ARCH invites applications for its entrance exam (AIEED) to its undergraduate programs, for the academic year 2011-12

DATES TO REMEMBER
1st Dec’10- 5th March’11: Online Application Form Availability
21st April’11: Form Submission
8th May’11: Entrance Examination
21st May’11: Declaration of Results
1-4th June’11: Situation Test & Interview

ELIGIBILITY FOR UNDERGRADUATE LEVEL PROGRAMMES IN DESIGN
(Degrees awarded by UGC recognized National University) Candidates who have appeared for or cleared 10 + 2 (CBSE / ICSE / IIB / State Board / HOS or equivalent as per UGC guidelines) 10+1 students can also apply

EXAMINATION CENTRES
- Ahmedabad
- Channel
- New Delhi
- Kolkata
- Jaipur
- Lucknow
- Mumbai

PROGRAMMES IN DESIGN
- Fashion Design
- Textile Design
- Interior Design
- Jewellery Design
- Accessory Design

ARCH ACADEMY OF DESIGN
www.archedu.org
www.aied.com

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PROSPECTUSES & APPLICATION FORMS CAN BE DOWNLOADED FROM www.archedu.org
Duly filled forms can be submitted online or by post enclosing a DD of Rs. 1250/- in favour of Arch Educational Society, payable at Jaipur, addressed to: The Admission Cell, Arch Academy of Design, 9, Govind Marg, Malviya Nagar Institutional Area, Malviya Nagar, Jaipur - 302017 Contact: 0141-4060500/02/03 Email: admission@archedu.org

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DISCLAIMER

ARCH ACADEMY OF DESIGN
Dear All,

Seasons Greetings!

Creativity is at one of its highest peak in its 10th year at ARCH.

The essence of a good education in design is the fusion of a great environment and a dedicated, innovative and professional academic community, supported by knowledgeable technical and administrative staff and you will experience all of it here at ARCH.

As one of the leading design institutions in India, ARCH has not only invested its energies in design education and training, but also supported and partnered with government and non-profit organizations towards the development of the Creative and Cultural Industries, especially in Rajasthan.

Apart from various exchange and top-up degree programmes with universities across the globe, ARCH is proud to have received various grants from both national and international agencies, and fruitfully and successfully utilized these for the completion of projects, benefitting the students and artisans together.

When dreams soar high and take the vision beyond the horizon, the journey becomes inspiring. Yes, the way now is lined with glowing pillars-those talented, motivated, youthful and energetic new members of our family. I welcome them to carry the legacy of the Institution, to newer heights.

Come, become part of a meaningful journey at ARCH!

“Archana Surana”

Is it easy to look at a ten-year journey in a detached manner?

Easier asked than answered and it depends entirely on whether one looks at it from inside that journey or from outside it. We are talking of the evolutionary run of a certain institution called the ARCH Academy of Design.

Having missed the exciting first nine years of its existence, I would have believed I had the capacity for that detachment required to objectively examine the contents and achievements of the period. Year ten and I am an insider now. And I am not quite so sure whether I could do it anymore. The detached view, I mean.

Somehow, I feel an inexplicable sense of loss at not having been there earlier, as part of the Yatra. There, working by the side of one of the most amazing, energetic, clear minded and determined young humans, you could ever consider having the good fortune to meet. She charges the environment and the work spaces with a nurturing energy so incredibly positive and bracing, that it is no surprise that this institution is peopled by some rather unrelentless affinities who so rightly and happily believe they have the capacity to & achieve anything in life. Together.

They have done it all, well beyond the call of duty. And keep on doing it! Wittingly and matter of factly! That’s family life here for you.

So it should come as no surprise at all that other incredible people have chosen to join the family to contribute their strengths in our march forward. And it should come as the least surprise of all that we have an extremely talented bunch of youngsters who could, in all probability, have found a place in any institution of their choosing, anywhere in the world, but chose to come here to ARCH to grow in THIS family. They are our most precious investment, and I am absolutely certain that they are all going to do us very proud in the not so distant future.

All the very best to all of us!

— Benoy Thoompunkal

Spirits Soaring High!

10 years of creativity, aesthetics and design education- in fashion, interiors, jewellery!

