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ALANKRIT

EDITION II






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संदेश



डॉ. भारत साह

संस्थान के विद्यार्थियों द्वारा प्रकाशित न्यूजलेटर (पत्रिका) 'अलंकृत' के अगले अंक का प्रकाशन हम सबके लिए हर्ष का विषय है। निप्ट में अध्ययनरत विद्यार्थी रचनात्मकता एवं सृजनशीलता से परिपूर्ण हैं। यह न्यूजलेटर उनके इन्हीं खूबियों का एक प्रतिबिंब है। हमारे संस्थान की सबसे बड़ी विशेषता यही है की यहाँ विद्यार्थी विषयों को कक्षा व लैब में पढ़ने एवं सीखने के साथ-साथ उनसे जुड़ी गतिविधियों में शामिल होकर उसे एक प्रक्रिया के तौर पर देखते एवं समझते हैं। इस दृष्टिकोण से यह न्यूजलेटर विद्यार्थियों को इस कैम्पस में हो रहे उल्लेखनीय कार्यों को चिन्हित कर उनपर एक सृजनात्मक दस्तावेज तैयार करने का सुनहरा अवसर प्रदान करती है। विद्यार्थियों के सामूहिक प्रयास से प्रकाशित इस अर्धवार्षिक पत्रिका का प्रकाशन उनकी कल्पना-शक्ति एवं रचनात्मक संचार क्षमता का एक उत्तम

नमूना है। मैं पत्रिका के इस अंक के प्रकाशन में शामिल सभी विद्यार्थियों एवं उन्हें मार्गदर्शित करने वाले शिक्षकों को बधाई एवं शुभकामनाएँ देता हूँ। मुझे पूर्ण विश्वास है की वे ऐसे प्रेरणात्मक कार्य निरंतर करते रहेंगे एवं इसी प्रकार नित्य नई विधाएँ नियमित रूप से सीखते एवं क्रियान्वित करते रहेंगे।

डॉ. भारत साह

निदेशक

निप्ट, रायबरेली

संदेश

निफ़्ट रायबरेली के विद्यार्थियों द्वारा प्रकाशित न्यूज़लेटर 'अलंकृत' के अगले अंक के प्रकाशन पर मैं सभी विद्यार्थियों एवं शिक्षकों को हार्दिक बधाई देता हूँ। इसके जुलाई-दिसम्बर, 2022 अंक का प्रकाशन विद्यार्थियों द्वारा उत्कृष्ट कार्य करने के प्रति उनके समर्पण एवं शिक्षकों के प्रतिबद्धता का प्रतिफल है।

इस न्यूज़लेटर के माध्यम से हमारे संस्थान में अध्ययनरत एवं कार्यरत सभी विद्यार्थियों एवं कर्मियों के उपलब्धियों को पहचान मिलती है जिससे उनका हौसला बढ़ता है साथ ही उन्हें अपने कार्यक्षेत्र में लगातार बेहतर करते रहने की प्रेरणा मिलती है। एक संस्थान के तौर पर हम विभिन्न शैक्षणिक एवं गैर-शैक्षणिक विभागों के माध्यम से अलग-अलग क्षेत्रों में लगातार अच्छा करते आ रहे हैं। और इस संदर्भ में इस पत्रिका का महत्व और बढ़ जाता है जिसमे उन सभी महत्वपूर्ण कार्यों को स्थान दिया जाता है जो हमारे लिए उपलब्धि होने के साथ-साथ संस्थान की छवि को नई ऊंचाई तक ले जाने में अहम भूमिका निभाते हैं। एक बार फिर से इस नए अंक के प्रकाशन हेतु मैं सभी विद्यार्थियों एवं शिक्षकों को हार्दिक बधाई देता हूँ।



श्री. नन्दन सिंह बोरा

नन्दन सिंह बोरा
संयुक्त-निदेशक
निफ़्ट, रायबरेली

संदेश



डॉ. विद्या राकेश

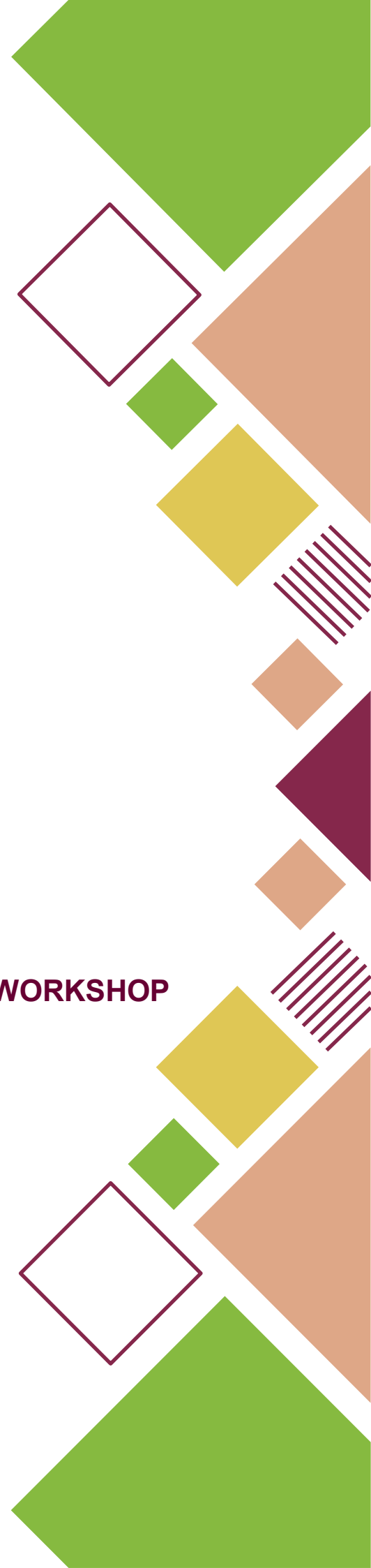
निफ़्ट रेबारेली केंद्र के विद्यार्थियों द्वारा प्रकाशित छमाही न्यूजलेटर का नया अंक तैयार है। इसके लिए मैं सभी विद्यार्थियों एवं उन्हें मार्गदर्शित करने वाले शिक्षकों को हार्दिक बधाई देती हूँ। इसके प्रकाशन से जुड़े विभिन्न दायित्वों का निर्वहन कर रहे सभी विद्यार्थी हमेशा इसे समय से बनाकर तैयार कर देते हैं जो अपने आप में बेहद सरहनीय है। उनके इस कार्यकुशलता एवं समयबद्धता के लिए मैं उन्हें विशेष शुभेच्छा प्रेषित करती हूँ। हर बार की भांति हर छह महीने पर लगातार प्रकाशित होने वाले 'अलंकृत' के इस अंक में पूरे सेमेस्टर की गतिविधियों को शामिल किया गया है। इसके वर्तमान अंक में शामिल सभी आलेख एवं कृतियाँ एक अच्छे संपादकीय टीम की दृष्टि, समन्वयन एवं संचार प्रक्रिया की गहरी समझ की मीमांसा है। इसके डिज़ाइन एवं प्रकाशन की गुणवत्ता इस बात की

