



**ANANT
NATIONAL
UNIVERSITY**
॥ प्रज्वालितो ज्ञानमयः प्रदीपः ॥

**A N A N T
FELLOWSHIP**
SOLUTIONARIES FOR THE BUILT ENVIRONMENT

Term-II (2018-19)

Faculty Profile

Course title- Representation Module



Amit Krishn Gulati

Amit Krishn Gulati is an award winning industrial designer, entrepreneur and design educator with a multifaceted oeuvre encompassing New Product Development, Healthcare, Branding, Space Design and Retail Experiences. Amit has a Masters from the National Institute of Design (NID), Ahmedabad in 1995 and is the co-founder of Incubis, one of India's well-known architecture and design companies. Incubis works with a very diverse mix of Indian and international companies.

Incubis is known for its path breaking 'frugal innovation' projects, exemplified by the creation of a new range of affordable maternal infant-care devices for GE Healthcare, modular polyclinics for the Delhi Government and Ginger, the 'smart' hotel chain for the Tata Group.

Amit is passionate about mentoring entrepreneurs and working closely with start-ups. He is one of the founding investors at Barista, India's pioneering espresso retailer, Abisko, a solar solution venture and EYE-Q, a successful and fast-growing chain of affordable eye hospitals. Amit and the team at Incubis, designed and helped execute the iconic 100 meter 'Mudra' installation that has become the celebrated symbol of the International Airport at New Delhi. Amit is actively engaged in creating design awareness and has served on the CII National Committee of Design for several years and is the Vice President-National Executive Council of the Association of Designers of India (ADI).

In addition to leading the design team at Incubis, Amit teaches at The School of Planning and Architecture, New Delhi, Ambedkar University, Delhi and at his alma-mater, Nid, Ahmedabad.

Amit is the recipient of several design awards from organizations such as, the Plastindia Foundation, Indian Society of Lighting Engineers, Lexus, VM&RD, Art Centre Europe, Sony Corporation Japan, National Gallery of Modern Art and the Ashok Jain Foundation.



ANANT
NATIONAL
UNIVERSITY
॥ प्रज्वालितो ज्ञानमयः प्रदीपः ॥

A N A N T
FELLOWSHIP
SOLUTIONARIES FOR THE BUILT ENVIRONMENT

Course Name: “Thinking On Paper” Representation & Sketching

Faculty Name: Amit Krishn Gulati

Number of credits:

1) Course brief / Abstract:

Lucid representation coupled with rapid and effective communication of ideas three-dimensionally, catalyzes the creative process and facilitates inputs from the multiple stakeholders who drive design projects.

This course aims to hone visual thinking, creative exploration, communication of ideas & information as well as development of problem solving skills through the medium of drawing and rendering. This intensive course will require the participants to view the medium of drawing as an essential cognitive ability, a vital aspect of the creative journey and explore a variety of media to deliver compelling expressions of their concepts. This course will delve into aspects of free-hand construction of objects & spaces in perspective, exploded views of product assemblies, representation of light & shade on simple and complex geometries and basics of information graphics.

The methodology will be based on demonstration of relevant skills and techniques which the Fellows will have to then practice and develop further. Classroom assignments will be interspersed with examples from the work of great architects and designers along with relevant illustrations from live projects in order to build conviction and inspire students to discover and refine their own style.

2) Course Objectives:

- Introduction to “Visual Thinking” and developing / strengthening free-hand Three-Dimensional Drawing skills to aid compelling expression of ideas
- Brainstorming on paper and accurate translation of form and proportion as drawings
- Exploring a variety of representation techniques and understanding what influences their selection
- Exploring mixed media
- Developing information graphics that communicate effectively

3) Prerequisites:

Previous exposure to free-hand drawing, one-point/ two-point and three-point perspective (free hand and technical) will serve as a good foundation. A knowledge of art history, the evolution of visual expression and contemporary trends in CAD will be an advantage.

This course will build on a willingness to explore new media for visual documentation, field research and expression. The practice of keeping a journal of observations and daily creative musings can also be initiated prior to this course – This will be emphasized as a self-driven process between the two modules.

4) Learning Outcomes:

Mastery of quick perspective sketches of objects and spaces – Making analytical drawings, exploded views and using the medium of drawing to solve problems. Mapping complex information visually to make the content easy to decode and work-with.

RELEVANCE

Making quick sketches interspersed with field notes is probably the most potent observation and documentation tool for creative research and user studies that typically forms the first step in any design process. Any environment and its constituent elements, objects and related behavior patterns can be swiftly recorded to serve as a long term design resource.

Drawing is an effective tool for brainstorming and collaboration as a large number of ideas can be quickly evolved, assembled, sorted and refined before proceeding to a more detailed resolution process.

Visual thinking and its expression through drawings, illustrations, charts and graphics is what makes design unique – When solving problems, especially in groups, those who express themselves visually with speed, confidence and clarity lead the process. In more conventional organization's and situations where numbers, charts and technical jargon are deeply embedded, visual thinkers stand out as they can use their skills to break through the clutter and communicate more effectively. Sketches and Drawings are a universal language and can allow creative leaders to work seamlessly across countries and cultures.

