

Arch backstitch

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Greetings and a warm welcome to our very first issue of the Year - 2014! January marks the dawning of the New Year 2014 and there are still achievements to be unwrapped. 2013 was quite a promising year for us to start 'Scaling up' multi-dimensionally in terms of reputation, rewards, fostering novel associations worldwide, building new projects, breakthroughs, and learnings in order to empower ourselves to implement mission-driven initiatives, much more efficiently.

ARCH organized the 41st India Interior Design day on the 21st Dec. 13 in Jaipur with the Jaipur Regional Chapter of the apex body of the profession of interior design in the country - Institute of Indian Interior Designers (IIID). It brought together people contributing to the profession of Interior Design in Jaipur and gave our students an opportunity of meeting & talking to the leading architects and getting practical insights into design.

Keeping with the vision of the institution of helping unleash natural potential we got ten of our promising fashion design students empanelled with the Khadi & Village Industries Board to participate in the 'Khadi Garment Design Competition - 2013' that offers a unique opportunity to the budding Designers to design & showcase their products with their Profile/ Tag across the country at renowned Khadi Retail Stores!

Likewise, with an aim to empower its human resources, ARCH ensured that its entire team of professionals attended the thought provoking inspiring session organized by the CII on 'Scaling-up' by Subroto Bagchi (an Indian entrepreneur and business leader), at the Hotel Clarks Amer, Jaipur. Mr. Bagchi covered the concept of scaling up profoundly, relating it to legions of organizations.

In Dec. 2013, Vital Voices Lead Fellowship's South-to-South Exchange Programme was held in Kampala, capital of Uganda, Africa. Fifty extraordinary women leaders from 24 countries across the globe participated in the annual event, which took place on the picturesque shores of Lake Victoria. Being a Lead Fellow in the program, I travelled to Africa to represent the country in this global event.

While, former collaborations have started yielding positive results, ARCH in the year 2014 is now keenly looking at new strategic linkages globally with its prospective partners, with much more enthusiasm, energy & vigour.

Please read this issue to discover more. We are honoured to share the work of so many committed and thoughtful people. Please feel free to leave comments on the articles to share your thoughts at director@archedu.org.

ARCHANA SURANA
Editor-in-chief

LETTERS TO THE EDITOR

FOR DECEMBER 2013 ISSUE

Dear Editor

Backstitch is one of the best magazines today, with high quality of design related content in an organized way. I feel as if I am a part of Charcha event through this magazine although I am miles away from Arch Academy. I wish I could participate using internet. Charcha provides an insight to the design solutions and so, Backstitch can be regarded as a reference magazine for designers who always look for latest trends in this field. I keep waiting for its next issue.

Amitra Basu, Kolkata

Dear Editor

I have been reading Backstitch for last three months. I can say that Backstitch is the first magazine which has detailed material on design and latest happening together. The topics covered in the magazine are helpful to the professional as well as design students equally. I am thankful to the entire team of Backstitch.

Nitin Thakur, Lucknow

Dear Editor

I liked the latest issue (December 2013) of Backstitch. Congrats for making such an



informative and well organized magazine. Keep it up the great work.

Manish Nath Jha, Delhi

Dear Editor

Went through the latest edition of Backstitch (Vol. 2, Issue 9) published for December 2013. I was flabbergasted to see the cover picture of Hawa Mahal. Being a resident of Jaipur, I have been there many times, clicked a lot and seen a lot. But, still I had never seen a picture taken from this beautiful angle. I would like to congratulate the photographer of your magazine. It allures one to buy Backstitch. The articles inside are engaging and informative. I got first hand



information about Mentoring Walk of Vital Voices. I enjoyed a lot reading about GEW. I keep Waiting for next issue.

Rajesh Kumar, Jaipur

Dear Editor

I loved the cover page of Backstitch of December issue. It made my morning happy. Selection of photograph is amazing. The magazine's color combinations and layout are very attractive. The space for Students' and Teachers' works makes it a showcase of Arch Standards. Navigation on the cover page guides readers to go to the important pages immediately. I enjoy reading it every time.

Vivek Raj, Jaipur

Up-coming Events in Jaipur and by Jaipurites

United Art Fair



On Thursday, 16th January
World Text Image- The story of Art
Curated by Dr. Alka Pande
6.30 pm to 9 pm
Hotels Clarks AMER, Jaipur

Lagan Mandap

Wedding & Lifestyle Exhibition
From Tuesday 21st January till Thursday 23rd January, 2014
SMS Convention Centre Jaipur



Charcha IV

On Monday, 20th January
Arch Academy of Design
Plot No. 9, Govind Marg, Malviya Nagar Institutional Area, Malviya Nagar, Jaipur-302017



Jaipur Literature Festival

From Friday, 17th January till Tuesday 21st January
Diggi House, Sawai Ram Singh Road, Jaipur



Convocation

On Friday 24th January at 4.30 pm
Arch Academy of Design

Alumni Meet

On Saturday, 25th January
Arch Academy of Design

India Stonemart

From Friday 31st January till Monday 3rd February, 2014
By CDOS & Federation of Indian Chambers of Commerce & Industry



Painting Exhibition Desert Hues

From Tuesday 28th January till Monday 3rd Feb
Nehru Centre Worli Mumbai
Will be inaugurated by Mr Satyapal Singh Commissioner of Police Mumbai

Cover Photograph: Archana Surana with Kenyan Youth Affairs Minister, Evans Gor

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

V DESIGNERS Visual Lexicon

F

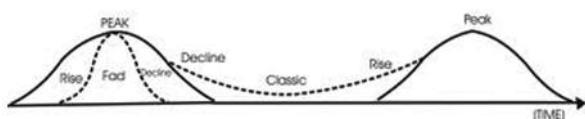
Fashion Design

FUSION: Just like a painting, or a song, fashion also plays a main role in the fusion of different cultures and influences. Eastern and Western cultures engage in an important part in the Fashion trends of today. These two are fused in the fashion industry in many ways, the British borrowing from the Russians, India from the French, Japan and Germany, and the list continues.

Essential item in women's wardrobe today is the Kurta top, as simple as it can be it stands from the rest because of its beaded detail. The Nehru jacket, born in the 1940s and remarketed in the 1960s thanks to The Beatles, is still an acclaimed collar style in shirts, coats and jackets.



FAD: A desirable trend characterized with lots of enthusiasm and energy over a short period of time. A fad is something that may become very popular over a short amount of time. An example can be a hairstyle or clothing fad. The style is hot one day but not the next day.



Cycles for Fad and Classic, compared with normal fashion cycle. (Solid line represents normal cycle)

Example of FAD: The huge fashion fad was, the Leg Warmers. This accessory covers the lower legs and is usually footless and thicker than regular socks. They had its origins in the dance world. Dancers wore them to keep their leg muscles warm, they said it prevented cramping and injuries, but there is little scientific evidence of that. They are traditionally knitted and made of wool. Leg warmers became a fashion statement in the early 80's among teenage girls and also boys in San Francisco, USA. Before that they weren't considered to be 'fashion', and were just fulfilling a function.



Interior Design

FAUX-FINISH: A decorative technique in which paint or stain is applied to a surface to simulate another material such as wood, marble, or granite.



FRENCH-WIRED:

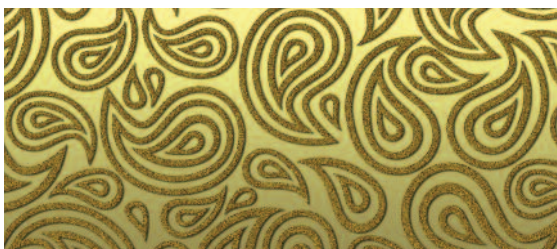
A lamp in which the power cord connects directly to the light socket, rather than being hidden in the base of the lamp.

Textile Design

FASTNESS: The Property of resistance to an agency named (e.g., Washing, Light, Rubbing, Crocking, Gas-fumes).

On the standard scale, Five Grades are usually recognized, from 5, signifying unaffected, to 1, grossly changed. For lightfastness, eight grades are used, 8 representing the highest degree of fastness.

FLOCK PRINTING : A Method of fabric ornamentation in which adhesive is printed on and then finely chopped fibres are applied all over by means of dusting-on, an air-blast, or electrostatic attraction. The fibres adhere only to the printed areas and are removed from the unprinted areas by mechanical action.



Graphic Design

FOCAL POINT: A focal point is the most important part of the page or the part of the page that is the most dominant. Good design uses a focal point to create a page that has a purpose. The focal point of the page should be the element that is most important on the page. It gives the eye a place to rest and allows the viewer to determine the point of a page very quickly.



For Position Only (FPO): On a mechanical, a written designation applied to a low-resolution or inferior-quality image (such as a xerox of a photograph or line art) to indicate that the image (as seen) has only been added to the mechanical



to indicate its position on the layout and thus is not indicative of the appearance of the final printed image.

Jewellery Design

FACETS: Gemstones commonly have facets cut into them in order to improve their appearance by allowing them to reflect light. Of the hundreds of facet arrangements that have been used, the most famous is probably the round brilliant cut, used for diamond and many colored gemstones.