परिचायक है की हमारे विद्यार्थियों की सृजनशीलता नित्य नए आयामों को छु रहे हैं। इसमें कोई संदेह नहीं की ये विद्यार्थी जब इंडस्ट्री में कार्य करेंगे तो अपनी क्षमता एवं रचनात्मकता से संस्थान का नाम रौशन करेंगे। मैं उन सभी विद्यार्थियों, शिक्षकों एवं कर्मचारियों को भी शुभकामनाएँ देती हूँ जिनके कार्यों एवं उपलब्धियों को न्यूजलेटर के इस अंक में स्थान मिली है।

डॉ. विद्या राकेश
केंद्र अकादमिक समन्वयक
निफ़्ट, रायबरेली

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ORIENTATION PROGRAMME



During three days of orientation programme 2022 , our expert Apurva Shah, Suyash Bajpai, Fakre Azam, Nikita Basu sensitized our students on various topics. On Third Day of Orientation Programme, students of NIFT Rae Bareli visited historical monuments in Lucknow under the guidance of notable historian, columnist and writer Dr. Ravi Bhatt.



NATIONAL HANDLOOM DAY



NATIONAL HANDLOOM DAY WAS CELEBRATED ON 7th AUGUST 2023 IN PREMISES OF NIFT RAEBARELI

With an objective to strengthen centuries old connect two ancient knowledge centres namely, Varanasi and Tamilnadu, two-day textile conclave was organised at Deen Dayal Hast Kala Sankul, Badalalpur, Varanasi on 14th and 15th of December 2022. Minister of Textiles, Sh Piyush Goyal, Secretary of Textiles, Ms Rachna Shah, DG of NIFT, Sh. Rohit Kansal graced the occasion. On behalf of NIFT, Raebareli, Joint Director Sh Nandan Singh Bora attended conclave along with faculty members and students of Varanasi Extension Centre.



HAPPY INDEPENDENCE DAY



NIFT Raebareli celebrated
the 76th Independence
day with the spirit of Joy,
Enthusiasm and Proud.



CONVOCATION 2022



रायबरेली, 20 अक्टूबर: राष्ट्रीय फैशन प्रौद्योगिकी संस्थान, रायबरेली का ग्यारहवां दीक्षांत समारोह गुरुवार, 20 अक्टूबर को आयोजित किया गया जिसमें कुल 141 छात्र-छात्राओं को डिग्रियाँ प्रदान की गयीं। निफ्ट के रायबरेली परिसर में आयोजित इस दीक्षांत समारोह में 2022 बैच से फैशन डिजाइन के 31, एक्सेसरी डिजाइन के 27, फैशन कम्युनिकेशन के 28, लेडर डिजाइन के 27 एवं मास्टर ऑफ फैशन मैनेजमेंट के 28 विद्यार्थियों को उपाधि दी गयी। दीक्षांत समारोह के मुख्य अतिथि श्री अमित मोहन प्रसाद, आईएएस, अपर मुख्य सचिव, सूक्ष्म, लघु एवं मध्यम उद्योग और निर्यात प्रोत्साहन, हथकरघा एवं वस्त्रोद्योग तथा खादी एवं ग्रामोद्योग विभाग, उत्तर प्रदेश सरकार, विशिष्ट अतिथि संयुक्त निर्देशक श्री शांतमनु, आईएएस, महानिदेशक, निफ्ट एवं विकास आयुक्त, हस्तशिल्प, वस्त्र मंत्रालय, भारत सरकार एवं डीन (अकेडमिक्स), प्रो. (डॉ.) वंदना नारंग तथा भरत शाह, श्री प्रसाद, श्री शांतम के नंदन सिंह बोरा ने दीप प्रज्वलित कर दीक्षांत समारोह प्रारम्भ किया। जिसके पश्चात संस्थान की छात्राओं ने सरस्वती वंदना प्रस्तुत की।



