



INSTITUTE OF FILM, COMMUNICATION & CREATIVE ARTS

DESIGN CONCLAVE 2024





DESIGN CONCLAVE

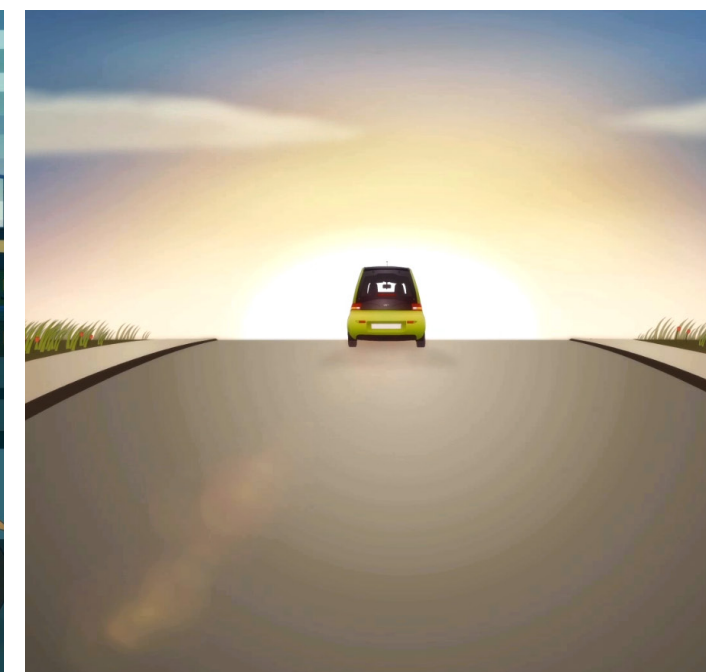
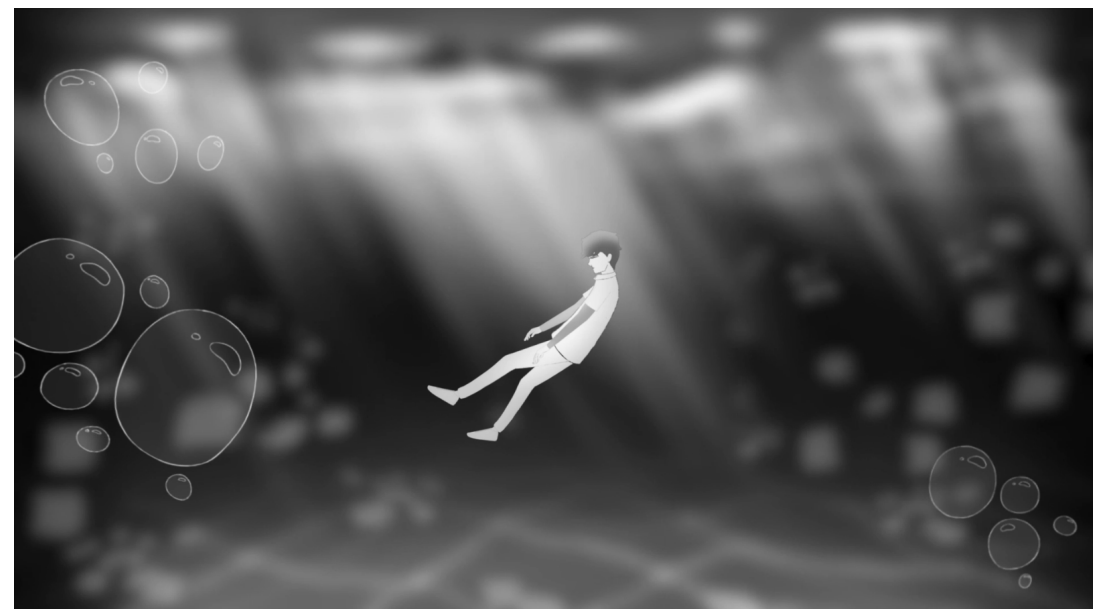
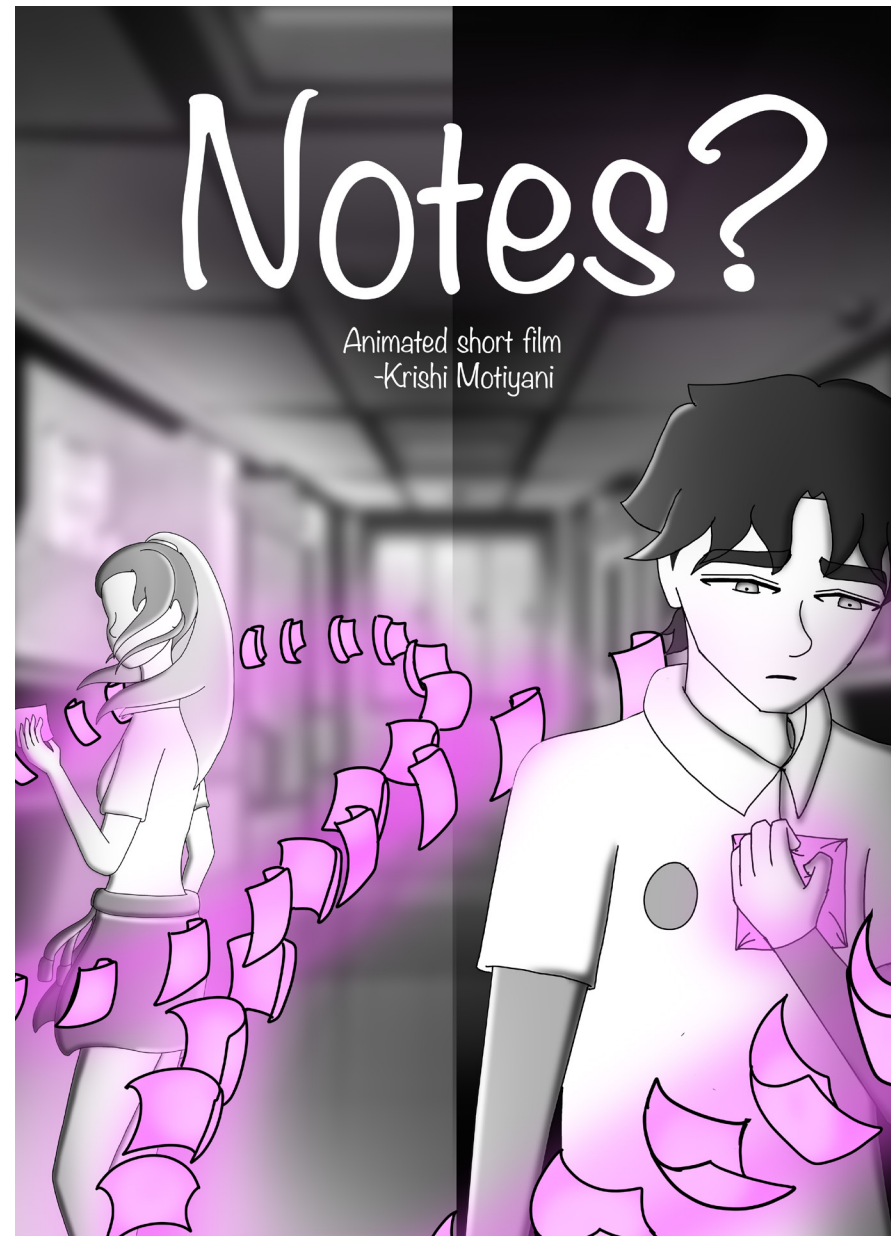
Design Conclave, hosted annually by Whistling Woods International School of Creative Arts, is a dynamic showcase aimed at educating, inspiring, and empowering design students and enthusiasts. This curated event serves as a platform for students specialising in Animation & Game Design, Fashion & Costume Design, and Visual Communication Design to unveil their talents and creativity.

Design Conclave celebrates the transformative power of design through engaging industry panel discussions, interactive workshops and captivating student work showcase, which fosters an environment where ideas flourish and innovation thrives.

