

Jan'
2013

backstitch

RAJENG/2012/44989 | Vol. 01 | Issue 08 | ₹15/- | Jaipur

Arch Design Magazine



**CERA GLASS
HAAT 2012**

**STUDENTS'
DESIGNS**

The WORLD
is Designed
With a Purpose

Pashmina Story
COMMUNION *between*
CRAFT & DESIGN

EDITOR'S NOTE



New Year has always been a time for new beginnings and fresh starts. We wish our readers a very Happy 2013!

Whew, what a month. As we worked on this issue, we have been simultaneously in the thick of the preparations for & conduction of end of semester Assessment Juries, Alumni Awards meet, A student Design & Sales Exhibition, and a Fashion Show which is going to be held during the Meet. Reports of some of these will feature in our next issue.

Multi tasking is a strength of Arch and keeping us supercool when we are under immense workload has become easy, thanks to the very useful workshop conducted by Mr Amitabh Shah the Chief Inspiration Officer of Yuva Unstoppable. We worked day in day out to design & organize CeraHaat for the international CeraGlass 2012 exhibition. We also danced with stars like Terence Lewis, celebrated choreographer, and were inspired by talks & workshops from Interior Designer Lipika Sud and Manish Jain the co-founder of 'Shikshantar' in Udaipur. So many precious back to back moments of learning and fun in the month gone by.

Jaipur has really become a favorite place for literature, design and international events. We will try to cover them all in Backstitch along with articles on various aspects of Art & Design.

We invite you to write or email your thoughts on this issue. I hope you enjoy it!

Archana Surana
Editor in Chief

The WORLD is Designed With a Purpose

by Radheshyam Tewari

The structure of the universe, in a way, reminds us of well designed and neatly executed beautiful forms where everything is evenly spaced and superbly arranged. Its mountains, rivers, high seas, the sky are grammatically and philosophically created at the right points. The form of the universe serves just as much of a functional purpose as its elements. When laying out the form people read from top to bottom and left to right. Or right to left. We also often use the Tab key to move around the form. This is what happens in the world of design. Your design should reflect this through intuitive labeling and natural placement of elements. And, of course, your form should never look scattered or haphazard. There are no standard forms or layouts – just millions of creations from brains - endless creative designs.

Design is an imaginative process for the construction of an object or a system which has different connotations in different fields. In some cases the direct construction of an object is also considered to be design. More formally, design has been defined as a specification of an object manifested by an agent intended to accomplish a goal in a particular environment, using a set of primitive components, satisfying sets of requirements & subject to constraints governing the created designs. Another definition for design is a road map or strategic approach for someone to achieve a unique expectation. It defines the specification, plans, parameters, costs, activities, processes and how and what to do within legal, political, social, economical and environmental safety constraints in achieving that objective. With such a broad denotation, there is no universal language or unifying institution for designers of all disciplines. This allows for many differing philosophies and approaches toward the subject. Closely related to the vastness of natural resources, India's vibrantly dynamic creative scene identifies with the best in various design disciplines in the world. What is needed is educating the public, to increase national awareness of the colorful designs around us by and respecting the ancestral, traditional and modern art of design, and to provide opportunities for new generations to participate in the competitive market world of designing. Good design concepts envision new products and services that fit new demands and potential requirements. It is now important for manufacturers to set themselves apart from competitors by proving exceptional design quality. Designers too benefit from the exposure world wide as they can use the experiences to present themselves more effectively to their clients.

India needs the urgent attention of the media, to highlight its unique available inspirations and achievements in design. The awareness of the form & design of the universe originated ages ago in this blessed country. With such a lineage nothing should really keep us from arriving at our potential and in the process extend this awareness to the world, gain, inspiring them to introspect and get back in touch with the ethics of creation & the meaning



Luminaries of the Creative and Cultural Industry at the Arch Campus



Parineeti Chopra



Ranveer Singh



Neha Dhupia



Rajat Kapoor



Amitabh Shah



Diya Kumari



Anita Dongre



Beena Kak



Terence Lewis



Sabyasachi with Mrs. Surana, Our Staff & Students



Pattie Sellers & Bibi Russell with Mrs Surana



Anushka Sharma



Kiran Bedi



The art of pashmina weaving is almost 2000 years old. Kashmiri artisans have perfected the art of hand-spinning fine pashmina yarn—the women of the house painstakingly clean and hand-spin the delicate pashm into yarn.

mad about

PASHMINA

by Subhabrata Sadhu

Pashmina is the yarn or fabric hand-woven from

pashm—the soft downy undercoat that grows primarily on the neck and belly of the Himalayan mountain goat, *capra hircus*, commonly known the pashmina goat or

changra. Pashm is a Persian word for “wool” while mina means “soft”.

