The dark shape and outline of something visible in restricted light against a brighter background
Editorial

I take great joy in presenting to you the first edition of D' Silhouette, a show case of the School of Design, Poornima University (PU), Jaipur.

This bi-annual newsletter is the first of many firsts that the School of Design (SOD) envisions. This newsletter hopes to be both educational as well as informational; a place where this school has showcased its development, celebrate its students efforts and successes, and hopefully becomes a trendsetter in Design community.

Year 2015, its the birth year, the School of Design, Poornima University, has already begun to credibly present itself at every opportunity that came by (Vastra 2015, Designer, Kirti Rathore's Fashion Show, etc.). At (Vastra 2015) our stall caught the eye of our Honorable Chief Minister, Smt. Vasundhara Raje which was followed by an interesting exchange of ideas with her. Our students took her idea as a challenge and within six months we had made a working model of her idea. At Vastra 2015 our students won the first prize under Institutional Displays, another first for our young school.

The whole idea of Design is very earthy, the inspiration come from all around us, nature, air, light, earth and we have to learn to choose how we interact with them. I’m reminded of a poster “houses are built by hands but homes are built by hearts.” I see the School of Design as a place where hearts join with hands to not simply create fashion, art pieces, or house interiors but here at SOD it will be our endeavor to rise up to the challenge presented by divisive forces. Our world to develop students who will become community designers, nation builders and this community designers, nation builders and this world to develop students who will become community, nation builders and this world to develop students who will become world to develop students who will become community designers, nation builders and this world to develop students who will become community designers, nation builders and this world to develop students who will become community designers, nation builders and this world to develop students who will become community designers, nation builders and this

I would also like to thank Mr. Ritesh Dixit, Ms. Leela Bhargava & Ms. Aparna Yadav for their innovative ideas & editorial help for publishing this issue of SOD’s First Newsletter.

Messages

I am glad to learn that School of Design of Poornima University is bringing out its first issue of first half yearly Newsletter. It is an ideal platform for show casing the experiences, achievements and creativity of the students and the faculty members. Design enables human action. It is purposeful and magnifies capacity. It reveals and conceals who we are. And while design has played a role in every epoch of human history, it has never been more important than now. Today, communities around the world are confronted with new material, strategic, and interconnected challenges: food systems, fresh water resources, poverty, healthcare, energy efficiency, transportation infrastructure, and humanitarian aid, to mention just a few.

We live in a designed world. Our goal is to make our students global citizens on completion of their education capable of establishing themselves in any part of the world to live a happy and prosperous life. Dear students, I would like to advise you to appreciate the need for learning not only now, but also life-long learning. This is true for students of “Design”. The more energy and attention you invest in learning, the greater shall be the yield. I am sure that you will study with passion and curiosity and participate in all activities to acquire the knowledge and skill set to ensure success in your profession.

I appreciate the efforts of the faculty of School of Design for bringing out this publication and convey my best wishes to all students and faculty members of the School for all success in their endeavors.

Jai Jai Poornima Sansthan.
Jai Hind.

I heartily welcome you to the Poornima University and to the World of Fashion & Textile and Interiors! Fashion & Textile Design is a form of art that focuses on the creation of clothing and accessories with significant emphasis on aesthetics. It is highly influenced by cultural and social trends and varies greatly over time, place and cultural groups. The constantly changing tastes of the masses and the evolving perceptions of big names in industry ensure that fashion is always transforming. On graduating a significant percentage of fashion design graduates end up working in fields and positions directly related to design and fashion. Some work with or as clothing designers, while a number work as fashion buyers and procurement or merchandising officers for stores. Graduates of fashion design degree programs can also choose to pursue a career in fashion marketing, textile design, fashion consultants or public relations.

