The IIAD NEWS Letter

January 2023 Issue

DESIGN &
CULTURAL LANDSCAPE

PINK TOILET
FACILITIES AVAILABLE
1. LADIES TOILET
(WHEEL CHAIR FRIENDLY)
2. SANITARY NAPKIN
VENDING MACHINE
3. USED SANITARY NAPKIN
INCINERATOR
4. CHILD CARE ROOM

PREFACE

IIAD is back with its third issue of the newsletter peeking into design through the lens of culture. Design has always been an integral part of our culture as it is one of the prominent ways of communicating values, beliefs and identity. Intercultural encounters and transitional exchanges in this online world are accelerating globalisation and confronting design and cultural complexity.

This issue of the newsletter is a conversation of adapting a more elaborate approach to culture, technology and participation concerning design and design education. Design and Culture has a significant role to play in shaping the future. It impacts how we design, how we live our lives and make sustainable choices. As a matter of fact, design and culture have always been closely intertwined, and belong to comparable societal cultural context. Through the process of creative 'culture mongering', design has become a means of capturing ideation, innovation, and enterprise, while serving as a symbol of cultural identity.

In addition, culture has been known to influence design because of the power it holds over how society interprets different contexts. While the relationship between culture and design is complex and ever evolving, it's still important for designers to create culturally relevant products or designs.. The shared sets of values and human experiences that form a culture inspire designers to design products that are more sensitive to the human experiences of consumers.

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"Culture is the Arts elevated to a set of Beliefs"

- Thomas Wolfe

USHA PATEL
DIRECTOR - ACADEMICS

Design has always been an important part of our culture, with a significant impact on the way we live, work and plan our lives for sustainable living. Culture sets expectations, norms, habits, principles and philosophy that impacts designs and designers in many faceted ways. It helps to navigate the world in a more informed way.

IIAD is back, this time with its third issue of the newsletter peeking into design through the lens of culture.

Culture and design can never be seen separately, they move collectively as both are part of human existence & experience and have a role in shaping and promoting the world around us. As the world becomes more globalised, we see a mix of cultures in every aspect of life. The inclusive process of cross-cultural diversity has given designers an opportunity to celebrate cultural differences in their design.

"

Culture and design can never been seen separately, they move collectively as both are part of human existence & experience

Though the relationship between culture and design is complex and ever-evolving it is still important for designers to create and maintain their cultural identities, focusing on unique and exclusive innovation to express themselves.

As design continues to grow, it needs to benefit from cultural trends to bridge the developing trends in business. This is only possible when design meets culture and reaches the point of understanding human behaviour to its fullest potential.

The roles and responsibilities of designers are not only to create useful products and images but to produce and reproduce cultural meanings through these products. Besides explicit practical functioning, products and images also have an implicit social function which draws upon human centred design and design thinking to create new innovations.

4

Abhishek Bij
Partner and Lead Designer

DESIGN PLUS ARCHITECTS

Abhishek Bij (Partner and Lead designer, Design Plus Architect) in an interview with IIAD gave insights into his design journey and how the architecture domain has evolved in India. He talked about the significance of sustainability, democratic designs and reliance on technology as the vital elements of the modern approach to the design industry.

While talking about his views on contemporary architectural practices with respect to India, Abhishek said that his focus on sustainability and regional identity has been a salient feature of his approach to design. Deliberating upon the importance of green certification and employing sustainable practices in projects, he said, "Indians are inherently very conscious towards the environment and this is something we follow in our work practices from day one when we sit at the sketching table."

Watch the full Studio Tour

"

Indians are inherently very conscious towards the environment and this is something we follow in our work practices from day one when we sit at the sketching table.

Abhishek also talked about his experience of working with IIAD graduates. He said, "IIAD graduates have the right practical knowledge as they continuously work on real-time projects and their work is something we all can learn from." Furthermore, he commended the contribution of IIAD in producing the finest interior design graduates who are equipped with notable design aptitude, skills and are profession ready.

He concluded his interview by saying that IIAD as an institution is a great learning space with a pragmatic design and architectural perspective at heart.

INDUSTRY INSIGHT

MASTER CLASSES

The Fashion Business Management department organized a week-long masterclass series with experts from different industries where they shared valuable insights about their professional journey & experience.

Members from the Fashion and Retail Industry, the CEO of Select City Walk, WGSN Account Manager, the Digital Marketing Entrepreneur, and many more took part in these master classes.

Yogeshwar Sharma
CEO & Executive Director - Select City Walk

Introduced students to Retail Management from the perspective of one of the forerunners of the shopping experience (shopping mall) creators of India. Students got insights into Retail Management and Mall Management. He also talked about location strategies while planning a new mall, and how the planning, leasing and execution take place for its retail, food, and experience.

Kajol Arora
CEO - The Aurora Creatives

Spoke about Branding and Digital Marketing. The session covered guiding principles of branding with a special focus on how a colour scheme and logo design impacts the brand's image. The session was highly interactive and engaging.
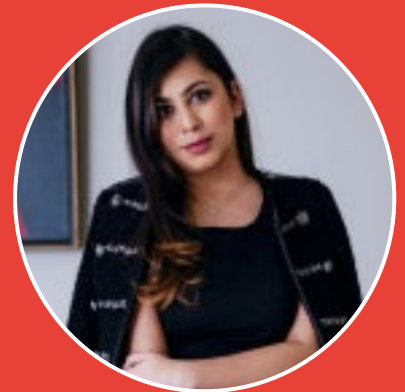
Divya Mohan
Account Manager - South Asia WGSN

Gave insights into Fashion Forecasting. Her session introduced students to the world of WGSN - how it provides accurate trend directions to various fashion brands all over the world. Students got to understand how much work goes into forecasting and creating customized reports for retailers.

Nitesh Burman
Head of Operations - Afflatus

Spoke about the importance of quality in emerging consumer requirements in the apparel industry. Nitesh talked about various elements of quality assurance that are added to the supply chain - pre-production, production and post-production stages of a garment to ensure that it meets customer's quality expectations.

Final Swatches of Natural Dyeing by Students

Abha Aggarwal
CEO - Founder & Creative Director - RÖMRÖM

Abha Aggarwal (CEO - Founder & Creative Director, Rōmrōm) conducted a Natural Dyeing workshop with our Fashion Business Management Students. The workshop introduced students with the techniques of eco-printing and bundle dying where students used various dyeing processes to get vibrant and unique patterns.

Each student was provided with a kit that included natural products like cutch, madder, alum mordant, iron modifier and fabric that are used for dying. They got to experience traditional and sustainable techniques of dyeing which reduces the impact of the fabric dyeing process on the environment.

Watch the video

Abha Aggarwal explaining Natural Dyeing process to students

Steaming Process

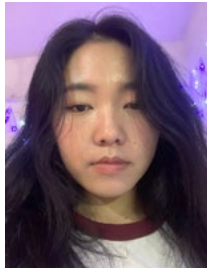Natural Dye Collection by Romrom

Products used for Natural Dyeing

Material Exploration

The project explores the possibilities of material manipulations and forming 3D forms with different mediums. The materials used in this project are wire mesh, tar coal and thread. All three materials are unique with different properties. Hence, different techniques of molding or manipulation are required to achieve the final form. The project is a gateway to understanding the finer nuances of a material, its structure and discovering its extent of vulnerability and adaptability when used in combination with other materials. Though the final form is an absolutely abstract idea, the threads are stretched in a way that represents light rays through the wire mesh form and its convolutions.

