

Arch

backstitch

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crafts

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I have returned from my trip with a sense of achievement and fulfillment about the many possibilities and prospects that have opened up through our efforts, for my faculty team and my students at Arch. It's a great feeling.

Even though the Industry wasn't represented enough at the London College of Fashion- IFFTI Colloquia some of the top design institutes and academy's were, and our presentation attracted a good amount of interest towards collaborating with us on the Natural Dyes Ethno Chic High Fashion Garments project and taking it forward.

Our UKEIRI Project with PERTH UHI, Scotland too is on a start finally and Christiana - the leader of the project from their side, will soon be paying us a visit by the end of the month to take this joint Institutional Capacity building project forward. She was kind enough to take time off her busy schedule to take Benoy and I around Perth, its Highlands and Islands and to places that were of importance to developing an awareness of the culture & progress made in the Creative & Cultural Industries of their country. It was especially useful to see the packaging & presentation of information ranging in scale from the contents of postcards to the contents of towns, cities and villages.

With this issue of *backstitch* we continue with our 20 page avatar and we will continue to enthrall you, our readers with the best of all that is happening here at Arch and in association with Arch. I am enthused by the feedback and encouragement you give, and it helps us to strive to better our standards.

While I was away travelling, we had some very interesting guests and I am sure you'll find what they have to say to be interesting too. Our students and staff have been winning accolades while I was away, and you'll read about all that too.

Looking forward to hearing from you all.

ARCHANA SURANA
Editor-in-chief
director@archedu.org

LETTERS TO THE EDITOR

FOR SEPTEMBER 2013 ISSUE

Dear Editor

I have been enjoying reading *backstitch* for the last few months. The magazine provides a lot of innovative ideas for budding designers and professionals. The articles, features and the interviews are very appealing and interesting. The special format, lucid language and attractive pictures have further added to its value. Since the magazine occupies a distinctive place in the world of design I am sure it will be appreciated internationally.

Surbhi Mehta

Faculty, Dept of Business Administration

Dear Editor

I liked the latest issue (September issue) of *backstitch*. Congrats, keep up the great work. Warm Regards

Manish Jain

Swaraj University, Udaipur

Dear Editor

Loving the *backstitch* magazine, and also, the light and shadow work is pretty awesome :D The institute seems to be coming up well Yay! Will definitely pass it around Best Wishes.

Natasha Rodgers

2nd Year Student Communications Design,

DJ Academy of Design,

Coimbatore



Dear Editor

As new team member, I feel that the magazine is a reflection of quality design endeavors executed by ARCH and also it gives us inside stories of Advancements in Design Arena. It also highlights the local heritage and saga of Rajasthan Crafts and Industry which we have forgotten. Great work! Keep going! Thank you for making this possible.

A N Agarwal

Head- Sales & Marketing

Dear Editor

In my opinion the last three issues of *backstitch* magazine are really very good. It is full of information for good career prospects. The magazines' colour combinations and layouts are very attractive. I am very happy that you are cover-

ing Jaipur city and neighbouring areas so well with fine articles and good writing and photos. The best part is the attractive cover layout with the page numbers that lets me go to the important articles immediately. I also like the letters to the editor where you print the cover of the past issue and the way you cover students' work that gives us good ideas for home improvement too. Please include more articles about Jaipur city and its art, culture and crafts in the future too. Looking forward to reading future issues too.

Yours sincerely,

Vivek Raj Saini - Campus Maintenance in Charge

Dear Editor,

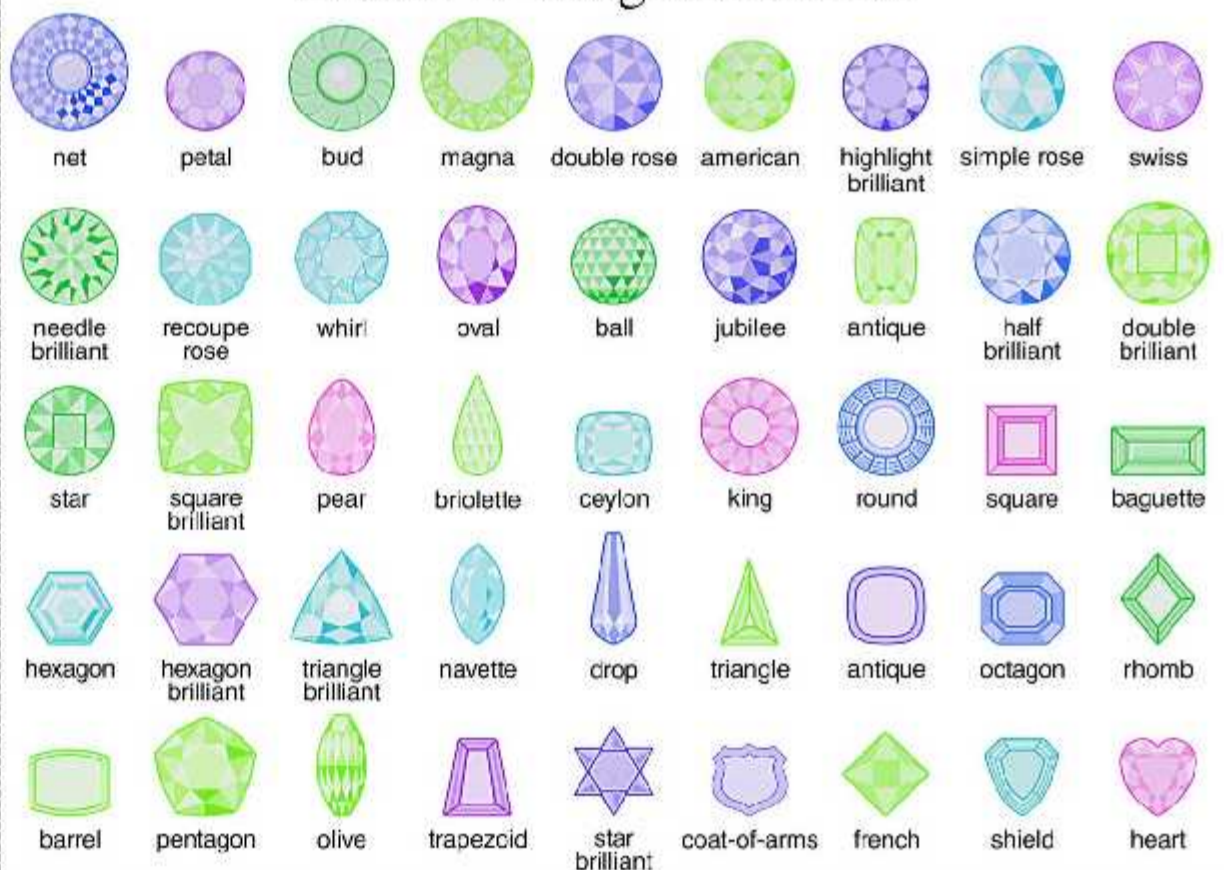
Went through the latest edition of *Backstitch* (Vol 2, Issue 6) published for Sept. 2013. I am all appreciation for the remarkable assortment of topics of the writeups being selected along with its quality in terms of language. It really stands up to the reputation of Arch and successfully reflects what Arch is about.