5) Schedule of Assignments: Course Structure / Modules

MODULE A November 2018	9:30 AM – 1 PM (3.5 hours approx.)	2:30 PM – 5:30 PM (3.5 hours approx.)
Mon 19		Presentation of Examples Basic Freehand Drawing Exercises Lines & Circles

Tue 20	Basic Freehand Drawing Exercises Cubes	Demonstration & Exploration Principles of Object Construction and Drawing in Perspective
Wed 21	Assignment 1A Simple Furniture Construction	
Thu 22	Assignment 1B Simple Furniture Construction Exploring Positive & Negative Space Review/Presentation and Discussion	Assignment 2A Three Dimensional Product Drawings
MODULE B December 2018		
Mon 3	Assignment 2B Three Dimensional Product Drawings Drawing Exploded Views Review/Presentation and Discussion (11:50 – 1:00)	Recap and Review of Illustrated Journals Exploded View – Refresher Exercises Demonstration & Exploration Drawing Spaces & Architectural Perspectives
Tue 4	Assignment 3 Drawing Spaces & Architectural Perspectives	Assignment 3 Drawing Spaces & Architectural Perspectives Review/Presentation and Discussion
Wed 5	Demonstration & Exploration Expressing Light and Shade	Assignment 4 Information Graphics & Visual Storytelling
Thu 6	Assignment 4 Information Graphics & Visual Storytelling Review/Presentation and Discussion	Final Presentations & Submissions Course Overview and Evaluation

Contact Hours: 30-40 Approx.

6) Assignment Brief and Evaluation criteria*:

All Assignments will be done individually except the one on “Information Graphics & Visual Storytelling” where the participants will have the option of working in pairs.

Expected form of output for all assignments will be Drawings, Sketches or Visual Charts.

Class participation of 40 marks will remain a mandatory element of evaluation. Criteria for Class participation will include:

- Eagerness to respond to open questions using examples from past experiences.
- Ability to connect the assignments within the course and to other design and architecture related situations and to share insights with the cohort.
- Demonstrate the ability to build-on previous exposure to aspects of this course and take outcomes to a superior level through a strong commitment to self-improvement and focused practice.
- Discuss gaps in understanding proactively and make sincere efforts to improve capabilities and quality of outcomes

7) Grading Rubric:

Grade	Expectation
A, A-	Significant growth in capabilities through the course and genuine alignment with overall objectives. Positivity and eagerness to learn. Completion of all assignments on time with quantum of exploration and refinement levels that exceed expectation. Excellent quality of final presentation sheets with systematic documentation.
B+, B, B-	Good growth in capabilities through the course. Completion of all assignments with reasonable exploration and refinement. High quality of final presentation sheets with systematic documentation.
C+, C, C-	Satisfactory growth in capabilities through the course. Completion of all assignments. Adequate quality of final presentation sheets
D+,D, D-	Moderate / Low transition in capabilities through the course. All assignments barely complete and low quality of final presentation sheets
F	Inadequate skill level achieved and generally low level of engagement. Incomplete submission and poor quality of submissions

8) Samples of expected work:

Attached in the end.

9) Reading list and references:

	Title	Year of Publication	Author(s)/ Editor(s)	Publisher
1.	Rendering with Pen and Ink	1984	Robert W. Gill	Thames & Hudson

2.	Drawing for 3-Dimensional Design	1990	Alan Pipes	Thames & Hudson
3.	Drawing for Product Designers	2012	Kevin Henry	Lawrence King
4.	Sketching: The Basics	2013	Koos Eissen & Roselien Steur	Thames & Hudson
5.	Design Drawing	2010	Francis D. K. Ching, Steven P. Juroszek	John Wiley & Sons
6.	Infographics	2013		Sandu / Page One
7.	Infographics: The Power of Visual Storytelling	2014	Jason Lankow, Josh Ritchie, Ross Crooks	John Wiley & Sons

10) Resources and course requirements:

A3 Cartridge & Bond Paper Sketch Pads, A3 Tracing Paper, A4 Sketch book, Sharpened Pencils: H, B, 4B, Colour Pencil Sets, Glass Marker Pencils, Photo Ink Book, Cotton Wool, Palette, Stumping Powder / Dry Pastels, Kraft Knife / Cutter, J&J Baby Powder and loads of enthusiasm!

