

Sept'
2012

backstitch

Quarterly Special

Vol. 01 | Issue 06 | ₹ 15/- | Jaipur



Academy



Styling
The Great Eye

Fashion
Showcase

Fashion
Choreography

Effect & Effectiveness
of Design Education

INDIAN Crafts
Inspire Saudis!!!

Styling

The Great Eye

In the beginning of the 20th century, fashion magazines became more influential on people than in the past. In cities throughout the world these magazines were greatly sought-after and had a profound effect on public clothing taste. Talented illustrators drew exquisite fashion plates for the publications which covered the most recent developments in fashion and beauty. Fashion Styling became a buzzword in the fashion circuit. **Individuals from Grace Kelly to Alexander McQueen were known for their deep sense of Styling.** Celebrities, Socialites, Film Stars and even the common man on the hi-streets of New York, Paris, London, Tokyo or Mumbai were covered by the media. Fashion Styling became a new age career in the boom of media & technology.

A Fashion stylist is one who selects clothing to be published in editorial features, print or television advertising campaigns, music videos, concert performances, and also for any public appearances made by celebrities, models or other public figures. Stylists are often part of a larger creative team, collaborating with fashion designers, photographers, art directors, hair stylists and makeup artists to put together a particular look or theme for a specific project. A Wardrobe Stylist can also be referred to as a fashion stylist, fashion editor, or celebrity stylist. "Wardrobe Stylists are people who encourage each celebrity to make to the best dressed list of their genre."

Stylists in the editorial and celebrity fields work primarily with designer samples. High-level stylists may collaborate directly with designers to produce custom clothing for celebrity clients or editorials; this is common for celebrity stylists whose clients attend awards shows, and for fashion editors at the best magazines. Stylists may also provide services such as personal shopping, restructuring a client's entire wardrobe, reorganizing a client's closet, or other duties relating to the client's personal lifestyle. A wardrobe stylist is distinct from a costume designer, the person who clothes fictional characters in film, television or theater.

Some Design schools now offer specialised courses in becoming a Fashion Stylist. Stylists in the past acquired professional skills and knowledge just by assisting other established stylists, in a system similar to apprenticeship. An assistant stylist's responsibilities can vary greatly depending on the stylist and the assignment. According to one report in Seventeen Magazine, there were no specific education majors earlier helpful for becoming a fashion stylist, but **degrees in fashion design, merchandising, communications, marketing, art history and photography were helpful, and overall it was important to read fashion magazines regularly to develop this**

"Great Eye for Fashion"!

Besides great creative talent, a knowledge of the Semiotics of Clothing, History of Art & Dress, Fashion & Cultural Contemporary perspective, Fashion writing Skills & Criticism, Understanding of Fashion editorial & magazine design are a prerequisite for becoming an

excellent stylist.

Archana Surana
Editor in Chief - backstitch



"One may follow fashion, but Style is something innate."

Aparna Yadav, holds a degree in Visual Arts from Shantiniketan. She pursued Art & Design from George Brown, Toronto, Canada. She also worked as an Art Director and a stylist on a feature film 'Concrete' in Toronto, Canada. She has also worked for the very celebrated Toronto International Festival and is presently working as Faculty member in the Fashion Deptt. at ARCH Academy of Design, Jaipur.

"As far as I am concerned, Styling is an integral part of Fashion. I believe in simplicity and that's where Styling is. It can make something 'simple', look very gorgeous and elegant. The Indian market has understood this and thus special accessories brands have come up today.



Without appropriate Styling the most expensive attire can also lose its charm. Everything is important in Styling, from your hair to the footwear, even just a simple ring, everything is important. Whether you want to carry a simple look or a grand look, elegant Styling is the key." **Somana Chakroborty, Model**



"Just having a designer outfit doesn't make u look stylish...!! Its important to style ur outfit well... u can look classy, bohemian, casual, traditional just by the way u style ur outfit...!! My favorite styling accessory are bags...!! I love them in all shapes and sizes!! "

Ushosi Sengupta Model

Whenever the term "style" is used, it most commonly refers to one's fashion or outer appearance. But I want to remind you that style is much more than your shoulder length haircut, fashionable coat, or your Ferragamo dress or Marc Jacobs shoes. It's the total combination of the way you dress, talk, move your body, or do anything for that matter. Simply put, it's how we express our inner being outwardly. This includes all of our thoughts, emotions, interests, and values. Everything on the outside is merely a reflection of what's on the inside through color and form. I like to think of myself as a "self-expression coach" though, because I firmly believe that fashion is the life enhancing part of your style.



Indrajit Das
Head of Department-
Jewelry and Accessories Design
Arch Academy of Design

Fashion Choreography today

by Shakir Shaikh

the toolbox of a choreographer



It was sometime in the early 1990's that India had started staking claim to the crowns worn so far by the glamour queens of the "other world". The success of Indian beauties caught my interest and set my imagination on fire and I suddenly wanted to be a part of this new found world of fashion.

It is almost 17 years since I began this journey. It was by providence that I happened to be studying at R D National College in Mumbai which is known for its glamour quotient. Experimenting came easily as available opportunities boosted my chances of finding a toe hold in the fashion industry.

College provided a good platform to learn and understand the toolbox of a choreographer which went beyond the obvious and incorporated a wider dimension of brushing up skills related to make up, design, backstage co ordination, casting etc.

The experiences that I gained were not only creative but more importantly were technical in nature giving me an overview of the skills required to be a good choreographer. These learnings translated into experience as college gave us an opportunity to use them for various shows. These stay with me even today helping me enhance my abilities.