In short I must say 'its a perfect blend to what the appetite of people with a creative bent of mind'. It is certainly going to add to our credit: especially among the people from the field of designing.

Keep going and keep growing...! Best wishes,

Dr Sharad Garg

Names of the gemstone cut



Cover Photograph: Button Masala Display at Miraangi boutique

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

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Punjabi

V Designers Visual Lexicon

ॐ
Hindi

Jewellery Design

A measure of Troy weight, dwt. is the abbreviation for "pennyweight", a measure used to weigh gold, silver, and jewels. In Troy weight, the pound = 12 ounces, the ounce = 20 pennyweights, and the pennyweight = 24 grains. While this method of weighing is believed to have originated in Cairo during the crusades, the name comes from Troyes, France where it was first used.



Graphic Design

Duotone: A black and white photographic image that has been given a color tint, by duplication the image onto a second color channel.

Photoshop has a one stop 'Duotone' command that converts a grayscale image into a two color duotone, 3 color Tri-tone, or a 4 color Quad-tone. It is advisable, however, to then adjust each channel to ensure that the image has the correct tonal values for each channel and will print as intended.



Fashion Design

Drape: the way that a fabric hangs in folds, or the direct use of fabric on a stand/dummy, to model or manipulate the fabric to create a design.



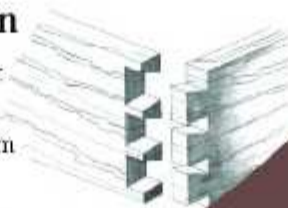
Textile Design

Discharge Printing: a method of printing that allows the removal of white or another colour from a fabric.



Interior Design

Dovetail joint- A joint where a mortise and tenon combine to form a solid structure. Created entirely from wood.



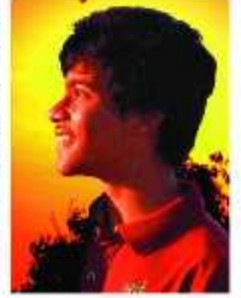
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Gujarati

ৗ
Bengali

Zooming in to **fresh viewpoints**



Manan Surana is a young talented photographer who is doing his 10th standard at the Maharaja Sawai Man Singh Vidyalaya at Jaipur . He has participated in many exhibitions and very recently he and his batchmate from school got 1st position at the Seedling School Photo Competition.



There is only you and your camera. The limitations in your photography are in yourself, for what we see is what we are.

Ernst Haas



Gup shup & Chr-Cha at ARCH

“ It was a great start and I will be happy to attend every month. Since 'Design' is for making our life better, we should invite more people, not just designers and make the people in Jaipur Happier and also spread it, out of Jaipur too” –
Anzu Nagumo

“ It was really good a great platform for creative people to come together and create a creativity hub in the city.” –
Pooja Lakwal

“ Something creative and istimished. A great platform to connect with like-minded people.” –
B. Aditya

“ It was an interesting start. Has a lot of scope to grow.” –
Sonal Chitranshi



“ It was a good initiative to bring people from various walks of design to come and interact with each other.” –
Kanupriya Jain

“ It's a great initiative by a Design College.” –
Shweta Rai

“ It was refreshing and a great concept. Jaipur needed something like this desperately.” –
Amitesh Singhal

“ Very Good for cross Pollination of Ideas” –
Vikram

“ It's a great Initiative, something very much needed in Jaipur.”
Swati Jain





O issey Miyake is a Japanese fashion designer. He is known for his technology-driven clothing designs, exhibitions and fragrances.

Miyake was born 22 April 1938 in Hiroshima, Japan. As a seven-year-old, he witnessed and survived the atomic bomb dropped on Hiroshima on August 6, 1945. He studied graphic design at the Tama Art University in Tokyo, graduating in 1964. After graduation, he worked in Paris and New York City. Returning to Tokyo in 1970, he

founded the Miyake Design Studio, a high-end producer of women's fashion.

In the late 1980s, he began to experiment with new methods of pleating that would allow both flexibility of movement for the wearer as well as ease of care and production. This eventually resulted in a new technique called garment pleating in 1993's Pleats Please in which the garments are cut and sewn first, then sandwiched between layers of paper and fed into a heat press, where they are pleated.

The fabric's 'memory' holds the pleats and when the garments are liberated from their paper cocoon, they are ready-to wear.

He also developed a friendship with Apple's Steve Jobs and produced the black turtlenecks which would become a part of Jobs' signature attire. Jobs said, "So I asked Issey to make me some of his black turtlenecks that I liked, and he made me like a hundred of them."

As of 2012, he is one of the co-Directors of 21 21 DESIGN SIGHT, Japan's first design museum.

“ From the beginning
I thought about working with the
body in movement,

THE SPACE between the body and clothes.
I WANTED THE CLOTHES TO MOVE

WHEN PEOPLE MOVED.”

The clothes are also for people
to dance or laugh.

Issey Miyake



Button Masala for Fashion

Aparna Yadav

Inspired from The 'Eco Heritage Crafts for Fashion' the collection that was designed by the students of Arch Academy of Design was aimed at promoting our indigenous craft of traditional Natural Dyeing for the global markets. This collection is a part of the research proposal presented by Ms. Archana Surana at the London College of Fashion Colloquia 2013. The collection is based on the Button Masala technique of draping using buttons and rubber bands rather than sewing, taught in a workshop by Designer Anuj Sharma - a graduate from NID, Ahmedabad. The concept of Sustainability, Eco-friendliness, and Reuse in design was explored by the Arch Academy students during this 2 day workshop with Anuj.

