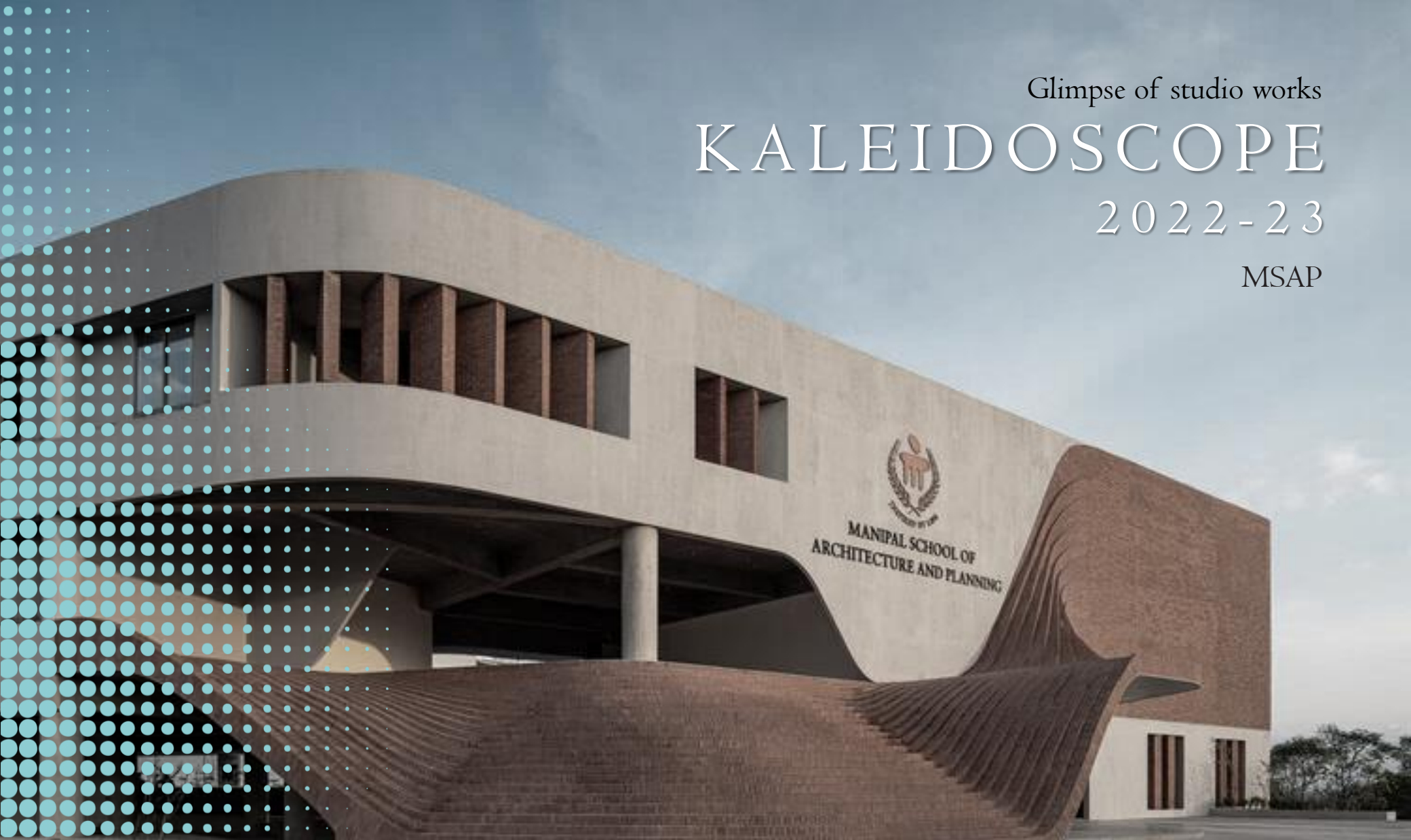


Glimpse of studio works

KALEIDOSCOPE

2022-23

MSAP



**MANIPAL SCHOOL
OF ARCHITECTURE AND PLANNING**
MANIPAL
(A constituent unit of MAHE, Manipal)

DEPARTMENT OF DESIGN

Glimpses of studio works

KALEIDOSCOPE

2022-23

MSAP

Department of Design

Kaleidoscope is a glimpse of some of the studio works from programs offered at Manipal School of Architecture and Planning. These works have been collected and compiled by the Repository team from the odd and even semesters of the 2022-23 academic year. The content included in this edition has been provided by the respective students and faculties. This isn't the entire collection of all student works, but a colourful window into the various hues from some course-work in Architecture and Design.



**MANIPAL SCHOOL
OF ARCHITECTURE AND PLANNING**
MANIPAL
(A constituent unit of MAHE, Manipal)

Our Vision

Excellence in design education, enable sustainable endeavors for societal well-being.

Our Mission

- Develop core competencies of design and professionalism to address societal and environmental concerns.
- Enable experiential learning and community engagement to create inclusive and sustainable design.
- Provide an international platform for interdisciplinary learning and collaborative research.

Recognitions

- Council of Architecture (CoA), New Delhi
- All India Council of Technical Education, New Delhi

Certifications

- ISO 9001:2008 ISO 4001:2004 certified.

Membership

- Institutional Member, Indian National Trust for Art and Cultural Heritage (INTACH), New Delhi

Accreditations

- National Assessment and Accreditation Council (NAAC), MAHE Grade A++

Message

DIRECTOR

DR. NANDINENI RAMADEVI

Manipal School of Architecture and Planning welcomes every bibliophile with great pleasure and immense pride to the kaleidoscopic world of architectural exploration and innovation, beautifully encapsulated within the pages of our yearbook, "Kaleidoscope 2022-2023", which is a culmination of our students' dedication, creativity, and scholarly pursuits. It is an enormous honor to introduce this year's edition, a treasure trove of creativity, design ingenuity, and the relentless pursuit of architectural excellence.

This yearbook reflects the vibrant tapestry of our academic endeavors, capturing the essence of MSAP's pursuit of knowledge and its dissemination. Within its pages, there is a vibrant spectrum of architectural styles, concepts, and visions, from the abstract to the functional, from the timeless to the cutting-edge showcasing the diversity and innovation of the creative minds behind these designs, who have embraced the challenges of the past year and turned them into opportunities for growth.

The diversity and depth of the contributions within this yearbook are a testament to the multidisciplinary nature of our academic community. The yearbook isn't merely a compilation of student works; it's a testimony to our Institution's commitment to nurturing architects and designers, who not only design structures but also craft the environments in which people live, work, and dream, thus shaping the world around us.

I extend my profound gratitude to all the students who have contributed to this yearbook by pouring their hearts and souls into their work and to the faculty who have provided guidance and inspiration. The collective efforts have produced a kaleidoscope of ideas that will continue to inspire and shape the future of architecture and design.

JOINT DIRECTOR

DR. PRADEEP KINI

I'm delighted to introduce '*Kaleidoscope*', an e-book which provides a glimpse of some of the exemplary studio works over the last year of Architecture and Design community of Manipal School of Architecture and Planning comprising its talented staff, creative students and notable alumni.

The magazine has highlighted our commitment to promote globally competitive undergraduate, post graduate and PhD programs that support intellectual growth and acquisition of new skills to make industry ready graduates while developing core competencies to address societal and environmental needs.

MSAP, MAHE is a diverse learner centric campus environment and infrastructure that facilitates creativity, research and cognitive thinking across all facets of building design and construction while enabling experiential learning and community engagement to create sustainable communities. The focus is also to facilitate partnerships that provide an international platform for interdisciplinary learning and collaborative research. These collaborations drive innovation and enrich education while serving the needs of the architecture, design, engineering and construction industry.

We appreciate the hard work and efforts of the entire Repository Team towards collection and congratulate them for this compilation lead by Ar. Nikhil S Kohale and Aiswarya Ajith, supported by Komal Jaiswal along with the student team of Siddhi Manocha, K Sarvesh, Harishbala, Anushka Singh in their efforts to come out with this edition of book which showcases the spectrum of academic works at MSAP.



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Semester I (11)

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Art & Design Fundamentals - I
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BACHELOR OF DESIGN
(INTERIOR DESIGN)
Undergraduate Program

Bachelor of Design (Interior Design)
Undergraduate Program

Year

1

Department of Design

DOD 1101 Interior Design Fundamentals - I

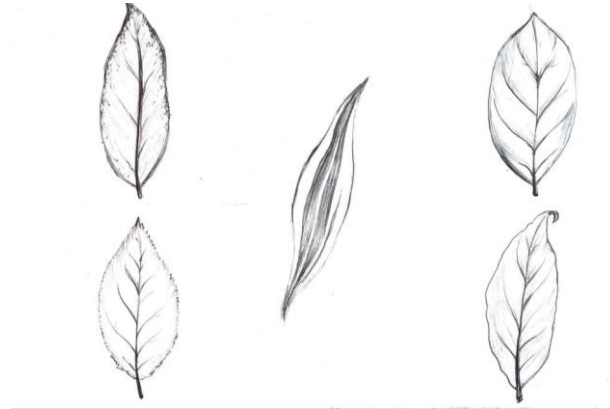
SKETCHES

COURSE OBJECTIVES:

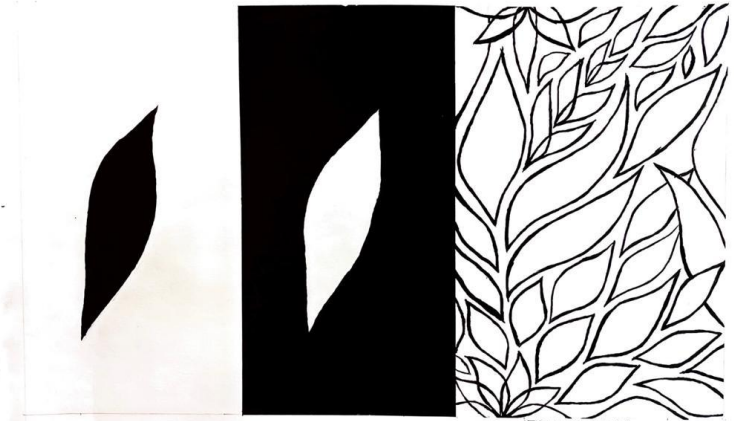
The course provides the foundation for understanding of design process, principles and elements through various creative exercises and orients students towards innovative thinking through creative problem-solving exercises

PROJECT BRIEF:

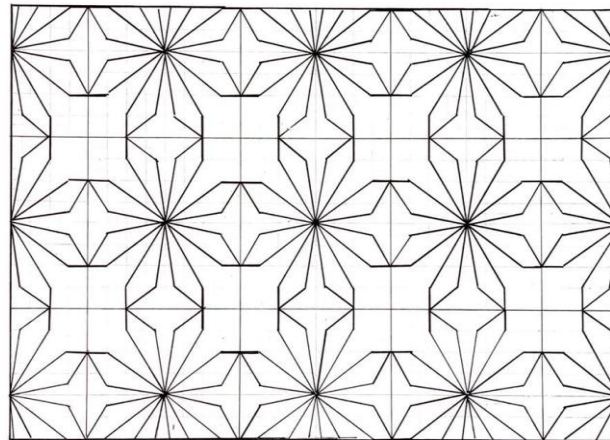
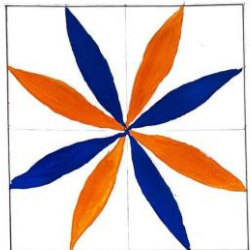
Principles of design and Gestalts laws connecting of different shapes to build intricate patterns choosing different color schemes for contrasts creating a visual balance and understanding of client interests, necessities and occupation to design the space accordingly.



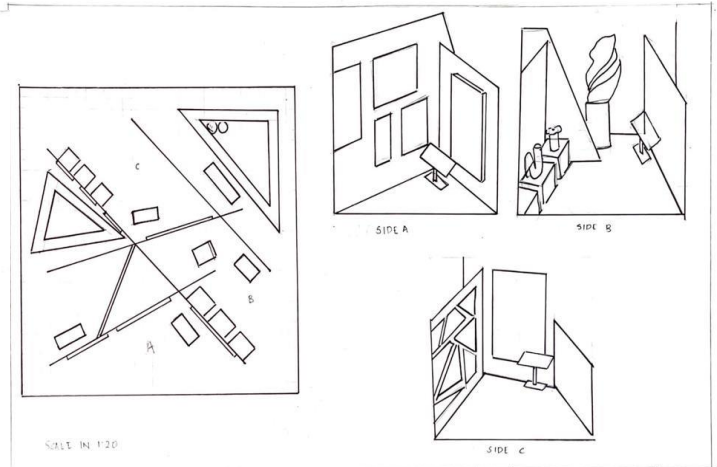
Observation



Visual perception



Design principles



Construct to de construct

STUDENT: FIDHA MARIYAM (224212016)
FACULTY: TEJASWINI BEDEKAR

DOD 1101 Interior Design Fundamentals - I

DESIGN

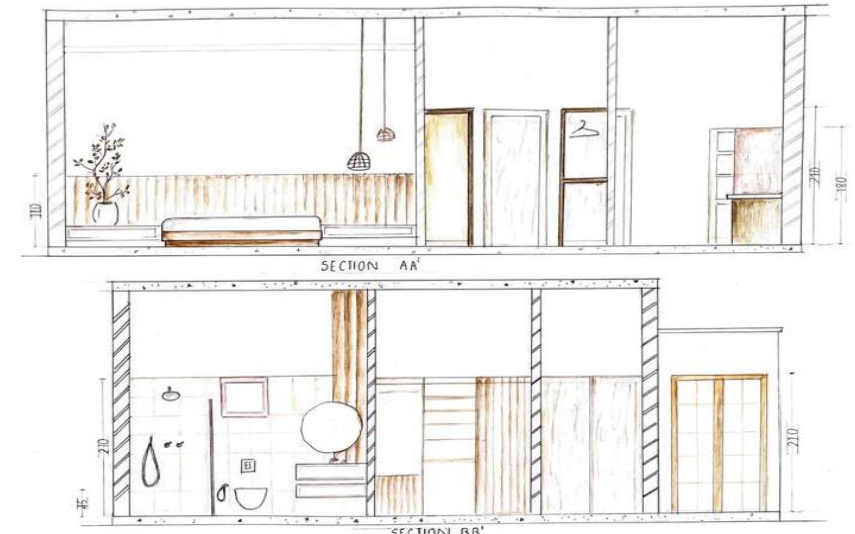


Furniture Plan

STUDENT: FIDHA MARIYAM (224212016)
 FACULTY: TEJASWINI BEDEKAR



Concept and Mood Board



Sections

DOD 1103 Art & Design Fundamentals - I

SKETCHES

COURSE OBJECTIVES:

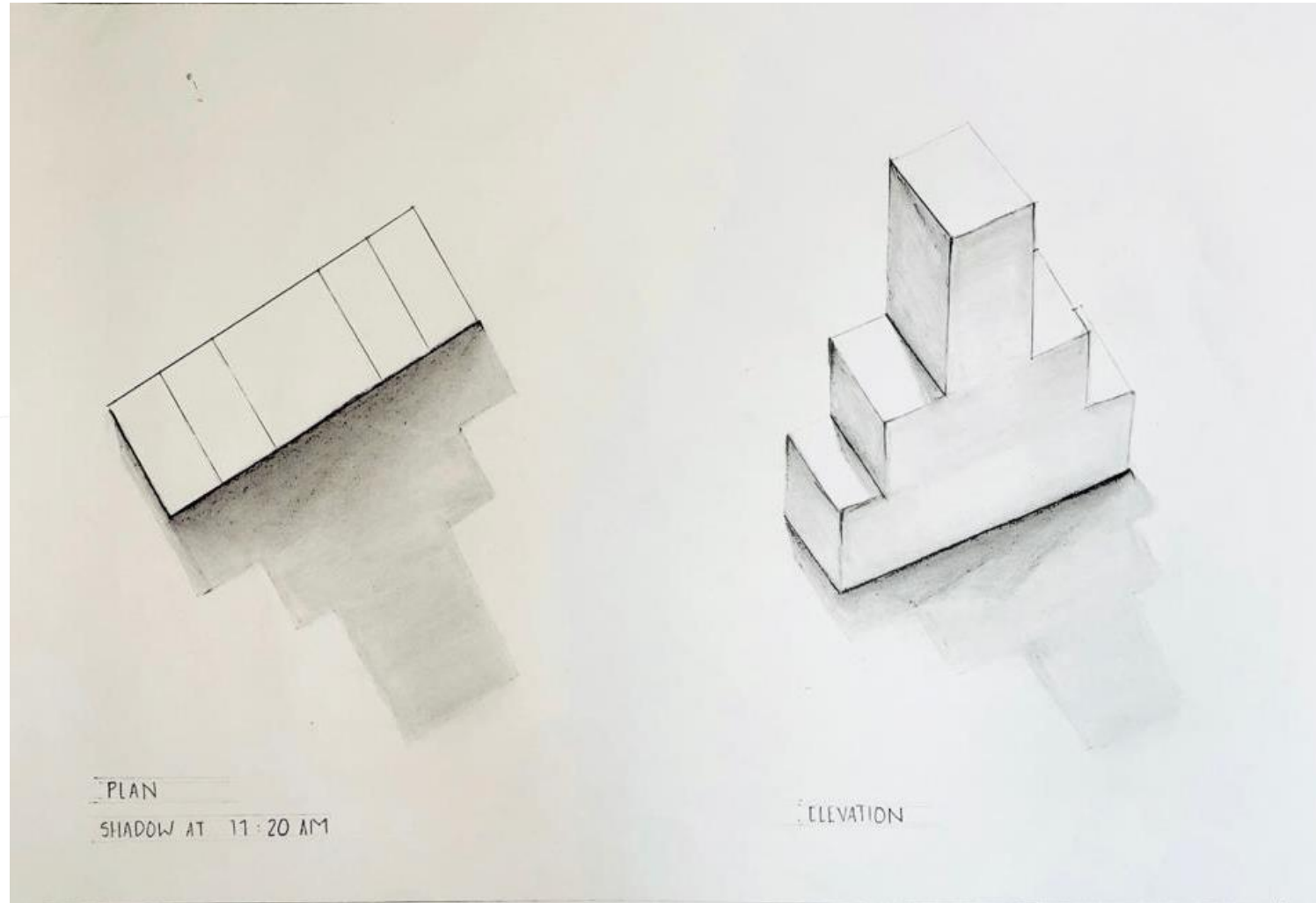
The course offers knowledge and experience about the fundamentals of drawing and rendering techniques. It develops the appropriate skills for graphical representation to facilitate effective visual communication.

PROJECT BRIEF:

Introduction to lettering and typography, colour theory, rendering techniques and basics of one point and two point perspectives, and understanding of the light and shadows falling on an object.

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

BOOK



STUDENT: FIDHA MARIYAM (224212016)
FACULTY: KRANTI SATARDEKAR

3D and Sociography

DOD 1107 History of Word Art & Interior Design

BROCHURE & CULTURAL MAPPING

COURSE OBJECTIVES:

Explore traditional art forms, design elements, evolution of furniture styles, decorative elements and motifs through history across various cultures around the world. Creates understanding of social and cultural dimensions to interior design.

PROJECT BRIEF:

The brochure helps you to understand the evolution of ancient world (Ancient Egypt, Greek & Roman until early Christianity)
Cultural mapping give you glance of Japan from 536 CE – 2022 (Evolution of architectures, arts & interior).

BROCHURE



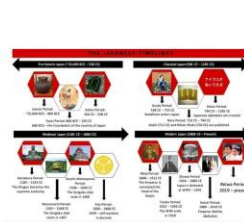
CULTURAL MAPPING- JAPAN



MOUNT FUJI

CLIMATE

TIMELINE



ARCHITECTURE



ART



INTERIOR



THE CHABUDAI



THE ZAISU



SAKURA



TATAMI FLOORS



SHODO



SHOJI

MOOD BOARD



STUDENT: KHUSHI C ACHARYA (224212020)
FACULTY: KRANTI L SATARDEKAR, AKSHAYA M R

Pen and Charcoal Rendering

DOD 1104 Art & Design Fundamentals - II

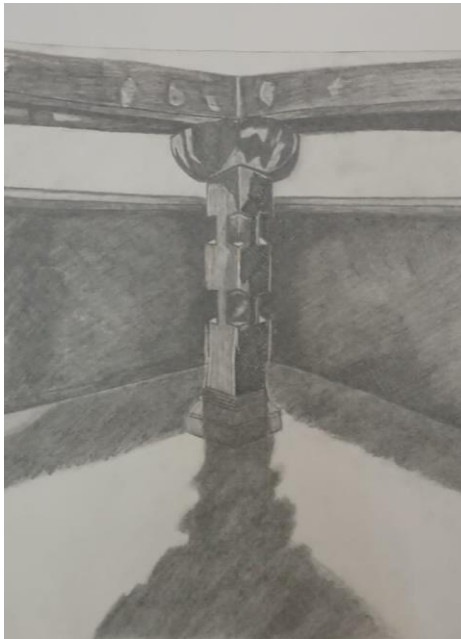
SKETCHES

COURSE OBJECTIVES:

Learn to understand the perspective of an object or a space. Improving the rendering techniques and understand the concept of light and shadow through site visits and live sketching.

PROJECT BRIEF:

Knowledge and experience about drawings and representation techniques of complex objects and spaces.



STUDENT: AKSHARA C VENUGOPAL (224212010)

FACULTY: KRANTI L SATARDEKAR, SHUBHAM JAISWAL, GANESH URALA

Pen and Charcoal Rendering

DOD 1104 Art & Design Fundamentals - II

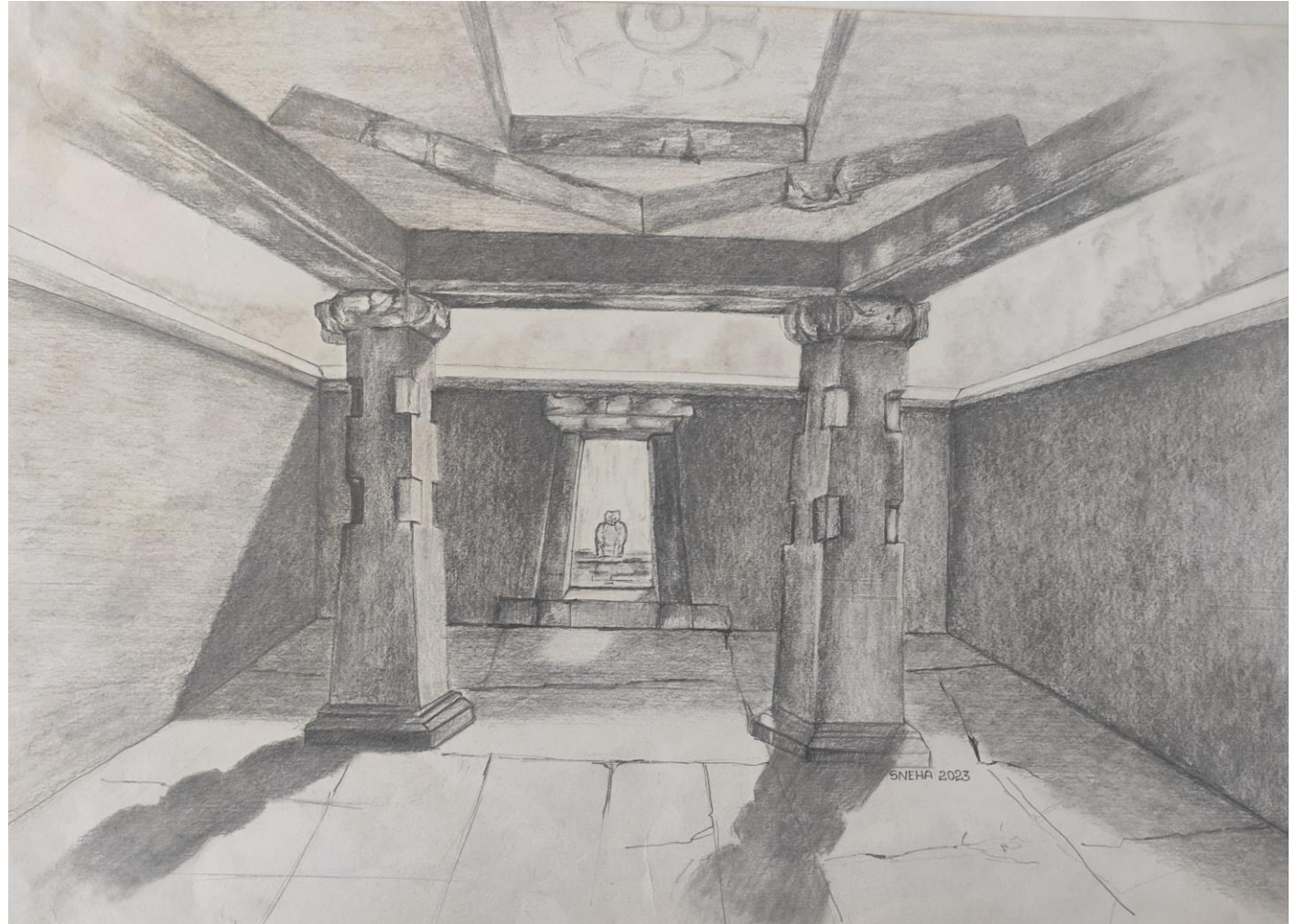
SKETCHES

COURSE OBJECTIVES:

Learn to understand the perspective of an object or a space. Improving the rendering techniques and understand the concept of light and shadow through site visits and live sketching.

PROJECT BRIEF:

Knowledge and experience about drawings and representation techniques of complex objects and spaces.



STUDENT: AKSHARA C VENUGOPAL (224212010)

FACULTY: KRANTI L SATARDEKAR, SHUBHAM JAISWAL, GANESH URALA

Pen and Charcoal Rendering

DOD 1104 Art & Design Fundamentals - II

SKETCHES



STUDENT: AKSHARA C VENUGOPAL (224212010)
FACULTY: KRANTI L SATARDEKAR, SHUBHAM JAISWAL, GANESH URALA

Mix-Media Rendering

DOD 1110 Digital Modelling

3D MODELS



3D Modelling



STUDENT: FIDHA MARIYAM (224212016)
FACULTY: ROHIT KUMAR

Bachelor of Design (Interior Design)
Undergraduate Program

Year

2

Department of Design

DOD 2101 Interior Design - Residential

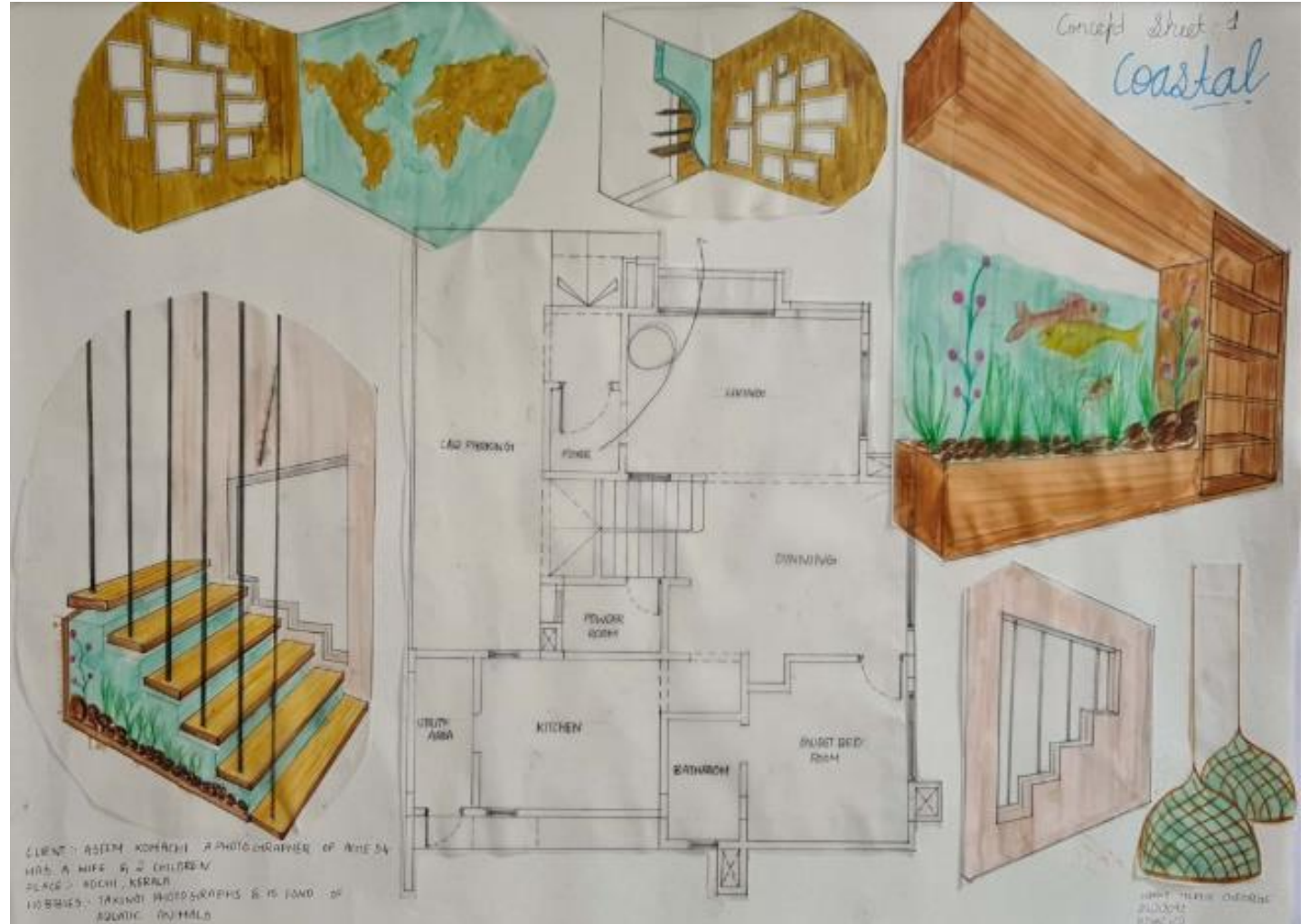
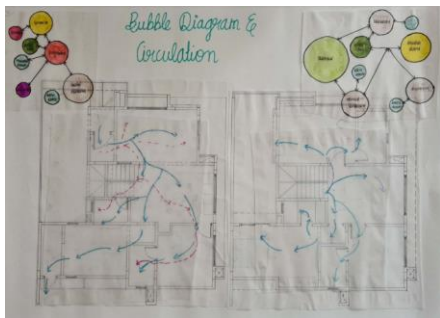
RESIDENCE

COURSE OBJECTIVES:

To be able to understand the various factors that go into designing an ideal residence based on the user's personality and preferences along with comfort and aesthetic appeal.

PROJECT BRIEF:

Design project of a 3 to 4 BHK Residence of area 200-300 sqm.



STUDENT: HANNA MERIN GEORGE (214212092)

FACULTY: HARITHA M K, AHWARYA CHAUHAN, DANNY PINTO, LINDEN PATROA

DOD 2105 Interior Services

SKETCHES

COURSE OBJECTIVES:

To impart knowledge required for understanding the building services of water supply, sanitation, plumbing and their integration with architectural interior designs. To develop the knowledge and skills required for understanding the mechanical services like fire-fighting and HVAC (introduction to concept) in buildings and their integration with architectural interior design.

PLUMBING AND DRAINAGE



Washroom plumbing system
There is water and pipe drain pipe (100mm) and vent pipe (50mm) for foul smell.

Inspection chamber and Gully trap

The minimum distance between two inspection chambers is 30m (30m x 600mm).



The water is collected through the drain and passed for the treatment. Storm size (100mm dia).



Pump room with generator

The storm water-sullage, rain water and water from various sources are collected in here and then it is sent to water treatment plant for further treatment.

FIRE SAFETY

FIRE HYDRANT SYSTEM

Fire safety audit is conducted in the form of a building to assess the fire safety standards. It is used to regulate the pressure of the water in well as turn of the water sprinkler system when fire is out.

FIRE SAFETY PANEL

The fire safety panel helps to show where the alarm has been raised and search area is under danger.

EVACUATION

During the fire, the fire must be used and evacuated through emergency exit door. There is a sign for fire safety and fire safety equipment.

SPRINKLER SYSTEM

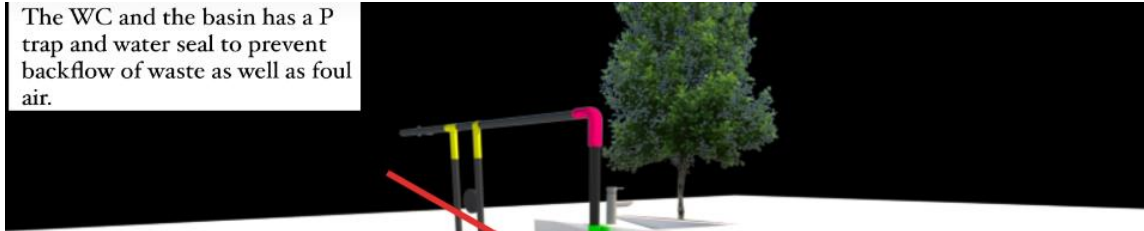
Class A fire retardant is used in the sprinkler system. The system is activated when the temperature of the fire reaches 68 degrees Celsius. The system sprays water to a distance of 10m to 15m. The distance between two sprinklers is 1.8m to cover the entire area.

FIRE EXTINGUISHER

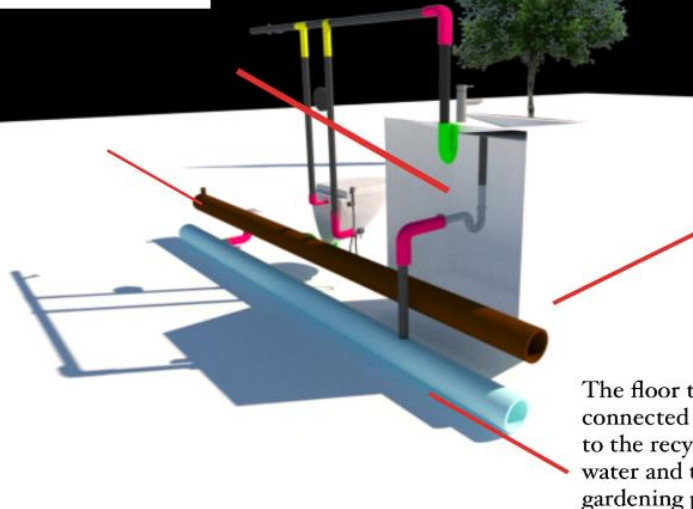
The fire extinguisher is used to fight fire. It is used for class A, B, C and D fire. The fire hose is 10m long and has a pressure of 1.5 bar. The fire hose is used to fight fire.

FIRE HOSE

The fire hose is 10m long and has a pressure of 1.5 bar. The fire hose is used to fight fire.



The WC and the basin has a P trap and water seal to prevent backflow of waste as well as foul air.



The WC is connected to a separate drain pipe which has a vent pipe to vent out foul air, this pipe goes to the drainage. It is black water.

The floor trap and washbasin drain pipe connected to one drain pipe, which will go to the recycling plant which then treats water and then can be reused for farming, gardening purposes.

What Is a Municipal Water System?
A municipal water system is a public water supply network that includes a municipal water treatment plant, storage facilities like water tanks, towers, and reservoirs, and a water pipe network for distribution of treated water to residential and commercial customers.



STUDENT: VAISHNOVI P VALKE (214212002)
FACULTY: GARIMA SINGH

DOD 2102 Interior Design Commercial

AJIO BUILDING DESIGN

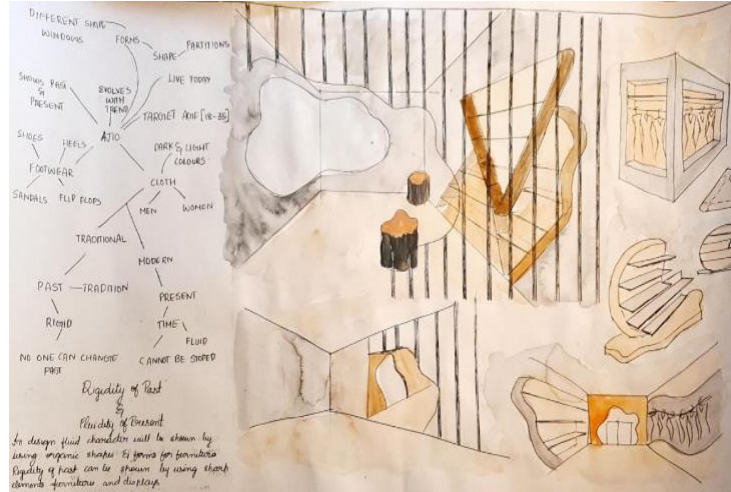
COURSE OBJECTIVES:

Understand different spaces under commercial design such as retail, boutiques, restaurants, etc. Also to understand Anthropometry & ergonomics inside a given space. To understand planning aspects, color schemes & furniture details, etc.. Also, the study of material & and surface finishes required for commercial settings

PROJECT BRIEF:

AJIO BUILDING DESIGN

Designing a building for AJIO with two floors. With parking spaces available in the basement and front of the shop. The store will have 3 entrances from front, side & basement. The main product of AJIO is clothes which include traditional and modern for both men and women. The store is designed based on the concept "RIGIDITY OF PAST & FLUIDITY OF PRESENT" in which rigidity of the past means the tradition which is our past cannot be changed it is rigid same way fluidity of the present means the modern style which keeps of changing with time which is like fluid which cannot be stopped



DESIGN BRIEF

BUILDING TYPOLOGY :- RETAIL SHOP
SITE AREA :- 608 m sq.
BUILT UP AREAS :- 510 m sq.
BRAND :- AJIO
LOCATION :- KARKALA
FOOT FALL :- 20 - 25
WORK FLOW :- EMPLOYEES :- 8 - 10
STAFF :- 3-4
STAFF HOURS :- 9am - 10 pm
RETAIL HOURS :- 11am - 10pm

AREA PROGRAMMING

FUNCTION	NO. OF PEOPLE / ACTIVITY	PRIMARY CASE (sq. m)	SECONDARY CASE (sq. m)	INTERMEDIATE CASE (sq. m)	TOTAL AREA (sq. m)	PERCENTAGE (%)
ENTRANCE	4	3.76	6.2	8.3	18.3	3.6%
DISPLAY UNITS	2	4.0	5.4	8.5	17.9	3.5%
STAIRCASE	1	14.66	14.66	14.66	44.0	8.6%
WASHROOM	4	2.84	5.1	8.7	16.6	3.3%
STORAGE	1	1.65	9.8	10.4	21.8	4.3%
ADMIN OFFICE	3	2.24	6.84	9.0	18.1	3.6%
STAFF ROOM	1	1.35	4.1	5.4	10.8	2.1%
RECEPTION	1	41.0	100.0	141.0	282.0	55.5%
TOTAL					510.0	100%

BUBBLE DIAGRAM

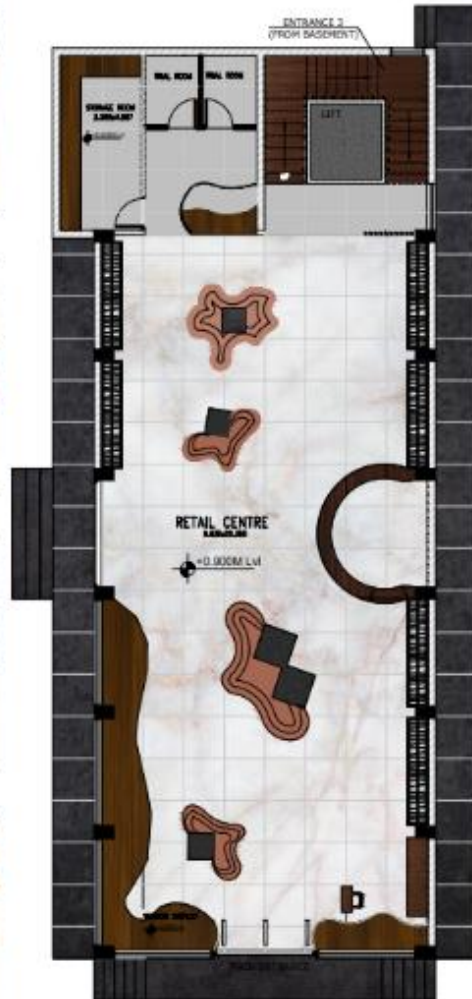
STUDENT: HANNA MERIN GEORGE(214212092)
 FACULTY: AKSHAYA MR

Concept

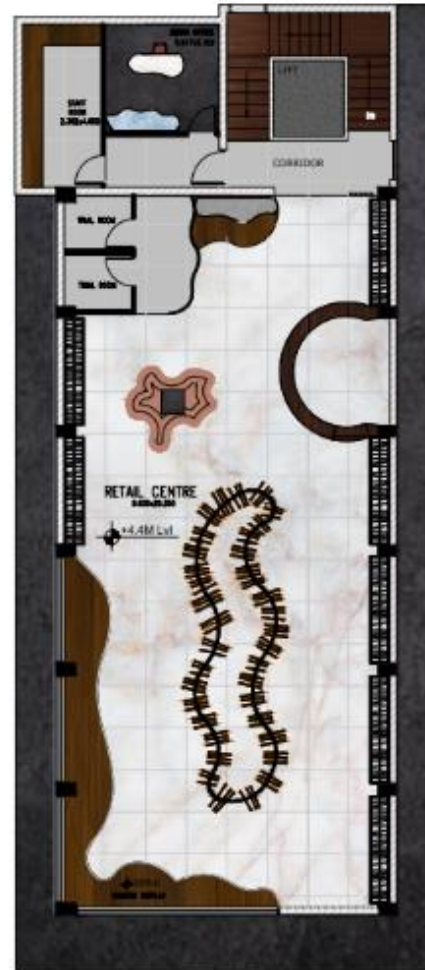
Mood Board, Design Brief, Adjacency Mapping, Area Programming & Bubble Diagram

DOD 2102 Interior Design Commercial

AJIO BUILDING DESIGN



GROUND FLOOR



FIRST FLOOR

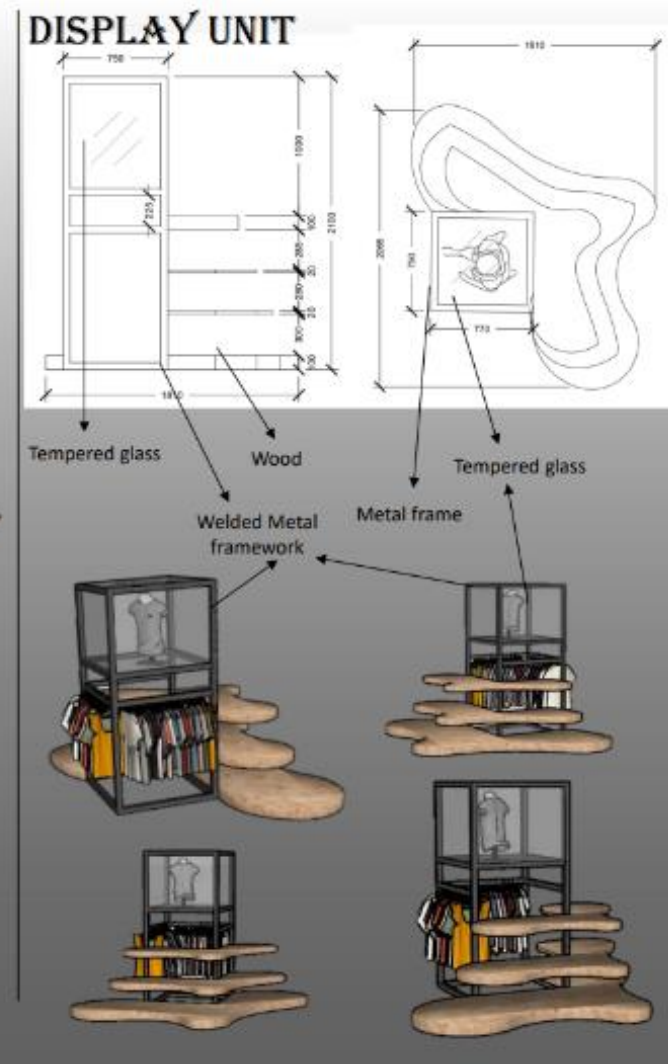
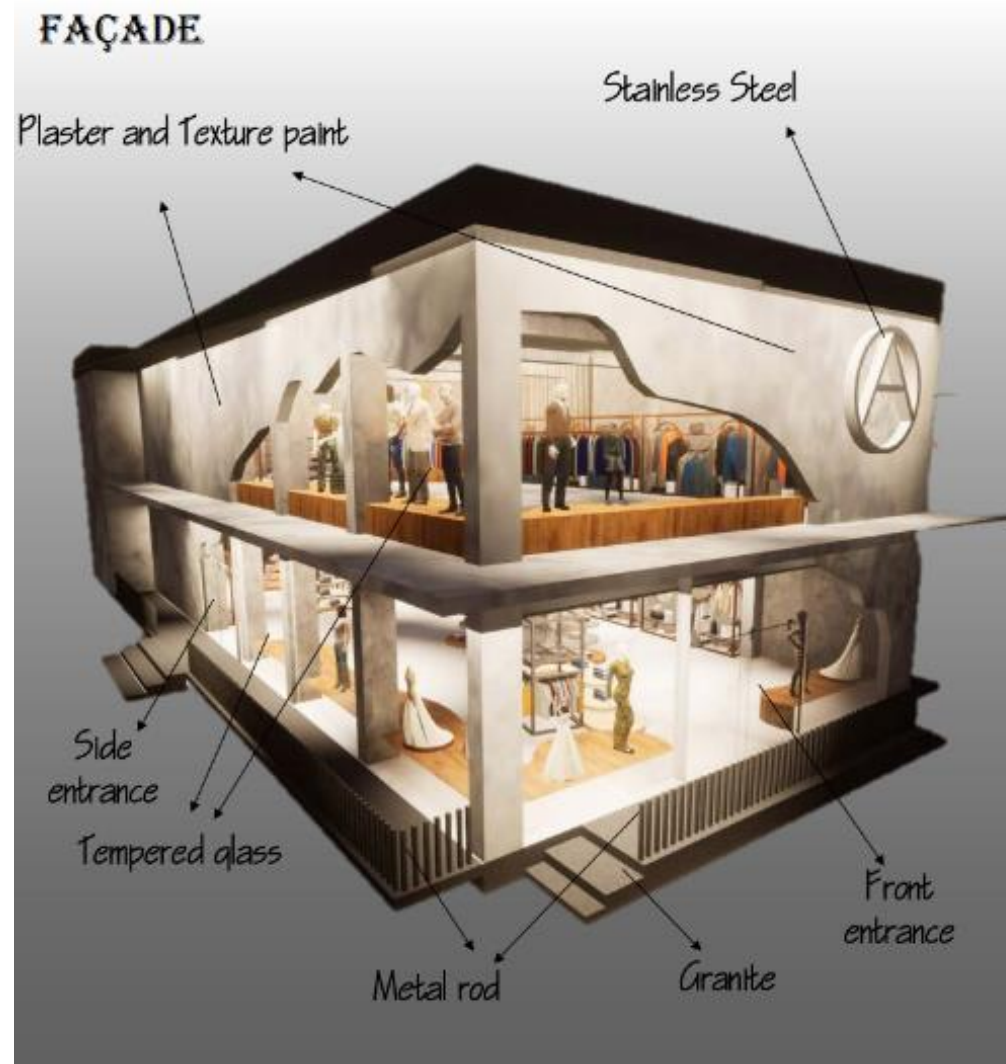


STUDENT: HANNA MERIN GEORGE(214212092)
FACULTY: AKSHAYA MR

Zoning, Circulation & Furniture Layout

DOD 2102 Interior Design Commercial

AJIO BUILDING DESIGN



STUDENT: HANNA MERIN GEORGE (214212092)

FACULTY: AKSHAYA MR

Façade Details & Physical Model

Bachelor of Design (Interior Design)
Undergraduate Program

Year

3

Department of Design

DOD 3101 Interior Design – Health Facilities

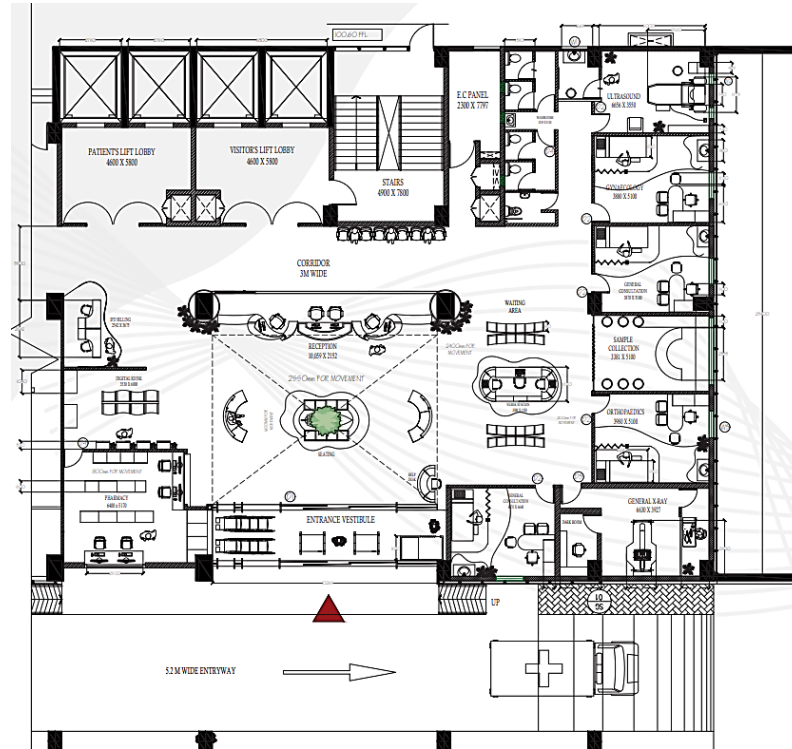
HOSPITAL INTERIORS

COURSE OBJECTIVES:

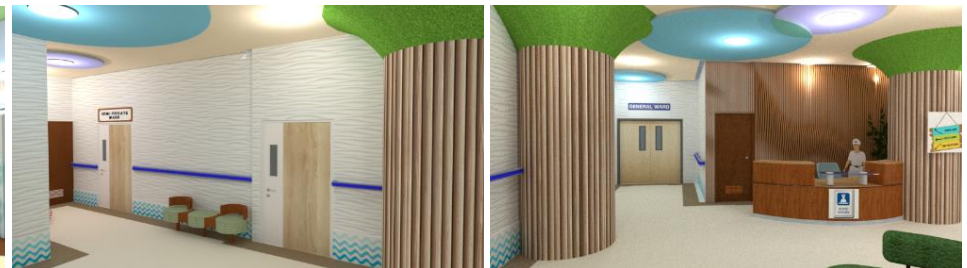
This course introduces to the healthcare design for hospitals and healthcare institutions by understanding the basic spatial arrangement at micro level. Emphasis is placed on design development, space planning, furniture requirement, healing garden etc. in addition to exclusive furnishings and other technical aspects requires for user comfort.

PROJECT BRIEF:

This project was to design a hospital space consisting of the OPD and IPD departments. Parts of the ground and first floor were designed and based on the Typology, design and material considerations were made. The concept adopted was, "Walk in the Islands". This makes us think of various islandic elements and the sensory effects attached with them, such as the sound of the waves, the bright lights from the sun and the sand, tints and shades of Greens and Browns from the island land, which tend to have a healing effect on the people. The aim was to create a calm, rejuvenating and a healing space that produces a unique experience along with aesthetical elements.