ANIMATION

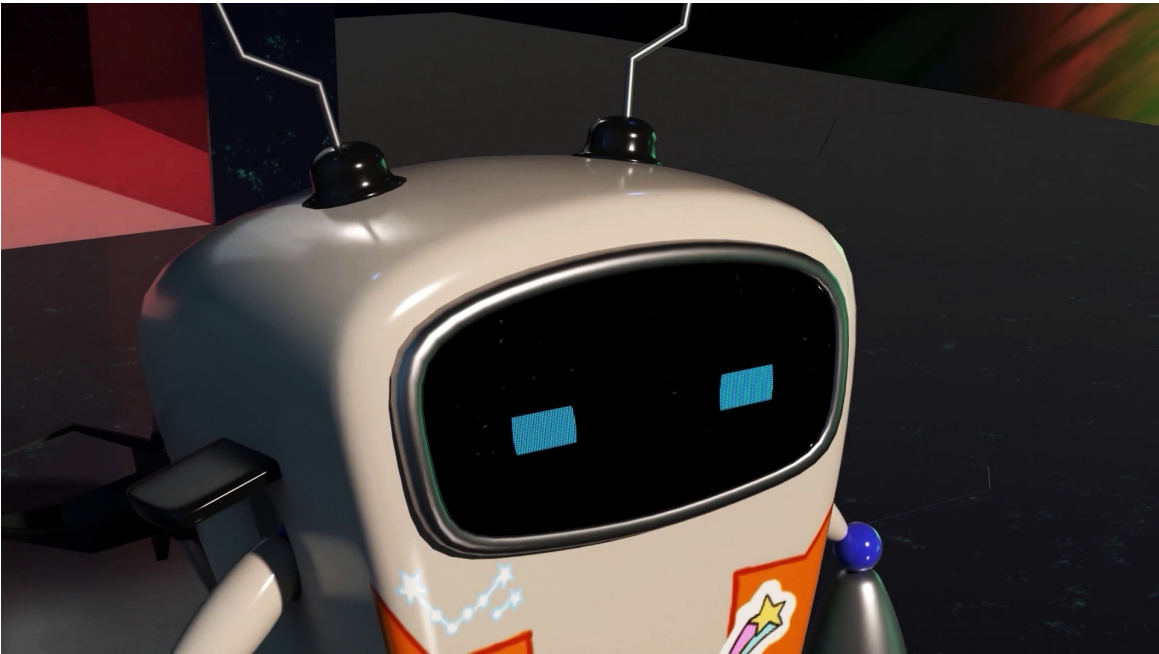
ANIMATION

2D ANIMATION



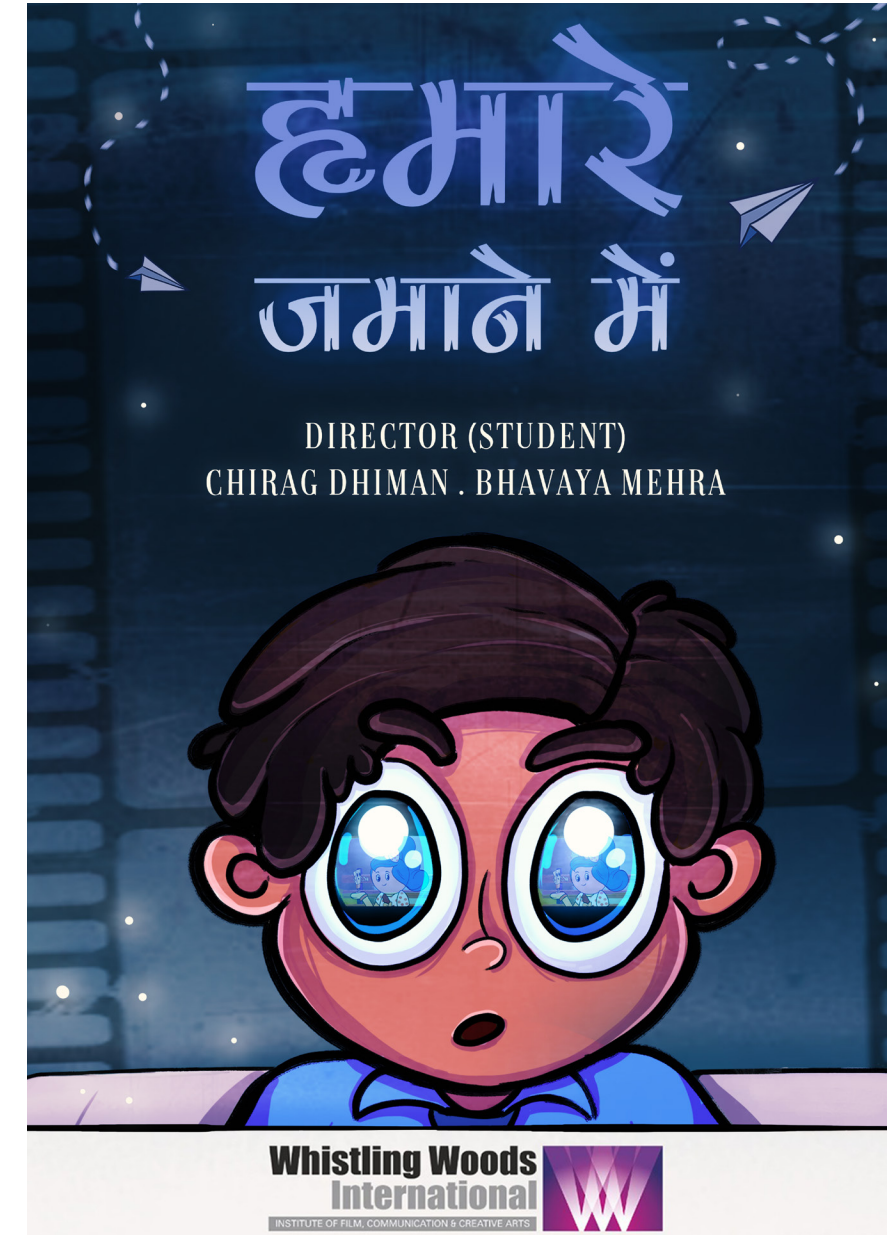


3D ANIMATION





