



JK LAKSHMIPAT UNIVERSITY  
**Institute of Design**  
NAAC 'A' Grade Accredited

Oct - Nov 2023

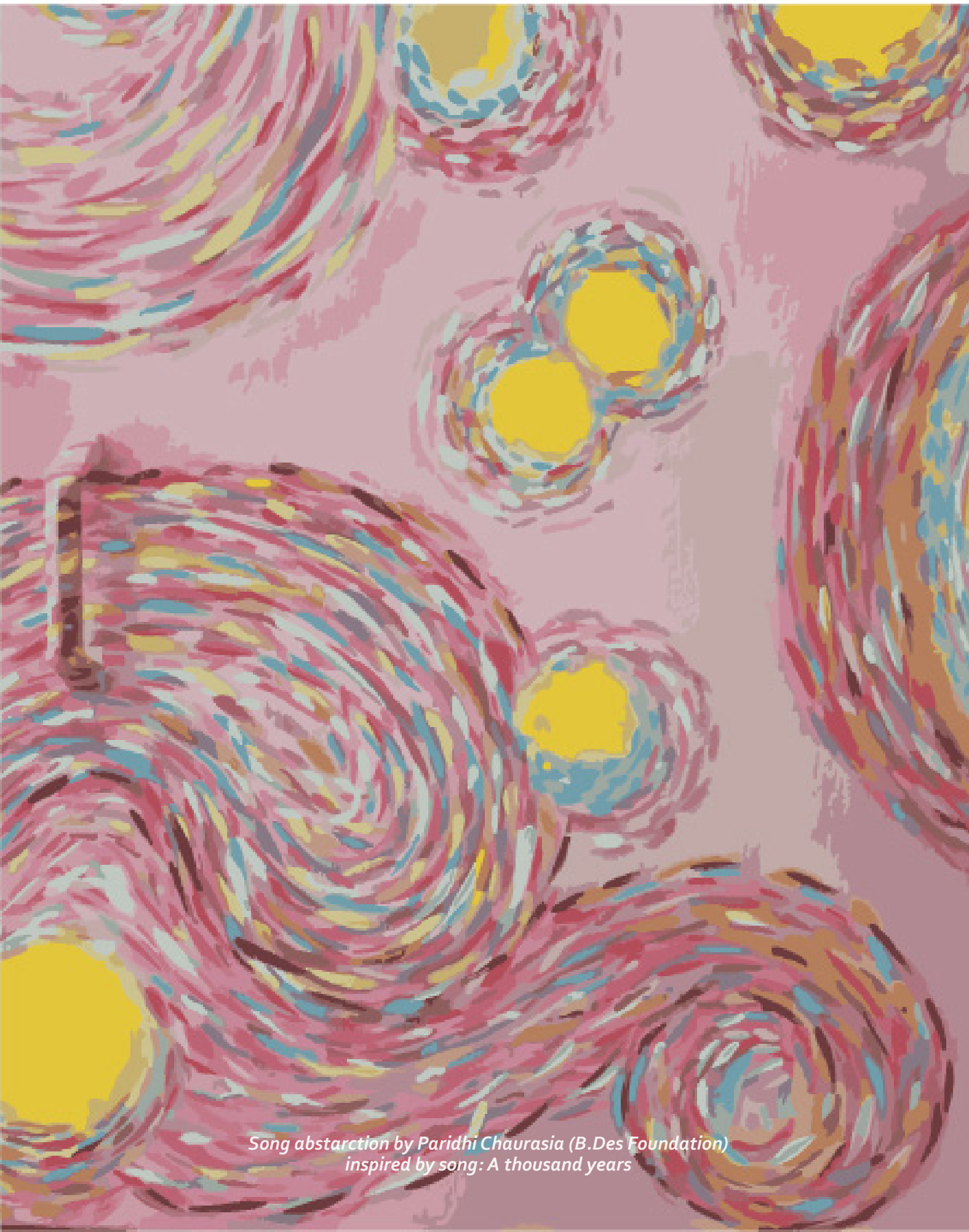
# DESIGN NEWS

For internal circulation only

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# NEWS AND UPDATES



*Song abstarction by Paridhi Chaurasia (B.Des Foundation)  
inspired by song: A thousand years*

## Welcome **Mr. Pritam Singh**

We are delighted to introduce a new addition, **Mr. Pritam Singh** to our faculty team as Assistant Professor at the Institute of Design. Holding a master's degree in design from the National Institute of Design, Gandhinagar, and a bachelor's degree from the National Institute of Fashion Technology, he brings over five years of teaching and professional experience, with a focus on UI/UX design.

His diverse career includes roles at Imagin XP, Deep loop, United World Institute of Design, and Woxsen School of Art & Design, culminating in his recent position as a digital product design consultant. Recognized with awards such as the Winner of Creative Excellence Section (WOW) in 2016, New Zealand, and Collection on Zero Waste | Liva Protégé in 2017, he is dedicated to integrating

emerging technologies and human-centered design principles into creating intuitive interfaces.

As Mr. Pritam joins our academic community, we anticipate the valuable perspectives, mentorship, and guidance he will offer to our students.





# DESIGN GURU DAY 2023



## Celebrating Prof. S. Balaram

On the 9th of November 2023, a momentous event unfolded at IoD, JKLU to commemorate the birth anniversary of the esteemed Late Prof. MP Ranjan.

This significant occasion, known as Design Guru Day 2023, not only paid homage to the revered design educator and practitioner but also celebrated the remarkable contributions of Prof. S. Balaram, who was honoured with the prestigious title of Design Guru 2023.

