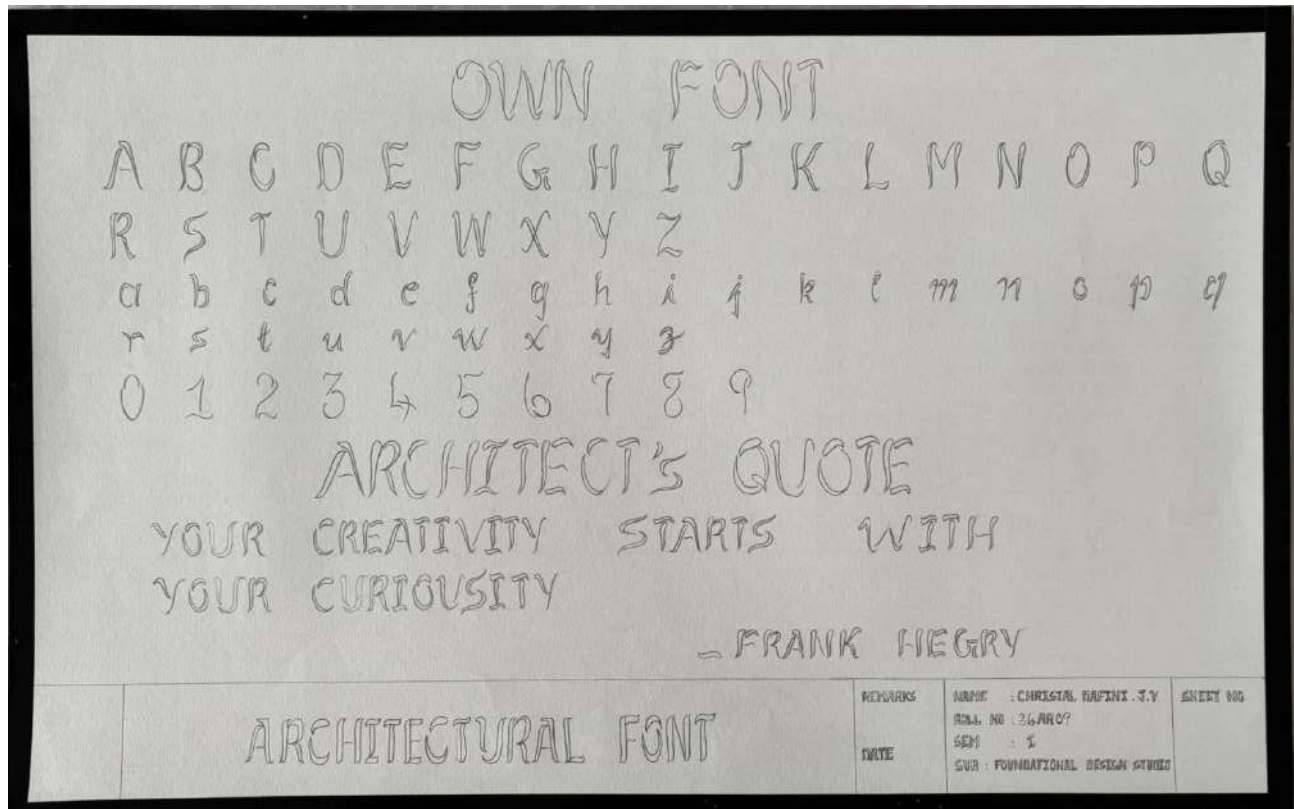


SEMESTER I - AR3111 - FOUNDATIONAL DESIGN STUDIO

PORTFOLIO



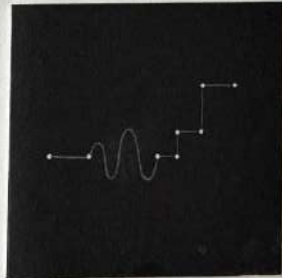
CONCEPT

8 POINTS

IN LIFE THERE ARE STAGES OF GROWTH AND ACHIEVEMENT AS WELL AS CHALLENGES AND SETBACKS. THESE NOTS MENOTES SUCCESS WITH UPS AND DOWNS AND LEARNING FROM BOTH POSITIVE AND NEGATIVE EXPERIENCES. EMBRACING BOTH SIDES AS PARTS OF THE JOURNEY CAN BE CRUCIAL FOR LONG TERM SUCCESS.

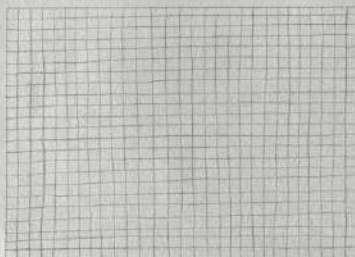
20 POINTS

THE FOUR PARTS OF THE CIRCLE MENOTES THE FAMILY. EACH PART HAS THE RESPONSIBILITY TO HAVE A PEACEFUL FAMILY. EACH POINTS MENOTE HAPPINESS, SADNESS, LOYALTY, FORGIVENESS. GIVE UP, GOAL, TRUST/ TRUSTWORTHY, PATIENCE.



