

Cultures of **CARE**

Imagining Care through Design

OPEN ELECTIVE | DEC 9-20, 2024

AHMEDABAD
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OPEN ELECTIVE 2024

THEME

Care is ubiquitous, a universal language intricately woven into the fabric of every culture. It manifests in countless ways, from the warm "take care" exchanged at the end of a heartfelt conversation to the thoughtful "handle with care" label on a fragile package. Each culture has its unique expressions and rituals of care, highlighting our shared humanity and the deep, intrinsic value we place on nurturing and protecting one another. These acts of care can be for individuals or communities, from silent gestures like sending a hug emoji to visible actions like hugging a tree to prevent deforestation.

Through this elective, we aim to delve into the various facets of care; from facilitating change to designing care for the living and the non-living, from re-imagining contexts from a care perspective to revisiting old narratives to current practices and imagining the future of care. We will map modes, forms, acts, and expressions of care to celebrate mindful actions. We envision a shift from profit-driven motives to those guided by care, prioritizing people and the planet. As designers, we will strive to consider our creations' purpose and consequences. We shall reflect on whom we are designing for and what drives our intent.

We expect this elective to start a dialogue to explore active listening, emphasizing the importance of understanding and empathy in fostering a compassionate and inclusive society. As a design community, we will strive to make 'care' central to our way of thinking, informing design-led actions and shaping our culture of design responses at all levels of society for the larger public, planetary growth and well-being.



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OE24A02

Subcultures of Care

ABOUT



Aparna Nandakumar

[englishandforeignlanguagesuniversity.academia.edu/
AparnaNandakumar](https://englishandforeignlanguagesuniversity.academia.edu/AparnaNandakumar)

Aparna Nandakumar teaches at the Dept of English, Providence Women's College, Kozhikode. She has a PhD in Cultural Studies from EFLU, Hyderabad, and her dissertation is titled "Rebels for Every Cause: Youth as a Political Signifier in Contemporary India". She has published articles in national and international journals in the overlapping areas of youth culture, gender studies and popular culture. She has also published stories and poems in online and print journals and is currently working on her first novel.

OVERVIEW

This course aims to reimagine care as a lens through which we can re-view our understanding of and expectations towards the conceptual category of "youth". As the cultural discourses around "youth" have evolved from "masculine" ones like delinquency and rebellion towards more "feminine" ones like vulnerability and precarity, we can increasingly imagine "youth" both as a category requiring care and as one capable of it. Amid unprecedented anxieties and insecurities fostered by the demands of the neoliberal economy, how can we visualise a world designed to promote mutual care? This is the central question this course attempts to examine.

METHODOLOGY

This course rethinks youth and subcultures through the lens of mutual care rather than aggression or rebellion. It revisits key concepts like "subcultures," "fashion," and "fandom" in terms of care, while exploring new youth activities centered on emotional sustenance, from student suicides to activism and digital cultures like K-pop fandom. Teaching includes lectures, screenings, readings, and discussions on popular texts such as films and music videos. Mornings focus on conceptual discussions, and afternoons involve activities. Evaluation is based on daily activities and a final group project—a graphic narrative to be completed by the course's end.

KEYWORDS

Youth, Subcultures, Subjectivity, Precarity.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

15

Health is the New Game: Designing Contagious Wellness!



Evan Hastings

www.linkedin.com/in/evanhastings

ABOUT

Evan Hastings, RDT AThR, is a distinguished Drama Therapist and academic renowned for his innovative work in applied theatre and trauma healing. He is the founder of Shadow Liberation, a pioneering method for sexual violence prevention that merges Drama Therapy, Theatre of the Oppressed, and Shadow techniques to address traumatic and taboo subjects in a transformative way. Evan incubated Shadow Liberation during his decade on faculty at Srishti Institute of Art, Design and technology. With a Master's degree in Counseling Psychology and Drama Therapy from the California Institute of Integral Studies. Evan has served as a three-time Faculty Fellow at Harvard University's Project Zero and has taught at prestigious institutions such as Lesley University, Antioch University, Azim Premji University and Xavier's College Mumbai. His artistic practice also includes large-scale immersive installations, engaging communities through evocative public art towards collective well-being.

OVERVIEW

This course positions students at the intersection of health, creativity, and community engagement, using the principles of game design to create transformative health-promoting experiences. Through a project-based inquiry, students will develop games that engage communities in meaningful ways and build social cohesion. The course emphasises the use of playful, participatory methods to advance collective well-being, moving beyond conventional methods of health communication. By the end of the course, students will have created original games that are both fun and contribute to collective well-being, making health a shared, contagious value within communities.

METHODOLOGY

Students will engage in an iterative process involving empathy-driven research, ideation, prototyping, and play testing. The course emphasizes hands-on, project-based learning, where students work in teams to co-create health-promoting games across various formats (theatre games, sports, word games, etc.). They will create original games, mash-up existing ones, and refine their designs for relevance and impact in fostering cultures of care. Continuous feedback and reflection will guide their development. The course culminates in a public exhibition, where students present their final projects, fostering dialogue on innovative approaches to health promotion and community care.

KEYWORDS

Health, Promotion, Game Design, Collective Well-being.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

16

Mindful Design: Co-Creating Cultures of Care

ABOUT



Isabelle Dechamps

www.be-able.info

Isabelle Dechamps is part of the joint PhD program Eco-Social Innovation by Design from NID and HSLU, researching "Conscious Co-Creation for Social Transformation." Her work explores how mindfulness can enhance participatory design processes for social change. Since graduating in 2011, Isabelle has been active in social design and education, founding the social design collective "be able e.V." to promote inclusion of marginalized groups. The organization runs programs for people with disabilities, ethnic minority craftsmen, migrants, refugees, and prisoners. Isabelle has led projects and workshops globally, including in India, South Africa, Bangladesh, Colombia, Ecuador, Cuba, Vietnam, and Indonesia.



S Guruprasad

www.nid.edu/people/detail/guruprasad-s

S Guruprasad is a senior faculty in Strategic Design Management under the Faculty of Interdisciplinary Design Studies at NID. He teaches and involves in Design Strategy, Innovation Methods, Design Leadership, Systems Design, Design Process, Behavior Studies and NSD. Guruprasad has more than a decade of experience in New Product Development, Product Design, Engineering Design and Manufacturing.

OVERVIEW

Mindful design facilitates a process of conscious decision-making by creating awareness of self and shifting the focus from an external to an internal locus of control through mindful reflection. This Workshop invites the students to experience, explore, and reflect on a mindful design process, which provides them with a structure and mindset to design "cultures of care". In the workshop we will form interdisciplinary teams among students, define cultures of care through a mindfulness lens for a chosen context and co-create innovative concepts of care while testing a new paradigm for design methods and approaches.

METHODOLOGY

The two weeks will have an underlying structure of the process and methods from Design Thinking which will be inspired and supplemented by elements from Dragon Dreaming and mindfulness practice. 1. Phase - Growing our own culture of Care for Teamwork 2. Phase - Exploring the field around us with a Design Brief at hand: Immersion, Interviewing, Observation, Sensing and Dreaming 3. Phase - Prototyping and Testing with several Iterations - making Ideas tangible 4. Phase - Harvesting and celebration Each day will make also use of methods for reflection, personal growth, team growth, and documentation.

KEYWORDS

Conscious-Co-Creation, Holistic-Design, Decision-Making, Locus-of -control, Mindfulness.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

20

Silent Acts of Care: Mapping Culture's Inherent Compassion

ABOUT



Ketki Pathak

[Linked In](#)

Ketki Pathak is a Landscape architect. She has background in landscape architecture, conservation and sustainable design. Working closely with Khasi & Jaintia communities of Meghalaya, she has been involved in Primary research, documentation and analysis of Cultural landscape of Khasi hills. Her interests include exploring art, craft, culture, traditions and their relationship with the context.



Kirti Kumari

[Linked In](#)

Kirti Kumari is a photographer based in Shillong, India, whose work lies at the intersection of art, nature, and culture. Committed to Visual research, her projects explore ancient knowledge systems, oral traditions, myths, rituals, folklore, and related cultural narratives. Her practice is rooted in long-term, grassroots engagements, where the camera serves as her primary tool of inquiry.

