



JK LAKSHMIPAT UNIVERSITY
Institute of Design

OCTOBER 2021

DESIGNEWS

BUILDING A ROBUST ARCHITECTURE OF
QUALITY DESIGN EDUCATION

WHAT'S INSIDE?

NEWS & UPDATES

SNAPSHOTS OF COURSES TAUGHT IN SEPTEMBER 2021

PROFILES OF OUR VISITING FACULTY

FOR PRIVATE CIRCULATION ONLY

NEWS & UPDATES

THE INSTITUTE OF DESIGN ANNOUNCES JUDY FRATER AS THE DESIGN GURU OF 2021

Continuing the legacy of felicitating esteemed design educators, in memory of Prof. M.P. Ranjan, the Institute of Design at JK Lakshmipat University announces Judy Frater, a crafts evangelist, as the Design Guru of 2021. She will be felicitated on 9th November 2021 that is marked annually as Design Guru Day based on the birth day of Prof. M.P. Ranjan.

ABOUT JUDY FRATER:

Judy Frater is Founder Director of Somaiya Kala Vidya, an institute of education for artisans. She was born in the United States and holds Master's degrees from the University of Washington and the University of Minnesota. Frater first visited India as a college student in the 1970s, studying alongside a goldsmith in Pune. Here she learnt as much about the philosophy and culture of the area as she did metal craft, discovering the tribal embroidery styles of Kutch and Saurashtra, which became the focus of her work.

Wishing to do something to preserve traditional Indian craft rather than just study it, in 1993 Judy Frater, together with local embroiders, founded the Kala Raksha Trust. The first design school run largely by local artisan communities, Kala Raksha is an extraordinary NGO situated in the deserts of Kutch in Western Gujarat. An educational institution open to all working artisans of the area, Kala Raksha provides design education gauged to move those who produce centuries old traditional crafts from artisans merely fulfilling orders to designers who influence the market.



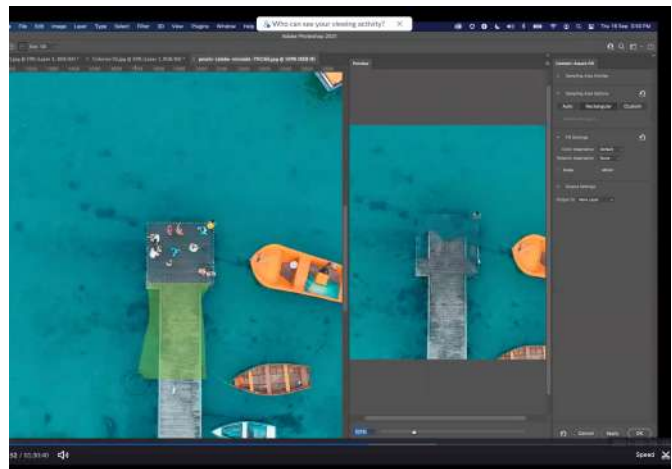
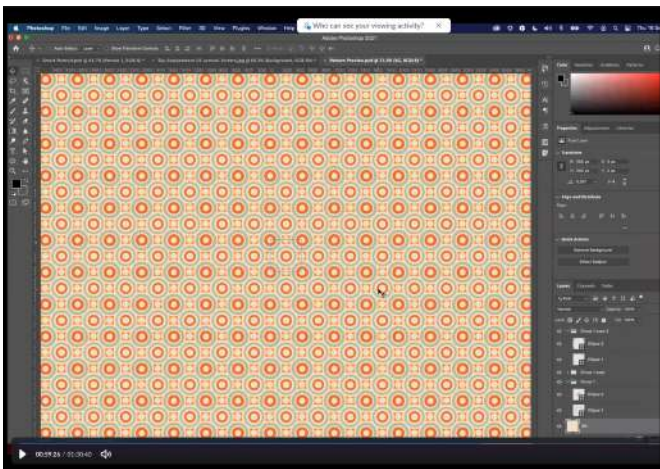
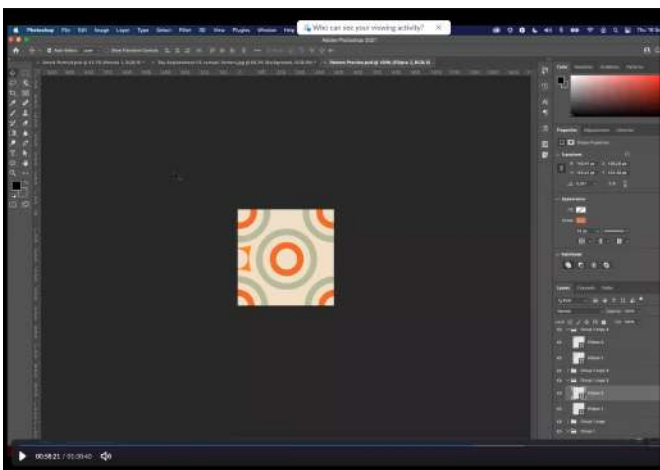
The school is also dedicated to providing new knowledge and skills, which can be directly applied to the artisan's own art as well as encouraging innovation to make their products appropriate for contemporary markets. At Kala Raksha, Ms Frater has developed a curriculum, resources and a teaching program to respond to the rhythm of life of the students.

She has lived in Kutch, working with artisans, for 25 years. Alongside the Kala Raksha Trust, she established the Kala Raksha Textile Museum, and founded Kala Raksha Vidhyalaya, the first design school for traditional artisans. For this concept, Ms Frater was awarded an Ashoka Fellowship for social entrepreneurship in 2003. Under her eight-year tenure as Director, Kala Raksha Vidhyalaya received international recognition for its unique and successful approach to education of artisans. She received the Crafts Council of India Kamla Award in 2010, and the George B. Walter '36 Service to Society Award from Lawrence University in 2014. In 2014 Judy Frater joined Somaiya group to found Somaiya Kala Vidya, to take design for artisans from a program to an institute and reach its full potential.

NEWS & UPDATES

SKILL-BOOSTING WORKSHOPS HOSTED BY ADOBE CREATIVE TECHNOLOGY PROFESSIONALS WITH DESIGN STUDENTS

An immersive workshop on Adobe Creative Technology was hosted by professionals of Adobe on the various designing softwares in Adobe Creative Suite. The Workshop entailed learning new features and how to make effective and attractive designs smartly. The softwares taken were Adobe Photoshop, Adobe Illustrator, Adobe XD, Adobe Premiere Pro, Adobe After Effects and Adobe Substance 3D. The workshops took place on 16th and 17th September 2021.



Adobe professionals demonstrating new features of designing to students

The background of the entire page is a solid, vibrant pink. Overlaid on this are several dark blue, wireframe-like structures that resemble the skeletal frames of modern buildings or skyscrapers. These structures are composed of a grid of lines, with some lines extending further outwards to create a sense of depth and three-dimensional space. The structures are positioned on the left and right sides of the page, framing a central vertical space.

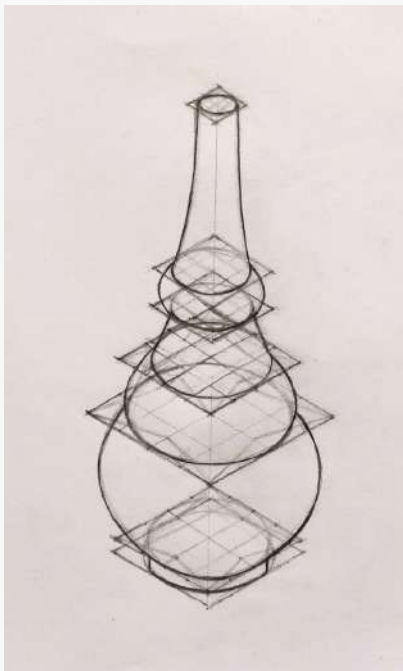
FOUNDATION YEAR

SEMESTER I

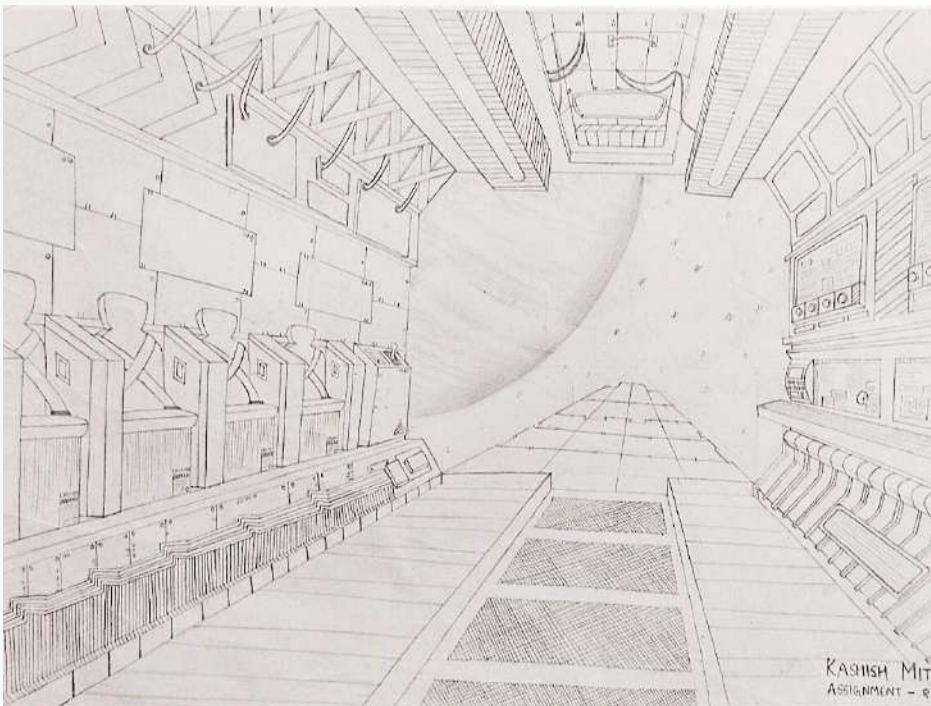
FREEHAND DRAWING

FACULTY: GAURAV JUHAL AND SHIVATMIKA LALA

The course on Freehand Drawing fosters understanding of drawing and sketching as a tool for ideation and presentation. The contents of this course includes, overview of drawing systems for ideation, rendering and presentation, introduction to basic elements of visual design – line, texture, colour, size, proportion, etc., introduction to drawing objects, human forms and spaces, basic hand and body movements in drawing, using pencils of different grades, freehand plotting and layout, perspective study and drawing of basic solids (cubes/cones/spheres), sketching of natural and human figures, capturing the overall form through finer details of depth, light and shade and simple perspectives of spaces.



