Season’s Greetings!!

Dear Readers,

Hopefully you had a delightfully designed Diwali.

After wonderful Diwali holidays, it was time to kick start with Vastra- An international textile and Apparel Fair. Arch was an enthusiastic partner in the event, organizing Fashion shows of the students’ collections.

A meeting with Ms. Faith Singh- the lady behind the brand Anokhi; An insightful conversation with Mr. Vikram Joshi, experienced Textile technologist and owner of ‘KangraT’, both the personalities have been working relentlessly towards the promotion of the crafts of Rajasthan. The authentic knowledge of their experiences with crafts like block printing at Kangra, textile to fabric printing at Jaipur, all the personalities have been working relentlessly towards the promotion of the crafts of Rajasthan. The authentic knowledge of their experiences with crafts like block printing at Kangra, textile to fabric printing at Jaipur, etc. also the personal experiences make one realize that there is a lot to be focused on working towards the revival of the crafts of Rajasthan which are an important part of its heritage.

Talking about future events, Arch is looking forward to a whole design package of Arch and the design events of Jaipur. You guys rock.

Standing at the podium as a keynote speaker, for the International Non Western Fashion Conference held in Belgium, amongst various academicians, subject matter experts from different countries, was an invigorating experience. It was a proud moment to represent India and its fashion industry on a global platform. I believe it is very important that the authentic crafts of India should get the platform. I believe it is very important that these authentic crafts of India should get the appreciation and acknowledgement that they deserve in the global fashion landscape. The richness in the crafts and skills present in India, speaks for itself.

Talking about future events, Arch is looking forward to be a part of the ‘Rajasthan Heritage Week 2016’. The five days extravaganza will be focused on working towards the revival of the crafts of Rajasthan which are an important part of its heritage.

Let us all be proud of our crafts and respect the efforts made by the craftsmen and industry members for continuing this legacy of beautiful heritage of Rajasthan.

Archna Surana
Editor

Dear Editor,

I found backstitch very informative and creative in its own way. It’s a whole design package of Arch and the design events of Jaipur. You guys rock.

Bidisha Das
Kolkata

Dear Editor,

I loved the new and improved backstitch; the funny homes, the graphics, the information. I always look forward to it.

Alka Yadav
Orissa

India Design Summit 2016
December 5th - 6th, 2016 | Hotel Lalit, Mumbai

The India Design Summit is a platform to create an enduring partnership between design and organizations leading to innovation and increased economic competitiveness.

Sandalwood Miniature carving artist show
December 5th, 2016 | Jaipur

A show for art lovers where they get a chance to experience wooden and sandalwood masterpieces and museum pieces.

Jaipur Art Summit, December 7th, 2016 | Rasthtra manch, Jaipur

Jaipur Art Summit is a five-day long event organised by Art Summit Foundation in Jaipur City, which has, for the last 3 years showcased the creative arts across multiple mediums and formats existing in India. Its fourth edition, Jaipur Art Summit will be the biggest event of its kind in the country for art and culture lovers.

Cover Page

Artist: MAIRA GOVIEEA, Faculty: Fashion and Textile at Arch
Photography: Abhishek Sharma, ARCH Faculty

Shree fabrics with a translucent effect. A popular trend on the spring/summer 2014 catwalks, everyone from Burberry to Giambattista Valli got on board.

Fashionable in Europe in the eighteenth century, the sheer fashion has again picked up with designer clothing from 2008.

XANTHITANE

Xanthitane (uncountable) A yellow fibrous earthy material that is an aluminium titanate. The chemical composition of leucoxene in Cainozoic bauxite from Boolarra, Victoria. “In view of the highly aluminoous nature of the enclosing rock, there seemed some possibility that this mineral might be the little-known aluminium titanate, xanthitane.”

X-CHAIR

A type of folding chair with a frame like an X viewed from the front or the side originated in medieval Italy. Also known as a Savonarola or Dante chair in Italy, or a Luther chair in Germany, the X-chair was a light and practical form that spread through Renaissance Europe.

X-HEIGHT

The term x-height refers to the height of the lowercase x in a given typeface at any given size. It provides a way of describing the general proportions of any typeface. There are few fixed rules regarding the choice of typefaces with various x-heights. Considering the audience, the reading environment, and the typographic application is always an appropriate starting point when choosing typefaces with the right x-height for any given situation.

X-RAY FABRICS

X-ray fabrics...
Q.3 What are the future prospects of Craft & Design Products in terms of employment and how is the ARCH Craft Product Design training package different from others?
Shivangi Shukla, vocalist
A- After successful completion, one can gain employment or practice as Craft based Product Designer, Design Manager, Product Development Manager, Source consultant. One can even work as Craft Researcher for Govt. Projects (ICHI-Handicrafts, Ministry of MSME, KVIC) & Nibs (seeking for Craft development) or become a Craft Design Entrepreneur.

