JK LAKSHMIPAT UNIVERSITY
Institute of Design

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DESIGNEWS

For Internal Circulation Only

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NEWS & UPDATES

Extending a Warm Welcome to Our New Professor

We are thrilled to introduce Prof. Raj Gopal Menon, our newest addition to the faculty at Institute of Design. With a distinguished educational background and an extensive career spanning over 35 years, Prof. Menon brings a wealth of experience and expertise to our institution.

Prof. Menon earned his B.Tech. in Mechanical Engineering from Calicut University in 1988 and further honed his skills by completing his M. Des. in Industrial Design at the prestigious IIT, Mumbai, in 1990.

Throughout his illustrious career, Prof. Menon has made significant contributions to various industries, including technology, consumer products, energy, health, and design.

His journey has taken him through esteemed organizations such as Kaynes Technology, RAL Consumer Products, Duron Energy Pvt. Ltd., Geneva Innovations International, Perfinit Health, Vital Bio Systems, Indez Designs, and even back to his alma mater, IIT Bombay.

Notably, Prof. Menon's recent endeavours as a consultant have involved the production of prototype medical devices, reflecting his commitment to innovation and the advancement of cutting-edge technology.

As we welcome Prof. Raj Gopal Menon to our academic community, we look forward to the invaluable insights, mentorship, and guidance he will provide to our students.

Unveiling the Design Guru of 2023 : Celebrating Excellence in Design

Each November 9th, the Institute of Design at JK Lakshimpat University honors Professor MP Ranjan's legacy with Design Guru Day, celebrating influential figures in India's design community. Previous awardees include Judy Frater, Don Norman, Vikas Satwalekar, and Prof. Ashoke Chatterjee.

It is with immense pride and honor that we announce Prof. Singanapalli Balaram as the Design Guru of 2023, as we commemorate this year's Design Guru Day. With nearly five decades of experience, Prof. Balaram is a trailblazing design educator, practitioner, author, and TEDx speaker. He has significantly impacted design education and received the Helen Keller Award and the Ron Mace Award for Universal Design, making him the sole Indian recipient of the latter.

Prof. Balaram continues to inspire as the Director of SASI Creative Colleges, Coimbatore and shape the future of design education.

Design Guru Day 2023 will feature Prof. S. Balaram delivering the MP Ranjan Memorial Lecture on **"Inclusive Design Education and Inclusive Education at Indian Design Schools".** His journey exemplifies design's transformative power, and his recognition on this day is a testament to his exceptional contributions to the field and his commitment to inclusive design education

Seminar of the month :
The Beginnings of Design education in India

In August, students from the Institute of Design had the privilege of participating in an enlightening seminar hosted by the Center for Critical Thinking and Communication. This seminar provided an exclusive opportunity for students to engage with our forthcoming Design Guru, discussing the intriguing subject of 'The Beginning of Design Education in India'.

This seminar delved into the inception of design education within the Indian context, shedding light on the nascent stages of the design profession. It explored the driving factors that led to the promotion of design in post-independence India, for example, 'After Effects of World War 2', 'Rapid Industrialisation - Temples of Modern India' etc.
Emphasizing the visionary aspirations that united engineers, artists, and artisans from diverse regions as the inaugural cadre of design educators.

This fascinating narrative also illuminated the distinctive pedagogical approaches crafted during this foundational period, which continued to serve as a benchmark for contemporary design institutions across the nation.

Festivities on Campus:
Onam Celebration

Our design students celebrated Onam with a colorful display of traditional attire. Lunchtime featured the sweet delight of Payasam (kheer) at the mess. The day continued with a Malayalam film screening of "Premam," followed by captivating dance and music performances. This event celebrated diversity and unity in our college community, leaving a lasting impression of cultural appreciation and togetherness.

Can.Did Conversation: Mahendra Patel

In September, our students had the extraordinary opportunity to participate in an enriching typography workshop and engage in a profound conversation with none other than our esteemed first design guru, Mr. Mahendra Patel. With a remarkable 55-year-long journey in the design industry and known for designing the Signage Design System for Tirumala and Tirupati Devasthanam, he brings a wealth of expertise to our community. His specialization in map design, exhibition design, type design, and more showcases the depth of his design acumen.

Mahendra sir’s journey as a designer is deeply intertwined with India's rich cultural diversity. He views this diversity as a source of inspiration, turning the canvas of India into a colorful array of unique cultural facets. He firmly believes that India's diversity is not a challenge but a thrilling opportunity, stating that design here can both confound and stimulate, demanding careful consideration. Mahendra’s design philosophy revolves around immersing oneself in the design process, infusing stimuli into every page to captivate the audience. His unwavering commitment to storytelling and his background in the pre-digital design era, where manual processes demanded precision and meticulous attention to detail. These manual calculations and design principles, used in a time before computers were prevalent in the design world, have enriched his perspective.

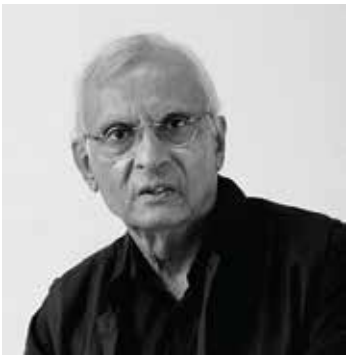
His mantra, "If you have the willingness, you can do it," underscores his belief that anyone with the desire to learn and a commitment to craftsmanship can excel in design. Furthermore, Patel stresses the importance of recognizing the intrinsic value of one's work, prioritizing function over financial gain as the path to nurturing and expanding one's design talent.

