

ANNUAL DESIGN YEAR] {BOOK

selected works • visual communication

• edition 1

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Designed & Curated by Shreyo Debnath.

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GLS Institute of Design

Yearbook

Celebrating Brilliance

2022-23

Introduction

Making of The Book

Welcome to the annual GLS Institute of Design Yearbook, where we proudly showcase the remarkable talents of our students in Graphic Design, Animation Design, and Filmmaking. This curated collection is a testament to their limitless imagination and the transformative power of design.

Explore captivating works that push boundaries, bring stories to life, and challenge perceptions. This yearbook celebrates our institution's commitment to fostering creative excellence, guided by exceptional faculty and state-of-the-art resources.

By combining diverse artistic disciplines, we encourage collaboration, innovation, and impact. Flip through these pages and be inspired to embrace your unique vision, explore new avenues, and reach unprecedented heights of creativity.

As we showcase our students' exceptional works, we raise our institution's profile among the design community, employers, and creative enthusiasts. Join us in celebrating the artistic brilliance and boundless potential of the students at the GLS Institute of Design. Let's embark on an inspiring journey into the world of design, animation, and filmmaking, where imagination knows no bounds.

Acknowledgment

We extend our heartfelt gratitude to the faculties of the GLS Institute of Design for their dedication and guidance in shaping the creative minds of our students. Special thanks to our esteemed director, Dr. Anil Sinha, for his visionary leadership.

To the students, your talent and hard work have brought this yearbook to life. We are proud of your achievements and inspired by your creativity.

We express our deep appreciation to the parents for their unwavering support and belief in their children's dreams.

Finally, we acknowledge the collective efforts of all involved in bringing this yearbook to fruition. Your contributions have captured the essence of our institute and its talented individuals.

Thank you all for being a part of the GLS Institute of Design's success. Together, we celebrate creativity, innovation, and excellence.



Visual Communi- cation Design

{ Graphic Design

Dr. Anil Sinha

{ PhD in Philosophy
Masters in Applied Arts (Out door publicity)

Prof Aqib M. Shaikh

{ PhD (Pursuing)
Master In Illustration (Applied Art)

Prof Hardik Shiroya

{ PhD (Pursuing)
Masters in Communication Design

Prof Vicky Anand Nag

{ PhD (Pursuing)
Masters in Ceramic Design

Prof Yash Sakla

{ PhD (Pursuing)
Integrated Masters in Graphic Design

Prof Xavier D'silva

{ PhD (Pursuing)
Masters in Visual Communication

[Animation Design

Prof Akash Deep

[PhD (Pursuing)
Masters in Animation Film Design

Prof Shreya Shah

[PhD (Pursuing)
Master in Visual Art Merchandising
and Communication Design



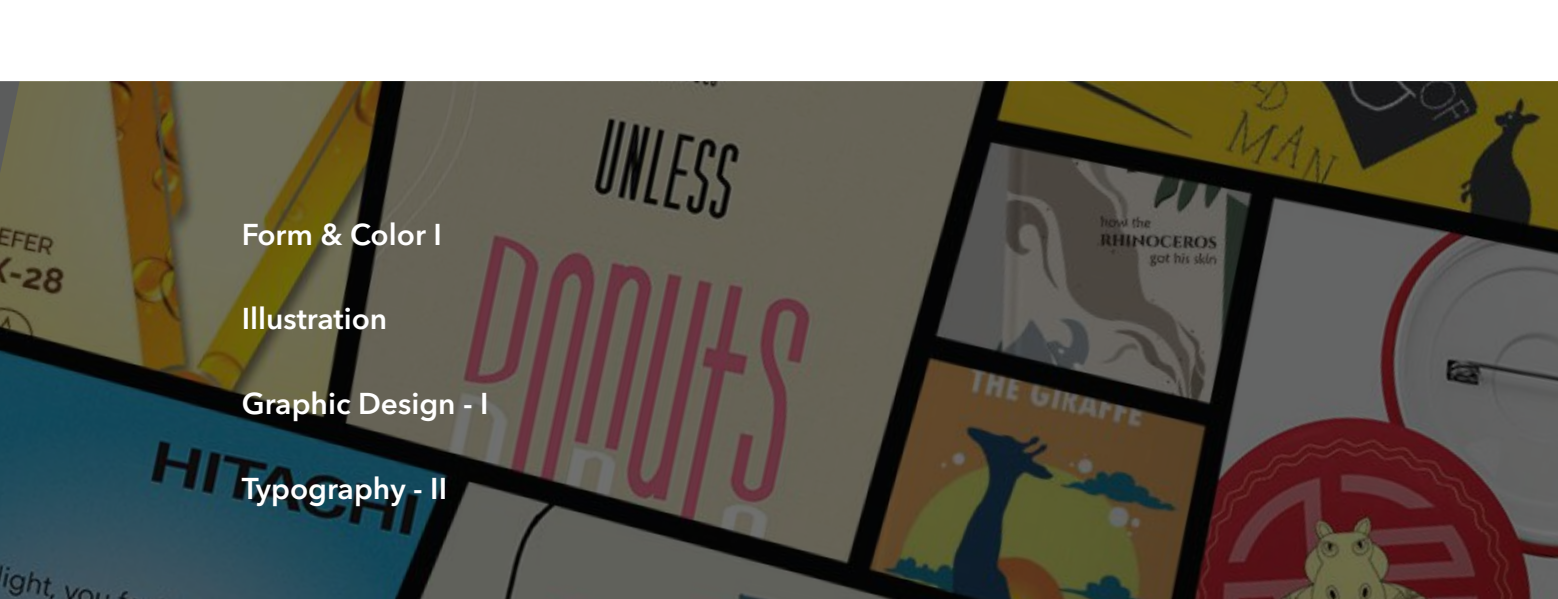
(Digital Film Making

Prof Saurabh Vyas

(B. Des Visual Communication
Masters in Graphic Design

Prof Sonal Radia Tyagi

(PhD (Pursuing)
PhD in Cinema Editing, FTII Masters in
English Literature



Form & Color I

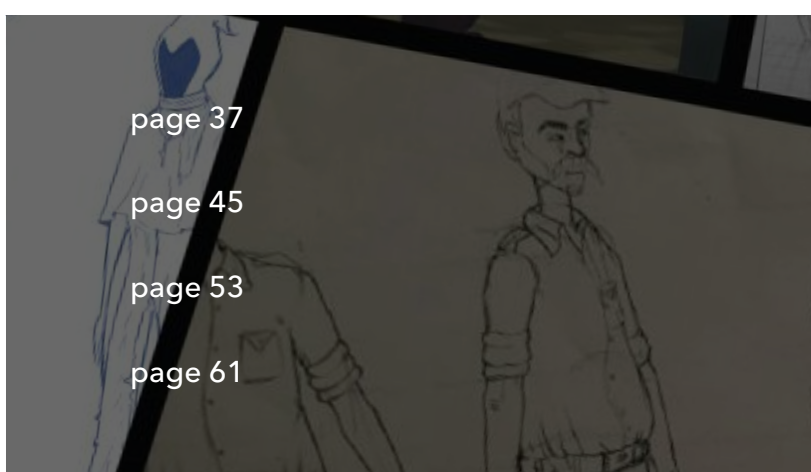
Illustration

Graphic Design - I

Typography - II

Animation Film Design

[40 pages]

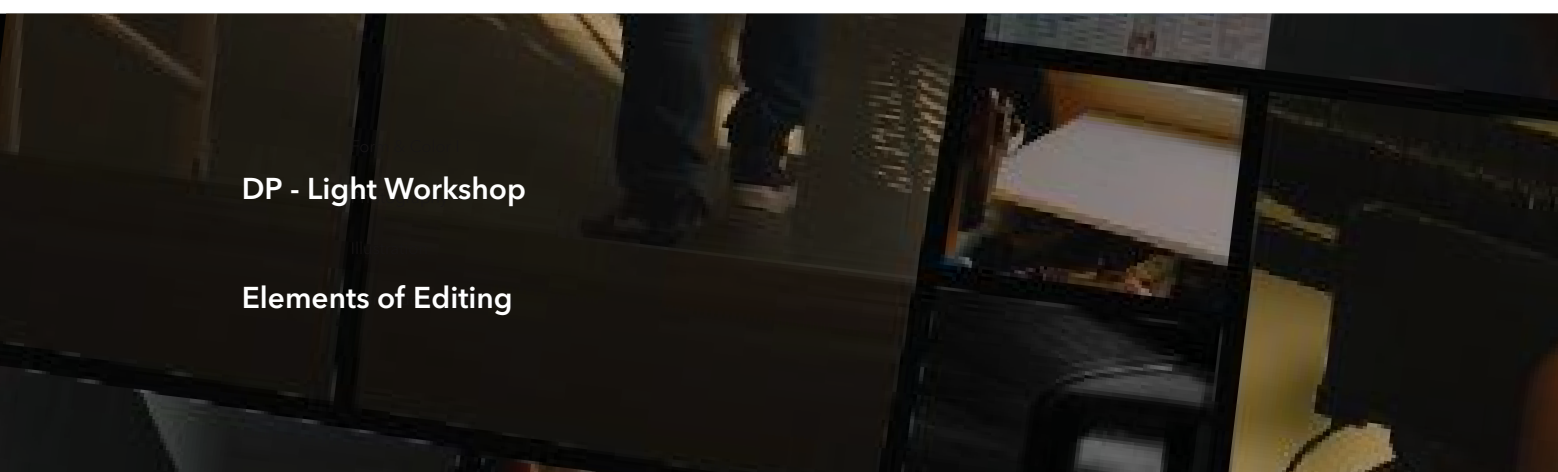


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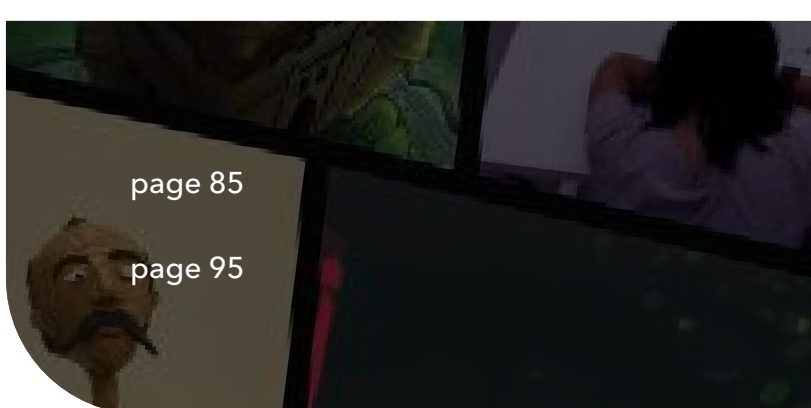


DP - Light Workshop

Elements of Editing

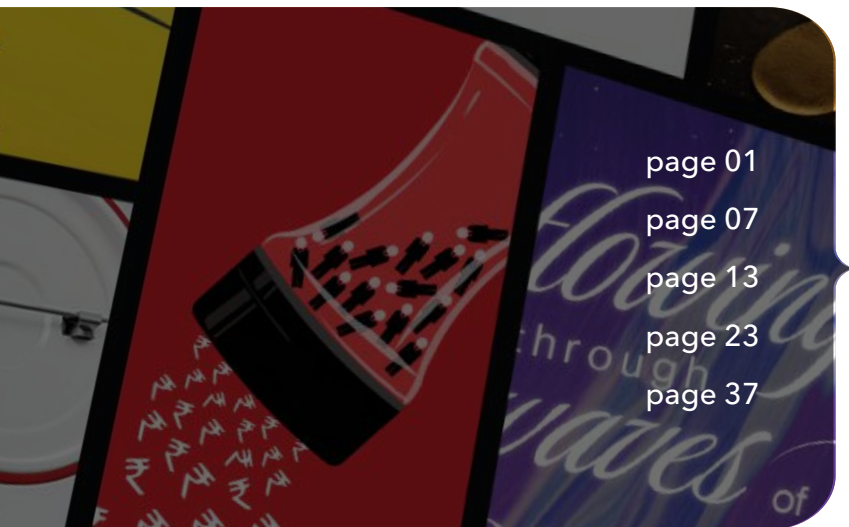
Combined Courses

{20 pages}



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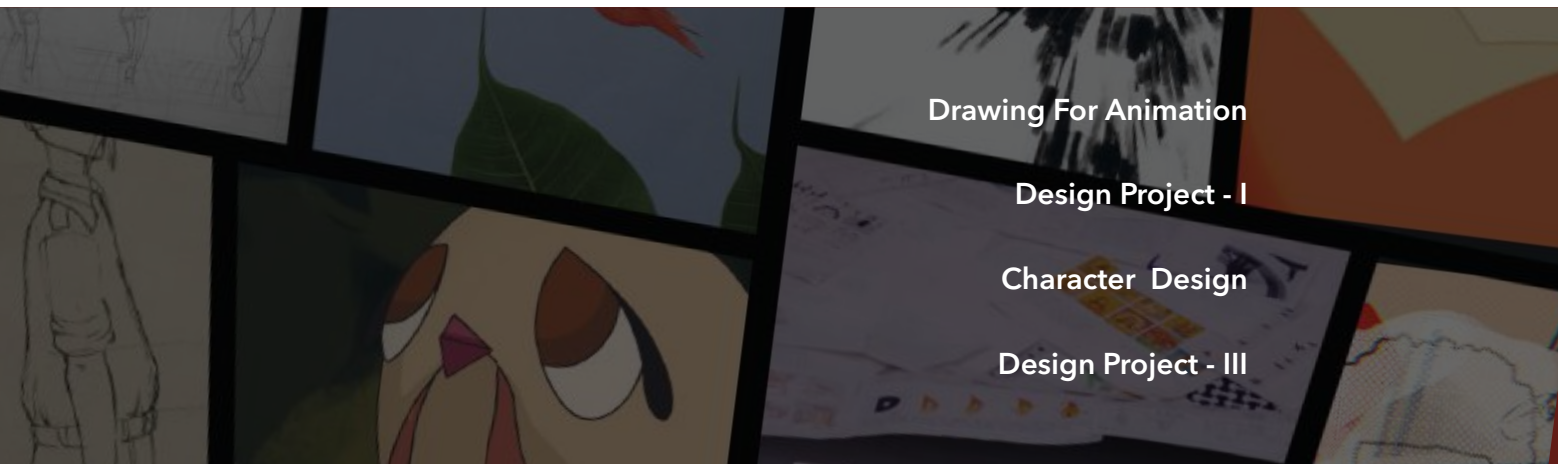
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Graphic Design

{34 pages}

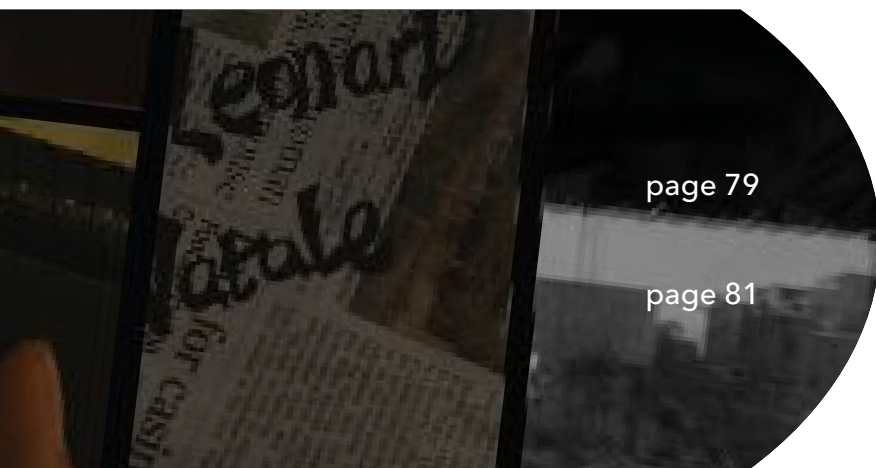


Drawing For Animation

Design Project - I

Character Design

Design Project - III

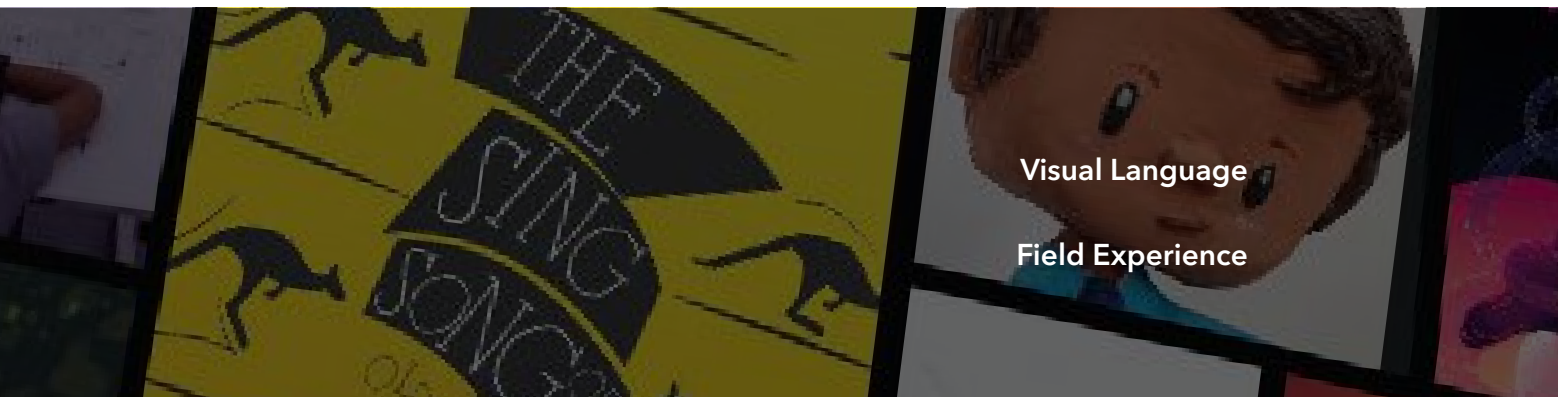


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Digital Film Making

(4 pages)



Visual Language

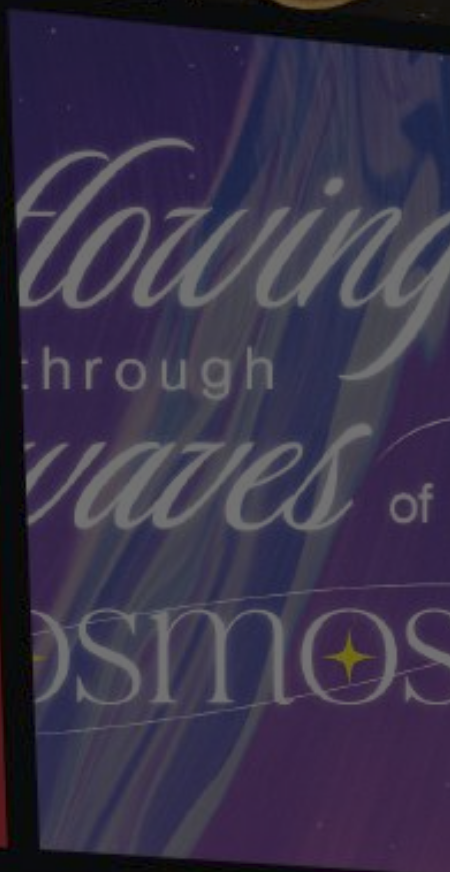
Field Experience



Graphic Design

Graphic design is the strategic use of visual elements to create art, with a function. Through skillful composition and color harmonies, graphic design shapes identities, crafts brand narratives, and transforms concepts into compelling visual experiences.





Form & Color

Semester 3
4 weeks

The course discusses about the basic understanding of interaction between colors and different types of forms. Colors can be of different hues, tints and shades. They can have different interactions that is inclusive of different harmonies like analogous, complimentary and compound. Form can be described as the visible shape or structure of an element or an object within an environment. Different forms interact with colors differently, by diffusing or reflecting lights differently.



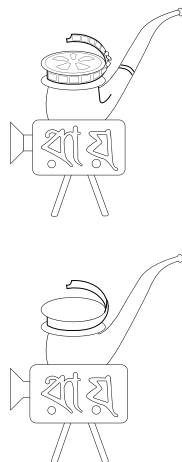
Lata Mangeshkar {ruchi shah}



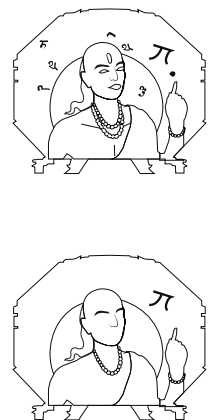
MS Dhoni {nidhi paithankar}



Satyajit Ray {renuka gabhale}

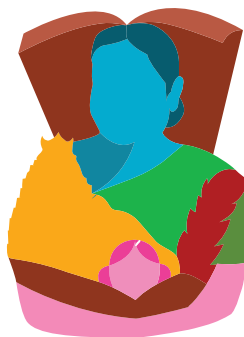
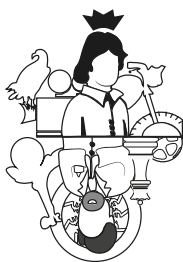
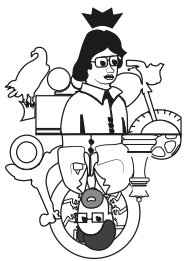


Aryabhata {shreyo debnath}





Amitabh Bacchan
{mukul r. dev}



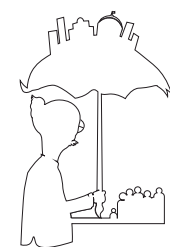
Sudha Murthy -
{tanuja sambharoutu}



MS Dhoni
{atharva patil}



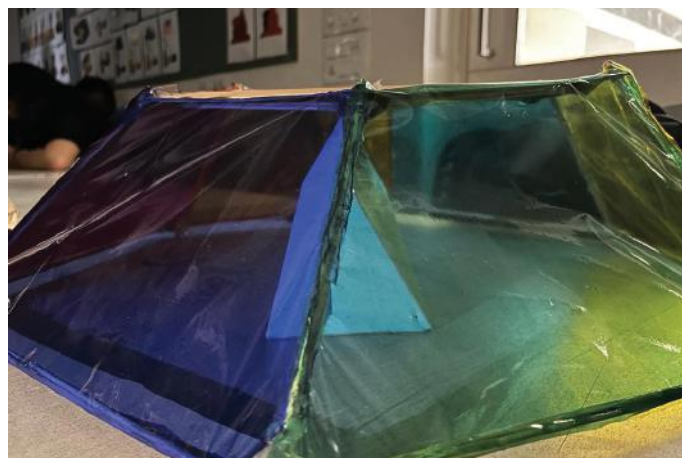
R.K Lakshman
{ghehna sidhwani}



Rabindranath Tagore {khushbu solanki}



The assignment aimed to explore the fundamental **essence of form** and its expressive potential when combined with color schemes.

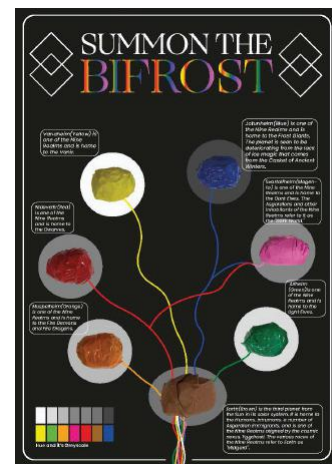


Truncated Hexagonal Pyramid

{riya patil, sayali sonawane, devishah shah}



We decided to take a truncated hexagonal pyramid as there were all in total 6 colors 3 primary and 3 secondary as the outer form. Used sticks for the structure of the outer form and mill board for the inner form and gelatin paper so that light source can pass through it. It was observed that the colors that interacted with the object showed a plain color at the surface while at the side surfaces they seemed to be in darker shades as well as they were the output of the interaction between the adjacent colors.



Bifrost 3D Model

{uddhav garg, anamika bera, mukul r. dev, naman sharma, ghehna sidhwani}

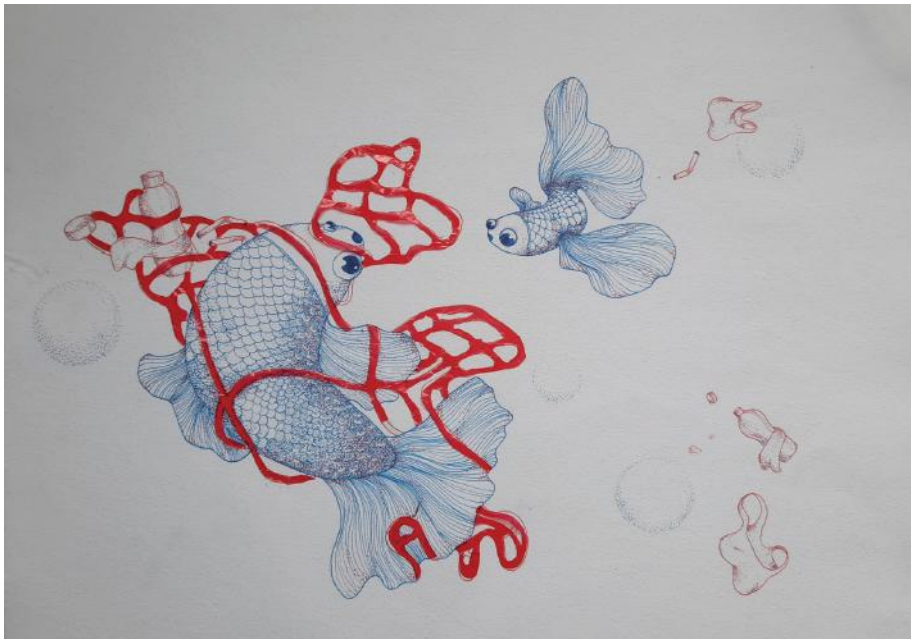


Gray scale differentiates objects based on brightness, with brighter objects having higher values than darker ones. However, when we add a primary or secondary color with a similar gray-scale value, it appears to have the same color value. Though we might not achieve an exact match, it can add a narrative to the visual representation. The narrative which will show in the model will be theory of bifrost and norse mythology, Bifrost is used by gods to travel through realms. Each realms has its own specific set of hue related to it.

Illustration

Semester 3
2 weeks

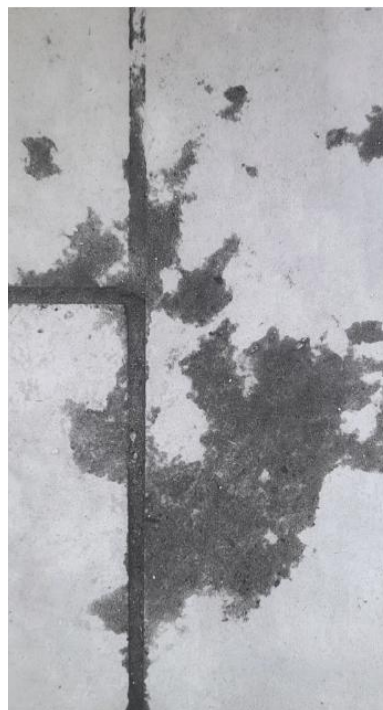
Illustration techniques are artistic approaches and methods used in graphic design to create visually engaging and expressive illustrations. These techniques are employed to convey ideas, messages, or narratives through various visual styles. Depending on the purpose, illustration may be expressive, stylized, realistic or highly technical. We had a 2 weeks course for the same where in the first week we explored traditional media and digital in the second.



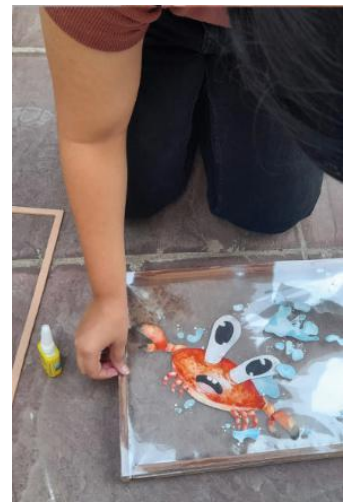
Suffocation : Micron {renuka gabhale}

A fish is caught in plastic that has accumulated in the ocean, and it is sharing a moment of communication with another fish- it's eyes trying to say, 'I am suffocating'. I wanted to enhance

the point that I was making with this illustration, so I decided to add a layer of cellophane to it.



The objective was to choose a patch and visualize five different illustrations in it.



Tossed! : Watercolors
{renuka gabhale}

Mr. Krabs is trying to reach the shore, but he always fails due to the strong waves. He decides to try once more, but alas! It's a huge wave coming towards him with force, and it tosses him in the air! But joke's on the wave though, because in the end he gets tossed on the sandy shore. "I wanted to create depth in

this illustrations and leave the confines of a 2d surface. So I created the base of the illustration using MDF, Sawdust and Sand. The layers of the illustration are pasted on OHP sheets that are fixed between MDF frames."



Space Battle : Digital Illustration and Print

This is a scene from a space battle. The blue spaceship is the protagonists and the small violet ones with green flames are the antagonist spaceships. The blue spaceship carries a leader trying

to protect a distant sand planet - musafar while the violet spaceships carry antagonists trying to prevent it.



City Doodle : Hand Illustration

Bhubaneswar (i)
{tanuja sambaroutu}

Balaghat (ii)
{avanish diwan}

Bhilai (iii)
{shreyansh rana}

Ahmedabad (iv)
{jay raval}

Baroda (v)
{kushan thakkar}

Surat (vi)
{harshvi mavani}



Journey of a Thousand Miles Starts with a Single Step

{shreyansh rana}

My assignment was to digitally make an illustration for a given proverb. My proverb was a journey of a thousand miles start with a single step. In the world of Ludo, where victory is determined by strategy, chance, and calculated moves, every triumphant journey of conquering the board begins

with a single step. Just as the ancient proverb holds true in life, "A journey of a thousand miles begins with a single step," the parallel is strikingly evident in the realm of Ludo. The opening move, seemingly inconspicuous, sets the tone for the entire game. A player's decision to advance a single token forward is that crucial initial step that sets their ambitions into motion. It's a poignant reminder that even the most formidable victories are borne of humble beginnings. With every roll of the dice

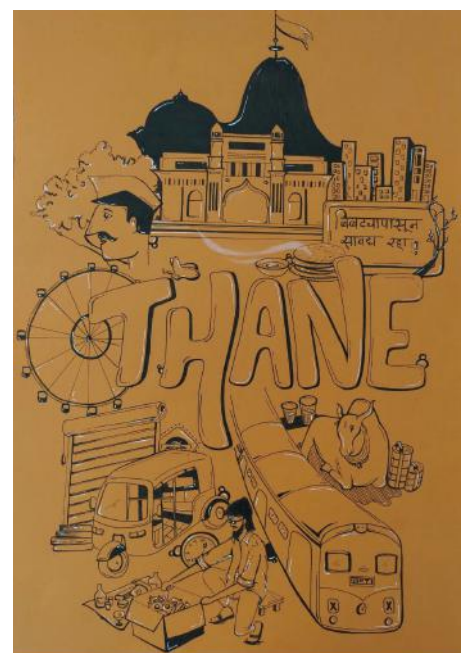
and every careful maneuver, the profound wisdom encapsulated in the adage echoes, inspiring players to embrace the small beginnings that lead to triumphant journeys on the Ludo board and beyond.