Prof. Balaram, with an illustrious career spanning nearly five decades, has left

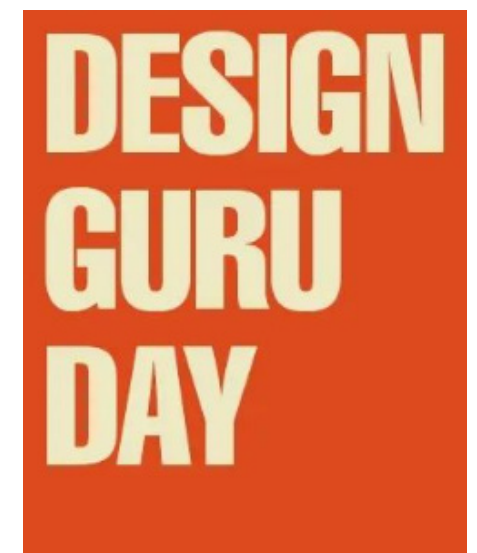
an indelible mark on design education.

Prof. S. Balaram delivering the MP Ranjan Memorial Lecture on "The Design Education Imperative." His address served as a testament to the transformative power of design and highlighted his dedication to inclusive design education. The felicitation ceremony for Design Guru 2023 took place at JKLU campus and commenced with an address from the Vice Chancellor, setting the stage for a series of presentationWs that delved into Prof. Balaram's life and influential body of

work. The event showcased IoD's design student's work through a captivating exhibition on the campus.

The preceding evening was marked by an engaging and candid session with the Design Guru, providing students with valuable insights into his experiences, motivations, and the intricacies of his design process. This intimate session added a personal touch to the event, allowing students to connect with and learn from the wealth of knowledge embodied by Prof. S. Balaram.

Overall, Design Guru Day 2023 was a tribute to the legacy of Prof. MP Ranjan and a celebration of Prof. S. Balaram's exceptional contributions to the world of design and heritage.





# CONVOCATION 2023



## Convocation 2023

The Institute of Design recently celebrated its inaugural convocation ceremony, commemorating the accomplishments of the Bachelor of Design (2019-2023) and Masters of Design (2021-23) graduating classes. A standout moment was the recognition of Khushi Garg as the gold medallist, underscoring her outstanding commitment and creativity throughout her design education.

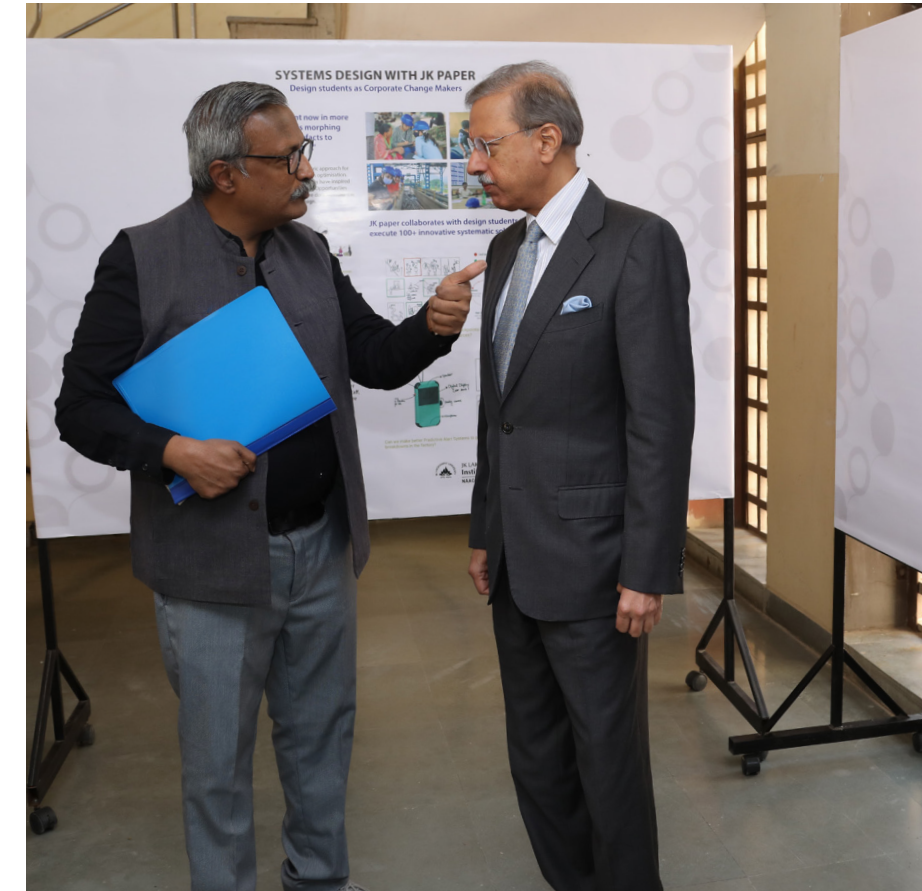
Highlighting the event was the Graduation Show/Exhibit, showcasing selected projects that demonstrated

the graduates' diverse and innovative design work. Ranging from cutting-edge product designs to impactful visual communication projects, the exhibit provided a glimpse into the graduates' ability to address real-world challenges through design thinking.