This collection was displayed at Miraangi, a Design Outlet showcasing the design collections of renowned designers at the store. The display was done by Arch Students who created the ambience of nature with soft pastel colored paper flowers and real flowers. Some petals of flowers were made from the cloth of block printed cloth to extend the visual theme seen on the block prints on the garments.

Aparna Yadav

Is a Senior Faculty of Art & Design

Silky Kehtan



I am a student of fashion design in Arch Academy. My experience with Mr. Anuj Sharma fashion designer was excellent from which I have learnt a new technique named button masala which is based solely on draping of garment rather than sewing. It is a technique based on the concept of reuse and recycle as the garment can be manipulated in different shape and style according to ones needs. It allows to make a garment with minimum consumption of time. I have given my effort to explore more in this technique using straps and also in other natural dyed fabrics. While exploring this technique I made a garment which had a very contemporary look with asymmetrical lines.

Student's Experience



Hi, I am **Sujit Kumar**, a student of B.Sc. Fashion Designing (5th sem) at Arch Academy of Design. I would like to share an experience of my work which was done under the guidance of a fashion designer, Mr Anuj Sharma (visiting faculty)

As a learner in fashion design field it is one of the best way to work with the inspiration of present fashion de-

signer like Mr. ANUJ Sharma who recently got an award for his work "button masala".

I have taken his button technique as a source of inspiration in my work.

After making some garments I want to call this technique, a quick technique as per my personal experience which says that I can make this garment in a number of styles in few minutes with the help of any piece of fabric, buttons and rubber bands and that's it.

We can use the rubber technique for making a garment and surface ornamentation.

I personally loved working such an easy technique and I will feel great if I will get such chance in future too. Most importantly I will thank my academy for such module with present professional fashion designer and I expect the more in future.

Pallavi

Being a student of B.Sc fashion designing program in Arch Academy of Design, Jaipur, I have got the opportunity to learn and to work with Anuj Sharma. He is a well known fashion designer and to learn a new technique named Button Masala in a workshop conducted by him at Arch. I have enjoyed the execution of my garment with dedication and enthusiasm. I am interested in exploring more with same technique. I hope the value of my work, enthusiasm will be good base to explore further for my collection.



A lot more technical

More than ever the challenge of the fashion world today is to think design that is sustainable, ethical, eco-friendly, innovative and recyclable and this was quite apparent at some of the shows at the prestigious London Fashion Week Autumn/Winter 2013, recently witnessed by Ms. Archana Surana, Founder & Director,



The London Fashion Week Collection exhibited a wide range of design interpretations, experimental and alternative design ideas with folklore and classical eras to modern parkour. In the show put up by the Swedish School of Textiles, the material choices ranged from hand tufted wool to technical functional materials like neon perspex, Latex, denim, glitter and pearlescent fabrics which were all used with wild abandon.

Wearable Art, Wearable technology in Fashion are examples of Design not just meant purely for aesthetical values but for serving as amalgamations of Arts, Science, Nature, Music and other faculties.

Fashion is not for the faint of heart, it's about exploration, innovation and experimentation with an eye for aesthetics rather than just being a part of the bulk of commercial product lines on the shelf.





Professor Ian W. King, Fashion Colloquia Series co-ordinator



Ms. Archana Surana, Director ARCH, presenting her proposal paper at LCF



With Vannisa Menon- Brooklyn College, Ian W. King, Kaustav Sengupta- NIFT Chennai

Fashion Colloquia

Presentation at London College of Fashion

On the invitation of the London College of Fashion Colloquia 2013, Ms. Archana Surana, Founder & Director, ARCH Academy of Design, Jaipur, mentored the preparation of a research proposal paper on reviving our indigenous craft of traditional Natural dyes and Sangneri block printing, which she presented at the LCF on 12 September 2013.

Titled "Innovation in Development of Indigenous Eco Crafts for High Fashion Global Markets", the proposal paper was based on intensive research and a great number of man hours spent at work with artisans, and was aimed at attracting likeminded international collaborative partners to carry the project forward.

The proposal was extremely well received and 3 institutions, including the Fashion Institute of Technology (FIT), New York, expressed their desire to collaborate on the proposed project.

In the short run, there is even an immediate goal - the design & production of Masstige (Mass + Prestige) products for The Commonwealth Games in the UK along with a UK institutional partner who is keen on executing the project in collaborative mode.

The presentation included some examples of very beautiful naturally dyed wearable garments created by draping natural fabrics into unique forms & falls through the innovative technique of just using buttons & rubber bands instead of sewing, to illustrate fantastic possibilities for a high end fashion collection



With Daniela Cadena- Goldsmith's



With Sachna Juwahir and Maria Stella Moorgen- Fashion and Design Institue, Mauritius



With Patricia Brer- RMIT Australia and University of South Wales



With Merkus Mossinkoff- Amsterdam Fashion Institute



With Vannisa Menon- Brooklyn College



Benoit Thompunkal with Leslie Holcom- Amsterdam Fashion Institute



With Ian W. King and Benoit Thompunkal



With Bharat Jain, Kaustav Sengupta, Shivkumar Boli- NIFT Hyderabad and Benoit Thompunkal

A great opportunity for exchange sharing & building

A Communication project

Benoy Thoompunkal
Director Academics

As you all know the ARCH Academy of Design & Perth College, UHI, Scotland, have been jointly awarded the prestigious 45,000 GBP UKIERI 2012 grant for Institutional Capacity Building. The grant is to be used towards funding the planned implementation and activities of the project titled "Communication and Application of Design to Promote Mutual Creative & Cultural Industries"

ARCH Director Archana Surana and I started off the collaborative project by making the first visit to institutional partner Perth College, UHI in Scotland, in the preliminaries towards rationalizing, scheduling and structuring the contents of all the parts and intended activities of the project, as also to get a firsthand experience of the visible culture, heritage and creative components of the Scottish Creative & Cultural Industries. Both partners would be sending their project team members for periodic visits to each others institutions over the next 2 years towards enabling completion of all proposed & planned outcomes of the project which includes

building an Online Portal for training members of their respective Creative Industries.

