

backstitch

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Craft Revival | Rajasthan Heritage Week | Cultural Governance | Incubation



Season's Greetings !!

Dearest Readers,

On behalf of the Arch family, we would like to extend greetings for the New Year - 2017, and warm wishes for Republic day, Makar Sankranti (Kite festival) and Lohri, hoping this year to be as eventful, inspiring, blessed and joyous.

The past year has been equally generous with opportunities for exercising our core values of co-creation and evolution in design education. We also have to be grateful ,for all , 2016 gave us, and for giving us the opportunity to share all those magnificent projects , that lead to a whole new beginning for this New Year.

Let me begin by sharing the splendid news about the opening of Arch Academy of Design at Gurgaon, Delhi NCR, and the process has been long and handful but our combined efforts have paid off. The doors of Arch at Delhi would be soon opened, & ready to embrace the new community of designers which would be a landmark of talent, growth and creativity for the upcoming generation of designers.

With the upcoming multicultural Kala ghoda Festival, Mumbai , one of the largest of its kind, held on first Saturday of February every year, visitors get a chance to revel in and develop appreciation for different sections under, visual arts, dance, music, theatre, cinema, literature, workshops, heritage walks, urban design and architecture.

AIEED (All India Entrance Examination for Design) 2017 for the upcoming session has been launched , for those who are interested in pursuing a career in design, are encouraged to log on to our website for more information.

Archana Surana
Editor

Cover Page
Artist: Akshita Airon, Student Fashion Design
Photography: Manan Surana, Abhishek Sharma



Dear Editor,

I find 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 bones, the graphics, the information. I always look forward to it.

Alka Yadav
Orissa

UPCOMING
EVENTS

VITAL VOICES, GLOBAL MENTORING WALK

11th March, at Central Park, Jaipur & Lodi Garden, New Delhi
Flag Bearer- Ms. Archana Surana. A platform to Engage, Learn and Share.

TEXTURED CONSCIENCE

24th to 29th January @Hotel Grand Maple, EPIP, Sitapura, Jaipur
It is a travelling show of the recently held exhibition 'Textured Conscience' at AIFACS art gallery, New Delhi featuring various artists.

CULTURAL GOVERNANCE WORKSHOP

7th March 2017
Hosted By Arch Academy of Design

AMAZON INDIA FASHION WEEK

Autumn Winter '17
15th to 18th March 2017
Jawaharlal Nehru Stadium, Lodhi Road, New Delhi

VISUAL
LEXICON
—The Vocabulary of Design

Yin-Yang

In matters of interior design, Yin-Yang also has an effect on the balance for residents.

The theme of "Yin" itself could be a feminine, dark, passive, while Yang has the concept of a masculine, bright, active, using the theme " Yin-Yang", is hoped to provide a soothing and relaxing aura to the house.

For areas in a home that fits using the theme "Yin", among others, is a living room area, bedroom, and bathroom. While Yang is more suited into the work area, laundry room, kitchen, children's playground and hallway.



Yarns



Yarns are made by twisting or otherwise binding fibers together and are used to construct fabrics. The fibers that are made into yarns can be long, continuous strands, called filaments, which can be twisted together loosely or more tightly. Filament yarns are made from either silk or manufactured fibers.

Short, Staple fibers must be twisted so that they will hold together to form a yarn. Yarns may be classified according to the number of parts. A single yarn is just one yarn, a ply yarn consists of two or more single yarns twisted together, and a cord yarn is made of two or more ply yarns twisted together. Yarns with a regular surface and diameter are called simple yarns. Those made to create decorative effects are known as novelty or fancy yarns.

Yowah Nut



Opals Yowah-Nut Opals are highly prized as beautiful stones with special patterns often forming pictures. In the earth-brown rock the opal flashes through with its sparkling veins of intense color.

They are found in the Yowah and nearby Koroit opal fields in Queensland, Australia. They are found in geode-like rocks that look like large nuts - hence the name. There, in the most southern mining areas of Queensland, bands of "Boulder-Nuts" fill the sediments, but among the thousands of "nuts" there are very few which are filled with opal. Therefore it is the dream of every opal miner in Yowah and Koroit, to find an iron-clay-sand "nut" completely filled with opal.

YCC

Color space that defines colors using luminance (Y) and two levels of chrominance (C and C)

YCC or Extended-gamut YCC (also x.v.Color) is a color space that can be used in the video electronics of television sets to support a gamut 1.8 times as large as that of the sRGB color space.

xvYCC was motivated by the fact that modern display and capture technologies often have underlying RGB primaries with significantly higher saturation than the traditional CRT displays, allowing them to handle a wider color gamut. But these devices have been unable to do this without upsetting basic calibration, as all existing video storage and transmission systems are based on CRT primaries, and are hence limited to the CRT gamut.





Nien Siao

Campus Director, Gurgaon
Arch Academy of Design

20 yrs. of experience in Design Education, she graduated from NID in Textile Design and has developed expertise in Academics for Fashion and Textiles. She has worked extensively in development of Design interface for Textiles, craft, carpets, toys along with developing Design pedagogy. Online learning and Sustainability are close to her heart and of current interest areas.

Q Introducing 'DESIGN' to parents whose wards are taking up a career in design

A- Design is developing into a steady, main stream career for students seeking ambitious career paths and professional development. Over the years Design has become an integral part of any business development strategy and any industry or organization can ill afford to ignore the presence of Design in their area of work. Be it in creative product development, processes, and systems or in their branding, promotion and communication.

Irrespective of any design stream that your ward decides on, I am happy to say that Design over the years has integrated in the growth plans of large conglomerates or small MSMEs and even in everyday operations of the organization. They are employing designers to make changes and bring about creative influences to their core business. From interior environment to stationary to professional uniforms to the table top accessories, when designed to align with the Company can be a powerful communication about the image of the brand.

Q What are the Career Opportunities available in Design?

A- Opportunities for a design graduate can be on two fronts. India has a thriving manufacturing base and is growing every day to increase its manufacturing capacities in all hard and soft goods. The 'Make In India' is a focus of the country at present giving impetus to manufacture and produce indigenously. This is an excellent indicator of requirement of gamut of expertise including creative input. An army of knowledgeable and skilled professionals are required to create, manage, produce, retail, promote and market these products nationally to fulfill needs and desires of the economically upward population. These are becoming competitive in quality and branding image internationally as well.

Designers get employed to work in Design studios of home products, white goods, electronic gadgets, luxury accessories, jewelry, lifestyle & fashion brands; whereas stylist work on looks and images in print and digital platforms that promote new products to the consumers. Interior specialists create interior environments and spaces for more comfort, efficiency and newness in hospitality, medical care, institutions, commercial spaces and compete to draw users into retail spaces for extraordinary experiences with their displays of merchandise. They may be employed with Architecture or Interior firms, real estate builders or with the core organization itself such as Hotels, where

Design Quest

their services are required frequently.

Graphics and interaction designers work with Graphic studios, advertisement firms, User experience developers in areas of communication. Those with specialized illustration skills or content development skills are valued for their exceptional abilities.

Q Biggest challenge faced by a Designer

A- Design as a profession requires the practitioner to be on their toes all the while with changing trends in lifestyle, technology, social and market shifts associated with buying, consumer behavior. To be aware of changing social milieu, such as shifting concerns to sustainability, ethical practices, etc. can bring about an entirely different focus. To keep pace with the dynamic digital technology goes without saying is now a fundamental environment of operation for a designer, at the same time being utmost sensitive to the social community needs around us require a balance of thinking.

Change is a boon at the same time a challenge for designers to keep pace with. An open mind, a 360* perspective and wholistic package of skills, knowledge and experience are important aspects of a successful designer.

Q What kind of exposure I will get as a design learner?

A As a designer you will learn visual, material, and digital skills in phases of complexity. As you advance you will be able to apply these skills to get solutions for products, communication and systems. Design output must feed into the strategic plan for growth of an organization, thus ultimately your design skills are required to be applicable to professional briefs. You will move on from design application in classroom situation to industry responses with preparedness for reality.

Through the journey you will be introduced to industry through industry visits, interaction with experts and undergo industry internship to experience real life professional situation. You will undertake industry project to fulfill the requirements of the real client.

Q What is the USP of Gurgaon? Jaipur is an inspiration as traditional, cultural bastion.

A- Gurgaon is the hub of modern, high tech service and manufacturing industry as well as a thriving contemporary life style experiential & retail environment. These malls and its entertainment features are representative of the modern lifestyle that is sweeping the nation. The industrial areas manufacturing apparel, electronic goods, accessories are situated at an accessible distance from the Academy. It will be a just a hop-skip & a jump distance for students to access these environments while equally being easy for the industry experts to visit the Academy for an interaction with students. Being in the midst of such a thriving space gets imbibed by the learners at an early stage and they will learn to adjust, adapt and deliver in a professional environment.

Q Arch Academy offers Pearson B-TEC HND(Higher National Diploma Certificate). What are the progression possibilities?