Archita Mahalwal
Batch 2022 - 2026
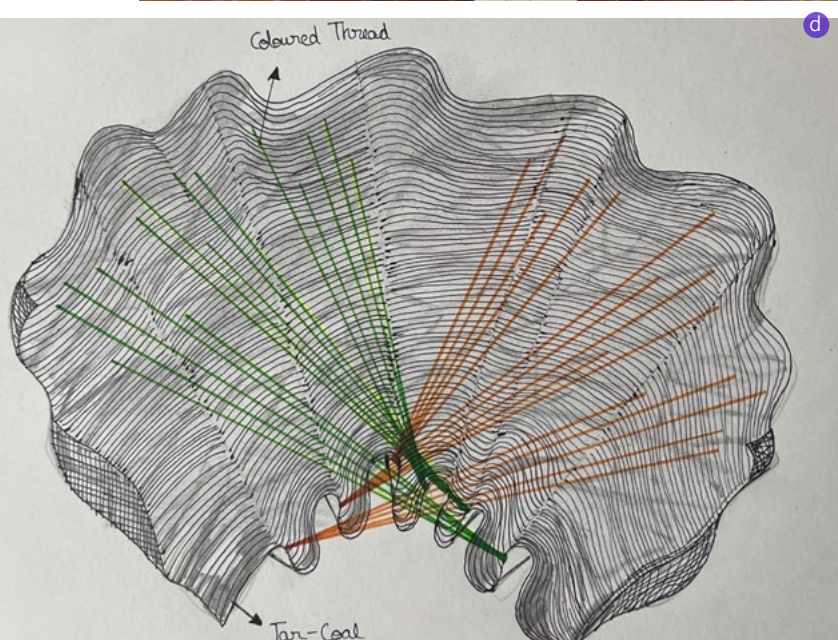
a. *Miniature Model of the final form*
b. *Final Form*
c. *Close-up of the thread*
d. *Sketch and Iteration*

Form to Formation

This project uses only one material aluminium wire and the final form is achieved by two styles of bending technique. During the process when the final form is created to a scale of 2 feet, to achieve better visibility two wires have been twisted using a drill machine to make it thicker and sturdier. The exploration of aluminium wire in this project leads to an abstract form that can be seen as subtracting from a 3-dimensional cylinder.

Tenzing Apang
Batch 2022 - 2026

Click to view portfolio
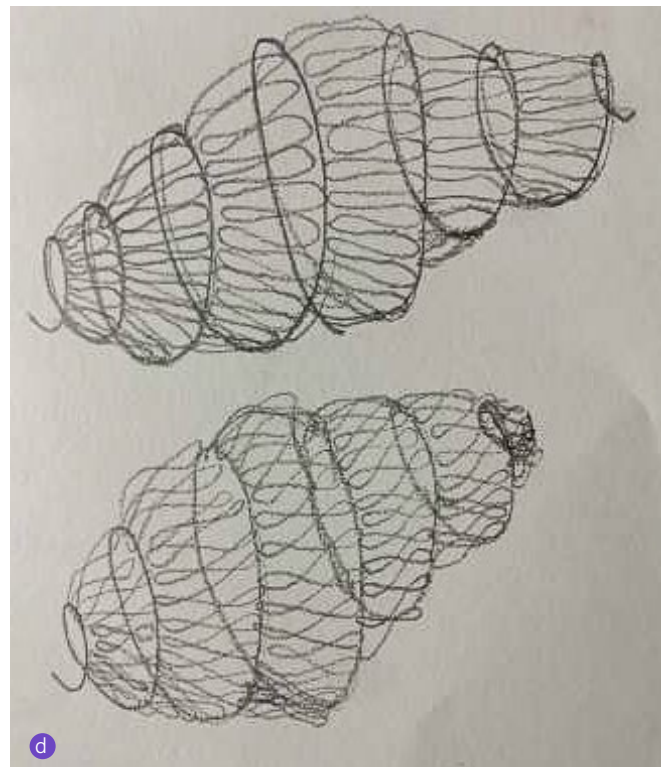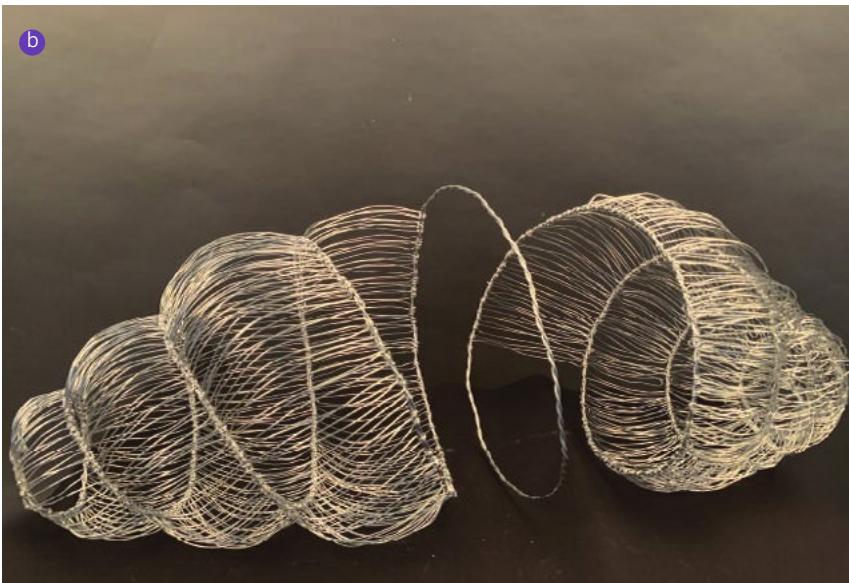
a. *Wire Bending Technique*
b. *Final 3D form developed using wire bending (side view)*
c. *Final 3D form developed using wire bending (front view)*
d. *Sketch and Iteration*
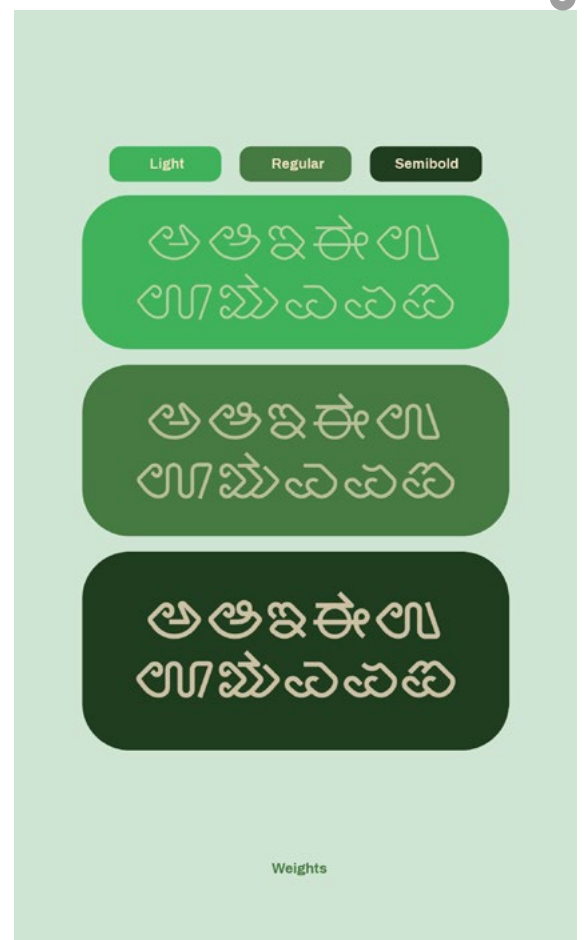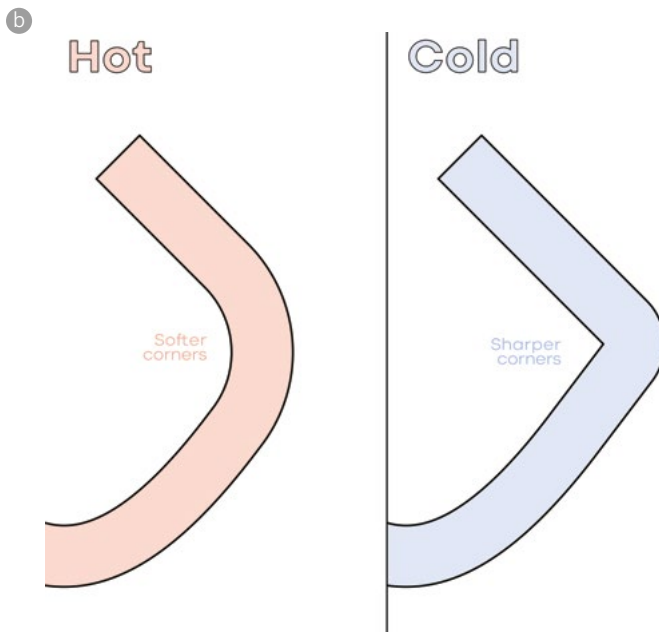
Sari
A Type Design Project