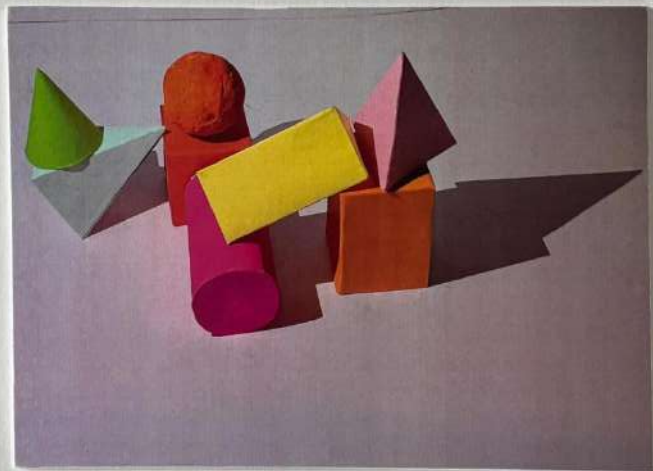
CONNECT THE POINTS

REMARKS	NAME : CHRISTAL BAFINE.T.V	SHEET NO
DATE	ROLL NO : 26.AR.09	
	SEM : 3	
	SUB : FOUNDATIONAL DESIGN STUDIO	



LINEAR PATTERN EXPLORATION

REMARKS	NAME : CHRISTAL BAFINE.T.V	SHEET NO
DATE	ROLL NO : 26.AR.09	
	SEM : 3	
	SUB : FOUNDATIONAL DESIGN STUDIO	



POLYHEDRONS

REMARKS	NAME : CHRISTAL RAJIN T.V	SHEET NO
DATE	ROLL NO: 2611109	
	SEM : 7	
	SUB : FUNCTIONAL DESIGN STUDIES	

CONCEPT

INITIALLY, I PLANNED TO DESIGN A BUILDING USING THE FORMS, BUT SEEING EVERYONE ELSE DOING THE SAME, I DECIDED TO TAKE A DIFFERENT APPROACH. I CHOOSE TO EXPLORE ABSTRACTION AND USED THE FORMS TO CREATE A FACE INSTEAD. THIS SHEET ALLOWED ME TO BREAK AWAY FROM THE CONVENTIONAL, TRANSFORMING THE COMPOSITION INTO SOMETHING MORE EXPRESSIVE, UNIQUE AND IMAGINATIVE, REFLECTING INDIVIDUALITY AND CREATIVITY BEYOND THE CONFINES OF TRADITIONAL ARCHITECTURAL DESIGN.