कार्यक्रम के मुख्य अतिथि, श्री प्रसाद ने अपने दीक्षांतीय उद्बोधन में बताया की उत्तर प्रदेश सरकार ने नई टेक्सटाइल पॉलिसी लेकर आई है जिसके तहत युवा हस्तशिल्प कलाकारों एवं डिजाइनरों को उनके उद्यमिता विकास के लिए 75% तक सब्सिडी दी जाएगी। डिग्री एवं अवार्ड्स पाने वाले सभी विद्यार्थियों को बधाई देते हुए उन्होंने कहा की निफ्ट सृजनशीलता, इन्नोवेशन एवं अपनी अलग सोच एवं दृष्टि के लिए जाना जाने वाला संस्थान है और ये विश्वास जताया की ये विद्यार्थी आने वाले समय में अपनी क्षमताओं का उपयोग समाज के सतत विकास में करेंगे और अपने संस्थान के नाम को नई ऊंचाई प्रदान करेंगे। साथ ही उन्होंने ये भी कहा की जल्द ही उत्तर प्रदेश सरकार निफ्ट रायबरेली के साथ एक मेमोरैंडम ऑफ अंडरस्टैंडिंग (एमओयू) साइन करेगी जिसका उद्देश्य संस्थान के साथ मिलकर राज्य के कलाकारों, बुनकरों, हस्तशिल्प कलाकारों एवं डिजाइनरों के कार्यों को सही मंच प्रदान करते हुए उनके विपणन एवं प्रोत्साहन को बढ़ावा देना होगा।

संस्थान के महानिदेशक, श्री शांतमनु ने अपने सम्बोधन में सभी विद्यार्थियों को बधाई एवं शुभकामनाएँ देते हुए कहा की निफ्ट न केवल देश में जबकि पूरी दुनिया में अपने उल्लेखनीय कार्य से अपनी पहचान बना रहा है। उन्होंने कहा की फैशन डिजाइन के क्षेत्र में अब निफ्ट दुनिया के सर्वश्रेष्ठ 10 संस्थानों में शुमार हो गया है। श्री शांतमनु ने कहा की अपनी क्षमता के अनुसार निफ्ट रायबरेली राज्य सरकार के टेक्सटाइल विभाग का एक महत्वपूर्ण नॉलेज-पार्टनर बन सकता है चूंकि पूरे देश में भारत सरकार के वस्त्र मंत्रालय में पंजीकृत कलाकारों में एक-तिहाई संख्या (लगभग 10 लाख) सिर्फ उत्तर प्रदेश से है। ऐसे में उत्तर प्रदेश में इस क्षेत्र के विकास दोनों संस्थाएं साथ मिलकर महातपूर्ण कार्य कर सकते हैं।

दीक्षांत समारोह के दौरान, निफ्ट रायबरेली के निदेशक, डॉ. भारत साह पिछले वर्ष की अकादमिक रिपोर्ट प्रस्तुत करते हुए संस्थान के उपलब्धियों के बारे में बताया। इसके अलावा कार्यक्रम के दौरान मुख्य अतिथि तथा विशिष्ट अतिथि द्वारा पिछले अकादमिक सत्र में विभिन्न श्रेणियों में उत्कृष्ट कार्य करने वाले विद्यार्थियों को पुरस्कार वितरित किये गए। विद्यार्थियों को अलग-अलग श्रेणियों में दिए गए पुरस्कार थे- बेस्ट अकैडमिक परफॉर्मेंस अवार्ड, निफ्ट मेरिटोरियस अवार्ड, स्टूडेंट ऑफ द ईयर अवार्ड एवं निफ्ट एक्स्ट्राओर्डिनरी सर्विस अवार्ड। इसके अलावा अकैडमिक एक्सीलेंस के लिए विभिन्न विभाग के विद्यार्थियों को मेडल्स सहित कुल 17 अवार्ड्स प्रदान किये गए।



संस्थान की डीन (अकैडमिक्स), प्रो. नारंग ने विद्यार्थियों को दीक्षांत शपथ भी दिलवाई। इस अवसर पर सीडीओ सुश्री पूजा यादव, श्री वीरेंद्र कुमार निदेशक डीसी (हैंडीक्राफ्ट), श्री प्रमोद यादव, निफ्ट रेबरेली की कैम्पस अकैडमिक कोर्डिनेटर, डॉ. विद्या राकेश, परीक्षा नियंत्रक एवं संयुक्त निदेशक श्री एनएस बोरा सहित संस्थान के अन्य शिक्षक, अधिकारी, कर्मचारी एवं डिग्री प्राप्त करने वाले विद्यार्थियों के अभिवावक भी मौजूद रहे।

इससे पूर्व महानिदेशक निफ्ट ने सभी विभागों फैशन मैनेजमेंट स्टडीज विभाग, फैशन एण्ड लाइफ स्टाइल एक्सेसरीज विभाग, फैशन कम्युनिकेशन विभाग, फैशन डिजाइन विभाग एवं लेदर डिजाइन विभाग के विद्यार्थियों द्वारा लगायी गई प्रदर्शनी का अवलोकन किया तथा नयी मटेरियल विंग का उद्घाटन किया।



दीक्षांत समारोह के दौरान विद्यार्थियों को विभिन्न पुरस्कार प्रदान किए गए।

बेस्ट अकैडमिक परफॉर्मेंस अवार्ड: फैशन मैनेजमेंट स्टडीज विभाग - अनन्या गुप्ता, फैशन एवं लाइफ स्टाइल एक्सेसरीज विभाग - प्रगति शर्मा, फैशन कम्युनिकेशन विभाग - मुस्कान देव, फैशन डिजाइन विभाग - रक्षिता माहेश्वरी, एवं लेदर डिजाइन विभाग - रिया शर्मा।

मेरिटोरियस स्टूडेंट अवार्ड, रैंक-1: फैशन मैनेजमेंट स्टडीज विभाग - विशाखा मतलानी, फैशन एवं लाइफ स्टाइल एक्सेसरीज विभाग - प्रगति शर्मा, फैशन कम्युनिकेशन विभाग - अदिति चतुर्वेदी, फैशन डिजाइन विभाग - प्रनिल शशिकांत महतार, एवं लेदर डिजाइन विभाग - निष्ठा मिश्रा।