Sari (Alright)

Atreyo
Batch 2020 - 2024

Click to view portfolio

The word Sari is almost synonymous with 'okay' and 'achha' and is used mostly by outsiders in and around Bangalore. 'Sari' started out as a simple sketch during Atreyo's internship project and then developed into a Kannada Typeface.

Initial sketches and grid uses calligraphy-stroke width grid, deriving forms one-by-one based on the initial sketch. The typeface that came out as the final outcome is available across 3 weights (light, regular and bold) and 2 styles (hot and cold).

Light   Regular   Semibold

Weights

Hot

Softer corners

Cold

Sharper corners

a. Test Prints to understand stroke widths
b. Sari Iteration 3
c. Sari's stroke widths variations

Ghuman Gheriyan
Paper-Cut Animation

'Ghuman Gheriyan, is a Punjabi term, meaning, 'whirlpool or chaos'. The project started as a simple idea of paper-cut animation with no concept but later emerged as an 'ident' where a human is converting into a fish. It is trying to find its way outside water, depicting tangled thoughts trying to burst the confusion that is eventually leading to a solution inside the mind.
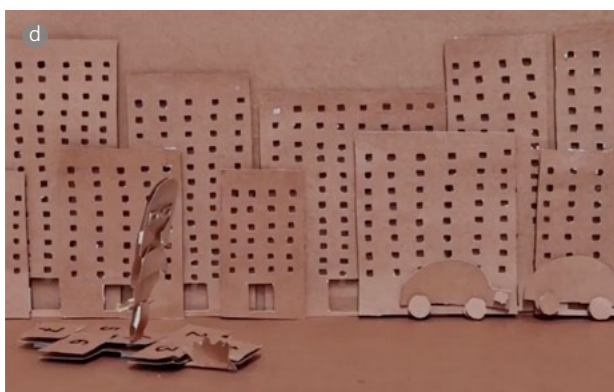
The process began with sketching the storyboard, character design followed by cutting thin cardboard paper and sticking double tape behind them to snap each frame.
The ident that came out as the outcome was a brown monotone that capture the essence of digging deeper.
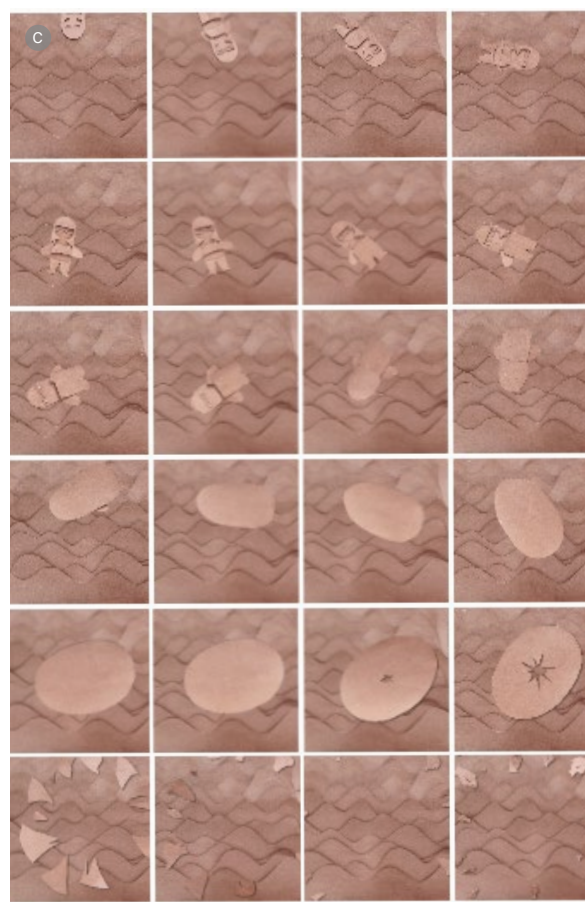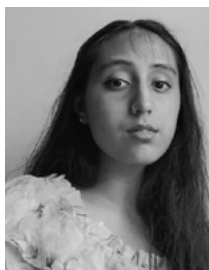
Jasmehar
Batch 2021 - 2025

Click to view portfolio
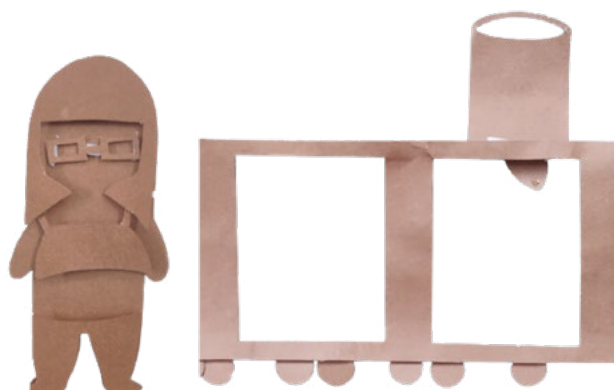
Character paper cut-out	**a.**
Treatment	**b.**
Storyboard	**c.**
Close up of paper cut-out animation	**d.**

The Hand
A range of hand knitted designs inspired by Japanese ceramics

Jasleen Kaur
Batch 2018 - 2022

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The artistry of manipulating ceramics in terms of form and texture at the Clay company was the starting point of her process. The inspiration for the range comes from the appreciation for Japanese ceramics, tea cups to be particular.

The significance of "the hand" showcases in each garment as the range is hand knitted to honor the role of the hand in creating unique and individual pottery pieces. Just like every pottery piece is not the same, every stitch created by the interaction of the hand and the needle gives the garments their own unique signatures.