A- All UG courses will undertake Pearson B-TEC HND certificate (Higher National Diploma) in the first 3 yrs of the UG course. This certification is recognized and accepted by UK universities for Degree phase in the 4th year at location. For students opting to study the 4th year at Arch Academy, students will undergo an intensive industry oriented year with focus on professional industry project, research project or project on enterprise setup.

Q Courses at Delhi NCR, Gurgaon campus

A- The courses offered at Delhi NCR, Gurgaon campus are:

- Undergraduate Courses- 4 Yrs.
- Interior & Spatial Design
- Graphic & Interaction Design
- Product Design
- Fashion & Textile Design
- Postgraduate Courses - 2 Yrs.
- Interior Design & Entrepreneurship
- Fashion Design & Entrepreneurship
- Design Communication
- Product Merchandising
- Creative Styling

Q Required Attributes of a student who wants to take design as a career

A- In simple words a creative mind with highly developed sense of visual aesthetics. Curiosity, hunger to know more, manual dexterity with material (which only comes through exploring with material) are some of the overall attributes which help the learners to adapt early. However, any learner with deep interest can begin on the visual and hand skills front at a late age and yet develop a unique style of their own.

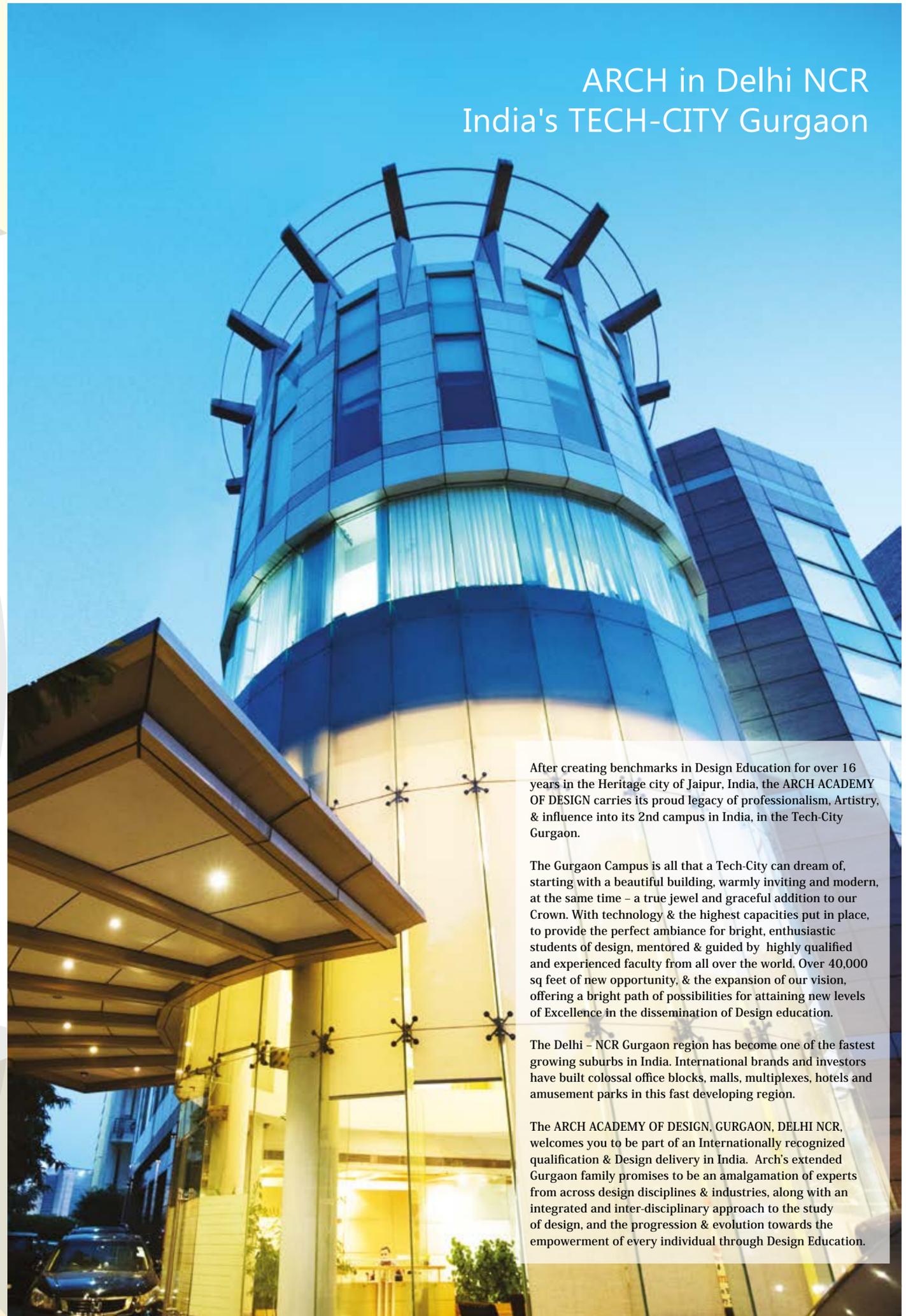
Q How is Product Design different from Product Merchandising?

A- Product design focuses on Aesthetic Values, Functionality, Innovation in Material, Style, Materials Etc. At ARCH, for Product Design course at Undergraduate Level we focus on developing handcrafted products along with use of techniques like Rapid Prototyping/ Laser Cutting/Castings. For example, the lifestyle products, home accessories like lamps, furniture's, electronic goods/digital products and Systems designs like workstations, kitchen storage, fall under Product Design.

Product Styling is all about understanding Cost, Production time, Material sourcing, Process, Raw material selection, reaching out to production unit and understanding Trends. Role of a Product Stylist includes: Creative styling; Campaign around the product; Photography styling & Visual merchandising at events or stores.

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ARCH in Delhi NCR India's TECH-CITY Gurgaon



After creating benchmarks in Design Education for over 16 years in the Heritage city of Jaipur, India, the ARCH ACADEMY OF DESIGN carries its proud legacy of professionalism, Artistry, & influence into its 2nd campus in India, in the Tech-City Gurgaon.

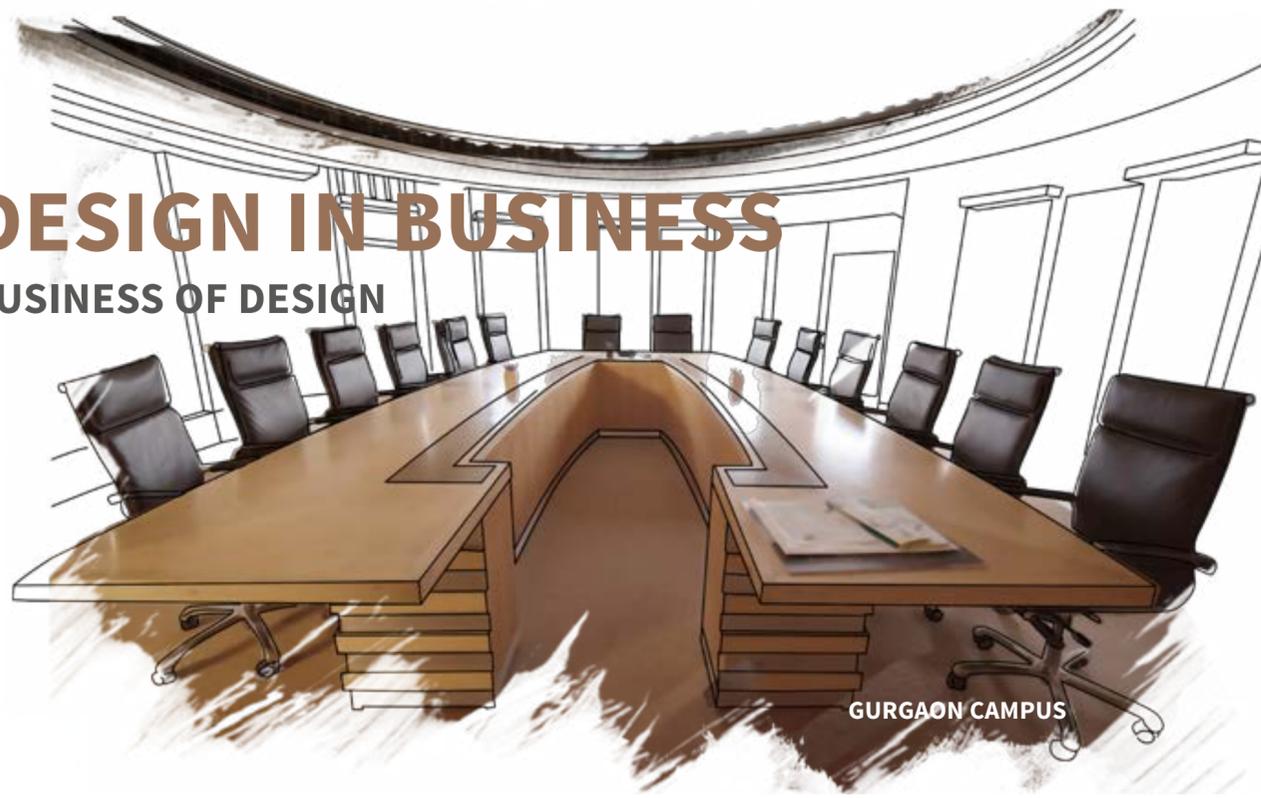
The Gurgaon Campus is all that a Tech-City can dream of, starting with a beautiful building, warmly inviting and modern, at the same time – a true jewel and graceful addition to our Crown. With technology & the highest capacities put in place, to provide the perfect ambiance for bright, enthusiastic students of design, mentored & guided by highly qualified and experienced faculty from all over the world. Over 40,000 sq feet of new opportunity, & the expansion of our vision, offering a bright path of possibilities for attaining new levels of Excellence in the dissemination of Design education.