The stimulating journey has only infused ARCH with the energy to achieve newer heights of excellence in education and training. Our successful 2000+ student-alumni are celebrated testimonies of our endeavors.

This is the right moment to take a pause, to look back, to learn and unlearn and relearn, to redefine visions for higher goals and newer destinations. Fresh perspectives and courageous actions find expressions in all aspects at ARCH- one face of which is this revamped magazine.

It has been a long journey for the magazine too. From a mere eight paged chronicle of events, ‘ARCH Ki Tarikhabar’, the newer avatar ‘BackStitch’ has evolved into a more serious, thought-provoking and meaningful creation.

‘BackStitch’, the official publication of ARCH, is produced and published every quarter. For the motivated students, the magazine provides insights into career options in the Creative and Cultural Industries.

So, what’s new about this issue, in the least? A dash of creativity amidst the madness and eagerness for achievements, among others. The cover page is hand crafted with embroidery and paint-an emotional expression of earnestness in work. Also, for the first time ever, experts from the industry and education sector speak to you about newer avenues in design.

Regular features in ‘BackStitch’ will now include feature articles—both by seasoned veterans and novice students, articulate coverage on the alumni of ARCH, letters to editor, apart from the reportage of assortments of multi-faceted events at ARCH, amongst others.

The magazine welcomes the contribution of articles on design education and policy making, contemporary trends and styles along with general orientations.

Kindly write to mmaata@archedu.in for suggestions.

Enjoy the issue!

— Mamta Mantri
Much to my pleasure, I was sent to where I belonged: to see the real world of misery and helplessness and to contribute in whatever small way I could. People belonging to the harsh reality of life were often choreographed as the 'developing class' by those self-appointed game referees and notable personalities of the philanthropic world akin to the corporate tontos. But this was a one-sided story of development development of the infrastructure only rather than the people. The donor money was available to experiment with diverse approaches & tools to make an impact at the grass roots level, but more often than not, this was utilized for the smart maneuvering to give these experiments a 'Design for Development' (DiD) outlook. Having said that, the DiD approach was much more useful to learn the rules of the game and, very importantly, acquire the key attributes like 'humanity approach', 'learning attitude', 'patience for results' and 'networking for access to markets, technology and the means' amongst others.

These early lessons in the 'Development (Not-for-profits) Sector' came in handy, as I consistently networked my way up with all kinds of bright and committed people, who were at least trying to make a difference, if not anything else. This to me was a 'Design for Growth' (DfG) approach which was a winning formula that worked most of the times! 'Design for objects' (DiO) as a new application of 'Design' came as a corollary with TRC, which for the first time I saw as quite a useful software to run various applications of hardware viz. art-n-craft, industrial manufacturing and architecture amongst many different fields of economic activity.

All this realization worked very well for me, when I got an opportunity to go global and work for bigger and larger development agencies, who understood perfectly well how to 'Design a Development Package' and how to apply advanced window dressing skills to mobilize external resources/donor money. In other words, these international non-governmental agencies were doing exactly what a smart designer ought to do: 'put old wine in new bottle and market tactfully'. This is relatively a more skillful area of application, where one learns the art of building international contacts other than writing up fund-raising projects, based on the capitalization of a few demonstrated successes from the past. One can aptly call it 'Design for internationalization' (DiI).

'DI' is the latest fad amongst outward professionals, expanding NGOs and the for-profit companies, other than relevant CSOs (Civil Society Organizations) who are making rapid strides by selling these 'Designer Packages' of their success stories to the likely funders and stakeholders with a clout in the big and vast world of philanthropic capital.

One ought to be a designer-for-sure!

Raj Jani is currently the Value Chain Advisor at SNV Netherlands Development Organisation, Cameroon. A dear part of the ARCH family, he has had 15 years of experience in the development and management sector.
THINK. CREATE. EMPOWER

DRAJAN

How do we bring process based learning based on reasoning to every subject that is taught in school so that the "school" mind progressively becomes the "empowered" mind?

Some schools like the Riverside School at Ahmedabad, Gujarat...have been inculcating these approaches for the past 8-10 years with an amazing success rate. Every student approaches each subject like a class project, and the process goes through preliminary research based on a hypothesis.