Plan



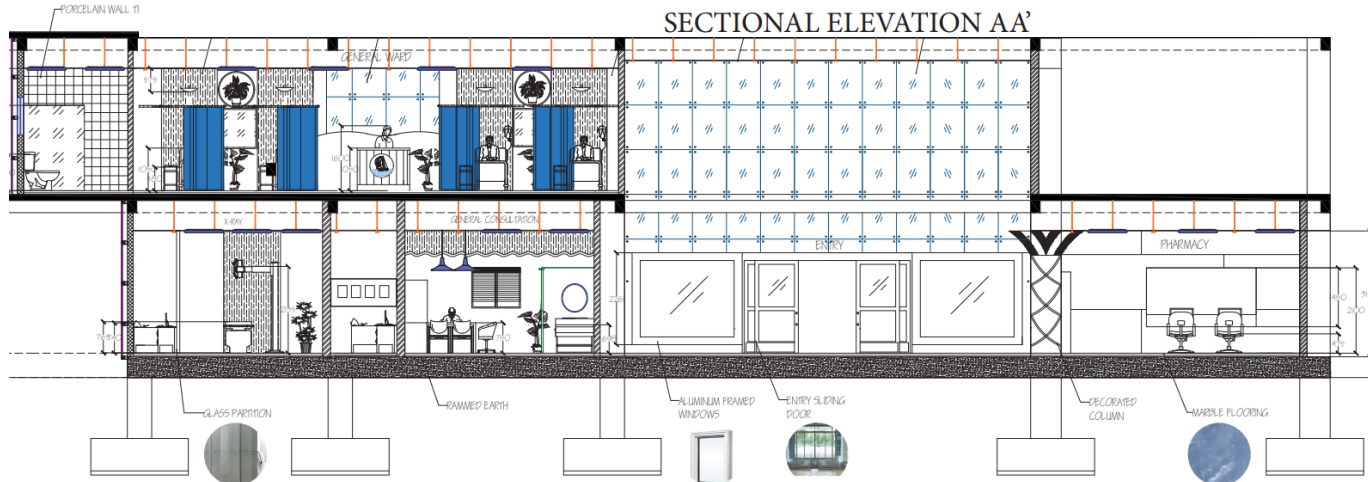
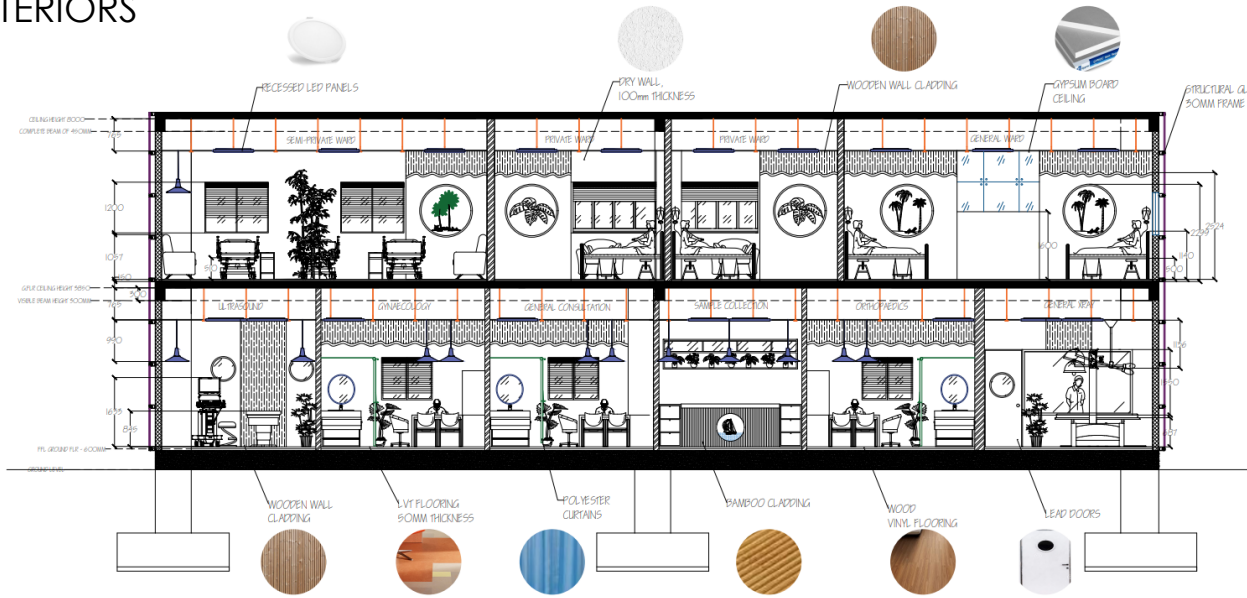
Views

STUDENT: VAISHNAVI GURURAJ (204212003)

FACULTY: AKSHAYA M R

DOD 3101 Interior Design – Health Facilities

HOSPITAL INTERIORS



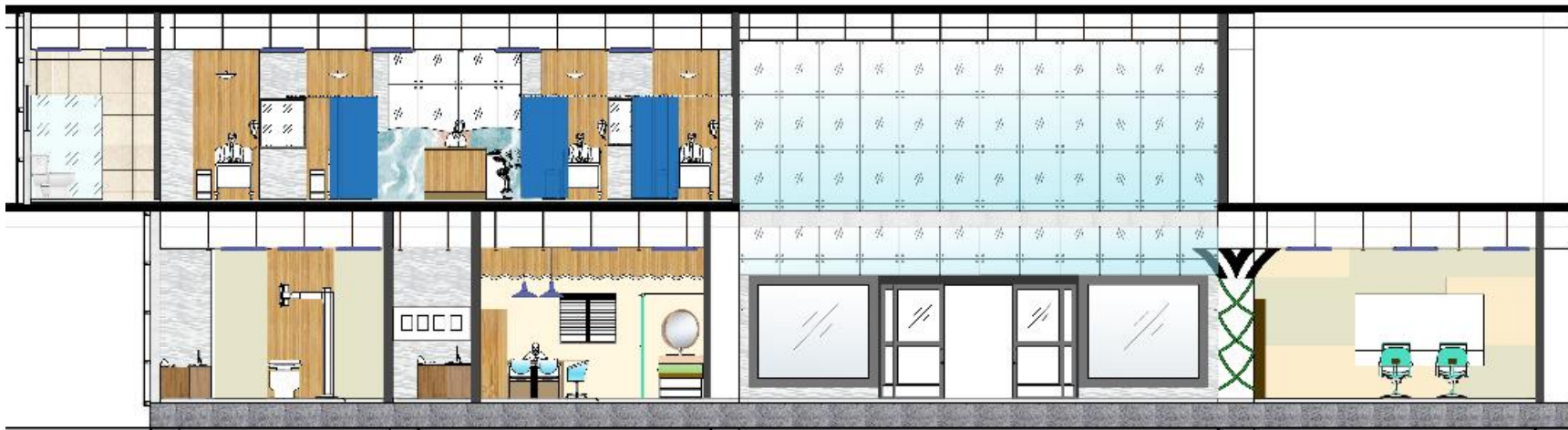
SECTIONAL ELEVATION BB'

STUDENT: VAISHNAVI GURURAJ (204212003)
 FACULTY: AKSHAYA M R

Views

DOD 3101 Interior Design – Health Facilities

HOSPITAL INTERIORS



STUDENT: VAISHNAVI GURURAJ (204212003)

FACULTY: AKSHAYA M R

Views

DOD 3103 Landscape Design

ALICE IN WONDERLAND : LANDSCAPE DESIGN FOR SCHOOL

COURSE OBJECTIVES:

To introduce landscape design and its significance in interior design and to examine the psychological and sensual effects of plants and how landscape design can amalgamate the same with interior design.

PROJECT BRIEF:

The landscaping in school has been proven to increase the experience and the grades of the students studying in the environment. The importance of land-scaping in a school environment is raising day by day. Join Alice as she chases the White Rabbit and journeys into a topsy-turvy world that gets "curiouser and curiouser" as her fantastical adventures unfold.

SCHOOL LANDSCAPING:

The landscaping in school has been proven to increase the experience and the grades of the students studying in the environment. The importance of landscaping in a school environment is raising day by day



CONCEPTUAL SKETCHES

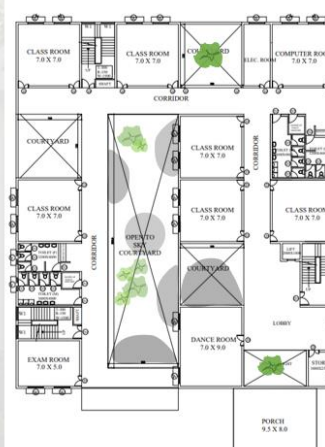


BUILDING FOR LEARNING

SANTRUPTI- A School with Difference

- Location : Mysore, Karnataka, India
- Area : <4000 SQFT
- Climate :Tropical Savanna climate bordering on a hot semi-arid climate
- Age Group : 1-5 (Primary Grade)

ZONING (STORYBOARD)



La Gardenia

Join Alice as she chases the White Rabbit and journeys into a topsy-turvy world that gets "curiouser and curiouser" as her fantastical adventures unfold.

The cluster of rooms share a "courtyard", giving the kid ample open space

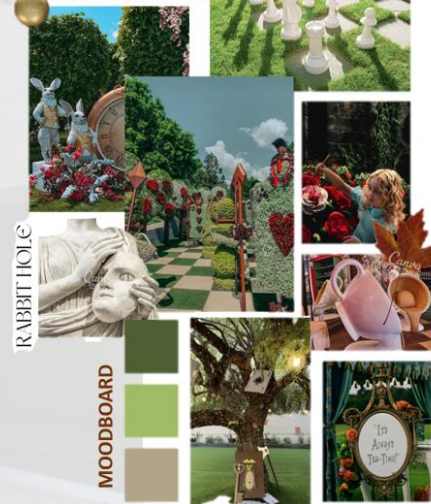
Every classroom looks out into the open courtyard space and provides good breeze. The wall of the building will also have jali partition



Material

Use of material called Breeze Brick which would avoid the air in the room from becoming stale, and allow sunlight to pass through making the room brighter with natural light.

WONDERLAND



RABBIT HOLE

MOODBOARD

STUDENT: MELISA JULIET MATHIAS (204212048)

FACULTY: KRUTIKA AJIT MADKAIKER, HARITHA M K

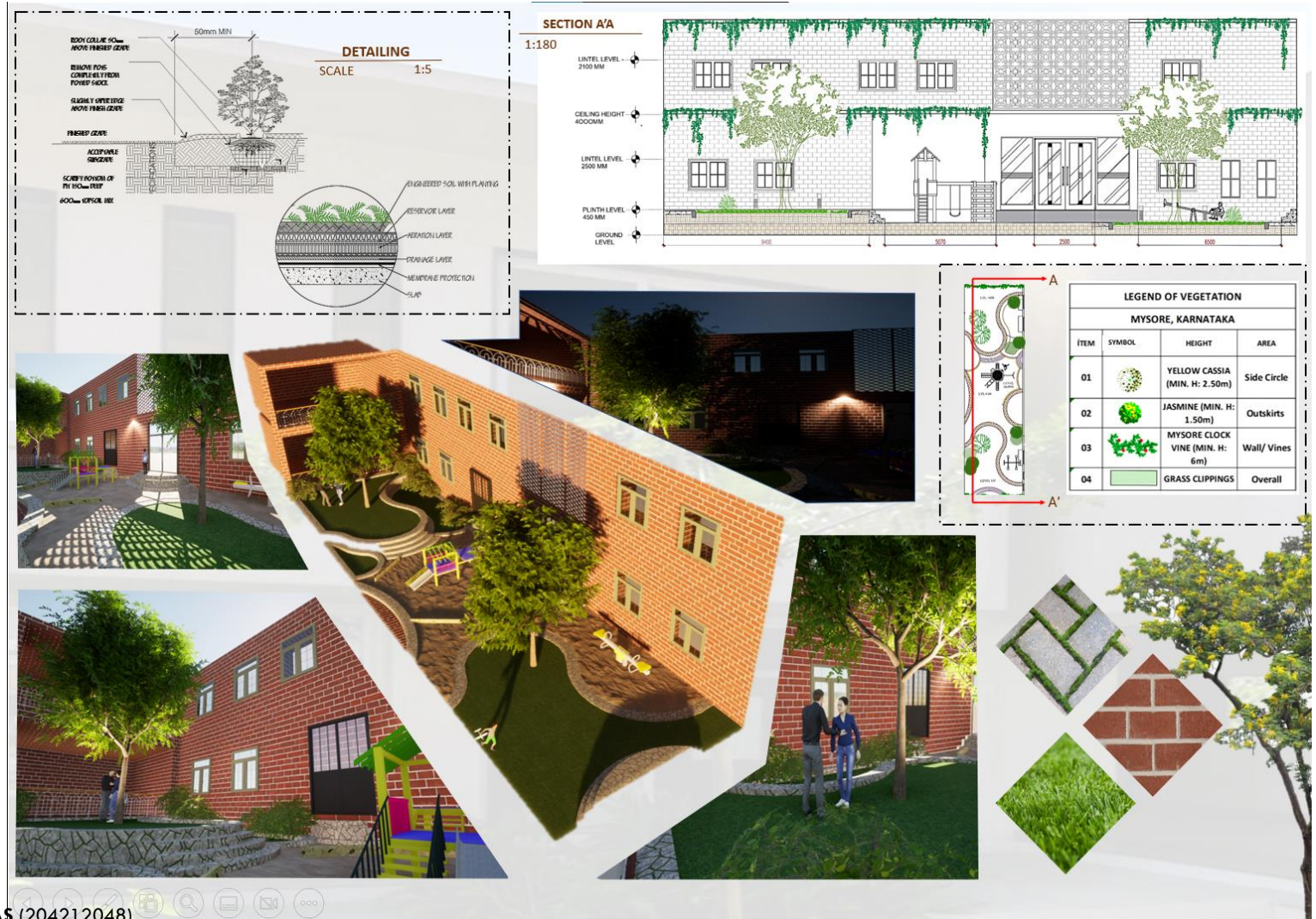
DOD 3103 Landscape Design

ALICE IN WONDERLAND : LANDSCAPE DESIGN FOR SCHOOL



DOD 3103 Landscape Design

ALICE IN WONDERLAND : LANDSCAPE DESIGN FOR SCHOOL



STUDENT: MELISA JULIET MATHIAS (204212048)

FACULTY: KRUTIKA AJIT MADKAIKER, HARITHA M K

DOD 3102 Interior Design - Corporate

GAME DEVELOPMENT OFFICE

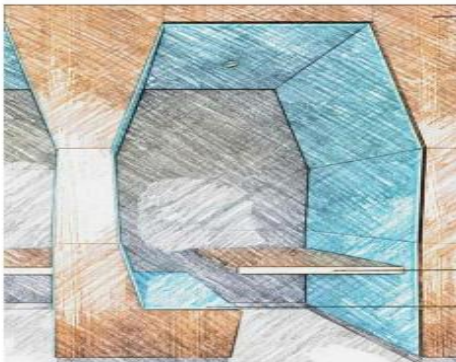
COURSE OBJECTIVES:

To introduce the basics of designing for office interiors integrating the different services and to develop skills required for the same.

PROJECT BRIEF:

CORPORATE INTERIORS

The project was to design a corporate space suitable for a game development office consisting of two levels. Design and material considerations were made based on location, typology uses & functions, and existing services. The concept adopted for the hospital was along the lines of modularity, flexibility, and youth "Kaleidoscope". This concept just by the name makes us think of various dynamic and contrasting elements and their visual effects, such as patterns, symmetry, vibrancy, and flexibility. The aim was to create a fun, happy, and inclusive workspace for the employees.

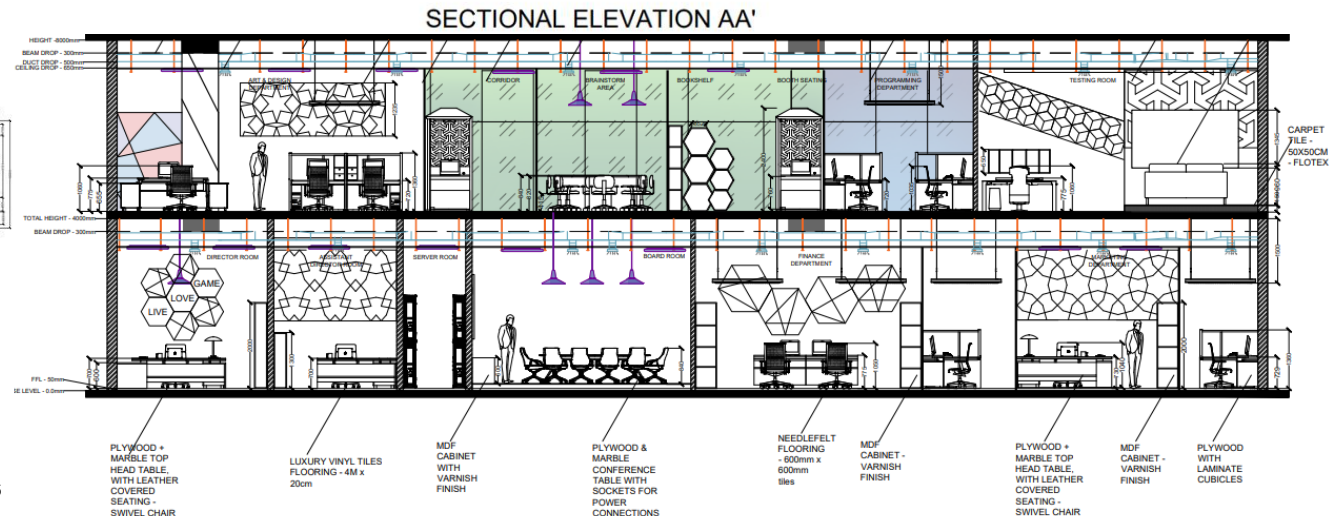
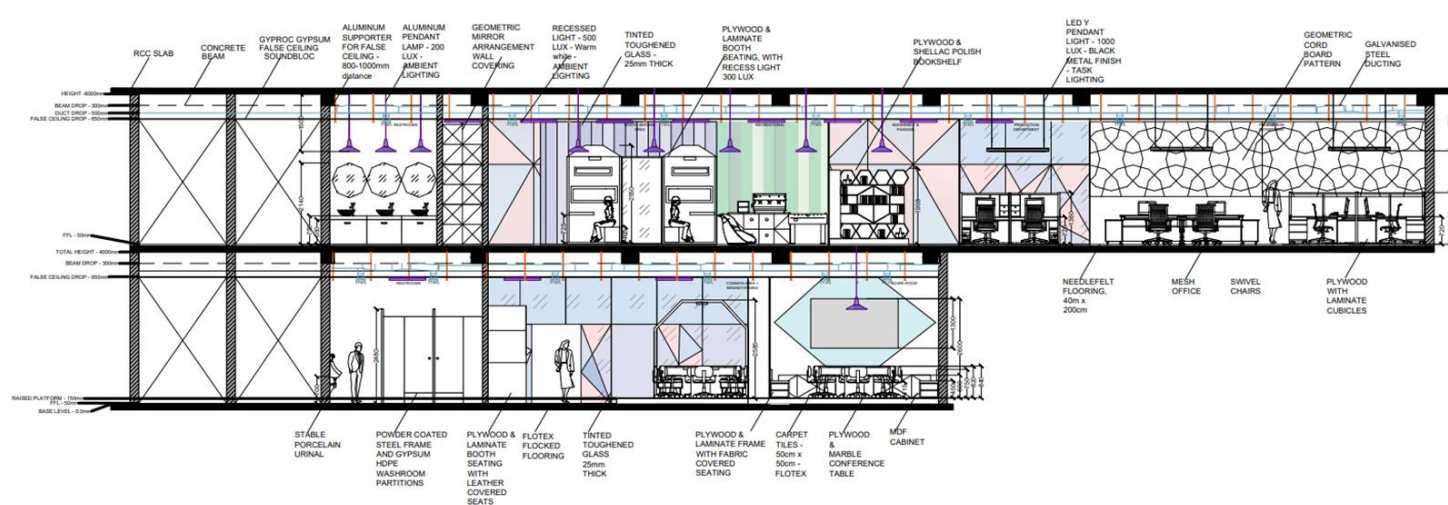
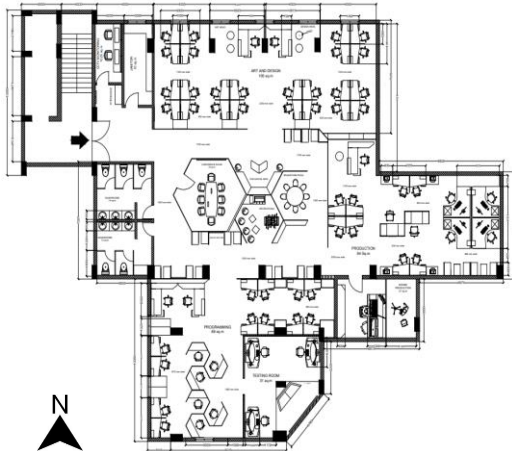
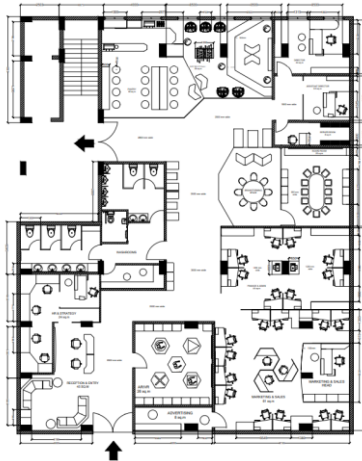


STUDENT: VAISHNAVI G (204212003)
FACULTY: KAILASH M

Concept

DOD 3102 Interior Design - Corporate

GAME DEVELOPMENT OFFICE



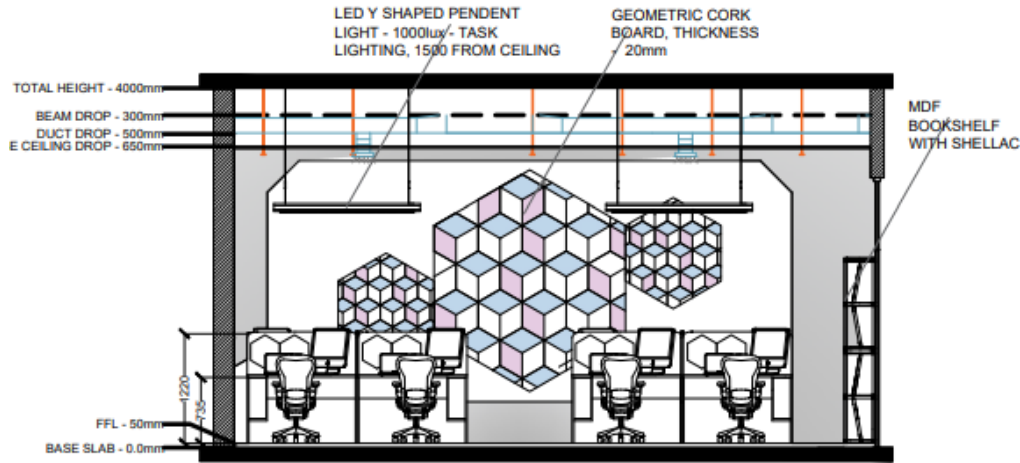
Furniture, electrical, plumbing & flooring layouts

STUDENT: VAISHNAVI G (204212003)
 FACULTY: KAILASH M

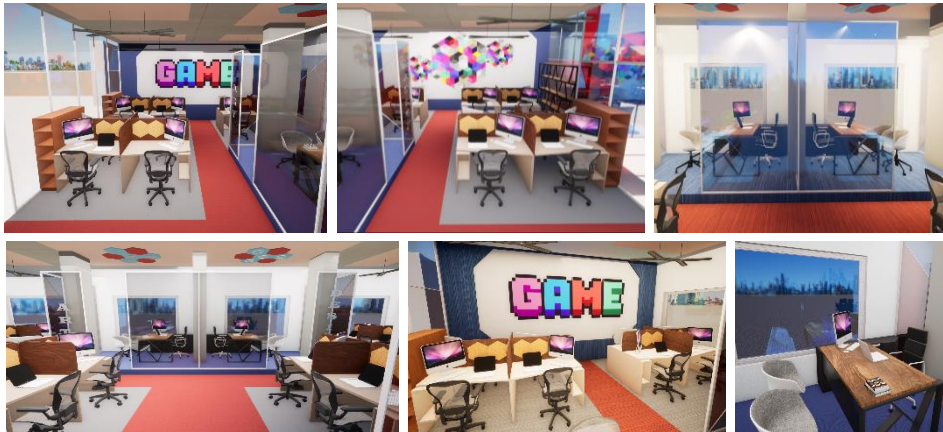
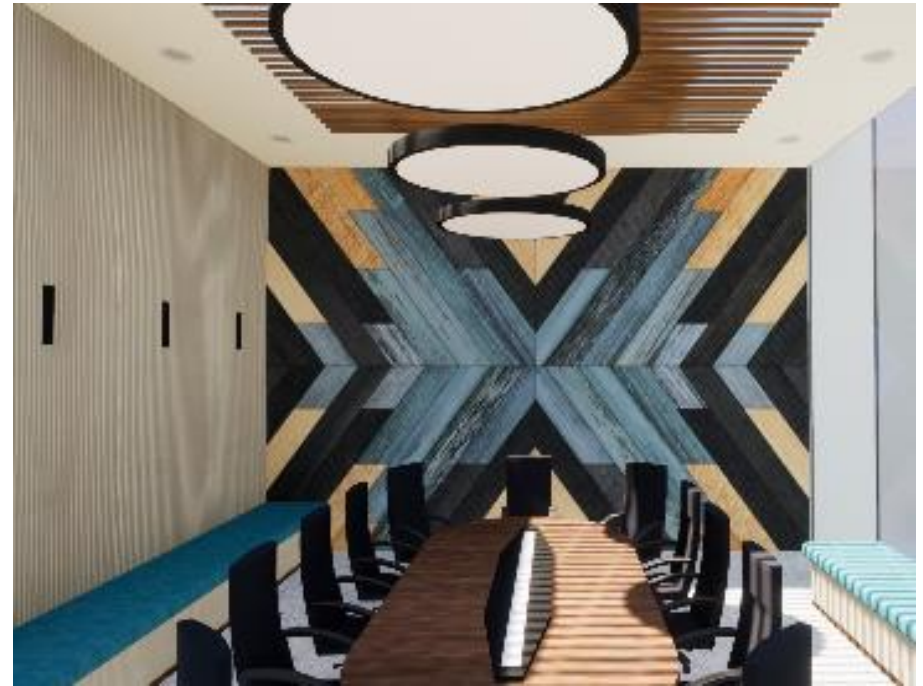
SECTIONAL ELEVATION BB'

DOD 3102 Interior Design - Corporate

GAME DEVELOPMENT OFFICE



SECTIONAL ELEVATION CC'



Board room

STUDENT: VAISHNAVI G (204212003)
 FACULTY: KAILASH M

DOD 3106 Working Drawing

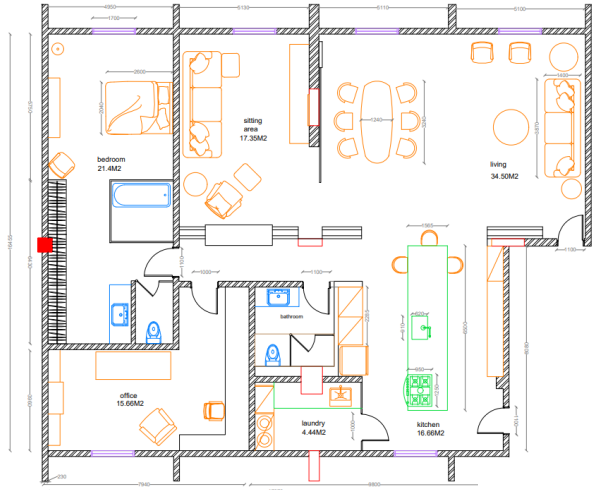
WORKING DRAWINGS

COURSE OBJECTIVES:

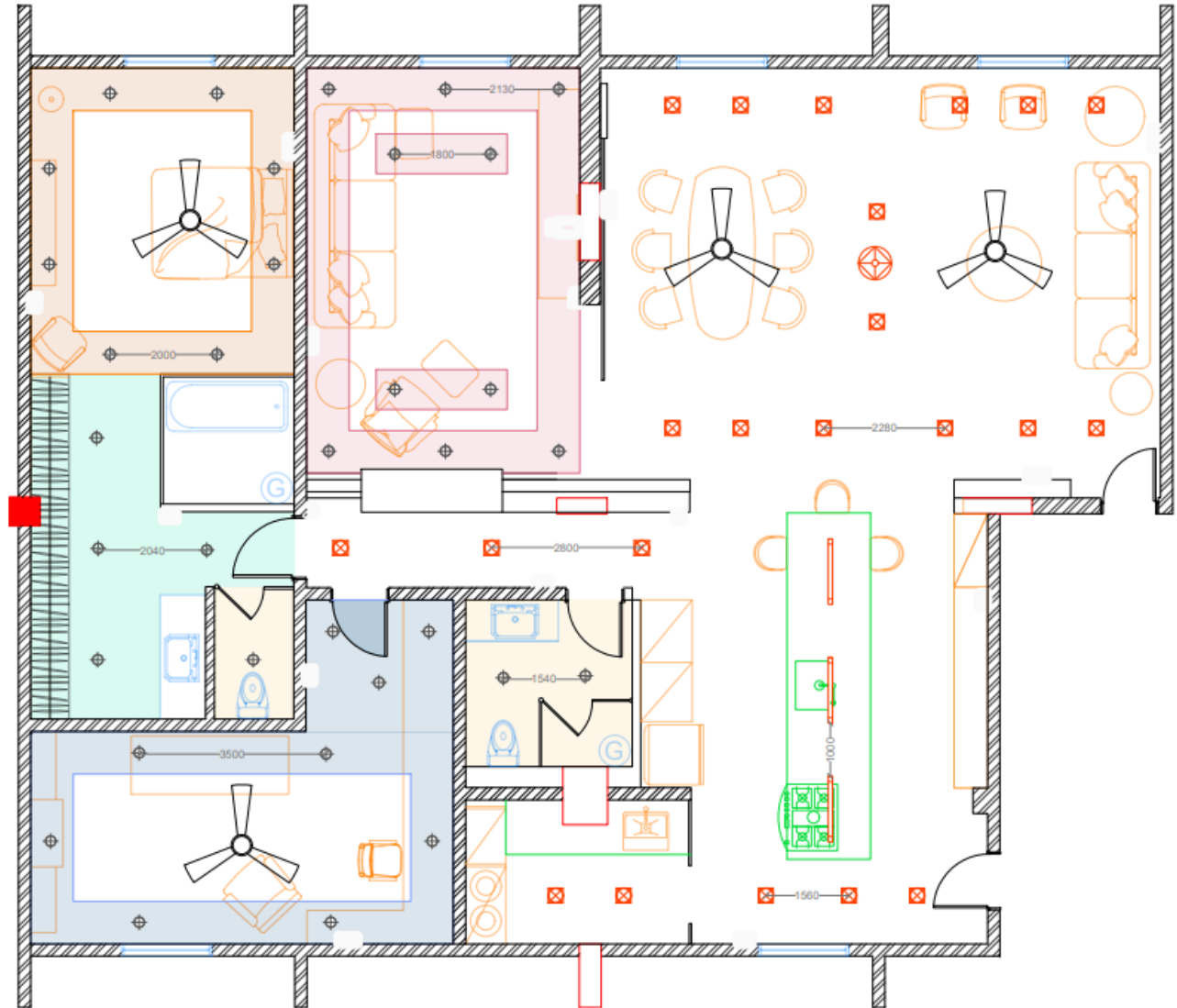
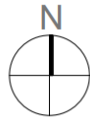
To understand the grammar and technical terms of detailed drawings. Learning to draft and represent various interior and service details.

PROJECT BRIEF:

Working drawings are technical drawings that provide detailed information on plumbing, electrical, flooring, and false ceiling layouts in interior construction and renovation which is important for the builders and constructors to execute the design vision correctly and seamlessly.



Residential Plan



False Ceiling layout

STUDENT: UNNIKRISHNAN G N (204212058)
FACULTY: SRISHTY SARASWAT

DOD3106 Working Drawing

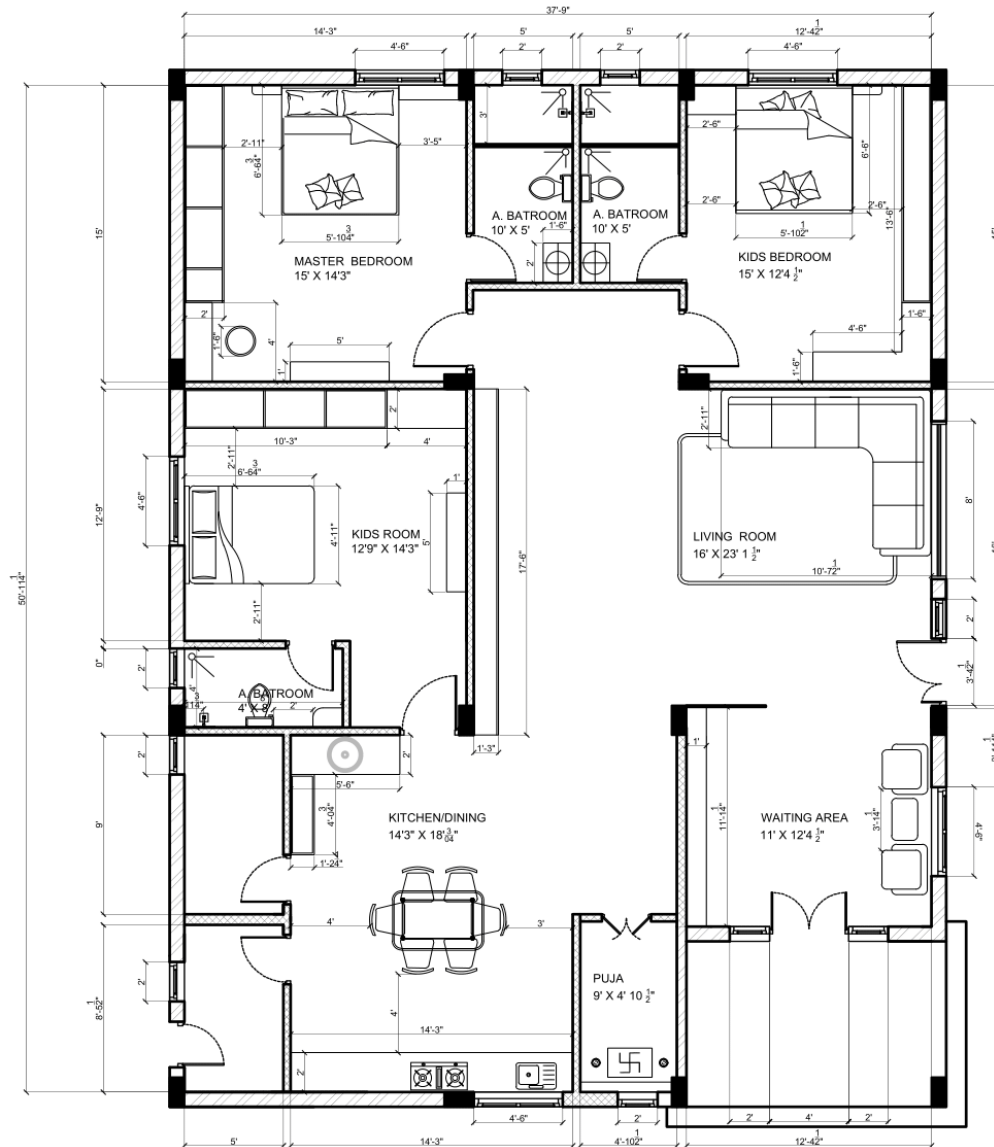
FURNITURE LAYOUT

COURSE OBJECTIVES:

The main objective of the course is to learn the techniques of preparing architectural CAD drawings that are used at the site for the execution of the work making it easier to explain the design work to carpenters and other laborers.

PROJECT BRIEF:

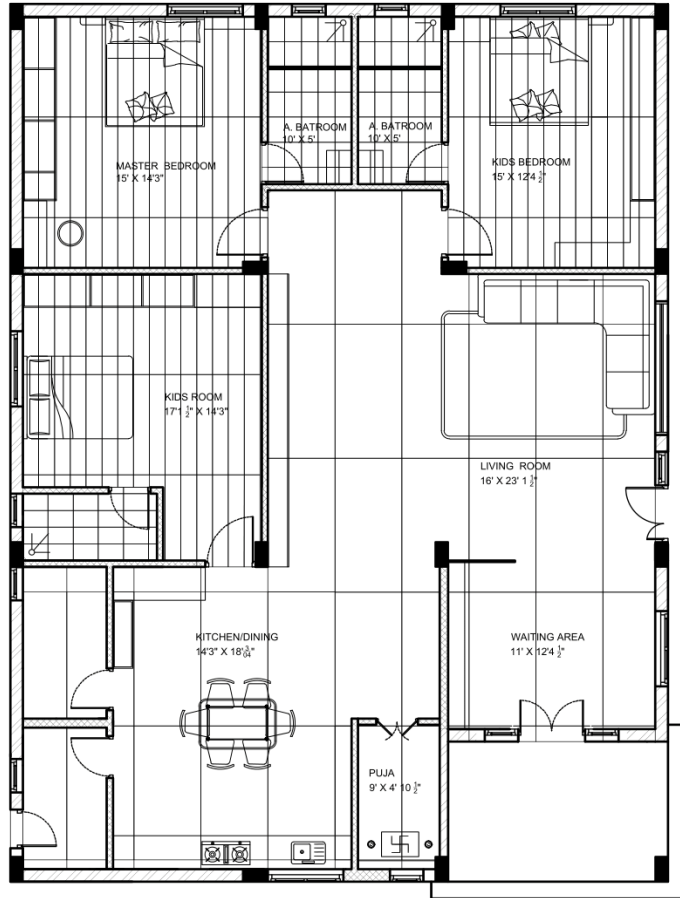
The furniture layout, flooring layout, false ceiling layout and plumbing layout are to be drafted in CAD for a residential space of a minimum 2 BHK with an area of 1200 to 2000 sqft and plot the same with an appropriate legend for each of the drawings.



Furniture Layout

DOD3106 Working Drawing

FLOORING AND FALSE CEILING



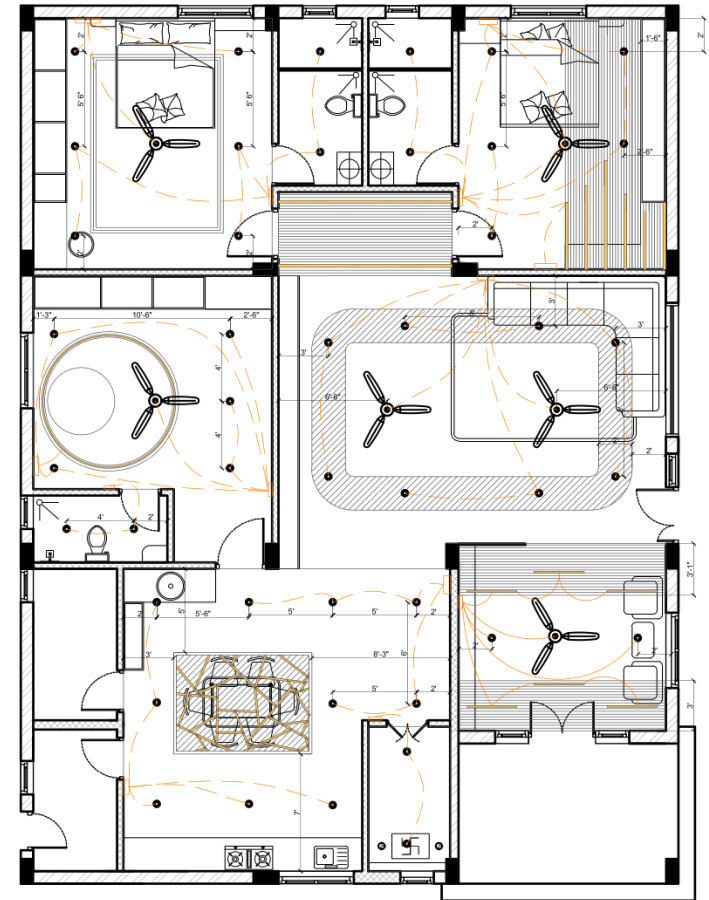
Flooring

S.no	Picture	Name	Space	Material description
1		Eleganza teak ligna veneer	Bedrooms	11 3/4" x 6" matt finish
2		silver river Hardware Italian collection	living room, waiting hall, kitchen, puja	4' x 8' glossy
3		SDG Lithia grey orientbell tiles	bathrooms	1' x 18" matt finish

Flooring – Legend

S.no	Symbol	Name
1		recessed ceiling lights
2		ceiling fan
3		cove lighting
4		switch board
5		PVC louvers
6		polished veneer

False ceiling – Legend



False Ceiling

STUDENT: PAVAN KUMAR MACHA (20421 2026)
 FACULTY: SRISHTY SARASWAT

DOD 4001 Advanced Computer Graphics - VI

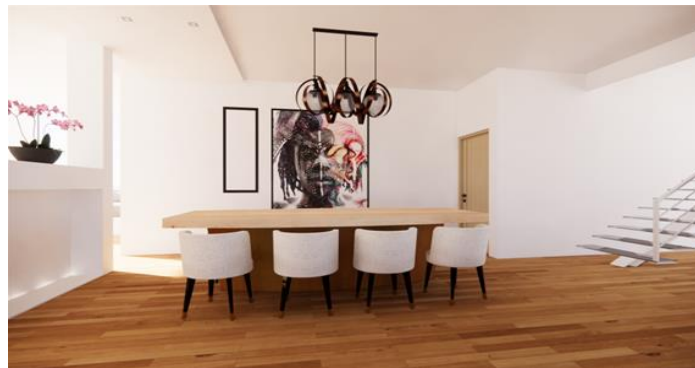
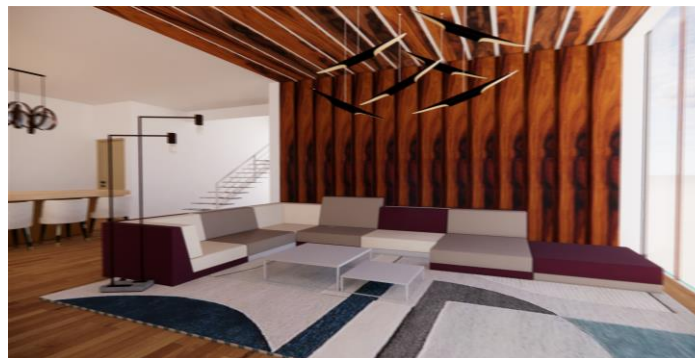
RENDERING AND WALKTHROUGH

COURSE OBJECTIVES:

The course introduces the basic concepts of computer graphics. It provides the necessary theoretical background and demonstrates the application of computer science to graphics. The course further allows the development of programming skills in computer graphics through programming assignments.

PROJECT BRIEF:

Assignment 1: Rendering
Assignment 2: Walkthrough
Assignment 3: Video Edit

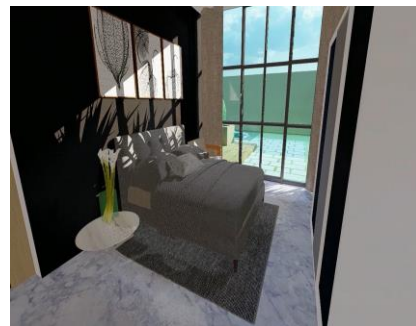
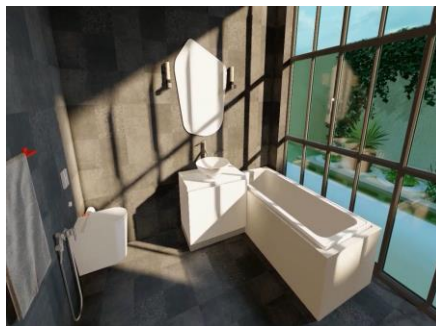
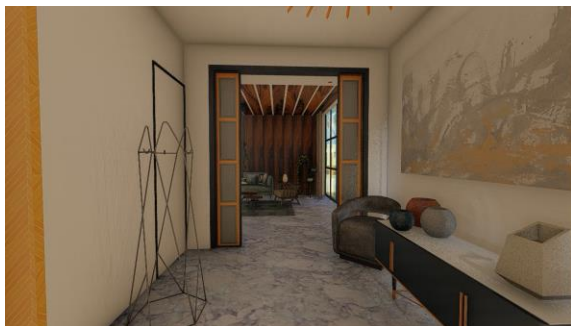


STUDENT: K NISWANA (20421 2094)
FACULTY: KAILAS M & SRISHTY SARASWAT

Rendering

DOD 4001 Advanced Computer Graphics - VI

RENDERING AND WALKTHROUGH



Walkthrough

Video Edit

STUDENT: K NISWANA (20421 2094)
FACULTY: KAILAS M & SRISHTY SARASWAT

DOD 4108 Creative Arts & Crafts - VI

BLOCK PRINTING

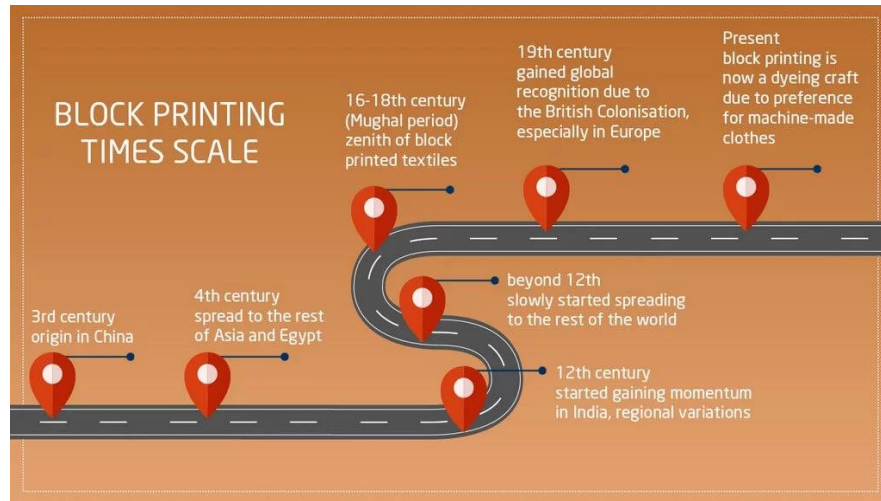
WHAT IS BLOCK PRINTING?

Block printing is the process of printing patterns by means of engraved wooden blocks. It is the earliest, simplest, and slowest of all methods of textile



TRADITIONALLY USED MATERIALS

It is also referred to simply as “block printing” or “woodblock printing.” In India, this ancient printing technique utilizes a hand-carved teak wood block that is dipped in dye and stamped by hand onto cotton or silk. Nowadays they also use **carving tools, blocks (linoleum, rubber, or wood), block printing ink, a brayer (roller), paper, and a big spoon.**



STUDENT: K NISWANA (20421 2094)

FACULTY: TEJASWINI PRALHAD BEDEKAR & KRANTI L SATARDEKAR

HANDS-ON PROJECT

PROCESS OF MAKING

Selection of designs for block making

Using painting to imprint blocks on fabric

Making block using 3 mediums

1. Clay
2. Potato
3. Wood



Bachelor of Design (Interior Design)
Undergraduate Program

Year

4

Department of Design

DOD 4101 Interior Design - Corporate

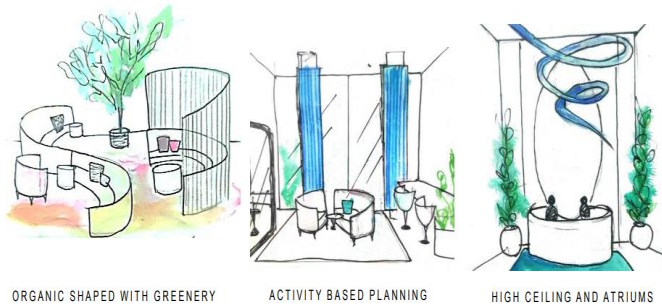
CORPORATE OFFICE FOR DATA MONITORING AND INSTITUTE MANAGEMENT

COURSE OBJECTIVES:

Learn to understand the perspective of an object or a space. Improving the rendering techniques and understand the concept of light and shadow through site visits and live sketching.

PROJECT BRIEF:

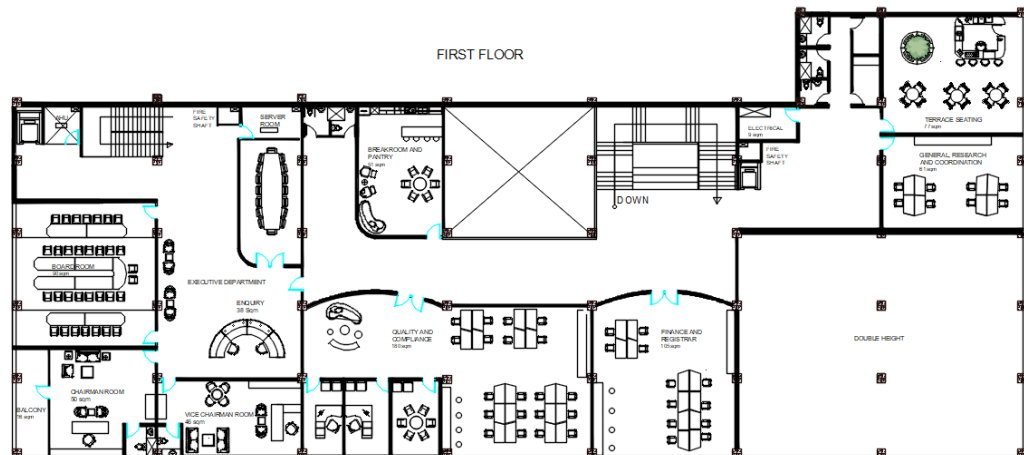
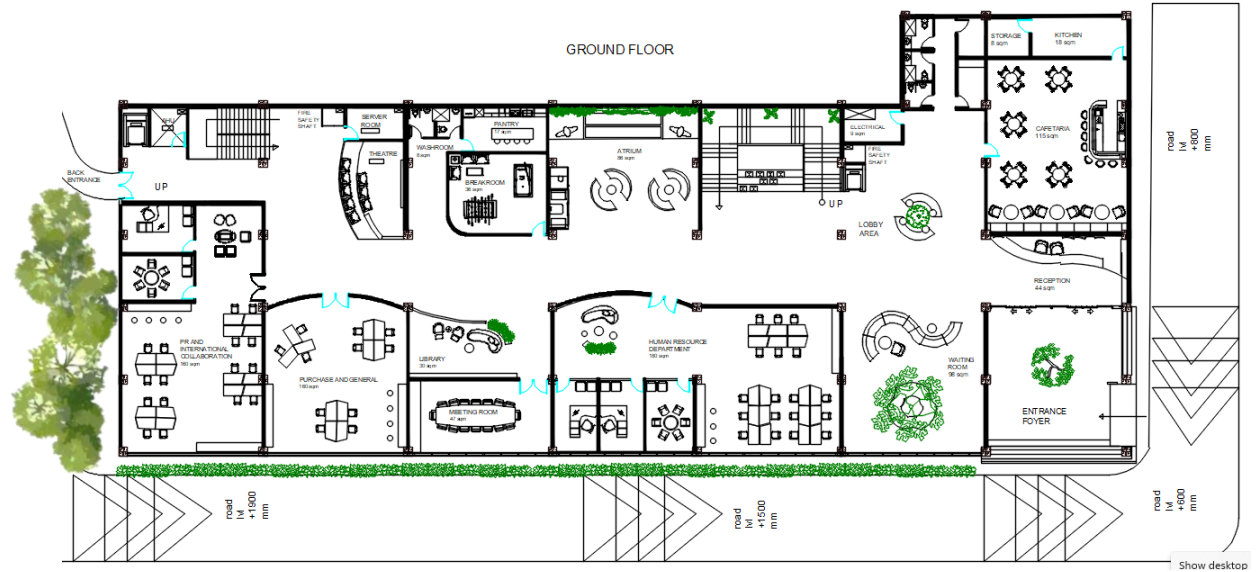
The corporate office is designed for the client board of management studies, under AICTE, based on the clients requirements the concept of the design focuses on four main elements: activity based planning, ergonomically designed furniture, recreational activities and a nature centered design. The space has organic shaped elements, double-height ceilings and natural textures that elevate the space and add to the ambience of comfort bringing more harmony into the office.



