

Arch backstitch

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Uniformly Memorable 18**



**Power of
Fashion**

16th Annual Conference- IFFTI 8



Welcome to the February 2014 issue of Backstitch!! With the New Year, ARCH stepped into the 14th year of its establishment and celebrated its 14th Convocation Ceremony on 24th January 2014 at the ARCH Campus followed by an Alumni Meet the next day.

Chief Guest & Keynote Speaker Dr. Pradyumna Vyas, Director of the NID, addressed the gathering of ARCH Design Graduates, current Students, ARCH Board members, Guests, Partners, and Friends from across the globe. The 'Convocation Ceremony 2014' was indeed a momentous occasion for the ARCH family with the day's events, ending with the carrying of lit candles into the world by the graduating students as a gesture of spreading the light of knowledge.

The evening, continued into the 'Jaipur Metro Uniform Design Project Celebration Party' attended by the extraordinary achievers of Jaipur, marking an extraordinary day for all concerned.

Times are changing. In today's life, with Fashion, Art & Design becoming the driving forces in contemporary culture, the Designers' role seems to be becoming more indispensable, influencing not only the way we look at the world, but also impacting our lives, thinking & the environment around us. What used to be distinct domains - fashion, textile, craft, architecture, tourism, communication and music have now become indivisible parts of the Creative & Cultural Industries (CCI). To strengthen the CCI using communication & application of Design, our UKIERI partner team (Faculty & Students) from Perth College, UHI visited Jaipur to see its art & craft clusters, museums/ centres, global heritage sites etc, and were taken to meet diverse stakeholders with the aim of designing innovative communication strategies to allow promotion of the justly famous indigenous crafts & skills of Jaipur.

Once again, it was a privilege & pleasure to be a part of IFFTI's 16th Annual Conference organized at the Bunka Gakuen Educational Foundation in Tokyo which also marked the 90th anniversary of its founding. Two of our students, participating in the Poster design competition, had their Posters on the conference theme - 'Power of Fashion' exhibited in the 4 day event.

One of our Fashion & Textiles faculty presented a research paper titled "Dyeing to Sustain- Encouraging Eco Conscious Lifestyle", at the Reflections 2014 International Conference on Fashion, Retail and Management, organized by NIFT, Hyderabad. There is a lot more inside this issue to read and I think I should leave you to it!

Wish you an enjoyable reading!

ARCHANA SURANA
Editor-in-chief

LETTERS TO THE EDITOR

FOR JANUARY 2014 ISSUE

Dear Editor,

I am a regular reader of Backstitch. The best thing about the magazine is, it provides a lot of information regarding design. In every issue of Backstitch I come to know about many new and good things in the design field. Selection of photographs is awesome. But I would like to suggest, that there should be some more pages or at least one containing knowledge filled subjects like some kinds of techniques or some good ideas like dyeing, metal work etc. It should also contain information regarding the new creations and innovations happening throughout the world, which can help students or reader to create something new and good ideas to work upon. I enjoy reading the magazine every-time.

Mahima Sharma
Hyderabad

Dear Editor,

I have been reading Backstitch for the last one and half years. I loved the cover page of the recent January issue but I want to say that because of the red colour on top, the name of Arch has been hidden. In every



issue of Backstitch I found something new & useful. I also want to add that in my opinion pictures generally attract reader, so there should be more pictures in it and less text matter so that it would be more visually attractive to the reader. And last but not least I congratulate the entire team of Backstitch. And I keep waiting for the next issue.

Anuradha Gupta,
Mumbai

Dear Editor

I liked the last January Backstitch issue. The most interesting part was the Visual Lexicon and Khadi Rajasthan competition. A lot of hard work and passion can be seen in every upcoming issue. It's well organized and is the best design magazine in the city.

Surbhi Verma
Jaipur

Up-coming Events in Jaipur

Manuscript Editing Workshop

Jan 31 - Feb 27, 2014
Rajasthan Sanskrit Academy is organizing a Manuscript Editing Workshop.
B-146, Tonk Road, Kirti Nagar, Tonk Pathak, Jaipur

Wandering Word-smith Workshop

by Miranda Innes & Louisa Tomlinson
Jan 07 - Feb 14, 2014
04:30 PM, Event occurs daily, Event duration: 01:30 hrs
In this workshop, you will go on a journey into the extraordinary inspiration of India and into the mystery of your own imagination. The week will involve a combination of tuition, experiment and workshoping in fiction, non-fiction, and poetry. There will also be tuition about

the nature of creativity, and words of wisdom from wonderful writers.
Diggi House, Shivaji Marg, C-Scheme, Jaipur

Tabla Vadan by Ustad Akram Khan

Feb 13, 2014
Tabla Vadan by Ustad Akram Khan, Jawahar Kala Kendra, Jawahar Lal Nehru Marg, Jaipur

HR Conclave

Feb 13 - Feb 14, 2014
The HR Conclave, organized by the Confederation Of Indian Industry will take place from 13th February to the 14th February 2014 at the Hotel Clarks Amer in Jaipur, India. The conference will cover areas like These new trends of managing human resources are redefining how human capital leaders

and professionals create value for the organizations they serve. Organizer: Confederation Of Indian Industry.
Hotel Clarks Amer, Jawaharlal Nehru Marg, Malviya Nagar, Jaipur
UP-COMING EVENT
Media Expo - Mumbai 2014
14 February - 16 February 2014
Bombay Exhibition Centre - NSE Exhibition Complex, Mumbai, India

"Indian Handicraft & Gift Fair, Spring"

B-2-B Trade Fair in INDIA
17th Feb - 20th Feb
India Expo Centre & Mart, Greater Noida Expressway, Near the JP Golf Course

Cover Photograph: Benoy Thoompunkal
Power of Fashion - Exhibit of student work, Bunka Gakuen University, Japan

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

V DESIGNERS Visual Lexicon

G

Fashion Design

Garters

Garters are articles of clothing: narrow bands of fabric fastened about the leg, used to keep up stockings, and sometimes socks. Normally just a few inches in width, they are usually made of leather or heavy cloth, and adorned with small bells and/or ribbons. In the eighteenth to twentieth centuries, they were tied just below the knee, where the leg was slenderest, to keep the stocking from slipping. The advent of elastic has made them less necessary from this functional standpoint, although they are still often worn for fashion. Garters are worn by men and women.

Garters were popular in the 1930s and 40s, and were a convenient way for ladies to carry small valuables, in place of a small purse.

In Elizabethan fashions, men wore garters with their hose, and colorful garters were an object of dis-



play. In Shakespeare's Twelfth Night, "cross braced" garters are an object of some derision.

In male fashion, a type of garter for holding up socks has continued as a part of male dress up to the present, although its use may be considered somewhat stodgy.



Grid: concept sketch



Graphic Design

Grid

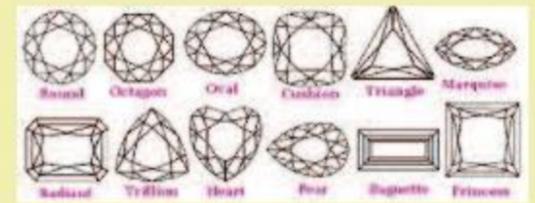
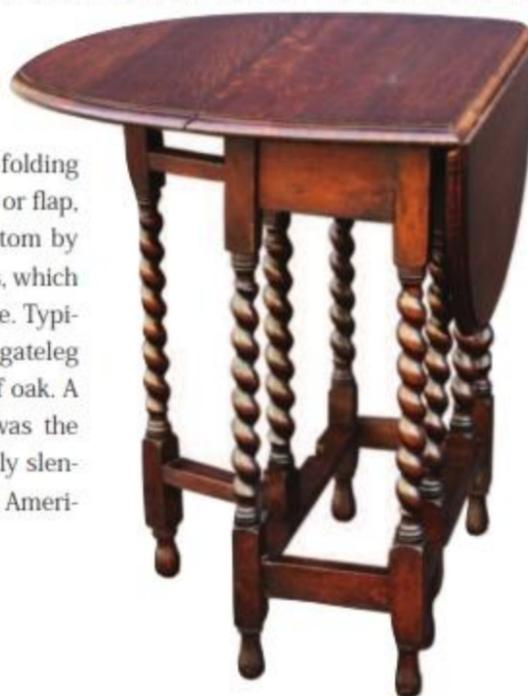
Grid is a systematic approach to layout which one can apply to design any magazine, newspaper or any printing material. Grid means a system, i.e. how one divides pages in column, 3 column or 4 column of same width or different widths, which will be followed throughout the product. The system also fixes the headline style, body font, and other elements of that product and uses it in every page.

