

WHITESPACE

Volume 3, 2024-25

Student Initiated Magazine
Visuals, Voices, and Experiments

Volume 3

WHITESPACE



cover

SDi

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WHITESPACE

EDITOR'S *Note*

We would like to extend our heartfelt gratitude to everyone who helped bring Whitespace 3.0: Curated Chaos into existence. To our mentors and faculty at SDI—thank you for your unwavering guidance, honest feedback, and belief in the process. Your support pushed us to experiment, refine, and reimagine what this magazine could be. A special thank you to every student who contributed their stories, achievements, reflections, and insights. Your voices are what truly shaped the heart of this edition. Whether it was a short anecdote, a detailed article, or even a passing thought that sparked something—we're grateful for every single contribution.

To the many companies and industry experts brought in by SDI over the year—thank you for inspiring us with your talks, workshops, projects, and presence. Your impact is woven through the pages of this magazine in more ways than one. We also want to acknowledge the 31 students behind the creation of this issue. For the sleepless nights, the countless edits, the passionate debates, and the ability to keep going even when things felt like they wouldn't come together—thank you. This project is what it is because of your energy and relentless spirit. Lastly, to every single person who stood by us, gave feedback, held space, or simply asked “how's it going?” —you were part of the process. And we're better for it.

Whitespace 3.0 is the result of all of your hardwork.

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PREFACE

Whitespace 3.0: Curated Chaos

Third time's the charm...or so they say.

And Whitespace 3.0 might just be proof of that.

What you're holding is not just a magazine. It's a yearbook, scrapbook, design experiment and a whirlwind journal - all rolled into one. This is the official bi-annual magazine of SDI, conceptualized, designed, and crafted entirely by us students. Born out of the Publication Design course in Semester 4, it quickly became more than just a class project - it became something we were all deeply invested in. It captures the pulse of SDI - from everyday classroom moments to campus-wide events, from quiet reflections to loud bursts of creativity. This edition, created by strongly opinionated, brilliantly talented students, was anything but straightforward. We spent weeks sketching, writing, debating, moodboarding, scrapping layouts, choosing typefaces, deselecting them, and then circling right back to square one. There were debates over grids, spontaneous mood switches mid-design, and moments where we questioned if anything would ever come together. But it always did, somehow, somehow, because it had to. And more importantly, because we cared enough to make it work.

The theme for this year is Curated Chaos: a name that felt a little too accurate at times. Yet in that madness, we found meaning. We discovered that great design doesn't always come from neat plans and clean lines. Sometimes it's in the mess, in the miscommunication, in the late night breakthroughs in the "Can we change this again?" and last minute fixes that real collaboration begins. It's in that chaos that we became a team....

Whitespace 3.0 breaks free:- with more color, more voice, more personality. It's bolder, louder, and unapologetically messy in the best way possible. We wanted to create something that looked like us, felt like us, and sounded like the SDI we live and breathe every day - not the bpolished version, but the real one.

So here it is.

A magazine that's part design showcase, part personal archive, and fully, entirely, us. To our readers - thank you for picking up this magazine.

Whether you're a part of SDI or just flipping through for inspiration, we hope you find something that resonates with you, makes you smile, or sparks a conversation - something you want to flip through, dog-ear the pages you like, and maybe, just maybe, feel a little something as you do. To the mentors who guided us - thank you for the space to explore, mess up, and grow.

Enjoy the mess.
Enjoy the magic.

~ Team Whitespace

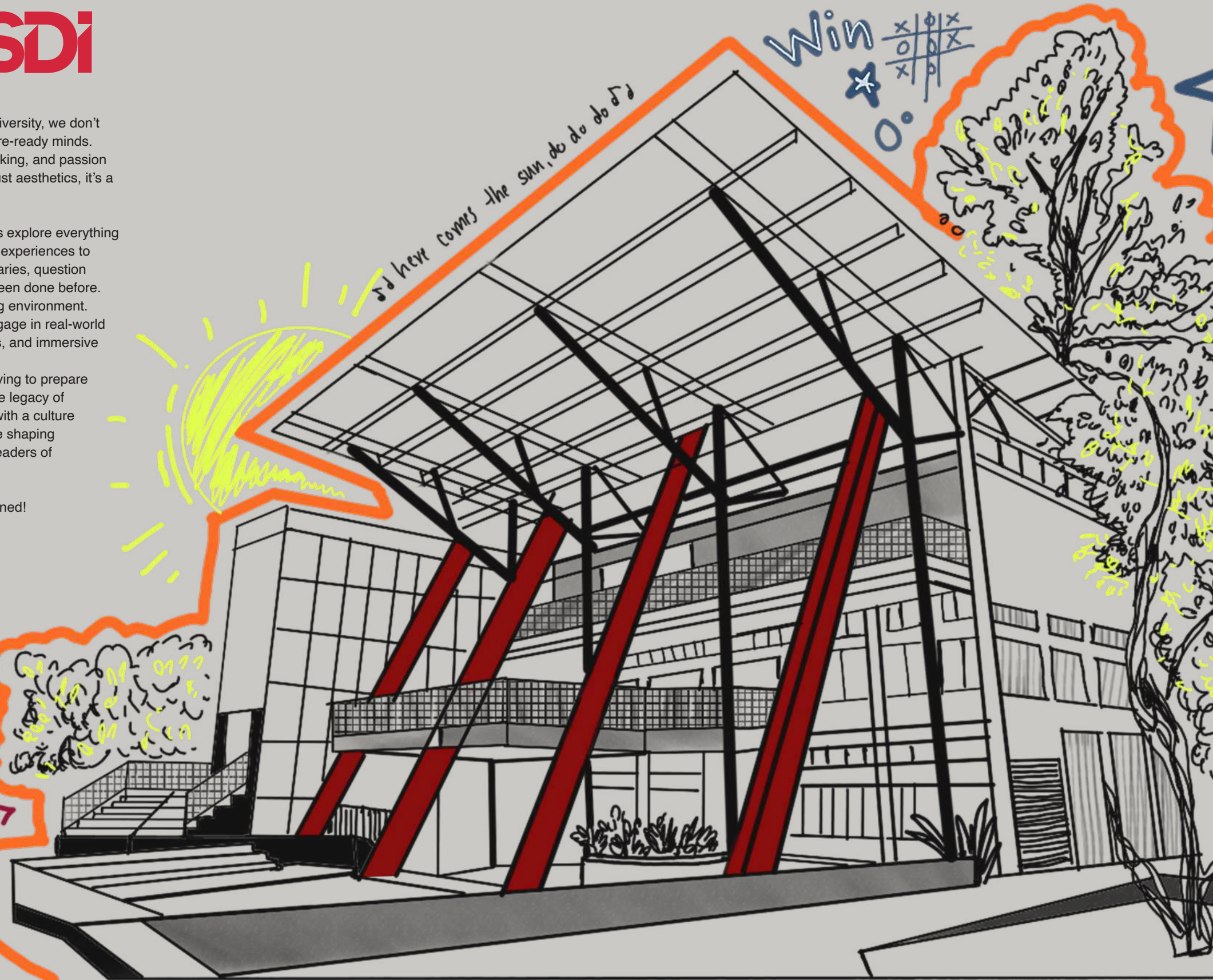
ABOUT SDI

At the School of Design and Innovation (SDI), RV University, we don't just teach design - we nurture curious, bold, and future-ready minds. SDI offers a space where creativity meets critical thinking, and passion turns into purpose. We believe design is more than just aesthetics, it's a powerful tool to solve real-world problems.

With a deeply interdisciplinary approach, our students explore everything from visual communication to product design, spatial experiences to emerging media. They're encouraged to push boundaries, question norms and imagine what's possible, not just what's been done before. What sets SDI apart is its dynamic, hands-on learning environment. Here, students aren't confined to textbooks. They engage in real-world projects, industry collaborations, critiques, exhibitions, and immersive workshops that mirror the fast-paced design world.

Our curriculum is agile, relevant, and constantly evolving to prepare students for a global creative landscape. Rooted in the legacy of RV institutions, SDI combines academic excellence with a culture of innovation. We're not just shaping designers, we're shaping empathetic thinkers, confident communicators, and leaders of tomorrow.

This is where ideas take flight - and futures are designed!



PRO - VICE CHANCELLOR & DEAN'S NOTE

Dr. Anuradha Chatterjee

"I am so proud to support the release of Whitespace 3, 2025.

Framed by the idea of curated chaos and journaling, the student-led publication takes an unconventional path, which reflects the spirit of students of the School of Design and Innovation (SDI), RV University.

The idea of journaling is a journey: it is temporal, spatial, it's haptic and an electric connection between hand and mind, it's nostalgic, reactive, cathartic, documentary, and a personal expression and discovery of self in relation to the world, a world that is not always kind, but is always beautiful and moving. We collect journals as much as we are collected and archived into journals.

We are but messy versions of our many selves, and we curate the selves that we want to expose or selves we want to protect. Hence curated chaos is a beautiful theme for this year's Whitespace.

It takes inspiration from the art of Jean-Michel Basquiat, as the students are inspired by his critical work and attack on racist power structures in society. Our students' affinity to his work is timely in an age where injustices are so rife across so many societies. This is a publication from students who care. The publication reflects the spirit of the School of Design and Innovation (SDI), and which is when we ask no What is SDI, but Who is SDI? We are Works in Progress. SDI is WIP. Perhaps it will always be. We want to be an unfinished project, because to be finished is to lose life and vitality. Whitespace is not polite journalism and communication design. It is thoughtful, mediated, democratic, and every issue is an ephemeral image, and the next issue will be something different. A different team, a different soul.

I commend the boldness of our students to put their weight behind a design approach that matters to them and that they believe in.

I couldn't be more proud."



This book is split into *three* sections: A, E and G. Just follow the letters and page numbers to explore each one!

 Achievements

Celebrating the wins of our students and faculty this academic year.

 Experience

Real moments and reflections from students through field trips, volunteering and other experiential activities.

 Glance

A peek into design culture through snapshots, trends and ongoing conversations.



ACHIEVEMENTS

11	/ Design For Attention
25	/ Under Eiffel's Watch
61	/ What's Your Kwirk?
67	/ Guess My Name
69	/ Realm of Resonance: Designing with Sound, Soul and a Team
73	/ Art in Dialouge: CIMA Awards 2025
77	/ Nilam: My Roots from the Bay
79	/ Designing Victory: Shreya's Hackathon Win



EXEPIENCE

01	/ Design For Justice
07	/ In Conversation with Ranjani Iyengar
21	/ Sightseeing: Calicut Design Culture
29	/ Summer at Teeside
31	/ Kala Ghoda Art Festival
37	/ Under 25 Summit: RVU's Summit of Tomorrow
41	/ Design Yatra
43	/ Beyond the Studio
45	/ Tarang: Celebrating Unity through Energy and Talent
51	/ Kriyashala: Experience the Art of Making
57	/ Bangalore Design Week
81	/ Type Design Workshop - Rainer Erich Scheichelbauer
85	/ Designing Beyond Boundaries: In Conversation with Piyush Suri



GLANCE

15	/ The Ghibli Controversy
49	/ Chappal to College
91	/ Through the Lens: with Communication Design Semester 4

Design For JUSTICE

SDI EXHIBITION 2024

By Mannat Chawla



Nayanika Tyagi's Work Display at the SDI Exhibition 2024.

In May 2024, SDI (School of Design & Innovation) marked a historic milestone by hosting its first-ever annual exhibition, **'Design for Justice'** - a groundbreaking event entirely conceptualized and executed by its inaugural batch of students. Held at the prestigious Chitrakala Parishath Art Institute in Bangalore, the exhibition showcased innovative design solutions aimed at addressing social inequities, reflecting the students' creative vision and commitment to meaningful change.

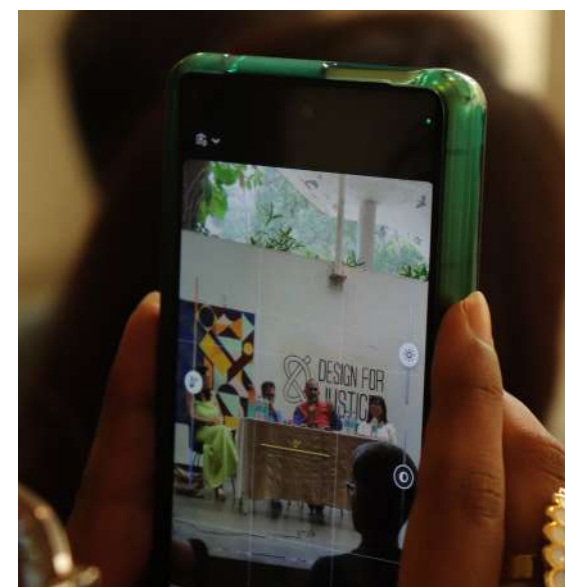
The event drew an overwhelming response, attracting a diverse audience of students, faculty, parents, and design enthusiasts who engaged with thought-provoking projects, spanning across various disciplines. As a pioneering student-led initiative, the exhibition not only highlighted SDI's emphasis on **experiential learning**, but also set a precedent for future exhibitions to amplify design as a tool for justice.

The success of 'Design for Justice' highlighted the potential of young designers to drive impactful discourse while encouraging collaboration between academia and the broader creative community.

This success was a testament to the collective effort of **SDI's students and faculty**, with invaluable guidance from Our Dean DR. Anuradha Chatterjee, whose leadership ensured the event's impact. Furthermore, Choosing Chitrakala Parishath as the venue proved strategic. It's legacy as one of Bangalore's most iconic art institutions not only lent credibility but also drew a diverse crowd, from aspiring designers to seasoned professionals.



The team, all smiles as they neared the finish line of the SDI Annual Exhibition 2024



Capturing the Panel

**"WHERE
Imagination
AND intention
SHAPE THE
FUTURE."**

The team secured seven dedicated rooms on campus. Each of these rooms were carefully arranged to further enhance the exhibition's theme while facilitating immersive audience engagement. Beyond showcasing talent, the event set a benchmark for SDI students with the success that the previous team pulled.

Extending on its central theme, it unfolded through five compelling sub-themes. These included:

- **'Design and Accessibility'** which explored inclusive design practices;
- **'Sustainability'** focusing on environmentally conscious solutions;
- **'Design for Wellness'** which highlighted the connection between design and mental or physical well-being;
- **'Digital Accessibility'** examining equitable access in the digital sphere;
- **'Ethics and Privacy in Design'** raising critical questions about responsible innovation and finally
- **'Design Ability'** is a theme celebrating the diverse capabilities and approaches within the design discipline."

Each sub-theme was meticulously chosen, emphasizing designs that resonate with the public, prioritize environmental sustainability, and remain cost-effective—all while staying culturally relevant. The showcased works demonstrated how thoughtful design can balance functionality, accessibility, and social impact. The exhibition also used sustainable materials to display models and projects, such as old ties, which made it both environmentally friendly and cost effective.

"DESIGN FOR WELLNESS"

The success of the exhibition would not have been possible without the tireless efforts of SDI's students, whose innovative work - guided by the unwavering support and motivation of the faculty - brought the exhibition to life. Visitors, including peers, design professionals, and proud parents, left overwhelmingly positive feedback, applauding the students' dedication and the exhibition's ability to make complex design concepts accessible and impactful.

Many parents expressed immense pride not only in seeing their children's work displayed but also in gaining deeper insight into the transformative power of design. Jyoti C. Singh Deo, a prominent digital creator who travels around India to see exhibitions, also recognized the event.

In her article and during her visit, she emphasized the meticulous planning that went into each student's display, emphasizing how the projects stood out for their creativity, relevance, and execution. Her praise highlighted the exhibition's wider appeal within the design community.

Beyond external validation, the true triumph lay in the collective spirit that fueled it the faculty's mentorship, the students' relentless determination, and the vibrant dialogue it sparked among attendees.

From fostering intergenerational conversations about design's role in society to earning praise from industry voices, the exhibition proved that impactful work thrives on collaboration. While the accolades were gratifying, the shared sense of accomplishment and the inspiration it generated will undoubtedly remain its most enduring legacy.

Despite the exhibition's resounding success, the journey to its realization was not without challenges. Delays in material supplies and last-minute entries added immense pressure on the logistics team, testing their adaptability and problem-solving skills. Yet, through perseverance and teamwork, they navigated these obstacles with remarkable resilience. By the closing day, what stood out was not just the excellence of the showcased work, but the collective determination that turned setbacks into opportunities for growth. The triumph of 'Design for Justice' was, above all, a testament to the power of collaboration under pressure proving that even the toughest hurdles could be overcome with passion and unity.

These hard-earned lessons in resilience and collaboration have now laid the groundwork for SDI & RVU's next bold venture. Building on last year's success, the 2025 exhibition, For, With, and Against AI, pushes the boundaries further by confronting one of design's most pressing debates: the symbiotic and sometimes contentious relationship between human creativity and artificial intelligence.



Faculty team of SDI Exhibition 2024

This May 2025, the School of Design and Innovation at RV University will host its second annual exhibition under the brand name 'Ellipsis', **eee** with this year's theme being AI's duality through three provocative lenses. 'For AI' celebrates its transformative power; 'With AI'

explores collaborative potential; and 'Against AI' examines ethical pitfalls ranging from biases to eroded authenticity.