OVERVIEW

Human interaction with the natural context over a significant time gives rise to a distinctive landscape, recognized as 'Cultural Landscape'. Emerged from profound interconnections, cultures demonstrate an inherent sense of care for all. These silent acts of care are often effortless, mirroring across in myriad forms. Through the workshop, we bring to light these traces of care which subtly embellish a cultural landscape, and introspect on how they are woven into the meshwork of one's own life. Drawing from Indigenous wisdom of Khasi community, we learn to recognize 'care' as far in our roots as we can, acknowledge and appreciate.

METHODOLOGY

The elective develops skills in reading landscapes, mapping, and analyzing spaces, focusing on the art, craft, and narratives that shape cultural landscapes. Students will map spatial, ecological, sensory, and socio-cultural layers, revealing interconnected elements of the cultural landscape. Guest sessions with Khasi community members will offer insights into their care-centered traditions and nature relationships. Students will explore the NID campus to observe how care is embedded in everyday spaces. Through collaborative and individual exercises, they'll document subtle expressions of care and reflect on their own cultural contexts, using an intuitive, flexible approach throughout the course.

KEYWORDS

Cultural landscape, Nature and Culture, Community, Mapping ancestral wisdom.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

15

Darn it!

ABOUT



Michael Prokopow

www.ocadu.ca/academics/bios/mprokopow

Michael Prokopoff is a historian / curator of material and visual culture. He specializes in design and craft histories. He holds a PhD and MA both from Harvard University, New Brunswick and a BA from the University of Victoria. He is an Associate Professor at OCAD University since 2009, currently on sabbatical, with prior roles as an adjunct faculty at many eminent institutes & museums including Adjunct Faculty at Toronto Metropolitan University, Director of the Institute of Contemporary Culture at the Royal Ontario Museum, Assistant Professor at Toronto Metropolitan University and Simon Fraser University. His recent work, titled "History in the Making: Makers and the Markers of Time," is featured in the Spring/Summer 2024 issue of Studio: Craft and Design in Canada, where he explores the intersections of craftsmanship and historical narratives.

OVERVIEW

While the co-dependency of industrial capitalism and globalised patterns of consumption is understood and defined by the imperatives of replacing old, worn, damaged goods or retrograde objects with new ones, the meanings and implications of cultures of repair are less clear and invite consideration. Are these localised activities anti-capitalist or variations on such anti-modernity tenets of the arts and crafts movement or sentimental salves to contemporary woes or other? Interrogating repair culture through the lens of critical theory, craftivism and material culture will yield answers.

METHODOLOGY

The course will be run as a seminar where assigned texts from the fields of material culture, critical theory, economic and sociology will be read closely and discussed. The culminating group project will be the mounting of an exhibition profile repair cultures, local and global.

KEYWORDS

Capitalism, modernity, community, activism, sentimentality.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

20

On Afropresentism: Indigenous Technologies & Temporal Rebellion



Neema Githere

www.findingneema.online

ABOUT

Neema Githere (b. Nairobi, Kenya) is a writer, artist, and grassroots theorist whose work explores love and indigeneity in a time of algorithmic debris. Having dreamt themselves into the world via the internet from an early age, Githere's work prototypes relationality-as-art through experiments that span social design, community organizing, travel and image-making. Githere has been building a research-based embodiment practice since 2016 as an undergrad at Yale University, beginning with a project called #digitaldiaspora which traveled to over 20 countries exploring how Black cultural workers were articulating renaissance identities on- and offline. Githere's concept of Afro Presentism—a term they coined in 2017 to explore diasporic embodiment in the age of Big Data—has influenced conferences and exhibitions across four continents. Githere has performed, lectured and consulted at a range of educational and cultural institutions including Studio Olafur Eliasson, Princeton University, the National Museum of Qatar, Microsoft and Twitter.

OVERVIEW

Hegemonic technologies' dependence on bloodshed and exploitation have been rendered permissible through coercive justifications that position the wounding of colonial subjects as the "inevitable" cost of connection. Considering the foundations to computer coding systems laid by ancient ritual and divination systems— from Ifa to Agnicayana – this workshop explores Afro Presentism as a reparative, pan-Indigenous intervention of temporal rebellion. Merging Black quantum temporality with recipes of ritual, this course aims to invite those wounded by the motherboard in all of its encoded machinations of dehumanization into a terrain where embodiment, in its most deeply-rooted materialization(s), is the ultimate hack.

METHODOLOGY

Guerrilla Theory: Conversation as the highest mode of speculation – beginning each convening with a question that students are encouraged to engage with individually (personal writing practice) and conversationally, rooted within their own lived experience - Research as a ceremony to get closer to the mystery, not a strategy towards mastery – anecdotes from different indigenous communities as a departure point for theory - Performance lecturing: incorporating theory with my own lived experience / anecdotes / screenshot essays - Pedagogical references: bell hooks, Donna Haraway, Bayo Akomolafe, Mindy Seu (Cyberfeminist Index).

KEYWORDS

Cyberculture, Ritual, Indigenous, Algorithms, Repair.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

20

Finding Wakanda: Connecting Cultural Identities & Contemporary Ideas

ABOUT



Nishant Upadhyay

www.dharatal.com/about

Nishant Upadhyay is a conservation architect from Lucknow, trained at KU Leuven, Belgium as a recipient of the Erasmus Mundus EXPERT scholarship. He is a TEDx Speaker & a member of ICOMOS International Scientific Committee on Cultural Landscapes and Cultural Tourism and has been a consultant to UNESCO New Delhi, Dhaka and Jakarta offices on cultural heritage matters. He is also the Member of Board of Study of Architecture, Planning and Design, Abdul Kalam Technical University, Lucknow. He is the founder of DHARATAL, an Indo European design & research atelier with focus on local communities, their heritage, cultural landscapes and climate action.



Viorel Acsinte

www.dharatal.com/about

Viorel Acsinte is the principal designer and founder of Dharatal Belgium, a Romanian-Belgian architectural designer, sculptor and painter, trained as an architect in Hasselt University, Belgium, at the University of Architecture and Art. He comes with strong ray tracing & 3D modeling knowledge combined with a good understanding of parametric design which gives a global edge to the designed products. His proficiency and formal accreditation in 3D modeling software such as AutoCAD and Rhino further enhances his ability to transform concepts into precise and creative contemporary designs that resonate with its context.

OVERVIEW

The workshop will explore understanding the core values of cultural heritage assets in our environment and how contemporary understanding of design and ideas contribute to the evolution, safeguarding and revitalization of cultural heritage entities. The understanding will lay the stage to the decoding of established values leading to evolution of ideas, shapes and forms which incubate the essence of the values. Via understanding of algorithmic design tools and softwares a form will be evolved as a contemporary response to the values established. The workshop will explore the Wakandan idea of futuristic existence deeply rooted in nostalgia and cultural heritage identity.

METHODOLOGY

The workshop will start with understanding the meanings of culture and its role in identity creation at various levels. It will be followed by the value assessment and decoding the values into forms, shapes and ideas for the cultural heritage entity, i.e. the NID sarai building. The second technical part of the workshop will delve into the historical evolution of parametric design and ideas. It will be followed by digital modeling using Rhino software and parametric modeling using Grasshopper, rhino script and basic coding with python. The developed ideated form will then be fabricated using laser cutting tools with the material and its predetermined quantity being a design challenge to overcome.

KEYWORDS

Revival, Culture, Algorithm, Parametric, Heritage.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

12

Food for Thought: Sowing Seeds for a Sustainable Food System



Purvi Vyas

www.instagram.com/farmingmatters

ABOUT

Purvi Vyas is a full-time organic farmer, part-time consultant, and academic who teaches courses on the politics of food. Her self-sustainable integrated farm supplies 75% of her food needs, with the remainder bartered locally. With fifteen years of experience as a single-woman farmer, she is passionate about the issues faced by farmers, particularly women, and their identities. Purvi's work focuses on supporting rural communities in transitioning to sustainable practices and raising awareness among urban communities about the essential roles of farmers. She emphasizes the importance of food choices, helping students and communities understand their impacts on self, society, and the environment. Through workshops, seminars, and educational programs, she strives to bridge the urban-rural gap, empowering people to reclaim their food systems, understand the agrarian crisis, and advocate for food justice.

