

DESIGNNEWS

LOOKING BACK AT THE YEAR THAT WAS



WHAT'S INSIDE?

NEWS & UPDATES

ARTICLES ON DESIGN

SNAPSHOTS OF COURSES TAUGHT IN
ACADEMIC YEAR 2020

COVER PHOTOGRAPH
BY R.V. APARNA
(FOUNDATION STUDENT)

Don Norman accepting the
Design Guru Award
presented by JK Lakshmi Pat
University in November 2020.



**TWO OF THE
MOST IMPORTANT
CHARACTERISTICS
OF GOOD DESIGN ARE
DISCOVERABILITY
AND UNDERSTANDING.**



— Don Norman.
'Design of Everyday Things'

NEWS & UPDATES

INTERNSHIP WITH UNIVERSITY OF CALIFORNIA, IRVINE

06 of our students of the 2020 batch have been chosen for a 3-month internship with Prof. Vibhanshu Abhishek of University of California, Irvine on an Adult Learner Project.

Students were chosen based on their work done in the Design Process course on online education.

These students are: Anchita Sohni, Taruni Vadlamudi, Rajanala Vijaya Aparna, Yashraj Ravindra Aratagi, Navneet Jain, Vaibhav Sharma



UNIVERSITY of
CALIFORNIA
IRVINE

INTERNSHIP WITH SAMARTH LIFE MANAGEMENT

Our students who recently finished the foundation year are continuing to make waves by getting into prestigious internships.

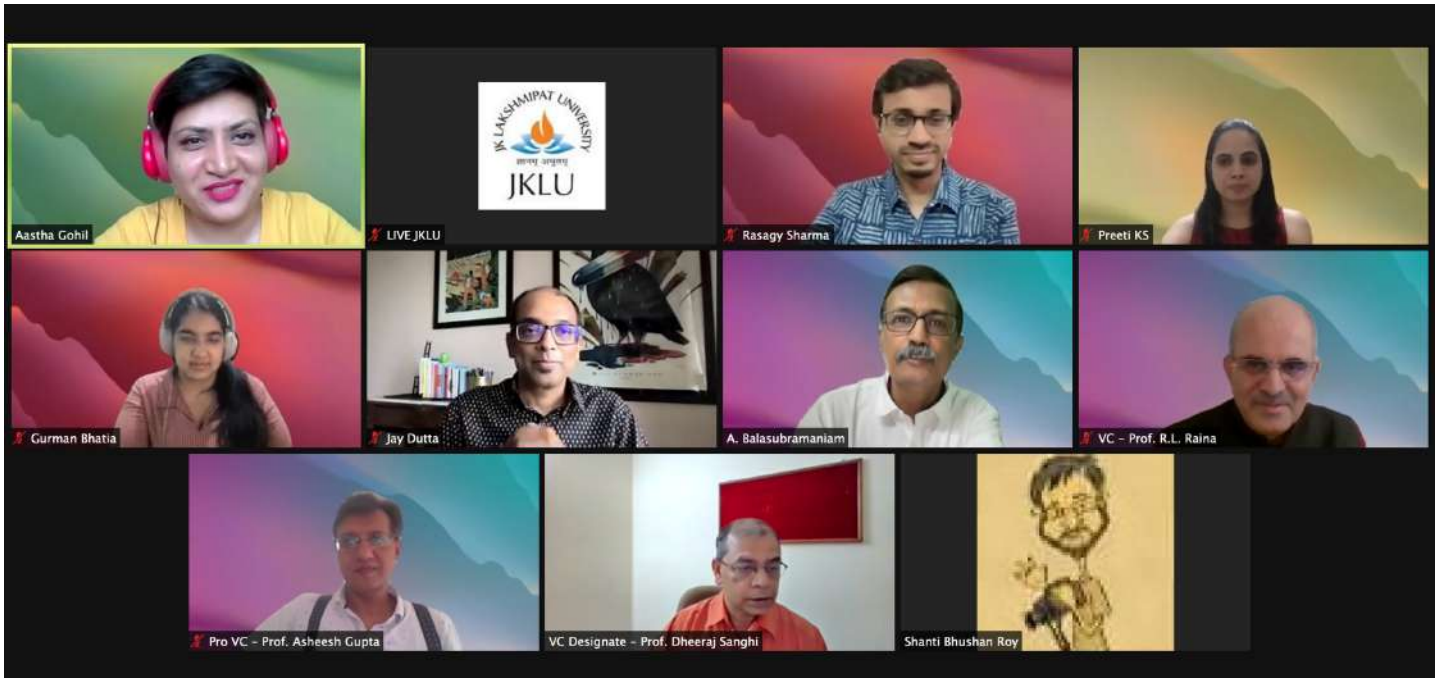
Arijit Dixit, Sanyukta Bhawe, Riddhi Pareek, and Prakriti Sharma kickstart an app design assignment, for Samarth Life Management Pvt Ltd.

samarth™



NEWS & UPDATES

LAUNCH EVENT OF B.DES IN INTEGRATED COMMUNICATION DESIGN.



The launch event of a new B.Des. programme in Integrated Communication Design by the Institute of Design took place on 9th July at 5 PM.

Along with our respected VC, VC-designate and Pro VC., the guest speakers for the session were Jay Dutta (Sr. VP at MakeMyTrip), Gurman Bhatia (Data journalist), Preeti KS (Behavioral science lead at Grab Singapore), Shanti Bhushan Roy (Filmmaker and motion picture consultant) and Rasagy Sharma (Product designer), who spoke about the various tenets and future of communication design.

The audience consisted of students, teachers, designers, and professionals.



DEMAND GOOD DESIGN!

BY A. BALASUBRAMANIAM

This article is written in the context of the World Industrial Design Day observed globally on 29th June to celebrate and recognize the power of design to strengthen economic, social, cultural, and environmental development around the world.

How does it change anything for you? Let's say, by now you have brushed your teeth, put on a kettle, had a cup of tea and showered. That means you have been touched by the work of an industrial designer. The toothbrush, the kettle, the coffee mug, the shower, the lounge chair have all been designed by industrial designers. But the moot point is this: did you have a good experience? Did the toothbrush seem worth the price? Did the kettle safely dispense hot water? Did the cistern flush properly, saving water? Did the shower work well? Is the chair ergonomical to read broadsheet newspapers? If not, there is a design problem.

Design and designers influence the way we live, work and play. They work to make the whole experience worthwhile. They deal with form, function, safety, maintenance, graphics, packaging, colour and aesthetics of products and systems.

Designers are trained to make a product functionally better, aesthetically appealing, easy-to-manufacture and considerate to the environment. In short, it makes a product a delight to own and use.

When was the last time you were delighted by design? In India, very often, one feels let down by bad design. Have you ever wondered why an alarm did not go off in the morning as set? Or a toothbrush packaging that is difficult to tear open? Low slung Japanese cars always get stuck in the monsoon onslaught on Indian roads. Chairs in a conference room which are not comfortable for long hours. Door handles that don't turn properly is a regular irritant. All of us have mobile phones with features we hardly use. Washing machines have no programmes for chunnis, turbans and 9-yard sarees. Public buses and trains that are difficult to climb for the elderly and the differently-abled. Bank ATMs that are too difficult to decipher is a common complaint. Toys that are unsafe for children are a common concern. The list can go on.

So why does this happen? Often times, the designers are called upon only when things go wrong. Businesses look at design as an unnecessary expense that add to the costs. Price of a product is still more appealing than safety features. And the lowest quoted contractor gets to build the park bench or the bus stand.



Companies do not realize that bad design works out to be more expensive in the long run. Brands lose their sheen, re-calls are expensive and bad word spread faster than good word.

How do designers work for a better product experience? By empathizing with the user. By applying design thinking, designers work towards creating better products and systems. Designers have been trained to be people-centric, business driven, eco-friendly and responsible.