The exhibition to be held at Bangalore International Centre, is curated around sub-themes such as 'Human-AI Dynamics' and Designing for Uncertainty. It will feature cutting-edge projects that call into question authorship, empathy, and sustainability in the algorithm age. Interactive

installations, student-led prototypes, and critical dialogues will explore how AI alters or disrupts creative integrity. Just as last year's Design for Justice proved the power of collective effort, this iteration challenges attendees to rethink agency in an automated world.

Will AI amplify human potential, or eclipse it? Join designers, technologists, and skeptics alike to debate, discover, and decide.

☑ Exhibition '24
☐ Exhibition '25

Cold logic can't
warm a heart

Does my ideas
come like faster

Who watches Ai
to make sure it's
not watching us

perfect stops
from being
different

A blank page scares me
but a AI-filled page scares
me more

We design with intention
AI design for replication

Ai feels like
the shortcut
I don't want
to take

Ai can't feel the
pressure of a deadline

So are you... With
OR
creativity
We are training
for convenience

Using ai kills half the process creating
and bases everything on generating a result

Does an stay up
at night
doubting itself...

Ai can create but
can it care?

Ai makes my ideas
come to life faster

Wish I could live without it
but end up using it anyway

against?
?ai??

Efficiency is
the new productivity

ONLY THOSE WHO ARE
AFRAID TO LEARN
ARE THOSE WHO ARE
AFRAID OF AI

Thesedays Ai inspires m
more than real humans
could

AI is basically
outsourcing humanity

When the machine learns
who teaches the morals ...

In Conversation

with **Ranjani Iyengar**

How a wedding card became her calling card

By Noel Shabu

It's not every day that you find yourself sitting in a Bandra flat, hidden away behind the flats of Bollywood celebrities like Karishma Kapoor and John Abraham, listening to a tale that makes you question everything you thought you knew about creative careers. But that's precisely where we were; a group of 13 wide-eyed second-year design students, taking a brief detour from the Kala Ghoda Arts Festival, to meet Ranjani Iyengar, the brilliant mind behind the quirky and beloved brand Pink Whistle Man.

You might know her as the designer behind some of India's most high-profile wedding invitations like Anant Ambani & Radhika Merchant, Alanna Pandey & Ivor McCray, to name a few. But beneath all the glamour, Ranjani is first and foremost a storyteller. Her unconventional path as a creator and fiercely personal approach to design were what truly captivated us.

What made Ranjani's story even more striking was how unexpected it was. Coming from an engineering background, she spoke candidly about her journey into design wasn't planned at all. Her very first project didn't begin with a client, it began with herself, when she took on the task of designing her own wedding invitation.



Ranjani Iyengar aka. Pink Whistle Man

What started as a casual and deeply personal project sparked something unexpected. That single design ignited something in her, blending logic with artistry, her designs set in motion the beginning of what would later be known as Pink Whistle Man. The brand is now known for its bold, playful, and eccentric identity that establishes the gold standard for personalised, immersive wedding kits.

Despite her success, what struck us the most was how down-to-earth and hands-on she remains. From conceptualising the themes and crafting each illustration, to personally sourcing every material that goes into her kits, she does it all herself. No outsourcing. No shortcuts. Just pure, passionate craft.



Students of SDI, with Ranjani Iyengar aka. Pink Whistle Man

“Sometimes,
a *creative*
block is
what you
need to think
better.”

As she led us through her artwork, we were utterly enchanted. These were not merely wedding cards; they were stories, people, and experiences reimagined as works of art. Each was layered with memory and meaning. Each one was immersive, some fun, some poetic, frequently featuring pop-ups, made-to-measure maps, original illustrations, customised stamps, and even interactive materials. Some folded like treasure chests, others read like fairy tales. Many featured original artwork, pop-ups, personalised stamps, and interactive elements. Each kit was a window into a couple's love story, interpreted visually in charm, wit, and sophistication.

Her attention to detail, her affection for narrative, and her love of design was something that deeply resonated with us, especially as students still shaping our own voices within the discipline. She encouraged us to remember that design is not necessarily about perfection, it's about connection. It's about what you do with people.



Ms. Ranjani showcasing her work to SDI students

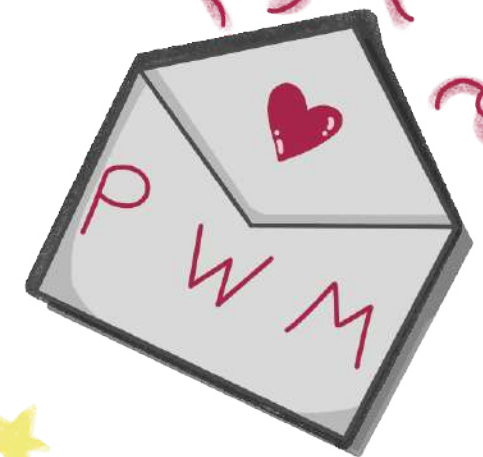


Ms. Ranjani showcasing her work to SDI students

Just when we thought the visit couldn't possibly become any more enchanting, Ranjani pulled open a drawer full of handcrafted keepsakes, all of which she had designed herself, and invited each of us to pick out something to take home. From picture postcards to personalised playing cards, whimsical bookmarks, and more, every item was a miniature masterpiece in itself. Not only did we take with us tangible reminders of our visit, but we also brought back a revitalised sense of purpose and possibility.

In a world where we sometimes feel compelled to stick to strict

career trajectories, Ranjani Iyengar demonstrated to us just how much strength it takes to take the road less travelled, to trust your instincts, and let your passion be the guide. Ranjani Iyengar showed us how creativity often blooms in unexpected places. And sometimes, all it takes is one card to change the game.



DESIGNED for ATTENTION

By Anna Lucine Elisha

What started as a spark of an idea has now grown into an award-winning innovation that is truly renowned.

A passing observation, a curious thought, and three second-year product design students who couldn't stop asking "What if?"....Fast-forward a few months, and that spark has evolved into TouchQuest, a tactile maze game designed for children with ADHD and now, a national award-winning innovation that's turning heads across the country. The toy is a tool that helps children with ADHD build cognitive and motor skills through hands-on play. Recently, TouchQuest won first place at the IIT Madras Shaastra Rewire: Cognify Toy Design Competition, an event that saw 8,000 applicants and only 25 finalists. It wasn't just a win—it was a whole sweep. And the genius minds behind this invention? Ruchita Dutta, Neha Rajendra Prasad, and Manasvi Mahalakshmi Udayagiri, three students from SEM 4 Product Design, who decided that fun and function don't have to be mutually exclusive.

They conducted market research and took advice from psychologists, engineers, and special needs educators to ensure that every design decision was safe and effective for neurodivergent children. Prototyping was a major milestone in this process. The team faced many challenges, especially since none of their previous projects had ever been designed for children or neurodivergent users. As both Neha and Ruchita admitted, "Coming up with a game concept for neurodivergent children and keeping them engaged was a

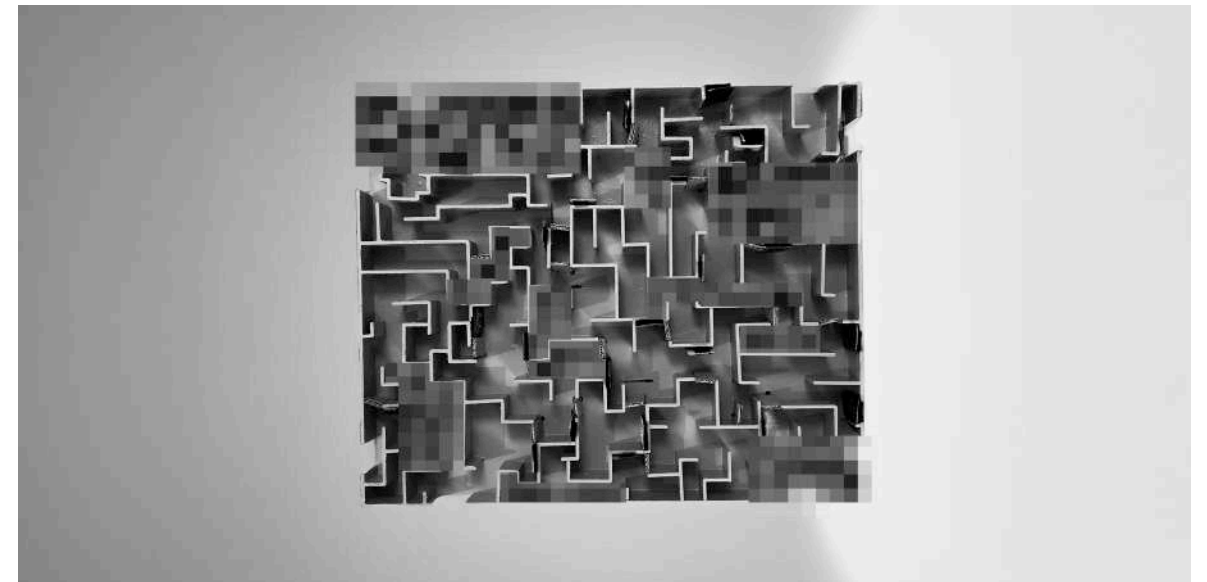
bit challenging." They had to rethink every detail, ensuring that the product would truly benefit the kids.

Why not merge the best of both?

"We fused both ideas and innovated what we now call the texture maze," Manasvi explained. This new concept set the foundation for TouchQuest to be a game that would not only entertain but also be interactive, accessible, and just disruptive enough to get people interested.

But building it?

That's when things got wild.



'Touch Quest' Game Design

Late nights, design sprints and jugaad

The development process of TouchQuest was quite the journey - learning, adapting, long hours, refining and chasing that elusive spark of perfection.

The team worked step by step, beginning with ideation and scaling the product, followed by researching materials, and even choosing the right colour palette and textures. They conducted market research and took advice from psychologists, engineers, and special needs educators to ensure that every design decision was safe and effective for neurodivergent children.

While building the prototype, the team had to rethink every detail, ensuring that the product would truly benefit the kids. All of them admitted, "Coming up with a game concept for neurodivergent children and keeping them engaged was a bit challenging." And there were no high-end machines. No fancy labs. Just MDF sheets, laser cutters, and relentless effort. The team hand-cut over 210 individual pieces, stuck them together (with a little help from adhesives that definitely made the room smell weird), and molded tactile cards out of clay cones. Originally, they wanted to 3D print the prototype. The machine bailed at the last minute. Panic? A little. But the "art of Jugaad" came through. "We learned the art of jugaad; finding budget-friendly solutions when things don't go as planned," Ruchita explained with a laugh, recalling when they had to use alternative methods like laser cutting and manual assembly.

Enter: RFID, Exit: Excess Screen time

A deliberate decision during development was to incorporate an RFID mechanism (Radio Frequency Identification) into the maze. It allowed physical cards to interact with a digital interface, prompting tasks, unlocking levels and all the good stuff. But the game is still mainly offline. “We wanted something interactive, but also something that reduced screen time,” says Neha. They implemented this feature after having consulted professionals in the industry (therapists, psychologists, and even business experts), when they had helped the team understand the importance of balancing online and offline modes, ensuring that the game was accessible to both neurodivergent and neurotypical children. That collaboration wasn’t just insightful, it was game-changing. Literally. It reshaped the product from a solo tool to a multiplayer-friendly game. Offline and online. Tactile and techy.

Neurodivergent and neurotypical.

“It made us rethink the whole ecosystem of the game,” Neha says.

Introducing Questy and... Time Management?

Let’s talk about Questy—TouchQuest’s unofficial fourth team member. A cheerful chameleon mascot that lives on the packaging and guides kids through the gameplay.

Born out of necessity (and some very rough prototype edges), Questy became the bridge between product and user. “He made everything make sense” admits Manasvi.

And while the core game took shape piece by piece, the vibe of TouchQuest? That’s all thanks to Tejaswi Tamminedi, our fourth? No, fifth? musketeer from Communication Design, SEM 4. Tejaswi brought the soul to the system—designing the branding, developing the logo, crafting the visual language, and drumroll, developing Questy, our now-iconic mascot.

From color palettes to playful packaging, she turned a box into an experience. The judges? They noticed. The branding was called out as market-ready, innovative, and the kind of detail that elevated the toy from “student project” to “put-this-on-a-shelf-ASAP.”

Another important skill they all learnt was TIME MANAGEMENT. The team admitted that this was probably one of the hardest parts of the project. At one point, they almost dropped the project. Exams were closing in, time was running out, and exhaustion was very, very real. “We were so exhausted and overworked, we weren’t sure if we’d make it, but we still had the willpower to push through,” Ruchita admits.

They pushed to work faster than ever before by the fear of letting their hard work go to waste, they sprinted to the finish line and submitted TouchQuest just in time. The result? A finalist spot in one of the most competitive student design challenges in the country.

“creativity
IS THE SPARK,
innovation IS
THE PLAY.”



Team behind “Touch Quest”

THE *Ghibli* CONTROVERSY

By Shamaa S Pavagada and Sanjana Maria Isaac

AI has been quite prominent lately from writing stories and answering questions to generating images and now, it's making art? However, when it recently started generating images that look like they came straight out of a Studio Ghibli film, the internet immediately blew up. What followed wasn't just excitement but deep concern leading to debate that opened up questions about creativity, copyright, and the future of art as we know it.

On one side of the conversation are the AI users and supporters who believe technology has always changed the way we live and work, just like the internet changed how we get information or how calculators replaced manual math. They argue that AI is the next big step and it's a tool that allows anyone, including people without formal art training, to explore their creative side. Some even see AI-generated art as a tribute to original styles, introducing Studio Ghibli's iconic visuals to a new generation and helping people appreciate it using a fresh perspective.

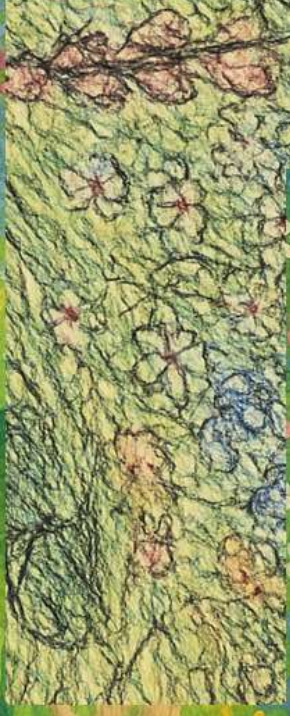
Those who take a middle ground don't see AI as a threat, but simply as another tool similar to a paintbrush, camera or tablet. From this perspective, what truly matters is how the tool is used. If used carefully, AI can help create powerful and original work. These people recognize the massive potential of AI but still believe that real creativity comes from human intention and emotion.

However, not everyone is on board, in fact many artists and critics are worried. They point out that a lot of these AI models are trained using real artists' work, often without permission. That means an artist's personal style, which might have taken years to develop, can now be copied by a machine in seconds. To them, it feels like theft, not tribute. Another major concern is what this means for professional artists. If AI can produce "art" for free, what happens to the people who make a living through their creativity? Critics argue that mass-producing imitations reduces art to something cheap and soulless, stripping away the originality and emotion that make it special in the first place.

“AI opens the door, but creativity steps through.”



This is an AI Generated Image*



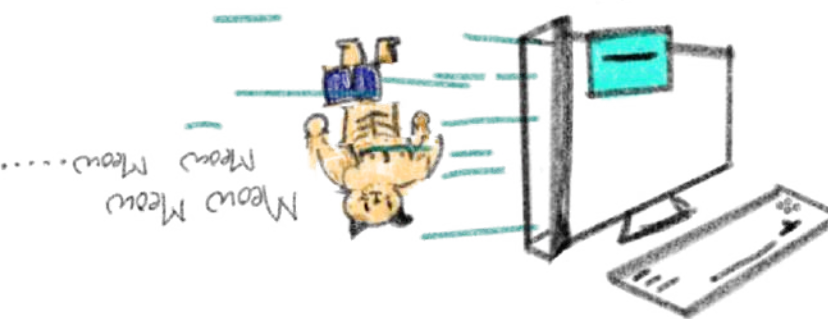


Legendary animator and filmmaker Hayao Miyazaki has spoken out strongly against AI art. In a 2016 interview, he called it an “insult to life itself.” For him, art isn’t just about how it looks, it’s about the human experience behind it. His films, with their dreamy visuals and deep messages, are proof of how much care, thought and emotion go into every frame. Miyazaki’s view represents a common fear among artists: that AI won’t be used to extend creativity but to replace it with empty copies.

