

ART & DESIGN  
FUNDAMENTALS

*TAUGHT PROJECTS*

RICHA NARVEKAR



Students aspiring to architecture schools undertake this exercise as an entry point into lateral thinking. They are asked to select a building of choice and then abstract it from photographs. They do this first by hand, simplifying volumes and lines-and then by using well known software SketchUp.

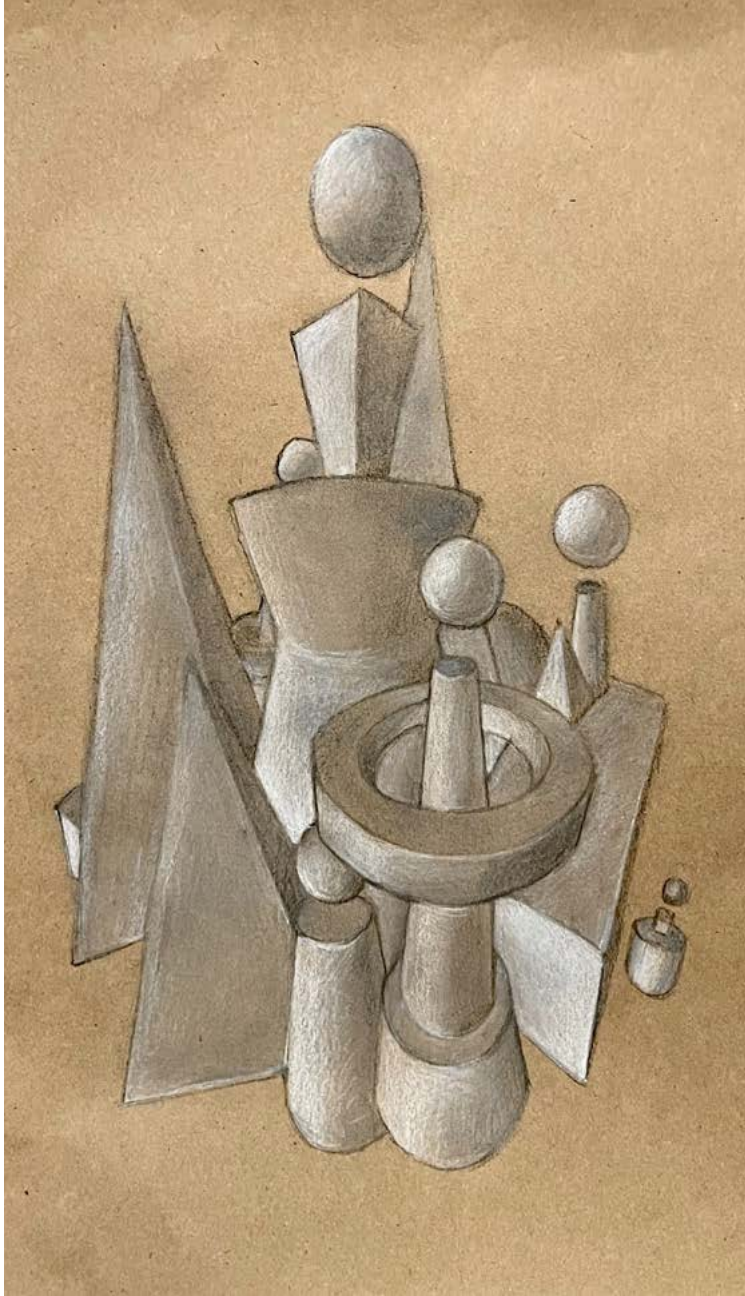
They then select a view and hand render it in a) mono-chrome and b) colour- using a medium of choice.

