



JK LAKSHMIPAT UNIVERSITY  
Institute of Design

# DESIGNNEWS

April Edition 2022

A Magazine from the Institute of Design,  
JK LakshmiPat University, Jaipur

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## What's Inside?

News and Updates  
Article by Guest Writer  
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Must Follow

# From the Editorial Team's 'Classroom Turned Office'

The closer you look, the harder it is to see: Have you ever heard this saying? That's what a designer's dilemma is like. We alternate between the big picture and extreme focus while working on a project. Every step gives rise to new challenges.

But for us, designers - to balance the exact moment to focus in and out is a must learn skill. Students at the Institute of Design work on their design projects by churning their minds as they go about searching for design problems

and solutions. The solutions that they find are as innovative as they are varied. That's not all though, this month we have a special section featuring the opinions and writings of our editors, designers and other writers.

Turn over to know about our month of achievements, enjoyment and fun accompanied with sleepless nights of work and coffee. Do share your views and reviews and stay tuned for the next edition with new surprises!



# News & Updates

## The Design-fluence in JKLU's Annual Cultural Fest.

JK Lakshmipat University organized Sabrang '22, their annual cultural fest this month. This three-day event was a spectacular success with competitions, parties and fun.

The decoration team for Sabrang '22 was headed by and mostly comprised of the students at Institute of Design. These decorations were praised by all the visitors and gave a special life to the festivities.

All-in-all we are proud of the students and all the time and work they put in which paid off as a fabulous event.

## JKLU Accredited with 'A' Grade by NAAC

The National Assessment and Accreditation Council (NAAC) rankings are the markers for the best educational institutions in our country. We look for these rankings to ascertain the quality of a university or college. We are proud to announce that JK Lakshmipat University is accredited with an 'A' grade from this very council. We are now considered one of the



## Students of Design Take a Trip to Udaipur.

This month began with laughter and excitement for the foundation year students. They went to Udaipur for their Habitat Studies course. The course mentors were Lakshmi Murthy, Shivatmika Lala and Amitanshu Shrivastava who guided students throughout their trip.

The students had workshops with artists and artisans, took heritage and forest walks, spent a day at Delwara village talking to locals and understanding crafts, cultures and habitat. They took a workshop on 'sanitary napkin making'

and gathered insights to work on their reports.

While the course involved studying and working, the students also had a pleasurable time. They visited the famous Fateh Sagar Lake and City Palace and had a trek through the Aravalli's. Just like any respectable teenager, lots of shopping also ensued. At the end of the trip, the students were exhausted but happy and filled with new memories and stories of their foundation year.



# On the Shore of Senses

Promit Basu

Innovation Ambassador, MHRD, Govt. of India;  
Former Head of Design, (Emporio Armani, MUJI  
Diesel among others for Reliance Brands Limited)  
Reddot Design Awardee

A few years back I was working on a new tape dispenser design concept. A standard tape dispenser is traditionally bulky and sits at the office desk. The adhesive tapes that are available in the market are difficult to use because one needs to search for the end from where they can be peeled and reused. I was discussing my concept with a friend, and he had suggested: "But it is always so interesting to scratch the end of the tape to eventually peel it off. I always find this so pleasurable. Why would you create a design that takes this feeling away." This got me thinking. Should designers consider such micro-actions valuable, unnecessary, or ignorable?

Can our mind be conscious of such cognitive biases? I am reminded of a personal experience regarding this. One of our exchange student friends from Germany in Product Design discipline was trying to find a screwdriver for tightening a screw of her NID locker. While she had been on the lookout, her Indian classmate took a standard tablespoon and used the back of it to finish the task. This exchange student later presented it at her institute as a way in which Indians were approaching design. There is a popular name given such thinking in India now. A more detailed account of such behavior is provided in Karl Duncker's theory of Functional Fixedness.

Are we then as designers becoming gradually conscious of mind over matter? I would like to distinguish between sensory experience in design as an aftermath as opposed to a targeted and primary outcome. We are slowly approaching an era of design for the senses becoming design for all. With the development of Metaverse, our age displays the most egalitarian version of this idea.

Can senses then be further developed by design? It turns out that we have had a history of such experiments since the early 20th century. Take for example the case of one of the most popular soft drink brands on this planet. The universal experience of refreshment and pleasure of consuming the most popular global drink is said to have a dark history of association with narcotics as a key ingredient. Even after redesigning the formula the company is said to use 'spent' coca leaves. Do we then consider enhancement of sensory experiences a Darwinian process or a planned corporate revolution of modern era?

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# Craft Study

Course By Amitanshu Shrivastava  
Product Designer; B.Des - IICD, Jaipur.  
Founder & Designer at Amitansh Thinking Studio.

The course was a week long introduction to inquiries within crafts as a medium and as a sector. The learnings centered around understanding the crafts ecosystem in various geolocations in India. Students closely worked on connecting the focal points of history, legacy, philosophy, context and stakeholders of a crafts practice. Having developed that ability, the classroom also graduated to more complex spaces that challenged the perceptions and interpretation of crafts and craftspersons.