Isometric and human sketch drawings by Yuktharth Mishra. (B.Des. Batch of 2021)



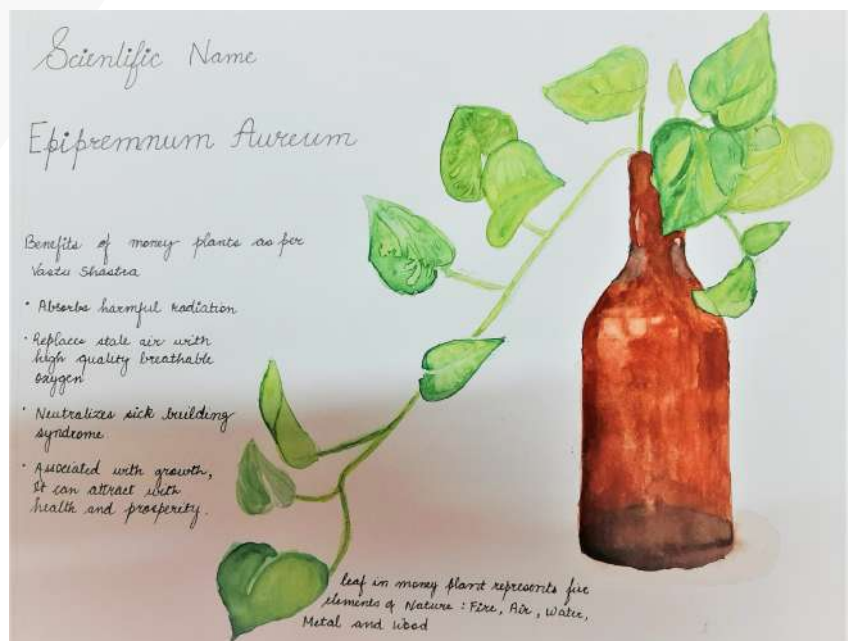
One point perspective drawing by Kashish Mithwani. (B.Des. Batch of 2021)



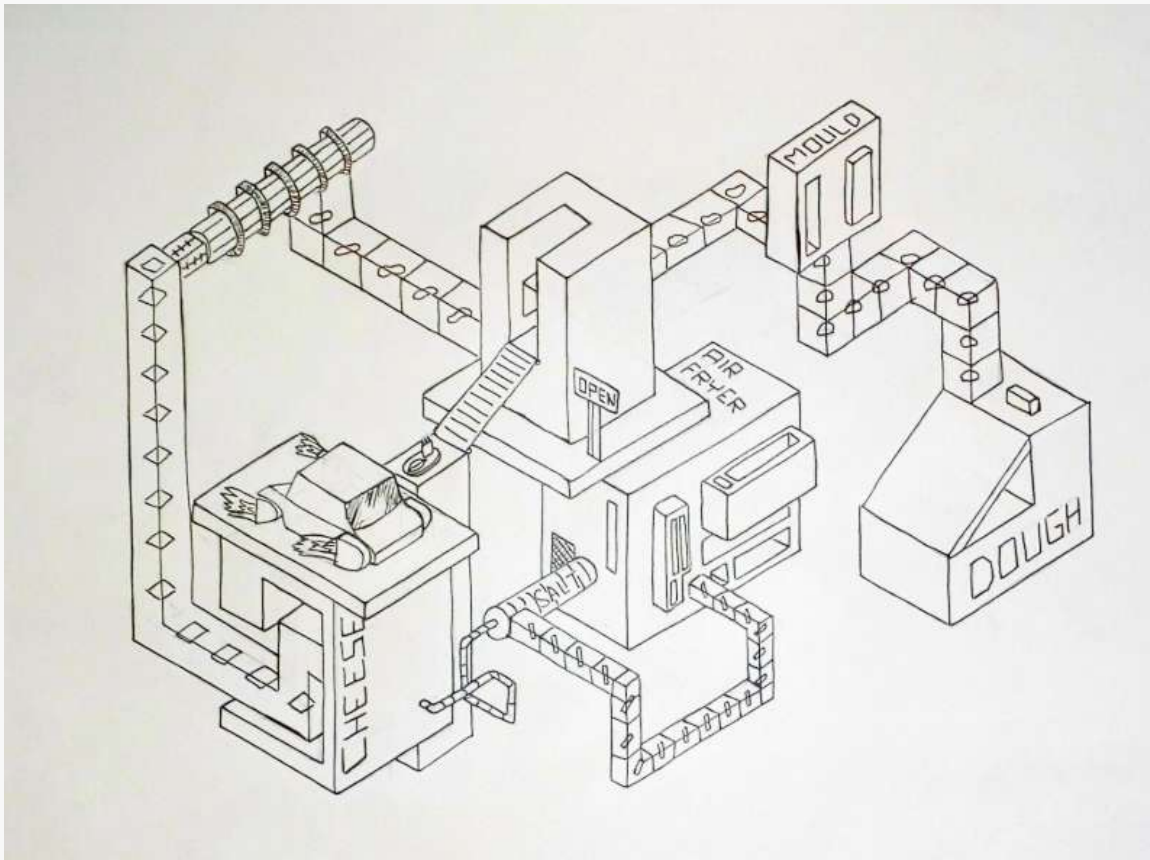
Sculpture by
Shruti Kumari.
(B.Des. Batch of 2021)



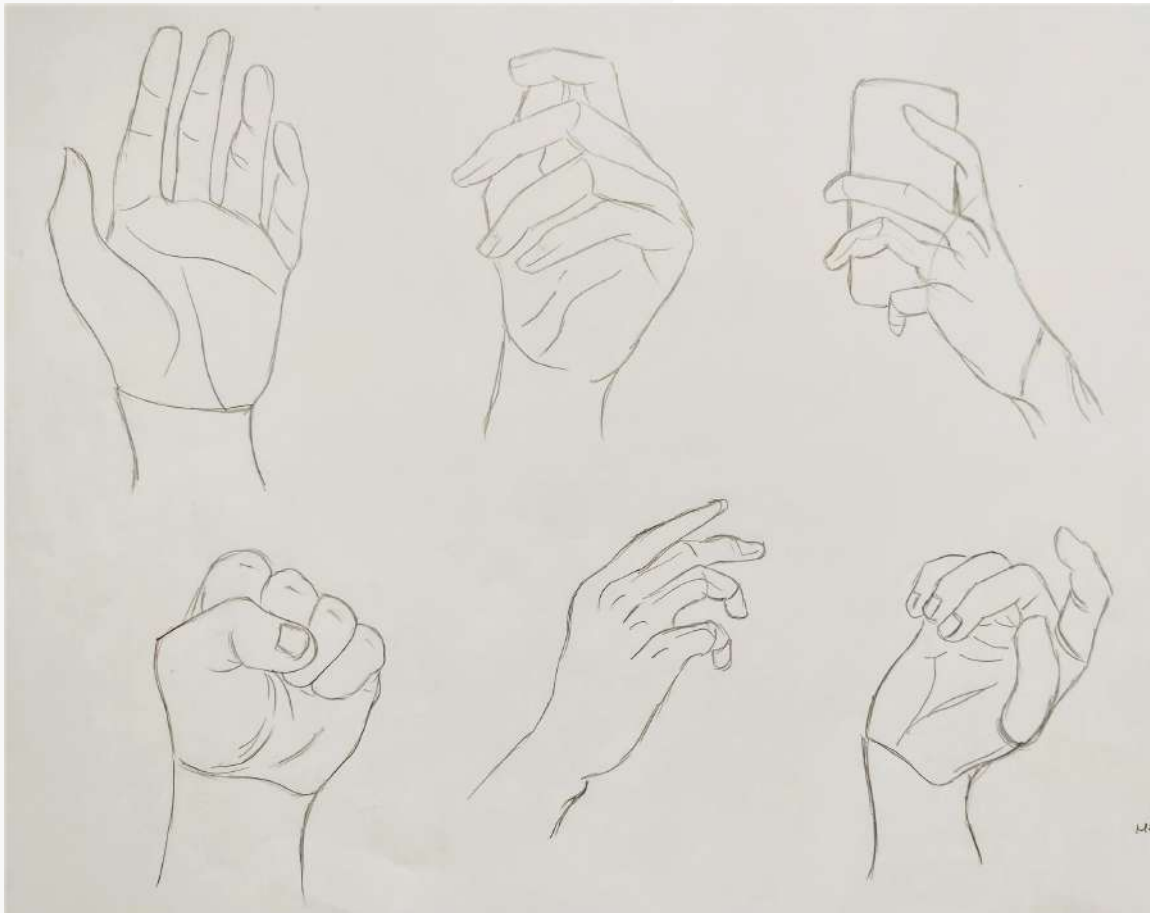
Nature study by
Himanshi Parihar.
(B.Des. Batch of 2021)



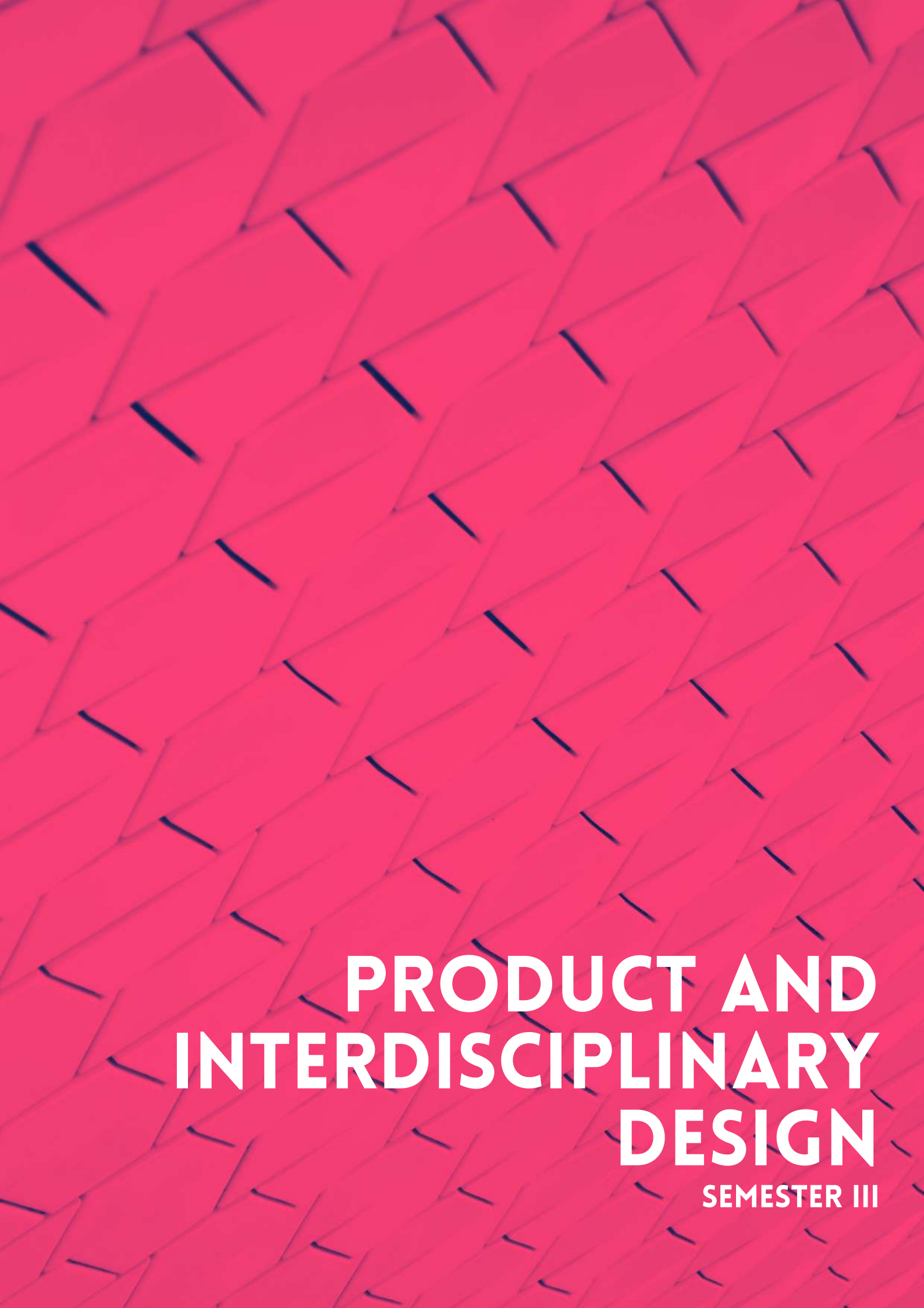
Nature study by
Yashashvi Bansal.
(B.Des. Batch of 2021)