Why do Indian businesses get away with bad design? Because, we still do not demand better design from our industries. Consumers are used to badly designed products everywhere around us. We need to grow to expect better design. We need to build a constituency that appreciates good design. Lets demand quality and safety. Lets surround ourselves with good-looking products. Lets educate ourselves about making products sustainable. Lets put a premium on delight of ownership. When customers grow to expect that, businesses would have no choice but to cater to customer demands. And will begin to look at design as an integral part of the product cycle. An investment that is required for a good business.

Till that happens, World Industrial Design Day will only be a celebration of a select few.

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DESIGNERS HAVE BEEN TRAINED TO BE PEOPLE-CENTRIC, BUSINESS DRIVEN, ECO-FRIENDLY AND RESPONSIBLE

”



A. Balasubramaniam

Bala, an alumnus of NID Ahmedabad (1986), embodies the interdisciplinary approach to design. A highly regarded product designer, academic and writer, he has been on Board of Studies, and taught Design in major design institutes, including NID, NIFT, School of Planning & Architecture (SPA), New Delhi. He founded January Design in 2002 and has been a Design Consultant to Oxfam, designed for companies such as Eveready, Eicher, Usha, Hero Motors and UNDP and has worked with other innovators at the National Innovation Foundation to take ideas to market.



INTEGRATED COMMUNICATION DESIGN: Designing the narratives that define our world

BY JAY DUTTA

This article looks at the new B.Des. in Integrated Communication Design that is being launched by the Insitute of Design at JK LakshmiPat University.

We consume the world around us in narratives - stories, images, media, data visualisations, videos. This unique integrated communications Design program moves beyond the traditional Visual Communications and Communications Design programs offered by Design Schools. This program helps shape the professionals of tomorrow, who'll create the narratives that define countless worlds - with thought, craftsmanship and responsibility.

Reimagined ground up, the curriculum is cross-disciplinary and forward looking. Developed in close collaboration with Industry stalwarts, this unique program launches in August 2021 and is open for applications.

The nature of communication design has changed significantly in the information economy. Content production has become cross platform, ubiquitous and in most cases even measureable. The internet has given the power of creating content to one and all, consuming content has become cursory and transient.

From analog print magazines to digitally enhanced videos, communication designers need to negotiate different domains - and therefore the need for an Integrated Communications Program. They need to become strategic thinkers, techno-mavericks and uber-creative professionals.

Students will be exposed to all media and related software. They will work on design assignments that will define the nature of their career pathways. The focus is on communication projects that are human-centric and address some of the complex issues of our times - from social to ecological, ethics to inclusivity.

On successful completion of the programme, students would have acquired the competencies to find placements with a broad variety of industries and niches: leading Graphic Design firms, Tech firms, Film studios, Streaming or Sports Platforms and Broadcast media, News and E-Publications, Start-ups, and more. Working in the area of branding, publication, communication design and design for digital medium.

They would also find opportunities in the social sectors, NGOs and the government projects or could also start their own design enterprise and can be an entrepreneur.

Weaving digital, traditional and social media, storytelling with data, analytics, engagement and impact, industry-leading and new age tools - this is truly a future-focused course.

“

**“THE FUTURE BELONGS TO A
DIFFERENT KIND OF PERSON WITH
A DIFFERENT KIND OF MIND:
ARTISTS, INVENTORS,
STORYTELLERS-CREATIVE AND
HOLISTIC 'RIGHT-BRAIN'
THINKERS.”**

”



Jay Dutta

Co-creator of the Integrated Communication Design programme, Jay Dutta is the Senior Vice President of UX, and leads the Experience Design Charter for a new, expanded MakeMyTrip Group, including Golbibo. He is the Founder, Curator of DesignUp Festival - arguably, SE Asia's largest and most influential Design-In-Tech event.

Jay has formerly been the AsiaPacific Leader for Interaction Design Association (IXDA), a Designer-in-a-VC and continues to mentor startups and Design Leaders across orgs. An alumnus of the National Institute of Design, Jay has an MSc in Design Management from UK, has been a Fellow of the Royal Society for Arts, London.

PHOTO AND WORK BY
DIMPLE JAIN



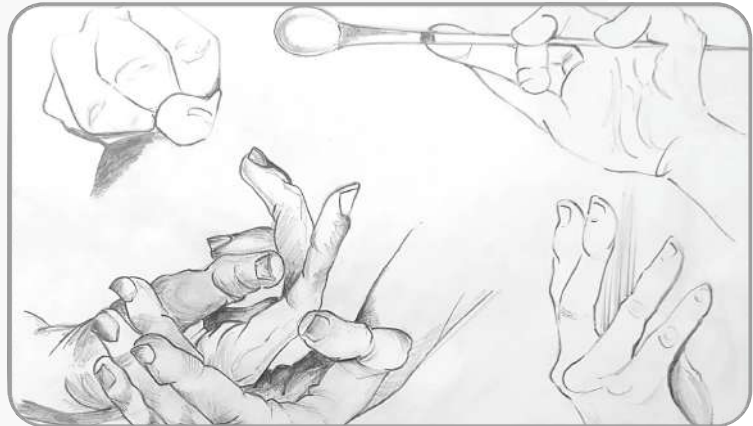
**FOUNDATION
YEAR**

FREEHAND DRAWING

Freehand Drawing fostered the understanding of drawing and sketching as a tool for ideation and presentation, drawing objects, human forms and spaces. Through the course, the students developed a myriad of drawing skills.



© By Taruni Vadlamudi



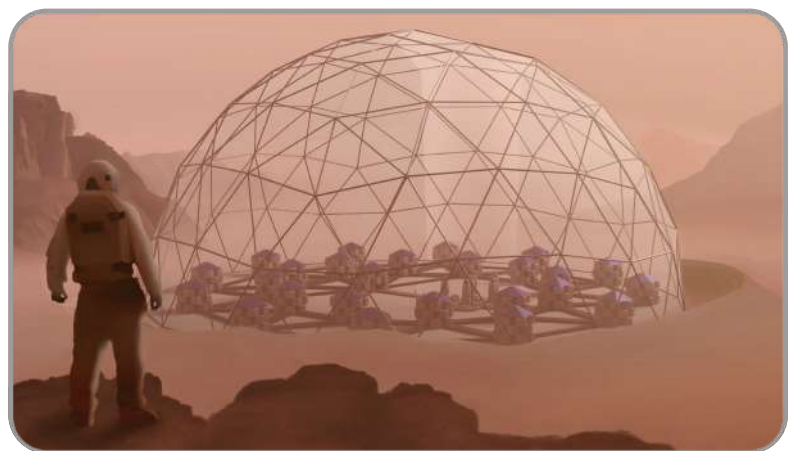
© By Khushi Garg

DIGITAL DRAWING

Digital Drawing was all about using computers and relevant software to do drawing and sketching as a tool for ideation and presentation. The contents of the course included introduction to drawing objects, human forms and spaces on screens, capturing the overall form through finer details of depth, light and shade, simple perspectives of spaces.



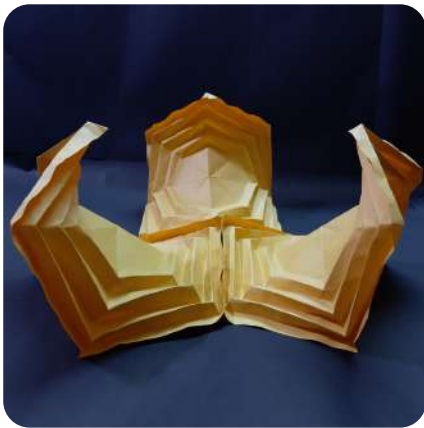
© By Sanyukta Bhawe



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MATERIAL EXPLORATION

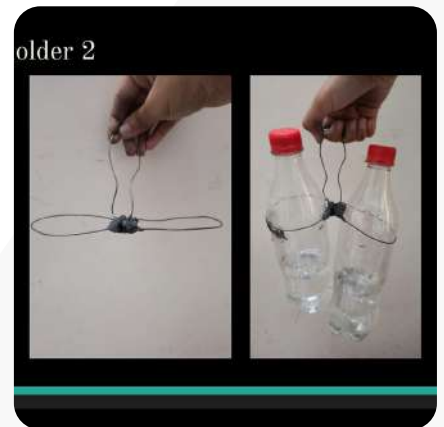
This exploratory course helped students in understanding the properties of varied materials that are used in products. It helped students understand the basic nature of tools and material relationship. The contents of the course included study of wood, metal, plastic and bamboo as basic materials.