STOP MOTION ANIMATION

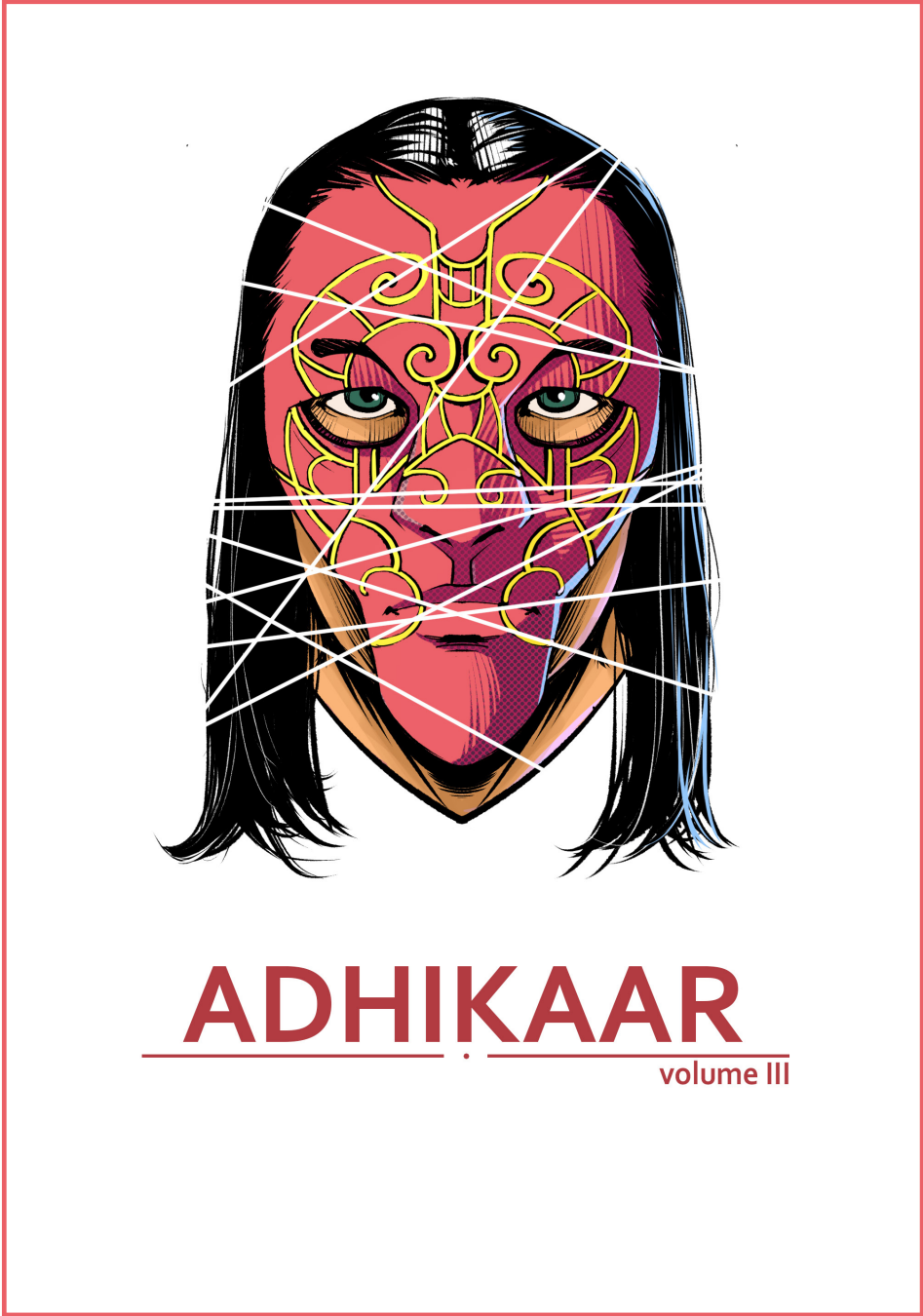
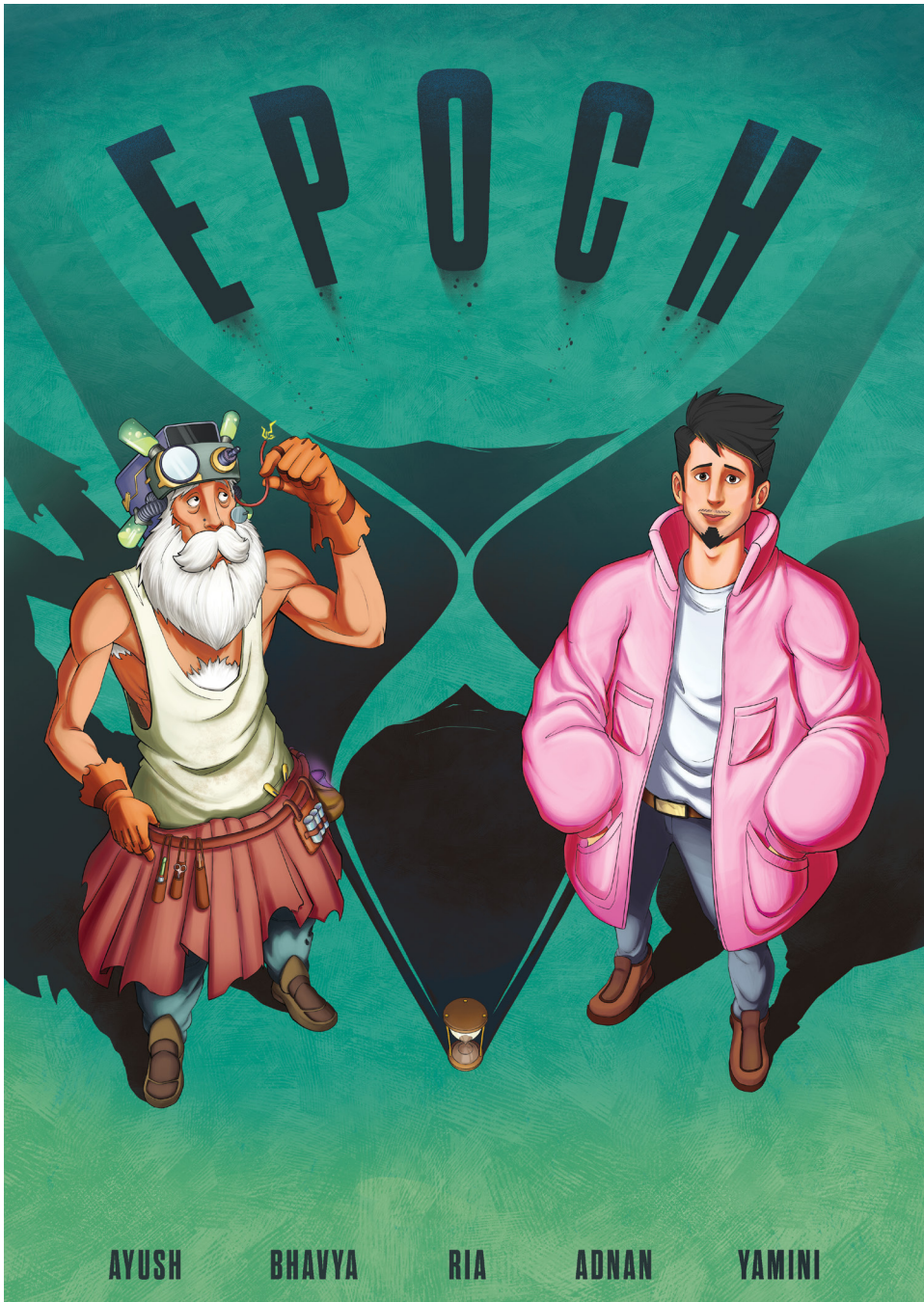
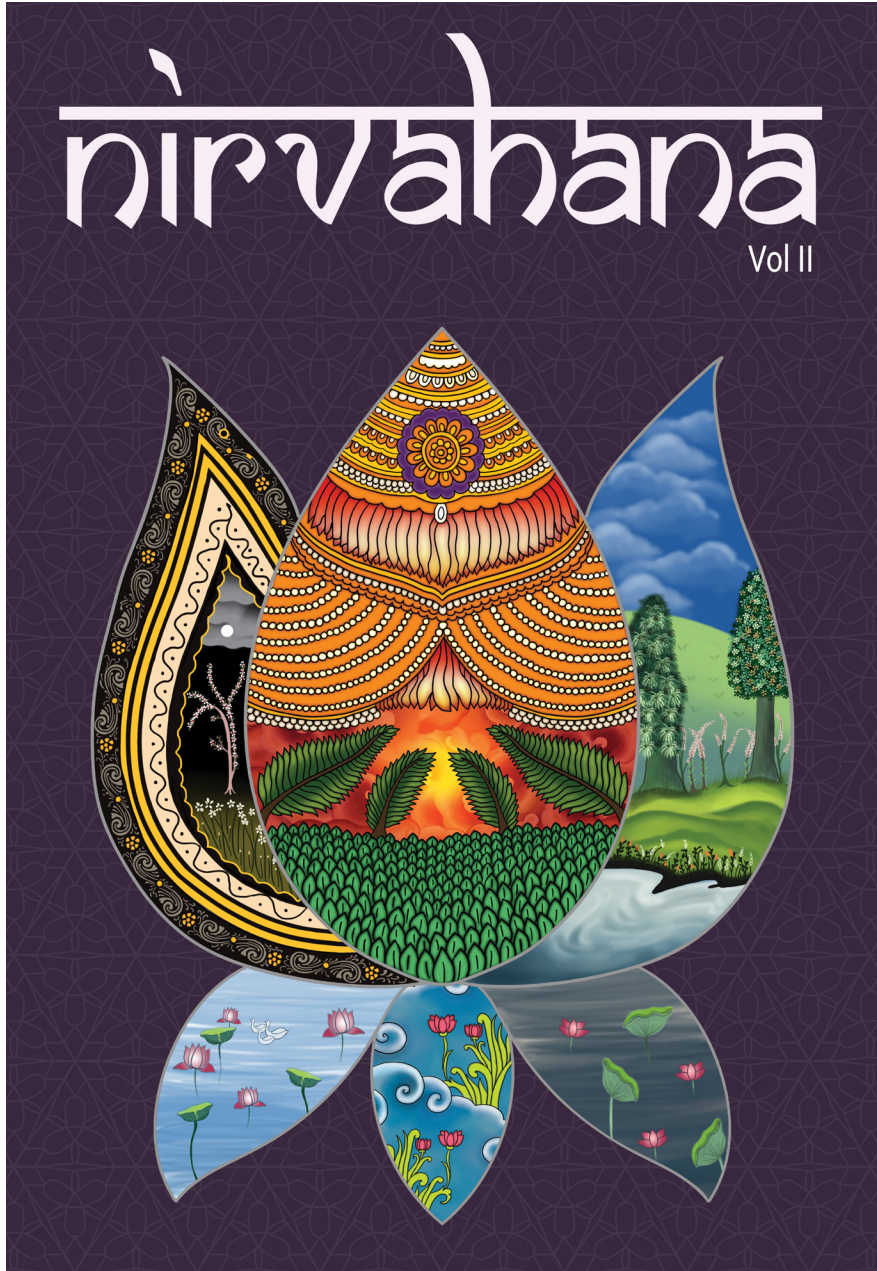