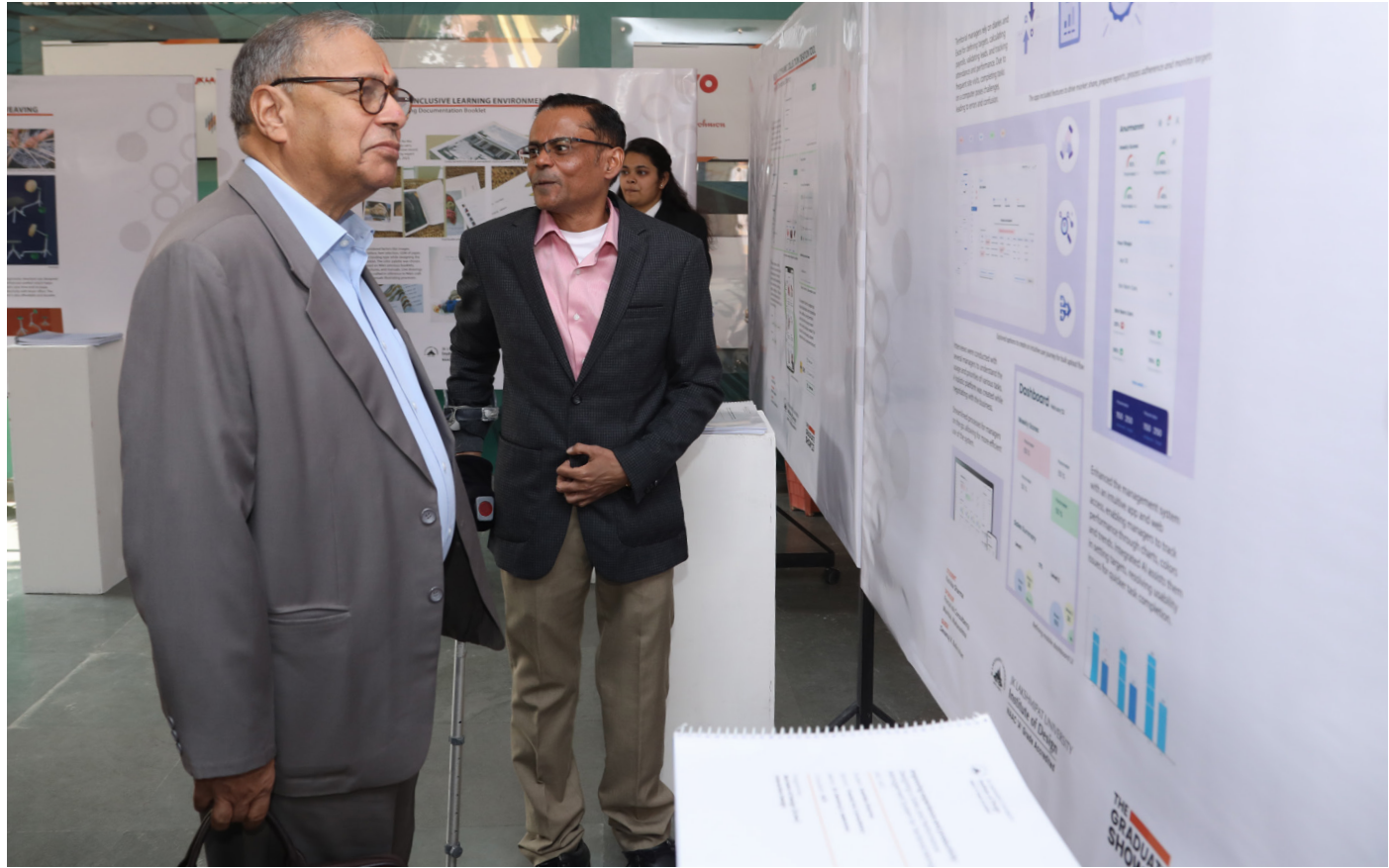
As these designers transition to the industry, the Institute of Design takes pride in their capabilities. The showcased projects not only illustrated technical prowess and creativity but also the graduates' capacity to provide innovative solutions. The convocation served as

a moment of reflection and celebration, emphasizing the institute's commitment to nurturing the next generation of design leaders.

Prof. A. Balasubraniam, our Director of the Institute of Design, shared his sentiments on the occasion, stating, "It felt like I was graduating. That our efforts in building a new Institute of Design has been evaluated and the jury approves of it. When 29 of my students of the first batch received their degrees, I felt happy for my efforts being validated! Go ahead and spread the good word, my newly minted grads! It takes a village to raise a child! All those who contributed to this, thank you all!" This quote reflects the director's delight in the success of the institute and gratitude to everyone involved in its development. In conclusion, the first convocation was a resounding success, marking a significant milestone for the Institute of Design. As these graduates embark on their professional journeys, they carry with them the institute's legacy of fostering creativity, innovation, and a holistic understanding of design. The future looks promising as these young designers prepare to make a lasting impact on the design industry.









# COURSE HIGHLIGHTS

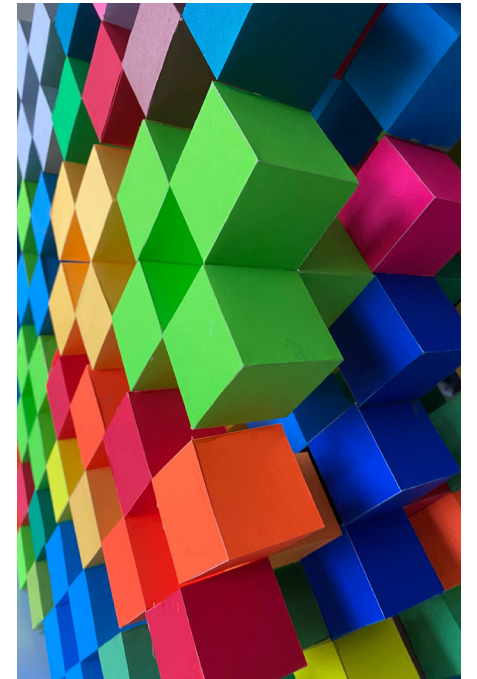
## Geometry with **Amitanshu**

This Course helps students appreciate geometrical patterns in natural forms and understand geometrical relations. The contents of this course includes geometry and its relevance to design, drawing instruments and their usage, methodology of geometric construction.

To study the inherent properties of form & spaces through Examining & understanding relationship of lines, surfaces and solids.

Understanding of scale and spaces without units. Understanding the abstract construct of space in 2D and 3D . Introduction to sciences and liberal arts connection of Geometry.