मेरिटोरियस स्टूडेंट अवार्ड, रैंक-2: फैशन मैनेजमेंट स्टडीज विभाग - क्रती मिश्रा, फैशन एवं लाइफ स्टाइल एक्सेसरीज विभाग - सौरभ भूषण राय, फैशन कम्युनिकेशन विभाग - प्राची वर्मा, फैशन डिजाइन विभाग - आर्यामा अग्रवाल, एवं लेदर डिजाइन विभाग - शिखा भारती।



सके साथ, निफ्ट एक्स्ट्राओर्डिनरी सर्विस अवार्ड एवं निफ्ट स्टूडेंट ऑफ द ईयर अवार्ड फैशन एवं लाइफ स्टाइल एक्सेसरीज विभाग की छात्रा प्रगति शर्मा को दिया गया।

ALUMINI MEET 2022



रायबरेली, 21 अक्टूबर: राष्ट्रीय फैशन प्रौद्योगिकी संस्थान (निफ्ट) रायबरेली में शुक्रवार, 21 अक्टूबर को पूर्व छात्र मिलन समारोह का आयोजन किया गया। इस समारोह में संस्थान के 2011 से 2018 तक उत्तीर्ण हुए विद्यार्थी शामिल हुए। इस कार्यक्रम का उद्देश्य पूर्व एवं वर्तमान में अध्ययनरत छात्रों के बीच के संबंधों को मजबूत करना था। पूर्व छात्र मिलन समारोह (अलुमनाइ मीट) के अवसर पर पूर्व छात्र अपने कार्यक्षेत्र के अनुभवों को साझा करते हुए इंडस्ट्री में वर्तमान की संभावनाओं एवं चुनौतियों पर प्रकाश डालते हुए विद्यार्थियों को अपने समय की ट्रेंड्स पर ध्यान रखते हुए अपने कौशल को उसके अनुसार विकसित करने की अपील की। अपने अनुभवों को साझा करते हुए लगभग 14 पूर्व विद्यार्थियों ने अपनी शैक्षणिक एवं व्यवसायिक यात्रा विद्यार्थियों के साथ शेयर किए। साथ ही उनसे अपने विद्यार्थी जीवन का खुलकर लुप्त उठाते हुए अपनी रुचि के अनुसार अपने लक्ष्य का निर्धारण करने की सलाह एवं प्रेरणा दी। वहीं वर्तमान में अध्ययनरत विद्यार्थियों ने उनके स्वागत में विभिन्न प्रकार के सांस्कृतिक कार्यक्रम पेश किए।



ALUMINI MEET 2022



साथ ही उनसे अपने विद्यार्थी जीवन का खुलकर लुप्त उठाते हुए अपनी रुचि के अनुसार अपने लक्ष्य का निर्धारण करने की सलाह एवं प्रेरणा दी। वहीं वर्तमान में अध्ययनरत विद्यार्थियों ने उनके स्वागत में विभिन्न प्रकार के सांस्कृतिक कार्यक्रम पेश किए। इस दौरान विद्यार्थियों द्वारा नृत्य, गायन, बैंड प्रस्तुति व बीट बॉक्सिंग का मंचन किया गया।

इस अवसर पर निफ्ट रायबरेली के निदेशक डॉ. भारत साह ने सभी पूर्व विद्यार्थियों का स्वागत किया एवं उनको स्मृति चिन्ह भेंट किया। कार्यक्रम का समन्वयन डॉ. विजयलक्ष्मी सिंह, एसोसिएट प्रोफेसर एवं रीजनल इंडस्ट्री कोऑर्डिनेटर निफ्ट, रायबरेली ने किया।





INAUGURATION OF MATERIAL WING



Material Wing of NIFT (extension of the resource centre) was inaugurated by Director General NIFT, Shri Shantmanu Ji. The event had a graceful presence of Dean NIFT, Dr. Vandana Narang and our Director Dr. Bharat Sah. The material wing showcases the marvellous work created by extremely skilled artisans.

Our Chief Guest of Convocation 2022 Additional Chief Secretary MSME and Export Promotion, Handloom and Textile and Khadi and Gramodyog Department Government of Uttar Pradesh Shri Amit Mohan Prasad visited the Material Wing post event and appreciated the work done, He was mesmerized to see the art and crafts display.



WOMEN Safety & EMPOWERMENT



Women Safety and Empowerment Awareness workshop was conducted by NIFT Rae Bareilly on 16 Nov 2022. Ms. Vandana Singh, Circle Officer, Raebareilly, U.P. Police and informed the students and staff about the women rights.





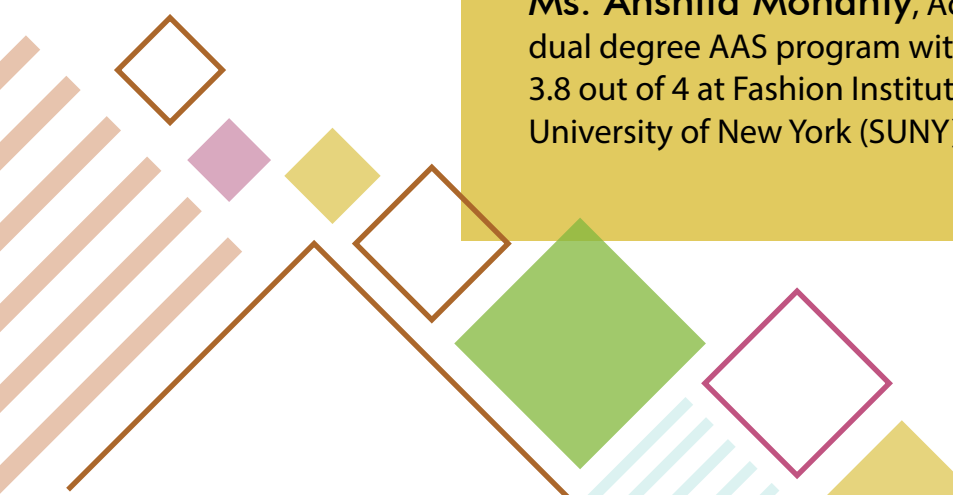
FOREIGN EXCHANGE PROGRAMME

Ms. Parul, Leather Design completed AAS dual degree program in communication design at Fashion Institute of Technology, State University of New York (SUNY).

