



ANNUAL REPORT 2023 - 2024
DESIGN INNOVATION CENTRE
Lady Irwin College, SPOKE DICDU



Coordinator: Prof. Sushma Goel

Year of Establishment of DIC, Lady Irwin College: 2019

Design Innovation Centre (DIC) has been established under National Initiative for Design Innovation (NIDI) Scheme as a flagship programme by MHRD. It is a platform for product or process innovations for students, faculty and citizens to give ideas that can be developed as products/ processes.

1.1 INNOVATION WEEK 2024 (5th -18th March, 2024)

1.1.1 Inaugural Session (5th March, 2024):

The series began with a lamp lighting ceremony and speeches by distinguished guests like Prof. Anupa Siddhu, Prof. Sushma Goel, Dr. Sushma Sharma, and Mr. Byju Kurian. They highlighted the importance of innovation, sustainability, and CSR initiatives.



The inaugural session in progress depicting lamp lighting, address by Prof. Anupa Siddhu, Director of Lady Irwin College, and our esteemed guests

Session 1

Artificial Intelligence in Design: Dr. Saurabh Tiwari discussed AI's transformative potential, followed by a panel discussion on AI's applications and ethical considerations moderated by Prof. Sushma Goel.



The session on Artificial Intelligence in progress moderated by Prof. Sushma Goel, Founder of the Innovation Series and Vice-Principal, Lady Irwin College

Session 2

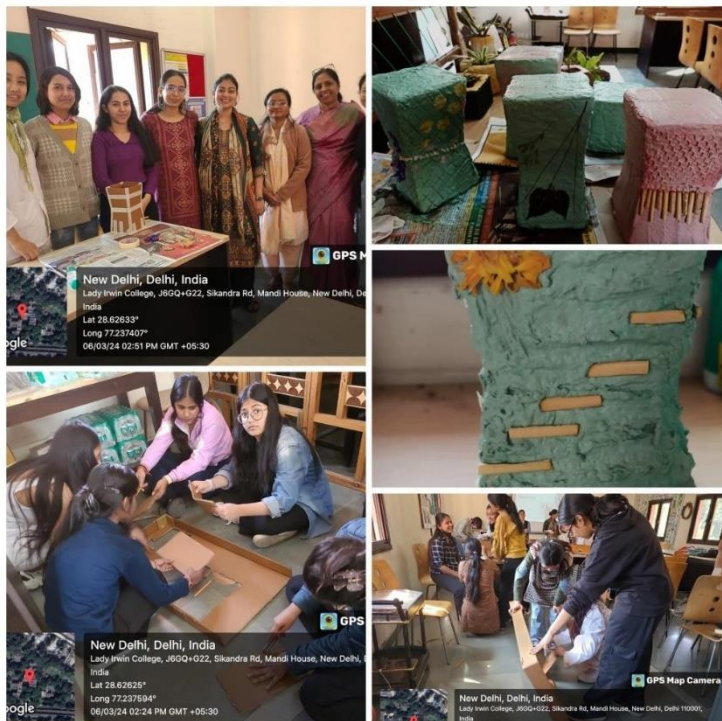
Leaf Plate Making Workshop: The DIC team: Ms. Pallavi Dheer and Ms. Ayushi conducted a hands-on workshop on making eco-friendly disposable plates from leaves, emphasizing sustainability.



Leaf plate making session in progress conducted by the DIC team

1.1.2 Workshop on Product Development from Waste Material (6th March, 2024):

Participants learned to create vases from waste cardboard and egg trays, promoting recycling and creativity.



Students actively engaged in developing vases using cardboard and egg crate

1.1.3 Workshop on Compost Making (7th March, 2024):

Dr. Radha Goyal conducted a workshop addressing waste management issues and educating participants on composting techniques.



Dr. Radha Goyal, Deputy Director, IPCA conducting a session on compost making

1.1.4 Visit to Hauz Rani Nursery (15th March, 2024):

Students attended a workshop on vermicomposting and learned about organic composting methods along with plant health and farming techniques.



Students, Faculty and DIC team at the Houz Rani Nursery for a workshop on vermicomposting

1.1.5 Sale of Products (18th March, 2024):

The series concluded with a successful sale of products made by RMDA students under their startup "Genesis" and products from the Design Innovation Centre (DIC), showcasing the practical outcomes of the series.