PREVISUALIZATION



COMIC BOOK DESIGN



GAME DESIGN

GAME
DESIGN

GAME DESIGN



02



01



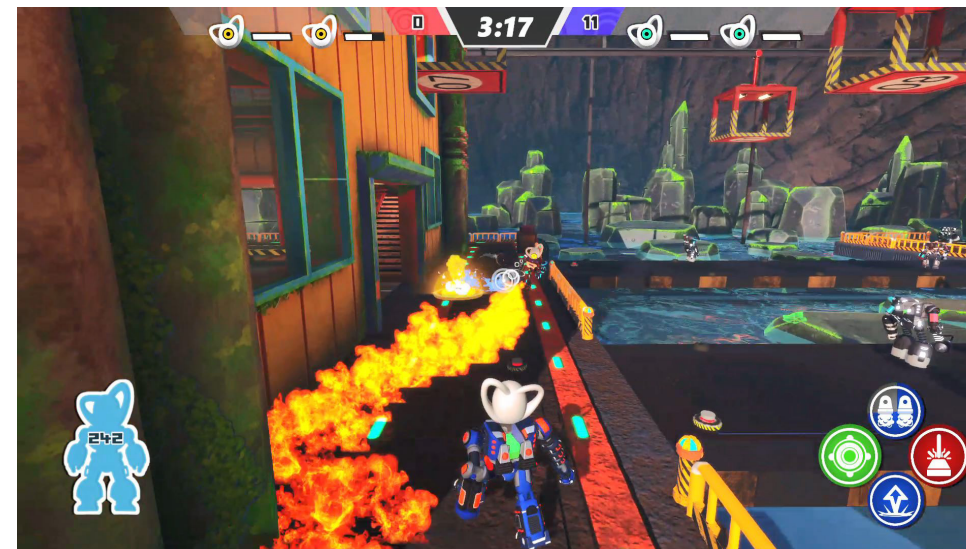
03



04



05

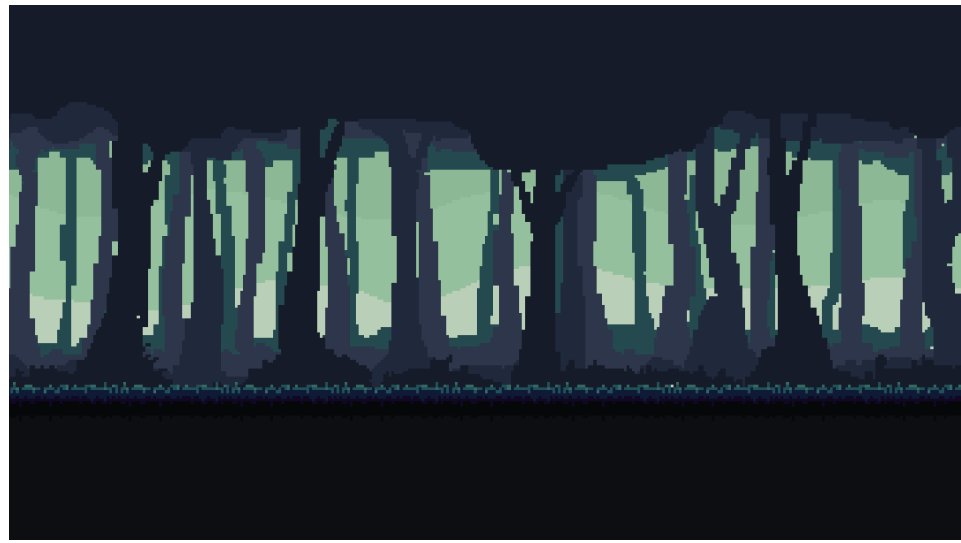
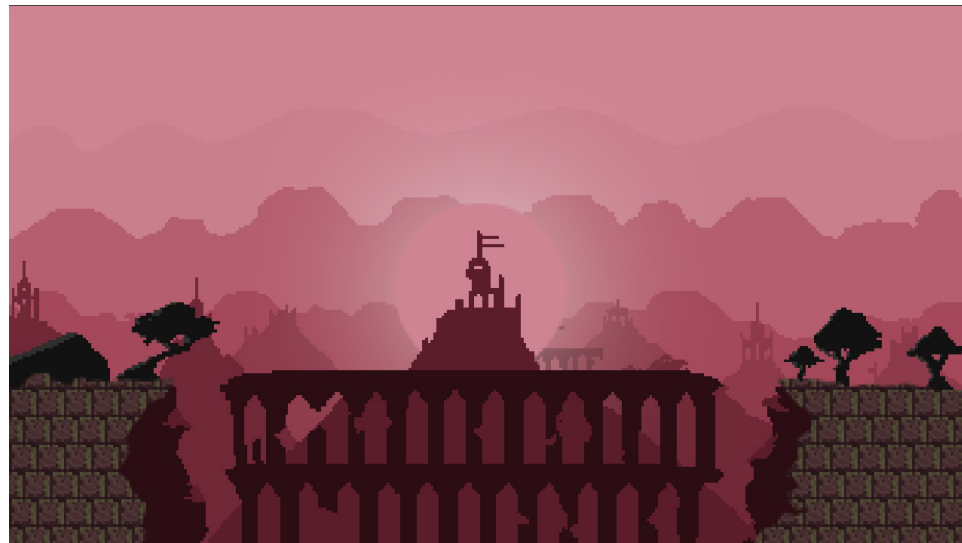
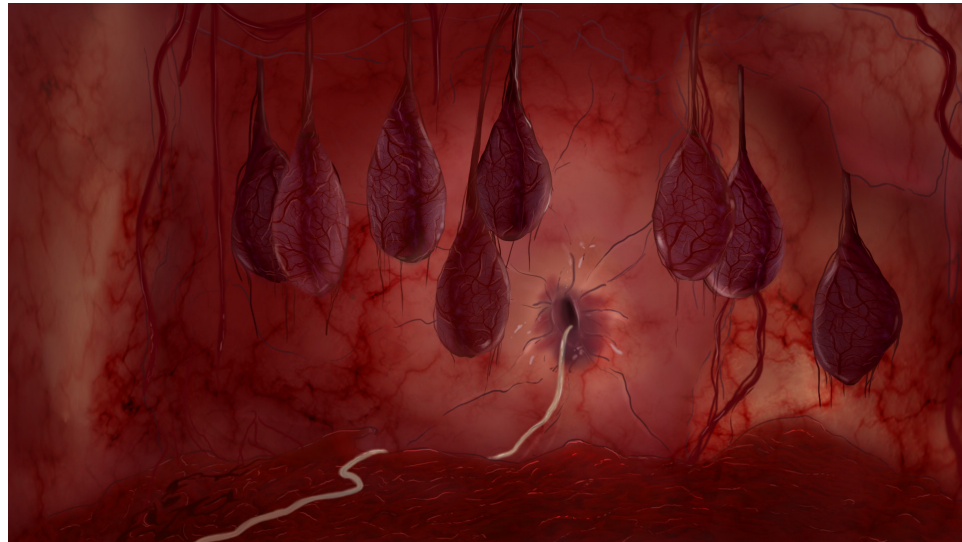