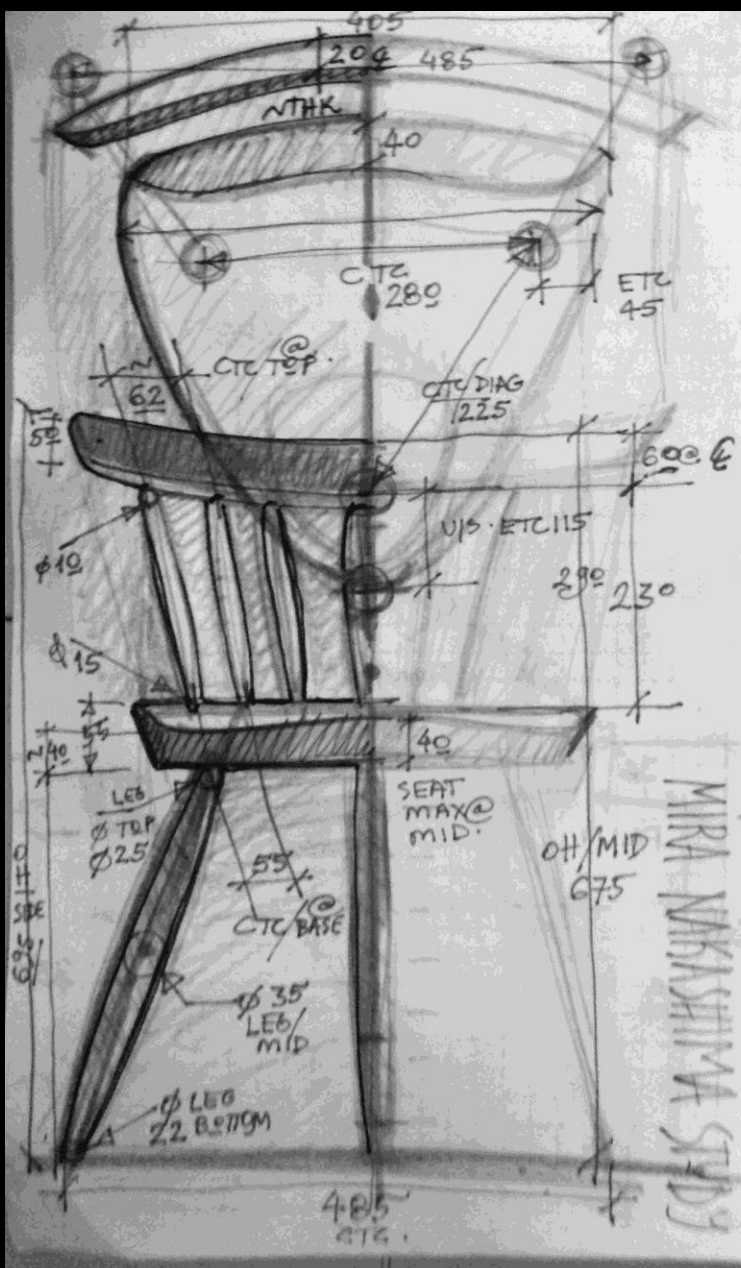
Whiteboard, Markers

e.g.

EXAMPLES

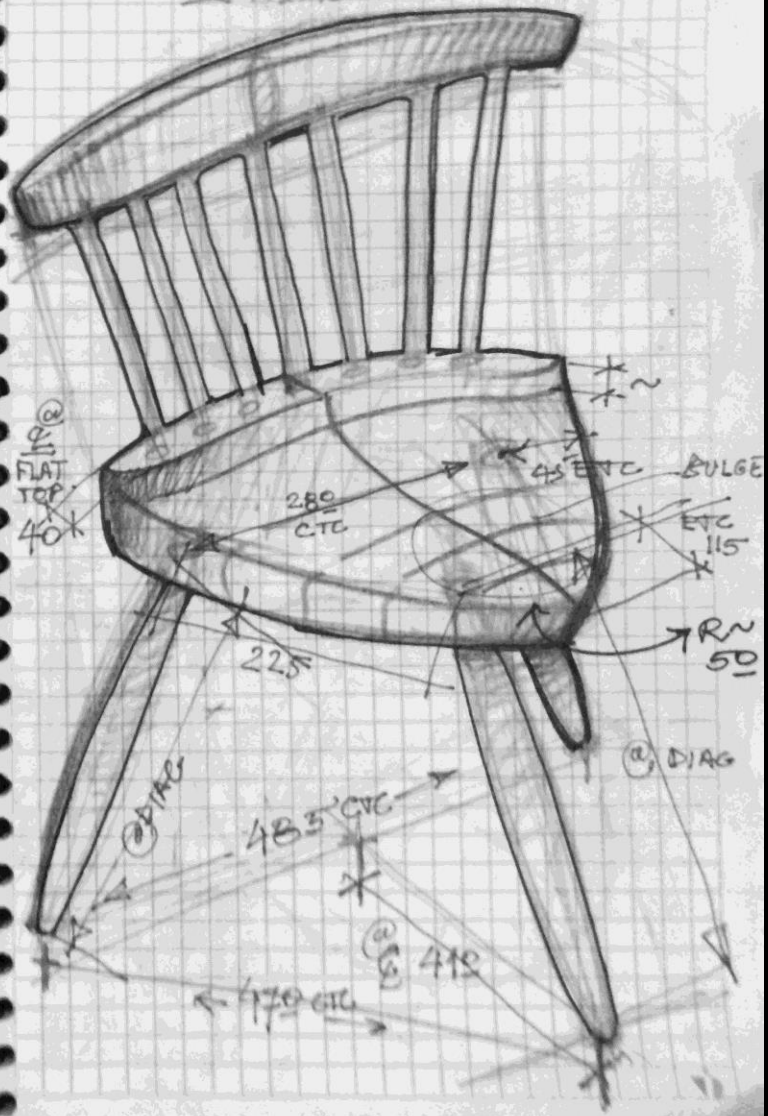
“Thinking On Paper” Representation & Sketching