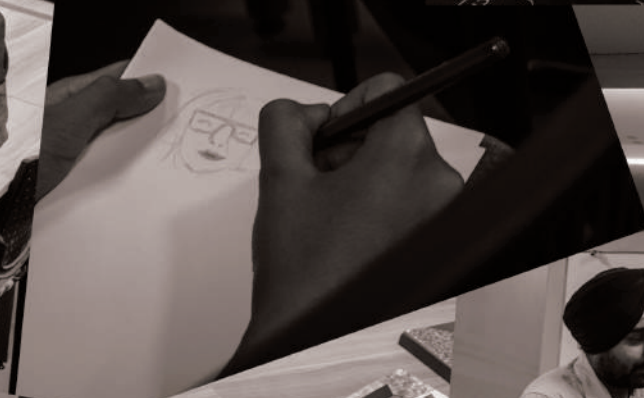
There’s a scene in Farzi (2023) that captures this dilemma perfectly. Shahid Kapoor’s character, Sunny, makes a casual but cutting remark about the art world, “As soon as you attach a famous painter’s name, then everybody wishes they had one for a cheap price.” and that’s exactly what’s happening with AI and Ghibli’s art style. These AI models can now create Ghibli-like images instantly and people are loving it. But while it may look magical, it’s missing the years of effort and soul that went into developing the original style.

The name “Ghibli” adds a sparkle to AI art, making it instantly desirable but at the same time, it lowers its value. When anyone can recreate that look without understanding the heart behind it, the magic starts to fade. What was once a labor of love becomes just another online trend. The quote from Farzi nails a deeper truth, once a unique style becomes easily downloadable, the respect for the original craft begins to vanish.

The debate around AI-generated Ghibli art reflects a much larger struggle in the creative world. Technology can make art more accessible and exciting, sure. But it also forces us to rethink what creativity really means. Can a machine ever replace human emotion? And should it even try?



As we move forward, the challenge isn’t to stop AI. It’s to find a way to let it grow while still protecting what makes human-made art so special: the imperfections, the stories, the soul behind every stroke.

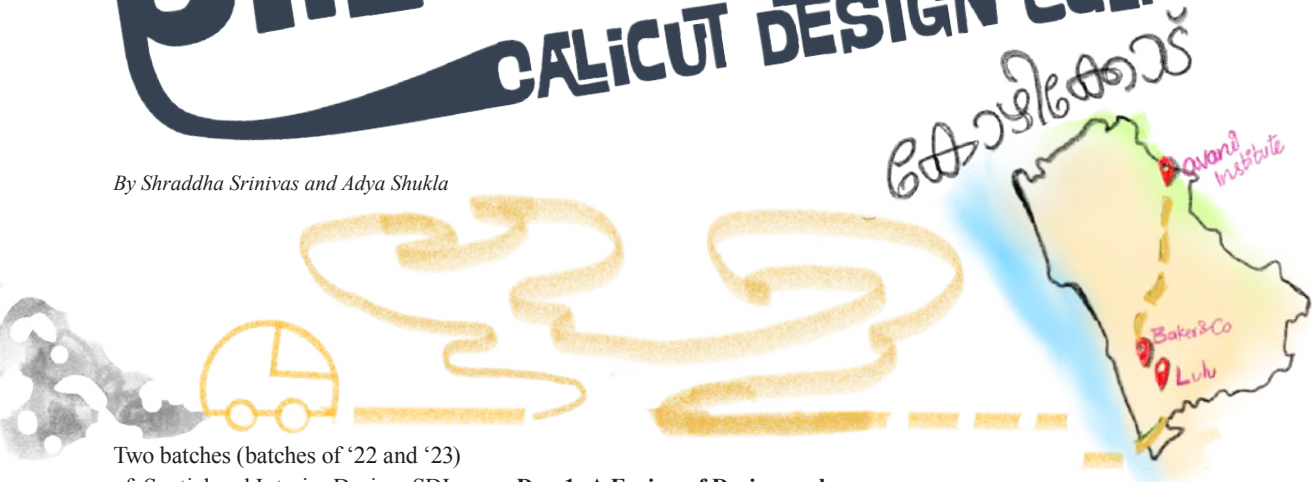


Paper Exploration Workshop

SITE-SEEING

CALICUT DESIGN CULTURE

By Shraddha Srinivas and Adya Shukla



Two batches (batches of '22 and '23) of, Spatial and Interior Design, SDI, accompanied by Prof. Mathew Bobby and Prof. Mehar Deep Kaur, recently embarked on a two-day study trip to Calicut, Kerala, to explore diverse architectural and design spaces, specifically in the educational and retail and hospitality sectors. The journey was an enriching experience, offering valuable insights into the planning, functioning and execution in restaurant design, and educational spaces.

The trip was organised by Architects Caravan, a Bangalore based organisation that curates and executes immersive travel experiences for aspiring architects and designers. Architect Ashfaq K Aliar, the founder, joined us as well, extending his own views and personal experiences, making our trip truly unforgettable.

Day 1: A Fusion of Design and Functionality

Our first stop was Flame N Go, a contemporary restaurant located in Lulu Mall. Guided by the designer of the space, Architect Masoofar (as a part of DAC Global), we analyzed the architectural and design elements that shape the dining experience at that restaurant. It showcased modern aesthetics, using dynamic lighting, ergonomic seating, a lavish kitchen and a thoughtful layout that enhanced the user experience.

The different textures and materials in the interiors, especially the interplay of matte and glossy elements, and custom wall pieces, created an inviting ambience integrating into the pan-Asian theme of the space. process and the timeline for the current design of the restaurant.

Architect Masoofar also gave us his insights on the design process and the timeline for the current design of the restaurant.

Following this, we visited Design Ashram (DAC Global), a creative hub known for fostering design thinking. There, we had the privilege of attending a talk by the Director and Principal Architect, Nimisha Hakkim, whose meaningful perceptions of design philosophy and sustainability left a lasting impact on us.

Right next door, we explored Gudhaam Art Café, a space where design meets culture.



environment that highlighted both art and history.

We also visited a cafe that embraced Kerala's architectural heritage. Featuring carved wooden paneling, cane furniture, and traditional lamps, the space echoed the character of Nalukettu homes, complete with an inner courtyard and garden. Walls adorned with Kathakali masks and mural art added a distinctly local touch.



Students of Spatial Design all read for their Calicut trip

The day concluded with a visit to one of Architect Nimisha's projects - a government higher secondary school, Karapparambu. This school stood out for its multi-utility spaces, breaking away from conventional school designs. The strategic use of open spaces, natural ventilation, and adaptive learning environments demonstrated how architecture can significantly impact educational, social and community interaction. Architect Nimisha Hakkim gave us all a glimpse into her vast knowledge of educational institute design and planning.



“*Learning* FROM SPACES, *Designing* FOR POSSIBILITIES.”

Day 2: Delving into Culinary and Institutional Architecture

The second day began with a visit to The Baker and Co, a renowned patisserie in Calicut. This space, owned by Mr. Marwan, was designed by Studio 3AM under the guidance of Architect Mohammed Akheel. The patisserie's design was a perfect example of minimalistic, yet artistic with a layout that enhanced customer engagement. Every design choice, from the ambient,

yet hidden lighting, a cozy corner for a large group of people, aesthetic display counters, simple but elegant wall finishes, exhibited the attentiveness of the designer and his team. The attention to detail, like how the designers made sure that the flooring on the inside of the space was continued onto the staircase leading to the space and the continuity of the design language of the furniture in the waiting area, showed us how small design considerations and elements can make a big difference.

Our final destination in the study trip was Avani School of Architecture and Design, The school's architectural philosophy

a remarkable institution set amidst picturesque hills. The school's architectural philosophy emphasized minimal intervention with nature, evident in its open spaces, sustainable building practices, and astute spatial planning. The concept of minimal leveling of land ensured that the natural topography remained largely untouched. Walking through the campus, we were inspired by how design can integrate with the environment without compromising on functionality or aesthetics.

Closing Reflections by the Coast

The trip concluded with a group discussion at a quiet beachside café. We reflected on our experiences, sharing key takeaways and insights. From space optimisation techniques to the nuances of mood lighting and material curation, every moment of the journey deepened our appreciation for café design. This immersive learning experience not only strengthened our design vocabulary but also reaffirmed the power of interior spaces to influence emotion, interaction, and memory.



UNDER *Eiffel's Watch* A PARISIAN CANVAS

By Mannat Chawla

Professor Shrinath G M's journey with photography has always gone beyond capturing visuals; it's about curating experiences, stories, and moods. His latest exhibition, *Under Eiffel's Watch: A Parisian Canvas*, is not just about Paris, but a tribute to storytelling through the lens, rooted in sharp observation and thoughtful curation.

It all began in 2019, while walking down the streets of Trivandrum, when Sir happened to pass by Alliance Française de Trivandrum (ATF). That one moment led to conversations about hosting a photographic showcase centred on the idea of Paris. The images had long been sitting in Sir's personal archive, but with encouragement and support, they eventually became the highlight of ATF's 45th anniversary celebrations.

The most striking feature of this exhibition is undoubtedly its monochromatic treatment. "It was an artistic choice," Sir shared. By removing the postcard-perfect colours that Paris is often associated with, the photographs laid bare the city's raw geometry, contrast, and emotion. The decision to go black-and-white was deeply inspired by photography legends- Henri Cartier-Bresson, known as the father of street photography, and Prabuddha Dasgupta, celebrated for his intimate, humanist portraits.

Among all the frames in the exhibition, one image in particular stands close to his heart—a gargoyle overlooking the city. "It's a form of expression," he says.

The photo contains multiple emotions in a single frame and echoes his personal journey of self-learning during 2019. Like many other works in the show, it holds an inner dialogue, allowing the photograph to express itself beyond its surface.

Visitors walking through the exhibition were immediately transported to the streets of Paris, even if most had never been there in person. "On day one, people shared their own interpretations of Paris, which was quite interesting," Sir recalled. By the second day, several local photographers came not just to view the photos but to observe the finer details- the way the prints were mounted, the lighting, the sequencing of the images. For many, the show became an informal masterclass in curation. Sir believes that for a good exhibition, each image must hold its ground as a standalone story, yet also contribute meaningfully to a collective narrative when seen together.

Art without
Introspection
won't take Shape

Sir's love for photography has always leaned towards a documentary and editorial style. His first memory of visual fascination came from a fleeting glimpse of a whale or dolphin on the Discovery Channel; not so much because of the animal, but because of how the shot was taken. While wildlife didn't become his chosen path, that spark for visuals stayed. Today, as a faculty member, he helps students find that balance between technical skill and artistic depth. His advice remains simple yet profound: "Decode your thought process first. Art without introspection won't take shape."

As *Under Eiffel's Watch* comes to a close, Srinath Sir's photographic journey moves forward- one frame, one story at a time. For him, photography will always be more than a click. It's about quiet conversations between the artist and the world.



From the exhibit of Prof. Srinath Rao



From the exhibit of Prof. Srinath Rao



Shahrukh Davar, a fascinating individual Prof. Srinath met during his 'Parsi Contemporary Project' with a keen interest to preserve vintage clocks.

Each image
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standalone story,
yet contribute to
a collective narrative
together



Prof. Srinath presented his limited edition Paris postcards to Mr. Sukumaran Mani, Vice President of Alliance Francaise Trivandrum and Editor and Managing Director of Kalakaumudi

Summer at TEESIDE

Teeside University, England

By Yashaswini Sahu and Sahana N

Episode 1

The one where we made It to Teesside University

If you had told 10-year-old me that I'd someday be boarding a flight to the UK with my college friends, carrying way too many clothes, overflowing with excitement, I would've laughed in your face. That sounded as delusional as doing a handshake with Hrithik Roshan. And yet... There I was. A 22-year-old with my colleagues Aditi and Akshitha clutching our boarding passes and a giant suitcase, halfway between disbelief and exhilaration.

It all started with a casual email. One regular day, an email from our college popped up: an opportunity to attend a 6-week summer course at Teesside University in the UK. I thought, "Why not? Let's just register. What's the worst that could happen? At best, I won't get selected." Cut to a few weeks later—I opened my inbox and saw the subject line: "Selected Students for Teesside University Summer Course"

Naturally, I assumed it was one of those mass announcement emails. I started skimming through the list of names... and then —there it was. My name. Not just my name, but my full name. I blinked. Thought, "There has to be another person with the same name, right?" Wrong. It was me. I still suspected it was a scam, probably some elaborate plot to steal my money. Only after rereading the email five times did it hit me... this was actually happening.

Episode 2

Landing in Middlesbrough (with Wet Wipes in Tow)

Fast forward to travel day: we packed our 50-pound suitcases, layered up, and stocked up on essentials—including way too many wet wipes because, honestly, toilet paper is just too harsh. Delicate situations need delicate solutions. After a 26-hour journey, we finally landed in Middlesbrough, a peaceful countryside town in the UK. With jet-lagged fingers, we texted our families: "We made it!" Alizée, our program coordinator, gave us a warm welcome, showed us to our dorms, explained the basics, and left us to settle in. As soon as she left, the three of us squealed like kids, jumping around our new space. We gave our parents a video tour, showed off our dorm goodies, and spent the rest of the day soaking it all in.

Episode 3

Fish, Chips, and Questionable Grocery Decisions

With a few days before classes began, we jumped into exploring. We wandered the town, tried fish and chips, and snapped too many pictures. Our first grocery trip was chaos—we spent £100 on everything from bread to biscuits, looking like confused raccoons at checkout. But it fed us for two weeks. Later, with tips from locals, we found better stores—closer, cheaper, and easier to navigate.

Episode 4

Rainy Beginnings & Masterclasses

Our course kicked off on a rainy day (because of course it did—UK weather, I see you). It felt like home, honestly. We met our professors, got our schedules, and went on a campus tour. We also met international students from different streams—we were surrounded by people from all over the world.

Every week was packed with masterclasses by incredible professors and industry experts. We learned how to translate emotions into art, heard stories from alumni who poured their hearts into their projects (some even had machines in their bedrooms!), and realized that the most powerful work often comes from something deeply personal.



Student of SDI along with peers at Teesside University

What made the program magical was how they encouraged wild, limitless thinking. No idea was too crazy. The faculty pushed us to explore, then helped refine it. Whether you were a design or BTech student, they made sure you felt like your ideas mattered. They trusted us with tools and helped us create something uniquely ours. That's how we delivered a final presentation that got praise and joy. One key learning: Consent matters. In the UK, even research requires formal approval, and respect is foundational.

Oh—and the people? So kind, so heartfelt. When we missed a football match by Middlesbrough FC, Alison surprised us with a private stadium tour and autographs. As the weeks passed, my wish list was checked off, and every day brought something new and inspiring.

Episode 5

Sewing Machines, Cameras & Robots

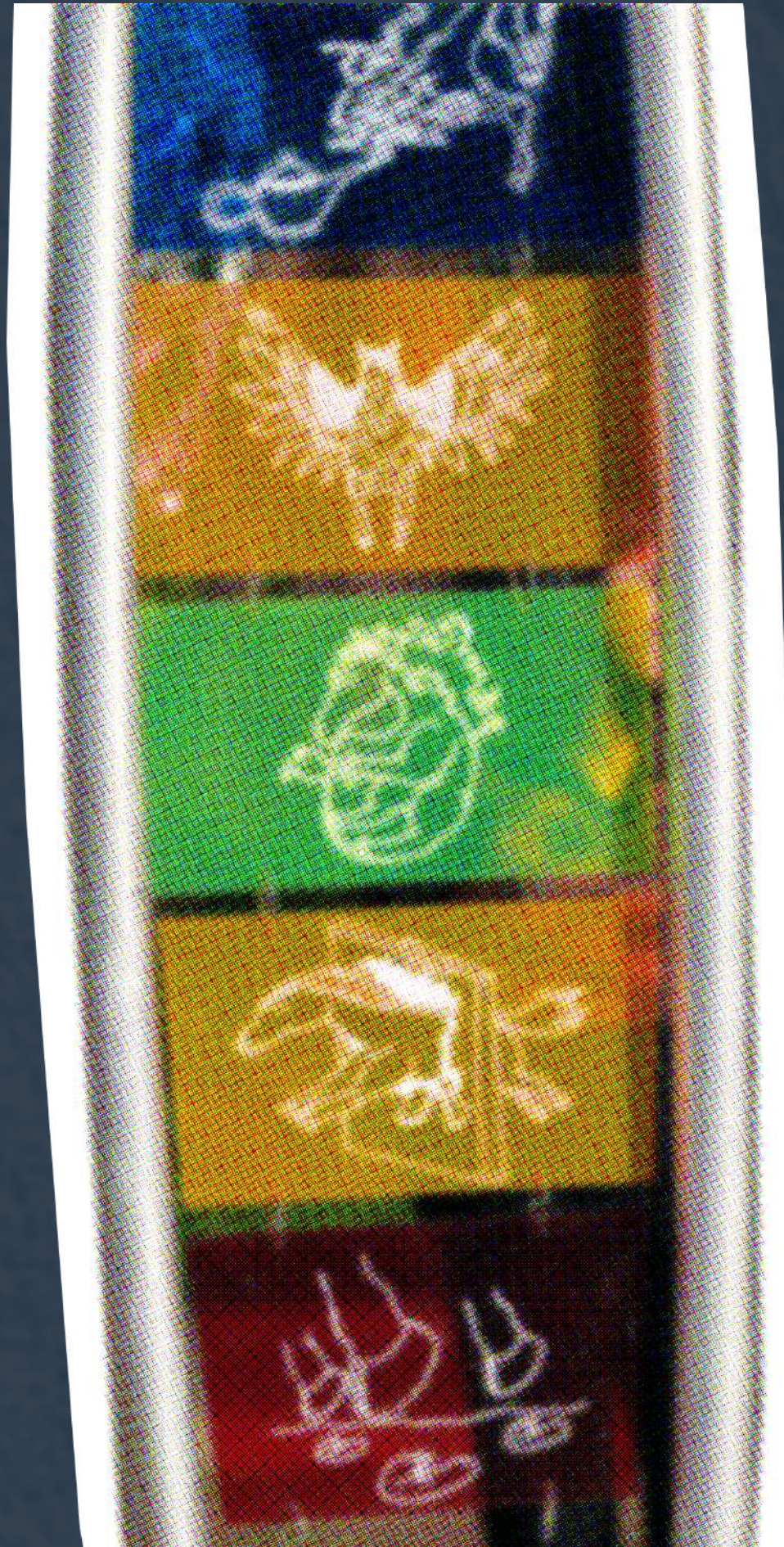
We learned to stitch our own tote bags (never used a sewing machine before—felt like a pro in minutes), explored filmmaking, delved into horror storytelling, and analyzed fashion in cinema and marketing. The comic book session was a highlight, as was 3D fashion design. But nothing beat the wood workshop, where we created mini robots and bonded with a kind professor who helped us with our final project, even sharing photos of his homemade fish pie and cooking tips! We also had a lighting session with a renowned photographer, and by the end, I had a photo-shoot and a new LinkedIn profile picture. My favorite was the filmmaking workshop, where I got to be everything: director, reporter, tech head, and audio engineer, later using those skills in my final project.

