

DESIGNNEWS

JULY - SEPTEMBER 2026



CELEBRATING

A. BALASUBRAMANIAM

DESIGN . EDUCATION . COMMUNITY



A NOTE OF GRATITUDE

Dear Bala,

The Institute of Design at JK Lakshmipat University would not be what it is today without your vision, dedication, and unwavering contribution towards building a space where design can be explored, questioned, and reimaged.

Your journey with the Institute has been about more than establishing a programme, it has been about nurturing a culture of curiosity, encouraging experimentation, and giving young designers the confidence to find their own voice. Through your guidance, conversations, and belief in the possibilities of design, you have left an imprint on the students, faculty, and the very character of the Institute.

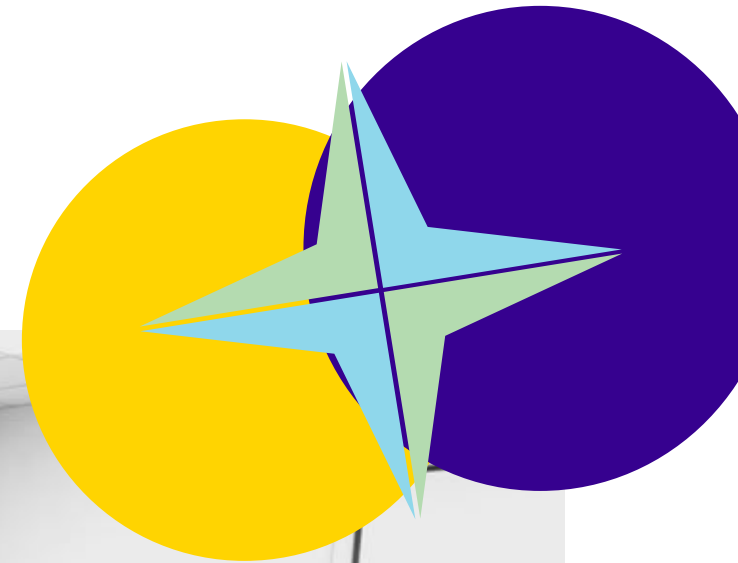
This issue of *Designnews 2026* is our small tribute to that journey. It celebrates the people, ideas, experiments, and stories that make the Institute what it is, and, in many ways, reflects the foundation you helped create.

As we continue to grow and look ahead, we carry forward the values, questions, and spirit you have instilled in us.

Thank you for being an integral part of our story, and for helping shape the story that comes next.

With gratitude and respect,
Institute of Design
JK Lakshmipat University, Jaipur





THE FIRST BATCH 2019

They came with curiosity, not certainty. They trusted Bala's vision, not because they had seen it work, but because they believed in what it could become.

They were students who chose to be part of something new – a college that didn't exist, a curriculum that was still a thought, and a future that was only a possibility.

THE RISK TAKERS



Before there were
PLACEMENTS
before there were
ALUMNI,
before there were
REVIEWS...
there were

RISK TAKERS

THE ONES WHO TOOK

THE

LEAP OF FAITH



They chose to be the beginning.

BUILDING DESIGN AT JKLU

A. Balasubramaniam

Founding Director
Institute of Design
JK LakshmiPat University



2018

Joined JKLU as the Founding Director of the Institute of Design, taking the challenge of building a design school from scratch.

THE INITIATIVES HE STARTED

01 INSTITUTE OF DESIGN



A Design School From Scratch.

02 MP RANJAN DESIGN RESOURCES CENTRE



A Space for Design Knowledge.

03 DESIGNNEWS



A Platform For Student Project, People and Ideas.

04 DESIGN GURU DAY



Conversations that inspire.

05 JAIPUR DESIGN WEEK



A Platform for Ideas, People and the City.

STUDENTS
FACULTY
INDUSTRY
COMMUNITY

RECOGNITION



2025 HILLS MILLENNIUM AWARD

FIRST INDIAN
RECIPIENT

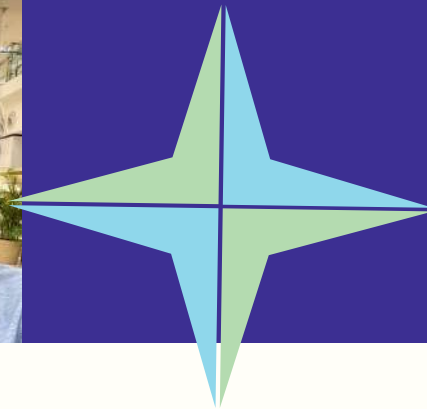
Presented by the Institution of Engineering Designers, UK, recognising his contribution to engineering and product design.



2025 DON NORMAN DESIGN AWARD

Recognised for its B.Des and M.Des programmes and its humanity-centred approach to design education.

FROM A SCHOOL TO A DESIGN COMMUNITY.



A note for Bala, who saw design for what it could be. In 2019, I was the first student to take admission in B.Des at JKLU. People often ask why I took that chance. There was no senior batch, no alumni to look up, no track record. The honest answer is that I wasn't betting on a programme. I was betting on Bala's vision. In a university built on engineering and management, he believed designers shouldn't sit on the side as decorators. He saw us right at the intersection of technology and business, asking what people actually need and shaping how things are built. He also made sure the vision had substance and it is only as good as the people who teach it, and he brought in faculty and jurors who actually practised design, not just taught it. Beyond the curriculum, I carry the confidence that my voice mattered. It stayed with me beyond college, it taught me that speaking up is part of the job and I carry it into every product room I walk into as a designer. And then there's one simple piece of advice that he always gave: "Just show up". Years later, it's still what I tell myself when anxiety kicks in before any stakeholder meeting, and the rest usually follows. Thank you, Bala, for seeing design for what it could be, for building a place where students were heard, and for giving the first student a reason to trust the journey. We'll carry the vision forward.

PRAKHYA KANT
B.Des, INTERACTION DESIGN, BATCH OF 2019



Thank you, Bala, for trusting in me and letting me explore and discover my true talent and potential as a student and a designer, I am forever indebted to you as a Designer and will always praise my younger self to trust and look up to you as always!

Ranging from Gaurav, Promit, Medhavini, Suranjana to Saurabh Deb, Manish Iyer, Mahendra Patel, Vikas Satwalekar, you introduced and got us trained by the greatest minds of our time and if it wasn't for you, I wouldn't have been where I am and probably wouldn't get to where I aim to be. Please keep in touch and always know that we are always a student of yours. Wherever we go and achieve, it will always be your blessings, presence, belief which you put in us which has put us where we are.

PARAJ BHARGAVA
B.Des INTERACTION DESIGN

SOME BEGINNINGS STAY WITH US FOREVER

As part of the first batch of the Design programme, we were fortunate to have your guidance while the foundation of the programme was being built. You not only brought some of the best faculty to shape our learning, but also created an environment where Design could grow.