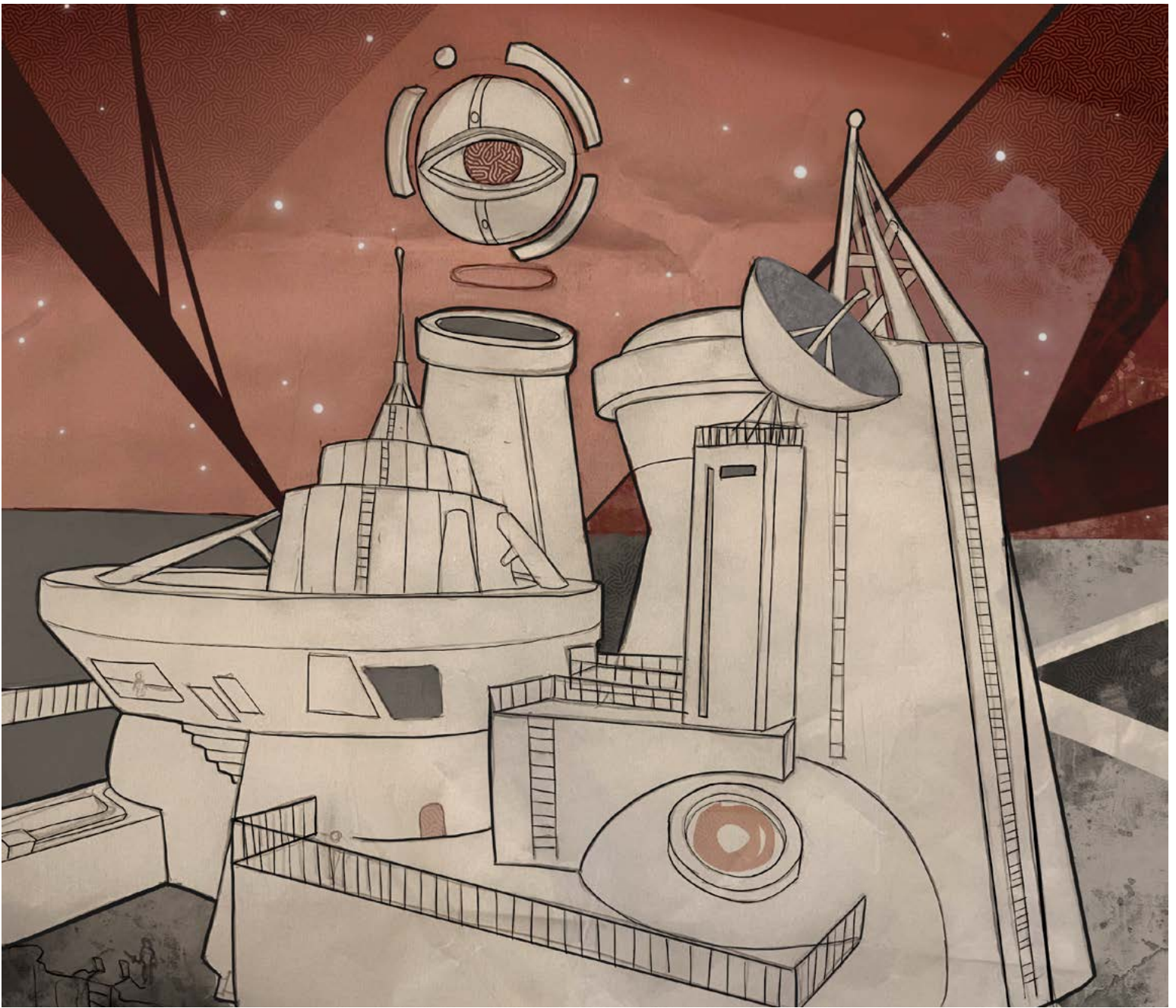
This exercise allows students to realise that all the built structures in urban space around us are in fact essentially composed of basic geometric shapes- it begins to demystify the process of creating architectural form. Another important lesson embedded within this exercise is the switch back and forth between hand drawing and digital media- as this is an important part of process flow in contemporary art and design studios, it is important for students to develop ease with it.

Students are given pointers on using various media during the process and are also given critiques regularly to help them direct the work.