Faculty from the field...

Andreas Scheider

German interaction designer; International Institute of Interaction Design; One of the founding partners of the Institute for Information Design Japan.

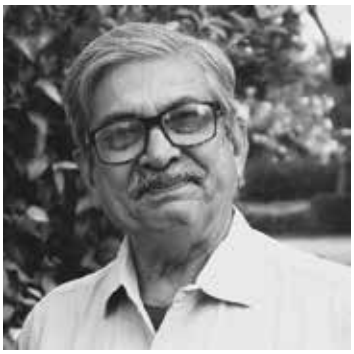
Course: Data and Representation



Mahendra Patel

Typeface Designer, Rtd. faculty of NID, Recipient of 18th Gutenberg Award and Design Grandmaster Award, NID Alumnus

Course: Typography



Yunus Khimani

Rtd. Director of Maharaja Sawai Man Singh II Museum, Jaipur & Ex. Dean of IICD Jaipur

Course: Design Drawing

Anupam Deb

Senior Interaction / UX Designer working in Interaction Design(web, mobile, HMI), product user experience design, visual and Industrial Design; Tally Solutions; NID Alumnus

Course: Ergonomics for Interaction Design

Chandni Rajendran

Lead Product Designer, Aspire; Alumnus of IIT Bombay; Founder of Tactopus

Course: Design for Accessibility; User Interface Detailing

Neeraj Kumar

Co-Founder & CTO of Crimson Healthcare Pvt Ltd, Human-centric Design expert, worked at Stanford India Biodesign(SIB) as a Global Biodesign Fellow, completed BIRAC supported entrepreneurial Fellowship (IGNITE) at University of Cambridge, UK; Visiting Faculty at NID, IIITDM Jabalpur, DTU (DCE)

Course: Product Design Skills

Abha Kohli

Graphic Design Consultant; Cake Artist; Alumnus of NID; Visiting Faculty & External Juror at SPA

Course: Basic Graphics

Shilpa Wadhva

Director of Wishbox Studios, Communication designer, Brand strategist, Nift Delhi Alumnus

Course: Identity and branding

Himanshu Bablani

Creative Technologist; Founder of Ardubotics, Konspire; Alumnus of Birla Institute of Technology, Ranchi

Course: Sense, Space & Interaction

Sukanto Roy

UX and Visual Designer; Senior Manager at Finserv; Research specialist; NID Alumnus

Course: Advance Trends

Manish Kumar

Communication Designer; Sr. Visual Designer at Progress Software Corp.; IIT - Bombay Alumnus.

Course: User Interface Detailing I

Karthikeyan P.

Engineer turned Designer, Solving problems through design, IIT Bombay Alumnus

Course: User Interface Detailing I

OFF THE CLOCK...

Introducing the "Off the Clock Interview Series," an inspiring feature in our Designews newsletter, initiated by Gunjan Mudgal (Programme Manager) and Swarnima Dwivedi (Academic Associate) at the Institute of Design.

This series is dedicated to unveiling the unique life journeys, motivations, and personal experiences of our esteemed faculty and visiting faculty members. Beyond their roles as educators and designers, these individuals have fascinating stories that enrich our design community.

The main objective is to shine a light on the people behind our programs, humanizing their stories and inspiring our readers. Through in-depth interviews, we explore their design journeys, personal experiences, challenges, and triumphs, fostering a sense of connection and showcasing the diversity that enhances our institute.

Each edition of the Designews newsletter will feature a new interview, ensuring that a wide range of faculty members are celebrated over time. This series aims to inspire, connect, and celebrate the exceptional individuals who contribute to the excellence of our institute, offering valuable insights and advice for students and aspiring designers alike.

Gunjan Mudgal

Swarnima Dwivedi

Could you tell us a little bit about yourself and your life beyond the work?
It's a very broad spectrum. Actually, I never made a distinction between professional and non-professional. So in my whole life, I was lucky that, uh, I didn't need to make such distinction. Life is life, it's all one.

Would you describe yourself as a multifaceted designer?
The term "design" has evolved over the years, especially in the past few decades, where it's often associated with branding and aesthetics. However, my perspective on design differs. I see design as addressing everyday needs and concerns, rather than focusing on aesthetics or making things "cool" or "special." Design, in its true essence, is about making something meaningful and visible, creating a sign that goes beyond surface aesthetics.
In various cultures, design is often connected to art and visuals, seen as a form of surface coating. This aesthetic aspect of design doesn't align with my interests. Design, etymologically, means making something visible in a meaningful way, creating a sign. It's a broad concept, encompassing much more than aesthetics. Design, for me, delves into the essence of things, understanding them deeply to create meaningful solutions. I don't label myself as a designer, although I'm associated with the Institute for Information Design in Japan, where practical and historical reasons necessitate the inclusion of "design" in the institute's name.
We as designers, need to focus is on grasping the essence of things to produce meaningful solutions for people which actually comes from the word Gasteltung (term in German originated from Gestalt Psychology).