Inauguration of product sale by Prof. Anupa Siddhu, Director, Lady Irwin College and the student and DIC team manning the stalls

The Innovation Series covered a diverse range of topics including AI, sustainable product development, waste management, and organic farming. It effectively engaged students and participants in hands-on experiences while promoting innovation, sustainability, and entrepreneurship.

1.2 COPYRIGHTS/ DESIGN REGISTRATIONS (Certificated)

1.2.1 Intellectual Property Rights (Copyright)

- **Shabdkhel**

- The game is a contemporary version of the Indian Traditional Game, ‘Tic Tac Toe’ popularly called ‘zero-katta’.
- USP
 - It is a multi-purpose product.
 - It is used as a game as well as a storage bag.
 - It promotes language & cognitive development.
 - This product will promote traditional gond art.
 - It is a lightweight material and easy to carry.
 - It is an eco-friendly product as the bag is refurbished and letters are made of composite materials.



- **Letter Platter**

- This game was inspired by Cryptex from the novel “The Da Vinci Code” which is a riddle-based locked container. It is also inspired by the toy stacking ring toss.
- This toy is best suited for children aged 4-6 but people of all ages can play with it. Anganwadi centers, daycare centers, etc. This toy can also be made more complex according to age and also people with Alzheimer's disease can also play this game as it stimulates the brain.



- **Ramayana Board Game**

- The game will help everyone understand why the environment is important and provides them with the building blocks they need to live eco- friendly and sustainable lives. It will also improve their social and cognitive skills.



- Framework for evaluating care institutions for Elderly



- Sustainability Audit Criteria for Electronic Products



1.2.2 Intellectual Property Rights (Design Registration)

- Worship Lamp (4-Sep-2023)



Worship Lamp
(Design Registration)

1.3 SENSITIZATION PROGRAMMES

1.3.1 Visit to Aatmanirbhar Bharat Centre For Design, Red Fort

Date: 16 January 2024

Venue: Aatmanirbhar Bharat Centre For Design



Introduction:

We had the privilege of attending the Indian Craft Exhibition at the Aatmanirbhar Bharat Centre For Design, which showcased the rich tapestry of traditional crafts from various regions of India. The exhibition aimed to celebrate and promote indigenous craftsmanship, fostering a sense of pride and self-sufficiency in the artisan community.

Overview of Aatmanirbhar Bharat Centre For Design:

The Aatmanirbhar Bharat Centre For Design served as an ideal venue for this exhibition. Located in L1 Barrack, Red Fort, Delhi, the center is a hub for promoting traditional arts and crafts, emphasizing the importance of self-reliance in design and craftsmanship.

Exhibition Layout:

The exhibition was meticulously organized, with different sections dedicated to various forms of traditional Indian crafts. These included handloom textiles, pottery, woodwork, metalwork, and more. Each section provided a unique insight into the cultural and artistic diversity of India.

Highlights of the Exhibition:

1. Indigenous Toys and Games:

A section was dedicated to indigenous toys and games which not only celebrated the playfulness of Indian culture but also showcased the unique craftsmanship involved in creating these items.

2. Textiles and Weaving:

The textile section showcased a stunning array of handwoven fabrics, including sarees, shawls, and garments.

3. Wood and Metal Crafts:

The woodwork and metalwork sections displayed exquisite examples of craftsmanship. Intricately carved wooden furniture and metal artifacts demonstrated the fusion of tradition and innovation in contemporary designs.

4. Products with Geographical Indications:

A dedicated segment showcased products such as handicrafts, textiles, and food items with officially recognized Geographical Indications. This section emphasized the cultural and economic significance of preserving and promoting these unique regional products.

5. Paper Mâché Artistry:

A special highlight was the intricate art of paper mâché, with artisans showcasing sculptures, masks, and decorative items. This segment celebrated the versatility of this traditional craft and its unique place in the cultural heritage of India.

6. Materials Designed from Nature and Waste:

This section showcased innovative creations crafted from natural and recycled materials, emphasizing products tied to specific regions through Geographical Indications.