The choreographer needs to give a creative direction to the entire show. This involves understanding the mood that needs to be recreated through the deft co-ordination and fusion of elements of light and sound. Apart from the way the models carry the garments, portrayal of the correct body language is very important. Akin to making a film, a choreographer needs careful backstage planning requiring good on the spot decision making and team work skills.

For those of you who aspire to be in the field of choreography, there is already a window available to you and can be accessed through the television and the Internet.

Both provide not only information and technology but also have a stock of creative visuals to help you understand other people's approach to their work. It is important to understand and relate to the evolving trends in this industry if you want to understand the elements and fine tune them.

It has been a roller coaster ride across the length and breadth of India, through its many hidden pockets. The international lines ran across many countries- Thailand, Russia, UAE to name a few, where I worked with many big brands like Aigner, Calvin Klein, Gucci, Armani, Just Cavali, Mango, Aldo, Charles & Keith, la senza and so on & so on....

Working in the International arena with major brands and world famous designers gave me a deep insight into understanding what it takes to be a good fashion choreographer. Apart from excellent technical skills, one needs to have a vision in creating a visual delight for the audience. Self- determination and self-improvement has no end to them and requires small doses of success.

This is the reason why there are very few who have made their mark in the industry having the technical prerequisites to go beyond the obvious. There is space for many more, and choreography can be a very lucrative career with better pay packets with passage of time. Be true to yourself and dedicated to your work and clients.

I achieved the milestones in my career with LUCK- Labour under Correct Knowledge. So Get Lucky, people !!



SCENE UNSEEN

Arch conceptualized & created the mesmerizing **Gaba GRADUATE Fashion Show**

The show was focused on the work of graduating students from the Fashion, Jewelry & Interior departments of the ARCH Academy of Design, Jaipur

by Tanvi Garg
Student Interior Design

The **Interior Design** department contributed their structural and space design expertise through **Shafiq Khan** a final year student of interior design who incidentally was also awarded as the best Interior Design student of the year. He played an important role in designing the whole layout of stage, ramp, structures & seating arrangements of the audience.

The Gaba fashion show was conducted inside the **Brij Convention Hall, an Environment Friendly green building in the premises of Hotel Clarks Amer.** built up in 9500 sq. feet with a ceiling height of approx 30 feet.

The length and width of the designed stage was 44 feet wide & 8 feet deep and the ramp was 40 feet long and 8 feet wide and was built with a modular understructure of iron and a surface of wooden panels covered by white canvas. Two **10 feet high LED screens** with a combined length of 24' was the backdrop on the stage with wheels running on tracks and their movement completely computerized. As programmed, the two screens would come together for large visuals and part sideways when it was time for the entry or exit of models.

The dramatic lighting included parcan lights, LED par and moving head lights. Seating was organized for **700 people** with two strategically placed rows given to media persons, for uninterrupted coverage of the event.

The event was a grand success as evidenced by a jam packed hall and the newspaper reports published the day after.

Behind the scene was a dedicated team of faculty members, staff, students and supporters who put in their sweat & hard work to make the event what it was. Our sincere acknowledgment for the team members who put together an exciting and mesmerizing event —

Fashion Deptt. - Kunal Dutta, Sunita Yadav, Nandan Ghiya, Aparna Yadav, Tarang Arora, Aaftab, Bhawna, Ram Ratan

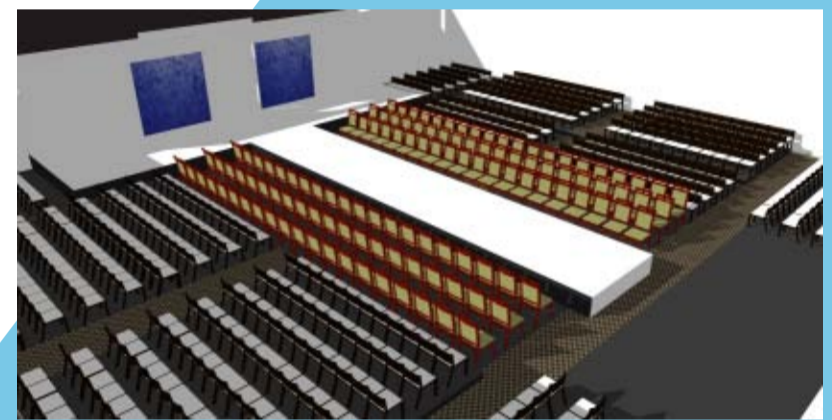
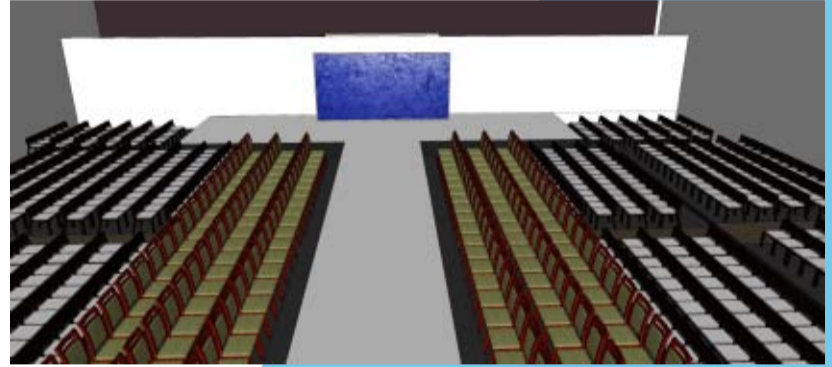
Jewelry Deptt. - Indrajit Das, Shivani Kaushik, Yashpal Dagur, Ganesh

Graphic & Art work - Ritu Pranami, Danish, Kunal Dutta

Administrative Team - Sheetal, Megha, Shivli, Amrita

Support Team - Kamal, Bhuwan, Manish, Mahesh, Umesh

Our special appreciation to all the Student Volunteers who helped make this event such a success.





