

DESIGN CAREERS



Preface

Design graduates must now move from industry to industry, ask the right questions, choose the right problems, add value to the world through design, and weave their careers in a fast-evolving world.

Our exploration of the changing landscape of industries reveals a truth: design is not just a profession but a catalyst for change, a driver of progress, and a beacon of possibility. Designers today are not mere participants but active shapers of our world. They harness the latest technologies, champion sustainability, and advocate for inclusivity. Their collaborations with diverse industries break boundaries and create impactful solutions that resonate with users and communities, underscoring the importance and impact of their role.

This book is more than just a collection of stories. It's a treasure trove of insights into the transformative power of design. Through the lens of 10 practising designers, it offers a unique perspective, revealing the myriad ways in which design intersects with technology, management, inclusivity, and beyond. Their stories, not just inspiring but also providing practical lessons, are a testament to the boundless potential of design careers. They equip readers with the knowledge and inspiration to embrace innovation, diversity, and the future.

This book is a tribute to the spirit of creativity, the power of collaboration, and the transformative nature of design. May it ignite your passion, broaden your horizons, and empower you to embark on your remarkable journey in the world of design.



Nandita Abraham
Dean, BITS Design School

CONTENTS

01

Intersectional landscape of design

03

Design's Expanding Role

05

Challenges to innovation

08

The journey of 10 creative professionals

49

Interactive Activities

51

BITS Design Pedagogy

53

Our design pathways



Dr. Mohan Kancharla
Management Consultant & Author

DESIGN X MANAGEMENT

Traditionally, the word 'Design' is used to describe the visual aesthetics of objects. Design today, however is not just about form or function; it is about a new method of thinking – 'Design Thinking'. Design Thinking is a strong advocate of problem solving based on first principles, co-creating solutions with all stakeholders that are innovative. It shifts the focus from a business-centric engineering solution to a customer-centric human solutions.

Principles are fundamental ideas that serve as the foundation for design thinking; Human Centered Design is empathizing with end-users, accepting uncertainty as a reality by embracing ambiguity and diversity, learning from diverse perspectives by being open to radical collaboration, promoting emotional engagement through co-creation of impactful solutions and implementing and iteratively improvising by pro-actively working on perceived shortcomings. Collectively these principles are force-multipliers for competitive advantage. Organizations that used design as a strategic tool have leap-frogged their peers. Management, therefore, should embed design into their culture to continually innovate at scale.



Dr. Anisha Malhotra Dalvi
Associate Professor

DESIGN X RESEARCH

"What people say, what people do, and what they say they do are entirely different things", a quote by American anthropologist Margaret Mead, is highly relevant to design. The realm of Design inherently relies on people's behaviour, experiences and their needs. The key to discovery lies in paying attention to people's actions, and not just their words. Research is the foundation of any design effort.

It is a thorough investigation that starts with curiosity and purpose and uses innovative research methods for observing and engaging with users. By carefully identifying opportunities based on recurring themes and logical connections, designers transform these findings into actionable insights. Design brings these insights to life, transforming them into imaginative solutions that balances functionality, aesthetics, and user experience. Both research and design are essential components of a design process. Their integration ensures that design decisions are grounded in real-world understanding, making solutions contextual and valuable to people.



Prakash Jayaram
Digital Government, EY

DESIGN X PUBLIC

As India works towards improving the lives of over 1.4 billion people through better public services and infrastructure, sustainable, inclusive and frugal design, that connects with Bharat's diverse cultural, language, behavioural and population density norms is key. Learning how to solve for this will need the deep insight of "empathy", that only walking a mile in the shoes of your user can give you. And the Nation that you will see (and help build) while you do that walking, will inspire, teach, fascinate, goad, move, kick, and punch you. And yet this journey will evolve you into something differentiated - in a way that no process in the world can.

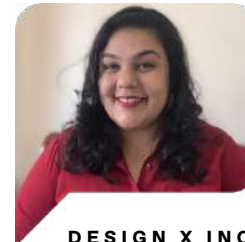


Arvind Lodaya
Innovation Strategist and Professor of Design

DESIGN X SOCIETY

While the MBA professionals toggle number between red and black, and policy experts drone on about the bilateral regulations, a new breed of idea leaders is emerging from the most unlikely places: design studios. These passionate revolutionaries, armed with an audacious ability to reimagine the ordinary, are poised to turn problem-solving upside down. The era of corp-tech design is passing, and the next era promises to be a highly tech-tribal one. After all, who better to tackle the world's wicked problems than those who have broken free from the constraint of conventional? Prepare to be dazzled, or at the very least, mildly amused.

Intersectional landscape of design



Ar. Lakshmi Srinivasan
Assistant Professor,
BITS Design School

DESIGN X INCLUSIVITY

Inclusion must be at the heart of all design processes and is integral to sustainable development. For example, all Sustainable Development Goals (SDGs) outlined by the UN require some form of inclusion-centered thinking. Therefore, concepts and discussions of inclusivity must be introduced right from the beginning, in design education. Our idea of inclusivity in design also continues to evolve well beyond basic accessibility considerations, to more comprehensive approaches that embrace diversity in all its forms, including gender, age, and socio-economic backgrounds. Today, nuanced concepts of inclusion drawn from disciplines like psychology and sociology are being integrated into design practice. Contemporary and emerging ideas in design are moving the needle further from "Human-Centered Design" to "Radical Inclusion" and "Life-Centered Design," extending beyond human inclusion to encompass the inclusion of all living beings on the planet. Globally, inclusivity remains central to design, expanding in scope and increasingly emphasized in design practice.



Dr. Navneet Goyal
Head Department of
Computer Science, BITS,
Pilani

DESIGN X TECHNOLOGY

AI and Generative AI (GenAI) in particular have opened a plethora of opportunities in the design space. From cutting down time and effort required in the design cycle to coming up with never seen before and innovative designs. It also helps in automating the design process, fully or partially. Instead of starting with a clean slate, designers now have the option of choosing an initial design generated by AI and iterating upon it. GenAI is slated to become a disruptive technology for designers offering infinite opportunities to be creative. The next decade will totally transform the way we do design. It is about the right time we invest in academic programs and research which are aimed at the fertile intersection of technology and design.

Design's Expanding Role



Adam Kallish has dedicated his career to the intersection of applied imagination with measurable change that addresses business and market transformations. Applying human-centered design practices grounded by critical thinking to guide thoughtful analysis and astute synthesis, he collaborates with integrated multi-disciplinary teams, linking vision to requirements to results.

His early career focused on graphic design, publishing, identity and brand systems, signage, and wayfinding. He transitioned to leading user experience groups within corporate and consulting companies that required collaboration between business consulting, engineering, and product development. He has held teaching positions at the North Carolina State University, the School of the Art Institute of Chicago, the University of Illinois at Chicago, and Northern Illinois University. He was on the board of the School of Foundation Studies at SCAD.

"Design is not everything, but it somehow gets into almost everything" Ralph Caplan

Design is about turning intention into intentionality by identifying greater value. Designers marshal social meaning and economic resources to create products and services that move markets or increase people's agency for the common good.

Design has been associated with creativity, aesthetics, and production for many decades, which relegated it to downstream executables and delivery. Design has endeavored to move upstream to influence corporate strategy and priorities in the past twenty years. In the West, the results have been mixed, with many companies realizing that design can differentiate one company from another, but they have been slow or resistant to having design in the "C" suite.

Connecting design and business can be challenging. John Hesket, in his seminal last book "Design and the Creation of Value," articulated the gulf between a designer's qualitative role in creating value in contrast to a business's quantitative role in delivering shareholder returns : ". . . the behavioral and cultural consequences of design are primary social criteria by which it should be judged. To repeat : the consequences might be in conflict with the desire for profit but they do not necessarily have to be so and reconciliation of these two aspects provides one of the most effective business tools available to enhance competitiveness." The West's long-standing Puritanism mandates that something attractive cannot be smart. This is a false dichotomy in that if people are attracted to a thing, they are more likely to want to acquire it.

Practicing design — which can seem unlimited in what it can be applied to — in a world of strictly limited professions can be both a challenge and an opportunity. With the advent of new collar jobs and hybrid and transdisciplinary knowledge, historically stable professions are under stress and strain to stay coherent in a

volatile, uncertain, complex, and ambiguous world. Design is unique in its hybrid shifting knowledge and adaptable practice boundaries.