Left: Two examples of grid system

Interior Design

Gateleg Table

It was a table first introduced in the 16th Century. It is a folding table and also called the drop leaf table. The hinged section, or flap, was supported on pivoted legs joined at the top and bottom by stretchers constituting a gate. Large flaps had two supports, which had the advantage of providing freer leg space in the centre. Typically the table legs are supported by stretchers. The earliest gateleg tables of the 16th and 17th century were typically made of oak. A variant introduced in the third quarter of the 18th century was the spider-leg table, in which the turned legs were exceptionally slender. In the 18th century, gateleg tables were popular in the American colonies, where local variations were also introduced.



Jewellery Design

Gemstones

A gemstone or gem also called a precious or semi-precious stone, a fine gem, or jewel is a piece of mineral which, in cut and polished form, is used to make jewelry or other adornments. Most gemstones are hard, but some soft minerals are used in jewelry because of their luster or other physical properties that have aesthetic value. Rarity is another characteristic that lends value to a gemstone. Diamond, Ruby, Emerald, Sapphires and Tanzanite are rare precious gemstones. Apart from jewelry, from earliest antiquity until the 19th century engraved gems and hard stone carvings were major luxury art forms. The Gems and Jewellery Department at ARCH runs a 6 months course in Gemmology and shorter module courses in Gemstone Identification, Gemstone Cutting and Faceting, Study of 'Rashi Ratan' or Birthstones, Diamond Studies etc.



“The Heart and Soul of Jaipur?”

The initial stage of this project was research based for a two week period in which we met local artisans around the city to get an understanding of how and where they work

William West

In January of this year I have been given the privilege of visiting the city of Jaipur in India as part of an ongoing communication strategy which will run over this next year. This project will see us working in collaboration with students from “Arch Academy of Design” in Jaipur to look at a research project in which we aim to design a communication strategy which will allow the promotion of the local indigenous crafts that Jaipur is famous for. The initial stage of this project was research based for a two week period in which we met local artisans around the city to get an understanding of how and where they work and to document this process to better understand the trades. Then from here, working closely with the students of “ARCH” we need to find a way to promote these crafts in and around the city and also to develop a strategy as to how craft artisans can be helped to promote their work to a global audience.

Within a short research period I have met with many different people from all walks of life in the community and within the “Arch Academy of Design” itself. I can say that I found the “Heart and Soul of Jaipur” to be the people we met on our trip. Their positive attitudes and welcoming nature made me feel almost as if I were in my own home. Be this student, faculty staff, artisans or the families who welcomed us into their homes. Without the help of the people in Jaipur this research project would not have been possible.

Now comes the task of dissecting the information and interviews that we have gathered so that we can represent Jaipur and it’s craft sectors in the best possible way. I look forward to working closely with our new colleagues from Jaipur and to see where the finished product will lead. A big thank you to everyone involved at this stage, especially the staff and students of “Arch & Perth UHI” and look forward to working closely with everyone over this next year.

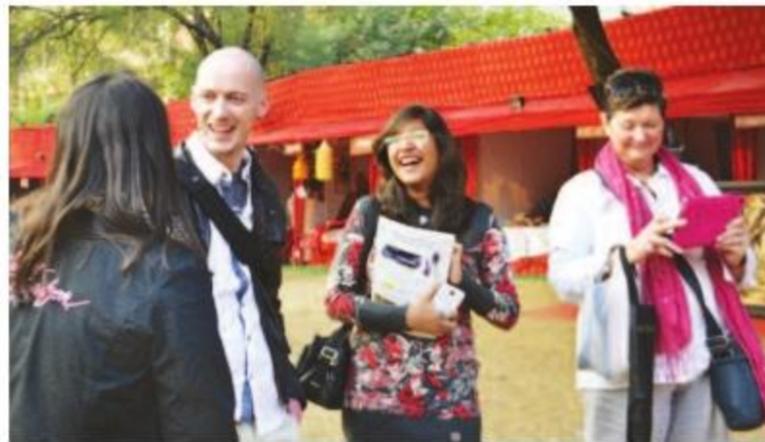
William West

BA Visual Design & Communication
Perth College UHI, Scotland

I can say that I found the “Heart and Soul of Jaipur” to be the people we met on our trip. Their positive attitudes and welcoming nature made me feel almost as if I were in my own home. Be this student, faculty, artisans or the families who welcomed us into their homes.

It is an incredible destination for the outdoor-tourist – take a safari on horses, camels, elephants or even in jeeps, with the Aravalis - India's oldest mountain...

Robert Garforth, Senior Design student, Perth College, UHI, Scotland



Each area has its own unique style that follows the age-old traditions. To add glamour, the regal and classic forms of jewellery that adorned the royals, aristocrats and nobles were done in pure gold and platinum & was embedded with precious stones.

William West, Senior Design student, Perth College, UHI, Scotland

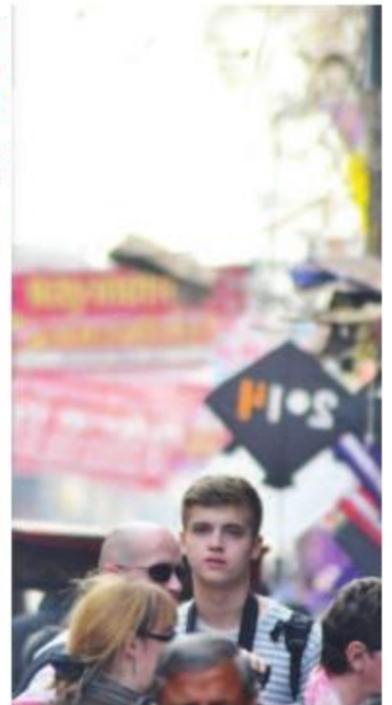


Blue Pottery: An art form, from Persia was first introduced in Rajasthan under the patronage of Maharaja Sawai Ram Singh.

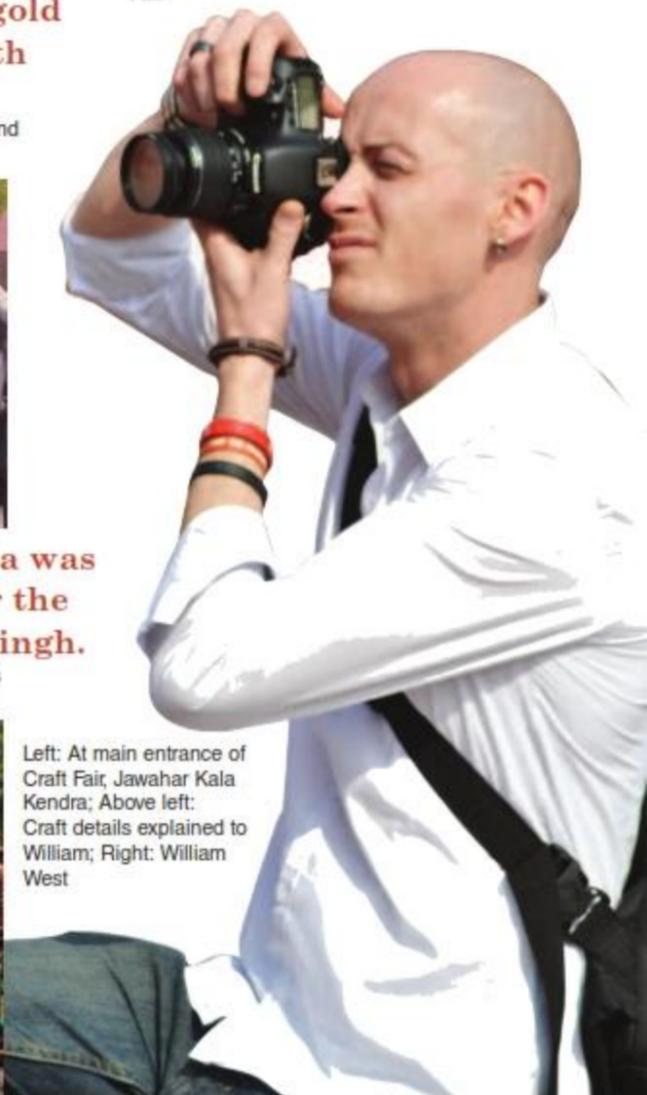
Helen Rogers, Learning Teaching Leader, Creative Industries



Left: At main entrance of Craft Fair, Jawahar Kala Kendra; Above left: Craft details explained to William; Right: William West



Above: Bobby & the rest at Haldiyan ka Rasta, the way to Lac bangle makers; Top Left: William & Helen with Arch students at Jawahar Kala Kendra, Craft Fair.



A New learning

Design has become relevant to everyday communication in the way it changes, influences, and improves lives. A meaningful design solution not only informs our social and cultural norms, but also inspires creativity and new forms of expression.

Sanjay Joshi

In pursuance of the 2 year long, British Council supported, UKIERI (UK India Education & Research Initiative) project being implemented by ARCH in collaboration with Perth College, UHI, Scotland, a team of four delegates of Perth College visited ARCH Academy of Design, Jaipur for 2 weeks in the month of January 2014 to have exchange of knowledge & experiences towards mutual Institutional Capacity building. The team consisted of Ms. Christiana Margiotti (Programme Leader - BAH Visual Design & Communications) & Ms. Helen Roger (Learning Teaching Leader, Creative Industries) and 2 students, Robert 'Bobby' Garforth & William 'Will' West. With the Cultural & Creative Industry expanding in India, the project envisages the application of Design Communication to promote common 'Creative & Cultural Industries'. It has become increasingly

imperative for designers to become more responsible for shaping the collective ethos of an interconnected age.