© Anchita Sohni



© Anchita Sohni



© Rishika Vidap

CULTURE STUDIES

Culture Studies introduced the students to the visual culture of India, the deep-rooted Indian traditions, values, and cultural practices. This course contents included cultural traditions of India, design as a reflection of culture, globalization, and its effects on cultural traditions.

FUNDAMENTALS OF COMMUNICATION

This course introduced the students to the importance of effective communication, the consequences of poor communication, and the different elements of verbal and non-verbal communication. Students learnt about, and enhanced, the components of communication: kinesics, paralanguage (voice) and language.

GEOMETRY AND 2D CONSTRUCTION

This course helped students to appreciate geometrical patterns in natural forms and understand geometrical relations. They were taught geometry and its relevance to design, methodology of geometric construction and properties of geometric forms in nature through visual analysis, golden proportion, tessellations and more.

ELEMENTS OF COMPOSITION

Elements of Composition was essential for students to understand the basic elements and principles of visual composition. The students learnt basic elements of composition, manipulation of elements in two dimensions to induce specific effects, Gestalt theory. The course also took into consideration new developments in social media content compositional strategies.



© By Prakhya Kant



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VISUAL DOCUMENTATION

This course introduces students to the fundamentals of typography in design and its application in effective product communication, ways of documenting design work. The course looks at elements of visual documentation in parts as well as in succession and brings them together for a holistic understanding of visual culture and approaches in design.

COLOUR

This course helped in the perception of colour and the interaction of colour and form. The students were taught the theory, interaction, and the relationship of colour and form, as well as perception of light, pigments, chromatic and achromatic colours.



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CRAFT STUDY

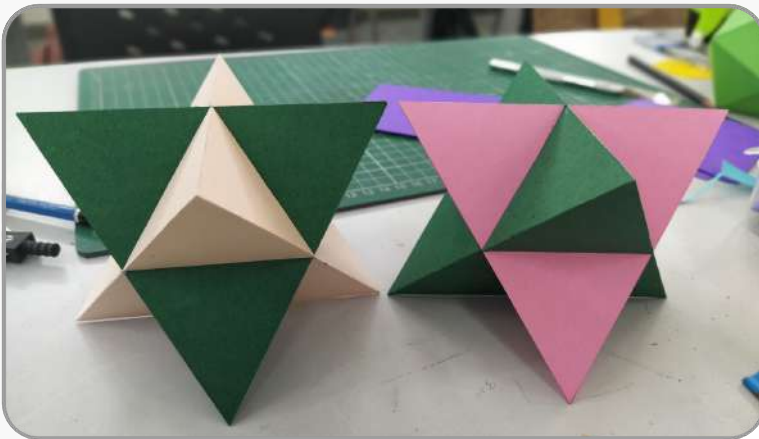
Craft study looked at the craft history and hands on study of diverse craft techniques from India and furthered into the application of the same in design. The students were taught introduction to craft history, craft and society, craft and its cultural relevance, study of traditional materials associated with craft and allied craft techniques and its application through design thinking.

HISTORY OF DESIGN

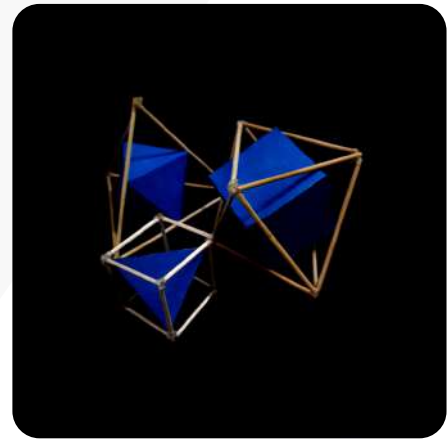
The course looked at history of design from a global context, considering the ways in which design imagination emerged out of it following separate social, economic, and cultural paths. The course included the study of design history of India, Europe, Asia, America, and Africa with respect to the histories and developments over years.

GEOMETRY AND 3D CONSTRUCTION

This course helps the student to understand the geometry of solids and its application in form generation. This course includes enhanced geometric construction: derivation of regular and semi-regular tessellations, geometry of solids, construction of regular polygons and ellipse, derivation of Archimedean solids, subdivision of regular polyhedron into symmetric components.



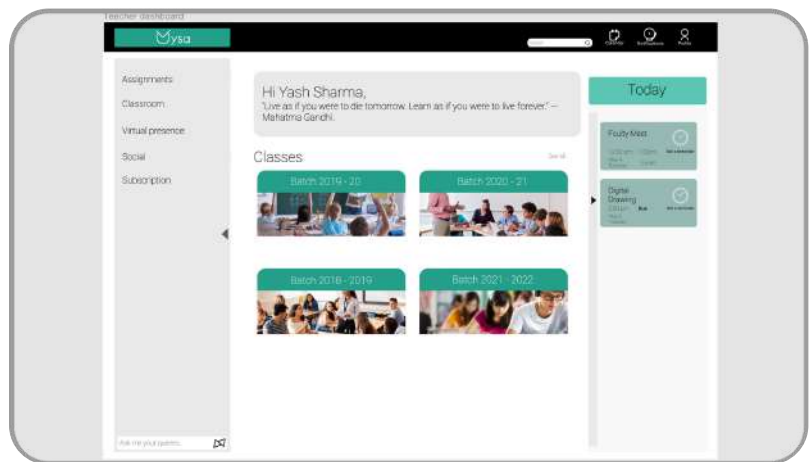
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DESIGN PROCESS/PROBLEM SOLVING

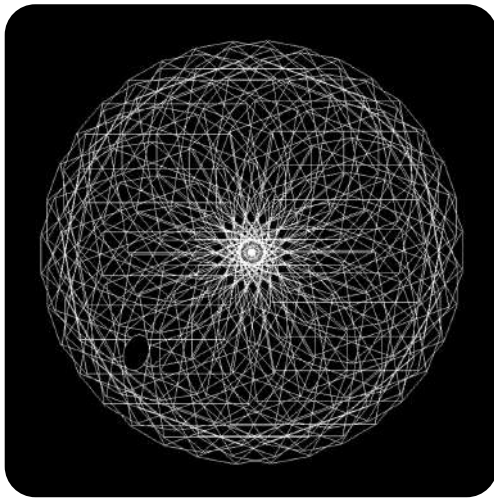
This course gave students an overview of the process of design essential for them to appreciate learning. The course content included, analysis and mapping of the design process, the morphology of the problem-solving process, role of creativity in design, methodologies and strategies related to the various stages of the design problem and case studies.