Isometric doodle by Parv Pandey.
(B.Des. Batch of 2021)



Human hand study by Manisha Agarwal.
(B.Des. Batch of 2021)



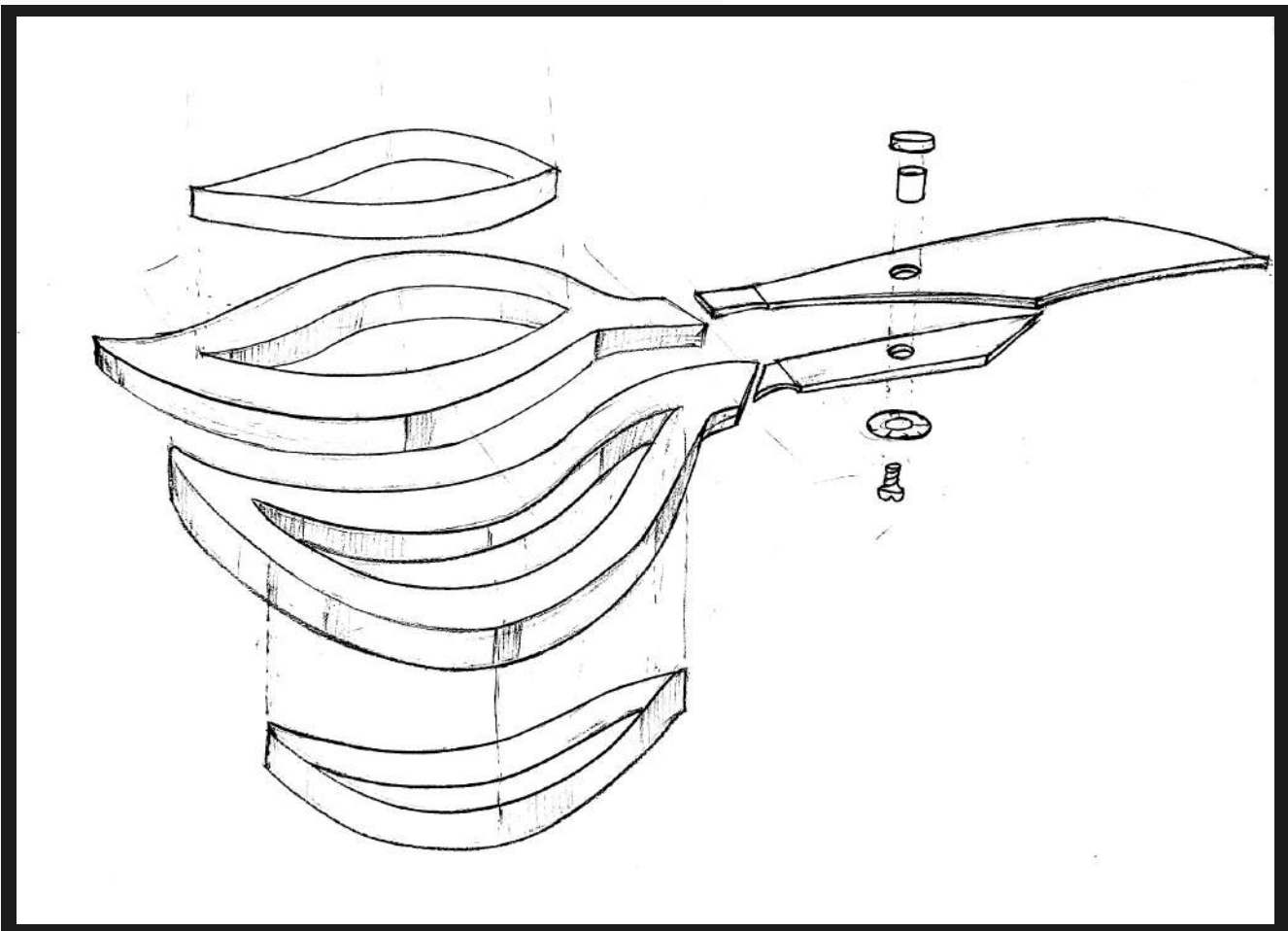
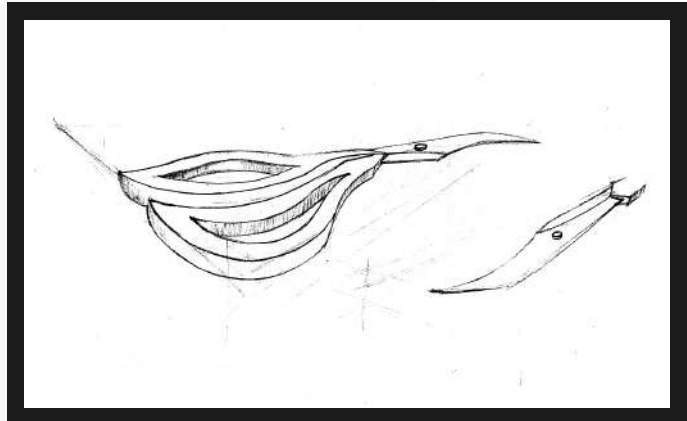
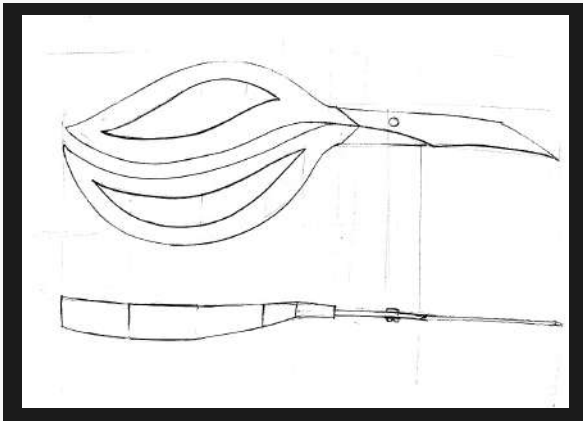
PRODUCT AND INTERDISCIPLINARY DESIGN

SEMESTER III

REPRESENTATION TECHNIQUES

FACULTY: ABHISHEK BISWAS

The course on Representation Techniques 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.

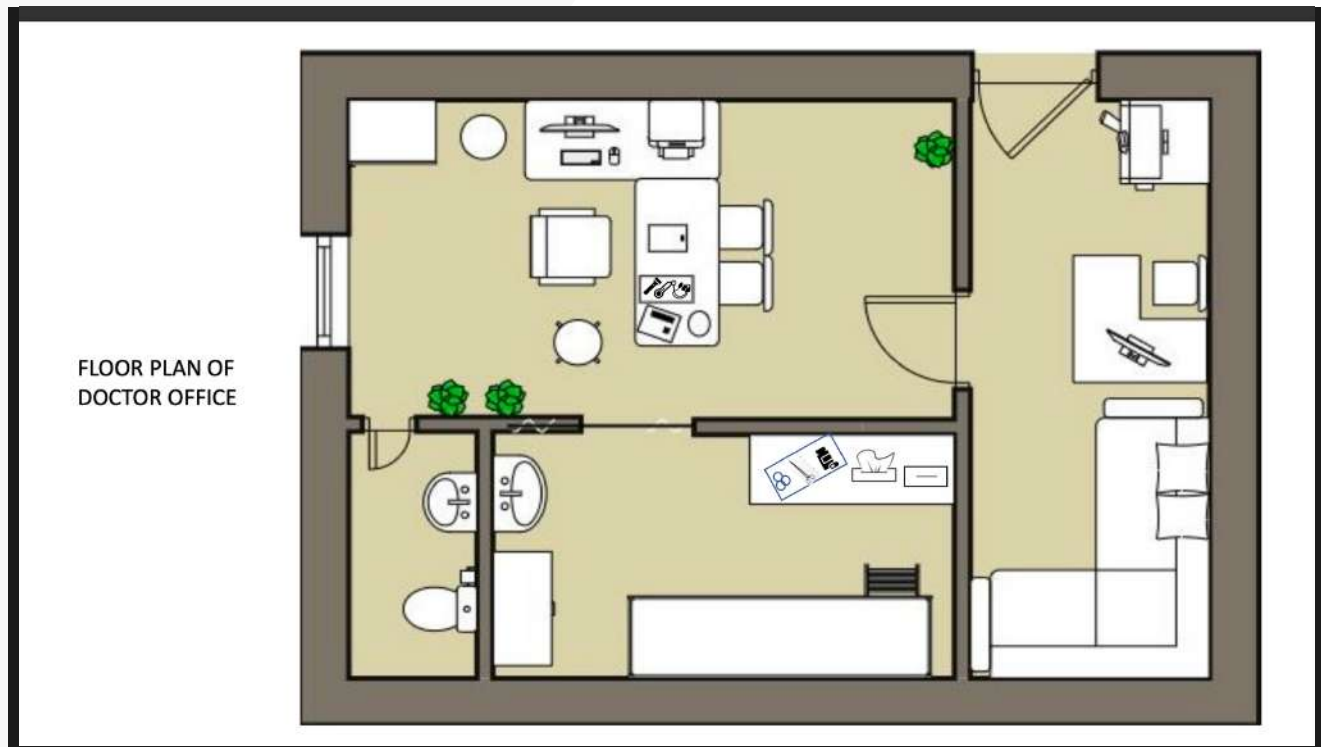
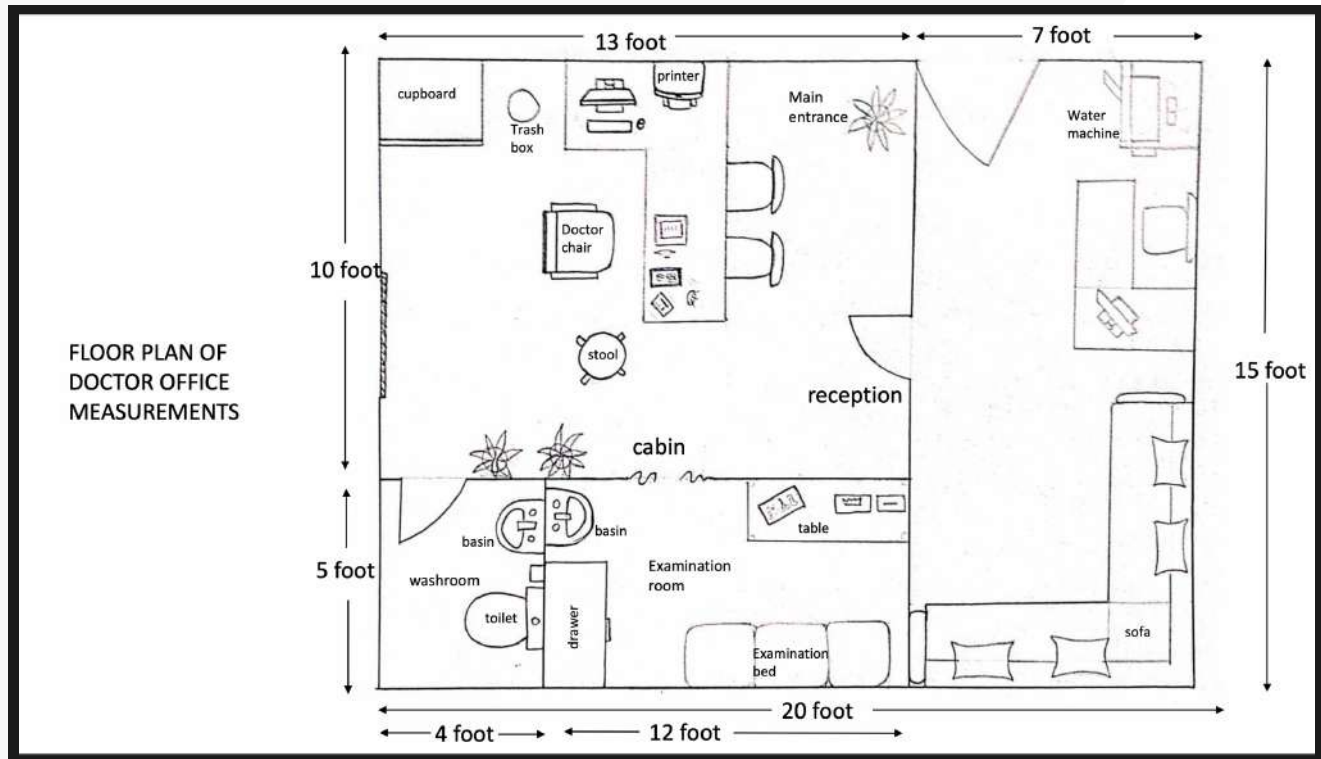