The Indian Craft Exhibition at the Aatmanirbhar Bharat Centre For Design, Red Fort



Craft Incubation Project showcasing various craft forms

Impact and Significance:

The Indian Craft Exhibition at the Aatmanirbhar Bharat Centre For Design played a pivotal role in promoting and preserving traditional crafts. By providing a platform for artisans to showcase their skills, the exhibition contributed to the economic empowerment of local communities and highlighted the importance of supporting indigenous craftsmanship.

Conclusion:

In conclusion, the Indian Craft Exhibition at the Aatmanirbhar Bharat Centre For Design was a captivating experience that showcased the vibrant heritage of Indian crafts. The event successfully achieved its objective of promoting self-reliance and celebrating the artistic talents of the nation. Such initiatives are crucial in preserving our cultural identity and ensuring the sustainability of traditional crafts for future generations.

1.3.2 Visit to Aadi Mahotsav, Major Dhyanchand Stadium

Date of Visit: 13 February

Venue: Major Dhyanchand Stadium

Introduction

The Aadi Mahotsav, also known as the National Tribal Festival, is an annual event that showcases the rich cultural heritage, art, crafts, and cuisine of India's tribal communities.

On 13 February 2024, a group of design students accompanied by Senior Design Fellows visited the Aadi Mahotsav held at Major Dhyan Chand Stadium, Delhi. It was organized by TRIFED (Tribal Cooperative Marketing Development Federation of India) under the Ministry of Tribal Affairs.



Aadi Mahotsav National Tribal Festival at Major Dhyanchand Stadium

Purpose of Visit

The primary objective of our visit was to expose students to the diverse tribal cultures and crafts of India, which could serve as inspiration for their upcoming design projects. We aimed to provide students with firsthand insights into traditional art forms, craft techniques, and indigenous knowledge systems.

Event Overview

The Aadi Mahotsav at Major Dhyan Chand Stadium was a bustling hub of activity, with colorful stalls set up by artisans from various tribal communities across India. The atmosphere was lively, with traditional music and dance performances adding to the festive ambiance.

Key Highlights

1. Craftsmanship in Wood and Bamboo:

Students witnessed demonstrations of wood and bamboo craft, observing artisans carve out exquisite utility and decorative items. They learned about the sustainable use of these materials and their role in tribal lifestyles, inspiring them to explore innovative approaches in product design.

2. Tribal Jewelry and Metalwork:

Students were fascinated by the traditional jewelry displayed at the event, crafted using unique metalwork techniques. They engaged with artisans to understand the cultural symbolism behind tribal ornaments, sparking ideas for contemporary jewelry design rooted in tribal heritage.

3. Pottery and Ceramics:

The visit included interactions with potters from different tribal communities, showcasing diverse pottery styles and clay artworks. Students learned about firing methods, traditional designs, and the spiritual significance of pottery in tribal rituals, igniting their interest in ceramic artistry.

4. Painting and Art Forms:

Indigenous painting styles such as Warli, Gond, and Madhubani caught the attention of students, who explored the narrative elements and artistic expressions embedded in these tribal art forms. They appreciated the use of organic pigments and storytelling through visuals.

5. Culinary Traditions:

Students savored authentic tribal cuisines, discovering unique flavors and cooking techniques. They gained insights into the culinary heritage of different tribes, which influenced discussions on food aesthetics and cultural identity in design.

Key Learnings:

1. Traditional Techniques: We gained valuable insights into the traditional techniques and craftsmanship employed by tribal artisans, such as intricate weaving patterns, natural dyeing methods, and sustainable practices.

2. Cultural Preservation: The event highlighted the importance of preserving and promoting India's tribal heritage, which is often marginalized and underrepresented in mainstream society. Through their art and craft, tribal communities are able to celebrate their cultural identity and generate sustainable livelihoods.

3. Inspiration for Design: As design students, we were inspired by the creativity, craftsmanship, and attention to detail exhibited by tribal artisans. The Aadi Mahotsav served as a rich source of inspiration for our own design projects, encouraging us to explore traditional techniques and incorporate cultural motifs into our work.

Conclusion

The visit to Aadi Mahotsav was a transformative experience for the students, fostering creativity, cultural awareness, and ethical design thinking. It enabled them to explore a spectrum of design possibilities rooted in India's rich tribal heritage. We extend our gratitude to TRIFED for organizing such an enriching event and look forward to integrating these learnings into our design curriculum.