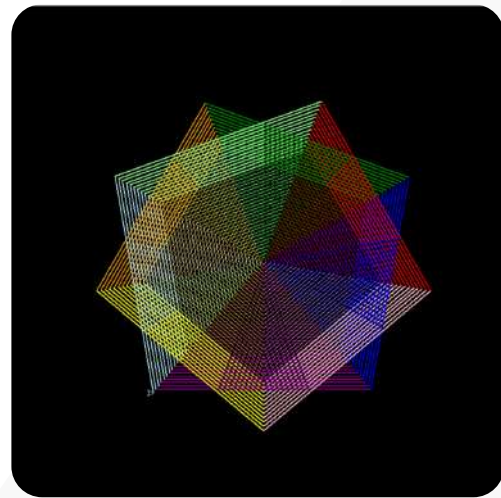
© Design of a virtual learning platform and prototype on Figma By Anchita Sohni, Taruni Vadlamudi, Rajanala Vijaya Aparna, Yashraj Ravindra Aratagi, Navneet Jain, Vaibhav Sharma

CODING 101/HTML CSS

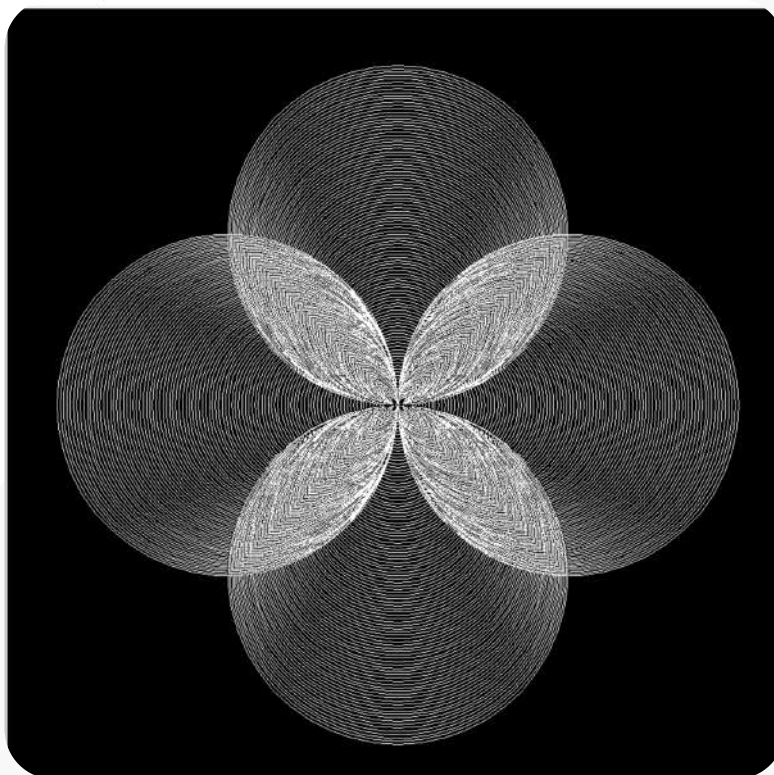
Coding 101 looked at coding in context of digital design and introduced to the students, various coding languages, backend coding principles and interrelation between the digital design workflows and coding methods for the same with regards to interaction design.



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AASHI KAPOOR



PRODUCT DESIGN

ELEMENTS OF FORM - I

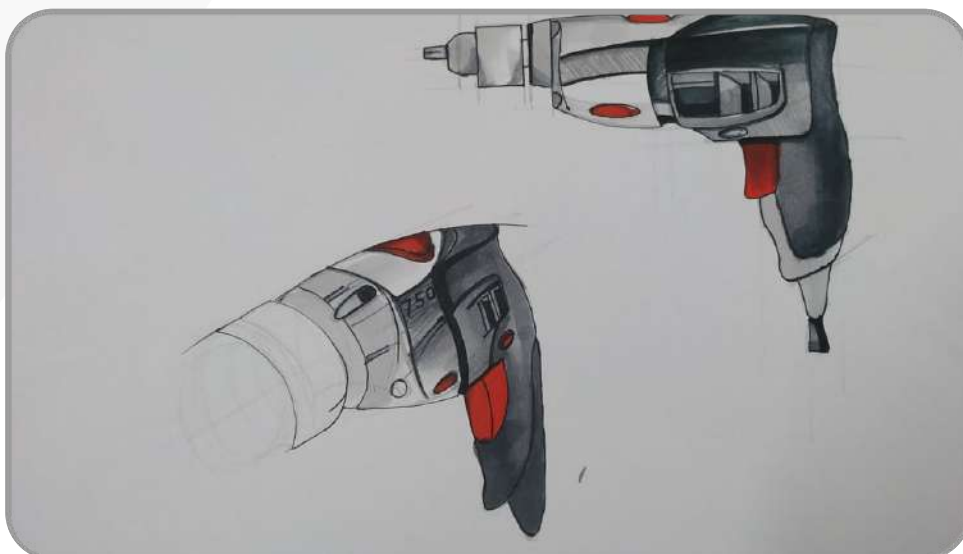
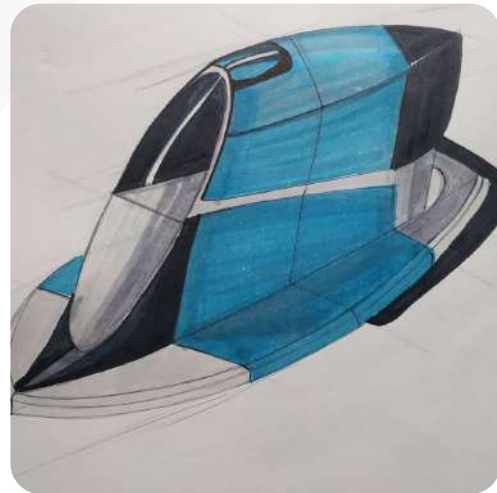
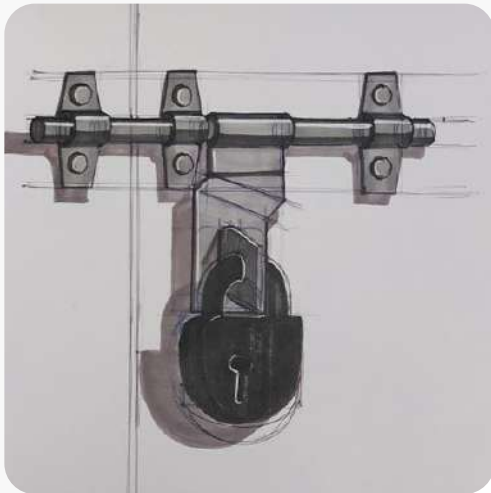
COMMON WITH INTERDISCIPLINARY DESIGN

The purpose of this course was to introduce the students to explore and understand the basic elements to work on creating new forms using elements in 2D and 3D. It further encourages students to form abstractions through nature inspiration in 3D.

REPRESENTATION TECHNIQUES

COMMON WITH INTERDISCIPLINARY DESIGN

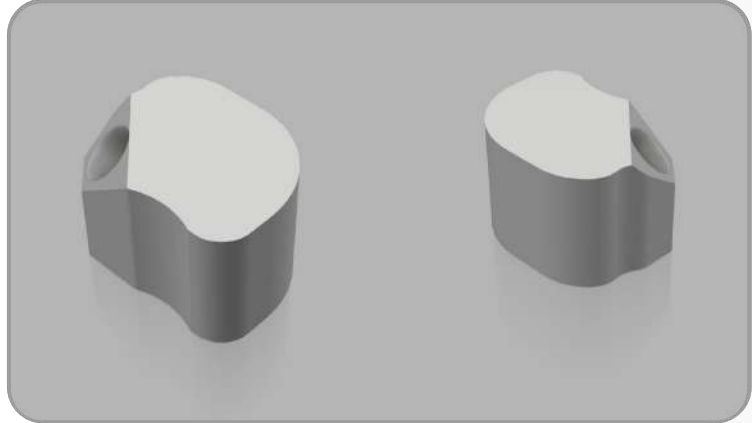
This course introduced students to develop skills and techniques in ideation and representation that spans across diverse design disciplines. The course introduced students to different skill sets including drawing, sketching, and image creation tools and media. It introduced students to methods of effective articulations.



CAD

COMMON WITH INTERDISCIPLINARY DESIGN

The course introduced students to basics of computer-aided drawing. Students were introduced to essential programmes in drawing, drafting and in digital based visual work. The modules took the learners through a variety of tools that can help visualize a digitally modelled 'object' with a particular and intentional environment.



© By Pencil Sharpner by Madhurima Chatterjee

MATERIAL PROCESSES – METALS

COMMON WITH INTERDISCIPLINARY DESIGN

This course focused on the intended understanding of various aspects of materials, including its properties, techniques, structural possibilities, application, and functional expressions. Students were encouraged to understand the properties of varied metals to utilize it in tangible expressions.