Thane City Doodle

{ghehna sidhwani}

This doodle is an authentic representation of culture in Thane. As the background building represents mandir and thane's entrance gate, one can never miss the memorable mela's happening at every other corner of streets. Bibtya meaning a leopard was predominantly found in this region before deforestation, now sadly only the warning board has left while all the animals were transferred to the nearest sanctuary. Thane as a part of Mumbai is

incomplete without Vada pav, rickshaw and locals. A 'Marathi Manus' takes his utter pride in this place as he sips his chai after a long working day. As an outskirts to the city that never sleeps, people here are more connected to roots. From being a repair guy in a second hand bazaar to grazing animals, they make their living out of minimal wages and yet are content.



Stunning spider in space! NASA James Webb Space Telescope captures RARE cosmic tarantula Nebula

The NASA James Webb Space Telescope has captured a stunning image of a Nebula that looks like the dangerous tarantula spider waiting to pounce on its victim.

The NASA James Webb Space Telescope has again taken a stunning image. The world's most powerful space telescope has been working overtime to scale the depths of the universe and capture never-seen-before images for us. And so far, it has not disappointed. From capturing the 'mountains' and 'valleys' of Carina Nebula to showcasing a phantom galaxy millions of lightyears away, scientists have been blown away by the visuals of the uncharted space territory. And to add to its list of accolades, the James Webb telescope has now captured an image of a Nebula which looks like a tarantula spider on the prowl, hunting for its next victim. The name tarantula is derived from the fact that the nebula looks a lot like the hairy legs of a tarantula spider.

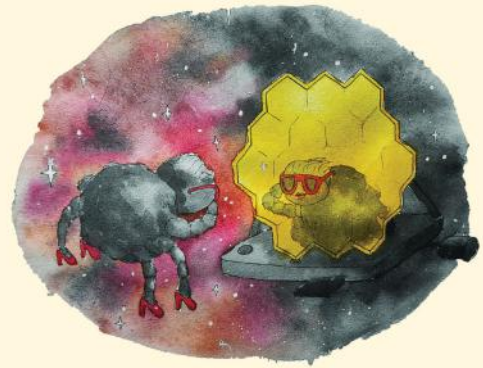
Posting the image on its blog site, NASA noted, "In this mosaic image stretching 340 light-years

across, Webb's Near-Infrared Camera (NIRCam) displays the Tarantula Nebula star-forming region in a new light, including tens of thousands of never-before-seen young stars that were previously shrouded in cosmic dust. The most active region appears to sparkle with massive young stars, appearing pale blue". While the image looks amazing, this region itself is important from a cosmic perspective.

NASA James Webb Space Telescope captures Tarantula Nebula

The cosmic region is officially called 30 Doradus. It is sort of a space nursery where thousands upon thousands of infant stars are forming. These stars have previously never been seen before because of the distance from the Earth and because the young age makes them less bright than mature stars. It has been named Tarantula Nebula due to its appearance. It is located around 161,000 lightyears away in the Large Magellanic Cloud galaxy.

"Tarantula Nebula is the largest and brightest star-forming region in the Local Group, the galaxies nearest our Milky



Way,' NASA noted in the blog. The Local Group is also home to the hottest and most massive stars known to us.

Explaining the reason for the Webb Space Telescope to observe the region, NASA noted, "One of the reasons the Tarantula Nebula is interesting to astronomers is that the nebula has a similar type of chemical composition as the gigantic star-forming regions observed at the universe's 'cosmic noon,' when the cosmos was only a few billion years old and star formation was at its peak. Star-forming regions in our Milky Way galaxy are not producing

stars at the same furious rate as the Tarantula Nebula, and have a different chemical composition.

This makes the Tarantula the closest (i.e., easiest to see in detail) example of what was happening in the universe as it reached its brilliant high noon. Webb will provide astronomers the opportunity to compare and contrast observations of star formation in the Tarantula Nebula with the telescope's deep observations of distant galaxies from the actual era of cosmic noon".

- Readers Digest, October 2022

"I was really inspired by Reader's Digest issues that used to come out when I was a kid. The illustrations were done traditionally and they had a sense of humor to them."

Stunning spider in space! NASA James Webb Space Telescope captures rare cosmic tarantula Nebula (by Hindustan Times)

{renuka gabdhale}

The reminiscence of my childhood was recently rekindled, sparked by the nostalgia-inducing Reader's Digest issues that graced my youth. Those pages, adorned

with traditional illustrations, possessed an enchanting quality that resonated deeply with me. They were more than just images; they were portals to a world of humor and imagination. Drawing from this wellspring of inspiration, I was led to a striking cosmic spectacle captured by none other than NASA's James Webb Space Telescope. The news, conveyed by Hindustan Times, unveiled an astonishing snapshot of the universe: the rare cosmic tarantula Nebula suspended in the vast expanse of space. In

a wondrous display of creativity, my artistic endeavor materialized as an illustration with the delicate texture of watercolors. Within this ethereal canvas, an arachnid marvel comes to life - a spider gazing intently at a nebula that bears an uncanny resemblance to a tarantula's intricate web.

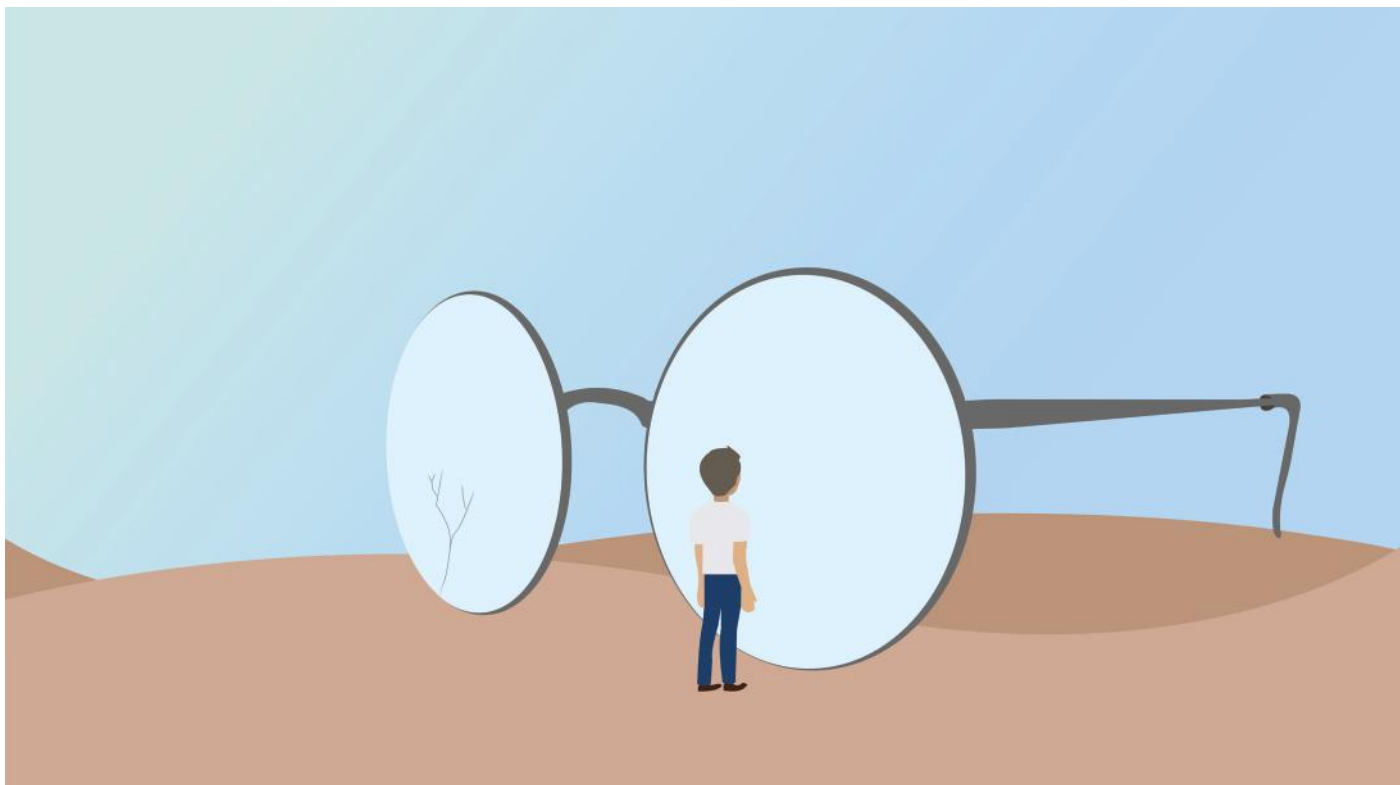
Save The Arctic

{prachi ranpura}

The perils of drilling in the Arctic Ocean loom large, their gravity intensified by the vastness of the region, its isolation, and the unforgiving severity of its weather. Amidst these challenges lies the stark reality of an absence of any substantial infrastructure to combat potential oil spills, magnifying the inherent risks. This communication endeavors to artfully depict the intricate interplay between Arctic wildlife and the dual forces of fishing and oil drilling, shedding light on their profound impacts. The canvas reveals a delicate ecosystem under siege, where the delicate balance of life is disrupted by human activities. A canvas painted with

urgency, it portrays the looming threat to the Arctic's majestic inhabitants—the polar bears, seals, and myriad species that call it home. Time, as depicted in this vivid portrayal, is of the essence. The artwork serves as a poignant reminder that the hourglass is swiftly emptying, leaving a narrowing window to rectify the damage inflicted. In the delicate dance between exploitation and conservation, this visual narrative underscores the imperative to act swiftly, reflecting upon the dwindling opportunity to mend the fraying threads of the Arctic's intricate tapestry.





Self Reflection

{shreyo debnath}

In the evocative illustration, a lone figure stands before a shattered glass, his gaze fixed upon the fragmented pieces that once composed a whole. This poignant scene draws a compelling parallel to the intricacies of human nature and the tendency to harbor regret in the aftermath of actions. The broken glass serves as a metaphor for

choices made and paths taken, reflecting the fragile nature of decisions that can lead to unforeseen consequences. Just as the shattered glass cannot be seamlessly reassembled, regrets cannot always be erased, only pondered upon. The man's contemplative expression captures the universal experience of introspection, where the hindsight lens highlights the fractures in judgment. The image becomes a visual embodiment of the saying that in the wake of actions, we

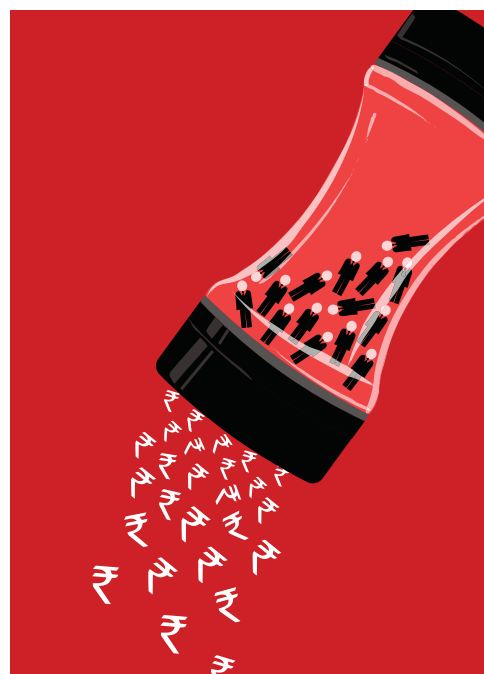
often find ourselves gazing upon the pieces we might have chosen differently. It is a reminder that the human journey is one of learning and growth, marked not just by successes, but by the reflective beauty found amidst the shards of regret.

Exploitation Of Labour

{ghehna sidhwani}

The illustration deftly encapsulates the pervasive concept of the "exploitation of labor," shedding light on a prevalent practice in which numerous companies, irrespective of their scale, engage. This intricate portrayal underscores how these entities frequently perpetuate a cycle of workforce turnover to bolster their profit margins. This cycle is perpetuated by subjecting employees to disproportionately extended work hours,

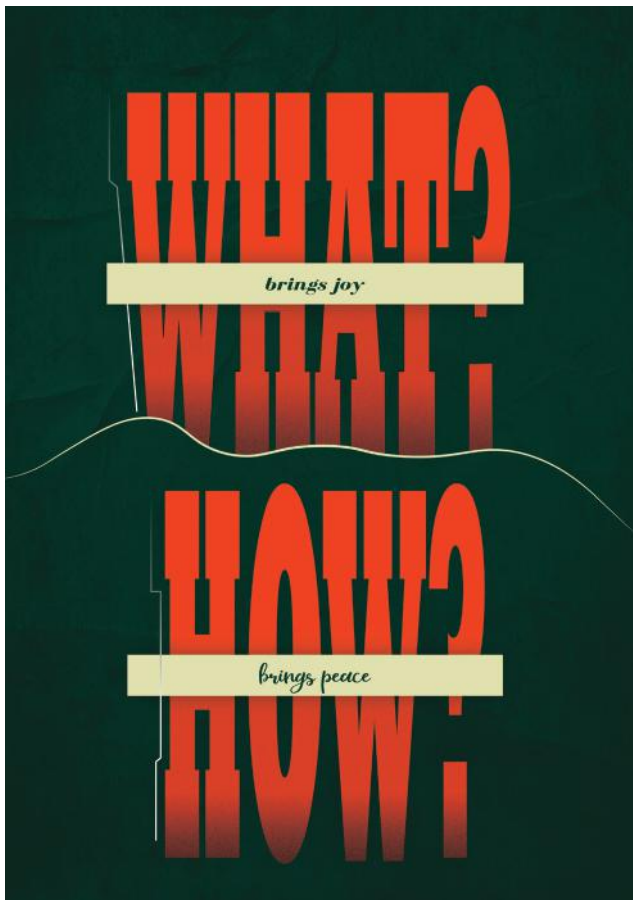
often beyond the realm of reason, all in exchange for monetary remuneration. The ultimate objective behind this systematic exploitation is to harness augmented productivity, symbolizing a broader and concerning trend within the realm of contemporary labor dynamics.



Typography II

Semester 4
3 weeks

The objective of understanding fonts and typography is to learn how to effectively use typography to communicate a message and create visually appealing designs. By understanding typography, designers can make informed decisions about font selection, spacing, hierarchy, and overall design composition. This can help them create designs that are aesthetically pleasing, legible, and visually engaging, while also conveying a clear and effective message.

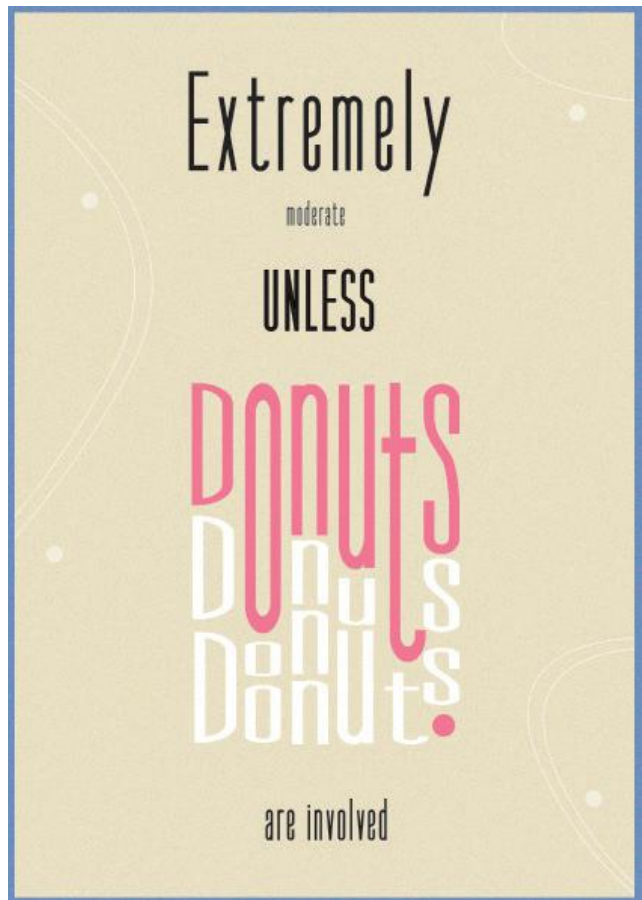


**What? brings joy.
How? brings peace.**

{shreyo debnath}

The idea here talks about me wanting to lead a life full of childlike curiosity and wonder and always wanting to know more. The simple use of forms with strong color worked really well for me show the idea of childish like joy, written in a different font than the

peace, which is more calm. The what? and How? holding same weight and space making it more consistent, like the ever present question. And a small wave of thinking separating the two.

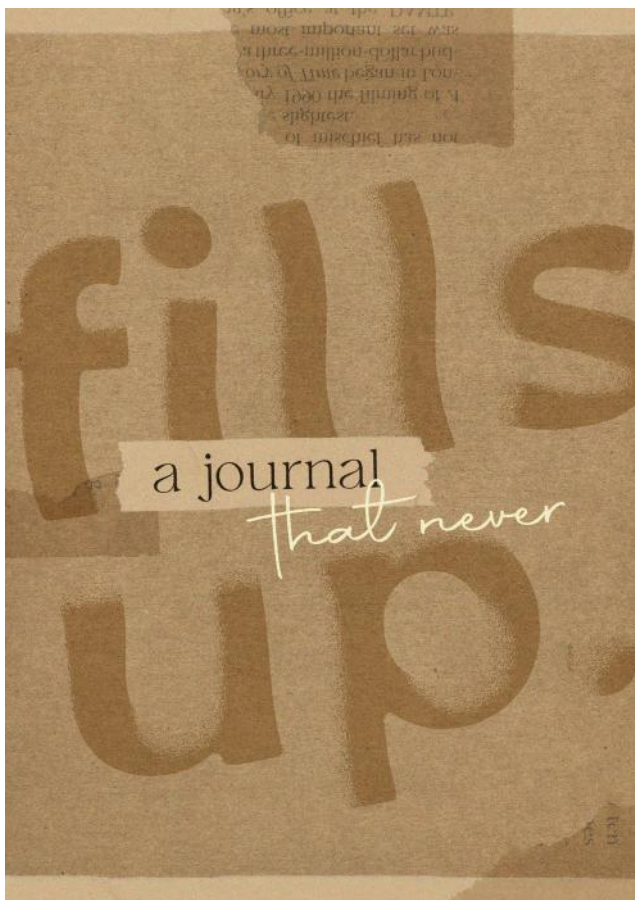


**Extremely moderate unless
Donuts are involved.**

{prachi ranpura}

I tried creating a fun memoir wherein I played with the type to communicate how much I love donuts. Through the type I have tried to depict the glazing and the body of a donut. The colour palette chosen is also fun and light to communicate

effectively. I tried to keep it as minimal and effective as possible. Thinking separating the two. I have minimal and fun graphical elements to support the text and used typeface manipulation and light and fun colour to convey the message further.

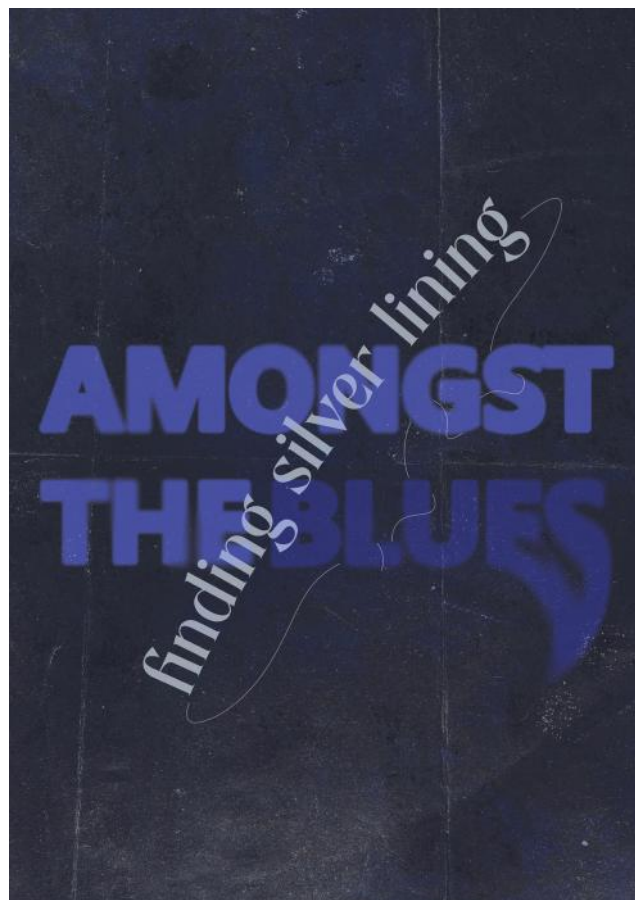


a journal that never fills up.

{renuka gabhale}

Life always has so many moments to record, cherish, and remember; Many that we want to forget as well. There are so many things to learn

and experience, and yet it never feels enough. I never reach the end of the journal, it seems like there are always more pages to fill.

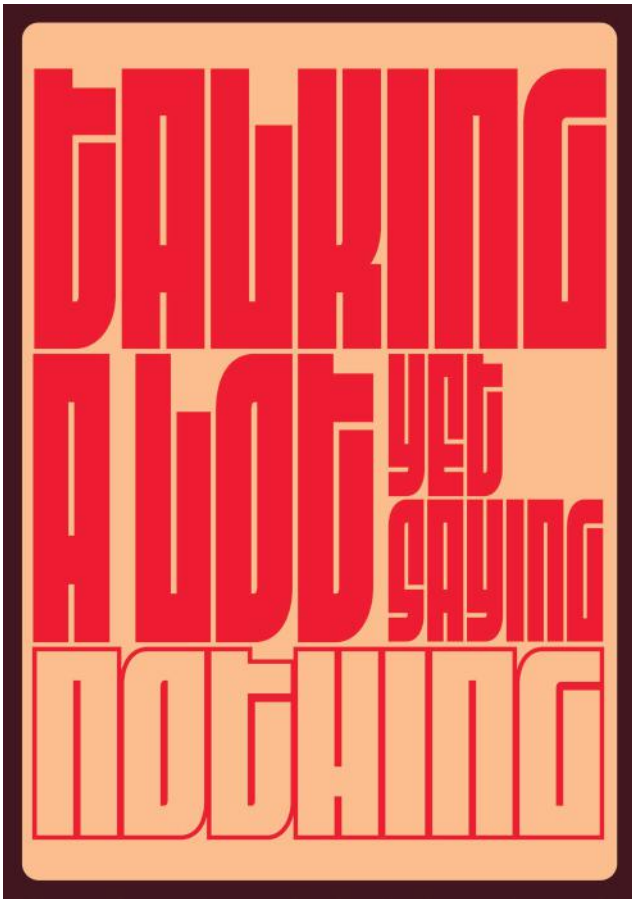


Finding silver lining amongst the blues

{ghehna sidhwani}

Blue is a metaphor for sadness, but in this context, it refers to the ordinary choices and actions we take in life. The phrase indicates that someone is looking for a chance in life that will enable him to stand out

from the crowd. Awaiting for the one life-changing event. Used paper textures to give the rusty look of harsh exterior world while the lining is shown through a light stroke which is very delicate to tackle.

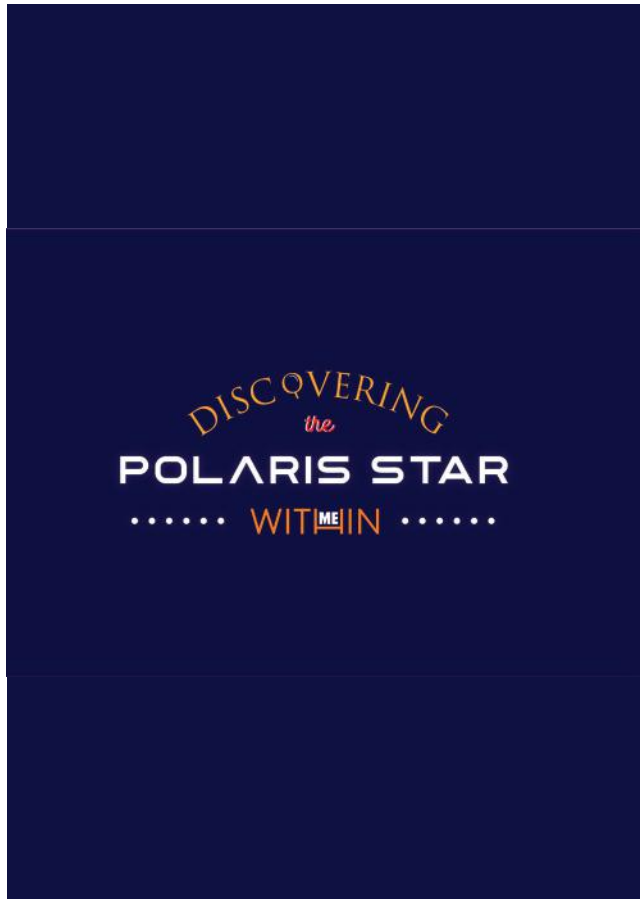


Talking A lot Yet Saying Nothing

{mahi patel}

For this exercise, we wrote multiple six-word memoirs about ourselves and later on make a typographic poster on it. The main focus of this poster was on the typography. The sentence i chose was "Talking too much yet saying nothing". I wanted the poster to have a thick and

condensed font that had a lower readability as i think i talk a lot but reveal very less about me, evidently shown through the use of the fill and stroke effect within the text.

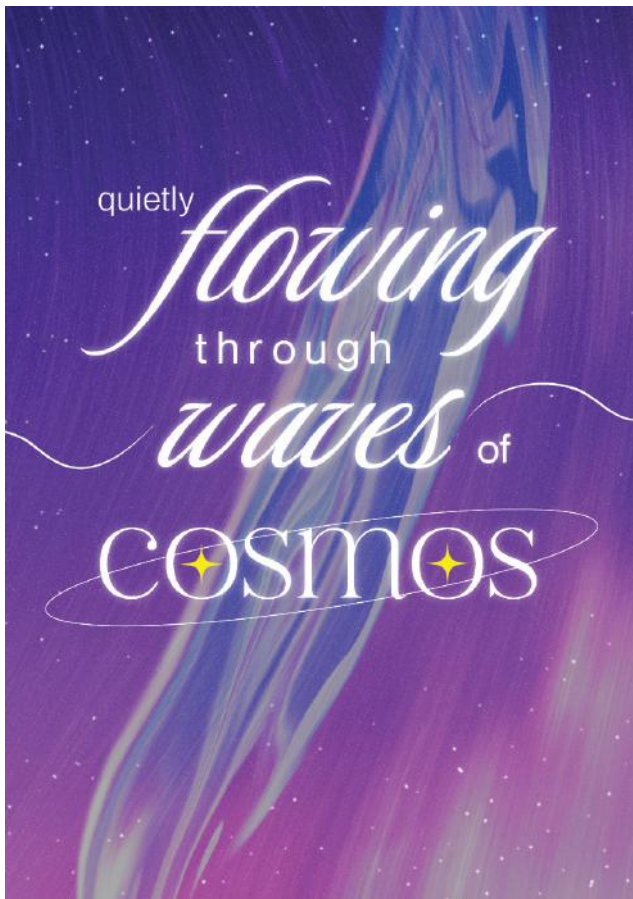


Discovering the Polaris Star Within Me

{kushan thakkar}

I tried creating a fun memoir wherein I played with the type to communicate how much I love donuts. Through the type I have tried to depict the glazing and the body of a donut. The colour palette chosen is also fun and light to communicate effectively. I tried

to keep it as minimal and effective as possible. thinking separating the two. I have minimal and fun graphical elements to support the text and used typeface manipulation and light and fun colour to convey the message further.

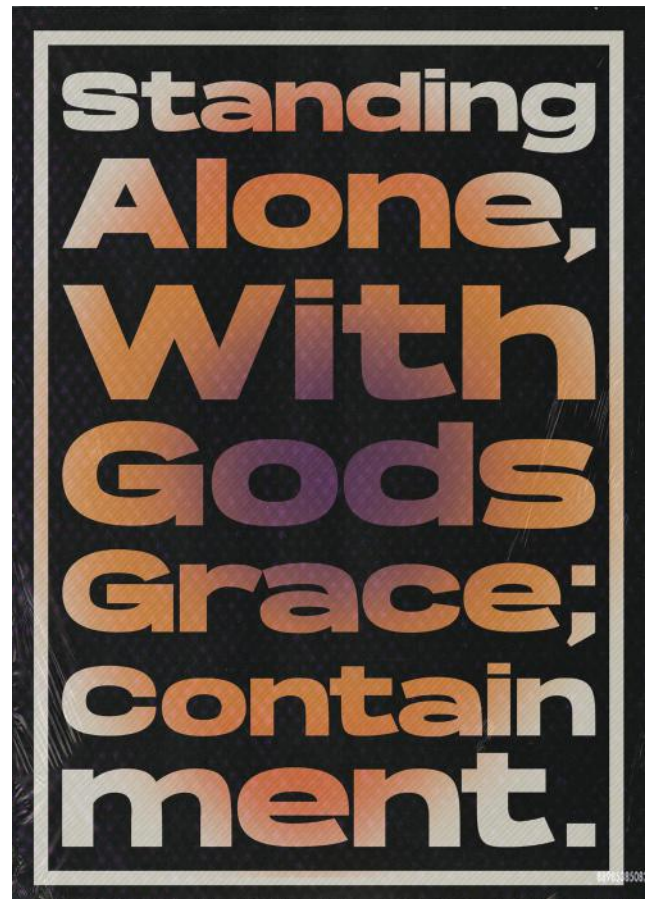


quietly flowing through waves of cosmos

{dishita patel}

Quietly is the smallest and the most subtle of all the words without any glow. Script fonts for 'flowing' and 'wavy' because the loops and curves gives an easy going feel to them

and I used elements like stars and rings for cosmos. Furthermore, I tried to make the background wavy and represent flow hence, I also added stars to represent the cosmos.



Standing Alone With Gods Grace; Containment.

{mukul r. dev}

A 6 words personal memoir which reflects my ideology. With Hanson bold font coincides with the unconventional composition fitted in a rectangle of life called 'Maya'. The objective of the assignment want

to express our ideology through type. The poster depicts a closed space and a densely typed font. Thus showcasing my life, in a box. But in there with god's grace.

