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ALWAYS LEARNING

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In Black & White 10-11
Dear Editor,
I have been receiving your magazine for quite a few months now. I would like you to know that in terms of content, layout and visual get up, it is the best design magazine from Jaipur. I look forward to receiving it every month. Thank you for keeping me on your mailing list.

With warm regards and best wishes,

Sarayu Joshi
CMT - Jaipur bags

Appropriate accessories for Ranthambhore tiger sanctuary

Sarayu Joshi

ACESS is currently implementing a rural livelihood project called ‘JEVIVA’ in and around the internationally well known Ranthambhore Tiger Reserve in Sawai Madhopur, Rajasthan. The project is funded by Hilary Clinton Foundation (HCF). It aims at providing sustainable livelihoods for 50 women artisans through development of dedicated Gifts and Craft Souvenirs based on the tiger & nature theme and also undertaking agricultural interventions to cater to the high tourist arrivals in Ranthambhore.

In furtherance to achieve the objectives of the project, Access Development Services collaborated with Arch Academy of Design, as a technical partner organisation for ongoing core work. Craft Souvenirs Development Workshop at Arch campus from 22nd to 27th August 2013. The workshop was conducted by Ms. Iris Strif, French Designer, facilitated by Mr. Kuldeep (Project Coordinator, Access) & coordinated by Mr. Sanjay Joshi (Arch). Eight Women artisans from Sawai Madhopur, target beneficiaries of JEVIVA worked together during the workshop towards the development of hand-crafted souvenirs like Hat, Bag & Soft Toy (tiger) as the final outcome of the workshop. Besides, the students of Arch developed some more variants using naturally dyed fabric. The resulting prototypes were very much appreciated by Mr. Rajesh Jain, Vice President, Access (Rajasthan), Ms. Archana, Founder & Director, Arch, its faculty members. The idea is to now replicate the production of these souvenirs which will be placed for sale at the retail outlet, STORES’ owned & managed by access at Sawai Madhopur.

Mr. Rajesh Jain, Vice President, Access visited Arch Academy of Design for the formal closing of the workshop on 27th Aug ’13 (Conference Hall).

During the workshop student of Arch learned the skills of design, pattern cutting, various fabrics and their properties, different stitching techniques, quality inspection, packaging methods and visual merchandising. In the workshop students got an opportunity to work with women artisans and learned the craft skills from them whereas the artisans also learned the designing and sewing skills from the students and faculty. The enthusiastic students explored various fabrics and developed their own collection.
My paintings are created from the depths of my heart, where lies the memories and experiences, emotions in colours and light. The blank canvas evokes and urges the colors to take forms and create spaces of long lost memories of fleeting emotions. My paintings tell my story, how I look at life and its relationship with people and nature. Like music, it brings out subtle feelings of melancholy, mystery and joy.

Aparna Yadav, did her MFA from Shantiniketan. She is the faculty for Fashion Design and Foundation course at the Amrith Academy. She worked as a Production Designer on a feature film "Concentrate" in Toronto, Canada. She has also worked for the very celebrated Toronto International Film Festival.

Aparna Yadav

Running away, running into - Acrylic on canvas 2011

Between light and dark

A different way to add to your vocabulary and some...

**DESIGNERS Visual Lexicon**

**JEWELLERY DESIGN**
A goldsmith is the standard measure of weight used for gemstones. One carat weighs 0.2 gram (15 of a gram or 0.0035 ounce). A hundredweight of a coin is called a point. Note that Karl is the term used to describe this fineness of gold.

**INTERIOR DESIGN**
Carpet - A decorative platform covered with wood, used under tables, chairs, and furniture.

**TEXTILE DESIGN**
Care Labelling / Care Labels: Care labels are used on garments and other textile products to show the content, place of origin, and aftercare of products and any other relevant information.

**GRAPHIC DESIGN**
Null to clients and rivals as a strong visual corporate identity. For designers, this involves the development of a logo and a set of visual guidelines - equally in the form of a Corporate Identity Manual - as to how the organization's corporate identity is to be represented in publications, web sites and advertising campaigns.