In 1991, David Guest referenced "t-shaped" skills popularized by Tim Brown, the former CEO of IDEO. This describes how a designer grounded in one design discipline can then expand to adjacencies in business, engineering, marketing, and other areas that influence or affect design. The evolving knowledge and skills of designers today are becoming more hybrid and demanding.

The most crucial trait for a successful hybrid professional is the relentless pursuit of continuous learning. This desire to learn sets them apart from project to project, role to role, and vocation. Curiosity decreases stress and increases the willingness to relate new knowledge to existing knowledge. This adaptability allows individuals to shift gears and pivot as new information and results emerge in real-time. Designers are perfectly positioned to continually adapt in the age of volatility, uncertainty, complexity, and ambiguity.

The ten articles in this publication showcase the remarkable adaptability and resilience of designers in India. They have had on-the-job learning, entrepreneurship, design research, problem reframing, good use of combining technologies, and co-creating with stakeholders to prototype and deliver value. This is a challenging process, yet designers in India tackle it with curiosity, directed exploration, and achievable experimentation.

In the 21st century, design will continue to bridge increasingly precarious business and technology relationships and lead to macro-global impacts. Increased reliance on machine learning will result in many design skills and outcomes becoming automated by algorithmic systems. This will force designers to shift their role to becoming orchestrators of organizational meaning, capability building, and agency advocacy through tangible value. Only time will tell if design can adapt and redefine its role in an interconnected and uncertain world.

Ramkripa Ananthan, a BITS Pilani alum affectionately known as Kripa, emerges as a luminary in both the real and virtual realms for all the right reasons. Hailing from rural Tamil Nadu, her journey traversed from Mechanical Engineering to Product Design course. With a pioneering role in design at Mahindra & Mahindra, where she sculpted iconic and award-winning automotive designs, notably the Scorpio, the new Thar, XUV 500, and XUV 700 series. With an illustrious career spanning over two decades, Kripa's expertise spans SUVs, trucks, and tractors, earning her a reputation as one of India's foremost automotive design professionals. In 2021, she embarked on a new chapter by founding KruxStudio, where she showcased innovative solutions like the Two2 electric quadricycle. Her journey took another turn in 2022 when she joined Ola Electric as Head of Design, driven by Bhavish Aggarwal's vision for revolutionizing India's electric mobility landscape. With a passion for two-wheeler design and a commitment to sustainability, Kripa continues to shape the future of transportation with her ingenuity and dedication.

Challenges to innovation



by Ramkripa Ananthan



Design is a discipline of seeing patterns, of seeking harmony.

My article today is about how designers should view challenges as opportunities. As creators, we need to be harbingers of positive transformation. Armed with design ingenuity and cutting-edge technology, we should collaborate with relevant stakeholders to craft innovative, aesthetically pleasing, and utilitarian solutions. There is really no alternative to hard work, but when you are a designer, every day at work can be an adventure and fun. As designers, we often encounter skeptics—individuals who cast doubt on feasibility, cost, etc.; we rise above these challenges and create something exceptional because these are not constraints for a designer who is able to see the big picture. They do not confine us; rather, they enrich our creative process. These are precisely the reasons why design is an exciting field, its ever-evolving nature of challenges ensures there is never a dull day.

Cool tech is changing the way we design

The realm of Transportation design has always been fast to adopt cutting-edge technology. We use VR and MR extensively in multiple areas- to evaluate proportions and sculptural quality, to try different colour, material, finishes, and more. MR headsets eliminate the need for physical rigs to evaluate ergonomics during the product definition stages. AI helps in ideation, 3D Printing and CNC milling to enable rapid prototyping. All this technology not only improves the time to market but also the fidelity and quality.

Behind the glitz and glamour is grit and grind

Whether you choose to freelance or work in a company or become an entrepreneur, a designer needs to know the customer, competition, market, and trends. We use this information to capture insights and (with our imagination),

as futurists, we build diverse scenarios. A clear design brief is an enabler for conceiving elegant solutions for these scenarios. And at the end of the day, communication is critical for success - whether it is to your internal team, to your management or to the customer.

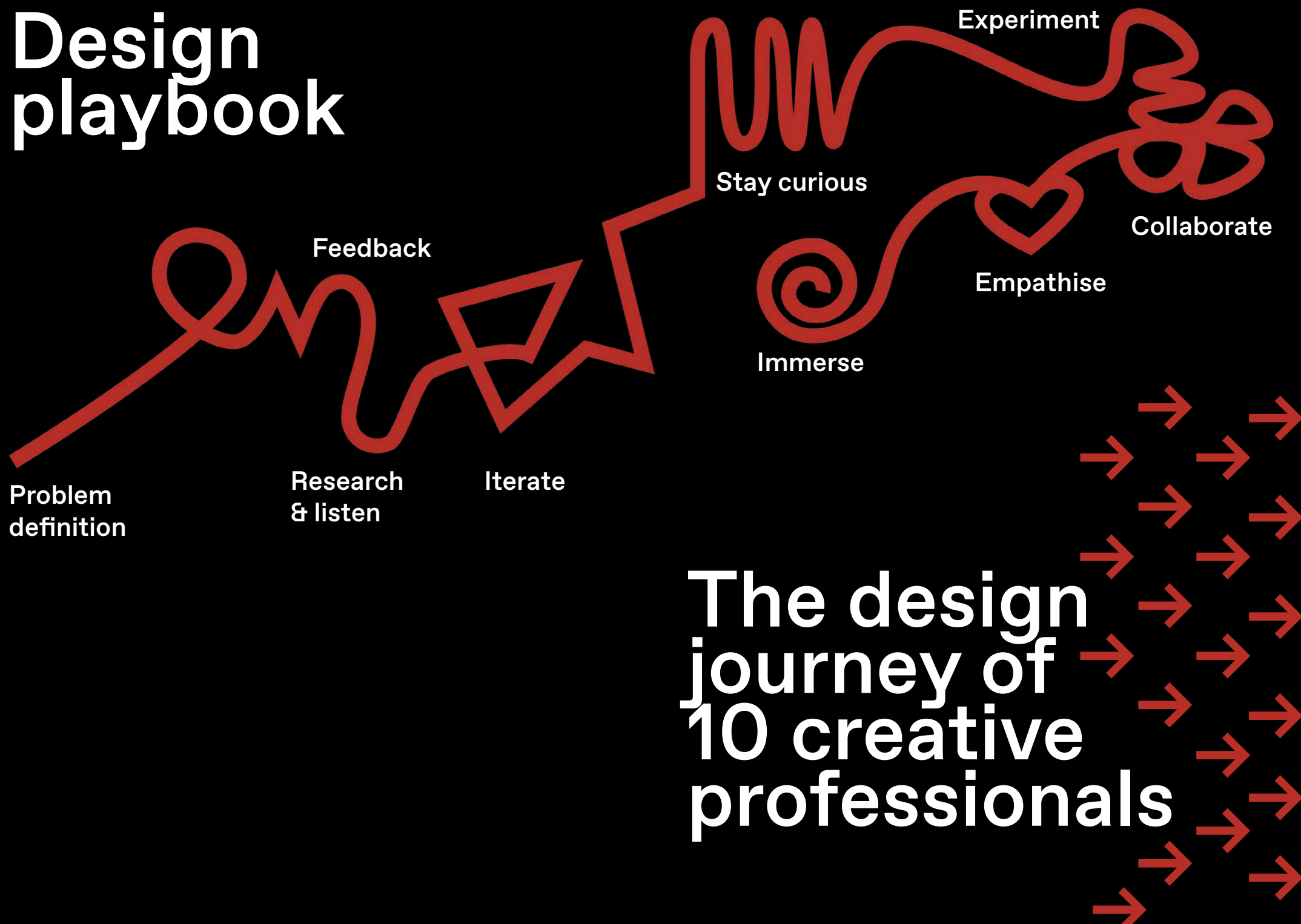
Team, team, team, team and once again, team

The modern world is complex; our problems are complicated and designers working in this environment cannot acquire all the skills and knowledge needed to solve them. We must collaborate with people from diverse streams of work, with different abilities; we need to be able to work in teams, to coax, to co-create, to convert challenges to opportunities for innovation. Design is not magic, it is not mystical; we need to democratize design to allow the participation of all stakeholders, to deliver the best solution at speed & cost.

Gargantuan task or simply exciting?

