

Arch

backstitch

RAJENG/2012/44989 • Vol. 5 • Issue 9 • Rs. 60/- • Jaipur • December 2016 • Design Magazine of ARCH



Every Gift Matters | Non Western Fashion | DesignStory | Heritage Week



Season's Greetings !!

Dearest Readers,

Hopefully you had a delightfully designed Diwali.

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

A meeting with Ms. Faith Singh- the lady behind the brand Anokhi; An insightful conversation with Mr. Vikram Joshi, experienced Textile technologist and owner of 'Rangotri', both the personalities have been working relentlessly towards the promotion of the crafts of Rajasthan. The authentic knowledge of their experiences with crafts like block printing of Rajasthan deserves international recognition. Arch family was lucky to host a dinner event for Ms. Carrie Morgridge and learning how every gifts matters in our lives. Her tireless efforts for The Morgridge foundation, in the field of education and health is commendable. Her life and her book is an inspiration to the thought of working hard and leaving an impact on the world.

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

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

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

Archana Surana
Editor



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

India Design Summit 2016

December 5th - 6th, 2016 | Hotel Lalit, Mumbai

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

Sandalwood Miniature carving artist show

December 5th, 2016 | Jaipur

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

Jaipur Art Summit,

December 7th, 2016 | Ravindra manch, Jaipur

Jaipur Art Summit is a five-day long event organised by Art Summit Foundation in Jaipur City, which has, for the last 3 years showcased the creative arts across multiple mediums and formats existing in India. In its fourth edition, impetus will be given to create a synthesis of Indian and World art.

Cover Page

Artist: MAIRA GOUVEIA, Faculty- Fashion and Textile at Arch

Photography: Abhishek Sharma, ARCH Faculty

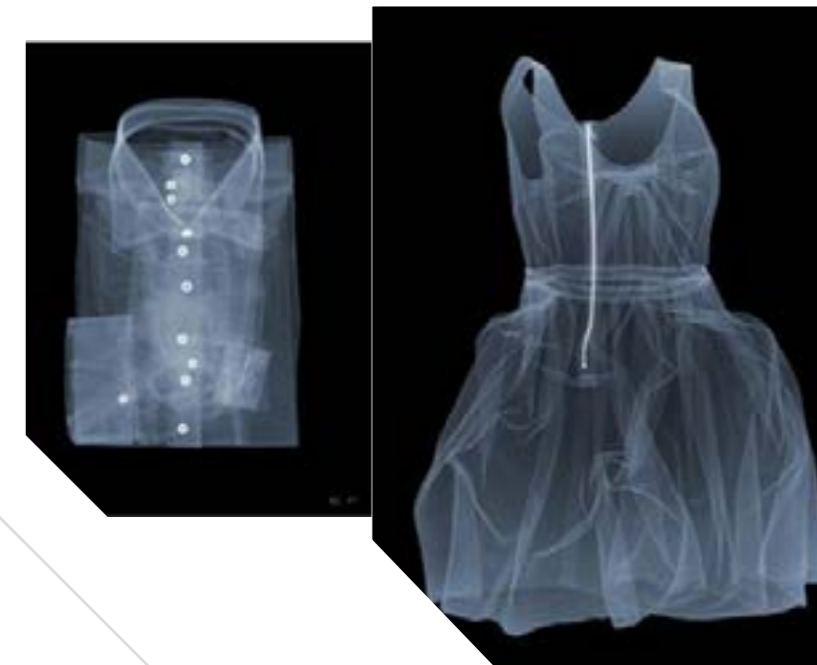
VISUAL LEXICON

The Vocabulary of Design

X-RAY FABRICS

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

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



X CHAIR

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

XANTHITANE

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



X-HEIGHT

The term x-height refers to the height of the lowercase x in a given typeface at any given size. It provides a way of describing the general proportions of any typeface.

There are few fixed rules regarding the choice of typefaces with various x-heights. Considering the audience, the reading environment, and the typographic application is always an appropriate starting point when choosing typefaces with the right x-height for any given situation.



Design Quest

BENOY THOOMPUNKAL
Director Academics, Partnerships, Research & Innovation, Arch Academy

After reading Economics at St. Stephens College, Delhi, he went on to specialize in Furniture Design from the Faculty of Industrial Design at the National Institute of Design, Ahmedabad.

His practice as Design Consultant and Academician for over 30 years, covers a wide expanse of fields in the multifarious world of design.

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

Q.4 How is Fashion & Textile Design programme different from Fashion Design programme?

Saksham, Pune

A- The Fashion Design programme at Arch intends critical engagement with the subject of 'Fashion' in all its forms, which includes retail, press, advertising, public relations, branding, film, music, broadcasting and lifestyle as well as the role that personnel such as photographers, stylists, models, consultants, editors, art directors and others play in the industry. Fashion and Textile offers learning opportunities across innovative Textile Design and Product Design, focusing on core specialist Textile Techniques of Weaves, Prints, Surface Ornamentation and Knits along with the nuances of Fashion design.