Japanese Tea-Cup Sketches **a. - b.**
Flower Motif Iteration **c.**
Final Range Plan **d.**

Joining the Dots

A collection insipired by the Phad paintings of Bhilwara, Rajasthan

Kartik Mahalwal
Batch 2018 - 2022

Click to view portfolio

Joining the dots is a knitwear design project inspired by the Phad paintings of Bhilwara, Rajasthan. It incorporates the understanding of their design process which finally would turn into a range of six knitwear garments. The Phad art style intrigues him because it is a storytelling medium, it has a lot of expression, tales and symbolism inhabited in itself which give meaning to mundane things in life. Also, there are different communities involved in the celebration of Phad paintings giving it an identity that is strongly implanted in communities.
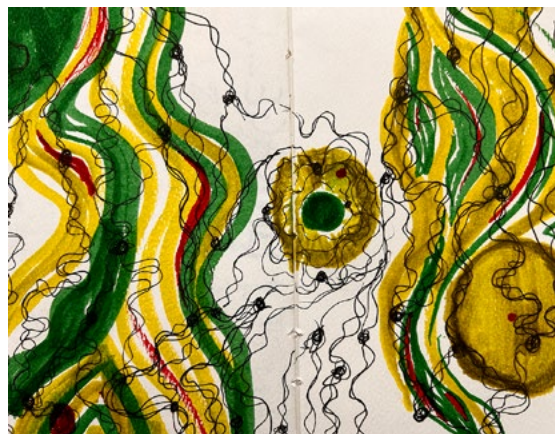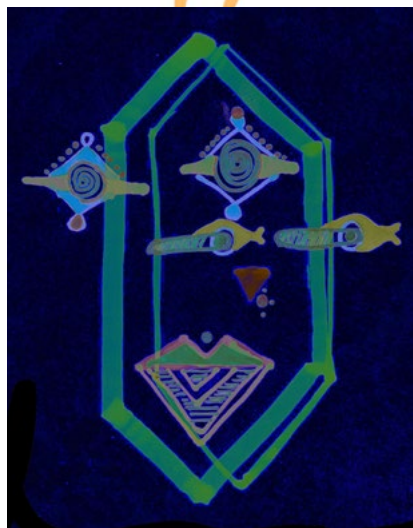
a. *Abstractions*
b. *Range Plan*
c. *Artwork Iteration*
d. *Fabric Ideas*
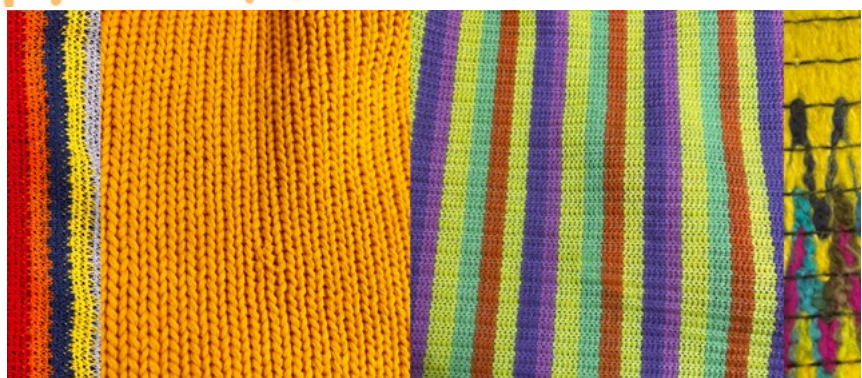
Musico

Designing a Multi-Functional Office Space

Kanika Agarwal
Batch 2019 - 2023

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Musico is a multi-national media house with roots in India that deals in Albums, Music videos, Podcasts, Movies, Short-films, and OTTs - it produces Musical Instruments too. The space is designed for a back-end office that conveys the company's language and is multifunctional. It is a modern industrial open-plan office with Bollywood drama as an accent in the space to make it more interesting and where aesthetics have been built around the functional workability of the space.

Area Bubble Diagram

a. *Area Bubble Diagram*
b. *Entrance Lobby - Final Render*
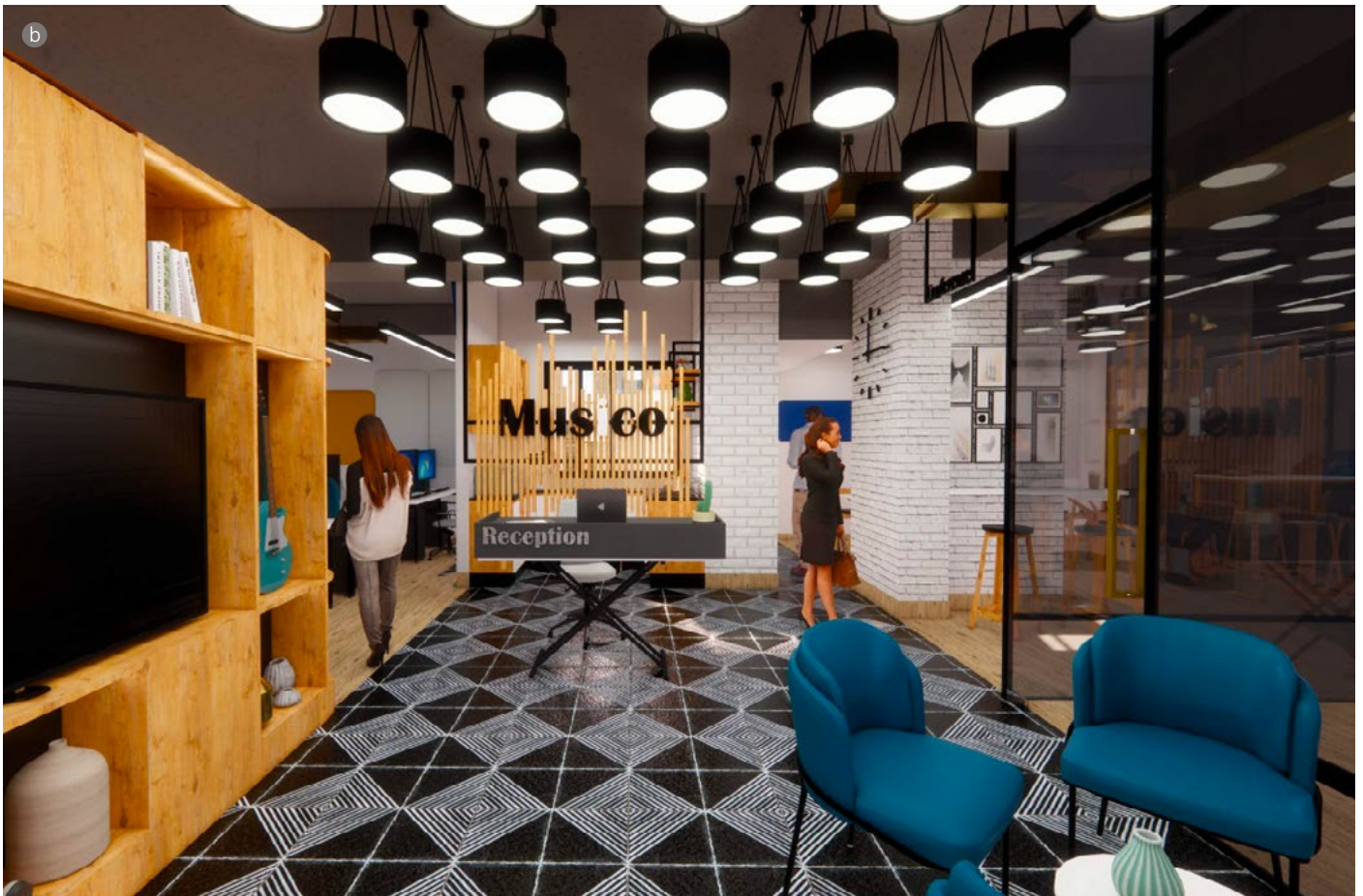
Publication House Design

Serene Work Environment

The project focuses on flexibility, transparency and tactility of a publishing house based in NCR. The design brings out the natural light and a fresh feel to the interiors to create a serene work environment. The space aims to foster productivity and consider different levels of privacy for its users.