OVERVIEW

Food is fundamental to life, connecting us deeply to culture, care, and community. Yet, current food systems contribute to environmental, economic, and social crises, with existing "solutions" proving inadequate. This elective explores food as a foundation for addressing personal health, environmental sustainability, and social justice. By examining food's relational aspects—its capacity to nourish and drive change—participants will envision systems prioritizing care at every level: personal, generational, and planetary. Engaging with themes of reciprocity, sustainability, and cultural traditions, this elective invites participants to design a future where food fosters collective growth and ecological harmony.

METHODOLOGY

The elective is structured to be interactive and immersive. It combines lectures with discussions, hands-on activities, and collaborative design projects. Participants will start by revisiting cultural traditions and practices, understanding their significance in fostering a sense of belonging and inclusivity. Then, they will reimagine human interactions with food, exploring how care can be woven into every aspect of food production, distribution, and consumption. Finally, participants will work on repairing and redesigning food systems to address broken connections within social, ecological, and cultural contexts. The workshop will also include cooking demonstrations, reflective exercises, and case studies to ensure a holistic learning experience.

KEYWORDS

Reciprocity, Sustainability, Collective growth, Traditional wisdom.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

20

Impressions of Care

ABOUT



Riya Panwar

www.riyapanwar.com

Riya Panwar is an innovative visual artist and communicator based in London, specializing in alternative photography and the chemistry of photographic materials. Currently pursuing an MA in Visual Communication at the Royal College of Art, she explores the interplay of visuals and words, crafting narratives that blend graphics, text, and images. Riya is dedicated to reducing toxic photographic methods while celebrating imperfection through experimentation. A graduate of Symbiosis Institute of Design in Pune, her work has been featured in Vogue India and showcased internationally, including Tokyo. Riya is passionate about sustainable creative practices and is available for talks and workshops.



Sneha Mundari

www.nid.edu/people/detail/sneha-mundari

Sneha Mundari is a filmmaker and visual anthropologist from the Munda adivasi community, making her the first female filmmaker from her tribe. Her award-winning documentary, "Aabua Paika Kabu Bageya" (We won't let go of our Paika), has been selected for over 20 national and international film festivals. She earned her Bachelor's in Film and Video Communication from the National Institute of Design, Ahmedabad, and a Master of Arts in Visual Anthropology from Goldsmiths, University of London. With four years of experience as a freelance filmmaker and facilitator, she collaborates with various educational institutions and production houses while researching Indigenous Peoples and representation in cinema.

KEYWORDS

Alternative Methods, Expression, Collaboration, Communication, Reflection.

OVERVIEW

This workshop centres on exploring the intent of care through the integration of words and images, culminating in an open studio presentation. The students will experiment with alternative visual-making methods, including printing on leaves, experimental cyanotype, and anotype prints. These techniques will help students create and refine visuals while encouraging them to explore their own perspectives on visual expression. The alternative methods, which embody change, patience, and imperfection, will serve as a foundation for understanding care, though students are free to adapt or omit them as they progress toward their final spatial display.

METHODOLOGY

The teaching methodology will combine instructional guidance with experiential learning, focusing on peer growth and collaboration. Students will engage in hands-on activities to create and explore, culminating in an open studio space where their work is presented as a means of communication and observation. A multimedia approach will be employed, integrating writing and visual-making to craft words and images in a spatial display/ open studio, that invites interaction and conversation. This approach encourages participants to reflect, pause, and engage deeply with the work and its surrounding dialogue.

LOCATION

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MAXIMUM PARTICIPANTS

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Teas, Trees & Shirin-Yoku

ABOUT



Shilpa Gavane

www.instagram.com/visions.of.space

Shilpa Gavane is a professional architectural photographer specializing in capturing large-scale developments, buildings, landscapes, and industrial projects. Alongside her photography work, she teaches photography and design as a visiting faculty member at the National Institute of Design (NID) and various other design colleges. Additionally, she is the founder of 'Trees of Ahmedabad,' an initiative dedicated to raising awareness about urban trees, which involves documenting the stories of street trees and mapping their locations to foster a deeper connection with the natural environment. Through her diverse roles, Shilpa strives to blend visual artistry with educational and environmental advocacy.

OVERVIEW

Shinrin-yoku or forest bathing, is a practice of therapeutic relaxation where one spends time in nature, focusing on sensory engagement. What if we combine this healing- a care for ourselves with care for the trees as well? In this workshop, we will practice a gentle and slow activism and explore how a change can be designed. From tree hugging to sharing stories, we will work together as a group, while drinking cups of chai sitting under the canopy of trees. We will explore our botanical world and using tech like cloud mapping we shall care for the earth.

METHODOLOGY

Starting the workshop with experiential outdoor tree walks combined with discussions on botanical knowledge while working on the cloud mapping-together in groups. Then individual proposals and research on selected topics. And finally working on tangible results.

KEYWORDS

Tree, environment, forest-bathing, nature, climate change.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

12

Care through Art with the Elderly

ABOUT



Taro Takaoka

tarotakaoka.com

Taro Takaoka was born in Yotsuya, Tokyo in 1983. He graduated from the Graduate School of Fine Arts at Tokyo University of the Arts in 2010. While working mainly with materials such as ceramics and clay, he also employs diverse means of expression such as wood and photography in his work. He is interested in the existence and modeling of objects prior to their artistic expression, and attempts to visualize and sublimate them into expression by capturing materials and work processes in a parallel manner. Also, he creates works that suggest the fundamental background of the field of "crafts" by creating temporary forms based on images of various human activities, such as movement, labor, and religion.



Mei Miyauchi

www.instagram.com/miyamei

Mei Miyauchi is actively engaged as a coordinator for international programs, art centers, artist-in-residence programs, and cultural projects. She focuses on creating a safe and comfortable space while developing a collective environment. Her main activities include working at the Global Support Center of Tokyo University of the Arts (2023–present), serving as the coordinator for the artist-in-residence program “PARADISE AIR” in Matsudo, Chiba (2018–present), and acting as a program officer at the art center “Taiken Bijutsujo VIVA,” an industry-government-academia collaboration project (since June 2020).

OVERVIEW

This workshop, based on the "TURN" art project by Tokyo University of the Arts, explores using art and design to address community challenges. It features a 2019 Polish project where elderly participants engaged with Japanese ceramics. Led by artist Taro Takaoka, students will research welfare facilities, deepen their understanding of interaction with the elderly, and design their own projects. The workshop aims to teach new communication methods, sustainable collaboration, and enhance creativity through art and design, ultimately connecting students with society.

METHODOLOGY

This elective will offer students a unique opportunity to explore the intersection of art and elder care. Through engaging case studies and discussions, students will research various welfare facilities and their approaches to supporting elderly individuals. Participants will practice working with clay and ceramics, focusing on traditional Japanese techniques to create meaningful art. The course will involve designing and presenting workshops aimed at fostering creativity and connection with the elderly. Additionally, there will be regular reviews and evaluations to enhance learning and ensure a fulfilling experience throughout the elective.

KEYWORDS

The Elderly, Ceramics, Workshop.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

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Sashiko with Someone in Mind

ABOUT



Tomoko Yamada

hishizashi.com

Tomoko Yamada is the Chairman of NPO Nanbu Mingei and leads the Nanbu Hishizashi Research Group. As a representative of Tsuzureya and a certified Aomori Prefecture Nanbu Hishizashi Traditional Craftsman, she is a dyeing artist who utilizes local natural plants. Born in Hachinohe, Aomori Prefecture, Tomoko studied under the traditional craftsman Amano Yayoi in 2005. She became independent in 2011 and launched the brand "Tsuzureya." Nanbu Hishizashi is a traditional sashiko style with a long history in southern Aomori Prefecture.