During the visit, the Perth, UHI team were taken to visit target locations in Jaipur that included the Jawahar Kala Kendra, the City Palace Museum, the Anokhi Hand-block printing Museum, Diggi Palace (a heritage property which hosted the Literature Festival), the Amber Fort, Rajasthali Craft Emporium, local handicraft clusters like Ramganj Bazar (Gems & Jewellery, Leather & Embroidery), Jyoti Nagar (Puppet craft cluster), etc. The Perth team along with ARCH Faculty & Design Students also met experts like Mr. Yunus Khimani (Director, Maharaja Sawai Man Singh II Museum), Mr. Rajneesh Bhandari (President, TIE Rajasthan) Ms. Kiran Soni Gupta, (Principal Secretary, Art & Culture, Govt of Rajasthan), Mr. Vinod Joshi (cultural anthropologist & Director of the Jaipur Virasat Foundation), etc. to

name a few. The baseline study and meetings were primarily aimed at finding expressive Design solutions to signify not only our social & cultural norms, but also to inspire creativity and new forms of expression. The Perth team also attended the Chr-cha event where Christiana & Helen made presentations on the possibilities of Scaling-Up in the Creative & Cultural Industries. The overall objective is to develop teaching modules on 'Design Communication' & Design thinking for Teachers (Training of Trainers), Students, and other prospective stakeholders (Tour Operators, Guides, Taxi Drivers, Hoteliers, Craft Retailers/Shop keepers) using heritage & cultural aspects/indigenous skills to advantage. The project is progressing very well, and the initiatives will eventually lead to the construction of a 'Pilot' which will be tested, and the establishment of an On-line Web Portal for its dissemination.

UKIERI
UK-India Education
and Research Initiative

The first six days

DAY 1- Introductions between the students & faculty of Arch & Perth College. Visit to the art and craft fair of Rajasthan, which lead toward understanding different sectors of handicrafts & creative and cultural industries.

DAY 2- Day started with the introduction of old royal culture of the Rajputana Maharajas at the City Palace. The bold architecture and ancient history tells its own story. It helped us to understand the significance of the motifs and symbolism.

DAY 3- We visited the Lac (natural resin) bangle clusters in the Haldiyo ka Rasta area in the walled city. Lac is used in the oldest way of bangle making. Also had great interactive meetings with Ms. Kiran Soni Gupta, Principal Secretary, Art & Culture, Govt. of Rajasthan, & Mr. Vinod Joshi, Cultural Anthropologist and Director of the Jaipur Virasat Foundation.

DAY 4- Visit to the City Palace for interviewing Mr. Yunus Khimani. He is the Director (Administration, Activities and Guest Relations) at Maharaja Sawai Man Singh II Museum, & the Director of the Jaigarh Public Charitable Trust. He has vast experience of the creative and cultural industry.

DAY 5- Visit to the Anokhi Museum of hand-block printing at Kheri Gate, Amber village, Jaipur.

DAY 6- Visit to the Amber Fort in Jaipur. The Amber Fort was built by Raja Man Singh I. It is known for its artistic style of Hindu elements. With its large ramparts, series of gates and cobbled paths, the fort overlooks the Maota Lake at its forefront. We interviewed the local people and the youth of Jaipur about the creative sector and what they thought about the Heart and Soul of Jaipur.



Some of the most charming and attractive hand crafted jewellery comes from Rajasthan. The state is famous for its jewellery industry and it is one of the world's largest centre for hand-cutting of gems.

Helen Rogers, Learning Teaching Leader, Creative Industries



What's their most pressing issue, problem, or desire?

Christiana Margiotti
Communication Designer from Perth



1. Decorated camel outside the City Palace
2. Mojaries- handmade traditional ethnic footwear
3. Gotta Patti sarees
4. Lac bangles maker
5. Discussions on craft at JKK
6. Christiana at City Palace Museum
7. Helen trying out the traditional Indian mehendi (henna) tattoo on her hand
8. Decorated elephant
9. Traditional toys- Charkhi (fan)

Photographs: Surbhi Verma

Design is an iterative process of research, exploration...



Christiana Margiotti
Subject Leader - Creative Arts & Technologies
Programme Leader - BAH Visual Design & Communications
Perth College, UHI, Scotland

In order to fully understand Visual Communication we must first acknowledge that within a shifting economic, social, cultural and technological landscape, design & communication problems have become increasingly complex.

Christiana Margiotti

Visual Communication is a misunderstood term with many definitions. In its narrowest form it is the new terminology for what used to be labelled Graphic Design; in its broadest form it is an overarching title for all communication that occurs within our trans media society.

In order to fully understand Visual Communication we must first acknowledge that within a shifting economic, social, cultural and technological landscape, design and communication problems have become increasingly complex. Therefore in response, the design profession has been forced to transform from a predominantly solitary approach to collaborative and multidisciplinary modes of practice.

In the past, designers would define themselves by their specialist discipline, be that illustration or web design or animation. Whereas now our only definition is in the individual interpretation of a brief and we collaborate to overcome the restrictions of media or genre. In essence the process has become the focus and the final solution a result of that process.

We all know that design is an iterative process of research; exploration; experimentation and definition in response to a problem. However there are three key factors that dictate the line of enquiry and development for any visual communication: the Message; the Client and the Audience. It is the role of the designer to navigate these terrains and to fully understand the nuances and challenges so that the solutions presented convey the intended message with the correct tone and context.

Knowing your audience is key to design. Without a specific audience the message can get lost in translation, by narrowing your target you can ensure that the message is as accurate as possible. In order to assist my students in defining their audience we use three simple questions:

Who are they?

Define your audience in terms of socio demographics and attitudinal definitions.

If I describe a single male in his early twenties renting an apartment in London and making more than £100,000 a year or a married mother of four in Yorkshire that is a stay-at-home parent and has a total family income of less than £40,000 per year you begin to form a picture. More details can be put onto this scaffolding and provide a context for the message.

What's their most pressing issue, problem, or desire?

Every person has something that keeps him awake at night. It might be a persistent problem – such as an inability to get a business off the ground, find the willpower to be healthy, or a need for a relationship. It might be a momentary issue such as insomnia or how to deal with a difficult client. Whatever the issue – it is your invitation into their lives. Understanding what is driving people will expand your approach to tackling their design problems.

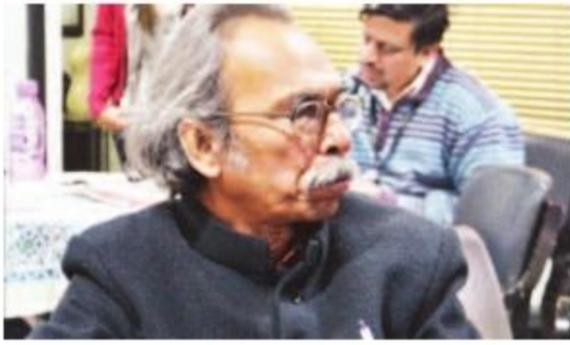
Where do they get their info?

Choosing the correct channels of communication for the message is absolutely critical. There are multiple motivations for publishing or sharing content in a particular place.

If they do read blogs or newspapers or other publications, which ones do they spend time on? If they're looking for information, who do they trust?

Visual communication is about conveying an intended message. There are many elements of design that contribute to effective visual communication. However the central focus of all communication is the audience with whom you are trying to connect. Without that connection all other efforts will

Photograph: Surbhi Verma, Graphic: Himanshu Saxena



Prof. Bhawani Shankar Sharma, Former Chairman, Rajasthan Lalit Kala Akademi, stressed upon the significance of branding (quality certification mark) to make the genuine handcrafted products stand out and enable the foreign tourists to buy authentic craft products.



“Possibilities of Scaling-Up in the Creative & Cultural Industries”

Sanjay Joshi

The Chr-Cha event is a unique initiative by ARCH that provides a friendly and independent community forum for exchange of knowledge among diverse stakeholders (Design Professionals/ Institutions, Development Professionals, Industry Players/ Associations, Govt./ Non-Govt. Organisations, Academicians, Art & Craft Practitioners, Researchers, Policy Makers, etc.) to share their ideas, concepts, and opinions with each other on diverse thematic areas.

It enables members to exchange experiences and collectively offer solutions to the challenges involved in the sector, to pave the way for new collaborative efforts, policy advocacy & provide feedback on implementation methodologies & the way forward. It eventually helps community building, learning and networking. After the completion of each session, the resource team consolidates the discussions held, summarizes and gathers responses & resources to take it forward to achieve the common goal of sectoral growth.

