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# **MODERNIZING INDIAN DESIGN LAW: IMPACT ASSESSMENT OF THE PROPOSED AMENDMENTS ON SMALL-SCALE INDUSTRIES**

AUTHORED BY - KOYENA BISWAS  
Amity Law School, Amity University, Kolkata

## **Introduction**

*'Design in India, Design for the World'*<sup>1</sup> reflects the broader vision of the Hon'ble Prime Minister to transform India as a global epicentre of creativity, driven by innovation, product design and intellectual property generation. Likewise, this vision is steadily becoming a promising reality, as recognised in the World Intellectual Property Indicators Report 2025 published by the World Intellectual Property Organization which noted that approximately 1.56 million design applications were filed worldwide in 2024, reflecting a 2.2% annual increase. India's contribution, as reflected in the said report, underscores its emergence as one of the *'fastest-growing jurisdictions'* in industrial design, with a surge of 94% of applications in 2024 and the Indian Design Office receiving 12,160 applications, the country emerged from 11th to 7th place, securing its position among the world's top 10 design offices<sup>2</sup>.

At this juncture, the progress requires broader structural as well as legislative changes, since the surge in demand for manufacturing, the rise of startups and MSMEs, and growth in fast fashion sectors have gained significant momentum. Within this dynamic environment, industrial design lies at the heart, enhancing not only the commercial appeal but also market identity of products as well as competitiveness.

This article is an attempt to debunk the impact of the proposed amendments to the Designs Act, 2000, particularly on the small-scale businesses and start-ups by evaluating the key opportunities, broader implications of the proposed reforms in shaping a more inclusive, tech-neutral design regime.

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<sup>1</sup>Press Info. Bureau, Gov't of India, *Dep't for Promotion of Indus. & Internal Trade Proposes Amendments to Designs Act to Align with Glob. Best Practices: Design Law Reforms to Advance "Design in India, Design for the World" Vision*, Press Release (Jan. 29, 2026), <https://www.pib.gov.in/PressReleaseDetailm.aspx?PRID=2219951>

<sup>2</sup>World Intell. Prop. Org., *World Intellectual Property Indicators 2025* (2025), <https://www.wipo.int/publications/en/details.jsp?id=4822>

## Brief evolution of Design law

The evolution of design law, from its inception from fine arts to its present focus on industrial application of aesthetics, reflects a significant shift in socio-economic and legal perspective. Once it was primarily concerned with safeguarding the artistic spirit and now it is recognized as valuable commercial asset. This transformation has been driven by the continued liberalization and regulation of the global trading system, which has facilitated the free flow of goods and services and expanded the international markets. Likewise, the businesses are more active in leveraging designs to attract customers and have resultantly intensified competition among the creators in every sector.

### Early origins (1711-1842)

Prior to internationalization of design law, where individual nations struggled to stop competitors from piracy of their patterns in textile industry, the city of Lyon, France was all set for a legislative landmark in as early as 1711 to protect silk patterns and recognize the commercial value to a utility object. This period saw a surge of the domestic laws in UK for designs, namely The Linen Design Protection Act, 1787 and The Ornamental Designs Act, 1842. However, they were fragmented, had limited applicability and minimum legal immunity<sup>3</sup>.

### International Harmonization

With expansion of global economy, it was soon realized that the credit for designs could still be pirated elsewhere and by anyone. It was at this moment that, Paris Convention of 1883 established the “right to priority”<sup>4</sup> giving designers 6 months grace period to file internationally using their original filing date to prevent global theft. Subsequently in the year 1925, to enhance protection in multiple member states, Hague Agreement created an international registration system. By 20<sup>th</sup> century, when the world witnessed industrial revolution, many global jurisdictions began bifurcating aesthetics from functional features. The Locarno Agreement of 1968 set a benchmark for this, by grouping these classes. It is pertinent to mention here that India is 57<sup>th</sup> signatory to this Agreement only in 2019<sup>5</sup>. By the mid-20<sup>th</sup> century, in the global

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<sup>3</sup>Wilson Gunn, *The History of Designs*, Wilson Gunn, [https://www.wilsongunn.com/history/history\\_designs.html](https://www.wilsongunn.com/history/history_designs.html) (last visited Feb. 26, 2026).

<sup>4</sup> Paris Convention for the Protection of Industrial Property art. 5quinquies, Mar. 20, 1883, as amended Sept. 28, 1979, 21 U.S.T. 1583, 828 U.N.T.S. 305, <https://www.wipo.int/wipolex/en/text/288514>.