ORGANIC SHAPED WITH GREENERY

ACTIVITY BASED PLANNING

HIGH CEILING AND ATRIUMS



STUDENT: NAYAAB KHURSHEED (193712007)

FACULTY: TRUPTI R. CHAUHAN

Plans

DOD 4101 Interior Design - Corporate

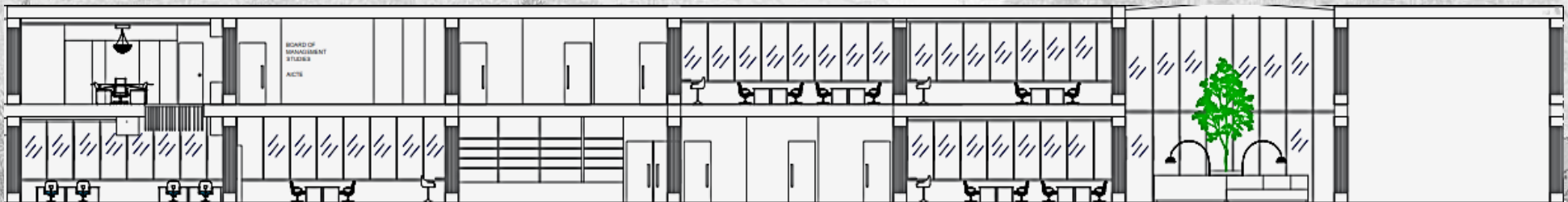
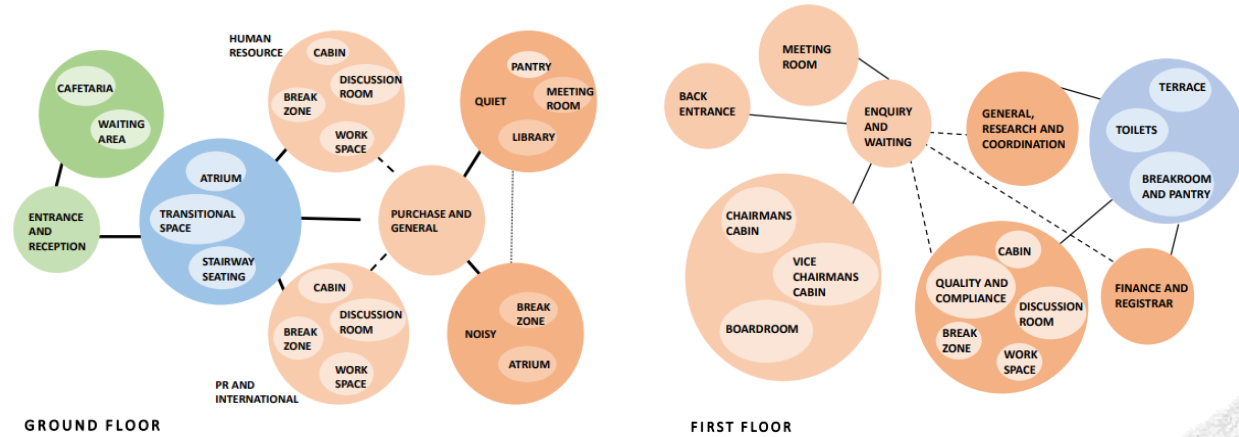
CORPORATE OFFICE FOR DATA MONITORING AND INSTITUTE MANAGEMENT

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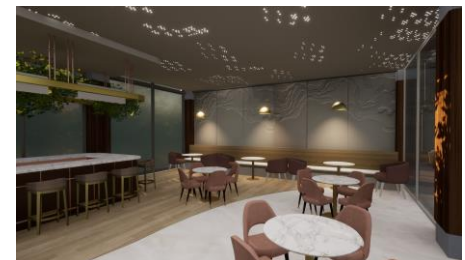
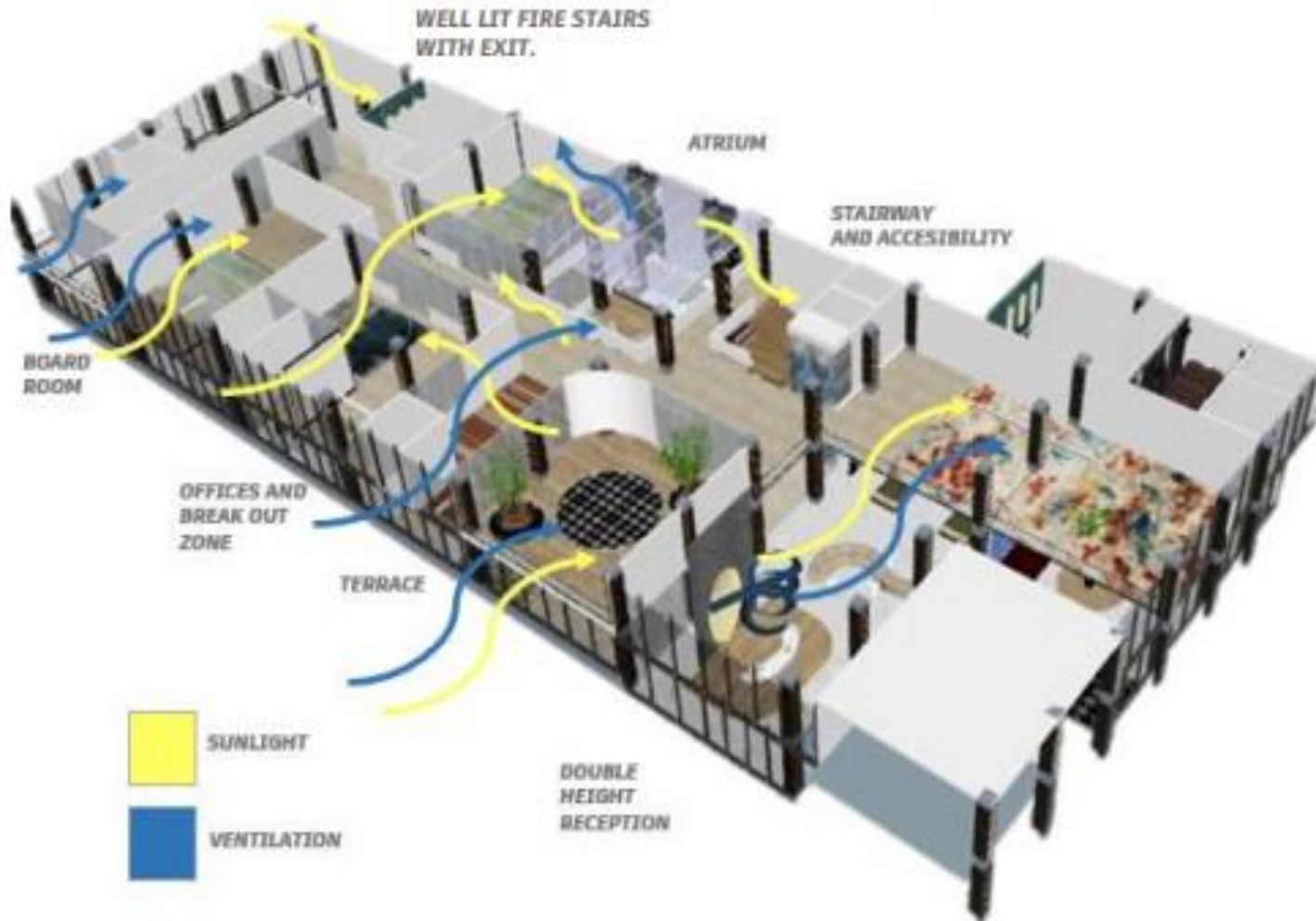


STUDENT: NAYAAB KHURSHEED (193712007)

FACULTY: TRUPTI R. CHAUHAN

DOD 4101 Interior Design - Corporate

CORPORATE OFFICE FOR DATA MONITORING AND INSTITUTE MANAGEMENT



Views

STUDENT: NAYAAB KHURSHEED (193712007)

FACULTY: TRUPTI R. CHAUHAN

ID 4203 Interior Portfolio Development

INTERIOR DESIGN PORTFOLIO

COURSE OBJECTIVES:

This course helped us create a portfolio for future use and helped us showcase our work done throughout the 4 years spent in university.

PROJECT BRIEF:

The Project required for us to create a portfolio showcasing all the work done within the 4 years of university ranging from corporate design to residential design.

CONCEPT: *Earthy Interiors*

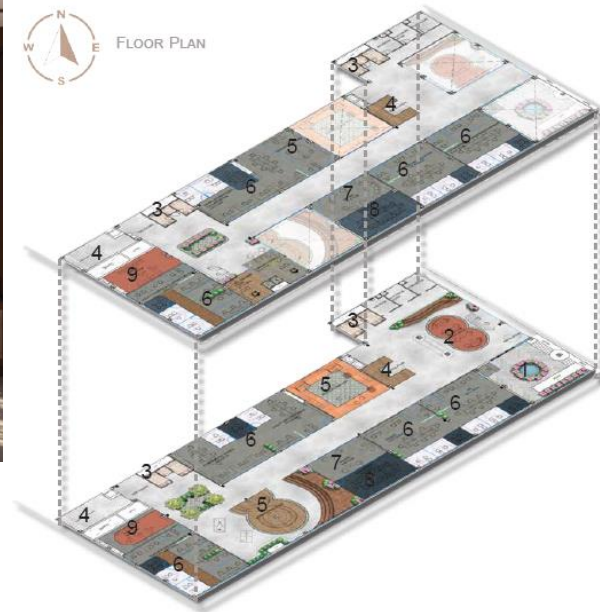
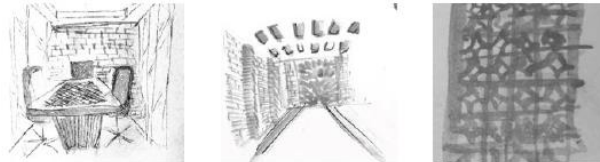
The aim is to design a regional office for the board of management ,AICTE. The idea is to integrate the culture of the region into the space by the use of design and architectural features found in Mangalore creating a fusion of traditional and modern design elements. This can be done by using locally available materials .



COLOUR PALETTE



MATERIAL PALETTE



- 1. Entrance
- 2. Reception
- 3. Washrooms
- 4. Staircase
- 5. Recreational Spaces
- 6. Workspace
- 7. Waiting area
- 8. Conference Room
- 9. Pantry

FIRST FLOOR

GROUND FLOOR

The use of earthy elements like cement, concrete, mud tiles, and terracotta in corporate interiors can create a warm and calming ambience. Combining these materials with contemporary elements like metal accents and wood tones can add sophistication, and incorporating texture can create interest and depth. This approach can also promote sustainability and eco-friendliness, making it a functional and inviting design option for businesses.



STUDENT: VARSHINI VITTAL (193712001)
FACULTY: AKSHAYA M R

ID 4203 Interior Portfolio Development

INTERIOR DESIGN PORTFOLIO

3

HOSTEL WARDROBE

PROJECT BRIEF:
 SEMESTER IV | 2021
 FURNITURE DESIGN
 Manipal, Karnataka.
SKILLS: SKETCHUP PRO X AUTOCAD X PHOTOSHOP
 TARGET AUDIENCE : HOSTEL STUDENTS

PROBLEMS WITH THE EXISTING FURNITURE



Not enough height to hang long garments



Not enough space to keep electronic items like hair dryer.

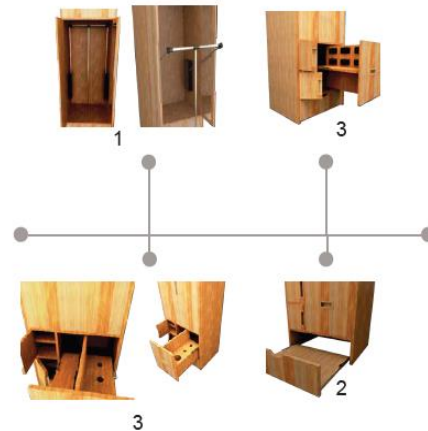


Closed drawer to keep footwear.

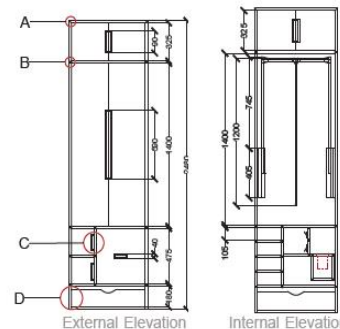
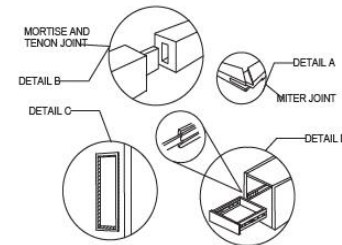
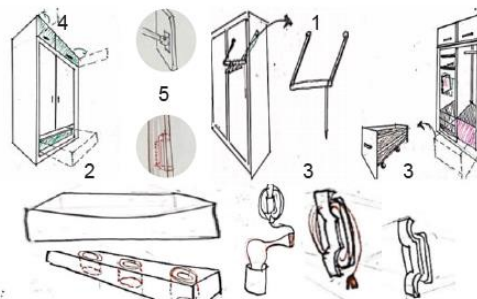


The wardrobe Door needs to be closed to use the mirror

SOLUTION

IDEATION
 The wardrobe has
 1.pull out rods 2.curved groove handel on the drawer for shoes
 3.drawers to keep electronic items with space to roll up the wires.
 4.Loft space 5.Grooves as handles.



STUDENT: VARSHINI VITTAL (193712001)
FACULTY: AKSHAYA M R

ID 4203 Interior Portfolio Development

INTERIOR DESIGN PORTFOLIO

5. Pendant/ Necklace Display



Seating/Waiting area



Modern Jaali staircase railing



10. Manager's Office



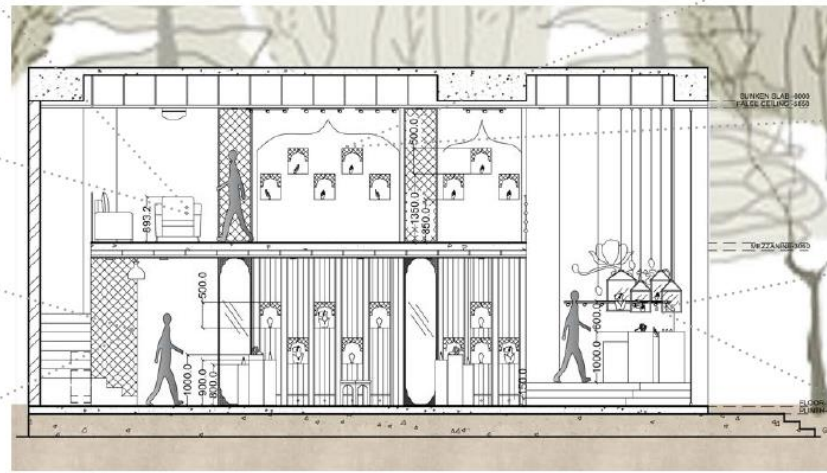
7. Hand/Foot accessory



2. Store front display



SECTION AA'



SECTION BB'

STUDENT: VARSHINI VITTAL (193712001)
FACULTY: AKSHAYA M R

ID 4203 Interior Portfolio Development

INTERIOR DESIGN PORTFOLIO

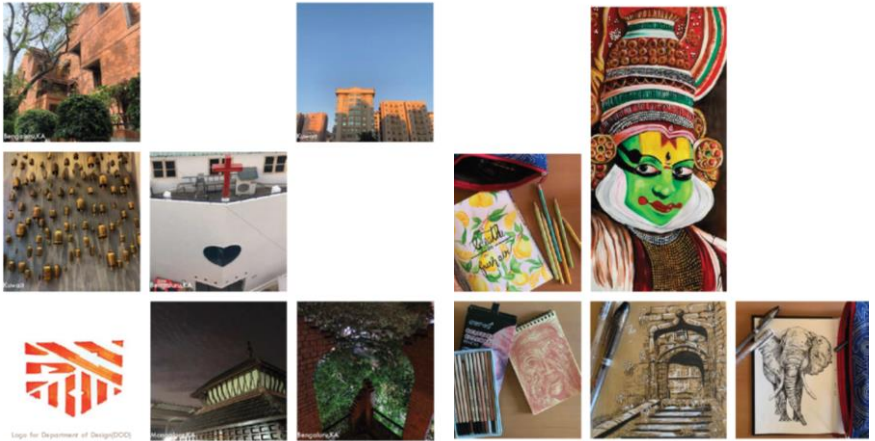


STUDENT: VARSHINI VITTAL (193712001)
FACULTY: AKSHAYA M R

6

MISCELLANEOUS

I am interested in painting, sketching, and photography. Furthermore, I possess a keen interest in graphic design and have demonstrated my proficiency in this field by designing posters for ANKIT'S, located at Manipal School of Architecture and Planning. In addition, as part of an assignment for a graphic design elective, I have undertaken the logo for the Department of Design at Manipal School of Architecture and Planning.



The client expressed their desire for a bedroom that exudes opulence while also being practical.

To achieve this, the Bannerghatta site boasts exquisite marble flooring and tasteful teak wood cladding on the headrest wall, complemented by brass inlays. Additionally, the walk-in door incorporates fluted glass panels and is crafted from luxurious teak wood.



ID 4203 Interior Portfolio Development

INTERIOR DESIGN PORTFOLIO

COURSE OBJECTIVES:

By the end of this course, students will be able to create a professional-quality interior design portfolio that showcases their skills, creativity, and design approach. Students will learn how to select and present their best work, develop their personal brand, and effectively communicate their design vision. Through hands-on assignments and critiques, students will refine their portfolios to confidently present themselves to potential employers or clients.

PROJECT BRIEF:

This project aims to develop an interior design portfolio showcasing four years of work completed during a Bachelor's degree in Interior Design. The portfolio will feature a variety of projects from retail design, corporate design, residential design, and internship work. Additionally, it will showcase freelance work completed during the degree. The goal of the project is to present the designer's skills and abilities in a comprehensive and visually appealing manner, showcasing their ability to create innovative and functional interior designs across a range of project types.

About me



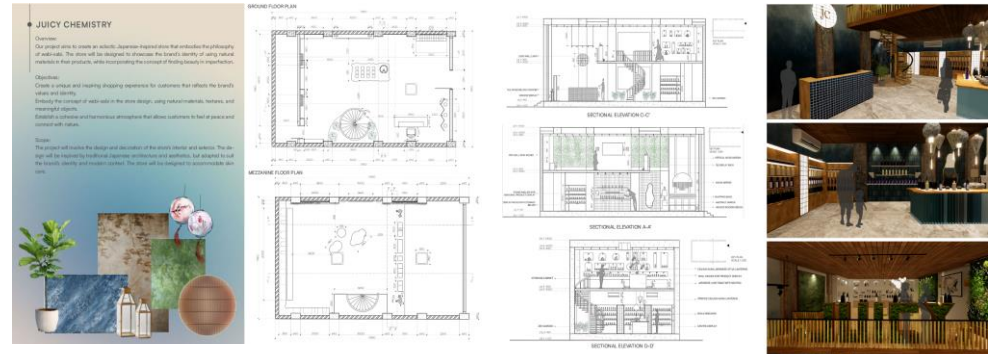
Hello everyone, I'm Sama Ganesh Shetty, born on May 17th, 2001. After graduating junior college I joined the Department of Design at Maripal School of Architecture and Planning in 2019.

As a results-oriented interior designer, I use my knowledge and experience to create unique and innovative design solutions. I strongly believe in providing the highest level of customer service and take pride in my excellent problem-solving and communication skills.

In my free time, I enjoy exploring new design concepts, photography and editing, and indulging in travelling.

Thank you for taking the time to get to know me a little better! I'm excited to embark on this journey in interior design and am eager to see where my creativity and passion will take me.

P: +91 8879562650
E: shettysama17@gmail.com
A: Mumbai, MH, 422005
https://www.com.kamashettykloos/sama_shetty_portfolio_2023



STUDENT: SAMA GANESH SHETTY (193712072.)

FACULTY: AKSHAYA M R

ID 4203 Interior Portfolio Development

• PUTTUR ABODE

- Interior Proposal
- Conceptual Generation
- Interior Modelling

Overview:

The project aims to design the interior of Megha and Sudhanshu's residence by incorporating a mythological narrative concept that weaves seamlessly through the various spaces of the house. The design will include cultural symbolism to enrich the spatial experience and create a cohesive design concept that holds the elements together.

As part of my contribution to the project, I developed a material board that included samples of fabrics, finishes, and textures that reflected the mythological narrative concept. I also created a furniture layout plan that accommodated the desired style and function of each space. In addition, I worked on developing a 3D model of the interior to help visualize the design concept and provide a detailed understanding of the final result. Finally, I created a presentation of references that illustrated the cultural symbolism and mythological narrative used in the design.

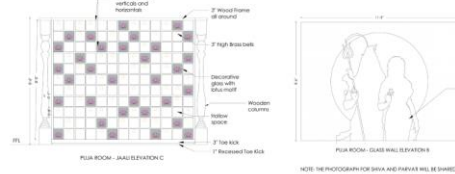
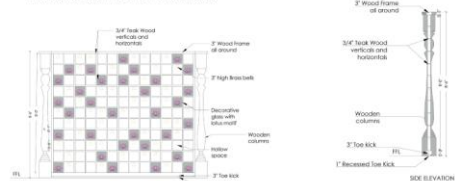


• BC PATIL'S RESIDENCE

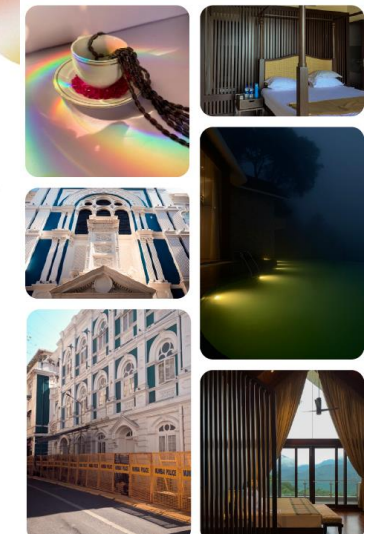
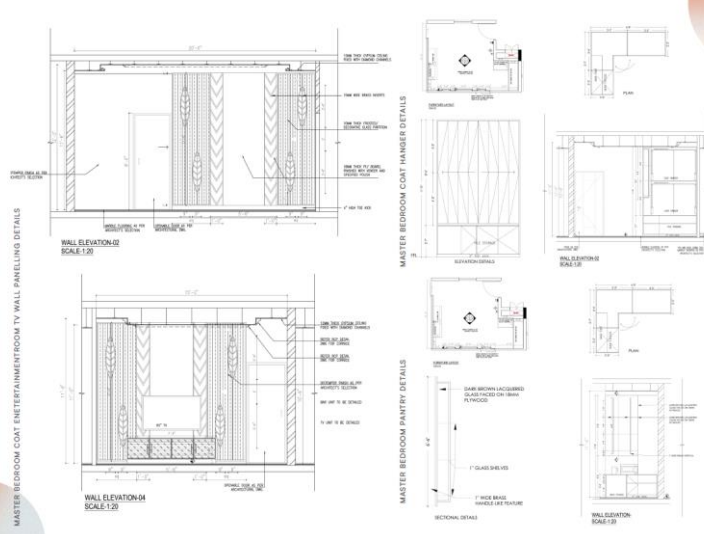
Overview:

The project involves the design of a modern neo-classical style three-storied five-bedroom dwelling house in Bangalore. The aim of the project is to create an elegant and sophisticated living space that fulfils the owner's needs and complements the local vernacular.

PURJA ROOM JAALI WALL PANNELLING DETAILS



NOTE: THE PHOTOGRAPH FOR SHIVA AND PARVATI WILL BE SHARED BY THE ARCHITECT



STUDENT: SAMA GANESH SHETTY (193712072.)
FACULTY: AKSHAYA M R



MASTERS OF DESIGN
(INTERIOR DESIGN)
Postgraduate Program

Masters of Design (Interior Design)
Postgraduate Program

Year

1

Department of Design

DOD 6305 Material Exploration

CLAY COMPOSITE MATERIAL

COURSE OBJECTIVES:

The course intends to explore various new materials with respect to behavioral properties and applications in Interiors.

PROJECT BRIEF:

Clay, although being the most versatile material, comes with its own disadvantages which limits its use in the design & current market. This led to develop clay composite material Claner which will improve clay composite properties, thus expanding the application of clay

DISADVANTAGES OF CLAY WHICH MAKES IT LESS FAVOURABLE TO USE

- Weak in mechanical strength
- Absorbs water or moisture easily
- Poor sound-proof property
- Higher density
- Deforms under certain conditions



WHAT IS CLANER?



Claner, a composite material made from mixture of clay, sand & rubber to improve the property of clay composite materials in many ways.

STUDENT: SWATHI 224213010)

FACULTY: TEJASWINI P. BEDEKAR

DOD 6302 Design Studio - II

RETAIL DESIGN - PANCHABHUTA

COURSE OBJECTIVES:

To create a brand identity and signature through interior design. Also, to comprehend as to how interiors communicate the brand values in a retail environment or in a corporate space using design elements and spatial graphics. To develop creative and innovative designs in the area of commercial environments.

PROJECT BRIEF:

Retail store designed in rustic style for the initiative branch of Panchabhuta conservation foundation which works on locally sourced raw materials turned into natural cosmetics products. An attempt made to propose an outlet design which speaks the core values the foundation upholds, and which brings out the brand identity through its elements.

Display pockets created in a unique way to focus more towards capturing the customers interest which the store design & flow which amplifies the benefits of buying the product. Derma clinic & salon sub-outlet provided from the point of marketing Panchabhuta products.



STUDENT: SWATHI (224213010)

FACULTY: TRUPTI R CHAUHAN, TEJASWINI P. BEDEKAR



Panchabhuta - NATURAL COSMETIC PRODUCTS

Panchabhuta natural beauty product is one of the initiation by Panchabhuta Conservation Foundation - PCF, which aims at bringing positive change in the ecosystem by practicing Permaculture and sustainability in their projects.



Established Location: Aghanashini Estuary, Kumta, Karnataka

PCF initiated series of workshops, courses around 2015. They also had vision of women empowerment & jobs for local.

Panchabhuta skin care products



- * Kokum butter extraction - from scratch is the key process practiced in manufacturing beauty products.
- * All ingredients used are 100% natural.
- * Emulsifiers, preservatives are all naturally produced.
- * Local women were trained for 2 years.



THE FOUNDATION:

- * Established year: 2009 (officially in 2012)
- * Founders: Mangal Shetty, Ambika & Iris
- * Vision: Conservation. Community. Commerce
- * Mission: To research, support and innovate in the tropical areas of the community, natural ecosystem conservation and sustainable growth.

Conservation of natural capital. Not only does the foundation practice sustainability in daily operations, but they are also creating platform for a full - on participation for a responsible natural economy in the biodiverse geography.

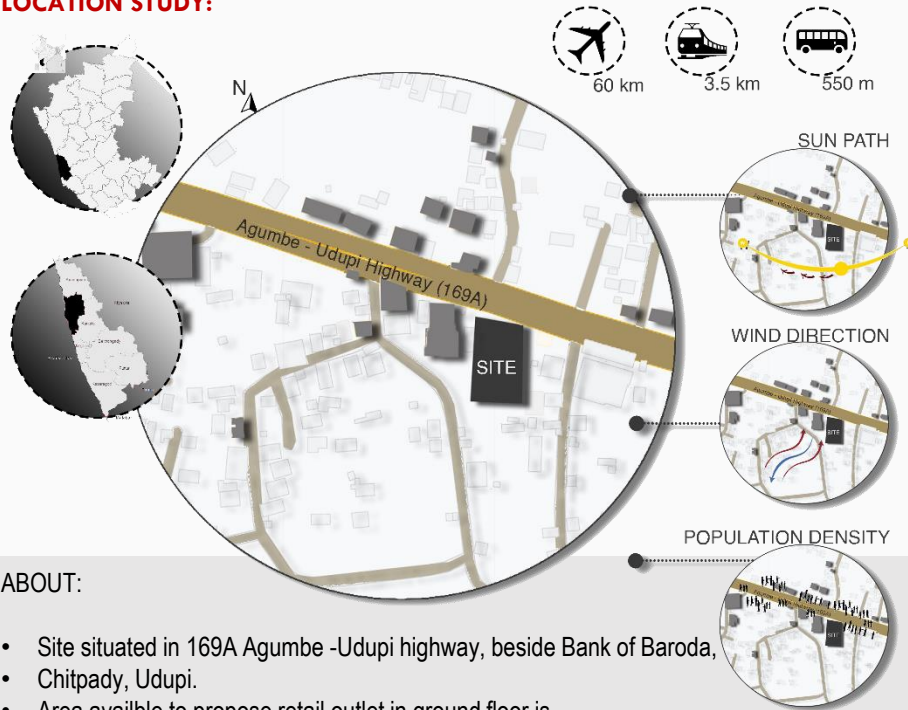
Current Retreat outlet where products are sold



DOD 6302 Design Studio - II

RETAIL DESIGN - PANCHABHUTA

LOCATION STUDY:



ABOUT:

- Site situated in 169A Agumbe - Udupi highway, beside Bank of Baroda,
- Chitpady, Udupi.
- Area available to propose retail outlet in ground floor is
- 1,158.87 sqm (including the services).

<p>S</p> <ul style="list-style-type: none"> * Competing brands outlets situated 70km away * Raw materials easily available 	<p>W</p> <ul style="list-style-type: none"> * Parking location not sufficient. * All services located at the back of the building.
<p>O</p> <ul style="list-style-type: none"> * Ideal location as proximity to means of transport & resources. 	<p>T</p> <ul style="list-style-type: none"> * In case of heavy road traffic, movement into the building is difficult as width of turning space into building premises is limited.

STUDENT: SWATHI (224213010)

FACULTY: TRUPTI R CHAUHAN, TEJASWINI P. BEDEKAR

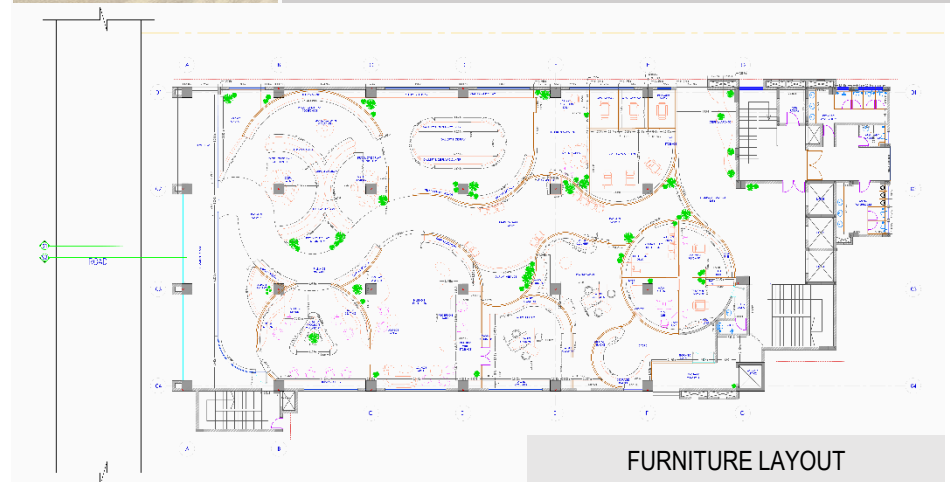
ZONING TO FURNITURE LAYOUT:



Backbone of this Natural cosmetics product Panchabhuta is to utilize 100% natural resources locally available, thus to be a sustainable organization in cosmetic industry. Kokum butter being the key ingredient, zoning was derived to depict the beauty of Kokum tree branches & leaves that spread out with full of life bearing fruits. Each zones identity was figured & fit into the fruits & leaves branched out.



Once the zones were in place, circulation was designed alongside of the main & sub-branches. Moving further the floor plan & furniture placing were improved to meet the retail outlet requirements. Partitions were designed around the circumference of the fruits & leaves & suitable furniture planned & placed accordingly.



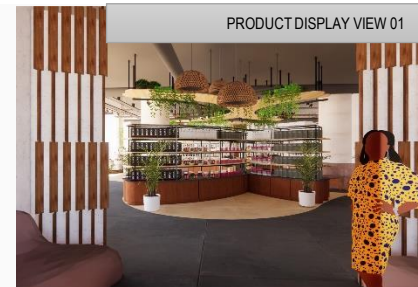
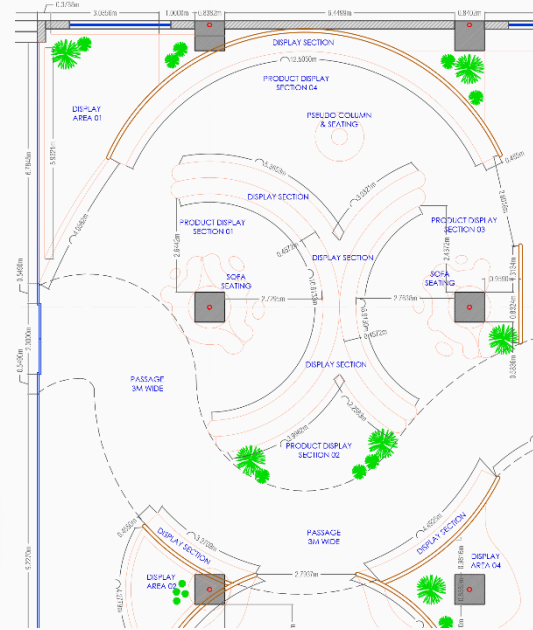
FURNITURE LAYOUT

DOD 6302 Design Studio - II

RETAIL DESIGN - PANCHABHUTA



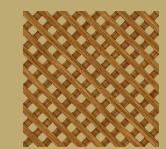
- 01 ARCH DISPLAY CABINET
- 02 PSEUDO COLUMN
- 03 DISPLAY UNIT



The retail outlet for Panchabhuta Natural cosmetic products is designed with a Rustic material palette enhancing the texture, natural color & elements to bring out the brand's identity into form and to have a better connection with the customers.

The furniture layout is derived from the Kokum branch, which is the key ingredient of their products.

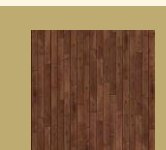
MATERIALS



CRISS CROSS CANE ROLL



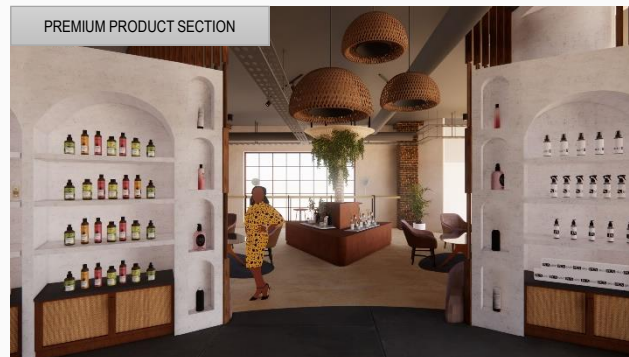
CONCRETE TEXTURE



WALNUT SHADE WOOD LAMINATE



CREEPER



STUDENT: SWATHI (224213010)

FACULTY: TRUPTI R CHAUHAN, TEJASWINI P. BEDEKAR

DOD 6306 INTER PROFESSIONAL – SET DESIGN

SET DESIGN - AVANT

COURSE OBJECTIVES:

The course intends to enhance the learning of various professions and create an opportunity for a collaborative approach to developing and design different types of interior environments and professions. The course helps students to understand their own professional identity while gaining an understanding of other professional's roles on the design of Interior spaces and environments.

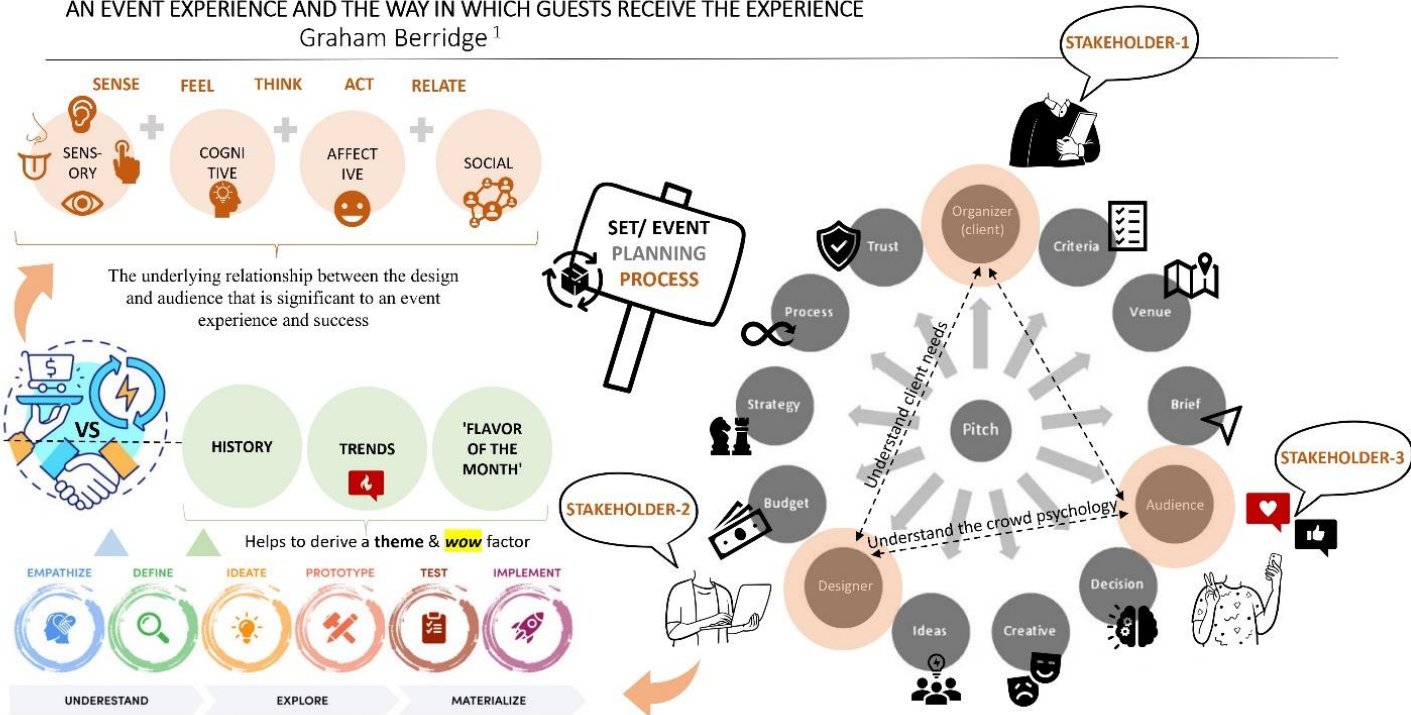
PROJECT BRIEF:

The aim of the course was to design a set for the upcoming college annual fest namely – Avant & Opus. The study was done under guidance of the faculty by getting involved in field works, market study, readings, discussions, demonstrations and lectures. We studied the aspects involved from different perspectives of the chosen inter-disciplines and work with shared objectives towards a common goal.

RESEARCH PAPER-1: EVENT PITCHING: THE ROLE OF DESIGN AND CREATIVITY

RESEARCH PAPER-2: EVENT EXPERIENCE: A CASE STUDY OF DIFFERENCES BETWEEN THE WAY IN WHICH ORGANISERS PLAN AN EVENT EXPERIENCE AND THE WAY IN WHICH GUESTS RECEIVE THE EXPERIENCE

Graham Berridge¹

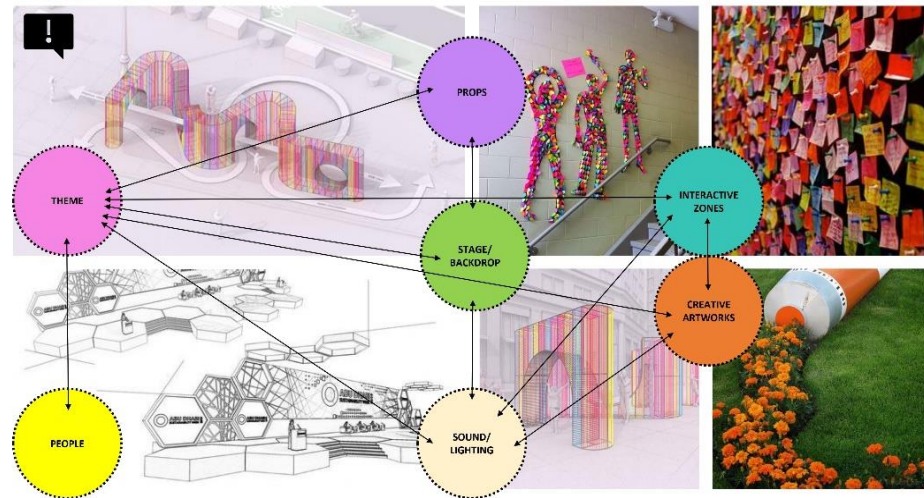
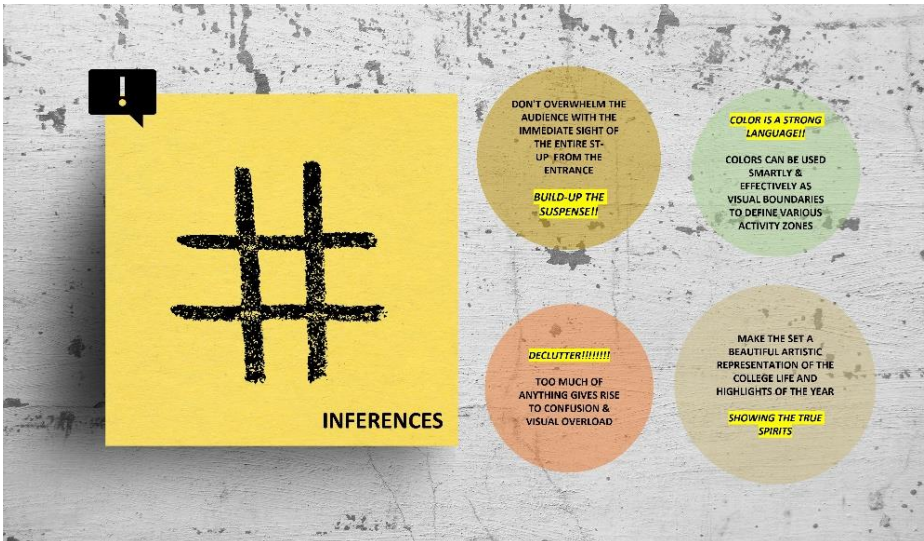


STUDENT: RAHIL DESAI(224213005), SHILPA SUNIL(224213004)

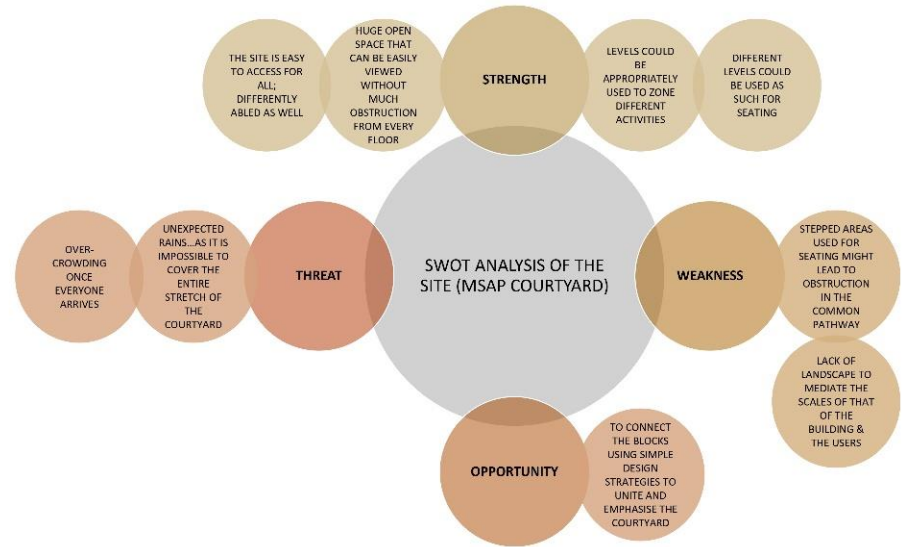
FACULTY: MONIKA JADHAV, JOHN BENETTE JOHN

DOD 6306 INTER PROFESSIONAL – SET DESIGN

SET DESIGN - AVANT

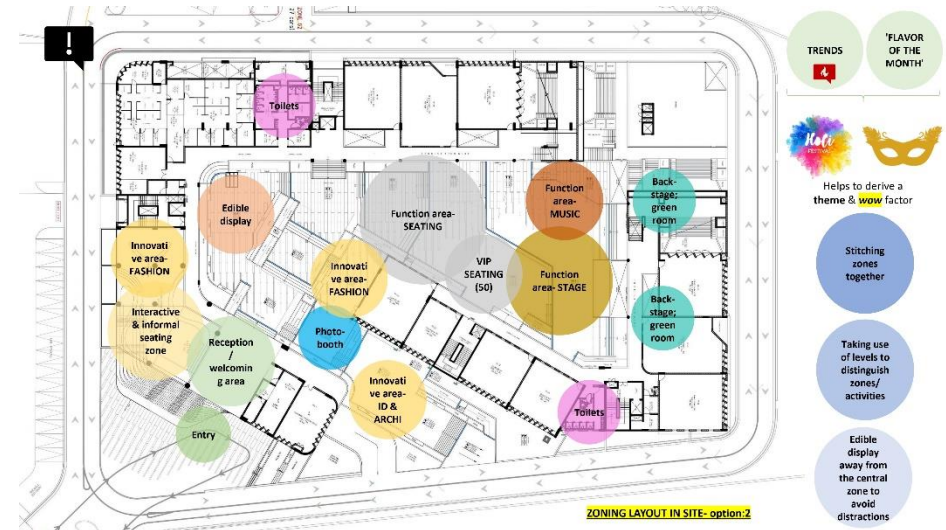
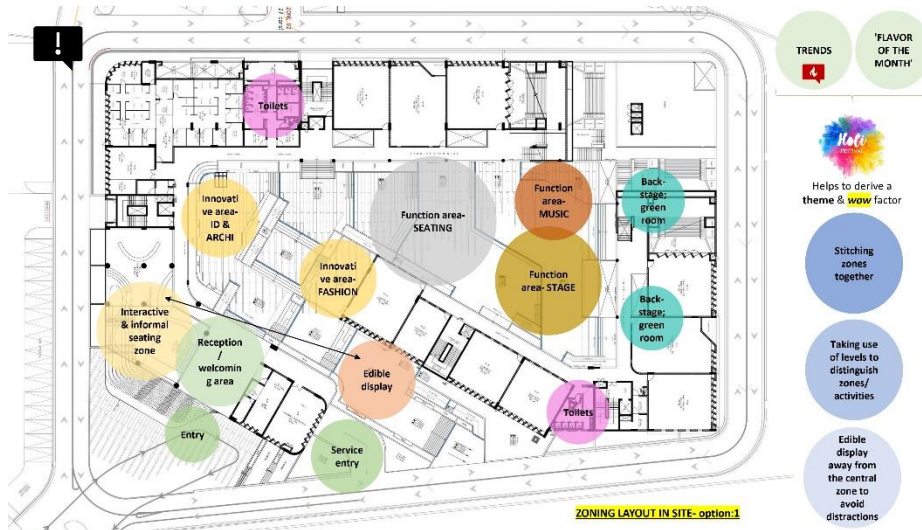
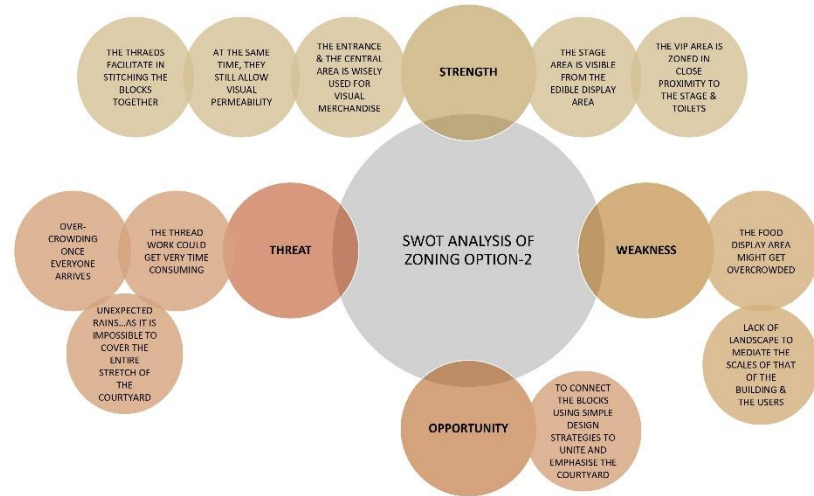
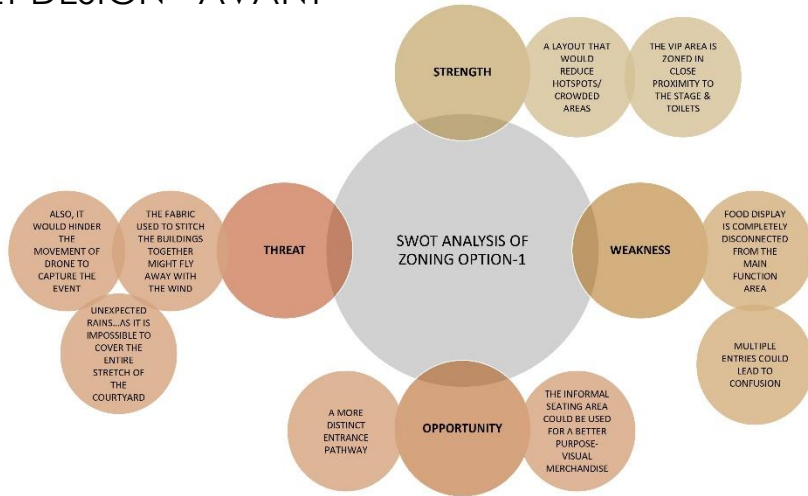


STUDENT: RAHIL DESAI(224213005), SHILPA SUNIL(224213004)
FACULTY: MONIKA JADHAV, JOHN BENETTE JOHN



DOD 6306 INTER PROFESSIONAL – SET DESIGN

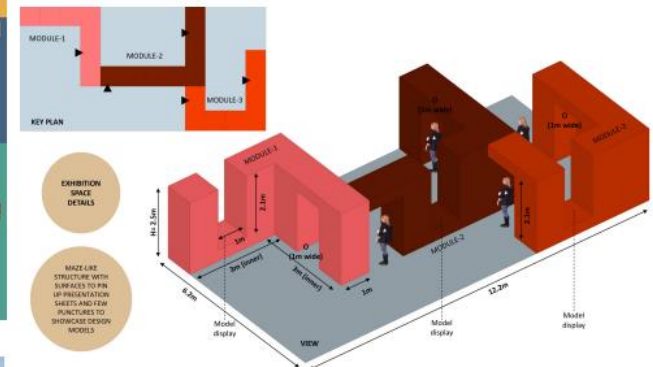
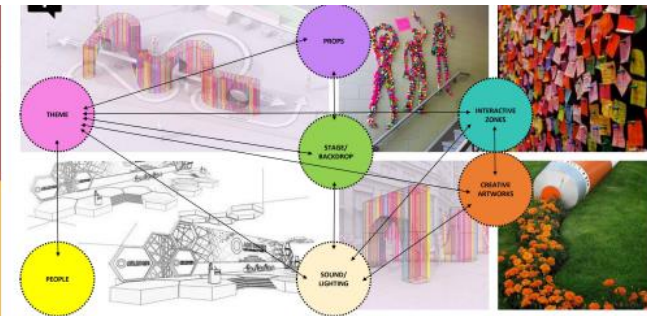
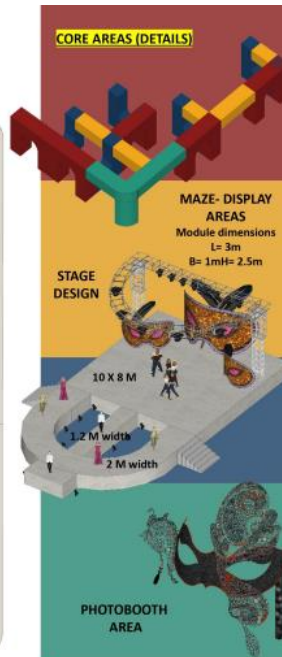
SET DESIGN - AVANT



STUDENT: RAHIL DESAI(22421 3005), SHILPA SUNIL(22421 3004)
 FACULTY: MONIKA JADHAV, JOHN BENETTE JOHN

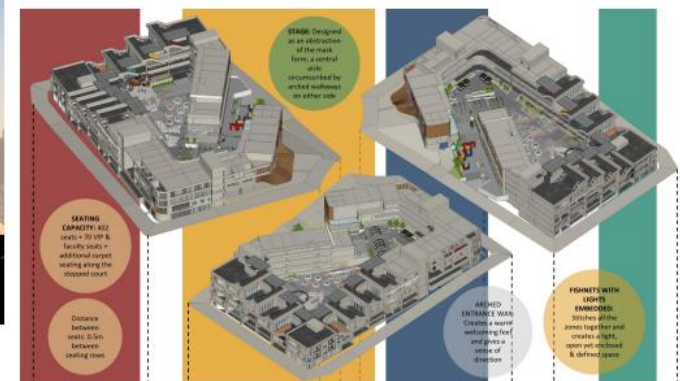
DOD 6306 INTER PROFESSIONAL – SET DESIGN

SET DESIGN - AVANT



SET DESIGN - AVANT

STUDENT: RAHIL DESAI(224213005), SHILPA SUNIL(224213004)
FACULTY: MONIKA JADHAV, JOHN BENETTE JOHN



Masters of Design (Interior Design)
Postgraduate Program

Year

2

Department of Design

DOD 7301 Design Studio

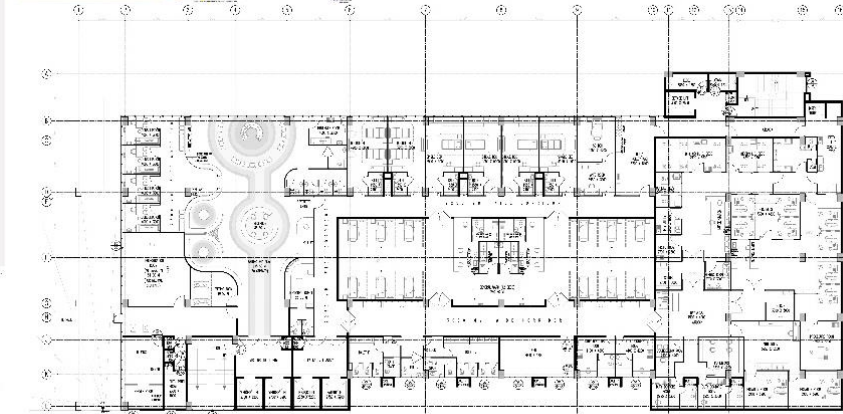
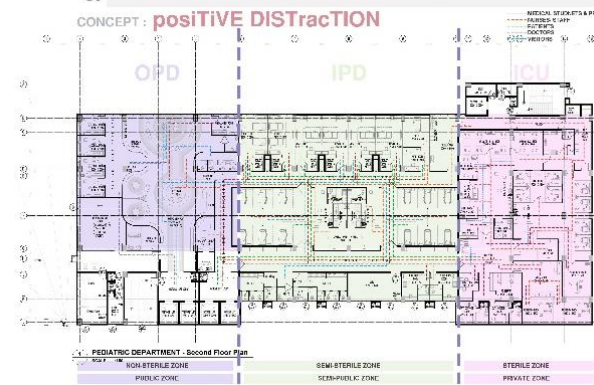
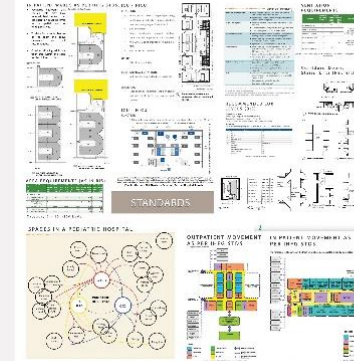
PEDIATRICS – A MULTISPECIALTY HOSPITAL

COURSE OBJECTIVES:

To develop an awareness of the role and value of design in solving healthcare challenges, as well as a multi-professional perspective on problem-solving and the importance of design collaboration.

