SEVENTH ISSUE

The Exhibit

Wolverine Fabric

थप्पा छपाई

IPSUM.

Apr. 25, 2021

Illustrated by Jay Adhiya

STOP THE CRYING BABY !!

The concept of feeding their babies is one of the most important tasks of parents' lives. It involves many health and emotional factors. 'Chicco' is an Italian company that specialises on multiple fronts in the infant care market internationally. It promotes parenting as a positive attitude toward society and the world, as well as toward one's children.

The company is inviting designers to develop an innovative tool that facilitates breastfeeding and encourages mixed feeding. The main goal is to allow alternation of natural feeding with artificial feeding without it being a complication for the mother and baby. Entries to this challenge are accepted till 16 June 2021.

- Hitali Bhonde

ROBO FEST

Over a year into lockdown, the joys of working together feel like the stuff of past lives. Despite the pandemic's doldrums, Harsh Mandaliya, PiYush Vishwakarma, and Nikita Nair spent 3 months working on a project together, designing an exoskeleton mechanism to aid patients undergoing physiotherapy. Soon their venture under the mentorship of Prof. Pradeep Sahu saw itself competing in Robofest Gujarat 2.0. The team's design proposal has been shortlisted at Level-1 (Ideation stage) in the Powered Exoskeleton Category.

During their UI/UX course, they were leaning towards learning devices and brainstormed in areas of agriculture, education, and toys. "Finally we decided to design for the medical field, it's always an interesting area to work with".

"Getting started was stressful for all of us, finding a problem area, thinking out of the box but at the same time having to create a box for ourselves. It was also important to keep the users' realities in mind, empathy is key to understanding."

Their mentors advised them to not limit themselves to their course assignment and when the competition arrived, it just fit. Their final brief being – A Learning or training device for paramedical purpose.

"Research was key, especially for any medical equipment, there are a lot of parameters to fulfill, and it's from good research that the product value is established." After extensive research they executed the prototype. "It was amazing to realize that we are capable of making this."

They are now progressing with their prototype and are pumped to see it through. "We have to do it, just do it."

- Aparajita Singh Jadon

Illustrated by Anushri Gupta

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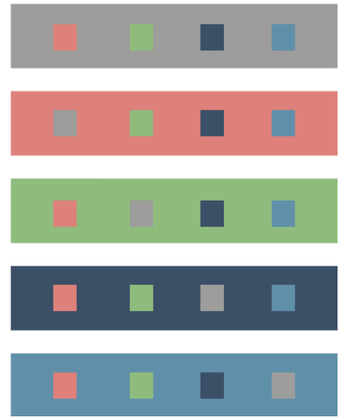


STUDIO FOUNDATION YEAR

STUDIO SECOND YEAR

STUDIO THIRD YEAR

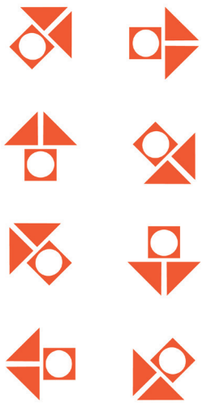
STUDIO FOURTH YEAR

LIBRARY

DISRUPTIVE STUDIO

FOUNDATION YEAR STUDIO

- Work Presented is of Communication Design batch of 2019 (Semester 4)



IDENTITY CRISIS

In popular opinion, group projects have always been the most fun and at the same time, the most difficult ones to work on. Identity Design-II has been the epitome of this.

At the beginning of the course, Semester IV, Communication Design students were divided into designated groups. Nothing could have been more daunting. Before the storm could calm, the class proceeded to the first stage, 'research and analysis'. This included case studies of existing brands and creating a survey for respective stakeholders. The survey was conducted to understand their associations with the Department of Design. The collected data was analysed to identify gaps and opportunities as a class, and a design brief was generated. This process hadn't been plain sailing, but learning was immense.

After this, they moved to the most exciting stage - ideating. Thoughts and individual logo ideations came alive on digital sticky notes, boards, and paper. The virtual boards bustled with ideas. Further, the logo with maximum scope was selected through voting, from each group. The class again came together in groups to develop an identity that supported the brief and was unique. Constant feedback and insights from the faculty helped them push the envelope.