Tsubaki Yamada

hishizashi.com

Tsubaki Yamada is the eldest daughter of a traditional craftsman. Tsubaki pursued art in high school and is currently Interested in folk costumes from around the world.

OVERVIEW

Sashiko is a traditional Japanese stitching technique celebrated for its intricate, repetitive patterns and versatile applications. Originating from the Nambu region of Aomori Prefecture, Sashiko Nambu represents a distinctive variation characterized by its unique designs and the use of locally sourced, indigo-dyed fabrics. Historically, this technique served practical purposes by reinforcing clothing for farmers and laborers, while also reflecting the cultural heritage and craftsmanship of the area. Today, Sashiko Nambu continues to thrive as a functional art form, preserving regional identity and emphasizing the beauty of simplicity and sustainability in textile practices, making it a meaningful expression of both tradition and innovation.

METHODOLOGY

Mingei-handicrafts, once considered to be "beauty of utility," have been pushed into mass production by machines and are now seen as old and unnecessary. However, by working with one's hands while thinking of someone, they can be utilized as "beauty of the heart," which is necessary in the modern age. This workshop, will explore the space of thinking of someone in your roots, use sashiko(Nanbu diamond stitching) to create a number, alphabets, or a traditional diamond pattern related to that root.

KEYWORDS

Photo, Thoughts, Sashiko, Ancestors, Achievement.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

12

Caring Communities: It Takes a Village to Tell a Story

ABOUT



Varun Kurtkoti

www.linkedin.com/in/varunasura

Varun is an interdisciplinary community artist, researcher, and facilitator based in Bangalore and Dharwad, specializing in filmmaking, animation, theatre, pedagogy design, and community arts. He focuses on capacity building and community development for precarious workers and young adults across Karnataka, collaborating with grassroots organizations and educational institutions. His animated film, *Appa And His Invisible Mundu* (2020), has been screened at various Asia-Pacific film festivals. His latest community film, *Kathi Kathi Kaarana* (2022), was commissioned by the Wellcome Trust, UK. Varun has received fellowships from EngageMedia-Tech Tales, National Geographic Society, and P.S.B.T.-Doordarshan.



Drishti Desai

drishdesai.myportfolio.com/work

Drishti is a cultural storyteller, traversing the fields of academia, museum experience design, and arts pedagogy. Her design and curation for museums translate research into effective and relevant storytelling with a focus on decolonising cultural rhetoric. Her methodology is informed by her study in various other fields – including anthropology, gender, media and critical and political theory. She is currently associate faculty of Exhibition Design at NID, Ahmedabad.

OVERVIEW

In an age of intense personal and social disconnection, real-world communities enable us to share, express, hold each other's emotions and trauma, and build solidarity and humanity based on kinship. Drawing from community narratives such as local theatre, oral culture, cinema, folk music, spoken-word, indigenous festivals, and public murals, the workshop will recenter storytelling outside of the self. By introducing micro-contexts of marginalised communities, the workshop will investigate how community narrative practices can empower lost voices and foster ecological and community well-being.

METHODOLOGY

The workshop will introduce projects co-designed by the facilitators, such as Belaku Studios (Karnataka), and Mindscape's evening film school (India & UK), and also explore contemporary projects designed by and for communities such as Budhan theatre (Gujarat), Karrabing collective (Australia), and Freeda theatre (India). Students will learn and experiment with decolonial media theory and praxis-based methodologies to engage with marginalised and vulnerable communities in their immediate surroundings. They will cocreate and codesign narratives with these communities through a medium of their choice: film, illustration, creative writing, exhibition, etc.

KEYWORDS

Community Building, Narrative Practices, Play Pedagogies.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

15

An In-SANE Approach to Care: Reimagining Public Sanitation

ABOUT



Viswanathan Sridhar

insanevish.com/

At the crossroads of architecture and urban planning, I focus on practical design solutions at In.sane Labs, particularly improving sanitation and hygiene with mobile toilets. With a background in architecture from Anna University and experience as an Urban Fellow at the Indian Institute for Human Settlements, I aim to blend thoughtful design with real-world impact. At the same time, my work with Shots of Joy involves curating themed gifts that celebrate creativity and bring people together, reflecting my passion for both design and community engagement.

OVERVIEW

Over two weeks, this WASH workshop offers students an opportunity to explore the intersection of care and community transformation, drawing parallels with the salon industry's evolution into a culture of support and empowerment. Participants will delve into essential topics of water, sanitation, and hygiene, learning how these practices can foster communities grounded in care. Through interactive sessions and collaborative learning, students will develop skills to transform everyday actions into rituals of well-being. This elective not only addresses hygiene but also nurtures a culture where care is foundational for thriving lives, similar to the stylist's transformative impact on livelihoods.

METHODOLOGY

Students will explore WASH concepts and the importance of care in community hygiene, paralleling the evolution of the salon industry. They will engage in discussions about hygiene practices and cultures of care across communities using focus groups, storytelling, and role-playing. Practical workshops will be facilitated to teach essential WASH skills, including the creation of hygiene stations, educational materials, and community projects. Students will also develop strategies for promoting hygiene and community support focused on care. The course will conclude with a reflection on their experiences, planning and showcasing action plans, culminating in a commitment ceremony to reinforce their learning.

KEYWORDS

WASH, Livelihood, Inclusivity, Collective, Growth, Humans.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

12

Sunshine Stories: Filming Light, Life and Spaces

ABOUT



Yaatra Khan

www.nid.edu/people/detail/yaatra-khan

Yaatra Khan is a filmmaker, communication designer, and educator based in Ahmedabad, India, holding a Film and Video Communication degree from NID, Ahmedabad, and a master's in communication design from Maharaja Sayajirao University, Baroda. With extensive industry experience, she has worked on ad films, documentaries, TV promos, and feature films, collaborating with renowned production houses such as Bhansali Productions and Ogilvy and Mather. Her work emphasizes the transformative power of design and cinema in shifting perspectives and inspiring social change.



Sweety Taur

taursweety.wixsite.com/my-site

Sweety Taur is a designer, educator, and researcher specializing in home and hospitality furniture and lifestyle products, emphasizing bold design rooted in applied ethics. She views roles like "engineer," "educator," and "designer" as interchangeable lenses for solving complex problems. Her work creates narratives and artifacts as "Designed Disruptions & Expansions," informed by social histories and ethical, body-conscious design. As a faculty member at the National Institute of Design in Ahmedabad, she employs urgent pedagogies to engage and enhance her students' learning experiences.

OVERVIEW

This workshop examines the concept of "Home" as the core site of inquiry, collecting oral, visual, and material histories of how people have intentionally designed sunlit homes. These efforts leave a material mark that reflects their identities and the diverse lived experiences within the Indian context. The workshop will focus on Ahmedabad as a regional example, highlighting its various architectural approaches to incorporating sunlight and emphasizing its cultural significance and contributions to well-being and sustainable living. The goal is to visually and thematically explore practices of care through everyday acts and gestures that celebrate sunlight in homes.

METHODOLOGY

This research explores how sunlight shapes Indian homes through oral, visual, and material histories. Oral histories gather homeowners' stories about incorporating sunlight, reflecting personal identities and routines. Visual histories document architectural elements through photography and videography, while material histories examine design choices and materials used to integrate sunlight, considering cultural and ecological factors. The study highlights the evolution of sunlit homes and homeowners' role as innovators. It culminates in a short music video and comprehensive documentation of these homes in India.

KEYWORDS

Cultural, Ecological, Personal.