*Group work by all Foundation Batch*



*Song abstarction by Maulika Joshi (B.Des Foundation)  
inspired by song: Kholo Kholo (Taare zameen par)*



## Publication Design with Pratyush Das

"The Publication Design course navigated the rich history of publishing, stressing the pivotal role of design. Students embraced concepts of abstraction, typographic precision, and grid systems to craft a diverse array of projects – from dynamic flyers and posters to meticulous type specimen booklets and personally curated magazines.

This hands-on journey not only refined design skills but also delved into the technical nuances of typography encompassing font selection, pairing, typesetting and systems. The course further demystified pre-production processes, covering color profiles, image creation, imposition, and proofing.

A fusion of theory and practice, empowering our students with a deep understanding of the art and science of publication design."



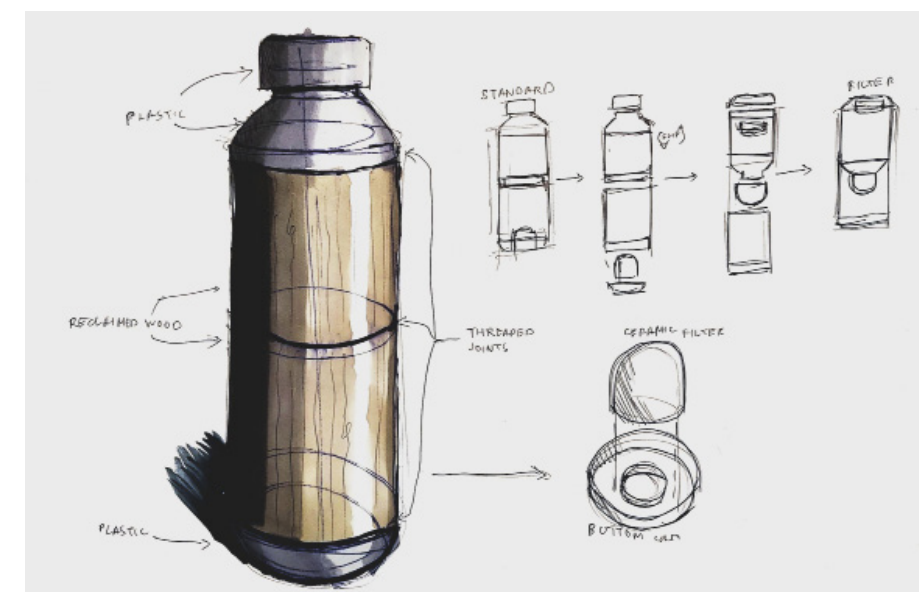
Project by Tamanna Chandani

## Simple Product Design with Neeraj Kumar

A four-week design project where students design a product from start-to-end, from identification of the problem to the execution of the solution, under the mentorship of their faculty.

Students conducted research from reports and papers, and went to the fields of their respective areas, observing

situations and interviewing people. In the following weeks they narrowed down their problem areas and began to ideate for their products. In the final week, every student made a render and physical prototype of their product.



Project by Tamanna Chandani



Project by Dhairya Banker



# Web Based Design with Anirudha Biswas

Web-based design project opening up new possibilities and challenges for various online platforms. Comprehending mental models, UX systems, and human cognition.



### Problem Statement

Indian youth in the age group of **18-24 years lack fundamental knowledge** of financial terms and concepts, **hindering their financial literacy** and **preparedness** for managing personal finances. This **lack of knowledge leads** to financial difficulties and **reduced economic opportunities** for these individuals.

### FINLEARN

A FINANCIAL LEARNING PLATFORM

Empowering the youth of India: Where Banking Becomes Simple, Understanding is Rewarding, and Financial Confidence Grows.

-Aaditya Kakkar

Role

UI/UX Designer

### Final iPad Screens

Project by Aaditya Kakkar

# Design for IoT with Devanuj

Understanding ecosystems of museums and people’s relationships and setiment with a museum & history. Several artefacts dont carry the context along at a museum display. In order to offer more modes for engagement at a museum , a system that enables tactile interaction with representatives of artefacts and produce unidirectional attention.

Additional information often placed next to the artefacts themselves & inconsistently present.



A Government cart Multifunctional unit designed to bring government services closer to the people. It serves as a dynamic point of contact between the government and the community, addressing various needs, disseminating information, and fostering a sense of civic engagement. Integrating GPS modules & Natural Language Processing (NLP) with speech-to-text capabilities enhances its functionality & responsiveness.

#### Preliminary Observations

Objective - To identify opportunities & relationships at a museum

Duration - ~ 120 minutes

Context - Albert Hall Museum, Jaipur

#### Literature Study

#### Preliminary Survey

Objective - To gauge perceptions and notions of a museum

Duration - ~ 2-5 minutes

Mode - Digital Circulation

#### Semi-Structured Interviews

Objective - To learn about one's relationship and sentiment with a museum and history.

Duration - ~ 30 - 60 minutes

Mode - Digital & Physical Interviews

#### Contextual Inquiry

Objective - To gain a holistic understanding of the user's context with respect to museums

Duration - ~ 30 - 60 minutes

### laser-cut parts (MDF)



Project: Museum Experiences by Kirthana S, Yashovardhan Shetty, Nikhil Garg  
Project: Multifunctional cart by Aditi, Arihant Jain, Jasmine Kaur



# Campaign Design with Aastha, Swapnil & Pritam

Campaign design is the end of semester 5 project, which was primarily intended to design campaigns for commercial products as well as public service message.

This is an individual project which is designed to ideate and execute incorporating the variety of skills that were learnt and explored over the previous modules done for

Integrated Communication Design.

Each student chose their mentors and with their meticulous and expert guidance followed a detailed design process and delivered their final campaign design posters for their original concepts for the same.



