



JK LAKSHMIPAT UNIVERSITY
Institute of Design

NOV - DEC 2022

DESIGNNEWS



Photo by: Vijay Patil

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Work by: Foundation Batch - 2021 - 2022



NEWS & UPDATES

DESIGN GURU DAY

The Institute of Design at JK LakshmiPat University has been proud to organise Design Guru Day in memory of Prof. M.P. Ranjan on his birthday, 9th November 2022. This year, we felicitated Prof. Ashoke Chatterjee who delivered the 2022 MP Ranjan Memorial Lecture on the topic, 'The Hope and The Reason: Design Education in India'

Ashoke Chatterjee was the executive director of National Institute of Design (NID) from 1975-85. During his time, NID gained international recognition as one of the leading institutions of design. He has worked extensively with the Jawaja block in Rajasthan. He has served as Senior Faculty Advisor and a distinguished fellow at NID.



Photo by: Paraj Bhargava

DESIGN GURU DAY

He has been a consultant in India and internationally on projects concerned with water management and environmental issues. Chatterjee has served as honorary president of the Crafts Council of India, and board of directors of Aid to Artisans - a US based non profit organization that provides aid to artisans all over the world.

For his outstanding contributions to the field of design and heritage, Ashoke Chatterjee was felicitated as the Design Guru 2022 in an event hosted in JKLU. The programme commenced with an address from the Vice Chancellor of JKLU, followed by a series of presentations on the life and work of Prof. MP Ranjan and Ashoke Chatterjee.

Students interacting with Prof. Ashoke Chatterjee



The students of design at JKLU showcased their talents through various ways such as shooting a short video byte on the life of design students at JKLU, launching the first ever merchandise store and putting up an exhibition in the campus.

NEW FACULTY

Institute of Design, JKLU is happy to welcome a new member in the family. Binil Mohan has joined as Assistant Professor and will be taking many courses across the different programmes.

Binil Mohan is an experienced design management professional, currently affiliated JKLU IoD. He has a rich decade long experience in design education, crafts outreach and international student exchange programs. He had anchored the 'Crafting Luxury and Lifestyle Businesses' program at Indian Institute of Crafts & Design along with IIM, Ahmedabad – a unique program for young design entrepreneurs who wish to build strong, conscious global businesses that are deeply influenced by Indian heritage and artisanal craftsmanship.

He is a recipient of CSIP Research Fellowship anchored at Ashoka University and Sahapedia-UNESCO Fellowship. Binil has worked in advisory capacity with an award-winning philanthropic initiative – Kalhath Institute, Lucknow. Prior to moving into academia, he worked with a prominent apparel brand, handling their product management.



Binil has an undergraduate degree in Tourism from Indian Institute of Tourism and Travel Management, Gwalior and a masters degree in Fashion from NIFT, New Delhi. He has also completed executive education programme on 'Luxury and Lifestyle Businesses' from IIM, Ahmedabad.

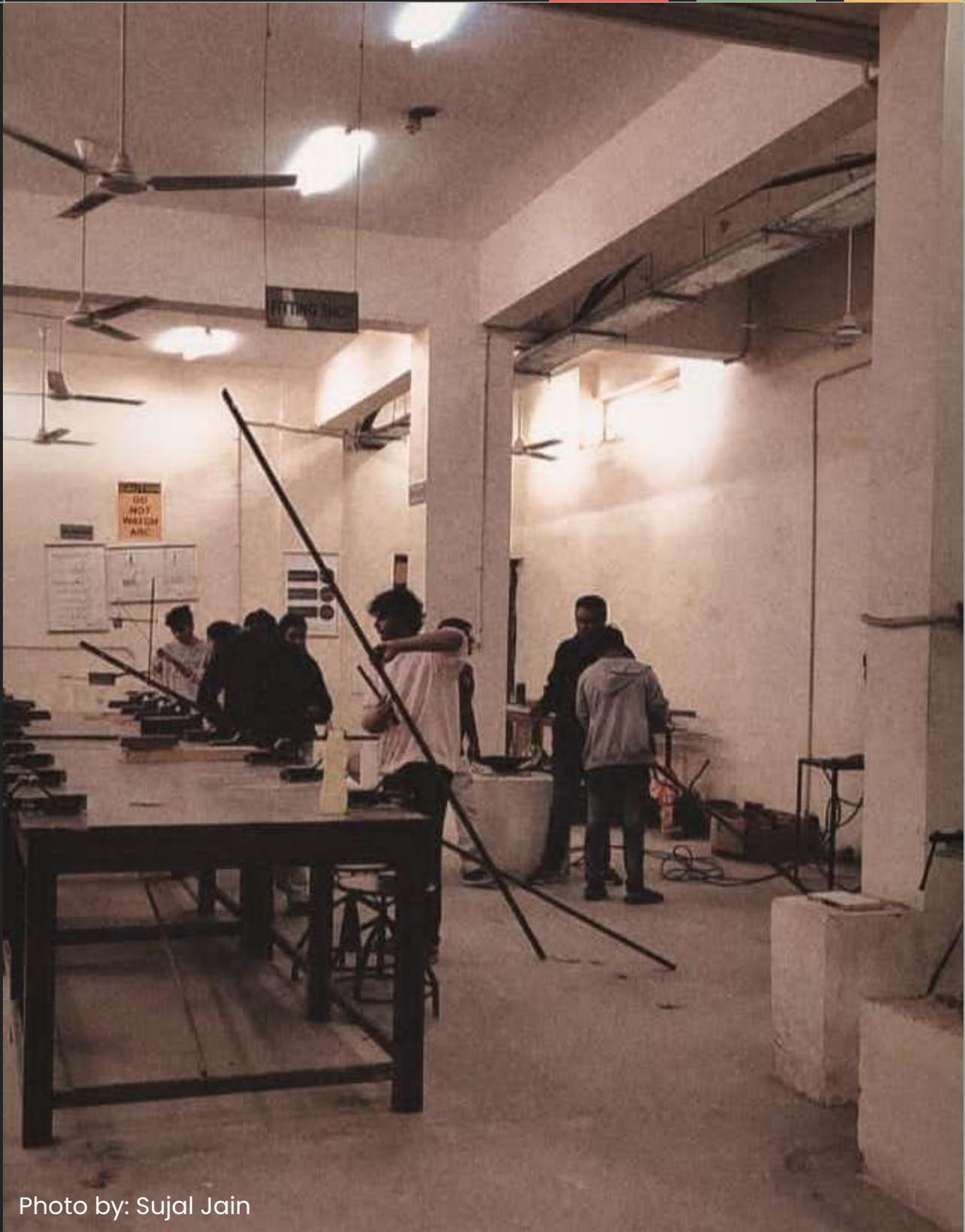


Photo by: Sujal Jain

FOUNDATION

GEOMETRY

The course on Geometry helped students to appreciate geometrical patterns in natural forms and understand geometrical relations.

Students were taught geometry and its relevance to design, methodology of geometric construction and more.



