Dear Editor,

I have been enjoying reading backstitch for the last few months. The magazine provides a lot of innovative ideas for building designers and professionals. The articles feature the interviews are very appealing and interesting. The special format, build lens gauge 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.

Saritha Menon  
Faculty, Dept of Business Administration

Dear Editor,

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

Marcela Jose  
BSc Interior Design  
Sardar University, Relguja

Dear Editor,

Loving the backstitch magazine and also the light and shadow work is pretty awesome. The institute seems to be coming up well. Yay!

Will definitely pass it around. Best Wishes.

Natasha Rodgers  
2nd Year Student  
Communication Design  
UCA Academy of Design, Colombo

Dear Editor,

As new from me! I feel that the magazine is reflecting the innovation of quality design enablers executed by ARCH and also its gives us inside stories of all innovations in Design Arena. It also highlights the local heritage and saga of Rajasthani Crafts and Industry which we have forgotten. Great work! Keep going! Thank you for making this possible.

A N Agrawal  
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 covering the city and neighbour- ing areas so well with fine articles and good writing and photos. The best part is the attachments cover anyone with the page number 120 and gives me something always to read up to and I am sure it will be appreciated internationally.

Yours sincerely.

Vineet Bajaj  
Curator  
Mahanteshwar Art Gulmohar

Dear Editor,

Went through the latest edition of Backstitch (Vol 2, Issue 5) published for Sept, 2013. I am all appreciative for the remarkable assortment of topics of the works being selected among 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 win 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.

Keeping going and keep growing...! Best wishes.

Dr. Sharan Garg
Jewellery Design
A measure of Troy weight, i.e., 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 grams. While the 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 duplicating the image onto a second color channel. Photoshop has a one step ‘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
Drop: 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.

Visual alphabet
Talent of the month
Manan Surana

Zooming in to fresh viewpoints

Manan Surana is a young talented photographer who is doing his 10th standard at the Maharaja Sawai Mang Singh Vidyapith 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 year. 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!" – Anna Nagumo

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

"Something creative and unmatchable. A great platform to connect with like-minded people." – B. Aditya

"It was an interesting start. Has a lot of scope to grow." – Sonali Chitranshi

"It was a good initiative to bring people from various walks of design to come and interact with each other." – Krunal 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 Singh

"Very Good for cross-Pollination of Ideas" – Vaseem

"It’s a great initiative, something very much needed in Jaipur." – Swati Jain
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 Tokyo 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 the 1990s 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,

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

Inspirational 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 Dying for the global market. This collection is a part of the research proposal presented by Ms. Archana Suresh at the London College of Fashion Colloquium 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 Anju Sharma - a graduate from NID, Ahmedabad. The concept of sustainability, zero-waste, and ease in design was explored by the Arch Academy students during this 2-day workshop with Anju.

This collection was displayed at Mirangi, a Design Outlet showcasing the design collections of renowned designers at the store. The display was done by Arch Students who created the ensemble of mommy with soft pastel colors, paper flowers, and real flowers. Some pots of flowers were made from the cloth of black printed cloth to extend the visual theme seen on the black prints on the garments.

Aparna Yadav

In a Senior Faculty of Art & Design

Silky Kohler

I am a student of fashion design in Arch Academy. My experience with Ms. Anju Sharma's button design was an eye-opener for me. 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 shapes and styles according to one's mood. It allows to make a garment with minimum consumption of time. I have given my effort to explore more in this technique using stripes 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 Shilpa Kumar, a student of B.F.A. Fashion Designing (Gt. B. V.) 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, Ms. Anju Sharma (ex-Head Fashion Designing). As a process in fashion design, I find it in the best way to work with the inspiration of present fashion designers.

Pallavi

Being a student of B.F.A. fashion designing program in Arch Academy of Design, I have got the opportunity to learn and to work with Ms. Anju Sharma. He is a well-known fashion designer and a businesswoman, a designer who named Button Masala. In a workshop conducted by her at Arch, I have experienced the execution of my garment with inspiration and enthusiasm. I am interested in exploring more with the same technique. I think of the value of my work and enthusiasm will be good base to explore farther for my collection.

I am a student of fashion design in Arch Academy. My experience with Ms. Anju Sharma's button design was an eye-opener for me. 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 shapes and styles according to one's mood. It allows to make a garment with minimum consumption of time. I have given my effort to explore more in this technique using stripes and also in other natural dyed fabrics. While exploring this technique, I made a garment which had a very contemporary look with asymmetrical lines.
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 bold and classical ensembles to modern looks. In the show put up by the Swedish School of Textiles, the material choices ranged from handcrafted wood to technical functional materials like loveless, 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 aesthetic 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.
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 Sanganeri block printing, which she presented at the LCF on 12 September 2013.

Titled ‘Revival 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 like-minded international collaborative partners to carry the project forward.