PROJECT BRIEF:

Explore current issues in the design of healthcare interiors (PEDIATRIC) through research and theory to identify the association between functional, technical and aesthetic aspects with wellbeing of patients and other users. The site taken for the project was the new Manipal Super specialty hospital, Manipal. A floor in the hospital was considered to design the pediatric hospital. Knowledge of Materials and surface finishes, textiles, accessories, furniture and furnishings for Healthcare Settings. Standards and regulations with relevance to regulatory bodies in context. Services including, lighting, HVAC, waste management, fire safety, automation, etc. for efficient healthcare interiors were studied.



STUDENT: SINCHANA P SHETTY (214213001)
 FACULTY: VIDHYA M S

DOD 7301 Design Studio

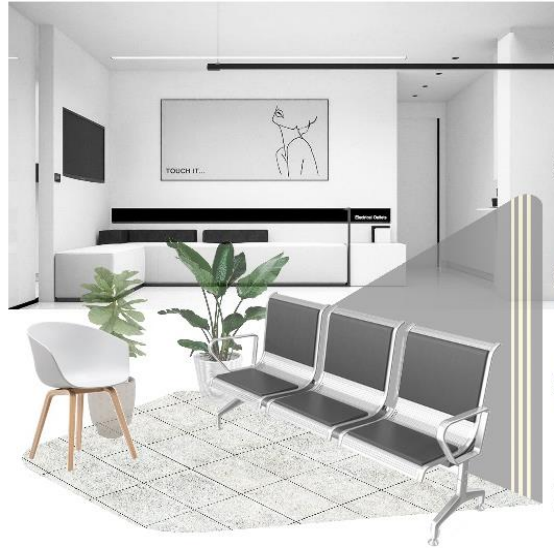
HOSPITAL INTERIOR DESIGN

COURSE OBJECTIVES:

To develop an awareness of the role and value of design in solving healthcare challenges, as well as a multi-professional perspective on problem-solving and the importance of design collaboration.

PROJECT BRIEF:

The District Hospital of Vijayapura district is to be upgraded tackling the existing issues of congestion, lack of space management, circulation and dilapidated building condition. The existing building consists of OPD lounge of 131 square meters catering the footfall of nearly 800 patients per day. The area is to be redeveloped, catering the expected footfall. The space management in OPDs and laboratories are to be considered. Some of the unused spaces like physiotherapy room and nephrology room can be utilized for other activities. The front facade of the building is to be retained with similar looks with permissible change of material and finishing. Some major issues like intersection of clean and dirty corridor, inefficient disposal routes and complicated circulation pattern near OT are to be addressed through design intervention.



Interior theme-

Overall concept of design can be seen to be portrayed in the form of linearity and rounded edges and corners. The space follows a theme with minimal texture and grayscale colour palette with pastel green/yellow as highlights.

Branding-

The essence from the logo design is portrayed in every space through its letters, curves, pattern and colour combination



Circulation pattern-

Inspired by cellular intelligence on how the organism prioritises its movement according to the availability of food nearby. Similar concept is applied in connecting major places like the entrance, emergency, OT and ICU, and rest of the spaces with lower severity are provided as branching units from these connections.

STUDENT: VINITH PATIL (214213008)

FACULTY: VIDHYA M S

DOD 2108 Open Electives

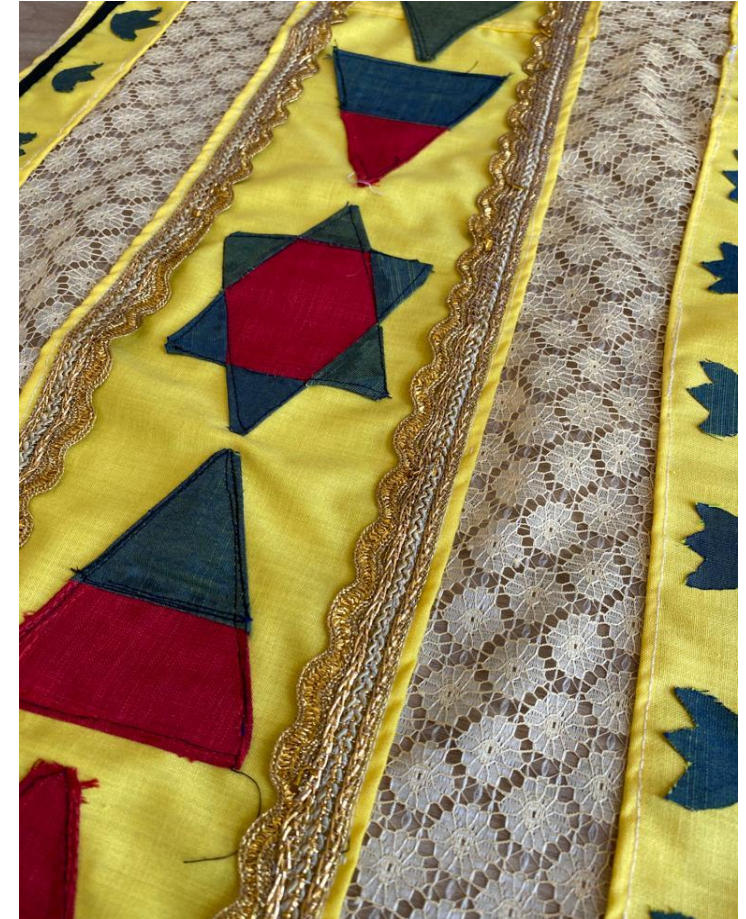
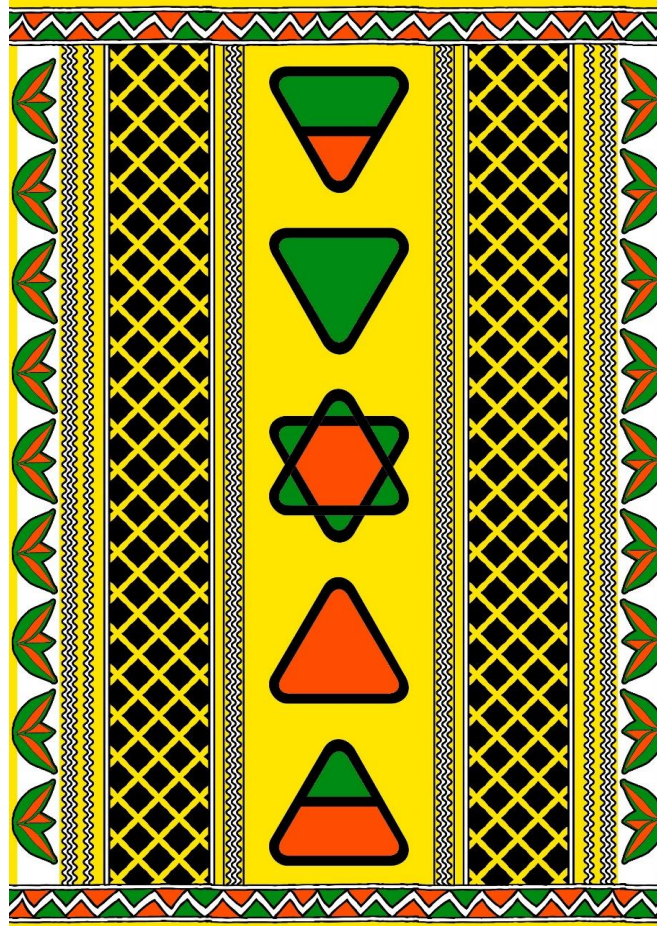
MANJUSHA ARTWORK

COURSE OBJECTIVES:

Understanding elements Manjusha artwork.
Understanding Recycling of fabric.
Understanding different stitching methods.

PROJECT BRIEF:

The objective of the course is to understand the Indian traditional art form and its elements and create a wall hanging using its theme in modern context using recycled fabric materials.



STUDENT: VINITH (214213008), JOICE (214207028), RIANA (214207008), ADHYA (214207064)
FACULTY: SASMITA CHAND, SRIDHARA



MASTERS OF DESIGN
(SUSTAINABLE DESIGN)
Postgraduate Program

ARC 6302 Consultation Studio - I

RESORT AT HOODE

COURSE OBJECTIVES:

To understand different aspects of sustainable built environment at every stage of design. Learning details and credit requirements for IGBC NB rating systems. Applying various energy conservation measures to reduce the EPI of the built environment.

PROJECT BRIEF:

A 4-star resort design was provided by the architecture student for consultation, where the aim was to reduce the overall EPI of the project by incorporating various energy conservation measures (ECM). The student's work was considered as the base case.

The measures taken were based on the 3-tier system :

- Basic building design – Site design, Orientation etc.
- Passive systems – Natural energies, shading etc.
- Mechanical equipment – Cooling equipment, Lighting equipment etc.

Resort at Hoode, Udupi

Hoode Beach, is located in a small fishing village near Kodi Bengere in Udupi district, Karnataka. The beach is located around 18 km away from Udupi city and is positioned right in between Kadike and Delta beach. This beach is very scenic and is a tourist attraction.

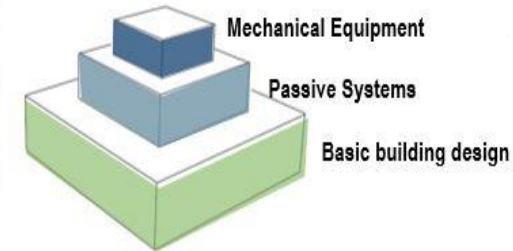
- Project type : **Resort**
- Location : Hoode, Udupi
- Climate type : Warm and Humid
- Longitude :
- Latitude :
- Zone : Coastal

Site details :

- Site area : Site A – 4609.04 sq.m
Site B – 3385.84 sq.m
Total – 7994.88 sq.m
- Permissible FAR : 2.5
- Ground coverage : 55 %
- Total BUA perm. : Site A – 11,522.6 sq.m
Site B – 8464.6 sq.m
- Setbacks : Beach & River side – 10 m
Other sides – 6 m
- Permissible building height – 6 m

Project details :

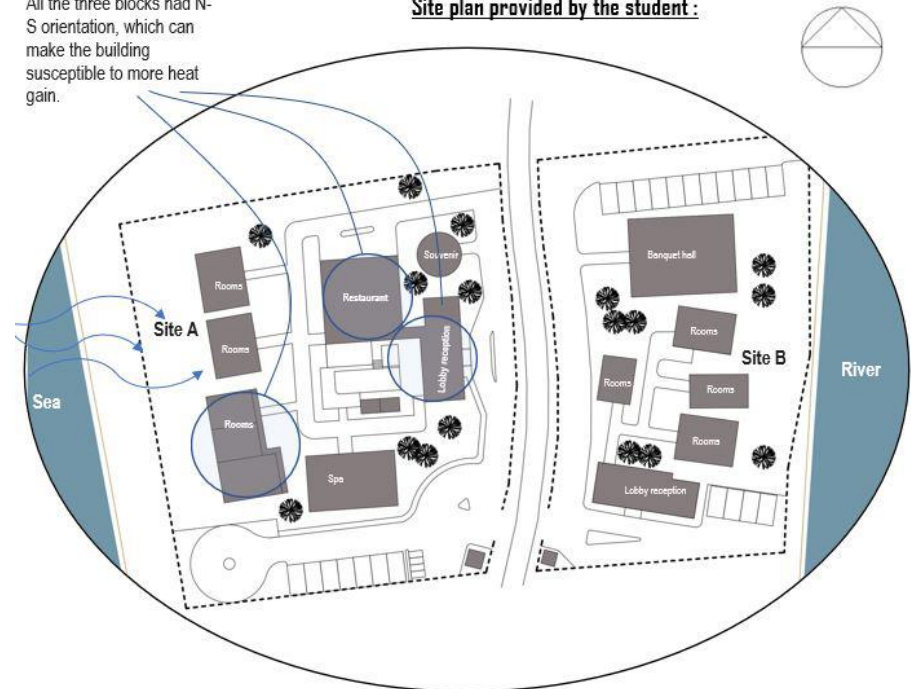
- Site A:
- Built up area : 556.82 sq.m
 - FAR : 0.12
 - Ground coverage : 10%



The lobby and reception block, restaurant block and the rooms were considered majorly and simulations were done for the following.

All the three blocks had N-S orientation, which can make the building susceptible to more heat gain.

Site plan provided by the student :



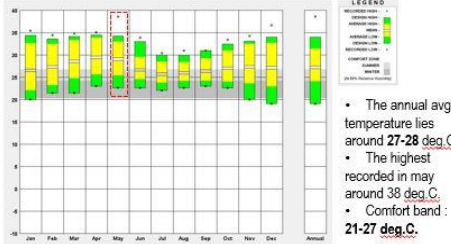
STUDENT: SARIGA O P (223716004)

FACULTY: VAIBHAV JAIN

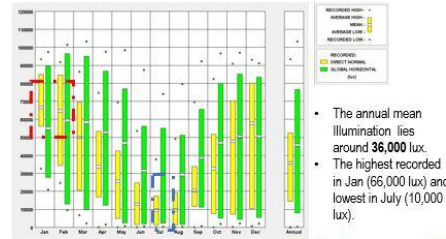
ARC 6302 Consultation Studio - I

RESORT AT HOODE

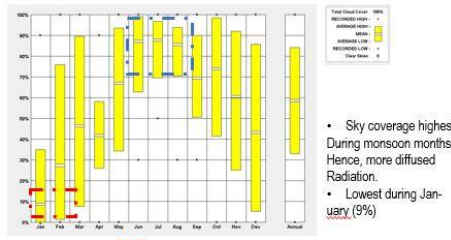
Temperature range:



Illumination range:



Skycover range:



Inferences:

- Reduce heat gain during march, April and may.
- During the summer months, the sun moves slightly towards the north, hence the shadow casted is to the south side. Taller structures can be placed to northern side.
- Maximum windows can be placed on northern façade as it has the lowest insolation.

Lobby (Base model) :

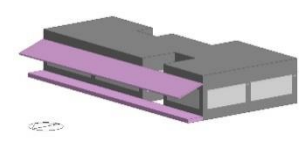
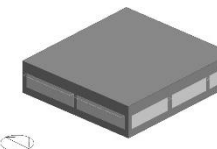
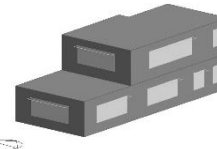
Input data for Lobby - Reception block		Units	Basic case
Building Type	Resort building (commercial/hospitality)		
Location	Hoode, Udipi Mangalore, India		
Weather file			
Length	m	7.1	
Breadth	m	16.5	
Area	m ²	210	
Occupancy schedule		As per zone	
Occupant density	people/m ²	As per zone	
Orientation	Degree	0 deg.	
Aspect ratio	ratio	(12.5)	
Wall material (U-value)	w/m ² k	0.36	
Roof material (U-value)	w/m ² k	1.00	
Glazing (U-value)	w/m ² k	5.778	
Total solar transmission (SHGC)		0.819	
Window height	m	1.5	
Window overhang	m	0.5	
WWR	%	40%	
North	%	40%	
South	%	40%	
East	%	40%	
West	%	40%	
Glazing	%	40%	
EPD	w/m ²	12.5	
LPD	w/m ²	11.2	
Cooling COP		3.5	
Lighting control		NA	
Cooling load	kwh/m ²	243.92	
EPD	kwh/m ² /year	163.87	

Restaurant (Base model) :

Input data for Restaurant		Units	Basic case
Building Type	Resort building (commercial/hospitality)		
Location	Hoode, Udipi Mangalore, India		
Weather file			
Length	m	34	
Breadth	m	15	
Area	m ²	210	
Occupancy schedule		As per zone	
Occupant density	people/m ²	As per zone	
Orientation	Degree	0 deg.	
Aspect ratio	ratio	(12.07)	
Wall material (U-value)	w/m ² k	0.36	
Roof material (U-value)	w/m ² k	1.00	
Glazing (U-value)	w/m ² k	5.778	
Total solar transmission (SHGC)		0.819	
Window height	m	1.5	
Window overhang	m	0.5	
WWR	%	40%	
North	%	40%	
South	%	40%	
East	%	40%	
West	%	40%	
Glazing	%	40%	
EPD	w/m ²	16.7	
LPD	w/m ²	11.1	
Cooling COP		3.5	
Lighting control		NA	
Cooling load	kwh/m ²	180.23	
EPD	kwh/m ² /year	164.25	

Rooms (Base model) :

Input data for Rooms		Units	Basic case
Building Type	Resort building (commercial/hospitality)		
Location	Hoode, Udipi Mangalore, India		
Weather file			
Length	m	8.2	
Breadth	m	19.3	
Area	m ²	172.22	
Occupancy schedule		As per zone	
Occupant density	people/m ²	As per zone	
Orientation	Degree	0 deg.	
Aspect ratio	ratio	(12.35)	
Wall material (U-value)	w/m ² k	0.36	
Roof material (U-value)	w/m ² k	1.00	
Glazing (U-value)	w/m ² k	5.778	
Total solar transmission (SHGC)		0.819	
Window height	m	1.5	
Window overhang	m	0.5	
WWR	%	40%	
North	%	40%	
South	%	40%	
East	%	40%	
West	%	40%	
Glazing	%	40%	
EPD	w/m ²	14.2	
LPD	w/m ²	8.3	
Cooling COP		3.5	
Lighting control		NA	
Cooling load	kwh/m ²	-203.34	
EPD	kwh/m ² /year	119.41	



Inferences:

- The major contributor to heat gain is by the direct solar heat gain through windows, hence WWR of each of the façade should be optimised to reduce heat gain.
- North façade has the least solar insolation, maximum WWR can be applied in that façade.
- Due to high horizontal insolation, Roofs contribute to 13.67 kwh/sq.m heat gain, which is higher compared to the walls.

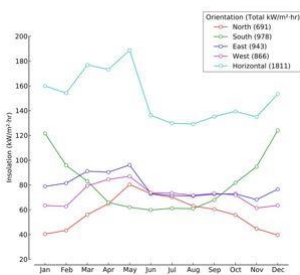
Inferences:

- The dining area is located to the southern façade, which makes it more exposed to radiation. Hence, reduce it WWR ratio will have to be reduced.
- Landscaping to the southern facade can help in significantly reducing the heat gain through the envelope.
- Exchanging the dining zones to the northern side, can help in maximising the ventilation in to the space (more windows), and can improve the overall comfort of the space.

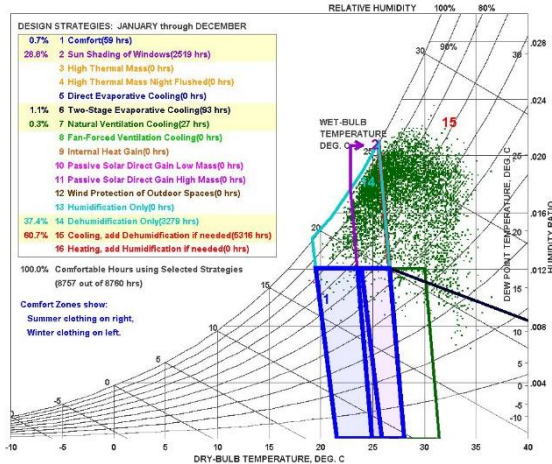
Inferences:

- The Rooms are facing towards the west (Sea side), with shaded porches. It avoids direct solar radiation.
- This can help in maximising the WWR of the west façade, to capture the beautiful sea view. It can also help in protection against heavy rains that can be expected during the monsoon months.

Solar insolation :



- Air conditioning system must include dehumidifiers to attain indoor comfort.

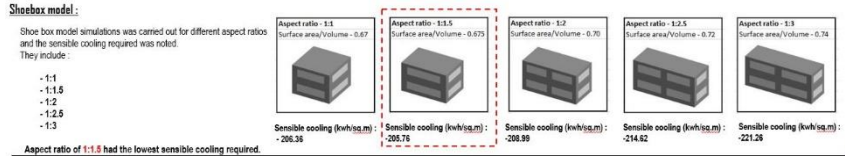


STUDENT: SARIGA O P (223716004)
FACULTY: VAIBHAV JAIN

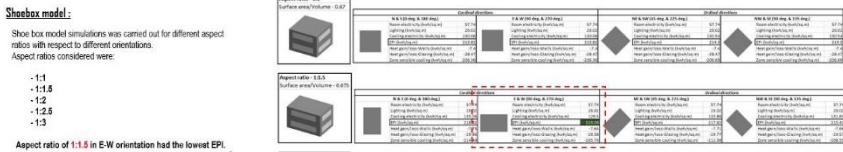
ARC 6302 Consultation Studio - I

RESORT AT HOODE

ECM 1: Aspect ratio and s/v ratio



ECM 2: Aspect ratio and s/v ratio



Lobby block:

Base case dimensions:
GF - 7.3 m x 18.5 m
FF - 7.3 m x 12.5 m
Height - 6 m

Proposed case dimensions:
GF - 14.04 m x 9.36 m
FF - 11.45 m x 7.83 m
Height - 6 m

Restaurant block:

Base case dimensions:
GF - 14 m x 15 m
Height - 3.5 m

Proposed case dimensions:
GF - 17.74 m x 11.83 m
Height - 3.5 m

Rooms:

Base case dimensions:
GF - 7.3 m x 18.5 m
Height - 3.5 m

Proposed case dimensions:
Premium room, GF - 9.98 m x 6.65 m
Height - 3.5 m
Standard room, GF - 7.76 m x 5.17 m
Height - 6 m

ECM 3: Materials

Options for wall materials:



Wall material for Restaurant and Rooms:



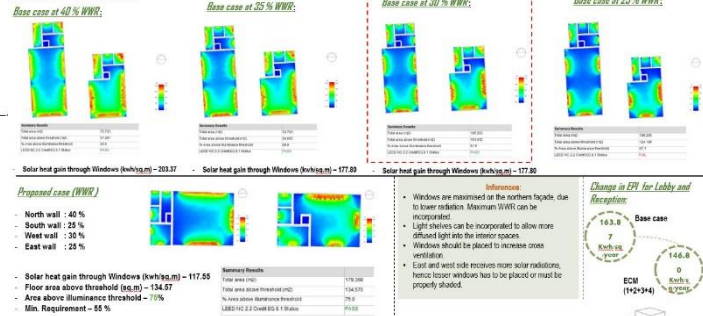
Roof material for Restaurant and Rooms:



STUDENT: SARIGA O P (223716004)
FACULTY: VAIBHAV JAIN

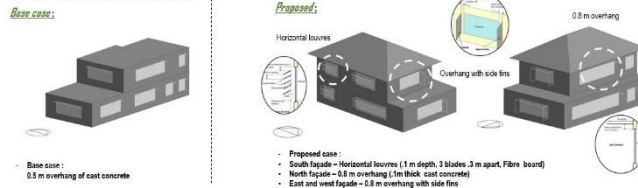
ECM 4: Daylighting

WWR for Lobby and reception block:



ECM 5: Shading devices

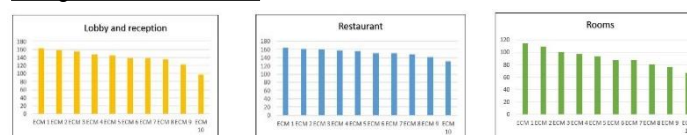
Shading devices for Lobby and reception block:



Shading devices for Restaurant block:



Change in EPI due to ECM's



Lobby:
163.87 kwh/sq.m/year to
98.04 kwh/sq.m/year

Restaurant:
163.23 kwh/sq.m/year to
130.9 kwh/sq.m/year

Rooms:
119.41 kwh/sq.m/year to
66.97 kwh/sq.m/year

Inferences:

- To decrease EPI, either the surface area should be reduced or the volume should be increased.
- Compact forms can help in reducing EPI.
- S/V ratio is directly proportional to the heat gain or heat loss.
- Vertical development can also help in decreasing the ground coverage and to maximise the FAR., It can help in preserving more ground soil, lesser building materials.
- Materials has to be optimised with respect to both conductivity (K) as well as cost.
- Light coloured plastering is being used for both exterior and interior finish in order to increase the reflectivity, as dark colours absorb up to 70 to 90 percent of solar radiations.
- Taller structure is placed to the northern side as the structure casts shadow to the south side during summer months.
- Forms are closely spaced to maximise the mutual shading.

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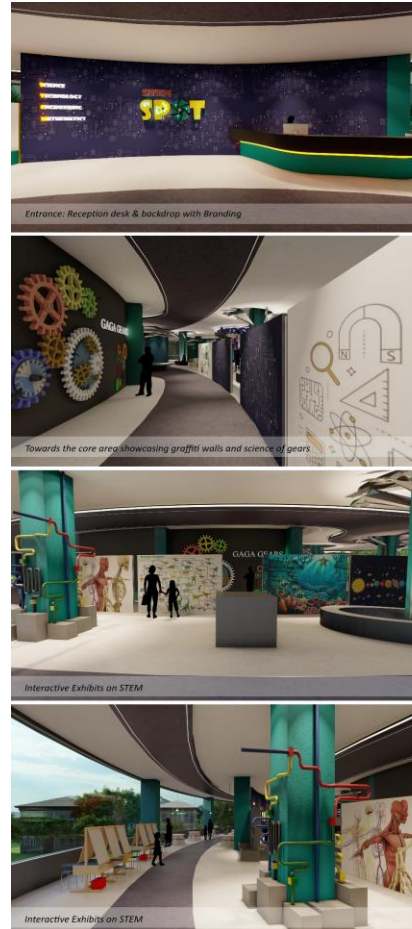
STEM SPOT – AN EDUTAINMENT CENTER AT CALICUT

COURSE OBJECTIVES:

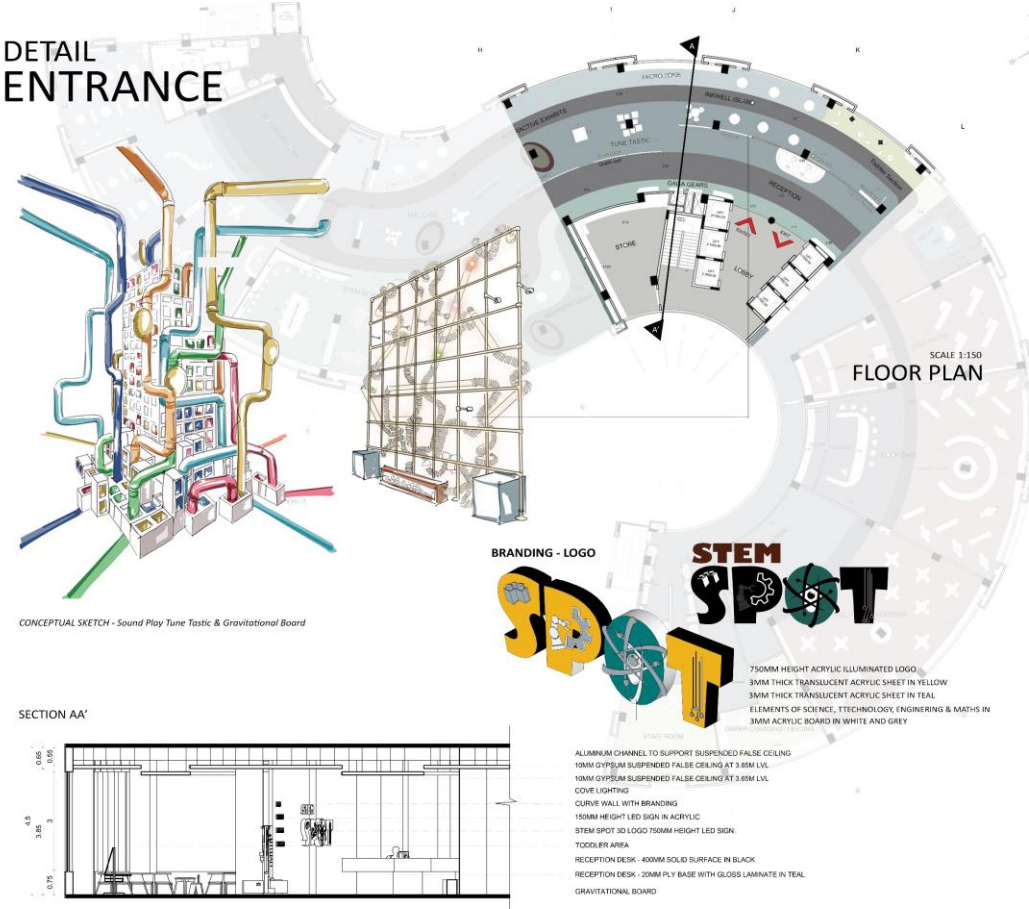
To give an opportunity to the student to explore a project/research related to sustainable design. To come up with the inferences from design/innovation/research.

PROJECT BRIEF:

To create a safe, unique Edutainment Centre that empowers, inspires and educates kids through activities and exhibits focusing on STEM in Calicut.



DETAIL ENTRANCE



STUDENT: RAHILA K ABDULLA(214213009)

FACULTY: HARITA M K

ARC 7302 Thesis (Research) or Final Project (Design)

STEM SPOT – AN EDUTAINMENT CENTER AT CALICUT

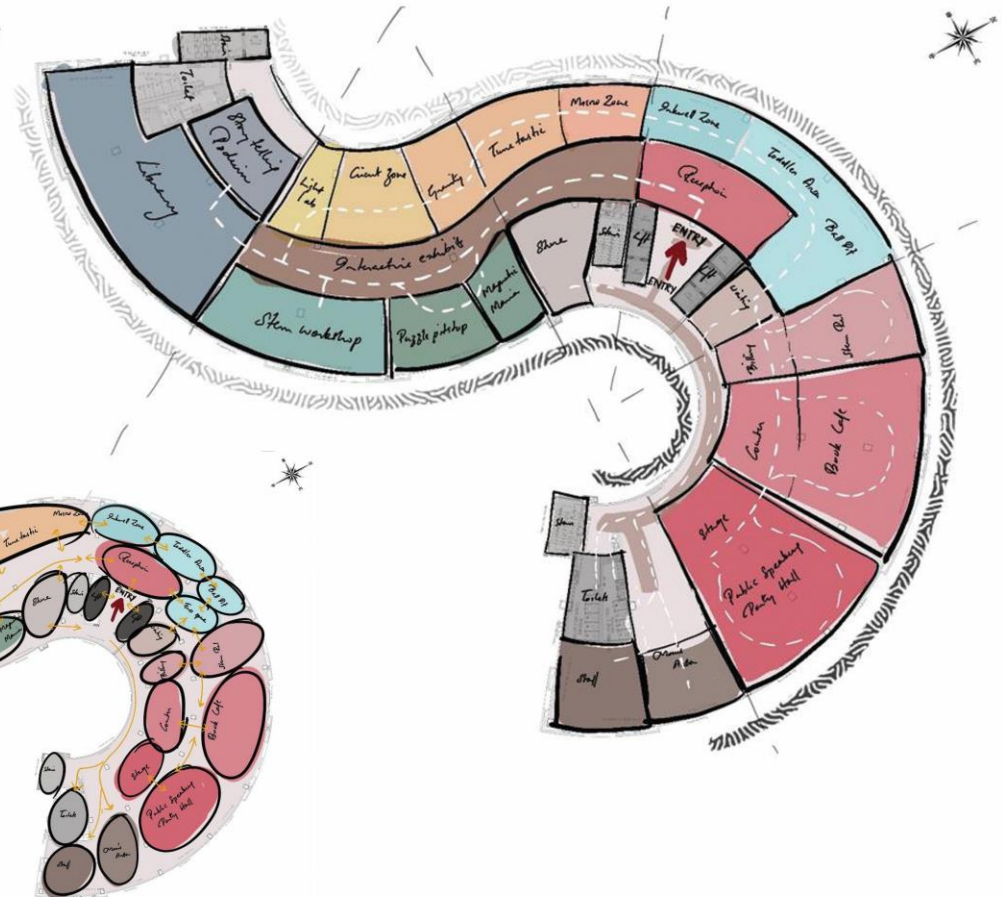
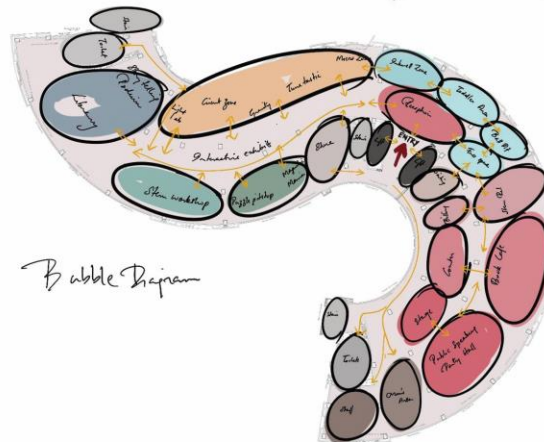
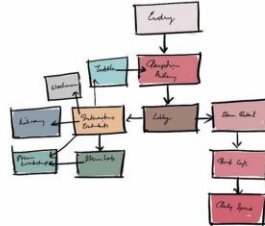
CONCEPTUAL EVOLUTION AREA PROGRAMME & ZONING

MAJOR DESIGN ELEMENTS & AREA PROGRAMME

RECEPTION – 1150 sq.ft	ADMIN SPACE – 1457 sq.ft
WAITING AREA – 750 sq.ft	PERFORMING & INTERACTIVE SPACE – 1000 sq.ft
STEM WORKSHOP SPACE – 2320 sq.ft	STEM LAB – 2295 sq.ft
LIBRARY & STORY TELLING – 4451 sq.ft	TODDLER AREA – BALL PIT – 2262 sq.ft
STEM RETAIL – 1837 sq.ft	BOOK CAFÉ – 3680 sq.ft
PUBLIC SPEAKING / PARTY SPACE – 3680	INTERACTIVE EXHIBITION AREA – 5000 sq.ft

- MAD LAB
- LIGHT LAB
 - CIRCUIT ZONE
 - GRAVITY ZONE
 - TUNE TASTIC
 - MICRO ZONE
 - INKWELL ZONE

ADJACENCY DIAGRAM / FLOW CHART



STUDENT: RAHILA K ABDULLA(214213009)

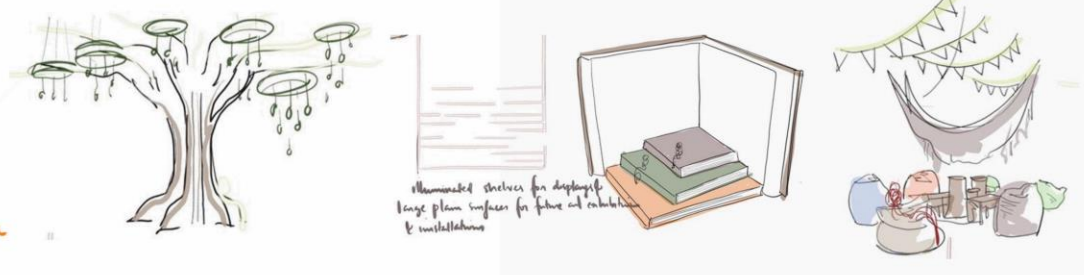
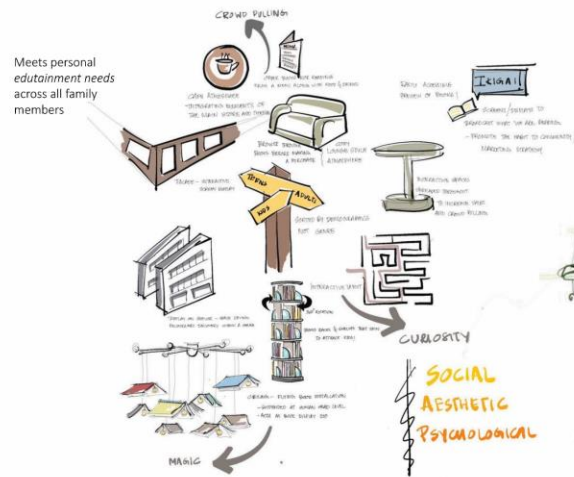
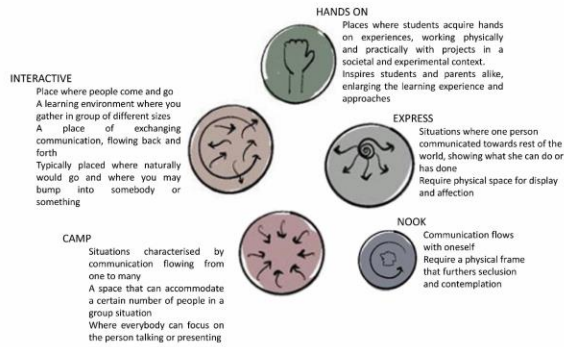
FACULTY: HARITA M K

ARC 7302 Thesis (Research) or Final Project (Design)

STEM SPOT – AN EDUTAINMENT CENTER AT CALICUT

CONCEPTUAL EVOLUTION CONCEPT | MATERIAL & MOOD BOARD

Design Principle



STUDENT: RAHILA K ABDULLA(214213009)
FACULTY: HARITA M K

ARC 7302 Thesis (Research) or Final Project (Design)

STEM SPOT – AN EDUTAINMENT CENTER AT CALICUT

DESIGN FLOOR PLAN

SCALE 1:150

MAKER SPACE
COLLABORATIVE WORKSPACE
ACCESSIBLE FOR BOTH ADULTS AND KIDS
VENUES TO ASSIST STEM
PROMOTES HAND ON LEARNING, AID WITH CRITICAL THINKING, INCREASE SELF ESTEEM
ROBOTICS, CODING, INTERACTIVE PAINTING AND MANY SKILLS WILL BE TAUGHT IN MAKER SPACE
QUALITY OF SPACE – NATURAL LIGHT AND VENTILATION

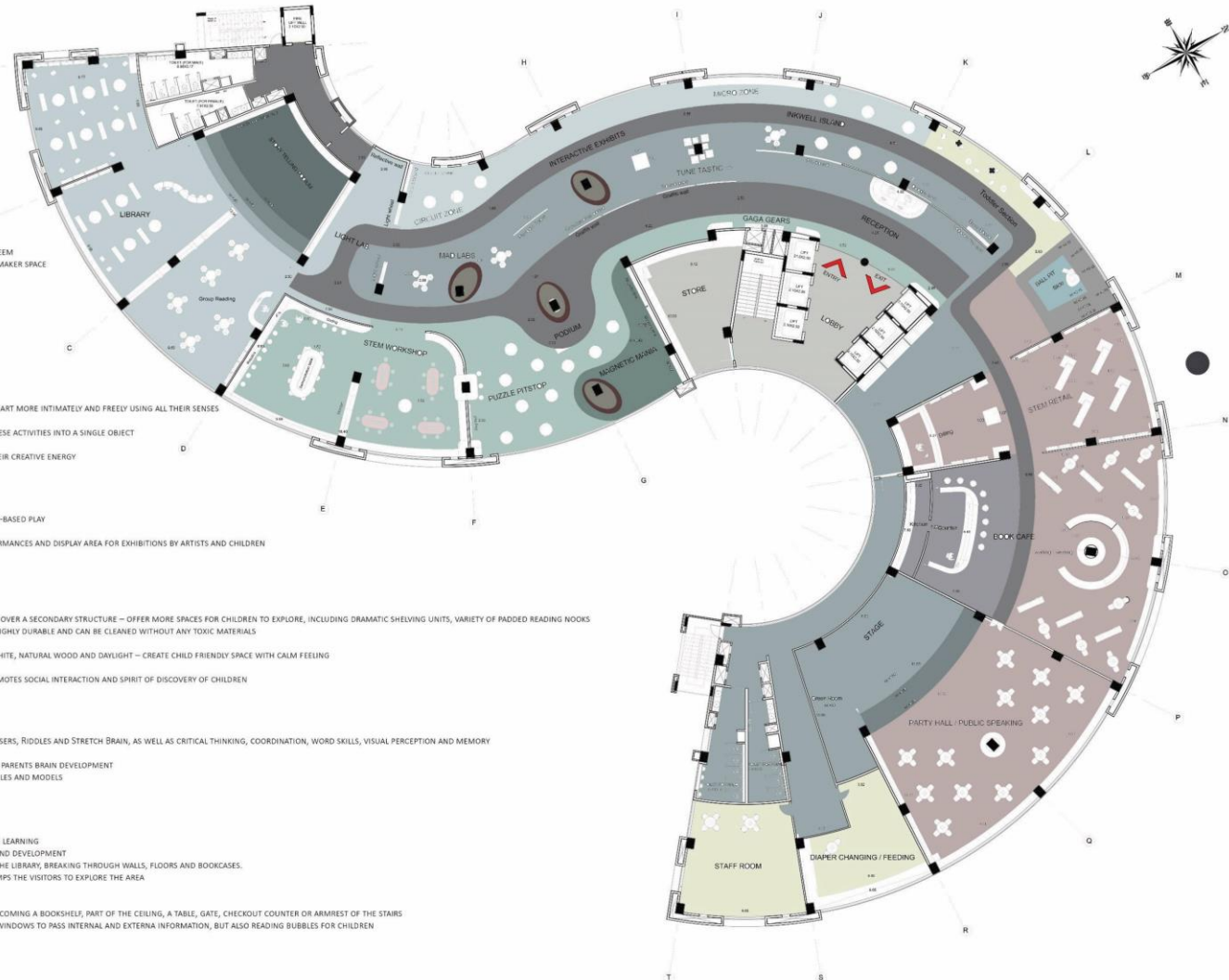
INTERACTIVE EXHIBITION
ART LOOP – INSTALLATION
HUGE MAZE FORMED BY LONG STRIP OF BLACKBOARD COILED INTO A SPIRAL
INTERACTIVE EXHIBITION CREATED FOR CHILDREN AND ADULTS TO FEEL AND ENJOY ART MORE INTIMATELY AND FREELY USING ALL THEIR SENSES
PUNCTUATED WITH HILLS AND TUNNELS – ALL COVERED IN ARTIFICIAL GRASS
INVITES CHILDREN TO PLAY, INVESTIGATE, EXHIBIT OR DRAW – INTEGRATING ALL THESE ACTIVITIES INTO A SINGLE OBJECT
GET FILLED WITH DRAWINGS SCRIBBLES AND GRAFFITI!
UNTREASONABLE ART WONDERLAND – EVERYONE FREE TO MAKE THE MOST OF THEIR CREATIVE ENERGY

PERFORMING SPACE
DYNAMIC PERFORM/STAGE ANCHORS THE SPACE AND ENCOURAGES PERFORMANCE-BASED PLAY
VARIETY OF USES
EQUIPPED WITH SEATS FOR CONCERTS, A STAGE OF DANCE AND THEATRICAL PERFORMANCES AND DISPLAY AREA FOR EXHIBITIONS BY ARTISTS AND CHILDREN

SOFTENING THE SPACE
SOFT CARPETING – PROVIDES FURTHER PROTECTION
CAVITIES ALONG THE EDGES OF THE ROOM – CREATED BY LAYERING A SECOND SKIN OVER A SECONDARY STRUCTURE – OFFER MORE SPACES FOR CHILDREN TO EXPLORE, INCLUDING DRAMATIC SHELVING UNITS, VARIETY OF PADDED READING NOOKS
ALL MATERIALS USED IN SPACE INCLUDING CARPET, PAINTS AND PLAY ELEMENTS – HIGHLY DURABLE AND CAN BE CLEANED WITHOUT ANY TOXIC MATERIALS
COLOUR CONCEPT MANAGE TO BE BOTH FORCEFUL AND RELAXING
A VIBRANT COLOUR PALETTE OF BLUE, ORANGE, PINK AND YELLOW – CALMED BY WHITE, NATURAL WOOD AND DAYLIGHT – CREATE CHILD FRIENDLY SPACE WITH CALM FEELING
OVERALL CALMING EFFECT, ALLOWING CHILDREN'S IMAGINATION TO FLOURISH
CHILDREN – NATURAL EXPLORERS OF THEIR ENVIRONMENTS AND THIS DESIGN PROMOTES SOCIAL INTERACTION AND SPIRIT OF DISCOVERY OF CHILDREN
FINISHED IN WOOD, LINOLEUM AND CARPET

MIND GYM
INCLUDES INTERACTIVE MODELS AND PUZZLES BASED ON MIND GAMES, BRAIN TEASERS, RIDDLES AND STRETCH BRAIN, AS WELL AS CRITICAL THINKING, COORDINATION, WORD SKILLS, VISUAL PERCEPTION AND MEMORY
INTENDED TO MAKE BRAIN HEALTHY AND POWERFUL TO BECOME INTELLIGENT
BRAIN GYM ONE OF A KIND PUZZLE COLLECTION FOR CHILDREN, INSTRUCTORS AND PARENTS BRAIN DEVELOPMENT
BENEFICIAL TO ENCOURAGE TO CREATE THEIR OWN PUZZLE SCRAPBOOK, NEW PUZZLES AND MODELS

LIBRARY
ROLE CHANGED IN RECENT YEARS – VISIT EXPERIMENTALLY TO STIMULATE NEEDS FOR LEARNING
MEETING PLACE – THAT ENCOURAGES ENGAGEMENTS AND ACTIVE PARTICIPATION AND DEVELOPMENT
PHYSICAL COMMUNICATION STRUCTURE – TWISTS AND WINDS ITS WAY THROUGH THE LIBRARY, BREAKING THROUGH WALLS, FLOORS AND BOOKCASES.
EQ. COUNTER, TABLE, SECTION OF SHELVES, STRUCTURE POINTS – GUIDES AND TEMPS THE VISITORS TO EXPLORE THE AREA
BAND WORKS AS DECORATION AND ACTIVE COMMUNICATION TOOL.
NO ORDERLY BOOKSHELVES
COLOURED RIBBON EMERGES FROM STAIRS, CURLS AND TWISTS THROUGH STORE, BECOMING A BOOKSHELF, PART OF THE CEILING, A TABLE, GATE, CHECKOUT COUNTER OR ARMREST OF THE STAIRS
HOLES OF DIFFERENT SIZES PIERCE THE SURROUNDING BOOKSHELVES, PROVIDING WINDOWS TO PASS INTERNAL AND EXTERNA INFORMATION, BUT ALSO READING BUBBLES FOR CHILDREN
TRIBUTE WALL – A VERY HUNGRY CATERPILLAR – ERIC CARLE
OPEN ENDED CREATIVE PLAY WALL
COLLECTION OF LIVING BOOKS



STUDENT: RAHILA K ABDULLA(214213009)

FACULTY: HARITA M K

ARC 7302 Thesis (Research) or Final Project (Design)

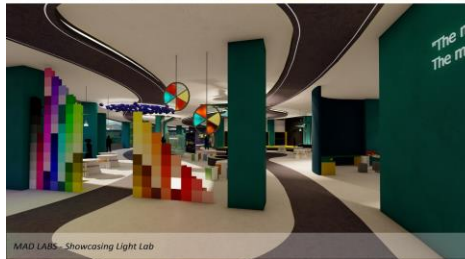
STEM SPOT – AN EDUTAINMENT CENTER AT CALICUT



ROBOTICS STEM WORKSHOP - Workshop Area for group and individual session featuring illuminated table



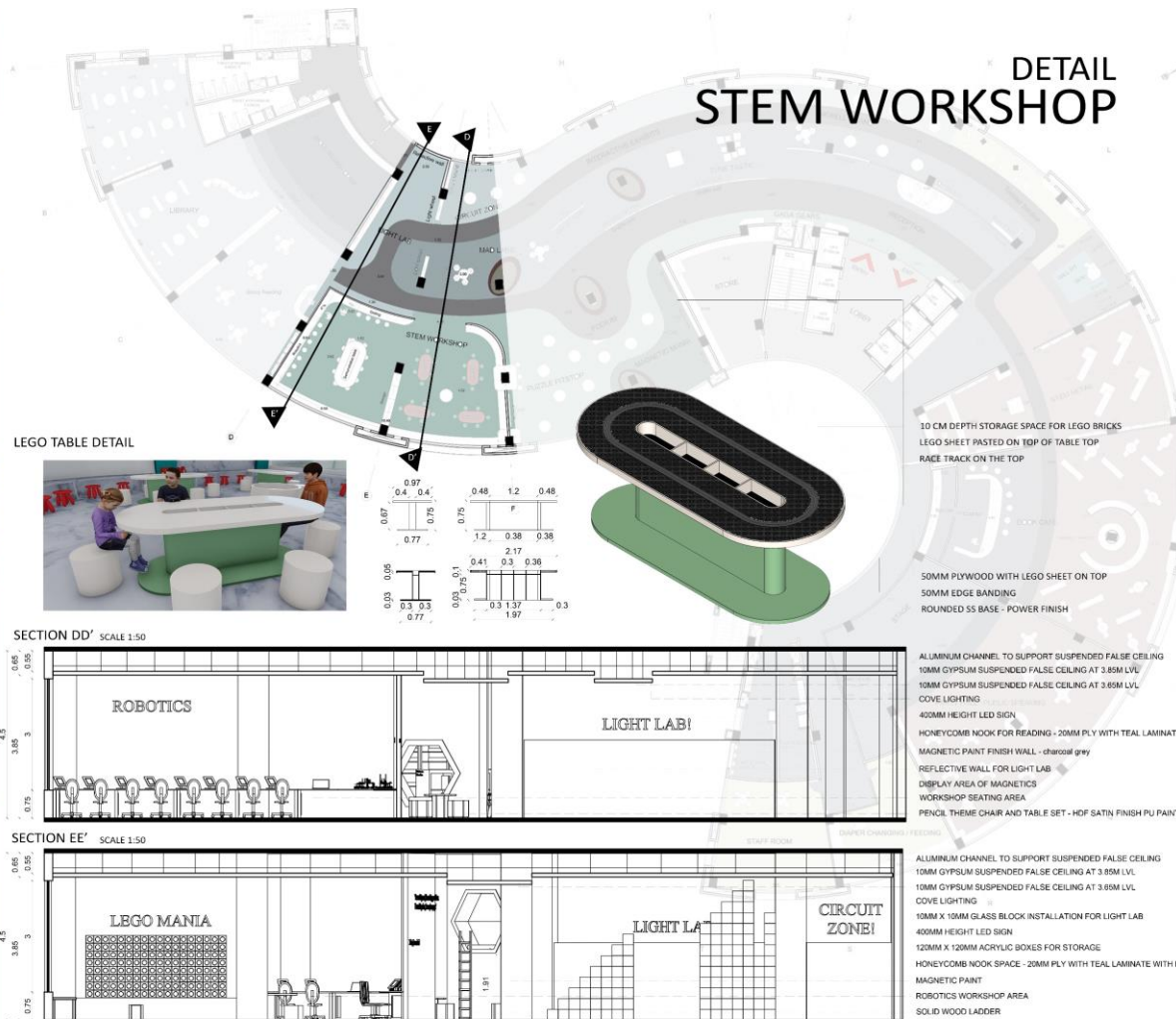
LEGO MANIA workshop area featuring tables specially designed for LEGO activities and LEGO storage wall



MAD LABS - Showcasing Light Lab



MAD LABS - Showcasing interactive exhibits (Periodic Table, Atomic Structure Ceiling and Light Lab)



STUDENT: RAHILA K ABDULLA(214213009)
FACULTY: HARITA M K

ARC 7302 Thesis (Research) or Final Project (Design)

INTEGRATING ADAPTIVE THERMAL COMFORT CONTROLS FOR ENERGY EFFICIENT COOLING WITH CEILING FANS

COURSE OBJECTIVES:

To give an opportunity to the student to explore a project/research related to sustainable design. To come up with the inferences from design/innovation/research.