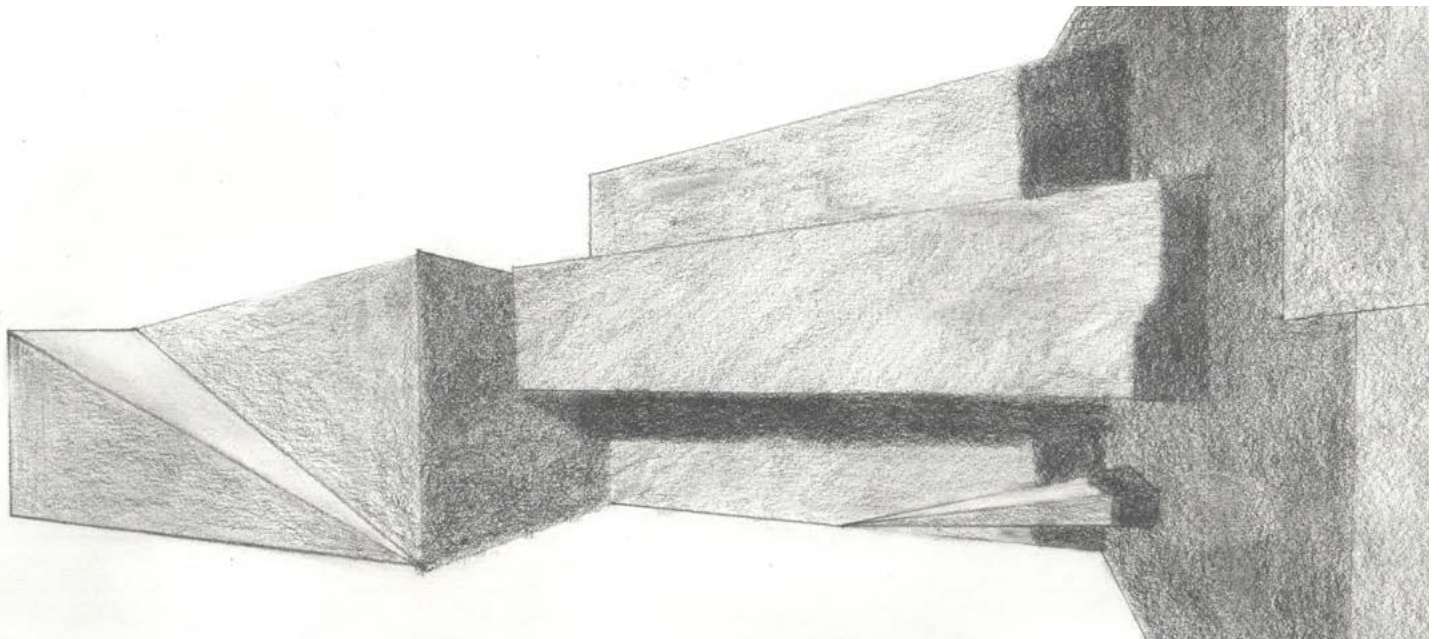
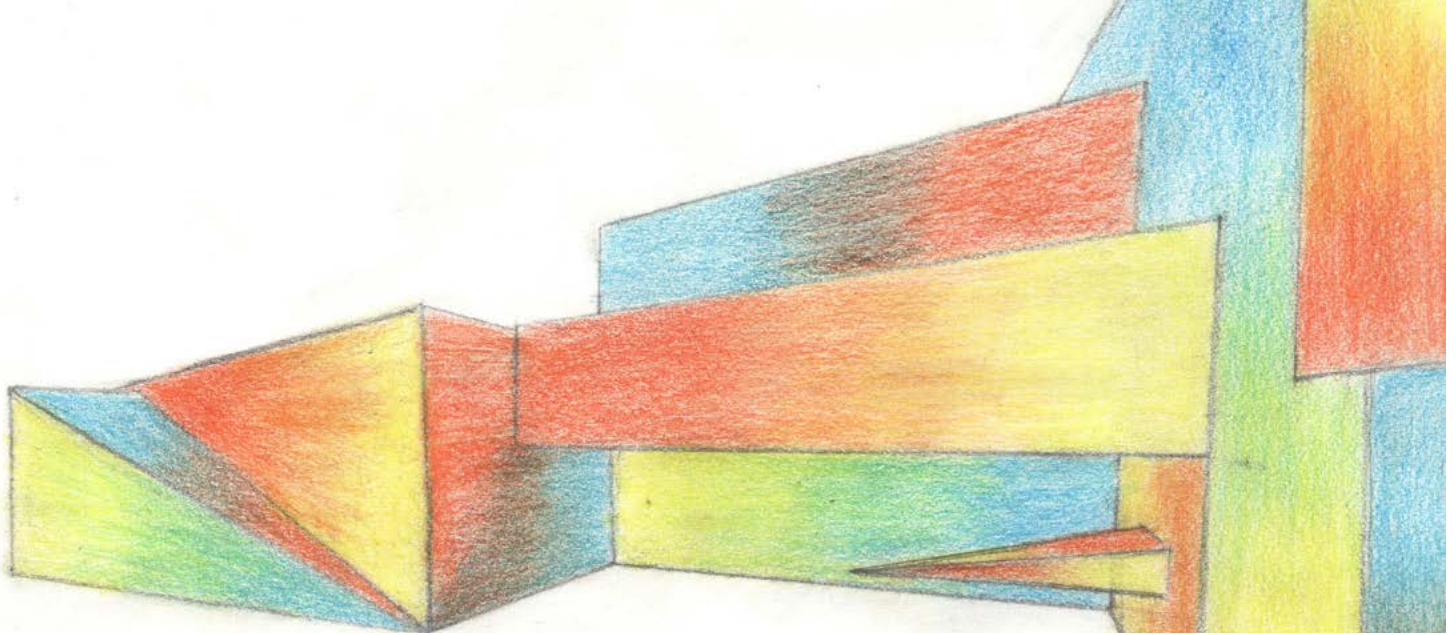
Students are then asked to take this exercise a step further by modifying the composition in sketchup using 'scale', 'rotate' and 'stretch'. They then draw by hand by observing their screen and add elements to create a complete imaginary environment.