AN ENCYCLOPEDIA OF EXPERIENCES, IDEAS, THOUGHTS AND STORIES...

A thought provoking session by Subroto Bagchi on 'Scaling-up' was held in Jaipur. A persona teaches one to school one's thoughts and strive towards scaling up multi-dimensionally. The event covered the concept of scaling up multi-dimensionally. Mr. Bagchi described the six principles of scaling up defining each principle, with examples giving insights on companies who have scaled up enormously in a short span of time. As per the first principle, one has to be **comfortable with the idea of 'scaling up'**. He said, 'you have to be first clear in your mind what exactly you want, to realize your goal completely.' The second principle is about scaling business by **getting large deals**, about the need to stay away from certain customer engagements and business models that could prevent growth and the subject of mergers and acquisitions that invariably engages everyone at some time or the other. He emphasized on **scaling up intellect** as third principle, as the enterprise is an intellect game. The capacity to get to the next level often depends on a leader's ability to augment the organizational intellect by tapping into external expertise. He explained the importance of **scaling reputation** as fourth principle. Reputation is a form of capital and growing it right, beyond just good public relations, helps an organization get to the next level. **Scaling people** is the fifth principle, as one's success is all about team's success. As sixth principle, he advised to **be prepared for adversity**. To fight adversity, we need to focus on doing ordinary things extraordinarily well when extraordinary events overtake the enterprise. Though the session was aimed at SMEs and start-ups one can introspect and relate it with self development as well. 'The idea of scaling up is not only for business but also applies to an institution or any individual. It underlines and exemplifies the mistaking of scaling up with growth'. The session at every step gave all of us food for thought and questioned our beliefs. It provoked the listeners to plunge and find out that "inflection point" in ourselves or in our organization to enable us to scale up multi-dimensionally instead of a unidimensional growth. One can delve deeper and deeper in finding out the true meaning of Scaling up.

Prabal Das



Subroto Bagchi in conversation with Ms. Archana Surana

Growth is Uni-dimensional, Scale is Multi-dimensional. This is something that is imperative for entrepreneurs to realize. The idea is not only for a business entity but is equally applicable for an institution or an individual. It underlines and exemplifies the mistaken connotation of scaling up with growth.

SUBROTO BAGCHI THE ELEPHANT CATCHERS

KEY LESSONS FOR BREAKTHROUGH GROWTH



Subroto Bagchi is an Indian entrepreneur and business leader. He is best known for co-founding Mindtree Ltd and for being a business author. He started his work life as a clerk in the Industries Department of the government of Odisha after giving up his post graduate studies. After a year of working there, he qualified to be a management trainee in DCM in 1977 where he worked for the ensuing 5 years. In 1981, he entered the computer industry and worked for a number of computer companies between 1981 and 1999 in various functions like sales, marketing and operations. His longest stint was at Wipro where he became the chief executive of Wipro's Global R&D before working for Chairman Azim Premji as corporate vice president, Mission Quality. He left Wipro in 1998 to join Lucent Technologies. He left Lucent a year after to co-found Mindtree in 1999 along with 9 other co-founders. Mindtree is a \$ 435 million, Global IT Solutions Company with 11000 people at the end of fiscal year 2012-13. It is listed at the National Stock Exchange and the Bombay Stock Exchange in India. Along the way, Bagchi wrote business bestsellers such as The High Performance Entrepreneur, Go Kiss the World, The Professional, MBA at 16, The Professional Companion and The Elephant Catchers. His books have been translated into several languages like Hindi, Marathi, Malayalam, Kannada, Tamil, Korean and Chinese. Bagchi periodically writes a column titled Zen Garden for Forbes India for which he has interviewed people like the Dalai Lama, Aamir Khan, Cherie Blair and many noted Indian entrepreneurs.

Source: http://en.wikipedia.org/wiki/Subroto_Bagchi

Change making incubators for young & creative startups



Kishore exchanging his ideas with the participants

Chr-cha is an exchange platform and a monthly event organized by the Arch Academy of Design. It attracts people from different walks of life—Designers, Design Entrepreneurs, Models, Artists, Photographers, Media persons, Government officials, NGO/ Civil Society representatives, Educators, Social workers and offers a common platform to discuss view points and opinions on thought provoking and interesting topics over tea and snacks. In this series, the third Chr-cha on the topic “Creative Social Entrepreneurship” was held on 29th Nov 2013. Mr Raj Jani who has worked for a long time in for-profit and not-for-profit sectors in India and Africa was the moderator for this event.

Mr. Jani introduced the theme of the discussion - “Creative Social Entrepreneurship” and set the ball rolling with the screening of two movies - ‘FINO’ and ‘Magic Bus’. FINO (Financial Inclusion Network and Operation), like any other bank, enables marginalized communities to save, borrow and use financial services. Just that FINO is not a bank and its clientele is not the kind of people who use auto teller machine kiosks. The company’s clients are rick-

Sport is something that is close to young peoples’ hearts and through its inherent attributes it provides an ideal platform for working with youth...

Mr Raj Jani, Livelihood Consultant

shaw pullers, maids, paan walahs, chauffeurs, casual labourers and other odd-jobbers who barely manage to eke out a living. The other movie was about ‘Magic Bus’, an NGO believing in Sports for Development. If a slum child was taken away from the squalor of his/her immediate environment to a mountain or sports pitch, it meant the creation of a learning environment unparalleled in the child’s life. Sport is something that is close to young peoples’ hearts and through its inherent attributes of active participation, energy, empowerment and social inclusion it provides an ideal platform for working with youth and helping them recognize their power

and potential. It was the thought of a ‘vehicle’ picking children up and taking them on a fantastic journey that gave birth to the name magic bus.

The participants started sharing their views on the theme. Mr Vikram Joshi, a leading Exporter and a regular participant of Chr-cha, said that creativity has many aspects; we take whichever one encourages us the most and continue working on that. The name of ‘Kala Raksha’ was cited as an example by the participants. The first design school to be run largely by local artisan communities, Kala Raksha is an extraordinary non-governmental organization, situated in the deserts of Kutch in Western Gujarat. The founder of Kala Raksha- Ms. Judy Frater was born in the United States and holds Masters degrees from the University of Washington and the University of Minnesota. Wishing to do something to preserve traditional Indian craft, Judy together with local embroiders, founded the Kala Raksha Trust in 1993. Amongst a long list of honours, Judy, a Fulbright and Ford Foundation Fellow, received an Ashoka Foundation Fellowship in 2003 for establishing the Kala Raksha Vidhyalaya. She won the Sir Misha Black Award in 2009 for Distinguished Services to Design Education. And in 2011, she received the Crafts Council of India Kamala award for service to the field of crafts.

Another participant Ms. Sonal Chitranshi, Fashion Designer from NIFT & Design Manager of Kilol, Jaipur, shared her view that social entrepreneurship should be the vision of a leader and it should be competitive. Mr. Chintan Bakshi, CEO of Startup Oasis, a funding organization, laid emphasis on innovation in Social Entrepreneurship. He said that it is important to recognize the need of the people and come up with innovative solutions. Mr. Amit Gehlot, Assistant Professor at Pearl Academy



CREATIVITY MEET AT ARCH

of Design, cautioned everybody and said that we should earn money only to fulfil our requirement, not just to assemble wealth. Ms Archana Surana, Founder & Director of Arch Academy of Design linked money with power and emphasized the empowering of individuals. She said that everybody should be empowered and for that the concept of Creative Social Entrepreneurship is very relevant and important. The example of AMUL was cited in this regard. Amul, ventured with a small idea, now has become a revolutionary in the area of social entrepreneurship where all stakeholders have been empowered.

Annie – publicity adviser for Nayab Jewellery; Tulsi Bhati- entrepreneur in the health care business; Chintan Bakshi- a social entrepreneur; Shankar Dangayach- Retd. Dy. Director, DCH; Saurabh- visual merchandiser were among those participants who shared their reflective views in the Chr-cha.

Creativity has many aspects; we take whichever one that encourages us the most and continue working on that.

Mr Vikram Joshi, A Textile Technologist & leading Textile exporter. Member of Exe. Committee, JITPPL



Ms. Archana Surana addressing the house



Mr. Shankar Dangayach sharing his views



Mr. Vikram Joshi contributing to the event

41st India Interior Design day



Major attraction of the interior design day were sessions on electrical wiring and fittings, Bathroom Solutions, Plumbing, and sanitary, furnishings, paints and textures, stone trends etc.



