

Allied Design Studio is the synchronization of Design Education with all Allied fields of Design.

Through this subject the students are exposed to all Allied Arts thus making their experiences richer and they are equipped with a diverse tool kit for design.



Other than the first two semesters, there is no specified syllabus for Allied Design Studio. This provides **freedom** for both the students and the faculty to explore various fields of design.

FOUNDATION TO
VISUAL ART



INTRODUCTION
& APPLICATION
OF ALLIED ARTS

SEM 1

Introduction to elements & principles of visual composition –
2D



SEM2

Understanding & Analysis of elements & principles of visual
composition- 2D to 3D



SEM 3

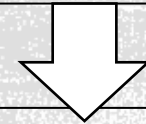
Exploration of material and technique to create a product



SEM 4

Use of graphics to create a narrative

The Basics of Visual
Arts are applied to
all forms of Art.
They form a base
for future Design



Design in different
mediums is
explored with
underlying
knowledge of
basics.

Allied Design Studio
PROGRESSION



ALLIED DESIGN I

POINT - A SPECIFIC IDENTIFIABLE POSITION IN A SERIES OR ESPECIALLY IN A PROCESS.

STAR - GIVE FORCE OR EMPHASE TO 1 ASTRONOMICAL OBJECT CONSISTING OF A LUMINOUS SPHEROID OF PLASMA HELD TOGETHER BY ITS OWN GRAVITY.

SKY - THE ATMOSPHERE AND OUTER SPACE AS VIEWED FROM EARTH.

CONSTELLATION - A CONSTELLATION IS A RECOGNIZED PATTERN OF STARS IN A NIGHT SKY. IN ASTRONOMY ANY CERTAIN GROUPINGS OF STARS THAT WERE IMAGINED.

CONSTELLATIONS

• STARS ARE POINTS AND LINES ARE IMAGINARY LINES.
 • SOME STARS ARE MOST DOMINATING AND SOME OF THEM ARE LESS STRENGTHENING EACH OTHER TO FORM IMAGINARY LINES.
 • POINTS AND LINES COERCE EACH OTHER TO DIFFERENT AND INTERESTING SHAPE OR CONFIGURATION.
 • ASTRONOMY IS A NATURAL SCIENCE THAT STUDIES POINTS & LINES (AS SUN, MOON, STARS & CELESTIAL BODIES) OBJECT AND PHENOMENA.

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 NAME - ISHIKA KHORRAGADE
 SUBJECT - ALLIED DESIGN STUDIO
 DATE - 15/04/2021 | ROLLNO - | SIGN -

POINTS

• A SPECIFIC IDENTIFIABLE POSITION IN A SERIES OR ESPECIALLY IN A PROCESS. IT IS A GEOMETRY WHICH INDICATES LOCATION.

• IT HAS NO SIZE I.E. NO WIDTH, NO LENGTH AND NO DEPTH. A POINT IS SHOWN AS A DOT.

• A POINT IS A PRIMITIVE NOTION THAT MODELS AN EXACT LOCATION IN THE SPACE.

• A PARTICULAR FACT, IDEA OR OPINION THAN SOMEBODY EXPRESS.

EXAMPLE OF POINT

IN THIS RELATION, I AM CONSIDERING ALL MOLECULES AS POINTS.

CHAIN FORMATION

IN THIS DIAGRAM, WE CAN SEE THAT ALL THE MOLECULES ARE JOINING TOGETHER AND MAKING A FORMATION OF POINT AND LINE CHAIN.

RELATION BETWEEN POINTS AND LINES AND ORGANIC CHEMISTRY

ORGANIC CHEMISTRY

• THE BRANCH OF CHEMISTRY THAT DEALS WITH CARBON COMPOUNDS (OTHER THAN SIMPLE SALTS SUCH AS CARBONATES, OXIDES AND CARBIDES).
 • IT IS THE STUDY OF THE STRUCTURE, PROPERTIES, COMPOSITION, REACTIONS, AND PREPARATION OF CARBON-CONTAINING COMPOUNDS, WHICH INCLUDE NOT ONLY HYDROCARBONS BUT ALSO COMPOUNDS WITH ANY NUMBER OF OTHER ELEMENTS, INCLUDING HYDROGEN, NITROGEN, OXYGEN.

LINES

• LINE IS A IMAGINARY OR INVISIBLE CONNECTION MEMBER BETWEEN TWO POINTS.
 • A LINE CAN BE DEFINED AS STRAIGHT ONE-DIMENSIONAL FIGURE THAT HAS NO THICKNESS AND EXTENDED ENDESSLY IN BOTH DIRECTIONS. IT IS OFTEN DESCRIBED AS -
 - THE SHORTEST DISTANCE BETWEEN TWO POINTS.
 - LINE AN ELEMENT OF ART USED TO DEFINE SHAPES, CONTOURS, & CONTINUES ALSO TO SUGGEST MASS AND VOLUME.
 • IN THIS RELATION BETWEEN POINTS & LINE AND ORGANIC CHEMISTRY THE MOLECULES ARE JOINING LINE.

INSTITUTE OF DESIGN EDUCATION AND ARCHITECTURAL STUDIES
 NAME - MANSI KEDAR
 SUBJECT - DESIGN SEMESTER - 1st
 DATE - REMARK - SIGN - SHEET NO -