Recommendations

We recommend incorporating more experiential learning visits to events like Aadi Mahotsav into our academic programs. These engagements offer students valuable insights into sustainable design, cultural diversity, and community empowerment through design. By nurturing these experiences, we aim to cultivate socially responsible designers who honor and promote indigenous knowledge systems.



Stalls set up by artisans from various tribal communities across India

1.3.3 Visit to Gondwana Art Exhibition, Bikaner House

Date of Visit: January 28, 2024

Introduction

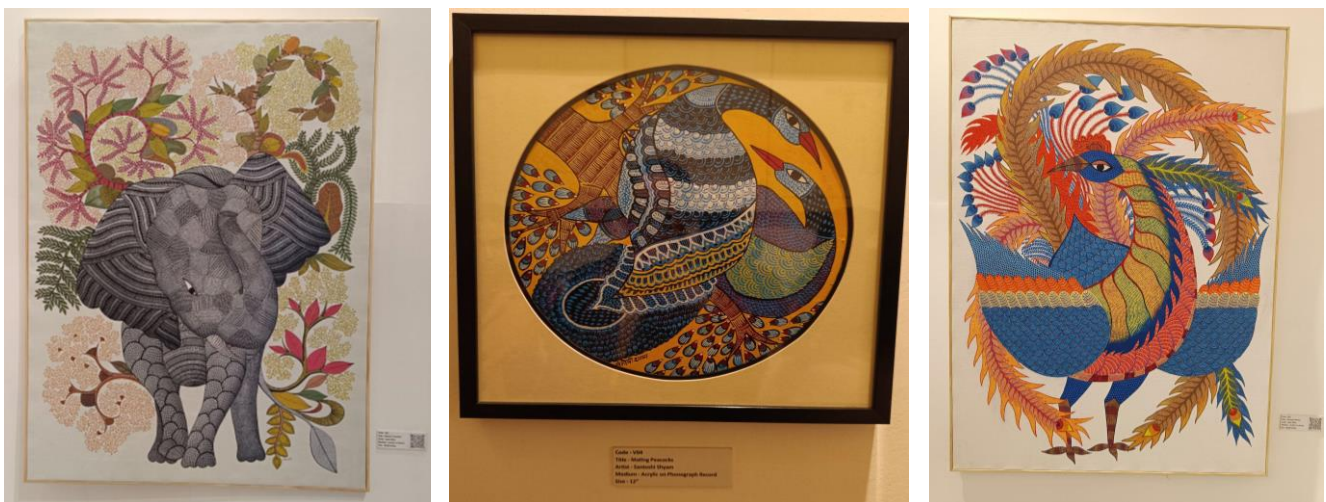
On January 28, 2024, our group had the pleasure of visiting the Gondwana Project exhibition at Bikaner House, New Delhi. The Gondwana Project is a unique initiative showcasing tribal art from Central India and Australia's First Nations, aimed at celebrating indigenous cultures and fostering cross-cultural appreciation.

Purpose of Visit

The purpose of our visit was to explore the artistic expressions of indigenous communities from Central India and Australia, as presented through the Gondwana Project exhibition. We aimed to gain insights into the diverse traditions, stories, and techniques behind tribal art and understand the cultural significance embedded in these artworks.

Exhibition Overview

The exhibition at Bikaner House featured a captivating display of artworks representing tribal communities from Central India and Australia. The curated collection included paintings, sculptures, textiles, and mixed-media installations, providing a comprehensive overview of indigenous creativity and heritage.



Gondwana Art Exhibition: display of artworks representing tribal communities from Central India and Australia

Key Highlights

1. Tribal Art from Central India: The exhibition showcased stunning artworks by tribal artists from Central India, including Gond, Bhil, Baiga, and other communities. The paintings were characterized by intricate patterns, vibrant colors, and depictions of nature, mythology, and daily life. The use of traditional techniques like dots and lines added depth and texture to the artworks.

2. Art of Australia's First Nations: Alongside the Central Indian tribal art, the exhibition featured artworks by Aboriginal and Torres Strait Islander artists from Australia. The artworks displayed unique styles such as dot painting and bark painting, illustrating stories of connection to land, spiritual beliefs, and cultural identity. Each piece carried profound meanings rooted in indigenous traditions.