Photos by: Yuvraj Soni



Students of foundation setting up the exhibition



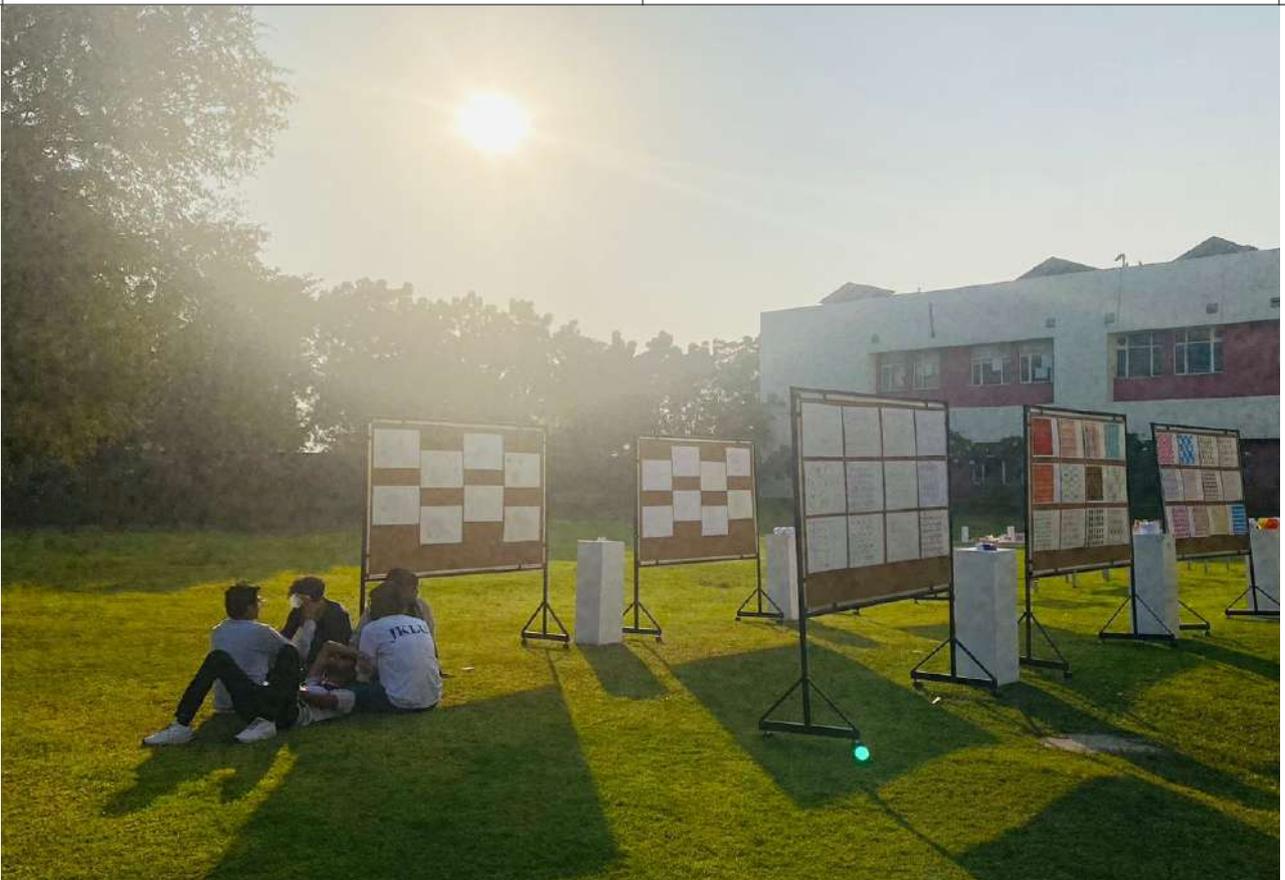
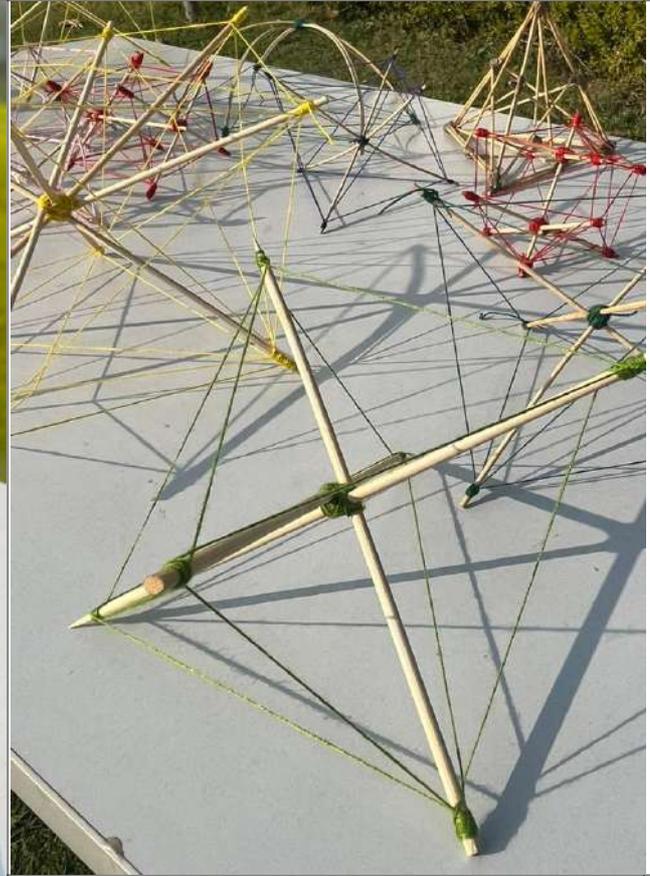
Students of foundation with Prof. Amitanshu R. Shrivastava

The course then progressed to understanding of geometry of solids and its application in form generation. It includes enhanced geometric construction: derivation of regular and semi-regular tessellations, geometry of solids, construction of regular polygons and ellipse, derivation of Archimedean solids, subdivision of regular polyhedron into symmetric components.