Representation of a scissor by Anchita Sohni.
(B.Des. Batch of 2020)

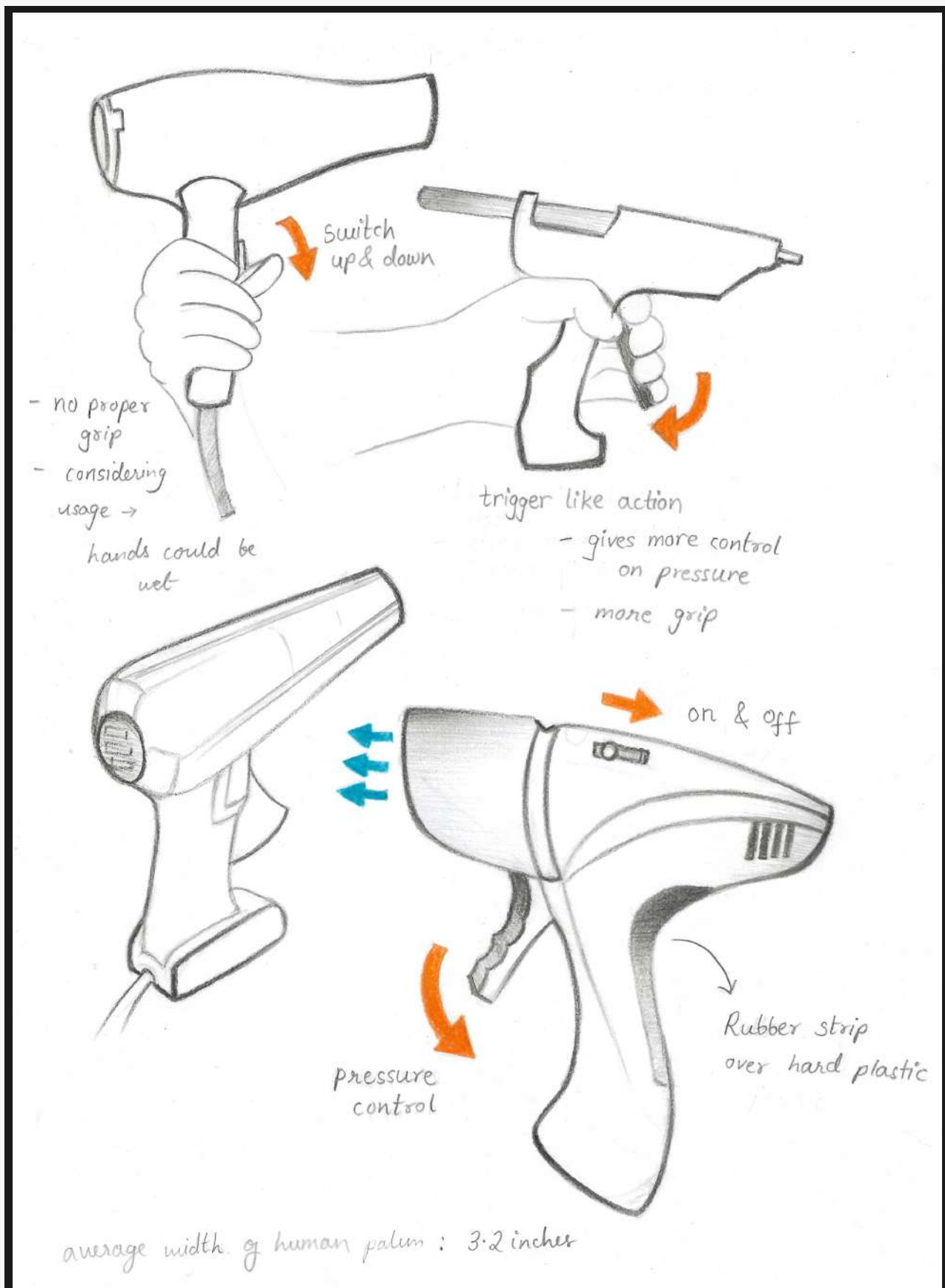
ERGONOMICS

FACULTY: AKASH ALEGAONKAR

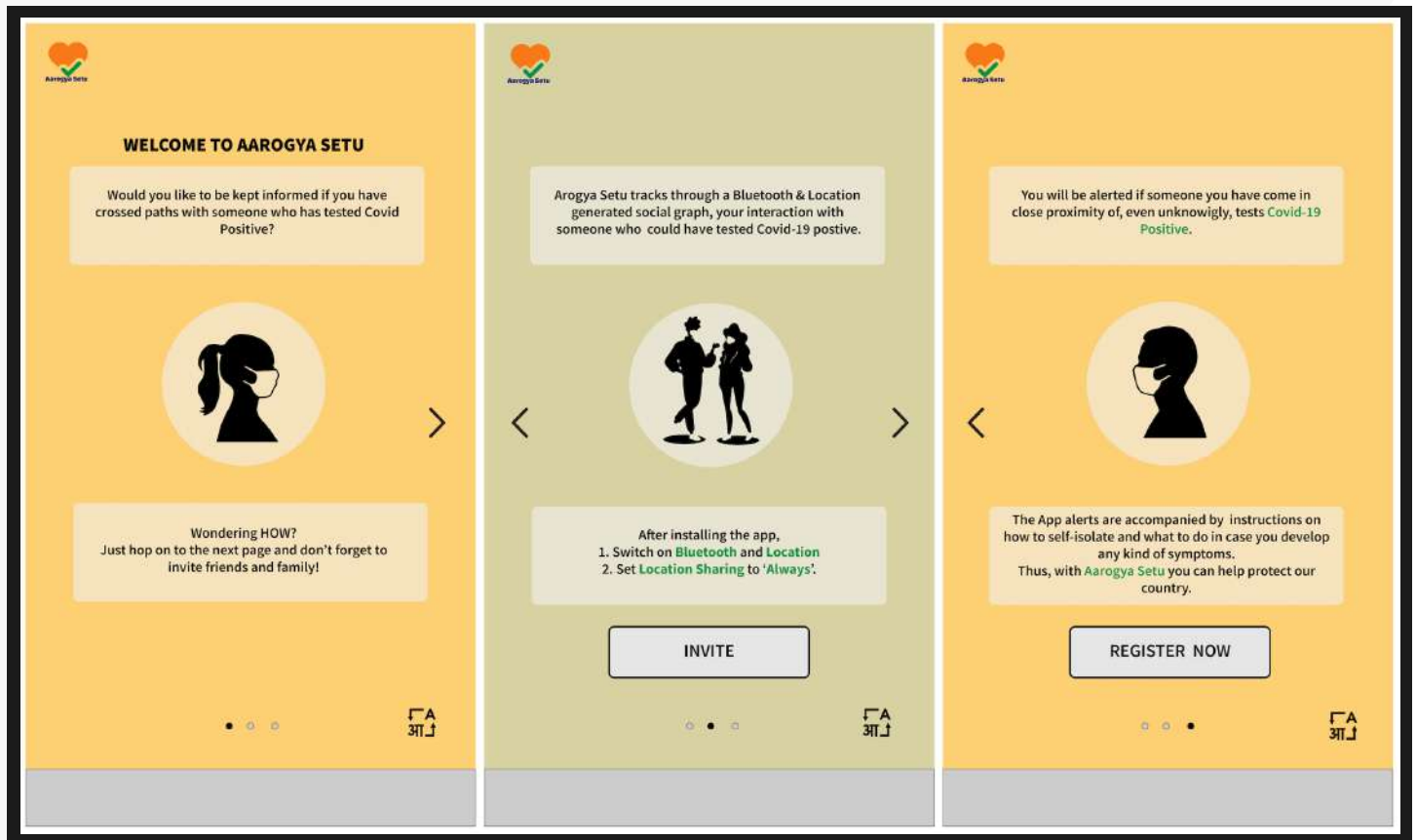
This course is about Ergonomics/Human Factors and its application in product design. It aimed to provide basic concept about Ergonomics/Human Factors and its implementation in design and illustrated the application of elementary ergonomic principles in product design.