ERGONOMICS

COMMON WITH INTERDISCIPLINARY DESIGN

This course is about Ergonomics/Human Factors and its application in product design. It aimed to provide basic concept about Ergonomics/Human Factors and its implementation in design and illustrated the application of elementary ergonomic principles in product design

THE WORKSHOP SKILL PROJECT

COMMON WITH INTERDISCIPLINARY DESIGN

The Workshop Skill Project 1 was a lab course that introduced students to the ways in which a designer would operate inside a workshop setup. It helped students to understand workshop safety and know-hows on operation of workshop machines. Hands-on techniques and processes were also introduced in context of strategies of prototyping for design projects.



ERGONOMICS AND UI

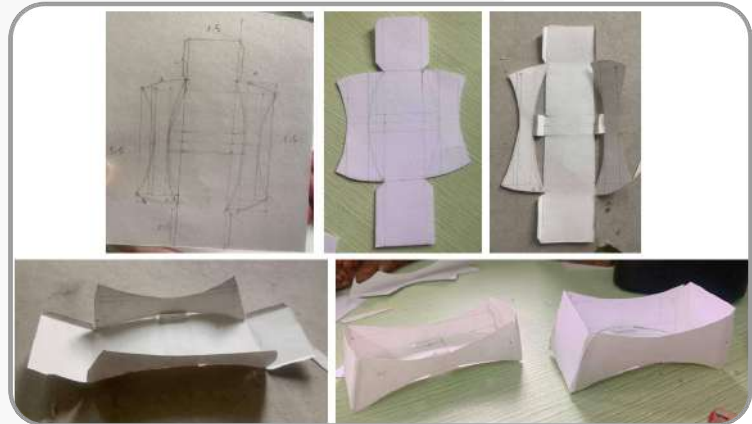
This course dealt with ergonomics/human factors and its application in product design, particularly in the domain of user interaction. It aimed to provide basic concept about ergonomics/human factors and its implementation in design and to illustrate the application of elementary ergonomic principles in products, especially UI.

ELEMENTS OF FORM - II

This course focused on the aspects of aesthetics, perception and materialization of architectural compositions. The students understood various aesthetic outcomes through an integrated design approach to come to optimized spatial and structural solutions. By using the physical model as a main research tool, students developed design related research skills.

DESIGN PROJECT 1

Design Project 1 was the first major project-based course which necessitated the students to take up an individual project in simple product design (SPD) or simple furniture design (SFD). The project required the student to research, define, speculate, plan, and execute individual projects within the precincts of a well-defined context.



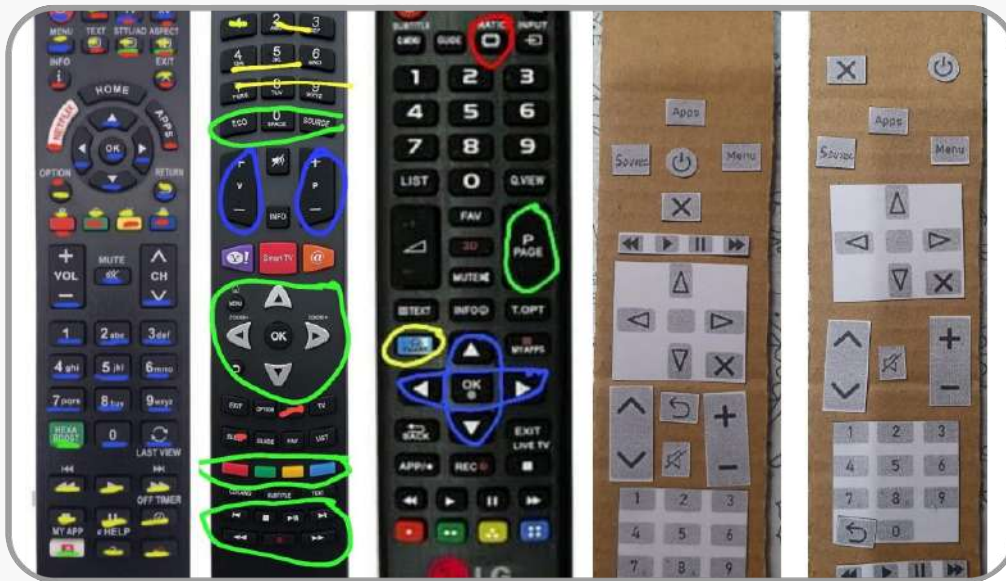
© Ice cream drip holder by Aashi Kapoor

DESIGN PROJECT 2

Design Project 2 was a conclusive project where the learners provided design solutions within the domain of user interface design of a product. This project helped bridge the understandings of physicality of form and user interaction and hence, deliver a holistic understanding of an object and its behavior with users.



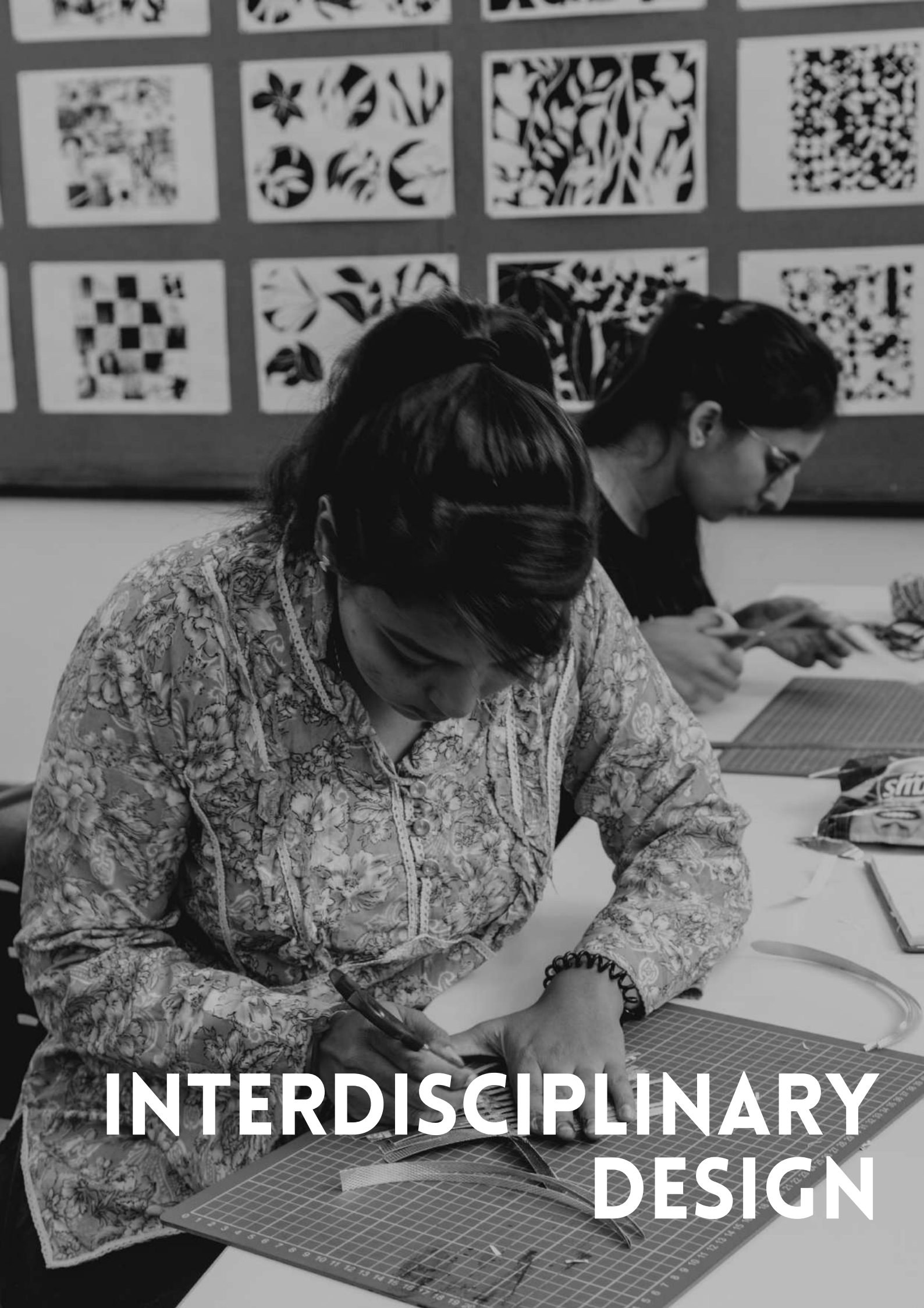
© Redesigned Washing Machine Interface by Madhurima Chatterjee



© Redesigned TV Remote Interface by Samridhhi Jain



© Redesigned Printer Interface by Prachi Nahar



INTERDISCIPLINARY DESIGN

BASICS OF GRAPHIC DESIGN: LOGO DESIGN

The course introduced students to basics of Logo Design involving use of Typography in addition to forms and shapes. It explored the ways in which the word meaning achieves an uplift through use of expressive letterforms and a certain typestyle, the balance of letterforms with respect to colors and use of white space etc.