POINTS AND LINES

LINES

STRIKING

ZIG-ZAG LINE

UNIFORMITY

HORIZONTAL LINE

MOLDABILITY

CURVED LINE

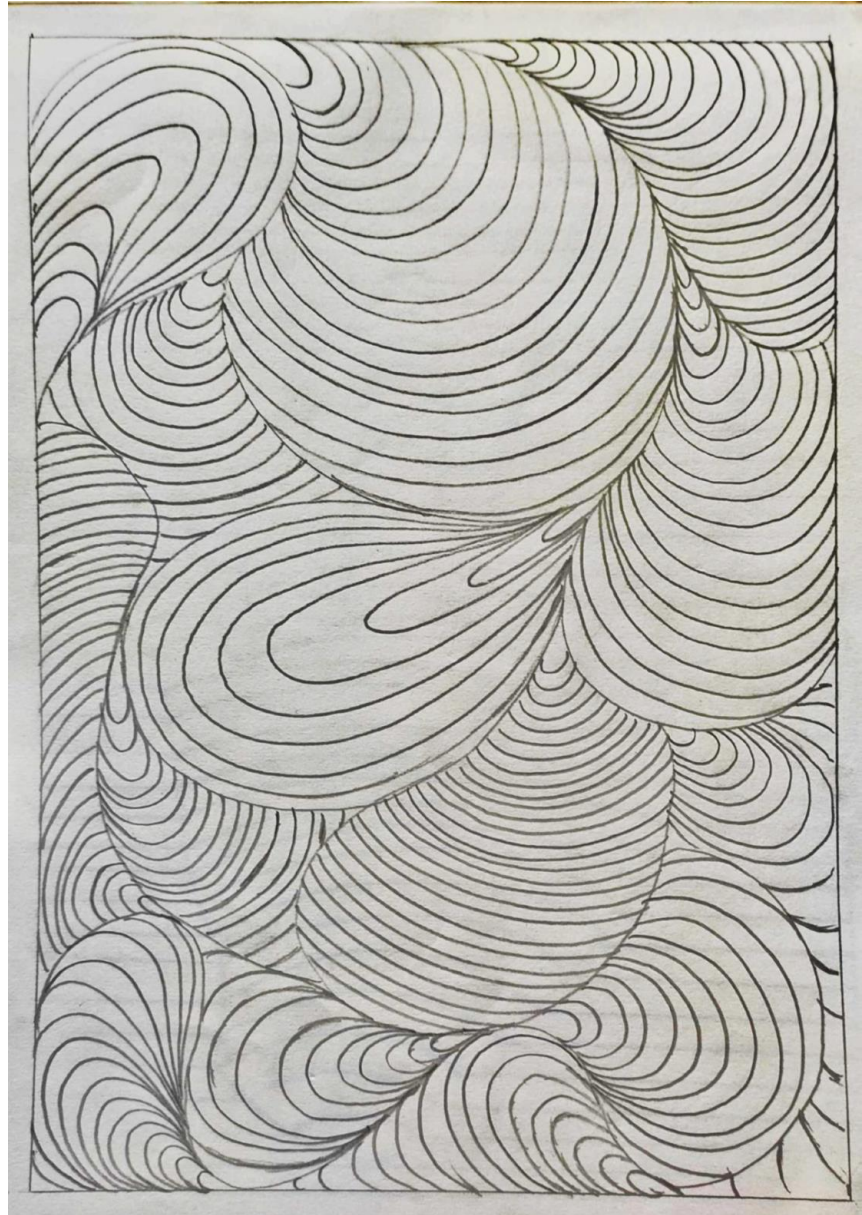
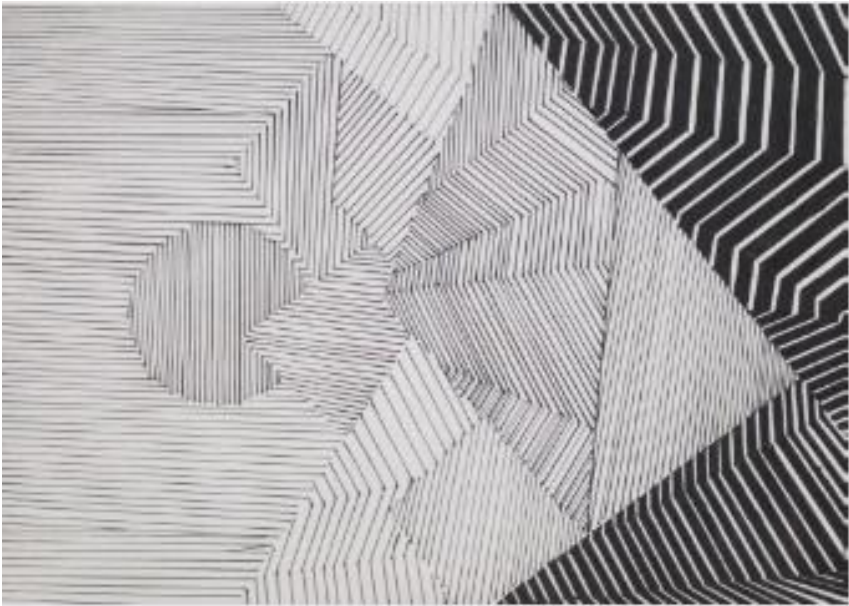
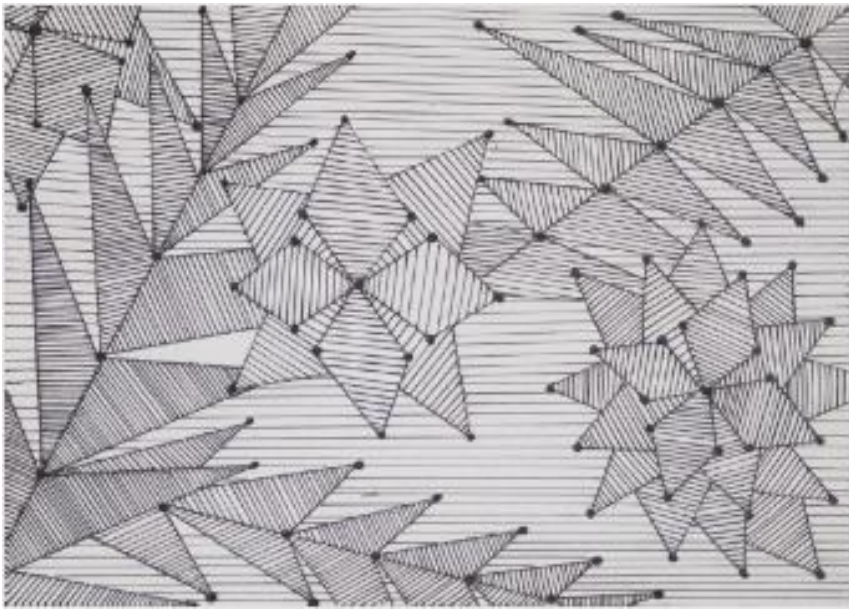
QUIETNESS

DIAGONAL LINE

VERTICAL LINE

NAME - PRAYANESH KUMARWAR | SUBJECT - ALLIED DESIGN | DATE - 14/03/2021 | SHEET NO - 1

Exercise 1 Elements of Visual Composition



Exercise 1 Elements of Visual Composition

Allied Design Studio
Semester I



SYMMETRICAL BALANCE

→ SYMMETRICAL BALANCE OCCURS WHEN YOU HAVE TWO IDENTICAL SIDES OF A DESIGN WITH A CENTRAL POINT OF AXIS -- SO IF YOU CUT THE DESIGN IN HALF, THE LEFT AND RIGHT ARE MIRROR IMAGES OF EACH OTHER. TO BE CONSIDERED PERFECTLY SYMMETRICAL, A DESIGN NEEDS TO HAVE EQUALLY WEIGHTED VISUALS ON EITHER SIDE.



ASSYMMETRICAL BALANCE

→ ASSYMMETRICAL BALANCE OCCURS WHEN YOU HAVE DIFFERENT VISUAL IMAGES ON EITHER SIDE OF A DESIGN, AND YET THE IMAGE STILL SEEMS BALANCED. TO BE CONSIDERED ASSYMMETRICAL, A DESIGN NEEDS TO HAVE UNEQUAL VISUAL WEIGHT ON EITHER SIDE, BUT THOSE UNEQUAL VISUALS NEED TO BALANCE EACH OTHER.