Product range of Vitra at Display

IITD and Arch Academy together celebrated 41st India Interior Design Day on 21st December 2013. Interior Design Students from various institutes, colleges and universities participated in the day long India Interior Design Day Celebration. Design Day observed Design Exhibition, panel discussion, interaction with the experts, street play and movie showcasing. Architects, Interior Designers and interior design Vendors shared their expertise and familiarized students with the current trends in the market. Panelists discussed projects they had worked on and motivated students

Shikha Singh & Sugandha Singh

2nd December in India every year is celebrated as India interior Design Day. This year Jaipur celebrated its India Interior Design Day with Jaipur Regional Chapter apex body organized by Institute of Indian Interior Designers and Arch Academy of Design on 21st December 2013. Institute of Indian Interior Designers was headed by its Chairperson Sanjay Kothari & Secretary Anshuman Sharma and Arch Academy of Design was represented by its Founder Director Ms Archana Surana.

It was a day long event where students from different architecture institutes participated and showcased their work. The event also had sessions by eminent Interior designers and different people associated with interior design and the architecture industry. Students from various colleges like Arch Academy of Design, IICD, Khaitan Polytechnique, Poornima University, Amity University were among the major participants of the event. The event had practical technical sessions by senior architects from the country like Sanjay Kothari, Rajendra Puri etc.

Major attractions of the India Interior Design Day were sessions on Electrical wiring and fittings, Bathroom Solutions, Plumbing & Sanitary products, Furnishings, Paints & Textures, stone trends etc. along with the product display by the vendors from the same field that provided students with an opportunity to gain knowledge of the market trends, requirements, challenges and their solutions.

Addressing the students Dheeraj Jahamriya, MD 'Stone Trends' said that protecting the stone is as important as choosing your favorite stone. He shared general problems and solutions of the stones used for residential purpose. Further adding to this he said, 'soil accumulation, bleaching, rusting, oil stains etc. are the common residential stone problems that persists'. Acknowledging recently available technology he suggested few possible solutions like Fluorochemical treatment & Sealing methodology for water absorption problem.

The event proceeded with a street play "Dastak" by the Asmita Theatre Group. This was directed by an actor, trainer, social activist, street theatre worker and great story teller, Mr. Arvind Gaur. The play helped increase the awareness of the audience about atrocities against women.



Architects, experts, vendors and students present during the event.



Mr Dhruv Gupta moderating the panel session at Arch campus. Panelists are (from left) Ritu Khandelwal, Manoj Gupta, K Bains, Bobby Vijayakar, Neeraj Kedia, Sheetal Bahri, Archana Surana, Ajay Gupta

Interesting fact about the play group was that it has been a part of Bollywood Movie 'Ranjhana'. After a short break, the event resumed with panel discussion with panelists Mr. Bains (Rtd. DGP), Mr. Neeraj Kedia, Ms Manjari Mahajani, Ms Archana Surana, Ms Sheetal Bharti, Dr. Setia, Mr Manoj Gupta, Mr Bobby Vijayakar, Ms Ritu Khandelwal with Dhruv Gupta as moderator. Optimising the opportunity, students raised their queries in context to the growing industry, its demand and challenges faced by a beginner to which panelists responded and shared their experience on perception, aesthetics & other technical aspects. Moderator Mr. Dhruv Gupta spoke about ergonomics to explain that the design of a building must suit the belief and tradition of the place. Here, he took an example of how a Christian Bride wears a white dress at her wedding whereas wearing a white saari depicts sorrow in Hinduism. Panelist Ms Archana Surana, Founder & Director, Arch Academy spoke about the differences between Jaipur and Lucknow Gharana. Her opinions threw light on the Living Style & standards of Raja, Maharaja and Mughal era, about how people are now accepting new trends and are ready to shell out money for getting the perfect style.

Adding a surprise element in the day long celebration, there were on-the-spot competitions for the design students on various topics e.g. innovative Kitchen Ideas. The competition was judged by architect Rashmi Gupta who later guided the students on how to work towards betterment. Also, the projects displayed by students from various institutes and universities were critically analyzed and praised. The special session of the entire event was screening of the movie "I M Pei- First Person Singular" on a famous Chinese born American Architect who had worked his way to New York, Washington and Dallas. His famed architecture all around the world includes The Bank of China, The National Gallery of Art, The Pyramid outside the Louvre in Paris, The Miho Museum, The Rock and Roll Hall of Fame etc. He is famously called 'The Master of Modern Architecture'. The 41st India Interior Design Day was a great success among Design students as it was a great learning experience for them. They got an opportunity to meet & talk with leading architects of Jaipur to discuss their projects and get their expert views on it. They also enhanced their knowledge about new materials and technology being used in town currently.

DASTAK- THE AWAKENING

ASMITA, is one of the leading Hindi theatre groups in the country stands and is committed to aesthetically innovative and socially relevant theatre. Since its inception in 1993, ASMITA has carved a niche for itself in the Indian theatre scene by staging plays of varied socio-political interest while not losing out mass appeal. The group takes up contemporary issues to underline the contours of our time while providing the best of entertainment. The group has 62 productions to its credit and on an average has been performing for about 60 nights a year. All these plays have been directed by ASMITA's Resident Director Arvind Gaur. (<http://indiantheatre.blogspot.in/>)

"DASTAK"- Talks about violence against women at public places. Why women in the national capital of Delhi feel unsafe in many public



spaces, and at all times of the day and night. Cutting across class, profession, they face continuous and different forms of sexual harassment in crowded as well as secluded places, including public transport, cars, markets, roads, public toilets and parks. School and college students are most vulnerable to harassment that is particularly rampant in public transport like buses.

INSTITUTE OF INDIAN INTERIOR DESIGNERS
JAIPUR REGIONAL CHAPTER



As planned, diversity of Experts, Designers & Exhibitors enhanced the overall event and provided stakeholders with the opportunity to connect with each other in a focused manner.

Architect Sanjay Kothari, Chairman IIID



The event was very interesting, interactive and well organised. Students' work was impressive.

Architect Rajendra Puri, Joint Hon Secretary, IIID



The event was really good. Time given to the Industry partners for their presentation was appreciable.

Rashmi Gupta, Senior Architect

Student's view

Abhilasha Saikia

Interior Design Day in India is celebrated on 22nd December. This year, for the first time I attended the celebration. The Jaipur Regional Chapter of IIID in partnership with Arch Academy of Design, Jaipur organised a memorable event for all its members, students and design fraternity as a whole on 21st December 2013. Many Architects, Engineers & Businessmen were present on the occasion. It was great to see Anshuman Sharma, secretary of IIID, a renowned architect & proud owner of Design Inc. along with Sanjay Kothari, the chairman of IIID-JRC present there. Dhruv Gupta who freelanced with Mudra advertising Agency on various exhibition projects and Mr Kuljit Singh Bains, Rtd. DGP were among other esteemed guests who honored the event. Students of Poornima University and Ayojan School of Architecture & Planning along with Arch Academy displayed their works.

The event started with a technical session with architects and vendors like CERA, Vitra bathroom cultures and other plumbing & sanitary product leaders. They talked about efficiency and effectiveness of their products in terms of lighting & electricity, air conditioning, automation, false ceiling and colour & texture. They also explained how easy it would be to use them for the interior of a house. It was a very interactive, informative and knowledgeable session. As an interior design student, I learnt about how a product is made, why only a specific material is used, what points one should keep in mind while designing a product, how to attract the consumers, how easily it can be made and lots more.

After lunch, an important and very interesting session was held with Dhruv Gupta. Let me tell you, I was a volunteer for that day, working in the catering section but the session that was going on at the other side of the campus drew all my attention as I heard the topic "Perspective". Dhruv along with other Chief guests, talked about what is perspective, perception and thinking out of the box in design. Last but not the least, the movie show of the world famous and my most favorite architect I. M. Pei - First Person Singular was déjà vu for me. It was such an inspiring and motivational movie. Mr Pei's words "To me it's just Architecture. There is no such thing as modern architecture, post modern, deconstructionism, you can use all 'ism', but I don't believe in any of them. They come and go; the one that really survives and lasts is 'Architecture'. Architecture of that time." still keep on ringing in my ears. These sentences were spoken by him and I feel a person needs courage to speak such powerful lines. If one can think like this, nobody can stop him / her from being an architect or a designer.

The event got over but the inputs that we received will remain with us for a lifetime as our strong weapon or as our third hand to become a successful designer. Each year Interior Design Day will give us new inputs that will renew and increase our knowledge. Thanks to IIID and our institute for hosting the great event.



Abhilasha Saikia



INNOVATION

The award winning staircase design

This is a 2 BHK apartment designed by Gaurav Sharma who is a student of 2 Yr PG course in interior design at Arch. The design has been made taking inspiration from the work of Mumbai born & based Parsi Architect Hafeez Contractor who had studied architecture at Columbia University on a Tata Scholarship. Gaurav designed the interior of the residence using the forms that Hafeez uses in his designs. He created a staircase with an innovation that got him the 1st prize in ideation at the inter-collegiate competition at the event.



Amber Fort Inspiration

For ages The Amber fort of Jaipur has been an inspiration to many people for its rich treasure of art, craft and Architecture. The fort is known for its artistic style of Hindu element. It was built by Raja Man Singh I. Amber Fort is Built with Marble and Red Stone which is usually common in Jaipur. Work done on the walls is well crafted and designed mainly using glass and material that gleams. Most of the structure is based on Columns which are carved. Largely, the areas are decorated with paintings and forms created with Geometric shapes.