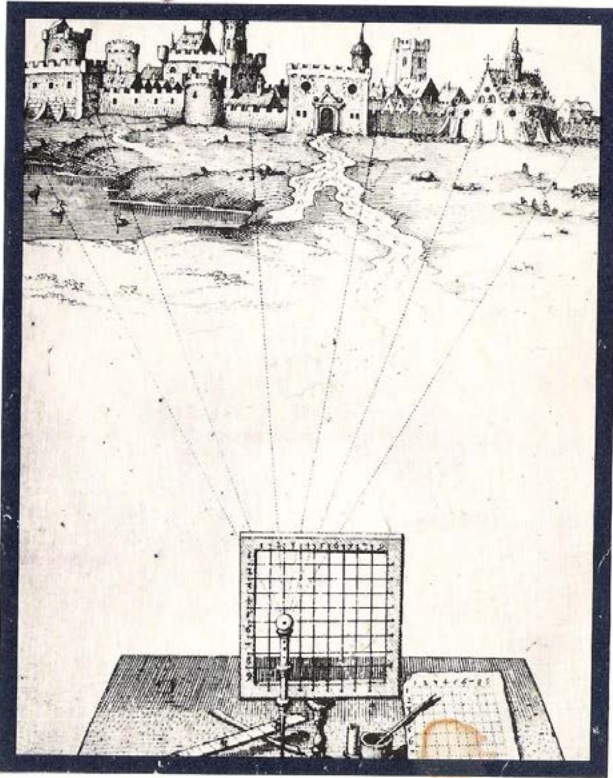


ABSTRACT AND RECOMPOSE: FINAL RECOMPOSED IMAGINATIVE ENVIRONMENT



A Harvest/HBJ Book

# INVISIBLE CITIES ITALO CALVINO



Prolific fiction writer Italo Calvino's hallowed collection of stories, describing imaginary cities in the kingdom of Kublai Khan- has been a much loved text for architectural visualization. It is used to allow the student to imagine ideas outside of anything that they might have experienced as a physical environment, and yet to focus on the details.

A selected short story is read out to the student, following which they make a sketch/ digital collage/ clay interpretation.

THE CITY OF DOROTHEA (From the Book)

"There are two ways of describing the city of Dorothea: you can say that four aluminum towers rise from its walls flanking seven gates with spring-operated drawbridges that span the moat whose water feeds four green canals which cross the city, dividing it into nine quarters, each with three hundred houses and seven hundred chimneys."