Episode 6

This Course Wasn't Just a Course...

This course wasn't just about learning from the best—it was about living through every moment: the good, the chaotic, and the downright hilarious. From accidentally setting off the fire alarm, to losing our suitcase, to spontaneous late-night dance sessions, and sleepless nights spent giving our all for the final project, we were constantly moving, creating, and laughing through it all.

We panicked, we powered through, we figured it out. And that's exactly what made this experience so much more than just a course. This whole journey was possible because of RVU University, who gave us the opportunity of a lifetime. And honestly? We will forever be grateful.



KGAF

**Silver Dreams & Painted Streets:
Kala Ghoda Arts Festival 2025**

By T N Charitha Rao



WHEN WE BECAME *Creators*

For a group of design students with curious minds and half-filled sketchbooks, the Kala Ghoda Arts Festival wasn't just another outing, it was a full-blown creative adventure. What started as a plan to explore India's vibrant art scene turned into a deeply transformative journey—one that shifted how we understood creativity beyond the classroom. The moment we heard there was an opportunity to be part of the festival, to share a space with artists from all over the country and even beyond, we knew we couldn't miss it. This wasn't just about walking through exhibits or attending talks, this time, we were going to be contributors. We were stepping into a world where our ideas, handy work, and collaborative efforts would be on display for thousands to see.

Stepping into the heart of Mumbai's cultural precinct, it felt like entering a canvas that kept unfolding at every turn. Art was everywhere, hung from trees, peeking from corners, stretching across walls. There was colour, chaos, calmness and conversation, all at once. Every installation had its own dialogue with the space and the people moving through it. It wasn't just passive, it was living. It made us think about design in a way that our classroom critiques never did.

One of the most memorable experiences was when we came across the public art installations. These weren't just mere structures to be admired from a distance, they asked to be interacted with. One piece in particular, built using digital projections and motion sensors, responded in real time to human movement. It was dynamic, immersive and oddly emotional. At that moment, we understood that modern design isn't only about what you see but it's about how it makes you feel, what it makes you do, and how it lures you in.

We saw an exhibit focused on sustainability that genuinely shifted our perspective. Waste materials, old wires, discarded glass, fabric scraps, had been transformed into delicate sculptures. What was once trash had been reimagined into thought provoking art. The message was subtle but powerful, design can do more than look good, it can make a difference. Many of us walked away from that space quietly wondering how we could make our own practices more eco-conscious, and intentional. One of our team members, who was especially drawn to photography, found herself completely absorbed in the visual storytelling exhibits. A photo series on Mumbai's street life barely needed captions. Each image was filled with emotion, showing the city's noise, beauty, heartbreak,

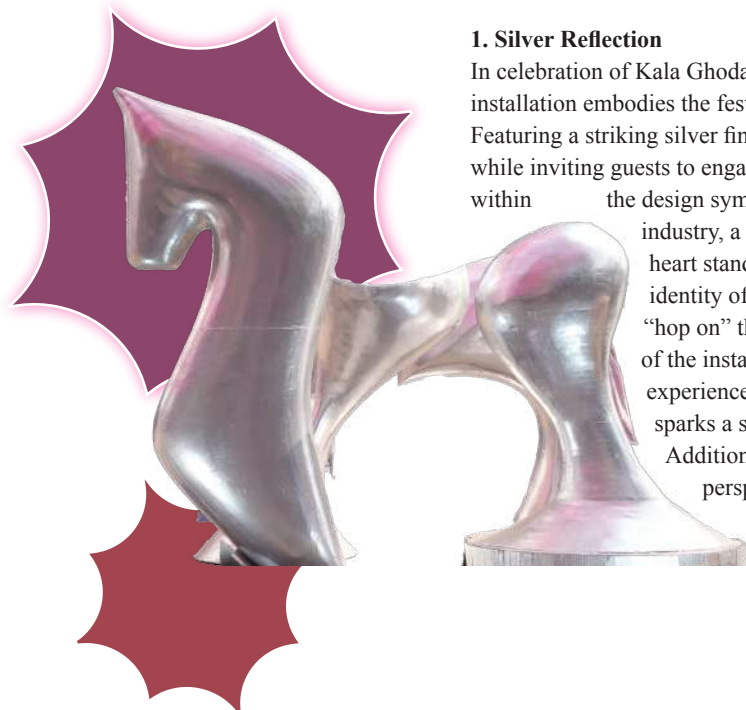


When We Became Creators

While watching and learning were amazing experiences in themselves, this year brought something even more special—we weren't just attendees. We were contributors. There were three installations by the students and faculty of the School of Design & Innovation (SDI) showcased at Kala Ghoda under the festival's Silver Jubilee theme—Silver Ghoda.

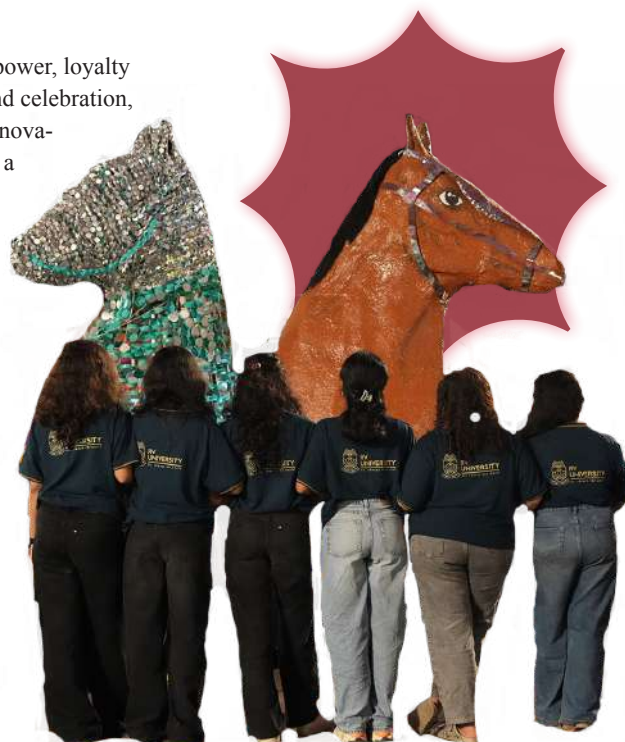
1. Silver Reflection

In celebration of Kala Ghoda's 25th Silver Jubilee, this immersive installation embodies the festival's rich legacy and dynamic spirit. Featuring a striking silver finish, it captures the essence of the milestone while inviting guests to engage deeply with the art. Organic shapes within the design symbolize the fluidity and growth of the art industry, a tribute to its ever-evolving journey. At its heart stands a silver horse, representing the vibrant identity of Kala Ghoda itself. Guests are invited to "hop on" the silver horse, becoming an essential part of the installation and the story it tells. This interactive experience not only encourages participation but also sparks a sense of personal connection and reflection. Additionally, the installation creates a mesmerizing perspective illusion, where the flowing organic shapes and shimmering silver in the hearts of all who visit.



3. Armouria

Armouria is based on our concept that evokes a sense of power, loyalty and strength. It conveys a form of cultural expression and celebration, aligning well with the theme, focusing on tradition and innovation. Our installation includes 3 horses, each representing a quality - Freedom, Power and Speed. There are various admirable characteristics of a horse, especially a Silver Ghoda, but we decided to take the main qualities as mentioned above, which gave a higher sense of focus on what a Silver Ghoda stands for symbolically. What made these installations truly special wasn't just the final output, but everything that went into them.



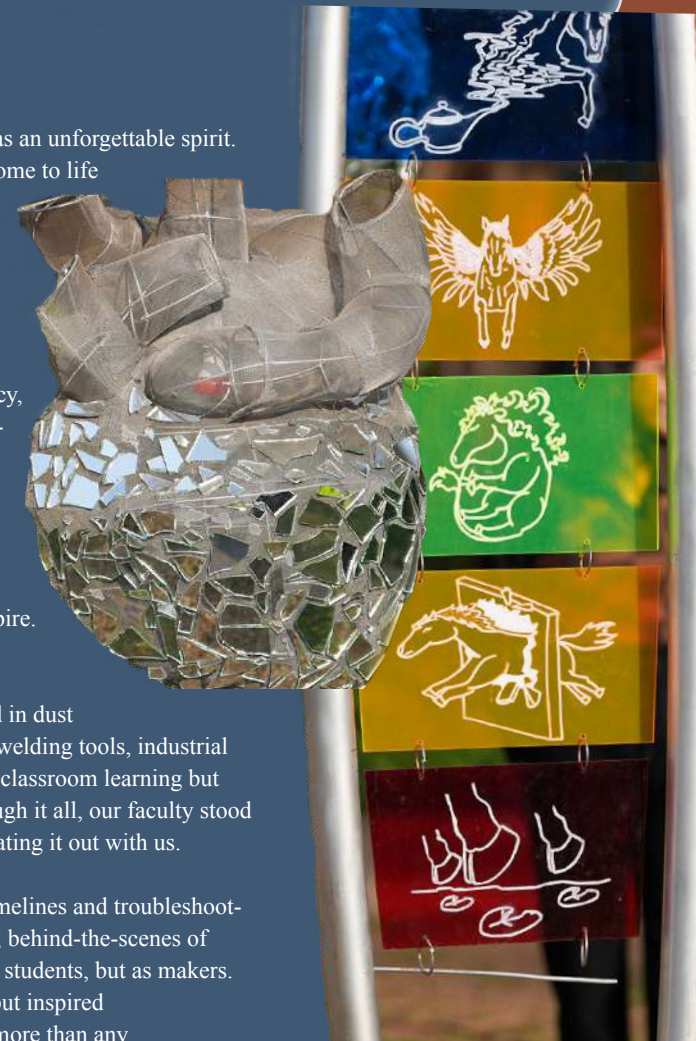
1. Pulse of Mumbai

Mumbai, being the sentimental heart of India, has an unforgettable spirit. A place often known as the city where dreams come to life and diverse cultures converge. It pulses with an unmatched energy, blending tradition with modernity, and embodying the resilience and spirit of its people. Unlike static sculptures, this experiential heart invites viewers to engage, surrounded by symbolic veins. Detailed acrylic panels trace the Kala Ghoda Arts Festival's legacy, connecting the city's heart with the festival's impact in a fresh, sensory display. This installation amplifies the Kala Ghoda Arts Festival's legacy, connecting with locals and drawing in tourists. It highlights Mumbai's spirit and shows how art can encapsulate a city's identity, promoting the significance of cultural events that unite and inspire.

We worked late nights on campus, often covered in dust and paint. We learned to use sanding machines, welding tools, industrial adhesives—things that aren't always part of our classroom learning but are absolutely essential in the real world. Through it all, our faculty stood beside us, guiding, supporting, and at times sweating it out with us.

From budgeting and prototyping to managing timelines and troubleshooting, we got a crash course in the non-glamorous, behind-the-scenes of design and in that process, we grew—not just as students, but as makers. By the end of it all, we returned with tired legs but inspired minds. The Kala Ghoda Arts Festival taught us more than any book could. It showed us that perfection isn't always the goal but the impact is. It reminded us to be bold with our ideas, even if they're a little crazy.

In fact, they were often bold, risky and unconventional. That's what made them stand out, whether through strange materials, offbeat colour choices or abstract formats, they took risks. More often than not, they paid off. That's a lesson we'll carry with us into every project from now on. Returning to campus after the festival felt different. We were back to our computers and sketchbooks, yes, but our minds were fuller, our ideas even bolder. We saw what design could be when it stepped out of the classroom and into the world.



Under 25

RVU's Summit of Tomorrow

By Arya Sujay and TN Charitha Rao

RV University recently witnessed a historic milestone, its first ever Under 25 Summit on campus. After months of ideation, meticulous planning, and relentless follow-ups, the dream finally materialised. What started as a mere vision turned into a full scale event marked by vibrant energy, creativity, and community.

This wasn't just any college fest. It was part of Under 25's ambitious India-wide tour, aiming to bring the summit experience to over 100 campuses across the country. Arya Sujay, a fourth-semester BBA student, holds the roles of Campus CEO and President of the Under 25 Club at RV University. As a member of the esteemed Under 25 Fellowship, Arya is a key student leader on campus, guiding initiatives with clear goals and dedication.

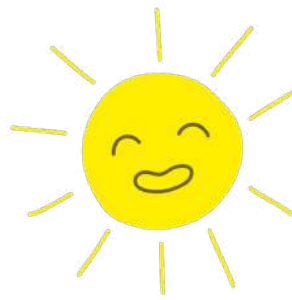
The Under 25 Club at RVU is more than just an event committee — it's a hub for building culture, confidence, and community. It offers a space where students can grow, thrive, and most importantly, have fun. Beyond organising summits, the club actively connects students with real-world brand collaborations, helping them develop relevant skills while interacting with industry stakeholders. Most recently, students have been part of Flipkart shoots, a collaboration with fashion brand Snitch, and other campaign projects, giving them firsthand experience in content production, marketing strategy, and creative direction. The first summit at RVU was brought to life by a dedicated core team and 30 spirited volunteers, including first-year students. Together, they handled everything — from logistics and holding sessions with speakers to responding to real-time challenges. Despite the pressure to stay on track,

the team remained calm, adjusted quickly, and managed to run the summit with minimal disruption. It was a true test of composure, teamwork, and leadership, one they passed with flying colours.

Charitha Rao, a Communication Design student from Semester 4, has become a role model among her peers. As the Student Operations Lead intern at Under 25, she has taken student leadership to a national level. Her efforts include organising summits across seven major cities including Bangalore, Mumbai, Jammu, Mangalore, Kozhikode, and Chennai. Her first business trip as a student featured her leading an entire campus summit at Muthoot College in Kochi, a moment that symbolised how students, when trusted with responsibility, can thrive in professional environments. Charitha has led the Zer01 Festival's student crew two years in a row, earning the admiration of both peers and professionals alike. Her journey is proof that passion, persistence, and purpose can open doors far beyond the classroom.

This year, Arya Sujay joined Charitha as a co-lead of the Zer01 crew, a huge step up from his earlier role as a crew member. His leadership at Zer01 demonstrated clarity, confidence, and the ability to bring out the best in a diverse team of students. Together, Arya and Charitha led a crew of passionate students

“building college culture”



Students engaging at the Under 25 summit on campus

from SDI and other schools, playing a pivotal role in the smooth execution of the Zer01 Fest, an event hosted by Zerodha under the leadership of Nikhil Kamath. Their crew personally interacted with industry experts, popular musicians, actors, and special guests, managing high-stake responsibilities with professionalism and poise. They worked hands-on alongside professionals, industry veterans, and artists, overseeing meet-and-greets, backstage logistics, and experience zones, all while ensuring the student team stayed cohesive and

empowered throughout. The evolution of student leaders reflects exactly what Under 25 stands for: nurturing student potential and turning it into something remarkable.

At Under 25, the belief is simple yet powerful — students are the building blocks of the future. Every summit, brand collaboration, and event is designed to give students the space and support to shine. Both the Under 25 Summit and the Zer01 Fest will remain proud milestones in RV University's journey, not just for their success, but also that they were student-led. These weren't just events, they were transformative experiences. A celebration of what takes place when students are given trust, responsibility, and a platform to rise. And rise they did, with confidence, creativity, and courage.



Student Crew of Under 25 summit held at RVU

Nothing

Misaligned

Here



Here

Misaligned

Nothing

Sometimes, less is more.