There could be many definitions of 'design' but the one that I think captures it the best is 'create'. Designers are creative people. We are imaginative, we are skilled and we have empathy. A good designer is multifaceted, has many divergent interests, is curious, and passionate. We can view the future with dismay; at the heat, the dust, the noise, the waste, the lack of resources, the discord. Or as designers of a sustainable future, be excited about making the world a better place. We have so much at our disposal- materials from renewable sources, alternative fuels, AI, a connected world, design ingenuity- we can either see it as a gargantuan task or as an exciting puzzle!

Design playbook



The design
journey of
10 creative
professionals

Aditya Sharma

“Half your battle is won if you know what problem you are solving.”

User Research

Human-centric Design

Design Strategy

Innovation
through inclusion

Aditya Sharma's journey in design is a deeply personal narrative, entwined with threads of empathy, resilience, and profound learning experiences. From a child doodling caricature to his current role as a UX designer with a focus on Human-centric design, Aditya's journey is a devoted pursuit of inclusivity and accessibility.

Aditya's creative endeavours began at the age of four, as he filled his sketchbook with remarkable caricatures of women's faces. "My parents were impressed," he recalls fondly, as his early sketches hinted at the creative talent that would shape his future. As Aditya progressed through his education, he found himself drawn to the dynamic world of hands-on learning experiences during his GCE A levels. "The interactive approach like case studies, book stories, and industry examples changed my learning experience overall," he reflects, as he transitioned from feeling disengaged to achieving a remarkable 90 percentile score. Encouraged by his art teacher, Aditya's passion for design also began to blossom.

❶ Tell us about your journey in design

As a visual communication designer, Aditya has worked on projects with leading Indian and global firms like Dell and Nvidia amongst others. However, it was a friend's introduction to human-centered design that redirected his path toward a master's degree in the field in 2017. The master's was a perfect blend of my interests in business processes, psychology and design," he recalls.

❸ Can you give us an example of the work you have done at Studio Carbon?

His award-winning capstone project, which won him top honours, centered around the Online behaviour of MSM individuals in India, not only propelled him into the realm of Human-centric UX design but also presented him with numerous job opportunities. "It was revolutionary for my design journey," he says, as he collaborated with

HIV organizations and government sector organizations to create impactful solutions in the form of an informative book.

THEMES

Concept of 'relationships' among the MSM population

The way MSM (or gay) population approaches a 'romantic' or 'partnered' relationship is very different than the way the heterosexual world does. In the MSM world, it is fairly common for someone to have multiple sexual and romantic partners and for an 'open' relationship. Though open relationships have their unique advantages, they can have an impact on the sexual health of it's primary partners.

Anecdote shared by research participant

"I was in a committed relationship for three years, but eventually my partner got married. Since then, I have actively tried to date new people but the concept of 'open relationship' scares me. This has made really frustrated almost everyone I chat with wants to be in an open relationship."



③ Essence of human-centric design course

He believes the course gave him tools to understand critical thinking, visual communication, and user research. It allowed him to meet like-minded peers and shaped his belief that empathy in design essentially means 'always thinking of users, especially when there is nothing on the screen.'

④ Connecting the dots...

In his master's programme, Aditya found a reflective connection between his life experiences and design. From battling epilepsy as a child to witnessing his grandparents' struggle with cancer and navigating the challenges of the gay community's awareness of HIV, he discovered a calling in human-centric design and empathy-driven solutions for those facing mental and physical health issues.

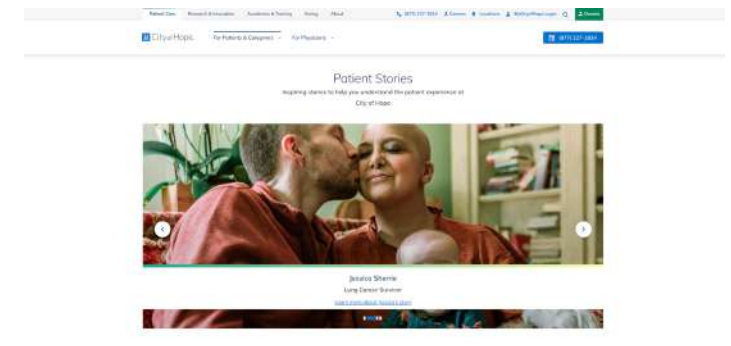


⑤ Cancer awareness project..

A memorable project for Aditya has been working on designing a cancer awareness website for a hospital. Collaborating closely with stakeholders, he delved into user research, inclusivity, and accessibility design for the website. For him, the cancer website project was more than just another assignment; it was a transformative experience that affirmed his belief in the karmic nature of his journey in healthcare.

'When you design for the non-compliant mind (the human bias of non-compliant), you will end up making a better experience for everyone.'

He recalls how his user group has tears of joy viewing the results of the website. Highlighting to him the critical role empathy plays in design for inclusivity and accessibility. For both, the patients and their loved ones. His journey in human-centric design has been deeply personal, rooted in a desire to create positive change in the world.



⑥ Advice to the new learners...

Turning his attention to aspiring designers, Aditya offers sage advice. "It's about your perspective on design," he explains, emphasizing the need for students to cultivate their unique viewpoints.

He encourages designers to approach their craft with empathy, innovation, and a relentless dedication to solving real-world challenges.

Aditya Sharma

Neeraj Jasmathiya

“You're not just a designer; you're also a problem solver”

Industrial Product Design

Healthcare Innovation Design



Empowering lives through design

Neeraj, a visionary entrepreneur and industrial designer, leads Crimson Healthcare, pioneering innovations in ostomy care. With a background in computer science and a master's in industrial design, he blends creativity with empathy to revolutionize healthcare. Neeraj's journey from childhood curiosity to impactful healthcare design exemplifies the power of interdisciplinary collaboration and passion-driven problem-solving. Apart from entrepreneurship, Neeraj is a design educator.

1 Inspiration to pursue design

‘Our days start with a product like a toothbrush and end with a product like a mosquito repellent racquet or our mobile phones’, says Neeraj. Highlighting how our daily lives are deeply intertwined with industrial products.

His journey in product design began as a curious child. One who loved to dismantle the electronic, mechanical, and battery-operated toys to understand how complex toys worked. Comprehending the functionality of each part is what got him to pursue a master's in industrial product design post his engineering. Neeraj explains, ‘The choice of industrial product design was because I wanted to create something very tangible, something that is visible to everyone.’

2 First brush with Healthcare Innovation Design

Neeraj's foray into healthcare innovation design was serendipitous, he claims. His first job at IIT Delhi's Assistive Technology programme exposed him to the realm of products that could potentially improve lives through design. Under this project, Neeraj worked to develop mobility aids for visually impaired individuals. He mentioned how ‘the project was centred around enhancing lives through a focus on special human needs, aiming for a more profound impact on specific group of users (visually impaired in this case)’

This experience, coupled with his involvement in the Stanford Biodesign innovation Fellowship programme and experience of working at global surgical innovation group at Medtronic, laid the groundwork for his transition from designing for conventional consumer space to broadening his scope with healthcare.

3 The start of Crimson Healthcare

He recalls how during his Biodesign innovation programme days, the team had identified a need for innovation in Ostomy healthcare where most solutions were bag-based. Considering a family member's requirement for an enhanced design innovation in the field, this topic held emotional significance for Neeraj. He began his investigations and research to comprehend the larger needs of the patients. Shadowing surgeons, nurses, patients and other stakeholders to fully understand a scientific angle and then the business viability of it.

Identifying an unmet need in ostomy care, Neeraj and his team set out to revolutionize the field with innovative solutions that go beyond traditional bag-based approaches. Their novel products aim to restore confidence and improve the quality of life for ostomy patients, enabling them to engage in activities like heavy sports of tennis and football, and water-based sports like swimming.



4 Essence of design in the healthcare sector

"Designers are required in the healthcare space more than people know," Neeraj asserts, emphasizing the significance of design-driven innovation in transforming healthcare delivery. Neeraj says, 'As a designer, if you aim to create a real impact, the healthcare innovation sector offers that space. It is a rewarding sector where the gratification and satisfaction you get to help improve someone's life is simply irreplaceable.'

Neeraj explains how designing for healthcare encompasses designing physical and digital products, visual campaigns to improve healthcare services, software programming, and more. He also adds how empathy is fundamental to great design in healthcare especially, in allowing designers to understand and address real problems faced by patients.

5 The Importance of Collaboration

fundamental to great design in healthcare especially, in allowing designers to understand and address real problems faced by patients.