Arjodeep (Hawa Mahal Landscape)



Project by Arjodeep (Hawa Mahal Landscape), Shruti (Camlin and 'I breathe' posters)

# System Design with Binil and Raj

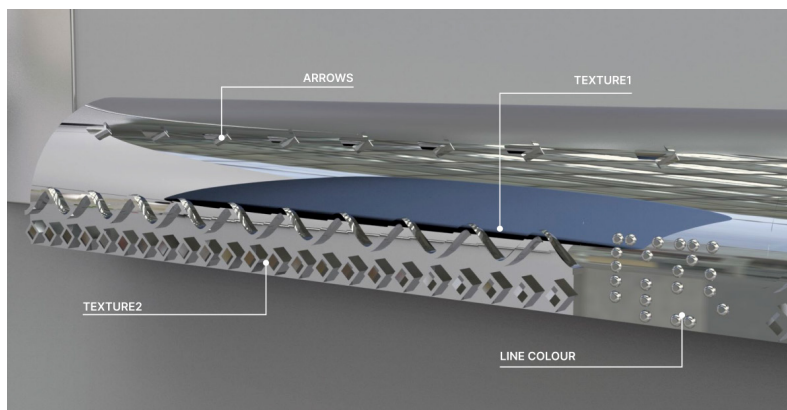
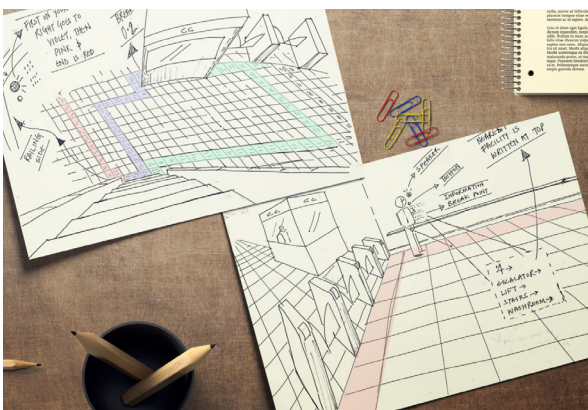
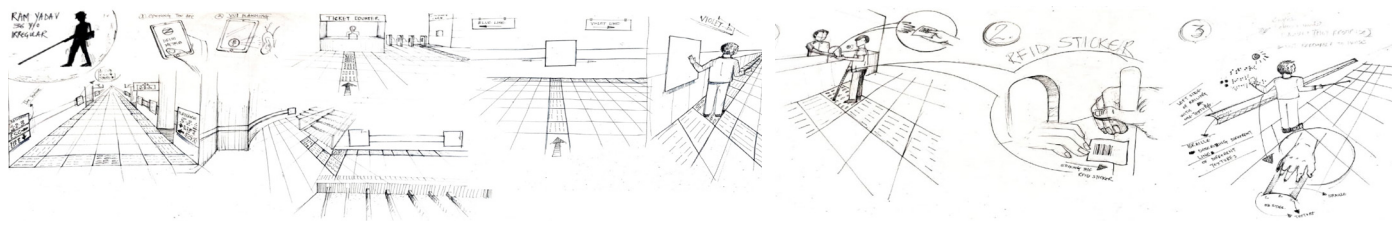
The Delhi Metro Rail Corporation (DMRC) is one of the busiest metro systems in the world, transporting over 6 million passengers every day.

This project aims to bring solutions to the problems of both users and employees. It will help visually impaired individuals navigate public spaces despite the presence of tactile paths designed to guide them. While these paths

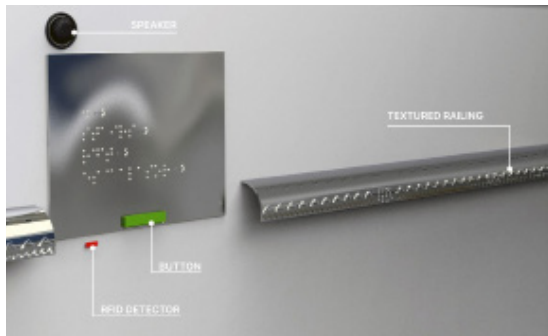
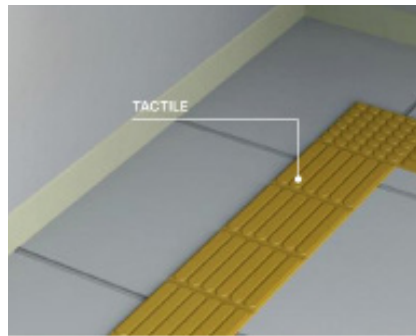
offer physical guidance, there exists critical information gap regarding the destination of these routes. In stations with a single line, managing this issue is somewhat feasible.

However, the complexity intensifies in stations with two lines, as there is a lack of confirmation regarding the specific platform or line they are heading towards. Addressing this information

void becomes essential to enhance the accessibility and independence of visually impaired individuals in navigating on the multi-line in metro station.



Different texture to differentiate different lines



Tactile Textures, Speaker At Eye Level



# OFF THE CLOCK



*Song abstarction by Meenakshi (B.Des Foundation)  
inspired by song: Howls moving castle*

**Chandrashekhar Bheda**





**Introduce yourself briefly and talk about your journey as a designer.**

My name is Chandrashekar Beda and I am practicing textile and handicraft product designer. I studied in JJ School of Art first and in 1998, I set up the studio called Spider Design where various skilled experts collaborate with us and create textile based art, handicraft base arts.

These are all kinds of projects we do, product development projects which are either in rural sector, product development, export base, product development, helping bringing market intelligence to NGOs and their livelihood programs which are crop based. JKLU for quite some time, Bala could not figure out for what I should be brought up, being a textile designer, so he said come and take a workshop, then last time there was about two months

ago. He invited me to an open studio, where I took my workshop, 'Dyeing to get their sustainability'.