The term 'interior design' is somewhat self-explanatory. Simply put, it is a process of designing the interiors of a room or property. It includes development of a concept up to the actual execution of the design. Interior Design is a very specific field and knowledge of design elements, history of interior design, color theory, textiles, drawing, sketching, materials and other more concentrated focus shall be required to become an interior designer. Graduates who will complete a 4 year degree program in interior design will usually remain and work directly in the field to build their career. Some graduates are self-employed, while others are employed by or are owners of firms. An example of an interior design job would be remodeling a home for a growing family. Another would be creating a concept and design for a new restaurant. There are and in future will be many different types of jobs that will require of an interior designer.

So the future is very bright and you are welcome to join these courses and explore yourself and the world!

(I would also like to thank Mr. Ritesh Dixit, Ms. Leela Bhargava & Ms. Aparna Yadav for their innovative ideas & editorial help for publishing this issue of SOD’s First Newsletter.

(Ms. Shikha Singh)
Editor-in-Chief
HOD, School of Design, PU

D' Silhouette
Design In-site | Newsletter 2015-16 | School of Design | Poornima University | Issue : 1-1

It is a matter of great pleasure to learn that the School of Design is bringing out its first Newsletter. It is our goal to ensure that a state-of-the-art educational experience is created for our design students allowing them to integrate seamlessly, its community to create a model for design that is open, persuasive and inspiring, painting a picture of the future of our world through design. Ours is a learning community committed to this principle. We recognize the need to expand beyond our traditional specialist competencies, to become a more relevant multidisciplinary educational institution, in short a School of Design. With the flexibility of continuous expansion and renewal of our curriculum we are set to provide our students with real world skills that meet the immediate needs of industry while providing them with the fundamental knowledge base for a continually evolving career. A School of design must reach out and develop multi-disciplinary and interdisciplinary design protocols. It must lead design innovation by working with the world of business and technology and other creative arts to bring about a humanization of experience.

On this benign occasion I convey my best wishes to all the students and faculty members who have worked as a dedicated team to bring out this Newsletter.

(Dr. K. K. S. Bhatia)
President, Poornima University
(Former Scientist F, NIH, Roorkee)

(Dr. S.M. Seth)
Chairman, PGC, Poornima Foundation
(Former Director, NIH, Roorkee)

(Ar. Shashikant Singhi)
Director General, Poornima Foundation
(Architect, Motivator & Educationist)

(Former Director, NIH, Roorkee)

(Chancellor, Poornima University & Chairman, PSC)

(Former Director, NIH, Roorkee)

(Poornima University & Chairman, PSC)
Does Design Need formal Education?

- Shikha Singh
HoD, School of Design, PU

Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world.”
- Albert Einstein

Design as we all know is all around us, from the garments we wear, spaces where we live or work, gardens we like to stroll in, accessories we carry, material we read, to systems we use and much more. Design has unlimited opportunities from designing pencils to cars, from designing chocolate wrappers to smart cities you would like to reside in.

Education in Design has gone beyond the traditional Desk top Publishing and advertising, a change quite apparent in the last 10 years as the understanding of and approach to Design has moved from basic art and craft to complex innovative ideas.

It is rightly said that a good design is always felt, it is an experience. Design adds value to a product and connects the end user emotionally to it. Therefore, the crux of Design lies is in the process of identifying problems and trying to solve it.

Design education in universities adopts varied teaching methods that inspires creativity, innovation, exploration and carefree thinking. Due to the recent expansion within the Design industry’s distinct social environment, many individual disciplines have been developed within Design education to meet the demands of ever changing and increasing global trends. This makes “concepts” important for Design and Design thinking. The main aim of teaching Design is to help students explore problems and training them to solve problems innovative and creative.

The first step to good design is “envisioning a concept”. This requires both talent and training in creativity and innovation, which is brought together through a professional education in Design. The well known Bauhaus Design Institute established by German architect Walter Gropius in 1919 at Weimar, Germany was the first systematic Design education institution where students were taught to correctly understand the correct application of suitable materials for metalwork, sculpture, ceramic, textile, and architecture designs.