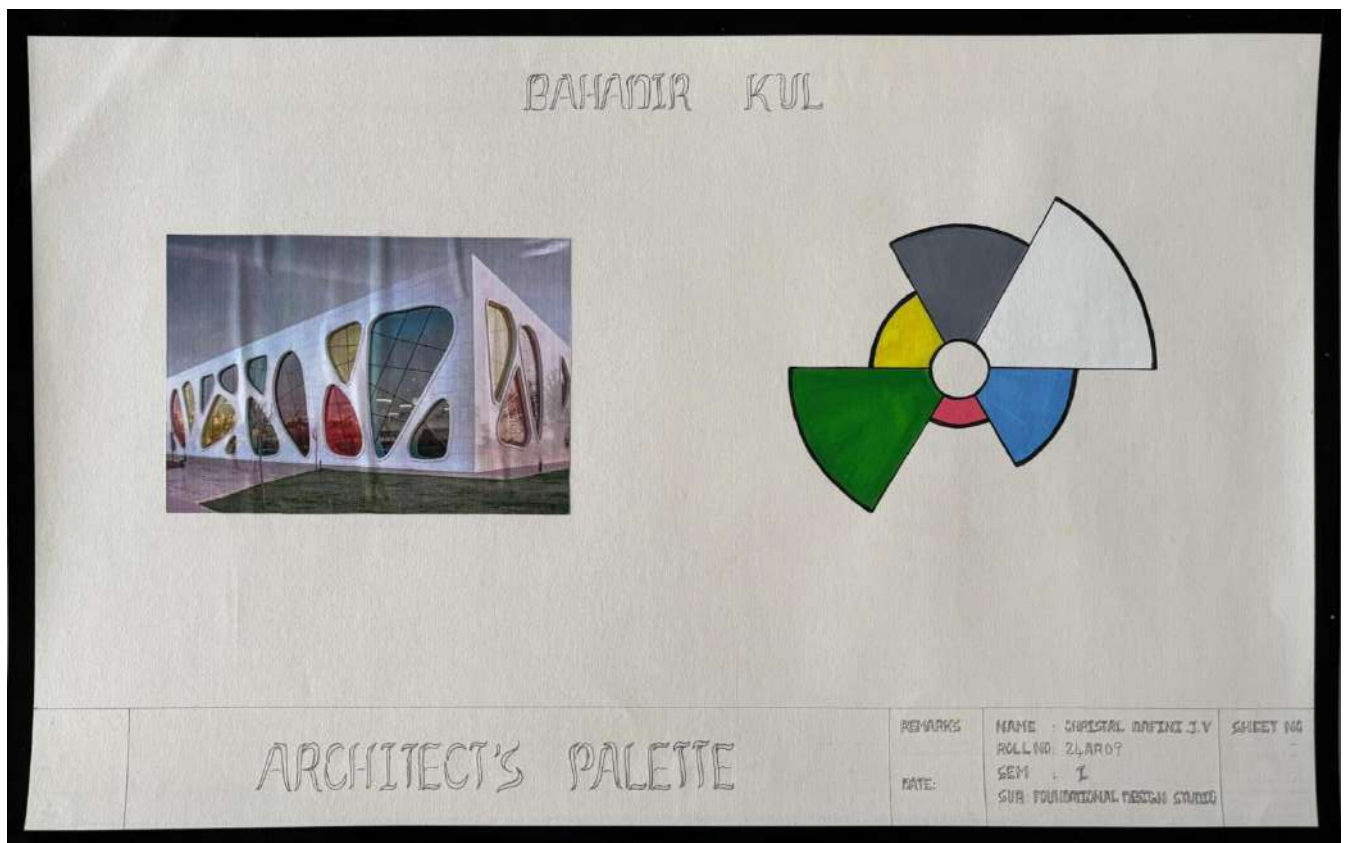
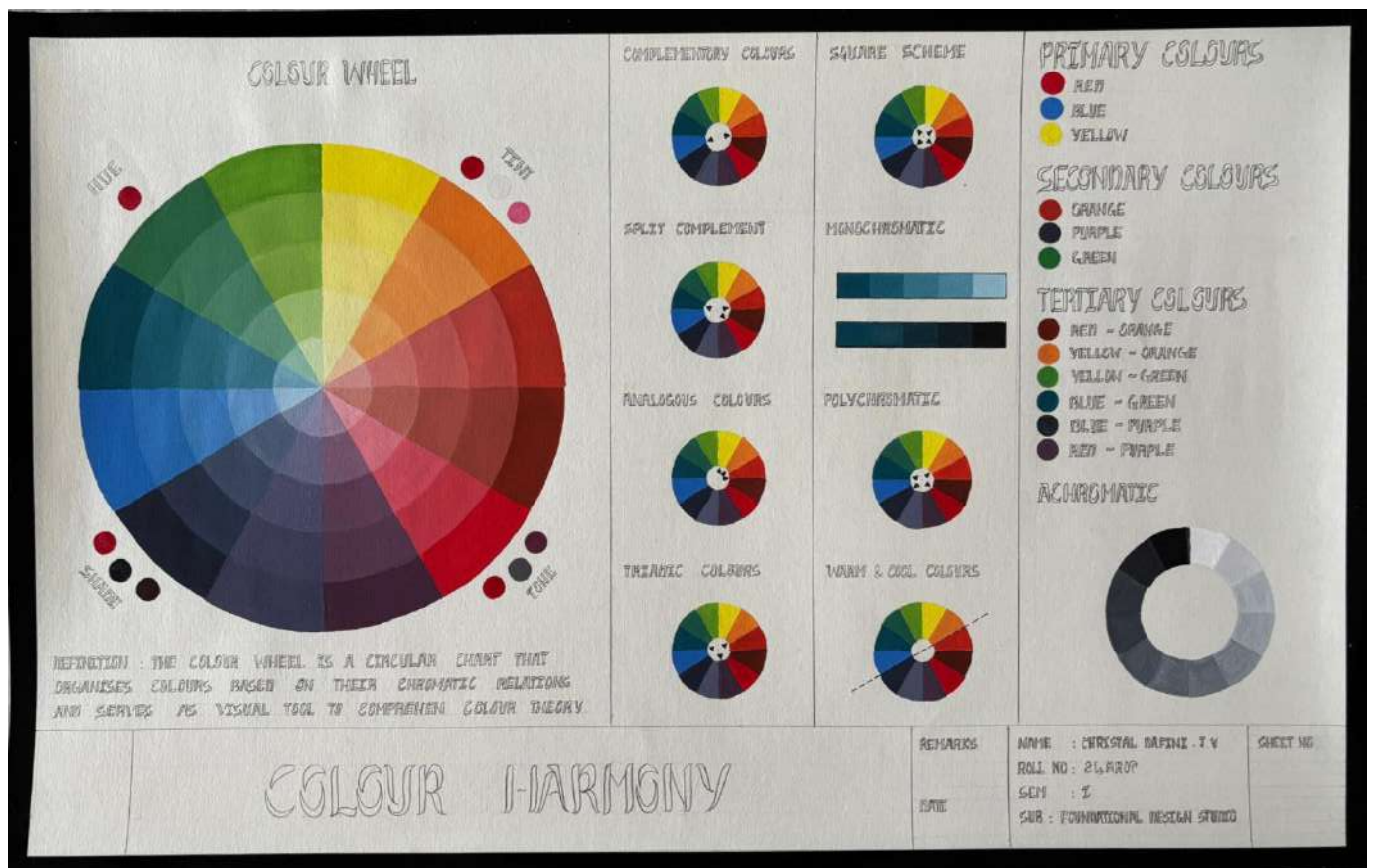


TRANSFORMATION OF FORM



REMARKS	NAME: RAASHI KONE	SHEET NO
	ROLL NO: 202402	
	SEM: 7	
	SUB: FOUNDATIONAL	
	DESIGN STUDIES	

7



DESCRIPTION

THIS GUITAR MODEL, METICULOUSLY CRAFTED FROM MATCHSTICKS, IS A STUNNING MINATURE REPLICA OF A CLASSIC GUITAR. THE BODY, NECK AND HEADSTOCK ARE BUILT FROM CAREFULLY ARRANGED MATCHSTICKS, WITH EACH PIECE PLACED TO MIMIC THE STRUCTURE AND LINES OF AN ACTUAL GUITAR. THE MATCHSTICKS ARE ARRANGED TO CREATE THE TEXTURE AND INTRICATE DETAILS OF THE GUITAR'S DESIGN, WHERE THE FRETBOARD IS LINED WITH PRECISION TO RESEMBLE THE REAL STRINGS AND FRETS.