<sup>5</sup> World Intell. Prop. Org., *India Joins Three Key WIPO International Classification Treaties* (June 7, 2019), [https://www.wipo.int/portal/en/news/2019/article\\_0021.html](https://www.wipo.int/portal/en/news/2019/article_0021.html).

standards, “absolute novelty” benchmarked exclusivity and set no-prior publication as the new normal. Likewise, the TRIPS Agreement of 1994 ensured uniformity and compelled all member nations to include design laws in their respective domestic legislations as well as provided with 10 years protection of the new design.<sup>6</sup>

### **From colonial foundation to modernization of Design Law in India**

The colonial foundation has laid down the first exclusive privileges to inventors of new patterns and designs. Prior to the current legislation, the domain for patent law and design law were connected under the same enactments. The Patterns and Designs Protection Act, 1872 was the earliest legislative attempt to grant exclusive privileges to inventors for patterns and designs. It remained in force for 30 years until the colonial government considered introduced Inventions and Designs Act, 1888 to consolidate modifications as were made in then Patent law of UK.

A landmark shift in legislation was founded in The Patent and Designs Act, 1911 which unified the patent and designs administration as well as replacing all the previous Acts. However, soon after independence, two committees were subsequently formed which substantially reshaped Indian IPR. The Tek Chand Committee realized that the Act,1911 proved disastrous as it prevented Indians from innovating and the Ayyangar Committee which distinguished ‘brain of a product’ from its ‘visual features’<sup>7</sup>.

This bifurcation signifies different thresholds of innovation as patent requires high level of inventiveness while design requires original or eye-appealing look. Moreover, India joined the WTO in 1995 and in order to comply with TRIPS agreement, Design Act,2000 was formulated as a balancing Act which governs the visual character of an article and promote the innovative design in industry with temporary monopoly.

In the case of *Bharat Glass Tube Ltd. v. Gopal Glass Works Ltd.*,<sup>8</sup>, the Supreme Court observed

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<sup>6</sup> Paras Gupta, India’s Design Rights: A Look into the Non-Compliance of the Design Act, 2000 with International Conventions, 2 Indian J. Integrated Rsch. L. Iss. I (2022), <https://ijlra.com/wp-content/uploads/2022/01/INDIAS-DESIGN-RIGHTS-A-LOOK-INTO-THE-NON-COMPLIANCE-OF-THE-DESIGN-ACT-2000-WITH-INTERNATIONAL-CONVENTIONS.pdf>.

<sup>7</sup> Office of the Controller Gen. of Patents, Designs & Trade Marks, Intell. Prop. India, *History of Indian Patent System*, [https://www.ipindia.gov.in/Patents/history\\_of\\_indian\\_patent\\_system](https://www.ipindia.gov.in/Patents/history_of_indian_patent_system).

<sup>8</sup> *Bharat Glass Tube Ltd. v. Gopal Glass Works Ltd.*, (2008) 10 S.C.C. 657 (India).

that the primary objective of this Act is to “benefit the person for his research and labour put in by him to evolve the new and original design.” Essentially, a registrable design is premised on three things, namely, novelty, originality and not previously published or used elsewhere before the date of publication<sup>9</sup>. Such designs must be non-functional and exclude obscenity, trademark or artistic work which are governed under Indian Copyright Act law. Another significant feature is that the Act separates the article from the aesthetic, i.e., stylish features are applied by any industrial process for better look<sup>10</sup>.

### Need for Change

Innovation is predominantly digital, and technology driven. The current legislation recognizes industrial design which is a creation of new and original features and is applied to physical articles<sup>11</sup>. It is premised on beauty of the product and is judged from the perspective of the beholder<sup>12</sup>. But modern designs exist entirely or partly in virtual form. Moreover, these modern designs have become a core part of consumer experience across various sectors due to their visual appeal. Yet, these intangible products largely remain unrecognized under Indian Design Act.

Secondly, an exclusive, brand specific design adds significantly to the commercial value of a company and constitutes valuable intellectual assets. They are not only indicators of origin but also used as a strategic tool for market differentiation and brand identity. Recognizing such designs, irrespective of whether they are embodied in physical or virtual form, would align design law with contemporary technological developments and commercial realities<sup>13</sup>.