The Delhi – NCR Gurgaon region has become one of the fastest growing suburbs in India. International brands and investors have built colossal office blocks, malls, multiplexes, hotels and amusement parks in this fast developing region.

The ARCH ACADEMY OF DESIGN, GURGAON, DELHI NCR, welcomes you to be part of an Internationally recognized qualification & Design delivery in India. Arch's extended Gurgaon family promises to be an amalgamation of experts from across design disciplines & industries, along with an integrated and inter-disciplinary approach to the study of design, and the progression & evolution towards the empowerment of every individual through Design Education.

DESIGN IN BUSINESS

BUSINESS OF DESIGN



Diagnostic study for setting up INCUBATION CENTER at educational Research and Development institutes for design in the field of fashion, clothing and accessories.

Research by
Mr. Pramod Yadav, Director Projects, ARCH

Clothes are an epitome of a culture. Peoples in different part of world have their own styles of dressing which symbolize their culture and status. The last two centuries have seen an upsurge in the use of manmade textiles like polyester, nylon, PP, Acrylic etc. in almost every part of the world.

The Textile industry including readymade garments occupies a unique position in the India economy. Its predominant presence in the Indian economy is manifested in terms of its significant contribution on the industrial production, employment generation and foreign exchange earnings. It contributes about 14% to the industrial production and about 4% of GDP. It is immense potential for employment generation particularly in the rural and remote area of the country on account of its close linkage with the agriculture. It provides direct employment to about 35 million persons including substantial segments of SC and ST women. In fact, the textile industry is the 2nd largest provider of employment after agriculture the contribution of this industry to the gross export earning of the country is about 37% while it adds only 1.5% to the gross import bill of the country. It is the only industry which is self reliant and complete in value chain i.e. from raw material to highest value added product i.e. garment/made ups. As a corollary to this the growth and promotion of this industry has a significant influence on the overall economic development of our country. This diagnostic study of the readymade garment cluster in Rajasthan is presented in this report is based on the interaction and deliberations with the SME actors in the clusters, the entrepreneurs with which the SME actors.

SWOT Analysis

STRENGTHS

- Strong demand for ethnic product of Jaipur and foreign tourist destination.
- Strong base in ethnicity and traditional tie & dye, printing and embroidery.
- Proximity to Delhi.
- Strong co-operation among industry players.
- Relatively lower overhead costs than other Centres.
- Good availability of power.
- Strong entrepreneurial base.

WEAKNESSES

- Shortage of trained and skilled manpower and seasonal shortage of labour
- Inadequate and obsolete processing facilities.
- Near absence of any Export House.
- Absence of textile or Garments Park.
- Lack of good training institutes.
- Absence of design institutes for designing institutes for designing purposes.

- The landed cost of fabric increases as fabric sourcing centres are located far away.
- Lack of Knowledge about government schemes.
- Lack of incubator facility to support the new entrepreneurs.

OPPORTUNITIES

- Popularity of Jaipur prints.
- Development of modern processing centre
- Greater growth prospects with NCR as a centre becoming expensive day by day
- Japanese market offers good scope for business expansion

THREATS

- Countries like Thailand have expertise in manufacturing very good quality printed fabrics at cheaper cost.
- Manufactures supplying to the formal market are facing sluggish demand
- Influx of units from NCR is leading to crowding and thereby rises in the land prices and overhead costs.
- Advanced processing facilities in other cluster and other countries could eat in to the share of the cluster.

CONCLUSION

As per the matrix module evaluation, it is observed that Jaipur, Jodhpur, Bhilwara, Pali & Chittorgarh are playing major role for textile & garment designing from the Rajasthan State. Some other prominent area for Textile/Garment designing and manufacturing for new startups are:-

1. Support required for product diversification/innovative projects.
2. Support required to develop the business model base on some design innovation and makes its scalable for achieving commercial success through start-ups.
3. Business supports required through incubation of incubators are like resources and services, coaching & mentoring and networking connection.
4. Support required to the angle investors, therefore the procedure for registration with SEBI or reputed institutes.
5. Help required preparing the prototype stage as a pre production as a pre launch stage where a startup has develops a basic product with most key features in the final product.
6. Support required for pilot stage to start production of the desire product.
7. From the Rajasthan state more than INR 3500 Cr. export belongs to the Textile and readymade garments exports only. Therefore, the proposed incubator will be helpful to fulfill the requirement of local Indian market as well as to increase the export from the Rajasthan through new startups.



INCUBATING ENTREPRENEURSHIP

THE DOT चिन्ह

As our name suggests, and as we believe our brand is a "FULL.STOP" for people who want elegant and lavishly handcrafted; handpicked accessories with a JAIPURI touch!

We are two passionate jewellery design students, Sukriti Banthia and Shrishti Bhardwaj from ARCH, and we believe we can make people wear and fall in love with what we design. "Our jewellery speaks for us."

Our friends and teachers have been a great support and inspiration for us and we hope that this venture of ours gets all the love and support and we can make our entire family at ARCH proud!

We specially thank our director Ms. Archana Surana for keeping us encouraged and our photographer friends Nikhil Mangwani and Eeshan Hazarika for creatively working with us!



50mm

We are a group of 4 friends who coincidentally share the same level of enthusiasm towards photography. Following a project at our college in which we four collaborated towards making a documentary, we four decided to stick together to explore our passion for photography and that is what started our group "50mm iris". It has roughly been a year since we started and it has been a rather enthralling journey for the four of us. While we specialize in photography, we are expanding our repertoire towards videography as well.



Vinayak Gupta

Eeshandeeep Hazarika

Rishi Soni

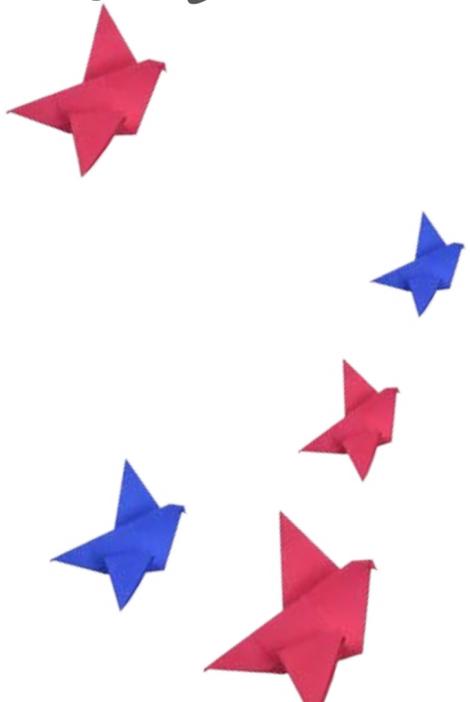
Vaibhav Gurjar



STOP

Animation is not the art of drawings that move but the art of movements that are drawn.

Motion



Stop motion is an animation technique that physically manipulates an object so that it appears to move on its own. The object is moved in small movements between individually photographed frames, creating the illusion of movement when the series of frames is played as a fast sequence. Materials like clay, paper, clothes, sketches of figures, etc. are generally used in stop motion movies. Dolls with movable joints or clay figures for their ease of repositioning. Stop motion animation using plasticine is called clay animation or "clay-mation". Not all stop motion requires figures or models; many stop motion films can involve using humans, household appliances and other things for comedic effect. Stop motion using objects is sometimes referred to as object animation.

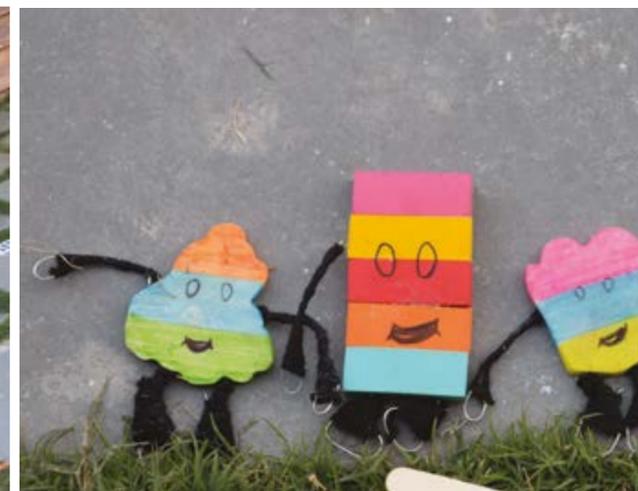
choose what materials to use in the movie and to write the script of the movie are the many options to go on with. We were required to choose a particular place within the ARCH Academy of Design campus. So to make it easier for us, we played the game of pick up the chit. There were two sets of chits, one set had the venue of the shoot and the other had the materials to be used. The script was formed much easier after, choosing the venue and the materials.