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

Pranit Agarwal, Jaipur

A- Students applying after class 12th can apply for two kinds of programmes - Design OR Design & Business. We offer programmes in Fashion Design & Business, Interior Design & Business, Jewellery Design & Business, Craft Product Design & Business, Graphic Design & Business, Fashion Design, Interior Design, Applied Arts (BVA), Lifestyle Accessories Design. All these courses are internationally recognized by Pearson Edexcel. They are Level 5 HND BTEC (Business & Technical Education Council) Qualifications and help students for progressions to Degree Level in the UK. You can take a personalized counseling or visit our website www.archedu.org

Q.6 I'm a graduate student and want to know if Arch offers post graduate programmes in Lifestyle Accessory design. What are the other PG programmes available?

A- Lifestyle products have emerged as a major market segment in India, especially over the last five years. Lifestyle accessory design covers the entire spectrum of accessories and lifestyle products that include precious, semi precious and costume jewellery, leather goods, footwear, watches, giftware, tableware,

silverware, crystal ware, office furniture as well as elements of consumer interface design and retail environment design. The lifestyle accessory design programme is intended to train designers to actively create for the mental shifts in high end living and the numerous areas open for lifestyle changes. Students are encouraged to undertake focused research which involves in-depth understanding of target user towards making customized and successful product solutions. Delhi centre will enable us to offer more prospects of collaborations with foreign Universities due to its strategic location in the capital of India.

Q.7 I am looking for a course in Graphic Design. Please elaborate on the research opportunities in this field?

A- Research based teaching methodology enables more opportunities for evolved learning. Here at Arch, a state of the art infrastructure including an Apple Mac Lab supports the industry based learning requirements. The 4 Year UG course in Graphic Design and the 4 and 2 Year professional course in Design Communication provides an opportunity to be part of the 2 year UKIERI (UK India Education Research Initiative) research project. International exposure & research opportunity is provided to the students through its linkages with IFFTI (International Foundation of Fashion Technology Institutes) and ICSID (International Council of Societies of Industrial Design) where you can get a chance to present research based papers.

Q.8 What kind of experience will I get as a Design student at ARCH & Jaipur?

A- Jaipur is a thriving student city, the college experience at ARCH is more than just classes. It's about discovering and developing an understanding of the culture while getting exposed to the art, craft and talent of the local creators, understanding and contributing in real ways to the evolution of sensibilities through the study and practice of Design. Jaipur is popularly known the world over as the 'Pink City'. 'Glimpses of the glorious history of Jaipur are visible in its crafts, city planning, royal artifacts, colorful culture, and splendid forts. Jaipur today is a hub for industries connected with craft export, jewellery, block printing, textiles etc.

You can post your queries to: directoracademics@archedu.org

To subscribe to Backstitch, send your request at: editor.backstitch@archedu.org



Arch Academy Pavillion at Vastra

The 5th edition of Vastra 2016 - International Textile and Apparel Fair, A Joint initiative by Rajasthan State Industrial Development and Investment Corporation Ltd. (RIICO) and Federation of Indian Chambers of Commerce and Industry (FICCI) and supported by the Government of Rajasthan and the Union Ministry of Textiles concluded on 23rd October, 2016 at Jaipur Exhibition & Convention Centre, Sitapura Industrial Area, Jaipur, India.



Vastra 2016
International Textile and Apparel fair

An Initiative by:



for the buyers and industry. The following collections were displayed on ramp by leading models and show choreographed by Anoop Banerjee.

Natural Dyed Garment with Button Masala Technique BY STUDENTS OF THE ARCH ACADEMY OF DESIGN

Eco friendly and organic garments designed by the students of the Arch.

This Pure Natural Fabric Garment for women is hand dyed & embellished using various interesting techniques of Tie & Dye with Button Technique converting to Stitching Technique.

GANJAPPA BY PALLAVI GUPTA

Ganjappa, the concept design is inspired by the playing cards of Orissa from the historic times-Ganjappa in which the cards were artistically hands painted which have lost its existence and are replaced by the contemporary version of the playing cards.

INDI-GO BLUE BY PREETU BHANWERIA

Indi-Go blue, with Blue Pottery from the rich cultural pink city of Jaipur as the inspiration, Preetu Bhanweria's collection called mélange of classic construction and awesome silhouettes. Preetu allowed her color story as well as block prints, tie and dye, screen painting and textures to take centre stage.

KHOBSURAT EVA BY JUHI TOLANI

The beauty of this clothing lies in the vibrant colours, detailing, intricate embroidery, gorgeous fabrics and feminine silhouettes, clean and cutting edge. Silhouettes with a flawless fusion of Indian and western influences, embodies femininity and enchantment in this collection.

PUSHKAR UNVEILED BY SILKY KHETAN

Inspired by the bright colors and culture of Pushkar, Rajasthan. Focus would be on the usage of bright colors in creative silhouettes layered with traditional coats and western jackets, thereby putting a fun spin to the traditional ensembles.



With Industries Minister Gajendra Singh Khimsar and Senior Journalist Dharendra Jain, Bureau Chief, Lokmat Times Rajasthan and Advisor Arch.



ARCH at Vastra 2016, Garment Designed by Silky Khetan

JAIRANGAM



“Jairangam has been successful in providing a platform to people related to the theatre arts to showcase their art and get noticed by the theatre fraternity.”

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

The 5 installations at Shilpagram, JKK for **Jairangam** were made in collaboration with Arch Academy of Design, Jaipur.

Installation titled **PEACE** - depicted every individual's search for inner peace, the desire to live an enlightened life, to be impervious towards this world's perils, eventually realizing that all this exists in what we perceive as a godly and mythical realm.