This was the fourth event in this series held on 20th Jan'14 and the theme selected was "Possibilities of Scaling-Up in the Creative & Cultural Industries". For this, we had special guest invitees from Perth College, UHI, Scotland - Christiana Margiotti (Subject Leader, Creative Arts & Technologies) and Helen Roger (Learning Teaching Leader, Creative Industries). The event observed significant contribution from the audience to understand the concept of 'Creative & Cultural Industries'. CCI encompasses Art & Crafts, Dance & Drama, Design, Architecture, Computer, Graphics, & Mass Communication, Tourism, etc from the Indian perspective. Suggestions were extended on the ways & means of improving the Creative & Cultural Industry in India as a whole.

Christiana defined the term scalability as Scaling-up with the people, staff, students (new & existing), etc. She opined that success comes through working in a collaborative manner. She expressed her concern on the growth rate of Indian Universities vis-à-vis other

universities and emphasized on building linkages with foreign academia. She made a short presentation on the UKIERI (UK India Education & Research Initiative) Institutional Capacity Building project being jointly implemented by ARCH Academy of Design & Perth College, UHI, Scotland (under the support of British Council) to highlight the significance of the planned on-line learning portal for the development of Design

pedagogy & facilitation of exchanges in terms of skill acquisition, cultural business, visual merchandising and as possible tools for scaling-up. She further insisted on aligning efforts meaningfully to create Jaipur as a 'Brand' through the branding of its crafts, culture, communities, heritage structures, art & culture centres (e.g. Gunjankhana, City Palace) etc. For building a scaleable pilot to test and to ensure sustainability in collection & dissemination of information, it requires:

- Defining the heart/ significantly representative area of the city in terms of creative components of CCI, i.e. heritage structures, art centre/ museums, craft communities etc.
- Interdependence which includes partnerships for dissemination of good practices for learning together to move further.

Mr. Rajneesh Bhandari, President of TIE, suggested that working together with integrity among group members could be helpful to create possibilities for scaling up in the Creative and Culture Industries. He further stressed on the need for teaching market research methodologies to the designers and help them imbibe values at the school level itself. He advised that artisans are not designers, but on-line design education could help them understand the current market/ design trends. He further suggested establishment of an incubation centre in the Arch Campus to initiate the task.

Mr. Chintan Bakshi, CEO (Startup-Oasis) shared his views on market potential, catering to the needs of the communities involved and ensuring a better life to peo-

ple, and how communication could make it all possible.

Addressing a desire for improvement in the craft component of the CCI, Ms. Mridula Chandra, Secretary & Chief Exe., Health & Social Dev. Research Centre, stated that focus should be placed on saleable products through which scalability of production could be achieved be-

cause both work hand in hand. Thus research is indispensable to meet the customer demand because in a rapidly changing market, a craftsman is unfamiliar with customer taste and needs. It is imperative therefore, that the craft artisans should be given an understanding of the basics of market trends and the need for customization of his products accordingly, along with techniques to tap destined markets.

Prof. Bhawani Shankar Sharma, Former Chairman, Rajasthan Lalit Kala Akademi., highlighted the importance of branding (quality certification mark) to make the genuine handcrafted products stand out and enable foreign tourists to buy authentic craft products. Ms. Surabhi Biyani, Teacher (Maheshwari Public School) shared that even local students are unaware of Jaipur culture & means of its preservation. So the teachers should be empowered (Training of Trainers) to gain Design knowledge and how it can sustain the art & culture of Jaipur. Culture of diversity should grow and a designer should have knowledge of fine art and craftsmanship. Mr. Vikram Joshi, Director (Rangotri) shared that craft artisans are now losing their skills/ craftsmanship due to the repetitive production of items and it necessitates intensive product research for making the product innovative and saleable. Closing the event, Ms. Archana Surana acknowledged design as a process which caters to the needs of the people in all aspects of life and how design communication has an important role to play. "Art in itself is a communication".



CREATIVITY MEET AT ARCH

Photographs: Surbhi Verma

IFFTI Mission Statement

The International Foundation of Fashion Technology Institutes (IFFTI) welcomes you to its 16th 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.



Broader picture of Fashion: Fashion, under certain circumstances, can enhance an economy, society, culture of a community, region or a country. Archana Surana in Japan.



Representation of creative use of craft

Power of Fashion

WELCOME

It is a great honor to host the 16th Annual Conference for the International Foundation of Fashion Technology Institutes (IFFTI) at Bunka Gakuen Educational Foundation in Tokyo, especially since this year marks our 90th anniversary.

The theme - "The Power of Fashion" - has been chosen to inspire all delegates to think about how the power of fashion has evolved over the years and

what contribution it can make to build a better world for future generations. I look forward to the academic paper presentations that will address this theme and the stimulating discussion that it will create.

Bunka is planning a number of activities and events for delegates to enjoy throughout the conference, including fashion show, international fashion illustration contest, and Bunka graduate exhibitions. There will also be a special

exhibition at the Bunka Gakuen Costume Museum. I hope that all delegates will enjoy these events and take the opportunity to network and share information with one another.

I look forward to welcoming you to Bunka and wish you an enjoyable conference.

Sunao Onuma

Chairman, Bunka Gakuen Educational Foundation

ABOUT THE INCEPTION OF IFFTI

Institutes of learning dedicated to the promotion of Fashion Education are growing in number in all parts of the world. Some of them have acquired name and fame chiefly on account of their commitment and dedication to the cause of the fashion industry. They have developed their own ethos focusing or concentrating upon one or more of the three broad streams of interest vital for the development of the industry. These streams are Design, Technology and Business. While developing an identity of their own, some of them have assiduously cultivated an international character which is at once secular as well as versatile, permitting free flow of thoughts and ideas and cross cultural streams belonging to diverse ethnic groups of the population.

A Conference of leading international institutions, imparting education in fashion related subjects, was held in New Delhi in 1998, to deliberate on the idea of establishing an International Apex Body comprising leading International Fashion Education Institutions, to meaningfully help each other in upgrading their programmes, assist in bringing about sharp professionalism in the structure and operation of the industry in their countries, and above all, contribute towards the establishment of a framework of co-operation and

collaboration vitally needed in the wake of liberalisation and integration of global trade in Textiles and Clothings under the auspices of WTO. The invitees to the conference unanimously supported the concept of establishing IFFTI.

The International Foundation of Fashion Technology Institute (IFFTI) was registered as a Society on 14th October, 1999 at New Delhi, India. Since then IFFTI has grown into the most comprehensive and prestigious international organisation representing leading

fashion higher education institutions in areas of design, technology and business. The foundation presently comprises 45 members from 23 countries.

IFFTI Member Institutions participate in International Annual Conferences and collaborate with each other in bilateral agreements and many professional development activities. IFFTI has set the standard for fashion education throughout the world. IFFTI Members foster close relationship with the fashion related industries.



Archana Surana with IFFTI Secretary General, Commodore Vijay Chaturvedi, at the Conference



The Method of display is original and created a different statement

Why “The Power of Fashion”?

Fashion appears to possess a strong power that affects individuals, interpersonal relations as well as society at large. At the individual level, it can enhance a person’s attractiveness as well as his/her mental/physical activities. It can also function as a nonverbal communication tool between individuals, symbolizing and transmitting the thoughts and culture of the person who bears it. Fashion, under certain circumstances, can enhance an economy, society, culture of a community, region or a country. On the other hand, it is sometimes stimulated, en-

riched and empowered through the exchange of people, ideas and merchandise, as well as by the development of the economy or society of which it is a part.

As inner satisfaction appears to be gaining importance relative to material affluence in the minds of an increasing number of people, we might want to ask the following questions: What is the power of fashion? How has it evolved over the years? What contributions can fashion make to enhance the quality of our lives and to build a happy, peaceful world?

Break up of Themes

The Power of Fashion for Happiness

What are the psychological and physiological effects of fashion on individuals and interpersonal relations and how does it contribute to the happiness of people?

The Social and Economic Power of Fashion

What are the social and economic effects of fashion and how does it contribute to the social and economic development of communities, cities, regions and nations?

The Power of Fashion in Business, Industry, Marketing and Merchandizing

How has fashion, as a sector of industry, fared relative to other sectors in terms of growth as well as in terms of development in marketing and merchandizing? How will it change in the future?

The Cultural Aspects of the Power of Fashion

Tradition, history, and cross-cultural exchanges all play a role in stimulating the creativity of individuals

and the development of fashion. How do history, folkloric events, traditional handicraft, ethnicity, and foreign influences empower fashion?

The Power of Technology and Innovation in Fashion

Information and communication technology (ICT) has changed many people’s way of life. ICT and other innovations could change the world of fashion as we know it today. What kind of innovations can be observed in the world of fashion, and what should we expect of them?