Thirdly, in 2024, India became a signatory to the Final Act of the Riyadh Design Law Treaty<sup>14</sup> which supports user friendly design registration and responsive to innovation, which has augmented the need for a tech-neutral Design legislation. This is a beneficial treaty which

<sup>9</sup> Designs Act, 2000, § 4, No. 16 of 2000, India Code (2000),

<https://www.indiacode.nic.in/bitstream/123456789/1917/1/200016.pdf>.

<sup>10</sup> *Cryogas Equip. (P) Ltd. v. Inox India Ltd.*, 2025 SCC OnLine SC 1371 (India).

<sup>11</sup> Designs Act, 2000, § 2(d), No. 16 of 2000, India Code (2000),

<https://www.indiacode.nic.in/bitstream/123456789/1917/1/200016.pdf>.

<sup>12</sup> *TTK Prestige Ltd. v. Gupta Light House*, 2023 SCC OnLine Del 4386 (Del. 2023)

<sup>13</sup> World Intell. Prop. Org., *Looking Good: An Introduction to Industrial Designs for Small and Medium-sized Enterprises* (2019),

<https://www.wipo.int/publications/en/details.jsp?id=4388&plang=EN>.

<sup>14</sup> World Intell. Prop. Org., *Riyadh Design Law Treaty*,

<https://www.wipo.int/en/web/treaties/ip/rdlt/index>.

This treaty, adopted on November 22, 2024, is premised on simplifying the global registration of industrial designs.

offers flexibility in deadlines, restoring lapsed rights, priority claim adjustments, and streamlined handling of assignments, licenses, and multiple design filings. Besides programs like Startup India and SIPP, these measures help startups and SMEs protect their designs internationally and strengthen market presence.<sup>15</sup>

Fourthly, under the “Creative India; Innovative India”<sup>16</sup> initiative, the Indian IPR framework is mandated to promote the generation of new intellectual property, encourage innovation, and reward inventors. On the contrary, with such rapid growth of digital content creation, the risk of the digital piracy and unauthorised use has increased exponentially, adversely affecting artistic liberty, specifically in unorganised sectors where works can be easily plagiarised without attribution. Despite the special assistance to boost these new emerging sectors like start-ups, MSMEs, etc., many small creators hesitate to seek protection as financial burden becomes cumbersome, besides procedural complexity and lack of institutional support. A study showed that despite the scheme extending to the grassroots level, its impact is rather discrete. There exists a clear demarcation of IPR knowledge and accessibility between the urban artists and rural artists, which prevents them from fully benefitting from the existing legal regime.<sup>17</sup> Fifthly, under the current regime of design law, there is no provision for delayed publication for post-registered design. This undermines commercial interests of businesses, copying, premature disclosure, compromising on trade secrecy and erodes novelty.<sup>18</sup>

In lieu of the above, the current legislation is complex and inaccessible to many, accordingly it needs an adequate “makeover” so that it can benefit the creative works.

### **Net Analysis of Proposed amendment**

Based on the Concept note published by the Department for Promotion of Industry and Internal Trade<sup>19</sup> which proposes amendments to existing design law in force, there are many implications mentioned in the document. The following enumerates a net analysis of the proposed amendment:

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<sup>15</sup>Press Information Bureau, *India Signs Final Act of Riyadh Design Law Treaty* (Nov. 26, 2024), <https://www.pib.gov.in/PressReleasePage.aspx?PRID=2077272&reg=3&lang=2>.

<sup>16</sup>Innovate India, MyGov, <https://innovateindia.mygov.in/> (last visited Feb. 27, 2026).

<sup>17</sup>Prachi Pandey & Sarvesh Singh, *An Analysis of IPR’s Challenges in the Protection of Artistic Creativity in India*, 5 *Asian J. Mgmt. & Com.* 745 (2024), <https://www.allcommercejournal.com/article/364/5-2-56-806.pdf>

<sup>18</sup> Dep’t for Promotion of Indus. & Internal Trade, Ministry of Com. & Indus., Gov’t of India, *Concept Note: Proposed Amendment to the Designs Act, 2000* (Jan. 2026), <https://www.dpiit.gov.in/static/uploads/2026/01/791a71ebde47d93b67560f7394be2fec.pdf>