SACRED and secular

|| Ancient India's values and traditions of knowledge ||

Today, we divide knowledge into sacred and secular subjects. But in ancient India, all knowledge was regarded as sacred. It was revered by all. Students were sent to a residential school called Gurukul. Here the students lived with and studied under a Guru who was like a father, mother, friend, and guide. This fostered an atmosphere of discipline, mutual love, and respect among everyone. After finishing their studies, the Guru was offered a Guru Dakshina as gratitude.

Every aspect of this schooling was value-based. They learned applied and vocational knowledge. Whoever entered these hallowed temples of learning, were shaped to be people of character. Knowledge was not something to be bought or sold. The prince lived the same life as the poor brahmin's son. Quality education was defined by good teaching, not good infrastructure. And most importantly, they were taught the value of giving rather than getting.

The main goal of running educational institutions today is profit-making. It has developed tremendously, yet has strayed away from the traditions of the past. We must incorporate these values in our education system today.

{renuka gabhale}

sight without VISION

What could be worse than born blind?

A question posed in the early phases of Hellen Keller, an American writer who, despite not being born with the gift of sight, hearing, or speech, had managed to excel in her life.

As a reply to the question she answered "to have sight without vision". The pride of being pushed by vision may be recognised inside oneself rather than giving up hope because of our limitations.

A vision gives meaning and purpose to our life. we can impart a vision that will make it worth living.

SIGHT
COULD BE
SUPPORTIVE
TO A STRONG
VISION!

{nevil patel}

The social order according to the Indian scriptures are classified into 4 castes according to their karma and guna that is their profession and inner qualities. Teachers are brahmanas by their karma (profession), although birth is not a deciding factor but it's important for teachers to be one by their guna (nature) too.

TEACHER BY CASTE

While some teachers already are teachers by their guna some will have to work towards it. Doing our karma in line with our karma helps us express our inherent skills and talents, making us efficient, successful and satisfied within. It is required not only for the welfare of the students but also for the inner peace of a teacher. If our karma is in line with our guna it will bring out the best results. If a teacher considers teaching as a mere profession and does not live it with it's guna, he will eventually become frustrated and the teaching process would not be natural and effortless. A teacher with vaishya vritti or kshatriya vritti would not be able to do justice to the noble profession of teaching. A teacher prompted by Brahmana guna will be honoured and respected in the society as he will shower brilliance, love for knowledge, patience and enthusiasm in his teaching.

We can acquire the qualities needed for our profession! We Must!

In Indian culture a great teacher is given a place equal to or even greater than god.

{pakhi dubey}

Swad Special Flavour

Every school must try to have its own special flavour SWAD.

By developing and embracing its own special flavor, a school can create a positive and supportive learning environment that meets the needs of its students and helps them to achieve their full potential.

Inspired and inspiring principal

An inspired and inspiring principal is someone who truly cares about education and the well-being of their school community. They create a positive and supportive culture that encourages learning, growth, and success for all.

Dedicated and efficient teachers

Dedicated and efficient teachers create a positive and supportive learning environment that helps students to thrive. They are committed to their students' success and are always looking for new and innovative ways to help them reach their full potential. They are an essential part of any school community, and their impact is felt far beyond the classroom walls.

Sensitive and co-operative parents

Sensitive and cooperative parents are essential partners in their child's education, and they play a critical role in helping their child to achieve their full potential. By working together with teachers and the school, they help create a positive and supportive learning environment that fosters student success.

Visionary and supportive management

A visionary and supportive management team creates a positive and supportive work environment that inspires and motivates their staff to perform at their best. They foster a culture of collaboration and innovation, and they work together to create a better future for their organization and the people it serves. In the context of an educational institution, a visionary and supportive management team is essential for creating a positive and supportive learning environment that helps students to achieve their full potential.

We can make difference with our special flavour
SWADI WE MUST!

{vanshita jain}

SIGHT without vision

"To have a sight without vision is like to gift people with hope, strength and determination and much more."

Sight is something absurd that can be diminished and lost, but vision is purpose driven. Vision has a purpose and to achieve that purpose requires a mission. A mission that includes guidelines that should be practiced with discipline, dedication and determination. Each individual, group or society have different visions. Sight comes with consciousness, being aware with one of the sense perceptions is sight. Without this perception the world would be nothing but a mere experience of hearing, touch, and taste.

Helen Keller's story is one of the great human achievement stories. Even born without the gift of hearing and speech, with help of her guide Anne Sullivan: She learned to speak, read and write. Once she asked during honours from Radcliffe College that **"What could be worse than being born blind?"**, **"To have sight without vision!"**

There both playing its part but vision adds more meaning to our life. The ability to see is a privilege and a gift, and wasting it by living a life of apathy or lack of genuine motivation is the worst thing a person can do. There appears to be a lack of vision in your life if you don't see a future beyond surviving today. You may have a mission, but that's all there is to it, right? Those of you who have aspirations, dreams, or plans for the future have already applied it to your life, even if accidentally.

{mukul r. dev}

THE UNCOUNTED

India, most students only care for 'marks' and not knowledge or skills acquired. Our examination and evaluation system is unable to test the intelligence, competence or knowledge, nor is it a means to predict the future success of the student in the market. A principal of a CBSE school which produces excellent Board Examination results tells us the secret of such success, "Write, write and write". She elaborates, "Solve as many exam papers and master the art of writing as per the criteria of evaluation". Does this 'rote and write' way really test the child's knowledge?

Often students see living examples of money as the guiding force in the life of both their parents and teachers. A student remarked, "My teacher doesn't really care for us. He is looking beyond us (for greener pastures) even as we sit in front of him!" A parent said, "Dedication and hard work should be compensated by extra money! Regular pay covers only regular (undedicated and name sake) work!" A teacher remarked to her colleague, "Why am I expected to be faithful to an institution, when another is giving me more perks? So what if this institution made me what I am through years of training. I must think of my future also."

The uncounted is priceless and endless!

Even whilst accepting that marks are not a reliable measure of education, most parents and teachers over-emphasize its importance, as do the children themselves. What is of concern is that the language of marks during student-life gets converted into the language of money when they grow up. As students, marks mean everything. Hereafter money becomes all important. Such dots are emphasised by teachers and parents too. "If you do not get good marks, you will never become successful in life also."

We can give value to what really counts in education and life. We must!

{khushi shah}

Value and VALUE BASED EDUCATION

Education is an important aspect in everyone's life. It helps not only in the development of an individual but a society as a whole. Education is imparted through various curriculums and activities, but for the smooth functioning of it, one needs to constantly apply some values, which helps them to take a step closer towards success. Value education brings the bigger picture in action. It answers to the the questions like why, what, when, where etc. Here the logic behind the value in the question is discussed. While, value based education is the imparting of education whose pillars are based on some important values. Only when one understands and applies those values, can value based education be more smooth and functional. Its important to have a balance between the two, as neglecting either one of them cretes disharmony and proper function is not possible. Hence, its important that one understands the importance of both the term which helps in the growth of the individual.

"We can impart a holistic education based on value and value based education. We Must."

In today's education system, it is a necessity that one imparts certain values, only then it is possible that the curriculums are understood with ease, and activities are performed with full concentration. Understanding and putting these values in action, one becomes more dynamic and active. Value education is the starting point in the introduction of value education in an educational system.

"Value education educates us on all values related to life, which answers the bigger

Moral science deals with ethical morals like honesty, emphasizing on the do's and the don't's. Value education answers the logic behind performing certain act. It answers to questions like, why is it important to read books, why is it important to respect others, etc. When one gets answers to the whys of these questions, one performs the activities with an understanding and not because others are telling them to do so. Hence, its important that one understands the value behind the action, so that the action is performed with more efficiency.

{sudeeptha prabhakaran}

and Tuition Intuition

It is said that Intuition is a higher way of learning than tuition. The goal of education should be to develop good intuition among the younger generation. In simple words, tuition is acquired knowledge while intuition is the knowledge that comes from the wisdom within you. The inner source of wisdom/intuition is said to be infinite while tuition is limited by the instrument's skills and knowledge. The study says that most of the great creations and discoveries are a result of intuitive thought and they "just happened". On the contrary, tuition requires memorization and practices. It is said that man only has three problems to worry about in life, the first being forces of nature like earthquakes and floods, the second being their surroundings like pollution and the last being their own body with problems like physical and mental illnesses. Now due to the development of tuition man has to worry about a fourth problem which is the lack of practice or forgetting what they've studied. Tuition can also create a feeling of inferiority and superiority in terms of being literate. Due to the commercialization of educational institutes, they have now become more tuition oriented than focus on the development of intuition.

"To open up the floodgates of inner knowledge or intuition is the larger purpose of education."

{mahi patel}

The Learners Mind

When it comes to learning a lot of factors are involved, however the major determining factor is the quality of the learners mind. Other factors like time, place and circumstance are external and of secondary importance.

Research has shown that man's thinking and learning has not drastically changed over centuries. Studies shows the innovations done claimed to revolutionize education like motion pictures, computers, smart boards, learning through animation are not significantly more effective than static text and picture. All these innovations acts more like an external aid because these do not involve the learner's mind and information, knowledge and wisdom happen in the learner's mind.

What is needed is to involve and involve the learner's mind, make him/her question and think, reason and analyze, encourage meaningful thought processes, create a web of knowledge and integrate and transform through learning. An educator who is able to do so can be considered effective.

Indian system of education from ancient times therefore focused on the learner's mind. It involved sadhana, sadhyaya and seva. It improves the adversity quotient along with the creative, emotional and intellectual quotient.

The only field that has not changed significantly is education. From the very beginning one to group learning with a single teacher has always existed and this role wont disappear until s/he is able to engage and inspire the learner's mind. Education after all happens in the learner's mind.

“We can focus on the learner's mind! We must!”

{khusbu solanki}

Rebranding The Teacher

Why are there no takers for the teaching profession?

The students nowadays don't sees the teaching as their career, instead they are choosing doctors, engineers, IT professionals, lawyers and so on. However, teaching never gone through unemployed situation, it's only fixed hour job with more holidays and vacations compare to other fields. In fact with regulation of pay b the government the teachers get more pa than engineers or IT graduates. Still people think teaching as non-demanding, stressful and less pay occupation.

It is true that it's not glamorous field but we should make it's importance as equal to other professions but how? The answer is we need to rebrand the teacher's profile.

We can rebrand the teacher! We must!

attitude, name and look. However, this need for a complete image make-over should be felt by the teachers themselves. Then alone we will invest time, money and effort, in transforming the profession and be able to make teaching an attractive profession.

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“Parents are co-teacher and teachers are co-parents.”

{jay raval}

“Parents are co-teachers and teachers are co-parents”

Why is it that, with rare exceptions, students do not want to become teachers?

Is it stressful. No. In fact, teaching is definitely much less stressful with teachers working for fixed hours, more holidays and longer vacations than most other professions.

It does not pay well. That is not the main reason. With regulation of pay by the government, the teachers get more pay than most engineers or IT graduates. Some in international schools take home an enviable pay cheque.

“It is not glamorous. True. We have no super-teachers, like super stars, super-models, super-chefs, super-tycoons or super-Gurus. It is only the students, who have studied under them who think that their teacher was good, better or the best thing that happened in their lives.

Then how can we make it glamorous to be a teacher? We need to rebrand the teacher. Movies of great teachers, more coverage in the media and more presence of teachers on public forums, informative and promoting facts about the profession, awards and recognition of teachers achievements by other professions, all these

We can rebrand the teacher! We Must.

could add glamour.

May be we need to give the teacher a new name. Doing more or less the same job with a few added roles, the secretary/clerk/peons is called an office assistant/project assistant, the accountant is called a finance officer, the cook is called a chef, and a tailor is called a fashion designer and now even these unglamorous jobs are in fashion. Even jobs which are not taken by choice have changed their names. The maid is called house-keeping staff and the housewife is called a homemaker.

Then why not give a new name for a teacher? Within the profession, in some cities, the word educator is in vogue But that is not how the nation looks at the teacher, nor the students who would become future teachers.

In short, we need to rebrand the teacher's profile, attitude, name and look. However, this need for a complete image make-over should be felt by the teachers themselves. Then alone will we invest time, money and effort, in transforming the profession and be able to make teaching an attractive profession and teachers the “in thing to be.

costly

The world on reality basis works on money. Everything that is excellent and exclusive comes with a price. Skills of a teacher must be valued as they pour their heart and soul into enlightening other minds. This for sure is not everyone's cup of tea but if they do follow the path they should receive their fair share. A lot of teachers try to reach the upstream level by misconducts. They break rules in order to make it easier for students instead of teaching them the hard way. They cost the child, family and the nation dearly for the harm they cause. So when a teacher does a poor job, they tend to waste energy, time and money of the student.

For any educational institution or individual investing in a good teacher is very important. In fact at base level, identifying a good teacher and paying him his worth can create a great impact. It motivates them that their efforts are paying off. And valuing his worth doesn't only mean giving him salary. He can be paid through dedication, time and fruitful outcomes from a student. To walk on a teacher's saying is a

costly affair as one has to devote themselves to his words. Teachers try to put students in uncomfortable situation to extend their comfort zones. Here, not only students but teachers too go beyond their way to see such results. Hence, valuing his worth is an account that will pay many times over generations to come!

teacher

“A good teacher costs a lot.
A bad teacher costs a lot more.
We can pay a good teacher more.
We must!”

{ishita patwa}

{ghehna sidhwani}

The way eagle handles the storm is indeed very inspiring. It knows when the storm is approaching. It doesn't run away or escape. It waits at a high spot for the storm to approach. When the storm hits, the eagle sets its wings in such a way that the winds from the storm lift it above. The eagle soars above the storm with the help of its winds.

It simply uses the storm to lift it higher. It rises on the winds that bring the storm.

Animals live by seasons.
Man for noble reasons.

SOARING ABOVE THE storm

We too can soar above the storms of life, and teach others to carry on flying through troubled times! We must!

The purpose of education is similar. It resembles what education stood for in ancient India. Right education helps us rise above the storms of life such as sickness, tragedy, failure and despair. We can soar above these storms with the education and high vision.

We can soar above the storm for it is not the burdens of life that weigh us down. It is how we handle them.

This lesson made a young ascetic named Swami Chimmayanada with similar vision step out of the secure confines of his guru and help society by offering unique education with vision. He faced great odds but yet he soared above them like an eagle using them to lift him and his mission higher.

{dishita patel}

VISUAL VERBAL VERBAL MODELS

The language of peers becomes the style of the child.

Styles keep changing and do not necessarily have a long-lasting effect on the nature of a person. But the language and behaviour of the elders become the attitude or nature of the child. Many parents keep talking about being stressed out. Even in doing regular daily chores. The children then make get a feeling that all regular chores and anything which is mentally taxing is stressful. The teachers too contribute their bit. It was found that students had difficulty with a particular topic which the teacher kept saying was difficult. When the same topic was found to be not so difficult for other students whose teacher said it was easy. The teachers too should become very aware of how their complaining attitude and negative thoughts expressed

in phrases which in turn manifest as the children's attitude. When Teachers express their Stress and problems in front of students such thoughts and expressions of teachers are unconsciously conveyed to students. They too start imitating those behaviour. What students see and experience reflects directly in the students' behavior.

"We must mind our steps and watch our words! "
We can!

{avanish diwan}

to the world around us Through us

A vision can be imparted best by those who have it. Who then is the first beneficiary of an educational vision? Naturally, it is the educator.

"My children", answered Indra Nooyi, CEO of Pepsi International, when asked about what gave her the greatest fulfillment in life. To many women, even the role of a spouse comes second to being a parent. Family overshadows the profession in most hearts, especially in women. In a recent survey, it was noticed that being a teacher even if it is a teacher by choice, takes at best the third place, after being a parent and son, daughter or spouse.

We always give what we value to those who are the nearest and dearest. Then, who should be the second beneficiary of the Chinmaya Vision Programme (CVP)? Naturally, the educator's children and family. If educators feel that the vision is only for students in school, and has no role at home and in society, then they either do not have the vision or do not consider it as a truly valuable and CVP as a holistic educational program.

Also, a vision is what we carry with us all the time, wherever we go. Just as a saint carries a divine vision and a materialist, his materialistic vision, one would think that educators who leave the school and move on to other educational institutions as teachers or principals would spread the vision in their new environment. But we rarely see so. Again, this could mean that they lack the vision or the conviction in it. Because if we are aware and care; then we dare to do what we believe in.

In some cases, we do see some aspects of the vision implemented in the new environment, and that itself makes them teachers with a difference in their institutions. We can well imagine the impact on the society if all who stayed and all who left our institutions had the Chinmaya Vision on education and actualised it in the home and institutions where they work.

May Pujya Gurudev's vision flow through all the educators associated with Chinmaya Institutions to the world around us.

WE CAN MAKE DIFFERENCE! WE MUST!

{anjali sharma}

THE UNCOUNTED THE UNCOUNTED

In every student's life, they are taught how marks define their future and how important it is to get good grades. Is it really that important? Other than getting promoted one step higher, it doesn't really matter. What matters is one's skills and knowledge. It is said in the book that "the language of marks during students life gets converted into the language of money when they grow up."

Many parents and teacher impose the importance of marks in student's life, thereafter money becomes important. It is taught that if you don't get good marks, you won't become successful in life. Marks and money don't define life as successful. There are many other factors that contribute to a successful life as well.

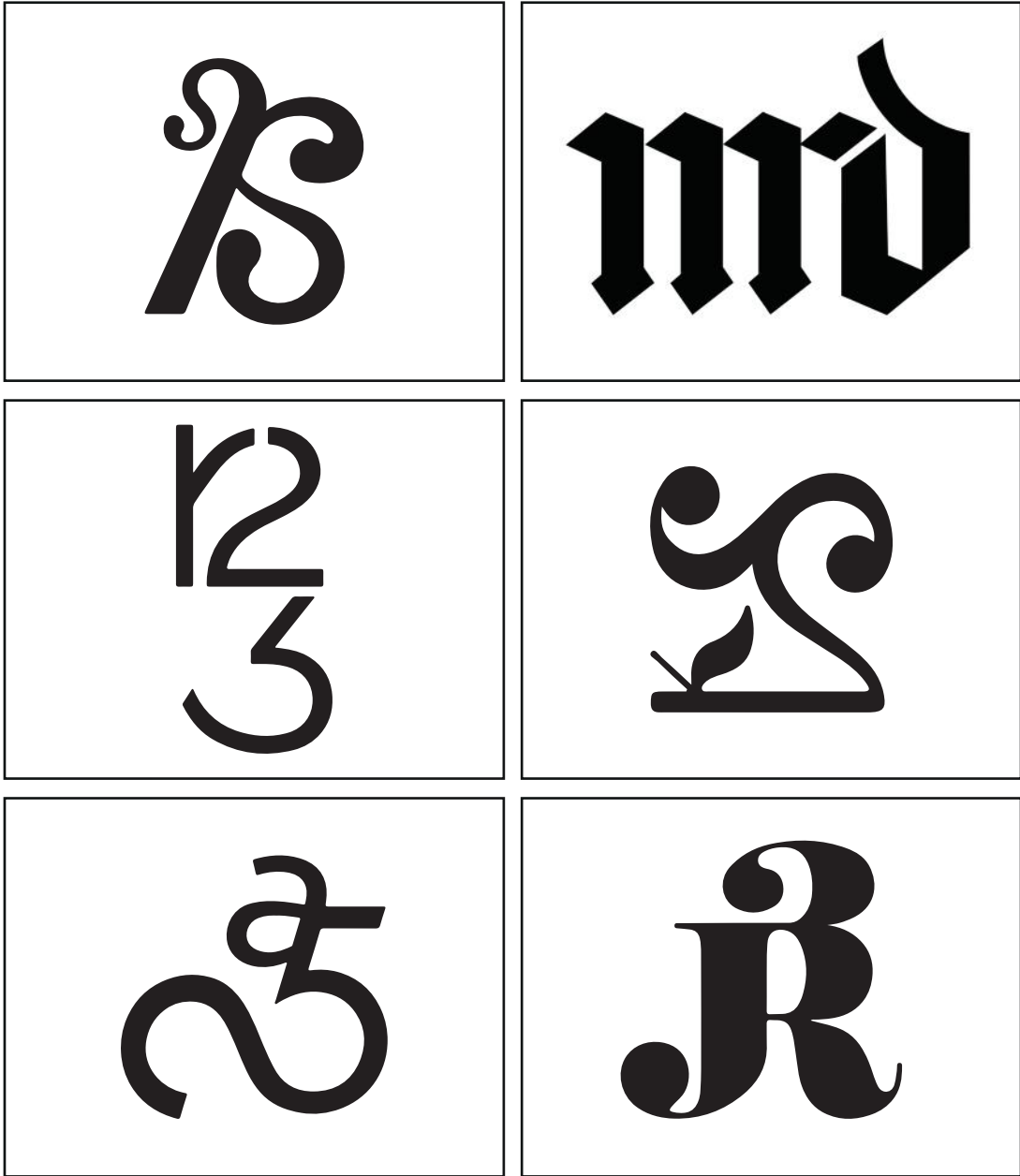
You are not successful in your life if you yourself are not content with the way you live. No matter how rich you are, but if you are not happy with your life, you haven't succeeded.

"Not everything that can be counted, counts. And that not everything that counts, can be counted."

A man as a kid would have scored good marks, or was on top of his class, but if he is not able to get a job or become the businessman he wanted to be, did he really succeed? Did the marks lead him to the life he wanted? And did the wealth content the man? No.

As a conclusion, marks and money are important, but that alone, are not that important to make life successful. The people you surround yourself with, how you make use of your knowledge and skills, etc.

{rena kapasi}



SSR
{shreyansh rana}

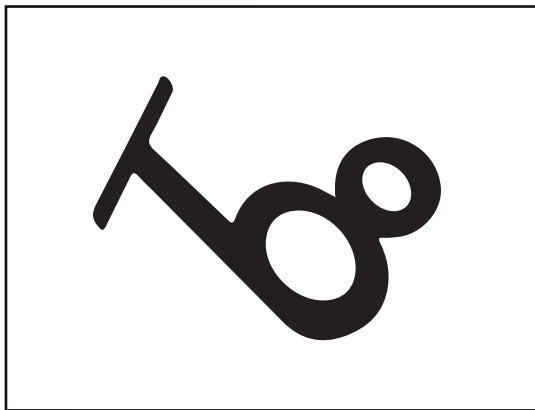
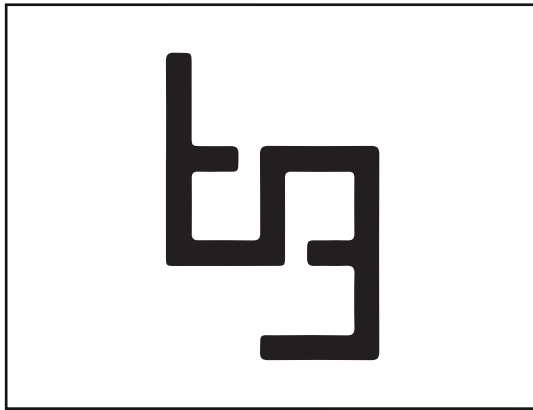
R23
{renuka gabhale}

AS5
{khusbu solanki}

MRD
{mukul r. dev}

2KS
{kushan thakkar}

J3R
{jay raval}



GIS
{ghehna sidhwani}

C21
{dishita patel}

TB8
{abhigyan bisht}

TS3
{shanaya shah}

Q2i
{prachi ranpura}

AM8
{mehek s. bumb}

Graphic Design

Semester 4
4 weeks

Graphic Design taught us about forms. Forms are the shape or visual quality of something. It refers to aesthetics, how a piece looks. Forms can be in three basic groups, geometric forms, which appear man-made, organic forms which appear natural and abstract forms which are recognizable forms, but they are not real. It further focuses on the representation of intangible idea or concepts through tangible forms with the help of tools and materials. It helps us simplify visual language and communicate better through form.



The Camel by Wislawa Szymborska Cover Design

{kushan thakkar}

The book cover for 'The Camel' by Wislawa Szymborska draws inspiration from one of the lines of her poem 'It Becomes Part of the Landscape'. The cover design has two forms of camel in mountain-like shapes, mirroring the landscape theme. With delicate pink shades, the cover captures the poem's essence of the camel's gentle beauty and strength. This artistic representation resonates with the poetess's words, creating a visual representation of her profound ideas about nature and existence.

The Giraffe by Ronald L. Perry Cover Design

{harshvi mavani}

The cover art masterfully captures the essence of the poem, highlighting the giraffe's primary attribute: its towering height. Amidst the celestial backdrop of sun-dappled skies and billowing clouds, the giraffe stands as a graceful sentinel, its elongated neck curving towards heaven. Earthly yet ethereal, it embodies the poem's themes of celestial connection and grounded beauty. Silent and dignified, the giraffe's inability to speak resonates, echoing the poem's exploration of the unspoken eloquence found in its presence.





The Sing Song Of Old Man Kangaroo Cover Design

{jay raval}

Concept behind this book cover is self realization. Kangaroo didn't know his abilities or he is different from other animals. So he ask God to make him different from other animal and God release yellow dog dingo after kangaroo. Kangaroo was capturing by yellow dog dingo and the incident was happened in summer that's why the yellow color is in back.. when Kangaroo felt danger while running from dog dingo he started jumping and realized that he was different from other animals.

Notes of a Crocodile by Qiu Miaojin Cover Design

{renuka gabhale}

This cover is based on the duality of the crocodiles: the way they behave and try to blend in the society, and the way they actually are. The form is inspired by the rorschach test forms, because people perceive the crocodiles in a certain way that is subjective to everyone. The tone of the story is serious, and a lot of metaphors are used to describe the situation of queer people that is still relateable in today's times. I wanted this to translate through the visual style of the cover as well. The approach is abstract and simplified forms. I incorporated the colors of the flag as the crocodile is a metaphor for the narrator Lazi, who identifies as a lesbian.



Sharks by Imagine Dragons Album Art

{avanish diwan}

This song delves into the shadows cast by those around us, a reminder of our shared humanity, all underscored by an uplifting bass-driven melody. The juxtaposition of dark hues in the visuals symbolizes this theme, while the pointed shark fins evoke a sense of menace. Their simplicity amplifies their ominous presence. The refrain "coming to get you" becomes a stark embodiment of the song's essence, tying together the concept of lurking darkness and its imminent impact.



How The Rhino Got His Skin by Rudyard Kipling Cover Design

{ghehna sidhwani}

The cover of "How Rhino Got His Skin" captures the essence of the tale through a blend of vivid imagery and a touch of whimsy. The color palette draws from the rich hues of the African savanna, with warm earthy tones dominating the scene.

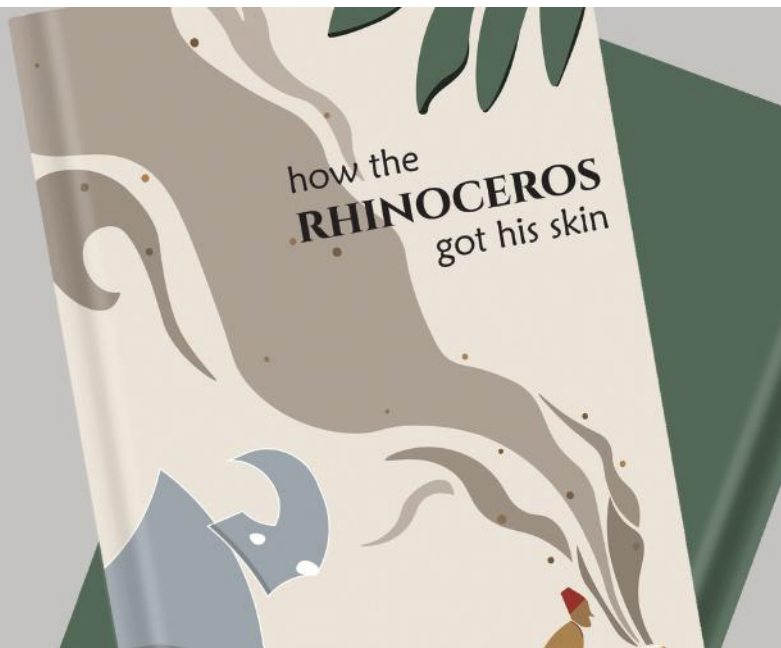
At the center of the cover stands a majestic rhinoceros, its sturdy silhouette dominating the frame. Its skin is portrayed with intricate details, showcasing the unique patterns and textures that define this magnificent creature. The play of light and shadow highlights the rugged beauty of the rhino's hide.



The Curse of The Chameleon Book Cover Design

{riya patil}

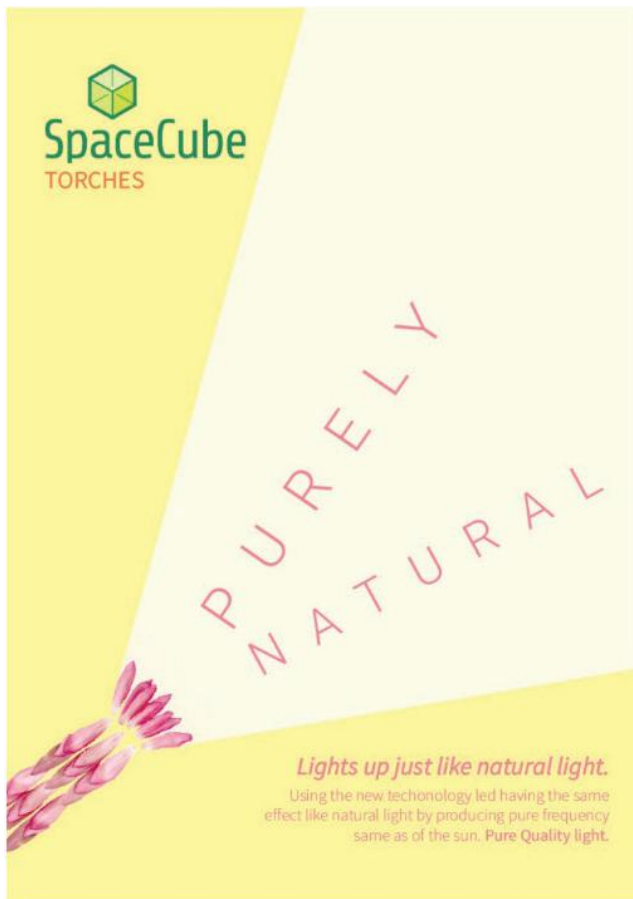
The book's cover page primarily depicts the crucial moment in the narrative when the snake steals the gift while the chameleon is dozing. The term "chameleon" has been given the features of a chameleon and the essence of magic, which symbolizes a curse, in the typography. He disobeyed God. He hid himself in the branches of a tree, changed his colour to match the bark and moved very slowly so that he could not be noticed. He was too ashamed to face anyone. Shown the main the turning point in the story when the chameleon is asleep which leads to the curse.