**FASHION DESIGN**
Cocktail: The cocktail is a revolution, the forerunner of the modern tailored neckline and bow tie, originating from 17th-century Cristoforo. From the end of the 16th century, the term band applied to any long strip of fabric that was not a ruff. The ruff, a studded, pleated white linen strip, engaged earlier in the 15th century as a necklace, a fa la, or as a napkin. A band could be either a plain, attached shirt collar or a detachable "talking band" that draped over the double collar. It is possible that cravats were initially worn to hide shirts which were not irremovable clean.
HOW TO BE AN EXPLORER OF THE WORLD

I am Always looking for new experiences and trying new things. I believe that the world is full of possibilities and there is always something new to discover.

1. Always Be Looking

2. Consider Everything Above You

3. Everything Is Interesting. Use Curiosity

4. Alter Your Course Often

5. Observe for Long Durations

6. Notice the Strikes Going On Around You

WHEN I LOOK CLOSELY AT THE WORK OF ALL OF MY FAVORITE ARTISTS, DESIGNERS, I NOTICE THAT THEY ALL HAVE ONE THING IN COMMON... THEY ARE COLLECTORS.

This tendency to collect and document is similar to the work of an ethnographer.

- A term used in the book often, refers to the usage of the senses. It claims that people living in countries have greater sensory abilities than the people residing in urban environments. Owing to overabundance of none both visual and auditory becomes a substantial reason that makes us tune out with the world.

The author lays emphasis on collecting things which is an important part of creating process. Accurately on waste or creativity doesn’t necessarily contain ability to draw or paint. Creativity is looking at an object with different angles. It proposes a simplistic definition of ART which is to fit things together or to arrange. It is with this trying out with different possible combinations of materials or objects, the we often discover the happy accident that leads to innovation.

“... The author’s favorite exploration is the creation of ‘Flexible City.’ The readers are encouraged to develop a magic of world which helps in exploring one’s imaginative quality thus enhances creativity as a whole.

The next time you are out, look for something new. Maybe a new flavor of coffee, a new restaurant, or a new way of looking at an old object. Keep your mind open and your eyes wide, and you will be surprised at what you will find.

Reviewed by Sanyam, who is a lecturer in our BBA Degree course.

Sanganer towns’ legacy

Natural dyes

India has a centuries-old tradition of dyeing textiles. Madder dye, known for its bright red color, was used by the ancient Indus Valley civilization. India’s rich history of textile dyeing is evident in the many different types of natural dyes used throughout the country.

Indigo blue: Used worldwide to give blue dye is obtained from Indigofera tinctoria, a species native to India. Majiha or majora: Used to get scarlet colour is obtained from roots and stems of Rubia genus (madder), a climber that grows wild to shady forest.

Bhringa: Gives excellent yellow dye obtained from leaves of the Bhringa tree. From a herb, a dye is obtained which is used in various ways including inks and paints.

Kusum: A close relative of the dandelion. It is used in India to create a yellow dye. It is also called as yelg in Sanganer.

Lac: Lac is a bright red dye and pink tint. It is obtained as a waste product purified from the effluent of tannery manufacture.

Natural dying is a dying art as it requires a lot of water. The good point to be noticed here is that the water waste of natural dying is not harmful to the environment. Natural dyed fabrics are very good for the skin as they do not allow harmful toxins to pass through and are anti-allergic. Few dyes like indigo and madder are antiseptics too. With a little effort on conservation and recycling of water, natural dyes can be used at a very low scale and have found a vast market through out the globe.
Synergizing traditional knowledge and skills with modern world

Vikash Shah

Sanganer village situated 10kms south-east of Jaipur city is world famous for block printing. This Sanganer craft of block printing is centuries old, taught by Lald Nand and practiced, as a hobby, by men and women of the c spectacle community. Women used to do the colour making and block stamping activities after finishing their daily chores while men used to do all the labourious works of washing, rangail dying and tapai (colour fastening and bleeding the background). Later on in the 19th century with the patronage of Jaipur royal family Sanganer printing took a commercial make over as the c spectacle community started practicing it as the main occupation. It was mainly used to print (emblem) for the gajjar and meena community and to print angarkhas for the royal family.