This then investigated and worked on to see whether the initial idea had substance and then whatever conclusion is reached, it leads on to the next stage of enquiry. And so on. Every standard has project-based learning with a mixed input, learning that is instructor lead, but with enquiry and questioning. Also the classes are mixed and seniors learn from juniors and vice versa.

And the children from such a system come out empowered to cope with any challenge thrown at them.

In the long run, whatever industry they join, these children will come up with creative solutions in whatever career route they choose to pursue. The education industry needs a dose of ‘creativity’ in its approach to empowering minds - ground up and en masse.

Maybe that day will come.

D Rajan is a design educator and alumnus of the National Institute of Design, Ahmedabad. He believes that real education is that which thrills you and makes you a better person. He helps educators discover & use unconventional teaching tools and rediscover the joys of education.

ANURAAG SINGHAL

A group of children were playing near two railway tracks, one still in use while the other disused. Only one child played on the disused track, the rest on the operational track.

The train is coming, and you just beside the track interchange. You can make the train change its course to the disused track and save most of the kids. However, that would also mean the lone child playing by the disused track would be sacrificed. Or would you rather let the train go its way?

Let’s take a pause to think what kind of decision we could make.

Most people might choose to divert the course of the train, and sacrifice only one child. You might think the same way, I guess. Exactly, I thought the same initially because to save most of the children at the expense of only one child was a rational decision most people would make, morally and emotionally. But, have you ever thought that the child choosing to play on the disused track had in fact made the right decision to play at a safe place?

Nevertheless, he had to be sacrificed because of his ignorant friends who chose to play where the danger was. This kind of dilemma happens around us everyday. In the office, community, in politics and especially in a democratic society, the minority is often sacrificed for the interest of the majority, no matter how foolish or ignorant the majority are, and how misguided and knowledgeable the minority are.

The child who chose not to play with the rest on the operational track was sidelined. And in the case he was sacrificed, no one would shed a tear for him.

The great critic Leo Vesiijk Julian told who the story said he would not try to change the course of the train because he believed that the kids playing on the operational track should have known very well that track was still in use, and that they should have run away if they heard the train’s sirens. If the train was diverted, that lone child would definitely die because he never thought the train could come over to that track! Moreover, that track was not in use probably because it was not safe. If the train was diverted to the track, we could put the lives of all passengers on board at stake! And in your attempt to save a few kids by sacrificing one child, you might end up sacrificing hundreds of people to save these few kids.

While we are all aware that life is full of tough decisions that need to be made, we may not realize that hasty decisions may not always be the right one.

“Remember that what’s right isn’t always popular and what’s popular isn’t always right.”

Everybody makes mistakes; that’s why they put erasers on pencils.

Anuraag Singhal is author of India’s first indigenous book on Visual Merchandising and Chief Editor of THINKank - India’s only online Newsletter on Visual Merchandising. He is an MSA in Sales & Marketing from IMI-Mumbai Institute of Modern Management, Pune (now known as BIMM). He has over 16 years of rich experience in Design, Retail, Visual Merchandising and Store Design. He also conducted many trainings & workshops for middle and senior management on Visual Merchandising and Developing CREATIVITY. You may reach him at mail@anuraags.com
October 5, 2010
Amber Fort, Jaipur
To encourage tourism during the Common Wealth Games fortnight, a fashion show was organized showcasing the works of Mira and Muzaffar Ali, Pallavi Jaipur, Rohit Kamra and Nidhi Tholia at Jaleb Chowk, Amber Fort. The students of Fashion Textile Department, ARCH helped backstage in work with them, while working with the ace designers.

September 6, 2010
ARCH Campus
Saline Forndemore, a sculptor artist and an enthusiastic woman entrepreneur from Germany, took up a one day workshop on the art of clay modeling, with an emphasis on understanding the basic forms and techniques involved in pottery.

September 9, 2010
ARCH Campus
Mira and Muzaffar Ali’s fashion show was organized at Jaleb Chowk, Amber Fort, Jaipur. This was an event in a series of events that were organized during the Common Wealth Games fortnight.