Looking back, we realise how much thought, effort, and support went into giving us a strong beginning. From encouraging us to explore, to ensuring that we had the right people and opportunities around us, your contribution has been an important part of our journey. Thank you for believing in the programme, supporting us as the first batch, and helping lay the foundation on which the Design department continues to grow. We will always be proud to have been a part of that beginning.

SAMRIDDHI JAIN
B.Des PRODUCT DESIGN



Joining JKLU was one of the best plot twists of my life. I still remember my admission interview with Bala - a simple exercise, a rather average attempt, and how he still gave me a chance. That's very him: spotting potential and backing it with opportunity.

He gave us incredible exposure through great faculty, industry professionals and real experiences, while building a curriculum that, looking back, was remarkably current and future-ready. For me, he also trusted me with opportunities I thought were beyond me, from JKLU's first website to internships. But what my mom and I appreciate most is his vision and his belief that whatever he builds should be the best.

KASHIKA SHARMA
B.Des INTERACTION DESIGN



CAN.DID

Four visiting faculty. Four different journeys. A shared belief in curiosity, experimentation and looking beyond the obvious.

CONVERSATIONS
THAT STAY
WITH YOU

01

SAURABH DEB

Design Beyond
the Discipline

“Design
disciplines
do not exist
in silos.”



EXPERIMENT
ADAPT INDUCE
CHANGE BUILD
EXPERTISE
LOOK BEYOND
NETWORK

02

PARUL SHARMA

Design Leader,
Mercedes-Benz

“Don’t look
for perfection;
you will
never
achieve it.”



STAY CURIOUS
MODULATE
EXPERIMENT
LET GO.

03

ABHINAY KHOPRAZI

Creative Technologist,
Algorave

“Artists never
really finish.
They abandon.”

Perfection can become a trap.
At some point, you have to let go
and move on to the next idea.



EXPERIMENT
ADAPT INDUCE
CHANGE BUILD
EXPERTISE
LOOK BEYOND
NETWORK

04

INKU KUMAR

Graphic Designer ·
Calligraphy Artist ·
Founder, Calliart

“Calligraphy
is more than
lettering.”

It is discipline +
experimentation +
material + history.



DEVANAGARI
MALAYALAM
BANGLA
TAMIL
EXPERIMENTAL
CALLIGRAPHY

**DIFFERENT
PERSPECTIVES.
A SHARED
MINDSET.**

From design and technology to calligraphy and creative practice, the CANDID sessions reminded us that every path is different, but the questions we ask, the curiosity we hold, and the openness to explore can shape a more meaningful design journey.



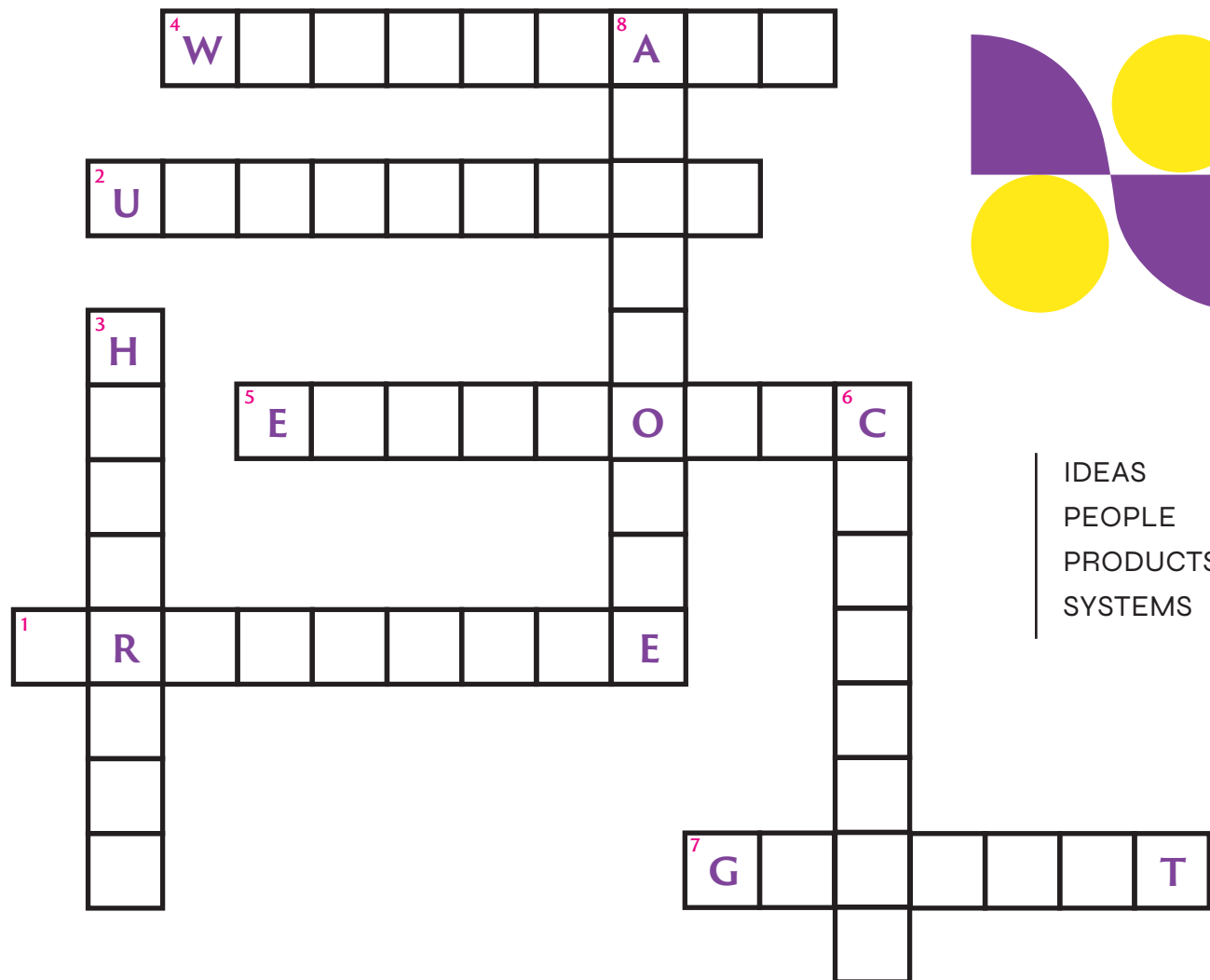
CAN.DID TEAM:

ADWITIY MAURYA
ANKUSH PANDA
RIYA SAXENA

NAVYA JAIN
RANJANA KUDESIA
MEENAKSHI VYDIANATHAN

THINK & GRIDS

IDEAS
PEOPLE
PRODUCTS
SYSTEMS



ACROSS:

1. Early model built to test design concepts
2. Measure of how user-friendly a design is
3. Visual organization prioritizing important elements
4. Skeletal layout used in UX design
5. Design focused on comfort and efficiency
6. Design field focused on vehicles
7. Design principle that the whole is greater than sum of parts.