**What do your hobbies include?**

I like to play with words very regularly, every day. So in my friend's circle my Chanduka Fattas are quite known. So that I kept regularly doing but that gives me energy to think creative because playing with words. So when you keep playing, you play with words, you play with colours, forms, emotions. So that comes automatically in various forms.

I do photography to increase my own library of imagery. I take architecture, nature, people, generally my camera is on the other side. I play flute, I play harmonies, I sing sometimes.

**What do you find exciting about the design?**

The most interesting thing about design profession is, there is never a dull moment unless you make one. And that is what is exciting about design. Because every day there are new challenges, every project is a new challenge. You work, you get to know new people, you are getting something done from new set of craft people. I get to travel because of that. You may fail many times, but that is an opportunity to learn. So people who fail more are more successful, they learn all the time.

**What approach do you think the educators of design should have today?**

For a teacher, one thing I strongly believe, the one should never stop learning. So if I'm sitting here at JKLU, interacting with 55 students, the exchange of knowledge is both ways. I'm going back much wiser than when I came.



And that happens with my every project that happens with every interaction with anybody. I love to interact with anybody without inhibition, irrespective of what background of people. You create conducive environment, mental environment, physical environment, creative environment, where students are learning or discovering on his own. You are there only as a guide. You don't have to start a part of the ABCD. You have to start a lesson, open their minds to possibilities & they start becoming curious.

Another important thing for a teacher is, if last year I have taught a course in certain fashion. Next year, my course has to be taught either in a modified fashion. If I use the same template, it will not be new work. And design also, the templates don't work as that would mean you are trying to

standardize things which make them boring. A guide has to upgrade his method.

He has to see if last year what I taught, what effect that has made on students. If the impact is made good, the next time you will be better. Because the next batch should be, since you already taught one year, your next year's, the imparting knowledge has to be better. You have to be innovative all the time in the method, in their approaches. I'm guaranteeing the next time, if I teach colour, it will be quite different than the way this time is done. So that's very important.

**There has been a lot of digital imposition on the world. Has that made students a little less curiosity about things?**

Yes, I'm aware of that aspect with students, because I've



been going to juries and I've played, I've also taught at few schools, especially juries. I know that students, bank on Pinterest and Internet, very regularly keep downloading images. Knowing that very well aware, in this class, I have not talked of computer and technology at all so far. And I'm not going to do that at all in this entire course. I have not asked them to download Picasso's picture and try and do modification now. They have searched their own images with their own mobile, moving in the campus. And those images are being processed to create abstraction. So sense of ownership is very, very important to them.

So there is a subtle message on it that you should own your creative world. You don't borrow it from them, don't



download. So I manage to keep them away for this entire technology. I'm using it as a communication tool, but that is not part of main course. It's an ancillary support which is fantastic.

I've not talked to library so far. So I'm giving them live experience. So when next time they go to library, they will immediately start connecting. So when they read, they'll connect with the concept much better as they have already done it. But if they have sent them to library first without having given them experience, they wouldn't understand what is written in the book.

#### **How do you think has design evolved across cultures?**

Interestingly, in textiles, there is something really innovative. In India, each state, each region has different traditional practices. In textiles they have the distinct features which they practice. And they have been doing that for generations. Almost the same kind of thing. There is a need of interpreting contemporary needs of customers to them.

Because many of them still don't understand what is the young generations of new generations to demand. So designer has a responsibility of converting that market intelligence into a form of communication with them

and get things done which are suitable for current times. However, many of the designers are constantly interacting with craft people. Lots of contemporary products are happening. If you look at the 75 years of India's celebration of independence, lots of projects have gone on active and lots of exhibitions are happening, and a lot of things are happening.

#### **What have been your experiences with the various crafts across India?**

You have to have a constant day to innovate. As the design students in our bachelors, we also got an opportunity to go for craft clusters and study there. So their main issues were, the next generation doesn't want continue due to its financial limits which leads to the many dying crafts. As designers, we can help them and build forward, and take the craft to the next level by focusing more on the development of art.

I always give advice to artisan that every year, you should add 20 percent of the work of yours which is contemporary. Because even today, large number of people still like traditional things from them. So you think you may maintain the ratio of 80-20, their craft will survive, because the 20 percent will attract the younger generation. And while younger generation comes and

buys the younger generation product, they will also buy traditional one.

Each one different. We will have to start creating something which only craftsmen can and machine can't. And craftsmen can create each one different. So designer has to work out a strategy of how artisans can deliver each one different. So sense of ownership of a buyer will much greater that what I've got is slightly different than what you have got. That's how fashion works. Human being constantly needs change.

#### **Do you think it's kind of lessening the importance of hand-made work?**

As far as I understand, I haven't tried ChatGPT but I know it's potential. It will give you is the large number of options but you will require intelligence which is has to be inculcated by doing things with hands. You become able decision maker. So it is not a replacement.

It will be short in an arm of creative people who can use it in knowledge to best use. The more and more charge-bit use and more on technology use, handcraft gets even greater importance. Artificial intelligence is going to be helping humanity in very big way. In medical science, in architecture, where

technology is bigger, to do analysis. For medical science, it's going to be very, very big way. I have not much worry about art of design. You will come back to it because finally, the decision making will have to be of human intelligence.

It may create more problems as Chat GPT may not replace your job, but the fellow who can use it will replace you. It's not going to take away. I still can take a bucket of paint and throw it on a large number of rug in that rug with sell. That chat GPT cannot do it. That I only have to do. It will strengthen the confidence of people who look at it from different point of time.



**Pinastro Karthikeyan**



**Introduce yourself briefly and talk about your journey as a designer**

My name is Karthikeyan and sometimes also called as Pinastro by my peers. I think my journey of becoming a designer was more of a middle ground between my problem-solving Engineer self and the Expressionist Artist self.