<sup>19</sup> *supra* note 18

- 1. Single window registration across multiple countries-** India follows Locano Classification to make it easier to organise and examine design applications. However, the Indian Designs law have territorial jurisdiction which makes it difficult for Indian artisans and designers to protect their designs internationally, as no alternate mechanism is prescribed. To mitigate the pertinent issue, it has been proposed by the DPIIT that India shall soon be a signatory to Hague Agreement<sup>20</sup>, which allows multiple registration for same category of design, simplify the registration mechanism as well as save time and money.<sup>21</sup> The said proposal will be a boon for foreign investment as foreign entities could register in India. Moreover, this will help India align with international best practices as undertaken by developed nations and thereby, surge competition in our domestic environment, which will help in overall economic stimulation. Unlike the Hague Agreement, under Indian design law framework, the concept of deemed registration is a foreign concept<sup>22</sup>. The design protection can only be availed post examination and registration by the controller<sup>23</sup>, which will give birth to inconsistencies. Moreover, in absence of a consolidated mechanism for multiple registration, the cost and administrative burden will be skyrocketed, as separate applications and renewals will be also required for each design. This will be a major cause of delay, administrative inactions and commercial uncertainty, having potential impact on businesses as well as conflict of laws, both nationally and internationally.<sup>24</sup>
- 2. Digital and Virtual Design Protection-** The proposed expansion of concept of “design” and “article” to technological and digital innovations, has been suggested which are not explicitly recognized as protectable subject matters per se. The modern digital elements such as digital icons, screen layouts, graphical user interfaces (GUIs), and other visual interface components often possess significant aesthetic value and commercial visual appeal. With the rapid advancement of technology and the emergence of the metaverse, inclusion of intangible form of designs has become an important subject policy making.<sup>25</sup> The recent judicial interpretation

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<sup>20</sup> World Intell. Prop. Org. (WIPO), *Summary of the Hague Agreement Concerning the International Registration of Industrial Designs (1925)*,

[https://www.wipo.int/en/web/treaties/registration/hague/summary\\_hague](https://www.wipo.int/en/web/treaties/registration/hague/summary_hague)

<sup>21</sup> *supra* note 18, at 10

<sup>22</sup> *supra* note,20

<sup>23</sup> Designs Act, 2000, No. 16 of 2000, § 5, India Code (2000).

<sup>24</sup> Econ. Advisory Council to the Prime Minister, Gov't of India, *India and Global IPR Treaties* (Working Paper, Nov. 2024),

<https://eacpm.gov.in/wp-content/uploads/2024/11/EAC-PM-Working-Paper-India-and-Global-IPR-Treaties-1.pdf>

<sup>25</sup> *supra* note,18 at 4

It is often argued that these AI-influenced designs lack a heart. For a good design, not only visual matters, but it should ipso express the intention and communicate with the viewer. Today, AI, being used a creative tool, poses imagination at risk and suppresses creativity by slowly becoming a silent collaborator for many designers, who heavily rely on it for inspiration<sup>26</sup>. With rise of AI in artistic fields, the line between originality and algorithm-generated design is blurred, that consequently will decline genuine creativity as many such produced images rely on data from other creators, often without their consent. Such practices raise pertinent questions on fairness, ownership and respect of their individual work. Further, a design must be understood from the lens of socio-techno context, as it is premised on broader cultural perspectives. Specially, at present, technology can be said to control the cultural hierarchies by determining whose creativity is to be given recognition and rest marginalised. From an anthropological perspective, AI is not merely a tool but part of an ongoing negotiation over meaning and cultural value.<sup>27</sup> As today creativity is not purely confined to expression, ethical considerations must be considered while granting protection to digital and virtual designs.

- 3. Redefining section 15(2) of Copyright Act,1957-** Currently, unregistered designs receive blind copyright protection<sup>28</sup> in the sense that the prescribed protection ceases once the design has been applied to more than fifty articles through an industrial process<sup>29</sup>. The Act of 1957 is silent on the consequences post crossing this threshold when the design effectively enters the public domain. Not only it becomes non-copyrightable, but the Designs Act of 2000 also becomes inoperative because it no longer fulfils the requirement of novelty. Conversely, if the said design is duly registered, it enjoys statutory protection for initial period of ten years, which may be extended by an additional five years, giving a maximum protection of fifteen years<sup>30</sup>. This is rather unsettling for small businesses who prior availing registration of their designs, sell their products due to financial limitations. For this reason, the current term for unregistered design enjoys shallow protection and needs modification. Additionally,

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<sup>26</sup> Nadine Zahreddine & Serene Srouji, The Impact of AI on Design and Creativity, in *The Paris Conference on Arts & Humanities 2025: Official Conference Proceedings* 253 (Int'l Acad. F. 2025), <https://doi.org/10.22492/issn.2758-0970.2025.21>

<sup>27</sup>Shahbano Shaan, Artificial Intelligence and the Cultural Meaning of Creativity: An Anthropological Study of Youth Perspectives in the Digital Age, 3 J. Pol. Stability Archive 1257 (2025), <https://doi.org/10.63468/jpsa.3.3.83>.

