

June  
2012

10<sup>th</sup> June '12

# backstitch

• English Monthly  
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## Language of Silent Selling

# WOW

WORLD OF WEARABLEART  
AWARDS SHOW

## India- UK Skills and Training Partnership Conference

## Design for the world

## The Designer's Bible

# GABA

Graduate Fashion Show '12

Coming Up

## Graduate Design Week 14 → 21 July 2012

### EDITOR'S DESK

Fashion, like all other creative processes needs to evolve with time & with every human being, and it does! The Fashion Department at the ARCH Academy of Design is dedicated in its focus on a responsible awareness and assessment of the socio-cultural and ecological influences of sustainable-fashion, an essential in the rediscovery and sustenance of an Indian aesthetic language. This is reflected in our consciousness towards the usage of hand-woven & handcrafted eco-textiles coming from the root culture of our country. We also believe that alongside industry participation to foster innovation for sustainable growth and development, it is essential to create employable human resources with the spirit of entrepreneurship focused on social and environmental sensitivity. This not only helps place India in the larger context of world fashion, but also contributes in the addition of value to the Indian fashion industry, creating future-responsible entrepreneurs for our country.

Archana Surana  
Editor in Chief -  
backstitch



# India-UK

## Skills and Training Partnership Conference, London

28th - 29th May'12

The High Commission of India, London organized the 'India-UK Skills and Training Partnership' Conference at the University College London (UCL) on 28 May 2012 in partnership with University College London. The objective of this conference was to provide a joint platform to Indian universities and Skills providing institutes to meet the universities and educational institutions in the UK to discuss and identify possible partnerships with UK institutions. A CII delegation led by Mr. Anand Singhal, convener CII panel on educational and skill development accompanied by Nitin Gupta, CII State office director, & consisting of 15 members from varied spheres such as engineering, management, medical, Fashion & Design and biotechnology flew to England to attend the Conference

The High Commission had a view that a joint platform would help participating Indian institutions from the experiences of British institutions to benefit engaged in re-skilling and up-skilling and innovative techniques for value addition in their respective sectors. It also planned visits to Campuses and Technical Centers for the Indian delegations with the participating UK institutions. The conference included sector-specific plenary sessions with presentations and workshops from both sides.

### The CII Education & Skill Development Mission to the UK 27<sup>th</sup> to 31<sup>st</sup> May'12

Ms Archana Surana, Founder & Director, ARCH Academy of Design, Jaipur, and Member, State Council CII Rajasthan and CII Education & Skills Committee, Rajasthan participated in the India-UK Skills and Training Partnership Conference organized by the High Commission of India, London and the Confederation of Indian Industries (CII) in association with University College London

For this, Ms Surana, & other delegate members individually met —

- Mr Ken Walker, International Student Support Co-ordinator and Ms Lorna Bircham, Course Director, MA Textile Design from University of the Arts, London, Camberwell, Chelsea, Wimbeldon
- Professor Kay Stables, Head of Design Department, Goldsmith University of London
- Ms Sarah Jeans, Dean UCA
- Mr Keith Vaz, Hon'ble Member of Parliament, UK
- Mr Amitabh Jain, Minister (Economic), Indian High Commission, UK
- Mr George Raju, First Secretary, Indian High Commission, UK



Closing Remarks by Ms Archana Surana, Member, State Council CII Rajasthan. Also present- Mr Amitabh Jain, Minister (Economic), High Commission of India, London & Mr Neil Bates, GCE, Basildon, Essex, UK.

The second day (29th May) went into the institute-to-institute interactions and campus visits with participating UK institutions including University College London, Kings College, Queen Mary College, College of Law, Chelsea College, Prospects College, Anglia University, Brunel University, Goldsmith University, etc. along with one on one meetings with representatives from these Universities and institutions.



With Ms Lorna Bircham, Course Director, MA, Textile Design, University of Arts College CCW



Ms Archana Surana & CII Panel with Mr Amitabh Jain, Minister (Economics), High Commission of India, London; Mr Anand Singhal, Mission Leader and Chairman; Mr Nitin Gupta, Director & Head CII-Rajasthan.