MATCHFORM

REMARKS	NAME : CHRISTAL DAFINE J.V	SHEET NO
	ROLL NO : 214AR09	
DATE	SEM : 1	
	SUB : FOUNDATIONAL DESIGN STUDIO	

CONCEPT

THE SMALL TWO LEAVES DENOTES THE SYMBOL FOR TWO NATIONS LAND, PEOPLE AND GOVERNMENT. THIS ART PAINTING IMPLIES ABOUT THE INDEPENDANCE OF INDOA; WE WERE LIKE A BIRD WHO SUFFERED A LOT DURING BRITISH PERIOD IN THIS COLOURFUL WORLD. THE BIG LEAF DENOTES THE CONFERENCE, STRENGTH, WARMTH, LOYALTY, HONESTY, CARLITH OF THE SOLDIERS.



NATURE IMPRINT

REMARKS	NAME : CHRISTAL DAFINE J.V	SHEET NO
	ROLL NO : 214AR09	
DATE :	SEM : 1	
	SUB : FOUNDATIONAL DESIGN STUDIO	

CONCEPT

THE FACES OF THE TEXTURE IMPLIES THE EVOLUTION OF MONEY

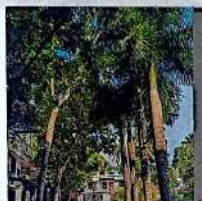
- *IN BARTER SYSTEM RICE WAS EXCHANGED FOR OTHER GOODS WITHOUT USING MONEY HARRNESS REPRESENTS DIFFICULTY IN DIVISION AND LIMITED USE.
- *METAL COINS ACTS MASON PILESTONE IN DEVELOPMENT OF CURRENCY. WOODY TEXTURE REPRESENTS THE HISTORICAL CONNECTION.
- *GOLD COINS SERVES AS ACCEPTED AND TRUSTED MEDIUM THORNY TEXTURE RELATES DURENCE AND CARPENTRYSHIP OF ANCIENT MONTEG
- *PAPER MONEY WAS CONVENIENT AND PORTABLE. SOFTNESS REPRESENTS DURABILITY AND SECURITY.
- *DIGITAL MONEY OFFERS CONVENIENCE AND SPEED. BUMPY TEXTURE REPRESENTS THE CLICKING OF DIGITAL DEVICE FOR TRANSFERRING MONEY.



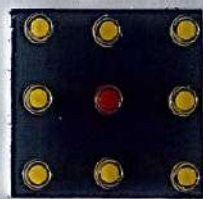
TEXTURE

REMARKS	NAME : CHRISTAL RAFFINE J.V	SHEET NO
	ROLL NO: 24AR09	
	SEM : 1	
DATE	SUB: FOUNDATIONAL DESIGN STUDIO	

RHYTHM



CONTRAST



SYMMETRY



PRINCIPLES OF DESIGN

REMARKS:	NAME : NARZVAN SAMUDHA A	SHEET NO
	ROLL NO: 24AR20	
	SEM : I	
DATE 17-12-24	SUB: FOUNDATIONAL DESIGN STUDIO	

13

CONCEPT

THIS BOUQUET BEAUTIFULLY SHOWCASES HARMONY AND RHYTHM THROUGH ITS BALANCED COLORS AND TEXTURES. THE VIBRANT BLOOMS CONTRAST WITH THE LUSH GREEN LEAVES, CREATING UNITY AND DEPTH. THE REPEITION OF ORGANIC FORMS ESTABLISHES A GENTLE FLOW, NATURALLY GUIDING THE EYE. SET AGAINST THE BLUE SKY, THE BOUQUET'S COLOURS SHINE BRIGHTER, MAKING IT MORE ELEGANT AND STRIKING THAN ON OTHER BACKGROUNDS.



SKY



CONCRETE



WHITE



PINK



DESIGNING IN BLOOM



REMARK
P. Akshitha
DATE: 11/12/24

NAME: NARIDAN SAAJIDHA A
ROLL NO: 24A920
SEM: I
SUB: FOUNDATIONAL DESIGN STUDIO

SHEET NO
14



STANDING



SITTING



INTERACTION

WE WORKED WITH A 2x2x2 METER GRID, EXPERIMENTING WITH ACTIVITIES LIKE SITTING, STANDING, INTERACTING AND EXPLORING HUMAN PROPORTIONS. THIS HANDS ON EXPERIENCE HELPED US UNDERSTAND SPATIAL CONSTRAINTS, HUMAN MOVEMENT AND THE IMPORTANCE OF RELATIONSHIP BETWEEN SCALE, PROPORTION AND FUNCTIONALITY. DEEPENING OUR APPRECIATION FOR EFFECTIVE PLANNING FOR SPACE. IT ALSO HIGHLIGHTED THE IMPORTANCE OF ADAPTABILITY IN DESIGN, ALLOWING SPACES TO CATER TO DIVERSE ACTIVITIES AND USERS SEAMLESSLY.