Movers



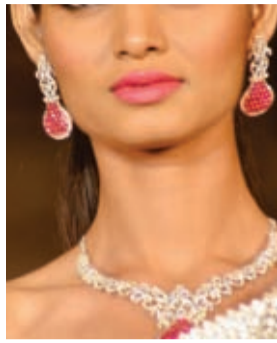
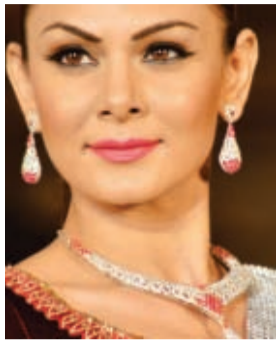
& Shakers



ALL THAT BLING !!!



Akshay Agarwal
B.Sc Jewelry Design
Batch of 2009-2012
ARCH ACADEMY OF DESIGN



ARCH Best Design Collection 2012

Resident of Meerut, Uttar Pradesh
Collection : **LAVA for Savio Jewelry**
Inspiration: Volcanic lava
Market : UAE
Industrial Internship at **Savio Jewelry** , Jaipur
Recipient of **Imagination 2011, 2012 Jewelry Design Award**

ARCH Best Student Overall Performance 2012

Resident of Pratapgarh, Uttar Pradesh
Currently working with **Oriental Gemco**, Jaipur
Industrial Internship at **Jewel Saga**, Jaipur
Design Project: Body Adornment
Inspiration: Mughal Architecture
Market: India



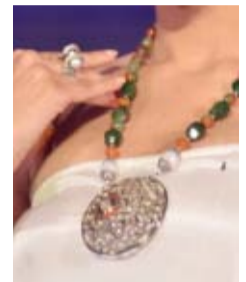
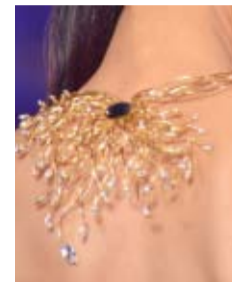
Komal Khandelwal
B.Sc Jewelry Design
Batch 2009-2012
ARCH ACADEMY OF DESIGN



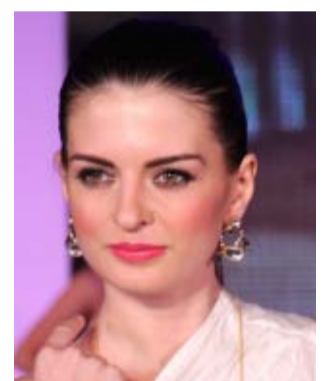
Rupal Gupta
B.Sc Jewelry Design
Batch of 2009-2012
ARCH ACADEMY OF DESIGN

ARCH Outstanding Performance 2012

Resident of Khatima, Uttarakhand
Finalist **Swarovski Elements Jewelry Design award 2011**
Industrial internship at **Sunita Shekhawat**, Jaipur
Design Project: Kundan Meena Jewelry
Inspiration: **Kalamkari, Andhra Pradesh**
Market: Hyderabad



Vaishali Jain
B.Sc Jewelry Design
Batch 2009-2012
ARCH ACADEMY OF DESIGN



ARCH Best Student Overall Performance 2012

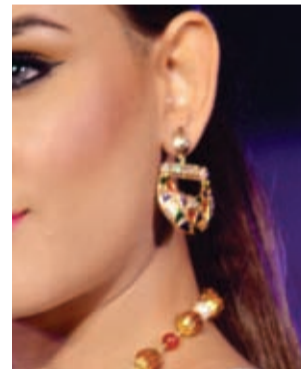
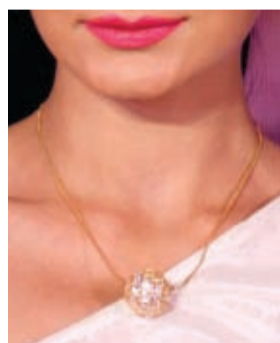
Resident of Bijnor, Uttar Pradesh
Industrial Internship at **Ratan Group**, Jaipur
Design Project: Kundan Meena Jewelry
Inspiration: **Flora and Fauna**
Market: France



Nikita Agarwal
B.Sc Jewelry Design
Batch 2009-2012
ARCH ACADEMY OF DESIGN

ARCH Most Creative Collection 2012

Resident of Rudrapur, Uttarakhand
Recipients of **Pearl Di Tahiti Jewelry Design Award 2010**
Interned at **Jewels Emporium**, Jaipur
Design Project: Kundan Meena Jewelry
Inspiration: Cherry Blossom
Market: China



Madhuri Speake
B.Sc Jewelry Design
Batch 2009-2012
ARCH ACADEMY OF DESIGN

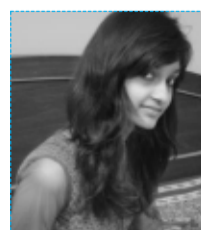
ARCH Certificate for Best Participation in Extra Curricular Activities

Resident of Ajmer, Rajasthan
Interned with **Vaibhav Gems Ltd.**
Currently working with **Gossil Exports**, Jaipur

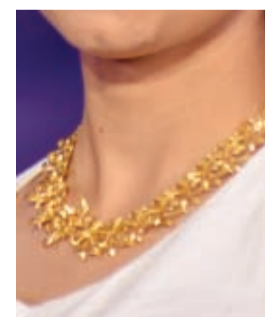


Shaily Saini
B.Sc Jewelry Design
Batch 2009-2012
ARCH ACADEMY OF DESIGN

Recipient of Rs. 5,000 Scholarship from ARCH
Resident of Amer, Jaipur
Interned with **Vaibhav Gems Ltd**
Currently working with **Vaibhav Gems Ltd.** Jaipur