Collaboration is indispensable in Neeraj's design process, enabling him to leverage diverse expertise and perspectives to tackle complex healthcare challenges. Partnerships facilitate research, market analysis, sales, distribution, and manufacturing, ensuring that solutions are effectively developed, implemented, and scaled. Neeraj underscores the value of collaboration in driving innovation and creating meaningful impact in healthcare.



6 Advice to the new learners...

His advice to new learners is, "Stay true to your passion. It may sound cliché, but for designers, it's often the key. Don't limit yourself to one design category; instead, embrace versatility as a problem solver."

Neeraj Jasmathiya

Baarish Date

“Don't limit yourself; embark on a journey of discovery across diverse design realms.”

Experiential graphic design

Wayfinding & Signage design

Bringing to light wayfinding and signage solutions

As the co-founder of Graphics Beyond (along with Priyanka), Baarish has led a multidisciplinary team in crafting innovative solutions in wayfinding and signage design. With a background in architecture and a keen eye for experiential design, Baarish has spearheaded numerous landmark projects across India, from corporate headquarters to cultural landmarks. His collaborative approach, coupled with a deep understanding of user behaviour and spatial dynamics, has earned him recognition for seamlessly integrating signage into architectural landscapes.

1 The beginning

‘I am an architect by basic training’, says Baarish. Who has spent the last 22 years leading Graphics Beyond, a studio specializing in the very niche domain of wayfinding and signage design. His journey into the design world was heavily influenced by his parents, who graduated from a leading institute in design in India. Observing his father's multidisciplinary approach to design, which included interior design, branding, and signage, inspired Baarish to explore avenues beyond mainstream architecture.

Throughout his career, Baarish has been guided by key mentors like his father and educators such as Sen Kapadia and Kiriti Trivedi. These mentors instilled in him a deep appreciation for Indian traditions along with a collaborative approach toward the design process.

2 Projects

Graphics Beyond's projects in wayfinding and signage solutions exemplify Baarish's commitment to the seamless integration of signage into architectural spaces. Collaborating closely with architects and interior designers, Baarish ensures that signs enhance the overall user experience without standing out conspicuously.

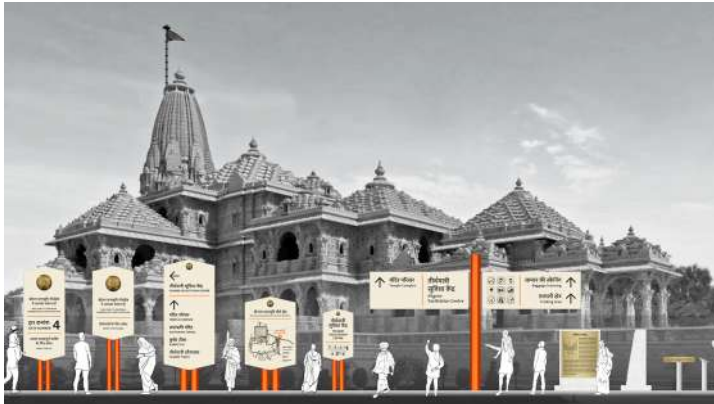
3 Shaurya Smarak: War Memorial, Bhopal

In his project with the Bhopal War Memorial, Baarish and his team collaborated closely with Shona Jain of UCJ Architecture + Environment to design the signages for Shaurya Smarak, an experiential war memorial situated in the heart of Bhopal, next to Chinara Park. The project involved integrating signages seamlessly into the subterranean structure, ensuring a seamless and immersive

experience for visitors. Over the course of two years, Baarish's team worked diligently to incorporate tactile, bilingual signages and accommodate unique challenges such as referencing a string concept and vandalism prevention, resulting in a sensitively designed experience of a memorial that pays homage to sacrifices during the war.

3 Ram Mandir project, Ayodhya

On the Ayodhya signage project, Baarish and his team were tasked with designing signages for the core TeerthaKshetra in Ayodhya including the Ram Mandir. The project presented unique challenges, including crowd navigation, and accommodating the diverse linguistic and cultural backgrounds of visitors. Baarish's team implemented a bilingual and pictogram-based signage system and ensured robust designs to navigate the complex effectively. By seamlessly integrating signage into the architectural landscape, Baarish and his team enhanced the visitor experience while preserving the sanctity of the site and respecting the existing primate population.



4 Collaboration

Highlighting the essence of collaboration in design, he emphasizes how his practice thrives on inter-disciplinary collaboration, welcoming inputs from architects, interior designers, graphic designers, and artists. He believes "Inclusive design and empathy are not one-time concepts but intrinsic to our daily practice, it has become the culture of the studio". The studio works closely with Achyut Palav, Sarang Kulkarni, Kapadia Associates, Setu Advertisings, vk:A, and Hines _ developing narratives that weave into the master story of their projects.

5 Learning from India's Design Heritage



Baarish shares, 'Each state in India represents a unique architectural style, that is influenced by factors like climate, geography, and cultural practices'. He adds 'Young designers must immerse themselves in our country's rich and diverse heritage.' By studying vernacular architecture, traditional crafts, and indigenous materials, designers can foster a more inclusive and culturally sensitive approach to their design practice.



6 Advice for new design learners

His one advice to the new design learners is "Don't limit yourself; embark on a journey of discovery across diverse design realms."

He also emphasizes creating mentor-mentee relationships throughout a design career journey, which have helped to nurture his own design practice.

Sakeena Tayebji

“Curiosity is your greatest asset—use it to explore, question, and innovate.”

Innovation Design

UX Design

Service Design

A journey of curiosity and continuous exploration towards innovation design

Sakeena is a versatile designer whose journey was sparked by her creative aunt's influence. As an Innovation Designer at Accenture The Dock, Ireland – Accenture's global innovation and R&D hub, she pioneers projects at the intersection of design and technology. Her expertise ranges from service design to AI-driven design solutions, with a passion for learning on the go and multidisciplinary collaboration. Sakeena's narrative embodies resilience, curiosity, and a relentless pursuit of innovation in the ever-evolving landscape of design.

❶ Early influence...

Sakeena's first brush with creativity was with her great aunt, Rashida Tyebjee, a designer herself. To Sakeena, her aunt has been a guiding light who ignited her passion for the design field at a young age of 13 years. In collaboration with her grandmother, Sakeena ventured into arts and crafts running a profitable paper quilling business. Her passion, design experiences with her aunt, and engaging portfolio got her a full scholarship to immerse herself in communication design.

❷ Learning journey...

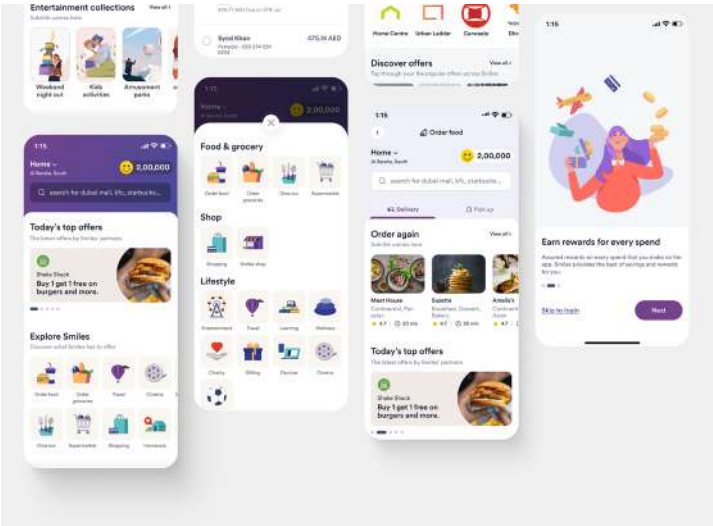
Discovering the world of design, Sakeena adds, 'I was surrounded by like-minded individuals as my peers, driven by a shared passion for design innovation'. During her design learning, Sakeena had a curious mindset to explore various design sectors. Venturing into internships and short consulting projects to broaden her horizons. From early on she worked on multiple projects to seize every opportunity to expand her industry experience. Including her internships in her early days at leading design studios in India like Elephant Design and Innate Design. As well as her freelance service projects during her bachelor's studies ranging from copywriting to event management.

❸ The corporate career

Post graduation, Sakeena joined Accenture. Her role as a hybrid designer at Accenture allowed her to delve into various facets of the design process, from conceptualization to execution. She shares how she never shied from asking for new projects that would broaden her expertise. In hindsight, she is thankful for her supportive managers and peers who mentored her continuous learning on the job.