Design is not just a plan or drawing produced to show the look and function or workings of an object before it is made. Design education when correctly understood is the foundation of all educational systems. Good design is necessary to every country’s socio-emotional and economic well-being because like it or not it makes a great contribution to its quality of life, good or bad. Therefore, in order to address diverse social requirements, general Design education no longer develops only artistic talent, but teaches the students skills of observation, openness to a complex world around them along with cultural sensitivity, and every historical process behind the perspective of design, art, craft, and culture.

The purpose of Design is not just creativity but problem solving. As the field is human centric the cross disciplinary issues, planning, strategizing, values, social systems, aesthetics etc are all part of Design Education’s ever expanding field. From theory to application the design of products, services and environments, formal Design education helps the students build their power of ideation, unconventional ideas or innovative solution. Students are taught to organize their ideas from ideation to brainstorming to doodling and finally creating the technical drawings. The entire process involves a lot of critical thinking and proper documentation which goes to prove that Design is no longer a matter of personal preference anymore rather it provides the building blocks for communities, businesses and nations.
Students are kept upbeat with latest trends and technology which are relevant to the industry by conducting various visits: Industry, Art summits, Fashion shows, Exhibitions, Trade shows, Fairs, etc.

**Visits**

Poornima University Students at Interior Show

Visit to Amber Fort

Visit to Jawahar Kala Kendra

Industrial Visit to Jaipur Rugs

SOD Students at IIGJ Institute, Jaipur

**Jaipur Art Summit**

Pu Students at Jaipur Art Summit, JKK
The Principles of Gestalt

- Ranjan De
  Graphic Designer (NID)
  Mentor, School of Design, PU

Gestalt is one of the earliest studies on creating principles on where and how we perceive shapes and forms and how could we as creative people work with principles that create these shapes, extracting images from the very complicated visual imagery around us and simplifying it so that it stands out from the visual clutter.

As a Designer/creator we are people who work with creating Shapes in 2D or Forms in 3D. These basic principles were initially put into place by the forward seeing faculty and amazing design mentors at the very first design school ever – at Bauhaus Dessau, in the early 20th century, in Germany, founded and mentored by the architect Walter Gropius. In Germany to this day therefore a designer is known as a Gestalter, or someone who is into shape and form creation.

So what are these Principles and how do they work. The primary 6 Laws are Figure Ground, Closure, Symmetry, Proximity, Similarity, Continuance.

The most well known of these principles and very well used in the Shadow Light approach followed by the Japanese, is that called “NOTAN”. This approach is what I have been using very often over the past few years, as it effective and makes any student realize the function of shape creation, creating positive shapes by cutting out of the mass. The remaining area of the cutout shape becomes the negative and the emerging shape becomes the positive. Figure ground is the interplay between the negative and positive space. As the shapes created are pasted symmetrically as a mirror image, the students also automatically learn another law = that of Symmetry during this exercise.

The next principal that is often used in typographical illusions is that of Closure. Here if we take a type form or shape in reverse on a ground and the top two ends flow into the space then, our minds figures out what the in-between gaps are and completes the picture. This is how closure works and is very often used in some very powerful logo Design work too. This too was introduced at Poornima University during the one day workshop on Gestalt Principles.

The other three are illustrated with the accompanying illustrations and the illustrations spell out succinctly what those principles are.

One will hope that the students learnt what these principles were and apply them in the work while creating both shapes, forms, spaces, architectural graphics and way-finding signage where these could be put to use effectively.

Ranjan De has had 18 years of work experience primarily in Chennai with Advertising multi-nationals, publishing houses, film & animation industry, and of late UI for new communication applications. Parallely with his work in graphic design for the last 15 years he has been creatively based hands on learning approaches to mentor students and teachers all over India, to shape up an industry ready pedagogy, which is at par with anywhere else in the world. He is presently HOD of VisComm at Sushant School of Design, Ansal University, Gurgaon.
Shikha Singh, HOD, School of design, Poornima University gives a lot of importance to education. “It is only last year when UGC recognized design as a professional degree course. Now students do not hesitate in making it their career choice, they are rather more confident about it.” She also mentioned that big designers now willingly participate in student seminars & take guest lectures where they interact with students & talk about the emerging trends of the industry. “Our students need to be exposed to the market, it is only then they can make garments which are in trend & in demand too. Fashion industry in India has grown exponentially in last 10 years & the major credit goes to our young designers. We are teaching our students to use local Rajasthani crafts and prints with a modern touch.” she concluded.