The Power of Fashion Education

As fashion develops so must education in our schools. Some institutions are venturing towards the theme of sustainability, the application of ICT, and/or the re-evaluation of dress making. What new practices and theories are forming in our schools and what can we expect from them? What and how should we be teaching to create a better world?

On the last day of the conference we were taken on a tour of select industrial & research establishments connected to Bunka & Fashion.

Bunka Fashion Textile Research Laboratory

The purpose of this research laboratory is to learn about advanced textiles, and to research and develop new textiles. There is a wealth of archived textiles that have been created from innovative ideas and advanced technology to enhance textile design.

Fashion Pleats Sugimoto

Established in 1965, Fashion Pleats Sugimoto specializes in pleats for ladies and children’s clothing. This small-scale company uses a wide variety of production methods for creating pleats, including the Carlton (paper template) and machine methods. In particular, it creates Yabane Pleats which produces three-angled pleats on the width, height and length of the fabric. They are original pleats that are elastic horizontally and vertically along the fabric so it creates textiles that can be used for all body shapes.



Noguchi Senkojo Japanese Yukata Dyeing Factory

This small-scale company was established about 180 years ago. The current owner, Hiroshi Noguchi, is the sixth generation owner of this company. The company carries on the tradition of a medium board indigo dyeing technique used for Japanese yukata garments. This technique takes place on the top of a board 6 meters in length. A paper stencil is used to transfer the pattern on to the fabric as the paper stencil is shifted and starch resist is applied. The same technique is used on the back of the fabric but it takes a lot of skill to make sure that there is no difference between the pattern on the front and back.

Digital Human Research Center

The digital human is technology that reproduces on a computer the functions of a human body (body configuration, intervals, exercise, movement, and lifestyle) and then simulates its interaction with the environment and things in its immediate vicinity. It is also developing and researching automatic moving robots, body shape simulations, and Dhaiba Figure modeling technology.



Discussion in a traditional ambience



With design academicians from NIFT and SOFT



A photograph you cherish forever: Smart Archians with distinguished guests at the 14th Convocation Ceremony



CONVOCAATION DAY THE EXPANDING HELIX...

Akshita Goyal

It all started with luster, shine and smiles that came out bright & live. With the function ahead, the lace by the evening was full of all the sparkling, much awaited faces of our graduating students, alumni & our guests. Bringing with them their new experiences, new learning, and light.

The place was decorated with products made by the students, the stage was well-made, and the arrangements carried out perfectly. I cherish the memory of the cream & gold dress code with beautiful Kerala sarees wrapped around women and men outfitted in loose cream churidar kurtas. Welcoming our Chief Guest Dr. Pradyumna Vyas (NID director), & Guests of Honour, Mr. Amitabh Shah (Founder of YUVA Unstoppable), and Prof. Bhawani Shankar Sharma, and Special Guest Miss Christiana Margiotti (who was dressed specially for the occasion in the same beautiful cream & Gold Kerala saree) It was an honour, being around such high profile people. As a tradition, we honoured our alumni by putting tilak on their forehead and taking a photograph of them. Be-



Three things that I have learnt on my journey as a professional and academician to help you at the start of your journey beyond graduation: Authenticity, Integrity and Connectivity.

Christiana Margiotti
Subject Leader - Creative Arts & Technologies
Programme Leader - BAH Visual Design & Communications
Perth College, UHI, Scotland



Friends, the point behind the story is that the ripple effect of kindness keeps spreading. So be kind and be compassionate. You will be extremely extremely successful...

Amitabh Shah Founder YUVA Unstoppable

ginning with the candle & lamp lighting, the programme progressed through to the Saraswati Vandana with the song hummed by every heart present there. Apart from Diplomas and Appreciation & Participation Certificates, Awards were given to the graduating students for Best All Round Performance in each Design stream, and for Creative Excellence. The AWARD giving ceremony probably startled every alumni as awards were also given to senior alumni, appreciating their achievements in the real world.

Students were congratulated and motivated by the speeches given by our invited guests. I felt highly privileged to be a part of it. The atmosphere seemed to be lit up with laughter and brilliance till the last when I, standing at a place, could see every one interacting, acknowledging and enjoying each others presence.

All students had also made & exhibited some extraordinary products as part of the larger event. This was extremely well received with everyone remarking on the work done by the young scholars. The day ended up with hopes, & the desire to be a part of the day ahead! The next day after our Convocation, was

planned to be a dedicated Alumni Meet. It started with all hustle and bustle, with a young man entering the hall and surprising us all. A youth icon of YUVA Unstoppable, with all his confident power and knowledge to share, Mr. Amitabh Shah contributed and shared his thoughts on How to be really Happy in this hard going world. On boosting yourself everyday in front of a mirror by saying ONLY GOOD LIES AHEAD and I AM

THE BEST! Telling us how to harness the Power of Self Belief ! Really helpful, and done in such an enjoyable way and actually applicable to life. After the delicious Lunch, we moved forward and mingled our steps up, down, back and right ahead to face the dance floor. Every alumnus was called upon to dance, have fun and laugh aloud.

The dance party was amazing and we enjoyed it to the very best. Meeting people and celebrating the day of Convocation was the most happening and wonderful day for me, the finest learning experience. I look forward with hope and wait for the next year!



I not only hope but also have full confidence that the efforts being made by Arch to dovetail Crafts with Fine Arts will be very successful. It will help and connect diverse communities as a strong medium.

Prof. Bhawani Shankar Sharma,
Former Chairman, Rajasthan Lalit Kala Akademi



Archana Surana, Founder and Director of Arch welcoming Christiana Margiotti

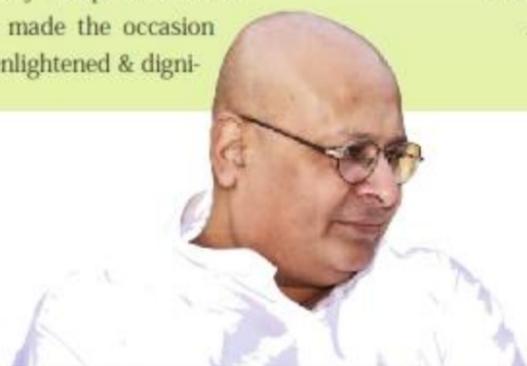
Another Ceremony?

"All was well" - The day dawned for which we, the students, had prepared, working day and night for two weeks to make the event a success. Yes, the 14th Convocation Ceremony of Arch was here. With lots of expectations, hopes and nervousness! The auspicious ceremony started at 4:30 pm. The alumni of ARCH, or let me describe them in another way, "the children of the Arch family" come back home, with their heads held high after doing wonders in the outer world! The theme of the event was "The Power of Design". All students at ARCH made different products to show the power of design, which were then exhibited in structures also designed & constructed by students & appreciated by all. It was so good to see the Guests, Alumni and Teachers in the dress code- Cream and Gold. It gave an impression of rich culture and a very composed environment which made the occasion seem more enlightened & digni-



fied. It was a proud moment for all of our graduating students receiving awards and recognition from Chief Guest Dr. Pradyumna Vyas, Director, NID, Ahmedabad; Guests of Honour, Prof. Bhawani Shankar Sharma, Chairman Rajasthan Lalit Kala Academy and Amitabh Shah Founder and CIO Yuva Unstoppable; and Special Guest Christiana Margiotti, Subject leader, Creative Art and Technologies, Perth UHI, Scotland. And yes, the Alumni Meet went off very well too... The 'children' were greeted home warmly! The hard work put in by all the students and faculty members, the Director Academics and last but not the least, our Founder Director, was totally worth the satisfaction & happiness we got. We will be alumni one day too, & will look forward to be welcomed home in just such a manner!

Abhilasha Saikia
Foundation II Sem
Interior Design
4 Year Student



We are in the midst of a sea of change. We are also fortunately in the process of reflection and meditation on many things beyond just the refining of teaching methods. The issues of our time require designers to go beyond mere form and function and refresh their awareness of the interconnections between design and society, and to genuinely use the transformative potential of design.

Benoy Thoompunkal, Director Academics, ARCH Academy of Design



You are launching yourself & moving ahead to create your future in the country at such an exciting time which comes once in a century. I think, it is a golden time for us and as Designers we have to really look into how we can make the best out of this time.

Dr. Pradyumna Vyas
Director NID, Guest of Honour & Keynote Speaker

Pradyumna Vyas

'Pradyumna Vyas' did his master's in Industrial Design from the Indian Institute of Technology, Bombay. He has over 27 years of professional and teaching experience in different spheres of design. For the last 22 years he has been a faculty in the Industrial Design discipline at NID and has a special interest in design for social and sustainable development intervention for SMEs and crafts. He took charge as the Director of the institute from April 2009. Pradyumna has two years experience in Product Design in Bombay and 3 years overseas experience at the Kilkenny Design Centre, Republic of Ireland.

He has coordinated major design promotion events in India and represented NID in various international and national events including the ICSID (International Council of Societies of Industrial Design) congress in Taiwan, Korea,

Germany, Denmark, USA, and Singapore. He also represented NID in the Asia Design Network, Japan. He was elected as an ICSID Executive Board Member for 2009-11.