3 Telecom Project

A key project that shaped her career path was a telecom systems project for a UAE company that showcased her strategic vision and ability to drive transformative change. By leveraging her design acumen and market insights, she transformed a stagnant app into a dynamic, regionally acclaimed platform. This success propelled her into a new role in Ireland, where she currently serves as an Innovation Designer at Accenture, The Dock.



4 Designing Solutions: AIM (Accenture's Intelligent Mobility)

At Accenture, The Dock Sakeena's work focuses on cutting-edge design solutions that address pressing societal issues. One critical project she has worked on revolves around enhancing road safety in the United States through data-driven insights and innovative technology. Collaborating with a multidisciplinary team, Sakeena leverages a technology solution called LIDAR (Light emitting sensors) to analyse near-miss incidents and identify potential risks. The innovation lay in creatively transforming the captured data into usable and intuitive formats. Empowering stakeholders to improve overall road safety measures.

5 Design and AI: Wealth Evolution

The latest project on her desk has been exploring the intersection of design and artificial intelligence to revolutionize wealth management strategies for finance experts. Leveraging generative AI tools to equip finance professionals with actionable insights and streamline prospect identification processes.



6 Continuous learning

Sakeena identifies herself as a curious individual, emphasizing how essential it is to learn on the go. From online learning tools, learning from peers and mentors at work or from members of the design community at large, she's always eager to learn new skills. She shares, 'I am currently learning new gamification techniques and exploring accessibility design principles.' Sakeena's journey highlights how truly multi-faceted and collaborative a designer's role is in making a design solution successful. It's her ever-learning and ever-evolving spirit that has taken her from a full scholarship in design school to shaping a global career in design. Her story embodies strength, growth, and curiosity.

6 For the new design learners

Learning from her journey, she believes new design beginners must empower themselves with two simple things 'be curious' and always keep 'learning on the go'. Don't shy away from learning from anyone around you.

Sakeena Tayebji

Anurati Srivastva

“Openness and vulnerability to learn will help you solve problems effectively with design.”

Learning Game Design

Play & Interaction Design

Social Innovation Design & Strategy

Crafting storytelling narrative for educational learning

Anurati, a BITS Pilani alum and a self-taught interdisciplinary designer, designed her own journey from engineering to social impact design. She is the ideal example of learning on the job and creating your own opportunities. Forging a design career pathway in UX/UI design to leading transformative experiences at Katha and UNESCO MGIEP, she is a force to reckon with. Her portfolio includes leading a multidisciplinary team to build award-winning products, games, innovative learning solutions, experiences, and visual narratives.

1 Tell us about your journey in design

“As a child, I was immersed in a world of stories, thanks to my mother's encouragement to read”, Anurati shares. This early exposure sparked my fascination with storytelling, which later translated into a passion for game design. Growing up during the internet boom, Anurati became curious about the digital landscape, spending hours experimenting on the computer creating gifs, videos, and rudimentary games. At 12 years old, she authored a short story, transformed it into an interactive presentation, and sent it as an email to Disney.

2 Finding solutions...

Anurati's journey in design is a curious one, despite the absence of a design degree, Anurati seized the opportunity to explore design through elective courses and self-study while pursuing a degree in engineering and sciences. She turned her industry and internship experiences into graphic design, soon transitioning to UI/UX and product design roles. Her quest for diverse learning experiences didn't stop there. Fascinated by the interdisciplinary approach of the Young India Fellowship at Ashoka University, she embarked on a journey of liberal arts and leadership studies.

3 Design thinking to find career solutions

Applying design thinking to her own career trajectory, Anurati embarked on a journey of self-discovery, iteratively exploring different fields, and evaluating her experiences. She analyzed her internships, reflecting on what aspects resonated with her and what didn't. This introspective approach helped her identify her interests and strengths, ultimately guiding her toward projects that aligned with her passion for storytelling in social impact and education.

3 Katha: Design direction on a project for social-emotional learning

Anurati's collaboration with Katha shaped her career trajectory in game-based learning and social-emotional learning (SEL). At Katha, she spearheaded a pioneering initiative to digitize children's literature, translating traditional stories into interactive digital experiences and games. By leveraging her background in technology and liberal arts, Anurati led a diverse team in creating immersive storytelling aimed at promoting literacy and SEL skills among children. Through extensive user testing and stakeholder engagement, she ensured that the digital experiences resonated with both educators and young learners.



4 UNESCO MGIEP

As part of a multidisciplinary team within UNESCO MGIEP, she collaborated with neuroscientists, educators, and technologists to integrate SEL principles into educational curricula. Anurati designed digital game-based learning experiences that fostered essential life skills among students. In her role she crafted interactive learning modules, seamlessly combining gameplay with pedagogical objectives and evidence-backed assessments. Additionally, Anurati conducted extensive research to assess the impact of these interventions, publishing articles that underscored the efficacy of game-based approaches in promoting SEL outcomes.



5 PEDAL design studio

The next step in Anurati's journey is leading her independent practice through her design studio called PEDAL (Playful Experience Design and Learning). The studio forges stories and crafts narratives driven by game-based learning. Her studio received the Gender Bender grant funded by Goethe Institute for the development of a new media arts experience and narrative-based game called "Malika-e-Marzi – The Princess Can Save Herself". This satirical take on traditional gaming tropes empowered players to navigate a world where the princess takes charge of her own destiny.



6 Advice to the new learners...

Reflecting on her career, Anurati emphasizes the importance of maintaining a learner's mindset. She adds, 'designers, being generalists by default, need to hone their collaboration and communication skills to shape their understanding of diverse and complex sectors such as healthcare or policy.'

She advises new design practitioners to 'Listen to others' and lead with 'openness and vulnerability to learn' to help you solve problems effectively with design. She urges young designers to jump at opportunities, and not wait for the 'right one' to appear out of thin air. Only if they keep jumping and marching to the beat of their own drum, will they find a path that feels 'right' to them.

She strongly advocates for designers to "keep playtesting with their lives, gain skills so as to contribute to solving issues they are passionate about and to make their vision come true."

Anurati Srivastva

Srishti Singh

“Play often, experiment fearlessly, and never lose sight of the joy in creation.”

Product Design

Play Experience Design

XR Design

Designing Joy:
The value of play

Srishti, is a dynamic multi-disciplinary designer with a focus on Design for Play, she combines her passion for play with her commitment to innovate. From her transformative projects with the Indian Army to her volunteer work with the Reliance Foundation, she embodies the essence of design as a catalyst for spreading joy.

❶ Tell us about your journey in design

Srishti's fascination with design began at a young age as she tinkered with odds and ends to build and create constantly. 'I used to hoard little things and always use them to make anything I could'. This innate curiosity led her to delve deeper and discover its many forms and possibilities in design. Opting for product design as her path, she embraced the tangible nature of the discipline, enjoying the hands-on learning of the programme.

❷ Product design course...

'I chose product design because I enjoy creating things and coming up with unique solutions. I was drawn to the concept of experimenting until you find what works and Product design felt hands-on and practical.' Her internships and student exchange programmes expanded her perspective on using play as a central concept in design, whether it's toys, games, interactions, spaces or even furniture. 'The medium could be anything, but the output should be playful!' she adds.

❸ What does the value of play mean?

'Play means something that you feel, it's when you feel safe to express without having to think because you are so involved in something.' She adds that Play Design essentially means you build an environment for users where thought processes and values are secondary, but the primary thing is they can be 100% themselves in an environment.



③ Important project:
A tactical game-play with the Indian Army

As an XR Designer at Holoworld, Srishti utilized the transformative power of play to revolutionize soldier training for combat. She developed a simulation game designed to immerse soldiers in real-life battle scenarios without the associated risks for the Indian Army. Through these immersive experiences, soldiers were able to engage in interactive play while honing their tactical skills and decision-making abilities. By incorporating elements of play and learning design into military training, Srishti created a safe space for soldiers to learn how to navigate high-pressure situations and build resilience.

④ A Toy Designer

As a Toy Designer at Hamleys India, Srishti brings her playful vision to life, crafting immersive experiences that captivate and delight children of all ages. Her innovative approach to design extends beyond traditional toys, encompassing interactive games, educational tools, and sensory experiences that spark curiosity and imagination.



⑤ A decision to choose joy

‘My volunteer time at the foundation has helped me break stereotypes in design demographics. These places help you understand the depth of people’s lives, their stories, and the specialized crowd helps inspire design unique universal toys and play interactions.’ Srishti’s volunteer work has further shaped her approach to interaction and empathy. Through interactions with diverse communities, she has learned to connect with people of all ages and backgrounds, breaking stereotypes along the way. These experiences have not only informed her design process but also enriched her understanding of human behaviour and the power of inclusive design.