Sakshi Jain
B.Sc Jewelry Design
Batch 2009-2012
ARCH ACADEMY OF DESIGN



Resident of Raipur, Chattisgarh
Interned with **Amrapali**, Jaipur
Currently working with **Amrapali** , Jaipur



Resident of Udaipur, Rajasthan
 Industrial Internship at **Color In The Rough**, Jaipur
 Design Project: **Fine Jewelry**
 Inspiration: Body Tattoo
 Market: Spain

Charil Nalwaya
 B.Sc Jewelry Design
 Batch 2009-2012
 ARCH ACADEMY OF DESIGN



Pratibha Singhi
 B.Sc Jewelry Design
 Batch 2010-2013
 ARCH ACADEMY OF DESIGN



Resident of Nepal
 Design Project : **Kundan Meena Jewelry**
 Inspiration : **Thamka Art** of Nepal
 Market : India

Resident of Jaipur, Rajasthan
 Design Project : **Kundan Meena Jewelry**
 Inspiration : **Thai Festivals**
 Market : Hyderabad



Amisha Bhag
 B.Sc Jewelry Design
 Batch 2010-2013
 ARCH ACADEMY OF DESIGN



Resident of Agra, Uttar Pradesh
 Interned with **Mine Jewelry Pvt. Ltd.**, Jaipur
 Currently working with Mine Jewelry Pvt. Ltd., Jaipur
 Design Project: **Body Adornment**
 Inspiration: Nagaland

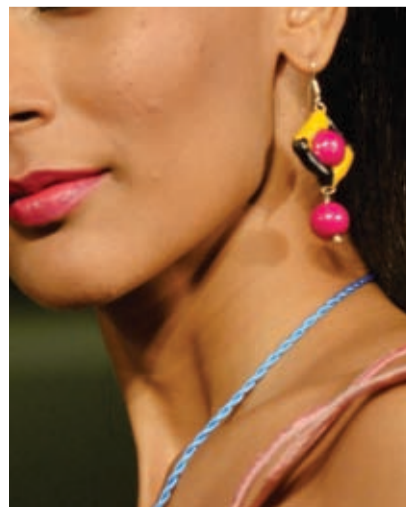
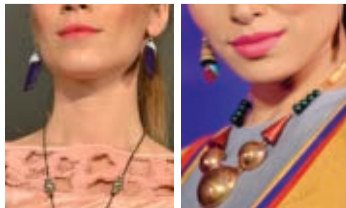
Kumud Verma
 B.Sc Jewelry Design
 Batch 2009-2012
 ARCH ACADEMY OF DESIGN



Rangshala Collection



Rangshala - a colorful Fashion Jewelry collection blends the traditional Lacquer jewelry art of Rajasthan with modern inputs by young designers of Jewelry Design Semester 4. The collection took its inspiration from Venetian Masks, Madhubani Paintings of Bihar, Ikkat work of Orissa, Gond art of Chattisgarh, & was designed by Aditi Patel, Amisha Bhag, Vidhi Sanghani, Swati Bhardwaj, Ridhi Chowdhary, Vikas Soni, Vicky Kumar, Pratibha Singhi, Prachi Sharma and Shefali Misra. The jewelry pieces are manufactured by lac artisans of Bagruwalon Ka Rasta. It was a joint effort of ARCH and ACCESS Development Services to upgrade the skill sets amongst artisans through Design Intervention. The 3 months project was mentored by Indrajit Das, Head of Department, Jewelry and Accessories and Vidit Ajmera of ACCESS.



GABA Graduate Fashion Show

the **fashion** extravaganza, full of **glitz & glamour**, with **Super Models & Designers** showcasing mesmerizing Collections, scintillating **jewelry pieces** & accessories



Designer : Preeti Sharma

Jaipur, July 14th, 2012: *Stepping from old to new:* As the final year students of the Arch Academy of Design began their journey in the fashion industry and the newest entrants to the academy started filling their place, Arch organized its **Annual Graduate Design Week 14-21 July 2012** to give the students a platform to showcase their talent and introduce them to the design industry. The Graduate Week commenced on July 14th, 2012 with a gala Fashion show by the graduating students and concluded on 21st July with an emotional evening of a farewell party hosted by the juniors.

GABA - Graduate Fashion Show 2012 of the ARCH Academy of Design was a celebratory rendezvous of the individualistic emerging expressionists and young talent trained & mentored at the academy and soon to join the Indian Fashion & Design fraternity.

The Show was put up at the eco convention center of Hotel Clarks Amer at Jaipur, & was witnessed by leading industrialists, manufacturers, fashion designers, jewelers, fashion enthusiasts, stylists, culture buffs, the press & media and alumni. more than 1000 invites attended the fun filled evening followed by an Award giving ceremony.

The occasion was graced by the chief guests Mr Babu Lal Nagar, State Minister - Khadi & Village Industries & Dairy, Mr Rajendra Bhanawat, MD, RIICO and Guests of Honor Ms Azzah Aldeghather and Ms Wasan Al Hijazi. Special Guests were Mr Rajiv Arora, Founder, Amrapali Jewels and Commodore Vijay Chaturvedi, Secretary, IFFTI (International Foundation of Fashion Technology Institutes) Supporters for the Event were Apurv Kumar, Chairman & MD, Clarks Group of Hotels ; Timmi Kumar, Management Trustee, Help in Suffering; Jeevan Parabhakar, MD, Jaipur Dairy; Bhupinder Ratnu of Jaipur 4 U Privilege Cards Ashok Raj Singh of Studio Big Boss ; Ashok Singh & Sunil Rathore of Primus Communications ; Alok Sharma from FM Tadka ; Sameer Babel of Sam Movies Dushyant Singh from Replay lounge ; Abhishek Sand of Savio Jewelry Foresta for hospitality.;Anubhav Chandel ; Jagdish Toshniwal & Advocate Rajeev Surana Other dignitaries included Rahul Rajamutiah from Future Group, Mumbai; Jiji Mammen, CGM, NABARD. Ex MLA. Sanyam Lodha, was compered by Pallab Sheikh, with Makeup coordinated by Anup Singh directed by Bose. It was Choreographed by Shakir & Hair Styling by Kajee, and music Bhatt. The Show Stoppers for the models Aanchal Kumar & Rajeev The show was conceived, designed & Archana Surana.