Design in Quest

The Craft & Product Design Courses offered by ARCH is internationally recognized BTEC (Business & Technical Education Council) Level 5 HND (Higher National Diploma) Under Graduate Level Course to enable the development of higher level skills in Art, Craft & Design. Besides, it can progress to a top-up degree (Level 6) at any select University in the UK or the world.

Q.4 How is Fashion & Textile Design programme different from Fashion Design programme?
Saiyuk, Pune
A-The Fashion Design programme at ARCH intensifies critical engagement with the subject of ‘fashion’ in all its forms, which includes retail, press, advertising, public relations, branding, film, music, broadcasting and lifestyle as well as the role that personnel such as photographers, stylists, models, consultants, editors, art directors and others play in the industry. Fashion and Textile offers learning opportunities across innovative Textile Design and Product Design, focusing on textile specialist Textile Techniques of Wovens, Prints, Surface Ornamentation and Knits along with the nuances of Fashion design.

Q.7 I am looking for a course in Graphic Design. Please elaborate on the research opportunities in this field?
Pranit Agarwal, Jaipur
A- Research based teaching methodology enables more opportunities for evolved learning. Here at ARCH, a state of the art infrastructure including an Apple Mac Lab supports the industry based learning requirements. The 4 Year UG course in Graphic Design and the 4 and 2 Year professional course in Design Communication provides an opportunity to be part of the 2 year UKERI (UK India Education Research Initiative) research project.

International exposure & research opportunity is promised to the students through its linkages with ITTT (International Foundation of Fashion Technology Institutes) and RISD (International Council of Societies of Industrial Design) where you can get a chance to present research based papers.

Q.8 What kind of experience will I get as a Design student at ARCH & Jaipur?
A- Jaipur is a thriving student city, the college experience at ARCH is more than just classes. It’s about discovering and developing an understanding of the culture while getting exposed to the art, craft and talent of the local creators, understanding and contributing in real ways to the evolution of sensibilities through your education and practice of design.

Q.6 I’m a graduate student and want to know if ARCH offers post graduate programmes in Lifestyle Accessory Design. What are the other PG programmes available?
A- Lifestyle products have emerged as a major market segment in India, especially over the last five years. Lifestyle accessory design covers the entire spectrum of accessories and lifestyle products that include precious, semi precious and costume jewellery; leather goods, jewellery, watches, giftware, tableware, silversware, crystal ware, office furniture as well as elements of consumer interface design and retail environment design. The lifestyle accessory design programme is intended to train designers to actively create for the mental shifts in high end living and the numerous arenas open for lifestyle changes. Students are encouraged to undertake focused research which involves in-depth understanding of target user towards making customized and successful product solutions.

Delhi centre will enable us to offer more prospects of collaborations with foreign Universities due to its strategic location in the capital of India.

Q.5 I want to pursue the design stream after 12th. Could you please explain what are the courses available and their criteria?
Prant Agarwal, Jaipur

You can take a personalized counseling or visit our website www.archedu.org.

Q.2 Is Arch planning to open new centers in other locations in the country apart from Jaipur?
Samit Bhan, Bhubaneswar
A- We are elated to announce the opening of ARCH’s Delhi centre which will be open for admissions very soon. The benefit of our presence at Delhi, would offer greater opportunities of national and international exposure. Delhi centre will enable us to offer more prospects of collaborations with foreign Universities, reach out to more students who are passionate about taking up design as a career, due to its strategic location as the capital of India.

Q.1 What according to you is the most pressing issue of our times, with regards to design pedagogy?
Sugam Choudhary, Mumbai
A- We are in the midst of an sea of change. Fortunately, we are also in the process of reflection and meditation on many things beyond just the refuelling of our teaching methods. The issues of our time require designers to go beyond mere form and function and refresh their awareness of the interconnections between design and society and to genuinely use the transformative potential of design.
JAIRANGAM

Arch participated in the Annual Theatre Festival Jairangam -2016, held at JKK. Initiated in the year 2001 with a vision to revive the craft of theatre in Rajasthan, Jairangam has grown from being just another event to one of the sought after destinations for amateurs, performers, storytellers, artistwritres, technicians, renouned artists and directors etc. Along with plays staged at venues like Birla Auditorium, JKK, Maharana Pratap Auditorium, other activities like photography competitions are also organized for school and college students. Jairangam has been successful in providing a platform to people related to the theatre arts to showcase their art and get noticed by the theatre fraternity.

