My research and body of work toys with anti-perfection.

The idea of perfection is ingrained in Indian societies. Throughout my childhood I have been taught and expected to be an ideal version of myself and live by certain milestones defined by society. There has always been a predefined standard imposed by someone else, someone outside. *Log kya kahenge* or "what will people say or think" is a common expression in Indian culture. Societal expectations revolve around the idea of perfectionism. The ideal way to be, the right way to be, the only way to be. Individuality and eccentricity is rarely encouraged and is labeled as rebellious or problematic. Since a very young age, I was praised for being a perfectionist. "Color within the lines" was the stated goal. Qualities I tried to strive for presented themselves as aggressively restrictive. It took me a long time to realize that this spirit of perfection was burdensome, soulless, and paralyzing. I believe these social codes in my upbringing are analogous with the Modernist ideologies imposed on me through my design education that taught me a strict and narrow definition of good design. For example, one of my early typography assignments was to take a walk on the streets of Bangalore and find "mistakes" in typography such as kerning, spacing or use of bad fonts. I was conditioned to believe that signage that is hand painted or used expressive and ornamental typefaces was bad practice and most of the students collected examples of international stores like Zara or Nike as a model for good design.

My work interrogates and subverts expectations surrounding making and aesthetics.

There are many design gurus on social media who create bite-sized content with quick tips and tutorials for all kinds of "cool visual effects" and the notion of aesthetic has become a mere cosmetic exercise. In India, there is also no limit to the number of new accredited institutions, online learning programs and crash courses that teach graphic design mainly from a branding or logo design perspective. It is my observation that most of these programs reduce Modernist principles to a few rudimentary exercises for the students to kick-start their career in design. Minimalist = Good Design is a common perception. They also view design as an icon of wealth and good taste that is concerned mainly with surface appearance that serves the consumer culture. The word "designer" is heavily capitalized in all sectors to convey luxury, exclusivity and elitism. After teaching at one such institution myself, I find it almost urgent to find new definitions of design and newer ways of making for myself.

I examine and deconstruct structures at play to elevate the whimsical, the impulsive, the intuitive, the ugly and the messy.

My work seeks to break away from the design norms and conventions taught to me over the years — such as neutral and objective approach, stripping down of expression, reduction of all visual noise, purified and 'invisible' typography, and systematic uniformity.

By defying strategy, control and structure, I explore different modes of experimentation.

In each of my experiments, I move from one material and method to another. I engage with processes that swing back and forth between analog and digital media. At times, I use ink or a phone camera and photoshop or code. At others, I cede control to the random hand of gravity on a scanner bed. I typically scavenge for discarded objects. I am interested in methods that allow the relationship between the hand, the eye and materials to be a strong part of the design process. I am interested in processes where bodily actions play an active role and gestures guide image making, transforming the process into an experience itself. The element of discovery or unraveling of the experience is central to my work — whether it's in the way one interacts with my book, views the installation or maneuver the p5 interfaces.

Through my making, I find ways to unlearn.

Informed by the work and writings of artists and designers such as Jeffery Keedy, Martin Venezky, James Victore, and Jean Arp, I have assessed these experiments in the form of a personal unlearning manifesto. A manifesto helps articulate a point of view. It shapes theories, beliefs and values into actionable form. It helps the readers discover their own position. It is a tool anyone can make, share and use. Through this manifesto, I hope to encourage viewers and readers to consider a plural approach to design, and reinforce that any and all methods of design are valid, that value does not come only from how much your design can be used to sell.

We know that design organizes, clarifies and beautifies. Through my work, I explore ways in which design can also liberate by looking closely at how I make.