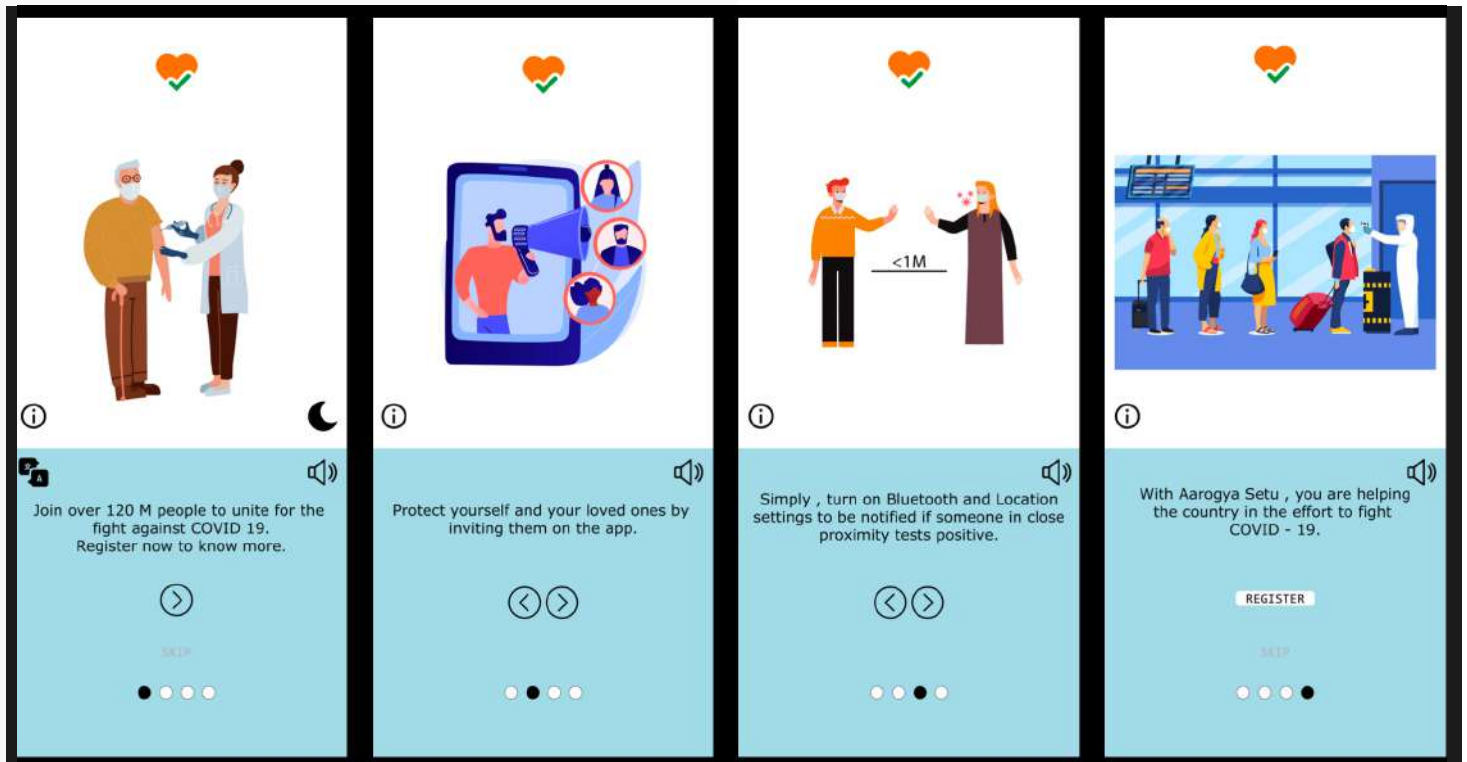
Ergonomic study of a doctor's office by Bhavika Bansal.
(B.Des. Batch of 2020)



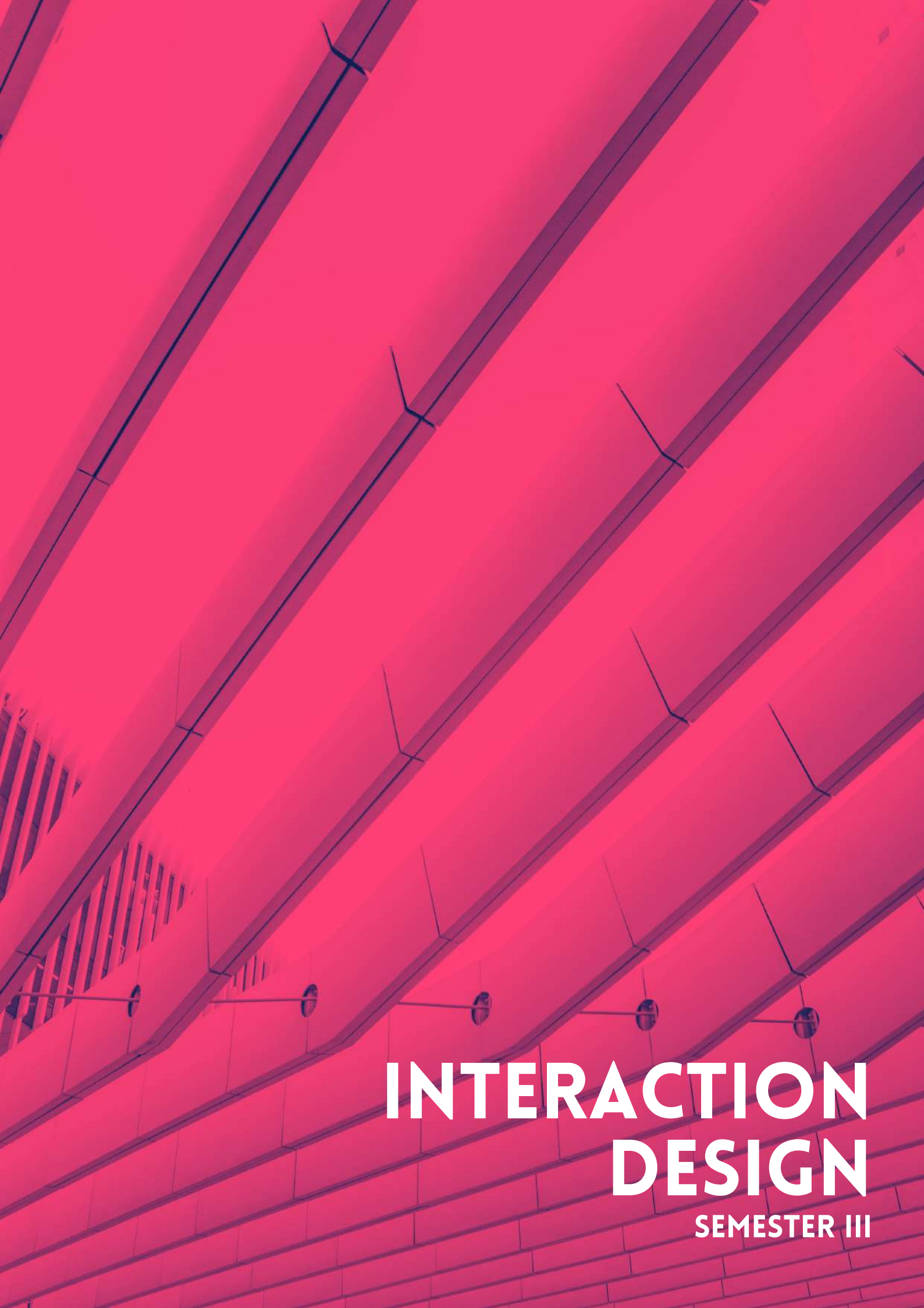
Hairdryer inspired from the glue gun trigger by Taruni Vadlamudi.
(B.Des. Batch of 2020)



Redesign of Aarogya Setu App by Jhanak Mathur.
(B.Des. Batch of 2020)



Redesign of Aarogya Setu App by Yashraj Aratagi.
(B.Des. Batch of 2020)



INTERACTION DESIGN

SEMESTER III

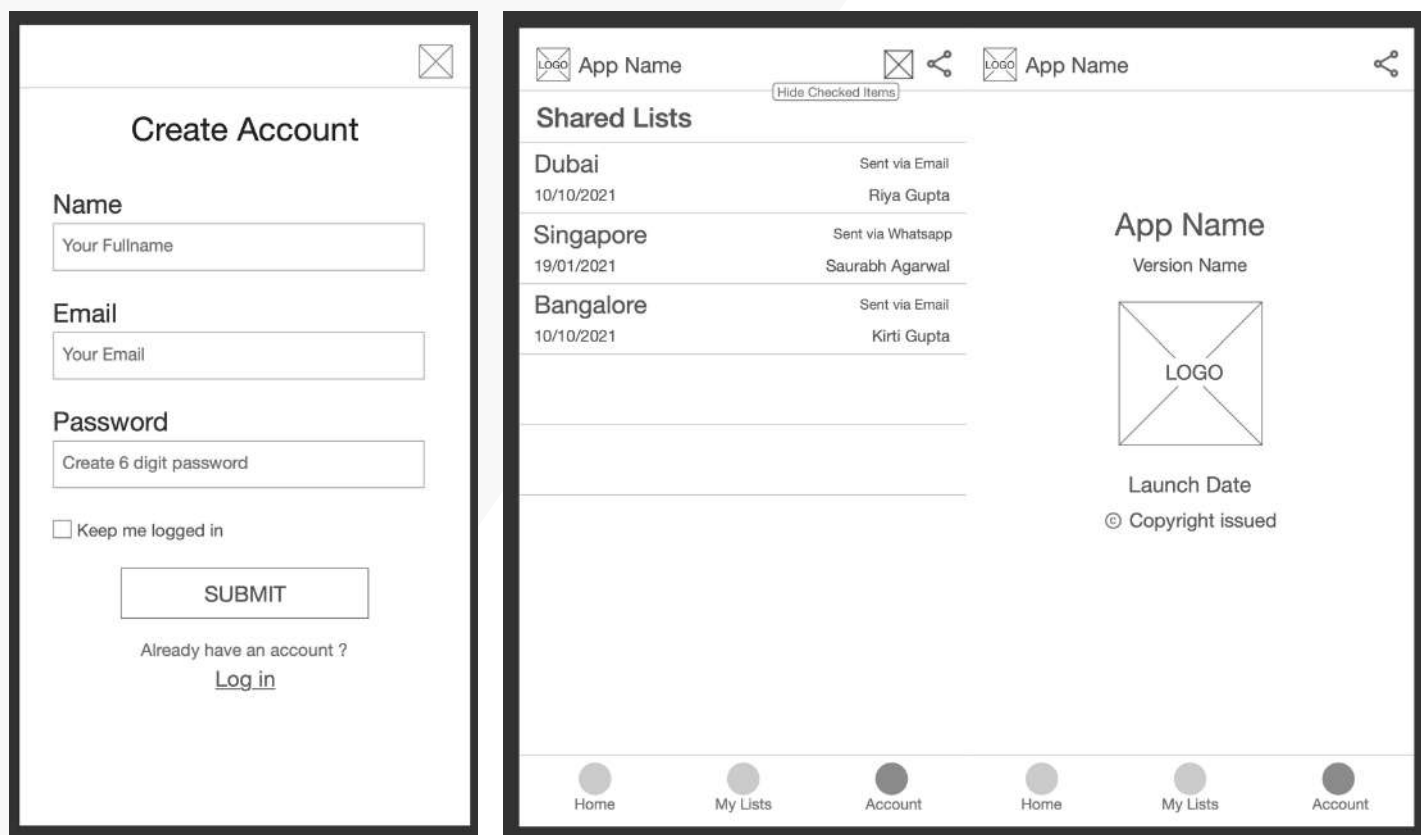
INTRODUCTION TO UI WIREFRAMING

FACULTY: SUNALI AGARWAL

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 wire-framing to the students and how to transform them into design solutions.