The 5 installations at Shilpagram, JKK for Jairangam were made in collaboration with Arch Academy of Design, Jaipur. Installation titled PEACE - depicted every individual's search for inner peace, the desire to live an enlightened life, to be impervious towards this world's perils, eventually realizing that all this exists in what we perceive as a godly and mythical realm.

The students who volunteered for this piece were Akansha Agarwal, Garima Negi, Neha Mankani, Nikhil Narayan Hariyani, Shreya Raj and Simarpreet Kaur Bagga.

RELIVING THEATRE was characterized by an attempt to reopen the chest of yesteryears memories that our parents and grandparents treasured and cherished. Expressing the desire to bring more of theatre into today's mainstream attention and thereby get a chance to relive those golden experiences in today's context.

The students who volunteered for this piece were Ishika Chouhan, Lakshita Kumari, Megha Kamlesh, Niveedhita M, Pragati Baheti, Rashi Katta and Saloni Purswani.

TOMORROW talks about what the human kind is leaving for tomorrow. To showcase the impact of manmade destruction, pollution and scarcity, which is driven by an unmindful and neglectful attitude towards our planet.

The students who volunteered for this piece were Aakruti Damani, Manashvi Gupta, Rahul Harish, Richa Jaiswal, Rishab Jain, Saurabh Hatwal and Tanmay Chhajed.

LOOKING AROUND was conceptualised as an introspection towards the environment that we all live and breathe in. Posing critical questions like Don’t we need to live and let live? It is our ethical and moral responsibility to let the environment maintain its natural beauty. Set it free, and let it fly. Don’t clip its wings.

The students who volunteered for this piece were Deepti Aganal, Khushboo Jora, Naman Joshi, Nickey Mittal, Sukirti Agarwal and Vikas Bhakhar.

QUOTES was an informative installation of famous personalities from Art and Theatre.

The students who volunteered for this piece were Deepti Aganal, Khushboo Jora, Naman Joshi, Nickey Mittal, Sukirti Agarwal and Vikas Bhakhar.

Apart from the participation at Shilpgram, JKK, the famous nukkad natak “Rang Mastaaney Sanstha” visited Arch campus with their soul stirring yet inspiring street play, titled ‘Ab-Bas’ (Enough is enough), depicting the reality of atrocities on women and how society needs to wake up against it and respect and protect women's rights.

The idea of nukkad natak is to propagate social and political messages in a humorous and sarcastic way and create awareness amongst the masses. Passion, energy, creativity and freedom to perform in the open skies without constraints of a stage, and a powerful medium to raise your concerns and spread awareness, that is what Nukkad is all about.

Jairangam has been successful in providing a platform to people related to the theatre arts to showcase their art and get noticed by the theatre fraternity.
Design is all around us: in the streets, on the bus, at work and in our homes. Designers see it, learn from it, critique it, and improve upon it on a daily basis. For most of us normal folk, it is a lot less obvious. People do say that the best design is that which gets out of the way and that lets you do what is needed. So, not recognizing really is OK. DesignStory gives us a chance to see the design that surrounds us.

The much awaited DesignStory came to an exhilarating end with the awards being distributed on 08.11.2016 by Ms. Carrie Morgridge-Philanthropist, Author, VP of The Morgridge Family Foundation, along with John Farnam, Deputy Disrupter at The Morgridge Family Foundation and Mr. Amitabh Shah, Founder & CEO, YUVA Unstoppable.

An Online Photo-Video Competition aimed at gathering the Best Visual Observations & Commentaries on design, the Design Story attracted entries from students in the age group of 16 to 25 years studying in some of the best schools, colleges and universities across India. The objective of the competition was to reach out to 1000 schools across India via Offline Marketing and more than 6,00,000 youth through online Marketing.

Ms. Carrie Morgridge shared her belief that no contribution is small whether in the form of money or in terms of time. Mr. John Farnam shared his story of joining the Morgridge Family Foundation and what inspires him to give every day, discussing in the context of “Every Gift Matters” a book written by Ms. Carrie Morgridge.

The DesignStory competition was launched by film actor, Zayed Khan on 29th August, 2016. The intent of the competition was to build awareness about design that surrounds us, to share stories, realizations & observations, which have the power to “TOUCH, MOVE & INSPIRE” us, and to reveal the possibilities of our incredible creative potential to build solutions.

Inaugurating the photo exhibition, Mr. Farnam and Mr. Amitabh Shah were highly appreciative of the students work. The first three prizes were bagged by Vivek Saini (Arch Student), Kirti Khandaka (Graduate from Jaipur) and Nilakshi Totla (Aayojan School of Architecture Jaipur) respectively.