Dorothea: Digital Collage



Dorothea: Clay Expression





**Dorothea: Clay Expression**

**A DIFFERENT WAY OF SEEING**

STUDENT: Anne yang



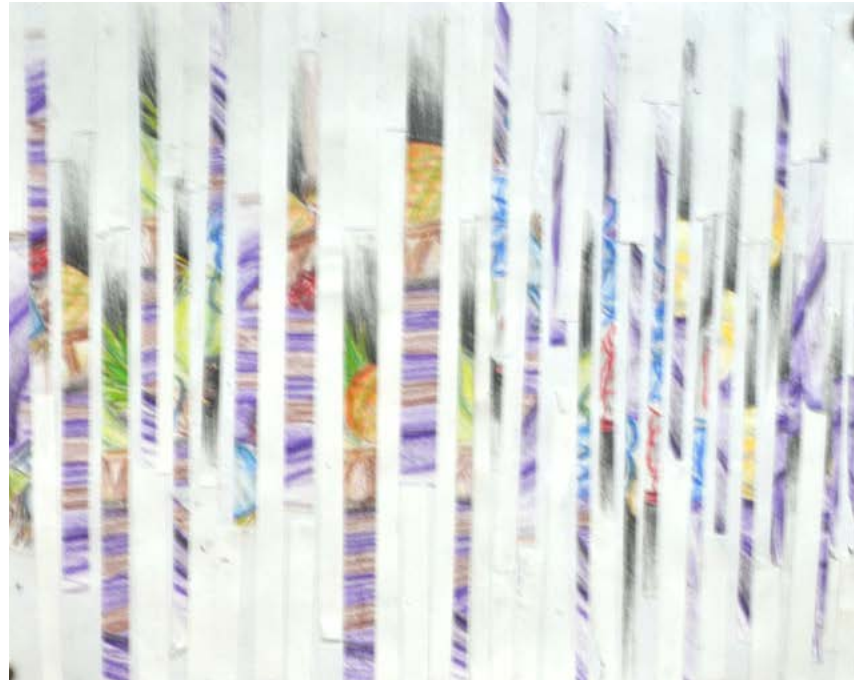
STILL LIFE WITH ACRYLIC

\_INSTRUCTOR : RICHA NARVEKAR\_PRIVATE PORTFOLIO TUTIONS AT LOVEFUNART, NORTH YORK

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As an introduction into various art movements, students are exposed to the concept of the 'still life' and how it originated in 17th C post Renaissance Europe. They undertake a still life drawing using a medium of choice, where they are asked to represent the objects as realistically as possible. They are then given a presentation on Impressionism, Cubism and other modern art movements helping them gain a foothold into understanding the reasons why specific art movements evolved given specific social, political and technological changes at the time, and how they are essentially different ways of seeing the same objects.

Students are then asked to 'tear up' their still life and recompose it in any way they choose, to demonstrate a 'different way of seeing'



STUDENT: Deenoshka Gonsalves







As an initial exercise to get environmental design students to think using the tools of the interior design discipline, students are given a generic *slice of space*: a corner of a room with an opening and a bench in SketchUp. Students then select from 4 given themes: A secret cave of pleasures, sunset, a walk through the forest or morning on the shore.

They can then choose to work on light or material for the theme they have selected.

The ones who elect to work on light are to modify the opening or cut more openings into the walls in such a way as to modify the colour, texture and intensity of natural light entering the space. The ones who elect to work on material select textures and materials to clad the soft and hard materials in the room

STUDENT: SUNNY LIU\_LIGHT, A SECRET CAVE OF PLEASURES

**'A SECRET CAVE OF PLEASURES'**

**1-LIGHT**

YUNYI LI\_ENVR 3015\_2022



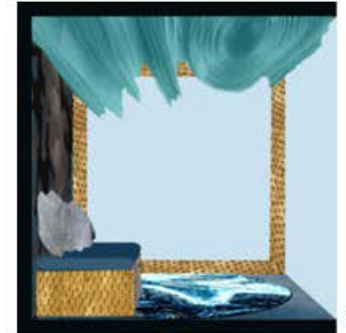
**6-MATERIAL**

SHERRY KANG\_ENVR 3015\_2021

**'SUNSET'**

**3-LIGHT**

ALEX O MOLLON\_  
ENVR 3015\_2021



**'A WALK IN THE FOREST'**

**7-MATERIAL**

PARIS GHAHARI\_  
ENVR 3015\_2021

**8-MATERIAL**

PHINNEY NI\_ENVR 3015\_2022



**10-LIGHT**

NATASHA GHANEM\_ENVR 3015\_2021



**'MORNING ON THE SHORE'**

**4-LIGHT**

ALIAA MOHAMED\_  
ENVR 3015\_2021

**5-LIGHT**

MERVE KOYALUOGLU\_  
ENVR 3015\_2021

**9-LIGHT**

MARIA CHANCO\_ENVR 3015\_2021