In the process of learning, the following inquiry was adopted by a group of students who dealt with crafts of North-East India. "The course offered a diverse set of insights about crafts of India and their relevance. It reinforced my ability to think about intersections of crafts, economics and culture."  
~Dhruv Bheda



# Habitat Study

Course by  
Lakshmi Murthy

Founder Member, Jatan Sansthan, Udaipur,  
Innovator of Uger Cloth Sanitary Pads,  
Founder - Vikalp design

Shivatmika Lala

Animation Film Design - NID Ahmedabad;  
Diploma in Stop motion animation -  
Barreira Arte y Diseño, Valencia, Spain

Amitanshu Srivastava

Product Designer, B.Des, IICD, Jaipur.  
Founder & Designer at Amitansh  
Thinking Studio

The aim of this course was to inculcate the values of empathy and sensitivity towards people of different economic and social backgrounds in the students. To achieve this the students visited the following centres: Sadhna is an inspirational centre for empowering women. An NGO that helps women generate an alternate income in and around the urban areas of Udaipur.

Banyan Roots is an organic food retailer that trains farmers in organic farming, Indigenous sustainable practices and value addition and then buys their healthy products at fair prices to sell to consumers through its own stores.

Jatan is an NGO which has designed and implemented various initiatives geared towards improving social and demographic indicators by working with youth groups.

Student's Experience: "Habitat studies was based on understanding, observing and introspecting our surroundings. It made us investigate the organizations that existed in the 'gaps' of the society that make a change through language, location, demography, etc to their community. It gave us a vision that every small step has an impact."



# Color Theory

Course By Amitanshu Shrivastava  
Product Designer; B.Des - IICD, Jaipur.  
Founder & Designer at Amitansh Thinking Studio.

The course on Colour was all about exploring the world through colour and deepening insights on how colour affects our perceptions of the world. The students understood colour as a part of composition and how they can use that understanding to communicate through visual design.

*"Teaching the students was an interesting experience, the students brought about new insights that were eye opening and it was a learning experience for myself."*

## Food and Color

Work by Jasmine Kaur

My Experience: "The Color of the food evokes emotion. You first visually taste food without actually tasting it. When I realized this, I performed experiments by making artificial food. Observations were made on the ground of people's response to it."

Peer Reflection: "Jasmine was the first one to successfully reach this stage of the assignment. Her experiments were interesting insightful and made us look at color in new ways."



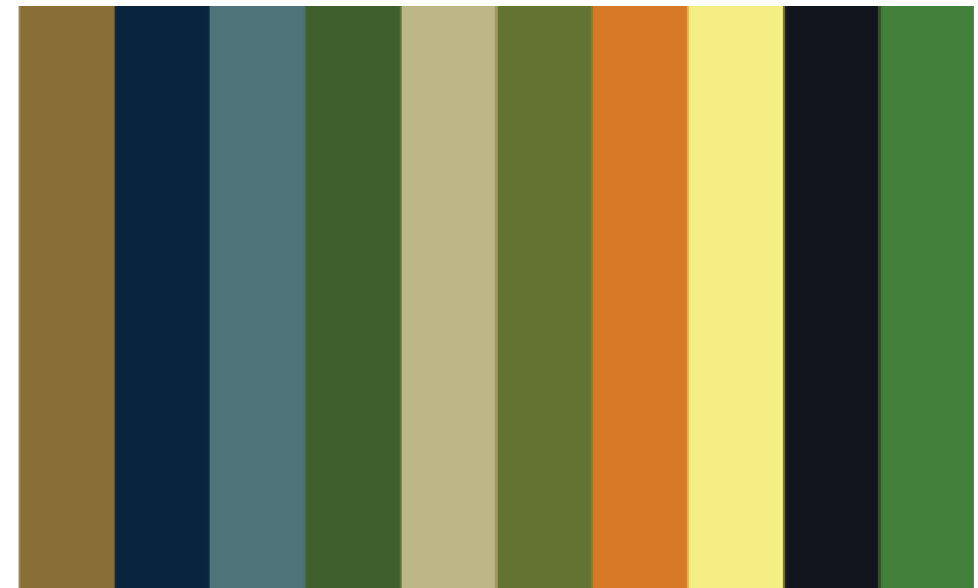
Resilience  
Dependability

Healing  
Unchanging  
nature

Mysterious  
Adventures

Isolation  
Passivity  
Calmnesses

Major colors  
used with  
their Meaning



## Movie and Color

Work by Rishika Singhi

My Experience: "This course was a challenging experience. It tested my thinking in new ways and made me look at my surroundings in a different perspective. It was tough but very rewarding."

Peer Reflection: "She understood and showcased the essence of the assignment nicely although she could have explored more."