The master of Modern Architecture

The museum draws much influence from ancient Islamic architecture, yet has a unique design

Abhilasha Saikia

In context to what we watched on 41st India Interior Design Day held in Arch Academy about I. M. Pei, here is an article on one of his buildings that he has designed and which I have been lucky enough to visit - the Museum of Islamic Art. The MIA is located in Doha the capital of Qatar and I was able to visit it because my Dad is working in Qatar. Qatar is a sovereign Arab state, located in western Asia. Its sole land border is Saudi Arabia, with the rest of its territory surrounded by the Persian Gulf.

The museum welcomes you with a fountain, the wide space of the museum gives a very positive vibe and an Islamic aroma which excited me more to go and have a look. To take a look not only on the ancient collection but also on the architecture.

After asking people over there, I came to know that I. M. Pei had declined all proposed sites for the museum, and suggested a stand-alone island for the structure in order to avoid the encroachment on other buildings. The location of the building is the best part. Thus it was built on the water, 64 acres approximately. At the age of 91, Pei had to be coaxed out of retirement to undertake this enterprise. He traveled throughout the Muslim world on a six month quest to learn about Muslim architecture and history and read Muslim texts to draw inspiration for his design.

The museum draws much influence from ancient Islamic architecture, yet has a unique design. It was the first of its kind in an Arab State of the Persian Gulf and has a very large collection of Islamic art, plus a study and a library.

The museum houses a collection of work gathered since late 1980s, including manuscripts, textiles and ceramics. It is one of the world's most complete collections of Islamic artifacts, with items originating in Spain, Egypt, Iran, Iraq, Turkey, India, and Central Asia.

The building designed by Mr Pei at the advanced age of 90 years depicts a perfect blend of modern & islamic art and is a wonderful piece of architecture to see.



Ceiling with Islamic pattern



Staircase inside MIA having unique geometry



Exterior of MIA located on the edge of Doha Harbour



Cafeteria inside the museum



Ieoh Ming Pei

Ieoh Ming Pei (born April 26, 1917), commonly known as I. M. Pei, is a Chinese American architect often called the master of modern architecture. Born in Guangzhou and raised in Hong Kong and Shanghai, Pei drew inspiration at an early age from the gardens at Suzhou. In 1935, he moved to the United States and enrolled in the University of Pennsylvania's architecture school, but quickly transferred to the Massachusetts Institute of Technology. He was unhappy with the focus at both schools on Beaux-Arts architecture, and spent his free time researching emerging architects, especially Le Corbusier. After graduating, he joined the Harvard Graduate School of Design (GSD) and became a friend of the Bauhaus architects Walter Gropius and Marcel Breuer. In 1939, he married Eileen Loo, who had introduced him to the GSD community. They have been married for over seventy years, and have four children, including architects Chien Chung Pei and Li Chung Pei.

From 1948 Mr. Pei spent seven years with New York real estate magnate William Zeckendorf, before establishing his own independent design firm I. M. Pei & Associates in 1955. Mr. Pei retired from full-time practice in 1990. Among the early projects on which Pei took the lead were the L'Enfant Plaza Hotel in Washington, DC and the Green Building at MIT. His first major recognition came with the National Center for Atmospheric Research in Colorado; his new stature led to his selection as chief architect for the John F. Kennedy Library in Massachusetts.

In the early 1980s, Pei was the focus of controversy when he designed a glass-and-steel pyramid for the Musée du Louvre in Paris. He later returned to the world of the arts by designing the Museum of Islamic Art in Qatar and other museums around the world.

Pei has won a wide variety of prizes and awards in the field of architecture including the first Praemium Imperiale for Architecture in 1989, and the Lifetime Achievement Award from the Cooper-Hewitt, National Design Museum in 2003. In 1983, he won the Pritzker Prize, sometimes called the Nobel Prize of architecture.

Source: www.wikipedia.org

Fifty extraordinary women leaders from 24 countries

Vital Voices Global Partnership is a leading non-governmental organization (NGO) that identifies trains and empowers emerging women leaders and social entrepreneurs around the globe, enabling them to create a better world for all



In the month of December 2013, VVLead South-to-South Exchange Program held in Kampala, capital of Uganda. Fifty extraordinary women leaders from 24 countries across the globe participated in the VVLead Fellowship's annual South-South Exchange Program, which took place on the picturesque shores of Lake Victoria. Director and Founder of Arch Academy of Design, Ms Archana Surana, a Lead Fellow in the program, travelled to Africa to participate in this global event.

Vital Voices (VV) Global Partnership is a preeminent non-governmental organization (NGO) that identifies, trains and empowers emerging women leaders and social entrepreneurs around the globe, enabling them to create a better world for all. It grew out of the U.S. government's successful Vital Voices Democracy Initiative. The Vital Voices Democracy Initiative was established in 1997 by then-First Lady Hillary Rodham Clinton and former Secretary of State Madeleine Albright after the United Nations Fourth World Conference on Women in Beijing to promote the advancement of women as a U.S. foreign policy goal. The overwhelmingly positive response to the Vital Voices Democracy Initiative led to the creation of Vital Voices Global Partnership as a non-profit

non-governmental organization (NGO). Vital Voices is at the forefront of international coalitions to combat human trafficking and other forms of violence against women & girls. They enable women to become change agents in their governments, advocates for social justice, and supporters of democracy and the rule of law. They equip women with management, business development, marketing, and communication skills to expand their enterprises, provide support to their families, and create jobs in their communities. Vital Voice has international staff and a team of over 1,000 partners, pro bono experts and leaders, including senior government, corporate and NGO executives. They have trained and mentored more than 14,000 emerging women leaders across 144 countries in Africa, Asia, Eurasia, Latin America, the Caribbean, and the Middle East. These women have returned home to further train and mentor more than 500,000 additional women and girls in their communities.

A U S State Alumni and Fortune Mentee, Ms Archana Surana has represented India in the "International Women Leaders Mentoring Partnership Program" of VITAL VOICES Global Partnership launched in public private partnership with the U S State De-



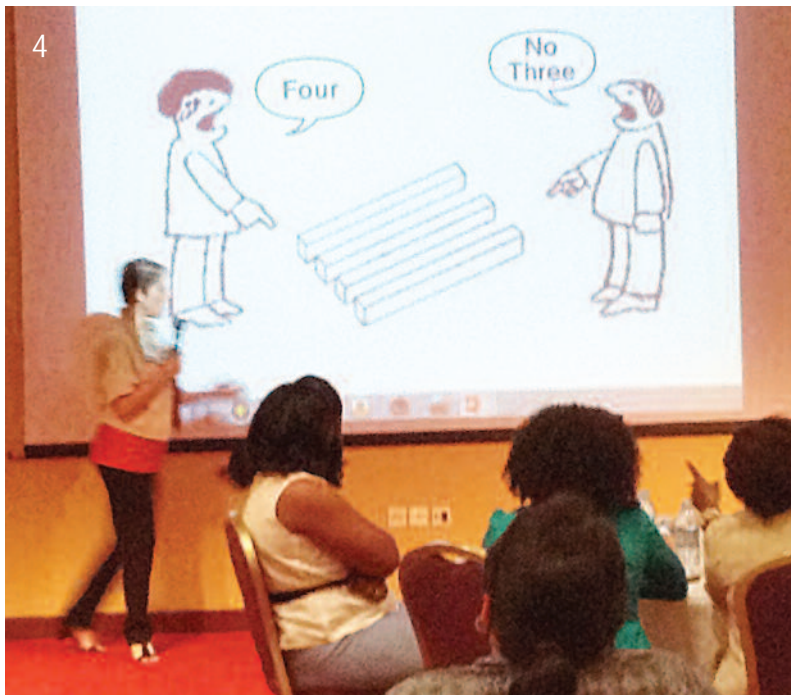
partment and Fortune Magazine at New York, in 2007.

She was sponsored by AVON for the Fortune Most Powerful Women Summit at California, USA and was invited to attend the Fortune Global Forum at New Delhi in October, 07.

In 2010 she was awarded the Vital Voices Exxon Mobile Challenge Grant for Vital Arch Women Leadership Program to develop business and entrepreneurial skills amongst women. The Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH sponsored her for the CHANCE workshop on Strategic Planning and Financial Management of Business Women's Associations.