What do you think has been your inspiration (it can be a designer, book or philosophy)?
Growing up in Germany, I was influenced by my father's hands-on approach to life, which encompassed diverse crafting activities. His mantra was clear: if you want to do something, you can do it independently, without depending on others, trends, or ideologies. This ethos of self-reliance and a commitment to craftsmanship shaped my perspective.
In my small hometown near Ulm, I was close to the influential Ulm School of Design. This school, with a focus on education and design, was crucial in post-World War II Germany. They emphasized the importance of education in preventing such horrors from happening again.
This was my first introduction to design, and I was influenced by the school's broad approach towards design and exposure given by the academicians from around the world, including India left a significant impression on me. I later worked with some of these experts.

DESIGNERS ARE LIKE METEOROLOGISTS BECAUSE IT'S ALL ABOUT CYCLES.

In 1972, Munich hosted the Olympics with a different, non-political approach to showcase bright, friendly design. The designer behind the visual aspects was Otto Eicher, the school's director. The practical designer of the iconic Olympic symbols was my first teacher. I learned valuable design skills with just a ruler and pen, surpassing my university education.
Though I initially considered photography, architecture, mathematics, and theatre, I found myself drawn to design due to these influential experiences, ultimately shaping my career path.

How was your journey from Germany to Japan and how did the Department of Information Design came into being ?
After my graduation in Germany, I initially aimed to work in Africa due to my prior photography experience there. However, circumstances led me to stay at the university, taking over my professor's class at a young age. This period coincided with the rise of computers in design, and I became an early adopter. I started to bring in experts from different fields like biology, philosophy, sociology, physics, mathematics & software engineering to know of their work experiences & how computer will impact society in a larger sense.

Andreas Schnieder;
Information Designer; IIDJ

I contemplated three options: Cincinnati in the U.S., Moscow University of Arts, and Japan. Ultimately, I chose Japan, initially teaching at a university and later joining Weathernews, a weather-focused company, which deepened my involvement in information design.
In Japan, I co-founded a pioneering information design department at Tama Art University. Information design is about shaping "information" into art, culture, and rich human relationships. We organized conferences to raise awareness about this field, particularly focusing on broader societal and mental conceptual issues.
Our efforts led to the establishment of the Institute for Information Design, a peer entity of the International Institute for Information Design in Vienna, reflecting our commitment to exploring the multifaceted aspects of information in society.

How do you perceive the role of AI in education, and do you believe there should be workshops to ensure students utilize it more intelligently?
I firmly oppose the use of AI, and it's not something I support at all. Personally, I see it as a brute force approach, a raw process hidden behind the facade of an easy and smooth interface. While we interact with AI seamlessly, we're often unaware of the enormous energy consumption required to power it. Many computers work tirelessly behind the scenes, hidden from view, while we type text and receive beautifully rewritten results.
The fascination with AI is understandable, but it's vital to educate people about what happens behind the scenes, including the energy consumption and the power structures that enable AI to function. It's a significant exercise of power, both financially and technically, with brute force algorithms that sift through countless permutations until something meaningful emerges. It's not true intelligence.
I'm concerned that students will lose the ability to think critically and empathize with problems due to the overwhelming amount of information and tools at their disposal. This shift away from fieldwork and hands-on experience is a consequence of our overreliance on AI and similar technologies.
However, when I engage with people like you and the students and faculty I meet, there's still a profound sense of understanding and depth. This is something I truly appreciate. It's what makes my interactions here so rewarding. These meaningful conversations are effortless, and I hope this quality isn't lost as we become increasingly overwhelmed by machines that seem to hijack our empathy and connection with the world.

Describe how you view design.
I say designers are like meteorologists because it's all about cycles. So rain becomes water on the ground, that evaporates & becomes clouds that then become rain. So my main interest when I look at design is really about these cycles. Not just one product but we look at cycles in any dimension or level. If we eat, if we sleep, it's all about cycles. If you think about our dying, if we think about our ancestors, it's all about cycles. So this becomes a very fundamental insight/drive on design. So not to look into the relationships of things throughout cycles. rather than single objects.One of the basic experiences of my life in general. Everything is connected. If you want or not want, the most craziest coincidences can happen and it just happens.

Off the clock, what do you do to break the monotony of your daily work life?
There's very little routine work I'm doing. So anyway, I'm happy that I can basically do what I want to do as there are no constraints, bosses, or expectations.
While I'm not a painter, I engage in various creative activities like photography and reading. I also enjoy outdoor pursuits such as swimming and spontaneous mountaineering without specialized equipment. These experiences happen organically, not according to a planned agenda.
I sometimes feel fortunate and even guilty about my unconventional lifestyle, which may seem unusual to some. However, I embrace it, including everyday tasks like cleaning and occasional fasting. Monotony has never been a concern; I like the spontaneity and freedom in my life.

In summarizing your life, what has your experience been like in various places?
Leaving one's home country, I don't really subscribe to the concept of a single "home country" or the need for passports and border control. My perspective aligns more with the context in which I grew up, which includes parts of Germany. However, as time passes, returning to your place of origin becomes more complex because you've changed, and people perceive you differently. This change is something to consider when leaving your country.
I don't regret this transformation; it allowed me to see commonalities between cultures rather than just differences. One strong thought I value the universal experience of sleep, where cultural distinctions fade away. It reminds me that deep down, we all share common feelings and worries.
While I don't have a preferred place, I've always felt at ease here in India, which bridges the East and West, offering a unique blend of cultures and influences. Despite certain challenges, this connection remains strong.