September 10, 2010
ARCH Campus
AIESEC National Conference

September 14, 2010
ARCH Campus
Enlightening the students of ARCH about the six figure statement of one of the leading fashion icons of the world was Yaffe Ioray, Assistant Cultural Affairs Officer, American Center. It was a pleasure to know about Michelle Obama’s favorite designer, personal style statements to her wardrobe regular & her list of favorite designers: Jason Wu, Narciso Rodriguez and Naeem Khan.

September 20, 2010
ARCH Campus
Mike Wamble (Wamble-Mallory Challenge Grant) was awarded to the ARCH director. Ms. Anchura Saxena (Partner Mentor) bringing her entrepreneurial skills. This two-week program aimed towards training 100 young women entrepreneurs in India to promote their businesses. The Hickman’s event was inaugurated by Dr. V.K. Bhatnagar, President, WIF, Dr. Anju Mittal, Director, Global Women Artisan Export Development Program, Ms. Mary Chow, President, Mira Ghosh & Associates, & Dr. Sabaq Islam, Secretary of the President, WIF. The program is meant to enhance survival, growth, resources and innovative plans for women; November onwards.

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Teachers Day Celebration

September 5, 2010
ARCH Campus

Design a Career Counseling session with School Students

August 30, 2010
Various schools in the city
ARCH conducted seminars & counseling sessions to increase awareness about career options in Design.

Forbes Fair 2010

August 26, 2010
B M Birla Auditorium, Jaipur
The students of Interior Design & Visual Merchandising Department created visual displays for 15 students at the FORBES F1, besides the ARCH stall.

Independence Day Celebration

August 15, 2010
ARCH Campus

International Summer Program

July 7-30, 2010
ARCH Campus
For the very first time in the decades long history, ARCH has offered international Summer Programs for students across the globe to appreciate Indian art, crafts and culture. 3 students each from U.S.A., Sweden, Austria took course modules in Indian textiles and jewelry.

Lagan Mandap Wedding Exhibition

August 29, 2010
SMS Convention Centre, Jaipur
June 28-29
ARCH Campus
Under the Twinning Program between ARCH, India and Textilia Gymnast, Sweden, 4 faculty members visited ARCH. Also, students from Textilia shall come to ARCH in November 2010 for a 3-week program to learn surface ornamentation, while the students from ARCH shall visit Textilia in May 2011 to learn Creative Pattern Making with Digital Inputs & Surface Technology.

July-August
ARCH Campus
ARCH is very proud to have conducted Wood Craft training programs for 8 & 10 weeks for the artisans, under the Human Resource Development Scheme of Development Commissioner of Handicrafts (DCH), Ministry of Textiles, Govt. of India. More than 100 artisans will be trained in Textilia workshops in textile, metal, wood, leather & terracotta.

April 15, 2010
ARCH Campus
With an objective of exploring opportunities to improve our education system through shared practices & staff development, ARCH conducted a workshop on "Design Thinking for Art & Craft Teachers". Ms. Deborah Published, Assistant Director & Ms. Laura Green, Course Leader, University Centre, Kent, UK attended. Mr. Ravi S. Karkera, Director, AEC, Mr. Hari Shankar, Commissioner, Commerce, and Mrs. Archana Sachra, spoke on relevant aspects.
"THINK SKILLS WORKSHOP"

Dean’s instructions to the faculty and staff for a life-time journey

- One live, tolerably healthy human being
  gender & age no bar

- A hole in the skull. No size limitations. (Those who don’t possess appropriate tools can avai ARCF Workshop facilities and the services of Head Plastic Surgeon Kamal: Janged)

- A CATScan/EEG (to confirm presence, size, condition & position of brain)

- A Certificate of Insanity from an experienced & qualified roadside Psychiatric Counselor. (List of local practitioners available with Miss Vijayal Jeswani. Please note: no complaints, no litigation please)

- A copy of your Artistc License duly signed and stamped by a Notary Public possessing a work experience of no less than 80 years

- A pair of eyes, a pair of ears, a pair of nostrils—all in good working condition (No earbuds or handkerchiefs are permitted in workshop)

- All 10 fingers on both hands (Please check and test the phalanges for flexibility and audible creaks. Peacock Dill available on order. Replacements, if required, are available with Dr. Janged above, but please note: Only Pine wood, no sheathes, no warranty, limited models, & first come first served)

- Those who can’t walk to the venue can be provided with Stretchers or Wheelchairs. Please book those in advance to avoid drowning

- Those who are prone to general hysteria and crying fits are welcome to bring their own buckets

- Ivory Sheets
- Fervor
- Homelite Matchboxes (Full)

- Space for other surprise demands

On completion, all survivors shall be personally congratulated by Mr. Thorumpunk, & presented with a silly piece of paper. Additionally, they shall receive All Year Passes to the Chennai Zoo & Gift Vouchers for buying peanuts for the monkeys there. Lucky guys!