DOWN:

3. Visual organization prioritizing important elements
6. Design field focused on vehicles
8. Design principle using opposing elements for emphasis.

WELCOME

TO THE INSTITUTE OF DESIGN

CHANCHAL RATHORE

Assistant Professor

INTRODUCTION

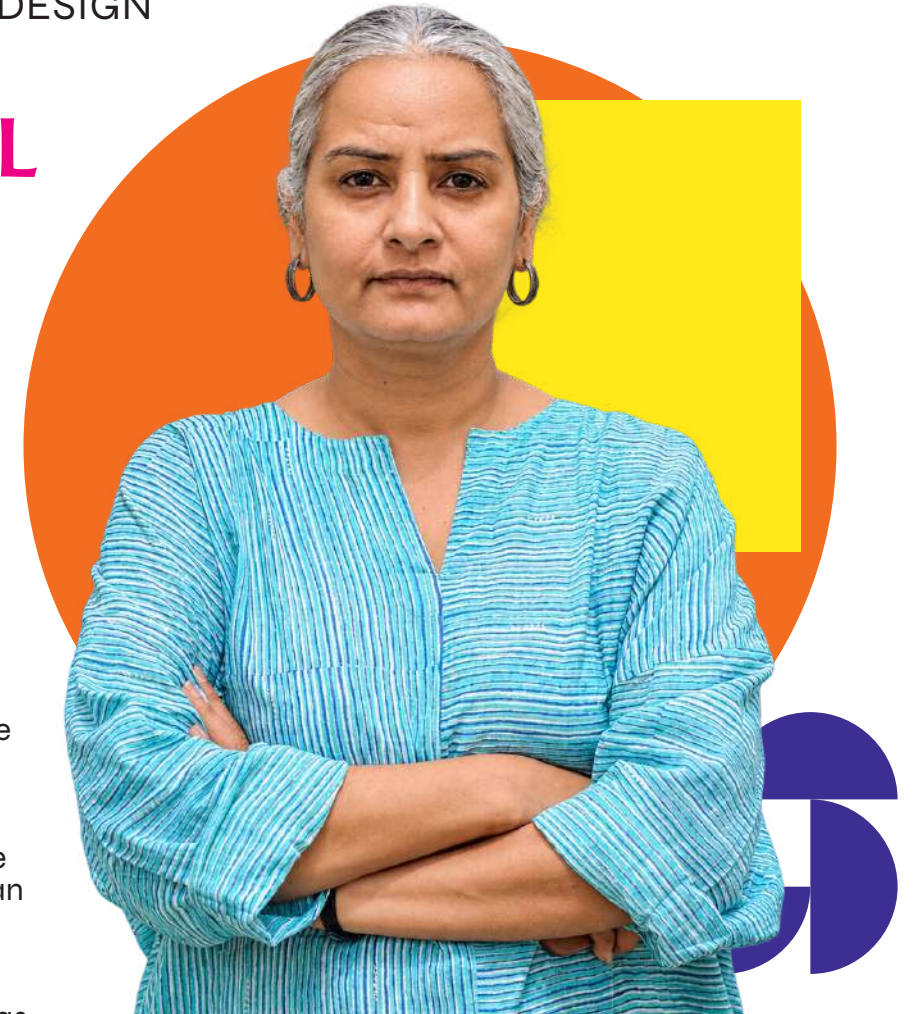
We are delighted to welcome Ms. Chanchal Rathore, who has joined us today (16th September 2026) as Assistant Professor in the Institute of Design at JK Lakshmipat University, Jaipur.

Ms. Chanchal Rathore is a Textile and Interdisciplinary Designer, Craft Researcher, and Design Educator with over 15 years of professional experience in textile design, craft development, artisan training, research, and higher education. She has worked extensively with traditional craft communities across India and has held academic positions at IICD Jaipur and NID Ahmedabad.

“A strong belief in craft as a living, evolving practice.”

AREA OF EXPERTISE

Natural dyeing
Weaving
Embroidery
Craft documentation
Product development
Sustainable craft practices



ACADEMIC QUALIFICATIONS

Design Teacher Development
Programme (DTDP)
NID Ahmedabad

Post Graduate Diploma in Craft Design
IICD Jaipur

Bachelor of Fine Arts (Applied Arts)
University of Rajasthan

PREVIOUSLY

Project Manager- Craft & Community
Nila House Jaipur
(Lady Bamford Foundation)

SUMMER INTERNSHIP

ABOUT THE BRAND RICHBA BAISA

Packaging Design & New Collection

Richa Baisa is a contemporary handcrafted jewellery brand, rooted in culture, personal stories and craftsmanship. The brand combines traditional techniques with contemporary forms, with its jewellery handcrafted by artisans in Jaipur.

Unapologetic. Bold. Rooted.

PACKAGING BRIEF

Create packaging that feels luxurious, functional, and worth keeping, something that protects the jewellery, can be carried with ease, and continues to serve a purpose long after the unboxing.

CONCEPT 1

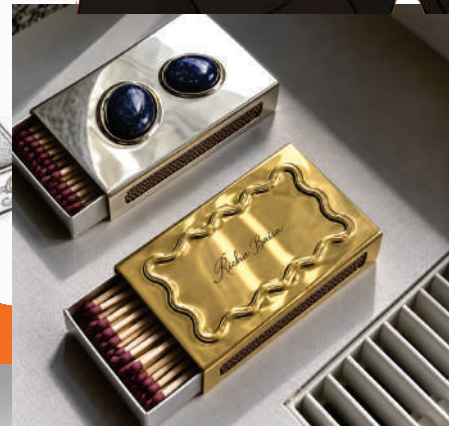
Matchbox Packaging
Inspired by the familiar matchbox format, this concept turns the jewellery box into a playful sliding experience, with an inner tray and outer sleeve for branding.

CONCEPT 2

Reusable Tin Box
A compact tin box designed for smaller jewellery pieces, combining protection with reusability. The box can continue to serve as a jewellery storage case after purchase, with embossed branding for a premium feel.



LOHIMA SAIN
2023BDES030
PD-4th year



Megha Gupta
2023BDES034
IXD - 4th year



01 CREATIVE AGENCY WEBSITE TEMPLATE SCRAPPYS

A modern, reusable Framer website template for a Creative Digital Agency that can be easily customised for different agencies while maintaining a premium visual appeal and strong usability.