The proposal was extremely well received and 2 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 Masshige (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.
A great opportunity for exchange sharing & building

A Communication project

Benny Thampampallil
Doctoral Academic

As you all know the ARCH Academy of Design & Perth College, UHI, Scotland, have been jointly awarded the prestigious £45,000 GBP UKRI ERI 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 other's 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 library & the achievement of agreeable cohesion of thought and form between the individual partners in the collaborative effort.

Aside the meetings and discussions, our hosts, Perth College, represented in the team by Ms. Christiana Margotto, Subject & Programmes Leader - Creative Arts & Technologies and Visual Design & Communications and Lorena Callan, 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.

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

"Information Signage on Artist Trail, Lack Longie"

"Presenting UKRI ERI packed to the students, Perth College, Scotland"

"Discussing work with students, Perth College, UHI"

"Discussions over Coffee - Lorena, Christiana, Archana, Benny at Perth College, UHI"
“Entrepreneurship is a mindset”

Dr. Anamika Ramana

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 institutions. Entrepreneurship involves creativity, ambition and capacity to explore, create and exploit new and existing opportunities.

Through this story, we will explore the dynamics of what it really takes to be a successful entrepreneur. One such success story is that of an Indian-American social entrepreneur Shruti Challa. She is an advisor and public speaker in Silicon Valley. At a tender age, she worked for a prolific venture fund with investments in Facebook and Space X. She started her third company Mentorize with talent from MIT. While studying economics and international policy at Stanford University, she started working with the well-known Silicon Valley venture firm Founders Fund. At Stanford, 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 Groupy in a pre-IPO deal. She started her third start-up - Mentorize. Mentorize 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 nonprofits like Spark and Mission 8. She empowers students to dive into startups and equip themselves with practical strategies.

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.

In her mind, the most successful entrepreneurs are individuals who prioritize constant learning and evolution. Using their customer and mentors as guides, she empowers 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 about the work they do and the importance of the social and market pressures. She emphasized on the role that women play in entrepreneurship and how women can be strong personalities and always remain open to learn new things and have guts to face the social and market pressures.

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

Dick Costolo, the CEO of Twitter after the recent firing of Eron Manoff, the most senior male executive at Twitter, tweeted that he was not sure of the lack of women on the board of directors. The debate ignited on Twitter after a New York Times article titled "Instagram is Rising on Tech Premise: With (An Usual) a Mostly Male Cast" was circulating. Wadhwa, talking about 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. I mean, that they want to stay in the LPO, without a single woman on their board, is the least they should do."
"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 (cut after dismantling): 1'6"

Name of participant: Manmeet Kaur Kalia
EDIDA Elle Deco International Design Awards

My product is inspired by the design of a well. It's a structure that has always been linked with human life in one of the most effective ways to access groundwater that is underground. The product that I am showcasing here is a modernized piece of furniture which has been in the design of a well. It has always been linked with human life in one of the most effective ways to access groundwater that is underground. I have used the distinctive shape of a 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. Each 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 Ramesh Dhakar
Table:
- Height: 2'0" (from bottom to top)
- Length: 6', Width: 3'6"
- Thickness of top: 2'
- Height of legs: 2'4"
- Chair:
- Height: 3'0" (from bottom to back)
- Width: 1'0" (from side to side)
- Height of back: 2'
- Height of legs: 1'4'
- Thickness of seating portion: 2" (excluding finishing)

My product is a dining table which depicts the dining and the arts (Dhakar) work done in Agra Fort of Jaipur, Rajasthan.

Nidhi Gupta
My product 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 existing work and have incorporated the elements.
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.

Indrajit Das

Enameling is an old and widely adopted technology, for most of its history mainly used in jewellery and decorative art. Since the 16th 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 760 and 850 °C (1,400 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 "enamelled" is more often reserved to work on metal, which is the subject of this article.

Braise-émail (braise-émail) is an enameling technique in which the artist creates a low-relief pattern in metal, usually silver or gold, by engraving or chiseling. The entire pattern is covered 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 (cloisonnes in French) to the metal object by soldering or adhering silver or gold wires, or thin strips placed on their edge. 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.

Piqué-émail (French for "letting in daylight") is a vitreous enameling technique where the enamel is applied to cells similar to cloisonné, but with no backing to the final product. So light can shine through the transparent or translucent enamel. It is used in effect on a miniature version of stained glass and is considered very challenging technically: high temperature 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 shibukai (shibukai), and is known from the 16th century on.

Sigillata 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 one case scratching so as to produce an outline drawing.

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

backstitch  October 2013
How do we distinguish what is RELEVANT?

DIYA DEB

Since the beginning of time the availability of information and the understanding of what information has changed our history in many ways. In today's digital world, we are confronted with information in many ways, be it in terms of typography, information graphics, typography, semantics, tactile feedback, gestures, audio, etc. How is it then, 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 be 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 and 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 does it mean? It studies how we interact with this information and our interaction with the device or software associated with it. It studies our cognition, behaviour, 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 on workflow and communication (90s), to effects on culture and society. There are many categories under HCI 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 to find this information or check out the below links which I believe breaks down the entire process from inception to execution.

http://www2.howard.edu/hd2011/courses/hci/index.html

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. Waiting 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.