Photos by: Yuvraj Soni

GEOMETRY



Photos by: Yuvraj Soni

Analysis & Prototyping

100

Product Design
M.Des, 2021-23

Power

Colour

1000000

78

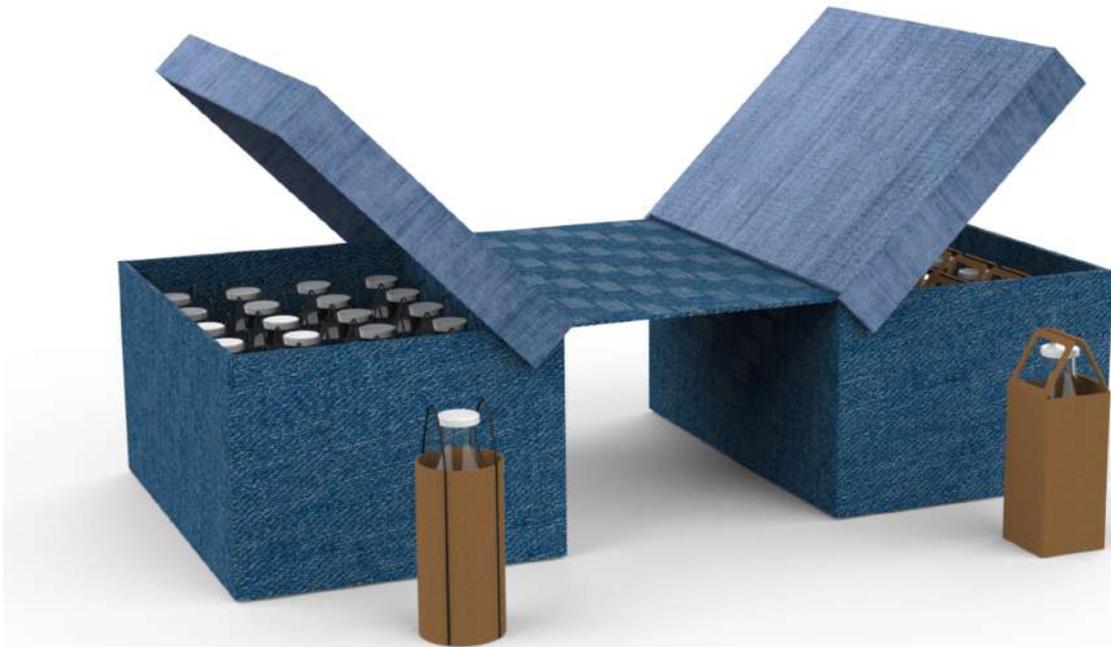
100=5

PRODUCT & INTERDISCIPLINARY DESIGN

III SEMESTER

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

This course was taken by Anirudha Biswas.



Dhruv Beda took the problem of solving the safe transport of milk products through a rigorous process of ideation, iteration and prototyping.

Photos by: Dhruv Beda



Ratio in 3:1 of Faeces and Urine.



Consist of Ligin, Cellulose and Hemicellulose & also contains 24 minerals, like Nitrogen, Potassium.

Application:

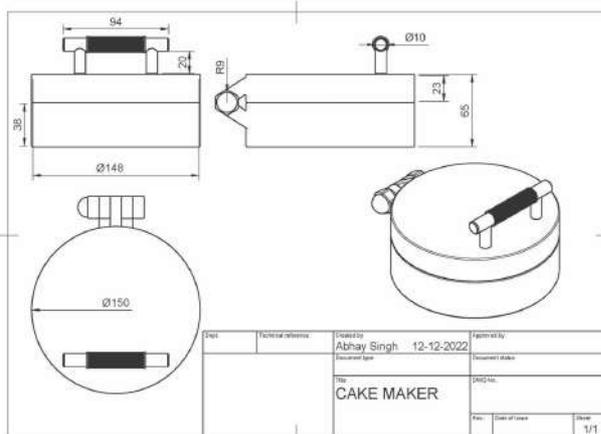
1. Cow Dung patties for **cooking**
2. Used as a **fertilizer** in soil
3. Used as a **Heat Source**
4. Brass **Polisher**
5. Insect/**Mosquito Repellent**
6. **Floor Coating**
7. Deity **Worship**



On buring, gives chocky & stringent smell leaving black mark on surface.

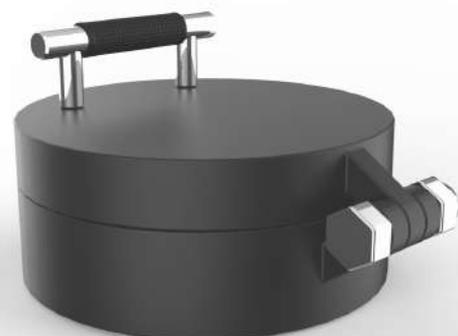


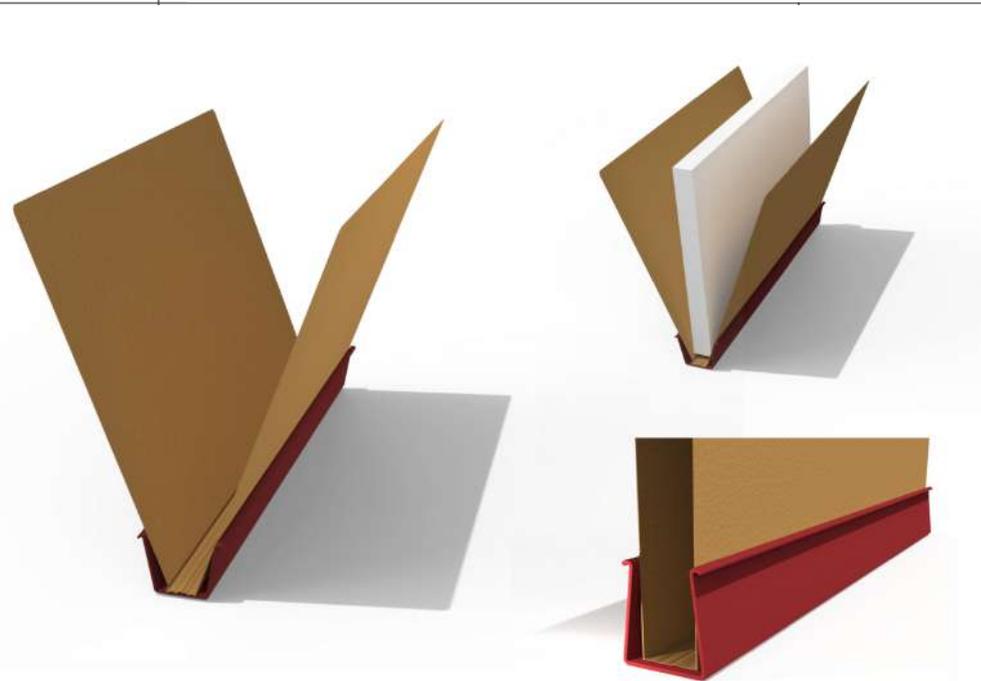
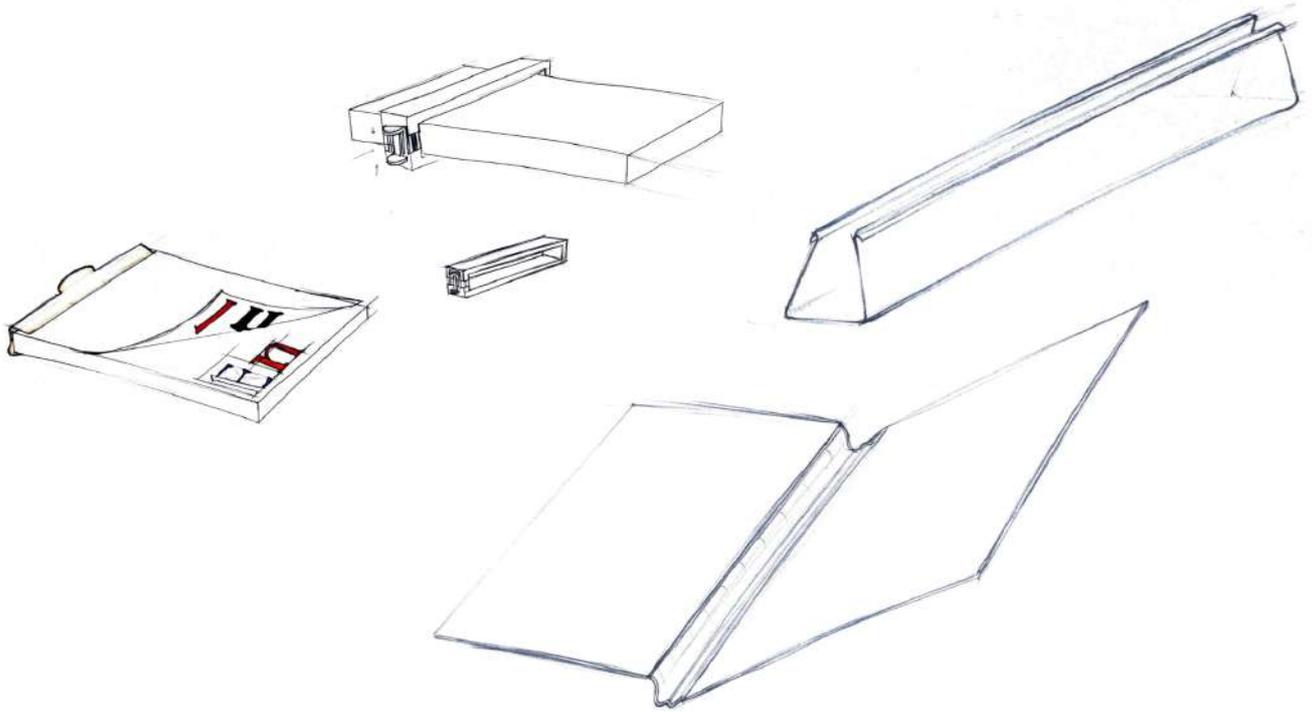
Dimensions: 120 x 80 x 120 mm