Forming the perfect script for a "two minute" movie roughly took us two days. But only forming a perfect story was not enough. One has to see, whether, the movie can be done practically? Will it be inside a budget? Will the audience be able to connect to it? or Is it too bland? Does it need more drama? All these questions literally made us go crazy. Because as a creative person it is our ability to have crazy ideas. But as a designer it is our duty to see the practicality and functionality of those crazy ideas.

We wrote the script, begin the shoot. Every single one of us was really excited to start the mov-

ie. Once we started, not so much. Because stop motion movie means, holding the camera in the same position for hours and hours, moving the things in excruciatingly small movements. But then it did not diminish our interest in finishing the movie. We got back to business the next day. Over the shooting period we had so many scenes to rewrite and many scenes to reshoot. Even then we loved going and doing it again and again. Next came the most least interesting part of making a stop motion movie "editing". Editing the pictures, sure nothing disturbs the frame meant hours and hours spent before the laptops, with our eyes screaming and necks hurting. But then it was worth every second. When editing was done, and we were about to finish the last stage of our movie. We compiled our pictures into a movie.

We also searched for suitable soundtracks to go along with it. At the end it was such a rewarding experience. This was a new and fun experience for us. We would like to thank Ms. MairaGoveia and Mr. YashRaizada for giving us this opportunity, guiding, mentoring us and rest of the teaching staff, non-teaching staff for supporting us through-out this project. Thank you.



World Tour on Cultural Governance



The challenges facing, managing successful arts and cultural institutions globally are immense and it is not getting any easier!

As the predominant understanding of the global picture of good practice in 'cultural governance' is weak & is gathered from a narrow literature and set of understandings that is mainly western (for example: UK, USA and Europe), it is of limited value to arts and cultural institutions located outside these western locations.

The workshop to be organized by ARCH Academy of Design, Jaipur, will have approximately 12 invited respondents (from the respondents to the questionnaire) to collect more in-depth knowledge.

An international study has been designed that will collect more information across a number of non-western locations/ regions across the globe. The locations that are being visited include: Belgium, UAE, Ethiopia, Taiwan, China, India, Australia, South Africa, Brazil and Columbia.

A questionnaire to approximately 50 selected persons closely involved in arts and cultural organizations in the region will be followed by a day-long workshop which will be held by Professor Ian King, Professor of Aesthetics and Management, University of the Arts, London, and Professor Dr. Annick Schramme, from the University of Antwerp, Belgium. She is the Chair of the Cultural Governance workshop/seminar series and is an advisor to many cultural institutions across Europe.

The workshop to be organized by ARCH Academy of Design, Jaipur, will have approximately 12 invited respondents (from the respondents to the questionnaire) to collect more in-depth knowledge. The workshop will include discussions of local issues and challenges and share examples of good practice and international understandings of cultural governance for arts and cultural organizations from other locations..

Eminent people from all over India will be invited to participate. We would appreciate at least 3 nominations of Senior Administrative officials from the Government of Rajasthan to be participants in the Workshop. The international data and results are intended to be published in a book to be produced & published in 2019 by World-renowned publisher – Peter Lang.

It will lead to the establishment of an international standard that supports the improving quality and practice of cultural governance across the globe. The collected information, & primary data would be returned back to the location & source so as to be available for anyone to use for future studies.



Prof. Annick Schramme, University of Antwerp, Prof. Ian King, Professor of Aesthetics and Management, University of Arts, London, & Ms. Archana Surana



Dinner at University of Antwerp with the Organising Committee of the Non Western Fashion Conference.



IFFTI-BREAKING THE FASHION RULES

AMFI – IFFTI - BREAKING THE FASHION RULES IS A THREE-DAY EVENT WHERE INTERACTION TAKES PLACE BETWEEN KEYNOTE SPEAKERS – EDUCATION – RESEARCH AND THE FASHION INDUSTRY.



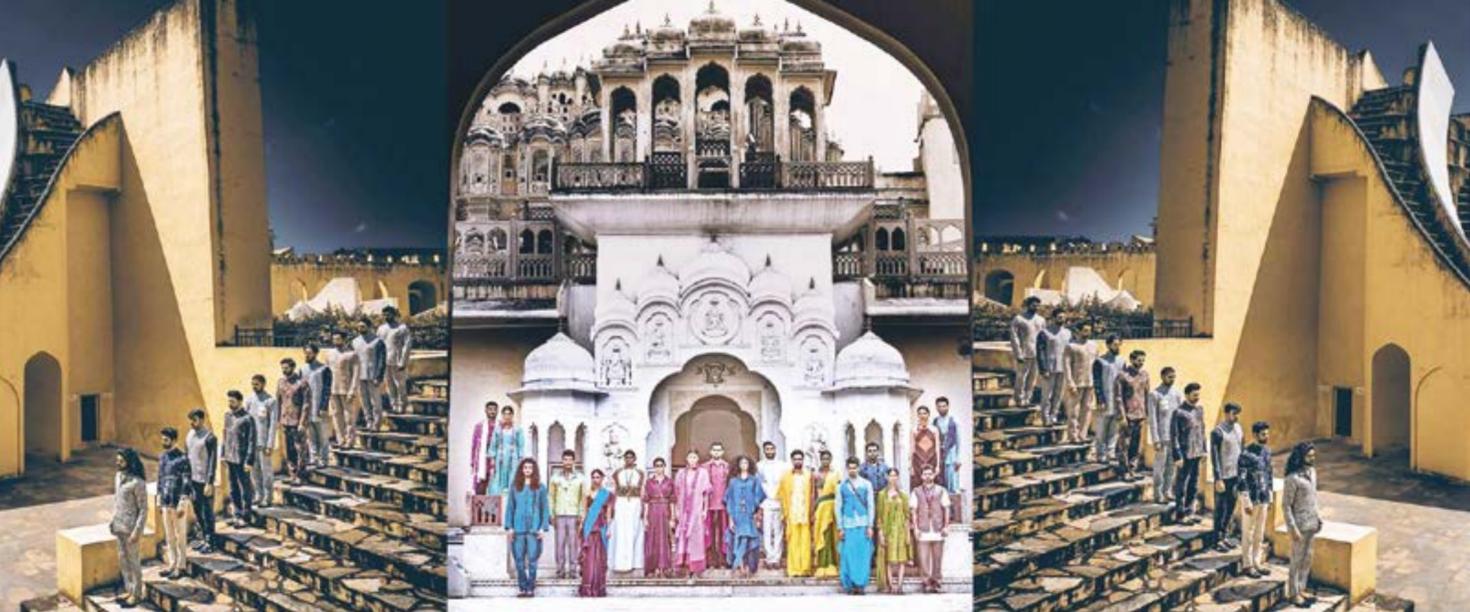
'Old' paradigms and strategies within the fashion industry are still dominant; more, cheaper, bigger, faster and a constant focus on growth and return on investment.

Arch has been a regular member of IFFTI, and has actively participated at the various annual conferences at FIDM (Fashion Institute of Design & Merchandising) L.A, U.S.A, Bunka Fashion College - Tokyo, Japan, Polimoda- in Florence, Italy BIFT (Beijing Institute of Fashion Technology) - Beijing, China.

Education can provide a catalyst for change, by interrogating the status quo. We can design the change, create the opportunities, and build a generation of fashion professionals who know how to break the rules and to develop new perspectives on challenging issues.

The International Foundation of Fashion Technology Institutes (IFFTI) welcomes you to its 19th Annual Conference. IFFTI was founded in 1999 with a mission to develop a global network of institutions to advance education in Design, Technology and Business for fashion and its related industries through international collaboration. The purpose of IFFTI's Annual Conferences is to promote debate, interaction, and professional development for students, educators and researchers.





F

"Fashion for Development"

Originally derived from Khadder, Khadi is term used for handspun and hand-woven fabric, mainly made in India, Pakistan and Bangladesh, out of cotton. Acclaimed for fuelling the Freedom Movement in India, khadi became the face of free India and agent of change, along with Gandhi.

Mr. Prasad Bidapa has donned many hats in his career span of 30 years, fashion stylist and choreographer, coveted as India's most influential Style Entrepreneurs in January 1998. Now heading Prasad Bidapa associates which offers an umbrella of services ranging from Fashion Shows, Events, Launches & Endorsements, Full production design & execution services spanning stage, lighting & sound. Credited with many firsts in the Fashion Industry, learning the nuances of choreography for fashion

weeks and working closely in creating other events in the fashion industry paved the way for Prasad to organize the first ever Fashion Industry awards in India – The Kingfisher Fashion Awards. Instrumental in putting together the first of its kind in the country – The Rajasthan Heritage Fashion Week.