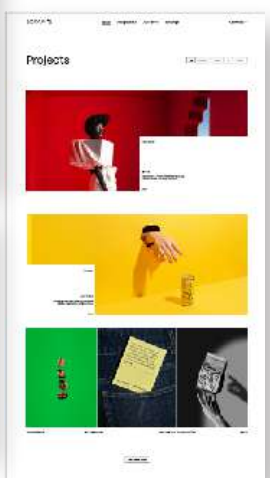
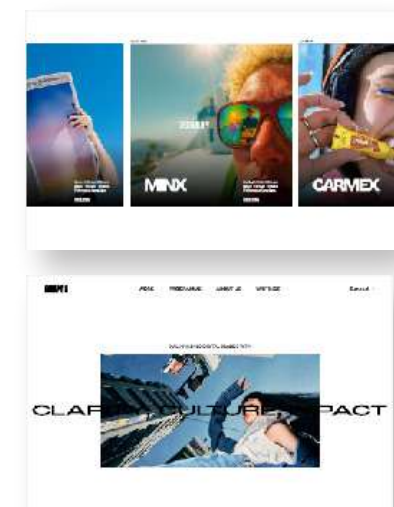


CONCEPT 1 MAXIMAL SWISS EDITORIAL

Bold typography and graphic-heavy compositions
Strong visual identity
High creative expression

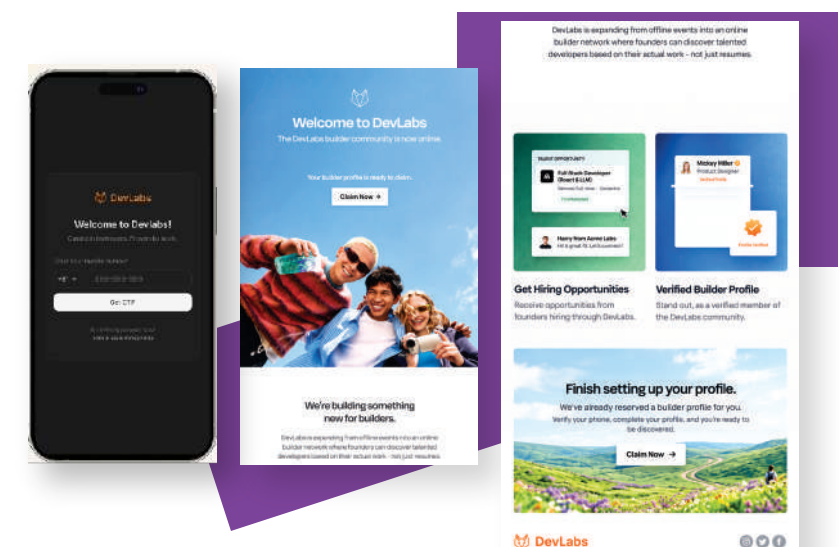
02 DEVLABS PRODUCT REVAMP

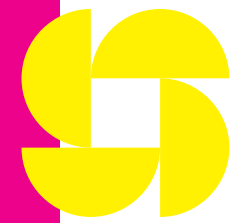
A hiring platform where Founders hire skilled Builders through proof of work, community-driven collaboration and offline events rather than traditional resumes. The project focused on revamping the end-to-end experience by improving onboarding, reducing user friction and creating a scalable product and brand experience.



CONCEPT 2 MINIMAL SWISS EDITORIAL

Clean layout and typography
Focused use of visuals and motion
Balanced content and colour system





JK FENNER INTERNSHIP

As a team of three UI/UX Design Interns at JK Fenner, we had the opportunity to work on two meaningful industry projects — the Department Document Control System and the MOM Automation & Auto-Escalation System. Over the course of two months, we were involved in the complete design process, from understanding the project brief and conducting user research to mapping journeys, defining information architecture, and creating high-fidelity interactive prototypes. Working in a real corporate environment helped us understand how design decisions are shaped by actual users, complex workflows, and organisational needs.

LEARNINGS

We learned to design for multiple roles, balance usability with process requirements, and approach problems with a research-driven mindset. This internship bridged the gap between academic learning and industry practice, and strengthened our ability to collaborate, communicate design decisions, and create solutions that bring clarity and efficiency. Through this experience, we gained a deeper understanding of how systems thinking plays a critical role in enterprise design. We learned to look beyond the interface and focus on processes, accountability, and information flow. Mapping real user journeys helped us identify friction points and translate them into practical design solutions. We also developed the ability to work within constraints, iterate based on feedback, and present our work clearly to non-design stakeholders. Most importantly, this internship taught us to design with responsibility, keeping both the user and the organisation in mind.

**“WHERE IDEAS MET SYSTEMS, AND
LEARNING MET REALITY.”**



IXD- 4TH year

Astha Choudhary
2023BDES009



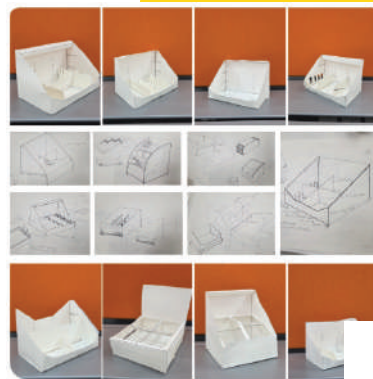
Amishree Sharma
2023BDES005

Divya Krishnani
2023BDES019



SUMMER INTERNSHIP

Nivedita V. Nair
2023BDES034
PD - 4th year



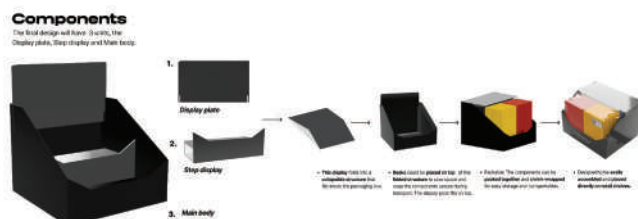
IDEATIONS



During my summer product design internship at myPAPERCLIP, I worked on reimagining the brand's retail presence through the redesign of its Point-of-Sale (POS) displays. The existing cardstock and foam displays served primarily as storage solutions, but lacked the structural durability and refined aesthetic needed to represent a premium brand present across 300+ retail stores.

CONCEPT BRIEF

I developed a modular, flat-packed POS system using 1.5–2 mm E-flute corrugated board. The three-piece structure comprising a main body, display plate, and stepped display can be assembled without tools in under five minutes. Its flat-packed construction enables more efficient transportation and storage, while the strengthened structure provides greater durability during movement of products from warehouse to retail stores.