Mr. Rishabh Siddharth, Fashion Design completed Associate in Applied Science (AAS) 1-year dual degree program in Accessory Design & Leather Design at Fashion Institute of Technology, State University of New York (SUNY).

Mr. Yaikhomba Yambem Meetai, Fashion Communication completed AAS program in the same domain at the Fashion Institute of Technology, State University of New York (SUNY).

Ms. Sanyam Sharma, Fashion Design completed dual degree program (AAS) in fashion design with distinction scoring GPA 3.5/4 at Fashion Institute of Technology, State University of New York (SUNY).



Ms. Anshita Mohanty, Accessory Design completed dual degree AAS program with distinction scoring GPA 3.8 out of 4 at Fashion Institute of Technology, State University of New York (SUNY).

CONVERGE

GOLD MEDALIST

SOLO DANCE
Lakshmy Baburaj

FUTSAL
M Hemanath
Abhinandan Mitra
Tanmoy Sarkar
Yambem Yaikhomba Meetai
Pratistha Burakoti
Yashvi Agarwal



QUIZ
Vrinda Kalani
Nikita Tiwari

JAVELIN THROW
Hariprasad T.S.

TABLE TENNIS
Yambem Yaikhomba Meetai

SILVER MEDALIST



BRONZE MEDALIST

DISCUS THROW
Hariprasad T.S.

MIX TABLE TENNIS
Yambem Yaikhomba Meetai

CHESS
M Hemanath





OPEN HOUSE

Students of Navodaya Vidyalaya Rae Bareli visited NIFT Raebareli Campus for open house on 2nd Dec 2022. Purpose of visit was to aware the senior secondary students of school about the courses offered by NIFT.

Students Saraswati Balika Inter College, Rae Bareli visited NIFT Raebareli Campus for open house on 2nd Dec 2022. Purpose of visit was to aware the senior secondary students school about the courses offered by NIFT.

Corset:

A fashionable tale from oppression to empowerment

By- Shaniya Khan

On a usual Sunday winter morning, as I was sipping my cup of coffee and scrolling through reels and stories of weekend parties, I noticed an Indian fashion influencer, wearing a saree with a corset, as I scrolled further, I spotted a global star in corset, in the beauty of it and much to my fascination with vintage clothing articles, I started to explore the corset hashtag, and the corset is trending and already peaking the charts. But where does this trend stem from or rather the corset stem from, was it always a beautiful looking piece of clothing, loved by women?

Corset has topped the trend charts quite a few times in the decades gone by, the recent trend surfaced from the infamous American historical fiction romance series "Bridgerton." Since it aired back in the december of 2020, a number of scenes showcased the regency corset, soon after the popularity led to the vintage garment trending at the start of 2021. All the fascinating corsets in the Bridgerton series, was made by legendary corset maker Mark Erskine-Pullin, who has also been famous for creating Kim Kardashian's controversial 2019 Met Gala look. Social shopping service 'Like to know it' reported a 1000 percent increase in the searches for corset, signifying a surge in the trend.

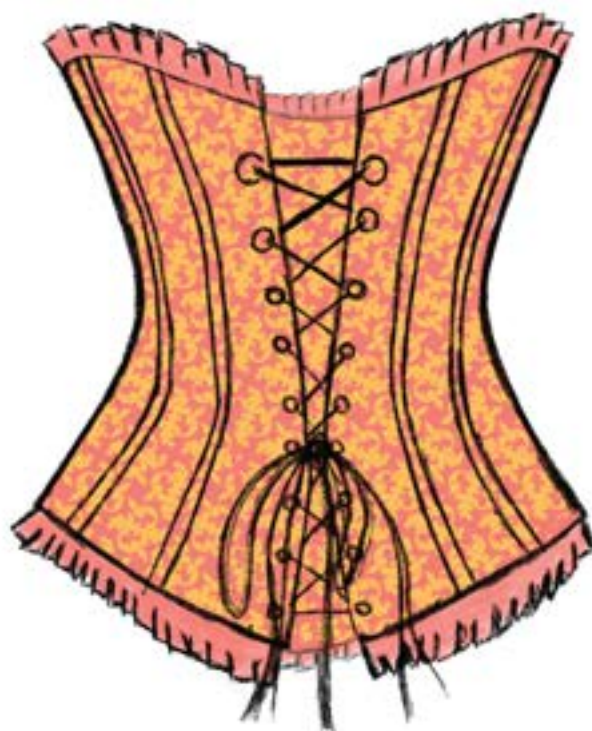
The Corset has been a controversial garment, with an interesting history, it has traversed through a number of changes, each signifying a societal change with respect to womens. The Corset wasn't as glamorous and fashionable as it is now, rather it holds quite a dark history, of centuries ago, when it was first introduced. The Introduction of Corset dates back to the 16 century, in France, where it was used as an inner ware, the term Corset loosely translates into a bodice with laces'. The role and motive of the corset was to beautify female figures by shaping them in a particular desired way of beauty.