While these mountain goats can survive in the lower mountainous regions, it is only the animals living above 4,500 meters that produce the finest wool. It is believed that the growth of the fine, warm pashm is an adaptive response to the harshly wind-swept terrain and winter temperatures falling to -30 degrees in the winter. The yarn has a special luster due to its long, fine fibers, which are as thin as 12-15 microns. In comparison, human hair is 70 microns and fine merino wool is 23 microns. The finest pashm comes from Changthang bordering Western Tibet and Ladakh where nomadic herders known as Changpas tend flocks on the high plains. They collect the fleece by combing the goats in late spring before they molt. The goats are not sheared and combed to avoid fiber breakage and to maintain the fiber length at 5cm. In summer these are bought or bartered by Ladakhi traders and sent to Leh, where the Kashmiri traders make their purchases and send it to Srinagar. The goats are also referred in Kashmir as Changthangi.

The art of pashmina weaving is almost 2000 years old. Kashmiri artisans have perfected the art of hand-spinning fine pashmina yarn—the women of the house painstakingly clean and hand-spin the delicate pashm into yarn. Due to the extremely fragile nature of the hand-spun yarn, weaving pashmina is a time consuming process and a 2mtr long plain shawl takes at least 3 days to weave. All pashmina is cashmere, but all cashmere is not pashmina. While the cashmere fiber also comes from the *capra hircus* mountain goat, most of the fibers used for making the cashmere yarn comes from goats in Tibet, Mongolia, Kazakhstan, Afghanistan and Nepal. Pashmina yarn is hand-spun from the fiber of goats in Ladakh mostly from Changthang plateau.

Unlike hand-spun pashmina, mainstream cashmere is made from machine-spun yarn. The machine spinning process calls for strengthening the yarn by the addition of chemicals, which in turn alters the intrinsic character of the fiber. The hand-spinning and other manual processes involved result in pashmina being softer than cashmere. In addition to this, the hand-spun yarn and skilled, traditional Kashmiri hand-weaving technique impart a unique texture to the pashmina, which sets it apart from cashmere. Even fine cashmere cannot match pashmina in terms of fineness and soft hand feel.

It is mandatory that a pashmina is hand-woven from hand spun yarn in Kashmir to qualify for a Geographical Indication certification. A fabric cannot qualify as a pashmina if it deviates from this standard.

Pashmina's are precious because very few women artisans are involved in hand spinning of the pashmina yarn, and hence it is scarce. Also, the fiber is in short supply since it comes from high altitude mountain goats. Fibers

that are available from Tibet, Mongolia and other places are not of a superior quality and do not make as fine a yarn as compared to the fiber originating from the Ladakh region. Also, because of the shortage of hand spun yarn, authentic pashmina is in short supply and hence cannot be seen everywhere. It is more expensive than the other “so called” pashminas and few people buy it.

Nowadays many cheap imitations of pashmina are available in the market which has denigrated the word pashmina. The term pashmina has been commercially exploited to refer to any shawls, irrespective of the material or the manufacturing processes involved. This has left the artisans in Kashmir working with pashmina with no choice but to shift away from pashmina, and work with other materials. The falling demand for authentic pashmina has led women weavers to stop spinning pashmina yarn, due to wage shortage.

The traditional weavers of Kashmir are suffering because of unfair competition from machine-woven cashmere products, woven with machine-spun cashmere yarn. These yarns are much cheaper and imported from China and other countries and these yarns can be used on a power loom. Since in power loom cashmere can be mass produced the prices of these products are substantially lower than pashmina and hence have a huge market penetration.

Contemporary design can add a new lease to the sector. Designs which are appreciated by alternate markets can be explored which will bring appreciation to pashmina. Fake machine-made pashmina is available in a wide array of appealing designs—to compete with these, design intervention is much needed in the genuine pashmina.

I personally love the feel of the material and the way it drapes—the texture is truly unique. This is the reason why I don't use any surface ornamentation technique on a pashmina. I feel that such a beautiful material should be just left in its purest form and not to be mixed with other materials. Usually pashmina is found either in plain “safe” colors, or in tones of natural undyed and some symmetrical well balanced stripes and checks. I have tried to break away from these traditional moulds. Most of my designs reinterpret traditional pashmina through use of unusual colours and asymmetry. At present I design and produce shawls and scarves in contemporary designs. I mostly export to high-end boutiques in the USA, UK, Germany and Japan. I have a small but up-market domestic clientele as well, which includes celebrities and politicians. My future plans include developing a clothing range with pashmina.