Abhay Pratap Singh recognized the problem of making cow dung cakes in rural areas through intensive research and was able to design a cow dung cake maker.

Photos by: Abhay Pratap Singh





Karan Choudhary made a product that solves the problem of stacking loose paper in an efficient way.

Photos by: Karan Choudhary





INTEGRATED COMMUNICATION DESIGN

III SEMESTER

The Design Project on **Publication Design** introduced students to publication design, processes, approaches, strategies, and tools. Students were taught to understand how to design a publication in keeping with specific requirements, massive circulation models as well as targeted markets.

Students learnt to make use of digital tools and are given insights to print and production process with regards to different segments of publication industries.

The course was mentored by Sagarmoy Paul.

VISIT

The tribals are staying close to their roots in this age of advancement and technology. They have an intuitive understanding of natural forces and the primary means of survival. They are depicting ancient culture and symbols on walls using earthy colours. The journey of tribal folk art has taken it from cave paintings to fashion and textiles, but it has not compromised its ideologies, objectives, or perspective in telling the ancient tale in the most honest and elegant way possible.

In 2021, Barkhand's Sohrai art received a CE tag. Many communities and individuals are reviving Barkhand's cultural heritage and seeking new ways to incorporate this treasure into people's daily lives.



Ministry of Culture, Government of India
www.moc.gov.in

CREATIONS

In 2018, the Sohrai Kholwar Melas, Nani Vilas Sanstha, a cooperative body of seven artists in Hazaribagh, was formed. Three hundred artists have joined, and the number is growing. Our Prime Minister, Narendra Modi, acknowledged these women in Mann Ki Baan, along with their popularity, these women have received grants from various locations, such as painting the walls of public places in Delhi, Gujarat, and Noida.

The folk art of tribals are introduced in the fashion and textile design industries. The designers of contemporary world are modernizing the tribals making a new picture of tribal and khovar art.

The artist is from the tribal Khushhalidagpur's collection of tribal folk art.



REVIVAL

Sohrai artists went to carry on the tradition of painting their stories on canvas with earthy colours. It is a sacred form of art for them that preserves their culture and keeps them connected to nature.

They began painting with brighter colours on umbrellas, handmade paper, and cement walls. It has allowed them to collaborate with the government on projects such as Indian Railways and the Biju Mandir Airport, among others.

Young generations of tribals are entering the professional art scene and are selling their paintings created on fabric or paper from their locations.

Phalguni Tudu of Purvitasara village paints indigenous folk art on her mud walls and regains them when the natural colour fades.

In Pichav: Phalguni Tudu from Purvitasara village, Hazaribagh




ARTISTS

Pharwati Devi of Biharsara village, Hazaribagh district

The skill of creating tribal art form is passed down through generations, from mother to daughter. Several tribal artists are playing an important role in carrying on the ancient tradition of expressing gratitude to nature through abstract motifs. The motif selection is intuitive, but they draw clear senses and characters from their lives. They show natural figures such as pashupati, cattle, hunting animals, and animals such as snakes, birds, cows, buffalo, fish, and turtles.

Women who work as laborers or in the fields have little time to paint. Furthermore, the resources around them are depleting. Animals are now made of cement, and the impact of tribal art can be seen more gracefully on mud walls.




JOHAR

Johar, located in eastern India, is home to several tribes. Hazaribagh is a city in Jharkhand known as the "City of Thousand Gods".

Johar is a growing need by the tribal community of Jharkhand to express respect to others and nature around them.

Jharkhand is nature's hidden gem, with mountains, tall trees, and waterfalls. It has a diverse range of flora and fauna. The people of Jharkhand worship nature and the soul of the animals.



SAGUN SOHRAI

Sohrai, Barkhand's indigenous art form, gives life to the bond between animals and humans. It has been practiced since 10,000-15,000 BC and is thought to have originated from the ISKCO Khol art form in Hazaribagh.

At the moment, the women of Jharkhand districts are carrying on the tradition of painting their mud walls with their hands or brushes (broken combs, sticks, pins, etc.) using natural colors made from minerals and cereals.

Sagun Sohrai is a harvest festival celebrated in the month of October and November coincide with the green that paper of Jharkhand, the tribes (Santals, Mundas, Oraons, Panchajoti, Kharia etc.) worship the forces of nature and show gratitude for their life-sustainers and their animals who bring wealth and nourish them.

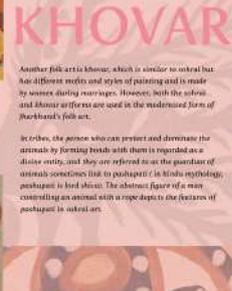
The women make sohrai art on their mud walls, they use natural pigments mixed in mud, the color red (made of red oxide) portrays the blood of ancestors, protection and fertility. Red (made of black iron-oxide) symbolizes eternal dead stone or iron-oxide or red skin and black (made of ash) is made up of previous year's rice, grounded with white, green, represents food.




KHOVAR

Another folk art is khovar, which is similar to sohrai but has different motifs and styles of painting and is made by women during marriage. However, both the sohrai and khovar art forms are used in the modernized form of Barkhand's folk art.

In tribes, the person who can protect and dominate the animals by forming bonds with them is regarded as a divine entity, and they are referred to as the guardians of animals sometimes that is pashupati in Hindu mythology, pashupati is lord Shiva. The abstract figure of a man controlling an animal with a rope depicts the features of pashupati in tribal art.

ROOTS

The style, mythology and concepts behind sohrai art are similar to the rock art of ISKCO Khol art and the cave paintings of Hazaribagh. People believed that the paintings were created centuries ago by our prehistoric ancestors.

The idea of tribal communication has similar attributes and depicts with the pashupati soul found in Panchajoti. It shows the authenticity of the stories of tribal art.