After 4 years of working in an IT job, I realized that I wanted to do design so I took a Sabbatical for a year to prepare for the CEED exam and finally ended up in IDC.

After joining IDC I was wandering between multiple things such as Film design, Animation, and User research before finally settling down with Game Design.

**What do your hobbies include?**

Reading philosophy, Sketching and Painting

**What do you find exciting about the design?**

The sense of creation. The idea of creating something new from concept to execution gives me a high

**What is your motivation for the projects you take on?**

Complexity of the problem and potential impact it has on

people's lives. These days it's also the potential business the project promises.

**Would you also like to call yourself a multi-disciplinary designer?**

Kind of, because while working as a Game designer one has to touch upon so many aspects of human experience that it's difficult not to be a multi-disciplinary designer.

**What was your specialization and how were you inclined to it?**

My specialization was in Interaction Design, however, I was inclined towards Animation Design and hence I ended up in Game Design at the end of my Masters Degree.

**What approach do you think the educators of design should have today?**

Too early for me to comment as I myself coming to education to unlearn things and learn things from a fresh angle. However one observation I did make in small interactions I had was that the industry (most of it) doesn't expect Designers to do anything strategic nor any research, which to me is a worrying trend and needs to be addressed by rebranding design itself.

**There has been a lot of digital imposition on the world. Has**

**that made students a little less curious about doing things manually or do you think it has bettered their overall performance?**

To some extent yes. Pure digital may make designs faster and better but physical explorations and manual explorations makes the Designer. I think no matter how much digital design takes over, the traditional design will always be the go-to point for every designer to learn the basics.

**How do you think design has evolved across cultures?**

The social structure and norms, the linguistics, the climate has influence in the way we perceive things around us and Design is I think mostly about how people see and interact with the world. Example, the western design has a lot of influence from the modern industrialization era which more or less is synonymous to Minimalism. A lot of Asian (specially the Chinese and Japanese) designs has retained the "busy" (otherwise called as cluttered design by the western) nature in their design. The color palettes too are very much - I think a result of the place we live in. African or tropical color palettes are generally very bright and vibrant whereas the ones near the artic north are shades of Green, Blue and

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**What have been your experiences with the various crafts across India?**

I am not an expert in crafts but recently I was exploring the AI tool midjourney to create a digital art form inspired by

Madhubani and Kalamkaari and yet be minimal enough to look contemporary. I made some objective observations about the art form and later tried to mix it with Ligne Claire art style (Tin Tin style art). Although none of them ended up in the final design due to practical reasons but this was the closest I explored the art through AI myself.

Apart from that I did a 1 month Visual ethnography project about the Ayyannars of Tamil nadu and Kerala and visual symbolism behind it. I lived with the potters community for a week to see the entire process of making Aiyannar horse statues.

What excites me is the miniature paintings of Rajasthan and one day I want to create a mobile app art style which is inspired by Indian art forms. The animation movies

by Nina Sabnani madam and Judy Frater - specially the one caled - Tako Bole Che is my all time favourite which explores the threads stitching on clothes by the tribal people used as animation medium.

**Do you think it's kind of lessening the importance of hand-made work?**

Absolutely not, infact the value of hand-made work would increase multifold for a single reason that it has been made by a human being.

**Which is one experience that stands out for you?**

I think one has to live through the art craft which I have not in order to be able to judge which one stands out. That being said, I think my experience of understanding the lifestyle of potters making Aiyannar horses was closest to my heart and roots.





## Feedback for Designews

The word Guru has a long and honorable tradition in India where it is applied to great teachers, especially those who impart spiritual knowledge. S Balaram is a worthy recipient of the Guru for the year.

-Don Norman

Director, The Design Lab at Univeristy of California (San Diego)



**Dr. Rajesh Bheda** • 1st  
Productivity | Competitiveness | Textile and Apparel | Consulting | Edu...  
Congratulatlons [A Balasubramaniam](#) . It is great to see the progress of the institution. Best wishes to the graduating students.

Getting there and like how! Leap of progress.  
Lots of power to you!

-Vishnupriya

Textile Design Faculty, NID



**Alana Savant** • 1st  
Textile Designer, Facilitator- co-learner and craft revivalist.  
Congratulatlons 🎉 Bala. Feels very reassuring that a sensitive generation of designers are being groomed.  
My best wishes to the fledglings, ready to fly high.

Good to see you developing a much needed new adaptive curriculum for JKLU School of Design, Bala.

-Ranjan De

Visiting Faculty, NID

This looks so impressive Bala ! Very well done !  
On your area of expertise- have you guys developed any sustainable packaging solutions for processed packaged food which require barrier properties & shelf life.

-Murali Krishnan

CEO at Olam International (Lagos), Nigeria



**Shivani Mehta** • 1st  
Co-founder at Daakroom | Creating impact with handwritten words | ...  
Congrats [A Balasubramaniam](#)! It's really impressive to see the remarkable achievements of JKLU under your leadership. Your vision in shaping a new generation of designers is surely going to make a difference in society, which we'll all benefit from :)

Looks great A. Balasubramanian. Good Job!

Gautam Singh

Partner at Rocket Science Animation

This is fantastic Bala. I love the news letter. I have been trying to start one here. But it has taken a back seat to other stuff. You have done a phenomenal job in building this from scratch.

-Prof Sunand Bhattacharya

President IDSA, Boston college

Wow, Bala! This is ever so impressive & I must admit, surprisingly so. You've managed to pull off so much in a seemingly short period & through these tough times. I'll go through your piece later in the day & hope to visit the Institute in the not so distant future.

This is a lot of creative practice in action.  
Congratulations & keep up the good work.