In pursuance of the National Design Policy approved by the Cabinet in February 2007, an India Design Council was constituted in March 2009 and Pradyumna has been nominated as its Member Secretary by the Ministry of Commerce and Industry, Government of India. In June 2010, he was conferred with an honorary Master of Arts from the University for the Creative Arts in Farnham, United Kingdom in recognition of his many contributions to design education and promotion. In July 2011, he was given the award for outstanding contribution to Design Education at the second Asia's Best B School Award at Singapore.





ARCH students exhibited products they had designed & made, as part of the event ambience of the ceremony



Students reciting Saraswati Vandana



Advisors, well wishers & dignitaries gracing the Convocation day

The Lovely Long Day

Everybody in ARCH was filled with energy & enthusiasm to contribute, collaborate & take ownership to make the much awaited 14th Convocation Day a memorable event

I felt highly privileged to be a part of the convocation day ceremonies. Convocation Day is the day which will remain special to each person who has been a part of it. Standing in the middle of the campus, I strongly felt the fervor & zeal all around in every member of our community - Scholar, mentor, management, staff - giving their whole heart and soul to the long awaited occasion. The whole campus was under a process of redesign with increased use of posters, presentations, decorations. To catch the attention of our invited alumni, and visitors, every minute aspect was emphasized. With the atmosphere being full of excitement, every one was working to devise something new and lustrous. It was all about gathering, interacting, exploring, learning and rewarding. All of us were pleasantly shocked & thrilled when we came to know that our Chief Guest was Dr. Pradyumna Vyas, the Director of the National Institute Of Design.

The ARCH Academy wasn't just about Design that day, but was supercharged with the "Power Of Design", the theme under which we created products to

share with the world. Planned as an exhibition cum sale of ideas & products that was designed to be a part & backdrop to add to the Convocation ambience, we students worked extremely hard in the week previous, to make sure our products were on view that day.

To attain the power of design, working has to be clear and well planned. Students were divided into 5 groups which in turn were divided into pairs under the direction of a faculty mentor. Each scholar was asked to use his/her creative abilities and create a product of great power. With such a brief one could see each person was working harder and with intense heat. The whole process was filled with joy & enthusiasm and our guiding faculty were also eagerly waiting to see the day of 24th January, 2014! The Faculty of every group guided us to work towards various powerful themes from 'Material Exploration', to the use of 'Madhubani theme' through the use of Waste materials like wood, metal, cloth, wire, etc. Products were highly specialized. Among some of the products that emerged were a 'Best Out Of Waste' Costume

with the use of Keyboard buttons, plastic bottle caps, electrical wires, which, was finally displayed on a dress form; A Wooden lamp with its round shape for dual use with candles as well as electrically powered lights (to use the lamp for candle light dinners or to give dim light in bedrooms, even in the absence of electricity); A wonderful battery powered properly working Kaleidoscope using a quartz clock movement; Madhubani theme Paintings & illustrations for use in the modern context; and candles using wax, glass & bamboo sticks; and very interesting costume jewellery that got sold out too fast! (not surprising, as we are fantastic at Jewellery Design, aren't we! Actually, at the risk of sounding complacent, we are great at Design!!)

The management, staff and workers were focused on making the campus neater, as the process of creation, does build up a certain lot of debris!!! With all the excitement we hoped for the best and got it. We were highly charged to enjoy and celebrate the event! Thank you!

Akshita Goyal,
3 Yr. Interior Design
Student



Distinguished guests at convocation



ARCH Alumni & graduating students gathered for the occasion



Just Unstoppable



The Alumni Meet – 25 January 2014. The day after the Convocation. A man with a magnetic energy came to inspire & charge us. Many of us had heard of him but this was the first time we heard him. He also is an Advisory Board member of ARCH and was one of our Special Guests at the Convocation Ceremony. Those who missed the session know their loss by now. Amitabh Shah, Founder and Chief Inspiration Officer of Yuva Unstoppable was a huge unstoppable experi-

ence. He talked about 'Self Belief', a topic which had a great impact on us as well as on the graduating students. What made the session interesting was youth speaking to youth. Sharing realizations and do-able exercises, he taught us how to release ourselves, express ourselves and believe in the Power of Self Belief. His good looks of-course helped too (!) and was a cherry on the cake.

After his session, we had a lavish lunch, the gulabjamun being the best

part. The students of ARCH had some programs planned for their alumni and also interacted with them informally and asked them about the professional world. They gave us inspirational tips to work hard and many other bits of advice. We danced, we sang, we learned, and then bid adieu to them till the next time!!

*Abhilasha Saikia
Foundation (2nd Semester)
Interior Design (4 years)*



Amitabh Shah

Amitabh Shah is the Founder and Chief Inspiration Officer (CIO) of YUVA Unstoppable. It is an on-going revolution with a force of over 100,000 young people across 30 cities of India reaching out to more than 250,000 kids in slums/municipal schools across the nation through organizational partnerships with Schools, Colleges, Non-profits, Media and Corporate companies.

YUVA Unstoppable motivates and fosters random acts of kindness amongst the youth towards the less privileged strata of the society under its three initiatives: School Unstoppable, College Unstoppable and Corporate Unstoppable. He is a former Executive President of the Times Foundation. Times Foundation is a development house set up by the Times of India Group to promote equitable, inclusive and sustainable development, facilitating affirmative interventions for self-development, education, health, women's empowerment, environment and disaster management.

Amitabh Shah is also the former Chairman of the Youth Wing of the Gujarat Chamber of Commerce and Industries (GCCI). After receiving his MBA in Leadership & Management from the Yale School of Management, New Haven, Connecticut in 2008, Amitabh Shah declined an offer from JP Morgan Banking in order to pursue social change in India. He received his B.B.A from the University of Alabama. Prior to starting Yuva Unstoppable, he worked with Hewitt Associates, Atlanta as a lead system configuration analyst.

Vision: Inspiring Kindness

Mission:

To act as a catalyst in the development, improvement and growth of youth and children.

The number of youth between the ages of 15 and 24 is 1.1 billion; which constitute 18 percent of the global population. Youth and children together, including all those aged 24 years and younger, account for nearly 40 percent of the world's population and 50% of India's population.

Hence, if the previous era of development belonged to infrastructure revolution and technology advancement, the next one belongs to the youth and children empowerment. The future of the world lies in the hands of the young brigade.

Started in 2005, YUVA Unstoppable is a registered non governmental organisation, working for the less privileged children of India, through mobilisation of youth and resources. In the last 8 years, YUVA Unstoppable has mobilised more than 100,000 volunteers and has benefited 240,000 less privileged kids.

YUVA Unstoppable volunteers spend 2 hours every week in Municipal schools and projects in slums to educate and empower less privileged kids towards better life.

YUVA Unstoppable was founded in the year 2005 by Amitabh Shah and a group of youngsters.

Amitabh Shah, a non resident Indian, on his return to India, found out that his old nanny, "Kamlaba", suffered a lot once she was abandoned by her family. Similar to Kamlaba, he saw the plight of other such people at old age homes and decided to spend his time and resources to bring happiness in their lives.

Along with his friends, he started

spending 2 hours every week to help out at Old age homes, slums, homes for the blind, and orphanages. Inspired by the enthusiasm among the youth to volunteer every week and touched by the stories he came across every day, he decided to start a voluntary movement to spread the message of compassion and kindness.

On the 4th of July, 2005, Amitabh and his friends mapped out a bold path to form YUVA Unstoppable, a platform to encourage youngsters to participate in creating a brighter future for the less privileged.



Manifestations

Fashion illustration tries to encourage you to consider the structure and balance of all the components of the illustration including inner feelings and thoughts and the background.

Some of the entries in the Fashion Illustration competition at the IFFTI Conference in Tokyo.

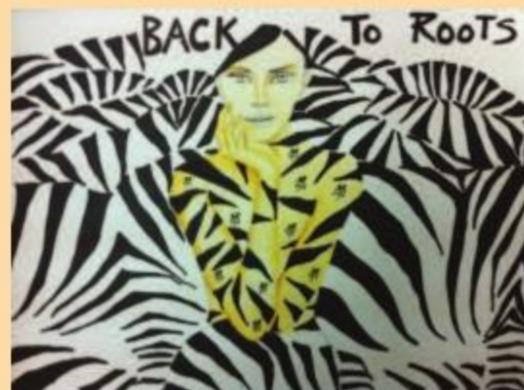


IFFTI Poster Competition

ARCH entries on display



IFFTI member institutions from all over the world were invited to participate in the Poster Competition going with the IFFTI conference theme "The Power of Fashion". All the 3 entries sent by Arch students were selected for exhibition at the conference venue at the Bunka Gakuen University, Tokyo Japan.