<sup>28</sup> Copyright Act, 1957, § 15(2).

<sup>29</sup> *Microfibres Inc. v. Girdhar & Co.*, 2009 SCC OnLine Del 1647 (Del. 2009).

<sup>30</sup> Designs Act, § 11.

an extensive period of protection may not be necessary for all designs, as they are often driven by trends and are subject to constant change, especially in the fast fashion industry. Unfortunately, this has went unnoticed for a long time, while ignoring the fact that under many other jurisdictions around the globe, including United Kingdom and European Union automatically protects unregistered designs for limited duration, be it for its shape, configuration or appearance<sup>31</sup>. Therefore, if a limited protection period of fifteen years under Section 15(2) of the Act, 1957 is provided, it would serve as a balanced approach, allowing creators to benefit from their designs while also ensuring that protection does not extend for an unnecessarily long duration.<sup>32</sup>

- 4. Concession for startups and MSME-** Under the Rules, 2021<sup>33</sup>, the small entities and start-ups already pay a reduced rate fee structure, to encourage their participation. Additionally, the proposed amendment is premised on equity doctrine that suggests a uniform, further lower fees to reduce cost of compliance in seeking multiple filing for natural persons and small entities<sup>34</sup>. Especially, the formalization of MSMEs through multiple centralized schemes and initiatives, including PM Vishwakarma<sup>35</sup> has served as a testament to their economic and cultural value.<sup>36</sup> It is observed that MSME has remarkable resilience and potentials, which has outgrown with limited support from government, while preserving the traditional craftsmanship. Additionally, it has encouraged new generation to carry this legacy. Thus, it remains unfettered that MSMEs structured the backbone of our nation, however, for long term sustainability, mere presence of policies is not sufficient but a qualified institutional support system. This depends on several attributes including improved access to institutional benefits, adequate market push, inclusive participation, legal awareness, technological upgradation and targeted funding. In a recent report, it indicated that not even half of the allocated funds were utilized for implementation of the MSME schemes. The lacuna behind this underutilization is unawareness among the potential beneficiaries.

<sup>31</sup> Intellectual Prop. Off., How Your Unregistered Designs Are Protected, GOV.UK, <https://www.gov.uk/unregistered-designs> (last visited Feb. 28, 2026).

<sup>32</sup> *supra* note, 9

<sup>33</sup> Designs (Amendment) Rules, 2021, G.S.R. 45(E), Gazette of India, Extraordinary, Part II, § 3(i) (Jan. 25, 2021) (India),

[https://ipindia.gov.in/writereaddata/Portal/Images/pdf/The\\_Designs\\_amendment\\_Rules\\_2021.pdf](https://ipindia.gov.in/writereaddata/Portal/Images/pdf/The_Designs_amendment_Rules_2021.pdf)

<sup>34</sup> *supra* note 18, page 10

<sup>35</sup> Ministry of Micro, Small & Medium Enters., Gov't of India, PM Vishwakarma, <https://pmvishwakarma.gov.in/> (last visited Feb. 28, 2026).

<sup>36</sup> Press Release, Press Info. Bureau, Gov't of India, Year End Review 2025: Ministry of Micro, Small & Medium Enterprises (Dec. 30, 2025),

<https://www.pib.gov.in/PressReleasePage.aspx?PRID=2209712>.

Consequently, many deserving enterprises remain at the periphery of these programs, weakening the competitive spirit as well as leading to bad implementation. One of the many reasons for limited participation is the misalignment of existing skill development programs with the evolving industry requirement. Thus, the failure to uptake relevant reformation poses a surface challenge of brain drain, while beneath this lies a deep-rooted issue of stagnate innovation and competitive scaling constraints<sup>37</sup>.