The visit was very successful in terms of the experience of a culture and its history & the achievement of agreeable cohesion of thought and intent between the individual partners in the collaborative effort.

Amidst the meetings and discussions, our hosts, Perth College, represented in the main by Ms. Christiana Margiotti, Subject & Programme Leader - Creative Arts & Technologies and Visual Design & Communications and Lorenze Cairns, Head of Curriculum, Creative Industries, had planned out a lovely itinerary to give us an effective picture of their country. The accompanying photographs should give you a fair idea of this! Christiana, in fact personally drove us to all the places she had planned into the itinerary; something we had never expected and therefore appreciated very deeply.

Representing Perth College, UHI in the project, Christiana will be visiting us in turn in the last week of October. We look forward to welcoming her to our country and taking the project further forward.



Presenting UKIERI project to the students, Perth College,



The ruins of St. Andrews Cathedral, St. Andrews.



Information Signage on fence rail, Loch Leven.



Discussing work with students, Perth College, UHI.



Discussions over Coffee- Lorenze, Christiana, Archana, Benoy at Perth College, UHI.



Interview on



Flying Reiver, Tullie House, Carlisle



Scots in traditional attire at a Rally, Edinburgh



Road Graphic Signage, St. Andrews



At the Highland Folk Museum, Newtonmore



the project as a beginning to Documentation



Artistic Celtic Jewellery, Edinburgh



Inside the Military Museum, Carlisle.

“Entrepreneurship is a mindset”

Dr. Anamica Kamra

Entrepreneurs are not born. They are built through constant study and determination. Entrepreneurs are willing to fail to eventually win. They understand that not every idea is a good one.”

Entrepreneurship is the phenomenon associated with entrepreneurial activity. It involves a complex pattern of social interactions that extends beyond individual entrepreneurs to incorporate teams, organizations, networks and institutes. Entrepreneurship involves curiosity, ambition and capacity to explore, create and exploit new and existing opportunities.

Through a story we will explore the realities of what it really takes to be a successful entrepreneur. One such success story is of an Indian-American serial entrepreneur Shruti Challa. She is adviser and public speaker in Silicon Valley, at a tender age she worked for a premier venture fund with investments in Facebook and Space X. She started her third company Mentorzen with talent from IIT. While studying economics and International policy at Stanford University she started working with the well-known Silicon Valley venture firm Founders Fund. At Stanford at the age of 22, Shruti founded and raised capital for her first consumer internet/social start up Tribal Atmosphere. Soon after, Shruti started advising early stage companies on customer acquisition and customer development. In late 2010, Shruti founded a small start-up called Campfire Labs. In late 2011, she sold Campfire Labs to Groupon pre-IPO in a talent acquisition. She started her third start-up - Mentorzen. Mentorzen hopes to make access to quality mentorship possible, starting with high-school students aspiring to attend college. She is a mentor for opportunities like Stanford's New Venture Creation and on the board of local non-profits like Spark whose mission is to change the patterns of inequality for women.

In her mind the most successful en-



She emphasized students to be strong personalities and always remain open to learn new things and have guts to face the social and market pressures.

trepreneur are individuals who prioritize constant learning and evolution, using their customer and mentors as guides. She inspires students to dive into startups and equip themselves with practical strategies.

She visited Arch Academy of Design

where she shared her entrepreneurial journey and enlightened our students with her entrepreneurial mindset. She emphasized on being passionate and loving about their work. She mentored the students and imbibed the entrepreneurial traits of being innovators and risk takers. She emphasized students to be strong personalities and always remain open to learn new things and have guts to face the social and market pressures. She enlightened the students to think big and have vision to see themselves as entrepreneur and be equipped with skills, knowledge and professional attitude. Entrepreneurs never get success alone so they should understand the value of network, business partners, financial partners, peers and resource. She explained importance of social behavior. She emphasized student to nurture these relationships. Finally she explained that entrepreneurship is one's choice, I would say whatever may be one's choice, one should have an entrepreneurship mindset which enables him to behave and think like an entrepreneur.

Dr. Anamica Kamra
BBA Faculty @ Arch Academy

Twitter CEO Spars With Tech Entrepreneur Over Lack of Women on Board

Dick Costolo, the CEO of Twitter, and Singularity University's Vivek Wadhwa faced off over the weekend after the social network came under fire for failing to have any women on its board of directors.

The debate ignited on Twitter after a New York Times article titled 'Curtain Is Rising on Tech Premiere With (As Usual) a Mostly Male Cast' was circulated quoting Wadhwa taking issue with the lack of women on the microblogging website's board of directors.

In the Times piece, Wadhwa says, "This is the elite arrogance of the Silicon Valley mafia, the Twitter mafia. It's the same male chauvinistic thinking. The fact that they went to the I.P.O. without a single woman on the board, how dare they?"

"Well Well" - that's an idea



Dimensions

Height: 3'
 Diameter: 4'6" (Outer) and 3'6" (Inner)
 Thickness of outer boundary: 1"
 Height of Table (after dismantling): 1'6"
 Height of seating (sofas after dismantling): 1'6"

Name of participant: **Manmeet Kaur Kalia**

EDIDA (Elle Deco International Design Awards), serves as a great platform for all the designers to showcase their talent and their creation. As a designing student, I am feeling great taking part in such an event and making people aware of about my creation.

The product that I am showcasing here is a modernized piece of furniture which is inspired from the design of a Well, a structure that has always been linked with human life as one of the most effective ways to access groundwater that is underground. I have used the distinctive shape of Well to form a piece of furniture which functions as a convertible furniture. The distinctive

feature about this product is the convenience of assembling the different parts and then linking all together to form a complete structure and then the dismantling can be done for creating space for seating.

Talking about the target market, this design can be applied in restaurants and in resorts where Village or Countryside tradition is being depicted. The circular base in itself shows a complete figure and the texture form depicting the shape of bricks serves as an added feature. Such piece of furniture could work as a striking showpiece in center of open spaces as well as restaurants and then can serve as an area for seating as and when required.



Rohit Ramdas Dahikar

Table:
 Height: 2'6" (from bottom to top)
 Length: 8', Width: 4'
 Thickness of top: 2", Height of legs: 2'4"

Chair:
 Height: 3'6" (from bottom to top), Width: 1'6"
 Height of Back from seating: 22"
 Height of Legs: 18", Thickness of seating portion: 2" (excluding furnishing)

My product that is a dining table which depicts the Carving and the Jali (Grill work) done in Amer Fort of Jaipur, Rajasthan.