Although there were rumours that some members carried the weight of the team and some teams appeared more victorious than the others, united they steered ashore. The exhibition was an electrifying success. It not only provided the long lost drive that was stolen by the pandemic but also awakened the spirits in slumber.

- Saachi Shah, Chandni Desai

Self Healing Fabric

Pop culture remembers Wolverine as a tough antihero with long retractile claws and an enhanced, special ability of regeneration known as 'the healing factor'. Years after we were first introduced to this comic book character, his fictional ability was made into a reality by scientists recently. Not the claws, although that would've been cool, the scientists developed a soft rubber-like, self-healing, highly stretchable transparent material.

Known as the 'wolverine cloth', it has the power to stretch to 50 times its length and regain its original structure. It is able to heal itself from a cut within 24 hours at normal temperature. The material also holds a capability of conducting electricity through the flow of ions (known as an ionic conductor).

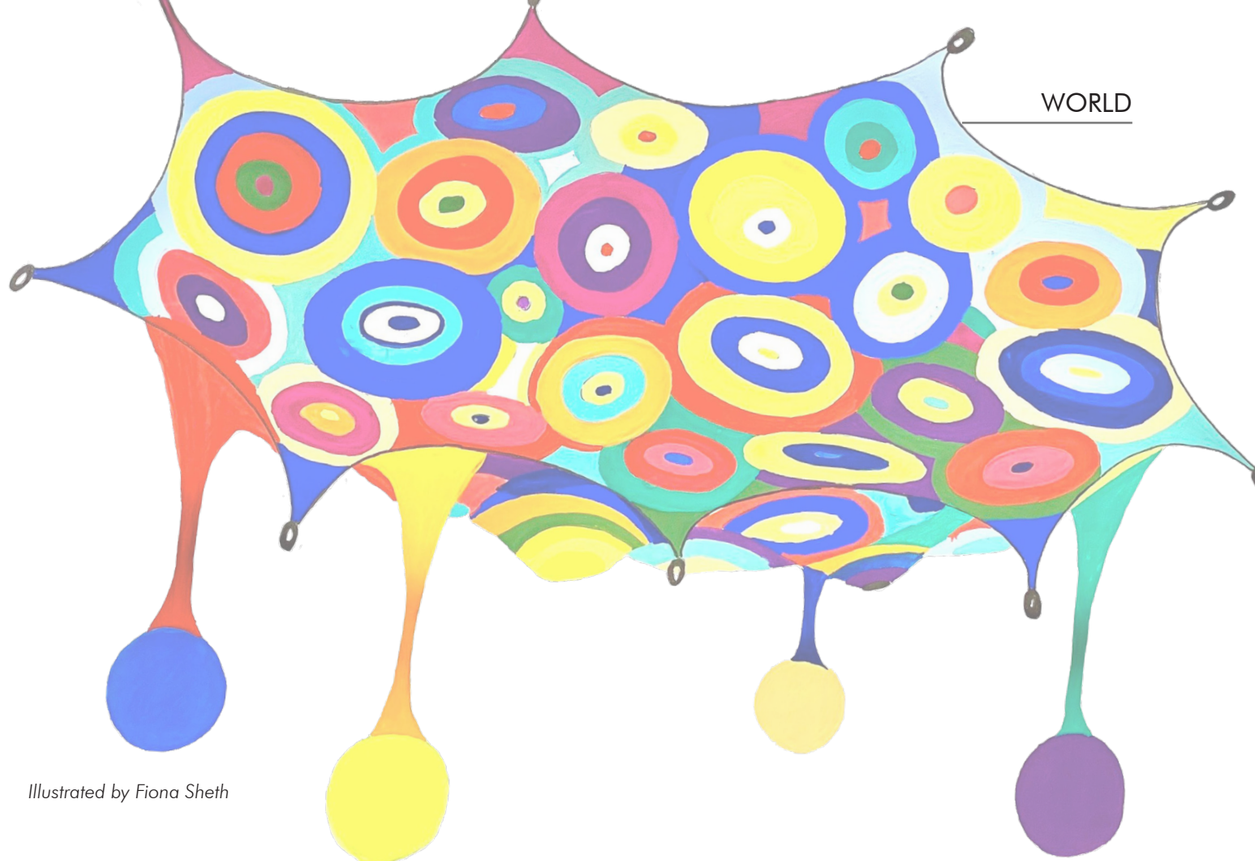
Without getting into the complicated science of it , the molecules in such materials associate to form a super molecular rubber containing cross-links and chains. Charged ions are combined with polar molecules (a molecule having a positive charge at one, and a negative charge at the other end).