-Avik Sarkar

Ethos Design, Goa

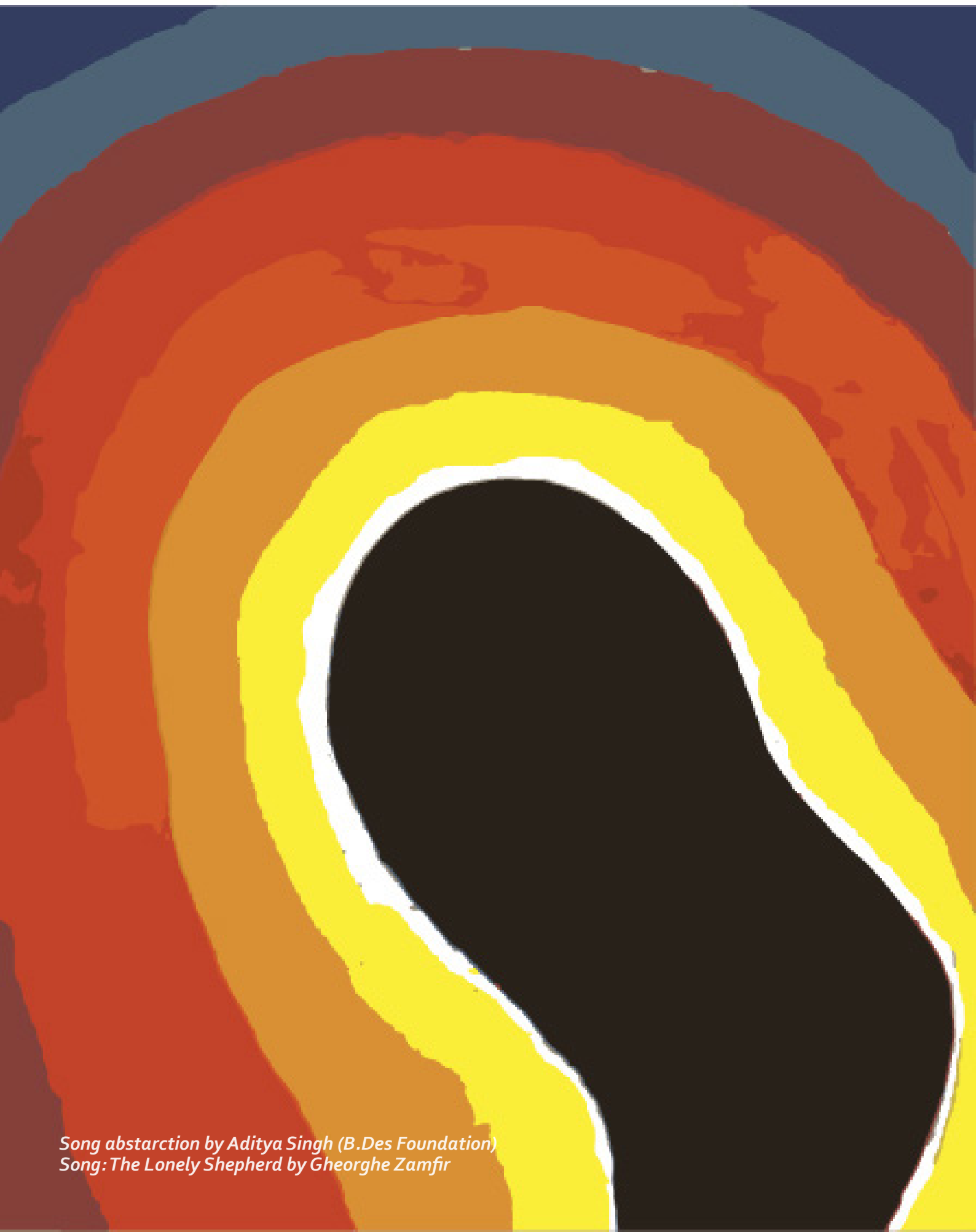
This is really super at two levels. One is that you have made the Institute grow so rapidly with such amazing faculty. Second is the sharing of each depts work and focus area.

-Margie Sastry

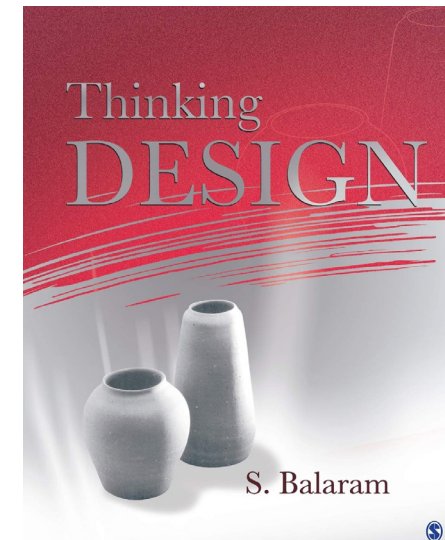
Author, Baroda



# RECOMMENDATIONS



Song abstarction by Aditya Singh (B.Des Foundation)  
Song: The Lonely Shepherd by Gheorghe Zamfir



## Book: Thinking Design

Thinking Design looks at 'design' in its broadest sense and shows how design originates in 'human need' which is not only physical but also psychological, socio-cultural, ecological and spiritual. The book calls for broad-based, socially integrated designs with a large global vision that offer creative solutions to a variety of subjects rather than providing multiplicity of objects. Exploring the course taken by design during the time of

Gandhi and in the following era, the author advocates the need for service- or process-oriented designs in contrast to product-oriented designs. The book explores the history of traditional design and its evolution. On one hand it takes the reader through the cultural-roots of design, and, on the other, it explores new technologies and their applications in design.



## Movie: Helvetica

Helvetica is a 2007 American independent feature-length documentary film about typography and graphic design, centered on the Helvetica typeface. Directed by Gary Hustwit, it was released in 2007 to coincide with the 50th anniversary of the typeface's introduction in 1957 and is considered the first of the Design Trilogy by the director.



**Designed and curated by**

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