LOCATION

Ahmedabad

MAXIMUM PARTICIPANTS

15



BANGALORE

Code	Title	Max.
OE24B17	S P A R S H Tactile Exchanges	15
OE24B19	Blurring Boundaries through Play	15
OE24B20	Beyond the Fourth Wall: Connecting with City (Non-fiction film)	16
OE24B21	How Do I Care? Supporting the 'Self' in an Ever Changing World	16
OE24B22	Urban Care: Crafting Immersive Experiences	15
OE24B23	Designing Data-Centers for Environment & local communities	20
OE24B24	Designing Ecologies of Care	20
OE24B25	Who Do Our Stories Really Care For?	15
OE24B26	Ways of Caring for Heritage	15



राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

S P A R S H Tactile Exchanges

ABOUT



Vishakha Chanchani

bluebaagilu.wordpress.com

My work in the field of education in schools included hands on projects; evolving scripts and directing plays for school productions in Hindi and English. Been a workshop facilitator for students and the educational fraternity in schools. Faculty at Srishti School of Art Design and Technology; in part time and full time category. Was involved with the Kabir in Education project for about 2 years. Helped initiate *Mrichakatika*, a handicrafts trust in Bangalore that promoted pottery and handwork in clay. Began a small unit from home; the crafts studio. Crafts is explored as process that allows song and story, nature and material to unfold together. Written/illustrated books for NBT, CBT (New Delhi), Tara Publishing and Tulika in Hindi and English. Contributed articles to Deccan Herald for Articulations and the Open Sesame. Ran a column for wildlife in the city for Bangalore Mirror. Initiated a self publishing venture, Ba Books.

OVERVIEW

Our engagements with the physical nature of life and its various manifestations deplete with every passing day. At the press of a key, digital screens present us with miraculous performances; labour of the hands greatly reduced. What toll does this take on bodily sensibilities? Where is that act of writing today, the place of those pens and papers in our lives? In these sessions we raise concerns for human practices. Re-appreciate the physical nature of our writing materials and canvases; human scripts, acts of care. Trace the history of writing tools; value the nature of inks, a preciousness of paper.

METHODOLOGY

Re-appreciate the physical act of writing as a visual and tactile experience; as personal acts of expression. A pressure of hands and creation of different strokes with a diversity of nibs. Indulge in acts of communication through the spoken and written; bridge boundaries between the act of writing and drawing. Explore and take care of materials and canvases, scripting surfaces Trace the history of our writing tools that evolved over a period of time. Look at the aesthetic nature of forms of letters and hand written scripts, in varied languages.

KEYWORDS

Belongingness, Cultural practices, Rebuilding associations.

LOCATION

Bangalore

MAXIMUM PARTICIPANTS

15

Blurring Boundaries through Play

ABOUT



Antra Lodha

www.antralodha.com

Antra has over 12 years of experience as a designer, consultant, and entrepreneur across various fields, including apparel, furniture, spatial design, and toy and game design. She is passionate about child development, designing for children, design for inclusion, and cognitive psychology. Deeply valuing human empathy, Antra strives for human-centric design solutions. Her graduation project at NID, "Empathy in a Post-Pandemic World," received the Ford Foundation Grant. Currently pursuing a Ph.D. in Design at IIT Guwahati, her research focuses on play, child development, and neurodivergence. Beyond design, Antra is a dancer, avid reader, and appreciates liberal arts and a lighthearted approach to life.



Pooja Kalai

[Linked In](#)

Pooja Kalai is the first fashion designer from Tripura's Indigenous community, with over 9 years of experience in academia and the apparel and textile design industry. She has served as an Assistant Professor at Atlas Skill Tech University in Mumbai and worked as a maternity wear designer with Mahindra Retail. Previously, she was a product designer at the Bamboo and Cane Development Institute in Agartala. Currently, Pooja is pursuing a Phd. in Design at IIT Guwahati, focusing on material thinking, sustainable systems, and design methods. A lifelong learner, she is dedicated to fostering creativity and innovation across all areas of design, embracing a holistic approach.

KEYWORDS

Inclusive, Empathy, Toy, Game, Material-exploration.

OVERVIEW

This workshop explores "Cultures of Care" by leveraging the power of play and inclusive thinking. Participants will engage in diverse activities that demonstrate how toys and play can overcome barriers such as language, physical ability, age, emotion, power, geography, neurodivergence, and artistic expression. Through collaborative, multi-sensory experiences, the workshop aims to foster empathy, creativity, and community. By emphasizing care in design, we aim to inspire participants to create thoughtful, inclusive solutions that nurture and protect individuals, communities, and the environment. This holistic approach ensures care becomes central to their design practices.

METHODOLOGY

This workshop uses a hands-on approach to explore "Cultures of Care" through play and inclusive design. In Week 1, participants engage in curated games that break down barriers like language, physical ability, and neurodivergence, followed by sessions analyzing their experiences with care and inclusivity. Theoretical grounding is provided through discussions, along with narrative-driven, tactile explorations. In Week 2, participants develop inclusive design concepts through collaborative play and iterative processes, culminating in testing sessions that ensure practical applications of empathy and responsibility in their design practices.

Beyond the Fourth Wall: Connecting with City (Non-fiction film)



Usha Rao

www.ourmetropolis.in

ABOUT

Usha Rao is a cultural anthropologist and independent media/filmmaker. Her research interest is cities – specifically Bangalore's on-going transformation post with the arrival of large projects like the metro. Usha works with non-fiction film. She uses the medium as an educator to evoke discussion about the diverse life worlds of cities, the processes that produce the urban and their impact on ecology, inhabitation and equity. As an educator she emphasises sensing rather than 'comprehending' the city. Usha has worked with students of development and architecture/urban design to shift the focus away from the city as a site of 'professional practice' to a universe that needs to be felt, sensed and reflected upon. She attempts to facilitate a grounded understanding of the urban and therefore an empathetic connect with the city as a space that is lived and inhabited by multiple kinds of 'subjects.'

OVERVIEW

The course explores urban life through non-fiction (documentary) films, primarily from India, along with extracts from novels, plays, and poetry. Learners will engage with diverse realities and the lives of various subjects, fostering an empathetic understanding of everyday experiences in Indian cities and their social, ecological, and political challenges. The approach integrates disciplines such as media, anthropology, and urban studies/design, encouraging participants to view material beyond their primary fields. Participants are invited to use visual media, creative texts, sound, or other methods to make assignments personal, creative, playful, and original.

METHODOLOGY

Cities, as microcosms of society, provide a rich context for films exploring themes like development, work, and gender. Migration raises questions about the boundaries between hinterlands and metropolises, while infrastructure films spark discussions on gender and public space. Each session features film viewings followed by interactive discussions, with home viewing or excerpts assigned by the facilitator. Readings, including optional fiction and articles, complement the films. The course encourages immersive engagement, personal connections, subjective interpretations, and discussions on social, economic, and ecological issues, enhancing academic exploration.

KEYWORDS

immersive, empathy, social, connections, interspecies.

LOCATION

Bangalore

MAXIMUM PARTICIPANTS

16

How Do I Care? Supporting the 'Self' in an Ever Changing World

ABOUT

After studying and later on pursuing a fulfilling career in Academics & Design, Shrinkhala chose to switch career lanes and became a Mental Health Professional. She has been working as a Counselling Psychologist for the last 2 years, witnessing folks on transforming journeys stemming from a deep dive into the self.

OVERVIEW

What is care? How to care for oneself fearlessly in a culture that teaches us to prioritise others' needs over ours? How to view self-care as also care for others and care for the world? Once we feel loved and cared for internally, we can care for our environment, our community, and the world. Changing the world can start with one small step of self-care. We will understand the 5 domains of Human Experience - Physiological, Cognitive, Emotional, Social, and Spiritual - and what are the practical tools we can easily use in our daily lives to balance these aspects.

METHODOLOGY

The workshop strives to be a safe space where individuals can show up as themselves and explore various parts of themselves with the support of the instructors and other participants. Well thought-out exercises and inputs, creating a connection with the self through activities, conversations on mind-body-emotions and how they are connected, inputs in yoga, ayurveda, daily care for all 5 domains, interactions with the instructors and students in a trust group - this will form the broad framework of the workshop.



Shrinkhala Aren

www.linkedin.com/in/shrinkhala-aren-096a402



Jaya Madhavan

www.jayamadhavan.blogspot.com

KEYWORDS

Healing, Body, Psychology, Self-care, Awareness.