# Product Analysis and Prototyping

Course by Vivek Rawat

Lead Design Associate - Ergonomic Enhancement,  
Mazegaon Dock Shipbuilders Ltd, Maharashtra, Alum - NID Ahmedabad

Vivek Rawat took the course called Product Analysis and Prototyping for the students of Masters in Product Design. The objective of the course is to understand the manufacturing and assembly of the product, process and limitations of the material.

"I am usually hardcore industrial designer. This was my first-time teaching which turned out to be great. It was a good opportunity to share my learning and experience from industry to the students. The students also delivered more than what was expected."

## Cordless Phone

Work by Luv Samant

My Experience: "The course went very well. I learnt a lot of new things about the topic, especially the 3D rendering, about manufacturing of the products. Learning to prototype in physical form was interesting."

Peer Reflection: "As he is from a different background, he had a bit of difficulty with the technicalities. As a class we helped each other and did a great job."



## Corded Phone

Work by Shivam Dixit

My Experience: "I loved this course as I love to dismantle things and look at the parts of the insides of the machine. This was the first time we worked in such a precise manner. Vivek was very cooperative, he stayed and worked with us the whole night, which was a motivation."

Peer Review: "His work and the way he presented it was creative. He also helped his classmates with their work."





# Technically Complex Product

Course by Anupam Deb  
M.Des. Industrial Design from NID  
Senior User Experience Designer at Oracle

Technically Complex Product was taught by Anupam Deb, a visiting faculty. His motive was to teach the students about complex products, which are meant to complete more than a single task. In the process, he also taught the students about surface modeling, methods of sketching, rendering and new presentation techniques.

*"To work with a new hardworking batch was refreshing."*

## Dyson One

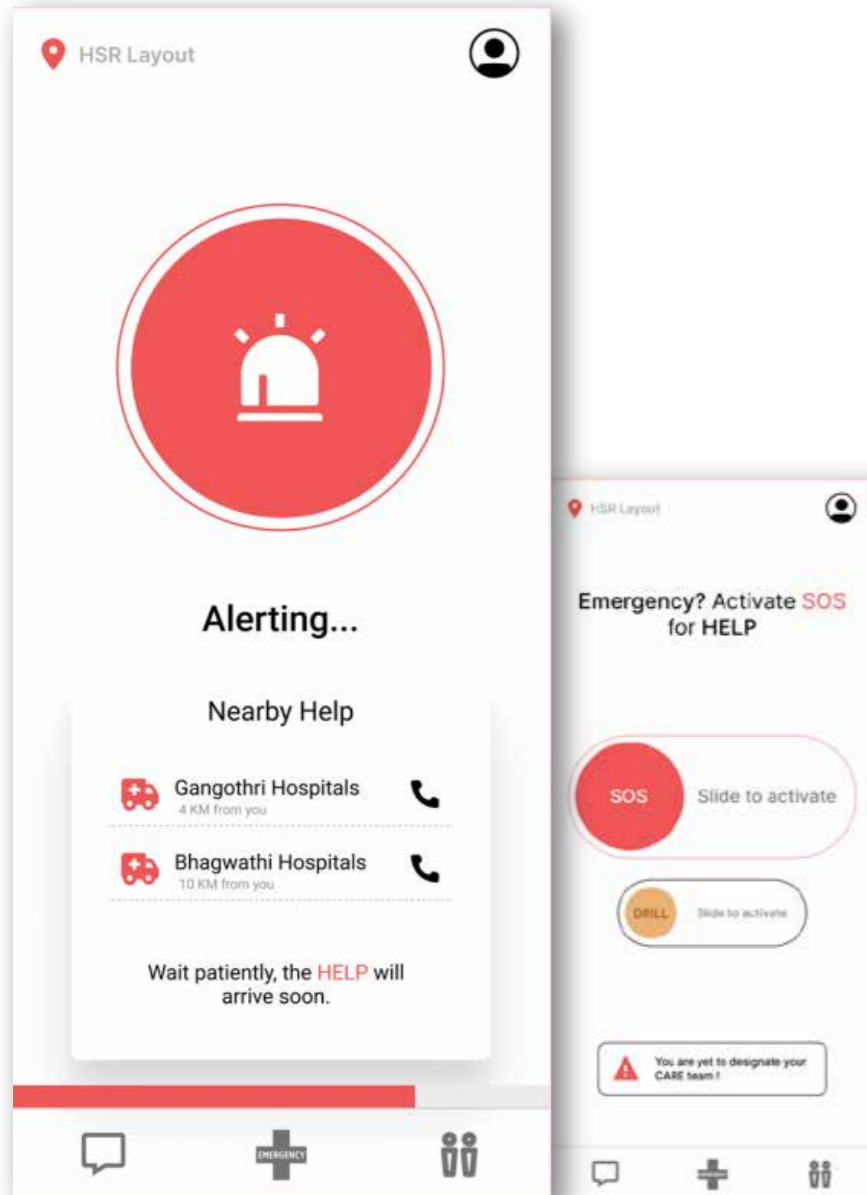
Work by Samridhi Jain

My Experience: "It was tough but rewarding. Anupam pushed us beyond our boundaries but was there for us all the way. We got a reality check on our knowledge and the industry processes; we had to give client-designer presentations and follow the steps and brand language of a specific brand."