DESIGN HAS BECOME VERY FAST. IT'S SPEED HAS BEEN UNIMAGINABLY DIFFERENT IN THE LAST 10 YEARS.

Chandini Rajendran;
Multidisciplinary Desinger

Could you tell us a little bit about yourself?
I have been teaching at JKLU as a visiting faculty for about two semesters. This is my second semester. Before that I was a design manager in financial sector in a Neo bank (Singapore), largely what you know, what you know as FinTech, in the product design space.
I had a startup which made inclusive learning tools for blind children with neurodivergences that gave me about five years of startup experience. By training, I studied interaction design in IIT Bombay, & Architecture in an IIT Trichy. I would call myself a more interdisciplinary, multidisciplinary designer.

How did you go from being an architect to interaction design?
I practiced for about three years in Architecture. I worked with Tanishq and Fast Track. It was very rewarding as everything you design and draw on paper comes to life. But I felt like there was more that I wanted to do that's not possible in the constraints of architecture. I wanted to play more with media, with tech, so I was exploring. Then I did my master's and got into UX.
I've technically not done any UX work, but three years as a product designer, in Berlin, Singapore, and a little bit in Delhi. Even as an entrepreneur right from the physical prototyping to the software component, it was mixed reality. It needed a little bit of everything. So that's why I say I've never actually worked as a UX designer.

How do you think that design has evolved over the years across multiple sectors?
From my perspective, design or even design with respect to technology has changed so much. When I started studies as an architect, there were digital tools, but we weren't allowed to use them. In the class, we would have to draft everything manually, draw perspectives manually. Because when you learn to do every calculation yourself, then you understand theory much better. The engagement was deep.
Now, the engagement is very surface level because we don't go into the details of how things come about. The design has become very fast. The speed of design has been unimaginably different in the last 10 years. Like, you know, even just for fun, even if I can just use some HTML component or like some library, I enjoy doing the code myself rather than using some system. So there is a kind of joy you get out of building things yourself, whether it's physical or doing code instead of graphics. I think switching these modes; from code to graphics, analog to digital, helps you to think differently and imagine better.

What do you think is your vision towards the design careers that there are now?
Product design or design for software is a very young profession. It's barely about 20-25 years. We're at the very beginning of what it could be in the next hundred years. Compared to graphic design or architecture that are old, mature professions. So, in this space, I think names keep changing. One of the issues is that what you understand by the term UX designer or UI designer or product designer, they're all quite overlapping. Or even graphic designer, right? Like illustrator. A lot of those things have high degrees of overlap. The design process is the same. But because of the labels we give them, it could be sometimes difficult to understand and hence misleading.

I've seen some people say, I'm going to be a UX designer, and, uh, you know, I won't do graphics. That's not possible. When one used such straight-jacketed terms it becomes misleading as design is a very fluid process. It is inherently multidisciplinary. Yeah, I would, I would strongly suggest that you don't think in those, within those walls.

Where do you think Design will advance in terms of education?

I want to run a course on designing for AI, prototyping for AI because when Graphic User Interface first became available, you needed to know design with a new body of knowledge. We're saying we're going to design for AI. Design almost or should be always at the bleeding edge. So, can you use AI to design for AI is the question I'm interested in.

Like in the current course I'm asking students to study a user group in Rajasthan, in villages so how is ChatGPT going to help? You need to get insights, understand users and create original thoughts & ideas, then design for it. I think the use of AI in classroom may be a training module on how to use AI to reduce your work. Yeah! Because that's smart. It will help free up thinking space to do more.

What cultural diversities in practice of design across the globe?

So whether you're, whether you're a software designer or a admin or HR or designer, we all have to deal with Indian culture when we work in India. But if you look at just design culture, I think it's becoming very globalized. You know, people all over the world speak the same language when it comes to design.

I think the few places where people are doing radically different type of design is perhaps like far east in Asia; like Japan, Korea to name few. Perhaps because they have the technology and resources to build their own world. But we are, in India we are very influenced by the West. Unless you're trying to work with Indian culture and representation. Even then we have those hangovers of Western thought.

Even though we are thinking globally, we should have our own things. So that way when I look at the crafts and art practice of India, I feel very jealous, in fact. And they have hundreds of generations worth of original thought that we don't have when it comes to modern design disciplines. So, perhaps we can learn from that.

How do you think that you are taking forward all aspects of your education and experience?

One of my favorite spaces to work in is spatial design or anything in augmented reality, virtual reality, which is broadly called spatial computing. The virtual world is also quite limitless. So, for me that feels like home, where all my software and design come together, and the spatial thinking comes together.

What are your thoughts about Metaverse in the same way?

It may not be necessarily as sudden as people sometimes talk about. I'm more bullish about the productivity space. If we manage to create something that's ergonomically feasible and everything works out, then it's going to stay. It's not going anywhere. And with that there will be a new wave of consumerism. But for example, gaming alone has not been able to make it universal, right? It's still a niche. Like shopping alone, retail alone will not do it. But productivity has the power to do it. If your laptop is replaced by a head mounted device, then your shopping will come there. Gaming will come there. But you're not, you're not going to go unless productivity is solved. But will it be feasible for everyone? Maybe in a decade or so. I'm working towards it.

What is your philosophy of design, let's say in Spatial design?