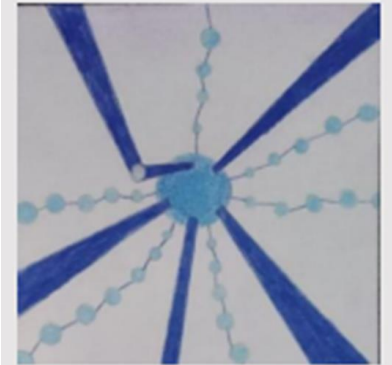


RADIAL BALANCE

→ RADIAL BALANCE IS SYMMETRY IN SEVERAL DIRECTIONS. VISUAL ELEMENTS ARE ARRANGED AROUND A CENTRAL POINT IN THE COMPOSITION, LIKE THE SPOKES ON A BICYCLE WHEEL. OFTEN, RADIALY BALANCED DESIGNS ARE CIRCULAR. OTHER SHAPES LEND THEMSELVES TO RADIAL BALANCE AS WELL - SQUARES, HEXAGON, OCTAGONS, STARS, ETC.



SYMMETRICAL BALANCE



RADIAL BALANCE



ASSYMMETRICAL BALANCE

NAME → AKSHAYRAJ SUTHAR

SEMESTER → 1ST

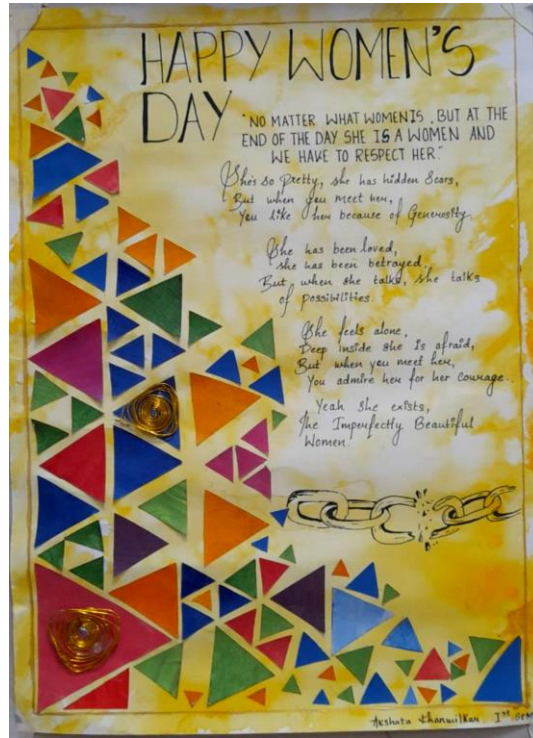
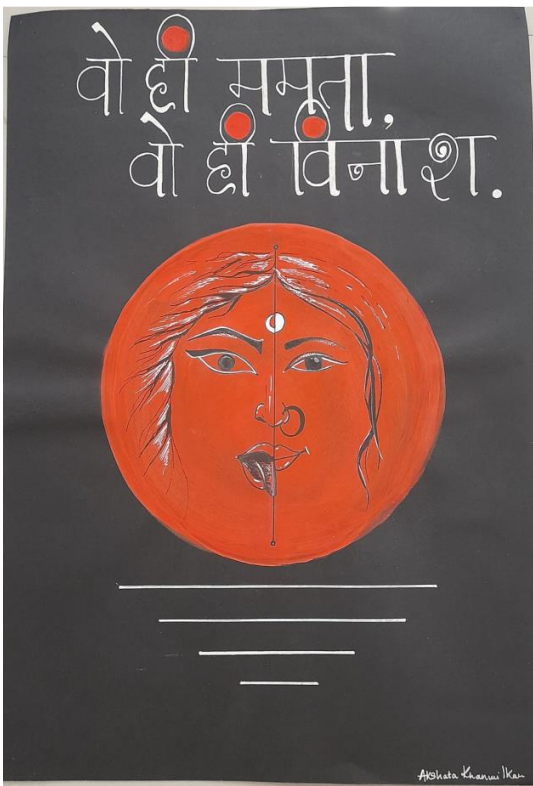
SUBJECT → ALLIED DESIGN - I