LOCATION

Bangalore

MAXIMUM PARTICIPANTS

16

Urban Care: Crafting Immersive Experiences

ABOUT



Abhijit Debnath

www.instagram.com/abhijit.debnath11/?igsh=MWdoYTU5ZnE4OXR0Ng%3D%3D

Abhijit Debnath (b. 1987, Bardarpur, Assam, India) completed his BFA and MFA in Painting from Visva Bharati University, Santiniketan, West Bengal in 2013. He has also participated in Vice-versa Artist Residency, Goa, 2012 and Arthshila x KHOJ Artist residency, Arthshila, Bihar, 2022. His works have been exhibited in various group shows including at Goa museum of art, Utopian Dystopia Kochi 2022, Art incept grant show 2022 and Lexicon art gallery Delhi. Additionally he has also received KHOJ support grant 2020 and Pandemic as portal grant 2021, Shanti Road Bangalore. He is currently the Guest Artist at NID, Bangalore.



Athul Dinesh

www.athuldinesh.com

Athul Dinesh, an NID alumnus with an M.Des in Universal Design (2020), also holds an M.Tech in Thermal Engineering from NITK Surathkal and a B.Tech in Mechanical Engineering from Cochin University. Starting his career as a Mechanical Engineering intern at Yazaki Corporation, he later transitioned to design, working with MIPL Global, Bangalore, and Stokr GmbH, Berlin. In 2024, he joined NID's Interaction Design department after teaching at RV University, Bengaluru. A Fellow of the Royal Society of Arts, UK, Athul has won awards like the Kokuyo Design Award and RSA Student Design Award. His interests span tangible interfaces, AI, and accessibility design.

OVERVIEW

This workshop explores how people from diverse cultural backgrounds engage with their surroundings in Bangalore, where NID is located. Though we are surrounded by man-made and natural objects, our interactions are often superficial, leading to disconnection. The workshop aims to deepen environmental awareness by encouraging participants to observe, appreciate, and care for their surroundings more intentionally. By fostering meaningful interactions with these objects, we seek to cultivate a stronger bond between individuals and their urban environment, culminating in an immersive exhibition that reflects these enriched connections.

METHODOLOGY

Introduction: Discuss the significance of observing urban environments and outline the survey's objectives. **Field Survey:** Students survey a 2 km radius around the campus, documenting architecture, people, sounds, activities, language, and the man-made and natural environment. **Analysis:** Students reflect on their observations, analysing how these elements contribute to a culture of care in the urban landscape. **Concept Development:** Translate findings into creative concepts for the exhibition, focusing on engaging and thought-provoking representations. **Exhibition Design:** Collaboratively design and set up an immersive exhibition that recreates Peenya's urban environment, using multimedia, artifacts, and interactive elements.

KEYWORDS

Culture, Care, Connections, Immersive exhibition.

LOCATION

Bangalore

MAXIMUM PARTICIPANTS

15

Designing Data-Centers for Environment & local communities

ABOUT



Dr David M. L. Williams

www.polyu.edu.hk/rccat/people/people/people-listing-page/david-williams/

Dr. David Martyn Lewis Williams is an Adjunct Associate Professor at the School of Design and the President of Global Digital MOJO Group. He has previously led Open Electives in 2016 and 2019. With 30 years of experience in software and hardware design for global companies across business and consumer markets, Dr. Williams brings a wealth of knowledge to his teaching. His areas of expertise include Interaction Design, Design Psychology, Entrepreneurship, and AI and XR Systems. He also teaches MSc/MDes courses, focusing on cutting-edge innovations in design and technology.

OVERVIEW

Students will learn how the global growth in data storage, data processing and AI services is driving growth of data-centers in India and around the world. They will learn the latest trends in Data-Center design. They will then review case-studies of how local communities are beginning to reject new data-center construction due to perceived negative local impacts. Students will then apply diverse design methods and skills to find solutions for the design and operation of data-centers and supporting systems that take better care of local communities and environments.

METHODOLOGY

This workshop follows the Double Diamond model (British Design Council, 2005) and incorporates a role-based approach where student teams act as design and strategy agencies. Students will engage in hands-on field research off-campus to explore real-world design challenges, gaining valuable experience in project development and strategic thinking. Documentation of the entire process will be required, allowing students to reflect on their journey. In the second week, media interview opportunities may be arranged, offering a unique chance to showcase and communicate their work. This elective is ideal for those looking to deepen their design and strategic skills through practical application.

KEYWORDS

Data-centers, greentech, ai, inclusive design, sustainability.

LOCATION

Bangalore

MAXIMUM PARTICIPANTS

20



OE24B24

Designing Ecologies of Care

ABOUT

David Gelb is an Associate Professor in the Department of Design at the School of the Arts Media, Performance, and Design at York University. His research centers on ethical interfaces, and he co-leads AI In Focus, a project funded by the Office of the Privacy Commissioner of Canada to investigate and explain artificial intelligence. He teaches user-centered design, visual communication, and interaction design theory at both undergraduate and graduate levels. David's professional practice emphasizes user experience research for clients in health sciences, education, and culture. He also served as Chair of the Department of Design from 2019-2022.



David Gelb

ampd.yorku.ca/department-of-design

Michael Longford is an Associate Professor in the Department of Computational Arts and Graduate Program Director of Digital Media, a joint program between the School of the Arts Media, Performance and Design (AMPD) and the Lassonde School of Engineering at York University. Previously, he served as Associate Dean of Research in AMPD and Director of Sensorium: Centre for Digital Arts and Technology. His research spans early wireless communications in Canada, mobile technologies, and locative media practices, and his creative work explores how mobile technologies can animate public spaces.



Michael Longford

ampd.yorku.ca/department-of-computational-arts

OVERVIEW

This workshop will explore the intersection of the natural world and human activity in urban areas to imagine systems of care. Participants will consider aspects of urban nature (wild and domestic) as sources of shelter, food, and refuge, while also examining the impact of pollution, waste management, and unregulated building. The workshop will reflect on cultural practices that emphasize empathy, collective growth, and the nuanced relationships between humans and non-human species. Topics may include designing for health, promoting green spaces, spiritual regeneration, ecological awareness, and community building.

METHODOLOGY

This workshop combines lectures, field research, and hands-on demonstrations with regular feedback sessions. Students will work in small groups to present progress at the end of Week 1 and participate in a final critique in Week 2. The project involves three parts: Field Research, where participants explore urban-nature intersections through sketching and photography; Analysis and Visualization, creating care narratives through storyboards; and Synthesis and Prototyping, designing prototypes like visual essays and digital applications. This elective will help you develop skills in design while exploring the concept of care.

KEYWORDS

Empathy, multispecies, ecology, community, sustainability.

LOCATION

Bangalore

MAXIMUM PARTICIPANTS

20

Who Do Our Stories Really Care For?

ABOUT



Akanksha Chhajer

[Linked In](#)

Akanksha is an educator, designer, and printmaker with a passion for bookmaking and book arts. Her work is rooted in thinking with her hands, a tactile approach she has embraced since her earliest memories. She explores various materials and methods, focusing on the process and deep exploration of ideas. Akanksha navigates the spaces between being a facilitator, architect, and artist, constantly seeking to build emotional intelligence in her classroom and practice. Her insatiable curiosity drives her to continuously learn, love, and appreciate the world around her.

OVERVIEW

This course examines classic stories like Cinderella and Panchatantra, questioning how outdated power dynamics in these tales align with today's values of equality, care, and inclusivity. We explore whose voices are centered and whose are silenced, analyzing the historical and cultural contexts of these narratives. Through discussions, creative activities, and reimagining exercises, participants will learn how to subtly adapt these stories to promote more compassionate, inclusive conversations that reflect our evolving societal norms.

METHODOLOGY

This course is structured around two key aspects. First, participants will deconstruct popular narratives using techniques from Theatre of the Oppressed to explore value systems, identifying whose voices are amplified or silenced. Through discussions, the group will reflect on values to integrate into new stories. Second, participants will explore the world of artist books, experimenting with versatile structures like accordions, tunnel books, and flag books. The workshop will culminate in the creation of artist books that serve as performative pieces, allowing participants to showcase their narrative changes in a creative and expressive format.

KEYWORDS

Storytelling Power-Dynamics Inclusivity Cultural-Norms Artisbooks.