So, one thing for me, it's exciting because it is new, but at the same time there is lots to learn from history. I spend a lot of time reading about computing history because the interfaces that we are now used to were crafted over several decades and the way it happened is of great interest to me. Imagine being in a place where computers didn't exist and you're doing the first interface which would have open-ended thought processes and higher degrees of challenges are really high. I keep sort of referring to case studies and ways of thinking.

And another thing is going to first principles that I try to practice in my teaching and in my work. And leaning more into the idea of multidisciplinarity, it's not just within design discipline. I borrow so much from the body of knowledge, philosophy, cognitive sciences and brain sciences as everything you do with computers is cognitive in nature. It's emotional but it's primarily cognitive. We learned from like every brain science lab in the world that's doing cutting edge research.

So, I don't restrict myself to just looking at design as we are eventually looking to use it by humans also. So we have to look at it and we need to learn from the neurosciences, even medical sciences and apply it in design.

Off the clock, what do you do to break the monotony of your daily work life?

My life is not monotonous. I wish it was monotonous. Every day is different. The last time I felt monotonous was when I had a full-time job. You know teaching every day is a new day. I don't think you can get bored as a professor or a lecturer.

Tell us a little about you and how you became interested towards visual communication coming from an Art background.

I graduated from Delhi University and postgrad from IDC, IIT Bombay as a visual communication designer and I am currently working with the firm called Progress, some freelance work, and I'm also working with some a NGOs based on maternal health. As a designer being creative is important or you will be a part of that loop. I am also learning from the students.

I think design is holistic and the terminologies used in the industries may vary which can be called tools or titles used only to segregate information. Every design discipline is integrated. That's why there are lots of people who call themselves as multi-disciplinary designers as you must have empathy for your users in whichever design discipline you practice.

As I did my Bachelor's in Commercial arts, I found the field to be very creative and strategist, but I felt there is something beyond this that is relevant, and IDC was doing something that connects. I believe like Apple products don't need advertisements as the product itself is positive and they work on function and intuitiveness. They don't need ads as it well sells because the product itself will do its marketing.

How has design evolved according to you?

As an industry, design has evolved in technology with tools like web design, UI design & experience, machine learning and artificial Intelligence, and behavior is changing towards the system, but the fundamental meaning of design remains the same. It also affects the memory and as design is getting busier, information is everywhere where there is screen everywhere, we are now working towards removing the complexities and layers. Earlier the more you do the more appreciated it was.

It is the responsibility of the designer that functionality and communication should be the primary thing and aesthetic can be secondary. As a designer I also feel empathy state has also decreased over the years or else we wouldn't be talking so much about it in design. Even in our homes, family members don't talk or connect with each other which is necessary. Even ergonomics for that matter. It isn't so difficult to make people understand!

What is your vision about design as an educator?

First, we should go out of these classrooms. There is some mechanical process to follow as there are studios and we need to be in one place. But as we design, we have users involved it's not for us. So, where are these others? We need to step out and have conversations with them and connect and understand with them. Then we can brainstorm on more relevant topics. Largely we should be spending more time outside than inside the classrooms.

For now, there are very few people who follow this, but most follow the information taught and don't step out of their classrooms and follow rigid processes. There are few who can see what is happening and listen and empathize with the users. Also, there is a lack of work life balance that exists in the corporate scenario.

First designers should be human centric and then humanity centric. As there is no humanity driven design, but we need when we will reach there.

Who is your inspiration and who influenced your design thinking?

In IDC I got professors who triggered me to think

Manish Kumar;
Visual Cummunication Designer

FIRST DESIGNERS SHOULD BE HUMAN CENTRIC AND THEN HUMANITY CENTRIC.

and push to think differently. They gave us the opportunity and space to think, and I am grateful to them. Also, I have seen different phases of life. I was born in a village, studied in Sonipat, Delhi and Mumbai, so I am aware of the society. As Gandhi Ji once said true development is when we think of the last person in a village becoming developed. I was fortunate enough to gain that scale of different mentalities.

If we don't step into the shoes of our users like a villager, we will not really design good, so we need to experience their culture as it is. Learning about their crafts & specific behavior in communities. Design should be based on that, only then are they our real target users or else we are simply designing on fake scenarios. We should not get used to system, but design is for the user who is entering the system for the first time. We should be able to observe problems, address them too and try to solve them.

What is it that you do off the clock?
My routine itself is fun. I have a bike named 'Phoolwati' and love to go on rides. I came from Sonipat on it. I also enjoy sketching. I learnt that I also like to spend time with children in Government schools (Vidjyanjali), so I volunteer and like to be with them.

UP NEXT ON OFF THE CLOCK...

Chandrashekhar Bheda;
Textile Designer; Principal Designer, Spider Design; NID

Raj Menon;
Industrial Designer; IDC, IIT Bombay

Karthikeyan P.
Interaction Designer; IDC, IIT Bombay

HUMANS OF IOD...

Design Unities :
IoD's Journey Across 81 cities

Visualizing the diversity of cities from across India represented by IoD students on the map.

The Institute of Design (IoD) stands as a beacon of creativity, innovation, and education, with its influence stretching across 81 cities in India. This remarkable reach is a testament to IoD's commitment to nurturing design talent and fostering a creative ecosystem that spans the length and breadth of the nation.