Peer Reflection: "I feel she improved a lot through this course, her ideation was really good, though she could have worked more on the renders to make them look more realistic."



# Wireframing, Prototyping and Visual Design



Course by P. Karthikeyan  
M.Des. - IIT Bombay  
Experienced in UI/UX, Research and Strategy

By virtue of the course on Graphic User Interface Karthikeyan wanted the students to understand basics of Wireframing and GUI and how they are used in daily life to solve digital problems.

*"It was a small batch who knew how to have fun in a sincere way which made them learn well. They were a dynamic bunch who were self-aware of what they wanted to learn from the course."*

## The SOS App

Work by Shobit Gupta

My Experience: "We did a variety of work on this course which included both group and individual projects. We received reviews on minor details that normally would have been overlooked, which helped us improve our wireframes."

Peer Reflection: "The SOS app is simple with easy icons and fonts. The progress bar on the bottom is a smart idea which shows the user their position in the entire process of calling the emergency service."

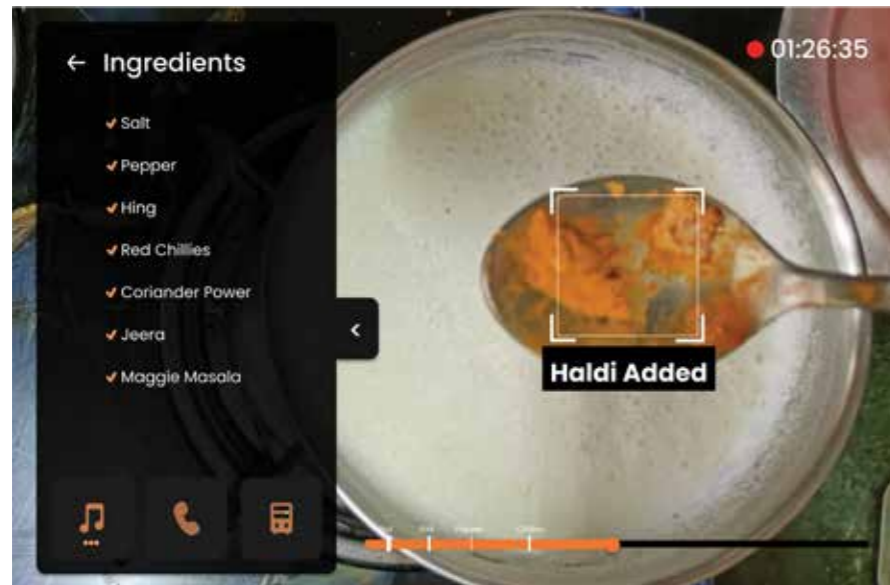
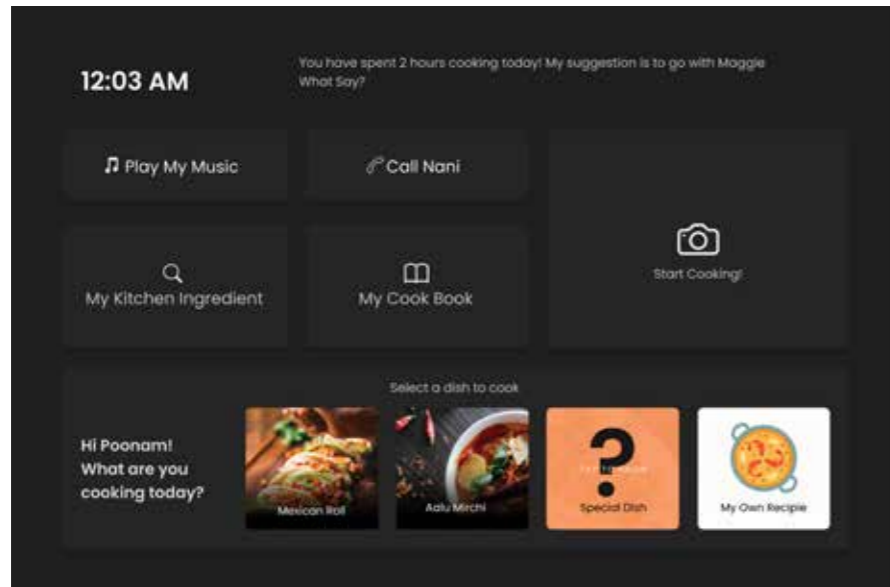
## An App for Blue-Collared Workers

Work by Yogesh Dasarwad

My Experience: "The professor taught the basics of wireframes and graphic user interface which was helpful for all of us. There was good guidance from our faculty."