The Seal Catcher Book Cover Design

{shreyo debnath}

The book's cover art harmoniously encapsulates the narrative's enchanting blend of folklore and reality. Within its design, seals are transformed into merfolk and fairies, paying homage to Scottish legends. The hues dance with intention, echoing the vivid tales told by the seal catcher. These vibrant colors mirror the world where stories intertwine with existence. The carefully placed forms evoke both mystique and familiarity. The premium font adds an air of distinction, anchoring the visual symphony and affirming the book's captivating allure.



Purely Natural

{khusbu solanki}

The main idea was to use the product- torch inherent quality of light and connecting it with the lotus quality- Purity. Giving us a torch whose light quality appear to be just like natural

light rather than artificial. Lotus petals denotes purity while, yellow light denotes natural light. Overall palette lays emphasis on the quality of the product highlighting its pure.

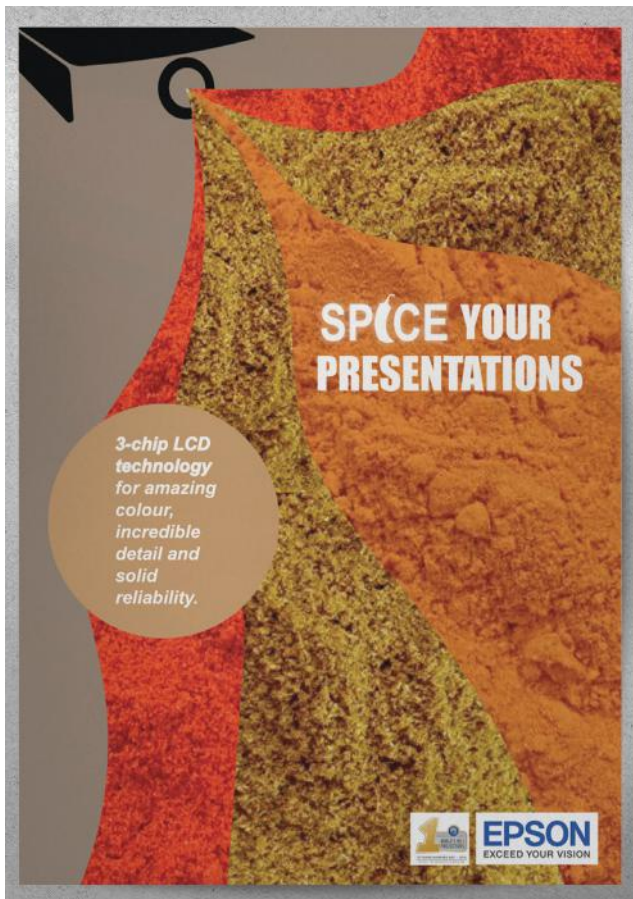


Step Into Luxury of Footwear

{shreyo debnath}

Using a footprint on a surface where it is the most absolute identity of the surface, communicating the luxury and comfort the company

promises to provide was the core idea of the design. Gucci and it's identity as a luxury brand in footwear.

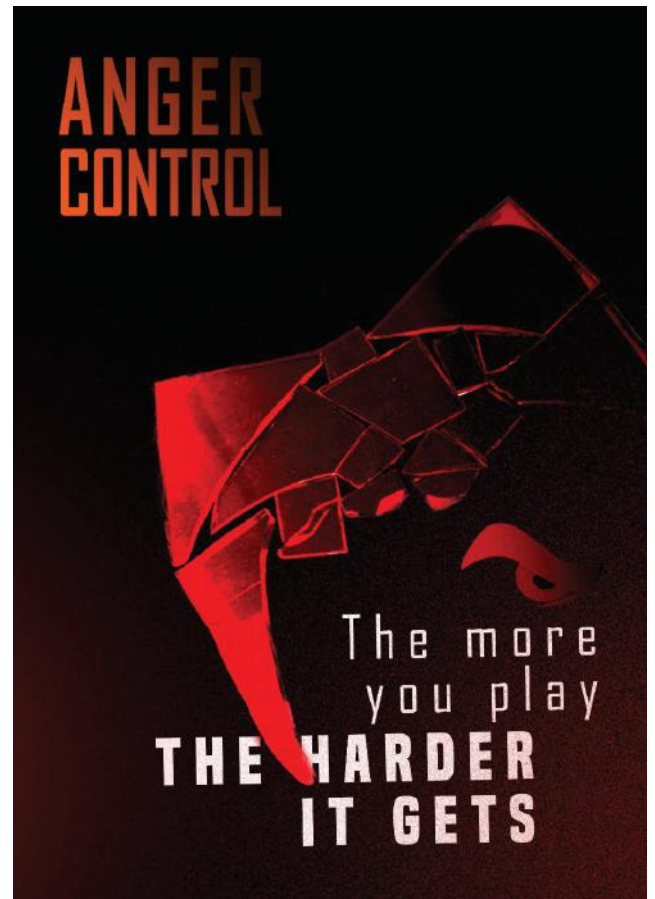


Spice Up Your Presentations

{dishita patel}

My product was a projector and my chosen material is spice, Spices are known for their flavour, taste and

colours. The idea is to show the projector with such good colour quality that it 'adds spice' to the presentation.



The More You Play, The Harder It Gets

{jay raval}

My product was controller and my material was glass. Then I arranged the glass in the form of controller. Then took it into the Photoshop added effect and to bring

transparency along with text placing. I wanted to show the frustration and aggression that occurs while gaming. So, that's why I've kept the broken and pointy controller.

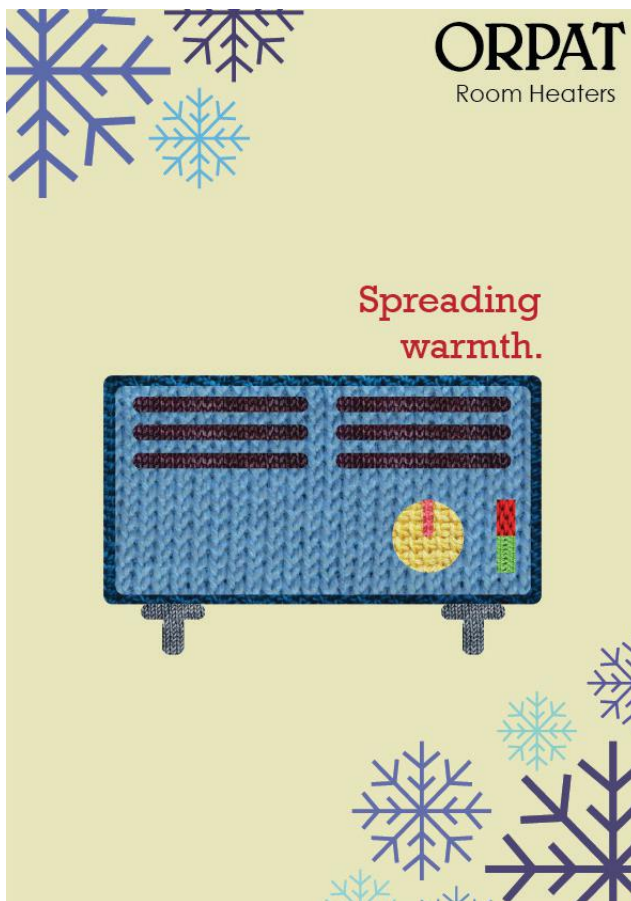


Air so light, you feel you are floating

{prachi ranpura}

The goal was to create an advertisement poster using an artificial and a natural material. In order to portray the sense of floating (feathers' characteristic) that one has while using an air conditioner, I

utilized a feather to represent one in this piece of communication.



Spreading Warmth

{shanaya shah}

The poster leaves viewers with a sense of appreciation for the thoughtfulness behind material choices. It captures the essence of comfort, evoking emotions associated with the harmonious blend of modern technology and natural materials. Through the visual

contrast of the heater and wool, the poster resonates with the idea that optimal choices not only enhance functionality but also elevate the overall experience. Both the heater and wool emanate coziness and warmth.



For Your Authentic Breakfast

{ghehna sidhwani}

The idea behind this poster was to connect a material with an unconventional product. To achieve this, I chose to portray a toaster crafted from bricks. In most households, modern toasters often feature sleek designs or stainless steel bodies. By juxtaposing the toaster with bricks, it

reminded me of traditional "bhat-tis," and I tried to connect these dots. This fusion of ideas led me to link it with the esteemed brand "Balmuda," renowned for delivering exceptional toasts. Thus, the advert emphasizes the idea of savoring an 'authentic' breakfast experience.



Get The HX-28

{mukul r. dev}

The product is a straightener and material given was oil. The infusion of the material is focused equally with the form of straightener. Infusing material in real wasn't possible to shoot so it was done digitally.

The typographical hierarchy could be seen with inclusion of minimal elements and icons. The colors reinforcing the philosophy of the product and final output.

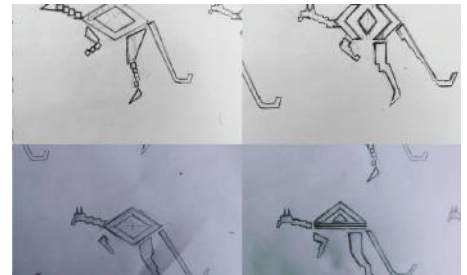
Kangaroo in Bedouins Culture of Arab

{shreyansh rana}

Camels are worth a great deal of money in Arabia. They are seen as transportable wealth the only kind amongst the Bedouin. Prize camels are decorated with brightly coloured, embroidered and ornate regalia - often using shells, beads and mirrors and the animal is held in high regard in

local culture. Known for their resourcefulness and hospitality, the Bedouins survived. The aim is to integrate the visual references of camel that found similar and have cultural significances into the form of kangaroo. As per the observation tribal symbol are dynamic and their hands, legs and

necks are long that's why the the form of symbol of kangaroo have long leg, neck and tail and also according to another observation the geometric forms are similar that's why those geometric forms are combined and integrated in the form of kangaroo.



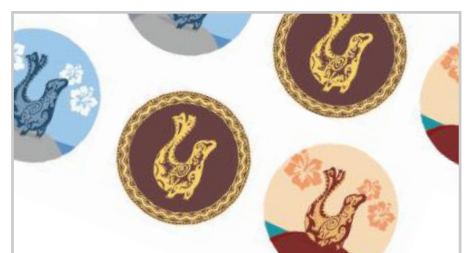
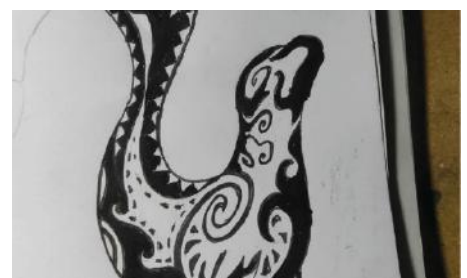
Seal Badge In Hawaiian Culture

{shreyo debnath}

Whales are known as kohola in Hawaiian and have long had a place in Hawaiian culture. The Kumulipo creation chant speaks about the birth of the whale, "Hanau ka Palaoa NoHo I kai". The kohola was believed to be a manifestation of Kanaloa, the god of the ocean, and is said to be responsible for helping the Polynesians discover

the Hawaiian Islands. The polynesians have a strong connection to the ocean and their islands. It is very distinctly seen in their tattoo and art culture which they protect as sacred and of great respect to them and their culture. The identity for the badge has the motif of the setting sun, the seal made with polynesian tattoos and the palm

trees, representative of the Hawaiian islands. This inspired the icon for the badge which infuses these tattoo artist style to make the final badge. These intricate details are adding to the simple colorful background.



Cat in Kalikapurana Culture of India

{rena kapasi}

Upon analyzing the aforementioned artworks, a regal theme emerged, depicting animals bedecked in ornate finery. Common motifs encompassed flower patterns, dotted lines, and leaf petals, intriguingly adorning these majestic creatures. To craft my badge, bearing

a compact 2.5-inch design, I opted for a harmonious blend of flower patterns, delicate dotted lines, and ankle ornaments, ensuring visual coherence without overwhelming the viewer. My chosen subject was a cat, envisioned as an embodiment of elegance

within the realm of ancient India beholden to the moniker "Kumkarni," this mythical cat.



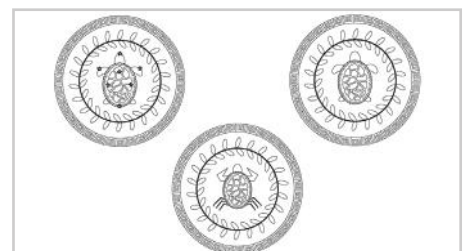
Turtle in Greek Culture

{dishita patel}

The tortoise held significance in ancient Aegina, depicted on seals and coins. Its Greek name, "Chelone," inspired "Chelonian." Linked to fertility, it was tied to Aphrodite, symbolizing wisdom and self-defense. In contrast, the crab, valiant

yet vulnerable, adorned Greek and Roman myths. Commonalities include border use, blending geometry with organics, and a palette of orange and black. Both share intricate detailing and proportional finesse. The images share distinct characteristics and

similarities, including the use of borders that combine geometric patterns with organic forms, a prevalent color palette of vibrant orange and black, intricate detailing, and meticulous attention to proper proportions.



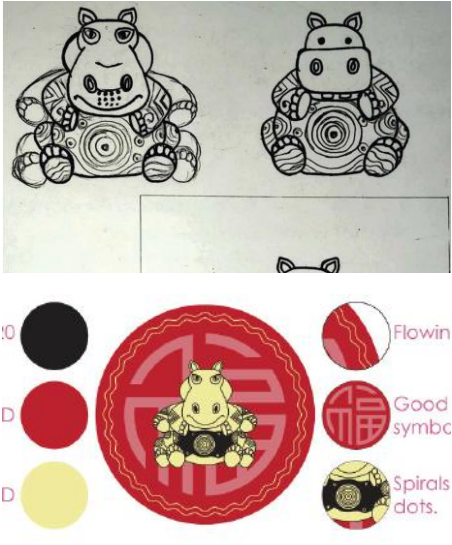
Hippo in Chinese Culture

{tanuja sambaroutu}

The artwork masterfully employs red, yellow, and black, essential traditional Chinese hues, underscoring their cultural significance. It deftly weaves in elements like flowing lines, spirals, and dots, evoking the rich artistic

legacy of late Neolithic Chinese civilization. Remarkably, the allusion to the Nine-Tailed Fox takes form as a Hippo boasting eight limbs—an ingenious nod to the revered numeral 8 in Chinese cultural iconography.

This amalgamation of colors and forms creates a harmonious tapestry that bridges ancient and modern, paying homage to China's artistic heritage while ingeniously infusing contemporary symbolism.



Lion in Ming Dynasty Culture in China

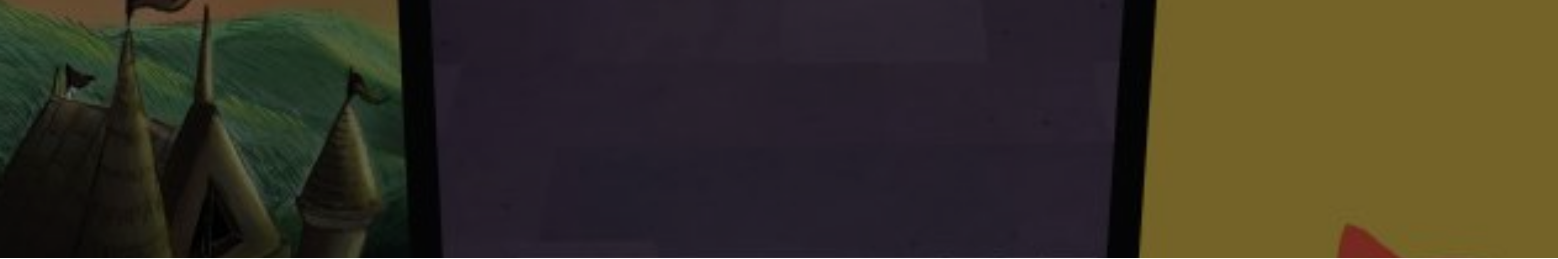
{mahek s. bumb}

In Chinese culture, the panda is a symbol of peace and friendship. The Ming dynasty officially the Great Ming, was an imperial dynasty of China, ruling from 1368 to 1644 following the collapse of the Mongol-led Yuan dynasty. One of the most iconic works of

architecture in human history, the Great Wall of China was built during the Ming dynasty to protect the country from invaders. Stone, brick, wood, and other materials were used in its construction five colors used for the silk panel in the back of the Emperor's skirt are

red, white, black, green and light blue, and the five colors for the crown are red, white, black, blue and yellow.

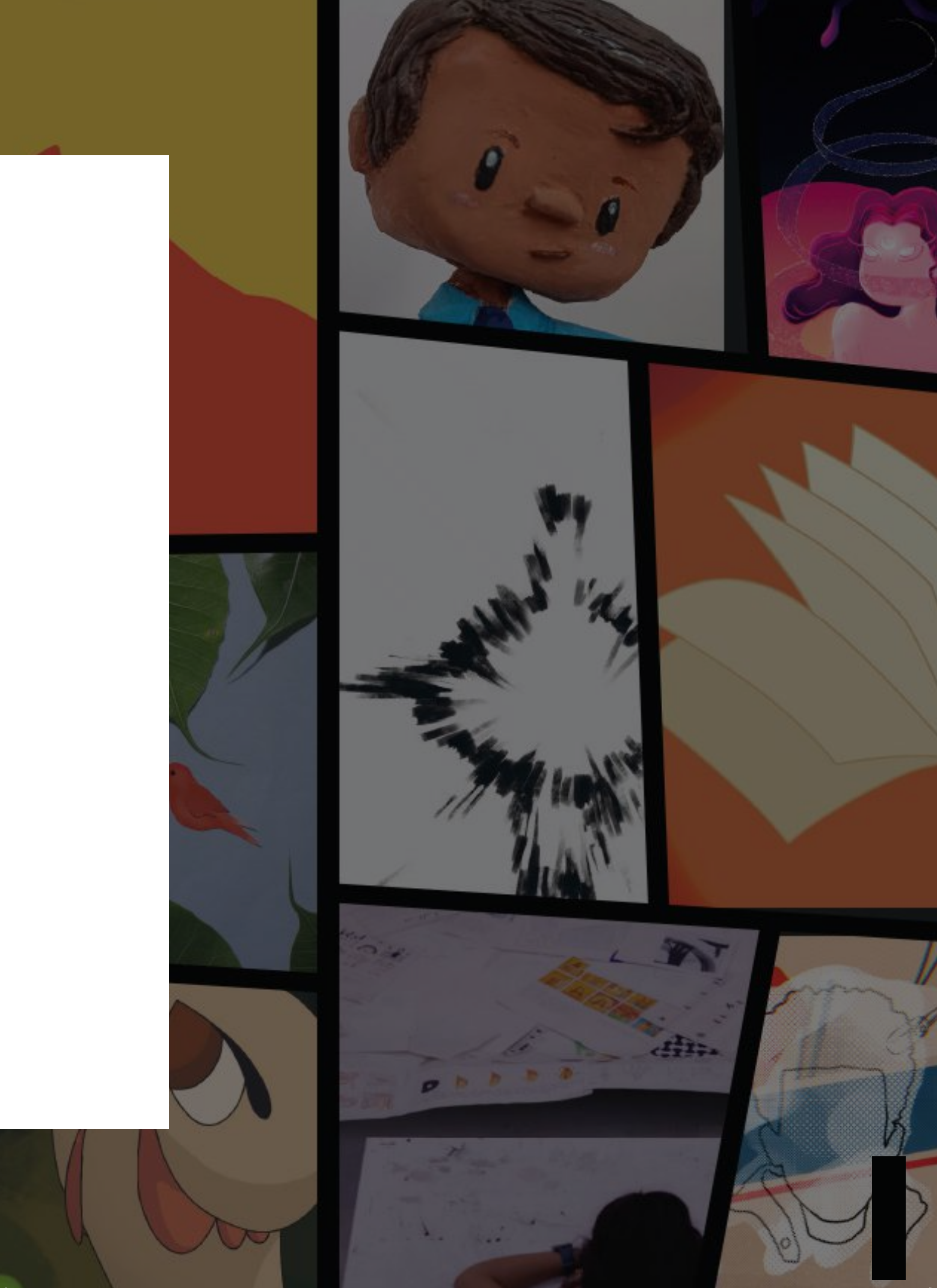




Animation Film Design

Animation film design encompasses the creation of visual elements, characters, and scenes for animated movies. It involves combining art, storytelling, and technology to craft captivating narratives through motion and visual effects, resulting in dynamic and engaging cinematic experiences.





Drawing For Animation

Semester 3
2 weeks

Drawing for animation in design serves as a foundation for animators to understand human anatomy with dynamic poses and scene depiction for compelling visual narratives, convey emotions, and bring characters to life. It enables the transformation of ideas into captivating motion, enhancing storytelling and engaging audiences through fluid movements and dynamic sequences.

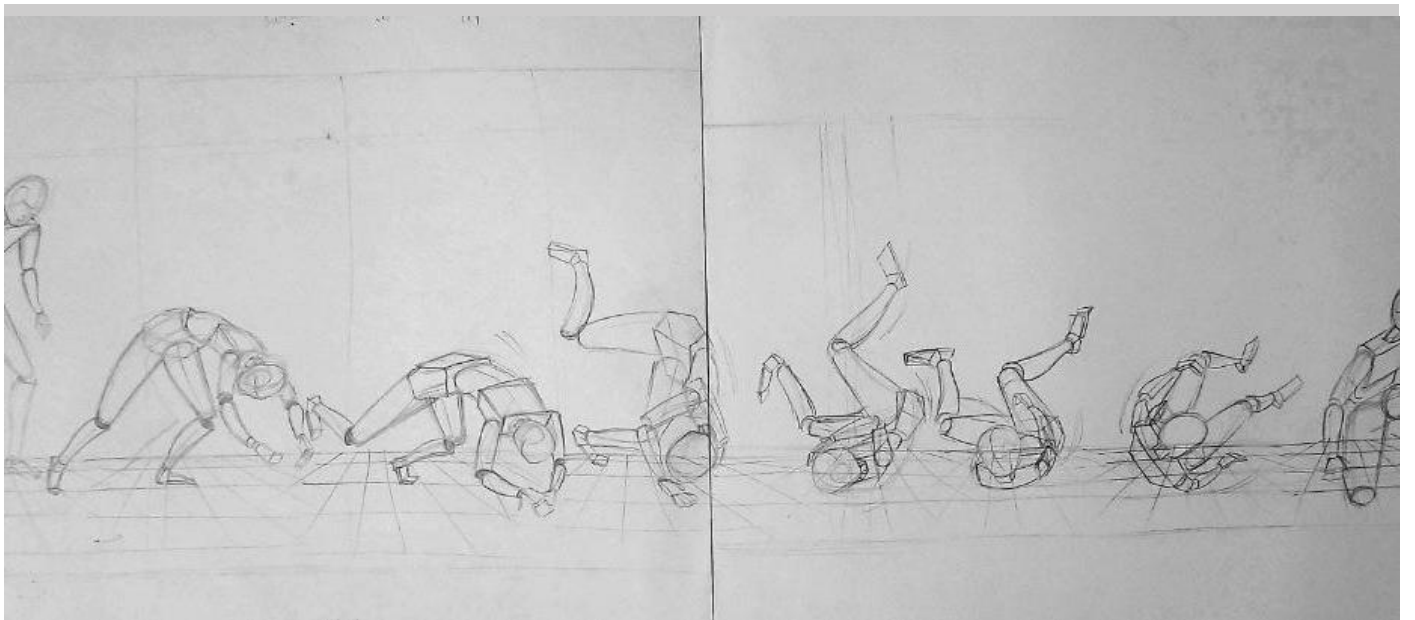
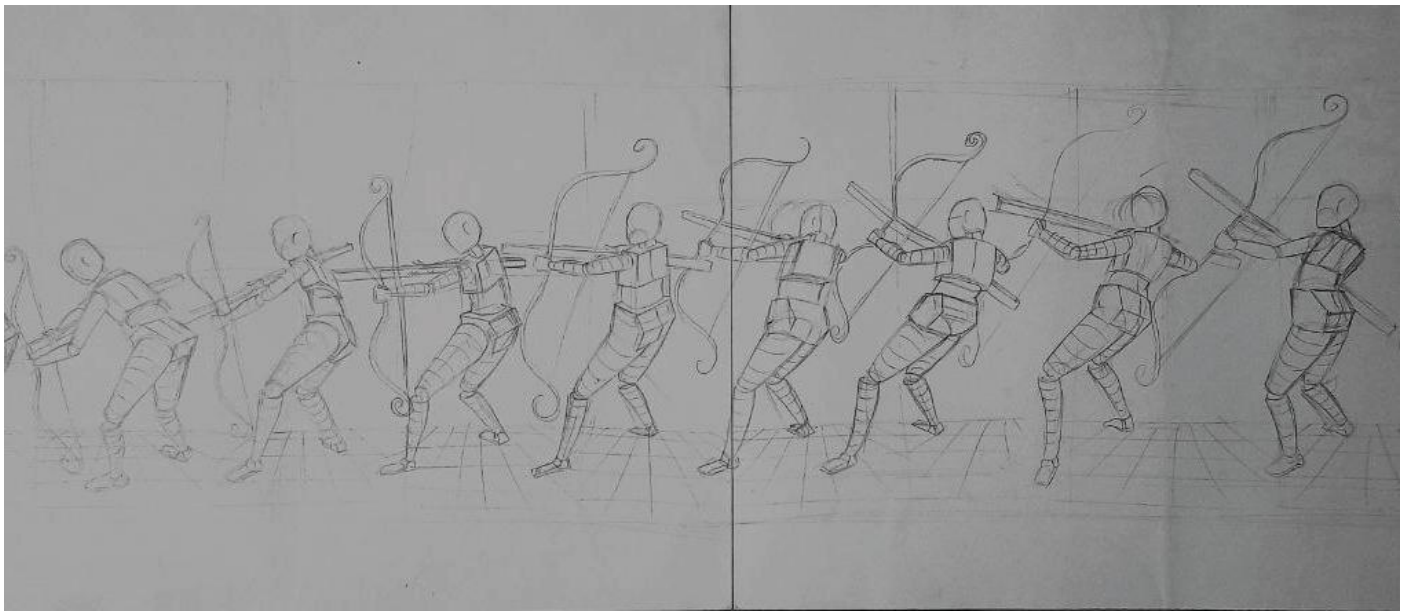


Spooky Castle Layout Design

{umama valsad}

Layout is a central component of the storytelling process. They give your work structure and make it easier to navigate, from the margins on the sides to the content in between. The assignment was to sketch a layout of your choice (environment) and to further sketch it in 3 different perspective ,so I had this idea of creating a castle with mountains and greenery , and give it a spooky yet mysterious look .

I explored the sketch in 2 point perspective , bird's eye view and ant's eye view As I wanted it to look pretty and give it a spooky look we decided on doing the final layout from birds eye view and the colors i used were mostly monochromatic to not create much disturbance .





Sci-fi Layout Design

{abhishek kumar}

In my inaugural animation assignment, I endeavored to delve into a realm of self-expression and exploration within the confines of a 20-second animation. Drawing inspiration from the facets closest to my heart - my hometown, cultural heritage, and more - I embarked on a journey of creativity and personal representation.

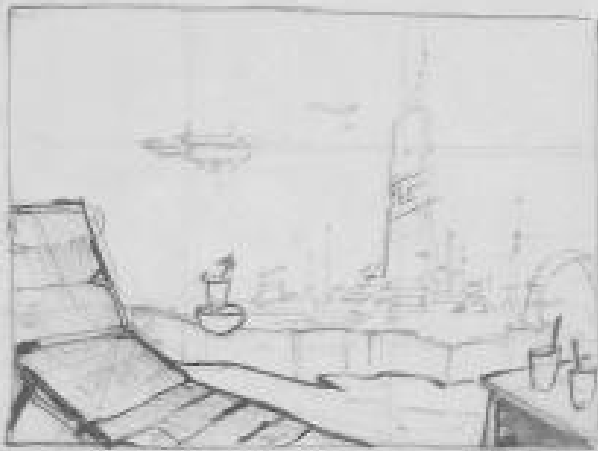
To challenge my artistic boundaries and embrace novelty, I meticulously pushed the envelope, particularly in the domain of the concluding name reveal animation. This intricate segment was meticulously crafted through a frame-by-frame approach, exclusively employing 2D animation techniques. By venturing beyond the conventional and embracing this technically demanding method, I aimed to not only showcase my creative fervor but also demonstrate a willingness to experiment and transcend the ordinary.