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

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

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

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

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

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

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

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

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

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

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



Nukkad Natak 'Ab-Bas'



Reliving Theatre



Peace



Tomorrow



Looking Around



Quotes



Design is all around us: in the streets, on the bus, at work and in our homes. Designers see it, learn from it, critique it, and improve upon it on a daily basis. For most of us normal folk, it is a lot less obvious. People do say that the best design is that which gets out of the way and that lets you do what is needed. So, not recognizing really is OK. DesignStory gives us a chance to see the Design that surrounds us!



Pearson Award for the Best DesignStory
Vivek Saini

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

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

Ms. Carrie Morgridge shared her belief that no contribution is small whether in the form of money or in terms of time. Mr. John Farnam shared his story of joining the Morgridge Family Foundation and what inspires him to give every day, discussing in the context of "Every Gift Matters" a book written by Ms. Carrie Morgridge. The DesignStory competition was launched by film actor, Zayed Khan on 29th August, 2016. The intent of the competition was to build awareness about 'design' that surrounds us, to share stories, realizations & observations, which have the power to "TOUCH, MOVE & INSPIRE" us, and to reveal the possibilities of our incredible creative potential to build solutions.

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

Kirti's design story was concentrated on how nature has its own way of exploring things and it's our perception that makes all the difference in how and what life shows us.

Nilakshi's design story depicted how design speaks through silence. Design has its own language, even if no words are used, a design speaks for itself.

From simple clicks capturing daily humdrum life to intense emotions visible through life on the streets, students were able to seize the moment with their cameras with ease.

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



Pearson Awareness Award-Design in Nature
Kirti Khandaka



Arch Best DesignStory Award
Nilakshi Totla



Ms. Carrie Morgridge presenting the Pearson Award for the Best DesignStory to Vivek Saini



John Farnham presenting the Pearson-Design in Nature Award to Kirti Khandaka



Fashion & Location

NON WESTERN FASHION CONFERENCE 2016

NWFC
nwfashionconference.org

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

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

The 4th North Western fashion Conference was held in Belgium, at the University of Antwerp from 23rd Nov to 25th Nov 2016.

Organized under the guidance of Prof. Dr. Annick Schramme (University of Antwerp/ Antwerp Management School) and Prof. Dr. Ian King (Professor of Aesthetics and Management at University of the Arts London-London College of Fashion), the conference was preceded by a PhD workshop held on 23rd Nov 2016. The NWFC acknowledges the fact that different fashions systems have been and are located all around the world, and that these have developed in conjunction, competition and collaboration with—and also independently of—European fashion. Since 2011, several conferences on cultural management, the creative industries and entrepreneurship have been organized. The conference took place at the City Campus of the University of Antwerp.

Fashion can be an important engine in the environmentally, culturally and economically sustainable development of communities with the potential to be a crucial element in the cultural ecosystem that nourishes identity formation. With this academic conference, the aim was to explore the contribution of small and medium fashion companies in the sustainable development of their local communities. Focus was on discussing alternatives for the western-dominant framework and bridge the gap between cultural studies and fashion management, and between studies of European and non-European fashion systems. Different themes were discussed such as 'how to build a distinct local fashion identity', 'how to keep manufacturing and distribution local and/or sustainable' and 'how to offer an alternative to the international fashion powerhouses'. How can independent high-end designers compete with international power houses and establish a distinct fashion identity in a commodity market? How can they keep fashion production, skills and knowledge close to home? Since these are pressing topics, both in Europe and beyond.



Prof. Annick Schramme, Angela Jansen with Archana Surana

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

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

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

It's time to re-examine fashion! Over the centuries, it has been all about being 'In and Out of Fashion', as poet, play writer, and great thought leader, Shakespeare, was able to articulate appropriately back in the 16th century. Fashion houses brought about revolution not only in clothing styles but also gave people their self definition.

The word 'Fashion' in today's context is more about being iconic & aspirational, with Mass manufacturing brands finding their place in the global markets. Fashion and Sustainability as per our previous understanding are poles apart and today it has ignited a whole new thought process in the intelligentsia.

Many designers have been championing the cause of bringing forth Indian crafts for global appeal. Ritu Kumar, Sabyasachi Mukherji, mass fashion brands like FabIndia, Anita Dongre, to name a few. Fashion weeks in the country are focusing on promotion of heritage crafts and techniques.

Unless modernization progresses from a traditional space, fashion can never be sustainable, and as a concept the word Modernity does not really have to bear the brunt of the negativity that surrounds the idea of modernization.

Today fashion brands are closely working with local communities and learning from weavers and craftsmen to bring about a fresh look and feel to their offerings and contribute constructively to the fashion business.

Arch students Akshita Airan, Megha Goyal and Alka Yadav and ex-faculty member Bianca Mendes also got the opportunity to present their research papers:

Promoting the Craft of Dabu Printing to Earn Global Acclamation

— by Megha Goyal

In modern era, it is possible to create a synergy between industrial designers and artisan groups to stimulate the development and preservation of a local craft in a sustainable and commercially viable way. This study aims to explore how designers can make contributions to the artisan community. In this research we have analyzed the art of Dabu block printing. Also known as mud resist printing, is a traditional craft practiced primarily in the Bagru village of Rajasthan, India.