81 cities | Dispur Guwahat Lakhimpur Mangaldoi Nagaon Mongar Arrah East Champaran Munger Samastipur VAISHALI Chandigarh Jagdalpur Raipur Rajnandgaon Ahmedabad Anjar Karnal Gurugram Jammu Ranchi SIMDEGA Bengaluru Kayamkulam Kozhikode Thrissur Bina Chhindwara Dewas HATTA Indore Itarsi Sagar Shahdol VIDISHA Bhopal Jabalpur Mumbai Nagpur Pune Thane Imphal West Dimapur New Delhi Balasore Rourkela Ajmer Alwar Banswara Beawer Behror Bharatpur Bikaner Churu Dungarpur Jaipur Jhalawar Jodhpur Pali Udaipur Chengalpattu Chennai, Coimbatore North Tiruchirappalli Hyderabad Agra Ayodha Gazipur Ghaziabad JHANSI Kanpur Lucknow Mathura Meerut Noida Palia Kalan Shahjahanpur Varanasi Dehradun Haridwar North 24 Parganas

From the bustling streets of Mumbai to the serene landscapes of Kerala, IoD's footprint extends to various corners of the country. Each city represented by IoD students brings its unique cultural, artistic, and design influences to the table. This diversity enriches the learning experience, creating a dynamic melting pot of ideas and perspectives.

IoD's presence in 81 cities underscores the growing importance of design in India. As design thinking permeates various industries, from technology to healthcare, IoD's students are at the forefront, poised to make a significant impact. They carry with them the knowledge and skills honed in this diverse educational environment, ready to contribute to India's design renaissance.

Furthermore, this nationwide reach serves as a bridge between urban and rural India. IoD's influence in smaller towns and cities helps democratize design education, making it accessible to talented individuals who may not have had the opportunity otherwise. This inclusivity is essential for nurturing a holistic creative landscape in the country.

SIMDEGA - JHARKHAND
Priyanshu Kullu

I chose JKLU for my design career because of its faculty. What attracted me most was the wealth of knowledge and experience they bring, which I believed would greatly enhance my design education. My experience has been incredibly enriching till now.

UDAIPUR - RAJASTHAN
Soumya Prasad

It makes me happy to be studying design at JKLU. I selected JKLU because it offers countless options to advance and build a career as a designer. The knowledgeable faculty, the facilities, and the design-focused events held at JKLU are what drew me here the most. In these two months here i have learnt a lot about myself, my capabilities, strengths and weaknesses.

KOZIKODE - KERELA
Niveditha V Nair

It's wonderful till now. Coming miles away from the south , I was nervous to join JKLU. But something about this University gave me the confidence to start my journey here in Design. The most interesting part of our design courses is the student faculty interaction. The way each and every faculty guides us has helped the whole class to grow together. My favorite part of the whole course is when the final display happens at the end of each course. I personally got to learn more about how different people perceive. One of our faculty quoted, " Your design can be the most attractive one but what's more important is how impactful you can make it". For the upcoming courses, I would like to explore more and make user centric products which are impactful. The opportunities this University provides are endless. I'm enthusiastic about improving myself and the future that design holds in the upcoming years.

COIMBATORE NORTH - TAMIL NADU
Minhesh

I researched a lot of about many design colleges, both in India and foreign, and compared the curriculum, strength and efficiency of faculties and the fees' structure. I personally visited college and was fascinated by the campus life, the care they took for mental health, the indigenous way of paving a bright path towards future by CCCT and especially mentor - mentee session. This is the best college in India as far as my research on all aspects hold. I'm grateful that I chose JKLU for my design future.

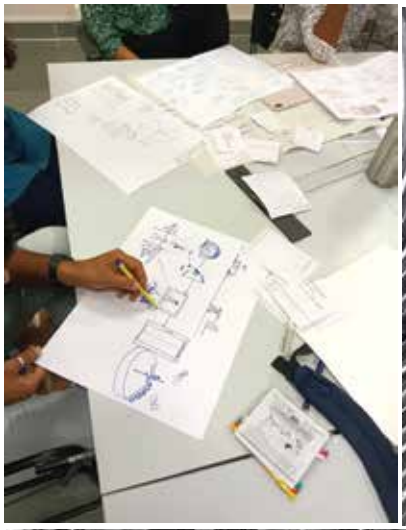
JAIPUR - RAJASTHAN
Anushree Modani

What drew me most to this college was its dynamic and multidisci plinary curriculum. Plus, the faculties here are not just highly experi enced , but also very approachable. Moreover, the lush greenery around the campus provides an inspiring environment for creative exploration and learning, making it an ideal place to nurture my aspirations.

BHOPAL - MADHYA PRADESH
Bellona Puri

Jaipur holds a very special place in my heart and when i got to know that there is a college offering design education in Jaipur i was intrigued . What attracted me the most about JKLU was its diverse faculty and also, it’s close-knit design community, i also liked that the number of students admitted to the design program was limited. My experience so far has been enriching. The environment at JKLU has proved to be a place where i can explore my various interests with a fresher mind and be able to go beyond that.

DESIGN GALLERY...