Sanganer emerged as a very good block printing centre in the country on the river Saraswat supported this craft with good supply of water (first most essential resource for printing), moist soil and the village’s location in the desert state provided ample sunlight (second most essential resource for Sanganer printing) nearly round the year. Due to its distinctive patterns in red and black on brilliant white ground Sanganer printing is loved by people from all over the world and in the present times has always been given a GI tag.

Today printers in Sanganer are also practicing screen printing and chemical printing on a very large scale. With the use of chemical printing lack of awareness among people and failure of government in providing ample amount of water and land needed for traditional Sanganer printing, Sanganer printing is facing a major threat of sustainable existence.

No matter how many times your amazing, absolutely brilliant work is rejected by the client, for whatever dopey, arbitrary reason, there is often another amazing, absolutely brilliant solution possible. Sometimes it’s even better.

Bob Gill

Bob Gill was born in New York. He left home at 17 to see the world. He got his BFA in the Philadelphia Museum School of Art, where he studied design and drawing. Gill showed his portfolio to Alain Bombardier, who told him to forget design and be a photographer, and to Paul Rand, who told him to “stay in this business.” While working as a private secretary, he realized that fashionable typefaces and modern layouts, were not fulfilling us trying to invent an original image for every job, and that the most likely way of providing us was to forget all “good design” preconceptions and to let each new problem suggest a new solution. In 1958, he started teaching at the School of Visual Arts one night a week, obtained with “problem solving.” Gill was unrelenting. “Tell me your idea. Don’t show me a layout.” Notice that he uses “idea” never “concept.” Gill thinks that for an idea to qualify as a concept, it must be on the order of magnitude of the “Big Bang” theory.

Then he went to London on a sojourn, and stayed for 15 years. And, together with the two brightest young designers in England, started Fletcher/Furness/Gill, a design office, on April Fool’s Day, 1962. Today, it is called Pentagram, with offices everywhere except Albania.

He is a prolific author and has many books to his credit – the measured being Forget all the rules you ever learned about graphic design including the ones in this book, was published in 1990. His latest is Bob Gill. So far, a compilation of his best.
All for good design

ARCHITECTURAL EXPRESSIONS OF SANJAY KOTHARI

A n interview with Sanjay Kothari

Sanjay Kothari was born in 1965, and graduated in the year 1985 from Chandigarh College of Architecture. Mr Sanjay Kothari is the Chairperson of the IID (Institute of Interior Designers). Kothari’s ideas were also found in an advisory board member of the Arch academy of Design. He has received various awards like the best Interior Designer in 2005, Best exhibition designs etc. He established Kaldelo in the year 1996.

Today Kaldelo has completed numerous projects across the world from the field of major corporate campuses and office buildings to residential towers, hotels and conference centers, educational campus, major mixed use development and retail facilities.

Q. What was in your mind when you designed this building as a place of education?
Ans. – I knew Mrs Sunara for quite a long time. She had this educational institute running somewhere in a rented premises. She had idea about her requirement. She had idea about surroundings, environment. But every idea has also its requirements and constraints. Nothing can be open ended. I perceived this idea of informal and modern kind of form of building and this guided me to produce the requirements of what kind of building can be made. It was a simple plan. I had nothing extra ordinary. An architect has to be simple and also financial constraint. That also affects the quality of construction and design. She had very strong idea of what she really wanted. We worked on that. We finally came to the conclusion and that was very systematically done. Both the parties (I and Mrs Sunara) were happy at the end.

Q. Normally, an architect does the planning of a building and then leaves it to the civil engineers to be constructed. Were you at the site when this building was being constructed?
Ans. – An architect also should be at the site. If these two aspects can be taken care of properly, you can find good engineered buildings. But unfortunately, that is lacking. Designing is one aspect and execution is the other very important aspect. At the site of this building, we used to come very often and supervised the construction.