Nidhi Gupta

My prior aim is to revive the traditional art and craft of Rajasthan and take it to the international level.



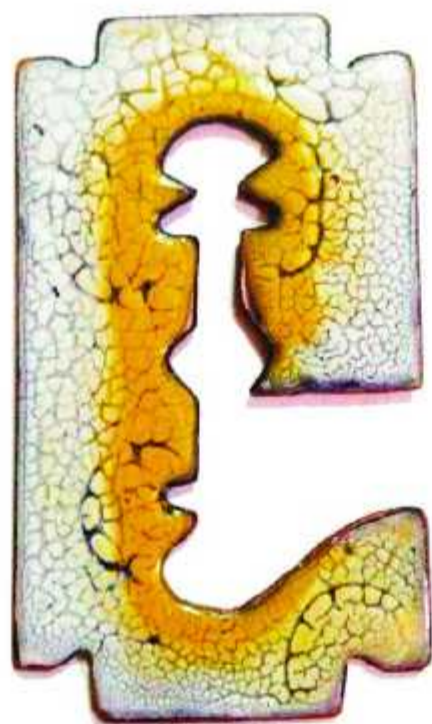
Gaurav Sharma

I have tried to accommodate functionality with the old and worn out doors.



Enamoured with enameling

Surendra worked with Jewel Ace in Jaipur for 9 years as Enameler. He taught below mentioned 4 different Enameling techniques to the students. Students came up with contemporary designs in pendants and earrings.



Cloisonne Enameling



Indrajit Das

Enameling is an old and widely adopted technology, for most of its history mainly used in jewellery and decorative art. Since the 19th century the term applies also to industrial materials and many metal consumer objects, such as some cooking vessels, dishwashers, laundry machines, sinks, and tubs. Vitreous enamel, also porcelain enamel in US English, is a material made by fusing powdered glass to a substrate by firing, usually between 750 and 850 °C (1,382 and 1,562 °F). The powder melts, flows, and then hardens to a smooth, durable vitreous coating on metal, or on glass or ceramics. The term "enamel" is most often restricted to work on metal, which is the subject of this article.

Basse-taille (baiss-taille) is an enameling technique in which the artist creates a low-relief pattern in metal, usually silver or gold, by engraving or chasing. The entire pattern is created in such a way that its highest point is lower than the surrounding metal. A translucent enamel is then applied to the metal, allowing light to reflect from the relief and creating an artistic effect.

Cloisonné is an ancient technique for decorating metalwork objects, in recent centuries using vitreous, and in older periods also inlays of cut gemstones, glass, and other materials. The resulting objects can also be called cloisonné. The decoration is formed by first adding compartments (cloisons in French) to the metal object by soldering or adhering silver or gold wires or

thin strips placed on their edges. These remain visible in the finished piece, separating the different compartments of the enamel or inlays, which are often of several colors. Cloisonné enamel objects are worked on with enamel powder made into a paste, which then needs to be fired in a kiln.

Plique-à-jour (French for "letting in daylight") is a vitreous enameling technique where the enamel is applied in cells, similar to cloisonné, but with no backing in the final product, so light can shine through the transparent or translucent enamel. It is in effect a miniature version of stained glass and is considered very challenging technically: high time consumption (up to 4 months per item), with a high failure rate. The technique is similar to that of cloisonné, but using a temporary backing that after firing is dissolved by acid or rubbed away. A different technique relies solely on surface tension, for smaller areas. In Japan the technique is known as shotai-jippo (shotai shippo), and is found from the 19th century on.

Sgraffito is a technique either of wall decor, produced by applying layers of plaster tinted in contrasting colors to a moistened surface, or in ceramics, by applying to an unfired ceramic body two successive layers of contrasting slip, and then in either case scratching so as to produce an outline drawing.

Indrajit Das
Head of Department-Jewellery
and Accessories
Arch Academy of Design
Jaipur



How do we distinguish what is RELEVANT?

DIYA DEB

Since the beginning of time the availability of information and the understanding of that information has changed our history in many ways. In today's digital world we are confronted by information in many ways, be it in terms of iconography, information graphics, typography, semantics, tactile feedback, gestures, audio, etc. How is it that all of us understand the concept of a back button or an undo button? How did these norms come to be?

There is so much information shared out there in this world... so how do we distinguish what is relevant and not relevant at a given time frame? How do we showcase that information such that you get the most relevant details as per your required timeframe? And what should your experience in finding or discovering that information be like? Or rather what kind of a relationship do you or should you share with that device? These questions are relevant across all devices services from our personal computing devices and social networking services like Facebook to workplace instruments like industry control stations or a Banking Portal to public spaces like ATMs, signage, exhibits, Google search, etc.

Thus we come to the world of Human Factor Interaction. What HFI does is it studies how we human interact with this information and our interaction with the device or software associated with it. It studies our cognition, behaviours, our workflow, understands our semantics, etc. The scope of HCI has historically progressed from ergonomics (70s), to considering human cognition and psychology (80s), to effects of/on workflow and communication (90s), to effects on culture and society. There are many categories under HFI and one can say the categories which relate to the digital world are what constitutes fields like Information Architecture, User Experience design, Interaction Design, Interface Design, Reading Algorithms, etc and you can Google these terms to find this information or check out the below link, which I believe breaks down the entire process from inception to execution.

#1 <http://www2.hawaii.edu/~zomasze/hci/index>.



html#inter

So coming to the future trends in this vast field. In today's world "content" or information is KING! And the use of Responsive Design in some areas has been quite popular since last year to provide a seamless transition between the many devices we view this "content". New standard for HTML are out with HTML 5 Canvas that allows us to add fine animations that bring a further refinement and "joy" in the experiences of our user. But these are current day trends and you can find more information about them in <http://www.awwwards.com/10-web-design-trends-for-2013.html>

<http://www.awwwards.org/books/Web-and-Mobile-TRENDS-2013.pdf>

<http://www.slideshare.net/ProphetsAgency/trends-in-interactive-design-2013>

What I believe is going to be a major player in our future is the manner in which we will view information. Researchers and coding experts are developing organic algorithms and machine learning which are designed/created to adapt and think like us so that they can provide the most relevant data to us. And the next level after that is our interaction with the devices like Google glass which will bring an almost nat-

ural and immersive experience. But even more critical is how as a society we begin to blur the lines of privacy and personal space.