PROJECT BRIEF:

The research thesis should include system development, algorithm development, tool or framework design, policy analysis and policy design, policy implementation model, trend predictions. etc. critique of design and trends in the building industry, application of various new technology, evolve best practices or guidelines to achieve the aim of sustainable development. The research thesis gives the student an opportunity to apply the discipline and skills of the programme to an individually selected research topic, requiring a measure of original development, providing a vehicle for conducting an in-depth investigation, analysis, and critical review of relevant material. The research thesis should reflect all the aspects of Sustainable Design and the technical knowledge gained from the entire course.

STUDENT: SIVA BARATHI A (213716001)

FACULTY: VIPIN TANDON

ABSTRACT

Per capita annual energy consumption for space cooling in India is low at 69 kWh compared to the global average of 272 kWh (IEA 2018). But given the rise in income and the tropical climate India's cooling energy requirement will increase, and the ICAP (2019) calls for synergistic actions across sectors to provide sustainable cooling that is affordable. The study aims to implement controls based on Operative temperature (OT) used in the adaptive comfort model of the National Building Code (NBC) of India. This study aims to develop a control sequence for combined operation of ceiling fan and AC, and measure energy savings. In the control sequence, the upper limit of the thermal comfort band is raised based on airspeed, that can be achieved by the ceiling fan. If the OT is above the upper limit of the adjusted comfort band, the control sequence algorithm also turns on the AC with set point temperature that is just enough to be inside the raised upper limit. For this study the control sequence is implemented and tested in two different rooms in Bangalore, one in a passively designed building with an insulated envelope, and another in a typical uninsulated building. This control sequence was compared in the thermal comfort study against a baseline constant setpoint of 24°C recommended by the Bureau of Energy Efficiency. More than 90 – 95 % savings in cooling energy were observed over a two-week testing period when the outdoor dry bulb temperature was in the range of 35 °C to 29°C. From a sample of 70 test subjects, who participated in the study, 76% reported being comfortable when the control sequence was implemented. This is slightly lesser than the initial hypothesis of 80%, but still higher than the baseline. The significance of this value with respect to the population needs to be determined. The cooling energy savings of the uninsulated room are higher than the insulated building.

AIM OF THE RESEARCH: To develop, implement and test a control sequence which prioritizes the use of ceiling fans over air-conditioners to provide energy efficient and comfortable cooling while maintaining thermal comfort of the occupants.

RESEARCH QUESTIONS

What is the energy savings potential when the control sequence is implemented to prioritize ceiling fans and do occupants find it comfortable?

What is the maximum air speed that is acceptable to at least 80% of the occupants?

Does the control sequence work in a conventional (non-passive) building? And what is the increase or decrease in savings compared with a passively designed building?

OBJECTIVES:

Develop a control sequence which is automated thus managing user adaptation/preferences significantly.

Demonstrate energy savings and satisfactory comfort by prioritising ceiling fans over air conditioners in mixed mode spaces.

ARC 7302 Thesis (Research) or Final Project (Design)

INTEGRATING ADAPTIVE THERMAL COMFORT CONTROLS FOR ENERGY EFFICIENT COOLING WITH CEILING FANS

Table 1 – Details about the spaces under study

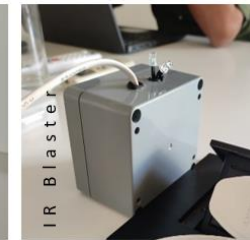
S.no	Parameter	IHS Annex Building	IHS New campus
1	Location	Sadashiv Nagar, Bengaluru 13.0068° N, 77.5813° E	Kengeri, Bengaluru 12.8997° N, 77.4827° E
2	Typology	Office spaces with 9 am to 5 pm mixed mode operation	Office spaces with 9 am to 5 pm mixed mode operation
3	Construction Type	Conventional with 9" brick walls and 6" RCC roof	CSEB walls with RCC roof
Details of the spaces under study		Conference Room in Annex	Board Room in Kengeri
Floor location in the building		Third	Ground
Area of the study space		17.05 m ²	43.98 m ²
Maximum Occupancy		6	10
Equipment in the space		TV with a projector	Screen with a projector
Orientation of Windows		2 windows on the North	Continuous strip of windows on the North and East
Furniture in the space		Conference table with cushioned chairs	Conference table with cushioned chairs
Number of ceiling fans		1	1
Specification of the ceiling fans		1200 mm dia, with 28 Watts (at speed 5)	1200 mm dia, with 28 Watts (at speed 5)
Number of Air Conditioners		1 (2 tons)	2 (2 tons)



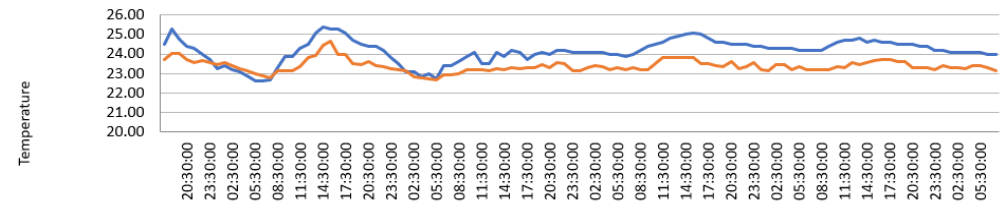
Annex conference room



Kengeri board room



Hardware used for the study



Calculated vs Predicted OT

— Measured OT — Predicted OT

MBE	3%	RSME	4%
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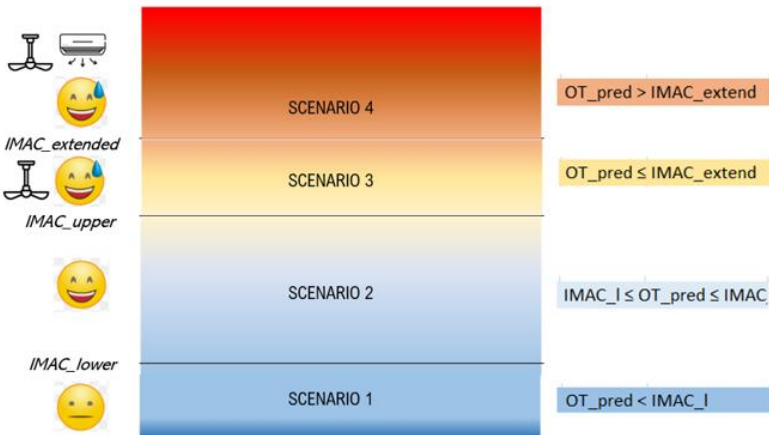
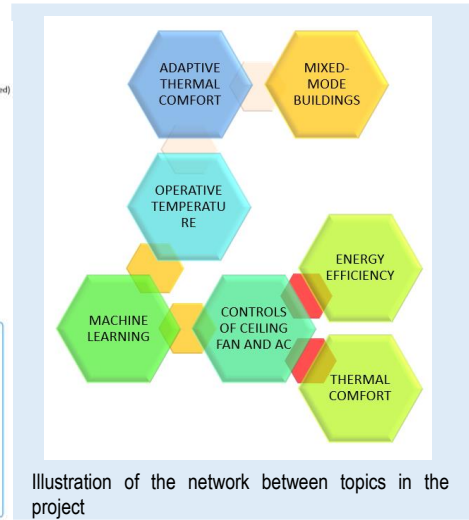
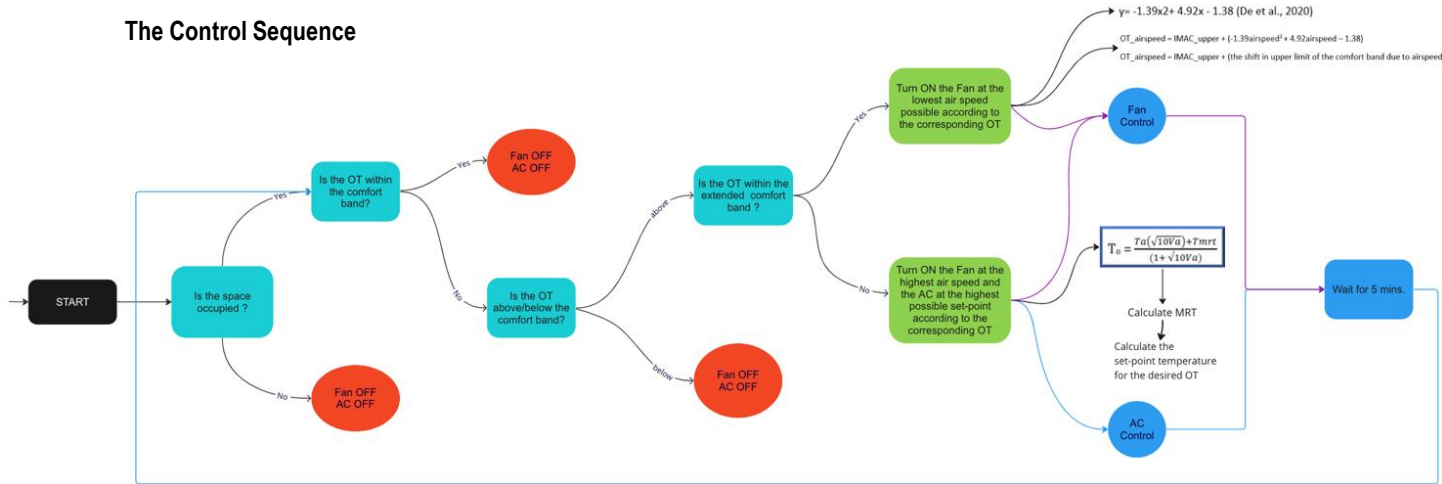
The ML model developed before was used to predict Operative Temperature for a week and compared against calculated OT for the same time period. The model was found to be fairly accurate to be used for further predictions. The Control sequence uses this predicted OT value to decide the controls regarding ceiling fans and air conditioners in the algorithm.

STUDENT: SIVA BARATHI A (213716001)
FACULTY: VIPIN TANDON

ARC 7302 Thesis (Research) or Final Project (Design)

INTEGRATING ADAPTIVE THERMAL COMFORT CONTROLS FOR ENERGY EFFICIENT COOLING WITH CEILING FANS

The Control Sequence



Schematic representation of the control sequence

$$MRT = \left[(GT + 273.15)^4 + \frac{1.1 \cdot 10^8 \cdot v_a^{0.6}}{\varepsilon \cdot D^{0.4}} (GT - T_a) \right]^{1/4} - 273.15$$

Formula for calculating MRT and OT

$$t_o = \frac{(t_{mrt} + (t_a \times \sqrt{10v}))}{1 + \sqrt{10v}}$$

Source : ISO 7726-1998

Table 2 – List of Independent, dependent variables and constant in the experiment

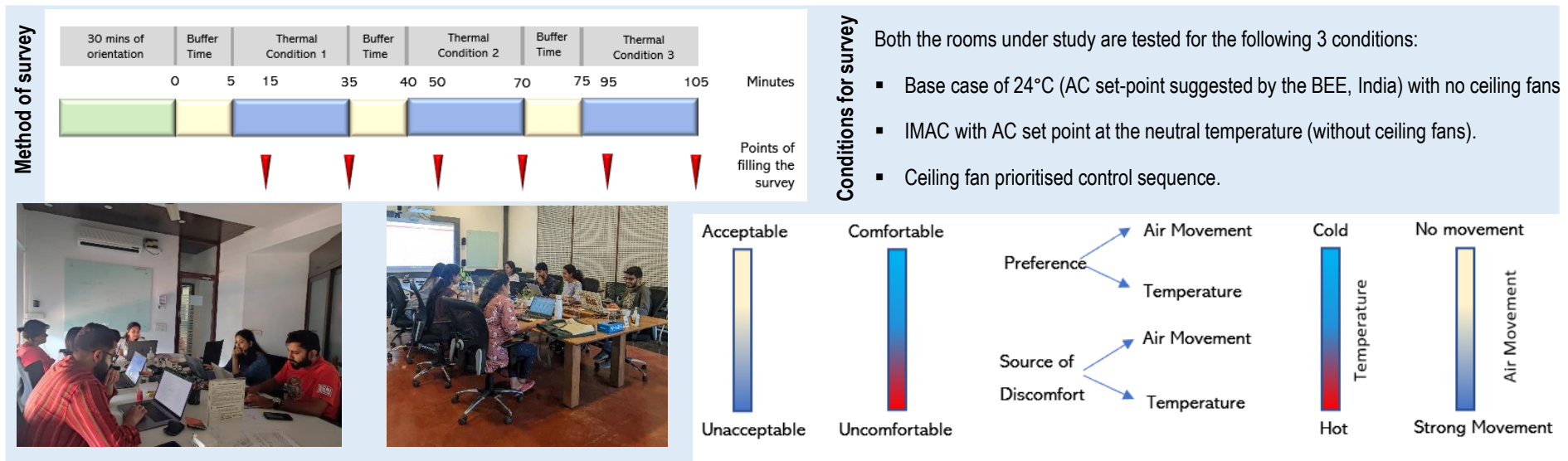
Independent variables	Location of the space (building), OT_predicted, IMAC_upper, IMAC_lower, IMAC_extended, OT_airspeed (1 to 6), Indoor air temperature, Mean Radiant Temperature
Dependent variables	Fan status (ON/OFF), AC status (ON/OFF), Fan speed (1 to 6), AC set point temperature (18°C - 30°C), Energy consumption, Comfort vote of occupants
Constants	Airspeed in the space (as a resultant of fan speeds 1 to 6), Occupancy of the space, Windows closed, Delay of running the control sequence

STUDENT: SIVA BARATHI A (213716001)

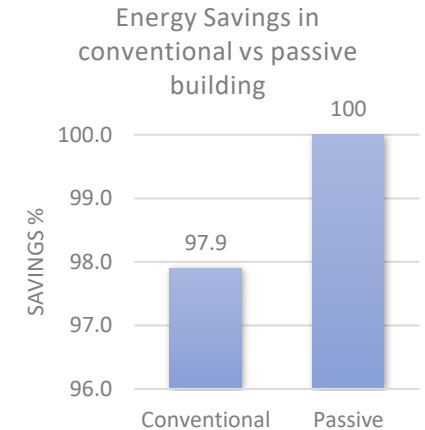
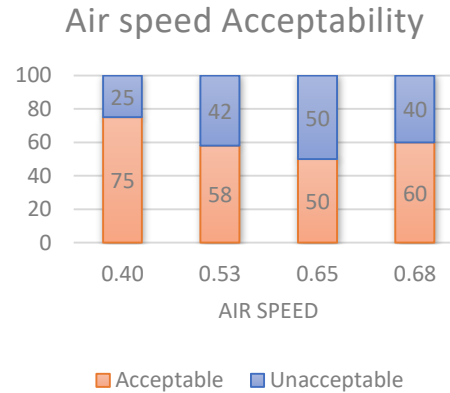
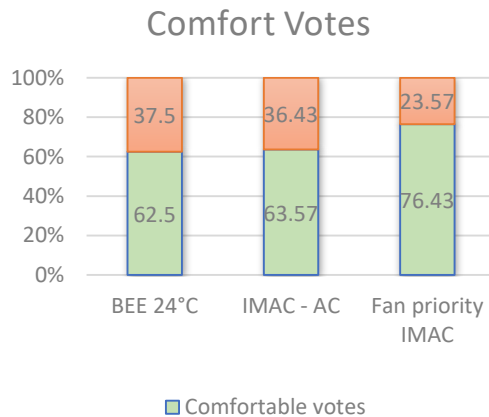
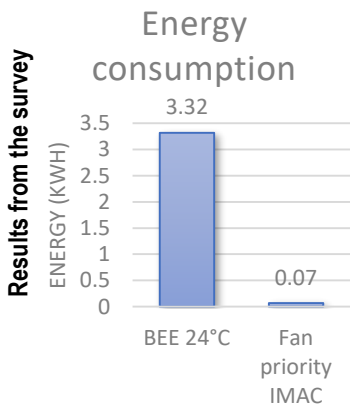
FACULTY: VIPIN TANDON

ARC 7302 Thesis (Research) or Final Project (Design)

INTEGRATING ADAPTIVE THERMAL COMFORT CONTROLS FOR ENERGY EFFICIENT COOLING WITH CEILING FANS



Energy Savings = $[(3.32-0.07)/3.32] \times 100 = 97.9\%$



STUDENT: SIVA BARATHI A (213716001)
FACULTY: VIPIN TANDON



BACHELOR OF DESIGN
(FASHION DESIGN)
Undergraduate Program

Bachelor of Design (Fashion Design)
Undergraduate Program

Year

1

Department of Design

DOD1301 Fashion Studio - I

PATTERN MAKING AND GARMENT CONSTRUCTION

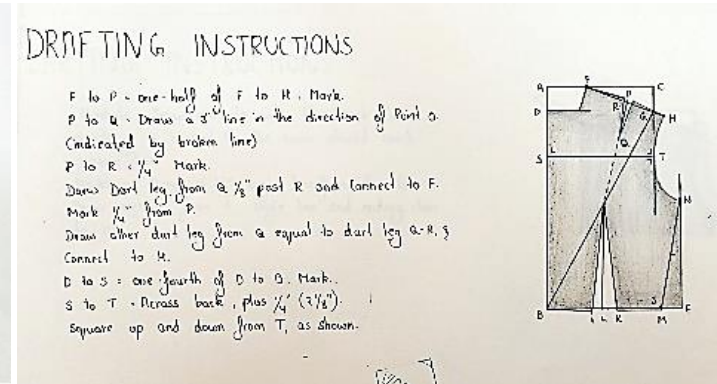
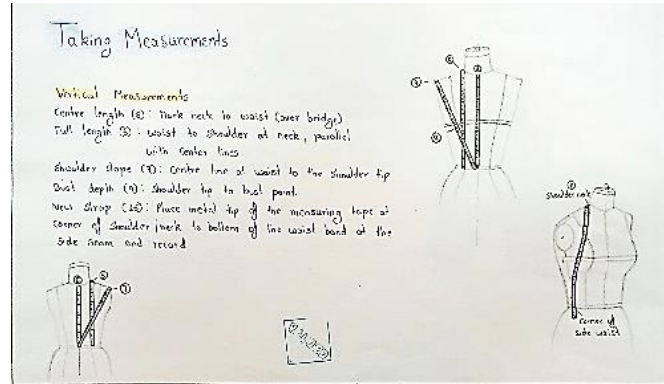
COURSE OBJECTIVES:

Fashion Studio-1 is the foundation course for fashion designers and this course aims in

- Understanding the basics of pattern making and construction along with terminologies.
- Understanding the different types of garment component finishes.
- Converting two dimensional form into three dimensional form of as garment.(Garment construction)

PROJECT BRIEF:

Pattern making using Flat Pattern Techniques for Drafting basic bodies.



STUDENT: NAME: HRITHISHA KM ()
FACULTY: NAME: VEENA RAO

DOD1302 Fashion Studio - II

PATTERN MAKING AND GARMENT CONSTRUCTION

COURSE OBJECTIVES:

Learning the Pattern Making using Flat Pattern Technique and construction of different types garments.

PROJECT BRIEF:

Pattern making using Flat Pattern Techniques for Drafting basic skirts and its variations (gore/Umbrella),

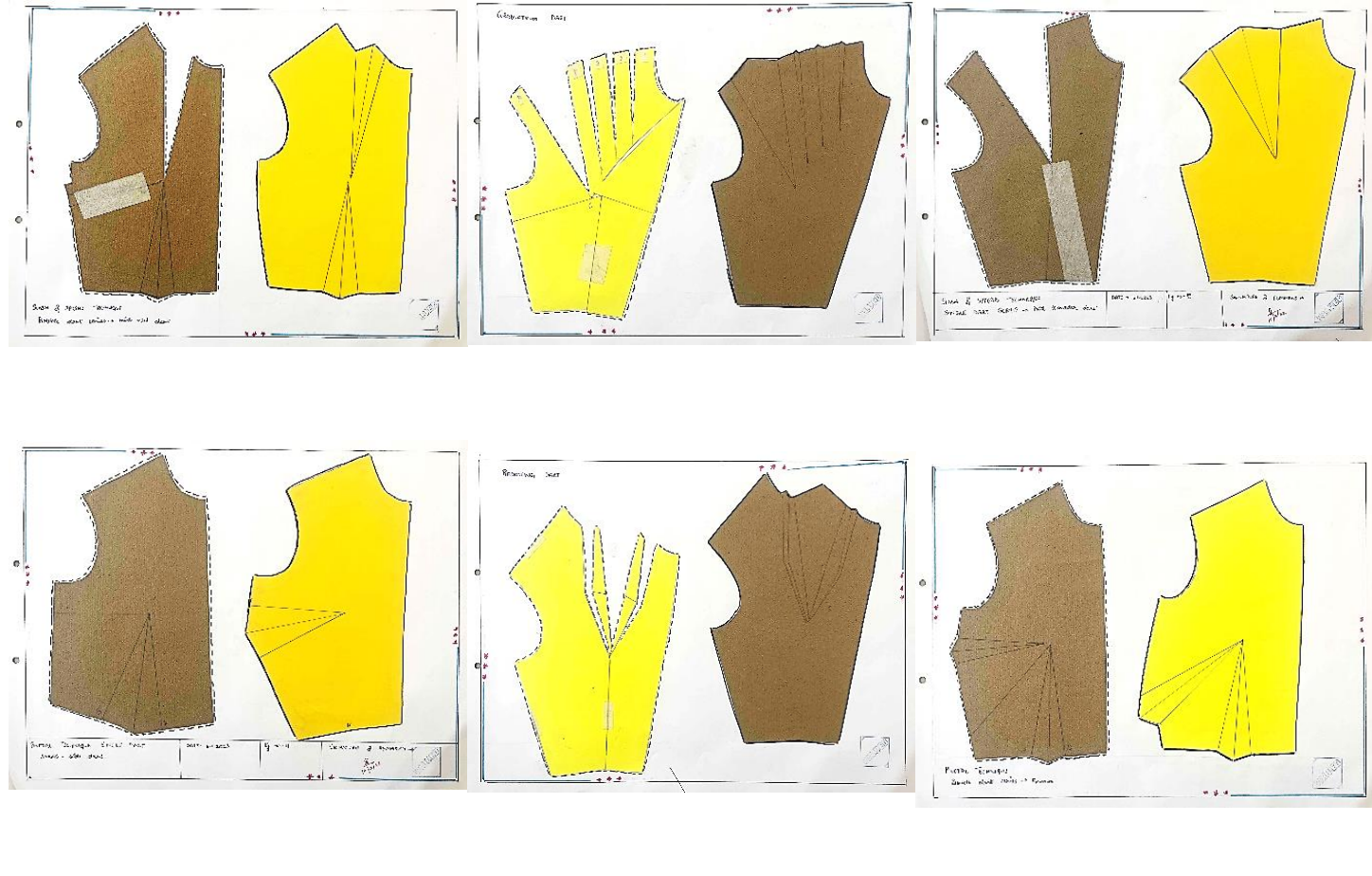
Construction of basic skirt and Construction of any one variation of skirt (Gore or Circular).

Dart manipulation types, Slash and spread, pivot with single and double dart series.

Drafting princess line bodice (Mid shoulder and Armhole)

Drafting and construction of Princess cut blouse as per standard measurements.

Drafting and construction of Frock according to the theme and concept achieved in Design Process.



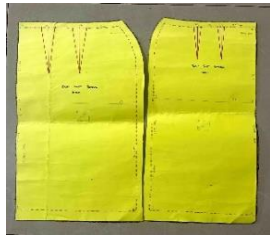
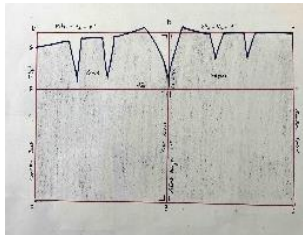
STUDENT: NAME: SIVALAKSHMI V NAIR (224207006)

FACULTY: NAME- RESMI. G & ANITHA.S

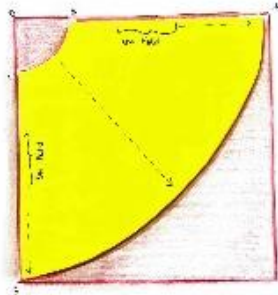
DOD1302 Fashion Studio - II

PATTERN MAKING AND GARMENT CONSTRUCTION

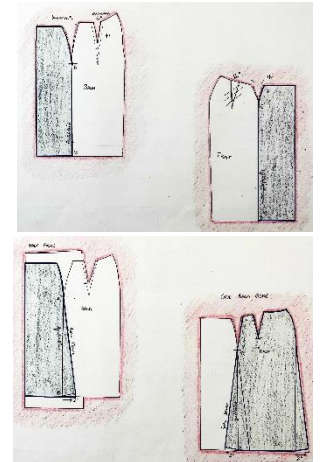
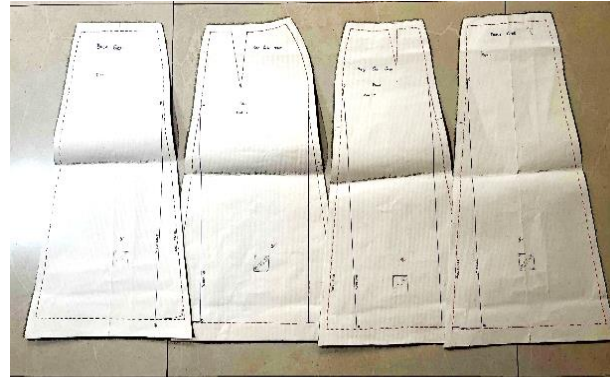
Basic Skirt



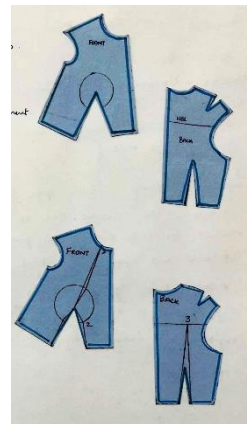
Circular Skirt



Gore Skirt Drafting



Princess Line Blouse

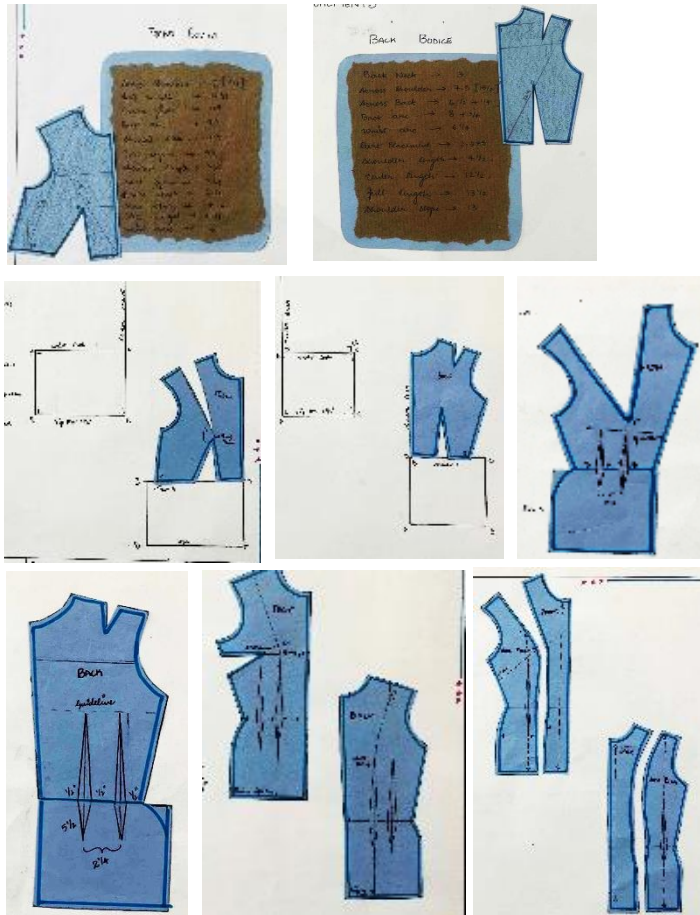


STUDENT: NAME: SIVALAKSHMI V NAIR (224207006)
FACULTY: NAME- RESMI. G & ANITHA.S

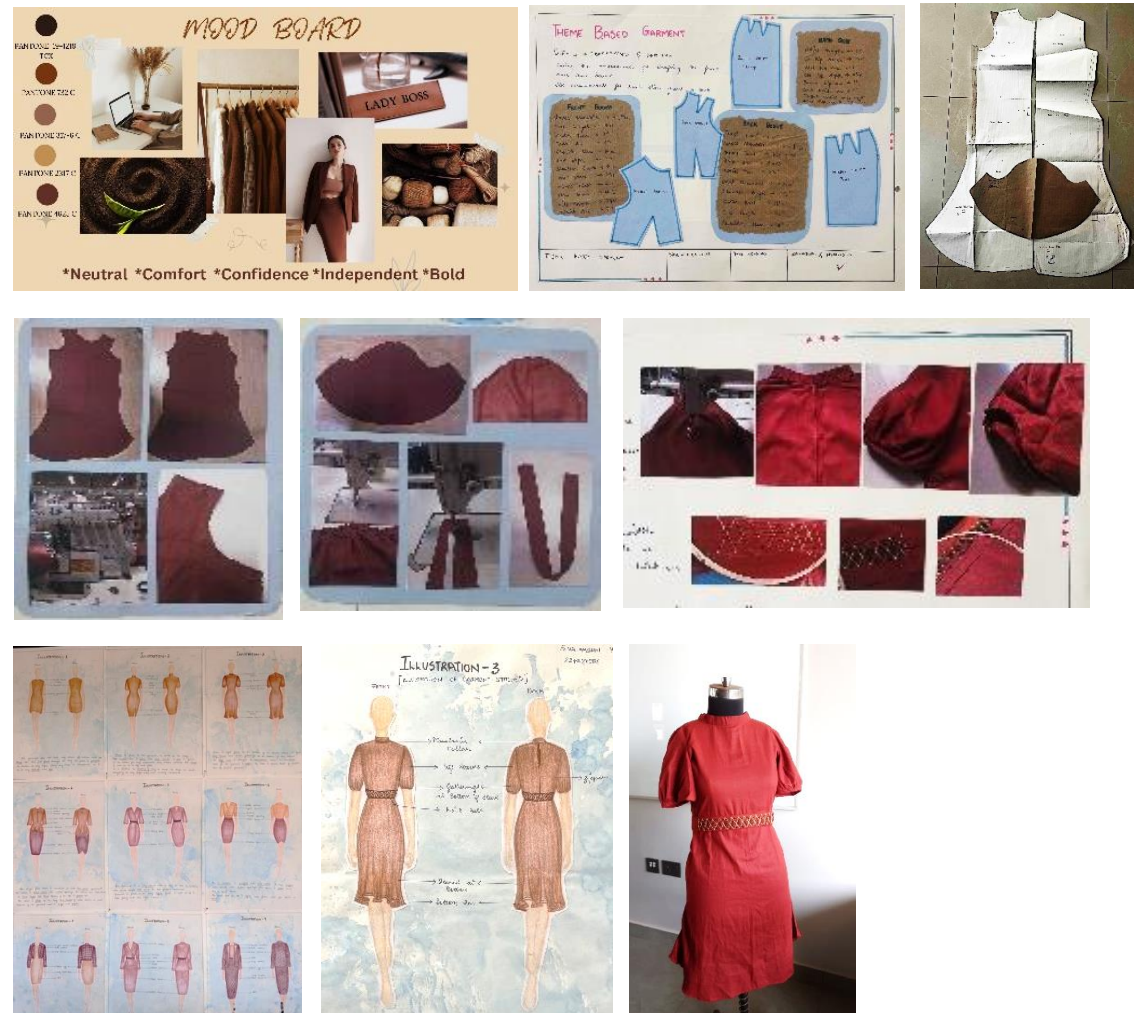
DOD1302 Fashion Studio - II

PATTERN MAKING AND GARMENT CONSTRUCTION

Torso +Princess Line -Mid Shoulder Drafting



Theme Based Garment



STUDENT: NAME: SIVALAKSHMI V NAIR (224207006)
FACULTY: NAME- RESMI. G & ANITHA.S

DOD1303 Fashion Illustration I

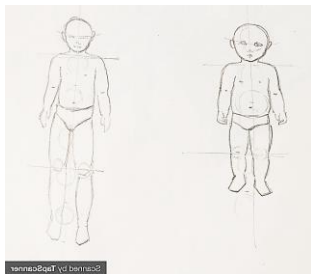
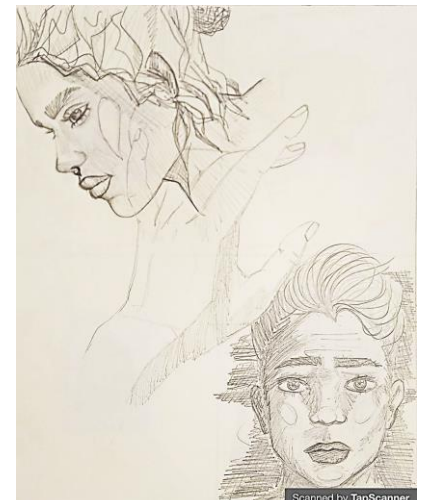
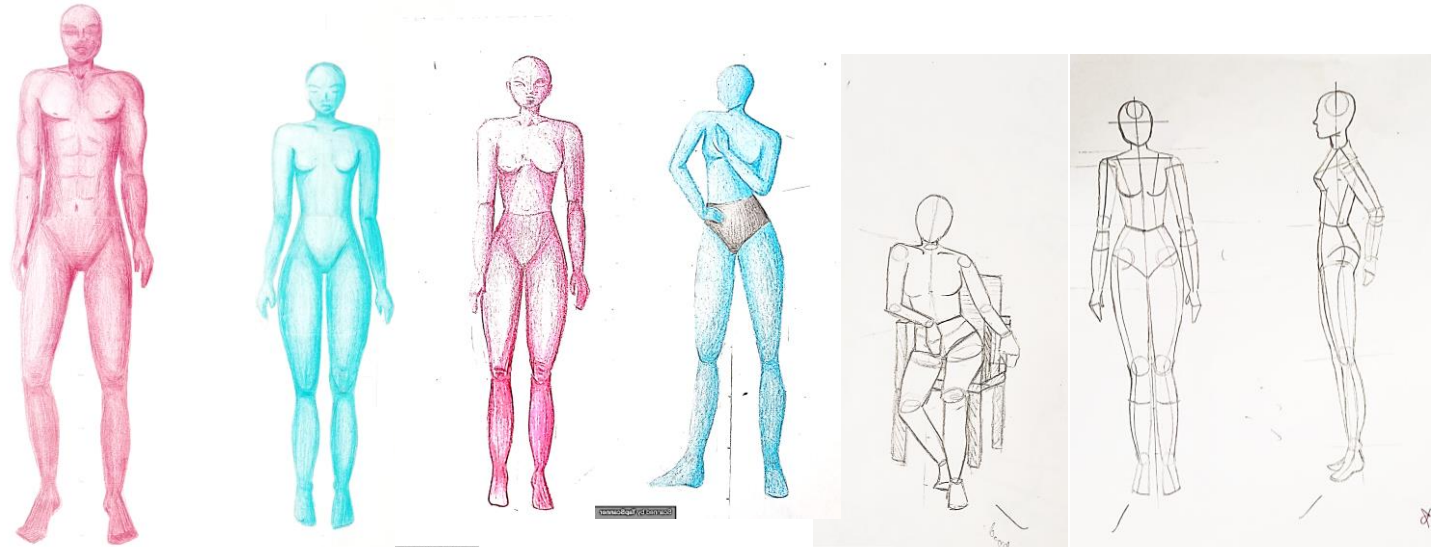
INTRODUCTION TO FASHION ILLUSTRATION

COURSE OBJECTIVES:

Illustration and rendering body postures, Interpreting garment terminologies, Achieving fabric swatch texture, different body postures/movement of men and women, sketching and rendering fashion accessories, garment on models, rendering garments in different mediums, technical drawing

PROJECT BRIEF:

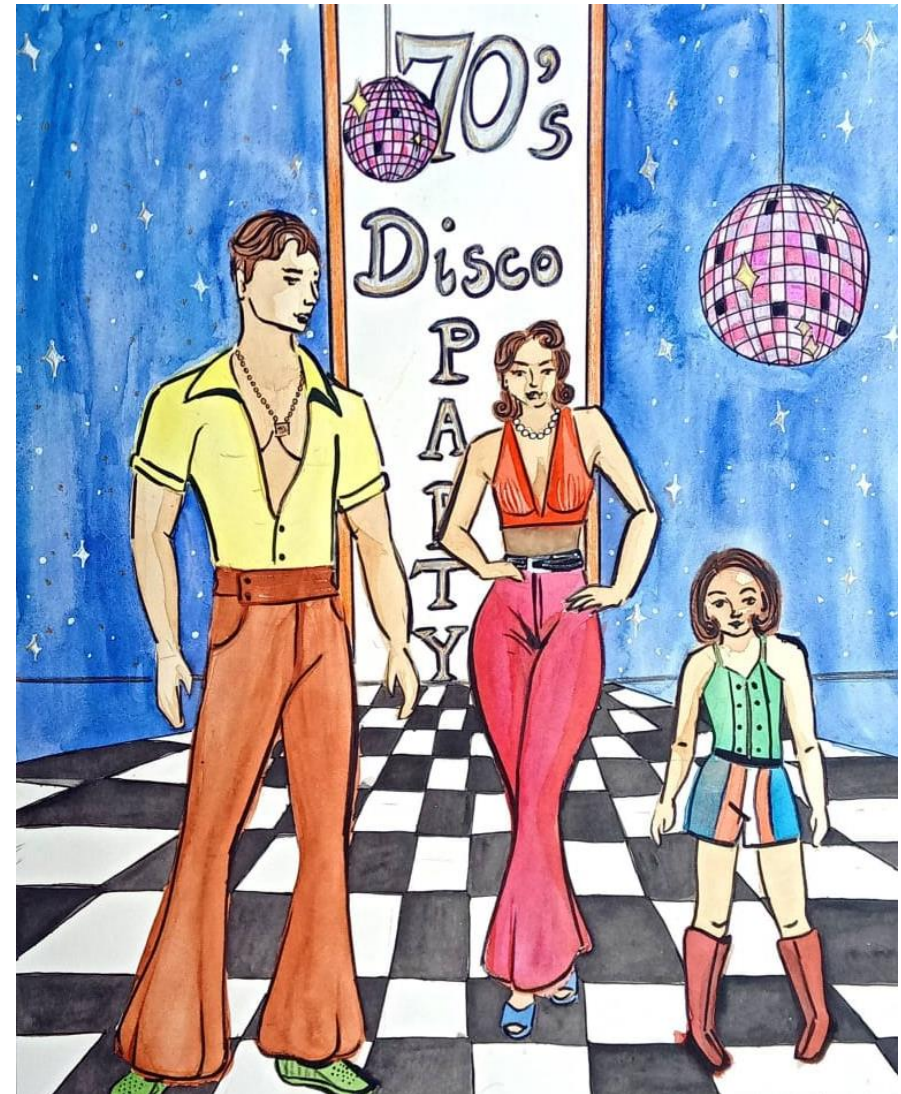
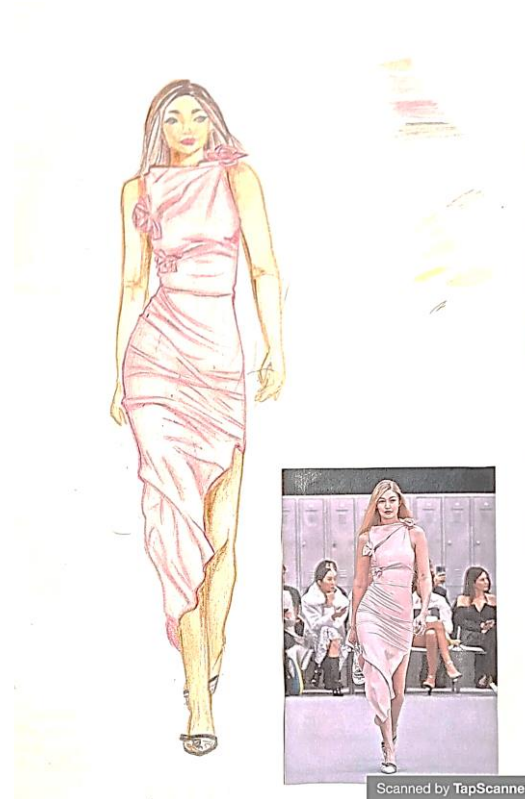
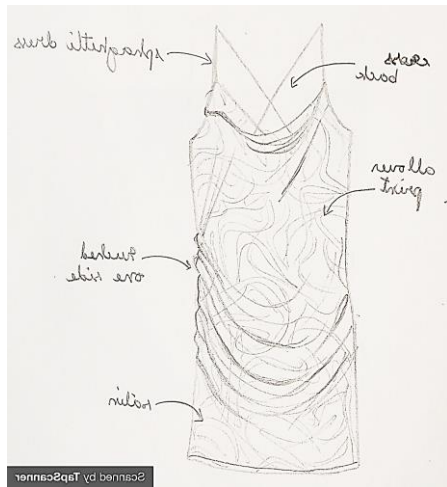
- 8.5 head female and 9.5 head male (with rendering)
- Robotic figure
- Hands, feet and face illustration Garment components, swatches, garments
- Rendering Fashion Accessories
- Final family composition



STUDENT: SUMANASHREE (224207014)
FACULTY: AISWARYA AJITH

DOD1302 Fashion Illustration I

INTRODUCTION TO FASHION ILLUSTRATION



STUDENT: SUMANASHREE (224207014)
FACULTY: AISWARYA AJITH

DOD1304 Fashion Illustration II

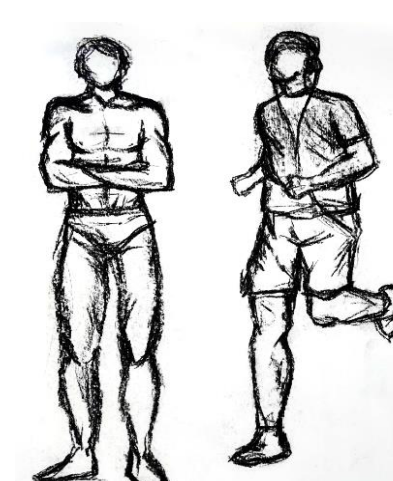
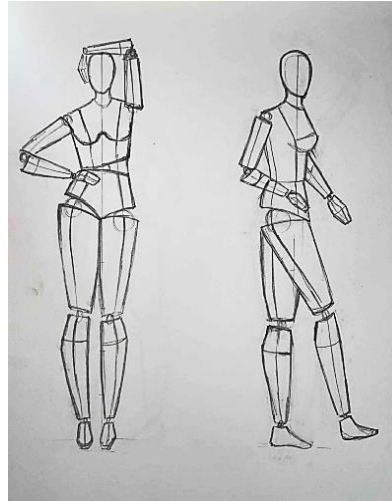
PRESENTATION OF FASHION ILLUSTRATION

COURSE OBJECTIVES:

Illustration and rendering body postures, Interpreting garment terminologies, achieving fabric swatch texture, different body postures/movement of men and women, sketching and rendering fashion accessories, garment on models, rendering garments in different mediums, technical drawing

PROJECT BRIEF:

- Sketching different poses of Men and Women Figures.
- Rendering of fashion figures and garment details with light and shadow.
- Technical drawing of top wears, bottom wears, collars, sleeves, hemlines, openings.
- Rendering different types of fabric texture.
- Achieving different types of fabric textures on to a garment with attention to movement of the fabric
- Sketching and Rendering Fashion Accessories



STUDENT: ANKITA.A.JOSHI (224207002)

FACULTY: LUCY TAGE & SRIDHARA

DOD1304 Fashion Illustration II

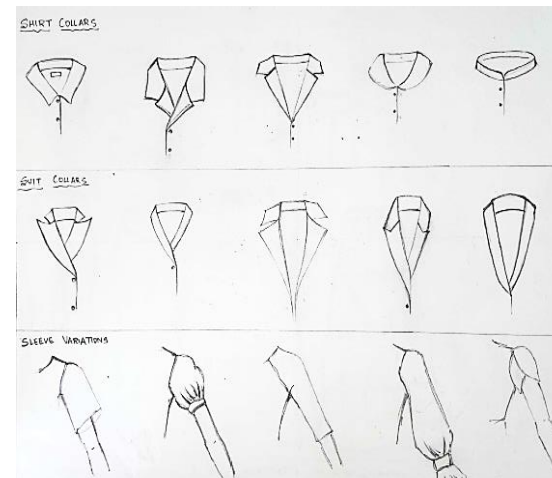
PRESENTATION OF FASHION ILLUSTRATION



Technical Drawing – Active, Ethnic Wear



Garment Terminologies



Technical Drawing – Formal wear



STUDENT: ANKITA.A.JOSHI (224207002)
FACULTY: LUCY TAGE & SRIDHARA

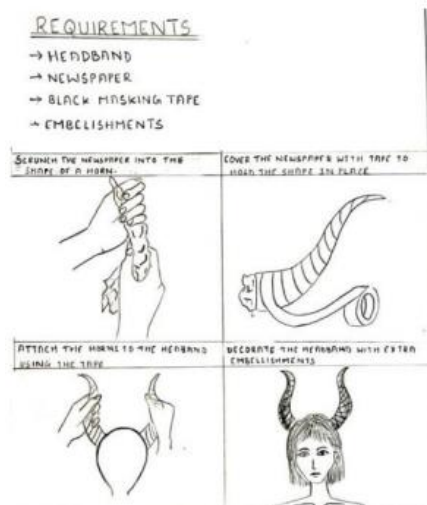
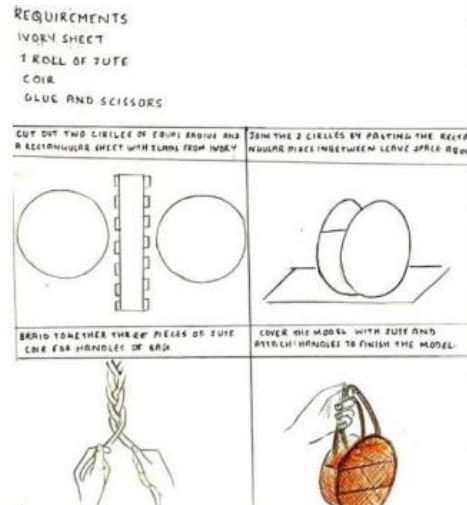
DOD1305 Visualization and Representation

COURSE OBJECTIVES:

Relate to elements and principles of design

PROJECT BRIEF:

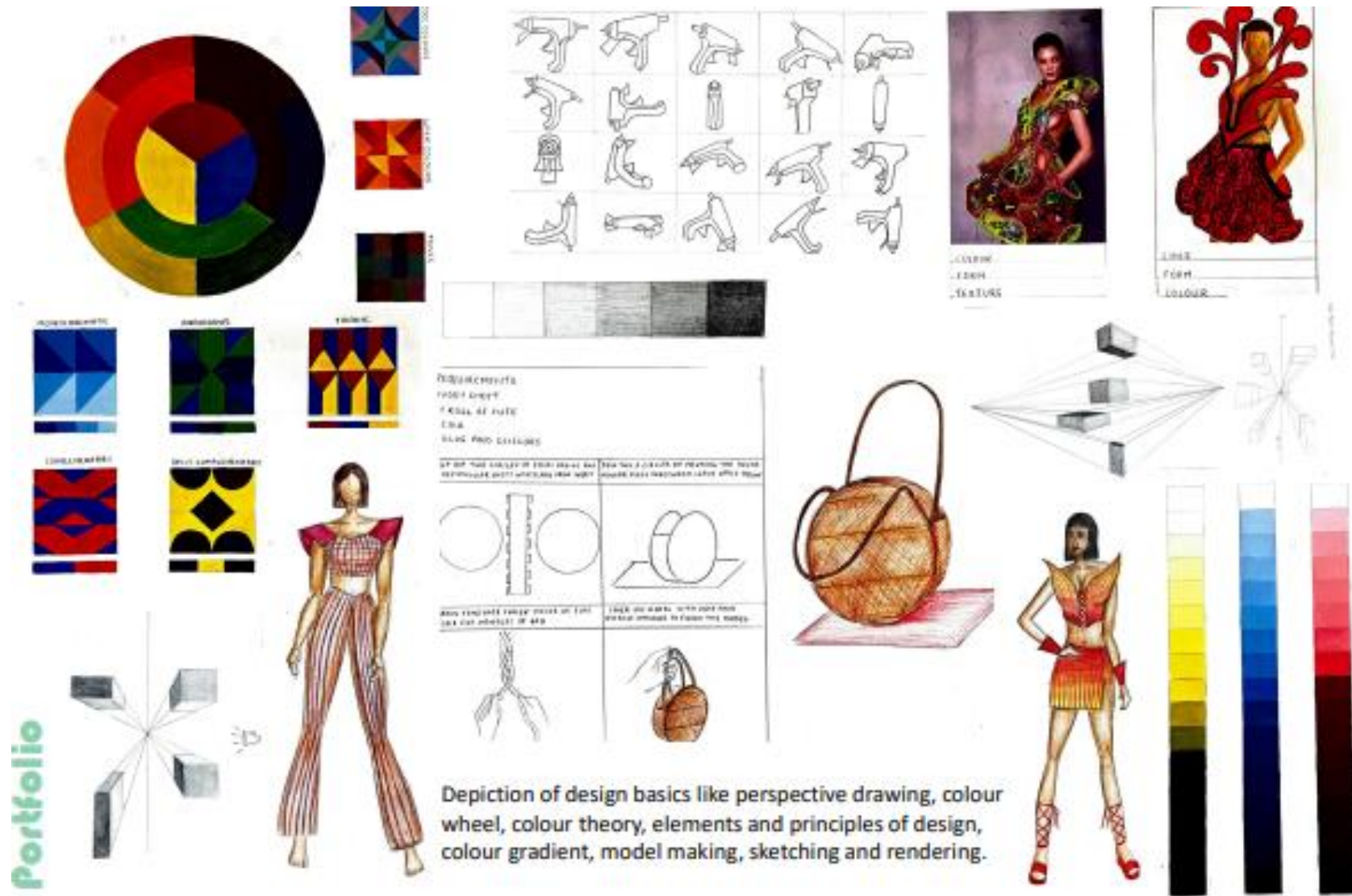
Model making can be defined as the three-dimensional representation of a design or a concept. It can be functional, prototype or design model. Models capture ideas, concepts, realities in a representation system that is inextricably connected to the use of the model.