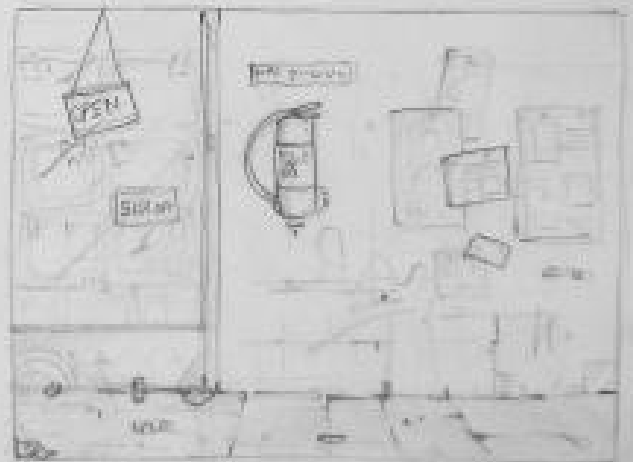
- ⊙ Storage room
- ⊙ Santa's gift room
- ⊙ Basement



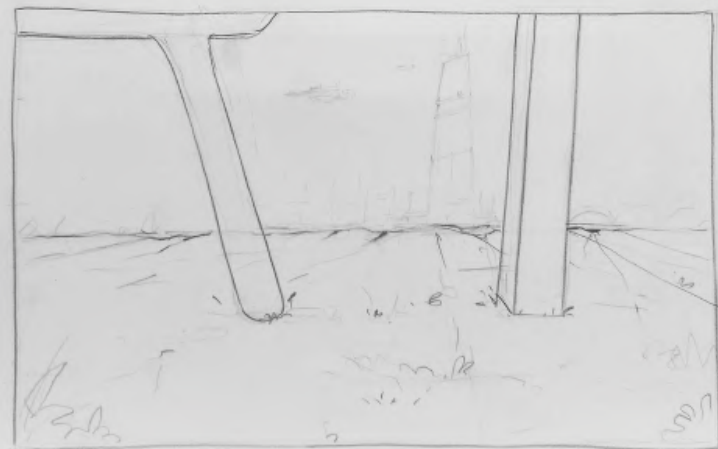
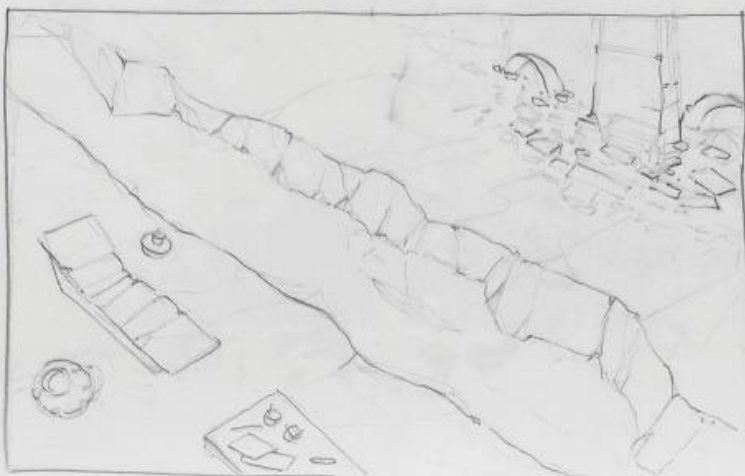
- ⊙ Jungle
- ⊙ Abandoned
- ⊙ Mysterious



- ⊙ Workshop
- ⊙ Study
- ⊙ City



- ⊙ City
- ⊙ Street
- ⊙ Street
- ⊙ Street





Reetle Animation

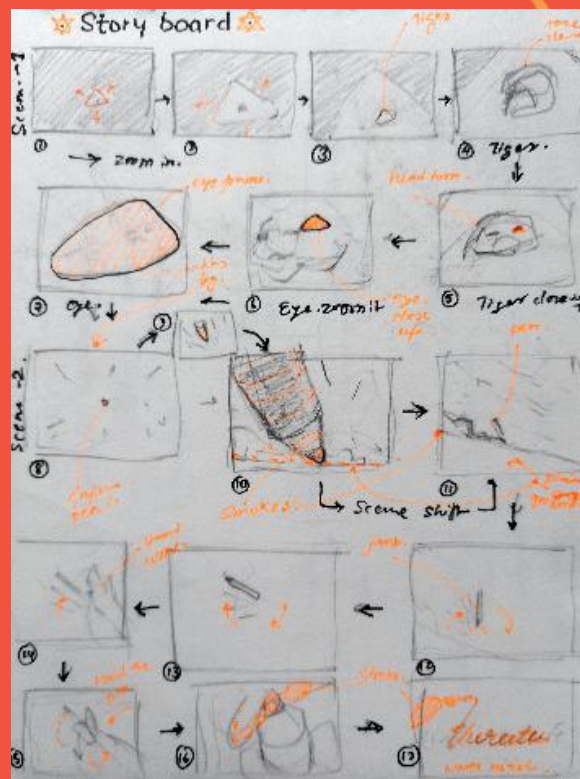
Digital Tools

[abhishek kumar]

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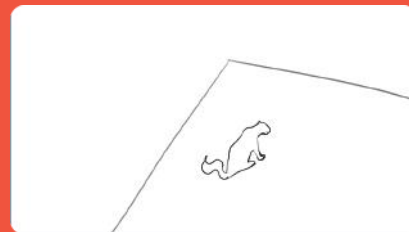
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storyboarding sketches



shot 2



shot 1



shot 3

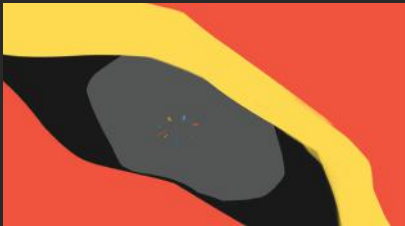
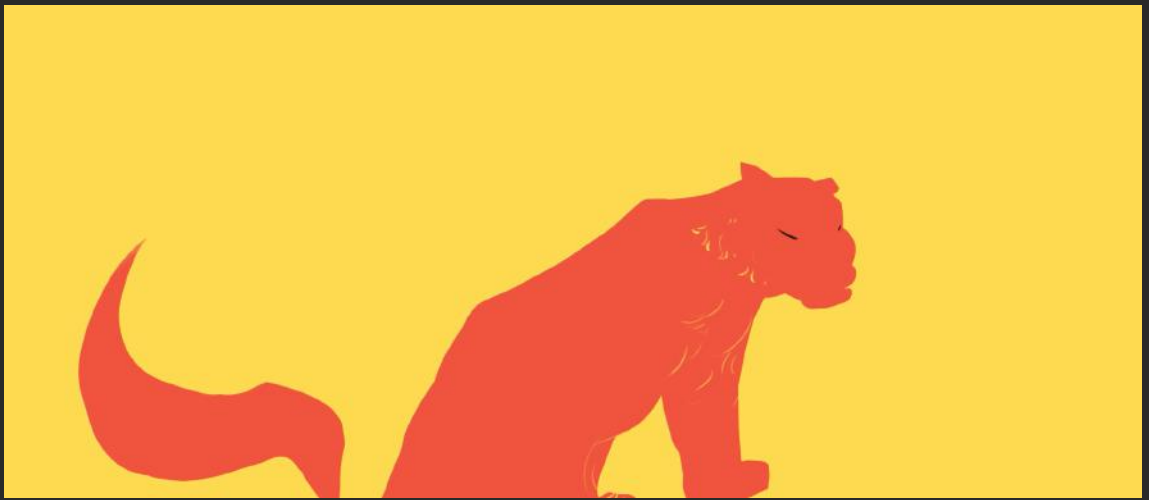


shot 4



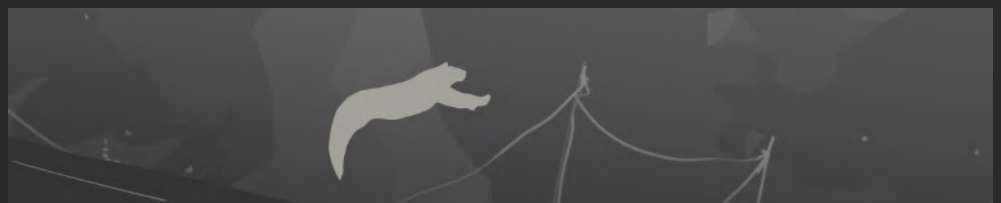
shot 5





watch the full animation

Cherelle



Design Project 1

Semester 3
2 weeks

Anxiety Stop Motion

[kartik joshi, arpit
malviya, umama
valsadwala,
khushalee mehta,
harshita nehlani]

In this design project centered around the theme of "anxiety" and "fear," the goal was to create a stop-motion animation that captured the terror of college students facing numerous undone assignments. The team chose this subject to make the narrative relateable to their own experiences and those of their peers. The terror of assignments was a constant companion in their college lives, and they wanted to depict this haunting feeling in a visually compelling way.

To challenge themselves further and stand out from other stop-motion animations, the team decided against using still cameras. Instead, they opted to animate paper, knowing that it would be an arduous task. Working with paper required precision and careful manipulation to achieve the desired movements and expressions. Incorporating dynamic camera movements with paper puppets was no easy feat and demanded an innovative approach.

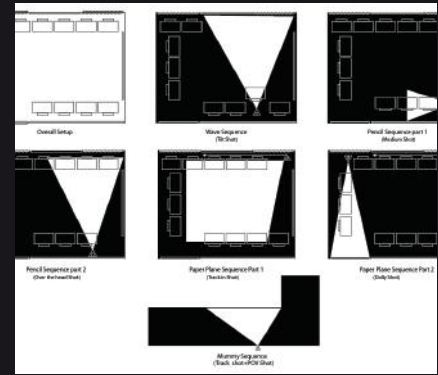
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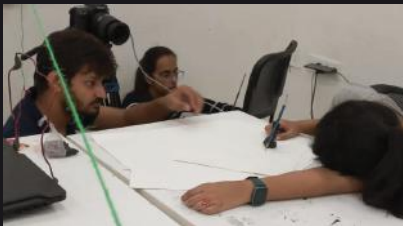
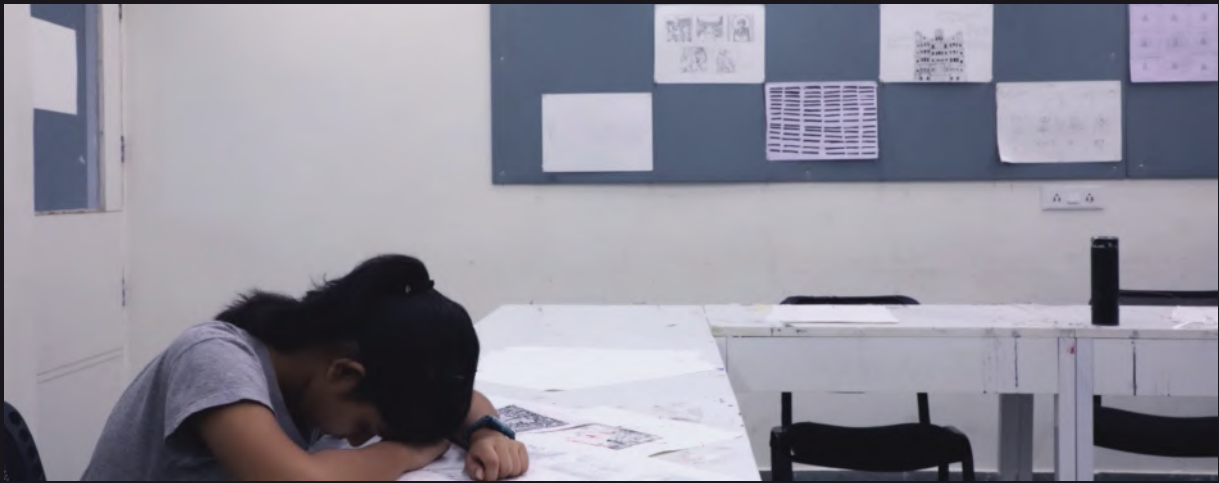
As the shoot progressed, the challenges continued to mount. Every scene demanded meticulous planning and attention to detail. Whether it was creating a wave of paper or morphing paper into attacking planes, the team's imagination knew no bounds. The process involved patiently animating each wire armature, making minute adjustments to get the perfect shot. With dedication and perseverance, they brought their wild and imaginative scenes to life.

Post-production proved to be just as daunting as the shoot. Cleaning each frame individually was a laborious task, but the team understood the importance of maintaining consistency throughout the animation. The hours spent in re-shooting already practiced shots due to slight changes in lighting were a testament to their commitment to excellence.

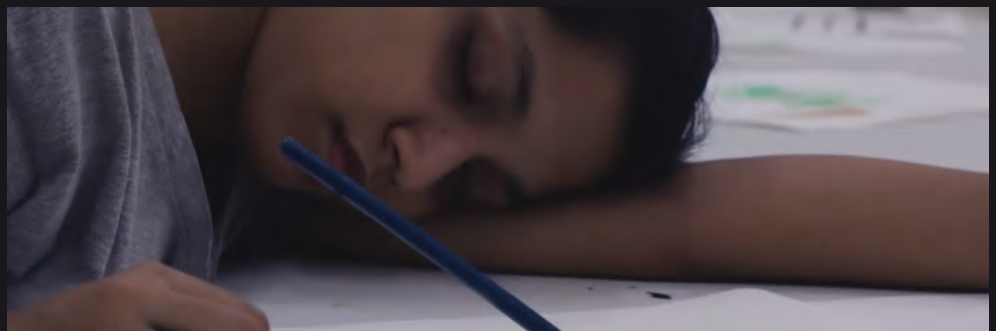
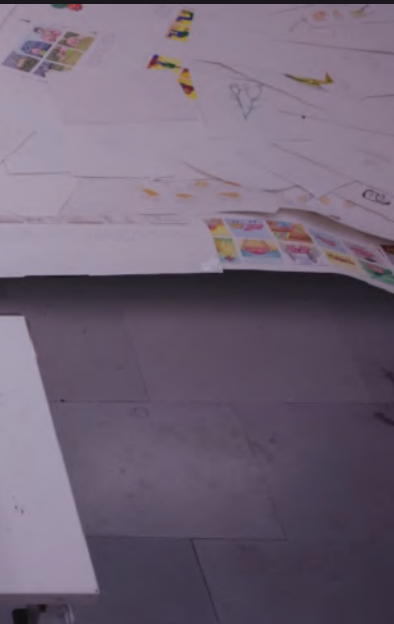
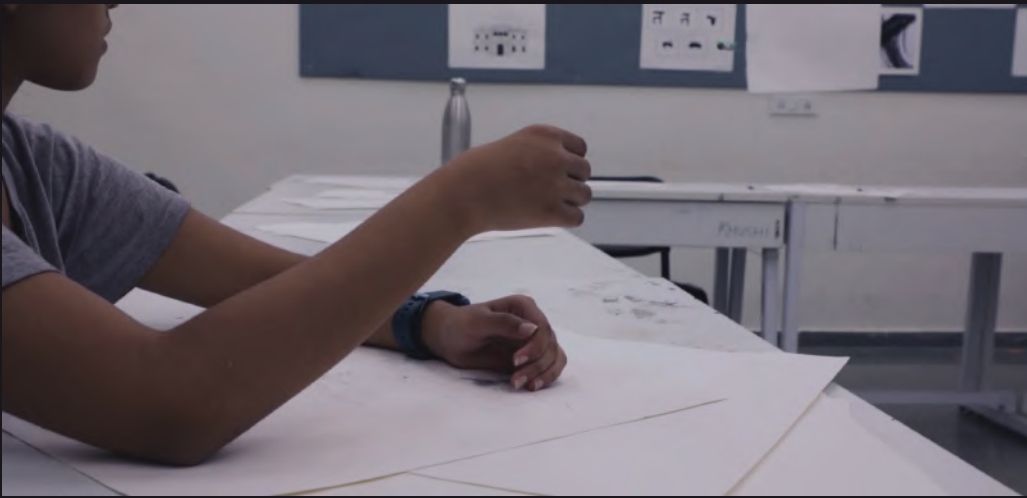


STORYBOARD





watch the full movie





Chidiya Film

[abhishek kumar,
varunika bhadoria,
jinarth gandhi,
yatharth aod]

Through the design project, we got the opportunity to connect and understand the basics of stop-motion and pixelation as a mode of expression in storytelling. The module started with some basic classes of camera angles and movements and how one can apply those things to create a more impactful narrative. We learned the camera angles and their principles and later applies them to our movie.

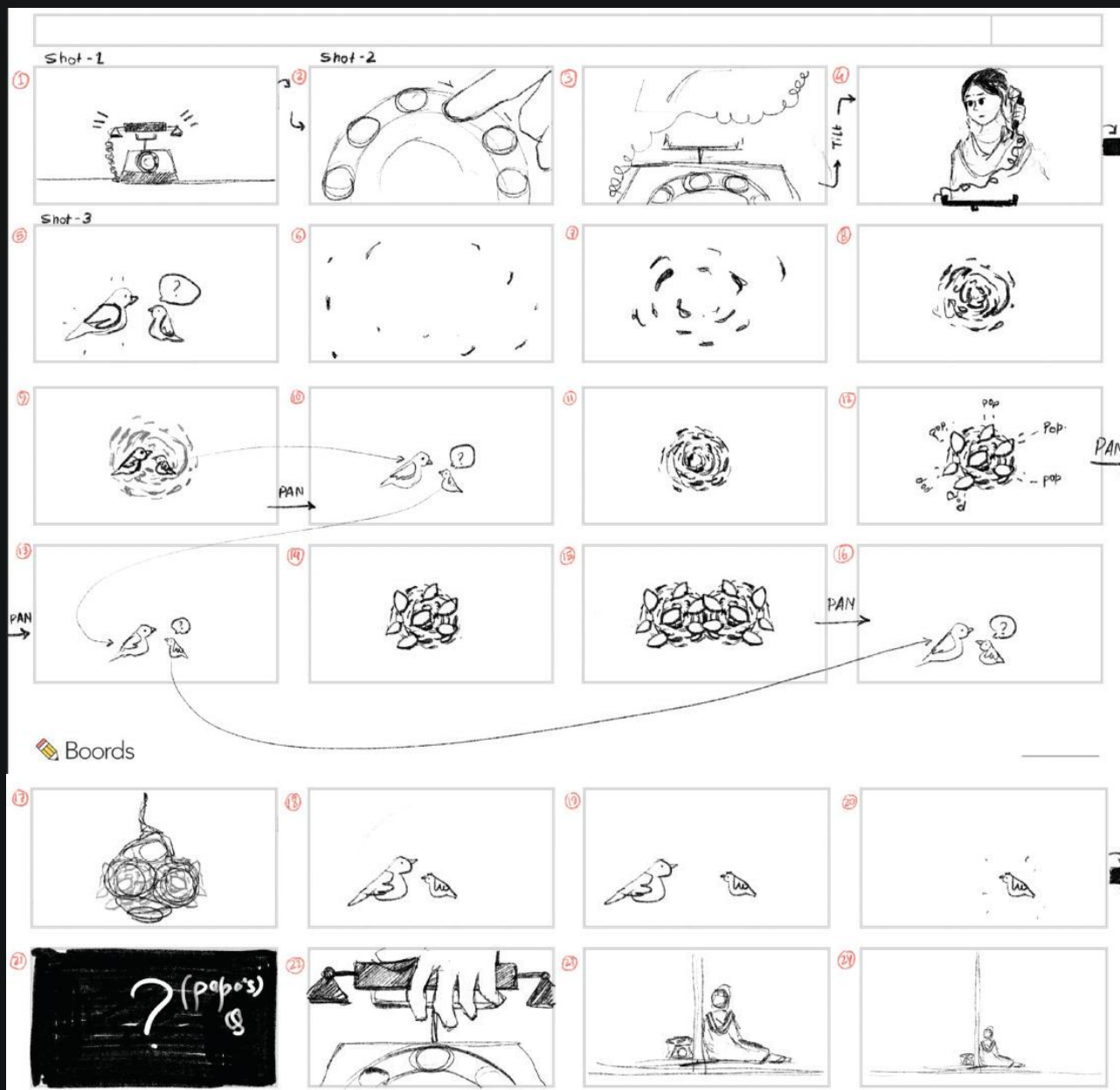
We did some warm-up exercises before the shooting to practically see the working of the camera angles. We began it with some poems and stories we might have heard as children and then shortened them into four-liner or one-word summaries to a story with two days of discussion and ideation.

As we proceeded with the story, we faced a lot of problems as for everyone it was our first stop motion and as we proceeded further, we came to know that stop motion requires a good deal of planning and a whole lot of patience to get decent results.

It was an ample amount of work as it took us 2 hours every time just to get the setup ready with the right light and collection of leaves and twigs and to add further it took a legion of test shots to understand the working of the camera and the angles just to get it right.

As dialogues, we tried to do a voice-over in a tonal flat narration which guides us through the story that she remembers her father used to tell her. We used a monotonous tone to not overpower the visuals to add depth and give a little uncertainty. First group assignment as students of animation film design, this movie was just a whole new experience for all of us with a lot of learnings as a storyteller and a person and a lot of memories as it was our first film.

*It's a story of every home, every son/daughter and his dad.
It's a story about you and your father and his father.*



storyboarding sketches

A film by

अभिषेक कुमार
वरुणिका भट्टाचार्य
जिनार्थ गांधी
यद्यार्थ आजोडी



watch the full movie





Character Design

Semester 4
2 weeks

The process of brainstorming, sketching, outlining and drawing fictionalized persons or non-human beings, often from scratch and the ability to pore unique personalities and characteristics, such as their physical appearance, speech patterns, and movement into a basic visual form is called Character Design.



Baldev, the Watchman

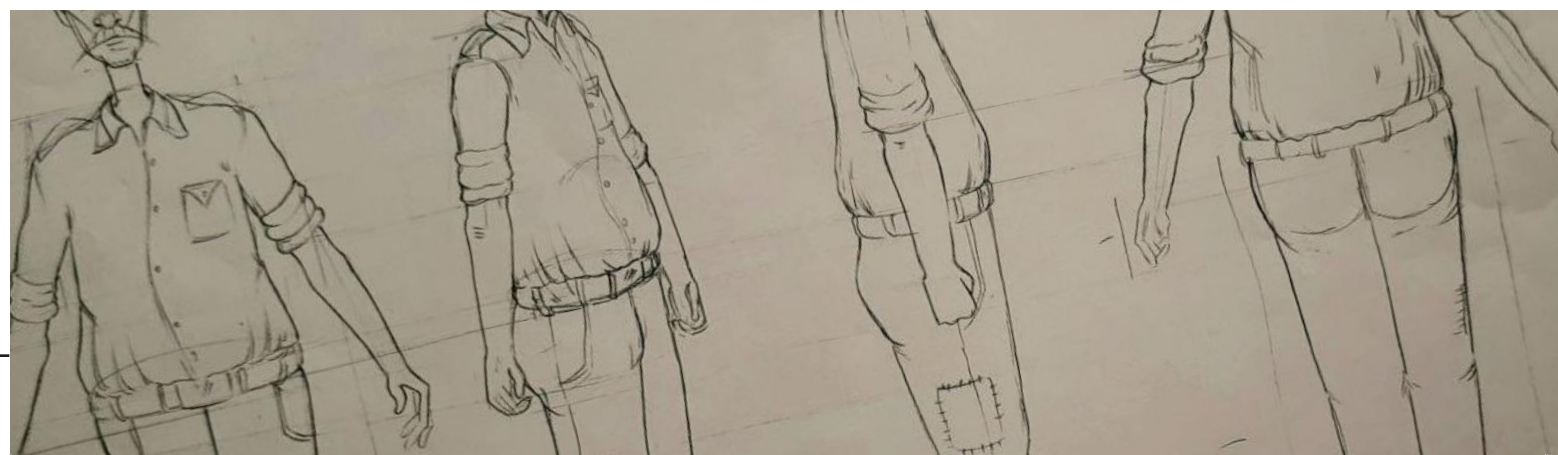
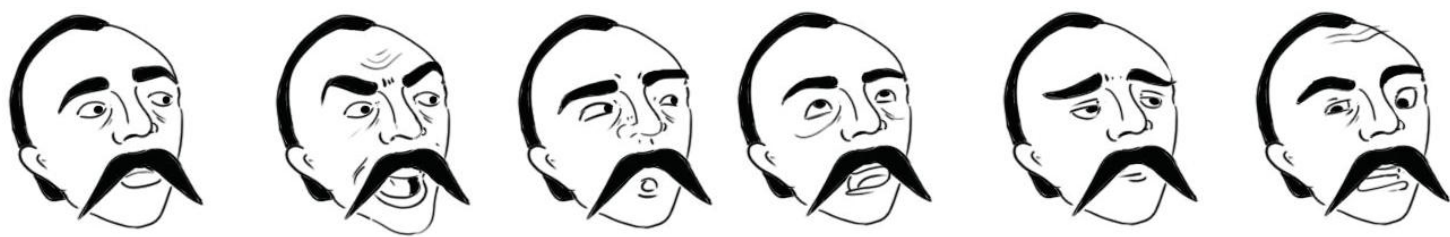
[umama valsadwala]

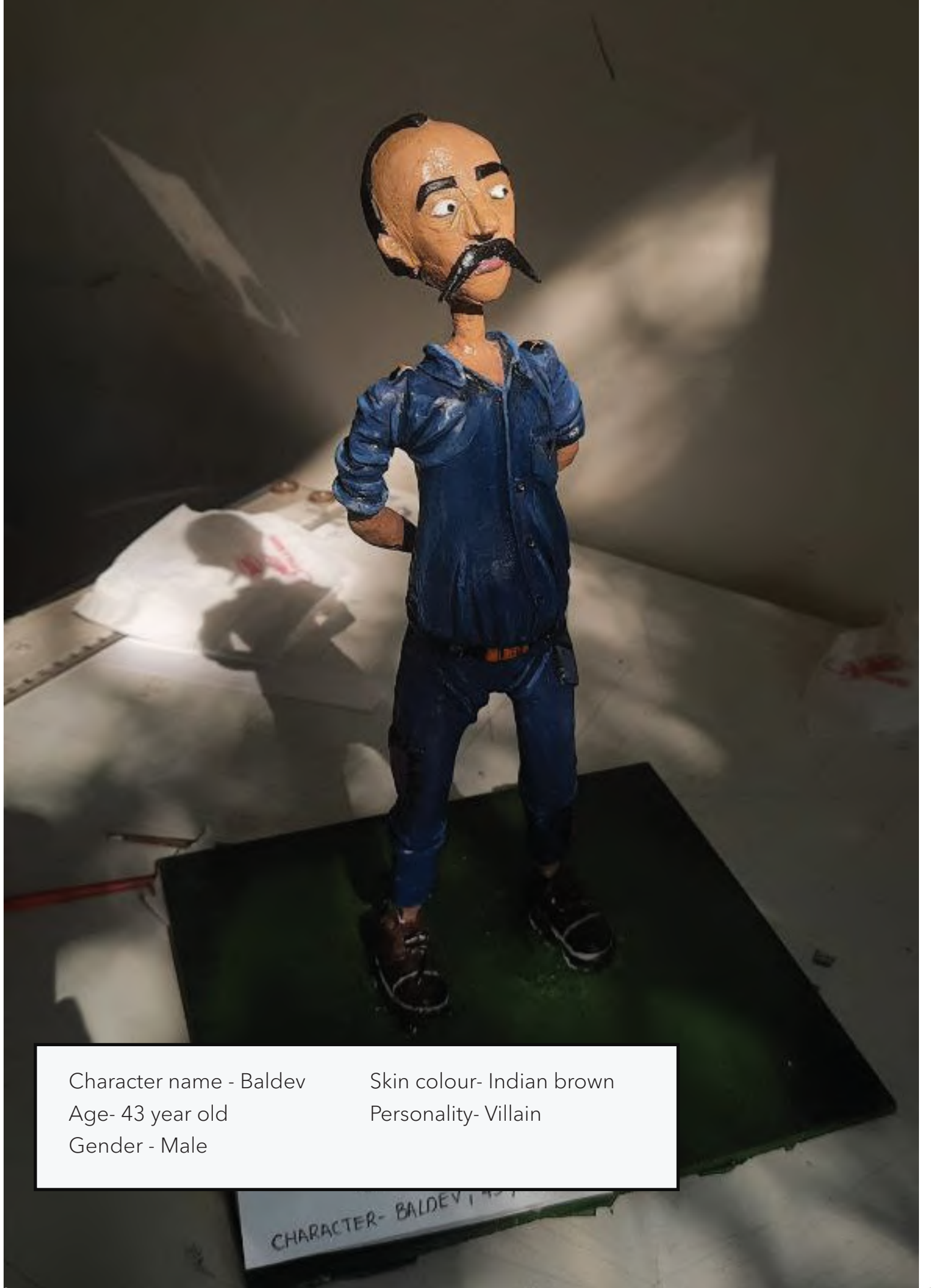
The brief was to go interact with common public to get to know their stories, we went to interact with bunch of people and then finally at law garden we found some kids and interacted with them .

The main character of my story is a boy named Ankit, who is 4'5 tall, has big brown eyes, doesn't go to school. At law garden, he plays all day. While washing his feet, he was with his older brother. The boy was very naive and opened up

to me very easily, and even during our conversation he was never still. His back flips while talking to me made him seem to be a gymnastic enthusiast, he told me a story about once he was playing on a structure in the garden, when his leg slipped and he fell. While doing this, he got some scratches on his knees, which made him bleed, and he sat there in pain holding his leg. A watchman came towards him from the side of his eye, thinking he might help him. However, in

return, an angry face told him to leave the garden and never to be seen again for ruining the garden property and now watchmen must clean it up. As he ran, he had tears in his eyes, and now he had to be very careful not to be seen by the mean watchmen every time he wanted to play in the garden, so he sneaked into the garden to play. As a result, he sometimes couldn't practice his skills because the watchmen were usually guarding the place





Character name - Baldev

Age- 43 year old

Gender - Male

Skin colour- Indian brown

Personality- Villain

CHARACTER- BALDEV | 43





Tapas, the Child

[varunika bhadoria]

In the module of character design, I gained a profound understanding that a character's creation is inseparable from its narrative context, as it is the story that breathes life into the character and transforms it from a mere sketch into a compelling persona. By using a narrative-driven approach, we developed keywords and attributes, which then informed the shape and structure of

our characters during the thumb-nailing phase, allowing us to make them truly unique and stand out.

For this assignment my character was Tapas, a 5th grade boy who is new in town and has a father Mohan and a mother Seema. The narrative I had derived was The family shifted and it was time for Tapas to join his new school, he

was all jolly and excited to make new friends, he wanted to see how children of a big city talk, and how they play. When he got back home, he was rather sad. Time went by and Tapas asked datta (Mohan) to stop the cycle before the main gate and said I'll walk to the school.

Tapas started asking Datta to drop





him off before the main gate daily and Mohan understood what was happening one day he asked,

"Are you ashamed to go to the school on Manmohini? Do you feel humiliated?"

"YES!", replied Tapas.

"I don't want to, why am I the only one who comes on a cycle? FINE THEN GO BY YOUR OWN!", shouted Mohan.

"Yes! I Will! I Don't Want To Go On Your Manmohini Anyway!", shouted back Tapas.

The keywords for my character were lean, admirable, 5th grader, innocent, cute, confident and rebellious. The color style was taken from school-goers. We learned a different type of wire-frame for making a model and when to use which wire-frame with proper measurements

from the turn-around by using head calculation. We were introduced to a new material, air-dry clay which was fun yet challenging to work with as I come up against cracks several times.





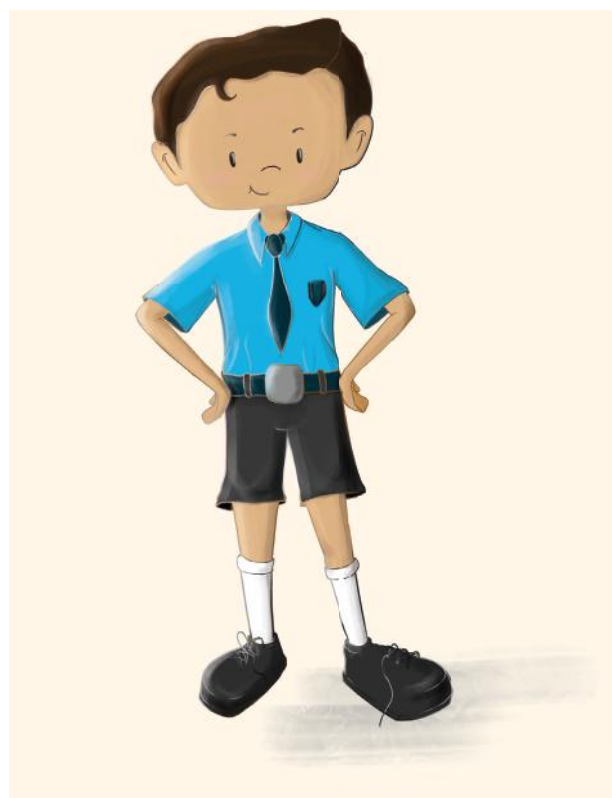
Character name - Tapas

Age- 12 year old

Gender - Male

Skin colour - Caramel brown

Personality - Confident



Design Project III

Semester 4
2 weeks

You killed him!!

