached the Yaksha mandir Dharamshala at 11 pm that day, where we lodged for the rest of our trip.



Copper bell art, Photography by Ishika Datta.



The ancient art of Rogan. Photography by Nayantara Mukherjee.

Day 2: 28/09/2022

This was the day we began our in-depth research on the communities of Kutch. The four groups boarded four buses and were taken to four villages. While exploring the village, we documented our findings by taking photographs, recording videos, taking notes, listening to conversations, recording soundscapes, sketching, charting out maps and so on.

Day 3: 29/09/2022

The next day each group was assigned a different village than the one they went to the previous day. This way, we were able to learn more about the various communities and crafts, thus getting wider exposure. In the evening, we were taken on a two-hour drive from our respective villages to Mandvi beach. After a long day of research, this detour truly brightened our moods and lightened our hearts. It was a beautiful ending to a beautiful day and this day became one of the core memories of our lives.



An escape to the beach. Photography by Nayantara Mukherjee.

Conclusion

The final day of our trip arrived, and we were already feeling sad about leaving. In the morning we visited the LLDC museum, where we learnt about the different crafts of Kutch, all brought under one roof. Our four-day trip to Kutch was truly a great learning experience. We not only learnt about the various crafts of Kutch, the communities and the people, but we also learnt important life lessons such as working in a team, handling fieldwork and mindfully observing and documenting. The memories made and the knowledge acquired will be ingrained in our minds and would truly help us in our future as designers.

A RESEARCH ORIENTED CONFERENCE EXPLORING DESIGN IN THE ERA OF INDUSTRY 4.0

ICoRD'23: 9th International Conference on Research into Design, IISc. Bangalore

Industry 4.0 denotes the fourth industrial revolution. The revolution is an expression used to describe the blending of the biological, digital, and physical worlds. ICoRD'23, the ninth conference of its series, held from 9th to 11th January 2023, at IISc (Indian Institute of Science), Bangalore, was a combination of a series of workshops, parallel sessions for research paper presentations and a cultural event. The theme addressed how industry 4.0 concepts and technology affect design inputs as well as the methodologies, tools, and approaches for supporting design that might benefit from this global, revolutionary change. The conference series has been designed to be conducted in India every two years to unite the international community from many fields of design practice, education, and research. It aspires to present the stakeholders with cutting-edge design research, supports the continual process of expanding the collective vision through new research challenges and questions, and offers a platform for community interaction, development, and growth so that it could take on the obstacles in order to fulfill the goal.

The first day marked the inauguration of the conference followed by some interesting keynote sessions from Uday Athavankar and Farrokh Mistree. Professor Uday's keynote session was a two-part presentation, with its first part concerned with how people think and take visual and functional decisions about the objects that they buy and use. And it's the second part is a reaction to his lifelong research approach. Professor Farrokh's keynote session focused on the key principles embodied in Industry 4.0 construct and its importance in the Design AND Make construct associated with research. It was further followed with Parallel sessions of paper presentations on all 3 days including parent categories such as Design for User Interface, User Experience, Design for Systems, Service and Product Service Systems, Design Training and Education, Design Theory and Research Methodology, Design Ideation, Creativity and Synthesis, Design Aesthetics, Semiotics, Semantics, Design Modelling, Prototyping, Simulation and Visualization, Innovation Management, Entrepreneurship and Human Factors in Design and much more.

The eminent participants from UID who presented their research at the conference were: Dr. Sharmila Sinha and Yaatra Khan from Visual Communication Design, Dr. Brajesh Diman along with students from Industrial Design, and Kriti Malkani from the Interior Design Department.



Figure 1: Dr. Sharmila Sinha, Kriti Malkani and Yaatra Khan at ICoRD'23 Conference.



Figure 2: Dr. Sharmila Sinha presenting her research paper at one of the parallel sessions



Figure 4: Yaatra Khan presenting her research paper at one of the parallel sessions.

Fig 3: Kriti Malkani presenting her research paper at one of the parallel sessions.

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"ARTIFICIAL INTELLIGENCE-BASED LEARNING TOYS : EXPLORING THE ROLE OF TANGRAM AS A TOOL TO DEVELOP SPATIAL LEARNING AMONG CHILDREN"

Dr. Brajesh Dhiman | Darshika Kantaria | Kashif Khan | Hariesh Shankaran



Dr. Brajesh Dhiman



Figure 5: Dr. Brajesh Dhiman presenting the research paper as an online presence. The students Darshika and Kashif from B.Des Interior and Furniture Design were also part of this research.



Figure 6, 7: Student Rutvik Shah and Shruti Vakharia from M. Des 4, Industrial Design, presenting their research paper.

The second day saw some remarkable keynote sessions on Design-driven Innovation vs Human Centred Design by Apoorv Shankar, Design Complexity – Measuring it to Exploit it by Professor Joshua D. Summers, and Typography Research in Indian Scripts by Professor Udaya Kumar Dharmalingam.

On third day, there were 18 workshops in total which ranged from introducing the participants to How to publish in Prominent journals, to having conversations on being happy and successful in academia to further Unleashing Creativity through Empathy in Design. The keynote sessions saw some interesting inputs on Industry 4.0, 5.0 and 6.0 in research and design from Professor Lucienne T.M. Blessing and Challenges in Designing for Visual Impairment from Prof. P.V.M. Rao.

Overall, the conference-initiated discussions in a variety of directions ranging from digital to physical worlds. It was a fine amalgamation of design into research, innovations and ideations.