COMMUNION *between the traditions* of CRAFT & DESIGN

by Shruti Das

India is a country rich in its cultural and traditional practices. The relationship between crafts and the design sector has played a pivotal role in the survival of many traditional craft forms like *Kantha* from Bengal, *Patachitra* from Orissa, Tie and Die from Gujarat and Rajasthan, *Kalamkari* from Andhra Pradesh, Handloom Weaving from Assam, *Phulkari* from Punjab, Silk and *Zari* Brocades from Benaras, *Bidriware* from Karnatka etc. The examples of various craft forms like Madhubani painting, Papier-mâché, Sikki work being practised in Madhubani area of Bihar represents the communion between the traditional craft and design in contemporary times.

There is a symbiotic relationship between various craft forms and the designing industry.

The best example is that of a self help group called *Jiyo*, which helped in reviving the traditional craft called Sikki (*Sikki* is a form of grass used for weaving) and making it fashionable enough to be used as wonderful decorative utility pieces.

Professional designers visited villages in Madhubani (*Raima* village) & Sitamarhi districts of Bihar. They expanded the confined ritualistic usages and added a different dimension to the range of Sikki products altogether. Incorporating many innovative ideas they came up with contemporary and consumers friendly products using Sikki, like room dividers, lamp shades, chandeliers, hats, toys etc.

They have also helped form a self help group called *Mithila Sikki Sangh (Raima)* which extends the opportunity to the craftsman to participate in big art fairs and exhibitions. Thus this craft form has been revived but it still needs support from government and non-government organizations in marketing the Sikki products, towards making the craftsmen completely self reliant.

Collaborative assignments in which both the designers and the local craftsmen are benefited should be promoted. The creative urge of the designers to learn from the folk and traditional elements of the culture has proved beneficial in the continuation, transference and survival of these traditional art forms.

OUR STUDENTS,

DESIGNS





"Collage" collection by Aditi Desai

"Trishna" collection by Neha Ranjan, Shreya Sujanti, Nimisha Sundriyal and Sonu Chabbra

"Folkcult" collection by Aruniva Bhagwati and Anita Bilani

CERA GLASS HAAT 2012 : An Unforgettable Experience

by Quaid Bala

The CeraGlass Haat exhibition is finally over, but it will remain permanently lodged in the hearts of each and every Arch student, leaving an indelible mark, an unforgettable foray into professional delivery in the field of creation. The project, from beginning to end, was dotted with a great number of challenges to deal with & solve - a huge learning experience. I sincerely thank everyone who contributed towards making it a huge success.

I, being an interior design student at Arch Academy, enjoyed and learned immensely and I am sure everyone who was part of it had the same experience. CeraGlass is an event planned to be put

up every 2 years, and brings together the big players of the Ceramic and Glass industry under one roof. An international B2B trade fair and conference on Ceramics, Glass, and Allied products, this 2nd edition of CeraGlass 2012 was jointly organised by the RIICO, CII, ICS with the support of Ministry of Commerce, Government of India.

Apart from the Ceramics and Glass product exhibitors kiosks, a special attraction for the visitors to CeraGlass was the CeraGlass Haat, a space of around 1,300 sq.m. of open area. The entire work of visualization, design & implementation of this space and its

structures was commissioned with the Arch Academy of Design. This prime area was to be the centrepiece & Focal Point of the entire Exhibition. The Interior Design department of Arch was completely involved in the design & implementation of the project under the guidance of our Dean, Mr. Benoy Thoompunkal who also planned and designed the main hut space structures in bamboo as well as the layout of the Haat.. The entire work was presented in such a magnificent manner that it became the talk of the town and served as the icing on the cake that was the CeraGlass event.

Inaugurated by Shri Rajendra Pareek, Hon'ble Minister for Industries, Rajasthan CeraGlass 2012 had a very grand opening with Kalbelia dancers putting up a mesmerising performance.

The 24x7 schedule that we followed for the couple of weeks given to us, also brought along some light fun and humor filled moments. Chit chatting while sipping our tea at unearthly hours and constructing, building, supervising, transporting tired bodies and material, all towards a wonderful event.

The Client Brief was to make an eye catching centre of interest which would serve to be the Focal Point of attraction for the entire CeraGlass 2012 Fair.