Kirti’s design story was concentrated on how nature has its own way exploring things and it’s our perception that makes all the difference in how and what life shows us. Nilakshi’s design story depicted how design speaks through silence. Design has its own language, even if no words are used, a design speaks for itself.

Impeccable stories woven into videos and pictures. Snow covered mountains existing despite the scorching winter sun, the plight of salt farmers in Gujarat, daily food ingredients and how each one of us is able to stir up a different meal with the same set of raw materials signifying creativity as the essence of life, were some of the thoughts behind some of the winning entries.
Fashion & Location

NON WESTERN FASHION CONFERENCE 2016

23rd-25th November 2015
University of Antwerp, Belgium

A forum for scholars and professionals to explore a wide variety of fashion systems around the world.

The 4th North Western Fashion Conference was held in Belgium, at the University of Antwerp from 23rd Nov to 25th Nov 2016. Organized under the guidance of Prof. Dr. Aniek Schrauwen (University of Antwerp, Antwerp Management School) and Prof. Dr. Jan Kring (Professor of Art of the Arts London-London College of Fashion), the conference was preceded by a PhD workshop held on 22nd Nov 2016. The NWFC acknowledges the fact that different fashions systems have been and are located all around the world, and that these have developed in conjunction, competition and collaboration with- and also independently of-European fashion. Since 2011, several conferences on cultural management, the creative industries and entrepreneurship have been organized. The conference took place at the City Campus of the University of Antwerp.

Fashion can be an important engine in the environmentally, culturally and economically sustainable development of communities with the potential to be a crucial element in the cultural ecosystem that nourishes unique fashion. With this academic conference, the aim was to explore the contribution of small and medium fashion companies in the sustainable development of their local communities. Focus was on discussing alternatives for the western-dominant framework and bridge the gap between cultural studies and fashion management, and between studies of European and non-European fashion systems. Different themes were discussed such as ‘how to build a distinct local fashion identity’, ‘how to keep manufacturing and distribution local such as ‘how to build a distinct local fashion identity’, ‘how to keep manufacturing and distribution local such as ‘how to build a distinct local fashion identity’ and also independently of-European fashion. Since different fashion systems have been and are located all around the world, and that these have developed in conjunction, competition and collaboration with- and also independently of-European fashion. Since 2011, several conferences on cultural management, the creative industries and entrepreneurship have been organized. The conference took place at the City Campus of the University of Antwerp.

Excerpts from Ms. Archana Surana’s keynote address at the 4th International NW Fashion Conference.

It’s time to re-examine fashion! Over the centuries, it has been all about ‘In and Out of Fashion’, as post, play writer, and great thought leader, Shakespeare, was able to articulate appropriately back in the 16th century. Fashion houses brought about revolution not only in clothing styles but also gave people their self-definition. The word ‘Fashion’ in today’s context is more about being ironic & experimental, with Mass manufacturing brands finding their place in the global markets. Fashion and Sustainability as per our previous understanding are poles apart and today it has Ignited a whole new thought process in the intelligentsia.

Many designers have been championing the cause of bringing forth Indian crafts for global appeal. Ritu Kumar, Sabyasachi, Manish Malhotra, mass fashion brands like FabIndia, Anita Dongre, to name a few. Fashion weeks in the country are focusing on promotion of heritage crafts and techniques. Unlike modernization progresses from a traditional surface, fashion can never be sustainable, and as a concept the word Modernity does not really have to bear the brunt of the negativity that surrounds the idea of modernization.

Today fashion brands are closely working with local communities and learning from weavers and craftsmen to bring about a fresh look and feel to their offerings and contribute constructively to the fashion business. Arch students Akshita Airan, Megha Goyal and Alka Yadav and ex-faculty member Bianca Mendes also got the opportunity to present their research papers:

Promoting the Craft of Dabu Printing to Earn Global Acclamation - by Megha Goyal

Ms. Archana Surana was invited as the keynote speaker to talk about “Heritage Crafts in Fashion Business - Tradition to Modernity.”

The underlying theme of the conference being how local fashion communities have been able to impact global fashion, how designers have been working to bring the cultural identity of different regions to global platforms to enable these crafts to thrive. Attended by dignitaries from different countries who are experts in their domain, this year’s NWFC conference served as the appropriate place for a conversation on how our concept of fashion needs to be redefined in the context of sustainability.

DLK Art University

Paint Discussion at DLK Art University

Ms. Archana Surana, ex-faculty member Arch Academy created the platform for this session. Ms. Archana Surana was invited as the keynote speaker to talk about “Heritage Crafts in Fashion Business - Tradition to Modernity.”