LOCATION

Bangalore

MAXIMUM PARTICIPANTS

15

Ways of Caring for Heritage

ABOUT



Archana Saad Akhtar

[Linked In](#)

Archana Saad Akhtar is a postgraduate from NID who has built a career in the outreach design of heritage. Since 2008, she has been working with the Aga Khan Trust for Culture as a Communication Designer, contributing to their Delhi and Hyderabad projects. Her notable work includes the completion of the Humayun's Tomb World Heritage Museum. Archana has crafted numerous exhibitions, publications, and online platforms, all aimed at sharing knowledge and experiences with students, visitors, civil society, and government entities.

OVERVIEW

Rapid urbanization has placed architectural heritage in cities under threat, often seen through two limited lenses: either as relics of a bygone era or as valuable real estate waiting to be developed. However, these spaces are rarely recognized as essential links to our history and identity. This workshop invites students to rethink their significance by asking critical questions such as: Why should we care about preserving them? When is the right time to act? How can we demonstrate care? And most importantly, who is responsible for this care?

METHODOLOGY

This workshop will utilize a case study to foster a sense of pride and connection to our heritage, highlighting its potential role in the socio-economic development of our cities and communities. Instead of being seen as a drain on resources, heritage sites can serve as catalysts for development. The case study will be complemented by presentations of similar examples from around the world, exposing students to various approaches in conserving, reviving, and nurturing cultural and architectural heritage at different sites.

KEYWORDS

Architecture, Heritage, Shared responsibility, Growth, Pride.

LOCATION

Bangalore

MAXIMUM PARTICIPANTS

15



GANDHINAGAR

Code	Title	Max.
OE24G28	Designing for Care, Non-Consciously	20
OE24G30	Humankind	14
OE24G31	Crafting a Culture of Care	15
OE24G32	Mapping Positionality & Enhancing Empathy in Design	20
OE24G33	Give and Take: The Dynamics of Care Roles	12
OE24G34	From Inner Worlds to Stage: A Phenomenological Exploration	15
OE24G35	<i>Kisson Ka Pitara</i>	10
OE24G36	Market Echoes: Celebrating Community through Street Art	10



राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Designing for Care, Non-Consciously

ABOUT



Biju Dominic

www.thefinalmile.com/how-we-create-impact

Biju Dominic is a pioneering expert in Behaviour Architecture, a field he founded by combining neuroscience, artificial intelligence, behavioral economics, and design. His groundbreaking work has addressed global challenges like HIV, road accidents, and vaccine hesitancy. A co-founder of Final Mile Consulting and now at Fractal Analytics, Biju explores the intersection of artificial intelligence and neuroscience. He is also a renowned educator, sharing his expertise at prestigious institutions worldwide like Chicago Booth School of Business, London School of Economics, and University College London, sharing his knowledge with future leaders and professionals.

OVERVIEW

How much of awareness translates into real action? We are aware of the need for building a culture of care -care for the environment, care for fellow men and care for oneself, both in the present and future. But, instead of a caring culture, a culture of destruction is thriving all around. This workshop on "Designing for Care, Non-Consciously" will take learning from fields of Cognitive Neuroscience and Evolutionary Biology to understand the non-conscious, emotional forces that shape humans' caring behaviours. This understanding will be used to design unique persuasion systems that build cultures of care.

METHODOLOGY

The workshop will begin by challenging the existing understanding of human behavior as primarily conscious and rational. Based on cognitive neuroscience, participants will learn about the non-conscious and emotional aspects of human behavior. The workshop will then explore Researching the Non-Conscious: Uncovering the brain's hidden processes-using the unique EthnoLabTM methodology & Leveraging evolutionary constructs & art of designing persuasion stimuli. Participants will analyze case studies of human behavior problems like road accidents, physical inactivity, and compare their design solutions with those of professional designers. Finally, the workshop will discuss the future of care and building trust between humans and AI.

LOCATION

Gandhinagar

MAXIMUM PARTICIPANTS

20

KEYWORDS

Neuroscience of Care, Non-Conscious Design.

Humankind

ABOUT



Mayukhini Pande

www.linkedin.com/in/mayukhini

Mayukhini Pande is a mental well-being facilitator trained in holding listening spaces for individuals and groups based on mindfulness practices and influenced by humanistic psychotherapy. An NID alumnus, she began her career as a design researcher and entrepreneur, focusing on understanding the needs of the people she was designing for. In 2016, inspired by life events, she developed an interest in Buddhist psychology and its intersection with modern psychotherapeutic approaches, pursuing studies in this area. This journey has shaped her role as a design educator, where she facilitates the personal and creative growth of students while incorporating humanistic values in her classes.

KEYWORDS

Kindness, felt-sense, mindful explorations, archetypes, psyche.

OVERVIEW

We are evolutionarily wired for cooperation, but a capitalist system that constantly demands us to outperform others can leave us feeling alienated and perpetually anxious. Kindness has become not just a moral imperative but an existential necessity for reclaiming our capacity for eudaimonic happiness and feeling safe among others. In this course, we will explore 'kindness' through our own lived experiences—both individual and collective. Our aim is to achieve not merely an intellectual understanding—since kindness is a quality of the heart—but a genuine felt sense of it, allowing us to design kind artifacts.

METHODOLOGY

Students will engage in mindfulness-based explorations of their psyches and participate in listening circles to tap into their felt sense of kindness. By examining archetypes of kindness through cultural artifacts such as mythology, art, and literature, they will practice small acts of sending and receiving kindness to experience both polarities and understand the hindrances and boundaries involved. Through these activities, students will develop a shared understanding of what kindness feels like, what obstructs it, and its potential 'edges' or 'shadow' states when it transforms into something else. This understanding will serve as inspiration for designing kind objects or artifacts for communities of affinity that may emerge as relevant to the group.

LOCATION

Gandhinagar

MAXIMUM PARTICIPANTS

14

Crafting a Culture of Care

ABOUT

Self taught crochet artist with more than 28 years of crocheting experience. I teach crochet with my courses classes and patterns as a tool for becoming mindful in every aspect of life.



Natasha Jonathan

www.mycreativebutterfly.com

Graduate for the National Institute of Fashion technology with 11 years of professional experience of working with reputed retail brands.



Monika Tiwari

[Linked In](#)

OVERVIEW

This workshop explores the transformative power of crochet as a tool for emotional well-being. Participants will discover how crocheting can be a mindful practice that honors the full spectrum of emotions—happiness, anger, sadness, anxiety, and fear—as essential components of a balanced and fulfilling life. Through guided crochet sessions, attendees will learn to channel both positive and negative emotions into their craft, fostering emotional resilience and promoting self-care.

METHODOLOGY

This workshop focuses on achieving emotional balance by acknowledging the importance of all emotions, including anxiety and fear, as essential components of a fulfilled life. Participants will learn basic to intermediate crochet techniques while integrating mindfulness practices, using crochet as a medium to symbolize a range of emotions, both positive and negative. Throughout the workshop, students will create emotional impact through icons and imagery, culminating in a collective tapestry that reflects their experiences. This showcase will encourage participants to reflect on their emotional growth and the insights gained during the workshop, fostering a deeper understanding of themselves and their creative expressions.

KEYWORDS

Selfcare, Emotional balance, mindfulness, therapeutic, wellbeing.

LOCATION

Gandhinagar

MAXIMUM PARTICIPANTS

15

Mapping Positionality & Enhancing Empathy in Design

ABOUT



Omari Souza

[Linked In](#)

Omari Souza is a seasoned UX researcher and design educator with over seven years of experience in the field. Currently a professor at the University of North Texas,, Omari specializes in enhancing user experiences by tracking usability and sentiment across customer journeys. He is also the a co-editor of the book *An Anthology of Blackness: The State of Black Design*, a book published by MIT Press that has received critical acclaim. Omari holds a deep commitment to fostering empathy and inclusivity in design, as evidenced by his numerous keynote presentations and workshops, including at the Cleveland Institute of Art and the IDSA conference. His work consistently bridges the gap between research, design, and social impact.