- 5. Extension of grace period for registration-** Time is a determining factor when securing registered designs. In India, the law grants a six-month relaxation period<sup>38</sup>. However, this “relaxation period” is guised with difficulties as there are several milestones to be achieved within this short span of time, making it difficult to accomplish everything within this limited timeframe. This includes assessing commercial significance of the design, market suitability, obtaining government permission and notifying the controller before exhibiting the designs, while ensuring novelty remains intact over anything prior securing registration.<sup>39</sup> For a small business, start-ups, first time entrepreneurs, rural enterprises, MSMEs and individual innovators, it poses huge challenges and often stakeholders lose their designs rights due to lack of awareness, which might to be due to novelty requirements, narrow scope of presentation before public or presentation. The statutory grant of grace period is considered retarded in the present fast-paced, digitalized society, where the common medium for promoting one’s product is through websites and social media platforms.<sup>40</sup> Thus, under the proposed amendment, a blanket grace period of twelve months<sup>42</sup>, without preconditions and regardless of manner of disclosure is considered to suffice, which is in accordance to the globally accepted norms.<sup>43</sup> Though this looks promising and reflects modern commercial realities as well as encouraging a more inclusive and innovative friendly designs protection regime, yet such unlimited protection is more prone to harsh feedback as there might be increased chances of intentional disclosures to create product hype or multiplicity of pre-filing disclosures

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<sup>37</sup>NITI Aayog, *Designing a Policy for Medium Enterprises* (May 2025), <https://niti.gov.in/sites/default/files/2025-05/Designing-a-Policy-for-Medium-Enterprises.pdf>

<sup>38</sup> Designs Act, 2000, § 21 (India).

<sup>39</sup> Designs Act, No. 16 of 2000, §§ 4, 21 (India).

<sup>40</sup> V.K. Ahuja, *Law Relating to Intellectual Property Rights* 281–84 (3d ed. 2017).

<sup>41</sup> World Intell. Prop. Org., *Industrial Design Protection: A Practical Guide* (2019), [https://tind.wipo.int/record/40563/files/wipo\\_pub\\_1020\\_2019.pdf](https://tind.wipo.int/record/40563/files/wipo_pub_1020_2019.pdf)

<sup>42</sup> *supra* note, 18

<sup>43</sup> Design Law Treaty art. 7, Nov. 22, 2024, <https://www.wipo.int/wipolex/en/text/593847>

cases.<sup>44</sup> This fallacy might also infuriate risk of idea theft, particularly since ideas themselves are generally not protected under intellectual property law.<sup>45</sup> Additionally, given the territorial nature of design law which may further complicate enforcement mechanism, as foreign entities might replicate the designs available online, making it difficult to prove ownership.<sup>46</sup> There could also be greater uncertainty for competitors, who unknowingly may infringe upon a design that has been publicized and yet not registered, leading to disputes followed by litigation for years, if not decades! There might also be situations wherein competitors might ambush such uncertainties to disrupt emerging businesses, and investors may become hesitant to support small ventures operating in such unhealthy environment.<sup>47</sup>

## 6. Conclusion

From legal perspective, law is mutable and amenable to change. With technology, the demand for experiencing variety among the consumers has become uncanny. Accordingly, even an iota of change is acceptable, provided it is innovation. The law needs to be harmonised and updated to protect the visual soul of a product. The Indian Design Act, 2000 is an enabling legislation and as aesthetics continue to converge with tech, new forms of designs continue to emerge from it. These developments often challenge the traditional notion of design protection by blurring the boundaries between purely aesthetic features and functional, digital, and interactive elements. At the current juncture, a progressive and adaptive approach is the need of the time to ensure that Indian design law remains relevant, effectively safeguards creators' rights, and promotes innovation in an increasingly technology-driven world.

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<sup>44</sup>World Intell. Prop. Org., *World Intellectual Property Indicators 2023* (2023), <https://www.wipo.int/edocs/pubdocs/en/wipo-pub-941-2023-en-world-intellectual-property-indicators-2023.pdf>.

<sup>45</sup>P. Narayanan, *Law of Copyright and Industrial Designs* 353–55 (4th ed. 2017).

<sup>46</sup>World Intell. Prop. Org., *Understanding Industrial Property* (2d ed. 2016), [https://www.wipo.int/edocs/pubdocs/en/wipo\\_pub\\_895\\_2016.pdf](https://www.wipo.int/edocs/pubdocs/en/wipo_pub_895_2016.pdf)

<sup>47</sup>WIPO, *supra* note 41.