Emphasis was laid on in-depth understanding of wireframes as an essential step for UX design and its impact on the outcome of the final product. Students also developed the ability to transform an abstract idea to a visual guide that represents the skeletal framework of the product and best accomplishes the intended purpose.

After the course, students were able to clearly define what a screen does, how the navigation works, the range of functions available, the relative priorities of the information and functions, the display of certain kinds of information and the effect of different scenarios on the display.



Wireframe of a travel packing application by Harshika Jain.
(B.Des. Batch of 2020)

VISUAL DESIGN BASICS AND TOOLS

FACULTY: KARTHIKEYAN P.

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.



Visual design of a book swapping application by Shamyuktha San (B.Des. Batch of 2020)



PRODUCT DESIGN

SEMESTER V

PACKAGING DESIGN

FACULTY: A. BALASUBRAMANIAM

The course on Packaging Design deals with concepts of packaging and how to effectively deliver a packaging solution of a particular product. The students learnt about various materials and associated techniques that are employed in the design and execution of a successful packaging design. Concepts of brand identity, storage, logistics etc. were also introduced.

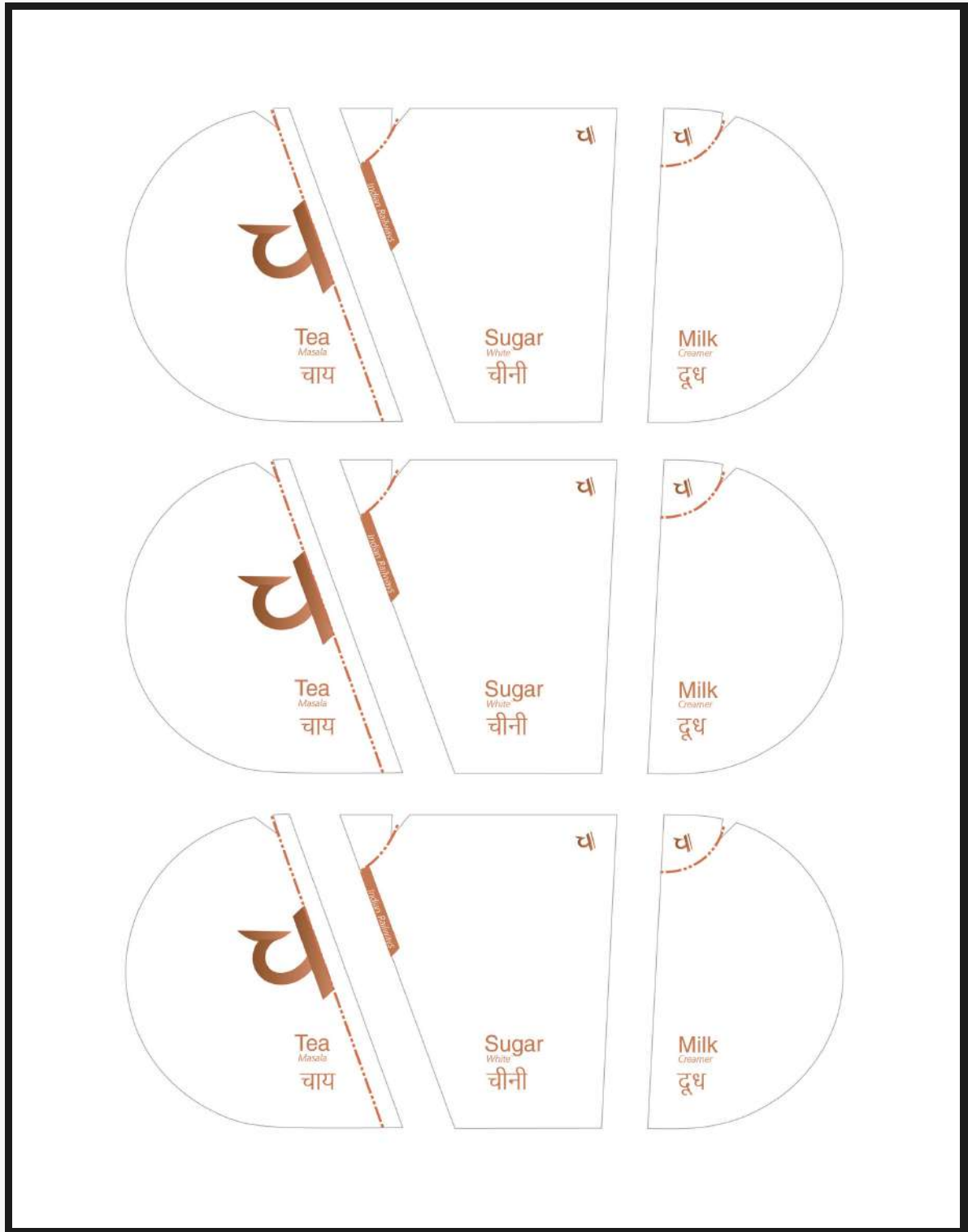
The course enabled the students to develop advanced understanding of packaging design, as well as exploration and research supported understanding of materials and techniques employed in the packaging industry. Emphasis was laid on the understanding of the concept of sustainability in the domain of packaging industry as well as the understanding of geometry in context of die-lines and flat packing systems.



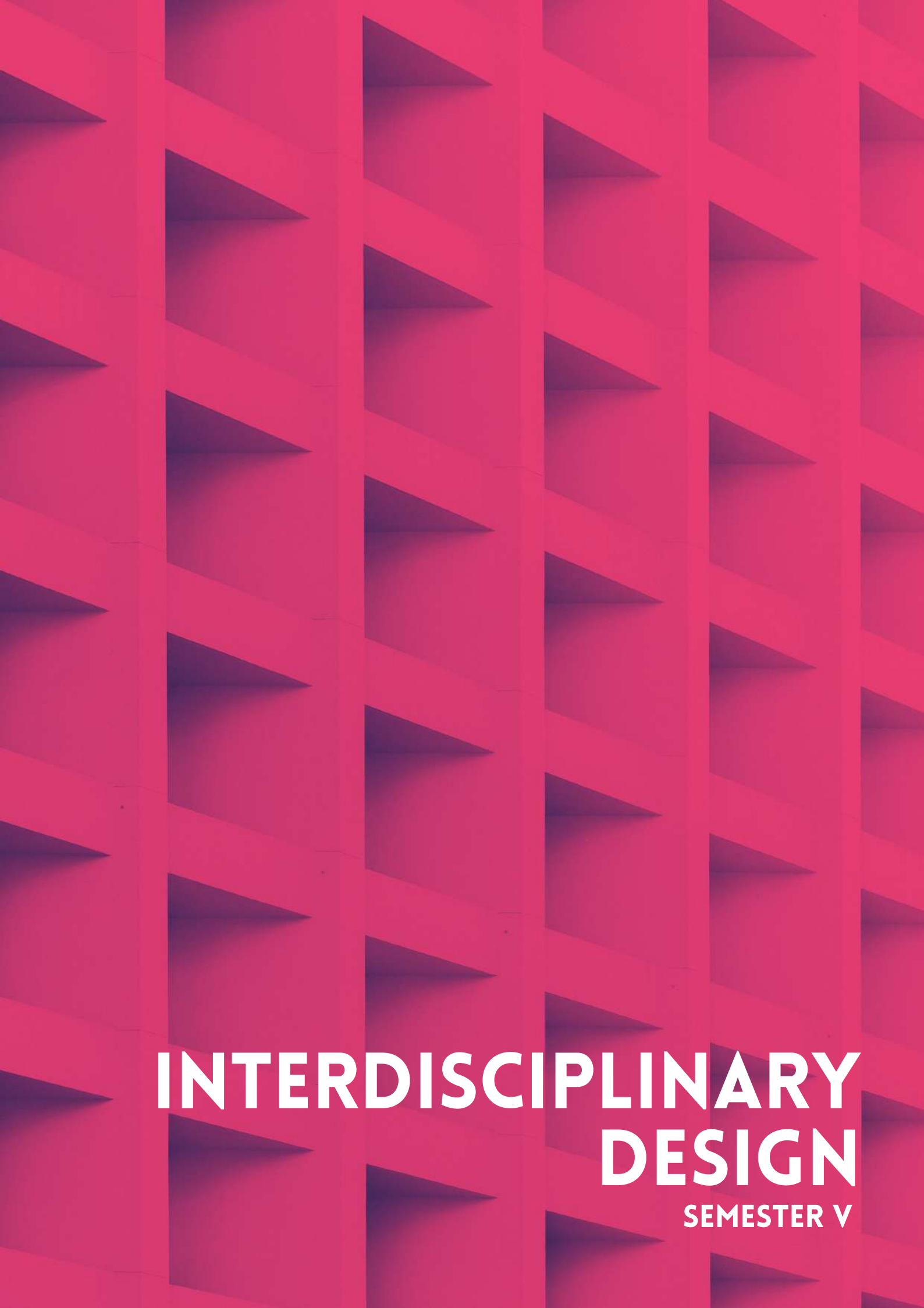
Packaging design of a charger case by Madhurima Chatterjee.
(B.Des. Batch of 2019)



Packaging design of an earphone case by Samriddhi Jain.
(B.Des. Batch of 2019)



Packaging design of a tea kit for
trains by Khushi Garg.
(B.Des. Batch of 2019)

The background of the entire page is a vibrant pink color. Overlaid on this is a repeating geometric pattern of three-dimensional, rectangular blocks or shelves. These blocks are arranged in a staggered, grid-like fashion, creating a sense of depth and perspective. The lighting appears to come from the upper left, casting soft shadows that emphasize the three-dimensional nature of the pattern.