The South-to-South Exchange Program was a four days program designed around specific needs and objectives of the attending VVLead Fellows based on their responses to the Fellowship's needs assessment survey. The goal of this large-scale, intensive program was for participating Fellows to become equipped with new knowledge, tools, connections and ideas to tackle their personal leadership and organization or business's goals. The participants exchanged ideas, resources and best practices from their innovative models striving to enhance safety & security, improve the rights, and economic & social wellbeing of women and girls in their respective communities. The program consisted of peer and Vital Voices led trainings, facilitated dialogue, information and resource exchanges. The technical trainings and work-





1. From left: Phyllis Mwangi, Emma Hersh, Pallavi Silswal, Victoria Emah-Emah, Hakim Zadi, Angeline Makore, Archana Surana
2. Archana Surana with Tsitsi Dangarembga
3. With Lindy Wafula and Christine Karumba
4. Training session by Kathleen Holland- Founding Partner, KMH Associates
5. Hafsat Abiola- Costello, Founder & President of KIND (NGO)
6. With Bernice Dapaah from Ghana with design innovation of Bamboo cycle
7. With Allison Shapira, President- Global Public Speaking
8. With Rehman Kasuli and Candide Leguede from Togo



ing groups throughout the program focused on topics ranging from advocacy, training, public speaking, networking, best practices for strategic planning, facilitation for team empowerment and an innovative training on audio story-telling.

The participants were imparted the knowledge of differentiation between 'dream' and 'smart goal'. Goals should be simplistically written and clearly defined. They should be measurable so that one can have tangible evidence of accomplishment of the goal. Goals should be achievable; they should be difficult enough to challenge one, but defined well enough so that one can achieve them. Goals should measure outcomes, not activities. They should be linked to a timeframe that creates a practical sense of urgency, or results in complexity between the current reality and the vision of the goal. The training on public speaking was led by Ms Margaux Bergen, Vice President of Strategic Communications at Vital Voices, on building a networking strategy, being more effective when networking and developing a contact management system. Allison Shapira, President of Global Public Speaking trained the participant on developing an authentic "elevator speech" as a tool for furthering professional or leadership goals. She also led the training about speaking on behalf of an issue and motivating others to take action as well as pitching a business or non-profit idea to potential funders, partners and employees. Kathleen Holland, Founding Partner at KMH Associates lead the training to give a fresh perspective on negotiating, specifically negotiating an agreement without giving in. She also lead the training on the 8-step process to assess current satisfaction and deliver improved service to beneficiaries. VVLead Fellows participated in a session to facilitate one-on-one information exchanges between participants. Each fellow was asked to identify two to three concrete offerings and two to three concrete take-aways based on the particular background and needs of each exchange partner. The offerings consisted of resources (i. e. tools, templates, knowledge, skills, connections, advice etc) that one can give to her peer and the take-aways are resources that one would like to acquire in order to advance her work to achieve her personal leadership or professional goal. The South to South Exchange program included site visits to a few organizations. These organizations include CEDA international, TERREWODE and UWEAL.

Ms Archana Surana's participation was aimed at economic empowerment of women through vocational trainings & higher education in design in emerging economies in Africa and Asia. She was one of the great orators at the program. She was the only one from India to achieve the completion certificate on the final day. Her dream to make emerging economies of the world to believe in their indigenous knowledge systems, create opportunities from their resources and take them to the global market has been fuelled by this program. In the coming times the world is going to witness the empowerment that she will provide through her mentorship to the VVLead Fellows of different countries of Africa and Asia.

Prabal Das

KHADI

Fashion fabric for the future

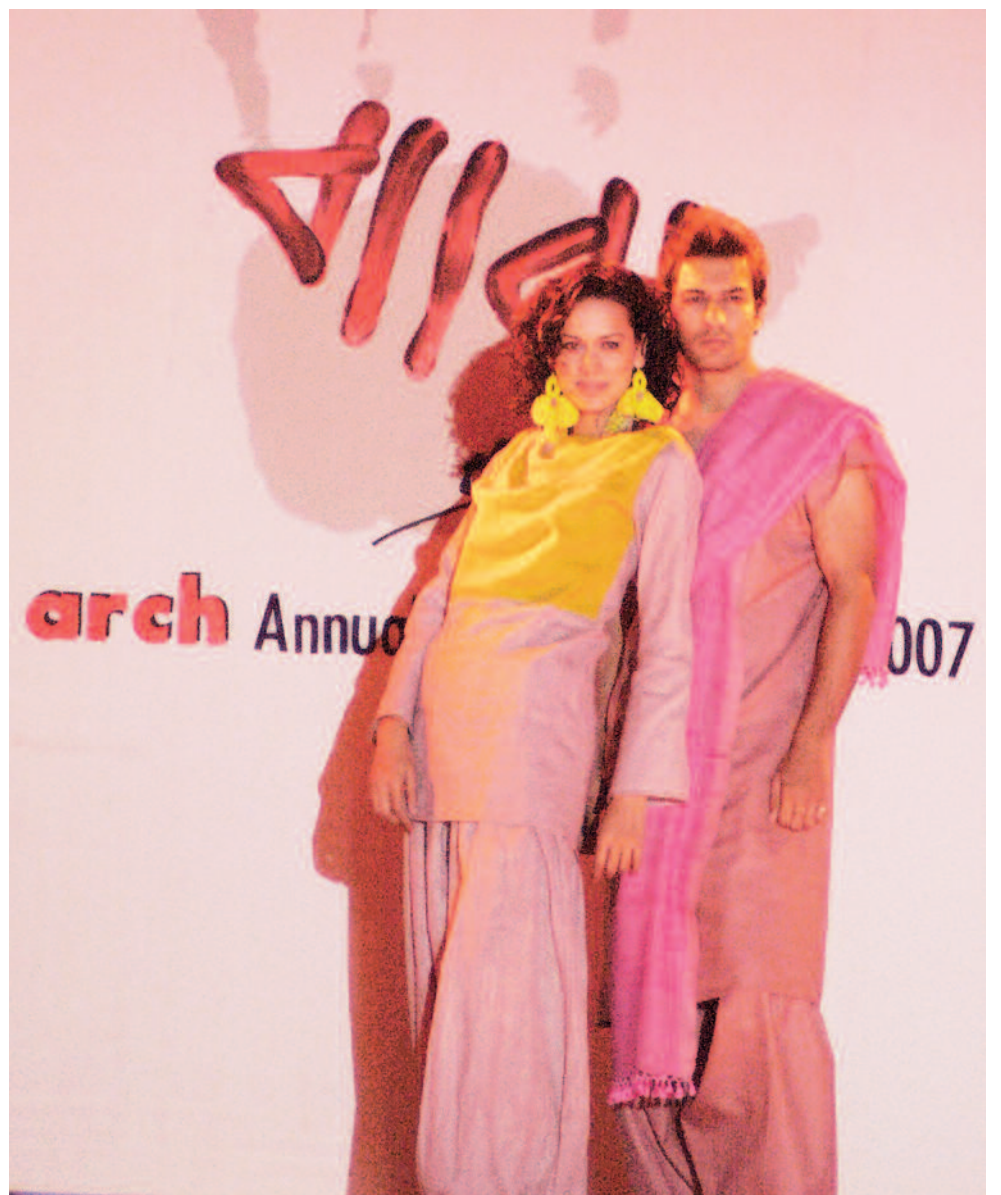
When it comes to work worth doing, the greater the knowledge, the greater the reward...

Sanjay Joshi

Rajasthan Khadi and Gramodyog Board', Jaipur (Khadi Village & Industries Board) in October 2013 announced the 'Khadi Garment Design Competition - 2013' which intends to offer a unique opportunity to successful participants & the budding Designers/ Design Students/ Designer Entrepreneurs across Rajasthan to demonstrate their talent and provide them with a rightly deserved marketing platform (renowned Khadi Retail Stores) to showcase their best (selected) products with their Designer's Tag/ Label across India.

A diligent design institute, the ARCH Academy of Design decisively took this opportunity to encourage its students to unleash their natural potential through this hands-on design intervention under the auspices of its Project Cell. In furtherance to achieve the goals, fifteen fashion design students were oriented by the respective faculty members of ARCH to conceptualize & produce detailed garment design

sketches (silhouettes) for youth under 3 categories - Ladies, Gents & Teenagers, for submission to KVIB. Delightfully the design concepts of ten ARCH fashion design students got shortlisted and approved by KVIB. They were then invited to develop and present the final garments (prototypes) for the proposed exhibition being organized by KVIB, scheduled at Jawahar Kala Kendra, Jaipur in the month of January 2014. After the final evaluation of all the shortlisted design specifications and resulting garments (received from various design contestants) by expert judges appointed by KVIB, the top 10 garments of the competition shall be rewarded in terms of prize-money or gift vouchers and accreditation. More importantly, the successful Designers will get the major breakthrough to display their 'Designer outfits' at prominent Khadi retail stores across the country and providing them with a unique identity towards fostering market linkages with industry players/ clients, worldwide.



Trendy Khadi garments designed by graduating students of ARCH showcased at GABA Fashion Show 2007

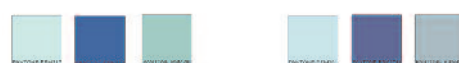
Priya Baghla

(Student of F.D.) designed a garment for 'Rajasthan Khadi & Gramodyog Board' to promote the use of khadi fabric in today's world and was based on the selected theme - Oceans. In the process she has actually learnt team work and how to concentrate on her work, goals, and achieve deadlines. Besides, she also realized the real meaning of the word - Commitment. In her garment she used different construction techniques, sequins and beads. The fabric used is cotton khadi. As stated by her, introducing Khadi fabric in Indian tradition is not a big challenge but introducing it in an innovative way is a challenge. She used khadi in every possible way in Indian tradition as she constructed her 'Kalidar Kurta'. It was an interesting assignment to fuse khadi fabric in your own way with Indian clothing as it touched the real essence of Indian tradition, she said. Being an Indian, she wants to preserve it for future generations.