The imbalance hence produces an electrostatic attraction between the molecules. This material is easy to produce at a low cost, and can be activated by an electrical stimulus, like muscles are activated by the brain.

The explorations of applications of this material have only just begun. It could be used in robotics, electronic devices, batteries, biosensors and also to power artificial muscles. Wolverine cloth was used in the Mars Orbiter Mission spacecraft of ISRO or the 'Mangalyaan' and the world cannot wait for the wolverine-inspired possibilities science and the future hold.

- Rucha Gavane

Illustrated by Shrey Gadhiya



Illustrated by Fiona Sheth

TO PLAY OR KNOT TO PLAY

Swings, slides and merry-go-rounds, most of us spent our childhood playing on these, creating beautiful memories. Japanese textile artist, Toshiko Macadam created the world's first textile playground and it challenged the century old concept.

It's been over 30 years since Toshiko made the first textile playground in Takino Suzuran Hillside National Park, Japan. It took her three years to slowly knot the nylon knots together in a structure by hand. Inspired by children playing with her art installations and lack of playgrounds in Tokyo, she created a 'living' playground.

The netting housed inside a timber dome, built using ancient Japanese temple techniques, makes it last centuries if maintained well. The knotted structure is not only colourful but also flexible, making it extremely safe for children meaning no more playground scar stories.

Toshiko and her husband, Charles Macadam, established Interplay Design and Manufacturing in Nova Scotia, Canadain 1990. They won a national design award in 1992 for the Takino Suzuran Hillside National Park Project. The textile playgrounds were later constructed in other places like Spain, Singapore, Shanghai, and Seoul, and are also in modern art museums around the world. Her first large scale commission was for the Hakone Open Air Museum, outside Tokyo.

The bright coloured, interactive playgrounds were not only for children but also adults. They jump around and inside the alien egg-shaped pods, making new memories.

- Vedsri Sah

Que sera sera

An interview with Prof. Amishi Vadgama

- Chandni Desai

Amishi Vadgama lives her life as it comes. At quite a young age, she has made a name for herself as a textile designer and an educator. Here is the story of that which shaped her identity in the design world.

After her tenth grade, she moved from Ahmedabad to Mumbai. During her high school, she went to an NGO named GIFT, run by Khalid Rafique through a friend. This is where the seeds of textile were sown.

Right from youth, Amishi has been an absolute powerhouse. She attended Xavier's college in the morning, seven to twelve studying for a degree in Economics. After which, she spent six to eight hours doing a Diploma in fashion and textile at GIFT, where she also taught other students. During this, she learned of her love for textile, "For me, it was more about the material and the texture." She continued her career and did her post-graduation at NID in textile.

Vadgama immersed herself into textile with her increasing interest in the craft and artisans, "I have lived with them the longest that I've known design."

She was extremely thrilled to travel and meet the artisans, look at the groundwork, the hospitality, learn from them and look at how gifted they are. "Spending a lakh on a 'patola' would be the same as spending a lakh on jewellery", she said, since she knew the amount of time, the energy that was given to make it.

She first went for her diploma to Tamil Nadu and worked on fine organic sarees and ahimsa silk at Appachi Eco Logic Cotton Pvt Ltd, brand 'ETHICUS'. She learned Tamil there and now speaks the language with consummate fluency. Interactions with multiple artisans blossomed her work in block printing Ajrak, using geometric Islamic motifs. She went to Manipur on a project with NID as a textile researcher. Often, she was the designer and part of the marketing team that spoke to their clients.

Prof. Amishi has been a sponge, soaking up every opportunity that life throws at her. At the Department of Design, Nirma University, she nurtures the foundation year students to do just that as they step into the real world.