Peer Reflection: "He built an application for blue collared workers and made it quite simple for them to understand. The text and icons could have been more legible."

The image displays three mobile app screens for a registration form. The first two screens are wireframe versions of the 'What's your highest education?' screen, showing a list of education levels: 'Lesser than High School', 'High School', 'Some College', 'Associate Degree', 'Bachelor's Degree', 'Master's Degree', and 'Post Graduate'. The third screen is a final form with three sections: 'What's your name?' with a text input and microphone icon; 'What's your fathers name?' with a text input and microphone icon; and 'What's Your date of birth?' with a date picker (DD / MM / YY) and calendar icon. A blue arrow button is at the bottom of each screen.



# Human Machine Interface

Course by Deepak Padhi

PhD Scholar - IDC - IIT Bombay; Co-Founder and Design Head - The UX Whale; UX Designer and Human Computer Interaction Researcher.

Human machine Interface was a power-packed course with the knowledge of cognitive modules and business level of human machine interfaces.

*"Students are good at building comprehensive narratives around a design problem and design concepts. A little push might be considered when it comes to bringing an idea into a tangible outcome."*

## Smart Rasoi

Work by Kashika Sharma

My Experience: "Human Machine Interface is a new domain where we had no previous experience. Initially we imagined an airplane cockpit as an example of the same but then realized it also includes human computer interface. In the process, we also learnt the business aspects of HMI."

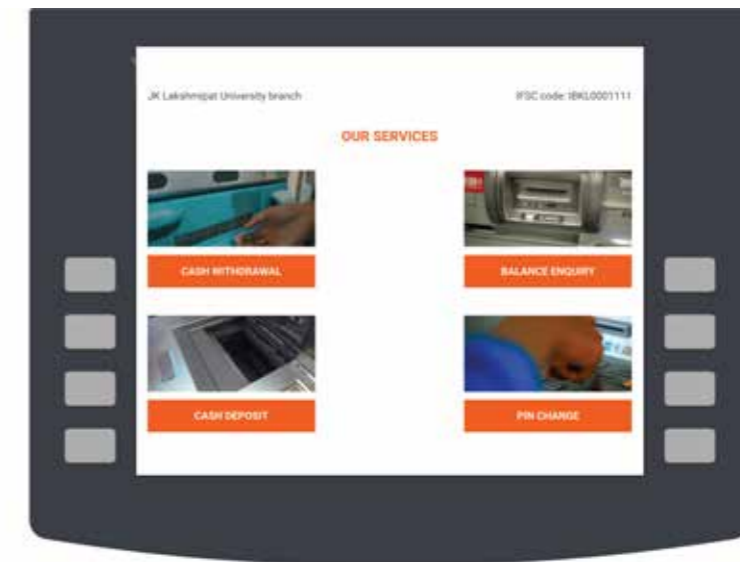
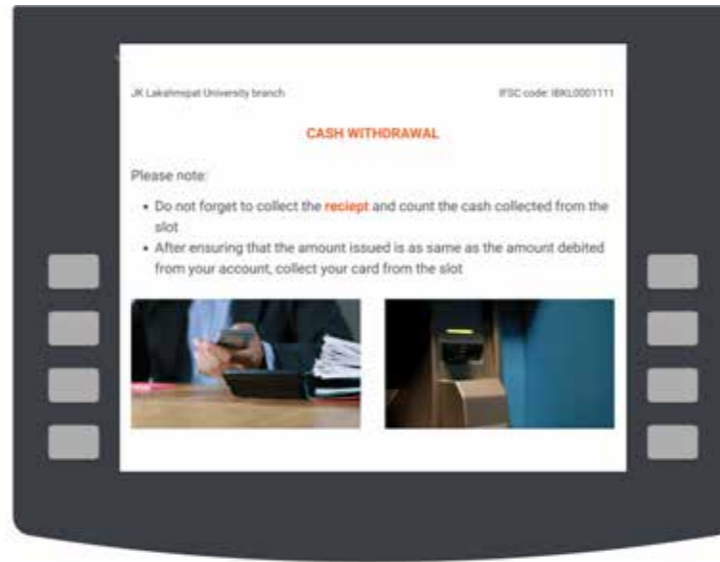
Peer Reflection: "People generally hesitate to cook for the fact that they might compromise the dish by making a mistake with the ingredients. Kashika chose a topic which, while caters to a limited demographic, will eventually encourage all the people to start cooking without any fear of making mistakes."

## ATM For Elderly

Work by Paraj Bhargava

My Experience: "This was the first time we had an offline class with Deepak and Devanuj combined with all the resources provided, this was an interesting course. Even with the basic problems we chose for our projects, we got a simplified knowledge of the industrial process and scale."

Peer Reflection: "A well-chosen topic about the elderly which he is passionate about. The research and surveys are quite interesting, and his insights were very particular to the chosen demographic."