06



07

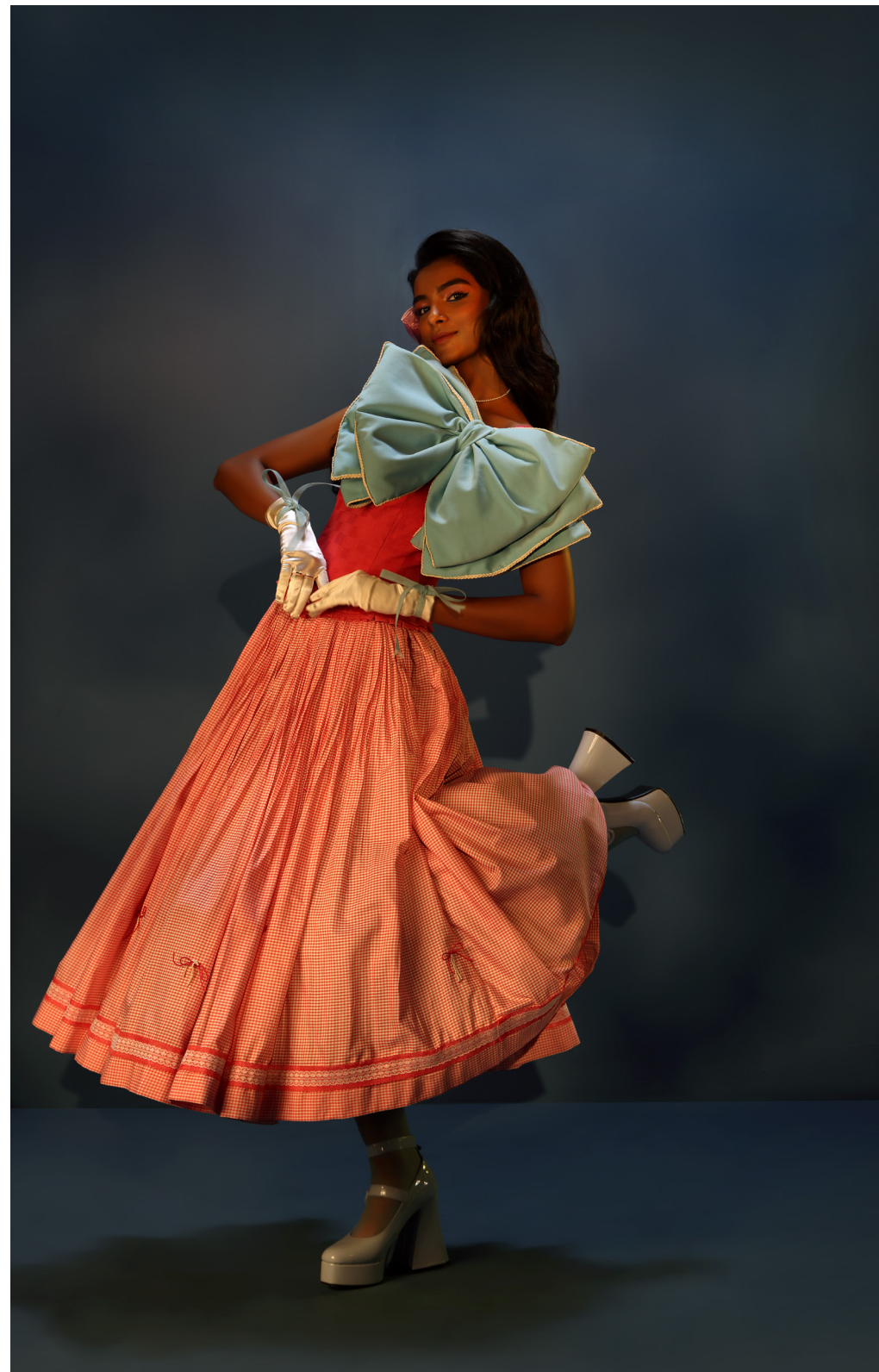




FASHION & COSTUME DESIGN

FASHION
& COSTUME
DESIGN

FASHION & COSTUME DESIGN











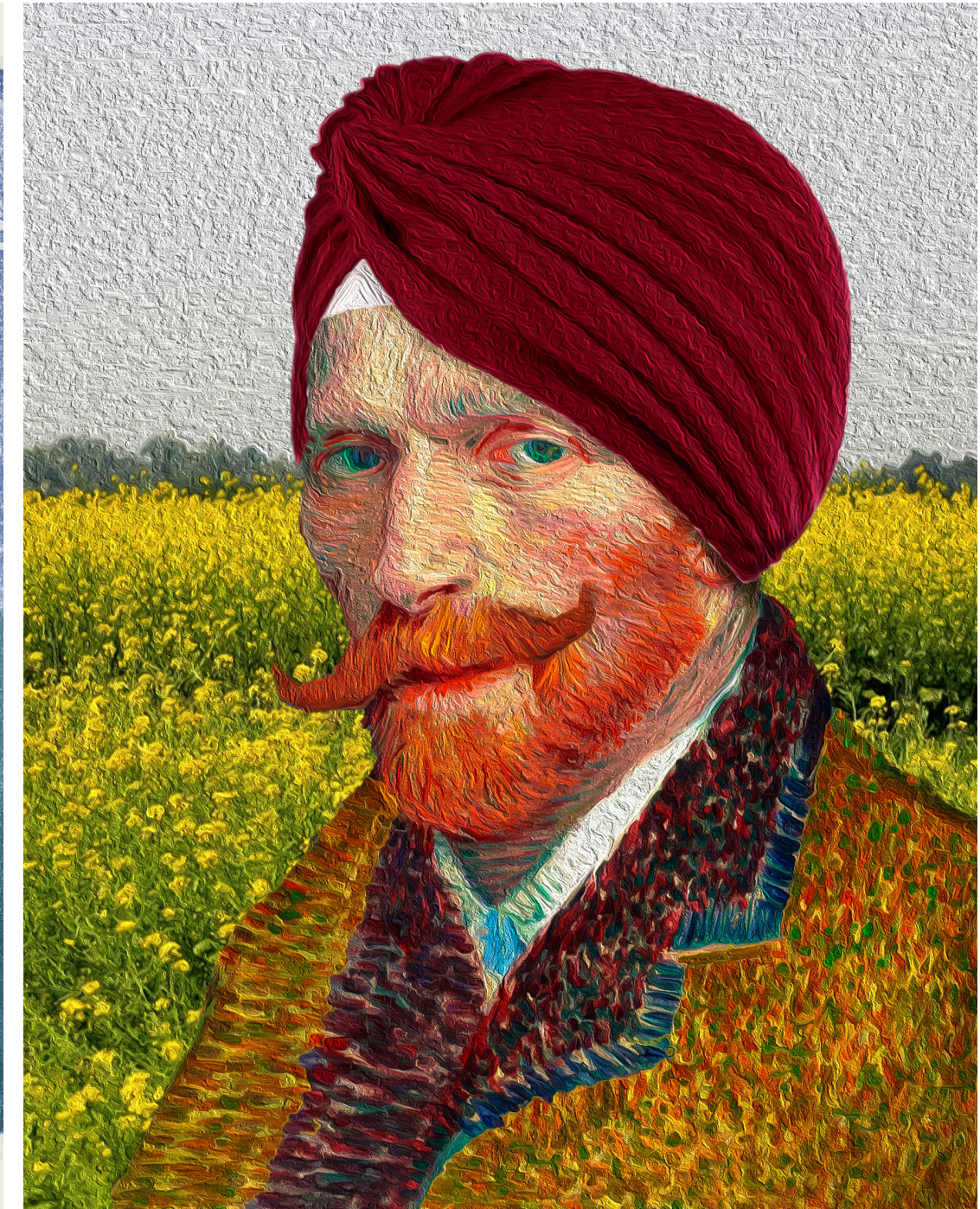




VISUAL
-COMMUNICATION-
DESIGN

**VISUAL
COMMUNICATION
DESIGN**

VISUAL COMMUNICATION DESIGN



Godrej No.1



Brand Rejuvenation

Sponsored by GCPL Design Lab | Designed by Aahaana Tanejaa



Project Brief

To refresh and rejuvenate Godrej No.1, India's third-largest soap brand, by strategically modernizing its identity, communication, and packaging design while preserving its core values of high quality, generosity, simplicity and affordability. Through thorough market analysis and alignment with current trends, the brand shall differentiate from competitors, making it aspirational, timeless, and memorable over the next decade without losing touch with its heritage and emotional connection with consumers.

Project Sponsor

GCPL Design Lab formed in 2009 as an initiative to integrate design thinking at Godrej Consumer Products Limited (GCPL). The step aimed at transforming brands with delightful product offerings in a Godrej way for a rapidly evolving Indian market. Today, the GCPL design lab is a team of highly skilled graphic and industrial designers, core to innovation projects with consistent and strong cross-functional collaboration with Marketing, R&D, Pack Engineering and Procurement in a cohesive way.



Aahaana is a budding brand and packaging designer and strategist at Godrej Consumer Products Design Lab. With a keen heart for purposeful design-driven thinking, she helps to weave meaning and visual delight into brands that connect with consumers of today and tomorrow.

@aahaanatanejaa Aahaana Tanejaa



QR CODE



Dill Se No.1
Scan the QR Code to watch
The Godrej No.1 Manifesto Film!