Thus I will leave you with a few links that best explain our possible future in our digital world and the world we can dream up because we are literally building our future today.

Google Glass

<http://www.youtube.com/watch?v=9c6W4CCU9M4>
Velvo 2020 Vision

<http://www.youtube.com/watch?v=SMcNq36IhY4>

To be relevant in this field one must be updated. These are a few links to UI magazines for people who are interested. Also check out the Apple WWDC 2013 videos.

<http://www.smashingmagazine.com/>

<http://www.fastcodesign.com/>

<http://www.awwwards.com/>

<http://pttrns.com/>

Another one that is interesting for a detail user-experience by Android

<http://www.fastcodesign.com/1672657/google-s-dead-simple-tool-for-making-ux-decisions-2-jars-of-marbles#1>

Diya Deb is an HFI designer with Inaginea, Chennai

Dear Readers,

Do let us know how you are enjoying the contents within this issue and what are the other aspects related to design that you would like to know and read about in forthcoming issues.

Do also let us know whether you like the new articles, the layout and the overall get-up.

Do address your letters to the graphics@archedu.org. Awaiting to hear from you.

The Graphic Design Team

The art of AUTOMOTIVE DESIGN

The functional design and development of a modern motor vehicle is typically done by a large team from many different disciplines included in automotive engineers. Automotive design in this context is primarily concerned with developing the visual appearance or aesthetics of the vehicle, though it is also involved in the creation of the product concept

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Automotive design is one of the fields which, since its inception, has evolved continuously to keep pace with the times. There are various schools of design all over the world, but the most influential ones are – and have been since people started designing their vehicles – in Europe and America. Notable trends in both these areas have introduced new design methods and elements, and many designers have imprinted their name in the sands of time, either through revolutionary designs or through equally influential design processes.

The market in the automobile industry has steadily become more and more competitive. With time, new design features and methods have been introduced, implemented and discarded. There have been many notable successful design features and a few failed implementations, which ensures that the market remains stable and yet leaves room for innovation.

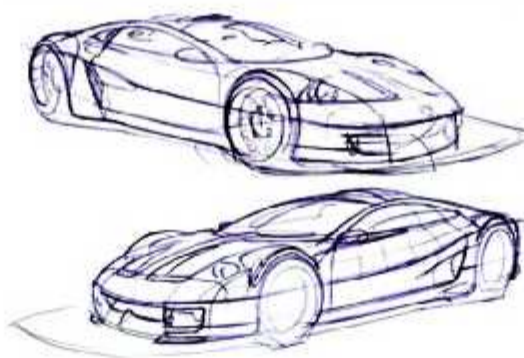
So, while designing a car for the Indian environment, what should be kept in mind? India is an environment where innovative designs have not been the norm. The only concern has been to build solid vehicles which can cope with the Indian roads, and to provide quality after-sales service to retain the customers. However, this is set to change.

This is because the next generation of car buyers will look not just for better reliability and customer service, but also better design and performance while buying cars. And, to a large extent, one depends on the other – a better design can improve speed, handling, fuel efficiency and structural stability of the car.

So, here is an overview of certain points aspiring designers should consider before going about the design of their car – both the body and the interior.

BODY

The body is perhaps the most vital part of the car. It is the shell on which certain vital engineering issues rest – like aerodynamics, downforce and body roll.



A design which is even 1% better in all three fields can give about 10% improvement in handling, acceleration and fuel economy. Also, aesthetic issues have to be addressed while designing the car – studies have shown that modern car-buyers are likely to forgo a car which has better specs for a car which looks better.

From the engineering standpoint, the car has to meet three important criteria.

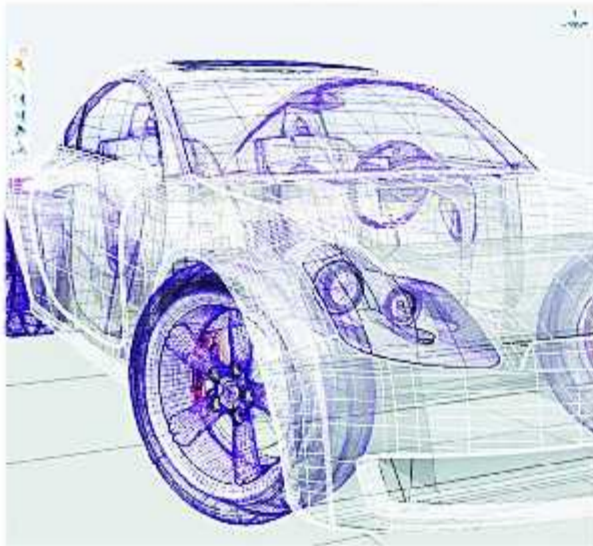
Firstly, the car has to have a sufficiently aerodynamic body. The car should be made as streamlined as possible, and the air-flow channels should be well-defined to lower the car's drag coefficient – i.e. to make the car cut the air more smoothly. The lines of the body should smoothly merge into each other, and the car should be able to move as if it were a monocoque structure. This will make the body more compact and will also make the car faster and more fuel efficient.

Secondly, the car has to have maximum possible downforce. Downforce is the vertical force on the

car's tires which arises because of the airflow generated by the car's aerodynamics. If the downforce of the car is high, the car's grip is greater, and it can move through tight corners at high speed. This might sound like an issue for technical experts, but it is of extreme importance for designers to design the car in such a way such that the downforce generated is the maximum possible. This is to ensure that the car remains stable while it is tackling corners at high speeds.

Thirdly, the car should be designed to have minimum body roll, over-steer or under-steer. Body roll refers to the shifting of the car's centre of gravity and a 'rolling' of the car body to one side while taking a corner at high speed. This is dangerous as excessive body roll while turning can result in the car toppling over. Body roll can be reduced by lowering the car's centre of gravity. This is usually done by reducing the ride height of the car and by reducing the body height of the car.

Over-steer and under-steer, which occur when a car



To make a car look appealing, all that is needed is a clean design – one which the target segment would appreciate and connect with.