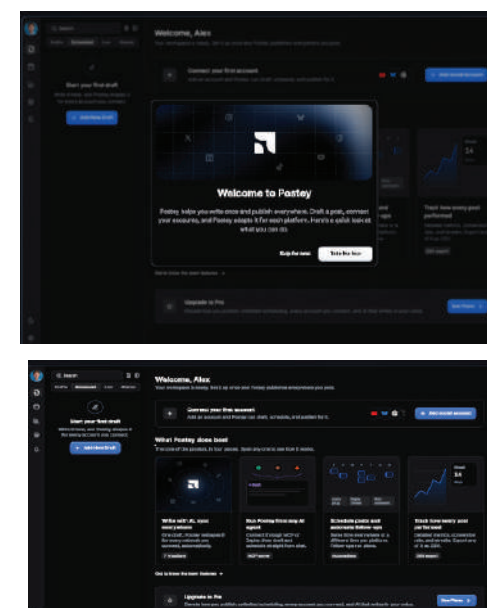
The final design brings together functionality, adaptability, and visual simplicity. The stable, tiered display improves product visibility while allowing the vibrant colour variants of myPAPERCLIP's notebooks and journals to stand out. The result is a practical and visually refined POS system that complements and reinforces the company's premium identity.

As part of my design journey, I had the opportunity to work with Postey AI as a Product Interaction Designer, contributing to the redesign and evolution of an AI-native social media management platform. Postey brings writing, scheduling, publishing, automation, and analytics into a single workspace, allowing users to manage content across multiple social platforms.



01 UX Audit & Problem Identification: Evaluated the existing product through audits, user/team discussions, and publishing flow analysis, identifying key issues in component inconsistency, unclear branding, and layout inefficiencies.

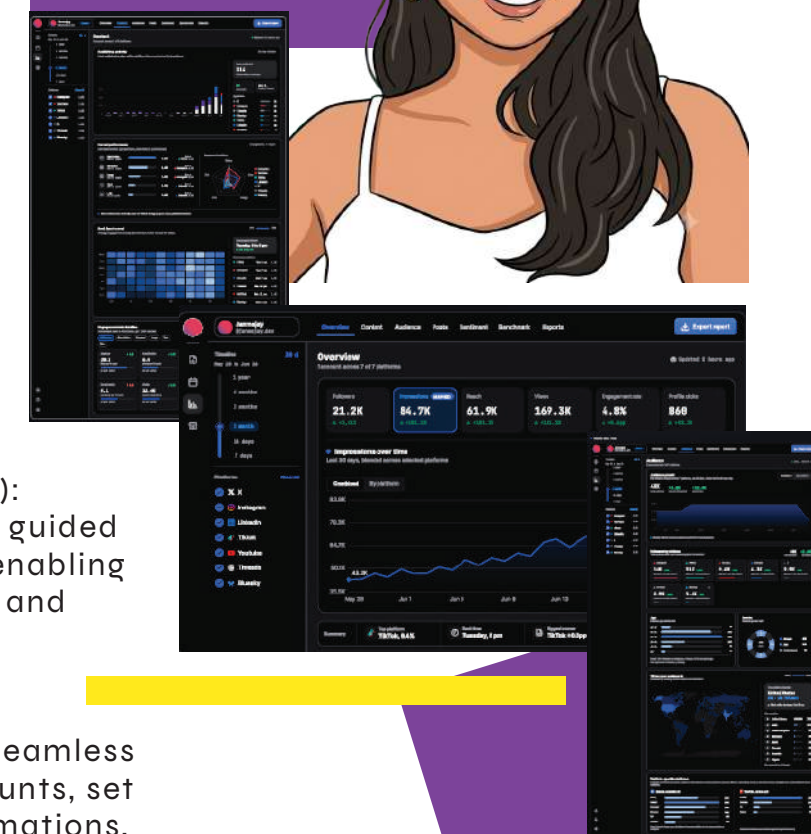
02 Postey V3 & Rebranding: Contributed across UX, interaction design, visual design, and product systems to help build Postey V3. Developed a scalable design system to align engineering and design, creating a cohesive visual and brand identity.



03 Redesigned Onboarding (FTUE): Transformed empty states into guided pathways for first-time users, enabling clearer product understanding and immediate action.

Streamlined Scheduling Flow: Redesigned scheduling into a seamless four-step journey—select accounts, set platform timings, choose automations, and review/publish—eliminating disconnected settings for multi-platform publishing.

Maulika Joshi
2023BDES034
IXD- 4th year





This CMF design project is by Srishti Jain. The concept transforms headphones from a functional audio device into a personal statement of identity. Designed around the idea of escapism and self-expression, the headphones combine immersive sound with integrated display screens that allow users to customise their visual identity through motion graphics matching their mood, aesthetic, or personality. A futuristic chrome finish, playful blush-pink colour, contrasting blue accents, and cooling ear pads balance technology with comfort and individuality. The final product becomes more than headphones—it creates a private world for the user while remaining an unmistakable extension of who they are.

THE SONIC PROJECT



EUPHORIC
BOLD
PLAYFUL



IMMERSIVE



INTERACTIVE
ESCAPISM
EXPERIENCE
CUSTOMIZABLE

Srishti Jain
2024BDES031
PD - 3rd year

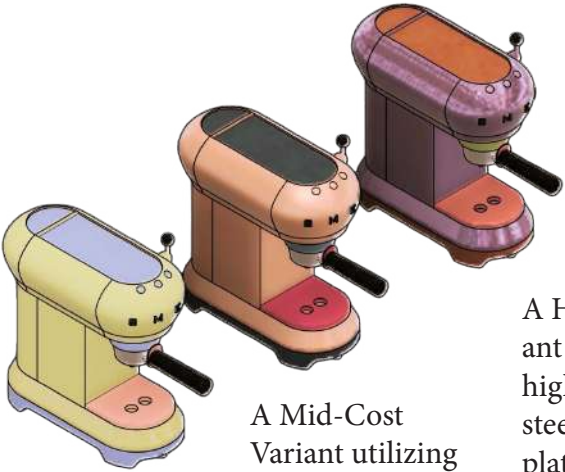
Mentored by-
Parul Sharma



THE SMEG

COFFEE MACHINE

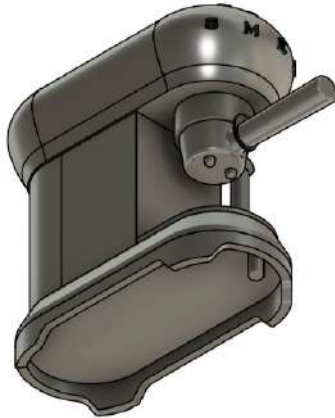
This CMF design project by Chaitanya S. Jain reimagines the SMEG coffee machine for a 25-year-old female corporate professional who relies on her morning coffee ritual to transition smoothly from sleepy to energized, calm, and focused. Built around core emotional themes like soft excitement, grounded energy, and mindful presence, the concept pairs expressive, multi-tone color palettes with tactile textures to create an elevated user experience.