Designer : Nitish Rathi

Designer : Ashwini Nair



Designer : Jagriti Kumari



Designer : Sonu Chhabra



Designer : Akshay Agarwal

Designer : Anubha Sharma



Models showcasing the jewellery collection "Zaveri Bazaar"



Diamond Jewellery collection, "LAVA" by Akshay Agarwal for Savio Jewellery, Jaipur Garments by Heena Arora, Fashion Designer, Alumnus, ARCH Academy of Design, Jaipur

Designer : Akshay Sikhwal





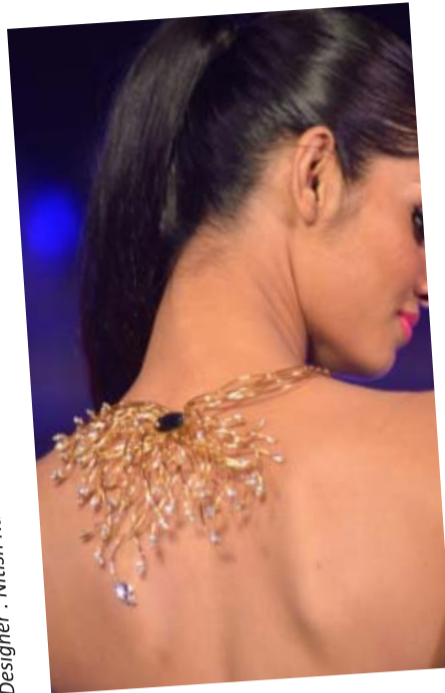
Designer : Diksha Srivastava



Designer : Ashish Kumar



Designer : Nitish Rath



Designer : Rupal Gupta



Designer : Priyanka Chaudhary



Designer : Labhita Deka



Designer : Desiree Varinia Phiro



Designer : Shivangi Natani

SHOWCASE



Designer : Anita Belani



Designer : Shina Vijay



Designer : Aditi Desai



Designer : Ashwini Nair



Designer : Nitish Rath



Designer : Pooja Keshwani



Designer : Rajat Vishwakarma



Designer : Preet Sharma



Designer : Anubha Sharma



Designer : Neha Ranjan



Designer : Jyoti Sharma



Designer : Amisha Bhag



Designer : Jyoti Sharma



Designer : Evapynkmen



Designer : Priyanka Chaudhary



Designer : Labhita Deka

Transition of the Cultural Fabric

THE PAST IN THE PRESENT

Munsiyari seemed to be the perfect place for a summer address as I made my way through the stone houses of Darkot village, their sloping slate roofs obscured from the view by the overhanging branches of large trees. The quiet village is known for its century old wooden houses.

Coming around the bend I am greeted by the sound of looms spinning. The women of the respective houses are at work, weaving. Pointing to the rabbits in the cage, they explain how shawls and pattu are woven using their wool. Watching the spinning wheel, I am witness to a pashmina shawl coming alive.

Talking to the women, I ask them who taught them how to weave. The little girl points to her mother and her mother points to a jaded picture hung on the flaked wall, each connecting the dots of the generation. For each one, it was here before they were born. This is not an isolated story and nor are the characters fictitious. They form a part of the oral and visual narratives that have evolved from generations reflecting a gradual evolution of their cultural identity. The oral traditions which translated into objects of need and creativity reflected that of a place or a community.

Where do these visual narratives fit in the current context of the contemporary world where identity and dress can continue to be intimately linked? How does one retain the sense and sensibility of the generations of story tellers who depicted what they lived? In the fast changing “Global” scenario, how does one preserve the cultural identities which are a great risk as the world moves towards homogeneity? How do we as a society ensure that the story having different meanings is not relegated to a piece of cloth having a price tag and a brand name, where the “manufactured in..” is the only identification to the journey the product has undertaken, not a revelation to the source of its inspiration or the people behind its true conception?

Increasingly the current trends in the clothing industry have acquired a senseless pace where everyone wants to be ahead, where something new and different has to be churned out no sooner than one design is ready. The traditional works are being distorted, manipulated and coerced into speaking a language that none can understand or really relate to. That raises the very pertinent question- how to not only sustain the traditional works but to also ensure their adequate awareness for future preservation in generations to come.

In the process of globalization, the increasing need to borrow an idea or concept without understanding or being sensitized to their origins can have ramifications that can lead to erosions of cultural identities. So what has gone wrong? Have these traditional systems of beliefs and evolution outlived their place and relevance in the current business environment that surround us? Is modern man strangling the voices of traditional knowledge? Quintessentially speaking, artisans work has become so colloquial that almost everyone finds it easy to pick and apply to make it “fashionable”. Anything traditional has been labeled as “ethnic.” What once stood for individuality is now challenged by selective seduction.

“Clothing has been and continues to be”, is a significant expression and portrayal of cultural & ethnic identities, but is no longer strictly an expression of its cultural roots. In its evolution, it has moved to become an expression of identity and style.

So what does the future hold for the women of Darkot weaving pashmina shawls? Will their stories be shown through a magnifying lens where future generations can look and see how they constituted the modern culture? Or will they be narrated as a folk tale, “once upon a time...”