Time for Accolades!

Exhibitors’ effort at putting up a great show was duly recognised as Awards for Display were announced in seven categories. The awards were given away by Veenu Gupta, Principal Secretary to Government of Rajasthan, Industries Department, and MD, RIICO in a special ceremony on the closing day. A distinguished jury comprising Ms. Ritu Singh, Renowned Architect; Ms. Shraddha Bhargava, Sr. Lecturer, Fashion Design, ATDC; Ms. Swati Vijaivargie, Fashion Designer; Ms. Gitanjali Kasliwal, AKFD; Ms. Neeta Boochra, Sr. FICCI Official; took rounds on the day 2 of the fair to judge the display of the stalls.

Best Display by Design Institutes
Tie between Poornima University & INIFD

Vastra 2015 was held from 28th to 30th Sep. 2015 at JECC, it was a three day Business to Business (B2B) international exhibition where students of first year design, showcased their work. It was a great learning experience for them as they studied and understood “the end customer’s requirement”. They also learnt about the traditional textiles of Rajasthan. The exhibition was a great platform for the upcoming and budding designers to work on the skill development and understand the “Make In India Mission”.

The exhibition was inaugurated by the Honorable Chief Minister of Rajasthan, Smt. Vasundhara Raje. She visited Poornima University’s stall and motivated the students. She also gave them few design ideas to improve on their design thinking. The faculties and students of School of Design created the display with concept of “Light In Nature” that was appreciated by the visitors and won the first prize for the same under the category: "Best Institutional Display"

A week long orientation Programme was conducted to welcome the young & budding designers into the creative and innovative cluster.
The week saw a blend of events.
The ceremony was inaugurated by the Honorable Director General of Poornima Foundation Ar. Shashikant Singh. The program witnessed the presence of Poornima Foundation & University dignitaries from the Asst. Director, President, Provost, Dean and HoDs.
Various industrial visits, heritage walks, creative workshops were conducted for the students & it was a fun filled learning experience for all.
Charity Fashion Show by Kirti Rathore: The students of Poornima University created fascinating displays at various spots in the fashion show. They created interesting dresses made by paper manipulation in the material class. Also, hand-painted T-Shirts from various art eras like Christian art, Egyptian art, Byzantine etc. with emphasis on the de-constructed look. Students also volunteered for backstage in the fashion show which gave them an insight to organize a fashion show.

Students found it very inspiring. They found it really important for their overall personality development, they feel that such activities provide a lot of exposure to understand the design industry, need of the market & importance of visual merchandise.

Ms. Kirti Rathore appreciated the students’ work & effort. She helped the students with a lot of exposure in the field of Fashion. This event helped the students understand the hard work that goes behind putting up a great show. They also understood the market demands. To add on to the event designer Ms. Shubh Malhotra interacted with the students and was very impressed with their creativity.
The workshop was conducted for the students to help them understand the basics of kirigami that could later be helpful for them during Idea Generation.

The purpose of this day long workshop was to introduce the students to the idea of paper recycling. This helps the student to prototype their ideas and check on the workability of the same.

This workshop helped the students to understand the technique of creating basic as well as complex structures using sticks.

This workshop made the students aware of the use of Felt as a soft material and as to how it can be used as a craft material to create products, keeping in mind the design parameters.

A two day activity conducted for the students to help them understand the technique of basic Photography and DSLR handling.

The objective was to develop the basic understanding the use of Lime Jali & the process of creating it. It helped the students understand the importance and relevance of local crafts.

Under the guidance of experienced faculty, the students worked with Paper mainly origami. They understood and practiced the skill through various assignments.