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A gift must be more than simply a grant of money”, Carrie Morgridge. Do you agree? Deep down in the corners of your heart, you will be able to hear a resounding yes for this statement. Most of us who still believe that only contributing in terms of money, is the largest form of philanthropy, should get a copy of Carrie Morgridge’s, new book ‘Every Gift Matters’. Philanthropist, Author, VP of Morgridge Foundation & Co-CEO of Share Fair Nation, Mr. Amitabh Shah, Deputy Disrupter at Morgridge Family Foundation in the USA, Mr. John Farnam, Deputy Disrupter at Morgridge Family Foundation & Co-CEO of Share Fair Nation, Mr. Amritsir Singh, Founder and CEO Yuva unstoppable, Mr. Jaikrishan Jajoo. The event also witnessed distribution of souvenirs. The expanse of the event was laid with gift boxes of different sizes, wrapped to perfection, signifying the essence of giving lies in how it is used and how big an impact it is going to make in the receiver’s life rather than just focusing on the amount of money involved. Each person has a gift and every gift matters. Philanthropy is all about finding your passion and then going to the root cause to support it. On the question of ‘how’ to give, her response was simple. “Give from the heart.”

It was a special day at the ARCH Academy of Design, with exciting events. The campus was bubbling with energy and the beautiful installations by young designers. In a grand evening at Hotel Diggi Palace, ARCH hosted American philanthropist and author, Ms. Carrie Morgridge from the CISCO family. She is the Vice-President of The Morgridge Foundation & is among the world’s top-20 philanthropists besides being one of America’s Top 25 Philanthropy Speakers. She has also finished 9 Ironman Triathlons! Opening the session Mr. Amitabh Shah, Founder and CEO, Yuva unstoppable welcomed the guests and thanked Arch for hosting the event. Later Ms. Surana, ARCH Academy of Design felicitated the Chief Guest. Ms. Carrie Morgridge from the CISCO Foundation & Co-CEO of Share Fair Nation, Mr. Amritsir Singh, Founder and CEO Yuva unstoppable, Mr. Jaikrishan Jajoo. The event also witnessed distribution of souvenirs. The expanse of the event was laid with gift boxes of different sizes, wrapped to perfection, signifying the essence of giving lies in how it is used and how big an impact it is going to make in the receiver’s life rather than just focusing on the amount of money involved. Each person has a gift and every gift matters. Philanthropy is all about finding your passion and then going to the root cause to support it. On the question of ‘how’ to give, her response was simple. “Give from the heart.”

“I was launched. With Every Gift Matters, Carrie Morgridge takes readers into the heart of the world of philanthropy; we all give to those in need at some point in our lives. Whether that gift is in the form of time or money, you will learn how to make decisions that will maximize their impact on the world. Through actionable advice and touching stories, Every Gift Matters will show you how to leverage your gift of time or money—regardless of size—and make it work harder, work smarter, and have a bigger impact on your community.”

Ms. Carrie Morgridge with Women Mentors Forum, Jaipur

Ms. Carrie Morgridge signing a Copy for PDG Ramesh Agarwal

Ms. Carrie Morgridge with Women Mentors Forum, Jaipur
In one of her interviews she was asked as to why she returned to her home turf after spending 20 years in the West as a model and a renowned designer with international labels. To which she respond saying the love and affection of people of Bangladesh gives her the strength in move forward in her mission. Saving and reviving the crafts, supporting the crafts people and raising their awareness about the importance of education and health.

Bibi has become a guarantor for more than 100 children, picked up from NGO schools. In 2004, Bibi Russell received the Freedom Award and the United Nations Peace Prize. Her expertise lies in creating innovative fabric combining western taste with traditional drawings and materials while respecting local resources. Considering Bangladesh as no more produces cotton, the BBD team at Bibi Productions is working to find a sustainable alternative to cotton. The research focuses on recycling of textile materials or on the culture of other textile fibers. Her long term goal is to create fabrics 100% made in the country and reduce the dependency on import of cotton, using this concept to guide the operations at Bibi productions in countries like Cambodia, India, and in some African countries.

To quote Bibi “Fashion for Development is what I am”
Anokhi - The brand, emotional aspect/connect, business aspect, challenges, numbers

• Challenges
  • In the late 60’s, no market for readymade clothes, traditional tailor-made, sari’s, lehngas, salwar kameez for women were popular, hence the initial foray was into International market.
  • Zero experience in business before starting the venture, faced challenges just like any other entrepreneur today.