[arpit malviya]

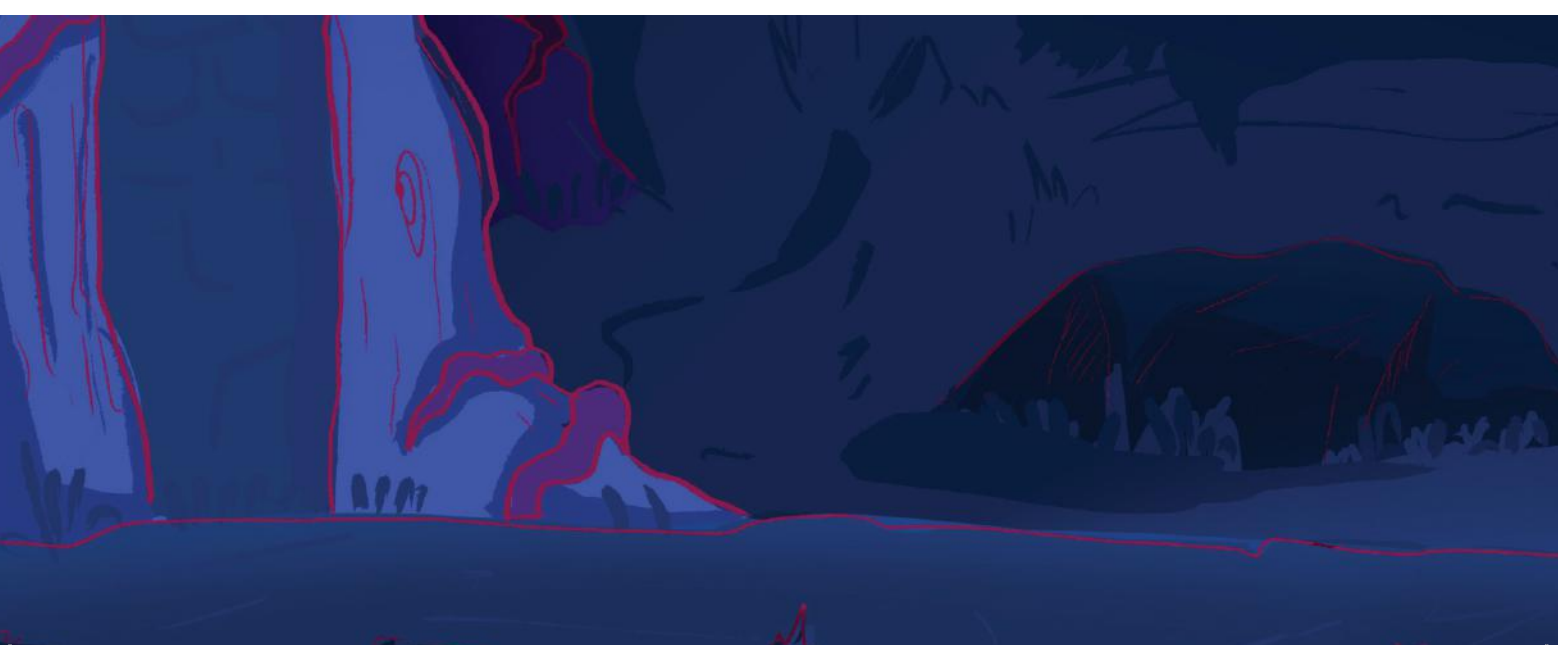
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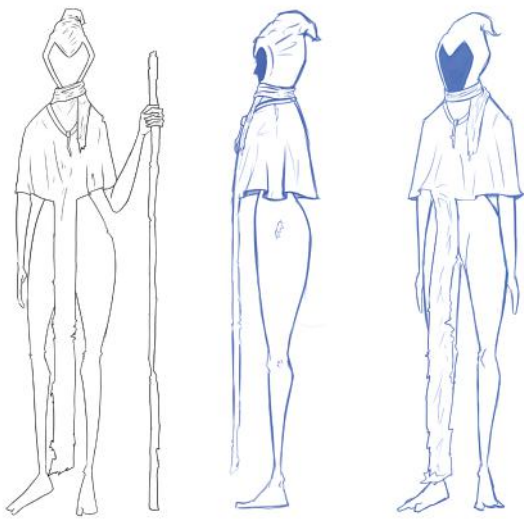
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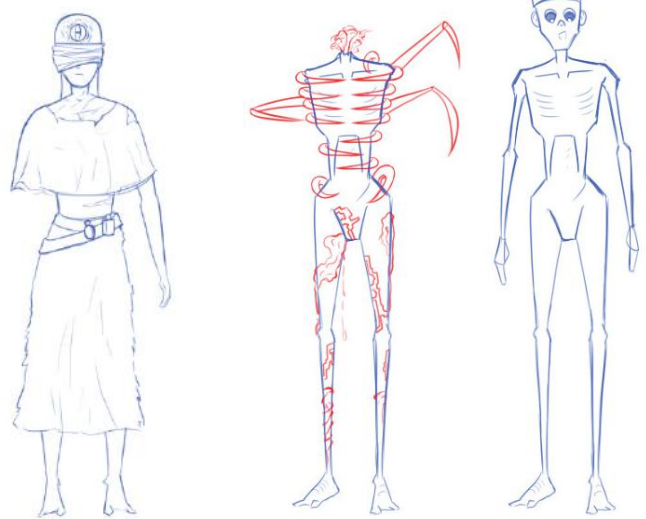
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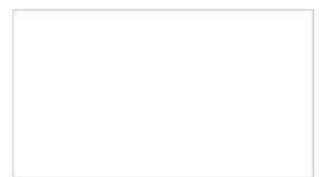
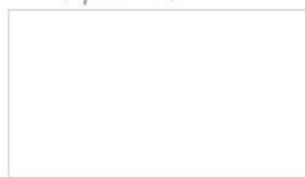
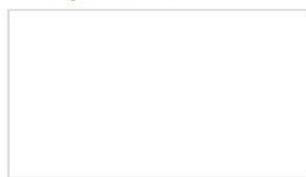




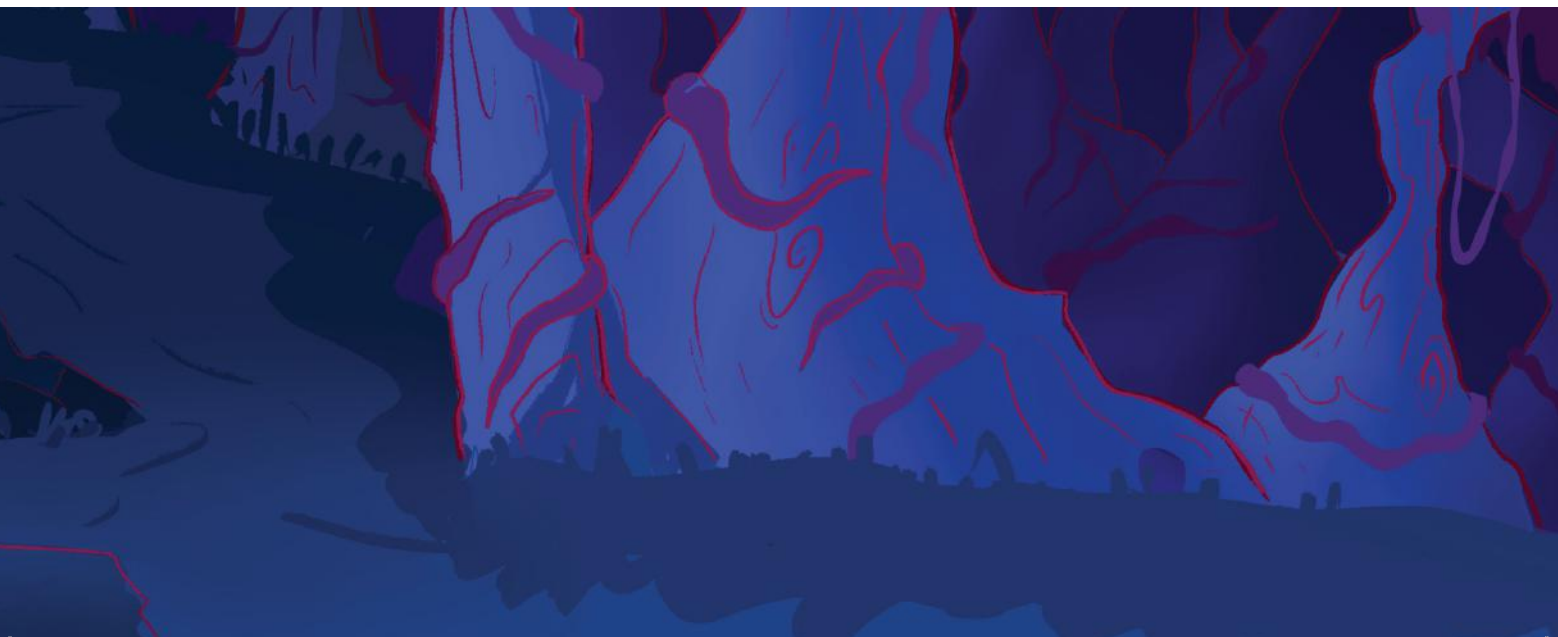
main character sketches

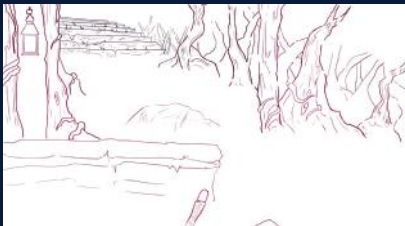


secondary character sketches



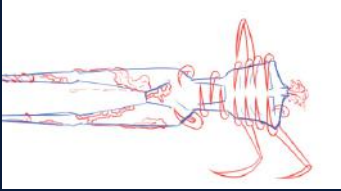
storyboard





watch the full movie







I gave him life!!

[abhishek kumar]

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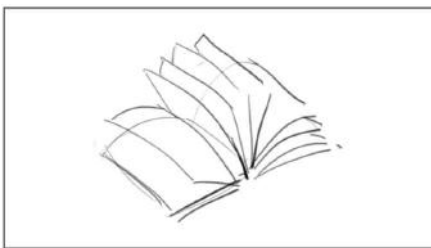
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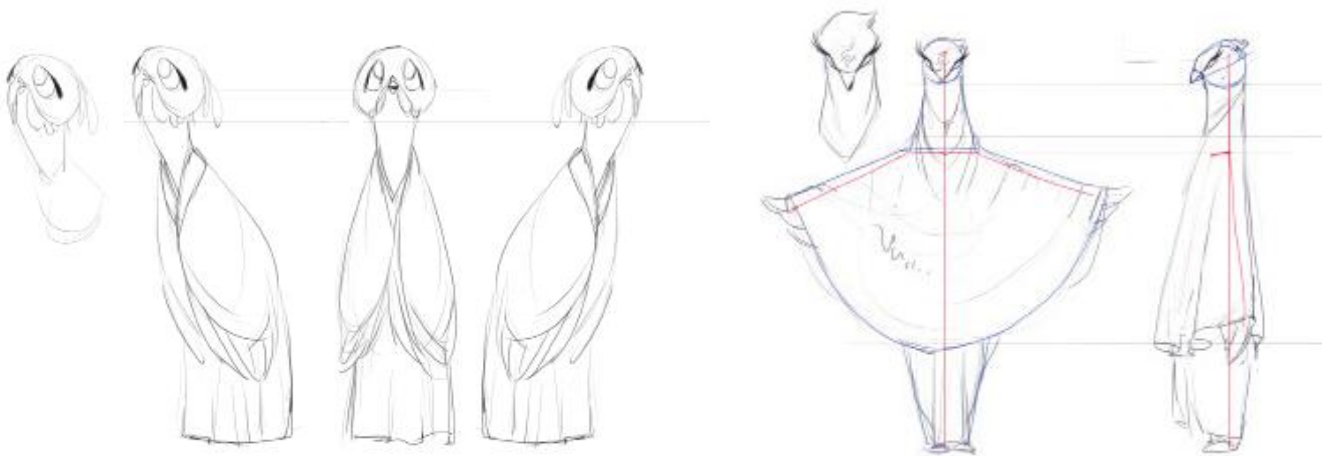
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*It's a story of every home, every son/daughter and his dad.
It's a story about you and your father and his father.*



storyboard

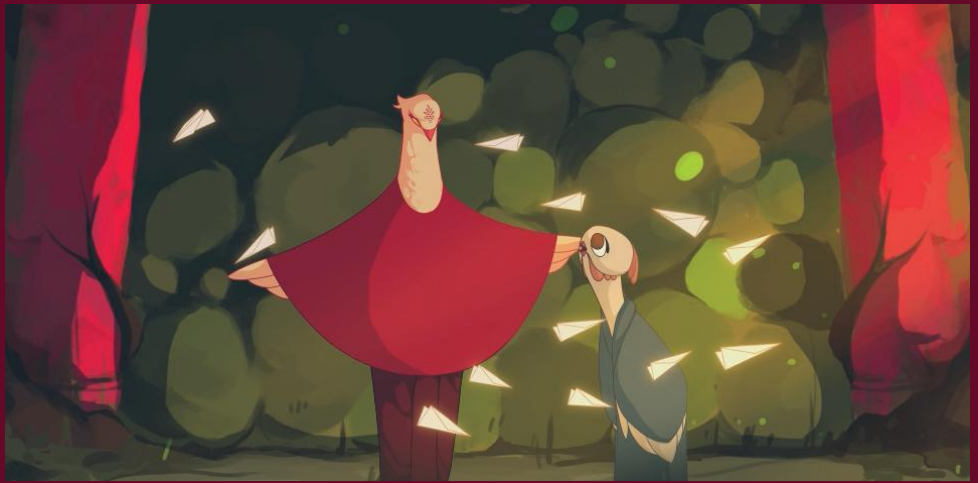


character sketches



watch the full movie







You're eating the car!!

[harshita nehlani]

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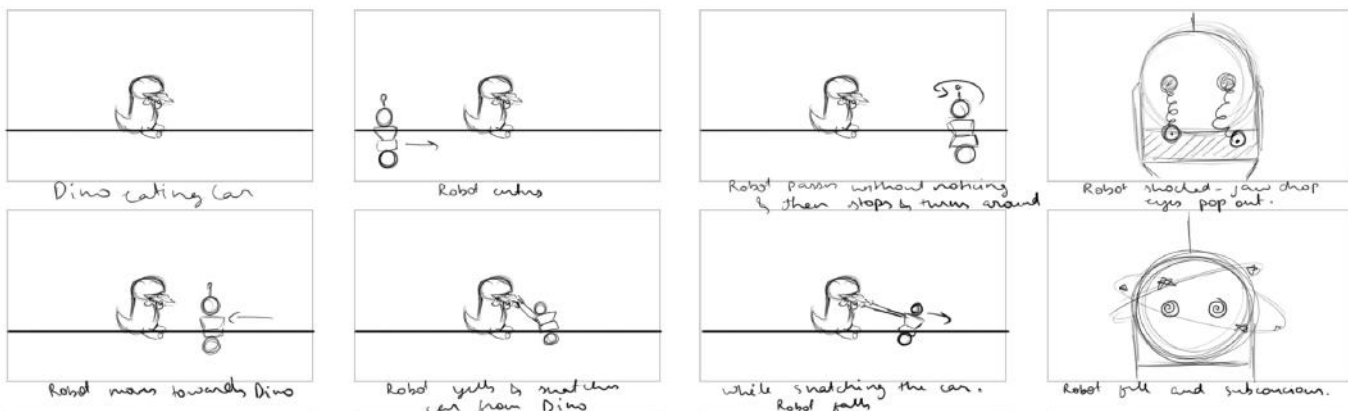
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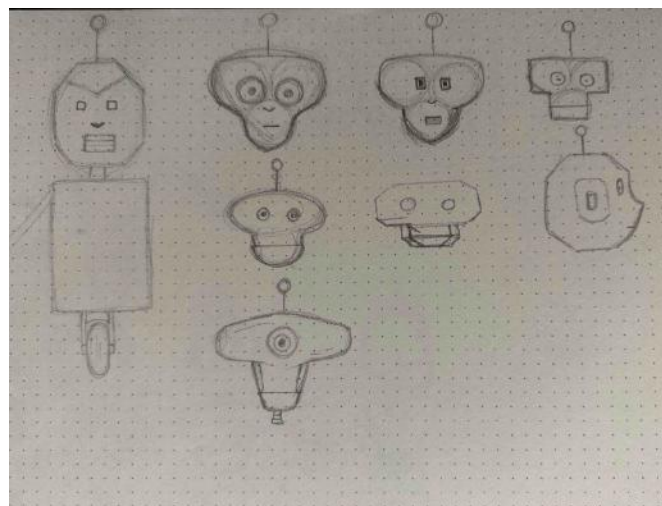
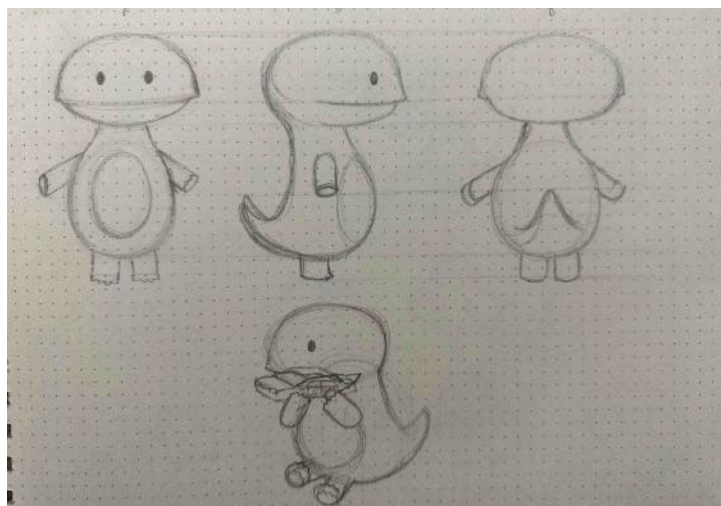


Title: DP - II (Audio - You're eating the car)

Page: 1 of 1



storyboard

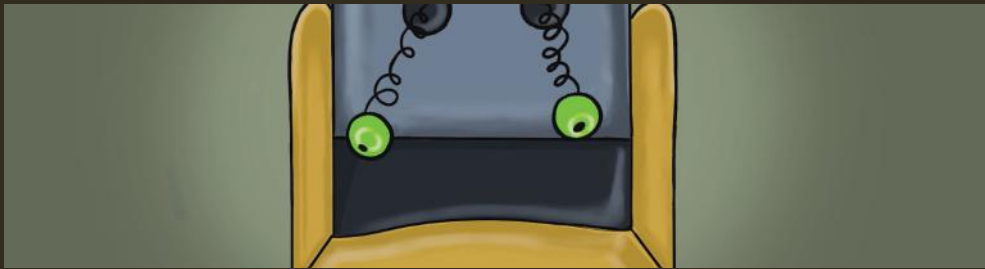
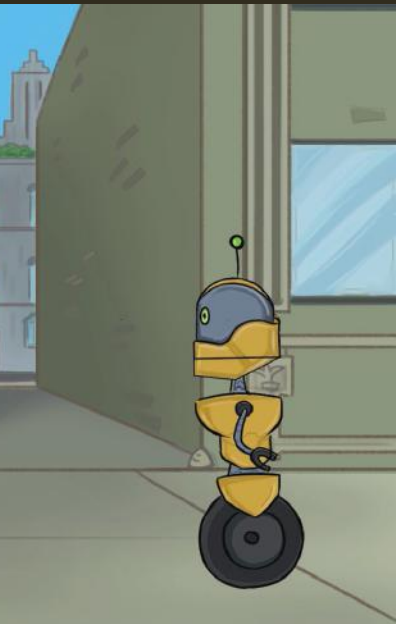
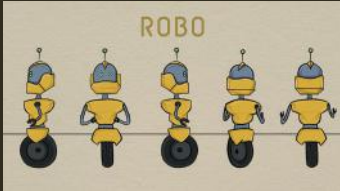


character sketches



watch the full movie







I'll just take tap!

[umanshi panchali]

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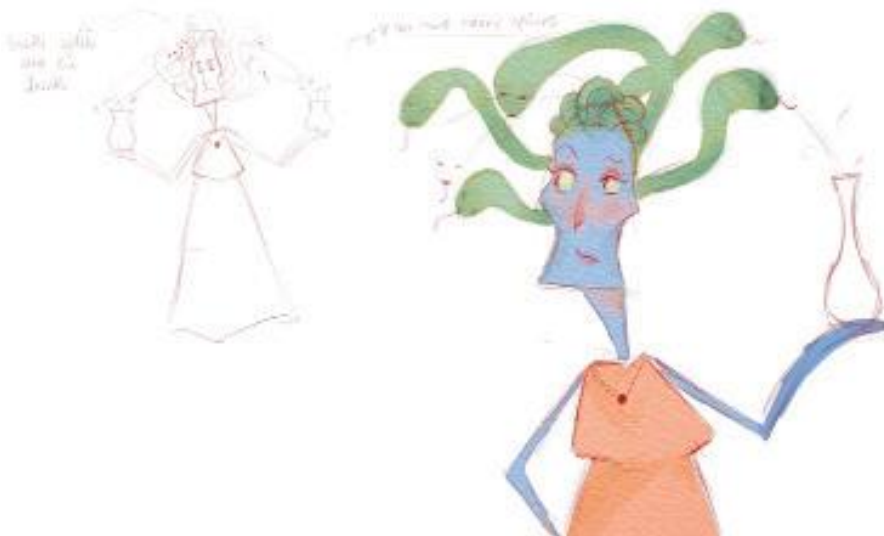
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main character sketches



secondary character sketches



watch the full movie







Digital Film Making

Digital filmmaking refers to the process of creating films using digital technology and techniques. It encompasses all aspects of film production, from pre-production to production and post-production using digital tools and software.

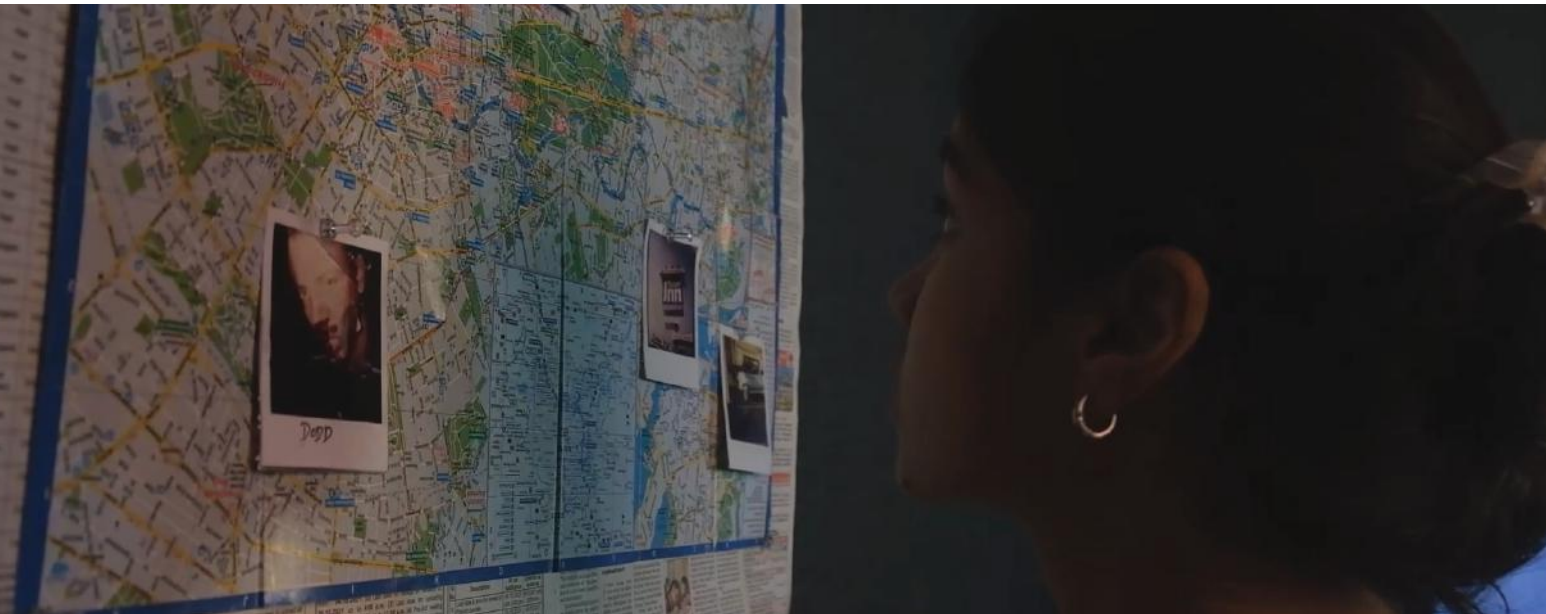




Design Project 1

Semester 3
2 weeks

Design Project 1 of digital filmmaking, serving as a comprehensive exploration of production intricacies. The project's focal points encompassed a thorough comprehension of camera angles, lighting dynamics, and their synergistic roles. Through hands-on engagement, participants gained insights into the nuanced art of digital cinematography.

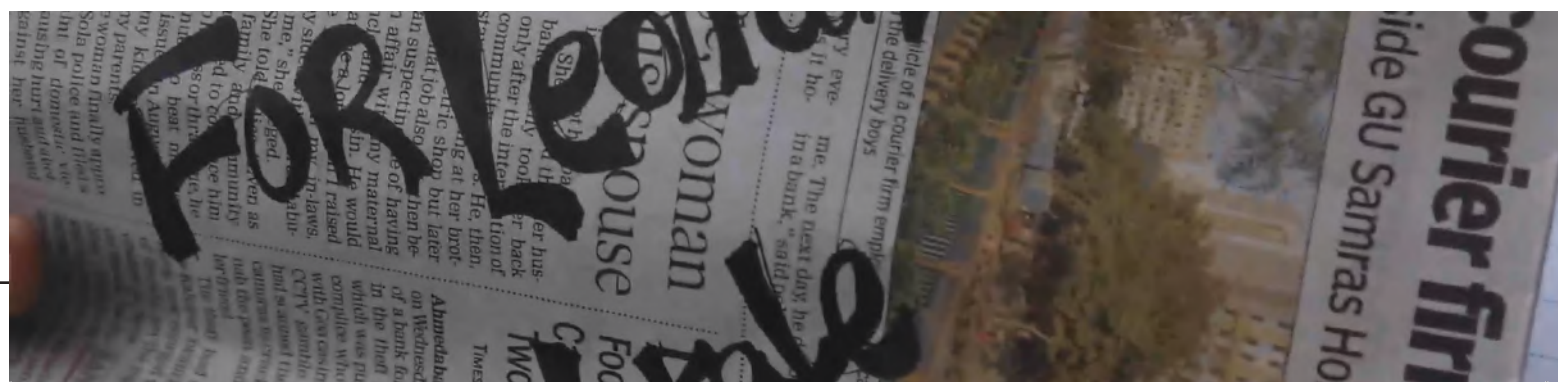
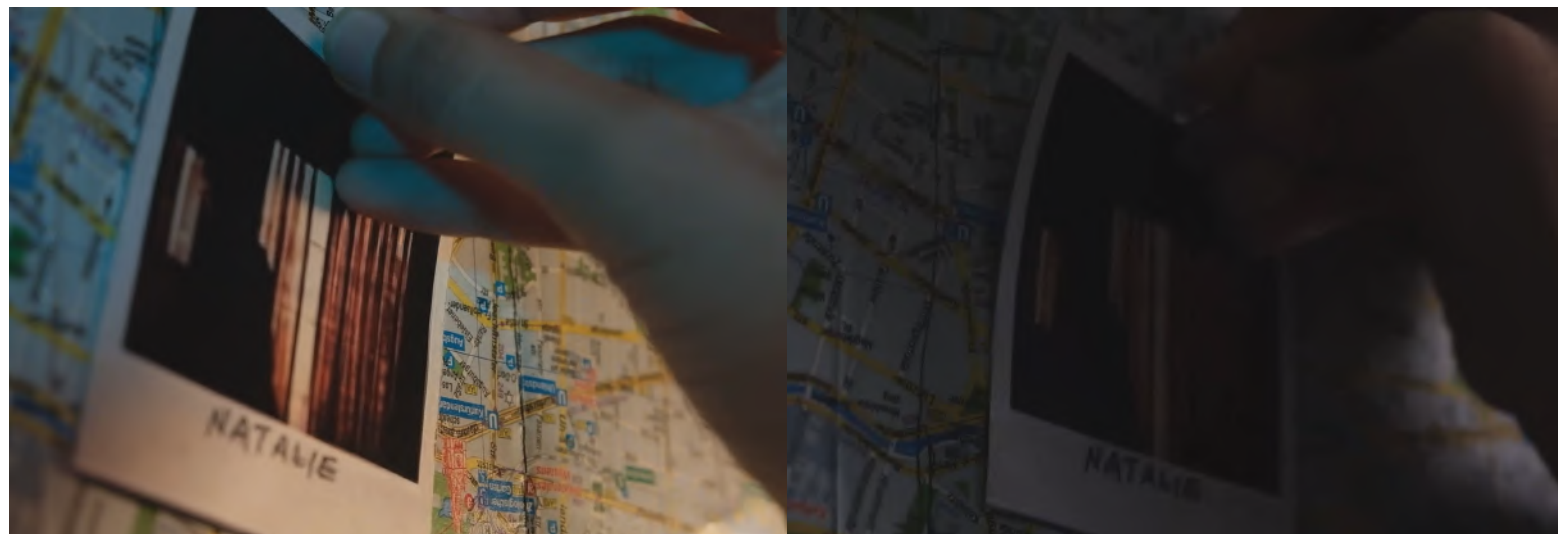
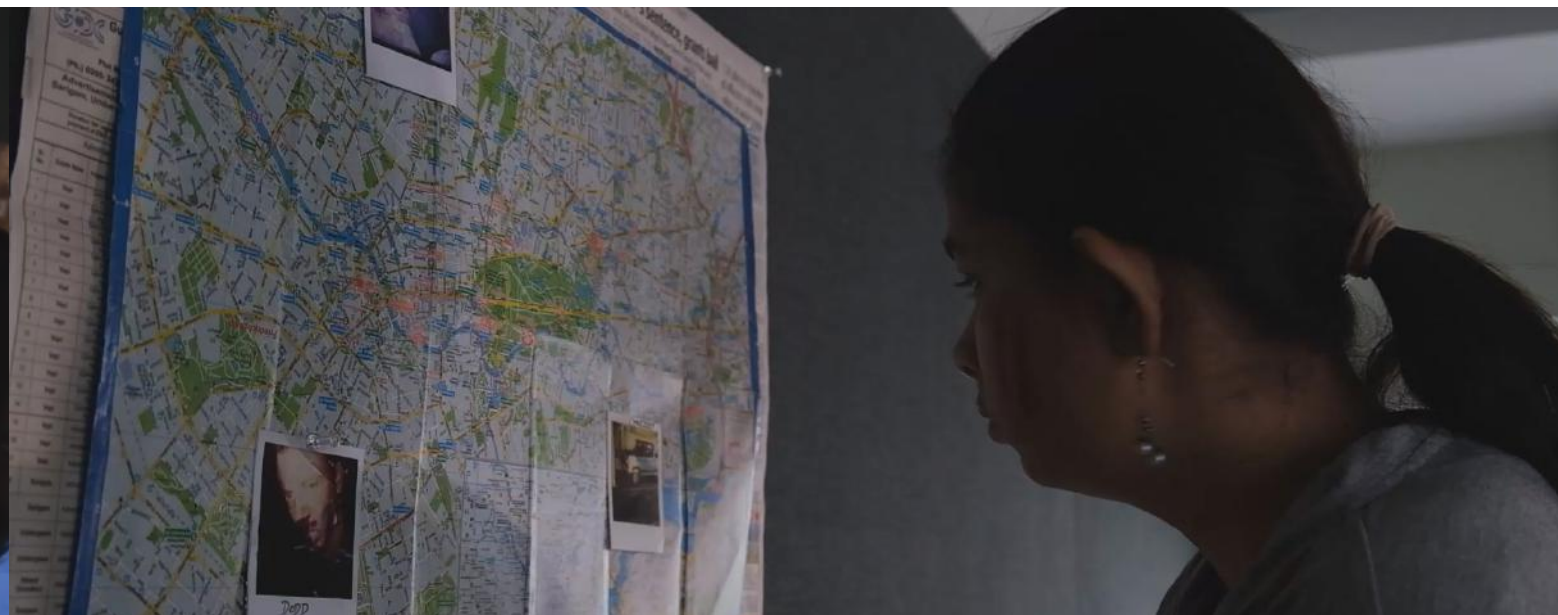