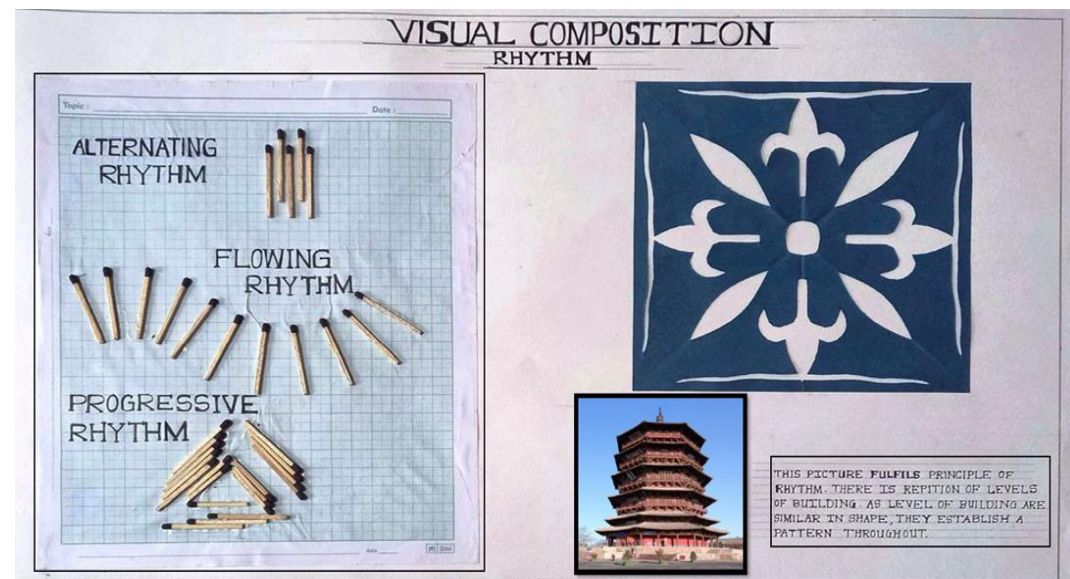
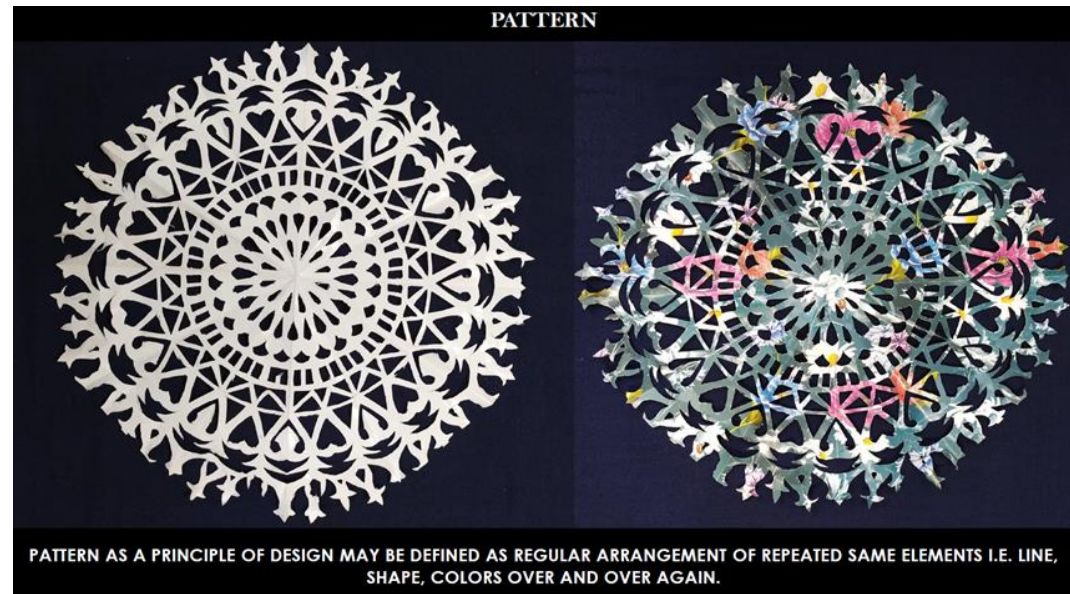
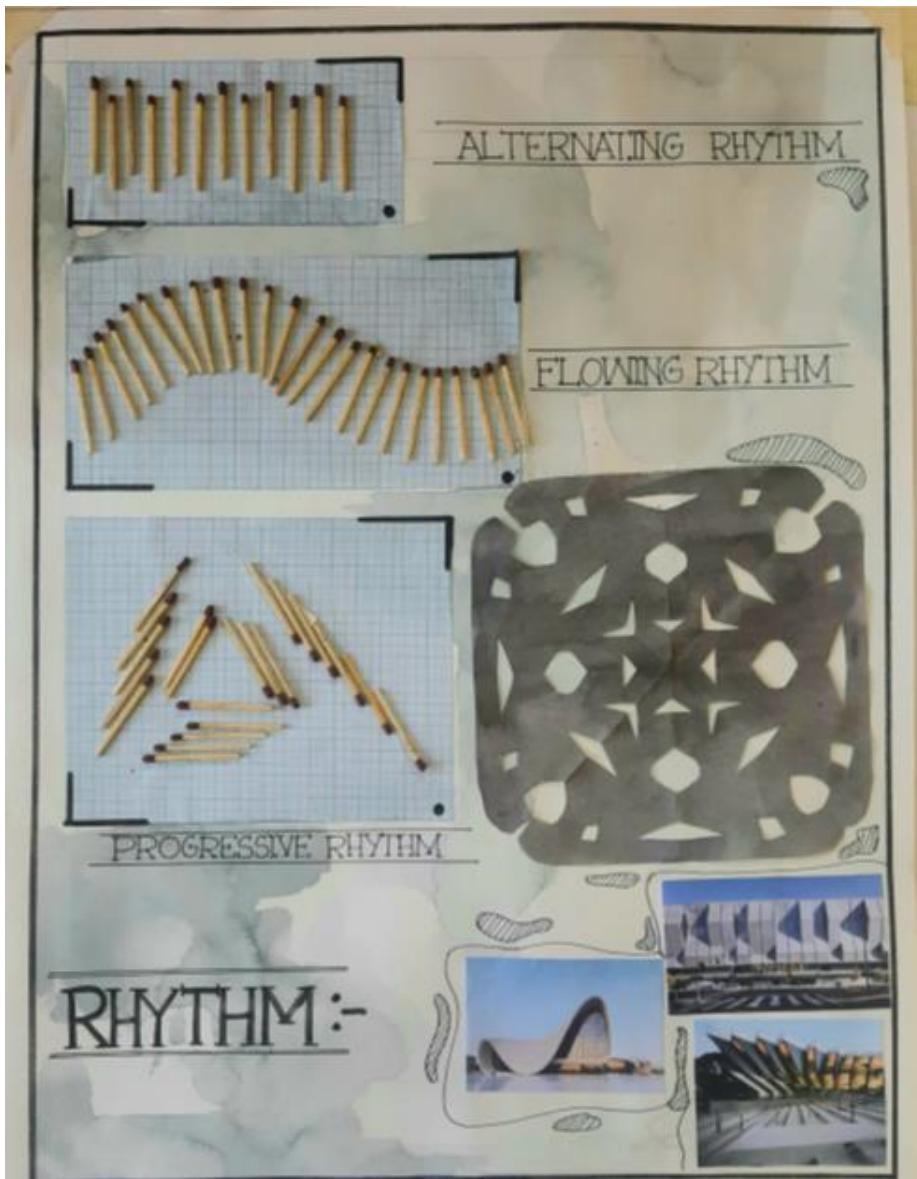
ROLL NO →

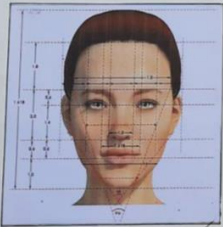
DATE → YEAR - 2021-22

SIGN *AK*
SHEET

BALANCE







SR NO	FACE PARTS	G:R FACE	MY FACE
1	FACE WIDTH / FOREHEAD WIDTH	1.0	1.0
2	LENGTH OF FACE (HEAD TO CHIN)	1.618	1.702
3	WIDTH OF LOWER FACE	0.8	0.749
4	LIPS TO CHIN	1.0	1.0
5	NOSE TO LIPS	0.6	0.711
6	WIDTH OF NOSE	1.0	1.0
7	WIDTH OF LIPS	1.618	1.189
8	EYES TO NOSE	1.4	1.163
9	EYEBROWS TO EYES	0.6	0.51
10	EYEBROWS TO NOSE	2.0	1.679
11	FOREHEAD TO EYEBROWS	1.8	1.208