© Anushree Singhvi



© By Maitreyi Kachhwaha

TYPOGRAPHY ADVANCED

The Typography advanced course built on the foundation of typography module and explored typography from a structuralist as well as functionalist aspects. Students were introduced to variations in form and meaning out of diverse font families and urged to apply this learning in larger contexts where typography serves as a primary tool of communication.

BRIGHTSANDZ

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© By Aarushi Batra

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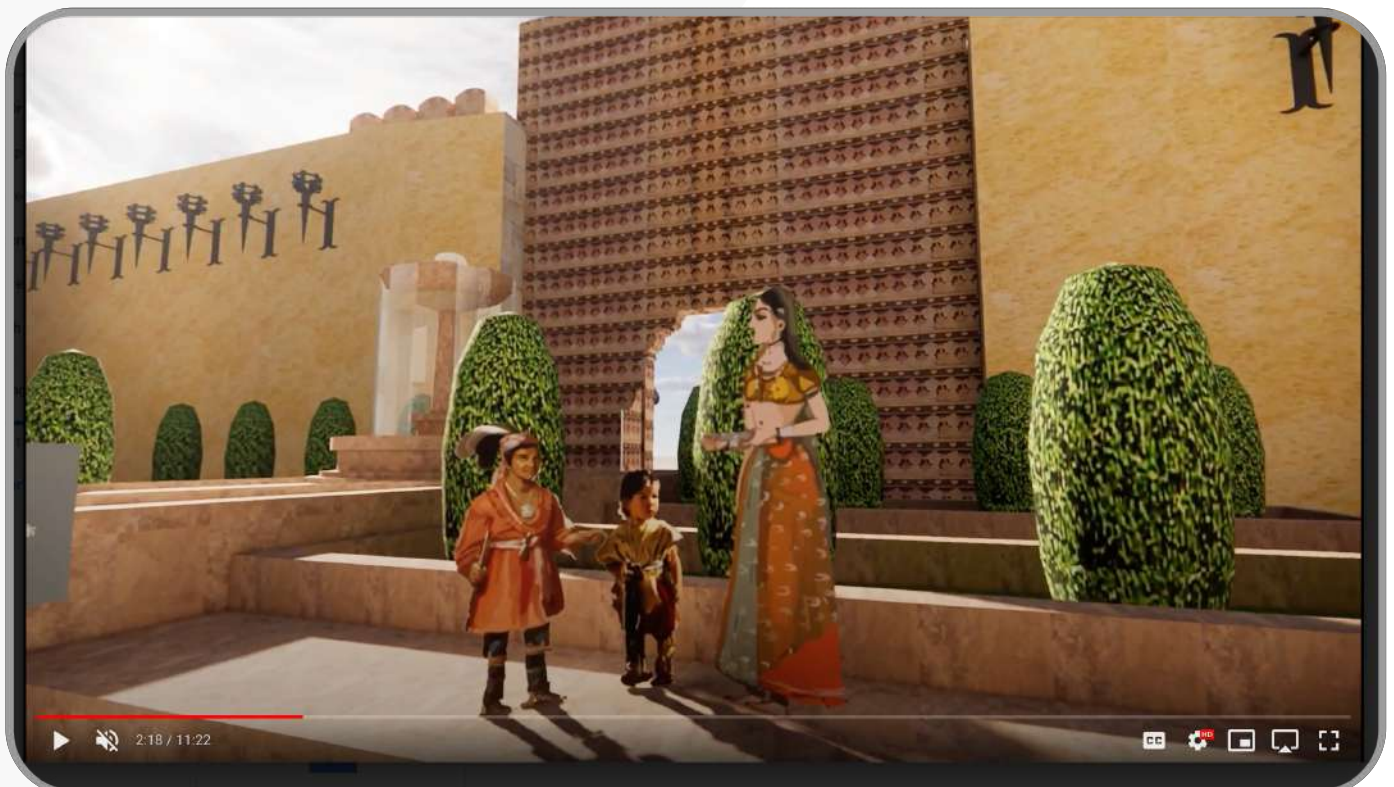
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DESIGN PROJECT 02 - PUBLICATION AND EXHIBITION DESIGN

The course introduces students to publication design, processes, approaches, strategies, and tools. Students were taught to understand how to design a publication in keeping with specific requirements, massive circulation models as well as targeted markets. Students learnt to make use of digital tools and are given insights to print and production process with regards to different segments of publication industries.

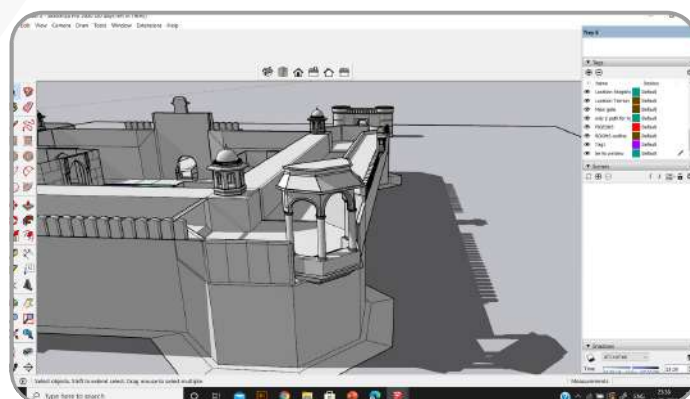
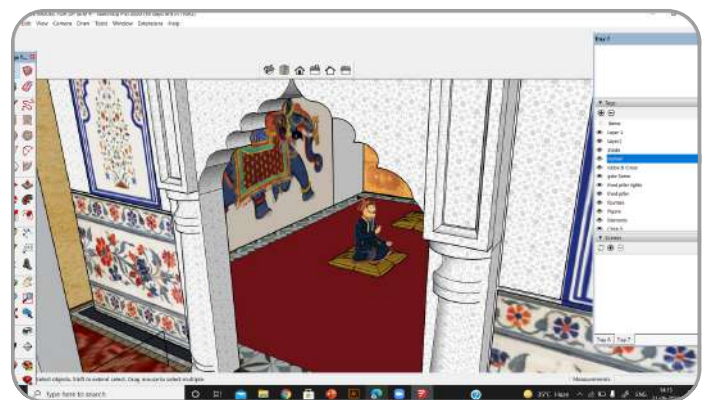
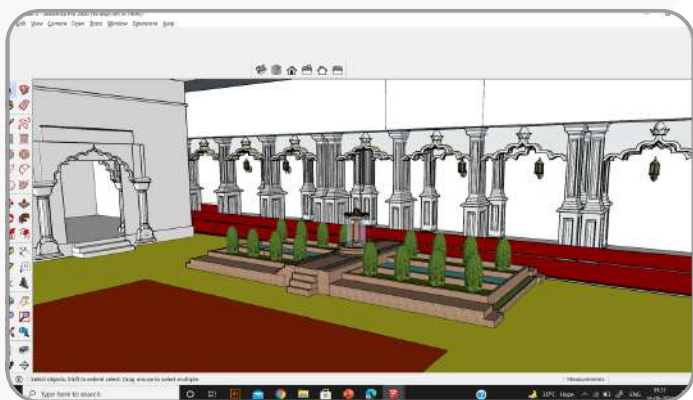
Exhibition Design dealt with strategies of designing exhibits starting from a concept through prototype creations and eventually creating a 3D full-scale exhibition design. The process required students to explore space, architecture, stability of structures, tensile structures, strength building models, lighting technology, materials and processes, digital tools, and projection mapping technology in the light of exhibition design. Students were also introduced to the larger markets and encouraged to sensitize with the existing languages in exhibition design in local as well as global context.