3. Cultural Exchange and Dialogues: The juxtaposition of artworks from Central India and Australia allowed for meaningful cross-cultural dialogues. Visitors had the opportunity to appreciate similarities and differences in artistic styles, symbolism, and themes across continents, fostering a deeper understanding of indigenous cultures.

4. Interactive Sessions: The exhibition also offered interactive sessions where visitors could engage with indigenous artists, learn about their techniques, and gain insights into the cultural contexts of their artworks. This interactive experience enriched our understanding of the artistic process and the significance of storytelling in indigenous art.



Interaction with the Notable speaker Sarrita King at the Gondwana Art Exhibition, Bikaner House

Insights and Learnings

Our visit to the Gondwana Project exhibition was a transformative experience. We gained profound insights into the resilience, creativity, and cultural richness of indigenous communities from Central India and Australia. The artworks served as powerful mediums for preserving and sharing indigenous knowledge and perspectives.

Conclusion

The Gondwana Project exhibition at Bikaner House was a testament to the universal language of art and the importance of honoring indigenous cultures. It highlighted the interconnectedness of diverse tribal traditions and emphasized the need for cross-cultural exchanges to promote mutual respect and appreciation.

1.3.4 Visit to Purple Event, Rashtrapati Bhawan



Stall setup by Sarthak Trust at the 'Purple Fest' Event, Rashtrapati Bhawan

Title: The 'Purple Fest' Event

Date of Event: 26 February, 2024

Introduction

On 26 February, 2024, our group had the opportunity to attend the 'Purple Fest', organized by the Ministry of Social Justice and Empowerment, Government of India. This festival aimed to celebrate the achievements and talents of persons with disabilities (PWDs) and promote their integration into mainstream society. Various NGOs, including the Sarthak Trust Foundation, participated by showcasing the creative work of PWDs in different domains.

Purpose of Visit

Our visit to the 'Purple Fest' was intended to explore and appreciate the artistic and innovative contributions of persons with disabilities. Specifically, our focus was on understanding how design and development by PWDs can break barriers and highlight their capabilities in various creative fields.

Event Overview

The 'Purple Fest' was a vibrant and inclusive event held at Rashtrapati Bhawan featuring stalls from multiple NGOs and organizations working with PWDs across India. Each stall displayed a diverse range of products and services crafted by individuals with disabilities, showcasing their skills, talents, and entrepreneurial spirit. The atmosphere was inspiring, with live performances, interactive sessions, and engaging displays.

Key Highlights

1. Sarthak Trust Foundation Stall: We were drawn to the stall hosted by the Sarthak Trust Foundation. This stall presented an array of artworks, handicrafts, and innovative products designed and developed by persons with disabilities. We interacted with the talented individuals behind these creations, gaining insights into their creative processes and personal stories.
2. Art and Handicrafts: The event featured captivating displays of paintings, sculptures, pottery, and other handcrafted items crafted by PWDs. Each piece reflected unique perspectives and artistic expressions, challenging stereotypes and celebrating diversity.
3. Innovative Products: PWDs showcased innovative products such as eco-friendly bags, home decor items, fashion accessories, and technological innovations. These products highlighted the ingenuity and adaptability of PWDs in designing solutions that cater to diverse needs.
4. Interactive Workshops: Visitors had the opportunity to participate in interactive workshops conducted by PWDs, demonstrating skills in painting, craft-making, and digital art. These workshops encouraged creativity and fostered inclusive learning environments.

5. Cultural Performances: The event also featured captivating cultural performances by PWDs, including dance, music, and theater. These performances not only entertained but also challenged preconceived notions about disability and showcased the talents of individuals with diverse abilities.

Insights and Learnings

Our experience at the 'Purple Fest' was enriching and enlightening. We gained a profound appreciation for the creativity, resilience, and entrepreneurial spirit of persons with disabilities. Witnessing their innovative designs and artworks firsthand inspired us to recognize and support inclusive practices in design and development.

Conclusion

- The 'Purple Fest' served as a testament to the limitless potential of persons with disabilities in the creative and entrepreneurial spheres. It emphasized the importance of promoting inclusive design and providing platforms for PWDs to showcase their talents and contributions. We extend our gratitude to the Ministry of Social Justice and Empowerment and the Sarthak Trust Foundation for organizing such an impactful event.
- This report highlights the significance of the 'Purple Fest' event, focusing on the empowerment and creative achievements of persons with disabilities in the field of design and development.