STUDENT: ANAGHA R MADHAV (224207008)

FACULTY: SRIDHAR GANGOLLI

DOD1305 Visualization and Representation



STUDENT: ANAGHA R MADHAV (224207008)
 FACULTY: RIDHAR GANGOLLI

DOD1306 Design Process

THE BIRTH OF LOVE

COURSE OBJECTIVES:

Relate to elements and principles of designs, identify and brainstorm inspirations, research and develop concepts, utilize illustrations for exploring, designing product according to brief and compose design presentations

PROJECT BRIEF:

- Identifying a client.
- Finding inspiration that suits the client.
- Brainstorming and mind-mapping the inspiration.
- Developing a concept from it.
- Developing mood boards and colour palette.
- Sketching and exploring designs.
- Developing a final range.

My client hope, has always been a fun loving, romantic person. She is so loyal and has always valued relationships so dearly. One day she decided to start a small business where she made customized gifts mainly for couples but also for other loved ones, because she found it so hard to find good store that customised gifts here in India, and also because people do not value relationships here a lot. She wanted change that. Here business started taking of because of her unique and cute designs and ideas. She wanted to throw a parties to celebrate her success, out of which this particular party was for her close couple friends and girlfriends. I suggested we could take "Aphrodite" as an inspiration for her themed party since she is the Goddess of Love . Hope wants to wear something that represents both Aphrodite and love.



STUDENT: NADINE K MUSTHAFA (224207032)
FACULTY: AISWARYA AJITH



DOD1306 Design Process

THE BIRTH OF LOVE



My concept is 'The Birth Of Love' and my final range shows each and every stage of love emerging from the depths of the sea . The layers show the different stages of a relationship,the folds show the ups , the downs, and how in the end it shapes into one beautiful matured love.My motifs represents waves and the color change from blue to creme shows the emergence/birth of love.

STUDENT: NADINE K MUSTHAFA (224207032)

FACULTY: AISWARYA AJITH

DOD1307 History of Art Design and Fashion I

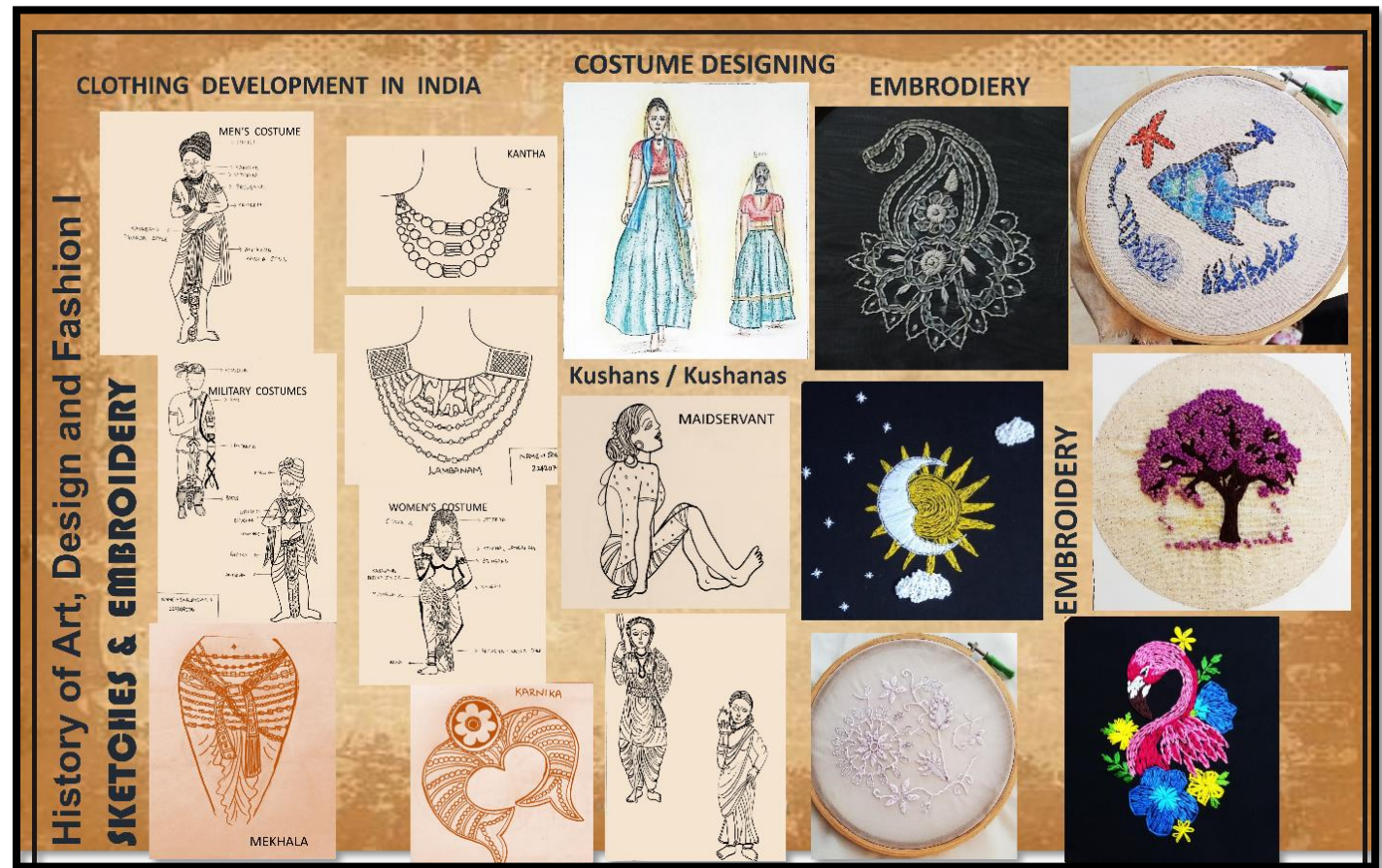
DESIGN CONTEMPORARY COSTUMES- EGYPT

COURSE OBJECTIVES:

This course aims to understand clothing development in India during different periods. Also application of the basic and traditional embroideries

PROJECT BRIEF:

Understanding of art and designs. Developing awareness of the design sources, importance of research. Also develop knowledge of traditional embroideries, jewellerys, crafts and apply into product ranges across the fashion industry



STUDENT: SIVALAKSHMI V. NAIR (224207006), HRITHISHA KM (224207028)
FACULTY: NAGAVENI N & GANESH URALA

DOD1308 History of Art Design and Fashion II

DESIGN CONTEMPORARY COSTUMES- EGYPT

COURSE OBJECTIVES:

This course as a continuation of History, Art, Design and Fashion- I introduces the students to different art movements with emphasis on the characteristic features on each movement. The course is an introductory module to early civilizations, socio-economic conditions of each of the early civilizations, its impact on fashion and art. The emphasis in the module is towards the costume changes documented in the early civilizations

PROJECT BRIEF:

Collect research and knowledge of historic costume and accessories in ancient civilizations. Record the information accumulated in a presentable manner. Record the costume, motifs, and accessories of Egypt through rendered illustration. Following this, design and develop contemporary costumes for the Egyptian civilization inspired by Egyptian fashion.

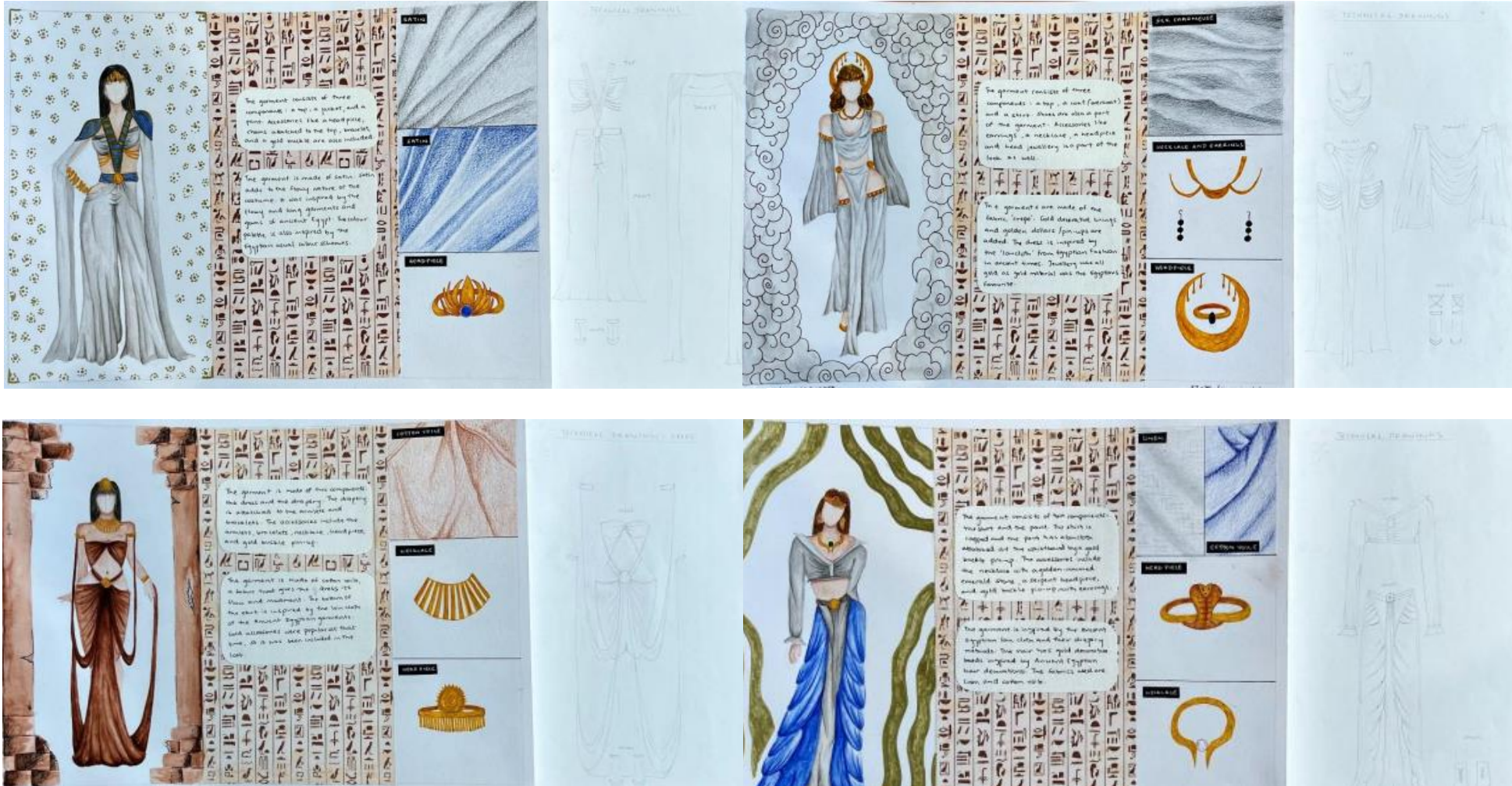


STUDENT: SATHVIKA (224207050)

FACULTY: MS. LUCY TAGE

DOD1308 History of Art Design and Fashion II

DESIGN CONTEMPORARY COSTUMES- EGYPT



STUDENT: ANKITA.A.JOSHI (224207002)
 FACULTY: LUCY TAGE

DOD1310 Fabric Studies-I

CONTEMPORARY ENSEMBLE BASED ON WOVEN TRADITIONAL TEXTILE

COURSE OBJECTIVES:

To accrue basic knowledge on the characteristics and suitability of various textile fibers, yarns and fabrics.

The basic knowledge of fabrics enables the designers to choose appropriate fabric as per season, occasion, budget and end use for the different lines created.

PROJECT BRIEF:

Design an ensemble based on woven traditional textile, research and develop design board, inspiration board and thumbnails of quick illustration and final design sketch with design brief.

Analysis of different types of yarn, fibre and fabric. Development of basic weaves point paper graph.

TUSSAR SILK

- Tussar silk is also known as 'rosa silk'.
- India is the second-largest producer of tussar silk.
- In 2009, **Copalpur**, Odhisa received a geographical indication (GI) tag for tussar silk from the Indian government making it extra special.
- Tussar silk is valued for its rich texture and natural, deep-gold colour, and varieties are produced in many countries.
- Tussar silk is a type of **wild silk**, which is made from silkworms that feed on plants like asan and Arjun.

INSPIRATION BOARD

DESIGN BOARD

DESIGN BRIEF

This indo-western outfit is designed with TUSSAR silk.

Motif used here are done with inspiration of GEOMETRIC.

The designs will SHIMMER in the light

Colour Used

- Purity
- Originality
- Secure

STUDENT: VAISHAVI.V.J.B (224207018)

FACULTY: ANITHA (

Ground Floor Plan

DOD1310 Fabric Studies-I

BASIC POINT PAPER WEAVEANALYSIS OF FIBRE, YARN AND FABRIC



STUDENT: VAISHAVI.V.J.B (224207018)
FACULTY: ANITHA

Ground Floor Plan

Bachelor of Design (Fashion Design)
Undergraduate Program

Year

2

Department of Design

DOD2301 Fashion Studio III

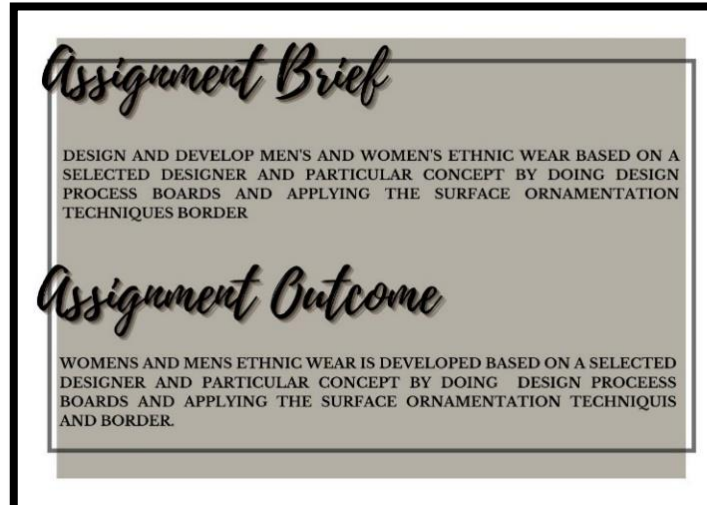
ETHNIC WEAR– DESIGN AND DEVELOPMENT MEN'S AND WOMEN'S WEAR

COURSE OBJECTIVES:

This course as a continuation to the earlier semester aims to develop a range of Ethnic and Casual wear. Emphasis is on the application of the embroideries, history, and material studies/textiles learnt in the earlier semester

PROJECT BRIEF:

This subject encourages the students to design and develop Indian ethnic wear. Research designers' work, understand their working style, develop design boards, design derivation, pattern making, surface ornamentation, garment construction, developing labels, and presenting in suitable packaging



STUDENT: SONY JOSE (214207030)

FACULTY: NAGAVENI N. NAYAK & SANTOSH GUPTA

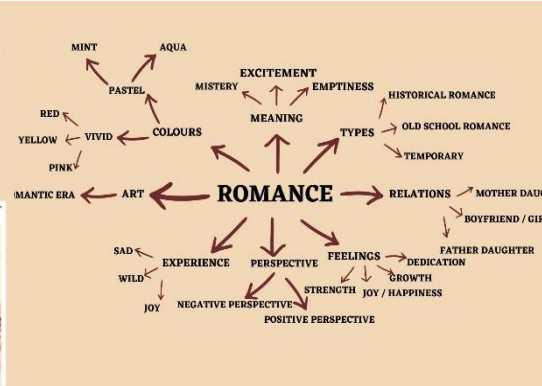
DOD2301 Fashion Studio III

ETHNIC WEAR- DESIGN AND DEVELOPMENT MEN'S AND WOMEN'S WEAR



STUDENT: SONY JOSE (214207030)
FACULTY: NAGAVENI N. NAYAK & SANTOSH GUPTA

DOD2304 Draping



CLIENT BOARD

- Age Group : 25 to 35 years
- Location : Italy
- Target audience : Female
- Income : 7 - 8 Lakh per Annum
- Product Category : Knitwear
- Season : Spring Summer
- Lifestyle : Gym
- Personality : Giving more importance to values

STUDENT: JOYCE GEENAL FERNANDES (214207028)
 FACULTY: NAGA VENI N. NAYAK & VISHAL B. PITHADIA

DOD2304 Draping

CHERISH

COURSE OBJECTIVES:

To create and construct basic pattern using draping method and construct garment/ensemble.

PROJECT BRIEF:

Prepare dress form as per different body variations like increasing chest, waist, hip, and shoulder or as per custom measurement and preparation of fabric for different foundation blocks. Develop patterns for basic front block (single and double darted), back block, skirt block, and princess line sloper patterns with help of dress form and muslin. Analyse various top designs and make use of dress form effectively to develop various dart manipulations in the bodice. Develop toile out of pattern developed during draping to analyze fit. Create and construct one garment/ensemble using a theme and develop pattern to check fit.

DRAPING PROCESS OF ARMHOLE PRINCESS LINE BODICE FRONT



DRAPING PROCESS OF 2 DART BODICE FRONT



DRAPING PROCESS OF BACK BODICE



Bodice with shoulder dart



BODICE WITH NECKLINE DART TOILE



Fit analysis of front and back toiles

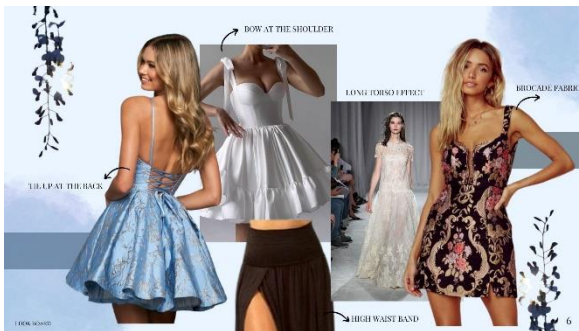
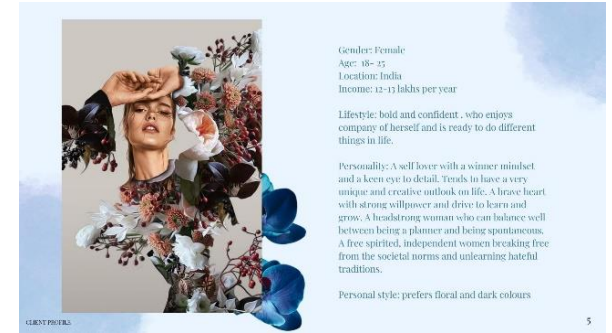
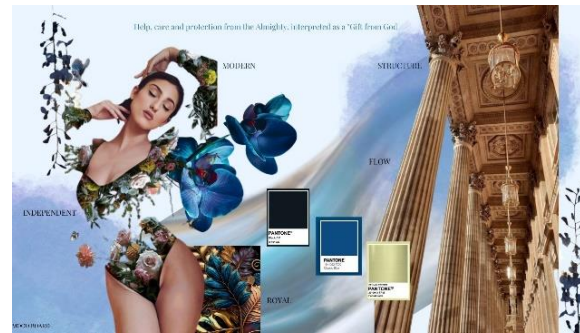


STUDENT: JOYCE GEENAL FERNANDES (214207028)

FACULTY: NAGAVENI N. NAYAK & VISHAL B. PITHADIA

DOD2304 Draping

INAAYA



STUDENT: NAME SAANVI GUPTA(214207016)

FACULTY: NAGAVENI N. NAYAK & VISHAL B. PITHADIA

DOD2304 Draping

INAAYA

COURSE OBJECTIVES:

To create and construct basic pattern using draping method and construct garment/Ensemble using Theme and developing pattern to check fit.

PROJECT BRIEF:

Prepare dress form as per different body variations like increasing chest, waist, hip, shoulder or as per custom measurement and Preparation of fabric for different foundation blocks. Develop patterns for basic front block (single and double darted), back block, skirt block, and princess line sloper patterns with help of dress form and muslin. Analyze various top designs and Make use of dress form effectively to develop various dart manipulations in the bodice. Develop toile out of pattern developed during draping to analyze fit. Create and Construct one garment/Ensemble using a Theme and develop a pattern to check fit.



STEPS :

- PREPARING THE DRESSFORM
- MEASURING THE FABRIC AS REQUIRED
- TEAR THE FABRIC
- BLOCKING AND MAPPING
- IRONING
- MARKING THE GRAIN LINES
- DRAPPING ON THE DRESS FORM
- TQUIENG
- TRANSFERRING
- CHECKING THE FINAL FIT

3



11



23



25



27



36

STUDENT: NAME SAANVI GUPTA(214207016)

FACULTY: NAGAVENI N. NAYAK & VISHAL B. PITHADIA

DOD2305 Fabric Studies II

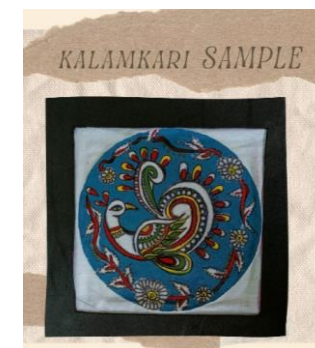
EXPLORING DIFFERENT TYPES OF TIE AND DYE

COURSE OBJECTIVES:

This course aims to introduce students to various fabric preparatory process, dyeing, printing and finishing techniques appropriate for different fibers and end uses. The students will be made aware of the types of Indian traditional textiles, which helps the students to understand the uniqueness, richness and techniques used for making traditional textiles.

PROJECT BRIEF:

This task involved the various steps and ways one can dye a fabric and how the percentage of dye can affect how the hue appears on a fabric. We further proceeded to experiment with various methods of dyeing a fabric with tie dye and learnt to bind and resist the sample cloth in many ways including object tying, spiral, etc



STUDENT: SAANVI GUPTA (214207016)
FACULTY: MONISHA KUMAR

DOD2305 Fabric Studies II

AALAYA-FASHION STUDIO IV- KNITWEAR COLLECTION - AALAYA



STUDENT: SAANVI GUPTA (214207016)
FACULTY: MONISHA KUMAR

DOD2306 History of Art, Design, and Fashion IV

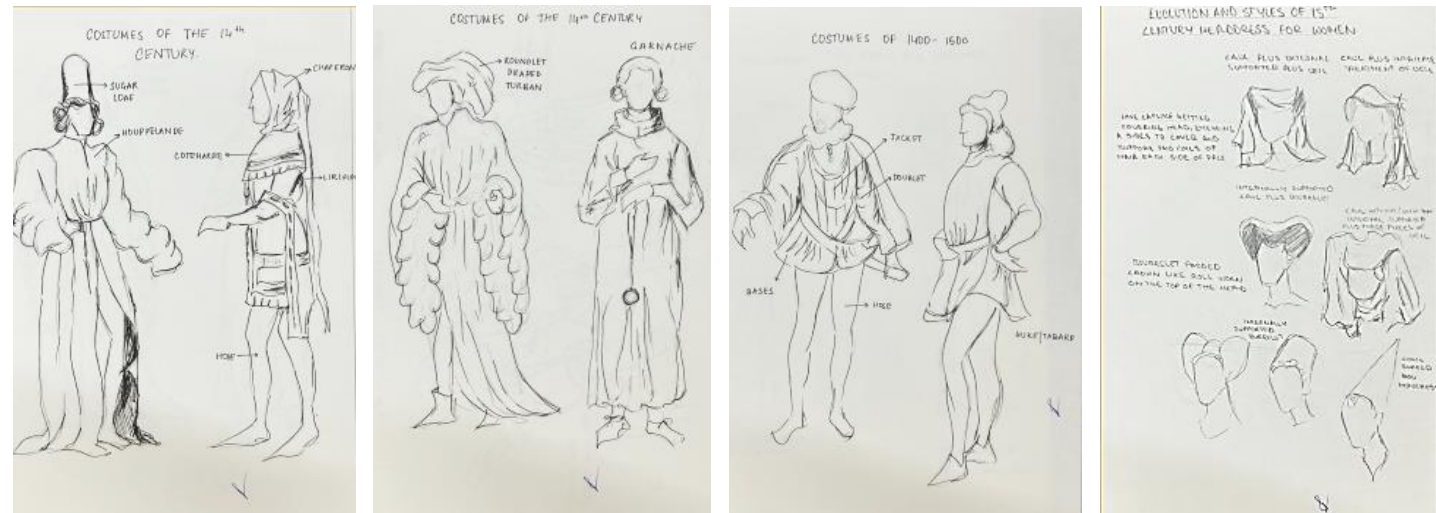
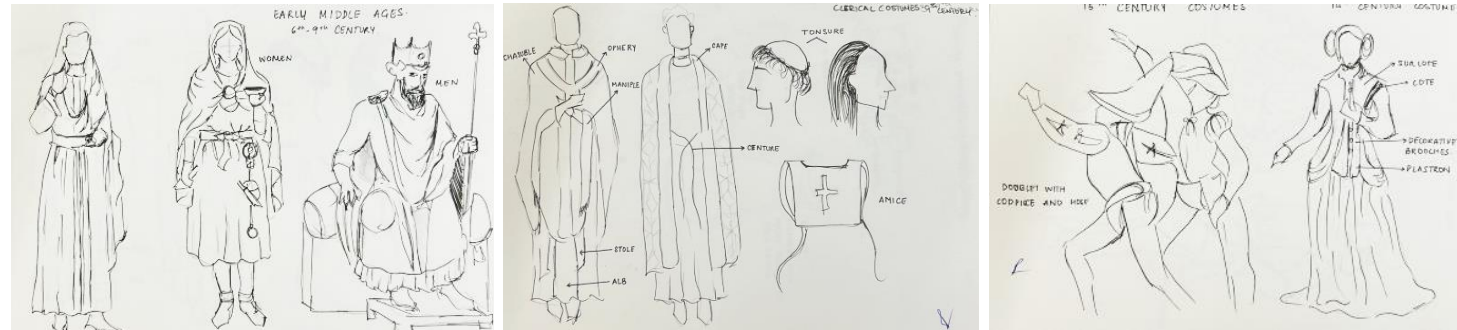
19TH – 21ST CENTURY

COURSE OBJECTIVES:

Explain with the help of a timeline, the development of art, design, clothing and culture in Western Europe between late 19th century and 21st centuries. Make use of the knowledge of art, design, and clothing for illustration, design and product development. Analyze art movements how it has influenced the architecture, design and clothing of the time.

PROJECT BRIEF:

Sketch journal of the Crinoline, Bustle and Edwardian era Research on the designers who have designed contemporary costumes inspired from any one of the above periods and do Identify the components of the garment and label Taking inspiration from the same, design a costume of your choice , Movie/series review (any two): Select TWO MOVIES that depict clothing components and accessories from time periods 1920s – 1960s. Compile a presentation consisting of images from the film of the costumes (2 ensembles). Identify the costumes/accessories, sketch these and neatly label. Design 3 products inspired from art movements of 20th Century. Include a small brief on the art movement – 250 words describing inspiration, details and how it has been applied to the designs.



STUDENT NAME: SPOORTHI S (214207026)

FACULTY NAME :VEENA RAO & KRANTI SATARDEKAR

DOD2306 History of Art, Design, and Fashion IV

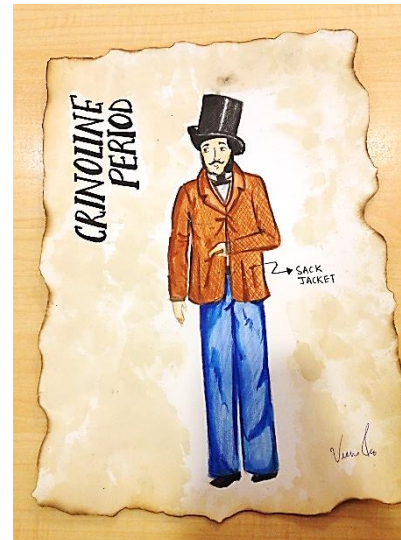
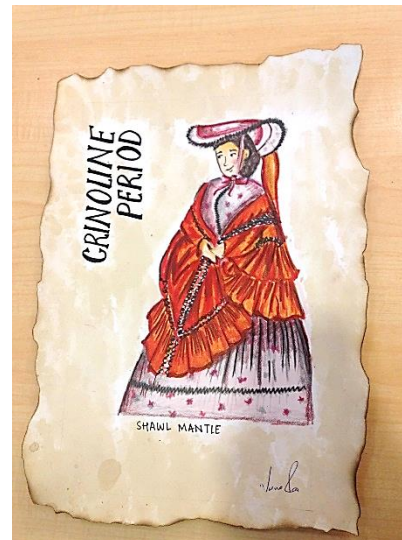
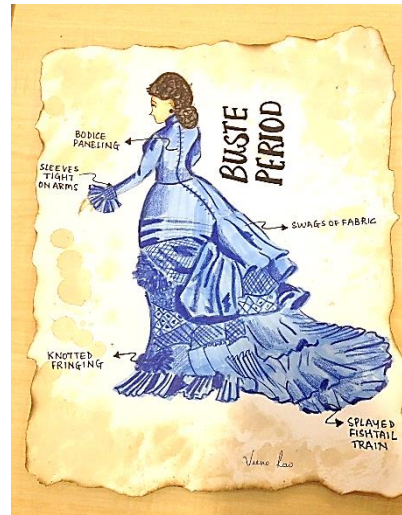
19TH – 21ST CENTURY

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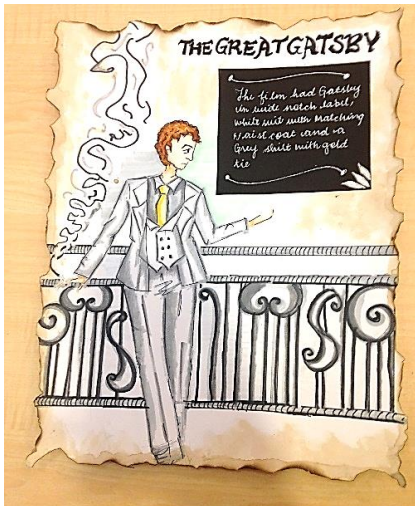


STUDENT NAME: SAANVI GUPTA 214207016

FACULTY NAME :VEENA RAO AND KRANTI L SATARDEKAR

DOD2306 History of Art, Design, and Fashion IV

19TH – 21ST CENTURY

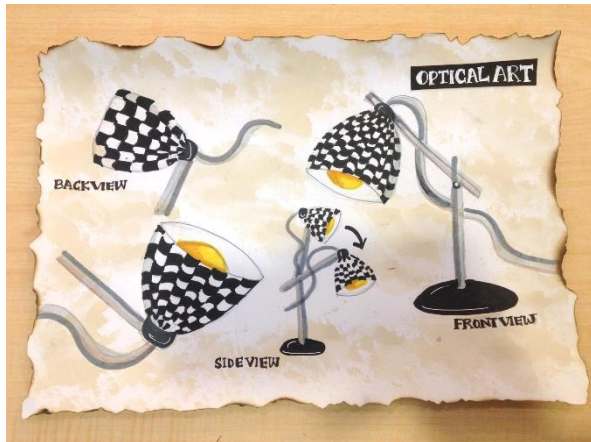


STUDENT NAME: SAANVI GUPTA 214207016

FACULTY NAME : VEENA RAO AND KRANTI L SATARDEKAR

DOD2306 History of Art, Design, and Fashion IV

19TH – 21ST CENTURY



Optical Art
LAMP

Optical illusion art, or Op Art for short, is an aesthetic style that intentionally exploits that oddity of human perception that gives the human eye the ability to deceive the human brain. By manipulating patterns, shapes, colors, materials and forms, Op Artists strive to create phenomena that fool the eye, confusing viewers into seeing more than what is actually there.

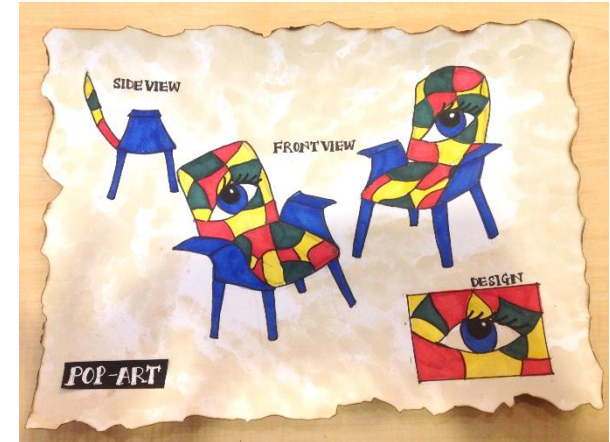
I have taken inspiration from Bridget Riley and her optical illusion art. Bridget Riley made a lamp. In which I modified the waves using black and white to show the movement and create a uneven wave like structure.



Psychedelic Art
POUCH

Psychedelic art (also known as psychedelia) is art, graphics or visual displays related to or inspired by psychedelic experiences and hallucinations known to follow the ingestion of psychedelic drugs such as LSD, psilocybin, and DMT.

I have taken inspiration from different Psychedelic design and used intense colours like orange, purple and bright green, free-flowing lines (waves), and kaleidoscopic patterns.



Pop Art
CHAIR

Pop art is a movement that emerged in the mid-20th century in which artists incorporated commonplace objects—comic strips, soup cans, newspapers, and more—into their work. The Pop art movement aimed to solidify the idea that art can draw from any source, and there is no hierarchy of culture to disrupt this.

I have taken inspiration from the comic and made a chair, tried to simplify the eye and make an abstract vision. I have used primary and secondary colours with black as used in different paintings in pop art.

STUDENT NAME: SAANVI GUPTA 214207016

FACULTY NAME : VEENA RAO AND KRANTI L SATARDEKAR

DOD4009 Surface Ornamentation

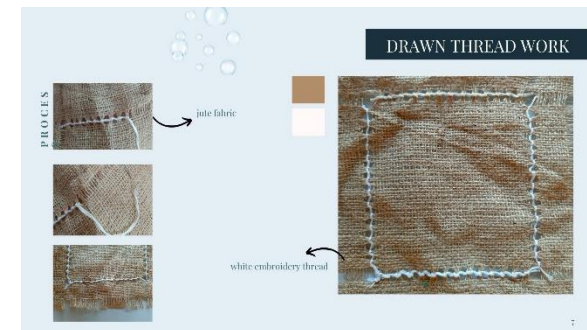
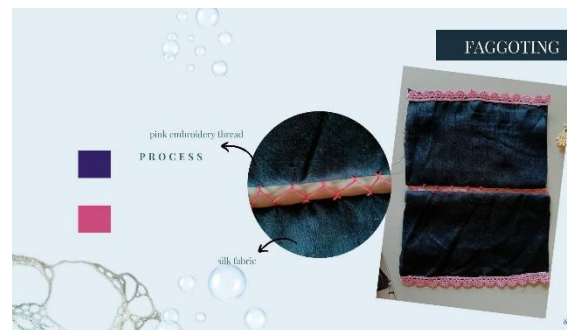
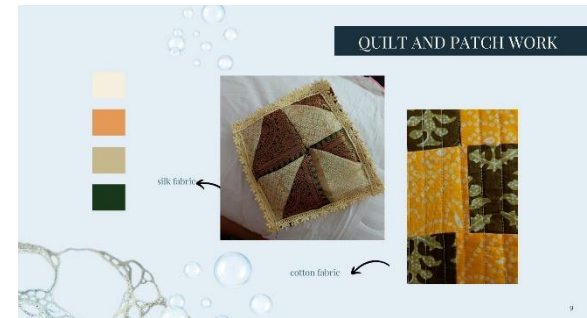
SURFACE ORNAMENTATION TECHNIQUE

COURSE OBJECTIVES:

Relate to the different fabric surface design techniques. Demonstrate the working methodology of different embroidery stitches. Experiment with different surface ornamentation techniques. Make use of surface ornamentation techniques in creative way. Adapt the surface design and ornamentation techniques in product development.

PROJECT BRIEF:

Developing sample for different surface ornamentation. Cushion cover using Smocking and Honeycomb technique. Creatively implement surface ornamentation techniques (bespoke) on a garment. Develop a product of your choice based on the concept with creative surface



STUDENT NAME: SAANVI GUPTA 214207016

FACULTY NAME : RESMI G AND SANTHOSH GUPTA

DOD4312 Fashion Interiors

THE SIRENS OF SURPASSING BEAUTY

COURSE OBJECTIVES:

Conceptualizing and developing creative solutions for interior design projects that incorporate fashion elements.

Understanding the use of textiles, color and materials in creating fashionable interior designs.

Developing skills in designing furniture and accessories that complement fashion-forward interior spaces

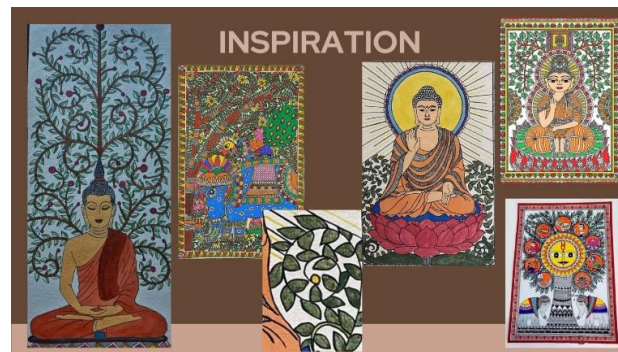
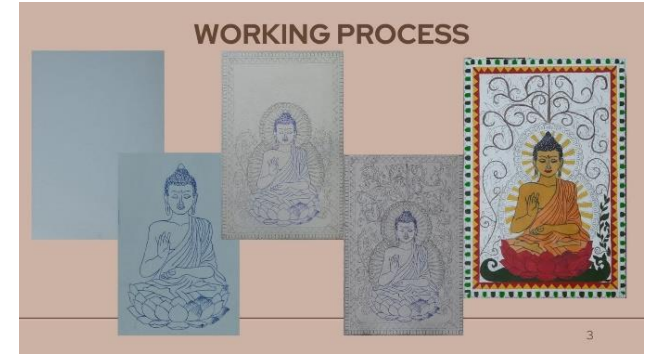
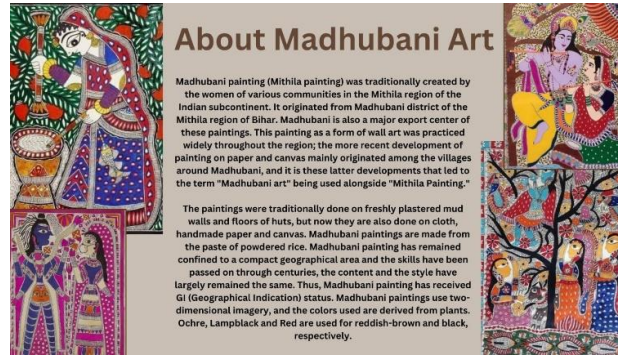
PROJECT BRIEF:

The aim of this project is to design a fashion inspired interior space that showcases the unique relationship between fashion and interior design. The project will explore the use of color, texture, pattern and form to create a cohesive and visually simulating interior space that embodies the essence of fashion.

The outcome of the project will be a detailed design proposal, including visual representations. The proposal will also include a written explanation of the design concept, outlining the inspiration behind the chosen fashion theme, and how it has been translated into the interior design

STUDENT: JOYCE GEENAL FERNANDES (214207028)

FACULTY: MONISHA KUMAR & SHUBHAM JAISWAL



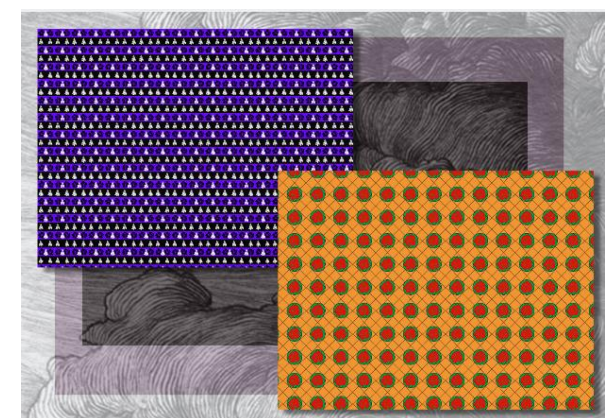
DOD4327 Digital Fashion Illustration

COURSE OBJECTIVES:

This course is aimed to enable the students to illustrate fashion figures, garments and details using Adobe Illustrator, edit, enhance and work with images using Adobe Photoshop and finally using Design to design portfolios.

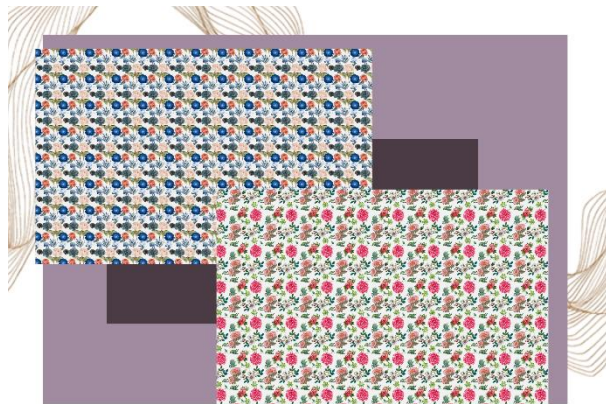
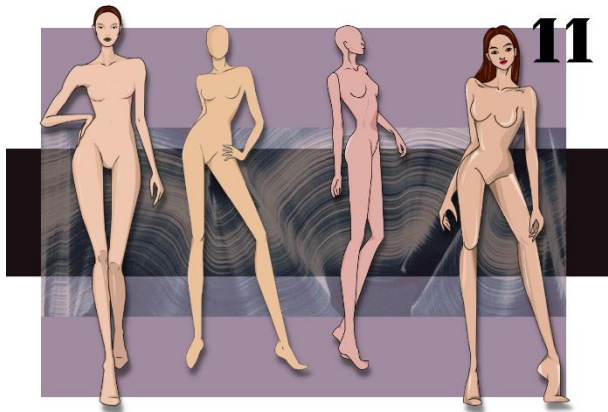
PROJECT BRIEF:

Learning the use of digital soft wears, and application of the same in the development of digital fashion illustration .



STUDENT: SONY JOSE (214207030)
FACULTY: VISHAL B PITHADIA

DOD4327 Digital Fashion Illustration



STUDENT: SONY JOSE (214207030)
FACULTY: VISHAL B PITHADIA

DOD2302 Fashion Studio: Knitwear- IV

DECIDUOUS MAGIC

COURSE OBJECTIVES:

To learn how to apply design process and techniques to develop different design boards along with developmental sketches, tech packs and cost sheets to construct garments through the transformation and experimentation of the design developed.

PROJECT BRIEF:

Developing patterns and stitching a range of active, lingerie, and sportswear with reference to the knitted material. Portfolio should include mentor details, acknowledge, introduction, concept, development, boards- theme ,mood, look, customer profile (manual and digital), fabric board with fabric details (trade ,name, fiber, yarn, fabric structure, GSM). Color board, style derivation, illustrations (rendering textiles).Should also include the trims, spec sheet, cost sheet. The students should maintain research journal as well.



STUDENT : PRERNA SHETTY (214207042)

FACULTY: NAGAVENI NAYAK & AISWARYA AJITH

DOD2302 Fashion Studio: Knitwear- IV

DECIDUOUS MAGIC



STUDENT : PRERNA SHETTY (214207042)

FACULTY: NAGAVENI NAYAK & AISWARYA AJITH

DOD2302 Fashion Studio: Knitwear- IV

DECIDUOUS MAGIC



STUDENT : PRERNA SHETTY (214207042)

FACULTY: NAGAVENI NAYAK & AISWARYA AJITH

DOD2302 Fashion Studio: Knitwear- IV

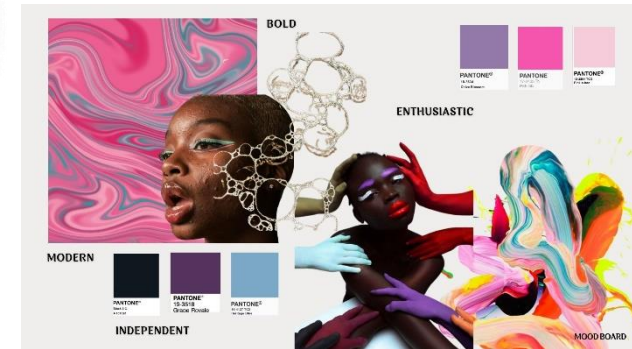
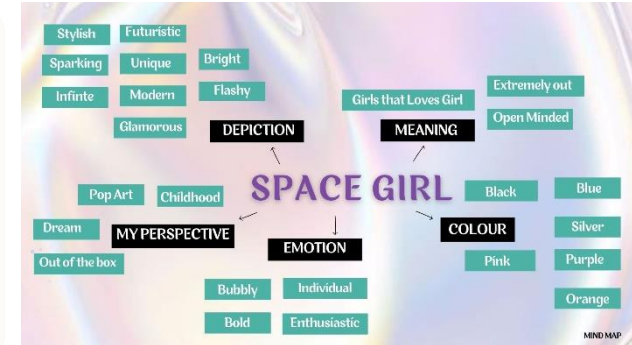
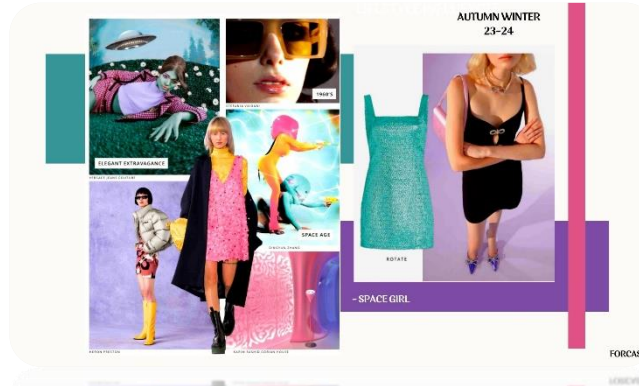
AALAYA-FASHION STUDIO IV- KNITWEAR COLLECTION - AALAYA

COURSE OBJECTIVES:

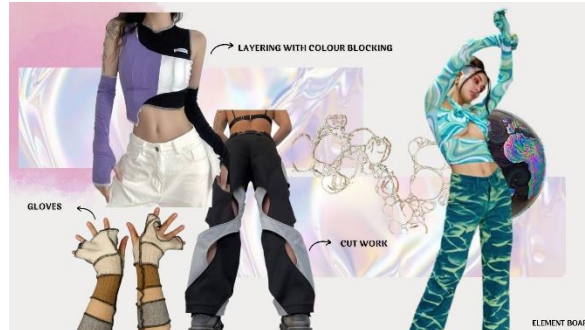
To learn how to apply design process and techniques to develop different design board along with developmental sketches tech pack and cost sheet to construct garment through the transformation and experimentation of the design developed

PROJECT BRIEF:

- Build research and design boards for designing sportswear range based on a brand.
- Develop pattern for the chosen designs.
- Construct knitwear garments as per the design with suitable finishes.
- Develop portfolio for documentation and presentation.
- Explain the design process followed with identified problems and solutions.



Aalaya

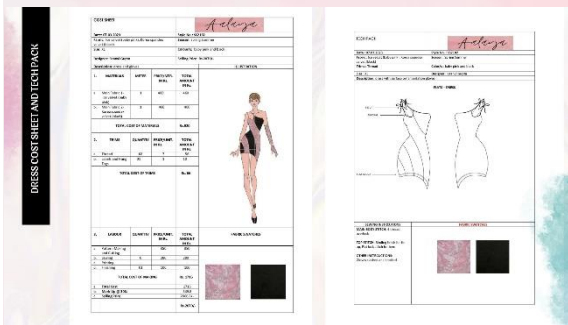
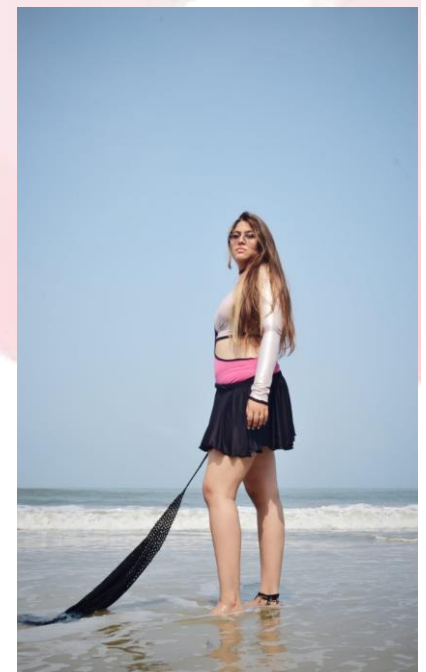


STUDENT: NAME SAANVI GUPTA(214207016)

FACULTY: NAME NAGAVENI NAYAK & AISWARYA AJITH

DOD2302 Fashion Studio: Knitwear- IV

AALAYA-FASHION STUDIO IV- KNITWEAR COLLECTION - AALAYA



STUDENT: NAME SAANVI GUPTA(214207016)

FACULTY: NAME NAGA VENI NAYAK & AISWARYA AJITH

Bachelor of Design (Fashion Design)
Undergraduate Program

Year

3

Department of Design

DOD3301 Fashion Studio – V

TAILORED GARMENTS PATTERNMAKING & CONSTRUCTION

COURSE OBJECTIVES:

The course is designed to inculcate the skills of making patterns and stitching with custom made clothing techniques for Men's wear.

PROJECT BRIEF:

Development of Tailored Garment– Tailored clothes are designed to fit close to the body, rather than being loose.

Develop research boards and create developmental sketches according to the concept chosen. Develop paper pattern for tailored garment for the selected design. Interpret and compile the collection in portfolio form along with photo shoot, hand tags packaging, rendered garment sketch and tech pack.

Brief information about the brand Banana Republic (it is an upscale clothing and accessories retailer, and the brand found in 1978).

Development of concept board (Classic Vintage) and mood board (Dark Academia).