HUMAN SCALE GRIDS



REMARK
P. Akshitha
DATE: 11/11/24

NAME: NARIDAN SAAJIDHA A
ROLL NO: 24A920
SEM: I
SUB: FOUNDATIONAL DESIGN STUDIO

SHEET NO
16



PRODUCT DESIGN



REMARK
9.10.20
DATE: 20.1.25

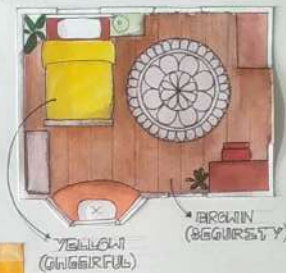
NAME: MARIYAN SANTOHA A
RCH NO: 24AR20
SEM: I
SUB: FOUNDATIONAL DESIGN STUDIO

SHEET NO.
18



Sheela

SHE IS AN OPTIMISTIC PERSON
SHE DOESN'T LET ANYONE FEEL BAD
OR LOW
SHE LOOKS VERY CALM PERSON BUT
SHE ALSO HAS DARK PAST, HER
HUSBAND DYING AFTER ONE YEAR
SHE IS THE BORROWING OF THE
FEMALE LEAD



WOOD (COMFORT)
STONE (GROUNDSING)



FEELINGS IN FORM



REMARK
9.10.20
DATE: 20.1.25

NAME: MARIYAN SANTOHA A
RCH NO: 24AR20
SEM: I
SUB: FOUNDATIONAL DESIGN STUDIO

SHEET NO.
15

DESCRIPTION:

WE COLLABORATED TO INTERPRET THE GHERKIN BUILDING, OFFICIALLY KNOWN AS 30 ST MARY AXE. THIS 180-METER-TALL SKYSCRAPER, BUILT IN 2004, AND DESIGNED BY NORMAN FOSTER, ITS UNIQUE CURVED SHAPE AND ENERGY EFFICIENT DESIGN, WHICH FEATURES A LATTICE-LIKE STRUCTURE AND A GLASS FACADE, MAKE IT AN IDEAL EXAMPLE OF MODERN ARCHITECTURE. FOR OUR MODEL, WE USED A SCALE OF 1:240, AND WE ACHIEVED THE CURVED STRUCTURE BY UTILISING A BROOMSTICK.

30 ST MARY AXE (THE GHERKIN):



STICKITECTURE



REMARK:
P. Akhila
DATE: 15/12/20

NAME: HARI KARASO. K
ROLL NO: 2404R13
SEM: I

SUBJECT: FOUNDATIONAL DESIGN

SHEET NO:

19



INDUCTION PROGRAMME



REMARK:
P. Akhila
DATE: 16-9-24

NAME: MARIYAM SAMIDHA. A
ROLL NO: 241R20
SEM: I
SUB: FOUNDATIONAL DESIGN STUDIO

SHEET NO

20

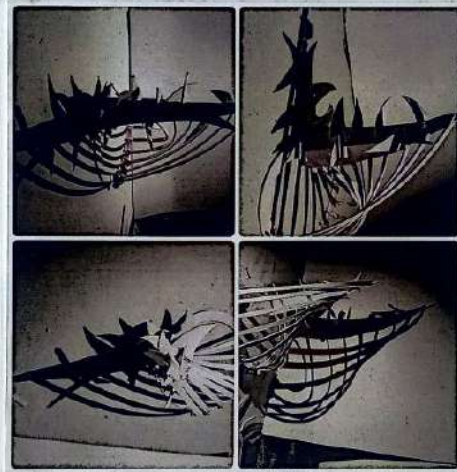
CONCEPT

STAGE 1

WHEN PLANES INTERSECT
RANDOMLY, WE CAN SEE
THE BEAUTY IN CHAOS
THE UNPREDICTABLE
MEETING POINTS CREATE
RHYTHMIC LINES AND
ABSTRACT SHADOWS,
GIVING LIFE TO
DYNAMIC AND FLUID
FORMS

STAGE 2:

ORGANIC SHAPE PLANES
INTERSECT TO FORM A
PERFECT STRUCTURE,
SHOWCASING THE BEAUTY
OF NATURAL HARMONY
THE RESULT IS BOTH
INTRIGUING AND
FUNCTIONAL, AS THE
FLOWING, SEAMLESS
CONNECTIONS CREATE
A STRUCTURE THAT FEELS
INTUITIVE AND INTER
CONNECTED