BA Visual Communication Design (2020-2023)

THERE'S A PLACE FOR EVERYONE

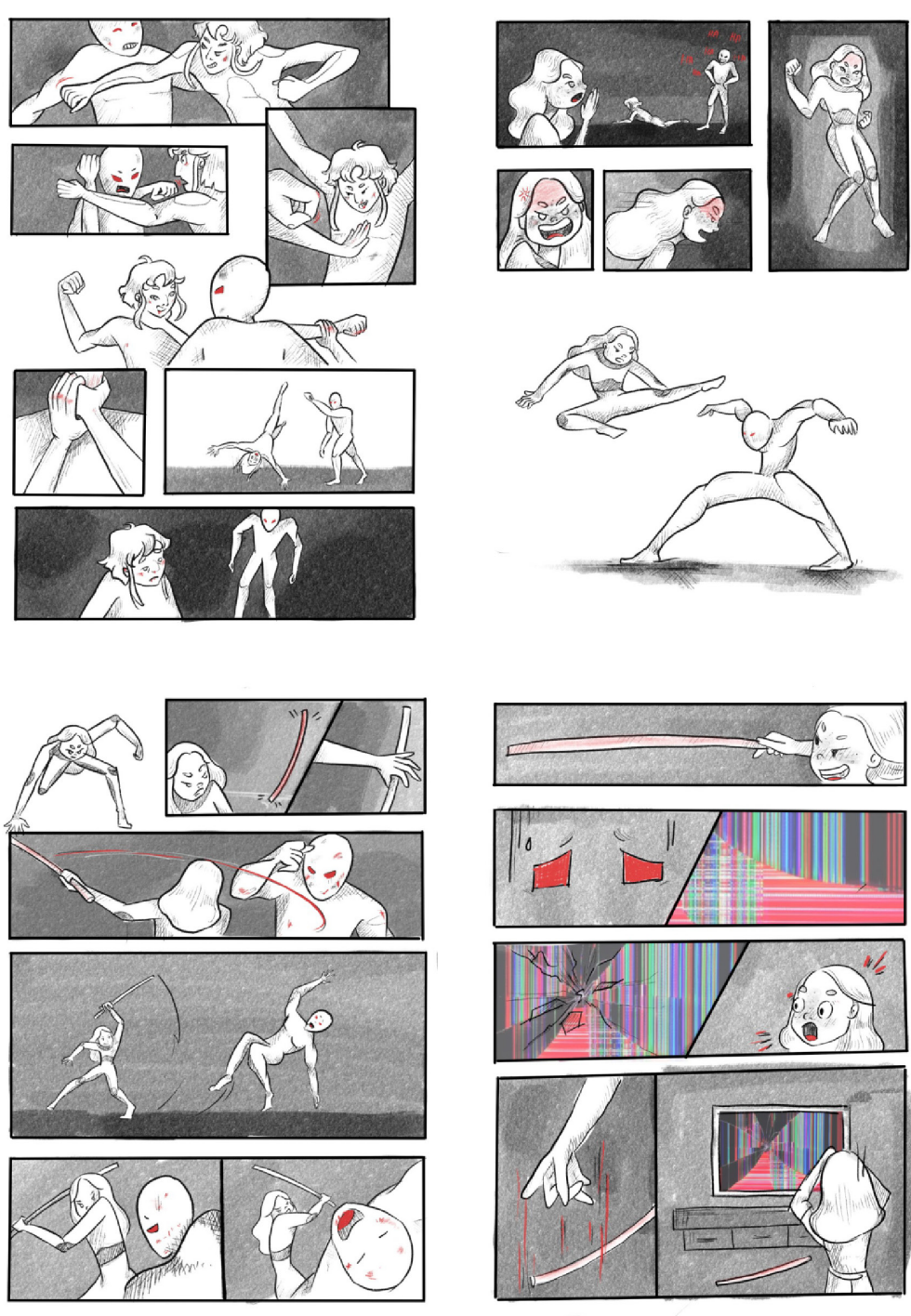
Paris, Mon Amour.

Paris is a city that never sleeps or sinks, it flies. It's always spread its wings and embraced the people who are a part of the city. The city's sense of belonging makes everyone feel included.





PARIS MON AMOUR



MULLENLOWE LINTAS GROUP

DESIGNER

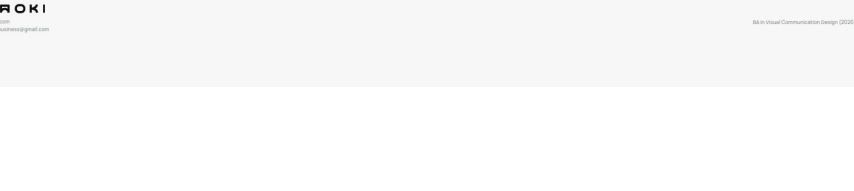

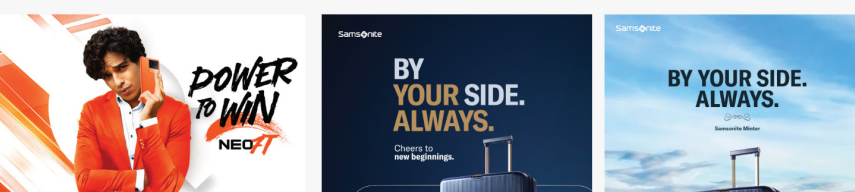
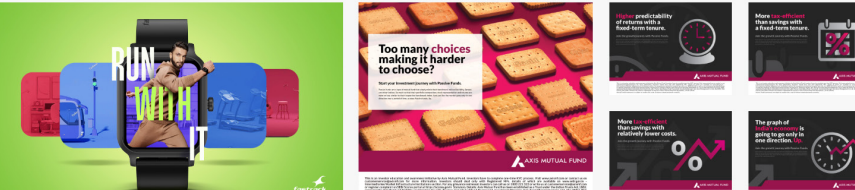


Rishi Viswanath is a brand strategist & art director with more than 15 years of experience in the field of graphic design. He considers design to be a perfect playground for experimentation, that strategic imperfections can benefit the greater good of mankind. Rishi constantly aims to push the boundaries of the visual continuum, whilst keeping people and innovation at the center of the process.

SPONSOR

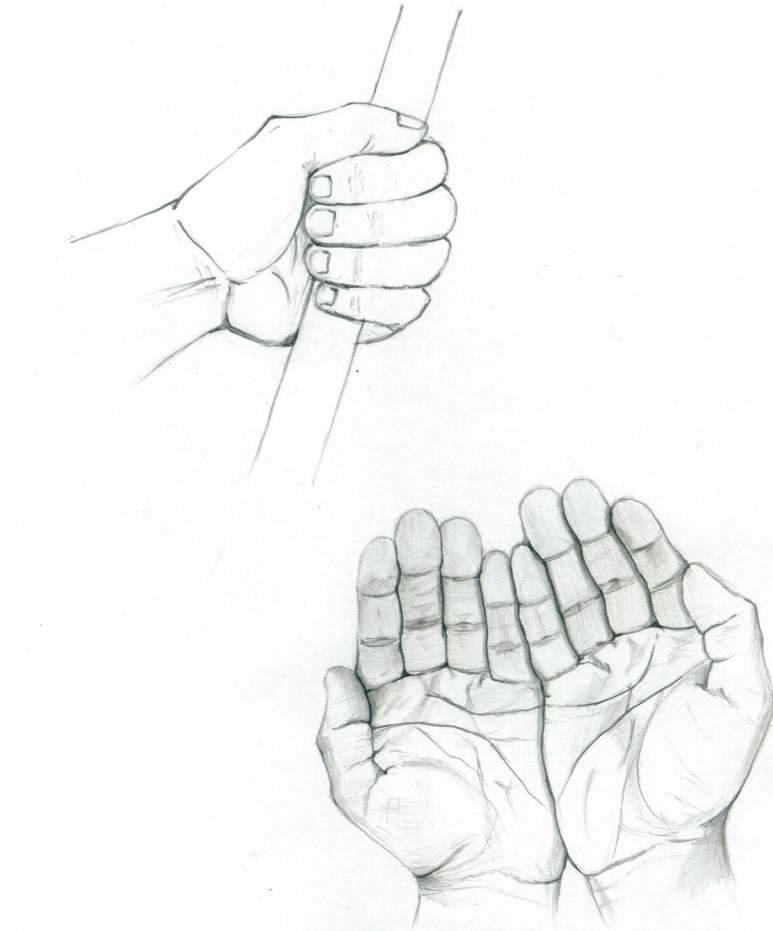
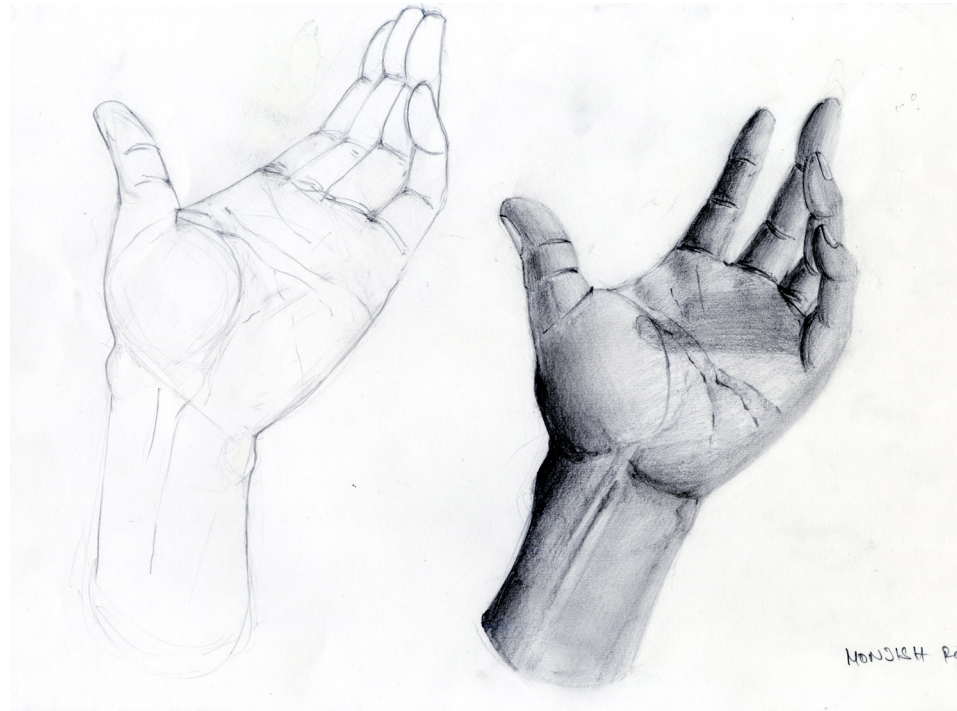
MullenLowe Lintas Group is one of India's largest and most admired advertising groups. Lintas specializes in Brand Strategy, Consumer Insight, Communications Planning, Creative Development, Multimedia Campaign, Creation & Management, and Campaign Measurement and ROI. One of the largest in India, Lintas Group has created tremendous success for brands.