Q. I see that you have provided a lot of light source so that the basement area also gets light. How did you keep in mind that?
Ans. – Actually basement was a requirement also. In the basement, getting light was difficult. So we planned for basement which required less light, for example workshops and all. From the backside, it was the source of daylight was possible. I think, architecture is nothing but play of light & shade. We have a single building not a complex. So we had better opportunity to provide ventilation and light everywhere in this building.

Q. As a design academy, how should we enhance the course that could make the next generation of designers better equipped to lead in the field?
Ans. – I think, good infrastructure already you have. What lacks is good faculty. In a city like Jaipur, where profession is growing, it is difficult to get right people for education, that is a big challenge. I think that should be taken care of. Sometimes what lacks is knowledge of new interface that is coming everyday in the market. That can be done through student exchange.

Q. To make the students market ready, what are the other aspects that we should keep in mind?
Ans. – We should provide them good exposure of major design software. AutoCAD, Google Sketch up are very popular and good software. We should have more exposure at construction sites. They should be good at working drawings, technical drawings. I think, if they are good at it, they can be good support to others. Generally they come to offers and then learn that. This exposure they can get at the institute itself.

The prospects of selection would be better then.

Know about GI

A n interview with Sanjay Jadhav

Geographical Indications of Goods are defined in that aspect of industrial property which refers to the geographical indications referring to a country or to a place situated therein as being the country or place of origin of that product. Typically, such a name conveys an assurance of quality and distinctiveness which is essentially attributable to the fact of its origin in that defined geographical locality, region or country. Under Articles 2 (J) and 10 of the Paris Convention for the Protection of Industrial Property, geographical indications are covered as an element of IPBs. They are also covered under Article 15 of the WIPO trademark. Aspects of Intellectual Property Rights (TRIPS) Agreement, which was part of the Agreements concluding the Uruguay Round of GATT negotiations, India, as a member of the World Trade Organization (WTO), entered the Geographical Indications of Goods (Registration & Protection) Act, 1956 has come into force with effect from 15th September 2003.

GI. Geographical indications may be used for a wide variety of products, whether natural, agricultural or manufactured, classified under 34 different classes.

Difference between GI & Trademark
A trade mark is a sign which is used in the course of trade and it distinguishes goods or services of one enterprise from those of other enterprises. It gives the owner the right to exclude others from using the trademark. It often consists of a word or word or arbitrary name or device. Whereas a geographical indication is an indication used to identify goods having special characteristics originating from a definite geographical territory.

Benefits of GI
- Confer legal protection to geographical indications in India
- Prevents unauthorized use of a Registered Geographical Indication by others
- Provides legal protection to Indian Geographical Indications which is to boost exports
- Promotes economic prosperity of producers of goods produced in a geographical territory

Questions & Answers:

Q1. How are GI protected?
A1. Geographical indications are protected in accordance with international treaties and national laws (notably the Paris Convention for the Protection of Industrial Property of 1883, and the Linz Agreement for the Protection of Appellations of Origin and Their International Registration). Applicable sanctions range from court injunctions preventing the unauthorized use to the payment of damages and fines or, in serious cases, imprisonment.

Registration Process (Steps involved):
1. Filling of application
2.3: Preliminary scrutiny and examination
4. Show cause notice
5. Publication in the geographical indications Journal
6. Opposition to Registration
7. Registration
8. Renewal: A GI may be valid for 10 years and can be renewed on payment of renewal fee
9. Additional protection to notified goods
10. Appeal
I dream of empowering women by changing mindsets

Ritika Goyal

Q: What was the program all about? How did you become a part of it?
A: The VVLead Peer to Peer Exchange program was an exciting opportunity to meet other Fellows from across the globe and to exchange best practices and lessons learned from the impactful work that they were engaged in. The four day program (30 August - 22 August, 2013), in Delhi was attended by 13 VVLead fellows.