Back to Roots

"Human beings are a part of the animal kingdom, not apart from it. The separation of "us" and "them" creates a false picture and is responsible for much suffering. It is part of the in-group/out-group mentality that leads to human oppression of the weak by the strong as in ethic, religious, political, and social conflicts."



Sujit Kumar, Fashion Design student

Your Mirror, Your Dream

For the past many years, I have looked in the mirror every morning and asked myself: 'If today were the last day of my life, would I want to do what I am about to do today?' And whenever the answer has been 'No' for too many days in a row, I know I need to change something—
Steve Jobs



Megha Patel, Jewellery Design student

Empowering Dream

The dream is just as vital to organizations as individuals. You might call it "vision" or "purpose," but the concept is the same: a direction, goal, and process that pushes us to excel and reach a higher level. One must find something that empowers ONE's dream. Without the dream, it is far too easy to stagnate and move backwards in life.



Presentation Documentation

Laura Garzon & Susana Cedeno

Bogotá, Colombia. Tuesday, October 15, 2013, not a normal Tuesday, starting on the idea that our lives were turning towards a huge and unknown change. Our desirable trip to India had just started, one first flight, then a second one, then another, and finally our first step in Jaipur on October 17, two days on planes, and a dream coming true, taking place 16.000 km away from our culture, our people our families. Arriving at an unknown place that would become our new home for the next 3 months.

Meeting the Arch Academy family gave us a wide idea of why we came and how amazingly our passion, Design, opened the doors to connect our beliefs with others in a contrasting environment allowing us to learn, every single day, while sharing with students, staff and all the great people around this academy specially with the awe-inspiring leadership of it's founder and director Ms. Archana Surana.

Design education is a form of learning in which the knowledge, skills, and creativity of a individual are shared through the idea of transformation as a process of visualizing, researching, creating and producing. Our personal objective while teaching in a design context is showing the particularity of design as a means of generating insights and solutions for daily life. Design thinking in its broader use describes a particular style of creative thinking-in-action, which is having an increasing influence on twenty-first century education across all disciplines.

One of our everyday goals at Arch Academy has been teaching and sharing the important process of

Daily life experiences in this challenging journey have been astonishing with ARCH students, as they are always open to learn, enhance their skills and expand their design thinking, all of these by learning new tools, sharing their knowledge about techniques and always being curious about the world itself.

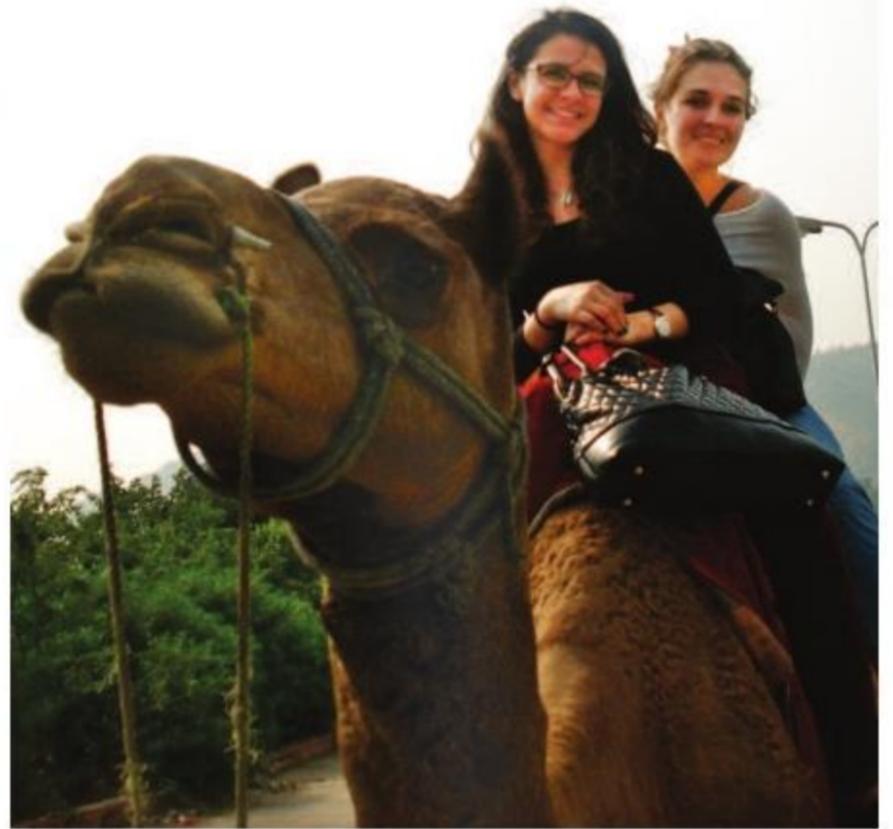
project documentation. Besides e-tools, visual communication skills (such as infographics), the designing process, & the introduction of the design world to a new batch of students, the documentation part has been the most important topic, helping the students to keep track of their work and ideas. If it isn't documented it didn't happen. Taking care of every idea that comes up and developing it, correcting mistakes during the design process, validating originality etc are some of the benefits of having a good project documentation.

And, last but not least, a documentation process is one of the best ways to begin building a personal design portfolio of projects. Daily life experiences in this challenging journey have been astonishing with ARCH students, as they are always open to learn, enhance their skills, expand their design thinking, all of these by learning new tools, sharing their knowledge about techniques and always being curious about the world itself. The teaching experience at ARCH has been a mutual and shared process of learning all along.

During this period of time, we have identified, the importance of combining traditional crafts from India and the emerging design field, all of these fall within the creative industries. This is one of the main reasons the whole world is staring at India and also why we decided to come from a far away land. We're thrilled to realize that Entrepreneurship is a global thought. For designers, it's a common initiative between Colombia and India, two cultures, two countries and two continents.

“Design is creativity with strategy”

Rob Curedale



Sightseeing around India. Amber Fort, Jaipur, Rajasthan

The teaching experience and cultural exchange has helped us unwrap India as a country full of dreams and solutions, becoming itself an inspiring story for future generations. Once the creative young minds are united and start using design as a tool for growth and development, they will find themselves as world leaders.

Thank you Arch Academy family, for receiving us with arms wide open, allowing us to share our knowledge and providing a learning environment to fulfill our minds and souls. Thanks also to our University, the Jorge Tadeo Lozano in Bogotá, that believed in our desire to share design thinking and made this experience a dream come true.

Laura Garzon & Susana Cedeno, Students of Final semester of the 5 year program in Industrial Design from Jorge Tadeo Lozano University, Bogotá, Colombia. Faculty assistants at Arch Academy of Design.



Awarding Creative Excellence

Design Thinking is the next competitive advantage: Most companies today have innovation envy. Here at Arch we award achievers & celebrate their creative thinking process

Vidhi Sanghani (Jewellery Designer) Steam Punk



Vidhi worked on the Steam Punk theme in her Diamond Jewellery Design project where she developed a range of jewellery for the UK market. One of her Earring designs from the Steam Punk collection got selected for the JAS Jewellery Design Competition 2013 in the Cocktail Earrings cate-

gory. Vidhi worked on a 'Krishna Leela' theme as part of her 'Kundan Meena' Jewellery Design project at ARCH. Vidhi interned at Jewels Emporium where she developed a range of jewellery on the 'Tree of Life' theme. Currently Vidhi Sangani is working with Dwarka Gems Ltd. in Jaipur.



Neha Ranjan (Fashion Designer)

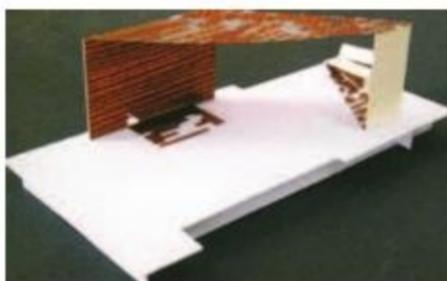
I see humans but no Humanity

The inspiration for her collection is Dadaism. It is a Western Art Movement that started in Zurich in 1916. The use of 'shock' was the key strategy of the Dadaist. The artists used art itself to create anti-art. It was the melting point of all contradictions. The movement was against cultural snobbery, socio economic class, political support for the war and any other 'ism' that helped in World War-I. As the movement was against the political

government, she has tried to put a spotlight on Violence Against Women in Rajasthan. The way she feels, while walking alone on the streets, the way she gets treated by her husband, father, brother, mother-in-law, father-in-law. The challenges that she faces every single moment, emotionally, physically and mentally. The thought of picking up this topic came to her mind when she came to know about the Delhi Bus Gang Rape case.

Akshaya Gupta (Interior Designer)

Moksh: The way of light



Utkrant
The objective was to create an interior space of a design college admin block, which leads to the recognition of your passion for design, that promotes conceptual-

ization of growth and evolution. The concept is influenced with the hybrid of the timeless and the new of the eastern culture. The design creates an ambience which is full of light, space and peace.



Gargi Mishra (Interior Designer)

Glamour or sophistication?