The centuries old craft of Dabu printing faces challenges, ranging from fewer skilled artisans and competition from less labor-intensive screen printing to water shortages and rising cost of materials. While

retailers sell Dabu printed products at a premium price, a fraction of this reaches the actual workers. In some ways the only way to keep the tradition alive is to contemporize it. The purpose of this article is to elevate the significance of the long-established craft of Dabu print in such a manner so as to multiply the number of people engaged in this craft.

Creating Aspects of Global Market for Local Fashion Business on the Example of Bagru Printing

- Akshita Airan

“Honored and elated to have gotten a chance to represent Arch Academy at an international platform. My research on the dying technique of Dabu printing was an eye opener to the various facets of this industry and how fashion business has the strength to resurrect this art.”

Fashion is a powerful tool for the sustainable development of communities in context to environment, culture and economy, thus facilitating global recognition and identity formation. Changes in the global fashion market such as fast-fashion trends, increased demand in varieties of textiles, popularity of technologies have led to the use of chemically produced materials, machine made garments over the traditional way of production—handcrafted and natural fashion to the digital level. While the upcoming generations are building future designs on the model of sustainability using innovative process oriented manufacturing, traditional way of production carried by craftsmen from thousands of years is still unrecognized.

This paper discusses the way of life and local business of a community called 'Chhipa', based in Bagru village of Rajasthan. Chhipas are keeping the traditional heritage of Rajasthan state, alive by continuing the practice of textile print using natural vegetable dyes termed as Bagru printing. Increased demands in production have led the artisans all over the country to synthesize the nature-originated dyes by adding chemicals in it, thus affecting the market growth. Slower production rate have also affected the market of the Bagru textiles.

Fashion shows, exhibitions are among the most anticipated in the world of fashion. These trend setting events are high contributors to the business of fashion worldwide. The research paper proposes probable solution to the above problem by bringing to notice the challenges faced by the craftsmen in the creation of the garment. The main idea is in delivering local heritage on international level by combining technique of bagru-printing in textile with contemporary design elements targeting clothing of modern consumers. This will lead to improved environmental sustainability, cultural identity and economic profitability.

Research Based Educational Method in Design to Equalize the Indian Heritage in Crafts With the Contemporary Global Market

- Bianca Pinheiro Mendes

The process of designing cannot be considered as a separate vein from research and likewise the processes of education in design. As designers, we have the power to create innovative solutions that connect the heritage and the modern, and as educators we may



Megha Goyal



Akshita Airan



Prof. Ian King, Professor of Aesthetics and Management, Univ. of Arts, London, Prof. Annick Schramme with Ms. Archana Surana



Panel Discussion at Univ. of Antwerp



Katerina, Alison Welsch, Ruth Clifford, Elinued Edwards



Dinner with the Organising Committee

Every Gift Matters

—Carrie Morgridge



“A gift must be more than simply a grant of money”, Carrie Morgridge. Do you agree? Deep down in the corners of your heart, you will be able to hear a resounding yes for this statement. Most of us who still believe that only contributing in terms of money, is the biggest form of philanthropy, should get a copy of Carrie Morgridge’s, new book ‘Every Gift Matters’. Philanthropist, Author, VP of The Morgridge Family Foundation and nine times Ironman Triathlons’ finisher, graduating ‘Summa Cum Laude’ from the International Academy of Design and Technology and learning the basics of philanthropy while working at The Aspen valley Foundation, Carrie and her husband founded the non profit The Morgridge family foundation in 2008.

The occasion was dinner and book launch of ‘Every gift matters’ at Diggi palace, Jaipur, hosted by Arch Academy of Design. Attended by Mr. John Farnam, Deputy Disrupter at Morgridge Family Foundation & Co-CEO of Share Fair Nation, Mr. Amitabh Shah, Founder and CIO Yuva unstoppable, Mr. Jaikrishan Jajoo. The event also witnessed distribution of prizes for the DesignStory competition and unveiling of the AIEED 2017 poster. Apart from getting to hear Ms. Carrie inspire people to give, Arch students got a chance to showcase their creativity through their very interesting installations.

The expanse of the event was laid with gift boxes of different sizes, wrapped to perfection, signifying that every gift, whether small or big is crucial to bringing about a positive change in the lives of people.

In her very first book ‘Every Gift Matters’, Ms. Carrie highlights that the essence of giving lies in how it is used and how big an impact it is going to make in the receiver’s life rather than just focusing on the amount of money involved. Each person has a gift and every gift matters. Philanthropy is all about finding your passion and then going to the root cause to support it.

On the question of ‘how’ to give, her response was simple.

“Give from the heart.”

It was a special day at the ARCH Academy of Design, with exciting events. The campus was bubbling with energy and the beautiful Installations by young Designers.

In a grand evening at Hotel Diggi Palace, ARCH hosted American philanthropist and author, Ms. Carrie Morgridge from the CISCO family. She is the Vice-President of The Morgridge Foundation & is among the world’s top-20 philanthropists besides being one of America’s Top 25 Philanthropy Speakers. She has also finished 9 Ironman Triathlons!

Opening the session Mr. Amitabh Shah, Founder and CIO, Yuva Unstoppable welcomed the guests and thanked Arch for hosting the event. Later Ms. Surana, ARCH Academy of Design felicitated the Chief Guest of the evening Ms. Carrie Morgridge. CISCO’s Morgridge family has signed the Giving

Pledge along with Bill Gates & Warren Buffet & Azim Premji. For the past fifteen years, Ms. Carrie and her husband, John, have worked tirelessly to leverage their foundation’s funds, spark innovation, and fuel transformation.