With Ms Jean Bryant, the Deputy Registrar, UCA

**Called upon to offer the closing remarks on the last day**, Ms Surana summarized the entire proceedings by proposing possible future courses of action for academic and professional agencies at both ends. She **emphasized the need for closer collaboration between academic and professional institutions in India and the UK**. Alongside industry participation to foster innovation for sustainable growth and development, she said this was essential for creating employable human resources with the spirit of entrepreneurship focused on social and environmental sensitivity. For more information click on: <http://youtu.be/spVonv3-Dx0>

# backstitch, in the words of....



I am glad to know that **ARCH** has launched a creative publication **Backstitch** that has created space for sharing news on events and happenings, expert comments, experience and right knowledge related to design, crafts and arts and its allied industries. I am sure it will be highly useful to the creative industries and the general public. I extend my congratulations and good wishes to the team of **Backstitch** for this valuable publication.

**Rajendra Pareek**  
Industries Minister, Rajasthan



It is a pleasure to acknowledge your prestigious publication, **Backstitch** which provides an excellent opportunity to reach out to support Design and Creative initiatives and promote and propagate our proud heritage, culture, history and traditions related to Design, Craft and the Arts. I am sure this unique publication will encourage a spirit of innovation and creativity among the people and industries. I offer my good wishes to the team of **Backstitch** for the success of this venture.

**Dr. Jitendra Singh**  
Minister for Energy,  
Information and Public Relations



## Celebs *at* Arch



# Language of Silent Selling:

## Visual Merchandising by Anuraag S

VM is the idiom of smart retailers. Like humans use languages to communicate, retailers use Visual merchandising techniques to communicate with customers. The comparison to languages doesn't stop there. Just as languages have their own grammar & logic of object, verb and subject, visual merchandising has its own rules and guiding principles. Within these set of rules you can still use creativity to write poetry. Using the same language a visual merchandiser too can use his creativity to create visual effects in the store to communicate innovatively with the customer.

In modern retail, where employee productivity is critical for profitability of a business, visual merchandising is the most effective way to improve productivity. A great visual merchandiser using lots of color, signages, visual breaks etc. creates islands of merchandise to attract customers, hold their attention to specific merchandise, throw critical information at them and aid the process of selling. I personally would rate Visual Merchandising as a key function and a competent retailer involves this function from the very start of store design, and for continuous innovation in the store. With modern retail ready to explode, I see tremendous opportunity for the emergence of a new set of young, energetic & most importantly, creative bunch of people, proudly calling themselves "Visual Merchandisers" (as stated by Rahul Rajamuthiah)

Windows are the most important factor within the store/shop front, communicating style, content, and price point. They can be seductive and exciting, based on emotional stimulus, or price-based (when they clearly emphasize value for money with easy and obvious ticketing). The window is one of retailer's most controllable elements in relation to image and to what is happening inside the store, but there are number of decisions to be made about how these effects are achieved. Window Display is your "Visiting Card" (Refer 'Visual Merchandising & Display' by Martin.M.Peglar)

Special emphasis should be placed on a store's window displays because they are the information link to the potential customer. Window displays can be as important, if not more important, than advertising. As many as one in every four sales could be the result of a good window display.

Window displays should attract attention, create interest and invite people into the store to purchase goods. There is less than 11 seconds to accomplish this, as that is the average amount of time an individual will spend looking at a window display. Be careful not to crowd too much merchandise into a window, as customers find it difficult to determine the message and what items are being promoted.

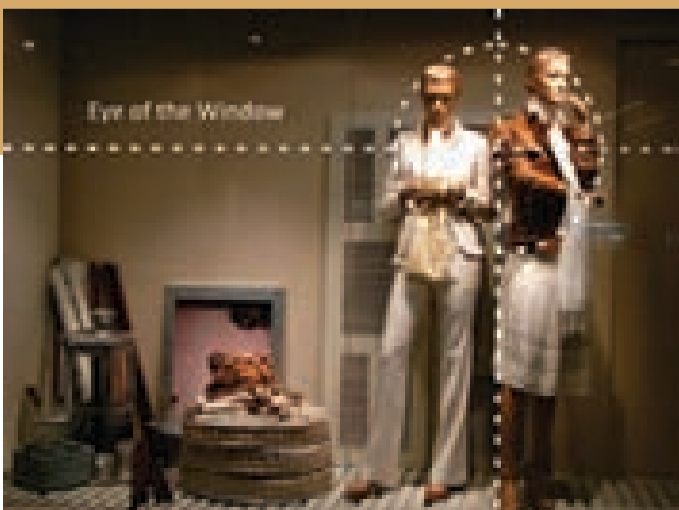
Shoppers also lose interest when the same window display is left up too long. It is especially important to frequently change window displays in small towns where customers pass by several times a week. New displays indicate that new, up-to-date merchandise is available. In malls and larger towns, customers pass by less frequently.