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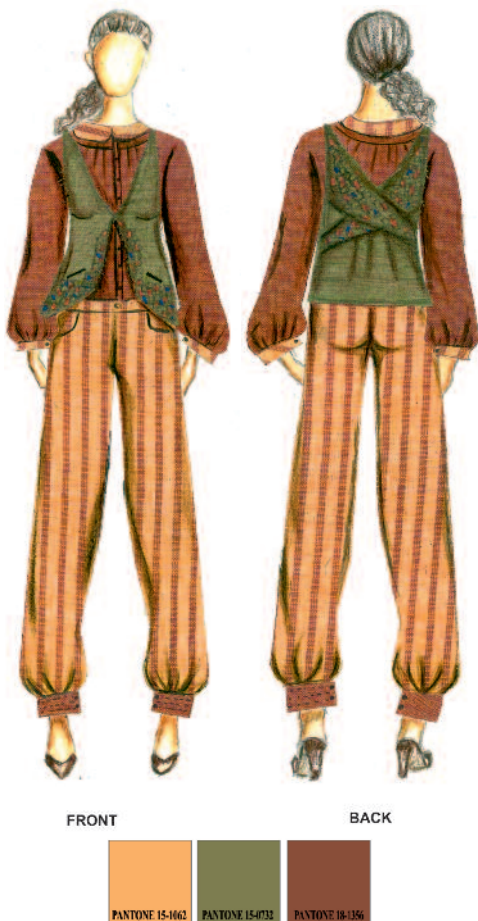
FABRIC	: COTTON KHADI FABRIC
PANTONE COLOR	: PANTONE- 11-0601, PANTONE- PSM291, PANTONE- PSM279
AGE GROUP	: 20-25 YRS (FEMALE)
STYLE	: KALIDAR KURTA
SEASON	: SPRING SUMMER 2014-15



FABRIC : COTTON KHADI, STRIPED COTTON KHADI
PANTONE COLOR : PANTONE 15-1062, PANTONE 15-0732, PANTONE 18-1356
AGE GROUP : 12-18 YEARS (TEENAGE, FEMALE)
STYLE : BISHOP SLEEVE SHIRT WITH WAIST COAT AND TROUSER
SEASON : SPRING/SUMMER 2014-15

Priyanka Agarwal pursuing Fashion Design (2 year diploma) worked on a desert theme as it related somewhat to khadi. She feels that a desert is free of confusion; there is no doubt. Be-

cause it is a wide, open vista without vegetation, it represents brutal honesty, impersonal struggle and the harsh realities of survival. Deserts represent clarity, revelation and purity, barriers, obstacles and challenges. There are strong overtones of spirituality and religion bound up symbolically with desert landscapes, just as what khadi itself represents. Mahatma Gandhi began promoting the spinning of khadi for rural self-employment and self-reliance in the 1920s in India, thus making khadi an integral part and icon of the Swadeshi movement. The freedom struggle revolved around the use of khadi fabrics and the dumping of foreign made clothes. Thus it symbolized the political ideas and independence itself, and to this day most politicians in India are seen only in khadi clothing. She has used khadi cotton because it is very soothing in the summer season with ample amount of air ventilation, and has the capacity to absorb moisture i.e. easily soaks the sweat and keeps the wearer cool and dry.

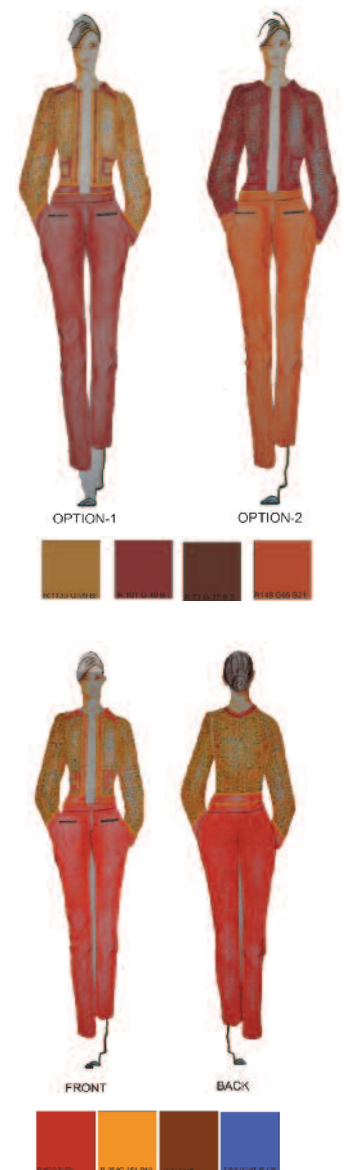


FABRIC: COTTON KHADI (JACKET/TROUSER)
PANTONE COLOR: 15-0955 (JACKET), 18-1355(TROUSER)
AGE GROUP: 18-24 YRS
STYLE: TROUSER WITH JACKET
SEASON: SPRING SUMMER 2014-15 WOMENS WEAR



Pallavi Gupta who studies B.Sc Fashion Design (4yrs program) in Arch Academy of Design, participated in the "Khadi Garment Competition 2013"

to grab the opportunity to design a trendy outfit for the destined Khadi retail stores. According to her, it was a great exercise which really made her open her mind, more creatively. To her, the rules were pretty relaxed and enabled her to go for what she wanted with the confidence of doing it right. 'Obviously, one has to design a garment with the client's vision and its always good to have healthy competition'. She played with various colors and submits that she totally enjoyed garment designing which actually broadened her creativity. She further pronounced that she has lived her design project, and enjoyed it. It did not matter whether she won the competition or not. She acknowledged the support of her faculty members who inspired her and encouraged her to take up the design competition.



Sarita Yadav, student of F.D (2 year) selected the theme 'Butterfly' for the khadi garment design contest using khadi fabric. She acknowledges that she has learnt a lot

during the entire assignment e.g. values of teamwork and commitment, how to compete efficiently, how to work hard, how to concentrate on goals. She has made sensible use of embroidery in her garment. The fabric used was cotton khadi and winter khadi. She used khadi in different possible western silhouettes, ranging from jackets to jumpsuits. Introducing traditional (khadi) fabric in a contemporary silhouette was somewhat challenging, but not complicated. In fact it was interesting to mix conventional fabric in modern garments to create an innovative look. Eco-friendly fabrics now-a-days get a lot of attention as there are connoisseurs who care and aspire to be a part of the green movement. She herself loves wearing khadi and wants to preserve it for the up-coming generation as it reflects the true essence of India.

FABRIC : COTTON -KHADI (JUMPSUIT), WOOLEN KHADI FABRIC (JACKET)
PANTONE COLOR : PANTONE -171 (JUMPSUIT), PANTONE -2756 AND BLACK (JACKET)
AGE GROUP : 20-25 YRS. (FEMALE)
STYLE : JUMPSUIT AND JACKET
SEASON : WINTER 2014 -2015



Dauli Goyal, is a student of the Fashion Design (GPEM) 2 years course. She lived out her childhood in a royal state, more in a daze, in the artisans workshop and amazed by their minute gestures, the shapeless talking shape, the rhythmic sound, the scent, the color, the delight of witnessing the becoming. These small moments she says are indelibly engraved in her memory.

She continued her journey of experience with ARCH to work in the design & craft sector where she has researched, learned, and explored materials & which she has tried to put onto products/ surfaces using different type of fabrics including Khadi, which not only reflect style but also characterize good workmanship and the true essence of craft & culture. She believes that it is not about design for design sake but about design that adapts to and meets the needs of people.

She chose the kids category to make the designer outfit on the theme – Guitar. She carried out research work with various Khadi fabrics available and used Khadi wool in her garment. She has had a great experience and learnt how to make design spec. sheets, variations, theme & colour boards etc and found the competition very interesting.

Sonam Mittal, studies Fashion Design (GPEM) 2 years course and was truly excited to participate in the competition and chose 'teenager' (13-18 yrs age group) category to work upon. She selected 'Mehandi' (henna) theme as an inspiration for her work and used color board & style board as per the current trend & forecast. With these explorations, she started her illustration under the direction of her faculty where she got the chance to learn the ins and outs of Corel Draw technique and used it effectively to make variations in her main illustration. She consequently prepared specification sheets of her main illustration and learnt other important technicalities involved. She found it a very interesting & knowledge gaining project. She hopes that her enthusiasm towards her work will help her to explore further and work on more such projects. She sincerely acknowledged the support of her teachers during the entire assignment.