A Low-Cost Variant featuring a matte ABS body with aluminum details

A Mid-Cost Variant utilizing a metallic ABS body, stainless steel plate, and PU leather handle

A High-Cost Variant elevated by high-gloss stainless steel, a ceramic plate, beaten copper accents, and genuine leather accents.



Chaitanya S. Jain
2024BDES010
PD - 3rd year

Mentored by-
Parul Sharma



THE COST OF GETTING SICK

Tanisha B.
2024BDES034
IXD - 3rd year

Mentored by-
Ipsita Rajak

A tangible data visualisation that explores how getting sick takes away more than just health it takes away time, routines, plans and everyday experiences.

THE BRIEF

To choose a form of personal data from everyday life and explore howit could be represented visually in a tangible and experiential format.

KEY INSIGHT

Getting sick meant losing parts of everyday life.

CONCEPT EXPLORATIONS

PILL BOX

Felt too familiar and focused mainly on medicine, rather than the wider impact of being sick.

MEDICINE CABINET

Communicated storage and accumulation, but not the time, recovery or disruption caused by illness.

DATA MAPPING

Month
Position in
the timeline

Capsule/Medicine
Illness episode

Thread length
Recovery time

Darker tone
Severity

Weight/density
Medication token

Lower posi-
tionLife missed/
impact



FINAL CONCEPT

RAINING MEDICINES

Medicines hang and rain down through the timeline of a year, with each illness becoming a physical interruption within that period.

no. of medicines

length of thread
(1cm = 1 recovery day)

intensity
(low, medium, high)

heartbeat = no. of days
(low = sick days)

life cost

Cost of getting sick
(shown through hospital bills)

BOREDOM FORCED FOOTBALL TO CHANGE

A wearable bead bracelet visualizing FIFA World Cup history (1990–2026) to examine FIFA's 1994 rule reforms.

01 IT STARTED WITH ITALIA '90

"Italy 1990: the defensively drab World Cup that changed football forever."

A record-low 2.21 goals a match. The tournament was so dull it pushed FIFA to legislate the game into being more attacking.

1990

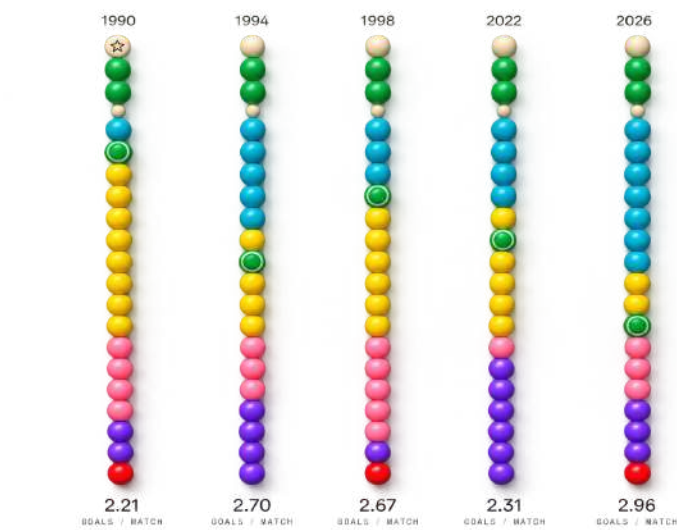
Low-scoring, defensive football

1994

Three points for a win + back-pass rule change

But did changing the rules actually change the game?

03 THE BRACELET IS THE GRAPH.



KEY INSIGHT

Football could become more entertaining without necessarily becoming kinder.
The fix changed one variable. The other did not move in the same direction.

Rakshit K.
2024BDES025
IXD - 3rd year

Mentored by-
Ipsita Rajak



02 A WEARABLE DATA VISUALIZATION OF FOOTBALL HISTORY

A beaded armband that transforms FIFA World Cup statistics into a physical information system.

Each of its five vertical columns represents a World Cup edition, using bead colour, count, position and type to communicate goals per match, red cards and the presence of a red card in the final.

The bracelet makes scoring and discipline visible within the same object, allowing the viewer to explore how football changed after the 1994 rule reforms.

04 EVERY BEAD HAS A JOB.

Green
Average goals, whole number

Green Marker
Exact decimal position

Purple
Unused red card capacity

Star
Before 1992 back-pass rule

Teal & Yellow
10-step decimal scale & unused decimal capacity

Pink
Tournament red cards (1 per .5 cards)

Red
Red card in the final

Tan
After 1992 back-pass rule

THE DATA

	Goals per match Scoring / attacking output.	Tournament red cards Disciplinary intensity.	Red card in the final The highest stakes match.	Before / after rule The historical breakpoint.
--	--	---	--	---

Year	1990	1994	1998	2002	2006
Goals / match	2.21	2.70	2.67	2.31	2.96
Red Cards	16	12	22	4	12
Final red card	Yes	Yes	Yes	-	-

SENSES, SPACES & INTERACTION

From four stories to one shared experience.

Four individual stories became a single sensory landscape built from memories, sensations, movement, and emotion. Through projection, sound, sensors, and interaction, the installation invited participants to walk through a living memory.

THE EXPERIENCE

A responsive river of light flowed beneath the visitors, moving with them through the space. Ahead, a waterfall transformed into mountains and changing landscapes, reflecting how experiences shift, overlap, and stay with us. With a simple hand gesture, a rainbow appeared - a moment of wonder created through interaction.

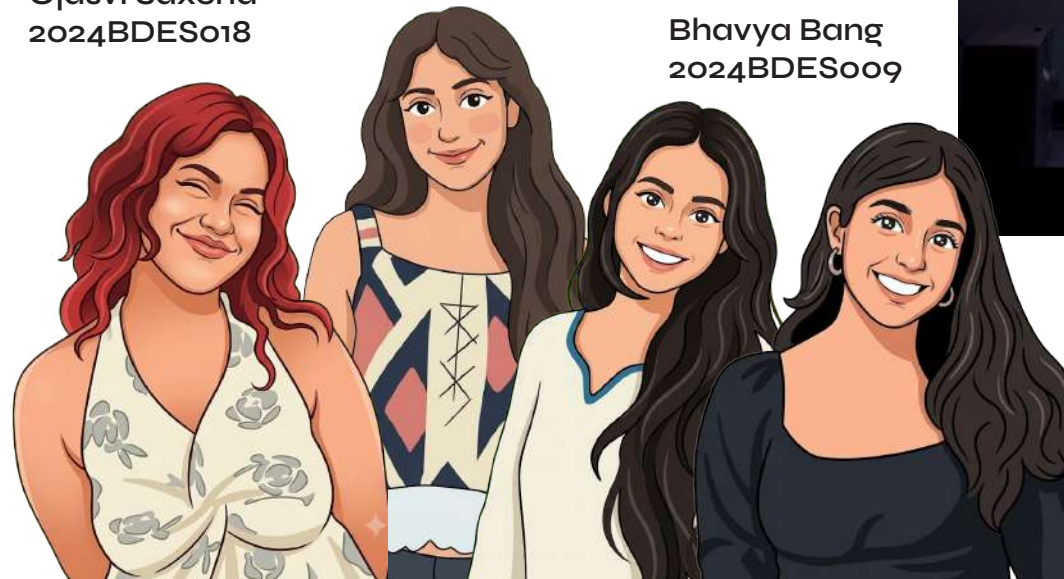


Tanisha B.
2024BDESo34

Ojasvi Saxena
2024BDESo18

Bhavya Bang
2024BDESo09

Saumya Puri
2024BDESo27



IXD-3rd year
Mentored by-
Amitanshu Shrivastava
Abhinav Khoparzi

THE IDEA

Personal stories became a shared experience. Rather than telling memories as complete narratives, the installation explored their traces: places, emotions, sounds, and movements that remain long after the moment has passed. Move. Feel. Remember. Interact.