Prasad Bidapa Associates, Khadi Board and Government of Rajasthan are together coming up with Rajasthan Heritage Week ('Handmade in Rajasthan'). This will be a unique Endeavour to revive the traditional handmade textiles and the beauty of Khadi. The five day fashion extravaganza is being organized from November 30 at Hotel Diggi Palace.

Top designers across the country participating in the event are Raghavendra Rathore, Abraham & Thakore, Rimzim Dadu, Puja Arya, Ajai Vir Singh, Samant Chauhan, Rajesh Pratap Singh, Urvashi Kaur from Delhi; Ajay Kumar, Tara Aslam from Bangalore; Little Shilpa, Rohit Bal, Nivedta Saboo from Mumbai and Sunaina Sood from Hyderabad. This year eight Jaipur based designers - Swati Ubroi, Himmat Singh, Vidhi Singhania, Rajneeral Babutta, Rohit Kamra, Paridhi Jaipuria, Ayush Kasliwal and Puja Arya will showcase Khadi ensembles developed in Rajasthan.

The second edition of Rajasthan Heritage Week celebrating 'Handmade in Rajasthan' was announced at Bikaner House, New Delhi where a special showcase by renowned designers Bibi Russell and Abraham and Thakore unveiled the stunning design that characterized the three-day fashion extravaganza including a five-day Crafts Village held from 30th November to 4th December 2016 in Jaipur, Rajasthan.

The Rajasthan heritage week is an annual affair launched in 2015 for the promotion of Rajasthan's

traditional Textiles and crafts by engaging leading national and international designers to work with states weavers. The event aims to create increased employment, success and a better quality of life for the artisan of the state. The event showcased richly handcrafted and traditional designs integrated with a blend of traditional textiles through modern appeal and techniques.

The magic that lies in the country's artisanal crafts and textiles showcased at Rajasthan Heritage Week- spearheaded by Prasad Bidapa Associates in association with the Khadi board and the Government of Rajasthan- is a window into the universe of crafts and textiles, particularly historic fabric Khadi and handmade fabrics. In the deepest alcoves of Rajasthan, weavers and innumerable printers, dyers and artisans are one of the largest working populations in the industry that gives the state its unique identity. The three-day extravaganza showcased, celebrated and honored the excruciating labor of The national award winning weavers, artisans, craftsmen from Bagru, Jaipur, Sanganer, Mangrol, Barmer, Baran and Pokhran and the cutting-edge modern design by Abraham & Thakore, Raghavendra Rathore, Rajesh Pratap Singh, Hemant Trivedi, Rohit Bal,

Vidhi Singhania, Wendell Rodricks, Rimzim Dadu and Urvashi Kaur, also included international designers Bibi Russell, Sonali Dharmavardena, Ajay Vir Singh and Madina Kasimbaeva and many others. In other words, a testament to the exceptional beauty of the nation's artisanal textiles and the ease with which Indian design aesthetics incorporated into these fabrics.

The Chief Minister of the state, Vasundhara Raje mentions that the Textile Development Program

started last year has uplifted the weavers' confidence and given them a sense of direction, guided by the designers. Having now engaged leading national and international designers to work with Rajsthani weavers in building the brand 'Handmade in Rajasthan', the objective is to provide recognition to the Khadi and Handloom as a tag of Luxury. Every piece of fabric woven by hand represents the spirituality of the fabric of freedom, a Gandhian philosophy that should now create increased employment and a better quality of life for every artisan in the State. The focus of Rajasthan heritage week is to showcase the versatility of heritage fabrics to buyers worldwide, in the form of modern fashionable silhouettes, for every occasion.

The participation has given me the opportunity to work closely with the designers, stylists, choreographers, management team, media team and to observe the professionalism found in the industry people. I also got the chance to interact with the interns working under the designers and understand future retrospect. The requirements of fittings session, the hustle and bustle of backstage during the show, dealing with the models, their garments and sometimes even dealing with the worse situations makes us stronger and much more attentive, focused and dedicated. There were quite good opportunities to learn fashion live, how the designers are defining their imagination in promotion of Khadi along with modernization and globalization. Varieties of Khadi was the charm of the show.

The garments showcase by Arch Academy of Design turned out to be a traditional aesthetics blend with the contemporary design sensibilities by the village of Bagru, treasure land of printing and dyeing textiles with natural vegetable dyes especially called as Bagru printing (Syahi- Begar print) and the Dabu printing.

The prints were developed with the artisans in the village itself and received valuable feedbacks from the visitors at the stall that included designers, artisans, models and craft-lovers who came from far distant places just to witness the beauty of the crafts, it beholds. The event broadened my perspective for the current issue in the fashion industry i.e. Sustainable fashion and how will I contribute as a designer to uplift the sections of the society, who are working hard to keep alive our crafts and making sure the uniqueness that the country holds, resists.

- Akshita Airon, Graduating Batch, Fashion Design



International Fashion Designer Bibi Russell & Archana



Designer Rakesh Thakore along with Director & Founder Archana Surana and Campus Director, Gurgaon, Nien Siao, ARCH Students and Faculty Members.



Indigo Natural Dye Garment designed by Veteran Designer Hemant Trivedi.





CRAFT REVIVAL

Sustaining Cultural Heritage in Local Environments

A part of the three-year research project entitled 'By design: sustaining culture in local environments: Learning from the Indian handicrafts sector', the event created a forum for discussion of the ways in which cultural heritage is managed and sustained in different contexts across time and place. The symposium is a collaboration between the Global Cultures of Textiles and Dress Research Group at NTU, Craft Revival Trust New Delhi, India International Centre and artisans in Kachchh district, Gujarat, funded by the British Academy (International Partnerships and Mobility Scheme 2014-17). It discussed the on going research which also included contributions from people working on different aspects of sustainability and heritage in a range of cultural contexts that includes practicing artisans, museums and archives, higher education, the NGO (non- governmental organization) sector, and the global fashion industry. It considers the strategies adopted by different stake holders in India in an endeavor to sustain craft production as an important aspect of India's cultural heritage as well as a viable means of production in the digital age.

The project discusses sustainability as an important consideration for designers and consumers.

Using the focus of the Indian handicrafts sector, this project explores the challenge of sustaining cultural heritage in local environments and also looks at the relationship between craft and design.

Research was carried out at three sites: with metal workers at Zura-Nirona, Kachchh district, Gujarat (bell casting); with the block printing cluster of Dhamadka- Ajrakhpur, also in Kachchh; and with the craft Revival Trust, Delhi, an NGO that promotes the preservation of indigenous knowledge. Participants like Archana Shah (founder, Bandhej), Prableen Sabhaney (Head of Communications and Public Affairs, Fabindia), Jabbar Khatri (master ajrakh printer), Anamika Pathak (Curator, Decorative Arts, National Museum), Rohini Arora (PhD scholar), Amanda Briggs- Goode (Head of Textiles, Fashion and Knitwear design, NTU), Emma Ferry (Senior Lecturer, Visual Arts, NTU), Ritu Sethi (Director, Craft revival trust) and Jatin Bhati (Dean, School of Design, Ambedhkar university Delhi) shared examples of current research and practice, to

promote discussions of how findings might be disseminated in ways useful to participating institutions and individuals, and to foster future collaborations. The session was introduced by Eiluned Edwards, Reader in Global Cultures of Textile and Dress at Nottingham Trent University, UK. Bandhej, a clothing company started by Archana Shah in 1985 is a label influenced by traditional textile skills, offering a range of handcrafted contemporary clothing created for Indian women, with an eastern sensibility. The brand has created a distinct idiom in its design, offering handcrafted, sustainable fashion that has an understated elegance, with a chain of stores in Ahmedabad, Mumbai and Bangalore.

Similarly, Prableen Sabhaney discussed how Fabindia, an iconic lifestyle brand in India has been committed to supporting sustainable development in the hand-crafted sector by providing an accessible retail platform for crafts produced by artisans living largely in the rural areas. Today with 229 stores in 87 cities in India and ten international stores, Fabindia is India's largest private retail platform for craft based lifestyle products.

Various crafts such as Ajrakh, Chamba embroidery, printed textiles, Kantha were put into light by the eminent speakers at the forum. The program was concluded by Eiluned Edwards. Her focus of research has been Textiles, dress, fashion and craft development in South Asia, notably India. Currently developing a book on ajrakh in collaboration with the Khatri communities of Kachchh and Thar, the project considers how cultural heritage is sustained in local environments and focuses on the Indian craft sector.



Senior Design Academics, Art & Culture Experts, ARCH Students and Staff attend Symposium at the Craft Revival Trust, New Delhi



Researcher Ruth Clifford, Prof. Eiluned Edwards Nottingham Trent University, UK Alison Welsh, Manchester Metropolitan University UK at the Non Western Fashion Conference at University of Antwerp, Belgium

The students of fashion department at Arch Academy of design got the opportunity to attend the event followed by visit to the craft museum and designer stores at Shahpur Jat. It was a vast learning experience for the young designers to understand design aesthetics in context to sustainability and promoting hand-crafted sectors across the nation. The event clearly described the present conditions of craft and how people have lead on to develop these rural sectors. The students interacted with the designers, researchers and experienced persons of the industry with a great interest and looking forward for collaborations.