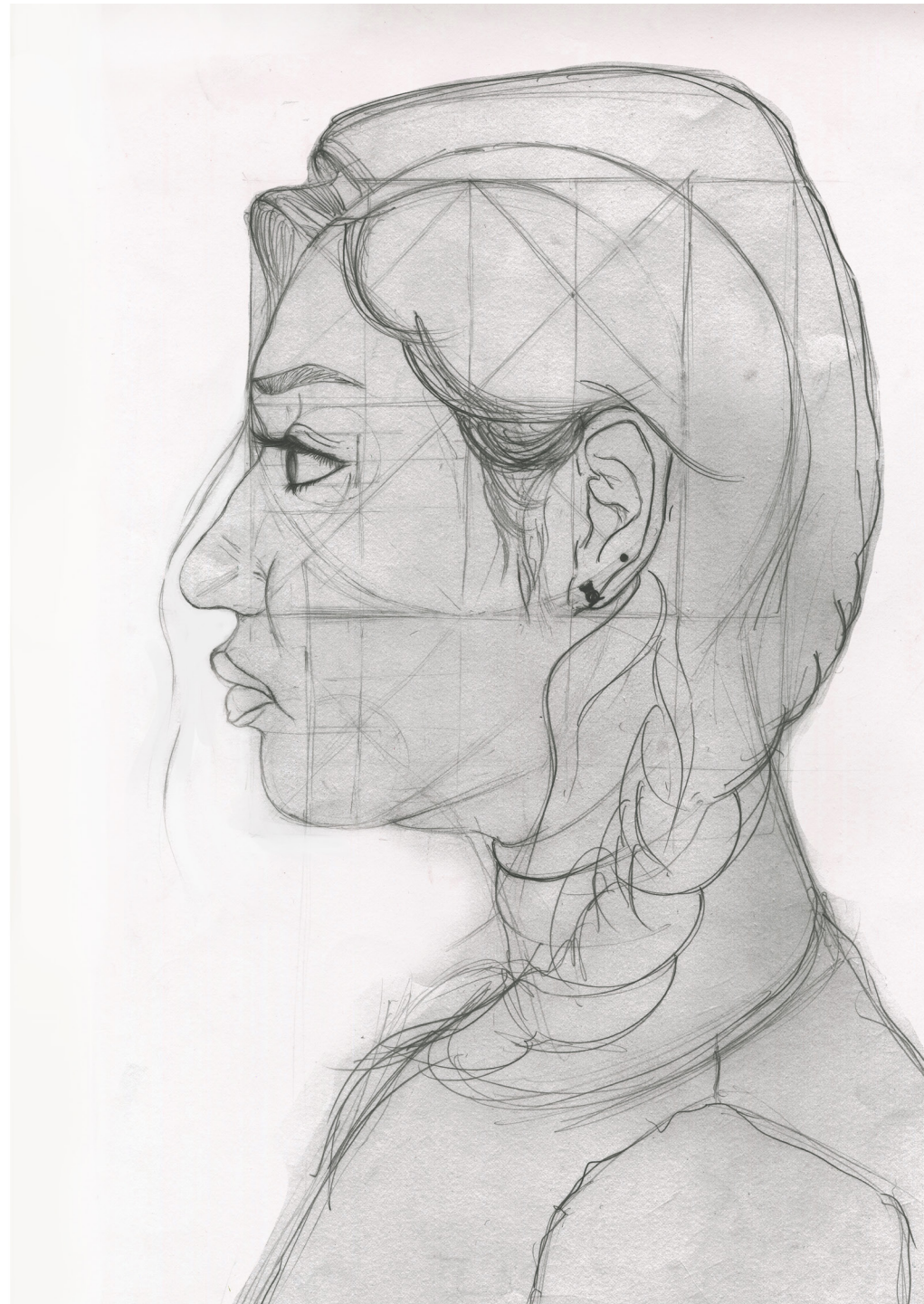
BRIEF

Each project has their respective briefs, most of them revolving around building a cohesive communications campaign for a specific cause based on the brands that were being worked with. The briefs ranged from designing purely visual-based campaigns to conceptual levels including copywriting, storyboarding & copywriting. Worked featured for Samsung, A&P, FastTrack, CoroCC, & OOO.