Kavya Rawat
2025BDES019
ICD- 2nd year

Mentored by-
Nitin Vishwakarma



**LOUD
IDEAS.
LOUDER
VISUALS.**



THE BRIEF

These projects explored visual storytelling and communication through composition, colour, typography, movement, and imagery. Through comics, posters, and conceptual illustration, I experimented with different visual languages to create narrative, emotion, and impact. The process helped me understand how visual hierarchy, pacing, expression, and creative experimentation can guide viewers and communicate ideas effectively with minimal reliance on text.





BOUND BY MANY

During Aarambh, 200-300 students across four batches collaborated to create this giant football. Bamboo sticks were assembled into a repeating pentagon-hexagon pattern, inspired by the geometry of a truncated icosahedron, and bent together to form a giant football.

OVERVIEW: The workshop introduced us to material exploration, modular construction, and structural thinking through hands-on making. We observed how bamboo's flexibility and the tension between interconnected joints could transform simple geometric modules into a curved, three-dimensional form. It also highlighted the importance of coordination, as individual contributions from different groups gradually came together to create one unified structure.



During Aarambh, the bamboo workshop was supervised by Amistanshu Shrivastav. The four batches contributed to different stages of the making process.



As the tension between the joints increased, the flat faces gradually developed curvature, creating the spherical form. The third batch bent the structures further to give it more curvature, while the fourth assembled the completed sections at the MDC area, creating the "football" together.



The first two batches worked in groups of ten each, using 1-foot-long bamboo strips with evenly spaced holes.



Following a set joining method, strips were connected with zip ties to form a pentagon, with a hexagon attached to each side. Each group created these modular faces, which were later connected.



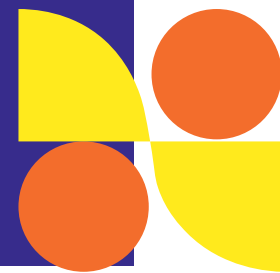
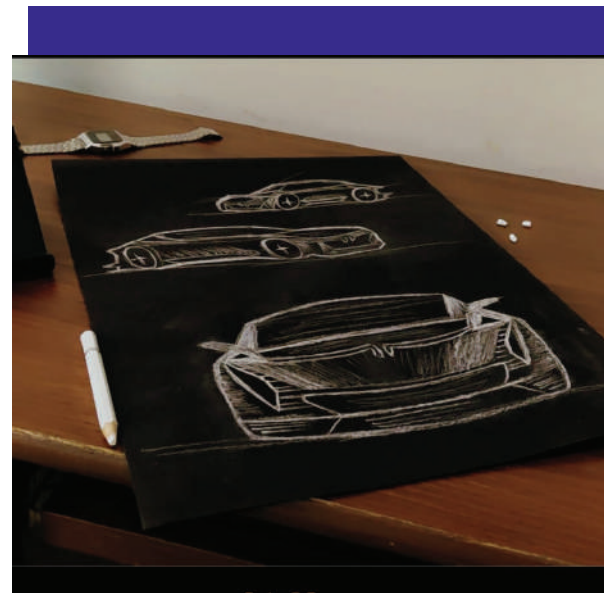
Mentored by-
Amitanshu Shrivastava
Abhishek Meena

FROM WASTE TO FORM

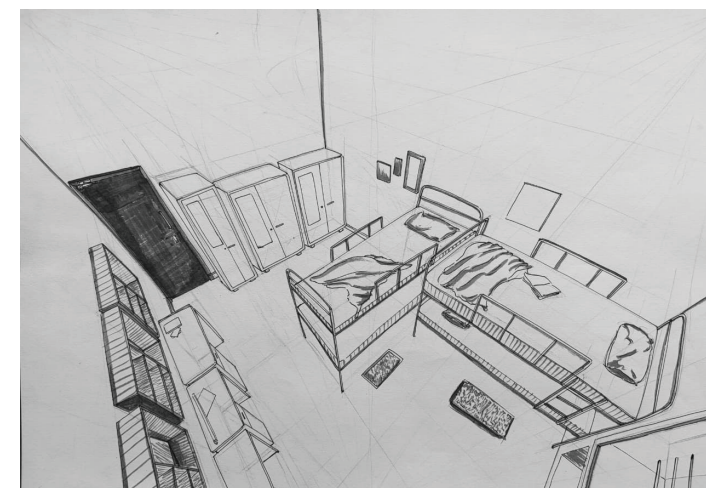
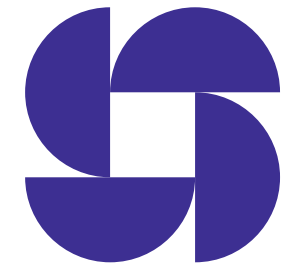
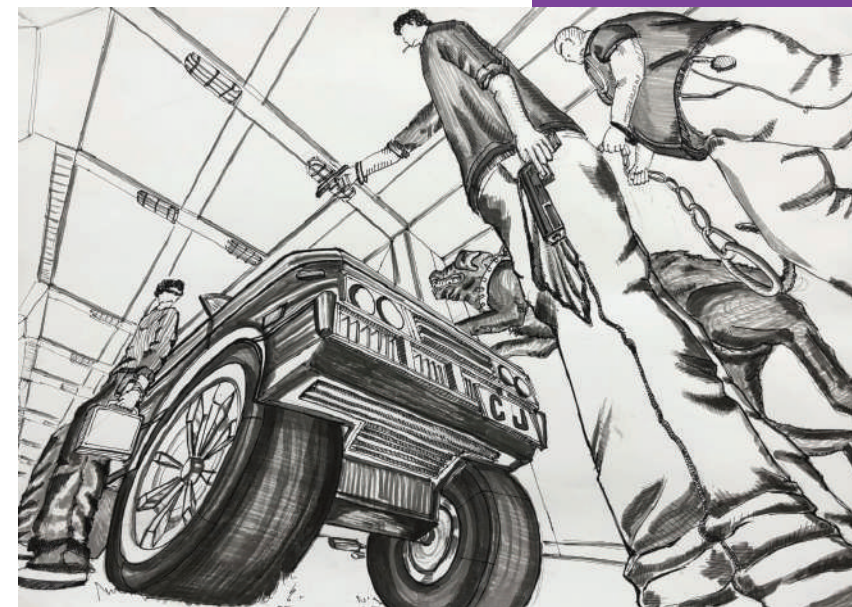


This project began as an exploration of how discarded materials could be reimagined through making, experimentation, and discovery. As a group, we experimented with materials such as POP, scrap cloth, iron net, different gauges of aluminium wire, crown caps, metal cans, and plastic bottles to understand their individual properties, limitations, and possibilities.