KHADI

Future of sustainable Fashion

Derived from the word Khadder, Khadi was the symbol of India's freedom movement.

As a fabric, Khadi is the most appropriate textile for India's tropical climate because it is a versatile fabric, which keeps cool in summer and warm in winter.

Swaraj movement and Swadeshi movement led by Gandhi were more than just India's fight against colonialism, which led to bringing Khadi into the mainstream of Indian wear for the masses. Originally the movement was aimed at boycotting foreign goods, in a bid to improve the country's economy. Started as a movement for self reliance, the heritage of Khadi has today become one of the most sought after handloom fabrics.

Appointing acclaimed designer Ms. Ritu Beri as their advisor, the KVIC, Khadi, Village and Industries Commission strengthened the case of khadi in light of the changing fashion landscape. Did you know that as per the Indian Flag code, it cannot be printed on any other fabric apart from Khadi, if a flying flag is made with any other material, the offense is punishable by law.

Brands like Fabindia and designers like Sabyasachi Mukherji, Ritu Kumar, Rohit Bal have been relentlessly working towards promotion of handloom textiles, including Khadi.

In furtherance of the belief that the future of fashion lies in being sustainable, Khadi was the highlight of the annual fashion show GABA organized by Arch Academy of design. As part of our vision of helping unleash the natural potential of our students, we got ten of our promising fashion design students empanelled with the Khadi & Village Industries Board to participate in the 'Khadi Garment Design Competition - 2013' that offers a unique opportunity to the budding Designers to design & showcase

their products with their Tag across the country at renowned Khadi Retail Stores. The students were asked to present their final garments (prototypes) for the proposed exhibition which was organized by KVIB, held at JKK Jaipur.

Khadi before independence was considered as the fabric for the political leaders and the rural people. But now it has found its way into the wardrobe of fashion conscious people.

Previously Khadi was dyed in earthy color tones and was used to make traditional garments but now designers are experimenting dyed Khadi with striking colors like limegreen, violet, baby pink, turquoise blue, etc. Stylish garments like mini skirts, halter neck tops, racer tops, tunics etc. are made from Khadi. It has become a style quotient for the masses and the young crowd of modern India. Innovative cuts and design are now becoming synonymous to the industry and being loved by many.

Arch collaborated with Khadi Board & International designer Bibi Russel to develop a complete sample set for her men's & women's wear collection & making a complete set of design illustrations, specification sheets & production pattern. Bibi Russel says "One should think inside the place, locally. I use local materials to produce world class design. For instance, take Khadi: Khadi does not mean you have to make something that looks like a politician's dress. You can make young things out of Khadi. I make diversified products using local fabric and materials."

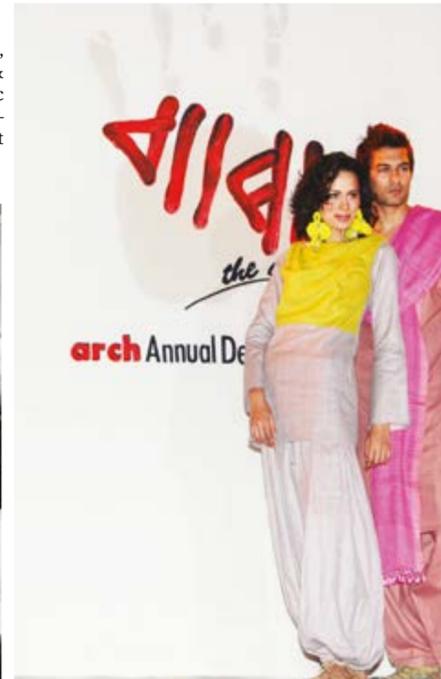
One of the students Priya Bagla, Fashion Design, designed a garment for 'Rajasthan Khadi & Gramodyog Board' to promote the use of khadi fabric in today's world and was based on the selected theme - oceans. The fabric used is cotton khadi with different construction techniques, sequins and beads.



GABA 2015 - Fashion Design Student Creation



GABA 2010 - ARCH Annual Fashion Show



GABA 2007 - ARCH Annual Fashion Show

DRIVE THE FASHION DON'T FIT IN IT

What was the business environment like, when you first moved here? Specially the textile business.

The business environment was zero, there were no fashion lines, readymade shops, nobody bought readymade clothing, I came in the 60's so people wore sarees, salwarkameez, lehngas, traditional clothing. If anybody wanted anything they would get it stitched from their tailor. It was a traditional social structure.

When I first came to India, there was a couple who wanted to do a block printed range of clothing and sell them in one of their small boutiques in London. So that got me into this work here. I was able to do their work because they couldn't manage the traditional setup. I was ready to sit with a tailor and tell him how to give the cuts. Boutique fashion was just starting in the UK in the 1960. So there was high end fashion and there was this rigid sort of fashion thing, for example the length of your skirt was fixed, the type of cuts was fixed.

In the 60's with coming of the hippies, we started to get individualistic fashion and started to get boutique fashion shops.

So initially you started with clothing and then you forayed into soft furnishings?

The first thing I did was clothing. When John and I started working on Anokhi, because a women will buy clothing very quickly, whereas she will think twice before spending on home furnishing. She will buy clothing because it's something she can wear and look good in. By the end of 80's, the market was flooded with Jaipur looking textiles, so everybody had enough of this kind of clothing

The Indian market or the UK market?

It was the UK market for the Indian looking clothing because we only exported in the beginning.



Archana Surana in conversation with Faith Singh

Photography: Manan Surana



ANOKHI

Anokhi - The brand, emotional aspect/connect, business aspect, challenges, numbers

• Challenges

- In the late 60's, no market for readymade clothes, traditional tailor-made, saris, 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 its demand, ensuring steady stream of employment for the craftsmen.
- You can be modern right from your traditional space.



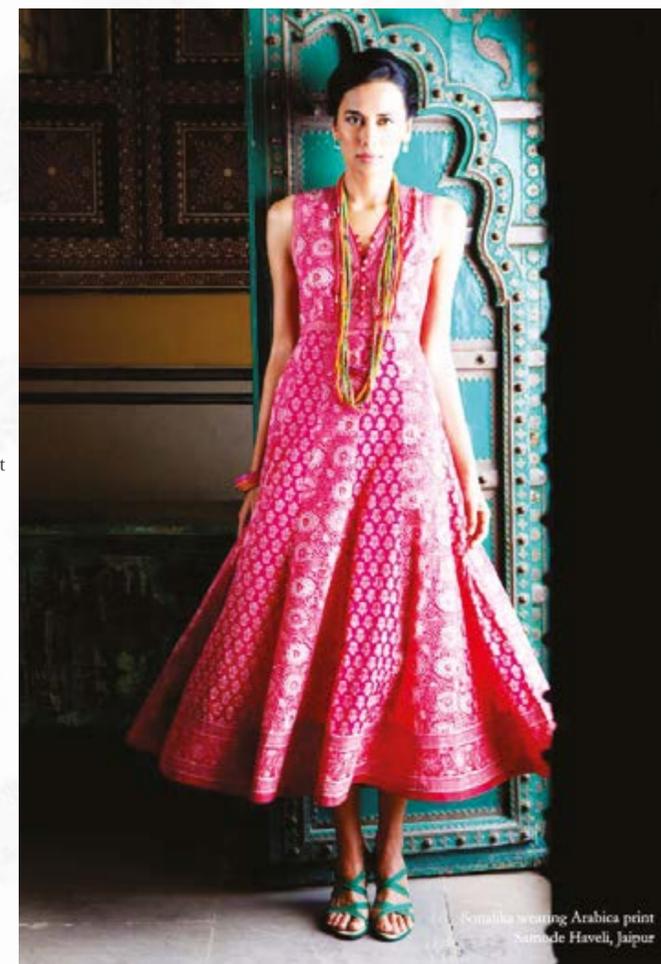
Anokhi Museum

Setup with an intent to preserve and exhibit the hand block printing techniques in apparels, 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 2000.

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 thoughtful initiative to preserve and conserve the art of traditional hand printed textiles from the celebrated towns of Sanganer and Bagru. Being one of its kind in the world where one can observe the consuming and exhausting method of hand-block printing in entirety, from carving of wooden blocks to transformation of raw fabric into a piece of art.



Sanakha wearing Arabica print Sarafde Haveli, Jaipur





11th March 2017 | Lodi Gardens, New Delhi



Vital Voices Lead fellow and Flag bearer, Archana Surana is the founder of the Women Mentors Forum Jaipur, and will be organising the Vital Voices Global Mentoring Walk in New Delhi in association with FICCI flo National Body and another one in Jaipur with the Women Mentors Forum.