OBSERVATION-

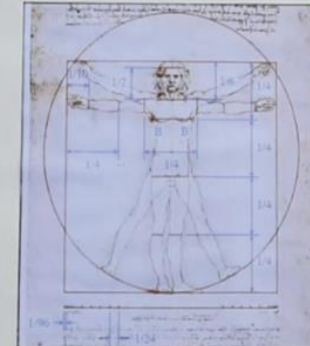
IF COMPARED TO THE PREFERENCE IMAGE OF GOLDEN RATIO, MY FACE IS NOT IN A PROPER PROPORTION. AS SEEN EVERY RATIO IN MY FACE IS DIFFERENT FROM THE RATIO OF REFERENCE IMAGE EXCEPT THE FACE WIDTH, LIPS TO CHIN AND WIDTH OF NOSE RATIO. THESE RATIOS ARE ONLY EQUAL IN BOTH FACES. IF OBSERVED THE FACE WIDTH, LIPS TO CHIN, WIDTH OF NOSE ARE IN A SAME RATIO 1:0 WHEN COMPARED TO REFERRED IMAGE. FROM HEAD TO CHIN IS 1.012, WIDTH OF LOWER FACE IS 0.749, NOSE TO LIPS IS 0.711, WIDTH OF LIPS IS 1.189, EYES TO NOSE IS 1.163, IF MEASURED FROM EYEBROWS TO EYES IS 0.51, FROM EYEBROWS TO NOSE IS 1.679 AND FROM FOREHEAD TO EYEBROWS IS 1.208.

FROM ABOVE OBSERVATION I CAME TO THE CONCLUSION THAT MY FACE IS NOT IN A PROPORTION AS OF THE REFERENCE IMAGE.

NAME- CHETAN S RAUT
 SEMESTER- I
 SUBJECT- ALLIED DESIGN STUDIO-I
 ROLL NO -
 DATE-
 SIGN- SHEET-

GOLDEN RATIO →

GOLDEN RATIO = 1.618033988749
 FORMULA →
 $(\Phi) \phi = \frac{1 + \sqrt{5}}{2}$



PROPORTION-

OBSERVATION-

IF COMPARED TO VITRUVIAN MAN WITH MY BODY, IT IS UNEVEN AND NOT IN A PROPORTION. THE LEGS ARE GOING OUT OF SQUARE AND CIRCLE. EVEN THE HANDS ARE ALSO NOT IN PROPORTION. IF WE PUT A CENTRE FROM NAVEL AND DRAW A CIRCLE, THE HANDS AND LEGS GO OUT OF THE CIRCLE. THUS, THERE IS A MAJOR DIFFERENCE BETWEEN PROPORTIONS OF VITRUVIAN MAN AND MY BODY.

SR	BODY PARTS	VITRUVIAN	MYSELF
1	MIDDLE FINGER TO WRIST	1/10	2.15/10
2	FOREHEAD TO SHOULDER	1/7	1.0/7
3	HEAD TO SHOULDER	1/6	2.08/6
4	MIDDLE-FINGER TO ELBOW	1/4	1.04/4
5	SHOULDER TO SHOULDER	1/4	2.6/4
6	HEAD TO CHEST	1/4	1.03/4
7	CHEST TO WAIST	1/4	2.29/4
8	WAIST TO KNEES	1/4	1.21/4
9	KNEES TO TOES	1/4	1.2/4

ASSUMED HEIGHT OF VITRUVIAN MAN = 6 FT (182 CM)
 HEIGHT OF CHETAN = 6 FT (195 CM)

VITRUVIAN MAN-

THE VITRUVIAN MAN ORIGINALLY KNOWN AS 'LE PROPORZIONI DEL CORPO UMANO SECONDO VITRUVIO' IS A DRAWING MADE BY THE ITALIAN POLYMATH LEONARDO DA VINCI. IT DEPICTS A MAN IN TWO SUPERIMPOSE POSITIONS WITH HIS ARMS AND LEGS APART AND INSCRIBED IN A CIRCLE AND SQUARE. THE DRAWING REPRESENTS LEONARDO'S CONCEPT OF THE IDEAL HUMAN BODY PROPORTIONS. ITS INSCRIPTIONS IN A SQUARE AND A CIRCLE COME FROM A DESCRIPTION BY THE ANCIENT ROMAN ARCHITECT VITRUVIUS IN BOOK III OF HIS TREATISE DE ARCHITECTURA.



NAME- CHETAN S RAUT
 SEMESTER- I
 SUBJECT- ALLIED DESIGN STUDIO-I
 ROLL NO -
 DATE-
 SIGN- SHEET-



Exercise 2 Principles of Visual Composition



Exercise 3 Understanding Colour



ALLIED DESIGN
STUDIO II

GESTALT PRINCIPLE



PRINCIPLE OF CLOSURE

THE PRINCIPLE OF CLOSURE STATES THAT WHEN WE LOOK AT A COMPLEX ARRANGEMENT OF VISUAL ELEMENTS, WE TEND TO LOOK FOR A SINGLE, RECOGNIZABLE PATTERN. SIMILARLY IN BOTH THE IMAGES THE MISSING PART HAS BEING FILLED BY OUR BRAIN AND IT SEEMS TO BE A COMPLETE.



THIS PRINCIPLE STATES THAT OBJECTS FUNCTIONING OR MOVING IN THE SAME DIRECTION APPEAR TO BELONG TOGETHER JUST AS THE TREES AND PLANES ARE SEEM TO MOVE IN ONE DIRECTION DUE TO WHICH ITS LIKE A TOGETHER.



PRINCIPLE OF COMMON FATE



PRINCIPLE OF FIGURE AND GROUND

THE LAW OF FIGURE/GROUND STATES THAT WE CAN DISTINGUISH AN OBJECT (THE FIGURE OF THE RULE) FROM BACKGROUND (THE GROUND). IN THE IMAGE BESIDE WE CAN IDENTIFY THE OBJECT ON THE YELLOW BACKGROUND DISTINCTLY.



THE PRINCIPLE OF SIMILARITY SIMPLY STATES THAT WHEN ITEMS SHARE SOME VISUAL CHARACTERISTICS, THEY ARE ASSUMED TO BE RELATED IN SOME WAY ACCORDING TO THE PRINCIPLE BOTH THE IMAGES SHOWS SIMILARITY THOUGH IT BE SIMILARITY OF SIZE OR SHAPE.