Visiting Faculty : Amit Krishn Gulati

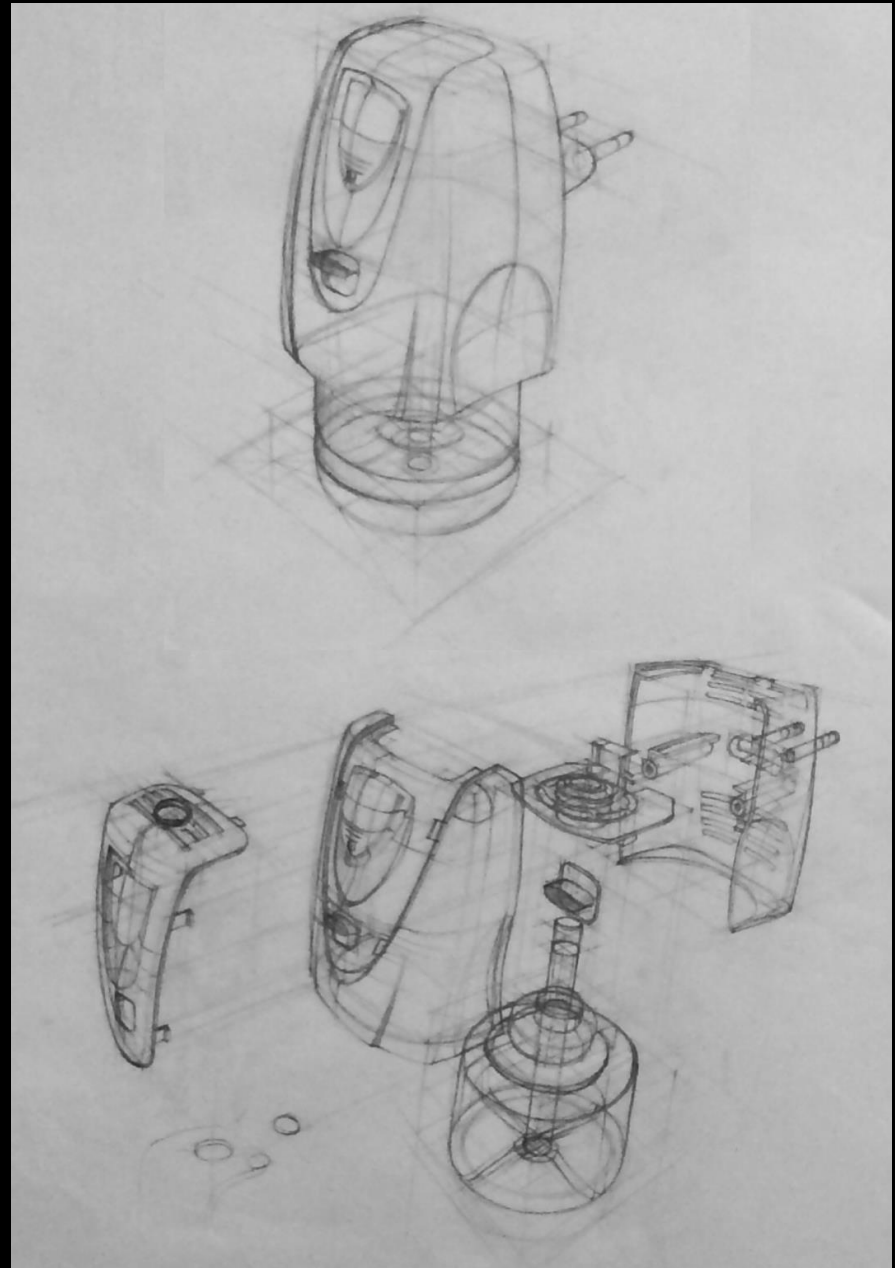


MIRA NAKASHIMA STUDY

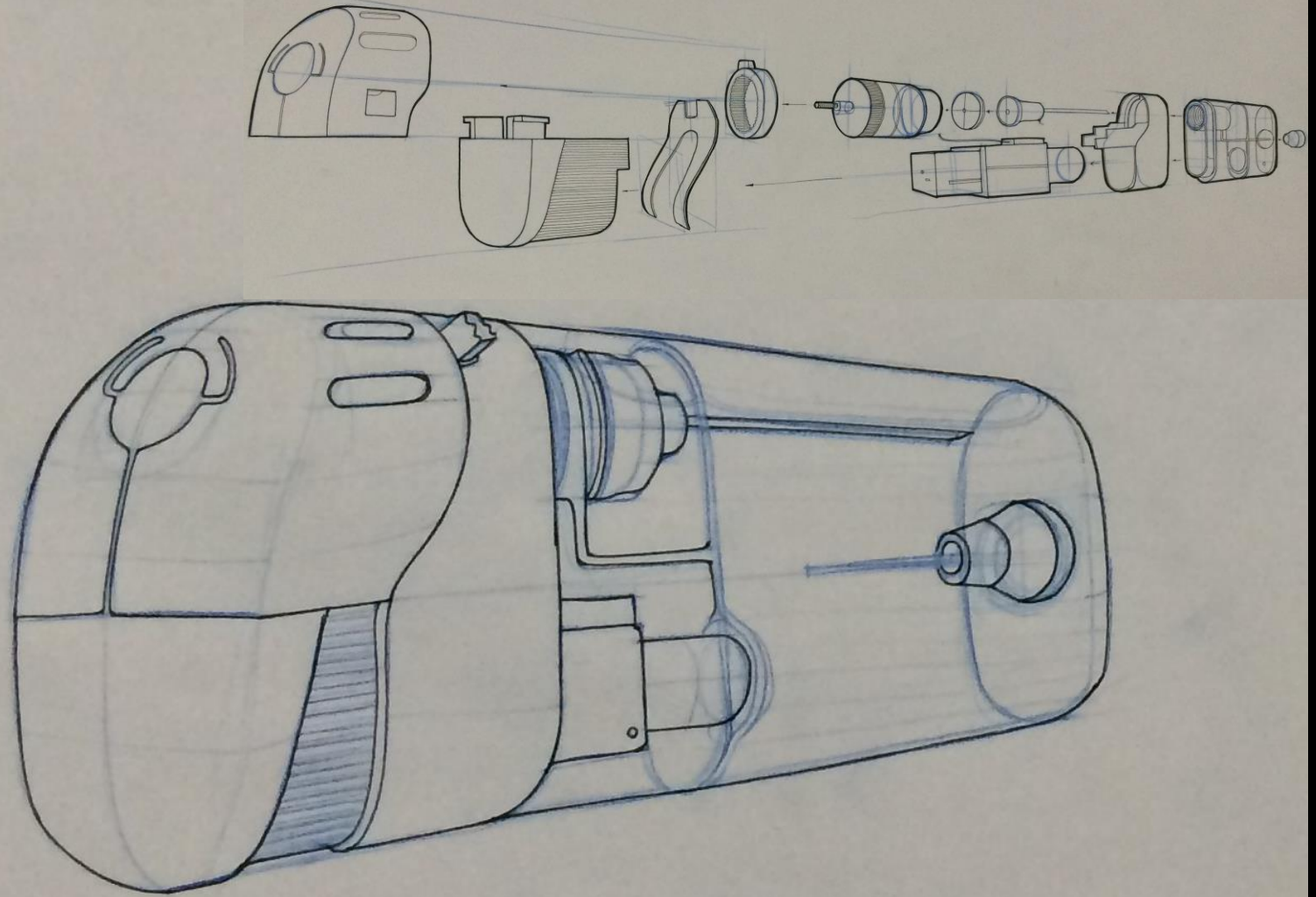