We had decided to explore the rich possibilities of using waste materials in the ceramic & glass spectrum including terracotta, using them to create useful products, and objects to contribute to the spaces in the Haat. Presentations were made to the client (the CII) with plan drawings accompanied by scale model options of the main space structures (to be made of bamboo) visualized for a 'Nomadic encampment' theme. These structures would form the encampment & bind together the environment & ambience with the display cum sale cum demonstration workspace for invited Artists and highly accomplished Craftsmen of ceramics, terracotta & glass from across the country, some of whom were National Awardees.

With only 2 weeks in hand from start of project to the opening, the entire process was handled by teams of students & faculty focused on different functions in design & planning viz. drawing, model making, researching & sourcing of materials, the coordination & supervision of workers for the making prototypes of products & support structures and the building & assembly of modular parts of final structures.

The work was done quite efficiently under the guidance of our Director Ms. Archana Surana and our Interior Design faculty Ms. Karuna Singh and Ms. Shikha Singh.

We all enjoyed every single moment of it. Made us really proud to be part of the Arch Academy of Design - so much exposure and that too on such a large scale.

Waste material was collected from the local markets and industries. Vehicle windshields, broken glass, broken ceramics, terracotta pots, etc. Accepting his extremely generous offer of access to any material, visits were made to the Baghru factories of Mr. Dilip Baid, Handicraft Exporter & CII Chairman, Rajasthan, to select useful waste. Ceramic and glass waste products were used for embellishments, & in making seating and lighting as well as for some attractive and useful landscaping.

We were honoured to have with us Mr. Jayesh, Mr. Sachin & Mr. Vishal who came down to us from Shikshantar in Udaipur. They contributed in mobilizing the Interior Design students in developing utility products out of Glass & ceramic waste, & making structural parts to be used in the exhibition.

Mr. Vikram Solanki, designer & visiting faculty at ARCH contributed immensely to the planning, design & execution of work on site at the Haat as well as guiding us students in the work assigned to us. We students got an unparalleled opportunity to understand the dynamism and



practical aspect of translating creative concepts into implementable execution. The entire journey was one of its kind as not only did we learn ways to overcome hurdles and snags but also learnt the very essence of teamwork, and most importantly the joy and ecstasy of being able to create something amazing.

We all loved interacting with the craftsmen and artists from different parts of the country, studying their work and lifestyle. Among others, demonstrating their art and techniques were, Ekteshwar Hatwal a well known artist from Jaipur using Blue Pottery techniques in Contemporary style of paintings on pots & plates; Satpal Singh and Kaushal Singh from Ferozabad who specialised in making of Hukkas in glass using the Glass blowing technique; Deepak

Sankit from Jaipur a National Awardee in Glass Enamelling on copper and Laxmi, a National Awardee Terracotta craftsman from Udaipur. At the site, we also got to interact fruitfully with Ms Lipika Sud, renowned interior designer and past Chairperson, IIID Delhi Chapter, who later took a comprehensive session with us at ARCH too.

Arch also put up a display of pertinent examples of some outstanding design work emerging from classroom exercises of students and projects done in the past, along with related information for raising design awareness among the visitors to the Haat.

In closing I reiterate that it was an honour for us to be a part of this project. Getting successful as a team was just awesome!

ARCH Nostalgic Moments



Annual Fashion Show 2007 celebrating its success with Pattie Sellers Editor at Large Fortune Magazine



Enjoying the Dandiya Festival at campus...



2005 convocation with Madan Lal Khurana, the then Governor of Rajasthan



All work and no play make architects dull



Celebrating!! After the 2004 Annual Fashion Show



Some SNIPPETS

Sweep the Room

Students of Arch Academy of Design tapped their feet with Choreographer and 'Dance India Dance' judge **TERENCE LEWIS**. He was at the institute to share his experience with them and to inspire them to excellence in every thing they did.

"If you must sweep the room, then do it like no one else could...so spotless that you leave your mark!"— Terence Lewis's attitude towards his work shows it all.

VASTRA

The International Textile and Apparel Fair VASTRA at the EPIP Fair Grounds in Jaipur, showcased the best and latest in textiles from fiber to fashion, from technology to products. More than three hundred and fifty buyers from sixty countries participated in the B2B fair. All garments and home textile items were exhibited under one umbrella and the fair received a good response from the buyers and visitors.