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



Ms. Carrie Morgridge with Women Mentors Forum, Jaipur



1

1. Unveiling the book “Every Gift Matters”, Amitabh Shah, CEO Yuva Unstoppable, Ms Archana Surana, Founder-Director ARCH Academy of Design and Ms Carrie Morgridge.
2. PDG Rtn. Ratnesh Kashyap and Amitabh Shah, Yuva Unstoppable signing the MOU to build Wash in Municipal Schools and Toilets.
3. Mr Vikas Jain, Regional Development Manager, Pearson Qualifications International presenting the souvenir to Mr John Farnam Deputy Disrupter at Morgridge Family Foundation & Co-CEO of Share Fair Nation.
4. Ms. Carrie Morgridge with Padmashree D.R Malvia, Jaipur Foot and Mr. Jaikrishan Jajoo, Jagriti Foundation.
5. Ms. Carrie Morgridge signing a Copy for PDG Ramesh Agarwal.
6. Ms. Carrie Morgridge with ARCH Family.



2



3



4



5



6



Mr. Rahul Raj Muthiah



Ms. Preeti Sabu



Ms. Vijay Keerti Rathore



Mr. Rajiv Surana



Ms. Madhulika Tibriwal



Mr. Parth Wasavda



Ms. Tripti Pandey



Mr. Ayush Kasliwal



Ms. Nien Siao



Mr. Rajesh Engle



Ms. Leela Bordia

Born and brought up in Bangladesh but truly pandemic (universal) in her perspective. Popular for bohemian inspired style of clothing, Bibi has tirelessly worked towards promotion of indigenous fabrics and crafts, as she aptly quotes 'Fashion for development is what I stand for'

In one of her interviews she was asked as to why she returned to her home turf after spending 20 years in the West as a model and a renowned designer with International labels. To which she retorted saying the love and affection of people of Bangladesh gives her the strength to

BIBI RUSSELL



PRASAD BIDAPA



Originally derived from Khadder, Khadi is term used for handspun and handwoven 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.

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.

Mr. Prasad Bidapa has donned many hats in his career span of 30 years, fashion stylist and choreographer, coveted as India's most influential

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 Dikki 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.

F "Fashion for Development is what I am"



Rajasthan heritage week being a project very close to her heart has given Bibi the opportunity to work with Rajasthani weavers and artisans and traditional fabrics of Rajasthan like kota doria. Bibi has been working constantly with Rajasthan weavers and artisans to re-invent khadi and other textiles.

move forward in her mission. Saving and reviving the crafts, supporting the crafts people and raising their awareness about the importance of education and health.

Bibi productions, based in Dhaka is the only head office she has in Bangladesh and most of her time is spent in villages with the weavers.

Since the end of the 1990s, Bibi Russell has been working to develop traditional textile and handicrafts in her country, as well as in a number of countries in Asia, Africa and Latin America. She is also a fellow of London Art University. This recognition was given to her for the contribution made towards promoting handloom.

Bibi has become a guarantor for more than 100 children, picked up from the streets who have been enrolled in NGO schools. In 2004, Bibi Russell received the Freedom Award and the United Nation Peace Prize.

Her expertise lies in creating innovative fabrics combining western taste with traditional drawings and materials while respecting local resources. Considering Bangladesh no more produces cotton, the R&D team at Bibi Productions is working to find a sustainable alternative to cotton. The research focuses on the recycling of textile materials or on the culture of other textile fibers.

Her long term goal is to create fabrics 100% made in the country and reduce the dependency on import of cotton, using this concept to guide

the operations at Bibi productions in countries like Cambodia, India, Sri Lanka, Colombia and in some African countries.

To quote Bibi "Fashion for Development is what I am"



Abraham & Thakore



Ajai Vir Singh



Rohit Kamra



Rajesh Pratap Singh



Himmat Singh



Urvashi Kaur



Swati Oberoi



Hemant Trevedi

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.