The assignment involved reimagining frames from a movie by manipulating production lights to craft a distinct lighting sequence. The focus was on recreating the iconic "Mona Lisa" scene, infusing it with a gentle yellow tint. This creative process aimed to capture the essence of the original while experimenting with lighting dynamics, adding a unique visual dimension to the timeless masterpiece. Ipsapit litio temporibus, seque natem veliquaest fuga. Nam qui venessi tatibero eium si aut qui simporibus aut qui dem ullis quam, ut prenda sedit officati ipsapel modi dolora non nonseque volendit, qui comnihicim re nullibus endendi squaspelia estio blacerum expla eveniam enist, ut rest, ut del iliasiti ut incte velita nissi bea con necae debiscietus di ut volupta exero erumqui ipsaes exceper chillestrum qui voluptat ea perferat od ea iunt fuga. Latia nobit harum enis ma sequunt escilignis et verepuditi am ni quosam dernam, estiusdae ne natemqu ibusdae cum fugiamusdae nonem eatius quas quia pro



Monalisa & Memento Light Recreation

(pooja chirke, het naik, chaitali
sinha, nandani soni)





Elements of Editing

Semester 4
3 weeks

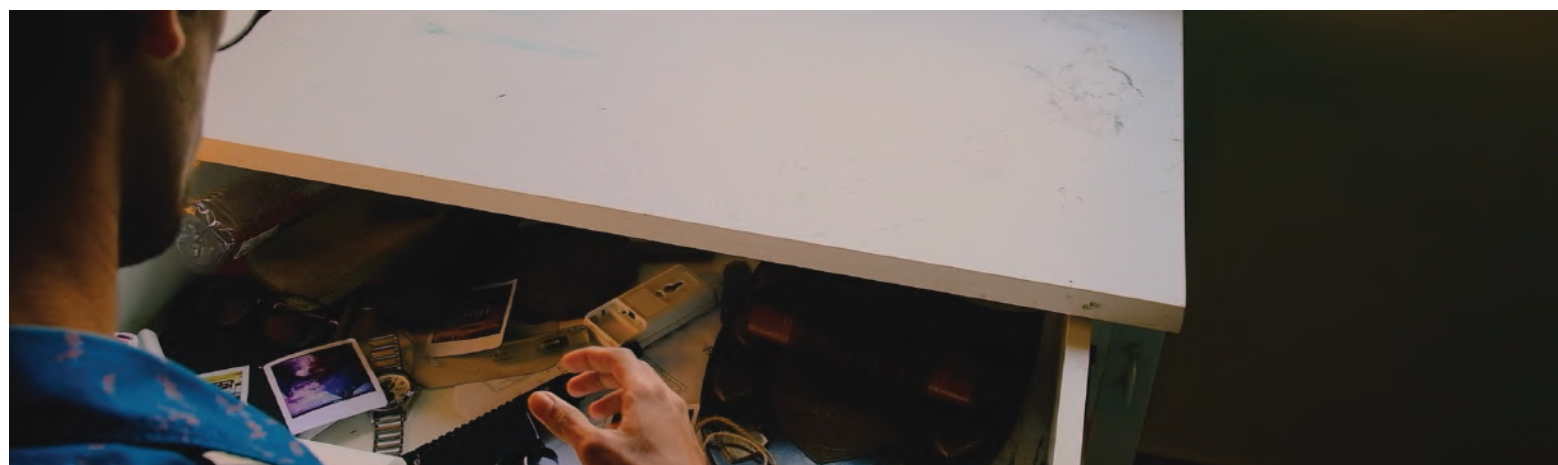
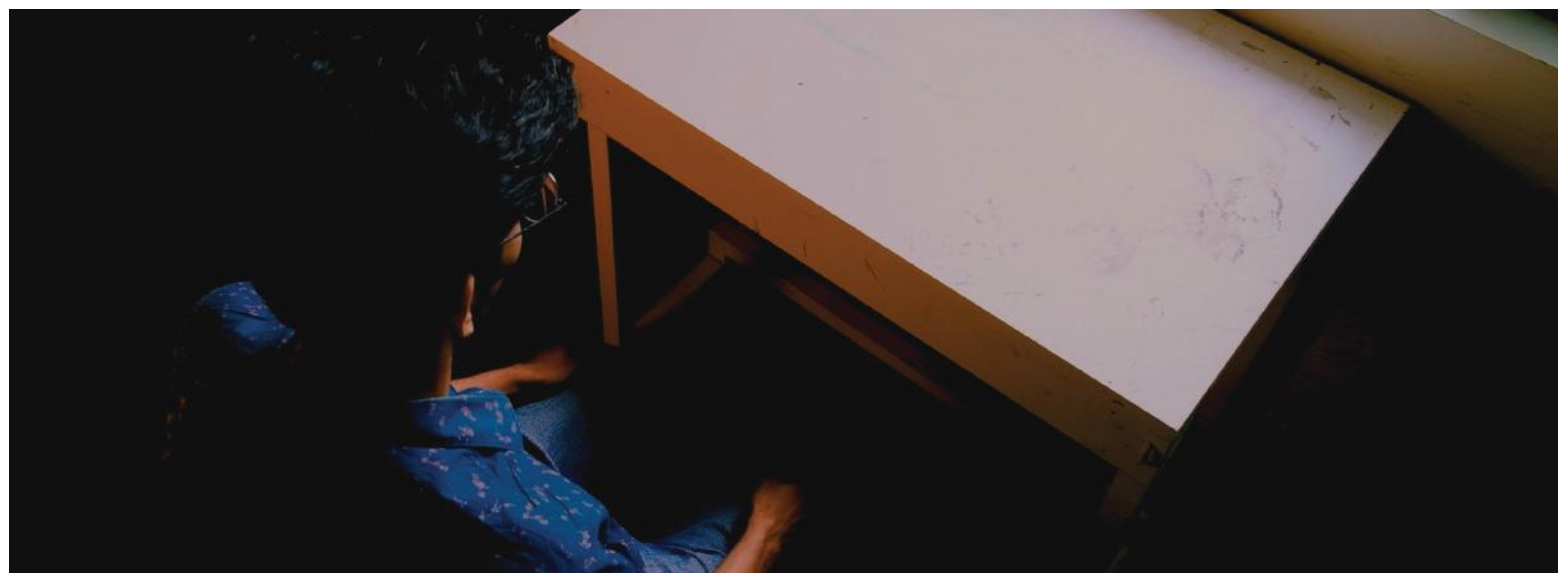
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scan to watch

Continuity Excercise

(het naik, pooja chirke, nandani soni, chaitali sinha)
[varunika bhadoria, shrey bilawat]

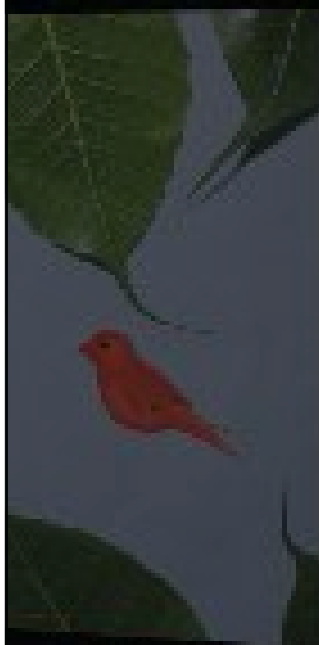
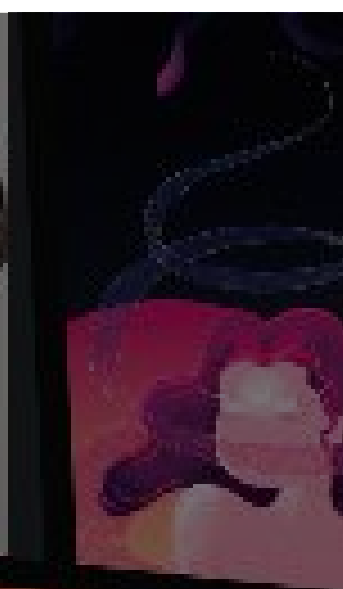




Combined Courses

Some courses in visual communication design overlay with each other. Principles like visual language, field experience, photography are intertwined with each other as a cohesive course.





Visual Language

Semester 4
2 weeks

Visual Language is a part of Visual Communication. It is a form of communication that uses visual elements to convey meaning or an idea. Visual communication can find expression in paintings, drawings, symbols, or simply lines and shapes arranged for a specific effect. Pictograms and ideograms are types of visual language. Each piece of communication has a certain visual language, which evokes or expresses particular ideas.



{abhishek kumar}



{khushbu solaki}



{renuka gabhale}



{dishita patel}



{shreyo debnath}



{tanuja sambaroutu}



{riya patil}



{rena kapasi}

* What are ATCs?

Artist Trading Cards (ATCs) are miniature works of art, usually done on card stock, that are traded between artists. They can be about anything and made with any media, materials, or techniques



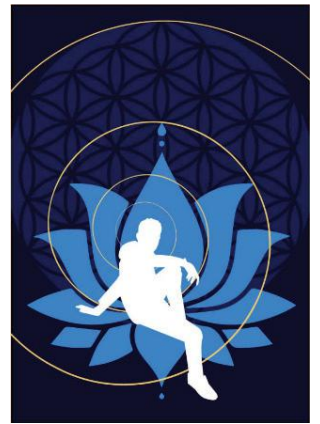
[umama valsadwala]



{het naik}



{ghehna sidhwani}



{avanish diwan}



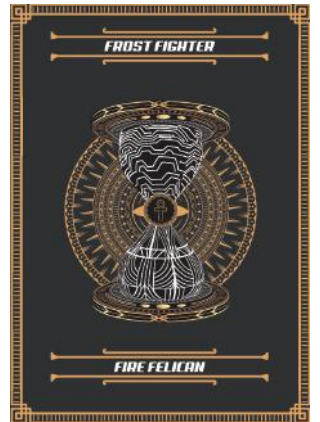
[varunika bhadoria]



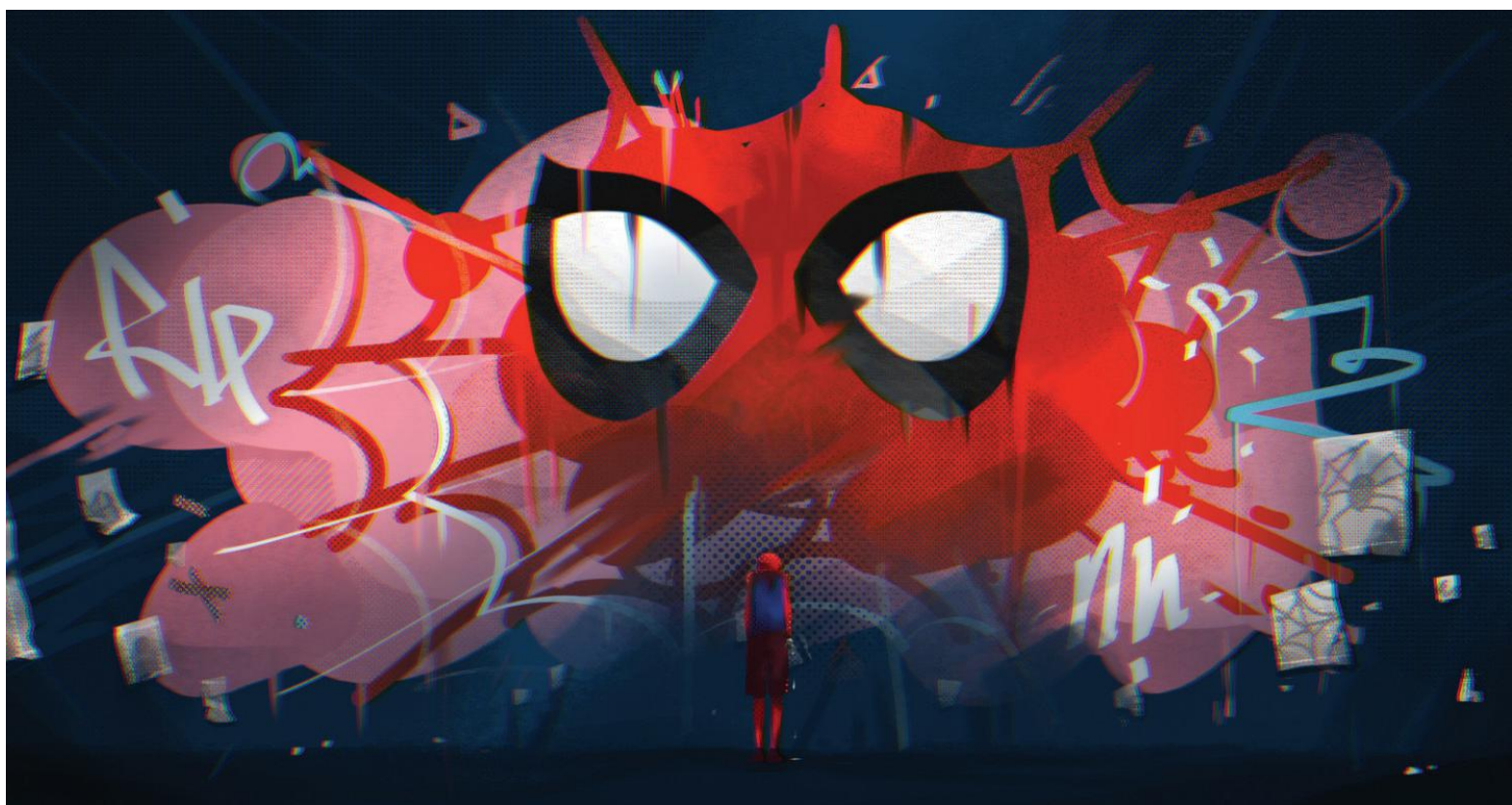
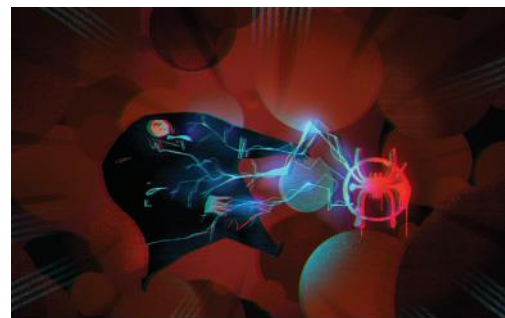
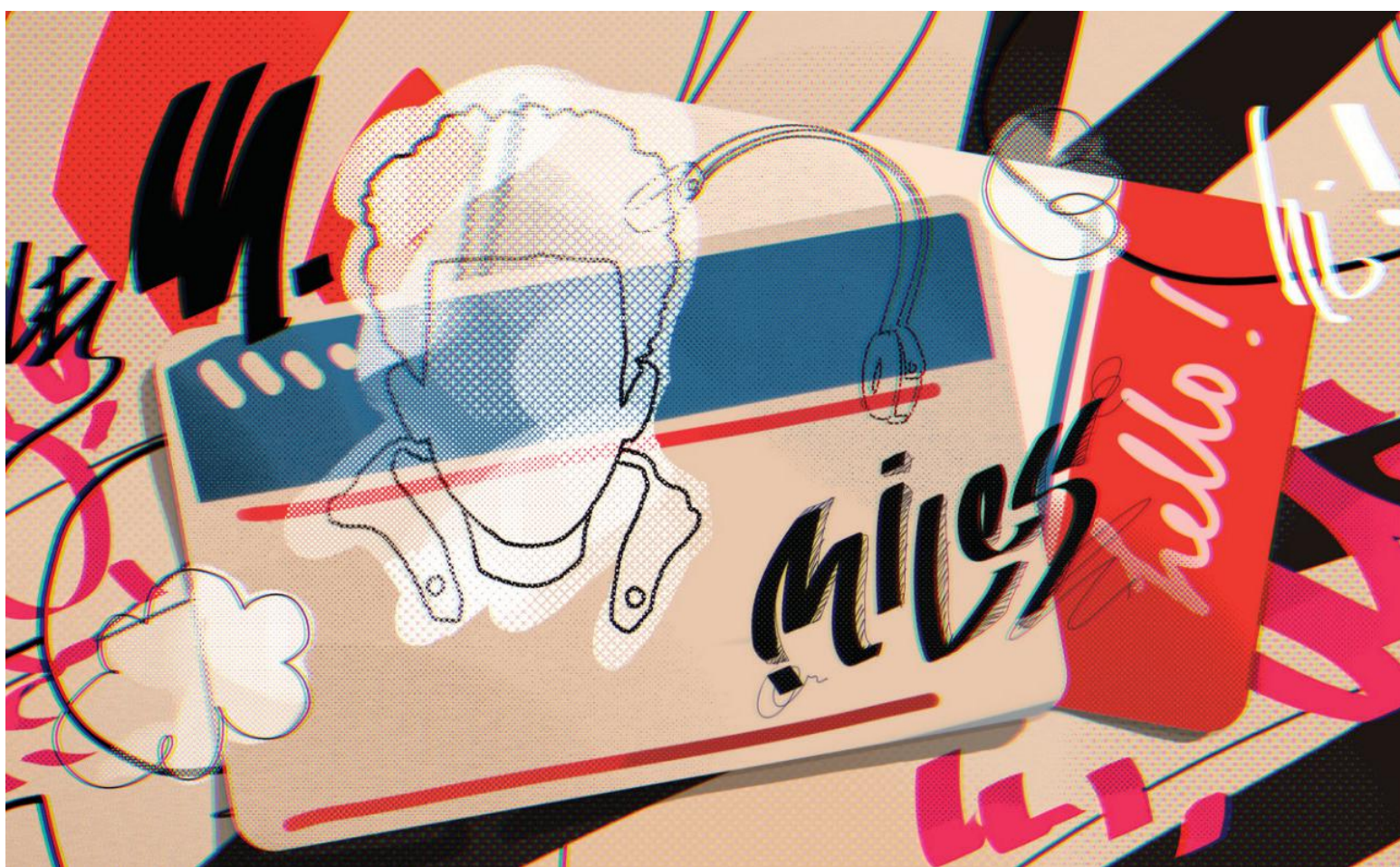
{nevil patel}



{harshvi mavani}



[kartik joshi]



Spider-Man: Into the Spider-Verse

[abhishek kumar]

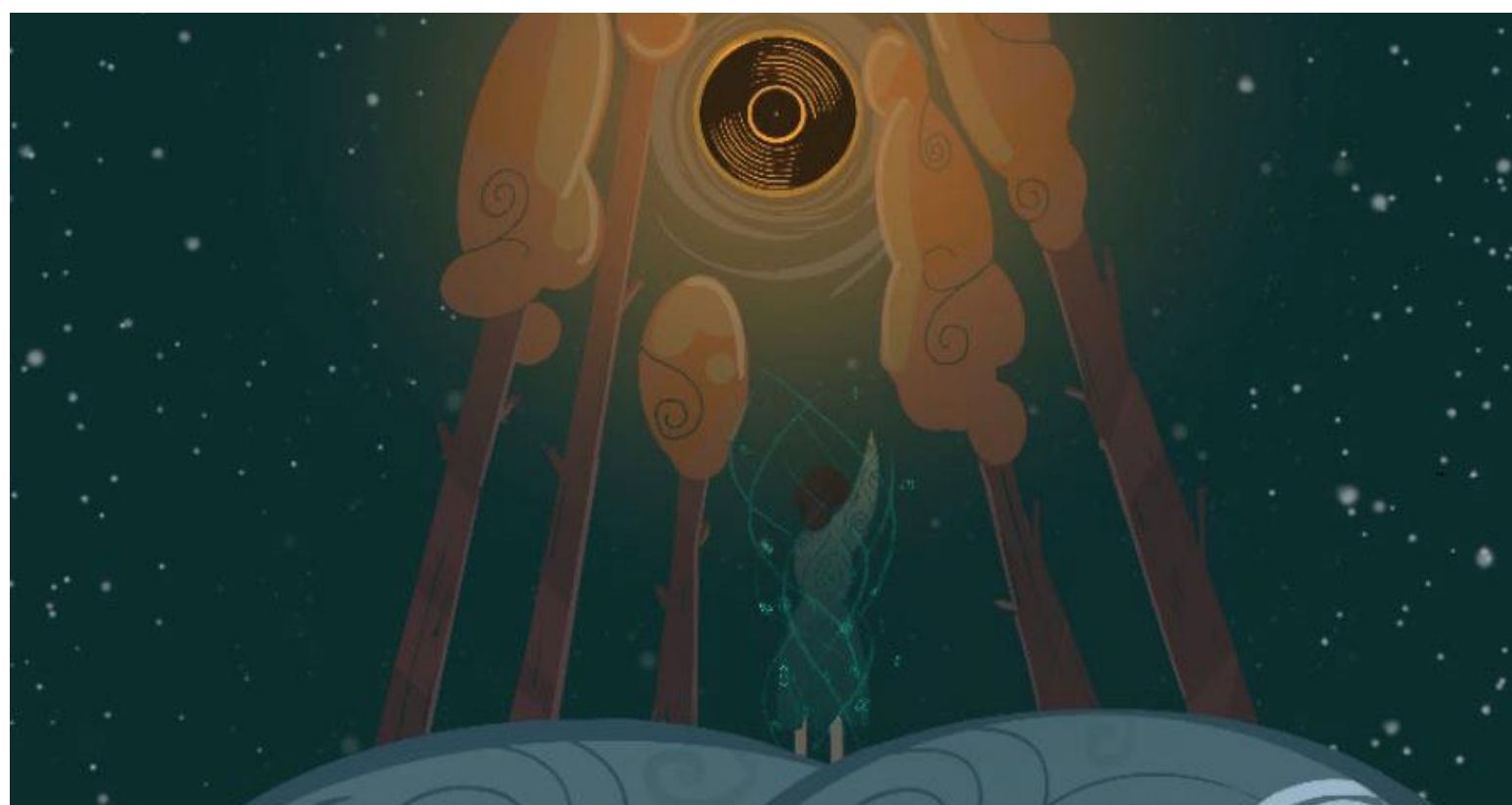
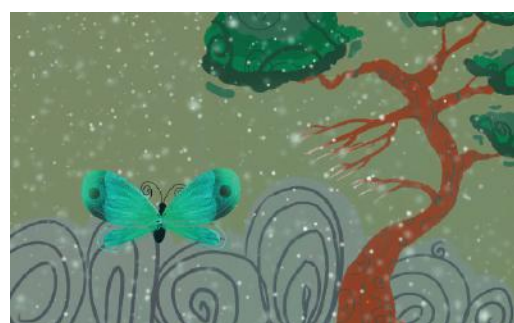
Our faculty asked us to choose a movie and go explore the visual language of that Movie. And used that visual language to recreate 5 to 10 frames explaining the story and the visual language and style used in the movie. I breakdown the movie and got to the conclusion that it uses majorly 4 visual styles and language to tell the story. And there are reasons to use those in the movie. They explain the concept and represent it through visuals. They used Glitches, which represent the multiverse influenced in the movie as the makers of the movie wanted to make and convey the story like comic books and tried to make every frame as comic book illustrations. That's why they used halftone and comic book effects in the movie.

So, I used these all visual tools to recreate and render my frames. And projected the visual language and style used in the movie Spiderman into the spider-verse. What I understood about the visual language of Spiderman into the spiderverse is that, they used three major visual styles.

- Glitch Effect
- Halftone Effect
- Comic book lang.
- Graffiti



Sketch Exploration of Frames



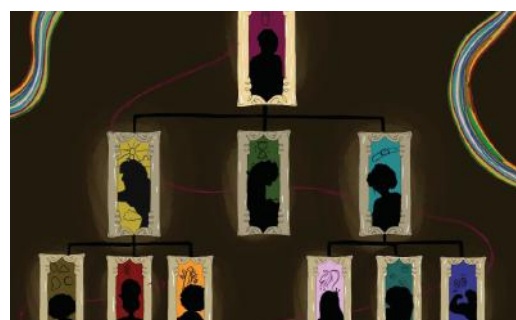
Qala

{vanshita m. jain}

Qala is a 2022 Indian Hindi-language psychological drama film written and directed by Anvita Dutt. Set in 1940s Kolkata, Qala is about the tumultuous relationship between an aspiring singer and her dominating mother. In the movie the snow represents the vast emptiness, biting cold and struggle, isolation that later represent her past and her solitude in her life. She gets suffocated that she can't see, hear beyond the flakes. The snow personifies as a boy who haunts the main protagonist's dreams and memories. Every visual element in Qala is of significance, whether it's the recurring motif of a moth, the various props or the green-colored walls of the singer's home. The movie's

look feeds into Dutt's attempt to portray Qala's ascent and descent. There is a lot of drama in the darkness. Qala is growing up in a house without joy, where there is always the presence of death. She later starts losing her mind. Art Nouveau articulates the distortion in your mind - there are no straight lines, no clear definition. The playing out needs to be an emotional level - the claustrophobia, the lovelessness of growing up in a house where you are resented by your own mother, and then the guilt and the confusion. Whoever comes to that place isn't comfortable.



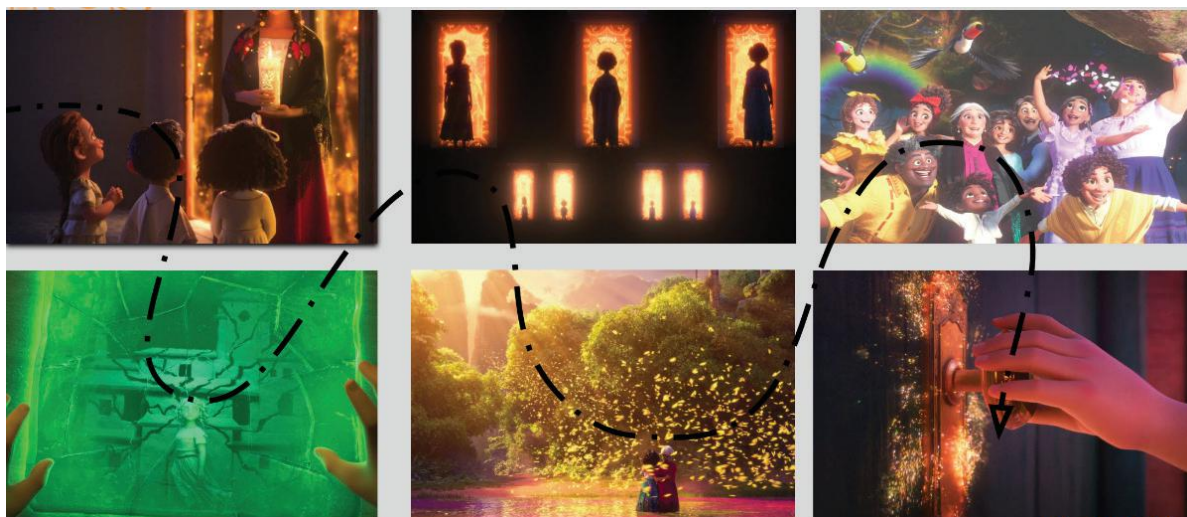


Encanto

{umama valsadwala}

The candle is the center of attention in the frame. Lady holding the candle is wearing maroon and her upper half is black. The magic from candle passes on to her children's, the color of magic also defines their power and personality. Every person in front of their own door. The door is glowing that indicates magic. Family tree is also shown in this frames as magic is passing through generations. Again the color of their clothes shows their power. Every person has a shape theory which defines their character. The visual language of Encanto throughout has been mostly colors, everyone in the family have their own colors. Two type of families have been shown with warm and cool color tones running down the line, the color reflects their personality and the magic

they possess .shape has been a very important factor in this film, one families characters being very edgy while other has round characters .negativity ,humbleness and positive aspects are shown by shapes of characters. Apart from colors and shapes ,clothing is also put more attention on as the madrigal family provides service through their magic to the whole town , and the town basically survives on their magical abilities in Columbia also, the people who provides service wear colorful and embroidered clothes as shown in the movie, especially mirabel and abuella .