# Application Based Design-Project

Course by Dr. Devanuj Kanta Balkrishan  
Ph.D Human-Computer Interaction - IIT Bombay;  
M.Des. - IIT Delhi; B.Arch. - IIT Roorkee

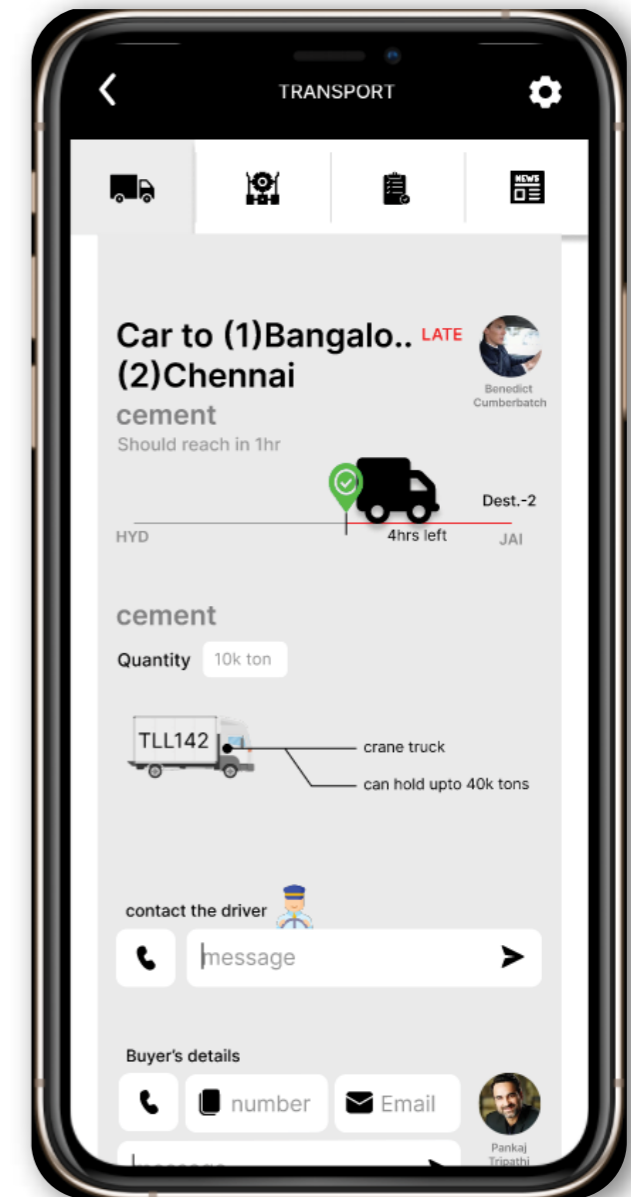
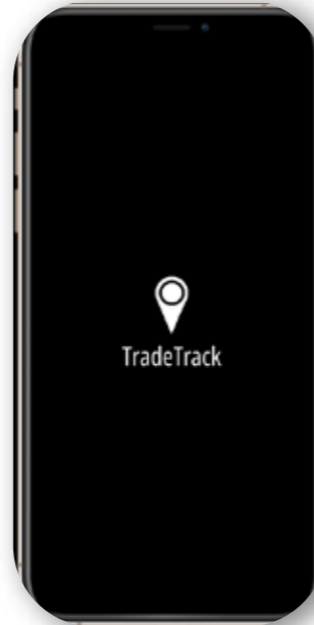
The objective of this course was to expand their mind as a designer and be sensitive to user problems and understanding their sense of complexity.  
"It feels good to see their projects turnout brilliantly, though a few are struggling at this stage, I'm pretty sure they too will come up with great outputs"

## Medico

Work by Shamyuktha San

My Experience: "This time all of us were asked to investigate daily issues to find a solution for it. Therefore, all our problem statements were very relevant to today's circumstances, serious too. The faculty was very supportive and gave regular inputs and feedbacks on my project which was about medical emergencies."

Peer Reflection: "San worked hard on the user experience of her product. Her user studies included details of people's stories and experience which are generally overlooked, and the conclusion of her research clearly showed where the problems were rooted in the user's life."



## TradeTrack

Work by Rishika Vidap

My Experience: "The first thing we had to do in the course was find big problems. We explored and got insights from the users who faced them. The process required us to think out of the box and find out multiple ways to solve the problem. The faculty made us feel comfortable with the ambiguity that came with the process."

Peer Reflection: "I thought that the research and the insights she came up with were quite interesting. Her research showed various reasons for why a business could face problems or have delays. I also thought that her project was very vast and it aimed to find solutions for many problems"



# Publication

## Design-Project

Course by Sagarmoy Paul  
Independent Design Professional;  
Owner - Thoughtspace, Alum - NID Ahmedabad.

The objective of the course was to teach the students the process behind printing and publication and to teach the difference between the physical and digital format of the files. By the end of the course the students were sensitive to the details of the digital format before sending it to print.