DESIGN YATRA

By Irfan Sulfi, Diya Joby and Mannat Chawla

As part of our Design Yatra, we, the students of 3rd year, travelled across India, not just to explore places, but to immerse ourselves in the stories behind India's rich design traditions. One of the most unforgettable chapters of that journey unfolded in Udupi.

In a quiet weaving town by the coast, we stepped into a world where design wasn't driven by trends or technology, but by rhythm, patience, and legacy. The sound of wooden looms, the steady movement of skilled hands, and the soft hush of cotton being woven felt like stepping into a living poem.

We watched in awe as Udupi cotton sarees, lightweight, breathable, and effortlessly elegant came to life. But beyond their beauty, what struck us was the process. This wasn't just weaving, it was storytelling. Cotton threads were spun, dyed with natural colors, and stretched across looms that had been in families for generations. Each saree carried the mark of time, care, and quiet resilience.

The weavers didn't need to explain their craft with words. Their movements said everything. There was a deep, unspoken knowledge in how they handled the yarn; a rhythm passed down through years of observation and experience. We were humbled by how deeply they respected the material and the process, treating it not as labor, but as an art form.

At the same time, we became aware of the challenges they faced. As mass production takes over the market, many traditional artisans are forced to leave behind their craft. What was once a respected livelihood is now a struggle for survival. The economic pressures are real, and



generational gaps are widening as younger members of weaving families pursue other professions.

Yet, even in the face of this, the weavers showed remarkable adaptability. Some were integrating contemporary motifs, others learning to sell online. These were small but powerful steps to keep their legacy alive. They also expressed a quiet hope that younger designers like us would one day become collaborators, not just admirers. That we would carry these stories forward and find ways to bridge tradition with modern expression.

Organizations like Kadike Trust, led by Mamatha Rai, are playing a crucial role in this revival. Their efforts are helping artisans find new relevance and fair opportunities. Thanks to their guidance, our visit became more than an observation—it became a lesson in empathy, culture, and design beyond the surface.

This experience made us reflect and as design students, we often associate innovation with the new. But here, in the looms of Udupi, we saw that true innovation sometimes lies in holding on to slow, handmade, meaningful craft.

We left Udupi not just with sketches or notes, but with a renewed sense of what design can be. It's about memory, identity, respect and sometimes, it's woven quietly into fabric, waiting to be seen and felt.



beyond the studio

From Backstage to Breakthroughs: RVU Students at IFA's Past Forward From October 25 to 27, 2024, Bangalore became a vibrant space for art and conversation during Past Forward: The Pleasure, Purpose and Practice of Arts Research, a festival organised by the Indian Foundation for the Arts (IFA). Artists, performers, scholars, filmmakers, archivists, and researchers from across India came together to explore a powerful and timely question—what does arts research mean today? The festival brought together a variety of sessions, including panel discussions, performances, film screenings, workshops, exhibitions, and open conversations, all focused on sparking dialogue around memory, resistance, cultural identity, and innovation in Indian art. The event stood out from regular exhibitions or conferences by intentionally breaking boundaries between disciplines. Themes ranged from decolonial image-making and forgotten cinematic forms to ritual traditions, marginalised theatre, and regional publishing. Every session encouraged people to think about how stories are told, who gets to tell them, and what it means to truly listen. It created a space where audiences were invited to engage deeply with ideas, experiences, and histories that are often left out of the mainstream. Four students from RV University's School of Design and Innovation—Keshav, Humaira, Samridhhi, and Gagan—volunteered at the festival. Their roles kept shifting throughout the three days as they helped with everything from setting up venues and assisting speakers to coordinating panels and guiding audiences. It was a completely hands-on experience that pushed them out of the classroom and into the fast-paced reality of a live cultural event. More than just volunteering, they were part

of something larger—something that gave them a close-up look at how design, research, and art come together to shape meaningful public experiences. Each of them took something personal and unique from the festival. Keshav was especially drawn to the use of archives in storytelling and left with ideas about how design could support the preservation of community memory. Humaira connected deeply with the feminist archival conversations and found herself thinking more about the politics of what gets remembered and why. Samridhhi was moved by the performances that brought together music, history, and protest, while Gagan became more curious about how design could engage with cultural practices in rural and non-urban spaces. What united all four of them was how much they learned—not just about the arts—but about their own role as young designers in a complex, diverse society. Several panel discussions stood out for how they unpacked complex ideas through real-world stories and perspectives. One session explored how photography could be used as a tool for decolonial research, asking viewers to think beyond aesthetics and into the deeper emotional and political layers behind images. Another focused on rituals as carriers of knowledge—alive, evolving, and deeply connected to identity. A two-part panel on counter-cultural aesthetics gave space to theatre and performance practices rooted in caste, politics, and regional resistance, helping the students see performance not just as entertainment but as an act of cultural survival. There were also conversations around forgotten genres in Indian cinema and the labour behind them, as well as a discussion on regional magazines that preserve language, memory, and community outside of mainstream



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At the Past Forward festival, students were left with reflective questions—Who gets to archive? How do visuals carry memory? What role does a designer play in revealing the unseen? The event featured immersive experiences like film screenings and workshops, including Safety in Arts, which emphasized the need for safe, inclusive, and mentally healthy creative spaces—especially relevant for emerging professionals. Films such as Makhfi, Songs of Our Soil, Palai, Casting Music, and The Last Shoemakers of the Doon Valley highlighted resilient, lesser-known stories from across India, encouraging audiences to engage with quiet narratives that challenge mainstream ones. One of the most impactful aspects was a curated exhibition showcasing 39 long-term projects from IFA's Arts Research programme. Through books, photos, sound, and games, students saw how research-driven, community-based art unfolds over time, and how design supports these processes. Volunteering at the festival gave them a deeper understanding of design as more than aesthetics—it is a means of engaging with real issues, people, and stories. The experience left them inspired and humbled, reinforcing that designers are not just creators but also listeners and storytellers. They returned to their practice with a renewed sense of purpose, committed to designing with meaning, empathy, and awareness.

When RV University announced its first-ever annual cultural fest, Tarang 0.1, not many knew what to expect. But by the end of February, it was clear; the fest wasn't just a success, it was the beginning of something

Treasure Hunt? Pure thrill. Each event added its own vibe to the festival and kept the momentum going strong from start to finish. The real story, however, is the magic behind the scenes and also what made Tarang more than just another college fest was the vision behind it. The core team wasn't looking to just entertain; they wanted to unite. They imagined a

hands and excited newcomers who were figuring and sorting the event out together and somehow that mix of fresh perspective and steady leadership struck just the right balance. The journey kicked off in mid-December, when the management floated the idea and connected with faculty across departments. These faculty members became the bridges between admin and students, helping form a strong, student-led organizing

team. Two student convenors who took the lead, were supported by 18 committee heads, each handling a different slice of the fest, from logistics and hospitality to marketing, content, and event planning.

space where creativity could cross academic lines and bring students closer, essentially creating a place where everyone, no matter their background, could contribute and feel like they belonged. From the get-go, the planning team leaned into this idea, they weren't just building a schedule of events, they were building a community. Watching students from all years and schools come together to pull it off was nothing short of inspiring. There were experienced

big. Using the theme "A tide of talent and an ocean of opportunities," Tarang 0.1 made a splash as RVU's flagship event. Think energy, colour, creativity, and a whole lot of excitement packed into a few unforgettable days and with eight different schools under RVU's umbrella, the goal was simple yet ambitious — bring everyone together and let the talents take center stage. Whether you came from law, design, business, or science, Tarang gave you your moment to shine and shine they did. The campus lit up with events that had something for everyone. A dazzling Fashion Show turned the spotlight on style and flair, a Group Dance brought the beats and the energy, the Best Manager event tested wits and leadership, the Hackathon welcomed coders and creators and the

logistics and hospitality to marketing, content, and event planning. Every team had two students in-charge and one faculty member to guide them along the way. With regular meetings, brainstorm sessions, and countless dry runs, the team fell into a rhythm. The structure was set, and the convenors made sure that things ran smoothly, while also giving everyone the freedom to take ownership. Sure, there were some challenges, what's a fest without a few hiccups? But the overall process was collaborative, focused, and smooth sailing for the most part. One of the original plans was to host Tarang as an intercollege fest and welcome students from other universities. But with parts of the campus still under construction and heavy machinery around, safety became a serious concern. So, the team made the tough call to scale back and keep it an in-house event for this first edition. While that felt like a step back at first, they quickly flipped the script, treating it as a test run to perfect the formula before opening the gates to a wider range of people in the future. Aside from that, most problems were minor and easily taken care of thanks to the team's proactive spirit. When the fest finally rolled out, it was everything they'd hoped for and more, the buzz on campus was electric, events were packed, participation was through the roof and even faculty joined in on the fun. Students gave it their all and the whole campus felt like it was pulsing with life. One specific moment that perfectly summed up the vibe happened during the Fashion Show, when a team wasn't ready to take the stage. Without missing a beat, the organizers invited faculty members to walk the ramp instead and professors confidently strutted to applause from the crowd. It was spontaneous, hilarious and heartwarming, the kind of moment that no one there will forget. As the last event wrapped up and the lights dimmed, the organizing team was hit with a mix of exhaustion, pride, and disbelief. After six weeks of hustle, it was hard to believe it was all over but the pride was real, and they had pulled it off.

So yes, Tarang 0.1 was a university fest, but it was also the start of a legacy. It brought students closer, sparked new friendships, and gave everyone a chance to step out of their comfort zone. The future of Tarang looks brighter than ever and the dream is to make it a full-scale intercollege spectacle with bigger events, more colleges, and wider reach. With the kind of passion and support RVU has shown, that dream seems well within reach.

By Vindhya Karnad and Mannat Chawla

WHERE *art* FOUND IT'S AUDIENCE





Shot by Ruthu Nagendra, Foundation Year

CHAPPAL TO COLLEGE

By Karun Thapa

The Philosophy of Chappal :

Chappals aren't just footwear—they're a mindset. They say, "I've got better things to worry about than laces." They reject the fake pressure of dressing to impress. They speak of comfort, clarity, and choosing ease in chaos. In a world obsessed with hustle, chappals remind us to slow down. To walk, not run. To exist, not perform. And among chappal-wearers? There are four distinct tribes:

The Survivors

₹150 rubber legends—built for chaos, not compliments.

The Pretend-Chillers

Slides that scream "I woke up like this" (but planned the fit).

The Heritage Walkers

Kolhapuris with soul—tradition, but make it fashion.

The Soft-Flexer

Birks and the like—comfort, clout, and quiet confidence.

While sneakers say,
"I'm ready for action,"
and formal shoes
scream.
"presentation
day panic,"
chappals
just say
"I'm here,"

Conspiracy ?!

Ever notice how chappals are called "unprofessional," but no one questions overpriced sneakers? The theory? Colleges push structure—and chappals break it. They're too relaxed, too free, too *you*. Some say it's more than preference—it's quiet control. A nudge toward "proper" shoes, driven by an unspoken alliance with formalwear culture. Because once you wear chappals, you stop performing. And that's the real problem.

Future of Chappal in College:

Let's be honest—chappals are already part of campus life. Now imagine: clean, presentation-friendly pairs for juries, limited-edition college slides everyone actually wants, maybe even tech-enabled ones that remind you of your 11:59s. Sounds far-fetched, but makes sense.

**Designers will lead it. Admins will fight it.
But eventually? Chappals will graduate**

**TO CHAPPAL...
OR NOT TO CHAPPAL...**

kriyashala

2025

Experience the Art of making, One Workshop at a Time

By Mannat Chawla

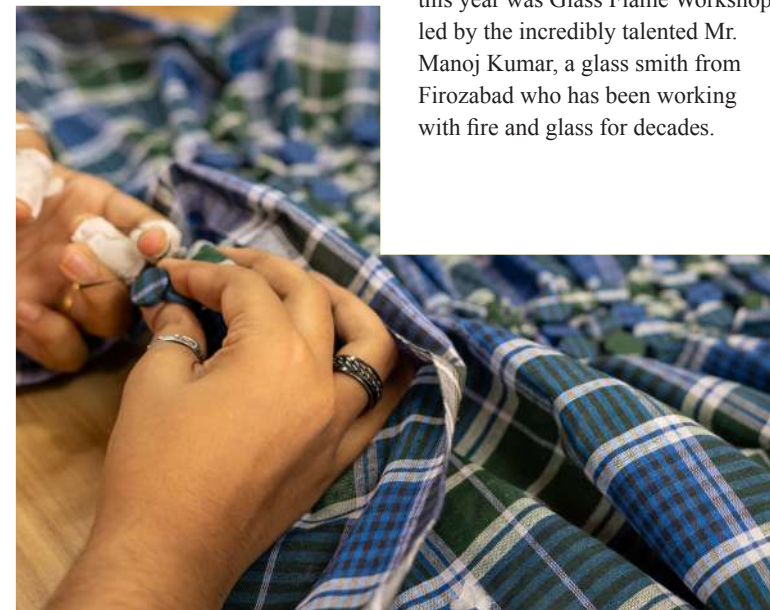


Spray Paint Graffiti Workshop, Kriyashala

“Where hands create,
and ideas take shape.”

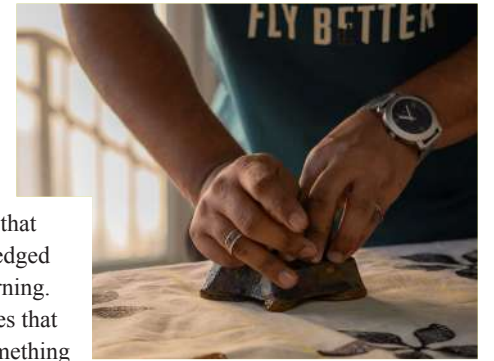
In a world where everything moves faster than our minds can catch up, Kriyashala invites us to slow down. To pause. To feel. To make.

An initiative by the School of Design and Innovation (SDI) at RV University, Kriyashala is not just another workshop series, it's a celebration of learning through doing. The word “Kriyashala” itself means “a place of doing,” which perfectly reflects the spirit of this growing initiative. It's where design students move away from their screens, step out of classrooms, roll up their sleeves and engage with the real material world. Here, the pencil is replaced by a bamboo stick, the keyboard by a block of glass, and the software by the scent of natural dyes and the touch of handmade textures. Conceptualized by Prof. Khushboo, Kriyashala was born out of a desire to bring traditional craft, cultural knowledge and material understanding into the design classroom, not as side notes, but as core lessons.



Sustainable Clothing Workshop, Kriyashala

And over the past three years, that vision has grown into a full-fledged celebration of experiential learning. At its heart, Kriyashala believes that the best way to understand something is to do it yourself: with your own hands, your own mistakes and your own style. It's a space where students learn about things by engaging with them directly. This year marked the third edition of Kriyashala and it was easily the most vibrant one yet. With over 15 workshops happening all across campus, the atmosphere was buzzing. Whether it was the smell of burning glass, the rhythm of music production, or the quiet focus of painting sessions, there was energy everywhere. From ancient crafts to contemporary techniques and tech-based experiments, the diversity was wild and so was the enthusiasm. One of the most unforgettable workshops this year was Glass Flame Workshop, led by the incredibly talented Mr. Manoj Kumar, a glass smith from Firozabad who has been working with fire and glass for decades.



Block Printing Workshop, Kriyashala

Watching him work was like watching a dance between control and chaos. With just a small torch and a few tools, he transformed glass rods into miniature animals, floral forms and abstract shapes, molten glowing in the heat. There was silence as students gathered around, eyes wide, phones filming, not wanting to miss even a second. It wasn't just the beauty of the pieces that captured attention; it was the precision, the patience, the poetry in his process. Mr. Manoj didn't just demonstrate, he taught. He passed on tricks of the trade, told stories of his hometown, and allowed students to try things themselves (shaky hands and all). The flame was intimidating at first, but slowly, students began to find rhythm in the movement and confidence in the unpredictability. And just like that, a fragile material like glass became something familiar, something they could play with and respect at the same time.



While the fire roared in one corner of campus, a very different kind of exploration was happening elsewhere in the Experimental Film workshop. This one didn't start with a camera or a spt. It started with a walk. Students were asked to step outside, take their time and collect things from nature; anything that caught their eye. Fallen leaves, textured bark, feathers, tiny stones, dried petals...no rules, just observation. And in that process of wandering and gathering, something shifted. The world slowed down. Details came alive. What was earlier just "stuff" on the ground now looked like art waiting to happen. Once back in the studio, students took these little treasures and zoomed into them using micro photography. Suddenly, a crumpled leaf looked like a mountain range. A twig looked like a sculpture. A feather revealed layers and layers of delicate symmetry, that's when the digital side kicked in.

Using Photoshop, Illustrator and even After Effects, students created visual pieces inspired by these textures and forms. Some animated the photographs into surreal movements, some designed layered artworks that played with colour, rhythm and light. It was abstract, it was open-ended and it was totally unlike anything they'd done before. This workshop didn't push for a polished final product, instead it encouraged curiosity. It wasn't about making a film with a story, it was about letting nature's randomness lead the way. In that, students learned something deeper: how to pay attention. How to find meaning in messiness. How to take the ordinary and turn it into something extraordinary, just by looking closer.