© Exhibition Design by Dimple Jain and
Chinmaya Mohta



© Exhibition Design by Dimple Jain and Chinmaya Mohta



© Behind the Scenes of Exhibition Design by Dimple Jain and Chinmaya Mohta



Memory

© Publication
Design by Khushi
Garg and
Harshit Sharma

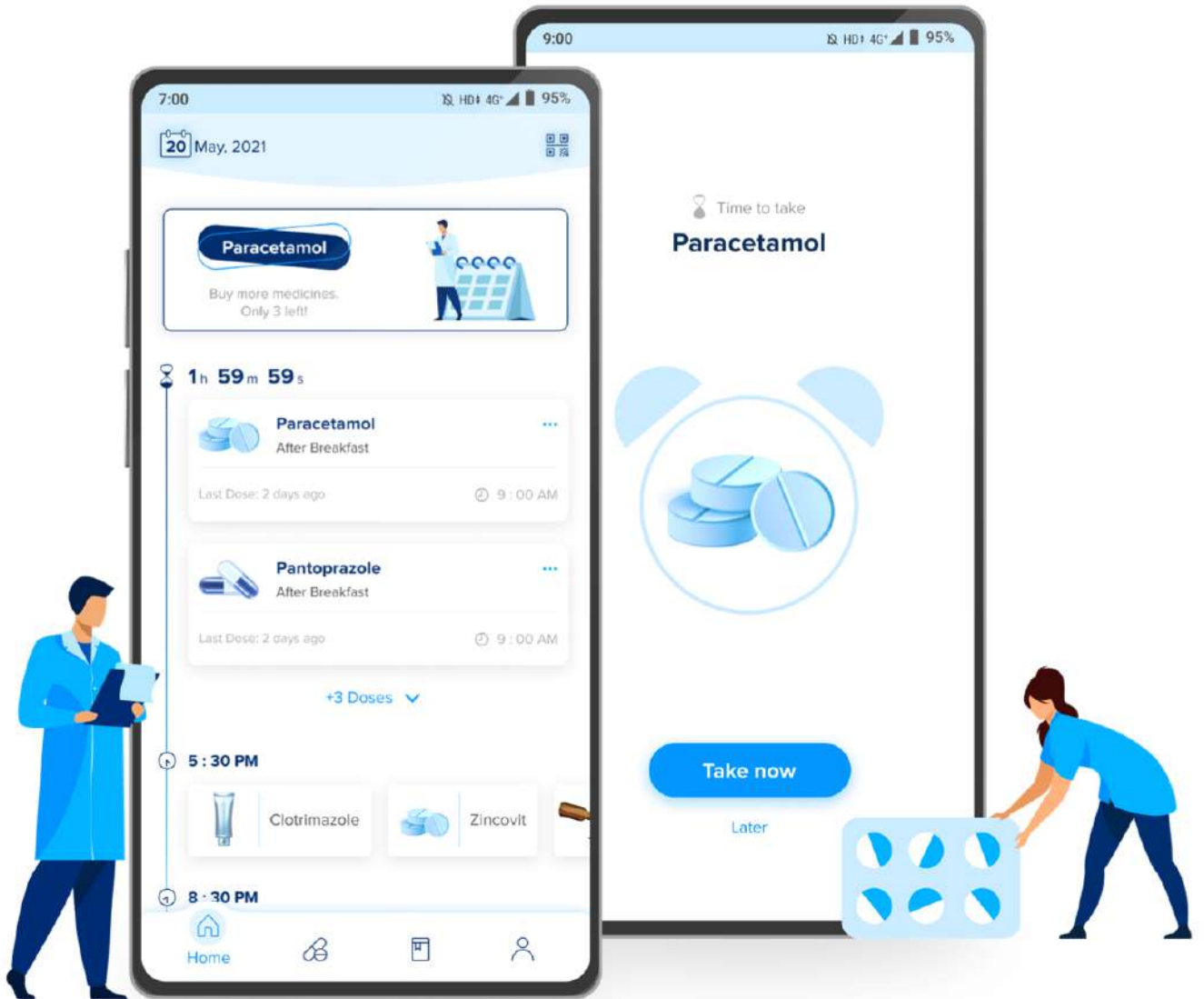


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INTERACTION DESIGN

INTRODUCTION OF UI WIREFRAMING

This course focused on the creation of wireframes and storyboards, high-fidelity mockups allocation, prioritization of content, functionalities available, and intended behaviors. The course introduced rapid wireframing to the students and how to transform them into design solutions.



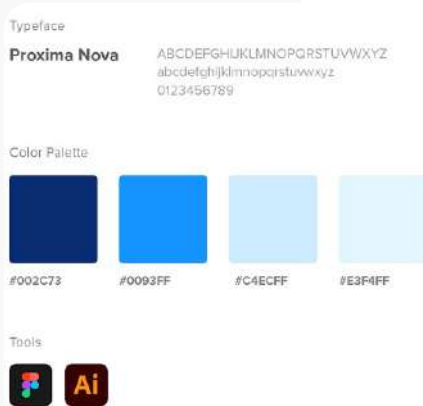
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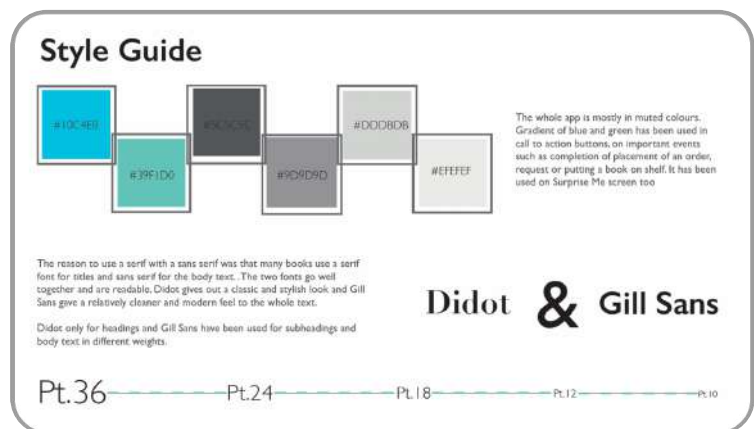
© By Kashika Sharma

VISUAL DESIGN BASICS AND TOOLS

The course on visual design basics and tools focused on basic principles that guide its foundation and how to make an aesthetically pleasing interface. Students learnt applied perception of visual design principles and cognition that inform effective design for digital spaces.



© By Prakhya Kant



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RAPID PROTOTYPING AND TESTING

This was a fast-paced course that taught students to create and follow-through a project from start to prototype. Students learnt how to build low-fidelity prototypes using both analog and digital tools and test the prototype to evaluate the UI.

USER STUDIES

This course taught students to understand user behaviors, needs, and motivations through observation techniques, task analysis, standard research.

INTRODUCTION TO PROGRAMMING

This course was designed to equip students with the unique skills that they need to build to develop a variety of websites and leverage cloud services like GitHub and more. Students were able to construct responsive and interactive websites and web portals for a variety of platforms.