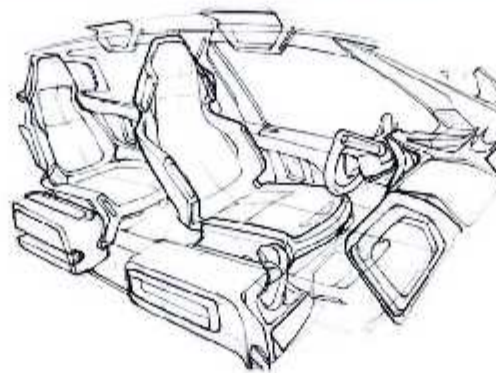
too much into a corner or turning too late. This car be reduced to a minimum by making the weight of the car evenly distributed across the car with respect to the torque it receives from the engine. For example, in a front-wheel-drive car, which is the most common form of engine placement in India, the weight should be distributed so that both over-steer and under-steer are absent – thus the centre of gravity should be close to the engine. The handling is also improved by such a design – and the engineering department is sure to thank you for this!

You might think that such criteria are only of concern to sports car manufacturers, but young buyers today expect sporty handling and quick acceleration from their car – they expect to have a car which can be fun to drive should they want it. If the car is 4-5% better to drive than a competitor, it might be the X-factor which would be the clincher for about 20% of the sales – in a car which is the leader in its segment or just one among many competitors.

From the aesthetic standpoint, two main things have to be kept in mind – simplicity and ergonomics.

The design of the car should be kept as simple as possible, with all the lines cleanly flowing into each other. Most buyers do not want a revolutionary design, but they can be very discriminating against drab looks. For example, the Fiat Punto won numerous design awards upon release, and most buyers appreciated the clean look of the car. To make a car look appealing, all that is needed is a clean design – one which the target segment would appreciate and connect with. If the car has an appearance which looks too bland or too fancy, it would be rejected.

The body of the car should not include too many extra features, too many add-ons. The design must be ergonomic – any extra feature added to the car must have its proper place and must fit into the lines of the car. For example, if the side indicators are built into the side mirrors, the design is both functional and neat – and creates a favorable impression on the buyer. Also, if the car roof flows down into the boot of the car, it gives a coupé-ish look to the car, which is appreciated by buyers.



INTERIOR

The car's interior is as important as the exterior, but has less engineering elements involved. However, the designer's role is proportionally greater, and he/she has to take just as much care in designing this portion of the car.

However, from the engineering standpoint, there is one important factor in the design of the car – the driver's seat.

The driver's seat has to be designed with extreme care, as it is the most important part of the interior. The steering wheel has to be kept at the correct angle and correct height, so that it is the easiest to handle

for the driver. The accelerator, brake and clutch (if present) have to be placed at the correct depth for the driver to have the best driving experience. Also, if the controls are not placed in the optimum place, the car's geometry will also be sub-standard and the handling, acceleration and speed of the car will be lowered. It will also increase body roll, and over-steer or under-steer.

From the aesthetic angle, there are two points to consider – simplicity and ergonomics, just like the exterior.

The design for the interior should be kept as smooth as possible, with the least possible number of elements with no apparent use. The dashboard and centre console should remain uncluttered, even if there is a lot of functionality built into the equipment. The headliner, seats and dash should use materials which are long-lasting but can also support two-tone design, which is fast becoming a common customer preference. The seats should have a supportive feel, and, for the driver, should be firm enough to provide a comfortable driving experience.

The functions should be placed ergonomically, so that they are easy to reach and use. The driver's controls should, if possible, be incorporated into the steering wheel, and a heads up display incorporated for higher-end models. The dashboard controls should be large, well-spaced and easy to understand and use. The centre console should be left as uncluttered as possible. If a satellite-navigation is present, its controls should be easy to use, and its full functionality easy to access – i.e. it should be placed within easy reach and view of both driver and side passenger.

This is by no means a definitive guideline – it is only a set of points to be kept in mind while designing a car. The points mentioned are the ones which famous designers all over the world consider important while designing a car. Some of the factors mentioned have proved to be the one factor pulling up car sales and ranking ahead of the other competitors in that segment. If designers in India all tried to aggressively get their products to trump opponents in terms of looks, we might see a few radical designs emerge from our

The amazing Pencil!



Conte's original process for manufacturing pencils involved roasting a mixture of water, clay and graphite in a kiln at 1,900 degrees Fahrenheit before encasing the resulting soft solid in a wooden surround. The shape of that surround can be square, polygonal or round, depending on the pencil's intended use — carpenters don't want round pencils that are going to roll off the workbench. The hardness or softness of the final pencil 'lead' can be determined by adjusting the relative fractions of clay and graphite in the roasting mixture. Commercial pencil manufacturers typically market 20 grades of pencil, from the softest, 9B, to the hardest 9H with the most popular intermediate value, HB, lying midway between H and B. 'H' means hard and 'B' means black. The higher the B number, the more graphite gets left on the paper. There is also an 'F' or 'Fine point', which is a hard pencil for writing rather than drawing.

Here are some random ramblings and thoughts to ponder about a taken for granted Designer tool..
A pencil will write in zero gravity, upside down, and under water!

A pencil can write 45,000 words!
More than 2 billion pencils are used in the United States every year, and most of them have erasers!
However, most pencils sold in Europe do not have erasers, as don't the millions made and used in India!

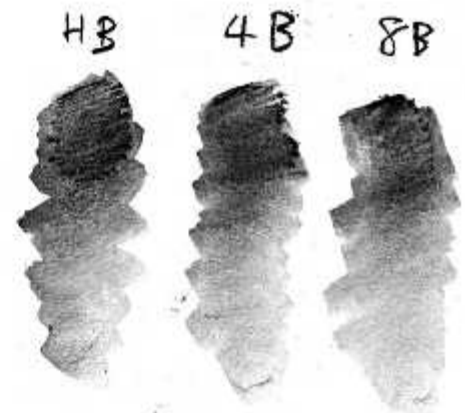


Graphite, a crystallized form of carbon, was discovered near Keswick, England, in the mid-16th century. An 18th-century German chemist, A. G. Werner, named it, sensibly enough, from the Greek graphein, "to write."

French pencil boosters include Nicolas-Jacques Conte, who patented a clay-and-graphite manufacturing process in 1795; Bernard Lassimonne, who patented the first pencil sharpener in 1828.