PLAY WITH PLANES



REMARK

P. Alim
DATE 10-12-20

NAME KARTIK SANJANA A

ROLL NO: 24AR20

SEM - I

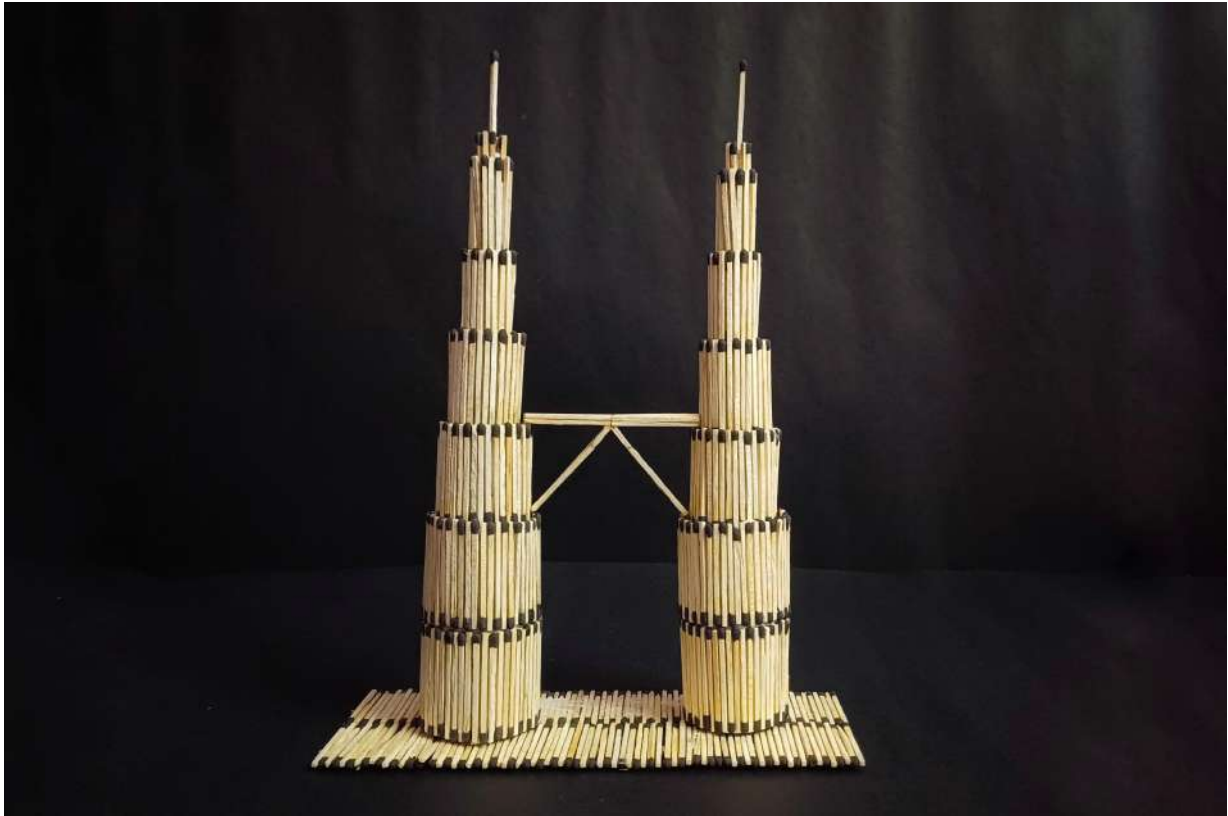
SUB FOUNDATIONAL DESIGN STUDIO

SHEET NO:

5

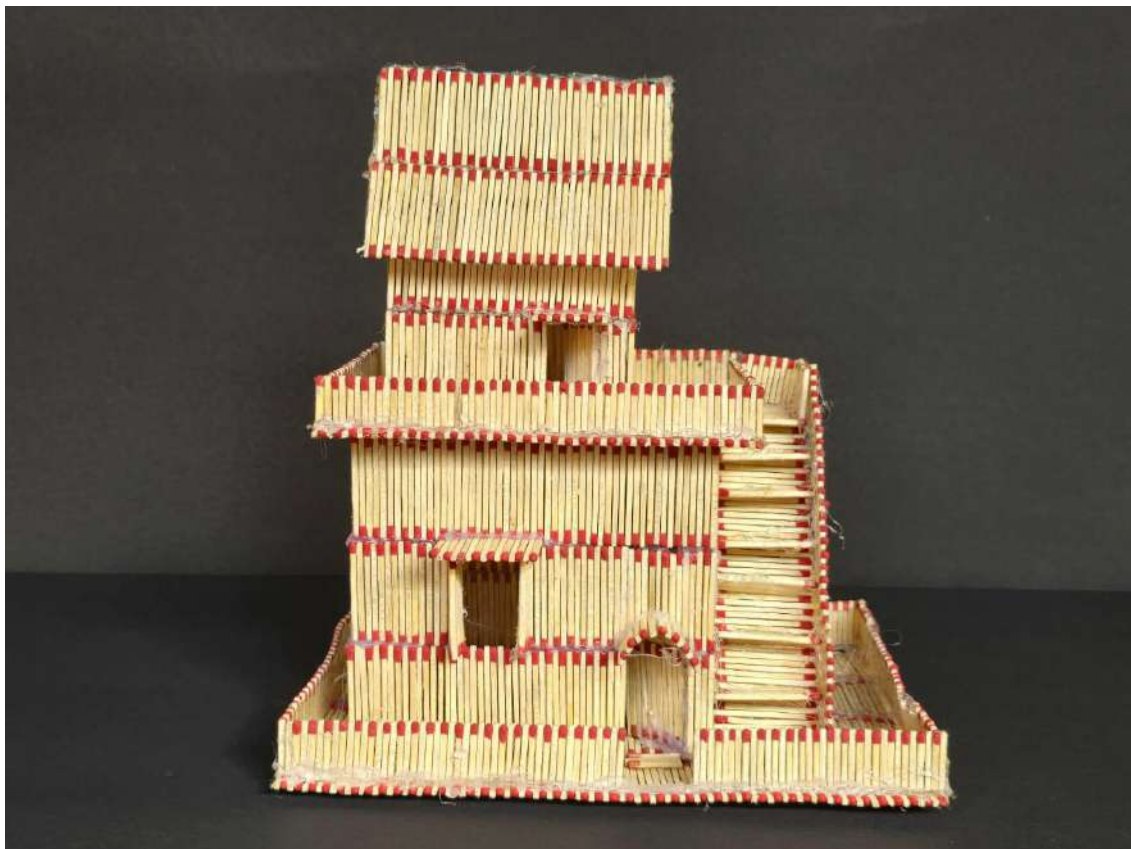


MATCHFORM - MODELS









STICKITECTURE - MODELS







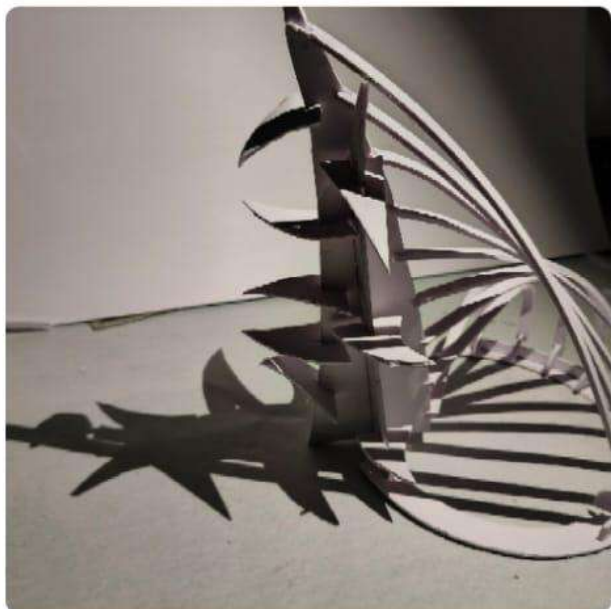




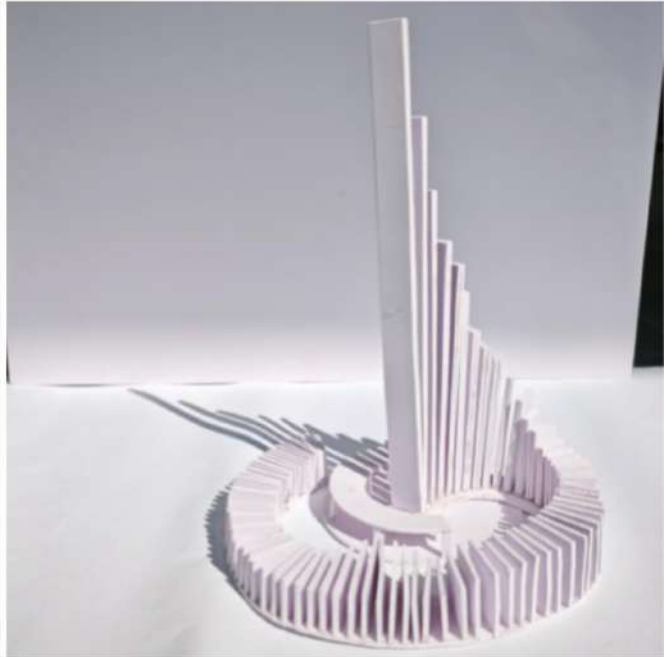
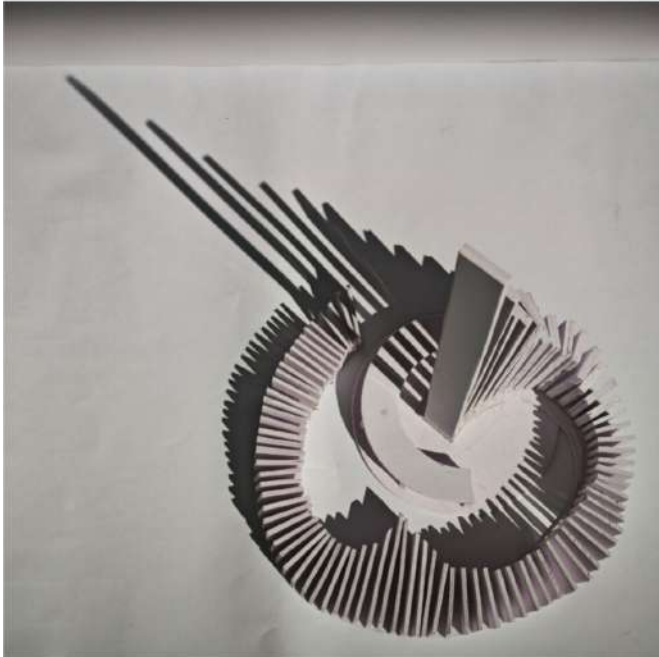


PLAY WITH PLANES - MODELS





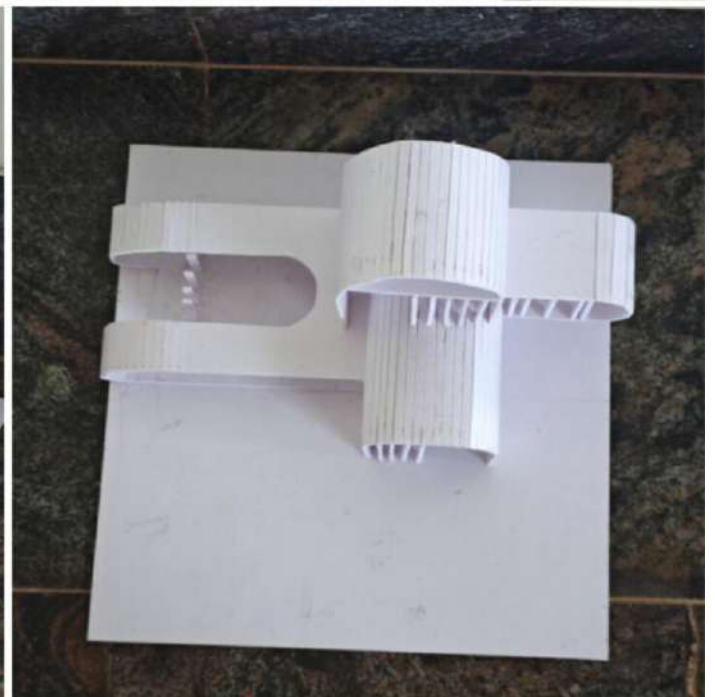
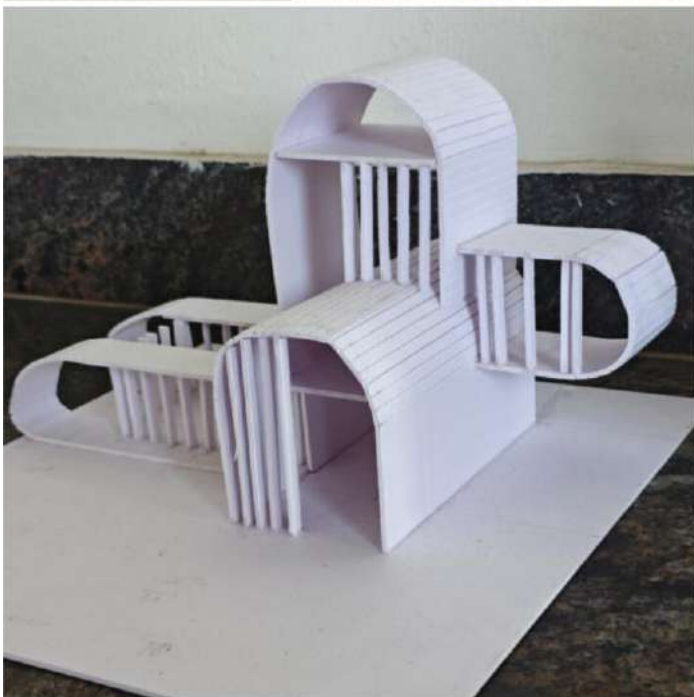