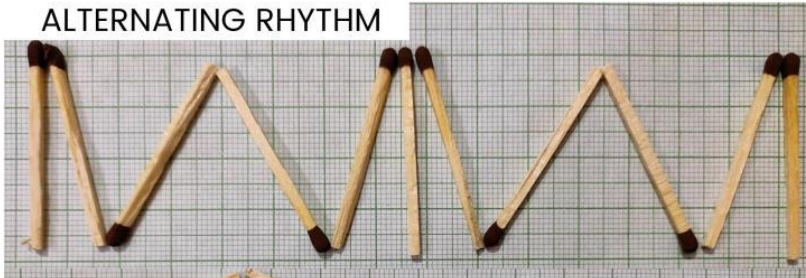
PRINCIPLE OF SIMILARITY



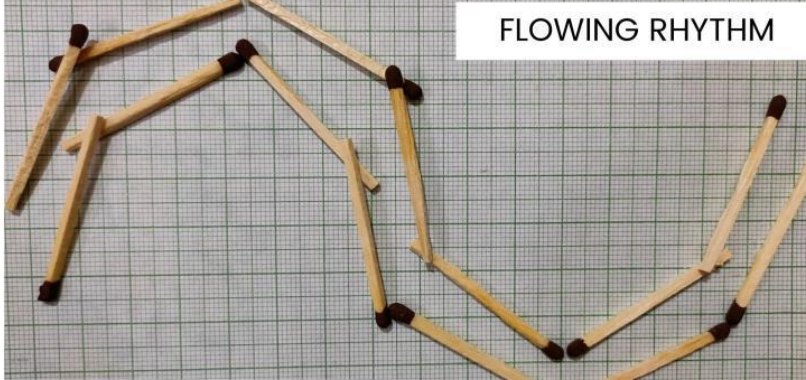
INSTITUTE OF DESIGN EDUCATION AND ARCHITECTURAL STUDIES
NAME: BHARGAVI WAGH
SUBJECT: ALLIED DESIGN STUDIO
DATE: 12.07.21
YEAR: 4th YEAR
SEMESTER: 2nd SEMESTER
GRADE: _____
REMARK: _____
SIGN: _____



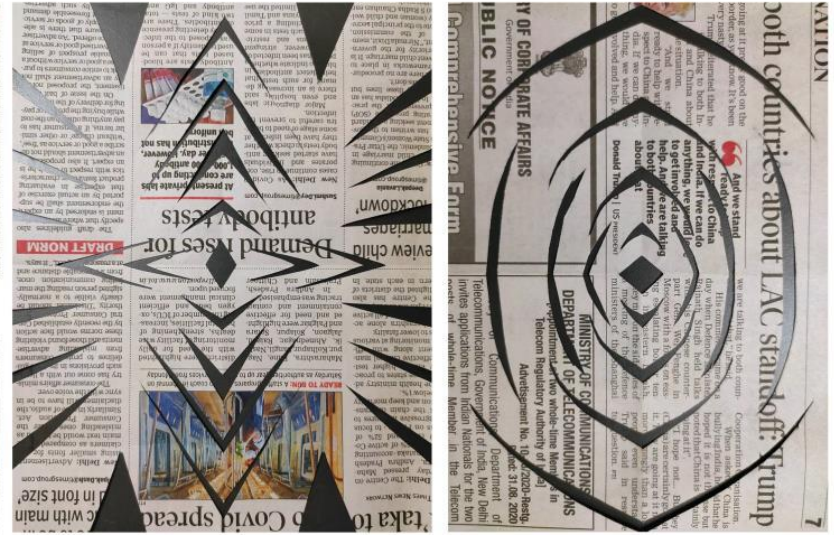
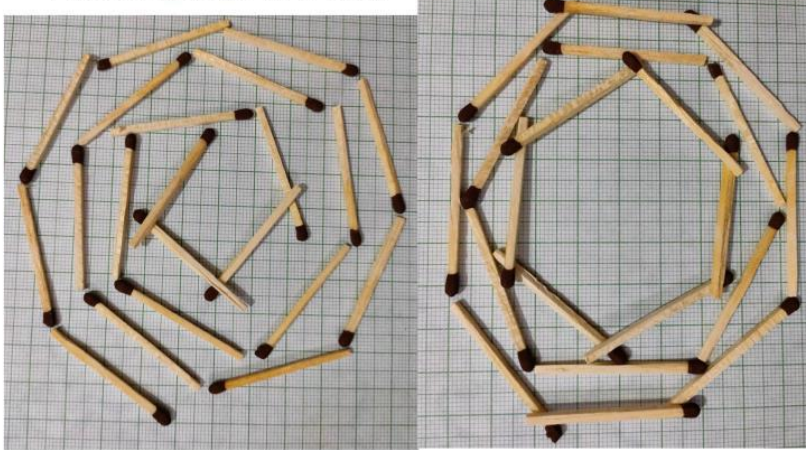
ALTERNATING RHYTHM



FLOWING RHYTHM



PROGRESSIVE RHYTHM



The following image is of aurora borealis aka northern lights.

The flow of colors and pattern of the light gives the image its rhythmic allure.



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TAIKHUM. M. RATLAMWALA
SEMESTER; 2ND
ALLIED DESIGN STUDIO





THE TREE OF LIFE - UNITY HARMONY AND VARIETY

Scale

"Bad Dog," by artist Richard Jackson, is a sculpture installed at the Orange County Museum of Art in Newport Beach



VS



Real scale

Enhanced scale

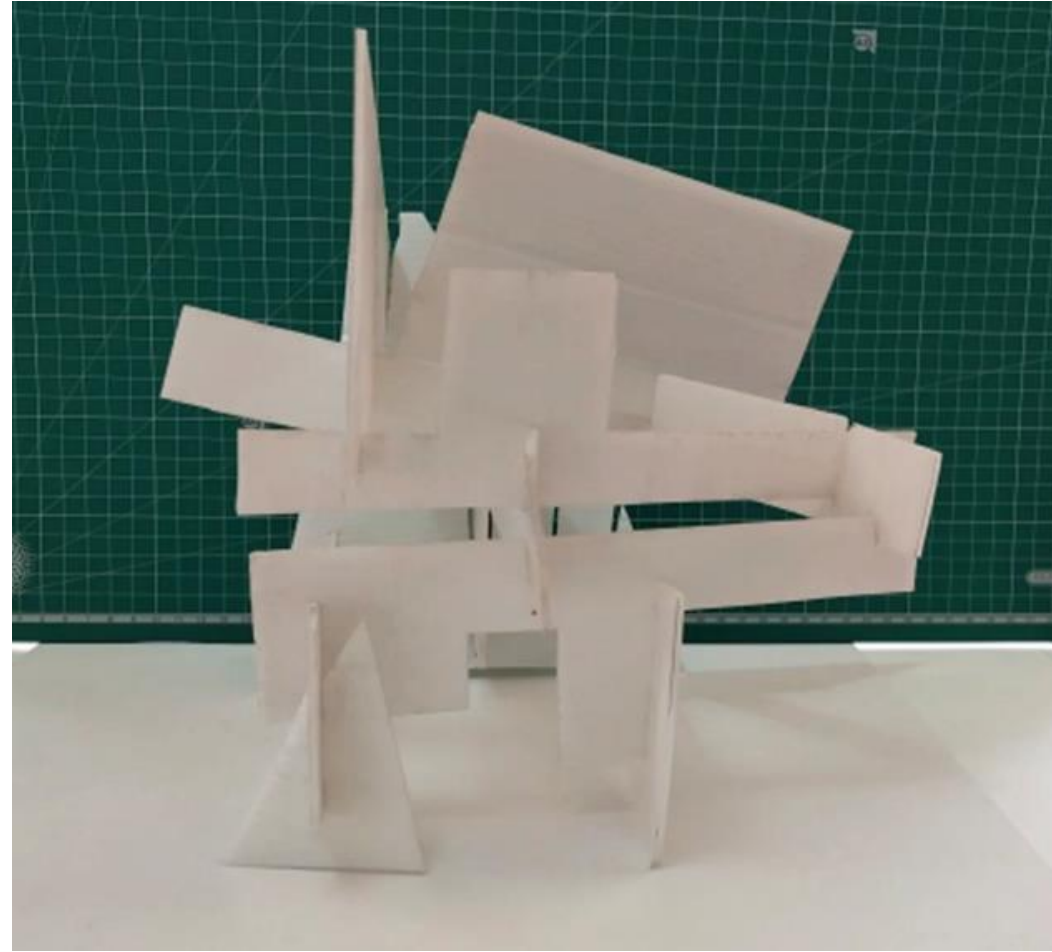
Here, Artist have increased scale of the 'dog' to grab attention of the audience and to create some drama.