COGNITIVE ERGONOMICS AND HUMAN FACTORS

This course taught students how people sense, perceive, understand, use, and experience interactive objects and spaces. It included human cognition patterns, decision making and other psychological factors that define the basic principles of Interaction Design.

TECHNOLOGY IN UXD (JS, PYTHON)

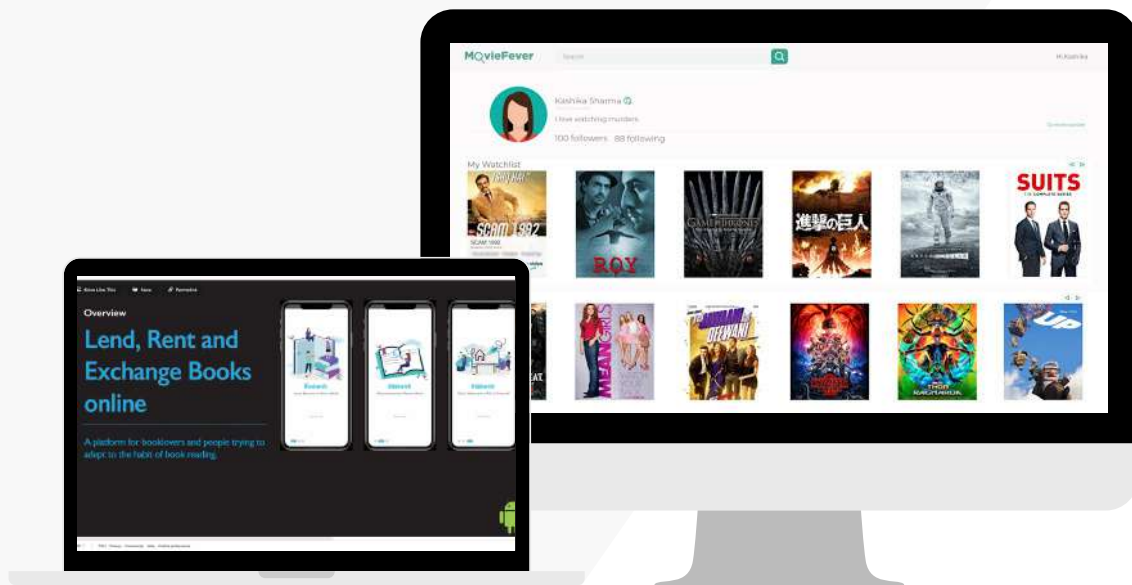
This course was focused on the basics of Javascript and Python. Students were able to design and develop complex websites and applications with the knowledge of this course.

GRAPHICAL USER INTERFACE (GUI) DESIGN

The course on GUI Design focused on its elements and how to design an interface for different devices. Students learnt interface technology, input and output devices, interaction styles, UI patterns, common interface paradigms, and industry standards.

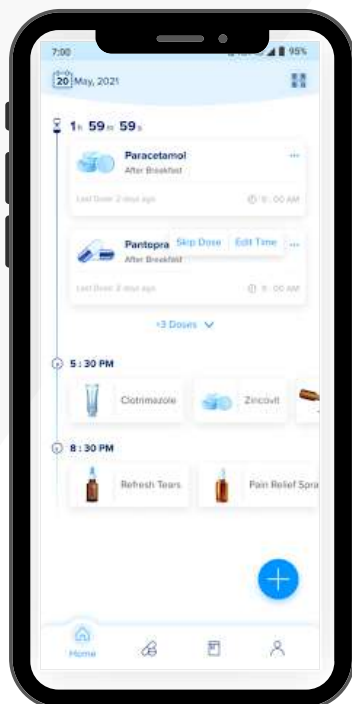
DESIGN OF A WEB-BASED AND APP-BASED PROJECT

In this course, students identified a design opportunity in the real world and produced a solution. Students followed the design process from conducting user research to the final product and applied the knowledge of the coursework of the entire semester through the design for the development of a web-based and app-based project.



© Lend, Rent, Exchange Books Online App By Kashika Sharma

© Explore Movies Website App By Kashika Sharma



© Medical Adherence App By Prakhya Kant



© Solving Loneliness in Elderly App By Kashika Sharma

MEET THE FACULTY OF INSTITUTE OF DESIGN



A. Balasubramaniam

Director - Institute of Design;
Founder - January Designs; Former Design Consultant to
Oxfam, National Innovation Foundation, Vedanta University.



Aastha Gohil

Award-winning Filmmaker;
MA in Scriptwriting -
Edinburgh Napier University;
NID Alumnus



Dhruv Saxena

M.Des. Product Design -
Domus Academy Milan;
Founder - a 4 aachaar;
Atelier DS Design Studio



Vaibhavi Kowshik

Exhibition Designer; Alumnus
NID Ahmedabad, DO School
Berlin; Director of
Programmes- ARTS Glacerhi



Promit Basu

Multidisciplinary Designer,
M.Des. - NID, Reddot Design
Awardee, Former Head Design
- of Reliance Brands



Dr. Devanuj Balkrishan

Ph.D Human-Computer
Interaction - IIT Bombay;
M.Des. - IIT Delhi; B.Arch. - IIT
Roorkee



Amitanshu R. Shrivastava

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

PROGRAMMES AT THE INSTITUTE OF DESIGN



PRODUCT DESIGN

B.DES / M.DES

The programme in product design is both people centric and technology led. It helps to create a new brand of individualistic product designers who enjoy creating with their hands and yet comfortable leveraging new age technology. Students of Product Design are exposed to a curriculum that is current and contemporary.

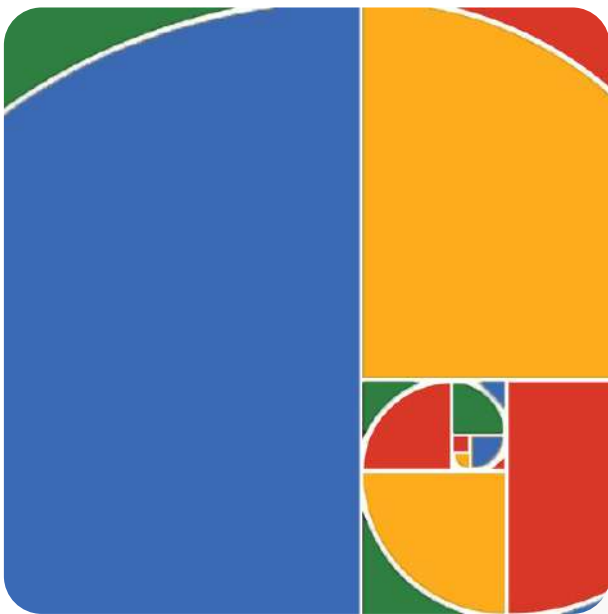


INTERACTION DESIGN

B.DES / M.DES

The programme in interaction design is unique and relevant to the millennial generation. This programme caters to the new, hard-wired, device-friendly, young audiences who are as comfortable in the virtual world, as they are in the real world. Students will get first-hand experience of designing and developing complex systems that deliver delightful digital experiences.

PROGRAMMES AT THE INSTITUTE OF DESIGN



INTERDISCIPLINARY DESIGN

B.DES

The 4 year programme in interdisciplinary design is a unique opportunity for students who want to understand the breadth of design. It allows the students to explore facets of different disciplines including visual design, product design, interaction design, spatial design, with a focus on problem solving and application.



INTEGRATED COMMUNICATION DESIGN

B.DES

The 4 year programme has a re-imagined curriculum that focuses on the traditional and new age - from motion to typography, writing to graphics, imaging data to analytics to understand impact. The discipline at JKLU includes a number of design practices, including graphic design, web design, information design, advertising and branding and more.

DESIGNED AND EDITED BY
SARAH JAIN,
PROGRAMME MANAGER,
INSTITUTE OF DESIGN,
JKLU



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**THE DESIGN
CURRICULUM AT
JKLU SITS AT THE
CROSSROADS OF
TECHNOLOGY,
BUSINESS, SOCIETY,
CULTURE & PEOPLE**
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