The artists depict people's fear of animals, such as a snake harming their cattle, as well as their faith in their protectors, such as Panchajoti (controlling a giant animal and snake entities) to animals creation.




Brochure Design by Shruti Kumari

Photo by Sarah Jain



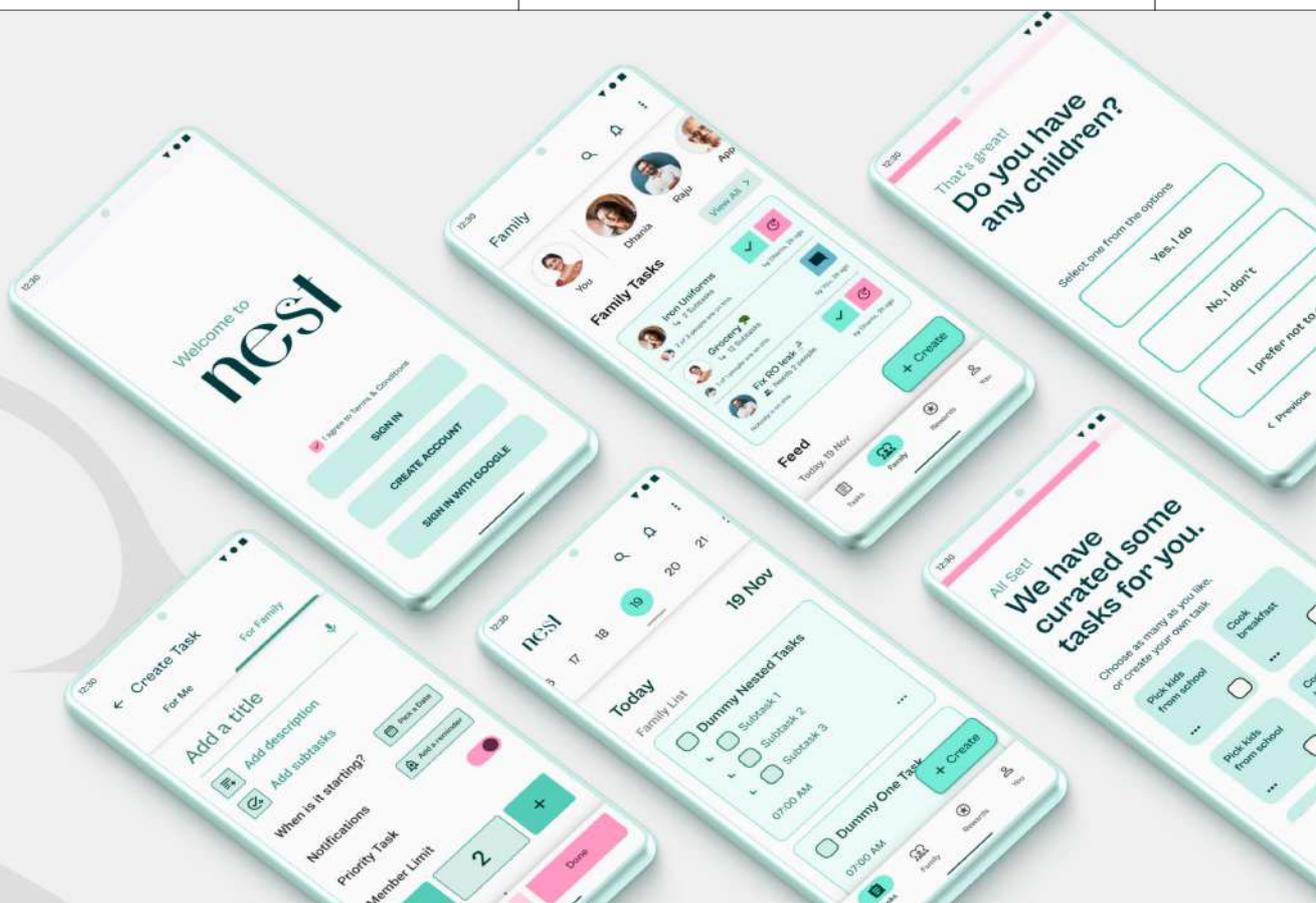
INTERACTION DESIGN

III SEMESTER

The final Design Project for Interaction Design students was on 'Design of an App-based Product'.

Students identified a design opportunity in the real world and produced a solution.

Students followed the design process from conducting user research to the final product and applied the knowledge of the coursework of the entire semester through the design for the development of a web-based and app-based project.



Work by Jasmine Kaur, Arjun Sajan Babu and Aditi Mohanan.

Nest is a family productivity app that will let the user know their schedules, home tasks and activity of a family which will affect how families plan ahead.

This will increase esteem by doing tasks effectively and communicating with family by building togetherness.



INTERNET OF THINGS DESIGN PROJECT

V SEMESTER

Internet of Things deals with the basics of electronics and programming that gave learners the necessary triggers to start creating substantial devices capable of sensing, controlling physical signals, using Arduino and ESP boards. This module provided basic concepts related to the Internet of Things, discussed statistics about IoT and described IoT networks types.

The course was taken by Prof. Devanuj Balkrishan with inputs from Prof. Devika Kataria.

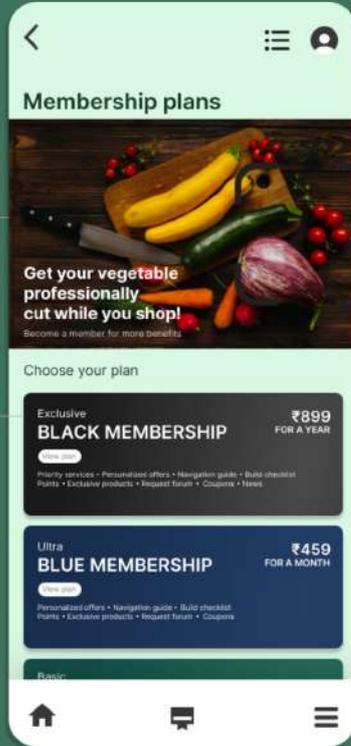
The design project required learners to undertake the task of providing design solutions within the domain of an IoT product.



CLEVER SHOPPING

A clever shopping solution to retail problems that provides quicker means of decision making and facilitates easy navigation and information exchange which builds the credibility of the store.