Through techniques such as braiding, joining, wrapping, bending, twisting, and layering, we explored how different materials could be manipulated and combined to create new relationships between them. The process allowed us to observe how materials responded differently to pressure, movement, tension, and connection, and how their original forms could be altered to create an abstract structure.



SEEING IN SPACE



FROM VANISHING POINTS TO PRODUCT FORMS

What happens when a flat page learns to occupy space? Foundation students explored 1-point, 2-point and 3-point perspective, beginning with rooms, corridors and campus streets to understand horizon lines, scale and vanishing points, then shifting viewpoints to study how forms change from different angles.



Mentored by- Yunus Khimani

They explored vertical convergence through different viewpoints, then broke everyday products into basic geometries and rebuilt them through sketching. Multiple viewpoints and proportions turned observation into ideation, leading to product concepts placed in context. Perspective became a way to **see, construct and communicate in space.**

THE TEAM

IDEAS · WORDS · IMAGES · DESIGN
THAT BRING DESIGNNEWS TO YOU

DESIGN

SHRUTI

Led the overall publication process, from planning and content coordination to layouts and final design direction.



ISHITA

Worked closely on layouts, visual direction, and the development of the magazine spreads.



SOMYA

Assisted with assigned tasks and supported the team during the publication process.



LABDHI

Assisted with assigned tasks and contributed to the team wherever required.



PHOTOGRAPHY

VAIBHAWI

Sees the extraordinary in the everyday and captures moments that bring our pages to life.



WRITER

TANUSHREE

Turns ideas, conversations and chaos into words that make sense.



CONTENT

RIYA

Finds the right stories, asks the right questions, and brings them together.



ABHISHREYA

Researches, organises and shapes content that adds depth to the stories.



GUIDED BY

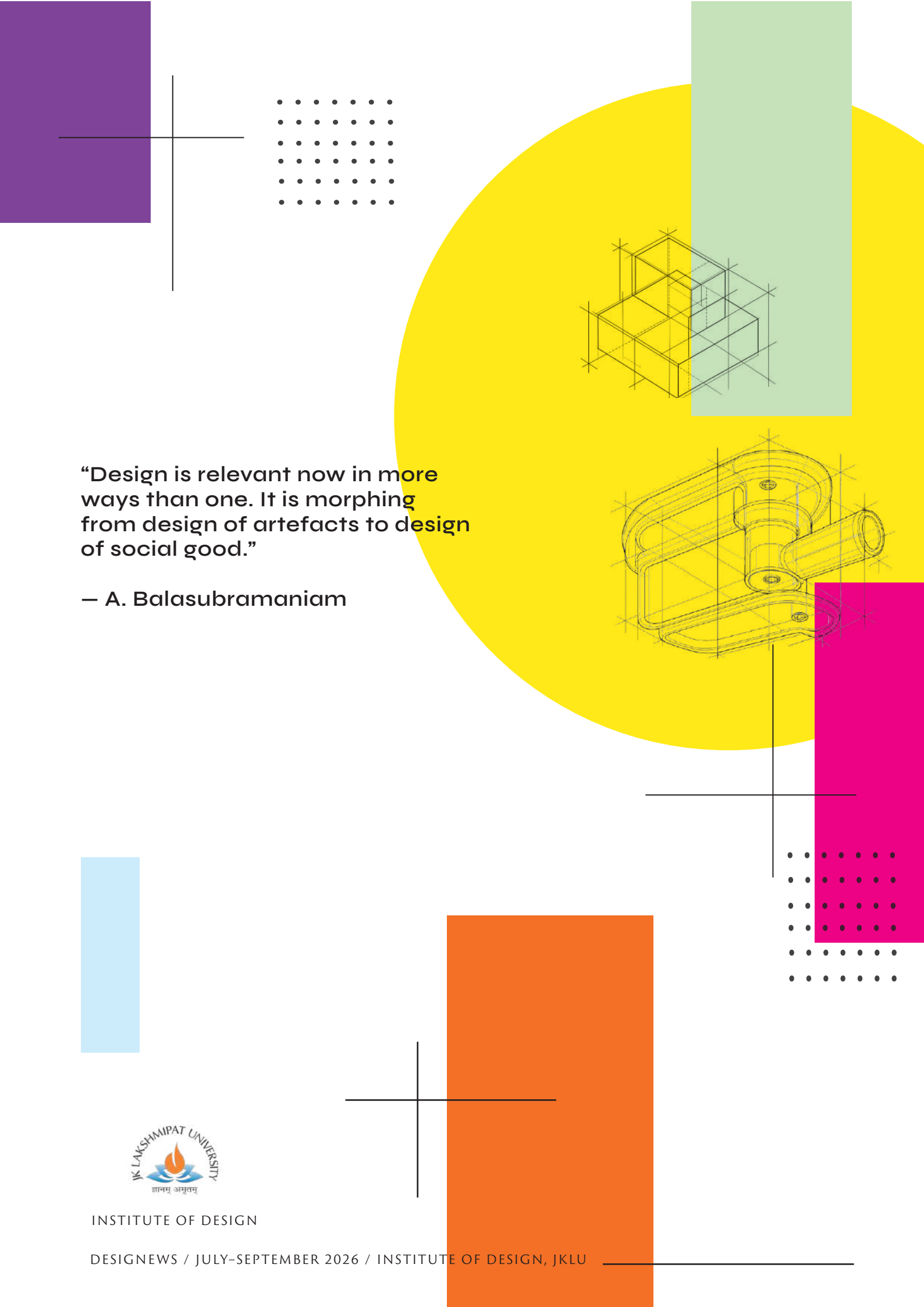
RATTAN GANGADHAR
YASH BHADUR RAIZADA
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MAGAZINE DESIGN & LAYOUT:

ISHITA & SHRUTI

FRONT AND BACK COVER DESIGN:

SHRUTI



“Design is relevant now in more ways than one. It is morphing from design of artefacts to design of social good.”

— A. Balasubramaniam



INSTITUTE OF DESIGN

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