MIRA NAKASHIMA
MIRA STUDY 118
12016

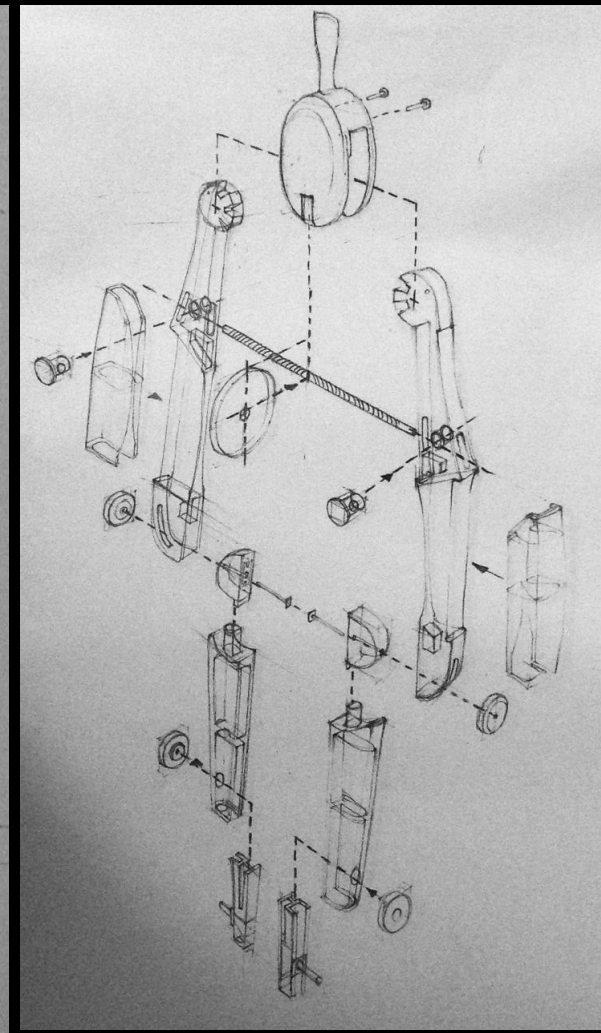
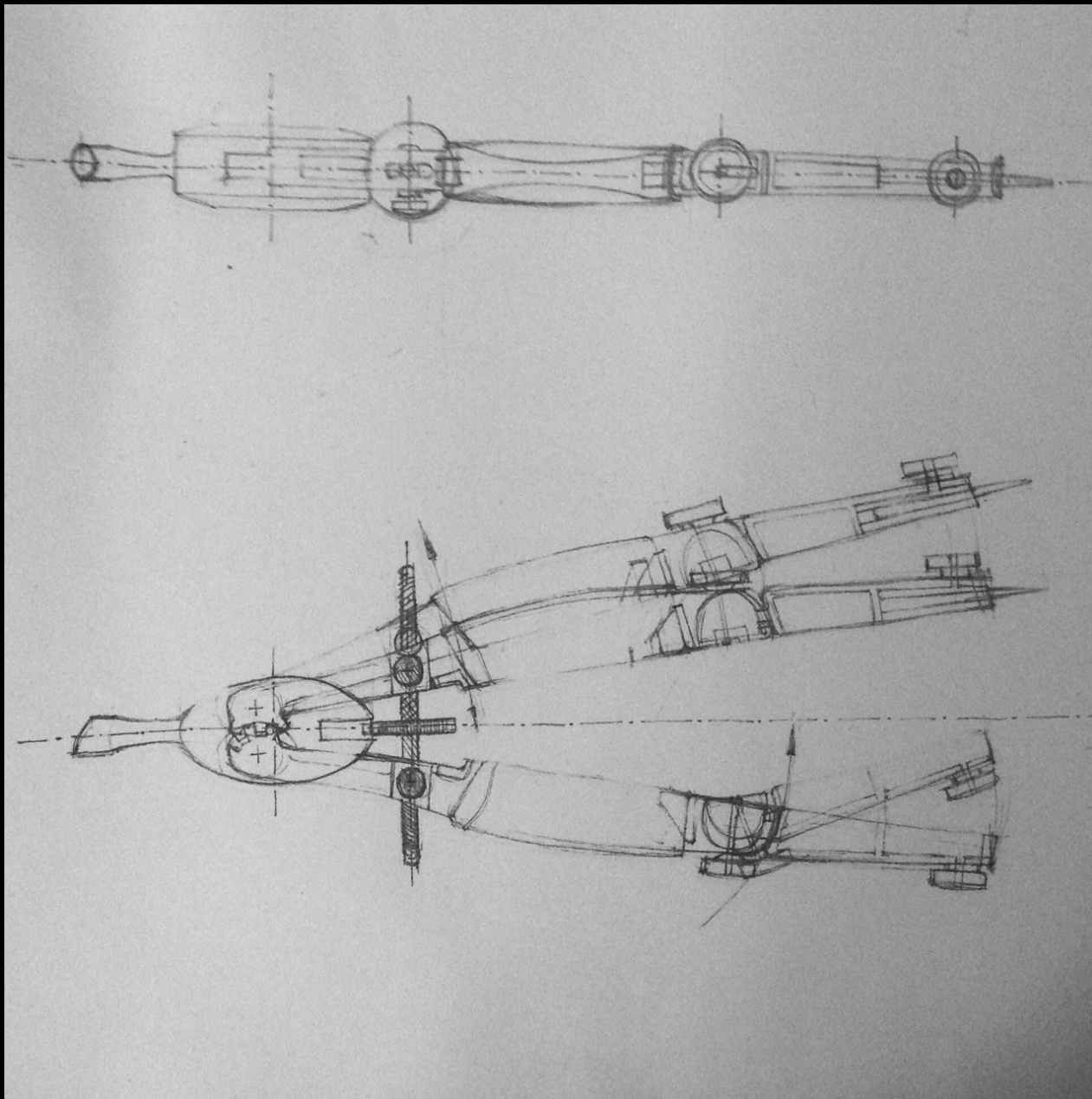