SIDHANT RUNDU
Is a 10th Standard Student in GCEIP Course, Rollkata

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 minds 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 for 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 – better design can improve speed, handling, fuel efficiency and structural stability of the car.

A design which is even 1% better in all three fields can give about 10% improvement in handling, acceleration and fuel economy. Also, aesthetic aspects have to be addressed while designing the car – studies have shown that modern car buyers are likely to forge 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. This car should be made as streamlined as possible, and the airflow 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 downward 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 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 tilting of the car's centre of gravity and is inflicted by 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.

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 rol!...
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 little. This can be achieved by ensuring that the weight of the car is 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 oversteer and understeer 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. In other words, if the car is 4-5% better than its competitor, it might be the X-factor which would be the clincher for about 20% of the sales - in a car is the leader in its segment or just one among many competitors.

From an 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 discriminative against clumsiness. For example, the Plu Astra 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 lacks flair 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 features added to the car must have its proper place and must fit from the lines of the car. For example, if the side mirrors are built into the side mirrors, the design will be 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 coupleish 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 pay 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 also 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 height 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 substandard and the handling, acceleration and speed of the car will be lowered. It will also increase body roll and even steer or under steer.

From an aesthetic point of view, there are two points to consider: simplicity and ergonomics. Just the exterior. The design for the interior should be kept as smooth as possible, with a least possible number of elements with no apparent use. The dashboard and central console should remain uncluttered, even if there is a lot of functionality built into the equipment. The headlight, 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 supportive bolster, 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 hands up display be incorporated for higher-end models. The dashboard controls should be large, well-spaced and easy to understand and use. The central console should be left as uncluttered as possible. If a satellite navigation is present, it's 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 promise designers all over the world a considerable amount of success, while designing a car. Some of the factors highlighted above are well known to the car designers, and many of them have been mentioned by the other carmakers in this segment. If designers in India all tried to aggressively get their designs to trip up competitors in terms of looks, we might see a few radical designs emerge from our
The amazing Pencil!

Here are some random ramblings and thoughts to ponder about a tool 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 30 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!

French pencil boxers include Nicolas Jacques Conté, who patented a clay-encased graphite manufacturing process in 1790, Erhard Ludewig, who patented the first pencil sharpener in 1859.

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 on a #2 lead is about 2.2 microns, and the lead has a diameter of 0.7 mm, so the pencil line is only about 127 meters long. The pencil is about 4 mm in diameter and therefore 32 square mm in area. The length of the pencil is 15 cm, so the volume of graphite to be consumed on a straight line is 1600 cubic mm. If the lead is 1 mm thick, then there will be enough wood to continue for a distance of 1600 / 4 x 10^-3 = 1.178 kilometers.

Conté's original process for manufacturing pencils involved mixing a mixture of wood, clay and graphite in a kiln at 1,600 degrees Fahrenheit before inserting the resulting soft solid in a wooden surrounds. The shape of the result can be seen, no pencil 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 proportions of clay and graphite in the mixing mixture. Commercial pencil woods are typically marketed by degrees of hardness: HB - the highest in terms of the most popular intermediate values, HB lying midway between 2B and 3B. HB means hard and 8B means black. The higher the B number, the more graphite is added to the paper. There is also an "H" for the lead, which is a hard pencil for writing rather than drawing.

Graphite, a crystalline form of carbon, was discovered near Hambach, Germany, in the mid-17th century. An 18th-century German chemist A. G. Werner named it, and by enough, from the Greek graphenai, "to write."

4B 4B 8B

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 table?

The word "pencil" derives from the Latin "pencilla." The Latin "pencil" is a stick or a small, thin, pointed object used for writing or drawing. Pencils are made from graphite, often just a carbonized bit, in a tube. The tube is usually made of wood, but it can also be made of plastic or metal.

In 2004, according to the World's Billion Pencils campaign, enough pencils were recycled to circle the Earth more than 40 times.

Pencils are the third most recycled item on the planet. The world's biggest pencil is the "World's Biggest Pencil." It was made by Stanley Blacker and Son and is 150 feet long.

backstitch October 2013
"TRACES AROUND MY DREAMS"

Urvashi Verma

Logic will get you to A-Z, but imagination will get you everywhere! And 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 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 landscapes with the same, yet another challenge, another opportunity, another test of will, another phase of hard work, led me to paint. We started our works with painting the landscapes in grayscale. This was the first time when I got a 'D-D-O-O-P'. But I didn’t feel low and moved on again. The second task was to paint the traced landscapes with monochrome scales. But this time I had those thoughts, sequences and concepts which I had learnt from my first task! 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...now feeling very happy.

Grayscale
Monochrome
Polychromes

Urvashi Verma, Foundation student, 4 year, FD

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