Yet Kriyashala was so much bigger than just these two workshops. It was a full-blown, full campus experience. There was shadow puppetry, where stories came to life through silhouettes and light. Cardboard furniture design, where students turned basic materials into strong, stylish structures. Block printing using flower stains, which turned fresh blooms into natural dyes for fabric.

Think, Create, Explore.

Traditional art forms like Madhubani and Mata ni Pachedi sat alongside spray-paint graffiti and sustainable clothing design. There was bamboo toy making, songwriting and music production, robotics, photography and even oil painting inspired by nature. The magic of Kriyashala wasn't in the workshops alone, it was in the vibe. There were no "right answers"- just freedom to try, mess up, learn, laugh, fix and create. It was a break from the usual pressure of college life, and yet, it was a valuable learning experience students had this academic year. Everyone walked into workshops not knowing what to expect and walked out with something deeply personal. A skill, a memory, a spark of inspiration, or maybe just the joy of trying something new. More than anything, Kriyashala reminded students that design isn't just about pixels and portfolios. It's about people, culture, and stories passed down through generations, materials shaped by hand and time taken to truly understand something. It taught them to appreciate slowness in a fast world, detail in a chaotic one and connection in a digital one.

Looking ahead, Kriyashala is only getting bigger and better. There are plans to include more regional crafts, invite student-led sessions and dive deeper into research-based making. But no matter how much it evolves, the heart of it will stay the same — a place of doing, where learning feels like discovery. Where creativity feels like play. And where students don't just become better designers; they become more grounded, thoughtful and curious versions of themselves. Sometimes, all it takes is a flame, a feather, or a little bit of faith in your hands to remind you why you fell in love with design in the first place.

The HUB
Peri Peri FRIES
YUM
cheer you
milkshake
Buns
[the b]

Café mingo's

1 8
Bhaiya! Ek Iced Tea please.
Natural's Ice cream
lil puppies!



Bangalore Design Week

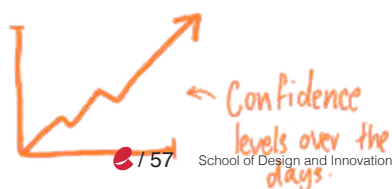
By Aditi Sankpal and Anna Lucine Elisha

To begin with, I had no idea BLR Design Week existed. It wasn't on my radar at all, until a friend casually suggested that I volunteer for it. My first thought? "Oh, volunteering must be about helping set things up, maybe running errands." But that assumption was flipped the moment I got on board.

What followed was an intense, exciting, and unforgettable ride that reshaped how I see design, events, and myself. BLR Design Week 2025 was a celebration of creativity, innovation, and collaboration across disciplines, a vibrant space where design thinking met real-world challenges. This year there were various themes that took off like Sustainable Bengaluru, Enterprising Bengaluru, Future now Bengaluru, Focusing on Sustainability, Mobility, and Inclusive Innovation. Among its many highlights was the Protopolis Conclave, a flagship event curated to explore urban futures, and that's exactly where I found my place.



I was assigned to the MarCom team, short for Marketing and Communications, which handled everything from branding to content, social media, signage, and visuals for the conclave and as a first-semester design student, this felt huge. I honestly didn't know where to begin. I wasn't confident with my skills yet, I barely knew Figma, and every task felt just a little out of reach. For a brief moment, I considered dropping out of the volunteering role altogether but then something clicked. I decided to give it a real shot, watched hours of YouTube tutorials on Figma, layout design, branding, and presentation. Slowly but steadily, I started to grasp the basic requirements to continue my volunteership. My teammates were incredibly supportive, which made a massive difference. We had regular late night calls, virtual meetings, and regular check ins. I was juggling college and work just like everyone else, and that sense of shared hustle kept me going. The design process kicked off almost a month before the event. It was fast paced and often overwhelming.



YOU CAN ONLY GO UP IN LEARNING

Deadlines were tight, revisions were frequent, and the expectations were high. I was tasked with working on social media posts and signage for the event venue. It was the first time I saw my work being treated as a part of something larger, something that hundreds of people would eventually see and engage with. Then came the big day, The Protopolis Conclave opened its doors to a buzzing crowd of designers, urban planners, students, entrepreneurs, and industry leaders. Watching our designs come to life with posters displayed across the venue, digital screens flashing the visuals we had spent many nights tweaking was surreal. All the exhaustion turned into a sense of pride. As volunteers, we barely had time to breathe, there was a constant stream of things to do including guiding guests, last minute fixes, running between venues, assisting speakers, coordinating logistics. I couldn't attend as many panel discussions as I'd hoped, but I caught glimpses of them in passing. The sessions that I did get to sit in on were thought provoking and eye opening.



VOLUNTEER!!

Context?

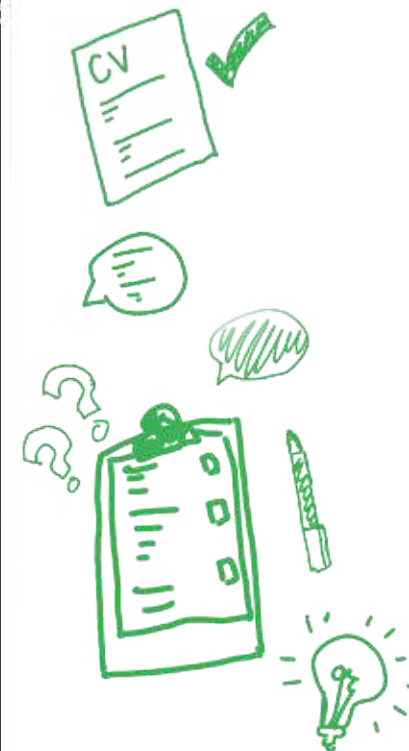
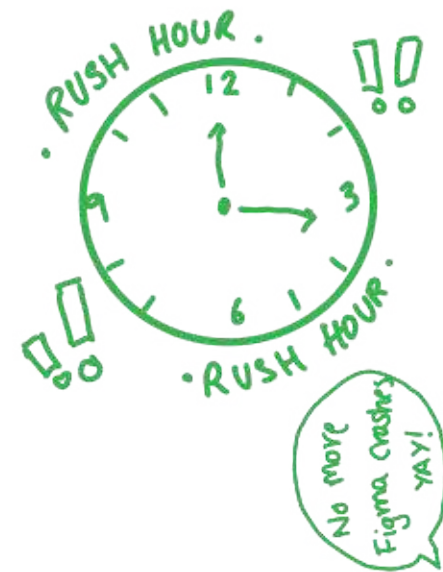


Climate
resilience

They explored themes like regenerative design, urban mobility, and the designer's role in shaping public policy. The Protopolis Conclave, in particular, was a space that embodied what design can do when it is observed beyond aesthetics and when it becomes a tool for systemic change. It addressed pressing issues of climate resilience, the future of urban infrastructure in Indian cities. Hearing experts speak on these topics made me realize how much design intersects with everyday life, and how powerful it can be. What stuck with me most, though, wasn't just the panels or the installations. It was the people and the behind-the-scenes crew who made the event possible. The ones who stayed up late fixing malfunctioning printers, who skipped lunch to finish signages, who stayed calm and composed through technical glitches and schedule mix-ups.



Students of SDI at Bangalore Design Week



Volunteering gave me front row access to the making of this event, not just the experience of it, and that changed everything. I learned how to collaborate under pressure - how to listen, receive feedback, lead when needed, and follow without ego. These weren't things that I could find or read about in books or learn in classes. They came from doing the work even though it was messy, unfiltered, it was real. In that process, I also discovered something more personal, which is a genuine love for design, not just as a skill, but as a way of thinking and contributing to something bigger. BLR Design Week 2025 became more than just a line on my resume, it became a turning point and showed me that design is not just about what you create on a screen, but also about how you adapt, respond, and show up for a team. It taught me that even as a student in the first semester, I had something valuable to bring to the table which was curiosity, willingness, and resilience. I learnt something really valuable - if an opportunity is placed in front of you, you always take a second look at it and say "yes" and if not for that, I would have missed a whole month of growth, connections and moments that I will never forget.



BLR

What's your

KWIRKS

By Anna Lucine Elisha

When you first hear the name “Kwirks Studio”, most of us might think it’s a space filled with oddballs who are brainstorming and coming up with eccentric ideas in a chaotic little room covered in half-peeled posters and a cloud of coffee steam. Atleast, that is what I thought when I initially heard that name.

If you thought the same way I did, you wouldn’t be entirely wrong, but you’d also be missing the larger point behind this studio. As Karun Thapa (*founder of Kwirks Studio and a 2nd year Com Des. student*) would aptly put it, it isn’t just a studio. It’s a mindset. A movement. A place that thrives on creative freedom, experimental formats and, most of all, the joy of doing what you love.



The very first exhibition by Kwirks Studio came with the wonderfully chaotic title ‘For Frens, By Frens’ (And Also a Little for Chaos); and it lived up to every part of that name.

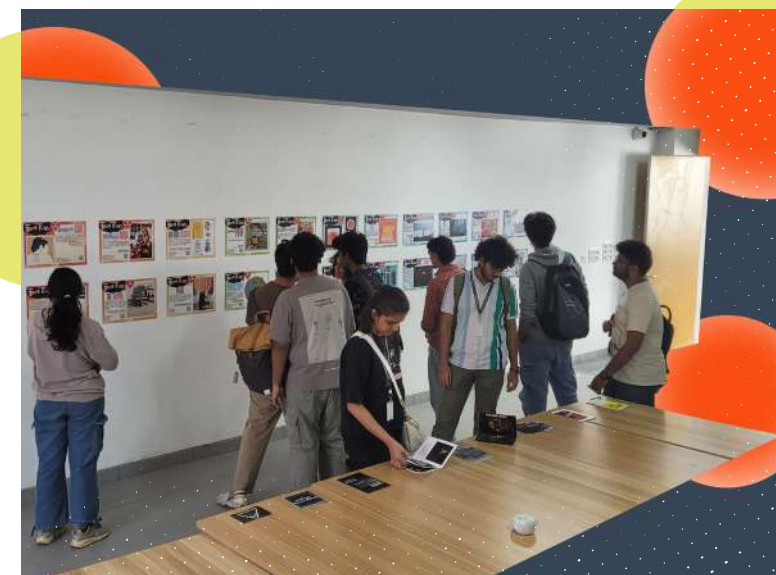
For Friends, By Friends

It invited artists and designers to submit their work anonymously, stripping away the usual titles and names so people could simply appreciate the art for what it was. Everyone's quirks, styles and wild ideas got their own spotlight, whether it was a soft watercolour painting, a striking poster, an intense photograph, a messy sketch or a digital collage that made you stop and stare. It was a mix of everything—unfiltered, real and refreshingly messy in the best way possible.

The idea behind Kwikrs actually came from a class assignment that asked second-year Communication Design students to collaborate with a real person or brand, and design posters and other collateral for their event.



While some went the usual route, Karun found himself completely unexcited by the options. “I didn’t want to do a poster for Sunburn,” he said, laughing at the memory. “They made us sign an NDA and I couldn’t even keep one print for class. Then I tried a literary fest, but that ended up being way too dull.”



Students engaging at the Kwikr Studio Exhibition

That’s when it clicked. If he had the chance to create something real and totally his own, what would it look like? That moment sparked what would become the whole idea of Kwikrs Studio—a creative space that looked, felt and sounded exactly like what it stood for.



One of the works displayed at the exhibition



Not a Team, but a Pulse

It was a quiet rebellion against the bland assignments and the polished expectations of design portfolios. Instead, it celebrated being messy, bold and totally yourself.

If you ask Karun who's part of the Kwirks team, he'll probably just shrug and say, "We don't have a team. You want to join? Come. Don't want to work on it anymore? That's cool, too." Kwirks isn't about having a set team, it's more like an ecosystem where the group of collaborators changes depending on energy, timing and interest.

There's no strict structure, no hierarchy and absolutely no gatekeeping. And somehow, that works just fine. "Everyone sort of knows when to jump in. It's less about roles and more about energy. Someone hears an idea and goes, 'I want in,' and that's it. They're in. Until they're not



This way of working keeps things spontaneous and fun. There's no pressure to constantly be doing something or look like you're always working. You just create something that people will remember, even if it's something completely random like free cheese at the next show.

Yes, cheese.

"We met a guy who owns a cheese factory. He said he'd sponsor the next show with cheese in return for us doing branding for his company. Then he vanished. Total ghost. We called him 'The Cheese Guy.' Legend."

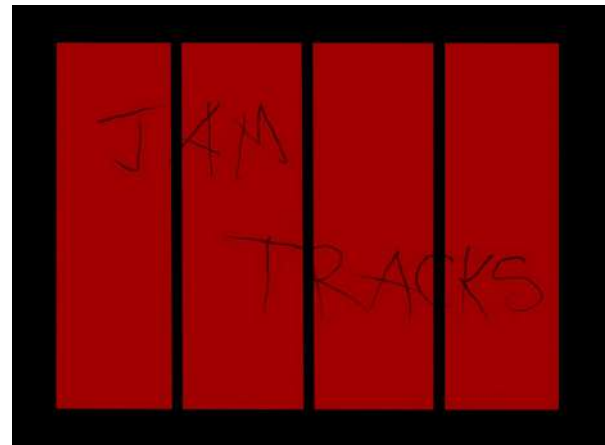
(In conclusion: no team, no structure, no cheese; but somehow, all vibes.)



guess my name

By Pranesh G and Adya Shukla

“With RED I started exploring.. It conveys its own emotion when it hits the character. This film was more of discovering my style and exploring cinematography along with a bit of storytelling.” What started as a casual idea turned into a four month long project. This is the first short film that we have made. The film has been directed and edited by Pranesh, music by shyam. The short film was made with no budget, no fancy equipment, and with only weekends to shoot. This forced us to extend the shooting and post production to 4 months. The red light throughout the film was made by covering a red shirt over a white light. We borrowed iPhones from our friends and there were days we couldn’t shoot simply because the owners wouldn’t lend them to us. The short film was edited and graded in DaVinci Resolve. The music was created in Soundtrap and was designed to be as unique and different as possible. The movie was shot in iPhone 14 pro and 15 using the Blackmagic Camera app, prores422HQ and rec709 colorspace. For the VFX part, I had to learn and implement it side by side which took even more time. With Fusion, understanding nodes and keying I was able to pull off the final shot of the movie.



Snap from the film



Realm of Resonance

Designing with sound, soul, and a team I'll never forget

By Krishna Rathore and Sahana N

As a designer, it's rare to find an opportunity that challenges both your creative and professional boundaries. The Sansusī Sound Sculpture competition, an esteemed international initiative held in conjunction with the renowned Sansusī Music Festival in the heart of Latvia Akniste woods, offered just that: an invaluable chance to push the limits of innovation and expression.

The brief challenged us to design 2 identical stages - like a wooden sculpture that also functions as a musical instrument. Its something that could live and breathe within the unique spirit of the Sansusī Music Festival in Latvia, where chamber music meets spontaneity in the heart of a forest. What was most remarkable about this competition wasn't its worldwide prestige or its freedom to innovate - it was that it challenged people to envision a place where nature, sound, and design might work together. Not as secondary aspects, but as co-conspirators. Our design, Realm of Resonance, merged sound and structure to create an interactive, immersive space where nature takes center stage. Two works of art, breathing and living among trees, that would enhance performances and vanish into the woods simultaneously. A stage that not only listens—but also plays music. It wasn't just about form or function; it was about atmosphere, presence, and play. Every element—from the stage, the seating, and even the bar unit—was subtly integrated into the landscape, forming a dynamic sound installation that fostered conversation, community, and serenity.

By day, the space served as a place to connect; by night, it transformed into a stage for sonic duels. It was more than a sculpture, more than a stage. It was a space designed to stir feelings. Set amidst the Akniste woods, the sculptural stage featured perforated wooden panels on all sides that could be tapped by feet to produce sound and enhance acoustics. On the outside, it's gorgeous; arched wooden boards, sunlight streaming through holes in the sides, a corrugated roof rippling like a ribbon overhead. Yet if you step a little closer, you start to hear it - stamp the panels with your feet, and gentle beat sounds resonate in the woods. Sit on the benches, rest against the bar, strut across the floor and every experience is musical. A curved corrugated roof, wooden columns, and a grid beneath worked together to naturally amplify and resonate performances. Central chimes connected both stages, creating a peaceful auditory bridge, a quiet, collective vibration that ties performer to audience, structure to forest, and soul to sound. Moreover the components used were keeping in mind the locally available materials as the focus was on cost effectiveness and efficiency, and quick fabrication and installation. Working alongside the incredibly talented Sahana Deepak, Nikhil Dayanand, and Samarth Bellare, three geniuses with whom I shared not only ideas, but laughter, arguments, rounds of endless render iterations, and midnight calls full of energy.

My team was honored to be the only one shortlisted from India and South Asia; a moment of pride we'll always carry with us. What came out was not only a proposal, but a work of passion, based on sustainability, place sensibility and emotional appeal.