Illustrated by Vrinda Bubna

Dive into Ajrakh

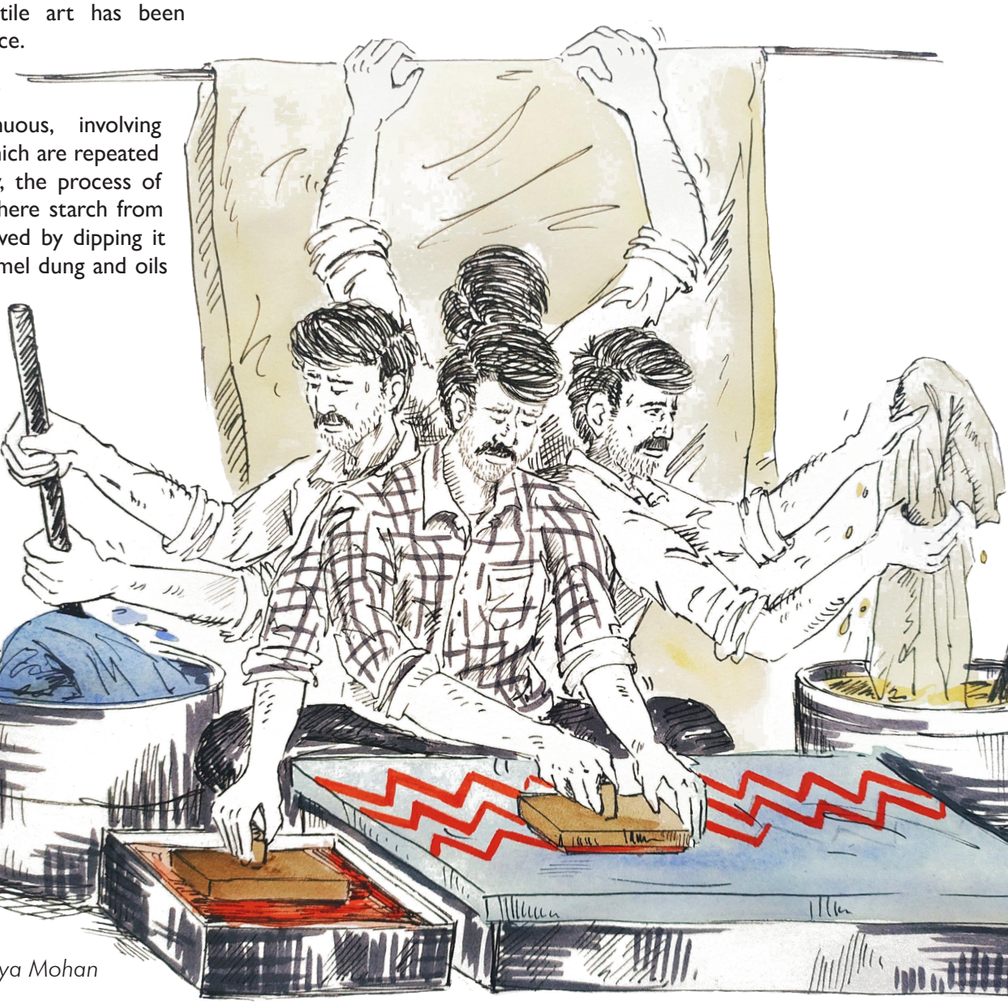
Ajrakh is a colourful block printing method that unifies traditional elaborate symmetrically geometric shapes symbolising and celebrating nature. Do you know why Ajrakh is colorful and bright? It was so because bright colours made it easier for people to locate lost cattle and herders in the vast desert. This intricate technique came to Kutch from Sindh, centuries ago and this textile art has been flourishing ever since.

The process of printing is strenuous, involving multiple stages, which are repeated sequentially. Firstly, the process of *saaj* takes place where starch from the fabric is removed by dipping it in a solution of camel dung and oils and later dried and washed. Secondly, in the *kasano* process, the fabric is washed with a solution of Myrobalan, a mordant in the dyeing process. A resist of lime and gum is printed on the fabric using a carved woodblock on a white area.

In the *kat* and *gach* process, a paste of ferrous water is printed, followed by a resist of gum, clay, and alum. After natural drying of the cloth, it is dyed twice in indigo to coat firmly. In the procedure of *vicharnu* and *rang* the fabric is washed thoroughly and put in a boil with dyes of different colours. Although the process consumes a lot of time, the final print comes out rich and vibrant.

The natural dyes and herbs used in Ajrakh printing are the foundation that makes it unique and ageless. With the passage of time, this craft is still celebrated for being inspired by organic elements and the artisans are providing highly proficient and elaborate handcrafted textiles to the world.

- Hitali Bhonde



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Scan to listen to Prof. A. Vadgama's favourite music.