### Magazine Design

Work by Taruni Vadlamudi

My Experience: "The faculty taught us a lot of new topics like layouting, typography, combining of different fonts, print media, costing and budgeting. We got an expert review from him regarding our work."

Peer Reflection: "The visuals were apt in their magazine as both Aparna and Taruni spent a lot of time finding the content. The whole magazine was well planned with good layouting and presentation."



## Experimental Typography and Tessellation

Work by Ugesh K.

My Experience: "We did a variety of assignments on publication design. The faculty was experienced in the field of publication and explained us well in detail how and where we can apply our learnings in the industry."

Peer Reflection: "His work was experimental typography where he had to depict emotion with tessellation. In other people's work the tessellation was evident, but his work was unique where the tessellation is seen only after proper observation."





# Think Tank

## Friction is the Fuel for Reality

Akshata Padamanabhan  
Foundation, BDes2020;  
Executive Editor, Designews

Verisimilitude - It means, according to the Oxford Dictionaries, the appearance of being true or real. It is incredibly important when you write fiction. You build the world in a way, carefully and thoughtfully. As technology efficiency increases, the rewards of economic planning, and people's aspirations constantly change. Fictional narratives gradually emerge as a logical or possible solution to a reality outside books and movies. Speaking holograms are no longer limited to star trek. Microsoft unveils its own set of Holo Lens that transforms virtual reality into reality. Embedding diegetic prototypes within narrative stories contextualizes emerging technologies within the social role.

The designer is no longer trying to come up with answers but rather aims to create great questions by critiquing and exploring the possible futures and technologies they embrace. It shows us, for example, ideas for a solar kitchen restaurant, a flypaper machine clock; a menstrual machine; cloud trucking; a phantom-limb hearing recorder; and food-supply devices that use synthetic biological tools. The truth will be more appealing if we speculate more about everything. Fiction stimulates our thoughts and evokes ideas beyond what we usually see around us. An eclectic mix of thought and questionable ideas come together to connect the reel with the real. Fiction is the fuel for reality.

## Expressively Objective

Kirthana S.

Foundation, BDes2020;  
Executive Editor, Designews

Art and artistic pursuits have been known to have flourished in two distinctly different conditions of a nation, at the economic downfall and the dawn of hyper-nationalist sentiments.

Results of expression rapidly turn into material that appeals to the masses. Amongst strange correlations, there also exist tendencies outside of the assumed conditions. One such period in the history of artistic impact in Germany began in 1923. Post-World War I, at the brink of Germany's nemesis multiple artists turned against the happenings of the war. The bitter experiences of men dying in trenches and the uncomfortable rise of prosthetic ligament manufacturing revolved the aisle of a group of artists' art towards instigating pain as inadvertently and as disturbingly as experienced. Rooted out of an exhibition at Kunst Halle Mannheim, 'New Objectivity' as an art movement trailed a series of art pieces. In a uniquely timed political and economic environment, pioneering artists of New Objectivity like Otto Dix and George Grosz recognized art as an expression and cumulation of experiences of the elites.

A war that was portrayed under the guise of romanticised idealism encouraged sophisticated expressionist art. Artists wanted to brutally remove layers of expression that romanticised and idealised conditions of a war which resulted in a ruthless representation of those devastated by post-war effects. As the intent and agony grew larger towards anti-war sentiment, the proportions of satire and explicit graphics unfolded by multiple degrees. In this context, the sanctitude of the art movement fell behind in manifesting 'objectivity' as its core position. The work of artists no longer remained objective but remained truthful to the effects of war from their lenses. Parallely, an art movement popularly referred to as the expressionist movement prospered during the early 20th century. As a precedent to new objectivity, expressionist artists emphasized the need for an expression to rise from 'within' while often requiring depicting extreme results of confrontation with the society. Expressionist art demanded the depiction of non-physical entities that affect people which often led to condensing of technical understanding to exaggeration and emphasis.

Consequently, expressionist art remained objective through the lens of the artist that illustrated expression as was felt. Being 'objective' and 'expressive' can intersect and digress at various junctions irrespective of their isolated meanings. The 'othering' and categorising attitude towards artistic pursuits have been blanketing art movements and art history for a long time. Fundamental distinctions have been gracefully recognised and articulated however the causality and intersections have not been foregrounded.





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# What We're Upto Outside Class

## Graphic Design Intern In Kraft-Obench

Tushar Srivastava, a foundation year student, worked as a graphic design intern for Kraft-Obench. Kraft-Obench is a company working on providing a new private space in the user's home. As their graphic design intern, Tushar created Instagram content, works on logo design, advertisement design, poster design and other similar projects to market their products.

## Packaging Design for a Pharmaceutical Company

Parv Pandey, a foundation year student, worked on a project for Pharamacos, a pharmaceutical company that provides raw materials for cosmetic brands. He designed a package for their cosmetic product.