P.C- Bilal

Throughout the 16 century, women of the French court had prioritised an ideal body shape of a tiny waist and full chest, which was achieved by fitting into the stereotypical framework of the corset, additionally it gave a desired flare to their skirts. As time evolved and beauty standard progressed, the role of the corset kept broadening, with the advent of 18th century, corset was no more just aimed for emphasising the chest and slimming the body, but it ticked out a new beauty standard, which was "an erect posture". Women in 18th century, vouched for corsets with shoulder straps that would pull their shoulder backwards, making an erect posture. From the fabrication of corsets till the mid 19 century, women were hostages of body standards, womens were supposed to wear corset straight from the age of 15 years and mold themselves into a body that adhered to societal norms.

Regency era, in the early 19 century sparked a change in the scenario of the corset, by this time corset already had established a widespread reach amongst British women, but for the first time women started questioning the feasibility and comfort of it.



Regency era saw various design experiments that were aimed at easing the use of corsets for women, which further led to various types of corsets being available in the early 19 century. Amongst various design explorations some of the famous ones were 'metal eyelet' and 'Victorian Corset' created by Joseph Cooper, which had a unique feature of easy wearability, it can be removed and worn without unlacing it, thus providing comfort to women.

Mid 19 century, after the age of enlightenment, it was a point of controversy for corset, it's wearability was discussed and criticised by both women activists and male physicians, women questioned the feasibility of corset in accordance to their daily roles, women were seen as symbol of femininity, they were expected to perform their daily tasks as a housewife, take care of household and children, all while wearing a corset. Corset at this point restricted women from performing a number of tasks that demanded flexibility and movement. While women questioned the comfort of corsets, medical criticism was passed by male physicians, though some of the claims were accurate, many of them lacked scientific backing. The claims made by male physicians suggested that the corset was doing more harm than good, apart from being uncomfortable, the corset was damaging internal

organs and causing respiratory disorders, the tight lacing at the back of the corset caused shrinkage of intestines and broadened the lungs. But did this opposition lead to a complete boycotting of corsets?

Rather no.

Fashion designers in the early 20th century began focusing more on the needs of their female consumers; this was an era where women were heard, their opinions and choices began to matter, no piece of garment could be headlessly manufactured setting a stereotypical body standard and foisted on the faces of women, in the name of an ongoing tradition. A new trend that began to gather momentum in the early 20th century was the "bicycle craze" women began to understand the hazard of unnatural slimming of waist and began to opt for exercise and healthy lifestyle. Understanding this behavioural change of women, a new type of corset emerged and gained popularity, called the "sports corset", this corset provided comfort, free movement with the respect to sports and exercise and held the breast on place.

Though the sports corset managed to be in rage for almost a decade, corset overall lost both it's charm and demand with preset of 1920's, corset was now seen as a symbol of women oppression, they were thought of as reducing womens to mere symbol of femininity which overlooked their achievements and education. World war I and II played a significant change in the silhouette of women, they began wearing cotton dresses and uniforms with simpler designs rather than rigid designs, corsets almost vanished from the markets post world war II. In an American beauty pageant corsets were thrown in trash cans by protestors who symbolised it as a form of female oppression. Corsets remained off markets till 1960's with an appearance on and off, like that on pop stars and actors, Marilyn Monroe and Audrey Hepburn.

1970's proved to be a game changer in the world of corsets, the corsets that were in dust and ruins and considered as antiques, we're revamped by designers Vivienne Westwood and Jean Paul Gaultier who gave a whole new look and utility to the garment, once used as an innerwear to reshape women,

the new corset was to be worn as an outerwear, that fashionably empowered women. The new corset rocked the trend charts well in the 1970's and 1980's with famed celebrities like Madonna popularising it. Women thought of it as a fashionable garment that no more restricted them, but enhanced their look, with change of innerwear to outerwear, other aspects like that of fabric and embroideries began to be explored and imbibed into the corset, a varied range of corsets can be found in the 80's.

The trend of corset raged and eventually had its downfall in the trend cycle, but as we often get to see that every trend repeats itself and reappears, so is the fashionable case of corset, the fashion cycle of corset had an upward graph once again as the trend reappeared in 2020, 40 years later with the premiere of Netflix series "Bridgerton". Bridgerton popularised the regency corset among masses particularly gen z in a quick span of time, what helped in popularising the trend, was the epicentre of all trend conception, "tiktok", adding a plus point was the trending style of Y2K fashion, that goes well with it. One of the best things about fashion is that it ceases to imitate, designers and creative minds across the globe are always in search of inspiration to create something new and experimental, pouring their aesthetics and psyche into it. When the corset reappeared in the 70's, a new trend of outerwear corset was generated, similarly when the corset reappeared in 2020, designers were keen in experimenting with it.

The trend of corsets emerged at the end of 2020, a year where baggy clothing has been a vital trend, the year that majorly had people laying off their couches, living in all kinds of baggy clothing. When the pandemic finally had its downward graph in 2021, fashion charts began to soar again, people were stepping out of their houses, wanting to look their fashionable best, experimenting with different silhouettes, moving on from the baggy ones. As the corset trend charts began to peak at the beginning of 2022, the ideology of corset began to transform completely, no one looked at it as a restricting or sexualizing garment anymore, it took dynamic forms with designing and styling creatively backing it.