"Thinking On Paper" Representation & Sketching
Amit Krishn Gulati

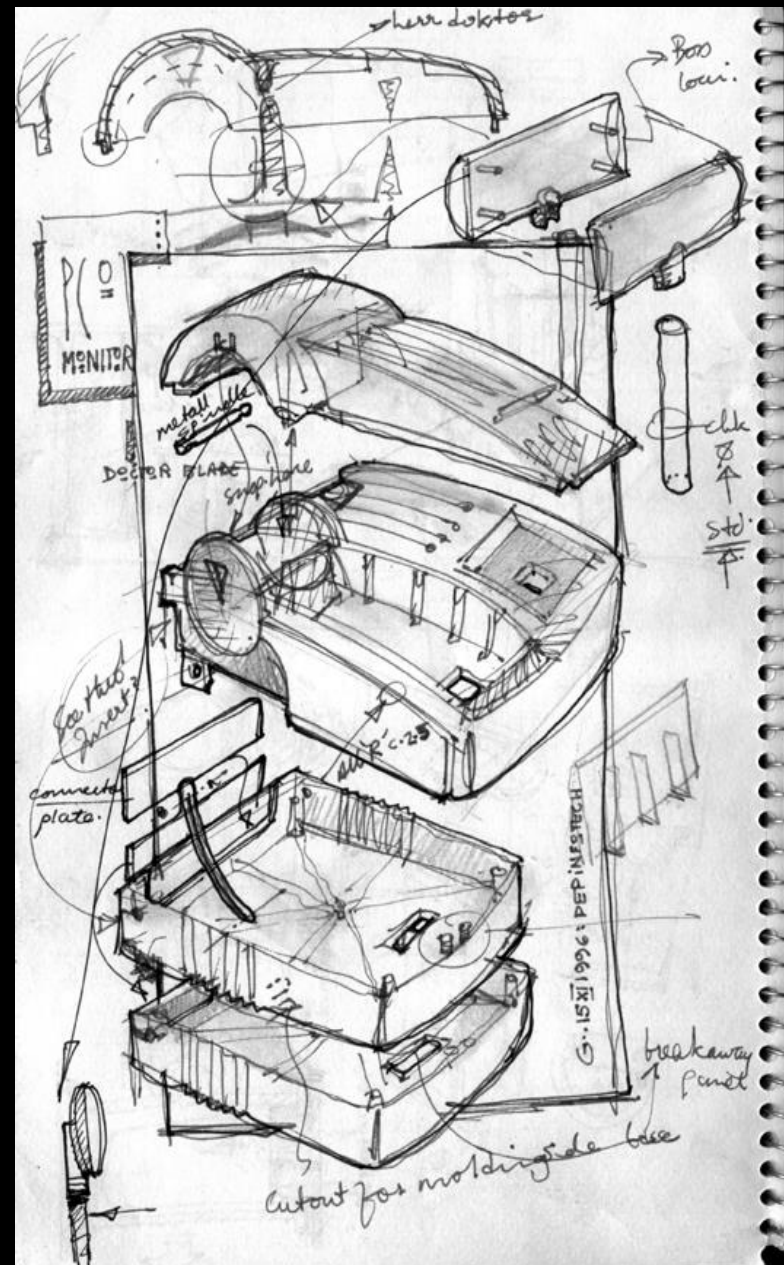
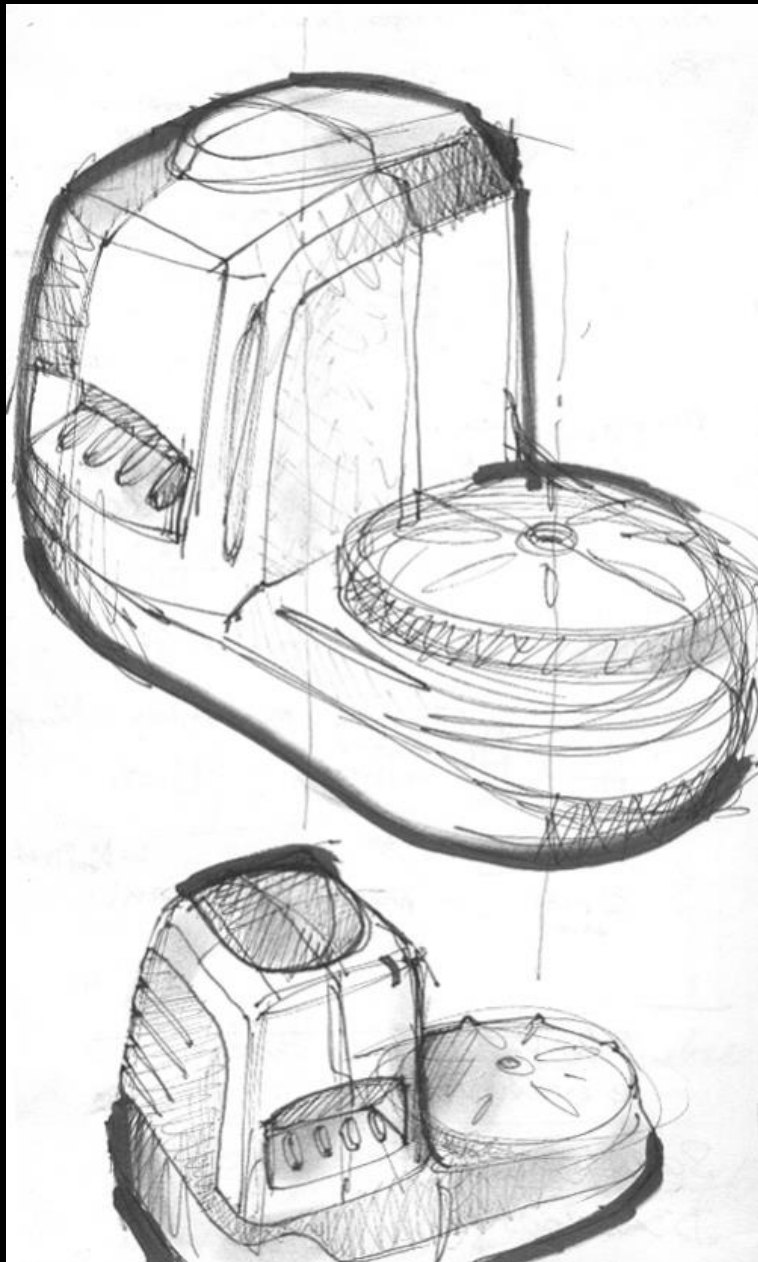