Their traditional ways of stitching, weaving & designs should inspire the contemporary world designers. What is required is to carry forward its substance and key cultural values, combining art, craft, design and culture. We need to understand and follow their artistic intuition and experience involving them through the whole new and modern world of the design process.

by Rahul Gupta

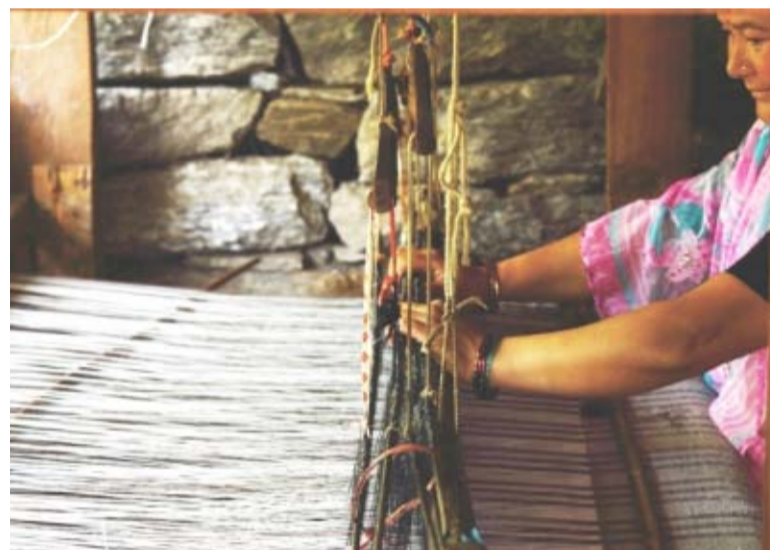
Rahul Gupta lives in Jaipur and is a Landscape Designer by profession. He also teaches and in his spare time loves to travel, capturing his journeys through the lens and words.



They need to be made “partners in progress”, holding their hand and making them walk with the steps of modernity. Can we make their hearts beat in the body of our contemporary cultural imagination?

We can, and we should. Instead of fitting in, let some of us stand out. Let us not all be a part of the “cultural uniform”.

I am sure we can help today so that future generations of this village continue to point their fingers to their parents and grandparents as testimony of continuing traditions and everlasting faith.



SAUDI ARABIAN vis-a-vis INDIAN Crafts

Saudi Arabia occupies most of the Arabian peninsula, & is about three quarters of the size of India. The country has an amazing similarity with India in many ways- be it the vast desert stretches akin to Western Rajasthan & parts of Gujarat, or its people who have faced drought, famine and pestilence & have overcome them with their resourcefulness and sheer hard work. Or perhaps the rich Arabian heritage of arts and crafts both of the Bedouin and villagers of Saudi Arabia, now almost replaced by cheaper and new practical materials like plastic, nylon and aluminium, thanks to cheap imports from China and elsewhere.

While India is immense in terms of cultured diversity and population, Saudi Arabia's limited diversity and clear cultural delineations are developed from natural geographical land barriers. India has perhaps the richest & biggest base of legacy industries in the world especially handicrafts. It inspires people both from the west and the east, who come here to understand how this largely informal artisanal base is providing large scale employment and incomes to both skilled and unskilled masses.

A delegation of Saudi Arabia was in Jaipur recently to explore Rajasthan's myriad craft disciplines where there is a common thread of expression with crafts like handloom weaving, patch work & appliqué embroidery, leather especially camel leather crafts, rug weaving, silver jewelry and so on.

To compare the craft traditions of India and Saudi Arabia is a thesis in itself but an idea of the scope and direction of the comparison can be best understood by comparing population, land area & similar crafts:

	Saudi Arabia	India	Rajasthan
Population (2010)	26,534,504 (Saudis) 5,576,076 (Expats) 28,082,541 (Source: World Bank)	1,205,073,612	68,621,012
Area (Sq./Km.)	2,149,690	2,973,190	342,239
Population Density /SqKm	12.77	411.89	281
Major and perhaps similar crafts	Bedouin crafts like camel leather items/accessories like saddle bags, pouches, handwoven rugs, Persian carpets, loom weaving, patch-work, embroideries, basketry, pottery, armory, tent walls, bands, curtains, rugs, date palm fibres, other ethnic food crafts, chappals & sandals, incense burners, hukkahs	Hand-knotted carpets, woollen felt, Handlooms of North East, Bihar, Andhra, Bengal, Dyed textiles, Prayer rugs, Natural fibres	Camel leather furniture items, barmeri embroidery, silver oxidized and heavy jewell-ery, stone studded jewellery, blue art pottery (akin to Persian pottery), Jaisalmeri Pattu, Cotton Dhurries
<i>Information from Hundi Index & RAS Exam & from the book titled- Traditional Crafts of Saudi Arabia by John Topham</i>			

While India has over the years kept its craft legacy intact barring a few aberrations, all those crafts of Saudi Arabia have unfortunately gone into oblivion and most of the connoisseurs of ancient craft traditions have been converted into consumers of luxury brands of the West. In many ways, Indians are unfortunately following this disastrous path of aping the Western trends!

It is here that India has to learn a lesson on how to preserve its legacy industries, which are incidentally also the bases for employing masses, and not repeat the mistakes made by Gulf nations like Saudi Arabia! Otherwise there is a big danger of losing the country's identity along with its rich history and distinctive culture and heritage!