⑥ Advice to the new learners...

‘A dream job at a company should not be your dream, you should have dream visions.’ It’s more important to work on your self-vision and then let everything else align with it.

Her journey reflects a commitment to curiosity, exploration, and above all, joy.

Srishti Singh

Anushka Tendolkar

“Have an open minded approach to learning and embrace diverse experience”

Visual Design

Brand Identity Design

Experience Design

Crafting brand experiences and strategy

Anushka is a versatile designer whose journey is defined by exploration and innovation. Her relentless pursuit of new experiences and her ability to adapt and excel across different domains underscore her multidisciplinary approach to design. Her portfolio includes working from UX/UI to brand identity design across Accenture, Ultraviolette, and CRED. Her career trajectory reflects her multidisciplinary approach and her ability to excel across

❶ Early Influences

‘My parents always wanted me to explore a career in design’, Anushka shares. With supportive parents who nurtured her penchant for exploration, Anushka delved into a variety of activities, from sports to painting, each contributing to her multifaceted persona. Her design journey began with a pivotal moment of self-discovery during her high school years. Initially considering a career in architecture, her encounter with communication design was serendipitous. Given how well her portfolio aligned with this field, she was encouraged by a design industry mentor to explore it further.

❷ Learning journey...

In her learning journey, Anushka was fascinated to explore the diverse subjects within communication design, including photography, branding, illustration, typography, and experience design. It was also during this time that she discovered her curiosity to explore projects in the food industry.

‘In college, we had to do a project on UN Sustainable Goals, I picked UN SDG 2 – Zero Hunger’, she shares. After thorough research on hunger issues in a slum area in Mumbai, she implemented a vertical farming initiative inspired by an African initiative. Using her design practice to offer a practical solution.

❸ Design and technology...

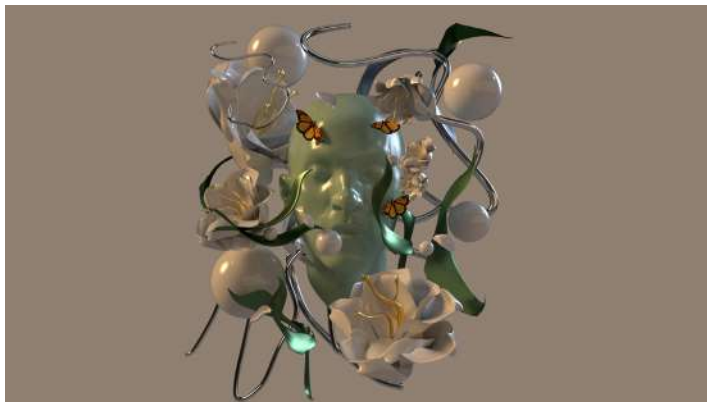
Her take on technology is simple, ‘I see it as a medium to enhance my work, not a threat’. She shares how leading technology tools in AI allow her to focus on the more creative and strategic aspects of her projects. Anushka embraced the integration of Design x Technology from her college days. Her graduation project, a multi-sensory installation exploring food addiction was inspired by the Mad Hatter’s tea party from “Alice in Wonderland.” Anushka created an immersive experience

to challenge people's perceptions of food consumption. She used AR-enabled illustrations and interactive elements in this project that exemplified her ability to blend technology with creative storytelling.



4 Career trajectory...

Post-graduation, Anushka ventured into the corporate world. Starting at Accenture, she honed her skills by creating intuitive dashboards, enhancing user experiences, and conducting design thinking workshops. Her nature to explore led her to join Ultraviolette, a technology-led automotive start-up where she honed her skills further in UX/UI and brand identity design. At Ultraviolette, she spearheaded the establishment of the brand's visual identity, demonstrating her versatility across different design mediums. Before transitioning entirely to her passion for brand identity design at India's leading fintech brand, CRED.



5 Consulting projects...

Anushka's freelance consulting journey highlights her willingness to embrace new challenges. One of the memorable and most cherished projects she shares is her collaboration with Vogue in 2022. She was handpicked as one of the 24 artists worldwide to create exclusive NFTs for Vogue. She shares, 'These NFTs were executed via an interactive web experience and garnered global media attention'. 3 of her digital artworks were sold, and they were featured across many media platforms.

Another standout project for Anushka is her brand activation venture with Adidas where she was selected to customize sneakers at an Adidas store over the course of a weekend. Before accepting the project, she practiced at her own pace to ensure she brought her best. She shares, 'Over 3 days, I customized 13 everyday sneakers into personalized works of art.' Anushka's portfolio extends beyond Vogue and Adidas, with notable projects for Adobe, KFC, and Mossant Kombucha amongst others. She believes that diverse experiences foster continual learning and creativity.



6 For the new learners...

Reflecting on her journey, Anushka offers valuable insights for aspiring designers. She advocates for an open-minded approach to learning, urging individuals to embrace diverse experiences.

She wants to caution against the allure of quick-fix design learning, emphasizing the importance of genuine skill development and hands-on experience.

Anushka Tendolkar

Sarang Kulkarni

“Focus on one thing at a time and master it.”

Type Design

Letterform Design

Calligraphy



Redefining typographic boundaries in India

Sarang Kulkarni is a visionary Type designer and the co-founder of Ek Type, a renowned type foundry based in India. His work is focused on designing Indian script fonts for a country where hundreds of regional languages are practiced daily. Working on fulfilling the need of over a billion people to speak and conduct business in their native tongue, his work focuses on creating visually appealing and functional fonts for the diverse Indian scripts.

1 Tell us about your journey in design

The world of Graphic design and visual communication fascinated Sarang from a young age. However life had other plans that landed him in Typography and Calligraphy design. Sarang's type design journey had the profound influence of his mentors, renowned typographers Prof. R.K. Joshi and Dr. Santosh Kshirsagar. During a pivotal conversation, his mentor Joshi imparted words of wisdom that would shape Sarang's future. "If there is no design studio specializing in type, you can start your own studio and bring opportunities to other designers to be part of it,". This encouragement ignited a spark in Sarang, propelling him towards establishing Ek Type Studio with his co-founders Noopur Datye and Dr. Girish Dalvi.



2 Ek Type Studio

This a type foundry, where the focus is on development and design of Indian scripts. The team at Ek Type has developed a range of fonts that capture the essence and intricacies of various Indian scripts like Gurmukhi, Telegu, Devanagari, Gujarati and others. Their typefaces are deeply researched to integrate the authenticity of Indian scripts, blending curious elements of the scripts with contemporary

Ek Type X Open Source

Their work on a range of Indian scripts has offered many small businesses an inclusive digital space to market and advertise their products to the local and regional audiences.

Many of Ek Type's fonts are open source and available on Google Fonts. These include Baloo, Mukta and Anek families. The aim was to make well designed typefaces, accessible to anyone for any project. Sarang recalls, "We had a clear objective- to create fonts that are not only visually appealing but also highly functional for digital space".

Sarang and his team at Ek Type dedicated themselves to understanding the intricacies of Indian scripts like Devanagari, Bangla, Gujarati, Gurmukhi, Tamil, Telugu, Odia, Kannada, Latin and Malayalam ensuring that the fonts were both authentic and versatile. Launching the creation of Anek font family, Sarang shares, 'The development process was intense and collaborative, spanning across 22 months.' The result was an open-source comprehensive suite of fonts that catered to the diverse linguistic needs of India. Sarang recalls how this project democratized access to high-quality typography, stating, "Making these fonts open-source allowed a diverse range of users—from educational institutions to small businesses—to represent their identities authentically."



Ek Type X Open Source

The studio has won many awards like: Kyoorius Black Elephant for Baloo (2016) and for Anek Multi-script Type families (2023), D&AD Graphite Pencil, Communication Art, TDC and One show for Anek Colour variable font (2023), D&AD Yellow Pencil and TDC for Nithya Ranjana, calligraphy font for Nepal. By bringing Indian scripts to the forefront of typographic innovation, Sarang and the Ek Type team is not only honoring the legacy and heritage but also reshaping the digital dialogue in India and beyond.

The team works serves as a beacon of inspiration for designers around the world, reminding us of the profound impact that creativity and cultural empathy can have on society.



Advice to the new learners...

In today's world, it's easy to get overwhelmed, so he suggests being mindful of the content you consume. Sarang further emphasizes the importance of research and understanding the historical context in which a designer works. In type design, he shares, it's essential to grasp the cultural nuances and what connects people to their language, script, and way of speaking.