MY LIFE
MY CHOICE

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HONGUSKIY
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ASCEND
ELEVATE YOUR GAME

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BASKIN ROBINS

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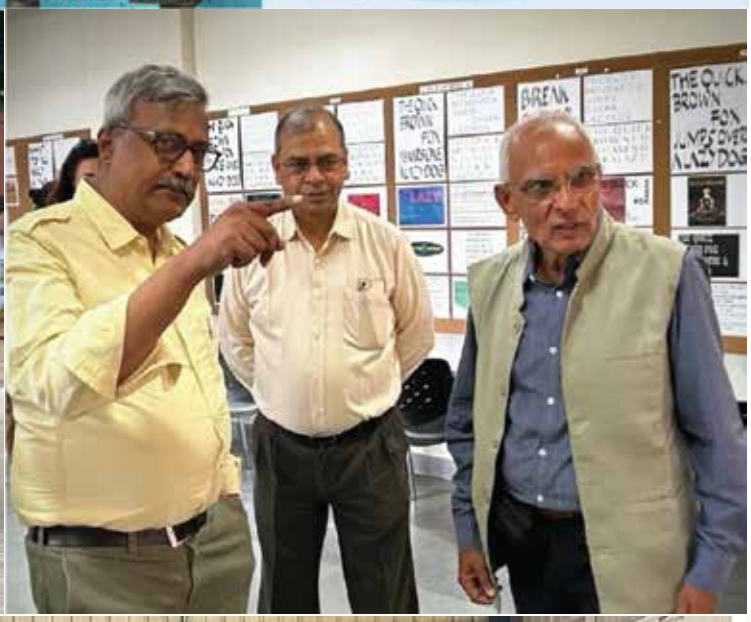
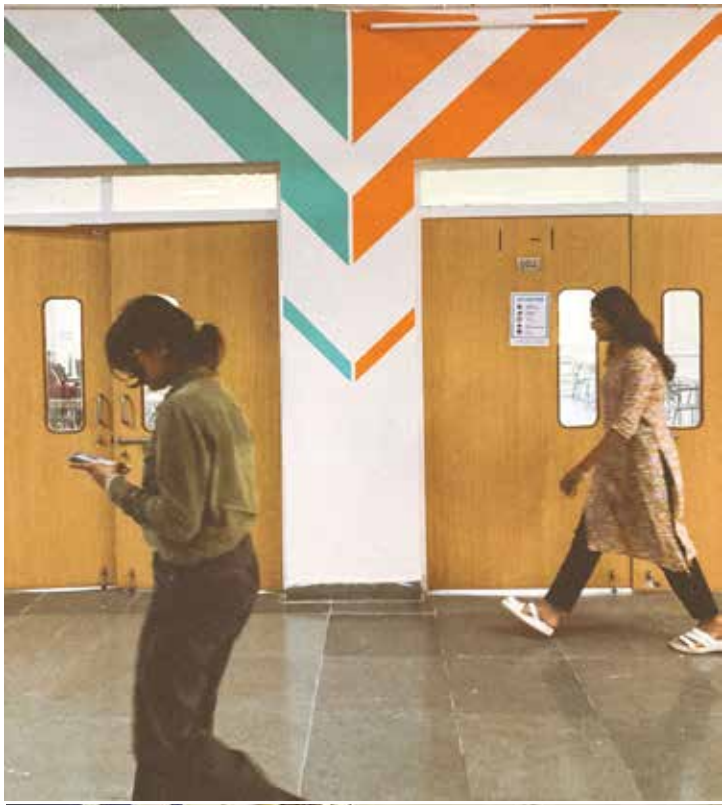