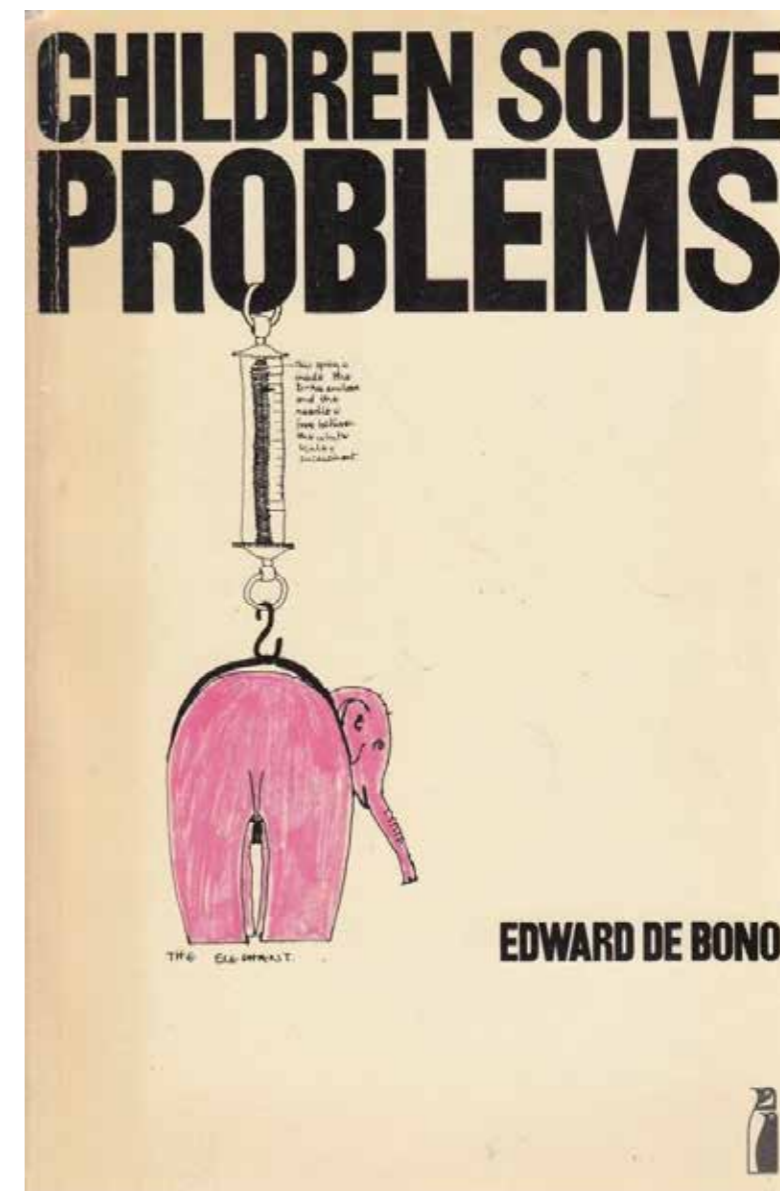
# Children Solve Problems

Children solve problems effortlessly. When you ask an adult to solve a problem, they'll try to find the most sensible and the best way to solve it. Bound by their experiences and biases, they have almost lost their ability of lateral thinking. Children are less likely to have the 'current' element in their experience or ideas, so when you give the same problem to a child, they would be much freer to try out new ideas.

Nevertheless, it is primarily as a fascinating insight into the processes of the mind that Edward de Bono offers this very rich collection of children's thinking. His emphasis is on using drawing as the thinking medium for children,

since young children are not always very good at expressing their ideas in words. The nine tasks the children were set included a machine to weigh elephants, a system for building a house quickly, a sleep machine, a space rocket, improvements to the human body, and methods of helping the police deal with bad men. Each task was carefully chosen to involve the children in coping with problems of a distinct character.

Along with an array of creative solutions, this book becomes a must read and worthwhile with Edward de Bono's introductions and commentaries pointing out many insights into the childhood imagination and world view.





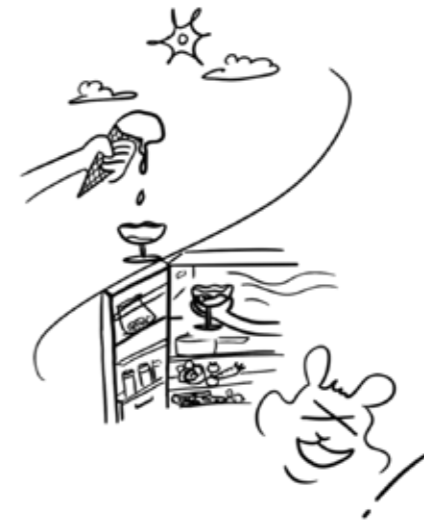
The design process, you ask?



It's like going in circles,  
Absolutely Chaotic.



It's like cooking something  
and destructing it,  
Absolutely Destructive.



It's like melting ice-cream  
and refreezing it,  
Absolutely Contradictory

See you soon with  
our next edition!