Work by Aparna, Taruni, Yash and Rishika



A service to get your fruits and vegetables cut while you shop

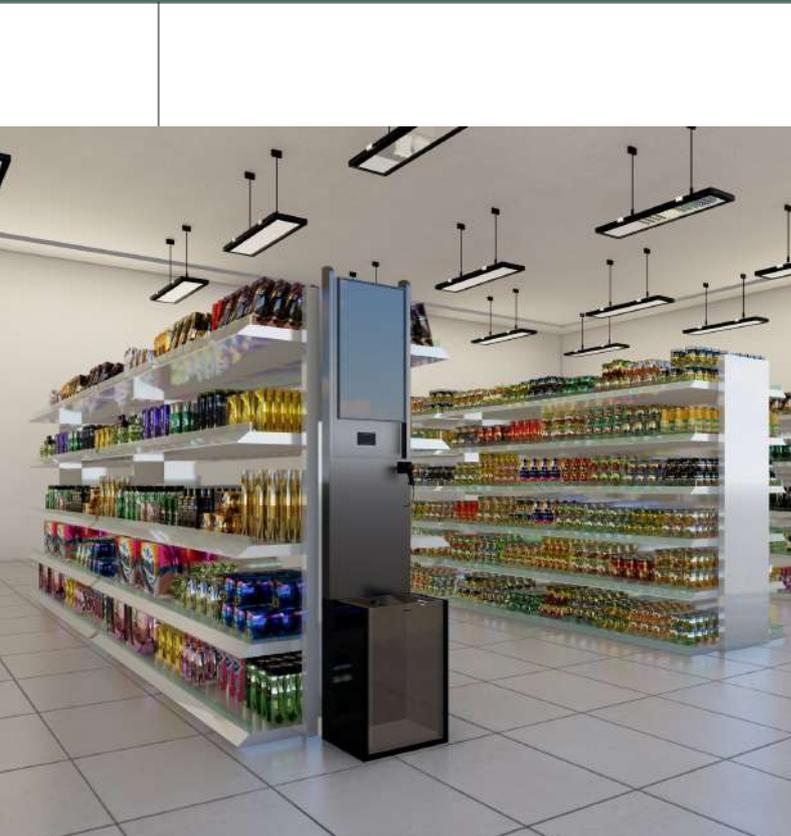
Different levels of subscription with benefits and offers based on number of purchases



Shows a mini map with colour coded aisles for you to navigate easily

A box that you can tick after you've added your item in cart

Suggest items feature that lets you suggest the products that aren't available



An IoT Device that assists shoppers at supermarkets to make purchases quickly through the use of an application and kiosk.

Work by Aparna, Taruni, Yash and Rishika

Picture of JK Paper Gujarat
by Mannat Bardia



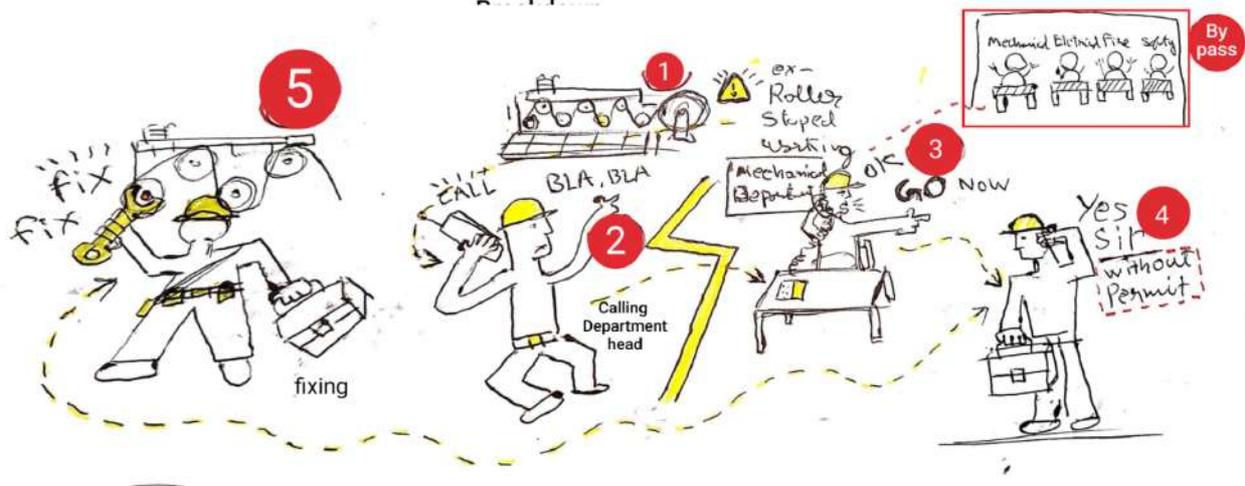
SYSTEMS DESIGN PROJECT

VII SEMESTER



A wonderful opportunity for the final year students was presented in the form of a **live system design project** with the **JK Paper** at three locations in Odisha, Gujarat, and Telangana. Three teams accompanied by design faculty of JKLU visited the JK Paper offices to understand the eco-system and analyse its problems.

Doodle by Sagar Pandey



Systems design dealt with systems thinking that acted as a decisive tool to organize and maximize the qualitative and quantitative processes of large-scale systems. This also included inputs from Social Design that looked at ways in which empathy and innovation can be used as tools to benefit a targeted social group, community.

Students came up with various ideas, strategies and processes rooted in design thinking in order to enhance the systems of work at JK Paper and ultimately be of good use for the beneficiaries and stakeholders.

Strategy

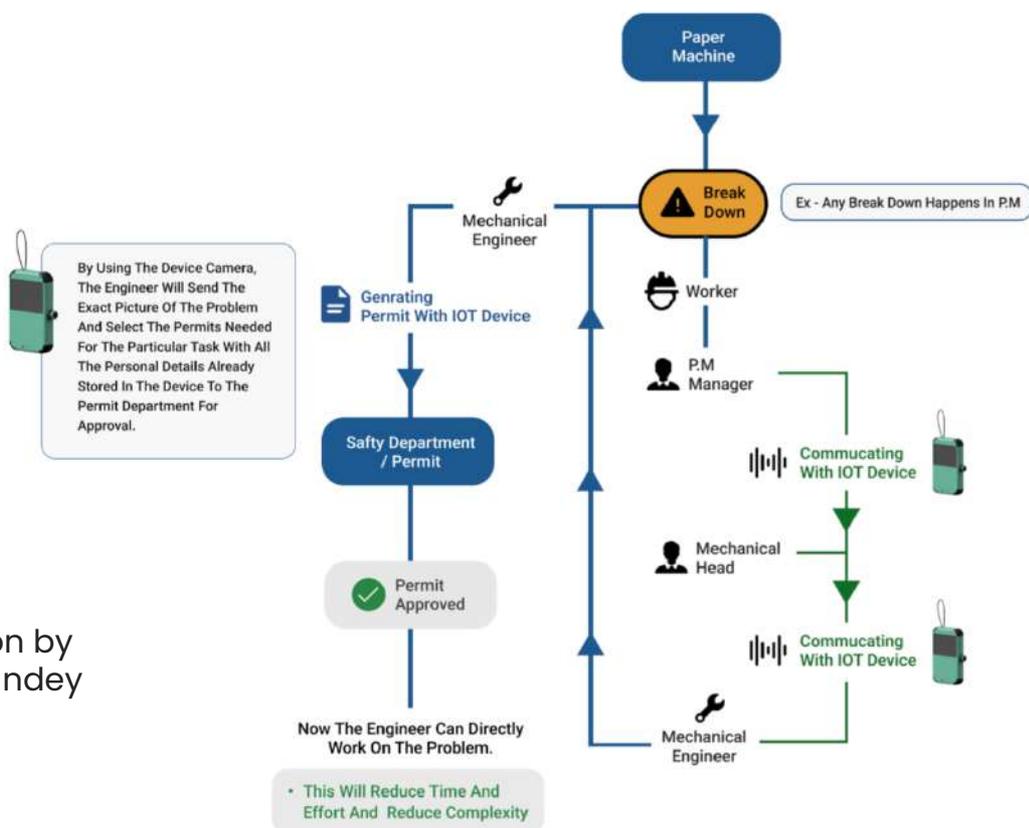
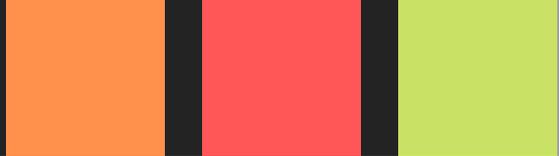


Illustration by Sagar Pandey



MASTER'S IN DESIGN



The Design Project for M.Des. Product Design students of Semester III centered around Technically Complex Product.