• Emotional connect
  • No formal training in design or knowledge about Indian handicrafts, techniques, block printing process but the love for fabrics and a vision for this craft was the compelling force.
  • Worked closely with artisans and craftsmen, at grass root level, was able to identify that the essence of reviving this craft lied in promoting and encouraging the craftsmen.
  • After 2-3 collections, when the craftsmen ran out of designs, Faith Singh herself designed items.

• The Brand
  • Simplified the block printing technique keeping the character intact
  • How an English woman found her connection to one of the most cherished heritage crafts of Rajasthan.
  • Perfect example of how local fashion community can contribute to sustainable development of heritage craft, benefitting craftsmen at the grass root level.
  • Anokhi had to make the design ‘desirable’ so that even if block prints are out of trend, the apparel doesn’t lose it demand, ensuring steady stream of employment for the craftsmen.
  • You can be modern right from your traditional space.

Anokhi Museum

Setup with an intent to preserve and exhibit the hand block printing techniques in Apparel, Anokhi Museum is housed in an ancient restored haveli (mansion), charting the history of wood block printing in India. Restoration of the haveli won the UNESCO award for cultural heritage in 2005.

The Anokhi Museum of Hand Printing aims at addressing the challenges faced by the block printing industry, through education. Also to spread awareness amongst textile specialists and general public, consumers by educating and encouraging the artisans to re-visit and view their craft in an inspirational way.

The museum offers a chance to the several tourists to get a glimpse of the inspiration called ‘block printing’, alongwith the opportunity to savour the grandeur of an ancient haveli.

The museum was established in the year 2005 with a thoughtfull initiative to preserve and conserve the art of traditional hand printed textiles from the celebrated towns of Jaipur and Bagru. Being one of its kind in the world where one can observe the consumming and exhausting method of hand-block printing in entirety, from carving of wooden blocks to transformation of raw fabric into a piece of art.

Archana Surana in conversation with Faith Singh
Photography: Manan Surana
Live Design

This article discusses the clothing adaptability relations to the body: As of the relationship between these two corporeality, the first being a generally malleable object and the second the most diverse types of bodies with their visual and physical variations. Then, reflecting about the importance of knowledge of experiences and needs of users, so we study design trying to create clothing and accessories through the mutual needs of users: as we study design trying to create the importance of knowledge of experiences and physical variations. Then, reflecting about most diverse types of bodies with their visual a generally malleable object and the second the between these two corporeality, the first being.

Subsequently we can highlight the accessories, initially bringing to a questioning whether they should be considered as a part of the garment as they are currently considered accessories a range of varied objects, from the functional to the purely decorative. We can emphasize the importance of those objects have gained in the current decades from the creation of new technologies and core habits, making up the demand for objects that increase the capacity or care of the body.

At the end, the study turns to what happens the clothing when removed from the body. Here we can draw a reflection on the possibilities that the clothing allows functions involving wear, protect, comfort, to reflect the clothing design responsibilities are important not only in the intercorporeal relationship with the user, but there is also a key communication with the environment, context. How can we refer this “hostile environment, extremely cool, but does not require the same conduct an encampment landscape and unseen,” that is, to necessary to know the whole of culture, environment, to meet the needs and difficulties that the clothes should try to remedy.

The textile object is referred to as a second skin from which various sensations can be obtained and a variety of forms, which can either mark the body that supports it and change radically over other forms of structure. This is a dictionary between the inner contact of the fabric with the body, and skin hit relationship with the environment.

The role of design, we can say, is to capture the dynamics of the clothes with the body, the importance of accessories and clothes when removed from the body. How we can create an alive design.

Textile technologies and their advances contribute more each day to the comfort and high adaptability only increase. Seek to imitate characteristics obtained by living beings in thousands of years of natural selection and in an era of decades scientists discover methods of creating similar properties as the light reactions, water, temperature. These technologies further expand the fields and forms of design activity that can take advantage of new tissue to increasingly improve its performance in the consumer markets.

The clothing as flexible space

We can consider clothes as a living space from which experiences a day-to-day is daily and from it unfolded several other practices. Making an overview of the functions of the costumes for the historical process of humanity is concluded that the clothes today carry functionality and comfort, but the ideal body in which these clothes are designed in our culture is practically unachivable, and there difficulties for the majority of the population to find modeling consistent with their biotypes. From the processes Industrial Revolution occurs introduction of machines that produce large amounts of standardized clothes, this confection series made once. Its standard template you want to meet a whole range of bodies. We can ask in that there is no standard in bodies or clothing covering a majority of the population. Citing examples of Egyptians article emphasis how important knowledge of the fabric to create the most versatile clothing and adaptable to various types of bodies.
Day 1
The Fashion Week started with a blast as the Chanderi fabric with the show-Road to Chanderi where the 16 best designers of the country participated with the angenda for the revival of this fabric. FDCI joined hands with Jyotiraditya Scindia MP representing the Guna Constituency (Madhya Pradesh) where Chanderi fabric hails from. Chanderi is a little town known for its beautiful history, architecture and heritage in Madhya Pradesh, India. 16 celebrity designers made it their muse while redesigning this very versatile fabric. Highlights of the show were Payal Pratap’s gingham sari and amokha Moscow, petticoat skirts by Ka Sha, ruched-sash saris and long shirts by Ganzer Jai Gupta, soft and pleated separated by Divyam Mehta and reconstructed silhouettes by Paromita Banerjee. The show had celebrities like Aditi Rao Hydari walking on the ramp.