Properly lighted window displays can help sell specific products or ideas that promote a store's image. Window lights should be strong enough to overcome the reflections from outside objects, such as parked cars and buildings. At night, additional lights on overhead marquees and projecting cornices can make the window area look larger.

Closed-back windows require a high level of general illumination. Massed window displays are often lighted with overhead fluorescents which are supplemented by closely spaced clear incandescent lamps. Use miniature portable spotlights to accent small display areas, price cards and specific items in a massed display. Compact footlights help relieve shadows near the bottom of vertical displays.

In a window display, the main focus should be on the merchandise or the key item you want to promote. The 'Eye-of-the-window' is the first place where the eye of a customer or passer by goes to. This is usually created by focusing the lights at the right spot.



Window displays are more successful when a dominant theme is carried throughout the display, regardless of whether the featured products are fashion-oriented, institutional or promotional in nature.

Suggested window treatments that have proven successful include:

- A single object against seamless paper
- Merchandise displayed as it would be utilized in a Realistic setting

- A theatrical setting using fantasy and drama
- Straight merchandise glamorized with props
- Animation, such as in an electronic store or book store window, that draws crowds of shoppers
- The use of sculpture, paintings or art objects for a touch of class
- Media tie-ins, with current area activities, films, stars or best selling books.

One of the greatest problems a VM has with a window is the glare/ reflection in the glass that blinds the shopper from viewing the display. Often shoppers get a better view of the street or the store opposite the window, than the display itself. There have been various efforts in this field. While constructing a window, architects have used tinted glasses, angled sheets of glass, curved glass and deeply recessed windows. But all the above has failed. Tinted glasses for instance, affect the colour of the merchandise.

Window displays should be in harmony with the entire surroundings; a whole is being created rather than a fragment. When planning a window display consider the building facade, street, people and their perceptions, color harmony, lighting and viewing angle.

The idea is to catch the attention of the 'Passer-by' at the Store Front, create interest enough to entice him/her into the store to become a 'Browser' and this is called Visual Marketing. Once enticed inside the presentation of the offerings takes over to ensure that the interest births a compelling desire to buy, thus converting the 'Browser' into a 'Spender'. This Silent Salesman is Visual Merchandising.



*Top left: Excellent arrangement of men's accessories, shows good cross merchandising, promotes a lifestyle and enhances the store's image. Top right: Good arrangement of chocolates and wine; such displays do very good during gifting season like Christmas. Good colour coordination. Bottom left: Huge figure to highlight the Sale; this window can be seen at the mall entrance while driving down to the basement parking. Has crisp communication which is very good for a customer in a fast moving vehicle. Bottom right: A premium watches display show-case (note the feature signage). It is a near display for a high-end product and a brand conscious customer.*



Anuraag S is author of India's first indigenous book on Visual Merchandising and Chief Editor of THINKtank-India's only online Newsletter on Visual Merchandising. He is an MBA in Sales & Marketing from IIMM-Institute of Modern Management, Pune (now known as BIMM). He has over 16 years of rich experience in Design, Retail, Visual Merchandising and Store Design. He has also conducted many trainings & workshops for middle and senior management on Visual Merchandising and Developing CREATIVITY. Presently he is heading the Visual Merchandising Department at Allen Solly, Madura Fashion & Lifestyle, Bangalore. You may reach him at mail@anuraags.com