Glamour
As Arch Academy offered courses that lead to the world of glamour, she chose glamour to design the interiors of the college admin block. The finishes used in the design were dark walnut, ash grey and white with silver and mirrored accents.

Wooden planks were used for the conference room and the directors room flooring. Leather textured vitrified tiles were used for the reception area and passages. The other areas had white marble, ceramic tiles, digitally printed tiles etc.

AWARDS FOR **OVERALL** PERFORMANCE

Design thinking is rooted in 'how knowledge advances from one stage to another—from mystery to heuristic to algorithm to code'. As knowledge advances across the stages, productivity grows and costs drop, creating massive value. We are awarding a few who have mastered this way of life



Jewellery Designer

Ridhi Chaudhary, 2010-13, From Samastipur, Bihar. Currently working with ORRA, Diamond Jewellery, Mumbai.

Designed for the UK market & inspired by 3D Pavement Art as part of the classroom project on Diamond Jewellery and Enameling, Ridhi made this 18k yellow gold brooch, studded with colored diamonds.



Interior Designer

Ashish Mangwani, 2010-13
From Neemuch, MP
Interned at Sincere Architects (Architect Anoop Bararia). Now he is an entrepreneur.

Doodle

He has taken inspiration from Doodling as a technique used in the conceptualisation stage of any design, to do the interiors of a design college admin block. To add to the doodle effect, he incorporated graphic art as well as pop art into his way of expression.



Google Sketchup: Corridor



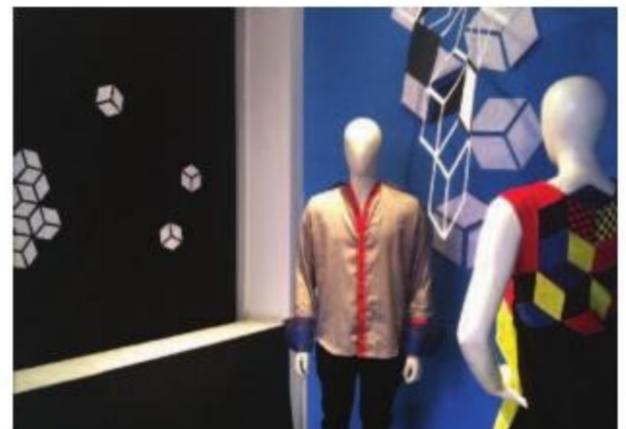
Google Sketchup: Counselling cell



Fashion Designer

Nagendra Gupta, 2010-13

From Lucknow, UP. Worked with Ranas Legacy, Jaipur as Fashion Designer cum Merchandiser. At present, he is working with Nitin Bal Chauhan on his new BHOOTSAMAAR label collection launched in mid 2013.



Rhombiguity

His theme was optical art based on illusions to fool the eye of a viewer. Color, line and shapes were carefully chosen, to maximise the effect. The critical technique used in Pop art are perspective and careful juxtaposition of color whether chromatic or achromatic. Positive and negative spaces in a composition are of equal importance and op art could not be created without both. So keeping all these aspects in mind, he used one perspective view of a Necker cube (an ambiguous figure) concept, in which the flipping of a vertex of a cube creates the illusion, which he then merged with inspiration taken from a Rhombus Tessellation, & the bright colours and patch work of Rajasthan.

Assymetricity

She used colour with assymetrical shapes as her theme, justifying her design through the flooring, false ceiling and furniture designs. A second option was also created using neutral tones. She created a conference room where the display was done on the floor towards the edge of the room covered with glass, using the floor's space as the display area. The false ceiling had wooden battens and boxes to give a shooting effect to the brightly coloured interior.



Google Sketchup: Furniture layout with Colour variation



Interior Designer

Madhuri Bhura, 2011-13 From Bhilwara, Rajasthan. Currently running self enterprise.

Uniformly Successful Uniformly Memorable

Sanjay Joshi

Heading into 2014, the ARCH team wanted to reminisce on the year that had passed and share some of the achievements with its alumni, Faculty, well wishers & partners. We are proud that our design faculty continues to make valuable contributions to our community and we consider it a privilege to promote and celebrate their efforts. So the decision to celebrate the successful execution of the 'Jaipur Metro Uniform Design Project' with a 'Cheese & Wine Party' on the evening of the Convocation Day i.e. 24th January '14. Here are a few glimpses of the event organized in the attractive ambience of Wass Up, Jaipur.



Corporate Staff-
Winter Wear: Female



Customer Relation Assistant-
Winter Wear: Female



Corporate Staff-
Winter Wear: Male



Corporate Staff-
Summer Wear: Male



Left to Right: Dr. Pradyumna Vyas, Archana Surana, Sumita Choudhury, Anita Mahindra, Sudhir Kasliwal and Sabyasachi Kundu



Sandeep Singh



Atul Kapoor and Smriti Kapoor



Left to Right: Suniti Sharma, Dr. Kiran Soni Gupta, Deepa Mathur, Archana Surana



Ajay Gupta and Dinesh Sharma



Rajeev Surana and Archana Surana



Indrajit Das and Richa Lakwal



Sanjay Shah and Raj Agarwal

Alon Molay and a friend





Button masala collection was a part of ambience

Dr. Madhukar Gupta, I.A.S. and Dr. Pradyumna Vyas



Sameer Wheaton



K. D. Joshi



Bobby, Helen Roger, William and Benoy Thoompunkal



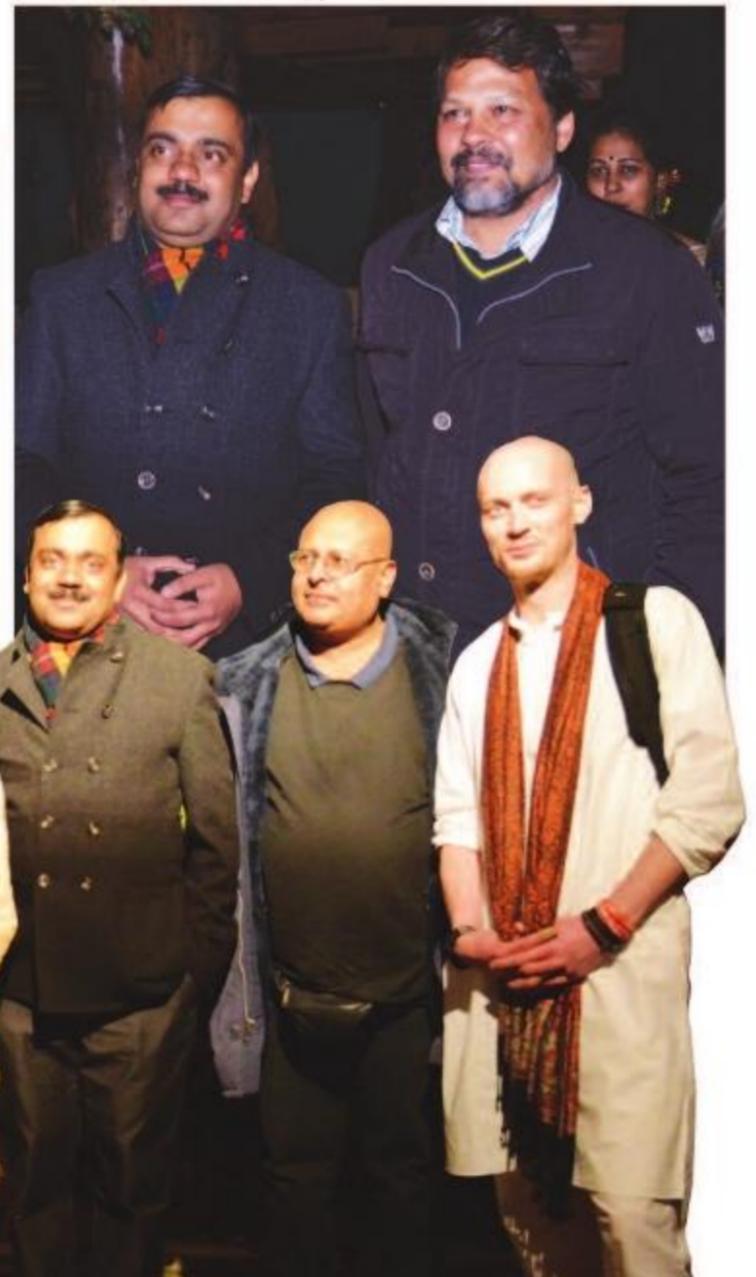
K. D. Joshi, J. C. Toshniwal, Bhawani Shankar & his wife, Amitabh Shah

Below: Rajeev Surana and Sanjay Kothari

Archana Surana, Vikram Joshi and Sudhir Kasliwal



Dr. Deependra Mehta



Helen Roger, Bobby, Christiana Margiotti, Archana Surana, Rajeev Surana, Benoy Thoompunkal and William West

AIEED 2014

All India Entrance Examination for Design



Series-II Examinations
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Lifestyle
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Communication
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