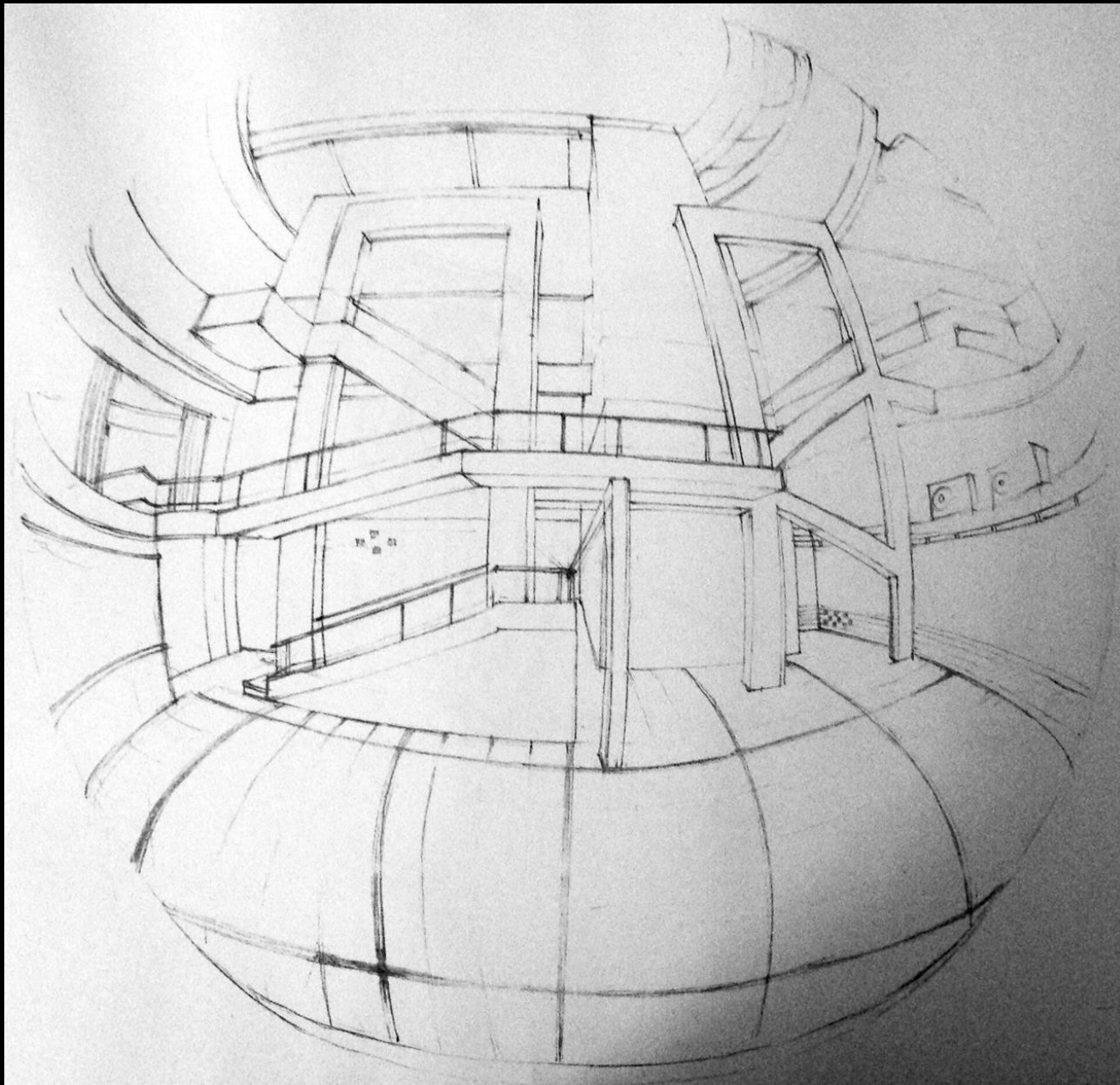
“Thinking On Paper” Representation & Sketching
Amit Krishn Gulati