Sarang Kulkarni

Computational Mama

“Interdisciplinarity is key to moving forward”

Creative Technologies

Web Experiences

AI- driven workflows



CMama's Journey into Coding with Design

CMama's journey in the world of design and coding began at an early age. With a background in museum and exhibition design, she embarked on a path that led her to explore the intersection of art and technology. She is the co-founder of a creative technology studio, AJAIBGHAR. At the studio CMama creates immersive web experiences for artists and art organisations and facilitates creative coding workshops, empowering individuals to embrace technology as a tool for creativity and expression.

1 Where it began...

From her earliest memories, CMama was surrounded by creativity and innovation. Growing up with parents deeply entrenched in the world of design and technology ignited her curiosity to explore technology from a young age. CMama adds, ‘The beauty of growing up in the 90s is that you could fearlessly open electronics to understand how they are wired and how they work. That sense of fearlessness stayed with me as I embarked on my journey with technology again a few years later. It allowed me to tinker without inhibition and embrace learning wholeheartedly.’

CMama's professional journey took her into the realm of museum and exhibition design, where she worked on ambitious projects that spanned years of meticulous planning and execution. However, CMama's passion for immediate, tangible results led her to explore new avenues where technology could intersect with design in more dynamic ways.

2 Immersive experience design project

One of Ajaibghar's standout projects involved collaborating with Major General S.L. Bhatia History of Medicine Museum at St. Johns Hospital to create an immersive web experience that traced the journey of a bacterium through the historical and contemporary landscapes of Bangalore. Drawing on her expertise in museum and exhibition design, Ajaibghar crafted a vivid digital narrative that transported users through time, from the ancient era to the present day. Through meticulous research and storytelling, Ajaibghar reconstructed an imaginary Bangalore cityscape, offering users a glimpse into the evolution of urban life and healthcare practices. As users navigated through the interactive journey, they encountered key landmarks, characters, and events that shaped the city's history, all the while unravelling the complexities of disease transmission. This innovative project engaged audiences with its captivating storytelling.

3 The self-learning shift

During the COVID-19 pandemic, CMama's focus shifted towards learning coding, recognizing its transformative potential in shaping interactive experiences. Self-taught and driven by her intrinsic curiosity, CMama delved into the world of coding blurring the lines between art, technology, and storytelling.

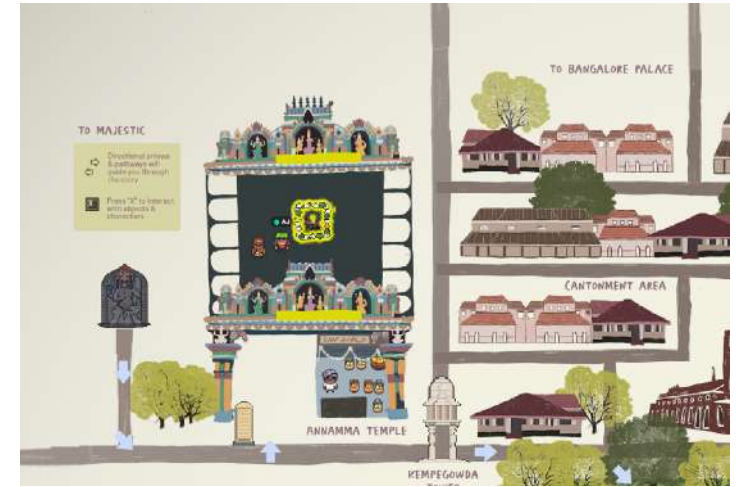


4 Women in Coding

Recognizing the underrepresentation of women in the coding sphere, she has been working to democratise access to technology education, bridging the gap between art and code. Her workshops highlight prominent South Asian female artists and their art expressions as case studies for learning coding. She trains artists and creative professionals in visual coding platforms that help them explore coding. Demystifying the language of technology and encouraging participants to explore its creative possibilities.



5 Tinkering with Ai



Another project of CMama delves into the biases inherent in AI-generated art, challenging perceptions and fostering critical dialogue about representation and identity. She delves into the convergence of AI and motherhood, examining the inherent biases in text and image generators. In one experiment, she altered a single word in each of her prompts to reveal how AI-generated images based on cultural and gender-specific cues. For instance, prompts like 'an Indian woman giving birth' generated images reflecting cultural stereotypes, and highlighted the biases ingrained in AI models. Her work has garnered attention internationally, traveling across Europe.

6 Advice to the new learners...

CMama shares that 'interdisciplinarity is key to moving forward, especially considering how our modern world is defined by technology.' She emphasises how 'Code and AI' are the new way forward. Reflecting on her journey, CMama offers valuable advice to aspiring designers and technologists. She emphasizes the importance of being 'ever curious', stating how her journey of growth has come from being that.

Neel Mehta

“Keep sampling. Don’t confine yourself to one discipline or task.”

Design Entrepreneurship

Strategic Design

Tech-enabled Product Design

Cross-Sector Collaboration

The Design Entrepreneur
Building Brands & Breakthrough

Neel Mehta, CEO & Co-Founder of Studio Carbon, is an innovator in the realm of design entrepreneurship, leading several brands to success through disruptive tech innovations and collaborative ventures. An angel investor in startups, Neel has a particular focus on deep tech initiatives. His journey reflects a deep commitment to pushing boundaries, fostering partnerships, and embracing diverse disciplines within the design landscape.

❶ Tell us about your journey in design

Neel Mehta’s journey into the world of design entrepreneurship began with a simple question during his manufacturing engineering programme – What happens before manufacturing? Leading him on a quest to understand the complexities of the design process. Neel’s curiosity led him to explore the pre-manufacturing phase, igniting a passion for product design. “Product design felt like the missing piece of the puzzle—the creative process that precedes manufacturing,” he explains. During his design studies, his desire to delve into uncharted territories like human spaceflight and outer space drove him to co-found Studio Carbon—an integrated design firm that thrives on interdisciplinary innovation. “We aim to solve design problems holistically, transcending traditional boundaries and silos.” What started as a passion project has evolved into Studio Carbon’s mission to work with startups and brands, bringing new technologies to market.

❷ Tell us about your work at Studio Carbon

At Studio Carbon, Neel and his team bridge the gap between technological innovations and human experience. Using a systems design approach, they create groundbreaking solutions that seamlessly integrate advanced technology into everyday life.

❸ NexStem Headset

NexStem, for instance, is one of their design consulting projects. Neel and his team designed a BCI (brain-computer interface) headset for the startup, bringing advanced medical technology together with consumer accessibility. With a dedicated focus on transforming intricate medical technology into intuitive, user-friendly solutions, they aimed to make clinical technology accessible and consumer-friendly. Neel shares, ‘In our project with NexStem, we meticulously developed a groundbreaking device that translates brain signals into actionable movements. Through our integrated design approach, which brings together industrial design, communication design, and UI/UX design,

we not only ensure product functionality but also establish effective communication strategies to engage stakeholders and customers alike.'



④ Carbon Labs at Studio Carbon

To foster innovation and experimentation, Studio Carbon runs an incubation lab called 'Carbon Labs'. By investing in research, development, and prototyping, Carbon Labs demonstrates its capacity for transformative projects, using advanced design methodologies to bring disruptive and tangible solutions to the market.



⑤ Hyperlab

Under Carbon Labs, Neel and the team at Studio Carbon spearheaded an ambitious project to revolutionize sports tech by enhancing the agility and reflexes of athletes—an area generally lacking in innovative products.

Studio Carbon's approach involved using the do-reflect-do methodology, an agile approach to product development. From incubation to execution, Studio Carbon collaborated with engineers, developers, and manufacturers to lead the journey from R&D to the final product, ensuring effective packaging, user engagement, and market readiness. Hyperlab was recently featured on Shark Tank India, Season 3, where it secured funding and became the only startup in that season to see an increase in valuation, further validating its innovative approach and market potential.



⑥ Going forward...