Insha Rizvi
Batch 2019 - 2023

Click to view portfolio

a

b

c
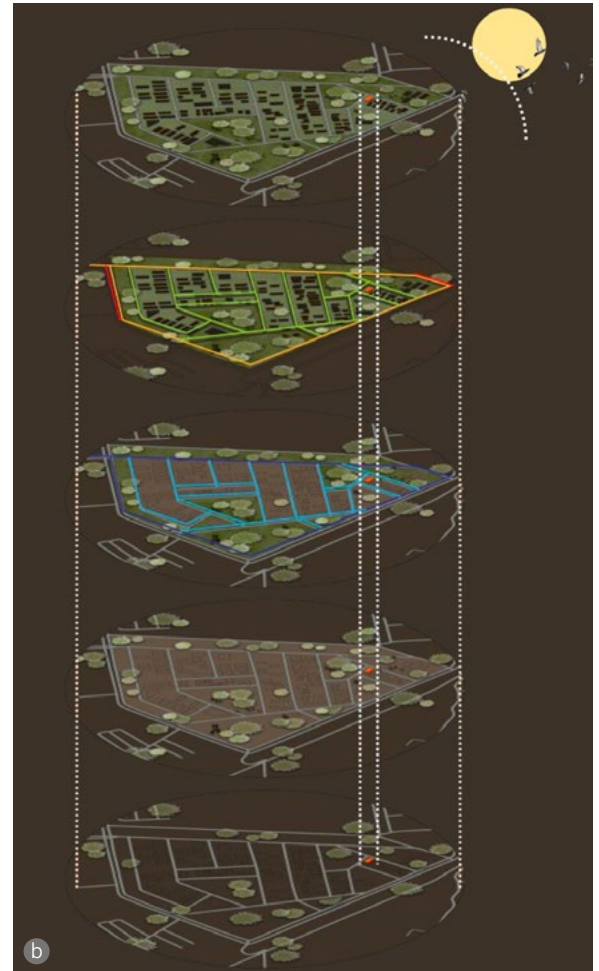
a. *Material Board*
b. *Macro-Analysis of the Site*
c. *Proposed Design of Ground Floor - Final Render*

Brand Case-Study

Simran Rawat
Batch 2021 - 2024

The project aims at identifying an international lifestyle brand and demonstrating an understanding of its existing retail store operations. Simran chose Steve Madden for her brand case study where she also reflected on the brand's organizational behavior, economic environment and identified a strategy to improve the brand's presence in the Indian Market.

Click to view portfolio

STORE LAYOUT
Area: 500-600 sqft
COMBINATION OF FREE FLOW AND LOOP LAYOUT

Fig. 6.1. Stages in Product Life Cycle.

STEVE MADDEN
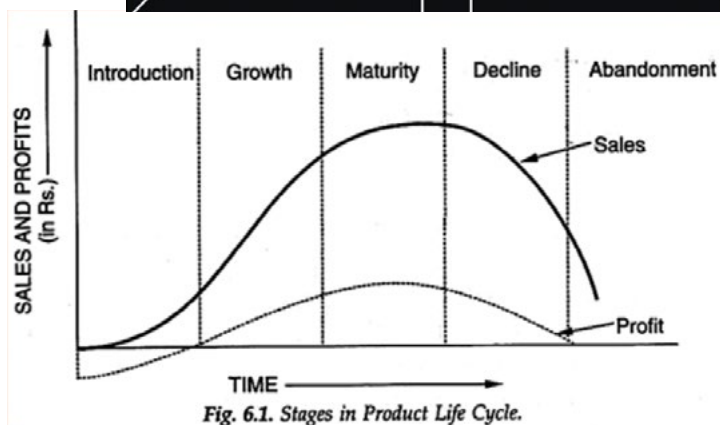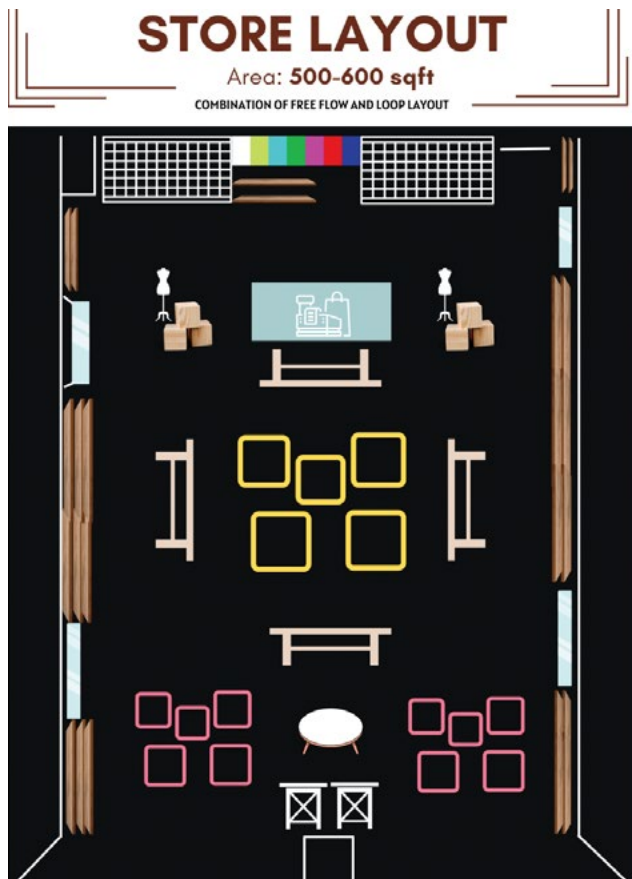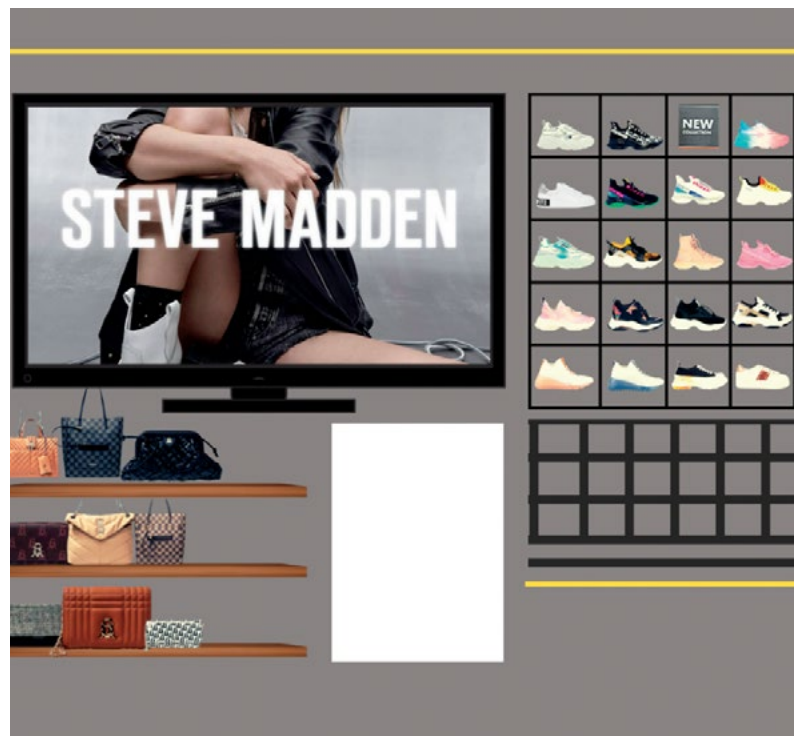
PROMOTIONAL SIGNAGE

NEW COLLECTION
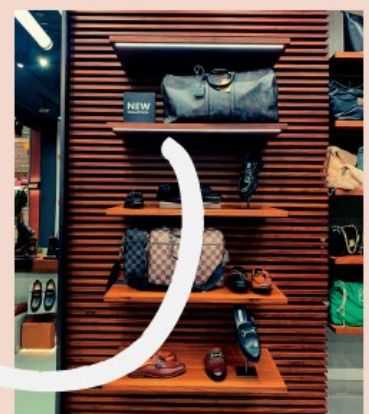
SIGNAGES

Luxury Brand Digital Presence

Sanya
Batch 2021 - 2023

Click to view portfolio

The project aims at critically evaluating the role of brands in the luxury market by exploring their brand identity, digital presence, image and value.