An interesting question is to ask how long a straight line could be drawn with a typical 2B pencil before the lead was exhausted. The thickness of graphite left on a sheet of paper by a soft 2B pencil is about 20 nanometers and a carbon atom has a diameter of 0.14 nanometers, so the pencil line is only about 143 atoms thick. The pencil lead is about 1 mm in radius and therefore π square mm in area. If the length of the pencil is 15 cm, then the volume of graphite to be spread out on a straight line is 150 π cubic mm. If we draw a line of thickness 20 nanometers and width 2 mm, then there will be enough lead to continue for a distance $L = 150\pi / 4 \times 10^{-7} \text{ m} = 1,178$ kilometers!



Did you know the hexagonal shaped pencil was developed as an alternative to the round pencil so that the pencil would not roll off the desk?

The word "pencil" derives from the Latin penicillus, meaning—"not so sensibly—"little tail." Pencil marks are made when tiny graphite flecks, often just thousandths of an inch wide, stick to the bleached wood fibers that make up paper sheets.

More than half of all pencils come from China. In 2004, factories there turned out 10 billion pencils, enough to circle the earth more than 40 times.

French researchers also hit on the idea of using cacutchouc, a vegetable gum now known as rubber, to erase pencil marks. Until then, writers removed mistakes with bread crumbs.



"TRACES AROUND MY DREAMS"

Urvashi Verma

"Logic will get you to A Z, but imagination will get you everywhere." Ahh! Finally the journey of colours and traces has come to an end, yet there's a long way to go beyond. I still remember the first light of excitement I felt within myself when I heard about the next task we have to perform based on Colours. Starting up with the

colouring of squares with grey-scales and monochrome scales, we went on to paint our landscape's with the same, yet another challenge, another opportunity, another test of will, another phase of hard work, led me to start. We started our works with painting the landscapes in geryscale. This was the 1st time when I got a RE-DO!! :P But I didn't feel low and moved on again. The second task was to paint the traced landscape with monochrome scale. But this

time I had those thoughts, sequences and concepts which which I had learnt from my first redo! And this is how I went on to paint the last landscape with polychrome scales, of course! It needs a lot of smart work and will. I got to learn so much about colours, drawings, tracing techniques, and yes, to have a good control over my brushes. As rightly said "everything you can imagine is real" and so I finally did it, am now feeling HICH! :)



Grayscale



Monochrome



Polychrome

Urvashi Verma, Foundation student, 1 year, FD

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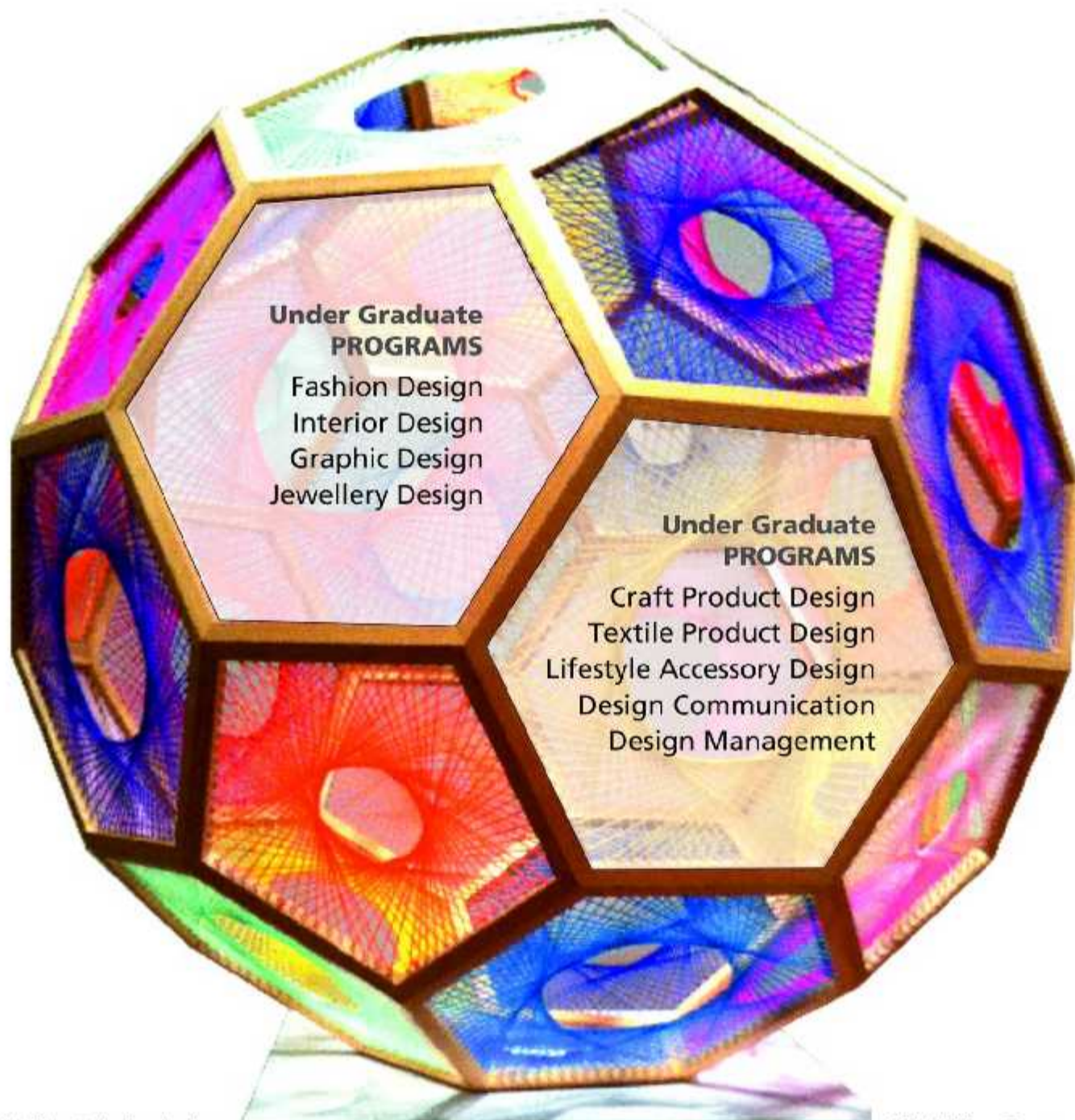
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