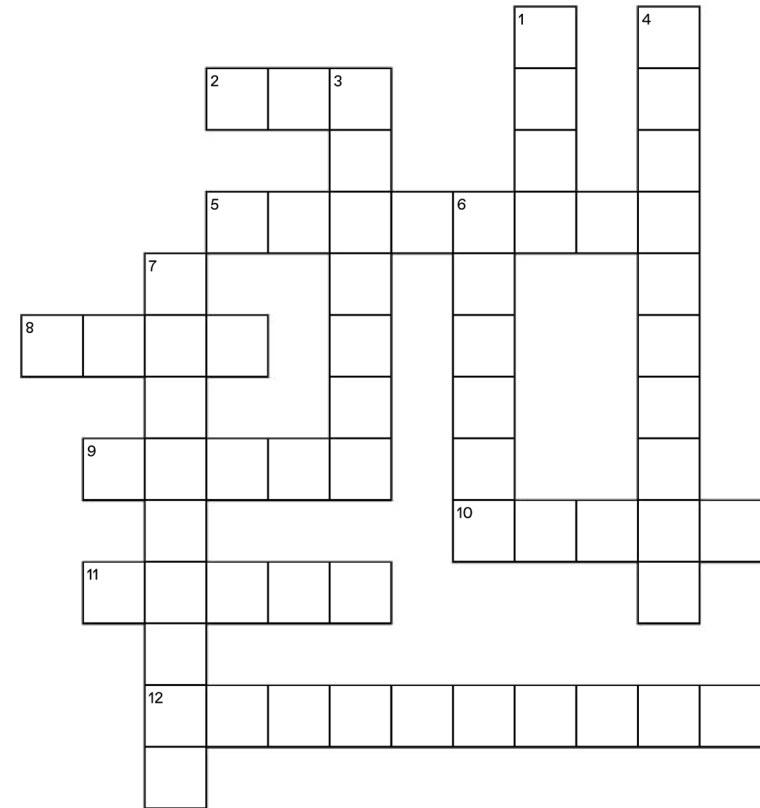
For Neel, the journey of design is an ongoing process of exploration. "I find myself constantly learning from young designers, absorbing specialized knowledge and diverse skills."

"Each emerging domain requires working closely with stakeholders and community members," he notes. "Take the human spaceflight and outer space domain, for example. It is a small community, but by actively participating in events and engaging with others, I gained invaluable insights and knowledge."

Neel Mehta



Spot the difference



ACROSS

2. This colour model is used for digital displays
5. Designer of IBM, UPS & ABC logos
8. The abbreviation for the set of guidelines aimed at making user interfaces accessible
9. The couple that brought formal design education to India
10. Indian fashion designer with a show on Netflix
11. This ancient Indian art form involves creating intricate designs on fabric using wax-resist dyeing
12. This Japanese designer is known for his work in fashion and furniture design, blending traditional Japanese aesthetics with modern techniques.

DOWN

1. An Indian product famous for its design & cultural context. It is used to carry water
3. This iconic German design school, founded by Walter Gropius in 1919, revolutionized modern design and architecture.
4. This Indian city is known as the 'City of Pearls' and has a rich tradition of jewellery design
6. The design principle that refers to the arrangement of elements in a way that suggests movement or action
7. Renowned Iraqi- British architect

Design Quiz

In the last 20 years, the design profession has navigated the promising territories of what we called the Information Age. The world has undergone rapid transformation driven by technological advancements, digitisation, and globalisation. Simultaneously, various big Issues, such as climate change, health, pandemics, ageing, conflicts, wars, etc., have emerged at the geopolitical level, necessitating re-evaluation of how we human beings think, operate, consume, work, and live. Now, we are entering the Knowledge Era, an uncertain but intriguing period fuelled by Artificial Intelligence (AI) that empowers human understanding and offers direct access to answers, conclusions, and truths, thus requiring an update of human abilities to navigate this novel, ever-transforming context. At BITS School of Design, we are working in tandem with the evolving landscape of the design sector. Aligning the dynamic and global industry changes in our design education to provide the necessary context, tools, and knowledge to designers.

**EMBRACING
TRANSFORMATION**

This involves integrating transversal and transformative knowledge into all curricula, with the goal of designing for life.

**ADAPTIVE AND
PERSONALIZED LEARNING**

Offering pathways that combine a strong foundation of core competencies with elective courses to meet the evolving needs of the industry and professional context.

**NURTURING INDIVIDUAL
TALENTS**

This involves creating an orientation system, essentially a compass, to guide students in their choices as they work towards developing a professional profile as a “designer”. The aim is to leverage their interests and abilities.



BITS Design Pedagogy

The BITS School of Design will focus on developing young innovators, designers, researchers, and thinkers who will find sustainable solutions for humanity, the planet, and community needs. A place where design students and educators from around the world would like to come to learn, collaborate, and create. Our pedagogy narrative defines our curriculum design.

PROJECT BASED LEARNING

Learning on the job and addressing real-life challenges to generate opportunities for innovation.

**PERSONALISED AND
STACKABLE DEGREE**

Focus on building a career pathway with the flexibility to combine different modules and obtain a degree that provides depth and flexibility.

COMPETENCY MODEL

Modular structure that allows to plan a learning path in order to achieve a specific career objective.

**CROSS-DISCIPLINARY
ENVIRONMENT**

Taking the opportunity to participate in cross-disciplinary activities, combining design with technology, and management.

**TRANS-CULTURAL
CONTEXT**

Leveraging an international network of partners to be exposed to international best practises and to collaborate to projects and research activities.



Our design pathways

5 specializations

4 years

Transdisciplinary

Fully residential



Bachelor of Design (Honours) programmes:

(PHYSICAL) PRODUCT DESIGN

This pathway focuses on designing physical products of various scales and complexities. It encompasses items such as everyday objects, accessories, furniture, lighting, and consumer electronics. The main emphasis is on product aesthetics, branding, and the ability to create and test physical mock-ups and digital models. Feasibility, production processes, and the technological framework are also taken into consideration.

(DIGITAL) PRODUCT DESIGN

The aim is to acquire both theoretical and practical skills for developing a digital product, such as a website, a mobile app, or an interactive installation. The main focus is on designing the aesthetic and behavioural qualities of digital touch points and interfaces. Particular emphasis is placed on simulating the design process, which involves designing digital assets, creating working prototypes, implementing and testing the designed solutions.

DESIGN RESEARCH & INSIGHTS

Focus on deep research and analysis from a design perspective. Engaging with end-users and other stakeholders to solve problems and uncover opportunities. Work with government, consulting firms, think tanks, social impact organisations, and NGOs on projects with impact at scale.

EXPERIENCE DESIGN (XD)

This pathway focuses on creating meaningful and engaging experiences for users by considering their needs, emotions, and interactions with products, processes, services, events, omnichannel journeys, and environments. The focus is on considering the entire customer

journey, including interactions with customer service, sales, marketing, on boarding and off boarding. Areas of application range from retail service experiences and showrooms, to events spaces and trade shows, and in general a wide range of public services that are typical of a smart city such as entertainment and hospitality, to mobility and healthcare.

VISUAL DESIGN

This pathway involves using aesthetic elements like images, colours, and symbols to enhance user experience and convey an intended message. The range of application of visual design competencies is broad and includes among others, the definition of the brand qualities of a product or a company across different media, from print to digital omnichannels, the development of the layout and the visual assets for digital products (web, app etc.), the creation of infographics, the visualisation of data etc. Visual design culture is strongly rooted in the printed media culture, but extends to include 3D visualisations and dynamic media, such as video and animations.

The ultimate goal of the BITS Design School educational program is to foster comprehensive design competence that encompasses design specific, professional identity, and individual competencies. Competencies are developed by integrating learning experiences that involve selecting, acquiring, and applying attitudes, skills, and knowledge from various areas of expertise.

The areas of expertise are directly connected to the design practice and processes; they include disciplinary knowledge, skills, attitudes, theories, methods, and techniques commonly used in the design field. Additionally, they encompass the relationships between design and other transversal themes as a reflection of the global transformation processes emerging on the contemporary world horizon.



Answers:

SPOT THE DIFFERENCE

1. Cursor
2. Coffee mug
3. Headphones
4. Cutting mat
5. Cloud
6. Robot heart
7. Creativity word

Answers:

ACROSS

- 2- RGB
- 5- PAUL RAND
- 8- WCAG
- 9- EAMES
- 10- MASABA
- 11-BATIK
- 12- ISSEY MIYAKE

DOWN

- 1- LOTA
- 3- BAUHAUS
- 4- HYDERABAD
- 6- RHYTHM
- 7- ZAHA HADID

Editor: Mankiran Dhillon
Designer: Sakeena Tayebji

EVERYTHING
IS UNDER
Ctrl

PERFECT * PIXEL PERFECT

CRAFT YOUR
NARRATIVE



EVERYTHING
IS UNDER
CONTROL

Ctrl