Editor’s note: The workshop did happen. And everyone lived happily ever after, including the monkeys!
Firming Footholds!

Lines, Shapes, Value, Color, Texture, Balance, Proportion and Rhythm- these fascinating terms are the foundation stones to any design principle and learning these in the Design Foundation Course at ARCH is fun. The elements and principles of design are explored in relationship to their compositional importance.

"The utilization of the design process is the key to arriving at successful design solutions."

articulates Mangeesh Apte, Head of Department, Design Foundation Course.

It is imperative that a student gets an exposure to constructive, perceptual, symbolic and expressive aspects of design within a variety of relationships. Knowledge of contextual cultural, historical and social significance of design will only make them better designers.

Its time to get on to that firm footing!
The Exuberance of Fashion

While the fashion world continues to enthral human minds with its magical spell, it also emerges as a lucrative career option to the youth today, promising remarkable growth, glamour and financial success. The fashion industry in India is also expanding while carving out its own niche in the global market.

About the course, Kunal Dutta, Head of Department, says, “It develops students’ sense of cultural and aesthetic appreciation of fashion and gives them the opportunity to experience and participate actively in a creative design process in which new ideas can be developed or old ones modified.”

Students can widen competencies in researching, analyzing, conceptualizing, exploring materials, designing and constructing fashion garments incorporating both regional and global design sensibilities, while simultaneously evolving their personalized individual version of fashion.

Measure your way up there!
The Opulent Music of Jewels

Jewellery has always been a symbol of wealth, power and love throughout human history. They are among the most desired objects in the world because of their pristine beauty, rarity and value. In the gemstone city of Jaipur, jewellery commands a powerful physical, as well as emotional engagement, not just with the wearer, but also with the designers and businessmen, as they explore the ergonomics, suppleness and facets of the shining metals and stones.

The term ‘jewellery’ has come to signify a lot more than just a few precious metals and gemstones. Jewellery design is a form of a creative art that studies precious metals and gems and their design. It involves the creation of newer styles as well as lending a contemporary touch to traditional patterns, thereby enhancing its variety and range.

The department of Jewellery Design, AICl, established in January 2000, focuses on understanding functional and nonfunctional objects, emphasizing conceptual thinking, innovation in design, and refinement in craftsmanship. "Cultivating creative and independent-minded individuals, the emphasis is on career preparation through competitions, collaborative projects and exhibition opportunities," says Shivani Kaushik, Academic Coordinator. Students train from a wide range of technology in facades for precision casting, laser welding, finishing, enamelling, lacquering, CAD/CAM, forming and stone setting processes.

"This career prospect involves hard work, constant experimentation and plenty of field work. Innovation is the watchword. A young and motivated student, along with a creative mind and an understanding of contemporary as well as traditional styles of adornment, can be most suitable for jewellery design. Above all, a jewellery design student should keep abreast with all contemporary trends and forecasts at home and abroad," opines Indrajit Das, Head of Department, Jewellery and Accessories.

What more than the magical, multisensory engagement with that sensuous, yet divine piece of tinkling jewellery!
Neha Chauke
Currently employed with Jewels Empire
Exercise: Range Development
Brand: Roberto Cuvi
Inspiration: Gucci

Shweta Bhangra
Currently employed with Value 8 Gems Ltd.
Exercise: Multimedia Jewellery
Inspiration: Lotus flowers
Material: Gold with ebony wood

Vishnu Soni & Ashish Bhalodia
Exercise: Kundan Meenakari Jewellery
Inspiration: Cathedrals of Russia

Pendant
Brooch
Earrings
Y Necklace
Combined pieces
First Runner-Up JJS 2010 Jewellery Design Competition
Casual Category

Nominated for JJS 2010 Jewellery Design Competition
Evening Wear Category

Nominated for JJS 2010 Jewellery Design Competition
Casual Category
The Poetry of Space

Interior design is not just the art of creating experiences in space; it is the art of creating environments that communicate meaning in a cultural context. It is a lot more than the creation of shapes, materials and constructions in a functional, spatial setting.