"This project is a holistic approach to harvesting crops in farms. Manual efforts have to be done by laborers and farmers who earn marginally.

Existing machineries cannot be taken over hilly terrains and is hard to move in farms due to weight.

Due to this, people suffer from musculoskeletal disorder from carrying the weight on their back.

With this concept, I tried to lessen those efforts in terrains that are difficult to navigate."

**By Vijay Patil
(M.Des. Product Design)**

The first Design Project for M.Des. students was an intensive course on Systems Design.

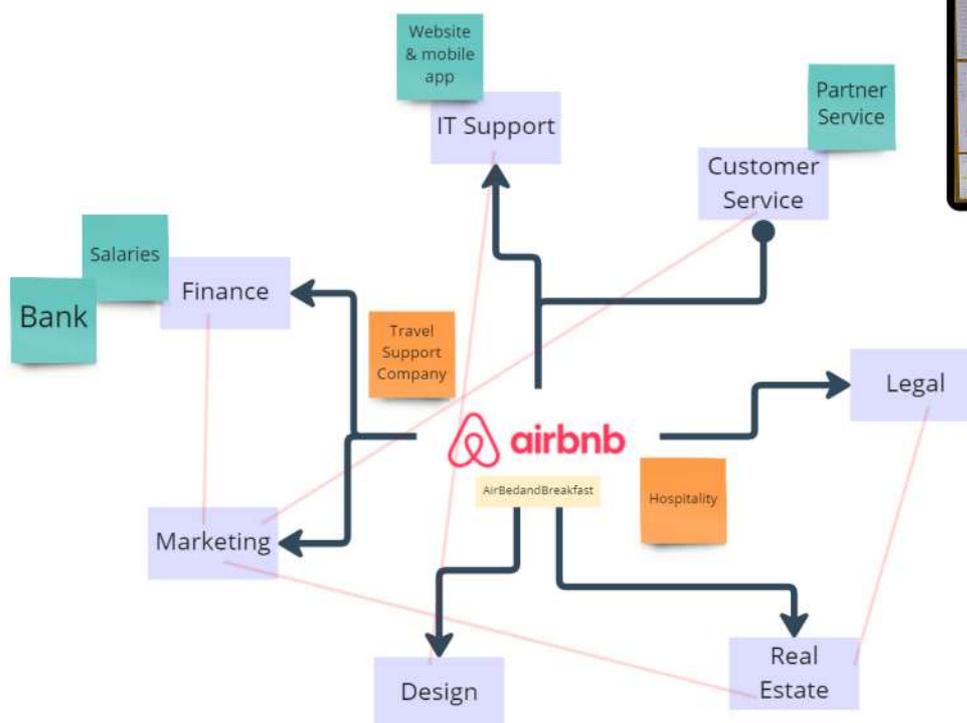
"Understanding Systems and how it works was one of the major outcomes of this course. We had to take a Physital system which lies between the physical and digital system so to understand both the aspects of systems. I chose Airbnb as my area of research because I was fascinated by the hospitality industry and how it works so smoothly.

I did user researches, went to a lot of AirBnbs, took interviews, and then I got to know that even though it looked like a perfect business from afar, it had many flaws that are unrecognised.

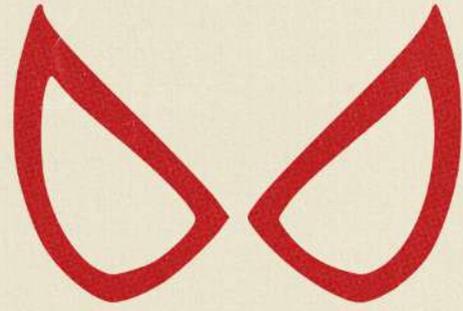
This led me to discover problem statements within the system and I ideated an ideal hosting platform – a new system that can be included in the existing system without disrupting it."

By Alind Agarwal (M.Des. Interaction Design"

About the system and its parts



Poster by Rohan Rajesh



One Hero Will Take
You For The Ultimate Spin

SPIDERMAN



TOBEY MAGUIRE

WILLIAM DAFOE

KIRSTEN DUNST

ELECTIVES

BRAND POSITIONING

The course aimed to help students understand of a brand through brand board, consumer board, product and service boards along with other visual aids.

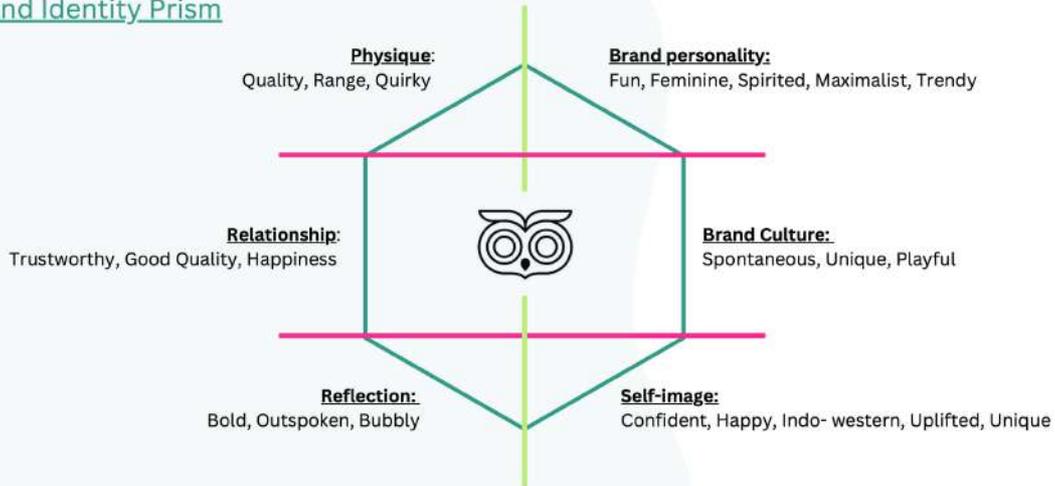
Students also worked on conducting research on brands and analysed customer buying behaviours.

The course also dealt with determining the future development and positioning of a brand to gain competitive advantage in context of global changes.

Brand positioning was taught by our academic associate, Swarnima Dwivedi.

CHUMBAK

Brand Identity Prism



Work by Anchita Sohni



FILM APPRECIATION

Film Appreciation was taught by our Integrated Communication Design faculty lead, Aastha Gohil.

The elective dealt with the history, theoretical understanding and practice of Film Making.

The course aimed to teach holistic understanding of visual culture and the trajectory from still to moving images.

The students also learnt film language, techniques and world history from the perspective of design and introduce students to the fundamental concepts of application of design thinking in films.