INTERDISCIPLINARY DESIGN

SEMESTER V

DATA VISUALIZATION

FACULTY: RASAGY SHARMA AND VAIBHAVI KOWSHIK

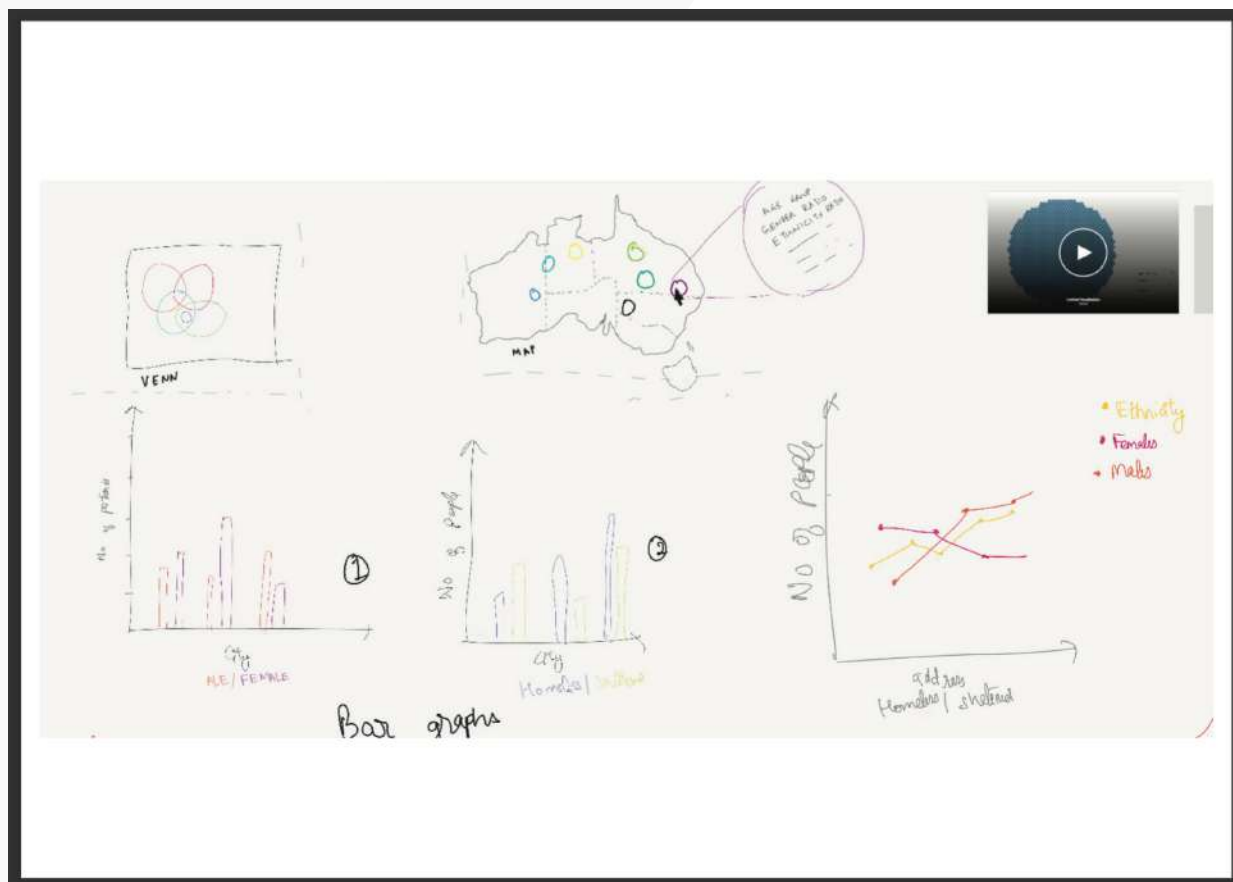
The course on Data Visualisation focused on the following prompt: We have access to more data than ever before, from personal finance or health to global health & education. As humans with limited attention & cognitive abilities, how do we make sense of this abundance of data and communicate it in meaningful ways?

The field of data visualization helps in communicating to masses (data journalism, science communication, infographics & posters), to specific roles & individuals (reports, dashboards, apps). This course aimed to give the students an introduction to these different fields and built the foundation for them to communicate data in insightful & engaging ways.

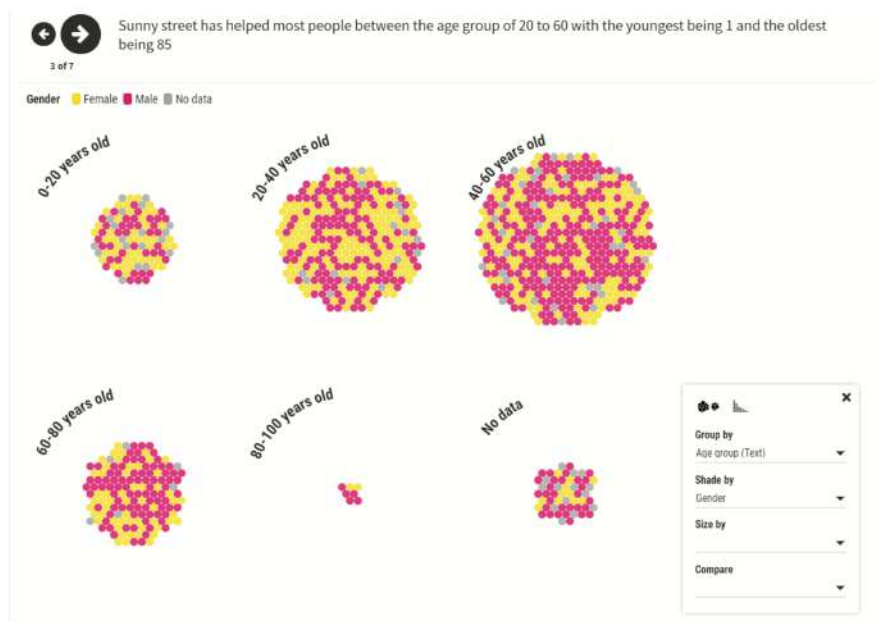
The final project that students did were submissions for a real and ongoing community event hosted by Sunny Street that is an NGO changing the world by providing heartfelt healthcare to community's most vulnerable people. The prompt of the challenge was: How can the audience support Sunny Street to make donations or volunteer for vulnerable people after reading a visualisation of raw data? The students took this live brief to understand real data focusing on vulnerable populations especially during covid times. They used raw data provided by Sunny Street and made visual narratives on the same.

More about the community event can be read on the following link:

<https://www.vizforsocialgood.com/join-a-project/sunnystreet21>



Visualisation of Sunny Street's data by Raghav Agarwal.
(B.Des. Batch of 2019)



Final outcome

← → In the past 3 years, sunny street has helped over 1060 people, each represented by a dot

1 of 7

Gender Female Male No data

Visualisation of Sunny Street's data by Raghav Agarwal.
(B.Des. Batch of 2019)

Visual Narrative

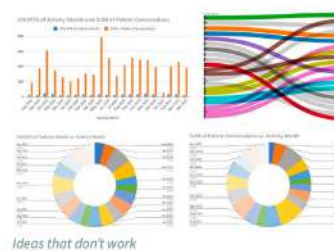
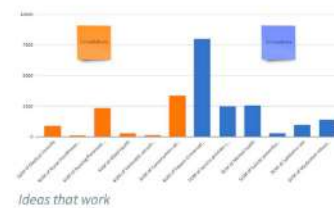
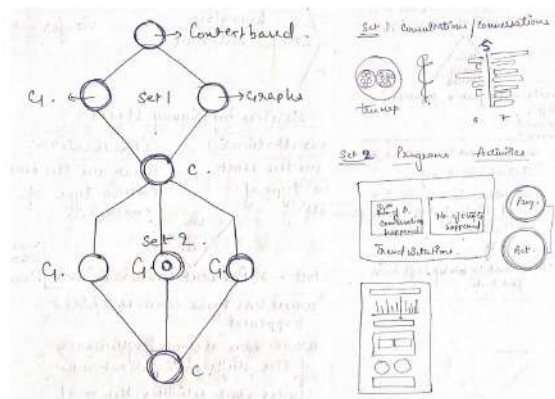
Visual Narrative is about defining the structure and flow of the Viz. Here, it came out to be like that of an Hour Glass.

Hour Glass is the kind of narrative that starts with a bigger question (For example: Here it is what are the services that Sunny Street provides with?) that later narrows down to details of a single aspect (here it is about the Patient's Conversations) and which again ends on a broader view towards the conclusion (here it is about the social impact Sunny Street creates with just a Conversation).

This Visualization is going to be articulated for the stakeholders, collaborators and potential sponsors and funding sources



Ideation Sketches

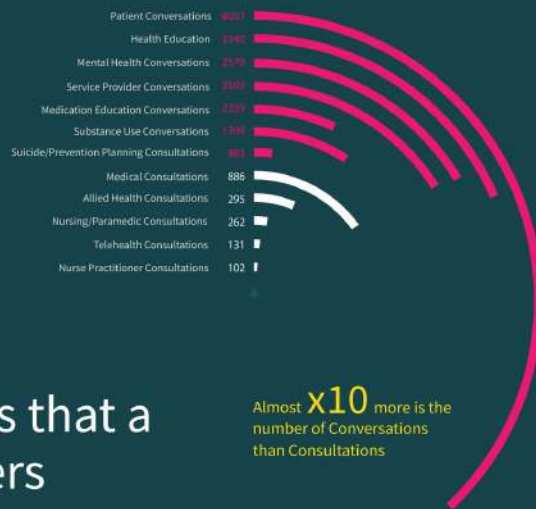


Visualisation of Sunny Street's data by Khushi Garg.
(B.Des. Batch of 2019)



Sunny Street, an healthcare organization, especially meant for the homeless and the vulnerable have saved lives of numerous people with supportive consultations and conversations. The Viz is to bring forward the fruitful social impact Sunny Street has made through the lives of people in such a limited amount of time and still a long way to go.

Data Source: <https://www.vizforsocialgood.com/2020-a-projects/sunnystreet21>



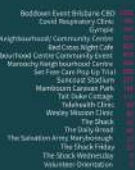
Almost **x10** more is the number of Conversations than Consultations

Sunny Street knows that a Conversation matters

Services by Sunny Street



5000+ Conversations around Sunshine Coast

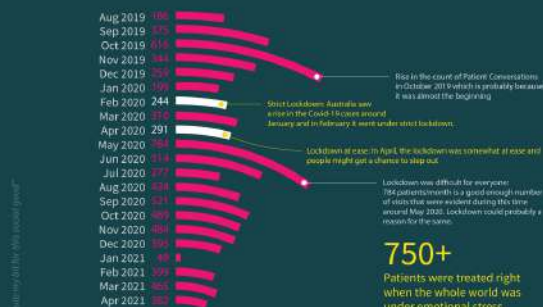


3000+ Conversations in Boddam Event Bridge/CBD

8000+ Patient Conversations

Sunny Street offers patient conversations the most in number. A call for Conversation can help people let out their thoughts and re-live the experience of being one with self. Allied Health Staff Members discuss with patients, their unique health journey, their understanding of their health concerns/issues and their capacity to take action and affect their life in a positive and independent way.