The project pushed us to merge architecture and acoustics into a stage that sounds as good as it looks. It challenged our thinking, tested our instincts, and sparked a collaborative rhythm that I'll always value. One of the biggest issues for the competition was that the design had to be simple to manufacture, install and affordable and all without sacrificing beauty or sound.

This project helped me grow in ways I hadn't expected - both creatively and professionally. I'm deeply grateful to Anuradha Ma'am, our pro vice chancellor and design dean, for her constant support, and to Builder for crafting a competition that champions sustainability, innovation, and community. Special thanks to Sahana and Ginu ma'am for encouraging me to write this article and share our work with others!





**What if the margin
was the message?**

**Read between
the scribbles.**



Art In Dialogue

CIMA Awards 2025

By Adya Shukla

Championing slow and intentional art in a fast-moving world, two RV University faculty members—Supriyo Manna and Sanjeetha M brought their distinctive voices to one of India’s most prestigious art platforms: the CIMA Awards 2025. Held once every three years, the CIMA Awards spotlight the evolving landscape of contemporary Indian art. For both Supriyo and Sanjeetha, the journey from nomination to exhibition was a professional milestone and a personal affirmation of their long-standing, research-driven practices.

Harvest of Trust – Supriyo Manna

Among the works on display, Supriyo Manna’s ‘Harvest of Trust’ stood out as a culmination of research he began in 2019, during his tenure as guest faculty at the College of Fine Arts, Bangalore. The piece reflects on the transformation of a piece of land once part of the Turahalli forest, now developed into an institutional campus. This development was reminiscent of his alma mater, Visva-Bharati, and the terraculture pioneered by Rabindranath Tagore, which turned barren land into a thriving ecosystem. Except here, the land’s native ecology was being replaced by concrete buildings. This mirrored a loss of memory and identity, both environmental and cultural.

Among the native plants, Ongonne Soppu (Sessile Joyweed) captured his attention. A plant labeled a weed, yet one that grew persistently and fearlessly around the site to secure its existence. In Bengali, the word for weed, means “unwanted.” Marginalized by human priorities, it seemed even its identity as a plant was being erased. This plant once held value in indigenous culture as food, as medicine, even as a cosmetic ingredient. Today, in the shadow of globalized progress, such knowledge is forgotten, and plants like Ongonne Soppu are quietly pushed aside.

As an artist, Supriyo sought to give voice to this “non-plant,” to listen to its untold story. In the beginning, he felt its blossoms were like needles, sharp and elusive. But

Prof Supriyo Manna - Artist | Educator



he was determined to endure the sting of understanding. “Word by word, I wove our dialogue,” he said. “Weft by weft, it became a tapestry; this tapestry is nothing but the autobiography of a non-plant.”

This process of unraveling hidden narratives, of making the unseen seen, continued to shape his journey, culminating in his recognition at the CIMA Awards. While confident his work would be selected, receiving the highest honor was an affirmation of years of research and reflection. The award also provides him with the opportunity to present a solo exhibition at the CIMA Gallery. For this exhibition, he is channeling his ongoing exploration into another deeply personal project—one that reflects the demolition of his former studio-home, a place that served as a sanctuary during the lockdown. With this new chapter ahead, Supriyo is poised to continue weaving together the threads of his art and life, creating works that speak to both the past and present.

Q: What was the experience of participating in the awards like—from nomination to exhibition?

As you know, the CIMA Awards is one of the most prestigious triennial art awards in India, offering a platform for contemporary Indian artists to showcase a wide range of practices. Although the award has been around for more than a decade, this year marked my first time responding to their open call. While I was confident that the work would be selected, receiving the highest award was truly overwhelming and deeply affirming.

Q: How does recognition like this influence or shift your perspective as a practicing artist?

Institutions like CIMA stand out by launching initiatives such as this award show, which recognizes new and evolving visions of art-making. I’m truly honored to have received the CIMA Award this year.

Q: Were there any memorable moments during the exhibition interactions that stood out to you?

As expected, I met many of my college mates, fellow artists, and professors, which was truly blissful.

I also recall a stranger approaching me to share how deeply she was moved by my work. She turned out to be a professor in the Department of English Literature at a prestigious college in Kolkata. Later, she contacted me to have a more in-depth conversation about my work. She eventually wrote an article about my award-winning art piece, which was published in The Telegraph, an English daily newspaper.



“Harvest Of Trust”

Conversation – Sanjeetha M

For Sanjeetha M, the recognition by CIMA marks another milestone in a body of work she has cultivated since 2018. Her exhibited piece, titled Conversation, emerges from a thought process developed through observations of changing landscapes. and is deeply rooted in the concept of Panchaboota—the five elemental forces: earth, water, fire, air, and ether.

“When water meets the soil, they converse... following a language that they can both relate to. Like the ocean meeting the shore... like the borders blur over a Conversation.” This poetic line encapsulates the ethos of her sculptural work, where materials meet in dialogue. As part of her ongoing research, Sanjeetha’s sculptural exploration, also titled Panchaboota, has been a focus since her Master’s studies. Her interest in adapting the qualities of the five basic elements into her work process led her to work with five conventional sculptural materials: clay, metal, stone, wood, and natural fiber.

For Conversation, she integrated aerial shots of a body of water bordered on three sides by land, sculpting the water in aluminum and carving the same forms in wood to represent sand, symbolizing the conversation between land and water. By using these materials in a sensorial study of geographical landscapes, she sought to represent their interactions, whether in gestures of aggression or harmony. These subtle expressions, shown through an understanding of materials, are what drive her execution and help bind her research based on Panchaboota: fire, water, earth,



“Panchaboota”

wind, and ether. Though she was unable to attend the exhibition opening, the process of installing her work at the CIMA Gallery was in itself a fulfilling experience. “Each artist had a chance to showcase their work as per their visual outlook,” she shared. “That alone was a gift.” Recognition at CIMA has only deepened her resolve to continue pushing her practice forward. She hopes to expand her research and is considering the possibility of a solo exhibition in the near future.

What makes these achievements particularly resonant is the ethos behind the works themselves. Both Supriyo and Sanjeetha engage in art as a form of research, reflection, and resistance. Their practices are a slow, deliberate inquiry into land, memory, culture, and form. Their participation in CIMA 2025 reaffirms a shared belief that art is not just made in the studio or the gallery, but in the careful acts of observing, remembering, and responding. In that sense, their achievements go beyond individual recognition. They represent a broader commitment to thoughtful, engaged, and critical creative practice.

he was determined to endure the sting of understanding. “Word by word, I wove our dialogue,” he said. “Weft by weft, it became a tapestry; this tapestry is nothing but the autobiography of a non-plant.”

This process of unraveling hidden narratives, of making the unseen seen, continued to shape his journey, culminating in his recognition at the CIMA Awards. While confident his work would be selected, receiving the highest honor was an affirmation of years of research and reflection. The award also provides him with the opportunity to present a solo exhibition at the CIMA Gallery.

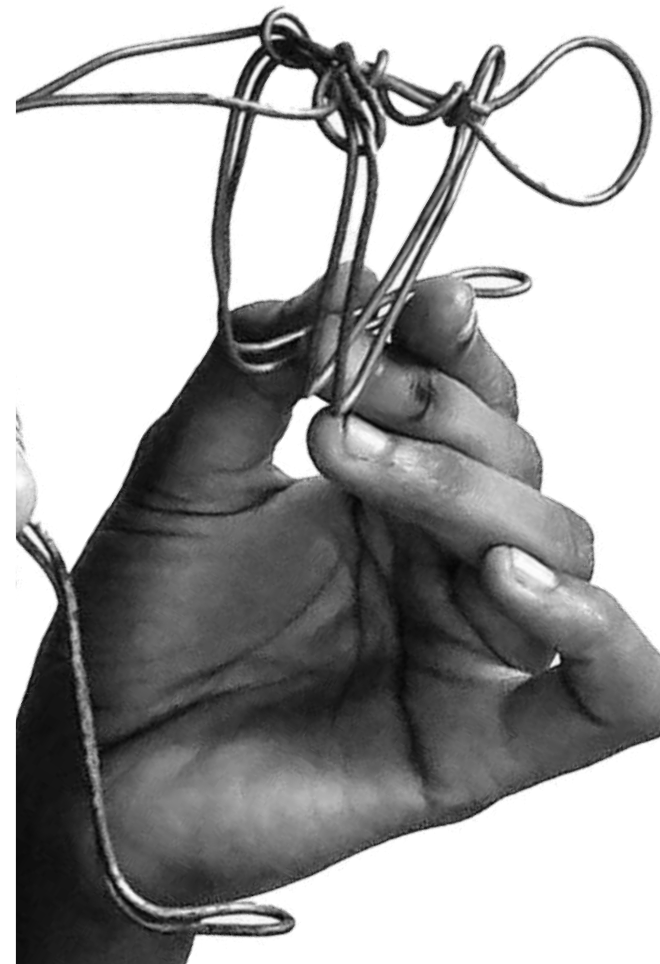
For this exhibition, he is channeling his ongoing exploration into another deeply personal project—one that reflects the demolition of his former studio-home, a place that served as a sanctuary during the lockdown. With this new chapter ahead, Supriyo is poised to continue weaving together the threads of his art and life, creating works that speak to both the past and present.

Q: How does recognition like this influence or shift your perspective as a

A recognition like this encourages me to research and continue to express through my art practice.

Q: What was the experience of participating in the awards like—from nomination to exhibition?

This specific Awards takes place only once in 3 years focusing on India’s best contemporary art practices across India. Im glad to have been featured for the same this 2025 edition of CIMA Awards exhibition. Also the joy that my work has received a prestigious platform such as CIMA Awards Gallery.



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Prof Sanjeetha M - Artist | Educator

“THRIVE ON *BOLD design*”

By Mihitraa H and Sanjana Maria Isaac

My roots
from the bay

Nilam



Ever since, there has been a remarkable evolution in land use, from traditional staple crops like paddy or sugarcane, to a diverse range of cultivating groundnuts, tamarind, various vegetables, and even mushrooms. This blend of traditional and innovative farming techniques ensures that the land remains productive and sustains us.



Puducherry, my hometown, is a place that perfectly blends history, culture, and coastal charm. It is known for its French colonial influence, serene beaches, vibrant streets, and the aroma of freshly baked baguettes from old bakeries. It has a unique identity that sets it apart from other cities. I take immense pride in saying my roots belong to this place. Tracing back over 130 years, my great-grandfather first cultivated these fields, laying the foundation for future generations. He tirelessly worked to turn the raw soil into fertile farmland, with vast paddy fields, casuarina trees, coconut groves, and mango orchards. Over the years, each generation nurtured the farm, making improvements while preserving its natural essence.

Every visit to my grandparents' house was incomplete without a walk through the fields and groves. Despite the heat, a rustling walk through the vast field of mango and casuarina trees, and the swaying of tall paddy stalks in the sun is the most memorable part. A day at the farmhouse is a beautiful harmony of nature and routine. Waking up to the calls of peacocks and the gentle rustling of the trees, the farm comes alive with its rhythm. Early mornings are spent tending to the livestock, and it's such a pleasure to watch the chickens, turkeys, ducks, and rabbits roaming around carefree. Seasonal fruits like mangoes, tamarinds, jackfruits, and coconuts are harvested and enjoyed at their peak. One of the most cherished aspects of the farmhouse is its role in bringing the family together. It has witnessed many summer vacations and weekend retreats, each leaving behind a trail of memories.

Regardless of age, everyone likes to dip in the water pump-set tanks to cool themselves from the heat and relish the tender coconut water and ice apples under the shade of the mango trees. Meals with farm-grown veggies and rice from the paddy fields are cooked on outdoor wood fire stoves, enhancing the richness of the food. There's a unique satisfaction in eating food grown on your farm. The stories shared by the elders about the development of these farmlands during meal times are truly inspirational and remind us of the sacrifices made to preserve this land. Beyond the farm, the surrounding village thrives in its simplicity. Agriculture is the main livelihood, and most families rely on their farms to meet their needs. While modernisation has reached cities, village life retains its age-old customs, which emphasise faith and tradition.

Around the farm are many temples, churches, and the sacred “Sankaraparani River”, often known as the “Ganges of the South,” flows close by. At our farm, we regularly organise eye camps, veterinary check-ups for cattle, and blood donation drives, ensuring that help reaches those in need. These acts of service foster a sense of unity, reminding us that true prosperity is not just in wealth but in uplifting those around us. The farmhouse is more than just land—it's a living legacy that connects me to my roots and lays the foundation for future generations. Farming is not just about harvesting crops; it celebrates hard work and gratitude. As I walk through these fields, I feel a deep sense of belonging, knowing this legacy will continue to thrive for generations.



DESIGN, WIN, REPEAT.

Design Victory

SHREYA'S HACKATHON WIN

Shreya Srinivas has been awarded the Overall Winner title for solving the design problem 'Viksit Bharath 2047' at the Design Hackathon 2024 (DH 2024), organized by DQ Labs on August 3 and 4, 2024. Competing against over 1,100 participants, with 177 finalists, Shreya's project S U R I: Sustainable Urban Resource Management System for India stood out among 9 shortlisted projects and was selected as the best entry by a distinguished jury panel of national and international designers. Her design proposal was praised for its innovation, recognized for its real-world potential, and secured her the Overall Winner title, along with a certificate of merit and a cash prize of Rs.50,000.

In addition to this remarkable achievement, Shreya also secured the First Prize for Intangible Service in the Undergraduate (UG) category at DH 2024, receiving a certificate of merit and a cash prize of Rs.10,000. Further recognizing her outstanding performance, she was awarded a WACOM Tablet for her exceptional contribution to the hackathon. About the winning project - Project S U R I: Sustainable Urban Resource Management System for India By 2047, India is expected to be the most populated country in the world, facing severe challenges related to resource depletion and waste generation. Project S U R I presents a scalable and innovative system that repositions waste as a valuable resource, contributing to sustainability and reducing India's carbon footprint.

Key Components of S U R I:

S U R I Avlok (Individual Level) – A digital platform designed for resource sharing, encouraging people to repurpose and redistribute unused materials.

S U R I Yatra (Neighbourhood Level) – Electric vehicles equipped with smart waste management systems for efficient door-to-door waste collection. These vehicles use IoT-enabled bins to monitor waste levels and optimize collection routes, while AI-powered sorting facilities ensure efficient segregation of materials.

S U R I Sanchit (Community Level) – A collection booth where sorted materials from

S U R I Yatra are deposited. These booths are linked to SURI Kendras, which host repair cafés and sustainability workshops, promoting a culture of reuse and upcycling.

By integrating technology and community-driven efforts, S U R I envisions a future where waste is transformed into an asset, ensuring a sustainable urban environment for Viksit Bharat by 2047. This achievement not only highlights Shreya Srinivas's talent in human-centred design but also emphasizes the role of design innovation in solving critical sustainability challenges. Her success at DH 2024 is a testament to how empathy and technology can drive meaningful change.

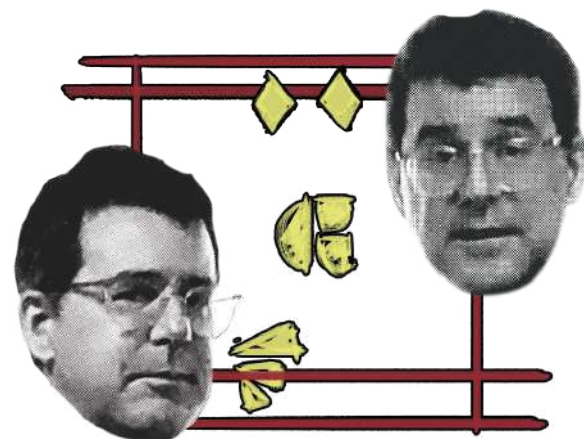
Type design Workshop



By Karun Thapa and Adya Shukla

It's not every day that a world-renowned type designer walks into your classroom — and it's definitely not every day that they fly halfway across the world to do it. But that's exactly what happened when Rainer Erich Scheichelbauer, one of the minds behind the legendary Glyphs App, visited our college in Bangalore.

What followed was a week of pure design magic — a typography bootcamp that turned our screens into playgrounds of points, paths, and precision. And in the process, we didn't just learn how to make type — we learned how to see type.



The Man, the Myth, the Glyphs Legend

Hailing from Vienna, Austria, Rainer arrived with the calm confidence of someone who knows his craft inside out — yet teaches with the humility and enthusiasm of someone discovering it for the first time. From the moment he stepped in, he made it clear: this wasn't going to be a boring lecture series.

Instead, we were introduced to the world of Glyphs, a type design software used by professionals around the world — and now, by us, thanks to Rainer generously gifting each of us a free full license. Yes, you read that right — full licenses for the entire class, unlocking tools we could only dream of before.

With Glyphs open and our minds blown, we dove headfirst into designing our own letterforms. We learned how to sketch, refine, and finesse every stroke using Bézier curves, and how each subtle change could shift the tone of an entire typeface.



Kern Like You Care

One of the most enlightening sessions was on kerning — the delicate art of adjusting the space between characters to make text visually pleasing. Suddenly, the space between an “A” and a “V” felt like a relationship that needed therapy — and we were the therapists.