The exercises and activities done were aimed to achieve the ability to understand the properties of the materials and use them as per the requirement or plan of the designer.
Poornima University does not limit itself to a niche and promotes quality education across a broad range of contemporary disciplines which includes visual arts and design and architecture. Therefore, SOD offers Bachelors in Design, a 4 year degree program in two disciplines- Fashion & Textile and Interior Design. With its state of the art facilities, high quality faculty and a progressive curriculum, SOD offers a great opportunity to invest in the students’ future through acquisition of skills and intellectual prowess that enable the students to scale new heights in the professional sphere.

The abundant activities of the Campus – academic, co-curricular and extracurricular when reported well will inspire the students to become great achievers in life. I would like to congratulate the faculty and the student body for their unmatched creativity and hard work.

My best wishes for the Newsletter of SOD, Poornima University.

Poornima Foundation organizes an annual mega project exhibition called Prayogam in the campus of Poornima University. In this exhibition, 310 projects were displayed and 57 schools visited the place for learning the new technologies which are being used in present era. Majority of the projects displayed were based on concept of solar energy and smart city. It makes a competitive and educational environment for the betterment of society. “Make in India” was the theme of the prayogam. SOD was first time participating in Prayogam 2015 with a conceptual V.M. of the students work and very engaging and interacting activity where school students learnt hand block printing.

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The Pantone solid color system, with over 1100 unique, numbered colors, was originally devised to help printers and designers specify and control color for print projects. This is the most widely used Pantone palette, with colors sometimes referred to as ‘PMS’ (for Pantone Matching System) or ‘spot colors’, and is used in the graphics, print, and publishing industries. Specifying Pantone Colors for Commercial Printing Is Very Important. When preparing digital files for commercial printing, it is important to make sure you choose the specific pantone color you plan on using for your printing project. The section below goes over how to select pantone (PMS) colors and also goes over potential issues that may arise when printing in 2 and 4 colors. This article also explains how plate registration can have an impact upon your job when using 4 color files for 1 or 2 color printing.

Using Pantone Colors will also provide Consistent Color Reproduction. One of the biggest advantages in using specific pantone colors in digital files is the color reproduction will be identical every time you print. The Pantone Matching system was created by Lawrence Herbet in 1963 in order to solve the problems associated with producing accurate and consistent colors by creating standardized colors of ink through detailed measurements and ink mixing. This is how a company such as Coca Cola can produce the exact red in their logo for example, no matter which printing company they use. Our pantone color specialists literally measure and mix the exact amount of ink required to create the any pantone color of your choice, based on this standardized color system.

The world of Visual Merchandising

Nowadays, Visual Merchandising has become one of the major tools of business promotion which is widely used to attract customers and increase sales. Visual merchandising is the activity and profession of developing the floor plans and three-dimensional displays in order to maximize sales. Both goods and services can be displayed to highlight their features and benefits. The purpose of visual merchandising is to attract, engage, and motivate the customer towards making a purchase.

When the giant nineteenth century dry goods establishments like Marshall Field & Co. shifted their business from wholesale to retail, the visual display of goods became necessary to attract the general consumers. The store windows were often used to attractively display the store’s merchandise. Over time, the design aesthetic used in window displays moved indoors and became part of the overall interior store design, eventually reducing the use of display windows in many suburban malls. In the twentieth century, well-known artists such as Salvador Dali and Andy Warhol created window displays.

Visual merchandising builds upon or augments the retail design of a store. It is one of the final stages in setting out a store in a way customers find attractive and appealing. Many elements can be used by visual merchandisers in creating displays including color, lighting, space, product information, sensory inputs (such as smell, touch, and sound), as well as technologies such as digital displays and interactive installations. Window displays can communicate style, content, and price. Window dressers hold formal display design qualifications.

Best Christmas interior: Fortnum and Mason
Best International Window: Mark & Spencer
In collaboration with Harlequin Design

Rugs—Textile for Your Space

Textiles are the clothes that dress any home. Beautiful rugs for the floors are the perfect dress for home décor!