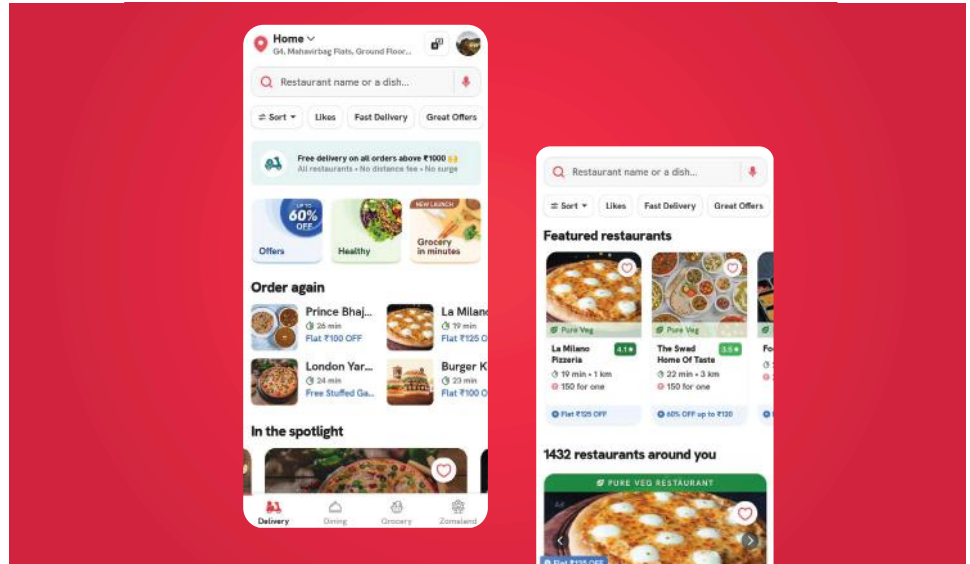


Original Frames from the Movie

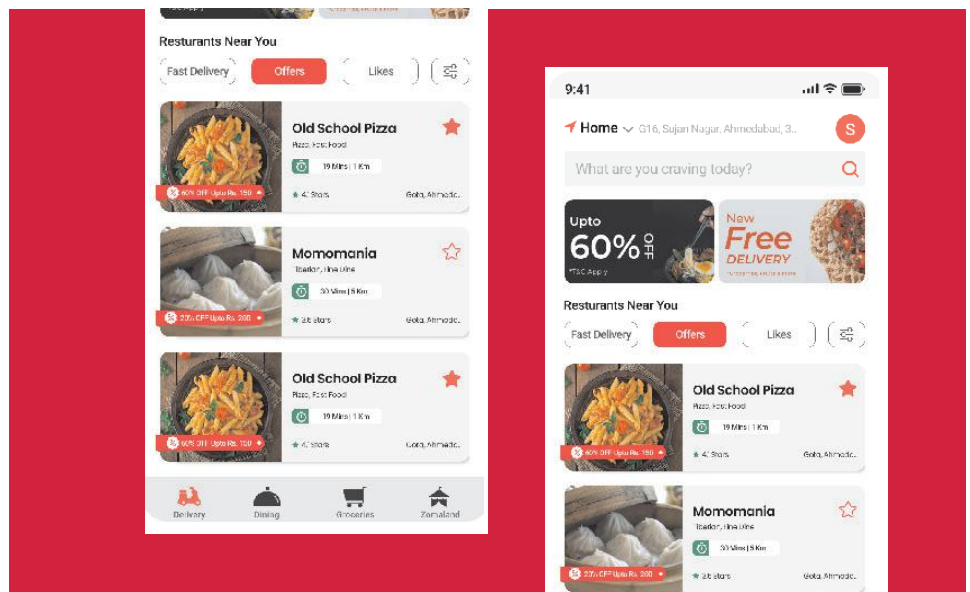
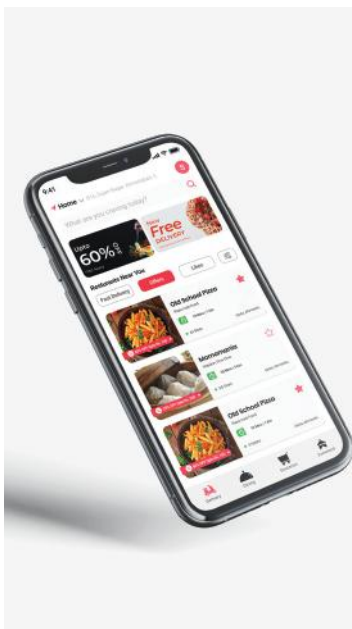
Zomato User Interface Redesign

{shreyo debnath}

The UI has poor hierarchy of items within the interface and especially the homepage. It is not using its color scheme to the best of its abilities. Additionally the UI has terrible use of size to importance ratio, where a lot of items are at the same scale as the primary items. It also has poor contrast and text readability, with the important CTAs not being highlighted enough. The improved UI has a different set hierarchy which puts more focus on the primary most common used elements of the UI removing the visually constraining items. Along with this the color palette has been kept more sombre and mute.



Current UI

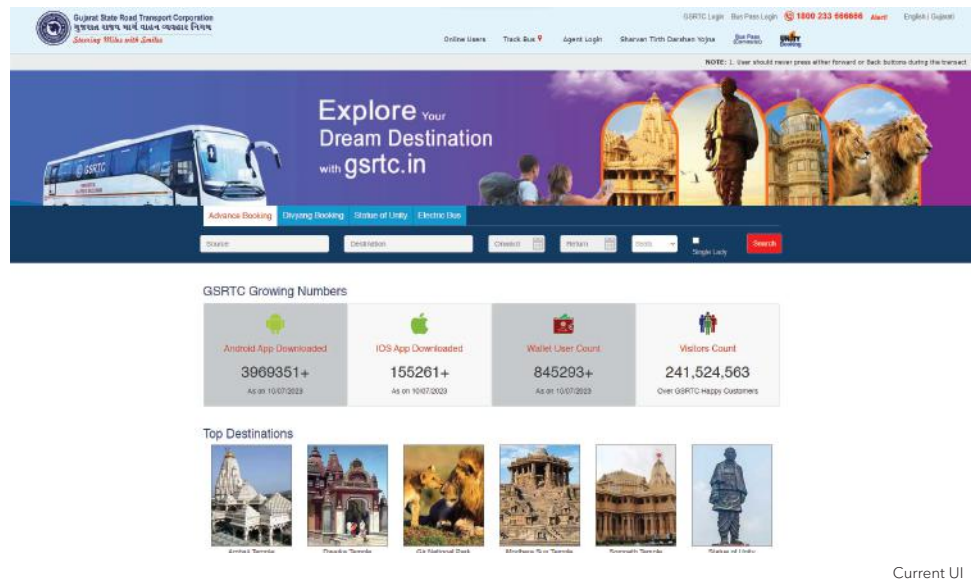


Redesigned UI

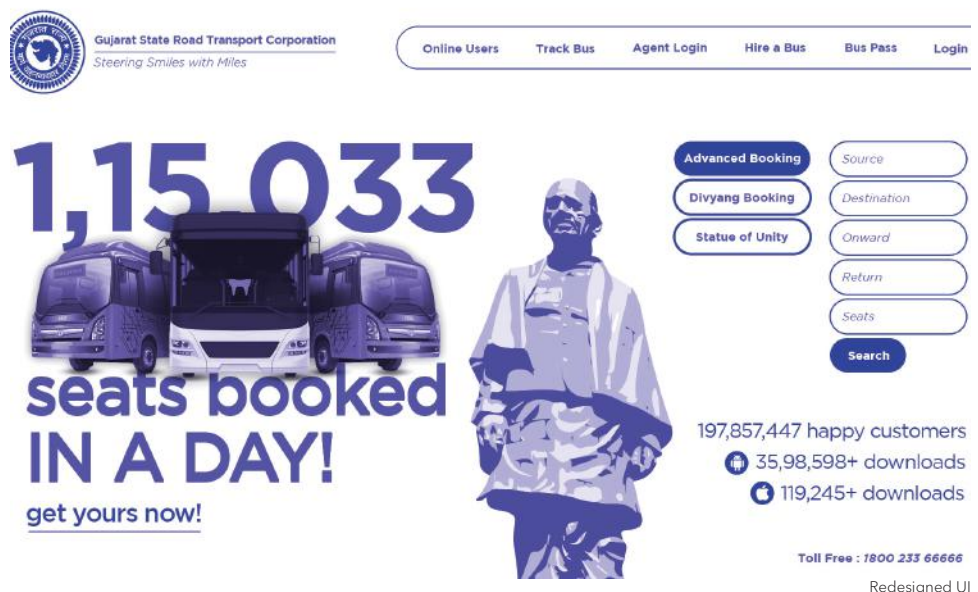
GSRTC Website Redesign

{uddhav garg}

My recent visit to the GSRTC website, it became apparent almost immediately that a disconcerting visual disarray had taken root across the platform. My primary focus gravitated toward two pivotal aspects: Visual Ergonomics and Hierarchy. In tackling Visual Ergonomics, my aim was to recreate a digital environment that facilitated a seamless and intuitive user experience. Through strategic placement of elements, optimal color contrasts, and an intuitive navigation flow, I aspired to alleviate the inherent confusion and ensure a sense of comfort and ease for all users interacting with the website.



Current UI



Redesigned UI

Field Experience

Semester 4
1 week

Field experience was the final course of sem 4. Students visited Udaipur, Rajasthan from 20th to 24th March 2023. They explored Gangour Ghat, Bhagore ki Haveli, Jagdish Temple, City Palace, Shilpgram, Kaavad Artists, Monsoon palace, Design talk and much more. Apart from these instructed place few of us visited and experienced Dharohar Folk Performance, Classical music (Hritu Basant), Making Natural Pigments, Karni Mata Temple, etc.



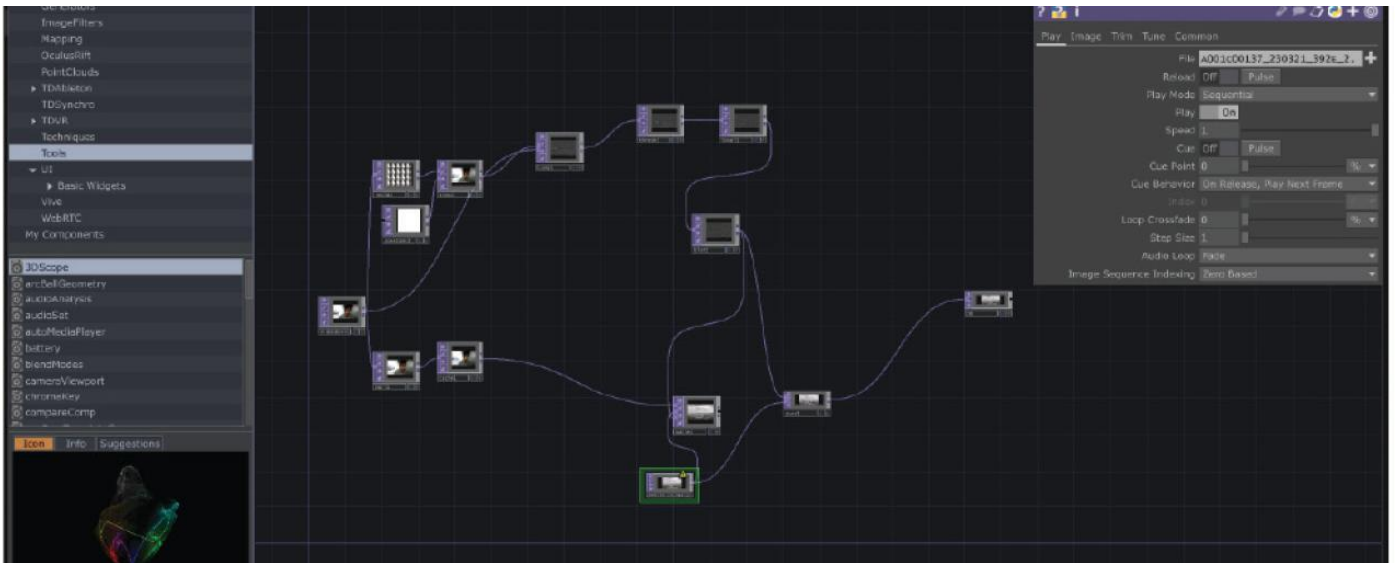
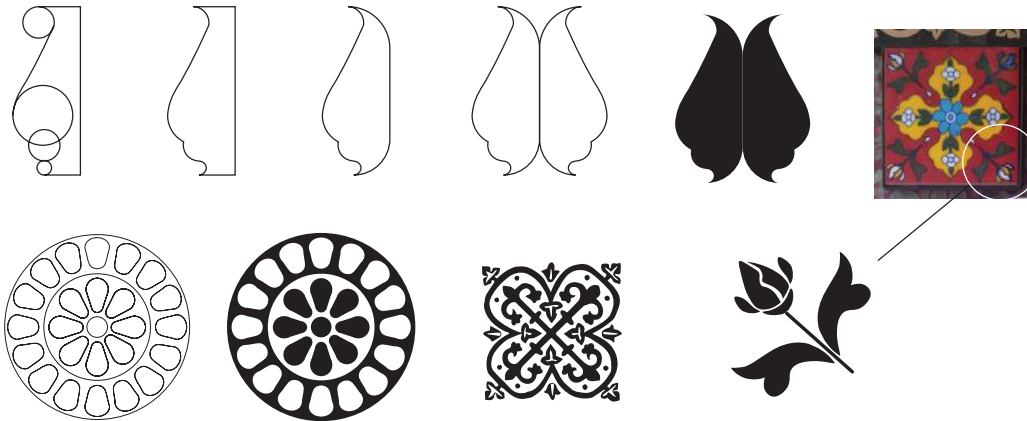
Mayad Geetda - Experience Identity Design

[mukul r. dev, renuka gabhale, uddhav garg, naman sharma,
nikhil gokhale, mahi patel]

The objective of the assignment was to bring the stories, sounds, emotions and feelings of udaipur to people through different media and methods. Our faculties guided us throughout our journey and experience and asked us to bring the experience of udaipur that we had into a tangible output by the means of design. For our approach we decided to go forward with the approach of doing an experiential branding for the culture of udaipur. We documented audio-visual materials and brought-Live Projection, Film, Soundscape, Photography and 4 infographic posters consisting data of Folk music, Folk Art and Design Talks. This included an identity design, a spacial display which encompassed all the sounds from udaipur recorded

and photographs of the motifs, architecture, folk art, music and much more. The major takeaway from this experience as Communication designers was how craft and design can come together to create unique and effective pieces of communication. It also sparked in us, a wish to design and communicate for change. In this course we went a step further in understanding organic methods of field research and interacting with a completely new place and its people. We are grateful for all the feedback we received on our work, which will only make us improve further.

मायइ गीतइ संस्कृति अनुभवात्मक सुशोभन Culture Experiential Display

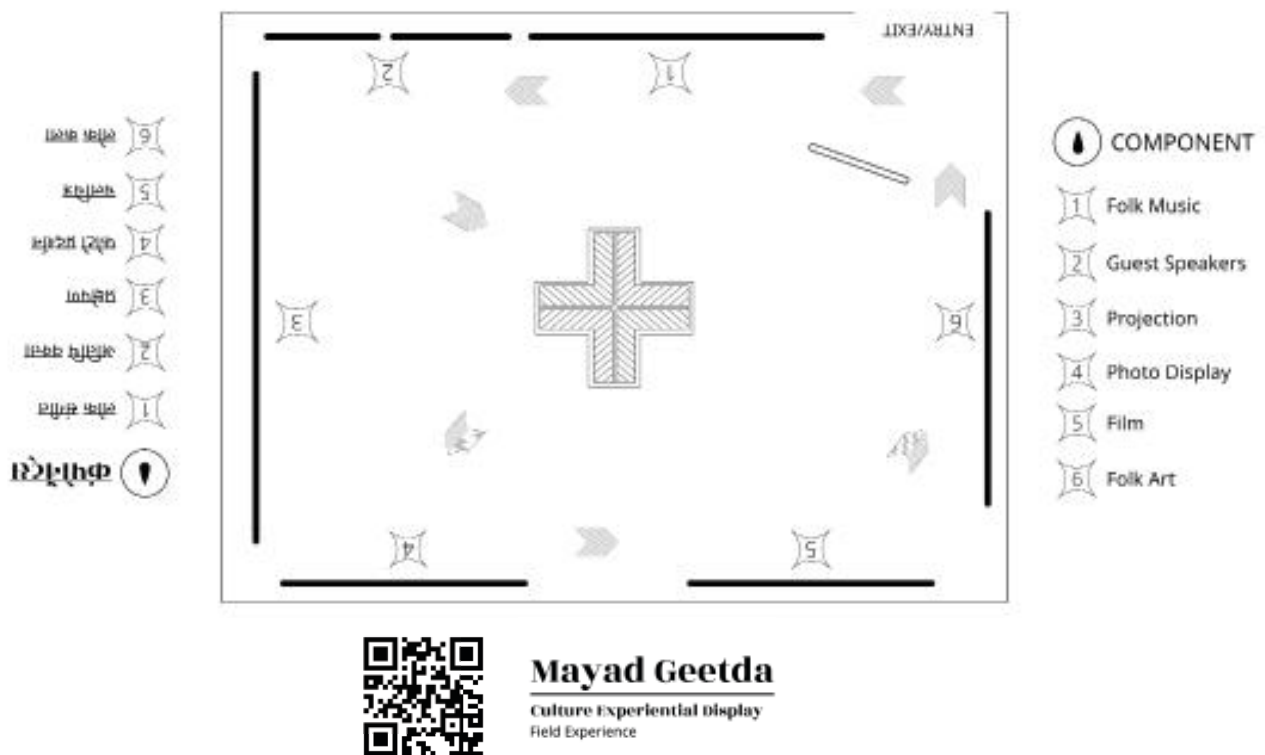


Ideations & Inspirations

Coming up with a experiential exhibition where the narrative talks about the experience in the field itself. Udaipur has rich detail in the art and architectural aspect of the cityscape. Miniature painting, stone

carving and lots of motif to be seen around. Motifs in udaipur was versatile and is not prominent everywhere. The is prominent form from the architecture has been taken out to form a motif.







Paadharo - Board Game Design

[shreyo debnath, ghehna sidhwani, atharva patil, dishita patel,
prachi ranpura, avanish diwan, nidhi paithankar]

We wanted to bring the experience of Udaipur through the unique blend of culture and traditions that we got to see in the city of Udaipur, Rajasthan. Our idea was to draw inspirations from the color styles, the usage of form and structure, the architecture, the sounds, the history and geographical relevance of the city and design it into once experience which everyone can enjoy.

We designed a board game which draws inspiration from the Kavaad artstyle of the Kavari's of Udaipur and the format was taken to be that of a Chaupaad. The board game was designed to taken as a souvenir for the tourists visiting Udaipur or for people who want to experience the sounds and culture of Udaipur through a tangible medium. The Kavad is a mobile story-telling device that sometimes serves as a temporary temple. It is created by combining the skills of carpentry, painting and narration. Chaupar,

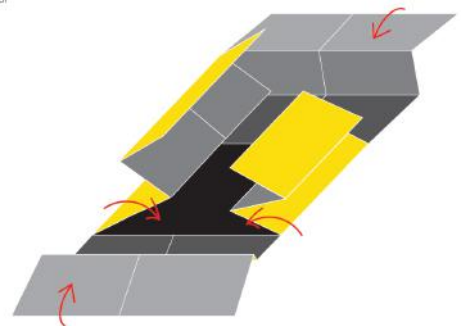
chopad or chaupad is a cross and circle board game very similar to pachisi, played in India. The board is made of wool or cloth, with wooden pawns and seven cowry shells to be used to determine each player's move. The format was chosen to be Chaupad as we saw a imitation of the original in the City Palace and additionally Udaipur had the mixture of 4 cultures in the their architecture and history.

The objective of the game was to trace your token's historical, cultural, geographical and social journey through the city of Udaipur with the objective to reach the center place of the game called 'home', without getting killed by other tokens. The illustrations follow the narrative of going from different parts of the udaipur, cultural, geographical, historical and social sectors to reach the 'home', city palace.



Our exterior was inspired by local cuisine and environment. The name padharo is a very common word known by many people, it's the word for welcome in rajasthani mewari and marwadi. We wanted to emphasize on the game being an experience. The interior is made with color palette taken from the kavaad art and has basic shapes constructed to represent different symbolic places in a simplified manner. Additionally we have added an audio experience to different panels of the board to immerse the audience into the experience of udaipur when they play the game.

yellow- exterior
black- centre
grey- interior



kavaad - chaupar
3d view

interior structure







Udaipur Diaries - Accordion Book Illustration

[arpit malviya, jinarth gandhi, varunika bhadoria,
nakshatra khandelwal, umanshi panchal]

In this module, we embarked on a creative journey that involved translating our individual experiences into a unique and dynamic foldable book format. The innovation lay in the book's unfolding mechanism, representing a continuous narrative flow. We skillfully intertwined the daily occurrences and captivating stories of Udaipur, a city known for its enchanting lakes and often referred to as the "Lake City of Rajasthan."

The collaborative effort of five individuals converged into a single narrative thread within the pages, spanning an immersive three-day journey from inception to culmination. To encapsulate the essence of Udaipur, we harnessed the symbolism of the color blue,

mirroring the city's aquatic landscapes and evoking the soothing serenity of its surroundings.

Initially employing watercolors, our creative approach soon embraced the realm of digital artistry. Melding digital watercolor techniques with hand-sketched elements, we transitioned the project into a hybrid realm, capturing the fluidity of our experiences through both traditional and contemporary mediums. The project stands as a testament to the fusion of personal experiences, artistic innovation, and the visual storytelling potential that arises when diverse mediums and perspectives harmonize. In this module, we embarked on a creative journey that involved translating our

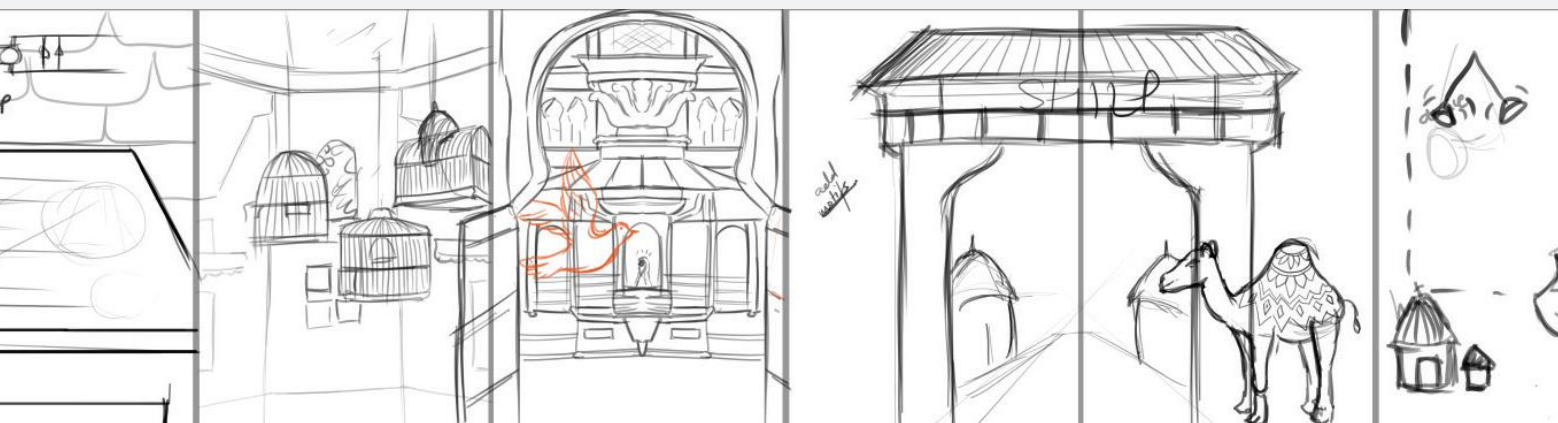


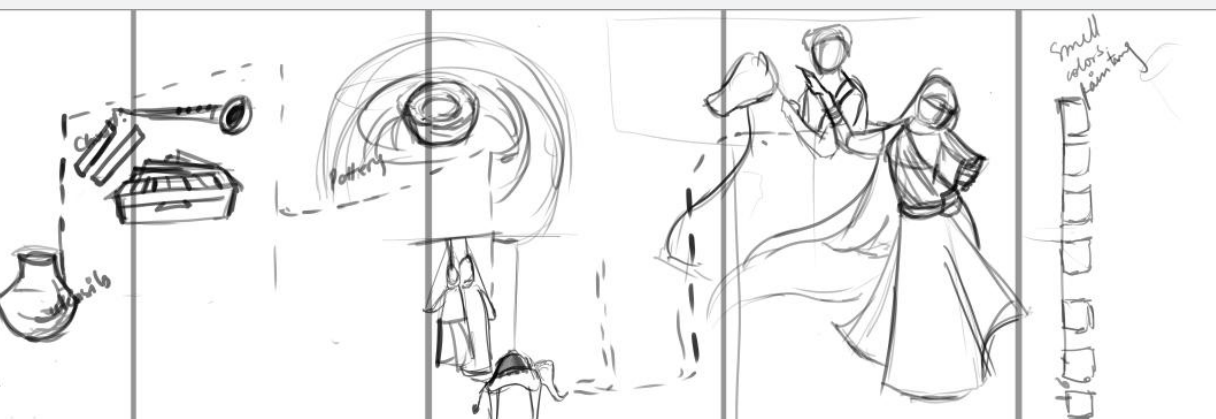
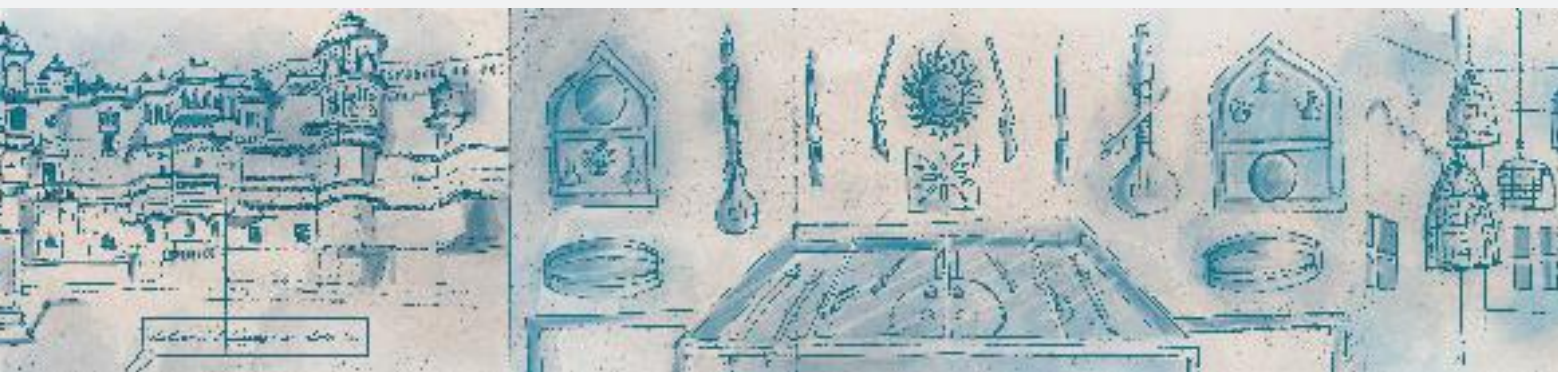
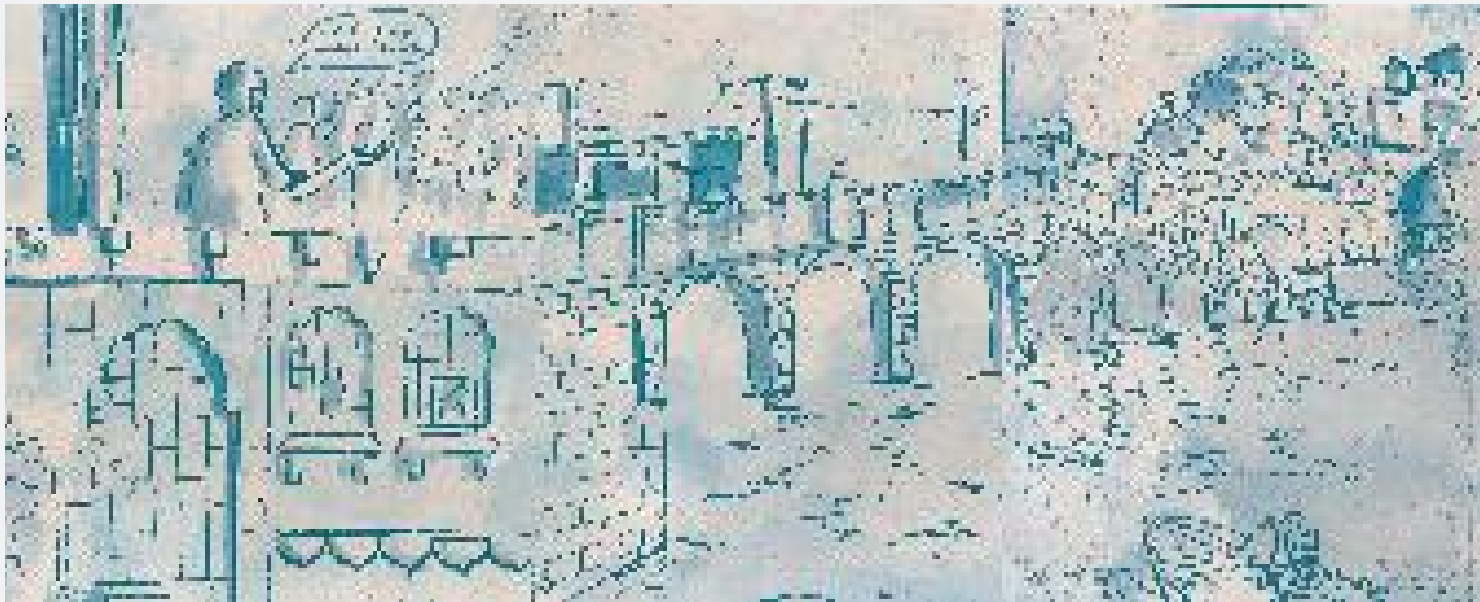
individual experiences into a unique and dynamic foldable book format. The innovation lay in the book's unfolding mechanism, representing a continuous narrative flow. We skillfully intertwined the daily occurrences and captivating stories of Udaipur, a city known for its enchanting lakes and often referred to as the "Lake City of Rajasthan."

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soothing serenity of its surroundings. Blue was a personal color choice as Udaipur is designated as the white city.

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scan to watch

End Note

This book aims to bring inspiration among students while providing an avenue for the exploration of novel ideas and methodologies. It serves as a gateway to diverse ideologies and newest processes within the realm of design, fostering an awareness of emerging trends and philosophies in design. Moreover, the book serves as a bridge for students to forge a meaningful connection with GLS Institute of Design, creating a platform where their work can be not only showcased but also cherished. Beyond its educational function, the book fosters a sense of healthy competition among students, elevating the overall quality of their work. In essence, it's more than just a book; it's a tangible embodiment of creativity, learning, and collaboration. It's a homage to what the institution holds true, good design.

"No Design Can Exist In Isolation." - George Nelson

Embracing this philosophy, effective design thrives on the interplay of ideas and perspectives. Networking with peers from diverse disciplines forms the foundation of this principle, fostering robust connections that delve into various intricacies. At its essence, exceptional design isn't confined to mastery in a single realm, but rather celebrates the versatility of being a proficient 'jack of all trades.'

Special Thanks

Dr. Anil Sinha (Director, GLS Institute of Design), for allowing the book to foster.

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