OVERVIEW

The workshop "Mapping Positionality and Enhancing Empathy in Design" is designed to reimagine human interaction within design by fostering inclusivity, belongingness, and collective growth. Through exploring personal and marginal positionalities, participants will engage in journey mapping and collaborative problem-solving, ultimately enhancing their capacity to design with empathy. This workshop aligns with the conference theme by promoting a deeper understanding of cultural and social dynamics, enabling participants to create design solutions that are inclusive, coherent, and responsive to emergent care trends.

METHODOLOGY

The workshop will involve individual reflection, journey mapping exercises, and collaborative problem-solving in groups. Participants will begin by identifying their Positionality using a matrix, followed by creating and sharing journey maps. Finally, they will collaborate in groups to design solutions for different demographics.

KEYWORDS

Regenerative Design, Positionality, Empathy, Design, Collaboration, Inclusivity Community, Biodiversity, Citizen.

LOCATION

Gandhinagar

MAXIMUM PARTICIPANTS

20

Give and Take: The Dynamics of Care Roles

ABOUT



Sanya Jain

www.instagram.com/posingassomeoneelse

Sanya Jain is a faculty member at UID, Karnavati University, and a Ph.D. research scholar at IIT Bombay. With a degree in fashion design from NIFT, New Delhi, and over a decade of industry experience, including roles as senior designer with courtier Tarun Tahiliani in the R&D department and as silhouette designer for women's wear at Patine, Sanya specializes in surface development, embroidery techniques, character design, and identity exploration. Sanya's research delves into the transformative role of masks in performance and storytelling, examining how they enhance character portrayal and shape audience perception. She is also the founder of 'Posing As Someone Else,' a vibrant community of mask makers and storytellers.

OVERVIEW

The relationship between a caregiver and a recipient of care is a profound dance of trust, empathy, and emotional exchange, where the boundaries between giving and receiving blur into a shared human experience. The caregiver offers not just support but a piece of themselves, while the recipient, in their vulnerability, mirrors the universal need for connection and compassion. This delicate interplay of roles weaves a tapestry of mutual influence, shaping a bond that transcends the ordinary. In this workshop, we delve into these dynamics through masked characters, crafting narratives that illuminate the deeper philosophical essence of care and human connection.

METHODOLOGY

The workshop transforms masks into powerful symbols of caregivers and recipients of care, allowing participants to embody these roles. Beginning with neutral masks and progressing to expressive ones, participants create characters masks using props and materials. This hands-on approach emphasizes on designing characters from "inside-out," ensuring each narrative captures the essence of caregiver-recipient relationship. Through role-playing, storytelling, and video recordings, participants develop and project narratives that vividly capture the emotional depth and complexity of care. These performances lead to discussions, unveiling new insights into the caregiver-recipient dynamic. The workshop concludes into performances, masks and narratives of care.

KEYWORDS

Masked-Characters, Caregiver, Recipient-of-Care, Role-play, Immersive-Character-development.

LOCATION

Gandhinagar

MAXIMUM PARTICIPANTS

12

From Inner Worlds to Stage: A Phenomenological Exploration

ABOUT



Sarika Panwar

www.sarikapanwar.in

Sarika Panwar is an Experiential Design Consultant and Branding Specialist in the wellness sector, dedicated to facilitating therapeutic change for individuals and groups. As a catalyst for self-awareness and healing, she weaves together elements of Psychodrama, Pranic Healing, and Visual and Movement Arts, emphasizing an individual's sense of safety, willingness, consent, and pace throughout the healing journey. With a Master's in Design from NID and a B.Tech in Chemical Engineering, Sarika offers a unique perspective in her work, guiding others toward healing and personal growth through immersive workshops and sessions.

OVERVIEW

We design performance art experiences that emerge from deeply exploring the relationship between listening and caring. Through guided expressive exercises, introspection, and collaborative discussions, participants will immerse themselves in externalising inner conversations about care by asking questions like: What is my universe like? How do I care for it? How do I care for the world? How do we care for each other? These reflections will shape the creative process, culminating in a public performance embodying a meaningful exchange with both the individual and the collective.

METHODOLOGY

The workshop will begin with guided introspection to explore participants' inner dialogues on care and empathy. This will include journaling, reading, watching films, meditations, and group discussions. Expressive arts such as drama, storytelling, movement, etc. will be used to externalize these reflections. They will be introduced to crafting experiences with impactful environments & evocative objects to create lasting experiences. Participants will learn about performance, intention setting, and creating impactful environments. They will design performance art pieces that explore listening and caring, culminating in a public performance to inspire empathy in the audience.

KEYWORDS

Empathy, Embodiment, Performance Art, Collective reflection

LOCATION

Gandhinagar

MAXIMUM PARTICIPANTS

15

Kisson Ka Pitara

ABOUT



Shweta Raina

shwetapraina.com

Shweta P. Raina is an artist based in Delhi NCR, dedicated to her studio practice. She has invested significant time in working with mixed media, using layered imagery to explore and portray her artistic journey. In today's world, the interplay between the tangible and the intangible creates an emotional dialogue that is both mysterious and alluring. For Shweta, art-making begins with an evaluation of the emotions generated from experiences and observations, culminating in expressive works that spark dialogues capable of igniting transformation. She believes in the power of art to inspire change and aims to use her role as both an artist and educator to convey impactful messages that enhance emotional intelligence for future generations.

OVERVIEW

Preserved memories are sacrosanct to existence and perhaps the only way to connect with time that has lapsed. Convey care by connecting and initiating an intergenerational dialogue with your family, tapping into moments of enduring value. In today's times a lot is shared on social media effortlessly with little meaningful conversation in real life. Processes of integrating social, cultural and geographical history unique to each individual aims to achieve belongingness and enhance general emotional intelligence for personal and generational archives by designing a treasure trove of visual micro-narratives as a conversation starter to keep family/ community history alive.

METHODOLOGY

To encourage empathy, participants will be asked to first reach out and connect with family and the immediate community to tap into memories/moments renewing intergenerational connections/ partnerships. Gather reference images of objects, heirlooms and elements of shared memories within family/community along with personal/social/cultural/geographical history (on their laptops). With fellow participants, converse about moments and anecdotes gathered. Design a tangible time capsule made out of fresh as well as junk wood/ MDF or out of paper in accordion format. Find ways to put a collection together with drawings, painting, collages, pop-ups. Linocut cut printing may also be used as per need.

KEYWORDS

Empathy, Interaction, Wood/paper spread, Micro-narratives, Drawing.

LOCATION

Gandhinagar

MAXIMUM PARTICIPANTS

10

Market Echoes: Celebrating Community through Street Art



Ruchin Soni

[Linked In](#)

ABOUT

Ruchin Soni has earned his degree of Bachelor of Fine Arts in Painting and a Master of Fine Arts in Mural Designs, both from The Faculty of Fine Arts, M.S. University, Baroda in Gujarat. He has received several awards, grants, and fellowships for his outstanding contributions to the field of art. Ruchin has also participated in several street art projects and festivals across India and beyond. Notably, he painted a large mural on Pt., Birju Maharaj in Lodhi Art District, and New Delhi in collaboration with St + Art. He completed two overhead water tanks as part of a street art project under the Smart City Project in Tirupati City, Andhra Pradesh. He has also attended several artist residency programs, and art camps in India and other countries such as Russia, Germany, and Mexico.

OVERVIEW

This workshop explores community and market concepts within society, focusing on the traditional Tran Darwaja market. Once a bustling hub for household items, vegetables, and clothes, these markets were integral to family outings and unique experiences. With online shopping on the rise, these vibrant spaces are in decline. Appreciating these markets is crucial for recognizing their role in shaping a city's identity and fostering human interactions. Through exploration, sketching, and creating a large mural on the compound wall of the NID campus, this workshop aims to promote appreciation, emphasizing the market's unique character and its importance in the community.

METHODOLOGY

The methodology combines demonstration and presentation, field trips, hands-on experiences, interactive discussions, and final presentations to provide a holistic and engaging learning experience.

KEYWORDS

Street Art, Comic book, Sketching.

LOCATION

Gandhinagar

MAXIMUM PARTICIPANTS

10