# Young Student Designers of the Year

Designer

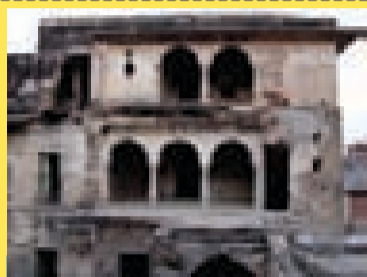
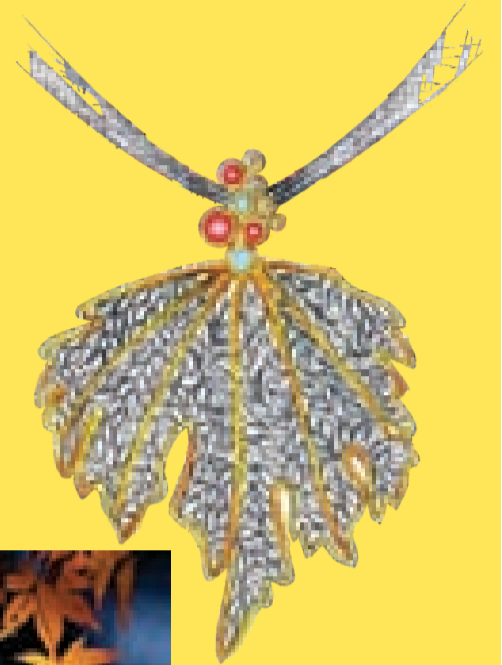
**Akshay Agarwal**

Course: Jewelry Design

Institute: Arch Academy of Design

Design Title: Daily Wear Jewelry-Pendant Set, Floral Theme

In the '**Imagination 2011- 12 Jewelry Design Competition**' the honour of the 'Design of the Month' went to the Jewelry design of Meerut's young designer Akshay Agarwal. The theme of this competition was 'Daily Wear Jewelry' and the participants were asked to design a 'Pendant Set'. Akshay chose Maple leaves as his inspiration. He received a special men's ring as a memento for his amazing creation. Commendable!



Designer

**SHAFIQ KHAN**

Course: Interior Design

Institute: Arch Academy of Design

Restoration of a haveli situated at Chaksu (Manglam Art Property) about 30 km from Jaipur & modified into boutique hotel by our Student SHAFIQ KHAN of Interior Design 6<sup>th</sup> semester. He has restored the exterior facade & designed & placed furniture in the interiors to maintain the ethnic look.



# WOW

WORLD OF WEARABLEART  
AWARDS SHOW

**Nitish Rathi**

ARCH student

Post Graduate Fashion Design

“WearableArt is a unique and compelling way to showcase New Zealand as a country of creativity that is rich in culture”

Suzie Moncrieff, WOW® Founder

**The Brancott Estate WOW® Awards Show is:**

- A two hour spectacular show that takes art off the wall, on to the body and across the stage
- A surreal procession of art and creativity, dreams and fantasies
- An integration of every facet of performance and entertainment: music, dance, drama and comedy
- A world class event that showcases quintessentially kiwi creativity through breathtaking choreography with sophisticated lighting and stage technology
- Accessible to all with no narration and no explanation required
- The biggest and most creative WearableArt™ show in the world

Nitish Rathi was inspired by the structures of grass root habitation & the rural lifestyle of India and created his entry for Bizarre Bra® Section. Though normally hidden, the bra has shown itself in past Brancott Estate WOW® Awards to have enormous potential for highly creative and witty reinvention.

Huts, seen as sustainable housing in Indian villages is Nitish's inspiration. Every element, used of this housing, for example - the palm leaves for the roof top of the huts, the mud layers and the ceremonial paintings on the exterior, about narratives from Indian culture and mythology. Put together, they stand, symbolizing the great motherhood that a woman's brassiere would stand for internationally.

**We wish Nitish, the best for his upcoming Jury and a possible entry to the stage of the WOW® Awards Show!**





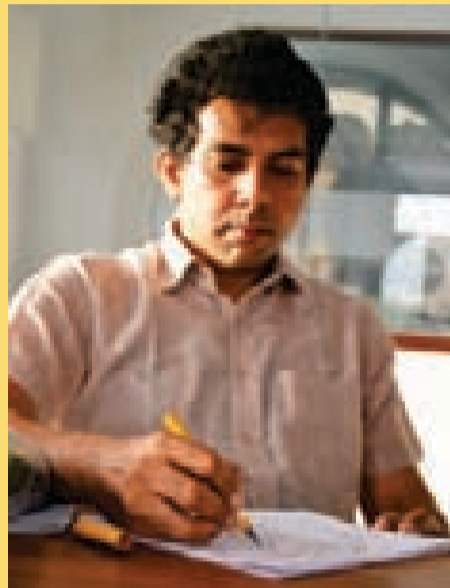
“*Design for the world,*”

these are the words of an internationally renowned product and furniture designer,

## Ayush Kasliwal

An internationally renowned furniture and product designer, Ayush Kasliwal represents a blend of unique creativity and uncompromising integrity. It was his childhood dream to become a designer, hence after graduating in furniture design from NID, Ahmedabad, he started his journey from grassroots level and began developing designer furniture for individual clients. Over the years, he has reached a height where he has become an icon for all those design aspirants who want to make a difference in the Creative Industry through their designs and innovations in a competitive world.