Celebrating INTERNATIONAL WOMENS DAY "Paying it Forward"

What is Mentoring?

Mentoring is a unique relationship in which an experienced and successful person serves as a role model, and guides and facilitates another person to make progress in her professional and/or personal life. It can be an informal relationship or one that is more formally structured. In addition to giving advice and sharing one's experience, a mentor provides inspiration and encouragement, helping the mentee find a way to achieve her objectives, and facilitates access to resources that maybe helpful. It is a dynamic relationship in which both the mentor and the mentee actively contribute to the relationship, building its strength and character. A mentor is someone with professional expertise that qualifies him/her to offer sound opinions or advice to someone who is less experienced. Different from other forms of professional training, a mentor can offer guidance and support on a range of issues from career advice to skills development. Mentors often also serve as personal advisors to their mentees. A mentee is often less experienced and desires guidance and cultivation by a more established leader. A mentee listens and learns, but also helps to shape the mentoring relationship. The mentee can tell the mentor what skills she wants to develop, what guidance she needs and what she hopes to gain from a mentor.

"Why is it that so many of us did well? Because we had a mentoring outlook. We helped each other along."

Geraldine Laybourne, Media Icon
 Founder, Global Mentoring Walk & Mentor to Archana Surana (Founder and Director, ARCH Academy of Design)



Why Mentor?

The Global Mentoring Walk is an opportunity to highlight the importance of women's leadership, and to accelerate the impact of women leaders through mentoring. Vital Voices believes that mentoring is critical to empower women to succeed and to build women's leadership for the future. Mentoring corresponds with strengths that are often associated with women: building personal relationships, caring and nurturing of others. It is an effective support system for meeting challenges that women face in common or that particularly affect women as well as addressing the obstacles to career growth that women commonly face in corporate and professional environments for instance, the glass ceiling. Mentoring draws on a natural tendency for women to help one another when facing a common plight. It also recognizes that women who have gone before and succeeded are in a unique position to guide and facilitate others to successfully navigate through similar obstacles in their career paths.



Olympic Shooter Shagun Chaudhary, Princess and MLA Diya Kumari, Suman Sharma Chairperson Women a Commission of Rajasthan and Lead Fellow & Flag Bearer Archana Surana

Mentoring enables established women leaders to inspire, encourage and help others tackle the challenges in their professional and personal growth. Vital Voices recognizes that while women need professional support and advancement, they also desire personal and emotional support from other women as well. Mentoring helps strengthen a mentee's motivation and capacity for meeting challenges, exploring new ideas, and making important decisions. It can facilitate new connections and networks, and broaden their horizon for personal and professional achievements. Mentoring enables emerging women leaders to gain confidence and skills to thrive as leaders. The benefits of mentoring are considerable. When established women reach out as mentors to younger counterparts, they are supporting and cultivating the next generation of women leaders. These same mentees often become mentors, paying it forward by empowering even more women to be successful leaders. Although it can be structured, mentoring is a flexible and dynamic process. In contrast to coaching and professional development programs, which often take place only in a professional setting and have a set schedule with a beginning and an end, a mentoring relationship is more organic –growing and changing as the relationship progresses. The relationship can continue for as long as both parties find it beneficial, and feel that they have something to gain. Vital Voices has found that unique bonds develop between mentors and mentees that effectively position both parties to grow and succeed on various levels. It helps women hone specific skills to advance as leaders while allowing for more personal and in-depth relationships.

The overall goal of this Global Mentoring Walk is:

1. To value women's participation in society.
2. To recognize the importance of "paying it forward" by giving back to others in the community.
3. To promote lasting mentoring relationships between emerging and established women leaders.
4. To demonstrate a belief in the importance of women's leadership & participation in society.
5. To instill the values of mentoring in rising leaders who can give back to future generations.
6. Provide aspiring women professionals with the support & guidance they need to fulfill their goals.

Women Mentors Forum

CONNECT . SHARE . INSPIRE

Where more than 200 Professional women leaders from different walks of life, from different professional backgrounds align together in an informal manner and share their experiences with their mentees during the walks and short meetings.

As they walk, they discuss their professional challenges, hurdles, they faced in achieving the positions they were in and their success stories with their mentees. They also guide their mentees as to how they can establish themselves in their career. The Mentors also help the mentees believe in themselves and boosted their confidence by allowing them to ask questions and discuss challenges surrounding their lives.

MENTOR-MENTEE



Mentor - Kanupriya Sachdeva
 Mentee - Loveleen Mathur

'People' is a powerful word. We together as 'people' gather strength from each other and when united by a cause are 'force of change'. Japan which does not have any natural resources and is exposed to hundreds of earthquakes is still the fourth largest economy in the world, thanks to its hardworking people!

Jaipur mentor mentee program is an all woman association who connect with each other over a walk saving time & money and achieving fitness goals at the same time. Being all women there is a great degree of comfort, empathy and helps connect better at all levels I joined this group as a mentee and was assigned Kanupriya ma'am as mentor who is a physics professor at MNITJ.

She with scientific bent of mind systematically helped me cut across my mental blocks and with her gentle pursuance and guidance gave me clarity of purpose and courage to move forward on my chosen path of helping rural schools impart quality to its children who have equal rights as citizens of India. This association is about enlightening, educating and empowering each one of us to achieve beyond, by increasing our power exponentially with each other's help and support.

Thank you ma'am! for always being there and giving a patient hearing and practical advice to help clear my self doubts

PEER MENTORING



Mentor - Sumeeti Mittal
 Mentor - Shivali Singh

One of the important concept of Mentoring Forum is Peer Mentoring. This week we have a story of peer mentoring done between Sumeeti Mittal and Shivali Singh. They both connected and discussed what they are doing in their respective field during mentoring walk held in Jaipur. Shivali after knowing that Sumeeti is running school for underprivileged and school drop outs name Pratham Shiksha Charitable Trust



Members of the Women Mentors Forum, Jaipur
www.womenmentors.in

OBJECT OF DESIRE

How to create new objects of desire?

About six years ago I was so lost during my graduation. Doing the work only under demands of each subject, trying to please teachers to get good grades. But what distressed me more and more every day is that my work made less sense and have less uniqueness in each unit. They didn't have connections one with the other.

Was when a good friend at the time told me: Maira, why you don't stop doing something random for each unit and starts to do something for yourself, something that you really like to do.

I was in shock. In my 20 years of life previous, till that moment, nobody had never ever told me to do something I liked. I had no idea of what I really liked in that moment. I had never asked myself and no one else had never asked me that question.

So that was the key moment that changed the entire story of my graduation and probably of my life. I had to stare at me from the front, to look inside and ask me definitely:

What do you love?

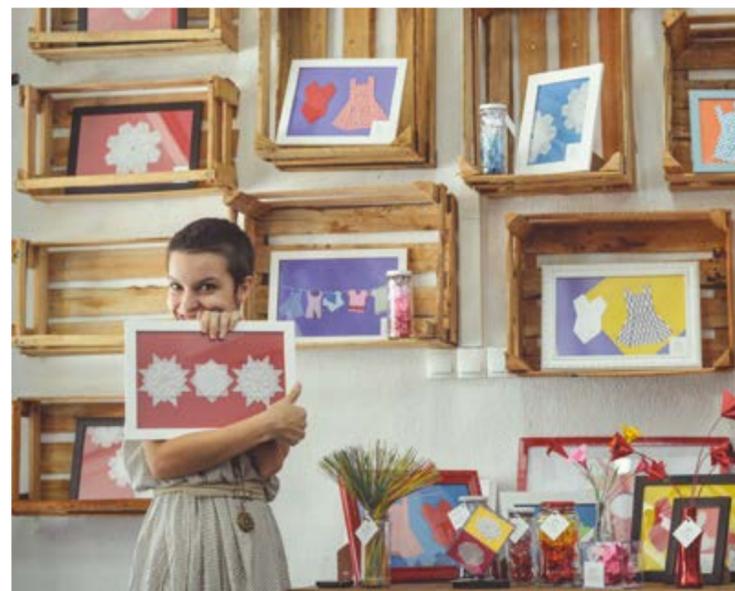
Where is your desire as a designer?

The answer didn't come ready, but I decided that starting in that moment I would continue to ask myself about it, and someday when I didn't expect I remembered how much I used to enjoy making origami (paper folding) in my adolescence, how good I was at this and how this activity used to give me pleasure, so I decided to resume these experimentation with paper. I did a test with parchment paper for a photograph analogical unit and how I was surprised when the results were beautiful and the teachers began to praise and encourage me to keep those projects and delve into them.

This began in 2011 and since then I never stopped to work with paper folding. Developed frames of origami, then made collections of accessory, prints, serigraphs, and the more I dived more and more ideas emerged, culminating in my work of conclusion of graduation: "Habitabile Sculptures" which I'll speak more calmly about in another edition, coming soon.

But don't stop there, even after finished my graduation the sculpture pieces became performances, scenarios of piece of theater, decoration of events. After this I started to teach origami for all kind of public: Retired persons, children with specials needs, children of any age, adults, as art therapy, and that always fed me more and more. Origami became my profession, my passion and my work together.