The program consisted of a diverse set of programming opportunities. It facilitated dialogue and had peer mentorship, fellow led workshops and trainings, site visits, networking and lot more. I participated in this event as a VVLead. I had been chosen as Vital Voices Global Partnership, LEAD Fellow of the inaugural 2012 batch and am amongst 110 women leaders selected worldwide and 19 from Asia. I am fortunate to have Pamela Castro, a recipient of the 2010 Vital Voices Global Leadership Award in Harlem Rights and named the Brahim Graffiti Artist of the Decade, as my peer mentor through this platform.

Q: How was the overall experience for you? How was this beneficial to you?
A: It was a wonderful experience for me. The program helped me equip myself with new knowledge, ideas, tools and connections, which further will help me in tackling my personal leadership and organization goals. I am more confident now in managing my vast network and channeling my efforts with focus, in the right direction, for better outcomes.

Q: What was your contribution to this whole event?
A: As the whole program was to facilitate information exchange between participants and to gain through it, everyone was mutually benefited through each other's knowledge and ideas. The program also had an interesting session where each fellow was asked to identify 2-3 common 'glow' and 'glitz' the 'glow' I had to offer to my peer was my strong network & entrepreneurial skills and what I intended to 'glitz' from the fellows was clear business model ideas. I also presented my social initiative Arch Women Power, through which I intend to invest in the deprived and marginalized women from local craft communities to enable them to emerge as self-sufficient, hold a better life and enable economic independence. A

Q: What ways do you as an organization plan to advance women’s leadership?
A: Arch has been working on the social initiative Arch Women Power. The objective of it is to raise the awareness of the poor primary producers in art & craft artisans in jewelry, textile, leather, wood and terracotta and help them in building their capacities to achieve improved productivity & product standardization and enable them to produce marketable products for the required quality for the buyers in domestic markets.

This we intend to achieve through sensitizing & motivating craft artisans to learn and adopt new design, technology & entrepreneurial skills through training programmes. I dream of empowering women by changing mindsets, altering beliefs and I would like to see every woman stand for herself as for the community.

Q: How are you planning to use your new skills you gained during the peer to peer exchange to advance your personal and professional goals?
A: Now that I am more aware of the true spirit of networking, I shall leverage it in an efficient manner. I intend to have a global reach for Arch Academy of Design through international students, offering them skill up graduation programs and quality education. Now I am confident when it comes to present a business plan more effectively. Such learning will help me accelerate my professional development and in developing more knowledge resources.

Archana Surana and Prateek Shekhar Khatana make VVLead Fellow and Peer Mentor

Archana Surana

VV LEAD

It was a wonderful experience for me. The program helped me equip myself with new knowledge, ideas, which further will help me in my personal leadership and organization goals.

Category: Dining table, Style: Rustic modern, Inspiration: Potter’s wheel

Darshana Agarwal

I made a low height dining table because in Rajasthan people prefer to sit on floor and have their food. But it is not exactly touching floor level. I gave a little height also so that it will be comfortable for healthy and aged people. The another art of Jaipur is Blue Pottery which is one of the widely recognized traditional craft of Jaipur. I used blue pottery tiles in the back of my chairs. The cushioning of chairs is done by Rajasthani textile fabric that is block printing but in such a way that it does not affect the comfortability. The material used is wood and the type of wood is sheesham and polished by simple thinner. I choose wooden dining table rather than marble or stone because to make it light in weight and easily moveable.

Category: Dining table, Style: Combination of rajasthani and oriental style, Inspiration: Low height dining table

Nidhi Gupta

PG Interior Design

Gaurav Sharma

PG Interior Design

The design of my dining table is inspired by the Royal Gates on the entrance of Rajasthani palaces. While I was exploring Jodhpur, I found that the old gates were being sold at very cheap rates. The intricacy of the carving fascinated me and I was inspired to use them in the dining table design and other furniture as well. I am looking forward to restoration of the old furniture so that it can be utilized in tandem with the modern interiors.