After the opening, the show by Sambant Chauhan who took trousse from the Grecian and Aryan influences was awe-inspiring. He took the pieces from the Arya invasion which were seen in the architectural silhouettes, dramatic trains, and creating an undeniably resplendent summer palette. While on the other hand Krishna Mehta’s multicoloured border saris with jackets, dramatically draped gowns, and asymmetrical kurtas set the mood for show.

Day 2
The star of day 1 were Pratima Pandey, Urvashi Raau, Gaurav Jai Gupta, Virtues by Viral, Payal Pratap, Ashish N Soni and Rajesh Pratap Singh with the finale by Abraham N Thakore. Ashish N Soni and Rajesh Pratap Singh made a case for monochrome dressing with power pant suits for both men and women. Dressy skirts and shimmering jacquard blazers urged the glam quotient as Ashish N Soni while comfort-cutting outfits, layering and check shirts by linah gave androgyny a quirky update.

Abraham and Thakore worked with the humble khadi and updated it with orovats of gold and silver. Typical of the designer, the collection lay somewhere between the traditional and the modern with saris draped to have highth high slits.

Day 3
Day 3 was conquered by the Top 10 Top show, colors, Blushes and colors. The Rohit Gandhi and Rahul Khanna’s show was the main highlight of the night. FDCI presented this show. The show had sleek silhouettes with sexy cut-outs, clean tailoring, metallic studs and patches of silver were pitted against sober pastels and neutral colours. While Gauri and Nainika played with their signature ruffles Malini Ramani’s soothing earthy tones, hand-dyed techniques and embroideries made the show a treat. Payal Pratap and Nipon Doungel paid an ode to the humble Chanderi. Named after the unpretentious town of Chanderi, in MP, the largest state of India, with eminent names in the design fraternity coming together to unravel the versatility, grandeur unique silhouettes of Chanderi. The show left the audience with a discovering thought of how today’s heritage crafts can be made a mark in the fashion industry globally.

Day 4
The Amazon India fashion week 5/5/2017 presented theChanderi Village to the leading people of the design industry. The Fashion Design Council of India came up with yet another season of Amazon India Fashion Week. It was time to launch Spring Summer 2017. The event took place from 12th to 16th October 2016 at the NSIC Grounds, New Delhi. This edition of Amazon India Fashion Week in association with Maybelline New York for Spring Summer’17, platform of professionals from diverse fields; choreographers, makeup and hair artists, stylists, bloggers, media professionals and fashionistas came together to take the mundane to the profound.

The Amazon India Fashion Week Spring Summer 2017
The Amazon India fashion week S/S 2017 presented a sustainable fashion show, the ‘Road to Chanderi’ which was a part of the 16th edition of Amazon India Fashion Week. The initiative was supported by Jyotiraditya Scindia, who is an MP representing the Guna constituency (Madhya Pradesh) where Chanderi fabric hails from. Revival of chanderi through the efforts of eminent designers will go a long way in establishing it on the global fashion landscape.

Participating designers: Akaroa by Gaurav J Gupta
Akaaro by Gaurav J Gupta
Anita Dongre Grassroot
Atmi
Bodice
Divyam Mehta
Ikai By Kajal Anjua
Joy Mitra
Ka Sha by Karishma Shahan Khan
Paromita Banerjee
Papal Pratap
Prama by Pratima Pandey
Fuso by Anshul Arora

The show and sheer fabric which had once adorned royalty came alive in appealing and innovative forms. From sheer in pastel and bright colors, flowing and feminine floor length skirts, jackets and dresses with contemporary silhouettes to pant suits and jumpsuits. Without or gold motifs added to highlight the beige and cream color of the fabric, it was an absolute delight to get a glimpse of the possibilities, chanderi as a fabric has to offer. The initiative was supported by Jyotiraditya Scindia, who is an MP representing the Guna constituency (Madhya Pradesh) where Chanderi fabric hails from.