The Viz presents the most common type of conversations done by the volunteers of Sunny Street. With across 5 different programs, through 15+ activities and the total goes around more than 8000 patient conversations in just 3 years of time.



750+ Patients were treated right when the whole world was under emotional stress

“The contribution of Sunny Street to the most vulnerable is immeasurable”

In tough times especially like this Covid-19, where people are restricted to their four walls need hope, they need faces to interact with. Feeling pity on their vulnerability, there's a bunch of people who not only understand but extend a heartfelt and warm welcome to even those who are homeless.

The amount of emotional relief that just a conversation might help with is immeasurable. This bunch of people is an organization called Sunny Street.

Visualisation of Sunny Street's data by Khushi Garg.
(B.Des. Batch of 2019)



MASTERS IN DESIGN

SEMESTER I

DOCUMENTATION AND PRESENTATION METHODS

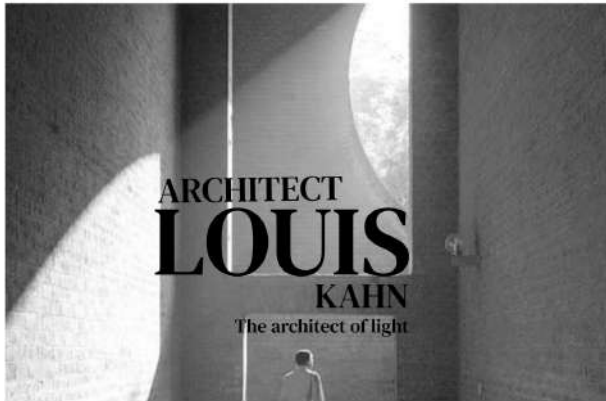
FACULTY: DHRUV SAXENA

This course equipped the students with an ability to represent and communicate their thoughts, concepts and ideas, with others, both through visuals and words, in a clear, effective and elegant manner. It exposed the student to the tools and techniques as well as the elements and grammar.

The students learnt the principles of Typography, Photography, Imaging and Visual Design and their application in printed/screen-based communication. The fundamentals of written discourse and their application in communication was also taught. The students developed the ability to generate dynamic communication in the form of spoken and/or visual presentation.



Cover of a magazine by
Shobhit Gupta.
(M.Des. Batch of 2021)



A B O U T

Louis Kahn (February 20th 1901 – March 17th 1974) was one of the United States' 20th century architects, known for combining Modernism with the weight and dignity of ancient monuments.

Though he did not arrive at his distinctive style until his early 50s, and despite his death at the age of just 73, in a span of two decades Kahn came to be considered by many as part of the pantheon of modernist architects which included Le Corbusier and Mies van der Rohe.

Kahn was born Itze-Leib Schmulowsky in Pärnu, in what is now Estonia. His family emigrated to Philadelphia when he was just a child, where Kahn would remain for the rest of his life, completing many of his later works there.

Kahn might be categorized as a late Modernist, and a hugely influential one at that. In a trip to Europe in 1928, he took more interest in Medieval architecture such as castles and walled cities than in the emerging modernist scene there.

In later life this translated to a depth and solidity to his architecture which in many ways resonates with the brick edifices of Alvar Aalto. Even Kahn's death in 1974 has become a well-known piece of architectural lore.

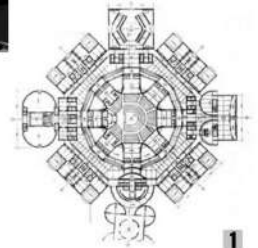


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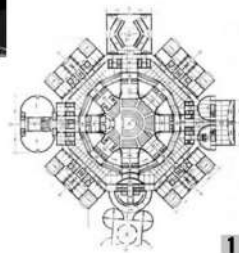
National Assembly of Bangladesh



1



National Assembly of Bangladesh



1

Magazine design by
Ashutosh Sharma, Vijay Patil, Stuti Parihar.
(M.Des. Batch of 2021)

01

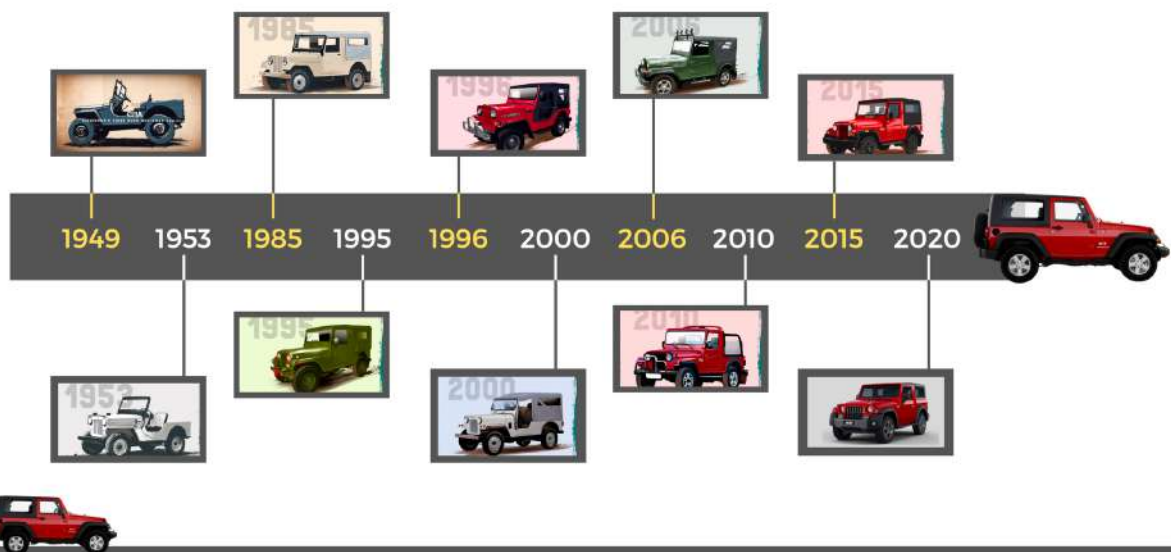


Mahindra Thar

(Evolution Story)

TIMELINE OF THAR

02



Presentation design on
Mahindra Thar by Yogesh Dasarwad.
(M.Des. Batch of 2021)

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.



Dhruv Saxena

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



Shivatmika Lala

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



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 of
Design - 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

MEET THE VISITING FACULTY OF INSTITUTE OF DESIGN

Rasagy Sharma



Rasagy Sharma is an Information Designer who works with a focus on making data-heavy products easier & engaging to use. Currently, he is helping build Sundial to enable teams to discover the story in their product data.

For the last decade, he has worked at the intersection of data & design. Before Sundial, he worked as a Principal Information Designer at Gramener, where he led the design practice, managed the small 10-member design team, applied data storytelling to business problems & facilitated collaboration between clients, designers & developers.

In his free time, he loves to sketchnote talks, create art using data & code and support design communities through speaking, teaching & volunteering.

Sunali Aggarwal



Sunali Aggarwal is a serial entrepreneur, design practitioner and thinker with 18 years of experience in the field of Design, Technology and Business. She believes in design-led innovation and businesses which are more customer centric and offer sustainability. From ideation to actual commercialisation of an idea, she has worked with over 100 companies to help them empathise with users and develop a “Customer First” approach to make their products a success.

She has also actively participated in all stages of product design and development and has many years of experience in building startups from ground up. She runs a successful UX design consultancy, Beon Systems, for many years and also founded and co-founded many startups, Mobikwik.com being one of them.

She has built and re-imagined products like ERPs, CRMs, HRMS, Hotel ERPs, Insurance Claim Management Solutions, Logistics, Sales Management and many more. Sunali also enjoys working in the Consumer Internet space and has built products in eCommerce, Mobile, Travel, Digital Wallets, Dating & Social Networking.

MEET THE VISITING FACULTY OF INSTITUTE OF DESIGN

Akash Alegaonkar



Akash is currently a Curriculum Designer at ImaginXP. His job role consists of design and contribution in development of various short term and long term design courses that the organization offers to university students and professionals.

He has previously worked as an Assistant Professor at GNA University, Punjab where he taught the students of automotive and product design. He was also a visiting faculty at IILM University Delhi. Before getting into teaching, he worked at Abhikalp Design Studio as a concept designer.

He has won recognitions in India Design Challenge 2017 from Maruti Suzuki and Autodesk. He received the Design Model Maker recognition in Autodesk Design Now 2016.

He has done the faculty development programme from IIT Guwahati, Masters of Design in Transportation Design from UPES, Dehradun and Automotive Engineering from VIT Vellore.

Abhishek Biswas



Abhishek Biswas is an industrial designer who has spent his last 13 years helping develop objects ranging from consumer electronics like ceiling fans, luminaires and washing machines, medical products including COVID masks and braille learning devices, industrial machinery, motorcycles, scooters, buses, a train and a yacht, two custom bicycles, and a large format analog camera with bellows, and enjoys trolling the internet and playing chess in his free time.

He studied architecture from SPA, New Delhi, followed by a combined masters in automotive design from NID, Ahmedabad and DA, Milan. He has worked with various Delhi based architects as a student, and after growing up, he has been a part of the TVS design studio in Hosur for 4 years, followed by another 4 at Mozaic Design, Goa, and currently works as an independent consultant still based out of Goa.

MEET THE VISITING FACULTY OF INSTITUTE OF DESIGN

Karthikeyan P.

Wanting to become an astrophysicist while writing science fiction stories for his school magazine, Karthikeyan ended up as a software engineer of the post y2k and pre-mobile era at Tata Consultancy Services.



He was lucky to work with a bunch of innovative engineers, scientists and designers at web2labs of TCS, where he found his inner calling as a Designer. His 1 year stint at web2labs was enough to convince him to take a 8 month sabbatical for preparing for CEED exam 2010 where he managed to get All India Rank of 27.

He later on went to IDC, IIT Bombay, and wandered into Photography, Filmmaking, Sound design and Theatre, Games. He founded the game company called Gameyard studios, some of which were NanoSwat, Sara's Kitchen and Gummy Pop.

He also had the opportunity to "seed" the team at F1Studioz Bangalore and lead projects for more than 15 enterprise clients spanning more than 6 domains. In the process he also worked as a catalyst for F1's growth in terms of process and people.

In the iconic year 2020, he had the chance to work with Intuit for two of their products where he played an instrumental role in improving the overall adoption of the role based access control feature from 7% to 15%. He is currently consulting for a product company based out of New York.

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**WITH
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