"In an age of mass produced look alike apartment structures, it is only the design of the interiors, which makes the house, my home. This is where the interior designer comes to your rescue," explains Rajesh Kumar, Faculty, Department of Interior Design, ARCH.

Benoy Thommankal, Dean and Head of Department, says, "A student of interior design must have the ability to explore for deeper meanings while working with space. They must use a multi-disciplinary approach that integrates diverse fields of graphic design, industrial design, lighting, architecture, multimedia and new media for designing experiential spaces that are immersive, engaging, communicative, entertaining and educational."

Explore newer poems and lines in visionary environments!
The Choreography of Adornment

An Accessories Designer is generally responsible for conceptualizing, developing, and creating designs of jewellery pieces, handbags, hats, belts, gloves, scarves, as also leatherwear, glass products, footwear, watches, scarves, giftware, tableware and silverware, etc.

The Crafts and Accessory Course is based on the traditions and expertise of craft and sartorial skills. Lifestyle accessories design courses envisages work opportunities in the ability to generate systems thinking towards range development and design collection in relation to fashion identity and prevailing fashion trends.

At ARCH, a designer develops competence in handling marketing and retail environment, product merchandising, and consumer interface issues within design context, integrating finer aspects of technology, materials and processes.

ARCH has been conducting various programs under the 5 year long prestigious Artisans Training Program, sponsored by the Development Commissioner of Handicrafts, Govt. of India, Ministry of Textiles, under the Human Resources Development. The tri-party of artisans, ARCH students and designers, has created an assortment of interesting products.

Time to sign off your line!
Chandani Sharma
Interior Design, 2009
Designer, M US Murugesh, Bangalore

"While the Indian urbanity is blighted with icon-mad skyscrapers, interior design must reclaim the potential for sustainable and socially responsive environments."

Aditi Tewari
Fashion Design, 2010
Designer: M S Kupashya Fashion
Jaipur

"A combination of genuine concern, precise design and innovative thinking makes the designer shine."

Richa Gupta
Interior Design, 2006
Faculty, Visva-bharati Institute, West Bengal

"Fashion is a manifestation of individualism reflected itself in style, and it is imperative that a designer achieves that sense of highly personalized style. It must speak for itself."

Shubham K Raj
Jewellery Design, 2007
Designer: Owner, dprogetto, Dubai & Fashion Charmergrapher

"It is important for a designer to approach their work with their own personal tastes, ideas and understanding and then question it."

Rahat K Jain
Jewellery Design, 2009
VC Manager, Annu

"My desire is to create beauty. The person wearing my jewellery must feel elegant and poised, flattered and special."

Priyanka Beriwal
Jewellery Design, 2008
Designer, Dangayach Jewellers

My jewellery encases, in the spirit of the time, new classics that are beautiful yet unique, combining the traditional with non-traditional in wearable work of art that reflects tribal sensibility in a contemporary urban way."
expressed

The Convocation Ceremony was celebrated ceremoniously in the presence of esteemed guests like Shri Vimal Chand Surana, eminent social figure & Proprietor Surana Jewellers, Shri S N Ambekar, Regional Director, IGNOU & Shri Dilip Baid, President, Federation of Rajasthan Handicraft Exporters. Out of 330 graduates, 30 students from across departments were awarded distinctions for design excellence. Ms Sunita Yadav received the award for the “Best Academic Staff” & Ms Nitya Jain for the “Best Non-Academic Staff.”

More accolades to get, ARCH!

Abhishek Dutta, the niche fashion designer from Kolkata, was very impressed by the students’ creations and appreciated the depth of research and documentation that they had put in their efforts.
A great way to recycle

It's an exchange of ideas with style

In search of all that glitters...

Fashion fresh-up

Dance till you drop!

Decoding Mrs O's black belt in fashion

Teaching teachers

Students taught how to set up industry

READY FOR ROTRACT

Arch