UNSTOPPABLE

Arch Academy of Design received an inspirational guest **MR AMITABH SHAH**, Founder and CIO of Yuva Unstoppable in the month of December. Students and staff enjoyed learning the exercises and tips from him on how to stay cool and fit in spite of having workload and stress in daily life. At the end of the day, everybody felt as fresh as the dew in the morning.

Jaipur Jewellery Show

Jaipur Glitz and glamour marked the grand finale of the tenth edition of the fantastic "best of the best show" recently at the Raj Mahal Lawns. With diamond as its theme, the event showcased a sumptuous offering of kundan and polki sets, emerald trails from chokers, rubalites edged kundan necklaces and diamond necklaces with emerald, rubies, sapphire and amazing pearl based jewelries. The total footfall of over 30,000 also included inland and foreign tourists who turned up to see the glittering panorama of unbelievable creations

ARTS and CRAFTS OF RAJASTHAN in DELHI

The Maharaja Sawai Man Singh II Museum Trust organized a two-day exposition of the arts, crafts as well as heritage properties, designs, and travel destinations of Rajasthan, entitled, the 'Treasures of Rajasthan' at the Egyptian Embassy in New Delhi. In the exposition various traditional and modern products from Rajasthan e.g. marble, furniture, blue pottery, rugs, carpets, gems and jewellery, textiles were displayed.

Creative Thinking Workshop

Students learnt to think creatively "local but global" with **Manish Jain**, the co-founder of Shikshantar - the People's Institute for Rethinking Education and Development. He conducted a two days' work shop on Creative Thinking at ARCH. Students participated in various group activities based on trust & learnt how to alleviate fear by hugging strangers on the streets. They also learnt creative new use of existing objects, and how to use waste products creatively, resulting in the creation of the Jugadu café and Vela's point inside the campus at Arch.

All India Entrance Examination for Design - AIEED

AIEED 2013

All India Entrance Examination for Design

After Class **XIIth**
go for a Degree in
Design



PROGRAMS IN DESIGN

UNDER GRADUATE

Fashion Design
Interior Design
Graphic Design
Jewellery Design
Craft Product Design
Textile Product Design

POST GRADUATE

Interior Design
Fashion Technology
Garment Production & Export Mgmt. (GPEM)
Design Management
Life Style Accessory Design

Affiliation & Authorisation



SERIES I :

ONLINE Entrance Exam

1 Dec '12 - 30 Jan '13

CENTRE BASED Exam

27 Jan '13

Results : 15 April '13

BATCH STARTS: 6 July '13

SERIES II :

ONLINE Entrance Exam

1 April '13 - 30 May '13

CENTRE BASED Exam

19 May '13

Results : 3 June '13

Prospectus & Application form can be downloaded from
www.aieed.com & www.archedu.org

Prospectus & Application forms available from select **Bank of India** branches
Over **200 Exam Centers** - 50 cities - All India for Online & Center Based Exams
10+1 Students can also apply for AIEED 2013

Our Linkages



Arch
academy of design
www.archedu.org

ALWAYS LEARNING

PEARSON



edexcel
advancing learning, changing lives

EDEXCEL UK

ARCH Academy of Design offers international qualification in Art and Design sector in collaboration with Edexcel, the largest awarding body of the UK.

Edexcel, formally known as London Examination, offer these international qualification as BTEC which is one of the most respected qualification across the globe. BTEC qualification are governed by Government of the UK and regulated through OfQual. Edexcel qualifications are designed as per QCF Framework, which promises the most robust and flexible learning methodologies. These standards make BTEC an international recognized qualifications with which students can progress to foreign countries for further education and employment.

BTECs are work-related qualifications, suitable for a wide range of students, and are designed to accommodate the needs of employers as well as allowing progression to university in multiple countries. Edexcel offers over 5500 qualifications in various sectors, ranging from Art and Design to Aerospace Engineering.

BTEC level 5 Higher National Diploma (HND) qualification is equivalent to the 2nd year of a graduation programme, and enables the student to progress directly into the final year to complete his graduate degree in the UK. The BTEC Level 7 in Strategic Management and Leadership is equivalent to the 1st year of Post Graduation and can progress to any University in the UK to culminate in a Post Graduate Degree.

ARCH offers Edexcel BTEC Level 5 Higher National Diploma (HND) in Art & Design with specialization in:

Fashion Design(L5) Craft Product Design(L5)
Interior Design(L5) Textile Product Design(L5)
Graphic Design(L5) Lifestyle Accessory Design(L5)
Jewellery Design(L5)
Strategic Management and Leadership(L7)

APPLY NOW



ALWAYS LEARNING

PEARSON