FABRIC : WOOLEN
PANTONE COLOR : PANTONE 16- 1333
AGE GROUP : 18-24 years (ADULT- MALE)
STYLE : JACKET
SEASON : FALL WINTER 2014-15



Vinita Chandwani, Fashion Design student (4 year degree course) shared her personal experience of the project. She affirmed that she has learnt a great many things during her participation in this competition and has changed her entire outlook & attitude towards khadi, its usage, and implementa-

tion. Designing garments in khadi for youngsters, teenagers and kids was interesting as well as challenging. Khadi is a term used for hand-spun and hand-woven cloth. She opted for the menswear category, and the outfit as per fashion forecasts (style & color) of fall winter 2014-15. She used a patchwork technique. She stated that introducing traditional (khadi) fabric in a contemporary silhouette seems to be a little challenging, but not very complex. She has tried using khadi in many possible western silhouettes.



FABRIC: COTTON KHADI / SILK KHADI (KURTI) AND COTTON KHADI (TROUSER)
PANTONE COLOR: 19-4056 (TROUSER),15-1062(KURTI)
AGE GROUP: 18-24 YEARS
STYLE: KURTI AND TROUSER
SEASON: SPRING SUMMER 2014-15



FRONT

BACK



Sujit Kumar, studies B.Sc. Fashion Designing (5th Sem.) at Arch Academy of Design. He was very excited to share his experience as a contestant of the "Khadi Garment Design Competition 2013" organized by the Rajasthan Khadi and Village Industries Board, Jaipur. The main objective of this competition was to promote the use of khadi in today's fashion/ daily wear clothing. He looked at it as an excellent opportunity for a student like him to work within the given parameters, viz. creating a garment for youth using a given khadi fabric. He claimed that apart from designing, this competition also taught him how to work professionally as a Designer, and wishes to have more such fascinating projects so that he & more students can get the opportunity to show their talents by hands-on working at a relatively bigger scale and also learn management skills in order to achieve the objectives of becoming successful Design Entrepreneurs of the future. He wishes that his garment will be selected in the competition and looks forward to win the contest.

Skill development - Basis of SME's economic growth



The 3-day Skill Up-gradation training program was held at the production unit of Mr. Jayanto Mandal (Micro Enterprise) located at 12 Bhaiyon ka Rasta, Chandpole, Jaipur to train 15 semi-skilled artisans to improve their skills in terms of Design & Product development. These artisans are engaged in manufacturing metal based fashion jewellery.

Sanjay Joshi

In order to meet the common goal i.e. to address the immense demand for skilled workforce in the jewellery industry in Jaipur and improving the craft Value Chains, ARCH has collaborated with ACCESS Development Services (a not-for-profit organization) to fill the gap by providing Skill & Design up-gradation trainings to target artisans/micro-enterprises engaged in the manufacturing of fashion jewellery. It is noteworthy that ARCH is also identified as Skill Knowledge Provider for vocational courses in Jewellery Design by the All India Council of Technical Education (AICTE).

Notably, ACCESS & ARCH have earlier worked collectively during the JJADe project (Jaipur Jewellery Artisans Development Project) to promote the Jaipur Jewellery value chain. In furtherance to achieve the goal, Arch has signed a MoU with ACCESS in September 2013 for providing technical support to UPLIFT (Urban Poor Livelihood Initiative through Finance &

Trainings) being implemented by ACCESS and funded by the 'Michael & Susan Dell Foundation' whereby ARCH, as a strategic project partner, is imparting short/ long term training programmes in Design, Technology & Skill domains which includes hands-on Skill dev. trainings, Design workshops, Classroom and Diploma projects.

The overall objective of 'ARCH-ACCESS joint initiative' under the aegis of the ARCH Project Cell is to create a skilled workforce to address the increasing demand of the industry by equipping 725 Jewellery making Artisans/ SMEs (in urban/ semi-urban craft clusters of Jaipur city) directly with improved skills to enable them to enhance the design aspect, productivity & quality of their products so as to compete with the ever changing market demands & aspirations. In the process, it will provide ARCH a greater outreach to the marginalized craft communities and an opportunity to develop customized short-term modules as per the needs of the artisans/ SMEs. Above and beyond, the Design students of ARCH will

have a rich exposure to craft clusters & a chance to interact directly with grassroot artisans to understand the indigenous craft & cultures, intently.

The ARCH-ACCESS joint initiative started with a 3 day skill up-gradation training in Jewellery making using "Coiling" technique at 'Bara Bhaiyo ka Rasta', Chandpole, to improve the existing skills of jewellery micro-enterprises wherein the master trainers of ARCH - Ganesh Sasmal & Asit Burman (Jewellery Design department) under the guidance of Indrajit Das (Mentor) trained 15 target beneficiaries of the UPLIFT project. The mentors used copper & brass wire with fancy plastic beads and created different forms by coiling the wire leading to development of innovative prototypes (earrings). Besides, ARCH Jewellery Design students of 4th and 6th semester also participated in the training programme to get a hands-on experience of jewellery craft and worked with the trainee artisans toward development of market-led products. The training programme was facilitated by Ms. Shweta Rai (Design Consultant with ACCESS) and her team.



A lifetime learning experience

Light medium robin egg blue colour box of Tiffany & Co. or twisted wire element of David Yurman is how one can identify these two luxury jewellery brands, as per Yianni

Indrajit Das

Jewellery Designer from Greece, he graduated from the Gemology institute of America, and later became an instructor there. He is known for his dynamic teaching. Consequently, he started working with Swarovski. Today he has his own brand PHILIPPE ALEXANDER. He is a man with passion and his love for gems and jewellery design inspires everyone. He emphasized the significance of elements in luxury jewellery brands.

Jaipur Jewellery Show

The Creativity 360 degree workshop during the Jaipur Jewellery Show was where Greek Designer Yianni Melas did

the 'your Element' exercise with ARCH students and shared how jewellery brands like David Yurman, Tiffany and CO., Stephan Webster, Roberto Coin are known for their signature element.

Arch Jewellery Design student Vishakha Jain, Tushar and Megha Patel's elements were picked and showcased as innovative elements. Students of both Jewellery and Fashion Design from ARCH participated in this workshop.

In the two days workshop, students also interacted with Yash Agarwal of Birdhichand Ghanshyamdas and Abhishek Haritwal of Symetree to know how they managed to create a brand of national and international repute.

Yianni was involved in setting up the very first "Natural Gemstone Division" of Swarovski in its over 100 year history. Was instrumental in setting up their performing factories both in India, Burma and Thailand, as well as creating the network to purchase the natural rough to supply them. He was the key person involved with the multi million dollar donation from Swarovski for the building of the GIA landmark "Crystal Tower."



Yianni giving useful tips to ARCH students.

Design - The Indian perspective

Design has been an integral part of the Indian context for centuries and now it being endorsed in a positive way by the Government too. India had released the National Design Policy in 2007 which clearly indicates the importance of Design in the economy and how it impacts the business in India.

The establishment of a platform for creative design development, promotion and partnerships across different sectors, states and regions for integrating design with traditional & technological resources has been a part of the policy. There is a very important point raised in the policy - to mention 'Designed in India' in conjunction with 'Made in India' and 'Served from India'.

Being a key member of the fraternity for the last 14 years, ARCH has been fostering Design Education and wants to take the pointers released in the policy further. Since inception, Arch has been very vigilant on its mission toward harnessing indigenous culture and art through design. ARCH sincerely appreciates the structure of the Policy of India which has a strong mention of sustaining & strengthening its traditional knowledge, indigenous skills and capacities while being sensitive to global heritage to ensure engagement of craft artisans in the manufacturing of innovative products for global markets.

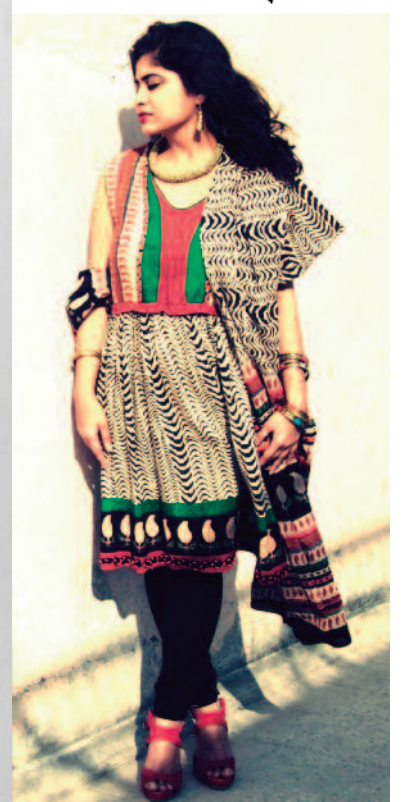
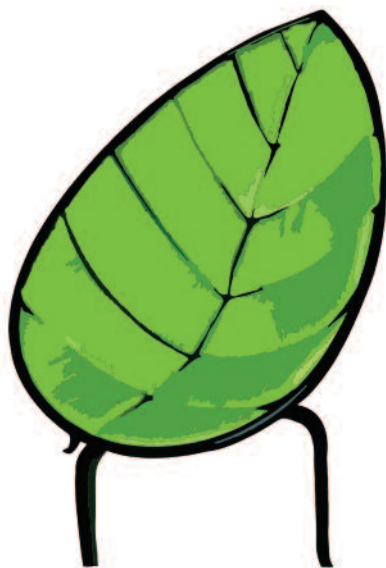
In furtherance to achieve its mission, Arch has recently participated in the College of Fashion (LCF) Colloquia under the auspices of IFFTI, where Ms. Archana Surana, Founder & Director presented a Research Paper in London, on 'Eco-heritage Crafts' to promote natural dyed and hand printed textiles.