Our favorite animated characters usually have exaggerated facial features to make them seem more expressive, like large eyes and mouths, a head that's too disproportionate to the rest of the body, arms and legs that are way too thin, and more.

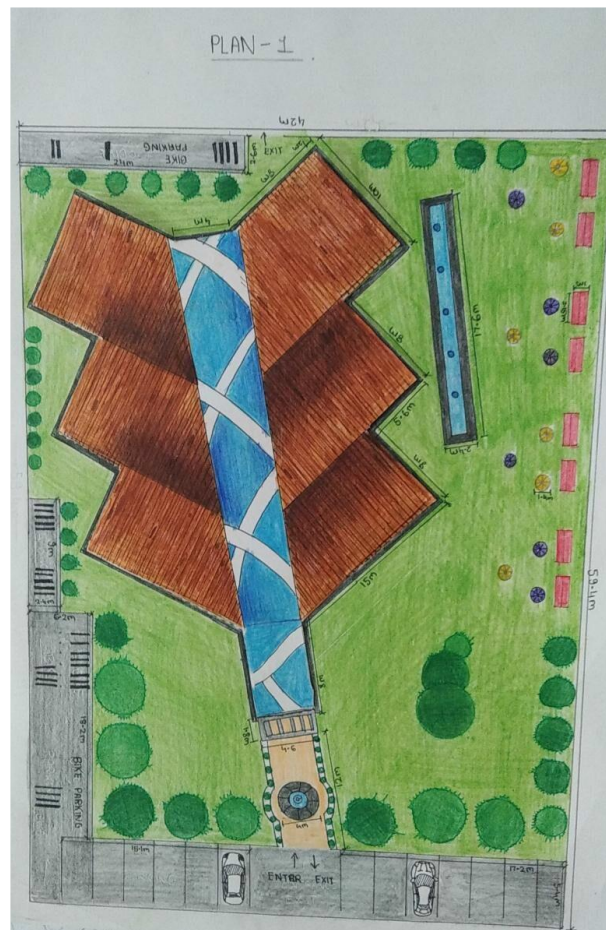
But what if their features were more realistic?





Exercise 2 3D Composition

Allied Design Studio
Semester II



Exercise 3 3D Composition using colour, textures & materials

Allied Design Studio
Semester II

NESCAFÉ

IT ALL STARTS WITH A NESCAFÉ

BRIEF
TO INCREASE APPRECIATION AND OBSERVATION OF A SMALL OBJECT (E.G. THE PACKET) CONTAINING A SMALL QUANTITY OF SOMETHING

OBJECT: SACHET
A SMALL WRAPPED BAG OR PACKET CONTAINING A SMALL QUANTITY OF SOMETHING

BUT WHY ONLY SACHET?

- PORTABLE
- ACCESSIBLE
- CONVENIENT
- MERCHANDISE
- CUSTOMISABLE

MANUFACTURING
PLASTICITY, HEAT-SETTING, CRUSHING, WEIGHTING, ELASTICITY, FLEXIBILITY, ABSORPTION, RECOGNITION, VISUAL PROOF

AREA OF USE
HOTELS, AIRPORTS, OFFICES, RESTAURANTS, PACKETS, STOPS

ABOUT PRODUCT
CONSTANTLY FLAVORFUL, TASTABLE, SMELL LIKE REAL COFFEE, SOLES WITH BOTH MILK & WATER, COMES IN A TON OF WORLD'S FAVORITE

REACTION TO MATERIAL
EASY AND EASY TO USE MATERIAL WITH SENSITIVE TOUCH IT BEING NON-DESTRUCTIBLE

FROM 2 COFFEINES
BLENDED FROM NON-COFFEE FORM OF SACHET IS A BLEND FERMENTED FROM PEAK INFLUENCE AND A MADE TO BE WHOLE TO USE AND CONSUME

REACTION TO MATERIAL
THE SACHET IS MADE OF POLYETHYLENE AND NOT PAPER LIKE THE OTHER COFFEE SACHETS WHICH ARE NOT DURABLE AND NOT PROTECTIVE

HISTORY

- 1939 CHALLENGE TO PRESERVE PURELY COFFEE BEANS IN NEURAL
- 1939 WWII NESCAFÉ AS WORLD FOOD OF THE FUTURE
- 1940 POPULARITY OF NESCAFÉ BEGAN INCREASED IN 80 COUNTRIES
- 1963 THE COFFEE WITH LEAFY TASTE IS JUST A SACHET THAT NOW NESCAFÉ ENTERED IN INDIA

NAME: ANANDHAR SUDHAR
SEMESTER: 2ND
SUBJECT: ALLIED DESIGN STUDIO - II
ROLL NO: 125
YEAR: 2021-22

NAIL CUTTER

COMPOUND LEVER TYPE NAIL-CUTTER

ALSO KNOWN AS NAIL CLIPPERS, A NAIL TRIMMER, OR NIVER TYPE IT IS A HAND TOOL USED TO TRIM FINGERNAILS, THUMBAILS AND NAILNAILS

MATERIAL → NAIL CLIPPERS ARE USUALLY MADE OF STAINLESS STEEL. STAINLESS STEEL METAL IS FORMED WHEN THE RAIL MATERIALS OF NICKEL, CHROMIUM, CARBON, SILICON, MOLYBDENUM AND COPPER ARE MELTED TOGETHER. BUT CAN ALSO BE MADE OF PLASTIC AND ALUMINUM.