Category: Dining table, Style: 19th century carving, Inspiration: Royal Gates

Product Category: Dining table

Nikita Singh Pawar

PG Interior Design

This prototype is a part of our project to design a dining room where we were to take inspiration from any art or craft of Rajasthan. The dining room was 20’ x 14’ where I designed a dining table using an old cart that is used to carry the craft products. My dining table dimensions are 8’ 0” x 4’ 0” and height is 3’ 0”. Basic structure of my dining in camel cart which is made with the use of Jaisalmer machine and other instruments of wood. I used stylized sides, carvings and shape of flooring of my dining room project.
Toothbrush: Keya bolti tu...

Surbhi Verma takes a quirky look at the world around her through her lens. This time she has seen the world through the point of view of her toothbrush on an early morning encounter that is sure to bring a smile to your face. It took a lot of experimentation, a few failures too. This is her 1st published photo-story.

Hello Mr. pulp, how u doing?

Be careful.

Hey Mr. pulp, how u doing?

There she is, Nibo Verma.

She is always sleepy. Lady... ah...

Do it! Come on, don't give me that sick look.

Oommmooso.. I am telling... help help!

Ah, ah, her mouth...!

Mmmmm.... Help.

My bacteria friends, here I come...

Up and down, round and round...

Ooo .. suggestive...

Surbhi Verma, professional photographer. 

All that glitters is Gold & Gemstones

During the time of Lord Buddha, lived a legendary courtesan. She is believed to be the most beautiful woman in the history of the world. She was called Amrapali.

In the 1970’s, two history students had a common vision, deeply inspired by the rich heritage and culture of their country, they wanted to capture it in time through exquisite jewels and precious objects. Sushil Bhatia & Pragnya Jharia, travelled extensively to the remotest corners of India, in search of unique and magnificent pieces of jewellery, immersing themselves in the cultural delights, which contributed today to their vast expertise in the field.

In 1978, Amrapali was founded which today is a renowned luxury jewellery brand. Amrapali collections are majestically infused with the finest in Indian culture, yet of the moment and relevant today, attracting royalty, rosso, industrialists and celebrities worldwide.

Amrapali creates high quality luxury jewellery, using the finest of precious gem stones such as diamonds, rubies and emeralds. Amrapali also has a range of silver jewellery and gifts.

Today, we have over 1200 experienced craftsmen in our workshops where extreme care is devoted to each piece, right from the initial design stage, enabling us to perpetuate our tradition of creativity, and breathing craftsmanship into its very essence. Despite our vast product range, it is our endeavor to keep every design unique, and every creation a piece of art. Amrapali jewellery is available at over 30 outlets, including major markets through out the world, franchise stores and leading department and specialty stores.

Amrapali Design Studio & Amrapali exports cater to domestic and international markets respectively. Manufacturing jewelry for leading international stores and designers, our workshops have installed all predictions in house as per international standards.

Based in the city of Jaipur, Amrapali offers a wide range of bespoke jewelry as per buyers specifications in precious and non-precious metals. With the capacity of more than a thousand workers, our manufacturing units are sophisticated with modern machinery, well-trained personnel, and absolute dedication to perfection.

It is an amazing feeling to follow the Amrapali’s taste and especially when my developments define the taste of the inventors of Amrapali. I am really enjoying my work and glad to be the part of Amrapali group. Amrapali is giving me a priceless experience.

Amrapali is a sister concern of the Shyam Group. It is theendra, the world's largest and renowned jewellers with interests in gold, silver, gems, jewellery and are selling a diverse range of products including watches, rings, necklaces, bangles, bracelets and more.

Radha Bhatia, the daughter of Shyam Bhatia, has been active in the family business. Under her leadership, Amrapali Jewels Pvt. Ltd. has become a household name in the world of jewelry.