**For Ayush, design is an act of organising one's environment in an attempt to make sense of what is around us. It is the relationship between an object and the people who interact with it.** This is a very individual experience and the result is value. Even the act of inventing the alphabet or organising a directory is a design activity but the final outcome or the final appearance is an act of crafting it to achieve the desired impact. The ability to design is what separates him from others and makes him stand out in a crowd.



Anantaya  
**AKFD** store

B-6/A-1, Prithviraj Road, C-Scheme  
Jaipur, Rajasthan - 302020  
0141 4068400



**“CREATING  
NEED IS  
DESIGNING”**

He firmly believes that one should commit heart and soul to what one believes in. In his pursuit of keeping the ancient crafts alive and to provide consistent livelihood to the crafts persons and artisans, Ayush has developed a product range that simultaneously reflects a detailed understanding of processes and materials and the products are useful, beautiful and fun.

Despite all the international acclaim and accolades that he has received, he is still fascinated with the city of Jaipur which is very close to his heart...this magnificent city is his home.

## FAIRS & EVENTS (INDIA) July '12

**Indian Fashion Jewellery & Accessories Show 2012**  
13th to 15th July, 2012  
Venue: India Expo Centre & Mart New Delhi

**GABA Graduate Fashion Show**  
14th July 2012  
Venue: Hotel Clarks Amer, Jaipur

**Graduate Design Week**  
14th to 21st July 2012  
Venue: Arch Academy of Design  
9, Govind Marg, Malviya Nagar, Jaipur

**Tex-Trends India**  
16th to 18th July 2012  
Venue: Pragati Maidan,  
New Delhi, India

**Bangalore Fashion Week**  
26th to 29th July 2012  
Venue: Hotel Matthan  
Bengaluru, India

# The Designer's Bible

Dieter Rams, a German industrial designer associated with Braun and Vitsoe and one of the most famous industrial designer of the 20th century, lists

## 10 Principles of Design

### INNOVATIVE

Innovative design always develops in tandem with innovative technology, and can never be an end in itself

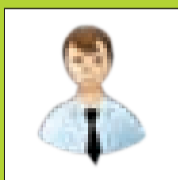


### MAKES A PRODUCT USEFUL

Emphasises the usefulness of a product while disregarding anything that could possibly detract from it

### HONEST

Does not make a product more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept



### AESTHETIC

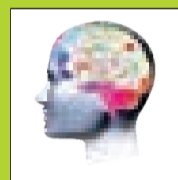
Integral to its usefulness because products are used every day and have an effect on people and their well-being. Only well-executed objects can be beautiful

### LONG-LASTING

Avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years. Even in today's throwaway society



good  
Design  
is...

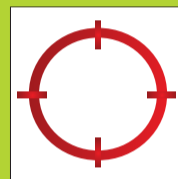


### MAKES A PRODUCT UNDERSTANDABLE

Makes the product clearly express its function by making use of the user's intuition. At best, it is self-explanatory

### THOROUGH DOWN TO THE LAST DETAIL

Nothing arbitrary or left to chance. Care and accuracy in the design process shows respect towards the consumer

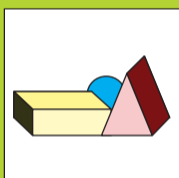


### UNOBTRUSIVE

Neither decorative nor work of art. Design should therefore be both neutral and restrained, to leave room for the user's self-expression

### AS LITTLE DESIGN AS POSSIBLE

Less, but better- because it concentrates on the essential aspects, and the products are not burdened with non-essentials. Back to purity, back to simplicity



### ENVIRONMENTALLY FRIENDLY

Makes an important contribution to the preservation of the environment. It conserves resources and minimises physical and visual pollution throughout the lifecycle of the product

Source: San Francisco Museum of Modern Art



# Design your Future...



## Admissions Open

### Under Graduate, Post Graduate Diploma Programs in Design & Management

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Design Foundation • Design Communication

Design Management • B.B.A

PG in Garment Production & Export Management

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