I'll never say that it was easy. Trust in your work, have self confidence to show your work to the world, be ready to handle with the critics is difficult. Sometimes our creativity is blocked also, but when you know that you love something you have to keep working and trust in your work.



So in 2015 I decided to start over all, leaving designs in black and white and conceptual art pieces behind and started to do things that I thought just beautiful, pieces of decoration to brighten homes. I made a frame, made two, I posted some things on the internet, and behold, a friend discloses another and again when I least expect orders arise more and more, invitations to fairs, invitations to exhibitions.

But the imagination never stops and when we begin to breathe work and wanting to innovate more and more. Behold arise luminaries.

I created the luminaries because I love Taurus (birds of paper) but was saturated see them in accessories, trinkets or mobiles often obvious and wanted to do something really different and innovative with them. Makes them an object of desire. And then came the idea of lights of led through the paper, created the luminaries and the audience fell in love.

I created the luminaries because I love Taurus (birds of paper) but was saturated see them in accessories, trinkets or mobiles often obvious and wanted to do something really different and innovative with them. Makes them an object of desire. And then came the idea of lights of led through the paper, created the luminaries and the audience fell in love.

My brand was in the beginning to happen when the opportunity to teach (my other passion) appeared, and feeling that here I could mix these two worlds and learn more and more about other culture to inspire myself so I thought that the brand would expect me a little in Brazil, and to feed me those colors, smells and flavors of India just will make me well as a designer.

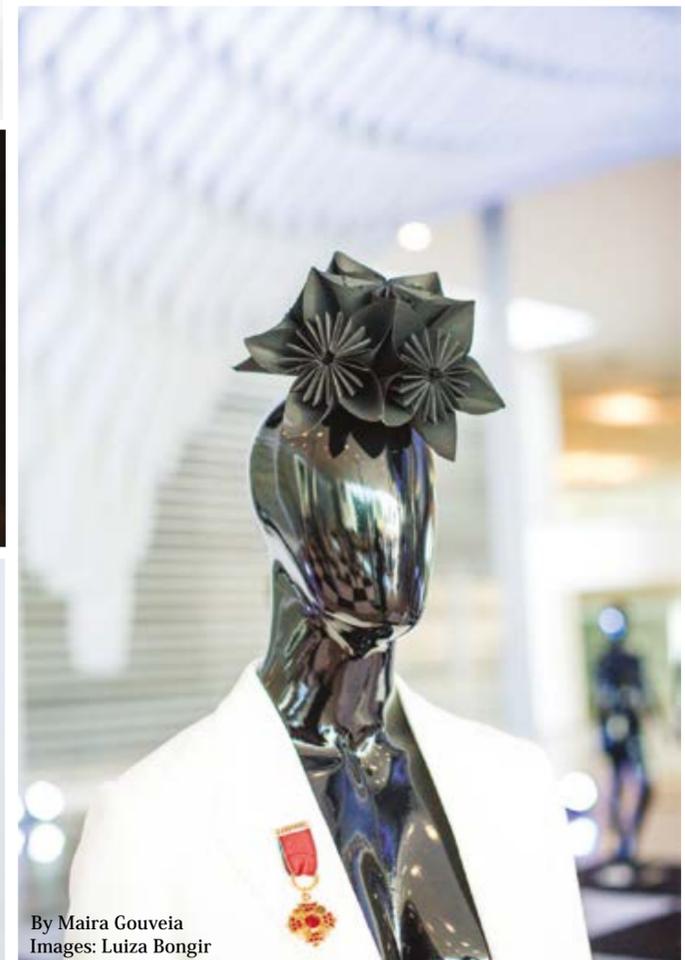


All this is just to say here that everything that we have to do is to pull the thread of imagination, be really persistent. We must never be afraid to show our works, ask new opinions, ask help, and keep working because only with hard work you can do something really new and innovative.

Look to the world every day thinking: how can I do this better? Fed yourself of world. Let everything inspire you. Try to learn something new, even small things every day. Be a designer is been innovative.

Because sometimes the creativity is locked, but if we have willing to open more and more eyes and look around, sure new ideas arrive. And if you do what you love and always makes with love, success is guaranteed!

I think the only way to create objects of desire is creating something that give pleasure and satisfy you self, when you do something with love and giving you best, there's no way to get wrong.



By Maira Gouveia
Images: Luiza Bongir

Believe

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 sociopolitical 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

FIND THE DESIGNER IN YOU



Curious/
Inquisitive



Imaginative/
Innovative



Passionate



Risk Taker



Problem solver



Strong Communicator



High EQ



Researcher



Out of the Box
Thinker



Eye for details



Hungry for Self
development

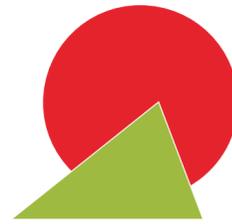


Listening &
Reflective skills

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
Choreographer
Merchandiser & Sourcing Professional
Independent Design Consultant
Design Strategist



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

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 & Sourcing Managers
Brand Managers
Bench Jewellers
Entrepreneurs

INTERIOR DESIGN/ RETAIL

Retail Interior Designer
Residential Interior Designer
Set Designer
Exhibition Designer
Landscape Designer
Museum Designer
Visual Merchandisers
Entrepreneur

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:

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.

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 situation to evaluate your style of response to discern your managerial ability

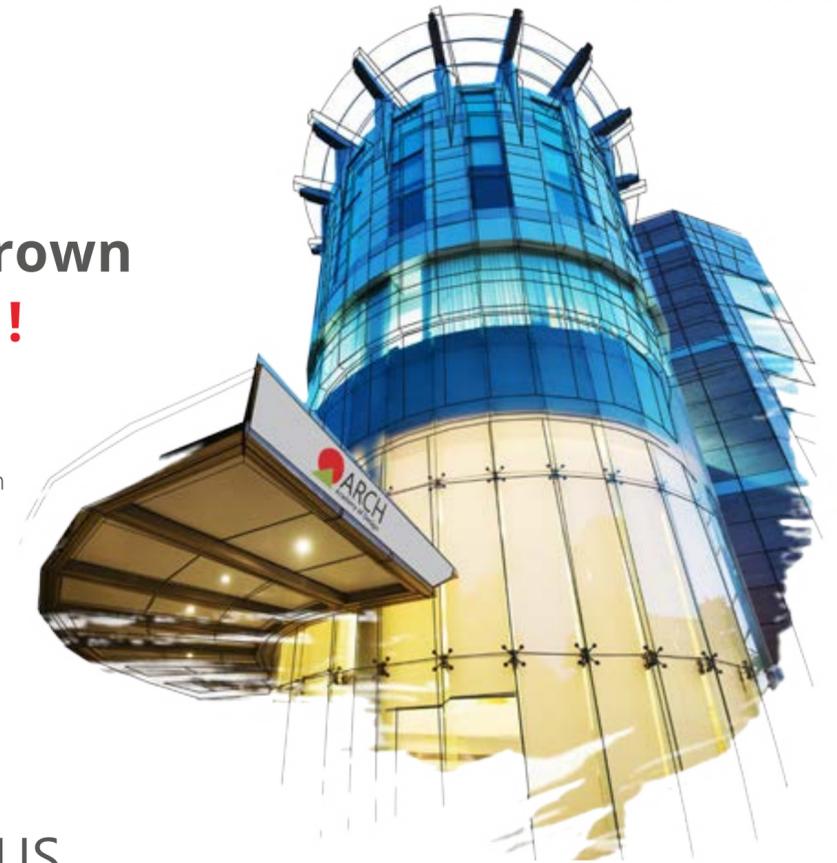
Portfolio: A Portfolio is the visiting card of the candidate, speaking of their interests & abilities and is a collection of any previous creative work done by the candidate in the form of illustrations, sketches, photographs, essays, prose etc, even films & slideshows that can be shown on a mobile phone

We have a New Crown Join us to Jewel it !

Sharing the much awaited news about the opening up of our centre in Delhi NCR, with state of the art facilities for teachers and students.

Yet another important milestone in our journey towards extending the Archway.

Delhi NCR Campus: Plot no. 124, Sector 44, Institutional Area (near Epicentre), Gurgaon-02



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Graphic & Interaction Design	Fashion Design & Entrepreneurship	Jewellery Design
Fashion & Textile Design	Interior Design & Entrepreneurship	Design Management
Interior & Spatial Design	Design Communication	Visual Merchandising for Retail
Product Design	Creative Styling & Sourcing	Product Photography
	Product Merchandising	

How to Apply ?

Apply for AIEED 2017
Fill online Application Form at:
www.archedu.org

Choose Campus:
Delhi NCR OR Jaipur

Select a Course you wish to apply for

Appear for online General Aptitude Test (GAT)

Appear for online/center based Creative Aptitude Test (CAT-only for UG Students) followed by Interview

For any query call
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admissions@archedu.org



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- Promotion • Entrepreneurship

**Last Date to apply for
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