Work by Rohan Rajesh

GOLDEN EYE 007[™]

No Limits.
No Fears.
No Substitutes.



ALBERT R. BROCCOLI presents PIERCE BROSNAN as IAN FLEMING'S JAMES BOND 007[™] in GOLDENEYE SEAN BEAN IZABELLA SCORUPCO
FAMKE JANSSEN and JOE DON BAKER music by ERIC SERRA executive production ANTHONY WAYE TERRY RAWLINNGS director of photography PHIL MEHEUX
production designer PETER LAMONT executive producer TOM PEVSNER story by MICHAEL FRANCE screenplay by JEFFREY CAINE and BRUCE FEIRSTEIN
produced by MICHAEL G. WILSON and BARBARA BROCCOLI directed by MARTIN CAMPBELL

PG-13 PARENTS STRONGLY CAUTIONED
DOLBY DIGITAL
SOUNDTRACK ON HYGIENRECORDS

GENERATIVE PROGRAMMING FOR IMMERSIVE EXPERIENCES

Generative programming for immersive experiences was taught by Prof. Dhruv Saxena.

The course looked at visual programming that is a key skill needed to utilize and exploit the intersections of art, design, and technology.

The advent of tools like p5js and hydra has been well received in the art community and there is a tech-enabled identity of designers and artists on the rise.

Through the course, students developed deep and intuitive understanding of the nature of code/node-based programming.

INFOGRAPHIC DESIGN

Infographic Design was taught Prof. Yash Raizada.

This course helped the students to understand information, explore relationships in data and then present them through infographics.

The students developed the ability to make sense of information data and appreciate relationships that exist in data and explain them in a digestible manner.

A snippet of infographic design by Aparna Rajanala.

A WEEK IN EVERY CITY

An analysis of quality of life
The average estimate of money spent by a resident of top five cities of India in a week.



HOW TO JUDGE A CHARACTER

How to Judge a Character was taught by Prof. Shivatmika Lala, an animation design graduate from NID.

The course involved giving life to shapes so they become memorable as characters with interesting personalities. These stemmed from real-life observations and good old imagination!

Through this course, students got used to the idea of iteration and refinement in designs, better serving the story and direction. Exploration, getting out of comfort zones, and visually communicating through drawing were major components of this elective.





**IOD
RECOMMENDS...**

WATCH: THE MINIMALISTS - LESS IS NOW

'The Minimalists: Less Is Now' is A documentary film directed by Matt D'Avella and housed under Netflix. The narrative focuses on two friends, Joshua Fields Millburn and Ryan Nicodemus, who call themselves The Minimalists, and expound on the benefits of living a minimalist life.

A NETFLIX ORIGINAL DOCUMENTARY

The Minimalists

Less Is Now



NETFLIX

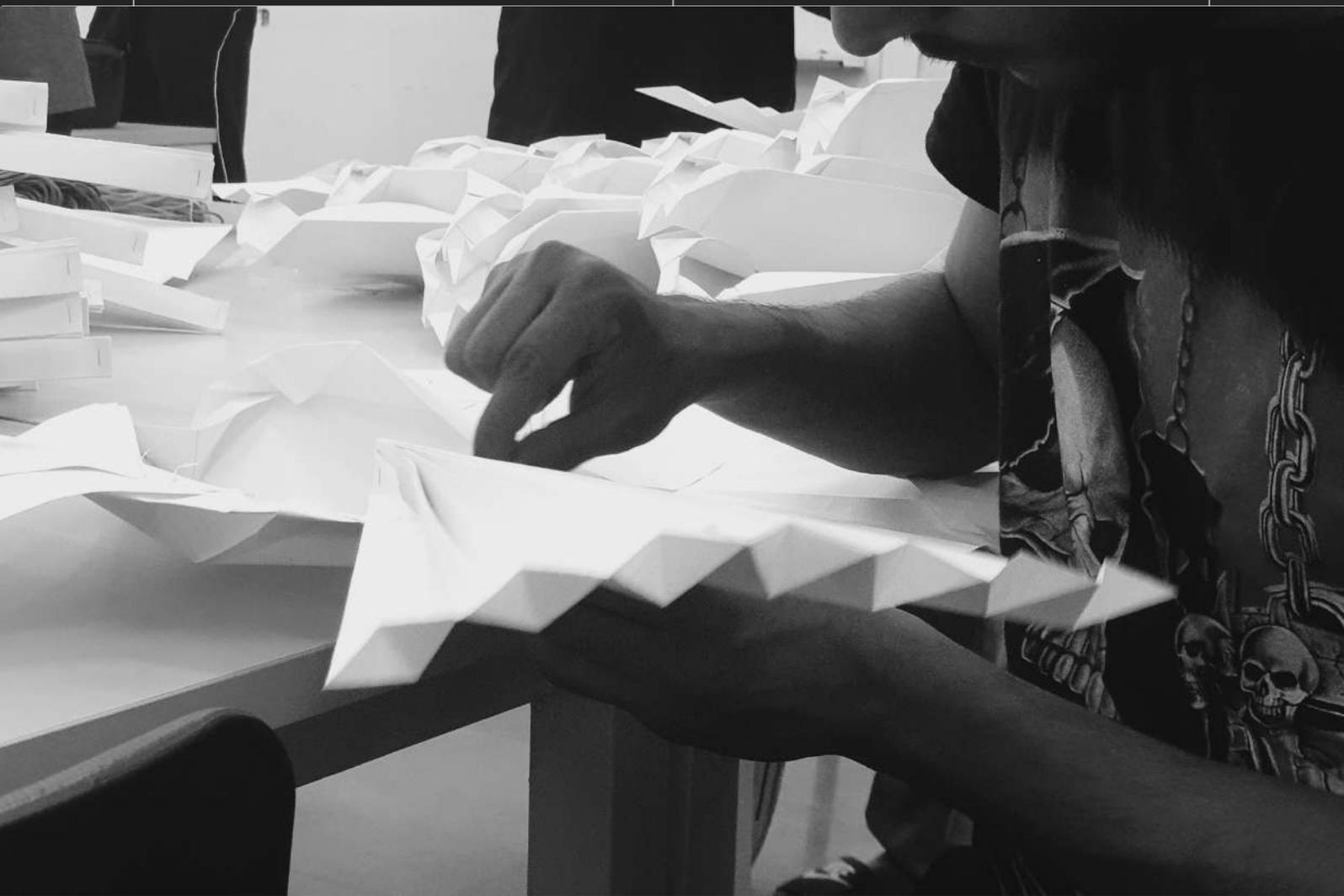
<https://images.app.goo.gl/uILJocA6y1xWSH4k6>



Authored by Caroline Roberts, 'Graphic Design Visionaries' features 75 of the world's most influential designers, and covers the story of graphic design through the riveting personal stories and significant works that have given shape to the practice.

The book tracks the development of design, from early innovators such as Edward McKnight Kauffer and Alexey Brodovitch to important figures of mid-century Swiss Design and corporate American branding.

Combining insightful text and key visual examples, this is a dynamic and richly illustrated guide to the individuals whose vision has defined the world of graphic design.



Designs Curated by:
Sarah Jain,
Programme Manager,
Institute of Design,
JK Lakshmipat University.