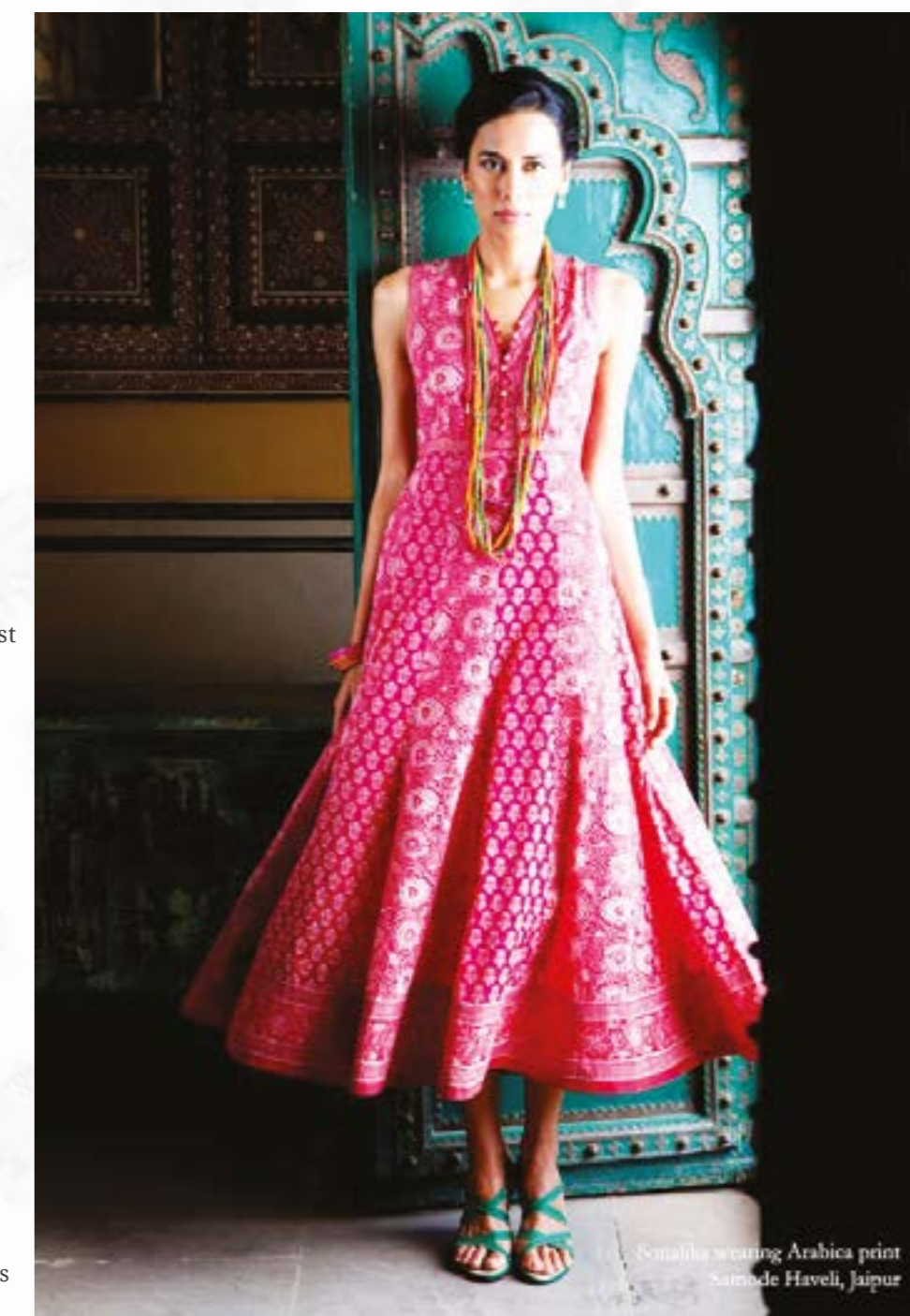
Anokhi Museum

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



Live Design

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



dynamics of the clothes with the body, the importance of accessories and clothes when removed from the body. How we can create an alive design.

The search initially reflected on the role of clothing, their characteristics, which it is expected and what is usually provided. Secondly, it is observed that interference the person using such parts cause, not just the design of the body's own built-in clothes, but also the interference that can be created voluntarily by the user, so we can highlight various alternatives created by designers and students to expand the possibilities of structuring of parts in accordance with the wishes and needs of those who use them.

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

At the end, the study turns to what happens clothing when removed from the body, after all, even when not used clothes not cease to exist, on the contrary, it continues its "life" independent of the user, either in the cleaning process or how it will be kept, if need be folded, hung, to crush

you easily if stain or fades. In addition, it seeks to rescue the clothes not only as a way of dressing the human body, but also a range of other objects, decorative or utilitarian, like curtains, appliances, linens, blankets.

Here we can draw a reflection on the possibilities that the clothing allows functions involving wear, protect, assist, adapt, in short the clothing design responsibilities are important not only an introspective relationship with the user, but there is also a key communication with the environment, context. So we can say that a "hostile environment, extremely cold, does not require the same conduct an escarpment landscape and uneven", that is, is necessary to know the whole of culture, environment, to meet the needs and difficulties that the clothes should try to remedy.

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

The role of design, we can say, is to capture the demands and seek solutions to problems. This requires knowing the physical possibilities, kinetic, the movimentation the types of tissue that can cover or watch over the locomotion of the body.



This was probably the key point of the revolution that Coco Chanel caused in the early twentieth century, to allow free mobility, one of fundamentals different security concerns of Chanel was to be able to move carelessly with your clothes and know that they would continue in their proper places, it was the freedom of movement that the woman joined straightaway after so many centuries arrested for excessive structures and tissues.

Textile technologies and their advances contribute more each day to the comfort and high adaptability only increase. Seek to imitate characteristics obtained by living beings in thousands of years of natural selection and in a matter of decades scientists discover methods of creating similar properties as the light reactions, water, temperature. These

technologies further expand the fields and forms of design activity that can take advantage of new tissue to increasingly improve its performance in the consumer markets.

The clothing as flexible space

We can consider clothes as a living space from which experiences a day-to-day, a daily and from it unfolded several other practices. Making an overview of the functions of the costumes for the historical process of humanity is concluded that the clothes today carries functionality and comfort, but the ideal body to which these clothes are designed in our culture is practically unreachable, and there difficulties for the majority of the population to find modeling consistent with their biotypes.