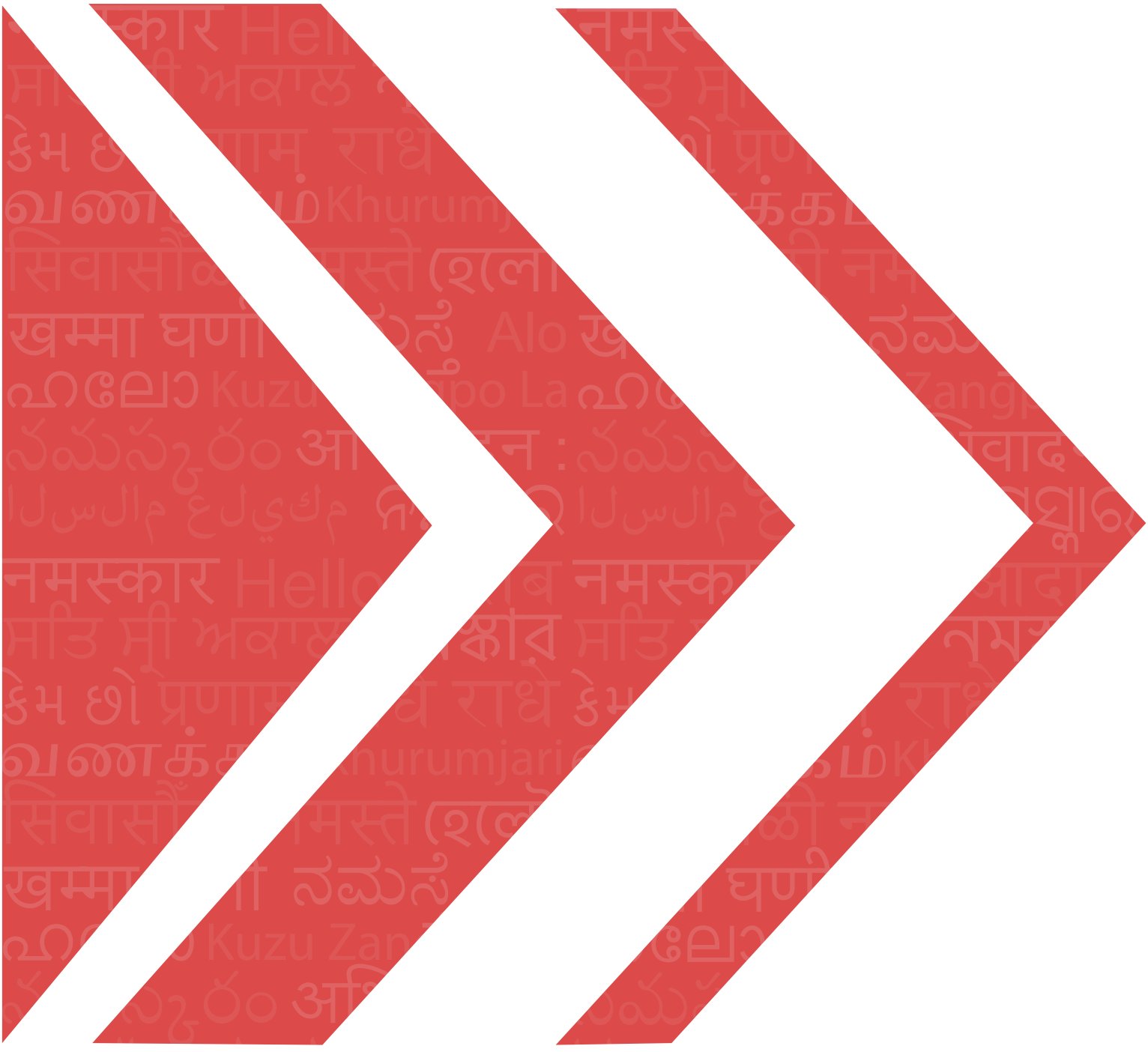
NEW FACE OF IoD

Institute of Design(IoD) gets a new look with the macrographics in vibrant hues. The elements help make space directional and distinct from the rest of the rooms and highlight the Design rooms for the upcoming Foundation Batch 2023.

The space looks connected and dynamic with more interesting visuals upcoming soon.

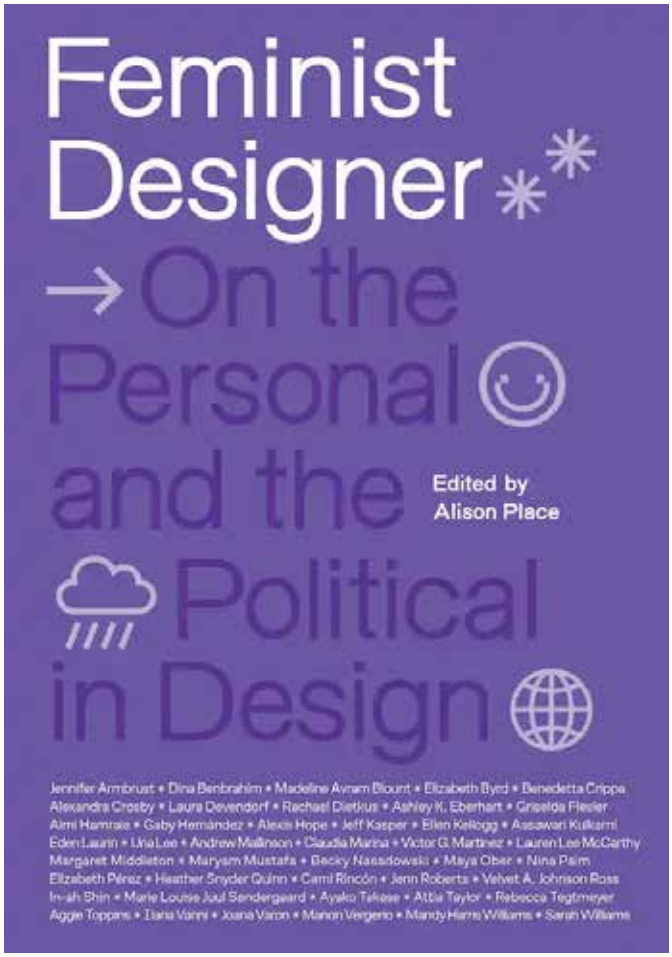
Photo credits: Jonas Ryan Gomes, Mehul Saini, Chammi Farhan (B.Des 2023)

READ, WATCH & LEARN...



One niche industry in which women's creative achievements are most impressive yet vastly underappreciated is comic books. She Makes Comics is comprised of eclectic interviews including underground comic artist Joyce Farmer, Comic-Con administrator Jackie Estrada, and a host of writers and critics. Uplifting, thought-provoking, and fearless, this documentary adds an important perspective to the conversation about gender equality in the creative field.

During Floyd Norman's tenure working under Walt Disney, he floated between animator, layout artist, storyboard artist, and writer until he was let go in 1965. His creative tank was far from empty. This 94 mins documentary blends interviews and archival footage to tell the fascinating story of Floyd Norman the animator, but more importantly, the story of Floyd Norman the man—who paved a path for black creatives in show business.



Feminist Designer brings together a constellation of voices and perspectives to examine the intersection of design and feminist theory. For decades, the feminist refrain within design has hinged on the representation and inclusion of women in the field. This collection, edited by Alison Place, however, is a call to move beyond this narrow application. Feminist design is not just about who does design—it is about how we do design and why. Feminist frameworks for design activism are now more relevant than ever, as they emphasize collaborative processes that aim to disrupt and dismantle power hierarchies while centering feminist ways of knowing and doing.

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