IRIS VAN HERPEN : A CASE STUDY

By: Prajjwal Kashyap, B. Des Fashion Design, Sem VI, UID



Iris Van Herpen at Couture Fall 2021

Recognized for her inventive sourcing and manipulation of materials as well as for her interdisciplinary collaborations with artists, architects, scientists, and engineers, Iris van Herpen has provided an innovative model for fashion in the twenty-first century

Van Herpen is known for her willingness to experiment—exploring new fabrics created by blending steel with silk or iron filings with resin, incorporating unexpected materials ranging from umbrella tines to magnets, and pushing the boundaries of technologies such as 3-D printing.

Fusing together technology and Haute Couture craftsmanship, Van Herpen’s unusual approach to design has earned her a unique and loyal following. After launching her own label in 2007, Van Herpen became a guest-member of the Parisian Chambre Syndicale de la Haute Couture in 2011, allowing her to present her collections on a global platform. Now, ten years later, Van Herpen is continuing to innovate and surprise with her designs like no other. She describes her work as “interdisciplinary” as she draws inspiration from professions outside of fashion and the arts. Each season, Van Herpen works in collaboration with experts from other industries in the fields of science, technology and architecture. This allows her to bring together her expertise in fashion with other areas to create something truly unique.



Iris van Herpen F/W 2022 Haute Couture

Over the years, she has teamed up with creatives such as architect Philip Beesley, designer Neri Oxman, musician Björk, choreographer Sasha Waltz and artists such as Studio Drift and Anthony Howe.

“There is so much within fashion that is unexplored, and there is so much strength in collaboration,” she told Dezeen. For her Wilderness Embodied collection in Autumn 2013, Van Herpen collaborated with Dutch designer Jolan van der Wiel to create a series of magnetic dresses made from resin mixed with iron filings. “We literally held the magnets by hand and you can shape the texture as you go, so it’s almost like dancing with a fabric,” Van Herpen explained.

At Iris van Herpen, each creation is supported by the pillars that uphold the brand – nature, architecture, art, and dance. Constantly driving to evolve from the previous collection, the designs seek the unknown and aim to visualise the imperceptible inspiration behind them.

The atelier is based in Amsterdam, The Netherlands, where new techniques are being born and cultivated, Couture is meticulously crafted and garments are individually named.



Iris Van Herpen at Paris, Jan 21, 2020

Iris van Herpen F/W 2022 Haute Couture

THE ANTI-HERO TROPE

By: Aditya Hrishi, B. Des Animation & Motion Graphics, Sem IV, UID

Stories and tales- they are a staple to our life. Stories are made from imagination, or based on stuff from real life but all of them have something in common. There's a protagonist, an antagonist, and a heroine. In 1949, Joseph Campbell wrote out what he called "The Hero's Journey" which he claimed to be the monomythic that every myth and fantasy story has the same structure. There's a hero, there's a villain, a mentor, and a heroine.

Nowadays, the portrayal of a "Warrior of Justice " or the "Always Right" hero is something that just doesn't sate the need for entertainment. Many times, the antagonist is favored by the audience rather than the protagonist. A few of such recent examples are:



Figure 1 _ JOKER

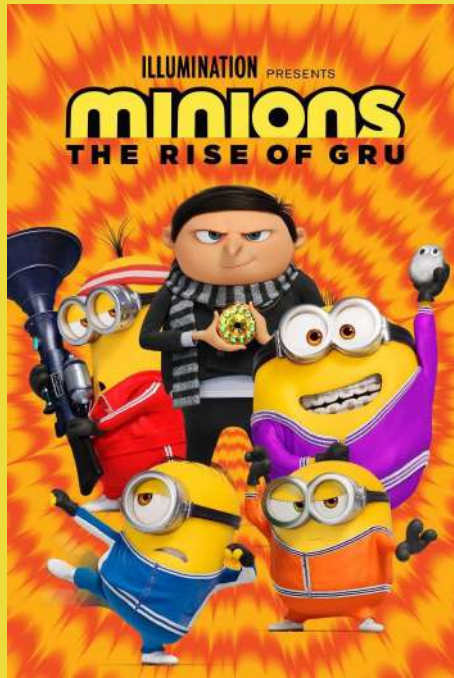


Figure 2 _ Minions: The Rise of Gru



Figure 3 _ Wednesday

To fulfil that need, rose to the occasion the trope of the "Anti-Hero", or in simple terms, a hero with villainous tendencies. The Anti-hero is a character who is often seen as a rival to the hero. Their objectives are usually the same or they have some other just cause behind them, but they do not always adhere to a moral code. The path to the final goal is a means to the end to which they can use any method or plan, which is usually something not accepted by our Hero but not exactly the wrong answer to the situation either. Many times we have seen heroes unable to make a decision due to their fear of violating the moral code. Meanwhile, the Anti-hero takes no time to make a practical decision in any situation, resulting in rivalry and hatred between them and the Hero.

Pop culture has sculpted this character trope over the years to the point that we can see a staple design of this character. The Anti-hero is mostly dressed in black or muted and dark colours with an "edgy and cool" looking outfit. Quite often they tend to be more powerful than the protagonist and usually have a dark back story to them. They are portrayed as mysterious and brooding and don't show much positive emotions to the world. As the story progresses, they often become friends or "frenemies" and may even unite to defeat the villain or sacrifice themselves to achieve that goal. As you can see, this is the most common case. There are a lot of characters that don't follow this norm, but more research into this trope will lead to a more defined formula like Campbell's. It goes without saying that this trope isn't going away anytime soon, and may even become an integral part of future stories.



Karnavati University

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

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

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