DIOR

INSTAGRAM
Followers- 41.4 million
Following- 286
Frequency- 2-3 posts daily
Total- 9,630 posts
Likes- 35k approx.
Comment- 500 approx.

WEBSITE
Monthly visits- 11.4M
Visit Duration- 2:05
Pages per visit- 2
Bounce Rate- 58.26%

CHANEL

INSTAGRAM
Followers- 51.8 million
Following- 2
Frequency- 2 posts daily
Total- 4,791 posts
Likes- 30k approx.
Comment- 150 approx.

WEBSITE
Monthly visits- 9.1M
Visit Duration- 2
Pages per visit- 2.82
Bounce Rate- 47.75%

SOCIAL MEDIA CONTRIBUTION

Janvi Khera

User Experience Designer
Yatra Online Ltd.

Culture includes ideas, beliefs, customs and ways of living in particular society whereas design implies planning to develop experiences or products according to the culture. While designing a product, service campaign or even a leaflet to different countries or regions Ahow the user will react. Local culture includes language, social conditions, cultural sensitivity and other products and customs.

Good design must consider the culture to touch the level of human behaviour and thus the purpose of design is solved. For example - In India, the use of multiple languages by various apps such as Google, Facebook etc. has enabled them to reach masses. Culture and design always go hand in hand and can never be seen in isolation.

Jessica Toppo

Production & Design Executive
Udayan Care

As a travel-addict and a culture appreciator, I believe that it's becoming difficult to find the customs and crafts that are specific to a region anymore. At the peak of globalisation, villages seem the most vulnerable to losing the core of their culture, which would result in no steady jobs for local people. This can be said about Pauri village - situated in Garhwal - Uttarakhand. The only not-so-known fact is that it has unmatched beauty and peace. But because of fewer tourists coming by, many locals have left the village for better opportunities in bigger cities like Haridwar, Rishikesh or Dehradun.

As a result, many craftsmen were almost forgotten with the craft they had mastered - crafts like Fabrics woven out of Natural Fibres, Animal Wool, Basket Crafts or more. Sadly, these already fading craft memories are washed away by western soft power influence through international demand and ideology. Ironically, when I was discussing Kandali fabric weaving with someone who once ran his business, he stated that foreign businessmen from Australia and even Japan were more interested in ferments than Indians!
Design and Culture are interdependent on each other. However, the balance and harmony between the two needs to be supervised by the people themselves in order to preserve the value of each.

Parishi Jain

Social Media and Website Manager
Eka Design Studio

Culture and Design have a very symbiotic relationship; where historically culture has formed the foundation of design but also design has helped evolve cultures/ civilisations.

As designers, working in a time where everything has been said and done already; looking to one's cultural context can provide for the most profound and impactful design insights; furthering the goal of unique and innovative design.

MEET OUR ALUMNI

Priyanka Rao
Creative Editor
BOLD Magazine

Often we forget to embrace the beauty of our own culture where every colour has a meaning and the captivating part is that they are not hidden but out there in the open. I feel blessed to witness such promising culture with my eyes yet there is so much to unfold! Designing gives a great perspective on culture.

Our inspiration, techniques and tremendous mentorship come through a mix of culture and design which is very much visible through upcoming brands focusing on art & culture.

Anjali Joshy
UX Designer
Legato Health Technologies

It is so true that culture & design can never be seen separately. Different cultures are made up of stories. Stories are so powerful that they have the potential to change the way we see, hear or touch anything in this world.

If the 'cultures' do not exist eventually there will be no purpose for creating designs. Sometimes as designers we forget that we are surrounded by stories and experiences that have built & moulded us in the way we think and visualize , which is very different from somebody, say in Africa or China.

Our perspective as Indian designers not only could help communities that have become invincible in India become visible , but could also help designers from around the world create designs that are accessible and universal for everyone.

Kartik Dutta
Film Maker
Userfacet

Cultures are formed over a long period. Therefore, naturally, the customs and daily practices within cultures evolve according to the geographical and economical needs of the place they are native to and are also suitable for the people of the culture.

While taking inspiration from such customs and daily practices, designers must find out why a specific practice exists in a given culture and then incorporate the feature to their design.
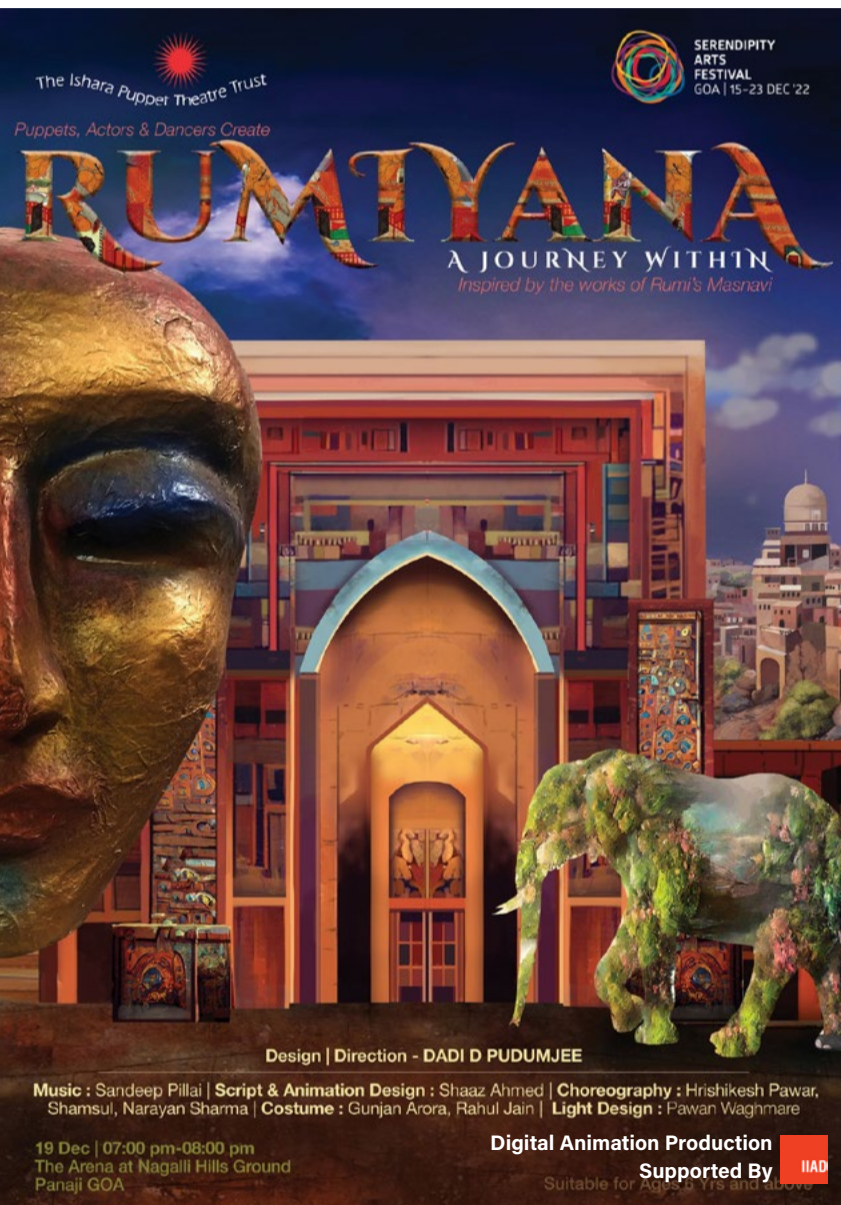
Rumiyana - a Journey Within