The explorations with silhouette, fabric, embellishment and embroidery and colour were wide and varied, a range of corsets can be seen on the runway shows of 2022. On the fall 2022 runway Marc Jacobs showcased Corsets that witted the waist, styled over loose silhouette, making a pop up appearance, the same season Versace had put forward silk corsets in electric hues, having one with a deep neck cut, styled under oversized blazers giving a chic yet sexy look, while Fendi had an over bust corset styled over a fitted stripe shirt, giving a ruff look to it and Adidas coming up with its own active wear corset. By the mid of 2022, corsets were a crucial part of the fashion collections, from fast fashion brands, like Zara, H&M and Topshop to couture houses like Valentino, Fendi, Ralph and Russo all had incorporated them, seeing the mass acceptance of it. The styling explorations stands to be endless, styling have taken corsets to places where one had never imagined, like Kourtney Kardashian wearing a Dolce and Gabbana Corseted dress to her wedding or Kim Kardashian wearing a crystal corset set giving it an extravagant look and feel. Dua Lipa and Billie Eilish have been spotted in corsets quite often, each time styled a little differently. Corset trend even travelled borders, accentuating cross culture styling, like that of Corset with Sarees.

A popular saying goes, "Society and Culture shapes the fashion", while I think at some point it's vice versa, societal standards towards women may have shaped fashion at various points, like the case of Veils and Corset, but fashion does hold the power to change societal perspectives. From Corset being a garment that restricted women and seen as a symbol of women oppression, to an apparel that empowers women, today you can wear it the way you like and the type you like, wear it under a blazer or over a shirt, it's your piece of clothing, it's your body, you have the power to embrace it the way you want.



written by
Shaniya Khan
Fashion Communication



illustration by
Bilal Afaq
Fashion Communication

THE HISTORICAL CHARM OF KHAJURAHO

Standing tall in a sprawling lawn against a sparkling blue sky, the even main temples of Khajuraho together constitute the western group and are a part of the UNESCO world heritage list. More than a thousand years old (the earliest are supposed to have been built around 900 AD), the temples lie scattered, some at an arms distance from the gate, others at the far end of the compound. The lawns at the western group are dark and cold, and the grass beneath my feet moist with dew when I step in for the show. I spot constellations in the clear sky, and among them the odd airplane too. Within a few minutes, the lawns — and the temples inside — come alive with the trains of classical music and hues of red, orange, green and yellow. The deep, throaty voice of Amitabh Bachchan soon begins to narrate the story of Khajuraho.

"On a full moon night in Kashi many, many centuries ago, Hemvati, the extraordinarily beautiful daughter of the royal priest, decides to bathe in a pond full of lotuses. So enchanting is her youth that the moon, who is watching her from above, descends on earth to meet her. They fall in love and do what all lovers do. When it is time for the moon to leave, Hemvati is worried: how will she bear the burden of their love child alone?



The moon tells her to go far away from Kashi, to the forests of Khajuraho, and bring up their son there. The son named Chandravarman grows up to be a valiant young man and an illustrious king. He goes on to establish the Chandela dynasty, sets up the city of Katinjar, and lays the foundation of Khajuraho — a legacy that his descendants carry forward for generations until the fall of the dynasty 150 years later. With time — and with the fall of the empire — the temples get buried under thick forests and remain hidden from the world for almost 500 years until a British engineer accidentally discovers them."



The temples in Khajuraho share both design and layout. They are built on a high plinth, with multiple ascending spires, which are believed to be inspired by the peaks of the Himalayas. The larger temples, like the Lakshmana, Vishvanatha and Kandariya Mahadeva, are accompanied by smaller temples; the not so large ones stand alone. Their interior and exterior — and sometimes the platforms too — are adorned with figures of gods, goddesses, nymphs, humans and animals. It is among these depictions of life that the famous — or infamous — erotic sculptures can also be spotted.

Although erotica forms less than 10 per cent of Khajuraho's rich sculpture heritage, it remains the most popular aspect of the temples. Whether it is the guide who promises to show you the 'important points', or the souvenir shops in and around the complex that sell 'kamasutra' as books, cards,

magnets, or even pens, everyone wants to cash in on the sexual element of the temples. Guides can be seen highlighting the poses and postures to their awestruck clients; tourists, in turn, ensure they have every sculpture — and pose — safely captured on their cameras. "The temples, if you notice, depict all stages of human life — from birth to death. Only when you perform all your worldly duties can you gain moksha, and what is kama but another responsibility that each one of us has to fulfil?" asks the young caretaker at Parshuram temple. He then highlights the other aspects of the temples: the mythical animal that looks like a dragon, Ganga and Jamuna, who stand on the gates of the garbhagriha to cleanse devotees, the pillars engraved with keechak holding the spire with his bare hands. There are also scenes from gurukuls, war fields and musical performances. Parshuram is one of the many temples around town in various degrees of decay. These are not a part of the world heritage list and comparatively draw far fewer visitors than their grander counterparts. Set among the tiny houses, hutments, and even schools, these temples are surprisingly well kept. Some are even used for worship by the locals. It is clear that the people of Khajuraho take pride in — and are protective of — their heritage. I started my journey at 6 in the morning from Raebareli from our college National Institute of Fashion Technology.



Our transport was the college bus, we had our breakfast in the bus, everybody was sleepy but still excited for the journey as it was our first college trip. It was a 6 hours journey, Khajuraho is 269.6 km away from Raebareli. Winter morning put the different kind of feel in our journey, we all were sleepy and slept sitting on our seats by laying down on the shoulders of our seat mates. By 2 pm we reached Khajuraho, we stayed in the hotel named Surya it was situated in the main market. All of us choose our rooms and got freshen up. Everyone was ready to start there historical journey.