ARCH through these kind of initiatives has always attempted to harness indigenous skills, heritage crafts & culture and promote environment friendly design & production processes which actually aligns us to the National Design Policy & its approach. The policy also states adoption of Bachelor of Design (B. Des) across all universities and making Design-education formalized to create a rich talent pool of designers for emerging India.

Today, Design is no more restricted to a region. To address the need for developing international design syllabi and its delivery mechanism, ARCH has partnered with Pearson Edexcel to provide its students with international exposure & credentials through the BTEC HND (Higher National Diploma) Level 5 & 7 from UK. As a result, the students can progress to any of many listed institutions world wide to attain further credentials.

With this endeavor, we surely foresee a great future ahead for Design Education and India as a Design Country in coming years. India is bound to witness a drastic change in manufacturing processes and thus the demand for professional designers backed with formal & inclusive Design education will be enormous. Arch has been actively engaged in creating this talent pool and with more such initiatives will produce empowered and world-class creative designers.

A N Agarwal



Design is a plan for arranging elements in such a way as best to accomplish a particular purpose

Charles Eames

Charles Eames, American industrial designer and his wife and colleague Ray Eames, visited India for three months at the invitation of the Government, with the sponsorship of the Ford Foundation, to explore the problems of design and to make recommendations for a training programme.

Charles Eames, Jr (June 17, 1907 – August 21, 1978) was born in St. Louis, Missouri. Charles was the nephew of St. Louis architect William S. Eames. By the age of 14, while attending Yeatman high school, Charles worked at the Laclede Steel Company as a part-time laborer, where he learned about engineering, drawing, and architecture (and also first entertained the idea of one day becoming an architect).

Charles Eames was greatly influenced by the Finnish architect Eliel Saarinen (whose son Eero, also an architect, would become a partner and friend). At the elder Saarinen's invitation, Charles moved in 1938 with his wife Catherine and daughter Lucia to Michigan, to further study architecture at the Cranbrook Academy of Art, where he would become a teacher and head of the industrial design department. In order to apply for the Architecture and Urban Planning Program, Eames defined an area of focus—the St. Louis waterfront. Together with Eero Saarinen he designed prize-winning furniture for New York's Museum of Modern Art "Organic Design in Home Furnishings" competition.

Their work displayed the new technique of wood moulding (originally developed by Alvar Aalto), that Eames would further develop in many moulded plywood products, including chairs and other furniture, splints and stretchers for the U.S. Navy during World War II.

In 1941, Charles and Catherine divorced, and he married his Cranbrook colleague Ray Kaiser, who was born in Sacramento, California. He then moved with her to Los Angeles, California, where they would work and live until their deaths. In the late 1940s, as part of the Arts & Architecture magazine's "Case Study" program, Charles and Ray de-

signed and built the groundbreaking Eames House, Case Study House #8, as their home. Located upon a cliff overlooking the Pacific Ocean and handconstructed within a matter of days entirely of pre-fabricated steel parts intended for industrial construction, it remains a milestone of modern architecture.

Charles Eames died of a heart attack on August 21, 1978 while on a consulting trip in his native Saint Louis, and was buried in the Calvary Cemetery there. He now has a star on the St. Louis Walk of Fame.

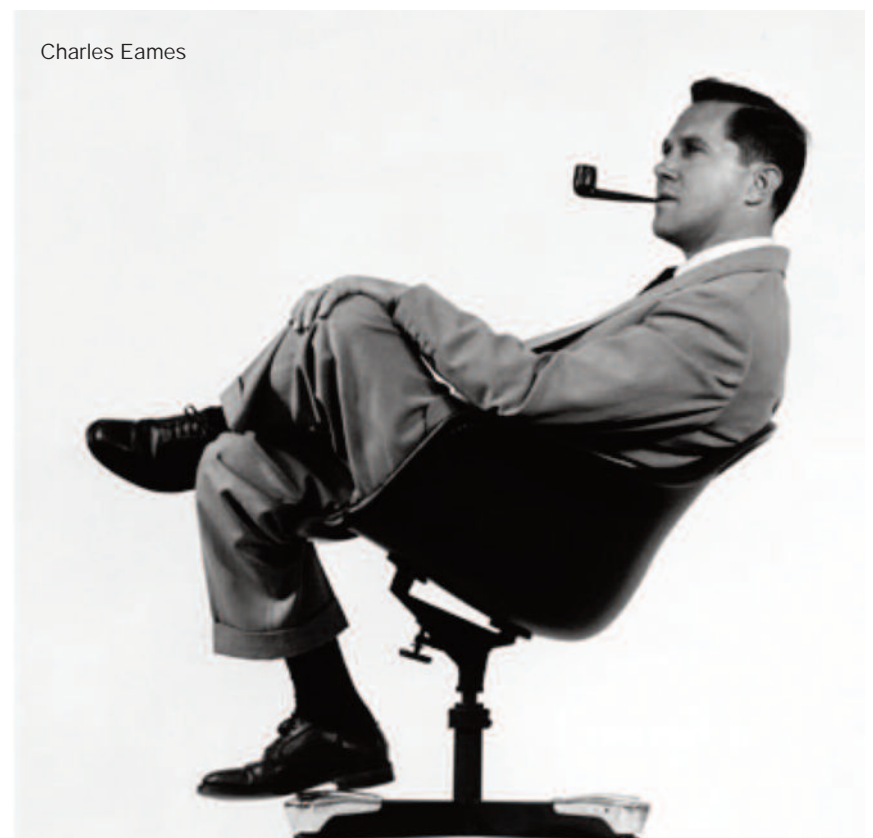
The India Report was prepared by Charles Eames and Ray Eames in 1958. The Government of India had asked for recommendations on a programme of training in design that would serve as an aid to the small industries; and that would resist the present rapid deterioration in design and quality of consumer goods. Charles Eames, American industrial designer and his wife and colleague Ray Eames, visited India for three months at the invitation of the Government, with the sponsorship of the Ford Foundation, to explore the problems of design and to make recommendations for a training programme.

The Eameses toured throughout India, making a careful study of the many centres of design, handicrafts and general manufacture. They talked with many persons, official and non-official, in the field of small and large industry, in design and architecture, and in education. The report emerged as a result of their study and discussions. Following the report, the Government set up the National Institute of Design in 1961 as an autonomous national institution for research, service and training in Industrial Design and Visual Communication.

Courtesy: <http://www.brainyquote.com>



Eames Lounge Chair



Charles Eames



Eames Tops

MAPPING NEW PARTNERSHIPS



ARCH Academy of Design receives many international students every year. A fair number of them are from the African Continent. Ms Archana Surana, Founder and Director of the ARCH Academy of Design recently visited many countries of Africa to interact with learners, educators, designers and design entrepreneurs. She found that they have a rich culture of art and craft, but they lack knowledge in terms of design. Africa has very rich heritage in term of textile; still they import dresses to wear. People are very creative, but they are unable to take their indigenous craft to a global level. They need design intervention to make a niche for themselves in the world. There lies a huge possibility of design education there and students are looking forward to India to get education in design. Many universities in Africa seek alliance with Arch in this respect. They are also interested in students and teachers exchange programmes. The ARCH Academy of Design is planning to scale up its design education internationally to assist them and reach out to its students in their countries to ensure that they get the same standard of education which they want to receive in India. The move by ARCH will benefit those students who are unable to travel the long distance because of monetary or some other reasons.



Archana Surana with Rajeev Arora, Executive Director at African Cotton & Textile Industries Federation (ACTIF) and Hon. Ochieng Mbeo



Famous Kazuri beads made out of clay



With the Founder and Director Ms Evelyn at Evelyn College of Design, Nairobi



Archana Surana at the Riara University with Professor Abel Kinoti



Riara University campus in Nairobi, Kenya



With Agnes W. Gathumbi, Director - Centre for International Programs & Collaborations, Kenyatta University



Archana Surana with International Fashion Designer Ann McCreath at her Design Studio Kiko Romeo, in Nairobi

ARCH Academy of Design
BRINGS YOU
"PICTURESQUE"
A Photo shoot competition



An exciting 'Photo Shoot Competition' organized by the ARCH Academy of Design at SMS, St. Xavier's, St. Anselms, and

Sanskar school, where students got themselves clicked at the ARCH stall using offbeat design accessories and then posted photos

on Facebook. The students with highest 'likes' were awarded with exciting prizes - Ipods, Headphones, & Wrist Watches.



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661



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Sanskar School
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