National Level Seminar on

'Effect and Effectiveness of Design Education'

at Arch Academy of Design, Jaipur

ARCH Academy hosted a panel discussion on 18th July during ARCH's Graduate Design Week 18-23 July, 2012 on 'Effect and Effectiveness of Design Education'

“The field of design is attracting a lot of young talent. Design has a different meaning for different people and therefore it is important to collectively work out creative solutions to address the global challenges for the future by using elements of Good Design in all our products & services for mankind. At the same time the onus is on policymakers & academicians to identify and fill the gaps in Design Education to make it more meaningful & rewarding.”

Archana Surana, Founder and Director, ARCH



“It is important to work in the industry to learn the rules of the game. Times have changed and we have a new reality in front of us. Thinking in a German school and thinking in an Indian school is not much different hence universalization of design education is an imperative too.”

Michael Boy, International Gems and Jewelry Designer



“Design is an ever expanding field, it cannot be contained in one box. Modern living gives way to ever increasing needs for comfort and style but the supply of good designers is not adequate to fulfill the demand. What consists good design & who is a good designer? What are the challenges of design education and what needs to be done to revamp curricula, if at all? Design per se does not seem to have its own entity; it is being used by other faculties to define its existence & usage.”

Yunus Khimani, Director, City Palace Museum, Jaipur
Moderator for the session

“Design is a process, whereas all of it is experiential for us. The understanding of design as a process is necessary to put into perspective right sensibilities of the needs and functions of a product. Success is a shifting milestone for an individual in these days and Indian designers have to really work hard to understand the design elements thoroughly and only then can they claim to have made a contribution.”

Dhiraj Kumar, Principal, International Institute for Gem & Jewelry, Jaipur.



“Designers are brimming with ideas when they graduate and it is our job to give them the right direction. A successful designer is one who has changed lives from the beginning to the end of the chain in the process, someone who has put smiles on many faces in doing so. A successful designer must also have enough exposure to take things ahead therefore practical hands-on exposure is paramount.”

Vikram Joshi, CEO, Rangotri (hand-block printing boutique export-house)



“We have somehow not been able to involve ourselves fully into answering the questions of what consists of a good design. It is important for a young design student to first read Indian heritage to find out the true meaning of design. Modernity has crushed the existence of crafts, the real legacy of our country. A great designer not only understands the needs of the market but holds the capacity to change the market demand by presenting new options before the consumers.”

Prof. Chinmay Mehta, Muralist & Design Curator



“Indian designers have really made a mark on the International Design scene. Indians have already made inroads in the global market with their strong aesthetic sense, so much so that many International designers are following Indian fashion trends in jewelry & clothing for instance.”

Sonal Sawansukha, Designer-Entrepreneur (Owner Jewel SAGA)

“The effect & Effectiveness of Design education can be gauged by the products and services we build & consume and the sensitivity built into the interface of use. Going by what one can see, we have a long way to go. Understanding perceived reality 'as is', unflinchingly, is the first step towards meaningful evolution & contribution towards truly useful achievement.”

Benoy Thoompunkal, Dean, ARCH Academy of Design



The panel discussion saw a variety of new ideas and perspectives on Design which evoked enthusiastic response from the audience. Unanimous contemplation was that the young minds need the right direction & exposure and a great designer is the one who understands the needs of the market, has done his/her homework like understanding about heritage & legacy, has enough hands-on experience in Industry coupled with an evolved aesthetic sense as he/she constantly offers creative solutions to some of the persisting needs & necessities of the world.



Young Designers Speak

"The knowledge I have gained in the 3 years of my professional learning at ARCH has become my launchpad into the Fashion Industry, and has given me the confidence to become an Entrepreneur."

SHIVANGI NATANI

B.Sc Fashion Technology/Batch 2009-2012
Award Category : Best Performing Student
ARCH ACADEMY OF DESIGN



"The hand-made surfaces that I create in my work are my personal efforts to showcase my country's deep cultural roots."

NITISH RATHI

M.Sc Fashion Technology/ Batch of 2010-2012
Award Category : Best Design Collection
ARCH ACADEMY OF DESIGN

"Creativity is more than being different. Anybody can make something weird, but what's difficult is to make something very simple and yet very different. That's where real creativity lies."

PREETI SHARMA

B.Sc Fashion Technology/Batch 2009-2012
Award Category : Most Creative Collection
ARCH ACADEMY OF DESIGN

Fashion & Textile Design

ARCH has given me a platform 2 stand in the Jewelry industry and a practical professional life. After completing the studies and my internship, I have to say I have gained a lot. I won the award for the best Design collection making my parents proud.

AKSHAY AGARWAL

B.Sc Jewellery Design/
Batch of 2009-2012
Award Category :
Best Design Collection
ARCH ACADEMY OF DESIGN



By providing me with the right knowledge, direction, guidance and exposure, Arch has given a stand in my life. It has given me the confidence to lead my personal as well as my professional life perfectly. ARCH has made my life exactly the way I wanted it to be.

KOMAL KHANDELWAL

B.Sc Jewellery Design/ Batch 2009-2012
Award Category : Best Performing Student
ARCH ACADEMY OF DESIGN



The course at ARCH has not only given me an opportunity to learn Jewelry Design but has prepared me to face the challenges of the professional world and an ability to perform under any given conditions.

VAISHALI JAIN

B.Sc Jewellery Design/ Batch 2009-2012
Award Category : Best Performing Student
ARCH ACADEMY OF DESIGN



Jewelry & Accessory Design

Studying in ARCH was enriching! I got lots of exposure & knowledge through a good pool of faculty. After joining Arch I have totally changed & have a new professional direction. I look forward to a successful career thanks to my institution.

SHAFIQ KHAN

B.Sc Interior Design/ Batch of 2009-2012
Award Category : Best Student
ARCH ACADEMY OF DESIGN



"At ARCH I experienced a very friendly environment in working & studying. Faculty guidance is superb! I have achieved what I wanted & now I am confident about working in the field."