Some of us went to explore the market and my group went to see the magnificent temple of Khajuraho, people come across the world to see the creativity and dignity of the temple. We clicked pictures of the temple and till evening we went to a cafe called Mediterranean Restaurant, we had lot of expectations from the food they were going to serve but they failed, the food was tasteless and was not upto our expectations. We had 2 days to explore Khajuraho, next day in the morning went to the temple to click pictures and to understand the meaning of the carvings, afterwards went to have breakfast in a very aesthetic cafe named Raja Cafe, the Italian cuisine was very nice the quantity and quality of the food was very good. After exploring the market we went to another temple "Chausat Yogini", it was the remains of the temple only big-big stones were piled up making the space.



by- Shivi Gupta



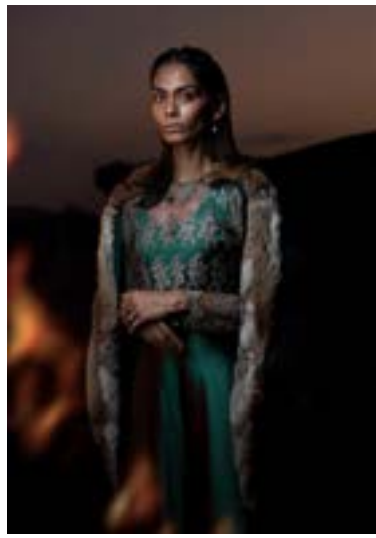
Went to Panna Tiger Reserve for the safari ride to the jungle, we went there at 4 in the morning the winters cold was freezing our hand and we couldn't move the view was amazing our wish to see the tiger was at the peak of our mind, we saw the tigress with her cubs. We saw different breeds of deer and other animals.

In each safari there were 6 people with one guide, the drivers pace of the safari was high, we had to hold the handles to keep us stable and the view was exciting, our face were covered with scarfs because of the dust.

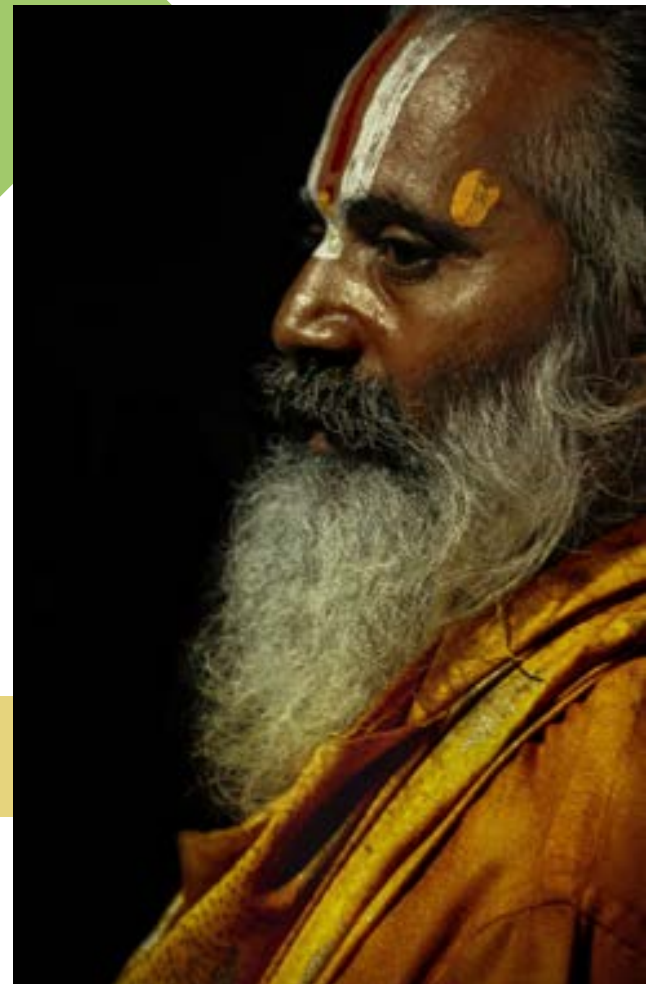
After the adventurous ride of safari we went to have some peaceful sitting of the "Pandav Falls", the chirping of birds and the sound of water flowing made our mind burden free, we saw the beautiful side of nature, felt like heaven. There we clicked some pictures with our cameras and had our group photo for the memory. Lot of crowd was there for the site seeing.



Student's Work



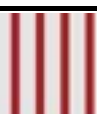
By- Cifarath Salam
Fashion Communication



By- Amolika Chandra Das
Fashion Communication



NIFT Raebareli



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Government Fashion
Design Colleges In
India



OUR TEAM



Dr. Priya Yadav

Dr. Priya Yadav, is an Assistant Professor with Department of Fashion Communication, National Institute of Fashion Technology, Rae Bareli. She has completed her post-graduation in Journalism and Creative Writing and to cater her curiosity and desire to excel in Visual Communication and Writings, she has recently completed her Doctoral. She is been awarded with Gold Medal for her outstanding performance in post-graduation.

Dr. Ram Awtar, is an Assistant Professor with Department of Fashion and Lifestyle Accessories, National Institute of Fashion Technology, Rae Bareli. He has completed his Doctorate for University of Hyderabad and has more then 7 years of academic and industry experience.



Dr. Ram Awtar



Roshini Soni

Roshni Soni, is a third- year undergraduate student of Fashion Communication Department of National Institute of Fashion Technology, Rae Bareli. She has completed her senior secondary with commerce stream. From a very young age she is trying her hand in sketching, portrait making and illustration. Her fascination and enthusiasms for graphic designing, UI/UX and animation brought her to Fashion Communication.

Sai Sharanya Chinni, is a second-year undergraduate student of Fashion and Accessories Department of National Institute of Fashion Technology, Rae Bareli. She has completed her senior secondary with science stream but her enthusiasms and creative urge bought her to NIFT. She has been active in singing, sports and other extra- curriculum activities since childhood. Being a versatile personality, she loves to explore and experiment.



Sai Sharanya Chinni



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