Inspired by the tales from the Masnavi by Rumi, a labour of love, brought to you by The Ishara Puppet Theatre Trust. The performance is a collection of poems and stories from the Masnavi interwoven to tell a singular narrative of a journey in search of the self, in a quintessential Rumi style of 'a story within a story within a story.'

Rumi consciously made himself and his poetry a bridge between cultures and between religions. There is nothing exclusivist about him. He includes everyone in his embrace. He was, and is, a healer of whatever might separate us.

Students of Communication Design and faculty members of IIAD were a part of Rumiyana -
A musical puppet theatre performance based on the works of the great Sufi mystic, poet, and philosopher Mevlana Jalaluddin Rumi, whose influence transcends all conceivable borders and unites people across categories of race, nationality, and gender.

Directed by: Padma Shree Awardee, Dadi Pudumji
Script and Animation Design: Shaaz Ahmed (Associate Professor, Communication Design, IIAD)
Costume: Gunjan Arora (Associate Professor, Fashion Design, IIAD)
Digital Production and Animation support from IIAD and the Communication Design students:
Rishabh Jain, Sreeram Jayaram
Harshul Grover, Simranjeet Singh Bhutani, Nanki Ghuman, Nandini Sharma, Tanvi Gupta
Amartya Chakraborty

Pink Toilet Project

Creating Safe and Gender-friendly public spaces that comfortable and secure, including universal access to sanitation

Interior Architecture & Design students were engaged to redesign Pink Toilets, a project undertaken in association with PVR Nest and C4Y (Centre for Youth). "Pink Toilets" is a Public-Private collaboration between PVR NEST and Municipal Corporation of Delhi to increase women's physical and economic mobility by creating safe and gender-friendly public spaces, thereby increasing their participation in school, work, and public life.

Students under the guidance of Snehanshu Mukherjee (Course Leader, Interior Architecture & Design) and Rashim Mahajan (Associate Professor, Interior Architecture & Design) worked on two sites, the Pink Toilet at PVR Anupam (Saket) and the Pink Toilet at PVR Priya (Vasant Vihar). The final design proposal enhances and redesigns the existing Pink Toilets, making them more functional and efficient. It also increases the accessibility of the facility by adding ramps at the entrance for easy access with wheelchairs. There are specific washrooms for differently-abled kids, dedicated breastfeeding areas and also a relaxing zone.

The design proposal also takes care of providing information about women's hygiene and the proper use of sanitary pads and incinerators. The signages to Pink Toilets have also been redesigned by the students for better visibility so as to be easily identifiable in crowded places. The aim of this proposal is to create a woman-friendly public toilet facility. The design is both comfortable and secure, including universal access to sanitation and an emphasis to address the needs of women and girls.

Tanya Kumar
Associate Professor
Interior Architecture & Design
Assistant Designer of the Dastkar Office, Kisan Haat

According to UNESCO, cultural landscapes represent the combined works of nature and of man. Architect Rich Hillis, Planning Director for the City and County of San Francisco, defines it further by stating that a cultural landscape is a place with many layers of history that evolves through design and use over time. An example of such a layering is seen in the development of the Dastkar Office developed at Kisan Haat. The project clarifies how cultural landscape is embodied through various physical features as well as intangible elements to give the space a sense of place.

Oshin Sagar
Lecturer
Communication Design

The human experience in the contemporary times may at its best be represented by the sustained engagement with the evolving artefacts and practices that draw from the arts and culture of the place. In the globalised world of the present times however, the cultural landscape across is more cosmopolitan than ever before with design being at its core. In the age of the Internet, especially now where culture across continents is slowly homogenising–– where consumption is key to the existence in flux––it is the framework of design on which culture operates. Right from the device on which one might be reading this to the condiment shaker on the dining table all were specially designed to ensure ease of going about things. Not to forget it is at the cost of the 'local', the culture-specific crafts and practices that might be contextual to the space traditionally which once struck an ecological balance between nature and culture.

Dr. Sunita Gupta Konwar
(Professor) Course Leader
Fashion Business Management

The global economy is in a volatile state with highest inflation in a generation, sinking consumer confidence and rising geo-political tension. The role of the consumer has shifted from one of passive observance to enabled dominance. They are no longer content with simply buying products. The consumer is now more driven towards social responsibility, consciousness, and sustainability. These words are no more just jargons but have become a necessity.

The need is to create customer-centric solutions, opening up simple and intuitive interfaces, and establishing creative collaboration with designers, artisans, subject experts and other stakeholders for building innovative solutions on business and social challenges. The central theme is if we do not adapt we will die. The big question to answer today is how could design solutions add value to new age enterprises?

Rashim Mahajan
Associate Professor,
Interior Architecture & Design

To understand Cultural Landscape is to find the connection between human beings and their natural environment. Nature and natural resources have been an integral part of human habitation through centuries. The discipline of traditional Indian architecture - Vaastu Shastra was developed in ancient times as a method to build congenial places to work and live in. Vaastu Shastra primarily incorporated the attributes of the Five Elements of Nature - Earth, Water, Fire, Air, and Space into a balanced whole - the result was the building of an architecture that remained in harmony with the culture and natural environment of the "place".

In physical terms, the application of the principles of Vaastu Shastra produced buildings that were energy-efficient, used sustainable materials, and were in accordance with laws of nature. Today these very same attributes can be understood as the urgent demand towards a future of sustainable architecture.

Shubhankar Goswami
Lecturer
Interior Architecture and Design

Culture dictates the demographics, morphology and scale of a settlement. Pre-colonial capitals were defensive in nature; Shahjahanabad was surrounded by a fort wall for protection from invaders, During British Raj the rulers got rid of these defence walls to control the city better and built large peripheral roads for ease of trade. Today when you enter the capital you are welcomed by a long strip of large garbage mounds with raptors flying atop and nostrils filled with the smell of failure. A city truly is the best reflection of any culture and its politics.

Text from an unrealised art project named, "Is this civil?"

Saumya Pande
(Professor) Course leader
Fashion Design

India is fortunate to be a land of practising crafts and living traditions, especially when it comes to textile crafts. The continuity of practice for centuries has given opportunities to young learners to understand what 'embodied knowledge' means. Core in sustainable practices, these smaller towns, villages and communities bring forward a profound understanding of material culture, tools and techniques that honour interdependency of communities, respect for the soil, the land and the rivers. Each motif speaks of specifics of clothing and a distinct practice. Chances are that several generations have practised and passed on the craft to reach such a high level of craftsmanship.