SOVINI JAIN

B.Sc Interior Design/Batch 2009-2012
Award Category : Best Student for Overall Performance
ARCH ACADEMY OF DESIGN

When I joined ARCH, I was not confident about my career as an Interior Designer. The faculty helped me to develop my confidence & helped me to think and design & learn the techniques & now I am confident that I will be a successful Interior Designer.

RAKESH SHIRSAWA

B.Sc Interior Design/Batch 2009-2012
Award Category : Best Creative Student
ARCH ACADEMY OF DESIGN

Interior Design



Features

- University (UGC) Certified Programs
- Curriculum of International Standard
- International Tie-ups & Exchange Programs
- International Visiting Faculty
- International Students
- Module Based Certificate Courses
- Full time/ Part time/ Distance Education Courses
- Morning/ Evening Batches for Working Professionals
- Placement Record with International Brands & Designers
- Design Incubation Center (Entrepreneurship & Mentoring)
- Wi-Fi Campus
- Smart Classrooms
- Hostel Facility



Film Actress Amrita Prakash

All India Entrance Examination for Design - AIEED



AIEED 2013
All India Entrance Examination for Design

Admissions Open Academic Year 2013-14
All India Entrance Examination for Design - AIEED
towards various UNDER GRADUATE & POST GRADUATE PROGRAMS

Online & Centre Based Entrance Examinations

PROGRAMS IN DESIGN

- Fashion Design & Mgmt.
- Textile Design & Mgmt.
- Jewelry Design & Mgmt.
- Interior Design & Mgmt.
- Craft & Accessory Design & Mgmt.
- Design Management
- Design Communication

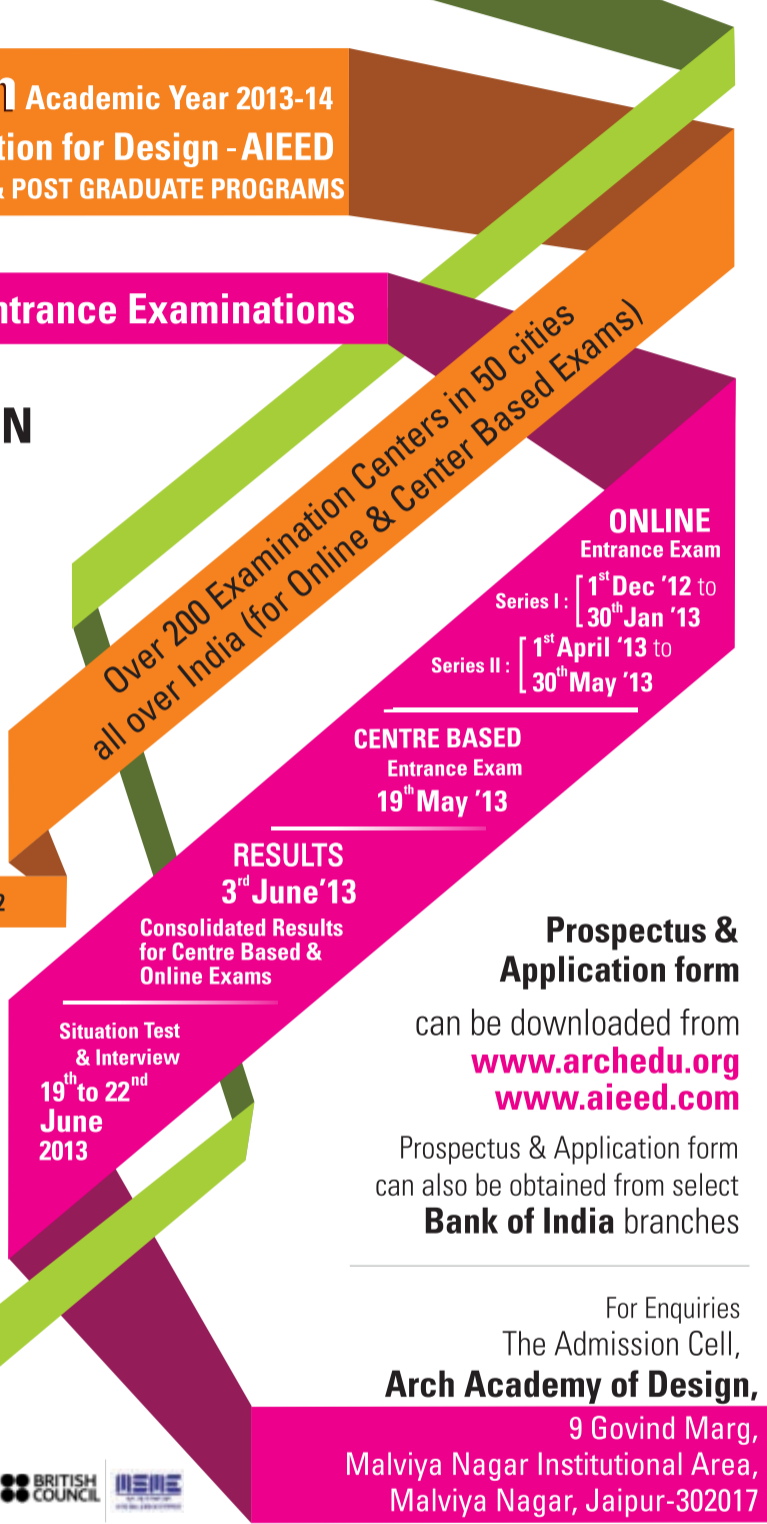
Application Forms Available from 21st October 2012

Check ARCH website for

- Eligibility Criteria
- Instructions for Submission
- Final confirmation of Date, Time, Exam Centre
- Examination Centre Addresses

www.aieed.com

Our Linkages



Arch Jaipur Campus