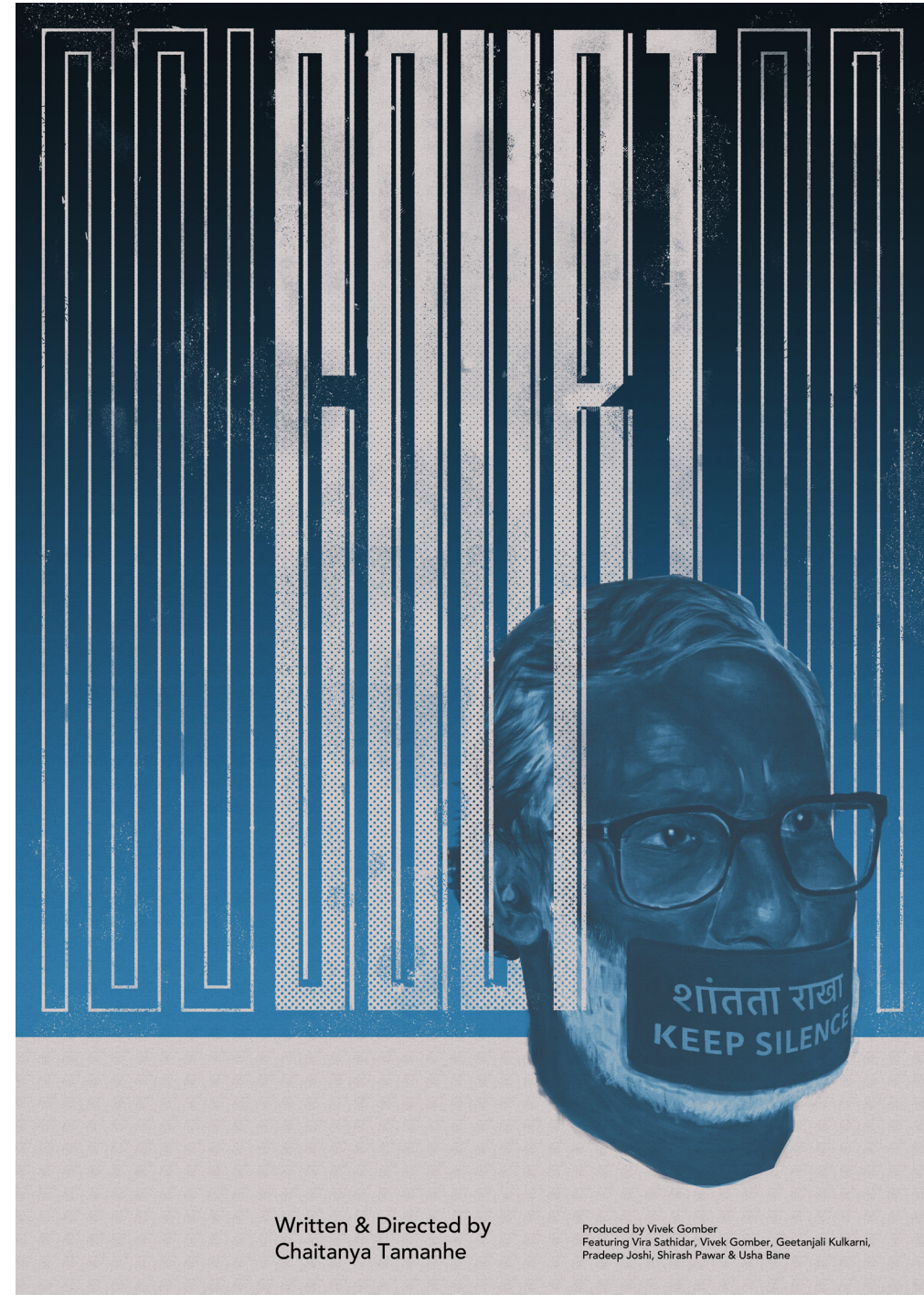
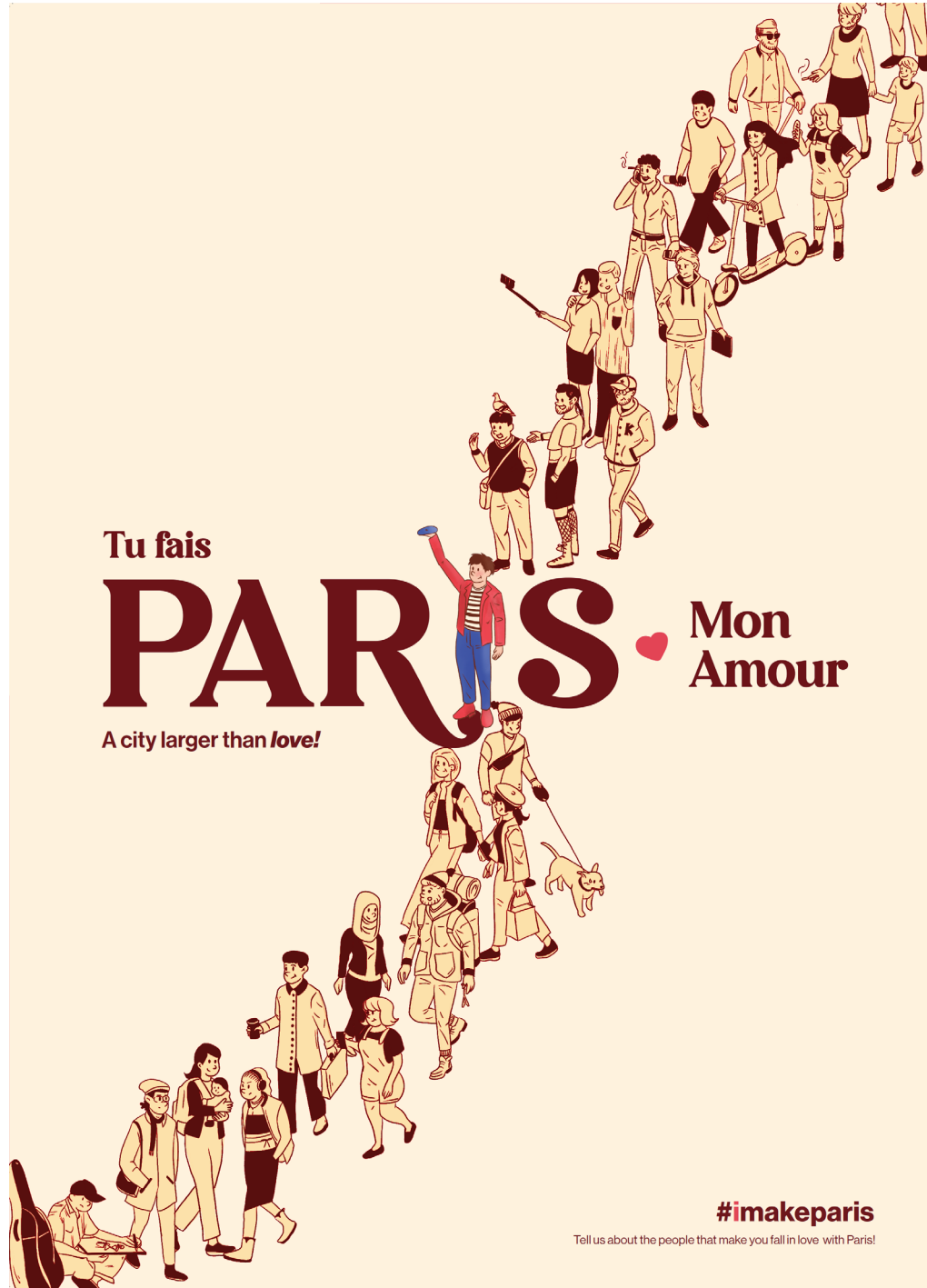


BA Visual Communication Design (2020-2023)









This is not a serif font.

Optima can be set within a wide choice of line spacing values, from very tight to very open. For example, Zapf once created an exceptionally highly readable book using Optima set nine on a 10-line grid. The design can be set quite tight, with spacing as extreme as by Linotype, or even letter spaced. If there are any guidelines, Optima should be set more open than light. It's not the width of the letters that is affected much when Optima is set on the serif, but the fact that the unharmed elegance and light grace of the face are disrupted by letters that are set in a serif. Optima is not the first serifless roman typeface. The Steiner typeface, designed by R. Hunter Middleton for the Ludlow Typograph Company in 1929, predates it by several decades. This face, however, makes a stronger calligraphic statement and was limited to display usage. In 1960, José Mendoza drew the Pascal typeface for the Amsterdam foundry – a design that clearly was influenced by Zapf's work. Other homage to Optima is the work of Michael Harvey, and Curwen's design, by Jean-Renaud Cuzat. Perhaps one of the most notable uses of the Optima typeface is on the Vietnam Veterans Memorial in Washington D.C. for the etching of the names of the fallen. The wall – meant to last as well as to be read. Optima convey classic ideals as well as current trends. For example, it is used by skin care giant Estée Lauder as its official typeface. Optima is also used by the Traveller science fiction magazine. Optima is the company logo for the British & Spencer, which also uses the typeface on administrative computers in their stores. Notable media coverage includes the use of Optima in John McCain's campaign for the 2008 U.S. presidential election. In 1950, Zapf was researching roman typeface design at the Basilica di Santa Croce in Florence, and happened upon an ancient Roman gravestone that would have been missed by most tourists and casual observers. The letters cut into the gravestone were unusual in that they lacked the traditional serif. These delighted Zapf and appealed to his classic sense of design. The problem was that he had run out of drawing paper just prior to finding the gravestone. As a result, the first sketches for Optima were made on a 1000-line bank note. Zapf worked on the design, refining character shapes and proportions for two years before he turned final drawings over to Stempel's master punchcutter, who made the first test font. This was in 1952; however, because making fonts in metal was much more complicated and time-consuming than making them using current digital tools, it wasn't until 1958 that Optima was made available as handset metal fonts. Matrix's Linotype® typesetter took even more time and

ΕΙΝΑΙ
ΕΛΛΗΝΙΚΟ
ΓΙΑ ΜΕΝΑ

“it is greek to me,”
sighs lucida sans.

Lucida Sans was designed by 1993 by Charles Bigelow and Kris Holmes. It was so named to suggest it was light and clear. Its etymological origins is the Latin word lux for light and clarity. It was lauded for its legibility in the era of low to medium resolution printer.

Lucida Grande was released in 2002. It was a version of Lucida Sans with a larger x-height and an expanded character set. It is most notable for having been used as the system font for macOS until version 10.10. It supports Latin, Greek, Arabic, Hebrew, Thai scripts.

It for an ill

Both Ray and Akzidenz have well designed, it's not a geometric, also and available with a variable look with fine contrast, curvature and design.

spur of the moment

Both Raleway and Akzidenz Grotesk have straight vertical spurs. Both are sans serifs but what make Raleway relevant is the amount of breathing space due to its wideness.



www.whistlingwoods.net