Even today the facade of the village house can inform whether you are entering a weaver's or a dyer's home. The intensity of the indigo can tell you which river the textile was washed in. Even today one can find shepherds spinning wool on drop spindle, walking across the hills. You can wishfully come across a young girl weaving diligently, her own sarong, on a backstrap loom or a group of women mindfully discussing the colours and placements of embroidery patterns.
It is the vibrancy of our culture that makes fabrics, textiles and clothing meaningful and sacred in India.

CANTADORA

Sketching with needle & thread, creating squares inspired by material observation and world-building

The Cantadora Exhibition showcases Fashion Design students' work. The project began with closely observing the surroundings and drawing inspiration from them. Each student developed a tale using sketching with needle and thread, creating squares inspired by material observation and world-building. They also explored the process of tie & dye and block print.

Understanding what will represent their idea the best, students finalized their print through the narrative-building process of observing, studying, drawing, and editing.

This process enabled the students to create their own unique digital prints and make their first piece of garment.
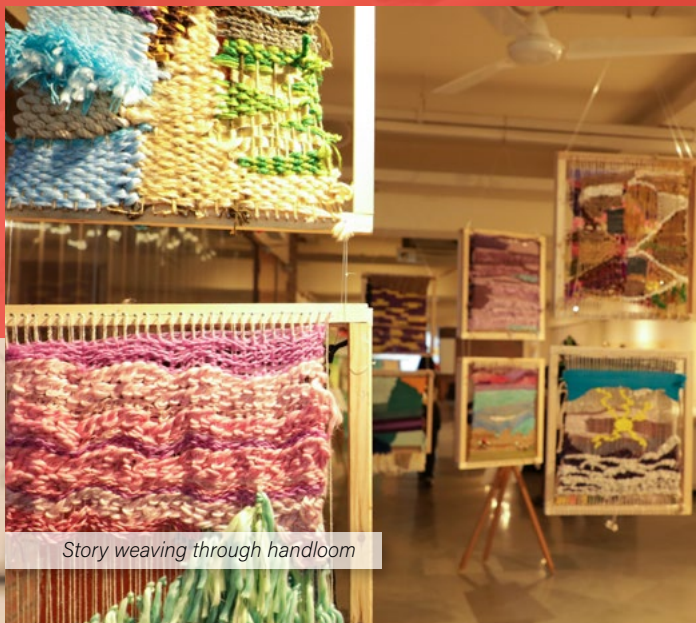
Story weaving through handloom

Visual storytelling through Linopress

3D models of artist recreation

IMAGE MAKING

Image Making for Storytelling through progressive creative approach that incorporates the ideas of self, signs and symbols.

The image making exhibition showcases Communication Design students' work. The project is designed to equip students with the ability to use various elements of an image such as space, form, and structure to communicate emotion. Gradually in the project: 'Image Making for Storytelling' through the progressive creative assignments, incorporates the ideas of self, signs and symbols along with inputs on colour perception and techniques of print-making to represent more complex narratives.

Students spent a week learning the fundamentals of printmaking. They studied and practised carving and printing using sunboard, lino sheet and MDF board. Students had to carve their drawing as a mirror image, which was then rolled with ink and pressed upon paper. The techniques applied clarified the negative and positive space of an image and how its manipulation can innovate the visual experience.

Works of master artists are also interpreted using a different medium. Many interesting explorations came out of this, paintings were recreated using material like cloth, rope, paper, papier mache, cardboard, cellophane sheets etc. The intention was to empower students to relook at material and its applications building their skills of craft and composition.

Painting recreations of master artists

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IIAD'S CORE COUNCIL

POULOMI SEN
PRESIDENT
Student's Core Council
Fashion Design (Batch 2024)

Concepts like design and culture go hand in hand. We must consider how society will view our designs as we go through the design process. Both ideas influence one another and are influenced by one another. A well-considered design process will take into account a culture's essential elements, including its aesthetic, beliefs, customs, way of life, language, and symbols, as well as its demographics and current trends. It is clear that as we travel the world, the needs and demands for things evolve along with it, having an impact on design in the process. Both intangible (such as software/digital features) and tangible (such as physical aspects) aspects of design are susceptible to cultural impact.

For instance, there are contemporary designs that combine this essential idea with a contemporary component of a backrest for a chair, to create a range of designs appropriate for that particular market in Asian countries where it is customary to sit on the floor. Colour, signs, and symbols, for instance, hold distinct meanings to many people around the world. Designers are motivated and inspired by the shared sets of values and human experience that make up a culture to conceptualise, produce, and design things and visual communication with a greater awareness of people's lived experiences.

Many brand identities' visual designs are influenced by the culture surrounding them in today's current design world.Concepts like design and culture go hand in hand. We must consider how society will view our designs as we go through the design process. Both ideas influence one another and are influenced by one another. A well-considered design process will take into account a culture's essential elements, including its aesthetic, beliefs, customs, way of life, language, and symbols, as well as its demographics and current trends. It is clear that as we travel the world, the needs and demands for things evolve along with it, having an impact on design in the process. Both intangible (such as software/digital features) and tangible (such as physical aspects) aspects of design are susceptible to cultural impact.
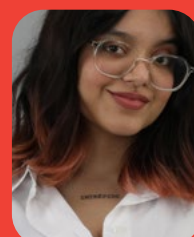
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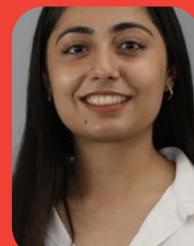
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WHAT'S NEXT?

JAMBOREE, a one-of-kind design conversation platform

Indian Institute of Art & Design is committed to building designers with strong conceptual and collaborative abilities. IIAD and Kingston School of Art, London have collaborated to launch JAMBOREE, a one-of-kind design conversation platform.

JAMBOREE is a creative confluence for creativity and design, created with the intent of forming a bridge between cultures. It is here to promote dialogue and encourage curiosity within the community of design learners. JAMBOREE will conduct a series of six online talks spread throughout the academic year of 2022-23 with prominent speakers from both KSA and IIAD.

The JAMBOREE event kickstarted on October 12th 2022 with a talk by Dr. Sass Brown, KSA Course Leader, Sustainable Fashion - Business and Practices, titled "Great Fashion Design that has the imperative of sustainability and the environment at its core".

The talk was followed by a panel discussion and an open forum. Members of the panel were Shipra Kukreja, Teaching Staff, Fashion Design, IIAD, Caroline Alexander, Teaching Staff, BA Fashion KSA, Shreya Goel, Student, Fashion Design, IIAD and Eleana Ward, Student, Fashion Design, KSA. The panellist brought together a balanced mix of faculty and students who have worked on or are interested in working towards a sustainable future in fashion.

The talks are unique because they're inclusive, democratic, nurturing, and bring students and staff together in a spirit of camaraderie. The discussions result in a campus buzz long after the event is over.

The series stands apart from traditional talks and seminars in spirit and practice - taking a conversation from the one-hour framework of lectures to include community discussions. It is not just a day's event, the student ambassadors of JAMBOREE start the conversations and discussions as soon as the topic for the talk has been finalised.

We have entered a world full of promising technologies, a hyperconnected matrix in which information is paramount, The ability to speak and critique freely is key. JAMBOREE is a great platform for students to learn more about the field of design and to network with other like-minded individuals while sharing individual thoughts on design.

Text and Image Credit - JAMBOREE Student Ambassadors - Sumeet (Communication Design - IIAD), Kriti (Communication Design - IIAD), Reetika (Interior Architecture & Design - IIAD), Millie (Fashion Design - KSA), Eleana (Fashion Design - KSA), Fran (Fashion Design - KSA)