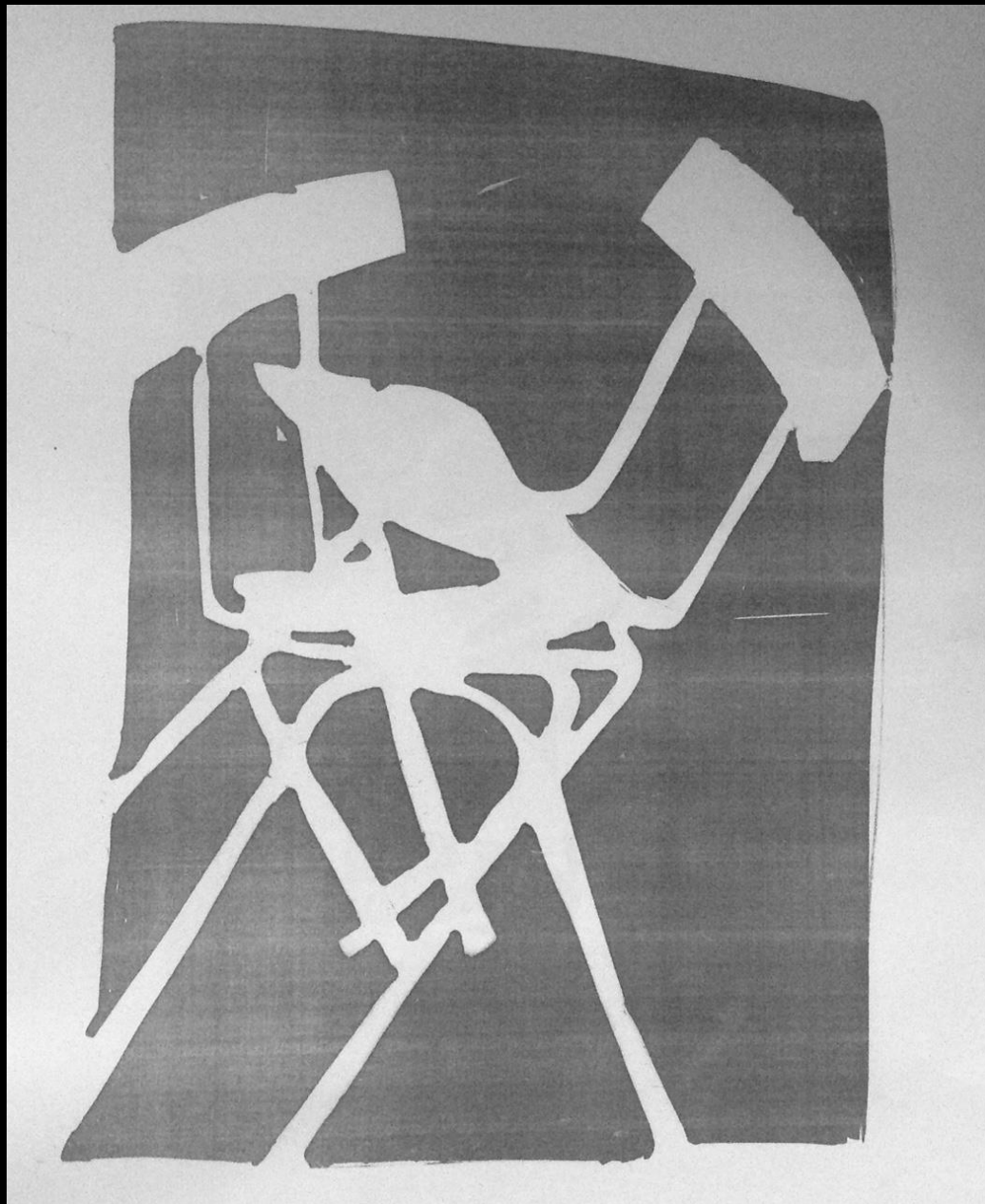


“Thinking On Paper” Representation & Sketching
Amit Krishn Gulati





"Thinking On Paper" Representation & Sketching
Amit Krishn Gulati



“Thinking On Paper” Representation & Sketching
Amit Krishn Gulati