From the processes Industrial Revolution occurs introduction of machines that produce large amounts of standardized clothes, this confection series made establish is a standard template you want to meet a whole range of bodies, but that is seen is that there is no standard or bodies or clothing covering a majority of the population. Citing examples of Egyptians article emphasizes how important knowledge of the fabric to create the most versatile clothing and adaptable to various types of bodies.

Live Design -

contributed by MAIRA GOUVEIA, Faculty- Fashion and Textile at Arch



A FASHIONABLE SPRING SUMMER'17

Amazon India Fashion Week

Highlights to the Amazon India Fashion Week Spring Summer 2017

Fashion Design Council of India came up with yet another season of Amazon India Fashion Week. It was time to launch Spring Summer 2017. The event took place from 12th to 16th October 2016 at the NSIC Grounds, New Delhi. This edition of Amazon India Fashion Week in association with Maybelline New York for Spring Summer'17, plethora of professionals from diverse fields: choreographers, makeup and hair artists, stylists, bloggers, media professionals and fashionistas came together to take the mundane to the profound.

DAY 1 The Fashion Week started with a blast the Chanderi fabric with the show-Road to Chanderi where the 16 best designers of the country participated with the agenda for the revival of this fabric. FDCI joined hands with Jyotitaditya Scindia MP representing the Guna Constituency (Madhya Pradesh) where chanderi fabric hails from.

Chanderi is a little town known for its beautiful history, handloom and heritage in Madhya Pradesh, India. 16 celebrity designers made it their muse while rediscovering this very versatile fabric. Highlights of the show were Payal Pratap's gingham sari and angrakha blouse, petticoat skirts by Ka Sha, rainbow-hued saris and long shirts by Gaurav Jai Gupta, soft and pleated separated by Divyam Mehta and deconstructed silhouettes by Paromita Banerjee. The show had celebrities like Aditi Rao Hydari walking on the ramp.

After the opening, the show by Samant Chauhan who took traces from the Grecian and Aryan Influences was awe-inspiring. He took the pieces from the Aryan Invasion which were seen in the architectural silhouettes, dramatic trains, and creating an undeniably resplendent summer palette. While on the other hand Krishna Mehta's multicoloured belted saris with jackets, dramatic draped gowns, and asymmetrical kurtas set the mood for show.

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

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

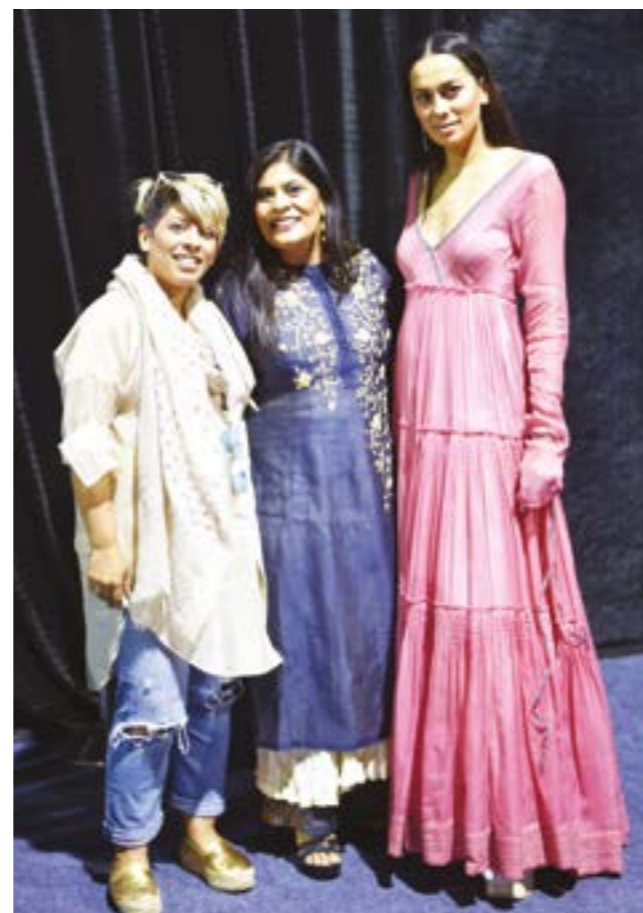
DAY 3 Day 3 was conquered by the Hop N Hop shows, colors, Ruffles and colors. The Rohit Gandhi and Rahul Khanna's show was the main highlight of the night. Sponsored by Nexa, the show had sleek silhouettes with sexy cutouts, clean tailoring, metallic studs and patches of silver were pitted against sober pastels and neutral colours. While Gauri and Nainika played with their signature ruffles Malini Ramani's soothing earthy tones, hand-dyed techniques and embroideries made the

collection fluid and effortless which was an extension to the designer's personal style.

DAY 4 Day 4 Ace designers like Pankaj and Nidhi, Amit Agarwal, Masaba Gupta and Pallavi Jaipur put up shows worth watching. Amit Agarwal wooed everyone with his futuristic I Cloud collection that strongly evoked the nostalgia of childhood days. Athiya Shetty remained the showstopper of Masaba's collection which was sponsored by Maybelline.

The end of the week came when it was time for the accessory shows, the menswear shows and the much awaited jugalbandi by JJ Valaya and Alpana Neeraj. This was based on the theme of Guru Sishya as JJ Valaya was the mentor to the designer for her earlier years. Alpana Neeraj the designer duo a great example of modern out of the box silhouettes of fashion while JJ Valaya the ethnic couture king of India put up there collection as a jugalbandi between the two designers. The collection by Alpana Neeraj again was mentored by JJ Valaya.