Rainer didn't just teach us how to kern — he taught us why kerning matters. As he put it, “Good kerning is like good sound design in film — if you notice it, something's probably off.”

Typography as Storytelling

Beyond the technical skills, what Rainer gifted us was a new lens. We started to see type as more than just letters. It became storytelling. Emotion. Architecture. Balance.

He encouraged us to experiment, to get things wrong, and to trust our eyes. He reminded us that every typeface carries a voice — and as designers, we're responsible for tuning that voice with intention.



In one unforgettable moment, while critiquing a student's “g”, he said, “Type design isn't about perfection — it's about personality.” That stuck with us.

“Type design isn't about Perfection - it's about Personality”

More Than a Workshop

Rainer's visit wasn't just a class; it was an experience. It was an invitation into a global design community — one that values craft, curiosity, and kindness. His generosity, humor, and unfiltered honesty created an environment where learning felt effortless and joyfully serious.

We laughed. We squinted at curves. We argued about terminals. We stayed late just to get our “e” to feel right.

And through it all, we were grateful — deeply grateful — that someone as accomplished as Rainer would take the time to share so much with students on the other side of the world.

Student made fonts

Evil Tree

A Quick Brown Fox Jumps
Over the Lazy Dog
by Karun Thapa

Linebit

A Quick Brown Fox Jumps
Over the Lazy Dog
by Parinith R

Pixonix

A Quick Brown Fox Jumps
Over the Lazy Dog
by Namitha Syam

X panz

A Quick Brown Fox Jumps
Over the Lazy Dog
by Rohan Sajith

Made using Glyphs3.0

Danke, Rainer.

Thank you for reminding us why we chose design in the first place. Thank you for showing us that even the tiniest detail — the flick of a serif, the weight of a stem, the space between two letters — can be filled with intention and meaning.

And most of all, thank you for making us fall in love with type.

*“Typography
where even
spaces have
style.”*

Designing *beyond* Boundaries

In Conversation with Piyush Suri, Co-Founder of Design Mumbai

By Shamaa S Pavagada



Mr. Piyush Suri in a reflective discussion with Shamaa



By the end of the festival, something had shifted in us. We weren't just inspired, we were changed. We'd seen how cultural context could be honoured and reimagined. We'd understood that sustainability wasn't just a design trend but a responsibility. We'd realised that the most powerful designs don't just look good, they feel right, they say something, and they stay with you long after you've walked away. The most memorable works we saw weren't always perfect. In fact, they were often bold, risky and unusual. That's what made them stand out. Whether through strange materials, offbeat colour choices or abstract formats, they took risks. And more often than not, those risks paid off. That's a lesson we'll carry with us into every project from now on.

Interviewer: You've curated major design platforms. What's your approach to curation?

Piyush: Curation is storytelling. It's about picking pieces that connect and build a narrative. Always start with big ideas and refine as you go. Don't be afraid to take risks or create immersive experiences—make visitors stay longer, engage more. Also, knowing what to leave out is crucial. Good curation balances aesthetics, functionality, and emotional connection.

Interviewer: In your opinion, is there a design trend that's overhyped?

Piyush: (laughs) Design is subjective. Personally, I lean towards minimal, contemporary styles. But sometimes designers overuse cultural references, letting it overpower personal identity. Your culture is already part of you, you don't need to shout it in your work. Building a personal voice is more important.

Interviewer: Before joining NIFT, you studied mechanical engineering. What made you switch to design?

Piyush Suri: Like many middle-class families, my parents wanted me to become a doctor or an engineer. I always leaned toward design but struck a deal with them—if I finished engineering, I could pursue anything afterward. So I completed it, topped my university with 86.7%, and then joined NIFT without working a day as an engineer.

After engineering, I did my post-graduation in textiles at NIFT, and my technical background still shapes my approach today.

Piyush: Before Design Mumbai, I worked in export houses and visited London in 2001 for a show. I fell in love with the city and pursued a master's at Central Saint Martins. But starting out was tough—I didn't have connections or a platform. So I created one: Handmade in Britain in 2007, which promotes British makers and is still thriving today. Later, Ian (my co-founder) and I saw that India lacked a platform focused on contemporary design. With India emerging globally, the timing felt perfect—and Design Mumbai was born.

Piyush: Good design is universal. But audiences differ. In India, people often follow trends instead of trusting personal taste. In Europe and the UK, people buy based on what fits their style, not just what's popular. There's more personal identity in choices there.



Interviewer: Any Indian designers or crafts you admire?

Piyush: I love contemporary designers like Ajay Shah Design Studio and Quantum Hands. They innovate while respecting Indian roots.

As for crafts, every Indian craft is extraordinary. What matters is how the craft adapts to current contexts—that's how traditions stay alive.

Interviewer: What about AI and design? Tool or threat?

Piyush: AI is a tool, not a threat. When Photoshop came out, people panicked, but those who adapted thrived.

Same with AI. I jumped into Midjourney as soon as it launched. I use AI for research, idea generation, and references—but creativity, the human touch, is irreplaceable.



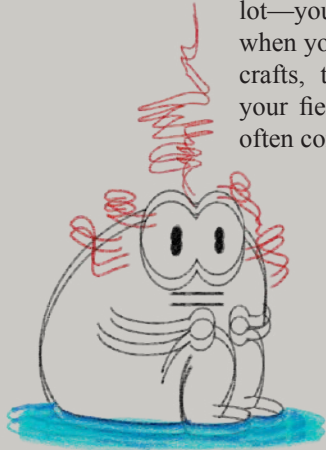
Interviewer: If you could design a piece of furniture for yourself, what would it be?

Piyush: It would be clean, minimal, timeless—something that makes me happy every day without disrupting my lifestyle.

Good design should enhance your life quietly, not scream for attention.

Interviewer: Many of us struggle with creative blocks. Have you faced them?

Piyush: Of course. Everyone does. The key isn't focusing on the block but stepping outside of it. I travel alone a lot—your senses open up differently when you're alone. Also, try different crafts, talk to people from outside your field, read, explore. Inspiration often comes from unexpected places.



Interviewer: How did you discover your personal style?

Piyush: You don't decide it—it comes from within. We absorb so much external influence that real growth happens through unlearning.

You have to clear the baggage from school, home, and society to find your voice.

I'm still evolving. There's no end to learning.

Interviewer: Any funny stories from your college days?

Piyush: Tons! One time after an exhausting project, I organized a spontaneous trip to McLeod Ganj with 22 classmates. We didn't have hotel bookings—it was raining, and Richard Gere and the Dalai Lama were in town! After wandering 2 km to a remote village, squeezing into a few rooms, and waking up to snow-covered mountains, it turned out to be one of the best trips of my life.

It taught me: the best moments happen when you say yes to the unexpected.

“CREATIVITY
thrives IN
curiosity AND
UNCONVENTIONAL
thinking”

~ Piyush Suri

Interviewer: Any advice for aspiring designers?

Piyush: Don't overplan. Be curious, take risks, and most importantly, just start. Waiting for the “perfect moment” is a myth. Start now, refine as you go. Creativity isn't a linear journey—it's about making your own path.

Piyush, thank you so much for sharing your incredible journey. We can't wait to see what's next for Design Mumbai!







Aryan Tiwari, CD - Semester 4



Karun Thapa, CD - Semester 4



Karun Thapa, CD - Semester 4







Vasudev Suresh, CD - Semester 4



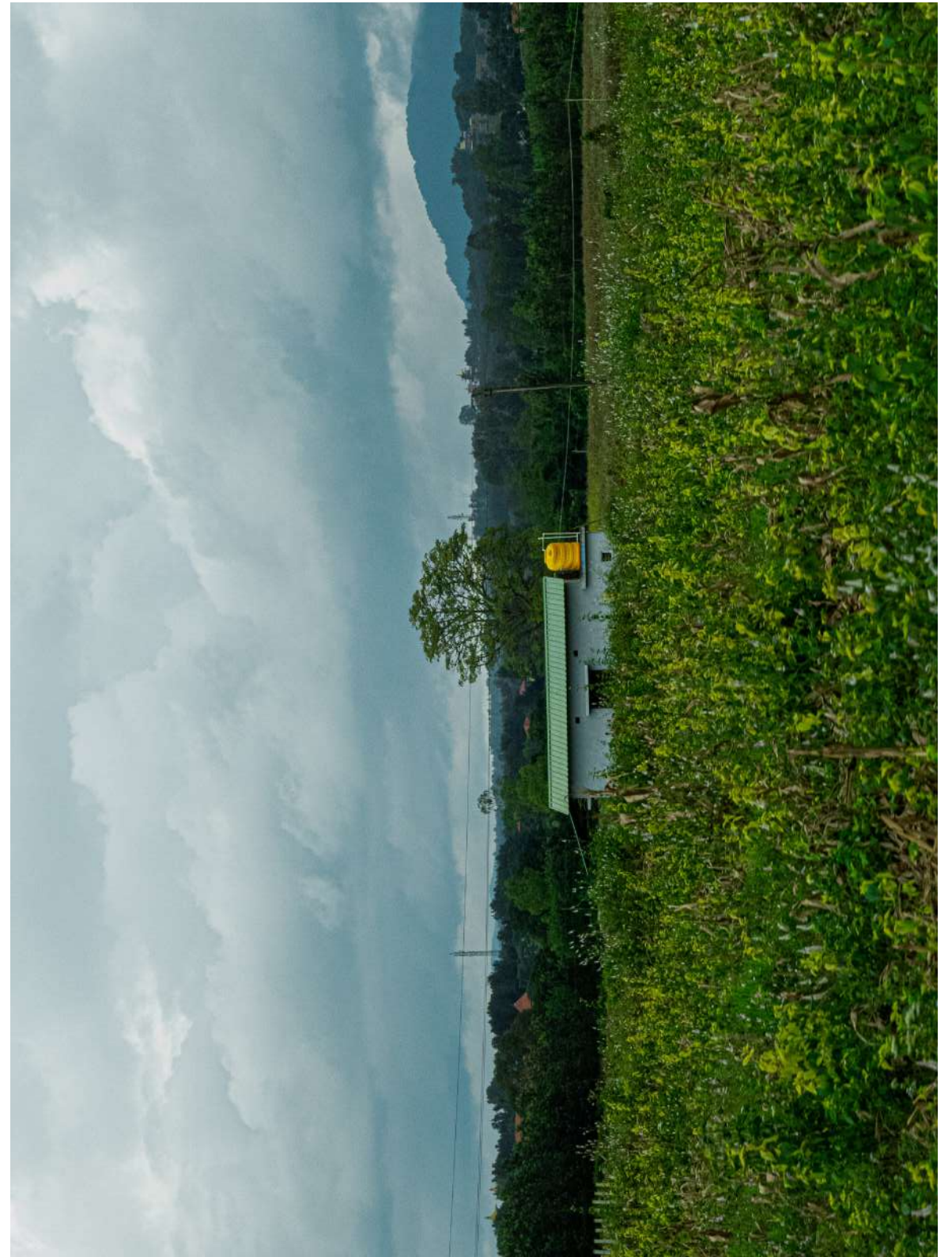
Charitha Rao, CD - Semester 4



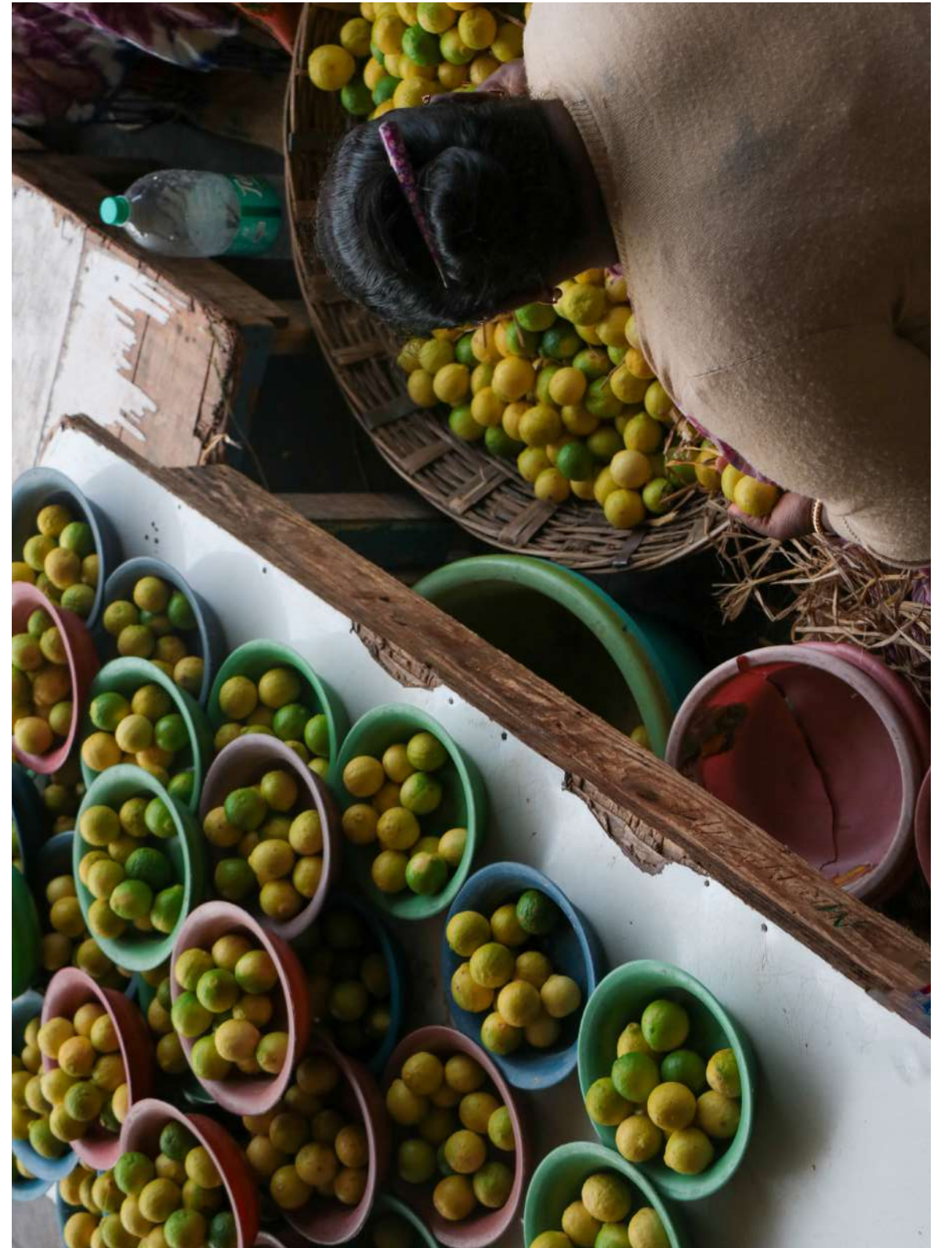
Noel Shabu, CD, Semester 4



Namitha Syam, CD - Semester 4



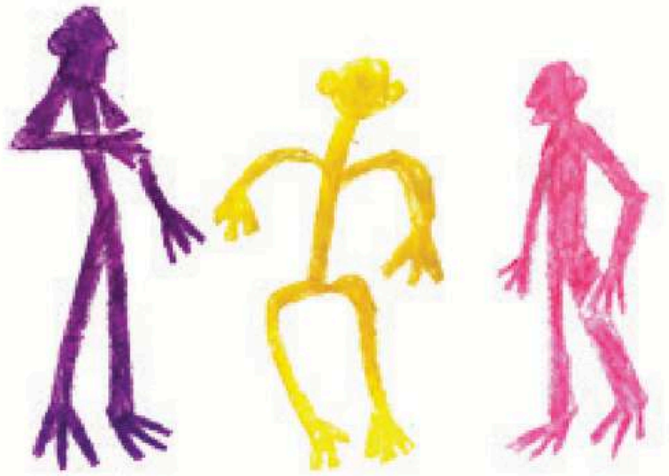
Karun Thapa, CD - Semester 4





WHITESPACE

Adya Shukla
Anshit Sachdeva
Anna Lucine Elisha
Aryan Tiwari
Bhagayshree S
Chandana Rajanikanth
Deepashree B R
Karun Thapa
Keshav Sarin
Mannat Chawla
Mehak Bedi
Namitha Syam
Noel Shabu
Parinith Ramakrishna
Pawitra
Rohan Sajith
Roshini R
Sahana N
Sanjana Maria Isaac
Shamaa S Pavagada
Shreya N Narwade
Shrinath Madhusudhan
Shriya Gududur
Smruthi Sreenath
Sidhant Swami
Spoorthy Bharadwaj
Tadimarri Nagaraja Charitha Rao
Tejaswi Tamminedi
Vasudev Suresh
Venkatesh Keerthana
Vindhya Karnad



Whitespace 3.0 came alive through our creativity, passion, and belief. To our mentors, peers, and creators, thank you for pushing boundaries and making chaos beautiful. Every word, edit, and idea was a piece of the puzzle. This edition is a reflection of us all.



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