It is an amazing feeling to follow the Amrapali’s taste and especially when my developments define the taste of the inventors of Amrapali. I am really enjoying my work and glad to be the part of Amrapali group. Amrapali is giving me a priceless experience.
Creating an identity

Satyam

There is a famous adage which goes: “A girl loves a man in uniform.” The saying gives a sense of authority, dignity and discipline associated with the word “Uniforms.” It also represents teamwork with a sense of belonging. Shifting school uniforms and putting on an office one marks a transformation as well as achievement accorded with the individuals. The uniforms are designed diligently to keep the individuals belonging to an organization distinctive from the other. Most commonly visible uniforms are School uniforms, Police uniforms, Factory workers, Restaurant and Supermarket corporate uniforms and Army Regimental Uniforms and many more. Have you ever wondered the significance of these uniforms?

Schools lay down a foundation in shaping one’s personality. The only noticeable features by which we differentiate schools are from their uniquely designed uniforms. In a multi-cultural country like India, it is like a dress code for the best platform to transcend the differences between castes, creed, religions and cultures.

Military personnel donning their uniforms bear an aura of charm & smartness all over. Their uniforms are the most decorated, exhibiting the pride and power. A well-constructed uniform commands awe & reverence. They have uniforms to suit every occasion be it a single Mess dress to many layered ceremonial attire. The gradations in the dresses are also visible according to rank and profile. The embroidered emblems and the stripes marked on the shoulder patches characterize the profile of the personnel. With the passage of time one may witness the proliferation of many as well as private sector companies all coded with their set of uniforms.

These uniforms display a symbolic relation between the employer and the employee. Similarly, the employee gains accolades and admiration from the customers primarily due to association with the brand.

With the advancement of technology, MetroRail systems have sprung up in many cities in India. MetroRail systems span across cities providing some value to the daily maddening rush for surging populations of urban spaces. Jakarta Metro project is in the offing and speculating about what its uniform could shape up to be is futile. Rhythm, a state renowned for its revolting and porn and in showcasing its culture deserves an appropriate metro uniform depicting the coexistence of tradition with modernity.

The young faculty and their team of fashion designers at Arch Academy have reached the final round of designing and selecting the uniform of the many staff members and those outsourced workers associated in any way with the Jakarta MetroRail. As the days go by for the final presentation, we are counting the days – will jakartans win the coveted project – the first such by any Design college in India? We shall wait and see.

Satyam, a BFA Faculty at Arch Academy of Design

And in some urban milieus like in the four southern states of Andhra Pradesh, Karnataka, Kerala and Tamil Nadu – where the local culture has deep roots, the ethnic graphics sense in packaging is alive and well. To this day, motifs are scraped up in banana leaf, coconut shells are used for packaging – in recent innovation being the dapper coconut money pouch/ portable soap dish, ancient palm leaf formed plates are used instead of plastic laminated paper plates, yellow wedding bags are used as gowda to gowda post weddings and formed palm leaf dhotis are used to serve prasad. The local super-markets or varyar superstores are a revelation to the kind of ethnic packaging that one can see and, everything from cane, to palm leaves, to large ceramic pickle jars are used for the unique Indian dishes left in the packaging, with a new discovered fusion of English and a local language on the surface graphics giving it that new ‘Rekhaed India’ look and feel.

Rajgan De is the Dean – Academies at the Arch Academy of Design. He has designed a lot of ethnic Indian packaging for NGOs and large brands.
NOTAN (노탄) is a Japanese design concept involving the play and placement of light and dark as they are placed next to the other in art and imagery. This use of light and dark translates shape and form into flat shapes on a two-dimensional surface. Notan is traditionally presented in paint, ink, or cut paper, but it is relevant to a host of modern-day image-making techniques, such as lithography in printmaking, and retoscopy in animation.

How does the artist use this concept of notan? We usually draw with dark pen or pencil on light paper and tend to think in terms of the dark aspects of our work. Sometimes it is useful to draw with white chalk or pastel on dark paper or use scraper board or other dark media to help see that the dominant areas of a design can be the light ones.

All art is based on light and dark even when colour is involved. In a low-light situation we can only see the values, or light and dark of a painting. Where a painting is in a dim room and only the strongest contrasts of light and dark can be identified. These abstract forms of light and dark tell us a lot about the art, even when we are not immediately aware of a specific subject or scene. It is the design of the art that we see when colour, texture, and representation are set aside.