Arch Students Priyanshi Arora, Srishtee Chaturvedi, Aishwarya Maru were selected to assist the designers at the stall. Priyanshi assisted Raj shroff, Srishtee assisted Malvika Vaswani and Aishwarya assisted Shelina and Camelia. The students learned a lot from the designers and got the opportunity to interact with the leading people of the design industry.



Ms. Archana Surana with Model Sonalika Sahay and Designer Urvashi Kaur



ARCH Students with Mr. Pankaj (Pankaj and Nidhi Duo) at Amazon Fashion Week 2016

ROAD to CHANDERI



Elegant Indian wear collection: "Prama" By Pratima Pandey

The Amazon India fashion week S/S 2017 presented by the FDCI (Fashion Design Council of India) paid an ode to the humble Chanderi. Named after the unpretentious town of Chanderi, in MP, the largest state of India, with eminent names in the design fraternity coming together to unravel the versatility, grace, allurements of this silk-cotton textile. The show left the audience with a discerning thought of how India's heritage crafts can make a mark in the fashion business globally.

During Mughal period; cloth business of Chanderi reached its peak. Did you know, as per tradition, the cloth length of Chanderi was sent to Mughal King Akbar folded and packed in a hollow of a bamboo, when it was taken out, a whole Elephant could have been covered by its length.

Chanderi is known to have its origin back in the Vedic Period, and is believed to have founded by the famous Indian Deity-Lord Krishna's cousin, Shishupal. Produced from three kinds of fabric i.e. Pure Silk, Chanderi Cotton and silk Cotton, Traditional Coin, Flora Art, Peacocks and geometrics are woven into different Chanderi patterns. With the Royal family's support, the craftsmen of this art were able to procure adequate water and electricity to help them work in humane conditions.

Sixteen designers and one exquisite fabric, made room for a lot of re-inventing and re-discovering.

- Participating designers:
- Akaaro by Gaurav J Gupta
 - Anita Dongre Grassroot
 - Atsu
 - Bodice
 - Divyam Mehta
 - Ikai By Ragini Ahuja
 - Joy Mitra
 - Ka.Sha by Karishma Shahani Khan
 - Paromita Banerjee
 - Payal Pratap
 - Prama by Pratima Pandey
 - Péro by Aneeth Arora

The sheen and sheer fabric which had once adorned royalty came alive in appealing and innovative forms. From sarees in pastels and bright colors, flowing and feminine floor length skirts, jackets and dresses with contemporary silhouettes to pantsuits and jumpsuits. With or without gold motifs added to highlight the beige and cream color of the fabric, it was an absolute delight to get a glimpse of the possibilities, chanderi as a fabric has to offer.

The initiative was supported by Jyotiraditya Scindia, who is an MP representing the Guna constituency (Madhya Pradesh) where Chanderi fabric hails from.

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



Road to Chanderi at Amazon India Fashion Week Spring/Summer 2017 – AIFW2016



Chanderi Village



DESIGN IS... Believe

a sea of opportunities

Design has various definitions and each one of us have our own interpretation. According to Wikipedia 'Design is the creation of a plan for the construction of an object, system or measurable human interaction (as in architectural blueprints, engineering drawings, business processes, circuit diagrams, and sewing patterns). Designing often necessitates considering the aesthetic, functional, economic, and 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

A Designer needs...



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/RETAIL DESIGNER

- 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

ARCH Now in the CAPITAL of the Country



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.

More details to follow in the coming issues.

DELHI CAMPUS

UG, PG Level & Professional Courses

Undergraduate-UG	Postgraduate-PG	Professional Courses
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 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) followed by Interview

For any query call
094140 70678 OR write to us at
admissions@archedu.org



ADMISSIONS OPEN



AIEED 2017

All India Entrance Examination for Design

Arch Academy of Design 16 Years in Design Education

A Pearson Assured Institution.
Delivering BTEC Qualifications from the UK
in strategic partnership with Pearson.
Affiliated to University of Rajasthan.

Conducting the All India Examination for
admission into the Academic Year 2017-18

For Under Graduate (UG) & Post Graduate
(PG) level Programmes in Design:

- Fashion • Interior • Product
- Jewellery • Graphics • Communication
- Business • Merchandising • Styling
- Promotion • Entrepreneurship

Application Forms Available 9th November'16 onwards

For exam schedule and application form
visit: www.archedu.org

Campuses **Jaipur & Delhi**



Scan code to
Apply Online

Talk to the Experts ☎

Toll Free: 1800 3070 0626
Mobile: +91 94140 70678

Write to us at:

admission@archedu.org

Follow us on



Visit us at:

www.archedu.org

JAIPUR • DELHI

ARCH College Campus: 9, Govind Marg, Malviya Nagar Institutional Area, Malviya Nagar, Jaipur-17
Ph: 0141-4060500/02/03

Editor in chief: Archana Surana
Editorial Advisor: Benoy Thoompungal

Patron: Dharendra Jain
Editorial: Anupriya Vijayvargiya

Editorial Team: Shraddha Bajaj, Priyanshi Arora, Sukriti
Banthia, Sonam Gupta, Maira Gouveia

Design Team: Yash Raizada, Praveen
Sheoran, Abhishek Sharma