STUDENT: SIMRAN PARVEEN (204207050)

FACULTY: VISHALL B PITHADIA & AISWARYA AJITH

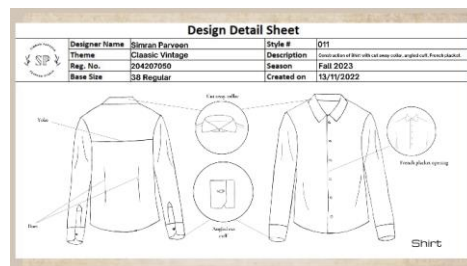
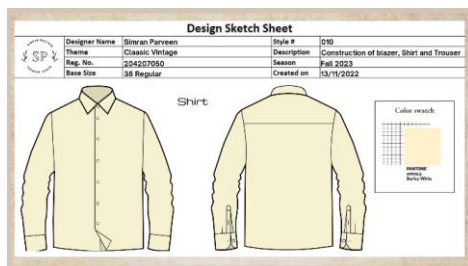
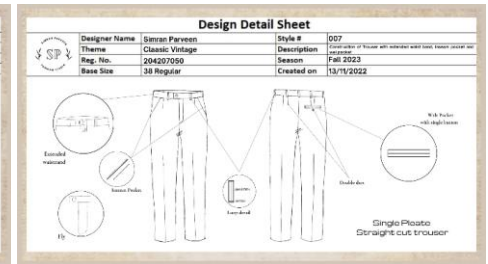
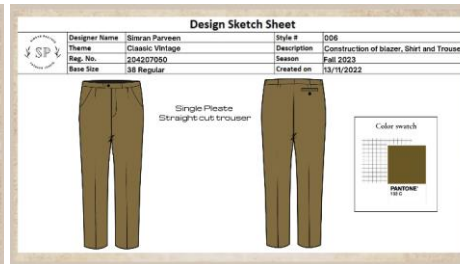
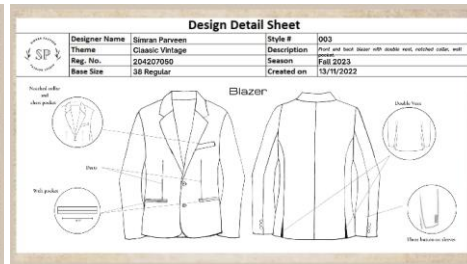
DOD3301 Fashion Studio – V

TAILORED GARMENTS PATTERNMAKING & CONSTRUCTION

About the client(Nick Bateman, he is an actor/model, he loves fashion and lives in fashion trend). Event board(Conference Meet Up). Development Sketches board and Final rendered Sketch.



Design Sketch Sheet(rendered sketch of individual garments) and Design Details Sheet(contains detail of garments).



Measurement Sheet					
Sl. No.	Description	Size	Unit	QMS	Remarks
1	21 Chest (1" below the armbolt)	38			
2	Shoulder	37			
4	Round Arm	38			
5	Across Back	38			
6	Round Neck	35			
7	Neckband	6.5/6			
8	Top Arm	24.5/26			
9	Round Wrist	7			
10	Upper Length	33			
11	Neck to Waist	32			
12	Body Length	30			
13	Inside leg length	32			
14	Crotch to leg length	42			
15	Sleeve Length	28			
16	Cuff to leg length	61			
17	Sleeve Length	28			
18	Cuff to leg length	61			
19	Cuff to leg length	61			
20	Waist circumference	34			

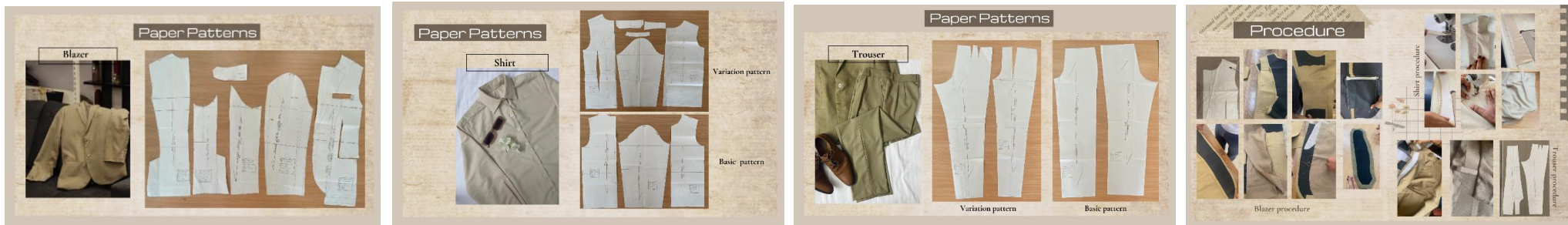
Cost Sheet - Bill of Materials (BOM)							
BOM							Cost
Sl. No.	Part	Material Name	Qty (m)	Rate	Amount	Unit	Remarks
1	Shirt 1 (Shirt)	Custom fabric	1	450	450		Labour and Other cost
2	Shirt 2 (Shirt)	Cotton	2.5	200	500		2000
3	Shirt 3 (Trouser)	Cotton fabric	1	200	200		2000
4	Shoring fabric	Polyester	1	300	300		5000
Total							
Material Pricing			1.8	800	1440		
Pattern			1	40	40		
13 Sewing Thread			1	80	80		
14 Buttons			25	10	250		
15 Cotton			1	100	100		
16 Sewing fabric			1	300	300		
17 Polyester fabric			1	300	300		
18 Dyeing fabric			1	300	300		
19 Dyeing fabric			1	300	300		
20 Dyeing fabric			1	300	300		
21							
Total cost of BOM						3900	
Raw Material						2320	
Mark up						680	
Maximum Retail Price						Final Price \$5000	

STUDENT: SIMRAN PARVEEN (204207050)

FACULTY: VISHALL B PITHADIA & AISWARYA AJITH

DOD3301 Fashion Studio – V

TAILORED GARMENTS PATTERNMAKING & CONSTRUCTION



Final outcome of the over all tailored garments. PHOTOSHOOT



STUDENT: SIMRAN PARVEEN (204207050)

FACULTY: VISHALL B PITHADIA & AISWARYA AJITH

B.DES FASHION DESIGN YEAR 3, SEMESTER 5 (2022-23)

0127

127

MANIPAL SCHOOL OF ARCHITECTURE AND PLANNING

DOD3301 Fashion Studio – V

TAILORED GARMENTS PATTERNMAKING & CONSTRUCTION

COURSE OBJECTIVES:

The course is designed to inculcate the skills of making patterns and stitching with custom made clothing techniques for Men's wear.

PROJECT BRIEF:

Based on a brand that does custom-fitted tailored garments, develop a concept and prepare boards. Explore various styles of blazers, shirts, and trousers through developmental sketches, out of which patterns have to be developed for a selected look. Using them, Tailored Garments has to be sewn in a fashion studio.

This subject aims at creating custom-fitted garments for menswear

HUGO BOSS

The Hugo Boss label is emblazoned in the collective consciousness as a symbol of power and success. Each piece is designed with attention to detail and quality. From suits to hoodies, wearing a Hugo Boss piece will instantly make you feel more powerful.

What is the quality of Hugo Boss suits?

Hugo Boss suits are high quality. However, the quality will vary based on the line and material. Hugo Boss offers 100% virgin wool suits, cotton, linen, silk, and a wool-polyester blend. Full canvas suits made from camel hair are released in a limited run each year and offer the ultimate quality.

What kind of formal clothes can you find from the Boss collection?

For men, the Boss collection offers suits, tuxedos, trousers, and jackets perfect for the office or a formal event. The women's Boss collection includes dresses, formal coats, trousers, sweaters, and trousers and skirt suits.



CLIENT PROFILE



GLOBAL BRAND
AMBASSADOR
OF HUGO BOSS
CHRIS HEMSWORTH

Chris always wanted to move back to Australia because in the US he was staying in the mid-region of Los Angeles. "I love what I do as an actor, but when you are surrounded by it constantly, it becomes a bit suffocating."

MOVIES HE'S WORKED IN -
o THOR: RAGNAROK, THE DARK WOLF, LOVE AND THUNDER
o THE AVENGERS, THE AVENGERS: ENDGAME, AVENGERS: INFINITY WARS



- A charity event's dinner gala is held every year in Sydney, Australia.
- Chris Hemsworth appeared for the event the past year, and all together raised a fund of about 5 million, for the year 2023 he has been invited for which formal attire is coded.
- This fundraising event is made ravishing and a grand met dinner is arranged for the attendees.
- Fund raisings go directly to the Sydney's children's hospital fund, which aims on improving the health of children in Australia.

CONCEPT BOARD

LIVING THE NORMAL AND EXCLUDING THE EXTRAORDINARY



toward a way of life that is OUTWARDLY SIMPLE AND INWARDLY RICH

M
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O
D

B
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A
R
D



GRACE | STORY 03 SIMPLE LUXURY



GRACE | STORY 03 SIMPLE LUXURY




STUDENT: SNEHASHREE MENON (204207064)

FACULTY: VISHALL B PITHADIA & MS. AISWARYA AJITH

DOD3301 FASHION STUDIO – V

TAILORED GARMENTS PATTERNMAKING & CONSTRUCTION TECH PACK

Design Sketch Sheet			
Designer Name	Snehashree M Menon	Style #	SD00000001
Theme	Luxury of Simplicity	Description	Single chest with a regular collar. Angular cut cuff and collar band and flap collar (shacket with pin buckle)
Proj. No.	204207064	Version	Spring 2023
Sheet Size	A4 - Regular	Created on	13-10-2023




- 1) Collar - Collar
- 2) Single Cuff
- 3) Single Cuff
- 4) Single Cuff
- 5) Single Cuff
- 6) Single Cuff
- 7) Single Cuff
- 8) Single Cuff
- 9) Single Cuff
- 10) Single Cuff
- 11) Single Cuff
- 12) Single Cuff
- 13) Single Cuff
- 14) Single Cuff
- 15) Single Cuff
- 16) Single Cuff
- 17) Single Cuff
- 18) Single Cuff
- 19) Single Cuff
- 20) Single Cuff

Design Sketch Sheet			
Designer Name	Snehashree M Menon	Style #	SD00000002
Theme	Luxury of Simplicity	Description	Single Breasted Blazer with double vent, with two welt pockets at front, one chest pocket and notched lapel
Proj. No.	204207064	Version	Spring 2023
Sheet Size	A4 - Regular	Created on	13-10-2023



- 1) Notched Lapel
- 2) Chest Pocket
- 3) Chest Pocket
- 4) Welt Pocket
- 5) Welt Pocket
- 6) Welt Pocket
- 7) Welt Pocket
- 8) Welt Pocket
- 9) Welt Pocket
- 10) Welt Pocket
- 11) Welt Pocket
- 12) Welt Pocket
- 13) Welt Pocket
- 14) Welt Pocket
- 15) Welt Pocket
- 16) Welt Pocket
- 17) Welt Pocket
- 18) Welt Pocket
- 19) Welt Pocket
- 20) Welt Pocket

Design Sketch Sheet			
Designer Name	Snehashree M Menon	Style #	SD00000003
Theme	Luxury of Simplicity	Description	Formal Trousers with pleat at front and dart at back and a welt pocket at right back
Proj. No.	204207064	Version	Spring 2023
Sheet Size	A4 - Regular	Created on	13-10-2023



- 1) Pleat
- 2) Welt Pocket
- 3) Welt Pocket
- 4) Welt Pocket
- 5) Welt Pocket
- 6) Welt Pocket
- 7) Welt Pocket
- 8) Welt Pocket
- 9) Welt Pocket
- 10) Welt Pocket
- 11) Welt Pocket
- 12) Welt Pocket
- 13) Welt Pocket
- 14) Welt Pocket
- 15) Welt Pocket
- 16) Welt Pocket
- 17) Welt Pocket
- 18) Welt Pocket
- 19) Welt Pocket
- 20) Welt Pocket



FINAL LOOK

PATTERN



STUDENT: SNEHASHREE MENON (204207064)

FACULTY: MR. VISHALL B PITHADIA (ASSISTANT PROFESSOR), MS. AISWARYA AJITH (ASSISTANT PROFESSOR)

DOD3302 Fashion Studio – VI

AVANT GARDE

COURSE OBJECTIVES:

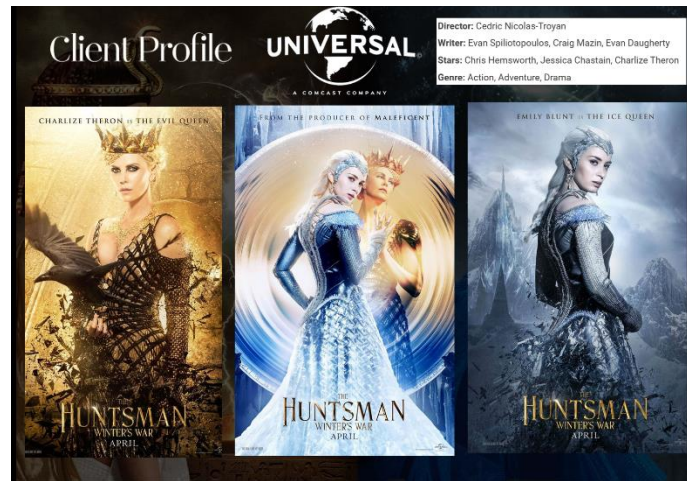
Avant Garde is wearable art, which aims at developing design boards, styling look boards for the chosen designs, and construction of the same as per the design and compilation of portfolio for documentation and portfolio. It allows us to experiment and explore various materials to create something out of the box.

PROJECT BRIEF:

Recently there was an iceberg that collapsed in Antarctica which was twice the size of New York City. As one of the reasons for this collapse is global warming, what if due to its gradual increase, there might snowfall in a desert place which would create chaos and drastic change in the climate of the region, this phenomenon would be very unnatural and would create a lot of drama, a fantasy which may or may not one day come true. The main theme of this story is a global warming alert (what if snow falls in the desert which can turn this world into a disaster), making this a fantasy. The war is happening between the movie character Elsa-The Snow Queen and Cleopatra - the queen of Egypt. Elsa has the power to turn any living or nonliving thing to freeze giving her power to attack whereas Cleopatra has the power to create sand pyramids and has the more physical strength to defend her enemies. The theme is a war is between Elsa & Cleopatra (snow & desert). This outburst of anger in this concept is related to global warming which is increasing day by day creating a global issue, which in turn would deliver our message to the society

STUDENT: SNEHASHREE N MENON (204207064)

FACULTY: LUCY TAGE & Dr. MONISHA KUMAR



DOD3302 Fashion Studio – VI

AVANT GARDE



STUDENT: SNEHASHREE N MENON (204207064)
 FACULTY: LUCY TAGE & MONISHA KUMAR

DOD3302 Fashion Studio – VI

AVANT GARDE

COURSE OBJECTIVES:

This course aims the students to break the boundaries of designing and developing garments that are experimental.

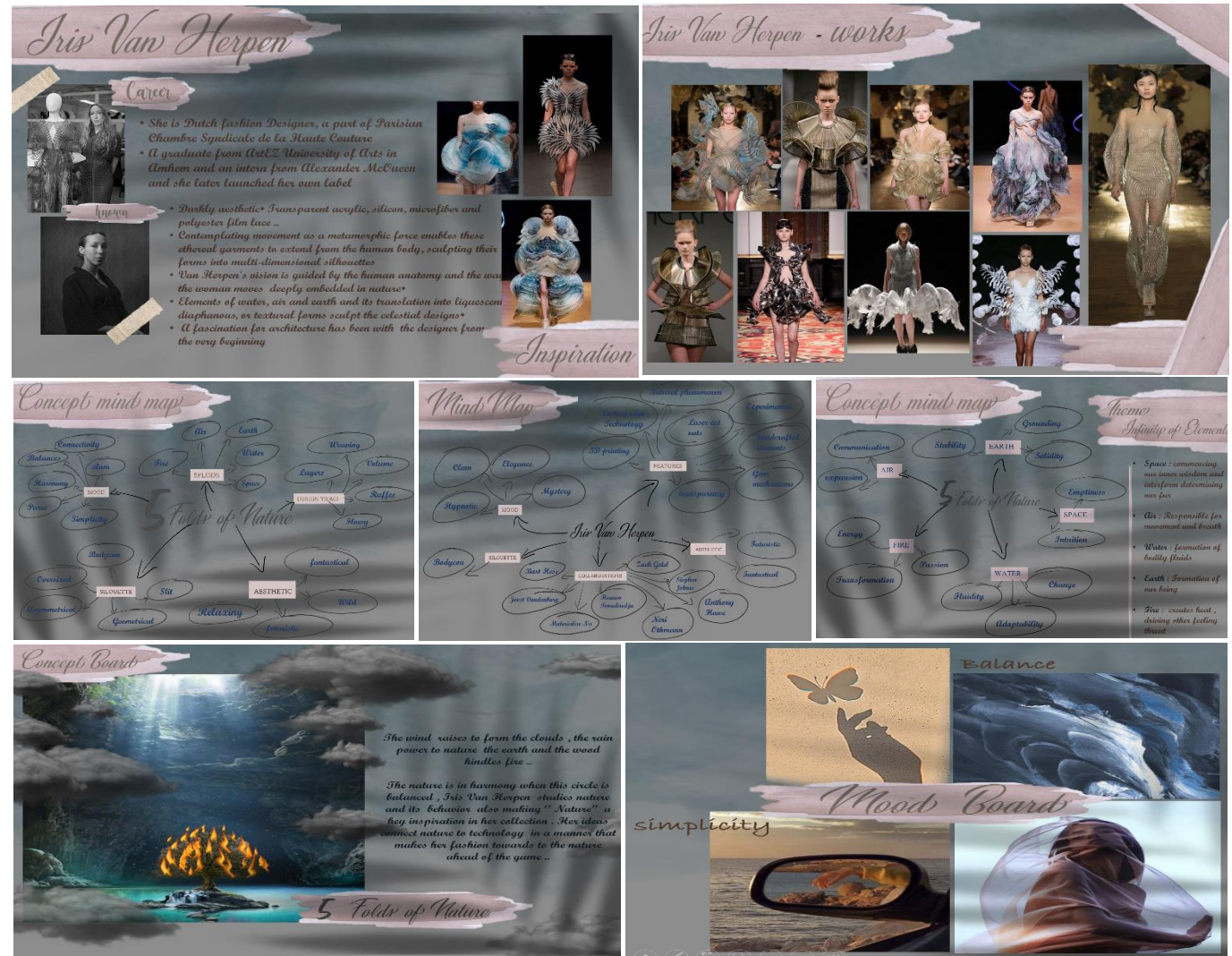
Design and construction of three Avant Garde garments .

This Portfolio include details, Boards concept, Theme, Mood, Elements, Client Profile (Manual and digital), Fabric (name) Illustrations (rendering) has included

PROJECT BRIEF:

5 folds of the nature – this 5 elements of the nature so, As iris van herpes biggest fascination “ nature ” she goes in depth into the fine details of the nature looks and its behaviors . Nature is the one of key inspiration for most of her collection over the year . Iris finds ideas to combine nature into her collection on deeper curl .

Iris Van Herpen fashion towards nature is ahead . This 5 Folds of nature – earth, water, fire, air and space - without these 5 elements there would not function in the perfect fashion that it does.



STUDENT: SHAMA TM (REGISTRATION NO 204207074.)

FACULTY: LUCY TAGE & MONISHA KUMARA

DOD3302 Fashion Studio – VI

5 FOLDS OF THE NATURE

Client Board



Name: Shweta Mohan, Designer, Actress, Singer and Fashion Model.
 Gender: female
 Age: 26
 Height: 5'10"
 Career: American Actress, Singer and Fashion Model.
 Personality: E.N.F.J.
 Hobbies: Singing, dancing, Travelling, Personality.
 Education: M.F.I, CALA Event.
 Salary: 4.68.12 Million.

Client's style: Shweta has been one of the most fashionable celebs for sometime now, between her eye catching red carpet moments, award show appearances, brand collaborations and viral social media posts, she continues to make herself again and again considering her fashion icon status. It's time to reform our own closets with Shweta inspired looks, albeit for more everyday fashion...

Elements Boards - Silhouette



Elements Boards - Designs




Development sketches



Progress





STUDENT: SHAMA TM (REGISTRATION NO 204207074.)

FACULTY: LUCY TAGE & MONISHA KUMARA

B.DES FASHION DESIGN YEAR 3, SEMESTER 6 (2022-23)

DOD3302 Fashion Studio – VI

5 FOLDS OF THE NATURE



Flat sketches



Earth

- Earth - Formation of being
- Skin color Buckram on the top dry petal flower with Laila artificial flower and leaf



Fire

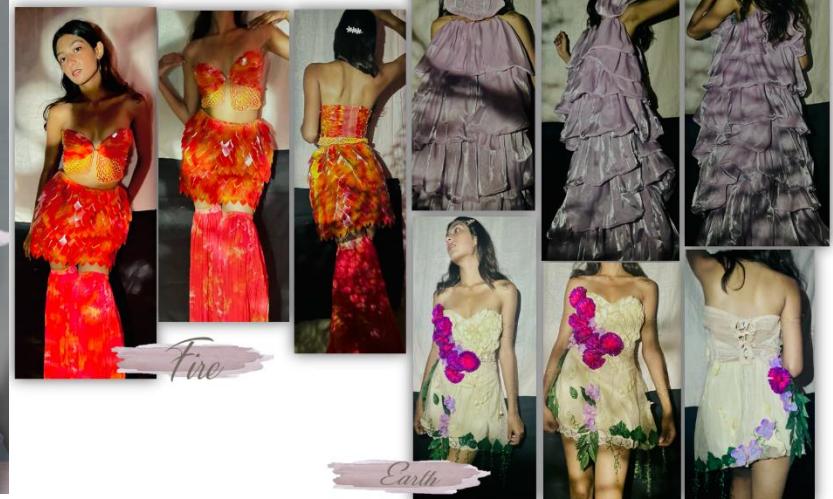
- Fire - creates heat, driving other feeling threat
- Plastic sequences spray with red and yellow color
- Paired with bell bottom shoe cursed



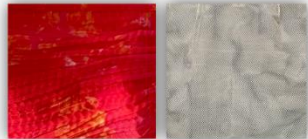
Air

- Air - Responsible for movement and breath
- Bodicon lining with crepe fabric paired with lilac organza fabric

Photo shoot

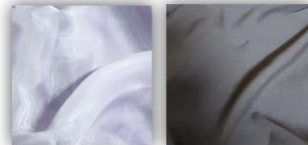


Material



Cursed Organza fabric

Buckram fabric



Lilac Organza fabric

Crepe fabric



STUDENT: SHAMA TM (204207074.)

FACULTY: LUCY TAGE & DR. MONISHA KUMARA

B.DES FASHION DESIGN YEAR 3, SEMESTER 6 (2022-23)

DOD3304 Design Dissertation

PROJECT NAME: **DEREALIZE**

COURSE OBJECTIVES:

The course intends the students to conduct research and critically analyze the design process based on fashion forecast in developing the project. The students would be able to finalize the design topic, boards, explorations, surface ornamentations etc., to be used for design collection in the 7th semester. Selection of the topic related to the trends in fashion industry/theory of fashion. /

PROJECT BRIEF:

Compilation of the following in the template provided –

1. Literature Review,
2. Synopsis
3. Design Development Process- Describe how the concepts were represented through colour, fabric, silhouette, surface ornamentation/design detail/ other techniques.
 - a. Product Category –market relevance/ creative justification
 - b. Trend forecast referred; details absorbed and aligned with theme
 - c. Design Presentation Boards - Inspiration/Theme, Look, Detail Derivation, Trend Forecast Board, User profile
 - d. Samples/Mocks with detailed explanation with details as per template shared previously
 - e. Developmental Sketches –20, with details as per template shared previously
 - f. Fashion Illustration of Finalized Range
4. References

STUDENT: SANDRA ELIZABETH GEORGE (204207060)

FACULTY: SIMI MARIA MATHEW & AISWARYA AJITH

Literature Review

History

Surrealism is a cultural movement that developed in Europe in the aftermath of World War I. During the war, Andre Breton being a Dadaist and a soldier, was appointed at a psychiatrist hospital and was inspired from the mentally ill soldiers there. He found that they produced bizarre images as if they had taken dictation from a genius who had possessed them while **reason slept**. Also influenced by the theories of the psychiatrist Sigmund Freud, he discovered that Freudian 'free association' and dream analysis techniques might be used for poetic inspiration. Soon he developed his new interest towards **imagination and unconscious mind**. He collectively gathered a group of supporters who were ex-Dadaist artists. He then wrote the first manifesto as a surrealist i.e. 'Manifesto Of Surrealism'. As soon as the first manifesto appeared, Breton was able to get the support of a dozen fellow believers who were searching for a guiding spiritual light who could lead them in a revolt against institutions and philosophies that had tricked them into participating in a monstrous war. Now that the war was over, they were ready to abandon Dadaism ideologies that became meaningless and embraced the new freedom found in the unconscious nature of man because they were also tired of trivial, everyday existence. At Breton's beckoning, they explored automatic writing, **the poetry of the magical, the world of dreams and Freud's subconscious**. Above all, it was through man's unconscious mind, free from any logical restraint, that this group of artists **hoped to liberate** and thus, to **bring in freedom**. (Anonymous, 2012)

Synopsis

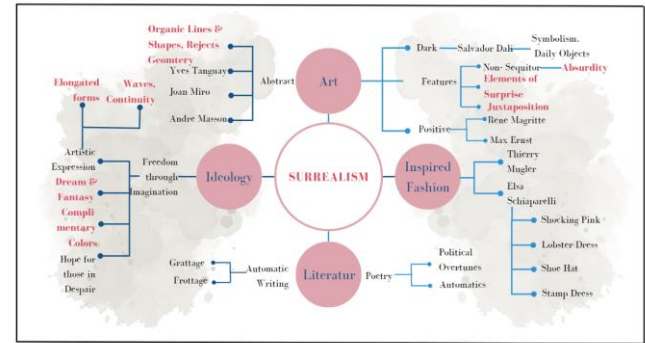


Surrealism, apart from being a cultural movement, it was a social approach towards people to make them think, that is to, **think out of box**. **Derealize**, which means detach from reality is a range of clothing inspired from the **ideology of surrealists** rather than their artworks, which is, **freedom through imagination**. Inspired from the surrealistic view of freedom i.e. '**rights to not make sense**' or '**surreality within the ordinary**', the collection will be highlighting features like, **absurdity** through asymmetry and unusual elongation, **juxtaposition** shown through complimentary colors, woven & knit fabric and mixture of organic and inorganic shape inspired silhouettes like bodycon & flare, **negation of reality** shown through elements like **cut outs** depicting 'blocking out reality' and **layers and straps** indicating 'hiding the reality'. From another perspective, surrealism as a political or art movement was always for the ordinary, involving everyday objects and themes. Similarly this streetwear collection focuses on rights to not make sense in an ordinary life aspect, also highlighting the **accustom and business** of the clothing.

Client Profile



- Gender: Unisex Clothing
- Occupation: Entrepreneurs or private firm employees, who can be fashion influencers.
- Location: Europe Fashion market in regions, like Paris, Milan, Florence, etc.
- Disposable income: An income of 54,000- 70,000 Euro- per year
- Routine Wardrobe: Experimental clothing, maximality, and sometimes edgy. Also include casuals that often become trend-setting, as the styling can make them the centre of attraction.
- Other brand preferences: Alice McCall, Zimmermann, Thurlby, Kopenhagen The Label, We Are Kinshel, Ellitt, SIR The Label, etc. They have artsy yet bold collections in general.
- Suitability of collection: Quirky, maximum & bold silhouettes and colors, for experimental fashionists.



Colors & silhouette



Organic and Inorganic shapes inspired silhouettes:

- Flare: Flowy, Bodycon (curvy)
- Surrealist abstraction rejected geometric shapes in favor of the visual and emotional impact of organic forms of nature: either actual (Jean Arp, Andre Masson, Joan Miro) or imagined (Yves Tanguy, Robert Matta). (Eng Agger, 2017)

Complimentary Colors in general:

- Joan Miro- complimentary shades of colors, **strong visual colors**
- Max Ernst- weather colors: blue- rain, red- burning sun, orange yellow- normal sunny day
- Chirico- **over realistic** colors
- Yves- Background is dark colors, objects are light colors
- Magritte- black color in specific: **complimentary** colors (Ilago Zarate, 2018)

Yves Tanguy's 'Indefinite Divisibility', 1928

Trend Forecast: Spring/Summer 2024 (SS24)

When summer finally swings around, we are all set to bare some skin. Trends such as knee-high splits, geometric cut-outs and sheer fabrics all lend themselves perfectly to a sultry skin moment, whereas for the inevitable open-air soiree. (Orlin Carlin, 2023)

Thigh High Splits

The dramatic lynchpin split that we are accustomed to seeing on the red carpet is making its way into SS23. Silky slip dresses at Givenchy, colourful borals at Dries Van Noten, and glossy midis at Prada are paving the way - and are very much into it. (Orlin Carlin, 2023)



Cut-out Dresses

Cut-outs are having a major moment, and British trailblazer Poster Girl has been leading the way with its stretchy geometric designs. However, next season we're loving larger proportioned cut-outs, looking at the likes of Andreassimo, Valentino and A.W.A.K.E for inspiration. (Orlin Carlin, 2023)

Utility looks

The glam utility trend is peak Y2K - a nostalgic mashup of satin jumpsuits, sheer cargo pants and bow-shing belted skirts (you can thank Mia Mia for that), that have been elevated for a true dress-up moment. (Orlin Carlin, 2023)

DOD3304 Design Dissertation

PROJECT NAME: **DEREALIZE**

Ultra-femme sheers

Sultry mesh and sheer fabrics are having a moment right now, but with an aber feminine twist. Think playful ruffles at Valentino, cool-girl chevrons at Chanel and slinky maxis at Neori Dajaka. (Orlin Carlin, 2022)



Prints & Patterns

The report analyzes the 2022/23 print trends for the men's and women's market based on the recent A/W 2022 catwalks and the consumer analysis we have been observing from the past few seasons and its influence on the emerging desire for new prints and patterns colors implications on design developments. (Shalini, 2023)



Colors




Colors- Callage, Garnet, Spicy Mustard, Spanish Villa & Fluid Blue is the 2024 forecasted color palette by **Promostyle SS24**

Surrealism

Inspiration

- Surrealism movement's ideology was to bring in freedom through imagination. It ought to liberate the psyche from the enslavement of reason.
- Surrealism's popularity among the common people was because of freedom it proposed. It brought in elements of surprise, juxtaposition, absurdity & non sequitor features, which were far away from reality.
- Anything was possible, surrealism seemed to say. American poet Frank O'Hara said, "Freedom is narrow, since it was always the freedom to not make sense".



DEREALIZE

Derealize, meaning 'detach from reality', is a collection that focuses on blocking out reality and trying out the new, imaginative and unusual phase of fashion. It will remind you, to let go of the usual classic colors and silhouettes and embrace the imaginative and bold versions of it, even in your daily life routines. Being an custom wear or streetwear, this collection will make sure not to comprise comfort when being confident, quirky and elegant.




Moodboard

"marry-a-millionaire LOOK!"

Confidence
Fearless
Absurdity



PANTONE Color of the Year
PANTONE Spicy Mustard
PANTONE Fluid Blue
PANTONE Callage

Elements

Asymmetry
Marbling
Straps/Strings
Contrast stitching
Absurdity
Cut Outs



Lookboard

Play of fabrics- Boxy + Cut outs
Cottons- basic utility wear
Flare silhouette & Asymmetry
Cut-outs- Absurdity
Asymmetry- Boxy

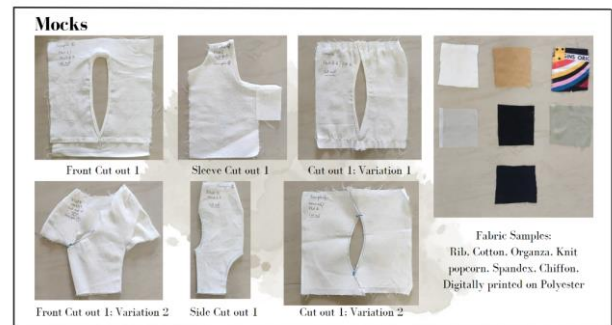
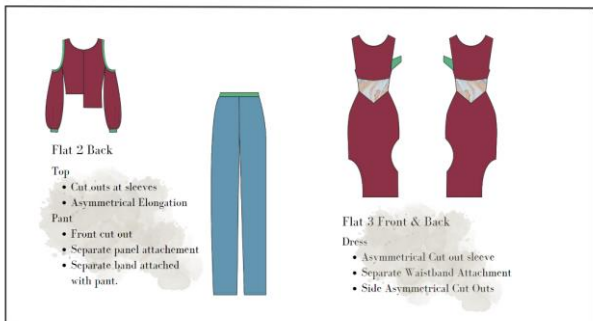
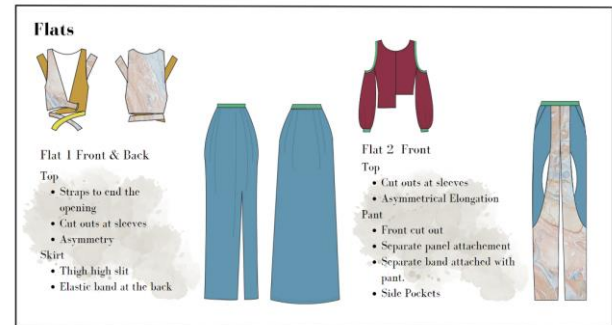
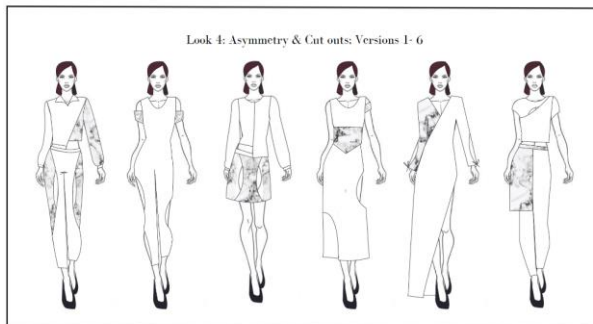
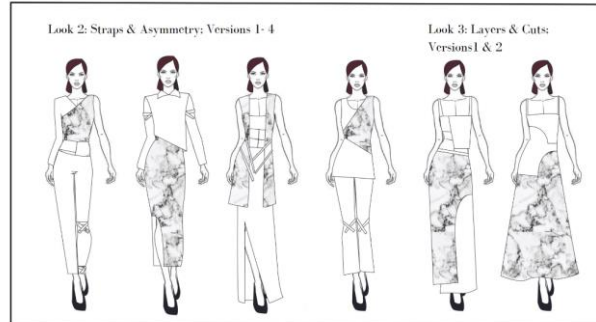
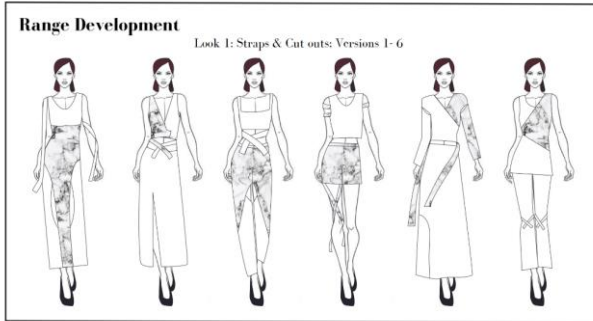


STUDENT: SANDRA ELIZABETH GEORGE (204207060)

FACULTY: SIMI MARIA MATHEW & AISWARYA AJITH

DOD3304 Design Dissertation

PROJECT NAME: **DEREALIZE**



STUDENT: SANDRA ELIZABETH GEORGE (204207060)

FACULTY: SIMI MARIA MATHEW & AISWARYA AJITH

DOD3304 Design Dissertation

OSHIBANA – PRESERVE, RESERVE AND SERVE

COURSE OBJECTIVES:

The intent of the Design Dissertation is a way to keep a record of all the processes followed while making the final collection of the course.

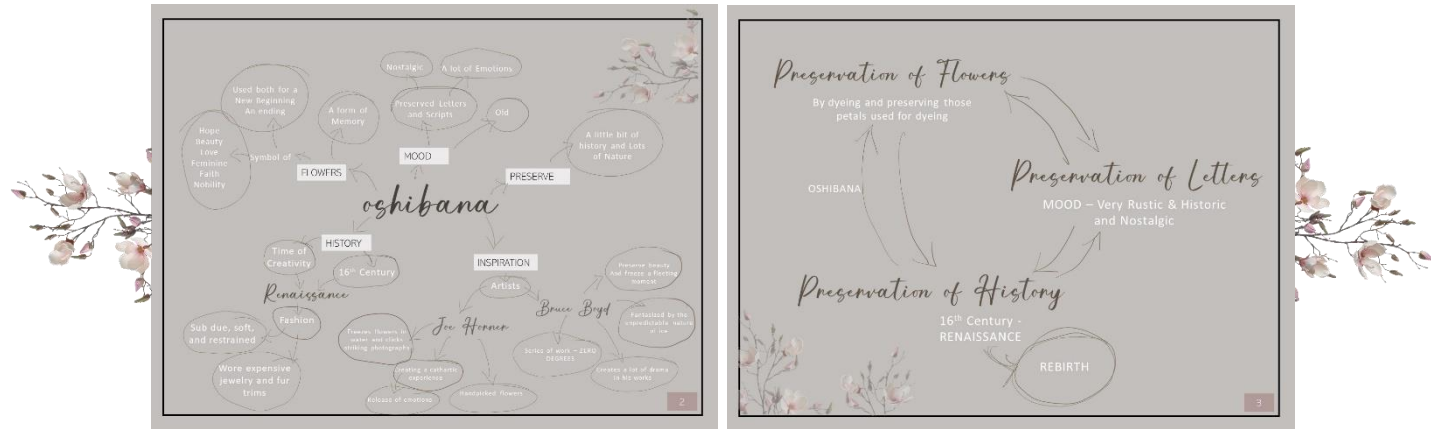
It gives an idea of how and where concepts are connected, from inspiration to theme to concept collectively design process to technical aspects to sample making to sourcing to construction and finally to the presentation of the work.

PROJECT BRIEF:

In modern days modern techniques and methods are in existence, artists Bruce Boyd and Joe Horner preserve flowers more exotically by freezing them in ice and capturing that fleeting moment and preserving the beauty of it in the form of photographs. Renaissance meaning rebirth forms a huge link between these two creative art forms giving rise to the concept of this project ' OSHIBANA '.

This collection being a contemporary form of the Renaissance period would be very intricate, delicate, and very much couture. This would be worn on special occasions as it would be apt for creating a statement.

this collection is for people who believe, in the saying that “MEMORIES KEEP PEOPLE ALIVE”,



oshibana

Preserve Reserve Serve

Oshibana is the ancient Japanese art of making pictures using natural materials such as dried leaves, feathers, and dried flower petals. This art is also a means of self-expression. We show our fantasies, thoughts, and emotional state with the help of this picture. Inspiration artists, Joe Horner and Bruce Boyd, preserves flowers in water by freezing them and naming them Ice Blocks. The point of this practice is to create a soothing image for his audience, whilst creating a cathartic experience for himself.



STUDENT: SNEHASHREE N MENON (204207064)
FACULTY: SIMI MARIA MATHEW & AISWARYA AJITH

DOD3304 Design Dissertation

OShibana – PRESERVE, RESERVE AND SERVE



Relating the preservation of flowers to the preservation of memories that it carries and creating a cathartic experience which is a release of emotions

user profile - the fashion dependent

ABOUT: This consumer also knows fashion. They tend to follow all the current fashion trends and always make a statement when they walk into a room, they are those who "make" fashion. Besides, they also look for exclusive garments in the stores they visit.

PRODUCT CATEGORY: HAUTE COUTURE

#Age: 20 – 30 years

#Location: **Mumbai** - The heavenly metropolitan city, India's commercial capital, is also basically the biggest fashion hub of India and that is Mumbai.

#Gender: Women

Occupation: Fashion models who are ready to experiment with fashion every time they step out of the room.

#lifestyle: Promotes fashion, and daily life, creates content (buys fashionably trendy products with good quality)

Disposable income: INR 50,000/- to 1,00,000/-

This collection is for people who believe in the saying that " Memories keep People Alive"

Elements

From the Renaissance – elements that were prominent in clothing were:



Bringing back the Renaissance and fabrics they used, Plain 100% natural materials like wool, linen, raw silk, wool, cotton, and leather were used to make clothes and accessories. Earthtones like browns, greens, and rust colors were used.

STUDENT: SNEHASHREE N MENON (204207064)

FACULTY: SIMI MATHEW & MS.AISWARYA AJITH

DOD3304 Design Dissertation

OSHIBANA – PRESERVE, RESERVE AND SERVE



STUDENT: SNEHASHREE N MENON (204207064)
 FACULTY: SIMI MATHEW & MS.AISWARYA AJITH

DOD4314 Art Appreciation

PROJECT NAME: Study of Art and Art movements.

COURSE OBJECTIVES:

A clear view and understanding about the art, art movements and artists in the modern era and in the contemporary period

A comparison study that makes us understand between two different art movements within a certain era.

PROJECT BRIEF:

- Study of Isms in art

The styles, techniques and medium they used in general.

- Study of Modern art

The styles, techniques and medium they used in general.

- Study of Modern artists

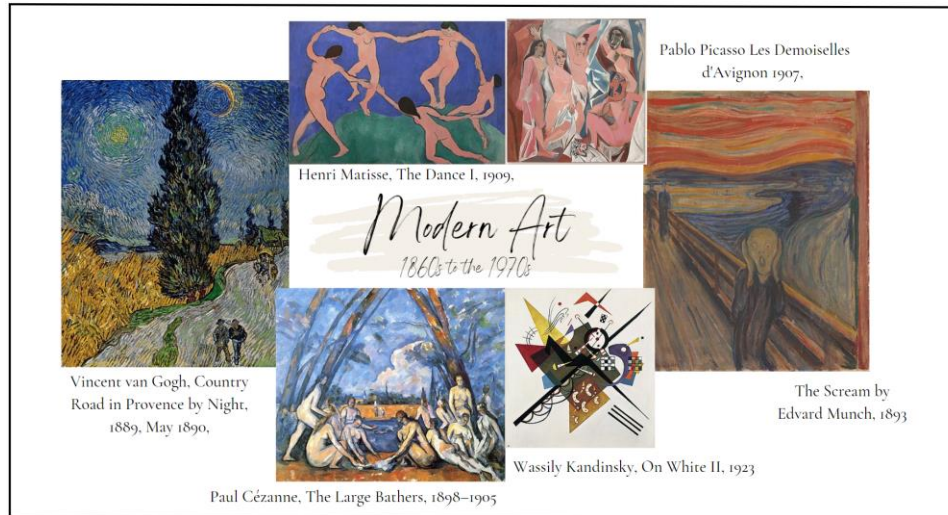
A brief about some of the famous artists, their inspiration, style, technique and medium used.

- Study of Contemporary art

The styles, techniques and medium they used in general.

- Study of International and National Contemporary artists

A brief about some of the famous artists, their inspiration, style, technique and medium used.



ISMs in Art

Emphasis on emotion and individualism, clandestine literature, and paganism. Romantic thinkers idealized nature, were often suspicious of industrialization and rationalism, and frequently glorified the Middle Ages (as well as other, earlier period by depicting them in moralistic, idealized forms.

Represent subject matter truthfully, without artificiality and avoiding speculative and supernatural elements

Relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), ordinary subject matter, unusual visual angles.

Depicted unnerving, illogical scenes and developed techniques to allow the unconscious mind to express itself.[1] Its aim was, according to leader André Breton, to "resolve the previously contradictory conditions of dream and reality into an absolute reality, a super-reality", or surrealism.

In Cubist works of art, the subjects are analyzed, broken up, and reassembled in an abstract form— instead of depicting objects from a single perspective,

Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists have sought to express the meaning of emotional experience rather than physical reality.

STUDENT: SANDRA ELIZABETH GEORGE (204207060)

FACULTY: SRIDHARA GANGOLI

DOD4314 Art Appreciation

PROJECT NAME: Study of Art and Artists

The Kiss 1907–08, oil on canvas, Österreichische Galerie Belvedere, Vienna

Farm Garden with Sunflowers, 1907, Österreichische Galerie Belvedere

Adele Bloch-Bauer I (1907), which sold for a record \$135 million in 2006, Neue Galerie, New York

Avenue in Schloss Kammer Park 1912, Belvedere

Gustav Klimt
Art Nouveau artist

an Austrian symbolist painter and one of the most prominent members of the Vienna Secession movement. Klimt is noted for his paintings, murals, sketches, and other objets d'art. Klimt's primary subject was the female body, and his works are marked by a frank eroticism.

Amongst his figurative works, which include allegories and portraits, he painted landscapes. Among the artists of the Vienna Secession, Klimt was the most influenced by Japanese art and its methods.

CINDY SHERMAN, UNTITLED FILM STILL #45, 1979

CINDY SHERMAN, UNTITLED #159, 2000 (LEFT), #299, 1994

CINDY SHERMAN, UNTITLED FILM STILL #12, 1978

CINDY SHERMAN, UNTITLED #225, 1989 (LEFT), #225, 1990 (RIGHT)

Cindy Sherman
International Visual Artist

Cynthia Morris Sherman (born January 19, 1954) is an American artist whose work consists primarily of photographic self-portraits, depicting herself in many different contexts and as various imagined characters.

Her breakthrough work is often considered to be the collected Untitled Film Stills, a series of 70 black-and-white photographs of herself evoking typical female roles in performance media (especially arthouse films and popular B-movies). In the 1980s, she used color film and large prints, and focused more on costume, lighting and facial expression.

Images: Yayoi Kusama Installation from the 2021 New York Botanical Garden Exhibition, Ai Weiwei- Sunflower Seeds.

Images: Sarah Sze Still Life with Landscape, Damien Hirst- The Virgin Mother, Dan Flavin-Untitled

Contemporary Art

Contemporary art is the art of today, produced in the second half of the 20th century or in the 21st century. Contemporary artists work in a globally influenced, culturally diverse, and technologically advancing world. Their art is a dynamic combination of materials, methods, concepts, and subjects that continue the challenging of boundaries that was already well underway in the 20th century. Diverse and eclectic, contemporary art as a whole is distinguished by the very lack of a uniform, organising principle, ideology, or "-ism". Contemporary art is part of a cultural dialogue that concerns larger contextual frameworks such as personal and cultural identity, family, community, and nationality.

Too Far For me to touch with time you slowly disappear, 2019

Sleeping on a Sunday, 2015

You Loved Me Like a Distant Star, 2015

Tracey Emin
International Contemporary artist

Tracey Karima Emin CBE RA is a British artist known for her autobiographical and confessional artwork. Emin produces work in a variety of media including drawing, painting, sculpture, film, photography, neon text and sewn appliqué

Tracey Emin's expressive and visceral art is one of disclosure, dealing with personal experience and heightened states of emotion. Frank and intimate but universal in its relevance, her work draws on the fundamental themes of love, desire, loss and grief, unravelling in the process the nuanced constructs of 'woman' and 'self' through probing self-exploration. 'The most beautiful thing is honesty, even if it's really painful to look at', she has remarked.

Life Will never be The Same (Nor should it) 2021

STUDENT: SANDRA ELIZABETH GEORGE (204207060)

FACULTY: SRIDHARA GANGOLI

DOD4314 Art Appreciation

PROJECT NAME: Study of Art and Art movements

Blackening III, 2012, 27 hours, Grünalter 9



Sir Raja III visits New York City, 2008, 6 hours, Chatterjee & Lal with Thomas Erben Gallery, NY





Nikhil Chopra
National Visual Artist

Blackening-II, 2012, 5 Hours, GlogouAIR, Berlin



Sir Raja II, 2003, 2 hours, Ohio State University, Columbus, Ohio



Born in Calcutta and based in Goa, Nikhil Chopra is an Indian artist whose artistic practice ranges from live art, drawing, photography, sculpture and installations. His often-improvised performances dwell on issues such as identity, the role of autobiography, the pose and self-portraiture, and the process of transformation. Nikhil Chopra's art defies being strictly categorised. His practice involves elements of theatre with him assuming different roles and characters with elaborate sets and costumes, changes done in full public view, enacting everyday activities like washing, sleeping, shaving and dressing, while drawing and sketching.

Bread Winner, 2017



Play Pray Pop Out series





Thukral & Tagra
National Graphic 3D artists

Artworks- Bread Circus & WIFI series



Mythological Inductions (VICE Vs VIRTUES), 2018



Thukral and Tagra are an artist duo composed of Jiten Thukral and Sumir Tagra. They work with a wide range of media including painting, sculpture, installations, interactive games, video, performance and design. For them art has always always been the starting point that has opened up many avenues and led them to various mediums, and in turn encouraged them to experiment with different materials. They have widened their oeuvre and worked with terracotta, porcelain, wood, paper and even the moving picture.

Mythological Inductions (BATTLE VS CAMARADERIE), 2018

Many art historians, notably art critic Clement Greenberg, consider Edouard Manet to have been the first modern artist not only because he was depicting scenes of modern life but also because he broke with tradition when he made no attempt to mimic the real world by way of perspective tricks. He, instead, drew attention to the fact that his work of art was simply paint on a flat canvas and that it was made by using a paint brush, a paint brush that sometimes left its mark on the surface of the composition. Modern art encompasses numerous movements: Impressionism, Cubism, Surrealism, and Abstract Expressionism.

MODERN

Modern art is that which was created sometime between the 1860s (some say the 1880s) and the late 1960s (some say only through the 1950s). Art made thereafter (e.g., conceptual, minimalist, postmodern, feminist) is considered contemporary.


Comparison
Modern & Contemporary art

Modern art is that which was created sometime between the 1860s (some say the 1880s) and the late 1960s (some say only through the 1950s). Art made thereafter (e.g., conceptual, minimalist, postmodern, feminist) is considered contemporary. Art was called "modern" because it did not build on what came before it or rely on the teachings of the art academies. A key distinction between modern and contemporary art was a shift in focus away from aesthetic beauty to the underlying concept of the work (conceptual art and performance art are good examples



CONTEMPORARY

Contemporary art means art of the moment, but defining it beyond that and its open-ended date range is challenging, as the very notion of defining art became a personal quest in the hands of each artist, which resulted in ever-expanding possibilities. The end result of a work of contemporary art became less important than the process by which the artist arrived there, a process that now sometimes required participation on the part of the audience.



Credits: Wikipedia, Britannica & Zarastro arts

STUDENT: SANDRA ELIZABETH GEORGE (204207060)

FACULTY: SRIDHARA GANGOLI

DOD 4009 Surface Ornamentation

SURFACE ORNAMENTATION TECHNOLOGIES



RIBBON WORK



COUCHING



FAGGOTING



APPLIQUE WORK



DRAWN THREAD
WORK



QUILT WITH
PATCHWORK



HONEYCOMB



CANADIAN SMOCKING
BASKET WEAVE PATTERN



BESPOKE



CANADIAN
SMOCKING
BONE PATTERN



DENIM HANDBAG



STUDENT: PRATEEKSHA KARANTH P (204207020)
FACULTY: RESMI G & SANTHOSH GUPTA

DOD 4312 Fashion Interiors

WALL PAINTING

COURSE OBJECTIVES:

The fashion interior course aims to equip students with essential skills and knowledge required for a successful career in interior design. Objectives include color theory, space planning, material selection, lighting, sustainability, history of design styles, visual communication, project management, and business acumen. These objectives ensure a comprehensive understanding of interior design and prepare students for the challenges of the industry.

PROJECT BRIEF:

A Bani Thani wall painting is a beautiful way to incorporate traditional Indian art into interior design. This type of painting depicts a woman, usually a courtesan, dressed in intricate jewelry and a vibrant saree. The Kishangarh style of art is characterized by the use of elongated features and jewel tones, which make the painting visually striking. A Bani Thani wall painting can serve as a unique focal point in any room, adding character and depth to the space. The intricate details and rich colors of the painting can create a warm and inviting ambiance, making it an excellent choice for homes, hotels, or restaurants. A Bani Thani wall painting is a beautiful way to showcase the richness and depth of Indian art and culture.