Revival of chanderi through the efforts of eminent designers will go a long way in establishing it on the global fashion landscape.

India’s heritage crafts can make a mark in the fashion business globally.

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**Design is...**

**a sea of opportunities**

*Design has various definitions and each one of us have our own interpretation. According to Wikipedia, design is the creation of a plan for the construction of an object, system or measurable human interaction (as in architectural blueprints, engineering drawings, business processes, circuit diagrams, and sewing patterns). Designing often necessitates considering the aesthetic, functional, economic, and sociological dimensions of both the designed object and design process. We could categorize the following as broad fields of design and related business:*

**Design**
- Fashion Design
- Textile Design
- Interior & Spatial Design
- Graphic Design or Communication Design
- Product Design
- Craft Design
- Jewellery Design
- Interaction Design (User Experience Design, User Interface Design, New Media Design, Game Design)
- Industrial Design (Products & Packaging, Transportation, Furniture, Ceramics)
- Service Design

**Business**
- Design Management
- Merchandising
- Marketing
- Retailing
- Entrepreneurship

---

**Career Opportunities in Design**

**Fashion Design**
- Fashion Designer of Women's / Men's / Ethnic Wear
- Fashion Stylist
- Fashion Illustrator
- Fashion Photographer
- Trend Analyst and Forecaster
- Fashion Journalist
- Clownographer
- Merchandiser & Souring Professional
- Independent Design Consultant
- Design Strategist

**Graphic Design**
- Graphic Artist
- Illustrator
- User Interface Designer
- User Experience Designer
- Publication Designer
- Photographer
- Typeface Designer
- Website Designer
- Motion Graphic Designer
- Client & Brand Manager

**Jewellery Design**
- Precious Jewellery Designer
- Costume Jewellery Designer
- Accessory Designers
- Design & Product Development Managers
- Trend Analyst
- Merchandisers & Souring Managers
- Brand Managers
- Bench Jewellers
- Entrepreneurs

**Product Design**
- Product Designer
- Packaging Designer
- Product Systems Designer
- Lifestyle Accessories Designer
- Furniture Designer
- Product Stylist
- Lighting Designer
- 3D Modeler
- User Interface Designer
- Design & Product Dev. Managers
- CAD/CAM Specialist

**Interior/Retail Designer**
- Retail Interior Designer
- Residential Interior Designer
- Set Designer
- Exhibition Designer
- Landscape Designer
- Museum Designer
- Visual Merchandisers
- Entrepreneurs

**Graphic Design**
- Graphic Artist
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**How to Prepare for a Design School Admission Test?**

Design Entrance Examinations are mostly to assess design sensitivity, problem solving, creative skills logical reasoning & awareness on global issues. Most of the entrance exam broadly classifies the paper in two parts:

1. **Creative Aptitude Test:**
   - The test focuses on judging intuition skill, power of observation, innovation in development of a concept and design ability of the candidate. An important aspect of the test is the creative and innovative use of colour and illustration skills.

2. **General Aptitude Test:**
   - 1) Quantitative Ability: It consists of questions on addition, multiplication, division, fractions, percentage, rate of interest, work and task, ratio and proportion, and distance
   - 2) Communication Ability: It is aimed at testing the language ability of the candidates. It includes questions on synonyms, antonyms, words with corresponding meanings, singular, plural, one word substitutes, idioms and phrases and correct spellings.
   - 3) English Comprehension: It requires understanding and answering questions regarding a specific passage
   - 4) Analytical Ability: It is designed to test the candidate’s inference and logic ability from given information.
   - 5) General Knowledge and Current Affairs is based on recent events and general awareness including Design related awareness.
   - 6) Case Study: This test uses a scenario to evaluate your style of response to discern your managerial ability

---

**Opportunities in Design and Related Business:**
- **Design Management**
- **Merchandising**
- **Marketing**
- **Retailing**
- **Entrepreneurship**

---

**Find the Designer in You**

**A Designer needs...**

- Curious/Inquisitive
- Passionate
- Problem solver
- Imaginative/Innovative
- Risk Taker
- Strong Communicator
- High EQ
- Researcher
- Out of the Box Thinker
- Eye for details
- Hungry for Self development
- Listening & Reflective skills

---

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- Fashion & Textile Design
- Interior & Spatial Design
- Product Design

**Postgraduate-PG**
- Fashion Design & Entrepreneurship
- Interior Design & Entrepreneurship
- Design Communication
- Creative Styling & Souring
- Product Merchandising

**Professional Courses**
- Jewellery Design
- Design Management
- Visual Merchandising for Retail
- Product Photography

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More details to follow in the coming issues.

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**December 2016**

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