Rugs instantly transform any room into any style décor that one might want. A rug can anchor a room, define it, and also add warmth and help layer a room’s décor. The style of the rug varies with the purpose. Hand-knotted rug is determined by the number of knots per square inch. Therefore, a higher density means better quality.

A hand tufted rug is made by punching strands of wool into a canvas which is stretched on a frame. Machine Made rugs are the least expensive but depending on the quality of the materials you can still find wonderful selections.

Bikaner, Jaipur and Ajmer are the main places for beautiful carpets. Hand knotted carpets/Rugs have floral or angular motifs. Each is a treasure that lasts a lifetime. Carpet weaving is not indigenous to India but brought in by the Mughals.

Being one of the most important textiles and craft of India, a visit to Jaipur Rugs was organized for the students of B. Des(Interior and Fashion) which brought a lot of learning experience and a world of knowledge regarding the amalgamation of Fashion trends with interiors as New colors hit the runway first and then home furnishings soon follow.

Jaipur Rugs is one of the India largest manufacturers of hand knotted rugs known globally as a leader in hand made rugs category. The main purpose of the visit was to make the students understand the textiles in context with designing and manufacturing the rugs.

Poornima University (PU) is a very special place to study. Our comprehensive ethos and commitment to maintain the highest standards in education makes the PU among the leading academic institutions of the country.

Life at PU does not focus on academics alone rather it provides a wholesome environment to nurture the overall grooming of a student’s personality, enabling them to effectively combat the challenges of this fast growing competitive world.

We aim to build designers, entrepreneurs, team players and leaders who are hardworking and having their foot firmly on ground.

It is with immense pleasure that we announce the release of our first Newsletter of School of Design (SOD). We hope you find this newsletter a valuable resource in staying up to date with the events and happenings at the SOD, PU.
Design is often considered as a work taken to create something ranging from an object to buildings to interiors. The professional with an eye for furniture is known to be a furniture designer; similarly for building there are Architects and for interiors we have Interior Designers. But the making of an Architect or an Interior Designer is a tedious process. The process aims at inculcating methodologies appropriate to the field application. These methodologies enable the students to be more creative in terms of understanding the practical gaps in the field and provide for innovative solutions for buildings and for interiors which not only responds to the building user’s aspirations but also provide an emotional bonding with the designed surroundings of building and its interiors.

The five years course of Bachelor of Architecture (B.Arch) inculcates creative skills with technical sound knowledge. As architecture have always been considered as an amalgamation of Arts & Science by the experts of all times. The art refers to creativity and science refers to know how to construct and build things which are stable. The reflection of same methodologies are to be seen in the four year course of Bachelor of Interior Design, B.Des (Interior Design). The architects design the buildings and Interior Designers design the interior spaces. However, an architect plays a significant role in locating spaces within a building and the interrelation between them, and the most crucial aspect for this is to design buildings for its users. The users of the buildings can be anyone, he may be a relative of the client, a visitor, or an acquaintance, all of them use the spaces within the building’s designed by an Architect. However an architect, who considers all of the building users including the maintenance staff and design for them, is appreciated a lot. The exterior of the building is a social entity; the facades of the building are seen by every trespasser who passes from in front of the building. The architect should design building facades being sensitive to the clients requirements yet being responsible to the passer by who looks at the building from streets and appreciates it.

Such methodologies enable to design buildings and its interiors in context. The context comprise of physical spaces inside and outside the building as well as the users in the inside and outside the building. A sensitive approach to these makes a designer more socially acceptable and is appreciated a lot.
Join the Innovative Cluster

fee & Scholarship Structure:

Annual Fee
- ₹ 1,00,000/-
- (Development Fee (Non Refundable)
  ₹ 25000/- + Tuition Fee ₹ 75000/-)
  (Other Charges applicable)

Hostel Fee (If applicable)
- Double Seated with Air Cooling ₹ 82,000/-
- Double Seated with A/C ₹ 1,20,000/-
  (Other Charges applicable)

B. Des. Scholarship

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Contact

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