INDIAS MONA LISA

Bani Thani was a singer and poet in Kishangarh in the time of Raja Sawant Singh (1748–1764), whose mistress she became. Bani Thani is depicted with elegant and graceful features, rather stylized, including arched eyebrows, lotus-like elongated eyes and pointed chin.

STUDENT: GOURI R SHANKAR (204207016)

FACULTY: MONISHA KUMAR & SHUBHAM JAISWAL

DOD 4312 Fashion Interiors

WALL PAINTING

INSPIRATION



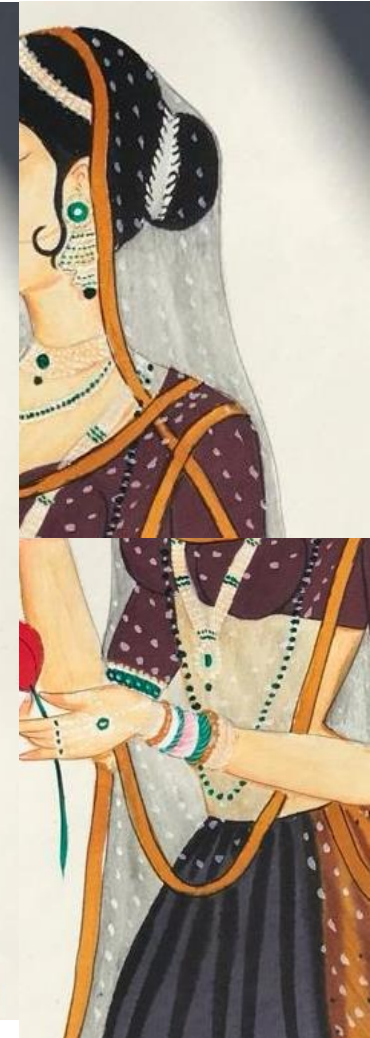
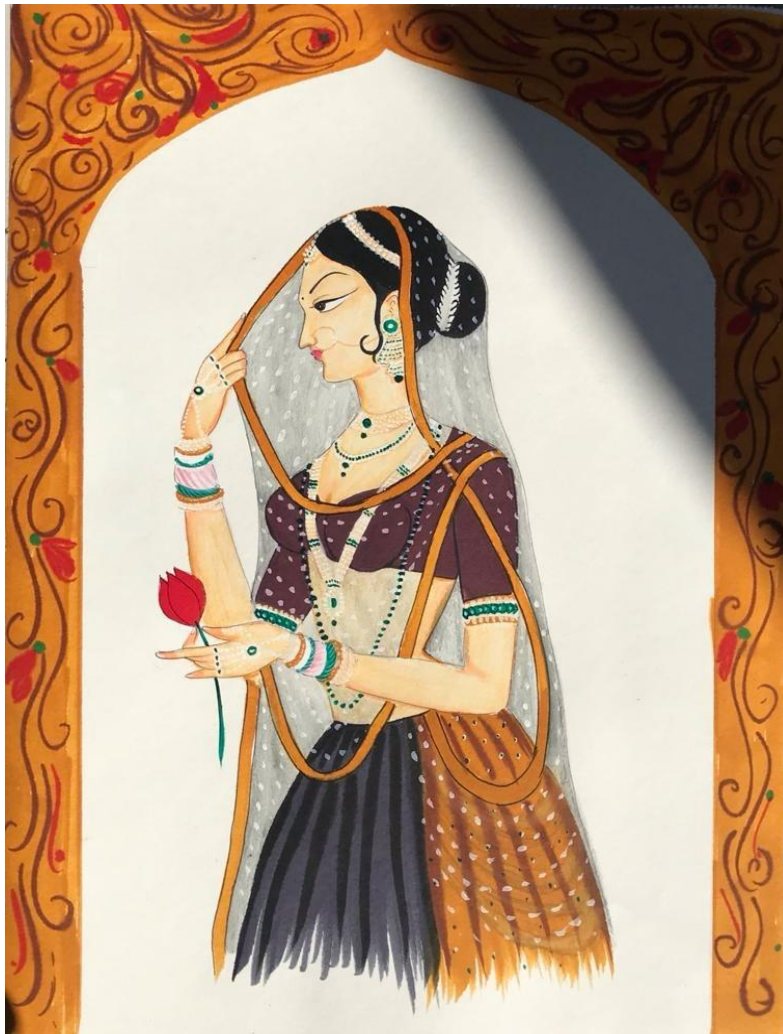
STUDENT: GOURI R SHANKAR (204207016)

FACULTY: MONISHA KUMAR & SHUBHAM JAISWAL

B.DES FASHION DESIGN YEAR 3, SEMESTER 6 (2022-23)

DOD 4312 Fashion Interiors

WALL PAINTING



STUDENT: GOURI R SHANKAR (204207016)
FACULTY: MONISHA KUMAR & SHUBHAM JAISWAL

Bachelor of Design (Fashion Design)
Undergraduate Program

Year

4

Department of Design

FD4102 Design Dissertation

FLYING OF MARSYAS

COURSE OBJECTIVES:

The course intends the students to conduct research and critically analyze the design process based on fashion forecast in developing the project. The students would be able to finalize the design topic, boards, explorations, surface ornamentations etc., to be used for design collection in the 8th semester.

PROJECT BRIEF:

Inspired from 'Under the skin', a project done by the artist Anish Kapoor, which shows the insides of our body coming out in a graphic form, the brand Le Máine, who makes flesh art' as clothing, and the main inspiration being from the Greek mythology of the Flaying of Marsyas.

'The Flaying of Marsyas' represents how he was skinned alive and his feelings attached to it. His selfishness and ego drove him to challenge Apollo, god of music, dance and archery. The duel was won by the god himself and as punishment he was skinned alive.

The flaying of Marsyas



mood + color



STUDENT: SPOORTHI SHANKER (193711010.)
FACULTY: SIMI MATHEW

FD4102 Portfolio Development

FLYING OF MARSYAS

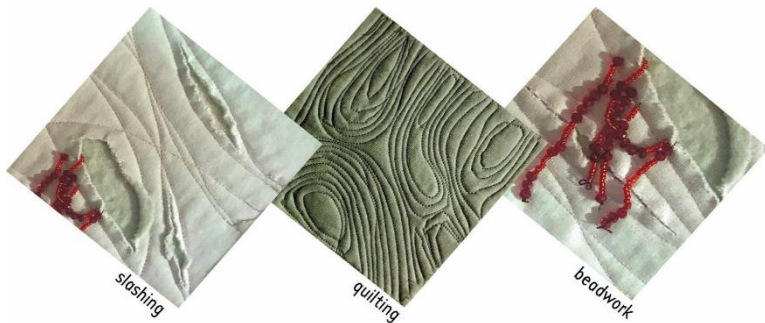
inspiration & synopsis



final



Toiles



development sketches



STUDENT: SPOORTHI SHANKER (193711010.)
FACULTY: SIMI MATHEW

FD4202 CAD & Grading

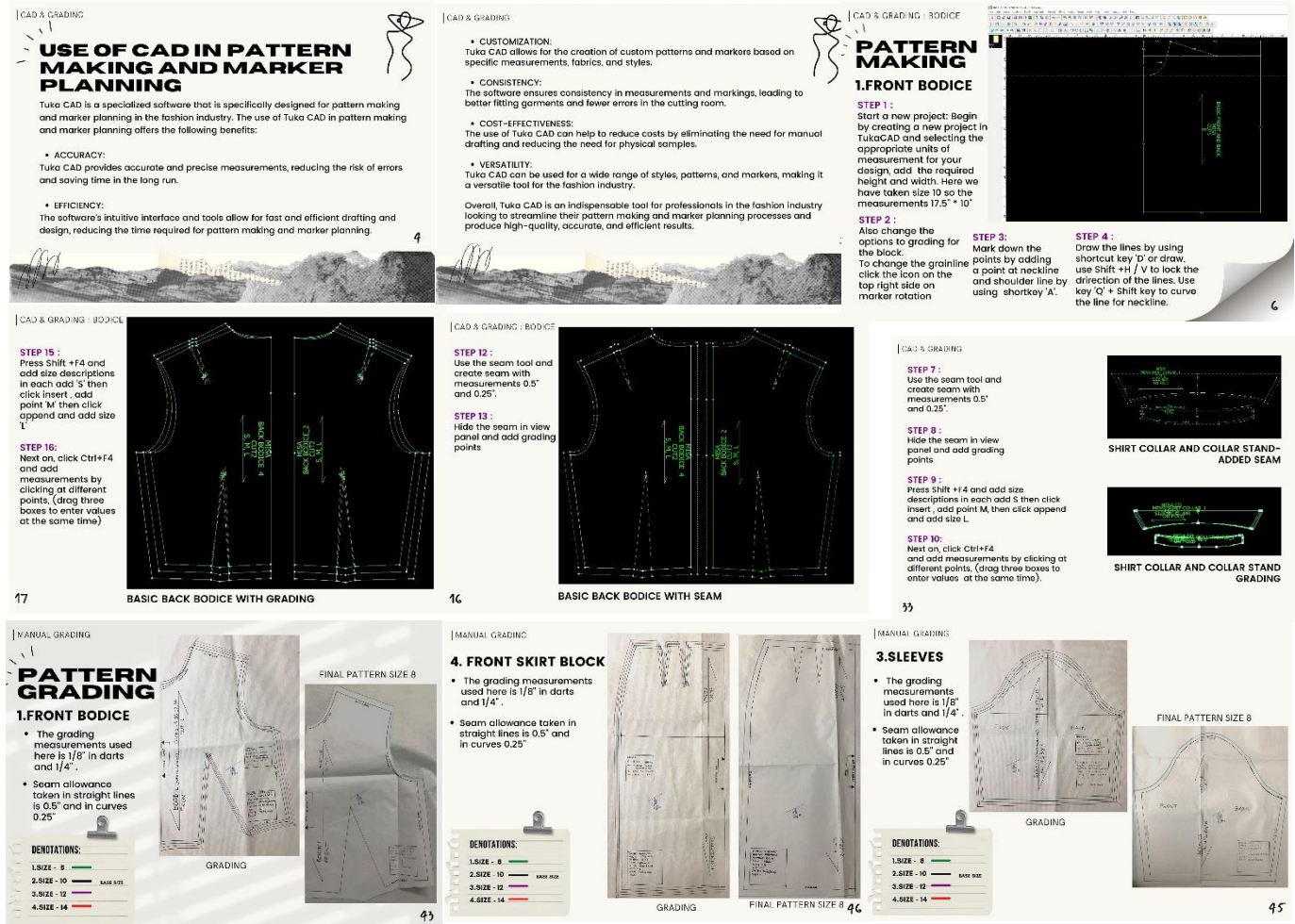
PORTFOLIO

COURSE OBJECTIVES:

Utilize Fashion TUKA software to create and modify digital patterns for a variety of garment styles. Accurately input measurement and grading data to create graded pattern sets in both manual and digital formats. Understand and apply industry-standard grading principles to create accurate and proportional size ranges for garments

PROJECT BRIEF:

The goal of this project is to create a Fashion TUKA CAD & Manual Grading Portfolio. Compile all drafting instructions and screenshots from the sessions and manually the manually graded patterns. The portfolio showcases the ability to use TUKA CAD software to create fashion designs, as well as ability to manually grade patterns. The portfolio will be used to demonstrate the proficiency in these skills. Th patterns drafted and graded here are Basic bodice – Front and Back, Basic Sleeves, Basic Skirt, Trousers, Mens Shirt etc



ASSIGNMENT BRIEF – 1.DEVELOP PATTERNS IN TUKA CAD; ADD SEAM AND GRADE THE PATTERNS
2. DRAFT PATTERNS BY HAND & MANUALLY GRADE THE PATTERNS

STUDENT: MISA M.T (193711002.)

FACULTY: NAGAVENI N & SANTOSH GUPTA

FD4203 Portfolio Development

FASHION DESIGN PORTFOLIO 2023

COURSE OBJECTIVES:

Emphasize on the significance of portfolio in career development.

Enable students to develop a professional portfolio using relevant presentation tools which portrays the students design philosophy and creativity.

Provide exposure to digital medium as a representation technique and platform.

PROJECT BRIEF:

This subject aims to highlight the importance of portfolios in career development and enable students to create a professional portfolio that showcases their design philosophy and creativity. The course also provides students with exposure to relevant presentation tools and digital mediums as representation techniques and platforms. By the end of the course, students should have a polished and professional fashion portfolio that will aid them in showcasing their talents to potential employers. Compile resume, Design Collection and two other studio projects minimum in finalized theme after explorations through the subject.

Prepare Portfolio using explored formats in different styles.



STUDENT: MISA M.T (193711002)

FACULTY: SIMI M. MATHEW & VISHAL PITHADIA

FD4203 Portfolio Development

FASHION DESIGN PORTFOLIO 2023

●●○○
02

ATHRANGHI ALCHEMY
Creative Nurture, Imagination Let Loose, Uninhibited Expression
// INTERNSHIP PROJECT

Study of different departments of the brand, roles of each, price points. Design a range of 6 ensembles for SS 23. The range should be made keeping in mind also of its customers, target, appropriate value-addition techniques used

Brand - VOIJEANS
Skills - Design process, Research on theme, story telling, surface ornamentation, CLO renders, Styling

MISA.M.T | misaminu@gmail.com | PORTFOLIO

ATHRANGHI ALCHEMY
// INSPIRATION & COLORBOARD

DESIGN DETAILS

This collection draws its inspiration from the SS23 CONSUMER TREND "DIY APPROACH"

Free spirited artistry and a yearning to create An increase in idle time and a decrease in worldly pleasure leads to one thing - an inevitable creative outburst! Whether as a hobby to occupy one's time, as an outlet to anxiety and frustration, or simply as a skill to learn and increase productivity - more and more people are seeking a means to create

Color: Heightened browns, blues, and bottle greens leading the way.

Shirts, Washed Denim, Acid washed t-shirts, rust dyed prints, patchwork, zig zag stitches, Blanket stitch, Shibori prints, Twill tapes basically everything that can be done yourself comes in defined in this collection.

MISA.M.T | misaminu@gmail.com | PORTFOLIO

ATHRANGHI ALCHEMY
// DETAIL, MATERIAL & COLORBOARD

DESIGN DETAILS

Different DIY Techniques such as Wabisabi effect, Blanket stitch, Rust dyed Prints, Shibori dye, Patchwork, Burnt effect are used throughout this collection

MISA.M.T | misaminu@gmail.com | PORTFOLIO

ATHRANGHI ALCHEMY
// STYLING

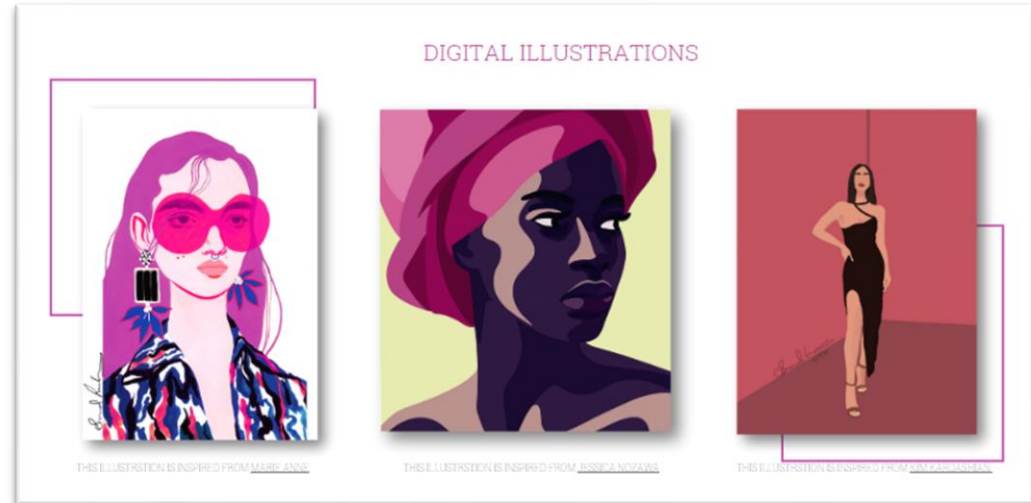
MISA.M.T | misaminu@gmail.com | PORTFOLIO

STUDENT: MISA M.T (193711002)

FACULTY: SIMI M. MATHEW & MR. VISHAL PITHADIA

FD4203 Portfolio Development

FASHION DESIGN PORTFOLIO 2023



STUDENT: SUMEDHINI.S.HEBBAR [193711014]

FACULTY: SIMI M. MATHEW & VISHAL PITHADIA

FD4203 Portfolio Development

FASHION DESIGN PORTFOLIO 2023

PROJECT : 02
INDUSTRY PROJECT

STAND TOGETHER TO SAVE EARTH

This project is done as my internship project at Landmark Group, Lifestyle, bangalore for the brand denimize. The theme of the collection is save earth by coming together and taking care of the planet and nature that nourishes us. The brands main focus being sustainability this collection goes hand in hand with it.

DENIMIZE - BRAND ETHOS

SIMPLE. INCLUSIVE. AUTHENTIC. NEW YOUNG. HER 7



SIMPLICITY
A brand idea that is truly captivating because it recognize that things do not need to be overdone

INCLUSIVE
Considers full range of human diversity and uniqueness top of mind

AUTHENTIC
Keep your moral and social values high. Eliminates fake and superfluous.

NEW YOUNG
Future facing.

DENIMIZE

FINAL RANGE



JEANS WASH INSTRUCTIONS:

- Washing in Cold water on inner
- Light tumble
- Light drying on form and sun-protection
- Do not use chlorine bleach
- Do not use fabric softener
- Do not iron
- Do not dry clean
- Do not use steam iron
- Do not use high heat
- Do not use dry cleaning

FINAL JEANS COLLECTION

- High-RISER SLIM FIT BLACK DENIM - 100% COTTON
- High-RISER SLIM FIT DENIM - 100% COTTON
- High-RISER SLIM FIT DENIM - 100% COTTON
- High-RISER SLIM FIT DENIM - 100% COTTON

Denim made with less water.

FAME FOREVER DENIM


DESIGN BOARDS

THEME BOARD

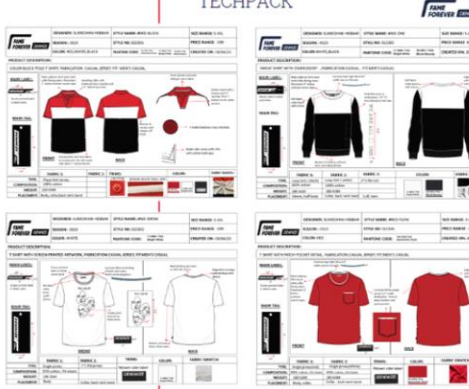
LOOK BOARD

MOOD BOARD

GRAPHIC BOARD



TECHPACK



FINAL COLLECTION



FAME FOREVER DENIM

STUDENT: SUMEDHINI.S.HEBBAR [193711014]
FACULTY: SIMI M. MATHEW & MR. VISHAL PITHADIA

FD4201 Design Collection

FASHION DESIGN PORTFOLIO 2023

COURSE OBJECTIVES:

Emphasize on the significance of portfolio in career development.

Enable students to develop a professional portfolio using relevant presentation tools which portrays the students design philosophy and creativity.

Provide exposure to digital medium as a representation technique and platform

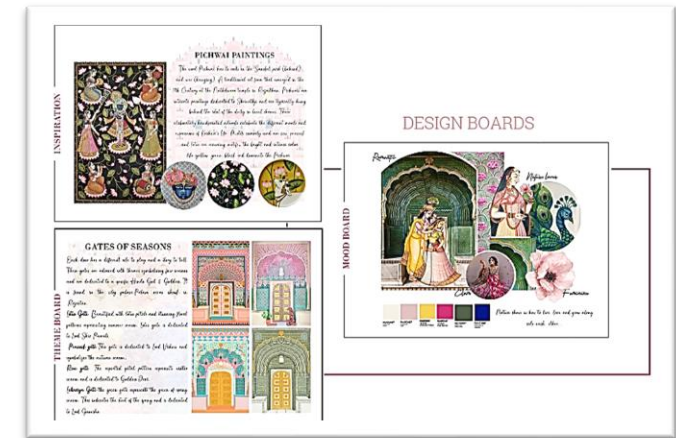
PROJECT BRIEF:

This subject aims to highlight the importance of portfolios in career development and enable students to create a professional portfolio that showcases their design philosophy and creativity. The course also provide student exposure to digital medium as a representation technique and platform. By the end of the course, students should have a polished and professional fashion portfolio that will aid them in showcasing their talents to potential employees. Compile resume, design collection and two other design projects minimum in finalized theme after exploration through the subject.

Prepare portfolio using explored formats in different styles

STUDENT: SUMEDHINI.S.HEBBAR [193711014]

FACULTY: SIMI M. MATHEW & MR. VISHAL PITHADIA



DOD4312 Fashion Interiors

WALL ART

COURSE OBJECTIVES:

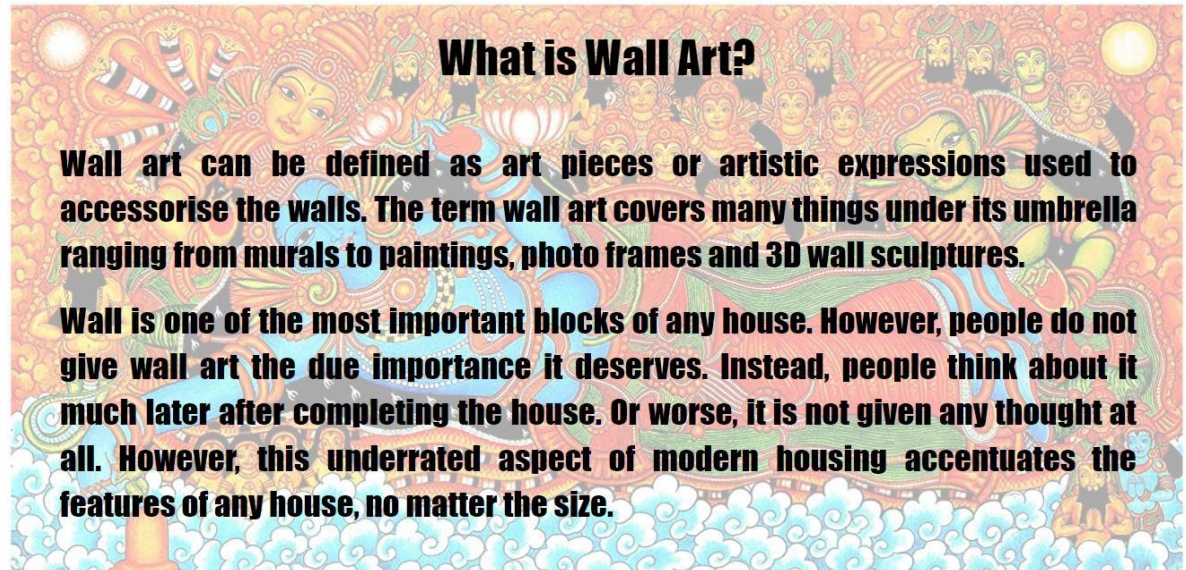
- Identify the components and materials within the building.
- To apply a mood for a space as per context.
- To develop a feed using various finishes.
- To analyze the various material options suitable as per context and climate.
- To apply the knowledge of various finishes and furnishings on an interior.

PROJECT BRIEF:

- Research on any traditional Indian wall art forms. Pick the key elements- motifs, color, technique and develop a wall painting.
- Taking inspiration from any Indian Traditional wall paintings
- Size: Minimum A3
- Material:- Canvas
- Fabric: Paper
- Media: Mixed media

STUDENT: AMALA JOHNY (193711008)

FACULTY: MONISHA KUMAR & SHUBHAM JAISWAL



DOD4312 Fashion Interiors

WALL ART

KERALA MURAL

Kerala mural paintings are the frescoes depicting Hindu mythology in Kerala. Ancient temples and palaces in Kerala, India, display an abounding tradition of mural paintings mostly dating back between the 9th to 12th centuries CE when this form of art enjoyed royal patronage.

Technique

Traditionally the painting involves four different processes,

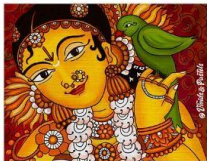
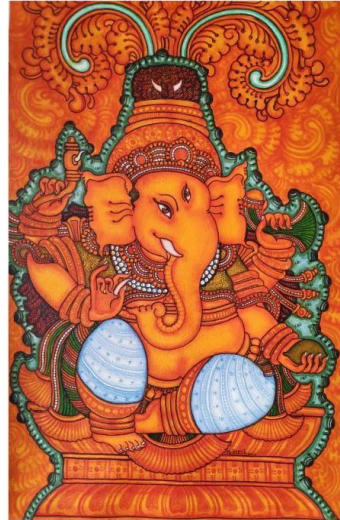
- Preparation of the ground (granite and laterite walls)
- Sketching of the outline
- Application of colours and
- Addition of decorative details

Sanskrit texts discuss in detail the style, effectiveness of different colours, desirable combinations that could be brought out by mixing various pigments and methodology of preparing the base for application of colors and for preparation of colors from different natural sources in general terms.



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STUDENT: AMALA JOHNY (193711008)

FACULTY: DR. MONISHA KUMAR & SHUBHAM JAISWAL

DOD4312: Fashion Interiors

WALL ART



STUDENT: AMALA JOHNY (193711008)

FACULTY: DR. MONISHA KUMAR (ASSOCIATE PROFESSOR) AR. SHUBHAM JAISWAL (ASSISTANT PROFESSOR)

DOD4312 Fashion Interiors

COURSE OBJECTIVES:

Conceptualizing and developing creative solutions for interior design projects that incorporate fashion elements.
 Understanding the use of textiles, color, and materials in creating fashionable interior designs.
 Developing skills in designing furniture and accessories that complement fashion-forward interior spaces

PROJECT BRIEF:

The aim of this project is to design a fashion-inspired interior space that showcases the unique relationship between fashion and interior design. The project will explore the use of color, texture, pattern, and form to create a cohesive and visually stimulating interior space that embodies the essence of fashion.

The outcome of the project will be a detailed design proposal, including visual representations. The proposal will also include a written explanation of the design concept, outlining the inspiration behind the chosen fashion theme, and how it has been translated into the interior design.



ASSIGNMENT BRIEF – 1. RESEARCH AND DEVELOP ANY WALL PAINTING OF INDIA (MADHUBANI ART)
 2. RESEARCH & MAKE A BACK PILLOW FOR A STUDY ROOM

STUDENT: MISA M.T (193711002.)

FACULTY: MONISHA KUMAR & SHUBHAM JAISWAL

DOD4312 Fashion Interiors

WALL PAINTING: PICHWAI

COURSE OBJECTIVES:

Research on any traditional Indian wall art forms. Pick the key elements- motifs, colour, technique and develop a wall painting. To understand the importance of wall paintings as a wall covering.

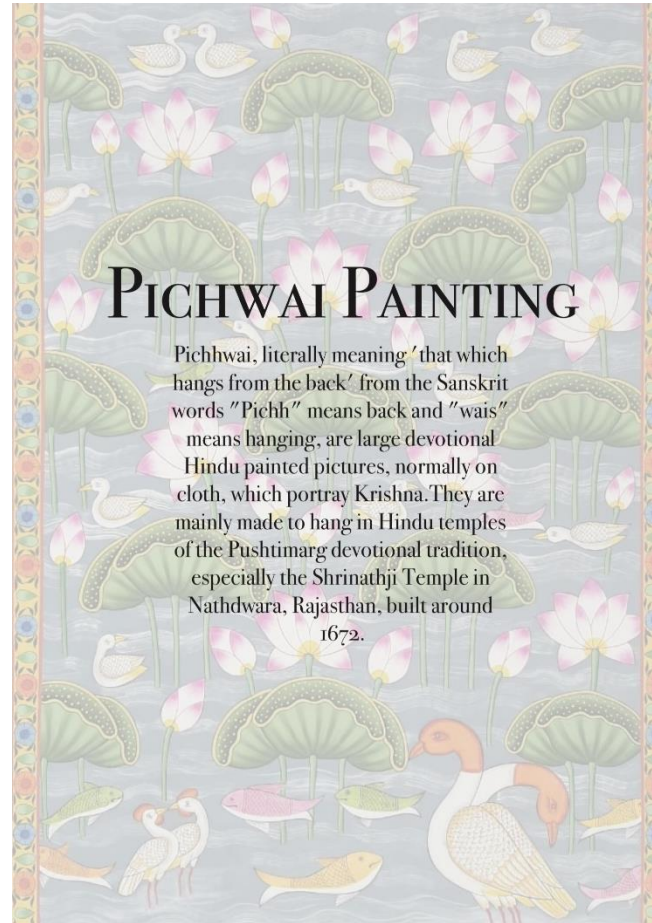
PROJECT BRIEF:

Taking inspiration from any Indian Traditional wall paintings like- Worli, Madhubani, Mandala Art, Kerela Art, Sanjhi Art, Pichwai Art, Phad Art, Chitwara Art etc. Develop a wall painting for living room.

Size- Minimum A3

Material- Canvas, Fabric, Paper

Media- Mixed media



ICONOGRAPHY

The main image portrayed in Pichhwai paintings is Shrinathji. This 700+ years old form of Krishna, is the presiding deity worshipped at the Shrinathji Temple with many paintings showing the rituals and worship offered to the deity in the temple. Modern pichhwais may also portray other forms of Krishna worshipped in the Pushtimarg tradition such as Dwarkadish, the presiding deity at the Dwarkadish Temple. Whilst these paintings focus on Shrinathji, paintings often depicts other deities in the tradition such as Yamunaji, Goswamis such as Vallabhacharya and other priests.



STUDENT: SPOORTHY SHANKER (193711010)

FACULTY: MONISHA KUMAR

DOD4312: Fashion Interiors

WALL PAINTING: PICHWAI



PROCESS

Using the canvas board, outline the structure roughly. Then, start with the background. Once it's done, paint the flowers, leaves, etc. To give the ombré effect, mix with a little water and smudge the paint gradually. The colors used here are: blue, green, pink, yellow orange, yellow, red. The mediums used here are poster paints and watercolor pencils.



FINAL OUTCOME



STUDENT: SPOORTHI SHANKER (193711010)
FACULTY: MONISHA KUMAR

FD4208 Fashion Journalism

PROJECT NAME : MEDIA LANDSCAPE AND FEATURE ARTICLE

COURSE OBJECTIVES:

After completion of this course the student will be able to:

- Understand the concept of fashion journalism.
- Understand the elements used in writing a fashion report.
- Exhibit competency in developing a report.

PROJECT BRIEF:

Explain the media landscape of your state & create a fashion feature/ article on the latest fashion week/fashion theme of your own designer in any of the fashion festivals.

Create a brochure to promote your fashion collection in a Fashion Fest Launching a brand-new clothing line. (Create a poster for the same)



Media in Kerala

Media in Kerala, India are widely accessible and cater to a wide variety of audiences. Kerala has the highest media exposure in India with newspapers publishing in nine languages, mainly English and Malayalam.

TELEVISION

Doordarshan the state-owned television broadcaster started the commercial television broadcast in Kerala with the channel 'DD Malayalam' on 1 January 1985 from Kudappanakkunnu, Trivandrum. Malayalam started with a one-hour slot daily followed by a 10-minute news bulletin in Malayalam. During initial phase Malayalam programs that originated from Doordarshan were available only within 15 km radius of the station.

Multi system operators provide a mix of Malayalam, English, and international channels. The first group to enter the television field was Asianet in 1993, followed by Surya TV in 1998. Kairali TV started broadcast in the year 2000. Multiple channels then started broadcasting including general entertainment channels like (ACV NEWS), Jeevan, Amrita, JaiHind TV, Asianet plus, Surya Movies, Kairali We, Mazhavil Manorama, Flowers, news channels like Indiavision, Asianet News, Reporter TV, Manorama News, Kairali People, Mathrubhumi News, Media One TV, 24 News Channel, Janta TV and religious channels like Harvest TV, Harvest USA TV, Harvest Arabia, Harvest India, Shalom, Powervision TV.



PRINT MEDIA

NEWSPAPER

Dozens of newspapers are published in Kerala. The principal languages of publication are Malayalam and English. The most widely circulating Malayalam-language newspapers include Malayala Manorama, Mathrubhumi, Desabhimani, Madhyamam, Kerala Kaumudi, Saprabhaatham, Siraj Daily, Veekshanam, Deepika, Mangalam, Janayugam, Thejas, Varthamanam, Chandrika, Jannabhumi, Udaya Kerala and Metro Vaartha.

MAGAZINES

Among list of Malayalam periodicals major Malayalam periodicals are Mathrubhumi weekly, Madhyamam weekly, India Today Malayalam, Dhanam, Chithrabhumi, Balarama (Comics), Thejas, Kanyaka and Bhashaposhini.



RADIO

In Kerala, Radio had a very vital role in communication. During colonial rule, the erstwhile Travancore state set up the first Radio Station in Kerala. The Princely State of Travancore has granted sanction for setting up a radio broadcasting station at Thiruvananthapuram on 30 September 1937. The radio station was called 'Travancore State Broadcasting Station' and was inaugurated on 12 March 1943 by Sri Chithira Thirunal Balarama Varma. During Initial phase of transmission two hours of radio broadcasting on Friday evenings were aired by the station. After Independence when state of Travancore joined in Indian Union, the 'Travancore State Broadcasting Station' was merged with All India Radio from 1 April 1950. Radio Alakal, the first Community radio in the state, started narrowcasting from Trivandrum on 1 May 2006. Kerala's first private FM station, Radio Mango 91.9, was launched on 29th, November 2007 in Calicut, sparking off the FM revolution in the state. Today, Kerala has a host of private FM channels that are fast gaining influence among its population.



STUDENT: SHREYA SUDESH (193711028)

FACULTY: SANTOSH GUPTA

FD4208 Fashion Journalism

PROJECT NAME : MEDIA LANDSCAPE AND FEATURE ARTICLE

Private AM/FM/SW Stations outside Kerala

Dubai

Asianet Radio 657AM

Radio Asia 1269 AM

Club FM 99.6 [The Mathrubhumi Group]

Radio Me 95.3 FM

Hit FM 96.7

Oxygen FM 102.4

Radio Mango 96.2

Vatican

Vatican ShortWave Radio (SW 9505 kHz (31m)) daily at 8:40pm IST

Public sector Radio Channels

All India Radio (AIR) FM Radio Stations in Kerala

Thiruvananthapuram -101.9

Kochi 102.3

Kochi FM Rainbow 107.5 (Music Channel)

Thrissur - 103

Devikulam - 101.4

Kozhikode - 103.6

Malappuram -102.7

Kannur - 101.5

All India Radio (AIR) AM/MW Radio Stations in Kerala

Thiruvananthapuram - 1161

Alapuzha - 576

Thrissur - 630

Kozhikode - 684

Kavaratti - 1584

All India Radio (AIR) SW Radio Stations in Kerala

Thiruvananthapuram - 5010,7290

INTERNET

Internet service was started by ISPs like Kerala Telecommunication and VSNL in the year 1998. In the same year BPL, a private mobile service provider introduced mobile telephony in Kerala.

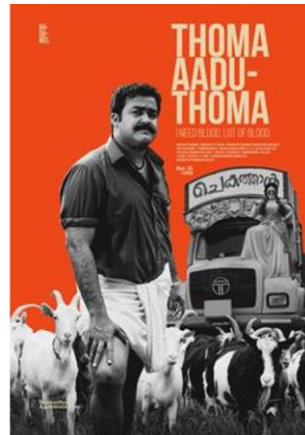
According to the IAMAI report, titled 'India Internet 2019', Kerala's Internet penetration rate is 54 % which is second highest in India

CINEMA

The history of Malayalam cinema begins with Vigathakumaran a silent film made by J.C. Daniel in 1928. The first Malayalam talkie, Balan, came out in 1938.

Udaya Studio, the first professional film studio of Kerala was set up in Alappuzha by Kunchako in 1947. Another landmark was the release of Chemmeen in 1966, directed by Ramu Kariat, which won the President's Gold Medal for the best Indian film.

The first co-operative society for film production, Chitralekha Film Co-operative was promoted by Chithralekha Film Society. This first film society of Kerala was started in 1964 by Adoor Gopalakrishnan and Kulathur Bhaskaran Nair.



Lakme fashion week

BY SHREYA SUDESH

Manish Malhotra is one of the most renowned Indian fashion designers, known for his exceptional work in the fashion industry for over three decades. He has been an integral part of the Indian fashion industry, constantly pushing the boundaries of traditional Indian fashion and incorporating modern elements into his designs.

Recently, Manish Malhotra participated in the Lakme Fashion Week 22, one of the most anticipated fashion events in India. The designer showcased his latest collection, which was a fusion of traditional Indian craftsmanship and modern elements. The collection was a blend of intricate embroidery, luxurious fabrics, and elegant silhouettes, which showcased the designer's exceptional skills and eye for detail.

Manish Malhotra's collection was a tribute to Indian artisans and their unmatched skills in creating intricate designs and patterns. The designer used a variety of traditional techniques such as gota patti, Zardosi, and Aari work, which were carefully crafted into each garment to create a stunning effect. The color palette was inspired by nature, with shades of blue, green, and golden hues, giving the collection a fresh and modern look.

The showstopper of the event was Bollywood actress, Janhvi Kapoor, who walked the ramp in a beautiful golden lehenga, designed by Manish Malhotra. The lehenga was a perfect representation of the designer's signature style, with intricate embroidery, luxurious fabric, and a modern silhouette. The Lakme Fashion Week 22 was a grand success, and Manish Malhotra's collection received widespread acclaim from fashion enthusiasts and critics alike. The designer once again proved his versatility and innovation, as he continues to raise the bar in the Indian fashion industry. In conclusion, Manish Malhotra's participation in the Lakme Fashion Week 22 was a highlight of the event, showcasing his exceptional talent and creativity. His latest collection was a true testament to the designer's skill and passion for fashion, and it left the audience in awe of his timeless designs.

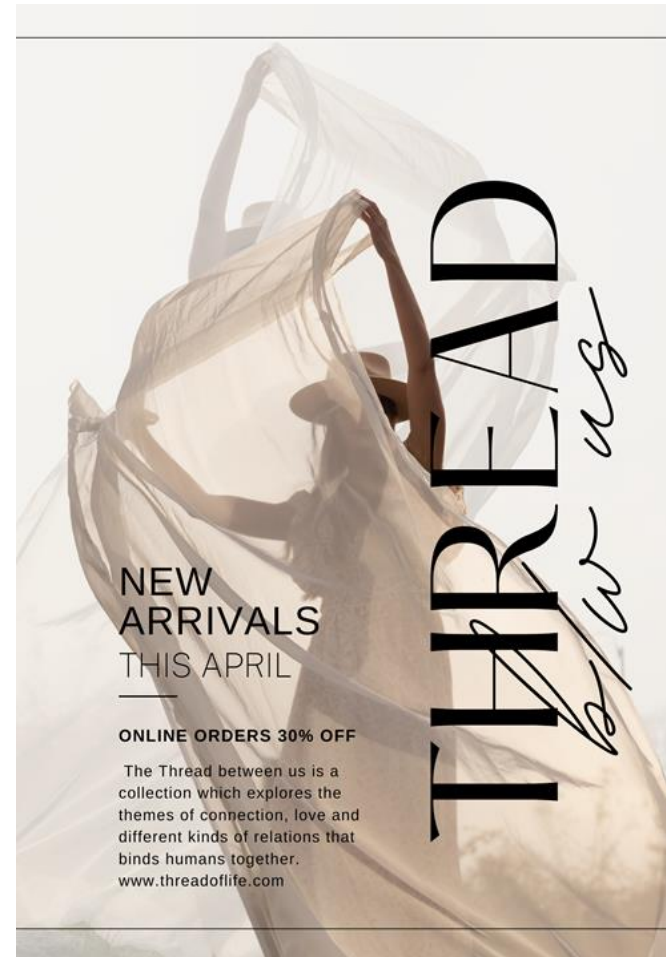
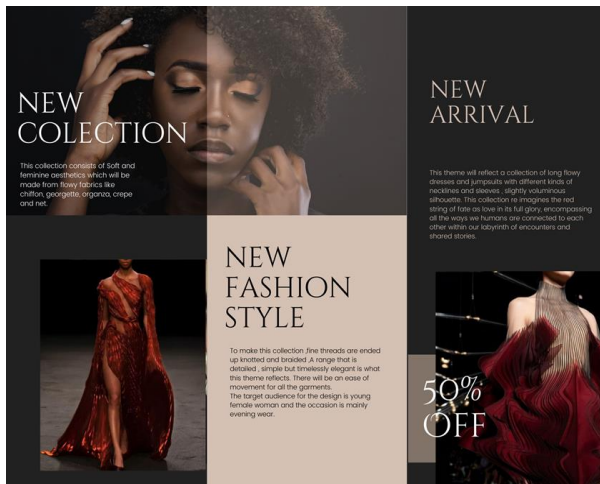


STUDENT: SHREYA SUDESH (193711028)

FACULTY: SANTOSH GUPTA

FD4208 Fashion Journalism

PROJECT NAME : POSTER AND BROCHURE



STUDENT: SHREYA SUDESH (193711028)
FACULTY: SANTOSH GUPTA

FD4208 Fashion Journalism

MEDIA LANDSCAPE AND FEATURE ARTICLE

COURSE OBJECTIVES:

- Understand the concept of fashion journalism.
- Understand the elements used in writing a fashion report.
- Exhibit competency in developing a report.

PROJECT BRIEF:

- A)
- Explain the media landscape of your state & create a fashion feature/ article on the latest fashion week/fashion theme of your own designer in any of the fashion festivals.
- B)
- Create a brochure to promote your fashion collection in a Fashion Fest.
 - Launching a brand-new clothing line create a poster for the same in A4 Size.

STUDENT: AMALA JOHNY (193711008)
FACULTY: SANTOSH GUPTA

Explain the media landscape of your state:



Raajya
samaachaaram

INTRODUCTION

Malayalam journalism encompasses journalism published and broadcast in the Malayalam language. Modern Malayalam journalism can be traced to the publication of the Raajya samaachaaram and the Pashchimodayam under the direction of Hermann Gundert in June 1847. Kerala has the highest media exposure in India with newspapers publishing in nine languages, mainly English and Malayalam.

During the early decades of the nineteenth century, due to the proselytizing work of the Christian missionaries in these regions, a large number of people had begun to embrace Christianity. To keep the neo-Christians together and to provide them with information on religious tenets and related topics, the missionaries started issuing evangelical newspapers. The forerunner of the Malayalam press was one such paper called Rajya Samacharam, published in June 1847 by Dr. Herman Gundert of the Basel Mission from Tellicherry in the northernmost district of Kerala. It was a handwritten cyclostyled monthly in demy-octavo size.



In the wake of the independence movement came the Mathrubhumi. It could well be described as a people's daily of Kerala, for it was through public collection of five-rupee shares that the paper was launched from Calicut in 1923, to propagate the principles and policies of the Indian National Congress and to involve the people of Malabar in the independence struggle. Though its circulation in the beginning was modest, its influence was deep and wide. The British bureaucracy as well as the people took it as the authentic voice of nationalist India. Today, it is coming out from three centres, Calicut, Cochin and Trivandrum and it ranks second in circulation among Malayalam dailies. Kerala Kaumudi, the third largest circulated newspaper published from Trivandrum and Calicut, came into being in 1911 as a weekly. It became a daily in 1940 and got established as a powerful newspaper commanding respect of the successive ruling powers in Trivandrum.

ORIGIN OF MALAYALAM MEDIA

Keralamitram, launched in 1881 from Cochin by a Gujarathi business man, was different from the early evangelical journals. It was the first systematic newspaper organised as a business proposition with a full-time editor. However, the real pace setter in Malayalam journalism was Kerala Patrika, a weekly founded in 1884 by Chengalathu Kunhirama Menon, often referred to as the 'father of Malayalam Journalism'. The weekly had lively features on current affairs, politics and literature.

By the end of the nineteenth century, the Malayalam press had overcome its teething troubles, printing material was readily available. People had begun to develop interest in contemporary socio-political affairs. During this period emerged two prominent newspapers of today. Nazrani Deepika was founded by the Roman Catholic Church at Kottayam in 1887, as a weekly to promote the social, political and cultural uplift of the Christian community. In 1938 it became a full fledged daily under its abbreviated title Deepika and with a cosmopolitan outlook. Today it sells over 80,000 copies.

MALAYALAM

NEWS AND ENTERTAINMENTS



PRESENT SCENE

The Malayalam press is dominated by Malayala Manoram, Mathrubhumi and Kerala Kaumudi, the big three dailies. Together, they account for over 70 per cent of the total circulation of the dailies. The big three publish periodicals catering to special audience groups. The Manorama Weekly, a low-priced magazine for the masses, Vanitha, women's magazine, Balarama, children's magazine, and The Week, an English news weekly, are the other publications of the Malayala Manorama group. The Mathrubhumi group has a weekly with the same name for general readers, Grialakshmy, a weekly for women and Chithrabhumi, a film fortnightly. The Kerala Kaumudi brings out Kala Kaumudi, a politico-literary weekly. Film Magazine, a weekly, Katha, a monthly devoted to stories, and Women's Magazine, a Malayalam monthly for women. The party-owned dailies too have their periodicals. A couple of publishing groups produce only magazines catering to the popular tastes. By and large, the magazines have a set content - sensational news features, mostly on local affairs and events, serialized novels, short stories, literary criticism and film gossip with a liberal sprinkling of comics, indigenous as well syndicated.

FD4208 Fashion Journalism

MEDIA LANDSCAPE AND FEATURE ARTICLE

Another unique feature of the Malayalam press is its high diffusion rate. For instance, the Malayalam dailies with a diffusion rate of 56.1 copies per 1000 people speaking the language, were ahead of even the Hindi dailies which claim the first place in circulation and numerical strength.

What makes the Malayalam newspapers tick so well? There are three mutually reinforcing factors: high literacy, high sociopolitical consciousness among Malayalis, and well-produced editions with high local relevance.

Kerala's literacy is 69.17%, the highest in India. Besides being literate, people in Kerala show keen interest in social and political affairs of the State. The employed and the multitude of unemployed are affiliated to one of the scores of political trade union organisations. In such a milieu, it is natural that news as a commodity sells on a par with consumer goods. In fact, it is common sight in Kerala to notice newspapers -- displayed prominently in almost all shops selling cigarettes, fruits, and other consumer goods.

With the constant increase in literacy and well-rooted reading habits among Keralites, and with the reader-oriented editorial policies, the Malayalam press, as a whole registered an annual growth of 99 per cent in 1982. At this pace, however, it has a long way to go to reach the elusive saturation point.

Explain / Create a fashion feature/ article on the latest fashion week/fashion theme of your own designer in any of the fashion festivals:

SCHIAPARELLI SPRING 2023 COUTURE



STUDENT: AMALA JOHNY (193711008)
FACULTY: SANTOSH GUPTA

The Spring 2023 Haute Couture line by Schiaparelli is as gorgeous as it is macabre, elegant, and fantastical.

The company has demonstrated a proclivity for fashioning the "extraordinary," whether that be in ready-to-wear or haute couture, while tackling some serious topics, under Daniel Roseberry's creative supervision. This time, drawing inspiration from the still-powerful themes of Dante Alighieri's "Divine Comedy," notably "Inferno," Schiaparelli wrestles with suffering, beauty, and valour.

The show notes for "Inferno" by Dante Alighieri quoted Roseberry as saying, "What appealed to me in the 'Inferno' wasn't just the theatrics of Dante's creation — it was how perfect a metaphor it provided for the torment that every artist or creative person experiences when we sit before the screen, the sketchpad, or the dress form, when we have that moment in which we're shaken by what we don't know."



The avant-garde perspective of Italian design house Schiaparelli has long been respected; in 2022, this viewpoint is still held. During the most recent Paris Fashion Week, Kanye West and Julia Fox embodied the tradition of the company by attending the Italian designer's show dressed in full denim Schiaparelli Canadian tuxedos made specifically for them. Fox stated, "I've been pushed out of my comfort zone in terms of how I dress," in an interview with Vogue.

In Schiaparelli's spring-summer 2022 haute couture show, current creative director Daniel Roseberry specifically set out to demonstrate this sentiment; he reimagines vintage avant-garde styles and creates a collection that rewrites the conventions of modern experimental haute couture.

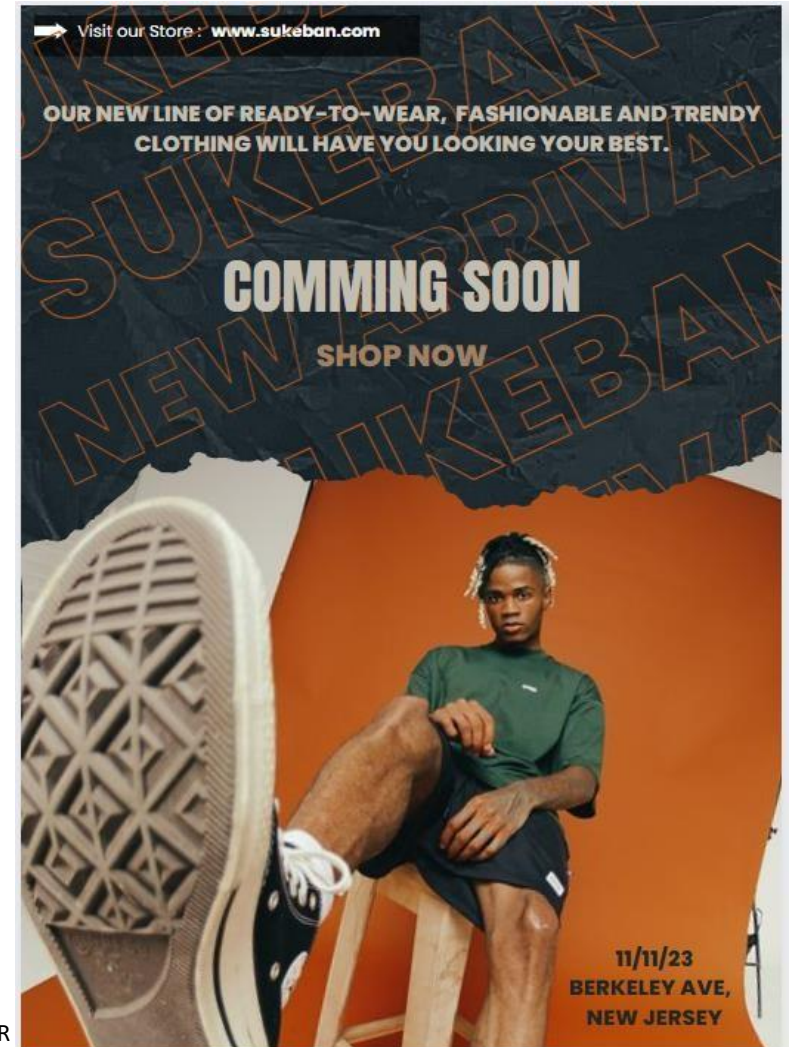
The collection, dubbed "An Age of Discipline," draws inspiration from the breakdown of standards experienced within epidemic scenarios. What does fashion imply in flux, the creative director wondered in the show notes?

FD4208 Fashion Journalism

BROCHURE AND POSTER



BROCHURE



EVENT NAME: SUKEBAN

POSTER

STUDENT: AMALA JOHNY (193711008)

FACULTY: SANTOSH GUPTA

KALEIDOSCOPE

2022-23

COMPILATION TEAM

STUDENT TEAM

Siddhi Manocha
K Sharvesh
Harishbala
Anushka Singh
Kanisgha K D
Eesha Mulumoodi

FACULTY TEAM

Aiswarya Ajith
Komal Jaiswal
Nikhil S Kohale

CONTENT

As provided by respective students and faculties.
Collected by the MSAP Repository team.



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OF ARCHITECTURE AND PLANNING
MANIPAL
(A constituent unit of MAHE, Manipal)