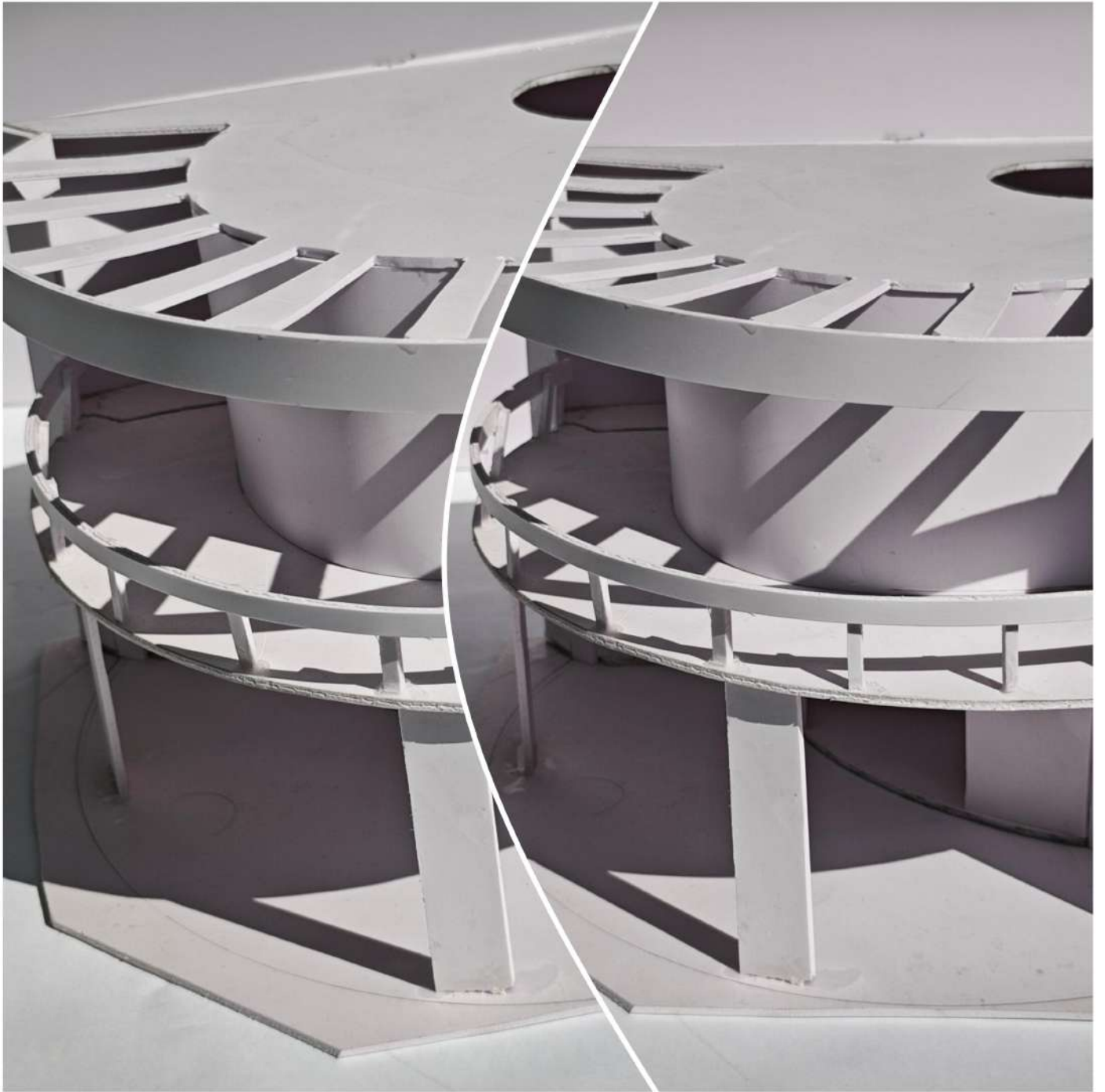






TRANSFORMATION OF FORMS - MODELS











TEXTURE - MODELS