HISTORY → BEFORE THE INVENTION OF MODERN NAIL CLIPPERS, PEOPLE WOULD USE EMERALD KNIVES TO TRIM OR FILE THEIR NAILS. DESCRIPTIONS OF NAIL TRIMMING IN LITERATURE DATE AS FAR AS THE 8TH CENTURY BC. THE FIRST UNITED STATES PATENT FOR AN IMPROVEMENT IN A FINGER-NAIL CLIPPER WAS FILED IN 1895 BY VALENTINE DAGOSTA AND IN THE UNITED KINGDOM, AMERICAN INVENTOR DAVID GUSTEMER.

COMPLETION

TRUE SCALE SKETCH

PACKAGING

BLADE BROADENING/STRUCTURE/INSPECTION

BLADE EDGING

SHOT BLASTING

THERMAL PROCESSES

WELDING

PRESS

ENLARGED SKETCH

MANUFACTURE

ANALYSIS →

- ADVANTAGES →
 - EASY TO USE
 - COMES IN DESIGN
 - CAN BE CARRIED ANYWHERE
 - CHARG (BATTERY)
- DISADVANTAGES →
 - NAILS FLY EVERYWHERE WHEN THEY ARE CUT
 - PLASTIC COMPONENTS CAN BE GIVEN TO BOTH WOODEN ENDS
 - EXCESSIVE NAIL MIGHT BE CUT THAT CAUSE PAIN

WORKING

EFFORT

RESISTANCE

MOVEMENT

THUMB & NAIL

NAIL CUTTER IN USE

EXPLODED VIEW

LEVER

GRIP

PIN

FILE

PLIER

COMPOUND LEVER

DIMENSIONS

WORKING

MANUFACTURE

ANALYSIS

WORKING

EFFORT

RESISTANCE

MOVEMENT

THUMB & NAIL

NAIL CUTTER IN USE

NAME: ANANDHAR SUDHAR
SEMESTER: 2ND
SUBJECT: ALLIED DESIGN STUDIO - II
ROLL NO: 125
YEAR: 2021-22

OBJECT - SPOON

AN OBJECT WITH AN ROUNDED END AND A LONG HANDLE THAT YOU USE FOR EATING FOOD OR DRINKING BEV.

HISTORY
HISTORIANS CAN'T DETERMINE THE EXACT TIME BUT ITS DESIGN MAY GO BACK TO ANCIENT GREECE. THESE UTENSILS WERE STRICTLY OWNED BY KNIGHTS OR OTHER OFFICERS. MADE FROM WOOD, LEAF, PLANT, AND STONE AND ADORNED WITH HORN, SILVER OR GOLDEN STEMMS.

TYPES OF SPOON

- TEA SPOON (1.4")**
IT IS A SMALL SPOON THAT CAN BE USED TO STIR A CUP OF TEA OR COFFEE OR FOR FORMAL DINNER.
- TABLE SPOON (1.4")**
A TABLE SPOON IS A LARGE SPOON, USUALLY 3 INCH LONG AND FOR FORMAL DINNER.
- COOKING SPOON (1.4")**
THE SPOON USED FOR COOKING AND FOR SERVING FOOD.

MANUFACTURING

MATERIAL USE

- PLASTIC
- WOODEN
- STAINLESS STEEL
- STEEL

OBJECT IN USE

THE BASIC SHAPE IS CUT OUT FROM A SILVER CYLINDRICAL SHEET, FORMED IN A SHARP POINT OR STAINLESS STEEL. THE BOWL IS MADE BY DRAWING THE PRESSURIZED SHEET TO FORM A THINER SECTION. THE HANDLE IS ALSO BILLED TO PRODUCE THE WASHING HOLES FOR THE TEE END.

NAME: DIVYA S. SHARDA
SUBJECT: ALLIED DESIGN STUDIO - II
SEMESTER: 2ND
ROLL NO: 125
YEAR: 2021-22

Exercise 4 Object of Daily Use

ALLIED DESIGN
STUDIO III



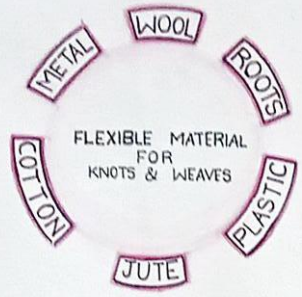
OUTPUTS



Exercise 3

Allied Design Studio
Semester III

KNOTS AND WEAVES



WEAVES



CLOTH STRIPS



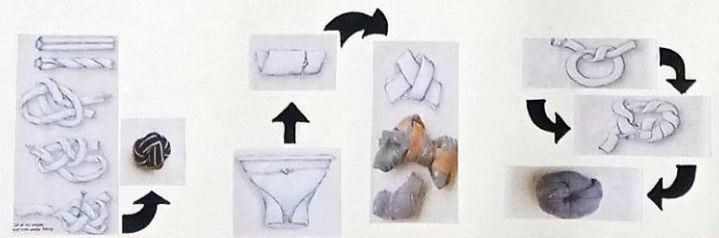
THE PROCESS OF MAKING CLOTHES GOT THREE STAGES
 FIRST STAGE IS SELECTION OF THE RIGHT PIECE OF CLOTH
 SECOND STAGE IS CUTTING OF THAT CLOTH
 THIRD STAGE IS SEWING THOSE CUT OUTS.



DURING THIS PROCES AFTER THE CUTTING OF THE THERE LEFT CLOTH STRIPS OR PIECES WHICH IS NOTHING BUT WASTE
 SO RATHER WASTING IT, IT CAN BE USED FOR CREATING SOMETHING.

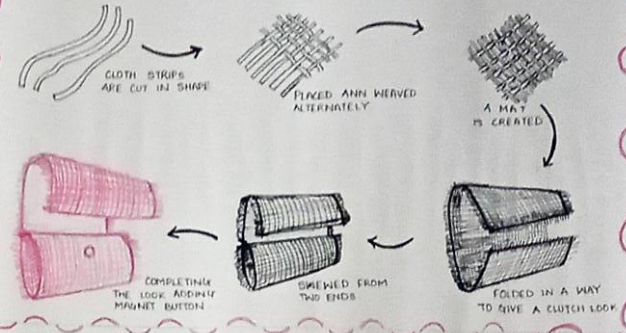


KNOTS



CLUTCH BAG

TO CREATE SOMETHING BEST OUT OF THE WASTE



WEAVING OF CLOTH STRIPS

INSTITUTE OF DESIGN EDUCATION AND ARCHITECTURAL STUDIES
 NAME : BHARGAVI WAGH
 SUBJECT : ALLIED DESIGN STUDIO -III
 DATE : 9.12.21
 SEMESTER : III
 REMARK :
 GRADE :



▪ Exercise1-3

Allied Design Studio
Semester III



ALLIED DESIGN
STUDIO IV

ढालकी काकी का सपना



